

9. Maderna, Pièce pour Ivry

For this collection, I have chosen four from among the seventeen "structures", as the composer calls them, of this work which is enormously interesting from an artistic point of view as well as from that of violin technique. The performer is free to combine them as he pleases, whereby he can repeat various sections and thus construct "his own" work according to his taste.

The composer provided the following instructions: *The order of the structures is left to the performer, who is thus free to put the composition together as desired. Repetitions are possible.*

The possibility of modifying the form from performance to performance makes the work all the more interesting. The fragments are composed in an open style, without bar lines. In order to play with rhythmic precision, it is necessary, at least at the beginning before one has become sufficiently acquainted with the work, to divide the larger units into smaller ones, thus e. g. quarter notes into eights, triplet eights or even sixteenth notes.

In these fragments, there are a considerable number of free entries on high notes which can present considerable difficulties for those who do not have perfect pitch. It is recommended to play these passages on the piano at first so that the ear can get accustomed to the sounds. Only when the performer hears exactly what he wants to play before playing it, it is possible for the hand to find the right notes and, if necessary, instantly to correct a note which is not quite in tune.

Explanatory notes:

- A** a) Here as well as at other points, the composer recommends the use of harmonics of the third. Since these are particularly difficult to produce on certain instruments and in certain positions, I recommend changing them to the usual harmonics of the fourth which are more dependable and sound better because of the longer vibrating string. And since they give the same sound as the harmonics of the third, I do not consider it a serious violation of the composer's intention.
- b) The harmonic-pizzicato produces a very dull sound which, however, is precisely the sound intended by the composer.
- c) Here it will sound better if this harmonic is taken as a harmonic of the fourth on the D string despite the specification of the G string.

- J** a) As with all harmonics and particularly with double harmonics which contain a harmonic of the third, the performer should choose a sounding point very close to the bridge and should not forget to apply the bow firmly, thus practically playing "sul ponticello" and almost "forte" in order to produce a good "piano" sound.
- b) Lean with the bow firmly on the G string in order not to let the "c sharp" on the D string come through too strongly.

10. Lehmann, Arco

Special notation symbols:

- ◇ Too little pressure from the left hand ("harmonics", even at "inappropriate" points on the string).
- ↑↓ Quarter-tone notation: raise one quarter-tone
- ∩∧ (too) little bow pressure
- ∩∨ ordinario
- ∩∇ (too) much bow pressure
- [∩][∇] (too) little use of the bow



(too) much use of the bow

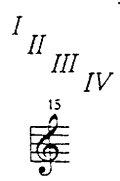
Various bow pressure and bow quantities used can be in combination.

gettato

Let the bow fall on the string and bounce back with much (↓) pressure or with little (↑) pressure.

The composer also provided detailed performance instructions which, however, allow considerable room for variations, so that each performer can work out "his" version which he can then modify from one performance to the next. The quarter-tone alterations appearing in the second section are to be played with the same finger and with a vibrato-like motion of the finger which thus produces the quarter-tones in a rapid tempo.

11. Lachenmann, Toccata



The string indications should be exactly observed.

sound two octaves higher

Notes with their tails pointing upwards: to be performed with the right hand.

Notes with their tails pointing downwards: to be performed with the left hand.



"Dämpfzeichen" – "muting sign": the string(s) should be prevented from vibrating by placing the fingers lightly on it (them). In most cases, all four strings are muted in this way, even those which are not actually being played on, thus preventing every vestige of resonance.



Although the exact stopping position of the muting fingers on the fingerboard is not stipulated, it is nevertheless indicated by an open diamond-shaped note as being either a favourable or even essential position in relation to the other sounds that are to be produced.



The open circle means that the muting is to be released, i. e. the fingers are to be removed from the strings.



"Tupfer mit Spannschraube" – "dabbing with the screw of the bow": this is performed holding the bow in a vertical position and dabbing the string indicated with the screw of the bow from above, either staccato or tenuto. The pitch indicated shows the approximate place where the string is to be dabbed (this should be followed as accurately as possible). This is the place where the string would be stopped by the left hand in normal playing. These notes are only audible when the string is "suffocated" (or "throttled") by the muting stop. When this is released, however, the longer part of the string which is touched and sub-divided by the screw of the bow is audible. Towards the middle of the string, both parts of the string vibrate equally strong. In both cases, sounds other than those notated result.



The precondition for the production of the sounds described is that the screw of the bow is not applied in a staccato fashion but rests firmly on the string. As soon as it is lifted from the string, the open string itself will sound. When an effect of this kind is intended, the resulting open string sounds are indicated in brackets (tails pointing upwards). In all other places the open string must not be allowed to sound and the muting stop described above must be applied in good time.

