

*ORESTIS
TOUFEKTSIS*

*60 Diminutionen
über Bilder*

Auftragswerk ORF-Musikprotokoll 2012

2012

*ORESTIS
TOUFEKTSIS*

60 Diminutionen über Bilder

*für Bassklarinette in B, Akkordeon,
Schlagwerk und Viola*

Dauer: ca. 30 min.

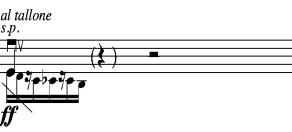
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NOTATION

Vorzeichen gelten: innerhalb des Taktes

Vorzeichen mit Abwärts- bzw. Aufwärtspfeilen bedeuten $\frac{1}{4}$ -Ton tiefer bzw. höher.

„Durchgestrichene“ 16-tel Balken: bedeuten allgemein „so schnell wie möglich“ und können auch Tonrepetitionen sein (möglichst betonungslos, Anzahl der Tonrepetitionen streng durch die Anzahl der Notenhälse bestimmt). Der Einsatz dieser „so schnell wie möglich-16-tel“-Figuren - **so wie bei den Streichern „battuto/saltando“-Figuren** - ist rhythmisch fixiert. Da die exakte Dauer dieser Figuren aber nicht fixiert werden kann, sind die darauf folgenden Pausen **in Klammern notiert und dienen NUR zur Verdeutlichung der Zählzeiten**.

Beispiel:	
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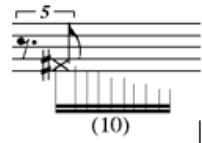
Bassklarinette:

Dreieckige Notenköpfe (Keil): slap-Ton



(Flöte: Zungenstoß/Paukeneffekt). Griffnotation (klingt eine Septime tiefer).

„durchgestrichene“ Notenköpfe: beim Anblasen gleichzeitig Klappe anschlagen

●	= Ton (normale Tongebung)
○	= Ton mit Luftgeräuschbeimischung
○	= nur Luftgeräusch
● → ○ → ○	= Allmählicher Übergang zwischen verschiedenen Tongebungen
	Vom angegebenen Ton so schnell wie möglich chromatische Schritte abwärts (Anzahl der chromatischen Schritte streng durch die Anzahl der Notenhälse bestimmt)

Viola:

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

s. p. = sul ponticello

ord. = ordinario

s. t. = sul tasto

s. t. ex. = sul tasto extrem. An der Griffstelle.

batt. = battuto

b.c.l. = battuto col legno

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

s.t.= sul tasto extrem. Nach Möglichkeit: an der Griffstelle.

Vorzeichen mit ab- bzw. aufwärts Pfeilen bedeuten ca. $\frac{1}{4}$ -Ton tiefer bzw. höher.

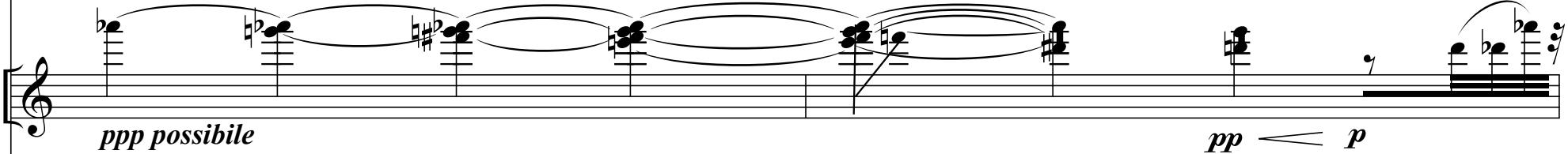
Partitur

Orestis Toufektsis
60 Diminutionen über Bilder
Auftragswerk ORF musikprotokoll 2012

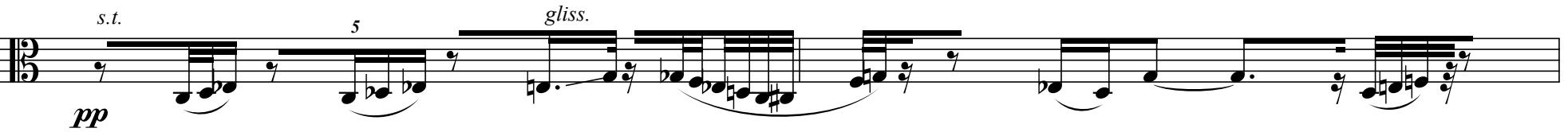
B. Kl.



