



# Landschaft

**for contralto, baryton, baryton  
oboe and bass clarinet**

Ruben Sverre Gjertsen 2008

Pièce écrite dans le cadre du programme Voix Nouvelles de la Fondation Royaumont.  
Written 2008 for Ensemble Vortex, Neue Vocalsolisten and Guillaume Bourgoigne.

Reordered fragments from two poems are used in the piece.

#### Landschaft

(...) in einem Augenblick...  
...aufgehäuft aus Hängen, Häusern, Stücken...  
...alter Himmel und zerbrochenen Brücken...

(...) von dem Sonnenuntergang getroffen (...)  
...aufgerissen, offen - (...)

...aus der nächsten Stunde jener Tropfen kühlen Blaus (...)  
...das von ferne (...)

(...) die Tore und die Bogen...  
...durchsichtige Wolken (...)  
...blassen Häuserreihn (...)  
...Dunkel in sich eingesungen (...)  
...plötzlich ist vom Mond ein Schein durchgeglitten (...)  
...als hätte ein Erzengel irgendwo sein Schwert gezogen.

Rainer Maria Rilke, Der Neuen Gedichte, anderer Teil.

#### Winternacht

Es ist Schnee gefallen (...)  
...betrunken von purpurnem Wein (...)  
...die rote Flamme ihres Herdes (...)  
...Schwarzer Frost. Die Erde ist hart, nach Bitterem schmeckt die Luft.  
Deine Sterne schließen (...)  
Mit versteinerten Schritten (...)  
...runden Augen (...)

Beine klirren schreitend wie blaues Eis (...)  
...erleibt vor der Wollust des Frostes (...)  
...neigt sich schweigend über den Schlaf (...)  
...der in seiner hölzernen Hütte hinsank.  
Frost und Rauch. Ein weißes Sternenhemd verbrennt die tragenden Schultern (...)  
Stille schmilzt und vergessen der kühle Leib...  
...im silbernen Schnee hin (...)  
Das Ohr folgt lange den Pfaden der Sterne im Eis.  
Beim Erwachen klangen die Glocken im Dorf (...)

Georg Trakl, Siebengesang des Todes.

# LANDSCHAFT

## INSTRUMENTATION

Contralto  
Baryton  
Baryton oboe (written at sounding pitch)  
Bassclarinet in Bb

## SCORE

The score in C.

## DURATION

7'

# NOTATION

## PITCH

### MICROTONES

♯ = 1/4 tone sharp    ♯♯ = 3/4 tones sharp

♭ = 1/4 tone flat    ♭♭ = 3/4 tones flat

Microtones to produce beatings or modified octaves:

↑ = slightly sharp  
↓ = slightly flat

Intonation of woodwinds depend on available fingerings.

## VIBRATO

The piece follows a non vibrato ideal on all instruments and voices, where various forms of vibrato becomes ornamentation, often exaggerated. The speed can be too slow or too fast, the range can vary between a quartertone and a fifth.

**NV** = non vibrato

**Oscil. lento** = slow gliss, one quartertone.

**Espr.** = almost a normal vibrato.

**Vibrato estremo** = rapid, major second to third.

**Vibrato grottesco / Vibrato grande** = rapid, third to fifth around the centerpitch.

**Vibrato irregolare** = irregular speed and range.

## GLISSANDO

All glissandi are continuous, and should never dwell on start or end notes in parenthesis. No new attacks should be made on passages without articulation signs. The same graphic notation is used for vibrato.

## DYNAMICS

*p* - *mf* - *f* = static tone. Start subito and end subito. Rigid like bricks.



= rapid, irregular, unstable dynamic fluctuations within the written range.

## BARYTON OBOE

### NOTEHEADS

▼ = slap tongue

**MULTIPHONIC FINGERINGS:** The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches. Exact pitch contents are not examined on the baryton oboe.

