

Alireza Farhang

Arctan

für Flöte, Klarinette, Violine, Violoncello und Klavier

Partitur

komponiert 2017

Aufführungsdauer: ca. 16'

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Impronta Edition UG (haftungsbeschränkt)

Performance notes / Notice d'exécution / Spielanweisungen

Regie

1. The flute and clarinet player will play the beginning of the piece behind the stage with the focus on the cellist (They represent the shade of the cellist.). If possible the cellist should be spotlighted while other musicians should be placed in the dark.

Le flûtiste et le clarinetteste jouent au début de la pièce de préférence dans les coulisses, préférentiellement au fond de la scène, de manière à ce que l'attention du public soit portée sur le violoncelle (les autres jouent le rôle de l'ombre du violoncelle.). La salle doit être sombre, avec une lumière „spot“ sur le violoncelle. Les autres interprètes sont insérés dans l'ombre.


Der Flötist und der Klarinettist spielen zu Beginn hinter der Bühne (wenn nicht möglich, dann in einer hinteren Ecke) damit die Aufmerksamkeit auf den Cellisten gelenkt wird (Die Bläser spielen die Schatten des Cellisten.). Nach Möglichkeit soll der Cellist mit einem Spot beleuchtet werden. Die anderen Musiker sitzen möglichst im Dunkeln.

2. At bar 53 the flute and clarinet player rejoin the other musicians in a spotlight while the cellist goes on playing (no spotlight anymore).

À la mesure 53, le flûtiste et le clarinetteste rejoignent discrètement les autres interprètes sur la scène pendant que le violoncelliste joue (pas de spot pour le violoncelle).


Im Takt 53 kehren der Flötist und der Klarinettist in diskreter Weise zurück auf die Bühne, während der Cellist weitermusiziert. Der Spot des Cellisten wird abgeschaltet und alle Musiker werden gleichermaßen beleuchtet.

Playing techniques / modes de jeu / Spieltechnik

 progressively increase or decrease (following the diagram's shape) the bow pressure. /
progressivement augmenter progressivement la pression de l'archet /

Bogenüberrücktechnik: Die Form des Diagramms gibt die Art und Weise des Bogenüberrückens an. Dieser kann sich gleichmäßig oder veränderbar sein.

Vibrato

 This sign represents a fast vibrato-gesture which starts with a pitch deviation indicated by the number above the undulation. /

Cette signe représente un geste de vibrato rapide qui commence avec un déviation du ton indiquée par le numero en haut de l'ondulation. /

Dieses Zeichen beschreibt eine schnelle Vibratogeste die mit einer von der Zahl über der Ondulation angegebenen Tonabweichung beginnt.

Quarter-tone and eight-tone notation / notation des quarts et des huitième de ton / Bezeichnung von Viertel- und Achteltönen

- ‡ one quarter-tone higher / *un quart de ton plus haut* / ein Viertelton höher
- ‡‡ three quarter-tones higher / *trois quarts de ton plus haut* / ein Dreiviertelton höher
- ‡ one quarter-tone lower / *un quart de ton plus bas* / ein Viertelton tiefer
- ‡‡‡ three quarter-tones lower / *trois quarts de ton plus bas* / ein Dreiviertelton tiefer
- ‡‡‡‡ one eighth-tone higher / *un huitième de ton plus haut* / ein Achtelton höher
- ‡‡‡‡‡ one eighth-tone lower / *un huitième de ton plus bas* / ein Achtelton tiefer

Accidentals hold for one bar and apply to one octave only.
Les altérations sont valables pour une mesure et une octave.
Vorzeichen gelten für die Dauer eines Taktes und leiten sich auf die bezeichnete Oktave.

