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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Erwartung und Traumverlust
Aufschlag

A thesis submitted in partial satisfaction of the
requirements for the degree Master of Arts

in

Music Composition

by

Martin Hiendl

Committee in charge:

Professor Roger Reynolds, Chair
Professor Miller Puckette
Professor Katharina Rosenberger

2011

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The thesis of Martin Hiendl is approved and it is acceptable in
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Chair

University of California, San Diego

2011

TABLE OF CONTENTS

Signature Page.....	iii
Table of contents.....	iv
Abstract of the Thesis.....	v
Erwartung und Traumverlust: Solo for voice.....	1
Erwartung und Traumverlust: Scene 5.....	31
Aufschlag.....	51

Erwartung und Traumverlust and *Aufschlag* on file at Geisel Library.

ABSTRACT OF THE THESIS

Erwartung und Traumverlust and *Aufschlag*

by

Martin Hiendl

Master of Arts in Music Composition

University of California, San Diego, 2011

Professor Roger Reynolds, Chair

Erwartung und Traumverlust is part of a short-opera that is based on Ryunosuke Akutagawa's short story *Kesa and Morito*. The instrumentation of the opera is instrumental ensemble, two voices, and live- and fixed media-electronics. Two parts of this opera are submitted as part of the thesis: a solo for voice, which is part of the second and third scene, and the fifth scene, which is an ensemble scene without voice.

Aufschlag is an open score for any four instruments. Performance details have to be determined in a rehearsal process similar to the theater context. It was written having a third person in mind, that acts as a mediator between the composer and the interpreters.

ERWARTUNG UND TRAUMVERLUST
FOR SOLO VOICE

MARTIN HIENDL
(2009/2011)

*dedicated to
Leslie Leytham*



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“all my visions and dreams!”
“putting my face on his chest”

“Or, rather, I violated her.”

Ryūnosuke Akutagawa, *Kesa and Morito*

Performance Notes

The piece is for any female voice.

It uses open, relative pitch-notation. The clef numbers define specific registers of the voice.

- ① = lowest possible
- ② = low
- ③ = middle
- ④ = high
- ⑤ = highest possible

The performer has to decide how to map these ranges onto her voice. The resulting ranges do not have to be adjacent. The object is optimal character identity and differentiation.

Musical contours are notated in a three line system which covers the range within one clef category continuously.

A ledger line above a staff indicates the lowest pitch of the next higher range, and a ledger line below a staff indicates the highest pitch of the next lower range.

- = Arrows indicate a gradual transition from one state to the other.
- f* = Dynamics in quotation marks indicate the effort that the performer has to invest into the sound, rather than the actual resultant dynamic.
- ⌵ = Crossed noteheads indicate sounds without pitch.
- ∨ □ = Inhale – exhale
- + = Little ticks indicate the ending of a phrase unit. They serve as, in traditional contexts, a slur would.
- = Breath marks are occasionally used to further delineate phrasings.

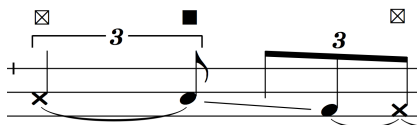
Squares with varied content specify the ratio of pitch to air-noise:

- = just pitch
- ◼ = pitch and air-noise equally audible
- = just air-noise
- ◻ = irregularly adding and removing some pitch to the air-noise

- ⊗ = While the mouth is closed, suddenly stop letting the air flow through your nose until the mouth is completely filled with air and the cheeks are inflated. Do not use your fingers to pinch your nose – obstruct it internally.

- ♯ = Glottal modulation (“Goat trill”)

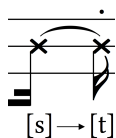
- ☒ = Almost completely close your glottis and obstruct the airflow without any distortion of the vocal chords. No pitch is audible, rather a very high frequency, obstructed air-noise.



In the last movement, the voice often has to go back and forth between this obstructed air-noise and an open, pitched sound. In this context, the pitched sound does not have to be the full-bodied sound as in other parts of the piece, but should rather “come out” of the obstructed air-noise in a similarly soft and fragile manner.

The piece uses the International Phonetic Alphabet (IPA) to describe vocal utterances. In the context of this piece, the IPA is used in a modified way:

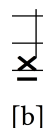
- [m(i)] = If consonants are succeeded by vowels in parenthesis, one should *continuously* produce both the consonant(s) and the vowel. While the consonant is the main sound, the vowel is primarily the inner shaping of the mouth.
- [ga] = If consonants are succeeded by vowels without parenthesis, one should sing normally, using the consonants to define the initial “attack”.
- [?(a)] = The symbol for the glottal stop [ʔ] is often combined with a vowel in parenthesis. This indicates a heavily distorted sound (“vocal fry”) where the glottis is almost closed, letting through only a little bit of the vowel.
- [a] → [ʔ] = If the glottal stop without a vowel [ʔ] is at the end of a phrase, it indicates a gradual increase of the pressure to the glottis, i.e. gradually closing the glottis with a glottal stop at the end.



- = Consonants combined with a staccato dot should be projected outwards like a “dry” consonant without vowel.



- = If a consonant is followed by an upward arrow, the sound should be projected outwards, but with the airflow *within* the mouth going *inside*.



- = If combined with a tenuto line, consonants should be used to *stop* whichever sound preceded them, *but without outward projection*. If tied to the next note, the stop should be held and, building up pressure, “burst” out into the next vowel.

The piece should only be performed as a whole and all movements are to be sung *attacca*.
Duration: ca. 15 minutes

ERWARTUNG UND TRAUMVERLUST

FOR SOLO VOICE

MARTIN HIENDL

I

Calm, but tense ($\text{♩} = 52$)
non vibrato

[m(a)]
pp

[m?]
f

[m(a)]
p

[m?]
f

[m(i)]
p

[m(u)]
pp

[m?(u)]
p

[m(a)]
p

f

p

[m(i)] *pp* → [m?] *f* [m(i)] *pp* → [m?(a)] *mf* [m(u)] *p* → [m?] *f* [m(a)] *mf* [m(a)] *p*

[m?(i)] *p* [m(i)] *pp* [m?(i)] *mf* [m(i)] *pp* [m?] *p*

[m?(i)] *pp* [m?] *f* [m?(a)] *f* [m?] *p* [m?] *f*

[m(a)] *p* [m?(a)] *ff*

* Let air squeak irregularly out of the mouth.
Wet lips help to produce the sound.
Continue as long as possible.

