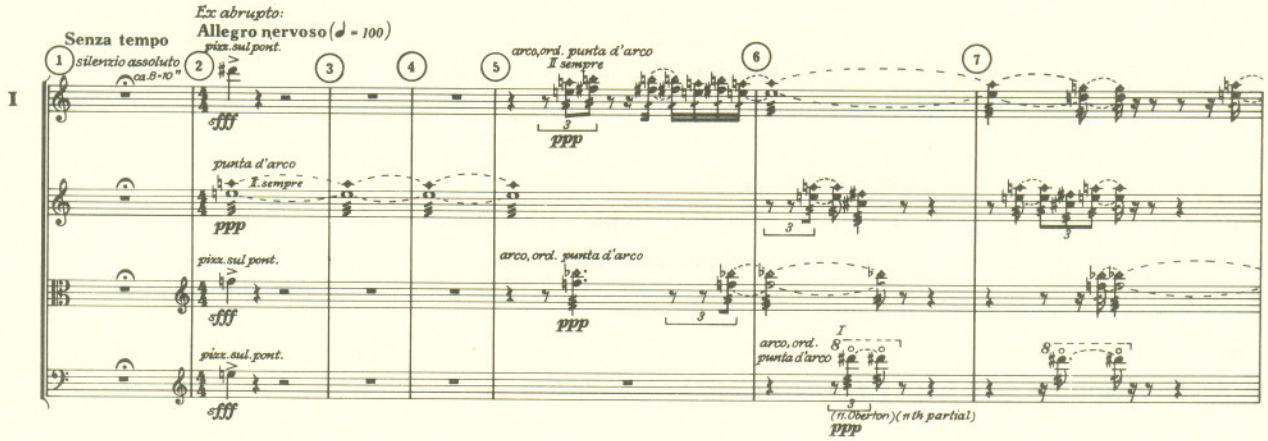
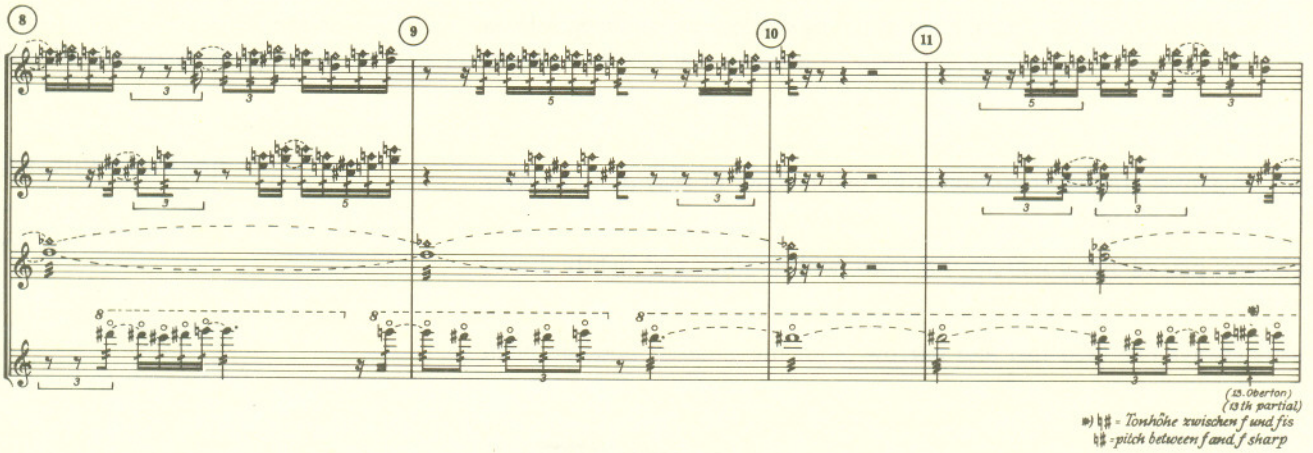
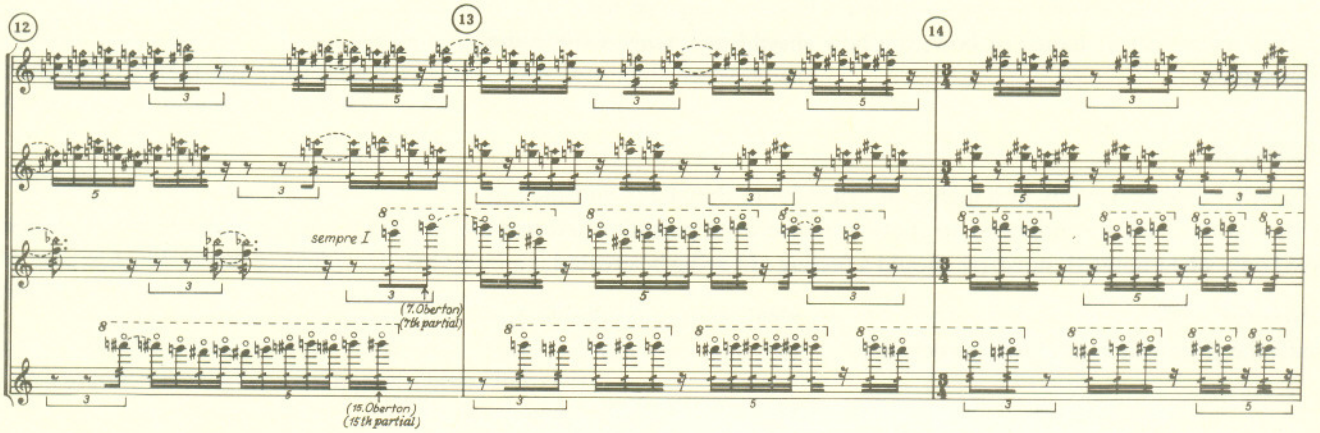
György Ligeti
Streichquartett No. 2
(1968)







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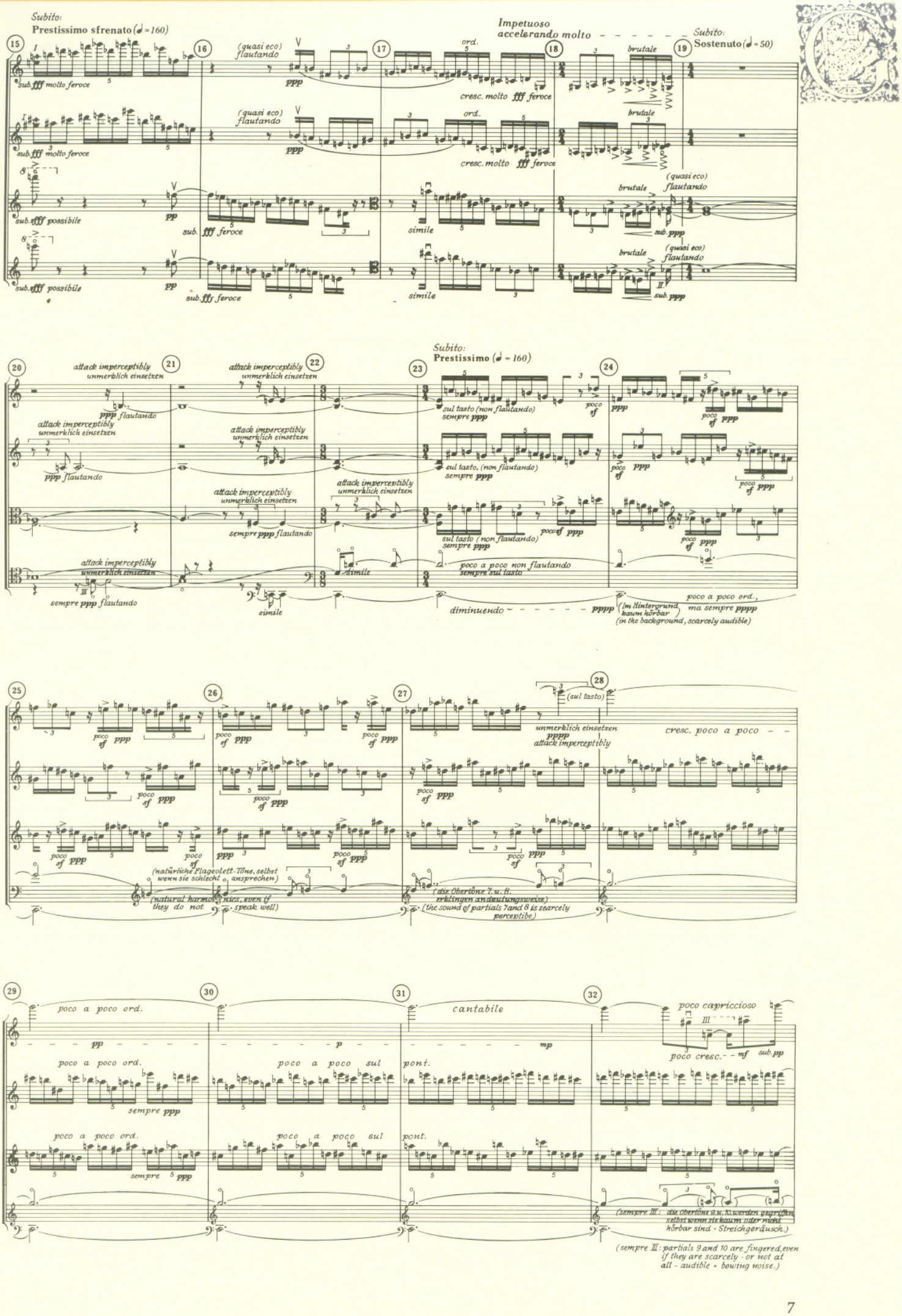
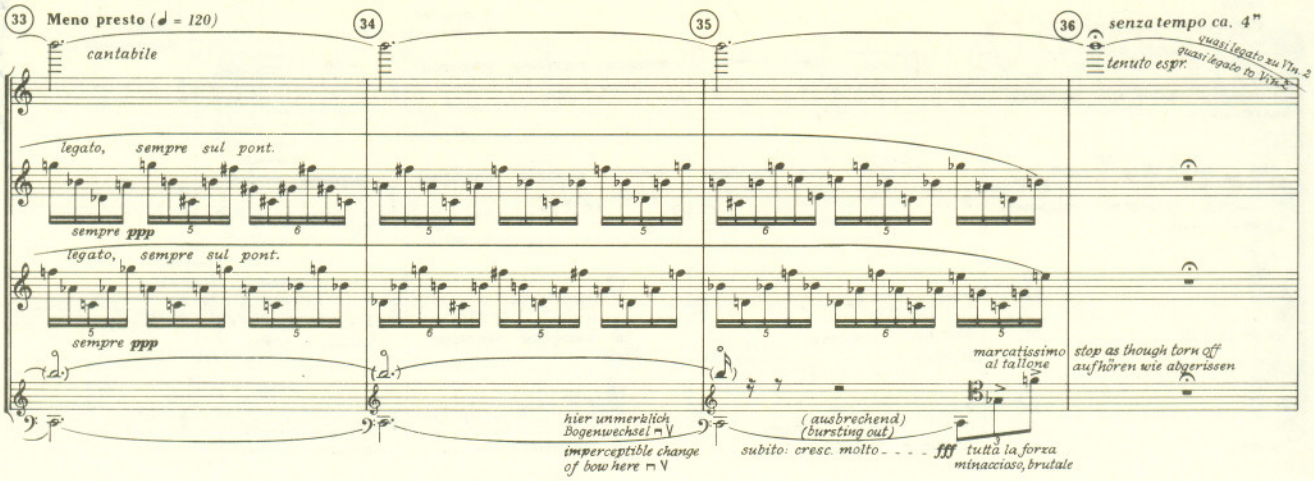
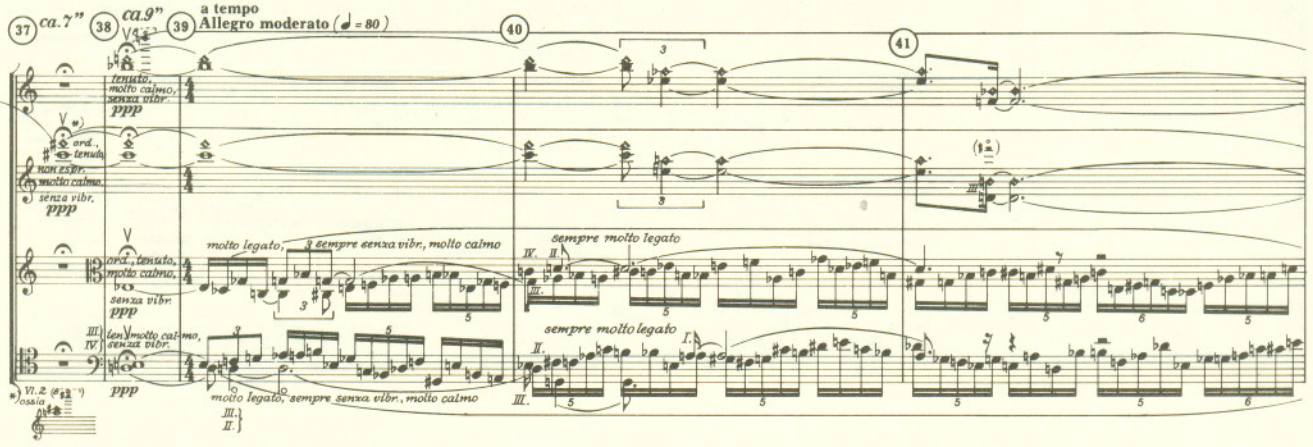
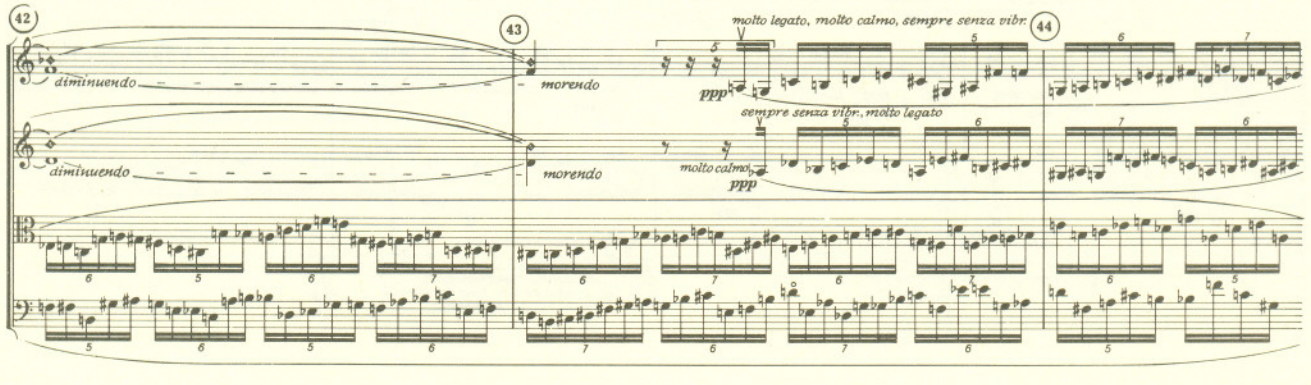
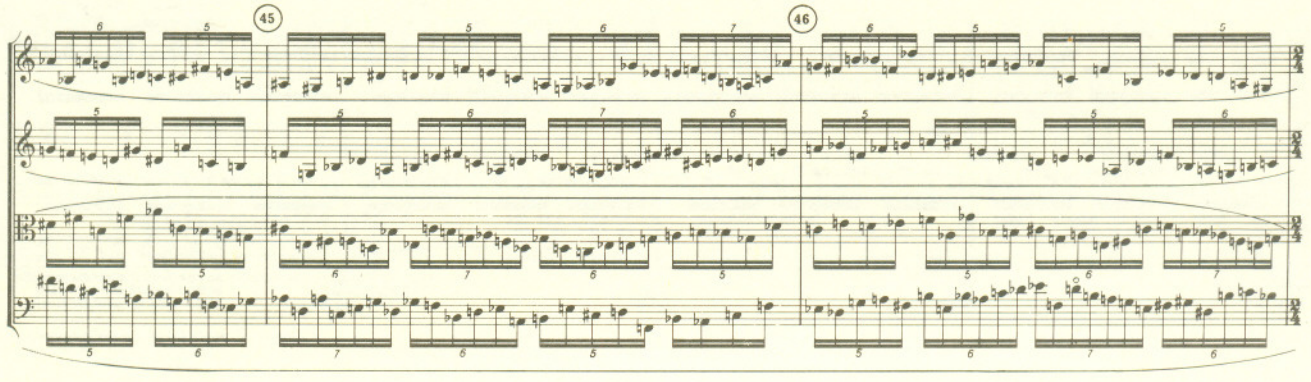
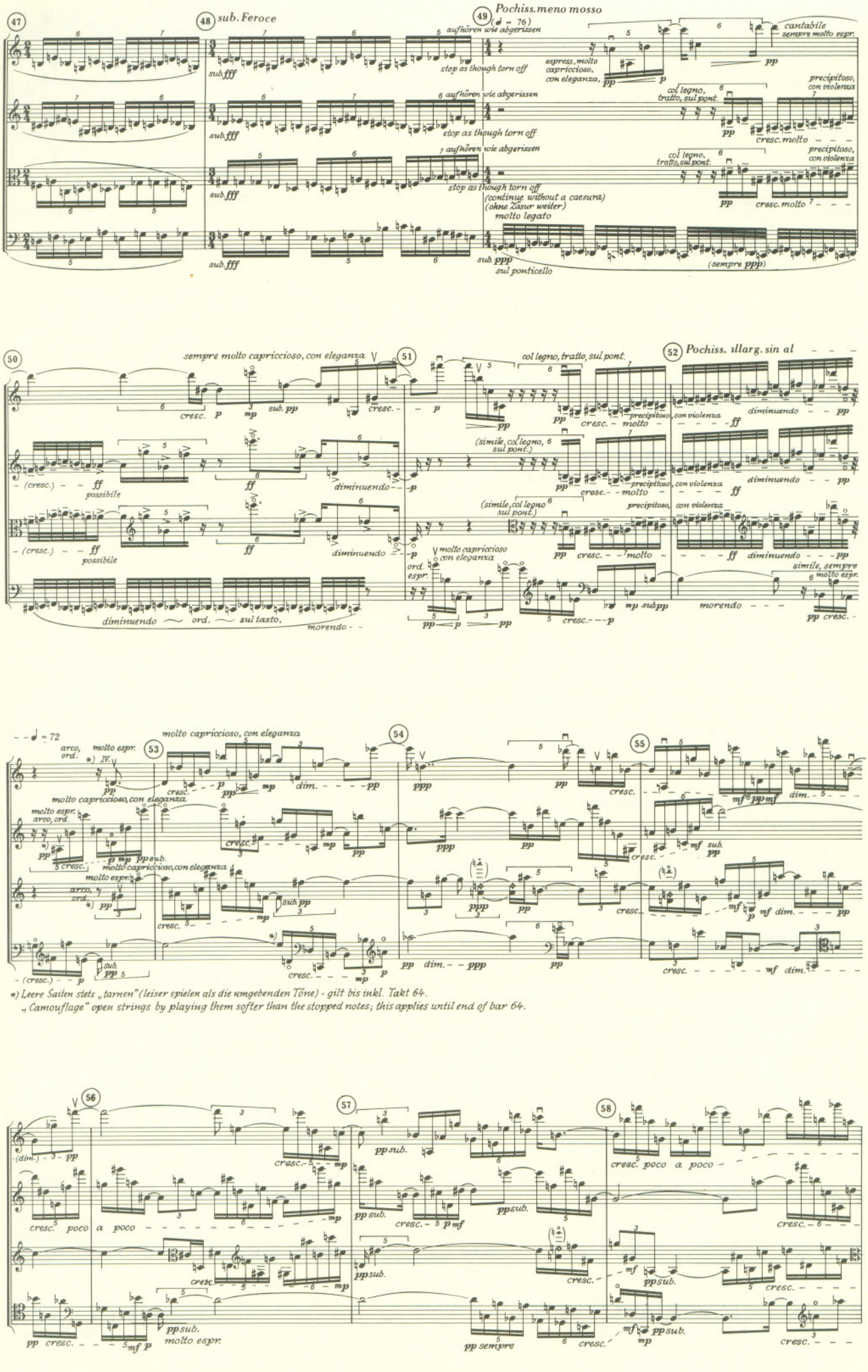

Subito:
Prestissimo sfrenato (♩ = 160)
Impetuoso
accelerando molto
Subito:
Sostenuto (♩ = 50)
(quasi eco) flautando
cresc. molto fff feroce
brutale
sub. fff molto feroce
sub. ffff possibile
sub. fff feroce
simile
sub. ppp
Subito:
Prestissimo (♩ = 160)
attack imperceptibly
unmerklich einsetzen
sempre ppp flautando
sul tasto (non flautando)
sempre ppp
poco a poco non flautando
sempre sul tasto
diminuendo
pppp
(Im Hintergrund, kaum hörbar)
(in the background, scarcely audible)
poco a poco ord., ma sempre pppp
(sul tasto)
cresc. poco a poco
(natürliche Flageolett-Töne, selbst wenn sie schlecht ansprechen)
(natural harmonics, even if they do not speak well)
(die Oberlöne 7. u. 8. erklingen andeutungsweise)
(the sound of partials 7 and 8 is scarcely perceptibe)
poco a poco ord.
poco a poco sul pont.
cantabile
poco capriccioso
poco cresc. – mf sub. pp
(sempre III: die Oberlöne 9 u. 10 werden gegriffen, selbst wenn sie kaum oder nicht hörbar sind - Streichgeräusch.)
(sempre III: partials 9 and 10 are fingered, even if they are scarcely - or not at all - audible - bowing noise.)