Only for persual
Only for persual



Anagrān

transposed SCORE

für Flöte, Klarinette, Violine, Violoncello und Klavier

dem Ensemble Alternance gewidmet,
in Gedenken an Eric Daubresse

Kommission der ACIMC mit der Förderung der Ernst von Siemens Musikstiftung und der Fondation Francis et Mica Salazar

Sepideh / Aube-Dawn

Marziyeh Rezva Farhan (1976)

♩ = 46

1 hinter der Bühne spielen / play behind the scenes

Flöte

Klarinette in B

Violine I

Violoncello

mp

III. (5)

IV. (5)

ff

♩ = 46

auf der Bühne Platz nehmen und sich nicht bewegen / place yourself on stage but don't move

Klavier

5

Fl.

tr.

p

gliss.

Vc.

f

p

* gekreuzt scendo e crescendo; kontinuierlich weniger Gewicht auf der Saite / * crossed scendo e crescendo; gradually less weight on the open strings to make more presence in the flageolets /

rall.

ff

f

pp

11 quasi senza tempo

Fl. *bisb. gliss.*
p *ff* *pp*

Vc. *resulting pitches* *(multiphonic)*
IV. III. II. *gliss.** *gliss.*
p *pp* *fff*

III
mp

* Man nehme sich Zeit den Multiphonic im gliss. zu finden, während man Position des Bogens und Bogendruck variiert. / Take your time to find the indicated multiphonic, by changing the position and the pressure of the bow.

13 $\text{♩} = 63$ *bisb.*

Fl. *pp* *pp*

Vc. *III.* *IV. III. II.* *III.* *sordino di legno / wooden mute*
mp *pp*

* pizz. mit linker Hand / left hand pizz.

19 *bisb. gliss.*

Fl. *mf*

Vc. *II. III.* *sul tasto* *sul pont.*
mf *sub.*

* klingt eine Oktave tiefer / sounds an octave lower than written

23 $\text{♩} = 52$

Fl. *bisb. gliss.*
pp *fp*

Kl. (B) *l'ombre de la viole*
p *pp* *mf* *pp* *f*

Vc. *cantabile* *poco sul pont.* *gliss. 3* *1/4 - 0* *3* *1/4 - 0* *3* *sul tasto* *sul pont.* *ord.*
mf *p* *mf* *p sub.*

* Dieses Zeichen beschreibt eine schnelle Vibratogeste die mit einer Anzahl von der Zahl 3 angegebenen Tonabweichung beginnt. / This sign describes a vibrato-gesture which starts with a pitch deviation indicated by the number and the number of oscillation.

Fl. *bisb. gliss.*
pp *fp* *mp*

Kl. (B) *1/4 tone* *1/4 tone*
p *f*

Vc. *poco sul pont.* *ord. vib.* *sul tasto* *sul pont.* *III.* *II.*
f *pp* *6* *mf* *p* *mf* *pp*

33

1/2 tone

Fl.

Kl. (B)

Vc.

bish. gliss.

pp

fp

gliss.

1/4 tone

mf

f

mp

f

sul pont.

3

7 gliss.

6 gliss.

ord. 1/4 - 0

I.

sul tasto

sul pont.

III.

II.

sul pont.

ord. 1/4

mf

p

mf

38

Fl.

Kl. (B)

Vc.

bish. gliss.

p

fp

bish.

5

mf

sul tasto

sul pont.

III.

II.

sul pont.

III.

II.

7 gliss.

7

gliss.

mf

p

mf

mf

43

Fl.

Kl. (B)

Vc.

5

f

6

1/4 - 0

mp

pp

pp

mf

sul tasto

sul pont.

p

f

48

1/2 tone

accel. ad lib.

ff

p

fff

mf

1/4 - 0

7

7

3

1/4 - 0

IV

IV

IV

IV

III.