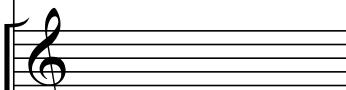
Akk.



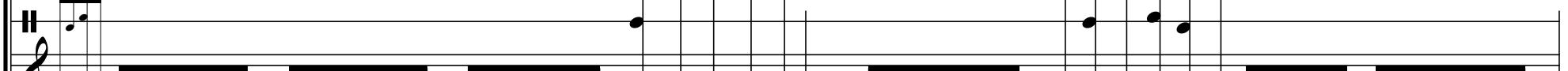
Vla.



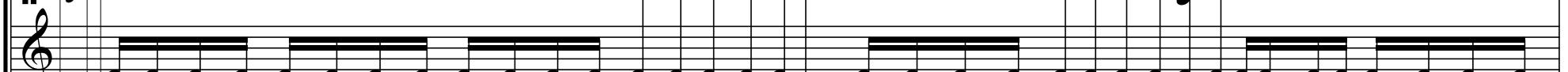
Crt.



Hzb.



RT.



Bg.



Cg.



Tmb.



T.T.



Mar.

B. Kl.

Akk.

Vla.

Hzb.

RT.

Bg.

Tmb.

This musical score page contains five staves of music. The top staff is for Bassoon (B. Kl.), featuring sixteenth-note patterns with dynamic markings *p*, *pp*, and *subito pp*. The second staff is for Accordion (Akk.), with dynamics *pp*, *p*, and *ppp*. The third staff is for Violin (Vla.), with dynamics *p* and *s.t.*. The fourth staff is for Double Bass (Hzb.), Tambourine (Tmb.), and Bass Drum (RT. and Bg.), with dynamics *mp* and *v*. The fifth staff is for Bass Drum (Hzb. and RT.) alone, with dynamics *v*.

B. Kl.

Akk.

Crt.

Hzb.

RT.

Bg.

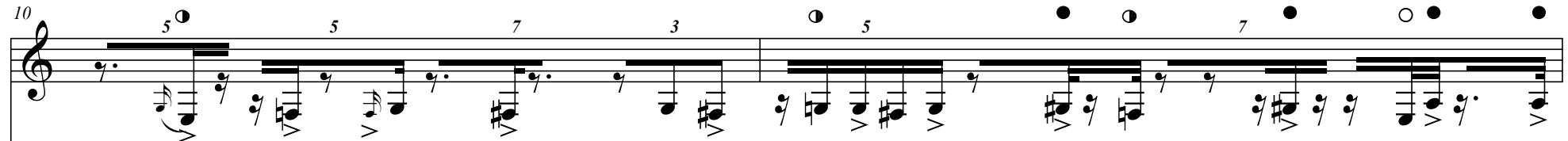
Cg.

Tmb.

This musical score page contains six staves of music. The top staff is for Bassoon (B. Kl.), featuring a treble clef and various slurs and grace notes. The second staff is for Accordion (Akk.), with a treble clef and bass clef, and dynamic markings like p , pp , and $sim.$. The third staff is for Cello (Crt.), the fourth for Double Bass (Hzb.), and the fifth for Trombone (Tmb.). The bottom two staves are for Bassoon (B. Kl.) and Bassoon (B. Kl.), both with bass clefs. Various dynamics such as pp , mp , and pp^6 are indicated throughout the page. Measure numbers 7 and 8 are visible above the staves.

