

Franz F. Kaern

(★ 1973)

Für das Amos-Quartett Mannheim

Ausgegrenzt

Szenen für Klavierquartett

(2000)

Partitur

| | | |
|--|-------|-------|
| Thema I – Selbstgefälliges Menuett Schwungvoll, mit übertriebenem Ernst | | S. 1 |
| Thema II = Var. I Dasselbe Tempo wie Thema I, aber geheimnisvoller, verhaltener | | S. 5 |
| Var. II – Versuch eines Walzers, zum Scheitern verurteilt Walzertempo, aber immer sehr stolpernd | | S. 9 |
| Var. III – Marsch-Burleske Gemäßigtes Marschtempo, aber sehr kantig | | S. 14 |
| Var. IV – Scherzo-Groteske Presto, nicht eilen | | S. 32 |
| Var. V – Passacaglia Schmerzlich, leidvoll, doch keinesfalls zu langsam | | S. 62 |
| Var. VI – Quasi Reprise Thema I Immer unsicherer werdend | | S. 70 |
| Var. VII – Utopie (Fuge à 5) Sehr langsam und einfach, ohne Allüren | | S. 73 |
| Werkeinführung | | S. 85 |

Dauer: ca. 30 Minuten

Für das Amos-Quartett Mannheim

Ausgegrenzt

Szenen für Klavierquartett

Franz F. Kaern (2000)

**Schwungvoll,
mit übertriebenem Ernst**

♩ = ca. 104

Violine *port. //* *sfp > pp* *(molto) ff* *poco rubato* *poco morendo* G. P.

Viola *fff* *ppp* *pizz.* *sehr breiter Strich* *ord.* G. P.

Violoncello *sffz* *f (l. v.)* *mp* G. P.

Klavier G. P.

This section of the score features four staves: Violin, Viola, Cello, and Piano. The Violin has dynamic markings like ff, sfp > pp, molto ff, poco rubato, poco morendo, and ord. The Viola has fff, pizz., and mf. The Cello has sffz and mp. The Piano part is mostly silent. Time signatures change frequently between 3/4, 2/4, and 5/4.

Thema I: selbstgefälliges Menuett
a tempo

6 *mp* akademisch *s. pont. quasi gliss.* *3* *ord.*

p *arco gliss.* *pizz. gliss.* *arco gliss.* *pizz. gliss.* *arco gliss.* *pizz. gliss.*

pp *5* *mp* *pp 5* *mp* *pp 5* *mp*

(diese Figur immer sehr aufaktiv!)

This section shows a repeating pattern of eighth-note chords. The first measure starts with a dynamic mp. Subsequent measures alternate between arco glissando and pizzicato glissando. The piano part provides harmonic support with sustained notes and rhythmic patterns. The instruction "(diese Figur immer sehr aufaktiv!)" indicates that this pattern should be played with great energy.

11 *5* *f* *p*

mf *pizz. gliss.* *5* *(pp)* *arco gliss.* *fpp* *fpp*

arco gliss. *pizz. gliss.* *5* *pp* *pizz. (sempre gliss.)*

> *pp 5* *mp* *>* *pp 5* *f* *f*

This section continues the menuet theme. It includes dynamic changes from f to pp, and performance techniques like arco glissando, pizzicato glissando, and sustained notes. The piano part provides harmonic support with sustained notes and rhythmic patterns.

2 16

IV.
port.
port.
V
f pp
s. pont.
III. + IV. III.
fpp fpp fpp
mf cresc.
non arpeggio
mf senza cresc.
arco gliss.
pizz. gliss.
pp 5
f
pp
gliss. gliss.
arco

22

tr.
ff
al ord. → ord.
ff sub.
IV. 3 3 3
sff
pizz.
arco (pp)
III. ff sub.
s. pont.
sffz
pp
ff sub.

27 (tr) gliss.
sul tasto
p
IV. Flag.-gliss.
(abreißen)
sul tasto flautando
(vom Vcl. übernehmen)
mp
(abreißen)

Quasi Überleitung
l'istesso tempo

34

al ord. → ord.
tr^b tr^b tr^b
pp cresc.
5
accel.
sffz dim.
sul tasto
tr
pp
3

41 al tasto → sul tasto al ord. → ord. IV.

ord. (auf den Tasten)
tastend, aber deutlich

Glissando über
die Saiten im
Innern des Flügels

p **b** (l. v.)
Ped.
8vb

49 (Flag.)

al pont. al tasto sul tasto col legno tratto (bisbigliando)

6 6 6 6

fpp

sfz

pp

tr **b** **pppp**

al ord. → **ord.**

(tr) **gliss.** **al ord.**

pp **p**

8va

3 **mp**

mp

(Ped.)

53

poco a poco ord. non flageolett
ord.
(IV.)

(mit Bogenhaaren)

mf

tr

fpp

(8)

mf

sf

56

III.

pp

tr

Dämpfer auf

II.

Dämpfer auf

f

accel.
(ohne Rücksicht auf das Tempo)

p *mp* *mf* *f*

tr

ppp (fast unmerklich einsetzen) Linke Hand bleibt *ppp* *f* *f*
Ped.

64

f *f* ca. 4" *ppp* cresc. e accel.

