

HELMUT LACHENMANN

GRAN TORSO

KM 2233 / LP

Breitkopf & Härtel · Wiesbaden

Notation and Performing Techniques

The instruments are to be tuned as follows:



The pitches in the score do not indicate the audible result but the tones to be stopped on the indicated string; this does not apply to the pitch indications added in parentheses at natural harmonic stops, which indicate the actual resulting sound. The viola and violoncello should be equipped with tailpieces of wood instead of a synthetic material for this piece. Besides the following indications, further details concerning the performance of certain passages are given in the score.

Clefs

This piece makes use of the **bridge clef** besides the usual clefs. It schematically reproduces the front of the instrument (on page 23, up to the neck of the violin and viola and allows the depiction of the point of contact of the bow on the instrument as well as its distance from the bridge. At the same time, it also illustrates the direction of the bowing between the bridge and the middle of the fingerboard.



Depending on the limits of the area in which such vertical motions are prescribed, the bridge clef can be given only in excerpt.



The excerpts occur in ad hoc shifted positions for the same reason. To facilitate the orientation, the position of the bridge is occasionally drawn through the score in the form of a broken horizontal line.



The **string clef** illustrates actions on the four strings below the bridge, between the bridge and tailpiece.



The string clef is sometimes reduced so as not to encumber the score.



In bars 1–22, the schematic distinction between light and dark indicates the point of contact of the bow "grinding" on the back of the instrument between the nut ("dark" grinding) and the middle of the bow or the lower part of the upper bow half ("light" grinding). In bar 35 of the Violin I part, the same clef is used in connection with light and dark shadings at blows on the edge of the instrument's body. For the cello, the schematic representation of the flat surface of the bridge in bars 136 to 166 indicates the point of contact of the bow held under the strings.

Stopping and muting signs for the left hand

Besides the harmonics which are notated conventionally and to be played normally, the **half harmonic stop** also plays an important role in this work. It is notated with a diamond-shaped note head, like normal harmonics, but is black like a quarter note; moreover, it can be recognized by the horizontal beam which shows its duration. It is important not to produce any harmonics here; the result should be a veiled, almost immaterial and hardly perceptible coloring of the dominating string sound produced by the stopped note (or its transposition resulting from scordatura) which, as indicated, is only lightly touched, in conjunction with the "flautato" bowing.



Stops which are placed either in "Clef boxes" at the left of the system or in parentheses within the musical text show the fingering which is to be prepared, thanks to which the pitches of the action subsequently called for are determined on their own.

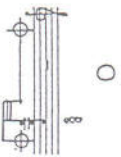
Arabic numerals in parentheses are fingerings.



Pitches in brackets show the appropriate string or stop which is not to be heard as a pitch, but which serves to prepare or clarify another effect (e.g. a toneless arco salando).



Muting sign, generally to be executed by playing the hand lightly over all four strings. Occasionally, with respect to the "half harmonic pitches", the exact position of the muting stop has been given.



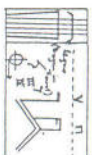
Stop muting by pulling the hand away from the strings.

audible release of the indicated and previously muted strings in the given rhythm

Actions of the right hand

Bowing Directions

Whenever the bridge clef is indicated, other directions for the bowing on the string are also called for besides the usual horizontal bowing manner. Since the horizontal reading of the score corresponds to a chronological progression, the shifts of the bow between the bridge and fingerboard are always notated with oblique lines. Upright shifts of the bow at an angle of 90° to the usual horizontal motion occur only where an arrow pointed upwards or downwards is drawn into the first note tail of such a passage. All other shifts of the bow on the sur-



face of the strings are **oblique**, that is, they always contain an upbow or downbow motion, which is then also given in addition. Occasionally (e.g. Violin II, bar 2) the tasks of the right hand and the left hand are notated separately above each other.

At more complex bowing techniques (e.g. Viola, starting at bar 25), the appropriate motion is illustrated by a corresponding graphic.



regular motion in form of an "eight" (almost treble-clef like)



irregular circular motion



oblique ("windshield-wiper"-like) motion back and forth



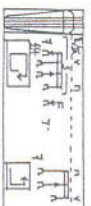
upright motion backwards and forwards



A horizontal arrow signifies: **gradually merge** into the prescribed motion.



A plus sign indicates that the indicated direction does not annul the previous motion, but **increases** it. In the given limits, these indications allow a certain amount of improvisatory creativity.



The combination of successive horizontal and vertical motions yields more or less "rectangular" forms of motion. They appear in a somewhat jagged rhythm starting at bar 220 in the Violoncello, at bar 224 in Violin II, at bar 239 in Violin I and at bar 241 in the Viola. The direction of the motion resulting here has been represented in the form of a little graphic appended to the respective rhythmic figure. Its purpose is to make the intended action easier to recognize, but it does not allow any improvisation! It should be executed in a strongly rhythmic manner, almost non legato. The cello plays the only legato variant in bar 238; its distinctness is clearly visible.

Bow pressure

Besides the "normal" bow pressure which is varied as usual by the indications of volume and intensity, the **flautato technique** and the **pressed bowing** also play an important role. To guarantee a better control of the bow, it is recommended to hold it in the fist wherever these two techniques are called for.

flauto, generally in combination with a half-harmonic stop: a hasty bowing with extremely light bow pressure. The dead weight of the bow must be neutralized by opposing it with the pressure of the wrist. A minimal emergence of the stopped pitches should produce a maximal audibility of the bowing sound (cf. notes on the half harmonic stop).

