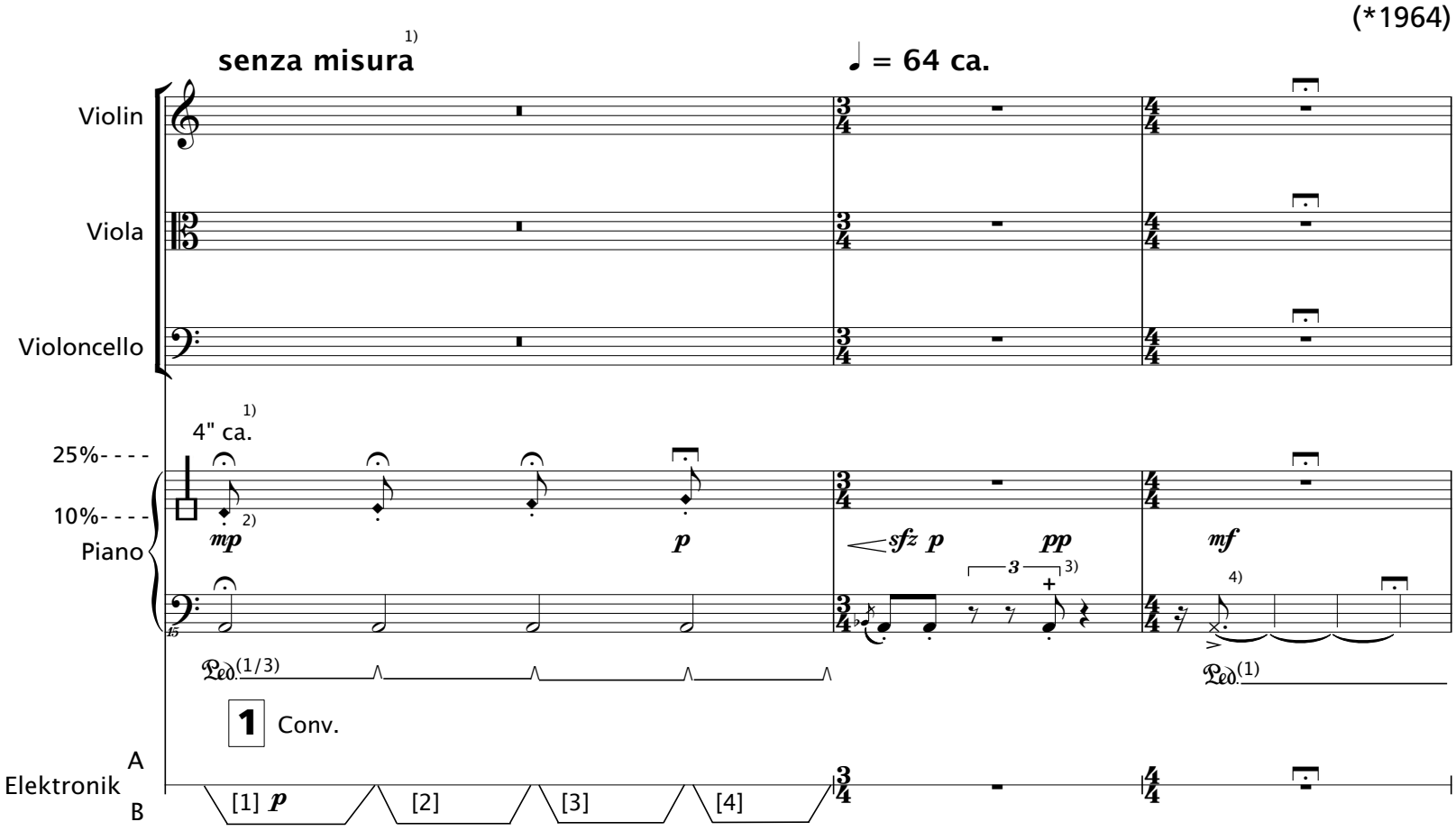
Richard Pfadenhauer im Memoriam

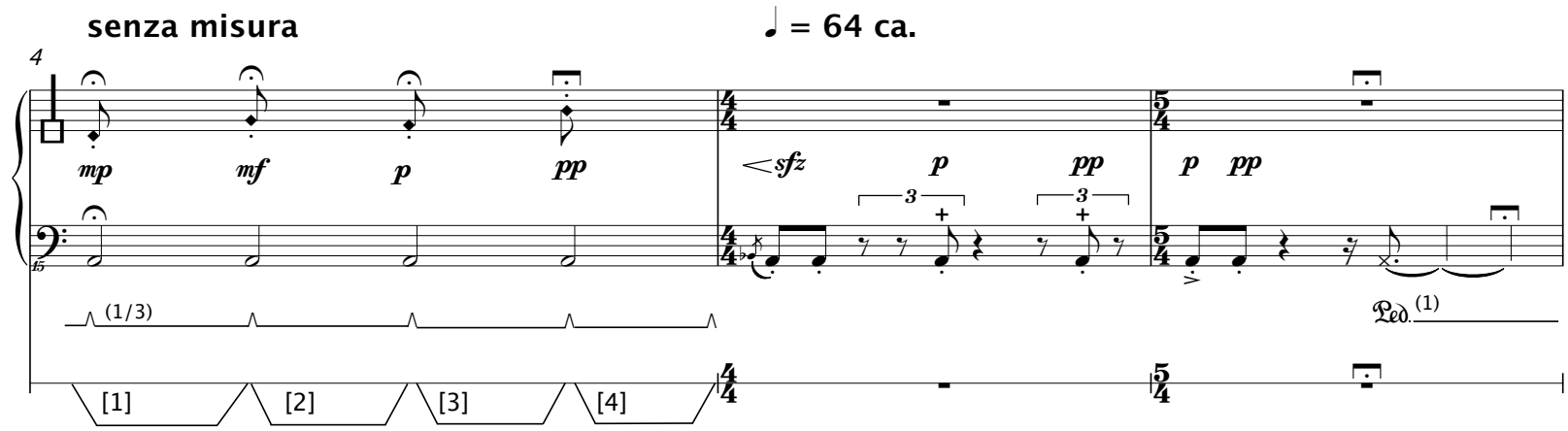
Trazos

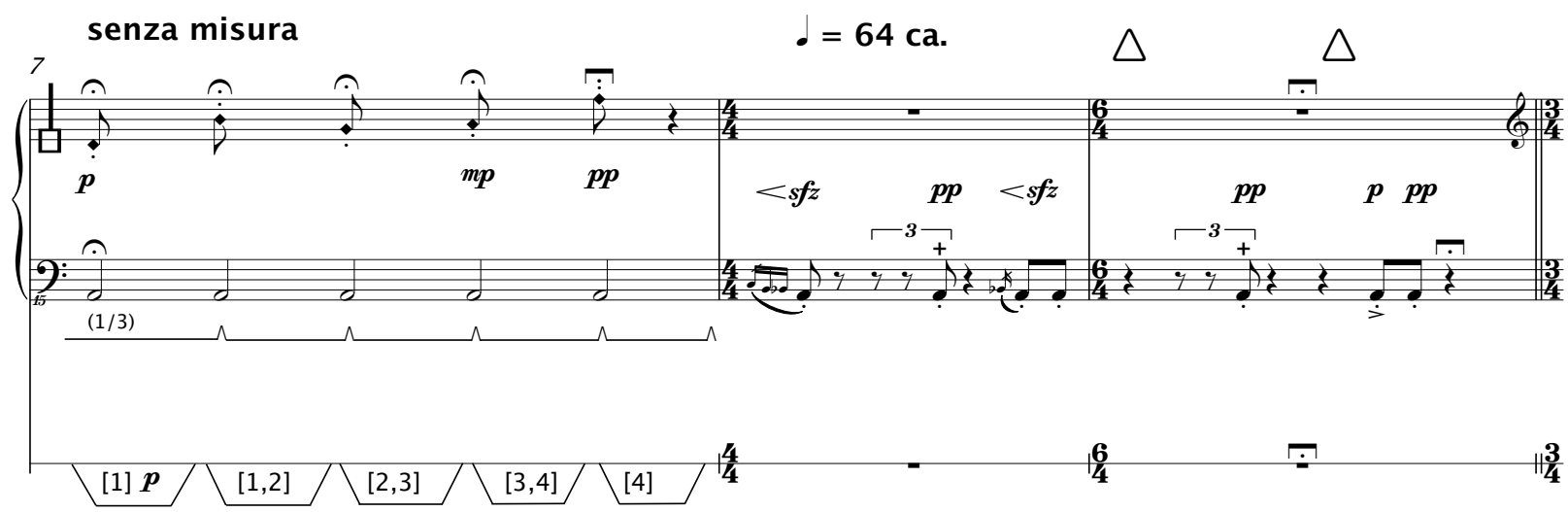
Auftragswerk des Mondrian Ensemble Basel

Germán Toro Pérez
(*1964)



+ Rev. out [A7], open; Master A out, [A8] open
+ Conv. out [B5], open 5) ; Master B out, [B8] open





1) Dauer variieren.
2) Wenn möglich die A-Saite unterhalb des Dämpfers bei ca. 11% der Saitenlänge von unten leicht berühren und entsprechend der Notation verschieben. Ein Glocken-ähnlicher Klang entsteht. Pedal ca. 1/3.
3) Saite mit einem Finger nahe an der Stimmschraube leicht dämpfen.
4) Saite mit 2-3 Fingern vollständig dämpfen. Ein geräuschafter Klang mit langem Nachklang entsteht. Pedal voll drucken.
5) S. Performance instructions.

