

# BEAT FÜRNER



spur

für Klavier und Streichquartett

Partitur



BÄRENREITER  
BA 7423

III 96 153

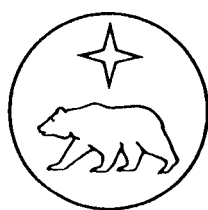
Beat Furrer

# spur

für Klavier und Streichquartett

1998

Partitur



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



Aufführungsdauer/Duration: ca. 17 Minuten

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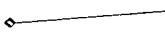


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## Legende


### Streicher

pont. 1	poco pont.
pont. 2	pont.
pont. 3	extremes pont. – Grundton kaum mehr hörbar
pont. 4	sul pont. – tonlos
	tonlos – nur Streichgeräusch
	Flageolet-Griff
clb.	col legno battuto (p. l. poco legno)
	hartes Pizzicato
	pizz. mit der linken Hand
	pizz. mit der linken Hand + gliss. mit der Spannschraube (pizz. unterhalb der Spannschraube)
	Bartók-Pizzicato
	Saite durch das Aufsetzen des Fingers der linken Hand zum Schwingen bringen + Glissando

### Klavier

	Saiten mit der Hand dämpfen  Dämpfstelle verschieben, so daß verschiedene Flageolets erklingen
	sehr hoher Klang, hinter dem Steg – mit Plektrum
	Oktav-Flageolet (klingend notiert)

*für Ingrid Karlen*

 = 144  
leggero

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11

pizz. c.l.b. salt. mf f pppp arco

16

poco legno salt. c.l. salt. pizz. mf pppp arco p f

19

f arco ppp<mf pizz. pppp mp ppp mf pppp arco ppp f mf pppp

23

① → ③  
IV c.l. salt.

③ → ①

pizz. c.l. salt. mp

c.l. salt. pizz. mf

27

ppp

pizz. ppp

arco pp f

pizz. p

c.l.b. arco

pizz. p

30

arco p ff

arco p ff

pizz. c.l. salt. mp

pizz. pppp

33

pizz. 5 *pp* *f*

arco 5 *pp* *mp* *ff*

pizz. 5 *pp* *f* *pp* *mf* *pp* *pp*

arco 5 *pp*

37

arco *p* *ff* *pp*

pizz. 5 *f* *pp* *pp* *ff*

c.l.b. (arco) 5 *ff* *pp* *pp* *ff*

pizz. 5 *mf* *p* *pp* *ff*

42

arco 5 *pp* *f* *pp* *mp*

c.l.b. 5 *pp* *f* *pp* *mp*

arco c.l. salt. 5 *pp* *f* *pp* *mp*

pizz. 5 *pp* *f* *pp* *mp*



46

5

pizz. *p*

c.l.b. L.H. *pp*

arco *ffp*

pizz. *f*

49

*mf* *pppp*

*f* *ppp* *p*

arco *ppp* *pizz.* *p* *arco* *ppp* *c.l.b.* *f*

*ppp* *arco* *ppp*

52

*ppp* *mp* *p* *ff*

c.l.b. *ppp* *pizz.* *p* *arco* *ppp*

*ppp* *pizz.* *arco* *ppp*

55

mf pppp

c.l.b.

pp ff

c.l.b.

pp ff

c.l.b.

pizz.

mp

arco sul pont.

p

c.l.b.

arco

pp f pp

58

arco sul pont.

c.l.b.

pizz.

c.l. salt.

arco pont. IV

pizz.

pp f pp mp

arco

sf

pizz.

f

c.l.b.

pp

pizz.

mf

62

pppp

c.l.b.

mp

arco pont.

pp

c.l.b.

p

arco pont.

pp

arco pont.

pp

arco pont.

mp

pp

66

67

68

69

70

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492

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494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

5

[illegible]

84

pizz.

arco ② → ③

*p* *ff* *pp*

*cresc. poco a poco*

arco 5

arco 5

arco ② → ③

pizz.