8va

loco

a tempo

3 *4*

(aus dem liegenden Klang herauslösen) *f* *pp*
Ped. ad lib.

Thema II (=Var. I)

Dasselbe Tempo wie Thema I, aber geheimnisvoller, verhaltener

69

Violin 1 (c. sord.)

Violin 2 (c. sord.)

Cello (p)

Double Bass (p)

r.H.

l.H.

NB: Die großen Melodiebögen im unteren System der rechten Hand molto espressivo und im Vordergrund

74

Violin 1

Violin 2

Cello

Double Bass

Right Hand

Left Hand

Bassoon

6

78

gliss.

(leere Saiten)

cresc.

sf

83

sfz

dim.

sfz

dim.

88

gliss.

3 3 3
3 3 3
3 3 3 3
3 3 3 3

mp *pp* *(p)*

p

3 *3* *3* *3* *3* *3* *3* *3*

mp *pp*

mp *cresc.*

pp *cresc.*

93

pp *p* *mp* *pp* *pp* *3*

mf *dim.* *(pp)* *sf sub.* *pizz.*

mf *dim.* *(pp)* *sf sub.* *pizz.*

pp *p* *mp* *pp* *pp* *f sub.*

sf *dim.* *(loco)*

mf *dim.*

sf *dim.*



Musical score page 104. The score consists of four staves:

- Staff 1 (Treble Clef):** Shows a sustained note followed by a dynamic marking *ppp*. The staff ends with a sharp sign.
- Staff 2 (Bass Clef):** Shows a sustained note followed by a dynamic marking *pp*, indicated by a bracket under three eighth notes. The staff ends with a sharp sign.
- Staff 3 (Bass Clef):** Shows a sustained note followed by a dynamic marking *pp*, indicated by a bracket under three eighth notes. The staff ends with a sharp sign.
- Staff 4 (Bass Clef):** Shows a sustained note followed by a dynamic marking *p*, indicated by a bracket under three eighth notes. The staff ends with a sharp sign.

The score is labeled "s. pont." at the top center. The key signature changes between staves, with sharps appearing in the second and third staves.

Var. II: Versuch eines Walzers, zum Scheitern verurteilt
Walzertempo, aber immer sehr stolpernd

$\text{♩} = 116$

poco rit.

109

(arco) V G. P. V V V G. P.

mf (arco) V G. P. V V V G. P.

mf pizz. vibr. G. P. G. P.

mf 3 p = mp pp = p

(kurze Atempause)

//

G. P. p = G. P.

pp



poco accel.. poco rit.

117

V V V 3 V V V 3

p p

V V V 3 V V V 3

p p

V V V 3 V V V 3

p p

poco accel.. poco rit.

p p

p p

mp mp

poco accel.. poco rit.

123

poco accel.. poco rit. poco accel.. poco rit.

129

a tempo

133

G. P.

G. P.

G. P.

gliss.

G. P.

G. P.

tr^b

f tr^b

G. P.

poco accel. poco rit. a tempo

140

mf

p

mf

p

mf

ff

ff

mf

ff

mf

f

mf

mp

poco accel. poco rit.

147

=

152

158

G. P.

senza vibr. ord. 3 G. P.

p *mp* *pp*

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

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

sehr verunsichert

G. P.

165

im Sande versickern s. tasto (den Auftakt schon im neuen Tempo)

p *mp*

p *mp*

p *mp*

p *mf*

p *p*

pp *sf*

im Sande versickern

s. tasto

(den Auftakt schon im neuen Tempo)

pizz.

arco

3

pp *sf*

im Sande versickern

una corda

sf

3

pp

pp

sf

Var. III: Marsch-Burleske

Gemäßigte Marschtempo, aber sehr kantig

♩ =ca. 96

Musical score for piano showing measures 172-173. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 172 starts with dynamic *p*, followed by two pairs of eighth-note chords with grace notes, each pair marked with a vertical bar and a square above it. Measures 173 begin with dynamic *mf*, followed by two pairs of eighth-note chords with grace notes, each pair marked with a vertical bar and a square above it. The bass staff continues with eighth-note chords. Measure 173 concludes with dynamic *mf*. The instruction *mf semper* is written below the bass staff. Measure 174 begins with dynamic *mp*, followed by a melodic line with grace notes and dynamic markings *sf* and *f*. The measure ends with dynamic *mf*. The bass staff continues with eighth-note chords. The instruction *mp semper* is written below the bass staff.

174

pizz. (non arpeggio)

tr

f 5 *pp*

arco 6 6

f 5 5

176

p *p* *p* *p* *mf*

p *p* *p* *p*

mp *sf* *f* 5 *mf*

178

5 5

f 5 *p*

6 6

f

180

gliss.

II-

I.

(II.)

f *sf* *f*

*pizz. ** *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

5 *5* *5* *5* *5* *5* *5* *5*

*) Die Pizzicati evtl. mit der linken Hand

mf

3 *3*

182

II. I.

IV. — sul tallone

sf *mf* *f*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

5 *5* *5* *5* *5* *5* *5* *5*

f *p*

Ped. *Ped.*

184

gliss.

