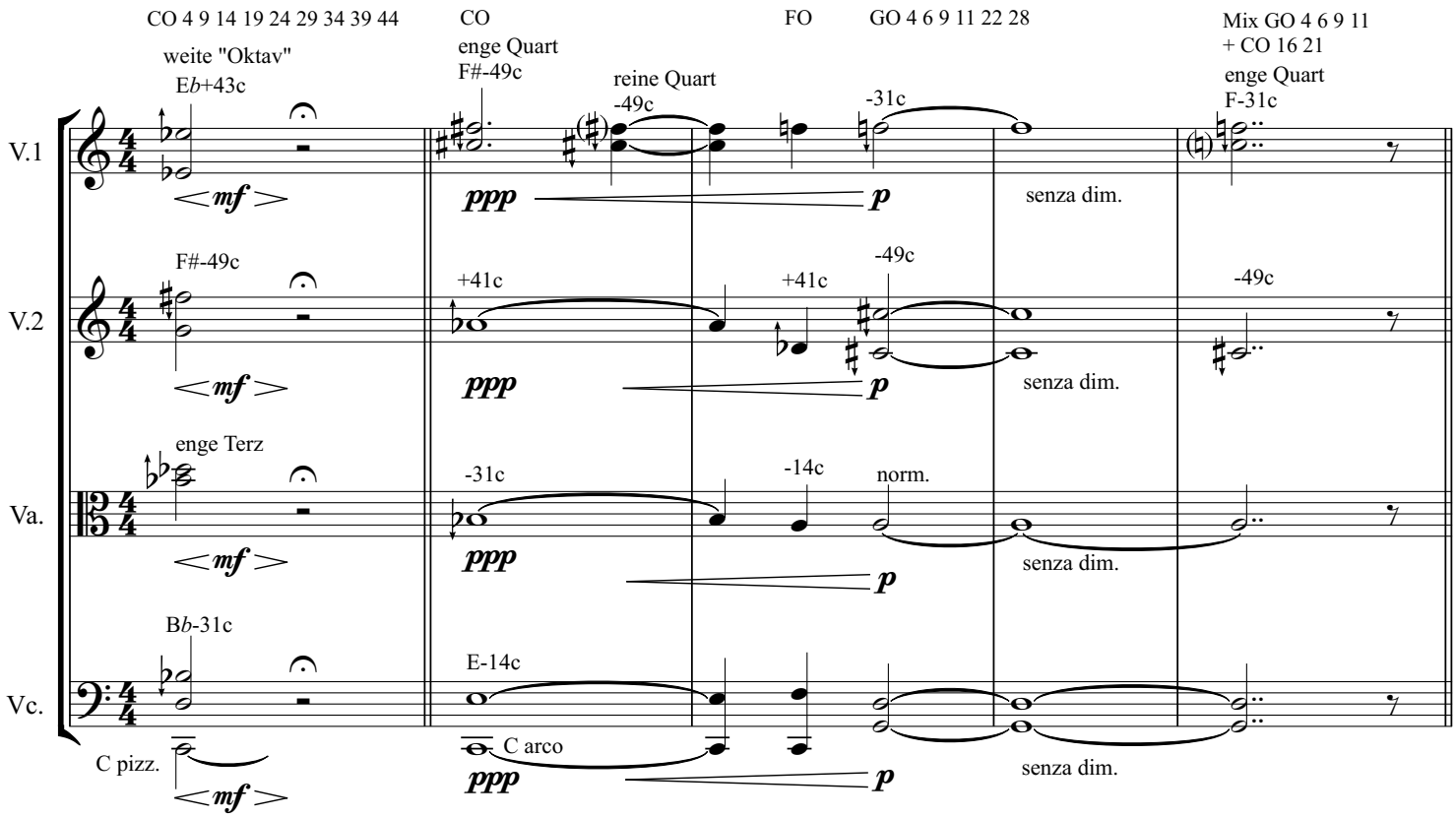
Manfred Stahnke 2020

Sechstes Streichquartett

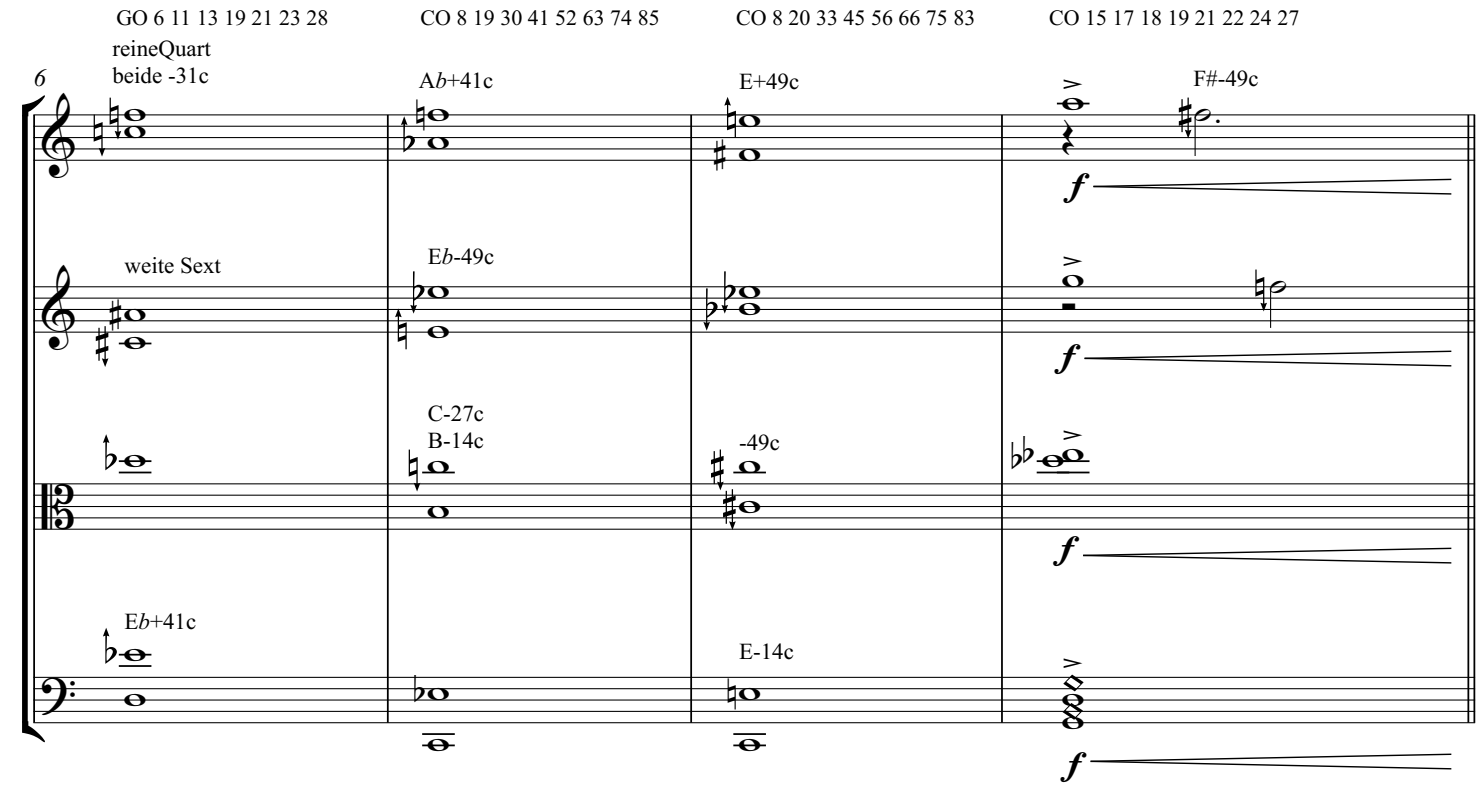
An Jakob Böhme (Naturphilosoph, Görlitz 1575-1624)

Cents sind theoretische Werte und deuten nicht temperierte, "naturreine" Intervalle über den jeweiligen Grundtönen an.
Pfeilakzidentien um 30c, wo nicht anders angegeben.
Exakte Centangaben zu den Differenzton-Akkorden im Anhang.

I. Ewigkeit - aber niemals langsam!

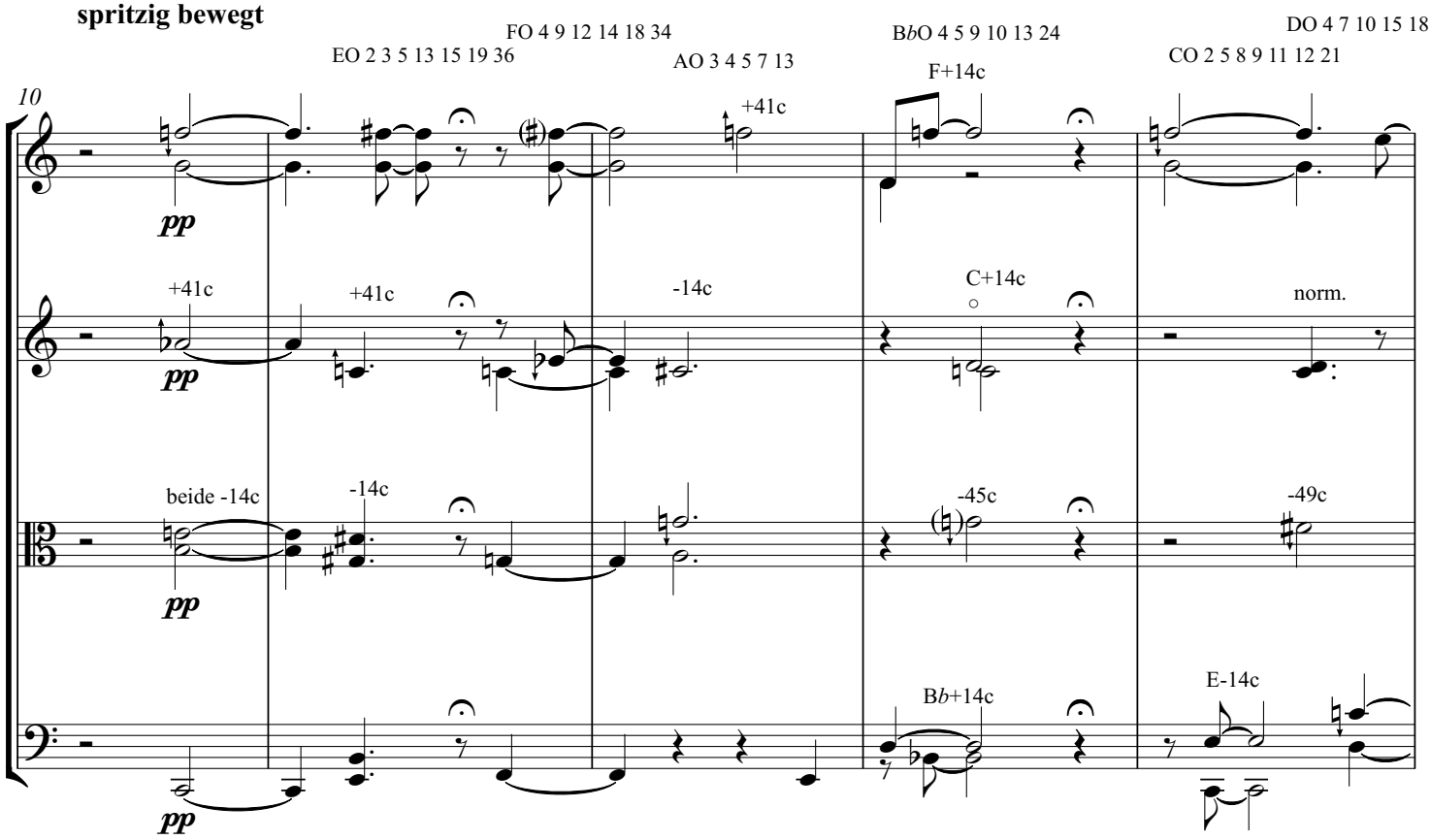


ruhiger

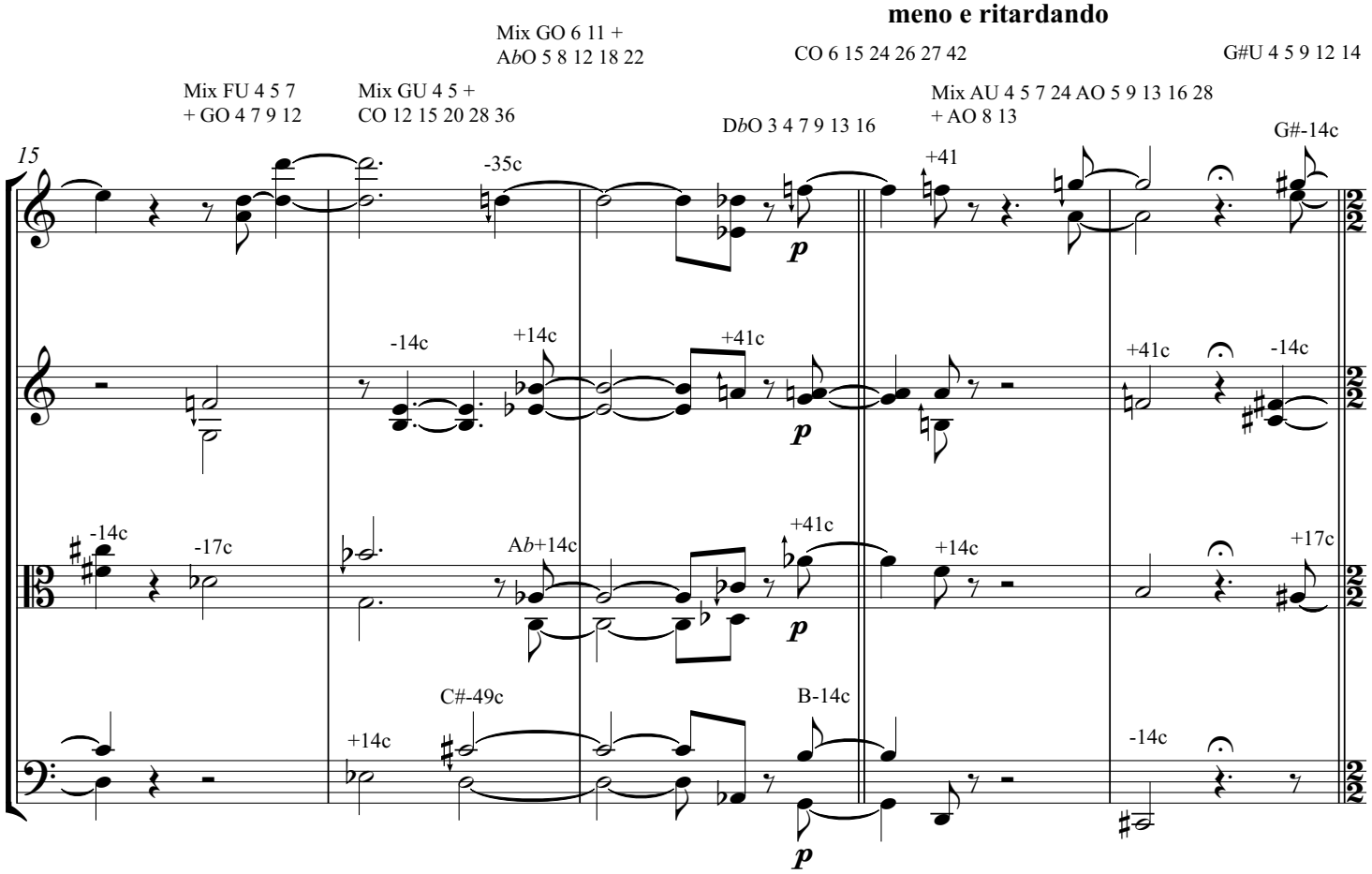


außerordentlich sanft,
jeder Ton sehr weich einsetzend,
"senza vibrato"

spritzig bewegt



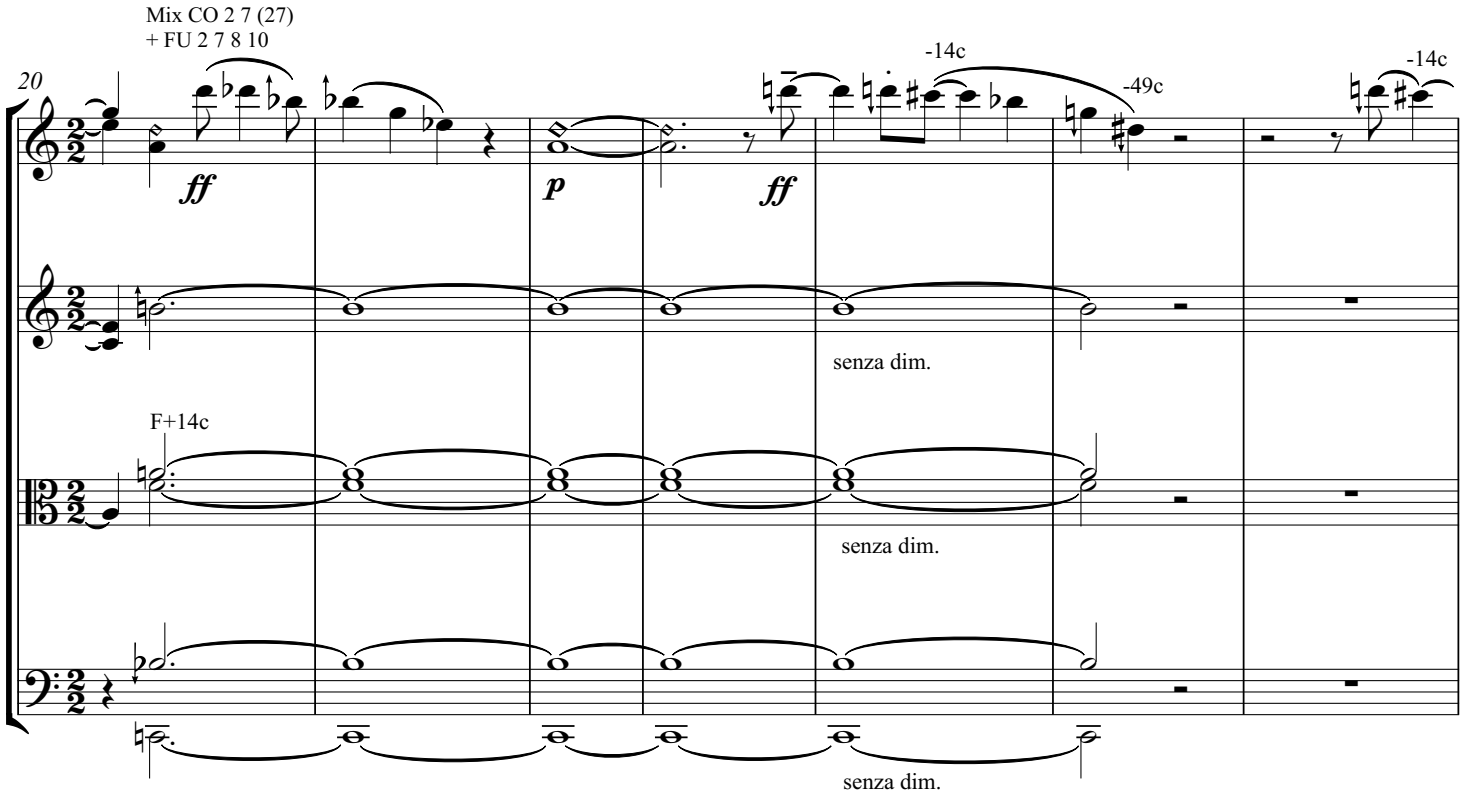
meno e ritardando



II. Teufelstanz 1

♩ = 100 oder schneller

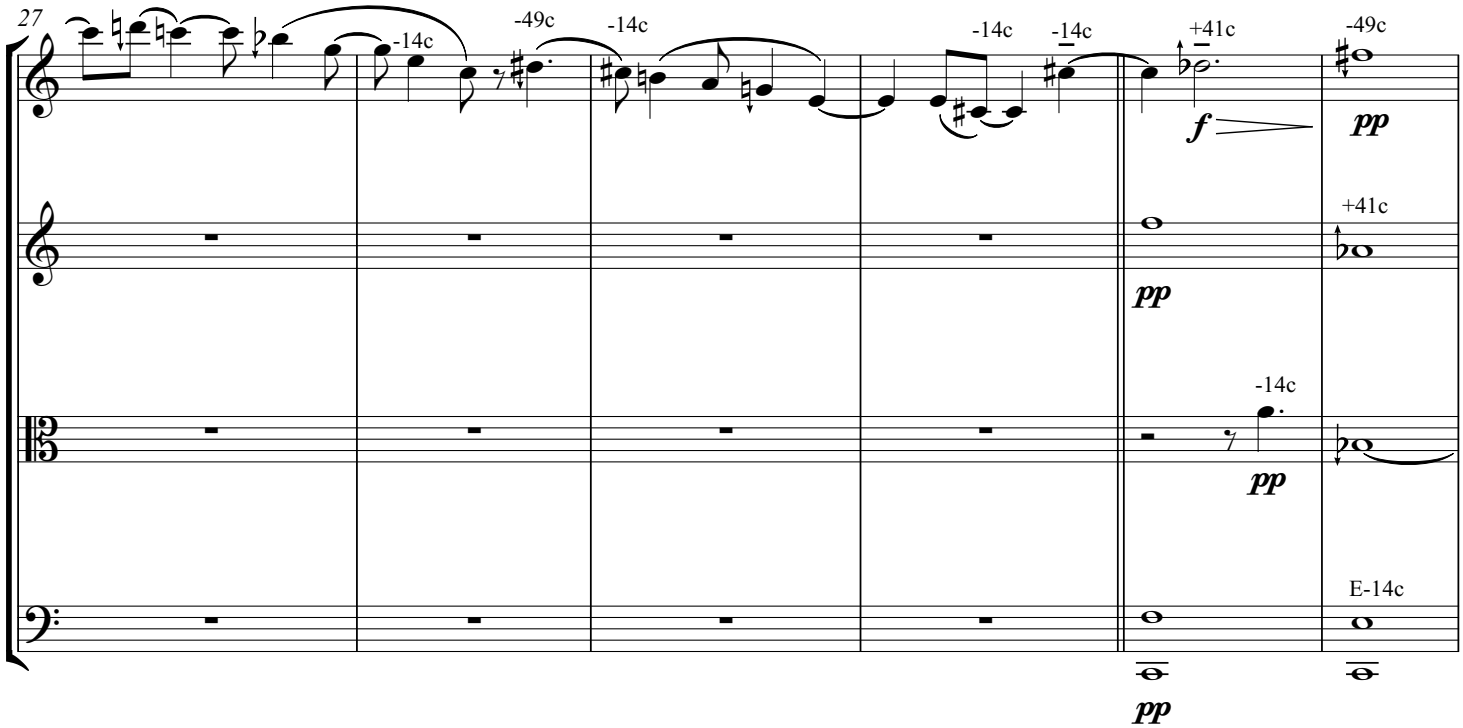
schnelle Linien:
selten einfache Intervalle zu den Akkorden

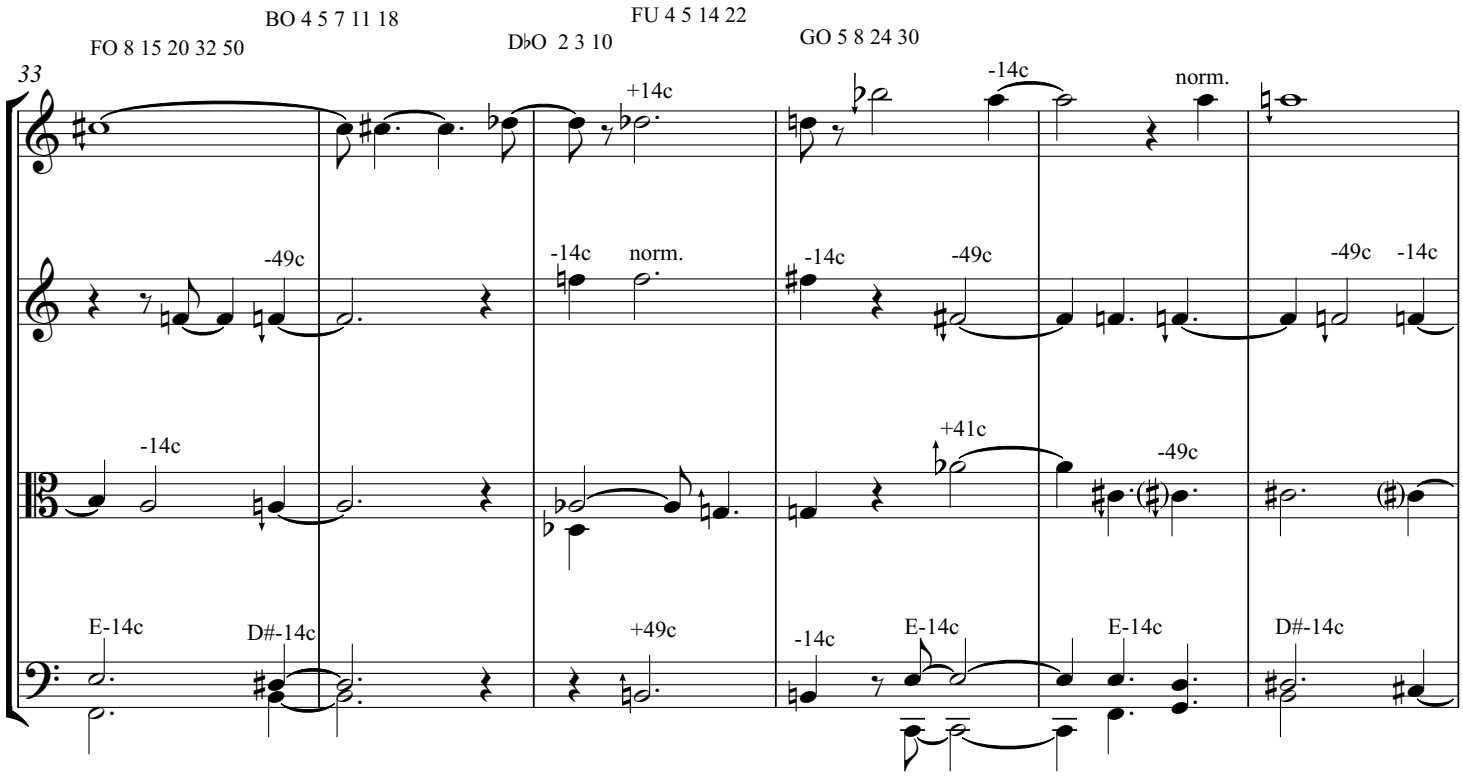


♩ = 100

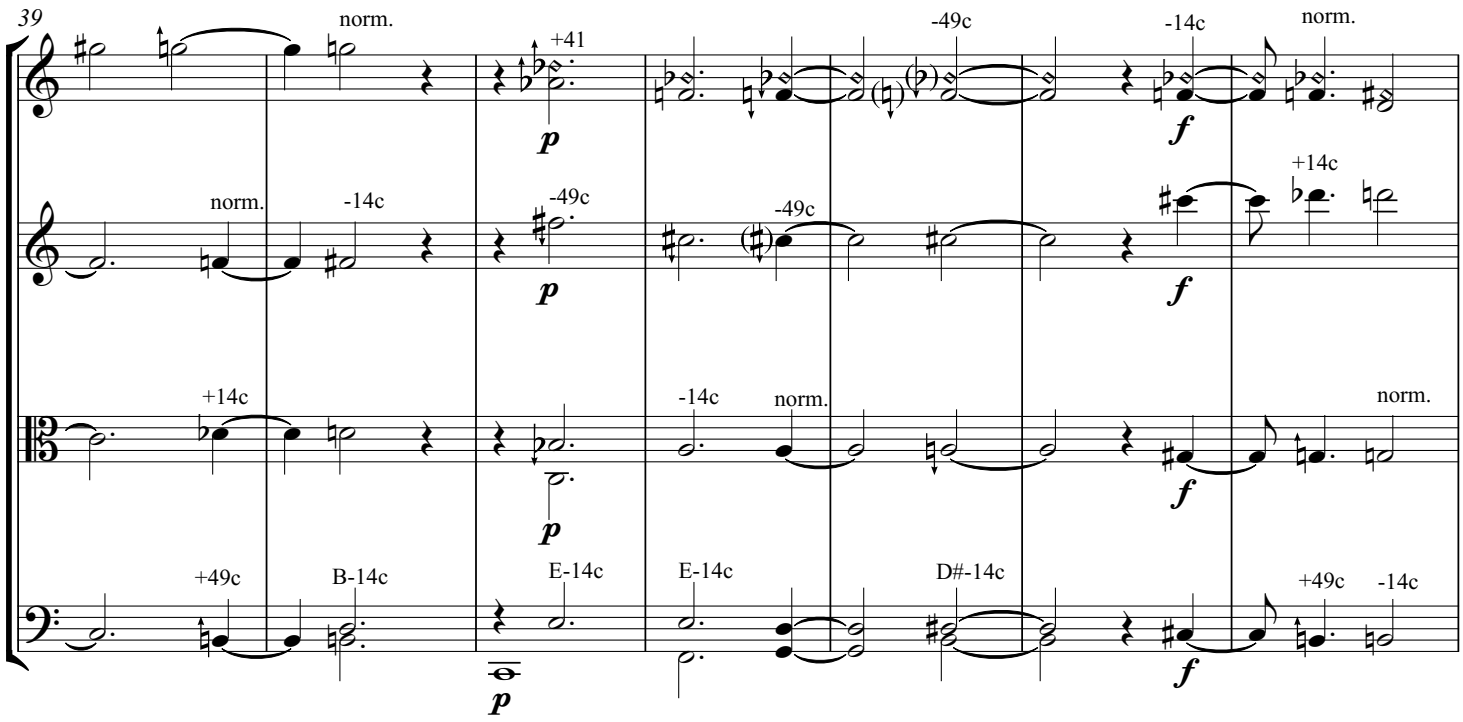
FO 3 8 20 26

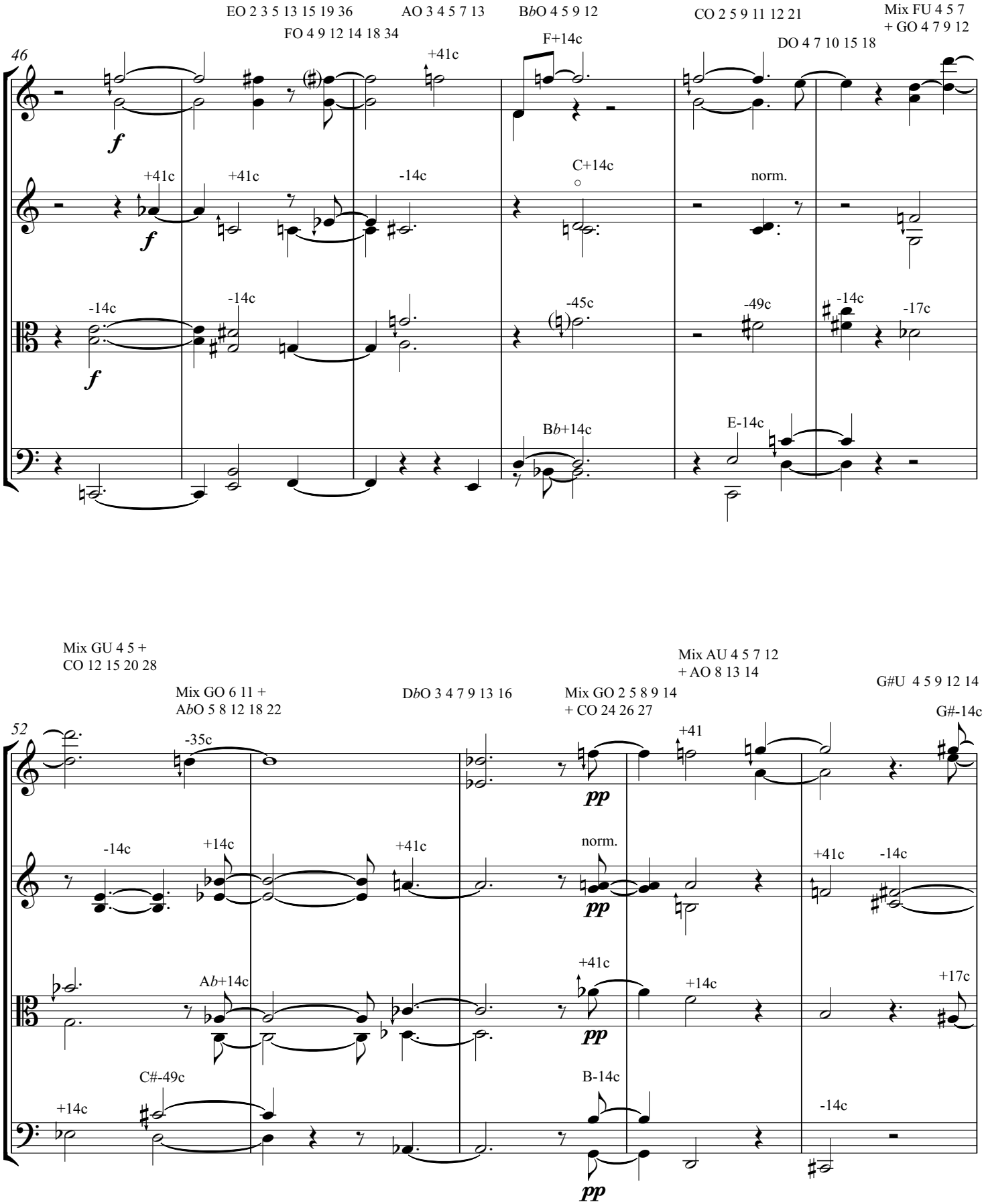
CO 2 5 7 13 22

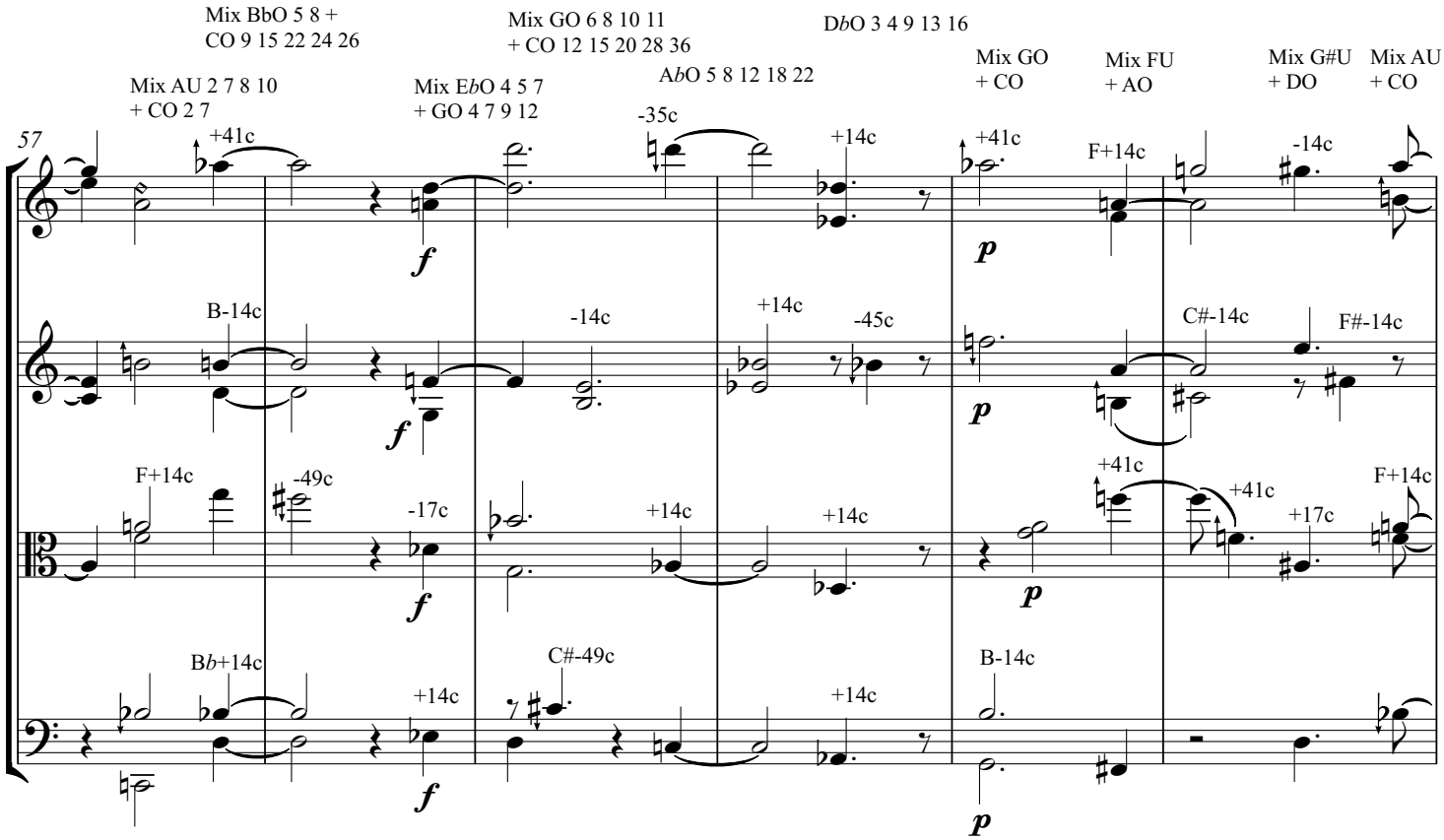




trotz forte nie hart




46
EO 2 3 5 13 15 19 36
FO 4 9 12 14 18 34
AO 3 4 5 7 13
BbO 4 5 9 12
CO 2 5 9 11 12 21
DO 4 7 10 15 18
Mix FU 4 5 7
+ GO 4 7 9 12
+41c
F+14c
+41c
+41c
-14c
C+14c
norm.
-14c
-14c
-45c
-49c
-14c
-17c
Bb+14c
E-14c
52
Mix GU 4 5 +
CO 12 15 20 28
Mix GO 6 11 +
AbO 5 8 12 18 22
DbO 3 4 7 9 13 16
Mix GO 2 5 8 9 14
+ CO 24 26 27
Mix AU 4 5 7 12
+ AO 8 13 14
G#U 4 5 9 12 14
G#-14c
-35c
+41
-14c
+14c
+41c
norm.
+41c
-14c
Ab+14c
+41c
+14c
+17c
C#-49c
B-14c
+14c
-14c