Toccatina

Helmut Lachenmann (1986)

♩ = ca. 56

mit Spanschraube getupft
dapped with the screw of the bow

Vibrato mit Spanschraube
vibrato with the screw of the bow

2 Oktaven höher
2 octaves higher

15 sul I

6

distinto

fluido

loco

ten.

pizz.

ten.

p

15

5

ten.

>>>

8

(fluido)

fluido

pizz.

ten.

pizz.

ten.

pizz.

ten.

ff

f

15

-3 -3 -3 sim.

II

III

(b)

(b)

3 3 3 sim.

3 3 3

15

IV

I

7

12

(p)

(p)

ten.

ff

pizz.

ten.

ff

pizz.

ten.

System 1: Treble and bass clefs. Treble clef starts at measure 15. Bass clef has notes with 'pizz.' and 'mf' markings. Fingering numbers 1-4 are shown. Dynamic markings include 'pizz.', 'mf', and 'ff'. Fingering numbers 1-4 are shown below the bass clef.

System 2: Treble and bass clefs. Treble clef starts at measure 15. Bass clef has notes with 'pizz.' and 'mf' markings. Fingering numbers 1-4 are shown. Dynamic markings include 'pizz.', 'mf', and 'ff'. Fingering numbers 1-4 are shown below the bass clef.

Dämpfgriff nicht zu locker, damit die Tonhöhen der „Schrauben-Pizzicati“ hörbar sind
 Muting stop, not too loose, firm enough to enable the pitch of the "screw pizzicati" to be heard

System 3: Treble and bass clefs. Treble clef starts at measure 15. Bass clef has notes with 'pizz.' and 'mf' markings. Fingering numbers 1-4 are shown. Dynamic markings include 'pizz.', 'mf', and 'ff'. Fingering numbers 1-4 are shown below the bass clef.

System 4: Treble and bass clefs. Treble clef starts at measure 15. Bass clef has notes with 'pizz.' and 'mf' markings. Fingering numbers 1-4 are shown. Dynamic markings include 'pizz.', 'mf', 'fff', 'f', and 'p'. A note in the treble clef is marked 'pizz.' and 'f'. A note in the bass clef is marked '(pizz.)'. Fingering numbers 1-4 are shown below the bass clef.

Saiten hinter dem Steg
 Strings behind the bridge

mit Spanschraube getupft
dapped with the screw of the bow

mit Spanschraube getupft
dapped with the screw of the bow

Musical score system 1: Treble clef, 6/8 time signature. Fingerings III, IV, 6, IV. Dynamics: pizz., flag., sim., sim., f. Includes triplets and slurs.

Musical score system 2: Treble clef. Fingerings III, IV, I, 4, II, 5, III. Dynamics: flag. l.v., sim., sim. Includes *legno batt.* and slurs.

Musical score system 3: Treble clef. Fingerings I, II. Dynamics: salt., gliss., batt., salt., batt., salt., rip. Includes slurs and repeat signs.

(genauer wäre )

wenigstens 2mal spielen
play at least twice

wenigstens 2mal spielen
play at least twice

Musical score system 4: Treble clef. Fingerings II, III, III, IV, 4, 10. Dynamics: sempre IV, rip. Includes slurs and repeat signs.

wenigstens 2mal spielen
play at least twice

wenigstens 2mal spielen
play at least twice

* Griff für einen Augenblick fester drücken und so durchklingen lassen
press stop more firmly for a moment and allow to sound freely

IV
15

streng im Rhythmus
strictly rhythmical

II
III

I
II
arco flaut.

tonlos
toneless

sul ponticello

tonlos
toneless

sulla cordiera

(Zeigefinger auf der Bogenstange)
(index finger on the stick of the bow)

schräg
slanty

ten.al
Fine

direkt an den Greiffingern
directly at the stopping fingers

gliss. fest gegriffen
gliss. firmly stopped

15

I
II
III

am Greiffinger
at the stopping finger

sul ponticello

15

tonlos auf Schnecke
toneless on the scroll

tonlos auf Wirbel
toneless on the tuning peg

15

auf Schnecke
on the scroll

auf Wirbel
on the tuning peg

kaum merklich übergehen
pass over barely noticeably

mit Spanschraube getupft, wie am Anfang
dapped with the screw of the bow, as at the beginning

„a tempo“

15

(p)

auf Schnecke
on the scroll

unbewegt verharren
remain motionless