

Benjamin Lang

PhD in Musical Composition

submitted December 2011

Composition Portfolio:

Compositional Explorations of Music-Parametric Interactions

I hereby declare that:

- (a) the thesis has been composed entirely by myself;
- (b) the work is my own, except where clearly indicated, and originated in the School of Arts, Culture and Environment/Edinburgh College of Art at the University of Edinburgh;
- (c) the work has not been submitted for any other degree or professional qualification.

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3rd December 2011

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VOL. 1

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SYMPHONY

(2008)

Orchester / Orchestra:

Piccoloflöte / piccolo

Flöte / flute

2 Oboen / 2 oboes

Klarinette in Es / E flat clarinet

Klarinette in B / B flat clarinet

2 Fagotte / 2 bassoons

2 Hörner / 2 French horns

2 Trompeten / 2 trumpets

Schlagwerk / percussion (1-2 players)

Streicher / Strings

Zeichenerklärung / key to symbols

Schlagwerk / Percussion



Gr. Trommel Schlägel / sponge-headed stick



Metallkopfschlägel / metal-headed sticks (1st movement)



Tam-Tam Schlägel / regular stick (Tam-Tam)



Hammer (Holz oder Kunststoff / wood or plastic)



gepolsterte Schlägel (typisch f. Gongs) / regular sticks (Gongs)



harte Schlägel / hard sticks (3rd movement)

Explanations:

The score is not in C. Instruments are notated at transposed pitch.

Air/Luft = produce air sounds only, no distinct tones at all
(directly) on the bridge = no distinct tone at all, just noise

A quotation from Mahler's „Song of the Earth“ starts in bar 91, the strings are marked “mit inniger Empfindung“ (engl.: 'with deep sentiment').

programme note

2011

SYMPHONY

(2008)

In my Symphony I explore the complex interaction of several compositional strategies. Whereas the organisation of the pitches is inspired by the colourful sonic world of spectral music, dynamics and form are based on a strictly structured framework.

In a central moment of the first movement a quotation from "Der Abschied" from the „Song of the Earth“ by Gustav Mahler is heard, surrounded by colourful textures - a tribute to Mahler who died in 1911, exactly 100 years ago.

The second movement is slow and is based upon a gesture from "Der Abschied". This gesture is slowed down and gradually opens the view into an enchanting soundscape. There is no obvious metrum that can be felt; it seems to be an endless moment. To contrast this, the third movement employs strong rhythmic textures such as a bongo solo accompanied by the orchestra. From time to time, the rhythmic material stops, allowing space for reminiscences of the floating second movement to return.

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Symphony

I

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$\text{♩} = 60$

Piccolo
fff *ppp* *mp*

Flute
ppp *ppp cresc.* *mp ppp*

Oboe 1
fff *ppp cresc.* *p* *ppp* *mp* *ppp*

Oboe 2
fff *ppp cresc.* *p* *ppp* *mp*

Clarinet in E♭
fff *ppp cresc.* *mp*

Clarinet in B♭
ppp *ppp cresc.* *mp ppp*

Bassoon 1
f sfz *ppp* *ppp cresc.* *p* *ppp*

Bassoon 2
ppp cresc. *pp* *pp* *mp*

Horn 1 in F
ppp cresc. *pp* *pp* *mp* *ppp*

Horn 2 in F
ppp cresc. *pp* *pp* *mp* *ppp*

Trumpet 1 in B♭
fff *ppp* *mp*

Trumpet 2 in B♭
fff *ppp* *mp*

Percussion
Bass Drum \square
f *mp*

Violin 1 div. a 2
ppp

Violin 2 div. a 2
ppp

Viola
ppp

Violoncello
ppp

Double Bass
f sfz *ppp* *mp dim.*

9

Picc. *flz.* *pp* *mf* *mf*

Fl. *flz.* *pp* *mf* *pp cresc.*

Ob. 1 *pp* *mf* *pp* *mf*

Ob. 2 *ppp* *pp* *mf* *pp* *mf*

E♭ Cl. *pp* *mf* *mf*

B♭ Cl. *pp cresc.*

Bsn. 1 *mf* *mf* *p cresc.*

Bsn. 2 *ppp* *flz.* *ppp* *cresc.* *p*

Hn. 1 *flz.* *mf* *pp cresc.*

Hn. 2 *flz.* *mf* *pp cresc.*

Tpt. 1 *flz.* *pp poss.* *pp* *mf* *pp cresc.* *mp*

Tpt. 2 *flz.* *pp poss.* *pp* *mf* *pp cresc.* *mp*

(B. Dr.) Perc. *mfpp*

Vin. 1 div. a 2 *cresc.* *mf* *mf*

Vin. 2 div. a 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *ppp* *cresc.*

16

Picc. *p cresc.* *fff*

Fl. *mp* *pp*

Ob. 1 *pp* *pp cresc.* 5

Ob. 2 *pp*

E♭ Cl. *p cresc.* *fff* *pp cresc.* 3 3

B♭ Cl. *mp* *pp cresc.* (b)

Bsn. 1 *fff*

Bsn. 2 *p cresc.* *fff*

Hn. 1 *p cresc.* *fff*

Hn. 2 *p cresc.* *fff*

Tpt. 1 *p cresc.* *fff*

Tpt. 2 *p cresc.* *fff*

(B. Dr.) Perc. *fff*

Vln. 1 *mp* *mf* *cresc.* *fff* arco

Vln. 2 *mp* *cresc.* *fff* arco

Vla. *mp* *cresc.* *fff* *pizz.* 3 *pp cresc.*

Vc. *p cresc.* *fff* *pizz. norm.* 3 *pp cresc.*

Db. *p cresc.* *fff* *pizz. norm.* 3 *pp cresc.*

20

Picc. *pp* *p cresc.*

Fl. *cresc.* *mp*

Ob. 1 *mp* *pp*

Ob. 2 *cresc.* *mp* *pp*

E♭ Cl. *mp*

B♭ Cl. *mp*

Bsn. 1 *pp* *p cresc.*

Hn. 1 *pp* *p cresc.*

Vln. 1 *pp* *p cresc.*

Vln. 2 *pp* *p cresc.*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Detailed description of the musical score: The score is for measures 20, 21, and 22. It features a woodwind and string ensemble. The Piccolo part has a melodic line starting on a whole note in measure 20, moving to a half note in measure 21, and a quarter note in measure 22. The Flute part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Oboe 1 part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Oboe 2 part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Clarinet in E-flat part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Clarinet in B-flat part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Bassoon 1 part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Horn 1 part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Violin 1 and 2 parts have a melodic line with slurs and accents, including triplets in measures 20 and 21. The Viola part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Violoncello part has a melodic line with slurs and accents, including triplets in measures 20 and 21. The Double Bass part has a melodic line with slurs and accents, including triplets in measures 20 and 21. Dynamics are indicated by *pp*, *p cresc.*, *mp*, and *p*.

23

Picc. *rit.* *a tempo*

Fl. *p* *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E♭ Cl. *pp* G. P.

B♭ Cl. *pp*

Bsn. 1

Hn. 1 G. P.

Vln. 1 *vib.* *p*

div. a 2 *vib.* *p*

Vln. 2 *vib.* *p*

div. a 2 G. P.

Vla. *(pizz.) pp cresc.*

Vc. *(pizz.) pp cresc.*

Db.

27

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.



30

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vla.

Vc.

f sfp — *mf*

f sfp — *f* — *f sfp*

mf cresc.

unis.

arco

cresc.

arco

cresc.

34

Picc. *f dim.* 7 7 7 7 7 7

Fl. *pp* *< mf >* *pp*

Ob. 1 *fff*

Ob. 2 *fff*

E♭ Cl. *fff* *f dim.* *pp*

B♭ Cl. *fff* *pp* *< mf >* *pp*

Bsn. 1 *mf cresc.* *ff*

Hn. 1 *ff* *ppp* *p*

Hn. 2 *ff* *ppp* *f* *p*

Tpt. 1 *fff* *f*

Tpt. 2 *fff* *f*

Perc. □ Tam-tam *fff* Glockenspiel (metal-head) *p* *f dim.* *pizz.*

Vln. 1 div. a 2 *fff* *ppp < mf > ppp* *f dim.* *pizz.* *mf dim.*

Vln. 2 div. a 2 *fff* *ppp < mf > ppp* *f dim.* *pizz.*

Vla. *fff* *ppp < mf > ppp* *f dim.* *pizz.* *mf cresc.* *ff poss.*

Vc. *fff* *ppp < mf > ppp* *f dim.* *pizz.* *mf cresc.* *ff poss.*

41

Picc. *pp poss.* *p* *f* *fff*

Ob. 1 *p* *f* *fff dim.*

Ob. 2 *p* *fff dim.*

E♭ Cl. *p* *fff*

B♭ Cl. *fff dim.*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Perc. (Glock.) *pp* *fff dim.*

Vln. 1 div. a 2 *p* *fff* arco

Vln. 2 div. a 2 *p* *fff* arco

Detailed description: This page of a musical score covers measures 41 to 45. The Piccolo part (measures 41-45) features a rhythmic pattern of eighth notes with a dynamic range from *pp poss.* to *fff*. The Oboe 1 part (measures 41-45) has a melodic line starting in measure 42, with dynamics *p*, *f*, and *fff dim.*. The Oboe 2 part (measures 41-45) is mostly silent, with a *p* dynamic in measure 44 and *fff dim.* in measure 45. The E♭ Clarinet part (measures 41-45) plays a rhythmic pattern of eighth notes with dynamics *p* and *fff*. The B♭ Clarinet part (measures 41-45) is mostly silent, with *fff dim.* in measure 45. The Horn 1 and Horn 2 parts (measures 41-45) are mostly silent, with *fff* dynamics in measure 45. The Trumpet 1 and Trumpet 2 parts (measures 41-45) are mostly silent, with *fff* dynamics in measure 45. The Percussion part (measures 41-45) features a Glockenspiel part with a rhythmic pattern of eighth notes and dynamics *pp* and *fff dim.*. The Violin 1 and Violin 2 parts (measures 41-45) play a rhythmic pattern of eighth notes with dynamics *p* and *fff*, and are marked *arco* in measure 45.

47

Pic. *f* *mf* *f*

Fl. *fff dim.* *mp* *f dim.* 11

Ob. 1 *mf* *f dim.* 9

Ob. 2 *mf* *f dim.*

E♭ Cl. *f* *mf* *f*

B♭ Cl. *mp* *f dim.* 5 5

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Perc. (Glock.) *f dim.* *mp* *f*

Vln. 1 div. a 2 *dim.* *mf* *f dim.* 3 3

Vln. 2 div. a 2 *dim.* *mf* *f dim.* 3 3

Vln. 2 div. a 2 *dim.* *mf* *f dim.*

Vln. 2 div. a 2 *dim.* *mf* *f dim.*

53

Picc. *f* *p*

Fl. *mp cresc.* *mp* *f* *p*

Ob. 1 *mp cresc.* *mp* *f* *p*

Ob. 2 *p cresc.* *mp* - - - -

E♭ Cl. *f* *3* Luft/Air <*f*>

B♭ Cl. *p* *cresc.* *mp* Luft/Air <*f*>

Hn. 1 Luft/Air flz. <*f*>

Hn. 2 Luft/Air flz. <*f*>

Tpt. 1 Luft/Air <*f*>

Tpt. 2 Luft/Air <*f*>

Perc. (Glock.) *f* *3*

Vln. 1 div. a 2 *p cresc.* *mp* directly on the bridge "*f*"

Vln. 2 div. a 2 *p cresc.* *mp* directly on the bridge "*f*"

Vln. 2 div. a 2 *p cresc.* *mp* ord. → s. p. → directly on the bridge "*f*"

Vln. 2 div. a 2 *p cresc.* *mp* ord. → s. p. → directly on the bridge "*f*"

Vla. ord. → s. p. → directly on the bridge "*f*"

Vc. directly on the bridge "*f*"

59 Luft/Air

Picc. *<f>* *"f"*

Fl. *<f>* *"f"* *mp* *pp* *p*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

E♭ Cl. *<f>* *"f"* *mp* *pp* *p*

B♭ Cl. *<f>* *"f"* *mp* *pp* *p*

Hn. 1 *<f>* *"f"* flz.

Hn. 2 *<f>* *"f"* flz.

Tpt. 1 *<f>* *"f"* flz.

Tpt. 2 *<f>* *"f"* flz.

Perc. (Glock.)

Vln. 1 div. a 2 *pp* *mp* *p poss.*

Vln. 2 div. a 2 *p poss.*

Vla. *p poss.*

Vc. *p poss.*

66

Picc. *pp* *pp* *pp* *pp* *pp*

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

Ob. 1 *mp* *p* *mf* *p* *pp*

Ob. 2 *pp* *pp* *pp* *pp* *pp*

Es Cl. *pp* *mp* *p* *mf* *p* *pp*

Bb Cl. *pp* *mp* *p* *mf* *p* *pp*

Bsn. 1 *mf* *p*

Bsn. 2 *pp* *pp* *pp* *pp* *pp*

Hn. 1 *mp* *p* *mf* *p*

Hn. 2 *mp* *p* *mf* *p*

Tpt. 1 *pp* *pp* *pp* *pp* *pp*

Tpt. 2 *pp* *pp* *pp* *pp* *pp*

Perc. (Glock.)

Vln. 1 div. a 2 *cresc.*

Vln. 2 div. a 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *arco*

p cresc.

72

This page of a musical score, numbered 72, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), E♭ Clarinet (Eb Cl.), B♭ Clarinet (Bb Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section consists of Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The percussion part (Perc.) includes a Glockenspiel (Glock.). The string section (Vln. 1 div. a 2, Vln. 2 div. a 2, Vla., Vc., and Db.) provides a harmonic foundation. The score is marked with dynamics such as *f cresc.*, *fff*, *mf*, *dim.*, and *ppp*. It also includes performance instructions like *4:3* and *5*, and various articulation marks.

79

Picc. *pp* 6

Bsn. 1 *ppp* *pp* 7

Bsn. 2 *ppp* *pp* 3

(Glock.) Perc. 3 5 5

Vln. 1 div. a 2 *ppp* *ppp* 5

Vln. 2 div. a 2 *ppp* *ppp*

Vla. *ppp* pizz. *p*

Vc. *ppp* pizz. *p*

Db. *ppp* pizz. + *p*

Detailed description: This page of a musical score covers measures 79 to 84. The instruments are Piccolo, Bsn. 1, Bsn. 2, Percussion (Glock.), Vln. 1 div. a 2, Vln. 2 div. a 2, Vla., Vc., and Db. The Piccolo part starts at measure 79 with a *pp* dynamic and a sixteenth-note triplet (marked '6'). Bsn. 1 and 2 play *ppp* and *pp* dynamics respectively, with Bsn. 1 having a seven-note triplet (marked '7') and Bsn. 2 having a three-note triplet (marked '3'). The Percussion part features a Glockenspiel with eighth-note triplets (marked '3') and sixteenth-note quintuplets (marked '5'). The strings (Vln. 1 & 2, Vla., Vc., and Db.) play *ppp* dynamics, with the Vla. and Vc. parts transitioning to *pizz.* and *p* dynamics in measures 83 and 84. The Db. part also transitions to *pizz.* and *p* dynamics.

♩ = ca. 90
Luft/Air

86

Picc. *p* *f* *p* *f* *p* *f* *p*

Fl. *p* *f* *p* *f* *p* *f* *p*

Es Cl. *p* *f* *p*

B♭ Cl. *p* *f* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 1 Luft/Air ord. "f" *pp* Luft/Air *p* *f* *p*

Hn. 2 Luft/Air ord. "f" *pp* Luft/Air *p* *f* *p*

Tpt. 1 *p* *f* *p* *f* *p* *f* *p*

Tpt. 2 *p* *f* *p* *f* *p* *f* *p*

Vln. 1 unis. on the bridge *p* *pp* *pp* *molto sul pont. ord.* mit inniger Empfindung *pp*

Vln. 2 unis. on the bridge *p* *pp* *ord.*

Vla. arco *ppp* *pp* *molto sul pont. ord.* *pp* *ord.*

Vc. arco *pp* *pp* *molto sul pont. ord.* pizz. *pp* arco *pp*

Db. arco *pp* *pp* *molto sul pont. ord.* pizz. *pp*

96

pp

p

4:3

pp

4:3

pp

pp

pp

(Glock.)

mp

4:3

5:3

pp

arco

pp

Detailed description: This page of a musical score covers measures 96 through 99. The instrumentation includes Eb Clarinet, Bb Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Percussion (Glockenspiel), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). It includes articulation marks like accents and slurs, and specific performance instructions like 'arco' for the double bass. Rhythmic markings of 4:3 and 5:3 are present, likely indicating fingerings or bowings. The music is written in a key with one flat and a common time signature.

102

This page of a musical score, numbered 102, features a variety of instruments. The woodwind section includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E♭ Cl.), Bassoon 1 (B♭ Cl.), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Percussion (Perc.) part includes a Glockenspiel (Glock.). The score is written in a key with one sharp (F#) and a 4/4 time signature. It begins with a *pp* dynamic and includes several *ppp* passages. Rhythmic markings such as *4:3* and *5:3* are present. The piece concludes with a *pizz.* instruction for the double bass and a *ppp* dynamic for the cello.

114

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. (Tam-tam) Tubular Bells

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vc.

10

5

5

fff

5

fff

7

9

7

9

7

gliss.

gliss.

gliss.

gliss.

gliss.

116

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. (Tub. Bells)

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vc.

10

6

6

5

7

5

9

5

5

5

5

7

7

9

7

7

9

7

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

118

Fl. 10 10 5" 6 *ppp*

Ob. 1 6 7 *ppp*

Ob. 2 6 G. P.

E♭ Cl. 7 5 7 5 *ppp*

B♭ Cl. *ppp*

Bsn. 1 5 5

Bsn. 2

Hn. 1 5"

Hn. 2

Tpt. 1 7 G. P.

Tpt. 2

Perc. (Tub. Bells) 7

Vln. 1 div. a 2 *gliss.* *ppp* Sul G sul tasto *gliss.*

Vln. 2 div. a 2 *gliss.* *ppp* Sul G sul tasto *gliss.*

Vla. *gliss.* *ppp* Sul G sul tasto *gliss.*

Vc. *gliss.* *ppp* Sul G sul tasto *gliss.*

G. P.

121

Picc. *fff*

Fl. *fff* 6 10

Ob. 1 *fff* 5

Ob. 2 *ppp* *fff* 5

Es Cl. 5 6 7 *fff* 7

B♭ Cl. 7 5 3 *fff* 6

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *ppp* 6 *fff*

Tpt. 2 *ppp* 5 *fff* 3

Perc. (Tub. Bells) *ppp* *fff*

Vln. 1 unis. *gliss.* *fff* sul pont. (♩) (♩)

Vln. 2 unis. *gliss.* *fff* sul pont. *gliss.*

Vln. 2 div. a 2 unis. *gliss.* *fff* sul pont.

Vla. unis. *gliss.* *fff* sul pont. *gliss.*

Vc. unis. *fff* sul pont.

Db. *fff* arco sul pont.

fff

124

This page of a musical score, numbered 124, features a variety of instruments. The woodwind section includes Piccolo, Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), E♭ Clarinet (Es Cl.), B♭ Clarinet (Bb Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section consists of Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The percussion part is labeled "(Tub. Bells)". The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two measures. The Flute and Oboe 1 parts feature prominent passages with *fff* dynamics and a tempo marking of 10. The Clarinet and Bassoon parts also have complex rhythmic patterns with markings like 6, 7, 8, and 9. The string section is characterized by extensive glissando passages, with some notes marked with a *gliss.* and a circled *o* or *b* symbol. The Percussion part provides a steady accompaniment with tubular bells.

126

Picc. *fff*

Fl. *ppp* *fff*

Ob. 1 *ppp* *fff*

Ob. 2 *fff*

E♭ Cl. *ppp* *fff*

B♭ Cl. *fff*

Bsn. 1 *ppp* *fff*

Bsn. 2 *fff*

Hn. 1 *fff* *ppp* *fff*

Hn. 2 *fff* *fff*

Tpt. 1 *fff* *fff*

Tpt. 2 *fff* *fff*

Perc. Bass Drum *fff* *fff*

Vln. 1 div. a 2 *fff* *ord.* *fff*

Vln. 2 div. a 2 *fff* *ord.* *ppp* *fff*

Vla. *ord.* *ppp* *fff*

Vc. *fff* *ord.* *fff*

Db. *fff* *ord.* *ppp*

132

Picc. *fff* *ppp*

Fl. *fff*

Ob. 1 *fff*

Ob. 2 *fff*

E♭ Cl. *fff*

B♭ Cl. *fff* *ppp*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff* *ppp*

Tpt. 2 *fff*

Perc. (B. Dr.) *fff*

Vin. 1 *unis.*

Vin. 2 *fff*

Vla. *fff*

Vc. *fff* *ppp*

Db. *fff* *ppp*

II

♩ = 40

Piccolo

Flute

Oboe 1

Oboe 2

Clarinet in Eb

Clarinet in Bb

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in Bb

Trumpet 2 in Bb

Percussion

Violin 1 div. a 2

Violin 2 div. a 2

Viola

Violoncello

Double Bass

pp

pp

pp

pp poss.

pp poss.

ppp

ppp

ppp

pp

pp

pp

pp

ppp — *p*

Solo

ppp

12

Picc. *ppp*

Fl. *ppp*

Ob. 1 Solo *ppp* *p* 3 (b) 3

Ob. 2 *ppp*

E♭ Cl. *ppp*

B♭ Cl. Solo *p*

Bsn. 1

Bsn. 2

Hn. 1 *p* *pp poss.*

Hn. 2 Solo *ppp* *p*

Tpt. 1 Solo *ppp* *p* *pp poss.*

Tpt. 2 *pp poss.*

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vc. *pp*

Db. *pp*

22

Picc.

Fl.

Ob. 1
pp poss.

Ob. 2
(h)

E♭ Cl.
Solo
pp *mp*

B♭ Cl.
3 (h) *cresc.* 5 (h) 2 3

Bsn. 1
Solo
ppp *mp* *cresc.* 3

Bsn. 2

Hn. 1

Hn. 2
pp poss.

Tpt. 1

Tpt. 2

Vln. 1
div. a 2
p *cresc.* (h)

Vln. 2
div. a 2
p *cresc.* (h)
cresc.
cresc.

Vla.
p cresc. 3 (h) 5 (h)

Vc.
pizz. *cresc.*

Db.
pp *cresc.*

27

Picc. *fff* 3

Fl. *fff* 3

Ob. 1 *fff* 3

Ob. 2 *fff* 3

E♭ Cl. *f* *cresc.* *fff* 3

B♭ Cl. *f* *fff* 3

Bsn. 1 *f* *f cresc.* *fff* 3

Bsn. 2 *f* *f cresc.* *fff* 3

Hn. 1 *f* *cresc.* *fff* 3

Hn. 2 *f* *cresc.* *fff* 3

Tpt. 1 *f* *cresc.* *fff* 3

Tpt. 2 *f* *cresc.* *fff* 3

Perc. Gongs (↑) *fff*

Vln. 1 div. a 2 *f* *fff* 3

Vln. 2 div. a 2 *f* *fff* 3

Vla. *f* *fff* 3

Vc. *f* *fff* 3

Db. *f* *arco* *fff* 3 *dim. pizz.* *f*

33

Picc.

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

(Gongs)

Perc.

Vln. 1
div. a 2

Vln. 2
div. a 2

Vla.

Vc.

Db.

f dim.

mf dim.

p

Solo

p

Solo

p

Solo

p

Solo

p

Solo

p

Solo

p

Solo

p

vib.

p

arco

p

42

Picc. *cresc.* *f* *mp* *mf* *p*
 Fl. *cresc.*
 Ob. 1 *cresc.*
 Ob. 2 *cresc.*
 Es Cl. *p cresc.* *f* *mp* *mf* *p*
 Bb Cl. *p cresc.* *f* *mp* *mf* *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 *p*
 Hn. 2 *p*
 Tpt. 1 *cresc.* *f* *mp* *mf* *mp* *p*
 Tpt. 2 *cresc.* *f* *mp* *mf* *mp* *p*
 Perc. (Gongs) *pp*
 Vln. 1 div. a 2 *cresc.* *f* *mp* *mf* *p*
 Vln. 2 div. a 2 *cresc.* *f* *mp* *mf* *p*
 Vla. *cresc.* *f* *mp* *mf* *p*
 Vc. *cresc.* *f dim.* *p*
 Db. *cresc.* *pizz.* *mf cresc.* *f dim.*

48

Picc.

Fl.

Ob. 1

E♭ Cl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. 1
div. a 2

Vln. 2
div. a 2

Vla.

Vc.

Db.

pp

cresc.

mf

pp cresc.

mf

cresc.

mf

pp cresc.

mf

pp

cresc.

mf

pp

cresc.

mf

(b)

III

♩ = 120

Piccolo

Flute

Oboe 1

Oboe 2

Clarinet in Eb

Clarinet in Bb

Bassoon 1
fff dim. *ppp*

Bassoon 2
fff dim. *ppp*

Horn 1 in F
fff dim. *ppp*

Horn 2 in F
fff dim. *ppp*

Trumpet 1 in Bb

Trumpet 2 in Bb

Percussion
Bass Drum □
fff dim. *ppp*

Violin 1
col legno battuto
p

Violin 2
col legno battuto
p

Viola
col legno battuto
p

Violoncello
fff dim. *ppp*

Double Bass
fff dim. *p*

This page of a musical score, numbered 34, contains ten staves for various instruments. The score is written in 2/4 time and features a variety of dynamics and articulations. The instruments and their parts are as follows:

- Picc.** (Piccolo): Starts with a *fff* dynamic, followed by rests, and ends with a *fff* dynamic.
- B♭ Cl.** (B♭ Clarinet): Starts with a *fff* dynamic, followed by rests, and ends with a *fff* dynamic.
- Bsn. 1** (Bassoon 1): Starts with a *fff* dynamic, then *fff dim.*, followed by a series of notes with a slur, and ends with a *fff* dynamic. A *ppp* dynamic is also indicated.
- Bsn. 2** (Bassoon 2): Starts with a *fff* dynamic, then *fff dim.*, followed by a series of notes with a slur, and ends with a *fff* dynamic. A *ppp* dynamic is also indicated.
- Hn. 1** (Horn 1): Starts with a *fff dim.* dynamic, followed by a series of notes with a slur, and ends with a *ppp* dynamic.
- Hn. 2** (Horn 2): Starts with a *fff dim.* dynamic, followed by a series of notes with a slur, and ends with a *ppp* dynamic.
- Perc.** (B. Dr.): Starts with a *fff* dynamic, then *dim.*, followed by a series of notes with a slur, and ends with a *fff* dynamic. A *ppp* dynamic is also indicated.
- Vln. 1** (Violin 1): Starts with a *mp* dynamic, followed by a series of notes with a slur, and ends with a *ppp* dynamic.
- Vln. 2** (Violin 2): Starts with a *mp* dynamic, followed by a series of notes with a slur, and ends with a *ppp* dynamic.
- Vla.** (Viola): Starts with a *mp* dynamic, followed by a series of notes with a slur, and ends with a *ppp* dynamic.
- Vc.** (Violoncello): Starts with a *fff* dynamic, then *fff*, *f*, *mf*, *p*, *ppp*, and ends with a *fff* dynamic.
- Db.** (Double Bass): Starts with a *fff* dynamic, then *fff*, *f*, *mf*, *p*, *ppp*, and ends with a *fff* dynamic.