6

B. Kl.



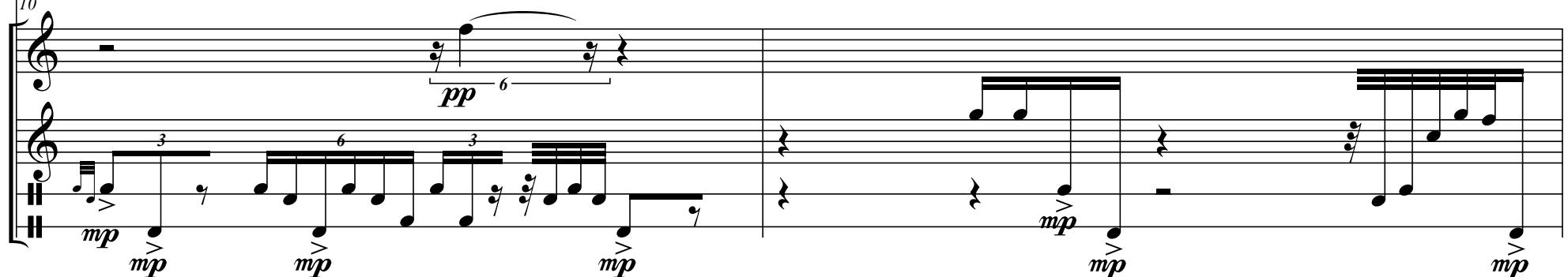
10

Crt.

RT.

Bg.

Cg.



B. Kl.

Akk.

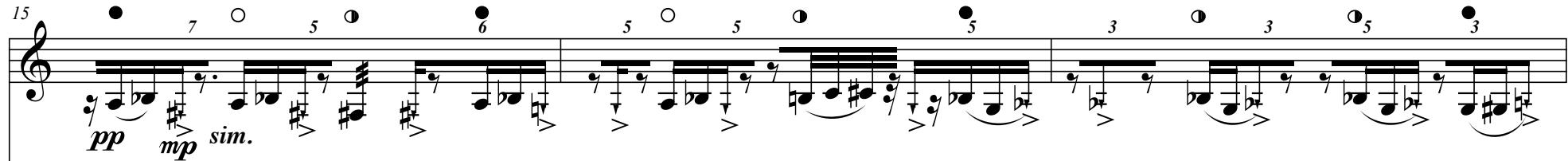
Vla.

Crt.

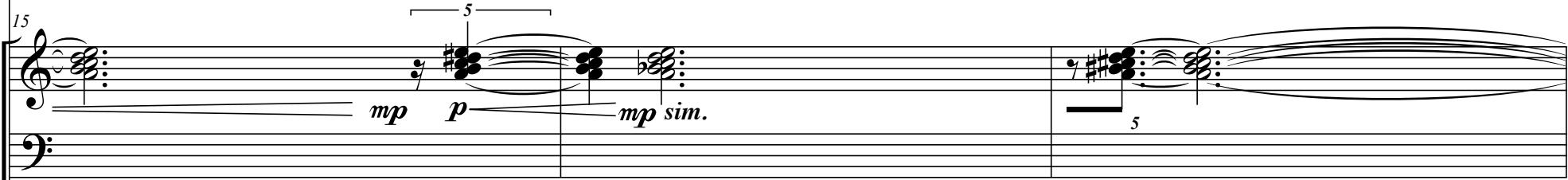
Bg.
Cg.
Tmb.

8

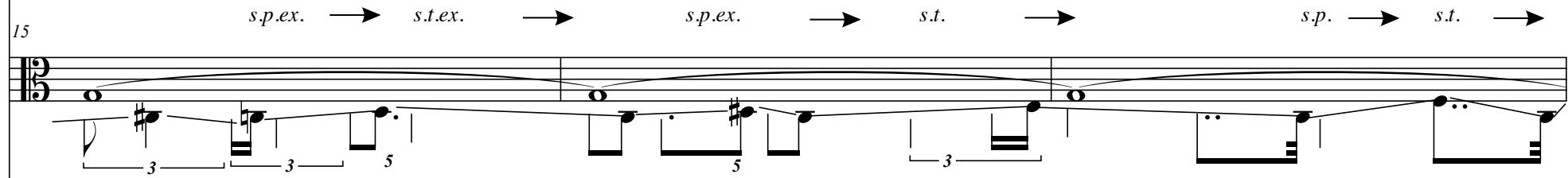
B. Kl.



