

ANMERKUNGEN ZUM ERSTEN FRAGMENT

Dauer: ca. 5 Minuten

Tendenz: Geräusch → Musik

Bis Takt 47 hörbarst heftig und aggressiv, aber präzis ausführen, zuerst ohne Bogen. Die auf die 4 Stimmen verteilte Rhythmuskette (Takte 1-15) möglichst exakt realisieren; sie wiederholt sich noch 2 mal. Allmählich verliert das Fragment seine heftigen und geräuschhaften Merkmale und wird bis zum langen Schluß-Arpeggiando immer mehr "Musik".

REMARQUES POUR LE PREMIER FRAGMENT

Durée: environ 5 minutes

Tendance: bruit → musique

A exécuter, jusqu'à la mesure 47, de manière violente et agressive, mais très précise, tout d'abord sans archet. Réaliser aussi exactement que possible la chaîne rythmique (mesures 1-15) qui se répartit entre les 4 instruments et qui se répète encore 2 fois. Le fragment perd petit à petit de sa violence et devient alors toujours plus "musical" jusqu'à l'arpeggiando final.

Spieldtechniken und Erklärung der Zeichen in chronologischer Reihenfolge

pizz. arp.



Takt 1:

Arpeggiando mit Plektrum auf allen 4 abgedämpften Saiten, später auch ohne Plektrum (Fingernagel). Das Arpeggiando wirkt am besten am Griffbrettanfang (tasto-Stelle).

Mesure 1:

Arpeggiando avec plectre sur les 4 cordes étouffées (hauteur indéterminée), plus tard aussi sans plectre (dos de l'ongle). Le meilleur résultat s'obtient au début du manche (tasto).

Takt 1:

Bartóks Plzz. (ohne Plektrum) mit unbestimmter Tonhöhe: nur leere Salte verwenden, alle 4 Saiten abdämpfen.

Mesure 1:

Pizz. Bartók (sans plectre) de hauteur indéterminée, pincer seulement la corde vide, étouffer toutes les 4 cordes!

Takt 3:

Pizz. hinterm Steg - römische Zahl kennzeichnet die Saite-, muß sehr scharf und trocken wirken, am Anfang mit Plektrum, später möglichst mit Fingernagel.

Mesure 3:

Pizz. derrière le chevalet, très sec, à exécuter au début avec le plectre, plus tard avec l'ongle si possible.

Takt 3:

Arpeggiando hinterm Steg, am Anfang mit Plektrum, später mit Fingerkuppe.

Mesure 3:

Arpeggiando derrière le chevalet, au début avec plectre, plus tard avec le bout des doigts.

Takt 16 (Violinen), 31 (Bratsche), 27 (Cello):

"Arco pressato": Bogenmitte kurz und präzis ziehen (nicht reißen!), möglichst auf Saitenumwicklung, sehr trocken und geräuschhaft.

Mesure 16 (violons) et 31 (alto) et 27 (violoncelle):

"Arco pressato": tirer de manière brève et précise l'archet en son milieu (ne pas "arracher"!), si possible sur le revêtement de feutre, très sec et bruyant.

Takt 24

Legno battuto auf Saitenhalter

Mesure 24:

Legno battuto sur le cordier

Takt 26:

Modulation des legno battuto: Anschlagstelle wechseln

Mesure 26:

Modulation du legno battuto: changement du point d'impact

} nur für das Cello
seulement pour le violoncelle

Takt 27:

Wiederholung derselben Aktion: Flageolettdruck, aber kein Flageolettklang

Mesure 27:

Répétition de la même action: pression d'harmonique, mais pas de son harmonique

Takt 32:

Nur für hohe Griffe: Kennzeichnung des Flageolettaklange: Ringlein, Bindung, schwarze Note

Mesure 32:

Seulement pour les doigts aigus, repérage sur son harmonique: petit cercle, note noire, liaison.

Takte 38 und 39:

"arco pressato": Bogen leicht pressen auf leere Saite (andere Saiten ev. abdämpfen) und am Griffbrettanfang sehr langsam ziehen (perfektes Geräusch)

Mesures 38 et 39:

"arco pressato" sur la corde vide: presser l'archet, étouffer év. les autres cordes et tirer très lentement (grincement perforé)

Takte 47 und 50:

gettato-saltando: Bogenhaare springen lassen, etwa ab Bogenmitte, kaum ziehen.

