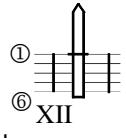
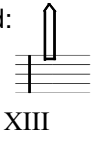
Johannes Kreidler (1980)
Anlässe, sich eine zu drehen (2002) guitar

scordatura: the 6th string is a 1/4 tone lower. in the score, the fingered tones, not the real results are written.

for the whole piece there is a pencil with two notches, one about 7-8cm ("upper"), the other ca. 1cm from the bottom ("lower"), wedged under the 1st string on the 12th fret (in the A-part). this looks like:



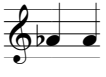
and in parts where the pencil is not used:



(body)

① - ⑥ strings; ① =highest ⑥ =lowest

I-XIII frets

1/4 tone lower. every accidental is valid only for the note it precedes, i.e.:  = a flat, a natural

glissandi start as soon as the note is played, no portamenti. noteheads without stems indicated the end point for the glissando, they are not to be articulated separately..

a.p. n.p. s.t. n.n. al ponte; near pencil; sul tasto; near nut
these indications are valid only for the note they are written above, and continues with the ---- marking. when rest followes, then the right hand must remain in that position. in the B-part, those movements are sometimes for optical effect only.

a note not followed by a comma ’ is play l.v.

× strings behind the bridge

--- movement of the right hand between nut and bridge

scratch along two strings (with plektrum) between bridge and fingerboard; goes to or comes from 'guiro'.

the piece has got the parts A-D, which each have characteristic playing techniques.

A

sounds should be played as individually as possible. varied articulation will help.

the pencil remains on the 12th fret. for this action, the top of the pencil ist first pushed down ("swing-back-position"); then let go, so that the lower end of the pencil strikes strings 2-6 periodically (mainly the 2nd and 3rd string). most of the time, this is done by the left hand, in some cases, when notes have to be fingered, the right hand.

bartok-pizz.

undefined tremolo, no 32nd notes.

tap on the body of the instrument.

written e''' appoggiatura: if note stem is upwards, then ord. (some times a pencil-push). if note stem is downwards, then pluck the part of the string behind the pencil. the note is already 'fingered' by the pencil wedged under the 1st string on the 12th fret.

bend string in direction of the next higher string almost touching it; keep there; back.

B

apart from a few tones (not involved with the glissandi), the whole part is played on the 1st string; the glissandi result due to the movement of the pencil placed along the 1st string with the left hand (right hand always with plektrum). the staff comprises approximately an octave from 1st to 12th fret. the glissando line always shows the pencil's position and direction of movement (l.h.)(upper notch). the stems are the real playing actions of the right hand: stem upwards means "right" from pencil (^ord.), stem downwards "left", between pencil and nut. result is a mixture of glissandi often changing the direction. the left hand continues its movement even when the right hand pauses. in addition, the right hand moves purely for optical reasons.

pull pencil out of the notch. string should sound.

C

'guiro': slide plektrum along the fretboard between two strings. left hand plucks other strings or fingers notes.

vertical movement of plektrum accros strings, causing string to sound, with accent.

⌀ dampen strings (l.h.)

◇ fingered tones (l.h.)

▪ plucked in the peg box

D

is played normally, quasi guitar-idiomatic.

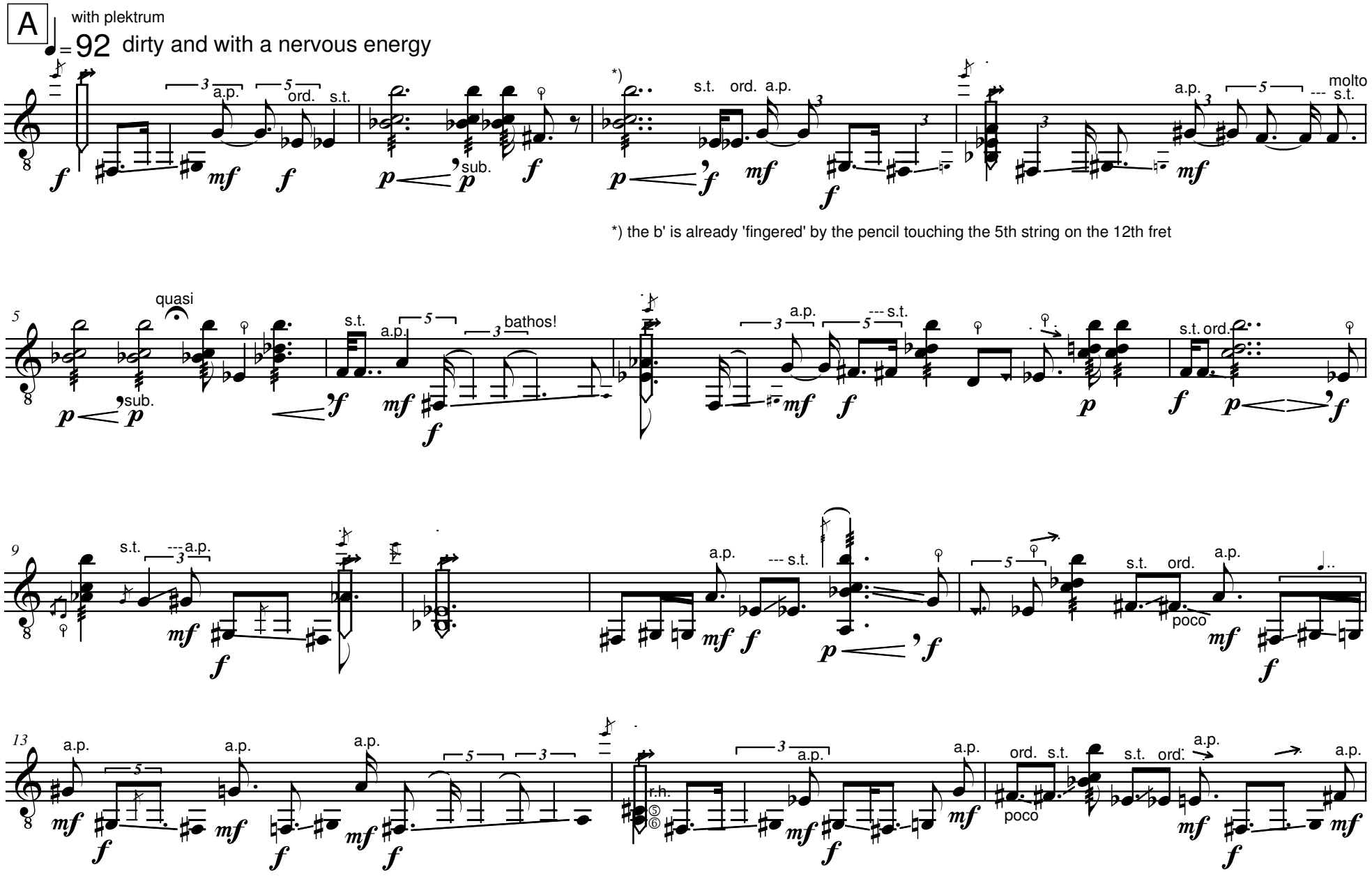
duration: ca. 9'30"

