

Sarah Nemtsov

„communication – lost – found“

für Ensemble

(2006)

edition nova vita
Berlin

Besetzung: Flöte, Klarinette (B), Trompete (B), 2 Violinen, 2 Violoncelli, Gitarre, Harfe, Akkordeon, Klavier und Perkussion

Offene Form:

„communication – lost – found“ lässt die 12 Instrumentalisten verschiedene Kommunikationsformen ausloten. Es gibt mehrere Teile, die jeweils unterschiedliche Aspekte von Kommunikation beleuchten und dafür musikalisch verschiedenste Lösungen präsentieren: z. B. was die Organisation des Zusammenspiels, Entscheidungsfreiheit und individuelle Reaktionen, Instrumentierung etc. anbetrifft. Es gibt Verständnis ohne viele Worte, ebenso wie den Streit oder Ärger, es wird bestätigt, geantwortet, sich ins Wort gefallen oder ein Selbstgespräch geführt. Es gibt verschiedene Arten von Schweigen: etwa, weil man sich nichts zu sagen hat, weil man dem Gesagten nachlauscht, eigenen Gedanken nachhängt oder auch in einer angespannten Stille aufgrund von Unverständnis verweilt. Die Anordnung der Teile ist offen. Die Musiker sollen letztlich anhand der unterschiedlichen Teile einen Gesprächsablauf kreieren. Im besten Fall kommt es während der Formfindung, der Schaffung einer Dramaturgie, zu lebendiger und erfolgreicher Kommunikation zwischen den Musikern.

Die Reihenfolge der Teile (A-M.II.) ist prinzipiell frei – es dürfen nur keine Teile mit gleichen Buchstaben aufeinander folgen (etwa M.I. und M.II.).

Bei dem Zeichen Υ können andere Teile eingeschoben werden (als Interpolationen).

Teile mit dem Zeichen * können mit anderen *-Teilen kombiniert werden (auch überlappend etc., wobei die Besetzungen natürlich nur gewisse Kombinationen zulassen.).

Die Teile sollten quasi *attacca* ineinander übergehen, allerdings kann situationsabhängig gewartet werden (z.B. wenn der Schlagzeuger das Instrument wechseln muss o. ä.).

Substruktionschema

Teil	Thema	Besetzung/Gruppen	Interpol.
A	sich-ins-Wort-fallen	Streicher, Gitarre // Klavier // Klarinette, Perkussion // Flöte, Akkordeon	
B	aufeinander-zugehen, Kompromiss	Tutti	
C	aneinander-vorbei-reden, sich-missverstehen	Tutti: Flöte, Klarinette, Trompete, Akkordeon // Klavier, Perkussion // Gitarre, Harfe, Streicher	+
D	Empörung	Tutti	
E.I.	Einsamkeit I: in der Gruppe, Ausgrenzung	Tutti: Flöte // Violine 1, 2, Cello 1, Akkordeon // Klarinette, Cello 2, Klavier, Gitarre, Perkussion // Trompete, Harfe	
E.II.	Einsamkeit II: beide reden, aber sind einsam, Melancholie	Flöte + Gitarre	
F.I.	Ärger I: angestaut, in-sich-gefangen, Groll	Tutti: Klavier // Violine 2, Cello 1 + 2 // Akk., Gitarre, Harfe // Perkussion, Klarinette, Trompete // Violine 1, Flöte	
F.II.*	Ärger II: kurzer Ausbruch	Klavier // Trompete // Perkussion	
G.I.	Schweigen I: man hat sich nichts zu sagen	Tutti	
G.II.	Schweigen II: man lauscht dem Gesagten nach (Erinnerung)	Perkussion	
G.III.	Schweigen III: man wartet auf noch-zu-Sagendes (Erwartung)	Tutti	
G.IV.*	Schweigen IV: man plant noch-zu-Sagendes	Klarinette	+
G.V.	Schweigen V: man hängt eigenen Gedanken nach, schweift ab	Flöte, Klarinette, Streicher	
G.VI.*	Schweigen VI: angespannte Stille (wegen Unverständnis)	Akkordeon	
G.VII.*	Schweigen VII: entspannte Ruhe (Verständnis)	Flöte, Klarinette, Trompete // Perkussion, Akkordeon	
H*	Verständnis ohne viele Worte	Perkussion, Streicher	
I	Streit	Tutti: Streicher, Gitarre, Harfe, Akkordeon (Dirigent) // Flöte, Klarinette, Trompete, Perkussion, Klavier	
J	Selbstgespräch, kurz innehaltend – vielleicht wurde man ertappt?	Tutti (Melodie)	
K.I.	Antwort I: Zustimmung, Bestätigung	Flöte, Klarinette, Trompete, Streicher, Klavier // Perkussion, Akkordeon (im Hintergrund)	
K.II.*	Antwort II: Überbestätigung, Konvention	Perkussion, Gitarre, Harfe, Akkordeon, Klavier	
L	am Rande des Sprechens, das Ungesagte	Tutti: Flöte, Klarinette, Trompete, Akkordeon, Streicher // Gitarre, Harfe, Klavier // Perkussion	++
M.I.	communication – lost?	Tutti	
M.II.	communication – found?	Tutti	





Beispiel einer möglichen Reihenfolge:

K.I. – B – M.I. – C+ – L+ – F.I. – J – +C – G.III. – A – E.I. – F.II. *G.VII. (überlappend) – K.II. – G.I. – E.II. – G.VI. *H – G.IV. + – D – I – G.III. – +L *+G.IV. – G.II. – M.II. – G.V.

**Legende:
Allgemein:**

	¼ Ton tiefer
	¼ Ton höher
	¼ Ton höher
	kurze Note
	schnell
	sehr schnell
	so schnell, wie möglich
	schneller werdend
	langsamer werdend
	cresc. aus dem Nichts
	dim. ins Nichts
vib.	vibrato
s.v.	senza vibrato
gliss.	glissando



Fermaten:

			
Zäsur	kurz	lang	sehr lang




Bläser:


flz.	Flutterzunge
+	Slap tongue

Streicher:

sul pont., s. p.	sul ponticello
tasto	sul tasto
ord.	ordinario
norm.	normale
gett.	gettato
spicc.	spiccato
batt.	battuto
col. l.	col legno
pizz.	pizzicato
+	Linke-Hand-pizz.
♭	Bartok-pizz.
	übermäßiger Bogendruck
(Abstrich)	
	übermäßiger Bogendruck
(Aufstrich)	

Gitarre, Harfe, Klavier:

	mit Fingernagel
	geräuschvoll abdämpfen, bzw. Saite im Flügel dämpfen
	Klang stoppen












r., l., m. Ped.	rechtes, linkes, mittleres Pedal
	Pedal leicht wechseln

Klarinette (B) und Trompete (B) sind in B notiert!

