

"Gort" - Remarks



= to avoid confusion with glissandi all tied notes are notated as straight lines.



= one continuous glissando from note A to C (the rhythm indicates the exact duration).



= glissando from note A to C but during this glissando notes (of indefinite pitches in-between the pitches A and C) are played in the indicated rhythm.

* = bartok – pizzicato, snap the string against the fingerboard

* pizz. arco tap rub = possible ways of playing 1° pizzicato 2° with bow 3° tap with a finger of the RH (on the string, on the bridge, on the body,...) 4° rub (on the strings or on the belly of the string instrument)



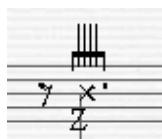
* = a sign symbolizing the bridge (possible ways: play with the bow on the bridge producing a soft noise or tap with a finger producing a percussive sound)



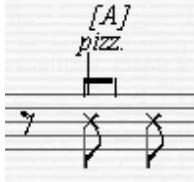
= (square notes) press the string with the LH lightly (only half way). When used in combination with the bow (arco) in the RH, one should also reduce the (bow) pressure, producing a soft, airy pitch with a lot of noise. When used in combination with plucking the string (pizzicato) in the RH, the result should be a dull percussive sound with an almost unrecognizable pitch.



= rub very fast with four fingers on the four strings (to and from the bridge) producing a tremolo with unpitched noise



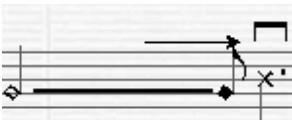
= tap as fast as possible with 2 or 3 fingers of the RH on the 4 strings behind the bridge



= pluck the A-string (of a violin) behind the bridge



= tap with a finger on the strings above the fingerboard producing a soft pitched sound plus a percussive sound (of the finger and string hitting the fingerboard)



= the arrow indicates a smooth change from one technique or place to another, in this example from playing on the string on the normal place to playing on the bridge. Other possible examples of used smooth changes are changing from playing with the LH pressed lightly (square notes) to normal playing (LH pressed fully) and from tapping on the strings on the normal place to tapping on the bridge.

A musical staff showing a sequence of eighth notes. Above the staff, the text 'glissando variabile — — —' is written. Below the staff, a realization of the glissando is shown as a series of eighth notes with various pitch changes indicated by accidentals.

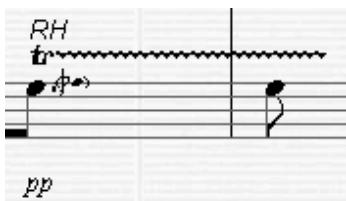
= play a continuous (random) glissando around the pitch A (within the range of one semitone above or under the A) and play 6 eighth notes (with glissandi in between the notes). Underneath is a possible realization (the glissandi aren't notated):



* **The four players also use their feet**, violin I and the cello by tapping on the floor (if the stage floor doesn't sound well a piece of wood, hard plastic or lamination can be placed on the floor as a substitute). Violin II and the viola also tap with their left foot on the floor. An extra piece of polystyrene foam or polyurethane (insulation material) (size about 40 cm * 40 cm) should be placed on the floor for the violin II and viola player. They shouldn't wear a shoe on their right foot and produce an unpitched soft and continuous noise by rubbing with the sock of their right foot over this polystyrene foam or polyurethane. The part of the feet is notated on a separate (small) staff with only one line underneath the original staff. An example follows in which the viola produces a continuous soft noise with the right foot while playing pizzicato notes:

A musical staff showing pizzicato notes on the strings. Below the staff, a separate small staff shows a continuous horizontal line with a vertical stroke through it, labeled 'pp' (pianissimo) below. This indicates that the viola player should produce a continuous soft noise with their right foot while playing pizzicato notes on the strings.

