

Lukas Langlotz

"RIß"

Satz für Ensemble (Kammerorchester)

April / Mai 1994

Willst du zerreiß'en, Lebensfaden,  
"so reiße!"

Ich kann die wilde Sehnsucht,  
wenn ich noch länger lebe,  
nicht vor den Menschen mehr verbergen."

SHOKUSHI (japanischer Dichter, 12. Jh.)

Besetzung:

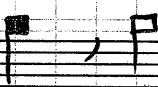
Flöte, auch Piccolo  
 Oboe  
 Klarinette in B u. A  
 Fagott  
 Horn (in F)  
 3 Violinen I  
 3 Violinen II  
 3 Bratschen  
 2 Violoncelli  
 1 Kontrabass

→ In der Partitur sind Klarinette und Horn stets transponierend notiert (Piccolo und Kontrabass in der üblichen Oktavtransp. [Kontrabass auch im Violinschlüssel])

Streicher

1. Unterscheidung: al Pont.: knapp am (vor dem) Steg

sul Pont.: auf dem Steg

2.  : Zwischen Steg und Saitenhalter spielen (es werden die entsprechenden leeren Saiten angegeben)

Bsp: Vio.   
 ↑ A-Saite  
 G-Saite zw. Steg und Saitenhalter etc.

3.  : Ton sofort abstoppen, bevor er überhaupt richtig zum Klingen kommt; nur Einschwingklang (extrem kurz, "Kratz"geräusch); stets senza vibrato.  
 Charakter: "wie abgewürgt".

4.  : Mit extremem Bogendruck (Geräusch überwiegt)

Bläser

1.  : Nur Atem (Luft-) geräusch, ohne Tongebung

2. "sibilando" : Lippe entspannt, viel Nebenluft im Ton (exakte Tonhöhe)  
 (bei Flöte)

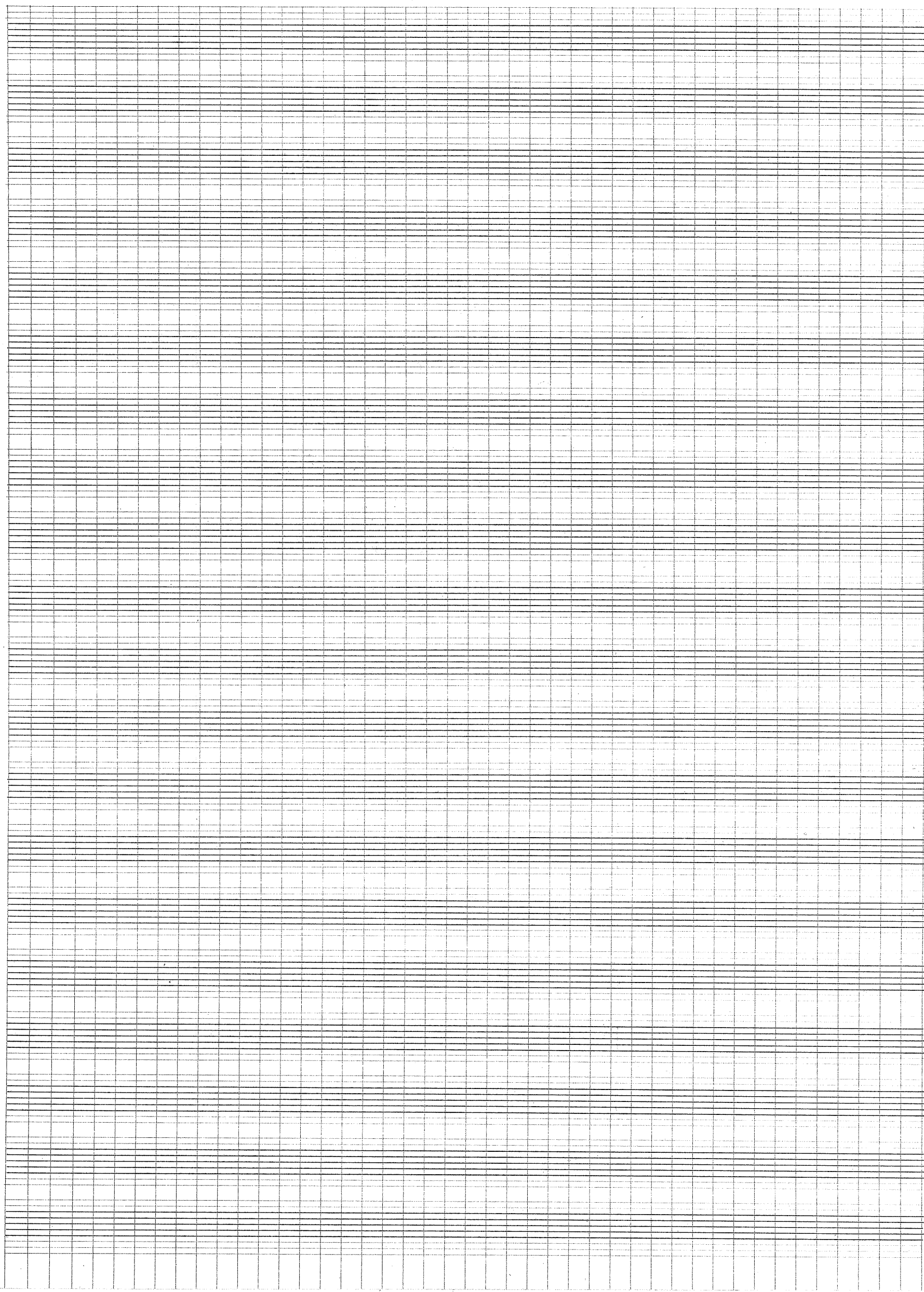
3.  : Ton sofort abstoppen, bevor er überhaupt richtig zum Klingen kommt; nur Einschwingklang (extrem kurz). Charakter: "wie abgewürgt".

