Manfred Stahnke

Such(t)maschine

Version 2014

Kammerensemble

Ein Auftragswerk des Ensemble Modern
mit freundlicher Unterstützung durch den Kulturfond Frankfurt RheinMain

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kupferdamm 12
D-22159 hamburg
ms@manfred-stahnke.de
www.manfred-stahnke.de

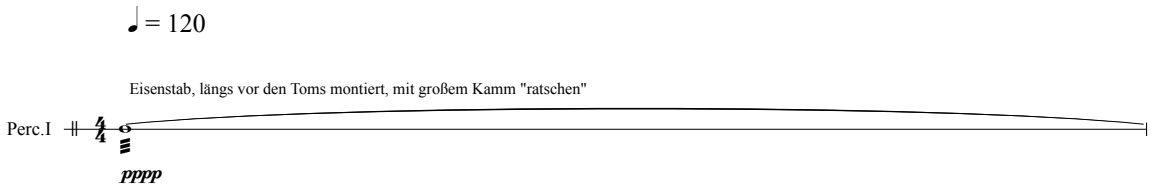
Besetzung:
Fl., Ob., 2 B-Klar. (beide auch Bassklar.), 2 Hr., 2 Trp. in C, 2 Pos., 2 Perc., 2 Vl., Va., 2 Vc., Kb 5-Saiter

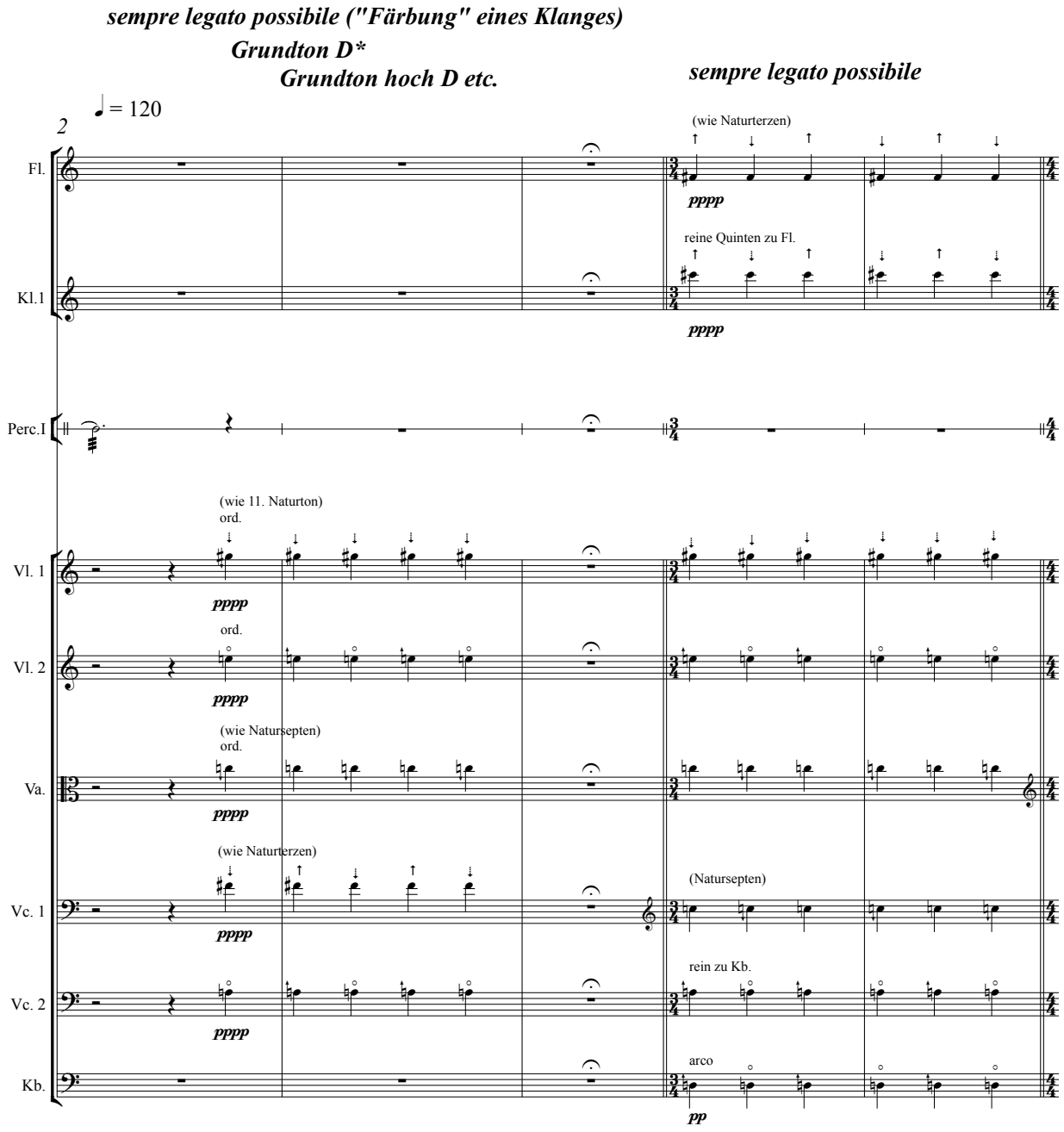
Perc. I:
ca. 2m EISENSTAB, quer gelagert, so dass er gleichzeitig von allen TOMS (siehe dazu unten) gespielt werden kann.
Am besten hängt der Eisenstab wie ein Joch etwas hinter/über den Toms.
Ein großer KAMM zum Anratschen des Eisenstabs.
DREI BECKEN unterschiedlicher Größe. Eines soll reich klingen, wenn die Kuppe angeschlagen wird (KLEINER GONG möglich).
FELLINSTRUMENTE: 1 PAUKE in groß-G; TOMS: c e g as a b h c1 d1 es1 e1 f g a c2 d2

Perc. II:
ca. 2m HOLZSTAB, quer gelagert, so dass er gleichzeitig von allen MARIMBA-Spielpositionen (groß-F bis e2) aus gespielt werden kann.
Am besten hängt der Holzstab wie ein Joch etwas hinter/über der Marimba.
Die Marimba ist stark gedämpft, so dass der Holzklang "dunkel" wird und sich an die Lautstärke des "Tom"-Klangs (Perc. I) anpasst.
Hinter der Marimba sind noch DREI HOLZTROMMELN, freie Tonhöhen (SLITDRUM möglich).
GROSSE TROMMEL mit Blechplatte(n) auf dem Fell (ähnlich Djèmbé: Fell und Metall klingen zugleich).

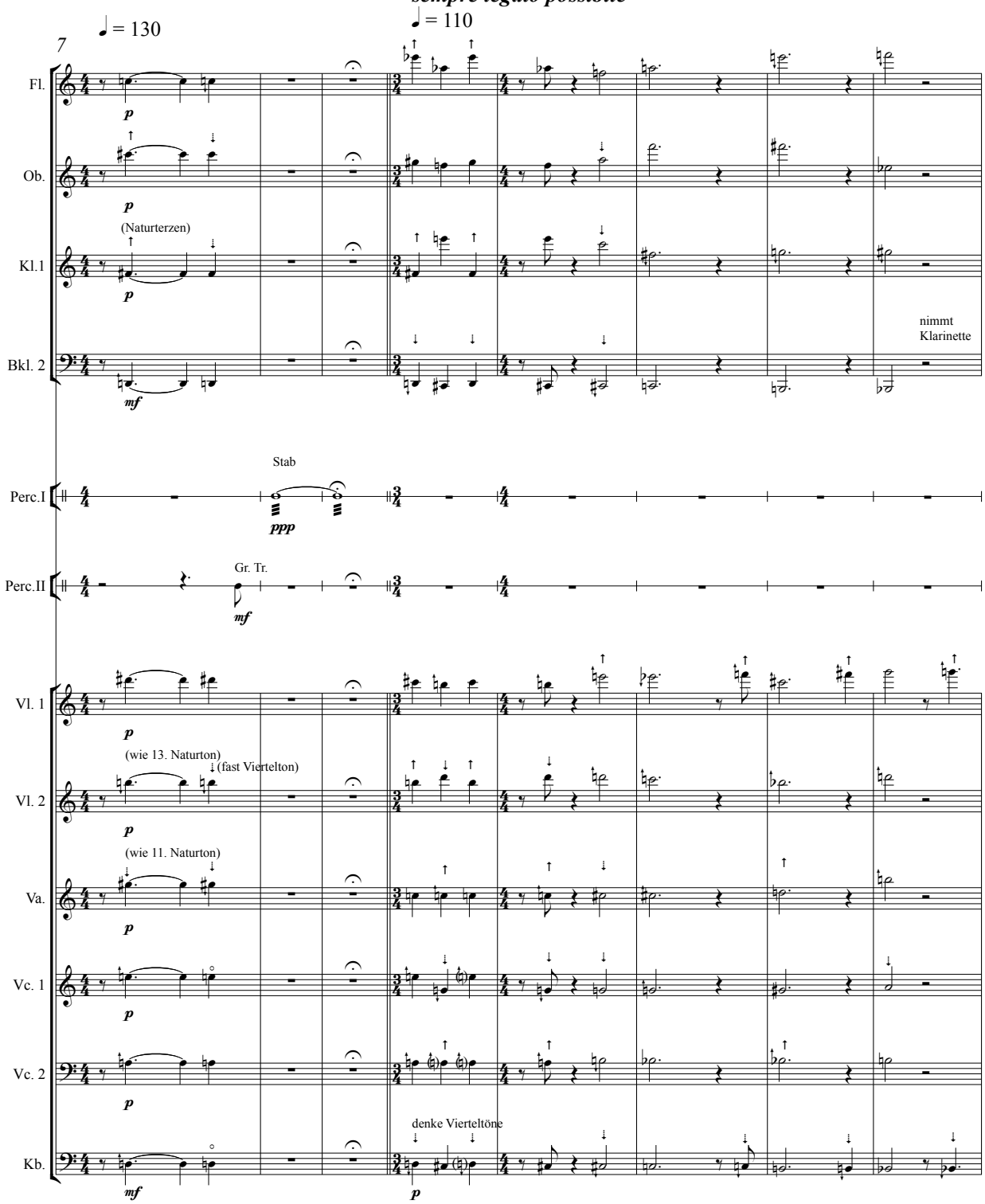
Pfeilakzidenzien ♭ ♮ ♯ ca. 33 Cent Abweichungen, etwa für "Natursepten" 7/4.
Pfeile ↑↓ über/unter den Noten ca. 14 Cent, etwa für "Naturterzen" 5/4.
Auch Kombinationen möglich, dann fast Vierteltöne.

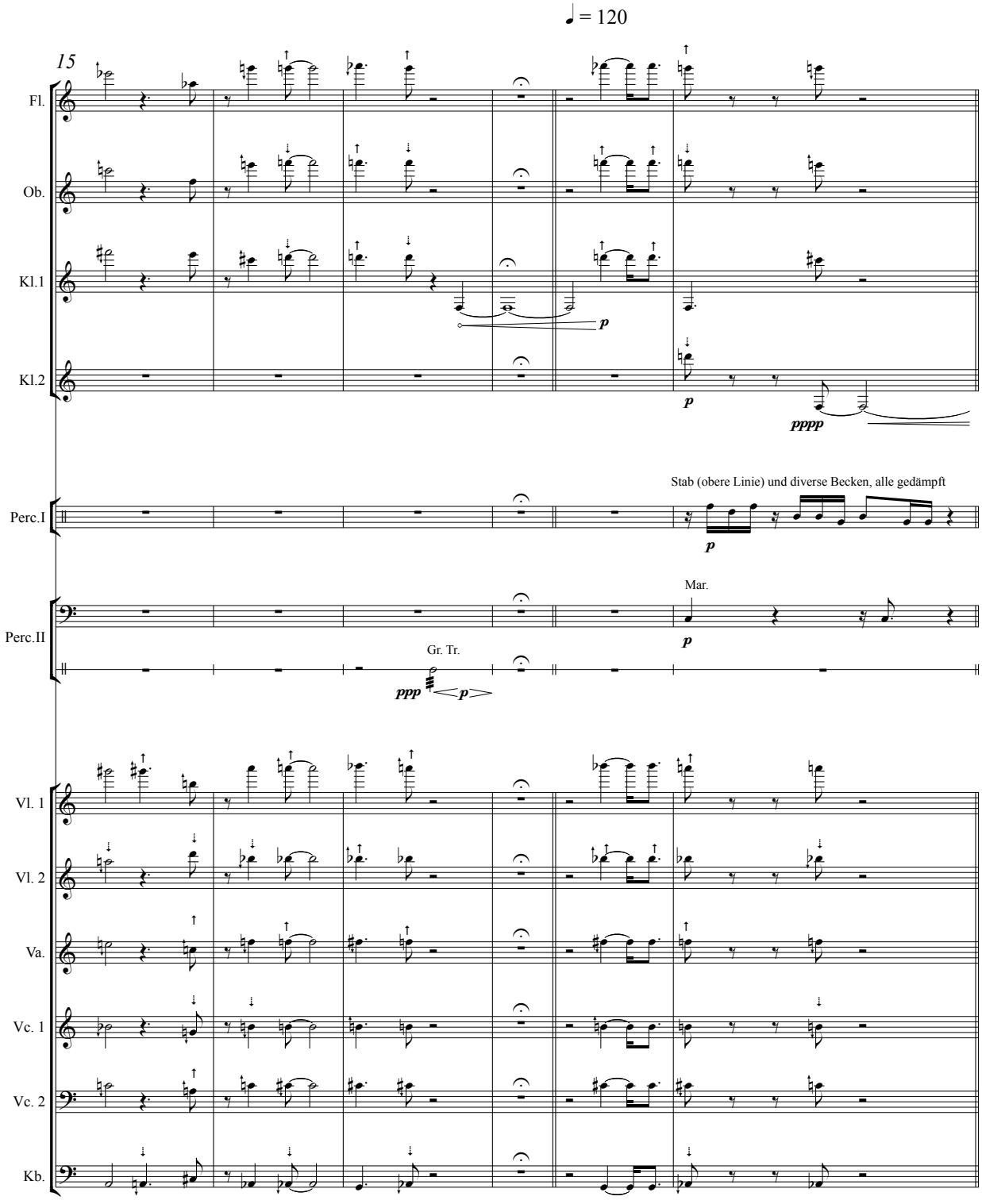
Vorzeichen gelten "klassisch" pro Takt!

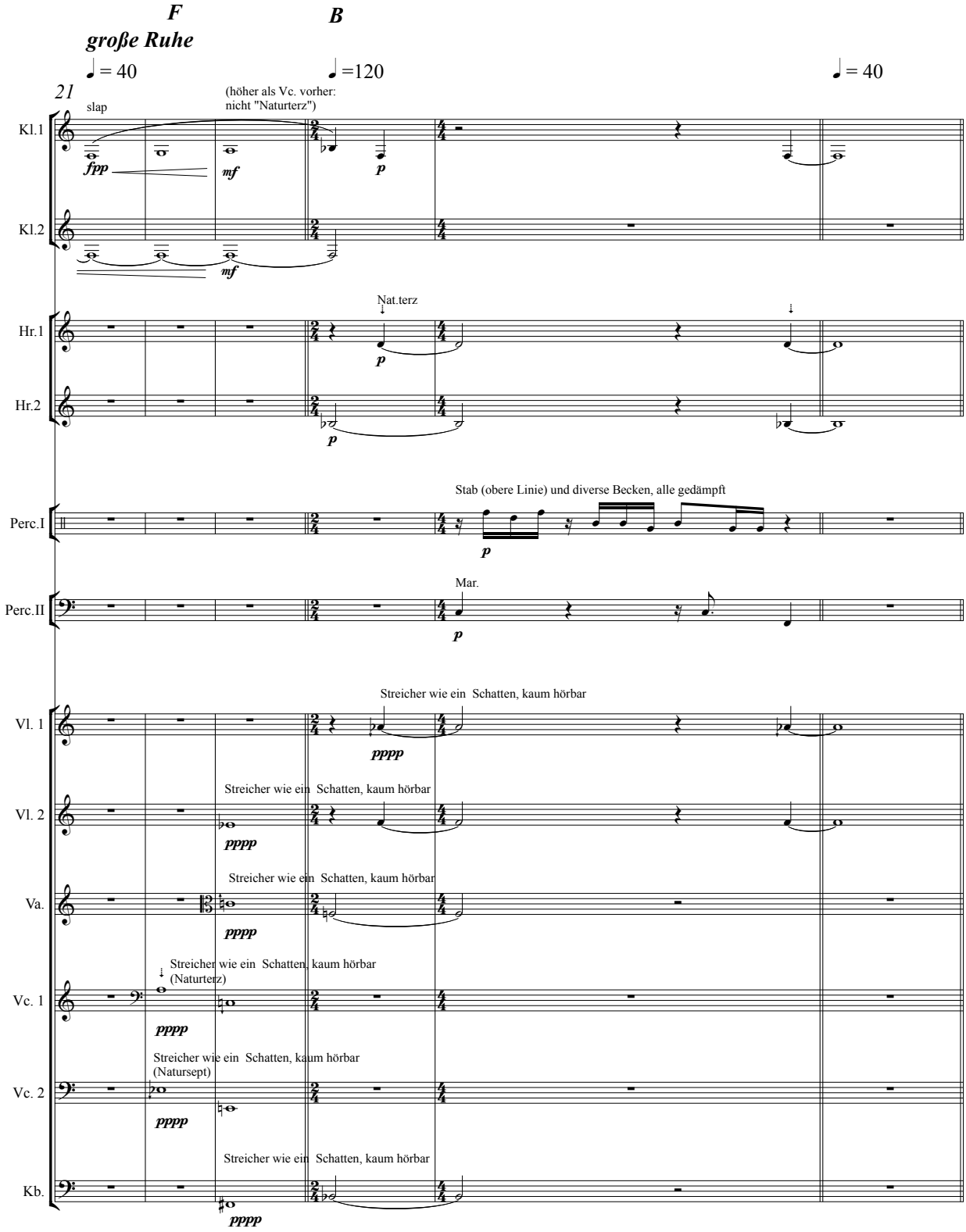


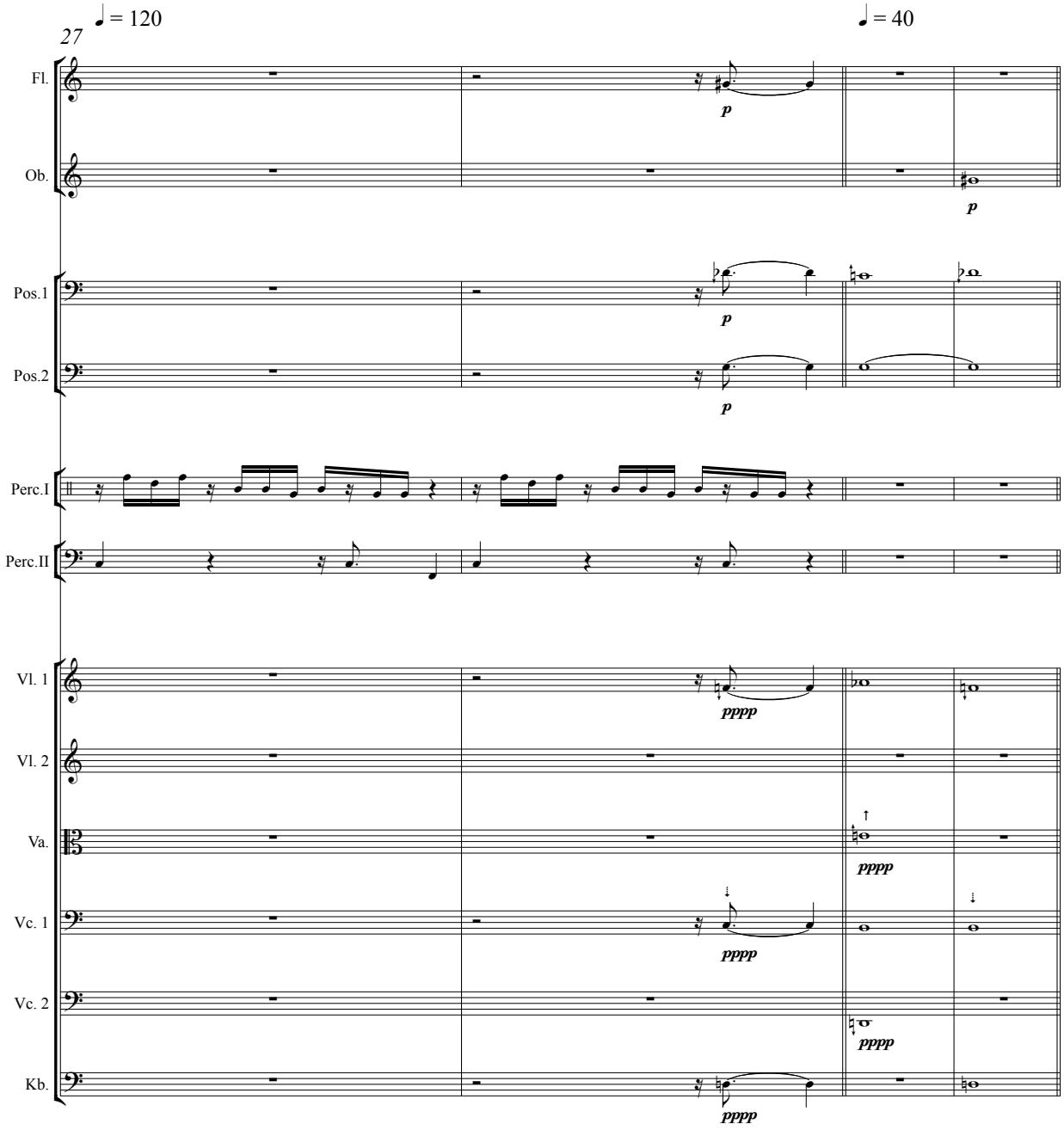


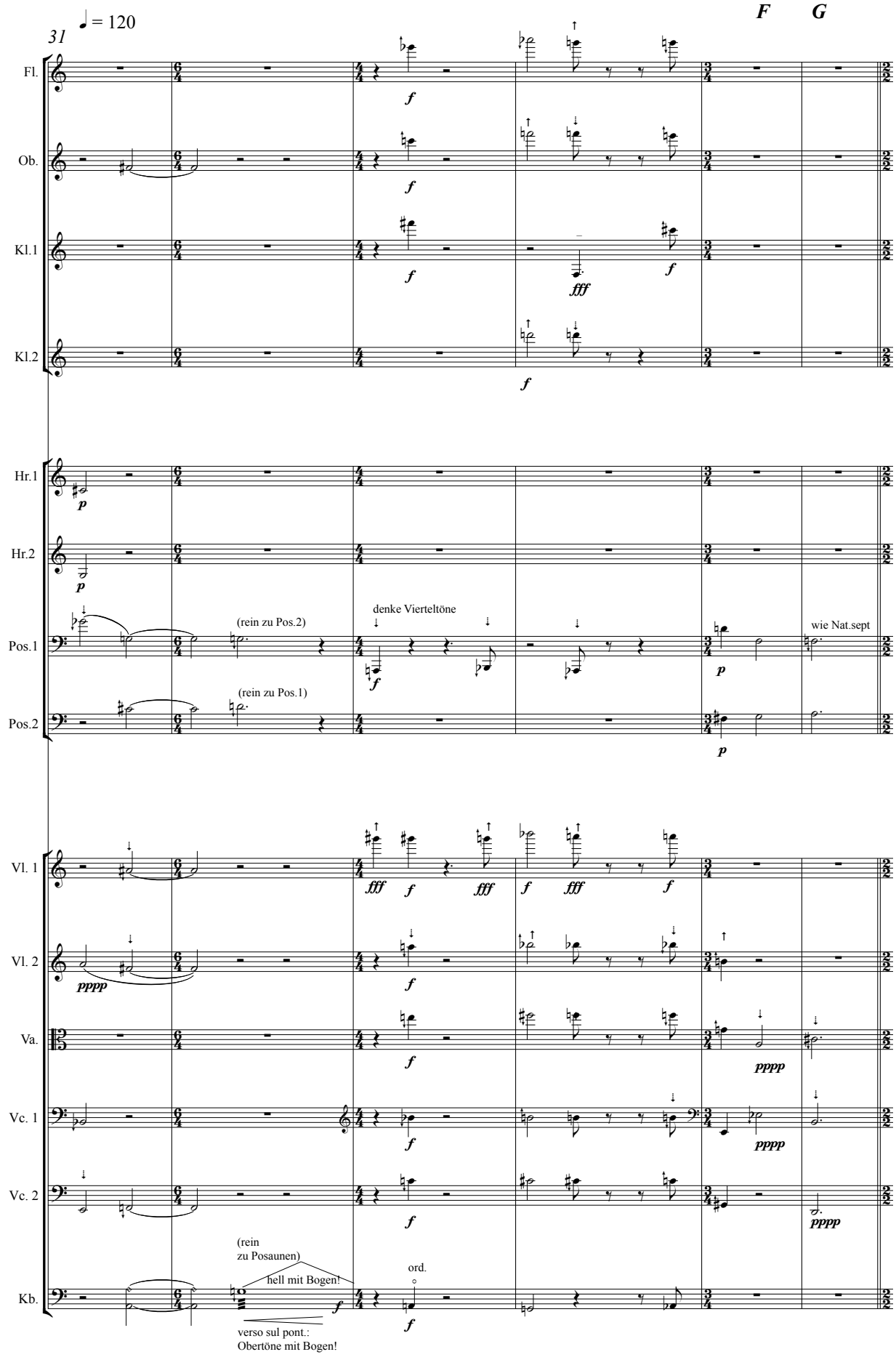
* Grundtöne sind dort angegeben,
wo einfachere Obertonstrukturen vorliegen.

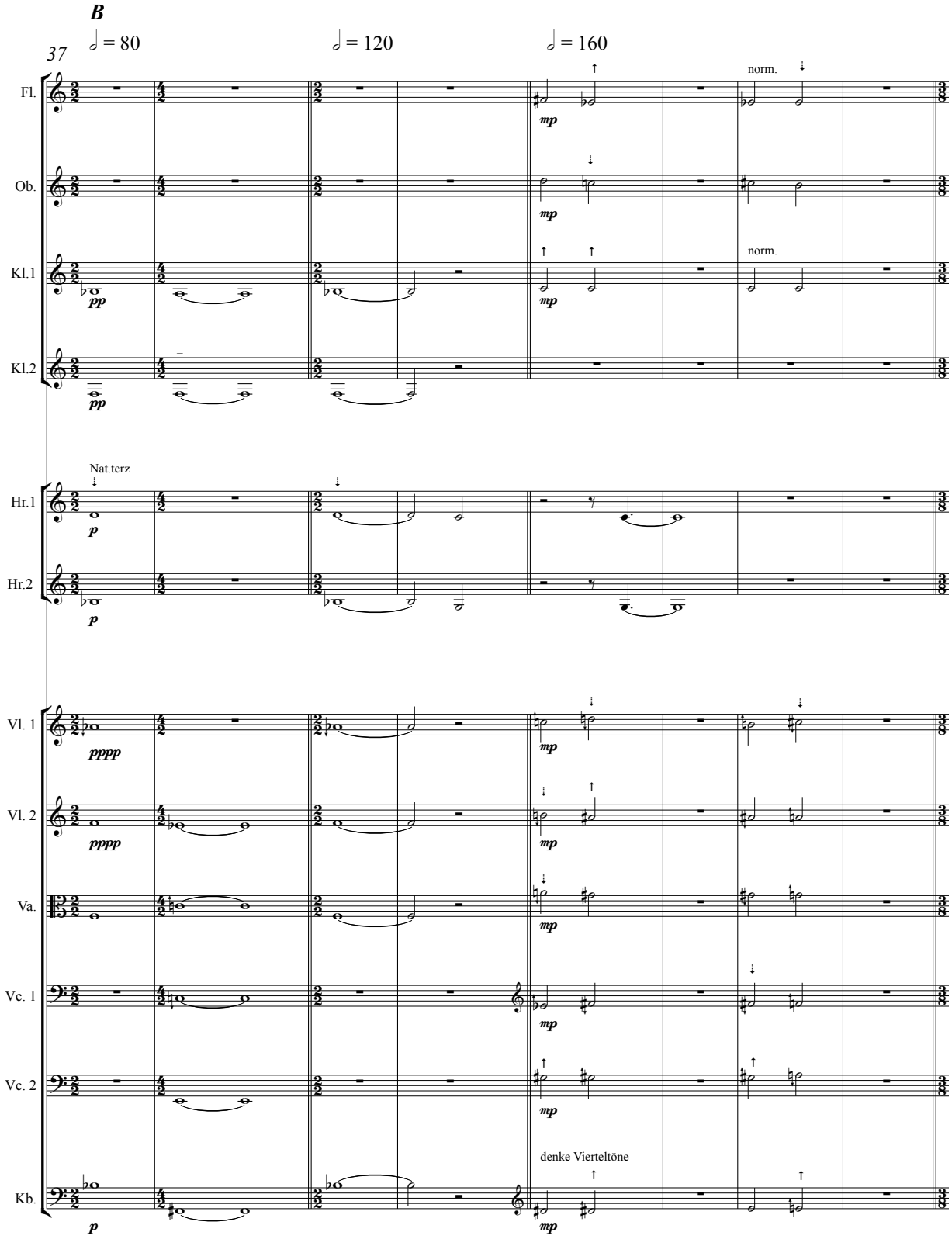

sempre legato possibile
♩ = 130
♩ = 110
7
Fl.
Ob.
(Naturterzen)
Kl.1
nimmt Klarinette
Bkl. 2
Stab
Perc.I
Gr. Tr.
Perc.II
Vl. 1
(wie 13. Naturton)
(fast Viertelton)
Vl. 2
(wie 11. Naturton)
Va.
Vc. 1
Vc. 2
denke Vierteltöne
Kb.

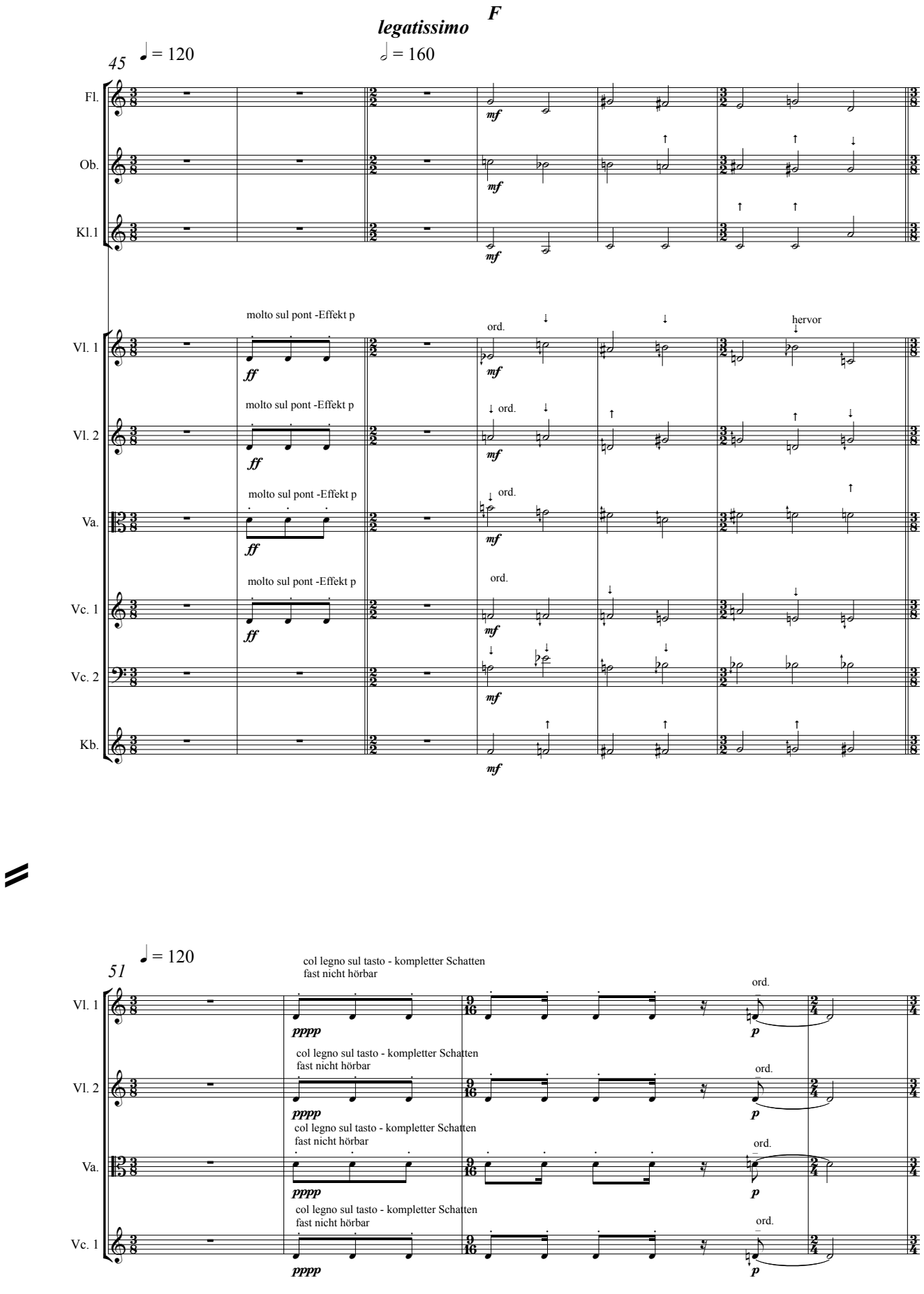

♩ = 120
15
Fl.
Ob.
Kl.1
Kl.2
p
p
pppp
Stab (obere Linie) und diverse Becken, alle gedämpft
Perc.I
p
Mar.
Perc.II
p
Gr. Tr.
ppp
p
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

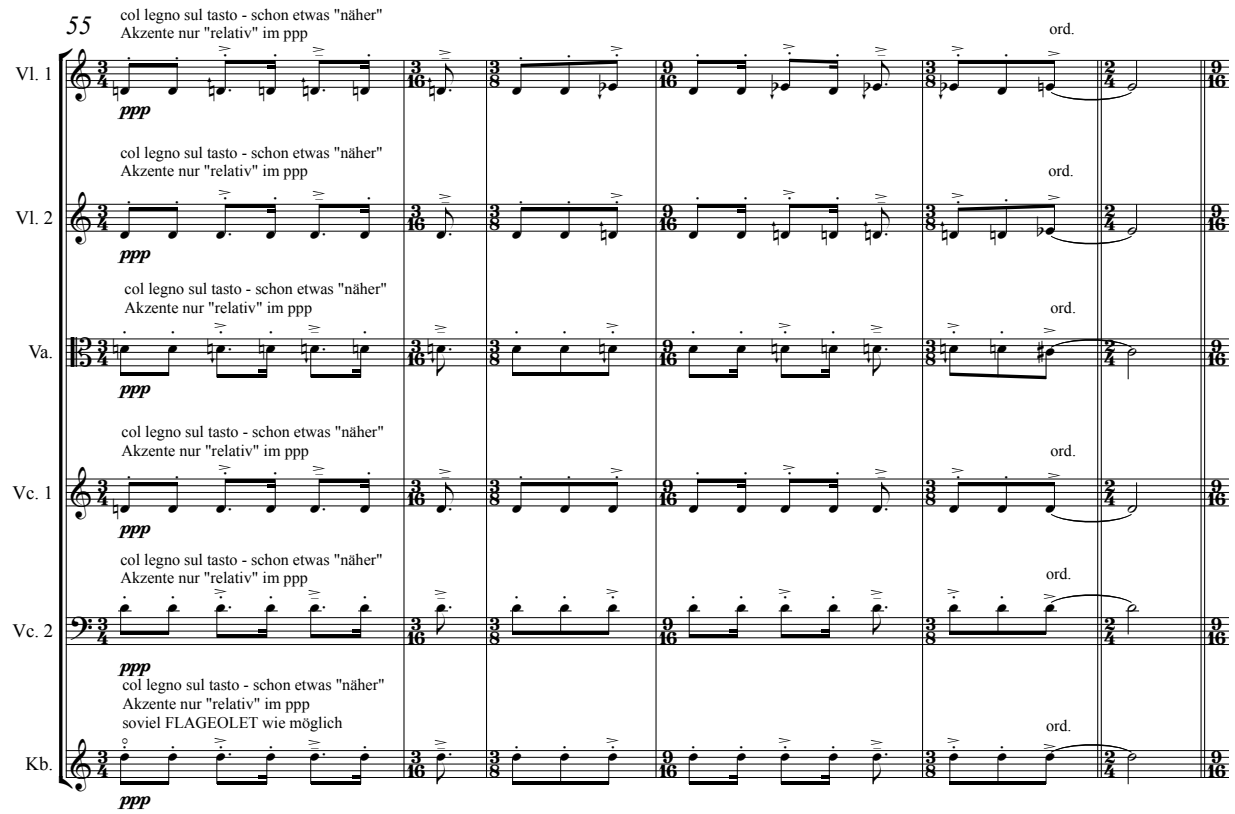

F
große Ruhe
♩ = 40
B
♩ =120
♩ = 40
21
slap
(höher als Vc. vorher:
nicht "Naturterz")
Kl.1
Kl.2
Hr.1
Hr.2
Nat.terz
Perc.I
Stab (obere Linie) und diverse Becken, alle gedämpft
Perc.II
Mar.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
Streicher wie ein Schatten, kaum hörbar
(Naturterz)
(Natursept)

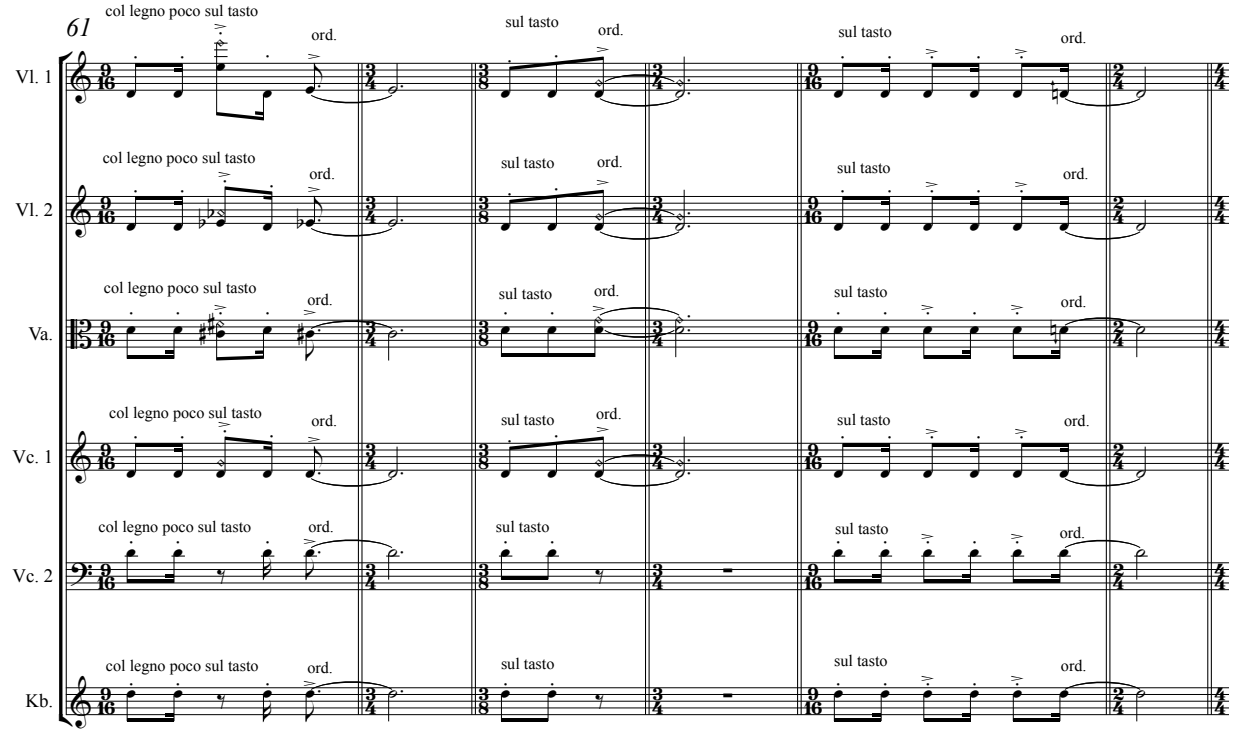

♩ = 120
27
♩ = 40
Fl.
Ob.
Pos.1
Pos.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
p
pppp


31
♩ = 120
F
G
Fl.
Ob.
Kl.1
Kl.2
Hr.1
Hr.2
Pos.1
Pos.2
(rein zu Pos.2)
(rein zu Pos.1)
denke Vierteltöne
wie Nat.sept
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
(rein zu Posaunen)
hell mit Bogen!
ord.
verso sul pont.: Obertöne mit Bogen!