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A ♩ = 56 ca.
Etwas ruhiger, mit natürlichem Ausdruck

10

met. sord.

pp

p

met. sord.

pp

p

met. sord.

pp

p

III - - - ▶

Rev. out

[7] *pp* > al fine.

2 Conv.

15

pp

p

1)

pp

III - - - ▶

[1] *pp sempre*

[2,3]

1) Leicht dämpfen **(+)**

20

pp

pp

pp

pp

p

p

p

III

[2,3]

24

m.s.p. m.s.p. ord. m.s.p. ord. sim.

pp

m.s.p. m.s.p. ord. m.s.p. ord. sim.

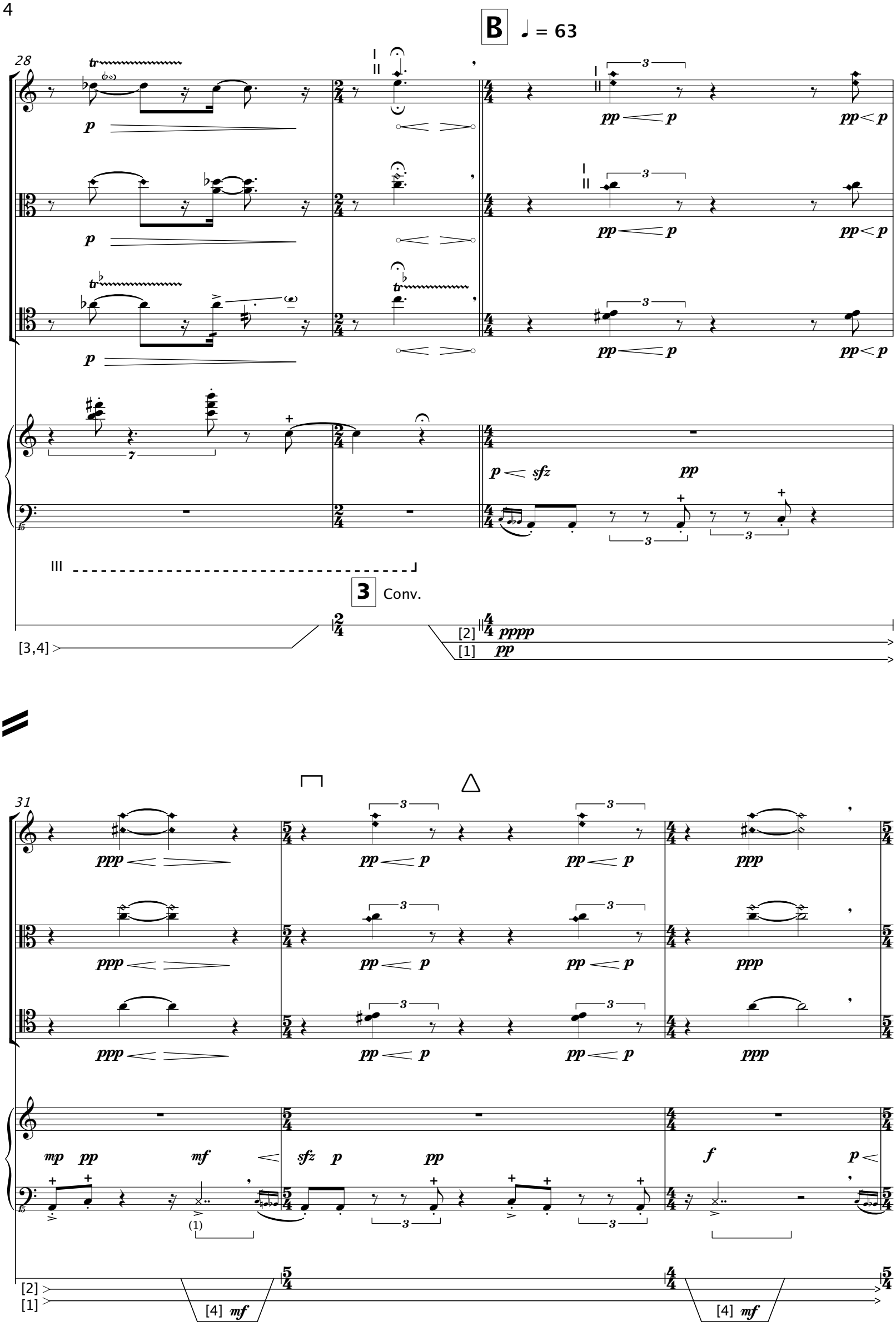
pp

m.s.p. ord. m.s.p. ord. sim.