Dynamics in quotation marks are to be understood in a relative sense in this context; they refer to the intensity of a performance technique which does not actually allow a true forte, let alone a fortissimo.

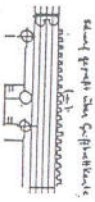
Where a completely toneless bowing on the wood of the bridge, the side of the body or the tailpiece (e.g. at bar 97ff) is called for, the bow pressure can and must eventually be somewhat reinforced.

pressed

At the nut, maximal bow pressure with extremely restrained bowing which, however, should never falter unless this is expressly called for. The result should always be a dry, sharply perforated rattling (except for imperfect intermediate levels at transitions from the flauto). This action should never be performed too closely to the bridge; exception: Violoncello, bars 262–268.

Execution before the bridge:

Over or near the edge of the fingerboard or – where indicated accordingly – at the neck. The pressed bow functions simultaneously like a stop which shortens the string and alters the brightness of the pitch of the clattering sound by its slurr. Occasionally, this brightness or frequency of the clattering is then choked by a muting stop indicated at the left hand.

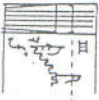


A "wawer" effect is produced starting at bar 188 in the Viola and at bar 255 in the other strings by the on-and-off mute stop.



Execution behind the bridge:

Pressed bowing, primarily near the tailpiece, on the cloth binding of the strings. The slurr in the direction of the bridge is possible in order to reinforce the intensity of the sound, and occasionally by a muted trombone or trumpet. The dull, muffled grating or whining whirring sound which results from such a technique when it is performed too closely to the bridge is to be strictly avoided.



The frequent upright shifts of the pressed bow before the bridge, above the fingerboard, produce a kind of buzzing, the intensity of which is generally somewhat weaker than when bowing horizontally or obliquely. It is only effective on the part of the string which has rosin on it, and should be primarily performed there. (It is impossible to prevent rosin from ending up on the part of the string where the notes are stopped; however, this should hardly make the required tones more difficult to produce. The rosin can be easily removed with a cloth after the performance. What is more serious is – in the cello part – the obstruction of the bow hair by the stopping hand of the cellist, which has to reach to the fourth string in itself at the end of the piece, so that particles of rosin can deposit themselves there. It might be a good idea to have a second bow ready for this passage.)

At bowing actions on other parts of the instrument, the bow pressure should be gauged according to the prescribed result, as it is described at its respective appearance in the score. Please note: the indication "tonlos" ("toneless") and "spärlich" ("ethereally") in connection with the indication "espressivo" means the greatest intensity, hence an intensive bow pressure. But this should never lead to the destruction of the intended effect, to a disturbing buzzing or screeching tone.

Because of the long bowed passages performed on the tailpiece in the Violoncello starting at bar 97 and in the Viola starting at bar 104, these two instruments should have tailpieces of wood which allow a distinct rendition, and in the case of the Viola, a practically soloistic interpretation of the toneless-espressivo sound. An imperceptible modification of the sound by the sympathetic vibration of the instrument's body can be useful under certain circumstances and is permitted when it can help realize the "ethereal" sound quality.

Other actions with the bow

The rolling motion of the wood of the bow pressed into the hair of the bow is described in bars 1 and 18 of the score; the bow lies on top of the middle strings (at Violin I, on the back of the instrument). As a result of the rolling motion of the pressed wood of the bow, the combined friction of the bow hair, the string and the wood of the bow produces a dry crackling grinding.

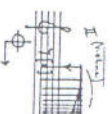
The performance indications **battuto**, **salando** and **balzando** must be distinguished very precisely.

battuto

A simple, lightly tossed stroke or "flair" of the bow hair (arco battuto) or the wood of the bow (**legno battuto**). Where **legno battuto** is required, the point of contact of the wood of the bow is also indicated as a pitch, in addition to the stop of the left hand, which is often a muting stop. This pitch, notated as a rectangular open note head, is to be understood as an approximate value; in normal playing, it would be stopped by the left hand, but in this case, it should be made audible by hitting the string at this point as precisely as possible with the wood of the bow. However, it is clearly audible only where the mute sign is indicated for the left hand, thus when all four strings are lightly damped so that no string vibration can possibly cover up the legno tone. In order to make it clearly audible, one must also be careful to prevent the wood of the bow from moving in an up-and-down bowing while it is striking the string, since this could muddy the hitting sound or the legno tone so produced by a friction of the strings, even the most minimal one. Here, the arrows in the note tails signify a different vertical motion than at the aforementioned arco or legno bowing actions, namely the vertical falling direction of the bow on the string.

salando

Dense shake of the bow after striking the string, here, but with **legno salando**, glissando effects are also possible and called for by the appropriate shifting of the point where the bouncing bow hits the string. It is particularly important to avoid muddying the envisaged col legno pitches by accidental horizontal motions of the bow during the shake (cf. the upright arrows drawn in the note tails). Between bars 136 and 166 in the violoncello part, these arrows are not drawn as usual upwards but downwards, that is downwards, salando actions, since here, the string is to be hit by the wood of the bow from below the string upwards against it.



balzando

A gentle "bouncing" of the bow on the string by its own weight. This produces a very gradual acceleration of the bowing sound. In this performance technique, an upright arrow in the note tail also signifies that an up- or down-bow motion should be avoided. At arco balzando (legno balzando does not occur), even normally stopped pitches should only be heard as a dull, dry bouncing noise. Depending on the length of the indicated horizontal bow motion, the stopped pitch gains or loses in audibility.

