

Ein Rundgang durch den Zoo

für Gitarre solo, Op. 3 (1995)

1. Der Rundgang beginnt

Jan Philipp Meyer

♩. = ca. 144

kraftvoll (presto)

4x

mf

ppp

2

13

19

24

3x

29

35

41

47

8

8

8

8

8

8

8

8

8

8

53

59

64

69 *ca. 4x* *ff*

77

83

89 *3x* *mp*

95

99 *ca. 4x* (umstimmen)

⑥ = D

2. Ein Braunbär

♩ = ca. 144

103 **sehr kraftvoll** 1 2

tamb. 12 tamb. Steg tamb. Schallloch

mit dem 1./2. Finger Barree aufschlagen

114 *tamb. 12* *tamb. Steg* *tamb. Schalloch* *tamb. Steg* *tamb. Schalloch* *tamb. Steg* *tamb. Schalloch* *tamb. Steg*

125 *tamb. Schalloch* *tamb. Steg* *tamb. Schalloch*

135 *tamb. 12* *tamb. Steg* *tamb. Schalloch* *tamb. Steg* *tamb. Steg*

146 *tamb. Steg* *tamb. Steg* *tamb. Steg* *tamb. Steg* *tamb. Steg*

160 *tamb. Steg* *tamb. Steg* *tamb. Steg* *tamb. Steg* *tamb. Steg* *sul tasto*

171 *nur m.s.*

180 *nur m.s.*

⑥ = D

3. Pandabären

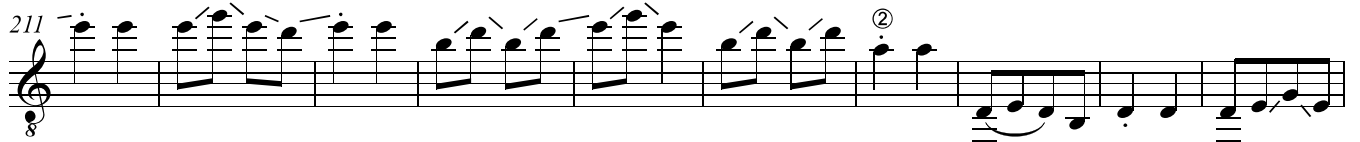
189 *calmo* *mp* *string.* *arm. 12*

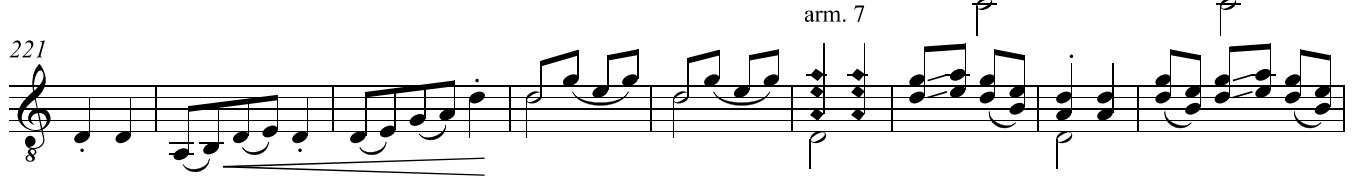
200 *string.* *ritmico* *mf*

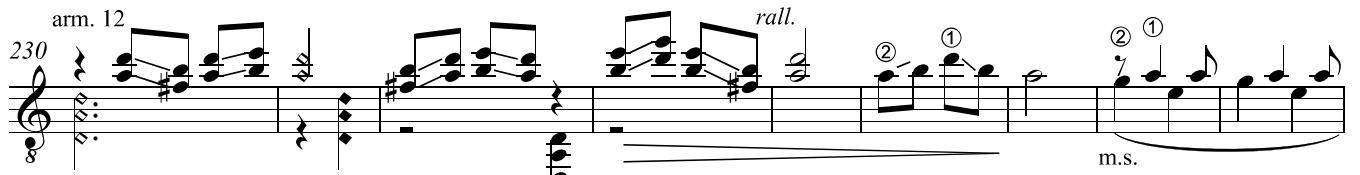
♩ = ca. 72

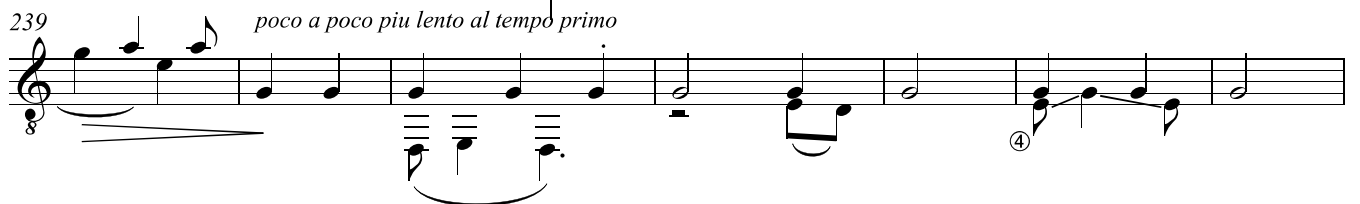
♩ = ca. 144 ♩ = ca. 72

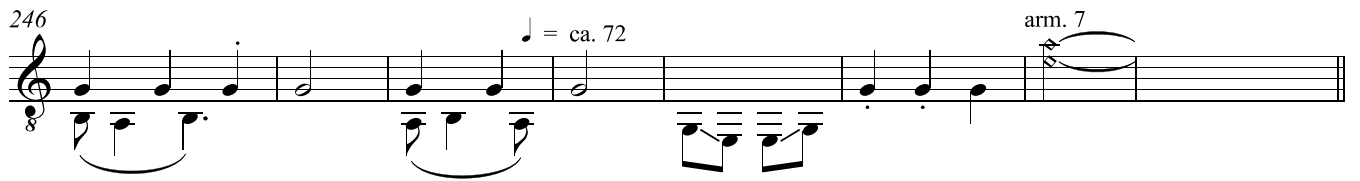
♩ = ca. 144

211 

221 

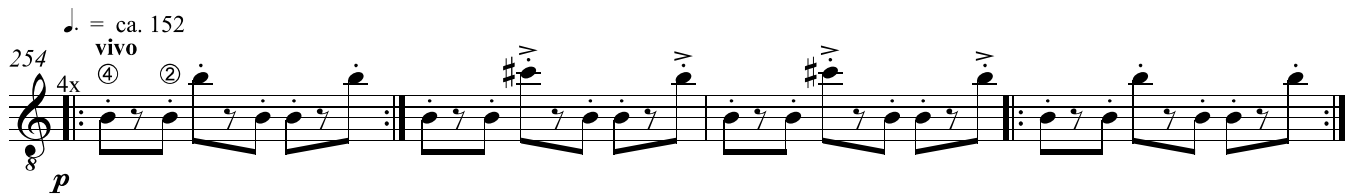
230 

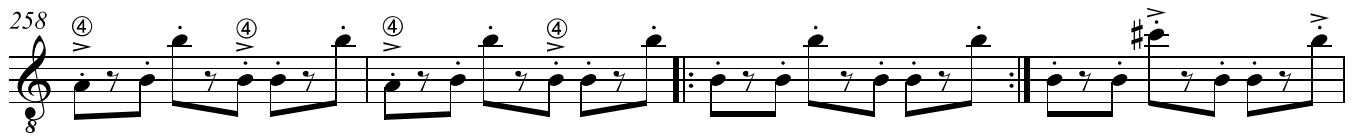
239 *poco a poco piu lento al tempo primo* 