[m?(a)] *pp* [m?(a)] *p*

II

Laid-back, fluently ($\downarrow = 66$)

non vib

②

[m(i)] → [i]

pp *mf pp*

non vib → vib

②

[m?(o)] → [a]

mf *pp* *p*

①

non vib

①

[β(o)] → [o]

pp *mf*

non vib

①

[β(u)] → [ba]

p *p*

②

poco vib

vib

②

①

[β(a)]

pp

[a]

mf

[b]

f

non vib

vib

①

[ba]

mf

pp

p

[b]

[pa]

non vib

①

[a]

p

[β(a)]

[b]

mf

[m(a)]

mp

ff

non vib

①

[m(i)]

p

[m?(i)]

[?]

mf

[m?(i)]

mf

①

[a]

p

[β(a)]

[?(a)]

[m?]

mf

f

III

With commitment, singing (♩ = 63)
 non vibrato, unless notated otherwise

② [f] → [v(a)] → [a] [v(a)] [a] [v(a)] → [a] [a] [i]
 ○ *ppp* *p* *p* *pp* *p* *ppp*

③ [v(a)] [a] [ə] [a] [i] [v(a)] → [a]
p *pp* *pp* *ppp* *p* *mp* *pp*

③ [v(a)] → [a] [v(a)] → [a] [a]
p *f* *p* *mf* *pp*

② [a] [j] → [a] [j] → [a] [j] → [a] [m(a)] [ə]
ppp *p* *mp* *mf* *pp* *p* *p* *pp* *ppp*

poco vib -----

③ [a] [i] [v(a)] [a]
ppp *p* *p* *p*

③

[ə] *ppp* *pp* *p* *p* *pp* *ppp* *pp* *p* [a]

③

[ə] *ppp* *pp* *p* *p* [m(a)] *pp* *p* [v(a)] *p* [a] *f* *pp*

poco vib- - - - - | vib- - - - -

②

[v(a)] *p* [a] *p* ③ [v(a)] *p* [a] *mf* *pp* [a]

③

[a] *ppp* [j] → [a] *mf* [m(a)] → [a] *pp* [a] *pp* [m(a)] *pp* [a] *mp*

poco vib- - - - -

③

[v(a)] *p* [v(a)] → [a] *p* *mf* [m(a)] → [a] *pp* [m(a)] → [a] *mp* [a] *pp* *mf*

vib- - - - - | poco vib- - - - -

■ → □ → ■ poco vib-----

② [ə] [m(a)] [a]

p > < *pp* > < *ppp* > < *pp* > < *p* > *pp* > < *f*

③ [m(a)] [a]

ppp > < *ff*

■ → □ → ■

③ [ə]

p > < *pp* > < *ppp* > < *p* > *pp* > < *ppp* > < *ppp* > < *pp* > < *p* >

poco vib-----

③ [m(a)] [m(a)] [a] [m(a)] [a] [v(a)] [a]

pp < *p* *pp* < *mp* *pp* < *p* *pp* < *mp* > *ppp*

③ [a] [a] [j]→[a] [j]→[a] [j]→[a] [j]→[a] [j]→[a]

ppp *ppp* < *p* < *mp* < *mf* < *f* < *ff*

■ → □ → ■

③ [a] [j]→[a] [j]→[a] [j]→[a] [v(a)] [a]

ppp < *p* < *mp* < *mf* *p* > < *f*

③ [a] p [ə] pp ppp

③ [a] f pp mp

③ poco vib [m(a)] pp [a] mp [ə] pp p mp f

③ [a] ff f mf p pp ppp sim.

③ ppp pp p mp ppp [a] p [j]→[a] [j]→[a] [j]→[a] [a]

IV

Fleetingly ($\text{♩} = 72$)

③ $\text{[}\theta\text{]}$
p

$\text{[za]} \rightarrow \text{[? (a)]} \rightarrow \text{[a]}$
f < ff

[z(a)]
pp

③ $\text{[za]} \rightarrow \text{[? (a)]} \rightarrow \text{[a]}$
f < ff > pp

[z(a)]
p

[a]
pp

④ *ppp* *pp* *ppp* *>* *pp* *ppp* *pp* ③

③ $\text{[za]} \rightarrow \text{[?]}$ [a] [z(a)] ④ [a] $\text{[}\delta\text{(a)]}$ [z(a)] [z(a)]
f < "ff" *pp* *p* *pp* *p* *pp*

④ [z(a)] $\text{[? (a)]} \rightarrow \text{[?]}$ $\text{[? (a)]} \rightarrow \text{[?]}$
p *p* *"f"* *pp* *"f"*

④ [a] [ð(a)] [z(a)] [s] [a] → [ʒ(a)]
ppp pp p mf pp

③ [ʔ(a)] → [ʔ] [a] [a]
ff pp pp p

④ [a] → [ʔ(a)] [a] [a] [ʔ] [a] [ʔ(a)]
pp < p ppp p pp < f ppp p

④ [ʔ(a)] → [a] [s] [ʔ(a)] → [ʔ] [a] [ʔ(a)] → [ʔ] [a]
< ff f pp < f pp ppp p < ff pp ppp

④ [ʔ(a)] → [a] [s] [ʔ] [ʔ(a)] → [a] [a] [ʔ] [s]
< ff f pp pp < ff ff f

④ [ʔ] [ʔ(a)] → [a] [ʔ]
ff pp < ff ff

④ [θ] ff [f(a)] → [a] ff [?(a)] → [?] p "ff" [a] pp

④ [a] pp [f(a)] → [a] ff [s] f [f(a)] → [a] ff [s] ff [a] pp

④ [ʃ] ff [a] ff [s] pp [f(a)] p

③ [a] mp [a] pp [s] ff [ʃ] pp [ʒ(a)] pp

④ [ʃ] ff [t] ff [tʃ] ff [ʃ] → [ʒ(a)] → [ʃ] pp [θ] f [ʒ(a)] ppp

③ [?(a)] → [ʔt] p [ʔa] ff [ta] f [s] f [s] → [t] ff [a] ppp

④
 [s] [ʃ] [ʒ(a)] [ʃ] [ʒ(a)] [a]
 ff > ff pp ff p > pp > f

④ *free*
 [a] [ʔ(a)] → [ʔ] → [a] [a]
 ff f < ff > f < "ff" > p >

④
 [a] [d] [a] [a]
 f > "ff" < ff > f >

④
 [d] [da] [ht]
 "fff" fff > "fff" >

④
 [a] [a] [a] → [ʔ(a)] → [a] [a]
 pp p > f < p > f > f >

④
 [s] [a] [s] → [t]
 < p > < f >

V
[Finale!]