Perkussion:

Instrumente: 3 Tam-Tams [hoch (Scheibe), mittel, tief], 1 hoher Gong [g'], Röhrglocken, Glockenspiel, Xylophon, Holzblock und 3 Tom-Toms [hoch, mittel, tief]

Anreger:

	Hand		Die umgekehrte Schreibweise der Zeichen bedeutet, dass mit dem jeweiligen Schlägelstiel angeschlagen werden soll.
	Kontrabass-Bogen		
Schlägel:			
	weich		Gleitbewegung im Kreis
	hart [a) Holz o.ä. b) Filz]		schnelles Hin-und-her-Wischen
	Trommelstock		dämpfen
	Reibestock	R	Rand
	Jazzbesen	M	Mitte
	Hammer [Röhrengl.]	gestr.	gestrichen
		geschl.	geschlagen

Instrumentenschema Perkussion

Teil	Instrumente
A	Holzblock, Xylophon
B	Glockenspiel
C	Gong, Tam-Tam (tief), Glockenspiel
D	3 Tom-Toms, Xylophon
E.I.	3 Tom-Toms, Tam-Tam (Scheibe)
F.I.	3 Tom-Toms
F.II.	Tam-Tam (mittel)
G.II.	Gong, Röhrglocke (g')
G.VII.	2 Tom-Toms (mittel, tief)
H	Tam-Tam (mittel)
I	3 Tam-Tams
J	Röhrglocken, Holzblock
K.I.	Tam-Tam (tief)
K.II.	Xylophon
L	Gong
M.I.	Glockenspiel, Xylophon
M.II.	Xylophon

A

frei

Violin 1 (VL. 1): *batt. col. l. e crini.* *f (poss.)*

Violin 2 (VL. 2): *batt. col. l. e crini.* *f (poss.)*

Viola 1 (Vlc. 1): *pizz.* *f*

Viola 2 (VL. 2): *pizz.* *f*

Guitar (Git.): *f* (Klang geräuschvoll abdämpfen - auf den Korpus schlagen)

sooft wdh., bis Klavier einsetzt

(Einsatz Klavier bringt die anderen Instrumente "zum Schweigen")

$\text{♩} = 72$

5

Ped.

in diesem Abschnitt
→ alle Einsätze selbständig - ohne Dirigent

Perk. Holzblock Xylophon

ff

ff

so oft wdh., bis Perk. + Klav. einsetzen

Klav.

mf

(Ped.)

Perk.

mf

ff

f

ff

ff (2. = dim.)

mf

f

Ped.

Handwritten musical score for Percussion (PerK.) and Keyboard (Kl. (B)).

PerK. Staff: Contains rhythmic notation with dynamic markings: *ffz*, *ff*, *f*, and *ff*. A vertical dashed line is present.

Kl. (B) Staff: Contains a sustained chord with dynamic marking *ff*. A vertical dashed line is present.

Below Klavier: A staff with a bracketed measure of 5 notes, a measure of 7 notes, and a measure of 16 notes. Dynamic marking *mp* is present. A vertical dashed line is present.

(Ped.) Staff: A staff with a horizontal line and an asterisk (*) at the end.

Handwritten musical score for Percussion (PerK.), Keyboard (Kl. (B)), Flute (Fl.), Accordion (AKK.), and Keyboard (Klav.).

PerK. Staff: Contains rhythmic notation with a dynamic marking *f*.

Kl. (B) Staff: Contains a sustained chord with dynamic marking *f*. A vertical dashed line is present.

Fl. Staff: Contains a melodic line with dynamic markings *ff*, *f*, *(ff)*, and *f*. A vertical dashed line is present.

AKK. Staff: Contains a melodic line with dynamic markings *ff*, *f*, *(ff)*, and *f*. A vertical dashed line is present.

Klav. Staff: Contains rhythmic notation with dynamic markings *f* and *fff*. A vertical dashed line is present.

Ped. Staff: A staff with a horizontal line and an asterisk (*) at the end.

Str. + Git. Staff: A staff with a vertical dashed line and an asterisk (*) at the end.

fre'

batt.
coll.
e cni

VL. 1

2

Vlc. 1

2

Git.

Per-K

Kl.(B)

Fl.

AKK.

Klav.

f

coll. e cni

f (poss.)

pizz.

f

f

f

ffz

ff

f

gliss.

fp

ff

[Ende]

[Ende]

(ma dolce)

f

so oft wdh. (mind. 5x),
bis Dirigent
abkriecht

Ped

Dir.

4/4 ♩ = 108 - 112

B

nur Luft → Ton

The score is written for a woodwind quintet and a string ensemble. The woodwinds (Flute, Clarinet in B-flat, and Trumpet in B-flat) have melodic lines with various dynamics and articulations. The strings (Violins 1 & 2, Violas 1 & 2) provide harmonic support, with some triplets and dynamic markings. The keyboard part (Harp and Piano) is mostly silent, with some specific notes indicated in the harp part.

Flute (FL.): Melodic line starting with a breath mark 'nur Luft' and moving towards a tone 'Ton'. Dynamics range from *ppp* to *p*.

Clarinet (KL. (B)): Melodic line with dynamics *ppp* and *pp*. Includes a breath mark 'Luft'.

Trumpet (Trp. (B)): Melodic line with dynamics *pp* and *p*. Includes a breath mark 'nur Luft'.

AKK. (Acoustic Keyboard): Accompaniment with triplets and dynamics *ppp* and *pp*.

Violins (VL. 1, 2): Mostly silent.

Violas (Vlc. 1, 2): Accompaniment with triplets and dynamics *ppp* and *p*. Includes markings for *v.p.* and *ord.*

Perk. (Percussion): Silent.

Git. (Guitar): Silent.

Hrfe. (Harp): Silent. Includes notes: [re #, fa #, sib].

Klav. (Piano): Silent.

⑤

FL. $P >$ $>$ $< mp$ $>$ $< mf$

KL. (B) b^b pp $< mp$ p $< mf$

Trp. (B) $\#^b$ pp $< mp$ $\#^b$ pp $< mf$

AKK. $r-3$ $< mp$ pp $< mf$

VL. 1 ppp \checkmark $mf >$ $pizz. d$ mf b^b $arco$ mp

2 \checkmark $\#^b$ ppp $< mp$ b^b mf $\#^b$ mp $\#^b$ pp

Vcl. 1 $\#^b$ ppp $< mp$ b^b mf $\#^b$ mp $\#^b$ pp

2 b^b ppp $< mp$ b^b mf mp $\#^b$ pp

Perk. Glockenspiel: $(bei Wdh.: \bullet)$ mf ϕ ϕ mp

Git. $\#^b$ $>$ F

Hrfe. $\#^b$ mp P

Klav. $stumm:$ $>$ $>$ $r-8va$ b^b P $r-3$

$L. m. Ped.$ $x Ped.$

9

FL.

KL. (B)

Trp. (B)

AKK.

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

Klav.

(red.) ————— x

[... aufeinander-zugehen]

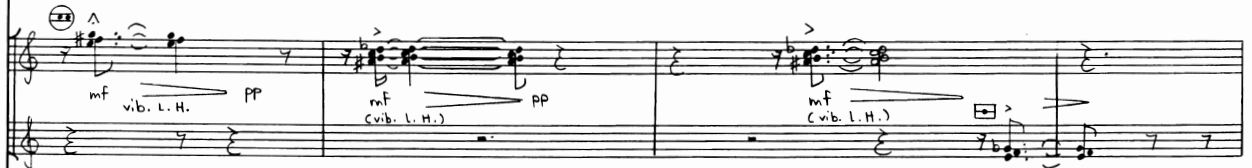
♩. = 62

C


Fl. 

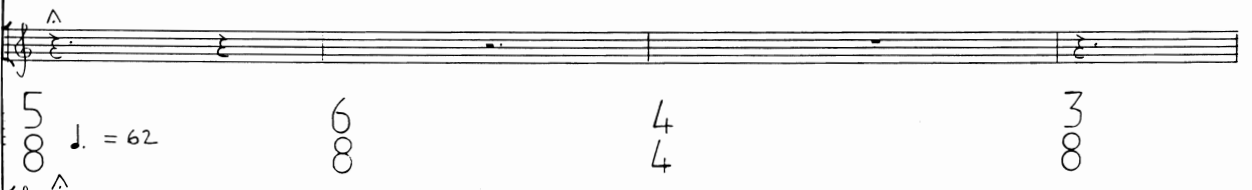
Kl.(B) 


Trp.(B) 


AKK. 

