

*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

A

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)

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

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. δ^{va} **B** ord.

poco sul tasto
 Rsch. 3 $\delta = 120$ **B** $\delta = 120$ *Akzente immer sehr scharf*
accents always sharp
 Rsch. 0

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

senza misura
 IV. pizz. arco *poco flaut.*
 III. **B** I.

mp *pp* *p* *mp*

C

(sempre flaut.)

pp

(sempre flaut.)
Rsch. 1 sul tasto

Rsch. 0
sf

p

p

sf

C

C

C

(sempre flaut.)

IV. poco sul pont. → ord.

D

p

mp

(sempre flaut.)

→ ord.

(sempre flaut.)

poco sul pont.

→ sul tasto

(sempre flaut.)

poco flaut.

→ ord.

sfz

sfz

D

D

D

14

(sempre flaut.) → poco sul tasto

mp

(sempre flaut.) → poco sul tasto

pp

mp

(sempre flaut.) → poco sul pont. (p)

ord.

mp

(sempre flaut.) → flaut.

mp

21

E

poco sul tasto

F

p

mf

ord.

poco sul tasto

sffz p

mf

pp

poco sul tasto

sffz p

sffz p

mf

sffz p

flaut.

sffz p

mf

ppp

27

poco sul pont. → *ord.*

sf p → *ppp*

ord.

p

sul pont.
(*b.e.*)

mp → *ord.*

poco sul tasto

flaut.

p → *ppp*

II. III.

32

→ *sul pont.*

p

ord.

ppp

Rsch. 1

poco sul pont.
(*b.e.*)

p

ppp

Rsch. 4 sul tasto

III. → *ord.*

p

I. *8^{va}-7*

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.

III.

(e')

p

Rsch. 3

p

senza misura

(b e)

sul tasto
Rsch. 4

p

pp

ord.

p

43

H

III. (•••) I. (•••)

p

p

Rsch. 3 *poco rit.*

pp non cresc.

poco sul pont. *ord.*

battuto (crini)

p *ppp* *poco* *mp*

46

I

senza misura *flaut.*

I

I *Rsch. 4*

accel.

ppp

I *Rsch. 4*

I *poco sul pont.*

battuto (crini) *III.* *I.*

ppp *p* *mf* *mp*

II. (♯) → *Rsch. 4*

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.

(♩ - ♩) ♩ = 84

9 B

14

C

♩. = 63

(♩ → ♩.)
(♩ → ♩.)

arco Rsch. 4

18

Rsch. 3

Rsch. 4

D ♩ = 47.25

(♩ → ♩.)

22

Rsch. 3 flaut.
arco III.

senza misura → *Rsch. 4*

poco sul tasto pizz.

ppp

poco a poco non legato

f → *p* → *mp* → *pp* → *poco*

pizz. *p* → *pp* → *p*

senza misura

f → *mp* → *f*

26

E

senza misura

poco → *poco* → *ppp*

senza misura

ppp

senza misura

fff

senza misura

ppp

senza misura

fff

senza misura

ppp

senza misura

fff

III.

fließend ♩ = 96

Rsch. 2
flaut.
sul tasto

Rsch. 0
ord.

pppp **p** **pppp** **mp**

senza misura accel.
poco sul pont.

III. (♯) **f** **p** 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. **pp**

6

A gerade / static
auf Mittelbügel streichen
bow on center bout

Rsch. 3 **mf** sul tasto molto

III. (♯) (♯) IV. flaut. **pppp**

A ord. Rsch. 4

A Rsch. 4 **p**

A Rsch. 4

(poco rit.)

11

Rsch. 3
sul tasto molto
flaut. molto

B

ord.
ord.

Rsch. 3
flaut. molto

B

mp

Rsch. 2

Rsch. 3
flaut. molto

B *senza misura*
poco rit.

mp

Rsch. 4 → ord. → *Rsch. 2*

auf dem Steg /
on the bridge

B Triller / trill ritard.

flaut. molto

B 1-Finger Triller/Trill
(quasi vibrato)

p

15

→ *Rsch. 2*

p

(poco accel.)

p

(poco rit.)
legato molto

p

Rsch. 2

18

18

mp

(poco accel.)