Faster, panting (♩ = 76)
vibrato sempre

[a] *PPP* *PP* *PPP* *p* *PPP* *fff* [v]

ff [a] [v] [o] [a] [v]
PP *fff* *ff* *PPP* *ff*

[v] → [a] [a] [o] → [e]
ff *PP* *PPP* *PP* *ff*

[e] [e] [o]
PPP *PP* *PP* *PPP* *fff*

[o] → [e] [o] → [e] [o] → [e] [a] [e] [o]
fff *ff* *ff* *PP* *PPP* *ff*

④ 7 *fff* *fff* *pp* *f* *fff* *pp*

[ɔ] [o] [a] [ɛ] [ɔ] [ɛ]

⑤ 7 *f < fff* *pp* *fff* *fff* *ff* *f*

[ɛ] → [ɔ] [ɛ] [ɔ] [ɔ] → [ɛ] [ɔ] → [ɛ] [ə]

⑤ 7 *fff* *f* *fff* *ff* *ff*

[o] [ə] [ɔ] [e] [o] [e] [ɔ] [ɛ]

⑤ 7 *f* *fff* *pp* *p < f* *p* *p* *f*

[ə] [u] → [e] [a] [ɛ] → [ɔ]

⑤ 7 *< fff* *p* *p* *ppp* *< ff* *< fff* *< f* *< p*

[ɛ] → [ɔ] [ɛ] [a] [a] → [ɔ] [ɛ] → [ɔ] [e] → [o] [e] → [o]

④ [a] *ppp* *pp* ⑤ [ɛ] *ppp* [a] *pp* *p* *p*

④ [ɛ] *ppp* ⑤ [ɛ] *ppp* [ɛ] → [o] *ff* [ɛ] *ppp* [ɔ] *fff*

⑤ [e] → [o] *f* [e] *ppp* [u] *fff*

⑤ [i] *ppp* [y] *pp* [i] *ppp* [i] *ppp*

⑤ [i] *ppp* [y] *pp* [i] *ppp*

VI

Tensely (♩ = 60)
non vibrato

③ [a] [g] [ga] 3 ④
"ff" ppp

④ [ε] p ppp p ppp ③

③ [a] [g] [ga] [a] [a] ③
"ff" ppp pp

③ → [a] [c] [c] [a] [r(ε)] [ε] ③
= f pp p ff ppp p

③ [a] [c↑] [c↑] [c↑] ③
"ff" f

③

[ʔ(a)] → [ʔ] [a] [g] [gε] → [ʔ] [ʋ(a)]

p → *"f"* *p* → *"f"* *p* → *"f"* *f*

③

→ □ → ☒

→ [χ] → [a]

[ʔ(ʋ)] → [ʔ] [ʋ(a)]

f → *"ff"* *ppp* <

③

→ □ → ☒

→ [χ] → [a] [a]

f *p*

③

[ʔ(ʋ)] → [ʔ] [χ] [ɔ]

f → *"ff"* *p* *pp*

③

[ʋ(a)] [χ] [ʋ(a)] [ɔ]

p *p*

③ [ʋ(a)] *pp* → [χ]

④ [ʋ(a)] *p* → [χ]

④ [χ] *f* → [ε] *ff* → [a] *pp* *ppp*

④ [ε] *f* < *ff* > *p* < *f* > < *ff* > *p* ③

③ [a] *f* → [g] *ff* → [a] *p* *p*

③ [a] *p* → [g] *ff* → [a] *pp* *p* *f* [④] [ε] *pp* *ppp*

④ *p* [ə] *f* [ε] *p* [ε] [χ] [ə]

④ *p* [ε] [ə] [ε] ③ *p* [β(a)] [χ] *mp* [a]

③ ④ *p* [ə] [ε] *p* *pp*

④ *p* *mp* [e] ③ *p* [y]

③ *p* [ø]

③ *pp* *f* *p*
[c] [ø] [g]

③ *f* *p*
[g] [k] [g] [gu]

③ *pp* *p* *ff* *pp*
[u] [ø] [u]

③ ④ *p* *ff* *pp*
[ø] [u]

③ *p* *ff* *p*
[a] [ʔ] [cʔ] [ca]

③

[ø] → [ə] [ø]

p *p*

③ [ø] → [ə]

③

[ø] → [ə] [ə]

⑤ [ə] → [u]

⑤

[ə]

mf

⑤

[ə] → [u] [ə] [ə] → [u]

f

⑤

[ə] → [u]

[v]

ff

④

⑤

[g]

④

④ [ɔ] p

③

④

④ = ff pp [u]

④ [g] "fff" ppp [ga] [a] [ɔ]

③ [ɛ] → [æ] [æ] [æ] → [ɛ] [ɛ] [ɛ] → [ɔ] [ɛ]

<f> p<f f<ff pp pp p<f

③ [ɛ] → [ɔ] [ɛ] → [ʔ(ɔ)] → [ʔ] [ɛ] [ʔ(ɔ)] → [ʔ]

pp<ff p<f pp p<ff pp

③ $\begin{matrix} \boxtimes & \blacksquare & & \blacksquare & \longrightarrow & \square & \blacksquare \\ \text{[o]} & & & & & & \text{[e]} \\ p & & f \text{ } \longleftarrow \text{ } ff & & pp & & f \text{ } \longleftarrow \text{ } ff \end{matrix}$

