

# Dichterlos

## Von Außen nach Innen

ein Zyklus für fünf Instrumente

für:  
Altflöte (G)  
Klarinette (A)  
Viola  
Violoncello  
Klavier

Cornelius Schwehr, 2009

# Spielanweisungen

1. Die mikrotonalen Abweichungen sind als Viertel- (die übliche Notation) und Achteltöne (Pfeile an den Versetzungszeichen) notiert.

## 2. Flöte und Klarinette:



Klappenschlag, immer mit einem leichten Zungenstoß unterstützt



Nur Luft, durchs Instrument, die notierte Tonhöhe bezeichnet den Griff

## 3. Viola und Violoncello:



Col legno bat. Auf der abgedämpften 4. Saite, vom Griffbrett zum Steg, es resultieren quasi Tonleitern, zum Steg hin auf- vom Steg weg, absteigend.



Bogen parallel zur 4. Saite (Wischgeräusch), zum Steg hin, Saiten immer abdämpfen.



Kurzer, geworfener Wisch,

## 4. Klavier:



Vollständig erstickter Ton (keine Tonhöhe mehr zu erkennen)



Stark abgedämpfter Ton (Tonhöhe gerade noch zu erkennen)



Abgedämpfter Ton (Tonhöhe gut wahrnehmbar)

Bei den Flageoletten stehen die gewünschten Resultate (in Klammern) dabei. Die mikrotonalen Abweichungen (bei der Terz und der Septime) sind nicht eigens angegeben.

Weitere Erläuterungen stehen in der Partitur

zart, vorsichtig

$\text{♩} = 60$  sehr kurz, mechanisch  $\text{♩} = 69$

Altflöte  
Klarinette in A  
Viola  
Violoncello  
Klavier

*p* *pp* poco *pp* poco

*p* *pp* poco *pp* poco

*p* *pp* poco *pp* poco

sehr kurz, mechanisch *pp* poco *p*

4

Afl.  
Kl.  
Vla.  
Vc.  
Klav.

*pp* *p* *pp* *p* *pp* poco *pp* *p*

*pp* *p* *pp* *p* *pp* poco *pp* *p*

*pp* *p* *pp* *p* *pp* poco *pp* *p*

*pp* *p* *pp* *p* *pp* poco *pp* *p*

*pp* *pp* *pp* *p* *pp* *pp*

9

Afl. *pp* *poco* *pp* *poco* *pp* *poco* *pp* *poco* *pp*

Kl. *pp* *poco* *pp* *poco* *pp* *poco* *pp* *poco* *pp*

Vla. *pp* *poco* *pp* *poco* *pp* *poco* *pp* *poco* *pp*

Vc. *pp* *poco* *pp* *poco* *pp* *poco* *pp* *poco* *pp*

Klav. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

14

Afl. *pp* *p* *pp* *poco* *pp* *poco* *pp* *p*

Kl. *pp* *p* *pp* *poco* *pp* *poco* *pp* *p*

Vla. *pp* *p* *pp* *poco* *pp* *poco* *pp* *p*

Vc. *pp* *p* *pp* *poco* *pp* *poco* *pp* *p*

Klav. *pp* *pp* *poco* *p* *pp* *pp* *p*

19

Afl. *pp* *p* *pp* *poco* *pp* *p* *pp* *poco* *pp* *poco* *pp* *poco*

Kl. *pp* *p* *pp* *poco* *pp* *p* *pp* *poco* *pp* *poco* *pp* *poco*

Vla. *pp* *p* *pp* *poco* *pp* *p* *pp* *poco* *pp* *poco* *pp* *poco*

Vc. *pp* *p* *pp* *poco* *pp* *p* *pp* *poco* *pp* *poco* *pp* *poco*

Klav. *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

25 *(♩=69)* poco acc - el - er -

Afl. *pp* *poco* *pp* *pp* *poco* *pp* *poco*

Kl. *pp* *poco* *pp* *pp* *poco* *pp* *poco*

Vla. *pp* *poco* *pp* *pp* *poco* *pp* *poco*

Vc. *pp* *poco* *pp* *pp* *poco* *pp* *poco*

Klav. *pp* *p* *pp* *p* *pp* *pp* *sffz*

- an - do  $\text{♩} = 72$  poco acc - el - er - an

31 (viel Luft, Tonhöhe noch kenntlich)