33 Meno presto (♩ = 120)
34
35
36 senza tempo ca. 4"
cantabile
quasi legato zu Vln. 2
quasi legato to Vln. 2
tenuto espr.
legato, sempre sul pont.
sempre ppp
legato, sempre sul pont.
sempre ppp
marcatissimo
al tallone
stop as though torn off
aufhören wie abgerissen
hier unmerklich Bogenwechsel
imperceptible change of bow here
(ausbrechend)
(bursting out)
subito: cresc. molto
fff tutta la forza
minaccioso, brutale

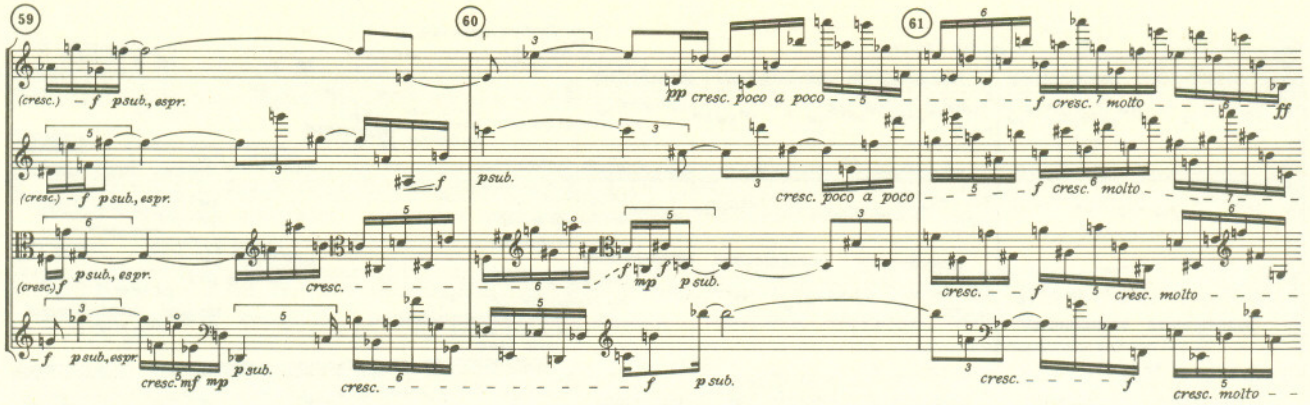

37 ca. 7"
38 ca. 9"
39 a tempo
Allegro moderato (♩ = 80)
40
41
tenuto, molto calmo, senza vibr.
ppp
ord.
tenuto
non espr.
molto calmo
senza vibr.
ppp
ord., tenuto, molto calmo
senza vibr.
ppp
molto legato
sempre senza vibr., molto calmo
sempre molto legato
sempre molto legato
molto legato, sempre senza vibr., molto calmo
ppp

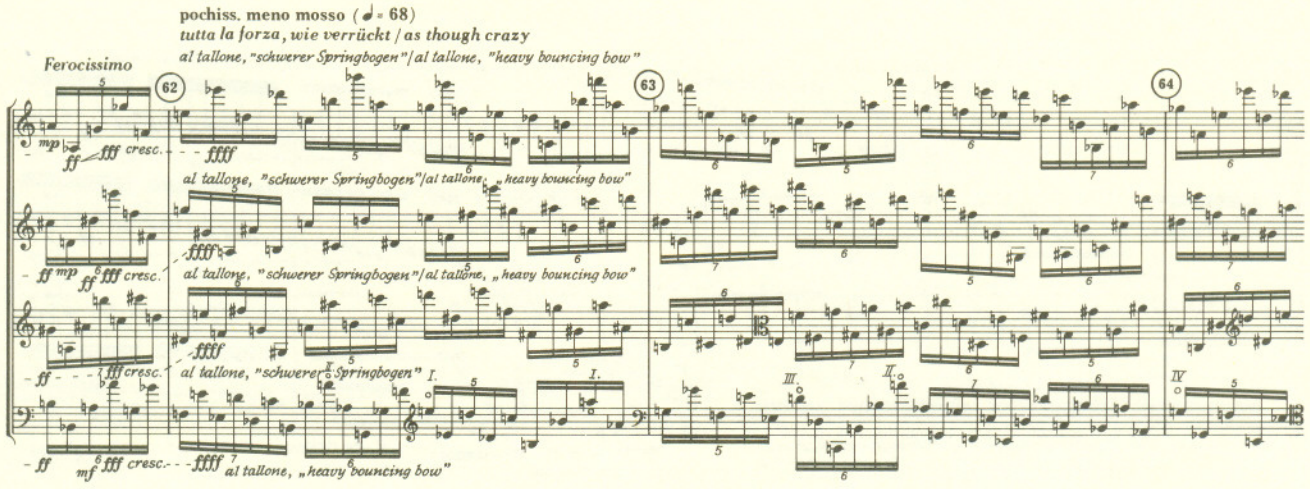

42
43
44
diminuendo
morendo
diminuendo
morendo
molto legato, molto calmo, sempre senza vibr.
ppp
sempre senza vibr., molto legato
molto calmo
ppp

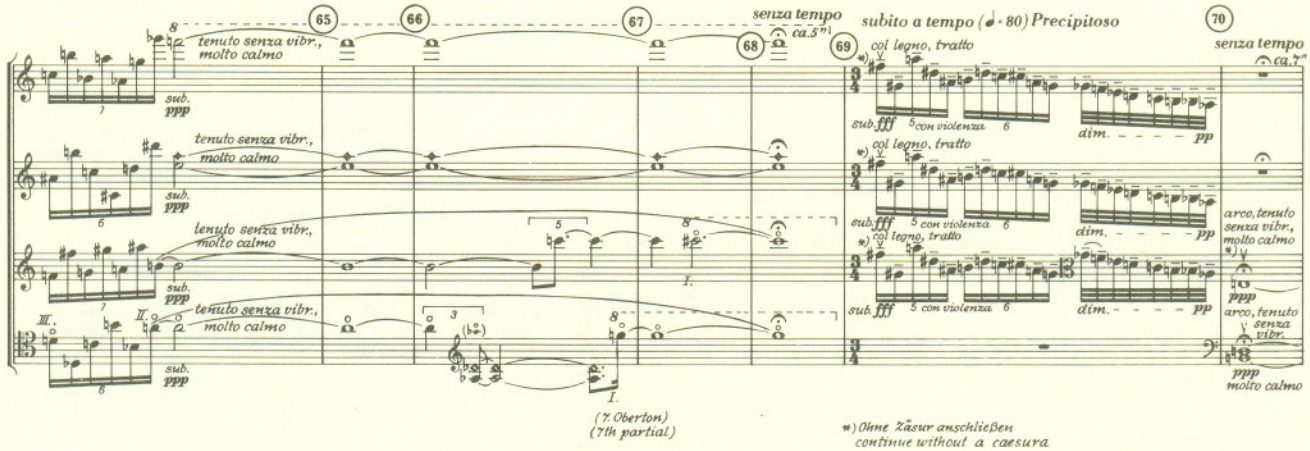

45
46

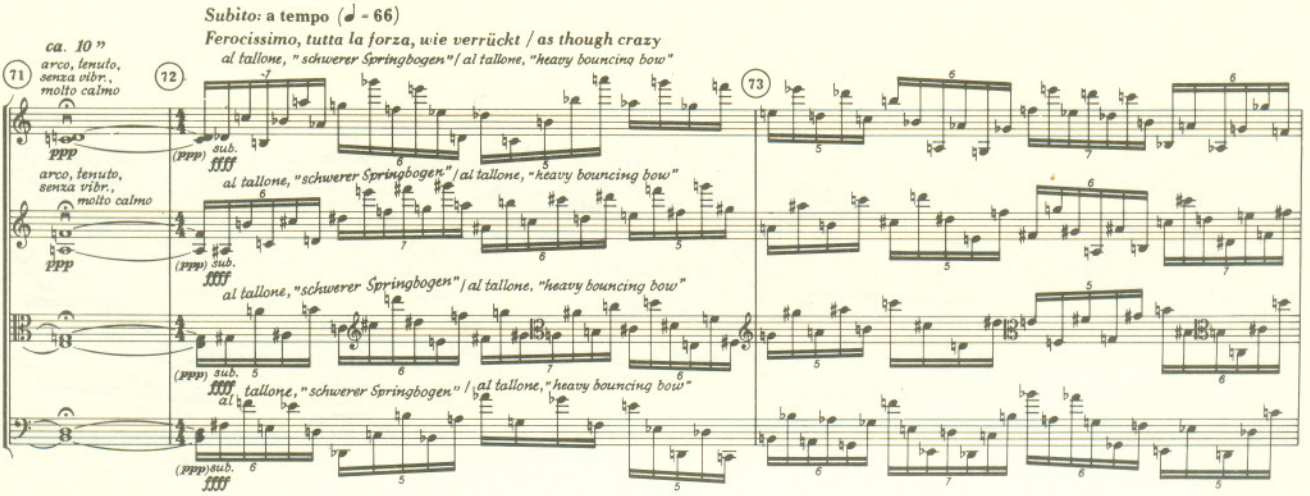


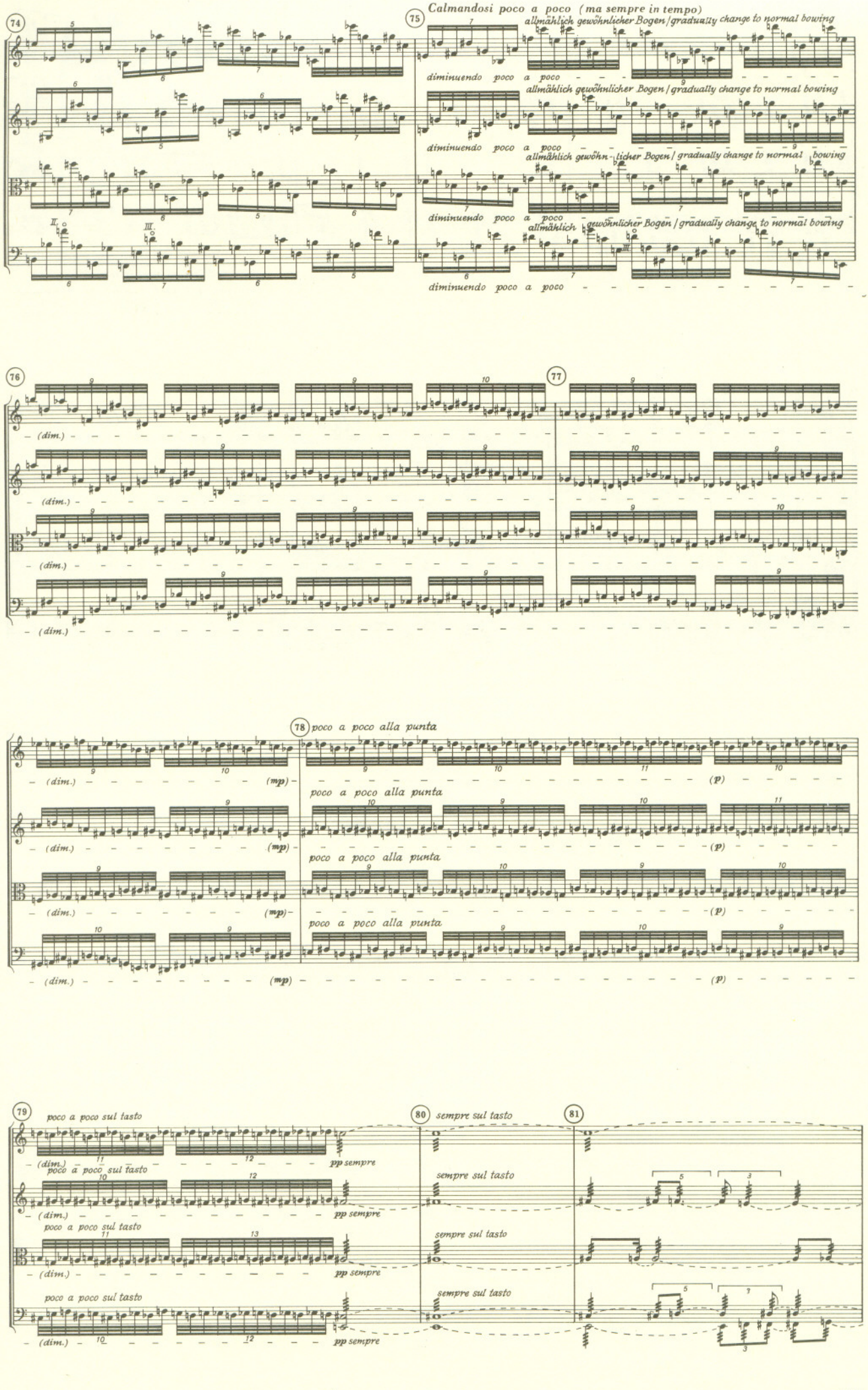
*) Leere Saiten stets „tarnen" (leiser spielen als die umgebenden Töne) - gilt bis inkl. Takt 64.
„Camouflage" open strings by playing them softer than the stopped notes; this applies until end of bar 64.

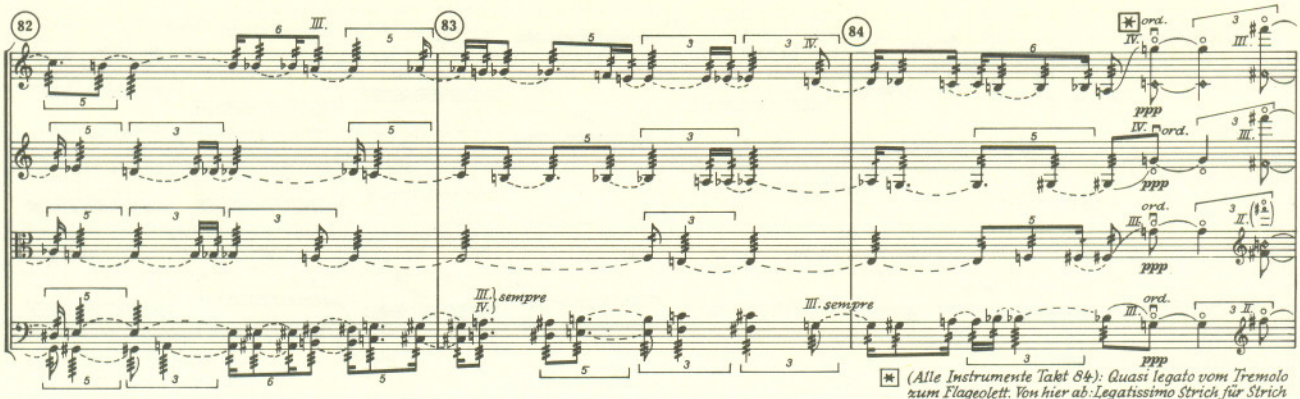

59
60
61
(cresc.) f p sub., espr.
pp cresc. poco a poco
f cresc. molto
ff
p sub.
cresc. poco a poco
cresc. molto
cresc.
mp
cresc. mf mp
p sub.


pochiss. meno mosso (♩= 68)
tutta la forza, wie verrückt / as though crazy
al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"
Ferocissimo
62
63
64
mp
ff
fff cresc.
ffff
al tallone, "schwerer Springbogen" / al tallone, „heavy bouncing bow"
al tallone, "schwerer Springbogen" / al tallone, „heavy bouncing bow"
al tallone, "schwerer Springbogen"
al tallone, „heavy bouncing bow"


65
66
67
68
69
70
senza tempo
ca. 5"
subito a tempo (♩= 80) Precipitoso
senza tempo
ca. 7"
tenuto senza vibr., molto calmo
sub.
ppp
col legno, tratto
sub. fff
con violenza
dim.
pp
arco, tenuto senza vibr., molto calmo
arco, tenuto senza vibr.
ppp
molto calmo
(7. Oberton)
(7th partial)
*) Ohne Zäsur anschließen
continue without a caesura

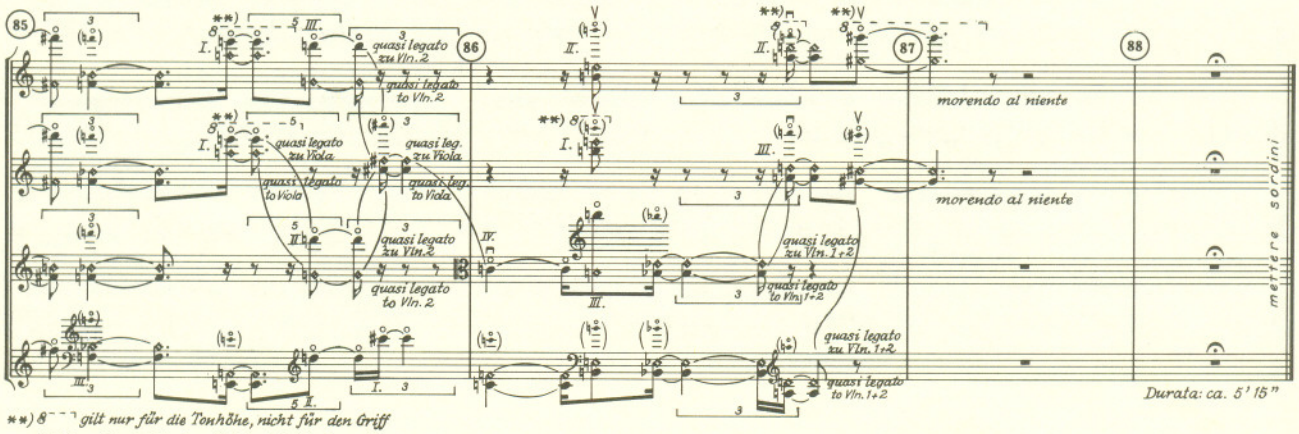

Subito: a tempo (♩= 66)
Ferocissimo, tutta la forza, wie verrückt / as though crazy
ca. 10"
71
72
73
arco, tenuto, senza vibr., molto calmo
al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"
ppp
(ppp) sub.
ffff


74
75
Calmandosi poco a poco (ma sempre in tempo)
allmählich gewöhnlicher Bogen / gradually change to normal bowing
diminuendo poco a poco
76
77
(dim.)
78
poco a poco alla punta
(mp)
(p)
79
80
81
poco a poco sul tasto
sempre sul tasto
pp sempre



* (Alle Instrumente Takt 84): Quasi legato vom Tremolo zum Flageolett. Von hier ab: Legatissimo Strich für Strich sin al fine. Sempre senza vibrato, molto calmo.

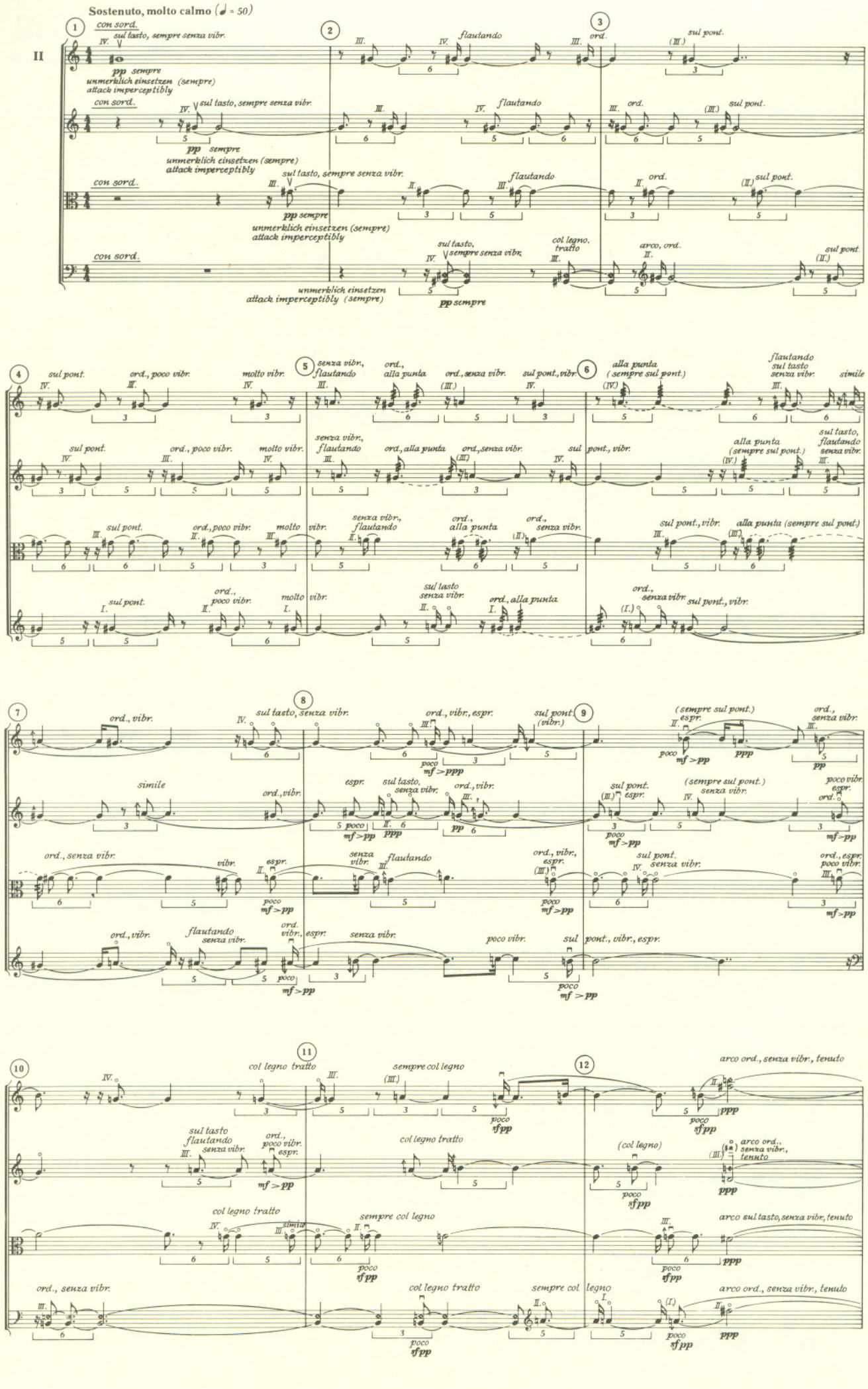
(All instruments, bar 84): quasi legato from tremolo to harmonics; from here on, legatissimo one note to a bow sin al fine. Sempre senza vibrato, molto calmo.