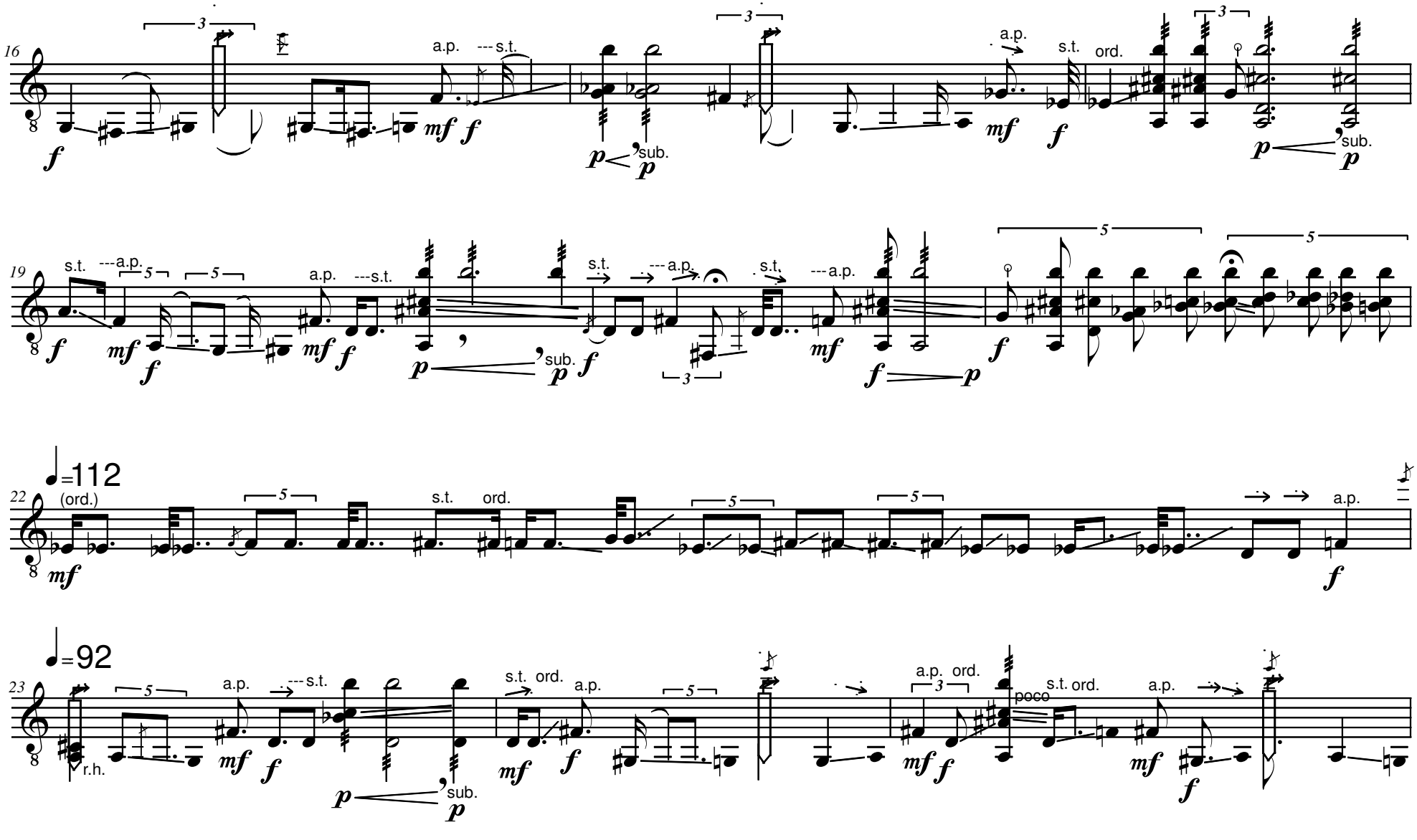
freiburg, april 2002

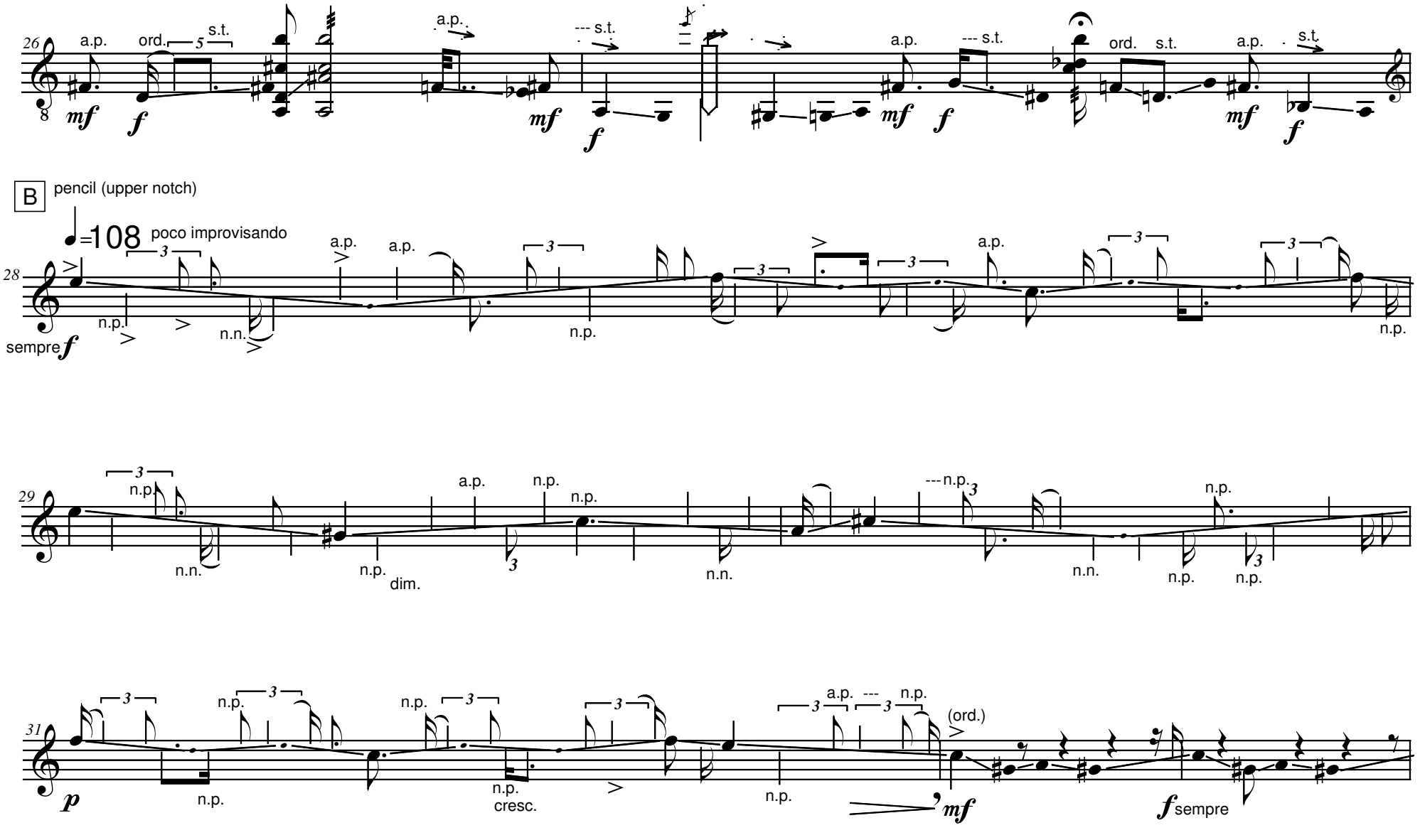
www.kreidler-net.de

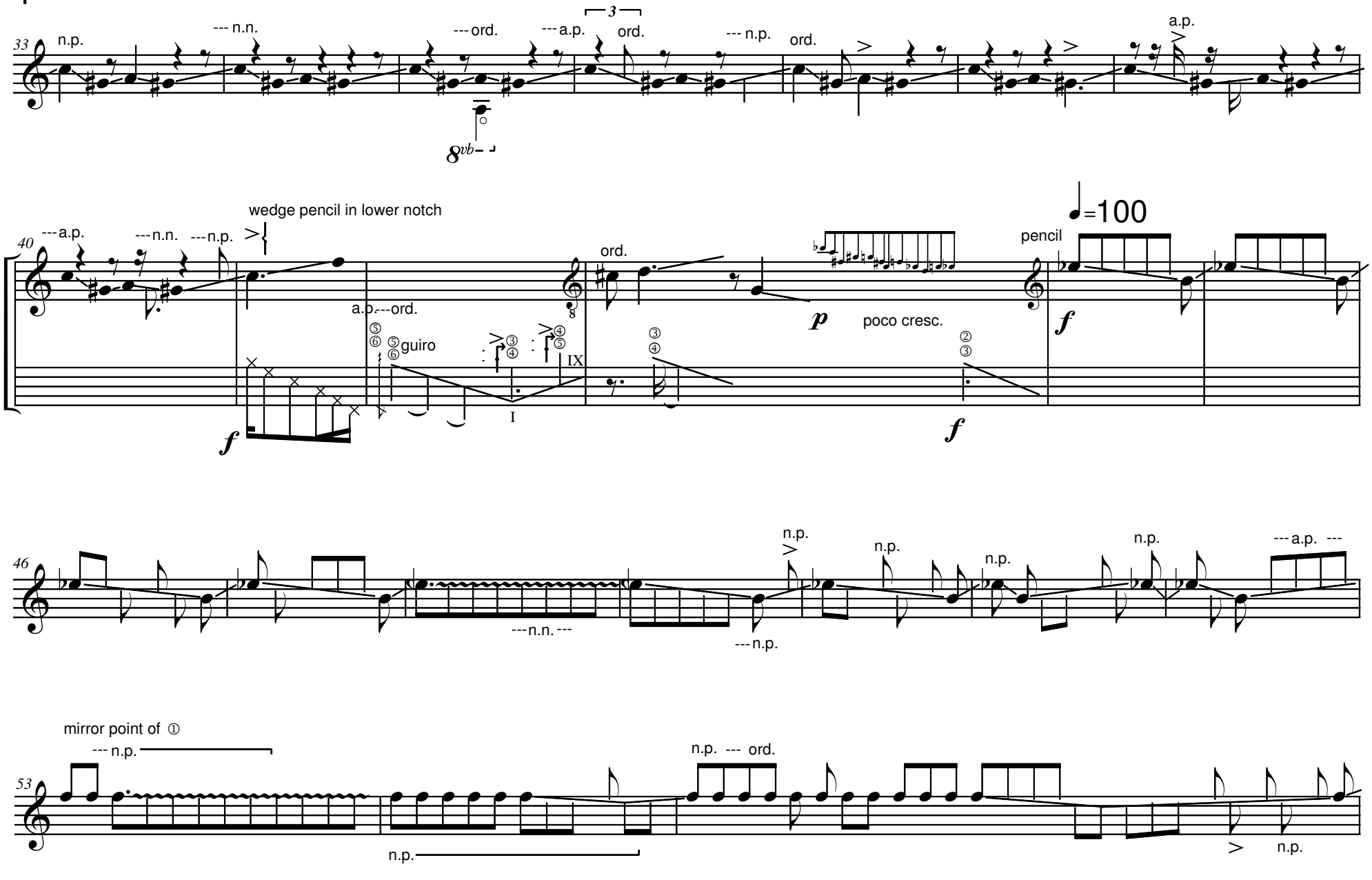
Anlässe, sich eine zu drehen

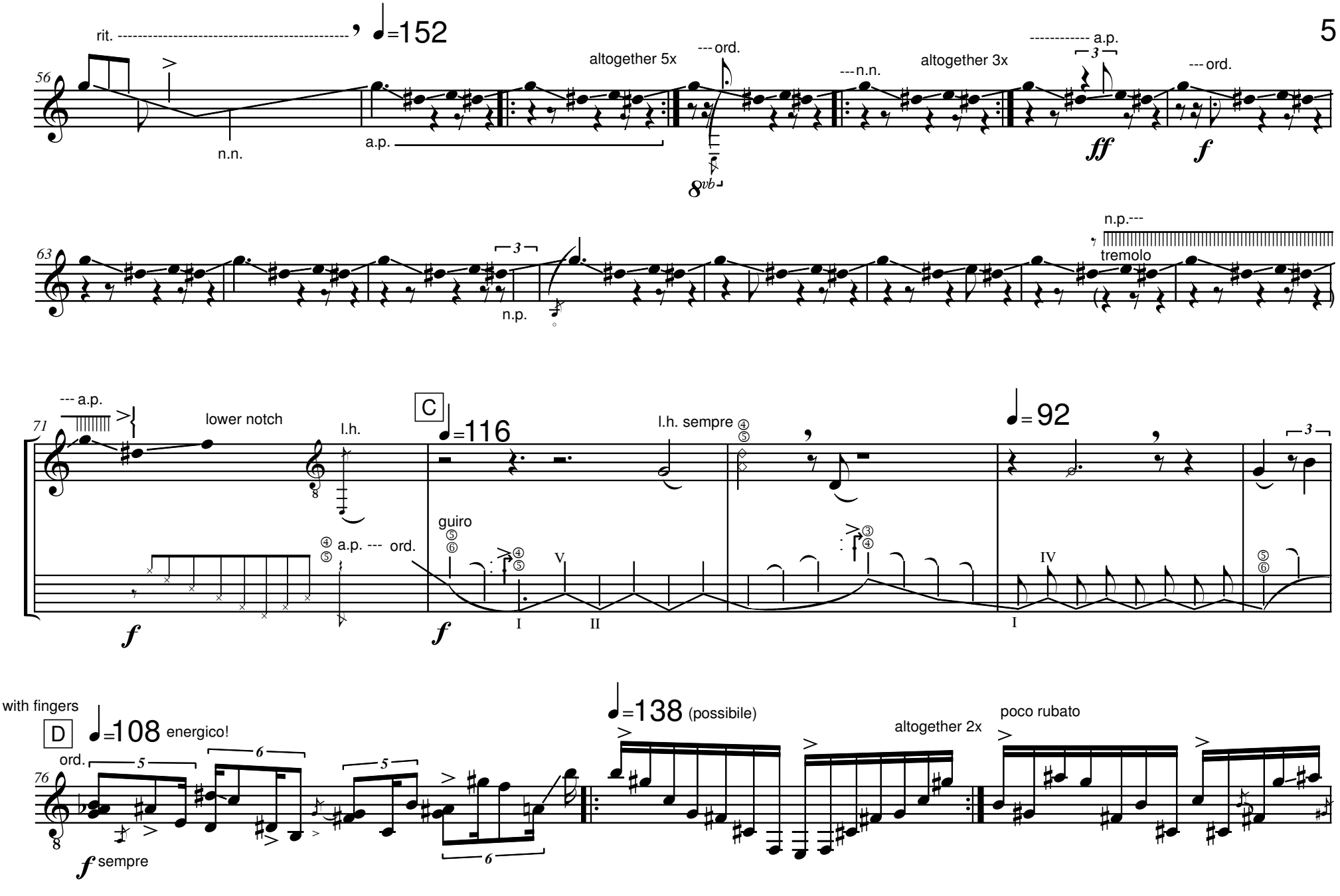
Kreidler 2002

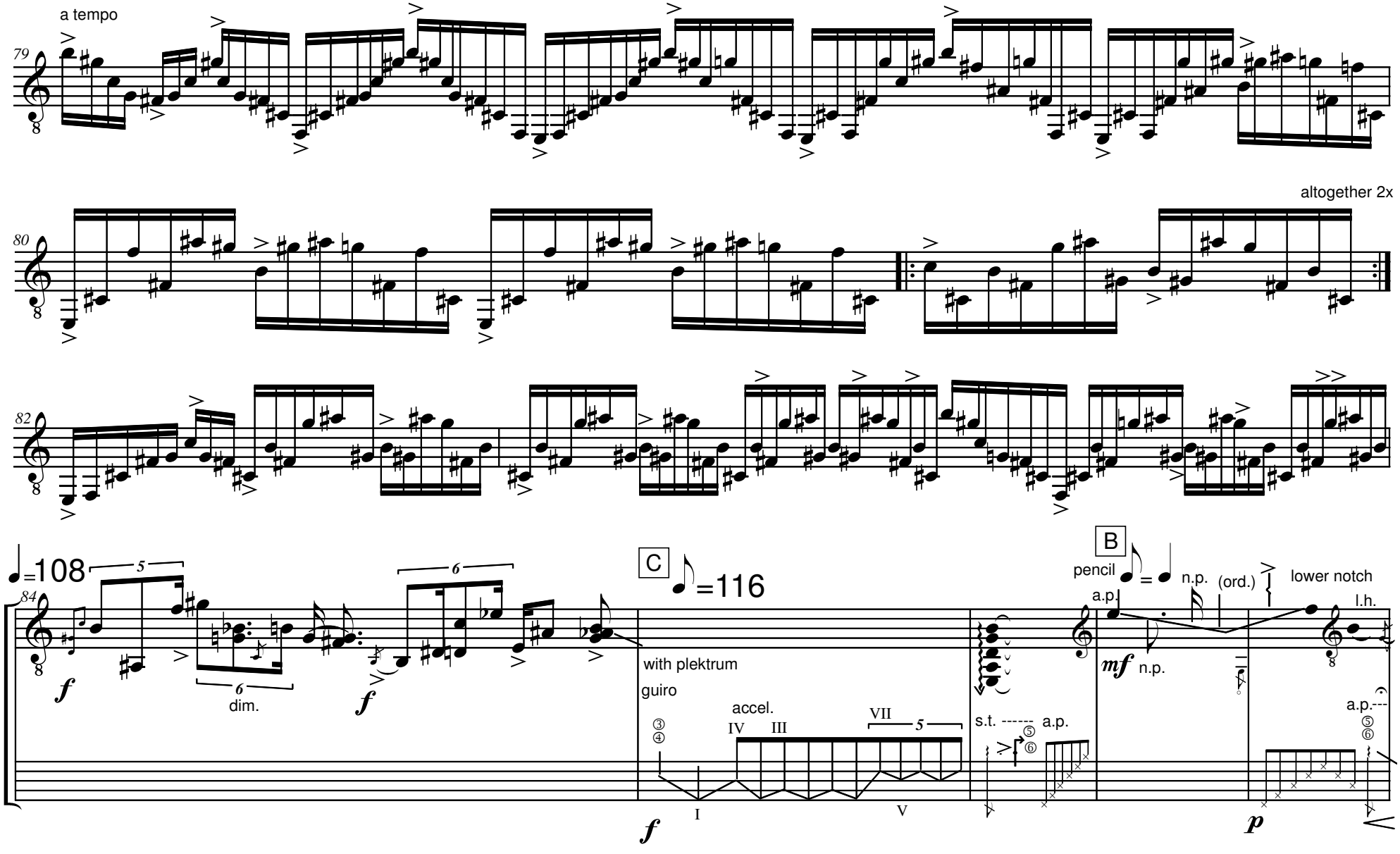



16
a.p.
s.t.
sub.
ord.
19
s.t.
a.p.
22
=112
(ord.)
23
=92
r.h.
poco


26
a.p.
ord.
5