III. II. I.

sf *f*

pizz. arco pizz. arco pizz. arco pizz. arco

f

186

I.

pizz. arco pizz. arco

187 III. *gliss.* 5 keifend
 (tallone) IV. III. II. I. *ff*

tr 5 pizz. arco pizz. arco keifend
 (tallone) 5 *ff*

f *p*

Ped. Ped.

Musical score page 189, featuring three staves of music. The top staff uses a treble clef, a key signature of one sharp, and common time (indicated by '4'). It begins with a rest followed by sixteenth-note patterns. A dynamic marking 'ff' is placed below the staff. The middle staff uses a bass clef, a key signature of one sharp, and common time. It contains rests and sixteenth-note patterns. A dynamic marking 'ff' is placed below the staff. The bottom staff uses a bass clef, a key signature of one sharp, and common time. It features sixteenth-note patterns with grace notes and dynamic markings 'f' and 'ff'. Measure numbers 3, 6, and 6 are indicated above the staff.

191

ff

ff

193

f

Ped. —————— | Ped. —————— | Ped. —————— |

194

s. pont.

mf — *pp*

s. pont.

mf — *pp*

p

sehr dreist *)

(nur rechte Hand)

pp (*sempre*)

(molto decresc.)

*) Aber trotz der großen Sprünge den melodischen Zusammenhang herausarbeiten.

196

mf — *pp*

mf — *pp*

p

f

8va

loco

p

ff

5

198

II.
ord. III. *gliss.*

f *p*

III.
ord. IV. *gliss.*

f *p*

II.
III. *gliss.*

III.
IV. *gliss.*

s. pont.

pp

f

5

pp

200

p *f*

f

pizz.

f

5 *5* *5*

f

(auftaktig)

202

204

206

piano

basso continuo

208

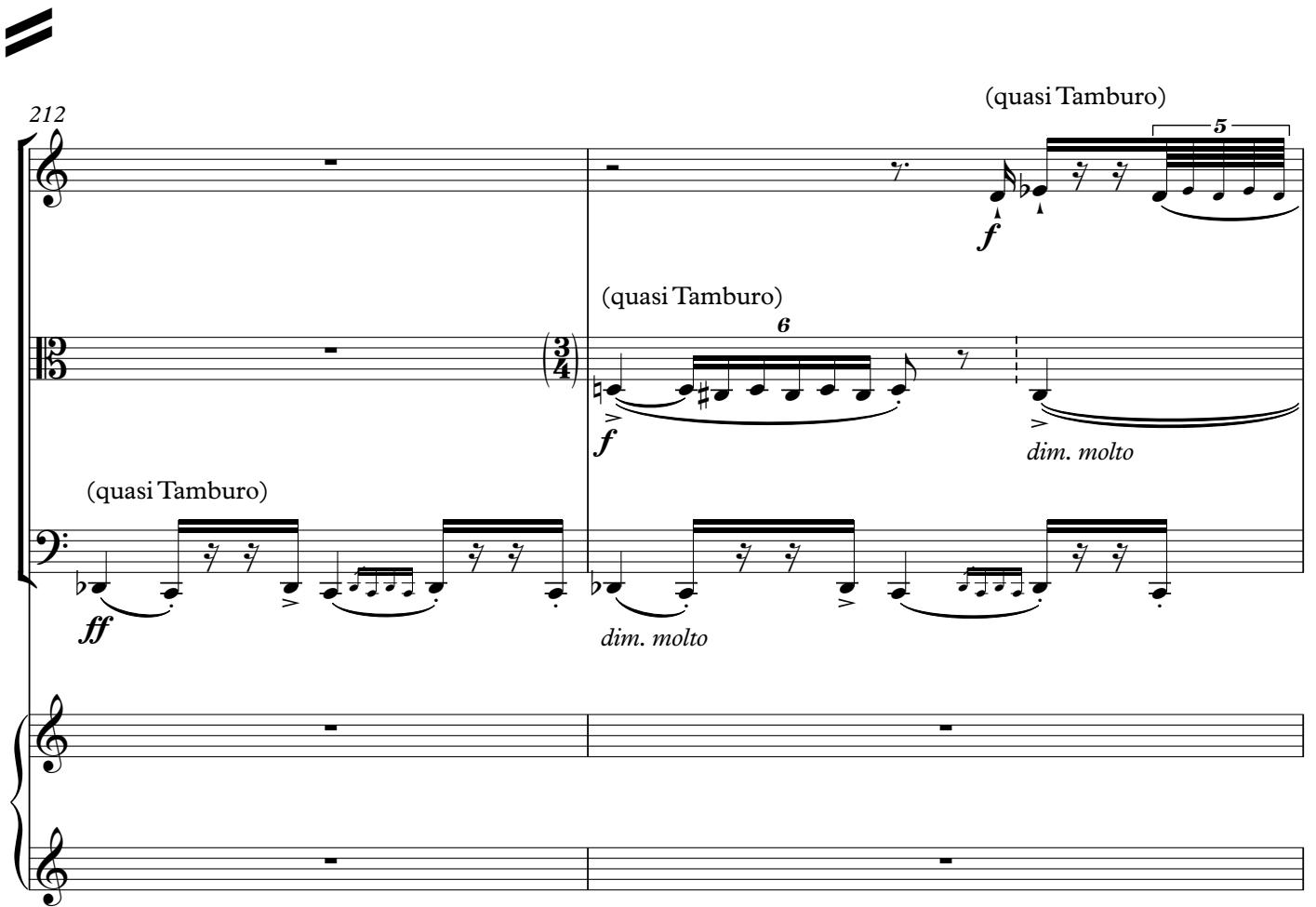
piano

basso continuo

Musical score for orchestra and piano, page 10, measures 210-211.