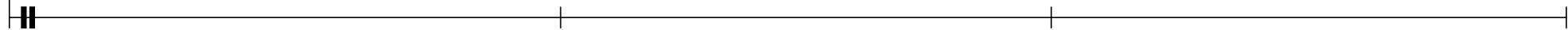
Akk.



Vla.



Hzb.



B. Kl.

18 5 5 ● ○ 5 5 3 ○ 7 ● 7

Akk.

18

Vla.

18 → s.p.ex. → s.t.ex. → s.p. → s.t. →

Hzb.

10

B. Kl.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 20 starts with a whole note (C4) followed by a half note (B3). Measure 21 starts with a half note (A3) followed by a whole note (G3). The right hand of the piano part has a dynamic marking of *mp* (mezzo-forte) at the end of measure 21.

20

Akk.

20

p

mp

20

Vla.

Musical score for page 20:

- Measure 1: Upward slurs above the first two notes, followed by an arrow pointing right labeled "s.p.". The dynamic is **p**.
- Measure 2: A downward slur below the first note, followed by an arrow pointing right labeled "s.t." The dynamic is **p**.
- Measure 3: A downward slur below the first note, followed by an arrow pointing right labeled "s.p.". The dynamic is **p**.
- Measure 4: An upward slur above the first note, followed by an arrow pointing right labeled "s.t. legatissimo quasi gliss.". The dynamic is **mp**.
- Measure 5: An upward slur above the first note, followed by an arrow pointing right labeled "s.t. ex.". The dynamic is **pp**.

Hzb.

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

Musical score for three instruments: Akk. (Akkordion), Vla. (Violin), and Mar. (Maracas). The score consists of four staves, each with a treble clef and a key signature of one sharp. Measures 22 through 26 are shown.

Akk. (Top Staff):

- Measure 22: Dynamics *p sempre*. Measure number 6 is bracketed above the first six measures.
- Measure 23: Measure number 6 is bracketed above the first six measures. Dynamics *s.t.ex.* →
- Measure 24: Measure number 7 is bracketed above the first seven measures. Dynamics *s.p.ex.* →
- Measure 25: Measure number 7 is bracketed above the first seven measures. Dynamics *s.t.* →
- Measure 26: Measure number 6 is bracketed above the first six measures. Dynamics *s.p.ex.* →

Vla. (Second Staff):

- Measure 22: Measure number 6 is bracketed above the first six measures. Dynamics *mp pp sub.*
- Measure 23: Measure number 7 is bracketed above the first seven measures. Dynamics *mp pp sub.*
- Measure 24: Measure number 7 is bracketed above the first seven measures. Dynamics *sim.*
- Measure 25: Measure number 5 is bracketed above the first five measures. Dynamics *mp*
- Measure 26: Measure number 6 is bracketed above the first six measures. Dynamics *mp*

Mar. (Bottom Staff):

- Measure 22: Measure number 6 is bracketed above the first six measures. Dynamics *mp*
- Measure 23: Measure number 6 is bracketed above the first six measures. Dynamics *mp*
- Measure 24: Measure number 5 is bracketed above the first five measures. Dynamics *mp*
- Measure 25: Measure number 6 is bracketed above the first six measures. Dynamics *mp*

Akk.

Vla.

Mar.

27

B. Kl.

Akk.

Vla.

Crt.

Mar.

M

14

B. Kl.

M

mp *pp sub.*

mp *pp sub.*

p *pp*

Akk.

Vla.

Crt.

Mar.

7

6

7

5

7

3

mp

p

mp

p

p

p

mp

mp

mp

mp

mp

mp

B. Kl.

33 ● ○₅ ○ → ● → ● → ○ → —₅ ○

M

mp *pp sub.*

Akk.

33 —7— 5 —7— 5 —7— 5

Vla.

33 —3— 5 7 —6— 6 —7— 5

p *mp* *p* *mp* *p*

Crt.

33 —7— *p* —7— *5p* —7— *5p*

Mar.

