




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Aus Trachila (2006)
Violoncello 2

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Erläuterungen

Allgemein



-  Viertelton tiefer
-  Viertelton höher
- (>) > ^ Akzent (schwach, normal, stark)
-  Fermata (kurz < 1 sec, normal 1-3sec, lang > 3sec)


Dynamik

Alle Dynamiken sind als relative Dynamiken zu verstehen.
ppp heisst "so leise wie möglich spielen", *fff* heisst "so laut wie möglich spielen (aber nicht verzerrt)"


- sp sul ponticello. Nah am Steg streichen.
- st sul tasto. Auf dem Griffbrett spielen
- clb col legno battuto. Mit der Holzseite des Bogens auf die Saite schlagen
- clt col legno tratto. Mit der Holzseite des Bogens streichen.
- 1/2 el 1/2 col legno tratto. Mit der Holzseite des Bogens und mit dem Haar streichen.
- get getato
-  Übergroßer Bogendruck
-  Entlang der Saite streichen
-  Mit den Fingern der linken Hand dämpfen
- 
Auf dem Steg
Direkt hinter dem Steg
Hinter dem Steg
Auf dem unwickelten Teil der Saite streichen
Auf dem Saitenhalter
Auf den Drähten des Saitenhalters
- seagull Möweneffekt. Spiele ein Flageolett wie notiert, aber führe ein glissando aus, ohne den Abstand zwischen den beiden Kontaktpunkten zu ändern. Das Intervall ändert sich kontinuierlich und erzeugt ein Geräusch ähnlich einem Möwenschrei.
-  Mit der Bogenspannschraube
-  bartok pizzicato
- knacksen Das Bogenhaar wird kräftig auf die offene Saite gedrückt, indem der Mittelfinger der Bogenhand den Frosch umklammert und der Daumen gegen den Steg gedrückt wird. Unterschiedliche Tonhöhen entstehen je nach Kontaktpunkt zwischen Bogen und Saite.
- Bogenknacksen Bogenknacksen auf der Decke des Instruments: Der Bogen wird auf die Decke gelegt und der Bogenstock über die Bogenhaare gerieben.
-  Auf der Schnecke streichen

I.


$\text{♩} = 50$  
 mit der Fingerkuppe auf die Decke schlagen
fff *fff* *3* *3* *3* *3*




$\text{♩} = 84$ *pizz* *Fingernagel* $\text{♩} = 50$
 mit der Fingerkuppe auf die Decke schlagen
mp *fff*




$\text{♩} = 84$ *arco st* $\text{♩} = 50$
f *3* *3*



$\text{♩} = 60$
 ord, Saiten gedämpft *fff* *mp* *p*
 ord



$\text{♩} = 50$ *fff* *fff*



$\text{♩} = 50$ *p* *ppp*
 auf die Decke mit dem Knöchel



$\text{♩} = 50$ *arco sp* *ppp*



$\text{♩} = 50$ *ppp*



vc2

46 Musical notation for measures 46-51. Measure 46 starts with a *p* dynamic and a hairpin. Measures 47-48 are marked *mf*. Measure 49 has a *st* marking and a hairpin. Measure 50 has a *fff* marking and a hairpin. Measure 51 has a *mf* marking and a hairpin. The system ends with a double bar line and a repeat sign.

52 Musical notation for measures 52-60. Measure 52 has a tempo marking of $\text{♩} = 50$. Measures 53-54 are marked *f* with hairpins. Measures 55-56 are marked *f* with hairpins. Measure 57 has a *f* marking and a hairpin. Measure 58 has a *f* marking and a hairpin. Measure 59 has a *f* marking and a hairpin. Measure 60 ends with a double bar line.

61 Musical notation for measures 61-65. Measure 61 has a section marker **A** and a *mf* dynamic. Measures 62-63 have a *mf* dynamic. Measure 64 has a *mf* dynamic. Measure 65 has a *mf* dynamic. Above the staff, there is a diagram labeled "Möweneffekt II" showing a series of peaks and valleys. To the right, there are markings for *clb*, *sp*, *st*, and *sp* with arrows indicating transitions.