Measure 210: The score consists of three staves. The top staff (treble clef) has six measures of sixteenth-note patterns with grace notes. Measure 1 starts with a forte dynamic (f), followed by two measures of eighth-note pairs (labeled "3"), then a measure of eighth-note pairs with a fermata (labeled "3"), another measure of eighth-note pairs (labeled "3"), and a final measure of eighth-note pairs (labeled "3"). Measures 2 and 3 are marked *sf p*. The middle staff (treble clef) has four measures of sixteenth-note patterns with grace notes, marked *sf p*. The bottom staff (bass clef) has five measures of sixteenth-note patterns with grace notes, marked *sf p*.

Measure 211: The score begins with a forte dynamic (f). The top staff (treble clef) has two measures of sixteenth-note patterns with grace notes, labeled "8va". The middle staff (treble clef) has two measures of sixteenth-note patterns with grace notes, labeled "loco". The bottom staff (bass clef) has two measures of sixteenth-note patterns with grace notes, labeled "8va".



214 poco a poco al tasto →

dim. molto

poco a poco al tasto →

6 6 6

poco a poco al tasto →

5 5 5

mf *dim.*

p

Quasi Trio

216 s. tasto →

ppp

s. tasto 6 6 6

ppp

s. tasto

ppp

pp

pp

Musical score for piano, page 218, measures 5-6. The score consists of four staves:

- Top Staff:** Treble clef, B-flat key signature. Measures 5 and 6 show eighth-note patterns. Measure 5 has a bracket over the last five notes labeled "5". Measure 6 has a bracket over the last five notes labeled "5". Dynamic: (sempre **ppp**)
- Second Staff:** Bass clef, B-flat key signature. Measures 5 and 6 show eighth-note patterns. Measure 6 has a bracket over the last five notes labeled "5". Dynamic: (sempre **ppp**)
- Third Staff:** Bass clef, B-flat key signature. Measures 5 and 6 show eighth-note patterns. Measure 6 has a bracket over the last five notes labeled "5". Dynamic: (sempre **ppp**)
- Bottom Staff:** Treble clef, F# key signature. Measures 5 and 6 show sustained notes with grace notes. Measure 6 has a bracket under the first three notes labeled "3" and another bracket under the last three notes labeled "3". Dynamic: **f**





226

tr *tr* *tr* *tr* *tr* *tr* *tr*

f

228

tr *tr* *tr* *tr* *tr* *tr*

f *dim. molto*

tr *tr* *tr* *tr* *tr* *tr*

f *dim. molto*

tr *tr* *tr* *tr* *tr* *tr*

f *dim. molto*

mf

3

230

gliss.

p *mp*

p

mp

p *mp*

mp

232

II.

sf mp

mp 5

mf

II. III. IV. *gliss.*

III. IV. *gliss.*

gliss.

mf

III. IV. *gliss.*

mf

5 5 5

234

IV.

s. pont.

p

pp

5 5 5

236

pizz.
◊
sffz

f

pizz.

tr *fp* *sf* ◊

f

sffz

f

sffz

sffz

238

arcò
port.

mp

pp

mp

p

3

3

arco

p

3

3

pp

senza rit.!

Musical score for piano, page 10, measures 241-248. The score consists of four staves. The top staff (treble clef) starts with dynamic *pp*, followed by *mp*, then a melodic line with *port.* (portamento), and concludes with three groups of eighth-note chords. The second staff (bass clef) starts with *p*, followed by *mp*, and ends with three groups of eighth-note chords. The third staff (bass clef) starts with *p*, followed by *mp*, and ends with three groups of eighth-note chords. The bottom staff (bass clef) starts with a rest, followed by *pp*, then a melodic line with *mp* dynamic, and concludes with three groups of eighth-note chords. Measure numbers 241 through 248 are indicated at the end of each staff.

Var. IV: Scherzo Groteske
Presto, aber nicht hetzen
 vorherige ♩ = neue ♩.

244 (arco) V V

pp sfp sfp sf pp sf pp cresc.

pizz. pizz.

13 6 pp sf pp sf pp sf >pp sf pp sf p cresc.

pp sf pp sf pp sf sf >pp sf pp sf p cresc.

6 pp sf pp sf pp sf sf >pp sf pp sf p cresc.

pp sf pp sf pp sf sf >pp sf pp sf p cresc.

Streicher: quasi Glissandi, heulend

249 f 4 5 II. III.

sf sf arco f 4 III. =

sf sf arco f 4 III. =

scharf 4 - -

f f

253

pp

f

pp

IV.

pp

pp

mf — *pp*

256

pp — *f*

dim.

pp —

259

pp (sempre)

pizz.

pp (sempre)

pizz.

pp (sempre)

pp (sempre)

gliss.