II.

sul tasto

fff

Fl. *pp poss.* auf der Bühne Platz nehmen (auch Klarinette) / *rejoin ensemble (also clarinet)*

Vc. *pp poss.* *molto sul pont. (soufflé)* *ord.* *1/4 - 0* *1/4 - 0*

Vc. *p* *mf* *3* *p* *mf* *mp* *p*

Fl. Bassflöte

Vc. *mf* *p* *mf* *p* *mf* *non vib.*

* klingt eine Oktave tiefer / *sounds an octave lower than written*

Nimtāb I / *Crepuscule I - Dusk I*

B. Fl. *ppp* *gliss.* *1/4 - 0* *mfpp*

Kl. (B) *ppp* *Lufklang / airy sound* *ord.* *gliss.* *mf*

VI. *f* *p* *sul pont. ord.* *1/4 tone* *f* *p* *sul pont. ord.*

Vc. *mf* *p* *f* *senza sordino* *s. p.* *ord.* *s. p.* *ord.*

* leicht und kreisförmig (man organisiere sich mit den Bögen, so dass die Tremoli immer am Steg gespielt werden können) / *light and circular bowing (organize the bowings in a way that the tremolos can always be played on the bridge)*

Klav. *mp* *mp* *f*

* Man produziere den Oberton durch Abdrücken der Saite mit dem Finger. / *Produce harmonic sound by pressing the string with your finger.*

** Man dämpfe die Saiten in der Nähe der Stimmwirbel mit den Fingern. / *Damp strings with the fingers close to the tuning pins.*

67

B. Fl. *pp* *mf* *bisb. gliss.*

Kl. (B) *f* *p* *pp* *mf* *pp*

Vi. *mf* *1/4 tone*

Vc. *mp* *f* *pp* *mp* *harm. gliss.*
 III. → II. → I.
 II. → III. → I.

Klav. *f* *mp*

(Ped.)

* Glissando mit den Fingern: Nach einem doppelten Fingerpizzicato kratze man die Saiten in die Richtung senkrecht zu den Saiten mit beiden Händen, um die Kontinuität der Geste zu gewährleisten. /
Glissando with the fingers: scratch the strings in the direction perpendicular to the strings. Use both hands to ensure the continuity of the gesture. This gesture is preceded by a double pizzicato with nails.

** Tremolo: Man kratze entlang der Saiten der angegebenen Note in einer Vor- und Rückwärtsbewegung. /
Tremolo: scratch the strings of the indicated note in perpendicular direction backwards and forwards.

72

B. Fl. *mf* *mp* *ppp*

Kl. (B) *p* *pp* *p* *ppp* *mp*

Vi. *pp* *mp* *pp* *1/4 tone* *s. p.* *ord.*

Vc. *p* *3* *f* *p* *ord.* *s. p.* *ord.*

Klav. *ppp* *pp* *ppp* *f* *Ped.*

75

B. Fl. *bish. gliss.*

Kl. (B) *mf* *ff* *pp* *pp poss.*

VI. *f* *p* *f*

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

Klav. *ff* *pp* *ppp*

1/4 tone s. p. ord. 1/4 tone

harm. gliss.

C-Saite um einen Ganzton nach unten B / lower the 4th string of a whole tone

gratter

8vb

Red.

Tābān / Illumination

81 *♩ = 84* *accel.* *tongue ram*

B. Fl.

B. Kl. (B) *pp* *fp* *mp* *mf*

gliss.

*Stimme (voix)**

fp *mp* *mf*

** die S... auch transponierend (in B) / the voice is like the clarinet also transposing (in Bb)*

p ** Die Bindungen geben an, die jeweiligen Noten nach dem jeté nicht erneut anzuschlagen. Sie geben lediglich den Endpunkt an. / The slurs mean to not reattack the note or notes after the jeté. They are written just to show the arrival point.*

accel.

Klav. *ff* *Red.* *8vb* *mp* *pp*

Red. sost.

* Man kratze in einer schroffen Bewegung mit dem Fingernagel entlang der Saite. / Scratch with a sharp gesture, with the fingernail in the direction of the string.

95

B. Fl.

B. Kl. (B)

VI.

Vc.

Klav.

12 tone

18

14

ff

ff

mf

arco

III.

IV.

V.

III.

V.

I.

