

*Kompositionsauftrag des Spektral Quartet Chicago
mit Unterstützung der Ernst v. Siemens Musikstiftung*

*Commissioned by Spektral Quartet Chicago
with a Grant from the Ernst v. Siemens Music Foundation*

HANS THOMALLA

Bagatellen


für Streichquartett / for String Quartet

(2015)

Dauer / Duration: ca. 23 min.

UNCONVENTIONAL NOTATION


All other signs are explained in the score and in the parts


 short Fermata


 long Fermata


 very long Fermata


 Vibrato


 Quarter tone high

 Quarter tone low

 Three-Quarter tones high











 Three-Quarter tones low

 Sixth tone high

 Sixth tone low

BESONDERE NOTATIONSZEICHEN

Alle anderen Zeichen sind in der Partitur bzw. in den Stimmen erläutert.

	Kurze Fermate
	Lange Fermate
	Sehr lange Fermate
	Vibrato
	Viertelton erhöht
	Viertelton erniedrigt
	Dreiviertelton erhöht
	Dreivierteltonerniedrigt
	Sechstelton erhöht
	Sechstelton erniedrigt

for Sianne

Bagatellen

für Streichquartett / for String Quartet

Hans Thomalla

I.

Allegro ma non troppo

A

senza misura sehr langsam / very slow
sul tasto estremamente
Rsch. 4 ✱

A

Rsch 1-4 = Rauschfärbung des Klanges. Durch Winkel des Bogens (viel Haar / wenig Haar), Bogendruck, und Fingerdruck (ganz/halb/Flageolett) bestimmen. 4 = kein Ton, nur Rauschen; 1 viel Ton, etwas Rauschen
Der Klang ist immer hauchig, nie "körnig" - also immer viel Bogen (wenig Druck)
Rsch 1-4 = Air-Noise coloring of sound. Control through angle of bow (little hair / more hair on string), bow-pressure, and finger-pressure (normal, half, harmonic). 4 = no pitch, only air-noise; 1 lots of pitch, slight air-noise
The sound should always be airy, not "grainy" - lots of of bow (with very little pressure)

A

Phrasierungsbögen sind musikalische Bögen - wenn nötig können unauffällig Bogenwechsel stattfinden
Slurs are musical slurs - if necessary inconspicuous bow changes can be made

A

senza misura in senza misura Abschnitten sollten die Rhythmen der Stimmen möglichst NICHT zusammen fallen
in senza misura section the rhythms of the parts should NOT coincide

poco sul pont. I. **B** ord.

pp

poco sul tasto
Rsch. 3 (♩ = 120) **B** ♩ = 120 Akzente immer sehr scharf accents always sharp
Rsch. 0

ppp **pp**

senza misura
Rsch. 4 sul pont. molto so schnell wie möglich / as fast as possible
Triller / trill ritard.

pp **p**

senza misura
IV. pizz. arco poco flaut. III. **B** (♩ = 240) IV. **p** poco flaut. I. **mp** **pp** **p** **mp**

C

(sempre flaut.)

pp

(sempre flaut.)
Rsch. 1 sul tasto → Rsch. 0 *sf*

p

p

(sempre flaut.)

p

sf

ord.

(sempre flaut.)

IV. *poco sul pont.* → ord.

p

mp

(sempre flaut.)

ord.

sfz *p*

(sempre flaut.)

poco sul pont. → sul tasto

(sempre flaut.)

poco flaut. → ord.

sfz

D

D

D

D

14

(sempre flaut.) → poco sul tasto

Musical score for measures 14-18. The score is written for piano and flute. The piano part consists of two staves (treble and bass clefs). The flute part consists of two staves (treble and bass clefs). The piano part includes dynamics such as *mp*, *pp*, and *mf*. The flute part is marked "(sempre flaut.)" and includes a "flaut." marking at the end. The piano part includes markings such as "poco sul tasto", "poco sul pont.", and "ord.". A large *mp* dynamic is written below the piano staves.

