

**ORESTIS
*TOUFEKTSIS***

*Hommage
à
Machaut*

*für zwei Violinen
und Viola*

2013

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TOUFEKTSIS**

Hommage à Machaut

*für zwei Violinen
und Viola*

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Dauer: ca. 10 min.

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Stimmung und Mikrintervalle

Das „Grund-Tonmaterial“ besteht aus dem Hexakkord *c,d,e,f,g,a* und soll in reiner Stimmung intoniert werden

	c/do	d/re	e/mi	f/fa	g/sol	a/la
Abweichung vom temperierten Ton in Cents	0	+4	+8	-2	+2	+6
Zwischen-Intervalle in Cents		204	204	94	204	204

Da bei allen Doppel-Griffen immer eine leere Saite benutzt werden muss, sollen die Instrumente schon beim Üben (!) sorgfältig (!) in reiner Stimmung (schwebungsfreie Quinten, 3/2 bzw ca. 702 Cents) gestimmt werden.

s.p. = sul ponticello bzw. sul ponticello extrem. Bogenhaare z.T. auf dem Steg, z.T. auf der Saite. Sehr großer Geräuschanteil.

s.t. = sul tasto bzw. sul tasto extrem (nach Möglichkeit an der Griffstelle).

ord. = ordinario

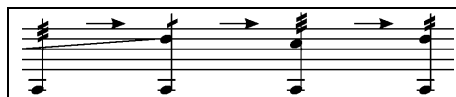
s.p. → **s.t.** = allmählicher Übergang zwischen den angegebenen Bogenpositionen. (Die in der Partitur angegebene Bogenbewegung sollte immer ausgeführt werden, unabhängig davon, ob durch die Dichte der gespielten Töne die allmählichen Übergänge hörbar werden oder durch die Geschwindigkeit des Übergangs die Tonerzeugung beeinflusst wird).

batt. = battuto

b.c.l. = battuto con legno

batt. salt. = battuto saltando

c.l.+crini. (con legno plus crini) = gestrichen, teilweise mit der Bogenstange, teilweise mit den Bogenhaaren.



Allmähliche (möglichst kontinuierliche, stufenlose) Übergänge zwischen unterschiedlich schnellen tremoli

Um eventuelle Stimmungsunterschiede, die durch Benutzung unterschiedlicher Stimmgeräten mit ungenauen Frequenzanzeigen entstehen könnten, zu vermeiden und schon beim Üben für alle Musiker eine einheitliche Stimmung und eventuelle Fixierung der „Mikrointervallgriffen“ zu gewährleisten, befinden sich auf der Beilage-CD (Tracks 1-9, jeder Ton 20 sec. lang) die erforderliche für jedes Instrument Stimmtöne *einer möglichen reinen Stimmung* (ausgehend von a1= 441 Hz)

Instrument	Saite	Frequenz (Hz)	Track
Violine	e2	661.5	1
Violine & Viola	a1	441	2
Violine & Viola	d1	294	3
Violine & Viola	g	196	4
Viola	c	130.66	5

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Hommage à
Machaut
für 2 Violinen und Viola

♩ = 60

VI. I
p *sempre*
al tallone spiccato s.t. → *s.p.* → *s.t.* → *s.p.* → *bisbigliando sul milla* → *s.t.* →

VI. II
mp pp sub. *sim.* *sim.*

Vla.
al tallone spiccato batt. *arco* *batt.* *3 arco batt.* *arco s.p.*
sfz *sim.* *pp*

VI. I
3 5 5 6 5 3

VI. II
s.p. → *s.t.* → *s.p.* *bisbigliando sul milla*
mf pp sub. *mp pp*

Vla.
batt. *arco batt.* *arco*
sfz *pp* *sfz*

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VI. I

VI. II

Vla.

mp pp sub. sfz pp sub. sim.

bisbigliando

p sfz sfz mp pp sempre

gliss.

gliss.