### LITERATURE

Eight-tones, glissandi and multiphonics are based on fingerings from *Peter Veale / Claus-Steffen Mahnkopf: The Techniques of Oboe Playing.*

## BASS CLARINET

### NOTEHEADS

▼ = normal slap tongue (noteheads, not to be confused with martellato articulations)

▽ = open slap tongue (open lips, violent accent)

◇ = breath sound only

♯ = **son fendus** : « harsh » or multiphonic tone on a low note. Done by forcing the tone and relaxing the lips. Make multiphonic sounds with emphasized regions, avoid overtone solos. Four different regions are suggested:

*region I* 1-2 octaves up from the fundamental,

*region II* 2-3 octaves up,

*region III* 3-4 octaves up,

*region IV* 4-5 octaves up.






**MULTIPHONIC FINGERINGS:** The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

### LITERATURE


Multiphonics are found in *Henri Bok: New techniques for the bass clarinet.*

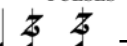
# VOICES

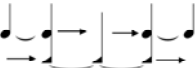
## MODES OF TONE PRODUCTION

- = normal voice
- ◡ = 1/2 breath, 1/2 voice
- ◊ = pitched breath
- ⊗ = whisper
- ▼ = unvoiced plosive, percussive, no breath
- × = spoken, relative pitches.
- ⌈ = "head tone", may be used in the whole register. In deep register simulated by .
-  = fluctuation between head tone and normal sound.
- ⌈ = half-lunged multiphonic, or granular texture. May be pitched (distorted chord) or unfocused (noise).
-  = indrawn air ( may be used on most other sonorities).
- ⊗ = water-effect, inhaled air stream with water along sides of tongue (inhaled "ŝ").
-  = lung-flutt. (other types of flutter are only described phonetically).
- ⌈ = unpitched roar, exaggerated airstream, halfvoiced.
-  = Unpitched clef for spoken or whispered sounds. Do not confuse with multiphonic notes.

## SUBHARMONICS

STABLE UNSTABLE  
 = split voice. Stable or unstable as an irregular noise or distortion. Sounds, when stable, about an octave lower than the sung pitch.

PULSES  
 = low frequency sounds, with relative pitch. When deepest only a few pulses per second (easiest with indrawn air).

Transitions are possible: 

## AMPLITUDE VIBRATO

amp. vibr. = natural oscillation. Almost like laugh, and similar to vibrato used in performance of Monteverdi.

## TEXT

The german text fragments are spoken or unpitched. Sung material uses purely phonetic sounds.

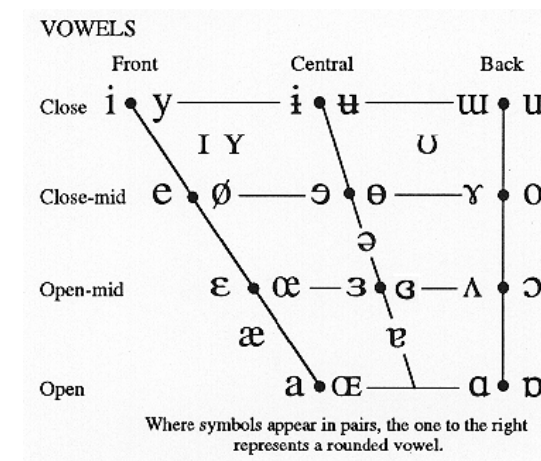
## PHONETIC SYMBOLS

From the international phonetic alphabet (IPA), with exceptions marked \*

## VOWELS

- ɑ = father
- ɒ = hot (rounded "a")
- e = telephone
- ə = (Ger.) bitte
- i = feed
- u = (Ger.) du
- ɯ = between "u" and "y"
- y = (Ger.) füllen
- ɛ̃ = (Fr.) fin
- æ = cat
- ʌ = cut
- ø = (Ger.) schön (Fr.) bleu
- \* o = boring