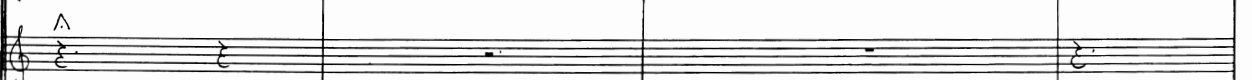
Klav. 


Perk. 

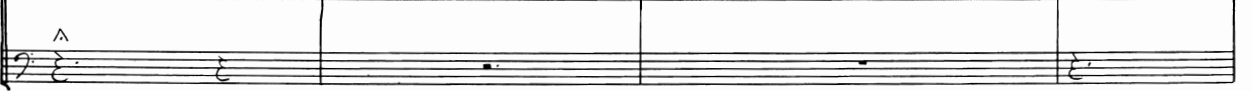
Git. 

Harfe. 

VL. 1 

2 

Vlc. 1 

2 

5

FL.

Kl.(B)

Trp.(B)

AKK.

Klav.

Perk.

Git.

Hrfe.

Vl. 1

2

Vc. 1

2

10

Fl.

Kl.(B)

Trp.(B)

AKK.

Klav.

Perk.

Git.

Harfe.

VL. 1

2

Vlc. 1

2

Musical notation for Flute (Fl.), Clarinet (Kl. (B)), and Trumpet (Trp. (B)) staves. The Flute part features a melodic line with slurs and accents. The Clarinet and Trumpet parts provide harmonic support with sustained notes and some rhythmic patterns.

Musical notation for the Accordion (AKK.) part, consisting of two staves. It includes dynamic markings such as *mf*, *pppp*, and *pppp* (s.v.), along with slurs and accents. The notation includes a treble clef and a key signature of one sharp.

Musical notation for the Piano (Klav.) part, consisting of two staves. It includes dynamic markings like *mf* and *pppp*, and a marking *+ stumm:*. Below the staves, there are rhythmic notations: $\frac{9}{8}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{3}{4}$ (♩ = 62) (Tempo wie zuvor).

Musical notation for the Percussion (Perk.) part, consisting of a single staff with rests throughout the section.

Musical notation for the Guitar (Git.) part, consisting of a single staff. It includes dynamic markings like *f* and rhythmic notations: $\frac{9}{8}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{4}{4}$ (♩ = 124 (neues Tempo)).

Musical notation for the Harp (Harfe.) part, consisting of two staves with rests throughout the section.

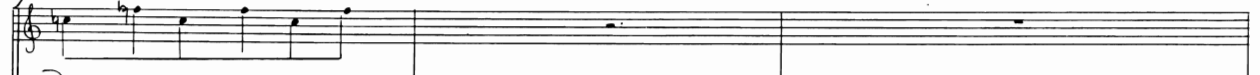
Musical notation for Violin 1 (VL. 1) part, consisting of a single staff with rests throughout the section.

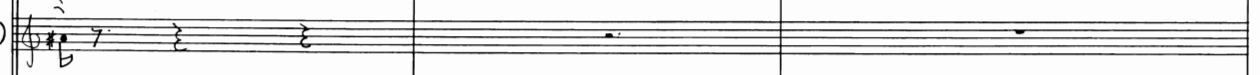
Musical notation for Violin 2 (VL. 2) part, consisting of a single staff with rests throughout the section.

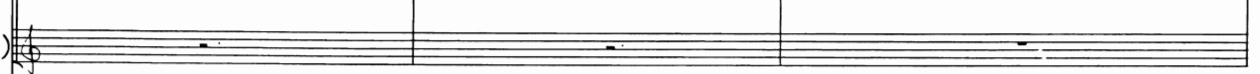
Musical notation for Viola 1 (Vlc. 1) part, consisting of a single staff with rests throughout the section.

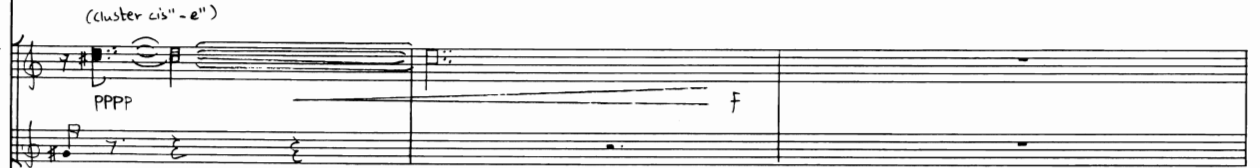
Musical notation for Viola 2 (Vlc. 2) part, consisting of a single staff with rests throughout the section.

74

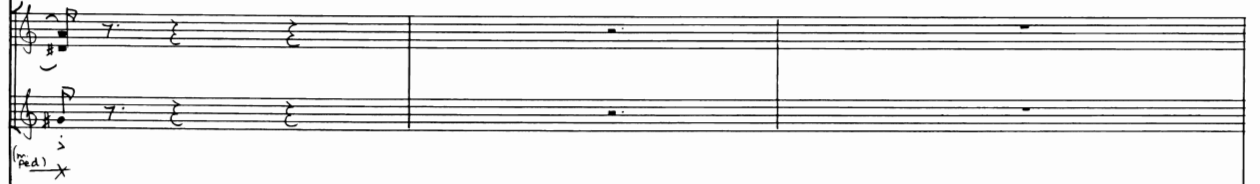
FL. 

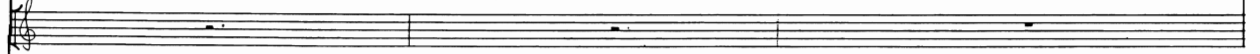
Kl.(B) 

Trp.(B) 

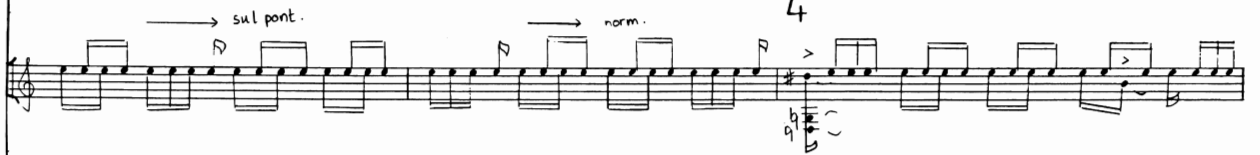
AKK. 

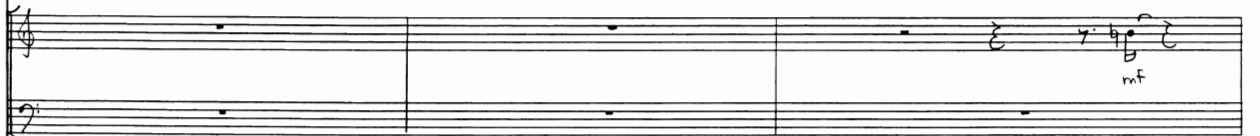
$\frac{5}{4}$ $\text{♩} = 124$

Klav. 

Perk. 

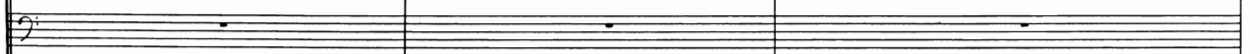
$\frac{5}{4}$

Git. 

Arfe. 

Vl. 1 

2 

Vlc. 1 

2 

17

Fl.

Kl.(B)

Trp.(B)

AKK.

3
4

Klav.

Perk.

3
4

Git.

Hrfe.

VL. 1

2

VLc. 1

2

20

FL. *PPP s.v.* 3x

Kl.(B) *PPPP*

Trp.(B)

AKK. *PPP* 3x

Klav. *Ped.* 3x

Perk.