s.t.
mf
f
a.p.
mf
--- s.t.
f
a.p.
mf
--- s.t.
f
ord.
s.t.
a.p.
mf
s.t.
f
B
pencil (upper notch)
=108
poco improvisando
28
sempre f
n.p.
n.n.
a.p.
a.p.
n.p.
n.p.
29
n.p.
n.n.
n.p.
dim.
a.p.
n.p.
n.p.
n.n.
---n.p.
n.n.
n.p.
n.p.
n.p.
31
p
n.p.
n.p.
cresc.
a.p.
---
n.p.
(ord.)
mf
f sempre


33
n.p.
--- n.n.
--- ord.
--- a.p.
3
ord.
--- n.p.
ord.
a.p.
8vb
40
--- a.p.
--- n.n.
--- n.p.
wedge pencil in lower notch
a.p.--- ord.
guiro
IX
I
ord.
p
poco cresc.
pencil
♩=100
f
f
f
46
--- n.n. ---
n.p.
--- n.p.
n.p.
n.p.
n.p.
--- a.p. ---
53
mirror point of ①
--- n.p.
n.p.
n.p. --- ord.
n.p.


rit.
♩=152
56
n.n.
a.p.
altogether 5x
--- ord.
8vb
---n.n.
altogether 3x
---------- a.p.
3
--- ord.
ff
f
63
3
n.p.
n.p.---
tremolo
71
--- a.p.
lower notch
l.h.
C
♩=116
l.h. sempre
♩= 92
3
guiro
a.p. --- ord.
V
I
II
IV
I
f
f
with fingers
D
♩=108 energico!
ord.
5
6
5
6
76
f sempre
♩=138 (possibile)
altogether 2x
poco rubato


a tempo
79
altogether 2x
80
82
84
=108
5
6
dim.
C
=116
with plektrum
guiro
accel.
IV III
VII
5
I
V
B
pencil
=
n.p.
(ord.)
lower notch
l.h.
a.p.
mf
n.p.
s.t.
a.p.
f
p

C

♩=116

89

guiro

f sempre

94

altogether 2x

99

r.h.
n.n.