pp mp mp

III

[2,3] [3,4]


B
♩ = 63
28
3
Conv.
[3,4]
[2]
[1]
31
[4]

C **Etwas ruhiger**

34

detaché sempre
ord.

pp < p < mf ppp pp

detaché sempre
ord.

pp < p < mf ppp pp

detaché sempre
ord.

pp < p < mf ppp pp

Glockenklang

sfz < sffz p pp ppp mp pp mp pp

(1/3)

III - - - ▶

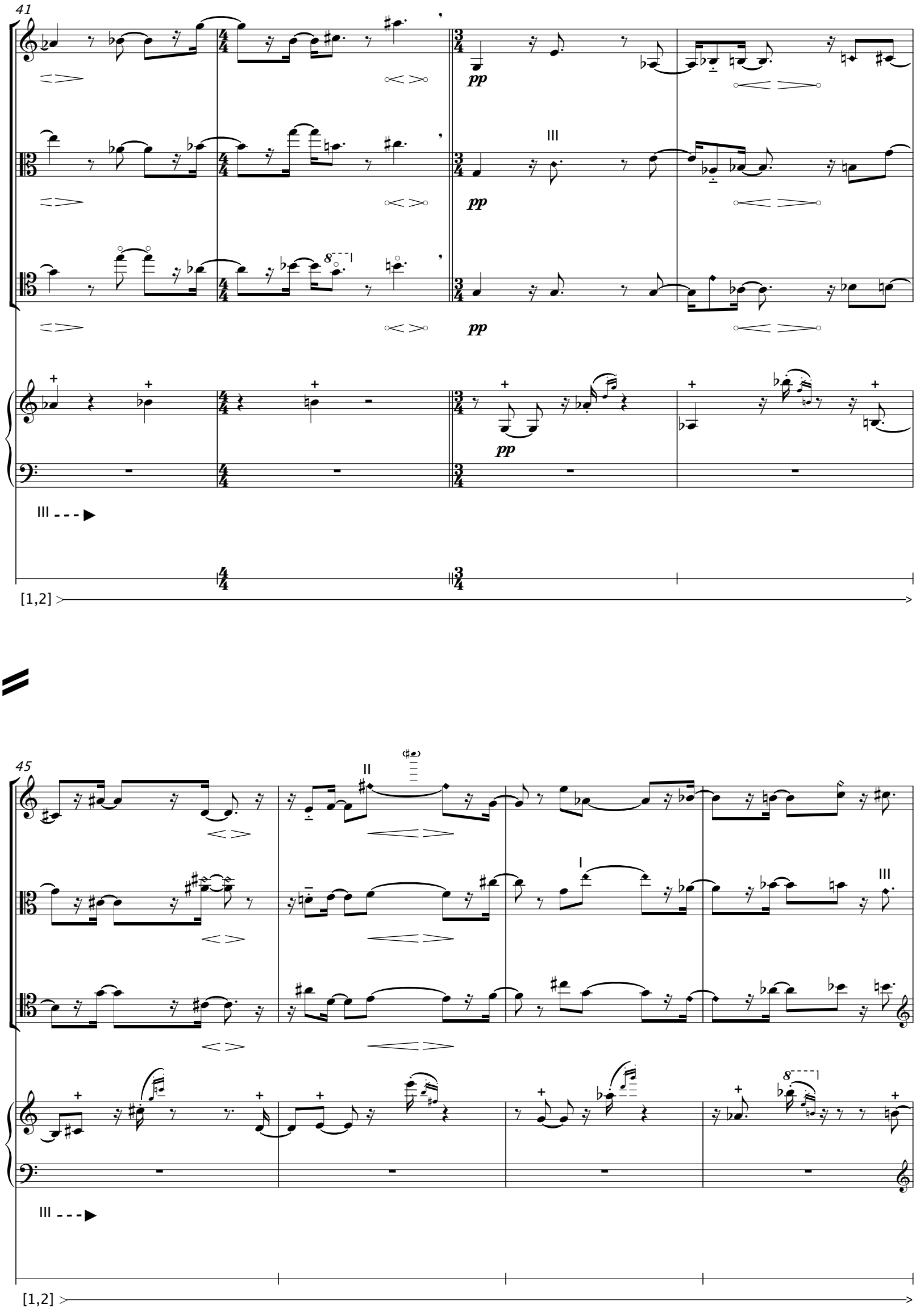
4 Conv.

