

Matthias S. Krüger

# **klopfen I**

für Oboe mit Englischhorn, Violine und Violoncello in scordatura

*(2021)*







Komponiert mit Unterstützung des Projektstipendiums zur Förderung der künstlerischen Praxis in der Corona-Pandemie des Ministeriums für Wissenschaft, Forschung und Kunst Baden-Württemberg 2021.

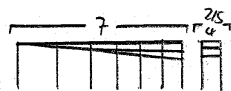
Spieldauer: ca. 11 Minuten

## Legende / Abbreviations and symbols:

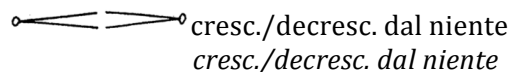
### Für alle / For all:

#### Mikrotöne/ Microtones:

	1/8-tonerhöhung <i>an eighth-tone higher</i>		1/4-tonerhöhung <i>a quarter-tone higher</i>		3/4-tonerhöhung <i>3 quarter-tones higher</i>
	1/8-tonerniedrigung <i>an eighth-tone lower</i>		1/4-tonerniedrigung <i>a quarter-tone lower</i>		3/4-tonerniedrigung <i>3 quarter-tones lower</i>



Starke Beschleunigung senza misura, hier innerhalb von sieben Tönen von einem Achtel zu zwei Quintolen-Zweiunddreisigsteln  
*Strong increase of speed senza misura, here within 7 tones from an eighth note to two quintuplet thirty-second notes*



“mf” dynamische Intensität der Ausführung von Geräuschklangen  
*dynamic intensity of the implementation of noisy sounds*

### Oboe, Englischhorn / Oboe, English horn:

Die Mehrklänge von Oboe und Englischhorn mit den dazugehörigen Griffen sind dem Buch „THE TECHNIQUES OF OBOE PLAYING“ von Peter Veale und Claus-Steffen Mahnkopf und der Software und Klangdatenbank conTimbre entnommen.

*The multiphonics of the Oboe and the English horn as well as the notation of their fingerings are taken from the book „THE TECHNIQUES OF OBOE PLAYING“ by Peter Veale and Claus-Steffen Mahnkopf and from the software and sound database conTimbre.*

### Oboe:



Rolltöne auf den untersten Griffen der Oboe: Durch hohen Lippen- und Blasdruck werden die Töne zu rollenden Mehrklängen aufgespalten. Die Tonhöhe des Grundtons erhöht sich dadurch etwas, dies ist mit einem in Klammern gesetzten Pfeil vor dem Ton angedeutet.

*„Rolling“ tones on the lowest fingerings of the oboe. Through high lip pressure and blowing pressure the tones are distorted to rolling multiphonics. The intonation of the fundamental pitch thus raises a little bit, this is indicated by an arrow in parentheses ahead of the note.*

### Englishhorn / English horn:

Das Englishhorn wird stellenweise mit einem aufgesteckten Hornmundstück gespielt. In diesem Fall (wie auch bei alla tromba, Slaps und Klappengeräuschen) ist das Englishhorn auf zwei Notensystemen notiert mit dem Griff im unteren Notensystem und den resultierenden Tonhöhen im oberen Notensystem.

*In two places the English horn is played with a French horn mouthpiece. In this case (same with alla tromba, slap tongue and key noises) the englishhorn is written on two staves: The fingerings are written in the bottom staves and the resulting pitches are written in the upper staves.*



Slap (ohne Rohr und S-Bogen)

*Slap-tongue (without the reed and crook)*



Klappengeräusch (ohne Rohr und S-Bogen, mit Zunge verschlossen): Klappen immer anschlagen und sofort wieder loslassen.

*Key noise (without the reed and crook, closed with tongue): Always hit the keys and release them immediately.*



## Streicher / strings:



Dämpfzeichen  
*mute sign*

*a.p.* al ponticello: nahe am Steg streichen  
*al ponticello: bow close to the bridge*

*p.a.p.* poco a.p.  
*m.a.p.* molto a.p.

*s.t.* sul tasto  
*p.s.t.* poco s.t.  
*m.s.t.* molto s.t.