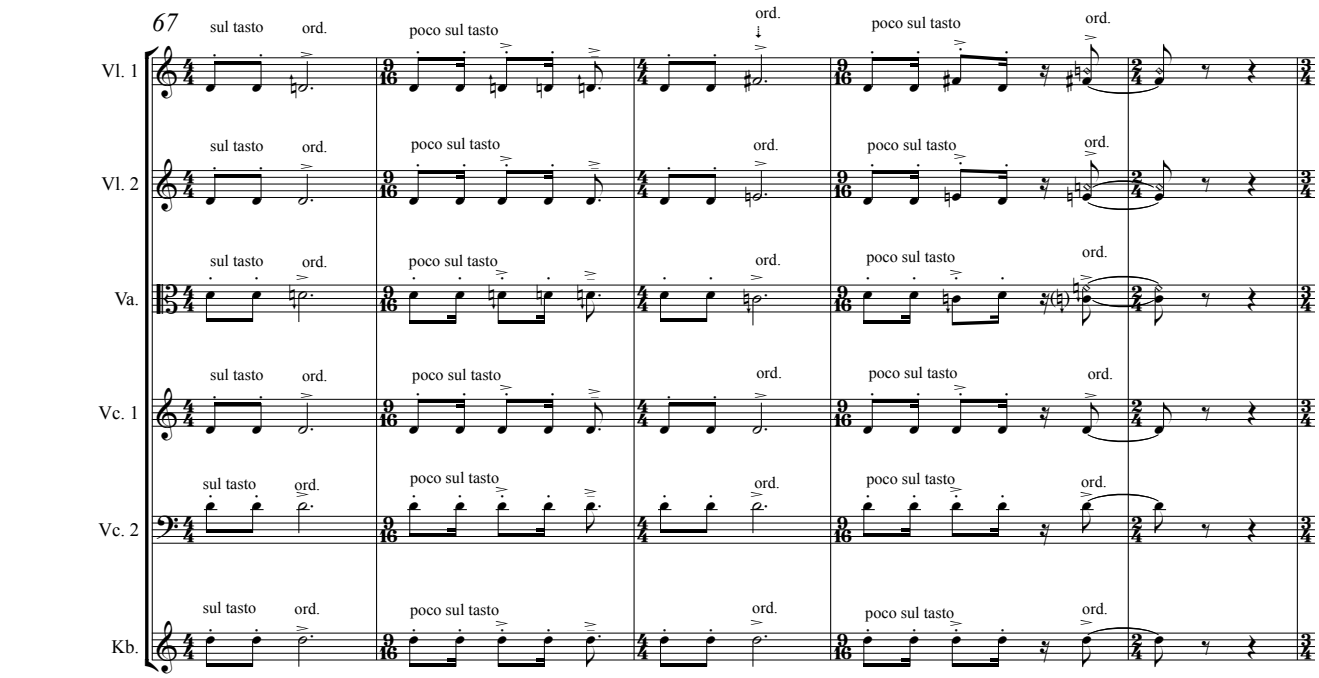

B
37
♩ = 80
♩ = 120
♩ = 160
Fl.
Ob.
Kl.1
Kl.2
Hr.1
Hr.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
norm.
Nat.terz
denke Vierteltöne
pppp
pp
p
mp

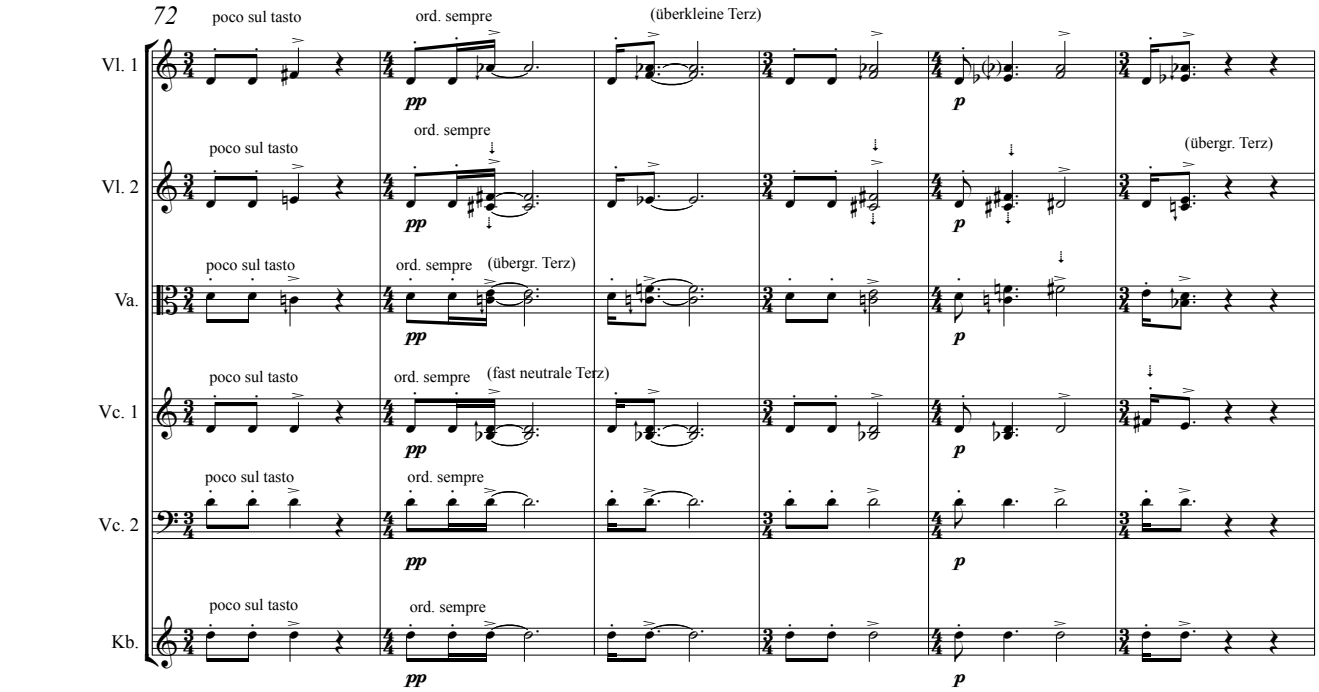

F
legatissimo
45
♩ = 120
♩ = 160
Fl.
Ob.
Kl.1
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
molto sul pont -Effekt p
ord.
hervor
ff
mf
51
col legno sul tasto - kompletter Schatten
fast nicht hörbar
pppp
p

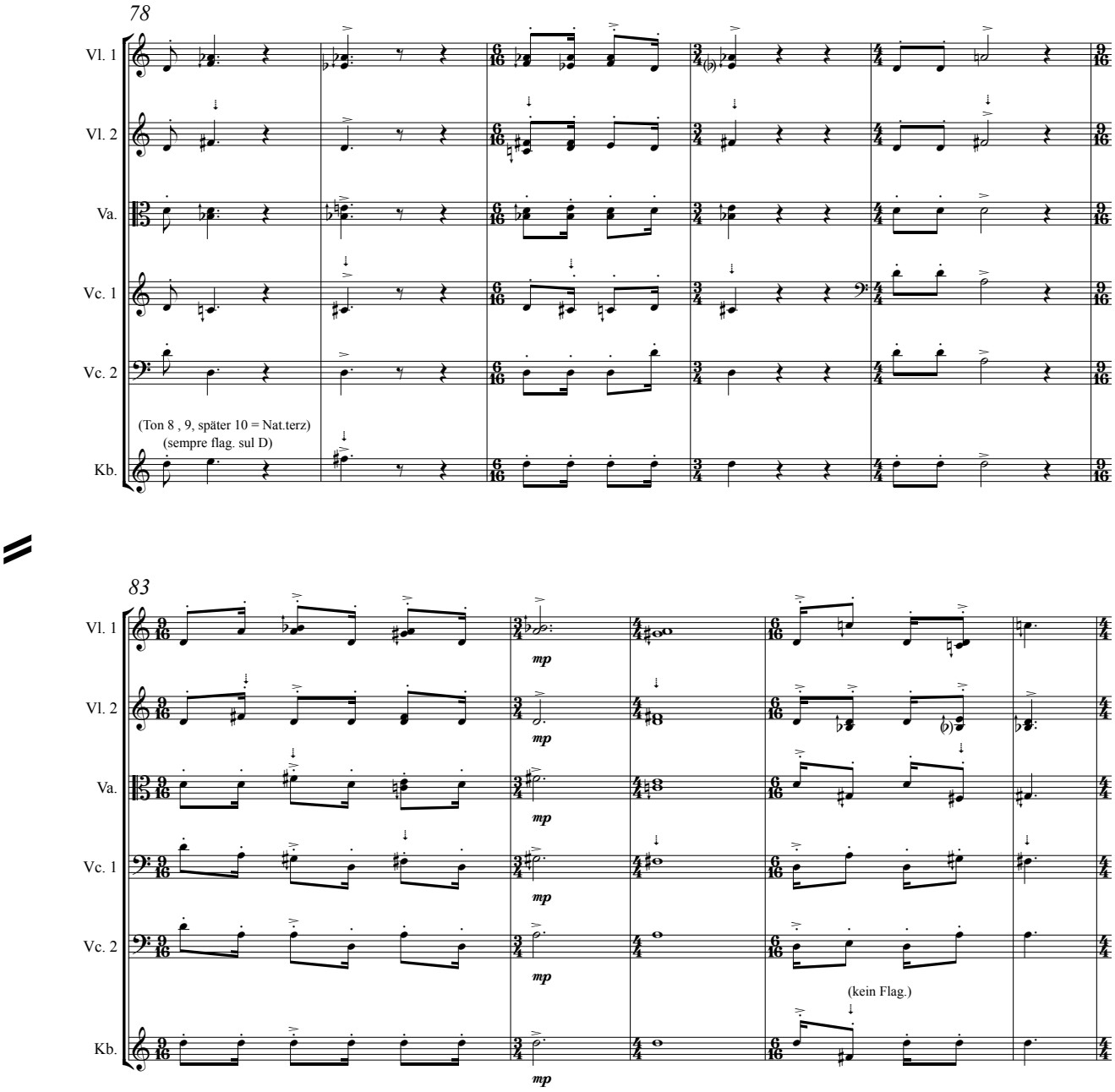

55
col legno sul tasto - schon etwas "näher"
Akzente nur "relativ" im ppp
ord.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
ppp
soviel FLAGEOLET wie möglich

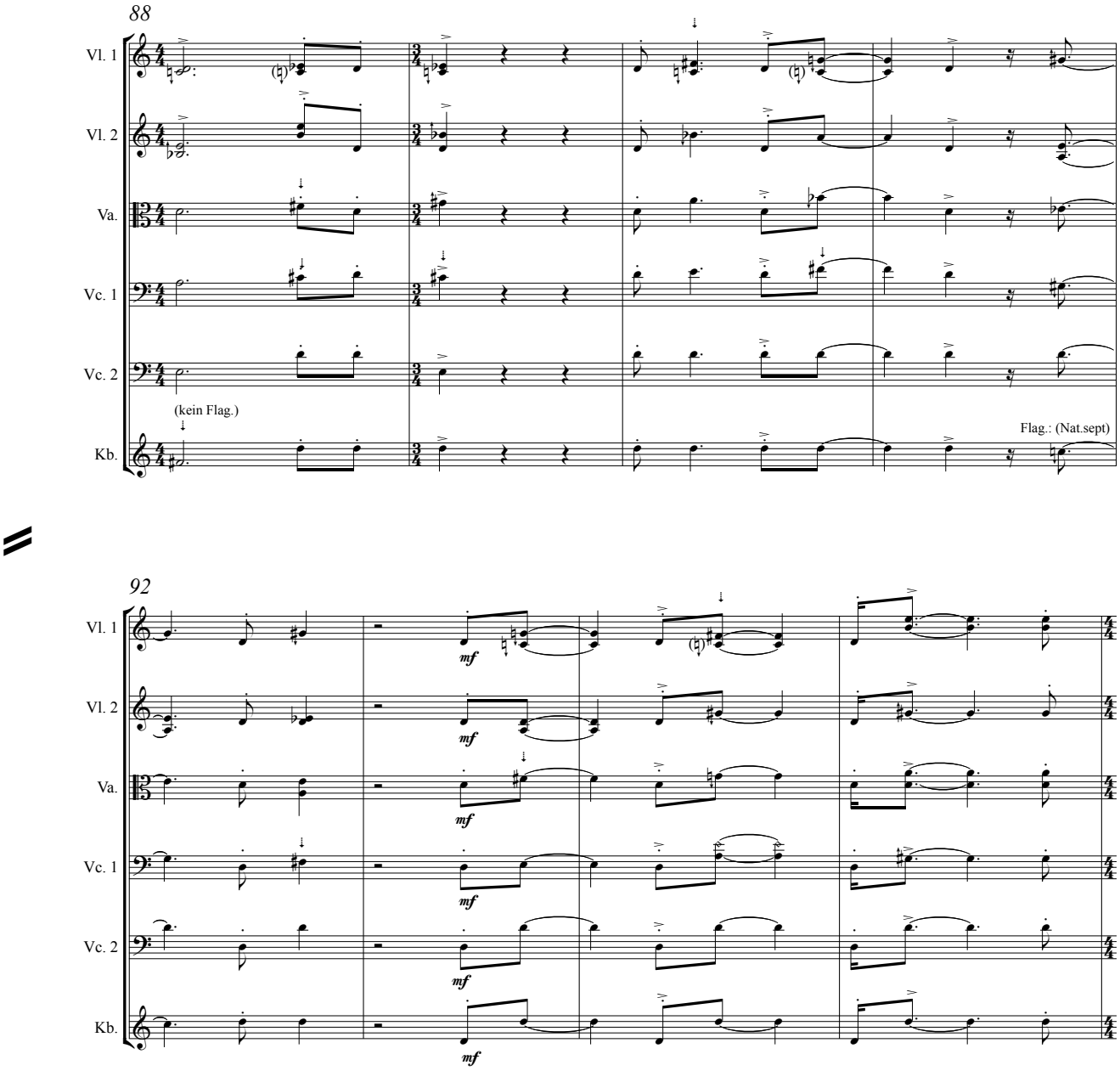

61
col legno poco sul tasto
ord.
sul tasto
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

D


67
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
sul tasto
ord.
poco sul tasto


72
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
poco sul tasto
ord. sempre
(überkleine Terz)
(übergr. Terz)
(fast neutrale Terz)
pp
p


78
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
(Ton 8 , 9, später 10 = Nat.terz)
(sempre flag. sul D)
Kb.
83
mp
(kein Flag.)


88
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
(kein Flag.)
Flag.: (Nat.sept)
92
mf

C

96

rein

Vl. 1

Vl. 2

Va.

Vc. 1

Vc. 2

Kb.

f

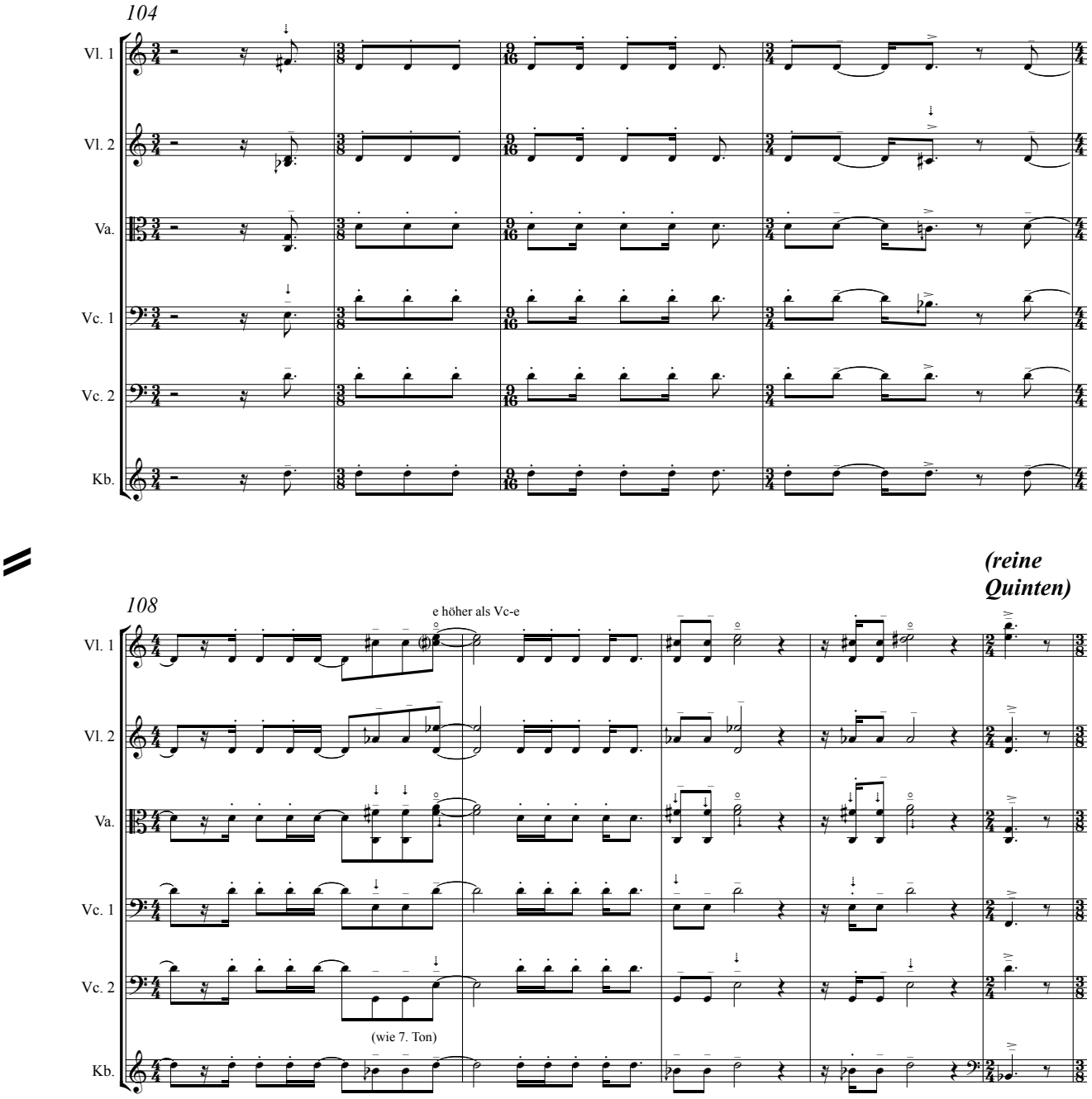
(kein Flag.)

im Wechsel mit D Grundton

100

(wie 11. Ton)

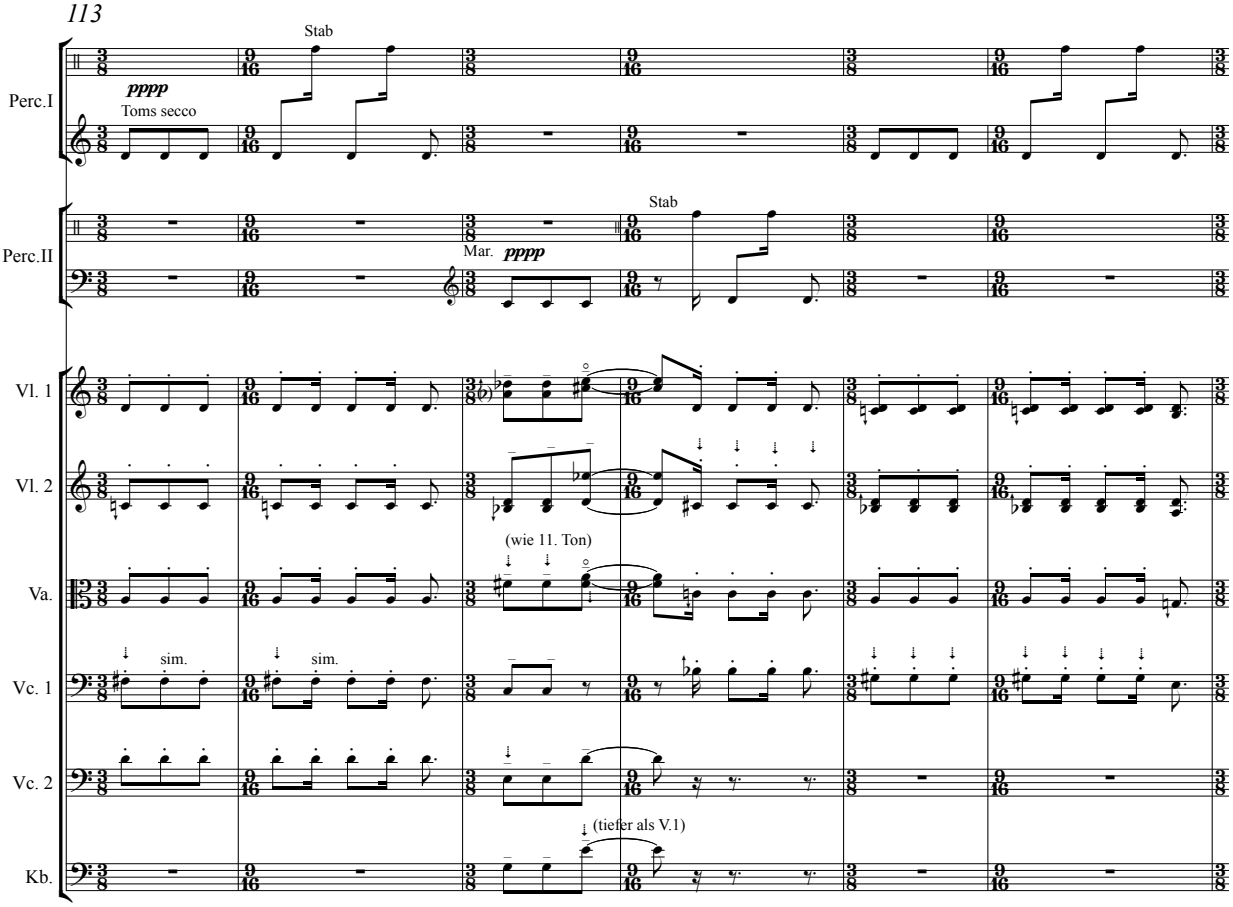
(wieder wie Nat.terz)


104
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
(reine Quinten)
108
e höher als Vc-e
(wie 7. Ton)

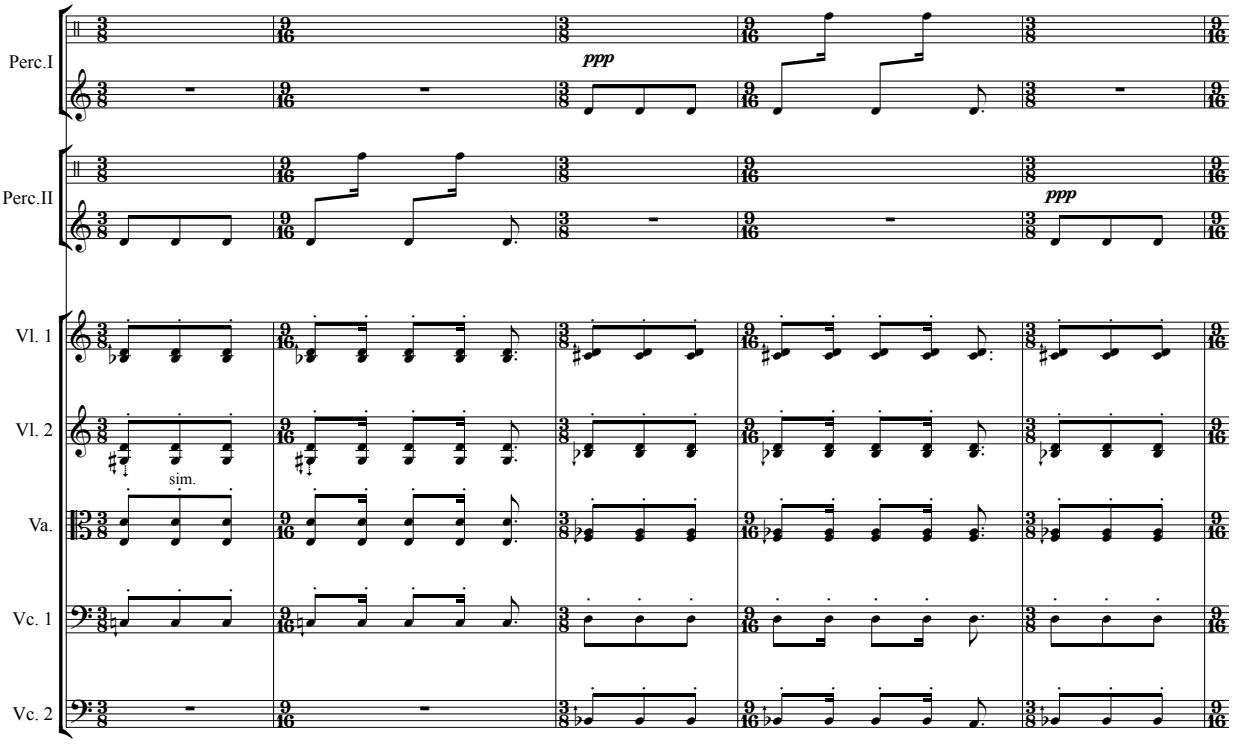
C ***D***

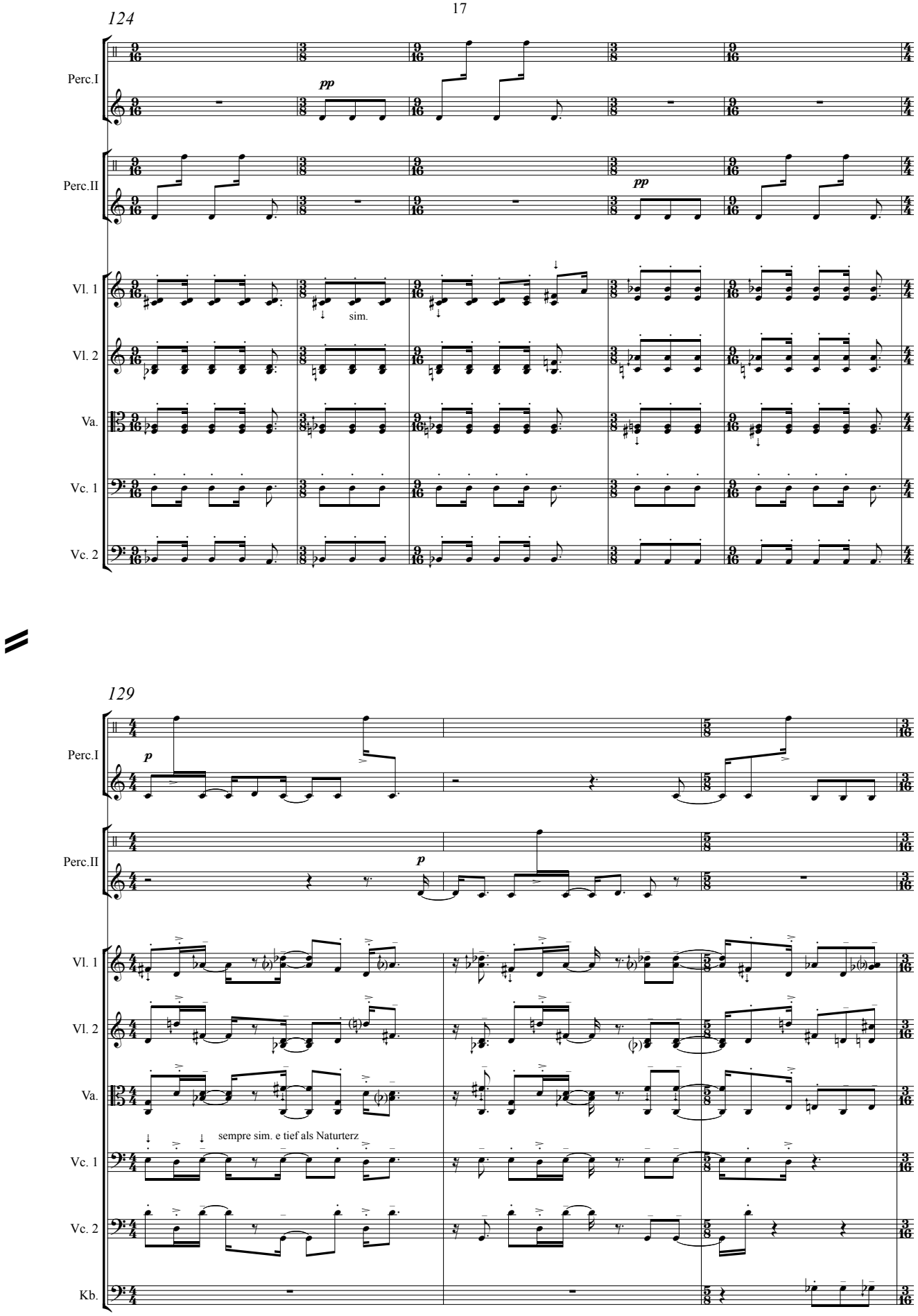
(Perkussion aus dem Nichts kommend)