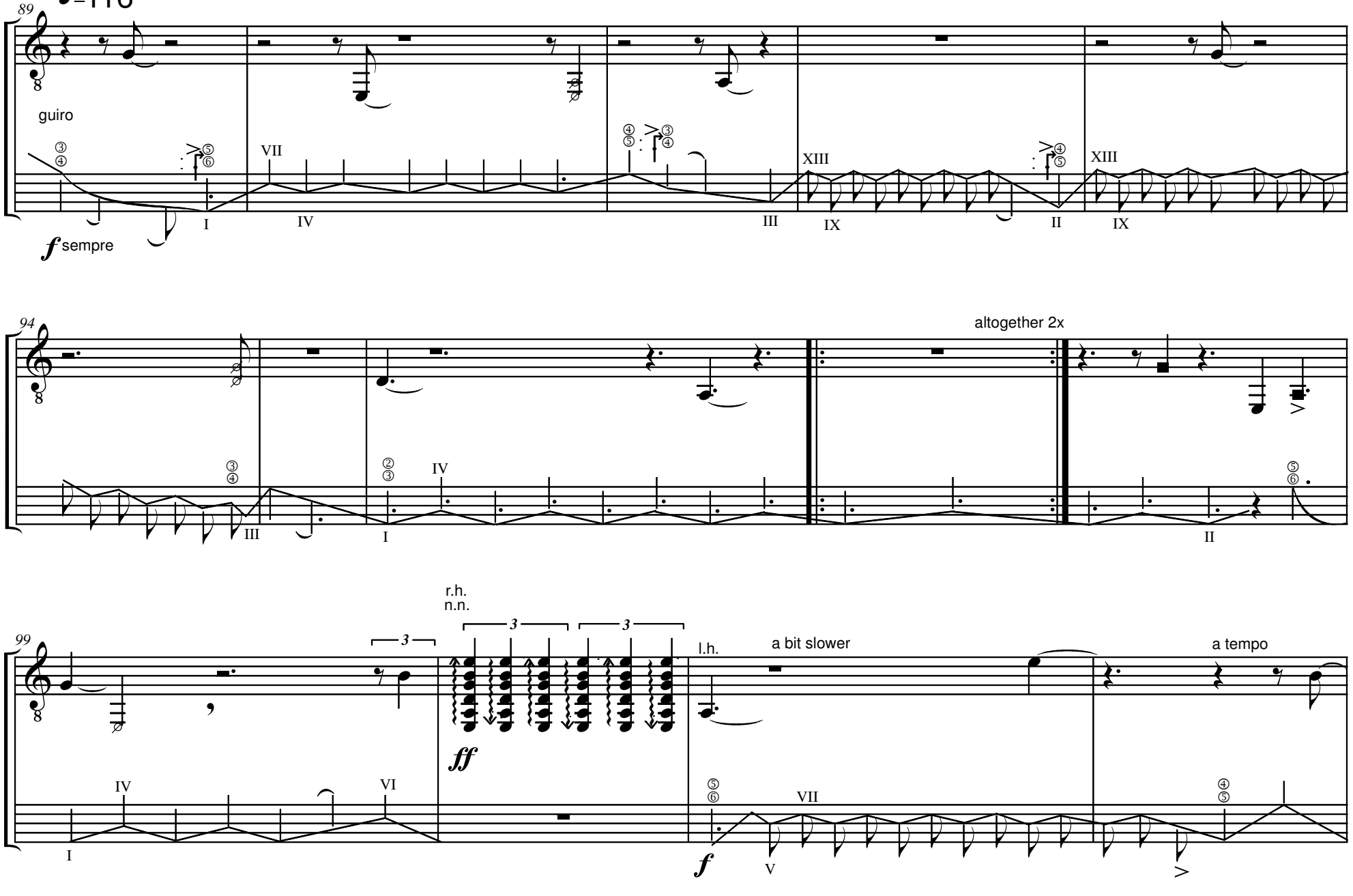
ff