*pos. ord.* positione ordinario: bezogen auf die Bogenposition  
*positione ordinario: refers to bow position*

*c.l. tratto* col legno tratto

*c.l.batt.* col legno battuto

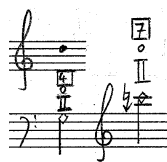
*c.l. e crini* Bogenholz und wenige Bogenhaare  
*wood of the bow and a few bow hairs*

*vite batt.* mit der Spannschraube des Bogens auf die Saite geschlagen  
*hit the string with the screw of the bow*



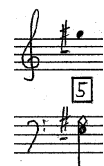
„Zweite“ Tonhöhe (immer notiert in einem zusätzlichen, oberen Notensystem), die am Kontaktpunkt des Bogenholzes oder der Spannschraube mit der Saite entsteht. Diese ist nicht immer spezifiziert. *s.t.*, *p.s.t.*, *pos. ord.* etc. weisen in diesem Fall darauf hin, wo dieser Kontaktpunkt ungefähr liegt.

„Second“ pitch (always written in additional, upper staves), which results on the contact point of the wood of the bow or of the screw with the string. This isn't specified always. In this case *s.t.*, *p.s.t.* *pos ord* etc. indicate the approximate position of this contact point.



Natürliches Flageolet auf einer leeren Saite. Die Nummer des jeweiligen Partialtons ist zusätzlich in einem Kästchen über der dazugehörenden Note angegeben.

*Natural harmonic on an open string. The type of each particular harmonic is indicated by the boxed number above the corresponding note.*



Künstliches Flageolet. Der erklingende Ton ist oben notiert und zusätzlich ist ebenfalls die Nummer des Partialtons in einem Kästchen darüber angegeben.

*Artificial harmonic. The sounding pitch is notated on the upper stave; in addition, the type of harmonic is indicated by the boxed number above.*



Flageolet-Mehrklang: Sehr leichtes Berühren der offenen Saite an der angegebenen Tonhöhe, so dass ein Mehrklang mit den im oberen Notensystem notierten Tönen entsteht.

*Overtone-Multiphonic: Gently touch the open string at the indicated position resulting in a multiphonic comprising the pitches written in the upper staves.*

### Violoncello:

Die C-Saite des Violoncello ist zu Beginn um einen Achtelton tiefer gestimmt.

Bei Tönen und Passagen, die auf der umgestimmten Saite zu spielen sind, ist der gegriffene Ton notiert und die klingende Tonhöhe wird entweder mit einem in Klammern gesetzten Pfeil vor dem Ton angedeutet oder in einem zusätzlichen Notensystem darüber dargestellt.

In den Takten 123 – 125 wird sie mit dem Feinstimmer auf die normale Tonhöhe zurückgestimmt.

*The C string of the violoncello is tuned an eighth tone lower in the beginning of the piece.*

*For tones and passages to be played on the detuned string the fingered note is written and the resulting pitch is indicated by an arrow in parentheses ahead of the note or is written in additional upper staves.*

*During the bars 123 – 125 the C string gets tuned back to its normal pitch using the fine tuner.*



Bartók pizz.

Matthias S. Krüger

# klopfen I

für Oboe mit Englischhorn, Violine und Violoncello

$\text{♩} = 54$

English-horn

Violine

Violoncello

*f*

*pizz*

*ff*

*f*

5

Eh.

VI.

Vc.

pizz.

(p.a.p. sempre)

poco f > mf < poco f

f > poco f

f

poco f > mf

f

poco f

gliss.

détaché

ff

ff

f

10

Eh.

VI.

Vc.

pizz.

(p.a.p. sempre)

poco f > mf

f

poco f > mf < f

détaché

gliss.

f

mf

f

mf

pizz. c.l.e. crini batt.

ff

pizz. c.l.e. crini batt.

poco f < ff

pizz. c.l.e. crini batt.

ff > poco f

Handwritten musical score for measures 15 to 32. The score is written for three staves: Eh. (Electric Harp), VI. (Violin), and Va. (Viola). The key signature is one flat (B-flat), and the time signature is 7/8. The music features complex rhythmic patterns and dynamic markings.

