

DURATION: ca 10,30 Min.

# UTOPIA

(Klang statt Stillstadt - verirrte Illusion)

♩ = 84 ( quasi senza misura)

## "KLANG"

sempre au talon

Musical score for the first section, "KLANG". It features three staves: Violine (Violin), Violoncello (Cello), and Klavier (Piano). The tempo is marked as ♩ = 84 (quasi senza misura). The Violine and Violoncello parts are marked "sempre sfz" and "sempre au talon". The Klavier part is marked "sempre sfz - jedoch nicht lauter, als die Streicher!". The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 52 (misurato - poco Parlando)

Musical score for the second section. It features three staves: Vl. (Violin), Vc. (Cello), and Klav. (Piano). The tempo is marked as ♩ = 52 (misurato - poco Parlando). The Violine and Violoncello parts are marked "sempre sfz". The Klavier part is marked "sempre sfz". The score includes various musical notations such as slurs, accents, and dynamic markings, including "sfz.", "f", "sf", "mf", "p", "flag.", "gliss.", and "mp".

Musical score for measures 7-11. The score is written for Violin I (VI.), Violin II (Vc.), and Piano (Klav.).

- Violin I (VI.):** Measures 7-11. Dynamics range from *ff* to *ff*. Includes glissando markings and accents.
- Violin II (Vc.):** Measures 7-11. Dynamics range from *mp* to *ff*. Includes glissando markings and accents.
- Piano (Klav.):** Measures 7-11. Dynamics range from *mp* to *pp*. Includes glissando markings and accents.

Tempo:  $\text{♩} = 60$

Musical score for measures 12-16. The score is written for Violin I (VI.), Violin II (Vc.), and Piano (Klav.).

- Violin I (VI.):** Measures 12-16. Dynamics range from *ff* to *ff*. Includes glissando markings and accents.
- Violin II (Vc.):** Measures 12-16. Dynamics range from *ff* to *ff*. Includes glissando markings and accents.
- Piano (Klav.):** Measures 12-16. Dynamics range from *ff* to *ff*. Includes glissando markings and accents.

Tempo:  $\text{♩} = 60$

VI. *arco* *mp* *sffz.* *gliss.* *mp* *sffz.* *p* *Sulpont.* *mp* *sffz.* *mp* *sub.pp* *sf* *sf* *sf* *sfp* *f* *f* *sffz.*

Vc. *arco* *mp* *sffz.* *mp* *p* *Sulpont.* *mp* *sffz.* *mp* *sub.pp* *mp* *gliss.* *sfp* *f*

Klav. *sffz.* *mp* *(gleiche Akkord sofort stumm nachdrücken)* *mp* *mp* *mp* *sffz.* *p* *sffz.* *mp* *mp* *sffz.*

senza misura, Rubato, Rapido - voneinander unabhängig

VI. *sempre au talon* *sempre sffz.* *gliss.*

Vc. *sempre au talon* *sempre sffz.* *Bartók pizz.* *sffz.*

Klav. *ca 2"* *f* *sempre molto secco* *sffz.* *sempre sfz. - molto secco* *sffz.* *ca 4"* *sffz.* *p* *sffz.* *ca 3"* *mp* *sfz.* *mp* *sfz.* *ca 3"*

♩ = 42 *misurato*

VI. *ppp* *p* *sfp* *sfp* *sfp* *gliss.* *sfp*

Vc. (arco) *p* *sfz.* *sfp* *sfz.* *sfp* *sfz.* *sfp* *sfz.*

Klav. *sffz.* *ca 5"* *p* *mf* *ca 4"* *mf* *ca 3"* *mf* *sfz.* *mf* *sfz.* *sffz.* *sffz.* *sffz.*

*8<sup>va</sup>* *8<sup>va</sup>*

VI. *sempre f* *sempre sfz* *sempre Sulpont.* *sempre sfz*

Vc. *sempre f* *sempre sfz* *sempre Sulpont.* *sempre sfz*

Klav. *sempre f* *sempre sfz*

VI. *Bartók pizz.* *sffz.* *sffz.* *f* *mp* *f (sempre)*

Vc. *Bartók pizz.* *sffz.* *sffz.* *f* *mp* *f (sempre)*

Klav. *mf* *sffz.* *sffz.* *sffz.*

Saiten mit dem Finger leicht berühren

*smpre "sffz."*

8<sup>ve</sup>

VI. *f (sempre)* *sffz. (sim.)* *sffz.* *sffz.* *sff*

Vc. *f (sempre)* *sffz. (sim.)* *sffz.* *sffz.* *sff*

Klav. *sf* *sf* *sfz.* *mf* *sffz.* *sff* *pp* *sffz.* *sffz.* *sffz.* *sffz.*

*mp* *sffz.* *sf* *mf* *sffz.* *pp* *pp*

8<sup>ve</sup>

"STADT"

Senza misura -molto rapido (Alle voneinander unabhängig. Die 3 grossen Wiederholungen jedesmal zusammen anfangen!)