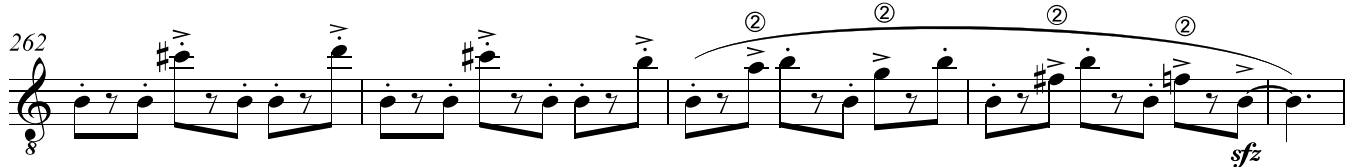
246 $\text{♩} = \text{ca. } 72$ 

⑥ = D

4. Waschbären

$\text{♩} = \text{ca. } 152$
vivo
254 

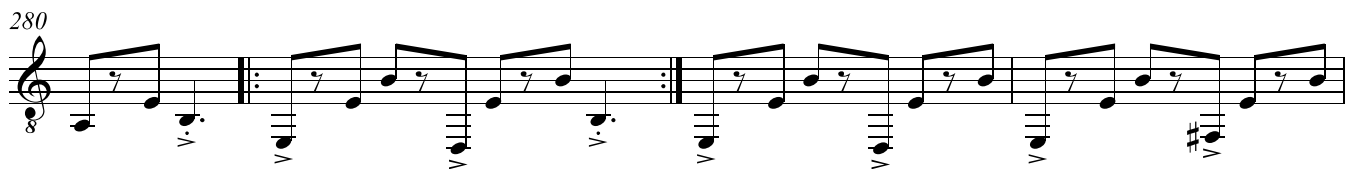
258 

262 

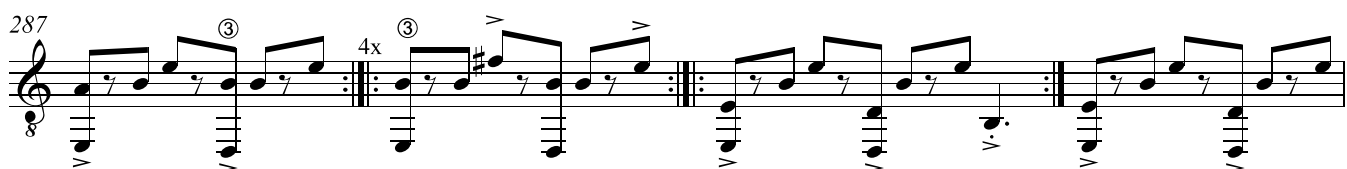
267 

272 

276 

280 

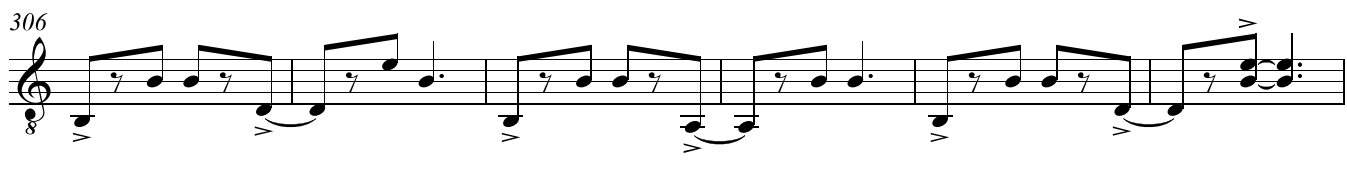
284 

287 

291 

296 

301 

306 

312 

317 

321 

5. Eisbären in der Mittagshitze

⑥ = D

♩ = ca. 40

326 so träge wie möglich

poco più mosso

Musical notation for measures 326-334. The piece is in D major (⑥ = D). The tempo is marked 'so träge wie möglich' (as slow as possible) and 'poco più mosso' (a little faster). The dynamic is *mf*. The notation shows a melodic line in the right hand and a bass line in the left hand, with various articulations and slurs.

335 *poco rall.**a tempo**poco più mosso**pesante sul tasto*

Musical notation for measures 335-343. The tempo changes to 'poco rall.' (a little slower), then 'a tempo' (normal tempo), and finally 'poco più mosso' (a little faster). The dynamic is *mf*. The notation includes a 'pesante sul tasto' (heavy on the key) instruction. The bass line features a rhythmic pattern of eighth notes.