## Allgemeine Anmerkungen

1. Viertelöne sind folgendermassen notiert:
  - # Viertelönerhöhung
  - ♭ Viertelönerniedrigung
  - ♭♭ Viertelönerniedrigung eines bereits erniedrigten Tons.
2. Glissandi:
  - (•) gliss. : steht der Anfangston in Klammern, Ton sofort fallenlassen, im Unterschied zum anderen Fall (ohne Klammern), wo der Anfangston noch kurz angespielt wird.
3. ----- : der gestrichelte Bogen kennzeichnet eine zusammenhängende Phrase (auch über Pausen hinweg)
4.
 

|        |        |                                    |                                                                          |
|--------|--------|------------------------------------|--------------------------------------------------------------------------|
| v<br>/ | :<br>: | unbetont spielen<br>betont spielen | (sowie auf eine unbetonte Taktzeit)<br>(sowie auf eine betonte Taktzeit) |
|--------|--------|------------------------------------|--------------------------------------------------------------------------|





1

Flöte

Oboe

Klar. in B

Fag.

Horn (F)

VI

VII

Br.

1. Vc

2. Vc

Kb.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horn (Horn), Violin I (VI), Violin II (VII), Viola (Vc.), and Cello/Double Bass (Kb.). The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, sf, f, ff, mf, p dolce, p dolce poco). It also contains performance instructions in German, including "ev. individuell Bogenwechsel (Note muss intensiv bleiben!)" and "Frosch". The score is marked with circled numbers 4 and 5, and includes a section labeled "ab-Feissen V (al Pont)".



[illegible]



Handwritten musical score for a symphony orchestra, measures 8 and 9. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horn (Horn), Violin I (VI), Violin II (VII), Viola (Vi.), and Cello/Double Bass (Kb.).

**Measure 8:**

- Fl.:** *sff* (fortissimo), *3* (triple), *7* (seventh).
- Ob.:** *f* (forte), *3* (triple), *7* (seventh).
- Cl. (B):** *inf. apr.* (infinitesimal), *f* (forte), *3* (triple), *7* (seventh).
- Fag.:** *f* (forte), *3* (triple), *7* (seventh).
- Horn:** *f* (forte), *3* (triple), *7* (seventh).
- VI:** *PP* (pianissimo), *vibr.* (vibrato), *sim.* (simile), *f* (forte), *vibr. molto sub.* (vibrato molto subitissimo), *abreissent* (tear away), *Pizz. f* (pizzicato forte).
- VII:** *PP* (pianissimo), *Pizz.* (pizzicato), *arco* (arco), *pp senza vibr.* (pianissimo senza vibrato), *p* (piano), *Pizz. f* (pizzicato forte).
- Vi.:** *PP* (pianissimo), *arco* (arco), *pp senza vibr.* (pianissimo senza vibrato), *sub. con vibr.* (subito con vibrato), *abreissent* (tear away), *Pizz. f* (pizzicato forte).
- Kb.:** *arco* (arco), *sff* (fortissimo), *Pizz. ff* (pizzicato fortissimo), *f* (forte).