Chart from the International Phonetic Association:



## CONSONANTS

- b = but
- ç = (Ger.) ich
- d = desk
- ð = then
- f = feet
- g = go
- ƒ = click between "g" and "l" at the back of the throat
- h = hair
- j = yet
- k = cat
- \*q = "k" at back of the mouth
- l = (Ger.) lied
- l̥ = thick "l"
- m = mother
- n = name
- ɲ = (Eng. / Fr.) cognac
- ŋ = (Eng. ) "ng"
- p = lap (no breath sound)
- r̥ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- R = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)
- x = (Ger.) ach (Spanish) Juan
- s = send
- ʃ = (see water-effect)
- ʃ = shoe
- ʒ = (Fr.) journal
- t = aunt
- v = avoid
- w = well
- z = zebra
- ' = ejective, exaggerated consonant (p' t' k' s')

## COMBINATIONS

$\overset{y}{3}$ ----- = both performed simultaneously.

$\overset{-}{o} \rightarrow \overset{-}{e} \rightarrow e$   
m----- = lower performed continuously, upper is transition.

The symbols are proportionally placed. In a word ending on consonant, the consonant will sound through most of the note, unless placed separately or at the end of the note.

## OVERTONES

**NASAL** = Swallow fundamental and emphasize overtones like a throat singer. Listen to overtones rather than the precise phonetic symbols. Phonetic combinations may be useful.

### TRANSITION TO NASAL

NASAL  $\swarrow$   $\searrow$  NASAL  
NORM = transition between extremely emphasized overtones and more balanced timbres.

### TRANSITIONS

m-----i may be performed  $\overset{\text{NASAL}}{m \ u \ o \ o \ a \ a \ e \ e \ y \ i}$   
33y  
to give a linear rise or fall of overtones. The focus is on smooth timbre change throughout the whole piece. NASAL means even more shimmering overtones.

# Landschaft

Score for *Landschaft* by Ruben Sverre Gjertsen, 2008. The score is in C major and consists of four parts: Contralto, Baryton, Baryton Oboe, and Bass Clarinet. The piece features complex rhythmic structures with multiple time signatures and dynamic markings.

**Part 1 (Measures 1-16):** Contralto and Baryton parts begin in 6/4 time. Contralto dynamics range from *p* to *pp*. Baryton dynamics range from *p* to *pp*. Baryton Oboe starts with *mf* and includes slaps (9:8 and 13:8). Bass Clarinet starts with *mf* and *sfz*, including a reference to "Bok p. 50, no. 68".

**Part 2 (Measures 17-32):** Time signatures change to 5/4 and 3/4. Contralto and Baryton parts include "subito tacet" markings. Dynamics range from *p* to *pp*. Baryton Oboe continues with *mf*. Bass Clarinet features "vibr. rapido" and dynamics from *pp* to *sfz*.

**Part 3 (Measures 33-48):** Time signatures change to 3/4, 4/4, 2/4, and 7/4. Contralto and Baryton parts include "subito tacet" markings. Dynamics range from *mfz* to *ff*. Baryton Oboe includes "rapido estremo" and "multiple trill" markings. Bass Clarinet includes "sub." and dynamics from *pp* to *ppp*.

**Page-Footer:** - 1 -

7/4

Contralto

Bar.

Bar. Ob.

Bs. Cl.

NV

amp. vibr.

subito tacet

amp. vibr.

subito tacet

M.ph. Veale/Mahnkopf p. 84, no. 77

son fendus region I + flutt.

subito silenzio

sim.

5:4 7:4 5:4 9:8 5:4

*f* *ff* *f* *mf* *fff* *pp* *p* *f* *mf* *ff*

slapt.

7/4 = 40

Contralto

Bar.

Bar. Ob.

Bs. Cl.