Afl.  $p > pp$   $pp$   $sffz$

Kl.  $pp <>$   $pp$   $sffz$

Vla.  $piz$   $p$   $arco$   $sffz$

Vc.  $piz$   $p$   $arco$   $pp$   $sffz$

Klav.  $sffz$   $sfz$   $poco sfz$

stumm ins 3. Pedal  $sffz$  3. Pedal  $\uparrow$   $\downarrow$  Pedal

39 - do  $\text{♩} = 80$  acc - el - er - an - do  $\text{♩} = 92$   $\text{♩} = 46$

Afl.  $sffz$   $mp >$   $pp$   $pp$

Kl.  $sffz$   $mp$   $pp$

Vla.  $sffz$   $mp$   $pp$

Vc.  $pp$   $mp$   $pp$

Klav.  $mf$   $sffz$   $poco sfz$

Pedal  $\uparrow$   $\downarrow$  Pedal

poco a poco accelerando (Takt 65, ♩=90)

47

Afl.

Kl.

Vla.

Vc.

Klav.

*pp*

*pp*

*pp*

ossia

(Pedal) *p*

(acc)

52

Afl.

Kl.

Vla.

Vc.

Klav.

ossia

*pp*

*p* 3.Pedal

(3.P) ↑

57 (acc)

Afl. Kl. Vla. Vc. Klav.

*p* *p*

Detailed description: This system contains measures 57 through 61. The Flute (Afl.) part begins with a long note in measure 57, followed by a series of eighth notes. The Clarinet (Kl.) part has rests in measures 57-59 and then enters in measure 60 with eighth notes. The Violin (Vla.) part has rests until measure 60, then plays eighth notes. The Violoncello (Vc.) part has rests until measure 60, then plays eighth notes. The Piano (Klav.) part has rests in the right hand and eighth notes in the left hand. Dynamics include *p* (piano) and accents (*acc*) in the Flute and Piano parts.

62 (acc)  $\text{♩} = 90$

Afl. Kl. Vla. Vc. Klav.

*p* *poco*

20/4 20/4 20/4 20/4 20/4

Detailed description: This system contains measures 62 through 65. The Flute (Afl.) part has a long note in measure 62, followed by eighth notes. The Clarinet (Kl.) part has eighth notes throughout. The Violin (Vla.) part has eighth notes. The Violoncello (Vc.) part has eighth notes. The Piano (Klav.) part has rests in the right hand and eighth notes in the left hand. Dynamics include *p* (piano) and *poco* (poco) in the Flute and Piano parts. A tempo marking of  $\text{♩} = 90$  is present. Measure numbers 20/4 are indicated at the end of each staff line.



♩=60 ♩=42 langsam, sprechend

67

Afl. *p*

Kl. *p* ×

Vla. *c.l.bat.* *p* *arco ord.* *poco espr.* *p*

Vc. *p* *piz.* *c.l.bat.* *p*

Klav. *p* (Ped.)

69

Afl.

Kl.

Vla. *(sim)* *p*

Vc. *(sim)* *p*

Klav. *p*

75

Afl. *pp* *pp* *pp*

Kl. *pp* *pp* *pp*

Vla. *p*

Vc. *p*

Klav. *pp* *p* (Ped.) *p*

81

Afl. *pp*

Kl. *pp*

Vla. *p*

Vc. *p*

Klav. *pp* *p* (Ped.) *p*

87  $\text{♩} = 60$   
(7+8+7+9)

Afl.  $\frac{31}{4}$  *p*

Kl.  $\frac{31}{4}$  *p*

Vla. *piz* *p*

Vc. *c. l. bat.* *p*

Klav. *p*

$\text{♩} = 42$  verhuscht (♯, keine Triller)

Afl.  $\frac{2}{4}$  *p*

Kl.  $\frac{2}{4}$  *pp* *poco*

Vla.  $\frac{2}{4}$  *pp* *poco*

Vc.  $\frac{2}{4}$  *pp* *poco*

Klav. *p* (Ped)

92

Afl.

Kl.

Vla.

Vc.

Klav.