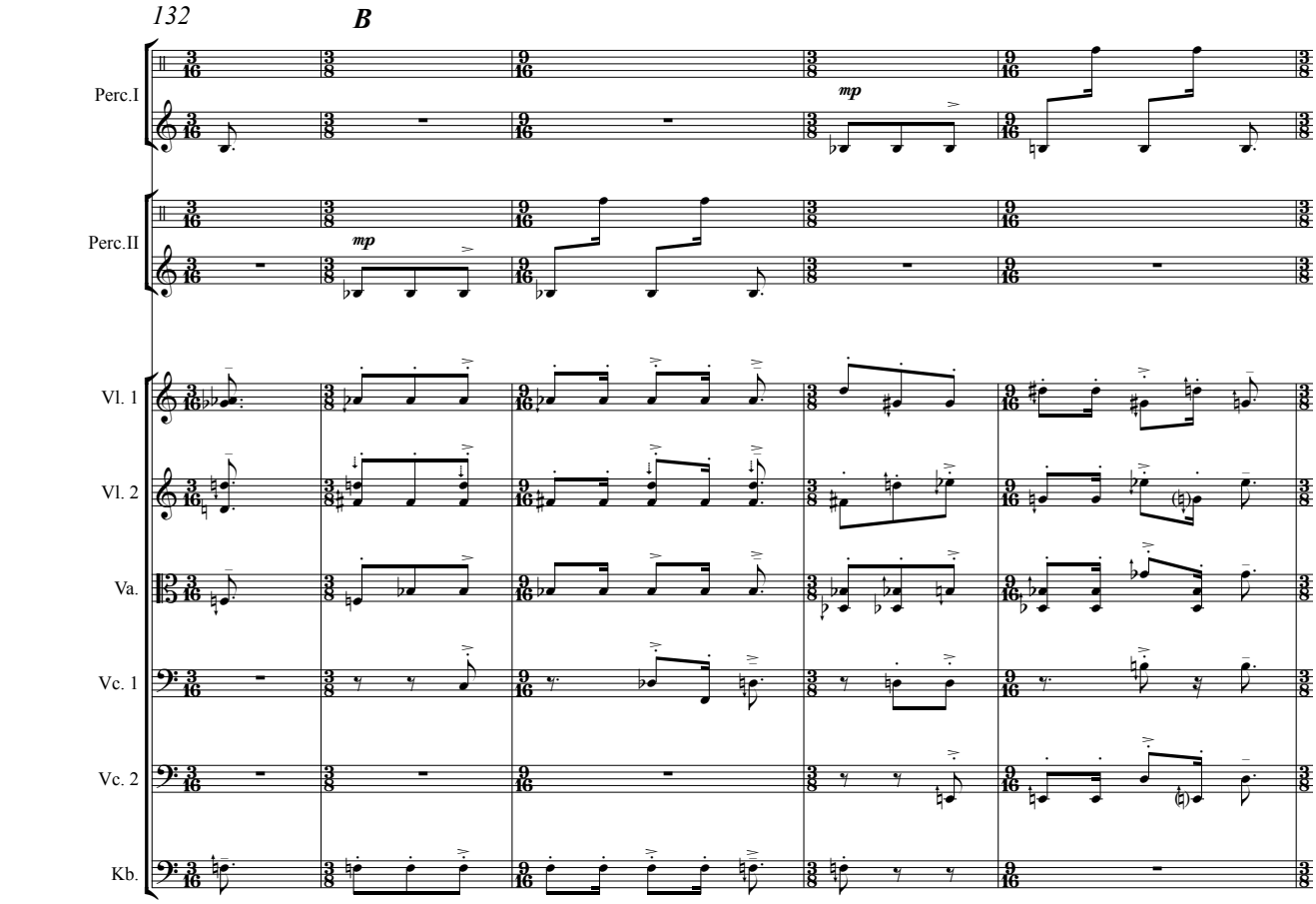
113

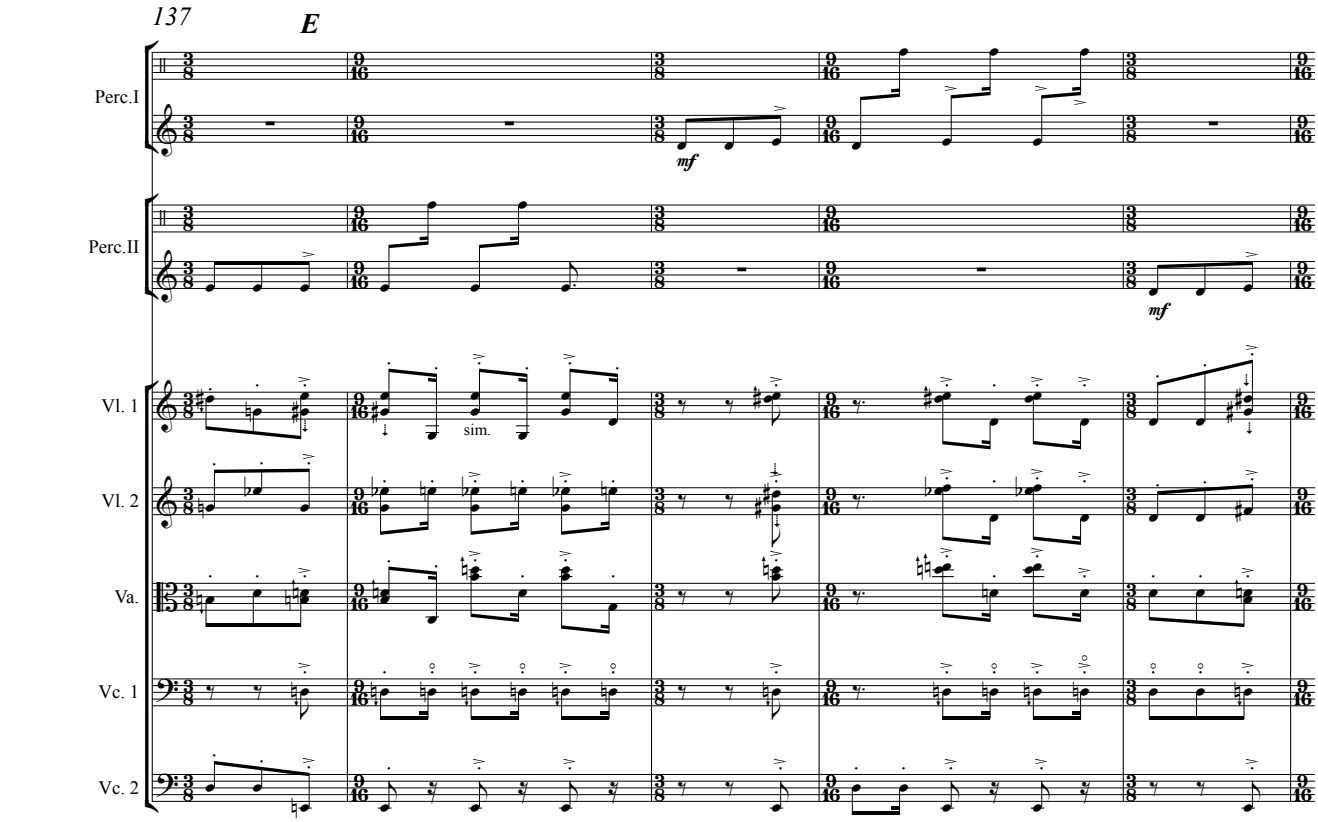


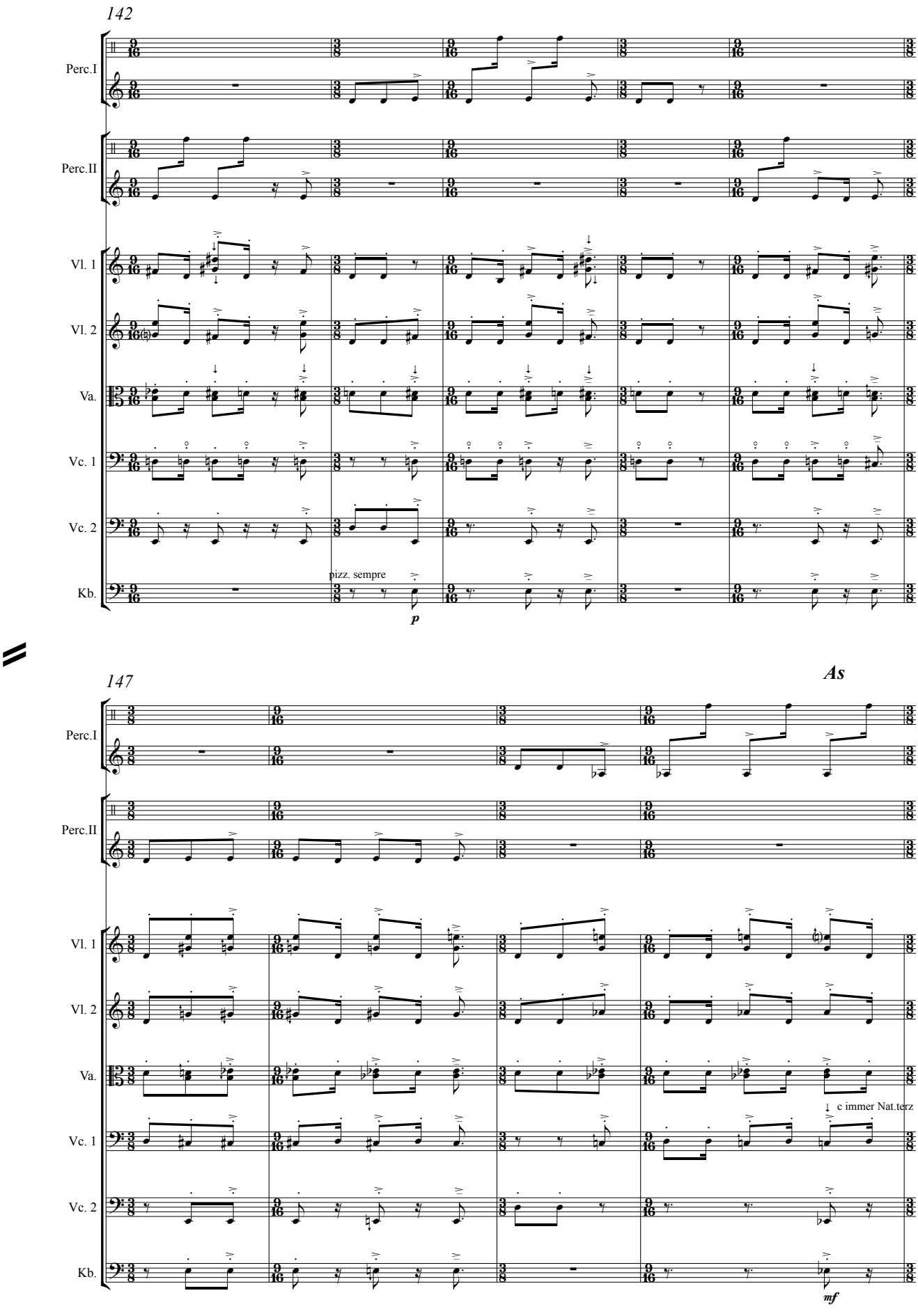
119

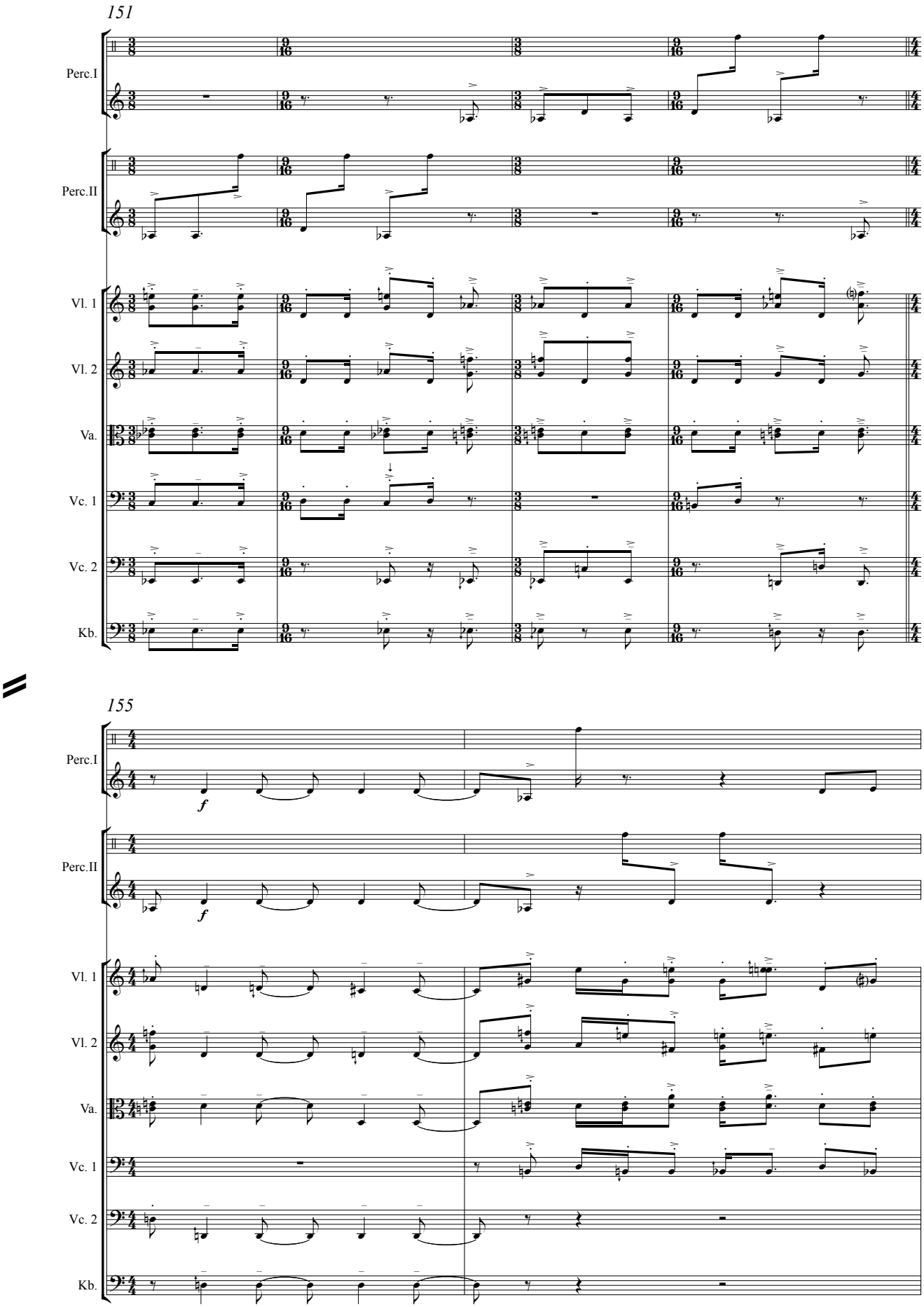



124
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
pp
pp
sim.
129
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
p
p
sempre sim. e tief als Naturterz

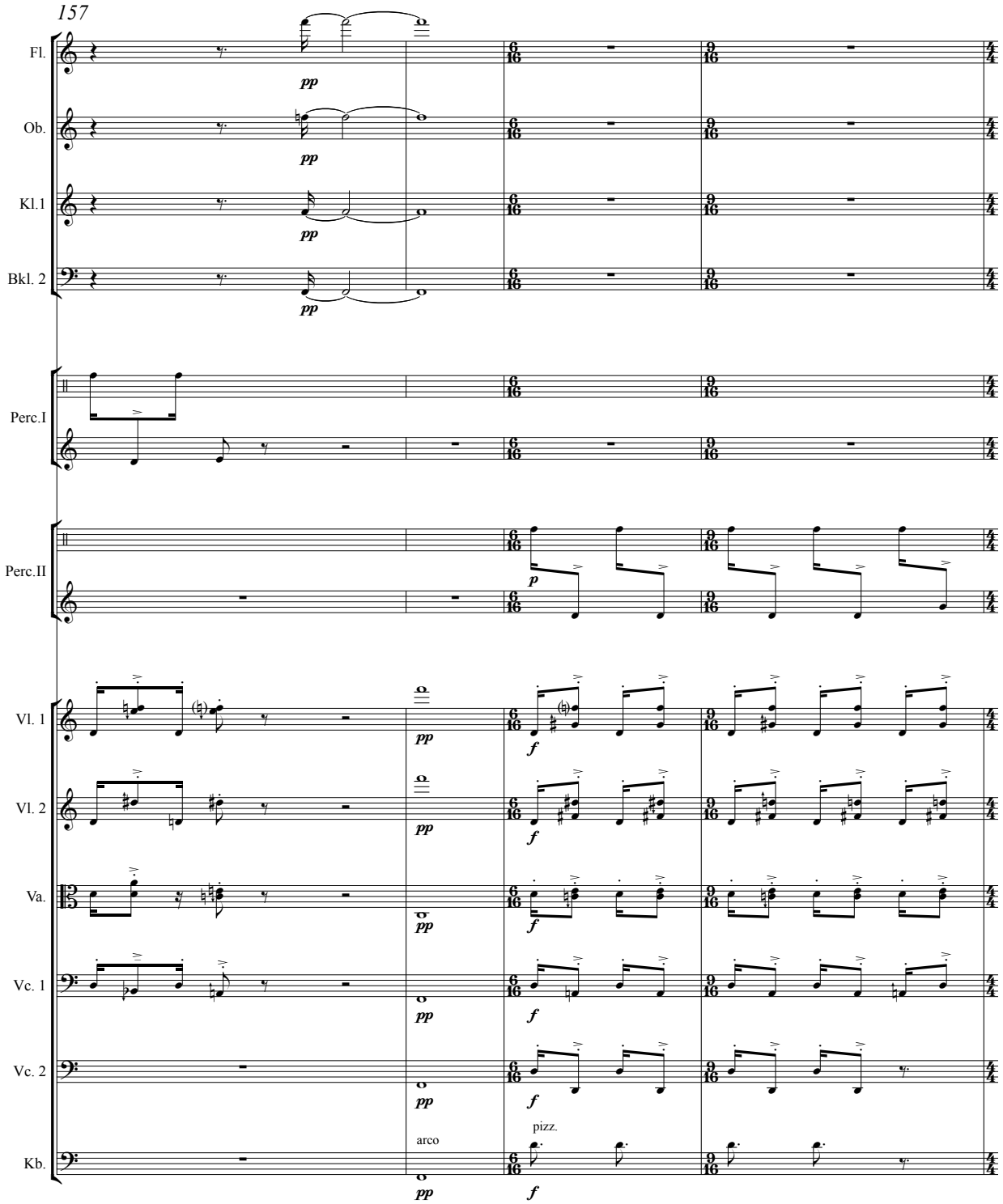

132
B
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
mp
mp

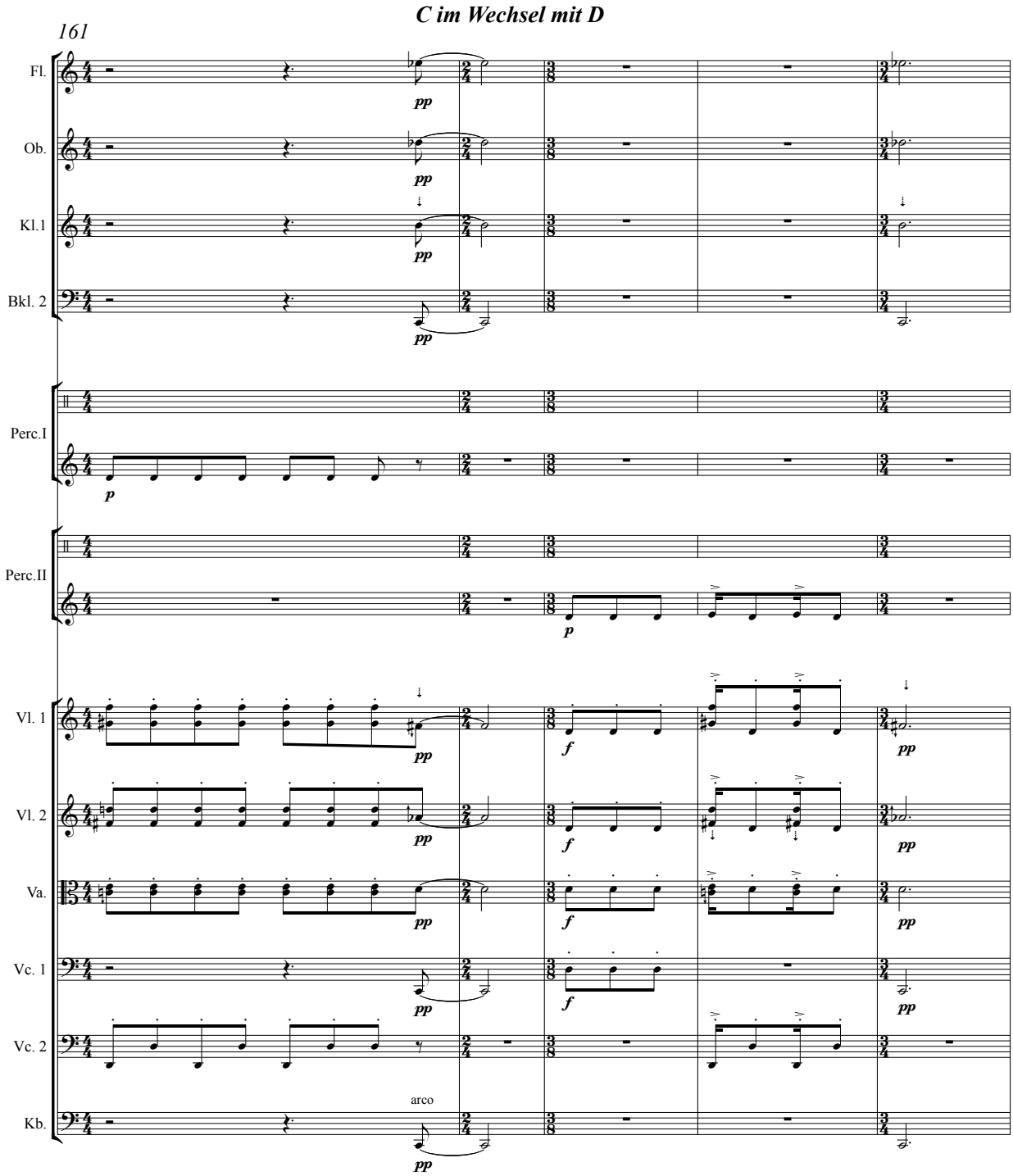

137
E
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
mf
mf
sim.


142
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
pizz. sempre
p
147
As
c immer Nat.terz
mf


151
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
155
f
f

D


157
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
pp
p
f
arco
pizz.


C im Wechsel mit D
161
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
arco
pp
p
f

166

Perc.I

Perc.II

Vl. 1

Vl. 2

Va.

Vc. 1

Vc. 2

Kb.

170

Perc.I

Perc.II

Vl. 1

Vl. 2

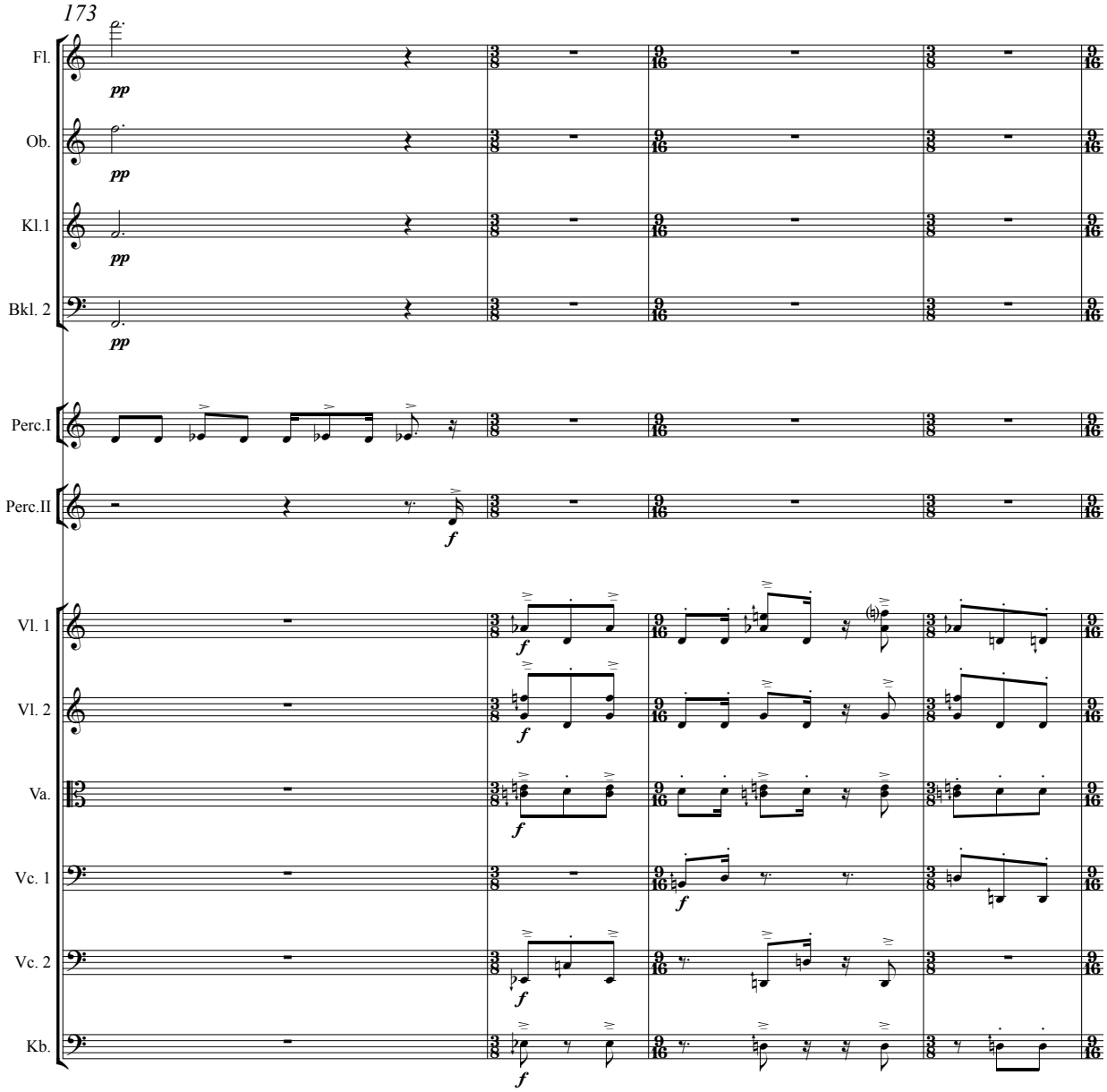
Va.

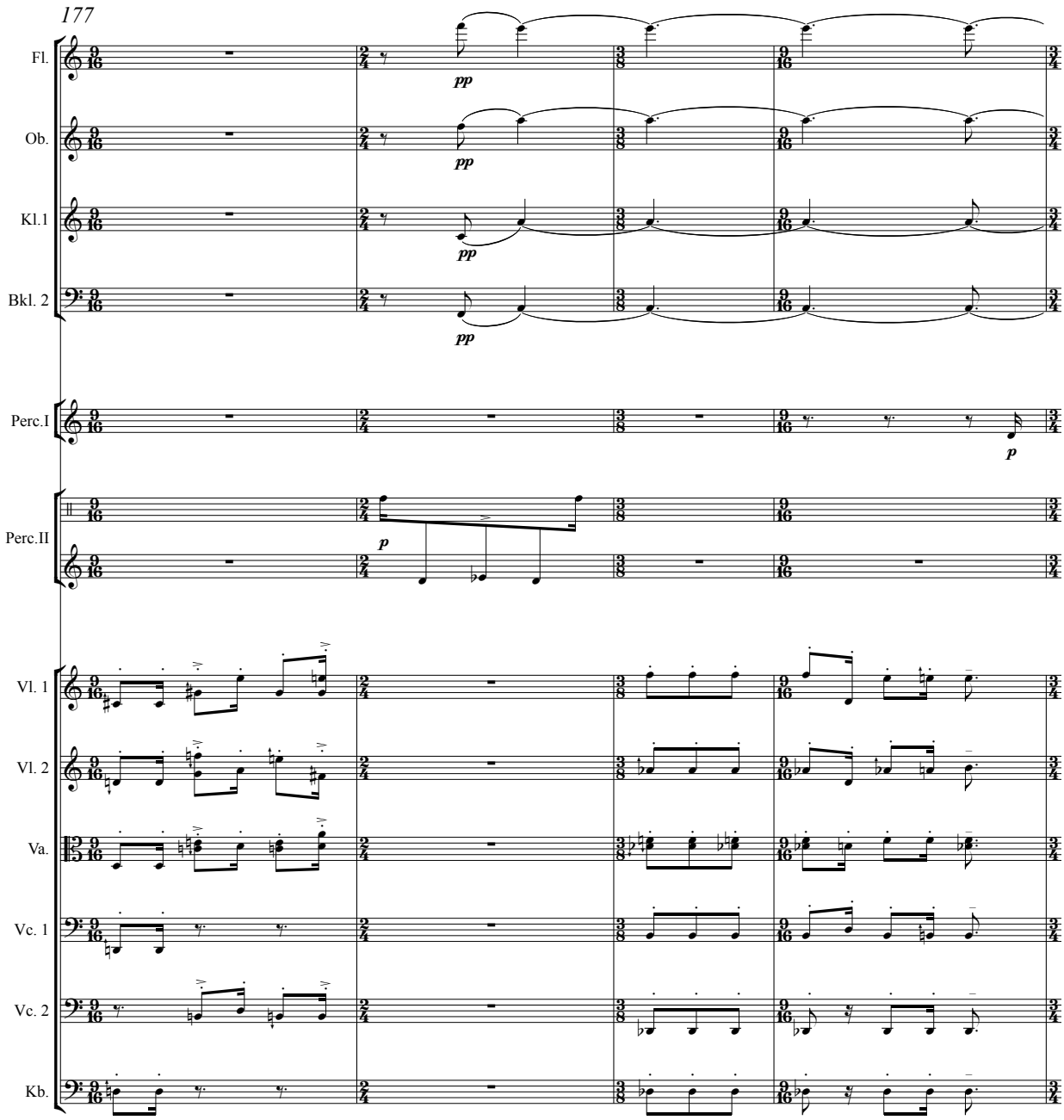
Vc. 1

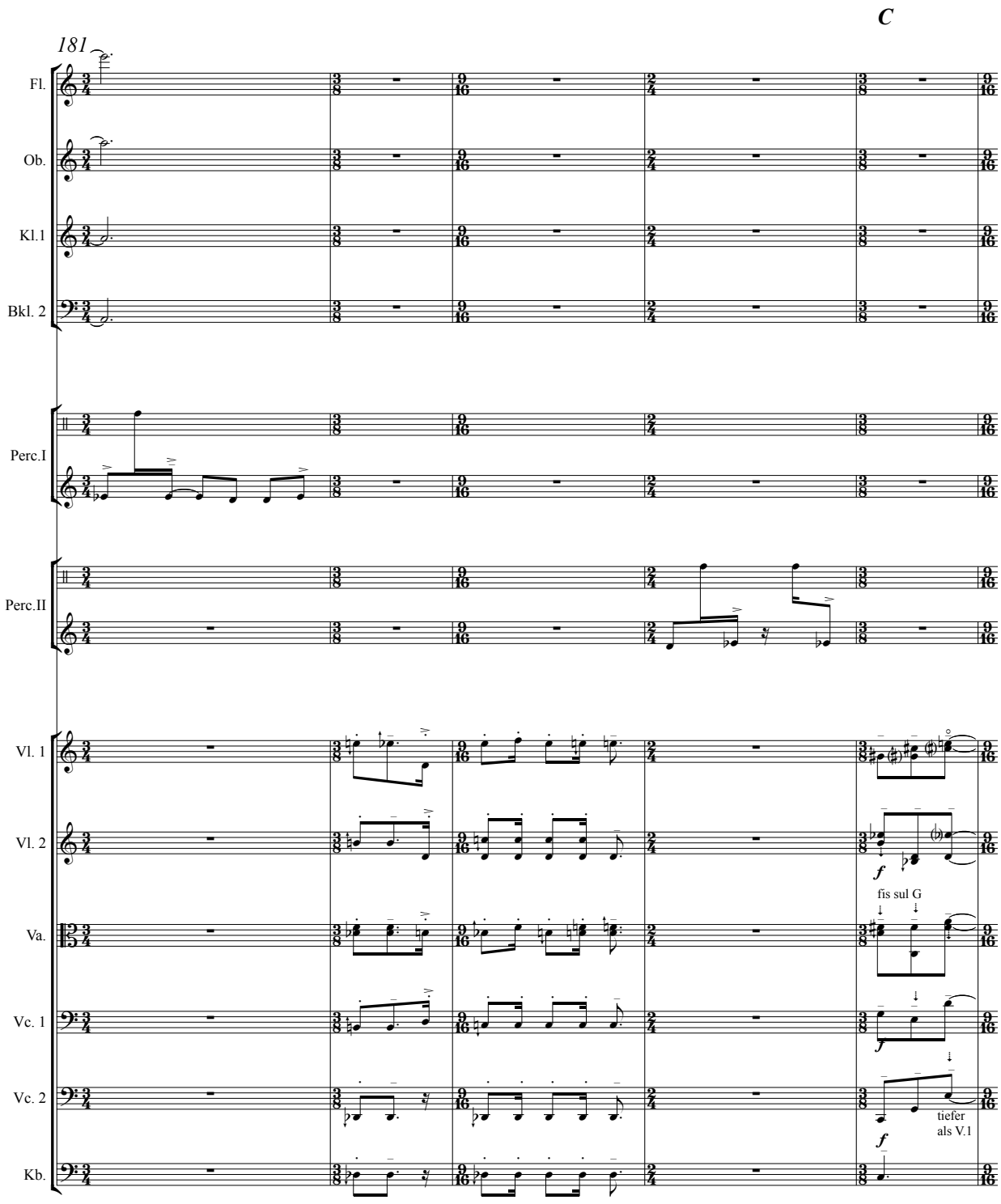
Vc. 2

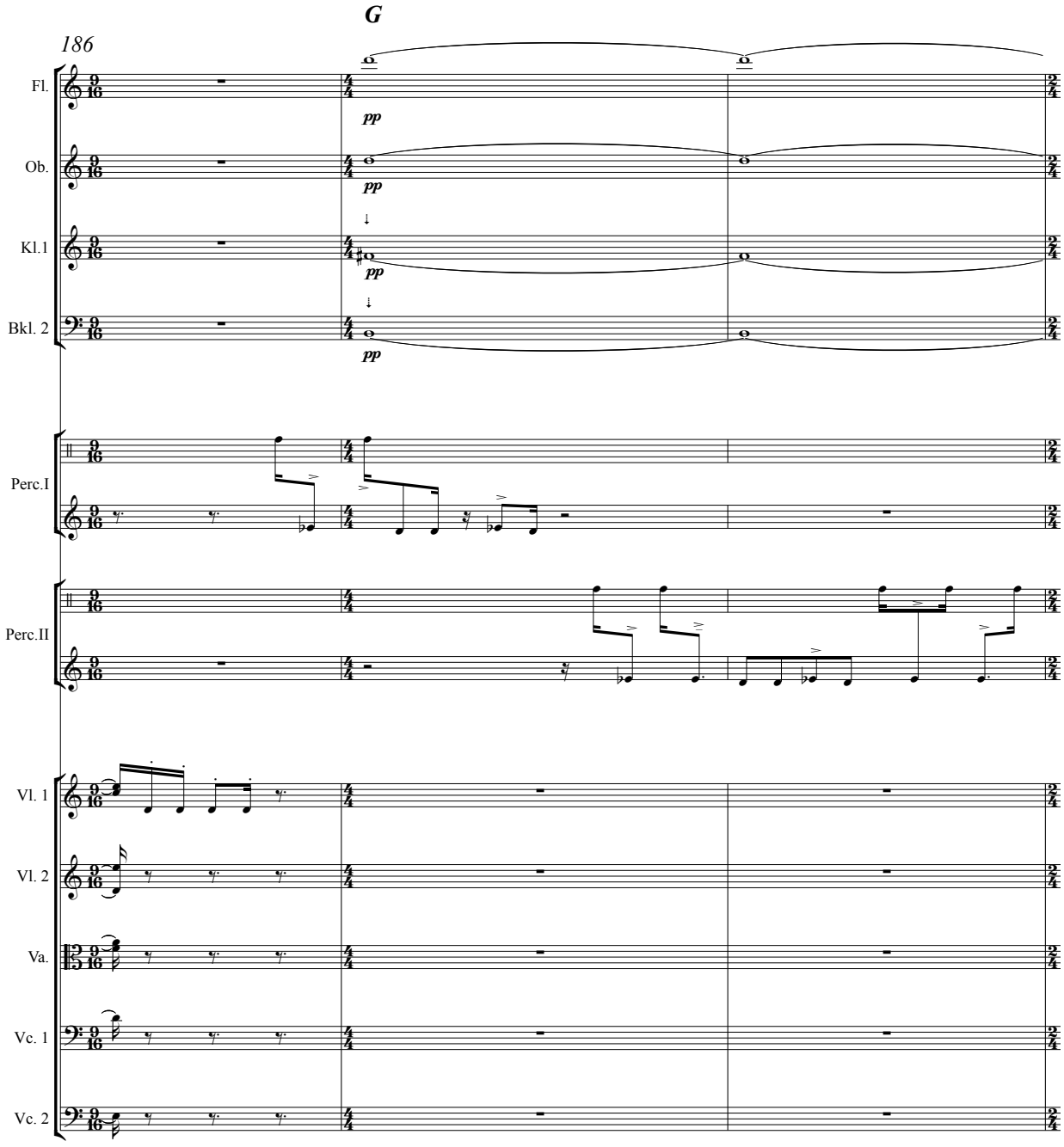
Kb.