Legno battuto is best performed with the tip of the bow, arco and legno salando or arco balzando with the middle of the bow.

A special case is the arco **salando perpetuo** of the Violin I in bar 145ff. Here, the final, densest phase of an arco balzando must be kept going without interruption. The phase of the most rapid bouncing up and down is prevented from dying out when the bow is tossed upwards again and again by a minimal and highly sensitive push in a down-bow motion – nothing more than a minute horizontal frictional resistance. The dense final phase of the rapid bouncing then perpetuates itself in this manner without interruption ad infinitum. Salando perpetuo is possible only when the bow has been well rubbed with rosin and there is a film of rosin on the string; furthermore, the arm must be completely relaxed, and the entire procedure carefully controlled by the eyes and the ears.

Pizzicati

At harmonic pizzicati (natural harmonics) with notated echo slur, the left hand must release the string at the right moment so as not to prevent the string from resonating.

pizzicato with fingernail

Bartók pizzicato with normally stopped pitch

Bartók pizzicato with completely choked strings. Only the rebound of the string on the wood of the fingerboard should be heard. All the other strings should be muted by the mute stop, unless an echo slur in parentheses indicates that such an echo effect is intended.

Pizzicato by pulling at the string with the tension-screw while the bow is held upright. The tension-screw brushes roughly against the string and hits the wood of the fingerboard immediately thereafter (e.g. Violin I, bar 40).

In this manner, the sound produced by the tension-screw at its point of contact will also occasionally be heard in addition to the stopped tone as a supplementary, quasi-battuto pitch, and thus it is notated accordingly with a rectangular note head above the pitches to be fingered by the left hand.

Rap the tension-screw on the wood of the fingerboard on the tailpiece (or possibly the chinrest) according to the notated position.

pizzicato with the left hand

Pizzicato fluido, also to be performed with the left hand. Before resp. immediately after the string has been plucked the tension-screw – in some cases the wood of the bow too – is to be set on the string and pushed with the right hand, just like a bottle-neck on the guitar. A distinct glissando results from this diversion of the string and the subsequent shift.

Italo Gomez und der Società Cameristica Italiana gewidmet

Gran Torso

Musik für Streichquartett

ca. 56

Helmut Lachenmann (1971/76/88)

<p>$\frac{1}{4}$</p>	<p>$\frac{4}{4}$</p>	<p>$\frac{6}{4}$</p>	<p>$\frac{4}{4}$</p>	<p>$\frac{3}{4}$</p>
<p>I. Rückwart</p>	<p>Bogen liegt auf Instrument-Rückwand / Stange ins Haar gedrückt</p>	<p>Kunststern auf Rückwand</p>	<p>Rückwand (Bogenmitte)</p>	<p>scm.</p>
<p>II. arco Steg</p>	<p>Arco Steg (Arco) / Alleck nur durch Bogendruck</p>	<p>Arco Planch am Steg</p>	<p>Griffbrett / Holz / Griffbrett</p>	<p>Steg / Griffbrett / Griffbrett</p>
<p>B₂</p>	<p>Bogen in Tausch / Legno schlagend</p>	<p>Arco Planch am Steg</p>	<p>Griffbrett / Holz / Griffbrett</p>	<p>Steg / Griffbrett / Griffbrett</p>
<p>C.</p>	<p>Bogen in Tausch / Legno schlagend / gewischt</p>	<p>Arco Planch am Steg</p>	<p>Griffbrett / Holz / Griffbrett</p>	<p>Steg / Griffbrett / Griffbrett</p>

I. Violine: Instrument auf keine gestellen mit nach innen gedrehter Faust gehalten, Rückwand nach außen gekippt.

II. Violine: Instrument auf keine gestellen mit nach innen gedrehter Faust gehalten, Rückwand nach außen gekippt.

III. Violine: Instrument auf keine gestellen mit nach innen gedrehter Faust gehalten, Rückwand nach außen gekippt.

IV. Violine: Instrument auf keine gestellen mit nach innen gedrehter Faust gehalten, Rückwand nach außen gekippt.

Sack zwischen zwei Fingern geklemmt und etwas höhergezogen

2/4	4/4	3/4	4/4	3/4	4/4	4/4
I. (Reinwand)	(Kantilen auf Rückwand) Bogen nicht absetzen	Bogen nicht absetzen	Bogen nicht absetzen	Bogen nicht absetzen	Bogen nicht absetzen	Bogen nicht absetzen
II.	IV (arco) III (pizz) II (pizz) I (pizz)	II (arco) I (arco)	II (arco) I (arco)	II (arco) I (arco)	II (arco) I (arco)	II (arco) I (arco)
Ba	I. Chorus	II. Chorus	Legno schlag gemacht	arco	nah am Saiten-I haben	III (arco) I (arco)
C.	CORPUS rechte Seite	Legno schlag gemacht	arco	arco	III (arco) I (arco)	III (arco) I (arco)

