




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Aus Trachila (2006)
Violine 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 umwickelten 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.

♩ = 50

fff fff

♩ = 84

♩ = 50

f fff > fff

ord sp

♩ = 84

halb ctt

f pp fff

ord. II

♩ = 50

fff

♩ = 60

mp fff

ord

f fpp f

♩ = 50

p mf

40

pizz *p* pizz *ppp*

Musical staff 40-47: Treble clef, 2/4 time signature. Measures 40-41: quarter notes G4, A4, B4, C5. Measure 42: quarter note G4, quarter rest. Measure 43: quarter note G4, quarter rest. Measure 44: quarter note G4, quarter rest. Measure 45: quarter note G4, quarter rest. Measure 46: quarter note G4, quarter rest. Measure 47: quarter note G4, quarter rest. Dynamics: *p* at measure 42, *ppp* at measure 46. Performance instructions: *pizz* above measures 40-41 and 46-47.

48

arco Stimmkasten *mf* *fff* *fff* *mp*

Musical staff 48-51: Treble clef, 2/4 time signature. Measures 48-50: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 51: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Dynamics: *mf* at measure 48, *fff* at measure 50, *fff* at measure 51, *mp* at measure 51. Performance instructions: *arco Stimmkasten* above measure 48, *ord sp* above measure 50.

52

p *p*

Musical staff 52-58: Treble clef, 2/4 time signature. Measure 52: quarter rest. Measure 53: quarter rest. Measure 54: quarter rest. Measure 55: quarter rest. Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p* at measure 56, *p* at measure 58. Performance instructions: *mf* = 50 above measure 52.

59

f *f*

Musical staff 59-65: Treble clef, 2/4 time signature. Measures 59-61: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 62: quarter rest. Measure 63: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 64: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 65: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* at measure 63, *f* at measure 65. Performance instructions: *mf* above measure 59.

66

f *mf*

Musical staff 66-73: Treble clef, 2/4 time signature. Measures 66-70: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 71: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 72: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 73: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* at measure 66, *mf* at measure 66. Performance instructions: *mf* above measure 66.

74

Musical staff 74-84: Treble clef, 2/4 time signature. Measures 74-84: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Performance instructions: *mf* above measure 74.

85

con sord st *ppp* *mp* *mp* *mp* *mp* *ppp* st

Musical staff 85-95: Treble clef, 2/4 time signature. Measures 85-90: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 91: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 92: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 93: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 94: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 95: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *ppp* at measure 85, *mp* at measure 90, *mp* at measure 91, *mp* at measure 92, *mp* at measure 93, *mp* at measure 94, *ppp* at measure 95. Performance instructions: *con sord st* above measure 85, *st* above measure 95.

96

ppp st

Musical staff 96-104: Treble clef, 2/4 time signature. Measures 96-100: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 101: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 102: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 103: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 104: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *ppp* at measure 101, *ppp* at measure 104. Performance instructions: *st* above measure 104.

105

f *fff* *pp*

Musical staff 105-110: Treble clef, 2/4 time signature. Measures 105-106: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 110: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* at measure 105, *fff* at measure 109, *pp* at measure 110. Performance instructions: *1/2 clt* above measure 109.

114 *st* *mf* *mf*

119 *mf* *mf* *sp*

127 *mf* *mp* *fff* *arco*

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

143 *p* *p* *p* *p* *p* *mp*

153 *fff* *fff* *fff* *fff*

160 *fff* *mp*

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

178 *ord* *fff* *fff* *fff* *fff* *st* *ff* *1/2 clt* *mp*

186 *ord st* *mp* *auf den Dämpfer* *f* *ord sp III* *p* $\text{♩} = 60$

196 *pizz* *p* *p*

202 $\text{♩} = 50$ *arco* *auf den Dämpfer* *f* *ord* *fff* *3* *3*

211 *auf den Dämpfer* *f* *ord* *fff* *fff* *3*

216 *f*

226 $\text{♩} = 60$ *p* *5* *st* *mf* *auf den Dämpfer* *fff*

231 *ord sp* *mf* *fff*

II.

♩ = 40

senza sord

Seite A

f *f*

♩ = 50

ppp *ff* *mf* *f*

8

f *f* *f* *mf*

♩ = 60

f *f* *f* *mf*

15

sim

sim *sim* *sim* *sim*

23

f *f* *f* *f*

28

mf *f*

mf *f* *f* *f*

36

♩ = 50

f *mf* *p*

f *mf* *p* *p*

42 (senza sord) *p*

51 *f* *mp* *mf* *mf* *f*

57 *f* *mp*

62 *p* *mp* *p*

67 *mp* *mp*

72 *fff*

79 *f* *f* *f*

86 *f* *fff* *mf* *f*

III.