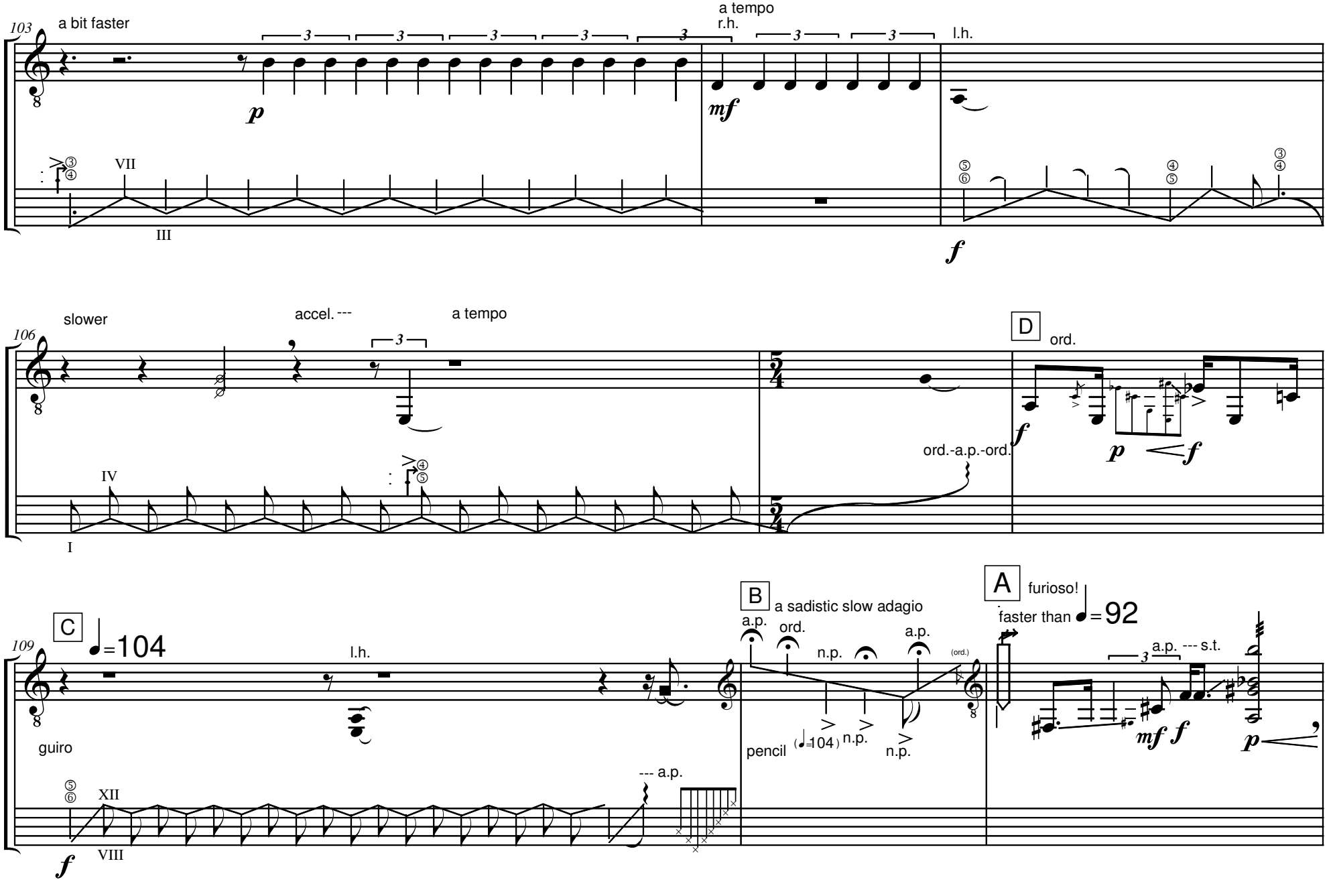
l.h.