3/4	4/4	4/4	5/4	4/4	4/4	4/4
I. (Reinwand)	I. Chorus	Bogen nicht absetzen	Tempo libero	legno solo	(calmo)	über Zange w I
II.	II. Chorus	Stange im Bogenhaar gedrückt	Stange im Bogenhaar gedrückt	arco solo	IV	IV
Ba	II. Chorus	Stange im Bogenhaar gedrückt	Stange im Bogenhaar gedrückt	arco solo	IV	IV
C.	III. Chorus	Stange im Bogenhaar gedrückt	Stange im Bogenhaar gedrückt	arco solo	IV	IV

<p>3/4</p> <p>I</p> <p>arco balzando Zincini</p> <p>überm Griffbrett</p>	<p>4/4</p> <p>Übersetzen in → 11 Saiten gepreßte Klappen</p> <p>arco samt Griffbrett (I)</p>	<p>→ Griffbrett</p>	<p>alternativ Stückchen (dem et niente)</p>	<p>6/4</p> <p>Griffbretthalten</p> <p>Bogen nicht absetzen</p>
<p>II</p> <p>Spannsaack aufsteigen</p>	<p>mf</p>			
<p>B.</p> <p>(Bogen) II Stange aufhalten Pitz Kunde P</p>	<p>arco (Klapp.)</p>	<p>Bogen aufsteigen</p>	<p>(Bogen am Sitz)</p>	<p>PPPPP</p>
<p>C.</p> <p>(Klapp.)</p>	<p>f^{pp} sub.</p>	<p>f^{pp} sub.</p>		

<p>6/4</p> <p>I</p>	<p>7/4</p>	<p>8va Bogen in Tausch</p>	<p>(Piacoso) alternativ Stückchen sind auf pressen</p>	<p>5/4</p> <p>alternativ Stückchen sind auf pressen</p>	<p>4/4</p> <p>alternativ Stückchen sind auf pressen</p>
<p>II</p>		<p>Bogen in Tausch</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>
<p>B.</p>	<p>Colossissimo</p>	<p>Subl. deutlich</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>
<p>C.</p>	<p>pppp laut.</p>	<p>Bogen in Tausch</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>	<p>ff am Saitenhalter (auf Umpannung)</p>

59.

X) hatz der angereichten "Sagenverleugung" immer in den Nähe der Griffbrett-Kante besetzen (davor bzw. dahinter) das zu ersetzende große "Kurz-Gesamthaus" nicht in halber Kravnen umschalten
 (also niemals zu nahe am Steg!)

Violin I, Violin II, Cello, Double Bass score with dynamics and performance instructions.

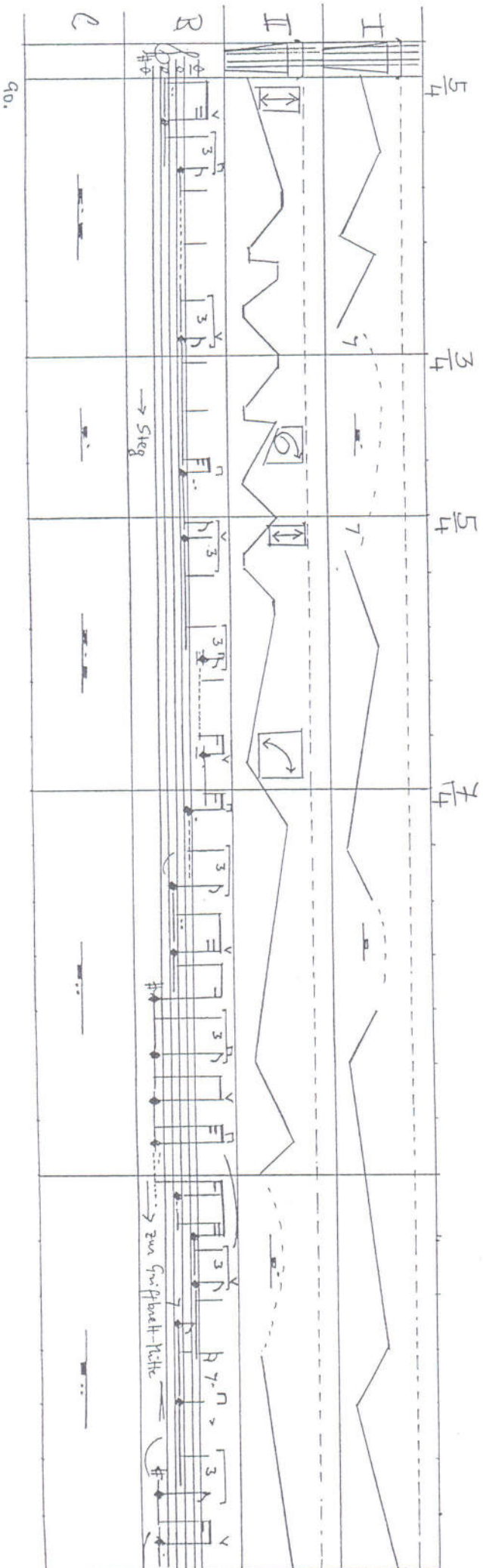
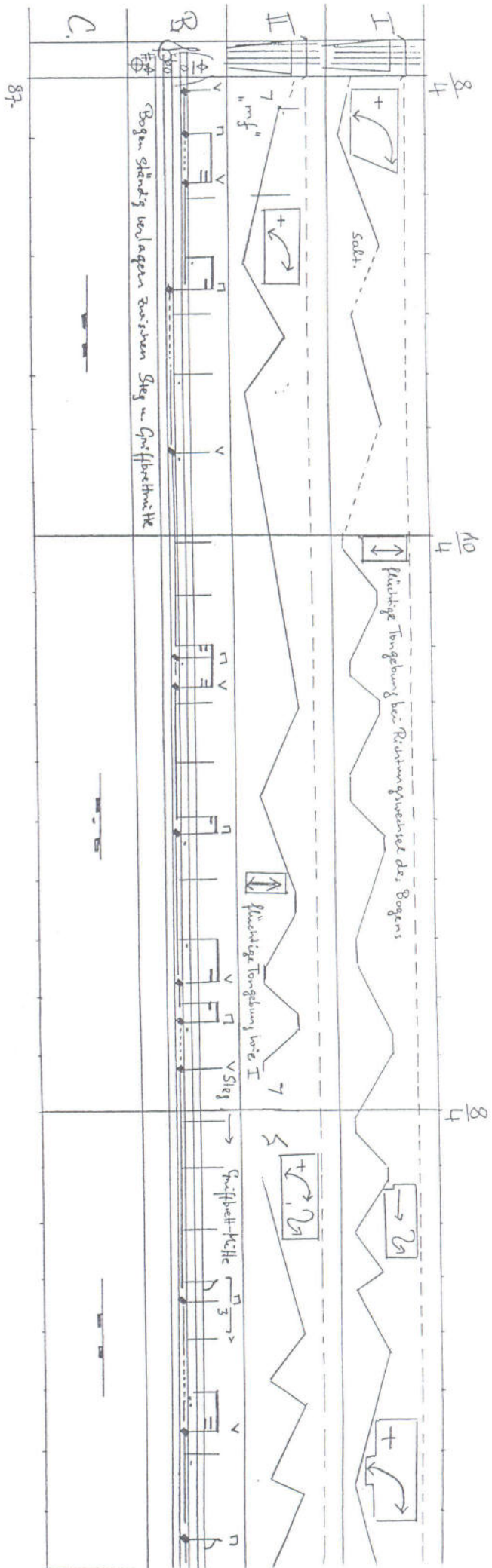
Residual-Takt