III.

pizz.

ff

p

p

ff

(Ped.)

||

100

B. Fl.

B. Kl. (B)

VI.

Klav.

♩ = 46

flz.

f

p

f

resulting pitches:

8^{va}

f

p

mf

46

p

f

3

p

8^{va}

mf

mp

The image displays a musical score for a chamber ensemble consisting of B. Fl., B. Kl. (B), Vc., and Klav. The score is divided into two systems, starting at measures 107 and 112. A large, diagonal watermark reading "Only for persusai" is overlaid across the entire page. The notation includes various dynamics such as *f*, *ppp*, *mf*, *pp*, and *fp*, as well as performance instructions like *gliss.*, *overblow*, *Stimme / voice*, *arco III.*, and *pizz.*. The B. Fl. part features a complex fingering sequence (2345 5) and a glissando. The Vc. part includes a glissando and a dynamic marking of *f*. The Klav. part has a *Ped.* marking and a dynamic of *f*. The B. Kl. (B) part includes a dynamic of *mf* and a *pp* marking. The score concludes with a double bar line and repeat dots.

116

B. Fl. *Stimme / voice*
fp *mf* *pp*

B. Kl. (B) *pp*

Vi. *mf*

Vc. *f* *gliss.* *1/4 - 0* *mf*

Klav. *pizz.* *gratter* *p* *mf*

(Ped.)

120

B. Fl. *1/2 tone overblow*
Stimme / voice
p *ff* *p* *fp*

B. Kl. (B) *f* *mp* *f*

Vi.

Vc. *arco* *III.* *f* *f* *ord.* *p sub.* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *f* *gliss.*

Klav. *f* *accel ...* *... = 120*

(Ped.) *f*

8^{bb} *mp* *f*

125 $\text{♩} = 46$

B. Fl. 1/2 tone *overblow*
Stimme / voice
p *f* *p*

B. Kl. (B) *pp* *p* *mf*

Vi. *mf* *mf* *p*

Vc. *f* *fp* *f* *mp* *f* *fp*

Klav. $\text{♩} = 46$
pizz. *gratter* *p* *mf*

(Ped.) *p* *f*

129 *rall.* *a tempo* { 2345 } 5

B. Fl. *Stimme / voice*
fp *mf*

B. Kl. (B) *mf* *p* *f* *f*

Vi. *fp* *mf* *p* *f* *mf*

Klav. *rall.* *a tempo* *mf* *p*

(Ped.) *mp* *f*

♩ = 84

Musical score for measures 133-140. The score includes staves for B. Fl., B. Kl. (B), VI., Vc., and Klav. The key signature has one sharp (F#) and the time signature is 3/4. Measure 133 starts with a dynamic of *mf*. Measure 134 features a *f* dynamic. Measure 135 includes a *pizz.* marking and a *f* dynamic. Measure 136 has a *ff* dynamic and a 1/2 tone trill. Measure 137 includes a *pizz.* marking and a *f* dynamic. Measure 138 has a *f* dynamic. Measure 139 includes a *pizz.* marking and a *f* dynamic. Measure 140 includes a *f* dynamic and a 1/2 tone trill. The violin part has various markings including *arco*, *ord. arco*, *pizz.*, and *ff*. The cello part has markings for *f* and *p*. The piano part includes a *Red.* marking and a *f* dynamic.



Musical score for measures 137-144. The score includes staves for B. Fl., B. Kl. (B), VI., Vc., and Klav. The key signature has one sharp (F#) and the time signature is 3/4. Measure 137 starts with a dynamic of *fp*. Measure 138 has a *mf* dynamic. Measure 139 includes a *f* dynamic. Measure 140 has a *f* dynamic and a 1/2 tone trill. Measure 141 has a *f* dynamic. Measure 142 includes a *f* dynamic and a 1/2 tone trill. Measure 143 has a *f* dynamic. Measure 144 includes a *f* dynamic and a 1/2 tone trill. The violin part has markings for *pp*, *fp*, *ord. arco*, *pizz.*, and *ff*. The cello part has markings for *f*, *mp*, *f*, and *mp*. The piano part includes a *Red.* marking, a *mf* dynamic, and various dynamics like *mp*, *ff*, *mp*, *f*, and *mp*.