=

262

arco

arco

f

f

f

f

f

f

f (1. v.)

f

f

f

f

266

f > *mf* *gliss.* (in höchster Lage)
f > *mf* *gliss.* (in höchster Lage)
f > *mf* *ppp* *arco* *s. tasto* *I.*

f *mf* *p* *pp* *ppp una corda*

270

mp *pp* *p* >
mp *pp* *p* > *II.*

(die Akzente deutlich)

pp *tre corde*

274

pp

s. pont.

pp

I.
II.

(9)

II.

I.
II.

(9)

(8)

(9)

(8)

(die Akzente deutlich)

278

s. pont.

pp

ord.

f

pizz.

l. v.

arco

p

ord.

f

pizz.

l. v.

arco

p

(9)

(9)

280

poco cresc.

poco cresc.

poco cresc.

Trio I

282

(8)

quasi leere Saite
senza vibr.

p

p

mp

p

284

Measures 284-285 musical score showing complex rhythmic patterns between treble, bass, alto, and bassoon staves.

286

Measures 286-288 musical score showing sustained notes with grace notes in the bassoon part, while other voices provide harmonic support.

288

s. pont.

ppp
(sempre)

s. pont.

ppp
(sempre)

290

sehr solistisch!

p

p

pp

292

(b)

p

f

294

f

p

f

296

mf

al tasto —————→
tr—————

mf

298

s. tasto

ppp

s. tasto

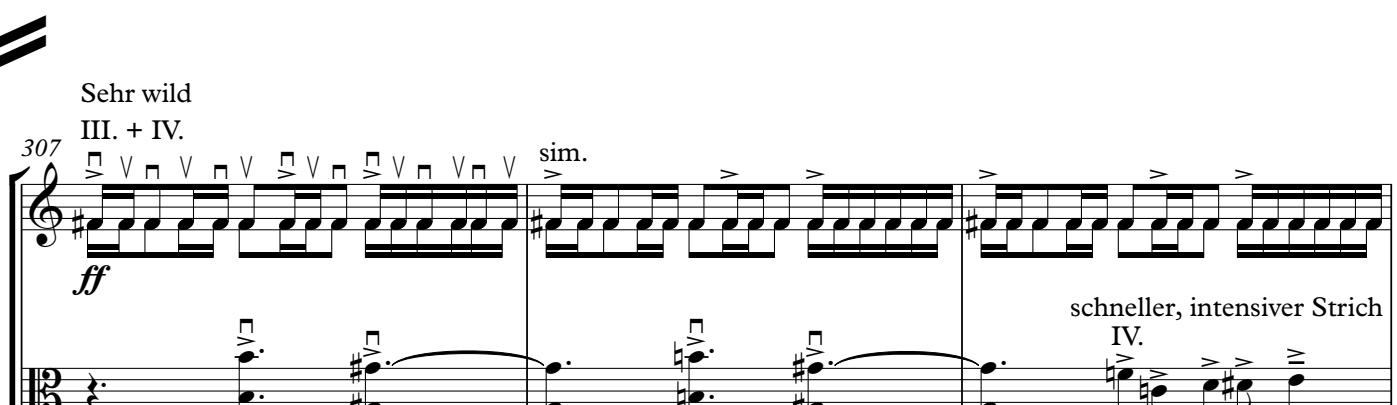
ppp

304 → ord.


 sehr hart


=

Sehr wild
 III. + IV.

307 sim.


 ff
 ff
 ff
 sffz

schneller, intensiver Strich
 IV.



310

sffz

sffz

Allmählich beruhigen

313

poco a poco decresc.

allmählich weniger akzentuiert

poco a poco decresc.

allmählich weniger akzentuiert

poco a poco decresc.

sffz (decresc.)

sffz

sfz

316

319

mf



*) c. legno batt. mit ein wenig Bogenhaar

senza rit.!

c. legno batt. *)

p

c. legno batt. *)

p

c. legno batt. *)

(molto)

p

p

p

mp

f

mp

f

mp

Ped. _____

Ped. _____

p

323

ord.
3

f mp f $dim.$

p

$\text{Ped.} \quad | \text{Ped.} \quad | \quad \text{Ped.} \quad | \text{Ped.} \quad | \quad \text{Ped.} \quad | \text{Ped.} \quad |$

=

326

ord.
3 3 3

p mf

pp mp

p

$cresc.$

4 5 $(cresc.)$

Musical score for piano, page 333, section *s. pont.* The score consists of two systems of music. The top system has three staves: Treble, Bass, and Alto. The Treble staff starts with a dotted half note followed by six eighth-note pairs. The Bass staff begins with a dotted half note followed by six eighth-note pairs. The Alto staff begins with a dotted half note followed by six eighth-note pairs. Dynamics include *mf*, *cresc.*, and *cresc.*. The bottom system has two staves: Treble and Bass. Each staff features a series of eighth-note pairs with slurs and dynamics *sf*.

336

(ff) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

(ff) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

(ff) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz

8va-----

sf

sf

ord.

339

sfz *sfz* *sfz*

ord.

sfz *sfz* *sfz*

ord.

sfz *sfz* *sfz*

Trio II

IV.

springender Bogen

sf mf *sf mf* *sf mf*

springender Bogen

sf mf *sf mf* *sf mf*

ff

sf

341

III.

II.

III.

sf mf *sf mf* *sf mf* *sf mf* *sf mf* *sf mf*

sf mf *sf mf* *sf mf* *sf mf* *sf mf* *sf mf*

343

II.