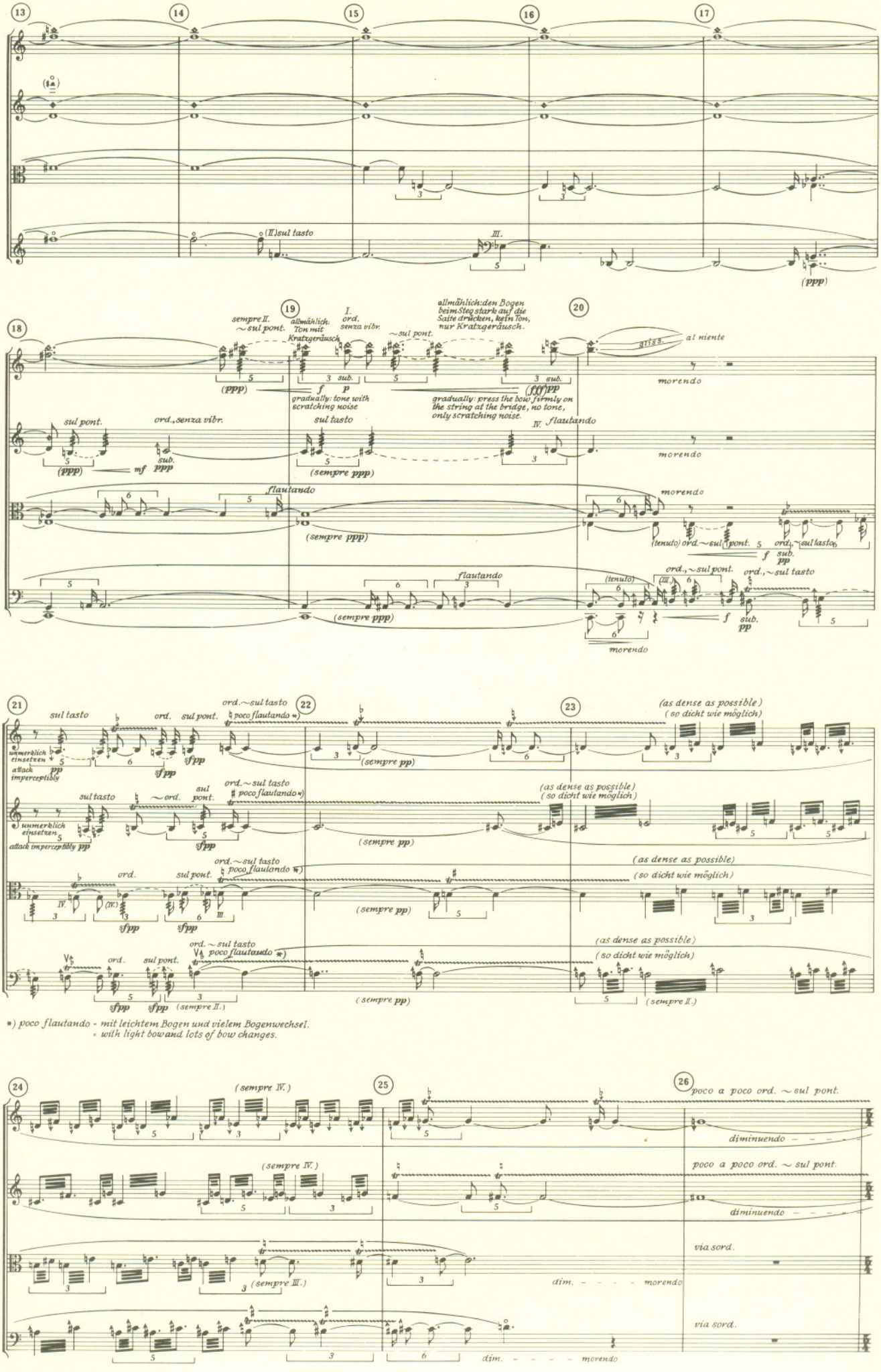


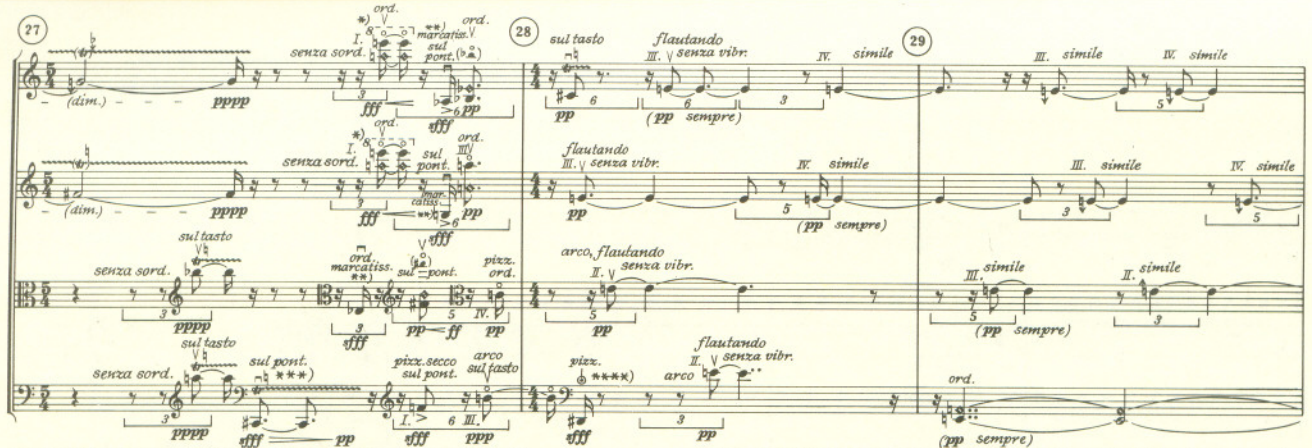
Durata: ca. 5' 15"

**) 8 gilt nur für die Tonhöhe, nicht für den Griff

8 applies only to the pitch, not to the fingering


Sostenuto, molto calmo (♩ = 50)
II
con sord.
sul tasto, sempre senza vibr.
pp sempre
unmerklich einsetzen (sempre)
attack imperceptibly
flautando
ord.
sul pont.
sul tasto, sempre senza vibr.
col legno, tratto
arco, ord.
sul pont., vibr.
alla punta (sempre sul pont.)
senza vibr., flautando
ord., alla punta
ord., senza vibr.
ord., poco vibr.
molto vibr.
simile
ord., vibr.
sul tasto, senza vibr.
ord., vibr., espr.
poco mf > ppp
poco mf > pp
ord., senza vibr.
col legno tratto
sempre col legno
arco ord., senza vibr., tenuto
poco sfpp
ppp


13
14
15
16
17
(II.)sul tasto
III.
(ppp)
18
19
20
sempre II. ~sul pont.
allmählich: Ton mit Kratzgeräusch
I. ord. senza vibr.
~sul pont.
allmählich: den Bogen beim Steg stark auf die Saite drücken, kein Ton, nur Kratzgeräusch.
gradually: tone with scratching noise
gradually: press the bow firmly on the string at the bridge, no tone, only scratching noise.
al niente
morendo
sul pont.
ord., senza vibr.
sul tasto
IV. flautando
flautando
(sempre ppp)
(tenuto) ord. ~sul pont.
ord., ~sul tasto
21
22
23
sul tasto
ord. sul pont.
ord. ~sul tasto
poco flautando *)
(as dense as possible)
(so dicht wie möglich)
unmerklich einsetzen
attack imperceptibly
(sempre pp)
(sempre II.)
*) poco flautando - mit leichtem Bogen und vielem Bogenwechsel.
- with light bow and lots of bow changes.
24
25
26
(sempre IV.)
(sempre III.)
poco a poco ord. ~sul pont.
diminuendo
via sord.
dim. - - - - morendo

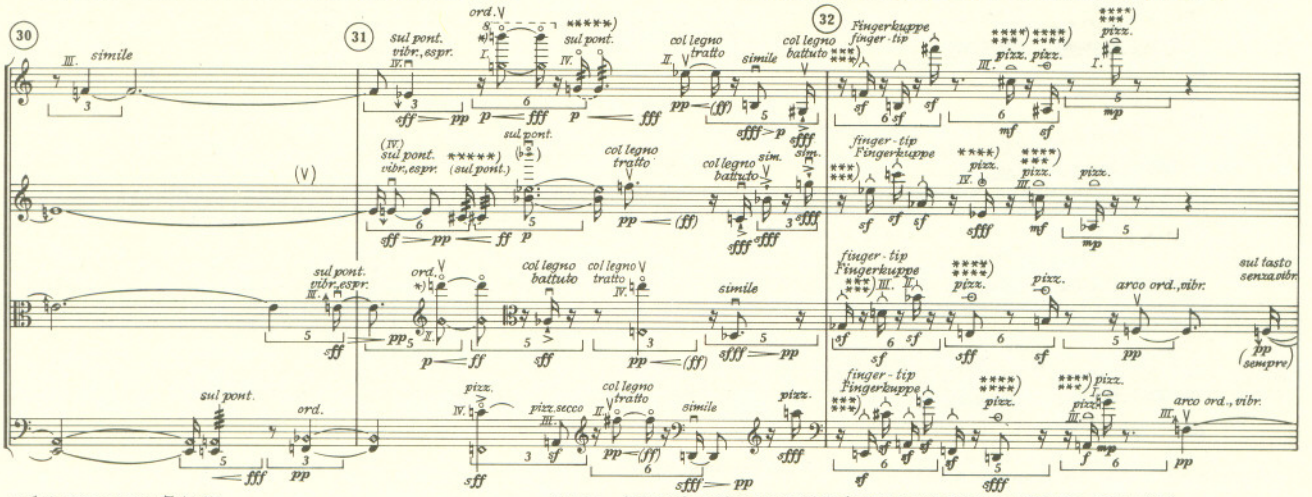


*) Vln. 1, 2. Takt 27. Vln. 1 und Vla. auch Takt 31: sehr rasch streichen, mit der ganzen Länge des Bogens. 8‾‾ gilt nur für die Tonhöhe, nicht für den Griff.
Vln. 1, 2, bar 27, Vln. 1 and Vla. also bar 31: very quick bowing, using the full length of the bow. 8‾‾ applies only to the pitch, not to the fingering.

**) Vla., danach Vln. 1, 2. Takt 27 marcatissimo: „Gerissen", untere Bogenhälfte.
Vla., then Vln. 1, 2, bar 27, marcatissimo: „torn", lower half of bow.

***) Vcl., Takt 27, bei sfff: al tallone, den Bogen stark auf die Saite drücken, Kratzgeräusch; bei —— verschwindet das Geräusch und bleiben die Töne.
Vcl., bar 27, at sfff: al tallone, press the bow firmly on the string, scratching noise; at —— the noise ceases, the tones remaining.

****) ♭ = „Bartók-pizz." (Saite anheben und gegen das Griffbrett schnellen lassen.)
♭ = „Bartók-pizz." (Lift the string and let it strike the fingerboard.)



*) Siehe Fußnote *) zu Takt 27.
See footnote *) to bar 27.

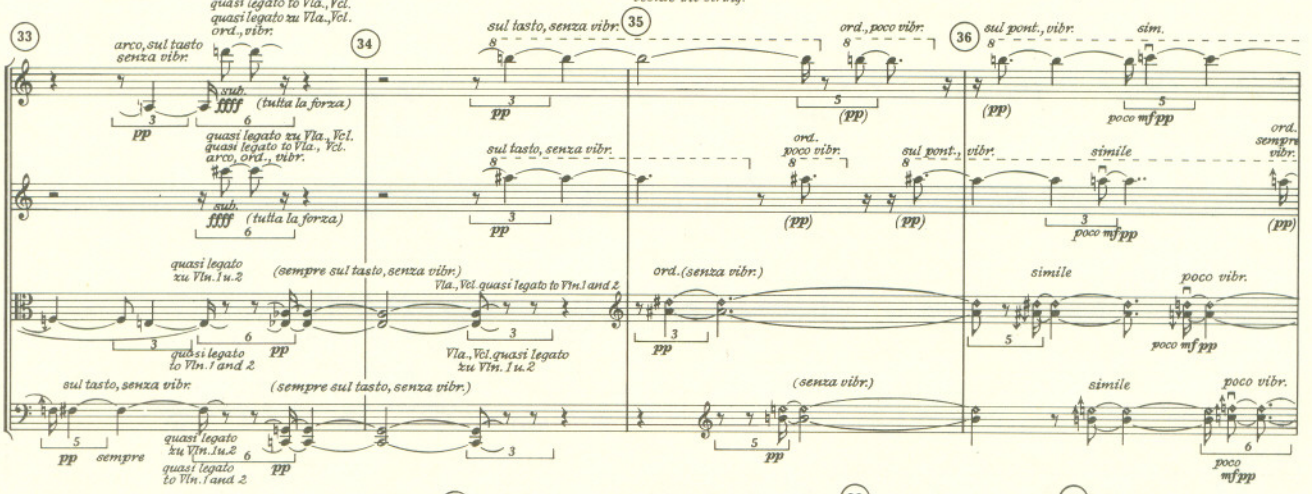
****) Siehe Fußnote ****) zu Takt 28.
See footnote ****) to bar 28.

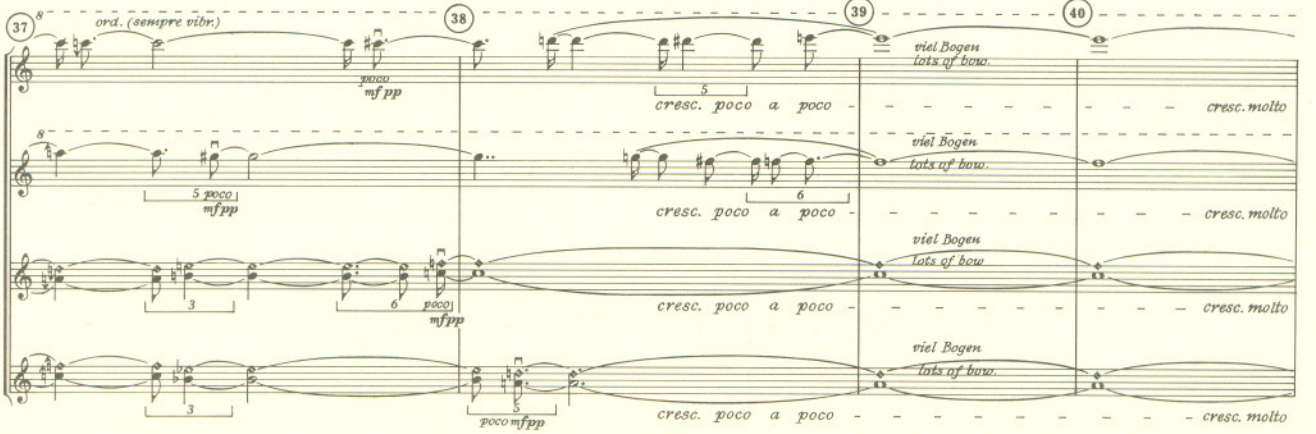
*****) Vln. 1, 2, Takt 31, Tremolo: starker Bogendruck, Kratzgeräusch.
Vln. 1, 2, bar 31, tremolo: strong bow pressure, scratching noise.

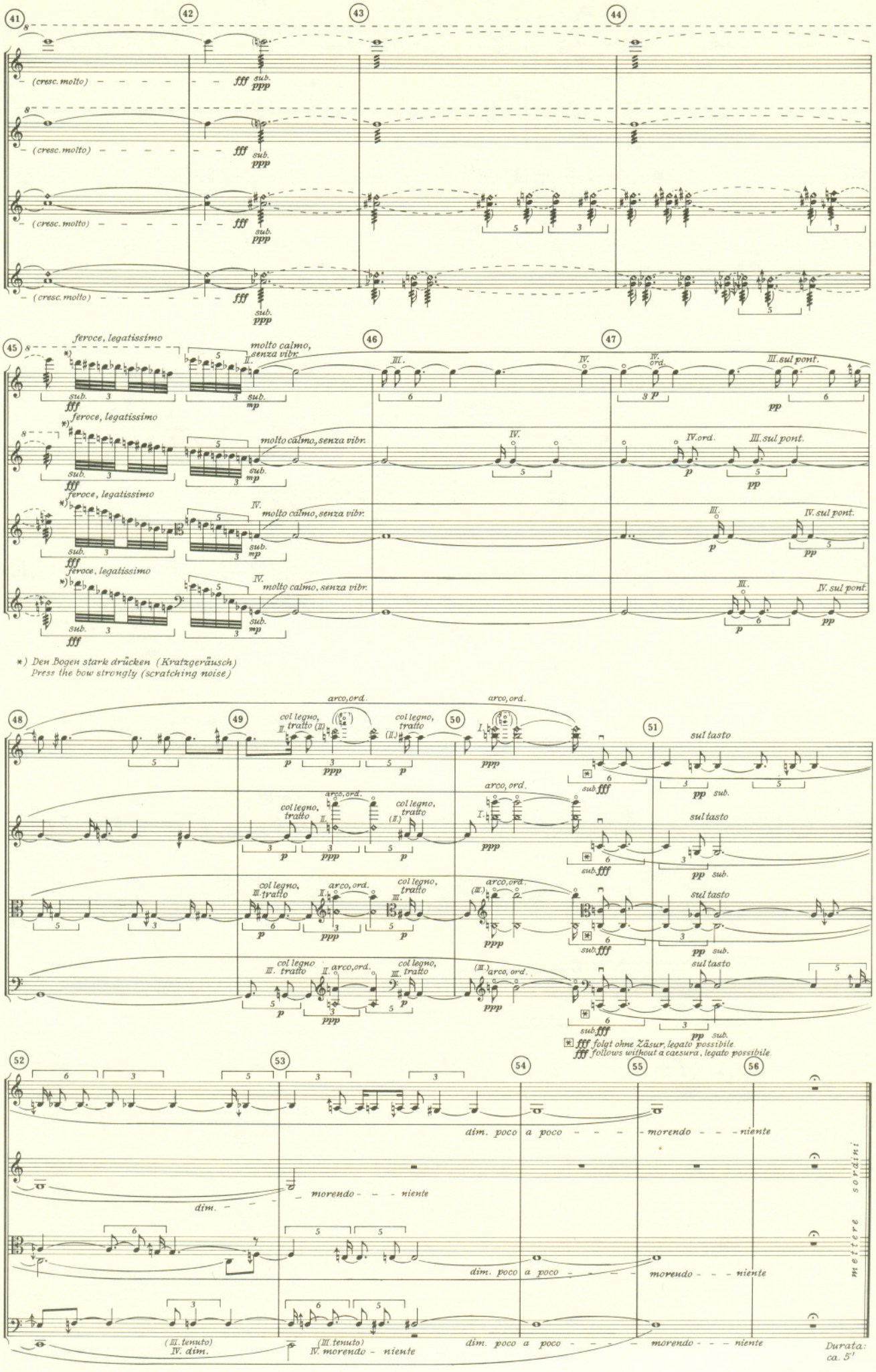
***) = Mit der Fingerkuppe (ad lib. linke Hand) auf die Saite aufklopfen. (Kein pizz.)
***) = tap the string with the finger-tip (ad lib. left hand); no pizz.

****) = pizz., Griff-Finger leicht aufsetzen (wie bei Flag.) Dumpfer, hölzerner Klang.
= pizz., place the left-hand finger lightly on the string (as for a harmonic); hollow, wooden sound.

****) = schnarrendes pizz.: Saite gegen den Fingernagel des seitlich danebengestellten Griff-Fingers schnellen lassen.
= rattling pizz.: let the string strike the fingernail of the left-hand finger, which is placed beside the string.



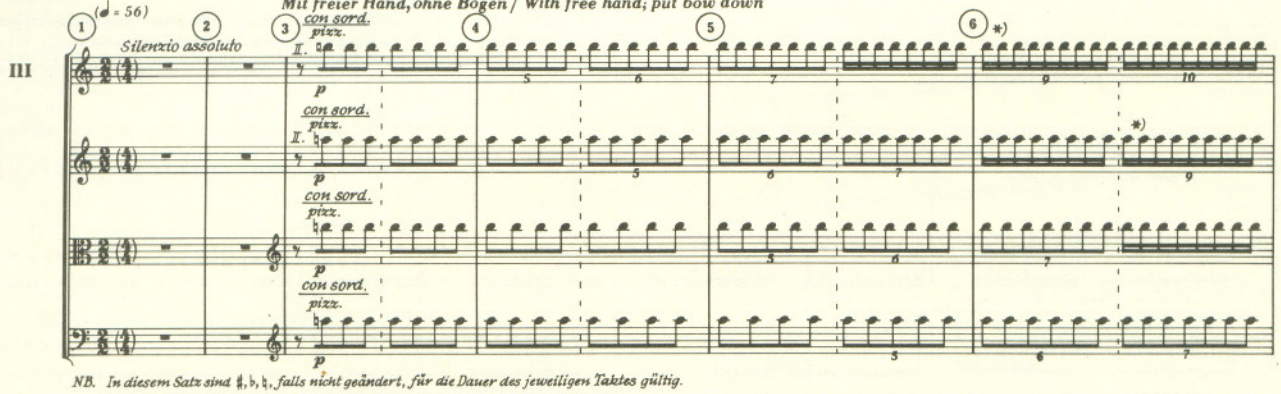



41
42
43
44
(cresc. molto)
fff
sub. ppp
45
46
47
feroce, legatissimo
molto calmo, senza vibr.
III.
IV.
IV. ord.
III. sul pont.
IV. sul pont.
sub. fff
mp
p
pp
*) Den Bogen stark drücken (Kratzgeräusch)
Press the bow strongly (scratching noise)
48
49
50
51
arco, ord.
col legno, tratto
sul tasto
ppp
sub. fff
pp sub.
* fff folgt ohne Zäsur, legato possibile
fff follows without a caesura, legato possible
52
53
54
55
56
dim. poco a poco
morendo - - - niente
dim.
(III. tenuto)
IV. dim.
IV. morendo - niente
mettere sordini
Durata: ca. 5'

(very even, without accentuating the bar subdivisions; nowhere should the impression of a baring be created.)

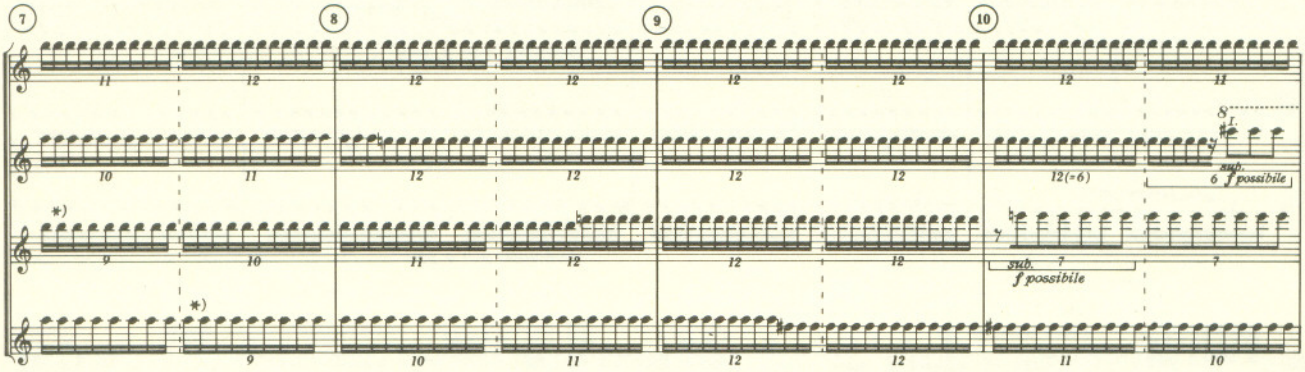
Come un meccanismo di precisione (sehr gleichmäßig, ohne Akzentuierung der Taktunterteilungen spielen: der Eindruck einer Taktmetrik soll sich nirgends ergeben.)