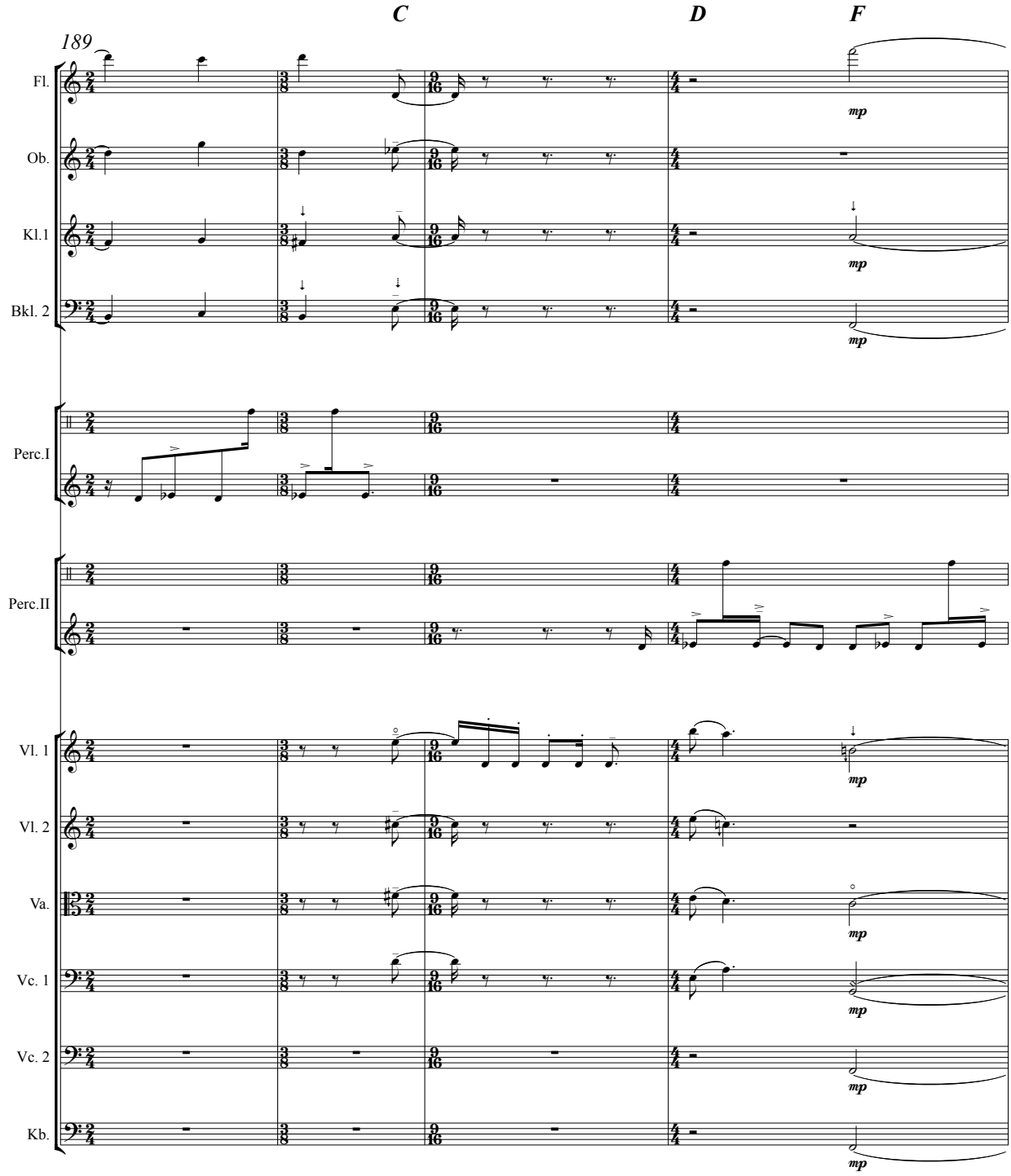
(Percussion schon präsent)

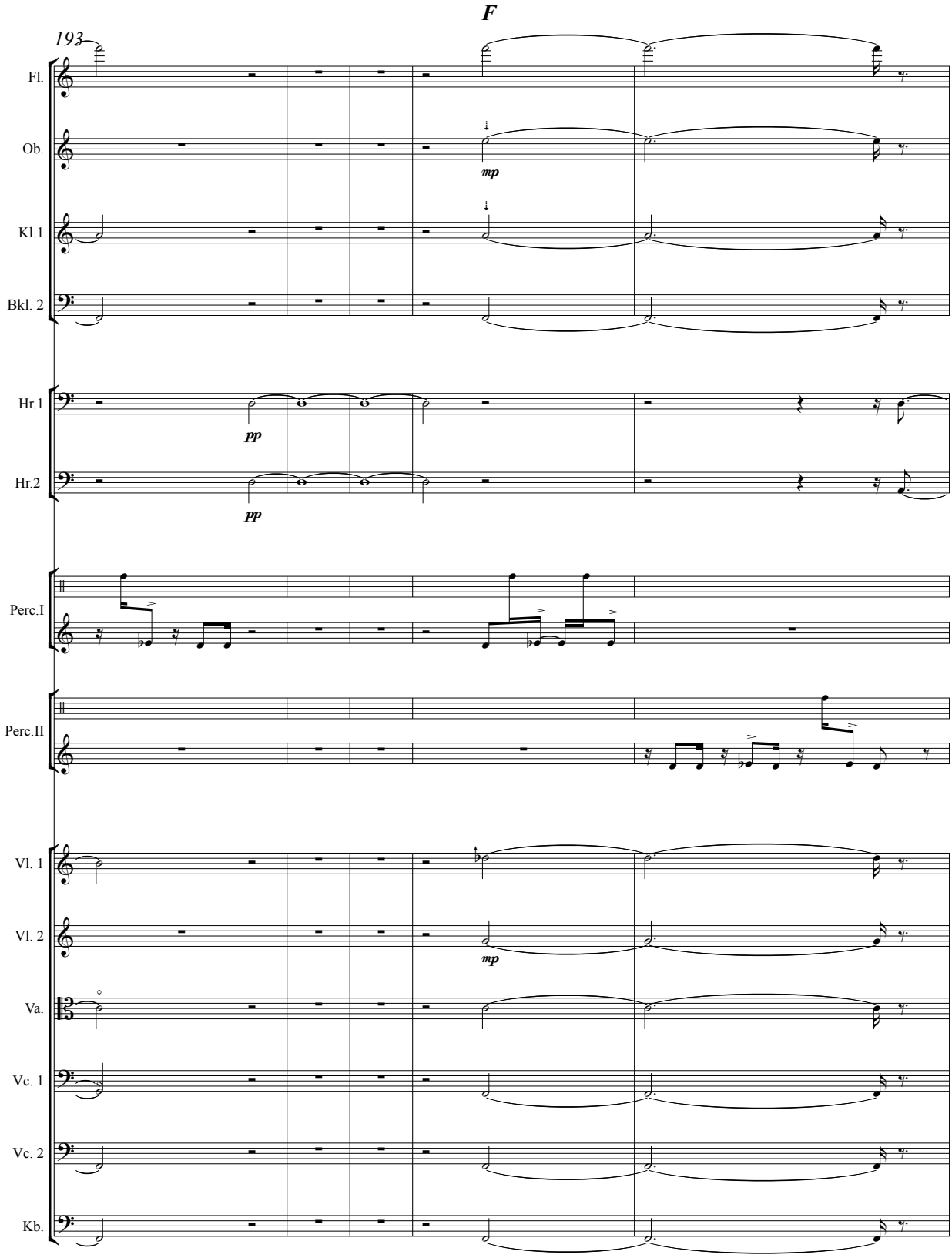


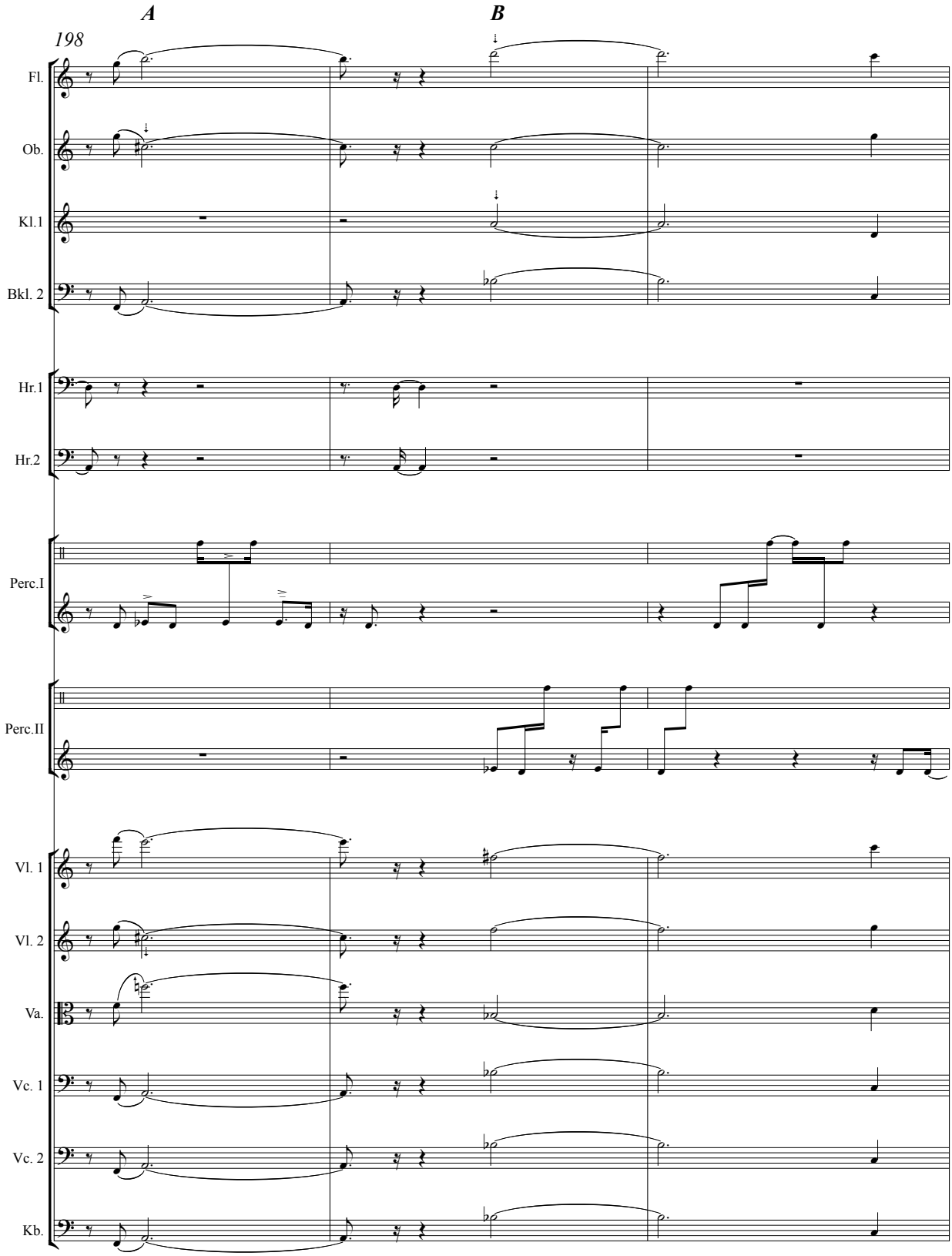

177
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
pp
p

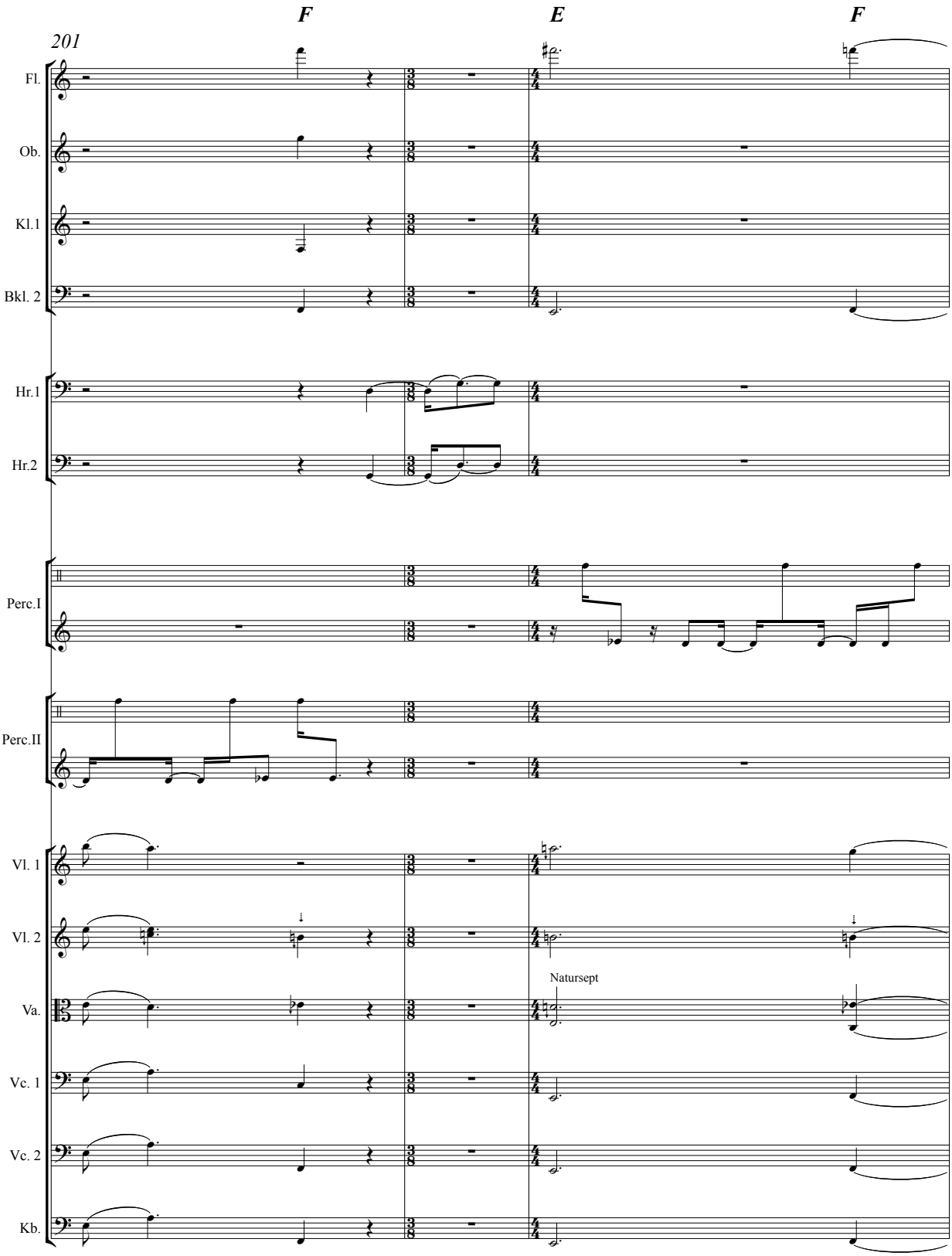

C
181
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
f
fis sul G
tiefer
als V.1

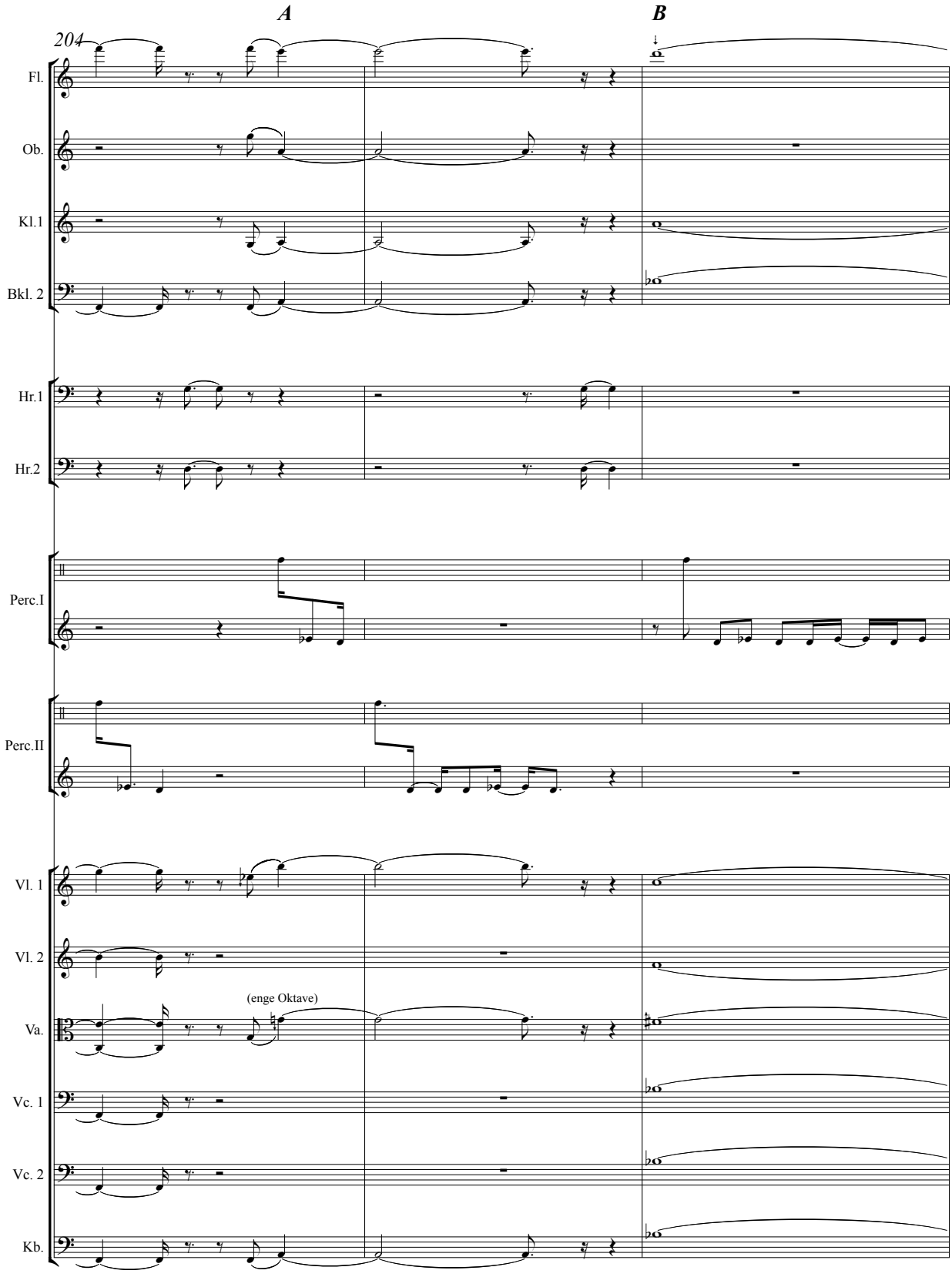

G
186
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
pp

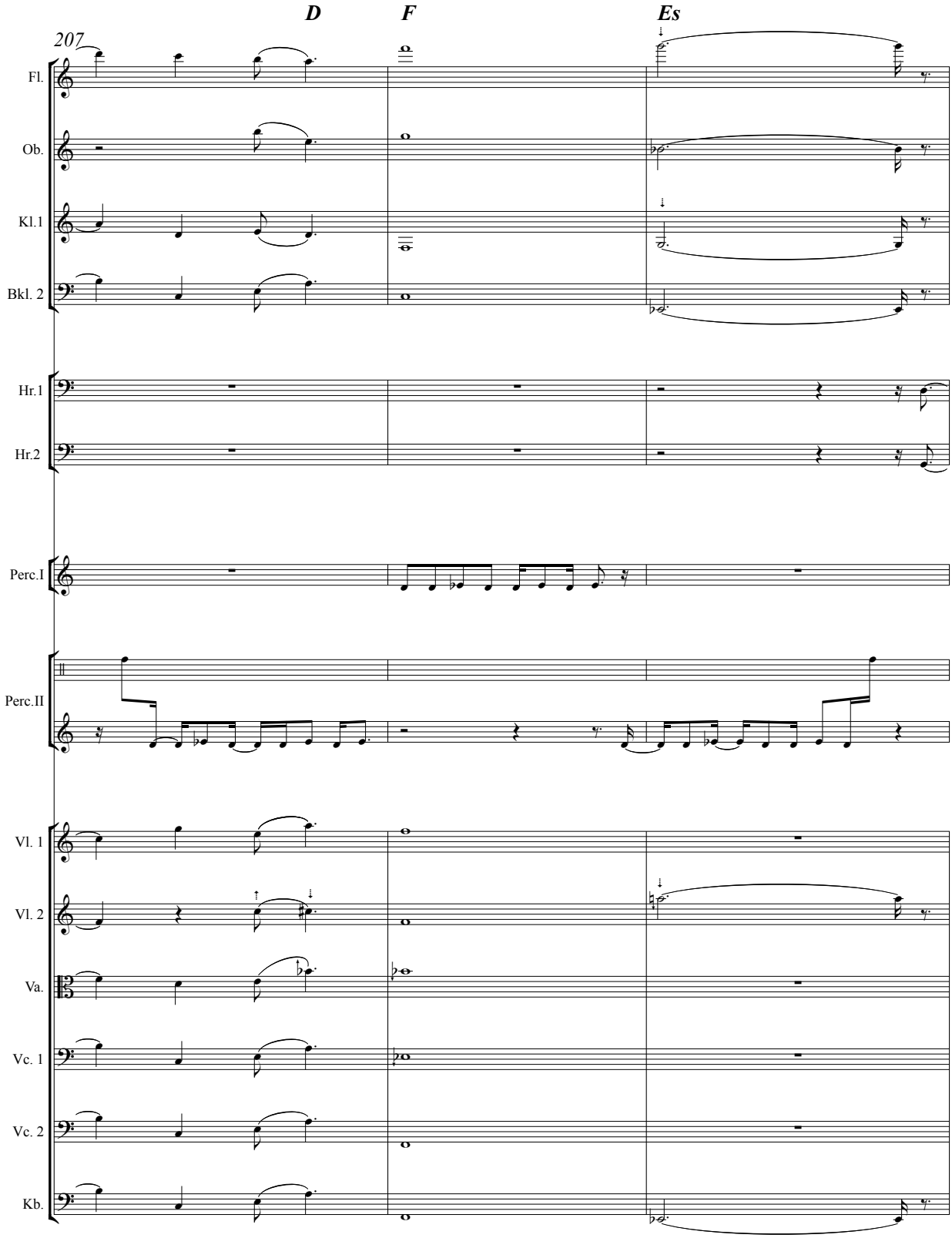

C
D
F
189
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
mp

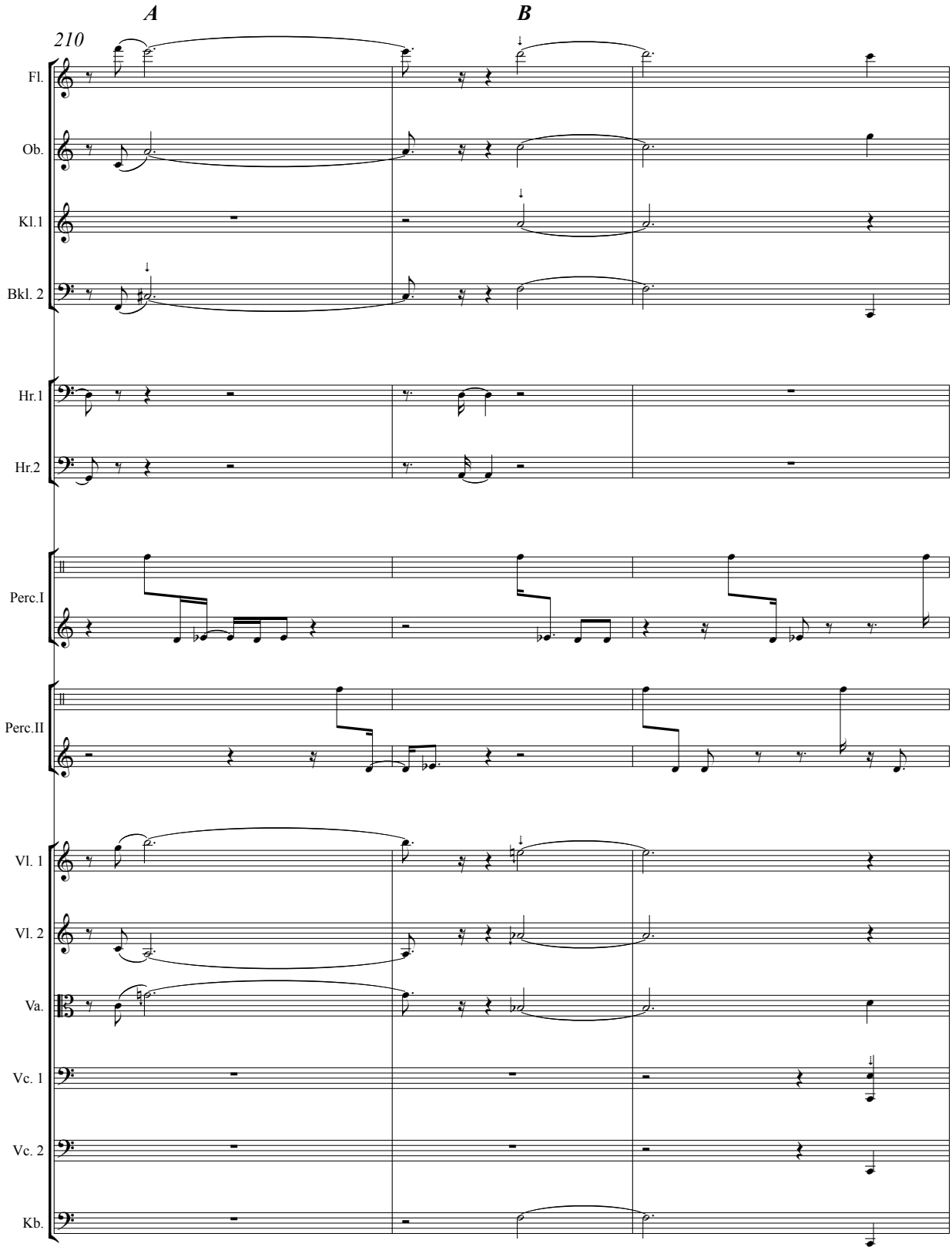

F
193
Fl.
Ob.
mp
Kl.1
Bkl. 2
Hr.1
pp
Hr.2
pp
Perc.I
Perc.II
Vl. 1
Vl. 2
mp
Va.
Vc. 1
Vc. 2
Kb.

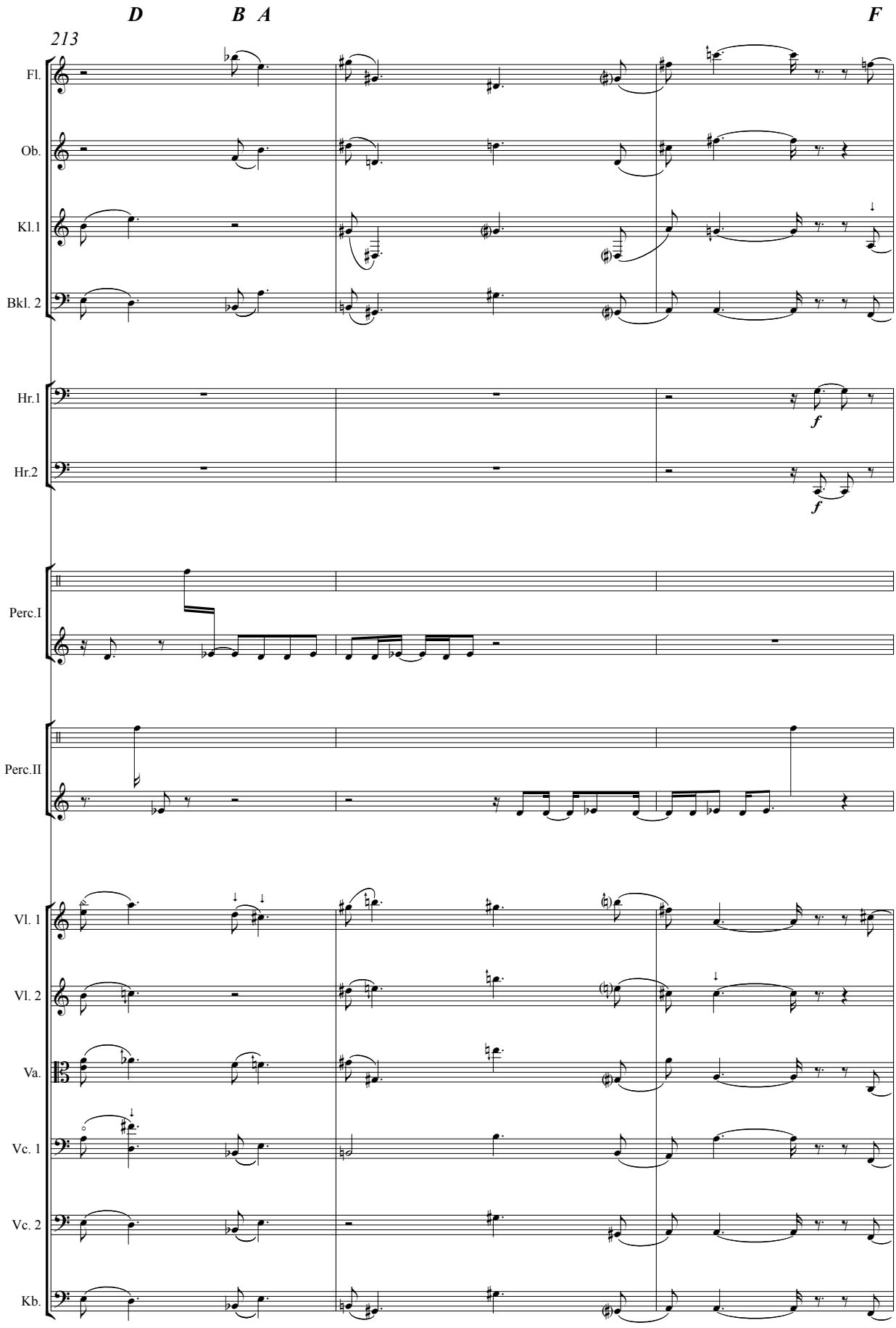

A
B
198
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

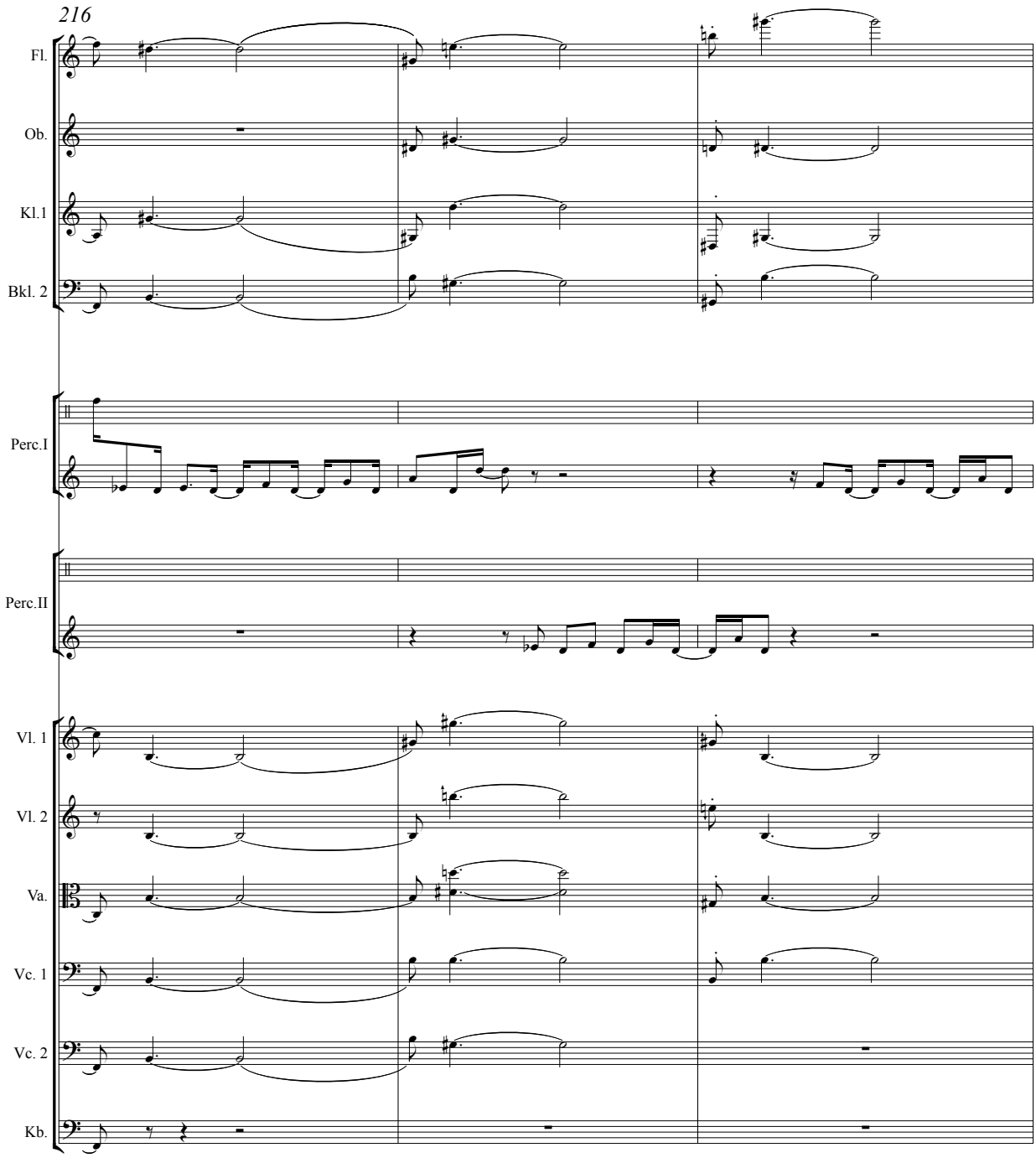

F
E
F
201
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Natursept
Vc. 1
Vc. 2
Kb.