Git. *4 (♩ = 124)* *3 (♩ = 62)* 3x

Harfe. *(p) ff* *[re 4]* 3x

VL. 1 *sul A arco* *pp* *f* *pppp* *pizz.*

VL. 2 *pppp*

Vlc. 1 *ff* *pizz.* *3*

Vlc. 2 *f* *ff* *3*

- [6 -]

24 5 ♩ = 124

Git.

Hrfe.

VL. 1

2

Vlc. 1

2

pppp *arco* *p* *pppp*

3

4

pppp *p* *pppp*

(29) $\frac{5}{4}$

Perk. Tam Tam: (tief) $\overset{p}{\text{P}}$

Git. ff

Hrfe. *sempre ppp a (mit Fingernägeln)* (o)

Kiar. *im Flügel pppp a (mit Fingernägeln)* (d) *sempre Ped.*

Vl. 1 *sul A tasto* *PPP sempre sul pont.*

Vl. 2 *PPP sempre*

Vlc. 1 *pizz.* $\frac{3}{4}$ f p (ϕ) 3

Vlc. 2 f p (ϕ) 3

(52)

Perk. $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ L.v.

Git. $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \times 4 \end{matrix}$

Hrfe. norm. (pppp) $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ 3x \rightarrow norm. L.v.

Klav. (pppp) Cr. Ped... $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ 3x

pp $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ arco PPPP \leftarrow P PPP

f 3 $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ 3x

36

FL. *flz*
P *f* *P* *f*

Kl.(B) *flz.* *PP* *PP* *PP* *PP*

Trp.(B) *PP* *mf* *PP* *mf*

AKK. *PP*

Klav.

Perk.

Git. *f* *sal pont.* *norm.*

Hrfe. [*mib, fab, lab, do#*] *mf* *f* *mf*

Vl. 1 *arco* *mf < f >* *pizz. #* *arco* *mf < f >*

2 *arco* *mf < f >* *pizz.* *arco* *mf < f >*

Vlc. 1 *pizz. b* *mf < f >*

2 *pizz. #* *mf < f >*

FL. *P* *f* *PPP* *mf*

Kl.(B) *PP* *PP* *PPP*

Trp.(B) *PP* *f (quasi)* *PPP (poss.)*

AKK. *PP* *PPP* *PPP*

Klav. *ord.* *f* *(con Ped. poco)* *f* *secco*

Perk. *mf* *f*

Git. *f*

Hrfe. *f* *mf* *[mf] f*

Vl. 1 *pizz.* *arco* *mf* *f*

Vl. 2 *pizz.* *mf* *f*

Vlc. 1 *mf* *f*

Vlc. 2 *mf* *f*

♩. = 62 *♩. = 62* *♩. = 62* *♩. = 124* *♩. = 62*

6/8 *6/8* *6/8* *4/4* *6/8*

42

FL. *p* *PPP* *P*

KL. (B) *f* *ppp*

Trp. (B) *mp* *p* *poco f* *f* *mf* *p* *P*

AKK. *P* *poco f* *f* *pp* *mp* *pp* *mp*

Klav. *ff* *can Ped.*

Perk. *f*

46

FL. *p* *mp* *pp* *pp*

KL. (B) *p* *mp* *pp* *pp*

Trp. (B) *p* *mp* *pp* *pp*

AKK. *pp* *pp* *mp*

Klav. *stumm:* *ff* *can Ped.*

Perk. *f* *l.v.*

- C 12 -

51

FL. $5 \times$ $3 \times$ $5 \times$
 KL. (B)
 Trp. (B)

Klav. $5 \times$ $3 \times$ $1 \times$ $5 \times$
 $\frac{5}{4}$ $\downarrow = 112$ $\frac{3}{4}$ $\frac{3 \times 1}{4}$
 (L. Ped.)

VL. 1 0 (0)
 2
 Vcl. 1 $Flauto$
 2

Perk. $5 \times$ $3 \times$ $1 \times$ $5 \times$
 $\frac{5}{4}$ $\downarrow = 112$ $\frac{3}{4}$ $\frac{3 \times 1}{4}$
 Glockenspiel:
 (♢) PPP PPP (♢) $PPPP$

Git. PPP

Hrfe. $PPPP$
 [re#, sib]

59

FL. *h* *pp* *f* *ppp* *mp* *5x* *(ab der 5. Wdh. poco accel.)*

KL. (B) *f* *ppp* *mp*

Trp. (B) *f*

Klav. *8va* *b* *♯* *♯♯♯♯* $\text{♩} = 80$ *(ab der 5. Wdh. poco accel.) 5x*
im Flügel, gezupft *mp*
nach und nach dem Finger (im Flügel) abdämpfen → nur Geräusch *im Flügel, gezupft mf*
(5. Mal 'anschlagen' ord., aber im Flügel Saite mit Finger gehalten)

VL. 1 *arco* *gliss.* *♯* *♯* $\text{♩} = 80$

2 *(pizz.)* *f*

Vlc. 1 *f* *pizz.* *mf* *5x*

2 *f* *pizz.* *mf*

Perk. *mf* *5x*

Git. $\text{♩} = 80$ *(ab der 5. Wdh. poco accel.)*
mf poco marcato

Hrfe. $\text{♩} = 80$ *(dis)* *(ϕ) mf*

62 accel. (2x) 7x

FL.

KL. (B)

Trp. (B)

accel. 3 1 = 112 ord. 7x

Klav. (pp) mf f Ped *

VL. 1 2 pizz. marcato f

Vcl. 1 2 p -3 -3 -3 -3 arco PPP

Perk. accel. 3 1 = 112 PPP mp f 7x

Git. accel. f mp (poco dim.)

Hrfe. accel. 1 = 112 P f P

4/4 ♩ = 76 accel. ----- D ----- ♩ = 90

FL. KL.(B) Trp.(B)

VI. 1 2 Vlc. 1 2

Perk. Git.

Hrfe.

4/4 ♩ = 76 accel. ----- ♩ = 90

AKX.

Klav.

4

FL.

KL.(B)

Trp.(B)

VL. 1

2

Vlc. 1

2

Perk.

(Xylophon, Reibestab)

Git.

Hrfe

AKK.

Klav.

7

Fl.

KL(B)

Trp.(B)

Vl. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe

AKK.

Klav.

f *mf* *f* *mf* *f*

mf batt. cresc.

batt. mf cresc.

mf *mp* *mf*

TomToms: 3

Xylophon: ♯

cresc.

cresc.

cresc.

cresc.

non cresc.

ppp *ff*

f *f* *f* *f* *f* *f*

10

FL.

KL(CB)

Trp.(CB)

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe

AKK.

Klav.

13

poco rit. - - - - -

FL.

KL.(B)

Trp.(B)

VL. 1

gett. (ff) mf

gett. mf

gett. mp

batt. p

poco rit. - - - - -

2

gett. mp

batt. p

VL. 1

mp

gett. (ff)

gett. p

coll. gett. pp

2

mp

gett. (ff)

gett. p

coll. gett. pp

Perk.

TomToms: Filz

mf

mp

mf

p

mp

poco rit. - - - - -

p

pp

Git.

Hrfe.

AKK.

poco rit. - - - - -

(8va) mf

f

mf

f

mp

poco rit. - - - - -

Klav.

f

mf

mf

mf

... (Ped) *

secco (senza Ped.)

[... Empörung]

E.I.

