

Duetto mit Bass

Skalen verschoben

Philipp Spätling (*1979)

♩. = 92

Flöte 1

Flöte 2

Cello

Fl. 1

Fl. 2

Vc.

Fl. 1

Fl. 2

Vc.

Fl. 1

Fl. 2

Vc.

Fl. 1

Fl. 2

Vc.

Handwritten annotations in red ink are present on the score, including circles, rectangles, and a large 'S' shape, highlighting specific musical passages and structures.

The score is divided into four systems, each containing three staves: Fl. 1 (Flute 1), Fl. 2 (Flute 2), and Vc. (Violoncello). The key signature is one flat (B-flat), and the time signature is 12/8.

System 1 (Measures 25-27):

- Fl. 1: Measures 25-27. Measure 27 contains a circled note.
- Fl. 2: Measures 25-27. Measures 25-26 contain a circled passage.
- Vc.: Measures 25-27. Measure 25 contains a circled note.

System 2 (Measures 27-29):

- Fl. 1: Measures 27-29. Measure 27 contains a circled note.
- Fl. 2: Measures 27-29. Measures 27-28 contain a circled passage.
- Vc.: Measures 27-29. Measure 27 contains a circled note.

System 3 (Measures 29-31):

- Fl. 1: Measures 29-31. Measure 29 contains a circled note.
- Fl. 2: Measures 29-31. Measures 29-30 contain a circled passage.
- Vc.: Measures 29-31. Measure 29 contains a circled note.

System 4 (Measures 31-33):

- Fl. 1: Measures 31-33. Measure 31 contains a circled note.
- Fl. 2: Measures 31-33. Measures 31-32 contain a circled passage.
- Vc.: Measures 31-33. Measure 31 contains a circled note.

Flöte 1
Flöte 2

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A musical score for two staves, measures 29 to 40. The score is annotated with several large, handwritten purple shapes: a circle around measures 29-30, a large arrow pointing from the circle to measure 32, another circle around measures 32-33, a large 'S' shape around measures 34-36, and a large 'L' shape around measures 37-39. The score includes various musical notations such as notes, rests, and accidentals. The time signature changes from 12/8 to 9/8 and back to 12/8. The key signature has one flat (B-flat). The word 'rit.' is written above measure 37. The score ends with a double bar line at measure 40.

Die Stimmen richten sich in ihrer Phrasierung nach der Gestalt ihrer Figuren, nicht nach der Taktart.