33 —7— *p* —7— *mp* —7— *5p* —7— *mp*

Detailed description: This is a page from a musical score for orchestra and marimba. The score is divided into five staves: Bassoon (B. Kl.), Accordion (Akk.), Violin (Vla.), Cello (Crt.), and Marimba (Mar.). The music is in 3/4 time. The page number 15 is in the top right corner. The score consists of four systems of music, each starting with measure 33. Measure 33 begins with a bassoon solo (B. Kl.) featuring grace notes and dynamics mp and pp sub. The Accordion (Akk.) provides harmonic support with sustained notes. The Violin (Vla.) and Cello (Crt.) provide harmonic support with sustained notes. The Marimba (Mar.) provides harmonic support with sustained notes. Measure 33 ends with a forte dynamic. Measures 34-36 feature eighth-note patterns with grace notes and dynamic changes between measures. The Accordion (Akk.) has sustained notes with grace notes. The Violin (Vla.) and Cello (Crt.) have eighth-note patterns with grace notes. The Marimba (Mar.) has eighth-note patterns with grace notes. The dynamics include p, mp, 5p, and 5mp.

16

B. Kl.

Fltz. *Fltz.* *Fltz.*

pp sub. *mp* *pp sub.* *sim.*

s.t. gliss. *s.p.* → *s.t.* *s.p.ex.*

s.t.

s.p. *s.p.* *6*

gliss.

ppp *sempre*

pp *sempre*

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

18

B. Kl.

Fltz.

42

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

42

42

42

42

42

45

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

45

*s.t.ex.
arco c.l.+crini*

b.c.l. salt. → (8)

*c.l. tratto
s.p.ex. 3*

*batt. salt.
s.p. (8) gliss.*

*b.c.l. salt. → (8)
c.l. tratto
s.p. gliss. (8) gliss.*

pp

mp

mp

mp

mf pp

sim.6

5 3

5

6

5

5 5

20

47

B. Kl.



47

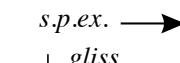
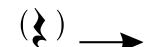
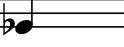
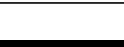
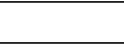
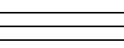
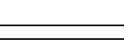
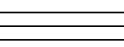
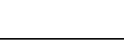
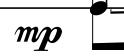
Akk.



3

47

Vla.

*baltt.**s.t.**s.t.ex.**mp*

Crt.



Hzb.



RT.



Bg.



Cg.



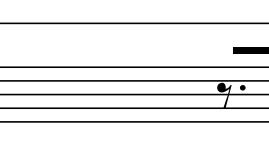
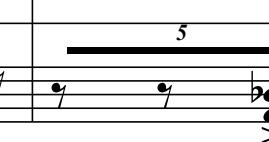
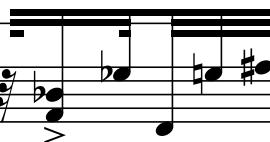
Tmb.



T.T.



Mar.



49

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

b.c.l. s.p. ()

c.l. tratto s.t.

