

Marisa Algari

Quartett

für Viola, Vibraphon, Altsaxophon in Es und Klavier

2023

Spieltechniken

Partitur in C

Dynamik n	niente
Kapellmeister- Fortepiano	schneller Pedalwechsel nach Akkordanschluss
	Vibraphon-Motor, fünfstufig angegeben links = aus rechts = Motor voll an
	Übergang zur Spieltechnik

Zum II. Satz (Klavier solo)

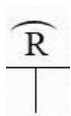
Das oberste System dient zur Anzeige der Spielsituation mit Präparation

Es werden 4 Radiergummis benötigt, jeweils zwischen Saite und Rahmen geklemmt werden, sodass sich der Klang um einen Halbtonschritt erhöht.

Zu präparieren auf den Saiten Kontra-B, DES, ES, H

Es wird eine Korkenkette benötigt, bestehend aus 7 Korken, längs auf eine Kordel gefädelt. Sie ist vor Beginn einzulegen, und sollte gut zu fassen sein. Saitenbereich circa c'-b'

Es wird ein Glas (möglichst gerade-zyindrisch, alternativ Bottleneck) benötigt



Radiergummi



Korkenkette, auf Saiten schlagen oder als Anzeige des Klangs



Glas/Bottleneck-Spieltechnik: mit der rechten Hand werden die Tasten bedient, mit links fährt man über die Saiten, um die Tonhöhen der gedämpften Saiten zu verändern. "Slide-Effekt"



Schnell über die tiefen Saiten fahren, mit getretenem Pedal. Entweder mit der Hand durchzuführen oder mit dem Glas, je nach dem, was verwendet wird

Quartett Algari I

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Altsaxophon in Es

Vibraphon

Viola

Klavier

Measures 1-4 of the musical score. The Alto Saxophone in E-flat part has rests in measures 1 and 2, then plays a half note G#4 in measure 3 and a half note F#4 in measure 4. The Vibraphone part has a whole note G#3 in measure 1, a half note G#3 in measure 2, and a half note G#3 in measure 3, with a fermata in measure 4. The Viola part has a whole note G#3 in measure 1, a half note G#3 in measure 2, and a half note G#3 in measure 3, with a fermata in measure 4. The Piano part has a whole note G#3 in measure 1, a half note G#3 in measure 2, and a half note G#3 in measure 3, with a fermata in measure 4.

Altsax. Es

Vib.

Vla.

Kl.

Measures 5-8 of the musical score. The Alto Saxophone in E-flat part has a half note G#4 in measure 5, a half note F#4 in measure 6, and a half note G#4 in measure 7, with a fermata in measure 8. The Vibraphone part has a whole note G#3 in measure 5, a half note G#3 in measure 6, and a half note G#3 in measure 7, with a fermata in measure 8. The Viola part has a whole note G#3 in measure 5, a half note G#3 in measure 6, and a half note G#3 in measure 7, with a fermata in measure 8. The Piano part has a whole note G#3 in measure 5, a half note G#3 in measure 6, and a half note G#3 in measure 7, with a fermata in measure 8.

$\text{♩} = 90$

Altsax. Es

Vib.

Vla.

Kl.

Altsax. Es

Vib.

Vla.

Kl.

7

7

mf

mf

p

10

growl

ord.

10

10

10

10

f

f

f

f

f

13

Altsax. Es

Vib.

Vla.

Kl.

sanft

mp

p

sanft

mp

sanft

mp

pizz.

mf

arco

p

sanft

mp

p

16

Altsax. Es

Vib.

Vla.

Kl.

mp

f

p

mp

mf

mf

mp

f

mf

Altsax. Es

Vib.

Vla.

Kl.

19

3

growl

p

mf

f

Altsax. Es

Vib.

Vla.

Kl.

22

mf

p

mp

p

p

Altsax. Es

Vib.

Vla.

Kl.