6/4

6/4

oscil. lento

subito tacet

subito tacet

bisbigliando rapido + vibrato irregolare

5:4 7:4 11:8 9:8 3:2 5:4

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

NASAL

a

u

y

i

u

n

ε

o

o

o

**6/4**  $\bullet = 60$  rall.  $\infty$

Contralto   
 Bar.   
 Bar. Ob.   
 Bs. Cl.

M. ph.   
 Bok p. 50, no. 77

son fendus   
 + vibr.

**6/4**   
 **6/4**   
 **6/4**   
 **6/4**

*mp* *pp* *mf* *pp* *mf* *sfzp* *mf* *f* *p* *mf*

subito tacet

$\frac{7}{8} = 48$  **rall.**  $\frac{4}{4} = 44$

Contralto   
 Bar.   
 Bar. Ob.   
 Bs. Cl.

Schwar-zer Frost. Die Er- de ist hart, nach Bit- ter- em schmeckt die Luft

aus *mp* der näch- sten Stun- de je- ner Tropfen küh- len Blaus

espr.   
 NV

**7/8**   
 **7/8**   
 **7/8**   
 **4/4**

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



**tutti subito silenzio**

2/4

3/8

Contralto

11

mp

pp

ff

mp

sfz

Bar.

mp

pp

ff

Bar. Ob.

11

pp

ff

p

Bs. Cl.

f pp

pp

ff

mp

p

ppp

oscil. lento

3/4

espr.

NV

NASAL

Contralto

13

p

mf

ppp

p

pp

mp

pp

mf

p

Bar.

pp

mp

p

f

pp

mf

p

Bar. Ob.

oscil. lento

3/4

mp

pp

mf

p

Bs. Cl.

mf

pp

mp

mfzp

pppp poss.

son fendus regionj IV

7:4

7:4

pp

subito tacet

5/4 4/4 6/4

Contralto

16

pp

6:4

N

p

PPP

NV

vibr. estremo

3:2

NV

3:2

5:4

f

p

mp

subito tacet

Bar.

7:4

9:8

mf

5:4

f

p

mf

6/4

Bar. Ob.

16

mf sub.

3:2

5:4

6:4

7:4

f

p

f

oscil. lento

7:4

pp

7:4

3:2

M.ph.

Ab

6/4

Veale/Mahnkopf

p.107, no. 262

Bs. Cl.

5:4

mf p

p

mf

pp

ppp

5:4

7:4

slapt.

mf

6/4 4/4

Contralto

18

mf

p

q'

sfz

N

e

mp

9:8

n

mp

vibr. estremo

pppp

n

pppp

N

m

4/4

Bar.

6/4 4/4

Bar. Ob.

18

subito tacet

M.ph.

16

Bok p. 49, no. 59

3:2

5:4

5:4

3:2

mp

f

mp > f

Bs. Cl.

pp

tutti subito silenzio

19 **4/4** gliss. + fast transition to noise

Contralto *mf* *pppp* *p* *mf* *p* *sfz*

Bar. *mf* *M.ph.* *pp* *mf* *p* *sfz*

Bar. Ob. *pp*

Bs. Cl. *ppp*

die To- re und die Bo- gen durch- sich- ti- ge Wol-  
 Beim Er- wach- en klang- en die Glocken im Dorf

*3:2* *6:4* *7:4* *9:8* *4:3*

**3/8**

21 **3/8** ♩ = 42

Contralto *ff* *mp* *pp* *sfzp* *f*

Bar. *mfz* *f* *fffz* *mf* *sfz*

Bar. Ob. *mfz* *f* *fffz* *mf* *sfz*

Bs. Cl. *fffz*

*5:4* *11:8* *5:4* *5:4* *3:2*

water-effect

**2/4** **3/8** **4/4**

**4/4 accel.**

♩ = 60

24

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*pp*

*mf*

*p'*

*p*

*mp*

*mf*

*p*

*sfz*

*mf*

*sub.*

*mf*

*ff*

*p*

*mf*

meccanico

M.ph.