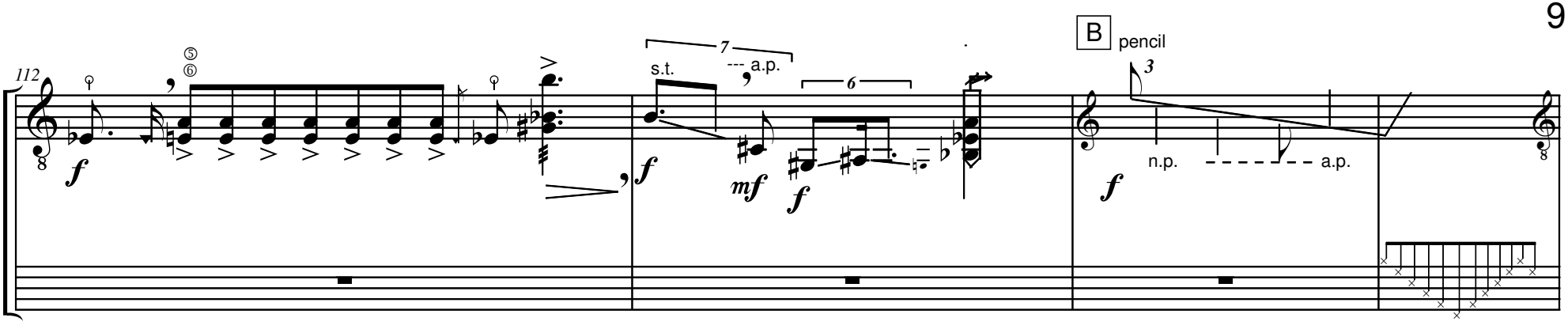
a bit slower

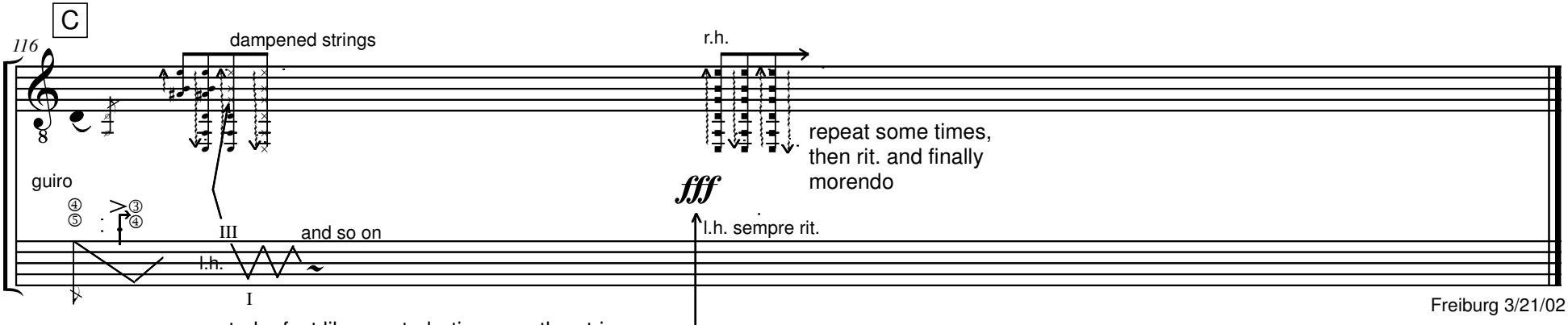
f

a tempo




103
a bit faster
a tempo
r.h.
l.h.
p
mf
f
VII
III
106
slower
accel. ---
a tempo
D
ord.
ord.-a.p.-ord.
IV
I
C
=104
109
l.h.
guiro
--- a.p.
XII
VIII
B
a sadistic slow adagio
a.p.
ord.
n.p.
pencil
(=104)
A
furioso!
faster than =92
a.p. --- s.t.
mf f





Freiburg 3/21/02

stroke fast like masturbating over the strings with fingers as a plane to and fro, begin not too fast. when a certain tempo is achieved, poco rit., then accel., remain rapid, then rit., then accel., until the "orgasm"

when it has ceased to "drip", the r.h. takes over the slower l.h. with stroking the strings. r.h. moves from the fingerboard to the bridge and continues the movement to and fro just as the l.h. before, but now very 'moderato'. after some time, the l.h. takes the pencil and moves, contradicting the regular movement of the r.h. as discontinuous (change of direction, accel./rit.) as possible between the II. and VI. fret on the 1st string to and fro. cancel both finally, and the l.h. puts the pencil in swing-back-position like at the beginning of the piece. remain silent a short time, then immediately relax. finish the piece optically, but hold (if possible) the pencil in its position, even during bowing and leaving the stage.