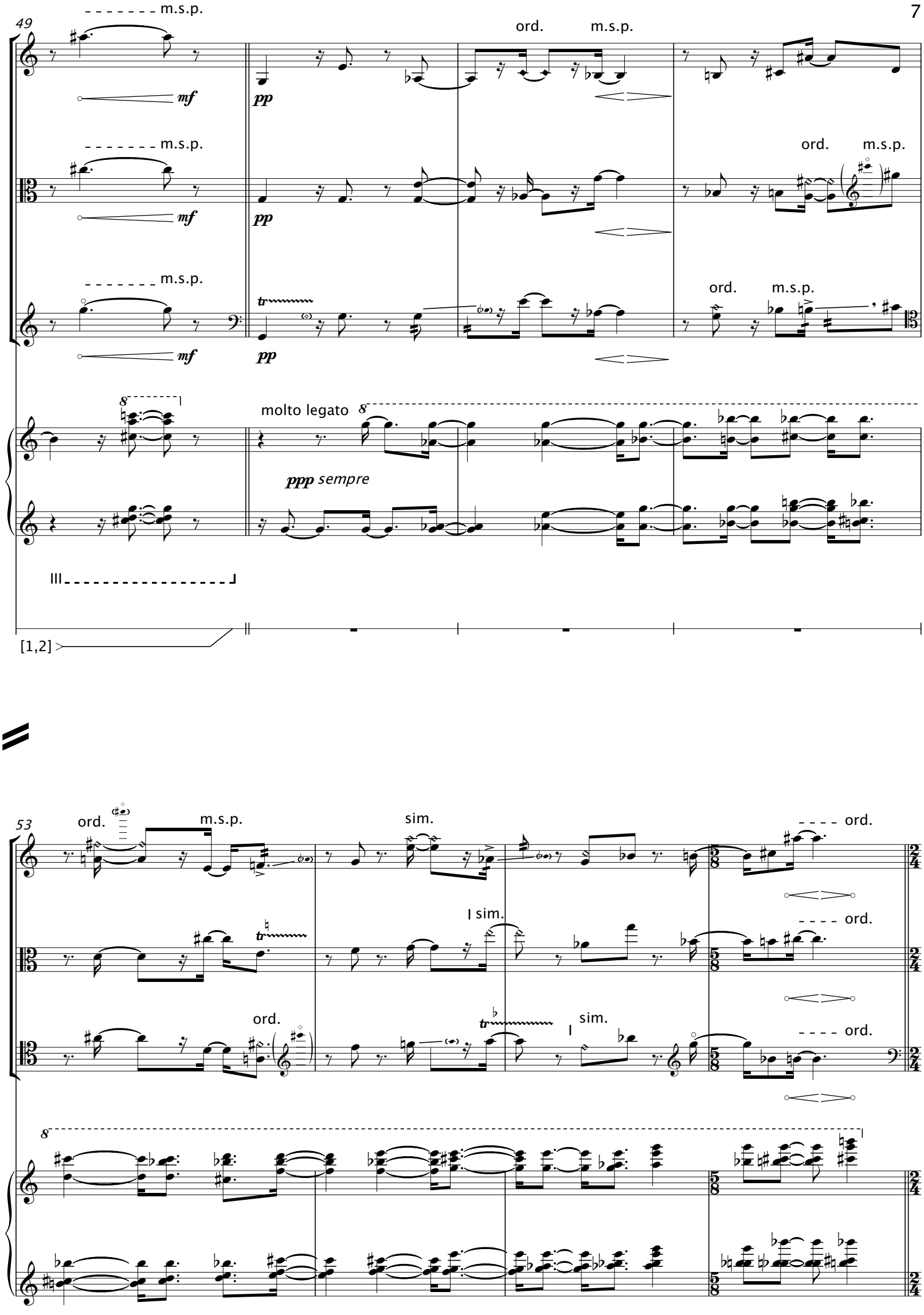
[2]
[1]
[3] p
[1,2] pp

37

III - - - ▶

[1,2]


41
pp
III
III
[1,2]
45
II
I
III
III
[1,2]


49
m.s.p.
mf
pp
ord.
m.s.p.
tr
molto legato
ppp sempre
[1,2]
53
ord.
m.s.p.
sim.
I sim.
I sim.
ord.