1/2

B. Fl.

B. Kl. (B)

VI.

Vc.

Klav.

mp < ff > mp *f* *p* *f > mp* *ff > mp* *f* *p*

f *mp* *ff* *mp* *ff* *mp* *p*

ff *mp < ff*

8^{vb}.1 *3* *8^{vb}.1* *3*



1/48

B. Fl.

B. Kl. (B)

VI.

Klav.

f *mp < ff* *p* *f* *p* *pppp*

f *fff* *p* *fff*

8^{vb}.1 *3*

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

E-Bows

Um die Saiten zum Vibrieren zu bringen, ist es manchmal notwendig die E-Bows gegen die Saiten zu drücken. / To let vibrate the strings it is sometimes necessary to press the e-bow against the strings.

Man kratze mit dem Daumen der linken Hand in einer Geste der Saite entlang (runter und hoch). / Scratch the strings with the thumb of your left hand in one gesture moving perpendicular to the strings (down and up).

prepare E-Bows

Bāmdād / Nuit - night

154 ♩ = 46

VI. *con sordino (wooden mute)*
non vib. → vib. 3/4 tone gliss. → non vib.

Vc. *con sordino (wooden mute)*
ppp pass. → *pp*

Klav. *mp* → *f*

*wenn nötig kontrolliere man die Dynamik mit dem Pedal oder durch sanftes Dämpfen der Seiten mit den Fingern
if necessary, control the dynamic with the pedal or by gently damping the strings with your finger*

(Ped.)



158 vib. ord. gliss.

VI. *p* → *ppp*

Vc. *gliss.*

Klav. (Ped.)



162

VI. *p* → *pp* → *mp* → *pp pass.*

Vc. *non vib.* → *vib. ord.*
tone gliss. → *gliss.* → *gliss.* → *s. p. ord.*

gut artikulieren / articulate (the arpeggio)

change upper E-Bow

Klav. *f*

(Ped.)

166

rall. a tempo

B. Fl. *p* *f* *p* *ppp*

B. Kl. (B) *p* *ppp*

VI. *p* *fp* *pp* *mp* *pp* *pp*

Vc. *ppp* *gliss.* *fp* *pizz.* *p*

Klav. *pp* *f* *pp* *mp* *ppp*

Ped. sost.

171

B. Fl. *p* *mf*

B. Kl. (B) *p* *mf* *p*

VI. *mf* *p* *gliss.* *mf* *p*

Vc. *ppp* *mf* *p*

Klav. *mf* *Ped.* *change E-Bows* *Ped. sost.*

174

B. Fl. gliss. gliss. *p* *f* *p* *f* *ff* *pp* → Flöte

B. Kl. (B) gliss. *p* *f* *ff* → Klarinette (B)

VI. *mf* *p* *f* *pp*

Vc. *pppp* *pp*

Klav. *p* *f* *ff*

Ped. sost. Ped.

177

Fl. *pppp* 8^{va} → Flöte

VI. *p* *mp* *pp* *mp* *pppp*

Vc. *pppp*

Klav. *pppp* *pppp* *pppp*

accel. a tempo ♩ = 46

remove E-Bows

schwarze Tasten / black keys *

weiße Tasten / white keys *

Ped. sost. →

* Stumm die weißen und die schwarzen Tasten im angegebenen Ambitus herunterdrücken, um die Resonanz in das Sostenuropedal zu legen. / Silently depress the black and white keys in the indicated ambitus in order to put their resonance in the sostenuto-pedal.