♩ = 64
arco
senza sord

fff

12 *fff* *fff* *sp*

17 *mf* *mf* *mf* *mf* *fff* *fff* *1/2 clt*

23 *mf* *mf* *fff* *mf* *fff* *1/2 clt*

29 *ord sp* *fff* *mf* *fff* *fff* *sp kein cl*

36 *ord* *fff* *fff*

44 *fff* *mf*

48 *mf* *mf* *mf* *mf* *mp* *cl trt III*

55 *mp* *ppp*

62 *ord III* *ppp* *p* *cl trt III*

70 *ord III* *ppp* *pp* *fff* $\text{♩} = 50$ $\text{♩} = 64$

78 $\text{♩} = 50$ *Wirbelkasten arco* *mf* *ff* *f* *fff* *f*

86 *sp* *fff* *pp* *pizz* *ppp*

95 *clt* *f* *ord* *clt* *ord* *clt* *ord* *clt* *ord* *clt* *ord* $\text{♩} = 64$

100 *ppp* *ppp* $\text{♩} = 50$

110 *sp II* *ord* *mp* $\text{♩} = 64$

116 $\text{♩} = 50$ *pizz III* *ppp* $\text{♩} = 60$ *cl bat*

124 $\text{♩} = 64$ *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

129 *ord sp* 7:8 7:8 7:8 $\text{♩} = 60$ *cl bat*
pp *pp*

133 $\text{♩} = 50$ *cl trt* $\text{♩} = 60$ *clbat IV*
< mp > *< mp >* *< mp >* *< mp >* *f* *mf*

142 *mp* *clt* *mp* *mf*

149 *ord->* *--> ord* *sp* *Bogen im Kreis*
ppp > *mf*

158 *mp* *mp*

165 *sp I* *p*

174 $\text{♩} = 50$ *pp* *< pp >*

181 $\text{♩} = 60$ *sp* *mp* *mp*

188 *pizz* *arco* *f* *mp >*

196 $\text{♩} = 50$ vor dem Steg fff

205 fff p f pizz $\text{clt } 6:7$ 9

213 pp sp mf 9 9 arco ord

222 mf mf mf mp arco ord pp pizz

231 pp pp pp pp pp pp pp

240 p ppp sp f 60 pizz arco ord

248 3

253 ppp f ppp f ppp f ppp f st sp st sp st sp 3

257 ppp st pizz 50

262 arco vor dem Steg Stimmkasten

mf > *mf* > *mf* > *mf* > *mf*

272

f

281

p

286

pp *sp* *mf* *sp* *mf*

295

300

304

Stimmkasten *mf* *f* > *mf*

314

mf *fff*

321

f

325 *mf* *fff* 1/2 cl trt ord sp simile

328 *mf* ord sp (sp) *mf*

332 *mf* pizz = 52

341 *ppp* cl bat III

350 *f* ord sp III = 132

354 = 84

360 = 67 = 78 = 90 = 105 = 122 *ppp* ord

366 = 67 = 79 = 93 = 109 *mf* battuto tratto

370 = 67 = 85 *p* *f* ord sp

v12

377 *f* *mf* linke Hand: st----> sp---->st

383 *mf* *sp* *mf* $\text{♩} = 67$ $\text{♩} = 81$

388 *mf* $\text{♩} = 98$ $\text{♩} = 120$ $\text{♩} = 67$

394 *mf* $\text{♩} = 88$ $\text{♩} = 116$ $\text{♩} = 67$

399 *mf* $\text{♩} = 70$ $\text{♩} = 72$ $\text{♩} = 75$ $\text{♩} = 78$

404 *ppp* *mf* $\text{♩} = 81$ $\text{♩} = 84$ $\text{♩} = 85$

412 *fff* $\text{♩} = 67$

421 $\text{♩} = 64$

431 $\text{♩} = 67$

445 $\text{♩} = 80$ $\text{♩} = 97$
fff *fff*

448 $\text{♩} = 116$ $\text{♩} = 140$ $\text{♩} = 42$

451

454 $\text{♩} = 60$
fff

460

464 *ord* *sp* *mf* *fff* *mf*

468 $\text{♩} = 64$
mf *fff* *mf* *fff* *mf* *fff* *mf* *fff*

478 *sp* $\text{♩} = 57$ *ff* *ord* *f* *fff* *fff* *1/2 cl tratto*

489 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

IV.

This musical score, labeled 'IV.', consists of nine staves of music. The tempo is indicated by quarter note symbols with values: 84, 67, 80, 97, 116, 65, 44, 60, and 40. The score includes various dynamic markings such as *f*, *fff*, *mf*, and *sp*. It features complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. The notation includes treble clefs, time signatures (C, 3/8, 16/16, 2/4, 3/4, 7/8), and various accidentals. The piece concludes with a fermata and a final dynamic marking of *f*.

v12

46 *fff* *fff*

51 *mf*

55 *mp* *mp* $\text{♩} = 63$

60 *p* *mf* $\text{♩} = 54$

71 $\text{♩} = 85$ *mp*

77 *mf*

84 *fff* *mf* *mp*

93 *p* *mp* *mf*

100 *fff* *mf* *ord*

v12

109

120

132

142

153