C#

Veale/Mahnkopf  
p. 111 no. 295

3:2

5:4

7:4

5:4

7:4

5:4

7:4

5:4

6:4

5:4

**7/8 rall.**

25

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*sfz*

*p*

*mp*

*sfz*

*h*

*h*

*pp*

*f*

*mf*

*f*

*p*

*pp*

*pppp*

*pp*

*sub.*

*ff*

*p*

*pp*

*p*

*pppp*

*pp*

son fendus  
+ vibr. estremo

See measure 8  
M.ph.

M.ph.

subito tacet

5:4

3:2

7:4

6:4

5:4

7:4

6:4

5:4

7:4

5:4

3:2

7:4

5:4

9:8

5:4

9:8

3:2

7:4

5:4

9:8

5:4

4/4 ♩ = 52

tutti subito silenzio

3:2

tutti subito silenzio

6:4

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*ff* *pp* *ff* *pp*

*pp* *ff* *pp*

*mp*

slapt. *ff*

blow on mouthpiece middle register, open

slapt. *sfz* *pp* *ff* *pp* *sfz*

*ff* *pp*

30

tutti subito silenzio

3/8

beatings

♩ = 42

2/4

2/4

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*pp* *mf* *pp* *mf* *pp*

*mf* *pp* *mf*

*mp* *mf*

*mf* *pp* *mf* *pp*

1. Veale / Mahnkopf  
p. 99, no. 199

M.ph.

son fendus region II

*mf* static

*mp* *mf* *flutt.* *ff* *p*

tutti subito silenzio

Contralto

Bar.

Bar. Ob.

Bs. Cl.

33 **2/4** **5/4** **3/4**

M.ph. See measure 32

son fendus region II

flutt. subito tacet

oscil. lento

plötz- lich ist vom Mond ein Schein durch- ge-

dynamics: irregolare nervoso  
let dynamic fluctuations obscure the text

ff static

mf

pp

mp

mf

f

mp

M.ph.

7:4

3:2

3:2

7:4

6:4

5:4

5:4

6:4

6:4

feroce

feroce

norm. flutt. norm.

ff sub.

mp p ff pp

Contralto

Bar.

Bar. Ob.

Bs. Cl.

35 **3/4** **2/4** **6/4** **3/4** **6/4**

colla parte

subito silenzio

glitten als hät- te ein Erz- engel irgendwo sein Sch- wert ge- zogen

subito tacet

veale/Mahnkopf p. 172

flutt.

flutt. subito tacet

vibr.

vibr.

ppp

mf

mp

pp

ff

norm.

p

5:4

6:4

11:8

9:8

10:8

5:4

5:4

6/4 3/4

Contralto

7:4

pp

poco espr.

mf mp

6:4

n d

5:4

pp

3/4

Bar.

6/4 3/4

6 → N → o

u

poco espr.

5:4

mf

ff

p

3/4

Bar. Ob.

38

5:4 3:2

p mp p

5:4 5:4

mf p

oscil. lento

pp

pp

son fendus region III

region IV

3:2

pp

Bs. Cl.

5:4

p poss.

3/4 4/4 3/4 3/4

Contralto

39

h ø h æ h ø

pp

mf

ff

6:4

p' t' q' o

mp

9:8

k' k' k' i

mp

11:8

δ s u

mfz

mp

11:8

p' u' p' ø

Bar.

5:4

k' ø k' o

f p

t' ø

mp

9:8

p' k' t' k' o

mp

13:8

k' q' o q' o

p' p' p' p' p' p' ø

7:4

3/4

39

subito tacet

See measure 35

5:4

pp

slapt.

5:4

mf > p

3/4

3:2 5:4

mf

5:4

slapt.

5:4

ffz

Bs. Cl.