57
Mix BbO 5 8 +
CO 9 15 22 24 26
Mix AU 2 7 8 10
+ CO 2 7
Mix EbO 4 5 7
+ GO 4 7 9 12
Mix GO 6 8 10 11
+ CO 12 15 20 28 36
AbO 5 8 12 18 22
DbO 3 4 9 13 16
Mix GO
+ CO
Mix FU
+ AO
Mix G#U
+ DO
Mix AU
+ CO
+41c
-35c
+14c
+41c
F+14c
-14c
B-14c
-14c
+14c
-45c
C#-14c
F#-14c
F+14c
-49c
-17c
+14c
+14c
+41c
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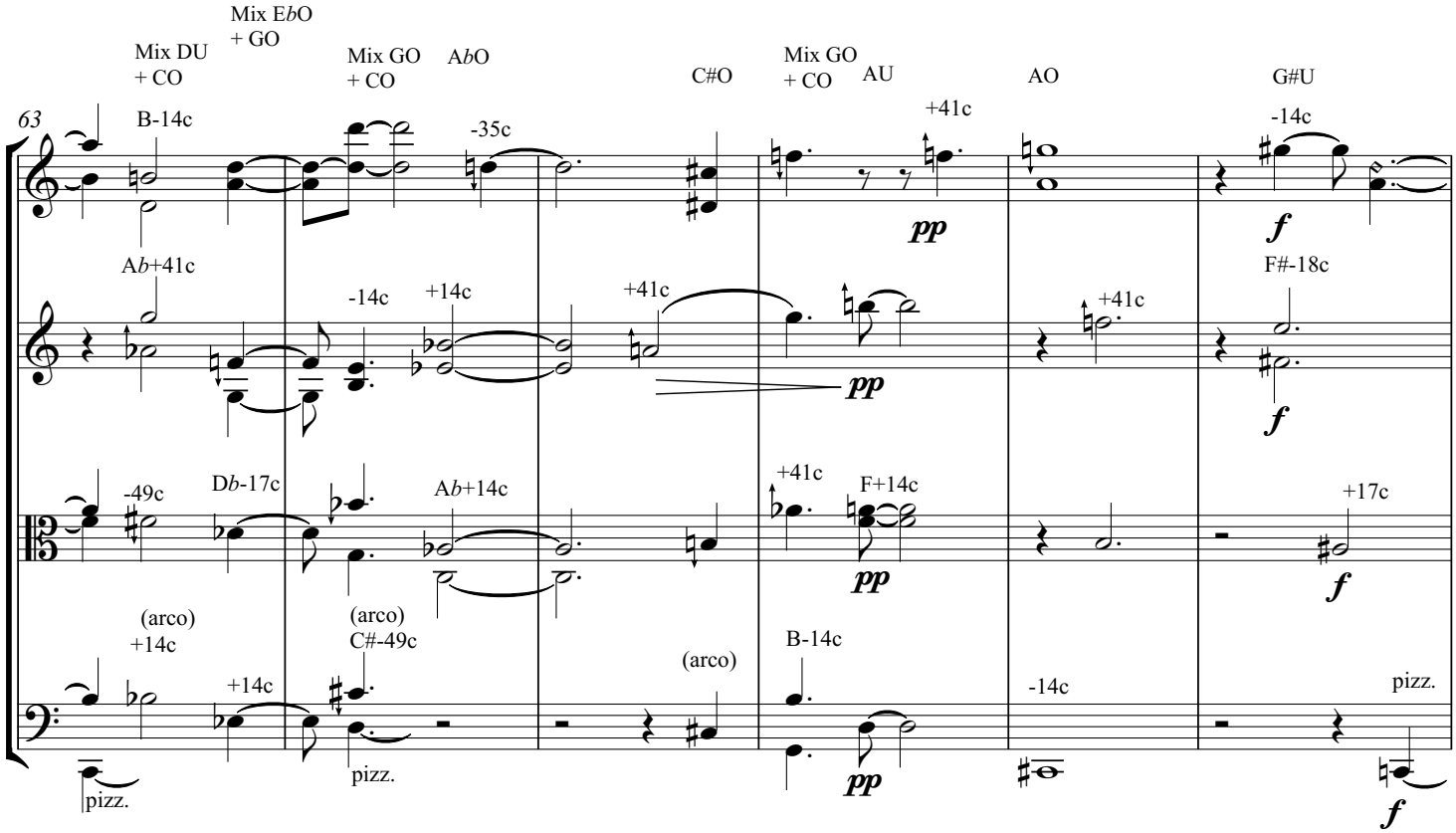
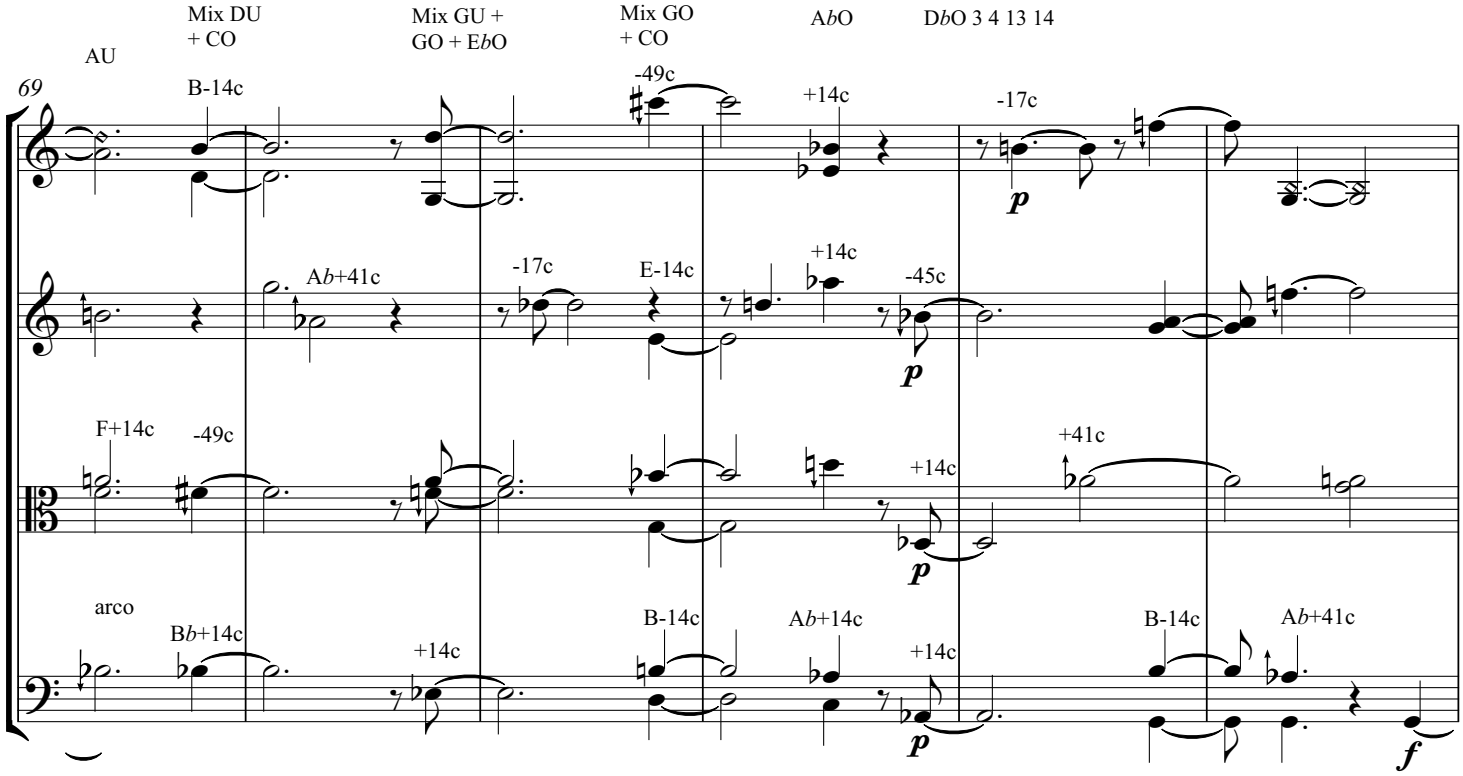
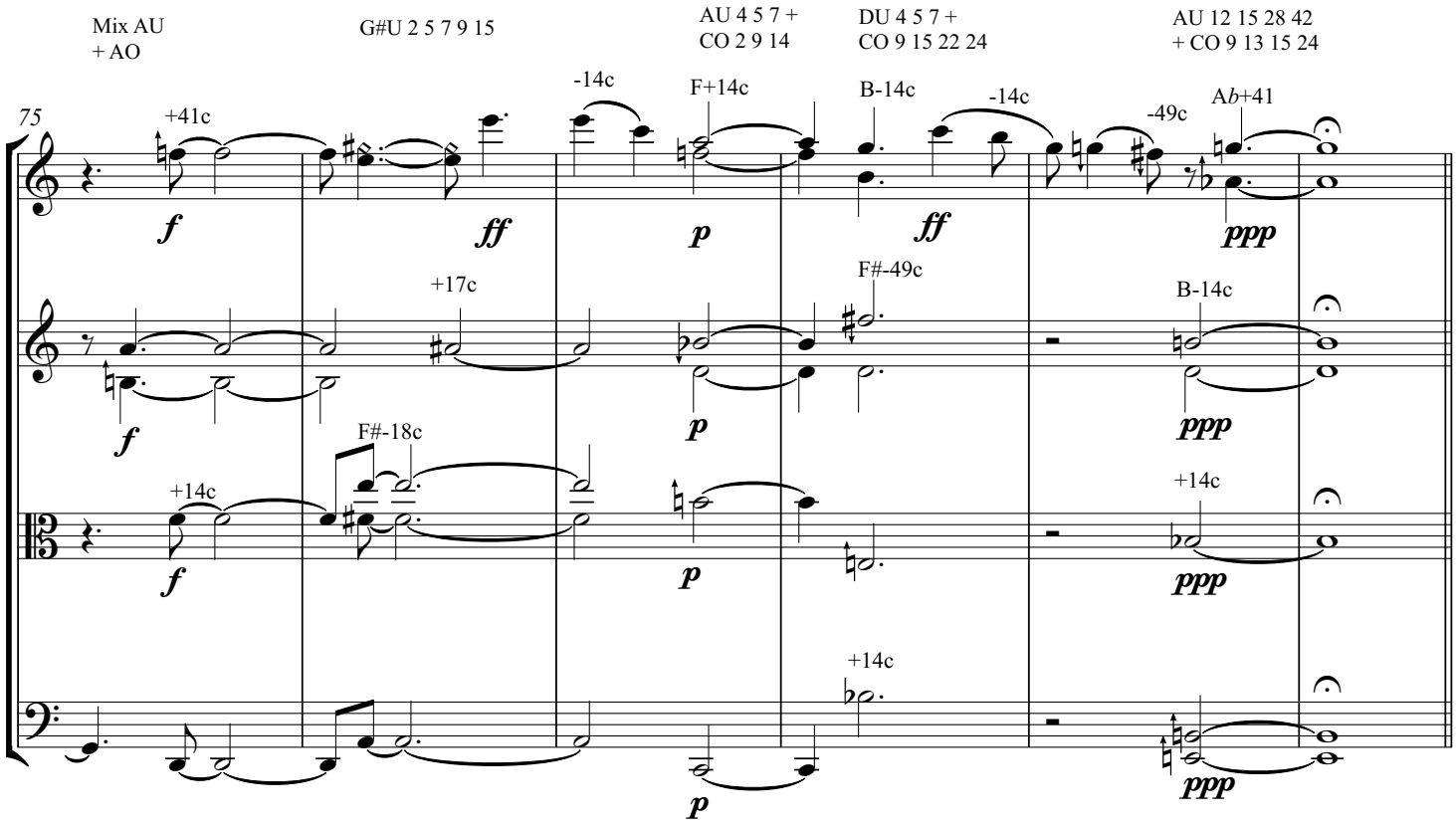
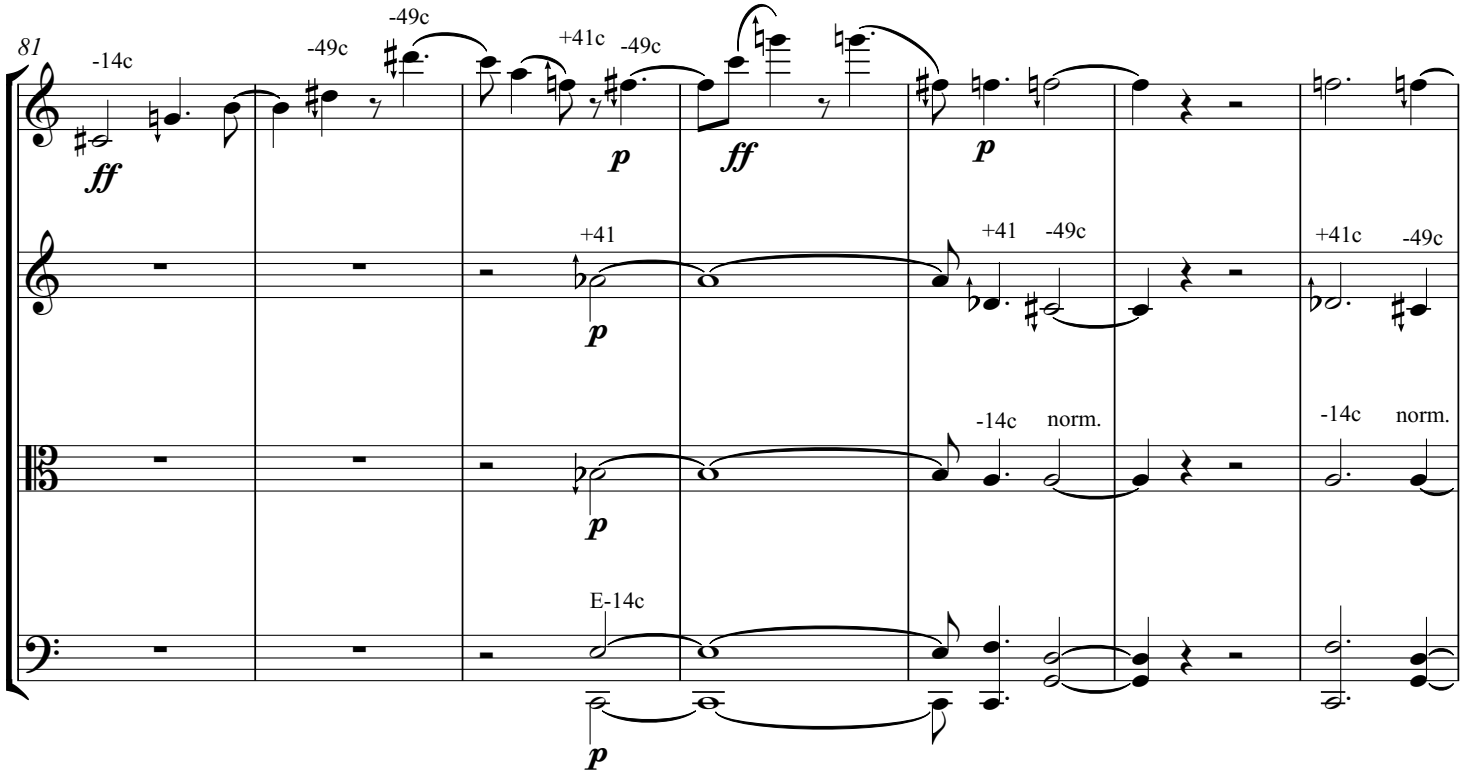
+17c
F+14c
Bb+14c
+14c
C#-49c
+14c
B-14c
f
p

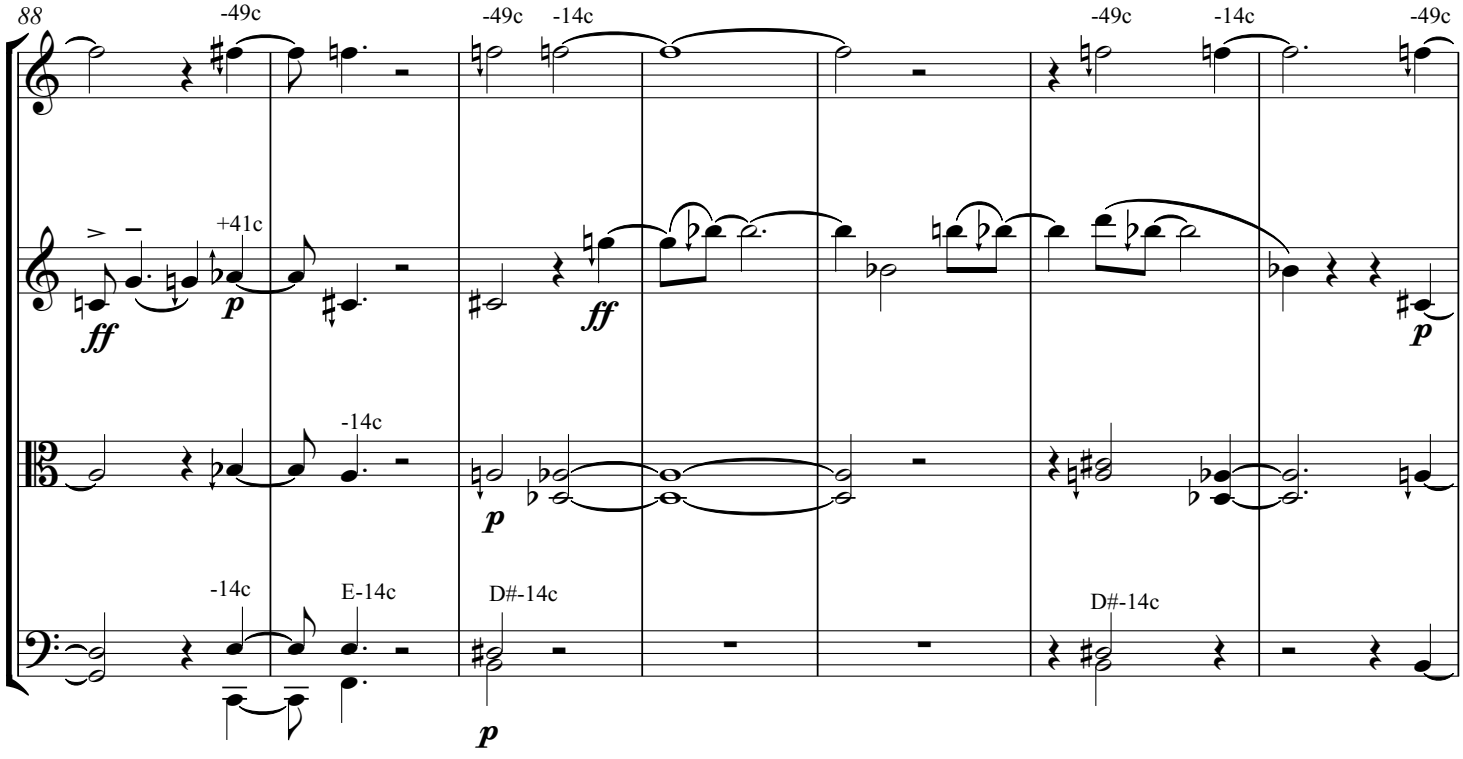

63
Mix DU
+ CO
Mix EbO
+ GO
Mix GO
+ CO
AbO
C#O
Mix GO
+ CO
AU
AO
G#U
B-14c
-35c
+41c
-14c
Ab+41c
-14c
+14c
+41c
+41c
F#-18c
-49c
Db-17c
Ab+14c
+41c
F+14c
+17c
(arco)
+14c
(arco)
C#-49c
(arco)
B-14c
+14c
-14c
pizz.
pizz.
pizz.
f
pp

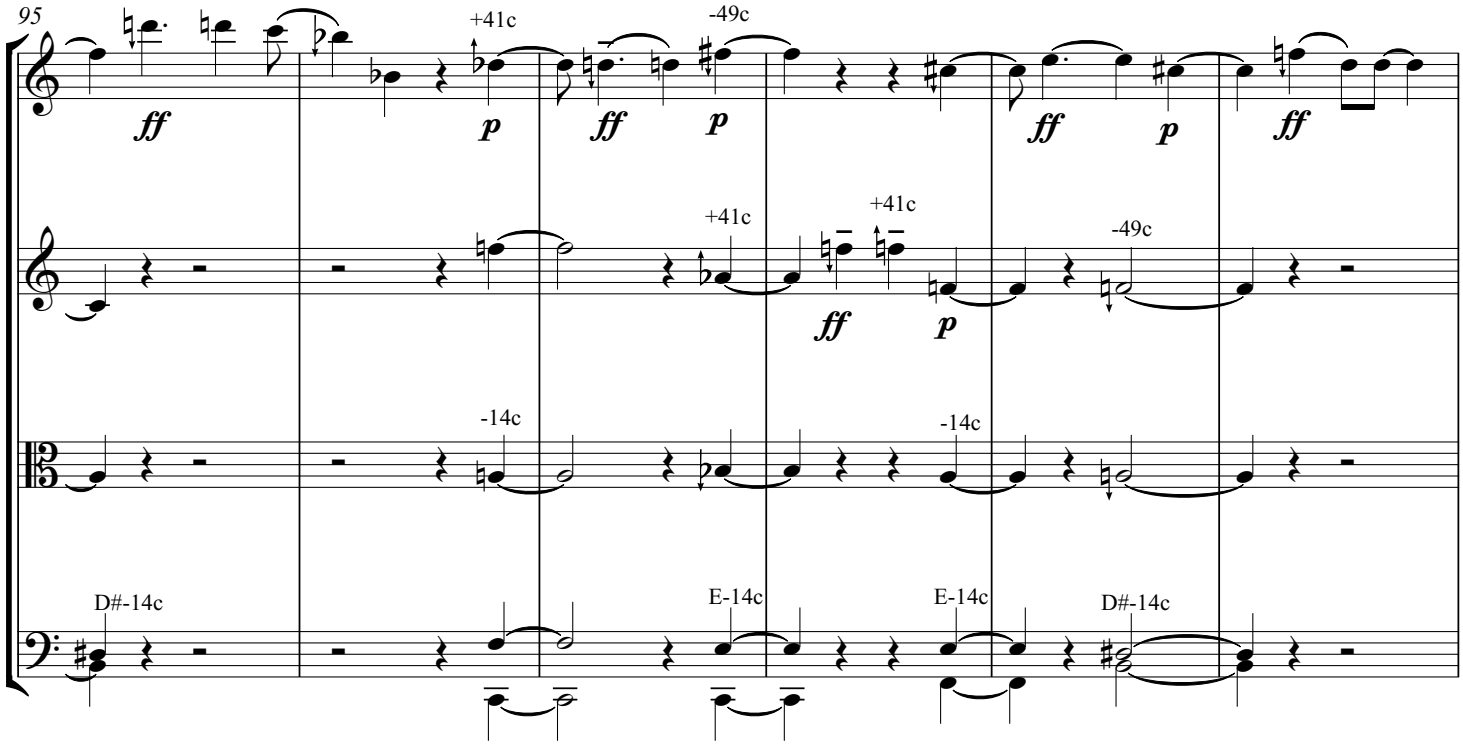

AU
Mix DU
+ CO
Mix GU +
GO + E♭O
Mix GO
+ CO
A♭O
D♭O 3 4 13 14
69
B-14c
-49c
+14c
-17c
p
A♭+41c
-17c
E-14c
+14c
-45c
p
F+14c
-49c
+41c
+14c
p
arco
B♭+14c
+14c
B-14c
A♭+14c
+14c
B-14c
A♭+41c
p
f

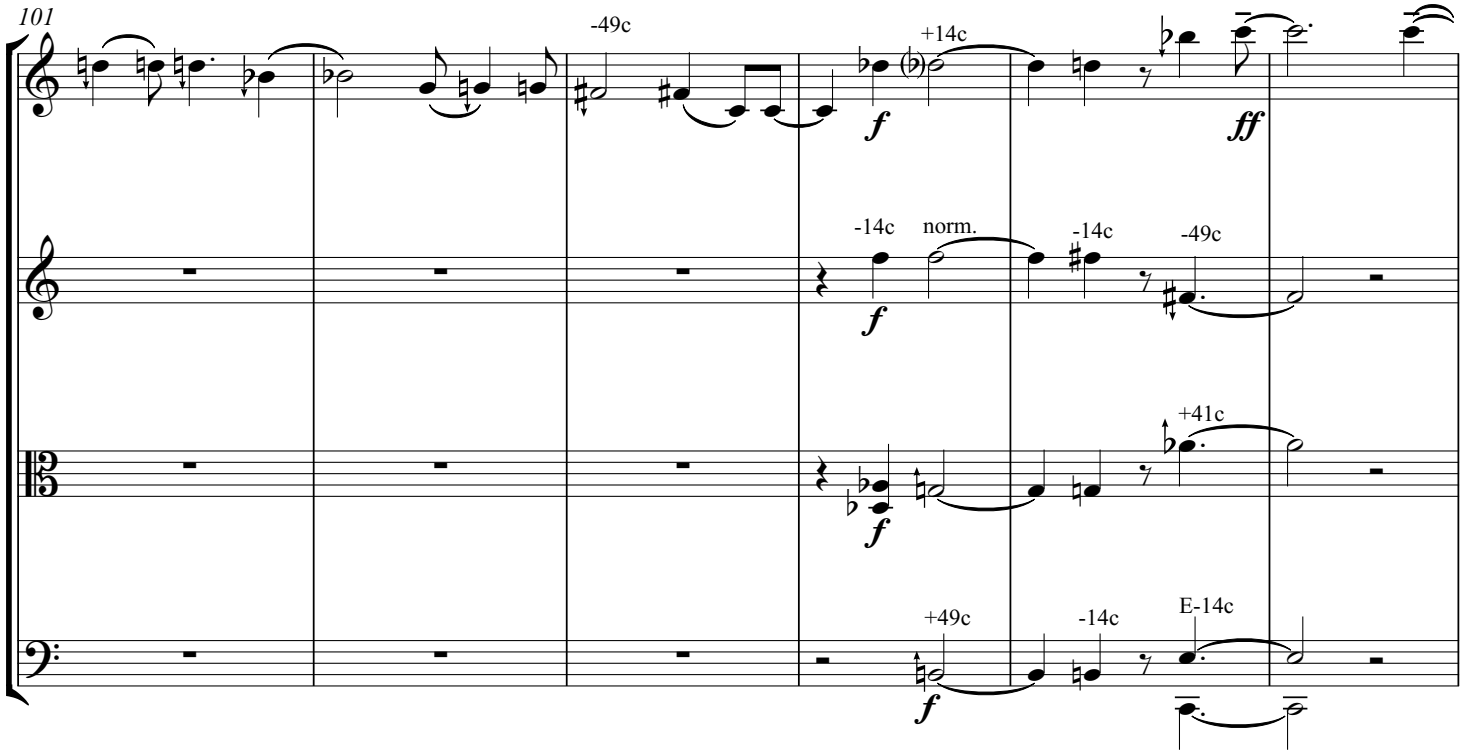

Mix AU
+ AO
G#U 2 5 7 9 15
AU 4 5 7 +
CO 2 9 14
DU 4 5 7 +
CO 9 15 22 24
AU 12 15 28 42
+ CO 9 13 15 24
75
+41c
-14c
F+14c
B-14c
-14c
-49c
A♭+41
f
ff
p
ff
ppp
+17c
F#-49c
B-14c
f
p
ppp
F#-18c
+14c
+14c
f
p
ppp
+14c
p
ppp

virtuos witzig






95
ff
+41c
p
-49c
ff
p
ff
p
ff
+41c
+41c
-49c
ff
p
-14c
-14c
D#-14c
E-14c
E-14c
D#-14c


101
-49c
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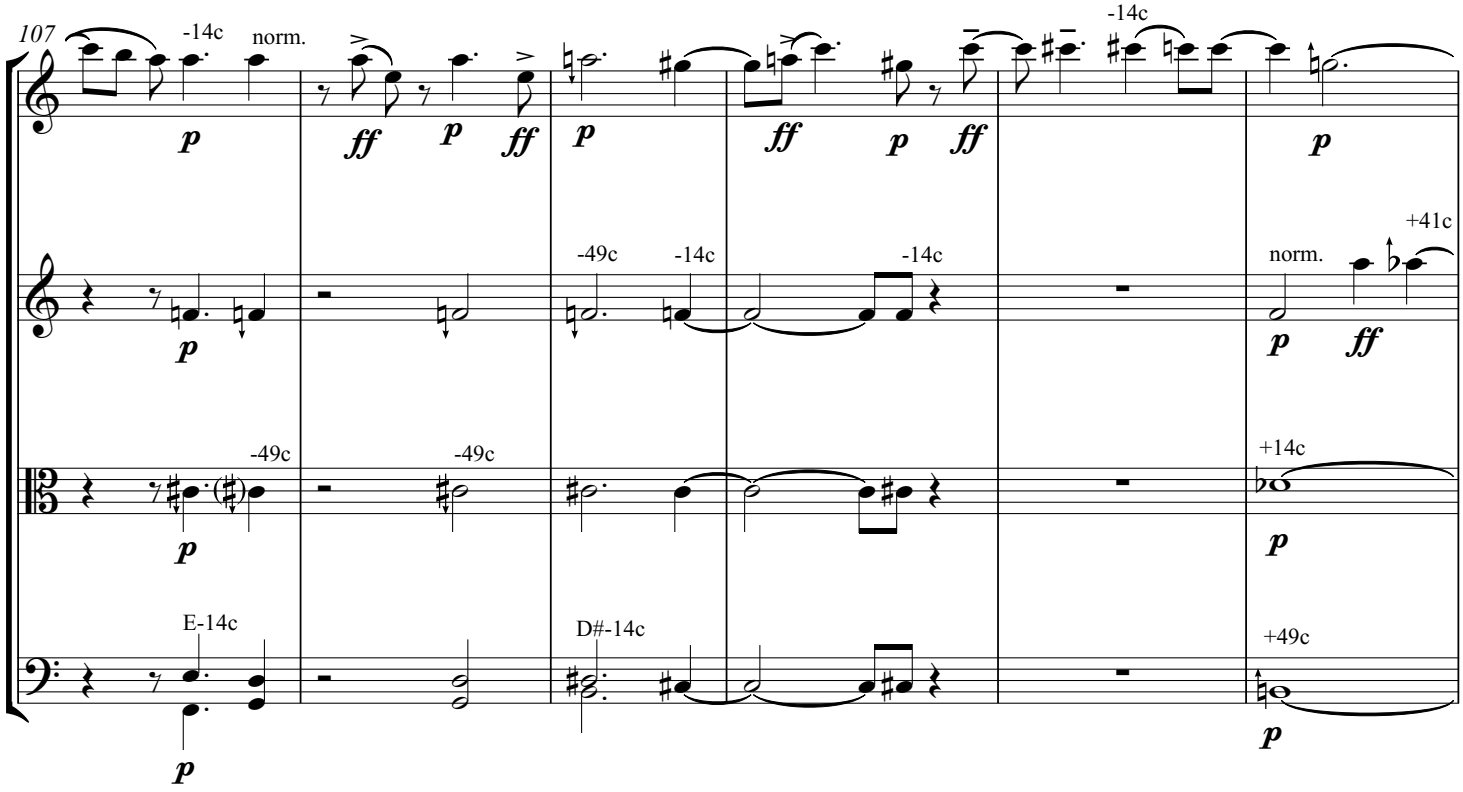
f
ff
-14c
norm.
-14c
-49c
f
+41c
f
+49c
-14c
E-14c
f


107
-14c
norm.
-14c
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-14c
-49c
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+14c
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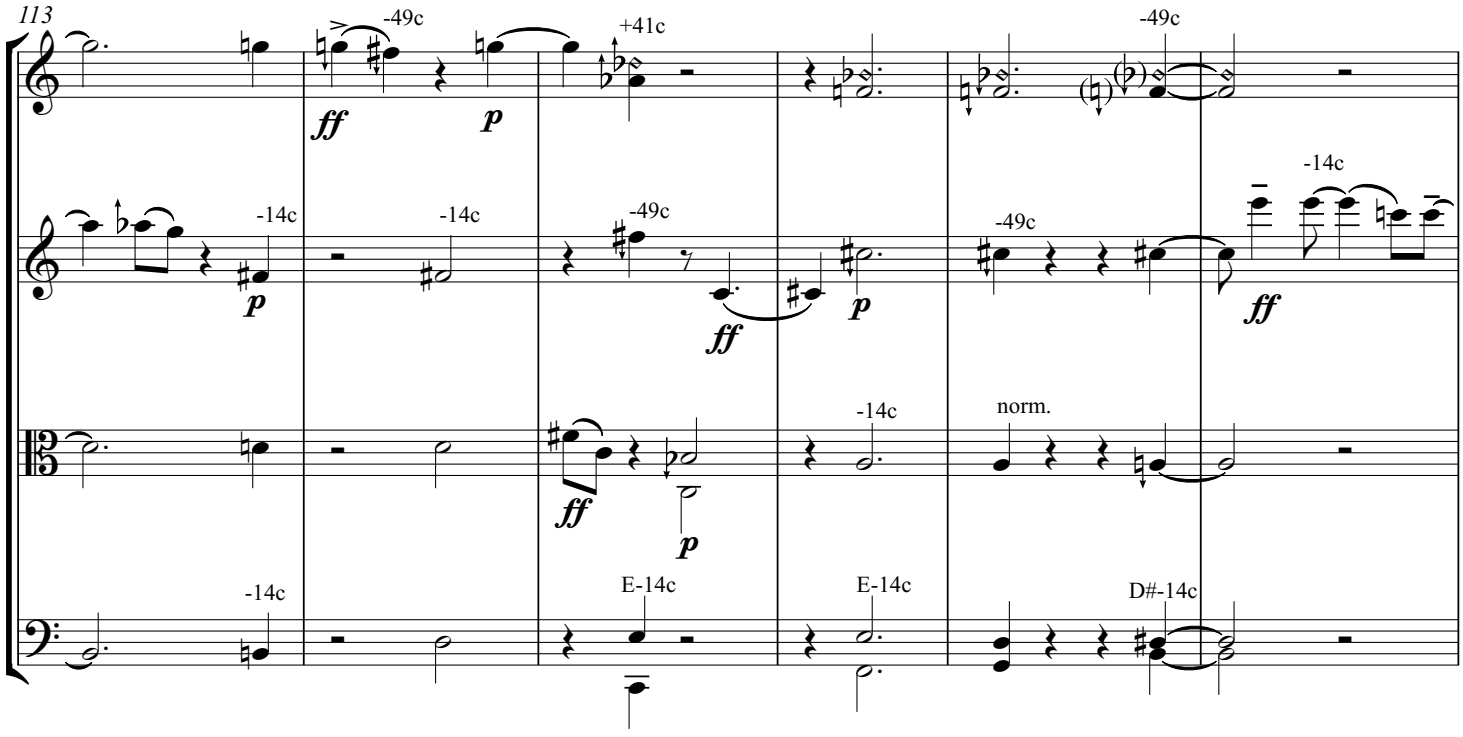
D#-14c
+49c