Mit freier Hand, ohne Bogen / With free hand; put bow down

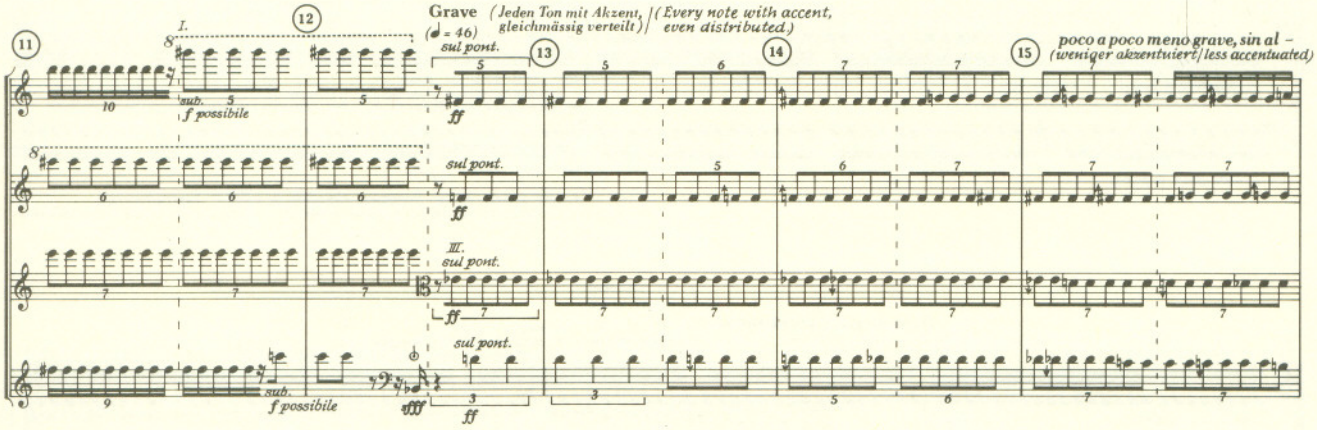


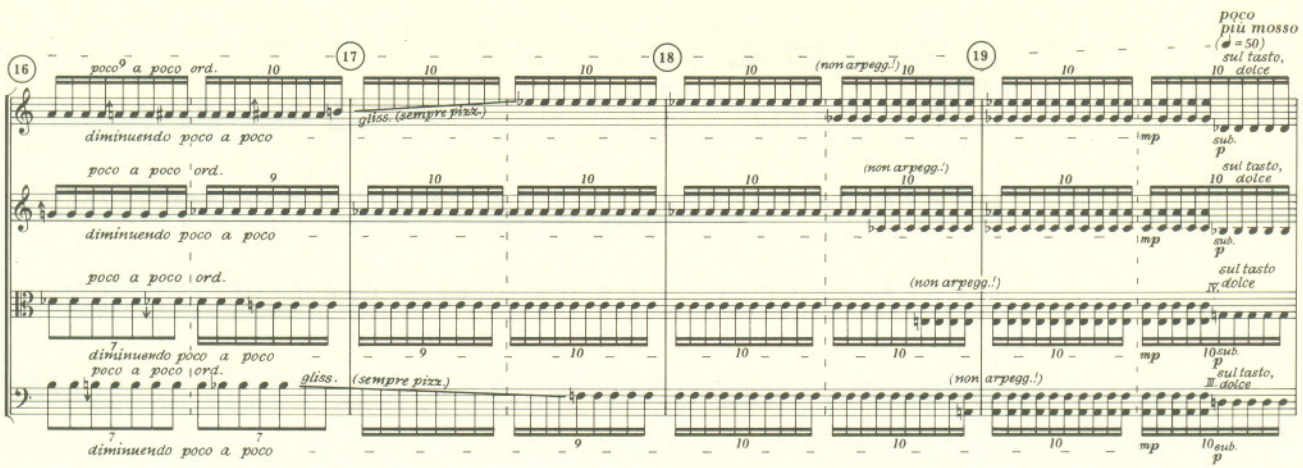
NB. In diesem Satz sind ♯, ♭, ♮, falls nicht geändert, für die Dauer des jeweiligen Taktes gültig.
In this movement ♯, ♭, and ♮ are valid for the whole bar, unless changed.

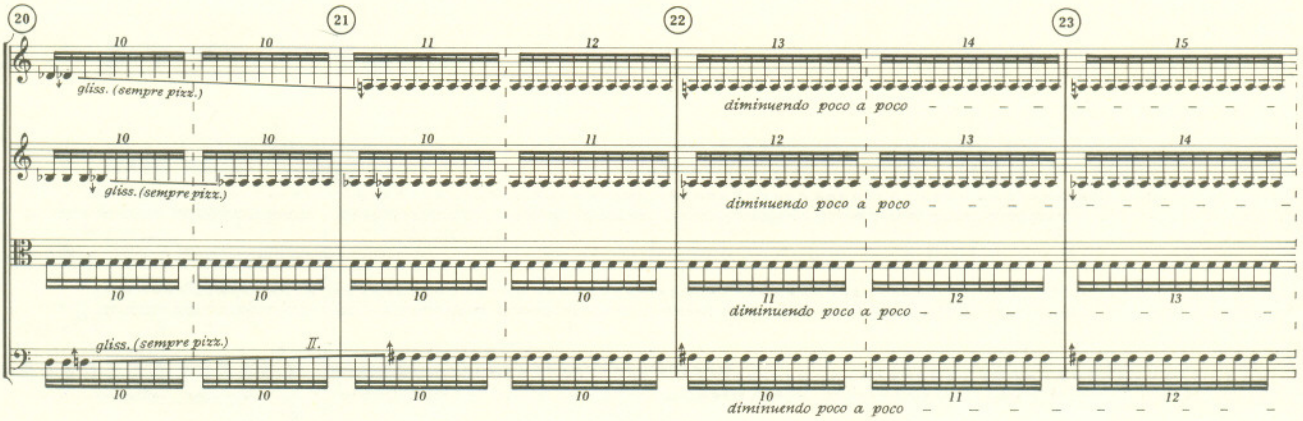
*) Die auskomponierten accelerandi (9 - 10 - 11 - 12) bzw. rallentandi sind Approximationen: die 9 - 10 - etc. Gruppen sind ganz ohne Akzente zu spielen, das Ergebnis ist eine allmähliche Geschwindigkeitsänderung; der notierte Rhythmus muß nicht unbedingt wörtlich genommen werden. Das betrifft die Takte 6 - 12 und alle weiteren analogen Stellen im Satz.
The written-out accellerandos (9 - 10 - 11 - 12) and rallentandos are approximations; the groups of 9, 10 etc. must by played with no accents whatever, the result being a gradual change of speed; the notated rhythm need not be taken literally. This applies to bars 6 - 12 and all analogous passages in the movement.

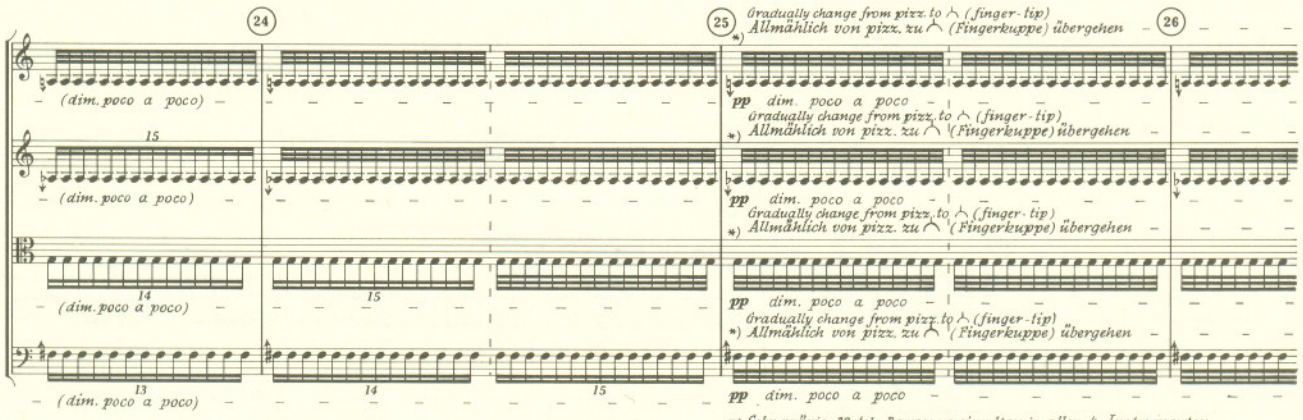


*) Siehe Fußnote *) oben.
See footnote *) above.

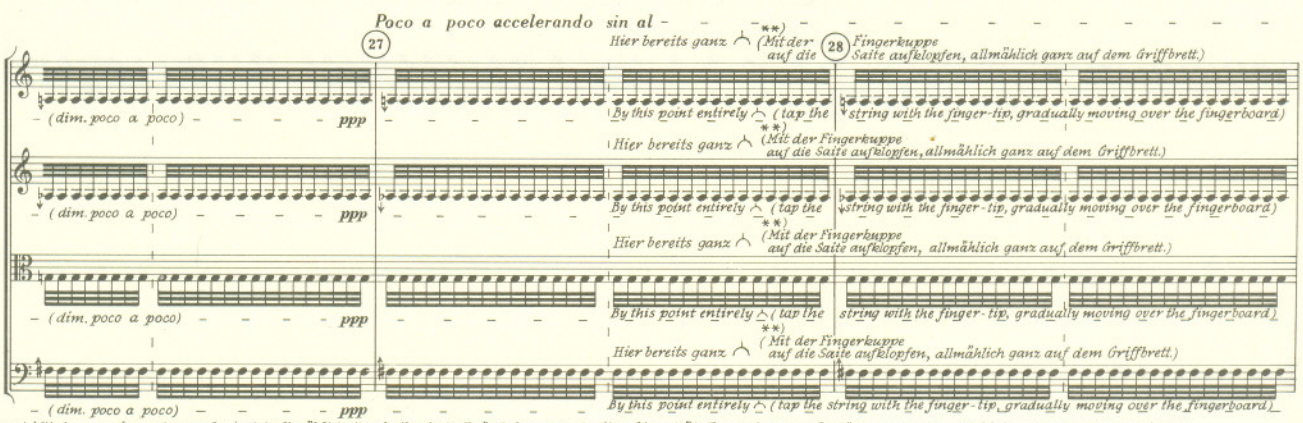




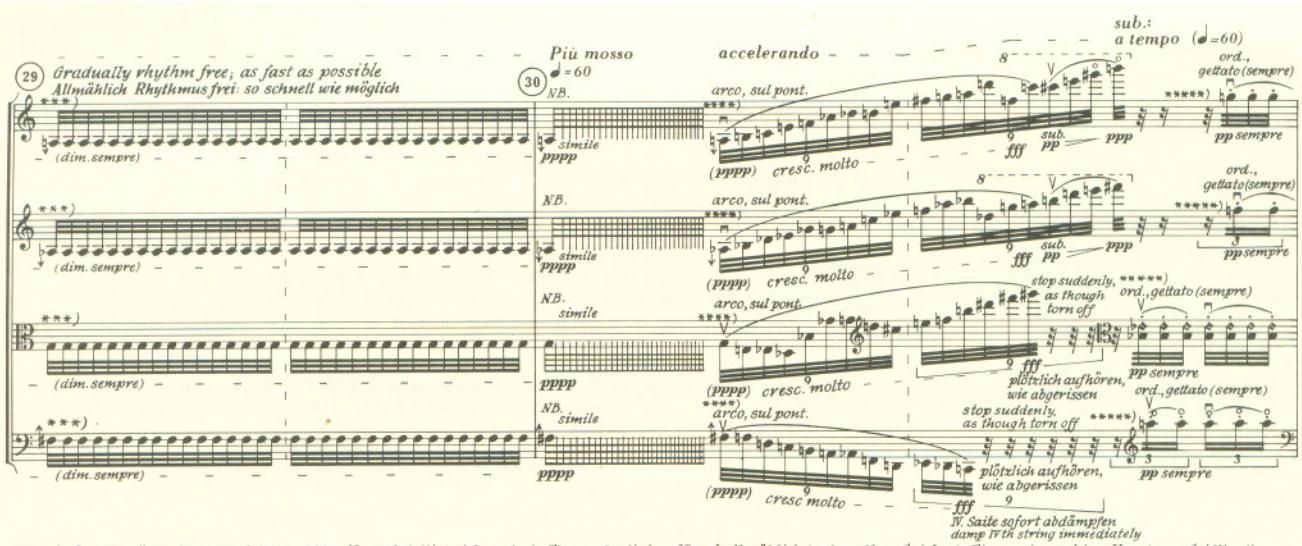




*) Sehr präzis: 32-tel-Bewegung simultan in allen 4 Instrumenten.
Very precise: the demisemiquaver motion is simultaneous in all 4 instruments.



**) Mit dem accelerando verschwindet allmählich die rhythmische Präzision und die Simultaneität: Fingerkuppen-Schläge poco a poco ad lib. immer schneller und leiser.
With the accelerando, the rhythmic precision and simultaneity gradually disappears, the finger-tip strokes become gradually faster and softer.



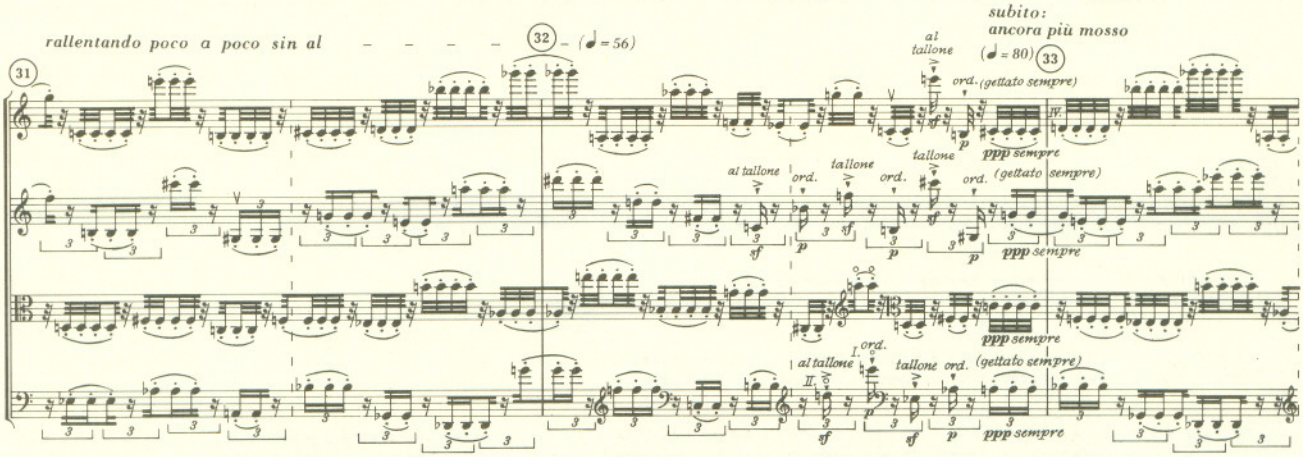
***) Außer dem Fingerkuppenspiel der rechten Hand beteiligt sich auch ein Finger der linken Hand allmählich in derselben Spielart. Finger der rechten Hand am Griffbrett gleitend immer mehr der linken Hand annähern. Schließlich übernimmt die linke Hand ganz das Fingerkuppenspiel. Die auf diese Weise frei gewordene rechte Hand nimmt den Bogen. (Nicht gleichzeitig, zuerst Vln. 1, dann Vln. 2, Vla. und schließlich Vcl.)

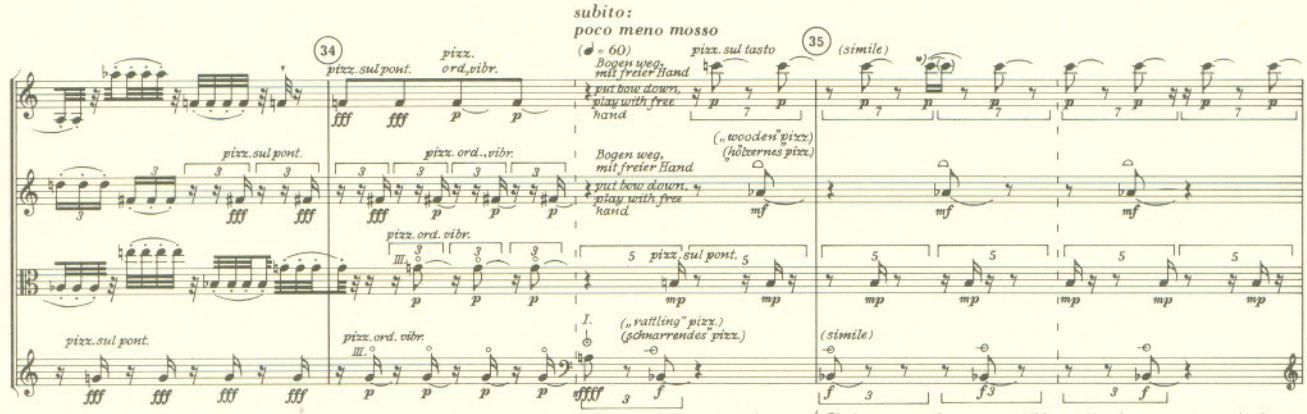
As the right hand continues its finger-tip strokes, a left-hand finger gradually joins in in the same manner. The right-hand finger glides along the fingerboard toward the left-hand finger. Finally the left hand takes over the finger-tip strokes completely. The right hand is now free and picks up the bow (not all players at once, first Vln. 1, then Vln. 2, Vla., and finally Vcl.).

NB. Rhythmus für das erste Viertel frei. Die Notation ist eine Andeutung.
The rhythm of the first crotchet is free. The notation is merely a suggestion.

****) Den Bogen unmerklich aufsetzen, ohne Zäsur plötzlich von (linke Hand) zu arco übergehen. Crescendo molto: wie eine plötzliche Eruption! Übertrieben, vehement (trotz Sord.).
Place the bow imperceptibly; change suddenly, without a caesura, from (left hand) to arco. Crescendo molto: like a sudden eruption! Exaggerated, vehemently (despite the mute).

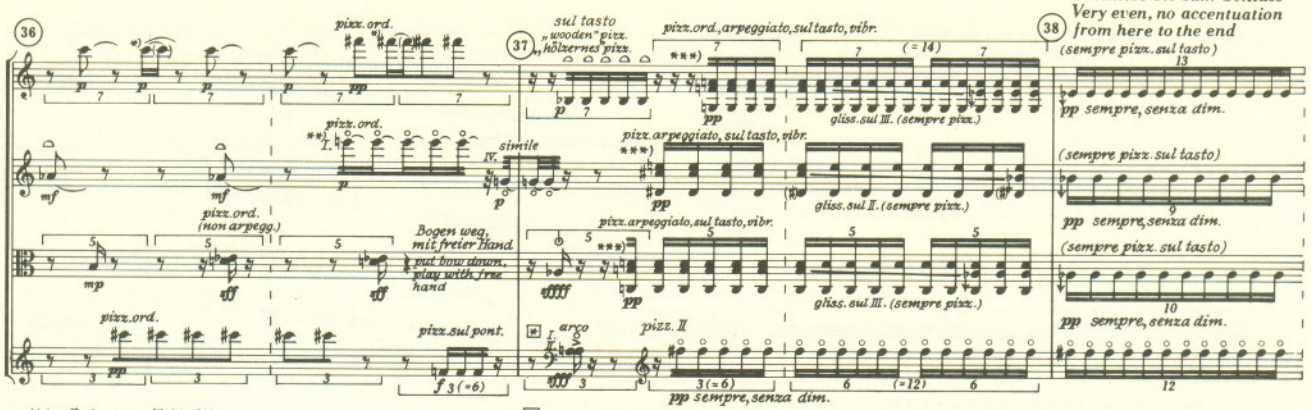
*****) Gettato - einen kleinen Akzent jeweils auf dem ersten Ton der Gettato-Gruppe, dann kleines diminuendo.
Gettato: a slight accent on the first note of each gettato group, then a little diminuendo.





*) Nur einmal anzupfen (die Schriftart verdeutlicht nur die Septole, in der Ausführung sind alle pizzicati gleich.)

Pluck only once (the purpose of this notation is to make the septuplet plain; when played, all the pizzicatos are equal).