This musical score covers measures 92 to 101. It features five staves: Afl. (Alto Flute), Kl. (Clarinet), Vla. (Violin), Vc. (Viola), and Klav. (Piano). The Afl. staff has dynamics *pp* and *poco*. The Kl. staff has dynamics *p* and *pp*. The Vla. staff has dynamics *pp* and *poco*. The Vc. staff has dynamics *pp* and *p*. The Klav. staff has dynamics *p*. Below the Klav. staff are performance markings: a series of arrows (down, up, up, down, up) and a series of vertical lines with arrows (down, up, down, up, down, up, down, up).

102

Afl.

Kl.

Vla.

Vc.

Klav.

This musical score covers measures 102 to 106. It features five staves: Afl. (Alto Flute), Kl. (Clarinet), Vla. (Violin), Vc. (Viola), and Klav. (Piano). The Afl. staff has dynamics *p*, *f*, *pp*, and *f*. The Kl. staff has dynamics *pp*, *poco*, *f*, *pp*, *mp*, and *f*. The Vla. staff has dynamics *pp*, *poco*, *mf*, *pp*, *p*, and *f*. The Vc. staff has dynamics *pp*, *poco*, *mf*, *pp*, and *f*. The Klav. staff has dynamics *p*, *sfz*, *p*, *mf*, *mf*, and *mf*. Below the Klav. staff are performance markings: a series of arrows (down, up, down) and a series of vertical lines with arrows (up, down, up, down).

♩=69 *grob* (jeder Wert, gleich wo er steht, ist betont. Immer deutlich absetzen)

112

Afl. *ff mp mf f ff*

Kl. *ff ff p mp mf f ff*

Vla. *ff ff mp mf f ff*

Vc. *ff mf f ff*

Klav. *sffz sffz ff pp p mp mf f ff fff*

118

Afl. *sffz pp ff f mf mp p pp ppp*

Kl. *sffz p pp ff f mf mp p pp ppp*

Vla. *sffz p pp ff f mf mp p pp ppp*

Vc. *sffz pp ff f mf mp p pp ppp*

Klav. *p ff f mf mp p pp ppp*

124

Afl. *mf* *f < ff* *pp sub.* *p*

Kl. *p* *poco* *mf* *f < ff* *pp sub.* *p*

Vla. *mf* *p* *ff* *pp sub.* *p*

Vc. *mf* *p* *ff* *pp sub.* *p*

Klav. *sffz* *sffz* *mf* *p* *f* *ff* *pp sub.* *p*

130

Afl. *f* *f* *f*

Kl. *f* *f* *f*

Vla. *f* *f* *f* *pp*

Vc. *f* *f* *f*

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

136

Afl. *ppp* *p* *p* *p*

Kl. *ppp* *p* *p* *p*

Vla. *p* *p*

Vc. *p*

Klav. *sffz* *sffz* *sffz* *sffz* *p* *p* *p*

142

Afl. *f* *ff* *mf* *ppp* *pp* *p*

Kl. *f* *ff* *mf* *pp* *p*

Vla. *p* *f* *ff* *mf* *ppp* *pp*

Vc. *p* *f* *ff* *mf* *pp*

Klav. *p* *f* *ff* *mf* *sffz* *sffz* *p* *p*

148

Afl. *p* *mf* *f* *ff*

Kl. *p* *mf* *f* *ff*

Vla. *p* *mf* *f* *ff*

Vc. *p* *mf* *f* *ff*

Klav. *p* *mf* *f* *ff*

154

Afl. *ppp* sub *p*

Kl. *p*

Vla. *p*

Vc. *p*

Klav. *sffz* *pp*



160

Afl.

Kl.

Vla.

Vc.

Klav.

*p*

*pp*

*pp*

*mf sub*

*mf sub*

*mf*

*mf*

*mp*

*f*

*p sub*

166

Afl.

Kl.

Vla.

Vc.

Klav.

*ppp*

*f sub*

*ppp*

*ff*

*mp*

*ppp*

*f sub*

*ff*

*ppp*

*f sub*

*ff*

*ff*

*pp sub*

*fff*

*sfz*

$\text{♩} = 110$  stur, staccato sempre

171

Afl. Kl. Vla. Vc. Klav.

*mp* *mp* *mp* *mp*

↑

175

Afl. Kl. Vla. Vc. Klav.