Handwritten musical score for the piece "E.I.". The score is arranged in systems for various instruments:

- Flute (FL.):** Part 1, marked with a treble clef and a 3/8 time signature.
- Clarinet (KL. (B.)):** Part 1, marked with a bass clef and a 4/4 time signature.
- Trumpet (Trp. (B.)):** Part 1, marked with a bass clef and a 4/4 time signature.
- Violin (VL. 1):** Part 1, marked with a treble clef and a 4/4 time signature, including instructions like "con sord." and "p dolcissimo con sord."
- Viola (Vlc. 1):** Part 1, marked with a treble clef and a 4/4 time signature, including instructions like "con sord." and "PPP".
- Percussion (Perk.):** Part 1, marked with a square clef and a 4/4 time signature, including instructions like "Tam-Tam: (Scheibe)" and "PPP".
- Guitar (Git.):** Part 1, marked with a bass clef and a 4/4 time signature.
- Harp (Hrfe.):** Part 1, marked with a treble clef and a 4/4 time signature, including instructions like "[Fa#]".
- Piano (Klav.):** Part 1, marked with a bass clef and a 4/4 time signature, including instructions like "Stumm:", "f", and "l.m. Ped."

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Above the staff, there are tempo markings "3/8" and "6/8" and a tempo indication "♩ = 156". The piece is in the key of D major (one sharp).

5

4
4

Fl.

Kl. (B)

Trp. (B)

(Bva)

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

AKK.

Klav.

(m. Ped.)

poco f

(ppppp)

pp

ppp

pp

ppp

ff

Tam Tam:

ppp

4
4

4
4

6
8

9

7
8

Kaum hörbar, introvertiert

PPP

3

3

3

3

PPP

3

6

PPP

(PPPP)

FL.

KL.(B)

Trp.(B)

(Eva.) - - - - -

ppoco
f

VI. 1

2

Vcl. 1

2

ffff

pppp

f

3

3

3

3

p

PPP

Perk.

(TamTam)

1

pp

(Φ)

f

3

3

3

3

Git.

6

8

7

8

6

8

Hrfe.

AKK.

8va

p

dolce

vib.

Klav.

stumm:

f

3

3

3

3

f

(m. Ped.)

13

4/4

FL. *gliss.* *PP* *(PPPP)* *3* *3* *3* *3* *3*

Kl.(B) *mf* *(s.v.)* *PPP*

Trp.(B) *PPP*

8va

VL. 1 *PPP (sempre)*

2 *PPPP* *PPP* *PP* *PPP*

Vlc. 1 *PPP*

2

Perk. *Tam Tam 1:* $\frac{1}{2}$ $\frac{1}{2}$

Git. *(a)* $\frac{1}{2}$ $\frac{1}{2}$

Hrfe. *4* *7* *8*

AKX. *8va* *(#)* *PPP* *p* *vib.* *dim.* *PPP*

Klav. *4* *7* *8* *(m. Ped)* *sfz* *sfz*

Handwritten musical score for a symphony orchestra and solo instruments. The score is written in G major and 4/4 time. It consists of the following parts:

- FL.** (Flute): Features a melodic line with triplets and a *ppp* dynamic marking.
- KL.(B)** (Clarinet in B): Accompanies the flute with chords and a *mf* dynamic marking.
- Trp.(B)** (Trumpet in B): Includes a *+vib.* marking.
- VL. 1 & 2** (Violins): Violin 1 has a melodic line with *pppp* and *ppp* dynamics. Violin 2 provides harmonic support.
- Vlc. 1 & 2** (Violas): Violin 1 has a melodic line with *pp* and *ppp* dynamics. Violin 2 provides harmonic support.
- Perk.** (Percussion): Features a *(Tam Tam)* section with specific rhythmic patterns.
- Git.** (Guitar): Includes a *(a)* marking and specific rhythmic patterns.
- Hrfe.** (Harp): Provides harmonic accompaniment.
- AKK.** (Acoustic Keyboard): Provides harmonic accompaniment.
- Klav.** (Piano): Includes a *stumm:* marking and a *(m.Ped.)* marking.

Handwritten annotations include circled numbers **6** and **3**, and a circled **16**. A *(8va)* marking is present above the Violin 1 staff. The score concludes with a *3/4* time signature change.

E.II.

♩ = 54, Frei

Fl.


♩ = 132 - 140

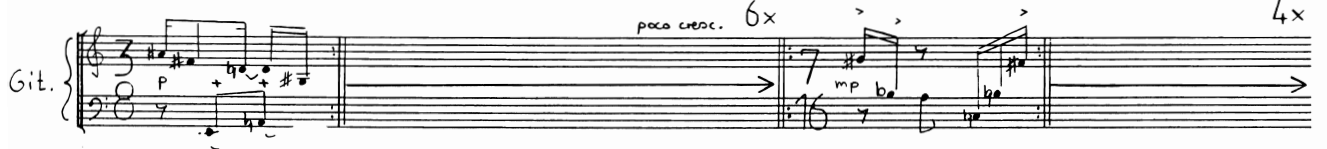
Git.

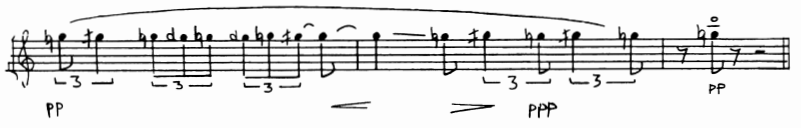
♩ = 76


Git.

*) (Klang geräuschvoll - mit 'auf den Korpus schlagen' - abdämpfen)

Fl. 

Git. 





• (Klang mit Finger abdämpfen)

- E.II. 2 -

[... Einsamkeit II]

5/4 $\text{♩} = 98$

F.I.

FL.

Kl.(B)

Trp.(B)

VL. 1

2

Vlc. 1

2

5/4 $\text{♩} = 98$

Perk.

Tom-Toms I:

fpp mp pp mp pp f

Git.

Hrfe.

5/4 $\text{♩} = 98$

AKK.

Klav.

con Pedal

3

FL. *mp sempre!*

Kl.(B)

Trp.(B)

VL. 1 *8va*

2 *sul A*

Vcl. 1

2

Perk. *pp* *mp* *f* *pp* *f* *pp* *cresc.*

Git.

Hrfe. *[mib, lab]*

AKK. *f* *p* *cresc.* *f*

Klav. *8va* *cresc.* *f*

L 8basso

5

FL. *mp*

KL.(B)

Trp.(B)

VI. 1 *f* *s.v.* *s.p.* *ord.* *f* *ord.*

2 *f* *s.v.* *s.p.* *ord.* *f* *ord.*

Vlc. 1 *f* *s.v.* *s.p.* *ord.* *f* *ord.*

2 *f* *s.v.* *s.p.* *ord.* *f* *ord.*

Perk. *fpp* *fpp* *f*

Git. *mf* *ff* *mf* *f* *f*

Hrfe. *mf* *mf* *[mi b, la b]* *f*

AKK. *f* *fp* *f* *p* *f* *fp* *f*

Klav. *f* *f* *f* *f* *f* *f* *f*

- (8 b.) -

- F.I. 3 -

7

FL.

KL.(B)

Trp.(B)

mp

f

mp

VL. 1

2

f

f

Vlc. 1

2

f

f

f

f

Perk.

f

pp

f

p

Git.

f

f

Hrfe.

f

f

AKK.

f

8va-7

b^b

f

f

f

f

Klav.

9

FL. KL.(B) Trp.(B) Vl. 1 2 Vlc. 1 2 Perk. Git. Hrfe. AKK. Klav.