17

Picc. *fff*

Fl. *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Bs. Cl. *fff*

Bsn. 1 *fff dim.* *ppp* *fff*

Bsn. 2 *fff dim.* *ppp* *fff*

Hn. 1 *fff dim.* *ppp* *fff*

Hn. 2 *fff dim.* *ppp* *fff*

Tpt. 1 *fff*

Perc. (B. Dr.) *dim.* *ppp* *fff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Ve. *dim.* *ppp* *fff* *mf* *col legno battuto*

Db. *dim.* *p* *fff* *pp*

26

Bsn. 1 *fff*

Bsn. 2 *fff*

Perc. (B. Dr.) *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

pp

36

Picc. *mp*

Fl. *mp*

Eb Cl. *mp*

Bb Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

44

Picc. *mf*

Fl. *mf*

E♭ Cl. *mf*

B♭ Cl. *mf*

Bsn. 1 *mp* *fff* *mf*

Bsn. 2 *mp* *fff*

Hn. 1 *mp* *fff*

Hn. 2 *mp* *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

(B. Dr.) Perc. *fff* *fff*

Vln. 1 div. a 2 *f* *pizz.* *col legno batt.*

Vln. 2 div. a 2 *f* *pizz.* *col legno batt.*

Vla. *f* *pizz.* *col legno batt.* *mf*

Vc. *f* *pizz.* *mf*

Db. *fff* *f* *mf*

54

Picc. *fff*

Fl. *fff*

Ob. 1 *fff*

Ob. 2 *fff*

E♭ Cl. *fff*

B♭ Cl. *fff*

Bsn. 1 *fff* *mf* *fff*

Bsn. 2 *fff* *mf* *fff*

Hn. 1 *fff* *fff* *fff*

Hn. 2 *fff* *fff* *fff*

Tpt. 1 *fff* *fff* *fff*

Tpt. 2 *fff* *fff* *fff*

Perc. Temple Blocks Bongos *fff* *mp* *fff* *mp*

Vln. 1 div. a 2 *f* *mp* *mf*
con crini batt. *arco* *con crini batt.*

Vln. 2 div. a 2 *f* *mp* *mf*
con crini batt. *arco* *con crini batt.*

Vla. *f* *mp* *mf*
con crini batt. *arco* *con crini batt.*

Vc. *f* *mp* *mf*
con crini batt. *arco* *con crini batt.*

Db. *f* *mp* *mf*
con crini batt. *arco* *con crini batt.*

64

Picc. *mp* *mf* *f* *mf*

Fl. *mp* *mf* *f* *mf*

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

E♭ Cl. *mp* *mf* *f*

B♭ Cl. *mp* *mf* *f* *f* *mf*

Bsn. 1 *fff* *f* *fp* *ff* *fff*

Bsn. 2 *fff* *f* *fp* *ff* *fff*

Hn. 1 *f* *fp* *ff* *fff*

Hn. 2 *f* *fp* *ff* *fff*

Tpt. 1 *fff* *f* *fp* *ff* *fff*

Tpt. 2 *fff* *f* *fp* *ff* *fff*

(Temp. Bl.)
Perc. (Bong.) *mf* *f* *fff* *mf* *fff* *f*

Vln. 1 div. a 2 *f* *mp* arco

Vln. 2 div. a 2 *f* *mp* arco

Vla. *f* *mp* arco

Vc. *f* *mp* arco

Db. *f* *mp*

75

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Es Cl. *f*

Bs Cl. *f*

Bsn. 1 *f* *fff* *f* *fff*

Bsn. 2 *f* *fff* *f* *fff*

Hn. 1 *f* *fff*

Hn. 2 *f* *fff*

Tpt. 1 *f* *fff* *fff*

Tpt. 2 *f* *fff* *fff*

(Temp. Bl.) Perc. *fff* *f* *fff*

(Bong.)

Vln. 1 div. a 2 *f* pizz. *f*

Vln. 2 div. a 2 *f* pizz. *f*

Vla. *f* pizz. *f*

Vc. *f* pizz. *f*

Db. *f* pizz. *f*

86

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

E♭ Cl. *f*

B♭ Cl. *f*

Bsn. 1 *f* *fp* *f* *fff*

Bsn. 2 *f* *fp* *f* *fff*

Hn. 1 *f* *fp* *f* *fff*

Hn. 2 *f* *fp* *f* *fff*

Tpt. 1 *f* *fp* *f* *fff*

Tpt. 2 *f* *fp* *f* *fff*

(Temp. Bl.) *f* *fff* *mp*

Perc. (Bong.)

Vln. 1 *p* arco

Vln. 2 *p* arco

Vla. *p* arco

Vc. *p* arco

Db. *p*

106

Picc. *fff*

Fl. *fff* *f* *5* *3* *cresc.* *5*

Ob. 1 *fff* *f* *5* *cresc.*

Ob. 2 *fff* *f* *3* *3* *cresc.*

E♭ Cl. *fff* *f* *5* *cresc.*

B♭ Cl. *f* *3* *3* *cresc.*

Bsn. 1 *fff* *f* *5* *cresc.*

Bsn. 2 *fff* *fff* *f* *7* *cresc.*

Hn. 1 *fff* *f* *ff* *3* *fp*

Hn. 2 *fff* *f* *ff* *3* *fp*

Tpt. 1 *f* *ff* *3* *fp*

Tpt. 2 *f* *ff* *3* *fp*

Perc. (Temp. Bl.) *fff* (Bong.) *f* *3* *3* *3*

Vln. 1 *arco* *fff* *arco* *legno et crini batt.* *f*

Vln. 2 *fff* *arco* *legno et crini batt.* *f* *5* *5* *5* *5* *5*

Vla. *fff* *arco* *legno et crini batt.* *f* *3* *3* *3* *3* *3*

Vc. *fff* *arco* *(arco)* *fff* *(arco)*

Db. *fff* *(h)* *fff* *(arco)* *fff*

116

Picc. *fff* *p* *p*

Fl. *fff*

Ob. 1 *fff*

Ob. 2 *fff* *p* *p*

Es Cl. *p*

Bs Cl.

Bsn. 1 *fff* *p*

Bsn. 2 *fff* *p*

Hn. 1 *ff* *fff*

Hn. 2 *ff* *fff*

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Perc. Tam-tam *fff* Glockenspiel *p*

Vln. 1 div. a 2 arco *pizz.* *p*

Vln. 2 arco *pizz.* *p*

Vla. div. a 2 *pizz.* *p* *pizz.* *p*

Vc. *pizz.* *p* *pizz.* *p*

Db. *pizz.* *p* *pizz.* *p*

Picc. *fff* *fff*

Fl. *fff* *fff*

Ob. 1 *p* *fff* *fff*

Ob. 2 *fff* *fff*

E♭ Cl. *p* *fff* *fff*

B♭ Cl. *fff*

Bsn. 1 *fff* *p* *fff*

Bsn. 2 *fff* *fff*

Hn. 1 *fff* *fff*

Hn. 2 *fff* *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Perc. Tubular Bells *7* Glock. *7* Tub. Bells *7* Glock. *7* Tub. Bells *7* Glock. *7*
 Temple Blocks *3*
 Bongos *5*

Vln. 1 *arco sul pont.* *fff* *pizz.* *arco*

Vln. 2 *arco sul pont.* *fff* *pizz.* *arco*

Vla. *unis.* *p* *arco sul pont.* *fff* *pizz.* *p* *arco* *fff*

Vc. *p* *arco sul pont.* *fff* *pizz.* *p* *arco* *fff*

Db. *fff* *fff*

133

Picc. *ff*

Fl. *ff*

Ob. 1 *ff* (trill)

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. *ff*

Bsn. 1 *fff* *p* *fff*

Bsn. 2 *p* *fff* *fff*

Hn. 1 *fff* *fff* *ff*

Hn. 2 *fff* *fff* *ff*

Tpt. 1 *fff* *ff*

Tpt. 2 *fff* *ff*

Tub. Bells 7 Glock.

Perc. (Bong.) *fff* 6 3 6

Vln. 1 *pizz.* *p* *fff* *arco* *ff*

Vln. 2 *pizz.* *fff* *arco* *ff*

Vla. *pizz.* *fff* *arco* *ff* *p*

Vc. *pizz.* *fff* *arco* *ff*

Db. *pizz.* *fff* *p* *fff*

139

Picc.

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. (Bong.)

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vc.

Db.

155

Picc.

Fl.

Ob. 1

Ob. 2

Es Cl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

(Bong.)

Perc.

Vln. 1
div. a 2

Vln. 2
div. a 2

Vla.

Vc.

Db.

sfz

ff

3

5

5:3

(h)

159

Picc.

Fl.

Ob. 1

Ob. 2

Es Cl.

Bs Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

(Bong.) Perc.

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vc.

Db.

arco
ricochet
f *p*
arco
ricochet
f *p*
arco
ricochet
f *p*
arco
ricochet
f *p*
arco
espressivo
pp

164

Fl. *pp poss.*

E♭ Cl. *pp poss.* *Solo espressivo pp*

B♭ Cl. *pp poss.* *Solo espressivo pp*

Bsn. 1 *Solo espressivo pp* *pp poss.* *Solo espressivo pp*

Bsn. 2 *pp poss.*

Hn. 1 *pp poss.* *Solo espressivo pp*

Hn. 2 *pp poss.*

Tpt. 1 *pp poss.*

Tpt. 2 *pp poss.*

Vln. 1 div. a 2 *pizz. pp* *col legno batt. p*

Vln. 2 div. a 2 *pizz. pp* *col legno batt. p*

Vla. *(pizz.) pp* *col legno batt. p*

Vc. *(pizz.) p* *(pizz.) pp* *col legno batt. p*

Db. *(h)* *3*

173

Picc. *Solo espressivo* *pp*

Fl. *Solo espressivo* *pp*

Ob. 1 *Solo espressivo* *pp*

Ob. 2 *Solo espressivo* *pp*

E♭ Cl. *pp*

B♭ Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp poss.*

Hn. 2 *pp poss.*

Tpt. 1 *pp poss.* *Solo espressivo* *pp*

Tpt. 2 *pp poss.* *pp poss.*

Perc. Gongs (↑) *pp*

Vln. 1 div. a 2 *pizz.* *pp* (pizz.) *pp* 3

Vln. 2 div. a 2 *pizz.* *pp* (pizz.) *pp* 3

Vla. *pizz.* *pp* (pizz.) *pp* 3

Vc. *pizz.* *pp* (pizz.) *pp* 3 arco div. *p*

Db. *pp* *p*

182

Fl. *pp poss.* < *p*

E♭ Cl. *pp poss.* < *p*

B♭ Cl. *pp poss.* < *p*

Bsn. 1 *pp poss.* < *p*

Bsn. 2 *pp poss.* < *p*

Hn. 1 *pp poss.* < *p*

Hn. 2 *pp poss.* < *p*

Perc. (Gongs) *pp poss.* < *p*

Vln. 1 div. a 2 *con sordino* *pp poss.* < *p*

Vln. 2 div. a 2 *con sordino* *pp poss.* < *p*

Vla. *con sordino* *pp poss.* < *p*

Vc. *pp poss.* < *p*

Db. *pp poss.* < *p*

Detailed description: This page of a musical score covers measures 182 to 185. The woodwind section includes Flute, E-flat Clarinet, B-flat Clarinet, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The percussion part features Gongs with triplet and quintuplet patterns. The string section consists of Violin 1 (divided into two parts), Violin 2 (divided into two parts), Viola, Violoncello, and Double Bass. All string parts are marked 'con sordino' (with mutes). The dynamic markings for all instruments are *pp poss.* (pianissimo possible) leading to *p* (piano) over the course of the measures.

193

Fl. *p*

E♭ Cl. *p*

B♭ Cl. *p*

Bsn. 1 *p*

Hn. 1 *pp poss.* *p*

Hn. 2 *pp poss.* *p*

Tpt. 1 *pp poss.* *p*

Tpt. 2 *pp poss.* *p*

Perc. (Gongs)

Vin. 1 div. a 2 *pp poss.* *p*

Vin. 2 div. a 2 *pp poss.* *p*

Vla. *pp poss.* *p*

Vc. *pp poss.* *p*

Db. *pp poss.* *p*

$\text{♩} = 120$

201

Picc. *pp poss.* *pp* *fff*

Fl. *pp poss.* *pp* *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Es Cl. *pp poss.* *pp* *fff*

Bs Cl. *pp poss.* *pp* *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Perc. (Gongs) Bongos *fff*

Vln. 1 div. a 2 *pp poss.* *pp* *fff*

Vln. 2 div. a 2 *pp poss.* *pp* *fff*

Vla. *pp poss.* *p* *fff*

Vc. *pp poss.* *p* *fff*

Db. *fff*

Benjamin Lang

Piano Concerto

(2010)

for

piano

and

string orchestra

orchestra

preferred size

12	x	Violin I
10	x	Violin II
8	x	Viola
6	x	Violoncello
4	x	Double Bass

key to symbols

3rd movement

Piano:



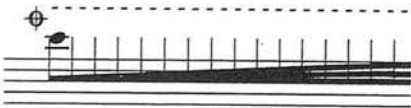
= flageolet, natural harmonic
preferably the second, third, fourth or fifth partial
should sound¹
natürliches Flageolett
vorzugsweise sollte der 2., 3., 4. oder 5. Oberton
erklingen



= strike the string with wood-headed stick
die Saite mit einem Holzkopf-Schlägel anschlagen



= pizzicato - pluck the string with fingers
gezapft



= press the string indicated with two or more fingers
whilst playing this note with the other hand on the
keyboard; the result should be a completely muted
sound without any distinct pitch
die Saite mit zwei oder mehr Fingern feste drücken,
während die andere Hand auf der Taste spielt; ein
vollständig erstickter Klang ertönt

¹ For this effect you need to touch the indicated string very lightly with a finger and play the key with the other hand at the same time.

Piano Concerto

I

Benjamin Lang
loco

♩ = 40

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

10

Pno.

16

Pno.

21 ♩ = 72

Pno. *ff*

Vln. I *ppp ff*

Vln. II *ppp ff*

Vla. *ppp ff*

Vc. *ff f mf mp p pp*

Db. *ff f mf mp*

25

Pno. *p mp mf f*

Vln. I *ppp ff*

Vln. II *ppp ff*

Vla. *ppp ff*

Vc. *ppp ff f mf mp*

Db. *p pp ppp ff*

29

loco

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *p* *mf*

ppp ff *ppp ff* *ppp ff* *ppp ff*

ppp ff *ppp ff* *ppp ff* *ppp ff*

ppp ff *ppp ff* *ppp ff* *ppp ff*

p *pp* *ppp* *ff* *f*

f *mf* *mp* *p*

33 (8)

loco

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *ff* *mp* *mf* *f* *ff*

ppp ff *ppp ff* *ppp ff* *ppp ff*

div. *ppp ff* *ppp ff* *ppp ff* *ppp ff*

ff *ppp ff* *ppp ff* *ppp ff*

mf *mp* *p* *pp* *ppp* *ff*

pp *ppp* *ff* *f*

37 (8)

loco

Pno. *p mp mf ff p mp*

Vln. I *ppp ff ppp ff ppp ff ppp ff*

Vln. II *ppp ff ppp ff ppp ff ppp ff*

Vla. *ppp ff ppp ff ppp ff ppp ff*

Vc. *f mf mp p pp*

Db. *mf mp p pp*

41 (9)

loco

Pno. *mf f ff p mp mf f ff p*

Vln. I *ppp ff ppp ff ppp ff ppp*

Vln. II *ppp ff ppp ff ppp ff ppp ff*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

46

Pno.

Vln. II

8^{va} loco

mf *f* *ff* *ppp*

mp

ppp ff *ppp ff* *ppp ff*

ppp ff *ppp*

51

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

8^{va} loco

fff *pp poss.* *pp poss.*

ppp *ppp* *ppp* *ppp* *ppp*

ppp ff *ppp*

(pizz.) (pizz.) (pizz.) (pizz.)

ppp

(8)

Pno.

57

pp poss.

Vln. I div.

(pizz.)

ff *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II div.

(pizz.)

ff *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. div.

(pizz.)

ff *f* *mf*

Vc. div.

arco sul pont.

* ricochet e glissando

mf >

ric. e gliss.

mf >

ric. e gliss.

mf >

arco sul pont.

* ric. e gliss.

mf >

ric. e gliss.

mf >

ric. e gliss.

mf >

ric. e gliss.

f >

* glissando down or up string for the duration specified, whilst bowing in a ricochet manner

61

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

ff

ppp ff

ppp ff

ppp ff

ppp

ff

ppp

ff

mp

p

ff

f

mf

mp

p

ppp

sul D ric. e gliss.

ric. e gliss. (♩)

ric. e gliss.

sul G ric. e gliss. (♩)

f

f

f

f

sul D ric. e gliss. (♩)

ric. e gliss.

ric. e gliss.

sul G ric. e gliss.

(pizz.)

ff

f

65

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

8va

p 3

mf 5

f 3

ppp ff

ppp ff

ppp *mf*

arco sul E sul pont. ric. e gliss.

arco sul A sul pont. ric. e gliss.

ric. e gliss.

ppp *ff*

ppp *ff*

mp *p* *pp* *ppp* *ff*

ppp *ff* *f* *mf* *mp* *p* *pp* *ppp*

sul C ric. e gliss.

ric. e gliss.

ric. non-gliss.

ric. sim.

sul C ric. e gliss.

ric. e gliss.

ric. non-gliss.

ric. sim.

mf *mp* *mf* *f*

ff *ff* *mf* *ff*

mf *mp* *p*

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

68

pp *p* *mf* *pp* *mf* *pp* *mf* *f* *mf* *pp*

ppp *ff* *ppp* *ff* *ppp*

sul A ric. e gliss. ric. e gliss. ric. e gliss. sul D ric. e gliss. ric. e gliss.

p *mf* *pp* *mf* *mp* *ff*

sul D ric. e gliss. sul D ric. e gliss. sul D ric. e gliss. sul G ric. e gliss. ric. e gliss.

pp *mf* *pp* *p* *p* *mf* *mf* *pp*

arco sul D ric. e gliss. sul G ric. e gliss. ric. e gliss. ric. e gliss.

ppp *pp* *p* *f* *f*

f *mf* *mp* *p* *pp* *ppp*

ff *f* *mf* *mp* *p* *pp* *ppp*

ric. ric. ric. ric. ric. ric. ric. ric. ric. ric. ric.

ff *pp* *mp* *p* *f* *ff* *mf* *mp* *p* *pp*

ric. ric. ric. ric.

pp *pp* *f* *ff* *ff* *pp* *p*

pp *ppp*

71

Pno. *ff* *fff* *pp poss.* *pp poss.* *pp poss.*

Vln. I unis. pizz. *ppp* div. pizz. unis. div.

Vln. II *ppp* unis. (pizz.) unis. div.

Vla. *ppp* unis. div.

Vc. pizz. *ff* *fff* *ppp* div.

Db. *ff* *fff* *ppp* div.

78

Pno. *ppp*

Vln. I unis. *(ppp)* div.

Vln. II *(ppp)* unis. div.

Vla. unis. div.

Vc. *(ppp)* unis. div.

Db. *(ppp)* unis. div. arco sul pont. ric. ric. ric. ric. *pp poss.*

87

(8)

93

(8)

98

(8)

(pp poss.)

Pno. *fff*

Vln. I ric. ric. ric.

Vln. II gliss. e ric. gliss. e ric. *pp poss.* ric. non-gliss. ric. ric. ric. ric.

Vla. gliss. e ric. gliss. e ric. *pp poss.* gliss. e ric. ric. non-gliss. ric. ric. ric. ric.

Vc. ric. e gliss. ric. e gliss. *pp poss.* gliss. e ric. ric. non-gliss. ric. ric. ric.

Db. ric. ric. ric. ric. ric. ric. ric. ric. ric. ric.

Pno. *fff* *loco* *fff* *loco* *fff* *fff* *fff*

Vln. I *ff* *pizz.* *ff* *ff*

Vln. II *ff* *pizz.* *ff* *ff*

Vla. *ff* *pizz.* *ff* *ff*

Vc. *ff* *pizz.* *ff* *ff*

Db. *ff* *pizz.* *ff* *ff*

117

Pno.

p

And.

Vln. I

arco sul tasto sul A ric. e gliss. ric. e gliss. ric. sim. ric. ric. ric. ric. ric.

Vln. II

arco sul tasto ric. e gliss. ric. sim. ric. sul A ric. ric. ric. ric. ric.

Vla.

arco sul tasto ric. e gliss. sul C ric. e gliss. sul G ric. sim. sul D ric. ric. ric. sul A ric.

Vc.

arco sul tasto ric. e gliss. sul G ric. e gliss. ric. sim. sul D ric. sul A ric. ric. ric. ric. ric. ric.

Db.

arco sul tasto ric. e gliss. sul E ric. e gliss. ric. sim. ric. ric. ric. ric. ric.

pp poss.

II

$\text{♩} = 40$

Piano *pp poss.*

solo *pp poss.* sul E *gliss.* (b₂) b₂ (b₂)

Violin 1 *pp poss.*

gli altri *pp poss.* con sordino

Violin 2 *pp poss.*

gli altri *pp poss.* con sordino

Viola *pp poss.*

gli altri *pp poss.* con sordino

solo *pp poss.* *gliss.*

Violoncello *pp poss.*

gli altri *pp poss.* con sordino

Double Bass *pp poss.*

gli altri *pp poss.* con sordino

7

Pno. *pp poss.*

solo Vln. 1 *sul A vibr.* *senza vibr.* *(d)* *sul E (d)*

gli altri Vln. 1

solo Vln. 2

gli altri Vln. 2

solo Vla.

gli altri Vla.

solo Vc. *vibr.* *senza vibr.* *(d)* *(d)*

gli altri Vc.

Db.

Detailed description: This page of a musical score covers measures 7 through 11. The piano part (Pno.) begins in measure 7 with a whole note chord of G major (G, B, D) in both hands, marked *pp poss.*. In measure 8, the right hand plays a descending eighth-note triplet (F#, E, D) with a 5-finger fingering, while the left hand has a whole note G. In measure 9, the right hand continues with a descending eighth-note triplet (D, C, B) with a 5-finger fingering, and the left hand has a whole note G. In measure 10, the right hand plays a descending eighth-note triplet (B, A, G) with a 5-finger fingering, and the left hand has a whole note G. In measure 11, the right hand plays a descending eighth-note triplet (F, E, D) with a 5-finger fingering, and the left hand has a whole note G. The string parts (Vln. 1, Vln. 2, Vla., Vc.) feature melodic lines with various articulations. Vln. 1 solo part starts with a half note G# in measure 7, followed by a half note A in measure 8, and a half note E in measure 9. It includes instructions for vibrato (*sul A vibr.*, *senza vibr.*) and dynamics (*(d)*). Vln. 2 solo part starts with a half note G in measure 7, followed by a half note A in measure 8, and a half note E in measure 9. It includes instructions for vibrato (*vibr.*, *senza vibr.*) and dynamics (*(d)*). The woodwind and double bass parts (Db.) are mostly silent, with some notes in the double bass part in measure 11.

This musical score page, numbered 16, features a piano accompaniment and string quartet. The piano part (Pno.) is written in treble and bass clefs, starting at measure 15 with a dynamic marking of *pp poss.*. It includes various ornaments such as triplets and quintuplets, and a *Red.* (ritardando) marking. The string parts are divided into solo and "gli altri" (the others) sections for each instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part includes a *div.* (divisi) marking. The Viola and Violoncello parts also feature *pp poss.* dynamics. The bottom of the page shows empty staves for Double Bass (Db.).

21

The musical score for page 21 is arranged in a system with the following parts and staves:

- Pno.**: Piano, consisting of two staves.
- solo Vln. 1**: Violin 1 solo part, starting with *pp poss. div.*
- gli altri div. Vln. 1**: Violin 1 parts for other players, starting with *pp poss.*
- solo Vln. 2**: Violin 2 solo part, starting with *pp poss. div.*
- gli altri div. Vln. 2**: Violin 2 parts for other players, starting with *pp poss.*
- solo Vla.**: Viola solo part, starting with *pp poss.*
- gli altri div. Vla.**: Viola parts for other players, starting with *pp poss.*
- solo Vc.**: Violoncello solo part, starting with *pp poss.*
- gli altri**: Bass parts for other instruments, starting with *pp poss.*
- Db.**: Double Bass, consisting of two staves.

The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings (e.g., 5, 3) and articulation marks (e.g., *pp poss.*) are present throughout the piece.

28

Pno. *pp poss.*

solo

Vln. 1

gli altri div.

solo

Vln. 2

gli altri div.

solo

Vla.

gli altri div.

solo

Vc.

gli altri

Db.

sul A

sul A

Detailed description of the musical score: This page contains measures 28 through 31 of a musical score. The instruments and their parts are as follows:
- **Piano (Pno.):** Measures 28-31, *pp poss.*. The right hand features a melodic line with trills and triplets, marked with '15ma' and '5'. The left hand provides harmonic support with chords and triplets.
- **Violin 1 (Vln. 1):** Measures 28-31. The solo part consists of a melodic line with triplets and slurs. The 'gli altri div.' part provides a rhythmic accompaniment with slurs.
- **Violin 2 (Vln. 2):** Measures 28-31. The solo part has a melodic line with slurs. The 'gli altri div.' part has a rhythmic accompaniment with triplets.
- **Viola (Vla.):** Measures 28-31. The solo part has a melodic line with triplets and slurs. The 'gli altri div.' part has a rhythmic accompaniment with triplets.
- **Cello (Vc.):** Measures 28-31. The solo part has a melodic line with slurs.
- **Double Bass (Db.):** Measures 28-31. The 'gli altri' part is mostly silent, indicated by a horizontal line.
- **Other instruments:** 'gli altri div.' for Violins 1 and 2, and 'gli altri' for Viola and Cello.
- **Performance markings:** 'sul A' is written above the solo parts of Violin 1, Violin 2, and Viola.
- **Rehearsal marks:** '15ma' and '5' are placed above the piano part in measures 28, 29, 30, and 31.