21

E

poco sul tasto

F

Musical score for measures 21-24. The score is written for piano and flute. The piano part consists of two staves (treble and bass clefs). The flute part consists of two staves (treble and bass clefs). The piano part includes dynamics such as *p*, *mf*, and *sffz p*. The flute part includes a "flaut." marking. The piano part includes markings such as "poco sul tasto", "ord.", and "poco sul tasto". Boxed letters "E" and "F" are placed above the piano and flute staves respectively. A large *sffz p* dynamic is written below the piano staves.

27

poco sul pont. → *ord.*

sf p → *ppp*

sul pont. → *ord.*

mp → *poco sul tasto*

ord. → *flaut.*

p → *ppp*

32

→ *sul pont.*

p

ppp

poco sul pont.

ppp

ord.

p

Rsch. 1

Rsch. 4 sul tasto

37 G

sul pont.
II.
(*e*·)

sfmp

sehr dicht / very dense, quasi legato
IV.

Rsch. 0 → *Rsch. 2*

p

Rsch. 2

→ *poco sul pont.*
→ *Rsch. 0*

ord.

→ *sul pont.*

sfp

40

→ *ord.* → *sul pont.*
III.

p

→ *Rsch. 3*

p

senza misura

sul tasto
→ *Rsch. 4*

(*b*·*e*·)

p

pp

→ *ord.*

p

43 H

III. (•••)

I. (•••)

p

p

Rsch. 3 *poco rit.*

pp non cresc.

battuto (crini) *poco sul pont. arco* *ord.*

p *ppp* *poco* *mp*

46

senza misura *I* *flaut.*

I

Rsch. 4 *accel.* *flaut.*

ppp

I

Rsch. 4

battuto (crini) *III. (•••)* *I. (•••)* *poco sul pont.*

ppp *p* *mf* *mp*

II. *pp* *senza misura* *p* ("mf") *pizz.* *p* *arco* *ppp* *Rsch. 4*

Vln. II



II.

Vivace (Scherzo I)

hart und hell
(hard and bright)

♩ = 112

A poco sul pont.
pizz.

ord.

♩ = 84

9 B

14

C

♩ = 63

arco Rsch. 4

Violin I: II. f p III. $pppp$ arco flaut. $pppp$ $pizz.$ pp IV. $pppp$

Violin II: II. III. f IV. p

Viola: II. III. f IV. p

Cello/Double Bass: f $pppp$ ppp f

18

Rsch. 3

Rsch. 4

Violin I: ppp ppp ppp ppp

Violin II: IV. ff pp

Viola: f pp

Cello/Double Bass: p f mf

D ♩ = 47.25

(♩ → ♩.)

22

Rsch. 3 flaut.
arco III. *ppp*
poco a poco non legato
senza misura → *Rsch. 4*
poco sul tasto pizz. *p*
f *p* *mp* *pp* *poco*
pizz. *p* *pp* *p*
senza misura
f *mp* *f*

26

senza misura
poco *poco* *ppp*
sul tasto
ppp
senza misura
sul tasto
ppp
sul pont.
fff



flussend ♩ = 96

Rsch. 2
flaut.
sul tasto

Rsch. 0
ord.

pppp *p* *pppp* *mp*

senza misura accel.
poco sul pont.

III. (♯) *f* *p* flaut. (♯) III.

senza misura accel.
sehr langsame Schwebung
very slow beating

I. *ppp*

II. *ppp*

senza misura
flaut. Triller so schnell wie möglich / Trill as fast as possible

Triller / trill
poco rit.

pppp *pp*

6

auf Mittelbügel streichen } gerade / static
bow on center bout

Rsch. 3 *mp* *sul tasto molto*

III. (♯) (♯) IV. flaut. *pppp*

ord. Rsch. 4 *pppp*

Rsch. 4 *p*

Rsch. 4 *mp*

(poco rit.) auf dem Steg / on the bridge

mp

poco accel.

IV.

mp

III.

IV.

III.

IV.

mf

IV.

mp

non flag.

C (Rsch. 2)

mp

mf

III.