6) Konstellation des gegebenen Bogens kritisiert
 4) A ein von der Griffbrett-Kante wegzulagern

4) I u. II. Violine:
 Sub. Punkt, nervoso, quasi sotti. leere Seite durch fädelige Griff-Anhebung durchlassen.

Violin I, Violin II, Cello, Double Bass score with dynamics and performance instructions.

Residual-Takt



$\frac{9}{4}$ $\frac{6}{4}$ $\frac{8}{4}$

95.

(V) Linke Zange f'' ppp (Haut)

rechte Zange f'' ppp Haut II

ppp Haut. II

ppp Haut

Schwere Haut. ppp Haut

Saite(n) hinten ppp Haut

Sitz dämpfen

mit linker Hand

dolcissimo ppp (späterisches f'' ppp)

arco Haut auf Saitehalter (weit unten)

Nach und nach immer näher zum Saitehalter

Bogendruck knapp unterhalb rechter Tongebung

$\frac{9}{4}$ $\frac{12}{4}$

98.

immer höher zum Saitehalter ppp (Haut)

nur am Saitehalter ppp (Haut)

Ruhung Sitz ppp (Haut)

Ruhung Saitehalter ppp (Haut)

unhörbar weiten, schweben, gelegentlich hörbar werden

unhörbar weiten, schweben, gelegentlich hörbar werden

unhörbar weiten, schweben, gelegentlich hörbar werden

$\frac{9}{4}$ $\frac{10}{4}$ $\frac{6}{4}$

I unhörbar weichen, streichen, gelegentlich hörbar werden)

II (unhörbar weichen, streichen, gelegentlich hörbar werden)

III (pppp Flaut)

100.

pppp (stimm) zum Saitenhalter

zum Saithalter

am Sitz

auf Unspannung bestehen

arco stop

arco stop

(x)

$\frac{10}{4}$ $\frac{11}{4}$

I

II

III

103.

immer näher zum Saithalter

v pppp

pppp Flaut)

11b. tempo rubato (♩ 40-96, ad libitum)

tonlos

p espressivo

auf Saithalter, intensiv streichen (aber „Distorsion“ vermeiden)

ppp

mp

f

f'

8

(16. Fortsetzung)

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	
I.																				
II																				
B.																				
C.	(PPPP Akkords)																arco stop (Bogen stehen lassen)			

(104)

105.

a tempo
4/4 56 ca

3/4 (4/4)

2/4

1/4

4/8

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
I.																				
II																				
B.																				
C.																				

106.