113
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norm.
-14c
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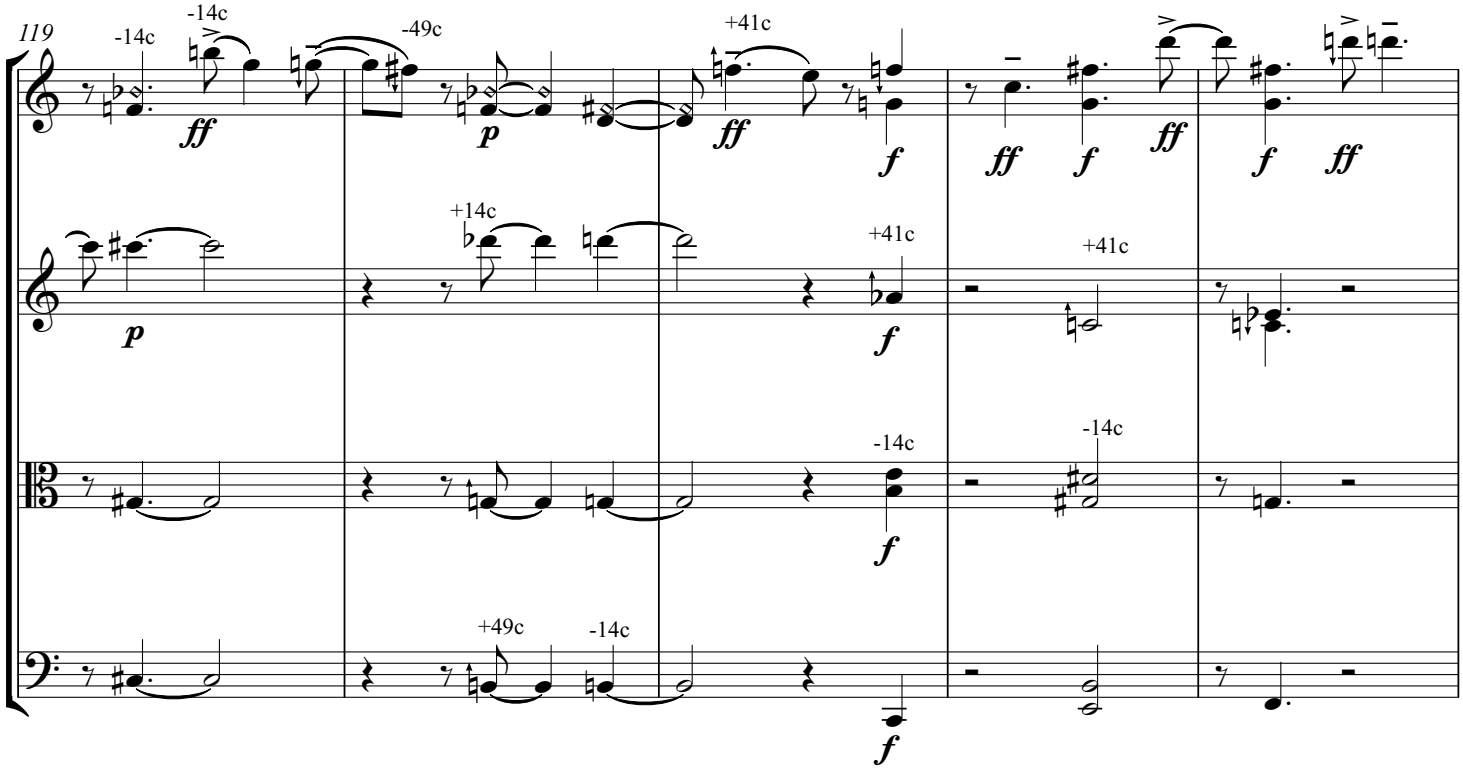
E-14c
D#-14c


119
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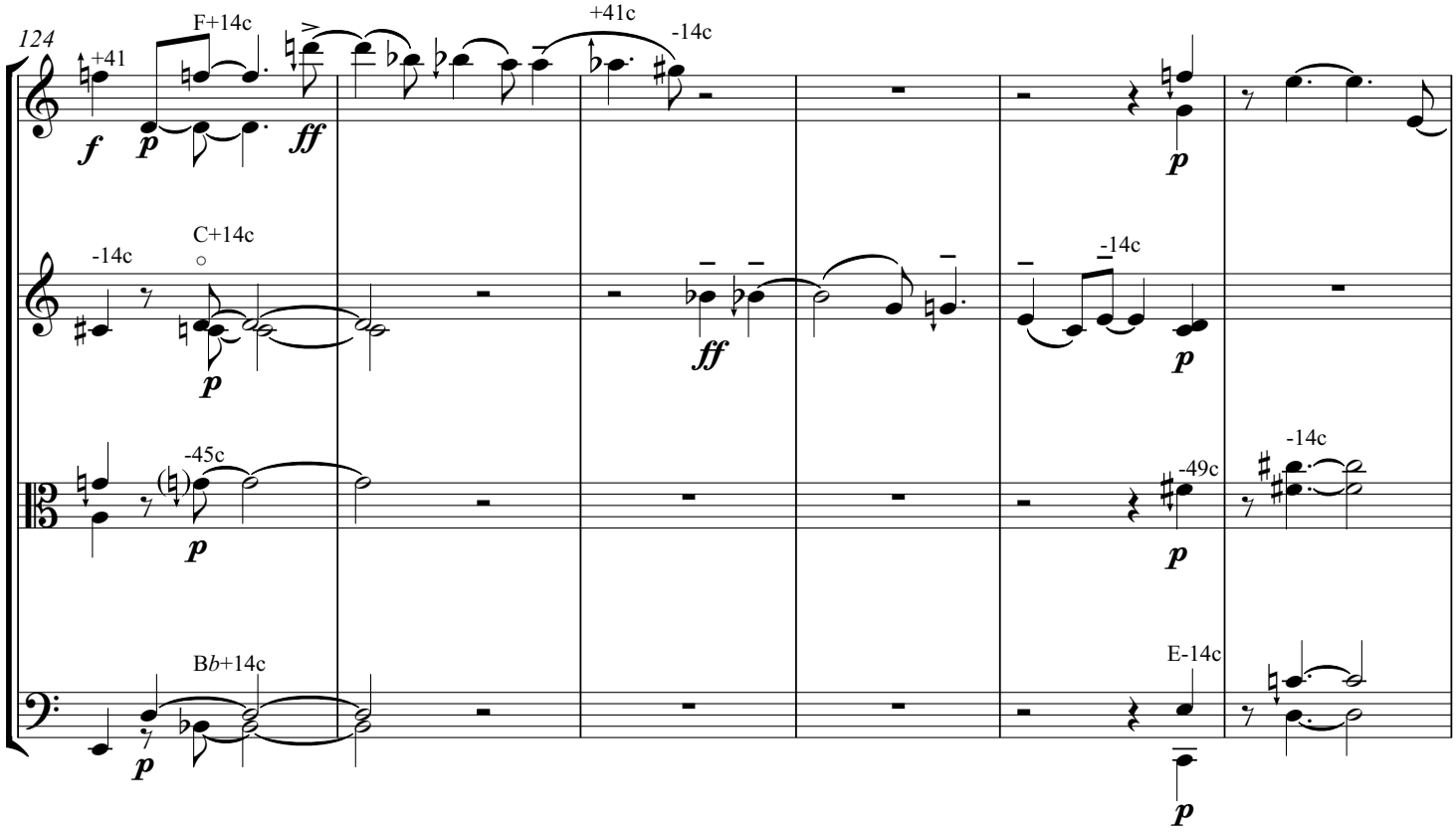
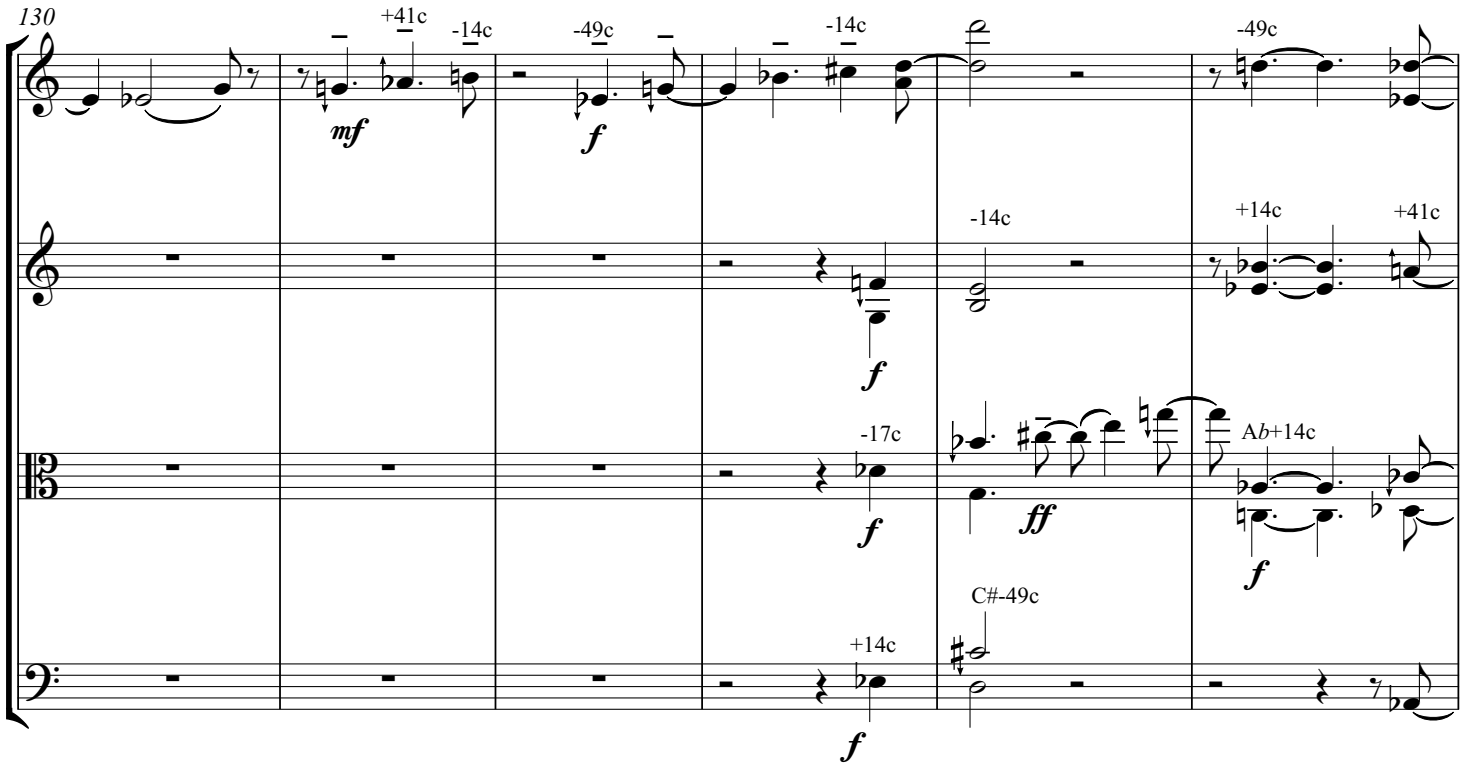
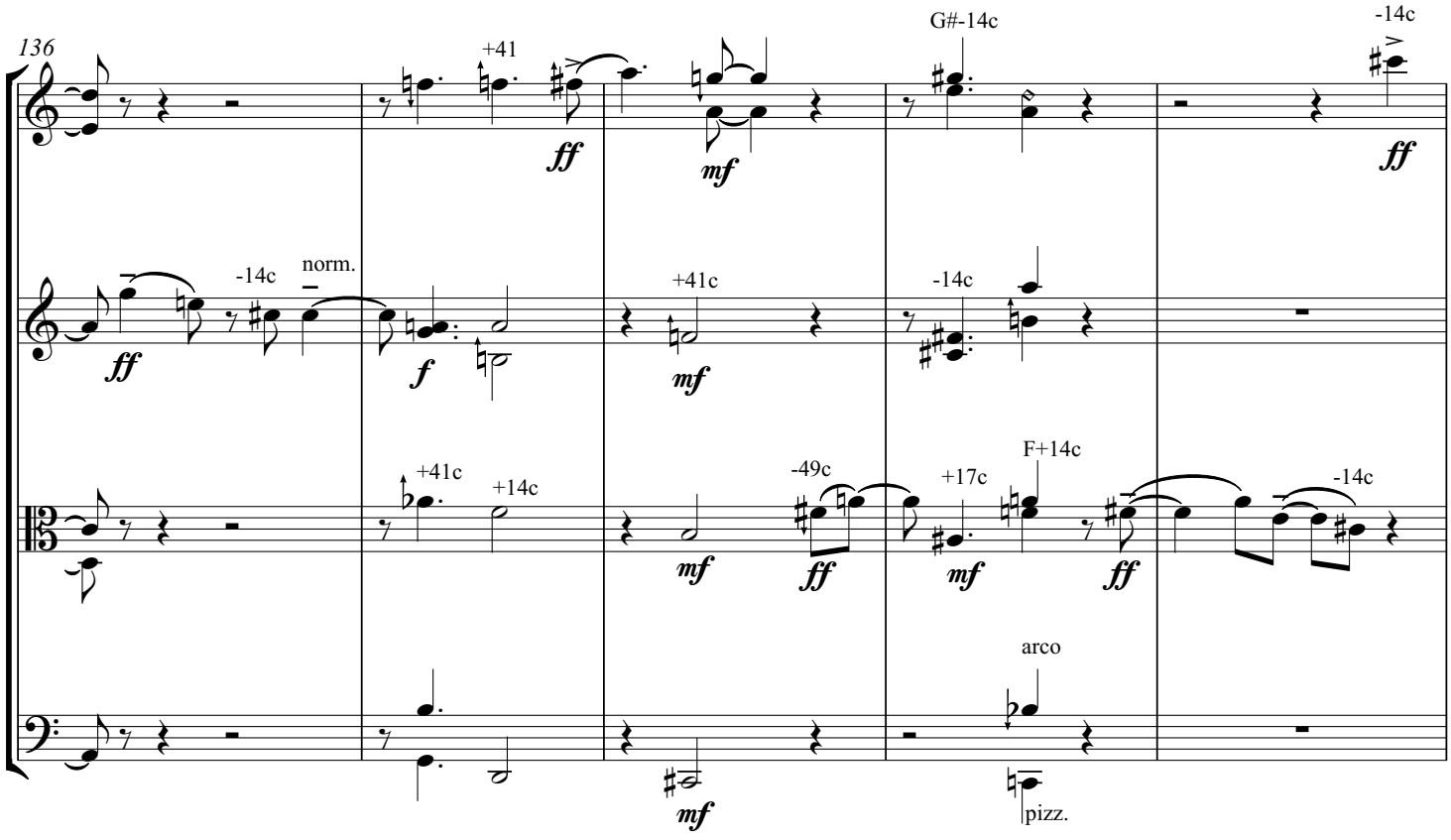
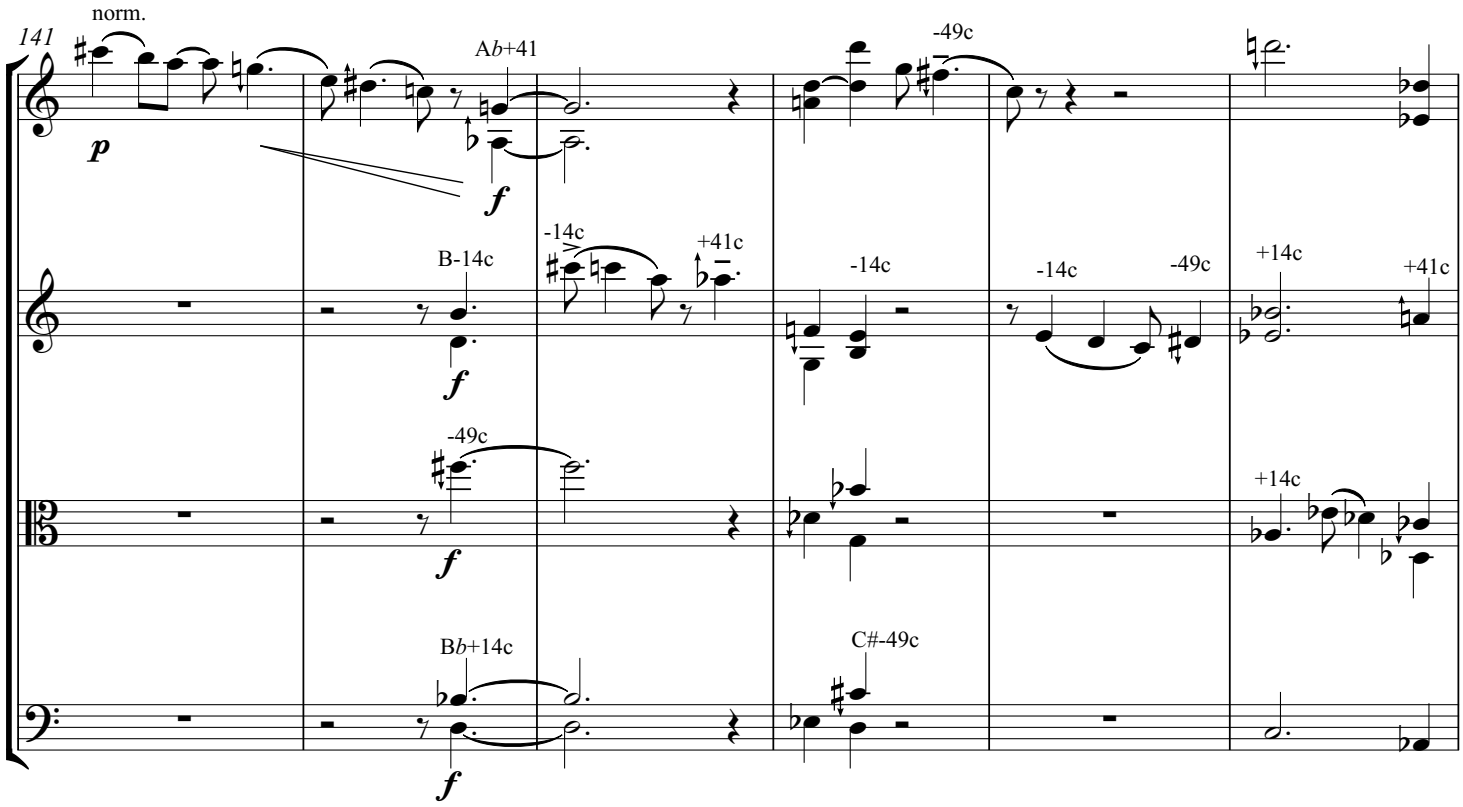
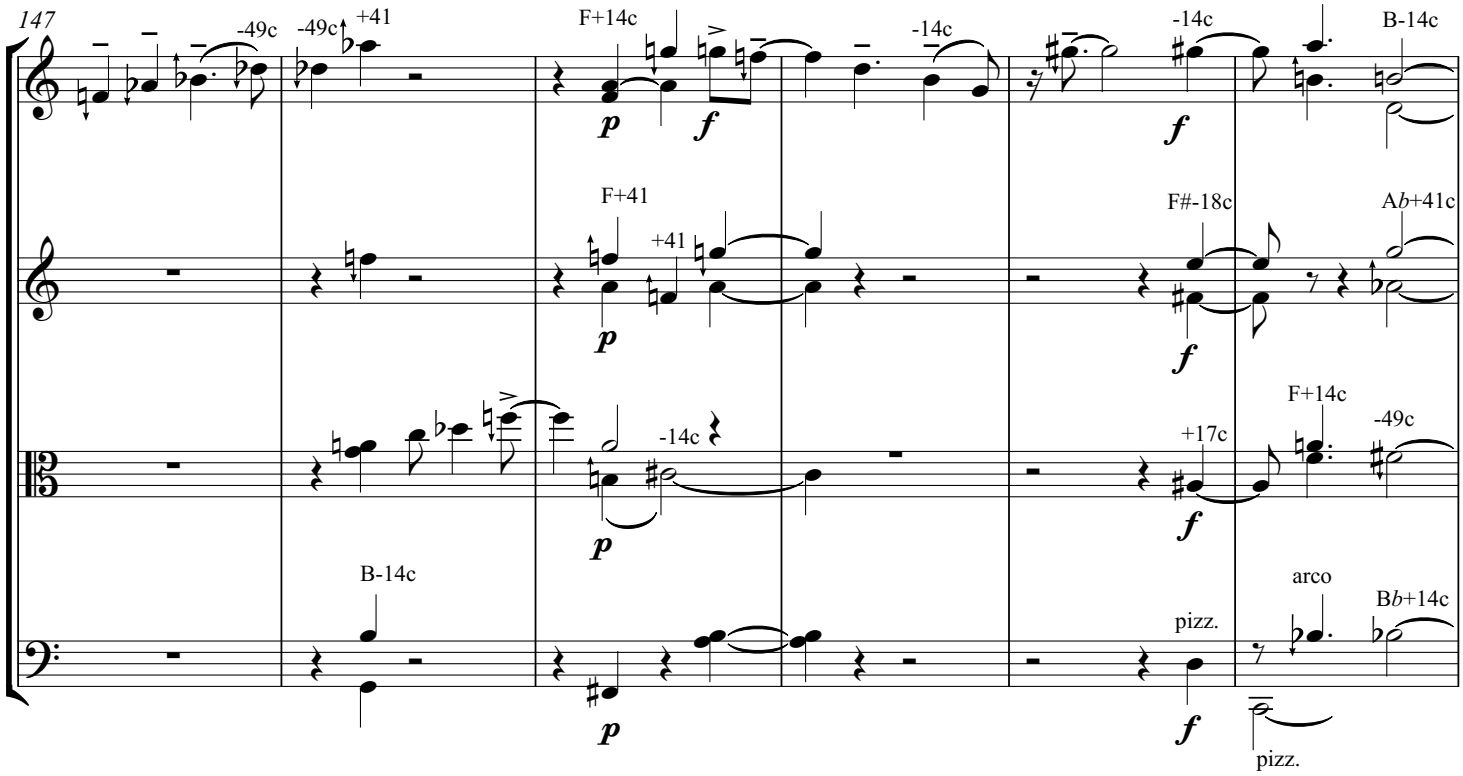
-14c
-49c
+41c
+14c
+41c
+41c
-14c
-14c
+49c
-14c


124
+41
F+14c
+41c
-14c
-14c
C+14c
-14c
-45c
-49c
-14c
B♭+14c
E-14c


130
+41c
-14c
-49c
-14c
-49c
-14c
+14c
+41c
-17c
Ab+14c
C#-49c
+14c
mf
f
ff


136
+41
G#-14c
-14c
norm.
-14c
+41c
+41c
+14c
-49c
+17c
F+14c
-14c
arco
pizz.
ff
mf
f


141
norm.
p
Ab+41
f
-49c
B-14c
-14c
+41c
-14c
-14c
-49c
+14c
+41c
-49c
+14c
Bb+14c
C#-49c


147
-49c
-49c
+41
F+14c
-14c
-14c
B-14c
F+41
+41
F#-18c
Ab+41c
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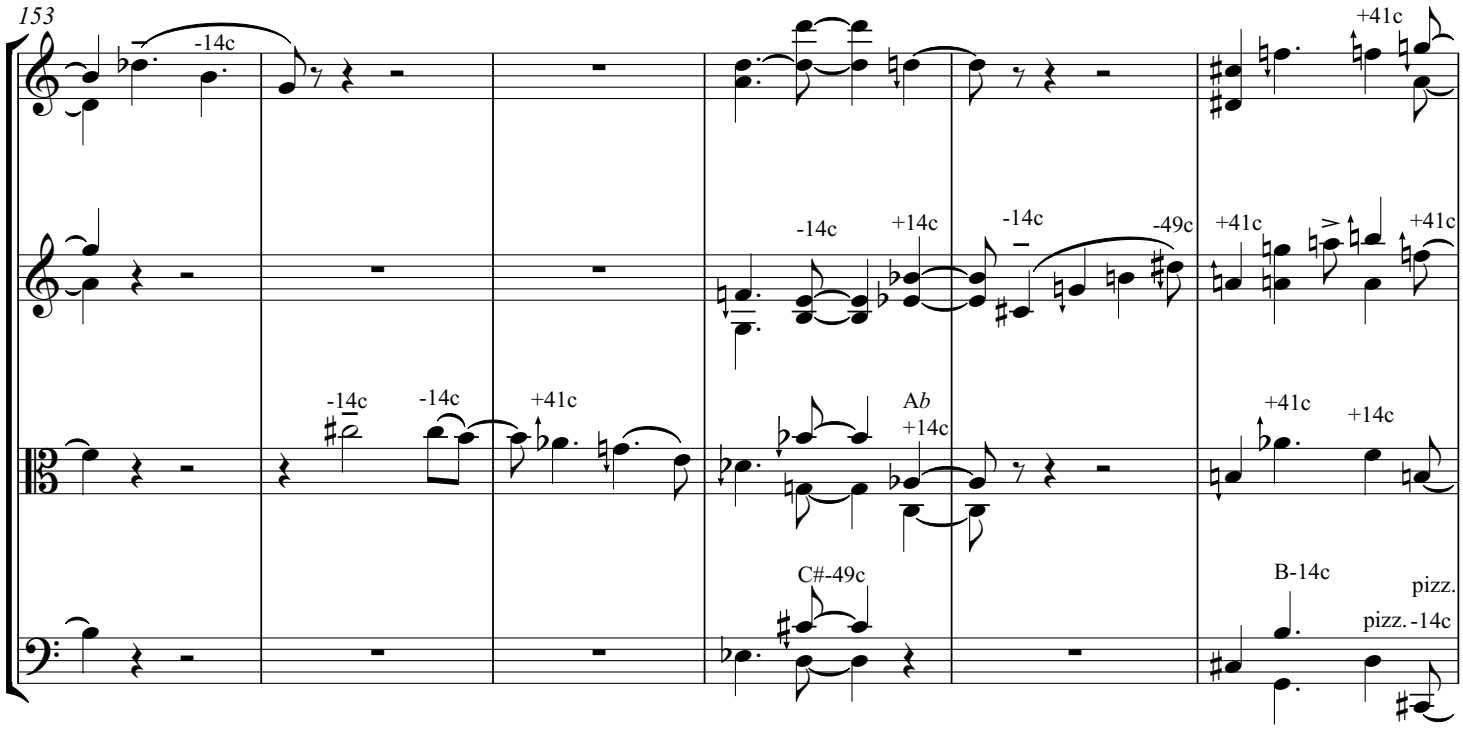
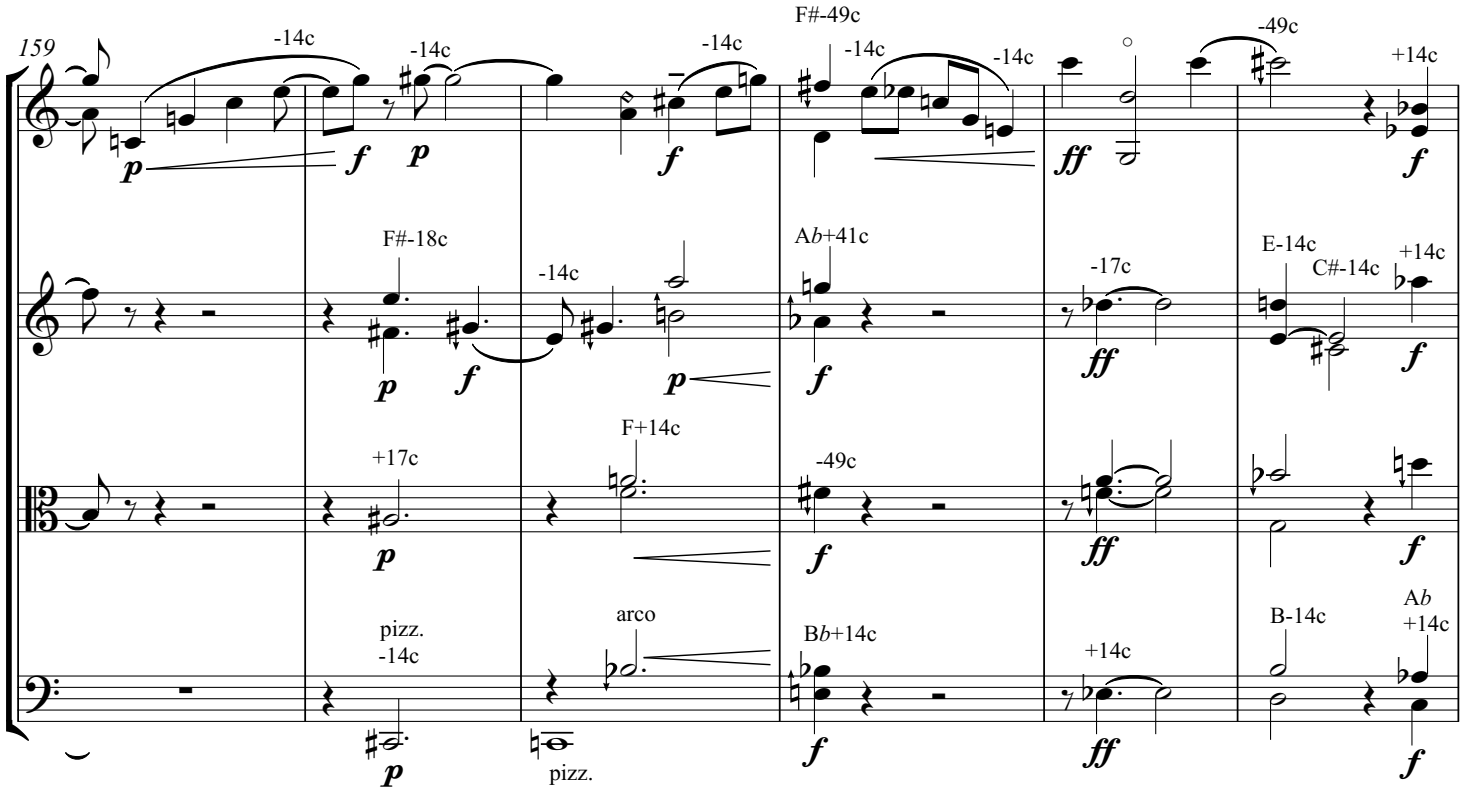
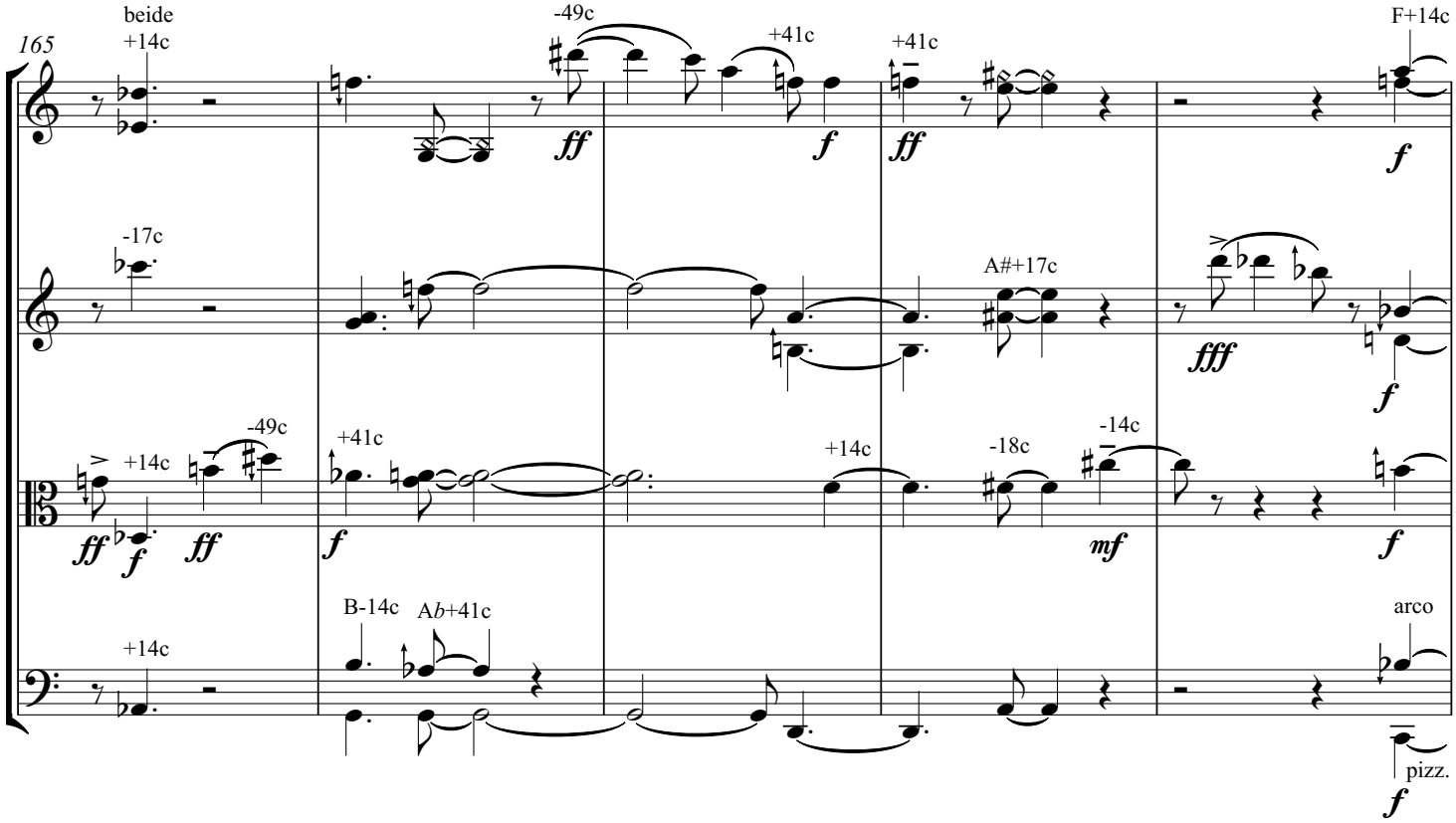
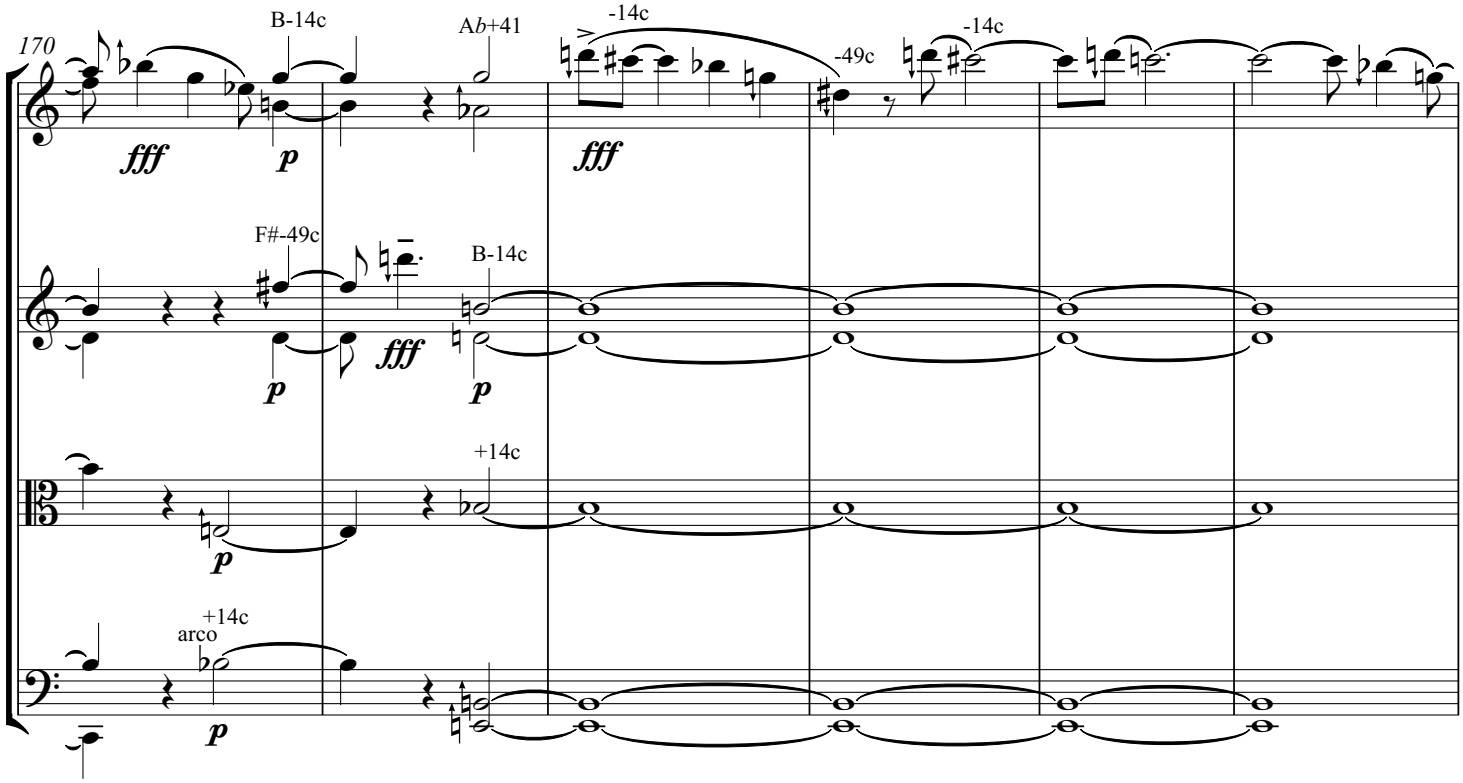
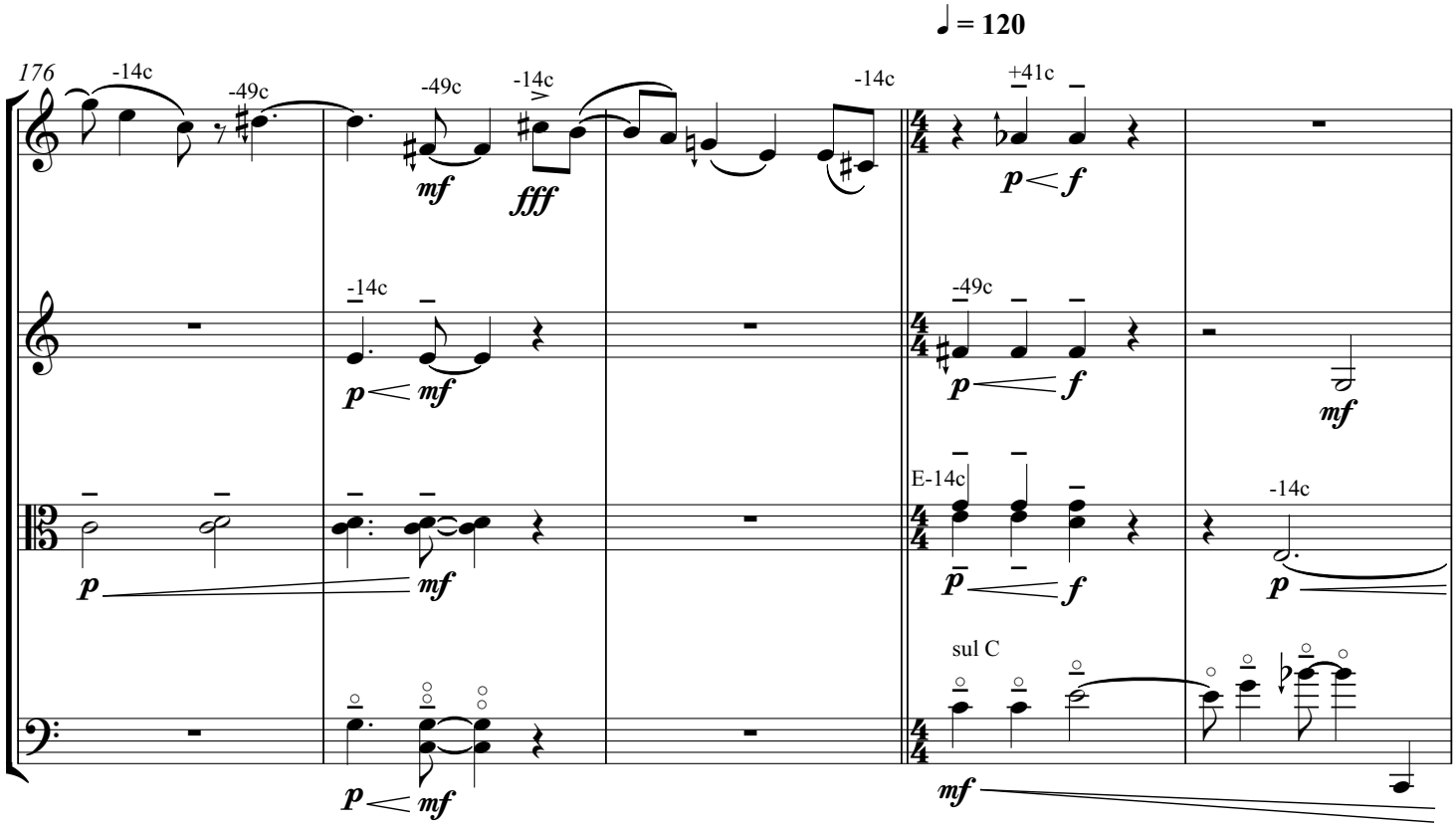
+17c
F+14c
-49c
B-14c
arco
Bb+14c
pizz.
pizz.

