

La Hora De Los Demonios

für 2 Klaviere / for 2 pianos

Aufführungshinweise/ Performing instructions and translations

Die zwei Systeme einer Stimme sind oftmals in der Dynamik unabhängig. Zur bessern Unterscheidung, wann selbige einheitlich oder nicht ist, sind zwei Hilfsbezeichnungen eingeführt worden: / *The two systems of each of the individual players sometimes have different sound intensity. To address those different settings, additional keywords have been introduced:*

[*div.*] - Dynamik individuell für jede Hand/ individual sound intensity for each hand [*uni*] – gleiche Dynamik / equal sound intensity



Pizzicato (im Inneren des Instruments / *to be played in the interior of the instrument*)



Portato & Staccato: Gehaltenes, sanftes Staccato. Loslassen kurz vor Ende der eigentlichen Tondauer /
Sustained, soft Staccato: Key should be released shortly before the end of the note's length



(Piano II: Takte 20 bis 25 und 147 bis 148, im inneren des Instrumentes / *bars 20 to 25 and 147 to 148, in the interior*):

Mit der Rückseite des Fingernagels die angegebene Saite in Richtung vom Spieler weg entlanggleiten. Druck und Geschwindigkeit sind so zu wählen, dass der eigentliche Grundton in den Hintergrund rückt und ein zweiter (i.A. nicht gleicher) Ton mehrere Oktaven höher deutlichen zum Erklingen kommt. / Slide along the given string with the backside of a finger's nail in direction away from the performer. Pressure and velocity have to be chosen in a way that second (generally unequal) tone sounding considerably higher than the basenote stands out clearly.

Pedalanweisungen sind nur an sehr wenigen Stellen explizit gegeben und sonst den Spielern und ihrem musikalischen Empfinden überlassen /
Pedalisatation is only rarely given at explicit passages and otherwise its usage is left to the musical sense of the performers.

Vorzeichen gelten taktweise / *Accidentals are valid for complete bars.*

Trotz hoher Geschwindigkeit sollen insbesondere die 32tel möglichst differenziert klingen!
Though the tempo is quite high, the 32th-notes should generally not be blurred!

Translations of instructions within the score:

- for instance bar 6, player 1: 'nicht eilen' -> '*don't hurry*'
- for instance bar 16, player 1: 'Pedaleinsatz direkt nach Loslassen der Tasten' -> '*Use pedal immediately after releasing the keys*'
- for instance bar 126, player 2: 'Umblätter-Hilfe, nicht spielen :-)' -> '*Page turn over helper, don't play :-)*'

Dauer/ Duration: approx. 6 ½ to 7 mins.

La Hora De Los Demonios

Larghetto misterioso ♩ = 48

I

pp
poco
mp
Led. * *Led.* *
3 5

Larghetto misterioso ♩ = 48

II

pizz. *leg.* *pizz.* *ord.* 3 *[div.]* *mp* *[uni] mf* *p*
p *pp* * *Led.* * *pp*
6 6

I

p *mf* *[div.]* *p* *pp* *mp* *mf*
nicht eilen
3 3 6 3 6 5

II

mp *[div.]* *mf* *[uni] mp* *f*
pizz. *ord.* (mp) *p*
3 6 3 5

2

8

I

mf

[uni] *mf*

nicht eilen 6

poco animato ♩ = 60

f

II

nicht eilen 6

♩ = 60

p

[uni] *mf*

pizz.

p

mf

3 5

5

3

I

poco animato ♩ = 63

3

5

[div.]

pp (non cresc.)

[uni]

pp

f

sfz

II

poco animato ♩ = 63

mp

(non cresc.)

f

♩. = 36

I

16

pizz.

[div.]

mp

p

pp [uni]

Ped.

Pedaleinsatz SOFORT NACH
Loslassen der Tasten.

♩. = 36

II

p

mf

Ped.

8^{vb}

Calando

I

25

p

pp

ppp

♩. = 112
attacca

Calando

II

pizz.

p

ord.

ppp

ff

♩. = 112
attacca

6+7
16

I

ff *mp* *f* *mp*

II

ff *p* *mp*

43

I

f *mp* *ff* [div.] *p* [uni] *mf*

mf *ff* *mf*

8^{vb}

50

I

II

6+7
16

8^{vb}

5/16 6/16 6/16 6/16 6/16 6/16

58

I

II

6/16 7/16 6/16 7/16 6/16 7/16 6/16

6/16 7/16 6/16 7/16 6/16 7/16 6/16

64

I

II

Musical score for measures 64-71. The score is for two pianos, I and II. Each piano part consists of a treble and a bass clef staff. The time signature changes frequently: 6/16, 7/16, 6/16, 7/16, 6/16, 8/16, 5/16, 6/16, 7/16. Dynamics include *f*, *p*, and *mp*. Performance instructions include *[div.]* and *(b)*. The right hand of both pianos plays chords and melodic fragments, while the left hands play rhythmic accompaniment.

72

I

II

Musical score for measures 72-79. The score is for two pianos, I and II. Each piano part consists of a treble and a bass clef staff. The time signature changes frequently: 7/16, 6/16, 7/16, 6/16, 7/16, 6/16, 7/16, 6/16, 7/16, 6/16. Dynamics include *mf*, *f*, and *ff*. Performance instructions include *[uni]* and *(b)*. The right hand of both pianos plays chords and melodic fragments, while the left hands play rhythmic accompaniment.

79

I

mf [div.] mp [uni] ff

8va

II

85

I

f

poco lente, ♩ = 106

II

poco lente, ♩ = 106

8va

fff

mf

91 $\text{♩} = 72$

I *mf* *mp* *pp* *mf*

II *pizz.* *ord.* *mp* *p* *mp*

95 *stacc. dolce* *pp* *ord.* *3* *stacc. dolce* *pp* *ord.*

Ped. *8va* *8vb* *sub. p*

Ped.

99

poco animato

p *mp* *f*

5 6 7:4 8

8^{vb}

(8)

poco animato

mf

7:4 8

102

ff *mp*

6 7 6 7 6

8^{vb}

f *ff* *mf*

6 7 6 7 6

♩ = 86

8^{vb}

misterioso, espressivo

108

I

II

simile

(8)-----

8va

8vb

sfz *f*

[div.] mp *f [uni]* *f*

113

I

II

(8)-----

8va

8vb

f

117 (8)

I

II

Ped. *

15^{ma}

8^{va}

122 (8)

I

II

15

8^{va}

(8)

128

I

II

133

I

II

fff

fff

rit.

rit.

8^{va}

♩ = 76

♩ = 76

138 $\text{♩} = 60$ $\text{♩} = 86$ *8va* $\text{♩} = 52$

I *sub p* *f* *ff* *mp* *pp*

II *sub p* *f* *ff* *p* *mf* *P*

143 $\text{♩} = 86$ $\text{♩} = 32$ *8va* *accel.*

I *ff* *pp* *ppp* *mf* *f*

II $\text{♩} = 86$ *8va* *(Tempo bleibt)* $\text{♩} = 32$ *accel.*

♩ = 89

149

I

ff

fff

♩ = 89

8va

II

ff

fff

153

I

(8)

II

8^{va}

158

I

ff

8^{va}

II

ff

(8)

162

I

fff

II

fff

(8)