VI. I

VI. II

Vla.

batt.

arco s.p.

batt. salt.

arco s.p.

s.t.

gliss.

gliss.

sfz pp sub. sim.

pp

pizz.

b.c.l. salt.

s.f.

s.p.

s.t.

s.p.

arco s.p. vib.

s.p.

fff

Hommage à l' isorythmique
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VI. I

VI. II

Vla.

13 6 5 5 5 5

bisbigliando
s.t. → *s.p.* → *s.t.* → *pizz. s.t.* → *b.c.l. salt.* → *s.p.*
gliss. ()

pp *sfz* *sfz*

s.t. → *s.p.* → *s.t.* → *s.p.* → *s.t.* → *sim.*

pp 3 *sfz pp sub.* *sim.* *sim.*

VI. I

VI. II

Vla.

15 6 6 5 3

b.c.l. salt.
pizz. s.p. → *gliss.* → *s.t.* ()

arco
s.p.
vib.

fff *p* *5 sfz*

s.p. s.t. → *s.p.* → *s.t.* → *s.p.*

sim. *pp* *mf* *p* *mf*

VI. I

17

5

3

bisbigliando

c.l.+crini

s.p./al tallone/
spiccato

s.t.

s.p.

s.t. 3

s.p.

s.t.

mp sfz

pp

sfz pp

sfz

sfz pp

VI. II

Vla.

mf

p

mf

sfz sfz

batt.

s.p./al tallone/
spiccato

s.p.

p

s.t.

VI. I

19

6

5

3

s.t.

s.p.

s.t.

s.p.

s.p.

s.t.

sfz

pp

sfz sfz

VI. II

Vla.

mf pp sub.

sim.

s.t.

s.t.

s.p.

s.t.

s.p.

s.t.

mp

Hommage à l' isorythmique
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VI. I

VI. II

Vla.

21

p *pp* *sfz* *pp* *sfz* *p*

s.p. *s.t.* *s.p.* *s.t.* *s.p.* *s.p.* *s.t.* *s.t.* *s.t.* *s.p.*

bisbigliando *b.c.l. salt.* *s.t.* *s.p.*

c.l.+crini

VI. I

VI. II

Vla.

23

sfz *fff* *sfz* *p* *sfz* *pp*

batt.pizz. *pizz.batt.* *arco s.p. vib.* *spiccato* *s.t.* *s.t.*

b.c.l. salt. *s.p.* *s.t.* *vib.* *s.p.* *gliss.* *s.t.* *gliss.* *3* *s.p.*

sfz *fff* *sfz* *pp* *sub.* *sim.*

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VI. I

VI. II

Vla.

25 6 5 6

s.p. *s.t.* *s.p.* *spiccato* *c.l.+crini* *arco*

pp *sfz* *sim. bisbigliando* *p* *mf*

gliss. *pp* *(o)*

sfz pp sub. *sim.* *sfz* *(o)*

batt. *s.p.* *arco*

Detailed description: This block contains the musical notation for measures 25 and 26. It features three staves: Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). Measure 25 includes fingerings 6, 5, and 6. Performance instructions include *s.p.*, *s.t.*, *spiccato*, *c.l.+crini*, *arco*, *pp*, *sfz*, *sim. bisbigliando*, *p*, *mf*, *gliss.*, and *pp*. Measure 26 includes *gliss.*, *pp*, and *(o)*. Dynamic markings include *sfz pp sub.*, *sim.*, and *sfz*.

VI. I

VI. II

Vla.

27 5 3 3 5

pizz. *arco* *spiccato* *s.t.* *s.t.* *s.p.*

batt. *s.p.* *vib.* *pp sempre*

fff *sfz* *p* *sfz* *pp* *sempre*

bisbigliando *gliss.* *s.p.*

sfz *p* *pp* *sempre*

Detailed description: This block contains the musical notation for measures 27 and 28. It features three staves: Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). Measure 27 includes fingerings 5 and 3. Performance instructions include *pizz.*, *batt.*, *arco*, *s.p.*, *vib.*, *spiccato*, *s.t.*, *s.t.*, *s.p.*, *fff*, *sfz*, *p*, *sfz*, *pp*, *sempre*, *bisbigliando*, *gliss.*, *s.p.*, *sfz*, *p*, *pp*, and *sempre*. Measure 28 includes *bisbigliando*, *gliss.*, *s.p.*, *pp*, and *sempre*.