⑥ = D

6. Pinguine

♩ = ca. 92

watschelnd, verspielt

344 pizz. (Das gesamte Stück pizz. spielen, so dass die "Griffbrettöne" hörbar sind)

Musical notation for measures 344-356. The piece is in D major (⑥ = D). The tempo is marked 'watschelnd, verspielt' (waddling, playful). The dynamic is *mf*. The notation is primarily pizzicato (pizz.) with fingerings 3, 4, and 5. The bass line has a rhythmic pattern of eighth notes.

357 vor dem Sattel (m.s.)

Musical notation for measures 357-369. The tempo is 'vor dem Sattel (m.s.)' (before the saddle, mezzo-soprano). The dynamic is *mf*. The notation includes fingerings 3, 4, 5 and accents. The bass line has a rhythmic pattern of eighth notes.

370 vor dem Sattel (m.s.)

Musical notation for measures 370-382. The tempo is 'vor dem Sattel (m.s.)' (before the saddle, mezzo-soprano). The dynamic is *f*. The notation includes fingerings 3, 4, 5 and accents. The bass line has a rhythmic pattern of eighth notes.

379 nur m.s.

Musical notation for measures 379-388. The tempo is 'nur m.s.' (only mezzo-soprano). The dynamic is *mf*. The notation includes fingerings 3, 4, 5 and accents. The bass line has a rhythmic pattern of eighth notes.

389 vor dem Sattel (m.s.)

Musical notation for measures 389-395. The tempo is 'vor dem Sattel (m.s.)' (before the saddle, mezzo-soprano). The dynamic is *f*. The notation includes fingerings 3, 4, 5 and accents. The bass line has a rhythmic pattern of eighth notes.

396 *secco*

Musical notation for measures 396-400. The tempo is 'secco' (dry). The dynamic is *mf*. The notation includes fingerings 3, 4, 5 and accents. The bass line has a rhythmic pattern of eighth notes.

♩ = ca. 72

plump

405 rep. ad lib. rep. ad lib. rep. ad lib. tamb. tamb. tamb. rep. ad lib.

nur m.s. nur m.s. *mp*

p mit dem Mittelfinger (m.s.)
im 1. Bund auf das Griffbrett
klopfen (vorsichtig)

410 tamb. tamb. tamb. tamb. tamb.

415 rep. ad lib. tamb. tamb. tamb. rep. ad lib.

m.s. nur m.s.

421 tamb. tamb. tamb. ⑤ tamb. tamb. ⑤ tamb. tamb. ⑤

427 tamb. tamb. ⑤ tamb. ⑥ ⑥ tamb. tamb. ⑥ ⑥ tamb.

433 tamb. tamb. ⑥ tamb. tamb. rep. ad lib. tamb. tamb.

439 tamb. tamb. rep. ad lib. (irregolare, improvisieren) tamb.

p mit dem Mittelfinger (m.s.)
im 1. Bund auf das Griffbrett
klopfen (vorsichtig)

446 tamb. tamb. tamb. *al niente* tamb.

8. Lama mit Heimweh

⑥ = D

♩ = ca. 52

♩ = ca. 60

rubato

Tango

450

456

462

466

ff

472

poco più lento

mf *p*

478

calmando *calmando*

483

487

rubato *secco*

m.s. m.s.

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff in 8/8 time. It begins at measure 450 with a tempo of approximately 52 beats per minute and a 'rubato' marking. The key signature has one flat (B-flat). The tempo changes to approximately 60 beats per minute and the style is marked 'Tango'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'mf' (mezzo-forte) at measure 456, 'ff' (fortissimo) at measure 466, and 'p' (piano) at measure 472. Performance instructions include 'poco più lento' (a little slower) at measure 472, 'calmando' (calming down) at measures 478 and 483, and 'rubato' and 'secco' (staccato) at measure 487. The score includes numerous fingering numbers (1-6) and articulation marks like accents and slurs. There are also 'm.s.' (musical signs) indicated at the end of the piece. The piece concludes with a final cadence in measure 487.