I.

mp

Rsch. 0

24

D (Rsch. 2) III. (#)

mf
senza misura
ff
mf
mf

poco accel. → *Rsch. 2*

D (Rsch. 2)

D (Rsch. 2)

D (Rsch. 2)

5 5 6 7

27

Rsch. 3

mp *ppp*

ppp

ppp

ppp *poco*

senza misura *Rsch. 4*

(poco accel.) → *Rsch. 4*

→ *Rsch. 4*

→ *Rsch. 4*

32

→ *Rsch. 2* E (*flaut.*)

pp *p*

→ *Rsch. 2* E (*flaut.*)

o < pp *p*

→ *Rsch. 2* E (*flaut.*)

pp *p*

→ *Rsch. 2* E (*flaut.*)

pp *p*

37

F

→ *Rsch. 2* F *Rsch. 3*

p *p* *p*

→ *Rsch. 2* F *senza misura* *Rsch. 3*

p *p* *p*

→ *Rsch. 2* F *Rsch. 3*

p *p* *p*

→ *Rsch. 2* F *Rsch. 3*

p *p* *p*

sul tasto
Rsch. 4

pp

sul tasto
Rsch. 4

sul tasto
Rsch. 4

p

The image shows a musical score for piano, consisting of four staves. The first staff is a treble clef with a melodic line of eighth notes, marked with a *pp* dynamic. The second staff is a treble clef with a few notes and rests, ending with a fermata. The third staff is a bass clef with a melodic line of eighth notes, marked with a *p* dynamic. The fourth staff is a treble clef with a melodic line of eighth notes. Performance instructions include *sul tasto* and *Rsch. 4* for the first, second, and third staves. A fermata is placed over the final note of the second staff. The page number 42 is in a circle at the top left.

IV.

Adagio assai (Choral)

senza misura

— 2.5" ca. —
flaut. poco sul tasto (Rsch. 2)

pppp sehr leise, aber akkord deutlich / very quiet, but chords clearly perceivable
senza misura
— 2.5" ca. —
poco sul tasto
flaut. (Rsch. 2)

pppp — *ppp* — *mf* — *ppp sub.* — *pp*

senza misura
flaut. poco sul tasto, (Rsch. 2)
— 2.5" ca. —

pppp sehr leise, aber akkord deutlich / very quiet, but chords clearly perceivable

senza misura
flaut. poco sul tasto (Rsch. 2)
— 2.5" ca. —

pppp sehr leise, aber akkord deutlich / very quiet, but chords clearly perceivable

senza misura
flaut. poco sul tasto (Rsch. 2)
— 2.5" ca. —

pppp — *pp*

pppp sehr leise, aber akkord deutlich / very quiet, but chords clearly perceivable

Schwebung / Beating

III.

Gesamtlautstärke:
overall dynamics:

10

ord.

p

ord.

p

Schwebung mit Cello
beating with cello

p

Schwebung / Beating

(pp)

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

ord.

p

(Gesamtlautstärke)
(overall dynamics)

p

19

C

II.

I. 15^{ma}

15^{ma}

(Gesamtlautstärke)
(overall dynamics)

pp mf pp

28

D

I. 8^{va}

(Gesamtlautstärke)
(overall dynamics)

p ppp p ppp

37

pp *ppp* *ppp*

poco sul tasto

pp *ppp*

pp *ppp*

Schwebung / Beating

pp *ppp*

pp *ppp*

(Gesamtlautstärke)
(overall dynamics)

46

V.

♩ = 96

leicht

*flaut. molto (Rsch. 2)
sul tasto*

pp

p

A

*flaut. molto (Rsch. 2)
sul tasto*

A

*flaut. molto (Rsch. 2)
sul tasto*

A

ppp ————— *p*

6

rit. poco a poco

mf

p

p

*flaut. molto (Rsch. 2)
sul tasto*

mp

ppp

poco accel.

ppp

p

p

pp

III.