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VI. I

29

VI. II

Vla.

s.t. → *s.p.* → *s.t.* *batt.* *c.l.+crini s.p.* *pizz. batt.*

gliss. → *s.t.* → *s.p.* → → *s.t.* → *s.p.* →

p *mf*

VI. I

31

VI. II

Vla.

arco s.p.
vib. *s.t.* *c.l.+crini* *s.p./al tallone/spiccato 5*

fff *sfz* *pp* *6 sfz* *p* *sfz* *sim.*

bisbigliando
→ *gliss.* *s.t.* → *s.p.* → *s.t.* → → *s.p.* →

pp sempre

Hommage à l' isorythmique
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33

VI. I

VI. II

Vla.

bisbigliando

s.t. → *s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

sfz *pp.* *mp* *pp* *mp*

35

VI. I

VI. II

Vla.

s.t. *pp* *mp* *pp* *pp* *bisbigliando*

→ *s.t.* *s.p.* *s.t.* *s.p.* → *s.t.* *s.p.* *s.p.* → *s.t.*

mf *mf* *mf* *mf* *p* *mf* *mf*

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VI. I

37 5 5 6 6 5 3

VI. II

s.t. → *s.p.* *s.t.* *b.c.l.*

sfz *sfz* *pp* *sfz* *sfz*

Vla.

s.t. → *s.p.* *s.p.* → *s.t.* *s.p.* *s.t.* → *s.p.* *s.p.* →

mf *sfz* *mf* *sfz* *mf* *sfz* *mf*

VI. I

39 5 3 3

VI. II

arco
s.t. → *s.p.* → *s.t.* → *s.p.* → *s.t.* *s.p.* → *s.t.* *s.p.* *s.t.* → *s.p.*

pp *p* *pp* *p* *pp* *p* *pp*

Vla.

s.t. *batt. batt.* *arco* *s.p.* *gliss.* *s.t.* *gliss.* *3* *s.p.*

sfz *mf* *sfz* *sfz* *sfz* *sfz* *pp sub.* *sim.*

41

VI. I

VI. II

Vla.

c.l.+crini s.t.
5 batt.
b.c.l. salt. s.t.
s.p.
arco s.p. vib.
sfz
p
sfz
sfz
fff
p
sfz
pp sub.
sim.
p
sfz
pp
p

43

VI. I

VI. II

Vla.

c.l.+crini
s.p./al tallone/ spiccato
(s.t.) bisbigliando
s.p.
s.t.
s.p.
s.t.
s.p.
s.t.
s.p.
pp
pp
pp
p
pp
p
pp
p

49

VI. I

VI. II

Vla.

c.l.+crini *batt.pizz.* *pizz.batt.* *s.p. vib.* *s.p./al tallone/ spiccato* *s.t.* *gliss.* *s.p.*

p *sfz* *fff* *sfz* *pp* *sempre*

pizz. *s.p.* *gliss.* *s.t.* *arco s.p. vib.* *c.l.+crini*

sfz *sfz* *fff* *p* *sfz* *mp*

51

VI. I

VI. II

Vla.

s.t. *s.p.* *s.t.* *s.p.*

s.p./al tallone/ spiccato *bisbigliando* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.*

sfz *pp* *sfz* *pp* *sfz* *sfz* *pp*

(d)

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VI. I

VI. II

Vla.

sfz *pp* *sfz* *sfz* *p*

VI. I

VI. II

Vla.

pp *sfz* *pp* *sfz* *p* *p* *p* *sempre* *sfz* *p* *sfz*

s.p. *s.t.* *s.p.* *s.t.* *s.p.* *s.p.* *s.t.* *s.t.* *s.p.* *c.l.+crini* *batt.pizz.*

VI. I

VI. II

Vla.