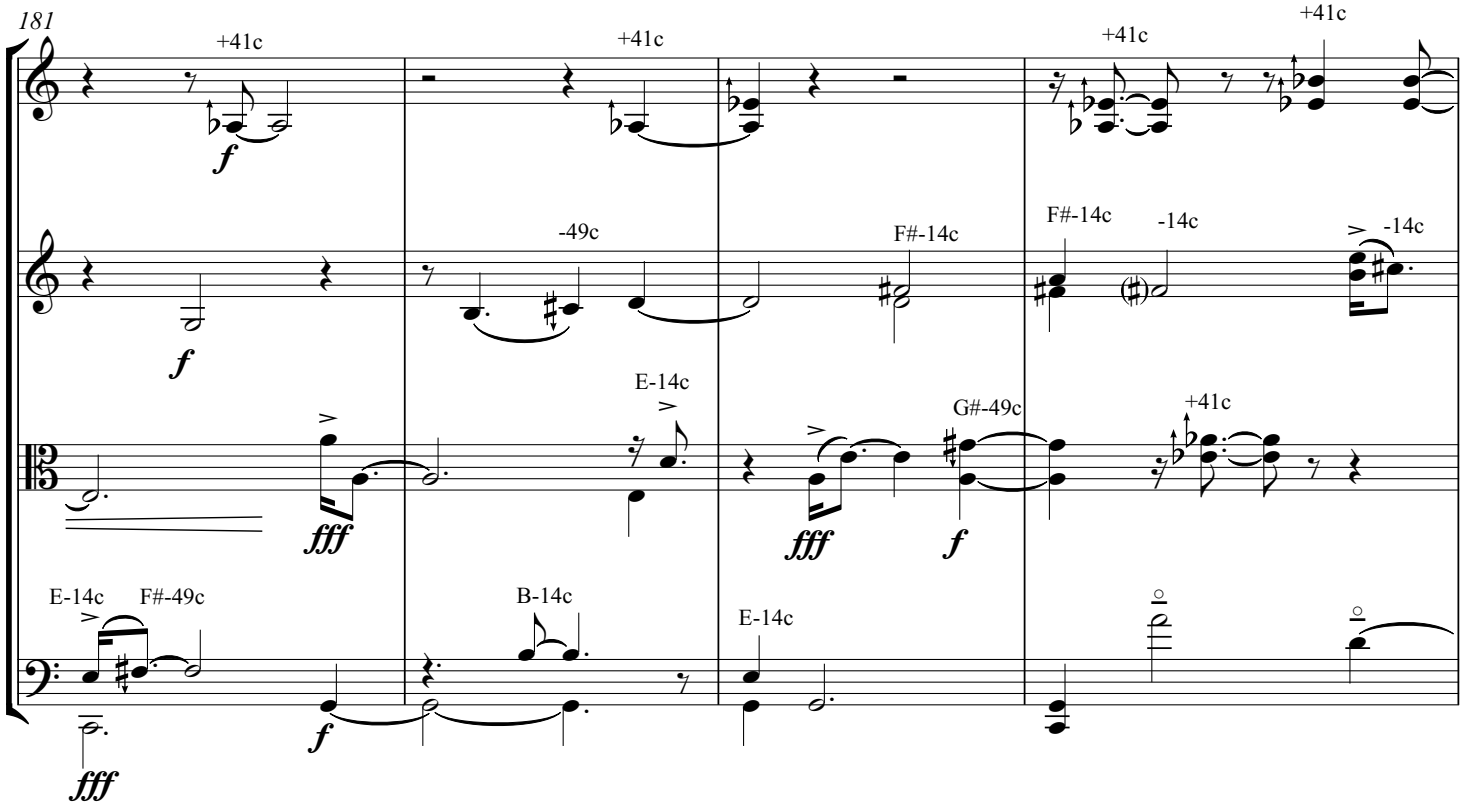

153
-14c
+41c
-14c
+14c
-14c
-49c
+41c
+41c
-14c
-14c
+41c
A♭
+14c
+41c
+14c
C#-49c
B-14c
pizz.
pizz. -14c


159
-14c
-14c
-14c
F#-49c
-14c
-14c
-49c
+14c
F#-18c
A♭+41c
-14c
-17c
E-14c
C#-14c
+14c
F+14c
+17c
-49c
pizz.
-14c
arco
B♭+14c
+14c
B-14c
A♭
+14c
pizz.

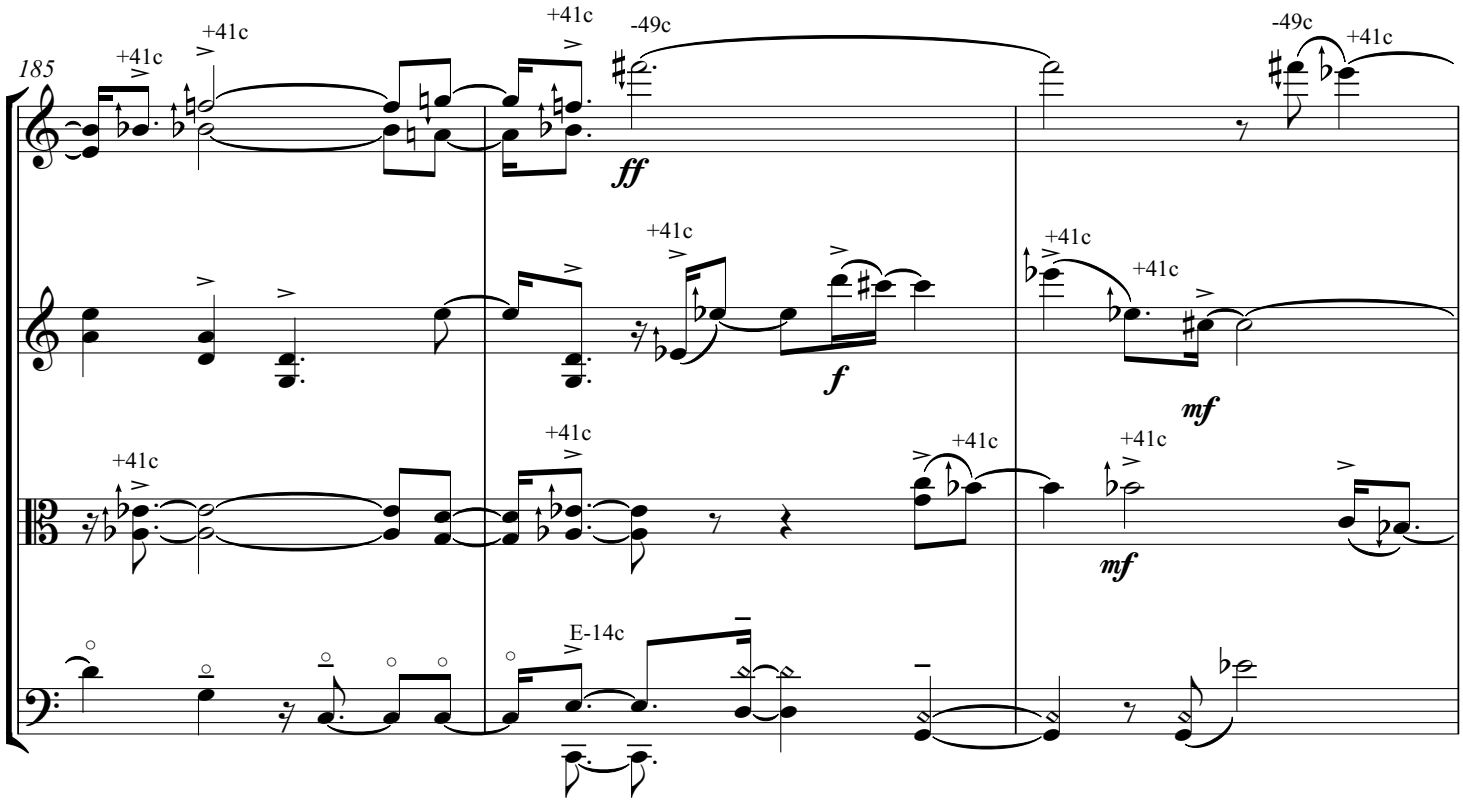

165
beide
+14c
-49c
+41c
+41c
F+14c
-17c
A#+17c
-49c
+14c
+41c
+14c
-18c
-14c
B-14c
A♭+41c
+14c
arco
pizz.

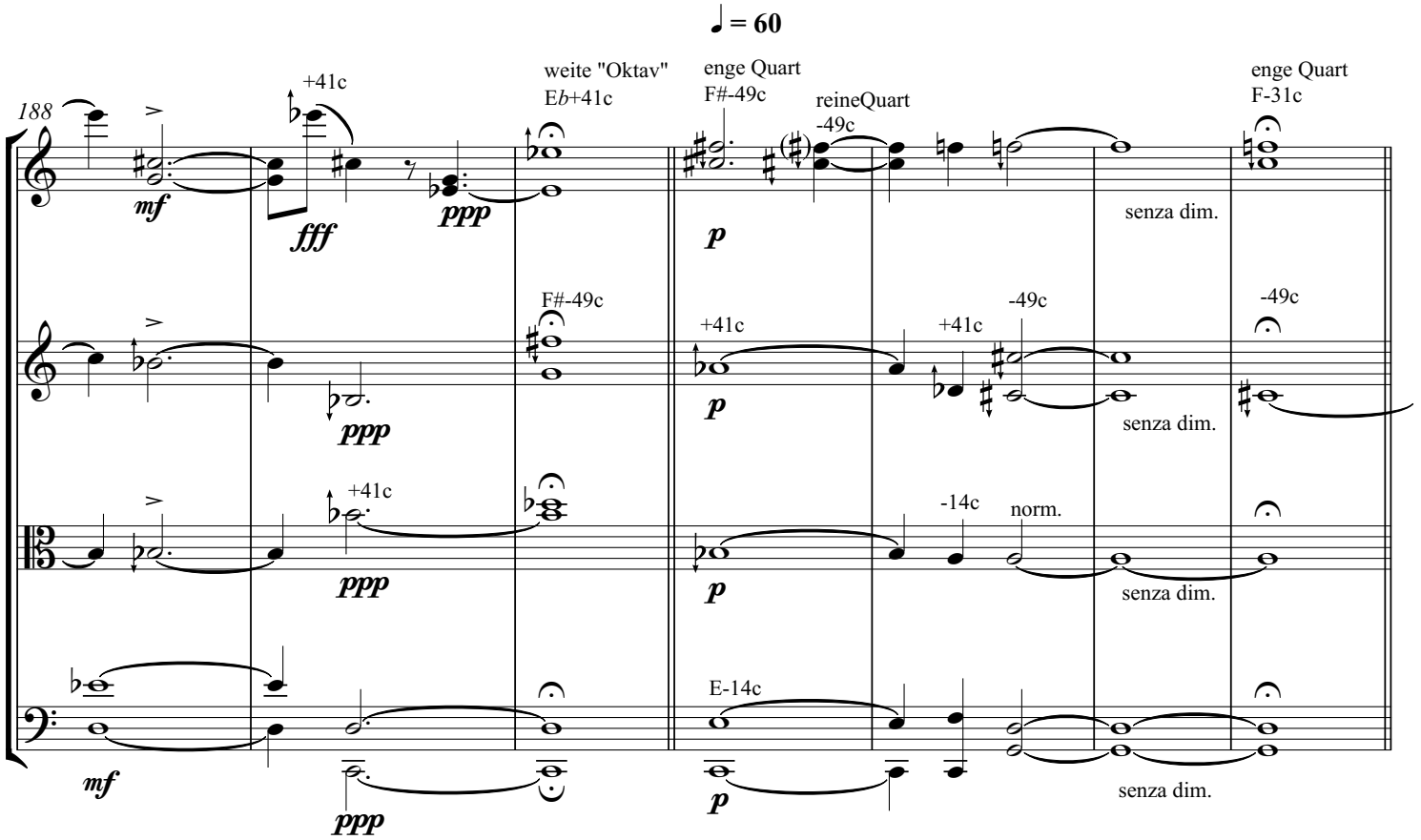

170
B-14c
A♭+41
-14c
-49c
-14c
F#-49c
B-14c
+14c
+14c
arco

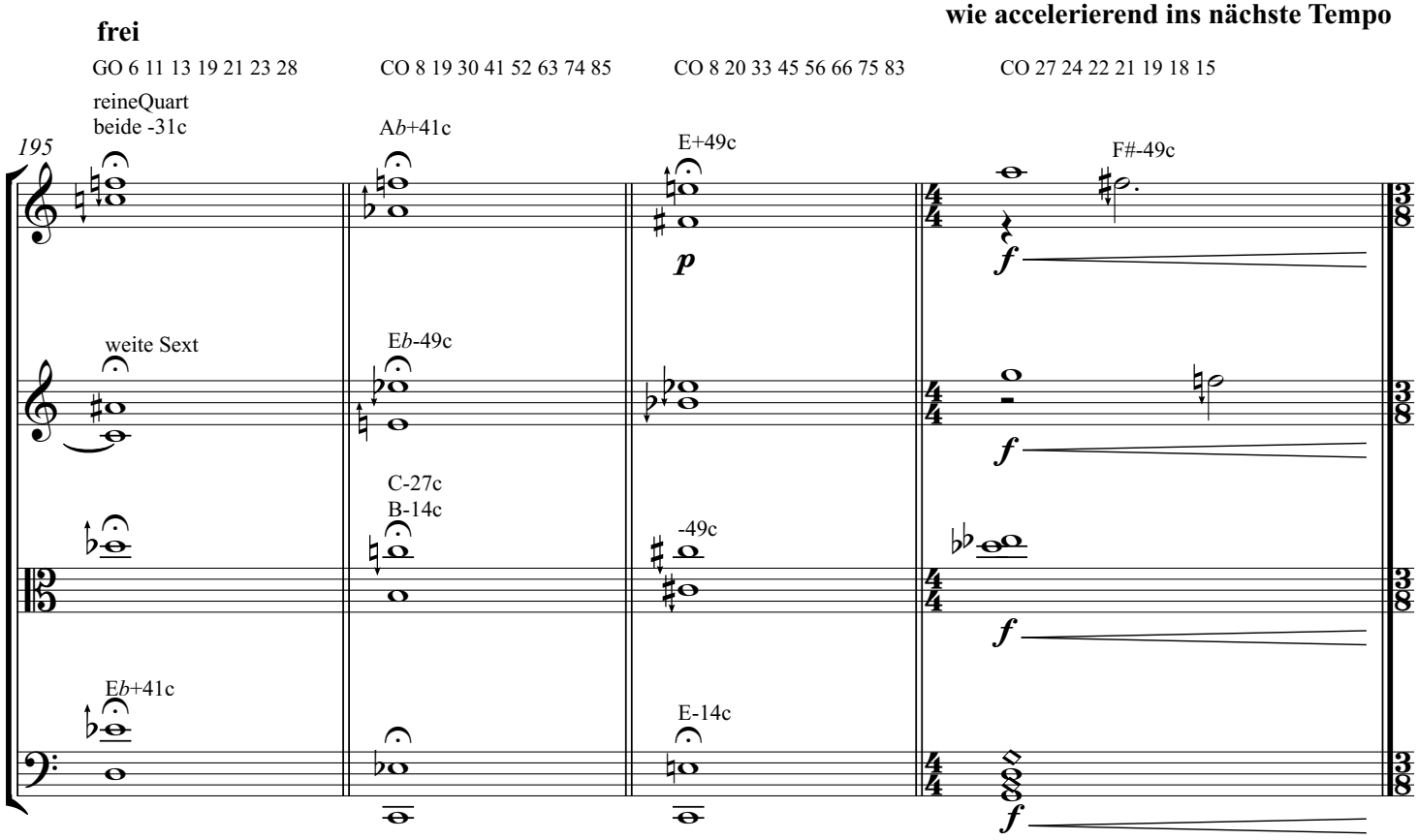

♩ = 120
176
-14c
-49c
-49c
-14c
-14c
+41c
mf
fff
p
f
-14c
-49c
p
mf
p
f
mf
E-14c
-14c
p
mf
p
f
p
sul C
p
mf
mf


181
+41c
+41c
+41c
+41c
f
f
-49c
F#-14c
F#-14c
-14c
-14c
E-14c
G#-49c
+41c
fff
fff
f
E-14c
F#-49c
B-14c
E-14c
f
fff

CO 4 9 14 19 24 29 34 39 44

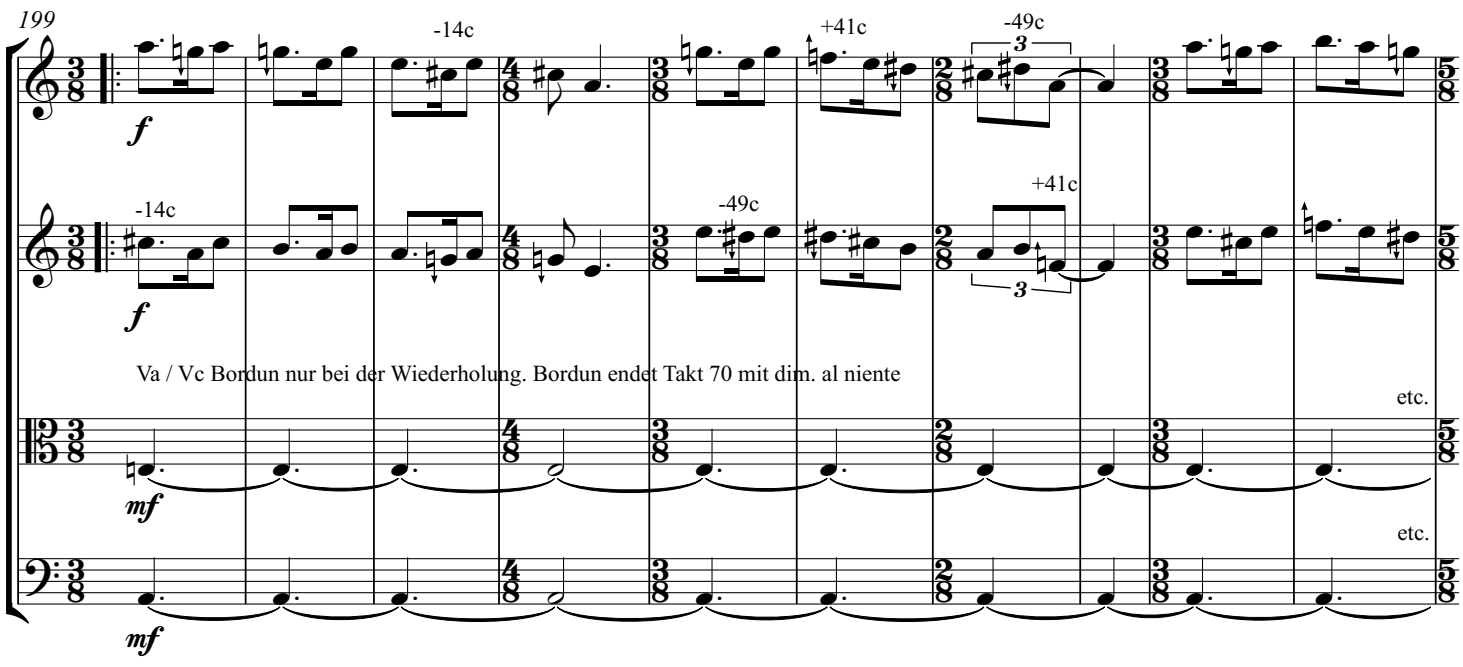


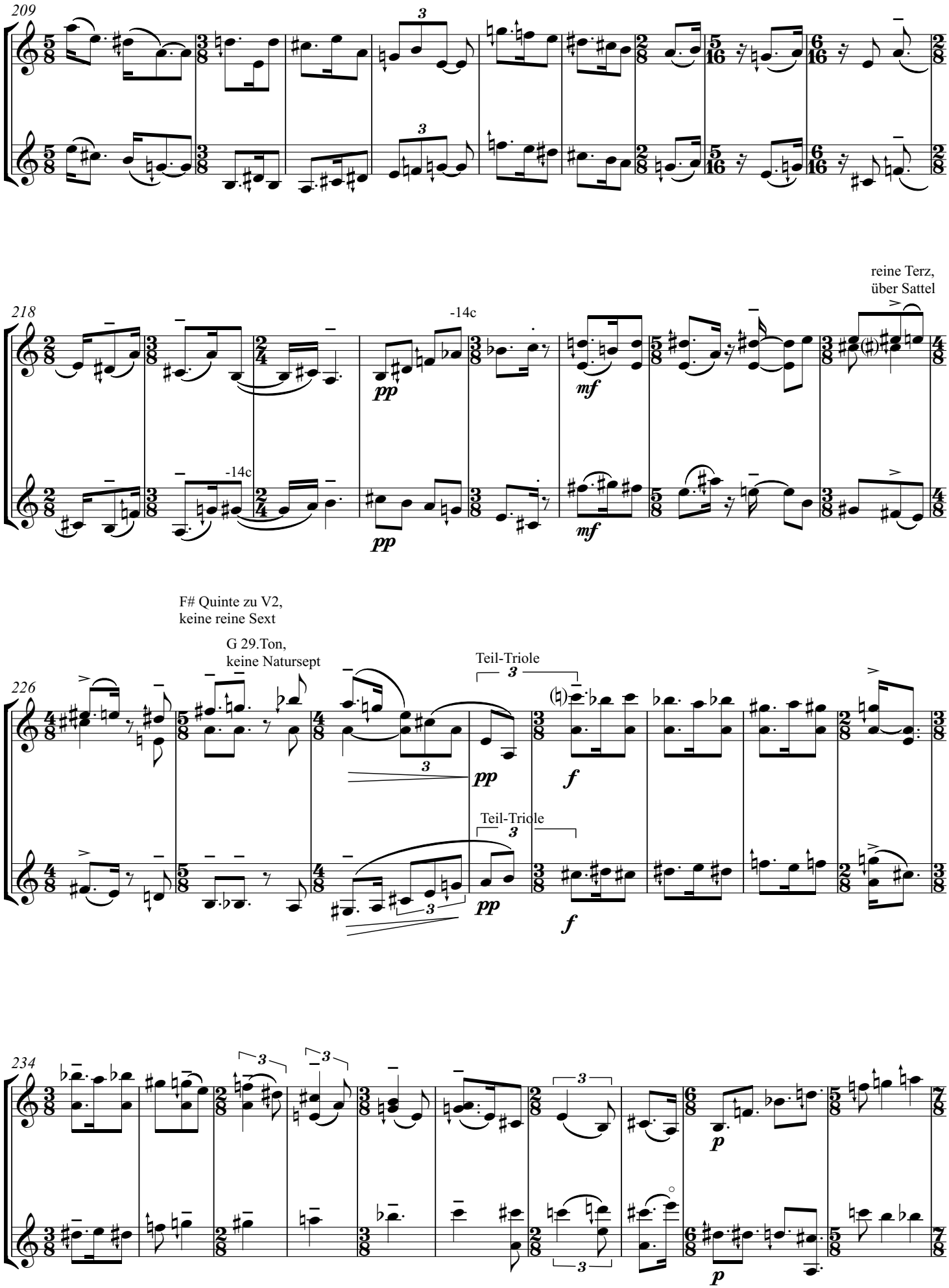


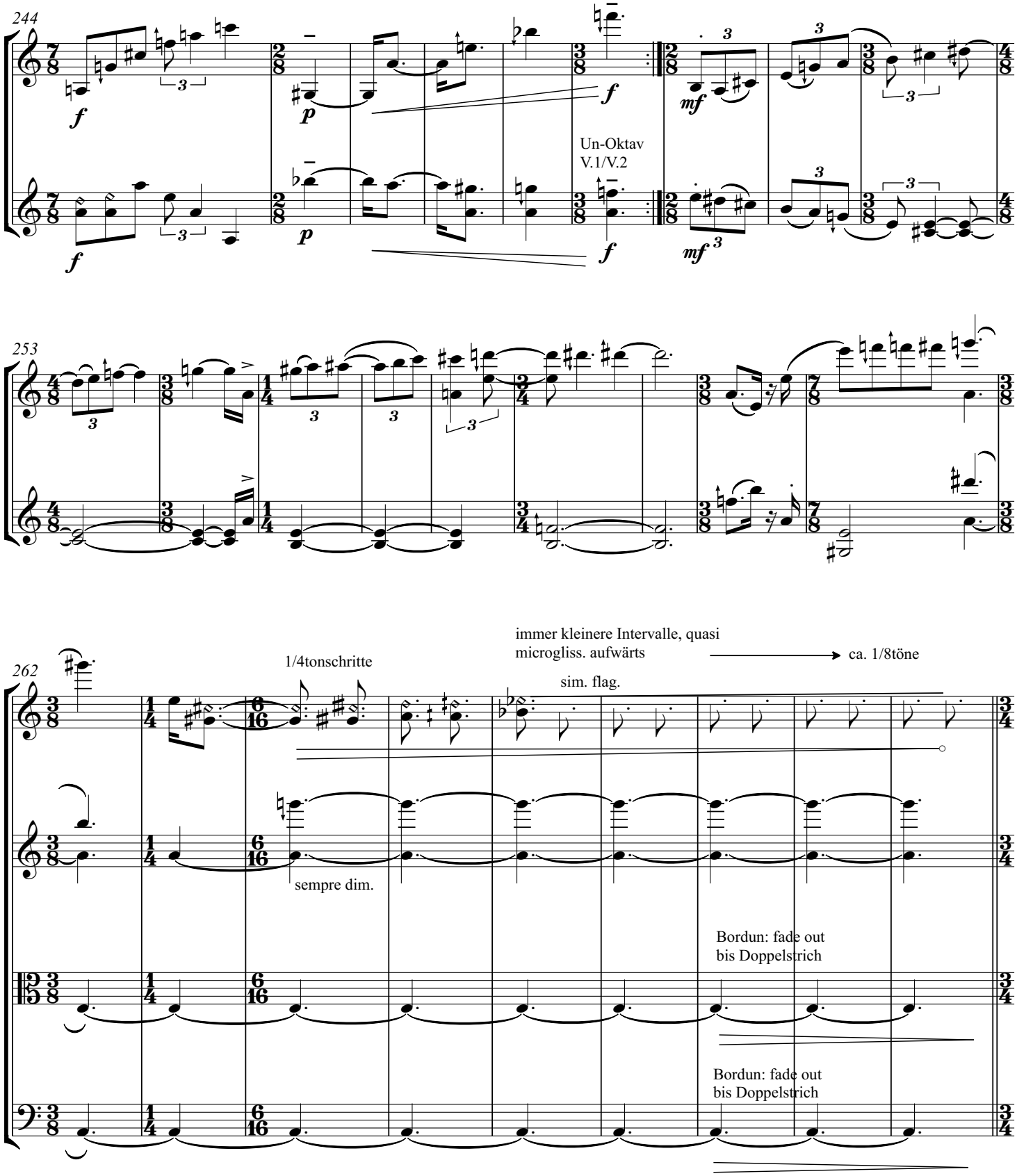


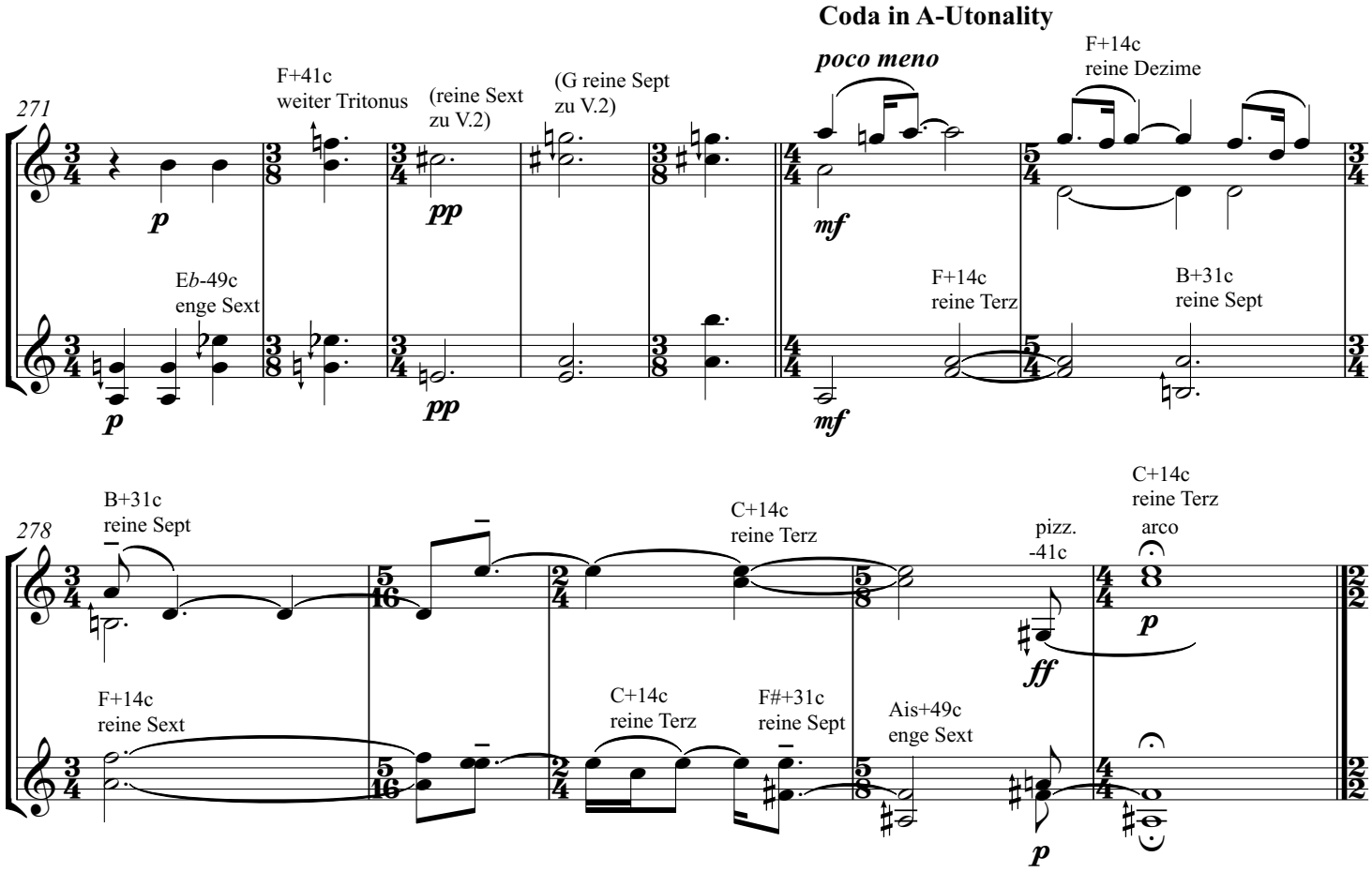
III. A Otonality - Menschenschall

Pfeilakzidentien wie vorher um 30c
Extra-Angaben für 7., 11. und 13. "Partialton": G, D#, F
C# und G# als "Naturterzen" zu denken (-14c)



