

chlor chlor & pommes mit adoleszenz

für ensemble

dauer ca. 10'

2011, niklas seidl

## besetzung:

1 flöte, auch piccolo  
1 oboe, auch mp3-player mit lautsprecherfunktion  
1 klarinetten in Bb, auch Eb-Klarinette und Bassklarinette  
1 fagott  
1 horn in f, um einen viertelton tiefer gestimmt  
1 trompete (in c notiert), auch mp3-player mit lautsprecherfunktion  
1 schlagwerkspieler:  
    1 pappkarton (kleiner umzugskarton, ca. 30 x 30 x 50 cm)  
    2 dünne metallplatten (ca 30 x 40 x 0.1 cm) liegend, eine mit kleiner metallkette o.ä. zum rasseln  
    1 holzplatte (ca 20 x 20 x 1 cm)  
    4 metallröhren unterschiedlicher tonhöhe (ca 10 cm und 1 - 2 cm durchmesser) aus dem sanitärbereich. möglichst wenig nachklang  
    1 backpapier auf schaumstoffunterlage  
    1 frischhaltefolie (ca 10 x 10 cm) die zwischen 2 breiten klemmen fixiert ist ( so dass man mit einer stricknadel Löcher reinmachen kann)  
    1 Stück rauher teppich (ca 15 x 15 cm)  
    2 verschieden große plastikschachteln (1 seite offen) ca 5 x 10 cm  
    1 fester plastikbecher (0,4 - 0,5 l)  
    1 plastiktüte (etwas dicker, vgl. nudelverpackung o.ä.)  
    2 stricknadeln  
    2 metallschlägel (wie triangelstab, nur ggf. länger)  
    harte, mittelharte und weiche schlägel  
1 midikeyboard mit 49 tasten, verbunden mit einem maxpatch, lokal verstärkt  
1 violinen  
1 viola  
1 violoncello, auch mp3-player mit lautsprecherfunktion  
1 kontrabass

die partitur ist klingend geschrieben.

Ausnahmen:

- die piccoloflöte klingt eine oktave höher
- das horn klingt einen viertelton tiefer
- das keyboard klingt je nach stimmung anders, die notation ist eine griffnotation
- der kontrabass klingt eine oktave tiefer (im violinschlüssel original)

## keyboard:

der keyboardspieler spielt ein midikeyboard mit 49 tasten, dass durch ein MAXpatch gesteuert wird. dieses MAXpatch kann verschiedenen stimmungssysteme auf die klaviatur legen und ist mit einem orgelklang und einem klaviersynthesizer versehen. der spieler schaltet die stimmungen und klangausgabe weiter, in dem er, wie in der partitur notiert, die taste des großen C drückt. das klangresultat soll örtlich von einem lautsprecher verstärkt werden.

## instrumentation:

1 flute, also piccolo  
1 oboe, also mp3-player with internal speaker  
1 clarinet in Bb, also Eb-clarinet and bassclarinet  
1 bassoon  
1 horn in f, tuned down a quartertone  
1 trumpet (in c), also mp3-player with internal speaker  
1 percussion player:  
    1 cardboardbox (ca. 30 x 30 x 50 cm)  
    2 thin metal sheets (ca 30 x 30 x 0.1 cm) horizontal, one with a little chain on it to rattle  
    1 woodsheet (ca 20 x 20 x 1 cm)  
    4 metal tubes of different pitches (ca. 10 cm und 1 - 2 cm ø), possibly dry resonance  
    1 baking paper  
    1 polythene sheet (ca 10 - 10 cm) fixated between two clips in order to make holes in the sheet with a knitting needle  
    1 piece rough carpet (ca 15 x 15 cm)  
    2 plastic boxes of different size (1 side open) ca 5 x 10 cm  
    1 plastik cup (0,4 - 0,5 l)  
    1 plastic bag (quite thick, like noodlepacking f.e.)  
    2 knitting needles  
    2 metal-mallets (for triangle)  
    hard, medium and soft mallets  
1 midikeyboard with 49 keys, connects to a laptop with maxpatch. amplified locally with one speaker  
1 violin  
1 viola  
1 cello, also mp3-player with internal speaker  
1 doublebass

the score is in C

exceptions:

- piccolo sounds one octave higher
- french horn sounds one quartertone lower
- keyboard sound is depending on the tuning of the patch, notation is the fingering
- doublebass sounds one octave lower (except in violinclef - original pitches)

## keyboard:

the keyboard player has a MIDI-keyboard with 49 keys. the keyboard is connected to a laptop via interface, where it is controlled by a maxpatch, that can put any tuning system on the keys. the performer changes between the presets by pressing the C2, when notated in the score. the sound is to be amplified locally by one speaker.