IV. (e)

mp

III. (e) IV. III. IV.

mf

IV. (e) *non flag.*

mp

C (Rsch. 2)

C (Rsch. 2)

C (Rsch. 2) III. (e)

C (Rsch. 2) (>)

21

21

mp

mf

III. (e)

III. I. (e)

mp

C (Rsch. 0)

C (Rsch. 0)

C (Rsch. 0)

24

D (Rsch. 2) III. (#)

mf

senza misura *poco accel.* *Rsch. 2*

D (#)

ff

D (Rsch. 2)

mf

D (Rsch. 2)

mf

5 5 6 7

27

Rsch. 3

mp *ppp*

(poco accel.) *Rsch. 4*

ppp

Rsch. 4

ppp

senza misura *Rsch. 4*

(poco accel.) *Rsch. 4*

Rsch. 4

32

Musical score for measures 32-36, featuring four staves (Right Hand Treble, Left Hand Treble, Right Hand Bass, Left Hand Treble). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with piano dynamics: *pp* (pianissimo) and *p* (piano). Above the score, a circled 'E' indicates a first ending bracket. The first ending is marked 'RsSch. 2' and '(flaut.)'. The second ending is marked 'RsSch. 2'. The score shows a melodic line with eighth notes and quarter notes, often beamed in groups of four.

37

Musical score for measures 37-41, featuring four staves (Right Hand Treble, Left Hand Treble, Right Hand Bass, Left Hand Treble). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with piano dynamics: *p* (piano). Above the score, a circled 'F' indicates a first ending bracket. The first ending is marked 'RsSch. 2'. The second ending is marked 'RsSch. 3'. The score shows a melodic line with eighth notes and quarter notes, often beamed in groups of four. A section is marked 'senza misura' (without measure) with a 'III' (triple) marking and a circled '3' below it, indicating a triplet.

42

sul tasto
Rsch. 4

pp

sul tasto
Rsch. 4

sul tasto
Rsch. 4

sul tasto
Rsch. 4

p

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 *pp*

schwebung / Beating

A A A A

III. (♩)

pp *pp*

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

Gesamtlautstärke:
overall dynamics:

10

ord.

p

ord.
III. (♩)

p

Schwebung mit Cello
beating with cello

mf *p sub.*

pp *p*

ord.

ord.

p

B B B B

p *p*

(Gesamtlautstärke)
(overall dynamics)

19

C

II.

I. 15^{ma}

15^{ma}

(Gesamtlautstärke)
(overall dynamics)

pp ————— mf ————— mf ————— pp

D

28

I. 8^{va}

(Gesamtlautstärke)
(overall dynamics)

p ————— ppp ————— ppp

37

pp *ppp* *ppp* *ppp*

pp *ppp* *ppp*

pp *ppp* *ppp*

pp *ppp* *ppp*

pp *ppp* *ppp*

poco sul tasto

poco sul tasto

poco sul tasto

poco sul tasto

Schwebung / Beating

poco sul tasto

E

E

E

E

E

46

pp

pp

pp

pp

V.

♩ = 96

leicht

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

pp *p* *ppp* *p*

A A A

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

6

rit. poco a poco

mf *mp* *ppp* *p* *pp*

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

poco accel.

III. II.

pppp *p* *p* *pp*

11

rit. poco a poco
(flaut. molto)

B

Musical score for measures 11-15. The score is written for piano, flute (flaut. molto), and bassoon. The tempo is *rit. poco a poco*. The key signature has two flats. The time signature changes from 2/4 to 4/4. Dynamics include *p*, *mf*, *pp*, *f*, *mp*, and *ppp*. Performance instructions include *Schwabung / Beating* and *Glissando*. There are four boxed 'B' markings above the piano staff.

16

rit. poco a poco → (♩ = 72 ca.) *rit. poco a poco* →

Musical score for measures 16-20. The score is written for piano, flute, and bassoon. The tempo is *rit. poco a poco*. The key signature has two sharps. The time signature is 4/4. Dynamics include *p*, *f*, *mf*, *mp*, *pp*, and *ppp*. Performance instructions include *IV.* and *IV. poco rit.*. There are two boxed 'IV.' markings above the piano staff.

21

rit. poco a poco

Musical score for measures 21-24. The score consists of four staves. Above the first staff, a circled '21' and the instruction 'rit. poco a poco' with a right-pointing arrow are present. A 'C' time signature box is located above the first staff in each measure. The first staff (treble clef) has dynamics *p*, *f*, and *pp*. The second staff (treble clef) has dynamics *mp* and *ppp*. The third staff (bass clef) has dynamics *mf* and *p*, and includes a '(poco accel.)' marking with a series of right-pointing arrows. The fourth staff (bass clef) has dynamics *pp* and *f*. The key signature changes from one sharp to one flat between measures 22 and 23.

26

rit. poco a poco

Musical score for measures 25-28. The score consists of four staves. Above the first staff, a circled '26' and the instruction 'rit. poco a poco' with a right-pointing arrow are present. A 'D' time signature box is located above the first staff in each measure. 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*. The key signature changes from one flat to two sharps between measures 27 and 28.

rit. poco a poco

31

Musical score for measures 31-35. The score is in 3/4 time and consists of four staves. The tempo marking is *rit. poco a poco*. The dynamics are: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings.

rit. poco a poco

36

Musical score for measures 36-39. The score is in 4/4 time and consists of four staves. The tempo marking is *rit. poco a poco*. The dynamics are: *mp* (mezzo-piano) and *ppp* (pianississimo). The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also Roman numerals I, II, III, and IV indicating fingerings or positions. A box above the staff indicates a tempo of $\text{♩} = 24$ and a chord of E.

