

PETER MENDEL

Rondino
für Violine und Violoncello

fur Kjell









BEDIENUNGSANLEITUNG:

1. Die Geige wird um einen Halbton tiefer gestimmt als das Cello, und zwar so, daß das Quartflageolett (4. Oberton) auf der g-Saite der Geige mit dem Terzflageolett (5. Oberton) auf der D-Saite des Cellos identisch ist.
2. Vibrato ist meistens unangebracht: Es verhindert, auf Kombinationstöne, Schwebungen etc. zu lauschen.
3. Bei den Flageolett-Pizzicati soll nach Möglichkeit jegliches perkussive Geräusch vermieden werden.
4. Flageoletts sind in aller Regel in Griffschrift notiert. Falls das eine oder andere auf andere Weise als vorgeschlagen ausgeführt werden soll, muß die Art des Flageoletts erhalten bleiben, d.h. der jeweilige Grundton muß bleiben (ob leere Saite oder gegriffen). Nur der abgegriffene Schwingungsknoten darf geändert werden. Beispielsweise entstehen bei einem Quintflageolett (3. Oberton) zwei Schwingungsknoten, so daß es auch zwei Griffstellen dafür gibt.
5. Es ist nicht zwingend, daß an Stellen, wo Pizzicato durch + gefordert ist, dieses mit der linken Hand ausgeführt wird.

MANUAL:

1. *The violin is to be tuned a semitone lower than the cello in such a way that the harmonic no. 4 on the violin's g-string is identical with the harmonic no. 5 on the cello's D-string.*
2. *In most cases the use of vibrato is not appropriate: it prevents from listening to combination tones, beats etc.*
3. *Regarding the pizzicato-harmonics any percussive sound should be avoided as possible.*
4. *Harmonics are as a rule written in "stopping notation". If one or the other is to be executed in a way different from the proposed one, the kind of harmonic has to be kept, i.e. the respective keynote must stay (if open string or not). Only the stopped nodal point may be changed. E.g. for harmonic no. 3 two nodal points are obtained resulting in two stopping points.*
5. *It is not compelling to execute the pizzicatos demanded by + with the left hand.*

ZEICHENERKLÄRUNG / EXPLANATION of SIGNS:

-  Erhöhung um einen Viertelton / *raising of a quarter tone*
-  Erhöhung um einen Dreiviertelton / *raising of three quarter tones*
-  Erniedrigung um einen Viertelton / *lowering of a quarter tone*
-  Erniedrigung um einen Dreiviertelton / *lowering of three quarter tones*
-  Perkussives Aufsetzen des Fingers (ohne Bogen) / *percussive stopping of the string (without bow)*
-  Saite mit dem Finger wie mit einem Klavierhämmerchen anschlagen / *hit the string with the finger like the hammer of a piano*
-  Bogen in Richtung Steg schieben / *push the bow towards the bridge*
-  Bogen in Richtung Griffbrett schieben / *push the bow towards the fingerboard*
Für die dazwischen liegenden Auf- und Abstriche entstehen dadurch selbstverständlich verschiedene Kontaktstellen und somit Klangfarben. Ein eindeutiges *sul ponticello* soll aber vermieden werden. / *Of course there result different points of contact for the up- and downbows in between and in this way different sound colours. Nevertheless a plain sul ponticello should be avoided.*

Rondino

für Violine und Violoncello

Peter Mengel (1998)

Tempo giusto

Handwritten musical score for measures 1 and 2. The piece is in G major (one sharp) and 3/4 time. Measure 1 features a violin part with an *accord* (chord) and *pizz* (pizzicato) marking, and a cello part with a *4* (quadruple) and *pp* (pianissimo) marking. Measure 2 continues the melodic line in the violin and the accompaniment in the cello. Both staves include triplet markings and dynamic markings such as *f* (forte) and *pp*.

Handwritten musical score for measures 3 and 4. The violin part continues with melodic phrases, including a triplet in measure 3. The cello part provides a steady accompaniment with dynamic markings of *mf* (mezzo-forte) and *+* (accents).

Handwritten musical score for measures 5, 6, and 7. The violin part features more triplet figures and melodic development. The cello part maintains its accompaniment role with consistent dynamics.

Senza misura

arco (legato)

Handwritten musical score for measures 8 and 9. Measure 8 shows the violin part with a triplet and the cello part with *pp* (pianissimo) dynamics. Measure 9 is marked *molto s.t.* (molto sostenuto) and features a long, sustained note in the violin part, with the cello part also marked *pp*.

Tempo giusto

Musical score for measures 8-10. The top staff is in treble clef and the bottom staff is in bass clef. Measure 8 starts with a dynamic marking of *f* and includes a *ord.* (ordine) marking. Measure 9 features a *f* dynamic and a *pizz* (pizzicato) marking. Measure 10 includes a *pp* (pianissimo) dynamic, a *3+5* fingering, and a *4* fingering. The music consists of eighth and sixteenth notes with various accidentals.

Musical score for measures 11-12. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 has a *mf* (mezzo-forte) dynamic. Measure 12 includes a *mf* dynamic and a *3* fingering. The music features eighth notes and rests.

Tempo di marcia

Musical score for measures 13-15. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13 has a *mf* dynamic. Measure 14 includes a *mf* dynamic and a *3* fingering. Measure 15 is marked *Tempo di marcia* and includes a *mf* dynamic, a *4* fingering, and an *arco* (arco) marking. The music consists of eighth notes and rests.

Musical score for measures 16-20. The top staff is in treble clef and the bottom staff is in bass clef. Measures 16-20 consist of eighth notes and rests with various accidentals.

21 rit. Tempo giusto

22 23

pp 3+5 4 pizz.

24 Senza misura

25 26

dim. fp f dim. p

27 28 29

f dim. p

30 31 32 33 34 35 36 Tempo giusto

30 31 32 33 34 35 36

mf dim. pp 3+5 4

54

dim.

pp pizz.