II.

pppp ————— *p* ————— *p* ————— *pp*

11 *rit. poco a poco* B
(flaut. molto)

(flaut. molto) B *Schwebung / Beating*
(flaut. molto) *p* *mf* *Glissando*
(flaut. molto) B *pp* *p*
(flaut. molto) B *f* *mp* *pp*
ppp *p*

16 *rit. poco a poco* $\text{♩} = 72 \text{ ca.}$ *rit. poco a poco*

IV. (♩) *p* *f*
mf *mp* *pp*
IV. poco rit. *p* *ppp*
mp *mf*

21

rit. poco a poco

Musical score for measures 21-24. The score consists of four staves. Above the first staff is a circled number '21' and the instruction 'rit. poco a poco' with a right-pointing arrow. Above the second staff is a box containing the letter 'C'. Above the third staff is a box containing the letter 'C'. Above the fourth staff is a box containing the letter 'C'. The first staff (treble clef) starts with a rest, then has dynamics *p*, *f*, and *pp*. The second staff (treble clef) has dynamics *mp*, *ppp*, and *p*. The third staff (bass clef) has dynamics *mf*, *p*, and *f*, and includes a section marked '(poco accel.)' with a series of eighth notes. The fourth staff (bass clef) has dynamics *pp* and *f*. A fermata is placed over a note in the fourth staff at the end of measure 23.

26

rit. poco a poco

Musical score for measures 25-28. The score consists of four staves. Above the first staff is a circled number '26' and the instruction 'rit. poco a poco' with a right-pointing arrow. Above the second staff is a box containing the letter 'D'. Above the third staff is a box containing the letter 'D'. Above the fourth staff is a box containing the letter 'D'. The first staff (treble clef) has dynamics *mp*, *mf*, and *mp*. The second staff (treble clef) has dynamics *mf*, *mp*, and *ppp*. The third staff (bass clef) has dynamics *p* and *ppp*. The fourth staff (bass clef) has dynamics *p*, *mf*, *ppp*, and *p*. A fermata is placed over a note in the fourth staff at the end of measure 27.

rit. poco a poco

31

Musical score for measures 31-35. The score is written for four staves (treble and bass clefs). The tempo is marked *rit. poco a poco*. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 34. Dynamics include *p*, *f*, *mf*, and *pp*. The score features various musical notations such as slurs, accents, and dynamic hairpins.

rit. poco a poco

36

$\text{♩} = 24$

Musical score for measures 36-40. The score is written for four staves (treble and bass clefs). The tempo is marked *rit. poco a poco*. The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *mp* and *ppp*. The score features various musical notations such as slurs, accents, and dynamic hairpins. There are also fingerings indicated by Roman numerals I, II, and IV. A box labeled 'E' is present above the bass staff in measures 37, 38, and 39.

deutlich hervortreten
come to the foreground

41

Musical score for measures 41-45, featuring four staves. The score includes dynamic markings (*mf*, *p*, *f*, *ppp*) and articulation marks (III, IV). The music is in 3/4 and 4/4 time signatures. The first staff has dynamics *mf*, *p*, *f*, *p*. The second staff has *mf*, *ppp*, *p*. The third staff has *mf*, *ppp*, *p*. The fourth staff has *mf*, *ppp*, *p*. The piece concludes with a fermata on a whole note in the final measure.

F *accel.* →

46

Musical score for measures 46-50, featuring four staves. The score includes dynamic markings (*ppp*, *p*, *mp*, *mf*) and articulation marks (III, IV). The music is in 4/4 time signature. The first staff has dynamics *ppp*, *p*. The second staff has *ppp*, *mp*. The third staff has *ppp*, *p*, *mf*. The fourth staff has *ppp*, *mp*, *p*. The piece concludes with a fermata on a whole note in the final measure.

51

accel. →

Musical score for page 51, measures 1-5. The score consists of four staves: Treble, Bass, Alto, and Bass. The music includes various dynamics such as *mp*, *ppp*, *p*, *pp*, *mf*, and *mf sub.* There are also time signature changes from 3/4 to 4/4 and back to 3/4. A fermata is present in the final measure of the first staff.

56

(♩ = 48 ca.) *accel.* →

Musical score for page 56, measures 1-5. The score consists of four staves: Treble, Bass, Alto, and Bass. The music includes various dynamics such as *p*, *mp*, *ppp*, *mf*, and *p*. There are also time signature changes from 4/4 to 3/4 and back to 4/4. A "G" chord box is present in the second staff of each measure. A fermata is present in the final measure of the first staff.