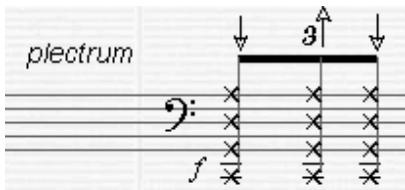
"Gort" – Remarks for the cello and viola part



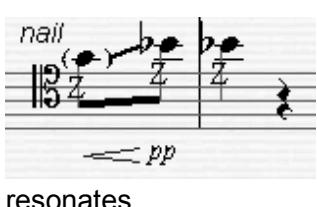
= with the LH on the position to play the G, tap as fast as possible with a finger of the RH just beside the finger of the LH (above the fingerboard) producing a soft trill between the original pitch and a pitch about a quarter tone higher.

* The cello part doesn't require a bow. In the first part a very soft plectrum (f.e. 0.60mm guitar plectrum) and an eraser are used. In the second part a nail is used (see further). Hold this nail in your hand even if you don't need it (while playing f.e. pizzicati).

* In the second (slow) part of Gort 'vibrato' is often written in the cello part. In these cases a *slow* vibrato is needed.



= (only used in the cello part) play with a very soft plectrum (f.e. 0.60 mm guitar plectrum) behind the LH (which presses down the strings about 5 cm from the nut), so the RH plays a kind of arpeggio with a plectrum between the LH and the nut producing a percussive sound. The number of strings that should be hit are notated as the (cross) notes C,G,D or A. The arrows indicate the direction of the arpeggio's.



= (only used in cello part) Rub or shake very fast on the string with a smooth metal nail (size: between 8 and 15 cm) from and to the bridge. A soft harmonic is produced, the exact pitch depends on the place that you choose on the string. Press the string very lightly with the LH to avoid that the open string resonates.

Gort I

Hans Roels

pizz. (no bow needed until bar 46) *tap*

ff (foot) *ff*

pizz. (no bow needed until bar 72) *tap*

ff (left foot) *ff*

pizz. (no bow needed until bar 65) *tap*

ff (left foot) *ff*

(no bow) *pizz.* *ff* (foot) *ff*

sul tasto with finger nail

f *3* *3* *f*

sul tasto with finger nail

f *3* *3* *f*

sul tasto

soft plectrum

f *3* *3* *f*

pizz. *f*

pizz. *f*

pizz. *f*

tap *accents with finger nail*

p staccato e ritmico

tap *accents with finger nail*

p staccato e ritmico

tap *pp*

tap *pp*

soft plectrum

p staccato e ritmico

11

Vln. I

Vln. II

Vla.

Vc.

pizz.

tap sul tasto with finger nail

pizz.

tap

f pp

3 f pp

f 3 f

pp f mf

tap sul tasto with finger nail

tap

f

pp

plectrum

pizz.

accents with finger nail

>> >

accents with finger nail

> >

tap on belly

p

tap on belly

p

tap on belly

p

14

17

Vln. I: Measures 17-18. Dynamics: > > pizz. f, tap pp, f, pp mp pp. Measure 18: tap mf pp.

Vln. II: Measures 17-18. Dynamics: > > pizz. 3 f, tap mf pp.

Vla.: Measures 17-18. Dynamics: > > pizz. 3 f, tap mf pp.

Vc.: Measures 17-18. Dynamics: pizz. 3 f, tap pp.

19

Vln. I: Measures 19-20. Dynamics: f pp, p. Measure 20: tap >, p.

Vln. II: Measures 19-20. Dynamics: pizz. 3 tap mf pp, tap >, p.

Vla.: Measures 19-20. Dynamics: pizz. mp, tap on belly f, p.

Vc.: Measures 19-20. Dynamics: f pp, mp f, p.

21

Vln. I *pizz.* *f* *pizz.* *f* *pizz.* *f*

Vln. II *pizz.* *f* *pizz.* *f* *pizz.* *f*

Vla. *pizz.* *f* *pizz.* *f* *pizz.* *f*

Vc. *pizz.* *f* *pizz.* *f* *pizz.* *f*

exact rests!

pizz. *parlando*

24

Vln. I

Vln. II

Vla.