**Chord Diagrams (Top):**

- Measures 15-16: C, F, B, B
- Measures 17-18: C, F, B, B
- Measures 19-20: C, F, B, B
- Measures 21-22: Eb, Eb, Eb
- Measures 23-24: C, B, F, B
- Measures 25-26: C, B, F, B

**Staff Eh. (Electric Harp):**

- Measures 15-16: *poco f* *f* *> mf*
- Measures 17-18: *f* *> mf*
- Measures 19-20: *mf* *< mf*
- Measures 21-22: *poco f* *> mf*
- Measures 23-24: *poco f*
- Measures 25-26: *mf* *< f*

**Staff VI. (Violin):**

- Measures 15-16: *poco f* *f* *> mf*
- Measures 17-18: *f* *> mf*
- Measures 19-20: *mf* *< mf*
- Measures 21-22: *gliss gliss gliss* *détaché* *poco f* *> mf*
- Measures 23-24: *poco f*
- Measures 25-26: *gliss gliss* *détaché* *mf* *< f*

**Staff Va. (Viola):**

- Measures 15-16: *pizz* *f*
- Measures 17-18: *cl. ecrini batt.* *ff*
- Measures 19-20: *pizz* *f*
- Measures 21-22: *pizz* *f*
- Measures 23-24: *pizz* *f*
- Measures 25-26: *pizz* *f*

Handwritten musical score for measures 21 to 32. The score is written for three staves: Eh. (Electric Harp), VI. (Violin), and Va. (Viola). The key signature is one flat (B-flat), and the time signature is 7/8. The music features complex rhythmic patterns and dynamic markings.

**Chord Diagrams (Top):**

- Measures 21-22: C, F, B, B
- Measures 23-24: C, B, F, B
- Measures 25-26: C, B, F, B
- Measures 27-28: C, B, F, B
- Measures 29-30: C, B, F, B
- Measures 31-32: C, B, F, B

**Staff Eh. (Electric Harp):**

- Measures 21-22: *f* *> mf*
- Measures 23-24: *mf* *> poco f* *> mf*
- Measures 25-26: *f* *> poco f*
- Measures 27-28: *poco f* *> f*
- Measures 29-30: *mf* *< mf*
- Measures 31-32: *mf* *< mf*

**Staff VI. (Violin):**

- Measures 21-22: *f* *> mf*
- Measures 23-24: *mf* *> poco f* *> mf*
- Measures 25-26: *f* *> poco f*
- Measures 27-28: *poco f* *> f*
- Measures 29-30: *mf* *< mf*
- Measures 31-32: *mf* *< mf*

**Staff Va. (Viola):**

- Measures 21-22: *pizz* *ff*
- Measures 23-24: *pizz* *f*
- Measures 25-26: *pizz* *ff*
- Measures 27-28: *pizz* *f*
- Measures 29-30: *pizz* *f*
- Measures 31-32: *cl. ecrini batt.* *ff*

Handwritten musical score for measures 26-31. The score is written for three staves: Euphonium (Eh.), Violin I (VI.), and Violoncello (Vc.).

**Measures 26-31:**

- Eh.:** Measures 26-31. Dynamics: *f* (p.a.p. sempre), *pocof*, *f*, *pocof*, *pocof*, *f*, *mf*, *pocof* < *f* > *pocof*.
- VI.:** Measures 26-31. Dynamics: *f* (p.a.p. sempre), *pocof*, *pocof*, *f*, *pocof*, *f*, *mf*, *pocof* < *f* > *pocof*. Includes fingerings: *gliss gliss*, *I*, *II*, *I*, *II*, *I*.
- Vc.:** Measures 26-31. Dynamics: *pocof* *f*, *ff*, *ff*, *f*, *f*. Includes articulation: *pizz c.l.e crini batt.*, *c.l.e crini batt.*.

Handwritten musical score for measures 32-37. The score is written for three staves: Euphonium (Eh.), Violin I (VI.), and Violoncello (Vc.).

**Measures 32-37:**

- Eh.:** Measures 32-37. Dynamics: *pocof* < *f*, *pocof*, *pocof*, *f*, *f*, *pocof* > *mf*, *f*.
- VI.:** Measures 32-37. Dynamics: *pocof* < *f*, *pocof*, *pocof*, *f*, *f*, *pocof*, *f*. Includes articulation: *gliss gliss gliss*, *détaché*, *pocof*, *pocof*, *f*, *f*.
- Vc.:** Measures 32-37. Dynamics: *pocof* < *ff*, *ff*, *ff*, *f*, *f*. Includes articulation: *pizz c.l.e crini batt.*, *c.l.e crini batt.*, *pizz*.