33

Pno.

solo
pp poss.

Vin. 1
gli altri div.

solo

Vin. 2
gli altri div.

solo
sul G
pp poss.

Vla.
gli altri div.

solo
sul D
pp poss.
vibr.

Vc.
gli altri
pp poss.

Db.

38 (15)

Pno.

solo

Vln. 1

gli altri

solo

Vln. 2

gli altri div.

solo

Vla.

gli altri div.

solo

Vc.

gli altri

Db.

pp poss.

vibr.

43 loco

Pno. *pp poss.*

solo Vln. 1 *pp poss.*

gli altri *pp poss.*

solo Vln. 2 *pp poss.*

unis. gli altri *pp poss.*

solo Vla. *pp poss.*

unis. gli altri *pp poss.*

solo Vc. *pp poss.*

gli altri

solo Db. *pp poss.*

gli altri *pp poss.*

49

Pno.

solo
Vin. 1

sul pont. *pp poss.*

gli altri *pp poss.* *sfz* *sfz* *sfz*

solo
Vin. 2

sul pont. *pp poss.*

gli altri *pp poss.* *sfz* *sfz* *sfz* *sfz*

solo
Vla.

(pp poss.)

gli altri sul pont. *pp poss.* *sfz* *sfz* *sfz*

solo
Vc.

sul pont. *pp poss.*

gli altri *pp poss.* *sfz* *sfz* *sfz*

solo
Db.

gli altri

57

Pno.

pp poss.

pp poss.

Ped. * Ped. * Ped.

solo Vln. 1

sul G *pp poss.* poco vibr. sul pont.

gli altri Vln. 1

sfz sfz sfz

solo Vln. 2

sul G *pp poss.* poco vibr. sul pont.

gli altri Vln. 2

sfz sfz

solo Vla.

sul C *pp poss.*

gli altri Vla.

sfz sfz sfz sfz

solo Vc.

sul D *pp poss.*

gli altri Vc.

sfz sfz sfz sfz

solo Db.

pp poss.

gli altri Db.

66

Pno. *pp poss.*

solo *pp poss.* ord. sul A

Vln. 1 *pp poss.*

gli altri div. *pp poss.*

solo *pp poss.* ord.

Vln. 2 *pp poss.*

gli altri div. *pp poss.*

solo *pp poss.* Vla.

gli altri *pp poss.*

Vc.

Db.

Detailed description: This page of a musical score covers measures 66 to 70. The top staff is for Piano (Pno.), with a treble and bass clef. It features a melodic line in the right hand with triplets and a more active bass line. The dynamic is *pp poss.*. Below the piano are staves for strings. The first violin (Vln. 1) and second violin (Vln. 2) parts are marked *pp poss.* and feature long, sustained notes with some vibrato. The 'gli altri div.' (divisi) parts for both violins and violas (Vla.) also play sustained notes. The solo violin part includes a section marked 'ord.' (ordine) and 'sul A' (sul tasto). The viola part is marked *pp poss.*. The lower staves for Violoncello (Vc.) and Double Bass (Db.) are mostly empty, indicating they are silent during this passage.

III

$\text{♩} = 80$

Piano

ff *pp* ord. *f* *mp* *mf* *pp* ord. *P* *ff* *f*

on the bridge, unpitched noise only

Violin 1 *ff* on the bridge, unpitched noise only

Violin 2 *ff* on the bridge, unpitched noise only

Viola *ff* on the bridge, unpitched noise only

Violoncello *ff*

Double Bass *pp* *p* *pp* *mp* *pp* *p* *pp* *f* *pp*

10

Pno. *mp* *P* *mf* *mf* *ff* *pp* ord. *ff* *mp* *p* *mp* *pp* *f* *mf* *f* *pp* *mf*

col legno battuto

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

Db. *p* *pp* *mf* *pp* *mf* *pp* *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mp*

17

Pno. *pp* ord. *ff* *mp* ord. *p* *mp* *pp* *f* *mf* *f* *pp* ord. *fff*

Vln. 1

Vln. 2

Vla.

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

Db. *pp* *ff* *pp* *mp* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff* *pp* *ff* *ff* pizz.

21

Pno. *p*

Vln. 1 col legno tratto *pp* poss. col legno tratto gliss.

Vln. 2 *pp* poss. col legno tratto

Vla. *pp* poss. col legno tratto

Vc. *pp* poss. col legno tratto div.

Db. *pp* poss. col legno tratto sul G gliss.

pp poss.

28

Pno. *ff* *ff* *ff*

Vln. 1 *ff* pizz. percussive noise *ff*

Vln. 2 *ff* pizz. percussive noise *ff*

Vla. *ff* pizz. percussive noise *ff*

Vc. *ff* pizz. percussive noise *ff*

Db. *ff* *ff*

31

Pno. *pp* *poss.* *g^o loco*

Vln. 1 *ff* *col legno tratto div.* *ppp*

Vln. 2 *ff* *col legno tratto div.* *ppp*

Vla. *ff* *col legno tratto div.* *ppp*

Vc. *ff* *col legno tratto div.* *ppp*

Db. *ff* *col legno tratto div.* *ppp*

34

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

38

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp poss.

pp

unis. pizz. percussive noise

pp

unis. pizz. percussive noise

pp

unis. pizz. percussive noise

pp

unis. pizz. percussive noise

pp

unis. pizz. percussive noise

pp

unis. pizz. percussive noise

arco

vibr.

pp *pp < f* *pp < f* *p < f >* *pp* *pp* *ff* *p <*

(d)

41 *pp poss.* *pp poss.* *loco* 29

Pno.

Vln. 1 *pp* *col legno battuto div.* *ff*

Vln. 2 *pp* *col legno battuto div.* *ff*

Vla. *pp* *col legno battuto div.* *ff*

Vc. *pp* *col legno battuto div.* *ff*

Db. *mf* *pp* *ff* *pp < ff* *p < f* *pp*

44

Pno.

Vln. 1 *pp poss.* *col legno battuto as fast as possible*

Vln. 2 *pp poss.* *col legno battuto as fast as possible*

Vla. *pp poss.* *col legno battuto as fast as possible*

Vc. *pp poss.* *col legno battuto as fast as possible*

Db. *ff* *pp* *ff* *pp < ff* *pp < ff* *pp < ff* *pp poss.*

as fast as possible

Piano score for measures 48-54. The piano part (Pno.) begins at measure 48 with a five-measure rest, followed by a sequence of notes with accents and dynamic markings including *p*. The violin parts (Vln. 1 and Vln. 2) play *col legno tratto* with *ppp* dynamics, featuring five-measure rests and accents. The viola (Vla.) and cello (Vc.) parts have similar rests and dynamics, with the cello also marked *col legno tratto*. The double bass (Db.) has rests. A *#2ed.* marking is present above the piano part.

Musical score for measures 55-61. The piano part (Pno.) features dynamics *ff*, *pp* *ord.*, *f*, *mp*, *mf*, and *pp* *ord.*, with *8va* markings and accents. The string parts (Vln. 1, Vln. 2, Vla., Vc., and Db.) play *col legno tratto* with *ff* dynamics, including *ord.* markings. A central instruction reads: "on the bridge unpitched noise only". The double bass part includes dynamics *pp < f*, *pp*, *pp*, and *mp*.

64

Pno. *ff* *ff* *ff*

Vln. 1 pizz. percussive noise *ff* arco pizz. *pp ff* arco *pp poss.* *pp poss.*

Vln. 2 pizz. percussive noise *ff* arco pizz. *pp ff* arco *pp poss.* *pp poss.*

Vla. pizz. percussive noise *ff* arco pizz. *pp ff* arco *pp poss.* *pp poss.*

Vc. *ff* *ff* *ff*

Db. pizz. percussive noise *ff* *ff* *ff*

69

Pno. *p* *ff* *f* *mp* *p* *p*

Vln. 1 *pp poss.* (col legno tratto) *pp poss.*

Vln. 2 *pp poss.* (col legno tratto) div. *pp poss.*

Vla. *pp poss.* (col legno tratto) div. *pp poss.*

Vc. *pp poss.* (col legno tratto) div. *pp poss.*

Db. *pp poss.* (col legno tratto) div. *pp poss.*

Pno.
 80
ff *fffz* *fffz* *fffz* *fffz*
 15^{ma} 15^{ma} 15^{ma} 15^{ma} 15^{ma}

Vln. 1
ff
 pizz. percussive noise
 15^{ma} 3 5

Vln. 2
ff
 pizz. percussive noise
 15^{ma} 3 5

Vla. div.
pp poss.
 arco
 15^{ma} 5

Vc. div.
pp poss.
 arco
 3 15^{ma}

Db. div.
pp poss.
 arco
 15^{ma} 5

Db. div.
pp poss.
 arco
 15^{ma} 5

86

Pno.

sfff

Vln. 1 div.

pp poss.

arco

Vln. 2 div.

pp poss.

arco

Vla. div.

pp poss.

arco

Vc. div.

Db. div.

95

Pno.

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc. div.

Db. div.

This page of a musical score, numbered 95, contains ten measures of music for six instruments: Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piano part is mostly silent, with only a few notes in the final measure. The string parts are divided into sections (div.) and feature a variety of notes, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with accents. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

105

Pno.

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc. div.

Db. div.

"ff"

114

Pno.

Vin. 1 div.

Vin. 2 div.

Vla. div.

Vc. div.

Db. div.

ord. → sul pont. → molto sul pont. → on the bridge

ff

Detailed description of the musical score: The page contains six systems of musical staves. The top system is for the Piano (Pno.), which is mostly empty. The subsequent systems are for the string sections: Violin 1 (Vin. 1 div.), Violin 2 (Vin. 2 div.), Viola (Vla. div.), Violoncello (Vc. div.), and Double Bass (Db. div.). Above the Violin 1 staff, there are performance instructions: 'ord.' (normal), 'sul pont.' (sul ponticello), 'molto sul pont.' (molto sul ponticello), and 'on the bridge' (on the bridge), connected by arrows indicating a sequence of techniques. Each string part features a rhythmic pattern of eighth notes, often beamed in pairs. The woodwinds (oboes, clarinets, bassoons) are also present, playing a melodic line with slurs and accents. A forte dynamic marking '*ff*' is placed above the string parts in several measures. The page number '114' is written at the top left of the first staff.

Benjamin Lang

PhD in Musical Composition

submitted December 2011

Composition Portfolio:
Compositional Explorations of Music-Parametric Interactions

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THESES SECTION 1

LANG

Ph.D.

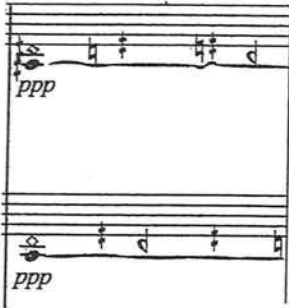
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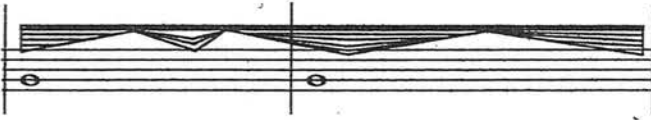
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String Quartet No. 1
(2008)

key to symbols



quarter tone glissando up
and down
*Glissando, vierteltönig um
den vorgegebenen Ton
herum*



Tremolo varying in tempo
*im Tempo variierendes
Tremolo*



Accelerate
schneller werden



Accelerating /
decelerating tremolo
*schneller werdendes bzw.
langsamer werdendes
Tremolo*

vibr.	=	vibrato, only applies to the notes with "vibr." above; all other notes should be played without vibrato <i>vibrato, nur die mit vibr. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden</i>
m.s.t.	=	molto sul tasto
s.t.	=	sul tasto
ord.	=	ordinario
s.p.	=	sul ponticello
m.s.p.	=	molto sul ponticello
„on the bridge“	=	bow directly on the bridge, no distinct tone at all, just noise <i>auf dem Steg</i>

String Quartet No.1

Benjamin Lang

♩ = 80

Violin I
fff *pp < fff*

Violin II
fff

Viola
fff vibr.

Violoncello
fff vibr. pizz. arco *pp < fff*

Violin I
ppp *mp* *ppp*

Violin II
pizz. arco *ppp* *mp* *ppp*

Viola
ppp cresc. *sfz* *p* *mp* *ppp*

Violoncello
pizz. arco *sfz* *ppp* *sfz* *p* *mp* *ppp*

Violin I
mf *ppp*

Violin II
mf *ppp*

Viola
p *sfz* *ppp* *mp* *sfz* *mp*

Violoncello
pizz. arco *p* *sfz* *p* *mf* *ppp* *p* *sfz* *sfz* *p*

Musical score for measures 11-14, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *f*, *ppp*, *mp*, *sfz*, *mf*, *ff*, and *ppp poss.*. Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated. Measure numbers 11, 12, 13, and 14 are marked at the beginning of their respective staves. The Vln. I staff has a *3* (triple) marking above measures 11 and 12, and another *3* above measure 13. The Vln. II staff has *5* (quintuplet) markings above measures 11, 12, and 13. The Vla. staff has a *5* (quintuplet) marking below measure 11. The Vc. staff has a *3* (triple) marking below measure 11. The score concludes with *arco* and *vibr.* (vibrato) markings in the final measures.

Musical score for measures 15-18, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *fff dim.*. Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated. Measure numbers 15, 16, 17, and 18 are marked at the beginning of their respective staves. The Vln. I staff has a *3* (triple) marking above measure 17. The Vln. II staff has a *3* (triple) marking below measure 16 and a *5* (quintuplet) marking below measure 17. The Vla. staff has a *5* (quintuplet) marking below measure 15. The Vc. staff has a *3* (triple) marking below measure 15. The score concludes with *fff dim.* markings in the final measures.

18

Vln. I

Vln. II

Vla.

Vc.

f dim.

f dim.

f dim.

f dim.

pizz.

pizz.

pizz.

pizz.

21

Vln. I

Vln. II

Vla.

Vc.

mp dim.

mp dim.

mp dim.

mp dim.

arco s.p.

ppp

ppp

23

Vln. I *ppppp* *fff dim.* *vibr.* *pizz.* *pp*

Vln. II *arco.* *fff dim.* *vibr.* *pizz.*

Vla. *arco.* *fff dim.*

Vc. *arco.* *fff dim.* *vibr.* *pizz.* *pp*

27

Vln. I *ppp* *vibr.* *pp* *pizz.* *sfz sfz sfz sfz* *ppp*

Vln. II *ppp* *pp* *pizz.* *sfz sfz sfz sfz* *ppp*

Vla. *ppp* *pp* *pizz.* *sfz sfz sfz sfz sfz* *ppp*

Vc. *sfz sfz sfz sfz sfz* *sfz sfz sfz* *ppp*

30

Vln. I *cresc.* *on the bridge* *m.s.p. tr*

Vln. II *cresc.* *jeté* *on the bridge* *jeté*

Vla. *cresc.* *m.s.p. vibr.*

Vc. *cresc.* *m.s.p. vibr.*

33 ord.

Vln. I *p dim.* 3 5 3

Vln. II *p dim.* 3 5 3 3 5 *ppp pp*

Vla. *p dim.* 5 3 5 5 *ppp cresc.* 5 3

Vc. *p dim.* 5 3 6 5 3 3 *ppp cresc.* 3

36

Vln. I *p dim.* *ppp* *f*

Vln. II *f*

Vla. *vibr.* *vibr.* *mf dim.* *ppp* *f*

Vc. *vibr.* *vibr.* *vibr.* *mf dim.* *ppp* *f*

41

Vln. I *vibr.* *ff* *f* 6 6 6

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *vibr.* 3 *ff* *f* 5 5 5

45

vibr.

Vln. I

vibr.

Vln. II

Vla.

Vc.

3

ppp poss.

ppp poss.

ppp poss.

ppp poss.

ppp poss.

ppp poss.

8^{va}

50

(8)

vibr.

Vln. I

(ppp poss.)

cresc.

p

p cresc.

(8)

vibr.

Vln. II

3

(ppp poss.)

cresc.

p

p cresc.

3

(ppp poss.)

cresc.

p

p cresc.

pizz.

Vc.

(ppp poss.)

cresc.

p

arco

vibr.

p

p cresc.

55

Vln. I

Vln. II

Vla.

Vc.

fff *ppp poss.*

fff *ppp poss.*

fff *ppp poss.*

fff *ppp poss.*

8^{va}

10

10

3

3

6

6

3

3

59

Vln. I

Vln. II

Vla.

Vc.

ppp poss.

ppp poss.

ppp poss.

ppp poss.

ppp poss.

5

5

3

3

3

5

5

62

Vln. I

Vln. II

Vla.

Vc.

pizz. *ppp*

ppp

ppp

ppp

66

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

ppp

69

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

sfz sfz

pp cresc.

pp cresc.

sfz ffff

sfz ffff

sfz ffff

sfz ffff

73

Vln. I ricochet arco *fff* *dim.* ord. *sautilé* 3

Vln. II ricochet arco *fff* *dim.* ord. *sautilé* 3

Vla. ricochet arco *fff* *dim.* ord. *sautilé* 5 6 5

Vc. ricochet arco *fff* *dim.* ord. *sautilé* 5 5

75

Vln. I ord. *f* *dim.* 3 *sautilé* ord. 3 3 3

Vln. II ord. *f* *dim.* 3 5 *sautilé* ord. 5

Vla. ord. *f* *dim.* 3 5 6 *sautilé* 5 5 5

Vc. ord. *f* *dim.* 5 6 5 *sautilé* 6 5 3

77

extreme bow pressure, scratch tone

Vln. I *mp* *dim.* *pppp* *fff*

Vln. II *mp* *dim* *ppp* *fff*

Vla. *mp* *dim* *ppp* *fff*

Vc. *mp* *dim* *ppp* *fff*

81

Vln. I *pp* *cresc.*

Vln. II *pizz.* *sfz* *pp* *mp* *p*

Vla. *pizz.* *sfz* *pp* *mp* *p*

Vc. *pizz.* *sfz* *pp* *p*

extreme bow pressure, scratch tone

84

Vln. I *fff* *p cresc.* *fff*

Vln. II *f* *mp* *fff* *p cresc.* *fff*

Vla. *f* *mp* *fff* *p cresc.* *fff*

Vc. *f* *mp* *fff* *p cresc.* *fff*

87 arco sautillé

Vln. I *mp cresc.* *fff*

Vln. II *mp cresc.* *fff*

Vla. *mp cresc.* *fff*

Vc. *mp cresc.* *fff*

89 ricochet

Vln. I *mf cresc.* *fff*

Vln. II *mf cresc.* *fff*

Vla. *mf cresc.* *fff*

Vc. *mf cresc.* *fff*

91

Vln. I *flaut.* *ppp* *3* *3* *3* *3* *non flaut.* *s.t.* *3* *3* *3*

Vln. II *flaut.* *ppp* *5* *5* *5* *5* *non flaut.* *s.t.* *5* *5* *5*

Vla. *flaut.* *ppp* *non flaut.* *s.t.*

Vc. *flaut.* *ppp* *non flaut.* *s.t.*

Benjamin Lang

Rencontre

(2009)

for

Great Bass Recorder

and

Bass Flute

für

Großbassblockflöte und Bassflöte

**for
Neue Flötentöne**

**für
Neue Flötentöne**

key to symbols

Zeichenerklärung

1st movement

1. Satz

ANTON IN CONCLAVE

ANTON IN KLAUSUR

both instruments

beide Instrumente

Flzg. = *flutter tongue*

Flzg. = *Flutterzunge*

↑ = *produce air sounds
only, no distinct
tone at all*

↑ = *Luftgeräusch*

Great Bass Recorder

Großbassblockflöte

pizz. = *pizzicato:*
all pizzicatos
should be tongue
pizzicatos*

pizz. = *Pizzicato:*
alle Pizzicati
sollen Zungenpizzi-
cati sein*

Bass Flute

Bassflöte

T.R. = *tongue ram**
the resulting sound
is a minor seventh
lower*

T.R. = *tongue ram**
das Klangresultat
ist eine kleine Septime
tiefer*

t
pizz. = *tongue pizzicato****

t
pizz. = *Zungenpizzicato****

l
pizz. = *lip pizzicato*****

l
pizz. = *Lippenpizzicato*****

w.t. = *whistle tones*

w.t. = *whistle tones*

- * "Pizzicati are short percussive sounds based on a specific fingering and having a specific pitch." The **Pizzicato** "is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."

*"Pizzicati sind kurze, perkussive Laute, die - basierend auf einem real gegriffenen Ton - immer eine bestimmte Tonhöhe haben." Das **Pizzicato** „wird durch eine Modifikation des normalen Zungenstoßes erzeugt: die Zungenspitze wird fest an den oberen Gaumenbogen gelegt und dann - unterstützt von einem kräftigen Luftstrom - explosionsartig nach unten geworfen."*

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 24-25)

- ** "The **tongue ram** is a forceful, explosive effect [...] The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut])."

*"Der **Tongue Ram** ist ein kräftiger, explosiver Effekt [...] Die Zunge wird mit einem kräftigen Luftstoß nach vorne geschleudert und an dem oberen Gaumenbogen plötzlich abgebremst ([hut])."*

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 28)

- *** "Pizzicati are short percussive sounds based on a specific fingering and having a specific pitch. They can be differentiated according to their method of production, as lip or tongue pizzicato. [...] The **tongue pizzicato** is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."

*"Pizzicati sind kurze, perkussive Laute, die - basierend auf einem real gegriffenen Ton - immer eine bestimmte Tonhöhe haben. Unterscheiden kann man die Pizzicati nach ihrer Erzeugungsart in Lippen- und Zungenpizzicato. [...] Das **Zungenpizzicato** wird durch eine Modifikation des normalen Zungenstoßes erzeugt: die Zungenspitze wird fest an den oberen Gaumenbogen gelegt und dann - unterstützt von einem kräftigen Luftstrom - explosionsartig nach unten geworfen."*

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 24-25)

- **** "To produce this effect, the lips are first pressed tightly together, then explosively ripped apart by a strong jet of air."

"Der normale Artikulationsvorgang wird durch extrem zusammengepresste Lippen ersetzt, die - unterstützt von einem starken Luftstrom - explosionsartig auseinandergerissen werden."

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 25)

2nd movement

DREAM 1

Explanation

In this movement animal sounds are imitated. All these noises should be produced inside the mouth, then passed through the instrument. For this purpose the entire embouchure plate of the bass flute has to be covered with the lips.

All animal sounds must be performed in a very wild, energetic and extremely aggressive manner.

2. Satz

TRAUM I

Erläuterung

In diesem Satz werden Tiergeräusche imitiert. Alle Geräusche sollen aus dem Mund kommen und durch das Instrument geleitet werden. Bei der Bassflöte muss hierbei die Mundplatte mit den Lippen komplett abgedeckt sein.

Alle Tierlaute sind sehr wild, energetisch und äußerst aggressiv vorzutragen. Es ist stets zu übertreiben.

both instruments

- v = *birdsong*
Whistle through the instrument. The line above the v shows the approximate pitches.
- Sp = *sound of spitting*
- S = *buzzing bumblebee*
- x = *key clicks*
- f = *growl in a guttural fashion*
- zllll = *after a short sibilant move tongue very quickly back and forth while blowing air through the instrument*

beide Instrumente

- v = *Vogelzwitschern*
in das Instrument pfeifen
Die Linie darüber beschreibt den ungefähren Tonhöhenverlauf.
- Sp = *Spuckklang*
- S = *brummen einer Hummel*
- x = *Klappengeräuch*
- f = *fauchen*
- zllll = *nach einem kurzen Zischlaut die Zunge sehr schnell hin und her bewegen während Luft durch das Instrument geblasen wird*

g	=	<i>gobble (of a turkey)</i>	g	=	<i>(Truthahn-)Kollern</i>
r	=	<i>very furious snarl</i>	r	=	<i>sehr wütendes Knurren</i>
ö	=	<i>belling like a deer</i>	ö	=	<i>röhren wie ein Hirsch</i>
k	=	<i>k followed by ch like in Scottish: loch</i>	k	=	<i>k gefolgt von ch wie in: Rachen</i>
zs	=	<i>hissing like snakes alternate between several types of hissing noise, whenever possible</i>	zs	=	<i>zischende Schlangen verändere stets den Zisch- klang</i>

3rd movement

3. Satz

IN THE BLACK HOLE

IM SCHWARZEN LOCH

both instruments

beide Instrumente

●	=	<i>ordinario</i>	●	=	<i>ordinario</i>
◆	=	<i>produce distinct tone and a sound with air noise</i>	◆	=	<i>Ton mit Luftgeräusch</i>
×	=	<i>produce a sound with a lot of air but few distinct tones</i>	×	=	<i>sehr viel Luft mit wenig Ton</i>
■	=	<i>produce air sounds only no distinct tone at all</i>	■	=	<i>Luftgeräusch</i>

Great Bass Recorder

▼ = cover the windway of the mouthpiece with the lips and kiss loudly

Großbassblockflöte

▼ = direkt nur den Lufteingang des Mundstückes mit den Lippen verschließen und einen lauten Kuss geben

Bass Flute

▼ = cover the entire embouchure plate with the lips and kiss loudly



= whilst producing air noise by blowing through the instrument, produce simultaneously a noise in your mouth by combining a vowel with a pulmonic consonant (as indicated)

Bassflöte

▼ = die Abdeckung der kompletten Mundplatte mit den Lippen verschließen und einen lauten Kuss geben



= parallel zum mit dem Instrument erzeugten Luftgeräusches soll ein Geräusch mit dem Mund produziert werden, welches aus der Kombination von Vokal und pulmonalem Konsonant besteht

The International Phonetic Alphabet (IPA) is used for the notation of the sound.

Das Internationale Phonetische Alphabet (IPA) wird zur Notation verwendet.