66 Musical notation for measures 66-71. Measure 66 has a *ppp* dynamic and a hairpin. Measure 67 has a *ppp* dynamic and a hairpin. Measure 68 has a *ppp* dynamic and a hairpin. Measure 69 has a *ppp* dynamic and a hairpin. Measure 70 has a *ppp* dynamic and a hairpin. Measure 71 has a *f* dynamic and a hairpin. Above the staff, there are markings for *st*, *clb*, and *sp* with arrows.

72 Musical notation for measures 72-78. Measures 72-75 have a *st* marking and a hairpin. Measures 72-75 are marked *simile*. Measures 72-75 have a *ppp* dynamic. Measure 76 has a *ppp* dynamic and a hairpin. Measure 77 has a *ppp* dynamic and a hairpin. Measure 78 has a *ppp* dynamic and a hairpin. The system ends with a double bar line.

79 Musical notation for measures 79-88. Measures 79-80 are in 9/8 time. Measure 81 is in 3/4 time. Measure 82 is in common time. Measures 83-84 are in 3/4 time. Measure 85 is in 3/4 time. Measure 86 is in 9/8 time. Measure 87 is in 3/8 time. Measure 88 is in 2/4 time. The system ends with a double bar line.

89 Musical notation for measures 89-98. Measures 89-90 are in 2/4 time. Measure 91 is in 3/4 time. Measure 92 is in 3/4 time. Measure 93 is in 3/4 time. Measure 94 is in 3/4 time. Measure 95 is in 3/4 time. Measure 96 is in 3/4 time. Measure 97 is in 3/4 time. Measure 98 has a *p* dynamic and a hairpin. The system ends with a double bar line.

101 Musical notation for measures 101-106. Measure 101 has a *pp* dynamic and a hairpin. Measure 102 has a *pp* dynamic and a hairpin. Measure 103 has a *pp* dynamic and a hairpin. Measure 104 has a *ppp* dynamic and a hairpin. Measure 105 has a *ppp* dynamic and a hairpin. Measure 106 has a *ppp* dynamic and a hairpin. The system ends with a double bar line.

110

pizz
p
arco
fff

117

ord I
mf > *mf* *mf*

125

f *f* *f* *f*

130

mf *f* *sp*

135

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

auf die Decke schlagen
mit dem Knöchel

142

ppp *mf* > *ord*

auf die Decke schlagen
mit dem Knöchel

153

mp > *mp* *pizz*

163

arco
mf *mp*

vc2

172 *mf* *ord III* *mf* *fff* *mf* *mf* *mf* *mf*

184 *f* *fff* *mf* *fff* *fff* *fff* *fff* *fff* *ppp* auf die Decke mit dem Knöchel

192 *mf* *mp* *ord*

201 *pp* *f* *ord*

207 *f* *f* *ord* *subito* *pp*

215 *f* *f* *f* *f* *mf*

223 *pp* *f* *pizz* *subito* auf die Decke schlagen mit der Fingerkuppe

229 *mf* *arco* 7er Teilton

II.

♩ = 40

senza sord (im ganzen Satz)

ppp

3

3

3

3

3

3

3

♩ = 50

4

ord IV

f

fff

auf die Decke mit der Fingerkuppe

arco

fff

♩ = 60

ord I

mf

fff

19

sim

25

f

33

sim

fff

fff

♩ = 50

40

pizz

mp

vc2

48 auf die Decke mit den Knöcheln *fff* ord *f*

This system contains measures 48 to 52. It begins in 6/8 time, changes to 8/8, then 3/4, and ends in 7/8. The first measure has a *fff* dynamic. The final measure features an 'ord' instruction and a *f* dynamic. Five-measure rests are indicated with a '5' and a brace.

53 *p* *f* *f*

This system contains measures 53 to 57. It starts in 3/4 time and changes to 2/4. It includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a hairpin crescendo. A five-measure rest is present.

58 auf die Decke mit der Fingerkuppe *f* *f* *ppp*

This system contains measures 58 to 64. It starts in 3/4 time and changes to 3/2. It features a forte (*f*) dynamic, a hairpin crescendo, and a pianissimo (*ppp*) dynamic. A five-measure rest is present.

65 $\text{♩} = 60$ Seite *f* A □ v *p*

This system contains measures 65 to 76. It starts in 3/4 time and changes to 9/4. It includes a tempo marking of quarter note = 60, a forte (*f*) dynamic, and a piano (*p*) dynamic. A hairpin crescendo is shown. A five-measure rest is present.

