

## “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 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)



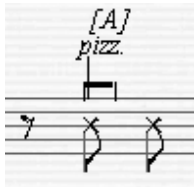
= (square notes) press the string with the LH lightly (only half way). When used in combination with the bow (arco) in the RH, one should also reduce the (bow) pressure, producing a soft, airy pitch with a lot of noise. When used in combination with plucking the string (pizzicato) in the RH, the result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



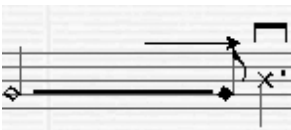
= tap as fast as possible with 2 or 3 fingers of the RH on the 4 strings behind the bridge



= 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.



= 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 polysterene 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 polysterene 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:

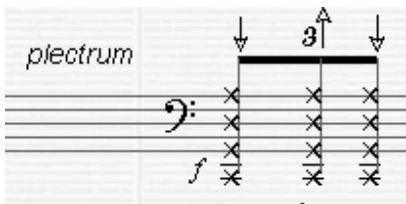
## “Gort” – Remarks for the cello and viola part



= 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

$\text{♩} = 90$

Violin I  
*pizz.* (no bow needed until bar 46) *tap* *sul tasto with finger nail*

Violin II  
*pizz.* (no bow needed until bar 72) *tap* *sul tasto with finger nail*

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

Violoncello  
*pizz.* (no bow) *soft plectrum*

(foot) *ff* *pp* *f* *f* *f* *f*

Vln. I  
*f* *tap* accents with finger nail *p staccato e ritmico*

Vln. II  
*f* *tap* accents with finger nail *p staccato e ritmico*

Vla.  
*f* *pp* *tap*

Vc.  
*f* *plectrum* *tap* *p staccato e ritmico*

6

Vln. I *pizz.* *f* 3

Vln. II *pizz.* *pp* 3 *f* 3 3

Vla. *norm.* 3 *pizz.* 3 *p* *f* 3

Vc. *pizz.* *f* *plectrum* 3

9

Vln. I *ff* *tap* *pp*

Vln. II *f* *ff* 3 *tap* *pp*

Vla. *f* *ff* 3 *tap* *pp*

Vc. *ff* 3 *tap*

11

Vln. I *pizz. tap* *tap*  
*f pp* *3 f pp*

Vln. II *tap sul tasto with finger nail* *pizz.* *tap pizz.*  
*f 3 f* *pp f mf*

Vla. *tap sul tasto with finger nail* *tap*  
*f*

Vc. *pizz.* *plectrum* *3*  
*p* *f* *pp*

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14

Vln. I *tap* *accents with finger nail*  
*f* *pp* *p*

Vln. II *tap* *accents with finger nail*  
*f pp* *p*

Vla. *tap on belly*  
*p*

Vc. *plectrum* *pizz.* *tap on belly*  
*f* *p*

17

Vln. I

Vln. II

Vla.

Vc.

*pizz.* *3* *tap* *pizz.* *tap* *pizz.* *tap*

*f* *pp* *f* *pp* *mp* *pp*

*f* *mf* *pp*

*pizz.* *3* *tap*

*f* *mf* *pp*

*pizz.* *3* *tap*

*f* *mf* *pp*

*plectrum* *f*

*pp*

19

Vln. I

Vln. II

Vla.

Vc.

*tap* *tap*

*f* *pp* *p*

*pizz.* *3* *tap* *tap*

*mf* *pp* *p*

*pizz.* *3* *tap on belly*

*mp* *mp* *f* *p*

*f* *pp* *f*

21

Vln. I *pizz.* *f* *tap* *pp*

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

Vla. *pizz.* *f*

Vc. *f* *pizz. (exact rests!)* *p parlando*

24

Vln. I

Vln. II

Vla. *tap* *accents with finger nail* *pp*

Vc.

26

Vln. I *tap* *accents with finger nail* *3* *tap on belly, accents with finger nail* *pizz.* *mf*

Vln. II *accents with finger nail* *tap* *pp*

Vla. *accents with finger nail* *tap* *pp*

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

Gort I



29

Vln. I

Vln. II

Vla.

Vc.

*p* *mf* *p*

*mf* *p* *f*

31

Vln. I

Vln. II

Vla.

Vc.

*mf*

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

*glissando pizz. variabile*

34

Vln. I

Vln. II

Vla.

Vc.