*p* *ff* *pp*

*cresc. poco a poco*

arco 5

arco 5

*sf ppp* *sf ppp*

02

97

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108

First system of the musical score for 'The Swan' from 'The Nutcracker'. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The music features a variety of articulations and dynamics, including pizzicato (pizz.), arco, and accents. The first staff (Violin I) has a melodic line with a trill in the final measure. The second staff (Violin II) has a similar melodic line. The third staff (Viola) has a more active, rhythmic line. The fourth staff (Cello/Double Bass) has a steady, rhythmic accompaniment. The dynamics range from *pp* (pianissimo) to *f* (forte). The first measure of the first staff is marked with a trill and a dynamic of *pp*. The second measure of the first staff is marked with a trill and a dynamic of *pp*. The third measure of the first staff is marked with a trill and a dynamic of *pp*. The fourth measure of the first staff is marked with a trill and a dynamic of *pp*. The fifth measure of the first staff is marked with a trill and a dynamic of *pp*. The sixth measure of the first staff is marked with a trill and a dynamic of *pp*. The first measure of the second staff is marked with a trill and a dynamic of *pp*. The second measure of the second staff is marked with a trill and a dynamic of *pp*. The third measure of the second staff is marked with a trill and a dynamic of *pp*. The fourth measure of the second staff is marked with a trill and a dynamic of *pp*. The fifth measure of the second staff is marked with a trill and a dynamic of *pp*. The sixth measure of the second staff is marked with a trill and a dynamic of *pp*. The first measure of the third staff is marked with a trill and a dynamic of *pp*. The second measure of the third staff is marked with a trill and a dynamic of *pp*. The third measure of the third staff is marked with a trill and a dynamic of *pp*. The fourth measure of the third staff is marked with a trill and a dynamic of *pp*. The fifth measure of the third staff is marked with a trill and a dynamic of *pp*. The sixth measure of the third staff is marked with a trill and a dynamic of *pp*. The first measure of the fourth staff is marked with a trill and a dynamic of *pp*. The second measure of the fourth staff is marked with a trill and a dynamic of *pp*. The third measure of the fourth staff is marked with a trill and a dynamic of *pp*. The fourth measure of the fourth staff is marked with a trill and a dynamic of *pp*. The fifth measure of the fourth staff is marked with a trill and a dynamic of *pp*. The sixth measure of the fourth staff is marked with a trill and a dynamic of *pp*.

114

*pp* *mf* *sfpp* *pp* *mf* *pp* *mf* *sfpp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

*sim.*

[illegible]

Musical score for Violin I, measures 132-137. The notation includes various dynamics such as *pp*, *ff*, *p*, *fpp*, *mp*, and *sfpp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 132 through 137 are indicated at the top of each measure.

138

8. *cresc. poco a poco*

*f* *p* *pizz.* *p* *arco* *pp* *f* *ff* *f* *pp* *ff*

142

*(cresc.)* *mf* *pppp sempre* *pp* *pp* *pizz.* *pp* *pp* *pp* *pp* *pp* *pp*

149

*ff dim.* *arco* *p* *arco* *p* *arco* *p* *arco* *p* *arco* *p* *arco* *p*

\*) sehr hohes Flageolett  
pizz. L.H.



155

8

arco

p

pp

pp

pp

p

pp

160

8

165

8

c.l.b. getupft \*)

\*) Richtung pont., getupft bei gedämpfter Saite

etwas zurückhalten

a tempo

170

171

172

173

174

175

176

c.l.b. getupft \*)

L.H.

c.l.b. getupft \*)

pizz., „fluido“

pizz.

c.l.b. getupft

vorwärts

177

178

179

180

181

arco geflüstert

p

arco

pp

f

pizz.

mp

arco

mp

ff

182

183

184

185

186

pizz.

arco flaut.

pp

mf

ff

p

mp

f

pizz.

arco

mp

p

ffpp

pp

f

\*) siehe Anm. Seite 13

190

193

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## poco ritenuto

196

arco  
p  
ff  
tonlos

arco  
p  
ff  
tonlos

IV  
c.l.b. getupft

pizz.  
p  
II  
c.l.b. getupft

201

pppp

pizz.  
p

pizz.  
p

III  
c.l.b.

L.H.  
pizz.

## a tempo

207

arco  
pp  
ff  
p

pizz.  
p

arco  
pp  
ff  
p

L.H.

217

22.

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2.36

246

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252

252

b.t.  
pppp

c.l. salt.  
pizz.  
L.H.  
pizz.

257

257

arco  
f  
pizz.  
arco  
f  
pizz.  
c.l. salt.

262

etwas zurückhalten  
secco  
pizz.  
arco  
f  
pizz.  
arco  
f  
pp  
c.l.b.

immer etwas mehr zurückhalten

268

pp sf mp p ppp

salt. pont. pizz. arco

pizz. pont. -> tasto c.l. salt.

a tempo

277

arco pppp arco pppp ppp f

pizz. salt. pont. arco

„rasend“

288

pppp pp pp f

geflüstert arco pizz. f



301

306

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311

316

321

331

3.35

**etwas zurückhalten**

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[illegible]

352

presto

ff

pppp

IC

ff

pp

ff

pp

ff

L.H.

f

pp

ff

356

ff ppp ff

ff ppp ff

ff ppp ff

ff ppp ff

L.H.

358

sf ppp mp pp ff

sf ppp mp pp ff

sf ppp mp pp ff

sf ppp mp

pizz. ff

pizz. p

L.H.

arco p

361

arco pp

arco pp

pp ppp p

pp

pp

pizz. ff

c.l. salt.

