

Vincent Herrmann

# **In leeren Räumen leuchtend**

*für Klarinette, Posaune, zwei Schlagzeuger, Violine, Viola und Cello*

# In leeren Räumen leuchtend

(2012/13)

Besetzung:

Posaune

B-Klarinette

zwei Schlagzeuger

- *Marimbaphon (+ Kontrabassbogen)*
- *Crotales*
- *Tom-tom (tief)*
- *Vibra-Slap*
- *Gong*
- *Cowbell (tief)*

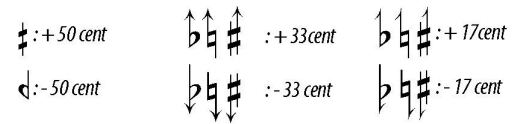
Violine

Viola

Cello

Partitur in C.

Vorzeichen (Zwölfteltöne):



Skordatur

Violine:



Viola:



Cello:



♩ = c. 60

Flattern durch gutturales R

Vincent Herrmann

Klarinette

Posaune

Marimba

Percussion

Klang

Violine

Griff

Klang

Viola

Griff

Klang

Cello

Griff

*ppp*

*ppp*

Con sord.

*ppp*

*ppp*

Vibra Slap

*ppp*

*pp*

mit der flachen Hand die Saiten abdämpfen und langsam auf dem Griffbrett streichen  
die Linie gibt die Position der linken Hand an

*pp*

*p*

*pp*

*p*

molto sul tasto

*pp*

molto sul tasto

*pp*

*pp*

*p*

*pp*

*p*

4

Kl. *ppp* *pp* *p*

Pos. *pp* *p* *mp*

Mrb. *pp* *p*

Perc.

Vl. *p* *mp* *ord.* *sul pont.* *ord.*

Vla. *ord.* *mp* *ord.* *ord.* *mp*

Vcl. *mp* *ord.* *ord.*

mit Kontrabassbogen gestrichen

Strich so verändern, dass ein Unterton zu hören ist

Saite mit zwei Fingern halten (unterer Ton),  
mit dem Bogen auf der Position des Kreuzes streichen (molto sul tasto),  
sodass eine Art Spaltklang entsteht

6:5J 6:5J 6:5J

3 3 3 3

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4



16

Kl.

Pos.

Mrb.

Perc.

VI.

Vla.

Vcl.

*mp* *mf* *p*

*p* *mp* *mp*

vibrato sul pont. ord. vibrato

vibrato IV sul pont. ord. vibrato

vibrato *mp* *mf* *pizz. arco* *mf* *sul pont.* *ord.*

vibrato *mp* *mf* *sul pont.* *ord.*

vibrato *mp* *mp* *6* *3* *6* *3* *6* *3* *6* *3* *IV*



28

Kl.

Pos.

Mrb.

Perc.

Vl.

Vla.

Vcl.

*sfz*

*mp* *crescendo* *f* *cresc.*

*poco a poco crescendo*

*f* *crescendo* *f* *crescendo*

*crescendo* *crescendo* *crescendo*

Detailed description: This page contains measures 28 through 32 of a musical score. The instruments are Kl. (Klavier), Pos. (Posaune), Mrb. (Marimbaphon), Perc. (Percussion), Vl. (Viola), Vla. (Violoncello), and Vcl. (Violoncello). The score is written in 2/4 time. The key signature has one sharp (F#). The measures are marked with various dynamics and articulations. The Kl. part starts with a forte (f) dynamic and features sixteenth-note patterns. The Pos. part has a sforzando (sfz) dynamic. The Mrb. part has a mezzo-piano (mp) dynamic and a crescendo. The Perc. part has a poco a poco crescendo. The Vl. part has a forte (f) dynamic and a crescendo. The Vla. part has a crescendo. The Vcl. part has a crescendo. The measures are marked with various articulations, including slurs and accents.





39

Kl.

*f*

*pp*

Pos.

*mf*

Mrb.

Perc.

*mp*

39

Vl.

*pp*

*pp*

Vla.

Vcl.



56

Kl.

Pos.

Mrb.

Perc.

56

VI.

Vla.

Vcl.

*p*

Senza sord.

*pp*

*p*

*p*

IV Senza sord.

*pp*

*p*

*p*

Senza sord.

*pp*

*p*

*p*

IV Senza sord.

*pp*

*p*

*p*

Senza sord.

*p*

*p*

IV Senza sord.

*p*

*p*

1

64

Kl. *p* *p* *poco a poco crescendo* 3

Pos. *p* *p* *poco a poco crescendo* 3

Mrb.

Perc.

64

VI. *p* *p* IV IV III

Vla. *p* *p* IV II

Vcl. *p* *p* III IV

[illegible]

(♩. = c. 120) *gr*

Kl. <sup>78</sup> *mp* *crescendo*

Pos. *mf* tongue slap

Mrb.