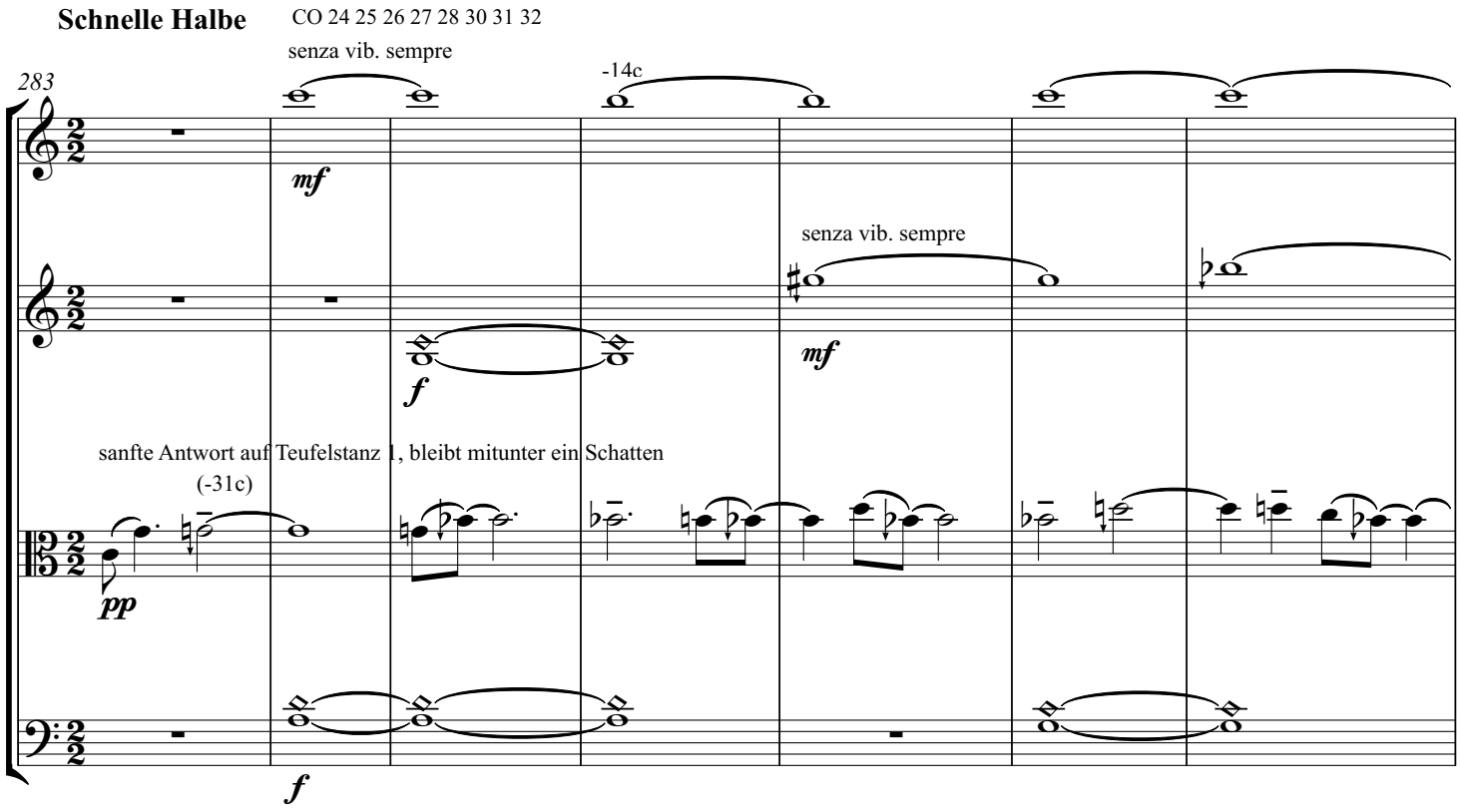

209
218
-14c
-14c
pp
mf
pp
mf
reine Terz,
über Sattel
F# Quinte zu V2,
keine reine Sext
G 29.Ton,
keine Natursept
226
Teil-Triole
Teil-Triole
pp
f
pp
f
234
p
p

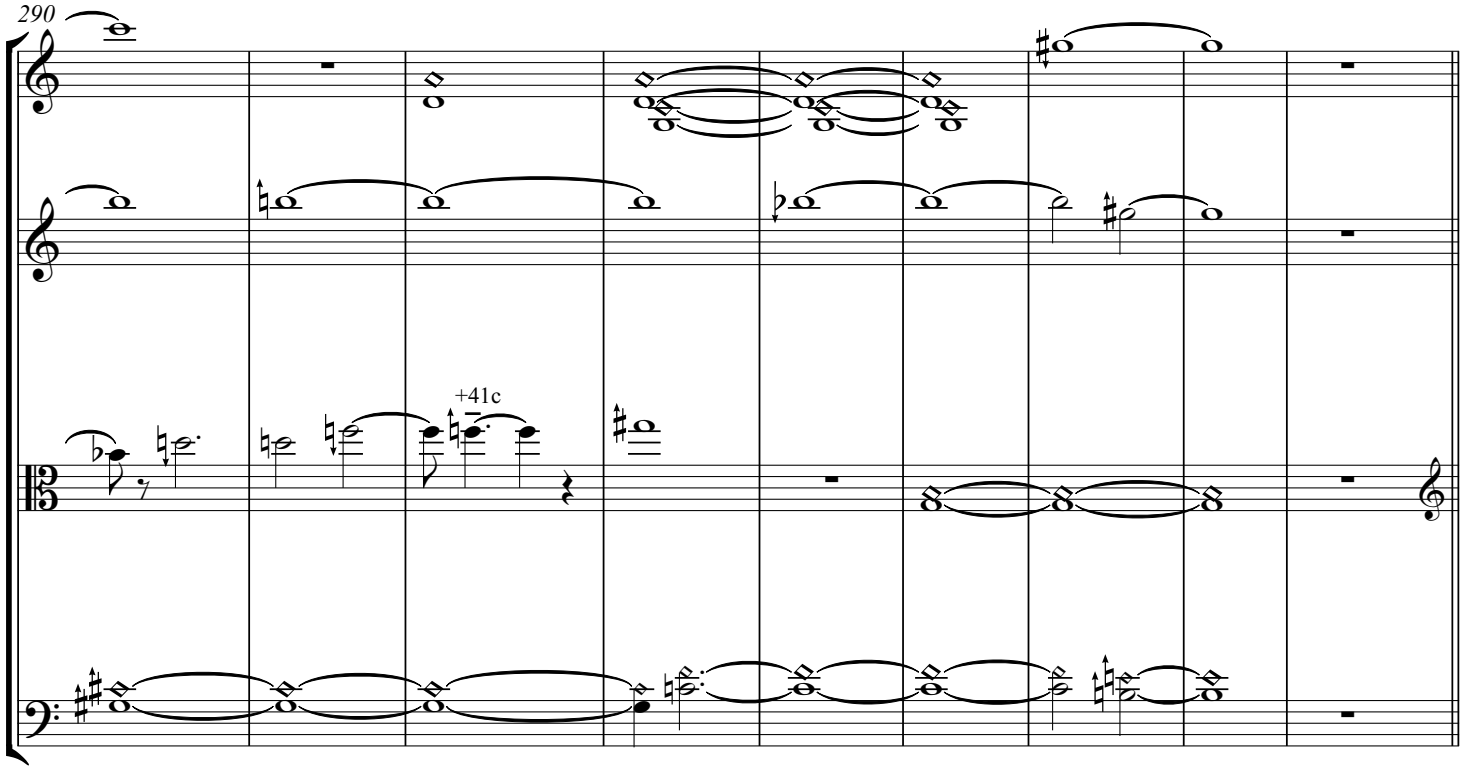

244
Un-Oktav
V.1/V.2
253
262
1/4tonschritte
immer kleinere Intervalle, quasi
microgliss. aufwärts
ca. 1/8töne
sim. flag.
sempre dim.
Bordun: fade out
bis Doppelstrich
Bordun: fade out
bis Doppelstrich



IV. Teufelstanz 2

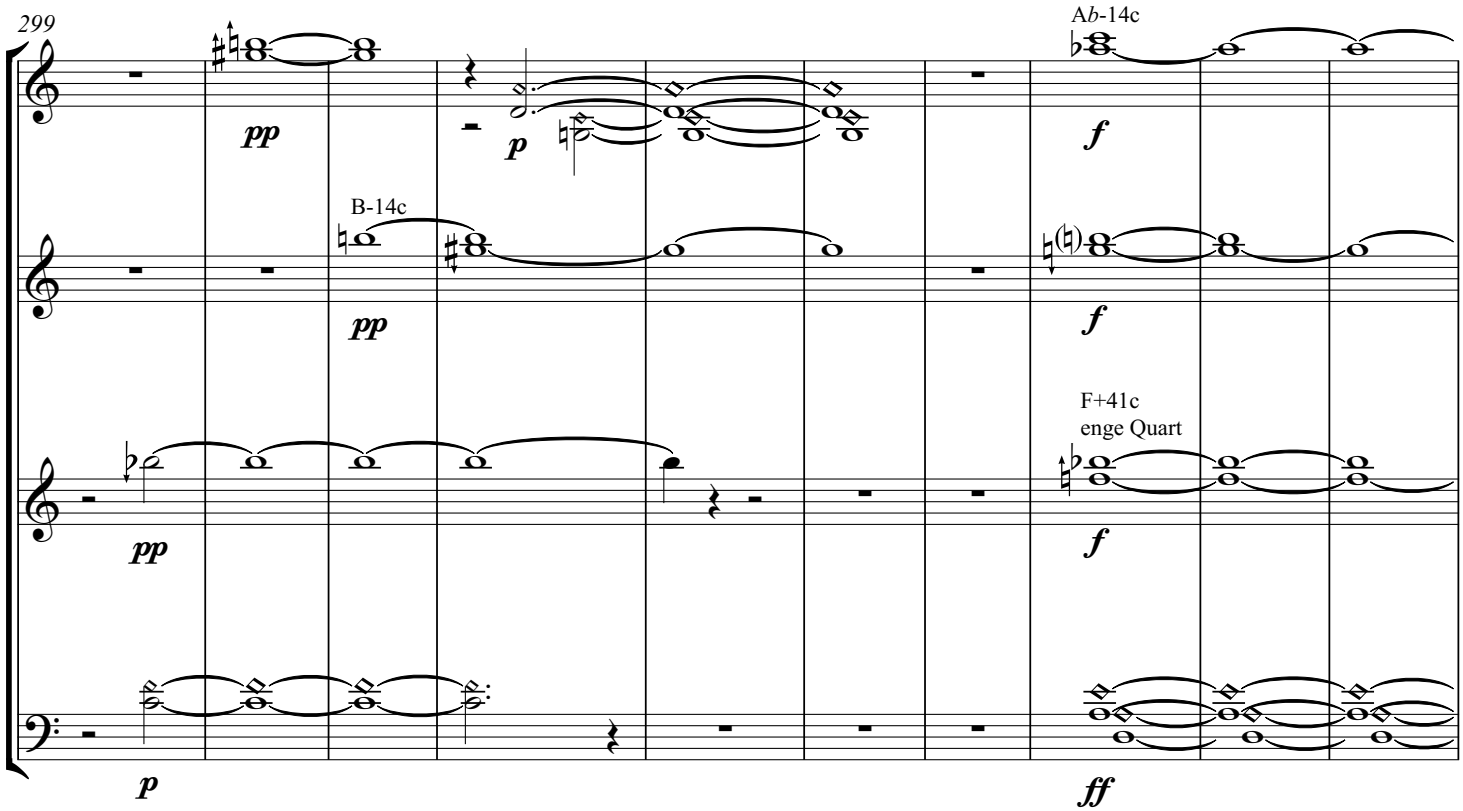
Akkord-Dynamik: Flag./Nicht-Flag. ausgleichen

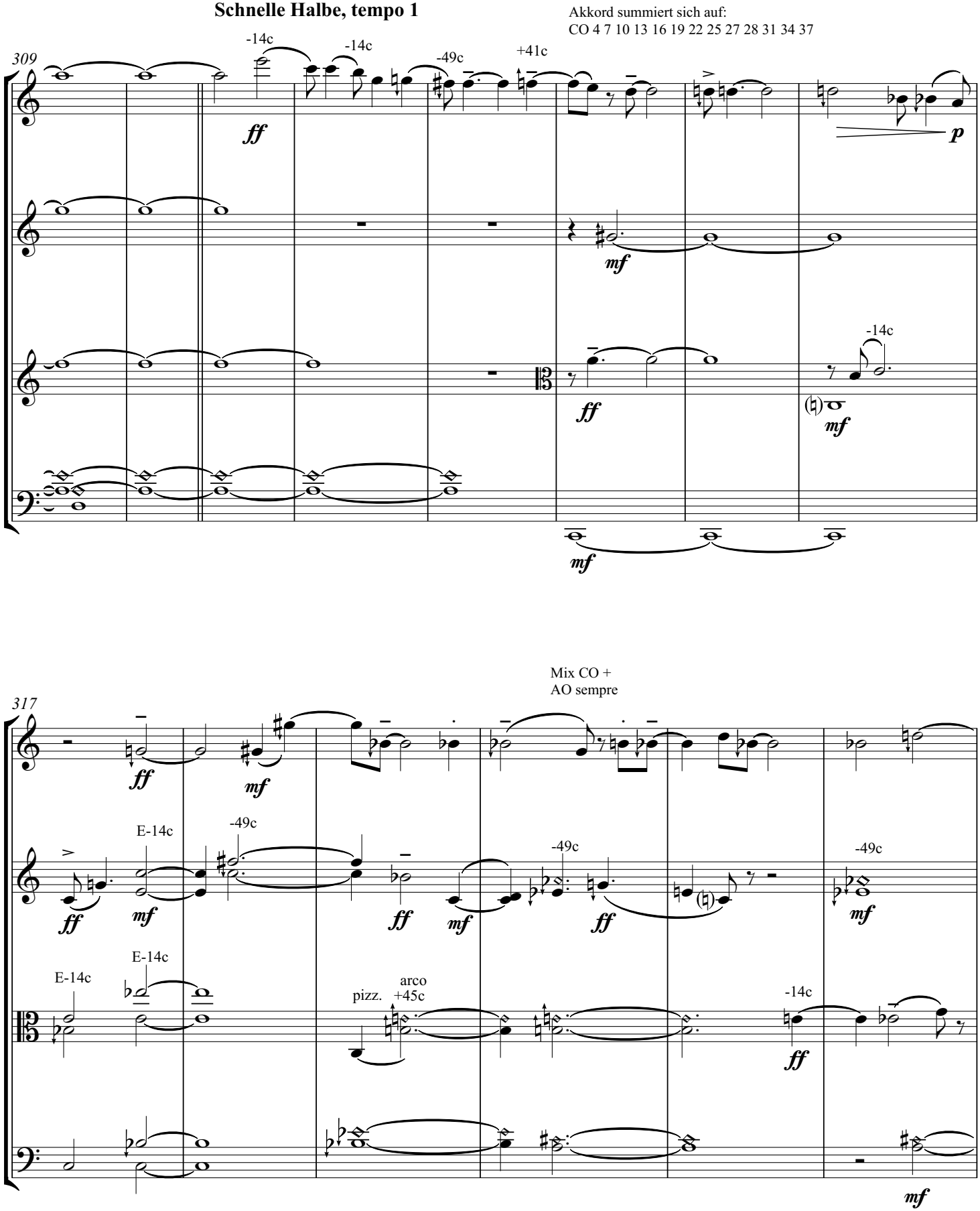


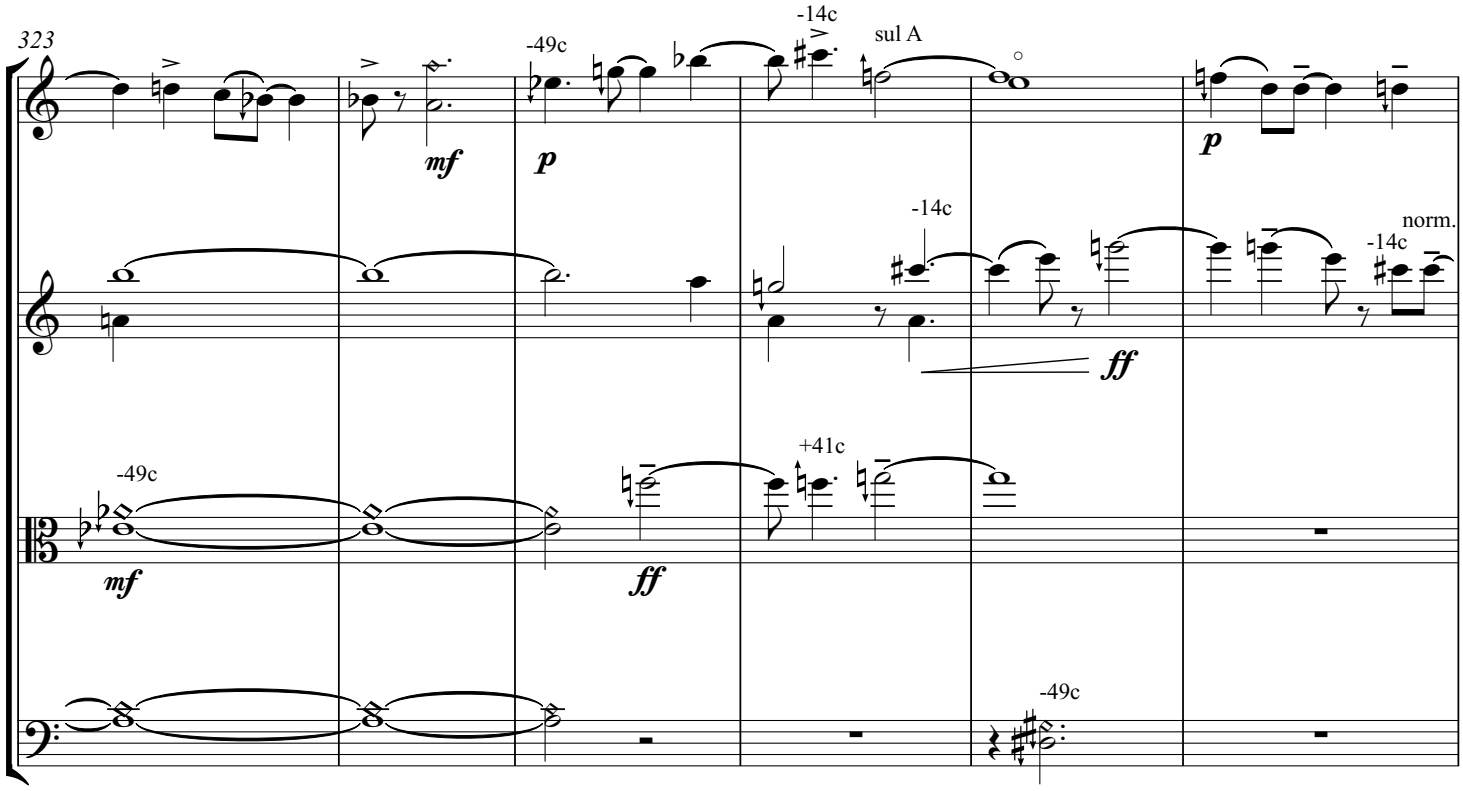


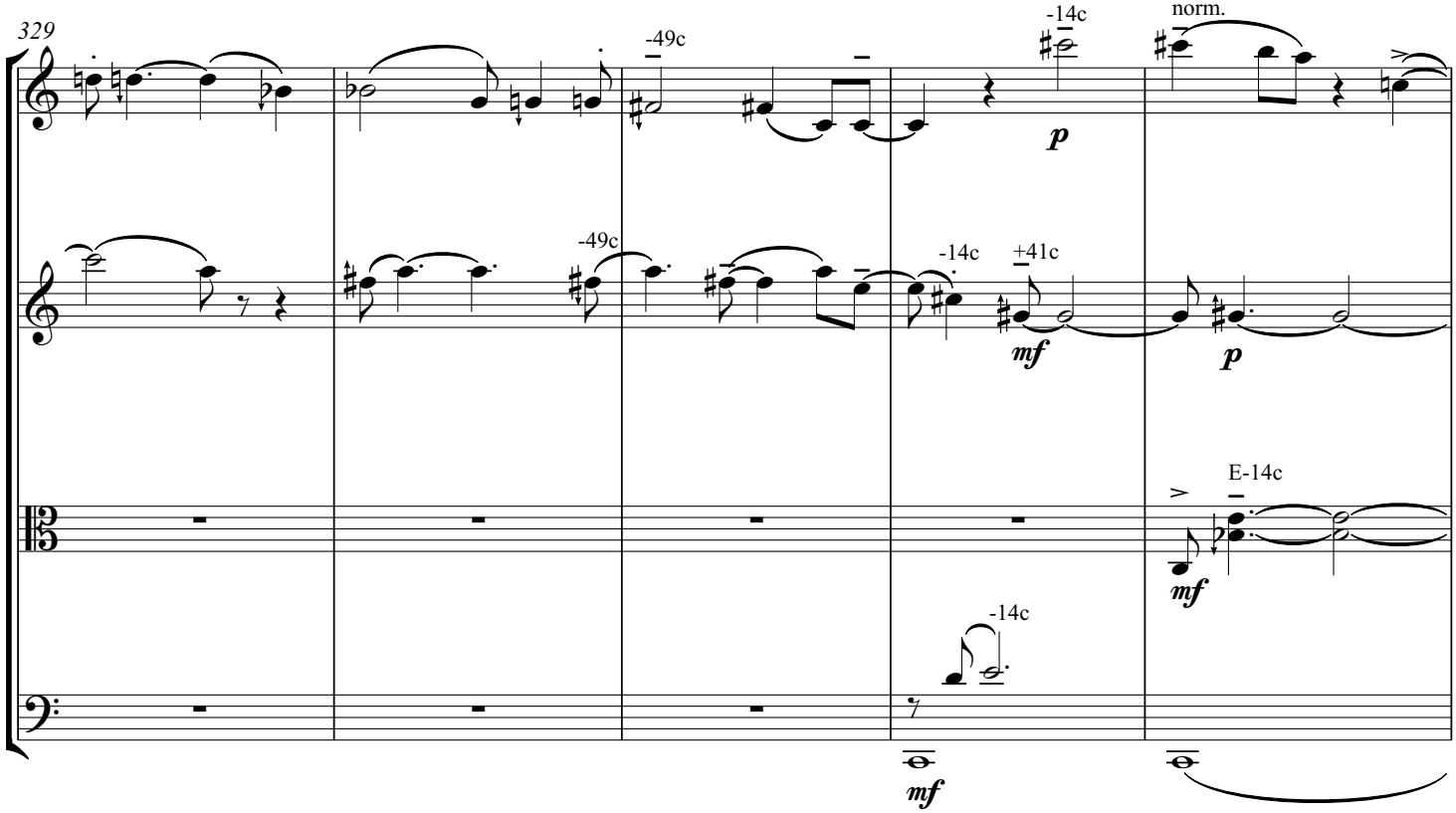
più, wie ein schnellstmöglicher Schattenflug

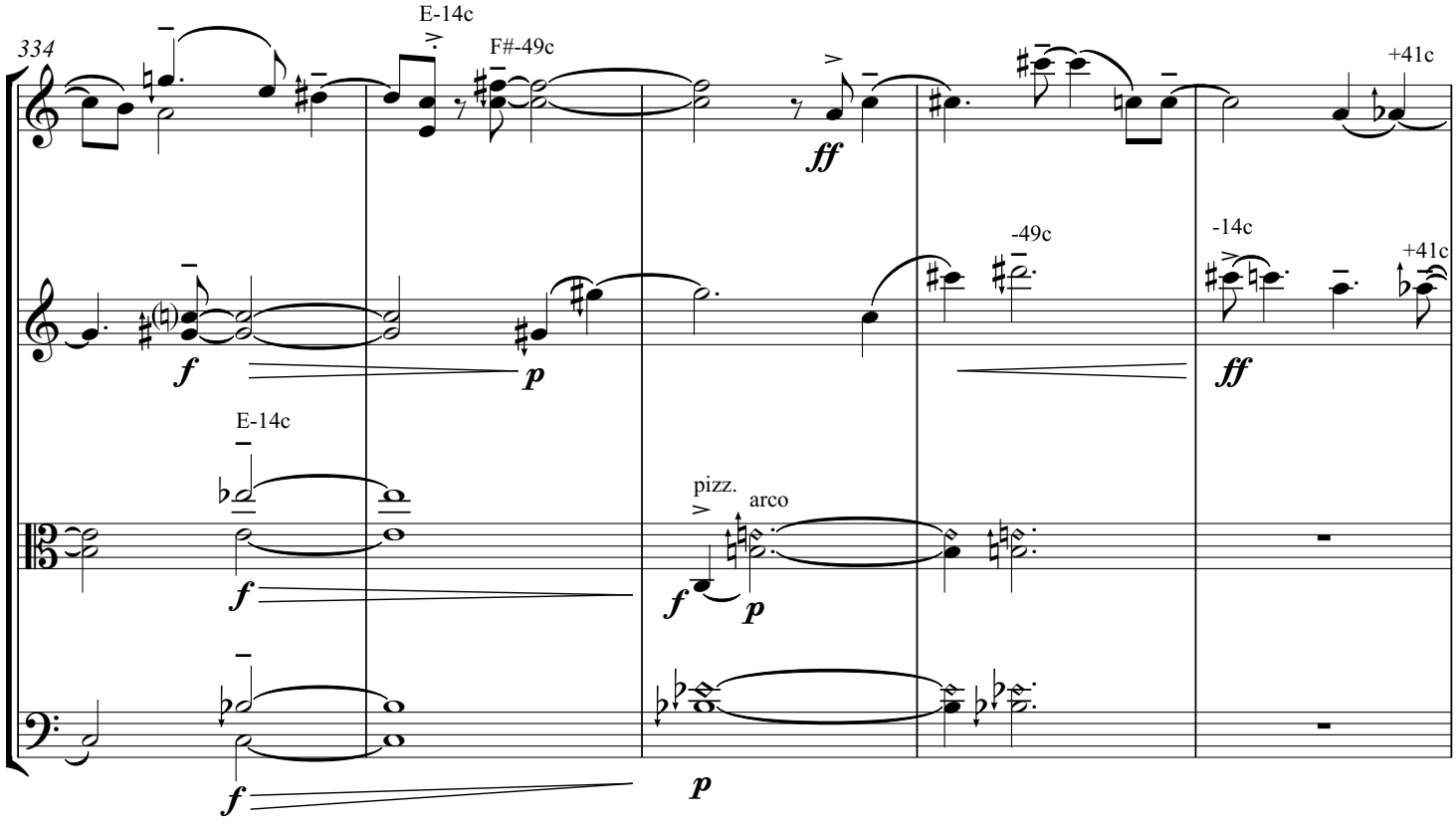
AO 8 12 13 14 15 17 18 19

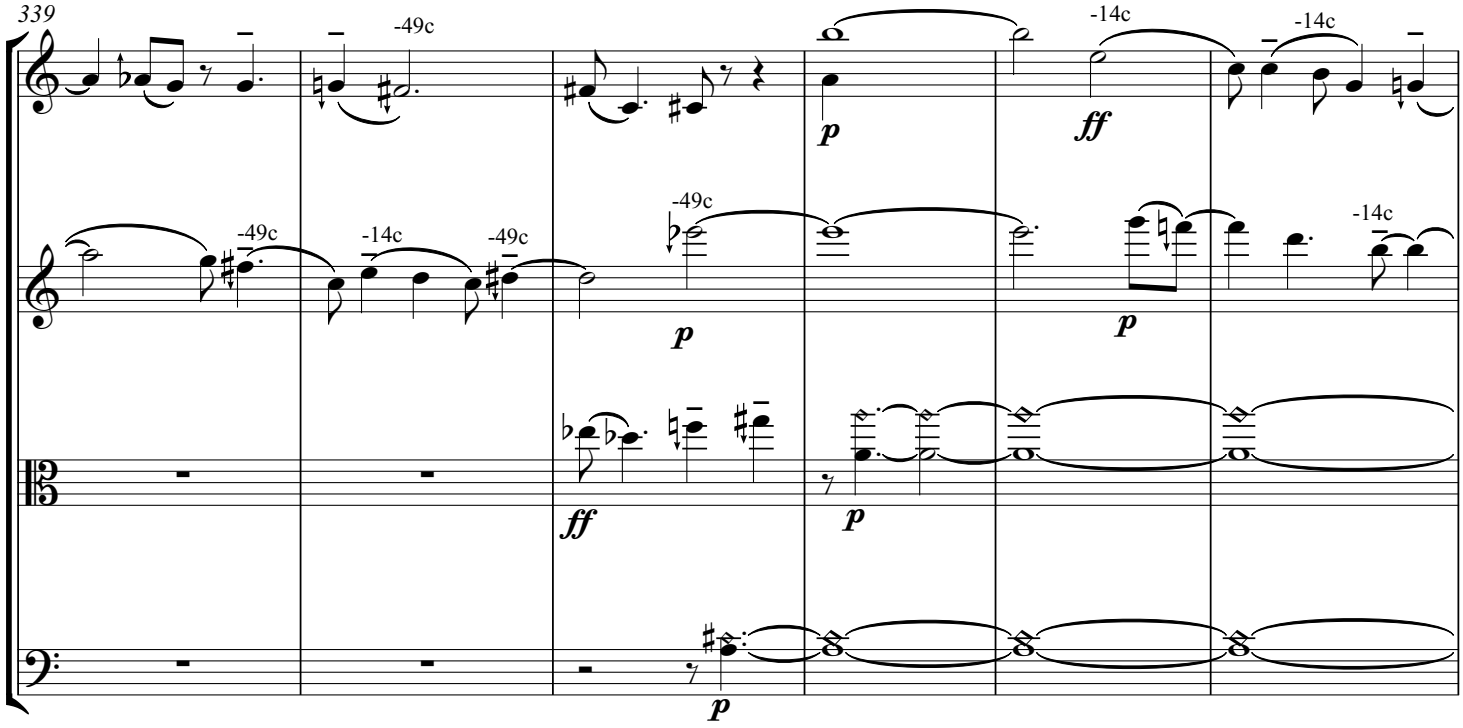


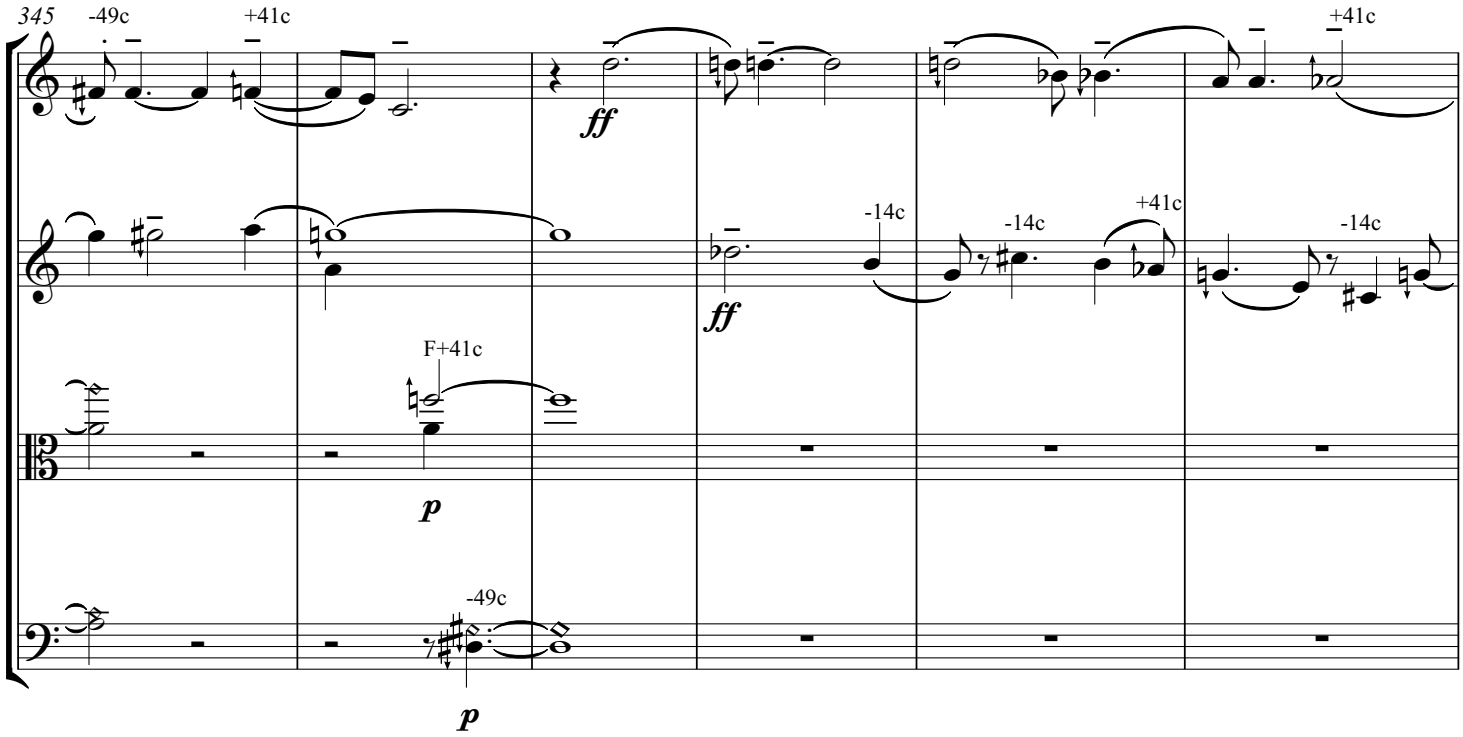

Schnelle Halbe, tempo 1
Akkord summiert sich auf:
CO 4 7 10 13 16 19 22 25 27 28 31 34 37
309
-14c
-14c
-49c
+41c
ff
p
mf
ff
-14c
mf
mf
317
Mix CO +
AO sempre
ff
mf
E-14c
-49c
ff
mf
ff
mf
-49c
ff
-49c
mf
E-14c
E-14c
pizz.
arco
+45c
-14c
ff
mf