41 **3/8** **5/4** **3/4**

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*sfz* *f* *mp* *p* *f* *mp* *p* *mf* *pp* *mf* *p* *sfzp* *mf* *mp* *pp* *p*

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

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

blow on mouthpiece middle register, open

slapt. open slapt. subito tacet

M.ph.

16  
14

Bok p. 49, no. 61

**3/4** **7/8** **2/4** **7/4**

Contralto

Bar.

Bar. Ob.

Bs. Cl.

*poco accel.* *poco rall.*

amp. vibr.

*f* *pp* *mf* *pp* *pp* *f* *pp* *pppp* *mp* *pppp*

*pp* *f* *pp* *pp* *pp* *pp* *pppp* *mp* *pppp*

*bend*



46  $\frac{7}{4}$   $\frac{2}{4}$

Contralto

Bar.

Bar. Ob.

Bs. Cl.

slapt.

open slapt.

normal slapt.

$sfz$  sub.

$p$

$mf$

$sffz$   $mf$

$p$

$pp$  meditative

$p$

$mf$   $p$

$mp$

$mf$

$5:4$   $6:4$   $7:4$   $11:8$   $9:8$   $5:4$   $3:2$   $5:4$   $3:2$   $5:4$   $3:2$   $5:4$   $3:2$

1. 1.  
Ab Ab

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48  $\frac{3}{4}$   $\frac{3}{4}$

Contralto

Bar.

Bar. Ob.

Bs. Cl.

vibrato estremo

N D

NASAL

$mf$

$mf$

$mf$

norm.

$ff$

son fendus region III

poss.

$p$

$mf$   $p$

slapt.

sim.

$p$

$3:2$   $5:4$   $3:2$   $5:4$   $3:2$   $5:4$   $3:2$

51 **3/2** **7:4** **2/4** **4/4**

Contralto

*p* < *mf* > *pp* *p* < *mf* > *pp* *p* *vibr.* *mf*

Bar.

NASAL *pp* subito tacet

51 **3/2** **5:4** **3:2** **2/4** **5:4** **4/4**

Bar. Ob.

*mf* *ff* *p* *mp* bend up from g#

Bs. Cl.

*pp* *pp*

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4/4 = 44

53

Contralto

Es ist Schnee gefal- len, Stil- le schmilzt und verges- sen der küh- le Leib

ppp

3:2

11:8

3:2

6:4

pp

7:4

5:4

Bar.

die To- re und die Bo- gen im silbernen Schnee hin

ppp

13:8

7:4

6:4

pp

5:4

mf

f

p

3/4

Bar. Ob.

mf

5:4

Bs. Cl.

pp

6:4

mfz

ff

mf

p

3/4

55

Contralto

oscil. lento

mf

p

pp

7:4

7:4

pp

meditativo

mp

Bar.

pp

vibr.

3:2

3/4

pp

meditativo

5:4

5:4

oscil. lento

pp

meditativo

7:4

oscil. lento

p

7/4

Bar. Ob.

3/4

55

Veale/Mahnkopf p. 81, no. 53

M.ph.

mp

mf

pp

p

3:2

3:2

5:4

7:4

pp

meditativo

oscil. lento

p

7/4

Bs. Cl.

oscil. lento

f

p

ppp

mp

pp

irregolare nervoso

poco rall.

poco accel.

58 **7/4** **4/4**

Contralto: *mf* *f* *mf* *pp* *mp* *pp*

Bar.: *mf* *f* *pp* *sfz* *pp* *mp*

Bar. Ob.: *mf* *pp* *mp*

Bs. Cl.: *pppp*

Annotations: *vibr.*, *subito tacet*, *secco*, *M.ph. see measure 8*, *3:2*, *5:4*, *6:4*, *7:4*, *9:8*