Handwritten musical score for a symphony orchestra and chamber ensemble. The score is written in a key with one sharp (F#) and a common time signature. The instruments listed are Flute (FL.), Clarinet in B-flat (KL.(B)), Trumpet in B-flat (Trp.(B)), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vlc. 1), Violoncello (Vlc. 2), Percussion (Perk.), Guitar (Git.), Horns (Hrfe.), Chamber Ensemble (AKK.), and Piano (Klav.). The score includes various musical notations such as notes, rests, dynamics (pp, f, mp, ff), articulation (accents, slurs), and performance instructions like *cresc.* and *8va*. The percussion part shows a sequence of notes with dynamics *pp*, *f*, *mp*, *f*, *ff*, *mp*, *ff*, *pp*. The guitar part has dynamics *f*, *f*, *ff*. The piano part includes *cresc.* and *8va* markings. The chamber ensemble part has dynamics *fp*, *ff*, *fp*, *ff*, *mp cresc.*. The horns part has dynamics *ff*, *f*, *ff*. The strings (Violins and Violas) have various articulations and dynamics. The flute and clarinet parts have dynamics *mp*. The trumpet part has dynamics *mp*. The score is marked with a circled '9' at the top left.

11

FL.

Kl.(B)

Trp.(B)

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

AKK.

Klav.

5 ♩ = 98

4 Tam-Tam ↓

F. II. *

Perk.

Trp. (B)

Klavier

③

Perk.

Trp. (B)

Klavier

⑤

Perk.

Trp. (B)

Klavier

- F. II. 1 -

-8b.

[... Ärger II]

G.I.

TUTTI:

25"

G. P.

[TACET]

[... man hat sich nichts zu sagen]

G.II.

♩ Song:

Perk. {

9" *)

7"

6"

7"

PPP

Röhrengl.:

PP

PPP

PPP

9"

4"

7"

PP

PPP

PP

PPP

PP

6"

PPP

PPPP

[...man lauscht dem Gesagten nach]

*) Sekundenangaben ungefähr, während der Fermaten möglichst nicht bewegen.

G. III.

TUTTI:

10"

G. P.

[TACET]

[... man wartet auf noch-zu-Sagendes]

G. IV.*

KL. (B)

so lang, wie möglich

5" 3"

f ff

12

2" 1"

f ff

[... man plant noch-zu-Sagendes]

4/4 ♩ = 72

G.V.

FL. *p poco vib.*

KL.(B) *pp*

VL 1 *con sord. tasto*

2 *con sord. pp con sord. p*

VLc 1 *pp poco vib. con sord.*

2 *pp s.v.*

7

gliss. pp

tasto #p s.p.

pp poco vib.

s.v. #p

pp poco vib. p

pp

gliss.

p pp

[...man hängt eigenen Gedanken nach,
schweift ab]

G.VI.*

AKK.

8va

15''

pppp

ppp > ppppp < ppp > pppp <

[...angespannte Stille]

G.VII.*

FL. *nur Luft* ↓'aus' ↑'ein' 8" 6"

KL.(B) *f* *nur Luft* ↓'aus' ↑'ein'

Trp.(B) *f* *nur Luft* ↓'aus' ↑'ein'

AKK.

Perk. Tom-Toms: *mf* *mf* *f*

7" ad libitum

nur Luft *f* *f* *f* *ad libitum*

p *f* *p* *f* *ad libitum*

[...entspannte Ruhe]

4/4 $\text{♩} = 60$

H*

Perk. Tam-Tam gestr. (cl.v.)
P < f
 (dämpfen) *P < mf* *mf > P*

VL. 1 *sul p.* unmerkliche Bogenwechsel
P s.v. *sul p.*
PP *tasto* *P* *poca vib.* *s.p.* *tasto* *P* *P.v.*

VL. 2 *s.v.*
PP *tasto* *P* *P.v.* *s.p.* *tasto* *P* *P.v.*

Vlc. 1 *sul p.*
P s.v. *sul p.*
PP *tasto* *P* *P.v.* *s.p.* *tasto* *P* *P.v.*

2 *P s.v.*
PP *tasto* *P* *P.v.* *s.v.* *P* *P.v.*

5

gestr.
PP *f*
3 *M* *R* *P* *mp* *gestr.* *PPP*

s.v. *PPP* *P*
senza dim. *s.v.* *PPP* *p.v.* *P*

senza dim. *s.v.* *PPP* *norm.* *mp* *p.v.*

senza dim. *s.v.* *PPP* *norm.* *mp* *p.v.*

s.v. *PPP* *P* *mp* *p.v.*

9

- gestr.
mp *PP* *P* *PP*

sul p. *P s.v.*
sul p. *P s.v.* *PPP* *sempre*

sul p. *P s.v.* *PPP* *sempre*

sul p. *P s.v.* *PPP* *sempre*

P s.v. *PPP* *sempre*

- H1 -

12

Perk. *gestr.* *geschl.* *R*
f \rightarrow *p* *mf* *ppp* *f* *ppp*

VL. 1 *tasto* *flautato* *con vib.* *molto vib.*
ppp *norm.* *ppp* *f* *ppp* *f* *ppp*

2 *tasto* *ppp* *con vib.* *molto vib.*
norm. *f* *ppp* *f* *ppp*

VLc. 1 *flautato* *con vib.* *molto vib.*
ppp *norm.* *f* *ppp* *f* *ppp*

2 *tasto* *ppp* *con vib.* *f* *ppp* *f* *ppp*

16

f *F* \rightarrow *mf* *p* \rightarrow *mf* *p* \rightarrow *f*

hinter dem Steg (d.) *(f) hinter dem Steg* *(senza dim!)* *tasto s.v.* \rightarrow *s.p.* *(Klingend Flg. e''' + f''''')*

(f) hinter dem Steg *(f) hinter dem Steg* *(d.)* *p* *tasto s.v.* \rightarrow *s.p.* *pp* *(Klingend Flg. h'' + b''''')*

(f) hinter dem Steg *(f) hinter dem Steg* *p* *casto* \rightarrow *s.p.* *pp*

20

I

→ Module einwerfen, wdh. und auch aussetzen ad libitum

(frei) 5/8 flz 132

FL.

KL.(B)

Trp.(B)

3/4 J = 124

VL. 1

2

Vlc. 1

2

Perk.

3/4 J = 124

→ Module einwerfen, wdh. und auch aussetzen ad libitum

Git.

3/4 J = 124

Hrfe.

[so#, si b]

AKK.

3/4 J = 124

Klav.

(frei) 2/4 J = 132

5 7 8

con Ped. *

→ Module einwerfen, wdh. und aussetzen ad lib.

FL.

KL.(B)

Trp.(B)

⑤

VL. 1

2

VI. 1

2

Perk.

Git.

Hrfe.

AKK.

Klav.

4/4 (♩ = 124) 3/8 ♩ = 124

FL.

KL. (B)

Trp. (B)

9

VL. 1

2

Vlc. 1

2

fp f (#)

Perk.

4/4 (♩ = 124) 7/16 ♩ = 132 5/8 ♩ = 132

mf f

Git.

Hrfe.

AKK.

4/4 (♩ = 124) 7/8 ♩ = 124

Klav.

mf

3-8vo

3/4 (♩ = 124)

FL.

KL. (B)

Trp. (B)

VI. 1

2

Vlc. 1

2

3/4 (♩ = 124)

Perk.

Git.

Hrfe.

AKK.

2/4 ♩ = 132
rva - - - -

Klav.

5 3 J = 132
8 8 b b

Fl. $\text{♩} = 132$

Kl. (B) $\text{♩} = 124$ f 5 5

Trp. (B) f 5 5

VL. 1 (19) *subf* *p* *mp* *f*

VL. 2 *mp* *f*

Perk. $\text{♩} = 124$ $\text{♩} = 132$ f 3 5 5 3 6

Git. *f*

Hrfe. [la h] *f*

AKK. *ric.* *ric.* *ric.* *ric.* *f marcato* (J = 124)

Klav.