57

3

6

5

5

s.p.

s.t.

s.p.

s.t.

bisbigliando
s.t.

pizz. batt.

arco
s.p.
vib.

spiccato

5

s.t.

s.t.

s.p.

fff

sfz

p

sfz

pp

gliss.

p sempre

VI. I

VI. II

Vla.

59

5

5

6

6

5

s.p.

s.t.

s.p.

s.t.

gliss.

s.t.

s.p.

spiccato
s.t.

5

batt.

c.l.+crini
s.p.

arco

pizz. 5 batt.

pp

sfz

sim.

p

mf

Hommage à l' isorythmique
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VI. I

VI. II

Vla.

61

3

5

3

s.t.

gliss.

arco
s.p.
vib.

spiccato

s.t.

s.t.

s.p.

s.t.

fff

sfz

p

sfz

pp sempre

Detailed description: This system contains measures 61 and 62. VI. I has a treble clef and a 3-measure triplet in measure 61, followed by a 5-measure phrase in measure 62. VI. II has a treble clef and a hairpin crescendo in measure 61, followed by a glissando in measure 62. Vla. has a bass clef and a wavy line for 'arco s.p. vib.' in measure 61, followed by 'spiccato' and 's.t.' markings in measures 61 and 62. Dynamics include fff, sfz, p, and pp sempre.

VI. I

VI. II

Vla.

63

3

3

6

5

s.p.

s.t.

gliss.

s.p.

s.t.

s.p.

s.t.

s.p.

s.t.

5

batt.

c.l.+crini
sφ.

pizz. batt.

arco
s.p.
vib.

p

mf

5

fff

Detailed description: This system contains measures 63 and 64. VI. I has a treble clef and two 3-measure triplets in measure 63, followed by a 6-measure phrase and a 5-measure phrase in measure 64. VI. II has a treble clef and a 3-measure triplet in measure 63, followed by a glissando in measure 64. Vla. has a bass clef and 's.p.' markings in measures 63 and 64, followed by 'batt.', 'c.l.+crini sφ.', 'pizz. batt.', and 'arco s.p. vib.' markings in measure 64. Dynamics include p, mp, p, mf, and fff.

VI. I

VI. II

Vla.

65

3

5

5

3

s.p.

bisbigliando

s.t.

gliss.

p

s.t.

c.l.+crini

*s.p./al tallone/
spiccato*

sfz *pp*

6 *sfz*

p *sfz* 5 *sim.* 5

Detailed description: This block contains the first system of musical notation, measures 65 and 66. It features three staves: VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). Measure 65 includes a triplet in VI. I and a glissando in VI. II. Measure 66 features a *bisbigliando* effect in VI. II and a *c.l.+crini* marking in Vla. Dynamics range from *pp* to *sfz*.

VI. I

VI. II

Vla.

67

5

5

3

6

5

s.t.

s.p.

s.t.

*s.p./al tallone/
spiccato*

s.t. → *s.p.*

3

bisbigliando

s.t. → *s.p.* → *s.t.* → *s.p.*

pp

p

p *sfz* *mf* *sfz*

mp *pp* *mp* *pp*

Detailed description: This block contains the second system of musical notation, measures 67 through 70. It features the same three staves. Measure 67 includes a triplet in VI. I and a *bisbigliando* effect in VI. II. Measure 68 features a *s.p./al tallone/spiccato* marking in VI. II. Measure 69 includes a triplet in VI. I and a *mf* dynamic in VI. II. Measure 70 features a triplet in VI. I and a *sfz* dynamic in VI. II. Dynamics range from *pp* to *sfz*.

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VI. I

VI. II

Vla.