**Measure 9:**

- Fl.:** *f* (forte), *3* (triple), *7* (seventh).
- Ob.:** *f* (forte), *3* (triple), *7* (seventh).
- Cl. (B):** *f* (forte), *3* (triple), *7* (seventh).
- Fag.:** *f* (forte), *3* (triple), *7* (seventh).
- Horn:** *f* (forte), *3* (triple), *7* (seventh).
- VI:** *arco* (arco), *f* (forte), *con vibr.* (con vibrato), *abreissent* (tear away), *ff* (fortissimo).
- VII:** *arco* (arco), *f* (forte), *con vibr.* (con vibrato), *abreissent* (tear away), *ff* (fortissimo).
- Vi.:** *arco* (arco), *f* (forte), *con vibr.* (con vibrato), *abreissent* (tear away), *ff* (fortissimo).
- Kb.:** *arco* (arco), *f* (forte), *Pizz. ff* (pizzicato fortissimo), *ff* (fortissimo).



Hier nicht  
die geringste Zäsur;  
Wild, schroff anschließen

AGITATO

♩ = 114

Handwritten musical score for orchestra, measures 33-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horn, Violin I (VI), Violin II (VII), Viola (Vi), Violoncello (Vc), and Double Bass (Kb). The tempo is marked AGITATO with a tempo of 114 beats per minute. The key signature is D major. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *f*, *sf*, *ppp*, and *intenso*. Performance instructions include *staccatiss. poss.*, *con vibr.*, *arco*, *Pizz.*, *gliss.*, and *aliss.*. Measure numbers 33, 34, and 35 are circled. The score is written on a system of staves with various clefs and time signatures.



Zeit nehmen,  
um in schön  
setzen  
zu können.  
zu küssen  
haben

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Horn), Violin (VI), Viola (VII), Cello (Vc), Double Bass (Kb), and Bassoon (Bassoon). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *molto*, *arco*, *pizz.*, and *frisch*. Rehearsal marks 36, 37, and 38 are present. A tempo marking *molto* is visible at the bottom right. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

ARTIKULATIONSUNTERSCHIEDE:

PIÙ AGITATO

(16)

- = spicc./molto stacc.
- = semi-spicc. (breiteres spicc.)
- = martelé ( " stacc.)
- = alla corda/intenso

$\text{♩} = 114$

$\text{♩} = 70$

voriges Tpo ( $\text{♩} = 114$ )

Fl.

Ob.

voriges Kl. (B)

Fag.

Horn

VI

VII

voriges Tpo ( $\text{♩} = 114$ )

Br.

Vc.

Kb.

x) Fl, Kl, VI, Br 2. spielen unabhängig vom  $\text{♩} = 70$  Schlag im vorigen Tpo ( $\text{♩} = 114$ ) weiter. Ab dem  $\frac{1}{4}$ -Takt für alle: Tpo  $\text{♩} = 70$ .



Zäsur ca.  
2-3"

(17)

Handwritten musical score for a symphony, measures 44 to 47. The score is written for a full orchestra and includes dynamic markings and performance instructions.

**Measures 44-47:**

- Fl.** (Flute): *tutti*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Ob.** (Oboe): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Kl. (B)** (Clarinet B): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Fag.** (Bassoon): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Horn**: *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- VI** (Violins I & II): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- VII** (Violas): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Br.** (Brass): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Vc.** (Violoncello): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*
- Kb.** (Kontrabaß): *f*, *ff*, *mf dolce*, *innig, mit Wärme!*