4/4 (♩ = 124) 3/5 ♩ = 132

Fl. *flz.* *P < mf* *flz. pp < mf*

Kl. (B) *flz. P < mf* *pp < mf*

Trp. (B) *pp < mf* *P < mf*

23 *ff* *P* *P* *mp* *sul pont.* *ord. F* *ord.*

Vl. 1 *mp* *s.p.* *ord.*

Vl. 2 *mp* *F* *P*

Vcl. 1 *P (sub.)* *mp* *f*

Vcl. 2 *P* *mp* *f*

Perk. *♩ = 132* *R* *R → M* *P < mf* *P < mf*

Git. *mf poco marc.* *(mf)*

Hrfe. *mf poco marcato* *mf* *(mf)* *mp* *mf* *mp*

AKK. *F* *P* *pp*

Klav. *♩ = 132* *ppp* *5* *2* *7* *pp* *7*

Ped. *5* *7*

♩ = 132 (quasi ohne aussetzen)

FL. KL.(B) Trp.(B) VL. 1 2 Vlc. 1 2 Perk. Git. Hrfe. AKK. Klav.

[... Streit]

G.I.

TUTTI:

25"

G. P.

[TACET]

[... man hat sich nichts zu sagen]

J

♩. = 60

FL. P PP P mp

KL(B) P PP P mp

Trp.(B) P PP P mp

VI. 1 P mf PP mp

2 pizz. P arco mf PP mp

Vlc. 1 pizz. b mp arco mf arco tasto mp PP mp

2 mp mf mp PP mp

Perk. P F

Git. mp P mp mp

Hrfe P mp P PP P mp mf mp mf

[fa#]

AKK. P P PP mp PP mp PPP mp PPP

Klav. PPP mp PP

10

FL. pp

KL.(B) p mp mf

Trp.(B) mp $mf < f$ 3 $3+4$
 $4+16$ 4 $16+4$

VL. 1 mp f $s.p.$ $norm.$ $tasto$

2 pp $pizz.$ $arco$ f mp p

Vlc. 1 p pp p

2 p pp mp

Perk. p pp (Φ) f *Holzbl.:*

Git. mp

Hrfe pp mp p pp

AKK. pp mp pp

Klav. p mp mp pp mf

14

FL.

KL(B)

Trp.(B)

VL. 1

2

Vlc. 1

2

Per.K. (Holzbl.:) Röhrengl.: Holzbl.:

Git.

Hrfe

AKK.

Klav.

5/8

5/8 + 3/16 mp >

1/16 + 3/4 pizz. mf

mp vib.

mp

pizz. mf

mp

p

p

mp

(f) mp

mf

f

mp

mf

pp

mp

mf

pppp

pp

p

[... Selbstgespräch]

K.I.

4
4 ♩ = 76

FL. *flz*

Kl.(B)

Trp.(B)

4
4 ♩ = 76

VL 1

VL 2

VLc 1

VLc 2

4
4 ♩ = 76

Klav.

Perk.

Frei

AKK.

⑤

Fl. *mp* 3 *flz* *fp*

Kl.(B) *pp* *f dim.* *mp*

Trp.(B) *mp* *p* *mf* *pp* *mf*

VL 1 (c.p.) *pp* *norm.* *p* *mf*

2 *mp* *norm.* *p* *mf*

Vlc 1 *pp* *mf* *f* *mf* *f* *ff*

2 *mf* *f* *pp* *ff* *p*

Klav. *mp* *mf* *f* *f* *Ped*

Perk. Tam-Tam (groß) *gestr.* *l.v.* *pppp* *ppp* *frei*

AKK. *pppp*

9

FL. *f mp* *s.v.* *pp*

Kl.(B) *f* *p* *PPP* *p*

Trp.(B) *f* *p*

VL 1 *sul pont.* *f vib.* *tasto* *pp* *s.v.* *s.p.* *pp* *p*

2 *pp s.v.* *ppp poco vib.*

VLc 1

2

Klav. *mp* *f* *(f)* *mp*

Perk. *p* *L.v.*

AKK. *PPPP*

Fed-
(Klang
"einfangen")

14

Fl. *ppp* *pp*

Klar.(B) *ppp* *p*

Trp.(B) *p*

VL.1 *p* *ppp*

2 *ppp*

Vcl.1 *pp* *mf* *pppp*

2 *mp* *p* *mf*

Klav. *p* *mf* *Ped.*

Perk. *ppp* *l.v.*

AWK. *pppp* *(lunga)*

K.II.*

Perk. $\frac{5}{8}$ ♩ = 100

Git.

Hrfe. [do#, fa#, so#]

AKK.

Klav. $\frac{5}{8}$ ♩ = 100

L. Ped.

⑥ xylophon: ! Filz

[fa, mi, sib]

pp poco marcato

pp cresc.

mf

pp bb cresc.

mp

pp poco cresc.

(l. Ped.)

L. Ped.

*poco cresc.

10

Perk. *p* *poco f* *pp* *mf* *p* *mf*

Git. *poco f* *p*

Hrfe. *poco f* *mf*

AKK. *ppp* *mf* *pp*

Klav. *mf*

r. Ped. (Klangeinfangen) * *marcato*

14

p

[...antworten II]

4/4 $\text{♩} = 54$

Fl. Whistle-tones

KL. (B) Ppppp

Trp. (B) Ppppp nur Luft Ppppp

AKK. nur Luft Ppppp Ppppp Ppppp Ppppp

VL. 1 5 *molto s.p.*

2 5-5-5 auf Steg *molto s.p.* 5

Vcl. 1 col l. Ppppp

2 Ppppp *molto s.p.* auf Steg *molto s.p.* s.p. *molto s.p.*

Perk.

Git.

Hrfe. [si b]

Klav.

4/4 $\text{♩} = 54$

7

Fl. Whistle-tones

Kl. (B) ppp

Tpt. (B) nur Luft ppp

AKK. nur Luft

VL. 1 coll. pppp arco molto s.p. coll. erini: tasto

VL. 2 rdt. ppppp

Vlc. 1 ppppp coll. erini: tasto arco molto s.p. coll. erini: tasto

Vlc. 2 ppppp coll. erini: tasto auf Stieg molto s.p. coll. erini: tasto

Perk. Gong: p ppp

Git.

Hrfe. pp

Klav.

13

viel Luftgeräusch

FL.

KL. (B)

Trp. (B)

AKK.

VL. 1

2

Vcl. 1

2

Perk.

Git.

Hrfe.

Klav.

18

FL.

KL. (B)

Trp. (B)

nur Luft

PPPPP (senza dim.)

8va

AKK.

PPPPP (senza dim.)

sub.

PPP

PPPPP

PPP

VL. 1

Flautato

PPPPP (senza dim.)

(con sord.)

(con sord.)

5

PPPPP

5

2

(con sord.)

PPP

PPPPP

Vlc. 1

(con sord.)

7

PPPPP

PPP

2

(con s.)

3

PPPPP

PPP

PPPPP

PPP

Perk.

Git.

Hrfe.

Klav.

24

Fl.

Kl. (B)

Trp. (B)

AKK.

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

Klav.

Handwritten musical score for measures 24-27. The score includes staves for Flute, Clarinet (B), Trumpet (B), Accordion, Violin 1 & 2, Viola 1 & 2, Percussion, Guitar, Harp, and Piano. The music features various dynamics such as pppp, pp, mf, and poco f, along with performance markings like accents, slurs, and fingerings. The harp part includes a specific chord notation [mi b, Fa #].

Ped. ————— *

29

FL.

KL. (B)

Trp. (B)

AKK.