69 5 6 5

s.t. *s.p.* → *s.t.* *s.t.* → *s.p.* *s.t.* →

gliss. *mf* > *sfz* *mf* *mf* *bisbigliando* *mf*

mp *pp* *pp*

5 5 *s.t.* *s.t.* → *s.p.* → *s.t.* →

5

Detailed description: This block contains the musical notation for measures 69 and 70. It features three staves: VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). VI. I has a treble clef and a 5/4 time signature. VI. II has a treble clef and a 5/4 time signature. Vla. has an alto clef and a 5/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. VI. I has a 5-measure slur in measure 69 and a 6-measure slur in measure 70. VI. II has a *gliss.* marking in measure 69 and a *bisbigliando* marking in measure 70. Vla. has a 5-measure slur in measure 69 and a 5-measure slur in measure 70. Dynamic markings include *mf*, *sfz*, *mp*, *pp*, and *bisbigliando*. Performance instructions include *s.t.* (staccato), *s.p.* (pizzicato), and *arco*.

VI. I

VI. II

Vla.

71 5 6 5 3

→ *s.p.* *s.p.* *gliss.* → *s.t.* *s.t.* → *s.p.* *s.t.* → *s.p.*

sfz *mf* *p sfz* *mf* *arco* *s.t.*

s.p. *sfz* *sfz* *pp* *b.c.l.* *sfz* *sfz* *pp*

3

Detailed description: This block contains the musical notation for measures 71 and 72. It features three staves: VI. I, VI. II, and Vla. VI. I has a treble clef and a 5/4 time signature. VI. II has a treble clef and a 5/4 time signature. Vla. has an alto clef and a 5/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. VI. I has a 5-measure slur in measure 71 and a 3-measure slur in measure 72. VI. II has a *gliss.* marking in measure 71 and a *b.c.l.* marking in measure 72. Vla. has a 5-measure slur in measure 71 and a 3-measure slur in measure 72. Dynamic markings include *sfz*, *mf*, *p*, *pp*, and *b.c.l.* Performance instructions include *s.p.* (pizzicato), *s.t.* (staccato), *arco*, and *b.c.l.* (basso continuo).

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73

VI. I

VI. II

Vla.

VI. I: 3, 5, 6, 3

VI. II: *s.p.*, *s.t.*, *s.t.*, *s.p.*, *s.t.*, *s.t.*, *mf+crini*, *s.t.*

Vla.: *p*, *pp*, *p*, *pp*, *p*, *pp*, *sfz*

Detailed description: This system contains measures 73 through 78. The first violin part (VI. I) features a melodic line with triplet and quintuplet markings. The second violin part (VI. II) includes dynamic markings such as *sfz*, *mf*, and *mf+crini*, along with articulation like *s.p.* and *s.t.*. The viola part (Vla.) has a complex rhythmic pattern with dynamic markings ranging from *p* to *pp* and *sfz*.

75

VI. I

VI. II

Vla.

VI. I: 3, 6, 5, 6

VI. II: *s.p./al tallone/ spiccato*, *s.t.*, *gliss.*, *s.p.*, *s.t.*, *s.p.*

Vla.: *5 batt.*, *b.c.l. salt.*, *s.t.*, *s.p.*, *arco*, *s.p.*, *vib.*, *5*

Detailed description: This system contains measures 75 through 78. The first violin part (VI. I) has triplet and sextuplet markings. The second violin part (VI. II) includes performance instructions like *s.p./al tallone/ spiccato*, *gliss.*, and *pp sempre*. The viola part (Vla.) features *5 batt.*, *b.c.l. salt.*, *arco*, and *vib.* markings, with dynamic markings *p*, *sfz*, and *fff*.

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VI. I

77

5

6

5

5

VI. II

s.t.3

s.p.

s.t.

s.p. batt.

arco s.p.

gliss.

sfz

sfz

pp

Vla.

c.l.+crini

*s.p./al tallone/
spiccato*

*bisbigliando
s.t.*

s.p.

s.t.

s.p.

s.t.

mp sfz

pp

sfz pp

sfz pp

VI. I

79

3

3

6

VI. II

s.t.

s.p.

s.t.

s.p.

s.p.

s.t.

s.p.

sfz

p

sfz

pp

p

pp

Vla.

s.t. gliss.

s.p.

s.t.

s.t.