59 **4/4** **3/4** **3/4**

Contralto: *mp* *pp* *sfzp* *mf*

Bar.: *M.ph.* *mf* *pp* *mf* *mp* *mf* *pp* *mf*

Bar. Ob.: *mp* *pp* *ppp* *pppp* *pp* *pp* *pp*

Bs. Cl.: *sfz* *pp* *mp* *mp* *fff* *pp sub.*

Annotations: *NV*, *3:2*, *7:4*, *5:4*, *6:4*, *13:8*, *bisbigliando*, *subito tacet*, *son fendus*, *slapt.*, *meditativo*, *Frost und Rauch.*, *Ein*, *\*) baryton dynamics: irregolare nervoso let dynamic fluctuations obscure the text*

61 **3/4**

Contralto

*sfzp* *mf* *sfzp* *mf*

Bar.

5:4 9:8

61 **3/4**

Bar. Ob.

*p*

Bs. Cl.

wei- Bes Ster- nenhemd ver- brennt die tragen- den Schulter- n

*mp* *sfz* *sfz*

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63 **4/4** *rall.* **40**

Contralto

*mp* *pp* meditative *pppp* - static *mp* sub.

oscil. lento + gliss. NV

Bar.

*pp* meditative *pppp* - static

63 **4/4**

Bar. Ob.

*mf* sub.

Bs. Cl.

*ppp* - *subito tacet* *p* *f*

5/4 2/4 5/4

Contralto

65

NV sempre

ff mf mp f pp static

Bar.

5/4

æ d n m

o < f > pp

ff mf mp ff mp

oscil. lento irregolare

11:8

sub. subito tacet

5/4

Bar. Ob.

8

f p mf p mf p f sub. mp

Bs. Cl.

mp ff f p mf p sffzpp p mp sub. ppp

5/4 3/4 5/4

Contralto

67

NV

p pp amp. vibr. WWWW amp. vibr. WWWW

Bar.

5/4

oscil. lento

11:8

NV

vibr.

ff p ff p pp

3/4

bisbigliando

ff mp

Bar. Ob.

67

mf > p f pp mf p > pp

oscil. lento

7:4

cantabile

7:4

Bs. Cl.

pppp mp

vibr.

7:4

mf p < pp

mf > < mf

5:4

cantabile

sffzpp mp

7:4

7:4

5:4

ff

Contralto

Bar.

Bar. Ob.

Bs. Cl.

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

Wwwwww

æ

a

$\text{mfpp}$

$\frac{3:2$

$\frac{5:4$

oscil. lento

$\frac{7:4$

3:2

$\text{ff}$

y

3

Ab Ab

accel. al tr.

See measure 33

$\text{mfpp}$

$\text{mp}$

$\text{pp}$

$\text{ppp}$

9:8

$\text{f}$

$\text{mp}$

5:4

11:8

6:4

vibrato estremo

$\text{mf}$

$\text{f}$

$\text{mp}$

$\text{sffzpp}$

$\text{mf}$

$\text{sffz}$

pp

5:4

$\text{mp}$

ff

$\frac{3}{4}$

$\frac{3}{4}$

Contralto

Bar.

Bar. Ob.

Bs. Cl.

$\frac{3}{4}$

$\text{NV sempre}$

$\frac{6:4$

$\frac{5:4$

4/4

vibr.

a

$\text{mp}$

vibr.

7:4

NV sempre

vibr.

$\text{pp}$

$\text{p}$

$\text{mf}$

$\text{pp}$

$\text{p}$

$\text{mp}$

$\frac{5:4$

$\frac{7:4$

winds: preciso

$\text{mf}$

$\text{pp}$

$\text{p}$

$\text{mf}$

$\text{p}$

non preciso

18

M.ph.

