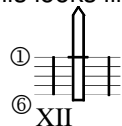


**Johannes Kreidler (1980)**  
**Anlässe, sich eine zu drehen (2002) guitar**

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 follows, 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

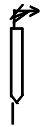


scratch along two strings (with plektrum) between bridge and fingerboard; goes to or comes from 'guiro'.

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 is 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](http://www.kreidler-net.de)

# Anlässe, sich eine zu drehen Kreidler 2002

**A** with plektrum  
♩ = 92 dirty and with a nervous energy

Musical notation for measures 1-4. The staff shows a complex rhythmic pattern with various dynamics and articulations. Measure 1 starts with a forte (f) dynamic and a triplet of eighth notes. Measure 2 features a mezzo-forte (mf) dynamic and a quintuplet (5 ord.) of eighth notes. Measure 3 includes a piano (p) dynamic and a sub-octave (sub.) marking. Measure 4 has a forte (f) dynamic and a mezzo-forte (mf) dynamic. The notation includes various fingerings and articulations such as a.p. (accidental pick), s.t. (sustained tone), and ord. (order).

\*) the b' is already 'fingered' by the pencil touching the 5th string on the 12th fret

Musical notation for measures 5-8. Measure 5 begins with a piano (p) dynamic and a sub-octave (sub.) marking. Measure 6 features a forte (f) dynamic and a mezzo-forte (mf) dynamic. Measure 7 includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 8 has a piano (p) dynamic and a forte (f) dynamic. The notation includes various fingerings and articulations such as a.p. (accidental pick), s.t. (sustained tone), and bathos! (a performance instruction).

Musical notation for measures 9-12. Measure 9 starts with a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 10 features a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 11 includes a piano (p) dynamic and a forte (f) dynamic. Measure 12 has a mezzo-forte (mf) dynamic and a forte (f) dynamic. The notation includes various fingerings and articulations such as a.p. (accidental pick), s.t. (sustained tone), and poco (poco).

Musical notation for measures 13-16. Measure 13 begins with a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 14 features a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 15 includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. Measure 16 has a mezzo-forte (mf) dynamic and a forte (f) dynamic. The notation includes various fingerings and articulations such as a.p. (accidental pick), ord. (order), s.t. (sustained tone), and r.h. (right hand).

16

8 *f* *mf* *f* *p* *mf* *f* *p*

a.p. ---s.t. 3 3 a.p. s.t. ord. 3 sub. p

19

8 *f* *mf* *f* *p* *mf* *f* *f* *p*

s.t. ---a.p. 5 5 a.p. ---s.t. s.t. ---a.p. s.t. ---a.p. s.t. ---a.p. 5 5 3 *f* *p*

22

8 *mf* *f* *f*

(ord.) 5 s.t. ord. 5 5 a.p.

23

8 *mf* *f* *p* *mf* *f* *mf* *f* *mf* *f*

r.h. a.p. ---s.t. s.t. ord. a.p. 5 a.p. ord. 3 poco s.t. ord. a.p.



4

33 n.p. --- n.n. --- ord. --- a.p. ord. --- n.p. ord. a.p.

g<sup>♭</sup>-

40 --- a.p. --- n.n. --- n.p. > } wedge pencil in lower notch

ord. pencil =100

*p* poco cresc. *f*

güiro IX

46 n.p. n.p. n.p. n.p. --- a.p. ---

--- n.n. --- --- n.p. ---

53 mirror point of ⊙ --- n.p. --- n.p. --- ord. n.p. --- ord. n.p. ---

n.p. --- n.p. ---



6

a tempo

79

altogether 2x

80

82

84

$\text{♩} = 108$

**f**

dim.

**f**

**C**

$\text{♩} = 116$

with plektrum  
guiro

accel.

IV III VII 5

s.t. a.p.

**B**

pencil  
a.p.

n.p. (ord.)

lower notch  
l.h.

**mf** n.p.

a.p.

**f**

**p**

C  $\text{♩} = 116$

89

guiro

*f* sempre

Musical score for measures 89-93. The top staff is a treble clef with a guiro part. The bottom staff is a guitar part with fret numbers (VII, IV, III, IX, II, IX) and fingering diagrams (circles with numbers 3, 4, 5, 6). The instruction *f* sempre is present.

94

altogether 2x

Musical score for measures 94-98. The top staff is a treble clef with a guiro part. The bottom staff is a guitar part with fret numbers (III, I, IV, II) and fingering diagrams (circles with numbers 3, 4, 5, 6). The instruction *altogether 2x* is present.

99

r.h. n.n.

*ff*

*f*

l.h. a bit slower a tempo

Musical score for measures 99-103. The top staff is a treble clef with a guiro part. The bottom staff is a guitar part with fret numbers (IV, VI, VII, V) and fingering diagrams (circles with numbers 3, 4, 5, 6). It includes triplets and dynamic markings like *ff* and *f*. The instruction *l.h. a bit slower a tempo* is present.

103 a bit faster

3 3 3 3 3

a tempo r.h.

3 3

l.h.

*p* *mf*

VII

III

*f*

106 slower

accel. ---

a tempo

3

**D** ord.

ord.-a.p.-ord.

*p* *f*

IV

I

109 **C** ♩ = 104

l.h.

guiro

*f*

XII

VIII

--- a.p.

**B** a sadistic slow adagio

a.p. ord. n.p. a.p. (ord.)

pencil (♩ = 104) n.p. n.p.

**A** furioso!

faster than ♩ = 92

3 a.p. --- s.t.

*mf* *f* *p*

112

**B** pencil

*f* *f* *mf* *f* *f*

s.t. a.p.

7 6 3

n.p. a.p.

116

**C**

guiro

dampened strings

III and so on

I.h.

r.h.

repeat some times, then rit. and finally morendo

*fff* I.h. sempre rit.

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 I.h. with stroking the strings. r.h. moves from the fingerboard to the bridge and continues the movement to and fro just as the I.h. before, but now very 'moderato'. after some time, the I.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 I.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.