Vc.

tap *accents with finger nail*

pp

26

Vln. I *accents with finger nail* *tap* *>* *>* *>* *>* *>* *tap on belly, accents with finger nail* *>* *>* *pizz.*

Vln. II *accents with finger nail* *>* *>* *>*

Vla. *>* *>* *>*

Vc. *tap sul tasto* *3* *pp* *plectrum* *f*

Gort I

29

Vln. I 

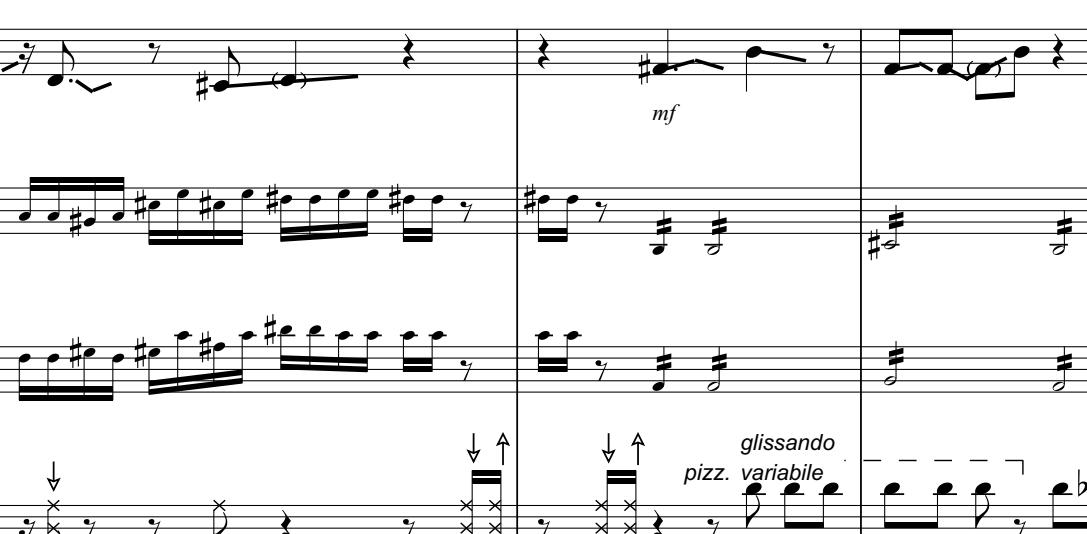
Vln. II

Vla.

Vc.

=

31

Vln. I 

Vln. II

Vla.

Vc.

=

34

Vln. I 

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II *pp ritmico*

Vla. *pp ritmico*

Vc. *pp ritmico*

sul tasto with finger nail

3

3 tap with eraser on the bridge

p

39

Vln. I

Vln. II

Vla. *3*

Vc.

pp

tap on belly

pp

tap with eraser on belly

41

Vln. I *glissando variabile* pizz. 3 3 3 3

Vln. II *glissando variabile* pizz. 3 3 3 3

Vla. *pizz.* 3 3 3 3

Vc. *pp* *glissando variabile* pizz. 3 3 3 3

====

44 (take bow) *press strings lightly with LH and little pressure with bow in RH arco*

Vln. I *f sub.* *pp*

Vln. II *gliss. var.* *pp* *f sub.* *tap* *pp*

Vla. *glissando variabile* 3 *p*

Vc. *pp* *f sub.* *pp* *3* *p*

====

47

Vln. I *pizz. glissando variabile* *p*

Vln. II *tap* *pp sempre*

Vla. *pp sempre*

Vc. *pp sempre*

col legno battuto on E string producing overtones, moving from and to the bridge ⑨

50

Vln. I

Vln. II

Vla.

Vc.

pp sempre

tap

pp sempre

*rub *3*

tap

*rub *3*

53

Vln. I

Vln. II

Vla.

Vc.

simile

[E] pizz.

**1*

tap

[A] pizz.

[A] pizz.

**1*

rub on belly

*rub |||*3*

pp sempre

56

Vln. I

Vln. II

Vla.