Mesures 47 et 50:

gettato saltando: laisser rebondir les crins à partir du milieu de l'archet et tirer très peu

Takte 51 und 54:

dito hinterm Steg

Mesures 51 et 54:

idem derrière le chevalet

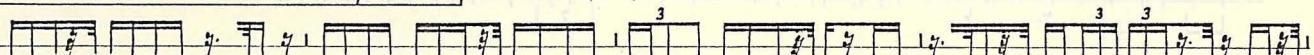
Allgemeine Bemerkung für die 7 Fragmente: ♭ ♮ ♯ ♪ sind Vierteltöne

Remarque générale pour les sept fragments: ♭ ♮ ♯ ♪ sont des quarts de tons

I Agitato $\text{d} = 66$

pizz.
arp.
sempre fff aggressivo

Ritmo generale



5

9

13

II-IV

III

IV III II

II

II-IV

III

IV III II

II

II-IV

III II I-III

II

II-IV

III II I-III

II

(da capo, mis. 1-15)

Musical score for orchestra, page 17, measures 17-24. The score consists of six staves. Measures 17-19 show various bowing techniques (arco, pizz., arco, pizz.) and dynamic markings (ff, ff, ff). Measures 20-21 show sustained notes and slurs. Measures 22-24 show eighth-note patterns and sustained notes.

A musical score page featuring six staves of string instrument parts. The instruments are labeled with Roman numerals above the staves: I, II, III, IV, V, and VI. The score includes dynamic markings such as *pizz.*, *pizz. arp.*, *arco*, and *mf*. Measure numbers 21 and 22 are indicated at the top left. Measure 21 consists of six measures of music, while measure 22 begins with the first measure of the sixth staff. The notation includes various弓 (bow) and 拨 (pizzicato) strokes, as well as fingerings and slurs.

37

pizz. II
f

arco III
3
poco f
ff

III
II
3
mf

pizz. 8 -
II
III
3
ff

III
f
arco
II
III
arco
press.
3
poco f
ff

III
arco
press.
3
pizz.
ff

pizz. 8 -
II
III
ff

II
3
ff

pizz. II
l.b.
mf

pizz. asp.
ff

arco
press.
mf

pizz. asp.
ff

pizz. II
3
mf

arco pressato
mf

Handwritten musical score for orchestra, page 41, measures 1-4. The score consists of four staves. The first two staves are for strings (Violin I, Violin II, Viola, Cello) in common time, 2/4, or 3/4. The third staff is for Double Bass in common time. The fourth staff is for Percussion (Maracas). Measure 1: Violins play eighth-note patterns with dynamics *mf* (sim.). Measure 2: Violins play eighth-note patterns with dynamics *mf* (sim.). Measure 3: Double Bass plays eighth-note patterns with dynamics *f*. Measure 4: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 5-6: Percussion (Maracas) play eighth-note patterns with dynamics *f*. Measures 7-8: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 9-10: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 11-12: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 13-14: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 15-16: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 17-18: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 19-20: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 21-22: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 23-24: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 25-26: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 27-28: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 29-30: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 31-32: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 33-34: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 35-36: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 37-38: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 39-40: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 41-42: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 43-44: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 45-46: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 47-48: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 49-50: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 51-52: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 53-54: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 55-56: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 57-58: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 59-60: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 61-62: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 63-64: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 65-66: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 67-68: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 69-70: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 71-72: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 73-74: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 75-76: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 77-78: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 79-80: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 81-82: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 83-84: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 85-86: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 87-88: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 89-90: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 91-92: Double Bass plays eighth-note patterns with dynamics *ff*. Measures 93-94: Double Bass plays eighth-note patterns with dynamics *ff*.Measures 95-96: Double Bass plays eighth-note patterns with dynamics *ff*.Measures 97-98: Double Bass plays eighth-note patterns with dynamics *ff*.Measures 99-100: Double Bass plays eighth-note patterns with dynamics *ff*.

A detailed musical score page, number 45, featuring six staves of music. The top staff uses a treble clef and includes dynamic markings like 'arp.', 'mf', 'ff', and 'ff sub.'. The second staff also has 'arp.' and 'mf' markings. The third staff contains a '3' above a bracket and 'mf' below it. The fourth staff has 'arp.' and 'ff' markings. The fifth staff includes 'arp.', 'ff', and 'arp.' markings. The bottom staff features 'arp.', 'ff', and 'arp.' markings. The score is filled with complex rhythmic patterns and rests.

49

50

53

sempre *mf* tranquillo

57

1) Griff beim Steg nehmen!
Prendre le doigté vers le chevalet!