D **etwas fließender** ♩ = 56

57

strahlend

p

mit leichtem Ped.

60

(met. sord.)

ppp

(met. sord.)

ppp

5 Del. in
Output direct to Rev. in 2

[1] full open

63

[1]

67

[1]

71

[1]

Conv.

[1,2] *p*

E **langsam** ♩ = 54

Klangvoll

75

p

Ped. *sim.*

[1,2]

79

83

(met. sord.)

(met. sord.)

(met. sord.)

8

8

3

[1,2] *p*

[3,4] *mf*

87

sim.

sim.

sim.

8

3

[1,2]

[3,4]

91

15

pp

mf

[1]

[1,2]

[2]

[3,4]

95

15

[2]

[3,4]

99

15

Präp. entfernen

6

[2]

[3,4]

F ♩ = 46 – 48

102

ord. p.s.p.

senza sord.

ord. p.s.p.

senza sord.

s.v.

Delay

Delay in vc.
Output direct to Rev.

[1] *p*

105

m.s.p.

m.s.t.

pp < mp

m.s.p.

m.s.t.

pp < mp

mp

[1]

ord.

m.s.p.

108

p

ord.

m.s.p.

p

p

15:8

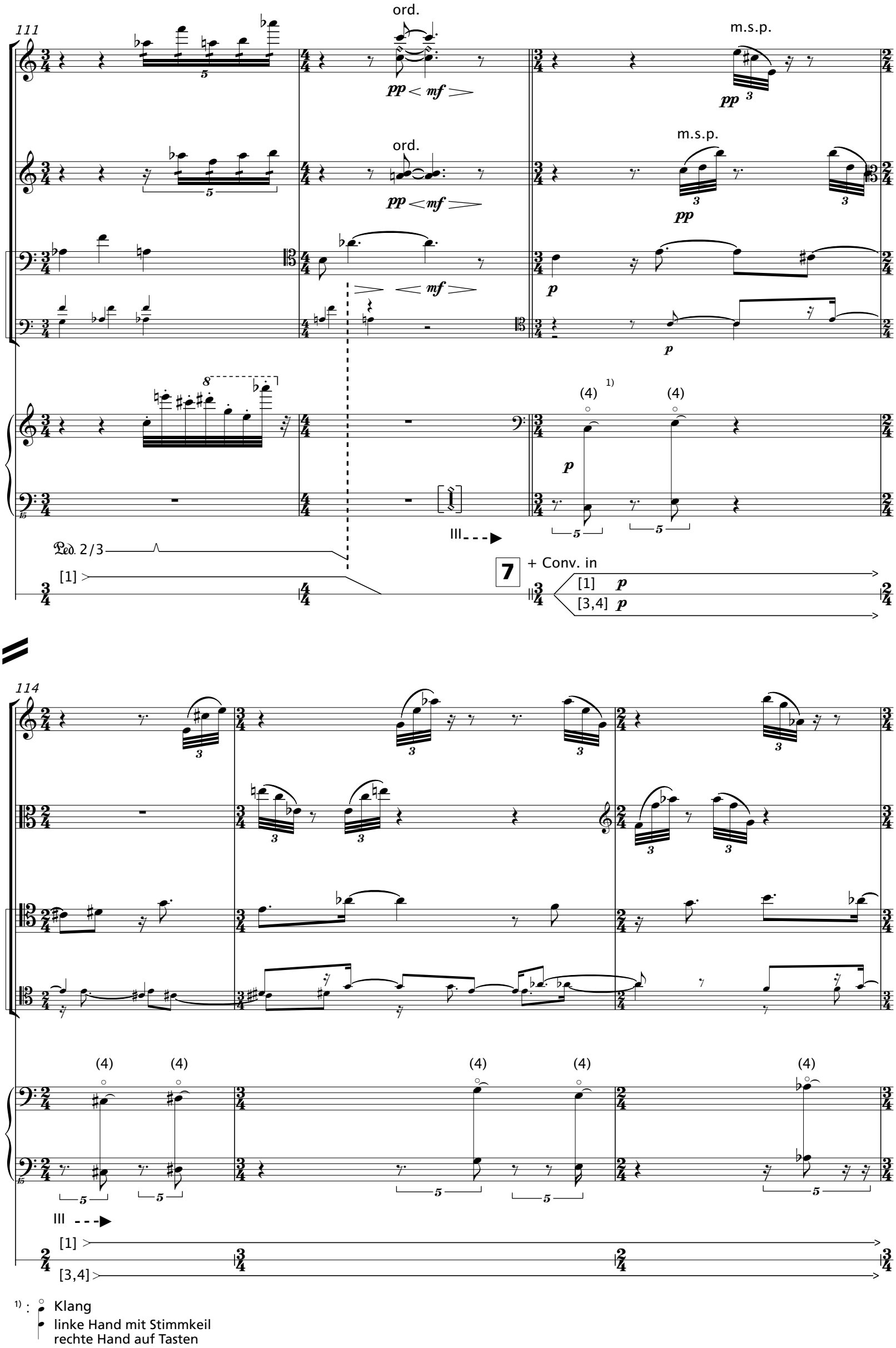
in on

15:8

pp

Ped. 2 / 3

[1] p



1) : Klang
linke Hand mit Stimmkeil
rechte Hand auf Tasten

117

ord.

mf

ord.

mf

m.s.t.

p

Delay

m.s.t.

p

rit.

accel.

tr

mf

p

(4)

(4)

(5)

(10,11)

(14,13)

1/11

1/14

III

8 Delay Va.

[1]

[3,4]

[1] p

[3,4] p

120

tr

sim.

(11,12)

(12,13)

(15,16)

(10,11)

(14,13)

(11,12)

(12,13)

1/12

1/13

1/16

1/11

1/14