sfz sempre

mf sempre

p sempre

5

3

6

5

3

p

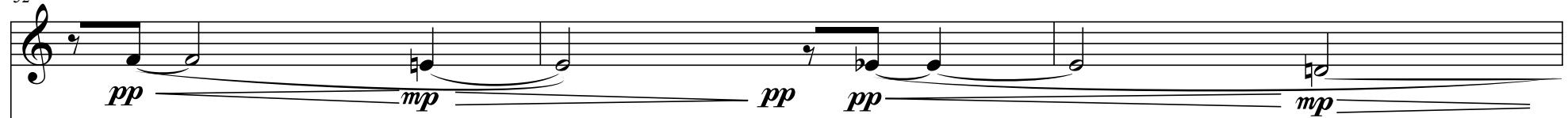
p

p⁵ p

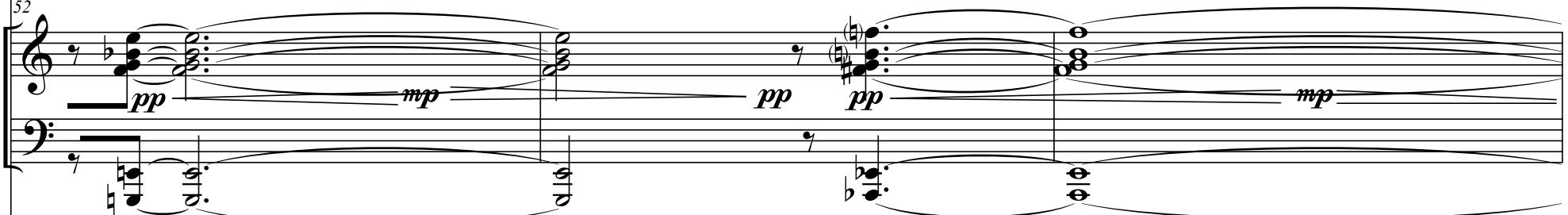
p

22

B. Kl.



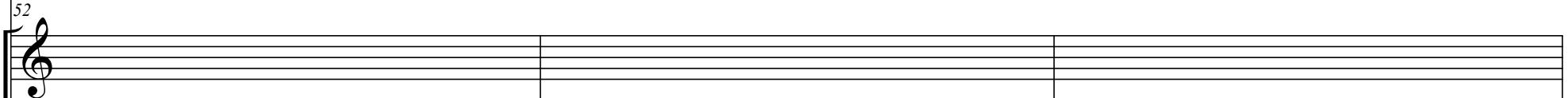
Akk.



Vla.



Crt.



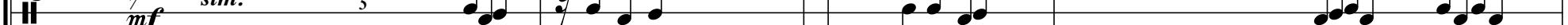
Hzb.



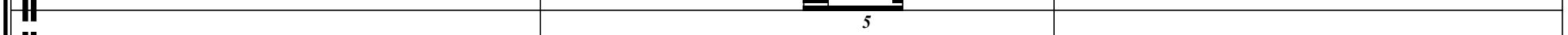
RT.



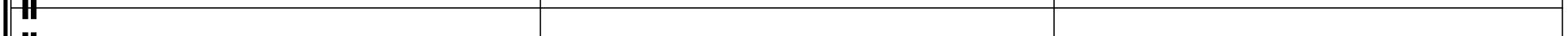
Bg.



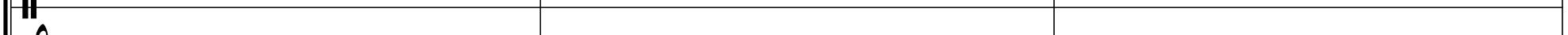
Cg.



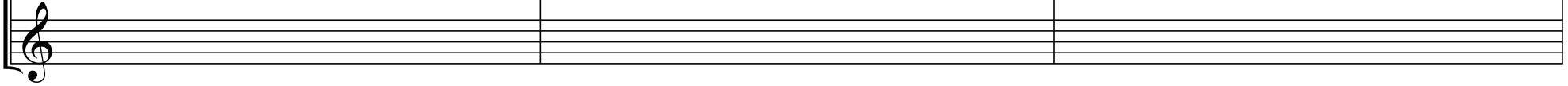
Tmb.



T.T.



Mar.



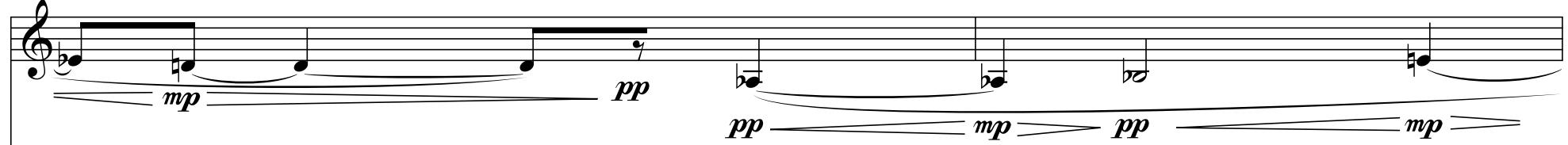
B. Kl. 55
Akk. 55
Vla. 55
Crt.
Hzb. 7
RT. 3
Bg.
Cg.
Tmb.
T.T.
Mar.