[illegible]

Handwritten musical score for three staves: Eh., VI., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.', 'poco f', 'f', 'mf', 'poco f', 'pizz.', 'cl.e crini batt.', 'ff', 'pizz.', 'poco f', 'f', 'mf', 'poco f', 'pizz.', 'ff'. The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for three staves: Flute (Fl.), Violin (Vl.), and Violoncello (Vc.).

**Fl. (Flute):** Starts at measure 47. The staff shows a melodic line with a key signature change from one flat to two flats. Above the staff, there are two sets of notes: the first set is marked with a '1.' and a circled 'F', and the second set is marked with a circled 'F'. The instruction "muta in Oboe" is written above the staff.

**Vl. (Violin):** Starts at measure 47. The staff shows a melodic line with a key signature change from one flat to two flats. Above the staff, the instruction "(p.a.p. sempre)" is written. The staff is marked with a double bar line and a repeat sign. The instruction "crini batt. s.t." is written above the staff, followed by a bracket indicating a section of 8 measures. The instruction "gliss." is written above the staff.

**Vc. (Violoncello):** Starts at measure 47. The staff shows a melodic line with a key signature change from one flat to two flats. The instruction "pizz" is written above the staff, followed by a bracket indicating a section of 6 measures. The instruction "arco" is written above the staff, followed by a bracket indicating a section of 6 measures. The instruction "crini batt. 6: 8" is written above the staff, followed by a bracket indicating a section of 6 measures. The instruction "c.l. batt." is written above the staff. The instruction "gliss." is written above the staff. The instruction "ric." is written below the staff, followed by a bracket indicating a section of 6 measures. The instruction "F" is written below the staff.



Handwritten musical score for three staves (Ob., VI., Vc.) across two systems. The score includes dynamic markings, articulation, and performance instructions.

**System 1 (Measures 49-53):**

- Ob.:** Measures 49-53. Dynamics: *f*, *ff*, *mf*, *f*, *ff*. Articulation: *R* (Ritardando).
- VI.:** Measures 49-53. Dynamics: *f*, *ff*, *mf*, *f*, *ff*. Performance instructions: *p.a.p. sempre*, *gliss*, *détaché*.
- Vc.:** Measures 49-53. Dynamics: *ff*, *f*. Performance instructions: *pizz*, *arco c.l. batt.*.

**System 2 (Measures 54-58):**

- Ob.:** Measures 54-58. Dynamics: *f*, *ff*, *f*, *mf*, *ff*, *poco f*. Articulation: *R* (Ritardando).
- VI.:** Measures 54-58. Dynamics: *f*, *ff*, *f*, *mf*, *ff*, *poco f*. Performance instructions: *(p.a.p. sempre)*, *gliss*, *détaché*.
- Vc.:** Measures 54-58. Dynamics: *f*, *ff*, *f*, *ff*, *f*. Performance instructions: *arco c.l. batt.*, *pizz*, *arco c.l. batt.*.

**Tempo and Performance Markings:**

- acc.** (Accelerando) at the beginning of each system.
- poco sostenuto** (poco sostenuto) at measures 51 and 56.
- tempo precedente** (tempo precedente) at measures 53 and 55.
- mf** (mezzo-forte) at measures 51 and 56.
- f** (forte) at measures 51 and 56.
- ff** (fortissimo) at measures 51 and 56.
- pizz** (pizzicato) at measures 51 and 56.
- arco c.l. batt.** (arco c.l. batt.) at measures 51 and 56.
- gliss** (glissando) at measures 51 and 56.
- détaché** (détaché) at measures 51 and 56.
- poco f** (poco f) at measure 58.

tempo precedente acc. — — — — — poco sostenuto  $\text{♩} = 54$  tempo precedente acc. — — — — —