*mp* *mp* *mp* *mp* *mp*

179

Afl. Kl. Vla. Vc. Klav.

*mp* *mp* *mp*

This musical system covers measures 179 to 182. It features five staves: Afl. (Alto Flute), Kl. (Clarinet), Vla. (Violin), Vc. (Viola), and Klav. (Piano). The Afl. part has a melodic line with slurs and accents. The Kl. part has a melodic line with a *mp* dynamic. The Vla. part has a melodic line with a *mp* dynamic. The Vc. part has a melodic line with a *mp* dynamic. The Klav. part has a complex accompaniment with slurs and accents, and a *mp* dynamic.

183

Afl. Kl. Vla. Vc. Klav.

*mp* *mp* *mp*

This musical system covers measures 183 to 186. It features five staves: Afl. (Alto Flute), Kl. (Clarinet), Vla. (Violin), Vc. (Viola), and Klav. (Piano). The Afl. part has a melodic line with a *mp* dynamic. The Kl. part has a melodic line with a *mp* dynamic. The Vla. part has a melodic line with a *mp* dynamic. The Vc. part has a melodic line with a *mp* dynamic. The Klav. part has a complex accompaniment with slurs and accents, and a *mp* dynamic.

187

Afl.

Kl.

Vla.

Vc.

Klav.

*mp*

*mp*

*mp*

*mp*

192

Afl.

Kl.

Vla.

Vc.

Klav.

*mp*

*mp*

*mp*

*mp*

197

Afl. *pp* starr *p* poco espr. *pp* starr

Kl.

Vla.

Vc. *mp*

Klav. *mp*

202

Afl. *mp*

Kl.

Vla.

Vc. *mp*

Klav.

$\text{♩} = 42$  leise, heimlich (  $\text{♩}$  keine Triller)

206

Afl. *pp*

Kl. *pp*

Vla. *pp*

Vc. *pp*

Klav. *p*

214

Afl. *pp*

Kl. *pp*

Vla. *pp*

Vc. *pp*

Klav. *p* *poco espr.*

224

Afl. *poco espr.*  
*p*  
*poco espr.*  
*p*

Kl. *p*  
*pp*

Vla. *pp*

Vc. *pp*

Klav.

235

Afl. *pp*

Kl. *pp*

Vla. *pp*

Vc. *pp*

Klav.

$\text{♩} = 60$

243

Afl.  $\text{49}$   $p$   $pp$   $p$   $pp$   $p$

Kl.  $\text{49}$   $p$   $pp$   $p$   $pp$   $p$

Vla.  $\text{49}$   $p$   $pp$   $p$   $pp$   $p$

Vc.  $\text{49}$   $pp$   $p$

Klav.  $\text{49}$   $poco\ sfz$   $mf$   $mf$   $mp$   $p$   $\text{sfz}$   $\text{sfz}$

$p$   $p$   $\text{8}^{\text{te}}_1$

stumm ins  
3.Pedal

$\text{♩} = 49$  (> = leichter Akzent)  
munter, nicht zu rasch

Afl.  $p$   $p$

Kl.  $p$   $p$   $mp$

Vla.  $pp$   $p$   $pp$   $p$   $poco$   $pp$

Vc.  $p$   $pp$   $p$   $pp$

Klav.  $\text{sfz}$   $pp$   $p$   $p$

3.Pedal ↑



248

Afl. *mp* *mp*

Kl. *mp*

Vla. *mp* *arco* *mp*

Vc. *piz* *mp* *arco*

Klav.

257

Afl. *pp* *p* *pp*

Kl. *pp* *p* *pp*

Vla. *piz* *p* *poco* *arco* *pp* *mp*

Vc. *pp* *p* *pp* *mp*

Klav.