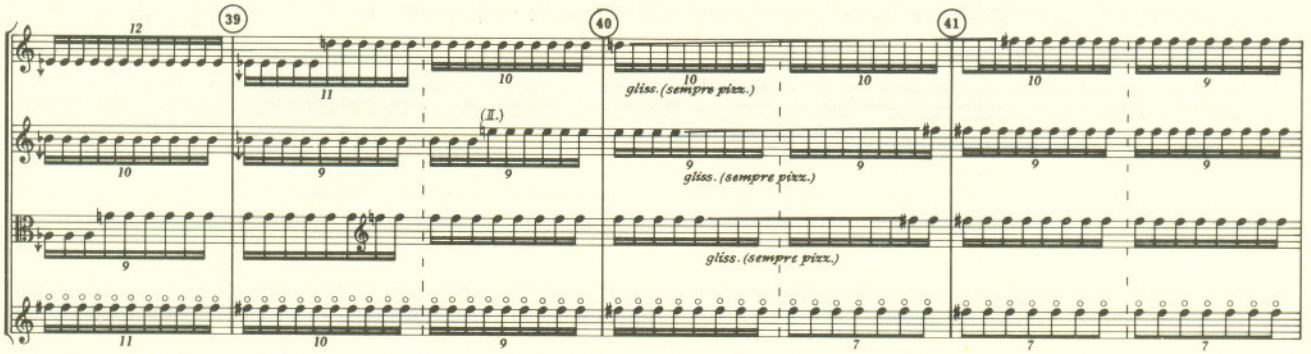


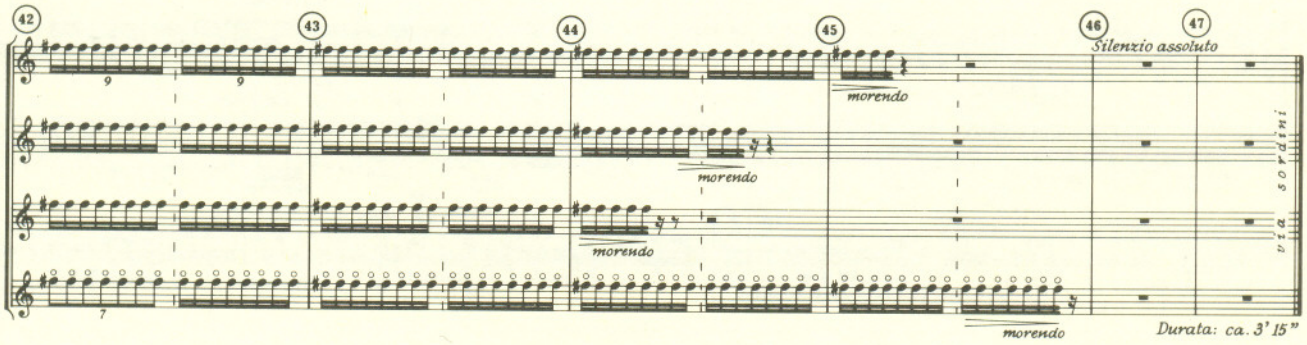
*) Siehe Fußnote zu Takt 35
See footnote to bar 35

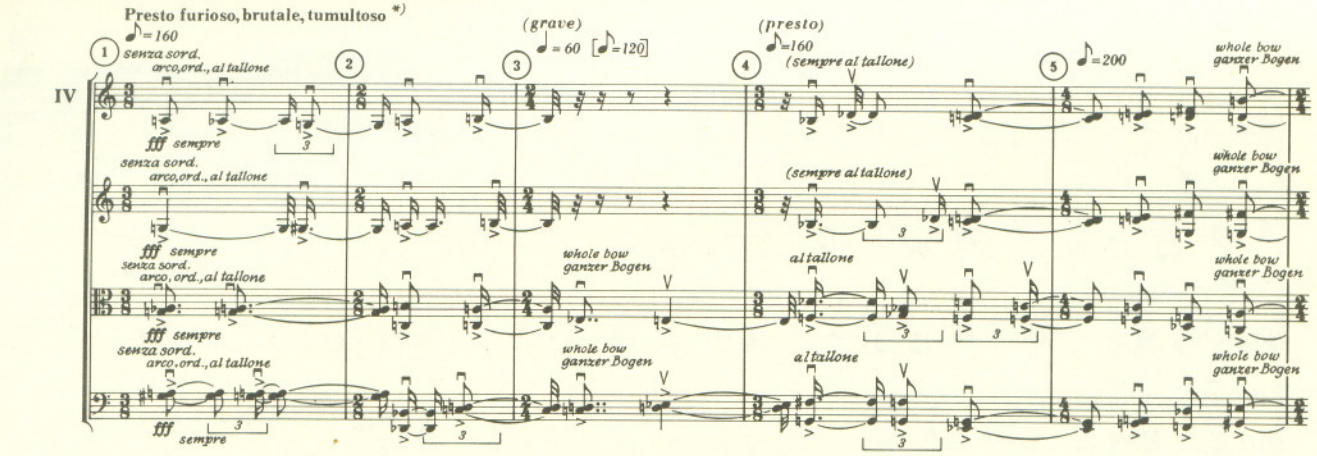
**) Vln. 2, Takte 36,37: Flageolett-pizz. nachklingen lassen (l. H.-Finger heben, harfenähnlicher Klang).
Vln. 2, bars 36,37: let the harmonic pizz. resound (raise the left-hand finger, producing a harp-like sound).

***) pizz. arpeggiato = rauf und runter alternierend (↑↓) / pizz. arpeggiato = alternately up and down (↑↓)

Den Bogen sehr stark auf die Saite drücken (auch vor und nach dem Ton). Kratzgeräusch.
Press the bow very strongly on the string (before and after the note too). Scratching noise.

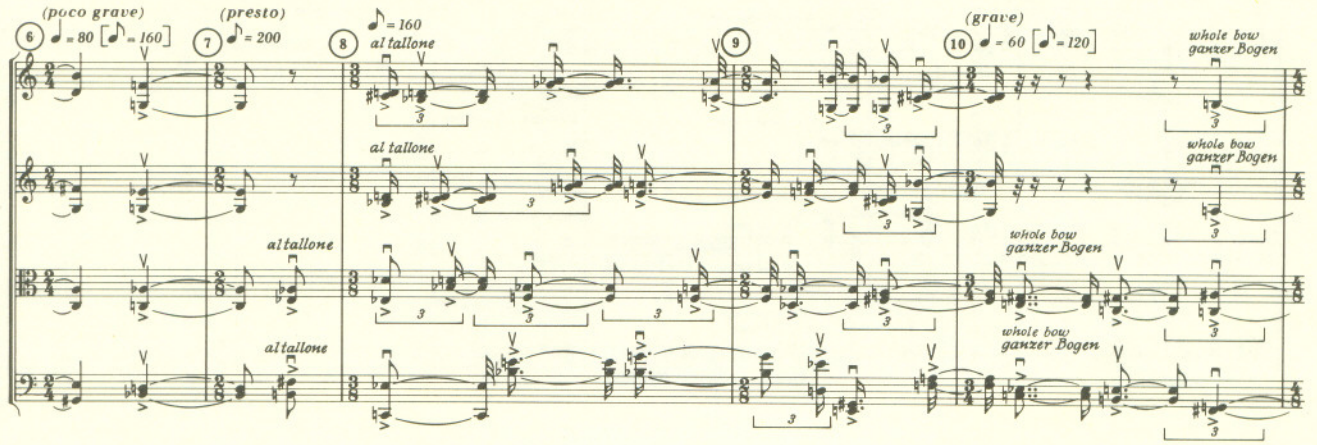


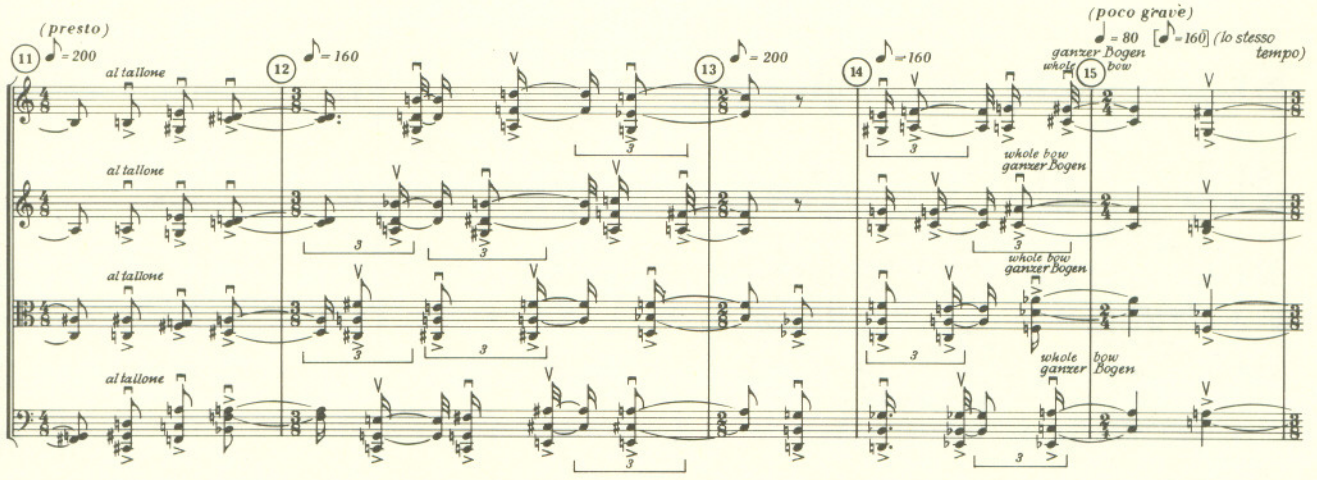


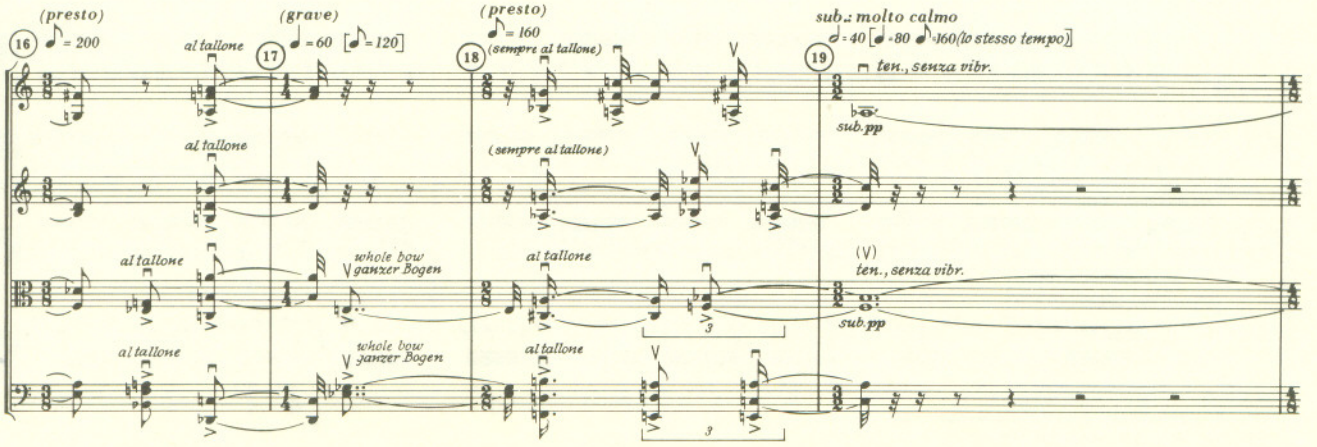


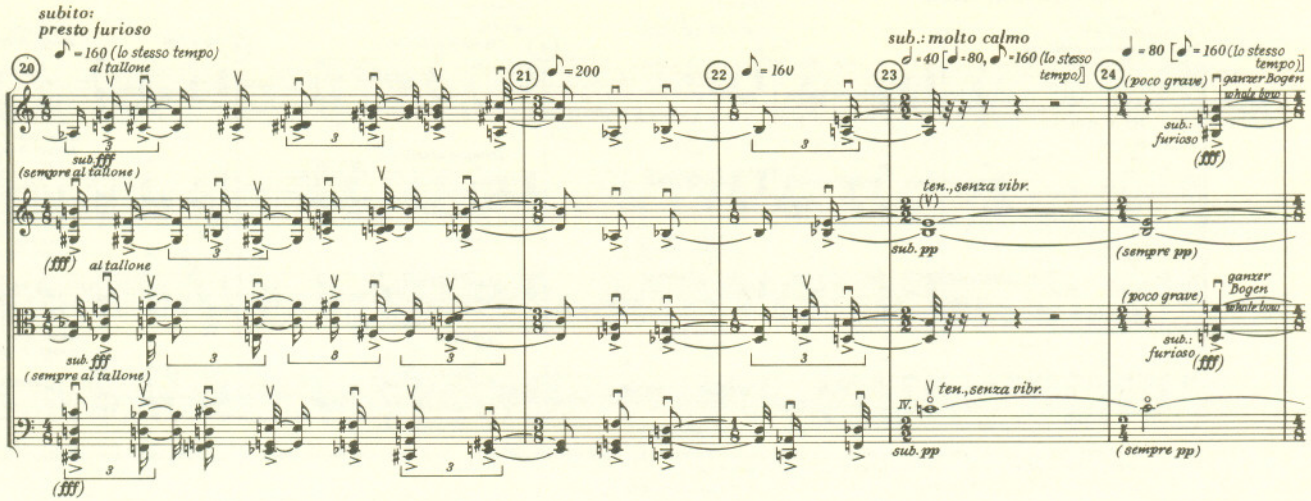
*) Dieser Satz ist in übertriebener Hast, wie verrückt, zu spielen, (mit Ausnahme von einigen pp-Stellen) stets mit äußerster Kraft: den Bogen stark auf die Saiten drücken (Kratzgeräusch). Richtig wurde gespielt, wenn zum Schluß viele Haare des Bogens lose geworden sind.
Tempowechsel, dynamische Kontraste: stets abrupt, gleichsam brüchig, doch stets ohne Zäsur!

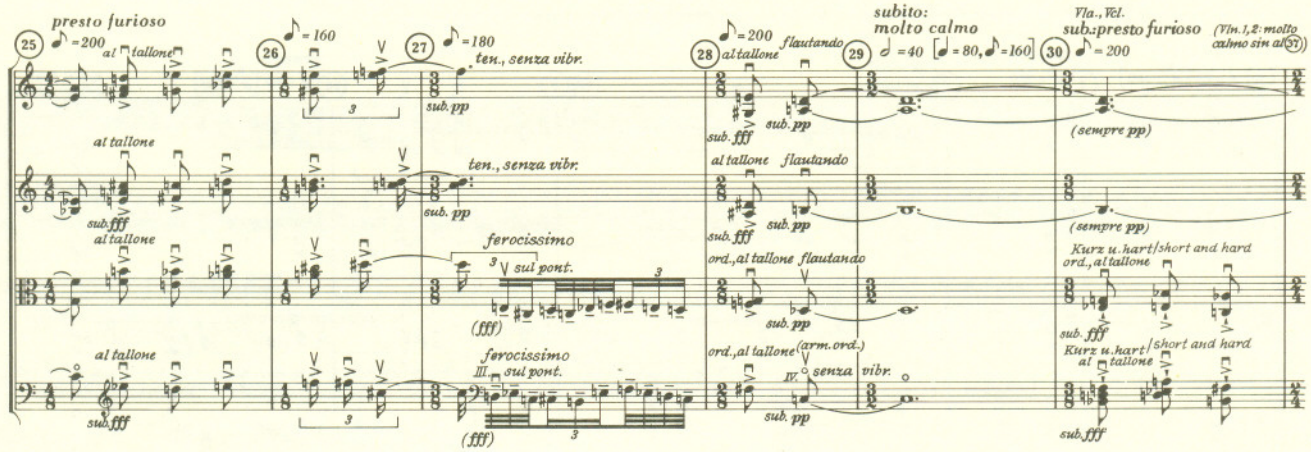
*) This movement is to be played with exaggerated haste, as though crazy and (except for a few pp passages) with the utmost force. Press the bow strongly on the strings (scratching noise). If this movement is played properly, a lot of bow hair will be loose by the end.
Tempo changes, dynamic contrasts: always abrupt, as though a succession of fragments, but always without a caesura!

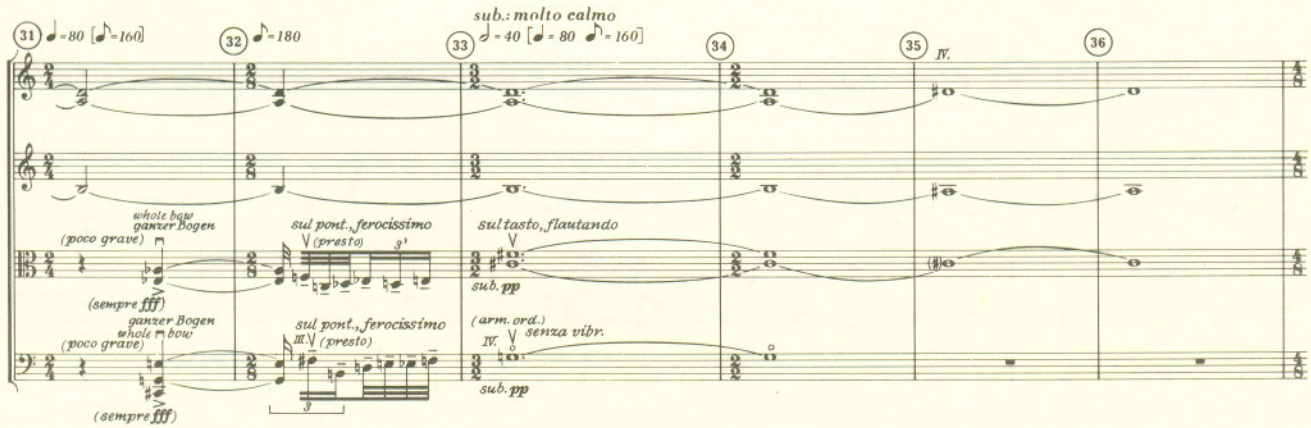


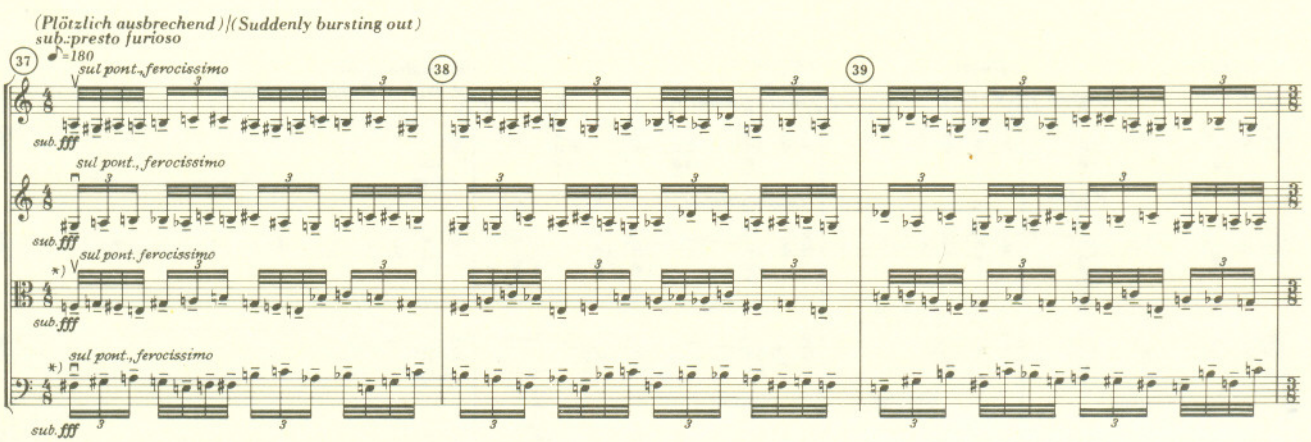




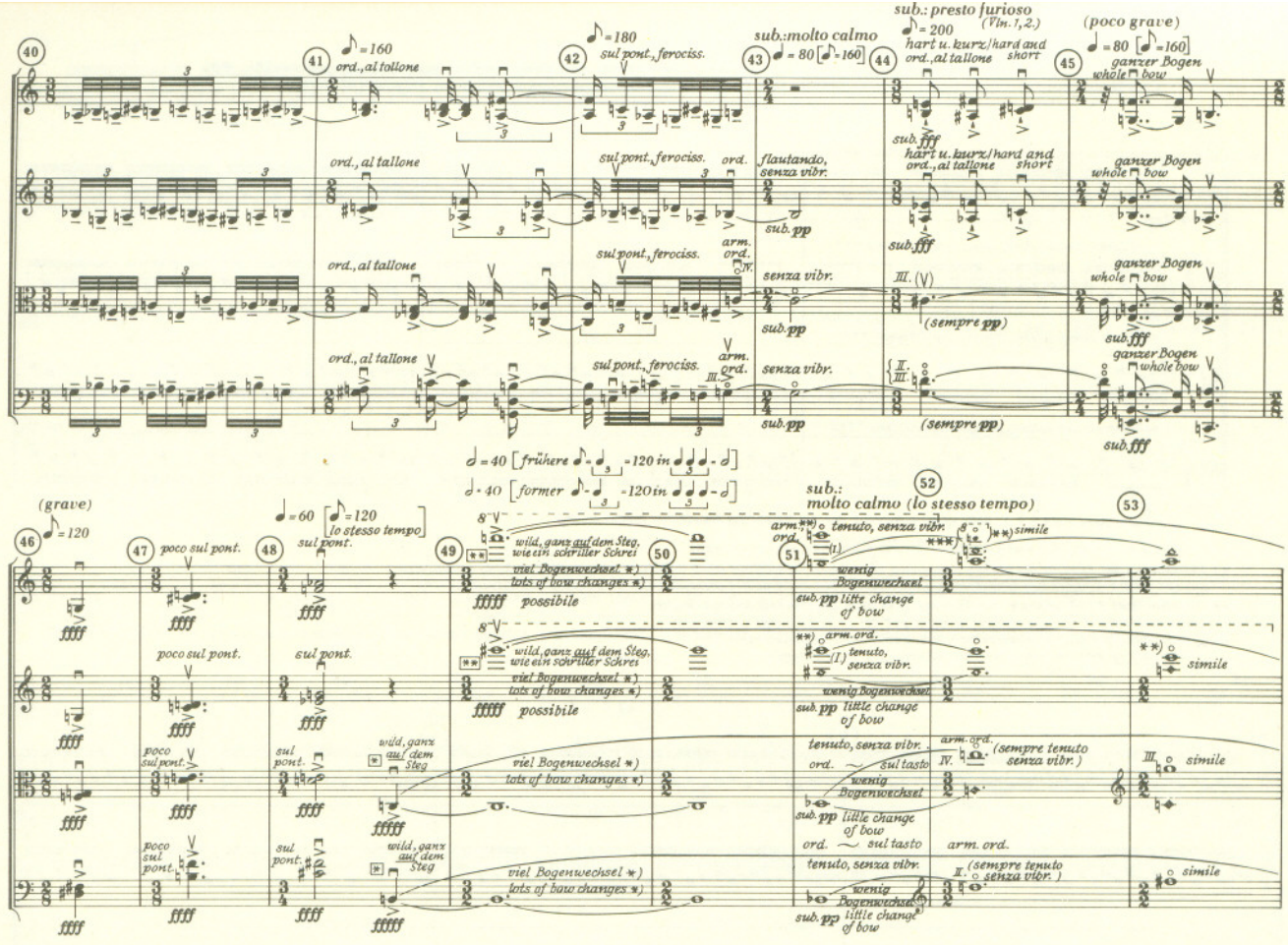








*) Vla., Vcl., Takte 37 - 40: Leere Saite vermeiden! (Auch Takt 42)
Vla., Vcl., bars 37 - 40: avoid open strings! (also bar 42)



▣ savagely, entirely on the bridge.