③ $\begin{matrix} \text{[?o]} \longrightarrow \text{[?]} & & \text{[?]} \longrightarrow \text{[?o]} & & \text{[a]} \longrightarrow \text{[g]} & & \text{[c]} \\ pp & & pp & & ppp & & f \end{matrix}$

② $\begin{matrix} \text{[c]} & & \text{[ca]} & & \text{[e]} & & \text{[c]} & & \text{[a]} \\ ff & \longleftarrow & ppp & & f & \longleftarrow & \text{"ff"} & & ppp \end{matrix}$

③ $\begin{matrix} \text{[co]} \longrightarrow \text{[e]} & & \text{[a]} & & \text{[c]} & & \text{[ca]}^3 & & \text{[o]} \\ ff > ppp & & p & \longleftarrow & \text{"ff"} & ppp & & p \end{matrix}$

③ $\begin{matrix} \boxtimes & \blacksquare & & \boxtimes & \blacksquare & & \boxtimes & \blacksquare & \longrightarrow & \square \\ \text{[u]} & & & & & & \text{[o]} & & & \\ p & & mf & & p & & f & & p & & ff \end{matrix}$

③

[u] [ə] [c↑] [cɔ] → [ʔ] [ʔ(v)] → [v] → [ʔ]

p *f* "ff" *f* "ff" *pp* < "p"

③

[ʔ] → [v] → [ʔ] [ʔ] → [v] → [ʔ] [a] [v] [ʔ(v)] → [ʔ] [a]

"pp" < "p" "pp" < "f" *ppp* *f* < "ff" *ppp*

②

[ʔ(a)] [ʔ(o)] → [o] [o] → [u] [u]

ff *f* > *p* *ff* *mf*

②

[o] → [o] [o] [o] [c] [o] → [u]

pp *f* < *ff* *pp* < *f* *pp*

②

[o] → [u] [u] [u] [c] [c] [c↑]

f < *ff* *ff* *ppp* *f*

② Musical staff with notes and phonetic labels: [cʔ], [ʔh], [hʔ], [c], [cʔ]. Includes dynamic marking *f* and *V hold*.

② Musical staff with notes and phonetic labels: [ʔh], [hʔ], [c], [c], [ʔh]. Includes *V hold* marking.

② Musical staff with notes and phonetic labels: [hʔ], [cʔ], [cʔ], [ʔh]. Includes *V hold* marking.

② Musical staff with notes and phonetic labels: [hʔ], [ʔh], [hʔ], [ʔ(v)]. Includes *V hold* marking.

② Musical staff with notes and phonetic labels: [ʔ(v)], [ʔ(v)], [ʔh], [hʔ]. Includes *V hold* marking.

② Musical staff with notes and phonetic labels: [ʔ(v)], [ʔ(v)].

Martin Hiendl
from „Erwartung und Traumverlust“

Scene 5

Score

Instrumentation

Bassflute
Bassclarinet
Trumpet in Bb

3 Percussionists

Violin
Viola
Contrabass

General Notes:

The piece has two components: *loop material* and *exit material*.

The loop material consists of parts with differing lengths for each instrument. This material must be repeated eight times (with the exception of the actor's part). As a result, the instruments will get increasingly desynchronized.

Attack points, durations and dynamics are specified in a single line staff, where the dotted vertical line represents one beat at 63 bpm. The pitches for each attack point are notated in a five line staff above. For the eight repetitions of a loop, each attack point has eight different pitches.

If the duration for specific pitches exceed the limits of an instrument or player, they should be held as long as possible without a second embouchure. The use of bow changing and circular breathing is desired.

For the loop material, dynamics between instruments should be balanced in a way that their dynamic indications refer to the same absolute reference point of volume. The result should be as homogeneous as possible.

Every loop has two exit points indicated by bold arrows. If the conductor gives a specific sign (e.g. raising the hand), each performer who passes an exit point during that time frame must jump to one box of exit materials. The performers are free to choose which box to play, but should not repeat one box before playing all the others equally often.

The frequency and duration of showing the sign is free to the conductor from minimum (never) to maximum (always). When the performer finishes one box, she/he should return to the exit points in the loop. If an exit arrow is placed at an attack point, this note should be played when the performer returns from the exit material.

Accidentals:

b	d	♮	♯	♯
flat	1/4 flat	natural	1/4 sharp	sharp

Arrows indicate deviation by 1/8 note in the pointed direction.

Bassflute:**Overblow steps:**

- ① no additional overblow, written pitch
- ② ③ ④ increasing overblow steps
- ① overblow as high as possible

Pitch-noise relation:

- all pitch
- ◼ half pitch - half air noise
- all air noise

tr Trill while bending down; always trill with the half note above.

Arrows indicate a gradual transformation from one state to the other.


Bassclarinet:

<i>tr.</i>	Always trill with the half note above.
<i>bisb. tr.</i>	bisbigliando trill
<i>M(diss.)</i>	a rather distorted and dissonant multiphonic
<i>M(cons.)</i>	a rather soft and consonant multiphonic
	The given pitch should play an important role in the multiphonic.
<i>M(diss.) + tr.</i>	
<i>M(cons.) + tr.</i>	trill with a note within the multiphonic (either bisbigliando or something else)

Trumpet:

Everything should be played as high as possible, without affecting the duration, dynamic and the general contour of the phrase. The three lines specify the interval of a major third, specifically framing the chosen range of the phrase.

Two mutes will be used: harmon mute and cup mute.

○	open
⊕	half-closed
+	closed
	flutter-tongue

Scattered glissando lines indicate a shivering glissando, similar to the sound of almost losing the power of the embouchure.

Strings:

All harmonics are open string harmonics, notated in the resulting pitch. They are described by string numbers followed by the ordinal number of the harmonic.

①	sul tasto
②	ordinario
③	ponticello
④	molto ponticello
⑤	sul ponticello

Square noteheads describe noise sounds achieved through either overpressuring the bow ("*press.*") or bowing sul ponticello (⑤).