Ob. 600 *ff* (p.a.p. sempre) *ff* *gva* *poco f* *f* *ff*

VI. *ff* *gva* *détaché* *poco f* *f* *ff*

Vc. *pizz* *ff* *arco cilibatt.* *f* *pizz* *arco cilibatt.* *pizz* *piu f*

Handwritten musical score for three staves: Ob., VI., and Vc. The score is divided into three sections by tempo markings: **poco sostenuto** (♩ = 54), **tempo precedente**, and **acc.** (♩ = 72, ♩ = 54). The Ob. part includes dynamics like *mf*, *p.a.p. sempre*, and *ff*. The VI. part includes *détaché* and *mf*. The Vc. part includes *arco*, *cl. batt.*, and *ff*. The score features complex rhythmic patterns and accidentals.

Ob. 21

VI.

Vc.

$\text{♩} = 54$

with French horn mouthpiece

72

sound:

Eh.

fingering:

pp

c.l. tratto

m.s.f. (1\*)

détaché

pp

c.l. tratto

m.s.f. (1\*)

pp

(1\*) Don't try too much to correct respectively adjust uncleanness caused by the special playing techniques.



Handwritten musical score for three staves: Sound (Trumpet), Eh. (Horn), and Vc. (Violoncello). The score is in 9/5 time and features complex rhythmic patterns with many slurs and fingerings. The tempo is marked "alla tromba". Dynamics include mp and p. The score is divided into measures by bar lines.

[illegible]

Handwritten musical score for Violin I (VI.), Violoncello (Vc.), and Double Bass (Fingering). The score is divided into two systems, each with measures 96-100 and 101-105.

**System 1 (Measures 96-100):**

- VI. (Violin I):** Starts with a *c.l. tratto* (crescendo) and *s.t.* (sforzando) marking. The melody features a *c.l.e. crini tratto* (crescendo) and *s.t.* marking. The dynamics range from *mp* (mezzo-piano) to *f* (forte).
- Vc. (Violoncello):** Features a *c.l. tratto* and *s.t.* marking. The dynamics range from *mp* to *mf* (mezzo-forte).
- Fingering:** Includes a *c.l. tratto* and *s.t.* marking. The dynamics range from *mp* to *mf*.

**System 2 (Measures 101-105):**

- VI. (Violin I):** Starts with a *pizz arco détaché* (pizzicato arco détaché) marking. The melody features a *pizz arco détaché* marking. The dynamics range from *pp* (pianissimo) to *f*.
- Vc. (Violoncello):** Features a *pizz arco détaché* marking. The dynamics range from *pp* to *f*.
- Fingering:** Includes a *pizz arco détaché* marking. The dynamics range from *pp* to *f*.

The score includes various musical notations such as *c.l. tratto*, *s.t.*, *c.l.e. crini tratto*, *pizz arco détaché*, and *détaché*. The dynamics range from *pp* to *f*.

109

Ob.

VI.

sound:

Vc.

Fingering:

III p.a.p. → pos. ord. III II III II

gliss

F mf f

take up the speed of the beating between ob. and vc.

7/5 6 pocof f

p.p. II I II I

7/5 6 pocof f

pp

III 5 8 5 → p.a.p. gliss → pos. ord.

7/5 6 pocof

5.1 8 mf pp

pp

take up the speed of the beating between oboe and violin.

p pocof f

109

Ob.

VI.

Vc.

CO 3 Eb 3 CO 3 Eb 3

f 8: 3/4 4: 3/8

pp p p f

8: 3/4 4: 3/8

pizz f arco

pp p

113

Ob.  $ff$   $11: \frac{3}{4}$   $pp$   $f$

VI.  $gliss.$   $ff$   $p$   $pp$   $f$   $p.a.p.$

sound: Vc. pizz arco  $pp$   $p$   $f$

fingering:  $ff$   $pocof$

118

Ob.  $f$   $ff$   $p.p.$   $I$   $II$   $I$   $detache$   $o.p.$   $p.s.t.$   $pos. ord.$   $gliss$   $10:3$

VI.  $II$   $III$   $III$   $II$   $III$   $3$   $7/5$   $5$   $pp$   $f$   $ff$   $3:4$   $5:8$   $10:3$

take up the speed of the beating between ob. and vc.  $f$   $ff$

sound: Vc.  $gliss$   $p.a.p.$   $pos. ord.$   $p.p.$   $II$   $III$   $7$   $pizz$   $ff$

fingering:  $f$   $pocof$   $7/5$   $5:8$   $pp$   $mf$   $ff$



122)