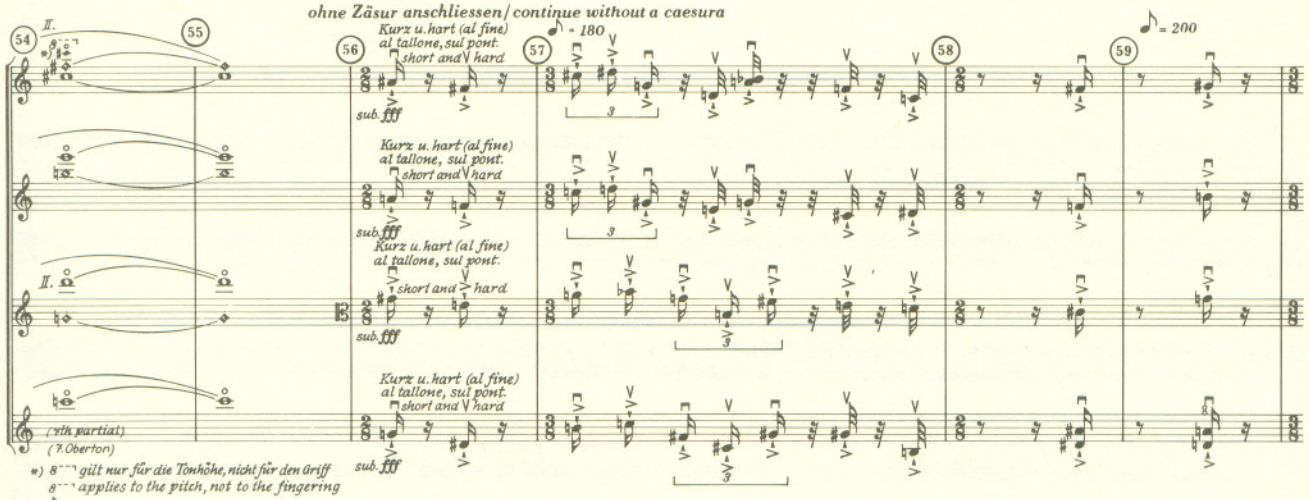
*) Bogenwechsel: nicht simultan, in unrelmäßigem Rhythmus
Change of bow: not simultaneously, in an irregular rhythm

**) 8‵‵ gilt nur für die Tonhöhe, nicht für den Griff.
8‵‵ applies to the pitch, not to the fingering.

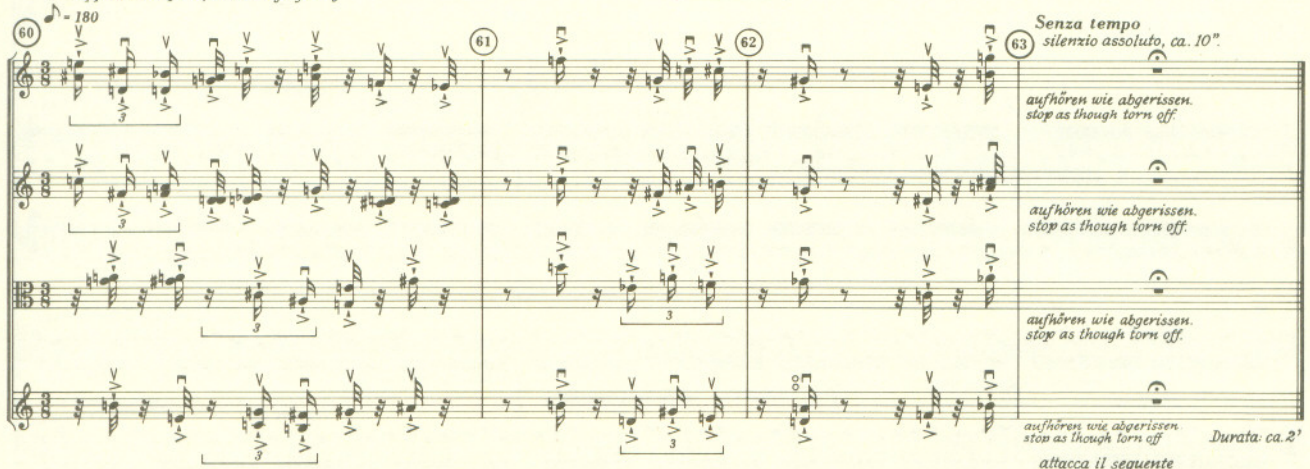
***) schnelles Portamento
fast portamento

▣▣ savagely, entirely on the bridge, like a shrill shriek.

Ausbrechend/Bursting out
sub.: presto furioso, con tutta la forza (al fine)
ohne Zäsur anschliessen/ continue without a caesura



*) 8‵‵ gilt nur für die Tonhöhe, nicht für den Griff
8‵‵ applies to the pitch, not to the fingering

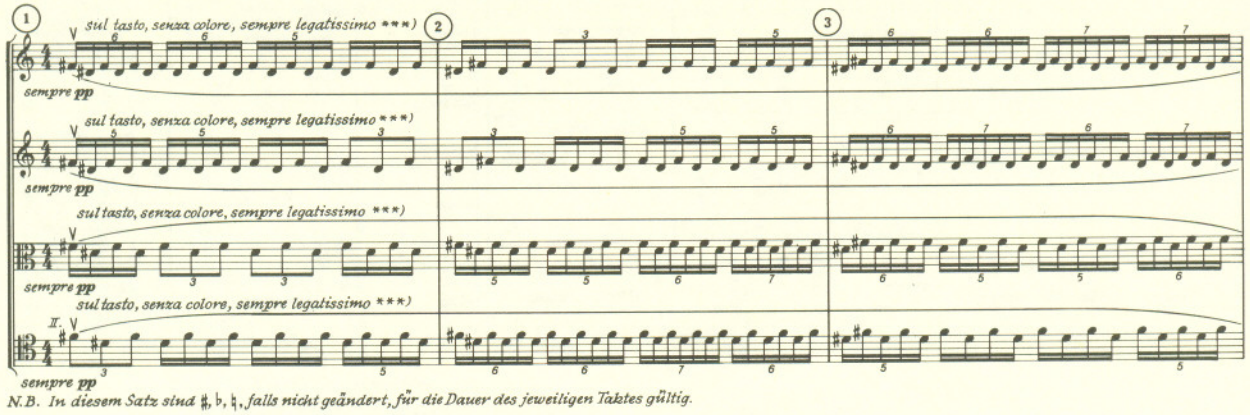


Durata: ca.2'

attacca il seguente
(nicht stimmen, selbst wenn irgend eine Saite nachgelassen hätte. Bloß die losen Bogenhaare rasch entfernen.)
(do not tune, even though a string may have slackened; just remove the loose hair of the bow quickly)

♩ = 74 **Allegro con delicatezza - stets sehr mild - / - always very mildly -**

*„wie aus der Ferne" Stets akzentlos, *) liquid, ohne jede merkbare metrische Einteilung bzw. Pulsation, stets sehr gleichmäßig. **)*
*„as though from afar"; without accents, *) liquidly, with no perceptible metrical division or pulsation; very even at all times. **)*



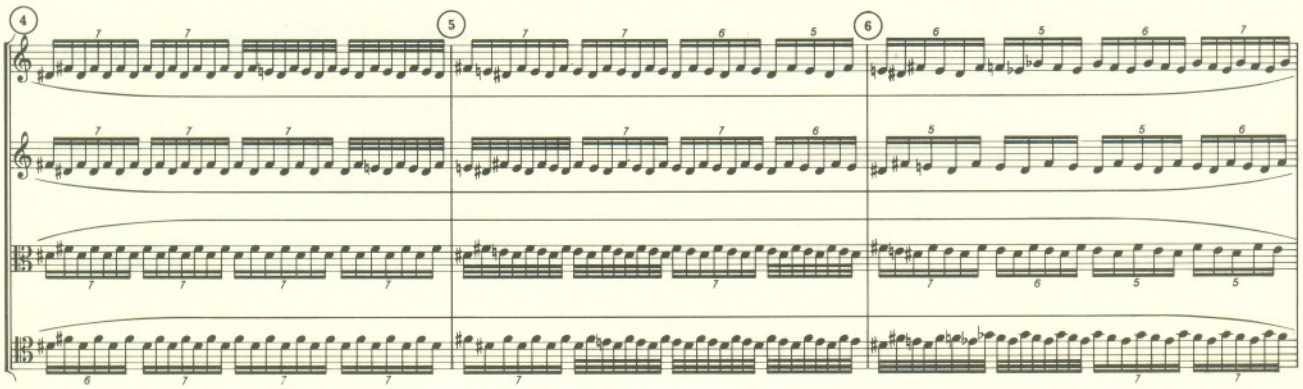
N.B. In diesem Satz sind ♯, ♭, ♮, falls nicht geändert, für die Dauer des jeweiligen Taktes gültig.

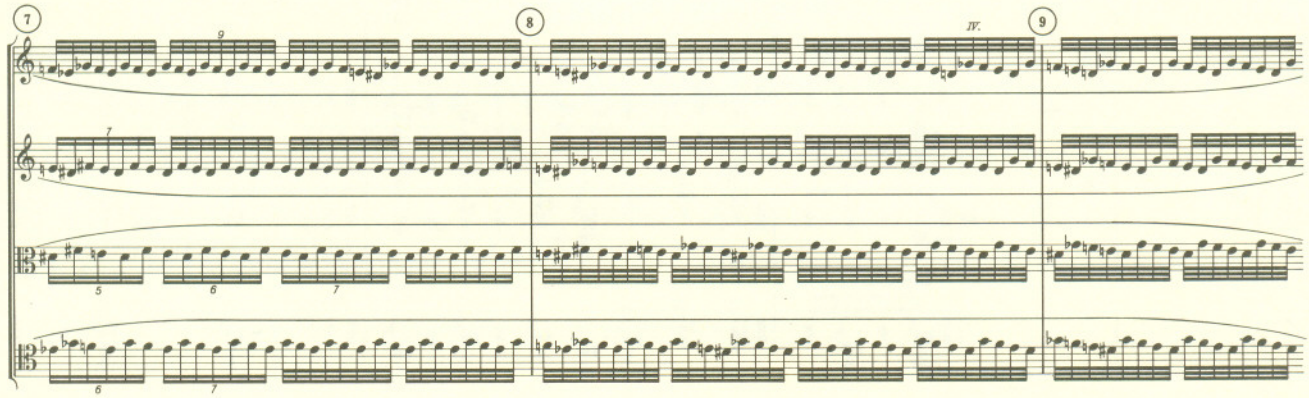
In this movement ♯, ♭ and ♮ are valid for the whole bar, unless changed.

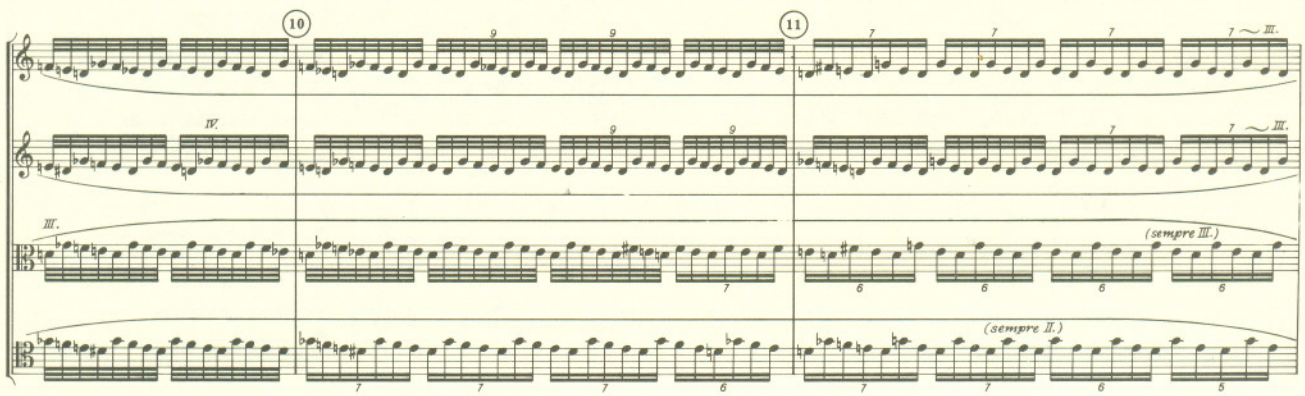
**) Ausnahme - wo Akzente besonders angegeben sind (doch fallen diese nicht mit der metrischen Einteilung zusammen.)*
Except where accents are specifically prescribed (but these do not coincide with the metrical subdivision).

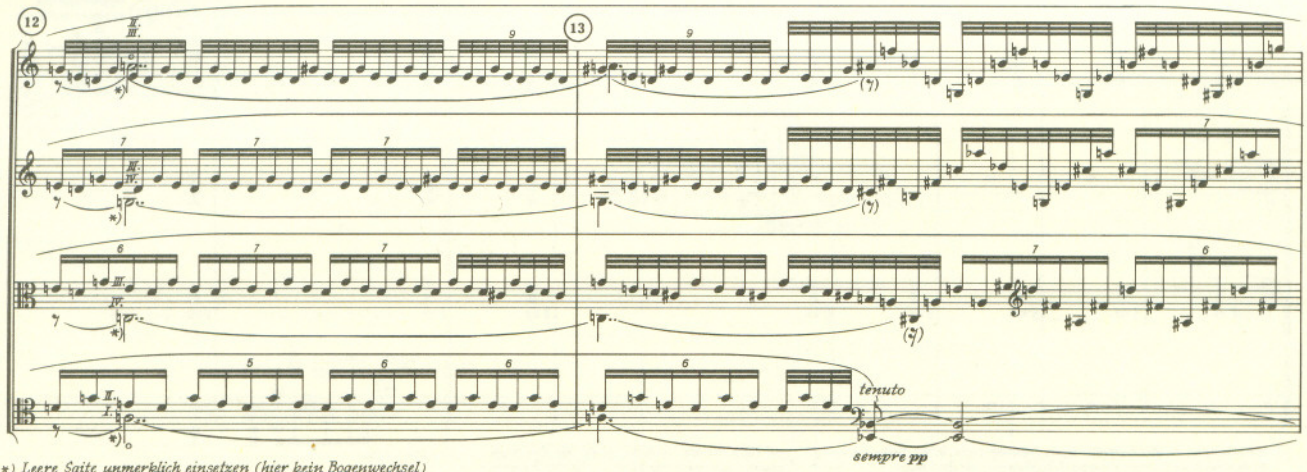
***) Gilt für Takt 1 - 17: Anzahl der Töne pro Takt bzw. Takteinheit approximativ.*
Applies to bars 1 - 17: the number of notes per bar or beat is approximative.

****) Bogenwechsel alternierend zwischen den einzelnen Instrumenten.*
Changes of bow should alternate between the instruments.

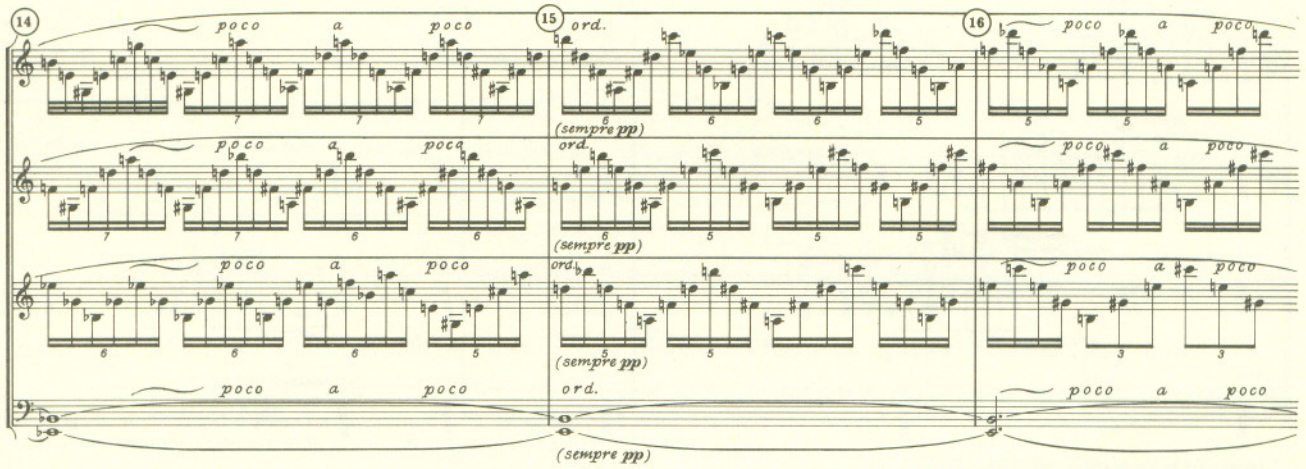


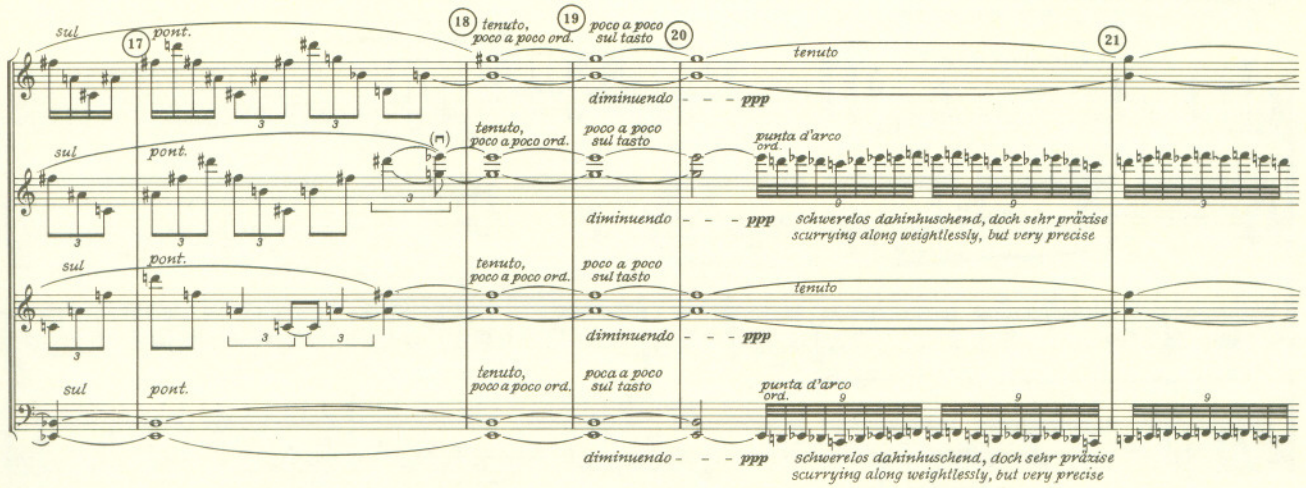


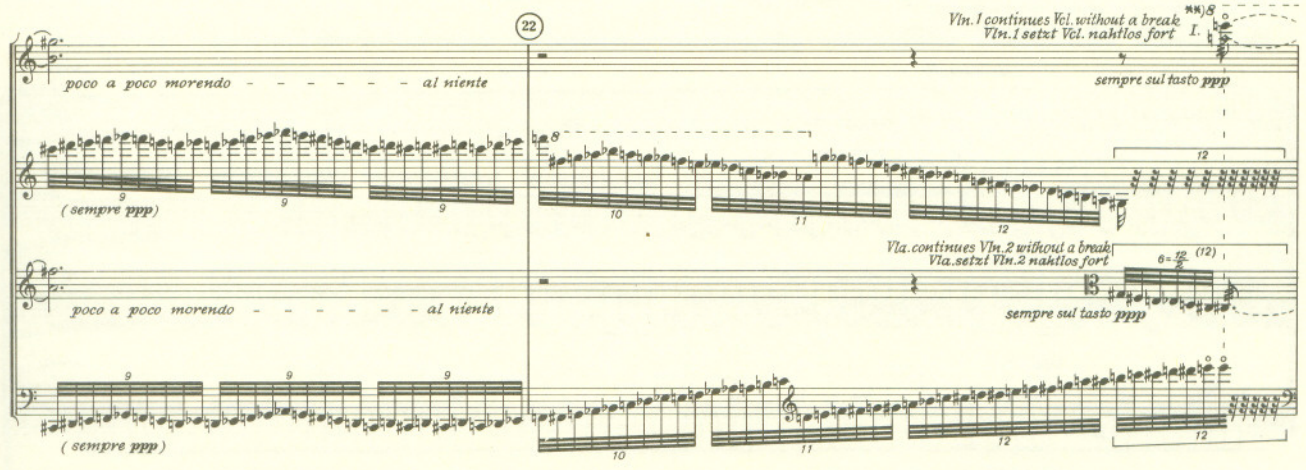




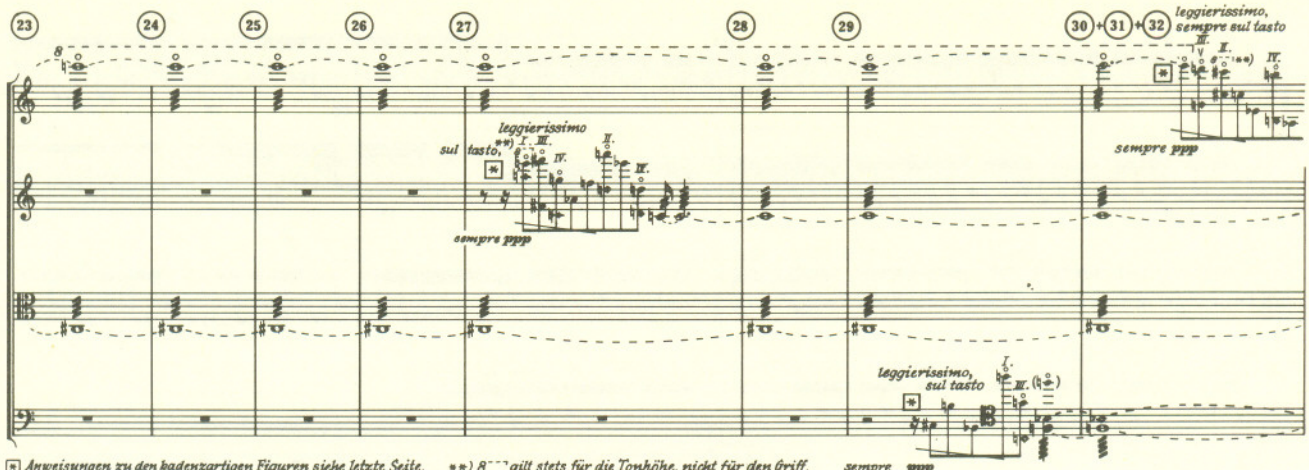
*) Leere Saite unmerklich einsetzen (hier kein Bogenwechsel)
Bring in the open string imperceptibly (no change of bow here)





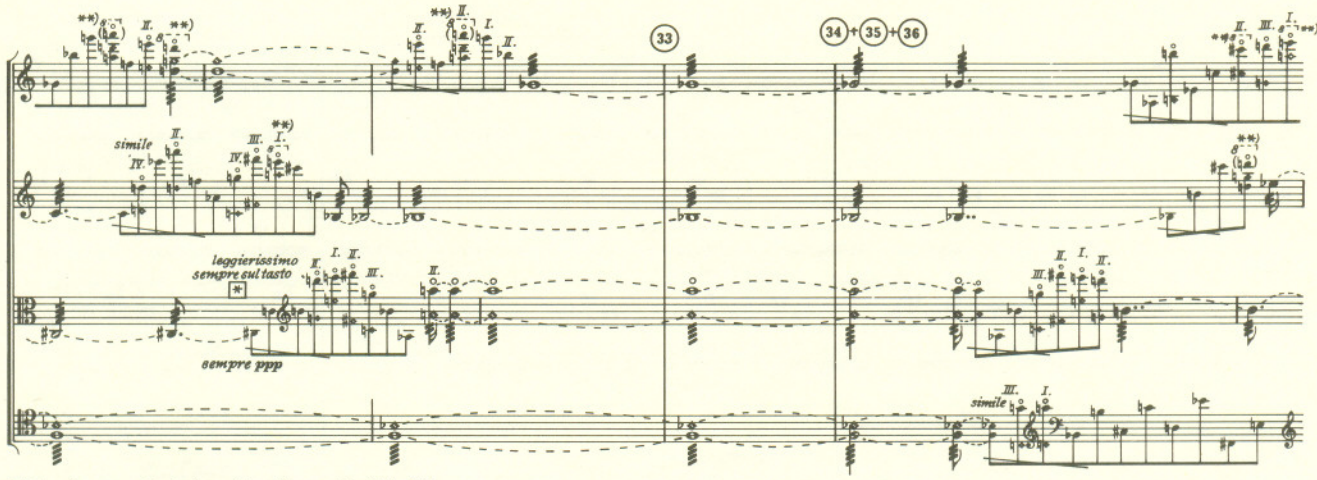


**) 8 gilt für die Tonhöhe, nicht für den Griff.
8 applies to the pitch, not to the fingering.



* Anweisungen zu den kadenzartigen Figuren siehe letzte Seite.
For instructions on the cadenza-like figures, see last page.