25

ff (sub. *mp*) *p*

ff sub. *mp* *p*

ff Kapellmeister-sub. *p.*

Quartett Algari II

♩ = 75

7/4 R 7/4 R 7/4 R 5/4 ord. 2/4 R 7/4

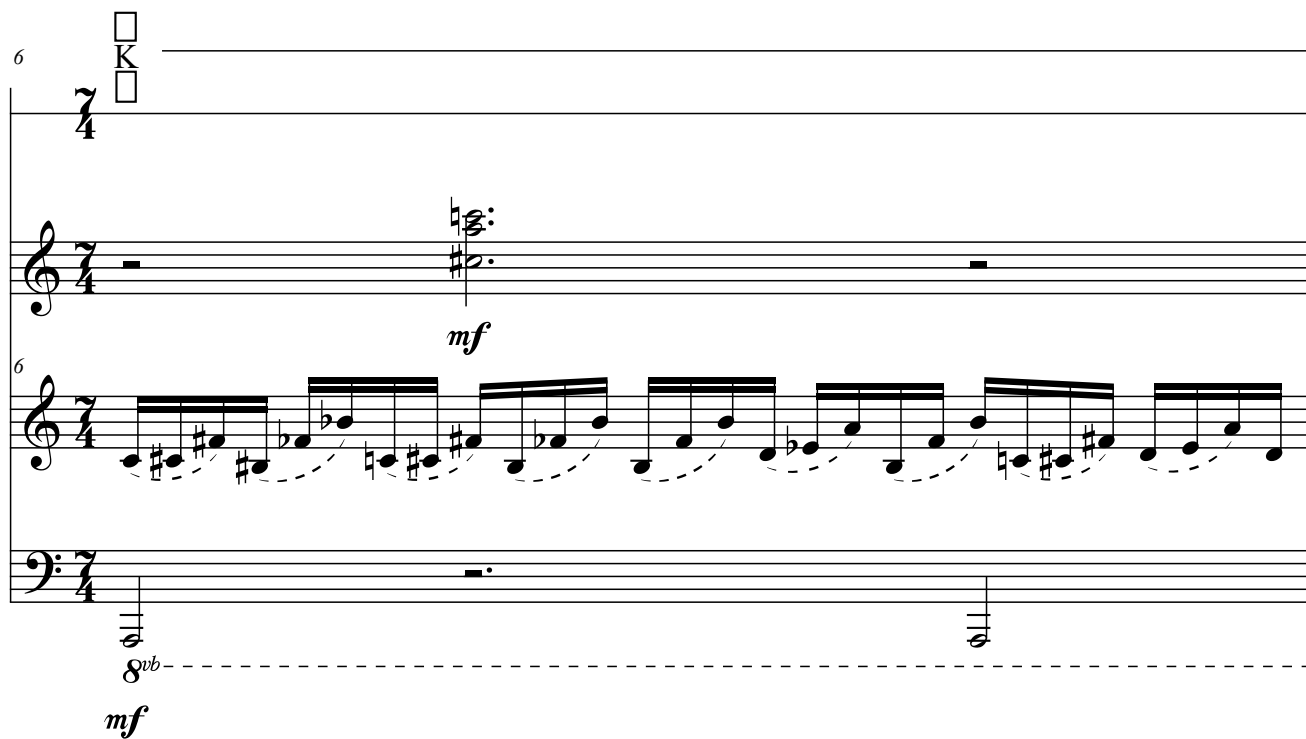
mit Pedal mp

f ff 8vb p f

4 mit links schlagen, dabei mit der linken Hand die Ausrichtung sicherstellen (gleichmäßig verteilt) 3/4 deckt nun mindestens c'-b' ab 7/4

m.s. m.d. p accel.