61

accel. →

Musical score for measures 61-65. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The music includes various dynamics such as *pp*, *pppp*, *p*, and *<pp*. There are slurs and accents throughout the piece.

accel. →

$\text{♩} = 96$

66

H *senza misura*

Rsch. 4 →

Musical score for measures 66-70. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The music includes various dynamics such as *p*, *ppp*, *pppp*, and *<pp*. There are slurs and accents throughout the piece. A "senza misura" section is indicated with a box "H".

→ *Rsch. 4*

[*☞*]

(1/2 auf dem Steg)
(1/2 on the bridge)
sul pont. molto
(flaut. molto)

→ *Rsch. 4*

mp

→ *Rsch. 4*

pppp

Detailed description: The page contains four staves of musical notation. The top staff is a treble clef with a single note and a fermata. The second staff is a treble clef with a bracketed symbol [☞] and a long horizontal line with a fermata. The third staff is a bass clef with a long horizontal line and a fermata. The fourth staff is a bass clef with a complex rhythmic pattern of eighth and sixteenth notes. Performance instructions include 'Rsch. 4' (Ritardando 4) with arrows pointing to the first, second, and fourth staves. Dynamic markings include 'mp' (mezzo-piano) and 'pppp' (pianissimo) at the end of the third and fourth staves respectively. Performance directions include '(1/2 auf dem Steg) (1/2 on the bridge) sul pont. molto (flaut. molto)' with an arrow pointing to the second staff.

VI.

Vivace (Scherzo II) $\text{♩} = 80$

Musical score for the first system of "Vivace (Scherzo II)". The score is in 4/4 time with a tempo of quarter note = 80. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part includes a woodblock line with the instruction "col legno tratto" and piano markings of *pp* and *pp sub.*. The left hand part includes piano markings of *p* and *pp*, and instructions such as "sempre ben marcato", "sul pont.", "sul tasto molto", and "poco flaut.". The score is divided into measures, with some measures containing repeat signs and dynamic markings like *ppp* at the end of the system.

Musical score for the second system of "Vivace (Scherzo II)", starting at measure 7. The score continues with four staves. The right hand part features piano markings of *pp*, *ppp*, and *pp*, along with instructions like "1/2 col legno" and "(quasi vibrato trill)". The left hand part includes piano markings of *pp* and *pp sub.*, and instructions such as "ord.", "(ben marcato)", and "IV.". The score includes various musical notations like triplets and trills, and ends with a *ppp* marking.

12

→ poco sul pont.

pp

1/2 col legno

crini poco flaut.

etc.

pp

sul pont.

ord.

pp

pp

18

B

poco sul tasto

→ sul pont. → sul tasto → sul pont. → sul tasto

mp

p

B

mp

B

sul pont.

poco sul tasto

mp

B

IV. IV.

Musical score for page 23. It consists of a grand staff with two treble clefs and one bass clef, and a guitar-style staff with a capo. The guitar staff shows a melodic line with a capo on the 2nd fret. The grand staff has a bass line with a *p* dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for page 30. It consists of a grand staff with two treble clefs and one bass clef, and a guitar-style staff with a capo. The guitar staff shows a melodic line with a capo on the 2nd fret. The grand staff has a bass line with a *pp* dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various performance instructions such as *ord.*, *poco sul pont.*, *poco sul tasto*, *ossia*, and *11. Oberton*. There are also dynamic markings like *pp* and *p*.

37

ord. → poco sul pont. → poco sul tasto

II. (#))

f *mf*

poco sul pont. poco sul tasto

III. (b))

f *p*

ord. → poco sul pont. poco sul tasto

ord. → poco sul pont. poco sul tasto

mf *f* *mf*

ord. → poco sul pont. poco sul tasto

mf *f*

44

D

poco sul pont. → poco sul tasto

(#))

(#))

pp

D poco sul tasto

D

ppp

D

pp

poco sul pont. sul tasto

III. IV.

(#))

(#))

pp

53

senza misura

Schwebung / Beating

pp

pp

flaut. molto *poco espr.*

pp

62

senza misura

pppp

sul tasto

sul tasto molto

ppp

ppp

Schwebung mit Cello
beating with cello

ppp

III.
[.]

ppp

sehr langsame Schwebung
Rsch. 2 very slow beating

p

senza misura

ppp

senza misura

VII.

zart

$\text{♩} = 80$

senza misura

Rsch. 2 sul tasto
Schwegung / Beating

(p) **pp**

senza misura
flaut. poco sul pont.