This musical score page contains five staves of music. The top three staves (B. Kl., Akk., Vla.) have treble clefs and consist primarily of eighth-note patterns with dynamics >pp, mp, pp, and pp. The fourth staff (Crt.) has a bass clef and contains mostly quarter notes. The fifth staff (Hzb.) features rhythmic patterns with counts 7, 3, 6, 7, 3, and 3, along with slurs and dynamic sfz. The bottom six staves (RT., Bg., Cg., Tmb., T.T., Mar.) are mostly blank, with the exception of the RT. (Ride Cymbal) staff which shows a rhythmic pattern.

24

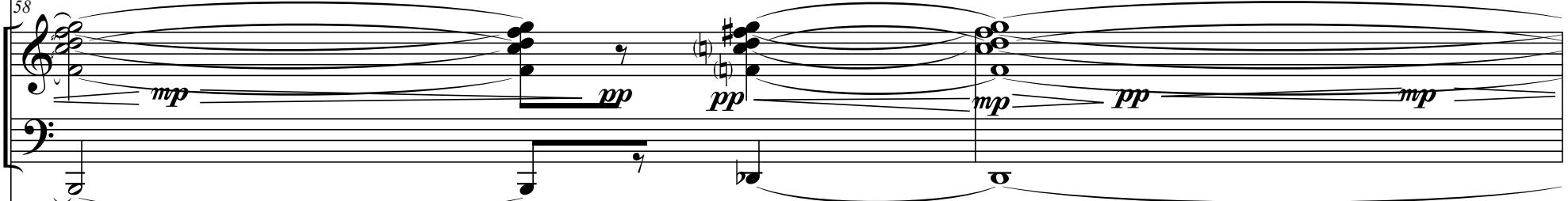
58

B. Kl.



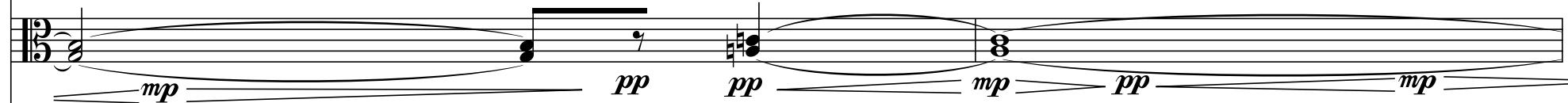
58

Akk.



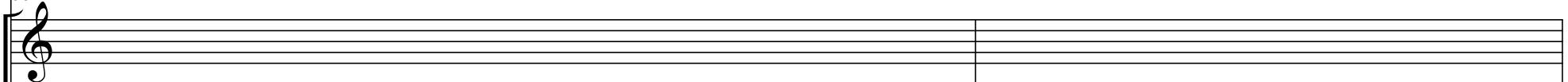
58

Vla.



58

Crt.



Hzb.

RT.

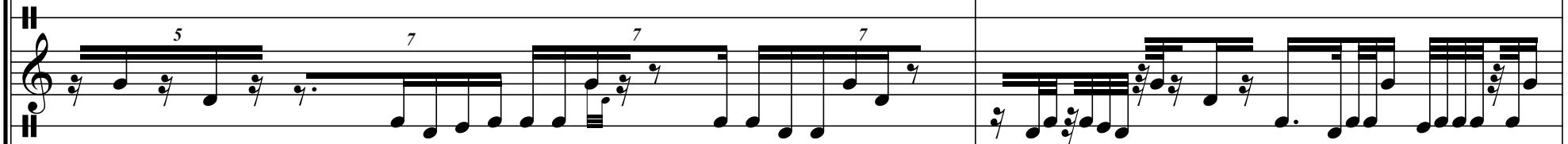
Bg.

Cg.

Tmb.

T.T.

Mar.



B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

This musical score page contains six systems of music, each with a different instrument listed on the left. The instruments are: Bassoon (B. Kl.), Accordion (Akk.), Violin (Vla.), Cello (Crt.), Double Bass (Hzb.), Tambourine (Tmb.), Bass Drum (B. Kl.), Conga (Cg.), Timpani (T.T.), and Maracas (Mar.). The score is in common time and measures are numbered 60 at the top of each system. Dynamics such as **pp**, **mp**, and **sfz** are indicated. Performance instructions like **5** and **7** are also present. The Accordion part features sustained notes with grace notes. The Violin and Cello parts have sustained notes with slurs. The Double Bass part has eighth-note patterns. The Tambourine and Bass Drum parts have sixteenth-note patterns. The Conga part has eighth-note patterns. The Timpani part has eighth-note patterns. The Maracas part has eighth-note patterns.