70 *ppp* *ppp*

This system contains measures 70 to 74. It starts in 6/4 time and changes to 6/4. It features a pianissimo (*ppp*) dynamic and a hairpin crescendo. A five-measure rest is present.

75 *f*

This system contains measures 75 to 79. It starts in 6/4 time and changes to 12/4. It features a hairpin crescendo and a forte (*f*) dynamic.

80 *fff* ord *ppp*

This system contains measures 80 to 83. It starts in 12/4 time and changes to 11/8. It features a fortissimo (*fff*) dynamic, an 'ord' instruction, and a pianissimo (*ppp*) dynamic. A nine-measure rest is present.

84 *ppp*

This system contains measures 84 to 86. It starts in 11/8 time and changes to 9/8. It features a pianissimo (*ppp*) dynamic and a nine-measure rest.

87 *ppp*

This system contains measures 87 to 90. It starts in 13/8 time and changes to 3/4. It features a pianissimo (*ppp*) dynamic.

III.

♩ = 64

senza sord
sp

pizz ord arco sp pizz ord arco sp pizz ord arco sp pizz II ord arco sp

fff *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

12

pizz dämpfe mit dem Holz des Bogens arco st II

mf *<fff>* *fff* *<fff>* *fff*

20

ord st

<fff> *mf* *fff* *<fff>* *<fff>*

29

fff *<fff>* *fff* *<fff>* *fff*

39

<fff> *fff* *fff* *<fff>*

49

Daumen und Ringfinger auf die Decke

<fff> *<fff>* *<fff>* *f* *f*

59

auf die Decke mit der Fingerkuppe arco

mf *f* *mf* *f* *ff* *f*

68

♩ = 50 ♩ = 64

mf *f* *ff* *fff* *p*

78

♩ = 50
Stachel

<p> *<p>* *mf* *f* *fff*

85  *f* *fff* *f* *clb* *A* *A*

91 *mf* *mf* *fff* *arco* *f* = 64 *p* *fff*

auf die Decke mit der Fingerkuppe

98 *p* *fff* *p* *p*

105 *p* *f* = 50 *pizz ord* *f*

113 *f* *f* = 64 *Möweneffekt IV* *f* = 50

118 *mp* *f* *f* = 60 *f* = 64 *ord IV*

128 *p* *p* = 60 *p* = 50

137 *p* *ppp* *clt* *ord*

145 *f* *pp* *ord* *5* *3* *pp*

auf die Decke mit der Fingerkuppe

153

mf *mp*

160

170

mf

179

mf *mf* *mf* *mf* *mf* *pp*

♩ = 50 *♩* = 60

187

pp *mf* *pp*

Stimmkasten *ord*

196

pp *mf* *ppp*

♩ = 50

pizz Fingernagel
diagonales Streichen

204

f *f* *f* *f* *mf*

arco sp

Stimmkasten 6:7

211

mf *mf* *mf* *mf* *mf* *mf*

pizz

221

f *f* *f* *f* *f* *mp*

arco clt *ord*

vc2

231 *mp* *mp* *mp* *mf* auf die Decke klopfen mit der Fingerkuppe

240 *f* *mf* $\text{♩} = 60$ ord mit zwei Händen

249

254

$\text{♩} = 50$ 259 *f* *pp* *mf* cl bat auf den Hals ord cl bat sp ---> -->st

266 *mf* *mf* *mf* *mf* *f* Stimmkasten arco clbat

$\text{♩} = 69$

276 *fff* arco $\text{♩} = 81$ $\text{♩} = 95$ $\text{♩} = 111$ $\text{♩} = 131$

283 *p* *ppp* $\text{♩} = 153$ $\text{♩} = 180$ $\text{♩} = 50$ ord III

294 *mf* $\text{♩} = 60$ Möweneffekt IV 5 3 5 3

♩ = 40

cl bat
sp--->

302

mf

303

mf

304

mf

305

p

315

mf

316

mf

322

ppp

mf

ppp

327

p

331

p

♩ = 52

335

mf

p

♩ = 132

343

ppp

♩ = 84

351

mf

356

p

vc2

$\text{♩} = 67$

361 $\text{♩} = 78$ $\text{♩} = 90$ $\text{♩} = 105$ $\text{♩} = 122$
ord IV
mf

366 $\text{♩} = 67$ $\text{♩} = 79$ $\text{♩} = 93$ $\text{♩} = 109$ $\text{♩} = 67$
IV
mf