266

Afl. *poco* *mp* *mp* *pp*

Kl. *mp* *mp* *pp*

Vla. *piz* *mp* *poco* *mp*

Vc. *p* *mp* *poco* *p* *poco* *p* *poco*

Klav. *p*

279

Afl. *p*

Kl. *p* *mp* *p*

Vla. *pp* *p* *mp* *p*

Vc. *p* *p* *p*

Klav. *p* *mp* *p* *mf*

*p* ↓ (Ped) *mp* ↑ *p*

291

Afl. *pp* *mp* *pp* *p* *pp*

Kl. *p* *pp* *mp* *pp* *p* *pp*

Vla. *piz* *pp* *mp* *arco* *piz* *pp* *arco*

Vc. *mf* *pp* *p* *p* *pp*

Klav. *p* (Ped)

302

Afl. *pp* *pp* *molto* *f* *pp sub* *p*

Kl. *pp* *molto* *f* *pp* *poco*

Vla. *pp* *molto* *f* *pp sub* *p*

Vc. *pp* *molto* *f* *pp sub* *p* *p*

Klav. *p* (Ped) *p* *p* *pp*

314

Afl. *pp*

Kl. *pp*

Vla. *p*

Vc. *piz* *c.l.bat* *mf* *mp* *p*

Klav. *poco f* *sfz* *sfz* *sfz*

*poco rit* ----- ♩ = 63 langsam, präzise, aber nicht mechanisch, Geräusche immer leicht im Vordergrund

326

Afl. *pp* *p* *mp* *p*

Kl. *mp* *p*

Vla. *pp* *p* *p* *piz* *p*

Vc. *pp* *p* *mp* *c.l.b.* *arco* *p*

Klav. *p* ↓ (Ped) ↑

335

Afl. Kl. Vla. Vc. Klav.

*p* *mp* *IV c.l.b.* *p*

*p* ↓ ↑

341

Afl. Kl. Vla. Vc. Klav.

*piz* *p* *IV c.l.b.* *mp* *arco* *p*

↓ ↑ ↓ ↓ ↓ ↑

347 poco a poco

Afl. Kl. Vla. Vc. Klav.

*p* *piz* *arco* *p* *piz* *mp*

IV c.l.b.

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

354 *accelerando* -----> ♩ = 72 ♩ = 85 sub  
heiter (> = leichter Akzent)

Afl. Kl. Vla. Vc. Klav.

*p* *pp* *mp* *mp* *mp* *pp* *p* *p* *poco*

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

361

Afl. Kl. Vla. Vc. Klav.

*mp mp pp mp mp pp*

*p mp*

*pp*

This system of musical notation covers measures 361 to 367. It features five staves: Afl. (Alto Flute), Kl. (Clarinet), Vla. (Violin), Vc. (Viola), and Klav. (Piano). The Afl. and Kl. parts are in treble clef, while Vla. and Vc. are in bass clef. The Klav. part is in grand staff. The music includes various dynamics such as *mp*, *pp*, and *p*, along with accents and slurs. The key signature has one sharp (F#).

368

Afl. Kl. Vla. Vc. Klav.

*mp pp mp*

*pp mp pp mp pp*

*p p p p p*

This system of musical notation covers measures 368 to 374. It features the same five staves as the previous system. The Afl. and Kl. parts are in treble clef, while Vla. and Vc. are in bass clef. The Klav. part is in grand staff. The music includes various dynamics such as *mp*, *pp*, and *p*, along with accents and slurs. The key signature has one sharp (F#).

375

Afl.

Kl.

Vla.

Vc.

Klav.

382

Afl.

Kl.

Vla.

Vc.

Klav.



389

Afl. *mp*

Kl. *mp* *pp* *mp*

Vla. *mp* *pp*

Vc. *mp* *pp* *pp*

Klav. *p*

396

*molto ritenuto* - - - -

Afl. *mp* *mp* *mp*

Kl. *pp* *mp* *pp* *mp*

Vla. *mp* *pp* *mp* *pp*

Vc. *p*

Klav. *p*

404 ♩=60

Afl.  
Kl.  
Vla.  
Vc. *pp sub.*  
Klav. l.v.

Afl.  
Kl.  
Vla.  
Vc.  
Klav. l.v.

♩ = 63-66

Musical score for measures 398-402. The score includes parts for Afl., Kl., Vla., Vc., and Klav. The key signature is B-flat major. The time signature is 6/8. The Afl. part has a *pp* dynamic with an accent. The Kl. part has a *pp* dynamic with a crescendo. The Vla. part has *mp* dynamics and *c.l.b.* markings. The Vc. part has a *p* dynamic. The Klav. part has *p*, *sfz*, and *stumm* markings. Pedal markings are present at the bottom.