IV.

sf mf *sf mf* *sf mf* *sf mf* *sf mf* *sf mf*

sf mf *sf mf* *sf mf* *sf mf* *sf mf* *sf mf*

sf mf *sf mf* *sf mf* *sf mf* *sf mf* *sf mf*

二

Musical score for piano, page 10, measures 347-350. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 347 starts with a forte dynamic (f) and includes slurs and grace notes. Measures 348-350 show sustained notes with grace notes and dynamic markings *sf mf*. Measure 351 begins with a forte dynamic (fp). Measure 352 contains eighth-note chords with a dynamic fp. Measure 353 concludes with a dynamic fp.

atemlos, gehetzt

A musical score for piano. The top staff shows a melodic line with eighth-note pairs and grace notes, starting with a flat sign. The bottom staff provides harmonic support with sustained notes and eighth-note chords. The score includes dynamic markings *p* and *una corda*, and a performance instruction *atemlos, genetzt*.

349

port.

fp

fp

fp

351

fp

fp

fp

353

fp

fp

fp

fp

355

tr

sfp

fpp

f

f

II.
III.

fpp

f

pp

f

357

s. tasto

ppp

mf

ppp

tre corde

una corda

Die mit gekennzeichneten Einsätze immer deutlich hervorheben.

339

he vorlieben.

s. tasto

ppp

8vb

(8).....]

361 s. tasto

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

363

al ord.

cresc. molto

al ord.

mf cresc. molto

al ord.

cresc. molto

cresc. molto

ord.

366

ff

ord.

ff

sehr intensiv!

martellato

senza Ped. *sffz* *sffz* *sffz*

369

fff

fff

ff

8va

sffz

sffz

sffz

8va

371

(8)

fffz

Ped.

*) Mit beiden Händen!
Mit größter Anstrengung und Vehemenz!

(8) -

374

fffzp *fffzpp*

fffzp *fffzpp*

fffz *fffz* *fffz* *fffz* *fffz*

(Poco)

(8) 377

cresc. molto

cresc. molto

cresc. molto

(fff)

fffz *fffz* *fffz*

(Poco)

2

379 senza metrum, frei

beide Hände in derselben Oktavlage! Wie irr!

(8)

pp sub.

molto cresc. e accel.

senza Ped. (ffff)

Martellato. Das Klavier brutal und höhnisch abschneidend

380

fff

fff

fff

fff

fff

fff

382

fff

fff

fff

fff

(8)

fff

385

(8)

ff

ff

ff

388

ff

f

ff

f

ff

f

f

391

al pont. —

mf

mp

al pont. —

mf

mp

al pont. —

mf

mp

mf

al pont. —

al pont. —

al pont. —

394 → s. pont. (hoher Geräuschanteil)

p

pp *p*

→ s. pont. (hoher Geräuschanteil)

p

pp *p*

→ s. pont. (hoher Geräuschanteil)

pp *p*

mp

p

pp *p*

p

pp

p

p

pp

p

pp

p

Nur Bogen(streich-)geräusch auf ersticken Saiten, wie rhythmisches Atmen (liegender Bogen)

397

pp

pp

pp

(6)
4

(6)
4

6
4

400

$\text{♪} = \text{♪}$

6
4

6
4

6
4

6
4

6
4

Var. V: Passacaglia
**Schmerzlich, leidvoll,
doch keinesfalls zu langsam**

$\text{d} = \text{d} = \text{ca. } 48$

403

morendo

$\# \frac{12}{4} (6+3)$

$\# \frac{12}{4} (6+3)$

$\# \frac{12}{4} (6+3)$

legato possibile

pp
con Ped.
Die linke Hand immer sehr dicht!



406

die rechte Hand deutlich im Vordergrund

p

408

fp

mp

pp



410 Quasi Legato zwischen Viola und Violoncello!

IV.

pp

pp

pp

p

pp

pp

pp

mf

cresc.

412

p

mp *mp* *mp*

cresc. poco a poco

414

mf *mf*

sehr dichter Strich

mf *mf*

poco f *sempre cresc.*

*) Das Zeichen // ist eine kleine Atemzäsur. Die Note nach dem Seufzermotiv wird ein wenig verzögert nachgefasst. Das Zeichen bezieht sich nur auf die obere Stimme der rechten Hand in Oktaven, nicht auf die untere!

416 sim.

allargando

sim.

più f

più f

più f

allargando

ff

418

al tasto →

al tasto →

al tasto →

dim. →

dim. →

weiches pizz. (con vibr.)
s. Tasto

II.

420

weiches pizz. (con vibr.)
s. Tasto

pp

mp

p

421

mp <<

p <<

> > << **mp** >> << > > > << >> >>

dim. poco a poco

dim. poco a poco

423

5 3 5

p

424

arco

pp > pp >

pp >

ossia:
II. III.

p >

ppp < ppp < ppp < sempre sim.

pp >

pp

pp

426

IV.

==

428

ppp

430

poco a poco dim.

Ped.

==

langsam vom Klavierhocker
erheben, r.H. in den Flügel
weiches pizz. an den Saiten
secco
morendo

433

pppp

Ped. langsam aufheben senza Ped.

