

Tarantella vuota

für drei Violoncelli

Meike Ritters gewidmet

von Boris Guckelsberger (2010)

Vorwort

Der Titel Tarantella vuota (leer) resultiert aus der Tatsache, dass nur Leersaiten und natürliche Flageoletttöne verwendet werden.

8-Taktige Einheiten werden nach Prinzip eines Kanons durchgeführt.

Während fast des gesamten Stückes ist der metrische Konflikt 6/8 - 3/4 - 4/4 zu hören.

Vom II. Teil und dem Schluss abgesehen sind auch immer durchgehende Achtel im 6/8 Takt in einer Stimme vorgeschrieben.

Grundsätzlich gilt das Prinzip der Varietas, das heißt kein Takt gleicht in der Gesamtbetrachtung dem anderen (in einer Stimme können Wiederholungen vorkommen, sie werden jedoch grundsätzlich anders von den anderen Stimmen "begleitet").

Das Stück gliedert sich in 3 Teile:

-Teil I besteht aus 18 8-Taktern (plus einem Eintakter zu Beginn, der aber das zeitliche Ausmaß von 8 Takten hat). Die Tonalität erreicht von G, g und g' ausgehend in Takt 58 die Quinte d' .

-In Teil II verstummt die durchgehende Achtelbewegung (die Polymetrik bleibt jedoch erhalten). Zum ersten Mal erscheint die Terz h'. Es ist also fast durchgehend ein G-dur Dreiklang zu hören. Dies lässt zum Ende des II. teils wieder nach (ab Takt 200 ist kein h' mehr zu hören).

Dafür setzen ab Takt 194 wieder die durchgehenden Achtel ein.

-Teil III: im Fortissimo zu Beginn spielen alle die durchgehenden Achtel im 6/8 Takt. Allerdings kommt nun der Ton C als neuer "Grundton" ins Spiel.

Quinte und Terz von C sind diesmal von Beginn an dabei.

Wieder ergibt sich der metrische Konflikt 6/8 - 3/4 (ab Takt 278 erscheint auch wieder der 4/4 Takt).

Die Periodizität der 8-Takter wird ab Takt 250, zugunsten eines drängenderen Ablaufs zum Schluss hin, auf 4 -Takte reduziert. Daraus ergibt sich hier die einzige Unregelmäßigkeit im Kanon-Prinzip, das in der gesamten Tarantella herrscht.

Mögliche Vereinfachungen könnten sein:

-Flageoletttöne durch sul pont. gestrichene oder zart gepizzte (dort wo pizz. vorgeschrieben) wirklich gegriffene Töne ersetzen (der Titel "vuota" wäre dann natürlich hinfällig).

-Das Kanon-Prinzip auflösen zugunsten von Repetitionen: die drei Durchführungen eines Patterns jeweils vom selben Cello ausführen lassen ("Schummelkanon").

Tarantella vuota

Boris Guckelsberger (2010)

I 10 sec. $\bullet = 96$

Vc 1 drängend sul pont.

Vc 2 drängend sul pont.

Vc 3 ppp pp mf ("Taktakzent")

x 8 ord.

18

ord.

drängend sul pont.

mf ("Taktakzent")

26

sul pont. sul pont.

34

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

ord.

42

42

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

50

50

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

58

58

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

66

66

pizz. arco (l.H.) pizz. arco (l.H.) pizz.

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

The image shows a page from a musical score for string quartet. It consists of three staves of music. The top staff is for Violin 1, the middle for Violin 2, and the bottom for Cello/Bass. Measure 74 starts with Violin 1 playing eighth-note chords with a 'pizz.' marking. Measures 75-76 show a repeating pattern of eighth-note chords with various bowing and pizzicato markings: 'arco sul pont.', 'sul pont.', 'pizz. (I.H.)', 'arco', and 'pizz.'. The score uses dashed vertical lines to separate measures.

82

pizz. arco pizz.

(l.H.)

sul pont. sul pont.

arco sul pont.

pizz. arco pizz. (l.H.) pizz.

90

pizz.
(r.H.) arco pizz.
(r.H.) arco pizz.
arco pizz.
arco pizz.
(l.H.) arco pizz.
(r.H.) arco pizz.
arco pizz.
arco pizz.
arco pizz.

pizz.
(l.H.) arco pizz.
arco pizz.
arco pizz.
arco pizz.

arco sul pont. sul pont.

98

ord. ord. ord. ord. ord. ord. ord.

pizz.
(r.H.) arco pizz.
(r.H.) arco pizz. arco pizz.
(I.H.) arco pizz.
(r.H.) arco pizz. arco pizz.
(l.H.) arco pizz. arco pizz.