Musical score for measures 408-412. The score includes parts for Afl., Kl., Vla., Vc., and Klav. The key signature is B-flat major. The time signature is 6/8. The Afl. part is mostly silent. The Kl. part has *pp* and *ppp* dynamics. The Vla. part has *mp* and *pp* dynamics, with *c.l.tr.* and *c.l.b.* markings. The Vc. part has *pp* and *ppp* dynamics. The Klav. part has *sfz*, *p*, *stumm*, *poco sfz*, and *sfz* markings. Pedal markings are present at the bottom.

413

Afl. *pp* *p*

Kl. *pp* c.l.tr. c.l.b. c.l.tr. c.l.b.

Vla. *p* c.l.tr. c.l.b. c.l.tr. c.l.b.

Vc. *p*

Klav. *mf* *pp* *p* stumm *sfz* ins 3.Ped *sfz* stumm

Performance instructions: *stumm*, *ins 3.Ped*, *stumm*, *stumm*

418

Afl. *p* *accel.*

Kl. *p*

Vla. arco ord. *p* arco

Vc. arco ord. *p* *poco* *mp* *mf* *p* *accel.*

Klav. *sffz* *sffz* *sfz* *poco sfz* *mf* *p*

Performance instructions: *stumm weg*

424 *kein decr.*

Afl. *p* *kein decr.* *p* *kein decr.* *p*

Kl. *p* *kein decr.* *p*

Vla. *p* *kein decr.* *p*

Vc. *p* *c.l.b.* *arco* *mf* *p*

Klav. *pp* *p* *sfz* *stumm* *sfz* *stumm* *sfz* *p* *stumm*

*stumm weg*

430 *accél.* *warm*

Afl. *p* *warm*

Kl. *p* *poco*

Vla. *p* *poco*

Vc. *p* *poco*

Klav. *sfz* *sfz* *poco sfz* *mf* *p*

*stumm weg*

437

Afl. *p* *poco* *p* *poco* *p*

Kl. *poco* *poco* *p*

Vla. *p* *poco* *p* *poco* *p*

Vc. *p* *poco* *p* *poco* *p*

Klav. *p* *p*

sprechend (sprechend)

443

Afl. *poco* *p* *poco* *p* *poco* *p*

Kl. *poco* *p* *poco* *p* *poco* *p*

Vla. *poco* *p* *poco* *p* *poco* *p*

Vc. *poco* *p* *poco* *p* *poco* *p*

Klav. *p* *p*

451

Afl.

Kl.

Vla.

Vc.

Klav.

457

Afl.

Kl.

Vla.

Vc.

Klav.

464

Afl. *poco*

Kl. *poco*

Vla. *poco*

Vc. *poco*

Klav. *p*

Detailed description: This system contains measures 464 through 471. The Flute (Afl.) and Clarinet (Kl.) parts feature a melodic line with a slur over measures 464-466 and a *poco* dynamic marking. The Viola (Vla.) and Violoncello (Vc.) parts have a similar melodic line with a slur and *poco* dynamic. The Piano (Klav.) part consists of a complex chordal texture in the right hand, with a *p* dynamic marking, while the left hand is mostly silent.

♩=60

472

Afl. *pp*

Kl. *pp*

Vla. *p*

Vc. *p*

Klav. *ppp*

Detailed description: This system contains measures 472 through 479. The Flute (Afl.) and Clarinet (Kl.) parts are mostly silent, with some notes in measure 473. The Viola (Vla.) and Violoncello (Vc.) parts have a melodic line starting in measure 473 with a *p* dynamic. The Piano (Klav.) part features a rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand, with a *ppp* dynamic marking. A tempo marking of ♩=60 is present above the system.



474

Afl. *pp* *mf*

Kl. *pp* *mf*

Vla. *mf*

Vc. *mf*

Klav. *stacc. sempre*  
*ppp* *mf* *ppp*

475

Afl. *p sempre* **23/4**

Kl. *p sempre* **23/4**

Vla. arco ord. *p sempre* **23/4**

Vc. arco ord. *p sempre* **23/4**

Klav. *ppp* *f* *ppp* **23/4**

476

Afl. *ff* *ppp*

Kl. *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Klav. *ff sempre* *mp sub* ord.