$\text{♩} = 85$

372 $\text{♩} = 98$
 \uparrow (sp->st) \downarrow (---->sp) III gliss
p *mf*

380 $\text{♩} = 67$ $\text{♩} = 81$ $\text{♩} = 88$ $\text{♩} = 116$
p *mf*
 \uparrow (st->) \downarrow (sp->)

389 $\text{♩} = 120$ $\text{♩} = 67$ $\text{♩} = 70$ $\text{♩} = 72$
st

396 $\text{♩} = 75$
mf

402 $\text{♩} = 78$ $\text{♩} = 81$ $\text{♩} = 84$ $\text{♩} = 85$ $\text{♩} = 67$
IV gliss
mf

410 $\text{♩} = 67$
mf

417 $\text{♩} = 67$
III IV
mf

422 $\text{♩} = 64$
 Musical notation for measures 422-430. Includes dynamics *fff*, *st*, and various time signatures (3/8, 7/16, 11/16, 5/16, 3/8, 9/16, 3/8).

431 *ord*
 Musical notation for measures 431-438. Includes dynamics *fff*, *f*, *fff*, *f*, *fff*, *f*, *fff*, *f*, *fff*. Tempo $\text{♩} = 67$.

$\text{♩} = 42$

445 **A** $\text{♩} = 80$ *normaler Druck* $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 140$ **A**
 Musical notation for measures 445-452. Includes dynamics *fff*, *f*, *fff*, *f*, *fff*, *f*, *fff*. Tempo markings $\text{♩} = 80$, $\text{♩} = 97$, $\text{♩} = 116$, $\text{♩} = 140$.

453 $\text{♩} = 60$ **A**
 Musical notation for measures 453-460. Includes dynamics *mf*. Tempo $\text{♩} = 60$. Marking **III Möweneffekt**.

461 *Möweneffekt III*
 Musical notation for measures 461-465. Includes dynamics *mf*. Marking *Möweneffekt III*.

466 Musical notation for measures 466-470. Includes dynamics *mf*. Marking *Möweneffekt III*.

470 $\text{♩} = 64$ (*Möweneffekt III*) $\text{♩} = 57$
 Musical notation for measures 470-478. Includes dynamics *mf*. Tempo markings $\text{♩} = 64$, $\text{♩} = 57$. Marking (*Möweneffekt III*).

480 *Möweneffekt III* **IV**
 Musical notation for measures 480-488. Includes dynamics *fff*, *mf*. Marking *Möweneffekt III*, **IV**.

489 Musical notation for measures 489-497. Includes dynamics *mf*.

IV.

$\text{♩} = 84$ III st
con sord sempre
fff

4 $\text{♩} = 67$ $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 65$

16 st $\text{♩} = 44$ $\text{♩} = 60$
ff *fff*

22 II III
fff

32 *f* *f* *mf*

39 tr sp $\text{♩} = 40$
ff *ff* *fff*

45 *fff*

54 st sp *mp*

58 $\text{♩} = 63$ sp II *mp*

vc2

67 *sp* *p* $\text{♩} = 54$ $\text{♩} = 85$

75 *sp* *p* *mp* *mp*

83 *sp* *mp* *f* *mf* *f* *st*

87 *ord* *mf* *st*

94 *f* *sp* *ord* *II*

102 *st* *ord* *sp*

111 *fff* *mf* *f* *sp* *st* *sp*

120 *fff* *ord* *sp* *mf*

129 *mf* *(sp)* *f* *fff*

vc2

135

f *mp* *fff*

Musical notation for measures 135-142 in bass clef. Measure 135 starts with a forte (*f*) dynamic. The music features a melodic line with slurs and a bass line with a mezzo-piano (*mp*) dynamic. The piece concludes with a fortissimo (*fff*) dynamic.

143

fff *f*

ord

Musical notation for measures 143-152 in bass clef. Measure 143 begins with fortissimo (*fff*) dynamics. An 'ord' (ordine) instruction is present above measure 145. The music changes to a forte (*f*) dynamic and includes various time signatures: 5/4, 3/4, and 3/4.

153

Musical notation for measures 153-158 in treble clef. The music consists of a series of half notes with slurs, alternating between 3/4 and 3/4 time signatures. The piece ends with a double bar line.