**Measure 44:** *44*, *5*, *45*

**Measure 45:** *45*, *46*, *47*

**Measure 46:** *46*, *47*

**Measure 47:** *47*, *48*

**Measure 48:** *48*, *49*

**Measure 49:** *49*, *50*

**Measure 50:** *50*, *51*

**Measure 51:** *51*, *52*

**Measure 52:** *52*, *53*

**Measure 53:** *53*, *54*

**Measure 54:** *54*, *55*

**Measure 55:** *55*, *56*

**Measure 56:** *56*, *57*

**Measure 57:** *57*, *58*

**Measure 58:** *58*, *59*

**Measure 59:** *59*, *60*

**Measure 60:** *60*, *61*

**Measure 61:** *61*, *62*

**Measure 62:** *62*, *63*

**Measure 63:** *63*, *64*

**Measure 64:** *64*, *65*

**Measure 65:** *65*, *66*

**Measure 66:** *66*, *67*

**Measure 67:** *67*, *68*

**Measure 68:** *68*, *69*

**Measure 69:** *69*, *70*

**Measure 70:** *70*, *71*

**Measure 71:** *71*, *72*

**Measure 72:** *72*, *73*

**Measure 73:** *73*, *74*

**Measure 74:** *74*, *75*

**Measure 75:** *75*, *76*

**Measure 76:** *76*, *77*

**Measure 77:** *77*, *78*

**Measure 78:** *78*, *79*

**Measure 79:** *79*, *80*

**Measure 80:** *80*, *81*

**Measure 81:** *81*, *82*

**Measure 82:** *82*, *83*

**Measure 83:** *83*, *84*

**Measure 84:** *84*, *85*

**Measure 85:** *85*, *86*

**Measure 86:** *86*, *87*

**Measure 87:** *87*, *88*

**Measure 88:** *88*, *89*

**Measure 89:** *89*, *90*

**Measure 90:** *90*, *91*

**Measure 91:** *91*, *92*

**Measure 92:** *92*, *93*

**Measure 93:** *93*, *94*

**Measure 94:** *94*, *95*

**Measure 95:** *95*, *96*

**Measure 96:** *96*, *97*

**Measure 97:** *97*, *98*

**Measure 98:** *98*, *99*

**Measure 99:** *99*, *100*

**Measure 100:** *100*, *101*

**Measure 101:** *101*, *102*

**Measure 102:** *102*, *103*

**Measure 103:** *103*, *104*

**Measure 104:** *104*, *105*

**Measure 105:** *105*, *106*

**Measure 106:** *106*, *107*

**Measure 107:** *107*, *108*

**Measure 108:** *108*, *109*

**Measure 109:** *109*, *110*

**Measure 110:** *110*, *111*

**Measure 111:** *111*, *112*

**Measure 112:** *112*, *113*

**Measure 113:** *113*, *114*

**Measure 114:** *114*, *115*

**Measure 115:** *115*, *116*

**Measure 116:** *116*, *117*

**Measure 117:** *117*, *118*

**Measure 118:** *118*, *119*

**Measure 119:** *119*, *120*

**Measure 120:** *120*, *121*

**Measure 121:** *121*, *122*

**Measure 122:** *122*, *123*

**Measure 123:** *123*, *124*

**Measure 124:** *124*, *125*

**Measure 125:** *125*, *126*

**Measure 126:** *126*, *127*

**Measure 127:** *127*, *128*

**Measure 128:** *128*, *129*

**Measure 129:** *129*, *130*

**Measure 130:** *130*, *131*

**Measure 131:** *131*, *132*

**Measure 132:** *132*, *133*

**Measure 133:** *133*, *134*

**Measure 134:** *134*, *135*

**Measure 135:** *135*, *136*

**Measure 136:** *136*, *137*

**Measure 137:** *137*, *138*

**Measure 138:** *138*, *139*

**Measure 139:** *139*, *140*

**Measure 140:** *140*, *141*

**Measure 141:** *141*, *142*

**Measure 142:** *142*, *143*

**Measure 143:** *143*, *144*

**Measure 144:** *144*, *145*

**Measure 145:** *145*, *146*

**Measure 146:** *146*, *147*

**Measure 147:** *147*, *148*

**Measure 148:** *148*, *149*

**Measure 149:** *149*, *150*

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**Measure 151:** *151*, *152*

**Measure 152:** *152*, *153*

**Measure 153:** *153*, *154*

**Measure 154:** *154*, *155*

**Measure 155:** *155*, *156*

**Measure 156:** *156*, *157*

**Measure 157:** *157*, *158*

**Measure 158:** *158*, *159*

**Measure 159:** *159*, *160*

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**Measure 161:** *161*, *162*