9. Nashorn

♩ = ca. 108

energisch, breit, nicht zu langsam

The musical score for '9. Nashorn' is presented in ten systems, each with a measure number on the left. The notation is in treble clef with a common time signature (C). The first system starts at measure 492. The second system begins at measure 503 and includes a dynamic marking of *mf*. The third system starts at measure 512 and features a circled measure number 4 at the end. The fourth system begins at measure 523. The fifth system starts at measure 533. The sixth system begins at measure 542. The seventh system starts at measure 552. The eighth system begins at measure 561. The ninth system starts at measure 569. The tenth system begins at measure 577. The final system starts at measure 584. The score consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (>) and dynamic markings throughout the piece.

10591

poco rall.

599

dolce

mp

610

621

631

641

648

⑥ = D

10. Das Vogelhaus

rubato

655

Steg

Schallloch *ad lib.*

sfz

Steg

Schallloch

sfz

i/m mit den Fingerkuppen so schnell wie möglich über die Saiten "flattern" (klopfen). Die erste Note "schnippen" mit i/m.

665 *ad lib.*

sfz mit p/a "flattern" (klopfen),
p dicht am Steg auf die Saiten,
a hinterm Steg auf die Saiten

sfz so schnell wie möglich

pizz. ⑤ ④ ⑤ m.s. 11

673 *ad lib.*

ppp mit pami spielen:
p a m i
② ① ① ②

683 p a m i ③ ① ① ② *ad lib.* al niente ⑤ ④ *ad lib.* marc. >> marc. >> marc. >>>

so schnell wie möglich *ff* m.s.. m.s.. m.s..

692 arm. 4 al niente p a m i ② ③ ① ① ② *ad lib.* 2x arm. 7 7 9 sul tasto *ad lib.* 2x

ppp so schnell wie möglich i/m zusammenklebend mit den
Fingerkuppen vorsichtig hin und her
"schraben"

702 ② m.s.. ② m.s.. mit ami über 2/3 Saiten nur linke Hand im 1. Bund *ad lib.* arm. 5 8va. Steg Schallloch

ppp *ff* mit ami über 2 Saiten
hoch und runter lau
(irregolare)

711 Steg

(siehe oben)

717

723 Schallloch Steg *ad lib.* *f* *sfz* (i/m "flattern") *ad lib.* *f* (p/a "flattern")

mit ami über 2 Saiten
runter laufen (irregolare)

733 *sfz* *ad lib.* Steg *ad lib.* al niente Griffbrett

p/a auf der Decke "flattern":
P = obere Zarge
a = untere Zarge

p/a auf den Saiten "flattern":
vom Steg zu Griffbrett

11. Kamele

♩ = ca. 52

rubato

740

mf Saite vorsichtig nach oben ziehen bis der Ton sich ändert, dann wieder zurück (bending)

749

klopfen vordere Zarge oben *m.s. (sempre)*

755

klopfen Verlängerung des Stegs oben *l.v.*

761

766

771

775

780

785

ppp

⑥ = E \flat

12. Krokodile

$\text{♩} = \text{ca. } 52$
monoton

791 *p* ③ ④ m.s. l.v. ② m.s. ①

795 ④

799 ④

802

806 ④

810 ⑤

814 *morendo* umstimmen

③ = F \sharp

13. Koalabären

$\text{♩} = \text{ca. } 120$
vivo

818 *mf* ca. 8x ④ ③ 4x ④ ③

14824

3x

830

836

m.s. Abzug
1. Bund

m.s.

842

849

855

4x m.s. 4x m.s. 3x arm. 12

fff

861

3x

mf

865

871

878

885

893

901

rep. ad lib. al niente umstimmen

kein! rall.

14. Löwen

♩. = ca. 62

910 **erhaben**

Musical staff 910-916. Treble clef, 8/8 time signature. Dynamics: *f*, *f*, *f*. Performance markings: *l.v.*, *poco più mosso*.