==

436

(lunga)

s. tasto tr

arco s. tasto

cresc. molto ff

al ord.

ppppp

cresc. molto ff

al ord.

ppppp

cresc. molto ff

arco s. tasto

al ord.

(Spannung halten)

ppppp

cresc. molto ff

(lunga)

Tempo 1mo (wie zu Beginn)

sehr selbstgefällig $\text{J} = \text{ca. } 104$

ord. port. // Sehr breiter Strich
 (molto) ff poco rubato poco morendo G. P.

440

ord. s. pont. ord. G. P.

pizz. pizz. (l. v.) G. P.

G. P.

Var. VI: Quasi Reprise Thema I, immer unsicherer werdend

erschreckt weiter wie vorher
 innehalten s. tasto flautando

445

(ausbrechen)
 s. pont. G. P. G. P. G. P.

ord. ppp ppp

pp

Saite ersticken,
 in Geräusch übergehen tastend mit wieder wachsender
 Sicherheit

452

tastend

pp <

arco IV. gliss. gliss. s. tasto pp cresc. al pont.

pp

$\text{pp} < \text{p} <$

$\text{pp} < \text{p} <$

pp

pp

pp

pp

Halbton-Triller-Glissando, sehr geräuschhaft

sehr verunsichert
s. tasto

474 *port.* *port.* *v v* *s. vibr.* *tr* *v* *v* *al pont.* *s. pont.*

pp

ppp

(*pizz.*)

ppp pppp *ppp pppp*

ppp *ppp*

mp *pizz. gliss.* *gliss.* *gliss.*

mp *f* *pizz. gliss.* *gliss.*

f

nach oben entschwinden

482 (tr) ~~~~~

s. tasto
a. d. Spitze
c. legno
tratto *)

ppp → p ppp → p ppp → ppp →

mp

*) mit einem Anteil von Bogenhaaren

490 Dämpfer auf

gliss.

pp mf → p mp

Dämpfer auf

tr al ord. 5 3

(die Viola fortsetzen)

ppp

497

ord. pizz.

mf (l. v.) mf mp p pp

arco s. tasto
c. sord.

Dämpfer auf

Var. VII: Utopie (Fuge à 5)

Sehr langsam und einfach, NB: Die Streicher zunächst ohne Vibrato, mit steigender Lautstärke
ohne Allüren
auch das Vibrato steigern

506 =ca. 69

c. sord. sul tasto, senza vibrato

NB: Alle Crescendi zunächst nur wirklich ein Hauch!

513

sul tasto



520

526

ppp

pochissimo cresc.

pp

pppp < > < >

=

532

pp

p-pp

p

pp

pp

p

2

542 Dämpfer ab

p

pp > *pp*

pp

547

mp

mf — *p* < > < >

pp —

3

mf — *mf* < > < >

v < > *v* < >

=

552

mf — *mf* < > < >

3 — *mf* — *mf* —

mp — *f* — *mf* —

f

mf —

tre corde

557

fp

> pp

f

p

pp

=

562

p

p

p

p

565

mf

mf

f

mf

568

f

mf

f

ff

(*mf*)

f

ff

571

ff

f

fp

f

ff

fff

574

3

fff

ff

fff

fff

fff

ff

allmählich beruhigen

577

ff

f

ff

580

ff

mf

f

f

f

A musical score for piano, page 584. The score consists of four staves: Treble, Bass, Alto, and another Bass staff. The key signature is one sharp. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains six eighth-note chords. Measures 2-4 show a continuation of the harmonic progression. Measure 5 begins with a bass clef, followed by a treble clef, and then an alto clef. Measures 6-8 continue the pattern. Measure 9 begins with a bass clef, followed by an alto clef, and then a bass clef. Measures 10-12 conclude the section. Measure 13 starts with a bass clef, followed by a treble clef, and then an alto clef. Measures 14-16 continue the pattern. Measure 17 begins with a bass clef, followed by an alto clef, and then a bass clef. Measures 18-20 conclude the section. Measure 21 begins with a bass clef, followed by a treble clef, and then an alto clef. Measures 22-24 conclude the section.

2

Musical score page 587, featuring four staves of music for orchestra. The top two staves are in treble clef, the third staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp. Measure 1 starts with a dynamic *mf*, followed by a dynamic *p* with a crescendo line. Measure 2 begins with a dynamic *mf*, followed by *mp* and *p*. Measure 3 starts with *mf*, followed by three groups of eighth-note patterns with dynamics *p*, *f*, and *p*. A text box contains the instruction "quasi Rezitativ, espressivo, molto vibr." Measure 4 continues with a dynamic *p*, followed by *f*, *mf*, and *f*. The bottom staff shows sustained notes with grace notes and dynamic markings *mf* and *f*.

poco rit. molto rit. a tempo

sul tasto senza vibrato

p

pp sul tasto
senza vibrato

p

decresc. il vibr.

al tasto
port. → sul tasto
senza vibrato

p sfz ppp p

*) ppp

*)
Poco.