Vc.

col legno tratto

(E-string)

very intense but pp

**1 *1*

very intense but pp

rub on belly

very intense but pp

arco

8va

pp

rather calm

ppp

tap

ppp

(without accents)

ppp

*1 = tap as fast as possible with 2 or 3 fingers of the RH on the strings behind the bridge

*2 = tap as fast as possible with 2 or 3 fingers of the LH on the belly

*3 = rub on strings (with 2 or more fingers) to and from the bridge

Gort I

60 (8)

Vln. I

Vln. II

Vla.

Vc.

pp

**I*

ppp

pp

rub |||

|||

|||

(take bow)

pp

64 (8)

Vln. I

Vln. II

Vla.

Vc.

ppp

pp sempre

press strings lightly with LH and little pressure with bow in RH

arco

pp

pp sempre

tap with eraser on bridge

pp *rub on belly (with LH)*

66

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

*I = tap as fast as possible with 2 or 3 fingers of the RH on the strings behind the bridge

68

Vln. I *pp*

Vln. II

Vla. *pizz.*
glissando variabile

Vc. *pp* *mp*

71 (8)

Vln. I *pp sempre calm*
(take bow)

Vln. II

Vla.

Vc. *pp sempre calm*
tap on sidewall/rib
calm *ppp* *3*

74 (8)

Vln. I

Vln. II

Vla.

Vc. *tremolo with 2 or more fingers*
LH on (left) sidewall/rib

accents with finger nail *3* *3* *3* *3* *pp* *ppp*

norm.

sempre

77

Vln. I

Vln. II

Vla.

Vc. (pp) >>>> 3 >>> ppp RH tr~~~~~ simile pp

82

Vln. I

Vln. II

Vla.

Vc. (tr) RH tr~~~~~ p p

88 pizz. glissando variabile ———— tap

Vln. I pp

Vln. II pp tap

Vla. pp

Vc. pp rub |||

91

Vln. I *pizz.
gliss.var.* - - - *tap*

Vln. II *pizz.
gliss.var.* - - - *tap* *rub* *I

Vla. - - - - - *rub slowly on belly*

Vc. *pizz. gliss.var.* - - - *rub* *I *pp*

≡

93

Vln. I *(attacca)*

Vln. II *[E,A,D]* *[E,A]* *[E]* *(attacca)*

Vla. *rub fast on belly* *rub slow on belly* *(attacca)*

Vc. *RH tr.* *p* *(attacca)*

Gort II

Hans Roels

J = 50

Violin I arco *pp fluchtig*

Violin II arco *pp*

Viola *pizz.* *f*

Violoncello *pp* *(no bow) f* *pp*

 ====

Vln. I *tap sul tasto f.nail* *tap sul tasto f.nail*

Vln. II *pp*

Vla. *arco pp*

Vc. *nail* *pizz. f* *vibrato LH RH tr.*

 ====

Vln. I *tap sul tasto f.nail* *3 3*

Vln. II *pp*

Vla. *f*

Vc. *pp*

 ====

Vln. I *tap sul tasto f.nail* *3 3*

Vln. II *tap 3 3*

Vla. *tap 3 3*

Vc. *tap f.nail*

 ====

Vln. I *p intense*

Vln. II *tap p intense*

Vla. *p intense*

Vc. *p intense*

 ====

Vln. I *p intense*

Vln. II *tap f.nail*

Vla. *p intense*

Vc. *p intense*

9

Vln. I Vln. II Vla. Vc.

pizz. *tap f.nail* *sul tasto* *pizz.* *intense* *pp fluchtig* *pizz.* *6* *pizz.*

12

Vln. I Vln. II Vla. Vc.

arco *pp fluchtig* *fluchtig* *arco* *pp* *pp* *pp* *pp* *pp* *pp sempre*

RH tr *pizz. arco*

f *f p* *pp*

15

Vln. I

Vln. II

Vla.

Vc.

fluchtig

pp

pp sempre

f

pp

pp sempre

pizz.

vibrato

pp

f

pp

f

f

18

Vln. I

Vln. II

Vla.