(sempre pizz.)

VI. *mp* *sempre pizz.*

Vc. *mp*

Klav. *ca 7"* *ca 4"* *ca 5"*  
*sempre sfz.* *8°* *sempre sfz.* *8°*

\* , mit der Fussspitze auf den Boden klopfen - immer sfz.

VI. *mp*

Vc. *mp*

Klav. *mp* *mf* *mp*

VI. *mp* *mp* *mp* **x 3** 33 ca 13"

Vc. *mp* *mp* *mp* **x 3** ca 13"

Klav. (molto secco) *mp* *mf* *mp* *f* *sffz.* **x 3** ca 13" *mf*

*solange wie nötig*

*arco* *ff*

"STILLE - Illusion 1."

♩ = 40 (misurato)

VI. ca 7" *arco/flag.* *ppp* *p* *ppp*

Vc. ca 7" *arco/flag.* *ppp* *sf* *ppp* *p* *ppp*

Klav. ca 7" *mp* *sfz.* *p* *mp sfz.* *molto secco* *sffz.*

*(gleiche Akkord sofort stumm nachdrücken)*

*trem./punta d'arco*

Senza misura

9"

$\text{♩} = 40$  misurato

"Illusion - extreme Stille"

Musical score for measures 39-41. The score is for Violin (VI.), Viola (Vc.), and Piano (Klav.).

- VI.:** Measure 39 starts with *ppp*. Measure 40 has a 3-measure rest (3"). Measure 41 has a 9-measure rest (9").
- Vc.:** Measure 39 has *ppp*. Measure 40 has *ppp*. Measure 41 has *p*. Includes the instruction "Sul pont. estr." and *gliss.*.
- Klav.:** Measure 39 has *p sfz.* and *p sfz.*. Measure 40 has *mf p*. Measure 41 has *p sfz. f*. Includes the instruction "stumm und übergestikuliert spielen".

Dynamic markings include *ppp*, *p*, *mf*, *p*, *sfz.*, *f*, *sfppp*, *mp*, *p*, *stacc.*, and *mp*. Performance instructions include "non trem.", "stumm und übergestikuliert spielen", and "Sul pont. estr. gliss.". A 9-measure rest is indicated above the VI. and Vc. staves.

Musical score for measures 42-45. The score is for Violin (VI.), Viola (Vc.), and Piano (Klav.).

- VI.:** Measure 42 has *p* and *ppp*. Measure 43 has *ppp*. Measure 44 has *mp*. Measure 45 has *ppp*, *mp*, and *p*. Includes the instruction "trem." and "sub. trem.".
- Vc.:** Measure 42 has *ppp*. Measure 43 has *mf*. Measure 44 has *ppp* and *mp*. Measure 45 has *sfppp* and *p*.
- Klav.:** Measure 42 has *p* and *pp*. Measure 43 has *mp* and *pp*. Measure 44 has *mp* and *pp*. Measure 45 has *p* and *sfz.*.

Dynamic markings include *p*, *ppp*, *mp*, *ppp*, *mf*, *mp*, *sfppp*, *p*, *pp*, *mp*, *pp*, *sfz.*, *pp*, *mp*, *p*, and *mp*. Performance instructions include "trem.", "sub. trem.", and "non trem.". A 9-measure rest is indicated above the VI. and Vc. staves.



"STILLE Illusion 2.,"

Folgende Stelle der Geigenstimme muss auswendig gespielt werden. Die Einsätze sollen vom Pianisten oder vom Cellisten eindeutig gegeben werden, dann unabhängig vom Cello und Klavier weiterspielen. Die Dauer der angegebenen Töne bzw. der Aktionen sollten möglichst eingehalten werden.

**Geige steht auf und fängt an, unsicher und stockend in einem Radius von ca 10 Meter um die Raummittle zu laufen.**  
(Alle Bewegungen sollen abgehackt, wie von jemandem, der gerade laufen lernt, wirken. Bewegungsanweisungen unbedingt einhalten!)