26

B. Kl.

legatissimo quasi gliss.

63 ○ → 7 ○ → 7 ○ → 7 ○ → 6 ○ → 5

ppp *s^fz* *ppp* *s^fz* *ppp* *s^fz* *ppp* *s^fz*

Akk.

legatissimo quasi gliss.

63 6 7 7 7 7 7 7

ppp *s^fz* *ppp* *s^fz* *ppp* *s^fz* *ppp*

Vla.

legatissimo quasi gliss. *spiccato al tallone s.p.ex.* *s.p.* *spiccato al tallone s.p.ex.* *s.t. → s.p.ex. s.t.* *sim.* *s.t.*

63 s.t. → > s.p. > s.t. → s.p.ex. s.t. sim. s.t.

ppp 7 *s^fz* *ppp* *s^fz* *ppp* *s^fz* 6 *ppp*

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

legatissimo quasi gliss.

Mar.

63

ppp sempre

B. Kl.

65

B. Kl.

ppp *sfz* *ppp* *sfz* *ppp* *sfz* *ppp*

Akk.

sfz *ppp*

Vla.

*spiccato
al tallone* *s.p.ex.* *s.p.* *sim.* *s.t.* *sim.sempr e* *s.t.ex.* *5* *>* *ppp* *sfz* *ppp* *sfz* *ppp*

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

69

5 6 7 5

5 6 7 5

69

7 6 5

69

s.t. s.p. s.p.ex. 5 6 6

69

5 6 6

69

30

B. Kl.

71

ppp

sfz *ppp* *sfz ppp* *sfz* *ppp*

Akk.

71

sfz *ppp*

Vla.

71

ppp *sfz* *ppp sfz* *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *s.t.ex.* *6* *sfz*

Crt.

71

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

B. Kl.

Akk.

Vla.

Crt.

Hzb.

RT.

Bg.

Cg.

Tmb.

T.T.

Mar.

32

B. Kl.

75

ppp *sfz*

ppp *sfz ppp*

Akk.

75

ppp

sfz

sfz

Vla.

75

ppp

sfz ppp

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

sfz *5*

6 *ppp*

sfz

5 mp

*spiccato
al tallone
s.p.ex.*

Crt.

75

Hzb.

75

RT.

75

Tmb.

75

T.T.

75

Mar.

B. Kl. 77 ○ 5 ○

Akk.

Vla. 77 sim. > s.t.ex. spiccato al tallone s.p.ex. > s.p.ex. spiccato al tallone s.p.ex. s.t. spiccato al tallone s.p.ex. batt. s.t. → s.p.

Crt.

Hzb.

RT. > >

Tmb.

T.T.

Mar.

This musical score page contains six staves of music. The top staff is for Bassoon (B. Kl.) in treble clef, with dynamics *mp pp*, *mp pp*, and *sim.*. The second staff is for Accordion (Akk.) in treble clef, with no notes. The third staff is for Violoncello (Vla.) in bass clef, with dynamics *mp*, *mp*, *mp*, *pp*, *mp*, *pp*, *mp*, and *p*. The fourth staff is for Cello (Crt.) in treble clef, with no notes. The fifth staff is for Double Bass (Hzb.) in bass clef, with dynamics *pp* and *mp pp*. The sixth staff is for Tambourine (Tmb.) in treble clef, with no notes. The seventh staff is for Timpani (T.T.) in bass clef, with no notes. The eighth staff is for Maracas (Mar.) in treble clef, with a single note. Various performance instructions are placed above the Vla. staff, including *sim.*, *s.t.ex.*, *spiccato al tallone*, *s.p.ex.*, *s.p.ex.*, *spiccato al tallone*, *s.p.ex.*, *s.t.*, *spiccato al tallone*, *s.p.ex.*, *batt.*, *s.t. → s.p.*, and a measure number 77. Measure numbers 5 and 6 are also present above the B. Kl. staff.