*p* *pp subito* *glissando variabile* *tap* *pp ritmico*

*pizz. glissando variabile* *tap*

*pp subito* *pp*

*pizz. glissando variabile* *tap*

*pp subito* *pp*

*glissando variabile* *(remove plectrum and take eraser)*

*p* *pp subito*



41

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

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

Vla. *pizz.* *pp* *glissando variabile* 3 3 3

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

44

Vln. I (take bow) *f sub.* *pp* *arco* (press strings lightly with LH and little pressure with bow in RH)

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

Vla. *pp* *f sub.* *pp* *glissando variabile* 3 *p*

Vc. *pp* *pp* 3 *p*

47

Vln. I

Vln. II *pizz.* *glissando variabile* *p*

Vla. *tap* *pp sempre*

Vc.

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

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

[A] pizz.

[A] pizz.

rub on belly

rub \*3

pp sempre

56

Vln. I

Vln. II

Vla.

Vc.

col legno tratto

(E-string)

arco

8va

very intense but pp

pp

rather calm

ppp

rub on belly

very intense but pp

very intense but pp

rub

very intense but pp

\*1

\*2

\*1

\*2

tap

ppp

(without accents)

\*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

60 (8)

Vln. I: *pp*, *ppp*, *pp*  
Vln. II: *ppp*  
Vla.: *rub*, *pp*, (take bow)  
Vc.: *rub on belly*, *pp*

\*1

64 (8)

Vln. I: *ppp*, *pp sempre*  
Vln. II: *ppp*  
Vla.: *arco*, *pp*, *pp sempre*  
Vc.: *tap with eraser on bridge*, *pp rub on belly (with LH)*

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

66

Vln. I: *ppp*  
Vln. II: *ppp*  
Vla.: *ppp*  
Vc.: *ppp*

\*1 = 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. *pp*  
*pizz.*  
*glissando variabile*

Vc. *pp* *mp*

71 (8)

Vln. I *pp sempre* *calm*

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

Vla. *pp sempre* *calm*

Vc. *calm* *ppp* *3* *3* *3* *3* *pp* *ppp*

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

*tap on sidewall/rib* *accents with finger nail* *norm.*

74 (8)

Vln. I

Vln. II

Vla.

Vc. *(tremolo with 2 or more fingers)* *ppp* *pp*

*LH on (left) sidewall/rib* *ppp sempre*



91

*pizz. gliss.var. - - - tap*

Vln. I

Vln. II

Vla.

Vc.

*pizz. gliss.var. - - - tap*

*rub \*1*

*rub slowly on belly*

*pp*

*pizz. gliss.var. - - - tap*

*rub \*1*

93

Vln. I

Vln. II

Vla.

Vc.

*rub fast on belly*

*rub slow on belly*

*RH*

*[E,A,D]* *[E,A]* *[E]*

*(attacca)*

*p*



# Gort II

Hans Roels

$\text{♩} = 50$

Violin I  
*arco*  
*pp fluchtig*  
*f*  
*pp*

Violin II  
*arco*  
*pp*

Viola  
*pizz.*  
*f*  
*pp*  
*arco*  
*pp fluchtig*  
*pp*  
*pizz. vibrato*

Violoncello  
*(no bow)*  
*f*  
*pp*  
*pizz.*  
*f*  
*pp*  
*RH tr*

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4

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

Vln. II  
*pp*  
*pp*

Vla.  
*arco*  
*pp*  
*pizz.*  
*f*  
*f*  
*arco*  
*pp*

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

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7

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

Vln. II  
*tap*  
*p*  
*intense*  
*tap sul tasto*  
*p*

Vla.  
*tap*  
*p*  
*intense*  
*tap*  
*f.nail*  
*p*  
*intense*

Vc.  
*(tr)*  
*tap*  
*p*  
*f.nail*  
*f*

9

Vln. I

Vln. II

Vla.

Vc.

*pizz.* *p* *pp* *tap* *f.nail* *pp* *pizz.* *f* *f*

*intense* *arco* *pp* *pp* *fluchtig* *pizz.* *pp*

*pizz.* *pp* *pp* *pp* *f* *f*

*pizz.* *p* *pp* *pp* *f* *f*

12

Vln. I

Vln. II

Vla.

Vc.

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

*arco* *pp*

*RH tr* *pp* *pizz. arco* *pp* *pp sempre*

*RH tr* *f* *p* *pp*

15

Vln. I

*fluchtig*

*pp* *pp sempre*

Vln. II

*pp* *pp sempre*

Vla.

*pp*

Vc.