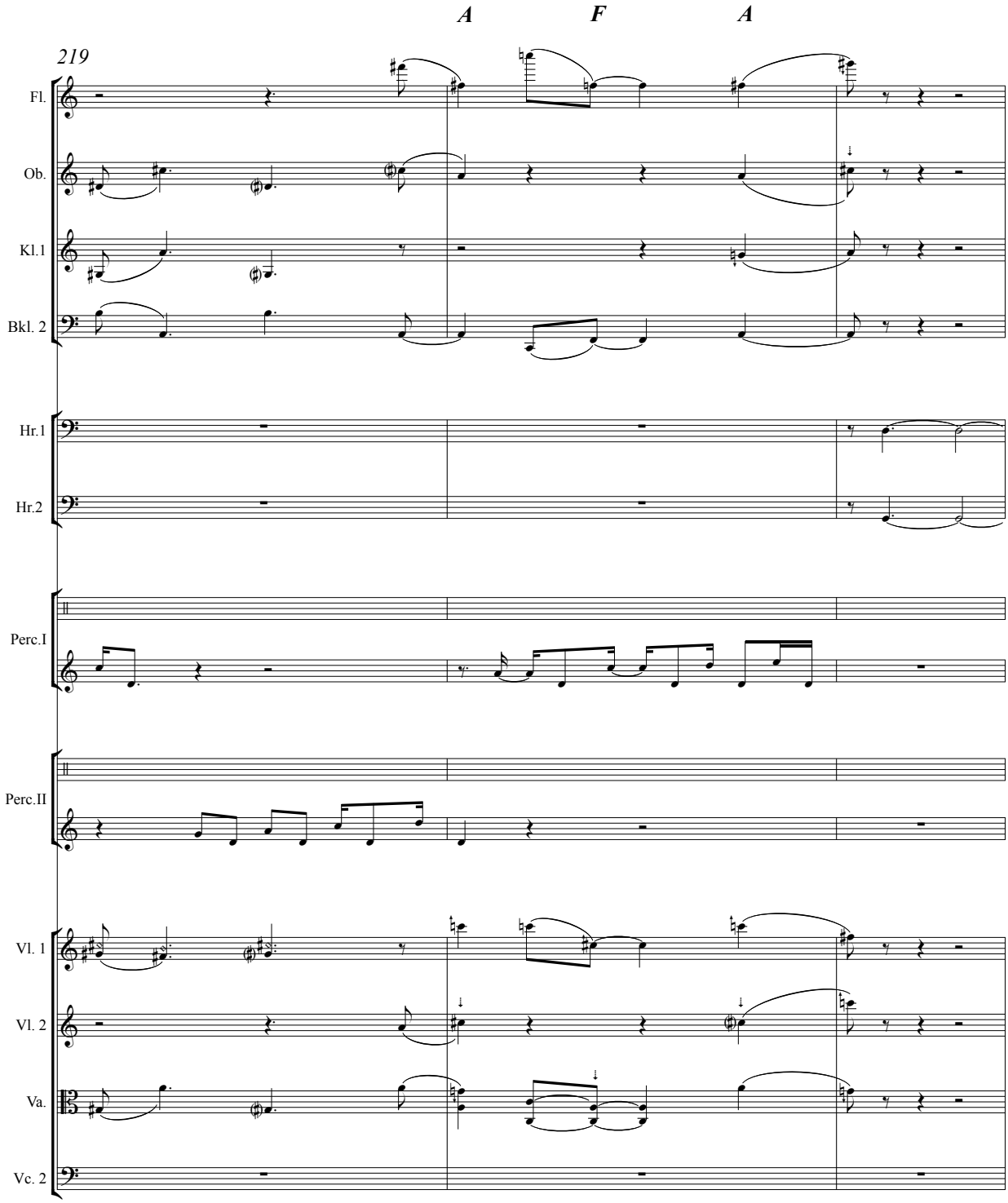

A
B
204
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
(enge Oktave)
Va.
Vc. 1
Vc. 2
Kb.

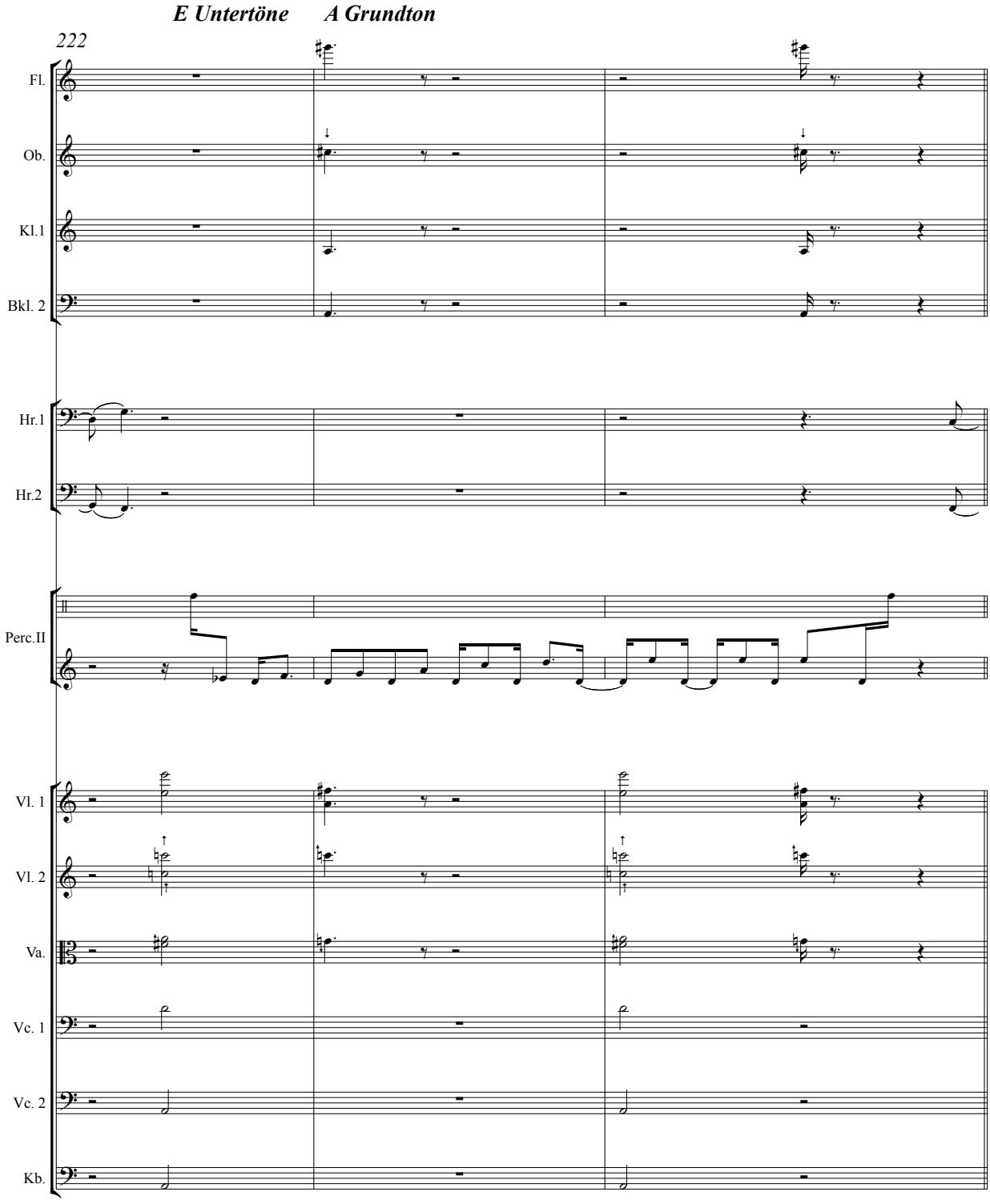

D
F
Es
207
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

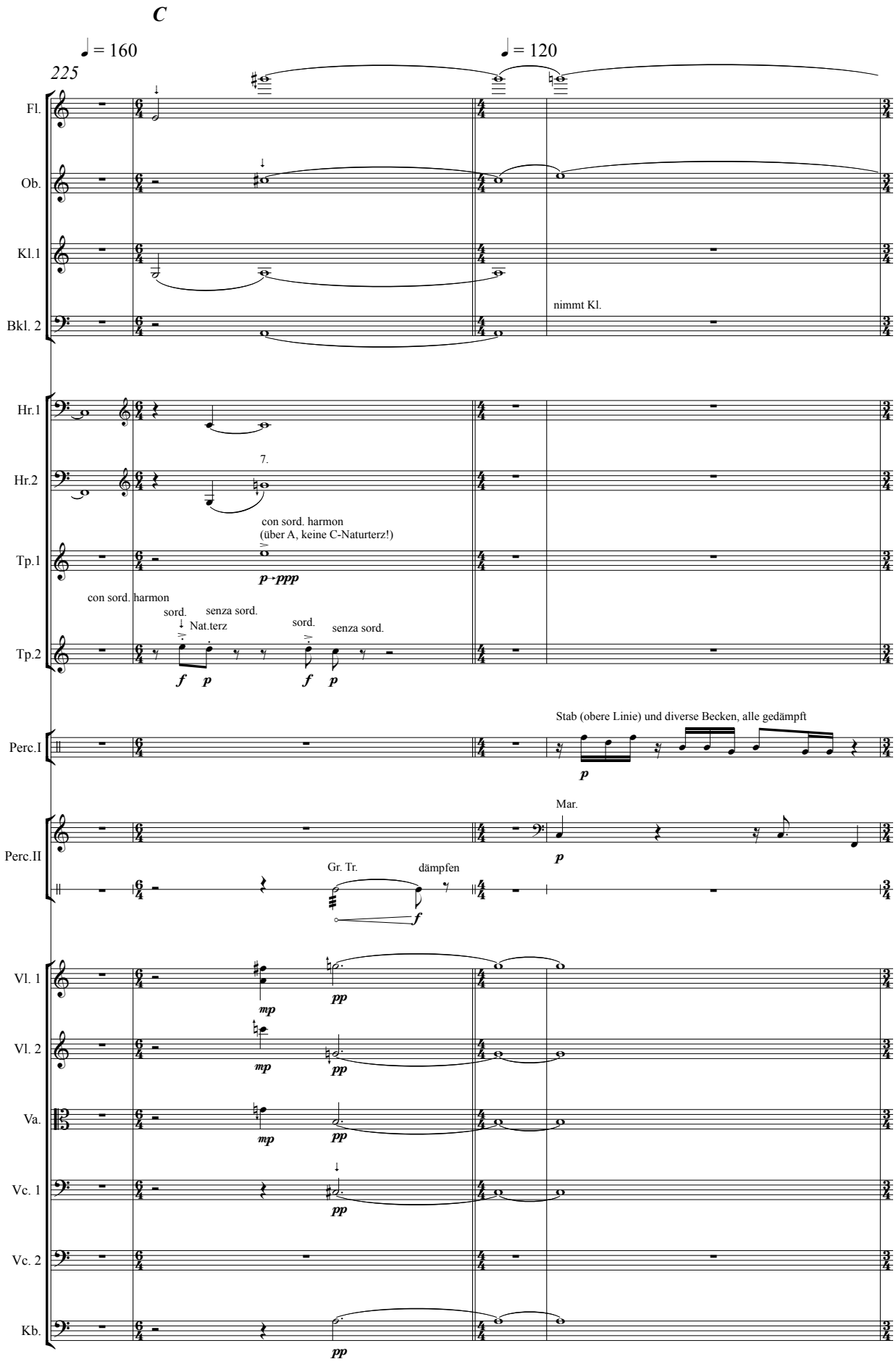

A
B
210
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

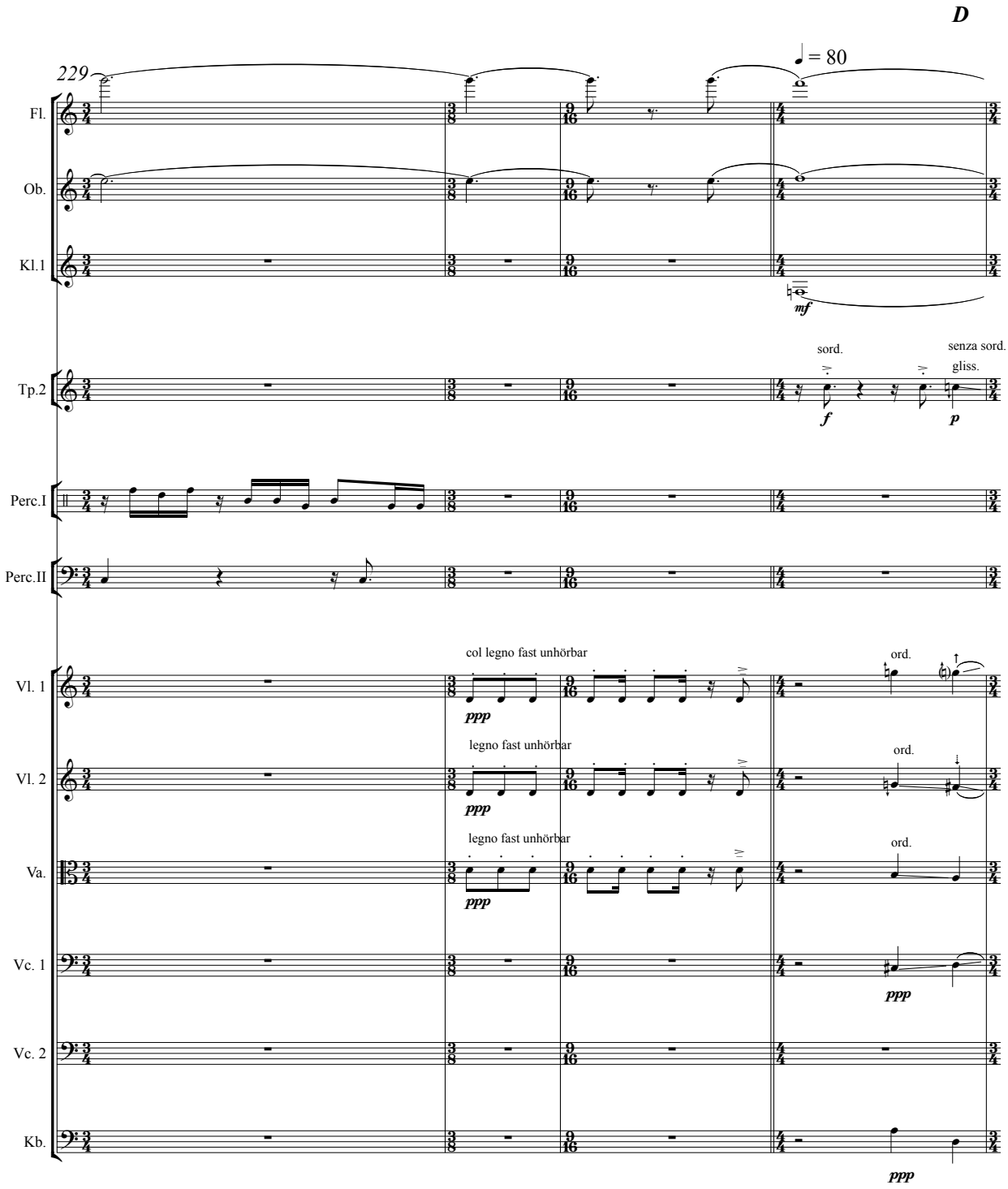

D
B A
F
213
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
f
f
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

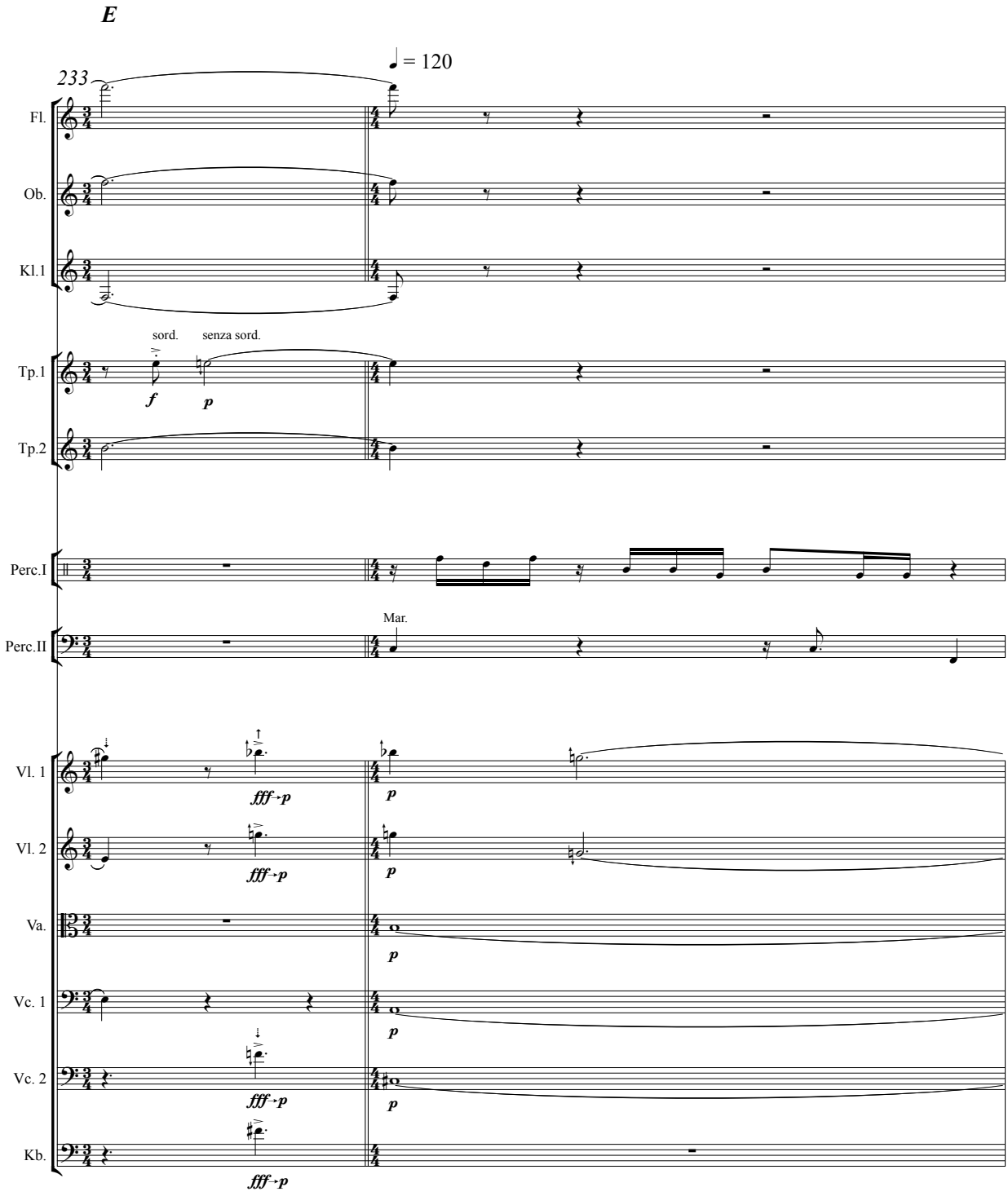

216
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

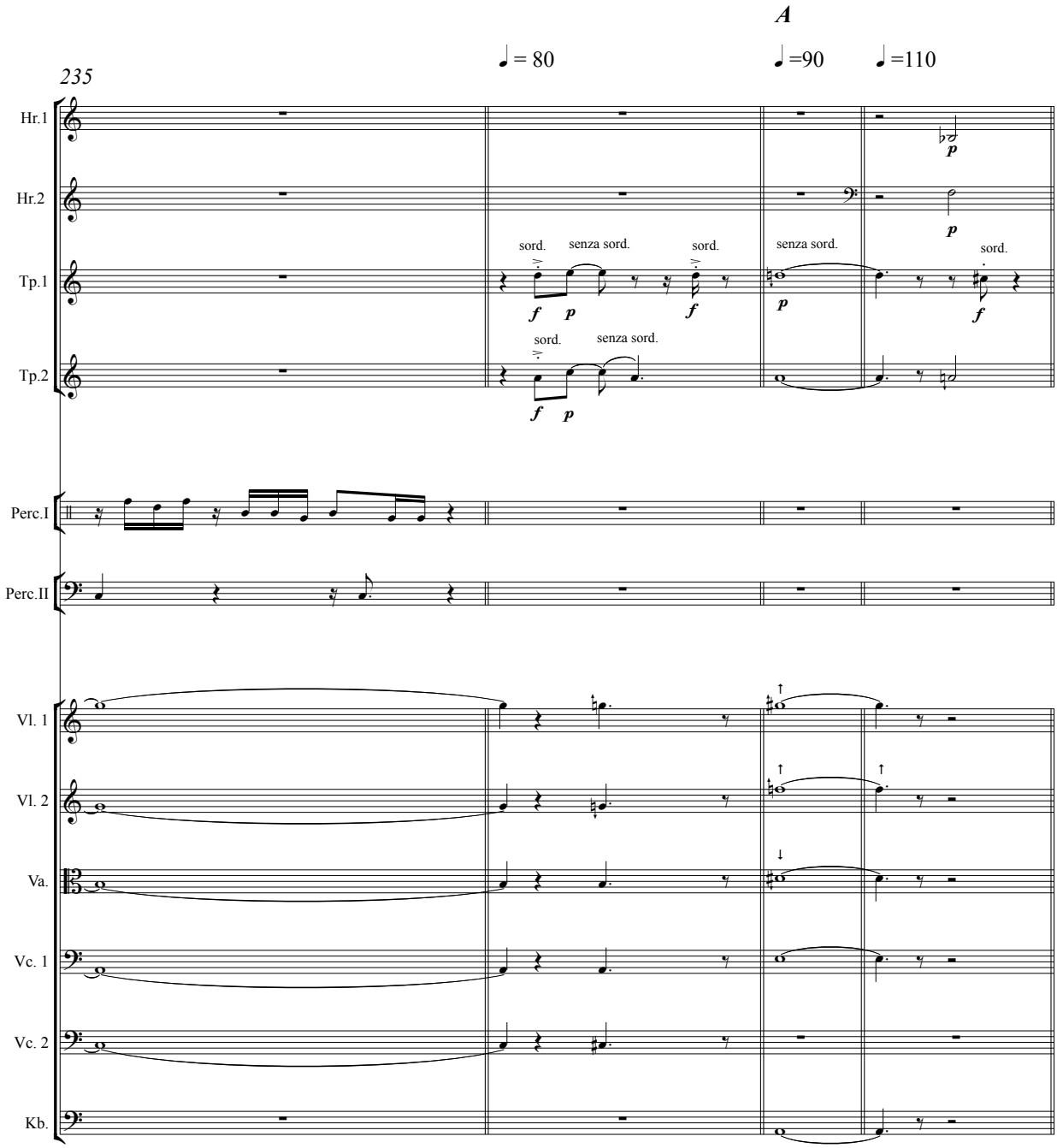

A
F
A
219
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 2

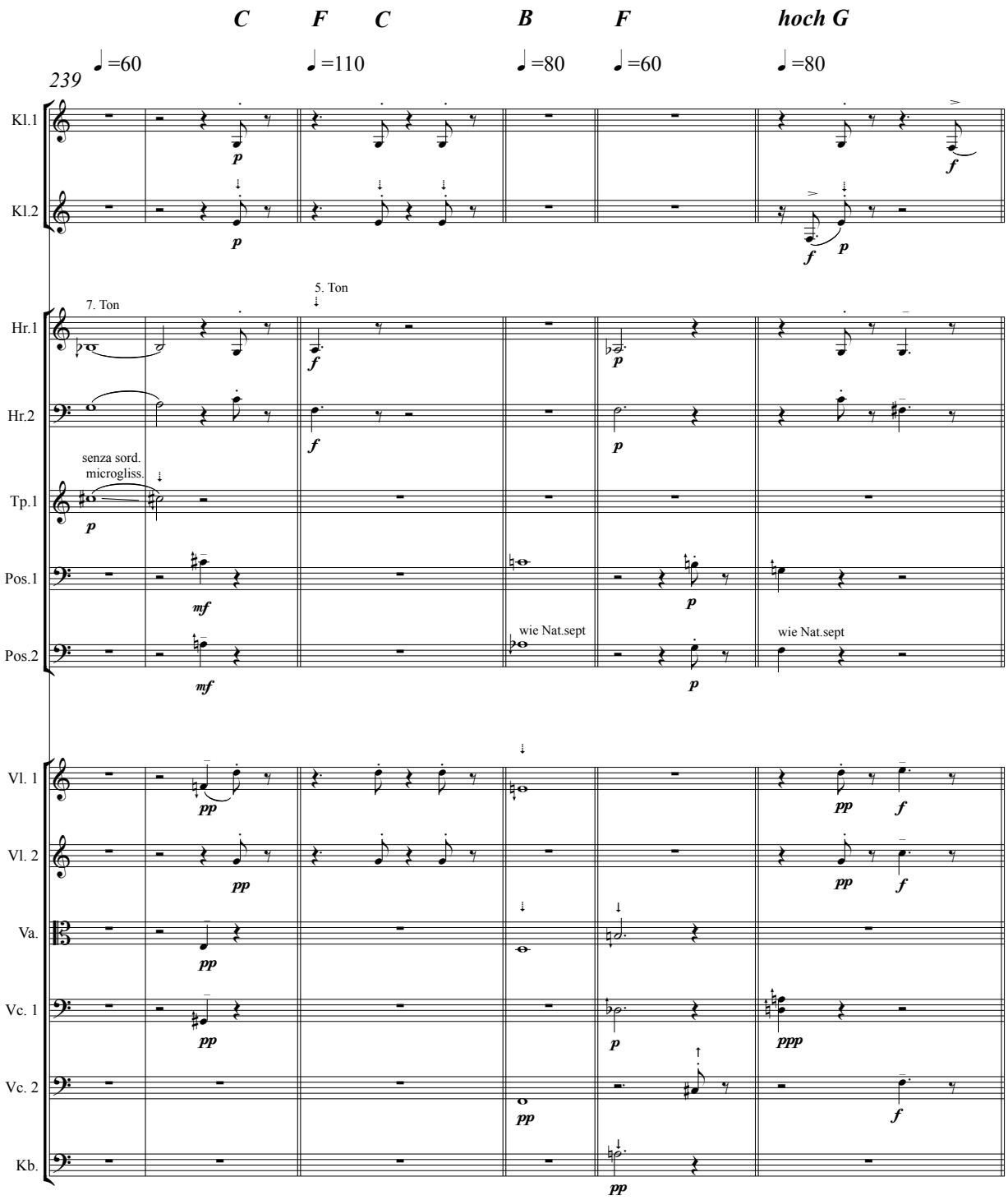

E Untertöne
A Grundton
222
Fl.
Ob.
Kl.1
Bkl. 2
Hr.1
Hr.2
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

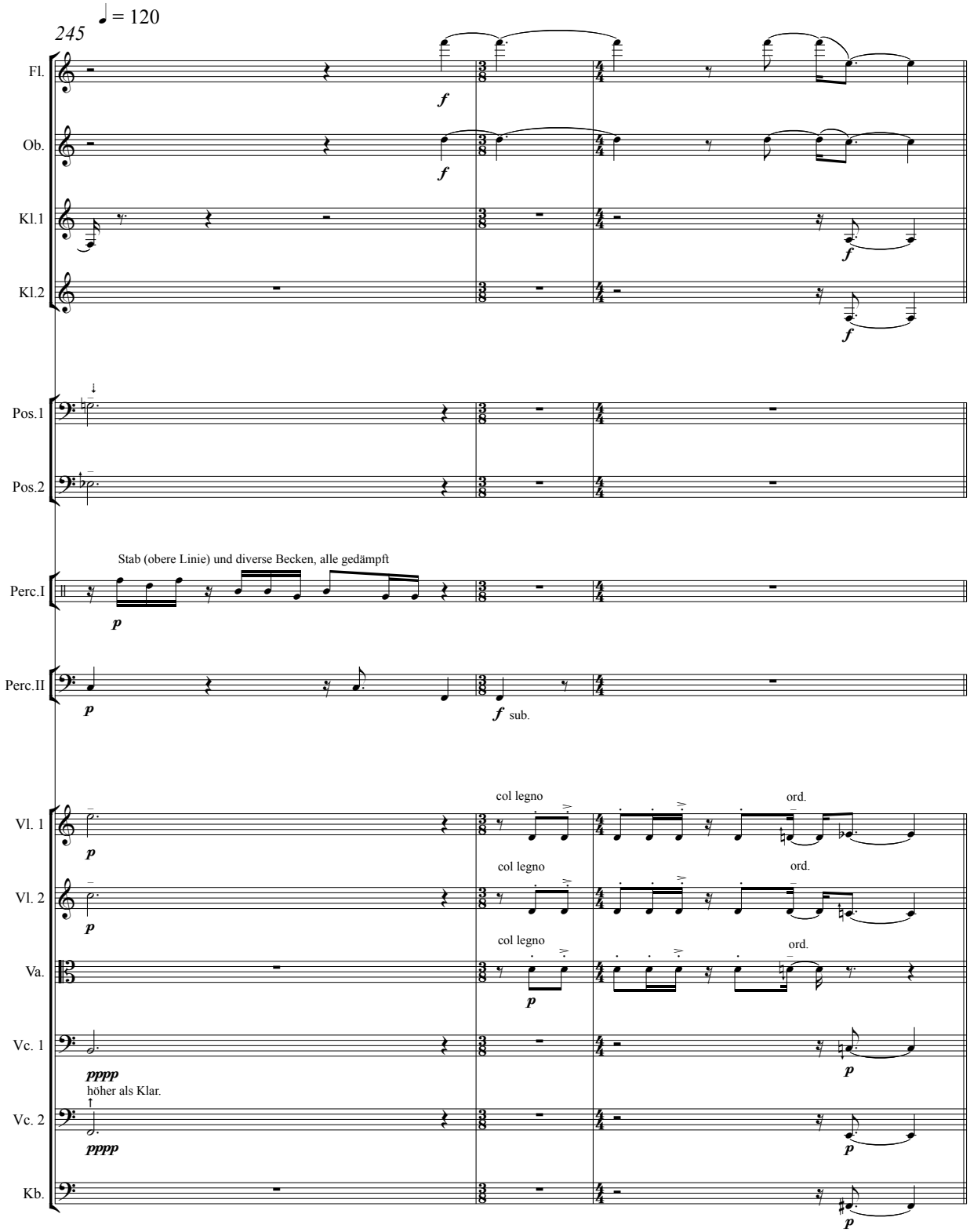

C
♩ = 160
225
♩ = 120
Fl.
Ob.
Kl.1
Bkl. 2
nimmt Kl.
Hr.1
Hr.2
7.
Tp.1
con sord. harmon
(über A, keine C-Naturterz!)
p→ppp
Tp.2
con sord. harmon
sord.
Nat.terz
senza sord.
sord.
senza sord.
f p f p
Perc.I
Stab (obere Linie) und diverse Becken, alle gedämpft
p
Perc.II
Mar.
p
Gr. Tr.
dämpfen
f
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
mp
pp

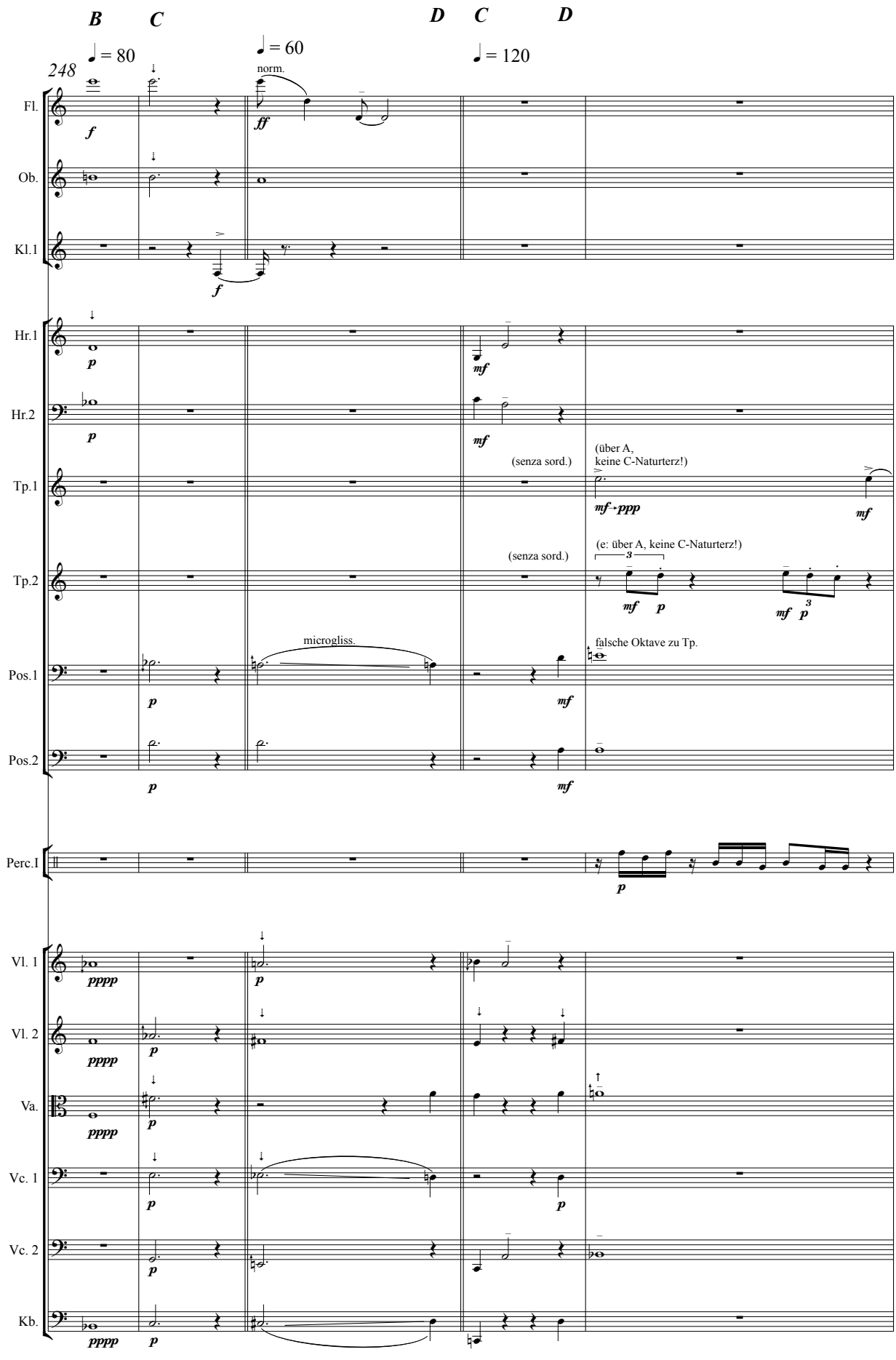

D
229
♩ = 80
Fl.
Ob.
Kl.1
mf
Tp.2
sord.
senza sord.
gliss.
f
p
Perc.I
Perc.II
Vl. 1
col legno fast unhörbar
ord.
ppp
Vl. 2
legno fast unhörbar
ord.
ppp
Va.
legno fast unhörbar
ord.
ppp
Vc. 1
ppp
Vc. 2
Kb.
ppp


E
233
♩ = 120
Fl.
Ob.
Kl.1
sord.
senza sord.
f
p
Tp.1
Tp.2
Perc.I
Perc.II
Mar.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
fff→p
p


A
♩ = 80
♩ =90
♩ =110
235
Hr.1
Hr.2
Tp.1
Tp.2
Perc.I
Perc.II
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
sord.
senza sord.
sord.
senza sord.
sord.
sord.
senza sord.
f
p
f
p
f
p
f
p
p
p
f

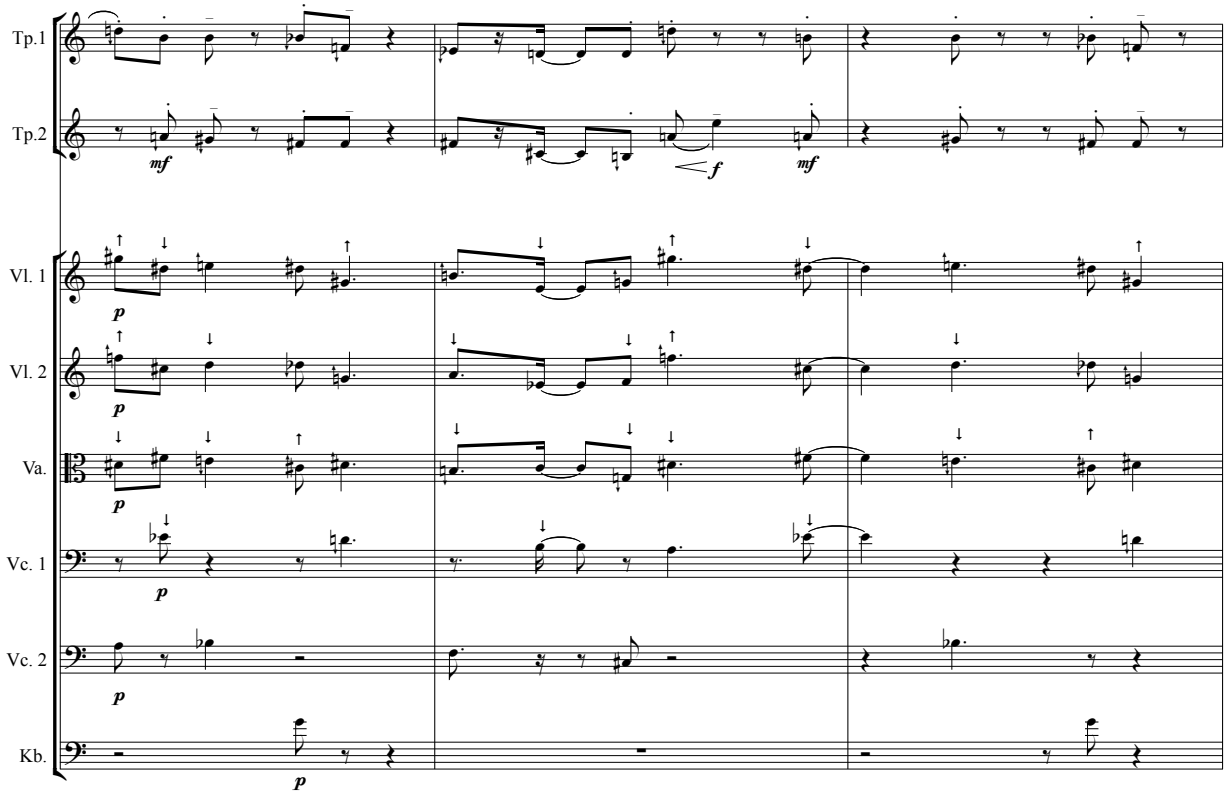

C
F
C
B
F
hoch G
♩=60
♩=110
♩=80
♩=60
♩=80
239
Kl.1
Kl.2
Hr.1
Hr.2
Tp.1
Pos.1
Pos.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
7. Ton
5. Ton
senza sord.
microgliss.
wie Nat.sept
wie Nat.sept


♩ = 120
245
Fl.
Ob.
Kl.1
Kl.2
Pos.1
Pos.2
Stab (obere Linie) und diverse Becken, alle gedämpft
Perc.I
Perc.II
sub.
col legno
ord.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
höher als Klar.