*) Die Vorschläge vor der Zeit
nach dem letzten Violinachtel
im vorigen Takt

The musical score page 591 features two staves of music. The top staff uses treble and bass clefs, while the bottom staff uses a bass clef. The key signature is one sharp. The music consists of several measures separated by vertical bar lines. Various dynamic markings are present, including 'poco rit.', 'molto rit.', 'a tempo', 'sul tasto senza vibrato', 'p', 'pp', 'p', 'decresc. il vibr.', 'al tasto port.', '→ sul tasto senza vibrato', 'p', 'sfz', 'ppp', 'p', and '*) ppp'. There are also performance instructions like '*)' and 'Poco.' with a bracket. The bottom staff continues the musical line from the previous staff, ending with a double bar line and repeat dots.

595

The musical score page 595 features two staves of music. The top staff uses treble and bass clefs, while the bottom staff uses a bass clef. The key signature is one sharp. The music consists of several measures separated by vertical bar lines. The top staff has a continuous line of eighth-note pairs. The bottom staff has a continuous line of quarter notes. The page number '595' is centered at the top of the page.

A musical score page featuring four staves of string instruments. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 599. It contains six measures of music with various note heads and stems. The second staff shows a bass clef, a key signature of two sharps, and dynamic markings pp and ==pp. It also contains six measures of music. The third staff shows a treble clef, a key signature of one sharp, and a dynamic marking p. It contains six measures of music. The bottom staff shows a bass clef, a key signature of one sharp, and a dynamic marking p. It contains six measures of music.

alle Streicher Tremolo über zwei Saiten

Musical score for orchestra and piano, page 10, system 3. The score consists of four staves. The top staff is for the strings (Violins I & II), the second staff for the bassoon, the third staff for the cello/bass, and the bottom staff for the piano. The key signature is one sharp, and the time signature is common time. Measure 603 starts with a melodic line in the strings, followed by eighth-note patterns in the bassoon and cello/bass. The piano provides harmonic support with sustained notes and eighth-note chords. Measure 604 continues with similar patterns, with the bassoon and cello/bass providing rhythmic drive. Measure 605 shows a transition, indicated by a bracket over the piano staff labeled '3'.

606

mp

leggiero

ppp 6 6 6

Rédo.

608

pp

port.

4-5x

morendo poco à poco

pp 4-5x
(fast nur noch Tastengeräusch)

p

p

pp morendo poco à poco

p

Rédo.

Frankfurt/Main, 29.12.2000

Ausgegrenzt - Szenen für Klavierquartett

Kurze Anmerkungen des Komponisten

Dieses Stück - wie auch das Trio für Violine, Violoncello und Klavier, stellt sich die Frage nach bestimmten gesellschaftlichen Verhältnissen. Ausgangspunkt für die Konzeption des Stückes war die Überlegung, dass innerhalb der Besetzung Klavierquartett ja eigentlich zwei verschiedene Instrumentale Welten aufeinandertreffen: Ein Klavier und ein Streichtrio. Von der Zahl der Musiker her sind die Streicher in der Überzahl, zudem homogen und "einmütig". Das Klavier ist der Außenseiter in dieser Konstellation, auch wenn es ja durchaus Gemeinsamkeiten mit den Streichern teilt, die Saiten etwa, die nur anders bedient werden als bei einem Streichinstrument. Die Idee des Stücks war nun, verschiedene Situationen zu schaffen, in denen das Verhältnis des irgendwie andersartigen Außenseiters zur Gesellschaft unterschiedlich beleuchtet wird und eine musikalische Entwicklung ermöglicht. Formal geschieht dies innerhalb einer freien Phantasievariationsform über zwei Themen (ein Streicherthema, borniert, selbstgefällig, altbacken; ein Klavierthema, verträumt, fremder, tastender, aber eigentlich schon eine Variation des Streicherthemas, denn so andersartig ist der Außenseiter eben doch nicht!). Die Variationen (ein Walzer, in dem das Klavier sich zu assimilieren versucht und dabei scheitert, ein karikierender Marsch, der dem Klavier ermöglichen möchte, sich selbstbewusst über die Schmähungen der Gesellschaft hinwegzusetzen, ein Scherzo, bei dem eine regelrechte Treibjagd auf den Außenseiter gehetzt wird, eine Passacaglia als emotionaler und tragischer Höhepunkt, der den Tod des Außenseiters zeigt und beklagt, eine Reprise des ersten Themas für die Streicher, die so tun, als sei nichts passiert, was aber nicht gelingt) bauen sich zielgerichtet immer dramatischer und zugespitzter aufeinander auf und verschärfen den Konflikt, der anfangs noch lösbar zu sein und mit Humor zu nehmen scheint. Das Ganze gerät aber zunehmend existenziell bedrohlicher. Erst eine wie Phönix aus der Asche sich aufbauende Fuge liefert mit ihren demokratisch-musikalischen Strukturen das Abbild für den Versuch, jedes Instrument innerhalb der Besetzung gleichberechtigter Teil eines Ganzen sein zu lassen. Alle können ihre je eigene Rolle spielen und sich mit ihren jeweils eigenen Fähigkeiten in das Ganze einbringen, das einen Sinn bekommt, indem ein konstruktives aufeinander Eingehen, ein Geben und Aufnehmen von Impulsen stattfindet und sich alle an die notwendigen Regeln halten, die das Zusammenleben (oder musikalisch: -spiel) funktionieren und für alle Beteiligten zum Segen gereichen lassen.