1/12

1/13

III

[1]

[3,4]

G ♩ = ♩ = 46

124

m.s.p. m.s.t. m.s.p. p.s.t.

m.s.p. p.s.t. m.s.p. p.s.t.

m.s.p. , 1/2 sempre gleichmäßig

(15,16) (14,13)

1/16 1/14

III

[1] [3,4]

9 Conv. in Delay off

[1,2]

127

m.s.p. p.s.t. m.s.p. p.s.t.

m.s.p. p.s.t. m.s.p. p.s.t.

III

[1,2]

18

129

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

p *mf* *p* *mf*

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. m.s.p. p.s.t.

p *mf* *p* *mf*

m.s.p.

tr 1/2 *tr*

pp

III

[1,2] [3,4]

131

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

mf *mf* *mf*

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

mf *mf* *mf*

tr 1/2

(12,13) (11,12)

mf *pp* *mf* *pp* *mf* *mf*

1/13 1/12

III

[3,4]

H ♩ = 44 lentisimo, ingrávido

134

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t. ord. ord. (4)

1/2 tr

senza sord.

in on

pp dolce ppp

III

I

[3,4]

137

III (3) II (2) III (4)

I (3) (5) (3)

sim.

140

ord.

II (2)

III (3)

(5) II (4)

(4)

IV (7)

II (3)

(7)

(5)

II
III (5 7)

sim.

Del-Psh
(in, out)

Pedal ON = (or space bar)

[6,7]

poco a poco cresc.

143

(2)

III c.l.b.

sim.

(7)

(3)

III c.l.b.

sim.