B
C
D
C
D
248
♩ = 80
♩ = 60
♩ = 120
norm.
Fl.
Ob.
Kl.1
Hr.1
Hr.2
Tp.1
Tp.2
Pos.1
Pos.2
Perc.I
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
(senza sord.)
(über A,
keine C-Naturterz!)
(e: über A, keine C-Naturterz!)
microgliss.
falsche Oktave zu Tp.

(Trp. übermütig ironisch)

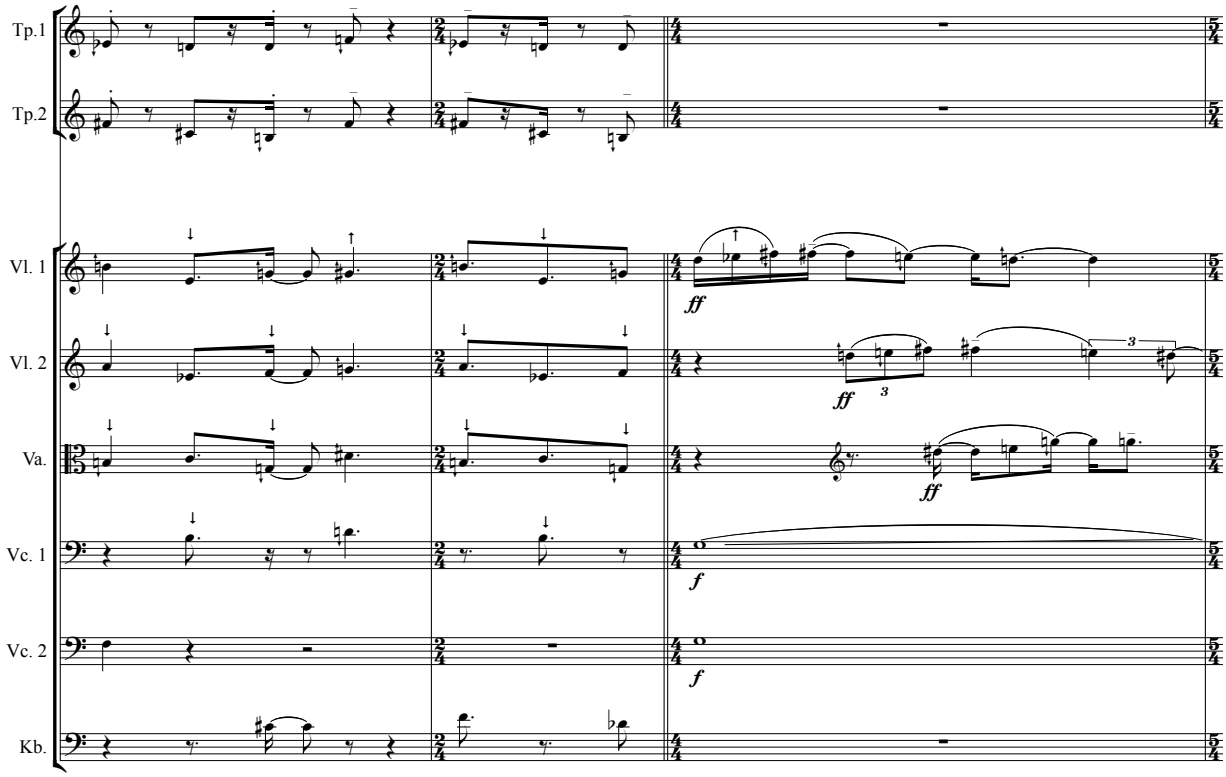
253

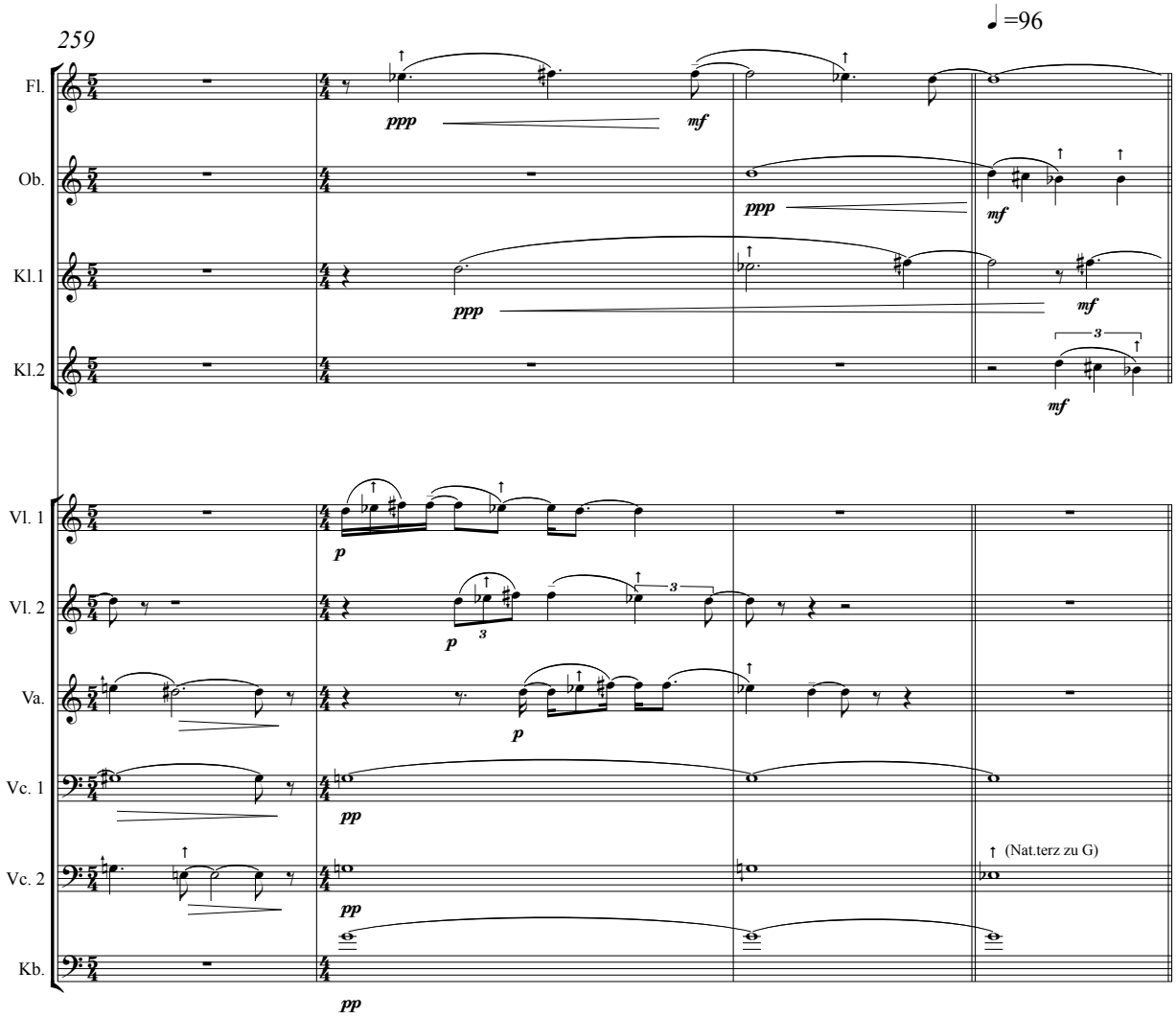


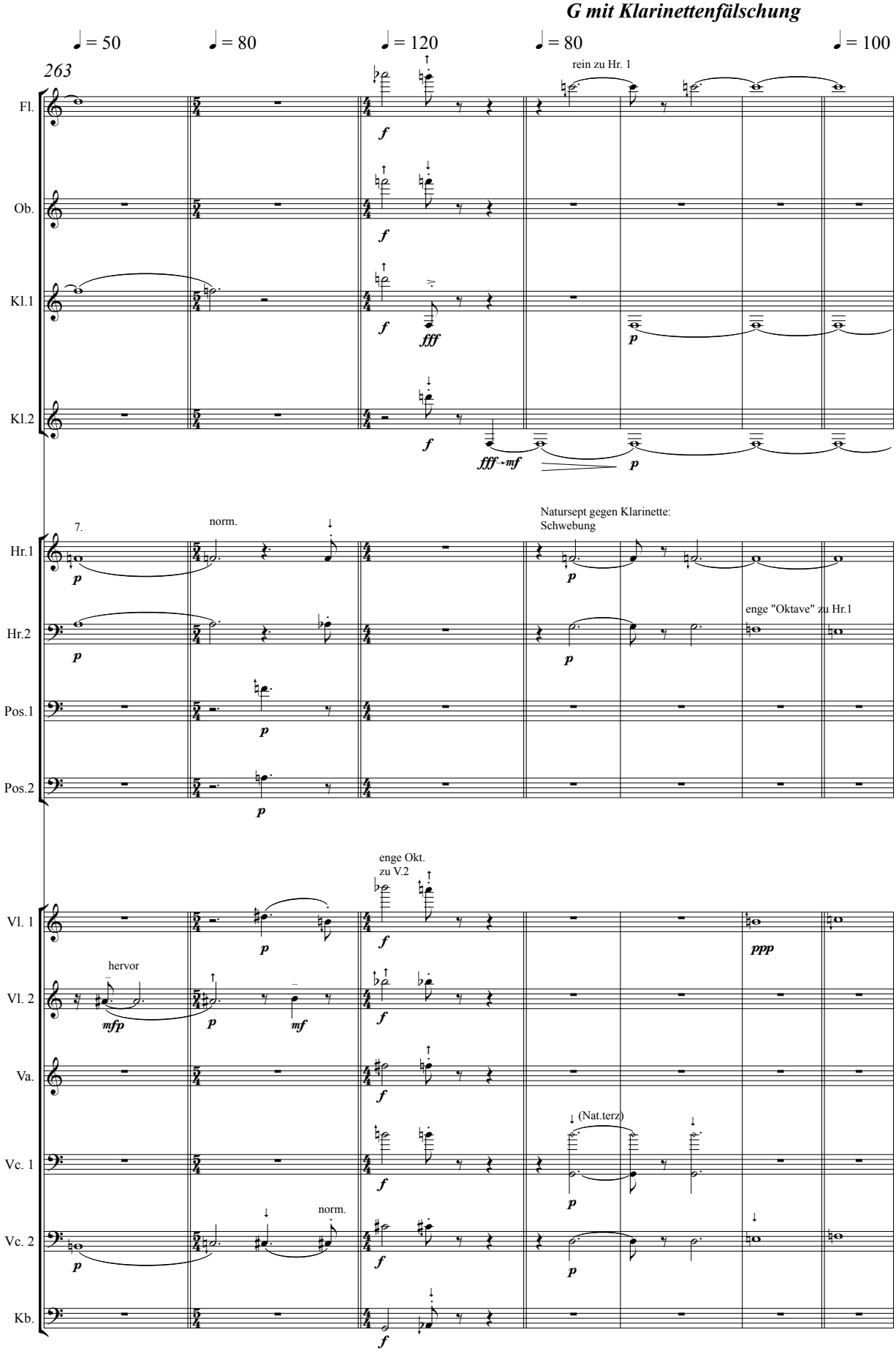
sehr präsent

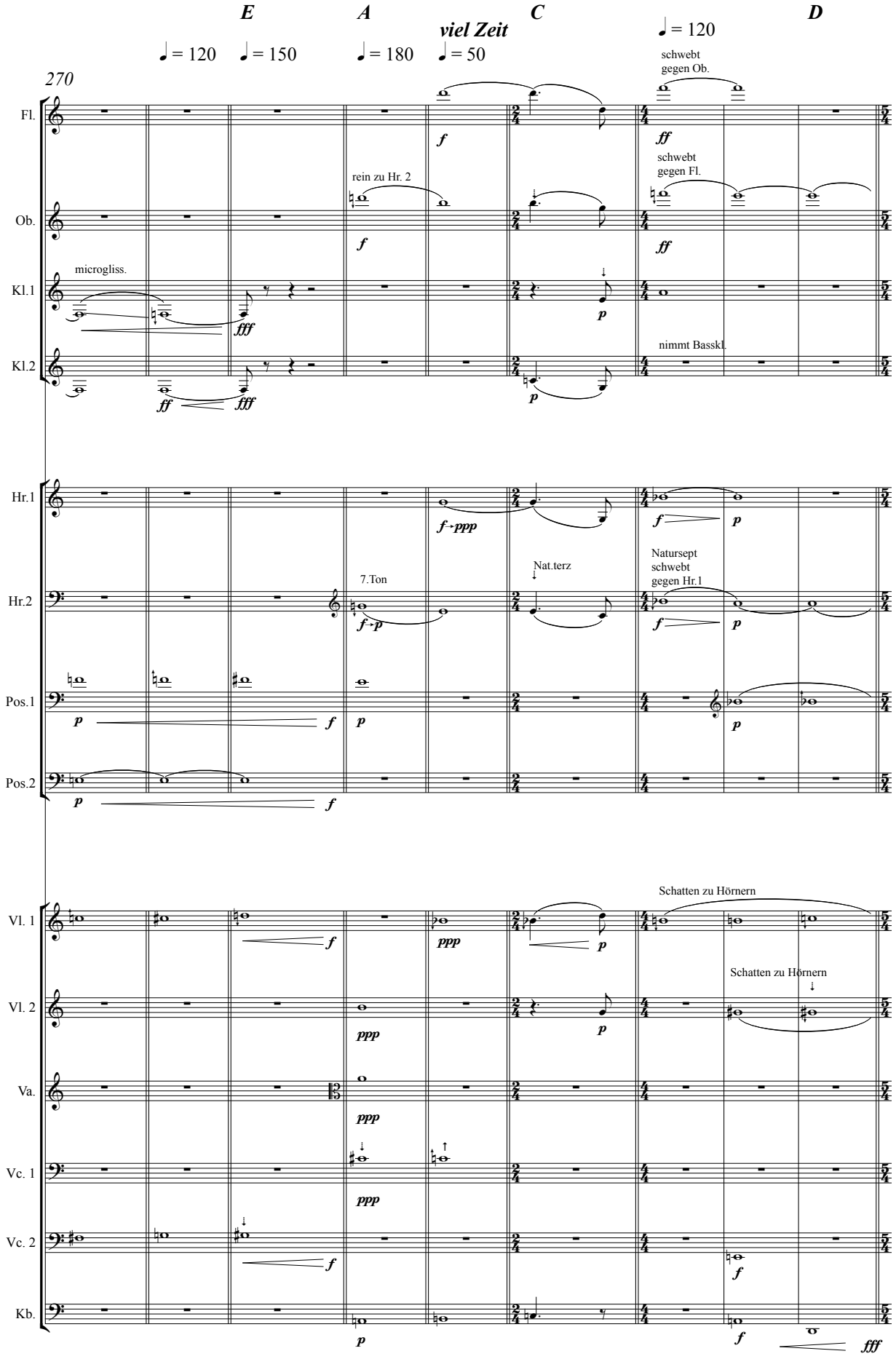
♩ = 84

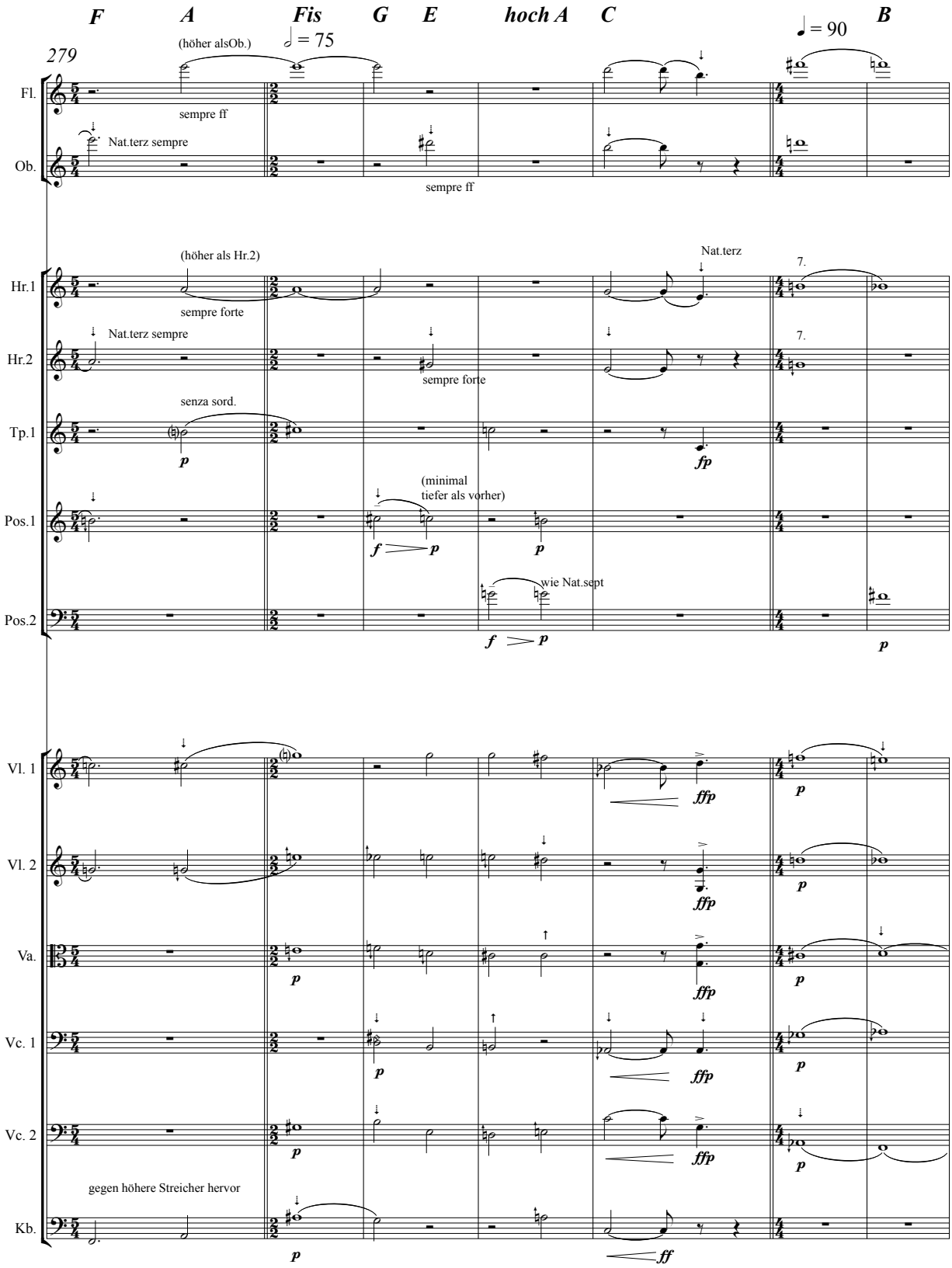
256

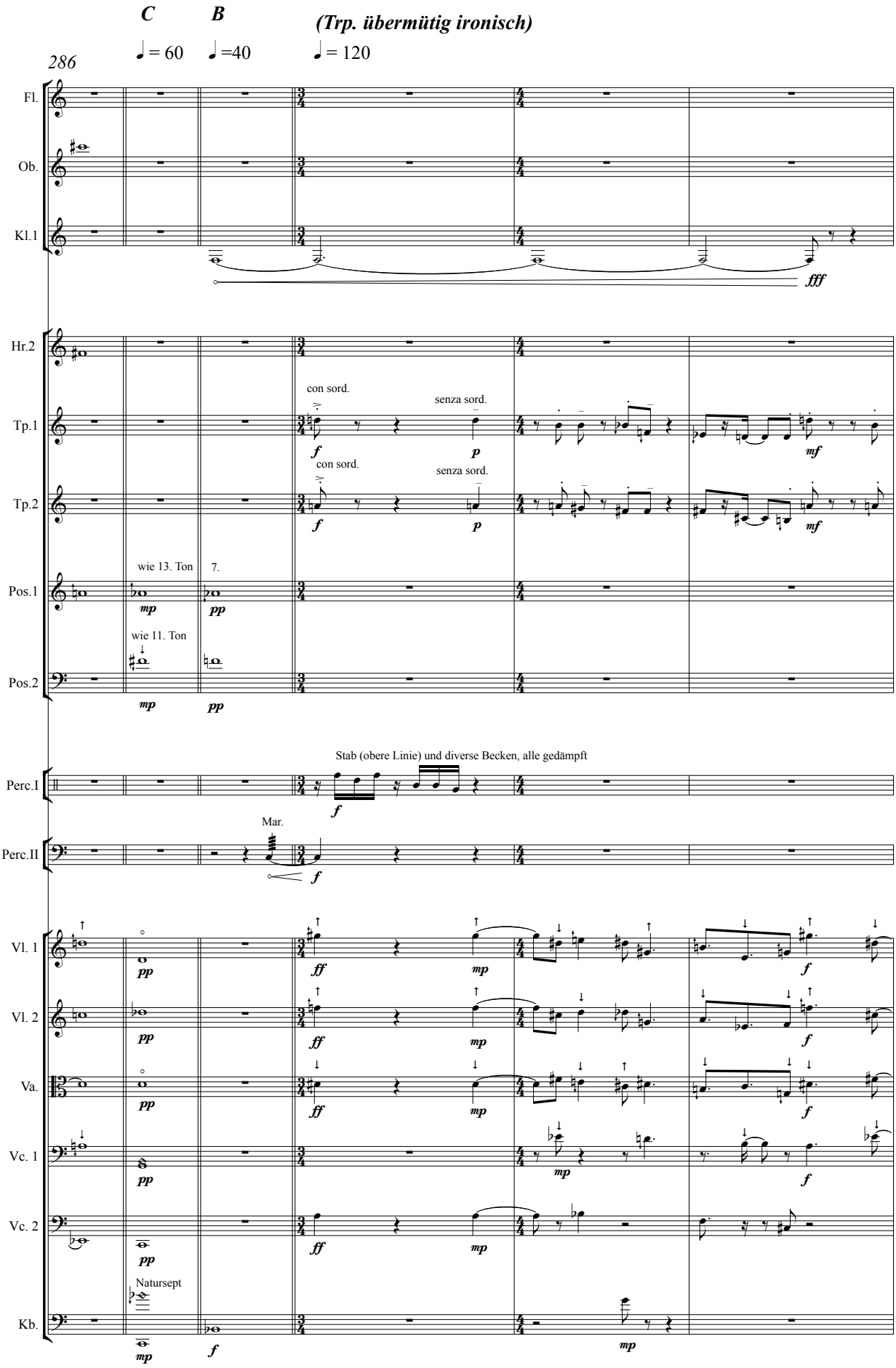


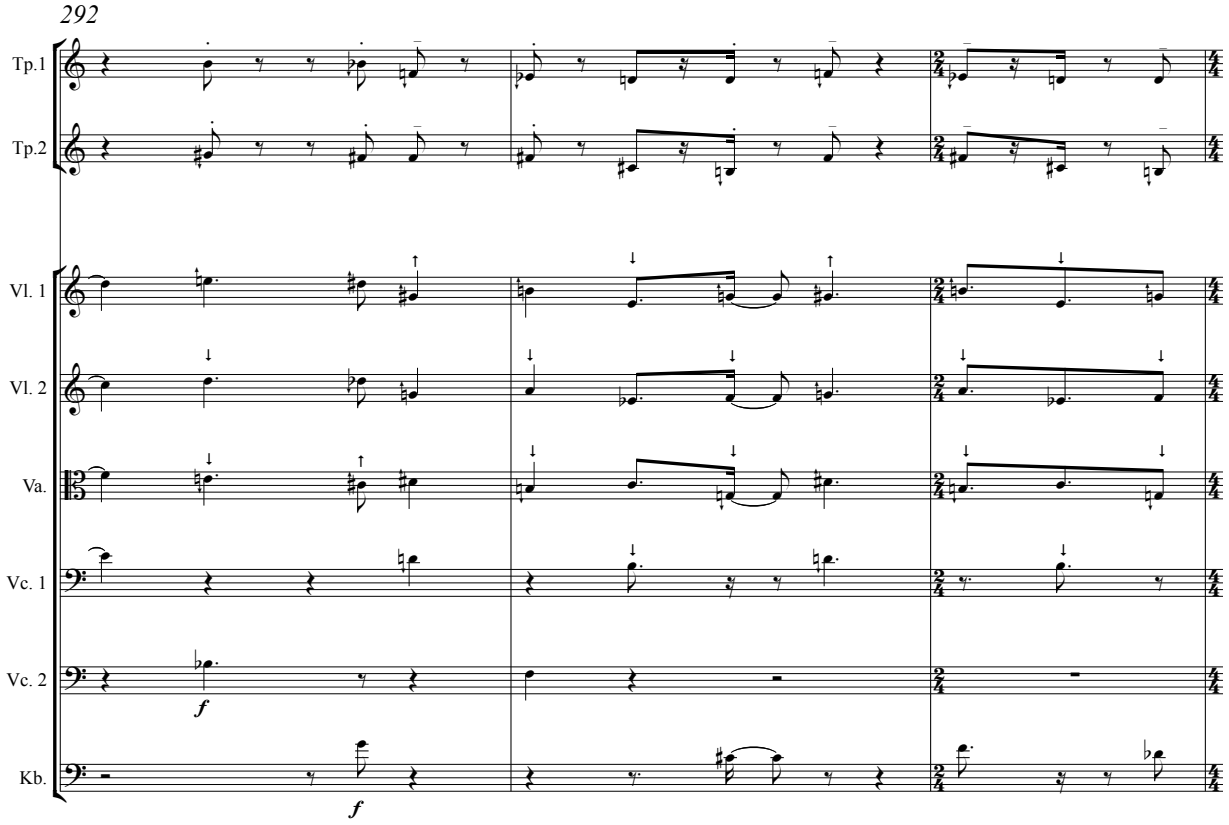

259
♩=96
Fl.
Ob.
Kl.1
Kl.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
ppp
mf
p
pp
3
↑ (Nat.terz zu G)

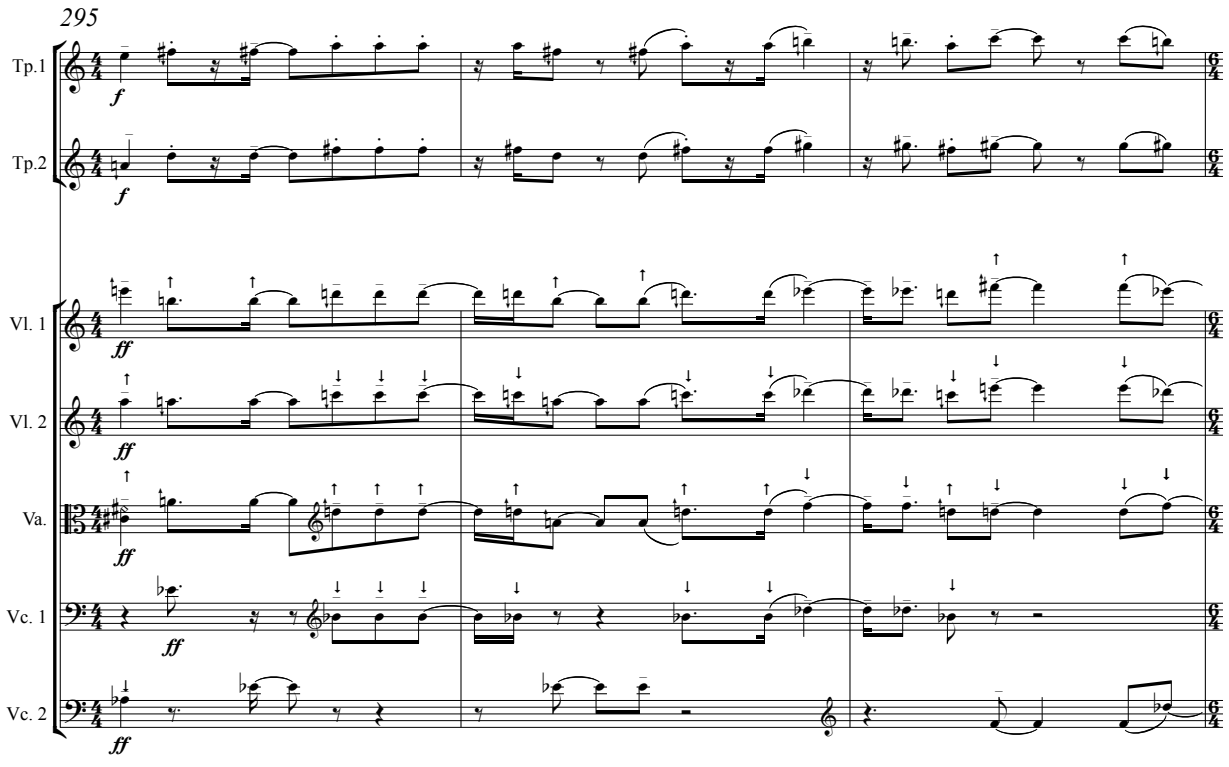

G mit Klarinettenfälschung
♩ = 50
♩ = 80
♩ = 120
♩ = 80
♩ = 100
263
rein zu Hr. 1
Fl.
Ob.
Kl.1
Kl.2
fff
fff→mf
7.
norm.
Natursept gegen Klarinette:
Schwebung
Hr.1
Hr.2
enge "Oktave" zu Hr.1
Pos.1
Pos.2
enge Okt.
zu V.2
ppp
hervor
Vl. 1
Vl. 2
Va.
(Nat.terz)
Vc. 1
Vc. 2
Kb.