Pegāh / Lever de soleil - Sunrise

Tempo: ♩ = 69

181

FL. *mp* *pp* *gliss.*

B. Kl. (B)

Vc. *pp* *mp* *pp*

Klav. *p* *p* *pp*

184

FL. *mp* *mp ppp* *mp ppp* *mf pp* *mf ppp* *mp* *mp ppp*

B. Kl. (B) *mp ppp* *mp ppp* *mp ppp* *pp* *mf* *mp ppp* *mp ppp*

Vc. *mp* *pp* *mf* *pp*

Klav. *mp* (Led. sost.)

E-Box

186

FL. *mp*

B. Kl. (B) *p* *ppp* *mp* *ppp* *mp* *mf* *pp* *mf* *p*

VI. *mf* *ppp* *mf*

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

Klav. *mp ppp* *mp* *pp*

(Led. sost.)

188

Fl. *bish. gliss.*
ppp *p*

B. Kl. (B) *mf* *pp* *ppp* *mp* *ppp* *mp* *mf* *pp* *f* *p*

VI. *mf* *mf*

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

Klav. *mp ppp* *mp*
(*red. sost.*)

190

Fl. *bish. gliss.*
ppp *p*

B. Kl. (B) *mf* *pp* *f* *mf* *pp*

VI. *pp* *f*

Vc. *pp* *mf* *pp* *f*

Klav. *p* *mf* *p* *f* *pp*
(*red. sost.*) *red.*

rall. *a tempo*

194

Fl. *mp* *p* *mf pp* *bisb.*

B. Kl. (B) *mf pp* *mp* *pp* *mf pp* *f* *mf* *pp*

VI. *pp* *pp* *f* *1/4 tone* *gliss.*

Vc. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Klav. *mp* *p* *f* *pp*

(Ped. sost.)

196

Fl. *mp* *pp* *p* *mp* *rall.*

B. Kl. (B) *mf pp* *mp* *pp*

VI. *pp*

Vc. *pp* *pp*

Klav. *mp* *p* *rall.*

(Ped. sost.)

199 a tempo

Fl.

B. Kl. (B)

VI.

Vc.

a tempo

Klav.

Fl.

B. Kl. (B)

VI.

Vc.

Klav.

203

Fl. *pp* *mp* *p*

B. Kl. (B) *mf* *pp* *mp* *f* *mf*

VI. *p* *mf* *pp* *f*

Vc. *pp* *mp* *pp* *f*

Klav. *mp* *f* *pp*

(Ped. sost.) Ped.

205

Fl. *pp* *mp* *pp*

B. Kl. (B) *pp* *mp* *f* *pp* *f* *pp*

VI. *mp* *pp* *f*

Vc. *p* *mf* *mp* *f* *pp* *f*

Klav. *f* *pp*

(Ped. sost.) Ped.

208

Fl. *gliss.* *mf* *ppp* *pp* *ff* *bish.* *gliss.*

B. Kl. (B) *mf* *p*

VI. *gliss.* *mp* *ppp* *sul pont.* *f* *(misurato)*

Vc. *pp* *mp* *p* *mf* *ppp*

Klav. *p* *f*

(Ped. sost.) Ped.

211

Fl. *p* *p*

B. Kl. (B) *p* *fp* *fp*

VI. *mf* *p* *f* *p* *f* *p* *f* *p*

Vc. *mf* *p* *mp* *f* *p* *f* *p* *f* *p* *f* *p*

Klav. *f* *p* *f* *p*

(Ped. sost.) Ped.

214

Fl. *ff* *p* *f* *p* 1 tone

B. Kl. (B) *f* *mp* *ff*

VI. *f* *mp* *f* *f* *p*

Vc. *f* *mp* *p* *ff* senza sordino

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

(Ped. sost.) Ped.

216

Fl. *mp* *fp* *ff* *p* *acc.* 84

B. Kl. (B) *mp* *fp* *ff* *p* 12 13 14 15

VI. *f* *ff* *fp* *f* *p* *mf* 1/4 tone

Vc. *mp* *ff* *mf* *acc.* 84

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

(Ped. sost.) Ped.