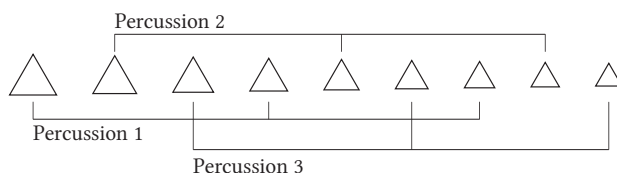
<i>tr.</i>	Always trill with the half note above.
------------	--

Arrows indicate a gradual transformation from one state to the other.

Percussion:

Each percussionist has one aluminium tube with a bucket of water. By dipping the tubes into the water they should achieve the notated pitches and let them ring as long as possible.

The nine triangles should be ordered from low to high and distributed as follows:

**Actor:**

The actors loop is 100 beats long and gets repeated three times. There are no exit points.

The actor should write words with chalk on the floor. The frame of the spot where she/he writes on should be limited and not be exceeded. When the writer reaches these borders, she/he should stop (even within a word), erase everything and continue writing again into the frame.

The actor should go evenly through the whole text over the course of one loop, and then start again from the beginning.

The actor should be placed far enough from the audience that you can see, that she/he is writing, but not, what she/he is writing.

*Sovente mi domando
Come eri ed ero prima.*

Vagammo forse vittime del sonno?

*Gli atti nostri eseguiti
Furono da sonnambuli, in quei tempi?*

[...]

*Oft frage ich mich
wie du früher warst, wie ich früher war.*

Trieben wir etwa dahin, Opfer des Schlafs?

*Was wir vollbrachten,
war es im Schlaf geschehen, damals?*

[...]

Giuseppe Ungaretti, *Ultimi cori per la Terra Promessa*

Video:

The video camera should capture a close-up of the spot where the actor is writing, and turn on a live projection visible to the audience at the designated time frames. The exit material should be captured images from the previous scenes of the opera.

- l.p.* live projection
- rec.* record the live projection
- p.b.* playback of the live projection

Flute
(transposed)

Exit-Material

First system of musical notation for the flute part. It consists of two staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with dynamic markings *p*, *f*, *pp*, *ff*, and *fff*. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes with dynamic markings *pp*, *f*, and *pp*. Fingerings and breath marks are indicated above the notes.

Second system of musical notation for the flute part, featuring a single treble clef staff. It contains a melodic line with dynamic markings *f*, *p*, *f*, *p*, and *fff*. Fingerings and breath marks are indicated above the notes.

Third system of musical notation for the flute part, featuring a single treble clef staff. It contains a melodic line with dynamic markings *f > p* and *f p*. Fingerings and breath marks are indicated above the notes.

Fourth system of musical notation for the flute part, featuring a single treble clef staff. It contains a melodic line with dynamic markings *fff p*, *pp fff*, and *fff*. Fingerings and breath marks are indicated above the notes.

Fifth system of musical notation for the flute part, featuring a single treble clef staff. It contains a melodic line with dynamic markings *f*, *p*, and *fff*. Fingerings and breath marks are indicated above the notes.

Sixth system of musical notation for the flute part, featuring two staves. The top staff has a treble clef and contains a melodic line with dynamic markings *f*, *p < f*, *p*, and *f*. The bottom staff has a bass clef and contains a rhythmic accompaniment with dynamic markings *p*, *f*, *p*, and *f*. Fingerings and breath marks are indicated above the notes.

Seventh system of musical notation for the flute part, featuring a single treble clef staff. It contains a melodic line with dynamic markings *f > p*. Fingerings and breath marks are indicated above the notes.

Eighth system of musical notation for the flute part, featuring three staves. The top staff has a treble clef and contains a melodic line with dynamic markings *pp*, *f*, and *pp*. The middle staff has a bass clef and contains a rhythmic accompaniment with dynamic markings *p* and *pp*. The bottom staff has a bass clef and contains a rhythmic accompaniment with dynamic markings *pp*, *f*, and *pp*. Fingerings and breath marks are indicated above the notes.

Bassclarinet

Exit-Material

(transposed)

①
 pp *M(cons.)*
 p *M(cons.) + tr*
 pp *M(cons.)*

③ → ①
 f *tr* ff

① → ③ → ①
 p *M(diss.) + tr* *bish. tr* *tr* ff

② → ① → ③ → ①
 f *bish. tr* pp *M(cons.)* p *tr*

①
 pp *M(cons.)*

② → ③ → ①
 f *bish. tr* ff *tr* p *M(diss.) + tr*

①
 pp *M(diss.)* p *M(diss.) + tr*

③ → ① → ②
 f *tr* ff *bish. tr*

② → ①
 f *bish. tr* p *M(cons.) + tr*

② → ③ → ①
 f *bish. tr* *tr*

② → ③ → ④ → ① → ②
 f *bish. tr* ff *tr* p *M(diss.) + tr* f *bish. tr*

Trumpet

Exit-Material

harmon mute (modulate with hand)

harmon mute (modulate with hand)

cup-mute

Percussion 1
Triangles

Exit-Material

Musical staff with notes and dynamics *f*, *ff*, *ppp*

Musical staff with notes and dynamics *fff*, *f*

Musical staff with notes and dynamics *fff*

Musical staff with notes and dynamics *ff*, *p*, *pp*

Musical staff with notes and dynamics *ppp*, *f*

Musical staff with notes and dynamics *ppp*

Musical staff with notes and dynamics *fff*

Musical staff with notes and dynamics *ppp*

Percussion 2

Exit-Material

Triangles

PPP P

The first system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

PPP

The second system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

ff fff p

The third system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

fff p

The fourth system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

fff p PP

The fifth system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

PPP

The sixth system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

ff PP

The seventh system consists of two staves. The upper staff contains a melodic line starting on a middle C, moving up stepwise to a G, then down to a C. The lower staff contains a rhythmic accompaniment of quarter notes: C, D, E, F, G, F, E, D, C.

Percussion 3
Triangles

Exit-Material

Two staves of musical notation. The top staff contains five notes: G4, A4, B4, C5, D5. The bottom staff contains three notes: G4, A4, B4. Dynamic markings are *p* under the first note of the top staff, *pp* under the last two notes of the top staff, and *ppp* under the first note of the bottom staff.

