

# 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.

$\text{J}=54$

clarinet

violin

cello

soundings.

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

accordion

13

cl.

vc.

acc.

p

ppp  
pp  
pp

2

24 !

cl. pp

vc. ! pp ppp pp

acc. pp blurring each dyad slightly into next

rit.  $\text{J}=45$  accel.  $\text{J}=54$

40 X

cl.

vc. X ppp

acc. X  $\frac{4}{4} \frac{16}{16}$  ppp  $\frac{4}{4} \frac{16}{16}$

56

cl.      u. b.      u. b.

vc.      pp      m. s. p.      senza sord.

acc.

67

cl.      u. b.      air.      MP1

vc.      n.      mf      p

acc.      gliss.      gliss.      gliss.

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

*p*

75

c1. u. b.  
pp

vc. n.

acc. pp ppp <p

83

c1. air. mf p MP2 u. b. pp

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

acc. pp

91      u. b.

cl.      air.      mf

vc.      con sordino

acc.

99      u. b.      u. b.

cl.      u. b.      pp

vc.      (iii) - iv      ii      iii

acc.

( $\frac{7}{8} + \frac{7}{8}$ )

6

106 ! rit.  $\text{♩} = 45$  accel.  $\text{♩} = 54$

c1. vc. acc.

! pp (9)

blurring each dyad slightly into next

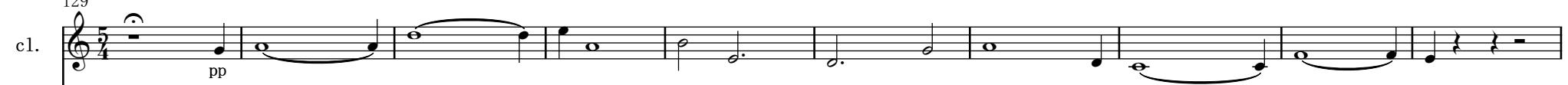
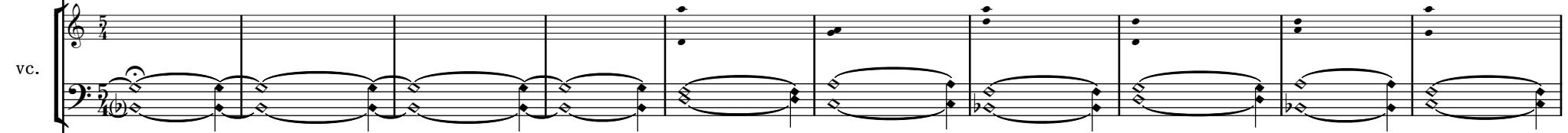
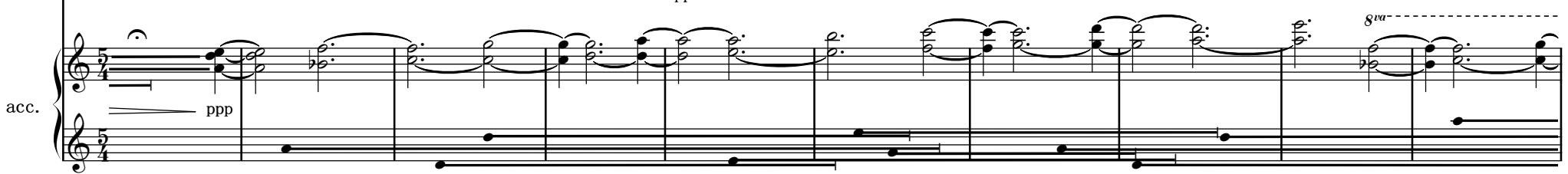
blurring each dyad slightly into next

117

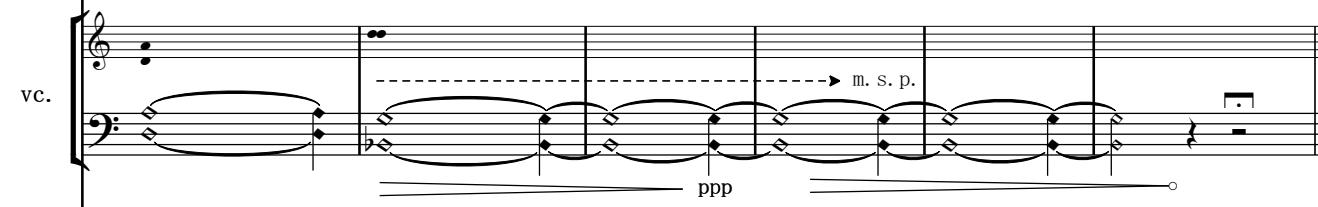
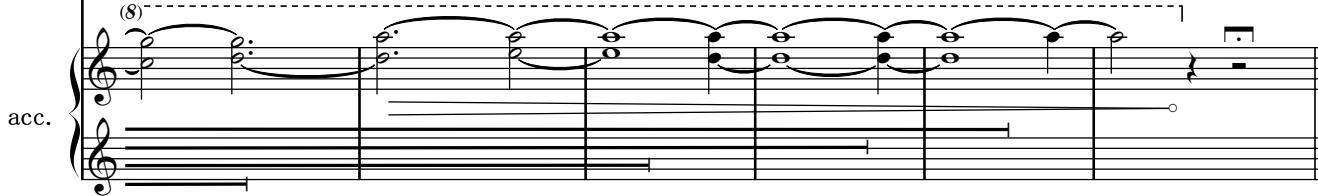
c1. vc. acc.

pp (9) ppp (9)

129

c1.   
vc.   
acc. 