The image displays a page of a musical score for a chamber ensemble, including Flute (Fl.), Bass Clarinet (B. Kl. (B)), Violin (VI.), Viola (Ve.), and Piano (Klav.). The score is divided into two systems, with the first system starting at measure 219 and the second at measure 223. The tempo is marked 'rall.' and the time signature is 4/8. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (pp, mf, p, ff, f, mp, sffz), articulation (accents, slurs), and performance instructions (bism., sul pont., arco, 1/4 tone, 1/4-0, 3 pizz.). The piano part features a 'Ped. sost.' (sustained pedal) section. A large, diagonal watermark reading 'Only for persual' is overlaid across the entire page.

227 *rall.* *bisb.* $\text{♩} = 69$ $\text{♩} = 84$

Fl. *p* *f* *p*

B. Kl. (B) *p* *ff*

VI. *ff* *p* *ff* *f* *p*

Vc. *s. p.* *ond.* *III.* *II.* *I.* *pizz.* *arco* *ff* *mp* *f*

Klav. *rall.* $\text{♩} = 69$ $\text{♩} = 84$

(Ped. sost.) *mf* *ff* Ped.

231 *bisb.* *gliss.*

Fl. *p* *pp*

B. Kl. (B) *pp* *f* *p* → Klarinette B

VI. *ff* *p* *f* *p*

Vc. *s. p.* *III.* *II.* *I.* *p*

Klav. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* (Ped. sost.)

Kette und E-Bows entfernen /
remove chain and e-bows

Nimtab II / Crepuscule II - Dusk II

235 $\text{♩} = 84$

Fl. tr 12 tone p gliss. mp pp

Kl. (B) gliss. mp pp p ppp mp

VI. pizz. I. II. p III. p

Ve. pizz. II. III. p I. II. p

$\text{♩} = 84$

Klav. mp ppp p mp

238

Fl. ppp mf pp f

Kl. (B) ppp f

VI. I. II. p

Ve. II. III. mf II. III.

Klav. mf

Ed.

2/4

Fl. *bisb. gliss.*
p fp fp fp fp p fp

Kl. (B) *f*

VI. *arco s. p. ord. 1/4 tone s. p. ord. 1/4 tone s. p. ord. 1/4 tone s. p. ord.*
f p f pp f p f p f p

Ve. *arco 3 s. p. ord. s. p. ord. s. p. ord. s. p. ord. ord. p. ord. s. p.*
p f p f p f p f p f p f p f

Klav. *f*

Leod. →

2/4

Fl. *fp* *bisb. pp ppp*

Kl. (B) *ppp DOSS. mp ppp*

VI. *pizz. II. III. pp*

Ve. *harm. gliss. II. III. ppp* *pizz. II. III. mp*

Klav. *mp pp*

(Leod.)

Musical score for measures 247-250. The score is for Flute (Fl.), Clarinet in B-flat (Kl. (B)), Violin (VI.), Viola (Vc.), and Piano (Klav.).

- Fl.:** Measures 247-250. Dynamics: *p*, *pp*, *p*. Includes a trill marked "1/2 tone" and a "bish." (biscando) effect.
- Kl. (B):** Measures 247-250. Dynamics: *mp*, *ppp*. Includes triplets and a trill marked "1/2 tone".
- VI.:** Measures 247-250. Dynamics: *pp*, *p*. Includes fingering "III. IV." and "I. II.".
- Vc.:** Measures 247-250. Dynamics: *mp*. Includes fingering "III. IV." and "II.".
- Klav.:** Measures 247-250. Dynamics: *pp*, *p*, *ppp*. Includes triplets and a trill marked "1/2 tone".

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Musical score for measures 250-254. The score is for Flute (Fl.), Clarinet in B-flat (Kl. (B)), Violin (VI.), Viola (Vc.), and Piano (Klav.).

