

markus j. roth
rausch
für violine solo

Uraufführung

Muzi Liu / Folkwang Universität der Künste, Pina Bausch Theater / 10.1.2022

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rausch
Fassung für Violine
 markus j. roth (2021)

♩~52-56
 (in die Stille hineinrufend)

Durchweg reine Intonation; Vorzeichen sind im Sinne enharmonischer Tonhöhen nach Nicola Vicentino (»ETS 31«) aufzufassen. Senza vibrato (Ausführung ad. lib. mit Barock-Bogen).

* rauschender »Halbgriff« mit durchscheinender Tonhöhe

46 *p/pp* *tr* flaut. *mp* *p*

49 *p/pp* ord. [7.] [5.] [13.]

54 punta d'arco [7.] c.l. tratto *pppp*

59 sim. crini [7.] [13.] [11.] *p/pp*

63 [13./8./5.] [12./7./4.] *mf*

68 pizz. sul tasto arco [13./8./5.] [11./7./4.] *mp* *mf*

70 [13./8./5.] *mf* *p/pp*

74 [13./8./5.] pizz. sul tasto arco c.l. tratto *ppp* *mf* *pppp*

76 crini [3] [7.] [3] [3] [3] [3] [11./7./4.] ----->

p/pp *fp*

82 c.l. tratto crini [3] [7.] [3] c.l. tratto

90 crini [13.] [3] [3] c.l. tratto ^{8va} [3] [3]

fp *p/pp*

97 [3] [3] [3] [3] [3] [3]

104 [3] [3] [3] [3] [3] [3] *pppp*

Tempo giusto*

111 *p/pp* gett. >

117

* Bevorzugt Aufstrich; die allmählich sich verengenden enharmonischen Intervalle (31 Töne pro Oktave, nach Vicentino) möglichst exakt darstellen (sehr zart, unsicher, tastend).

123

gett. > ^

130

135

141

s.t. (quasi gliss.) 6 3 3

Detailed description: This page contains four staves of musical notation for guitar. The first staff (measures 123-129) features a complex rhythmic pattern with time signatures 5/16, 3/8, 4/8, 3/8, 4/8, 5/16, 3/8, and 5/16. It includes accents (>) and a breath mark (^) over a note. The second staff (measures 130-134) continues the pattern with time signatures 5/16, 4/8, 5/16, 3/8, 3/8, and 7/8. The third staff (measures 135-140) has time signatures 7/8, 5/16, 3/8, 5/16, 3/8, 3/8, and 7/8. The fourth staff (measures 141) starts with a 7/8 time signature and includes a section marked 's.t.' (sul tasto) with a 'quasi gliss.' (quasi glissando) effect, followed by a sixteenth-note run with a slur and a sixteenth-note triplet, and another triplet. The piece concludes with a double bar line.