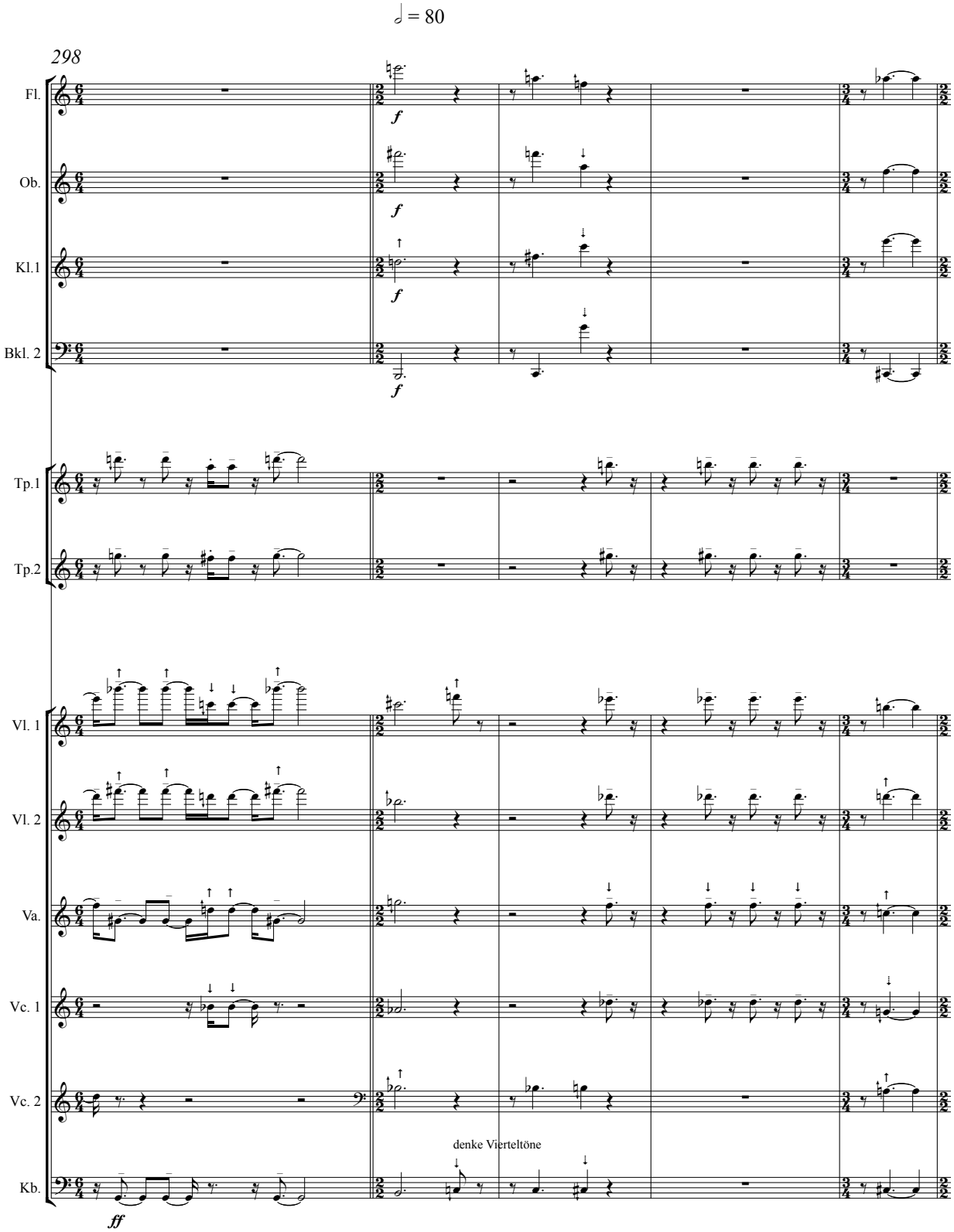

E
A
C
D
viel Zeit
♩ = 120
♩ = 150
♩ = 180
♩ = 50
♩ = 120
270
Fl.
Ob.
Kl.1
Kl.2
Hr.1
Hr.2
Pos.1
Pos.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
schwebt gegen Ob.
schwebt gegen Fl.
rein zu Hr. 2
microgliss.
nimmt Basskl.
7.Ton
Nat.terz
Natursept schwebt gegen Hr.1
Schatten zu Hörnern
Schatten zu Hörnern

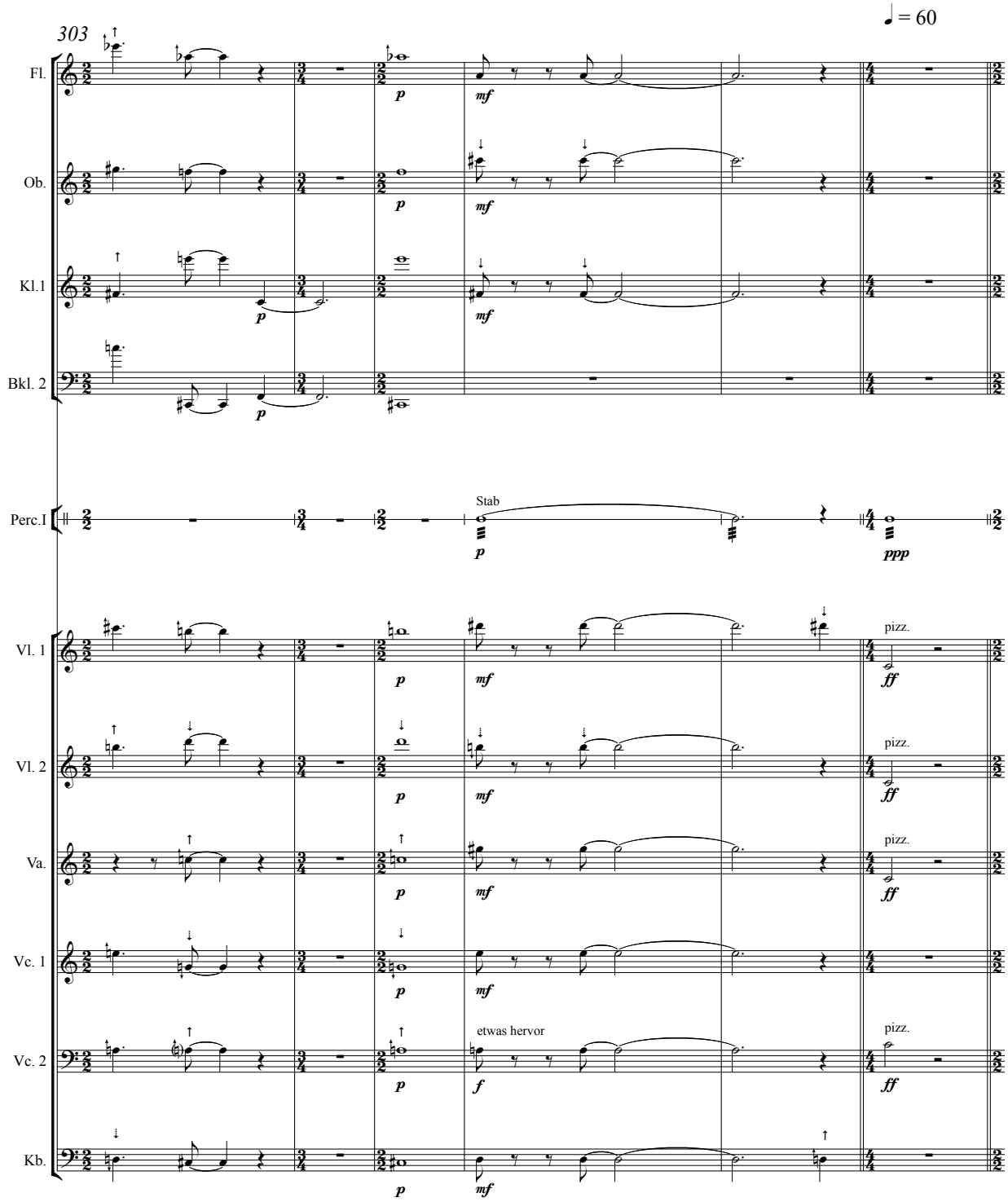

F
A
Fis
G
E
hoch A
C
B
279
(höher alsOb.)
= 75
= 90
Fl.
sempre ff
Ob.
Nat.terz sempre
sempre ff
(höher als Hr.2)
Nat.terz
7.
Hr.1
sempre forte
Nat.terz sempre
Hr.2
sempre forte
senza sord.
Tp.1
(minimal
tiefer als vorher)
Pos.1
wie Nat.sept
Pos.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
gegen höhere Streicher hervor
Kb.

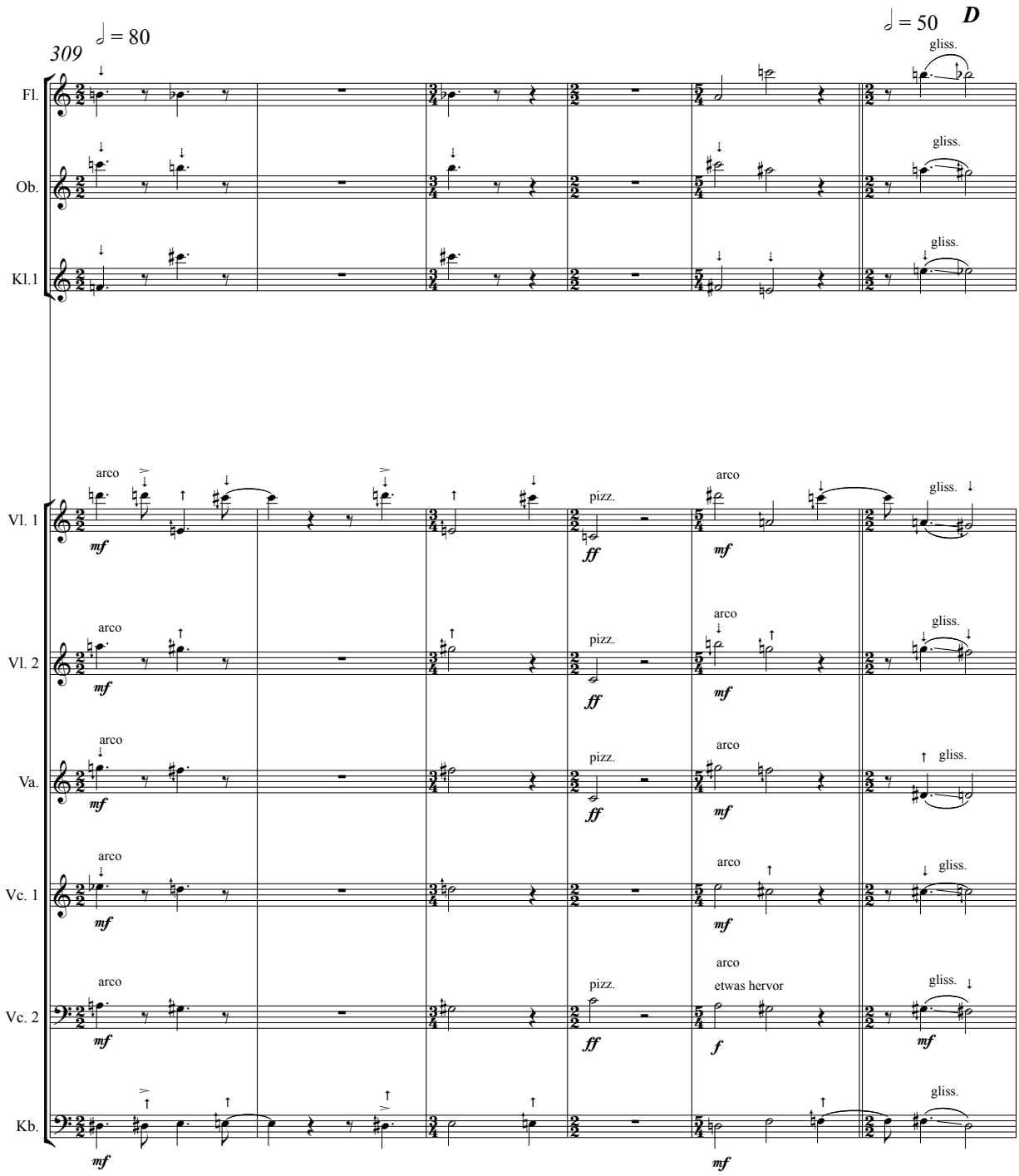

C
B
(Trp. übermütig ironisch)
♩ = 60
♩ =40
♩ = 120
286
Fl.
Ob.
Kl.1
fff
Hr.2
Tp.1
Tp.2
con sord.
senza sord.
f
p
mf
Pos.1
Pos.2
wie 13. Ton
7.
wie 11. Ton
mp
pp
Perc.I
Perc.II
Stab (obere Linie) und diverse Becken, alle gedämpft
Mar.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
ff
Natursept

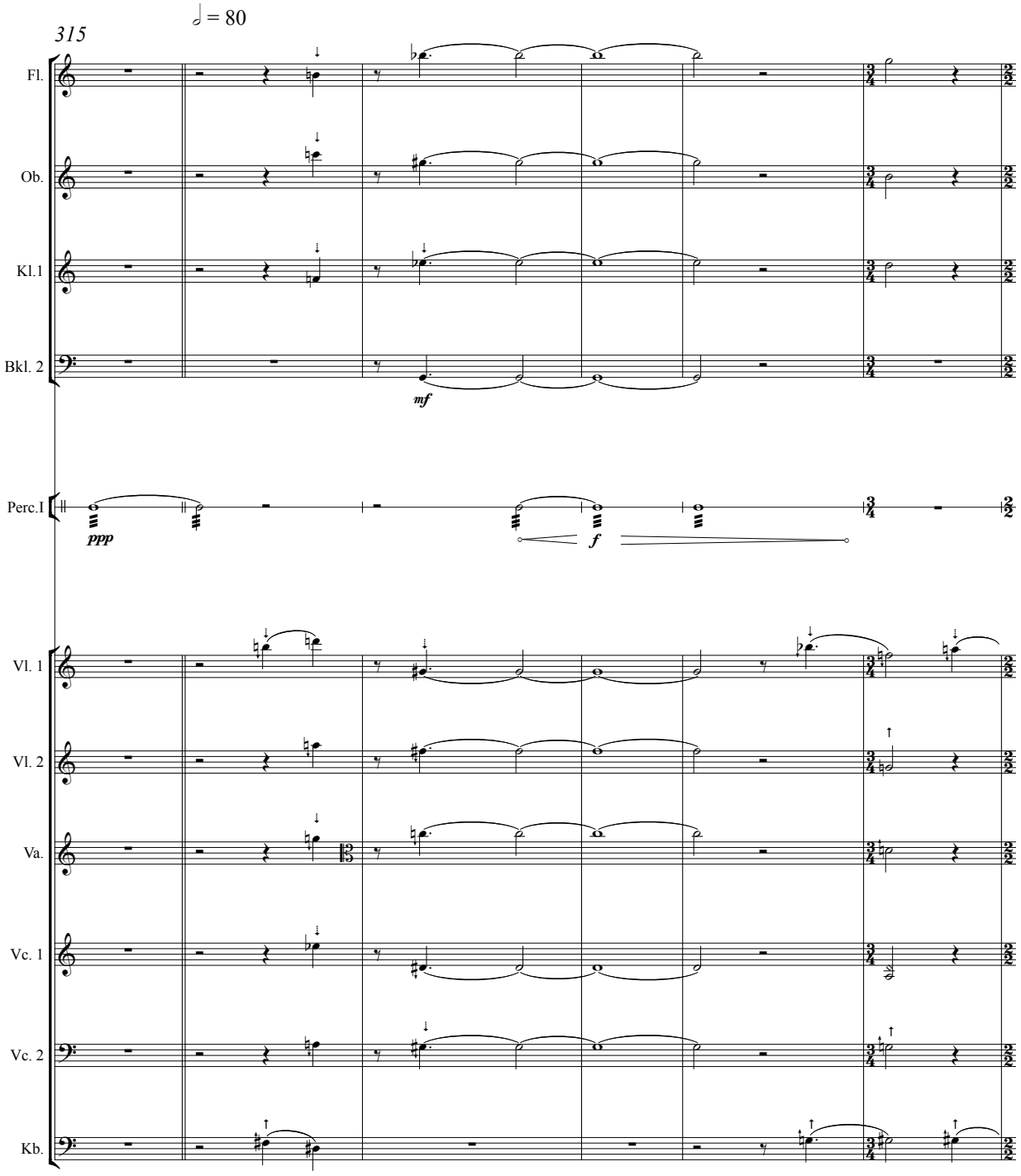

292
Tp.1
Tp.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
f
f

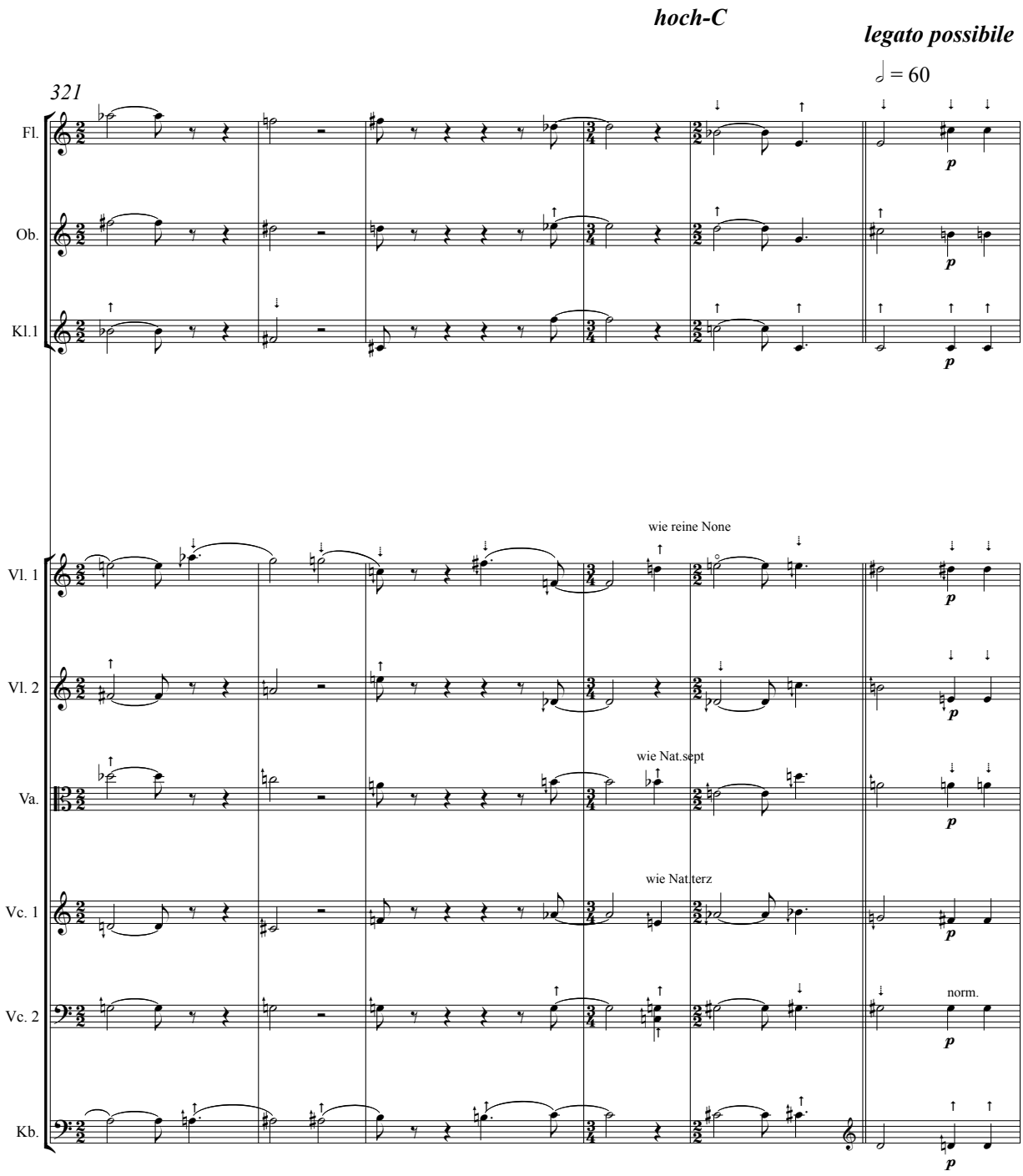

295
Tp.1
Tp.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
f
f
ff
ff
ff
ff
ff

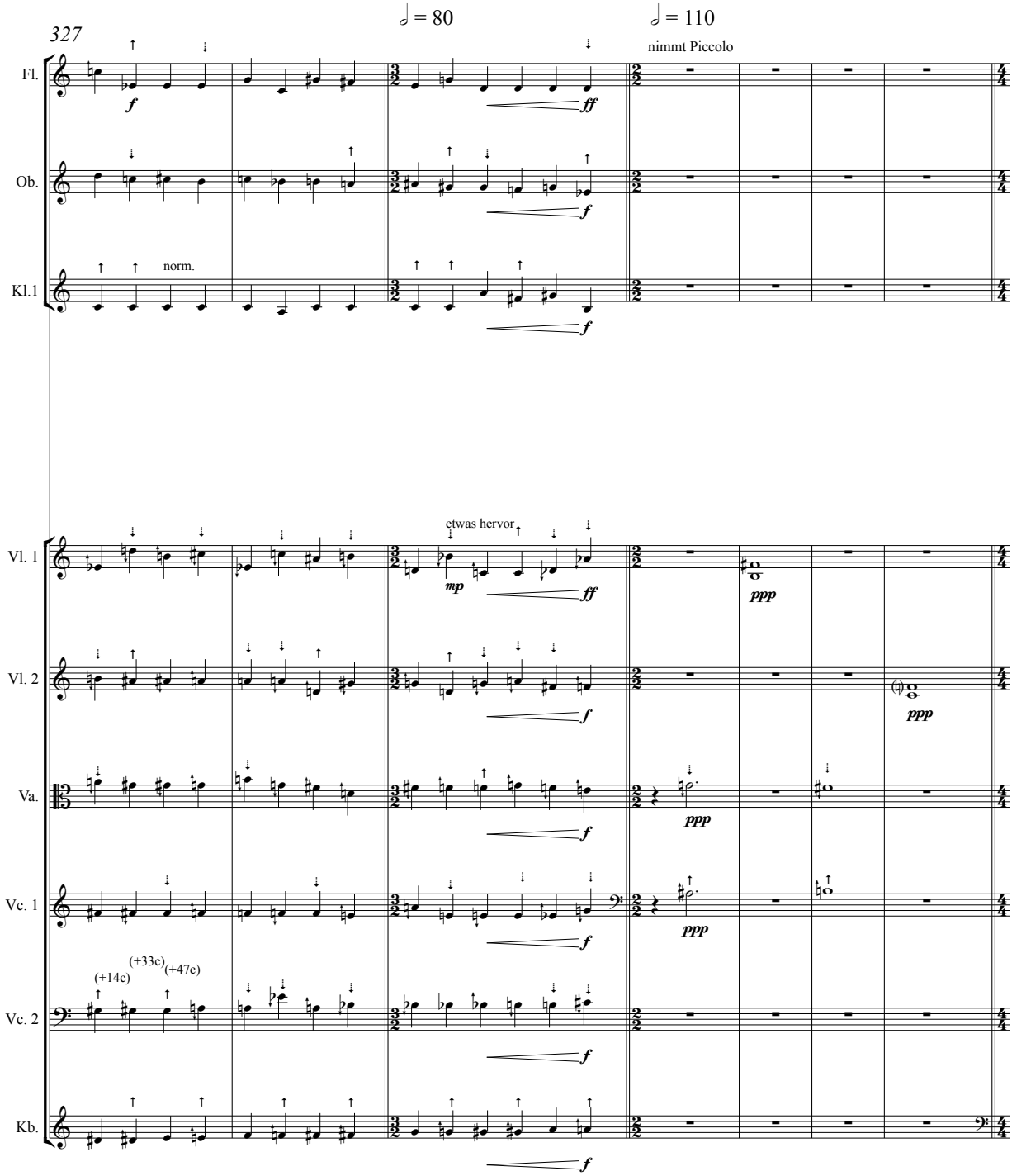

♩ = 80
298
Fl.
Ob.
Kl.1
Bkl. 2
Tp.1
Tp.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
f
ff
denke Vierteltöne

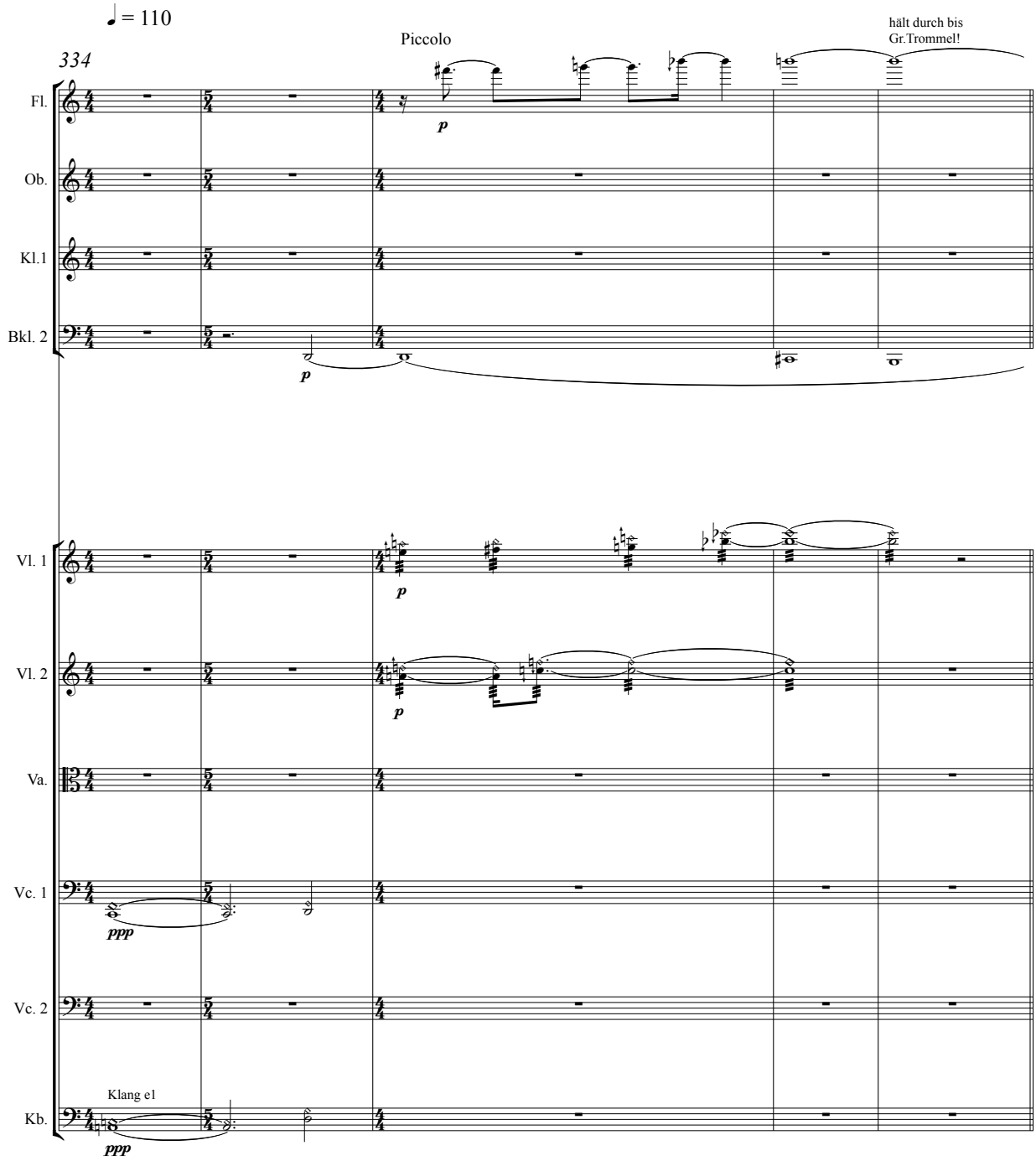

303
♩ = 60
Fl.
Ob.
Kl.1
Bkl. 2
Perc.I
Stab
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
etwas hervor
pizz.
p
mf
f
ff
ppp

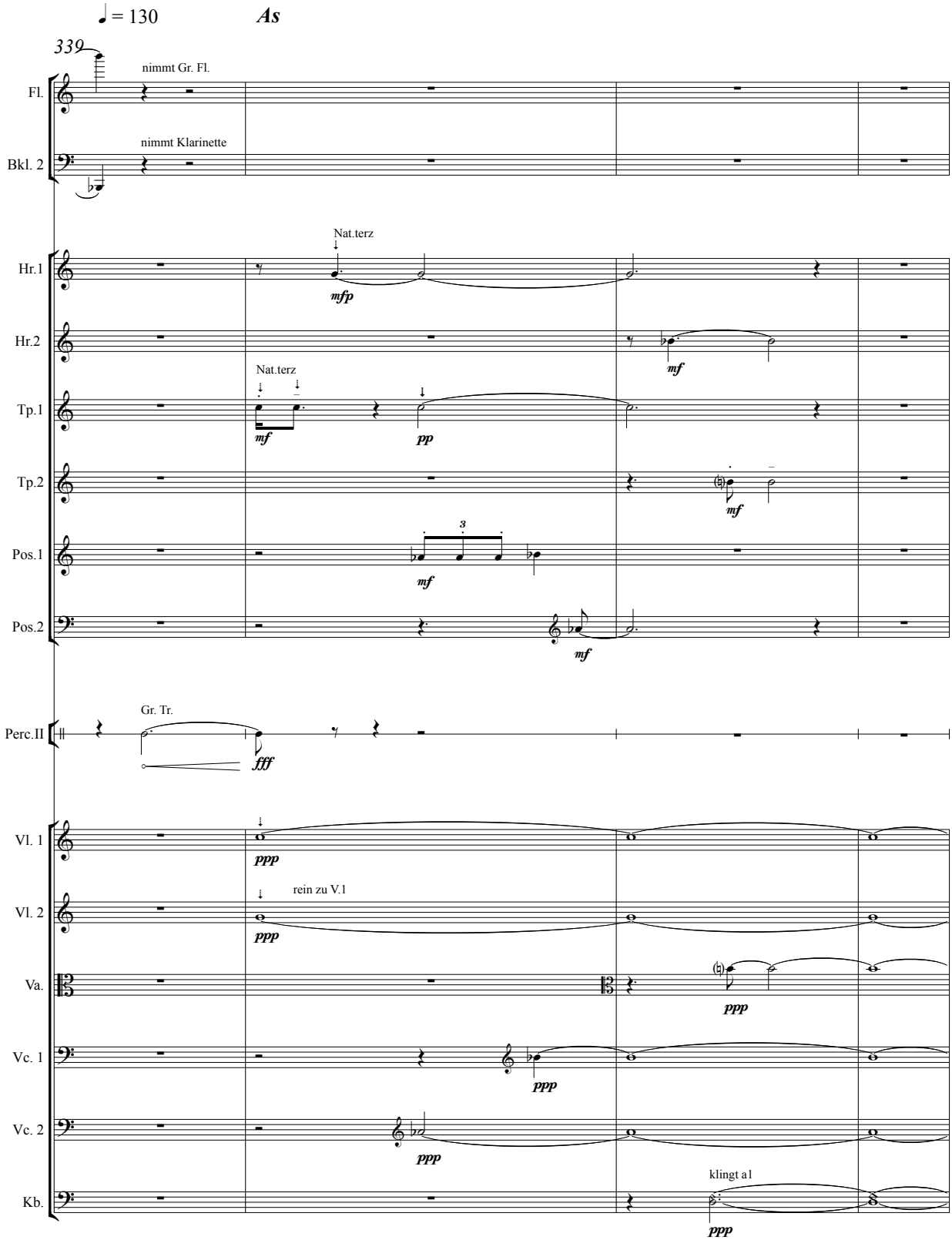

309
♩ = 80
♩ = 50
D
Fl.
Ob.
Kl.1
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
arco
pizz.
gliss.
etwas hervor
mf
ff
f

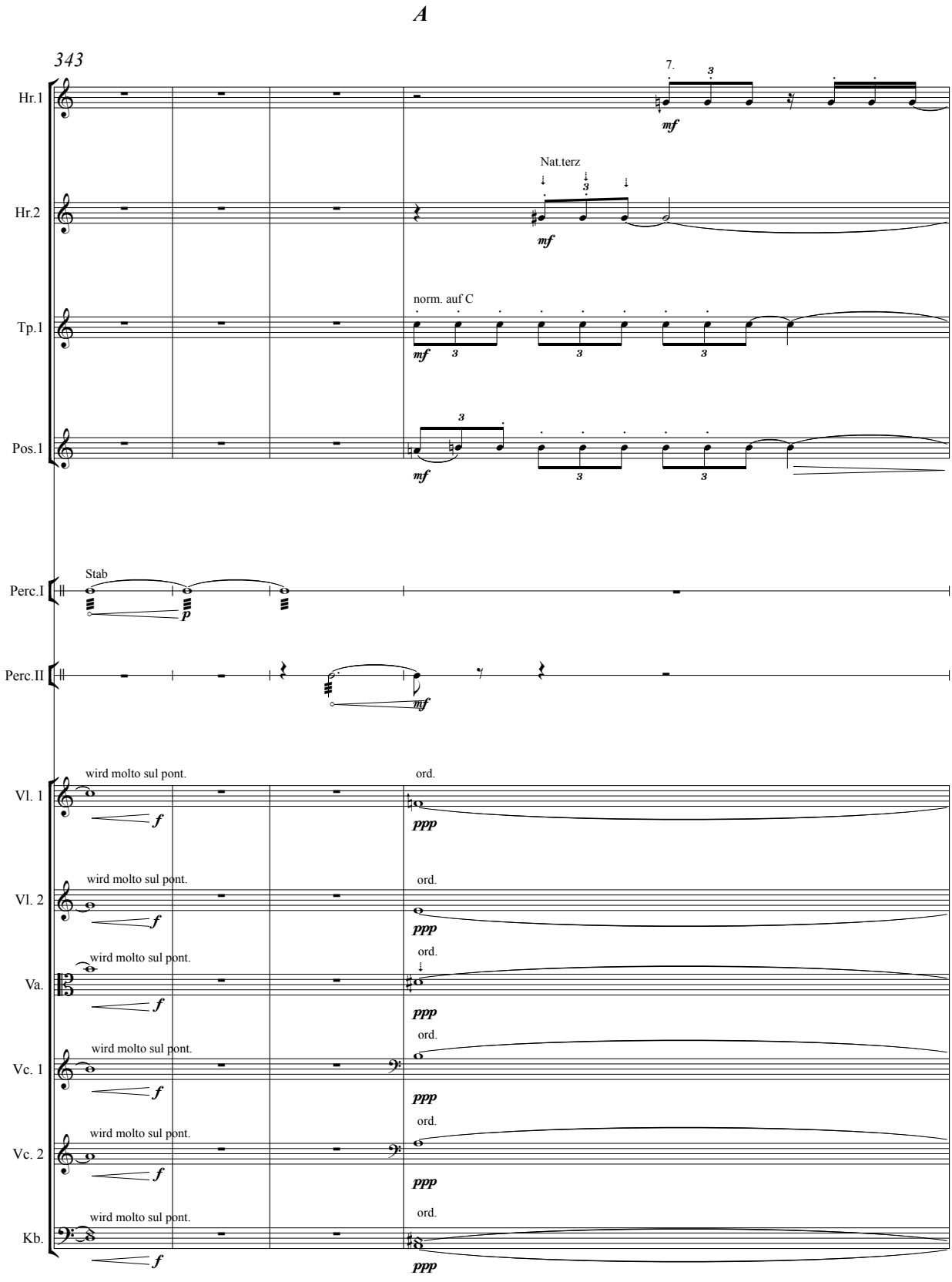

315
♩ = 80
Fl.
Ob.
Kl.1
Bkl. 2
mf
Perc.I
ppp
f
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

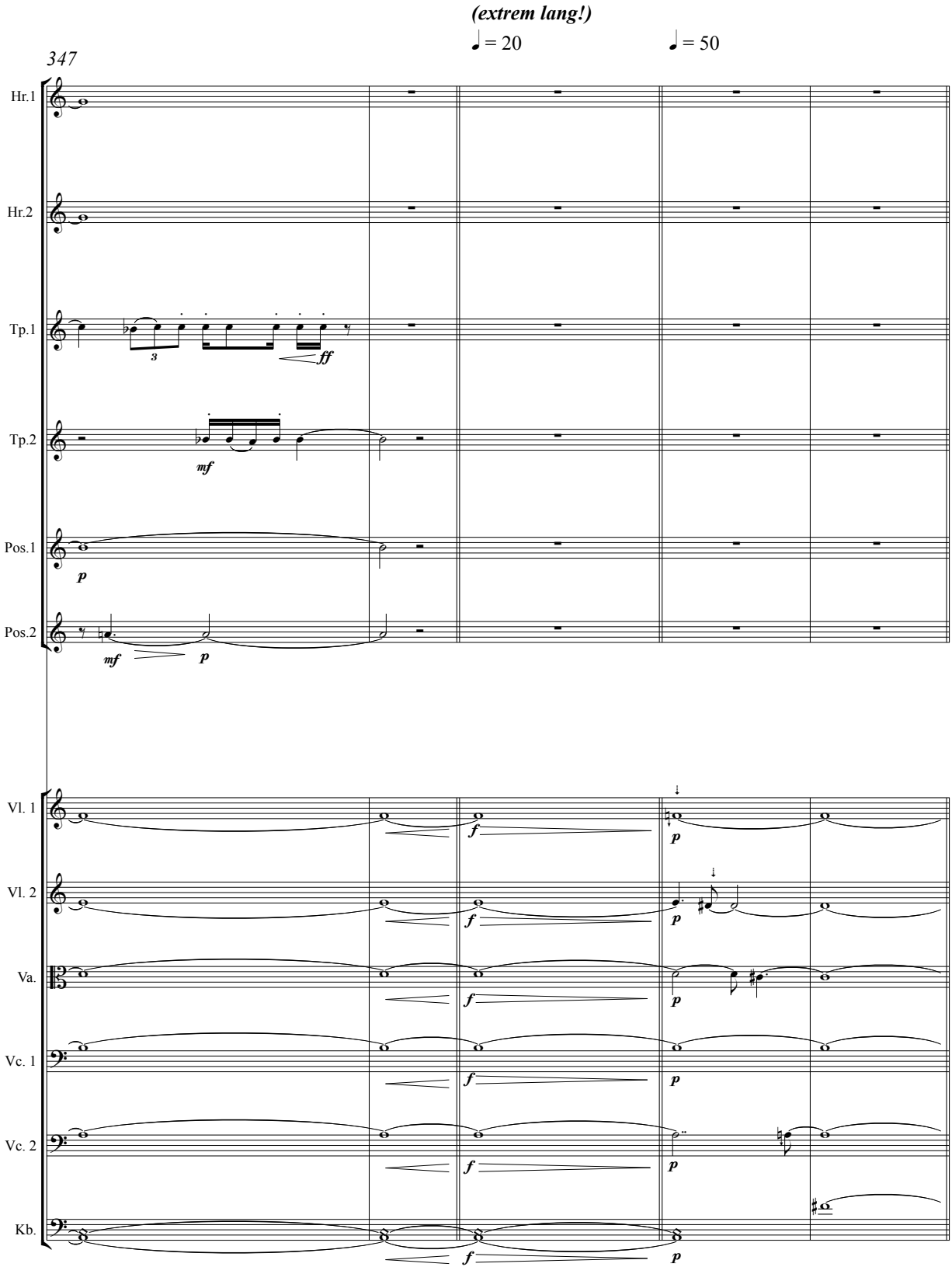

hoch-C
legato possibile
♩ = 60
321
Fl.
Ob.
Kl.1
wie reine None
Vl. 1
Vl. 2
wie Nat.sept
Va.
wie Nat.terz
Vc. 1
Vc. 2
norm.
Kb.
p