Two staves of musical notation. The top staff contains two notes: C5, D5. The bottom staff contains six notes: G4, A4, B4, C5, D5, E5. Dynamic markings are *fff* under the first note of the bottom staff, *pp* under the second note of the bottom staff, and *f* under the last two notes of the top staff.

Two staves of musical notation. The top staff contains two notes: C5, D5. The bottom staff contains seven notes: G4, A4, B4, C5, D5, E5, F5. Dynamic markings are *ppp* under the first note of the top staff, *f* under the first note of the bottom staff, and *fff* under the last two notes of the bottom staff.

Two staves of musical notation. The top staff is empty. The bottom staff contains seven notes: G4, A4, B4, C5, D5, E5, F5. A dynamic marking of *f* is placed under the first note of the bottom staff.

Two staves of musical notation. The top staff contains two notes: G4, A4. The bottom staff contains three notes: G4, A4, B4. Dynamic markings are *ppp* under the first note of the top staff, *fff* under the last two notes of the top staff, and *ppp* under the first note of the bottom staff.

Two staves of musical notation. The top staff contains five notes: G4, A4, B4, C5, D5. The bottom staff contains five notes: G4, A4, B4, C5, D5. A dynamic marking of *ppp* is placed under the first note of the bottom staff.

Two staves of musical notation. The top staff contains three notes: C5, D5, E5. The bottom staff contains seven notes: G4, A4, B4, C5, D5, E5, F5. Dynamic markings are *fff* under the last two notes of the top staff, and *fff* under the first note of the bottom staff.

Two staves of musical notation. The top staff is empty. The bottom staff contains seven notes: G4, A4, B4, C5, D5, E5, F5. Dynamic markings are *fff* under the first note of the bottom staff, and *p* under the second note of the bottom staff.

Violin

Exit-Material

15ma
 I(4)
 II(5)
 f — p f — p

8va
 II(4)
 III(5)
 f — p f — p

8va
 III(4)
 IV(5)
 f — p f — p

I(11)
 15ma
 II(7)
 press.
 ff p — ff

15ma
 I(6)
 ff — ppp — ff

15ma
 I(5)
 II(7)
 II(7)
 I(5)
 II(6)
 f — ff > p — f — ff

I(11)
 15ma
 II(7)
 press.
 ff < fff

15ma
 I(5)
 II(7)
 f — p f — p sim.

15ma
 I(5)
 II(7)
 press. hold
 f > p — ff

15ma
 II(7)
 I(5)
 II(7)
 ff — p f — p f — p f — p

15ma
 I(7)
 II(10)
 flaut.
 II(10)
 I(8)
 I(9)
 ff p — ff — f

15ma
 I(10)
 II(7)
 press.
 flaut.
 p — ff

15ma
 I(7)
 flaut.
 I(2)
 flaut.
 ff — p f — p

15ma
 I(9)
 II(7)
 press.
 flaut.
 p < ff — ff

Viola

Exit-Material

8va
loco

f p f p sim

15ma

f ff ff > pp < ff

press. hold flaut

15ma
15ma

p < ff > p < f > p

press.

15ma

p < ff

press.

8va
8va

ff p p

flaut

15ma

ff p < ff ff p fff pp < ff

flaut

loco
loco

p f p f

flaut

15ma

ff p < f > p

flaut

Contrabass
(transposed)

Exit-Material

First system of musical notation for Contrabass. It consists of three staves. The top staff has a trill marked with a circled 4 and a dynamic of *p*. The middle staff has a trill marked with a circled 4 and a dynamic of *p*. The bottom staff has a trill marked with a circled 4 and a dynamic of *p*. Fingerings are indicated by circled numbers 2 and 4.

Second system of musical notation for Contrabass. It consists of two staves. The top staff has a trill marked with a circled 4 and a dynamic of *fff pp*, followed by a crescendo and decrescendo hairpin, and another trill marked with a circled 4 and a dynamic of *fff pp*, followed by a decrescendo hairpin to *fff*. The bottom staff has a trill marked with a circled 4 and a dynamic of *p*. Fingerings are indicated by circled numbers 2 and 4.

Third system of musical notation for Contrabass. It consists of two staves. The top staff has a trill marked with a circled 4 and a dynamic of *fff p*, followed by a trill marked with a circled 5 and a dynamic of *fff*, and a final trill marked with a circled 4 and a dynamic of *p*. The bottom staff has a trill marked with a circled 4 and a dynamic of *p*. Fingerings are indicated by circled numbers 2, 3, and 4.

Fourth system of musical notation for Contrabass. It consists of one staff with a trill marked with a circled 4 and a dynamic of *fff*, followed by a trill marked with a circled 4 and a dynamic of *fff pp*. Fingerings are indicated by circled numbers 4 and 5.

Fifth system of musical notation for Contrabass. It consists of one staff with a trill marked with a circled 4 and a dynamic of *fff > p*. Fingerings are indicated by circled numbers 4 and 5.

Sixth system of musical notation for Contrabass. It consists of one staff with a trill marked with a circled 4 and a dynamic of *f > pp*, followed by a trill marked with a circled 4 and a dynamic of *f > pp*, a trill marked with a circled 4 and a dynamic of *fff*, a trill marked with a circled 4 and a dynamic of *f*, and a final trill marked with a circled 4 and a dynamic of *pp*. Fingerings are indicated by circled numbers 4 and 5.

Seventh system of musical notation for Contrabass. It consists of three staves. The top staff has a trill marked with a circled 4 and a dynamic of *fff*, followed by a trill marked with a circled 4 and a dynamic of *fff pp*, and a decrescendo hairpin. The middle staff has a trill marked with a circled 4 and a dynamic of *fff pp*, followed by a decrescendo hairpin. The bottom staff has a trill marked with a circled 4 and a dynamic of *p*, followed by a trill marked with a circled 4 and a dynamic of *ff*. Fingerings are indicated by circled numbers 2 and 4.