478

rit. . . . . ♩=45

Afl. *pp*

Kl. *pp*

Vla.

Vc.

Klav. *pp sub* *mp sub* ord.

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

♩=90 (♩=♩)

480

Afl. *pp*

Kl. *pp*

Vla. *pp*

Vc. *pp*

Klav. *pp*

488

Afl. *pp*

Kl. *pp*

Vla. *poco*

Vc. *pp*

Klav. *p*, *pp*, *p*

(Ped.)

496

Aff. *pp*

Kl. *pp*

Vla. *pp*

Vc. *poco* *pp*

Klav. *pp* *p* (Ped.)

504

Aff. *pp* *pp*

Kl. *pp* *pp*

Vla.

Vc.

Klav. *pp* *p* (Ped.) *p* *pp*

$\text{♩} = 86$  verhuscht, schattenhaft

514 poco rit. . . . .  $\text{♩} = 86$  ( $\text{♩} = \text{♩}$ )

Afl. *pp* *p* *p*

Kl. *pp* *p* *p*

Vla. *p* *p*

Vc. *p* *pp*

Klav. *pp* *p*

(3.Ped.)

520

Afl. *p* *p*

Kl. *p*

Vla. *p*

Vc. *pp*

Klav. *p*

526

Afl.

Kl.

Vla.

Vc.

Klav.

*p*

*poco*

*p*

*pizz*

*arco*

*p*

533

Afl.

Kl.

Vla.

Vc.

Klav.

*p*

*poco*

*poco*

*p*

*p*

*p*

(ord.)

540

Afl.

Kl.

Vla.

Vc.

Klav.

*poco* *p*

*poco* *p*

*piz* *p*

*poco*

*piz* *p* *arco*

*p*

*p*

*p*

547

Afl.

Kl.

Vla.

Vc.

Klav.

*poco* *p* *pp* *pp*

*p* *pp* *pp* *pp*

*p* *pp* *pp* *pp*

*p* *mp* *pp* *poco f*







576

Afl. *p*

Kl. *p*

Vla. *p*

Vc.  $\phi$  IV  
c.l.b.

Klav.

↓ ↑ ↓ ↑

581

Afl. *p*

Kl. *p*

Vla. *piz*  
*p*

Vc. *p*

Klav. *p*

587

Afl. Kl. Vla. Vc. Klav.

*p* *p* *p* *p* *p*

IV c.l.b. IV c.l.b.

↓ ↑ ↓ ↓ ↑

592

Afl. Kl. Vla. Vc. Klav.

*p* *p* *p* *p* *p*

piz *p* *p* IV c.l.b.

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

597

Afl. *pp*

Kl. *p*

Vla. *p* *pp*

Vc. *p* arco ord.

Klav. *p*

↓ ↑ ↓ ↑

602

Afl. *p* *pp* *p*

Kl. *p* *pp* *p*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp* *p*

Klav. *p* *pp*

608

Afl. *pp*  
Kl. *p* *pp* *p*  
Vla. *pp* *p* *pp* *pp*  
Vc. *p* *pp*  
Klav. *p*

Musical score for measures 608-613. The score is for a string quartet and piano. The instruments are labeled: Afl. (Violin I), Kl. (Violin II), Vla. (Viola), Vc. (Violoncello), and Klav. (Piano). The key signature has one sharp (F#) and the time signature is 3/4. The dynamics are marked as *pp* (pianissimo) and *p* (piano). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

614

Afl. *pp* *p*  
Kl. *p* *pp* *p*  
Vla. *pp* *p* *pp*  
Vc. *p* *pp*  
Klav. *p*

Musical score for measures 614-619. The instruments and key signature remain the same as in the previous system. The dynamics continue to be *pp* and *p*. The musical notation includes various rhythmic patterns and articulations, such as slurs and accents.

620

Afl. *pp* *p* *pp* *p*

Kl. *p* *pp*

Vla. *p* *pp* *p*

Vc. *pp* *p*

Klav. *p*

Detailed description: This system contains measures 620 through 625. The Flute (Afl.) part features a melodic line with dynamics *pp*, *p*, *pp*, and *p*. The Clarinet (Kl.) part has dynamics *p* and *pp*. The Violin (Vla.) part has dynamics *p*, *pp*, and *p*. The Viola (Vc.) part has dynamics *pp* and *p*. The Piano (Klav.) part provides a rhythmic accompaniment with a dynamic of *p*.