Vc.

pp

*rub with LH
on belly*

3 3

pp sempre

vibrato

RH

pizz.

RH

pizz.

*rub with hand
palm on belly*

pizz.

mf

pp

pp

pp

pp

21

Vln. I

Vln. II *pp semper*

Vla. *pp semper*

Vc. *RH tr... pizz.* *RH*

pp *f* *mf* *pp* *f* *f*



24

Vln. I

Vln. II *(gliss.)*

Vla. *pizz.*

Vc. *pizz.* *nail* *pizz.* *vibrato*

pp *<< pp* *>* *p* *pp*

28

Vln. I arco
pp 3 3

Vln. II arco 3
pp 3

Vla. arco 3
pp 3

Vc. f p pp

with bow on edge of belly

31

Vln. I pizz.
pp intense f

Vln. II pizz.
pp intense f

Vla. pizz.
pp intense f

Vc. pp f

arco pp p

pizz.

arco pp pp

arco pp sempre

nail < pp

33

Vln. I arco

Vln. II fluchtig

Vla.

Vc. vibrato

f f

35

Vln. I pp sempre

Vln. II pp sempre

Vla.

Vc. RH tr. pizz. pp sempre

p pp f

37

Vln. I

Vln. II tap sul tasto f.nail

Vla.

Vc. nail pp

Gort II f mp < pp

40

Vln. I *f.nail* *f*

Vln. II *arco, on peg*

Vla.

Vc. *pizz.* *vibrato* *RH tr* *pizz. RH tr*

3

Vln. I *pizz.* *pp*

Vln. II *f* *(remove bow)*

Vla.

Vc. *mp* *f* *pp* *f* *3* *mp*

≡

42

Vln. I *p intense*

Vln. II *p intense*

Vla. *(tap) RH tr*

Vc. *intense mp*

Vln. I *f* *f*

Vln. II *pp* *pizz.* *f* *f*

Vla. *mp* *f*

Vc. *pizz. RH tr* *pizz.* *f* *f*

44

Vln. I (pizz.)

Vln. II *p sub* RH tr

Vla. *p sub* RH tr RH tr RH tr RH tr

Vc. RH tr pp p

p sub pp



46

Vln. I pp sempre (pp) mf mp

Vln. II arco pp (l.v.)

Vla. pizz. RH tr RH tr RH tr

Vc. (tr) tr pp nail mf mfp mf mp

p sub pp

49

Vln. I

Vln. II

Vla.

Vc.

tap 6 3 (remove bow and take hard plectrum)

pp intense

pp 6 3 (remove bow and take hard plectrum)

(tr) RH tr pizz.

pp 3 3 (remove nail)

(l.v.) 3 f semper

pp intense

with hard plectrum pizz.

f semper

with hard plectrum pizz.

f semper

[D]

[C]

54

Vln. I

Vln. II

Vla.

Vc.

pizz. with f.nail

[G]

[C]

[D]

vibrato

ff

56 (with hard plectrum)

Vln. I

Vln. II

(with hard plectrum) *tap*

f.nail

normal pizz. *tap* 6 *f.nail* *f.nail pizz.* *tap* 3

Vla.

ff

ff *pp* *6*

f.nail

ff

RH tr.

ff

Vc.

ff

pp

ff

ff

58

Vln. I *normal pizz.*

Vln. II *pizz.*

Vla. *normal pizz.* 3 3

Vc. f f mp

rub ||| *2 |||

f

pp < f p >

p

RH tr *RH tr*

*pp semper
very intense*

[C]

60

Vln. I *pizz.*

Vln. II *rub* ||| *2 |||

Vla. *as fast as possible
and regular*

Vc. *pp* *very intense*

f

f

rub *2

pp *f*

pp *f*

rub *2

pp *f*

rub *2

pp *f*

rub *2

pp *f*

rub *2

pp *f*

*1 = *slap with full hand on the four strings*

*2 = *rub on strings (with 2 or more fingers) to and from the bridge*

*3 = *rub on one string with one or two fingers to and from the bridge*