## zeichenerklärung

### allgemein:

das gesamte stück ist senza vibrato zu spielen  
wenn ein glissando keinen endton hat, gilt approx. das ende des glissandostriches



= takte mit aufgeteilten klammern: dei triole wird aufgeteilt in eine achteltriole und am Ende des Taktes weitere zwei. die Werte bleiben gleich, werden jedoch frei im Takt verteilt



= stopton. den Ton ohne dynamische oder artikulatorische Veränderungen unvermittelt anhalten.

### bläser:



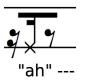
= nur Luft mit einem minimalen Tonanteil



= zwischen Luftgeräusch und Tonhöhe



= Klappengeräusche (immer nur die letzte Klappe des Griffes geräuschhaft niederdrücken)



= in das Instrument hineinsprechen  
(dabeizwischen hoch und tief der Stimmlage differenzieren)

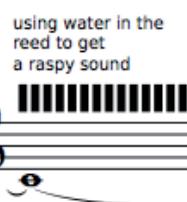


= multiphonics. die Griffen stammen aus den Büchern von mahnkopf/veale (oboe) und krassnitzer (Klarinette). entscheidend ist das Klangresultat (Dynamik, Klangfarbe) jeder Spieler kann sich einen eigenen Griff zurechtlegen.



flöte

= in die geschlossene Flöte ein und ausatmen



oboe

= mit soviel Wasser im Rohr spielen, dass der Ton von permanentem Rasseln und Blubbern unterbrochen wird. Dazu vorher einen Schluck Wasser in den Mund nehmen

R

= Rollton

Z

= Zahnton

### explanations

#### general:

the whole piece is to be played without vibrato  
when a glissando has no ending note, the line indicates the approx. pitch



= bars with divided tuplets: the triplet here is divided in one and later two triplet-eights.



bläser:



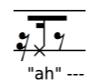
= only air with slight pitch



= mixture of airsound and pitch



= keyclicks



= sing into the instrument

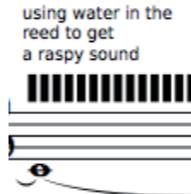


= multiphonics. die Griffen stammen aus den Büchern von veale/mahnkopf (oboe) und krassnitzer (german clarinet). however the player can find his own fingerings for multiphonics of the same quality (dynamic and register)



flöte

= breath in- and outwards through the closed flute



oboe

= playing with water in the reed to have a constant bubbling and distorting sound on the given pitch

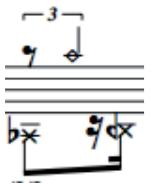
R

= rolling tone

Z

= teeth tone

klarinette



= obere rhombe gibt den blasrhythmus an (normaler tonansatz), die kreuze die zu greifenden töne. zusammen entsteht ein gemisch aus tonhöhen und luftgeräusch



= abstufungen von multiphonischen überblasen auf einem grundton

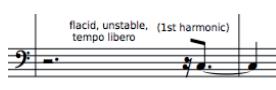
fagott



= slaptongue (ohne mundstück)

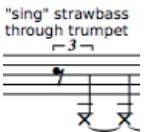


= frei wählbarer multiphonic mit angegebener tonhöhe als hörbaren teilton



trompete + horn (das horn ist für das gesamt stück einen viertelton tiefer gestimmt)

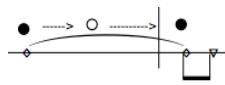
= spielen des grundtones (1 oktave unter der gewöhnlichen spielweise) durch sehr lockeren ansatz



= strohbass in das instrument singen



= splittones: über den noten ist der grundton und die über dem grundton zu spielenden obertöne angegeben

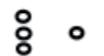


= nur luft durch das instrument blasen (übergang von geschlossenem harmon zu offenem (bzw. beim horn von gestopft nach offen). phrase endet mit einem slap

clarinet



= upper layer (on the a) indicates the rhythm of blowing (to produce normal pitches), the lower layer the keys to be pressed. the result is a mixture of keyclicks, airsound and pitches