*pizz.* *vibrato*

*pp* *f* *f* *f* *pp* *f*

18

Vln. I

Vln. II

*rub with LH on belly*

*3* *3*

Vla.

*pp sempre* *pp*

Vc.

*vibrato* *RH* *pizz.* *RH* *pizz.* *rub with hand palm on belly* *pizz.*

*mf* *pp* *pp* *pp* *pp*

21

Vln. I

Vln. II

Vla.

Vc.

*pp sempre*

*pp sempre*

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

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

*f* *f*

Detailed description: This system contains measures 21, 22, and 23. Vln. I and Vln. II play melodic lines with various articulations. Vla. plays a similar melodic line. Vc. has a complex rhythmic pattern with dynamic markings *pp*, *f*, *mf*, *pp*, *f*, and *f*. There are also markings for *RH tr* and *pizz.* in the Vc. part.

24

Vln. I

Vln. II

Vla.

Vc.

*pp* *p*

*pizz.* *(gliss.)* *p*

*pizz.* *p*

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

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

Detailed description: This system contains measures 24, 25, 26, and 27. Vln. I and Vln. II have melodic lines with dynamics *pp* and *p*. Vla. has a glissando in measure 25. Vc. features a complex rhythmic pattern with *pizz.* and *nail* markings in measure 25, and *pizz.* and *vibrato* in measure 27. Dynamics for Vc. include *pp*, *< pp*, *p*, and *pp*.

28 *arco*

Vln. I *pp* 3 3

Vln. II *arco* *pp* 3 3 *with bow on edge of belly*

Vla. *arco* *pp* 3

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

31 *pizz.* *pp* *intense* *f* *arco* *pp* *pizz.* *p*

Vln. I *pp* *intense* *f* *arco* *pp* *pizz.* *p*

Vln. II *pp* *intense* *f* *arco* *pp* *pp*

Vla. *pp* *intense* *f* *arco* *pp sempre*

Vc. *pp* *f* *nail* *< pp*

33

Vln. I *arco*

Vln. II *fluchtig*

Vla.

Vc. *vibrato*

*f* *f*

35

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *pp sempre*

Vc. *RH tr*, *pizz.*

*p* *pp* *f*

37

Vln. I

Vln. II *tap sul tasto f.nail*, *arco*, *fluchtig*

Vla.

Vc. *nail*, *vibrato*

*f* *mp* *pp*

40 *f.nail* *pizz.* *f* *pp* *3*

Vln. I *f* *pp* *3*

Vln. II *arco, on peg* *pizz.* *f* *(remove bow)*

Vla. *p*

Vc. *pizz.* *mp* *f* *mp* *pp* *vibrato* *RH tr* *pizz.* *RH tr* *f* *3* *mp*

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42 *p intense* *3* *3* *3* *3* *3* *3* *6* *f* *f* *f*

Vln. I *p intense* *mf* *f* *f*

Vln. II *p intense* *pp* *f* *f*

Vla. *(tap)* *RH tr* *intense mp* *pizz.* *pp* *mp* *f* *f*

Vc. *pizz.* *intense p mp mp* *RH tr* *RH tr* *pizz.* *pp* *f* *f*







54

Vln. I

Vln. II

Vla.

Vc.

*f* *f* *f*

*3* *3* *3*

*ff* *ff* *ff*

*pizz. with f.nail*

[G] [C] [D] *vibrato*

56

(with hard plectrum)

Vln. I

Vln. II

Vla.

Vc.

*ff* *ff* *ff*

(with hard plectrum) *tap* *3*

*ff* *pp* *6* *6* *ff* *pp* *ff* *pp*

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

*ff* *pp* *ff* *pp* *ff* *pp*

*f.nail* *3* *f.nail* *3* *f.nail* *3*

*f.nail* *RH tr* *3* *f.nail* *3*

58 *normal pizz.* *rub* \*2

Vln. I *f p f* *pp* *f p*

Vln. II *f p f* *pp* *f*

Vla. *normal pizz.* *3* *3* *pp* *f* *rub* [C]

Vc. *f f mp* *pp* *f p* *RH tr* *RH tr* *pp sempre very intense*

60 *pizz.* *rub* \*2 *rub* \*2 *rub* \*2

Vln. I *f* *f* *pp* *f*

Vln. II *f* *pp* *very intense* *pp* *f*

Vla. *as fast as possible and regular* *pp* *f* *pp* *f*

Vc. *f* *f* *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