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

arco
Corpus-Rand
(Zange)

($\frac{1}{2}$ Fortis)

	3	4	$\frac{2}{p}$	$\frac{7}{p}$	1	2	3	4	5	6	7	$\frac{2}{p}$	$\frac{3}{p}$
I			mp Capus-Rand										
II			mp Capus-Rand										
B			ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand
C			mp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand

Tempo rubato (wie ab Takt 104)

ppp flucht auf Seitenhellen wie zuvor

2. a tempo
♩ 5b ca

Tempo rubato (wie zuvor)

$\frac{2}{p}$

	3	4	$\frac{2}{p}$	$\frac{7}{p}$	1	2	3	4	5	6	7	$\frac{2}{p}$	$\frac{3}{p}$
I													
II													
B ₀			ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand
C			ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand	ppp Capus-Rand

Tempo rubato (wie ab Takt 104)

ppp flucht auf Seitenhellen wie zuvor

III/IV arco balzando lungo prassi-tize
(7 5)

quasi Crescendo poco a poco

Tempo rubato (wie zuvor)

12-

*) dass in normalen Seiten-Druck (in Absicht-Richtung beim Aufheben des absolut senkrecht fallenden) Bogens.

				$\frac{3}{4}$					$\frac{4}{4}$		$\frac{2}{4}$ ($\frac{6}{4}$)		$\frac{1}{4}$		Tempo I ♩ 56 ca	$\frac{1}{4}$ ($\frac{3}{4}$)	
I																	
II																	
B ₁	pp sub. $\leftarrow f = p = f =$	p	pp Corp. rechts	f	f	f	f	f	f	f	f	f	f	f	f	f	f
C																	
<p style="text-align: right;">Lento ♩ 40 ca</p>																	
<p style="text-align: right;">Tempo I ♩ 56 ca</p>																	
<p style="text-align: right;">Lento ♩ 40 ca</p>																	
<p style="text-align: right;">Tempo I ♩ 56 ca</p>																	

125.

				$\frac{2}{4}$		$\frac{3}{4}$		$\frac{2}{4}$ ($\frac{6}{4}$)		$\frac{3}{4}$							
I																	
II																	
B ₁	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$	$arco$
C																	
<p style="text-align: right;">Lento ♩ 40 ca</p>																	
<p style="text-align: right;">Tempo I ♩ 56 ca</p>																	
<p style="text-align: right;">Lento ♩ 40 ca</p>																	
<p style="text-align: right;">Tempo I ♩ 56 ca</p>																	

132.

die Saiten von dem Stieg

arco

arco bald ganz lange possibilities (Bogenmilch)

arco batt

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

arco flaut (keinerlei Bogendruck)

$\frac{3}{4}$	$\frac{6}{4}$	$\frac{1}{2}$	$\frac{1}{4}$
<p>arco legato arco batti</p>	<p>arco arco batti</p>	<p>arco</p>	<p>arco</p>
	<p>arco batti</p>		
<p>arco</p>	<p>arco batti</p>		
<p>arco</p>	<p>arco batti</p>		
<p>arco</p>	<p>arco batti</p>	<p>arco</p>	<p>arco</p>

x) sinken auf Seite an fliegenden Bogen gleich zur Seite fallen lassen dann vorsichtiges Dagegenhalten in Absicht Fortzug

$\frac{3}{4}$	$\frac{6}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>
<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>	<p>arco</p>

3/4 4/4

148.

I ♩	IV legno batt. ♩ 7	pizz. ♩ 7	III legno batt. <i>pp</i> ♩ 7	—
II arco battendo ♩ 7	verlegen in Rechtsh. ♩ 7	III Satt. batt. ♩ 7	IV ♩ 7	III Satt. (IV)
B. —	arco Satt. II ♩ 7	III batt. ♩ 7	—	III ♩ 7
C. arco Satt. auf Steg vorder- Kante ♩ 7	"f" ♩ 7	♩ 7	♩ 7 Satt. lange possible	♩ 7

3/4 4/4

153.

Riv. mosso
72 ca.

I Pizz. hinterem Steg f	—	III legno batt. <i>pp</i> ♩ 7	legno Satt. II OKI —	Bogen spannen
II arco Satt. verlegen zum Steg ♩ 7	Hand. ♩ 7	III legno batt. ♩ 7	legno Satt. II OKI —	—
B. —	—	III legno batt. ♩ 7	legno Satt. III 2 OKI —	—
C. auf rechten Steg-Saiten	P (pfeifend) ♩ 7	♩ 7	III Steg → Rechtsh. ♩ 7	—

3/4

I	2 Okt. <i>legno sacchi.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>
II	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>	<i>pizz</i>
B.	<i>Bogen wieder Sacchi</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>
C.	<i>Bogen wieder Sacchi</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>

*) Bogenstange von unten gegen die Saite prallen lassen.

158.