[u] = IPA number 308 like in 'boot'

[u] = IPA Nummer 308 wie in 'Fuß'

[X] = IPA number 142 †

[X] = IPA Nummer 142 wie in 'Dach'

[i] = IPA number 301 like in 'free'

[i] = IPA Nummer 301 wie in 'Ziel'

[ç] = IPA number 138 like in 'hue'

[ç] = IPA Nummer 138 wie in 'dicht'

† This sound is not used in the English language. Please see and listen: http://en.wikipedia.org/wiki/Voiceless_uvular_fricative

4th movement

DREAM 2 LULLABY: THE MOON ...

both instruments

↑ = *imitate the
roar of a lion
by yelling
into the mouth-
piece
(the embouchure
plate of the bass
flute should be
covered completely)*

Bass Flute

T.R. = *tongue ram +
the resulting sound
is a minor seventh
lower*

jet = *jet whistle ++*

4. Satz

TRAUM II SCHLAFLIED: DER MOND ...

beide Instrumente

↑ = *„Löwengebrüll“
in das Mundstück brüllen,
versuchend, einen Löwen
zu imitieren
(die komplette Mundplatte
der Bassflöte sollte dabei
abgedeckt sein)*

Bassflöte

T.R. = *tongue ram +
das Klangresultat
ist eine kleine Septime
tiefer*

jet = *jet whistle ++*

+ Please read explanation given earlier (1st movement).

Detailinformation können aus den Erläuterungen zuvor (1. Satz) entnommen werden.

++ "A **jet whistle** is a forceful, loud attack of air which, as its name implies, conjures up associations with the starting of a jet plane. The embouchure hole of the flute is completely covered with the lips while exhaled air forced into the flute with a strong air/diaphragm impulse. To enhance the jet effect, it helps to think of a crescendo and to support the progressive rise in pitch by forming phonetic syllables inside the mouth, changing quickly from ([ho] --> [çi])."

*"Ein **Jet Whistle** ist eine kraftvolle, laute Luftattacke, die - wie der Name besagt - die Assoziation von einem schnell startenden Düsenjet entstehen lässt. Das Mundloch der Flöte wird hierbei mit den Lippen komplett abgedeckt, um dann mit einem starken Luft- bzw. Zwerchfellimpuls forciert in die Flöte auszuatmen. Um den Jet-Effekt zu unterstützen, empfiehlt es sich, ein Crescendo in den Ausatemvorgang zu denken und die fortschreitende Tonhöhe durch phonetische Silben im Mundinnenraum ([ho] --> [çi]) zu begünstigen."*

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 17)

Anton in Conclave

(Anton in Klausur)

Benjamin Lang

♩ = 60

great bass recorder

6 6 6 slap slap (ord.) 6

ppp *sfz* *sfz* *pp poss.*

bass flute

T.R. ord. > > > T.R. T.R.

sfz *pp* *sfz* *sfz*

rec.

4 6 6 6 6 un poco vibr. dolce

pp

fl.

dolce trumpet embouchure

pp poss.

rec.

6 Flzg pizz. pizz. Flzg Flzg

ppp

fl.

ord. 7 5 T.R. dolce trumpet embouchure (ord.) t t Flzg pizz. pizz. l t t pizz. pizz. w.t.

pp poss. *sfz* *pp* *sfz* *f*

rec.

10

> *ppp* > *ppp* > *ppp* < *fff* *ppp* < *fff* *ppp* < *fff*

fl.

Flzg

ppp < *fff* *ppp* < *fff* *ppp* < *fff* *ppp*

15

rec. slap sfz slap sfz slap sfz Flzg ppp slap sfz Flzg "fff"

fl. fff ppp fff ppp fff T.R. sfz Flzg ppp fff

19

rec. (ord.) slap sfz ord. Flzg pp ppp Flzg sfz ord. Flzg ppp fff ord.

fl. T.R. "fff" sfz Flzg ppp fff ord. pp T.R. sfz Flzg ppp fff ord. T.R. sfz

23

rec. espressivo whistle tone effect pp poss. whistle tone effect

fl. espressivo w.t. "f" w.t. "f"

27

rec. whistle tone effect pp poss. whistle tone effect attacca

fl. w.t. "f" w.t.

Dream 1

(Traum I)

Benjamin Lang

great bass recorder

10'' 20'' 30''

"f"

S S S S S S

pp "ff" sfz "f" "f" "f" "ff" "f"

bass flute

> Sp S S

sfz pp "ff" "f" "f" sfz "ff" f<

great bass recorder

40'' 50'' 1' 00''

"f"

< > sfz < > < m > < m > m > < >

bass flute

"f"

< > < > < > sfz sfz < > < "f" <

In the Black Hole

(Im schwarzen Loch)

Benjamin Lang

20 sec.

great bass recorder

bass flute

pp

ppp

pp poss.

ppp

pp poss.

40 sec.

rec.

fl.

pp poss.

f

[u]

[X]

[i]

[ç]

f

60 sec.

rec.

fl.

sfz

pp poss.

sfz

80 sec.

rec.

fl.

sfz

sfz

f

rec. 100 sec.

pp

sfz

pp poss.

pp

rec. 120 sec.

sfz sfz

sfz

sfz sfz sfz

sfz

sfz

sfz

sfz sfz

sfz

Dream 2 - Lullaby: The moon ...

(Traum II - Schlaflied: Der Mond ...)

Benjamin Lang

very energetic

great bass recorder

slap simile

30 sec.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

bass flute

T.R. simile

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

rec.

60 sec.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

fl.

sfz *sfz* *sfz* *sfz*

$\bullet = 60$

ord. double-tonguing

double-tonguing

double-tonguing

double-tonguing

pppp cresc. *sfz* *sfz*

double-tonguing

double-tonguing

pppp cresc. *sfz*

92 sec.

rec. continue double-tonguing (no flutter tongue!) sfz sfz fff

fl. continue double-tonguing (no flutter tongue!) sfz sfz fff jet jet jet jet

128 sec.

rec. slap simile sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

fl. T.R. simile sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

Benjamin Lang

strahlen

(2008/09)

for

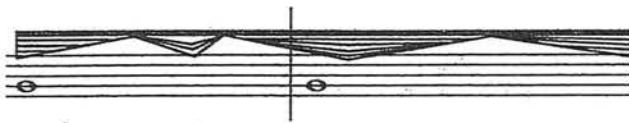
Clarinet in Bb, Violin, Viola and Violoncello

The score is not in C. Instruments are notated at transposed pitch.
 This piece is an adaptation of the String Quartet (2008).

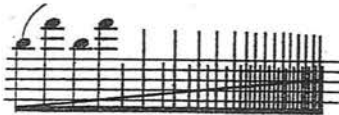
key to symbols



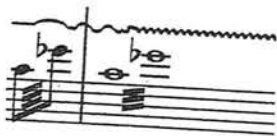
quarter tone glissando up
 and down
*Glissando, vierteltönig um
 den vorgegebenen Ton
 herum*



Tremolo varying in tempo
*im Tempo variierendes
 Tremolo*



Accelerate
schneller werden



Accelerating /
 decelerating tremolo
*schneller werdendes bzw.
 langsamer werdendes
 Tremolo*

vibr. = vibrato, only applies to the notes with "vibr." above; all other notes should be played without vibrato
vibrato, nur die mit vibr. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden

m.s.t. = molto sul tasto

s.t. = sul tasto

ord. = ordinario

s.p. = sul ponticello

m.s.p. = molto sul ponticello

„on the bridge“ = bow directly on the bridge, no distinct tone at all, just noise
auf dem Steg

strahlen

Benjamin Lang

♩ = 80

Clarinet in Bb

Violin

Viola

Violoncello

Musical score for measures 1-4. The Clarinet in Bb part features a series of five sixteenth-note chords, each marked with a fingering of 5 and a fortissimo (fff) dynamic. The Violin part consists of sixteenth-note triplets, starting with fff and ending with pp < fff. The Viola part has a sustained note with a vibrato (vibr.) and a fingering of 5. The Violoncello part also features a sustained note with vibrato and a fingering of 5, with dynamics ranging from fff to pp < fff.

Musical score for measures 5-7. The Clarinet part begins with a triplet of eighth notes marked ppp, followed by a triplet of eighth notes marked mp, and ends with a triplet of eighth notes marked ppp. The Violin part has a triplet of eighth notes marked ppp, followed by a triplet of eighth notes marked mp, and ends with a triplet of eighth notes marked ppp. The Viola part alternates between pizzicato (pizz.) and arco, with dynamics ranging from sfz to p. The Violoncello part also alternates between pizzicato and arco, with dynamics ranging from sfz to ppp.

Musical score for measures 8-11. The Clarinet part features a triplet of eighth notes marked mf, followed by a triplet of eighth notes marked ppp, and ends with a triplet of eighth notes marked mp. The Violin part has a triplet of eighth notes marked mf, followed by a triplet of eighth notes marked ppp, and ends with a triplet of eighth notes marked ppp. The Viola part starts with a sustained note marked p, followed by a triplet of eighth notes marked sfz, and ends with a triplet of eighth notes marked mp. The Violoncello part alternates between pizzicato and arco, with dynamics ranging from p to sfz.

11

Cl. *f* *ppp* *p* *sfz* *mp* *ff* *ppp poss.*

Vln. *f* *ppp* *mp* *sfz* *mf* *ff* *ppp poss.*

Vla. *f* *sfz* *ppp* *ff* *ppp poss.*

Vc. *f* *ppp* *ff* *ppp poss.*

14

Cl. *fff*

Vln. *fff dim.*

Vla. *fff dim.*

Vc. *fff dim.*

18

Cl. *f dim.* Flzg.*

Vln. *f dim.* pizz.

Vla. *f dim.* pizz.

Vc. *f dim.* pizz.

Detailed description: This system contains measures 18, 19, and 20. The Clarinet (Cl.) part begins with a rest in measure 18, then plays a melodic line in measures 19 and 20, including a flutter tongue (Flzg.*) in measure 20. The Violin (Vln.) part has a rhythmic accompaniment with triplets and sextuplets, ending with a pizzicato (pizz.) in measure 20. The Viola (Vla.) part features a complex rhythmic pattern with quintuplets and triplets, also ending with a pizzicato in measure 20. The Violoncello (Vc.) part has a similar rhythmic accompaniment to the violin, ending with a pizzicato in measure 20. Dynamics for all parts are marked *f dim.*

* Flzg. = flutter tongue / Flatterzunge

21

Cl. *mp dim.* *ppp*

Vln. *mp dim.* arco s.p.

Vla. *mp dim.* *ppp*

Vc. *mp dim.*

Detailed description: This system contains measures 21, 22, and 23. The Clarinet (Cl.) part plays a melodic line with a triplet in measure 22 and a quintuplet in measure 23, ending with a *ppp* dynamic. The Violin (Vln.) part has a rhythmic accompaniment with triplets, ending with an arco *s.p.* (sul ponticello) in measure 23. The Viola (Vla.) part has a rhythmic accompaniment with quintuplets, ending with a *ppp* dynamic. The Violoncello (Vc.) part has a rhythmic accompaniment with triplets, ending with a *ppp* dynamic. Dynamics for Cl., Vln., and Vla. are marked *mp dim.*, and for Vc. *mp dim.*

23

Cl. *fff dim.*

Vln. *ppppp* *fff dim.* *vibr.* *pizz.* *pp*

Vla. *arco.* *fff dim.*

Vc. *ppppp* *fff dim.* *arco.* *vibr.* *pizz.* *pp*

27

Cl. *ppp* *pp* *sfz* *sfz* *sfz* *sfz* *ppp*

Vln. *ppp* *pp* *vibr.* *pizz.* *sfz* *sfz* *sfz* *sfz* *ppp*

Vla. *ppp* *pp* *pizz.* *sfz* *sfz* *sfz* *sfz* *sfz* *ppp*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ppp*

30

**Air = just noise, without tone / Luftgeräusch ohne Ton

Cl. *Air*** *Air* *Air*

Vln. *cresc.* *on the bridge* *m.s.p.* *tr.*

Vla. *cresc.* *m.s.p.* *vibr.*

Vc. *cresc.* *m.s.p.* *vibr.*

33

Cl. *p dim.* *ppp* *pp*

Vln. *p dim.*

Vla. *p dim.* *ppp* *cresc.*

Vc. *p dim.* *ppp* *cresc.*

36

Cl. *pp* *f*

Vln. *f*

Vla. *vibr.* *mf dim.* *pp* *p* *ppp* *f*

Vc. *vibr.* *mf dim.* *ppp* *f*

41

Cl. *ff* *f*

Vln. *ff* *f*

Vla. *f* *ff* *f*

Vc. *vibr.* *ff* *f*

45

Cl.

vibr.

3

ppp poss.

ppp poss.

ppp poss.

ppp poss.

The score for measures 45-49 features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
 - Cl.: Measure 45 has a vibrato marking. Measures 46-49 are mostly rests.
 - Vln.: Measures 46-48 feature a triplet of sixteenth notes, marked *ppp poss.* and *ppp poss.* respectively. Measure 49 has a tremolo effect.
 - Vla.: Measures 46-48 feature a triplet of sixteenth notes, marked *ppp poss.* and *ppp poss.* respectively. Measure 49 has a tremolo effect.
 - Vc.: Measures 46-48 feature a triplet of sixteenth notes, marked *ppp poss.* and *ppp poss.* respectively. Measure 49 has a tremolo effect.

50

Cl.

3

ppp poss.

ppp

p

p

vibr.

Vln.

(ppp poss)

cresc.

p

p cresc.

vibr.

Vla.

3

(ppp poss)

cresc.

p

p cresc.

vibr.

Vc.

pizz.

arco

vibr.

(ppp poss)

cresc.

p

p cresc.

The score for measures 50-54 features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
 - Cl.: Measures 50-51 feature a triplet of sixteenth notes marked *ppp poss.*. Measures 52-54 have a dynamic range from *ppp* to *p*.
 - Vln.: Measures 50-51 feature a triplet of sixteenth notes marked *(ppp poss)*. Measures 52-54 feature a crescendo (*cresc.*) and a dynamic of *p cresc.* with vibrato (*vibr.*) in the final measure.
 - Vla.: Measures 50-51 feature a triplet of sixteenth notes marked *(ppp poss)*. Measures 52-54 feature a crescendo (*cresc.*) and a dynamic of *p cresc.* with vibrato (*vibr.*) in the final measure.
 - Vc.: Measures 50-51 feature a triplet of sixteenth notes marked *(ppp poss)*. Measures 52-54 feature a dynamic of *p* with a *pizz.* marking, then *arco* and *p cresc.* with vibrato (*vibr.*) in the final measure.

55 Flzg.

Cl. *fff* *ppp poss.* 6 6

In. *fff* *ppp poss.* 10 10 3

Vla. *fff* *ppp poss.* 3

Vc. *fff* *ppp poss.*

59 Flzg.

Cl. *pp poss.* 3 3

In. *ppp poss.* 5 5 3 3

Vla. *ppp poss.* 5 5

Vc. *ppp poss.* *ppp poss.*

62

Cl. *ppp*

Vln. *ppp* pizz. *ppp*

Vla. *ppp* pizz. *ppp*

Vc. *ppp* pizz. *ppp*

66

Cl.

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

69

Cl. *pp cresc.* *fff* slap slap *sfz sfz*

Vln. *cresc.* *sfz fff*

Vla. *cresc.* *sfz fff*

Vc. *sfz sfz pp cresc.* *sfz fff*

73

Musical score for measures 73-74, featuring three staves (C1, C2, C3) and dynamic markings such as *fff*, *dim.*, *ord.*, *sautilé*, and *ricochet arco*. The score includes various musical notations like triplets, slurs, and fingering numbers (3, 5, 6).

Measure 73: C1 staff has a triplet of eighth notes starting with *fff*. C2 and C3 staves have *fff* and *dim.* markings. C2 has a triplet of eighth notes. C3 has a triplet of eighth notes. *ord.* and *sautilé* markings are present.

Measure 74: C1 staff has a triplet of eighth notes. C2 and C3 staves have *ord.* and *sautilé* markings. C2 has a triplet of eighth notes. C3 has a triplet of eighth notes. Slurs with numbers 5, 6, and 5 are present in C2 and C3.

75

Musical score for measures 75-76, featuring three staves (C1, C2, C3) and dynamic markings such as *f*, *dim.*, *ord.*, *sautilé*, and *mf*. The score includes various musical notations like triplets, slurs, and fingering numbers (3, 5, 6).

Measure 75: C1 staff has a triplet of eighth notes starting with *f*. C2 and C3 staves have *f* and *dim.* markings. C2 has a triplet of eighth notes. C3 has a triplet of eighth notes. *ord.* and *sautilé* markings are present.

Measure 76: C1 staff has a triplet of eighth notes starting with *mf*. C2 and C3 staves have *ord.* and *sautilé* markings. C2 has a triplet of eighth notes. C3 has a triplet of eighth notes. Slurs with numbers 5, 6, and 5 are present in C2 and C3.

77

Cl. *mp* *pppp* *fff*

Vln. *pizz.* *mp* *dim* *ppp* *arco* *fff*

Vla. *pizz.* *mp* *dim* *ppp* *arco* *fff*

Vc. *pizz.* *mp* *dim* *ppp* *arco* *fff*

81

Cl. *pp* *cresc.*

Vln. *pizz.* *sfz* *pp* *7* *pp* *mp* *p*

Vla. *pizz.* *sfz* *pp* *6* *pp* *mp* *p*

Vc. *pizz.* *sfz* *sfz* *pp* *5* *pp* *mp* *p*

extreme bow pressure, scratch tone

84

Cl. *fff* *p cresc.* *fff*

Vln. *f* *mp* *fff* *pizz.* *p cresc.* *fff*

Vla. *f* *mp* *fff* *pizz.* *p cresc.* *fff*

Vc. *f* *mp* *fff* *pizz.* *p cresc.* *fff*

87

Cl. *mp cresc.* *fff*

Vln. arco sautilé *mp cresc.* *fff*

Vla. arco sautilé *mp cresc.* *fff*

Vc. arco sautilé *mp cresc.* *fff*

89

Cl. *mf* *fff*

Vln. ricochet *mf cresc.* *fff*

Vla. ricochet *mf cresc.* *fff*

Vc. ricochet *mf cresc.* *fff*

91

Cl. *ppp* *Flzg.*

Vln. *flaut.* *ppp* *non flaut.* *s.t.*

Vla. *flaut.* *ppp* *non flaut.* *s.t.*

Vc. *flaut.* *ppp* *non flaut.* *s.t.*

The image shows a page of a musical score for measures 91 through 94. The score is arranged in four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
- **Clarinet (Cl.):** Measures 91-92 feature a melodic line with two quintuplets (marked '5') and a *ppp* dynamic. Measures 93-94 feature a melodic line with two quintuplets (marked '5') and a *Flzg.* (flageolet) marking.
- **Violin (Vln.):** Measures 91-92 feature a melodic line with two triplets (marked '3') and a *ppp* dynamic. Measure 93 includes a *(♯)* marking. Measures 93-94 feature a melodic line with two triplets (marked '3') and a *non flaut. s.t.* marking.
- **Viola (Vla.):** Measures 91-92 feature a melodic line with a *ppp* dynamic. Measures 93-94 feature a melodic line with a *non flaut. s.t.* marking.
- **Violoncello (Vc.):** Measures 91-92 feature a melodic line with a *ppp* dynamic. Measures 93-94 feature a melodic line with a *non flaut. s.t.* marking.
The score includes various musical notations such as slurs, accents, and dynamic markings.

Benjamin Lang

Hazy Lustre

(2010)

for

Flute, Guitar and Piano

für

Flöte, Gitarre und Klavier

**for the
Gunnar Berg Ensemble Salzburg**

**für das
Gunnar Berg Ensemble Salzburg**

Explanation

Flute

The foot joint of the flute needs to be prepared in the following manner: The C and C# keys have to be bound (for instance with a hair tie) in such manner that the holes (of the C and the C#) remain closed. This remains in place during the first part of the piece. The binding has to be removed during the rests at the beginning of bar 66 or at the beginning of bar 73. It is also possible to change the foot joint. Play the d^2 in bars 49 and 59 to 63 using trill keys.

Erläuterung

Flöte

Die Flöte muss präpariert werden. Die Hebel C und Cis am Fuß sind festzubinden (z.B. mit einem Haargummi), so dass die Klappen geschlossen bleiben. Diese Präparation gilt für den ersten Abschnitt der Komposition. Die Präparation ist entweder ab Takt 66 oder ab Takt 73 während der Pausen zu entfernen oder es kann der Fuß ausgewechselt werden. Das d'' in Takt 49 sowie in Takten 59 bis 63 soll mithilfe von Trillerklappen gegriffen werden.

key to symbols

all instruments

\flat \sharp = quarter tones

Flute

Flzg. = flutter tongue

Guitar



dampen with finger, the result is a noisy sound with almost no distinct tones.

Zeichenerklärung

alle Instrumente

\flat \sharp = Vierteltöne

Flöte

Flzg. = Flatterzunge

Gitarre



n Finger dämpfen, stickter Klang ertönt

Violoncello

vibr. = *vibrato, only applies to the notes with "vibr." above; all other notes should be played non vibrato*

m.s.t. = *molto sul tasto*

m.s.p. = *molto sul ponticello*

Violoncello

vibr. = *vibrato, nur die mit vibr. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden*

m.s.t. = *molto sul tasto*

m.s.p. = *molto sul ponticello*

Hazy Lustre

Benjamin Lang

$\text{♩} = 80$

Flzg.

Flute

Musical staff for Flute. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a whole note chord consisting of B-flat, D, and F. A dynamic marking of *sfz* (sforzando) is placed below the staff. A long horizontal line spans the width of the staff, with a dynamic marking of *pp* (pianissimo) at the far right end.

Guitar

Musical staff for Guitar. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a rhythmic pattern of eighth notes, grouped in pairs and beamed together. A dynamic marking of *ff dim.* (fortissimo decrescendo) is placed below the staff.

Violoncello

Musical staff for Violoncello. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The staff contains a rhythmic pattern of eighth notes, grouped in pairs and beamed together. A dynamic marking of *ff dim.* (fortissimo decrescendo) is placed below the staff.

2

Fl.

Musical staff for Flute, measure 2. The staff is empty, indicating a rest for the instrument.

Git.

Musical staff for Guitar, measure 2. It continues with the rhythmic pattern of eighth notes from the first system.

Vc.

Musical staff for Violoncello, measure 2. It continues with the rhythmic pattern of eighth notes from the first system.

3

Fl.

Musical staff for Flute, measure 3. The staff is empty, indicating a rest for the instrument.

Git.

Musical staff for Guitar, measure 3. The rhythmic pattern continues. A dynamic marking of *f dim.* (fornissimo decrescendo) is placed below the staff. The number '7' is written above the staff, indicating a seventh fret position.

Vc.

Musical staff for Violoncello, measure 3. The rhythmic pattern continues. A dynamic marking of *f dim.* (fornissimo decrescendo) is placed below the staff. The number '6' is written above the staff, indicating a sixth fret position.

4

Fl.

Git.

Vc.

mf dim.

mf dim.

6

Fl.

Git.

Vc.

mp dim.

p dim.

p dim.

8

Fl.

Git.

Vc.

pp dim.

pp poss.

pp dim.

pp poss.

10

Fl. *ff poss. dim.*

Git. *ff dim.*

Vc. *gliss.*

10 10 10 9

9 7 6 5

12

Fl. *f dim.*

Git.

Vc.

9 9 9

7 6 6 6

7 7 7

13

Fl. *f dim.*

Git.

Vc.

6 6 6 6

7 7 7 7

14

Fl. *mf*

Git. *mf*

Vc. *mf*

16

Fl.

Git.

Vc.

18

Fl. *dim.* *mp dim.* *p dim.*

Git. *dim.* *mp dim.* *p dim.*

Vc. *dim.* *mp dim.* *p dim.*

21

Fl. just air, no tone (ord.)

pp *ppp* *p* *ppp* *pp poss.*

Git. scratch with fingernail along the string (ord.)

pp *ppp* *p* *ppp* *pp poss.*

Vc. directly on the bridge just noise, no tone pizz.

pp *ppp* *p* *ppp* *pp poss.*

24

Fl. *(pp poss.)*

Git. *(pp poss.)*

Vc. arco sul pont. *(pp poss.)*

27

Fl. key clicks with air (no tone) (ord.)

ff *fff* *dim.*

Git. hit with flat hand all strings (ord.)

ff *fff* *dim.*

Vc. toneless bowing on the instrument's body (ord.)

ff *fff* *dim.*

31 (tr) *8va*

Fl. *(ff)* *(f)*

Git. *(ff)* *(f)* 7 7 7 7

Vc. *(ff)* *(f)*

33 *(8)*

Fl. *(mf)*

Git. *(mf)* 6 6 6 6

Vc. *(mf)* sul pont. 7 6 5

34 *(8)*

Fl. *(mp)* 7 7

Git. *(mp)* 6 5 5 5

Vc. *(mp)* 3 sul tasto 7 3

(8)-----

35

Fl. *(p)* 7 7 7 7 *(pp)* 6 6 6

Git. *(p)* 5 5 *(pp)*

Vc. *(p)* *(pp)*

(8)-----

37

Fl. *pp poss.* 5 5 5 *fff* *dim.* 3 3

Git. *ppp* 3 3 5 *fff* *dim.*

Vc. *ppp* *vibr.* *sul pont. sul A* *fff* *dim.*

(8)-----

41

Fl. *mf* flutter tongue with lots of air, no tone *ppp* "f" > *pp*

Git. *mf* 5 3 3 scratch with fingernail along the string *ppp* "f" > *pp*

Vc. *mf* directly on the bridge just noise, no tone *ppp* "f" > *pp*

44

Fl. (ord.) *mf* 7 7 7 7 7 7 7 7

Git. (ord.) *mf* 5 5 5 sul A (*mf*)

Vc. sul C ord. *mf* 5 5 5

46

Fl. *mf* 7 7 7 7 7 7 7 7 *dim.* 7 7 7 7

Git. (*f*) *mf* 5 5 5 *dim.* 5 5

Vc. sul tasto sul C ord. 3 *dim.* 6 6 6 6

48

Fl. 7 6 6 6 6 6 6 6

Git. 5 5 5 5 5 5 5 5

Vc. 6 5 5 5 5 5 5 5

50

Fl. *mp dim.* *p dim.*

Git. *mp dim.* *p dim.*

Vc. *mp dim.* *p dim.* pizz.

53

Fl. *ppp* *"ff"* *ppp* Flzg. *ppp*

Git. *ppp* *"ff"* *pppp* (ord.)