364

16 3C 1C

pizz. *ff* arco *pp* *ff*

c.l. salt. *ff* arco *pp* *ff*

pizz. *ff* arco *pp* *ff*

367

16 3C 1C

*pp* *ff* *pp* *ff*

pizz. *ff* arco *pp* *ff*

371

16 3C 1C

*f* *ppp* *ff* *pp*

Griff. gliss. *ff* *pp*

Griff. gliss. *ff* *pp*

Griff. gliss. *ff* *pp*

Griff. gliss. *ff* *pp*

\*) Bewegung über alle vier Saiten

374

3C 1C 3C 1C 3C 1C *pppp* 3C

gliss. *ff* *p* *ff* *ff* *p* pizz. *ppp*

gliss. *ff* *p* *ff* *ff* *p* pizz. *ppp*

gliss. *ff* *p* *ff* *ff* *p* pizz. *ppp*

gliss. *ff* *p* *ff* *ff* *p* pizz. *ppp*

379

16 16 16 16

383

16 16 16 16

388

*f* *p* *sf* *mp* *ff* *pp* *f* *pp* *f* *pp*

*arco* *arco* *arco* *arco*

*pp* *f* *pp* *f* *pp* *f* *pp*

393

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *p*

*pizz.* 4:3

*arco* *arco* *arco* *arco*

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

397

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

*pizz.* 5

*arco* *arco* *arco* *arco*

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*



400

pppp

pp

ff

pizz.

f

ffp

pizz.

arco

ffp

<ff

405

arco

mp

p

pizz.

ff

arco

pp

ff

arco

pp

ff

pizz.

mp

f

ff

f

409

pizz.

pp

mp

pizz.

mp

f

pizz.

mp

f

arco

ff

p

pizz.

p

mf

arco salt.

c.l.b.

pizz.

p

mp

417

Violin I: *pppp*, *pizz.*, *c.l. salt.*, *IV*, *pizz.*, *arco*, *< ff*

Violin II: *arco*, *pp < ff*, *pizz.*, *p*, *f*, *mf*, *f*, *mp*, *arco*, *< ff*

Viola: *arco*, *pp*, *fff*, *pizz.*, *ff*, *p*, *f*, *arco*, *< p*

Cello/Double Bass: *II*, *III*, *pp*, *fff*, *pizz.*, *p*, *mp*, *arco*, *< p*

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430

arco  
sphärisch b.t.  
pppp  
sphärisch b.t.  
pppp  
c.l.b. ①  
sf ppp  
sf ppp  
c.l.b.  
non gliss. gliss.  
ppp < mp  
tonlos (a)

436

„rasend“

secco  
fff  
ppp  
pizz.  
f  
pizz.  
f  
non gliss. gliss.  
pp < f pp  
tonlos non gliss.  
pp fff  
pp fff

440

arco  
p  
arco  
p  
pizz.  
ff  
fff  
pizz.  
f  
fff

450

a tempo  
leggero

pppp

pizz.

p

arco

arco

pizz.

pp

f

pizz.

arco

pp

f

456

leggero

Ped. \_\_\_\_\_

*pppp*

8

Ped. \_\_\_\_\_

Ped. \_\_\_\_\_

*ppp*

*p < ff*

*pizz.*

*arco*

*pp < f*

*p < ff*

*p < ff*

*pizz.*

*pizz.*

*ppp*

*arco*

*ppp*

*ppp*

462

This system of the musical score for 'The Swan' consists of five staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the cello and double bass, with the cello in treble clef and the double bass in bass clef. The music is in 4/8 time and features a key signature of one sharp (F#). The piano part begins with a rest, followed by a series of eighth and sixteenth notes. The cello and double bass parts play a steady eighth-note accompaniment. The score includes various dynamic markings such as *pp*, *ppp*, *ff*, and *p*, as well as performance instructions like *Ped.*, *pizz.*, and *arco*. The system concludes with a repeat sign and a first ending bracket.

[illegible]

\*) mit Glas oder Metall: gliss. entlang der angespielten Saiten

sehr hohes pizz.  
„hinter dem Steg“

474

(Ped.) →

(gliss. Spannschraube)

L.H.

*pp < ff*

*p*

*p*

pizz.

IV

*p*

*sf*

481

*ppp*

(Ped.) →

Ped. →

arco

*pp < ff*

arco

*pp < ff*

*p*

pizz.

*p*

488

*p*

(Ped.) →

*pp < ff*

am Frosch getupft

c.l. salt. → pont.

c.l. getupft

pizz.

pizz.

L.H.

495

secco

Ped.

arco

pp ff

arco

pp ff

pizz.

pizz.

ff

502

Ped.

8va

Ped.

pizz.

ff

arco

② → ④

p f

arco

② → ④

p f

arco

tonlos auf dem Steg

pp ff ppp

ff ppp

509

ppp p

Ped.

mp

mf

f

Ped.

tonlos

pp ff

tonlos

pp ff

II tonlos auf dem Steg

L.H.

① → ④

pp ff

pizz.

ff

pizz.

f

pizz.

f

III IV

p ff