Violin

1. 2. 3. 4. 5. 6. 7. 8.

ppp

pp

Contrabass

1. 2. 3. 4. 5. 6. 7. 8.

ppp

Flute

1. 2. 3. 4. 5. 6. 7. 8.

ppp

Bassclarinet

1. 2. 3. 4. 5. 6. 7. 8.

ppp

Viola

1. 2. 3. 4. 5. 6. 7. 8.

ppp

5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

ppp

1. 2. 3. 4. 5. 6. 7. 8.

pp

p

5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

pp

p

1. 7. 8.

5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

ppp

A single musical staff with a single note on the second line.

A musical staff with a sequence of notes numbered 1 through 8. The notes are on the second, third, and fourth lines. A dynamic marking *ppp* is present below the staff.

An empty musical staff.

A musical staff with a sequence of notes numbered 1 through 8. The notes are on the second, third, and fourth lines. A dynamic marking *ppp* is present below the staff.

A single musical staff with a single note on the second line.

Trumpet

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

ppp

p

Percussion 1

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4.

ppp

p

Percussion 2

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

ppp

pp

Percussion 3

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4.

ppp

p

1. 2. 3. 4. 5. 6. 7. 8.
Up. Up. rec. p/b. p/b. p/b. p/b. p/b. p/b.

Video

1. 2. 3. 4. 5. 6. 7. 8.

p

pp

1. 2. 3. 4. 5. 6. 7. 8.

ppp

5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

pp

1. 2. 3. 4. 5. 6. 7. 8.

p

5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

pp

1. 2. 3. 4. 5. 6. 7. 8.

ppp





1. 2. 3. 4. 5. 6. 7. 8.
 ρ_b ρ_b ρ_b ρ_b ρ_b ρ_b ρ_b ρ_b
 ρ_b rec. ρ_b ρ_b ρ_b ρ_b ρ_b ρ_b



Martin Hiendl

Aufschlag

for any four players

(2011)

Score

dedicated to
Nicholas Deyoe



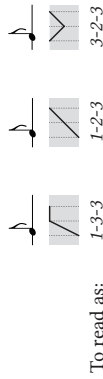
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Notes

This piece is for any four instruments.

Every note represents the *beginning* of a musical event, but *not* the duration. The written durations were chosen to facilitate legibility of the rhythmic structure. The actual duration of a musical event may be determined as described below.

Each musical event is defined by a combination of three descriptions, indicated by the contour of the line below each note. This line shows three distinct values (1, 2 and 3) on an implicit matrix of three vertical axes.



Each axis represents one description of a sound. The values indicated by the line specify a particular manifestation of this description, where 1 and 3 are the extremes of that description and 2 is in the middle. The combination of these values of the three axes defines one musical event.

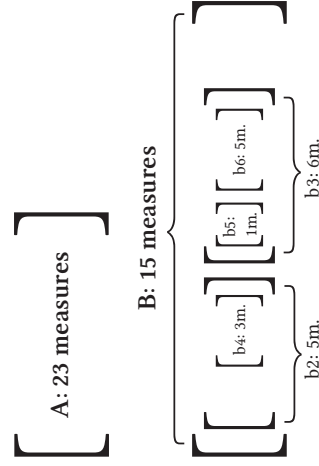
The descriptions that these axes represent have to be the same for all four players. They may vary between the two movements, but may not vary within each movement.

The tempo is free to chose by the performers and may vary over the course of the piece.

Two sets of brackets (with sub-sets) have to be pasted into the **second movement**. Each bracket defines a section that has to be repeated at a certain pattern. The two sets may be placed anywhere in the movement, but they may not overlap and must be successive.

Once the players arrive at the end of a set, they have to repeat it immediately according to the pattern below, and when finished, continue playing the score to the end.

Patterns:
A: repeat A once
B: repeat B once,
 and then in the following order:
 b3, b4, b6, b5, b2, b4, b5, b5, b4, b5



Aufschlag

for any four players

Martin Hiendl

I.

The musical score is presented in two systems, each with four staves. The first system consists of four staves with time signatures 2/4, 4/4, 4/4, and 2/4. The second system consists of four staves with time signatures 5/4, 3/4, 3/4, and 5/4. The notation includes various rhythmic values, rests, and dynamic markings such as accents and hairpins. The score is designed for four players, with each staff representing a different part.

Musical score for measures 10-14, featuring four staves. The notation includes notes, rests, and dynamic markings. Measure 10 shows a sequence of notes on the top staff, with a slur and a '5' above it. Measure 11 features a similar sequence with a slur and a '5' above it. Measure 12 has a rest on the top staff and notes on the bottom staff. Measure 13 shows notes on the top staff and a rest on the bottom staff. Measure 14 contains notes on both the top and bottom staves.

Musical score for measures 15-18, featuring four staves. The notation includes notes, rests, and dynamic markings. Measure 15 shows notes on the top staff and a rest on the bottom staff. Measure 16 features notes on the top staff and a rest on the bottom staff. Measure 17 has notes on the top staff and a rest on the bottom staff. Measure 18 contains notes on both the top and bottom staves.

Musical score for measures 20-23, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff (top) features a sequence of notes with slurs and accents. The second staff contains notes with slurs and accents, including a measure with a dotted quarter note. The third staff shows notes with slurs and accents, including a measure with a dotted quarter note. The fourth staff (bottom) contains notes with slurs and accents, including a measure with a dotted quarter note. The measures are numbered 20, 21, 22, and 23 at the bottom of the staves.

Musical score for measures 24-27, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff (top) features a sequence of notes with slurs and accents. The second staff contains notes with slurs and accents, including a measure with a dotted quarter note. The third staff shows notes with slurs and accents, including a measure with a dotted quarter note. The fourth staff (bottom) contains notes with slurs and accents, including a measure with a dotted quarter note. The measures are numbered 24, 25, 26, and 27 at the bottom of the staves.

Musical score for measures 28-31. The score is written on four staves, each with a treble clef and a 5/4 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The first staff (top) has a melodic line with slurs and accents. The second staff has a similar melodic line with slurs and accents. The third staff has a melodic line with slurs and accents. The fourth staff (bottom) has a melodic line with slurs and accents. The measures are numbered 28, 29, 30, and 31 at the beginning of each staff.