= nuances of multiphonic overblowing on a given pitch

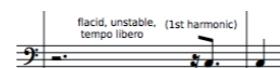
bassoon



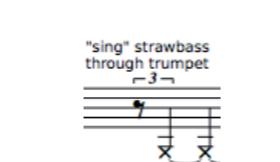
= slaptongue (without reed)



= free multiphonic with the given pitch as a main-note



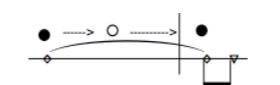
trumpet + french horn ( horn is tuned down a quartertone throughout the piece)



= sing straw-bass through instrument



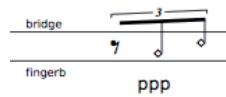
= splittones: on top of the pitches the fundamental and the concerned harmonics are notated



= blow air through the instrument (from closed to open harmon mute). phrase ends with a slap-tongue

## zeichenerklärung

streicher:



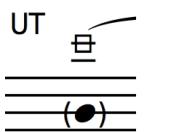
= notation gibt den tonumfang an, innerhalb dem gespielt werden soll



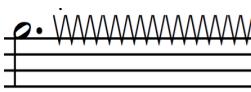
= flageolet, halbflageolet



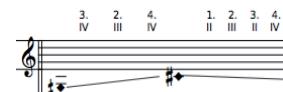
= extrem starker bogendruck



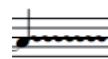
= 1. unterton: durch relativ starken bogendruck erklingt ca. eine oktave (bzw. gr.7) tiefer als der gegriffene ton. je nach instrument muss man mit bogengeschwindigkeit und bogendruck etwas experimentieren. je mehr man s.t. geht, umso schneller kommt der UT, jedoch klingt er klarer, desto näher am steg



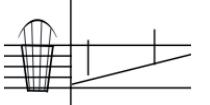
= sehr schnelles und großes vibrato (ca. ein ganztön) mit flageolet-druck. resultat ist ein rauschendes tongeflimmer



= quasi-tabulaturnotation. die tonhöhe gibt (halbgedrückt) die position des 1. fingers auf der IV. saite an. die angaben über den noten bestimmen, welcher finger auf welcher saite (halb) niedergedrückt wird, wobei die hand immer in der lage des angegebenen 1. fingers bestimmt wird. jeweils bei einer fingersatzangabe wird die saite kurz angespielt (alla punta)



= langsames und weites vibrato



= vertikales griffbrett: die notenlinien dienen als orientierung zwischen sattel (untere linie) und steg (obere linie). die notation ist graphisch und bestimmt nur den ort der aktion



= auf dem saitenhalter streichen, tonhöhe entspricht etwa der angegebenen tonhöhe



= saite IV neben das griffbrett ziehen und spielen, tonhöhe ca. einen ganztön höher

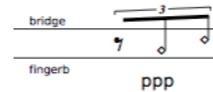


= saite mit der ganzen linken hand abdämpfen

1/2 press. = halber überdruck

## explanations

strings:



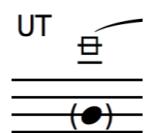
= notation gives the ambitus in which to play



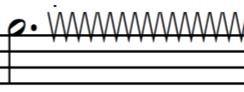
= harmonic pressure, half pressure



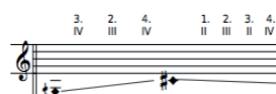
= heavy bow pressure



= 1st subtone: by controlled overpressure with the bow produce a pitch that sounds one octave (resp. major 7) below the notated pitch. works easier sul tasto but is clearer between ord. and sul pont.



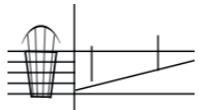
= very rapid and wide (ca. whole tone) vibrato with harmonic pressure sul pont. results a soffusing flicker



= quasi-tablature-notation. the given pitch indicates the position for the first finger on the lowest string. however the upper line shows which finger to press down on which string in the position (of the given 1st finger). the space-notation demands to play short notes for each fingering



= slow and wide vibrato



= vertical fingerboard: the outer lines show the endings of the fingerboards. the notation shows where to perform an action



= bow on the tailpiece. pitch corresponds approx. with the notated one



= pull 4th string next to fingerboard and play. pitch is about a wholotone higher than fingered



= dampen string with left hand

1/2 press.