41

deutlich hervortreten
come to the foreground

Musical score for measures 41-45. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various dynamics: *mf*, *p*, *f*, and *ppp*. There are also markings for fingerings (III, IV) and articulation (accents). The time signature changes from 3/4 to 4/4.

F *accel.*

46

Musical score for measures 46-50. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various dynamics: *ppp*, *p*, *mp*, and *mf*. There are also markings for fingerings (II, III, IV) and articulation (accents). The time signature changes from 4/4 to 3/4.

51

accel.

Musical score for page 51, measures 51-55. The score is written for four staves: Treble, Middle Treble, Bass, and Bass. The music is in 4/4 time. The dynamics are marked as *mp*, *ppp*, *p*, *pp*, *mf*, *sub.*, and *ppp*. There are various articulations including slurs, accents, and a trill in the first staff. The tempo is marked *accel.* with a long arrow above the staff.

56

(♩ = 48 ca.) *accel.*

Musical score for page 56, measures 56-60. The score is written for four staves: Treble, Middle Treble, Bass, and Bass. The music is in 4/4 time. The dynamics are marked as *p*, *mp*, *pp*, *ppp*, and *mf*. There are various articulations including slurs, accents, and a trill in the first staff. The tempo is marked *accel.* with a long arrow above the staff. Chord symbols **G** are present in the Treble and Bass staves.

61

accel.

Musical score for page 61, measures 61-65. The score consists of four staves: Treble, Violin, Bass, and Bass. Dynamics include *pp*, *pppp*, *p*, and *<pp*. An *accel.* marking with an arrow is at the top.

66

accel.

$\text{♩} = 96$

H *senza misura*

Rsch. 4

Musical score for page 66, measures 66-70. The score consists of four staves: Treble, Violin, Bass, and Bass. Dynamics include *p*, *pppp*, *ppp*, and *<pp*. *senza misura* markings are present. An *accel.* marking with an arrow is at the top.

→ *Rsch. 4*

[♯]

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

→ *Rsch. 4*

mp

→ *Rsch. 4*

pppp

VI.

Vivace (Scherzo II) $\text{♩} = 80$

col legno tratto

(1/2 auf dem Steg)
(1/2 on the bridge)
Rsch. 4 → ord. → Rsch. 3 → poco flaut.
Rsch. 0

pp sub.

poco flaut.

IV.

sul pont.
sul tasto molto

poco flaut.

ppp

7

poco flaut.
sul pont.

A

→ sul tasto

1/2 col legno

(quasi vibrato trill)
etc.

ppp

pp sub.

pp sub.

A

A

IV.

IV.

pp

pp sub.

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

B

sul pont.

poco sul tasto

mp

B

IV. IV.

B

Musical score for page 23, measures 23-29. The score is for piano and includes a harp part. The piano part has a dynamic marking of *p*. The harp part has a dynamic marking of *p*.

Musical score for page 30, measures 30-36. The score is for piano and includes a harp part. The piano part has dynamic markings of *pp* and *p*. The harp part has dynamic markings of *pp* and *p*. The score includes various performance instructions such as *ord.*, *poco sul pont.*, *poco sul tasto*, *sul tasto*, and *ossia*. The harp part includes a section labeled *II.* with a dynamic marking of *pp*.

37

ord. → poco sul pont. → poco sul tasto

Musical score for measures 37-43. The score is written for piano and bass. It features several dynamics: *f*, *mf*, *p*, and *pp*. There are also articulations such as *poco sul pont.* and *poco sul tasto*. The score includes triplets, slurs, and fingerings (e.g., *III.*, *IV.*, *VII.*). The key signature has one sharp (F#).

44

D

poco sul pont. → poco sul tasto

Musical score for measures 44-49. The score is written for piano and bass. It features dynamics *pp* and *ppp*. There are also articulations such as *poco sul pont.* and *sul tasto*. The score includes slurs and fingerings (e.g., *III.*, *IV.*). The key signature has one sharp (F#).