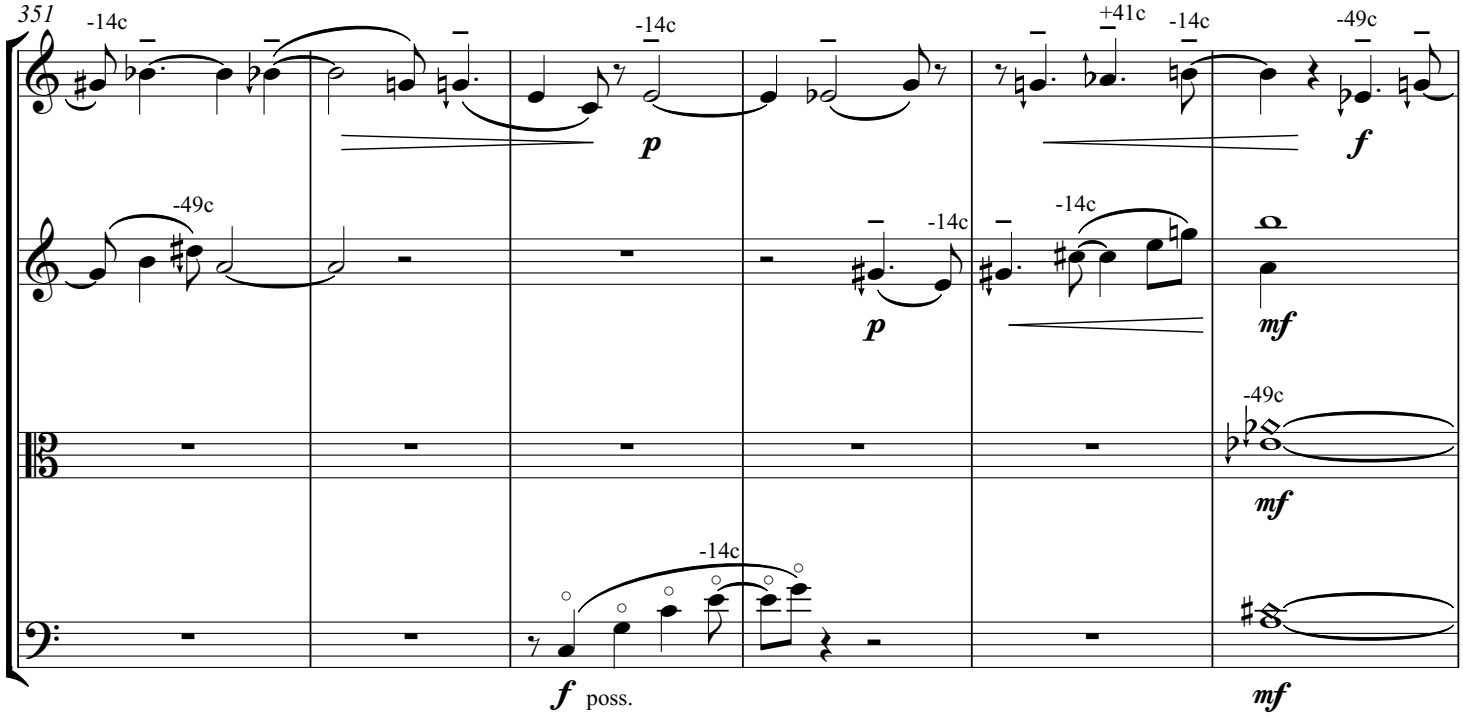

323
-14c
sul A
-49c
mf
p
p
-14c
norm.
-14c
ff
-49c
mf
+41c
ff
-49c

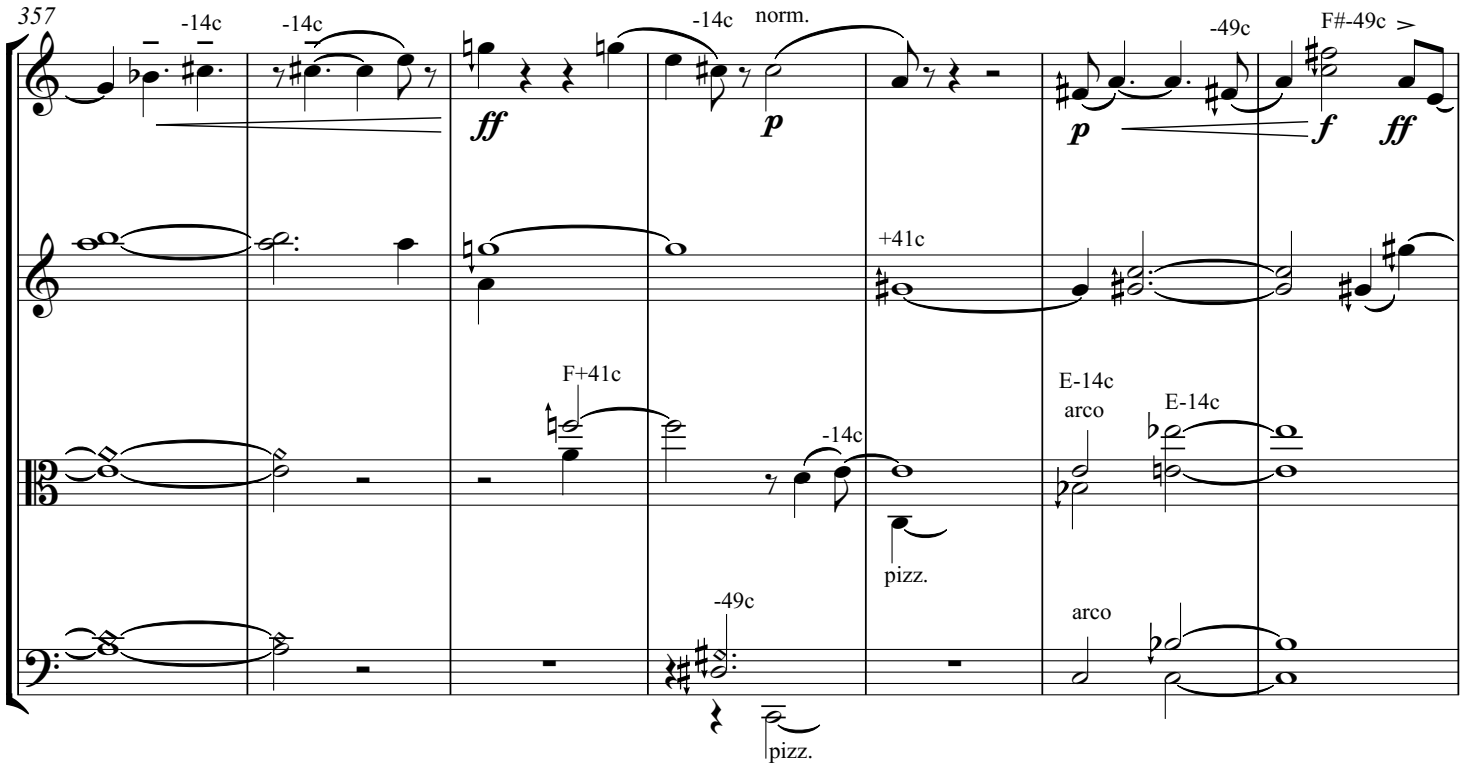

329
-49c
-14c
norm.
p
-49c
-14c
±41c
mf
p
E-14c
mf
-14c
mf

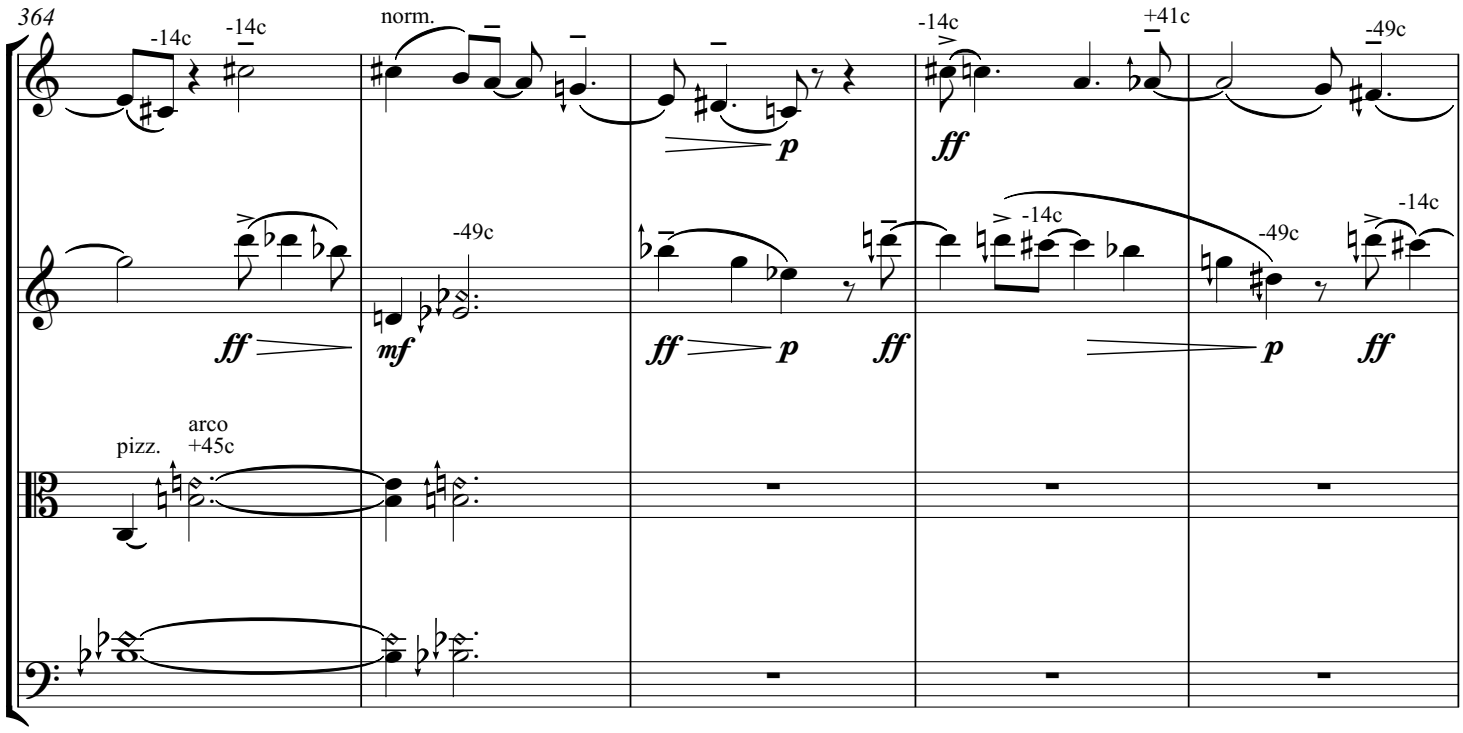

334
E-14c
F#-49c
+41c
-49c
-14c
+41c
E-14c
pizz.
arco


339
-49c
-14c
-14c
-49c
-14c
-49c
-14c

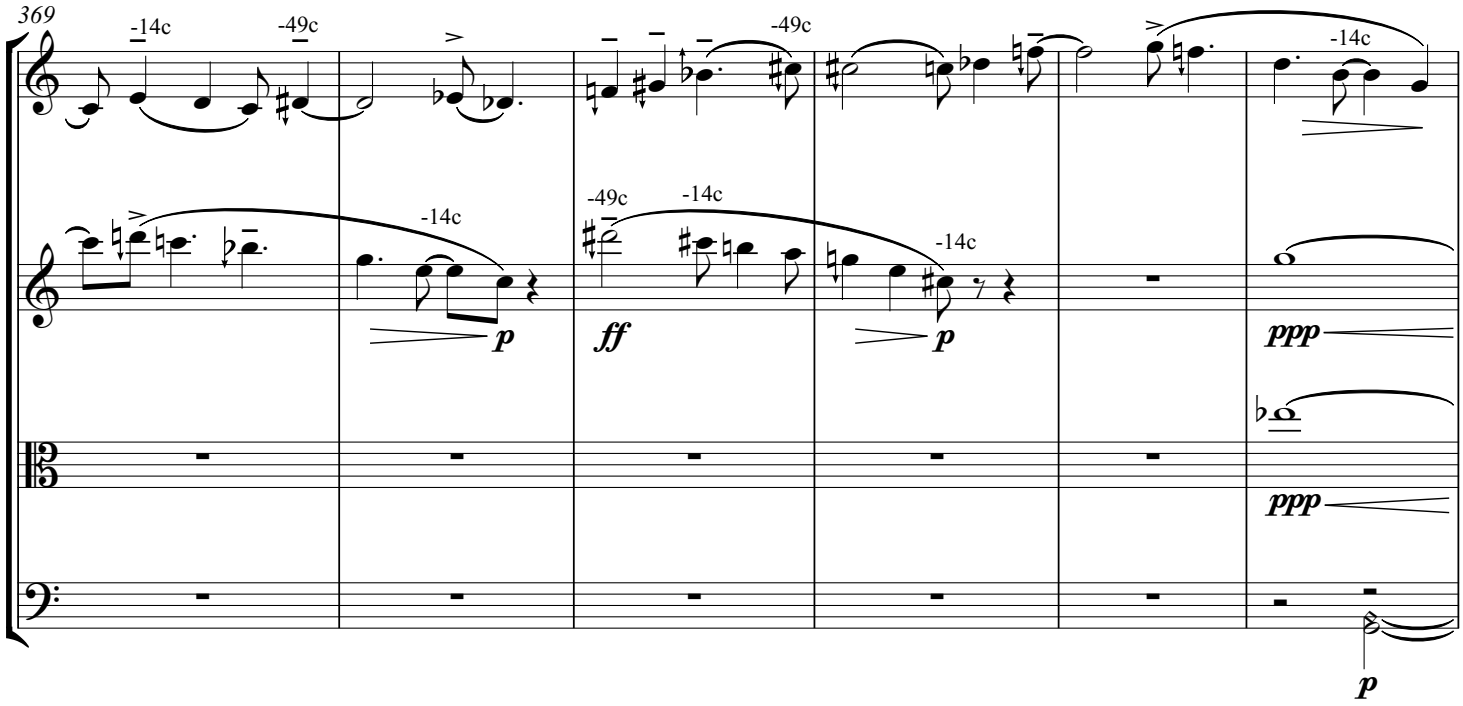

345
-49c
+41c
ff
-14c
-14c
+41c
+41c
-14c
ff
F+41c
p
-49c
p


351
-14c
-14c
p
+41c
-14c
-49c
f
-49c
-14c
p
-14c
mf
-49c
mf
-14c
f poss.
mf

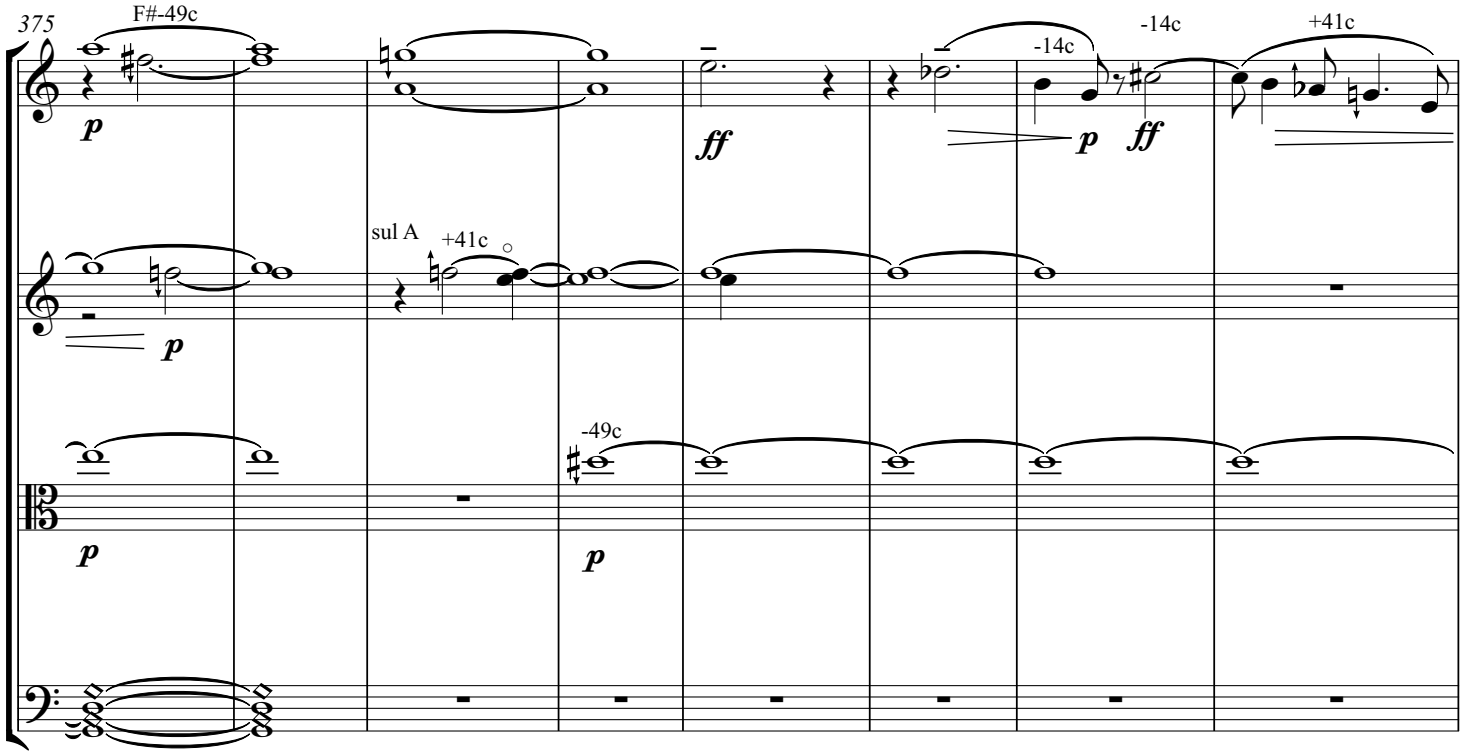

357
-14c
-14c
-14c
norm.
-49c
F#-49c
ff
p
p
f
ff
+41c
F+41c
E-14c
arco
E-14c
-14c
pizz.
-49c
arco
pizz.


364
-14c
-14c
norm.
-14c
+41c
-49c
p
ff
-49c
-14c
-49c
-14c
ff
mf
ff
p
ff
p
ff
pizz.
arco
+45c

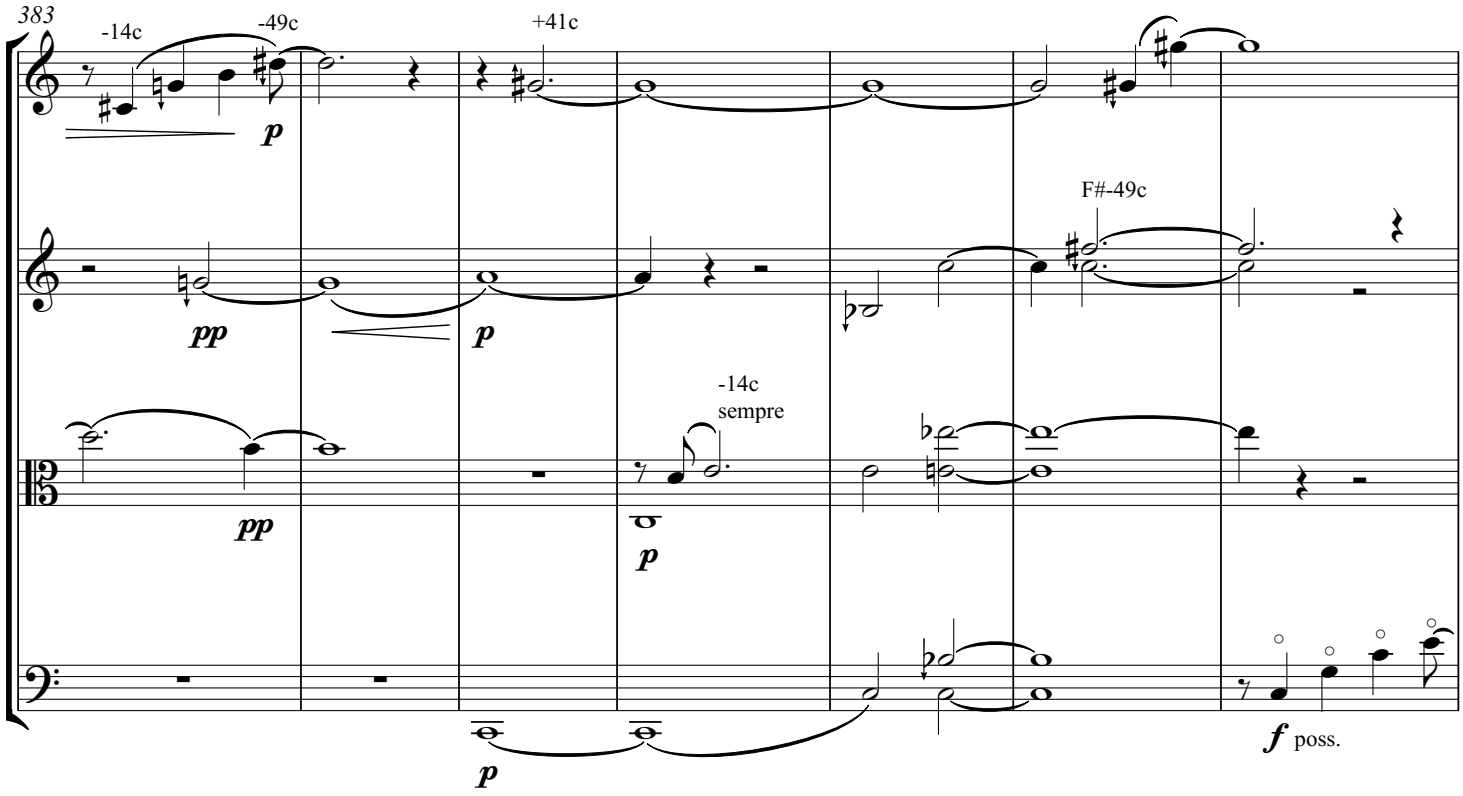
CO 15 18 19 21 22 24 27



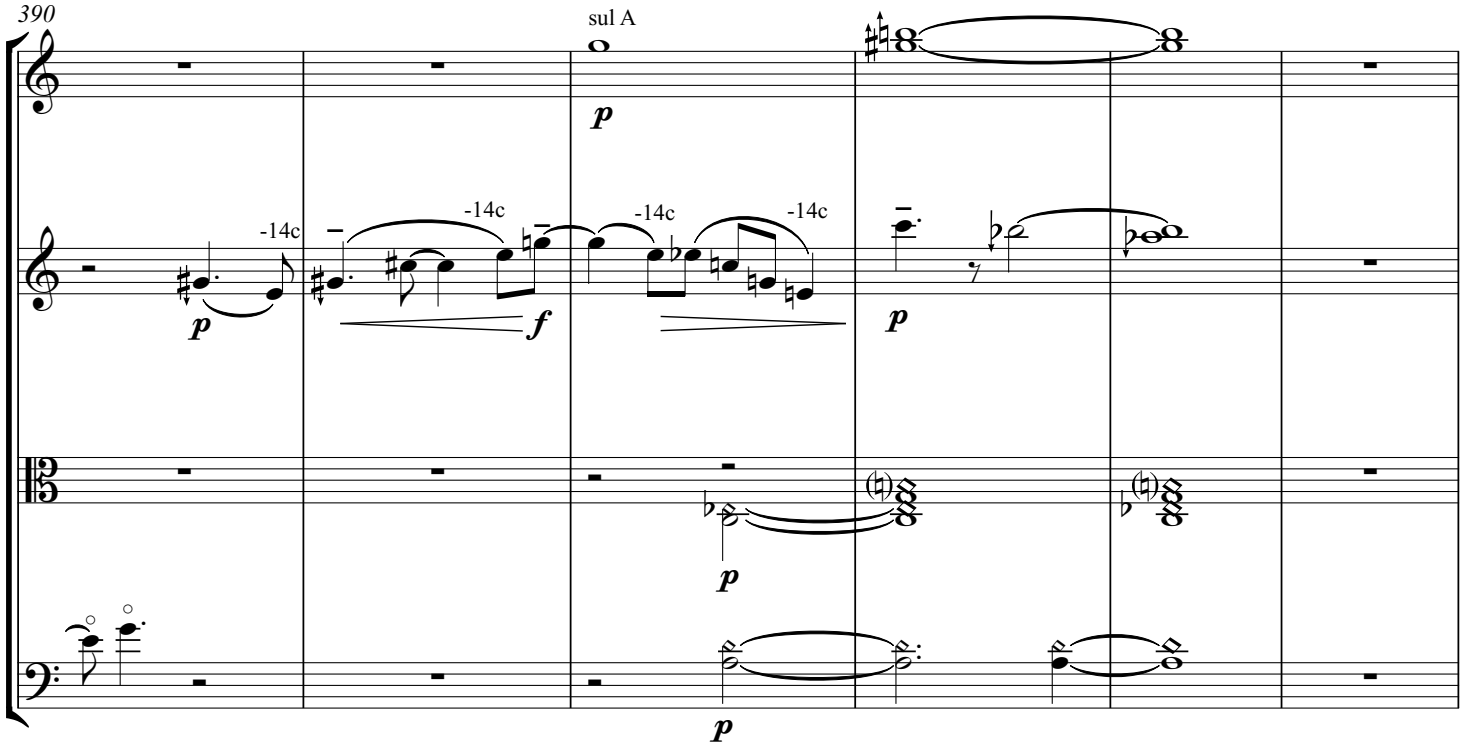
AO 8 11 12 13 14

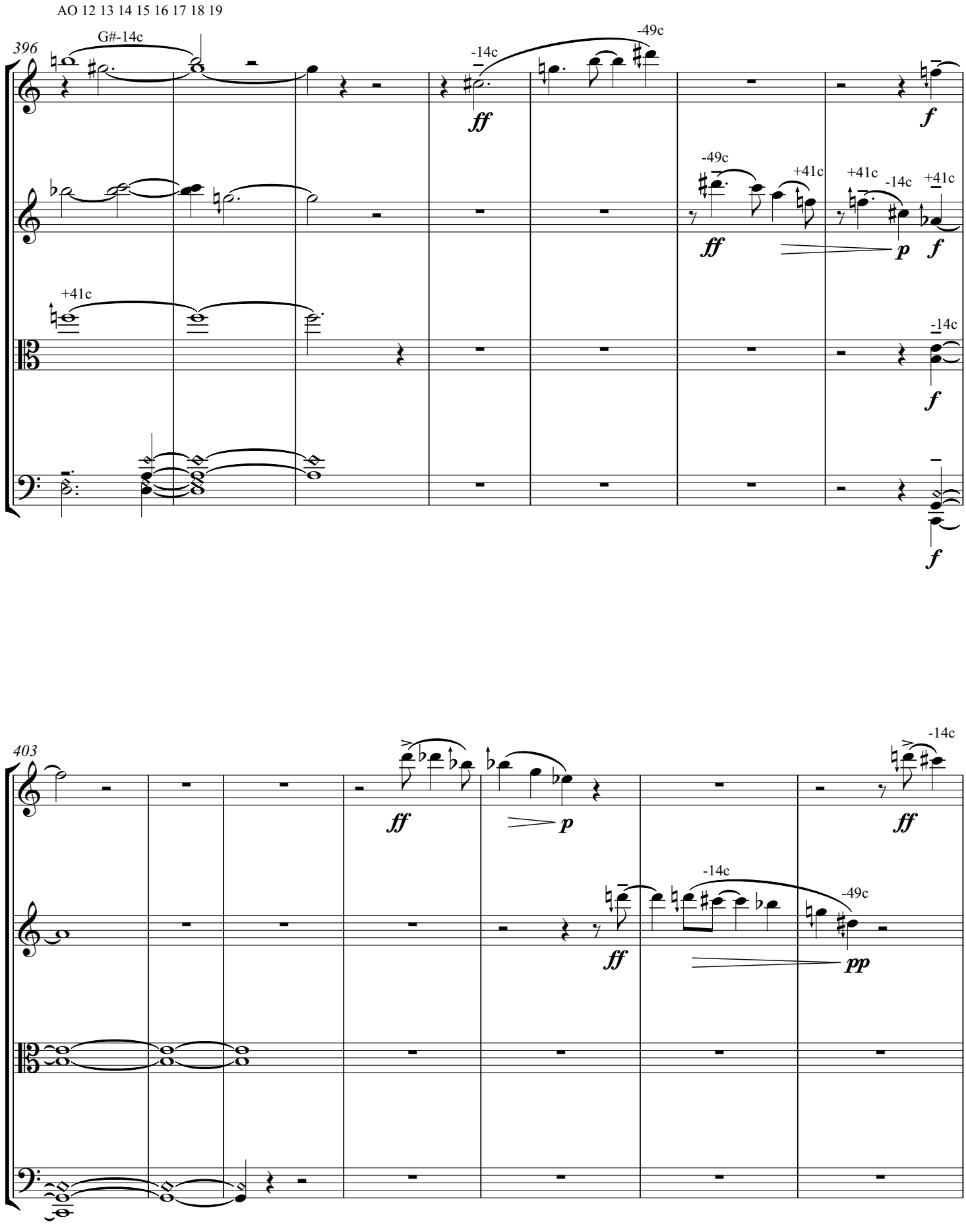


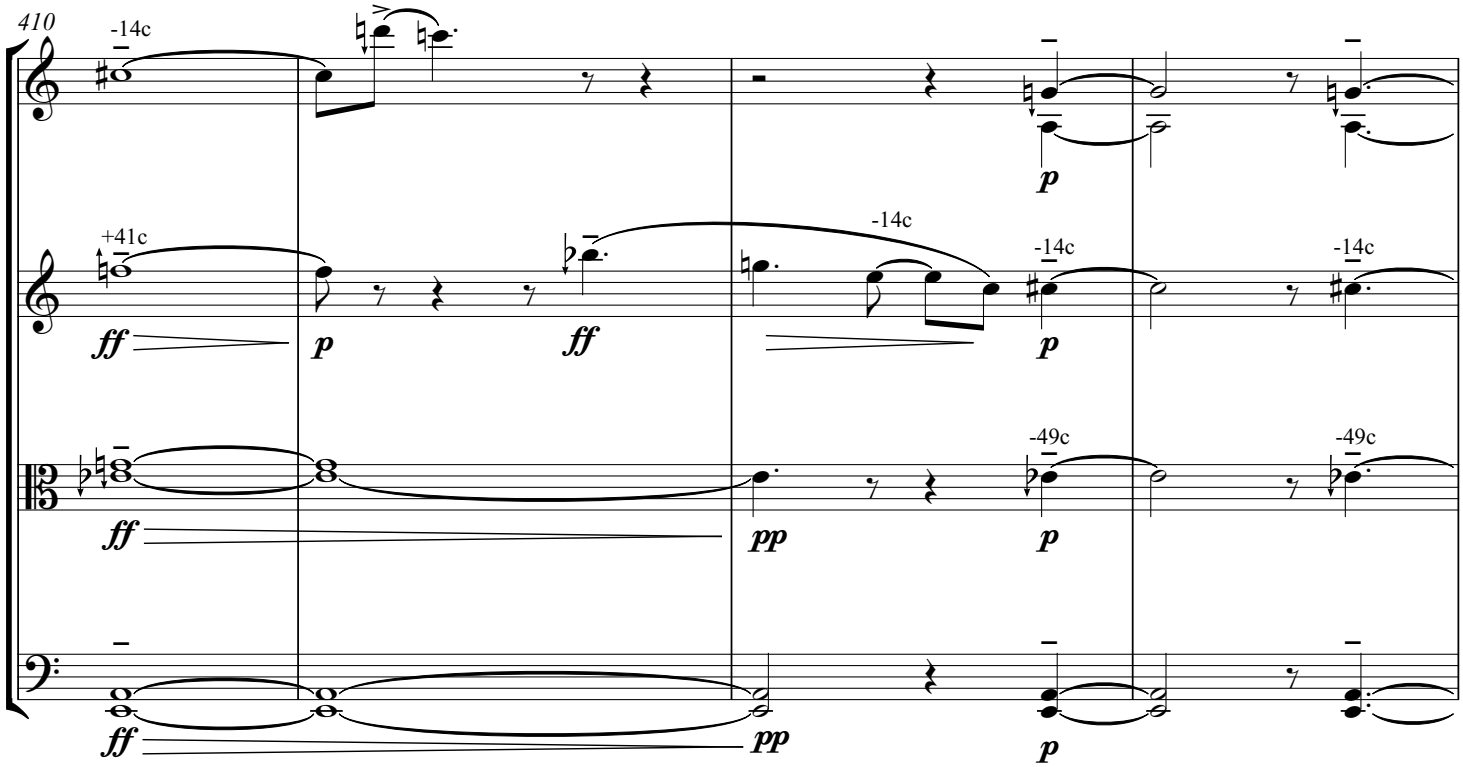
CO 4 7 10 13 16 19 22 25 27 28 31 34 37

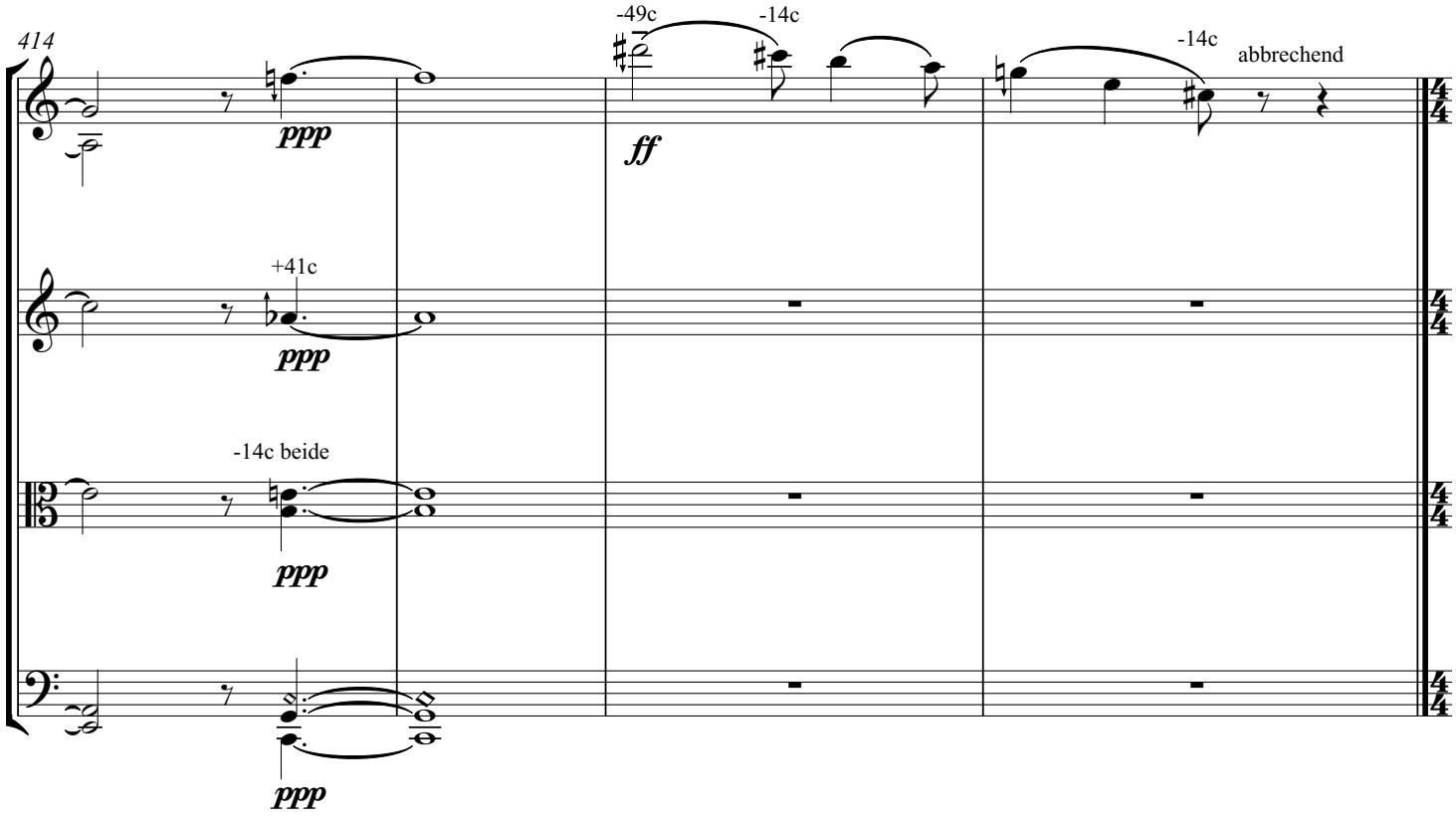


CO 24 25 26 27 28 30 31 32




AO 12 13 14 15 16 17 18 19
396
G#-14c
-14c
-49c
ff
f
-49c
+41c
+41c
-14c
+41c
ff
p
f
+41c
-14c
f
f
403
ff
p
-14c
ff
-14c
-49c
pp

