

Annegret Mayer-Lindenberg

Intermezzo

for two violas with a cymbal

Explanations:

Set up:

The two violists face each other, with the cymbal between them, placed horizontally on a stand. It should stand between the two musicians in such a way that both can easily reach it without having to change their playing position. Viola 2 also requires a small shelf for the mallets used.

A relatively thin and large Turkish cymbal (18" or larger) is required.

Viola 1:

All actions involving the cymbal are either played with the bow or one hand.

During the piece, the c-string is prepared with a small clothespin (see photo Viola 2). When not in use (at the beginning and end of the piece) it can be tucked behind the bridge on the C string, that way it is ready to hand.

Viola 2:

The viola is played exclusively pizzicato which means that no bow is required.

All actions on the cymbal take place with a drumstick or a relatively soft mallet, for example:



The viola is prepared with four small clothespins (about 2 cm in size) in the following positions:

a-string: about 5 cm away from the bridge (f# and c)

d-string: about 2 cm from the bridge (c#)

g-string: about 4 cm away from the bridge (f and d)

c-string: about 1.5 cm from the bridge (b)

The notes in brackets after the position should be audible in the sounding tonal spectrum.

Depending on the instrument, it may be necessary to change the position of the clothespin slightly.

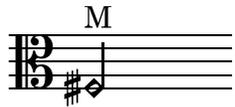


Spieltechniken:

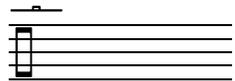
Viola 1:



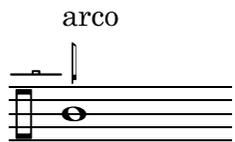
notation for natural harmonics: the note shows a possible fingering position, the Roman numeral designates the string, the Arabic numeral the overtone. For higher overtones, the sounding result is notated on a separate staff above the main staff.



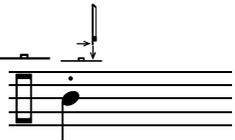
multiphonic: fingered between two overtones, with the correct contact point and pressure of the bow a dirty sound, very rich in overtones, is achieved.



Key for actions involving the cymbal



Bowing the cymbal with the viola bow: the edge of the cymbal is being bowed. The bow is stroked vertically along the edge of the cymbal, from frog to tip, with the screw upwards. The cymbal is stabilized from above with a finger of the left hand. The position of the finger on the cymbal influences the overtone spectrum (the closer to the edge, the higher the overtones), this can be varied through the piece.



Strike the cymbal gently from above with the screw of the bow.

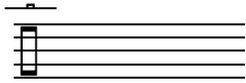


hit the cymbal with the tip of one finger

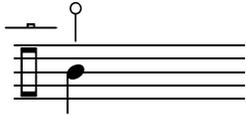


Move the screw of the bow around in circles on the cymbal.

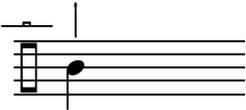




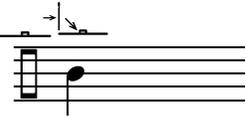
Key for actions involving the cymbal



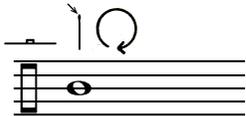
Strike the cymbal with a soft mallet.



Strike the cymbal with a drumstick.



Strike the bell of the cymbal with the middle of the drumstick.



Slide the tip of the drumstick over the cymbal, creating a very harmonically rich, screeching sound.



Dampen the cymbal by clamping it from above and below with one hand.

Intermezzo

for two violas with a cymbal

A. Mayer-Lindenberg

arco $\text{♩} = 52$

sounding pitch $\text{b}\flat$

IV⁴ IV⁷

Viola 1 *p* *p*

Viola 2 *pizz.* *p* *mp* *p* *p*

II³ III⁴ III⁴ IV⁷ III⁴ IV⁴

arco *p* *mp* *p* *mp*

pizz. *mp* *mp* *p*

2

14

mf *mf* *pp*

mf *mf* *pp*

II³ III⁴ IV⁷ III⁵ *dito* *arco* III⁷

pizz. *3* *3* *3*

21

p *mp* *mf* *pp*

pizz. *pizz.* *pizz.*

II⁷ III⁴ III⁵ IV⁷ VI⁵

27

mf *f* *p* *f*

arco *f* *p* *f*

prepare the c-string with the clothespin
bow between the pin and the bridge

33 arco *f* *f* *mp* *pp* pizz. *f* *f* *mf* *p*

39 take off the preparation of the c-string arco *mf* *mf* *mp* pizz. *mf* *mp* *pizz.*

45 arco *f* *f* *mf* *mp* pizz. *f* *mf* *mp*

Musical score for measures 51-55. The score is written for a violin and a cello/bass. The violin part (top staff) features a melodic line with various chords and dynamics. The cello/bass part (bottom staff) features a rhythmic accompaniment with triplets and pizzicato markings. The key signature is one sharp (F#), and the time signature changes from 4/4 to 2/4, then 3/4, and finally 4/4.

Violin part (top staff):
Measures 51-52: II^4 , III^7
Measure 53: II^5
Measure 54: I^4 , II^5
Measure 55: II^7 , I^5

Cello/Bass part (bottom staff):
Measures 51-52: *pizz.*, *p*
Measures 53-54: *mp*
Measures 55-56: *pizz.*, *p*

Dynamics: *p*, *mp*, *p*, *pp*

Musical score for measures 56-60. The score is written for a violin and a cello/bass. The violin part (top staff) features a melodic line with various chords and dynamics. The cello/bass part (bottom staff) features a rhythmic accompaniment with triplets and pizzicato markings. The key signature is one sharp (F#), and the time signature changes from 4/4 to 6/4, then 8/4, and finally 4/4.

Violin part (top staff):
Measure 56: I^7
Measure 57: *arco*
Measure 58: *p*

Cello/Bass part (bottom staff):
Measures 56-57: *p*
Measures 58-59: *pizz.*, *pp*
Measures 60-61: *p*

Dynamics: *p*, *pp*, *p*