Ob. *mp* *p.a.p.* (d.) *poco f* *ff*

VI. *pp* *f* *ff*

sound: *détaché* *gliss*

Vc. *f* *poco f*

fingering: *Lo* *f* *poco f*

1. *Co* *Lo*

24/15 4

126)

Ob. *ff* *mf* *f* *pp*

VI. *poco f* *ap.* *pos. ord.* *a.p.* *ppp*

sound: *détaché a.p.*

Vc. *gliss* *sim.* *gliss*

fingering: *mp* *f* *pp*

take up the speed of the beating between aboe and violon

24/15 8

①\* Tune the string to a normal C (perfect fifth to G) with the fine tuner.

Handwritten musical score for three staves: Ob. (Oboe), VI. (Violin I), and Vc. (Violoncello). The score includes various musical notations such as notes, rests, and dynamic markings.

**Ob. (Oboe):** Starts with a key signature change to Bb. The staff includes a 129 measure mark. Dynamics include *f*, *ff*, and *ff*. A 15 measure mark is present.

**VI. (Violin I):** Includes a 6 measure mark. Dynamics include *f*, *ff*, *ff*, and *ff*. Performance instructions include *p.s.t.*, *pos. ord.*, *gliss.*, and *ff*.

**Vc. (Violoncello):** Includes a 7 measure mark. Dynamics include *f*, *ff*, and *ff*. Performance instructions include *a.p.*, *p.a.p.*, *pizz*, *arco*, *pos. ord.*, *pizz*, *arco*, and *pizz arco*. A 10 measure mark is present.

Handwritten musical score for three staves: Ob. (Oboe), VI. (Violin I), and Vc. (Violoncello). The score includes various musical notations such as notes, rests, and dynamic markings.

**Ob. (Oboe):** Starts with a key signature change to Bb. The staff includes a 133 measure mark. Dynamics include *f*, *ff*, and *fff*. Performance instructions include *gliss.* and *gliss.*.

**VI. (Violin I):** Includes a 8va measure mark. Dynamics include *f*, *ff*, and *fff*. Performance instructions include *gliss.* and *gliss.*.

**Vc. (Violoncello):** Includes a 4 measure mark. Dynamics include *f*, *ff*, and *fff*. Performance instructions include *gliss.* and *gliss.*.

MM 120 112 104 96 88 80 72 66 60 56 52 48 44 40

acc.  $N=54$   $N=67,5$   $N=118$   $N=66$

MM 120 112 104 96 88 80 72 66 60 56 52 48 44 40

119  
sound:  
Ob.  
fingering:

muta in English horn (without crook and reed)

senza misura

senza misura

c.l. batt  
p.s.t.  
gliss  
pos. ord.

VI.  
fingering:

pp  
c.l. batt  
pos. ord.  
gliss  
p  
p.s.t.

together  
c.l. e crini batt  
s.t. → p.o.p.

VC.  
fingering:

flag-gliss  
flag-gliss  
pp  
p  
ricochet  
mf  
f  
mp  
p

together  
c.l. e crini batt  
s.t. → p.o.p.

together  
c.l. e crini batt  
gliss  
mp  
c.l. batt  
pos. ord. → p.s.t. → pos. ord.  
ricochet  
mf  
f

(\*) Sound of the contact point of legno or vite (screw) on the strings and of the flageolets (violoncello). The same on the next pages. 17

Hand-drawn tempo diagram showing tempo changes over time. The vertical axis represents tempo in MM (beats per minute) from 40 to 120. The horizontal axis represents time. The diagram shows three segments:

- Segment 1:** Accelerando (acc.) from 96 to 120 MM.
- Segment 2:** Ritardando (rit.) from 120 to 99 MM.
- Segment 3:** Ritardando (rit.) from 99 to 60 MM.

Handwritten musical score for three staves (Sound, VI, VC) with various performance instructions and dynamics.