139

c1.   
vc.   
acc. 

II.  $\bullet=60$

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.

Musical score for orchestra and piano, page 54, measures 145-146.

**Measure 145:**

- Clarinet (cl.):** Playing eighth-note patterns with dynamic **pp**.
- Bassoon (vc.):** Playing sustained notes with dynamic **sop. p.**
- Piano (acc.):** Playing sustained notes with dynamic **mf**.

**Measure 146:**

- Clarinet (cl.):** Playing eighth-note patterns with dynamic **p**.
- Bassoon (vc.):** Playing sustained notes with dynamic **pp**. Measure number **n. 6/ii** is indicated above the staff, and **6/iii** is written below it. Measures **5/ii** and **5/iii** are also indicated above the staff.
- Piano (acc.):** Playing sustained notes with dynamic **pp**. Measure number **4/ii** is indicated above the staff, and **4/iii** is written below it.

161 a tempo ( $\text{♩} = 60$ )

c1.

vc.

acc.

*not blurring. clear linear movement.*

170

cl.      vc.      acc.

blurring.

rit. . . . . = o

179

cl.      vc.      acc.

sop. p.      n.      7/ii  
7/iii      6/ii  
6/iii      5/ii  
5/iii      4/ii  
4/iii      3/ii  
3/iii

pp      p

pp      p

air.      mf      pp

10

196 a tempo ( $\text{♩} = 60$ )

This musical score section starts at measure 196. It features three staves: Clarinet (cl.) in treble clef, Bassoon (vc.) in bass clef, and Accordion (acc.) in bass clef. The tempo is marked 'a tempo' with  $\text{♩} = 60$ . The first two measures of the clarinet part consist of eighth-note pairs with slurs, each pair preceded by a dynamic marking < p >. The bassoon part features sixteenth-note patterns with slurs, some labeled with 'ii' or 'iii'. The accordion part has sustained notes with slurs. Measures 3 and 4 show the same patterns continuing. Measures 5 through 9 show the patterns repeating. Measure 10 begins with a dynamic < > followed by < > < > < > < > < > < >.

cl.

vc.

acc.

< p > < p > < p >

< p > < >

< > < > < > < > < >

< >

ii  
iii

i  
ii  
iii

not blurring.

ppp  
p  
pp  
mp

< >

cl.

vc.

acc.

< > < > < > < > < >

< > < > < > < > < > < > < >

ii  
iii

i  
ii  
iii

ii  
iii

i  
ii

blurring.

not blurring.

p  
pp  
p

pp  
ppp

209

This section continues from measure 209. The clarinet part consists of eighth-note pairs with slurs. The bassoon part shows sixteenth-note patterns with slurs, some labeled with 'ii' or 'iii'. The accordion part has sustained notes with slurs. Measures 1 through 4 show the patterns continuing. Measures 5 through 9 show the patterns repeating. Measures 10 and 11 begin with dynamics < > followed by < > < > < > < > < > < > < >.

cl.

vc.

acc.

< >

< > < > < > < > < > < > < >

< > < > < > < > < > < > < >

ii  
iii

i  
ii  
iii

ii  
iii

i  
ii  
iii

ii  
iii

i  
ii

blurring.

not blurring.

p  
pp  
p

pp  
ppp

222

c1. *pp*

vc. *sop. p.* → *n.*  
*8/ii*      *8/iii*      *7/ii*      *7/iii*      *6/ii*      *6/iii*      *5/ii*      *5/iii*      *4/ii*      *4/iii*

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

rit.      = 11

242 *a tempo (♩=60)*

c1. *< p >*      *< >*      *< >*      *< >*      *< >*      *< >*      *< >*      *< >*      *< >*      *< >*

vc. *ii*      *iii*      *i*      *ii*      *iii*      *i*      *ii*      *iii*      *i*      *ii*      *iii*      *i*      *ii*      *iii*

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

12

253

c1.      vc.      acc.

poco s. p.  
s. p.  
blurring.  
p  
MP1  
MP2  
MP3

263

c1.      vc.      acc.

MP1  
MP3  
MP2  
MP1  
MP3  
u. b.  
p  
attacca  
m. s. p.  
pp  
heavily blurring.  
pp  
attacca

III.

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.

