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Kaspar Querfurth

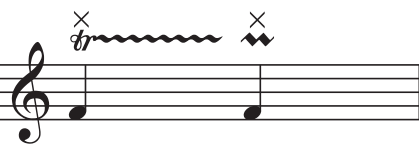
streifen

for flute (doubling piccolo), clarinet, violoncello and piano
(2018)

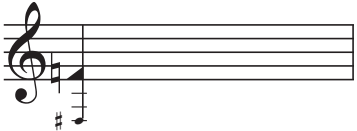
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Playing Instructions

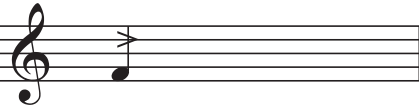
Flute:

 = timbral trill/mordent

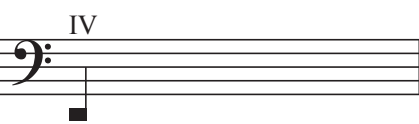
 = lip pizz./lip pizz. with sustained pitch or *gliss.*

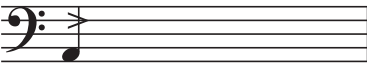
 = tongue ram
(sounds ca. major 7th lower than written)

Clarinet (B $\flat$):

 = slap tongue

Violoncello:

 = completely mute given string
at nearest convenient spot
(as little pitch as possible)

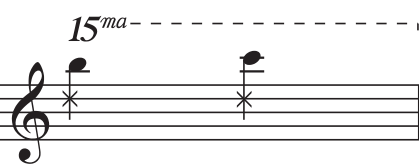
 = hammer on (tap pitch forcefully with left hand only)

cb = crini battuto

lb = legno battuto

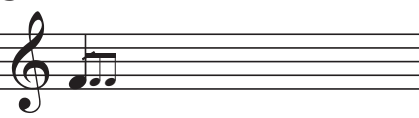
ric. = ricochet

Piano:

 = completely mute both uppermost pitches with adhesive tape, rubber or similar material to obtain a percussive, nonpitched sound

Pedaling: except for a few passages, pedaling is at the discretion of the performer; try to bring out clear differentiations between linear and rhythmic material

general:

 = start grace notes on the beat; do not sustain initial note
all other grace notes are played immediately before the beat

m.v. = *molto vibrato* s.v. = *senza vibrato*

All glissandi over the entire duration of the note. Grace notes indicate the target pitch and are not to be articulated separately.
Accidentals only apply to the following pitch, with the exception of immediate repetitions.

duration: ca 19'

streifen

Kaspar Querfurth

2018

[illegible]

Measures 13-18 of a musical score. The score is written for three systems, each with a treble and bass staff. The first system (measures 13-14) features a treble staff with a *pp* *sempre* marking and a bass staff with a *ppp* *sempre* marking. The second system (measures 15-16) includes a *15^{ma}* marking and a *loco* marking. The third system (measures 17-18) features a *pp* *sempre* marking and a *pp* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 19-24 of a musical score. The score is written for three systems, each with a treble and bass staff. The first system (measures 19-20) features a *ppp* *sempre* marking and a *ppp* marking. The second system (measures 21-22) includes a *15^{ma}* marking and a *loco* marking. The third system (measures 23-24) features a *p marcato* marking and a *ppp* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

25

ad lib. cut short held notes in order to reach tongue rams

pp sempre

ppp sempre

arco lb IV III 5 3 3 3

p pp

15^{ma} loco 15^{ma} loco 15^{ma} loco 15^{ma} loco

ppp sempre

staccatissimo

31

p ff

pp

sub. f

ppp

arco lb II 5 5

arco cb IV 5

(m.v. sempre)

pp

15^{ma}

loco

f

pp

ff

pp

tutti: all short notes just long enough to bring out the given articulation, and not longer (equal length regardless of notated note value)

37

Reo.

p

41

p *espr.* *ppp*

p

47

pp *ppp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p* *Ped.*

54

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

Measures 61-65 of a musical score in 4/4 time. The score is written for three staves (treble, middle, and bass clefs). Measure 61 starts with a *ppp* dynamic and a fermata. Measures 62-65 contain various musical notations including slurs, ties, and dynamic markings such as *pp*, *mp*, and *ppp*. A 5:4 ratio is indicated in measure 62. A 5-measure rest is marked in measure 62. A 3-measure rest is marked in measure 64. A 5-measure rest is marked in measure 65.

Measures 66-70 of a musical score in 4/4 time. The score is written for three staves (treble, middle, and bass clefs). Measure 66 starts with a *mp pp* dynamic and a 5-measure rest. Measures 67-70 contain various musical notations including slurs, ties, and dynamic markings such as *mp*, *pp*, *mp/pp*, and *sub. mp pp*. A 5-measure rest is marked in measure 66. A 5-measure rest is marked in measure 67. A 5-measure rest is marked in measure 68. A 5-measure rest is marked in measure 69. A 5-measure rest is marked in measure 70.