Perc.

Vl. <sup>78</sup> *f* *simile*

Vla. *f* *simile*

Vcl. *f* *simile*

83

Kl. *f* *fp* *ffz* 6:5J

Pos. *ff* 6:5J

Mrb. *f*

Perc. Gong *p* *sfz* *p* *sfz* simile  
Cowbell (tief) *f* *f*

Vl. *ff* simile

Vla. *ff*

Vcl. *ff* *ff<sub>IV</sub>* simile



rythmisch nicht mehr koordiniert, die einzelnen  
Stimmen für sich jedoch weiterhin ♩ = ca. 90

15

88

Kl.

Pos.

Mrb.

Perc.

VI.

Vla.

Vcl.

*p* *f* *mf*

*mf* *mp*

*poco a poco decrescendo* *quasi rit.*

*poco a poco decrescendo* *quasi rit.*

*poco a poco decrescendo* *quasi rit.*

*poco a poco decrescendo* *quasi rit.*

*poco a poco decrescendo* *quasi rit.*

*glissando* *quasi rit.*

*glissando* *quasi rit.*

Kl. *p* *pp* split tone

Pos. *p*

Mrb. mit Kontrabassbogen gestrichen *mp* *p*

Perc. Vibra Slap *p* *mf*

VI. *mf* molto sul tasto *pp* molto sul tasto

Vla. *mp* Strich so verändern, dass ein Unterton zu hören ist *pp*

Vcl. *mp* Saite mit zwei Fingern halten (unterer Ton), mit dem Bogen auf der Position des Kreuzes streichen (molto sul tasto), sodass eine Art Spaltklang entsteht *pp*

♩ = c. 60

93

Kl. *pp* *mp* *poco rit.*

Pos. *pp* *p* *mp*

Mrb. *p*

Perc. Vibra Slap *p* l.v.

VI. *pp* *vibrato* *mp* *f* *IV*

Vla. *p* *sul pont.* *ord.* *vibrato* *mp* *pizz. arco* *f* *IV*

Vcl. *pp* *p* *vibrato* *mp* *f* *IV*

102 *a tempo*

Kl. *f* *p* *mp* *poco rit.*

Pos. *f* *p* *mp* *mp*

Mrb.

Perc.

Vl. *p* *p* *vibrato* *3* *pizz.* *arco* *3* *6* *6* *f*

Vla. *p* *p* *vibrato* *6* *3* *IV* *pizz.* *arco* *3* *III* *3* *6* *6* *II* *3* *f*

Vcl. *p* *p* *vibrato* *6* *3* *IV* *pizz.* *arco* *3* *III* *3* *6* *6* *II* *3* *f*

110 *a tempo*

Kl. *f* *p* *mf*

Pos. *f* *p* *mf*

Mrb.

Perc. *p* poco a poco crescendo

VI. *mp* *f* *mp* *f*

Vla. *mp* *mf* *mf* *f*

Vcl. *mp* *p* *mf*

117

Kl. *ff* *mf* *ff*

Pos. *f* *f*

Mrb. *mf* *cresc.* *ff*

Perc. *f*

VI. *crescendo* *leere Saiten* *ff*

Vla. *crescendo* *leere Saiten* *ff*

Vcl. *f* *crescendo* *leere Saiten* *ff*

122

Kl.

Pos.

Mrb.

Perc.

Vl.

Vla.

Vcl.

[illegible]



134

Kl. *pp*

Pos. *pp* *mp*

Mrb.

Perc.

Vl. *simile*

Vla.

Vcl.

This musical score page contains measures 134 through 138. The instruments are Kl. (Clarinet), Pos. (Positone), Mrb. (Maracas), Perc. (Percussion), Vl. (Violin), Vla. (Viola), and Vcl. (Violoncello). The key signature has one flat (B-flat) and the time signature is 3/2. The Clarinet part (Kl.) has a melodic line with triplets and a *pp* dynamic. The Positone part (Pos.) has a melodic line with triplets and dynamics *pp* and *mp*. The Maracas (Mrb.) and Percussion (Perc.) parts are marked with rests. The Violin (Vl.) part has a complex melodic line with triplets and a *simile* marking. The Viola (Vla.) and Violoncello (Vcl.) parts have complex melodic lines with triplets and various fingering indications (I, II, III, IV).

139

Kl.

Pos.

Mrb.

Perc.

Crotales mit Kontrabassbogen gestrichen

*pp*

139

VI.

Vla.

Vcl.

3

I / II

8<sup>va</sup>

15<sup>ma</sup>

*pp*

3

I

II

8<sup>va</sup>

15<sup>ma</sup>

*pp*

3

I

II

8<sup>va</sup>

15<sup>ma</sup>

*pp*