3

s.p.

sfz

sfz

81

VI. I

VI. II

Vla.

s.t. *batt. salt.* *arco* *s.p.* *s.t.* *s.p.* *s.p.* *s.t.* *c.l.+crini*

gliss.

p *pp* *p* *pp* *p* *sfz* *p* *pp*

p *pp* *sfz* *pp* *sfz*

83

VI. I

VI. II

Vla.

s.p. *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.*

batt. pizz. *pizz. batt.* *arco* *s.p./al tallonel spiccato* *s.t.* *gliss.* *s.p.*

vib.

p *pp* *sfz* *pp* *p* *sfz* *pp* *p*

p *sfz* *fff* *sfz* *pp* *sempre*

Hommage à l' isorythmique
(de Machaut)

85

VI. I

VI. II

Vla.

VI. I: Treble clef, 3/4 time signature. Measure 85: quarter note G4, quarter note A4, quarter note B4. Measure 86: quarter note C5, quarter note B4, quarter note A4. Measure 87: quarter note G4, quarter note F4, quarter note E4. Measure 88: quarter note D4, quarter note C4, quarter note B3. Measure 89: quarter note A3, quarter note G3, quarter note F3. Measure 90: quarter note E3, quarter note D3, quarter note C3.

VI. II: Treble clef, 3/4 time signature. Measure 85: quarter note G4, quarter note A4, quarter note B4. Measure 86: quarter note C5, quarter note B4, quarter note A4. Measure 87: quarter note G4, quarter note F4, quarter note E4. Measure 88: quarter note D4, quarter note C4, quarter note B3. Measure 89: quarter note A3, quarter note G3, quarter note F3. Measure 90: quarter note E3, quarter note D3, quarter note C3.

Vla.: Bass clef, 12/8 time signature. Measure 85: quarter note G2, quarter note A2, quarter note B2. Measure 86: quarter note C3, quarter note B2, quarter note A2. Measure 87: quarter note G2, quarter note F2, quarter note E2. Measure 88: quarter note D2, quarter note C2, quarter note B1. Measure 89: quarter note A1, quarter note G1, quarter note F1. Measure 90: quarter note E1, quarter note D1, quarter note C1.

Annotations: *s.t.*, *s.p.*, *gliss.*, *pp*, *sfz pp sub.*, *p*, *sfz*, *sim.*, *sfz pp sub.*

87

VI. I

VI. II

Vla.

VI. I: Treble clef, 3/4 time signature. Measure 87: quarter note G4, quarter note A4, quarter note B4. Measure 88: quarter note C5, quarter note B4, quarter note A4. Measure 89: quarter note G4, quarter note F4, quarter note E4. Measure 90: quarter note D4, quarter note C4, quarter note B3. Measure 91: quarter note A3, quarter note G3, quarter note F3. Measure 92: quarter note E3, quarter note D3, quarter note C3.

VI. II: Treble clef, 3/4 time signature. Measure 87: quarter note G4, quarter note A4, quarter note B4. Measure 88: quarter note C5, quarter note B4, quarter note A4. Measure 89: quarter note G4, quarter note F4, quarter note E4. Measure 90: quarter note D4, quarter note C4, quarter note B3. Measure 91: quarter note A3, quarter note G3, quarter note F3. Measure 92: quarter note E3, quarter note D3, quarter note C3.

Vla.: Bass clef, 12/8 time signature. Measure 87: quarter note G2, quarter note A2, quarter note B2. Measure 88: quarter note C3, quarter note B2, quarter note A2. Measure 89: quarter note G2, quarter note F2, quarter note E2. Measure 90: quarter note D2, quarter note C2, quarter note B1. Measure 91: quarter note A1, quarter note G1, quarter note F1. Measure 92: quarter note E1, quarter note D1, quarter note C1.