= half bow-overpressure

 = 100

# chlor chlor & pommes mit adoleszenz

niklas seidl

4

PICCOLO  
flute ppp cresc. to m.14 Eb

oboe c# Eb

Eb-CLARINET  
clarinet ppp cresc. to m.14 Eb

bassoon

horn in F

trumpet practise-mute C: 5. 4. ppp

4  = 100

keyboard Set to 1 4 semit. p.o. Set to 2 4 semit. p.o.  
ppp

percussion metal-plate with plastic box (draw figures for sustain sound) ppp cresc. to f in bar 14

violin con sord. bridge play in cello-position fingerb ppp

viola con sord. bridge fingerb ppp

cello con sord. bridge fingerb ppp sul i pp

doublebass





*II*

fl

ob Eb

cl

bsn

*II*

hnr. f

trp C: 6.  
5.

senza sord.

trp mp

mf

key mp

Set to 4  
4 semit. p.o.

ff

perc

cardboardbox

ff (box can stick sometimes in order to be loud)

vln senza sord.

(bridge) fingerboard ff

vla

vlc senza sord. ff (d)

db

fl

ob

cl

bsn

16
ff

hnr

trp

16

key

perc

16 8

vln

vla

vc

db

21

fl

ob

cl

bsn

21

rude

f

hrn F

rude

f

trp

key

perc

vln

sul IV

p

ff

vla

f

ff

vlc

f

ff

(d)

db

fl

ob

cl

bsn

26

hrn f

trp

key

perc

vln

vla

vc

db

with metal-stick

30

fl ob cl bsn

30 hrn f trp

30 key

30 perc

vln vla vlc c.l.tr. db

This page contains ten staves of musical notation. The top section (measures 30-34) features woodwind instruments: flute (fl), oboe (ob), clarinet (cl), and bassoon (bsn). The middle section (measures 35-39) shows brass instruments: horn (hxn f) and trumpet (trp). The bottom section (measures 40-44) includes strings: violin (vln), viola (vla), cello (vc), double bass (db), and bassoon (c.l.tr.). Various rhythmic patterns, including sixteenth-note figures, are present throughout. Dynamic markings such as 'f' (fortissimo), 'z' (acciaccatura), and '5' (likely indicating a five-note group or pattern) are used. Measure numbers 30 through 44 are indicated above the staves.

8

 $\text{♩} = 70$ 

36

fl FLUTE

ob

cl

bsn

36

hnr

trp

*z*

*pp* (quasi gliss.)

fingering:

blowing rhythm(airtone), pitch comes only from fingering

without mouthpiece

*pp*

9

8

4

 $\text{♩} = 70$ 

9

4

36

key

perc

4 metaltubes with knitting-needles

*pp*

arco alla punta, touched lightly

normal position

3. IV. 2. III. 4. II. 1. III. 3. IV. 3. III. 1. IV. 2. II. 3. IV. 3. II. 3. IV. 2. II. 4. III. 1. IV. 2. II. 2. IV. 1. II. 4. III. 3. III. 2. IV.

36

vln

vla

vlc

db

arco alla punta, touched lightly

*pp*

arco alla punta

*pp*

loco

*pp*

 = 100

9

42

fl ff 5. 7. 6. 8va  
ob z  
cl ff 5 5 3  
bsn ff (gliss down) harsh  
hrn ff mp  
trp f f  
  
key ff  
  
perc II f metalsheet w. chain mf  
  
vln s.p. ff 3 bridge ord. 3 5 5 5  
vla s.p. ff 3 bridge fingerb 3 5 5 5  
vc ff 5 3 5 5 5  
db s.t., 1/2 press. pp 3 pp p



This musical score page contains two staves of music for orchestra and percussion. The top staff includes parts for flute (fl), oboe (ob), clarinet (cl), bassoon (bsn), horn (hrn), trumpet (trp), keyboard (key), and percussion (perc). The bottom staff includes parts for violin (vln), viola (vla), cello/violoncello (vc), and double bass (db). Measure 42 begins with dynamic ff for woodwind entries. The flute has grace notes (5, 7, 6) followed by a melodic line. The oboe and clarinet play eighth-note patterns. Bassoon has a dynamic ff. The trumpet enters with a dynamic f. Measure 43 continues with woodwind entries, including a glissando down for bassoon. The trumpet plays a sustained note with a dynamic mp. The keyboard part features a dynamic ff. The percussion part includes a instruction for a metal sheet with a chain. The violin and viola parts show fingerings for bridge and ord. bowing techniques. The cello and double bass parts provide harmonic support with sustained notes and rhythmic patterns.