**Staff 1 (Sound):**

- 123
- sound: Eh.
- fingering:
- 12 8
- 12 8
- 10 8
- mp
- p

**Staff 2 (VI):**

- Sound: VI.
- fingering:
- I
- II
- I
- p
- mp
- pp (uf')
- vite batt.
- m.s.t.
- s.t.
- mp
- c.l. batt.
- pos. ord.
- s.t.

**Staff 3 (VC):**

- sound: VC.
- fingering:
- IV
- II
- II
- p
- mp
- pp (uf')
- flag gliss.
- flag gliss.
- mp
- p
- mp

MM

120  
112  
104  
96  
88  
80  
72  
66  
60  
56  
52  
48  
44  
40

$\text{♩} = 154$

MM  
120  
112  
104  
96  
88  
80  
72  
66  
60  
56  
52  
48  
44  
40

$\text{♩} = 61$

acc.

$\text{♩} = 92$

rit.

$\text{♩} = 63$

$\text{♩} = 92$

acc.

senza misura

126

sound:

Eh.

fingering:

sound:

VI.

fingering:

sound:

Vc.

fingering:

m.s.t.

gliss

s.t.

mp

mf

m.s.t.

gliss

s.t.

mp

mf

mp

mf

pos. ord.

pos. ord.

p.s.t.

pos. ord.

mf

mp

t.o.geithier  
c.liecrini bath.

gliss

ricochet  
poco f

c.l. bath.  
p.s.t.

gliss

p

mf

pos. ord.

gliss

flag

gliss

p

mf

15

8

15

8

15

8

15

8

15

8

15

8

$\text{♩} = 154$

$\text{♩} = 154$

*rit.*

$\text{♩} = 82$

*rit.*

$\text{♩} = 43$

MM

120  
112  
104  
96  
88  
80  
72  
66  
60  
56  
52  
48  
44  
40

senza  
misura

130

Sound: Eh.

Fingering:

poco f  $\rightarrow$  mp  $\leftarrow$  poco f mf poco f mp

pizz

c.l. e crini batt.

pos. ord.

c.l. batt.

p

VI.

mf < poco f  $\rightarrow$  mp poco f  $\rightarrow$  mp mf

poco f

c.l. e crini batt.

pos. ord.

p

mp

c.l. batt.

p

Sound: Vc.

Fingering:

pizz

mf > mf < poco f mf poco f mf poco f mp

8va gliss

s.t. p.s.t. p.a.p.

p < mp p

MM

120  
112  
104  
96  
88  
80  
72  
66  
60  
56  
52  
48  
44  
40

MM

120  
112  
104  
96  
88  
80  
72  
66  
60  
56  
52  
48  
44  
40 $\text{♩} = 43$  $\text{♩} = 54$  acc. $\text{♩} = 65$  $\text{♩} = 82$  rit.

senza misura

130

sound: Eh.

fingering:

mp  $\rightarrow$  f

to get hier

c.l.e crini batt.

gliss

ricochet mp  $\rightarrow$  f

p  $\rightarrow$  mf

a.l. batt. p.s.it. gliss pos. ord.

II gliss

mf  $\rightarrow$  f

to get hier

c.l.e crini batt.

gliss

f

PP("f") vite batt. m.s.t.  $\rightarrow$  s.t.

I gliss gliss gliss gliss

PP("f") vite batt. m.s.t.  $\rightarrow$  s.t.

I gliss gliss gliss gliss

PP("f")

sound: VI.

fingering:

gliss

flag-gliss

flag-gliss

p  $\rightarrow$  mf

sound: Vc.

fingering:

gliss

flag-gliss

flag-gliss

p  $\rightarrow$  mf

MM

120

112

104

96

88

80

72

66

60

56

52

48

44

40

MM

120

112

104

96

88

80

72

66

60

56

52

48

44

40

♩ = 70

rit.

♩ = 47

rit.

♩ = 38

acc.

♩ = 82

134

Sound:

Eh.

Fingering:

mp

c.l. batt.

pos. ord.

p

pp

pocof

VI.

mp

c.l. batt.

s.t.

p

mf

pp

pocof

pos. ord.

p.s.t.

p.a.p.

sound:

Vc.

Fingering:

mp

p

mp

p

mf

pp

pocof

22

Lörrach, den 06. XII. 2021  
Matthias S. Klinger