6 

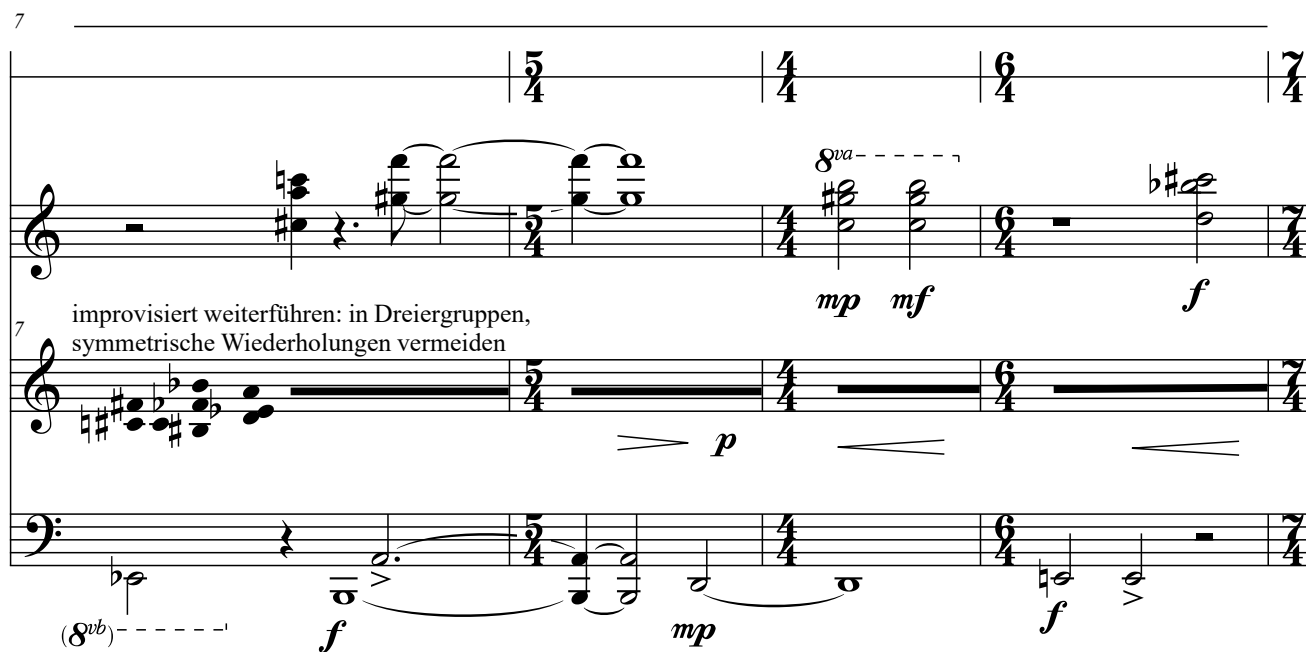


mf

mf

mf

7



mp *mf* *f*

improvisiert weiterführen: in Dreiergruppen,
symmetrische Wiederholungen vermeiden

p

f *mp* *f*

Ergibt mit Glas/Bottleneck
circa den Bereich es'''-e'''-f'''
Je nach Flügel evtl. anpassen,
um den Bereich zu erhalten

11

7/4 4/4

ff

accel.

fff

7 3

(B)

14

intensivierend

ff

5 7

(B)

16

///>

5/4

6/4

8

mf

m.s.

ausklingen lassen

8^{vb}-----

19

6/4

3/4

8:

p

mp

Quartett Algari III

Marisa Algari

Vibraphon

$\text{♩} = 55$

Viola

mf

ff *mf* *p* *mp*

Vib.

mf *mp*

Vla.

mf *mp* *mf*

Vib.

mf

Vla.

mf

Vib.

ff *p*

Vla.

mp

Vib. 13 $\text{♩} = 70$ *mf* *f*

Vla. 13 *mp*

Vib. 16 $\text{♩} = 80$ *ff*

Vla. 16 *pizz.* *f* *mp*

Vib. 19 $\text{♩} = 55$ *mp*

Vla. 19 *rit.* 3 *arco* *mp*

Quartett Algari IV

♩ = 60

Altsaxophon in Es

Vibraphon

Viola

Klavier

Altsax. Es

Vib.

Vla.

Kl.

Measures 1-4 of the score. The tempo is marked as ♩ = 60. The time signature changes from 4/4 to 5/4 and back to 4/4. The instruments are Altsaxophon in Es, Vibraphon, Viola, and Klavier. The Altsaxophon part starts with a whole note in measure 2, marked *p*, and a half note in measure 3, marked *mf*. The Vibraphon part has a whole note in measure 2, marked *p*, and a half note in measure 3. The Viola part has a whole note in measure 2, marked *p*, and a half note in measure 3, marked *mf*. The Klavier part has a whole note in measure 2, marked *pp*, and a half note in measure 3, marked *ppp*. The Viola part has a first finger marking (I) and a (sim.) marking in measure 2.

Measures 5-8 of the score. The time signature changes from 4/4 to 6/4 and back to 4/4. The instruments are Altsax. Es, Vib., Vla., and Kl. The Altsax. Es part has a half note in measure 5, marked *ff*, and a half note in measure 6, marked *p*. The Vib. part has a half note in measure 5, marked *f*, and a half note in measure 6, marked *mf*. The Vla. part has a half note in measure 5, marked *f*, and a half note in measure 6, marked *ff*. The Kl. part has a half note in measure 5, marked *f*, and a half note in measure 6, marked *f*. The Vla. part has a triplet marking (3) in measure 6.

Altsax. Es

Vib.

Vla.

Kl.

7

p *mf* *p* *mp*

p *mf* *p* *mp*

mf

mf

8va

Altsax. Es

Vib.

Vla.

Kl.

10

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

ff *ff* *mf*

Radiergummi Saiten-mittig aufhalten (glockenähnlich)

ord.

8vb

6

13

Altsax. Es

mp *mf* *f* *mp*

Vib.

mp *mf* *f*

Vla.

mp *mf* *f* *mp* *p* IV

Kl.

ff *fff* *f* *mf*

(8vb) *mp*

16

Altsax. Es

mf

Vib.

mf

Vla.

mf *p*

Kl.

mf ord.