10

 $\text{♩} = 90$ 

47

fl      speak into flute (cover mouthpiece), all keys closed, text incomprehensibly  
Ho lo lo ko bo lo lo ka ba ko lo lo lo  
mp

ob      PAUSE

BASSCLARINET

cl      8  
pp      soft

bsn      pp

47      flacid

trp      mf

Al les \_\_\_\_\_ schlabbert \_\_\_\_\_  
EB

c

 $\text{♩} = 90$ 

47

key      Set to 5  
6 semit. p.o.

perc      cardboardbox

vln      mp

vla      c.l.tr.

vc      sfz  
ord.

db      pp

47

perc      mp

vln      pp

vla      p

vc      pp

db      s.t., 1/2 press.

47

perc      mp

vln      con sord.  
arco

vla      p

vc      p

db      p

53

fl      mp

ob      pp

cl      mf

bsn      p

53

hrn F      ff

trp      ff

only air through instrument

mp

"sing" strawbass through trumpet

p

53

key

perc

woodsheet with small box

p

baking paper with fingernail

pp

53

vln

on the tailpiece: produce low pitch, prob. F1

pp

vla

vc

db

mp

mf

12

 $\text{♩} = 70$  $\text{♩} = 90$ 

fl  
ob  
cl  
bsn

**PICCOLO**

ppp  
harsh  
mp

59  
hrn f  
trp

flacid, unstable.  
(1st harmonic)  
mf

ff  
practise mute

$\text{♩} = 70$

59  
key  
Set to 6  
4.5 semit. p.o.

59  
perc  
baking sheet  
with plastic cup

$\text{♩} = 90$

59 8  
vln  
UT  
play the passage in the  
range between the interval  
(art. harmonic)

vla  
play the passage in the  
range between the interval  
senza sord.  
f  
s.p.

vic  
play the passage in the  
range between the interval  
(art. harmonic)  
f

db  
<> <>

 = 70

13

67

fl ob cl bsn

flute 4. 5.  
ppp

ob ord.....> ord. ff  
cl 5. pp mf

bsn 3. pp

67 hrm trp

straw-bass put on cup mute tape: PLAY harsh Bb 5. 4. C 6. 5.  
f PAUSE p PAUSE cup-mute B 3. 2. F# 5. 4. pp

key

Set to 7  
12 semit. p.o.

perc

cup on carpet pp

vln vla vlc db

metal-sord.  
metal-sord.  
on the tailpiece:  
produce low pitch,  
prob. F1  
mf



This page contains five staves of musical notation for orchestra and tape. The top staff includes parts for flute, oboe, clarinet, bassoon, and tape. The second staff includes parts for horn, trumpet, and tape. The third staff includes parts for keyboard and tape. The fourth staff includes parts for percussion and tape. The bottom staff includes parts for violin, viola, cello, double bass, and tape. The tape parts provide specific instructions for the tape operator, such as 'put on cup mute', 'taped: PLAY', 'Set to 7 12 semit. p.o.', and 'on the tailpiece: produce low pitch, prob. F1'. Performance instructions like 'straw-bass', 'harsh', 'f', 'PAUSE', 'p', 'PAUSE', 'cup-mute', 'Bb 5. 4.', 'C 6. 5.', 'B 3. 2.', 'F# 5. 4.', 'pp', 'metal-sord.', and 'mf' are also present. Measure numbers 67 are indicated at the start of each staff. A tempo marking of  = 70 is located at the top right. The page number 13 is at the top right.



88

15      4      6      3      4

**FLUTE**

fl

ob

cl

bsn

88

hrn

trp

key

perc

vln

vla

vlc

db

approx. rhythm  $\frac{3}{5}$   $\frac{3}{5}$

mf

approx. rhythm  $\frac{3}{5}$   $\frac{3}{5}$

mf

pp

mf

pp

pp

pp

mp

mf

15      4      6      3      4

$\text{16 note} = 80$

baking sheet with fingernail

with cup

mf

pp

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

d

g

mp

s.p.

d

g

mp

p

s.p.

p

o < p > sempre

96

fl

ob prepare water

cl

bsn

96

hnr

trp

5 4 9 4

pp

pp

pp

mf

key

perc

96

Set to 9  
4 semit. p.o.