Vc. *ppp* *"ff"* *ppp poss.* ord.

key clicks with air (no tone) ()

hit with flat hand all strings ()

toneless bowing on the instrument's body ()

57

Fl. *cresc.*

Git. *cresc.*

Vc. *cresc.* ric. 7 7 7 6

58

Fl. Flzg. 5 3 3

mf

Git. f

Vc. 6 5 5 5 5

ff

60

Fl. 5

sub pp poss.

cresc.

Git. sub pp poss. cresc.

Vc. 3 3 3 3 3 5 5

sub pp poss. cresc. ord. vibr. #

63

Fl. mp just air, no tone

ppp "f" > ppp

Git. mp scratch with fingernail along the string

ppp "f" > ppp

Vc. mp ord. -> m.s.p. -> m.s.t. -> m.s.p. -> ord. just noise, no tone

pp cresc. p "f" > ppp mf cresc.

67

Fl.

Git. (ord.) 3 (o) (d) *mf cresc.* *fff*

Vc. → m.s.p. → m.s.t. → m.s.p. → m.s.t. → m.s.p. → m.s.t. → m.s.p. → ord. *fff*

71

Fl. key clicks with air (no tone) (d) "ff"

Git. "ff" hit with flat hand all strings (d) (ord.) *pp poss.*

Vc. "ff" toneless bowing on the instrument's body (d) ord. *pp poss.*

75

Fl.

Git. (d) 7 7 7 7 7 7 (*pp poss.*)

Vc. (*pp poss.*)

77

Fl.

Git.

Vc.

(*pp*)

7 6 5 5

78

Fl.

Git.

Vc.

(*pp poss.*)

5 5 5 5

6 6 6 6

(*pp poss.*)

80

Fl.

Git.

Vc.

pp poss.

6 6 6 5 5

7 7 7 7

mf *pp poss.*

82 vibr.

Fl. *p*

Git. 3 5 3

Vc. 5 3

85

Fl. just air, no tone (ord.) *p* "f" *ppp* *p dim.* 5:3

Git. scratch with fingernail along the string (ord.) *p* "f" *ppp* *p dim.*

Vc. directly on the bridge just noise, no tone (ord.) 7:6 *p* "f" *ppp* *p dim.*

89

Fl. key clicks with air (no tone) (ord.) *pp poss.* "ff" *fff dim.* Flzg. Flzg.

Git. hit with flat hand all strings (ord.) *pp poss.* "ff" *fff dim.*

Vc. toneless bowing on the instrument's body (ord.) 7:6 *pp poss.* "ff" *fff dim.*

94

Fl. *mp*

Git. *mp* *gliss.*

Vc. *mp*

96

Fl. *fff dim.* *p* *3* *ff dim.* 7 7 7 6 6 5 5

Git. *fff dim.* *p* *3* *ff dim.* *gliss.* 7 7 6 6

Vc. *dim.* *p* *3* *ff dim.* 5 5 5 5 *sul pont.* *sul tasto* *sul pont.*

99

Fl. *f dim.* 3 3 5 3 3 *pp*

Git. 6 5 5 5 *f dim.* *pp*

Vc. *pp* 3 *f dim.* 3 3 5 3 3 *sul tasto*

102

Fl. *mf dim.* 5 *pp*

Git.

Vc. *mf dim.* *sul pont.* *sul tasto* 5 5 5 6 *pp*

103

Fl. 5 5 5 6

Git.

Vc. *mp dim.* 6 6 6 7

104

Fl. *pp dim.* 6 7 7

Git.

Vc. *pp dim.* 7 9 9 9

105

Fl. *Flzg.* key clicks with air (no tone) (ord.)

Git. hit with flat hand all strings (ord.)

Vc. *sul pont.* *trem.* toneless bowing on the instrument's body (ord.) *sul A*

pp poss. "ff" *pp poss.*

pp poss. "ff" *pp poss.*

9 9

108

Fl. just air, no tone (ord.)

Git. scratch with fingernail along the string (ord.)

Vc. directly on the bridge just noise, no tone (ord.)

ppp "ff" *ff*

ppp "ff" *ff*

ppp "ff" *ff*

5 3

111

Fl. *dim.* *pp* *f* *pp*

Git. *dim.* *pp* *f* *pp* 3

Vc. *dim.* *pp* *f* *pp*

gliss.

5 5 3

113

Fl. *mf dim.* 5 5 6 6 7 7

Git. *mf dim.* 3 5 5 6 6 7

Vc. *mf dim.*

115

Fl. Flzg. *ppp* *mf* key clicks with air (no tone) "ff"

Git. *ppp* *mf* hit with flat hand all strings "ff"

Vc. (♩.) *ppp* *mf* toneless bowing on the instrument's body "ff"

118

Fl. (ord.) *f*

Git. *f*

Vc.

119

Fl. *dim.* 7 7 6 5

Git. *dim.* 7 6

Vc. *f dim.* 6 6 5

120

Fl. *pp* *mf dim.* 6 7

Git. *pp* *mf dim.* 5 6 7

Vc. *mf dim.* 3 5 6

121

Fl. 7 6 5 *ppp*

Git. 7 6 5 3 *ppp*

Vc. 7 6 5 3 *ppp*

123 key clicks with air (no tone) (ord.)
 Fl. *p dim.*
 "ff" hit with flat hand all strings (ord.)
 Git. *p dim.*
 "ff" toneless bowing on the instrument's body ord.
 Vc. *p dim.*

125
 Fl. *pp poss.*
 Git. *pp poss.*
 Vc. *pp poss.*

127 key clicks with air (no tone)
 Fl. *pp poss.* "ff" dim. al niente
 Git. *pp poss.* hit with flat hand all strings "ff" dim. al niente
 Vc. sul tasto *pp poss.* toneless bowing on the instrument's body "ff" dim. al niente

Benjamin Lang

Das Wohltemperierte Klavier

(2010)

for

Flute/Piccolo, Clarinet in Bb/Eb, Percussion, Piano,
2 Violins, Viola, Violoncello and Double Bass

for the

Ensemble Musica Viva Hannover

conducted by

HANS-CHRISTIAN EULER

The score is not in C.
Instruments are notated at transposed pitch.

Percussion instruments:

Glockenspiel	Crotales
4 Templeblocks	Tam-Tam
Triangle	Cymbal
Bongos	

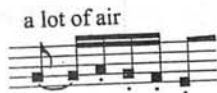
Please use regular sticks for the instruments.
The bongos are played with the hands.

key to symbols

Flute



= tongue pizzicato
"The tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."¹



= produce a sound with a lot of air but few distinct tones

T.R.

= tongue ram
(the lower note is the sounding pitch)
"The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut])."²

lip



= lip pizzicato
"The lips are first pressed tightly together, then explosively ripped apart by a strong jet of air."³

Flzg.

= flutter tongue





‡

= quarter tone higher


¹ Levine, Carin and Mitropoulos-Bott, Christina: The Techniques of Flute Playing. Die Spieltechnik der Flöte, 3rd, revised Printing, Kassel 2009, p. 25

² *ibid.*, p. 28

³ *ibid.*, p. 25

d	=	quarter tone lower
	=	first accelerate then decelerate
	=	decelerate
bisb.	=	bisbigliando
	=	accelerate
	=	Flageolet, harmonic tone The lower note indicates the fingering (the fundamental tone on which the harmonic is based) and the upper note is the sounding pitch.

Clarinet

T.R.	=	tongue ram "The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut])." ⁴
	=	produce a sound with a lot of air but few distinct tones
Flzg.	=	flutter tongue
slap	=	slap tongue

⁴ Levine, Carin and Mitropoulos-Bott, Christina: The Techniques of Flute Playing. Die Spieltechnik der Flöte, 3rd, revised Printing, Kassel 2009, p. 25

Piano



= press the string indicated with two or more fingers the string whilst playing this note with the other hand on the keyboard; the result should be a completely muted sound without pitch



= pizzicato – pluck the strings indicated inside the piano with fingers

Percussion

Bongos: always play in the centre of the drum head



= muffled tone played with finger(s) - holding the other finger(s) against the drum head to muffle the tone



= open tone played with finger(s) (not muffled!)



= muffled tone played with the palm



= dampen with one hand whilst playing with the palm or fingers of the other hand



= open tone played with palm

Strings

on the bridge = bow directly on the bridge: no distinct tone at all, just noise.

1. Introduction (WK I, Fugue No. 1)

$\text{♩} = 63$
tongue

Flute

Clarinet in B \flat

Percussion

Glockenspiel

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

sfz sfz sfz sfz

f — *sfz sfz sfz*

sfz — *f* —

pp poss.

pp

pp

pizz.
p

sfz
pizz.
arco sul pont. flautando

sfz *pppp < pp*

col legno battuto
ff

col legno battuto
ff

pizz.
sfz

a lot of air

tongue

a lot of air

8va

4

Fl. T.R. T.R. T.R. T.R. *sfz sfz sfz sfz* a lot of air *pp* *f*

Cl. *p* *f* *mp* *p* *f*

Perc. Crotales *pp poss.* *pp poss.*

Pno. *pp* *f* *p* *pp*

Vln. I *col legno battuto* *ff* *p* *molto sul pont. vibr.* *pp* *col legno battuto* *mf*

Vln. II *pppp* *pp* *col legno battuto* *mp*

Vla. *sul pont. flautando* *pppp* *pp* *pppp* *pp*

Vc. *pizz.* *p* *f* *mp*

Db. (pizz.) *f* *mp*

7

Fl. tongue *sfz sfz sfz sfz* a lot of air *f* tongue *sfz sfz sfz sfz*

Cl. T.R. T.R. T.R. T.R. ord. a lot of air ord. *sfz sfz sfz sfz mp p mf pp poss.*

Perc. Glockenspiel *pp poss.* Crotales *pp poss.*

Pno. *pp* *15^{mo}* *f* *loco* *P* *pp* *8^{va}*

Vln. I pizz. *f p* col legno tratto *mf* arco battuto *pp f*

Vln. II pizz. *f p* col legno tratto *mf* arco sul pont. flautando *pp*

Vla. *f* col legno tratto *f* arco battuto *pp f*

Vc. col legno battuto *mf* pizz. *f pp*

Db. col legno battuto *mf* pizz. *f pp*

10

Fl. *sfz sfz sfz sfz* T.R. T.R. T.R. T.R. *sfz sfz sfz sfz*

Cl. *f ppp*

Perc. Glockenspiel *pp poss.* Crotales *pp poss.*

Pno. *pp poss.* *15^{me}* *loco pp* *pp* *8^{va}* *loco*

Vln. I *(jetè) mp pp f col legno battuto*

Vln. II *mf pizz. f f col legno battuto*

Vla. *f pizz. sfz arco sul pont. flautando pp*

Vc. *(pizz.) f sfz f col legno battuto*

Db. *(pizz.) f sfz sfz f col legno battuto*

13 a lot of air

Fl. *p* *f* T.R. T.R. T.R. T.R. *sfz sfz sfz sfz* tongue *sfz sfz sfz*

Cl. T.R. ord. T.R. T.R. T.R. T.R. a lot of air *sfz p f sfz sfz sfz sfz p*

Perc. Glockenspiel *pp poss.* Crotales *pp poss.*

Pno. *mf fff pp pp* 15^{ma} loco 8^{va}

Vln. I pizz. *sfz f* con crini e legno tratto *f*

Vln. II pizz. *mp f sfz f* con crini e legno tratto *f*

Vla. *ff pp ff* pizz. *sfz* arco sul pont. flautando *pp ff*

Vc. pizz. *sfz f sfz*

Db. pizz. *sfz f sfz*

16

Fl. *a lot of air*
sfz sfz sfz sfz f mp f mp

Cl. *T.R. T.R. T.R. T.R. ord. a lot of air*
mf sfz sfz sfz sfz f p f

Perc. *Glockenspiel*
pp poss.

Pno. *8va 15ma 8va loco*
pp pp pp pp

Vln. I *pizz. col legno tratto tr*
sfz sfz sfz sfz f p

Vln. II *pizz. col legno tratto*
ff f p

Vla. *pizz. arco sul pont.*
pp ff f f mf

Vc. *col legno battuto pizz.*
sfz f f sfz sfz

Db. *col legno battuto pizz.*
sfz f f sfz sfz

19

Fl. tongue a lot of air tongue

sfz sfz sfz sfz *f mp* *sfz sfz sfz sfz sfz sfz*

Cl. T.R. T.R. T.R. T.R. ord.

>mp sfz sfz sfz sfz *f p pp*

Perc. *pp poss.* *pp poss.*

Pno. *pp* *pp*

Vln. I arco pizz. col legno e crini pizz.

f sfz sfz *f p* *f pp* *f*

Vln. II arco col legno battuto arco molto sul pont.

f sfz sfz *f* *PPPP*

Vla. ord. molto sul pont. pizz.

sfz sfz *ffpp f* *f*

Vc. arco col legno tratto

sfz *f fffpp*

Db. arco vibr. pizz.

ppp f p *mp f*

22

Fl. T.R. T.R. T.R. T.R. *sfz sfz sfz sfz* *sfz sfz sfz* *tongue*

Cl. *p ppp* *p f*

Perc. *pp poss.* *Crotales*

Pno. *loco pp* *pp* *8^{va}*

Vln. I *col legno e crini ppp p pppp*

Vln. II

Vla. *col legno battuto mp* *tratto f p*

Vc. *f* *pizz. f*

Db. *arco pppp*

25

Fl. *sfz* *pp* *f* *pppp* a lot of air

Cl. *mp* *pppp* a lot of air

Perc.

Pno. *p* *loco* 15^{ma}

Vln. I

Vln. II

Vla. *mp* *pp* *p* *pp poss.* arco

col legno e crini

Vc. *pp* *p pp* *p ppp* *pp poss.* arco

col legno e crini

Db.

2. Landschaft (WK I, Fugue No. 8)

♩ = 72

Flute

Clarinet in B \flat

Percussion

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

fff

pp poss.

fff

pp poss.

Detailed description: This is a page from a musical score for '2. Landschaft (WK I, Fugue No. 8)'. The page number '10' is in the top left. The title is centered at the top. A tempo marking '♩ = 72' is placed above the first staff. The score consists of nine staves: Flute, Clarinet in B \flat , Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute, Clarinet, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass staves are currently empty, showing only the staff lines and clefs. The Piano part is the only one with notes. It features a melody in the right hand with dynamic markings *fff* and *pp poss.* alternating. The left hand of the piano is empty. The key signature has one sharp (F#) and the time signature is 4/4.

8

Pno.

(pp poss.) (pp poss.) pp poss.

fff

pp poss.

14

Pno.

19

Pno.

f pp poss. (pp poss.)

loco

27

Pno.

f pp poss.

loco

33

Pno.

fff

pp poss.



40

Cl.

pp poss.

5 3 5 3

Pno.

pp poss. (*pp poss.*) (*pp poss.*)

fff

Vln. I

con sordino

pp poss.

5 3 3 5

Vln. II

con sordino

pp poss.

3

Vla.

con sordino

pp poss.

5 3

Vc.

con sordino

pp poss.

5 3 5 3

43

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp poss.

fff pp poss.

The musical score for measures 43-46 is as follows:

- Cl.:** Measure 43: A single note (G4) with a fermata. Measures 44-46: Rest.
- Pno.:** Measure 43: Treble clef, key signature of two sharps (F# and C#), time signature of 3/4. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G2 (quarter), F#2 (quarter), E2 (quarter). Measure 44: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G2 (quarter), F#2 (quarter), E2 (quarter). Measure 45: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G2 (quarter), F#2 (quarter), E2 (quarter). Measure 46: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G2 (quarter), F#2 (quarter), E2 (quarter). Dynamics: *pp poss.* in measure 43, *fff pp poss.* in measure 46.
- Vln. I:** Measure 43: A single note (G4) with a fermata. Measures 44-46: Rest.
- Vln. II:** Measure 43: A single note (G4) with a fermata. Measures 44-46: Rest.
- Vla.:** Measure 43: A single note (G4) with a fermata. Measures 44-46: Rest.
- Vc.:** Measure 43: A single note (G2) with a fermata. Measures 44-46: Rest.

48

Pno.

fff *pp poss.* *fff* *pp poss.* *fff* *pp poss.*

54

Pno.

fff *pp poss.*

59

Pno.

fff *pp poss.*

64

Pno.

fff *pp poss.*

67

Pno.

70

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp poss.

pp poss.

fff

Ped.

(con sord.)

pp poss.

(con sord.)

pp poss.

(con sord.)

pp poss.

(con sord.)

pp poss.

5

pizz.

sffz

75

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

fff

pp poss.

77

Pno. *mp* *pp poss.*

Vln. I 3 5 3

Vln. II 5 3

Vla. 5 3 5

Db.

81 Templeblocks

Perc. *pp* *sfz*

Pno. *(pp poss.)* *sfz* 8^{va}

Vln. I *pp poss.*

Vln. II *pp poss.*

Vla. *pp poss.*

Vc. *pp poss.*

3. Punkte (WK I, Fugue No. 4)

$\text{♩} = 100$

The musical score is written for a chamber ensemble in 4/4 time. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score includes parts for Flute, Clarinet in Bb, Percussion (Glockenspiel), Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *ppp* to *fffz*. Performance techniques such as *pizz.* and *arco* are indicated for the strings. The percussion part features a Glockenspiel with *pp poss.* dynamics. The woodwinds and strings have various melodic and harmonic lines, with some parts featuring accents and slurs.

Flute
sfz *pp*

Clarinet in Bb
pp

Percussion
Glockenspiel
pp poss.

Piano
ppp *sfz* *ppp*

Violin I
pizz. *fffz* *arco* *ppp* *sfz* *fffz* *pizz.*

Violin II
arco *ppp* *sfz* *sfz* *sfz* *fffz* *pizz.*

Viola
arco *ppp* *sfz* *fffz* *pizz.*

Violoncello
arco *ppp* *ppp* *fffz* *pizz.*

Double Bass
arco *ppp* *pizz.* *fffz* *pizz.* *fffz*

7

Fl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cl. T.R. *sfz* *sfz* T.R. T.R. *sfz* *sfz*

Perc.

Pno. *ppp* *sfz* *sfz*

Vln. I arco *sfz* *ppp*

Vln. II *fffz* *fffz* arco *sfz* *sfz* *sfz* *f* pizz.

Vla. arco *sfz* pizz. *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *f*

Vc. *fffz* arco *ppp*

Db. *fffz* arco *ppp*

8^{va}

T.R.

21

Fl. *mp* *mf* *f* *ff*

Cl. *f* *ff*

Perc. *p* *pp poss.* Templeblocks *f*

Pno. *f p* *p* *fff* *fff* *15^{ma}*

Vln. I *(ppp)*

Vln. II *fff* *fff*

Vla. *f* *fff* *fff*

Vc. *pizz.* *f* *fff* *fff*

Db. *pizz.* *fff* *fff* *fff*

28

Fl. *pp* *f* *pp poss.*

Cl. *pp poss.*

Perc. Glockenspiel *pp poss.*

Pno. *ff* *p* *pp poss.*

Vln. I *pp poss.* sul pont. sul tasto

Vln. II arco *pp* *f* *pp poss.* sul pont.

Vla. arco *pp* *f* *pp poss.* sul pont. sul tasto

Vc. arco *pp* *f* *pp poss.* sul pont.

Db. arco *pp* *f* *pp poss.* sul pont.

loco

7

3

5

33

Fl. *(pp poss.)*

Cl.

Perc. Templeblocks *pp*

Pno. *p* *pp poss.*

Vln. I *sul pont.*

Vln. II *sul tasto* *sul pont.* *(pp poss.)*

Vla. *sul pont.* *sul tasto*

Vc. *sul tasto* *sul pont.*

Db. *sul tasto* *sul pont.* *sul tasto* *(pp poss.)*

Detailed description: This page of a musical score contains measures 33 through 36. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins with a melodic line in measure 33, marked *(pp poss.)*. The Clarinet part has a similar melodic line. The Percussion part features temple blocks, marked *pp*. The Piano part has a complex texture with chords and arpeggios, marked *p* and *pp poss.*. The Violin I part is marked *sul pont.*. The Violin II part is marked *sul tasto* and *sul pont.* with a *(pp poss.)* marking. The Viola part is marked *sul pont.* and *sul tasto*. The Violoncello part is marked *sul tasto* and *sul pont.*. The Double Bass part is marked *sul tasto*, *sul pont.*, and *sul tasto* with a *(pp poss.)* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

38

Fl. 

Cl. 
(pp poss.)

Perc. 
 Glockenspiel
pp poss.

Pno. 
 loco
p

Vln. I 
 sul tasto
 sul pont.
 sul tasto
(pp poss.)

Vln. II 
 sul tasto
 sul pont.

Vla. 
 sul pont.
 sul tasto
 sul pont.
(pp poss.)

Vc. 
 sul tasto
 sul pont.
(pp poss.)

Db. 
 sul pont.

Musical score for orchestral instruments, starting at measure 41. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Fl. I: Starts at measure 41 with a rest, followed by a five-note pattern with a slur and fingerings 5, 5, 5, 5, 5. Ends with a slur and dynamic marking *(pp poss.)*.

Cl.: Starts with a slur and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3. Ends with a slur and fingerings 7, 7.

Perc.: Starts with a slur and fingerings 7, 7. Includes a section marked **Templeblocks** with a dynamic marking *pp* and a slur with fingerings 3, 3, 3, 3.

Pno.: Starts with a slur and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3. Includes a dynamic marking *pp poss.*

Vln. I: Starts with a slur and fingerings 7, 7. Includes markings *sul pont.* and *sul tasto* with a slur and fingerings 5, 5. Ends with a dynamic marking *(pp poss.)*.

Vln. II: Starts with a slur and fingerings 5, 5. Includes markings *sul tasto* and *sul pont.* with a slur and fingerings 3, 3, 3, 3, 7. Ends with a dynamic marking *(pp poss.)*.

Vla.: Starts with a slur and fingerings 7, 7. Includes marking *sul pont.* and a slur with fingerings 7, 7, 7. Ends with marking *sul tasto* and a dynamic marking *(pp poss.)*.

Vc.: Starts with marking *sul tasto* and a slur. Ends with marking *sul pont.* and a dynamic marking *(pp poss.)*.

Db.: Starts with marking *sul tasto* and a slur.

44

Fl.

Cl.

Perc. *pp poss.* Glockenspiel

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

Db. *ord.* *(pp poss.)*

48

Fl. *pp poss.* *mf* *pp poss.*

Cl. *pp poss.* *mf* *pp poss.*

Perc. Tam-Tam *fff* Triangle *pp*

Pno. *p* *pp poss.*

Vln. I *pp poss.* *mf* ord.

Vln. II *pp poss.* ord. *pp poss.*

Vla. *pp poss.* 7 7 7 7

Vc. *mf* ord. *pp poss.*

Db.

53

Fl. *ff* *pp poss.*

Cl. *ff* *pp poss.* *sfz* *slap*

Perc. *pp* *pp*

Pno. *mp* *p* *pp* *mp* *f* *f* *loco*

Vln. I *pp* *pp poss.*

Vln. II *mp* *pp poss.*

Vla. *ord.* *mf* *pp* *pp poss.* *mp* *pp poss.* *sul pont.*

Vc. *mp* *pp poss.* *sul pont.*

Db. *pp poss.* *(pp poss.)*

Detailed description of the musical score: The score is for measures 53 through 58. The Flute (Fl.) part starts with a whole note G4, followed by a half note G4, and then a quarter note G4 with a dynamic of *ff*. In measure 55, it plays a quarter note G4 with *pp poss.* and a quarter rest. The Clarinet (Cl.) part has a whole note G3, followed by a half note G3, and then a quarter note G3 with *ff*. In measure 55, it plays a quarter note G3 with *pp poss.* and a quarter rest. In measure 58, it plays a quarter note G3 with *sfz* and a *slap* instruction. The Percussion (Perc.) part has two measures of *pp* with a quarter note and a quarter rest. The Piano (Pno.) part has a *mp* dynamic in measure 53, *p* in measure 54, *pp* in measure 55, *mp* in measure 56, and *f* in measures 57 and 58. The Violin I (Vln. I) part has *pp* in measure 54 and *pp poss.* in measure 55. The Violin II (Vln. II) part has *mp* in measure 56 and *pp poss.* in measure 57. The Viola (Vla.) part has *ord.* in measure 53, *mf* in measure 54, *pp* in measure 55, *pp poss.* in measure 56, *mp* in measure 57, and *pp poss.* in measure 58. The Violoncello (Vc.) part has *mp* in measure 56 and *pp poss.* in measure 57. The Double Bass (Db.) part has *pp poss.* in measure 55 and *(pp poss.)* in measure 56.

59

Fl. *mp p*

Cl.

Perc. *p*

Pno. *p pp poss.*

Vln. I *pizz. f*

Vln. II *pizz. f*

Vla. *pizz. f*

Vc. *pizz. mp p*

Db.

64

Fl. *mf* *pp poss.* *mf* *ff*

Cl. *f* *f* *pp poss.*

Perc. Tam-Tam *fff*

Pno. *ff* *ppp* *fff* *mf* *pp*

Vln. I *fffz* *fffz* *arco* *mf* *pp poss.* *ff*

Vln. II *fffz* *fffz* *arco* *mf* *pp poss.*

Vla. *fffz* *fffz* (pizz.) *f* *arco* *pp poss.*

Vc. *fffz* *fffz* (pizz.) *f* *f* *mf*

Db. *fffz* *fffz* *arco* *mf* *pp poss.*

71

Fl. *mp < ff* *ff*

Cl.

Perc. Triangle *ff* Templeblocks *pp* *mp* *pp* *f* *pp <*

Pno. *ff*

Vln. I *p* *ff* *pp poss.*

Vln. II *pp poss.*

Vla.

Vc. *mp* *arco* *ff*

Db.

77

Fl. *mp* *cresc.*

Cl. *mp* *cresc.*

Perc. *p* *ff* *pp* *ppp* *p < f* *mp*

Pno.

Vln. I *cresc.*

Vln. II *mp* *cresc.*

Vla. *pp poss.* *cresc.*

Vc. *mp* *cresc.*

Db. *mp* *cresc.*

Detailed description: This page of a musical score covers measures 77 through 81. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts begin in measure 77 with a *mp* dynamic and a *cresc.* marking. The Percussion part features a complex rhythmic pattern with dynamics ranging from *p* to *ppp* and *mp*. The Piano part is silent. The Violin I part has a *cresc.* marking. The Violin II part has a *mp* dynamic and a *cresc.* marking. The Viola part has a *pp poss.* dynamic and a *cresc.* marking. The Violoncello part has a *mp* dynamic and a *cresc.* marking. The Double Bass part has a *mp* dynamic and a *cresc.* marking.