Musical score for measures 32-35. The score is written on four staves, each with a treble clef and a 5/4 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The first staff (top) has a melodic line with slurs and accents. The second staff has a melodic line with slurs and accents. The third staff has a melodic line with slurs and accents. The fourth staff (bottom) has a melodic line with slurs and accents. The measures are numbered 32, 33, 34, and 35 at the beginning of each staff.

Musical score for measures 15-18. The score is written on four staves, each with a 4/4 time signature. The first staff (top) contains rests for all measures. The second staff has a whole rest in measure 15, followed by quarter notes in measures 16, 17, and 18. The third staff has a whole rest in measure 15, followed by quarter notes in measures 16, 17, and 18. The fourth staff (bottom) has a whole rest in measure 15, followed by quarter notes in measures 16, 17, and 18. Measure numbers 15, 16, 17, and 18 are printed below the second and third staves.

Musical score for measures 19-22. The score is written on four staves, each with a 4/4 time signature. The first staff (top) contains rests for all measures. The second staff has a whole rest in measure 19, followed by quarter notes in measures 20, 21, and 22. The third staff has a whole rest in measure 19, followed by quarter notes in measures 20, 21, and 22. The fourth staff (bottom) has a whole rest in measure 19, followed by quarter notes in measures 20, 21, and 22. Measure numbers 19, 20, 21, and 22 are printed below the second and third staves.

Musical score for measures 1-4. The score is written on four staves. The first two staves are in 4/4 time, and the last two are in 3/8 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings and phrasing slurs.

Musical score for measures 5-8. The score is written on four staves. The first two staves are in 3/8 time, and the last two are in 4/4 time. The music continues with similar rhythmic patterns and includes some dynamic markings and phrasing slurs.

II.

Musical score for system II, measures 55-60. The score consists of four staves. The first staff contains a melodic line with various notes and rests, including a triplet of eighth notes in measure 59. The second staff contains a bass line with notes and rests. The third and fourth staves contain chordal accompaniment with notes and rests. Vertical lines separate the measures, and horizontal lines separate the staves. Shaded gray areas are present in the background of the score.

Musical score for system II, measures 61-66. The score consists of four staves. The first staff contains a melodic line with notes and rests, including a triplet of eighth notes in measure 61. The second staff contains a bass line with notes and rests. The third and fourth staves contain chordal accompaniment with notes and rests. Vertical lines separate the measures, and horizontal lines separate the staves. Shaded gray areas are present in the background of the score.

Musical score system 68-71, consisting of four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (treble clef) contains a bass line with eighth notes and rests. The third staff (treble clef) contains a bass line with eighth notes and rests. The fourth staff (treble clef) contains a bass line with eighth notes and rests. The system is marked with measure numbers 68, 69, 70, and 71 at the beginning of each staff.

Musical score system 72-75, consisting of four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (treble clef) contains a bass line with eighth notes and rests. The third staff (treble clef) contains a bass line with eighth notes and rests. The fourth staff (treble clef) contains a bass line with eighth notes and rests. The system is marked with measure numbers 72, 73, 74, and 75 at the beginning of each staff.

Musical score for measures 50-55, consisting of four staves. The notation includes various rhythmic values, rests, and dynamic markings such as accents (>) and slurs. Vertical grey bars highlight specific measures: measure 50 (top staff), measure 51 (second and third staves), measure 52 (top staff), measure 53 (second and third staves), measure 54 (top staff), and measure 55 (second and third staves).

Musical score for measures 56-61, consisting of four staves. The notation includes various rhythmic values, rests, and dynamic markings such as accents (>) and slurs. Vertical grey bars highlight specific measures: measure 56 (top staff), measure 57 (second and third staves), measure 58 (top staff), measure 59 (second and third staves), measure 60 (top staff), and measure 61 (second and third staves).

Musical score for measures 89-92. The score is written on four staves. Measure 89 features a piano introduction with a five-measure rest in the first staff and a five-measure rest in the second staff. Measure 90 shows a melodic line in the first staff with a five-measure rest in the second staff. Measure 91 continues the melodic line in the first staff with a five-measure rest in the second staff. Measure 92 concludes with a melodic line in the first staff and a five-measure rest in the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 93-96. The score is written on four staves. Measure 93 features a piano introduction with a five-measure rest in the first staff and a five-measure rest in the second staff. Measure 94 shows a melodic line in the first staff with a five-measure rest in the second staff. Measure 95 continues the melodic line in the first staff with a five-measure rest in the second staff. Measure 96 concludes with a melodic line in the first staff and a five-measure rest in the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 103-107. The score consists of four staves. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with notes and rests. The third and fourth staves contain chordal accompaniment with notes and rests. The measures are numbered 103, 104, 105, 106, and 107 at the beginning of each staff.

Musical score for measures 108-112. The score consists of four staves. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with notes and rests. The third and fourth staves contain chordal accompaniment with notes and rests. The measures are numbered 108, 109, 110, 111, and 112 at the beginning of each staff.

San Diego, 20. 01.2011

Musical score for measures 119-124. The score is written for piano (p) and violin (v). The piano part consists of a five-measure rest, indicated by a horizontal line with a '5' below it. The violin part features a melodic line with various notes and rests. Measure 119 starts with a quarter note, followed by a quarter rest, a quarter note, and a quarter rest. Measure 120 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 121 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 122 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 123 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 124 has a quarter note, a quarter rest, a quarter note, and a quarter rest. The score is marked with a piano (p) dynamic and includes a five-measure rest in both parts.

Musical score for measures 125-130. The score is written for piano (p) and violin (v). The piano part consists of a five-measure rest, indicated by a horizontal line with a '5' below it. The violin part features a melodic line with various notes and rests. Measure 125 starts with a quarter note, followed by a quarter rest, a quarter note, and a quarter rest. Measure 126 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 127 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 128 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 129 has a quarter note, a quarter rest, a quarter note, and a quarter rest. Measure 130 has a quarter note, a quarter rest, a quarter note, and a quarter rest. The score is marked with a piano (p) dynamic and includes a five-measure rest in both parts.