74

mp *ppmfpp* *mfpp* *pp* *mfpp* *pp* *mfpp*

(m.v. sempre)

p dolce

3 5

80

mfpp *mfpp* *pp* *ppp* *ppp*

mf *pp* *ppp*

mfpp *pp* *ppp*

3 5

pizz. I

Violin I: Measures 87-92. The staff shows a series of notes with various dynamics including *p*, *pp*, *ppp*, and *mp*. There are also some notes with an 'x' above them, possibly indicating a specific performance technique or a correction.

Violin II: Measures 87-92. The staff shows a series of notes with various dynamics including *ppp*, *p*, and *pp*. There are also some notes with an 'x' above them.

Cello/Double Bass: Measures 87-92. The staff shows a series of notes with various dynamics including *pp*, *p*, *pp*, and *ppp*. There are also some notes with an 'x' above them.

Measures 87-92. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *mp* (mezzo-forte). There are also some notes with an 'x' above them, possibly indicating a specific performance technique or a correction.

[illegible][illegible]

This musical score is for a string quartet, consisting of two violins, two violas, and two cellos/contrabasses. The score is divided into two systems, each containing five measures. The key signature is one flat (B-flat), and the time signature is 3/4.

System 1 (Measures 111-115):

- Measure 111:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 112:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 113:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 114:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 115:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.

System 2 (Measures 116-120):

- Measure 116:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 117:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 118:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 119:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.
- Measure 120:** Violin I has a half note G4 with a breath mark (x) and a *pp* dynamic. Violin II has a half note G4 with a breath mark (x) and a *pp* dynamic. Viola has a half note G4 with a breath mark (x) and a *pp* dynamic. Cello/Contrabass has a half note G4 with a breath mark (x) and a *pp* dynamic.

The score includes various musical notations such as dynamics (*pp*, *ppp*, *p*, *mf*), articulation marks (accents, breath marks), and performance instructions (arco, pizz., lb II, 15^{ma}, loco). The notation is in standard musical notation with treble and bass staves for each instrument.

sub.

 = 70

15^{ma}— — — — —

 5
 ppp

ppp

151

151 (15^{ma})

5

5

14

157

pp

p

pp

mp

pp

pp

p

pp

ppp

arco

pizz. II

pp

sub.

ff

p

mf

arco

pizz. II

pp

mf

pp

s.v.

pp

15^{ma}

15^{ma}

15^{ma}

pp loco

p loco sempre

p sempre

sub.

= 90

[illegible]

181

sub. $\text{♩} = 70$

p *pp* *pp* *p* *pp*

ppp

pizz. *p* arco *mf* arco *pp* pizz. II *p* arco *p* *pp* *mf*

181

sub. $\text{♩} = 70$

15^{ma} - - -

loco 15^{ma} - - -

ppp *pp* *ppp* *ff*

pp *p* *p* *pp*

187

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

p/PPP

pizz. *mp* *pp* arco *mf* *pp* *mf* *pp* *pp* *mf* *pp*

187

loco *pp* *p* *pp* 15^{ma} - - - *ppp* *p* *mf*

pp sempre

192

p *mf* *pp* *p* *pp* *ppp* sempre

p/ppp *p/ppp*

mf *pp* *mf* *pp* *pp* *ppp* sempre

arco pizz.

II III I

ppp sempre

15^{ma} - - -

192

mf *pp* *mf* *pp* *ppp* *pp* *pp* *ppp*

p *pp* *ppp* sempre

15^{ma} - - -

ppp sempre

198

II III I

II

II III I

198

15^{ma} - - -

ppp

5

II III I

[illegible]

The first system of the musical score for 'The Swan' from 'The Nutcracker' consists of five measures. It features three staves: two for the Violin I and Violin II parts, and one for the Piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The Violin I part begins with a melodic line in the first measure, marked *pp*, and continues with various dynamics including *p*, *pp*, *mp*, *pp*, and *mp*. The Violin II part provides harmonic support with long notes and some melodic fragments. The Piano accompaniment includes pizzicato and arco passages, with dynamics ranging from *pp* to *p*. The system concludes with a measure marked *pp* and *mp*.

225

Musical score for measures 225-232. The score is written for three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamic markings (*mp*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*) and articulation markings (*pizz.*, *arco*). The Violin I staff features a melodic line with a long slur across measures 225-232. The Violin II staff has a similar melodic line. The Cello/Double Bass staff provides a harmonic accompaniment with various rhythmic patterns and slurs.

229

Musical score for measures 229-236. The score is written for three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamic markings (*pp* poss., *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*) and articulation markings (*pizz.*, *arco*). The Violin I staff features a melodic line with a long slur across measures 229-236. The Violin II staff has a similar melodic line. The Cello/Double Bass staff provides a harmonic accompaniment with various rhythmic patterns and slurs.