53

senza misura

Schwebung / Beating

pp

pp

flaut. molto *poco espr.*

pp

62

senza misura

sul tasto

pppp

ppp

ppp

*Schwebung mit Cello
beating with cello*

ppp

III.

ppp

ppp

ppp

sehr langsame Schwebung
Rsch. 2 very slow beating

p

senza misura

ppp

senza misura

p

VII.

zart $\text{♩} = 80$

senza misura

Rsch. 2 sul tasto
Schwebung / Beating

(p) *pp*
senza misura
flaut. poco sul pont.
 I. *pp* II. III. IV. III. IV. III. III. *f*
flaut. poco sul pont.
IV. III. etc. IV. III. etc. II. III. II. III. etc. *f*
pp
senza misura
poco sul pont.
flaut. IV. *p* *p Sub.* *pp* *f*

6 **senza misura** *ca. 5"* [A] *ord. flaut.* *pp* *o*

senza misura *ca. 5"* [A] *ord.* *pp*

senza misura *ca. 5"* [A] *flaut. poco sul pont.* III. IV. III. *ppp* *p*

senza misura *ca. 5"* [A] *ord. flaut.* IV. III. *o* *p*

10

Violin I: *p*, *pp*, *ganz langsame Schwebung / very slow beating*, *poco sul tasto*

Violin II: *pp*, *pp*, *ganz langsame Schwebung / very slow beating*

Flute: *pp*, *pp*, *ganz langsame Schwebung / very slow beating*

Bassoon: *ppp*, *p*, *pp*, *pp*

Other markings: *ord.*, *5:8|*

14

Violin I: *poco sul pont.*, *ord.*, *p*, *mf*

Violin II: *senza misura*, *(poco sul tasto)*, *p*, *mf*

Flute: *flaut.*, *senza misura*, *poco sul pont.*, *p*, *mf*

Bassoon: *pp*, *mf*, *ord.*

Other markings: *II.*, *III.*, *III. II. etc.*, *III.*, *IV.*, *ord.*

18

senza misura
ca. 4"

senza misura
ca. 4"

senza misura
ca. 4"

senza misura
ca. 4"

poco sul pont. *ord.*

II. III. (p)

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

22

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

p *mf* *mp* *p*

II. III.

sul tasto
1/2 col legno

mf

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

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

senza misura
ca. 3" D

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

30 E *flaut.*
III.

flaut.
III.

flaut.
IV.

flaut.

34

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

ppp *mp*

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

p

7:8 7:8 7:8

f *Rsch. 2*

II.

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

→ Rsch. 4

→ Rsch. 3

ppp

ppp

→ Rsch. 3
III.
(♩)

p ————— *ppp*

pp

(♩ = 80)
auf Mittelbügel streichen
bow on center bout

— Wiederholen ad lib. —
repeat ad lib.

sub.

Vln. I

mf

o

♩ = 80

Adagio lontano

VIII.

(♩ → ♩)

p

sul tasto molto
Rsch. 4

ppp

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

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

A

A

A

A

A

6

sul tasto

pppp

pp

ppp

senza misura

pp

pppp

pp

pp

pp

pp

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

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

B

B

B

B

B

B

11

(flaut. molto) C

Rsch. 2 → Rsch. 1

ppp *pp* *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

Saite 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.
 Dr./Pr. 1 = bow tempo slightly slower than normal.
 Always straight tone, no shrieks; pitch somewhat distorted

16

BT. - 1 → ord.

sul tasto molto

p *pp* *mp* *mf*

sul tasto molto

sul tasto molto

sul tasto molto

sul tasto molto

p *mp*

21

flaut. → Rsch. 3

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

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

ppp

ord. III. → Rsch. 3 III. (●)

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

Violin I: *pp*, *ppp*

Violin II: *pp*, *ppp*, *pp*

Cello: *ppp*, *mf*

Double Bass: *pp*, *ppp*

IV.

mf

Rsch. 3

Rsch. 4

Rsch. 3

Rsch. 3

36

auf Mittelbügel streichen
bow on center bout

Violin I: *mf*

Violin II: *mf*

Cello: *mf*

Double Bass: *mf*

Rsch. 4

Rsch. 4

Dr./Pr. 4

IX.

$\text{♩} = 64$ *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

F auf Schnecke streichen
 bow on scroll

20

Rsch. 2
ord.

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

27

Seite des Griffbretts streichen slowly also bow g-string
bow side of fingerboard

langsam auch G-Saite streichen

35

Musical score for measures 35-40. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The first two staves are marked *o* and *sul tasto molto*. The first two staves are marked *p*. The third staff is marked *sul tasto*. The fourth staff is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

41

Musical score for measures 41-46. The score consists of four staves. The time signature is 2/4. The first two staves are marked *pp*. The third staff is marked *pp*. The fourth staff is marked *pp*. The instruction *immer genau zusammen* / *always exactly together* is written above the score. The score includes various musical notations such as slurs, accents, and dynamic markings.

The image shows a musical score for four staves, likely a piano or harp. The score is written in a single system with a brace on the left side. Each staff begins with a treble clef and a common time signature (C). The dynamic marking *ppp* is written below the first staff. The notation consists of a series of notes, some with slurs and some with accents. The notes are arranged in a way that suggests a specific melodic or harmonic progression. The score is divided into measures by vertical bar lines. The overall layout is clean and professional, typical of a printed musical score.

H.T.
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