

Luft und Quinten

clarinet, cello, accordion

25' ca.

instrumentation.

clarinet in Bb

cello (also: mute)

accordion

performance notes.

everything is played non vibrato throughout.

whilst notated dynamics might appear flat at times, internal undulations, such as for phrasing, are always expected and encouraged.

synchronisation throughout the piece is generally very free.

each movement is marked with individual instructions for synchronisation.

clarinet.

u.b. indicates an underblown multiphonic

throughout the piece, three other multiphonics are used, marked MP1, MP2 and MP3.

the player should freely choose three multiphonics beforehand and assign each of them a number.

the chosen multiphonics should be dissonant and complex in nature, yet playable at a quiet dynamic.

cello.

glissandi should generally be gradual and continuous.

they are always about the gradual transformation of pitch rather than getting from one point to another.

accordion.

generally, all sounds should be blurred into each other to create hazy clouds of harmony.

throughout the score the player will find different instructions as to the degree and quality of this blurring.

generally instruments coordinate only very loosely,
floating through their materials in parallel, coexisting in shared space.
fermatas are used to regroup.
only sections marked with a ! should be more carefully synchronised.

Luft und Quinten

I. $\text{♩} = 54$

clarinet

pp

violoncello

sounding.

ii
iii sempre
con sord. s. p. n.

pp

ppp

... sempre...

13

cl.

p

vc.

ppp

pp

ppp

acc.

24 !

rit. ♩=45 ; accel. ♩=54

c.l. pp

vc. pp ppp pp

acc. pp

blurring each dyad slightly into next

40 !

c.l. pp

vc. ppp

acc. ppp

$\frac{4+1}{4+16}$

56

c1.

vc.

acc.

pp

u. b.

u. b.

p

m. s. p.

senza sord.

67

c1.

vc.

acc.

u. b.

air.

MP1

mf

p

n.

gliss.

gliss.

gliss.

m. s. p.

(iii)

iv

iii

pp

blurring both lines substantially.
creating clouds of harmonies with a sense of internal contrapuntal movement.

acc.

p

75 u. b. u. b. u. b. u. b. u. b. u. b.

c1. pp p

vc. n. <pp

acc. pp ppp p

83 air. MP2 u. b. u. b.

c1. mf p pp

vc. (iii iv) - m. s. p. n.

acc. pp

91

cl. u. b. air. mf p u. b. u. b. u. b.

vc. con sordino

acc. pp p

99

cl. u. b. u. b. u. b. (7 7) (8 8) pp

vc. (iii iv) - iii ii iii pp

acc.

106 !

rit. ♩=45 accel. ♩=54

c1.

vc.

acc.

pp

ppp

blurring each dyad slightly into next

117

c1.

vc.

acc.

pp

ppp

129

c1.

pp

vc.

pp

acc.

ppp

8va

139

c1.

vc.

ppp

m. s. p.

acc.

(8)

II.

♩=60

sections with small barlines:
 clarinet leads, moving through its material very freely.
 like a recitativo.
 cello and accordion follow.

sections with normal barlines:
 accordion leads. quite freely, but counting.
 clarinet and cello follow and synchronise carefully with one another.
 fermatas are used to regroup.

rit. ----->

145

cl. *pp*

vc. sop. p. n. 6/ii 6/iii 5/ii 5/iii 4/ii 4/iii

acc. air. *mf* *pp* *p*

161 a tempo (♩=60)

cl. *p*

vc. 3/ii 3/iii i ii ii iii i ii ii iii ii iii i ii

acc. not blurring. clear linear movement. *ppp* *p* *pp* *mp*

170

c1.

vc.

acc.

blurring.

p

pp

rit.

179

c1.

pp

p

vc.

sop. p.

n.

7/ii 7/iii

6/ii 6/iii

5/ii 5/iii

4/ii 4/iii

3/ii 3/iii

pp

mf

pp

acc.

ppp

air.

196 a tempo (♩=60)

c1.

vc.

acc.

not blurring.

ppp

p

pp

mp

209

c1.

vc.

acc.

blurring.

not blurring.

blurring.

p

pp

ppp

Detailed description of the musical score: The score is for measures 196-209, marked 'a tempo' with a quarter note equal to 60 beats per minute. It features three staves: Clarinet (c1.), Violoncello (vc.), and Accordion (acc.).
- **Clarinet (c1.):** Measures 196-209. The melody consists of quarter and eighth notes, often beamed together. Dynamics include *p* and *mp*.
- **Violoncello (vc.):** Measures 196-209. The part features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated with 'i', 'ii', and 'iii'. Dynamics include *p*.
- **Accordion (acc.):** Measures 196-209. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines. Dynamics range from *ppp* to *mp*. Performance instructions include 'not blurring.' and 'blurring.'.
- **Measures 209-210:** The score concludes with a double bar line. The Clarinet and Violoncello parts end with a final note and a fermata. The Accordion part continues with a final chord and a fermata.

222

rit. $\text{♩} = \frac{11}{4}$

c1. *pp* *p*

vc. *sop. p.* *pp* *p*

acc. *air.* *mf* *pp*

8/ii 8/iii 7/ii 7/iii 6/ii 6/iii 5/ii 5/iii 4/ii 4/iii

242 a tempo (♩=60)

c1. *p*

vc. *p*

acc. *not blurring.* *ppp* *p* *pp* *mp*

253

c1.

vc.

acc.

MP1

MP2

MP3

poco s. p.

s. p.

blurring.

p

263

c1.

vc.

acc.

MP1

MP3

MP2

MP1

MP3

u. b.

u. b.

attacca

attacca

attacca

m. s. p.

pp

heavily blurring.

pp

ppp

III.

♩=66

generally instruments coordinate only very loosely, floating through their materials in parallel, coexisting in shared space. fermatas are used to regroup. only sections marked with a ! should be more carefully synchronised.

272

cl. u. b. air. MP3 p u. b. u. b. u. b. pp

vc. n. ii iii p

acc. blurring. p pp

283

cl. air. u. b. u. b. u. b. air. mf p mf

vc. ii iii m. s. p. n. ii p

acc. p

293 MP2

cl. *p* *u. b.* *u. b.* *u. b.* *air.* *mf*

vc. *iii* *ii* *iii* *pp*

acc. *pp*

301

cl. *pp* $\left(\begin{smallmatrix} 7 \\ 8 \end{smallmatrix} + \begin{smallmatrix} 7 \\ 8 \end{smallmatrix} \right)$ *rit.*

vc. *pp*

acc. *pp*

slightly blurring til end.

311 $\text{♩} = 55$ *accel.* $\text{♩} = 66$

cl.

vc.

acc.

ppp *pp*

326

cl.

vc.

acc.

ppp *pp* *ppp*

341

cl.

pp

vc.

ppp

pp

acc.

8va

351

cl.

vc.

m. s. p.

acc.

(8)