VI. *trem.* *sfppp* *mf* *Bartók pizz.* *sfz.*

Vc. *Sulpont.estr.* *gliss.* *mf* *p* *mf* *sf* *mf* *sempre Sulpont. estr.* *mf* *sf* *p* *mf* *sub.p* *mf* *Triller nur auf der G-Saite!*

Klav. *mp* *sf* *mp* *sfz.* *8<sup>va</sup> 1* *p* *pp* *sfz.* *p* *ppp* *8<sup>va</sup>...* *mp* *pp* *mp*

**♩ = 48 quasi senza misura**

\*, pro Note ein Bogenkreis - oberes Drittel

VI. *ca 12"* *arco/sulpont.estr.* *gliss.* *ppp* *fff* *poco a poco* *PRESS.*

Vc. *rit.* *p* *mf* *sub. f* *p* *mf* *p* *sfz. (sim.)* *sub. sulpont.estr.* *mf* *ff* *Triller nur auf der G-Saite!* *poco a poco* *A.n.* *gliss.*

Klav. *ppp* *pp* *sfz.* *rit.* *p* *8<sup>va</sup> 1* *mf* *mp* *mp sfz.* *sf* *stacc.* *sfp* *mp* *f*



...auch während des Spielens abgehakt weiterlaufen...  
 (8)-----]
   
 VI. *f* *fff* *p* *mf* *sempre mf*
  
 Vc. *sempré sfz.* *sfp* *mf* *p* *mf* *sfp* *mf* *sfp*
  
 Klav. *molto secco* *sfz* *mf* *mf* *sfz* *mf* *sfz* *mf* *sfz*
  
 8<sup>va</sup>.....]
   
 ca 11"
   
 ...bleibt wie erfroren stehen...
   
 ca 12"
   
 ...bleibt wie erfroren stehen...
   
 ...macht 3-4 unsichere Schritte...
   
*Sul ponti estr.* *press.* *Sul ponti estr.* *Sul ponti estr.* *Sul ponti estr.* *Sul ponti estr.*
  
*A.n.* *trem./ p.d' arco* *A.n.* *A.n.*

...macht unsichere Schritte um die eigene Achse...  
 58
   
 VI. *(sempre mf)* *fff molto agressivo* *gliss.* *gliss.* *gliss.* *gliss.*
  
 Vc. *Sul ponti estr.* *A.n.* *Sul ponti estr.* *sub. sfz. (sim.)* *mf* *ff* *p* *mf* *p* *sfp* *mf* *sfp*
  
 Klav. *mf* *sfz.* *mp* *mf* *sfz.* *sfz.* *p* *sfz.* *sfz.*
  
 8<sup>va</sup>.....]
   
 ca 6"
   
 ...bleibt wie erfroren stehen...
   
*Sul ponti estr.* *Sul ponti estr.* *Sul ponti estr.* *Sul ponti estr.*
  
*A.n.* *A.n.*

60

...macht 3-4 unsichere Schritte...      ...bleibt wie erfroren stehen...

VI. *ca 16" Sul ponti estr.*

Vc. *Sul ponti estr.* *A.n.* *gliss.* *sub.mp* *mf* *mp* *Sul ponti estr.* *A.n.* *sub.Sul ponti estr.*

Klav. *mp* *p* *mp* *mf* *mp* *mf* *mp* *sfz.* *sfz.* *sfz.* *sfz.* *sfz.*

*8<sup>ve</sup> (sim.)* *8<sup>ve</sup> (sim.)* *8<sup>ve</sup> (sim.)* *8<sup>ve</sup> (sim.)* *8<sup>ve</sup> (sim.)*

62

...bewegt sich langsam und unsicher in die Richtung der anderen Musiker...

VI. *mf* *press.*

Vc. *Sul ponti estr.* *A.n.* *trem. Sul ponti estr.* *sub. A.n.* *gliss.*

Klav. *stacc.* *sfz.* *sfz.* *8<sup>ve</sup>...* *sfz.* *p < mp* *8<sup>ve</sup>...* *mp* *sfz.* *8<sup>ve</sup>...*

.....setzt sich wieder zu den anderen Musikern.

**Senza misura, molto rapido** (voneinander unabhängig. Die Wiederholungen individuell anfangen!)

**rall.** ..... **sempre Sulponti estremissimo/ sempre trem.**

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VI.

Vc.

Klav.

*f* *p* *sub.f* *sub.p* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff*

*mp* *p* *sfz.* *mp* *sfz.* *mp* *sfz.* *p* *mp* *p* *sfz.* *ca 3"* *p* *ca 5"* *mf* *v* *p* *ca 3"*

*sfz.* *8<sup>va</sup>* *sfz.* *sfz.* *sfz.* *sfz.* *8<sup>va</sup>* *sfz.*

*sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff*

*ca 3"* *p* *mp* *p* *ff* **Fermata** **solange, bis alle Töne verklungen sind** **FINE**