**) 8 gilt stets für die Tonhöhe, nicht für den Griff.
8 always applies to the pitch, not to the fingering.



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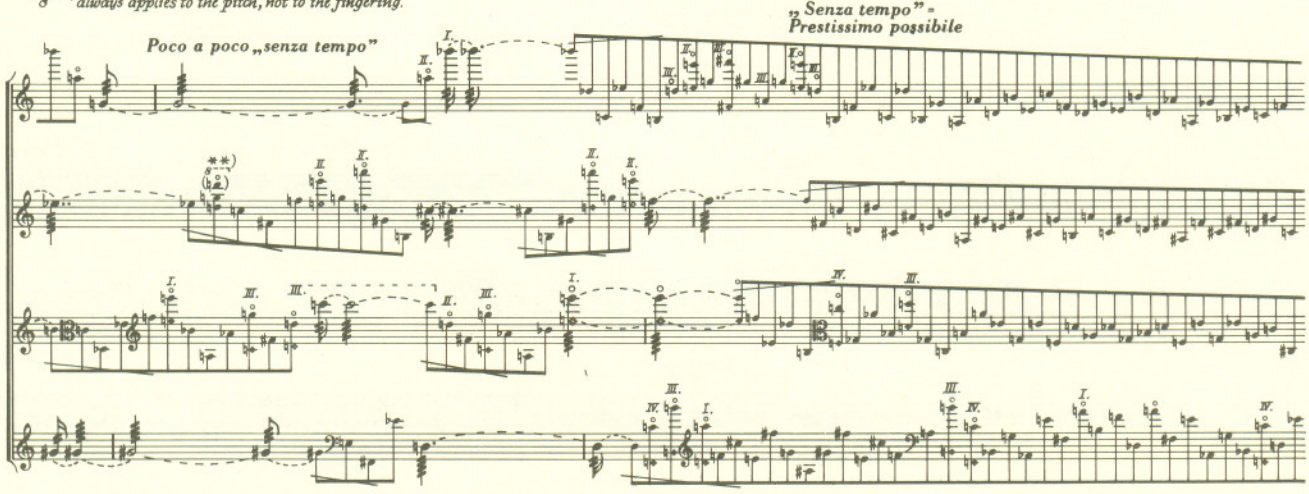
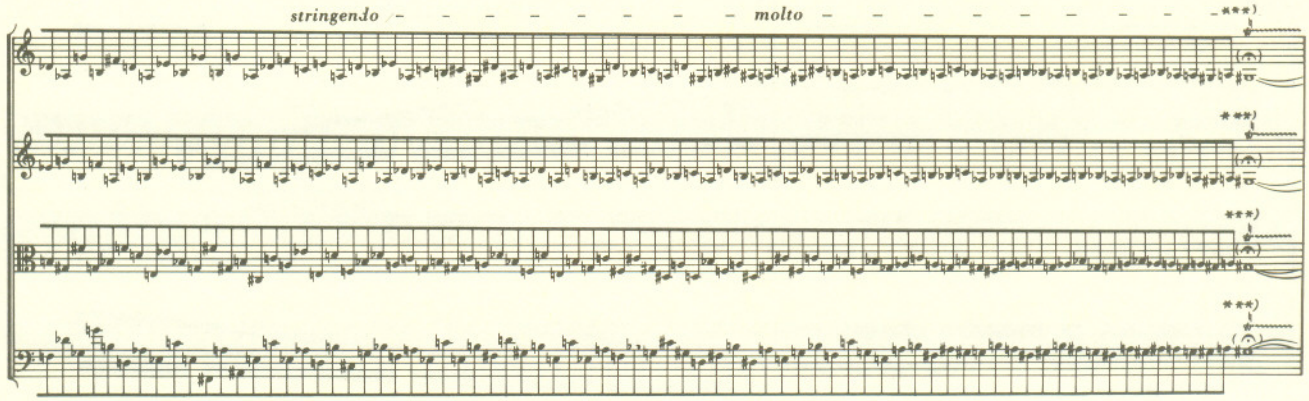
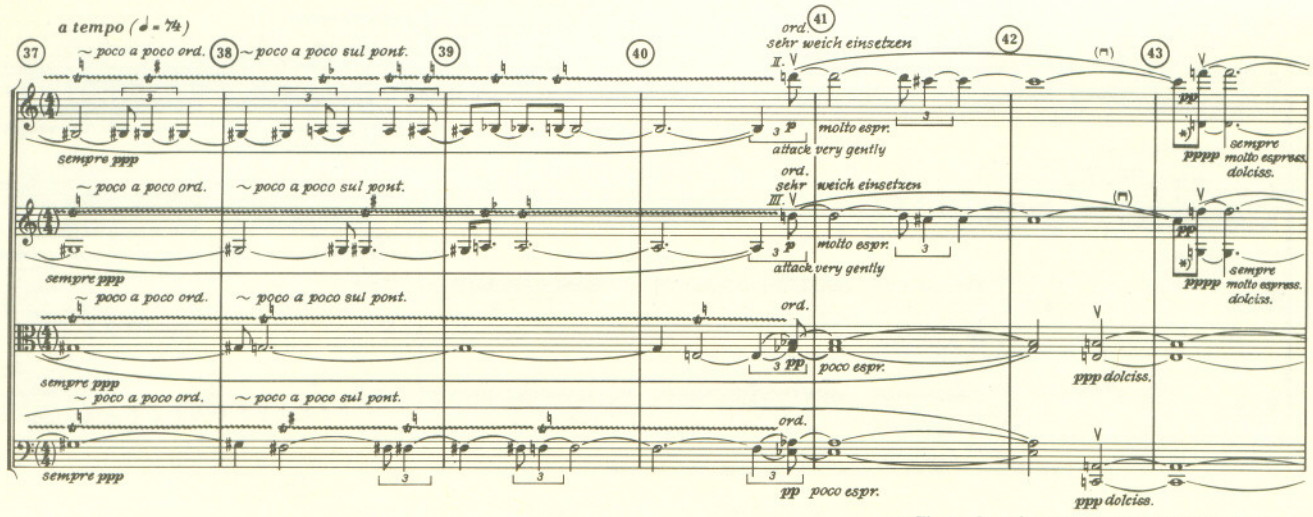
**) 8 gilt stets für die Tonhöhe, nicht für den Griff.
8 always applies to the pitch, not to the fingering.

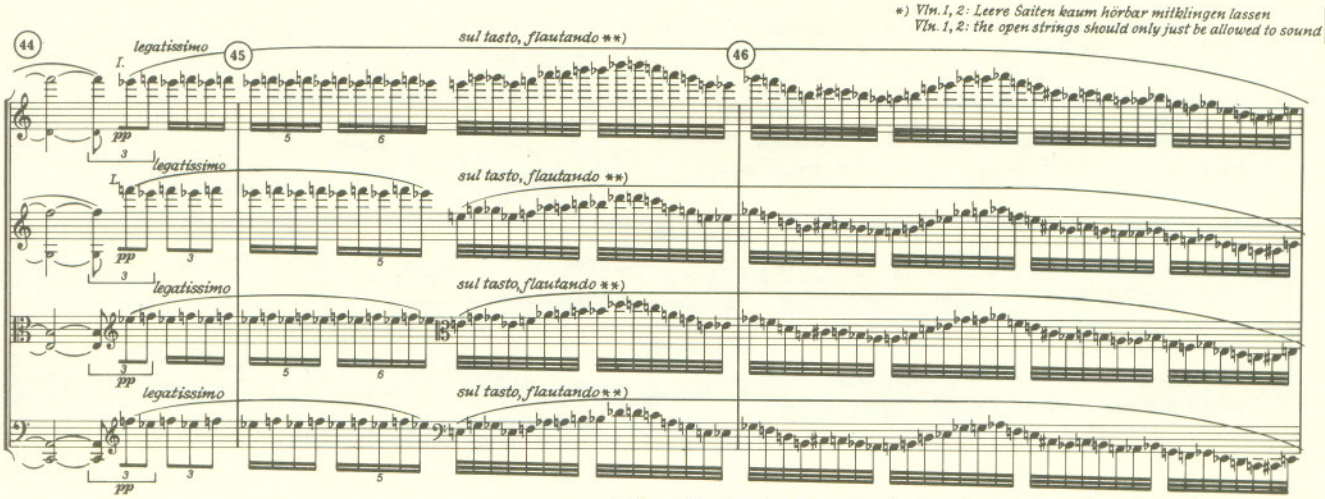


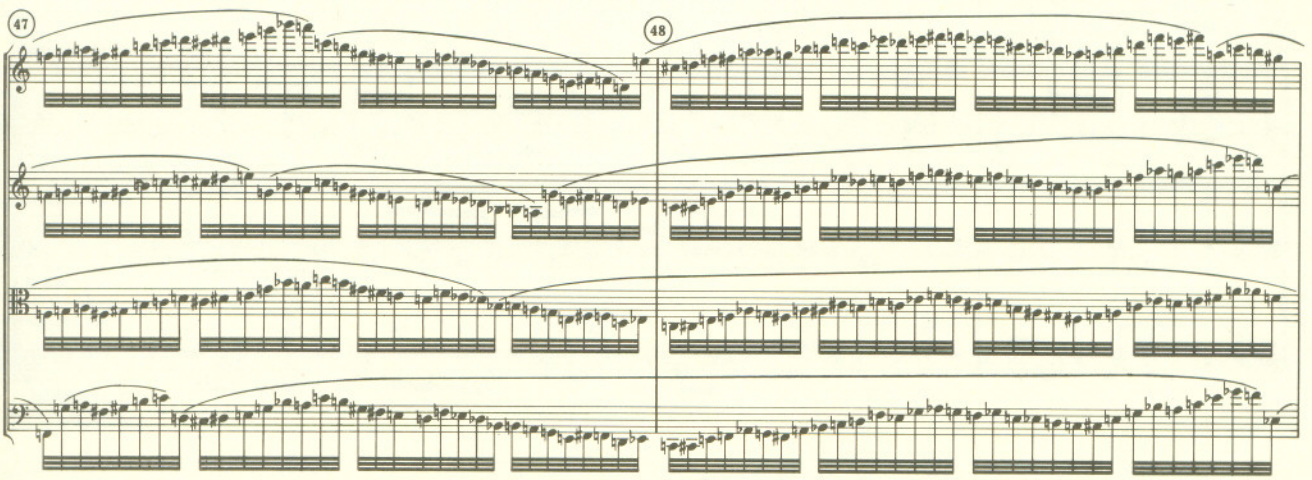
**) 8 gilt stets für die Tonhöhe, nicht für den Griff.
8 always applies to the pitch, not to the fingering.

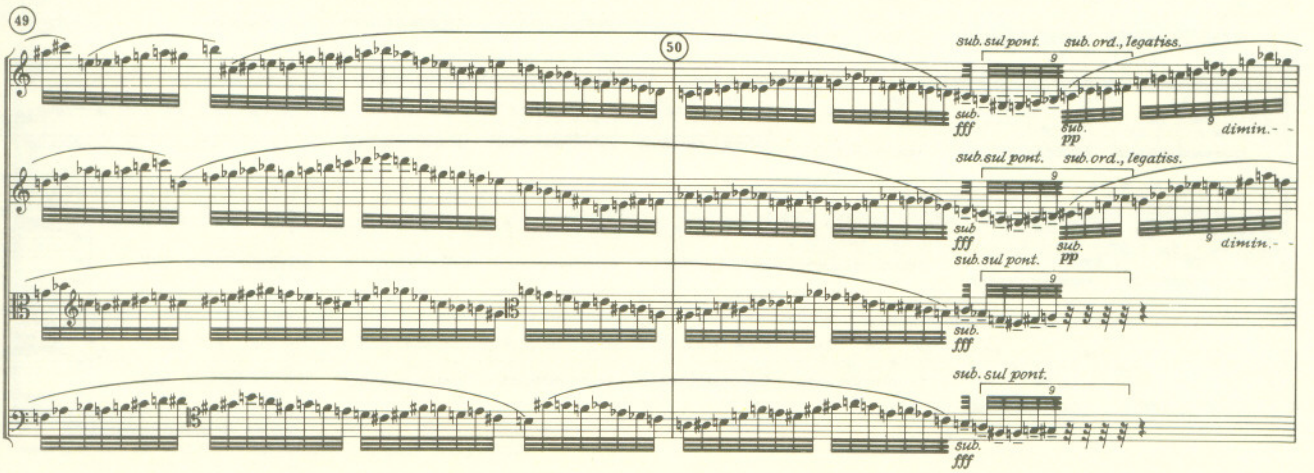


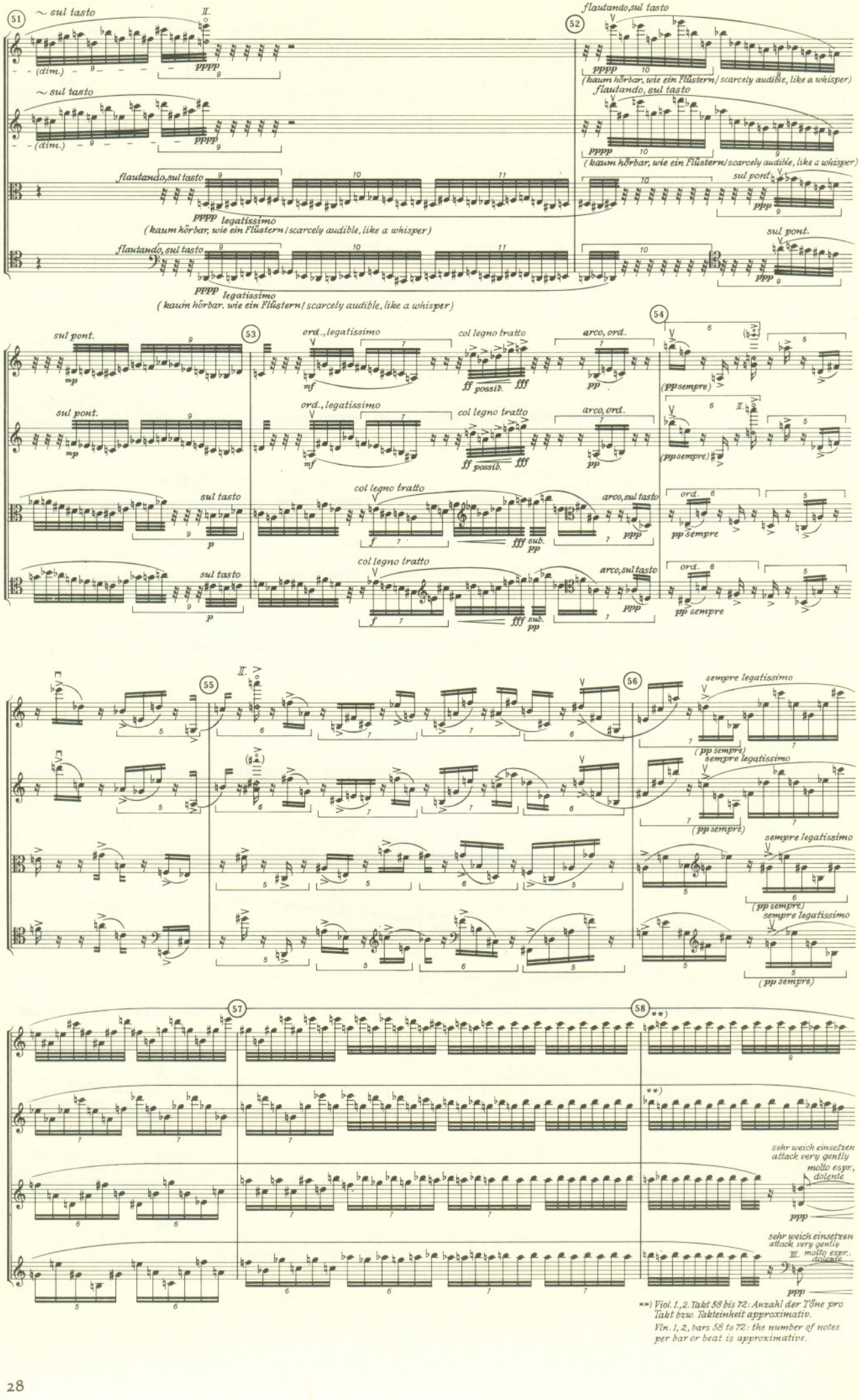
***) Triller (𝆖): wenn alle Instrumente hier angelangt sind, sofort weiter zu Takt 37
Trills (𝆖): when all the instruments have reached this point, go on immediately to bar 37


a tempo (♩ = 74)
~ poco a poco ord.
~ poco a poco sul pont.
sempre ppp
ord.
sehr weich einsetzen
molto espr.
attack very gently
sempre molto espress. dolciss.
pppp
poco espr.
ppp dolciss.
*) Vln. I, 2: Leere Saiten kaum hörbar mitklingen lassen
Vln. 1, 2: the open strings should only just be allowed to sound

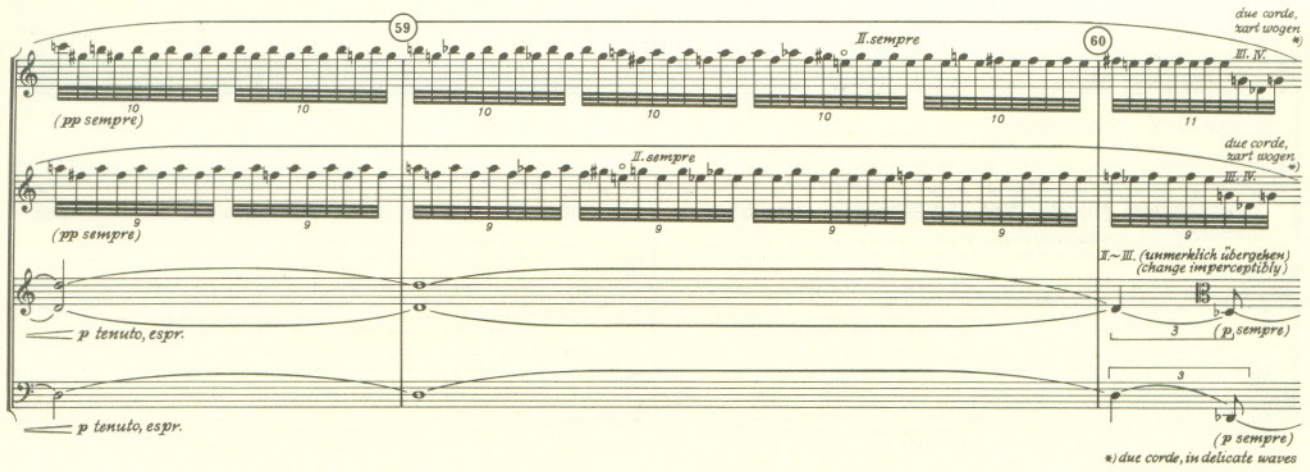

legatissimo
sul tasto, flautando **)
pp
**) Sehr gleichmäßig und präzise, glatt: als wären die vier Instrumente ein einziges Instrument.
Very even and precise, smooth: as though the four instruments were a single instrument.