82

Fl. *ff pp poss.*

Cl. *ff pp poss.*

Perc. Triangle *ff*

Pno. *p cresc. fff pp poss.*

Vln. I *ff pp poss.* sul tasto sul pont.

Vln. II *ff pp poss.* sul tasto

Vla. *ff pp poss.* sul tasto sul pont.

Vc. *ff pp poss.* sul tasto

Db. *mp cresc. sffz pp poss.* pizz. sul tasto sul pont.

87

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Templeblocks

pp

P

pp poss.

pp poss.

sul tasto

sul tasto

sul pont.

sul tasto

sul pont.

sul tasto

sul tasto

sul tasto

ord.

pp poss.

91

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

loco

5

7

(pp poss.)

sul pont.

5

sul pont.

sul tasto

(pp poss.)

3

sul pont.

93

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

f *ff*

f *ff*

Tam-Tam *ff*

Cymbal soft sticks *ppp* *p* *fff*

fff *p* *fff*

8^{va}

8^{vb}

ord. *p* *cresc.* *f* *ff*

ord. *p* *cresc.* *f* *ff*

ord. *f* *ff*

ord. *p cresc.* *f* *ff*

ord. *p* *cresc.* *f* *ff*

4. Momente (WK I, Fugue No. 2)

♩ = 72 lip

Flute *sfz* *sfz*

Clarinet in B \flat T.R. *sfz*

Percussion Templeblocks *ff* *ff* *ff*

Piano *pp poss.* *fff* *pp poss.* *fff* *pp poss.*

Violin I col legno tratto *p* gliss. arco *fff* col legno tratto *pp* *pp*

Violin II col legno tratto *p* gliss. *p* *pp* *pp*

Viola *fff*

Violoncello pizz. col legno tratto gliss. *fff* *pp*

Double Bass pizz. *fff*

6

Fl. *sfz*

Cl.

Perc. *ff*

Pno. *fff* *pp poss.* *fff* *fff* *pp poss.*

Vln. I *p* *ff* *pizz.* *col legno tratto* *p*

Vln. II *arco* *ff* *col legno tratto* *p* *col legno tratto* *p*

Vla. *col legno tratto* *p*

Vc. *p* *p*

Db. *pizz.* *pp*

II

Fl. *sfz* *sfz*

Cl. *sfz*

Perc. *ff* *ff*

Pno. *fff* *pp poss.* *fff* *pp poss.* *fff* *pp poss.* *fff* *pp poss.* *fff*

Vln. I arco *ff* *ff* (pizz.) *sfz* *p* *ff* *sfz*
pizz. col legno tratto

Vln. II arco *ff* (pizz.) *sfz* *p* *ff* *sfz*
pizz. col legno tratto

Vla. arco *ff* *ff* *ff* *p*
pizz. col legno tratto

Vc. *sfz* *ff* (pizz.) *ff*

Db. (pizz.) *ff* *sfz*

16

Fl. *sfz*

Cl. *sfz* *sfz* *sfz*

Perc. *ff* *ff*

Pno. *pp poss.* *ff* *pp poss.* *fff*

Vln. I arco *ff* col legno tratto *p*

Vln. II arco *ff* col legno tratto *p* pizz. *sfz* arco *ff*

Vla. arco *ff* pizz. *sfz*

Vc. arco *ff* pizz. *ff* col legno tratto *p* *pp* *p* *pp* *p*

Db. (pizz.) *ff* col legno tratto *pp* *p* pizz. *sfz* arco *ff*

21

lip lip lip

Fl. *ff* *sfz* *sfz* *sfz*

Cl. *ff* T.R. *sfz*

Perc. *ff*

Pno. *pp poss.* *fff* *pp poss.* *fff* *pp poss.*

Vln. I arco *ff* *ff* col legno tratto *p*

Vln. II *ff* col legno tratto *p* pizz. *sfz* col legno tratto *p*

Vla. arco *ff* pizz. *sfz* col legno tratto *p* pizz. *sfz*

Vc. arco *ff* col legno tratto *pp* *p* *pp* *p* *p*

Db. col legno tratto *pp* *p*

25

Fl. *ff* *ff*

Cl. *ff* *ff*

Perc. *ff*

Pno. *fff* *pp poss.* *fff* *pp poss.*

Vln. I pizz. *sfz* col legno tratto *p* arco *ff* col legno tratto *pp poss.*

Vln. II pizz. *sfz* col legno tratto *p* arco *ff* col legno tratto *pp poss.*

Vla. (pizz.) *sfz* arco *ff* col legno tratto *pp poss.*

Vc. pizz. *sfz* col legno tratto *pp poss.*

Db. pizz. *sfz* col legno tratto *pp poss.*

48

Vln. I

fffz *fffz* *ppp* *fff* *fffz* *pp poss.*

sul tasto molto sul pont. sul tasto Sul D

56

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *ff* *ff* *fffppp* *fff* *fffppp* *fff*

molto sul pont. ord. sul pont. sul tasto

(pizz.) (pizz.)

ff *f*

61

Vln. I

fffz *fffppp* *fff* *fffppp* *fff* *fffppp* *fff* *fffppp* *fff* *fffppp*

sul pont. sul tasto ord. sul pont. sul tasto

65

Vln. I

fff *fffppp* *fff* *fffppp* *fff* *fffppp* *fff* *fffz* *fffppp* *fff* *fffppp*

sul pont. sul tasto ord. sul pont. molto sul pont.

69

Vln. I

fff *fff* *ppppp* *ff* *fffz*

ord. (Δ) pizz.

6. Puzzle (WK I, Fugue No. 7)

$\text{♩} = 60$ *secco*

Flute *pp* *pp*

Clarinet in Eb *ppp* *ppp*

Percussion

Piano *pp poss.* *fff*

Violin I *pizz.* *mp* *col legno tratto* *tr*

Violin II *pizz.* *pp* *col legno tratto* *mp* *tr*

Viola

Violoncello *molto sul pont.* *pp*

Double Bass *pizz.* *ff*

3

Fl. *pp*

E♭ Cl. *pp* *pp* *pp*

Perc.

Pno. *pp poss.* *15ma* *loco* *pp poss.*

Vln. I *pizz.* *p* *col legno battuto* *mf* *tratto* *p*

Vln. II *pizz.* *p* *col legno battuto* *mf*

Vla. *ricochet* *pp* *col legno battuto* *mp* *tratto* *p* *gliss.*

Vc. *col legno* *tratto* *battuto* *p* *(p)* *battuto* *mf* *col legno* *battuto* *mf*

Db. *(pizz.)* *pp* *(pizz.)* *pp*

6

Fl. *pp* *fpp* *mf*

E♭ Cl. *pp poss.*

Perc. Templeblocks *pp*

Pno.

Vln. I *mf* *pp* *f* *battuto*

Vln. II *mf* *pp* *f* *battuto*

Vla. *pp* *f* *battuto*

Vc. *pp poss.* *molto sul pont. spicc.* *col legno battuto* *p*

Db. *ppp* *(pizz.)* *col legno battuto* *p*

Fl. *ppp* *p*

E♭ Cl. *p* *pp poss.*

Perc. *pp*

Pno. *pp poss.* *pp poss.*

Vln. I arco *ppp* *trm*

Vln. II arco *ppp* molto sul pont. *pp poss.*

Vla. arco molto sul pont. *pp poss.*

Vc. pizz. *pp*

Db. pizz. *pp*

Detailed description: This page of a musical score contains eight staves. The Flute staff begins with a second ending bracket (II) and features dynamics *ppp* and *p*. The Eb Clarinet staff has dynamics *p* and *pp poss.*. The Percussion staff has a dynamic of *pp*. The Piano staff has two systems, with dynamics *pp poss.* and *pp poss.*, and includes a 15th-fret marking. The Violin I staff has dynamics *ppp* and *trm*, with the instruction 'arco'. The Violin II staff has dynamics *ppp* and *pp poss.*, with the instruction 'arco' and 'molto sul pont.'. The Viola staff has dynamics *pp poss.* and the instruction 'arco molto sul pont.'. The Violoncello and Double Bass staves both have dynamics *pp* and the instruction 'pizz.'.

15

T.R. T.R. T.R. T.R.

Fl. *sfz sfz sfz sfz* *pp*

E♭ Cl. *pp poss.* *pp* *pp*

Perc. *pp*

Pno. *pp poss.* *pp poss.*

Vln. I *pizz.* *pp* *arco molto sul pont. spicc.* *pp* *pizz.* *(pp)*

Vln. II *col legno battuto* *mp* *arco molto sul pont. spicc.* *pp* *pizz.* *(pp)*

Vla. *col legno battuto* *mp* *col legno battuto* *mp*

Vc. *col legno battuto* *pp* *tratto* *arco molto sul pont.* *p*

Db. *col legno battuto* *pp* *tratto* *pizz.* *pp*

18

Fl.

Musical staff for Flute (Fl.). The staff begins with a treble clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *pp*.

E♭ Cl.

Musical staff for E-flat Clarinet (E♭ Cl.). The staff begins with a treble clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *pp*.

Perc.

Musical staff for Percussion (Perc.). The staff begins with a double bar line and a key signature of one flat. It features a rhythmic pattern of eighth notes with dynamic markings of *pp* and *ppp*.

Bongos with hands/fingers

Pno.

Musical staff for Piano (Pno.). The staff is divided into two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *pp*.

Vln. I

Musical staff for Violin I (Vln. I). The staff begins with a treble clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *p*. Performance instruction: *col legno tratto*.

Vln. II

Musical staff for Violin II (Vln. II). The staff begins with a treble clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *pp*. Performance instruction: *arco molto sul pont. spicc.*

Vla.

Musical staff for Viola (Vla.). The staff begins with an alto clef and a key signature of one flat. It contains a rhythmic pattern of eighth notes throughout the three measures.

Vc.

Musical staff for Violoncello (Vc.). The staff begins with a bass clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *pp*. Performance instruction: *ord.*

Db.

Musical staff for Double Bass (Db.). The staff begins with a bass clef and a key signature of one flat. It contains rests for the first two measures, followed by a melodic line in the third measure starting with a dynamic marking of *p*. Performance instructions: *arco molto sul pont.*, *col legno battuto*, and *tratto gliss.*

21

Fl.

ppp *fff*

E♭ Cl.

fff

Perc.

Templeblocks

fff

Pno.

pp poss. *fff* *fff*

loco

8^{va}-----

loco

Vln. I

arco sul pont. *fff* pizz. *sfz sfz sfz* arco sul pont. *fff* pizz. *sfz sfz sfz*

Vln. II

pizz. *pp* arco sul pont. *fff* pizz. *sfz sfz sfz* arco sul pont. *fff* pizz. *sfz sfz sfz*

Vla.

arco molto sul pont. spicc. *pp* pizz. *sfz* arco sul pont. *fff* pizz. *sfz* arco sul pont. *fff*

Vc.

pizz. *pp* *sfz* *sfz*

Db.

pizz. *pp* *sfz* *sfz*

24

Fl.

pp poss.

E♭ Cl.

pp poss.

Perc.

6 6 6 6

Pno.

fff

pp poss.

8^{sub}

Vln. I

arco sul pont.

fff

col legno tratto

pp poss.

Vln. II

arco sul pont.

fff

col legno tratto

pp poss.

Vla.

arco sul pont.

fff

col legno tratto

pp poss.

Vc.

arco sul pont.

fff

Db.

arco sul pont.

fff

27

Fl. *pp poss.*

E♭ Cl. *pp poss.*

Perc.

Pno.

Vln. I arco spicc. *pp poss.* col legno battuto *ppp*

Vln. II arco spicc. *pp poss.* pizz. *ppp*

Vla. (tratto) *pp poss.*

Vc. pizz. *pp* col legno battuto *ppp*

Db. pizz. *pp*

32

Fl. *pp poss.* with air

E♭ Cl. *pp poss.*

Perc. Cymbal soft stick *pp poss.*

Pno. *pp poss.*
loco

Vln. I arco on the bridge *ff* legno e crini *p*

Vln. II arco on the bridge *ff* legno e crini *p*

Vla. arco on the bridge *ff* legno e crini *p*

Vc. arco on the bridge *ff* molto sul pont. *pp poss.*

Db. arco on the bridge *ff* molto sul pont. *pp poss.*

7. Tupfen (WK I, Fugue No. 16)

♩ = 72

Flute

Clarinet in Bb

Crotales

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

pp poss.

fff

pp poss.

cresc.

fff

pp poss.

cresc.

fff

pp poss.

cresc.

fff pp poss. cresc.

pp poss. cresc.

pp poss.

cresc.

fff

pp poss. cresc.

6

Fl. *f* *pp poss. cresc.* Flzg.

Cl. *f* *pp cresc. poss.* Flzg.

Crot.

Pno. *(fff)* *(fff)*

Vln. I *pp poss. cresc.* *fff* *fff* *pp poss. cresc.* ord. sul pont.

Vln. II *pp poss. cresc.* *fff* *fff* ord.

Vla. *pp poss.* *cresc.* *fff pp poss. cresc.* *fff*

Vc. *fff* *pp poss.* *cresc.* *fff* *pp poss. cresc.* *fff*

Db. *fff* *fff* pizz.

13

Fl. *fff*

Cl. *fff*

Crot.

Pno. *fff*

Vln. I *fff*, *pp poss.*, *cresc.*

Vln. II *pp poss.*, *sul pont.*, *cresc.*

Vla. *pp poss.*, *cresc.*

Vc. *pp poss.*, *cresc.*

Db. *arco sul pont.*, *pp poss.*, *cresc.*

20

Fl. Flzg. *pp cresc.* *fff p cresc.* *fff*

Cl. Flzg. *pp cresc.* *fff p cresc.* *fff*

Crot. *pp*

Pno. *(fff)*

Vln. I *fff* *ord. ff*

Vln. II *fff* *ord. ff*

Vla. *fff pp poss. cresc.* *fff*

Vc. *fff pp poss. cresc.* *fff*

Db. *fff pizz.*

Detailed description of the musical score: This page contains measures 20 through 24 of a symphony. The woodwinds (Flute and Clarinet) play a melodic line with dynamic markings of *pp cresc.*, *fff p cresc.*, and *fff*. The Percussion (Crotchet) has a *pp* accent in measure 24. The Piano (Pno.) plays a rhythmic accompaniment with *(fff)* dynamics. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play sustained chords with dynamics ranging from *fff* to *pp poss.* and *ord.* (ordained) markings.

25

Fl. *pp poss.* *cresc.*

Cl. *pp poss.* *cresc.*

Crot. $\lfloor 5 \rfloor$ $\lfloor 3 \rfloor$ $\lfloor 5 \rfloor$

Pno. *(fff)*

Vln. I *sul pont.* *pp poss.* *cresc.*

Vln. II *sul pont.* *pp poss.* *cresc.*

Vla. *(sul pont.)* *pp poss.* *cresc.*

Vc. *(sul pont.)* *pp poss.* *cresc.*

Db. *arco sul pont.* *pp poss. cresc.*

Detailed description: This page of a musical score, numbered 60 and marked with a rehearsal sign '25', features nine staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with rests and then play a melodic line starting in the fourth measure, marked *pp poss.* and *cresc.*. The Crotonal (Crot.) part has a rhythmic pattern of eighth notes with accents, marked with $\lfloor 5 \rfloor$, $\lfloor 3 \rfloor$, and $\lfloor 5 \rfloor$. The Piano (Pno.) part has rests until the fourth measure, then plays a complex texture marked *(fff)*. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts all play sustained chords starting in the fourth measure, marked *pp poss.* and *cresc.*, with performance instructions like *sul pont.* and *(sul pont.)*. The Double Bass (Db.) part also plays a sustained chord starting in the fourth measure, marked *arco sul pont.* and *pp poss. cresc.*.

30

Fl. *fff* *pppp* < >

Cl. *fff* *pppp* < >

Crot. *pppp*

Pno. *(fff)* *pp cresc.* *ff*

Vln. I *fff* *pppp* < > sul tasto

Vln. II *fff* *pppp* < > sul tasto

Vla. *fff* *pppp* < > sul tasto

Vc. *fff* *pppp* < > sul tasto

Db. *fff* *pppp* < > sul tasto

Detailed description: This page of a musical score, numbered 30, features eight staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a *fff* dynamic and conclude with a *pppp* dynamic and a fermata. The Crotonale (Crot.) part has a *pppp* dynamic. The Piano (Pno.) part starts with a *fff* dynamic, followed by a *pp cresc.* section, and ends with a *ff* dynamic. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) consists of five parts, each playing a sustained chord with a *fff* dynamic. All string parts end with a *pppp* dynamic and a fermata, with the instruction "sul tasto" written above the final notes.

8. Extrakt

(WK I, Fugue No. 12)

Flute

$\text{♩} = 60$

tr

Flzg.

T.R. *T.R.* *T.R.*

bisbigliando

tr *lip* *lip*

pp poss. *< f* *sfz* *sfz* *sfz* *pp < fff >* *pp* *pp poss.* *sfz* *sfz*

5

lip *Flzg.* *tongue* *tongue* *tongue* *bisb. tr* *lip* *Flzg.* *T.R.*

sfz *pp < f* *sfz* *sfz* *pp >* *sfz* *p < pp < mf* *sfz* *ff* *pp* *mp* *pp < f* *sfz*

2 3 4 2 3 4 2 3 4

C C#

9

T.R. *T.R.* *bisb. tr* *C* *a lot of air, just very few tone* *bisb. tr* *tr*

sfz *sfz* *pp < fff >* *pp* *pp poss.* *pp* *ppp* *p* *f* *ff* *pp < ff* *pp poss.*

2 3 4 2 3 4

C

14

Flzg. *lip* *tongue* *tongue* *T.R.* *T.R.* *T.R.*

< f *sfz* *sfz* *pp* *sfz* *pp* *pp < fff* *sfz* *pp* *f* *sfz* *pp* *fff* *sfz* *pp poss.*

19

pp poss. *Flzg.* *bisb. tr* *tongue* *T.R.* *T.R.* *T.R.*

pp < fff *sfz* *sfz* *sfz* *f >* *ppp < f* *sfz* *pp poss.*

23

tongue

tongue

T.R.

sfz pp poss. *sfz p > pp >* *mf mp p > pp pp poss.* *sfz pp poss.*

27

bisb. trum.

bisb. trum.

flzg.

T.R.

T.R.

T.R.

pp poss.

T.R. tongue 3

pp p < f pp poss. *< f* *sfz pp* *sfz pp* *sfz pp* *pp poss.* *sfz sfz sfz sfz*

31

whistle tones irregular

tongue trum.

p *ppp* *p* *ppp* *ppp* *f* *sfz pp poss.*

35

lip

tongue

tongue lip

lip

T.R.

bisb. trum.

T.R.

sfz pp *sfz sfz sfz pp* *sfz sfz* *sfz pp* *sfz p* *pp poss.* *sfz pp* *mp*

38

dim. *pp* *pp poss.* 6 3

41 CB

Flzg. T.R. T.R. T.R. bisb. D# whistle tones irregular

p < *f* *pp* < *f* *sfz* *sfz* *sfz* *pp* < *fff* > *pp* *pp* *mf* *ppp*

poss.

46

D# flzg. lip lip lip

pp < *fff* > *pp* *ff* *ppp* < *f* *pp* < *f* *sfz* *sfz* *sfz* *pp* < *ff*

50

bisb. Flzg.

pp *poss.* *pp* *poss.* *mp* < *fff* *pp* *poss.*

54

Flzg. T.R. T.R. T.R. bisb.

pp < *f* *sfz* *sfz* *sfz* *pp* *poss.* *p* < *ppppp*

9. Fragmente (WK I, Fugue No. 6)

$\text{♩} = 72$

lots of air, almost no tone
combined with key clicks

Flute

Clarinet in Bb

Glockenspiel

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

sfz *sfz* *sfz*

pp poss. *pp poss.*

pp

pp poss. *gliss.* *gliss.* *gliss.*

pp poss. *pp poss.* *pp poss.*

pp poss.

pp poss.

lip lip lip lip lip

Fl. *ppp*

Cl. *ppp*

lots of air, almost no tone

Glock. (*pp poss.*)

Pno. ord.

Vln. I sul A (*pp poss.*)

Vln. II sul A (*pp poss.*)

Vla. sul D (*pp poss.*)

Vc. (*pp poss.*)

Db. (*pp poss.*)

15

Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp poss.

pp poss.

fff

8^{vb}

sul E

sul E

sul A

pp poss.

pp poss.

pp poss.

pp poss.

pp poss.

pp poss.

24

Fl. play with a lot of air
staccatissimo
ppp

Cl. play with a lot of air
staccatissimo
ppp lots of air, almost no tone

Glock. *ppp poss.*

Pno. *ppp*
ppp staccatissimo
loco
(8).....

Vln. I

Vln. II

Vla.

Vc.

Db.

30

Fl. with a lot of air of air lots of air, almost no tone combined with key clicks

Fl. *ppp* *p*

Cl. *ppp* *ppp*

Glock. ³

Pno. *pp poss.* *p* *pp* *pp*

Vln. I *(pp poss.)*

Vln. II *(pp poss.)*

Vla. *(pp poss.)*

Vc. *(pp poss.)*

Db. *(pp poss.)*

35 lip lip lip lip lip lip lip

Fl. *ppp*

Cl. with a lot of air *pp*

Glock. *pp poss.*

Pno. *pp poss.*

Vln. I *8va*

Vln. II *8va*

Vla.

Vc.

Db.

39

Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(8) (ord.) sul pont. molto sul pont. on the bridge

"ff"

"ff"

"ff"

(pp poss.)

pp poss.

(pp poss.)

pp poss.

Benjamin Lang

Gleaming Blur

(2010)

for

Piccolo/Flute, Clarinet in Eb, Piano, Violin and Violoncello

key to symbols

Piccolo/Flute

T.R. = tongue ram
(the lower note is the sounding pitch)
“The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).”¹

Flzg. = flutter tongue

lip = lip pizzicato
„The lips are first pressed tightly together, then explosively ripped apart by a strong jet of air.”²

Clarinet:

T.R. = tongue ram
“The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).”¹

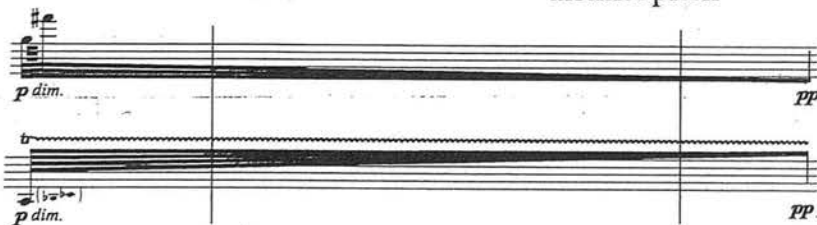
Flzg. = flutter tongue

slap = slap tongue

Piano:



= press the string indicated with two or more fingers whilst playing this note with the other hand on the keyboard; the result should be a completely muted sound without any distinct pitch



tremolo, gradually decelerating

three note trill, gradually decelerating
(trill notes in given order)



= three note trill / four note trill
(trill notes in given order)

¹ Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 28

² *ibid.*, p. 25

Gleaming Blur

Benjamin Lang

$\text{♩} = 72$
Piccolo
Flzg.

First system of the musical score for 'Gleaming Blur'. It features five staves: Piccolo/Flute, Clarinet in E \flat , Piano, Violin, and Violoncello. The Piccolo/Flute part starts with a *fff* dynamic and includes a *gliss.* marking. The Piano part features a complex rhythmic pattern with fingerings 7, 7, 7, 7, 6, 6, 6, 6. The Violin part begins with a *fff* dynamic and includes *gliss.* markings and a *sul E* instruction. The Clarinet and Violoncello parts are mostly silent in this system.

Second system of the musical score, starting at measure 5. It features five staves: Picc./Fl., E \flat Cl., Pno., Vln., and Vc. The Picc./Fl. part continues with a *gliss.* marking and includes a *(Picc.)* instruction. The E \flat Cl. part features a *gliss.* marking and a *3* fingering. The Pno. part includes a *(ts)* marking and a *(loco)* instruction. The Vln. and Vc. parts include *gliss.* markings and a *sul D* instruction. The Vc. part also features a *sfz* dynamic marking.

7 (Picc.)

Picc./Fl. go to flute

E♭ Cl. T.R. T.R. T.R. *pp* *pp poss. cresc.*

Pno. *sub. pp poss.* *loco* *cresc.*

Vln. *pp* *pizz.* *sul D arco* *gliss.* *ppp* (ord.)

Vc. *sub. pp poss.* *cresc.*

11

Flute loco T.R. T.R.

Picc./Fl. *p* *pp poss. cresc.* *p* *sub. pp poss.* *cresc.*

E♭ Cl. *pp* *sub. pp poss. cresc.* *p* *sub. pp poss.* *cresc.*

Pno. *pp* *sub. pp poss. cresc.* *p* *sub. pp poss.* *cresc.*

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *cresc.*

Vc. *pp* *sub. pp poss. cresc.* *p* *sub. pp poss.* *cresc.*

molto sul pont. ord.

17 (Fl.)

Picc./Fl. *cresc.* *mp* *pp poss.*

E♭ Cl. *cresc.* *mp* *pp poss.*

Pno. *mp* *pp poss.*

Vln. *gliss.* *vibr.* *mp* *pp* *Sul E* *gliss.*

Vc. *molto sul pont.* *mp* *pp poss.* *ord.*

20 (Fl.)

Picc./Fl. *cresc.* *sfz*

E♭ Cl. *cresc.* *sfz*

Pno. *cresc.* *sfz cresc.*

Vln. *cresc.* *gliss.*

Vc. *cresc.* *sfz cresc.*

22 (Fl.) (h)

Picc./Fl. *sfz* *cresc.* 7 7 *mf* *pp poss.* 5 5 5 5

Es Cl. *sfz* *cresc.* 5 5 *mf* *pp poss.*

Pno. *sfz* *mf* *pp poss.*

Vln. *mf* *pp cresc.* *gliss.*

Vc. *sfz* *cresc.* 6 6 *mf* *pp poss.* 6 6 6 6

24 (Fl.)