Annotations: *gliss.*, *s.t.*, *s.p.*, *sim.*, *b.c.l. salt.*, *s.t.*, *gliss.*, *sfz*

89

VI. I

VI. II

Vla.

s.p. → *c.l.+crini* *s.t.* → *s.p.* *b.c.l. salt.* *s.p.* *gliss.* → *s.t.* → *c.l.+crini* *s.p.* → *s.t.*

pp *sfz* *pp*

p *p* *p* *sempre*

91

VI. I

VI. II

Vla.

arco *s.p.* *vib.* *spiccato* *s.p.* *gliss.* → *s.t.* → *s.p.* *bisbigliando* *s.t.* → *sfz*

fff *sfz* *p* *p* *p* *sfz*

p *p* *p* *sempre*

Hommage à l' isorythmique
(de Machaut)

93

VI. I

VI. II

Vla.

bisbigliando
s.t. → *s.p.* → *s.t.* *s.p.*₃ → *s.t.*

pp *p* *p*

→ *s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.* →

95

VI. I

VI. II

Vla.

s.p. *s.t.* *s.t.* → *s.p.* *s.t.*

p *p* *p*

s.t. *gliss.*

Hommage à l' isorythmique
(de Machaut)

VI. I

101

5

6

6

VI. II

s.t. → *s.p.* → *s.t.* → *s.p.* → *s.t.* *arco* *batt.batt. spiccato* *s.t.*

pp *sempre*

3

sfz *sfz*

Vla.

s.p. *s.t.* *s.p./al tallone/ spiccato* *s.t.* → *s.p.* *s.t.-gliss.*

p *p* *sfz* *mf* *3 sfz* *mf* *sfz*

VI. I

103

6

5

5

5

5

VI. II

→ *gliss.* *s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

p *p* *3 mp* *pp* *3*

Vla.

s.p. → *s.t.* *s.t.* → *s.p.* *s.t.* → *s.p.*

sim. *mf* *mf* *mf*

105

VI. I

VI. II

Vla.

pp *sempre*

s.t. → *s.p.* → *s.t.* → *s.p.* →

s.p. → *s.t.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

gliss. *gliss.*

sfz *mf* *p sfz* *mf* *sfz*

107

VI. I

VI. II

Vla.

sfz

pp

bisbigliando
s.t. → *s.p.* →

batt. salt.
s.t. s.p. →

gliss.

s.p. → *s.t.* → *s.t.* → *s.p.*

s.p./al tallone/
spiccato s.t.

mf *mf* *mf* *mf* *mf* *sfz* *pp* *sempre*

Hommage à l' isorythmique
(de Machaut)

109

VI. I

VI. II

Vla.

(z) s.t. b.c.l. salt. s.t. arco s.p. vib. s.p. s.t. s.p.

s.p. s.p. s.p. s.p. s.p. s.p.

gliss. 3 s.p. fff s.t. p s.p. p s.t. 3

111

VI. I

VI. II

Vla.

bisbigliando s.p.

p < sfz pp sfz pp sub. sim. arco s.p. s.p. s.p. s.p.

s.p. s.p. s.p. s.p. s.p. s.p.

gliss. 3 sfz sfz pp sfz

113

VI. I

VI. II

Vla.

bisbigliando
s.t. → *s.p.* → *s.t.* → *s.t.* → *s.p.*

pp → *s.p.* → *s.t.* → *s.p.* → *s.p.* → *s.t.* → *s.p.* → *s.t.*

p *sfz* *pp < p* *pp* *ppp*

sfz pp sub.