Musical staff 917-924. Treble clef, 8/8 time signature. Dynamics: *fff*, *p*. Performance markings: *pizz.*, *6/8*.

Musical staff 925-932. Treble clef, 8/8 time signature. Dynamics: *mp*. Performance markings: *nat.*, *7*, *©*.

Musical staff 933-940. Treble clef, 8/8 time signature. Dynamics: *mf*. Performance markings: *>*.

Musical staff 941-947. Treble clef, 8/8 time signature. Dynamics: *f*.

Musical staff 948-954. Treble clef, 8/8 time signature.

Musical staff 955-959. Treble clef, 8/8 time signature. Dynamics: *fff*.

Musical staff 960-965. Treble clef, 8/8 time signature.

Musical staff 966-972. Treble clef, 8/8 time signature. Dynamics: *mp*.

Musical staff 973-980. Treble clef, 8/8 time signature.

Musical staff 981-988. Treble clef, 8/8 time signature. Dynamics: *mf*. Performance markings: *>*.

16
989

nur m.s. *pp* *sfz* sul pont.

15. Erdmännchen

♩ = ca. 132
putzig

997

mf

1004

1011

ad lib.
m.s./m.d. zusammen,
m.s. schlägt zusätzlich auf

1019

rubato nur m.s. (sempre)
Saiten mit i/m
lautlos aufs Griffbrett
drücken

1026

Saiten mit i/m
lautlos aufs Griffbrett
drücken

1032

nat.

1040

arm. 7

1047

arm. 7

1056 *8^{va}* *arm.* 7 5 12 7 5 5 12 7 5 5

1064 *8^{va}* 12 7 5 5 mit p/i ad lib. *ppp* *ff* pizz. a la Bartok

1072 m.s. schlägt im 13. Bund auf *ad lib.* *al niente* *p* m.d. schlägt im 12. Bund auf

1080 *mf*

1086 *al niente*

16. Ein Faultier

⑥ = D

♩ = ca. 40

müde

1093 ④

1102 m.s. ⑥ ⑤ poco più mosso m.s. ⑥ ⑥ ⑤

1111 *accel.*

1115 a tempo ④ m.s. ⑤ ⑥ ④ ④ ① ④

1122 ④

⑥ ad lib. ⑥ ad lib.

Mittelfinger der m.d.
schlägt auf die Saite (ricochet)

17. Ein eitler Pfau stolziert durch sein Gehege

⑥ = D

♩ = ca. 138

1129 **schneller Walzer**

1138

1145

1153

1161

1169

1177

3x

④

1190

1198

1206

1214 ca. 3x *mf*

1223 ca. 4x *ff*

⑥ = D

18. Kaninchen in freier Wildbahn

♩ = ca. 104

hoppelnd

1232

1242

1250 4x *pp*

1259 *pp*

1269 *pp*

1276

1286

pp ③

1293

⑥ = D

pizz.

19. Das Ponyreiten

♩ = ca. 168

galoppierend

1302

ppp

ad lib.

ad lib.

4x

1309

4x

f

⑤

1313

6

6

1317

6

6

8x

ca. 6x

4x

fff

mf

sub. mf

♩ = ca. 168

1322

4x

⑤

ca. 6x

3x

4x

f

1328

4x

f

1333

f

1338 $\text{♩} = \text{ca. } 168$
 ④ ③

1342 *marc. irregolare*

1347 *molto rall.*
 ③ ④ ③ *ad lib.*
p \rightarrow *mf*

⑥ = D

20. Elefanten

$\text{♩} = \text{ca. } 88$
tonnenschwer
 1355 *mf* *m.s. dämpft, muß "klacken"*
 ② ⑤ *m.s.*
 tamb. tamb. tamb. tamb. tamb. tamb. tamb. tamb. tamb. tamb. tamb.
allarg. *allarg.*