96

vln

vla

vc

db

alla punta  
1. III. 4. IV. 2. I. II. 1. IV.  
2. III. 3. I. II. 1. IV. 2. III.

ord.

alla punta  
3. IV. 2. III. 4. IV. 1. III. 2. III. 3. IV. 1. IV. 2. II. 1. IV. 3. II.

pp

(1st finger sul IV)  
alla punta

loco

pp



18

ff

 $\text{♩} = 100$ 

**PICCOLO**

fl      mp      Eb

ob      5      mf

cl      6      5      6      3

bsn

ff      ff      tr      ff

3      6

ff

ff

trp      3      ff      >      >      >

if enough time  
for mute

(      )

5      f

**4**

ff

key

Set to 11  
4 semit. p.o.

ff

5

perc

ff

metalsheet  
with chain

ff

vln      6      7      5      6

IV

ff

ord.

III

ff

vla

ff

tape:

PLAY

3

vlc

PAUSE

ff

3

3

ff

3

3

ff

db

5

3

*II3*

fl

ob

cl

*ff* (gliss down)

*II3*

hrn F

trp

harmon mute

(closed)

p

*II3*

key

Set to 12  
12 semit. p.o.

*II3*

perc

(d)

*II38*

vln

vla

vlc

loco

f

db

20

 $\text{♩} = 46$  $\text{♩} = 100$ 

fl  
ob  
cl  
bsn

BASSCLARINET high toothtone

*p*

ff

lip-pizz.

120

hrn F  
trp

*p*

$\text{♩} = 46$

$\text{♩} = 100$

120

key

120

perc

make holes in the polythene-sheets  
plastic rustling

*pp*

120

vln

*p*

*p*

*>1/2 press>> ord.*

vla

*>1/2 press>> ord.*

vlc

db

(loco)

s.t.

*pp*

*pp*

*pp*

 = 125  
 $\frac{4}{4}$

129

78

Musical score for flute (fl), oboe (ob), clarinet (cl), and bassoon (bsn). The score consists of four staves. The flute staff shows eighth-note patterns with dynamic markings like  $p$ ,  $f$ , and  $\text{sempre}$ . The oboe staff has rests throughout. The clarinet staff features sixteenth-note patterns with various dynamics and performance instructions like  $p >$ ,  $< \times \times \diamond \times >$ , and  $\text{f} \text{ f} \text{ f} \text{ f}$ . The bassoon staff has rests throughout.

Musical score for horn (hrn) and trumpet (trp) at measure 129. The score shows two staves. The top staff for horn (hrn) has a clef, a key signature of one sharp, and a tempo marking of 129. The bottom staff for trumpet (trp) also has a clef and a key signature of one sharp. Both staves begin with a rest. The first measure consists of rests followed by dynamic markings: a plus sign (+) above the horn staff and a circled zero (0) with a dashed arrow pointing right below the trumpet staff. The second measure begins with a solid black circle (●) above the trumpet staff, followed by a dashed black circle (○) with a dashed arrow pointing right. The third measure starts with a solid black circle (●) above the trumpet staff.

78

$\frac{4}{4}$  = 125

129

4 metaltubes

p

mf

metal-sheet

Musical score for strings and double bass, page 129. The score includes parts for vln, vla, vlc, and db. The vln part features sixteenth-note patterns with various dynamics (p, mp, f, mf) and performance instructions like '3' and '5'. The vla part consists of eighth-note patterns. The vlc part shows sixteenth-note patterns with dynamics pp, p, and ord. The db part has sustained notes with dynamics pizz., arco, and f. The score is set in common time.

$\text{♩} = 70$

136

2 4

wait for the bombsound to end

fl

ob

cl

bsn

136

hrn F

trp

key

perc

vln

vla

vlc

db

$\text{♩} = 70$

(bomb-sound)

Set to 13  
12 semit. p.o.

pp

mf

ord.