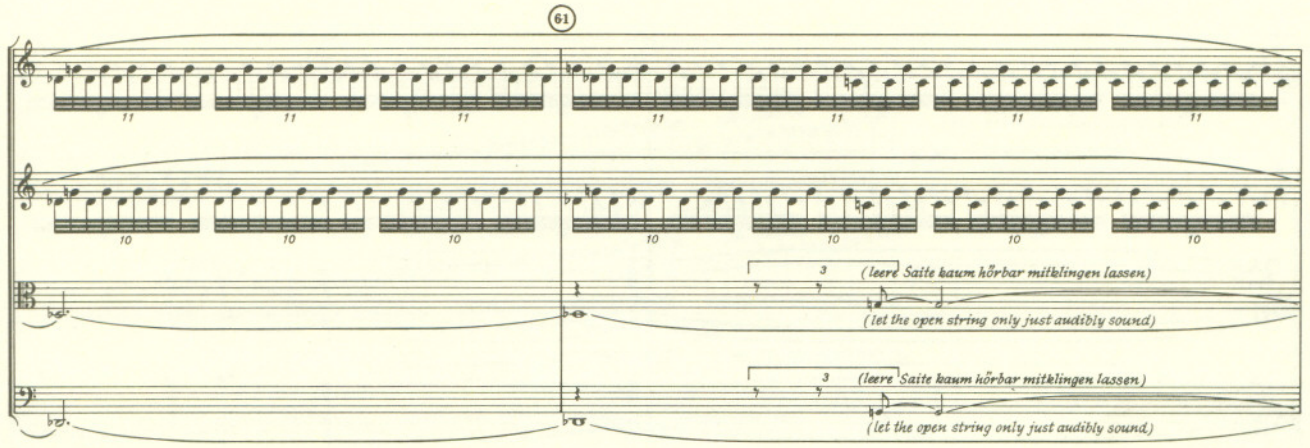


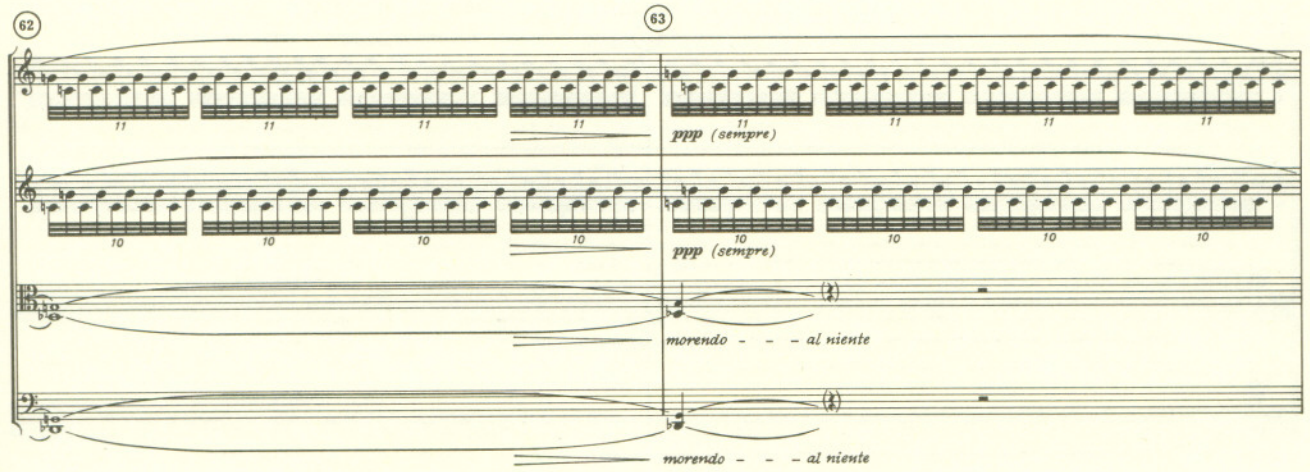

sub. sul pont.
sub. ord., legatiss.
fff
pp
dimin.
sub. sul pont.

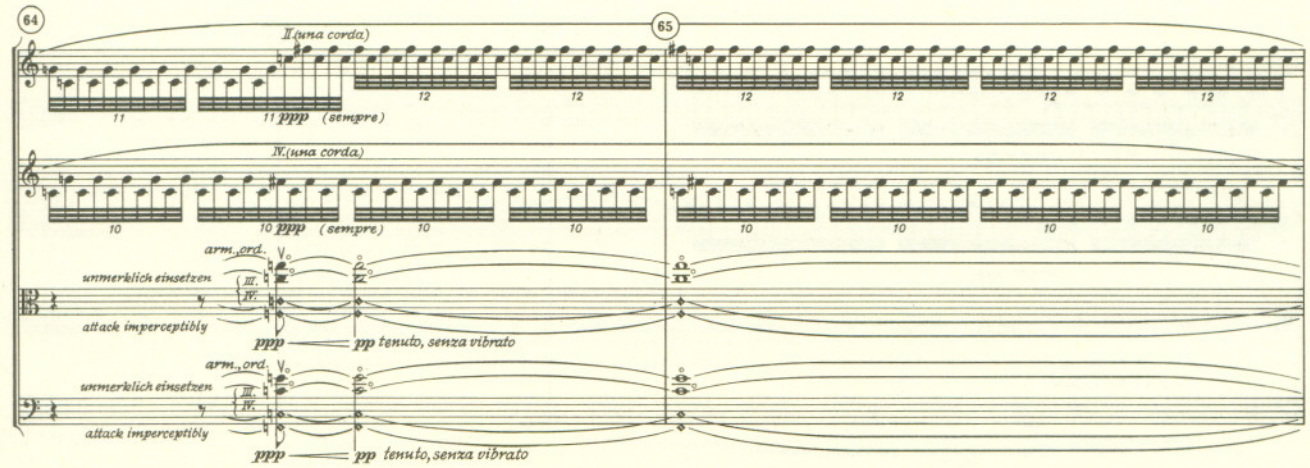


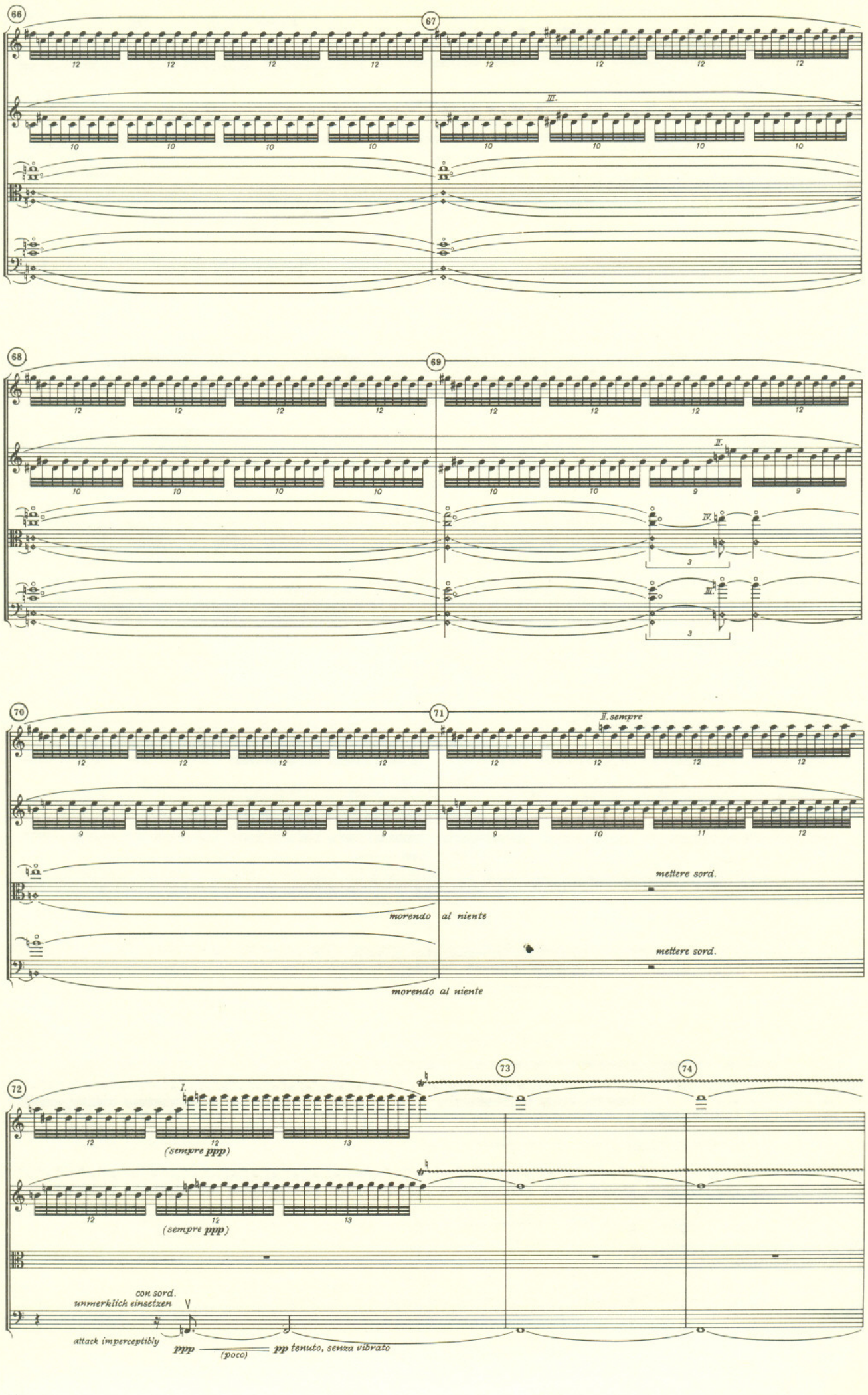
**) Viol. 1., 2. Takt 58 bis 72: Anzahl der Töne pro Takt bzw. Takteinheit approximativ.
Vln. 1, 2, bars 58 to 72: the number of notes per bar or beat is approximative.

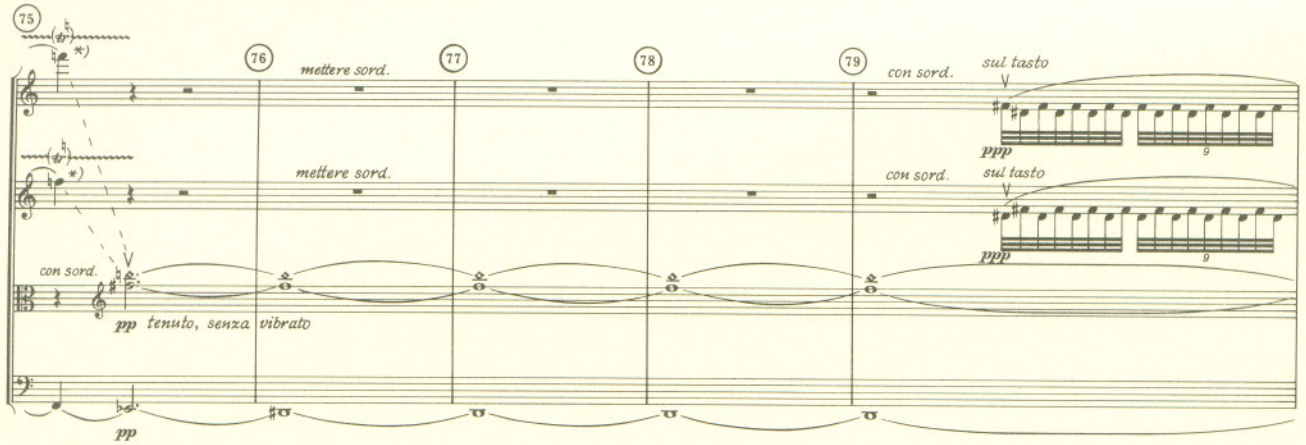

59
60
II. sempre
due corde, zart wogen *)
III. IV.
(pp sempre)
p tenuto, espr.
II.~III. (unmerklich übergehen) (change imperceptibly)
(p sempre)
*) due corde, in delicate waves


61
(leere Saite kaum hörbar mitklingen lassen)
(let the open string only just audibly sound)


62
63
ppp (sempre)
morendo - - - al niente

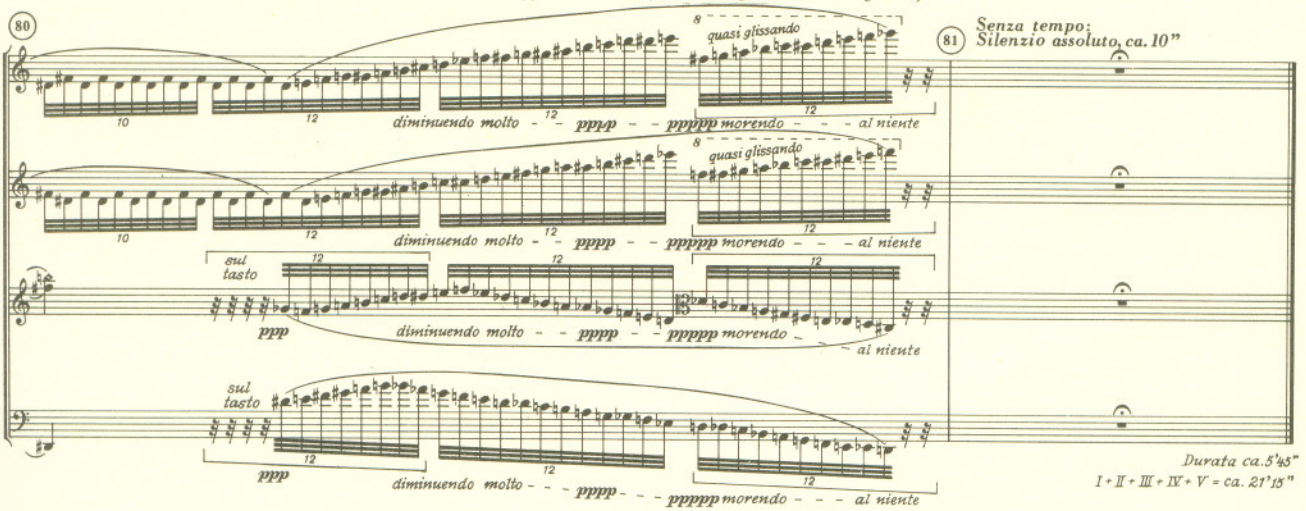

64
65
II.(una corda)
IV.(una corda)
ppp (sempre)
arm.,ord.
unmerklich einsetzen
attack imperceptibly
pp tenuto, senza vibrato


66
67
III.
68
69
II.
IV.
III.
70
71
II. sempre
mettere sord.
morendo al niente
mettere sord.
morendo al niente
72
73
74
I.
(sempre ppp)
(sempre ppp)
con sord.
unmerklich einsetzen
attack imperceptibly
ppp
(poco)
pp tenuto, senza vibrato



*) Viol.1,2.: quasi legato zum Vla.-Flag.-Ton.
Vln.1, 2: quasi legato to Vla. harmonic.

Poco stringendo – – – – – – – – – – – – – – – – – –
(Alle vier Instrumente: Plötzlich verschwinden, gleichsam im Nichts.)
(All four instruments: disappear suddenly, as though into nothingness.)



Durata ca. 5'45"
I + II + III + IV + V = ca. 21'15"

(Anmerkung zu Takt 27-36, kadenzartige Figuren:) In den Takten 27, 29, 30, 31, 32, 34 sind die Einsätze der Figuren metrisch festgelegt (die Pause ab Taktanfang bzw. der Notenwert des Tremolos ab Taktanfang bestimmt den Einsatz der jeweiligen Figur.) Nach dem Einsetzen werden aber die Figuren unabhängig vom Metrum und von Taktgrenzen, auch unabhängig von den anderen Instrumenten gespielt, so schnell wie möglich. In der Notation erscheinen die Figuren (-⊔⊔⊔⊔⊔-) als ob sie keine Dauernwerte hätten. Die jeweils nach ihnen folgende Hauptnote (Tremolo) ergänzt den Notenwert auf jeweils einen Takt. In der Tat beansprucht aber die Figuren, je nach der Anzahl ihrer Noten, Zeit. Diese Dauer geht jeweils auf Kosten der Dauer der folgenden Hauptnoten (Tremoli): die „Taktgrenzen" regeln den Zeitverlauf. Mitunter - bei längeren Figuren - sind die „Taktgrenzen" zeitlich hinausgeschoben, die Simultaneität der „Takte" gerät allmählich in Unordnung. Ab zweiter Hälfte des Taktes 34 und in den imaginären Takten 35, 36 gibt es schließlich keine metrische Regelung. Die Notenwerte der Tremoli sind hier symbolisch zu verstehen, als Ergänzung innerhalb der imaginären „Takten". Hier werden die Dauernwerte der Tremoli nicht mehr abgezählt, sondern nur geschätzt. Die vorerst metrische Notation löst sich allmählich auf und geht in eine Art „optischer Notation" über. Die einzelnen Instrumente - nachdem sie eine Figur so schnell wie möglich gespielt haben und zum nächsten Tremolo gelangt sind - setzen mit der danach folgenden Kadenz-Figur ungefähr gemäß dem Ablauf der Kadenz-Figuren der übrigen Instrumente ein. Allmählich erfolgt eine gewisse zeitliche Anpassung der Figuren (die vorher ohne Anpassung gespielt worden sind) untereinander („Takt" 35, 36 in Vln. 2, Vla, Vcl., „Takt" 35 in Vln. 1 - der „Takt" 36 in Vln. 1 hat nicht einmal eine imaginäre Grenze, da er vollkommen in der Figuration aufgegangen ist). – Doch auch hier ist die „optische" Simultaneität nicht verbindlich, Verschiebungen können entstehen. Beim Triller gis - a (Seitenende) treffen sich allmählich die divergierenden Instrumente: Dieser Triller ist ein „Einholungspunkt" für die vier Kadenz-Verläufe.

Spielanweisung für die Figuren und Tremoli:
Tempo: Figuren so schnell wie möglich, wobei der Rhythmus innerhalb der Figuren unregelmäßig wird; je nach Schwierigkeit der Ausführung, Lagenwechsel, etc., virtuosgefährlich spielen.
Dynamik: Der gesamte Abschnitt ist wie eine feine Broderie auszuführen, gleichsam hinweghuschend, schattenhaft-flüsternd, stets an der Grenze des Hörbaren. („Kaum hörbar" - die Intensität ist relativ, sie richtet sich nach der Akustik des Saales, die Musik soll stets noch eben wahrnehmbar sein.)
Spielart: leggierissimo alla corda (sul tasto), ma non spiccato, non staccato! Tremoli stets alla punta, Kadenzen mit Striche ad lib. Minimaler Bogendruck. Leere Saiten nach Möglichkeit vermeiden.

(Note to bars 27-36, cadenza-like figurations) In bars 27, 29, 30, 31, 32, 34 the entrances of the figurations are metrically fixed (the rest or the note value of the tremolo at the beginning of the bar determines when the figuration enters). After entering, however, the figuration is played as fast as possible, independent of the metre and the bar boundaries, and also independent of the other instruments. As notated, (-⊔⊔⊔⊔⊔-) the figurations appear to have no durations. The note (tremolo) following each figuration serves to complete the duration of one bar. The figurations, however, do take a certain amount of time, depending on the number of notes they contain; this amount of time is taken from the duration of the note (tremolo) following the figuration; the „bar boundaries" regulate the time-flow. Occasionally - when a long figuration is to be played - the „bar boundaries" are delayed; the simultaneity of the „bars" is gradually thrown into disorder, until in the second half of bar 34 and the imaginary bars 35-36 there is no metrical regulation whatever. Here the note values of the tremolos must be understood symbolically, as complementary values within the imaginary „bars"; the tremolo durations are no longer counted, but merely estimated. What was at first a metrical notation gradually disintegrates, changing into a kind of „optical notation". The individual instruments after playing a figuration as fast as possible and arriving at the next tremolo, begin the next cadenza figuration approximately in accordance with the flow of the cadenzas in the other instruments. Gradually the figurations (previously played with no conformity to one another) come to have a certain mutual time-adjustment („bar" 35, 36 in Vln. 2, Vla., Vcl., „bar" 35 in Vln. 1 – „bar" 36 in Vln. 1 does not even have an imaginary boundary, since it is completely taken up by figuration). But here too, an „optical" simultaneity is not obligatory; shifts can occur. The four instruments meet again at the trill g sharp-a at the end of the page, arriving one after another; this is the „catch-up point" of the four cadenzas.

Playing instructions for the figurations and tremolos:
Tempo: The figurations are played as fast as possible; the rhythm within a figuration will be irregular. Depending on the difficulty of execution, change of register, etc., play in a virtuoso, „hazardous" manner.
Dynamics: The whole section is to be executed like a finely worked embroidery, as though scurrying past, shadowy, whispering, just on the borderline of audibility at all times. („Scarcely audible": this indication is relative, and depends on the acoustics of the hall; the music must be just perceptible.)
Playing technique: leggierissimo alla corda (sul tasto), ma non spiccato, non staccato! Tremolos always alla punta, bowing in cadenzas ad lib. Minimum bow pressure. Avoid open strings if at all possible.

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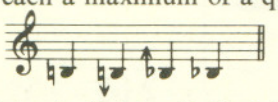
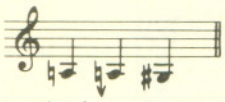
Instructions for performance

Notation of micro-tone pitch deviations (in Movements II and III):

 slightly higher intonation

 slightly lower intonation

What is meant by this notation are not quarter-tones, but rather deviations of a not precisely determined size, which may reach a maximum of a quarter-tone. Thus the intervals in a succession of pitches like  are smaller than a quarter-tone; the falling minor second b—b flat is divided into three intervals which need not necessarily be the same size. In a succession of pitches like  on the other hand, the intervals can be quarter-tones (again they are not necessarily the same size:  will be closer to  than to ).

Such immediate successions of micro-tones should be played as far as possible without noticeable portamento. The micro-tone deviations should give the impression of distinct — even if not precisely pre-determined — pitches.

At bow changes, micro-intervals should be played with another finger; when the bow is not changed, the same finger should be used. In the latter case the finger must glide very quickly, with a jerk, so that the portamento will be as imperceptible as possible.

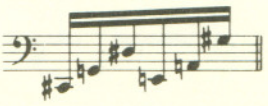
Other instructions

The marking ~ means a gradual transition from one manner of playing to another (e. g. sul pont. ~ ord. ~ sul tasto).

Flautando is always played *senza vibrato, sul tasto,* with a quick and lightly drawn bow (little bow pressure).

Molto vibrato is always executed fast and narrow (with the smallest possible pitch deviations).

All *tremolos* are very dense.

Pitch successions without slurs and *articulation markings* (e. g. ) are always played *quasi legatissimo, one note to a bow.*

Long slurs are to be understood as phrasings (legato), with bow changes ad lib. and imperceptibly, and at different points in different instruments. When a long slur includes several long (or at least not short) sustained notes, a change of note should preferably not coincide with a change of bow; the bow should be changed while the note is being sustained.

Bars and tempos

Bars and bar subdivisions serve only as a means of orientation; they have no function of articulation, and they are not intended to mark a metre or a pulsation. Accents are to be played only when notated; nowhere should a feeling of baring be created.

A few extremely fast metronome markings represent the ideal tempo; the real tempo has to approach the given values as closely as possible.