233

Violin I: *pizz.* *p*, *arco* *pp*, *pizz.* *p*, *arco* *ppp* sempre

Violin II: *p*, *pp*, *mp*, *pp*

Viola: *p*, *pp*, *mp*, *pp*

Cello/Bass: *pizz.* *p*, *arco* *pp*, *pizz.* *p*, *arco* *ppp* sempre

Piano: *p*, *pp*, *mp*, *pp*

237

Violin I: *mp*, *pp*

Violin II: *mp*, *pp*

Viola: *mp*, *pp*

Cello/Bass: *pizz.* *p*, *arco* *pp*, *pizz.* *p*, *arco* *ppp* sempre

Piano: *p*, *pp*, *mp*, *pp*

242

Measures 242-247 of a musical score. The score is written for three staves: Violin, Flute, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music features various dynamics and articulations.

Violin: Measures 242-243 are in 3/4 time. Measures 244-247 are in 4/4 time. Dynamics include *mp*, *pp*, and *f*. There are slurs and accents throughout.

Flute: Measures 242-243 are in 3/4 time. Measures 244-247 are in 4/4 time. Dynamics include *f* and *ppp*. There are slurs and accents throughout.

Cello/Double Bass: Measures 242-243 are in 3/4 time. Measures 244-247 are in 4/4 time. Dynamics include *f*, *p*, *pp*, *mp*, and *ppp*. There are slurs, accents, and articulations like *arco* and *pizz.* (pizzicato).

242

Continuation of measures 242-247. This system shows the piano part (Grand Staff) and the continuation of the Violin and Flute parts.

Piano (Grand Staff): Measures 242-243 are in 3/4 time. Measures 244-247 are in 4/4 time. Dynamics include *f*, *p*, *pp*, *ff*, and *pp*. There are slurs, accents, and articulations like *arco* and *pizz.*

248

Measures 248-253 of a musical score. The score is written for three staves: Violin, Flute, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music features various dynamics and articulations.

Violin: Measures 248-253 are in 3/4 time. Dynamics include *mp*, *pp*, and *ppp*. There are slurs and accents throughout.

Flute: Measures 248-253 are in 3/4 time. Dynamics include *pp*, *p*, and *mp*. There are slurs and accents throughout.

Cello/Double Bass: Measures 248-253 are in 3/4 time. Dynamics include *mp*, *pp*, and *ppp*. There are slurs and accents throughout.

248

Continuation of measures 248-253. This system shows the piano part (Grand Staff) and the continuation of the Violin and Flute parts.

Piano (Grand Staff): Measures 248-253 are in 3/4 time. Dynamics include *pp*, *mp*, *pp*, *ppp*, *ff*, and *pp*. There are slurs, accents, and articulations like *arco* and *pizz.*

252

252

256

p

pp

mf

ppp sempre

mp *pp*

ppp

II III I

II III I

II III I

II III I

256

pp

p

pp

mf

ppp sempre

26.

26.

271

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

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

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

Reo.

275

ppp sempre

ppp sempre

284

mf pp *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *pp* *ppp* sempre

284

mf pp *mf pp* *mf pp* *pp* *pp* *pp* *ff* *ppp*

pp *p* sempre *pp* *f*

[illegible]

29.

30.

316

sub. $\text{♩} = 90$

pp

sub. $\text{♩} = 70$

mf

pp

fff

arco

cb II

arco

cb II III

arco

cb II

pp

ff

pp

ff

pp

316

sub. $\text{♩} = 90$

f

ppp

f

ppp

f

ppp

8va

loco

8va

loco

5

5

320

sub. $\text{♩} = 90$

ppp poss.

sub. $\text{♩} = 70$

f

arco

5:4

III I

pp

mf

fff

mf

pp

ff

pp

ff

pp

sub. $\text{♩} = 90$

sub. $\text{♩} = 70$

ppp

f#

mp

fff

mp

ppp

f

ppp

f

ppp

8va

5

5

324

f *mf*

f *fff* *arco* *cb II III* *cb II* *arco* *cb II*

mf *pp* *ff* *fff* *pp* *ff* *pp*

324

f *ppp* *mp* *ppp* *f* *ppp* *f* *fff* *f* *ppp* *f* *ppp*

loco *loco* *loco* *loco*

329

Violin I: *f*, *fff*, *ff*, *fff*, *ff*

Violin II: *f*, *fff*, *ff*, *fff*, *ff*

Viola: *mf*, *pp*, *fff*, *ff*, *pp*

Cello: *mf*, *pp*, *fff*, *ff*, *pp*

Double Bass: *mf*, *pp*, *fff*, *ff*, *pp*

Piano: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

329

Violin I: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

Violin II: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

Viola: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

Cello: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

Double Bass: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

Piano: *mf*, *ppp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *f*, *pp*

[illegible]