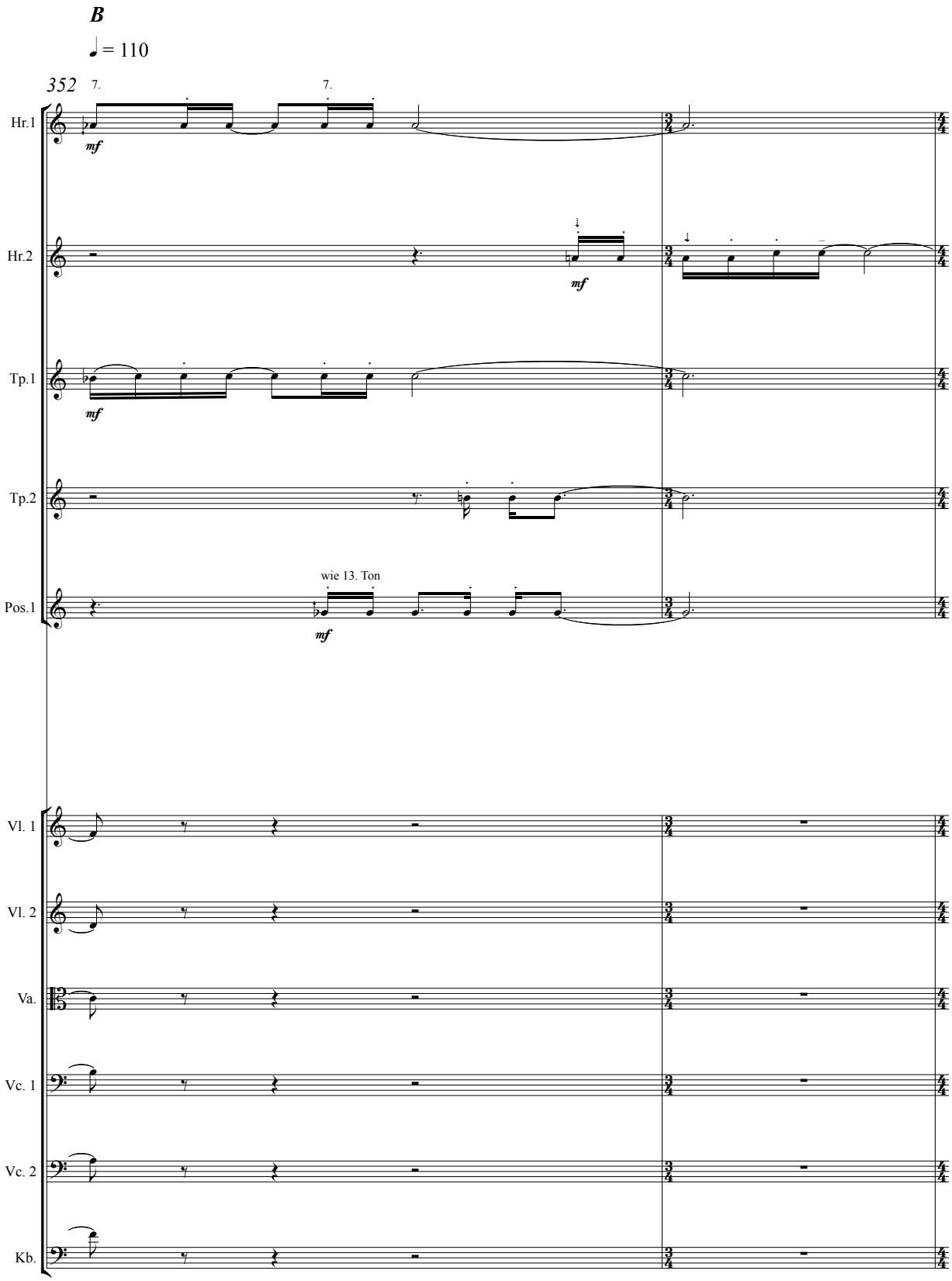

♩ = 80
♩ = 110
327
nimmt Piccolo
Fl.
Ob.
Kl.1
norm.
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
etwas hervor
(+14c)
(+33c)
(+47c)
f
ff
mp
ppp

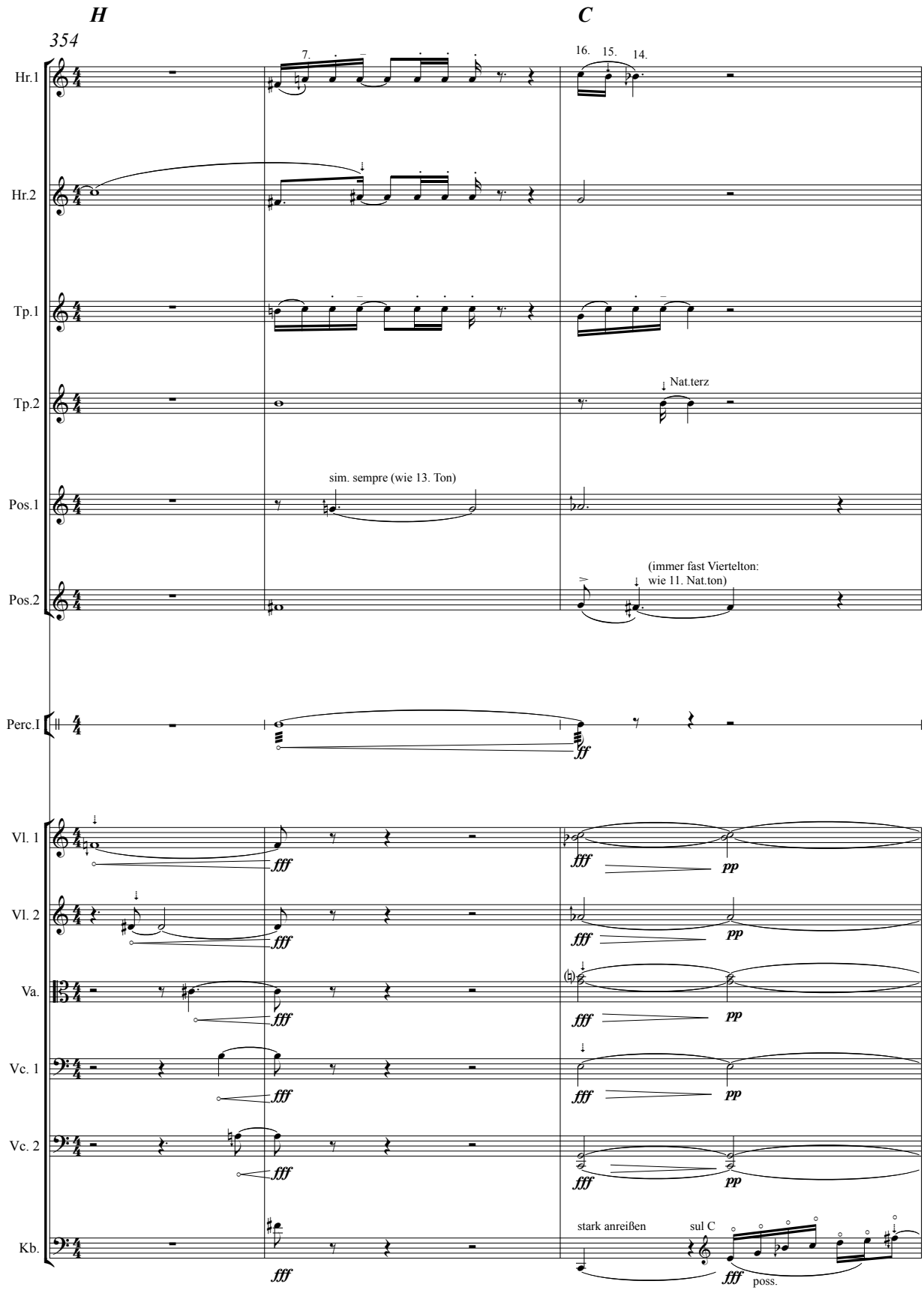

♩ = 110
334
Piccolo
hält durch bis
Gr.Trommel!
Fl.
Ob.
Kl.1
Bkl. 2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
Klang e1
p
ppp

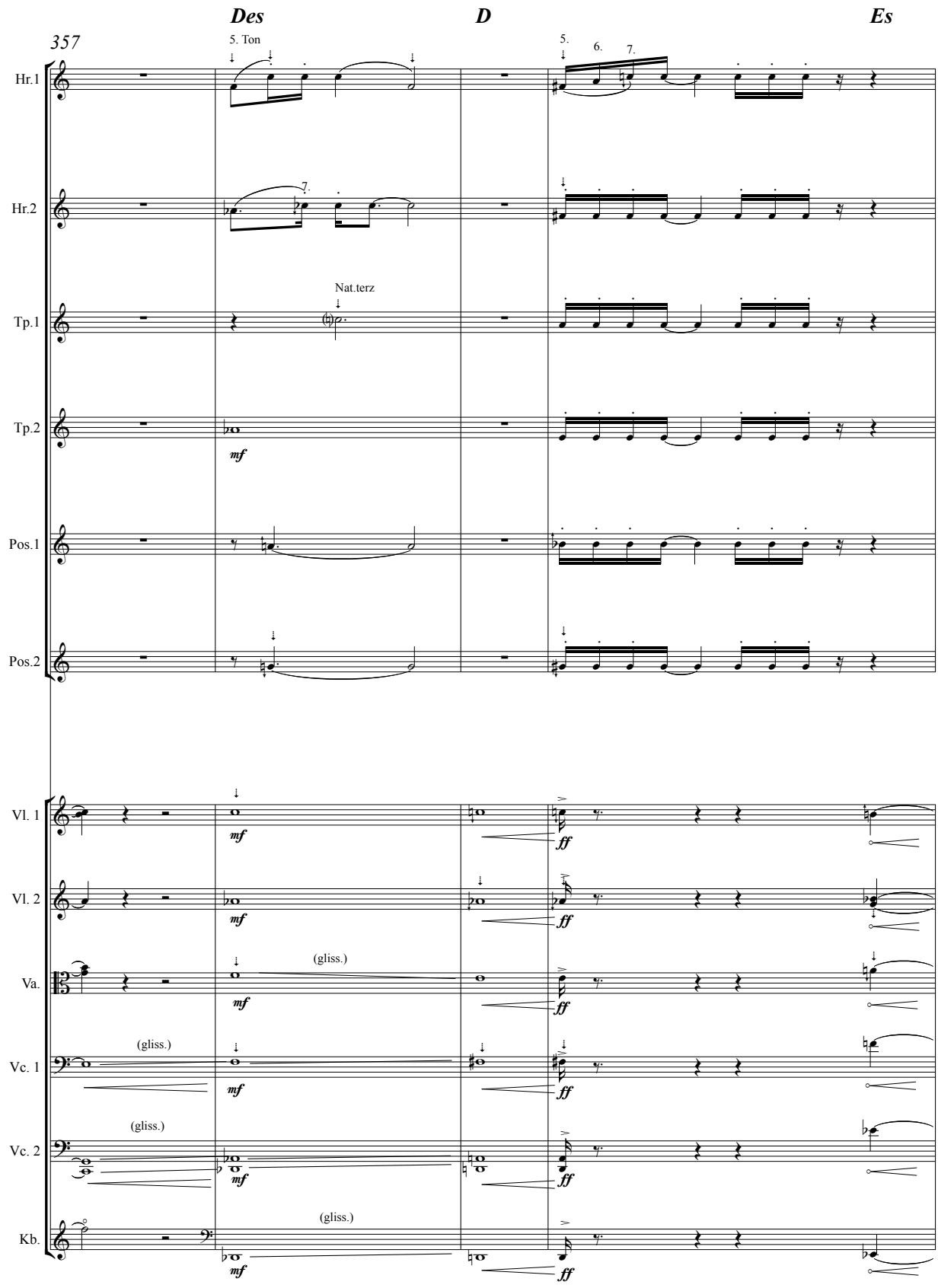

♩ = 130
As
339
nimmt Gr. Fl.
Fl.
nimmt Klarinette
Bkl. 2
Nat.terz
Hr.1
mfp
Hr.2
mf
Nat.terz
Tp.1
mf
pp
Tp.2
mf
3
Pos.1
mf
Pos.2
mf
Gr. Tr.
Perc.II
fff
Vl. 1
ppp
rein zu V.1
Vl. 2
ppp
Va.
ppp
Vc. 1
ppp
Vc. 2
ppp
klingt a1
Kb.
ppp

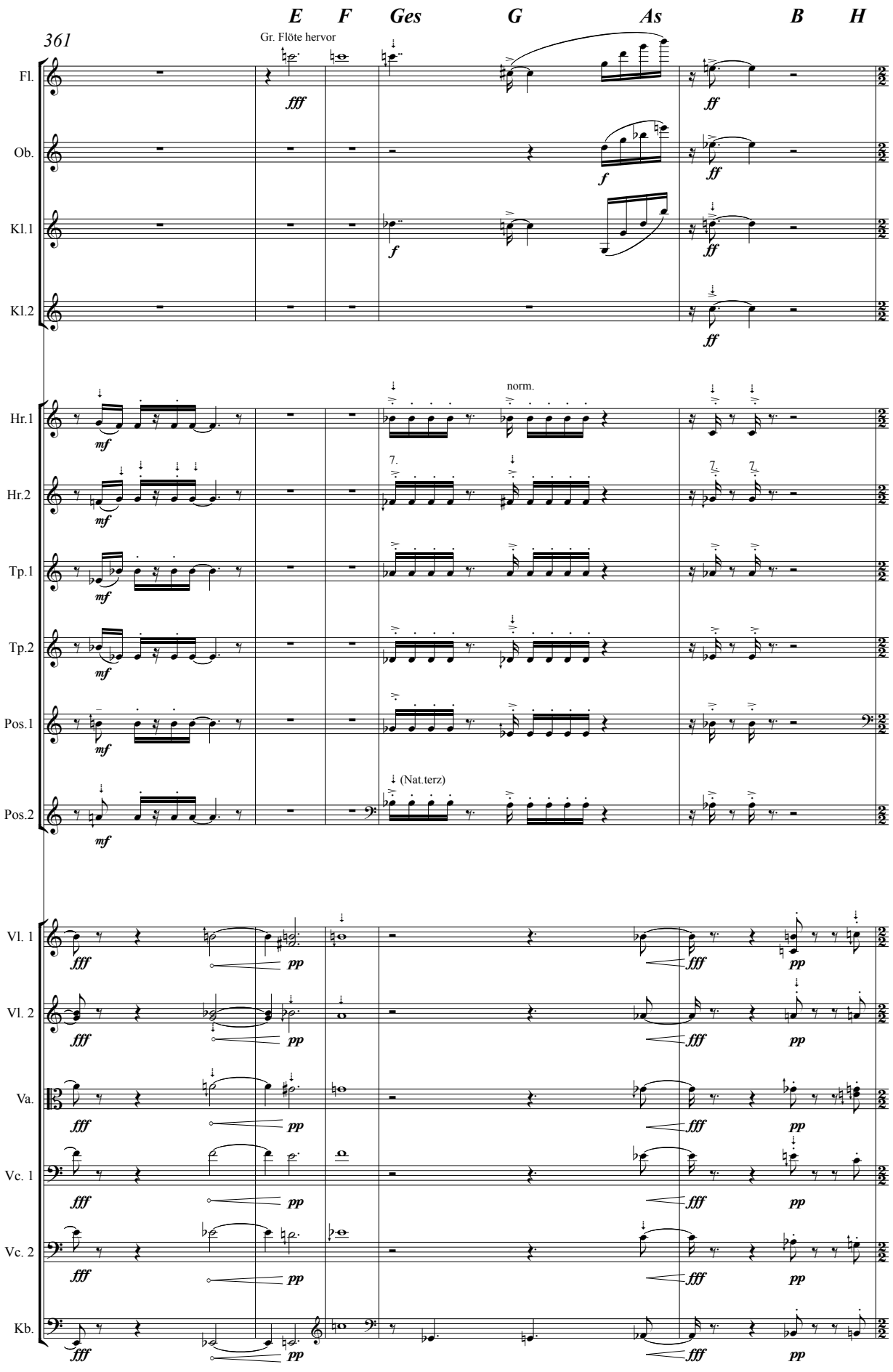

A
343
Hr.1
7.
mf
Hr.2
Nat.terz
mf
Tp.1
norm. auf C
mf
Pos.1
mf
Perc.I
Stab
p
Perc.II
mf
Vl. 1
wird molto sul pont.
f
ord.
ppp
Vl. 2
wird molto sul pont.
f
ord.
ppp
Va.
wird molto sul pont.
f
ord.
ppp
Vc. 1
wird molto sul pont.
f
ord.
ppp
Vc. 2
wird molto sul pont.
f
ord.
ppp
Kb.
wird molto sul pont.
f
ord.
ppp

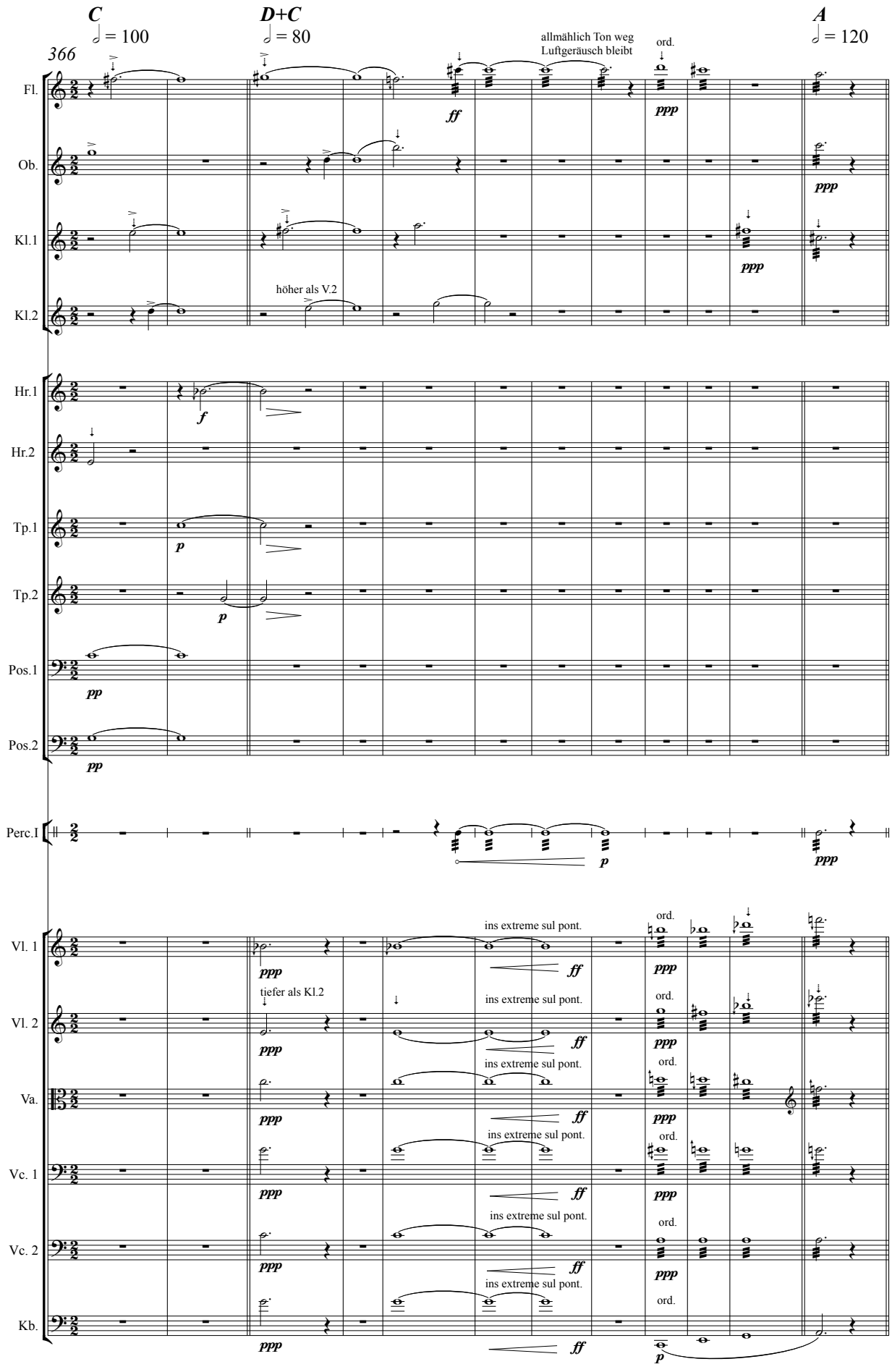

(extrem lang!)
♩ = 20
♩ = 50
347
Hr.1
Hr.2
Tp.1
Tp.2
Pos.1
Pos.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
ff
mf
p
f

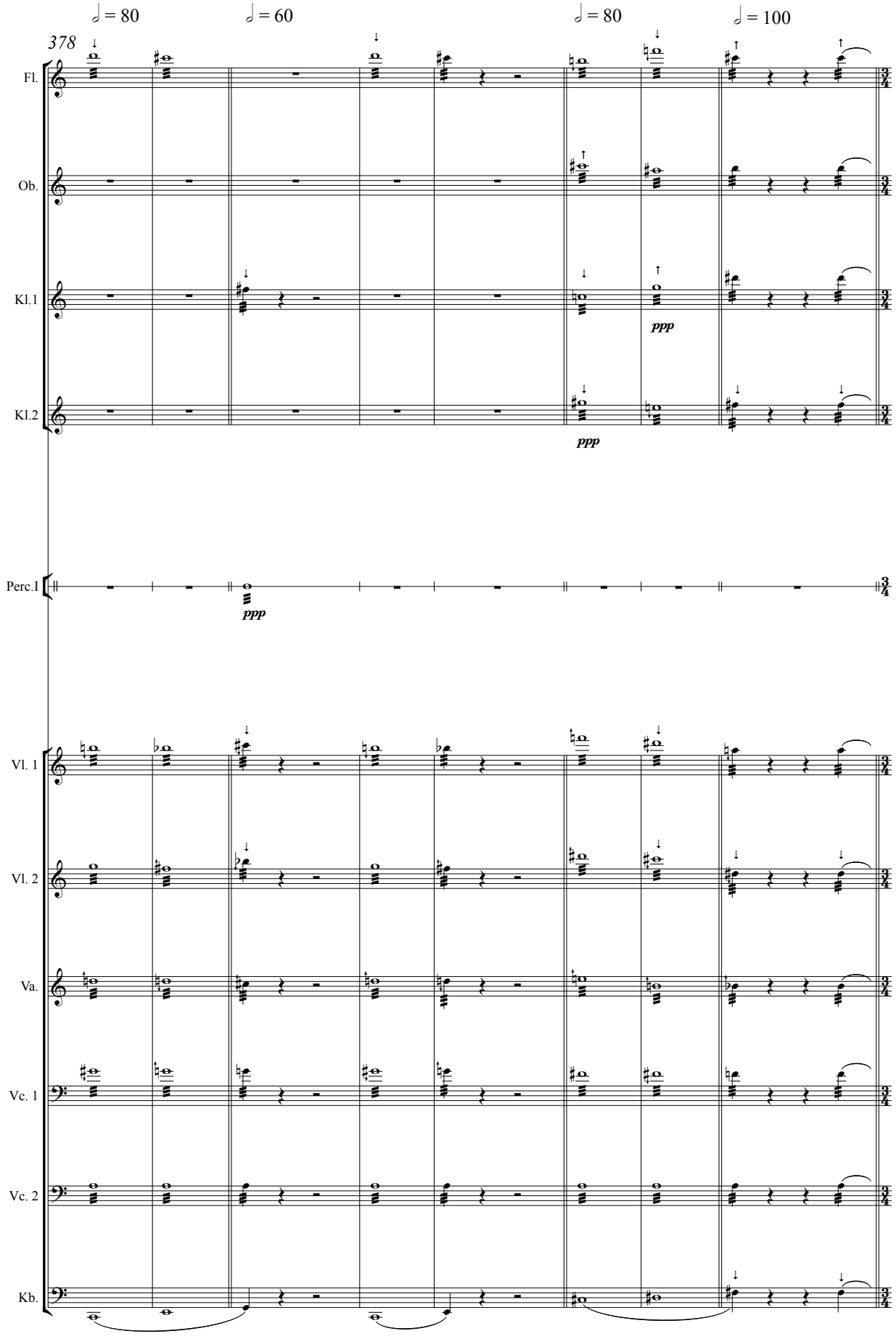

B
♩ = 110
352
7.
7.
Hr.1
mf
Hr.2
mf
Tp.1
mf
Tp.2
Pos.1
wie 13. Ton
mf
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.

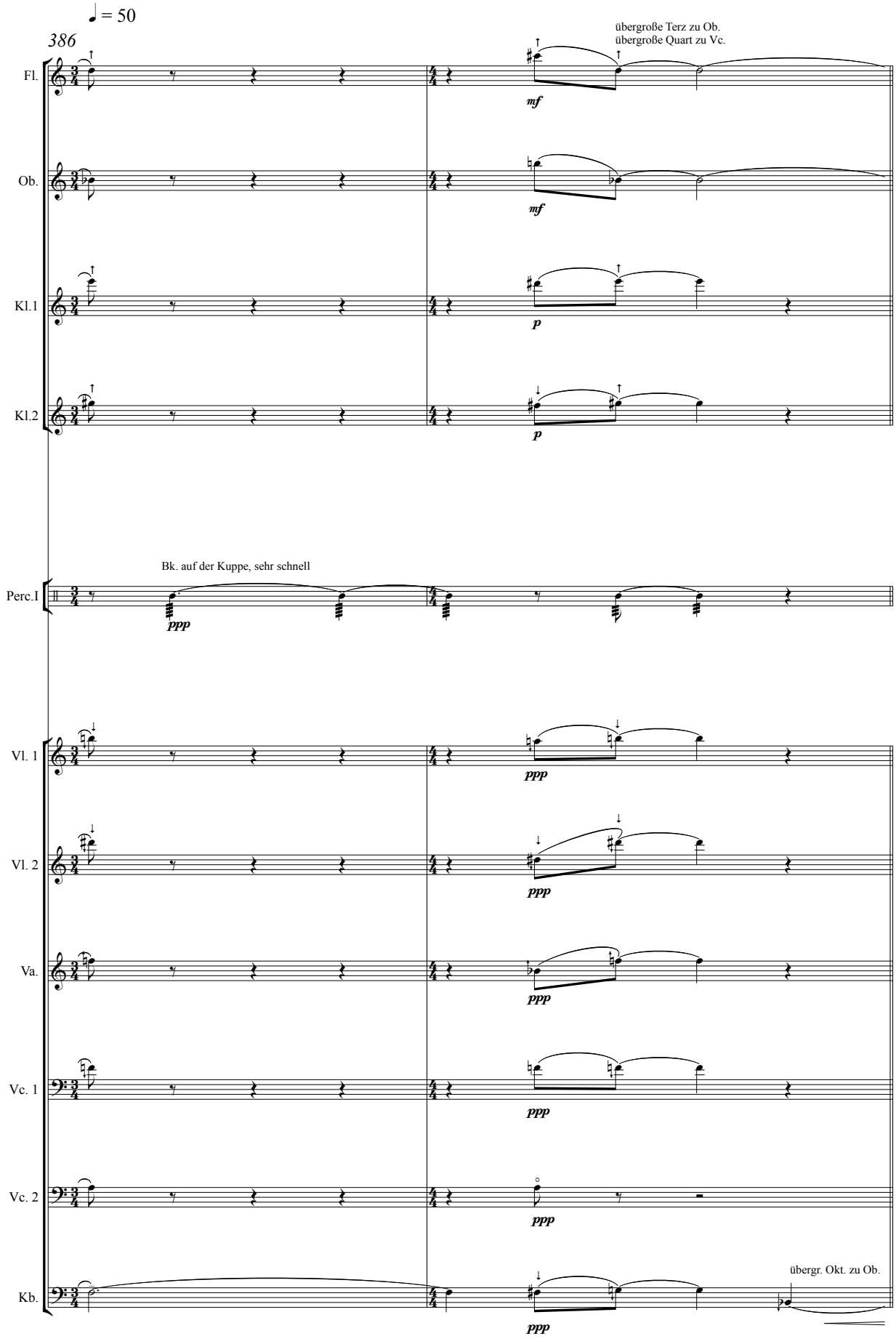

H
354
C
Hr.1
Hr.2
Tp.1
Tp.2
Pos.1
Pos.2
Perc.I
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
7.
16.
15.
14.
Nat.terz
sim. sempre (wie 13. Ton)
(immer fast Viertelton:
wie 11. Nat.ton)
fff
ff
pp
stark anreißen
sul C
poss.

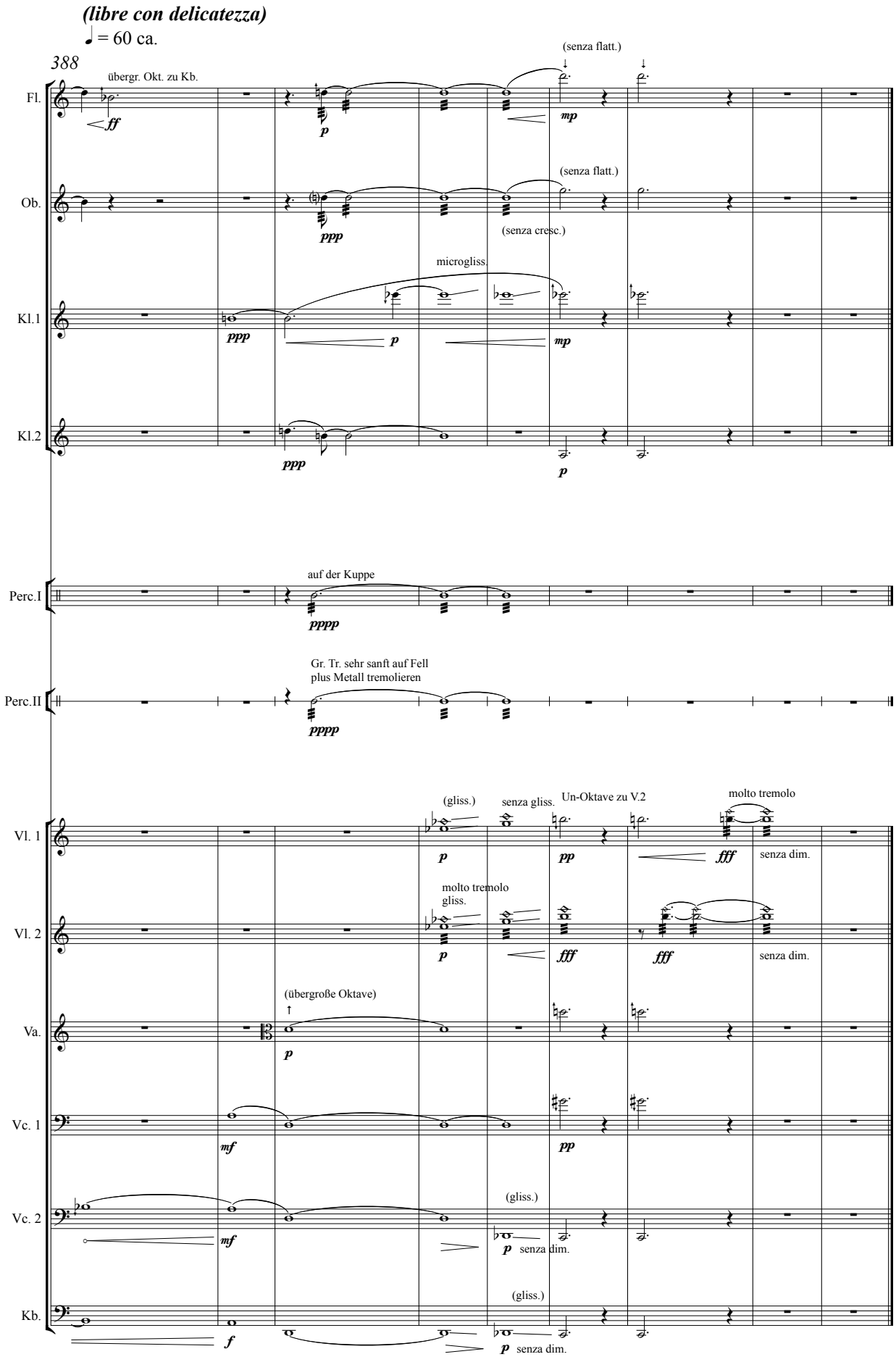

Des
D
Es
357
5. Ton
5.
6.
7.
Hr.1
Hr.2
Nat.terz
Tp.1
Tp.2
Pos.1
Pos.2
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
(gliss.)
mf
ff


E F Ges G As B H
361
Gr. Flöte hervor
Fl.
Ob.
Kl.1
Kl.2
Hr.1
Hr.2
Tp.1
Tp.2
Pos.1
Pos.2
norm.
(Nat.terz)
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.


C
♩ = 100
D+C
♩ = 80
A
♩ = 120
366
allmählich Ton weg
Luftgeräusch bleibt
ord.
höher als V.2
tiefer als Kl.2
ins extreme sul pont.
Fl.
Ob.
Kl.1
Kl.2
Hr.1
Hr.2
Tp.1
Tp.2
Pos.1
Pos.2
Perc.I
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.


♩ = 80
♩ = 60
♩ = 80
♩ = 100
378
Fl.
Ob.
Kl.1
Kl.2
Perc.I
Vl. 1
Vl. 2
Va.
Vc. 1
Vc. 2
Kb.
ppp
ppp
ppp


♩ = 50
386
übergroße Terz zu Ob.
übergroße Quart zu Vc.
Fl.
mf
Ob.
mf
Kl.1
p
Kl.2
p
Bk. auf der Kuppe, sehr schnell
Perc.I
ppp
Vl. 1
ppp
Vl. 2
ppp
Va.
ppp
Vc. 1
ppp
Vc. 2
ppp
übergr. Okt. zu Ob.
Kb.
ppp


(libre con delicatezza)
♩ = 60 ca.
388
Fl.
übergr. Okt. zu Kb.
ff
p
(senza flatt.)
mp
Ob.
ppp
(senza flatt.)
(senza cresc.)
Kl.1
microgliss.
ppp
p
mp
Kl.2
ppp
p
Perc.I
auf der Kuppe
pppp
Perc.II
Gr. Tr. sehr sanft auf Fell
plus Metall tremolieren
pppp
Vl. 1
(gliss.)
senza gliss.
Un-Oktave zu V.2
molto tremolo
p
pp
fff
senza dim.
Vl. 2
molto tremolo
gliss.
p
fff
fff
senza dim.
Va.
(übergroße Oktave)
p
Vc. 1
mf
pp
Vc. 2
(gliss.)
mf
p senza dim.
Kb.
(gliss.)
f
p senza dim.