4/4

I	2 Okt.	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>
II	<i>legno sacchi.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>
B.	<i>Bogen wieder</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>
C.	<i>Bogen wieder über dem Saite</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>	<i>legno I. 2 Okt.</i>

<p>4/4</p> <p>20kt. 7</p> <p>legno hoch.</p>	<p>3/4</p> <p>20kt. 7</p> <p>legno hoch.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>3/4</p> <p>20kt. 7</p> <p>legno hoch.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>4/4</p> <p>20kt. 7</p> <p>legno hoch.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>4/4</p> <p>20kt. 7</p> <p>pp dolcissimo</p>	<p>II</p> <p>8va</p> <p>pp dolcissimo</p>	<p>II</p> <p>8va</p> <p>pp dolcissimo</p>	<p>BI</p> <p>8va</p> <p>pp dolcissimo</p>	<p>C</p> <p>170,</p> <p>f IV</p>

<p>(4/4)</p> <p>3/4</p> <p>4/4</p> <p>3/4</p> <p>4/4</p>	<p>I</p> <p>Linke geht Saiten hörbar fast.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>4/4</p> <p>3/4</p> <p>4/4</p> <p>3/4</p> <p>4/4</p>	<p>I</p> <p>Linke geht Saiten hörbar fast.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>4/4</p> <p>3/4</p> <p>4/4</p> <p>3/4</p> <p>4/4</p>	<p>I</p> <p>Linke geht Saiten hörbar fast.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>
<p>4/4</p> <p>3/4</p> <p>4/4</p> <p>3/4</p> <p>4/4</p>	<p>I</p> <p>Linke geht Saiten hörbar fast.</p>	<p>II</p> <p>8va</p> <p>legno hoch.</p>	<p>BI</p> <p>8va</p> <p>legno hoch.</p>	<p>C</p> <p>170,</p> <p>f IV</p>

Handwritten musical score for the first system, labeled 183. It features five staves (I-V) with various musical notations and performance instructions.

- Staff I:** Includes notes with dynamics like *mf* and *ff*. Annotations include "Pizz. in Daurmen", "Pizz. in F", and "Pizz. in G".
- Staff II:** Notes with dynamics *mf* and *ff*. Annotations include "Pizz. in F", "Pizz. in G", and "Pizz. in A".
- Staff III:** Notes with dynamics *ff* and *sf*. Annotations include "Pizz. in F", "Pizz. in G", and "Pizz. in A".
- Staff IV:** Notes with dynamics *pp* and *sf*. Annotations include "Pizz. in F", "Pizz. in G", and "Pizz. in A".
- Staff V:** Notes with dynamics *pp* and *sf*. Annotations include "Pizz. in F", "Pizz. in G", and "Pizz. in A".

Additional notes: "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".

X) siehe Talka 12

Handwritten musical score for the second system, labeled 189. It features five staves (I-V) with various musical notations and performance instructions.

- Staff I:** Notes with dynamics *ff*. Annotations include "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".
- Staff II:** Notes with dynamics *ff*. Annotations include "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".
- Staff III:** Notes with dynamics *ff*. Annotations include "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".
- Staff IV:** Notes with dynamics *ff*. Annotations include "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".
- Staff V:** Notes with dynamics *ff*. Annotations include "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".

Additional notes: "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen", "auf Sackharfen".

189,

Piu mosso
♩ = 66 ca

<p>I. ppp legato Luto auf Steg → am Steg</p> <p>4 ppp</p> <p>→ Gutflucht bis G-Strenger</p>	<p>3 I, II, III, IV</p> <p>ppp</p> <p>→ auf Steg</p> <p>bonos</p>	<p>♩ = 72</p> <p>3 I, II, III, IV</p> <p>ppp</p> <p>Regno Solt. (Roco)</p>	<p>Orco I, II, III, IV</p> <p>haken Steg</p> <p>ppp</p> <p>bono</p>	<p>arco I, II, III, IV</p> <p>plaut</p> <p>am G-Strenger</p> <p>3 I, II, III, IV</p> <p>ppp</p>
<p>II. pp flaut.</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>B. pp flaut.</p> <p>Regno Solt. (etc.)</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>C. f</p> <p>Regno Solt. (etc.), abrupf unterhalten</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>

Adq.

4/4

<p>I. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>II. pp</p> <p>zum Steg</p> <p>zum G-Strenger</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>III. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>IV. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>

4/4

<p>I. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>II. pp</p> <p>zum Steg</p> <p>zum G-Strenger</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>III. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>
<p>IV. ppp</p> <p>am Saitehalten</p> <p>verlagern</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>	<p>arco I, II, III, IV</p> <p>plaut</p>

*) mit dem auf IV. angestrichelten Bogenstange nacheinander III, II, I berühren u. so zum Schwanen bringen

*) Zum Erreichung kann das letzte Regno Solando unklarheit werden oder zur Not weglassen

I

 II

II

 III

 IV

B.

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

C.

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

*) Die Pfeile im Notenhaut haben hier eine andere Bedeutung als bei dem Legno, bezeichnen auf der Sackhakenfäden (Rechtung Sieg bzw. Richtung Geißblatt-Mitte) am...

I

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

II

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

B.

