

Wolfgang Rihm

Vier Male
Stücke für Klarinette in A
(2000)

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für Jörg Widmann

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(2000)

Clarinetto in la

Wolfgang Rihm

(* 1952)

frei, nicht schnell

(bei der Wiederholung allerdings bewegter)

1. *ppp* *poss.* *fff* *sfffz* *ppp* *< p >* *fff* *pp* *gliss.* *3* *3* *pp*

f *pp* *< fff* *ppp* *< fff* *ppp* *< fff* *pp* *< fff* *> p* *pp* *sfffzpp* *sfffz*

ppp *fff* *ppp* *gliss.* *5* *3* *pp* *< f > p* *< f > < f >* *pp* *< fff* *> pp*

pp *sfzpp* *fff* *sfffzpp* *gliss.* *3* *gliss.* *3* *fff* *sfffzpp* *< fff* *sfffz sfffz*

sfffz sfffz sfffz *3* *fff* *> pp* *sfffzpp* *< fff* *gliss.* *3* *gliss.* *3* *sfffz* *> pp*

gliss. 3 gliss. *) 3

fff *sfffz* *pp* *ff* *pp* *fff* *pp* *sfffz* *sfffz* *pp* *sfffz* *sfffz* *non cresc.*

ruhig

gliss.

pppp *fff* *ppp* *mp* *ppp*

Fine
[attacca]

unruhig

gliss.

3 3 6

pp *fff* *sub.* *pp* *fff* *pp* *fff* *pp* *ff* *ppp*

gliss.

3

fff *sfffz* *pp* *fff* *pp*

quasi rit. quasi accel.

6 3

fff *ppp* *fff*

*) eventuell mit Stimme „nachhelfen“

sehr langsam, wie aus weiter Ferne

2.

pppp

f

fff sub. *sfz*

gliss.

ppp sfz in pp *<ff> pp*

gliss.

ppp *<mf>* *ppp*

sfz in pp *> ppp sfz in pp*

non cresc. *ppp* poss.

ppp *<fff> pp* *<ff> pp*

gliss.

<mf> ppp

sfz in pp

quasi niente

pppp *<pp>* *pppp*

<p> ppp

rit. molto

mf *ppp* *mfz* *ppp*

in drängender Unruhe

3.

$pp < fff$ $pp < fff$ $pp < fff$ $pp < fff$ $pp < fff$ $pp < fff$ $pp < fff$ $sfffz pp < ff >$

ppp $sfffz$ $sfffz > ppp < sfffz$ $ppp < sfffz ppp < sfffz ppp$ fff *gliss.*

$sfffz ppp$ $sfffz$ $ppp < sfffz ppp < sfffz ppp < sfffz$ $sfz pp$ $sfffz mf$

$sfz pp < sfffz ppp < mf > pp < sfffz$ *poco* *non cresc.* $sfffz ppp$ $sfffz$ $sfffz$ $ppp < mf > sfffz ppp$

fff $sfffz$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$ $pp < ff$

$sfffz pp < ff$ $pp < ff$ $pp < ff$ $sfffz$ $sfffz fff$ $sfffz > p < sfffz fff$ $sfffz$

pp $sfffz$ pp $sfffz$ pp $sfffz$ p $sfffz$ $sfffz$

quasi rit. — — — — —

5 5 3

pp *fff* *fff* *fff* *ppp* *p* *ppp* *mp* *fff* *pp* *fff*

pp <f>ppp ff sffz ppp <f>ppp sffz ppp <

Musical score for "The Wind" by Gustav Mahler, showing a single staff with various dynamics and articulations. The score includes:

- Five-measure rests (5) and glissando markings (gliss.).
- Dynamics: *fff*, *ppp*, *sfffz*, *ppp*, *ff*, *ppp*, *sfffz*, *ppp*, *sfffz*, *sfffz*, *pp*, *fff*.
- Articulations: accents (>), staccato (>), and slurs.

3 gliss. 3 3 gliss. 5

pp *poco* *sfz* *p* *sffz* *sffz* *pp* *fff* *pp* *sffz* *fffz*

ppp < *fff* *ppp* < *fff* *ppp* < *fff* *ppp* < *fff* *ppp* < *fff* *ppp* < *fff* *ppp* < *fff* *ppp* < *fff*

Musical score for the first system of 'The Great Gate of Kiev'. The notation is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, some with triplets (indicated by a '3' over a group of notes) and others with sixteenth-note runs (indicated by a '6' over a group of notes). There are also groups of five notes (indicated by a '5' over a group of notes) and a glissando (indicated by 'gliss. >'). The dynamics are marked as *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *mf*, *pp*, *fff*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *fff*, and *pp*. The system ends with a double bar line.

langsamer

6

sf *sf* *sf* *pp* *sf* *sf*

p *>* *ppp*

quasi niente

4. *langsam*

gliss. *non vibr. poss.* *vibr.* *gliss.*

ppp *p* *ppp* *fff* *ppp* *poss.* *pppp* *fff* *sfffz* *ppp*

gliss. *mf* *ppp* *ppp* *poss.* *fff* *pp* *sim.* *3*

<fff> *ppp* *sfz in pp* *sempre*

pp *sfz* *ppp* *fppp* *gliss.* *ppp* *ff* *pp* *3* *ppp* *poss.* *ff*

ppp *gliss.* *non vibr.* *vibr.* *3* *ppp* *fff* *sfffz (fff)* *sfffz* *pp* *fff* *sfffz* *ppp* *sfz* *ppp* *fff*

5 *ppp* *fff* *ppp* *gliss.* *fff* *ppp* *3* *f* *ppp* *sfffz* *fff* *pp* *gliss.*

sfffz *pp* *<ff>* *pp* *<fff>* *ppp* *3* *dolcissimo* *fff* *sub.*

pppp *<poco>* *poss.*