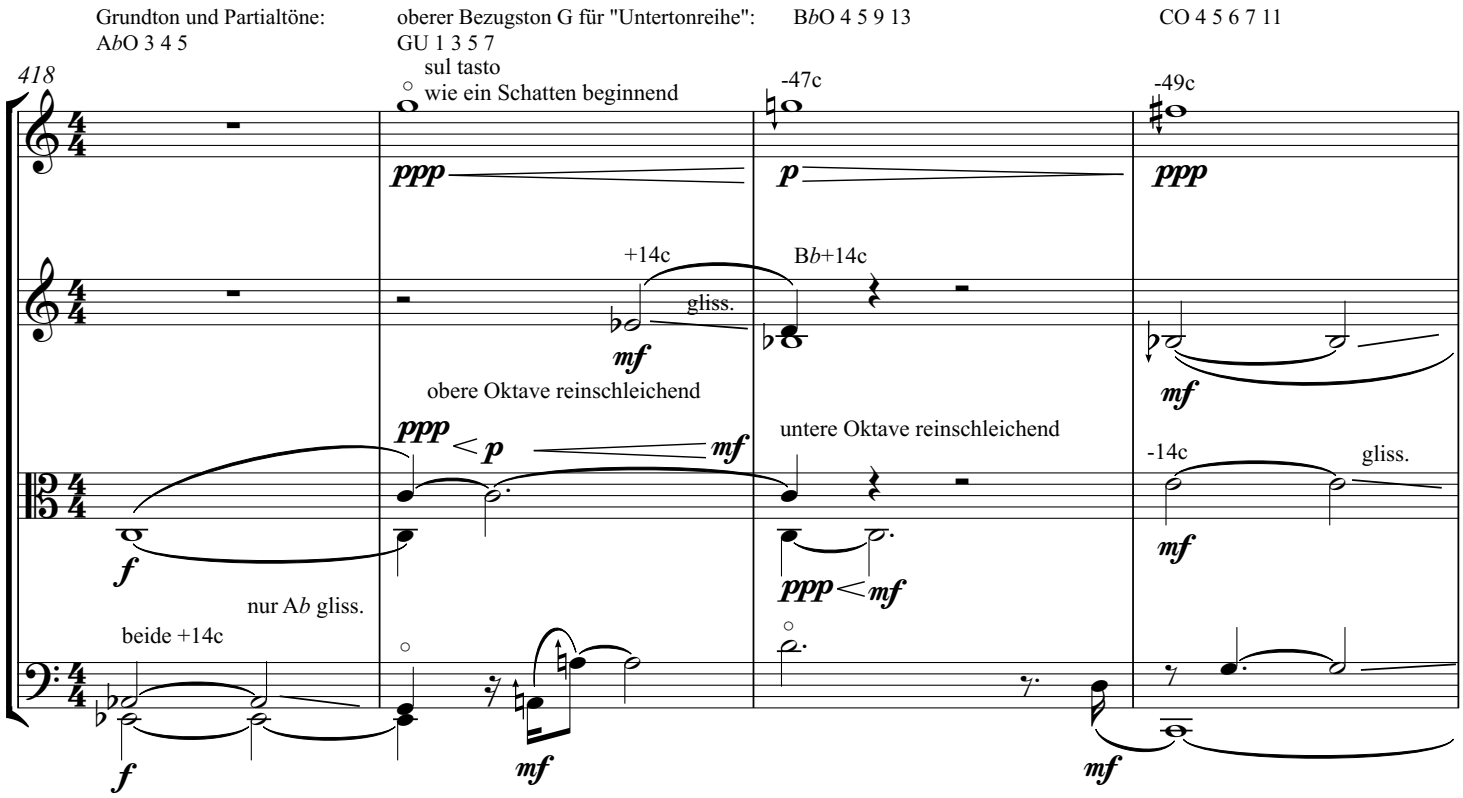

410
-14c
+41c
-14c
-14c
-14c
-49c
-49c
ff
p
ff
p
p
ff
pp
p
ff
pp
p

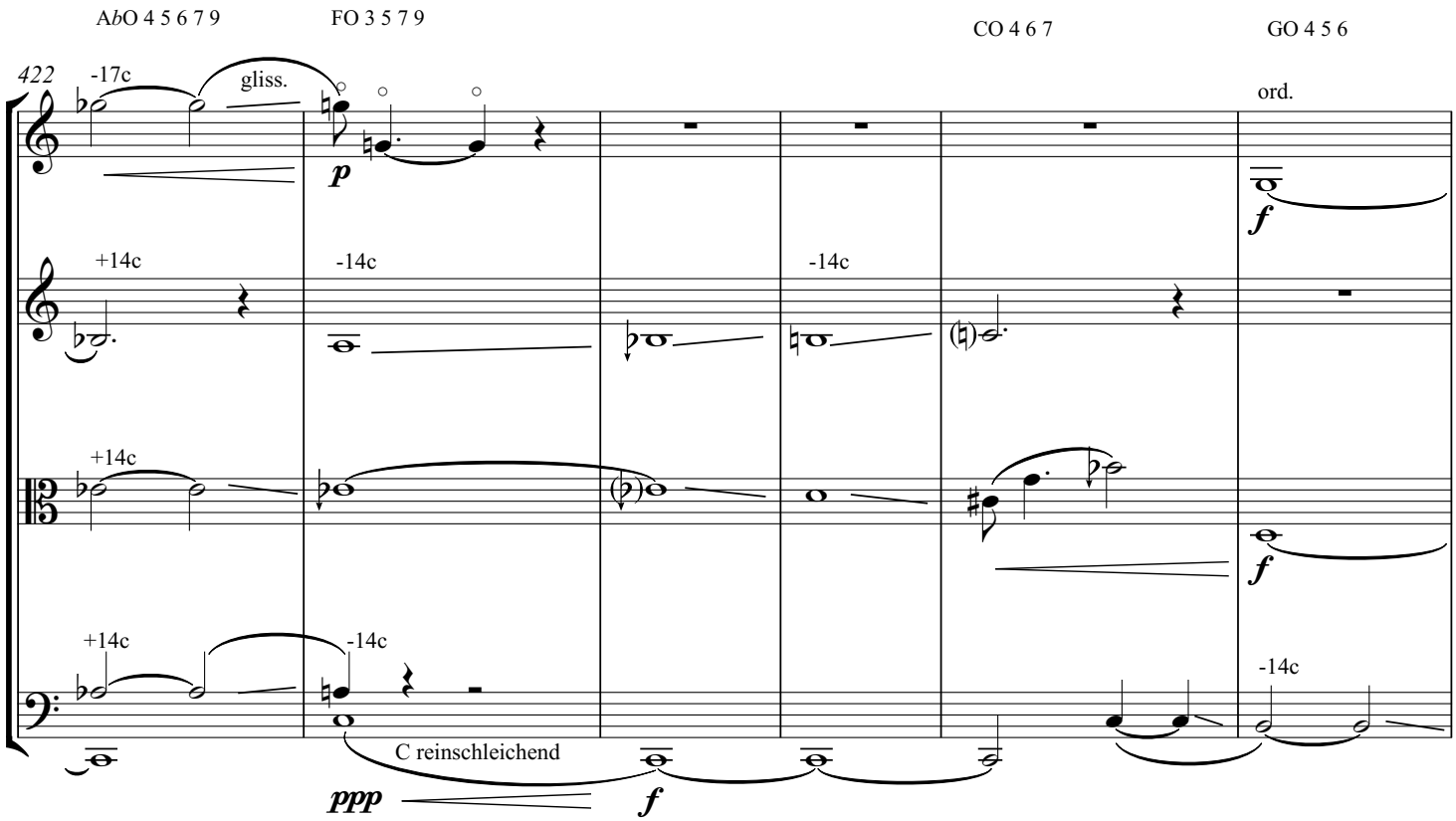

414
-49c
-14c
-14c
abbrechend
ppp
ff
+41c
ppp
-14c beide
ppp
ppp

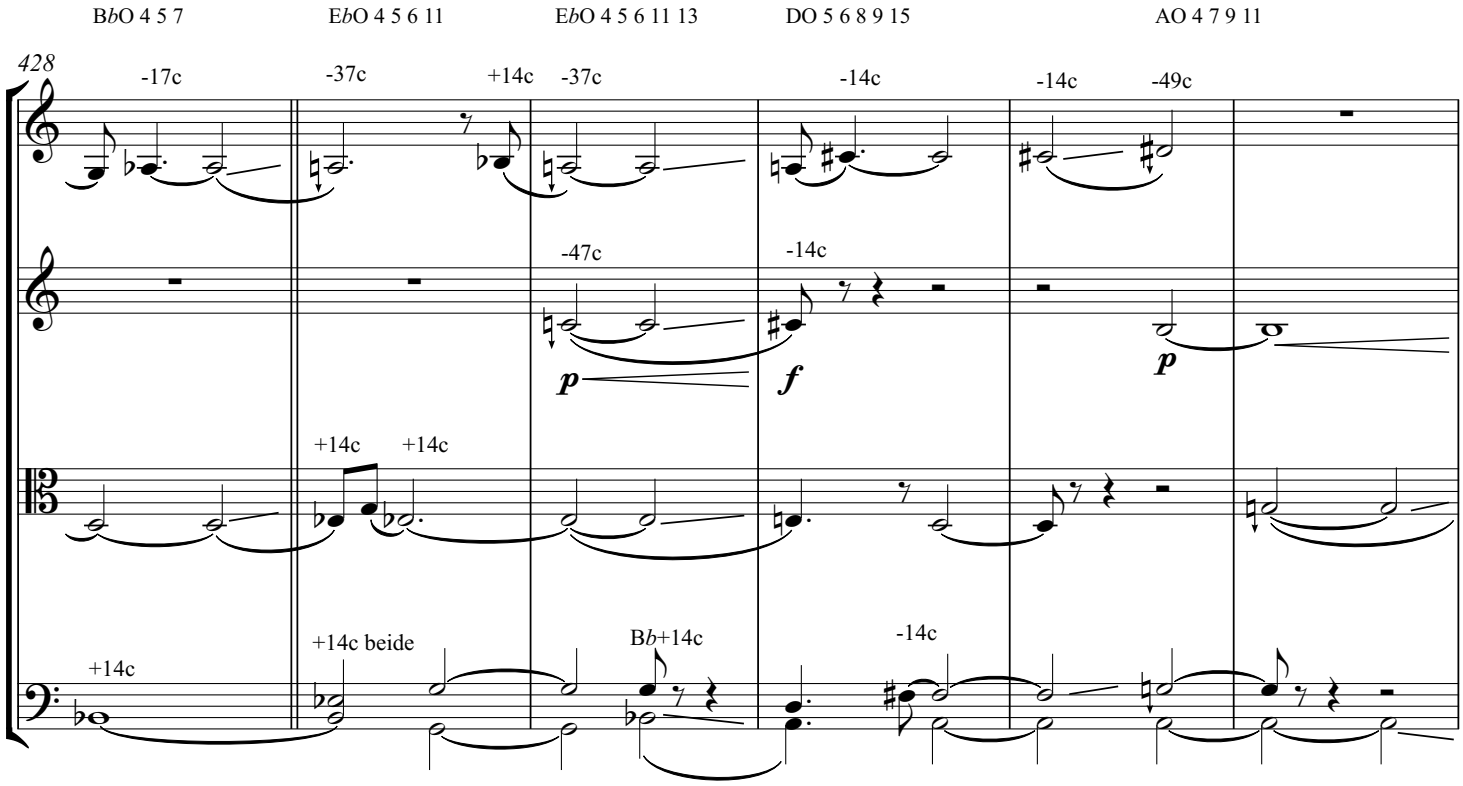
V. Dunkelwelt

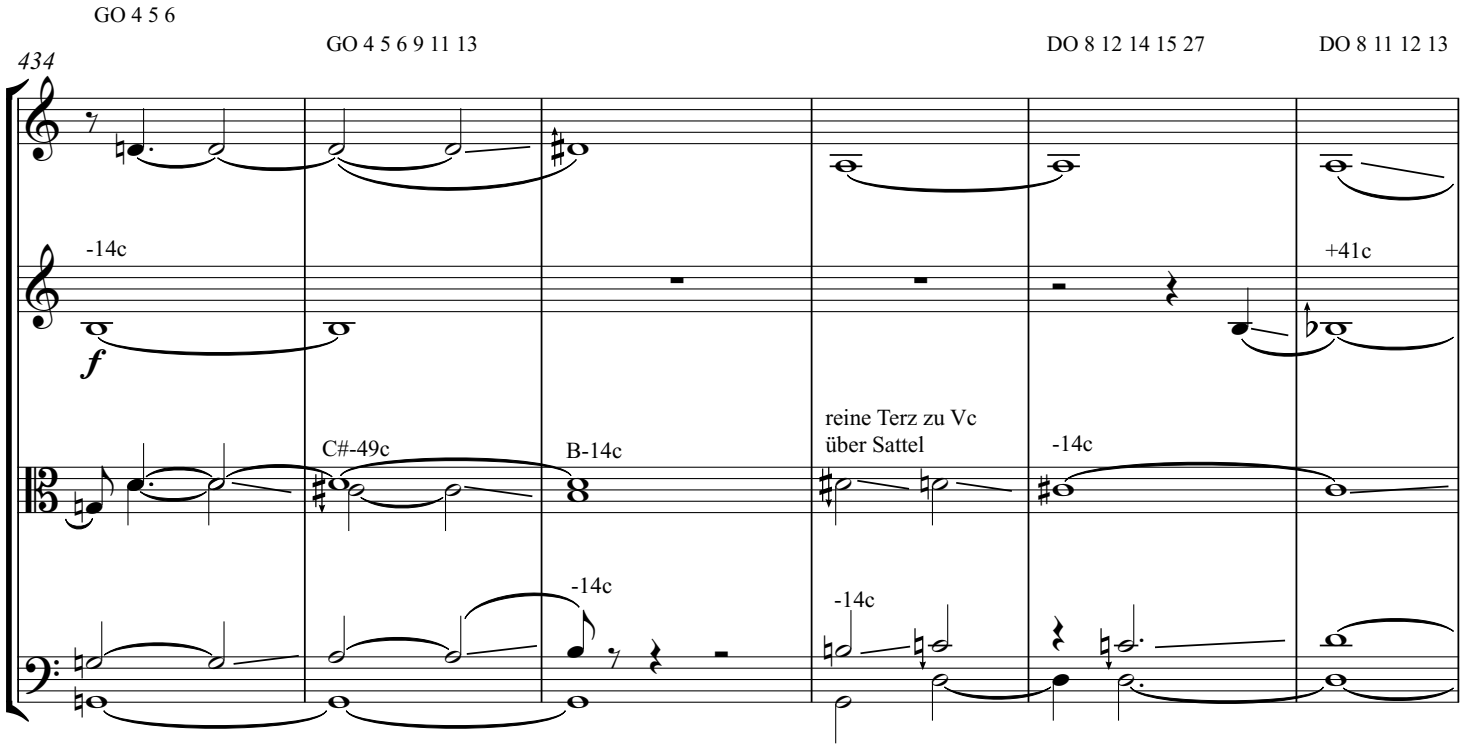
stete Tendenz zu instabilen glissandierenden Tonhöhen,
sempre senza vibrato, legato possibile

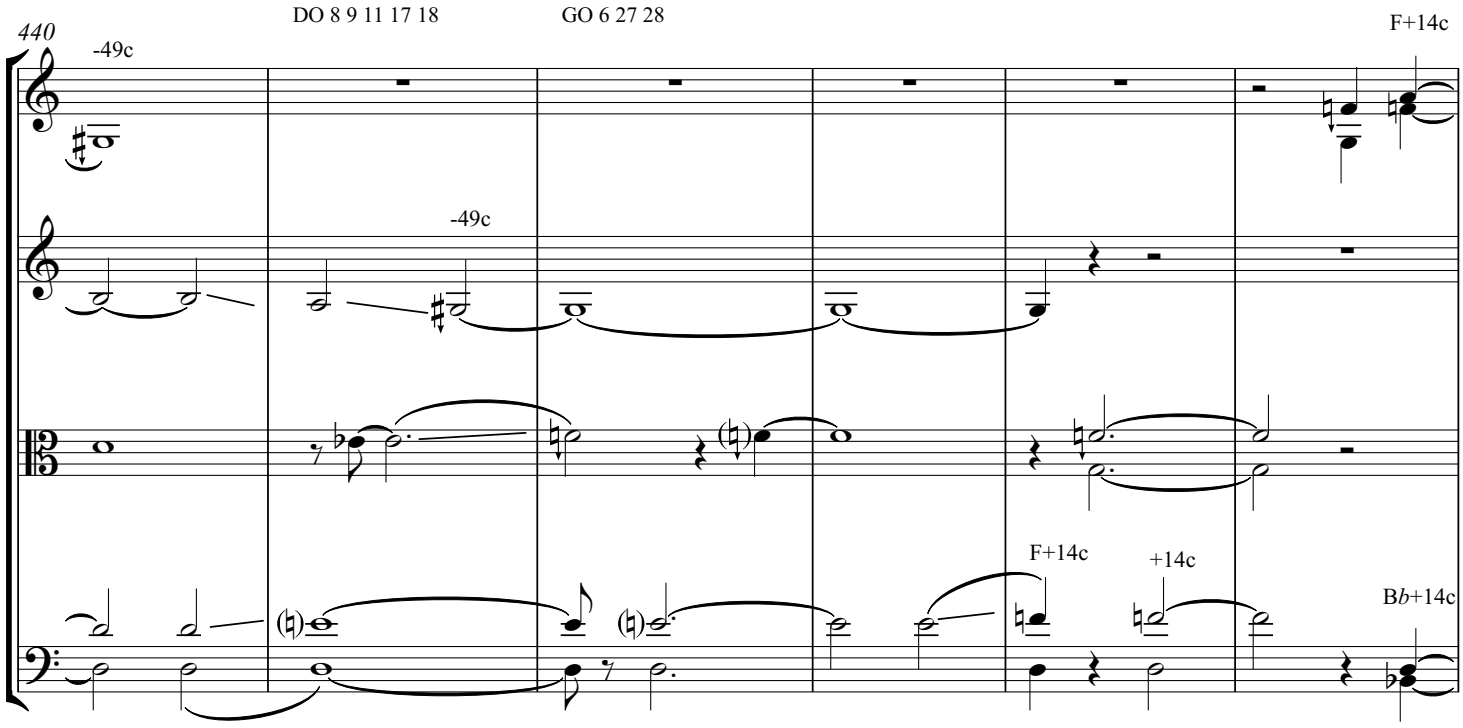
sehr fließende Viertel

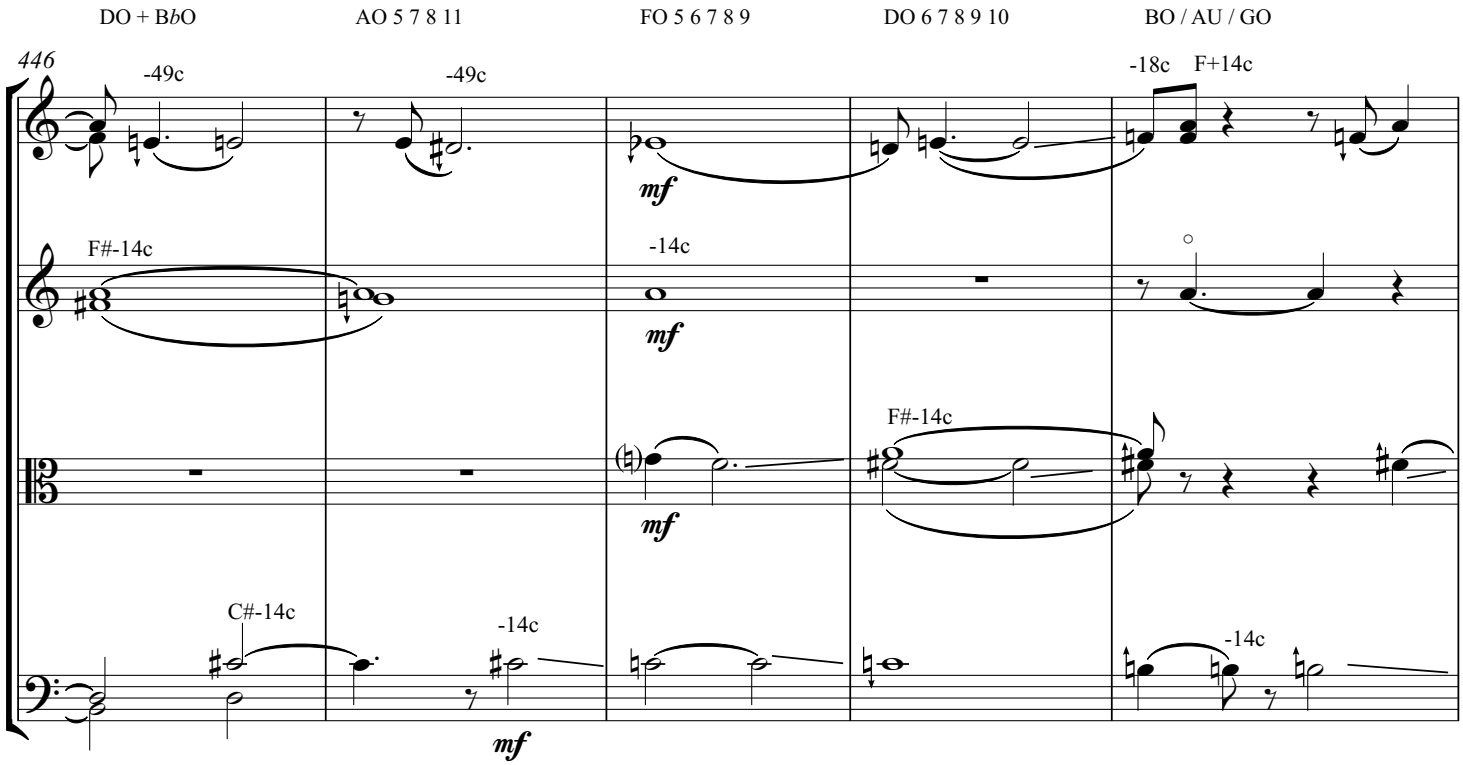




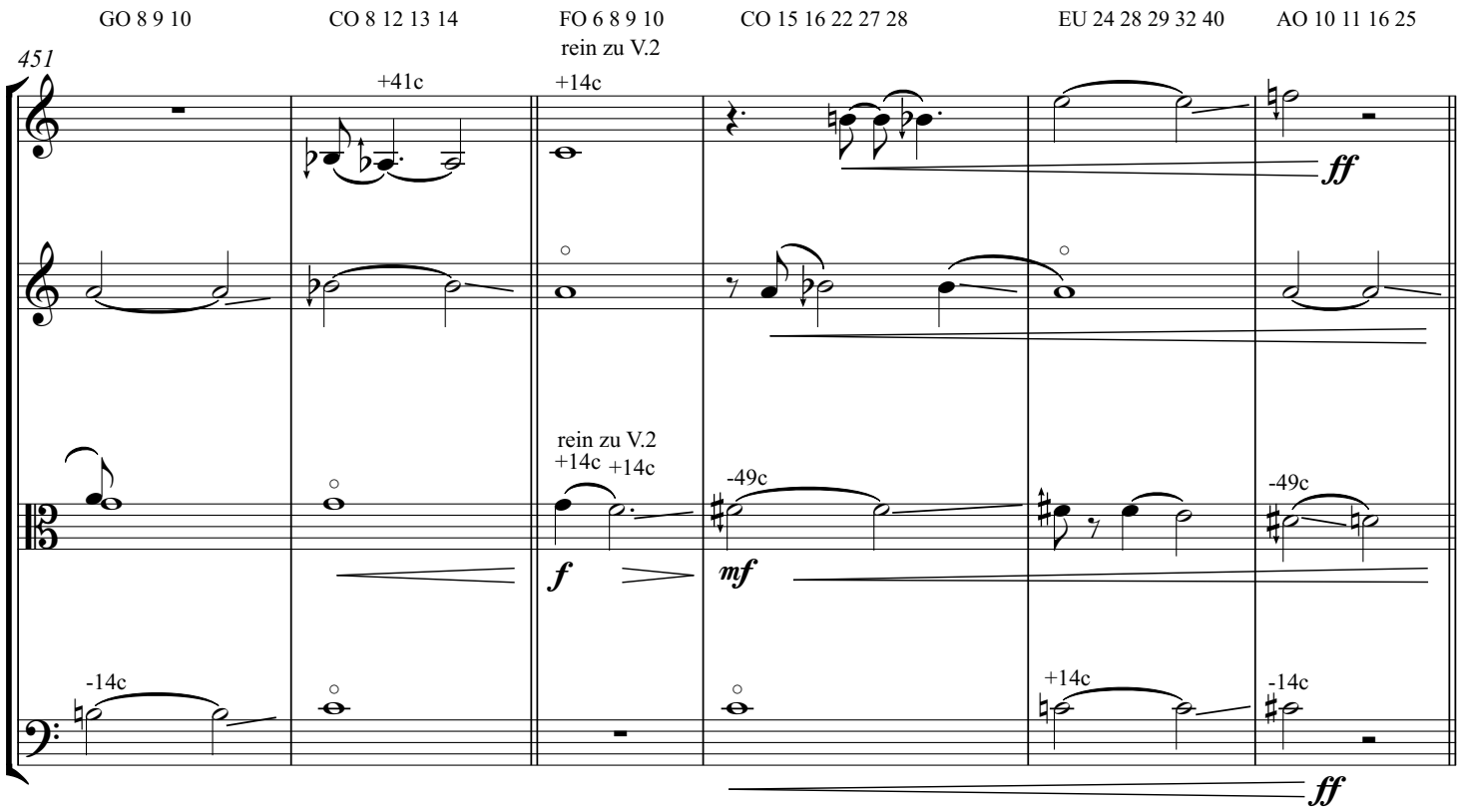

B♭O 4 5 7
E♭O 4 5 6 11
E♭O 4 5 6 11 13
DO 5 6 8 9 15
AO 4 7 9 11
428
-17c
-37c
+14c
-37c
-14c
-14c
-49c
-47c
-14c
p
f
p
+14c
+14c
+14c beide
B♭+14c
-14c
+14c


GO 4 5 6
GO 4 5 6 9 11 13
DO 8 12 14 15 27
DO 8 11 12 13
434
-14c
+41c
f
C#-49c
B-14c
reine Terz zu Vc
über Sattel
-14c
-14c
-14c

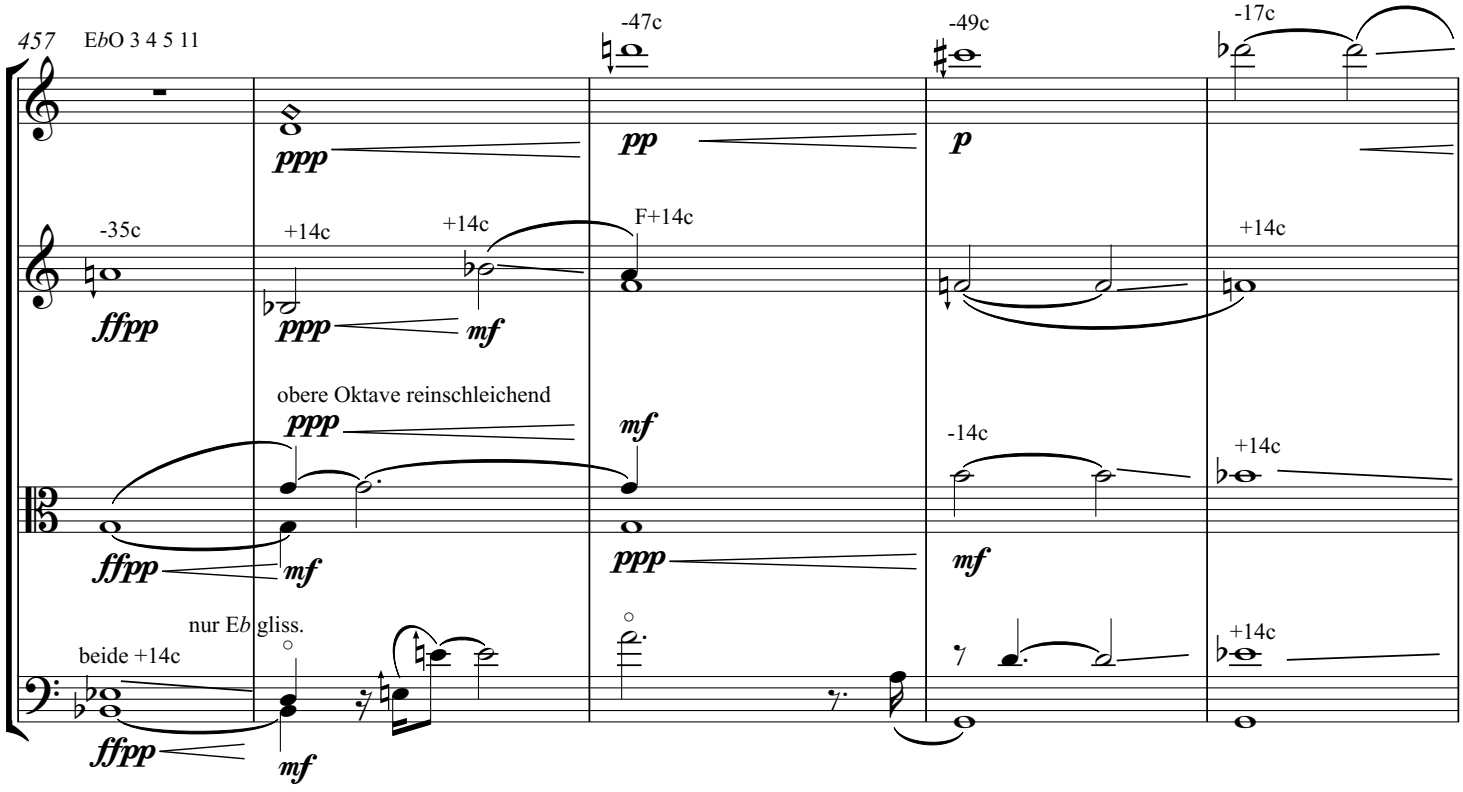

440
DO 8 9 11 17 18
GO 6 27 28
-49c
-49c
F+14c
F+14c
+14c
B♭+14c

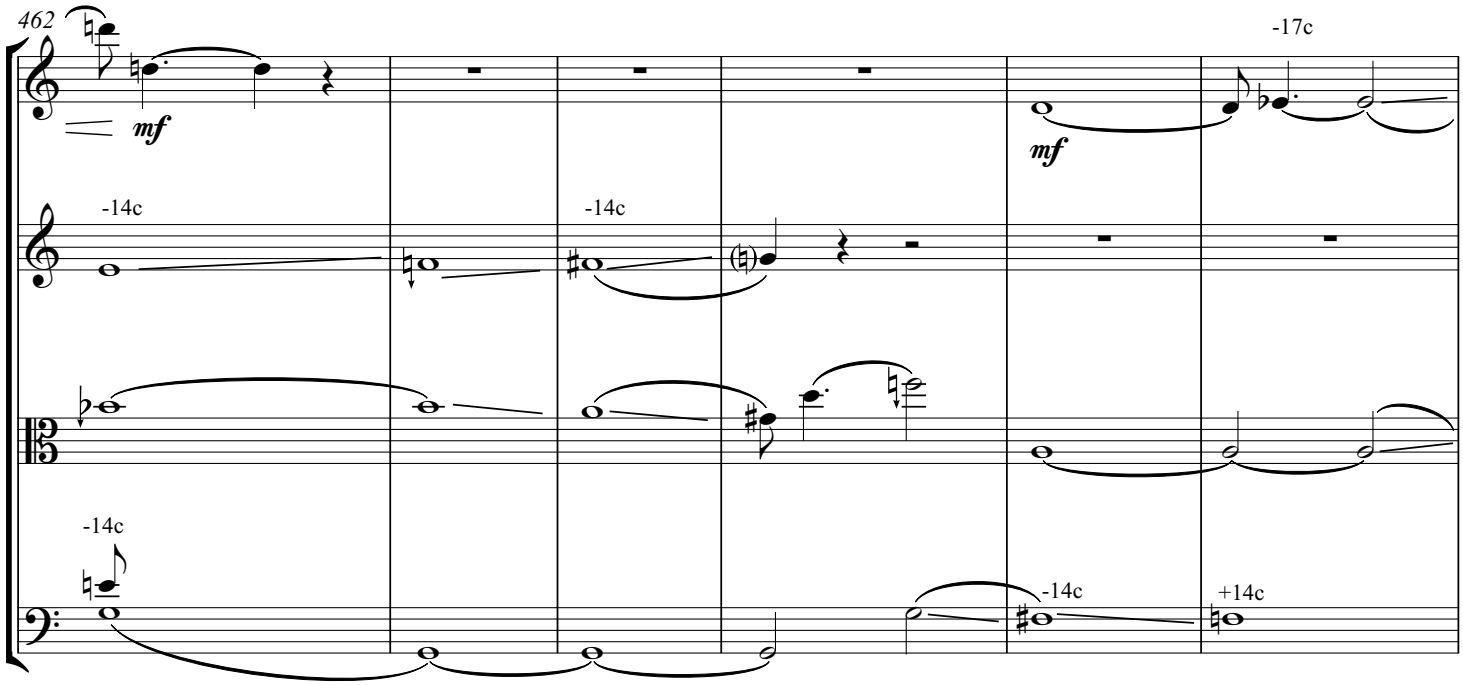

446
DO + B♭O
AO 5 7 8 11
FO 5 6 7 8 9
DO 6 7 8 9 10
BO / AU / GO
-49c
-49c
-18c
F+14c
mf
F#-14c
-14c
mf
F#-14c
mf
C#-14c
-14c
-14c
mf