- Fl.:** Measures 250-254. Dynamics: *mp*, *pp*, *mf*, *p*, *ff*. Includes a trill marked "1/2 tone" and a "gliss." (glissando).
- Kl. (B):** Measures 250-254. Dynamics: *mp*, *mf*. Includes a trill marked "1/2 tone".
- VI.:** Measures 250-254. Dynamics: *pp*. Includes fingering "III. IV.".
- Vc.:** Measures 250-254. Dynamics: *pp*, *p*, *mf*, *p*, *ff*, *p*. Includes "arco" and "gliss." markings.
- Klav.:** Measures 250-254. Dynamics: *mp*, *ppp*, *pp*, *mf*. Includes triplets and "8^{ub}" (octave up) markings.

253

Fl. *bish. gliss.*
mf p fp fp fp fp fp

Kl. (B) *mf f*

VI. *arco s.p. ord. 1/4 tone s.p. ord. 1/4 tone s.p. ord. 1/4 tone s.p. ord. 1/4 tone*
f p f p f p f p

Vc. *s.p. ord. 3 p f p f p f p f p f p*

Klav. *ped. f*

257

Fl. *f p fp ff ppp*

Kl. (B) *ff*

VI. *s.p. ord. 1/4 tone s.p. ord. 1/4 tone*
f p f

Vc. *ord. 3 p f*
III. harm. gliss. IV. ff p

Klav. *mf f ff ppp*
gratter 1/2 tone

262

Fl. *mp ppp* *mf* *mf pp* *mf pp*

Kl. (B) *mf p sub.* *mf* *mf p* *mf* *mf*

VI. *pizz. III, IV.* *mp* *III, IV.* *mf*

Vc. *s.p.* *3* *ord.* *3* *s.p.* *ord.* *s.p.* *3* *ord.* *s.p.* *3* *ord.* *s.p.* *3* *ord.*

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

8va

8vb

265

Fl. *mf p*

Kl. (B) *mp pp sub.* *mp pp sub.* *p* *mf* *mf p sub.* *mp pp sub.*

VI. *II, III.* *mf*

Vc. *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Klav. *p* *mp* *p*

8va

8vb

Musical score for measures 268-272, featuring parts for Flute (Fl.), Clarinet (B) (Kl. (B)), Violin (VI.), Viola (Vc.), and Piano (Klav.).

Flute (Fl.): Measures 268-272. Dynamics: *mf*, *p*, *f*, *mf*, *ppp*, *mp*, *mp*. Performance instructions: *1/2 tone*, *tr*, *1/2 tone*, *1/4 tone*.

Clarinet (B) (Kl. (B)): Measures 268-272. Dynamics: *ppp*, *ppp*, *p*, *f*.

Violin (VI.): Measures 268-272. Dynamics: *mf*, *f*. Performance instructions: II, III, II, III, II, III.

Viola (Vc.): Measures 268-272. Dynamics: *ppp*, *mf*, *f*. Performance instructions: *ord. s. p.*, *ord.*, *s. p.*, *ord.*, *s. p.*, *ord. s. p.*.

Piano (Klav.): Measures 268-272. Dynamics: *ppp*, *p*, *pp*, *p*. Performance instructions: *8va*, *8vb*, *Ped.*, *3*.

Measures 272-276. Dynamics: *mp*, *pp*, *mf*, *p*, *mp*. Performance instructions: *tr*, *slöte*, *1/2 tone*, *1/2 tone*, *1/2 tone*, *1/4 tone*, *tr*, *5*, *pp*, *pp poss.*, *8va*, *8vb*, *Ped.*, *3*.

276

B. Fl. *pp* *f* *p* *vib.*

Kl. (B)

VI.

Vc. *f* *pp* *sul pont.* *1/4 tone* *sul tasto*

Klav. *f* *pp*

8va *8vb* *Red.*

279

B. Fl. *bisb. gliss.* *mf*

Kl. (B) *(tr)*

Vc. *IV.* *III.*

Klav. *p* *pp poss.*

8va *8vb* *Red.*