$\text{mfz}$

5:4

9:8

$\text{mfz}$

7:4

74  $\frac{4}{4}$   $\frac{5}{4}$  accel.  $\text{♩} = 60$   $\frac{4}{4}$

Contralto  
*p* *mf* *f* *mp* *mfz*  
 o No ø y ε  
 n m ε  
 5:4 3:2 3:2 7:4 3:2 7:4 3:2

Bar.  
*pp* *mf* *f* *mp*  
 a a ε  
 5:4 3:2 3:2 7:4 3:2 7:4 3:2

Bar. Ob.  
*mp* *p* *pp* *pp* *pp*  
 7:4 7:4 5:4  
 M.ph. Veale/Mahnkopf p. 84 no. 73

Bs. Cl.  
*mp* *pp* *pp* *ff* *sfz* *mp*  
 5:4 6:4 3:2 3:2 7:4 7:4 5:4 9:8  
 M.ph. (8) M.ph. son fendus + vibr. region III slapt. M.ph.

76  $\frac{4}{4}$  rall.  $\frac{5}{8}$   $\text{♩} = 44$   $\frac{4}{4}$

Contralto  
*pp* *p*  
 k' h  
 ε a  
 5:4 3:2 3:2 3:2

Bar.  
*pp* *p*  
 a → æ → e → u  
 3:2 5:4 3:2

Bar. Ob.  
 See measure 34 *ff* *pp* *pp* *mf*  
 7:4 5:4 5:4 3:2  
 M.ph. C#

Bs. Cl.  
*ppp* *pp*  
 3:2 5:4

NASAL  
 subito tacet



4/4 **rall.** 3/4 ♩ = 40 5/4

Contralto

78

5:4

5:4

5:4

3:2 NV

vibr. 5:4

Δ

æ

o

ʝ

u

m

N

Bar.

4/4 3/4 5/4

Bar. Ob.

78

slapt. 9:8

f

p

7:4

Bs. Cl.

M.ph. See measure 74

6:4

blow on mouthpiece

pp

pp

5/4 6/4

Contralto

80

NV

vibr.

ʝ

3:2 vibrato estremo

n

M.ph.

3:2

5:4

pp

u

Bar.

5/4 6/4

Bar. Ob.

80

7:4

oscil. lento

Bs. Cl.

5:4

slapt. 5:4

ffz

81 **6/4** **3/4** **6/4**

Contralto

Bar. *M.ph.* subito tacet 7"

Bar. Ob. *pp* subito silenzio **3/4** *oscil. lento* subito silenzio **6/4**

Bs. Cl. *slapt. sempre meditativo* *ffz*

*oscil. lento grande 1/2-1/4-tone*

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

*9:8* *5:4* *7:4* *6:3* *7:4* *9:8* *5:4*

*ε* *o* *u* *y*

*3:2*

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83 **6/4** **44** **3/4** **6/4**

Contralto

Bar. *p*

Bar. Ob.

Bs. Cl.

Bei- ne klir- ren schrei- tend wie blau- es Eis er- bleibt vor der Wohl- lust des Fros- tes, neigt sich schwei- gend ü- ber den Schlaf, al- ter

Dunkel in sich ein- ge- songen, von dem Son- nen- un- ter- gang ge- trof- fen in ei- nem Au- gen- blick, auf- ge- hängt aus Hän- gen, Häu- ser, Stü- cken

*3:2* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

*5:4* *6:4* *6:4* *7:4* *3:2*

84 **5/4** **4/4** **5/4**

Contralto  
 Him- mel und zer- broch- en- en Brücken  
 Be- trunken von pur- pur- nem Wein

Bar.  
 NV

Bar. Ob.  
 subito tacet

Bs. Cl.  
 subito tacet

pp ff f mf pp-  
 pp ff p p pp-  
 pp ff mp ppp- pp-  
 pp f 6:4 ff > pp resonance of contralto mp ff p pp-

86 **5/4** **5/4** **5/4**

Contralto  
 NASAL  
 N d o m N D o

Bar.  
 NASAL  
 j l j l N u m N d o

Bar. Ob.  
 5:4 5:4 oscil. lento  
 pp- rapido poss. ppp

Bs. Cl.  
 pp p > pp

tutti subito silenzio