

Annette Brosin

Über Setzungen

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Adagio $\text{♩} = 56$

The musical score consists of four staves. The top staff is for the Flute, which plays a melodic line with grace notes and dynamic markings *pp* and *p*. The second staff is for the Bass Clarinet in B♭, featuring a rhythmic pattern labeled *tktk* and dynamic *ff*. The third staff is for the Violoncello, showing a bass line with dynamic *p* and *f*, and a performance technique *saltando* with *s.p.* The bottom staff is for the Soprano, which remains silent throughout the section. Measure lines connect the staves.

Adagio $\text{♩} = 56$

The musical score consists of two staves for the Piano. The upper staff shows a treble clef piano line with a dynamic *f*. The lower staff shows a bass clef piano line with a dynamic *ff*. A bracket groups the two staves. Below the staves, the text *una corda* and *Sost.Ped.* is written.

A

B. Cl. 6 (3:2) *pp* (dotted note) frull.

Vc. sul D ord. (3:2) s.p. (pp)

Pno. (3:2) pp pp 5:4 *una corda* *Sost.Ped.*



B

Fl. 10 (8:10) k ppp (8:10) k pp

B. Cl. (mf) (p) (8:10) (mf) (8:10) (mf) (8:10) (mf)

Vc. (pp) 8:10 ord. extrem s.t. (8:10) p (8:10) mf (8:10) ord. extr. s.t. (8:10) sul A l.h. pizz. extr. s.t.

S. (fr.) whisper/ singing (engl.) normal singing 8:10 5:4 Dans le chefpo - de ssan - der (mf) f "ff"

Pno. (mf) (sfz) (sfz) (mf) (sfz) (mf) (mf) (mf) *Sost.Ped.*

4 14

C

pizz. *k p* *4:5* *p* *f*

ppp *arco ord.* *4:5* *p f p*

"pierce" *Sprechgesang germ.* *4:5*

whose pie rice *Luft durch-ze-tert* *bohrt Pier - rot*

fp ppp mf

pp pp *p sfz* *ff*

=

21 *molto rit.* *A tempo*

fp

fp

molto s.p. *sf p*

dry engl. germ.

mit Heuch - ler - mie-nen zärt - lich ei - nen Schä - del drill Dar - auf stopft er

molto rit. *A tempo*

p

=

26 *ff* *3* *Sost.Ped.*

=

D

Fl. $\text{♩} = 65$
 B. Cl. $p \rightarrow f$ mp
 Vc. p *slap tongue*
 S. *s.t. flaut. gliss.* *c.l.b. s.p. salt.*
 Pno. *dampen strings with left hand* f $ff > pp$ $ff > pp$ $f \rightarrow mp$

*speaking
engl. --- (non-aspirated d)
with d[u]' pp d[u]' ppp*

E $\text{♩} = 126$
molto rall.

Fl. $p < f$ $ppp p \rightarrow k \rightarrow pp$
 B. Cl. mp $p \rightarrow 7:6$ f
 Vc. p *arco ord. jeté s.p.* $pizz.$ $pizz.$ p *arco ord.* $extr. s.t.$ $pizz.$
 S. $d[i]'$ ppp
 Pno. pp $mf > ppp$ $p > ppp$ mp mf f $sffz$ *Sost. Ped.*

$\text{♩} = 126$
molto rall.

6

41

Fl. *B. Cl.* *Vc.*

H

pizz. extr. s.t. *sul D P*

germ. *engl.* "hypocritical" "looks"

bohrt Pier - rot with hy - po - ti. loo S

Pno.

J = 56

≡

46

Fl. *B. Cl.* *Vc.* *Pno.*

p

(pizz.) *extr. s.t.* *pp* *sul D #* *p* *ff* *ord.*

f

pp *f* *pp* *pp* *pp* *pp*

50

F

Fl. *mf ppp*

Vc. *ff* *pp* *ord.*

S. *engl.* *"looks"* *loo* *S* *loo* *S* *mf*

Pno. *ppp*

7

3:2 *pull-off*

loo *S* *loo* *S*

l.v.

Fl. *(3x)* *slowly turn flute inwards*

Vc. *arco* *pizz.* *mf* *ff* *pp* *p*

Pno. *p* *mf* *pp*

S. *3:2* *3:2* *Ten* *der* *lyn* *serts* *drill*

Pno. *Sost. Ped. pp*

Fl. *very slow portamento* *gliss.* *ppp* *mf*

Vc. *rasq.* *gliss.* *p*

S. *There* *mp* *f* *inhale* *h[i]*

Pno. *scratch along 1 of the strings with fingernails (use both hands for continuous sound)* *pp*



69

rall. accelerando in tremolo

H

B. Cl. decelerate trill along with rallentando, decrease lip pressure

Vc. pizz. extr. s.t. sul A

S. engl. with hy - po - ti - loo

Pno.

74

poco rit.

H 9:10 $\frac{1}{2}$

Fl. f pp \circ 5 p \circ mp \circ mp \circ p

B. Cl. s sfz \circ p pp

breath subtly,
when necessary

Vc. 3:2 (pizz.) ord. 9:10 $\frac{1}{2}$ arco,
ord. p

S. 3:2 Ten - der - ly drill pp

poco rit.

Pno. Sost.Ped. p cresc.

I

$\text{♩} = 49$

Fl. 78 B. Cl. Vc.

poco rit. rit. s.p. p ppp

Pno. Ped.

10

B. Cl. 84

Vc. extr. s.p. gliss.

Pno. scratch 8vb

≡

J

Fl. - 2

B. Cl. - 2

Vc. s.t. l.h. pizz. gliss.

Pno. fp

≡

K

Fl. = 56 pp

B. Cl. s ppp pp

Vc. l.h. pizz. mf pp

Fl. 10:9

B. Cl. k p k p k p

Vc. ord. pizz. sffz

Pno. pp p pp tr... pp

Sost. Ped.