13

272

c1. u. b. air. MP3 u. b. u. b. u. b.

vc. n. ii <p> > iii <p>

acc. blurring. p pp

283

c1. air. u. b. u. b. u. b. air.

vc. ii iii <mf> > p m. s. p. n. ii <p> <mf> >

acc. pp <p> <p>

293 MP2

c1. *p*

vc. *iii* *> < p*

acc.

u. b. u. b. u. b.

air. *mf*

( $\frac{7}{8} + \frac{7}{8}$ ) ! rit.

c1. *pp*

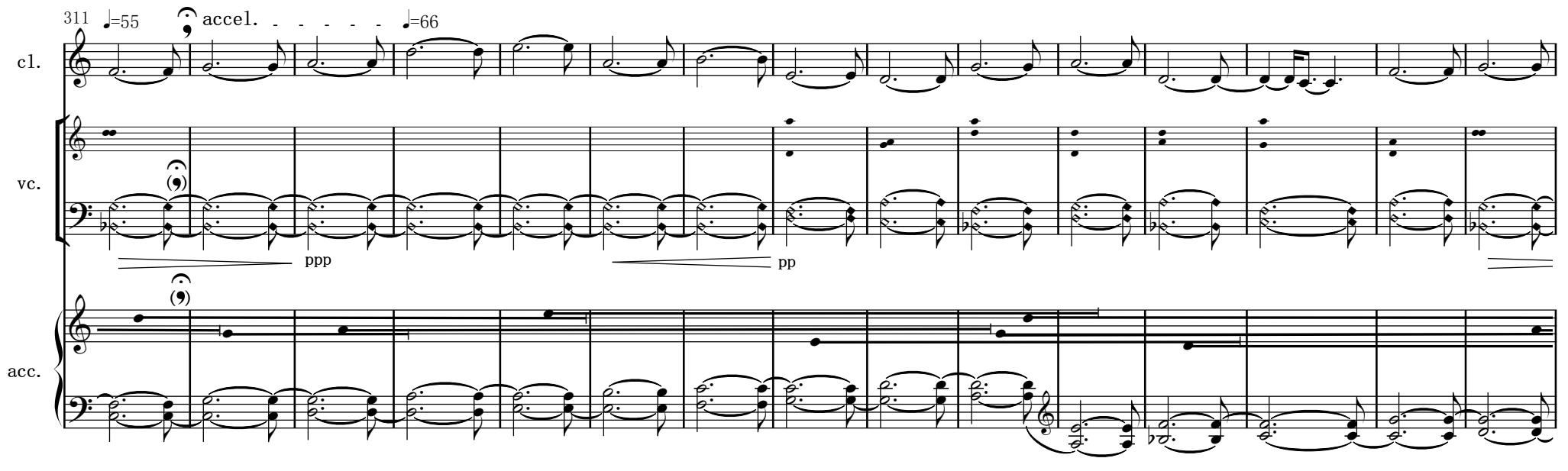
vc.

acc.

slightly blurring til end.

This musical score page contains two systems of music for an orchestra and an accordion. The top system (measures 293-300) includes parts for clarinet (c1.), bassoon (u. b.), double bass (vc.), and accordion (acc.). The bottom system (measures 301-308) also includes parts for clarinet, bassoon, double bass, and accordion. The score features complex rhythmic patterns, including a 7/8 + 7/8 time signature combination. Articulations such as 'MP2', 'air.', and 'slightly blurring til end.' are present. Dynamic markings include 'p', 'pp', 'mf', and 'rit.'. Measure numbers 293, 301, and 308 are indicated at the start of each system.

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

c1. 

vc.

acc.

326   

c1. 

vc.

acc.

16

341

c1. The first system shows three staves. The top staff (treble clef) has a continuous eighth-note pattern. The middle staff (bass clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (treble clef) has a sustained note followed by a series of eighth-note pairs. Dynamics: pp (pianissimo) under the first staff, ppp (pianississimo) under the second staff, and pp (pianissimo) under the third staff.

vc. The second system shows two staves. The top staff (treble clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (bass clef) has a sustained note followed by a series of eighth-note pairs.

acc. The third system shows two staves. The top staff (treble clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (bass clef) has a sustained note followed by a series of eighth-note pairs. A dynamic 8va (octave higher) is indicated above the top staff.

351

c1. The fourth system shows three staves. The top staff (treble clef) has a sustained note followed by a series of eighth-note pairs. The middle staff (bass clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (bass clef) has a sustained note followed by a series of eighth-note pairs. A dynamic m. s. p. (mezzo-forte) is indicated above the middle staff.

vc. The fifth system shows two staves. The top staff (treble clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (bass clef) has a sustained note followed by a series of eighth-note pairs.

acc. The sixth system shows two staves. The top staff (treble clef) has a sustained note followed by a series of eighth-note pairs. The bottom staff (bass clef) has a sustained note followed by a series of eighth-note pairs. A dynamic 8 (octave) is indicated above the top staff.