

Für Ariane zum 50. Geburtstag

#0088ff (1968)

**fünfmal prismatisiert, projiziert
und interpoliert**

**für drei Violinen, zwei Violen,
Violoncello und Zuspil**

Tom Rojo Poller (2018)

- I Durchs Kirchenfenster (morgens am See)
- II Kōan in Blau
- III Unter Neonlicht (ins Dunkle spielend)
- IV Rothfeld-Manko / Just IKB
- V Schneeweiß(lich)es Glas

I Durchs Kirchenfenster (morgens am See)

♩ = 72 Ord., senza vibr. anfangen
und dann bei jedem Strich unabhängig voneinander
die Klangfarbe in freier Weise leicht und graduell verändern!
Der generelle Klangcharakter soll dabei dezent und ruhig bleiben.

Violine I *p*

Violine II *p*

Violine III *p*

Viola I *p*

Viola II *p*

Violoncello *p*

Detailed description: This block contains the first six staves of a musical score. The top three staves are for Violine I, II, and III, all in treble clef with a 4/4 time signature. The bottom three staves are for Viola I, II, and Violoncello. Viola I and II are in alto clef with a 4/4 time signature. The Violoncello is in bass clef with a 4/4 time signature. All parts begin with a piano (*p*) dynamic. The Violine I part features a melodic line with eighth notes and rests. The Violine II part has a more sustained, legato line. The Violine III part plays a rhythmic pattern of eighth notes. The Viola parts provide harmonic support with chords and moving lines. The Violoncello part has a steady, rhythmic accompaniment.

7

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Detailed description: This block contains the next six staves of the musical score, starting at measure 7. The staves are labeled VI. I, VI. II, VI. III, Vla. I, Vla. II, and Vc. (Violoncello). The notation continues with similar patterns to the first section, maintaining the piano (*p*) dynamic and the overall texture. The Violoncello part shows some chromatic movement in its accompaniment.

13

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

19

(ord.)

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

mf

3

3

II Kōan in Blau

♩ = 80

Musical score for Violins I-III, Violas I-II, and Cello. The score is in 4/4 time and begins with a tempo marking of ♩ = 80. The key signature has one sharp (F#). The Violin I and II parts play a rhythmic pattern of eighth notes, with fingerings III IV indicated above the first measure. The Violin III part is marked *pp* and *con sord.* (with mutes), playing a single note in the first measure. The Viola I and II parts are marked with a rest. The Cello part plays a rhythmic pattern of eighth notes, with fingerings II I indicated above the first measure. The dynamic marking *p* is placed below the Cello part.

Musical score for Violins VI. I-III, Violas Vla. I-II, and Cello. The score is in 4/4 time and begins with a tempo marking of ♩ = 80. The key signature has one sharp (F#). The Violin VI. I and II parts play a rhythmic pattern of eighth notes. The Violin VI. III part is marked with a rest. The Viola Vla. I and II parts are marked with a rest. The Cello part plays a rhythmic pattern of eighth notes. The dynamic marking *p* is placed below the Cello part.

7

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

III III IV III

III IV III

II III

II III II III

10

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

III IV

p

pp

13

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

pp

16

III III IV III

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

19

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

pp

III IV III

III IV

II III

II I

p

22

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

3 3

III Unter Neonlicht (ins Dunkle spielend)

♩ = 52 **Nervoso**
con sord.
poco sul pont.

Violine I: *sf*, *p*, *sf*, *p*, *sf*, *sf*, *sf*. Includes markings: *con sord.*, *poco sul pont.*, *sul tasto*, *>*, *5*, *3*.

Violine II: *p*, *sf*, *sf*, *sf*. Includes markings: *con sord.*, *poco sul pont.*, *6*, *7*, *3*.

Violine III: Rest.

Viola I: *p*. Includes markings: *con sord.*, *sul tasto*, *6*, *7*, *3*.

Viola II: Rest.

Violoncello: *p*. Includes markings: *con sord.*, *sul tasto*.

VI. I: *sf*. Includes markings: *2*, *5*, *7*, *sf*, *>*.

VI. II: *sf*, *p*. Includes markings: *sul tasto*, *10*.

VI. III: Rest.

Vla. I: *p*. Includes markings: *5*, *7*, *9*.

Vla. II: Rest.

Vc.: Rest.

3

poco sul pont. sul tasto

VI. I *sf* 5 9

VI. II 7 *sf* 5 *sf* *sf* *sf*

VI. III

Vla. I 5 7

Vla. II

Vc.

4

poco sul pont. sul tasto

VI. I *sf* *sf* *sf*

VI. II *p* 9 10 6

VI. III

Vla. I 7 7

Vla. II

Vc.

5

VI. I *sf* *sf*

VI. II *tr*

VI. III *p* auf den Korpus klopfen

Vla. I *5* *7*

Vla. II auf den Korpus klopfen *3* *3* *p*

Vc.

7

VI. I *pp* sul tasto *9*

VI. II *pp* *5* *3* *5* *3*

VI. III *6* *6* *3* *3*

Vla. I *pp* *sf* *poco sul pont.* *sf* *sf* *sf*

Vla. II *3* *3* *6* *6*

Vc.

9

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

sf

p

sf

sul tasto

poco sul pont.

sf

11

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

sul tasto

mp

f

f

f

f

ff

IV Rothfeld-Manko / Just IKB

$\text{♩} = 52-54$ exactly

Violine I *pizz.*
pp

Violine II *pizz.*
pp

Violine III *pizz.*
pp

Viola I *senza vibr.*
mp

Viola II *poco sul tasto*
senza vibr.
p

Violoncello *pizz.*
pp

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Senza misura

arco senza vibr.

♩ = 52-54

pizz.

= zusätzlich -14cent (wie 5. Partialton)

VI. I

17

pp arco senza vibr.

pp

VI. II

17

pp

pp

VI. III

17

pp arco senza vibr.

pp

Vla. I

17

p

= zusätzlich -14cent (wie 5. Partialton)

= +51cent (wie 11. Partialton)

Vla. II

17

p

arco senza vibr.

Vc.

17

pp

pp

pizz.

VI. I

23

gesummt

p

VI. II

23

gesummt

p

VI. III

23

gesummt

p

Vla. I

23

mp

gesummt

p

Vla. II

23

p

gesummt

p

Vc.

23

gesummt

p

31

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

p

p

p

p

p

p

p

Senza misura

arco senza vibr.

pp

mp

pizz.

ppp

$\text{♩} = 52-54$

41

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

arco senza vibr.

pp

mp

pizz.

ppp

arco senza vibr.

pp

mp

pizz.

ppp

senza vibr.

p

mp

$\text{♩} = -31\text{cent (wie 12. Partalton)}$

senza vibr.

p

mp

$\text{♩} = -60\text{cent (wie 13. Partalton)}$

arco senza vibr.

pp

mp

pizz.

ppp

V Schneeweiß(lich)es Glas

♩ = 105

Violine I

Violine II

Violine III

Viola I

Viola II

Violoncello

Zuspiel

mf

mf

ff

Auf weißes Rauschen projizierter chromatischer Streichercluster (vorproduziert)

Wegnahme der angezeigten Noten/Frequenzen

5

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

mf

mf pizz.

mf

8

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

mf

13

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

17

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

mf

Zsp.

21

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

arco

Zsp.

25

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

29

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

33

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

37

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

41

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

45

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

49

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

53

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

57

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

61

pizz.

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

65

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

69

VI. I

VI. II

VI. III

Vla. I

Vla. II

Vc.

Zsp.

übriggebliebene Frequenzen/Töne