**Measure 162:** *162*, *163*

**Measure 163:** *163*, *164*

**Measure 164:** *164*, *165*

**Measure 165:** *165*, *166*

**Measure 166:** *166*, *167*

**Measure 167:** *167*, *168*

**Measure 168:** *168*, *169*

**Measure 169:** *169*, *170*

**Measure 170:** *170*, *171*

**Measure 171:** *171*, *172*

**Measure 172:** *172*, *173*

**Measure 173:** *173*, *174*

**Measure 174:** *174*, *175*

**Measure 175:** *175*, *176*

**Measure 176:** *176*, *177*

**Measure 177:** *177*, *178*

**Measure 178:** *178*, *179*

**Measure 179:** *179*, *180*

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**Measure 186:** *186*, *187*

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**Measure 192:** *192*, *193*

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**Measure 390:** *390*, *391*

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**Measure 408:** *408*, *409*

**Measure 409:** *409*, *410*

**Measure 410:** *410*, *411*

**Measure 411:** *411*, *412*

**Measure 412:** *412*, *413*

**Measure 413:** *413*, *414*

**Measure 414:** *414*, *415*

**Measure 415:** *415*, *416*

<



[illegible]

*kurze Faser!*

*ohne geringste Faser anschliessen!* (19)

*senza misura*  
5-7<sup>a</sup>

*J = 126 MOLTO AGITATO*

Hf.

Ob.

Kl. (A)

Fag.

Horn

(f. exp.)

abreissen!

senza misura  
5-7<sup>a</sup>

*J = 126 MOLTO AGITATO*

Wie ein Traut, von Weitem

VII

VIII

Br.

(f. exp.)

abreissen!

abreissen!

Vc.

(f. exp.)

abreissen!

Kb.

molto intenso

ppp intenso

ff molto intenso!

ff molto intenso, vibrato molto





Handwritten musical score for a string quartet, measures 74-76. The score is written on ten staves, grouped into four systems. The instruments are Piccolo (Picc), Oboe (Ob), Clarinet in B-flat (Cl (B)), Flute (Flg), Horn, Violin I (VI), Violin II (VII), Viola (Vc), and Cello/Double Bass (Cb). The music is in 4/4 time. Measures 74 and 75 are marked with circled numbers. The score includes various musical notations such as notes, rests, accidentals, and performance instructions like 'gliss.' and 'loco'. The notation is dense and handwritten, with many accidentals and slurs.

ritardando (dal  $\text{♩} = 142$  al  $\text{♩} = 124$ )

$\text{♩} = 124$

senza misura

Handwritten musical score for orchestra and strings, measures 77-80. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Kl. (B)), Bassoon (Fag.), Horn (Horn), Violin I (VI), Violin II (VII), Viola (V), Violoncello (Vc), and Double Bass (Kb). The tempo is marked  $\text{♩} = 124$  and the time signature is 2/4. The score is divided into two systems, each with a rehearsal mark (77, 78, 79, 80). The first system (measures 77-79) includes a section for the woodwinds and strings, with a tempo change from 142 to 124. The second system (measures 80-82) includes a section for the woodwinds and strings, with a tempo change from 124 to 40. The score is written in a handwritten style on a grid background.

Measures 77-79:  $\text{♩} = 124$

Measures 80-82:  $\text{♩} = 40$

Rehearsal marks: 77, 78, 79, 80

Instrument parts: Picc., Ob., Kl. (B), Fag., Horn, VI, VII, V, Vc, Kb

Tempo:  $\text{♩} = 124$  (first system),  $\text{♩} = 40$  (second system)

Time signature: 2/4

Section: senza misura





142

tutti exakt hier weg. Schlussnote keinesfalls verlängern!

47

Handwritten musical score for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet in B (Kl. B), Bassoon (Fag.), Horn, Violin I (VI), Violin II (VII), Viola, Cello (Vc), and Double Bass (Kb). The score is written on a grid of staves. The notation includes notes, rests, and dynamic markings such as *fff*, *cresc.*, and *molto vibr.*. The score is divided into two systems by a vertical line. The first system contains measures 142 through 146, and the second system contains measures 147 through 151. The score is written in a handwritten style with some corrections and annotations.

Basel, 1. April - 27. Mai 1994