I. II. III. IV. III. IV. III. III.

pp **pp** **f**

flaut. poco sul pont.
IV. III. etc. II. III. etc.

pp **f**

senza misura
poco sul pont. flaut.

IV. **p** **p sub.** **pp** **f**

⑥ **senza misura** *ca. 5"* **A** *ord. flaut.*

pp

senza misura *ca. 5"* **A** *ord.*

pp

senza misura *ca. 5"* **A** *flaut. poco sul pont.*

IV. III. IV. III.

ppp **p**

senza misura *ca. 5"* **A** *ord. flaut.*

IV. III.

p

10

ganz langsame Schwebung / very slow beating

p

pp

ord.

p

ppp

p

poco sul tasto

IV. 5-8]

14

poco sul pont.

ord.

p

mf

B *senza misura*
(*poco sul tasto*)

B *flaut.*

p

mf

B *senza misura*
flaut. poco sul pont.

ord.

p

p

18

senza misura
ca. 4"

senza misura
ca. 4"

senza misura
ca. 4"

senza misura
ca. 4"

poco sul pont. *ord.*

mf *p* *pp* *p* *p* *p*

II. III. C C C C

22

poco sul pont. *ord.* *poco sul pont.* *ord.*

p *mf* *p*

mp *p*

mp

sul tasto
1/2 col legno

mf

II. III. II. III.

25 *senza misura*
ca. 3" D *breit / expansive*
ord.

senza misura ca. 3" D *sul tasto molto*

senza misura ca. 3" D *ord. sul pont. ord.*

senza misura ca. 3" D *ppp mp mf p*

senza misura ca. 3" D *crini IV. III. L.v.*

mf p f

30 E *flaut.* III. *quasi halbe Noten Puls hervorheben*
bring out half-note pulse

p

E *flaut.* IV. *pp ppp*

p

E 7:8J 7:8J 7:8J

E *flaut.* *p*

34

III. II. III. *sul tasto*
Rsch. 2

ppp *mp*

III. IV. III. *flaut. molto*
Rsch. 2

p

7:8 7:8 7:8

II. *Rsch. 2*

38 **F** *Rsch. 2*

F *flaut. molto*
Rsch. 2

pp

F *flaut. molto*
Rsch. 2 *Rsch. 3*
IV.

f *pp*

F *flaut. molto*
Rsch. 2

ppp

43

pp

ppp

ppp

p *ppp*

Rsch. 3

Rsch. 3
III.
(••)

Rsch. 4

(♩ = 80)

auf Mittelbügel streichen
bow on center bout

Wiederholen ad lib.
repeat ad lib.

mf

sub.

Vln. I

♩ = 80

Adagio lontano

VIII.

(♩ - ♩)

p

sul tasto molto
Rsch. 4

ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch
Rsch. 3

ppp

Saite immer mit zusätzlichem Finger am Schwingen hindern
(Tonhöhen gefärbtes Rauschen)
dampen string always with additional finger
(pitch-colored noise)

ppp

ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch
sul tasto Rsch. 4 → Rsch. 3

ppp

Saite immer mit zusätzlichem Finger am Schwingen hindern
(Tonhöhen gefärbtes Rauschen)
dampen string always with additional finger
(pitch-colored noise)

6

sul tasto

B
senza misura

pppp

pppp

pp

ppp

sul tasto
Rsch. 3

ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch

pp

ppp

Saite immer mit zusätzlichem Finger am Schwingen hindern
(Tonhöhen gefärbtes Rauschen)
dampen string always with additional finger
(pitch-colored noise)

III.