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

Klav.

nur Luft

PPP

nur Luft

flautato

pppp

(Gang:)

PPP

PP

p

pp

r8va7

35

FL. *Whistle-tones* *ord.* *Whistle-tones*
 KL. (B) *PPPP* *PPP*
 Trp. (B) *nur Luft* *PPPPP* *PPPPP*
PPP

AKK. *PPPPP* *3* *3* *3*

VL. 1 *senza sord.* *PPPPP* *5* *coll. e crini* *s.p.* *auf Steg* *5* *tasto* *5* *s.p.* *PPP* *tasto* *5*
 2 *senza sord.* *PPPPP* *5* *coll. e crini* *s.p.* *auf Steg* *5* *tasto* *5* *s.p.* *PPP* *tasto* *5*
 Vcl. 1 *senza sord.* *molto s.p.* *coll. e crini* *PPPPP* *3* *auf Steg* *3* *tasto* *3* *molto s.p.* *molto tasto* *3* *tasto* *3* *PPP*
 2 *senza sord.* *molto s.p.* *coll. e crini* *PPPPP* *3* *auf Steg* *3* *tasto* *3* *molto s.p.* *molto tasto* *3* *tasto* *3* *PPP*
PPPPP *PPP*

Perk.
 Git.

Hrfe. *8va* *[mi 4, (Fa#)]* *PPP*

Klav.

39

FL.

Kl. (B)

Trp. (B)

AKK.

VL. 1

2

Vcl. 1

2

Perk.

Git.

Hrfe.

Klav.

stumm:

Ppppp

p

mf

con sord.

ppp

poco f

p

P

Ppppp

Ppppp

P

Ppppp

mf

f

arco ord.

3

tasto

gliss.

pppp cresc.

poco f

f

f

f

pppp

ppp

pppp

p

mf

poco f

f

f

8va

f

(f) p

Ped

43

FL.

Kl. (B)

Trp. (B)

AKK.

VL. 1

2

Vlc. 1

2

Perk.

Git.

Hrfe.

Klav.

(Ped.) *

nur Luft

ppppp pppp

pppp ppp ppppp

8va

p

M.I.

$\frac{3}{4}$ ♩ = 76-80

FL.
KL.(B)
Trp.(B)

VL. 1
2
Vlc. 1
2

$\frac{3}{4}$ ♩ = 76-80

Perk.

Glockenspiel: $\text{—} \text{3} \text{—} \text{3} \text{—} \text{3} \text{—}$

Git.

Hrfe

[do#] ppp mf ppp pp mf

$\frac{3}{4}$ ♩ = 76-80

AKK.

Klav.

⑥

FL.
KLB(B)
Trp.(B)

VL. 1
2
Vlc. 1
2

Perk.

Git.

Hrfe

AKK.

Klav.

Ped. (Klang "einfangen")

11

Fl. KL.(B) Trp.(B)

VL. 1 2 Vlc. 1 2

Perk.

Git.

Hrfe

AKK.

Klav.

16

FL. *ppp mf ppp* *pp mf ppp p* *f ppp p*

KL(B)

Trp.(B) *con sord. ppp staccatissimo mf* *ppp* *f ppp p*

VL. 1 *pp #* *ppp (secco) mf* *mf*

2 *ppp* *mf*

Vlc. 1 *ppp (secco) mf*

2 *ppp (secco) mf*

Perk.

Git.

Hrfe *p ppp f*

AKK. *mf ppp mf p* *ppp p ppp*

Klav.

21

Fl. *ppp p mf ppp*

KL(B)

Trp.(B) *pp*

VL. 1 *ppp*

2 *arco batt. (pizz.) + (arco batt.) p ppp p*

Vlc. 1 *ppp # (ppp) f pp p ppp f (quasi)*

2 *(ppp) # p arco batt. #*

Perk. *xylophon: pp p ppp f pp*

Git. *ppp f*

Hrfe

AKK. *2va p mf 3*

Klav. *mf secco ppp*

25

Fl. ppppp Δ s.v. ?

KL(B) ppp 3 ppp

Trp.(B) 5 ppppp 4. 5. ppp p

VL. 1 Δ (arco/bat.) 3 ppp pizz. 5 mf ppp 5 mf

VL. 2 (pizz.) 3 ppp ppp mf

Vlc. 1 p 3 pp

Vlc. 2 pizz. h mf

Per.K. Δ ppp mf Glockenspiel: 3 pp

Git. 5 ppp 5 pp

Hrfe Δ [mi b] 3 ppp [do#] ?

AKK. 6 ppp 3 p 3 ppp ppppp ppp ?

Klav. 5 pp Δ 3 ppp (ppp) 3 ppp # 3 mf Ped

30

FL.

KL(B)

Trp.(B)

VL. 1

2

Vlc. 1

2

Per.K.

Git.

Hrfe

AKK.

Klav.

(Ped.) — x

- M.I.7 -

[... communication - lost?]

M. II.

3/4 $\text{♩} = 76-80$

FL. *PPP* *f* *PPP* *p* *PPP*

KL(B) *f* *PPP* *f* *PPP*

Trp.(B) *quasi f* *PPP* *f* *pp (poss.)* *PPP*

VL. 1 *pizz.* *arco tasto* *pizz.* *arco* *f* *PPP* *f* *pp* *PPP*

2 *PPP* *tasto* *f* *pp* *PPP*

Vlc. 1 *PPP* *f* *PPP* *tasto* *pp*

2 *pizz. h* *f* *PPP* *mf*

Perk. *Xylophon* *f* *mf*

Git. *f* *mp*

Hrfe *f* *mf*

AKK. *PPP* *pp* *PPP*

Klav. *f secco* *(f)* *f* *mf* *mp* *PPP*

⑥

Fl. *p*

KL(B)

Trp.(B)

Vl. 1

2 *sul p.*

Vlc. 1

2 *(ppp) sul p.* *ppp* *(mf) Φ* *p Φ*

Perk. *f*

Git. *f Φ*

Hrfe *f Φ*

AKK. *pppp*

Klav. *(mf)* *mf* *p* *b \rightarrow 8b \rightarrow*

12

FL. *hell. viel Luft*
 KL(B)
 Trp.(B)
 VL. 1 *vib.*
 2
 Vlc. 1 *arco*
 2
 Perk.
 Git.
 Hrfe *[do h]*
 [mi b]
 AKK.
 Klav. *Ped (Klang "einfangen")*

PPPP *5* *5* *3* *PP* *pp* *mf* *(mf)*
3 *5* *vib.* *pp* *mp* *norm. pp < mf* *f* *arco tasto* *p.v.* *b* *3* *ppp*
PPPP *arco* *PPP* *pizz.* *pp* *mf* *3* *5* *ppp* *3* *pp*
5 *5* *3* *3* *mf* *f*
5 *mf* *f* *5* *5* *mf* *f* *[do h]* *[mi b]*
pp *ppp* *3* *mf* *pp* *3*
mp *mf* *3* *f* *pp*

Ped *x* *Ped. **

- M.II. 3 -

17

FL. *b* *PPP* *5* *5* *PP*

KL(B) *b* *PPP* *f* *3* *3* *PP*

Trp.(B) *mf* *f* (quasi)

VL. 1 *b* *p.* *s.p. → norm.* *piéz. >*

2 *5* *f* *3* *PP*

Vlc. 1 *b* *tasto* *PPP* *(PPP) → norm.* *f* *PP*

2 *PPP* *piéz.* *mf* *f*

Perk. *5* *f* *5*

Git. *5* *f* *5*

Hrfe *b* *mf* *3* *f* *3* *3*

AKK. *mf* *PPP* *mf* *PP*

Klav. *mf* *f secco!*

Ped. ***

Sarah Nelson 3/1/III/2006