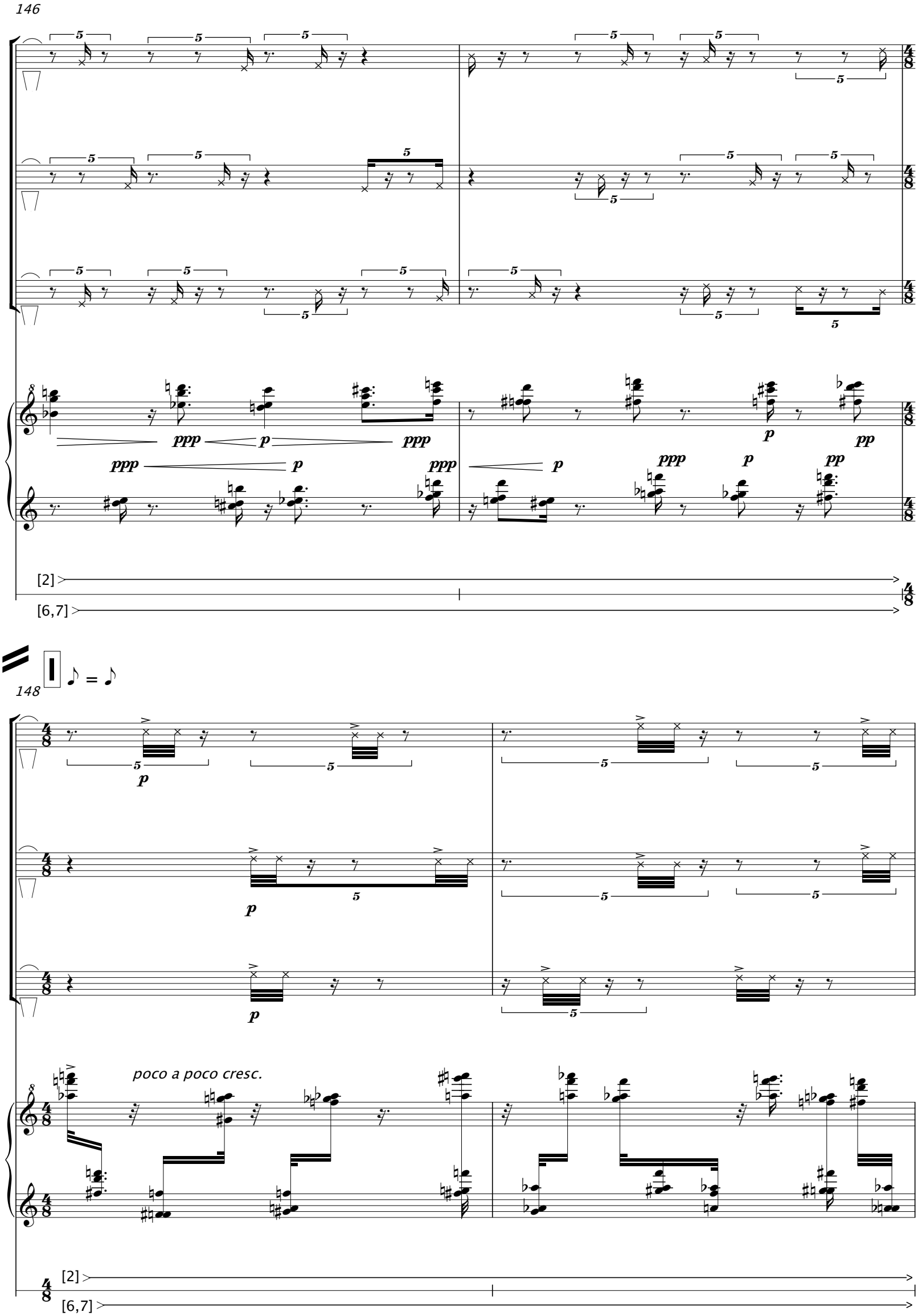
III c.l.b.

sim.

10 + Del-Psh-Fb

[2] full open

[6,7]


146
ppp
p
pp
[2]
[6,7]
148
poco a poco cresc.

150

II

II

II

[2]

[6,7]

152

[2]

[6,7]

154

[2]

[6,7]

J

156

mf

f

[2]

[6,7]

158

[2]
[6,7]

K

160

II c.l. salt.

II c.l. salt.

II c.l. saltato

III arco salt.

Ped.

Pedal OFF (or space bar)

11 Del-Psh (pno.), off

[2]
[6,7]

163

III arco salt. II I

III arco salt. II

II II I

[2]

1)

L ♩ = 54 – 56

167

met. sord.
ord.

met. sord.
ord.

met. sord.
ord.

1) molto legato

12 Conv. in
Del – Psh. – Fb (Str.) off

[1,2] 2)

1) Sost. Pedal mit lautem Geräusch loslassen.
2) S. Performance instructions.

171

[1,2]

175

[1,2]

179

p

p

p

8

[1,2]

[1,2]

M

183

p

p

8

[1,2]

187

p

p

p

[1,2]

N

191

p

p

[1,2]

[1,2]

195

[1,2]

199

p

p

[1,2]

O

203

p

p

[1,2]

[1,2]

207

p

p

p

[1,2]

211

[1,2]

P

215

p

p

p

[1,2]

219

p

p

p

[1,2]

[1,2]

Q

223

p

p

p

[1,2]

228

p

p

p

[1,2]

R

233

p

p

8

[1,2]

[1,2]

237

[1,2]

241

p

p

p

[1,2]

245

Ped.

[1,2]

S

249

1)

2)

III

13 SF. ON

l.v.

sim.

14

(Pedalger.)

T

254

ppppp

ppppp

ppppp

mf p pp

mf p pp

III

Conv.

[1,2]

1) Der Pianist / Die Pianistin bleibt unbeweglich.
2) Der Pianist / Die Pianistin kann sich wieder bewegen.

256

mf p sfz mf p p pp

30%
12%

15
Conv.

[1,2]

U

♩ = 56 ca.
Sehr ruhig

259

30%
12%

mp poco f p pp p mp p mf p pp ppp

l.v.

[4] [3] [4] [2] [3] [1] [2] [1]

mf

Hofstatt, 3.4.2019