pppp

pp

pp

pp

11

(flaut. molto) C → Rsch. 2 → Rsch. 1

ppp *ppp* *ppp* *p* *ppp*

senza misura
Rsch. 2

flaut. molto
Rsch. 1

flaut. molto
Rsch. 1

flaut. molto
Rsch. 1

sul tasto ganz hauchiger Klang mit wenig Ton
Rsch. 3 very airy sound with little pitch

Seite immer mit zusätzlichem Finger am Schwingen hindern
 (Tonhöhen gefärbtes Rauschen)
 dampen string always with additional finger
 (pitch-colored noise)

*BT. -1 = Streichtempo etwas langsamer als normal.
 Immer möglichst stabiler Klang, keine "Kieksler", leicht verzerrte Tonhöhe.
 BT. -1 = bow tempo slightly slower than normal.
 Always straight tone, no shrieks; pitch somewhat distorted

16

sul tasto molto → BT. -1 → ord.

p *pp* *mp* *mf*

sul tasto molto *sul tasto molto* *sul tasto molto* *sul tasto molto*

BT. -1 *BT. -1* *BT. -1* *BT. -1*

p *mp*

21

flaut. Rsch. 3

D
senza misura
ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch

Rsch. 2

pp *p* *ppp*

ord. flaut. Rsch. 3 ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch

p *ppp*

ord. Rsch. 3 **D** ganz hauchiger Klang mit wenig Ton
very airy sound with little pitch

p *ppp* *p*

ord. III. Rsch. 3 **D** *senza misura* Rsch. 3 III.
(•)

p

26

Rsch. 1

p *mf* *f* *mp* *p*

Rsch. 1

p *f* *p*

Rsch. 1 II.

f *p*

Rsch. 1

mp *mf*

31

E

Rsch. 3

36

auf Mittelbügel streichen
bow on center bout

IX.

♩ = 64 *Arioso*

alle Stimmwirbel der vier Instrumente nach Rauschfärbung spielen:
 tief im Notensystem = dunkelster Klang; hoch = hellster Klang;
 play all tuning pegs in order of air-noise coloring:
 low in staff system = darkest color; high = brightest color

auf Stimmwirbeln streichen
 bow on tuning peg

12

auf Schnecke streichen
 bow on scroll

20 Rsch. 2
ord.

→ sul pont. → **G** auf dem Steg / on the bridge

p *pp* *mf* *p* *ff*

sul tasto I. *Gliss.* *Glissando* *sul tasto molto* *Rsch. 4* *(Rauschen - kein Ton) (Airnoise - no pitch) Saitenhalter / tailpiece*

auf dem Steg / on the bridge *auf dem Steg / on the bridge* *auf dem Steg / on the bridge* *auf dem Steg / on the bridge*

G **G** **G** **G**

27

Seite des Griffbretts streichen *langsam auch G-Saite streichen*
bow side of fingerboard *slowly also bow g-string*

pp *ppp* *p* *p* *p*

Glissando *Glissando* *quasi sul tasto molto* *ord.* *Steg bridge* *poco sul pont.*

Steg bridge *III.* *poco sul pont.* *ord.*

Steg bridge *IV.* *poco sul pont.* *Steg bridge* *poco sul pont.*

Steg bridge *poco sul pont.* *Steg bridge* *poco sul pont.* *IV.*

35

Musical score for measures 35-40. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The first two staves are marked with a box containing the letter 'H'. The first two staves are marked with *o* and *sul tasto molto*. The first two staves are marked with *p*. The third staff is marked with *sul tasto*. The fourth staff is marked with *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

41

Musical score for measures 41-46. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The text *immer genau zusammen* and *always exactly together* is written above the score. The dynamic marking *pp* is used throughout the score.

The image shows a musical score for four staves, likely for a string quartet. Each staff begins with a *ppp* (pianissimo) dynamic marking. The notation includes various notes, rests, and articulation marks such as accents and slurs. The score is organized into measures by vertical bar lines, with some measures containing multiple notes and others containing rests. The overall structure is a continuous line of music across the four staves.

H.T.
Chicago, XII 2015
Korrektur I 2019