

für Hae-Sun Kang
Erkundung der Fülle

für Violine und Zuspielband / *for violin and tape*
2006

Tempo sehr flexibel / *tempo very flexible*

Markus Bongartz

Zeit 0:00

Vl.

1 0:00

$\text{♩} \varnothing \approx 144$ (in ♩ oder ♩ denken / *think in ♩ or ♩*)

poco s.p.
ord.
 f

4

rit. ten. a t.

7

$\text{8va} - -$

rit. a t., s.p. flautando

10

rit. a t., s.p. flautando

13

pizz.
 ff

17 0:31

arco ord.
 $\text{8va} -$
s.p. ord.
s.p. flautando

f pp f

3

→ ord. ord.
 $\text{8va} -$
s.p.

106

Musical score page 106. The first measure shows a melodic line with grace notes and a dynamic of 8^{va} . The second measure begins with a glissando (indicated by 'gliss.') over a series of eighth-note chords.

108

Musical score page 108. The first measure shows a melodic line with grace notes. The second measure begins with a dynamic of **sul A**.

110

Musical score page 110. The first measure shows a melodic line with grace notes. The second measure begins with a dynamic of **sul E**. The third measure starts with a dynamic of 8^{va} and includes markings for 'simile' and 'quasi gliss.'. The fourth measure begins with a dynamic of **f**.

112

Musical score page 112. The first measure shows a melodic line with grace notes. The second measure begins with a dynamic of **p**. The third measure starts with a dynamic of ≈ 80 and includes markings for 's.p. flautando' and 'simile'. The fourth measure begins with a dynamic of **f**.

115

Musical score page 115. The first measure shows a melodic line with grace notes. The second measure begins with a dynamic of **p**. The third measure starts with a dynamic of **mf**.

119

Musical score page 119. The first measure shows a melodic line with grace notes. The second measure begins with a dynamic of **vibr.**.

*) Akzent durch viel Bogen / for the accent take a lot of bow

**) glissandi in kleinen Schüben bei variabler metrischer Positionierung / glissandi in little batches, metrical positions variable

22

13:39

350

 $\text{♪.} \approx 60$

molto espressivo

354

358

senza misura

361

364

senza misura

367

senza misura *accel.*

370

al $\text{♪} = \text{♪}^5$

dim. $\text{♪} = \text{♪}^5$ *pp*

lunga ♪

Are 2347

15:56

388

 ≈ 160 , mit der Tendenz zu verzögern / with tendency towards slow down

empfindsam / sensitive

sul ponticello flautando, flageolett ad libitum

391

394

397

400

* Die angegebenen Tonhöhen auf verschiedenen Saiten in verschiedenen Lagen ausprobieren, wie in den vorhergehenden Passagen dieser Art. Je leiser sie sind, desto mehr den Klang zwischen Flageolett und einem feinen, obertonreichen *sul-ponticello*-Klang bei Dominanz des für den jeweiligen Griff zu erwartenden Obertones modulieren. Die notierten Tonhöhen sollen aber durchaus erkennbar bleiben. Im **forte** mehr oder weniger *ordinario* spielen. Bei längeren Tönen mit Vibrato für zusätzliche Fluktuation sorgen. Im *legato* sollen alle Lagenwechsel immer gut hörbar sein.

Try out the indicated pitches in different positions on different strings, according to the similar preceding passages. The softer the sound is, the more modulate it between pure harmonic and a fine, *sul ponticello* like sound rich of overtones with dominance of that one you can expect of the respective stop. The notated pitches should stay always recognisable. In **forte** play more or less *ordinario*. For longer notes create an additional fluctuation by using vibrato. In *legato* all changes of positions should be well audible.