106

2 **2**

f

ord.
ord.
ord.
ord.
ord.
ord.
ord.

pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
(r.H.)
(l.H.)
pizz.
arco
pizz.
(r.H.)
arco
pizz.
arco

114

2 **2**

f

pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

ord.
ord.
ord.
ord.
ord.
ord.
ord.

122

2 **2**

f

pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

ord.
ord.
ord.
ord.
ord.
ord.
ord.

130

2 **2**

fff

ff

pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

138

Musical score for page 138 featuring three staves of bassoon parts. The top two staves begin with dynamic ***fff***. The bottom staff begins with dynamic ***fff***, followed by a measure of eighth-note pairs. Vertical dashed lines divide the measures.

146 II

Musical score for page 146, section II, featuring three staves of bassoon parts. The first staff has dynamic **subito *p***. The second staff has dynamic **subito *p***. The third staff has dynamic **subito *p***. Vertical dashed lines divide the measures.

154

Musical score for page 154 featuring three staves of bassoon parts. The top staff includes performance instructions "pizz." and "arco". The bottom staff has dynamic **subito *p***. Vertical dashed lines divide the measures.

162

Musical score for page 162 featuring three staves of bassoon parts. The top staff includes performance instructions "pizz." and "arco". The bottom staff includes performance instructions "pizz." and "arco". Vertical dashed lines divide the measures.

170

Musical score for page 170 featuring three staves of bassoon parts. The staves are in bass clef. The first staff uses the term "arco". The second staff uses the term "pizz.". The third staff uses the term "arco". The score consists of five measures. Measure 1: arco, pizz., arco. Measure 2: pizz., arco, pizz. Measure 3: arco, pizz., arco. Measure 4: pizz., arco, pizz. Measure 5: arco.

178

Musical score for page 178 featuring three staves of bassoon parts. The staves are in bass clef. The first staff uses the term "arco". The second staff uses the term "pizz.". The third staff uses the term "arco". The score consists of five measures. Measure 1: arco, pizz., arco. Measure 2: pizz., arco, pizz. Measure 3: arco, pizz., arco. Measure 4: pizz., arco, pizz. Measure 5: arco.

186

Musical score for page 186 featuring three staves of bassoon parts. The staves are in bass clef. The first staff uses the term "arco". The second staff uses the term "pizz.". The third staff uses the term "arco". The score consists of five measures. Measure 1: arco. Measure 2: pizz., arco. Measure 3: pizz., arco. Measure 4: pizz., arco. Measure 5: arco.

194

Musical score for page 194 featuring three staves of bassoon parts. The staves are in bass clef. The first staff starts with a series of sixteenth-note patterns. The second staff uses the term "pizz.". The third staff uses the term "arco". The score consists of five measures. Measure 1: sixteenth-note patterns. Measure 2: pizz., arco. Measure 3: pizz., arco. Measure 4: pizz., arco. Measure 5: arco.

202

Three staves of bassoon music. The top staff uses dots and dashes for notes. The middle staff uses diamonds and dashes. The bottom staff uses diamonds and dots. Vertical dashed lines divide the measures.

210 III

Three staves of bassoon music. The first staff has a dynamic 'ord.'. The second staff has a dynamic 'ff'. The third staff has a dynamic 'ord.'. Vertical dashed lines divide the measures.

218

Three staves of bassoon music. The first staff has a dynamic 'ff' and the instruction 'klingen lassen'. The second staff has a dynamic 'f'. The third staff has a dynamic 'f'. Vertical dashed lines divide the measures.

226

Three staves of bassoon music. The first staff has a dynamic 'pizz.'. The second staff has a dynamic 'ff' and the instruction 'klingen lassen'. The third staff has a dynamic 'f'. Vertical dashed lines divide the measures.

234

pizz. **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.**

ff pizz.

ff pizz.

ff klingen lassen

242

pizz. **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.**

ff pizz.

ff pizz.

ff pizz.

250

x 4 **x 4** **x 4** **x 4** **x 4** **x 4** **x 4**

ff col legno battuto **f col legno battuto** **mf col legno battuto** **p sul pont.** **sul pont.** **pp col legno tratto** **col legno tratto**

f pizz. **ff col legno battuto** **f col legno battuto** **mf col legno battuto** **p sul pont.** **sul pont.** **pp col legno tratto**

f pizz. **pizz.** **ff col legno battuto** **f col legno battuto** **mf col legno battuto** **p sul pont.** **sul pont.**

278

pp col legno tratto

ca. 6' 30''