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

C.

 am Sackhaken
 gepfeift

 am Sackhaken
 gepfeift

220,

$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$
I	II	III	IV	V	VI

I) absteigende Sexten im Bogensatz
 II) Bogen in Faust, Risp-4/2-Zerte
 Bogen schräg am Kinn greifen

226,

$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$
I	II	III	IV	V	VI

I) absteigende Sexten im Bogensatz
 II) Bogen in Faust, Risp-4/2-Zerte
 Bogen schräg am Kinn greifen

4/4 2/4 3/4 2/4 4/4

I	offen Saiten geringt am Hals nah bei Saitenle	arco III IV fff	pp (p) arco (Saubereungen)	fff (Saubereungen)	ff Bogen kurze Scharfe Rucke, Bogen bleibt festgepreßt	ff pizz fff fff fff
II	fff	ppizz 3 h fff	arco pp fff	pp fff	pp kurze Scharfe Rucke, Bogen bleibt festgepreßt	fff fff fff
B _a	fff Bogen in beiden Händen (K)	fff	fff Bogen lassen	fff Bogen lassen	fff Bogen lassen	fff fff fff
C	7 Bogen in beiden Händen (K)	7 Bogen in beiden Händen (K)	7 Bogen in beiden Händen (K)	7 Bogen in beiden Händen (K)	7 Bogen in beiden Händen (K)	7 Bogen in beiden Händen (K)

233. XI Saiten mit Körn dämpfen Bewegungstern des Bogens

2/4 3/4 2/4 4/4

I	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen
II	fff	fff	fff	fff	fff	fff
B	fff	fff	fff	fff	fff	fff
C	fff	fff	fff	fff	fff	fff

239

2/4 3/4 2/4 4/4

I	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen	fff aufrecht eckige Bewegungen mit aufgestellten Bogen
II	fff	fff	fff	fff	fff	fff
B	fff	fff	fff	fff	fff	fff
C	fff	fff	fff	fff	fff	fff

Stange mit Hand gedrückt

*) siehe Ex. 3 Klavierfingerspiele

4) aufgezogen Bogen sehr langen Ziehen (quasi "singende" "Rafften")
 dabei poco la poco vom Halsende weg verlagern (linke Hand) die benachbarte Seite zur Seite drücken.)

<p>I</p> <p>(Linke Hand dämpft nicht) IV (am Frosch) Hand: Bogen am Halsende ansetzen</p>	<p>(Linke Hand dämpft nicht) Bogen (Frosch) Rechte Hand: am Hals-Ende ansetzen</p>	<p>I</p>	<p>(I.)</p>	<p>(II. Seite etwas zur Seite drücken)</p>
<p>II</p> <p>arco gepreßt, weit innerhalb Griffbrett</p>	<p>(Linke Hand dämpft nicht) Bogen (Frosch) Rechte Hand: am Hals-Ende ansetzen</p>	<p>I</p>	<p>(I.)</p>	<p>(II. Seite etwas zur Seite drücken)</p>
<p>B.</p>	<p>IV</p>	<p>I</p>	<p>I</p>	<p>III (über Griffbrett-Kante)</p>
<p>C.</p>	<p>IV</p>	<p>I</p>	<p>I</p>	<p>III (über Griffbrett-Kante)</p>

244.

<p>I</p>	<p>IV</p>	<p>arco gepreßt über Griffbrett Kante</p>	<p>Bogen langsam gezogen</p>	<p>I</p>
<p>II</p> <p>von Ohrenende!</p>	<p>IV</p>	<p>arco gepreßt auf Einstr. Bogen langsam gezogen</p>	<p>Bogen langsam gezogen</p>	<p>I</p>
<p>B.</p>	<p>IV</p>	<p>arco auf Einstr. (8-7)</p>	<p>Bogen langsam gezogen</p>	<p>I</p>
<p>C.</p>	<p>IV</p>	<p>arco auf Einstr. (8-7)</p>	<p>Bogen langsam gezogen</p>	<p>I</p>

250.

X1) anzusehen wegen quasi unvollständiger Realisierung des aufgetragenen Bogens. Bei allen Instrumenten außer dem Cello kann der angegebene Rhythmus sich dabei geringfügig ändern

I	II	B.	C.	I	II
<p>am Saitenhalter oder gepreßt</p>	<p>am Saitenhalter (Stiftfedel) arco X)</p>	<p>Bogen in beide Hände</p>	<p>am Saitenhalter</p>	<p>arco gepreßt wie zuvor</p>	<p>am Saitenhalter (Stiftfedel) arco X)</p>
<p>4/4</p>	<p>3/4</p>	<p>4/4</p>	<p>4/4</p>	<p>4/4</p>	<p>3/4</p>

2) plus lento 3/4 5/6 ca

I	II	B.	C.	I	II
<p>arco gepreßt wie zuvor</p>	<p>arco gepreßt wie zuvor</p>	<p>Bogen am Tisch auf Sleg</p>	<p>arco gepreßt wie zuvor</p>	<p>arco gepreßt wie zuvor</p>	<p>arco gepreßt wie zuvor</p>
<p>4/4</p>	<p>4/4</p>	<p>4/4</p>	<p>4/4</p>	<p>4/4</p>	<p>3/4</p>

262.

4/2

I. Saite hasten Sie gedämpft

2 + 1/2

II. Saite hasten Sie gedämpft

Bogen weg

Bogen weg

Bogen weg

270.

270.

3/4 + 2/2

5/2

4/4

3/4 + 5/2

5/4

8/4

*) nur die aus's Geigebrett schlagende Saite gedämpft halten.

I. Saite hasten Sie gedämpft

Bogen weg

II. Saite hasten Sie gedämpft

Bogen weg

Bogen weg

Bogen weg

274. *) Saite Anweilung zum vorigen Takt

25- *) alle 4 Saiten gedämpft halten

*) nur die aus's Geigebrett schlagende Saite gedämpft halten.

II. IV. 2. V. Saiten dämpfen.

(29.18.82)