Picc./Fl. *cresc.* 5 5 5 5 *mf* *sfz* *sfz* *pp poss.* 7 7 *sfz* *ppp* 3

E♭ Cl. *sfz* *sfz* *pp poss.* *sfz* *ppp*

Pno. *cresc.* 7 7 *mf* *sfz* *sfz* 3 *sfz* *ppp* 6 6 *ppp*

Vln. *gliss.* *gliss.* *gliss.*

Vc. *cresc.* 6 6 6 6 *mf* *sfz* *sfz* *pp poss.* 5 5 *sfz* *ppp* 5

27 (Fl.)

Picc./Fl. *f sfz sfz sfz sfz pp poss. 7 cresc. 7 4:3 ff*

E♭ Cl. *f sfz sfz sfz sfz pp poss. 3 3 cresc. 5 5 ff*

Pno. *f pp poss. 6 loco 5 5 3 3 8va ff*

Vln. *gliss. gliss. gliss. gliss.*

Vc. *f sfz sfz sfz sfz pp poss. 5 3 3 5 ff*

31 (Fl.)

Picc./Fl. *pp poss. T.R. sfz sfz sfz fff go to piccolo Piccolo Flzg. pp poss. 3*

E♭ Cl. *pp poss. T.R. sfz sfz sfz fff pp poss.*

Pno. *ppp loco 3 fff fff 8va pp poss. 3*

Vln. *gliss. gliss. loco fff pp poss. pp poss.*

Vc. *pp poss. molto sul pont. pp ord. Sul D gliss. pp poss. pp poss.*

39 (Picc.)

Picc./Fl.

E♭ Cl.

Pno.

Vln.

Vc.

41 (Picc.)

Picc./Fl.

E♭ Cl.

Pno.

Vln.

Vc.

(Picc.)

43

Picc./Fl.

3

4:3

3

(pp poss.)

E♭ Cl.

3

3

4:3

(pp poss.)

Pno.

(8)

5

5

3

4:3

(pp poss.)

Vln.

5

3

4:3

3

(pp poss.)

Vc.

6

5

3

4:3

(pp poss.)

gliss.

gliss.

gliss.

(Picc.)

49

Picc./Fl.

(pp poss.)

E♭ Cl.

3

3

3

3

(pp poss.)

Pno.

(9)

3

3

5

5

(pp poss.)

loco

gliss.

gliss.

gliss.

loco

gliss.

gliss.

gliss.

gliss.

56 (Picc.) Flzg. Flzg. Flzg. Flzg. 5 5 Flzg. 5 Flzg. 5

Picc./Fl. *(pp poss.)*

E♭ Cl. Flzg. Flzg. Flzg. Flzg. Flzg. *(pp poss.)*

Pno. 5 5 5 5 5 7 7 7 7 *(pp poss.)*

Vln. *gliss.* *gliss.* Sul D *gliss.* *gliss.* *gliss.* *(pp poss.)*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

61 (Picc.) 3 3 3 3 go to flute Flute Flzg. Flzg. Flzg. 5 5 5 5

Picc./Fl. *pp poss.*

E♭ Cl. 7 7 7 *(pp poss.)* 7 7 *pp poss.*

Pno. *pp poss.*

Vln. *gliss.* *gliss.* *gliss.* *gliss.* sul pont. Sul A *gliss.* *gliss.* *(pp poss.)*

Vc. Sul G *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *(pp poss.)*

68 (Fl.) Flzg. go to piccolo
Picc./Fl. *pp poss.*

7 Flzg. Flzg. Flzg. 7 7 7
Eb Cl. *pp poss.*

Pno. *pp poss.*

Vln. *gliss.* *gliss.* Sul G *gliss.*
sul pont Sul D *(pp poss.)*

Vc. *gliss.* *gliss.* *gliss.*
(pp poss.)

71
Picc./Fl.

Eb Cl. *pp poss.*

Pno. *pp poss.* 7 6 5 *sffz* *8ve...*

Vln. *gliss.* *gliss.*

Vc. Sul C *gliss.* *gliss.* molto sul pont. 4:3 *pp poss.*

(Picc.)
bisb.

Picc./Fl. *p dim.* 7 7 7 7 7 7 5 *pp poss.*

E♭ Cl. *p dim.* 5 5 5 5 5 5 7 6 *pp poss.*

Pno. *fff* *p dim.* *pp poss.*

Vln. *p dim.* 3 3 3 3 3 3 5 3 3 5 *pp poss.*

Vc. *fff* *p dim.* *pp poss.*

sul pont. arco

(Picc.)

Picc./Fl. *fff* *pp poss.*

E♭ Cl. *fff* *pp poss.*

Pno. *fff* *fff* *fff* *fff* *fff* *pp poss.* *(pp poss.)*

Vln. *fff* *"ff"* *pp poss.*

Vc. *fff* *ord.* *molto sul pont.* *am Korpus* *sul pont.* *pp poss.* *cresc.*

am Korpus *ord. gliss.* *gliss.* *molto sul pont. gliss.*

♩ = 40

bisb.

101 (Fl.) lip

Picc./Fl. *fff* *pp poss.* 4:3 T.R. T.R. T.R. T.R. T.R.

E♭ Cl. *pp poss.* 7 7 7 T.R. T.R. T.R. T.R. T.R.

Pno. *pp poss.* 3 5 3 *fff* *fff* *fff* *fff* *fff*

Ped loco

Vln. *pp poss.* 6 6 5 5 *cresc.* 3 3 5 3 3 *f* *pp poss.* *molto sul pont.*

Vc. *pp poss.* 5 5 3 3 5 3 3 *f* *pp poss.* *molto sul pont.*

107 (Fl.) T.R. T.R. T.R. T.R. T.R. T.R. T.R. T.R. T.R.

Picc./Fl. *fff* *fff* *fff* *p cresc.* *fff poss.* *pp poss.*

E♭ Cl. *fff* *fff* *fff* *p cresc.* *fff poss.* *pp poss. cresc.*

Pno. *fff* *fff* *fff* *p cresc.* *fff* *pp poss. cresc.*

Vln. *cresc.* *p cresc.* *fff* *pp poss. cresc.*

Vc. *cresc.* *p cresc.* *fff* *pp poss. cresc.*

116 (Fl.)

just air

3 5 3 3 7

"mf" cresc. "ff" "mf" dim. PPPP

cresc. fff (poss.) "mf" dim.

8:6 fff mf dim.

* Ped

on the bridge

3 5 3 3 7 5

fff "f" dim.

5 3 3 7 5 6 7

fff mf dim.

121 go to piccolo

♩ = 100 Piccolo

3 5

p dim.

5 3 3 7

p dim. PPPP

8:6 pp poss. as fast as possible *

p dim. 3 3 3

ord. sul pont.

ppp 5

p dim. ord. sul pont.

3 3 7 5 6 7

pp poss. p dim.

125 (Picc.)

Picc./Fl. *pp poss.* *p*

E♭ Cl. *pp poss.* *p*

Pno. *pp poss.* *fff*

Vln. *pp poss.* *ord. (non-trem.) gliss.* *pp poss.*

Vc. *pp poss.* *ord. (non-trem.) gliss.* *pp poss.*

key clicks without pitched sound, cover embouchre hole with tongue or lips

key clicks without pitched sound

fff

fff

pp poss.

pp poss.

130 (Picc.)

Picc./Fl. *p* *pp* *niente*

E♭ Cl. *p*

Pno. *fff* *fff*

Vln. *gliss.* *am Korus* *ppp* *niente* *fff*

Vc. *gliss.* *am Korus* *ppp* *niente*

whistle tone irregular rhythm (j)

fff

fff

ppp

ppp

ord. gliss.

ord. gliss.

136 (Picc.)

Picc./Fl. *fff* 8^{va}

E♭ Cl. *fff* 5

Pno. (5) (loco) 5 6 6 9-8 3

Vln. Sul A *gliss.*

Vc. ord. *fff* *gliss.* Sul C *gliss.*

(Picc.)

138 go to flute

Picc./Fl.

E♭ Cl.

Pno. *pp poss.* *cresc.* (3) (5) (5) (cresc.)

Vln. sul pont. *fff*

Vc. sul pont. *fff* 3 6 6 *pp poss.* *cresc.* 3

143

Picc./Fl.

E♭ Cl.

Pno.

Vln.

Vc.

(cresc.)

(cresc.)

(cresc.)

molto sul tasto

molto sul pont.

(cresc.)

(cresc.)

(cresc.)

147

Picc./Fl.

E♭ Cl.

Pno.

Vln.

Vc.

pp poss. cresc.

p cresc.

mp

(p cresc.)

pp poco cresc.

p cresc.

mp

non-stacc.

gliss.

(j)

(p cresc.)

mp

167 (Fl.)

Picc./Fl. *pp poss.* T.R. T.R. pizz. lip pizz. lip pizz. lip pizz. lip pizz. lip go to piccolo

E♭ Cl. *pp poss.* T.R. T.R. slap slap slap slap slap *pp poss.*

Pno. *pp poss.* loco loco loco loco loco *sffz*

Vln. gliss. gliss. Sul E gliss. *mp pp poss. cresc. mf* molto sul pont. vibr.

Vc. gliss. gliss. gliss. gliss. gliss. gliss. gliss. *(mp cresc.) mf*

179 Piccolo whistle tone

Picc./Fl. *pp poss.* *pp poss.* *pp poss.* key clicks without pitched sound

E♭ Cl. *pp poss.* *pp poss.* *pp poss.* "p"

Pno. *sffz* loco loco loco loco loco *(pp poss.) (pp poss.) (pp poss.) (pp poss.) sffz*

Vln. sul pont. (d) vibr. ord. *pp poss.* loco on the instrument's body *ppp*

Vc. ord. gliss. (d) sul pont. *pp poss.* *pp poss.*

(Picc.)
key clicks without pitched sound,
cover embouchure hole with tongue or lips

191

Picc./Fl. *p* *fff dim.* *pp poss.*

E♭ Cl.

Pno. *fff* *fff* *fff dim.* *pppp*

Vln. *sub. fff dim.* *pp poss.*

Vc. on the instrument's body *ppp*

(Picc.)

197

Picc./Fl. *ff dim.* *pp poss.* *f dim.*

E♭ Cl.

Pno. *ff dim.* *pp poss.* *f dim.*

Vln. *ff dim.* *pp poss.* *f dim.* Sul D

Vc.

(Picc.)

200

Picc./Fl.

pp poss.

mf dim.

p dim.

bisb.

E♭ Cl.

mf dim.

Pno.

pp poss.

mf dim.

Vln.

pp poss.

pp poss.

gliss.

Vc.

pp dim.

pp poss.

gliss.

Sul G gliss.

204 (Picc.)

Picc./Fl.

pp poss.

mp dim.

pp poss.

f

p dim.

pp poss.

whistle tones

E♭ Cl.

pp poss.

mp dim.

pp poss.

pp

p dim.

pp poss.

air

ord.

Pno.

pp poss.

mp dim.

pp poss.

sff

loco

Vln.

gliss.

pp poss.

p

on the instrument's body

sul pont.

pp poss.

sul pont.

Vc.

gliss.

pp poss.

p

on the instrument's body

pp poss.

212 (Picc.)

Picc./Fl. *key clicks without pitched sound*
"p"

E♭ Cl. *key clicks without pitched sound*
"p"

Pno. *15th*
"p"

Vln. *3 5 6 7*
sul tasto *pp dim.* *pp poss.* *ffff*
sul pont. *on the instrument's body*
"p"

Vc. *5 6 7*
sul tasto *pp dim.* *pp poss.* *ffff*
sul pont. *on the instrument's body*
"p"

Flzg.

218 (Picc.)

Picc./Fl. *lunga*

E♭ Cl. *lunga*

Pno. *(15)* *ffff* *(loco)* *9:8* *9:8* *3* *lunga*

Vln. *7 7 7 7 7* *lunga*

Vc. *7 7 7 7 7* *lunga*

ffff *Ed* *sul pont.* *lunga* *

Benjamin Lang

PhD in Musical Composition

submitted December 2011

Composition Portfolio:

Compositional Explorations of Music-Parametric Interactions

I hereby declare that:

- (a) the thesis has been composed entirely by myself;
- (b) the work is my own, except where clearly indicated, and originated in the School of Arts, Culture and Environment/Edinburgh College of Art at the University of Edinburgh;
- (c) the work has not been submitted for any other degree or professional qualification.



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Benjamin Lang

3rd December 2011

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THESES SECTION 1

LANG

PH.D.

2012

VOL.3

Benjamin Lang

All' brucknerese

(2008)

for
guitar

Zeichenerklärung / Explanation of symbols



Tonrepetition, beschleunigen
accelerating repeated notes



Tonrepetition, langsamer werden
decelerating repeated notes



Tonrepetition, erst beschleunigen und dann
langsamer werden
*repeated notes, first accelerating then
decelerating*



so schnell wie möglich
as fast as possible



klingen lassen
don't damp (lassé vibré)



Flageolett (alle Flageolette sind als
natürliche Flageolette vorgesehen)
Harmonic (all harmonics used are natural)

u

mit dem Fingernagel kratzen
scratch with fingernails

t

Tapping (Finger der linken Hand schlägt
schwungvoll auf)
*tap (tap left hand finger against
fingerboard)*



klopfen mit den Fingerkuppen an
unterschiedlichen Stellen des Korpus
*tap with fingertips on different parts of the
body of the instrument*



klopfen mit der Faust gegen den
Resonanzboden
knock with the fist on the back of the guitar



reiben mit der flachen Hand längs der Saiten
rub the flat of the hand along the strings

"Bruckner"
 Langsam, feierlich, überaus erhaben
 slow, festive, august, majestic

f

f

cresc.

ff

30"/0'30"

Lebendig, organisch
 vivid

ppp cresc.

ff

ppp cresc.

gliss.
gliss.

20"/0'50"

ff

mf

ppp

mp

ppp

25"/1'15"

cresc.

p

22"/1'37"

Musical staff with notes, slurs, and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a slur over a group of notes, a slur over a group of notes, and a slur over a group of notes. Dynamic markings include *ppp*, *f*, and *pp*. There are also markings for *s* and *u*. The staff ends with a complex chordal structure.

23" / 2'00"

Musical staff with notes and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a slur over a group of notes, a slur over a group of notes, and a slur over a group of notes. Dynamic markings include *pp* and *f*. There is also a marking for *b*. The staff ends with a complex chordal structure.

20" / 2'20"

Musical staff with notes and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a slur over a group of notes, a slur over a group of notes, and a slur over a group of notes. Dynamic markings include *pp* and *f*. There is also a marking for *b*. The staff ends with a complex chordal structure.

20" / 2'40"

Musical staff with notes and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a slur over a group of notes, a slur over a group of notes, and a slur over a group of notes. Dynamic markings include *pp* and *f*. There is also a marking for *b*. The staff ends with a complex chordal structure.

20" / 3'00"

Handwritten musical notation on a staff. The notation includes notes, rests, and dynamic markings. The dynamic markings are *pp*, *fff*, *ppp*, and *f*. The piece concludes with a double bar line and the time signature $24''/3'24''$.

Handwritten musical notation on a staff. The notation includes notes, rests, and dynamic markings. The dynamic markings are *ppp*, *p*, *mf*, *ppp*, *ppp >*, *p >*, *mp*, *ppp*, and *ppp cresc.*. The piece concludes with a double bar line and the time signature $22''/3'46''$.

Handwritten musical notation on a staff. The notation includes notes, rests, and dynamic markings. The dynamic markings are *ppp*, *p*, *ppp*, *fff*, and *dim.*. The piece concludes with a double bar line and the time signature $20''/4'06''$.

Handwritten musical notation on a staff. The notation includes notes, rests, and dynamic markings. The dynamic markings are *ppp*, *mf*, and *dim.*. The piece concludes with a double bar line and the time signature $20''/4'26''$.

f p ppp b p sfz mp f

20" / 4' 46"

ppp pp sfz mp pp f pp sfz sfz p

20" / 5' 06"

mf p f p sfz ppp x k pizz. ppp fff ppp cresc. p

20" / 5' 26"

mf ppp p

20" / 5' 46"

Benjamin Lang

Squirrels
(2009)

for
Saxophone

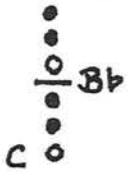
Explanations

Any size of saxophone (soprano, alto, tenor and baritone) can be used to play this piece.

In bars 21 and 22 there is a multiphonic that differs in fingering and pitch depending on the saxophone type chosen. Please use the following multiphonics:

Soprano Saxophone

fingering



notation in Bb

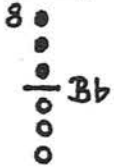


sounding



Alto Saxophone

fingering



notation in Eb

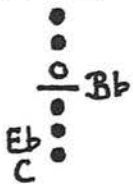


sounding



Tenor Saxophone

fingering



notation in Bb



sounding



Baritone Saxophone

fingering



notation in Bb



sounding



The dynamics at which these multiphonics can be played may vary depending on the saxophone chosen.

Please try to make the greatest possible difference between *ppp* and *f*.

Squirrels

Benjamin Lang

♩ = 60

saxophone

1

ffff p

2

ff pp

3

f pp mf ppp

5

mp ppp p ppp

7

pp ppp poss. fff ppp

9

fffppp fffppp fffppp ff f mf

11

mp p pp sfz pp poss. p vibr. ppp

16

key clicks, strong air noise without tone

sfz pp poss. slap pp poss. 3

21 *f* < > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp* < > *f* > *ppp*

23 *fff* *pp* *ffff*

26 *f* *ppp* *mf* 7 6 5

28 *pp poss.* *fff* *mp* *f* *p* *gliss.* 3 3 5 7

32 *mp* *pp* *mp* *pp* *mp* *p* 3 5 3 3 7

34 key clicks, strong air noise without tone *mp* *mf* *ppp* *mp*

36 *gliss.* *ppp* *pp poss.*

37 *gliss.* *p* *ppp* *pp poss.* *pp* *mp*

39 *ppp* *pp poss.* *p* *ppp* *pp poss.* *mp* *ppp* *vibr.* *pp* *mp*

42 sound with much air senza vibr. *pp poss.* *ppp*

44 *mf* *pp* *f* *p* *ff* *mp* *mf* *pp poss.*

47 *p* *sfz* *pp* *ff* *sfz* *sfz* *mp* *slap* *slap* *slap*

key clicks, strong air noise without tone

51 *mf* *f* *ff* *fff*

53

fff *pp poss.*

55

slap *sfffz* *5* *3* *3* *slap* *sfffz* *PPP* *5* *5* *3* *3* *slap* *sfffz* *PPP* *5* *slap* *sfffz*

58

slap *ppp* *sfffz* *5* *ppp* *5* *ppp* *tr* *ppp* *pp* *p* *pp*

63

vibr. *p* *vibr.* *p* *key clicks, strong air noise without tone* *pp* *vibr.* *pp* *tone with very much air* *ppp poss.* *3* *fff*

69

fff

71

5 *6* *p* *3* *6* *5* *mp* *ppp*

73

p dim. 5 5 7 7 9 9

75

vibr. vibr. vibr. key clicks, strong air noise without tone
ppp mp

79

fff f 3 3 Flzg.* mf pp mp
* Flzg. = flutter tongue / Flatterzunge

82

ppp p 3 3

84

vibr. vibr. tr ppp pp p ppp pp ppp pp poss.

88

key clicks, strong air noise without tone
pp mp slap slap slap
sfz sfz sfz

92

slap slap slap
sfz sfz sfz

Benjamin Lang

Flickering
(2009)

for
Violin

key to symbols

vib.	=	vibrato, only applies to the notes with "vib." above; all other notes should be played without vibrato <i>vibrato, nur die mit vib. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden</i>
m.s.t.	=	molto sul tasto
s.t.	=	sul tasto
ord.	=	ordinario
s.p. / sul pont.	=	sul ponticello
m.s.p.	=	molto sul ponticello
on the bridge	=	bow directly on the bridge, no distinct tone at all, just noise <i>auf dem Steg</i>

Flickering

Benjamin Lang

$\text{♩} = 80$

Musical staff 1 (measures 1-4): Treble clef, 4/4 time signature. The piece begins with a series of sixteenth-note patterns. The first measure contains a sharp sign. The dynamics are marked *fff dim.*

fff dim.

Musical staff 2 (measures 5-8): Treble clef. The piece continues with sixteenth-note patterns. Measures 7 and 8 feature a '7' above the notes, indicating a seventh fret. The dynamics are marked *(ff)*.

(ff)

Musical staff 3 (measures 9-12): Treble clef. The piece continues with sixteenth-note patterns. Measures 9-11 feature a '6' below the notes, indicating a sixth fret. Measure 12 features a '6' below the notes and a 'trm' marking above. The dynamics are marked *(f)* and *(mf)*.

(f)

(mf)

Musical staff 4 (measures 13-16): Treble clef. The piece continues with sixteenth-note patterns. Measures 13-14 feature a '5' above the notes, indicating a fifth fret. Measure 15 features a '5' above the notes. Measure 16 features a '5' above the notes. The dynamics are marked *(mp)* and *(p)*.

(mp)

(p)

Musical staff 5 (measures 17-20): Treble clef. The piece continues with sixteenth-note patterns. Measures 17-19 feature a '5' above the notes, indicating a fifth fret. Measure 20 features a '6' above the notes, indicating a sixth fret. The dynamics are marked *(pp)* and *ppp*.

(pp)

ppp

Musical staff 6 (measures 21-24): Treble clef. The piece continues with sixteenth-note patterns. Measures 21-23 feature a '6' above the notes, indicating a sixth fret. Measure 24 features a '7' above the notes, indicating a seventh fret. The dynamics are marked *fff dim.*

fff dim.

Musical staff 7 (measures 25-28): Treble clef. The piece continues with sixteenth-note patterns. Measures 25-26 feature a '7' above the notes, indicating a seventh fret. Measures 27-28 feature a '6' above the notes, indicating a sixth fret. The dynamics are marked *ord.* and *ric.*

ord.

ric.

Musical staff 8 (measures 29-32): Treble clef. The piece continues with sixteenth-note patterns. Measures 29-30 feature a '5' below the notes, indicating a fifth fret. Measure 31 features a '3' below the notes, indicating a third fret. Measure 32 features a '5' above the notes, indicating a fifth fret. The dynamics are marked *f*.

f

53 *ppp cresc.*

54

55

57

59 *fff* *ppp cresc.*

61 *p*

64 *on the bridge* *p* *f*

65 *m.cresc.* *fff*

72 sautillé molto rapido *pp poss.* sautillé molto rapido sautillé molto rapido

75 ord. → m.s.t. → m.s.p. → m.s.t. → m.s.p. *pp poss.* m.s.t. 7 m.s.p. 6 m.s.p. 5 m.s.t. 5 m.s.p. 5

80 m.s.t. 5 m.s.p. 3 m.s.p. 6 ord. *pp poss.* 7 6 5

83 *ppp* *mf* "f" on the bridge *p* *ppp* m.s.p. vib. m.s.t. vib.

90 pizz. *pp* *fff* arco *ppp*

95 *fff dim.* 3 5 5 6

97 7 5 7 5 7 5 7 5

99 7 5 7 5 *pppp pp poss.*

103 vib. on the bridge

fff > "*f*" *fff*

108

fff dim.

6 5 5 6 6 7

110 *tr*

f — *ff*

111

112

f dim.

3

114

6 6 5 5

p *mf* *p*

3 3 5 3

118

mp — *pp* *p* *pppp*

5 5 6 5 5 6 5

121

p *ppp* *sfz* *sfz* *arco lunga* *sfz ppp*

tr *tr* *pizz.*

3

Benjamin Lang

Flickering

Version
for
Viola

(2009/10)

key to symbols

vib.	=	vibrato, only applies to the notes with "vib." above; all other notes should be played without vibrato <i>vibrato, nur die mit vib. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden</i>
m.s.t.	=	molto sul tasto
s.t.	=	sul tasto
ord.	=	ordinario
s.p. / sul pont.	=	sul ponticello
m.s.p.	=	molto sul ponticello
on the bridge	=	bow directly on the bridge, no distinct tone at all, just noise <i>auf dem Steg</i>

Flickering

Benjamin Lang

$\text{♩} = 80$

1

fff dim.

2

3

(ff) *(f)*

5

(mf) *(mp)*

7

(p) *(pp)*

9

ppp fff dim.

11

ric. *ord.* *ric.*

13

f

16 *sul pont. vib.* *on the bridge* *pizz.*
p *ppp* *ppp*

23 *arco*
pp poss. *fff*

28 *ff dim.* *p* *f dim.* *pp*

31 *mf dim.* *ppp mp dim.* *ppp*

35 *gliss.* *fff dim.* *p* *ff dim.*

38 *pp* *f* *ppp* *mf*

42 *on the bridge* *p* *"f"* *f*

46 *mf* *mp* *dim.* *p*

50

pp poss.

53

ppp cresc.

54

55

57

59

fff *ppp cresc.*

61

p

64

on the bridge

p *f p cresc.*

m.s.t. → s.t.

67

ord. s.p. m.s.p.

fff

sautillé molto rapido

sautillé molto rapido

sautillé molto rapido

72 *pp poss.*

75 ord. → m.s.t. → m.s.p. → m.s.t. → m.s.p.

pp poss.

80

m.s.t. m.s.p. ord.

pp poss.

82

7 6 5 3 3 3 3 on the bridge

ppp ————— *mf* "*f*"

86 m.s.p. vib. m.s.t. vib. pizz. arco

p ————— *ppp* > *pp* *fff*

93

fff dim.

96

5 6 7 5 7 5

98

7 5 7 5 7 5 7 5

pppp

100

pp poss.

103 vib. *on the bridge*

fff > *"f"* *fff*

108

fff dim.

110

f *ff*

111

112

f dim.

114

p *mf* *> p*

118

mp *pp* *p* *pppp*

121

p *ppp* *sfz* *sfz* *arco lunga* *sfz ppp*

Benjamin Lang

Glistening Flurry

(2010/II)

for
Accordion

key to symbols

b.s. = bellow shake



= three note trill
(trill notes in given order)



= four note trill
(trill notes in given order)

7_____ = play dominant-seventh chords on all notes in the whole passage

M_____ = play major chords on all notes in the whole passage

d_____ = play diminished chords on all notes in the whole passage

m_____ = play minor chords on all notes in the whole passage

Glistening Flurry

Benjamin Lang

♩ = 40

⊖
without
b.s.
8va

Accordion

free-bass manual

b.s.

pppp

cresc.

ffff

sub pppp

(8)

9

(pppp)

3

5

7

9

tr

(8)

11

cresc.