626 **rit.**  $\text{♩} = 48$  ( $\text{♩} = 144$ ) ( $\text{♩} = 72$ )

Afl. *pp* *p*

Kl. *p* *pp* *p*

Vla. *pp*

Vc. *p*

Klav. *p* *mf*

Detailed description: This system contains measures 626 through 631. A **rit.** (ritardando) marking is present at the start of measure 626. The Flute (Afl.) part has dynamics *pp* and *p*. The Clarinet (Kl.) part has dynamics *p*, *pp*, and *p*. The Violin (Vla.) part has a dynamic of *pp*. The Viola (Vc.) part has a dynamic of *p*. The Piano (Klav.) part has dynamics *p* and *mf*. A downward-pointing arrow is located below the piano part at the end of measure 631.

632

Afl. *p* *poco*

Kl. *p* *poco*

Vla. *p* *poco*

Vc. *p* *poco*

Klav. *stumm* *sfz*

↑  
↓ ins 3.Ped

639

Afl. *p* *poco*

Kl. *p* *poco*

Vla. *p* *poco*

Vc. *p* *poco*

Klav. *stumm* *sfz* *poco sfz* *stumm* *sfz*

↑ ↓ 3.Ped

646

Afl. *p* *poco* *p* *poco*

Kl. *p* *poco* *p* *poco*

Vla. *p* *poco* *p* *poco*

Vc. *p* *poco* *p* *poco*

Klav. *mf* *stumm* *sfz*

↑ ↓ ↑ ↓ 3.Ped

654

Afl. *p* *poco* *p* *poco*

Kl. *p* *poco* *p* *poco*

Vla. *p* *poco* *p* *poco*

Vc. *p* *poco* *p* *poco*

Klav. *stumm* *sfz* *stumm* *poco sfz*

↑ ↓ 3.Ped ↑ ↓ 3.Ped



660

Afl. *poco* *p*

Kl. *poco* *p*

Vla. *poco* *p*

Vc. *poco* *p*

Klav. *stumm* *sfz* *sfz*

3.Ped

Detailed description: This system contains measures 660 through 667. The woodwinds (Afl., Kl., Vla., Vc.) and strings (Vc.) play a melodic line with dynamics ranging from *poco* to *p*. The piano part (Klav.) features a complex texture with *stumm* (muted) and *sfz* (fortissimo) markings. A 3-pedal effect is indicated at the bottom.

668

Afl. *poco* *p*

Kl. *poco* *p*

Vla. *poco* *p*

Vc. *poco* *p*

Klav. *mf* *sfz*

Detailed description: This system contains measures 668 through 675. The woodwinds and strings continue their melodic lines with dynamics of *poco* and *p*. The piano part (Klav.) features a complex texture with *mf* (mezzo-forte) and *sfz* (fortissimo) markings.

675

Afl. *poco* *p* *poco* *p* *poco*

Kl. *poco* *p* *poco* *p* *poco*

Vla. *poco* *p* *poco* *p* *poco*

Vc. *poco* *p* *poco* *p* *poco*

Klav. *mp*

682

$\text{♩} = \text{♩} (=72)$

Afl. *p* *p* *p* *p* *p*

Kl. *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p*

Klav. *pp* *pp* *pp* *pp* *pp*

687

Afl. *p*

Kl. *p*

Vla. *p*

Vc. *p*

Klav. *p* *pp* *p* *pp*

692

Afl. *p*

Kl. *p*

Vla. *p*

Vc. *p*

Klav. *p* *pp* *p*

697 (♩=72) rit. . . . . ♩=60 95 mal spielen

Afl. *p* *p* *pp* *ppp* *pppp*<sup>x</sup>)

Kl. *p* *p* *pp* *ppp* *pppp*<sup>x</sup>)

Vla. *p* *p* *pp* *ppp* *pppp*<sup>x</sup>)

Vc. *p* *ppp* *pppp*<sup>x</sup>)

Klav. *pp* *ppp* *pppp*<sup>x</sup>)

×) so leise wie möglich,  
mit dem Risiko, daß der Ton  
nicht immer anspricht.