1361 *allarg.* *allarg.*

1366 *tamb.* *tamb.* *tamb.*

1370 *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.*

1376 *allarg.* ③ ③ *tamb.* *tamb.* *tamb.* *tamb.* *tamb.*

1382 *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.* *tamb.*

1387 *m.s.* × *tamb.* × *tamb.* *tamb.* *tamb.* × *tamb.* × *tamb. tamb.*
sfz *p pp*

1392 × *tamb.* *tamb.* *sfz ff*

1396 × *tamb.* *tamb.* × *tamb.* × *tamb. tamb.* *tamb.* × *tamb.*

1400 *tamb.* × *tamb.* *rep. ad lib.* *tamb.* × *tamb.* × *tamb.* ×

⑥ = E

21. Strauß - Das afrikanische Laufwunder versucht zu fliegen

♩ = ca. 112
rennen
 1404 ca. 12x > 4x > 4x > 4x ⑤

1412 ⑤ ④ ④ > > > > > > > >

1420 > > > > > > > > > > > > ④ ⑤ > > > > > > > > >

1428 > > > > > > > > > > > > > > > > > > ④ ⑤ ③ ④ 3

1436

1444

1454

1463

1471

1479

1486

1494

1500

1505

22. Riesenschildkröten

♩ = ca. 52

träge

1511 *p* 4x

1517

1524 ③ ④ ④

1530

1535 *ff* nur m.s. (Abzüge/Aufschläge)

1541

1547 ④

1554 ④ ④

1562 ④ ⑤ ④ ⑤

1568 *morendo*

1572 ⑤

Detailed description: This is a musical score for a piece titled '22. Riesenschildkröten'. The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a time signature of 8/8. The tempo is marked 'träge' (slow) with a note value of approximately 52 beats per minute. The score consists of ten systems of music, each starting with a measure number. The first system (1511) begins with a dynamic marking of *p* and a '4x' marking. The second system (1517) continues the melodic line. The third system (1524) features a triplet of eighth notes (circled with a 3) and two groups of four sixteenth notes (circled with a 4). The fourth system (1530) continues with similar rhythmic patterns. The fifth system (1535) is marked *ff* and includes the instruction 'nur m.s. (Abzüge/Aufschläge)', indicating a section of slurs and accents. The sixth system (1541) continues with a series of eighth notes. The seventh system (1547) features a group of four sixteenth notes (circled with a 4). The eighth system (1554) features two groups of four sixteenth notes (circled with a 4). The ninth system (1562) features groups of four and five sixteenth notes (circled with 4 and 5). The tenth system (1568) is marked *morendo* and features a series of eighth notes. The final system (1572) features a group of five sixteenth notes (circled with a 5) and ends with a whole note chord.

23. Der eindringliche Blick eines Affen

♩ = ca. 60
cantabile, calmo

1577 ④ *pesante* *verklungen lassen*

arm. 7 arm. 12

♩ = ca. 66
più mosso

1586 ④ ③ = *ppp* l.v.

1593 ⑤ ⑤ ④ ③

♩ = ca. 60
a tempo

1600 ④

1605 *pesante* *verklungen lassen*

24. Der Rundgang endet

♩ = ca. 60
calmo

1610 ② ① ② ③ ③ ③ ③ ② ③

f

1615 ③ ② ③ ① ③

1620 *calmando* *p* ♩ = ♩.

1626

26₁₆₃₂

Musical staff 1632-1637. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.

1638

Musical staff 1638-1643. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.

1644

Musical staff 1644-1649. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs. A fermata is placed over the final note.

1650

Musical staff 1650-1655. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.

1656

Musical staff 1656-1661. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.

1662

Musical staff 1662-1667. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs. A fermata is placed over the final note.

1668

Musical staff 1668-1673. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs. The word "(irregolare)" is written above the staff.

1674

Musical staff 1674-1679. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs. The word "rep. ad lib." is written above the staff, and "calmo" is written below the staff. A fermata is placed over the final note.

1680

Musical staff 1680-1684. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.

1685

Musical staff 1685-1690. Treble clef, 8/8 time signature. The staff contains a series of eighth notes with stems pointing down, grouped in pairs. There are some rests and slurs.