pull string next to fingerboard,  
pitch should be around Db

UT -->

UT -->

on the tailpiece

mp

arco

mf

sul II

pp

MP

16th

pp

pp

p

MP

(d)

wait for the bombsound to end

**147**

**FLUTE**

**fl** pp

**ob** p

**CLARINET IN Bb**

**cl** pp

**bsn**

**hrn** F 9. 8. Bb 7. 6. practise mute H 5. 4. G 5. 4. Ab

**trp** pp

**key** p

**perc**

**vln** con sord. pp flaut. con sord. ppp

**vla**

**vlc** con sord. flaut. pp pizz.

**db**

**147**

**fl** mp

**ob** pp

**cl**

**bsn**

**hrn** f

**trp** ppp "oh"

**key** mp

**perc**

**vln** d g mp

**vla** d g mp

**vlc** string next to fingerboard, imitate pitch from tailpiece p

**db** arco

**147**

**fl** = 66

**ob**

**cl**

**bsn**

**hrn** F 9. 8. Bb 7. 6. practise mute H 5. 4. G 5. 4. Ab

**trp** pp

**key** p

**perc**

**vln** con sord. pp flaut. con sord. ppp

**vla**

**vlc** con sord. flaut. pp pizz.

**db**

**147**

**fl** = 80

**ob**

**cl**

**bsn**

**hrn** f

**trp** ppp "oh"

**key** mp

**perc**

**vln** d g mp

**vla** d g mp

**vlc** string next to fingerboard, imitate pitch from tailpiece p

**db** arco

**147**

**fl** = 66

**ob**

**cl**

**bsn**

**hrn** F 9. 8. Bb 7. 6. practise mute H 5. 4. G 5. 4. Ab

**trp** pp

**key** p

**perc**

**vln** con sord. pp flaut. con sord. ppp

**vla**

**vlc** con sord. flaut. pp pizz.

**db**

**147**

**fl** = 80

**ob**

**cl**

**bsn**

**hrn** f

**trp** ppp "oh"

**key** mp

**perc**

**vln** d g mp

**vla** d g mp

**vlc** string next to fingerboard, imitate pitch from tailpiece p

**db** arco

153

fl      pp

ob      mp

cl      mf

bsn      *approx. rhythm*

153

hrn F      p

trp      *approx. rhythm*

5      3      3      5

4

3

4

soft

C 6. 5.

pp

5

3

4

via sord.

key

Set to 14  
4 semit. p.o.

perc

vln

vla      senza sord.

vlc

db

(d)

mf

c.l.tr.

p

c.l.tr.

arco

string next to fingerboard, imitate pitch from tailpiece

mp

mf

mp

mp

arco

(loco)

*speak into flute (cover mouthpiece), all keys closed. text incomprehensible*

161

**fl**  $\text{♩} = 90$   
*mf*      *Ho lo lo lo ko bo lo lo ka ba ko lo lo lo*  
*mp*      *Ich bin ei - ne Brat wurst mit Pom mes rot weiß*  
*PLAY*      *Schran ke sa gen man che*  
*PAUSE*      *Al les \_\_\_\_\_ schlab bert \_\_\_\_\_*  
*tape:*      *z*  
*BASSCLARINET*

**ob**      *oo*  
*cl*      *ord.*  
*bsn*      *pp*  
*pp*

**161**  
**hrn**  $\text{♩} = 90$       *flacid*  
*mf*

**trp**      *sing into instrument*  
*"oh"*  
*p*

**key**      *pp*

**perc**      *cardboardbox*  
*p*  
*metalsheet with small box*  
*p*

*as 7th partial to ♫*

**vln**      *c.l.tr.*  
*too slow bow*  
*pp*

**vla**      *mp*  
*c.l.tr., m.s.p.*  
*p*

**vlc**      *1/2 press unstable*  
*p*  
*pp*  
*ord.*

**db**      *pp*

*>>1/2 press----> ord.*

**167**

**fl** **ob** **cl** **bsn** **hnr.** **trp** **key** **perc** **vln** **vla** **vlc** **db**

**flaut. (c.l.tr.)** **pp** **harsh** **mp** **mf** **z** **lip-vib.** **MF** **MP** **MP** **MP** **MP** **MP** **MP** **Set to 15  
2.5 semit. p.o.** **c.l.tr.** **pp** **m.s.t.** **mf** **senza sord.** **p** **c.l.tr.** **circle bow, vary speed independently** **p** **c.l.tr., permanent minimal up- and down-tremolo on the tip** **p** **c.l.tr. (along the fingerboard)** **p** **c.l.tr. circle bow, vary speed independently** **p**

**r** **o** **i** **n** **g**

**1 = 60**

**1.3.**

$\text{♩} = 50$

173

5      2      4       $12+3$       13      11

fl      ob      cl      bsn      hrm F      trp

173

MP      noble      p      echo      pp

5      2      4       $12+3$       13      11

key      perc

173

vln      vla      vlc      db

173

sfz      (d)      ord. fingering