115

VI. I

VI. II

Vla.

s.t. → *s.p.* → *s.t.* → *s.p. s.t.* → *s.p.*

sim. *pp*

batt. salt. → *arco* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

s.t. gliss. *s.p.*

p *pp* *p* *sfz* *p* *pp* *p* *pp*

Hommage à l' isorythmique
(de Machaut)

VI. I

5 3

3 5

VI. II

6 s.t.

s.p.

batt.

mf p mf

mf p mf

Vla.

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

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

sfz pp p sfz pp p pp

VI. I

6 3 3 6 5

VI. II

s.p./al tallone/ s.p.
spiccato

s.t. s.t.

sfz sfz p mf pp sub. sim.

Vla.

s.p. s.t.

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

gliss.

sfz pp sub. p pp sfz sfz sim. sfz pp sub.

121

VI. I

VI. II

Vla.

s.p. → *s.t.* → *s.p.* → *s.t.* → *s.p.* → *s.t.* →

mf *pp*

mp *p*

b.c.l. salt.
s.t. → *s.p.* →

gliss. (*z*)

sim.

sfz

123

VI. I

VI. II

Vla.

s.p. *bisbigliando*
s.p.

b.c.l. salt.
s.t. → *s.p.* → *b.c.l. salt.*
s.p. → *s.t. arco*
s.p.

sfz *pp* *sfz* *sfz* *fff*

c.l.+crini
s.t. → *s.p.* *b.c.l. salt.*
s.p. → *s.t.* → *c.l.+crini*
s.p. → *s.t. arco*
s.p. vib.

gliss. (*z*)

pp *sfz* *pp* *fff*

Hommage à l' isorythmique
(de Machaut)

VI. I

VI. II

Vla.

125

6

5

5

s.t. → *s.p.* → *s.t.* → *s.p.* → *s.t.* →

gliss.

sfz pp *subsim.* *sim.* *sim.* *sim.* *sim.*

s.p. → *s.t.* → *s.p.*

p *p* *sfz* *pp*

bisbigliando
s.t. →

Detailed description: This block contains the first system of a musical score, measures 125 and 126. It features three staves: VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). VI. I has a treble clef and a 7/8 time signature. VI. II has a treble clef and a 7/8 time signature. Vla. has a bass clef and a 13/8 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. VI. II includes a glissando and a 'bisbigliando' section. VI. I has fingerings 6 and 5. VI. II has fingerings 5 and 6. Vla. has fingerings 3 and 5. Dynamics include sfz, pp, sim., p, and sfz. Articulation includes s.t. and s.p. with arrows indicating phrasing.

VI. I

VI. II

Vla.

127

5

5

6

6

5

3

→ *s.p.* *bisbigliando* *s.t.* → *s.p.* → *s.t.* → *s.p.* → *s.t.*

gliss.

sfz *pp* (*pp*) *p*

s.p. *s.t.* → *s.p.* *s.p.* → *s.t.* →

pp *sempre*

Detailed description: This block contains the second system of a musical score, measures 127 and 128. It features three staves: VI. I, VI. II, and Vla. VI. I has a treble clef and a 7/8 time signature. VI. II has a treble clef and a 7/8 time signature. Vla. has a bass clef and a 13/8 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. VI. II includes a glissando and a 'bisbigliando' section. VI. I has fingerings 5, 5, 6, 6, 5, and 3. VI. II has fingerings 5 and 6. Vla. has fingerings 3 and 5. Dynamics include sfz, pp, (pp), p, and pp sempre. Articulation includes s.p. and s.t. with arrows indicating phrasing.

129

VI. I

5

3

3

VI. II

s.t. *s.p.* *s.t.* → *s.p.* *s.p.* → *s.t.*

p *p* *p* *sempre* *p*

Vla.

→ *s.p.* *s.t.* *s.p.* *s.t.* →

pp *sempre*

131

VI. I

3

6

5

VI. II

s.p. → *s.t.* *s.t.* *bisbigliando* *gliss.* → *s.p.* *gliss.* →

p *p*

Vla.

→ *s.p.* *s.t.* *s.t.* *s.p.* → *s.t.* *c.l.+crini* *s.t.*

p