5

5

6

6

7

(8)

13

7

7

ffff

sub 7

7

6

6

pppp

free-bass manual 6

6

(8)

15

5

5

3

(pppp)

(pppp)

(pppp)

(pppp)

19 *fff* *8va* *loco*

7 6 5 3

21 *loco* *mp cresc.* *fff* *sub* *pppp* *poco vibrato* *sub.* *fff* *dim.* *p*

m

26 *mf dim.* *poco vibrato* *b.s.* *without b.s.* *b.s.* *without b.s.* *p dim.* *pp poss.* *free-bass manual*

d

31 *cresc.* *without b.s.* *b.s.* *7* *6* *5* *3*

7 6 5 3

33 *mp* *p cresc.* *(h)*

35 (8)

mf

38 $\textcircled{\ominus}$ 8va

pp poss.

8^{ub} | loco

40 (8)

8^{ub} | loco 8^{ub} | loco 8^{ub} |

42 (8)

cresc.

loco

44 (8)

ffff *sub. pp poss.*

3

47

3 3 5 6 7

49

fff 5 6 *dim.* 6 7 7 9

51

b.s. without b.s. *mf* 9 *sub.* 3 *pp poss.* 5 3

53

b.s. repeat this unit *fff*

55 (b.s.)

sub. pp poss. *sub. ff* *sub. pp poss.*

58 (b.s.)

fff dim. *pp poss.*

60

pp poss. *free-bass manual* *without b.s.*

M

62

pp poss. *b.s.*

slow down movement → speed up again → as fast as possible again

64

pp poss.

66

pp poss.

Benjamin Lang

PhD in Musical Composition

submitted December 2011

Composition Portfolio:

Compositional Explorations of Music-Parametric Interactions

I hereby declare that:

- (a) the thesis has been composed entirely by myself;
- (b) the work is my own, except where clearly indicated, and originated in the School of Arts, Culture and Environment/Edinburgh College of Art at the University of Edinburgh;
- (c) the work has not been submitted for any other degree or professional qualification.



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THESES SECTION 1

LANG

PH.D.

2012

VOL. 4

Benjamin Lang

Mozart-Adagio

(2010)

for

5 Violins, 2 Violas
and 2 Violoncellos

key to symbols

ric.	=	ricochet
ord.	=	ordinario
sul pont.	=	sul ponticello
m.s.p.	=	molto sul ponticello
on the bridge	=	bow directly on the bridge: no distinct tone at all, just noise <i>auf dem Steg</i>

Mozart-Adagio

lugubrious / schwermütig

♩ = 48

Benjamin Lang

This musical score is for a piece titled "Mozart-Adagio" by Benjamin Lang. The tempo is marked "lugubrious / schwermütig" with a metronome marking of ♩ = 48. The score is arranged for a string ensemble consisting of five violins, two violas, and two violoncellos. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into two systems of measures. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The dynamics range from *pp* (pianissimo) to *p* (piano) and *mp* (mezzo-piano). The notation includes various note values, rests, and phrasing slurs. The violoncello parts include a *b.♭* (basso) marking in measures 5 and 6. The score is presented on a grand staff with five staves for violins, two for violas, and two for violoncellos.

Musical score for strings, measures 9-14. The score is arranged in two systems of five staves each. The first system includes Violins 1-5 and Violas 1-2. The second system includes Violins 1-5 and Violoncellos 1-2. The dynamics are marked as *fff*, *p*, *mp*, *fff*, and *mf* across the measures. The notation includes various note values, rests, and slurs. A measure rest is present in the second measure of the second system.

Violins 1-5 and Violas 1-2 (first system):

- Violin 1: *fff*, *p*, *mp*, *fff*, *mf*
- Violin 2: *fff*, *p*, *mp*, *fff*, *mf* (with measure rest in measure 11)
- Violin 3: *fff*, *p*, *mp*, *fff*, *mf*
- Violin 4: *fff*, *p*, *mp*, *fff*, *mf*
- Violin 5: *fff*, *p*, *mp*, *fff*, *mf*
- Viola 1: *fff*, *p*, *mp*, *fff*, *mf*
- Viola 2: *fff*, *p*, *mp*, *fff*, *mf*

Violoncellos 1-2 (second system):

- Violoncello 1: *fff*, *p*, *mp*, *fff*, *mf*
- Violoncello 2: *fff*, *p*, *mp*, *fff*, *mf*

17

Violin 1 (Vln. 1): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *pp poss.*, *ric.*, *gliss.*; Measure 20: *gliss.*

Violin 2 (Vln. 2): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*, *pp poss.*; Measure 20: *pp poss.*, *ric.*, *gliss.*

Violin 3 (Vln. 3): Measure 17: *p*, *gliss.*; Measure 18: *pp poss.*, *ric.*, *gliss.*; Measure 19: *gliss.*; Measure 20: *gliss.*

Violin 4 (Vln. 4): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*; Measure 20: *mp*, *gliss.*, *p*

Violin 5 (Vln. 5): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*; Measure 20: *mp*, *gliss.*, *p*

Viola 1 (Vla. 1): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*; Measure 20: *mf*, *gliss.*

Viola 2 (Vla. 2): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*; Measure 20: *mf*, *gliss.*

Cello 1 (Vc. 1): Measure 17: *p*, *gliss.*; Measure 18: *mp*, *gliss.*, *pp*; Measure 19: *p*, *gliss.*, *pp*; Measure 20: *mf*, *gliss.*

Cello 2 (Vc. 2): Measure 17: *p*; Measure 18: *pp poss.*, *ric.*, *gliss.*; Measure 19: *gliss.*; Measure 20: *gliss.*

This musical score is for a string ensemble, featuring parts for Violin 1 through 5, Viola 1 and 2, and Violoncello 1 and 2. The score is written in treble clef for the violins and violas, and bass clef for the cellos and double basses. The music is characterized by extensive use of glissando techniques, indicated by the word "gliss." and slanted lines above the notes. The score is divided into measures by vertical bar lines. Various performance instructions are provided, including dynamics such as *mp*, *p*, *mf*, and *pp poss.*, and specific playing techniques like "sul E", "sul A", "sul D", "ric. sul G", and "ric. sul C". The notation includes slurs, accents, and slanted lines to indicate the glissando effect. The overall texture is a dense, shimmering layer of sustained notes with sliding movements.

25

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

(♩ = 48-52) sul pont. *mp* (non-trem.)

Vln. 1

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

sul pont. *mp*

Vln. 2

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

sul pont. *mp*

Vln. 3

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

sul pont. *mp*

Vln. 4

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

Vln. 5

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

Vla. 1

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

Vla. 2

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

Vc. 1

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

Vc. 2

15 sec. continue playing in the same manner, ad lib, without any rests

frei und chaotisch weiter, ohne Pausen

pizz. *mf*

31

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vln. 1

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vln. 2

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vln. 3

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vln. 4

ord.

deadly silent!

sul tasto

ord.

sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vln. 5

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vla. 1

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vla. 2

ord.

deadly silent!

sul tasto

ord.

f sfz sfz sfz sfz sfz sfz sfz

f

sub p

sub f

sfz

Vc. 1

pizz.

deadly silent!

pizz.

arco sul tasto

f

sfz

f

sub p

sub f

Vc. 2

deadly silent!

pizz.

arco sul tasto

f

sfz

f

sub p

sub f

39

deadly silent! lunga (♩ = 48-52)

Vln. 1 *sfz* *p*

Vln. 2 *sfz* *p*

Vln. 3 *sfz* *p*

Vln. 4 *sfz* *p*

Vln. 5 *sfz* *p*

Vla. 1 *sfz* *p*

Vla. 2 *sfz* *p*

Vc. 1 ord. *sfz* *p* pizz.

Vc. 2 ord. *sfz* *p* pizz.

46

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

pp

pp

pp

pp

pp

senza vib.

senza vib.

arco sul pont.

arco sul pont.

pp

pp

behind the bridge

behind the bridge

pp poss.

pp poss.

pizz.

pizz.

p

p

Detailed description: This page of a musical score, numbered 46, features eight staves. The top five staves are for Violins 1 through 5, all in treble clef. The next two staves are for Violas 1 and 2, both in alto clef. The bottom two staves are for Violas 1 and 2, both in bass clef. The Violin parts begin with a melodic line in the first measure, followed by sustained chords in the second measure, and then a series of chords in the third measure marked *pp*. The Viola parts play a rhythmic pattern in the first measure, then sustained chords in the second measure, and finally a tremolo pattern in the third measure, with the first two measures marked *senza vib.* and the third measure marked *pp poss.* and *behind the bridge*. The Violoncello parts play a rhythmic pattern in the first measure, then sustained chords in the second measure, and finally a pizzicato note in the third measure, with the first two measures marked *arco sul pont.* and *pp*, and the third measure marked *pizz.* and *p*.

54

Vln. 1
p cresc.

Vln. 2
p cresc.

Vln. 3

Vln. 4

Vln. 5

Vla. 1
ord.
behind the bridge
pp poss.

Vla. 2
ord.
behind the bridge
p
pp poss.

Vc. 1
arco
p
behind the bridge
pp poss.
ord.
p

Vc. 2
arco
p
behind the bridge
pp poss.

61

Vln. 1
gliss. gliss. *sf sfz sfz pp* *f sfz sfz mf* *mp p*

Vln. 2
gliss. gliss. *sf sfz sfz pp* *f sfz sfz mf* *mp p*

Vln. 3
mp cresc. *f sfz sfz pp* *sul A* gliss. gliss. gliss. gliss. *fp*

Vln. 4
p

Vln. 5
p

Vla. 1
mp p

Vla. 2
ord. *mf* gliss. *f sfz sfz pp* *mp* gliss. *f sfz sfz mf* *mp p*

Vc. 1
mp gliss. *mf* gliss. *f sfz sfz pp* *mp* gliss. *f sfz sfz mf* *mp p*

Vc. 2
ord. *mp* gliss. *mf* gliss. *f sfz sfz pp* *mp* gliss. *f sfz sfz mf* *mp p*

68

Vln. 1 sul D *ppp* gliss. gliss. gliss. gliss.

Vln. 2 sul D *ppp* gliss. gliss. gliss. gliss.

Vln. 3 gliss. gliss. gliss. gliss. gliss.

Vln. 4 sul D *ppp* gliss. gliss. gliss. gliss. gliss.

Vln. 5 sul D *ppp* gliss. gliss. gliss. gliss. gliss.

Vla. 1 sul G *ppp* gliss. gliss.

Vla. 2 sul G *ppp* gliss. gliss. gliss.

Vc. 1 *pp poss.*

Vc. 2 *pp poss.*

76

Vln. 1 *gliss.* *pp poss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp poss.*

Vln. 3 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp poss.*

Vln. 4 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp poss.*

Vln. 5 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. 1 *gliss.* *pp poss.* *gliss.*

Vla. 2 *pp poss.* *gliss.* (sul D) → m.s.p.

Vc. 1 *gliss.* (sul A)

Vc. 2 *gliss.*

84

Vln. 1 *gliss.* (sul E) → m.s.p. → on the bridge (non-trem.) **"f"**

Vln. 2 *gliss.* (sul E) → m.s.p. → on the bridge (non-trem.) **"f"**

Vln. 3 *gliss.* (sul E) → m.s.p. → on the bridge (non-trem.) **"f"**

Vln. 4 *gliss.* (sul E) → m.s.p. → on the bridge (non-trem.) **"f"**

Vln. 5 *gliss.* (sul E) → m.s.p. → on the bridge (non-trem.) **"f"**

Vla. 1 (sul A) → m.s.p. → on the bridge (non-trem.) **"f"**

Vla. 2 → on the bridge (non-trem.) **"f"**

Vc. 1 → m.s.p. → on the bridge (non-trem.) **"f"**

Vc. 2 (sul A) → m.s.p. → on the bridge (non-trem.) **"f"**

Detailed description of the musical score: The score is for measures 84 through 87. It features ten staves: Violins 1-5, Violas 1-2, and Cellos 1-2. Each staff begins with a glissando (gliss.) leading to a sustained note. Above the notes, performance instructions are written: 'sul E' for Violins 1-5, 'sul A' for Violas 1 and Cello 2, and 'm.s.p.' (mezzo-soprano) for all parts. Further instructions include 'on the bridge' and '(non-trem.)' (non-tremolo). A dynamic marking of '**f**' (forte) is placed below each staff. The notation includes stems, beams, and slurs connecting the notes across measures.

91 $\text{♩} = 60$

Vln. 1 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vln. 2 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vln. 3 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vln. 4 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vln. 5 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vla. 1 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vla. 2 ord. *f* pizz. *p* *f* sul pont. arco *pp poss.*

Vc. 1 ord. *f* *p* *f* pizz. sul pont. arco *pp poss.*

Vc. 2 ord. *f* *p* *f* pizz. sul pont. arco *pp poss.*

Benjamin Lang

Dissolving Scenery

(2010)

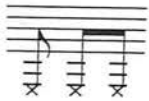
for 5 percussionists

Instruments

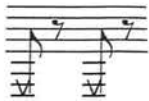
player 1	Guitar, Suspended Cymbal, Triangle
player 2	Tambourine, Triangle, Piano
player 3	3 Tom-Toms, Marimba, Suspended Cymbal, Triangle
player 4	Bongos, Bass Drum, 4 Templeblocks, Triangle, Glockenspiel
player 5	4 Woodblocks, Congas, Tam-Tam, Triangle

key to symbols

Guitar (player 1)



= dampen with left hand to produce a completely muted percussive sound



= "Tambour", tambor effect with muted strings
"It is usually produced by rapidly rotating the forearm, wrist, and hand as one unit, thumping the strings with the side of the right-hand thumb, parallel with and close to the bridge. It is important to rotate the forearm to execute the movement."¹

¹ www.douglasniedt.com/Tech_Tip_Tambor.html

Dissolving Scenery

Benjamin Lang

$\text{♩} = 90$
Guitar

1 *pp*
Tambourine
2 *pp poss.*
3 Tom-Toms
(hard sticks)
pp poss.
4 Bongos
(soft sticks)
pp poss.
5 Woodblocks
pp poss.

Musical score for measures 1-5. The score is written for five staves. Staff 1 (Guitar) uses a treble clef and contains a series of chords and single notes. Staves 2-5 (Tambourine, 3 Tom-Toms, Bongos, Woodblocks) use a percussion clef and contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *pp* is present at the start of each staff, with *poss.* indicating possible dynamics for the percussion parts.

6
1 *(pp poss.)*
2 *(pp poss.)*
3 *(pp poss.)*
4 *(pp poss.)*
5 *(pp poss.)*

Musical score for measures 6-10. The score continues from the previous system. A box containing the number '6' is placed at the beginning of the first staff. The notation and dynamic markings (*pp poss.*) are consistent with the first system.

11 (Tambour)

1 (pp poss.)

2 (pp poss.)

3 (pp poss.)

4 (pp poss.)³

5 (pp poss.)

3

3

3

5

Detailed description: This system contains measures 11 through 14. The first staff (treble clef) features a complex rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific playing technique. The second through fifth staves (percussion clefs) show rhythmic accompaniment with various note values, rests, and articulations like accents and slurs. Measure 11 includes a triplet in the second staff. Measure 12 has triplets in the third and fourth staves. Measure 13 features a quintuplet in the fifth staff. Measure 14 ends with a final chord in the first staff.



15

1 (pp poss.)

2 (pp poss.)

3 (pp poss.)

4 (pp poss.)

5 (pp poss.)

3

7

3

3

5

3

3

5

Detailed description: This system contains measures 15 through 18. Measure 15 shows a complex rhythmic pattern in the first staff. Measure 16 features a triplet in the second staff and a quintuplet in the fourth staff. Measure 17 includes a septuplet in the second staff and triplets in the third and fifth staves. Measure 18 concludes with a quintuplet in the fifth staff. The first staff ends with a final chord.

19

Musical score for measures 19-23, five staves. Measure 19 features a 7-measure rest in the first staff. Measures 20-23 contain complex rhythmic patterns with dynamic markings: *ff* (fortissimo) and *ppp* (pianississimo) with accents. Measure 23 includes a *pp poss.* (pianissimo possible) marking. Fingerings and articulations are indicated throughout.

24

Musical score for measures 24-27, five staves. Measure 24 features a 5-measure rest in the first staff. Measures 25-27 contain complex rhythmic patterns with dynamic markings: *ff* (fortissimo) and *ppp* (pianississimo) with accents. Measure 27 includes a *pp poss.* (pianissimo possible) marking. Fingerings and articulations are indicated throughout.

29

1 *ff* *ppp* < *ff* *pp poss.*

2 *ff* *ppp* < *ff* *pp poss.*

3 *ff* *ppp* < *ff* *pp poss.*

4 *ff* *ppp* < *ff* *pp poss.*

5 *ff* *ppp* < *ff* *pp poss.*



34

1 5 3 4:3 3

2 7 3 3 5

3 3 3 3 3

4 4:3 7

5 5:3 5 5 3

48

Musical score for measures 48-51, featuring five staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo) and *pp poss.* (pianissimo possible). Measure 48 starts with a *ff* dynamic. Measure 49 features a *pp poss.* dynamic. Measure 50 has a *ff* dynamic. Measure 51 concludes with a *fff* dynamic. The notation includes slurs, triplets, and various rhythmic values.



52

Musical score for measures 52-55, featuring five staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *fff* (fortississimo) and *pp poss.* (pianissimo possible). Measure 52 starts with a *ppp* dynamic. Measure 53 features a *fffz* dynamic. Measure 54 has a *pp poss.* dynamic. Measure 55 concludes with a *fff pp poss.* dynamic. The notation includes slurs, triplets, and various rhythmic values. A *loco* marking is present in measure 53.

56

1 *fff* *pp poss.*

2 *fff* *fff* *ppp* *pp poss.*

3 *fff* *fff* *ppp* *pp poss.* loco

4 *fff* *pp poss.* *fff* *fff* *ppp* *pp poss.*

5 *fff* *fff* *ppp* *pp poss.*

62

1 *fff* *pp poss.*

2 *fff* *pp poss.*

3 *fff*

4 *<fff pp poss.*

5 *<fff pp poss.*

74

1 4:3 4:3 5:3 5 (pp poss.)

2 7 7

3 3 11:8 ff pp³ poss.

4 ff pp³ poss. 3 3 3 3

5 5 5 5

78

1 5 5 5 5 go to triangle Triangle

2 ff sfz sfz go to piano Piano 15^{ma} fff

3 ff sfz sfz go to triangle Triangle fff

4 ff sfz sfz go to bass drum Bass Drum fff

5 ff sfz sfz go to tam-tam Tam-Tam fff

82

1 *loco* *15ma* *loco* *dim.* *8va*

2 *pp poss.*

3 *dim.*

4 *pp poss.*
with a metal stick around the edge

5 *fff* *pp poss.*

86

1 *loco* *ppp* *7* *go to guitar*

2 *7*

3 *ppp* *7* *go to suspended cymbal*

4

5

89

Guitar

1 *f* *dim.* *pp*

2 go to triangle Triangle *ppp*

3 Suspended Cymbal *fff* *ppp*

4 go to triangle Triangle *ppp*

5 (sponge-headed stick) *fff* go to woodblocks

93

1 *p*

2

3

4

5 Woodblocks *ppp*

go to
triangle/
susp. cym.

96

100

(Triangle)

1 *sffz* *sub. ppp*

2 *ff* 5

3 *mf* *ff* 7

4 4:3

5

107

1 *sffz* *fff* *sffz* *fff* *sffz* *sffz* *sffz* *sub. ppp*

2 *fff* 5 *p secco*

3 *fff* 7 *sffz* *sffz* *sffz* *P*

4 *sub. fff* 4:3 *ppppp*

5 *sub. fff* *sub. ppp*

110

3 3 3 3

go to guitar

Guitar

1

ppppp

loco

pp

pp poss.

pp poss.

go to glockenspiel

Glockenspiel

pp poss.

ppppp

pp poss.



114

1

2

3

4

5

3

117

1 (b) *(pp poss.)*

2 *(pp poss.)* 8va loco

3 *(pp poss.)*

4 *(pp poss.)*

5 *(pp poss.)* 3

The musical score consists of five staves. Staff 1 is a single treble clef staff with a key signature of one flat and a common time signature. It begins with a measure containing a whole note chord with a flat sign above it, followed by a melodic line. Staff 2 consists of two treble clef staves. The upper staff has a key signature of one sharp and contains sustained chords with a 'loco' instruction. The lower staff has a key signature of one flat and contains sustained chords. Staff 3 consists of a treble clef staff with a key signature of one flat and a bass clef staff with a key signature of one flat. Staff 4 is a single treble clef staff with a key signature of one flat. Staff 5 is a single bass clef staff with a key signature of one flat, featuring a triplet of eighth notes. Dynamics include *(pp poss.)* and *loco*. Performance instructions include *8va* and a first ending bracket.

Benjamin Lang

Serpent de Mer

(2008/09)

for
harp

Serpent de Mer

Benjamin Lang

A ♩ = 60

Harp

Mi#	Fa	Sol#	La#
Si	Do	Re	
E#	F	G#	A#
B	C	D	

B ♩ = 40

Falling hail

Hp.

Hp.

C ♩ = 60

Hp. *fff* *f* *p*

Mi^b La^b
Eb A^b

Hp. *mp dim.* *pp cresc.*

Hp. *mp* *fff* *f*

Aeolian Tremolo

Falling hail

Hp. *p* *ppp* *fff* *ff dim.*

Aeolian Tremolo

D ♩ = 50 acc.

8th

23

Hp.

ppp

3

5

3

5

8^{vb}

8^{vb}

8^{vb}

26

Hp.

E ♩ = 80

ppp

5

3

3

8^{vb}

8^{vb}

8^{vb}

Fa#

F#

29

Hp.

fff

3

8^{vb}

32

Hp.

cresc.

fff

8^{vb}

8^{vb}

8^{va}

Benjamin Lang

Glimmering

(2009)

Miniature

for

Piccolo, Clarinet in Eb, Violin,
Violoncello, Piano and Percussion

The score is not in C. It is notated in a transposing manner.

Glimmering

Benjamin Lang

$\text{♩} = 80$

Musical score for the first system, featuring Piccolo, Clarinet in E♭, Violin, Violoncello, Piano, and Xylophone. The tempo is marked $\text{♩} = 80$. The score includes dynamic markings such as *fff* and *pp*, and various articulations like slurs and fingerings (6, 3, 7, 5, 7).

Musical score for the second system, featuring Piccolo, Clarinet in E♭, Violin I, Violoncello, Piano, and Xylophone. This system includes dynamic markings such as *mp*, *p*, and *pp poss.*, and performance instructions like *Flzg.**, *ord.*, *gliss.*, and *loco*. It also contains various articulations and fingerings.

* Flzg. = flutter tongue / Flatterzunge

Musical score for measures 6-8, featuring Piccolo, E♭ Clarinet, Violin I, Viola, Piano, and Xylophone. The score includes dynamic markings such as *mp*, *f*, *p*, *mf*, *ff*, *pp*, and *pp poss.*, along with performance instructions like *gliss.* and *loco*. Measure numbers 6, 7, and 8 are indicated at the beginning of their respective staves.

Musical score for measures 9-10, featuring Piccolo, E♭ Clarinet, Violin I, Viola, Piano, and Xylophone. The score includes dynamic markings such as *pp poss.*, *pp*, *pppp*, and *ff*, along with performance instructions like *loco* and *gliss.*. Measure numbers 9 and 10 are indicated at the beginning of their respective staves.

16

Picc. *f* *ppp*

E♭ Cl. *mf dim.* *ppp*

Vln. I *arco* *mf dim.* *ppp*

Vc. *mf dim.* *ppp*

Pno. *mf dim.* *pppp*

Bongos 3 7 5 7 *mp* to xyl.

17

Picc. *mf dim.* *ppp*

E♭ Cl. Flzg. *mf dim.* *ppp*

Vln. I *sul pont.* *ord.* *mf dim.* *ppp*

Vc. *sul pont.* *ord.* *mf dim.* *ppp*

Pno. *mf dim.* *ppp*

Xyl. *mf dim.* *ppp*

Benjamin Lang

Glimmering 2

(2009)

Miniature
for
Oboe, Viola, Harp,
Piano and Percussion

This piece is an adaptation of „Glimmering“ (2009).

key to symbols

Oboe:

T = timbre trills*
*Timbretriller**

* trills with the sam pitch but different tone colours
Triller mit gleicher Tonhöhe, aber unterschiedlicher Klangfarbe

Glimmering 2

Benjamin Lang

$\text{♩} = 80$
3. 3.
○○○○○○○○○○
○○○○○○○○○○

Oboe *fff*

Viola *sul pont.* *ord.*

Harp *fff poss.*

Piano *fff*

Xylophone *fff*

C₄ D₄ E₄ F₄ G₄ A₄ B₄

Oboe *mp* *p* *pp poss.*

Viola *mp* *p*

Harp *mp* *p*

Piano *mp* *p* *pp poss.*

Xylophone *mp* *p* *pp*

s.t. *gliss.* *m.s.p.*

loco

Ob. *mp* *ppp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff*

Vla. *m.s.t.* *ord.* *s.p.* *s.t.* *gliss.* *s.p.* *s.t.* *s.p.* *pp* *f* *dim.* *mp* *ff*

Hp. *pp* *ff* *ff*

Pno. *p* *f* *f*

Xyl. *p* *pp* *p* *mp* *mf* *f*

Ob. *pp poss.*

Vla. *s.t.* *pp poss.*

Hp. *pp*

Pno. *loco* *ff* *PPP* *PPPP* *loco* *loco* *loco*

Xyl. *ff* *PPP* *pp poss.*

11

Ob.

Vla.

Hp.

Pno.

Bongos

Beat the lowest register with the flat of the hand

fff

sfz

fff

(keep Xyl. sticks)

ff

14

Ob.

Vla.

Hp.

Pno.

Bongos

ord. vibr.

mf

ff

mp

ff

sfz

f

f

loco

Ob. *mp* *ppp* *mf*

Vla. *mf* *pppp* *mf*

Hp. *mf* *pp* *p* *mf*

Pno. *mf dim.* *pppp* *mf dim.*

Xyl. *mf dim.*

Bongos *mp*

Ob. *ppp* *ff* *pp poss.*

Vla. *ppp* *ff* *pp poss.*

Hp. *pp* *ff* *fff*

Pno. *ppp* *ff* *fff*

Xyl. *ppp* *ff* *fff*