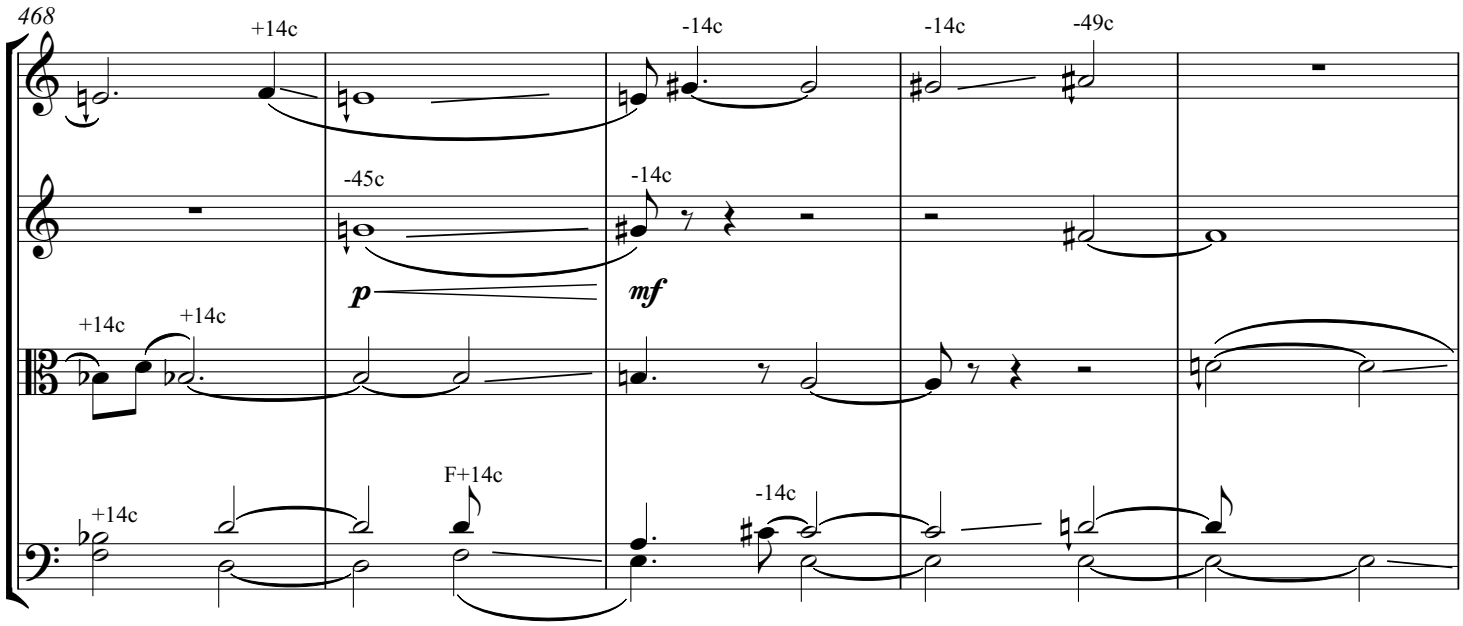
Tempo anziehen

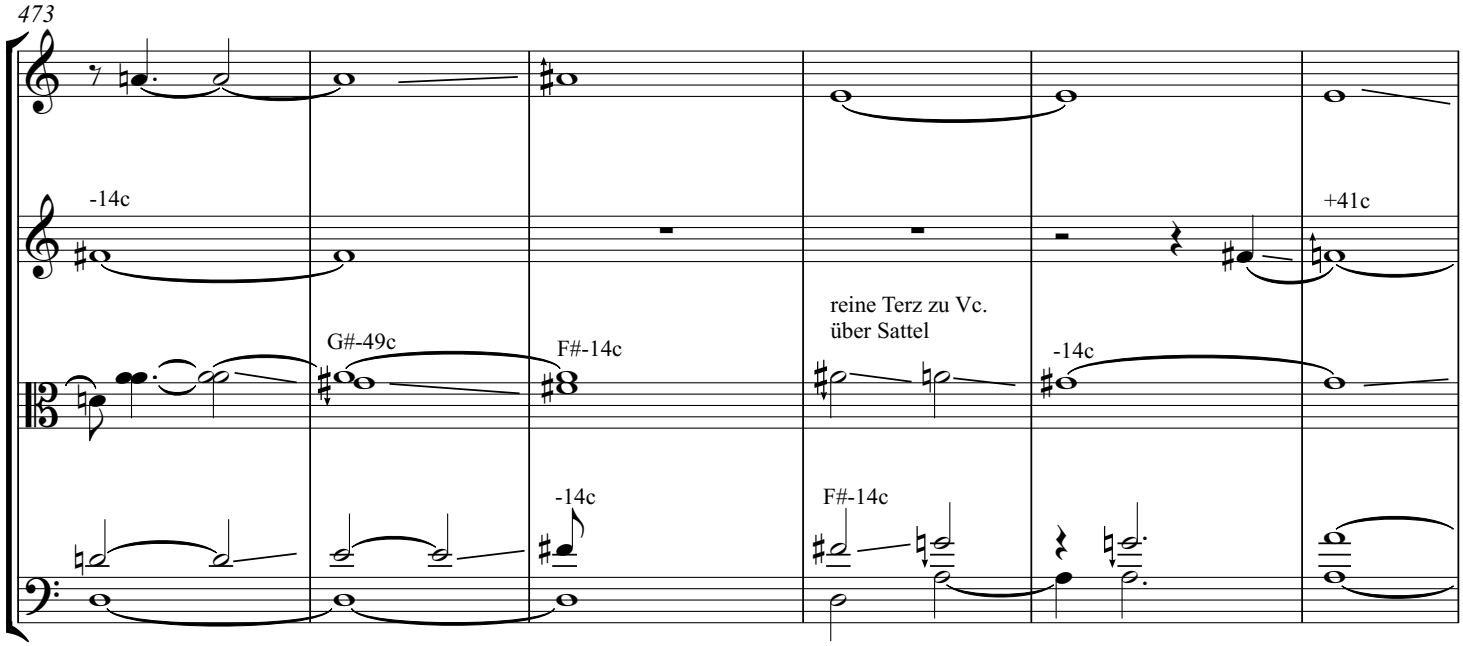


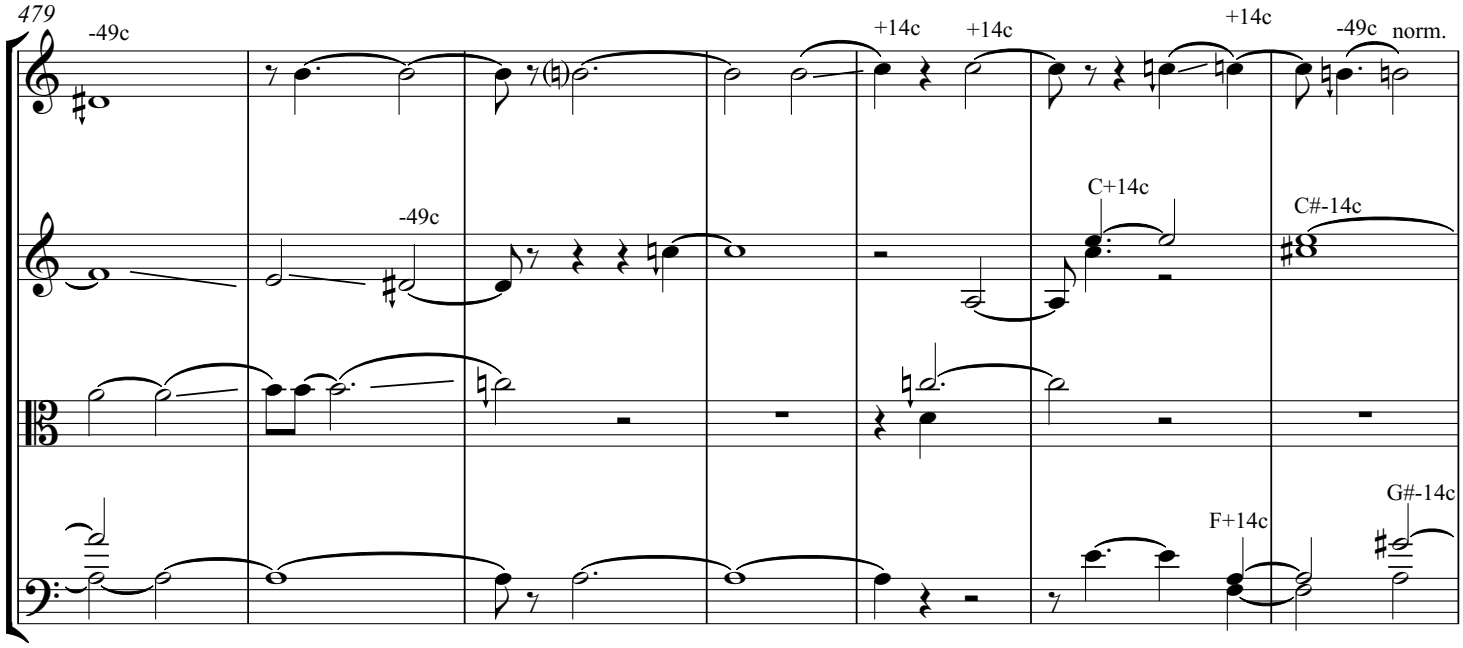
und noch fließender

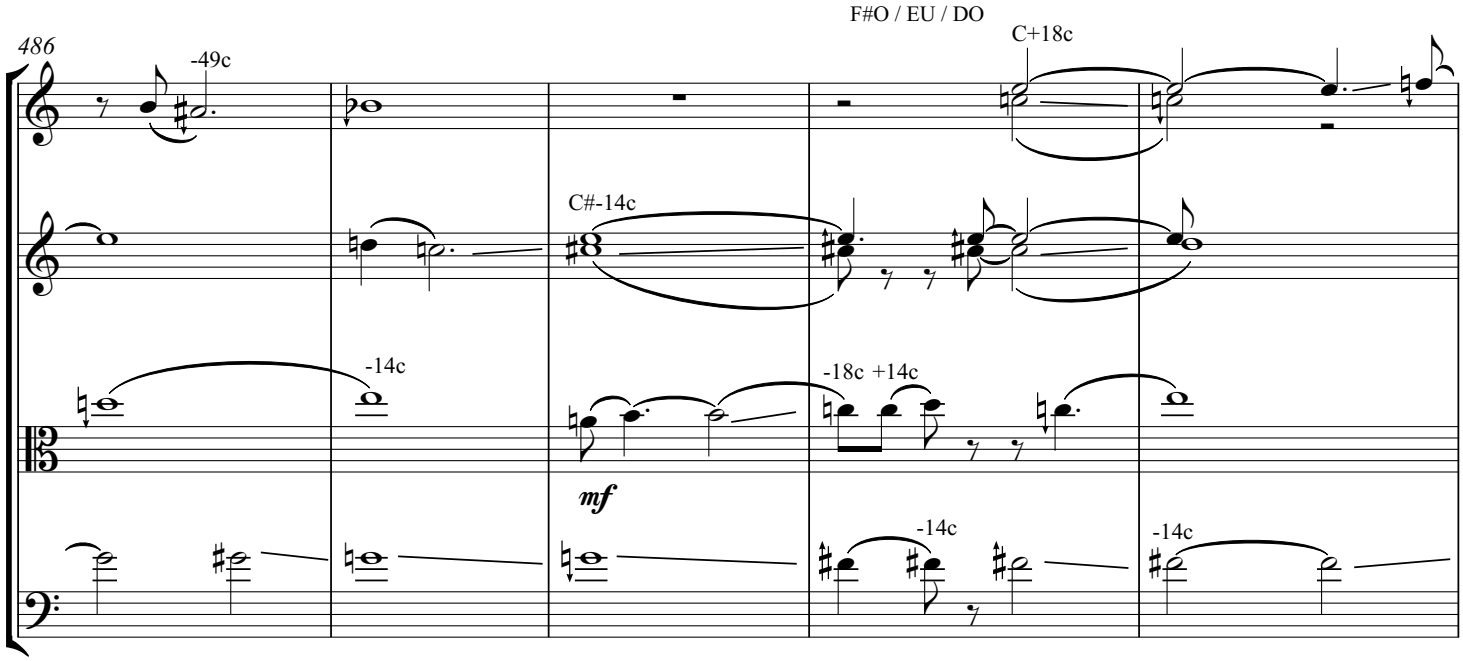


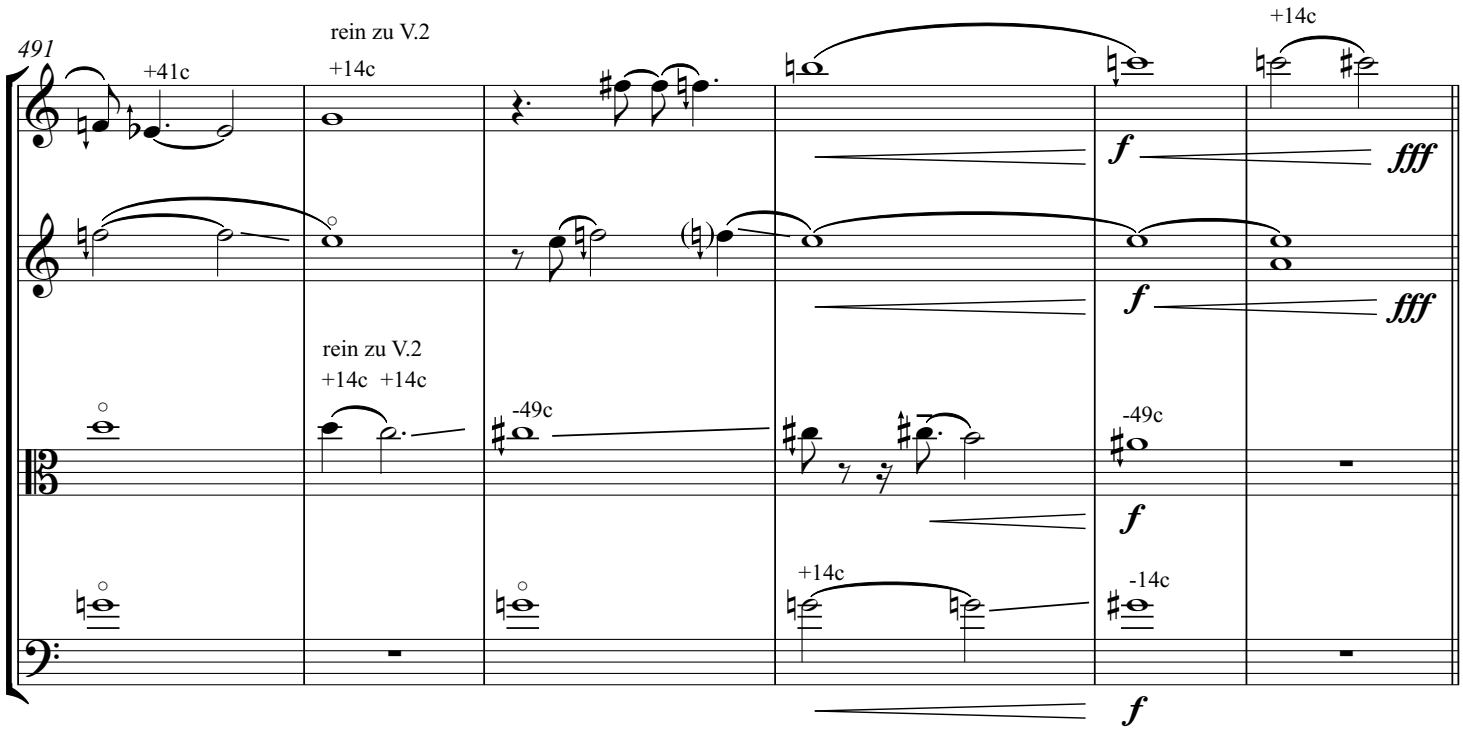

462
mf
-14c
-14c
mf
-17c
-14c
-14c
+14c


468
+14c
-14c
-14c
-49c
-45c
-14c
p
mf
+14c
+14c
+14c
F+14c
-14c

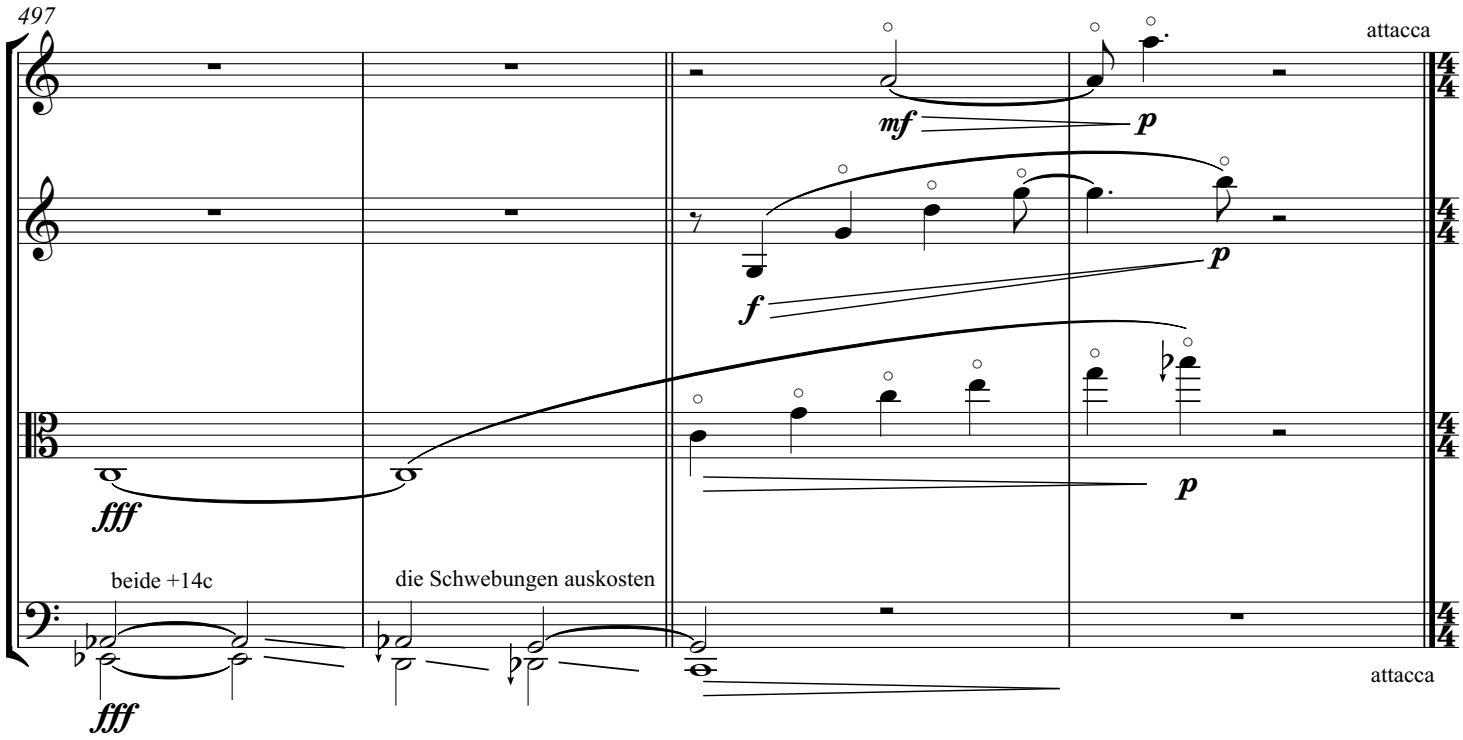

473
-14c
+41c
G#-49c
F#-14c
reine Terz zu Vc.
über Sattel
-14c
-14c
F#-14c


479
-49c
+14c
+14c
+14c
-49c
norm.
-49c
C+14c
C#-14c
F+14c
G#-14c


F#O / EU / DO
C+18c
486
-49c
C#-14c
-14c
-18c +14c
mf
-14c
-14c


491
+41c
rein zu V.2
+14c
+14c
f
fff
f
fff
rein zu V.2
+14c +14c
-49c
-49c
f
+14c
-14c
f

plötzlich ruhig **wie ein plötzlicher Wirbelwind**

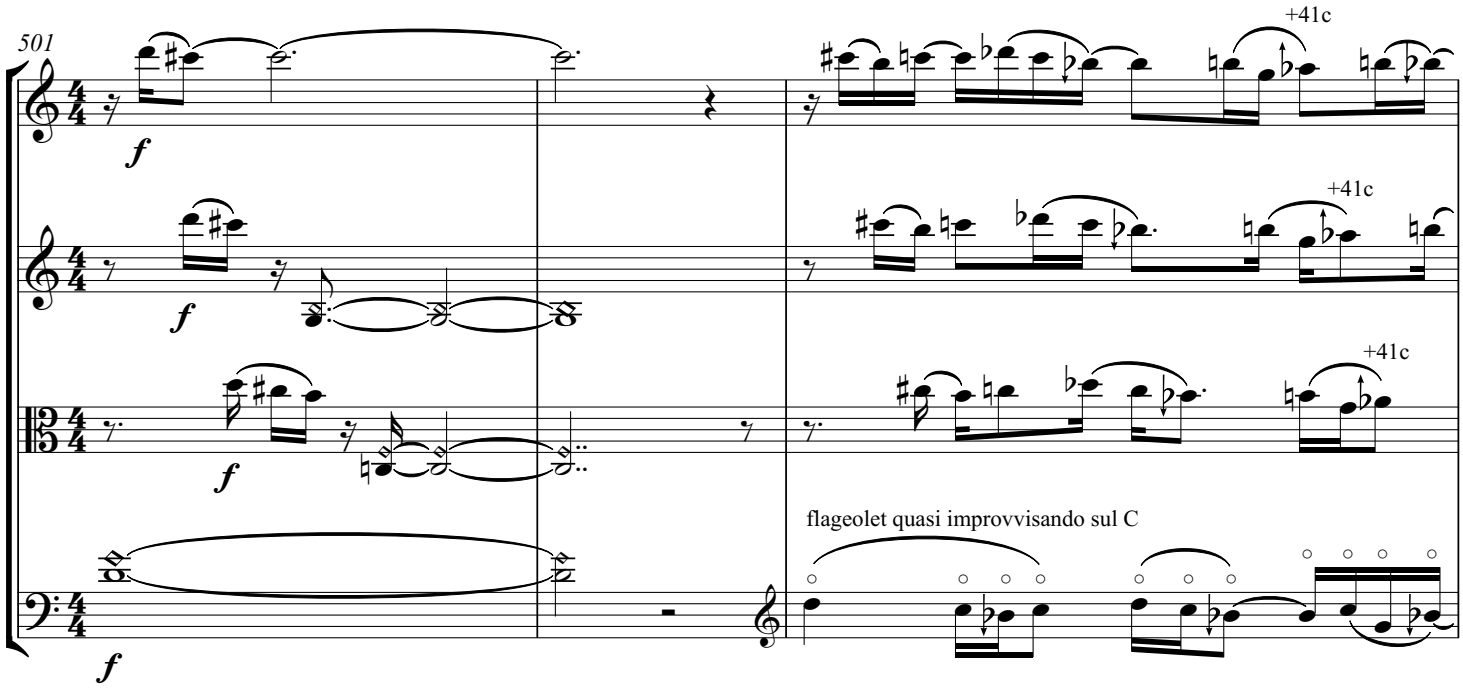


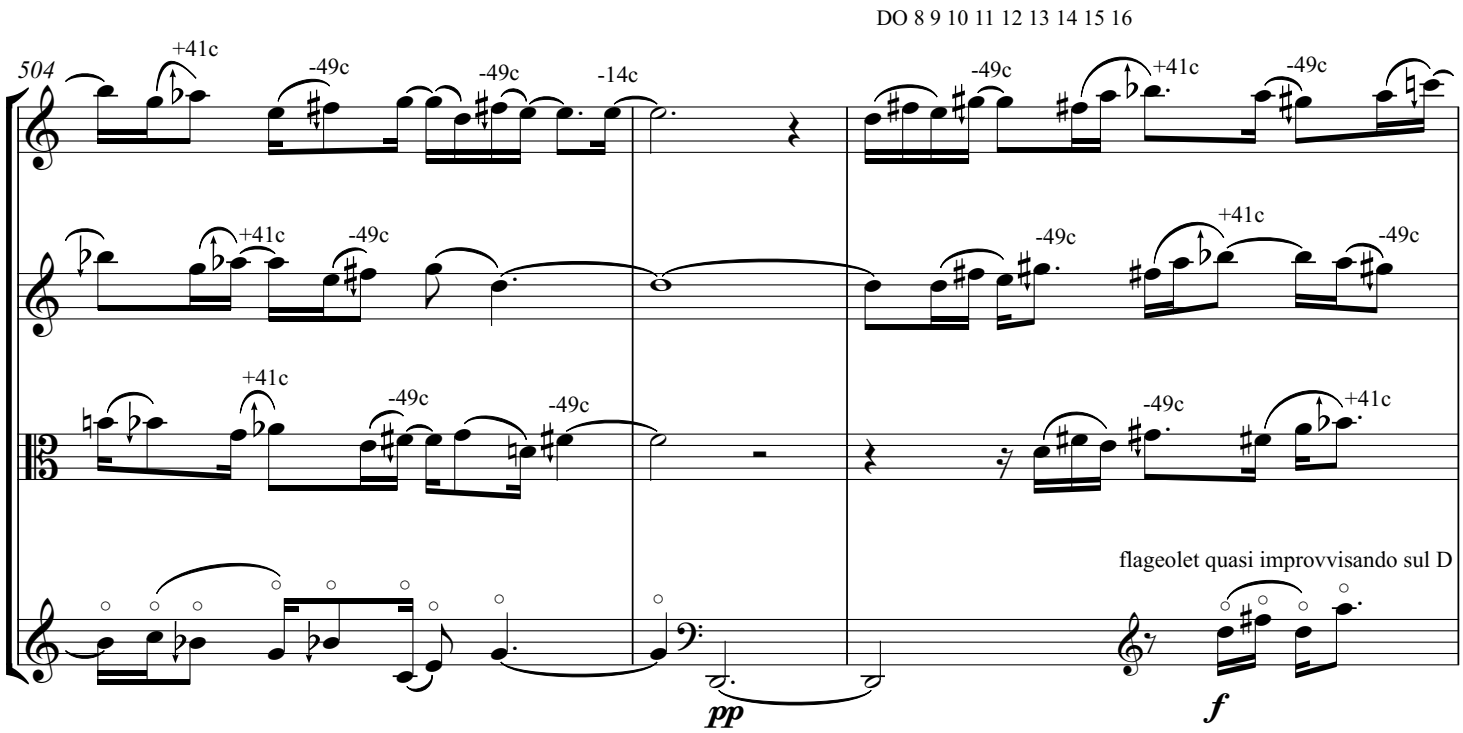
VI. Vogelkanon

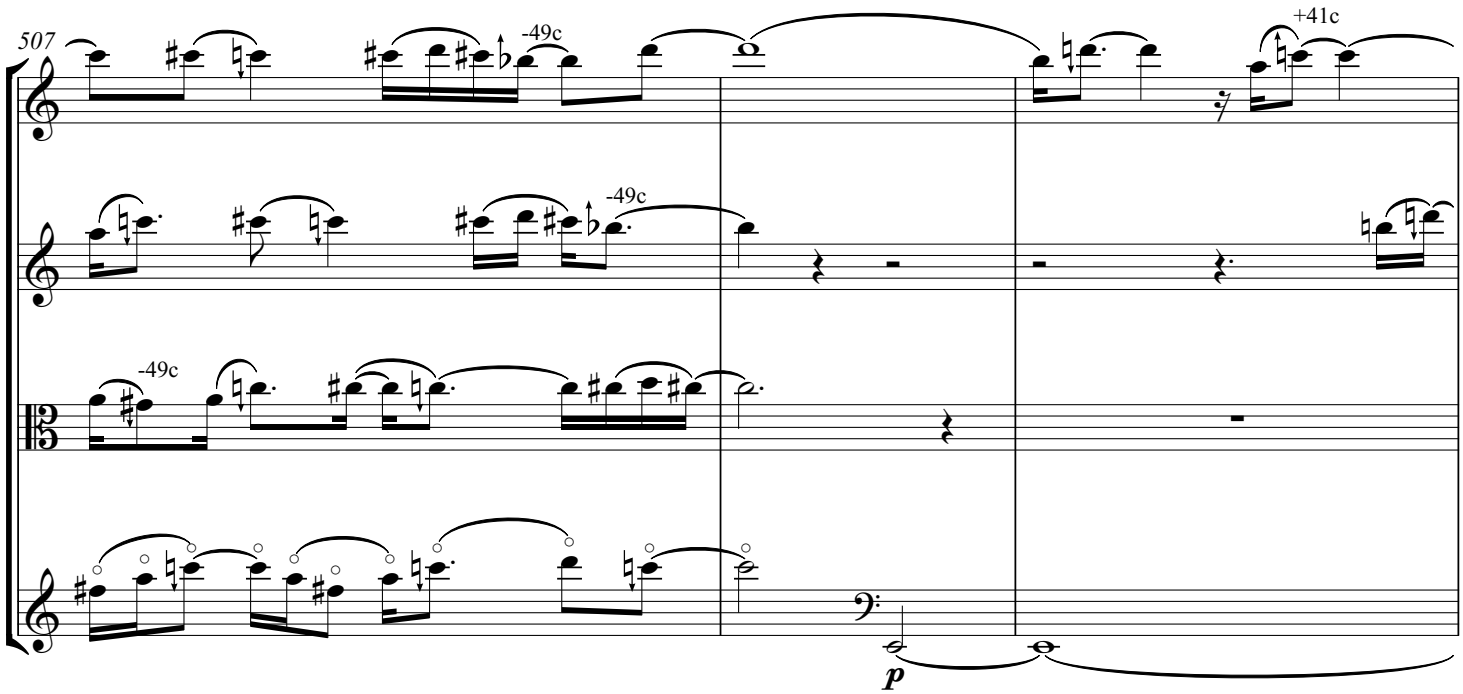
♩ = 110

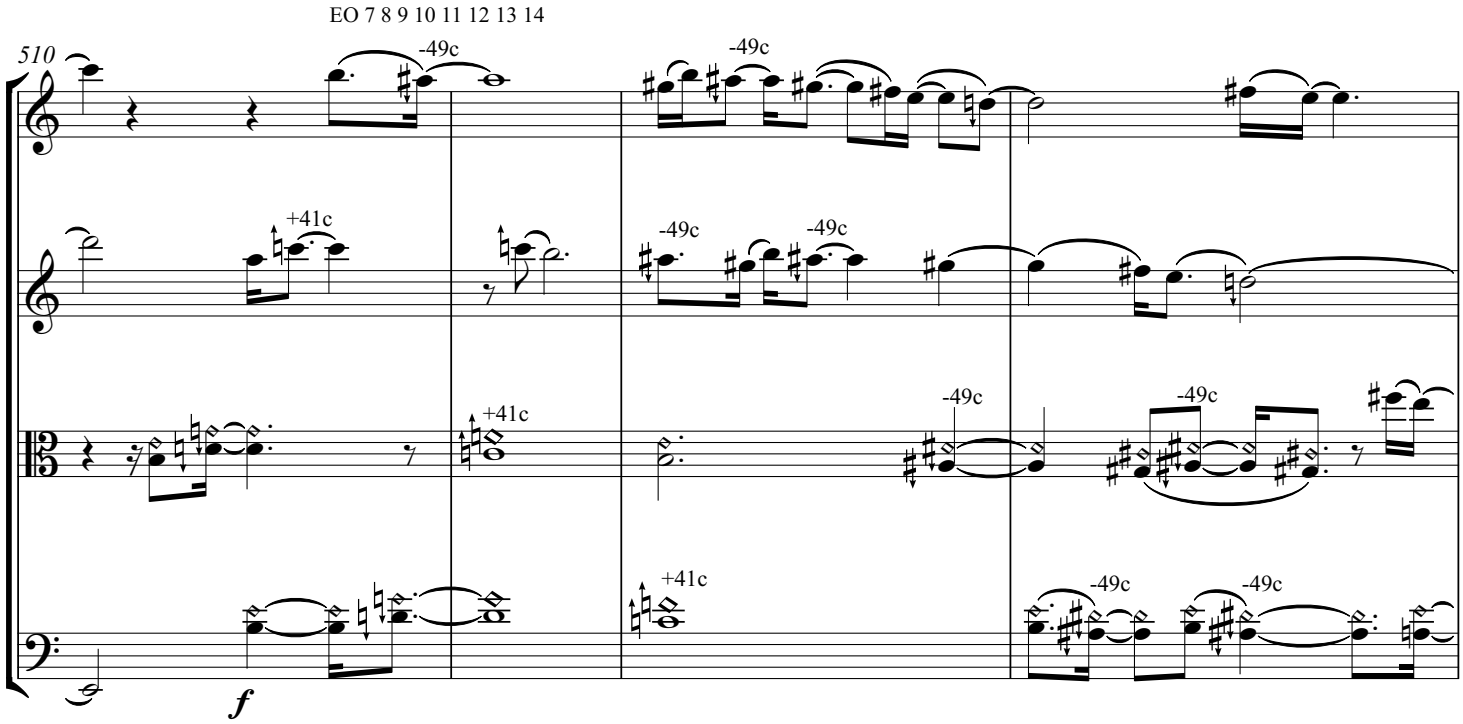
vogelhaft schnell, subtile Lautstärkegebung

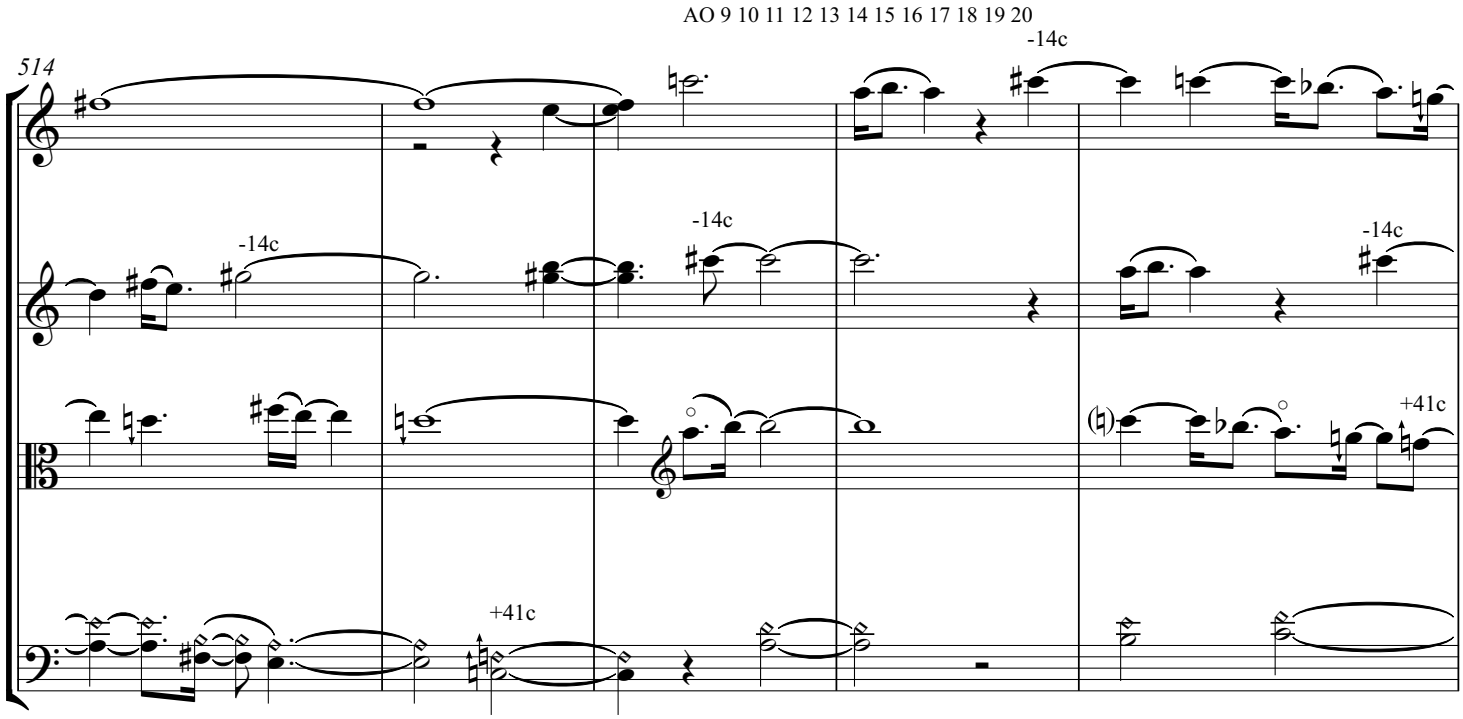
CO 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

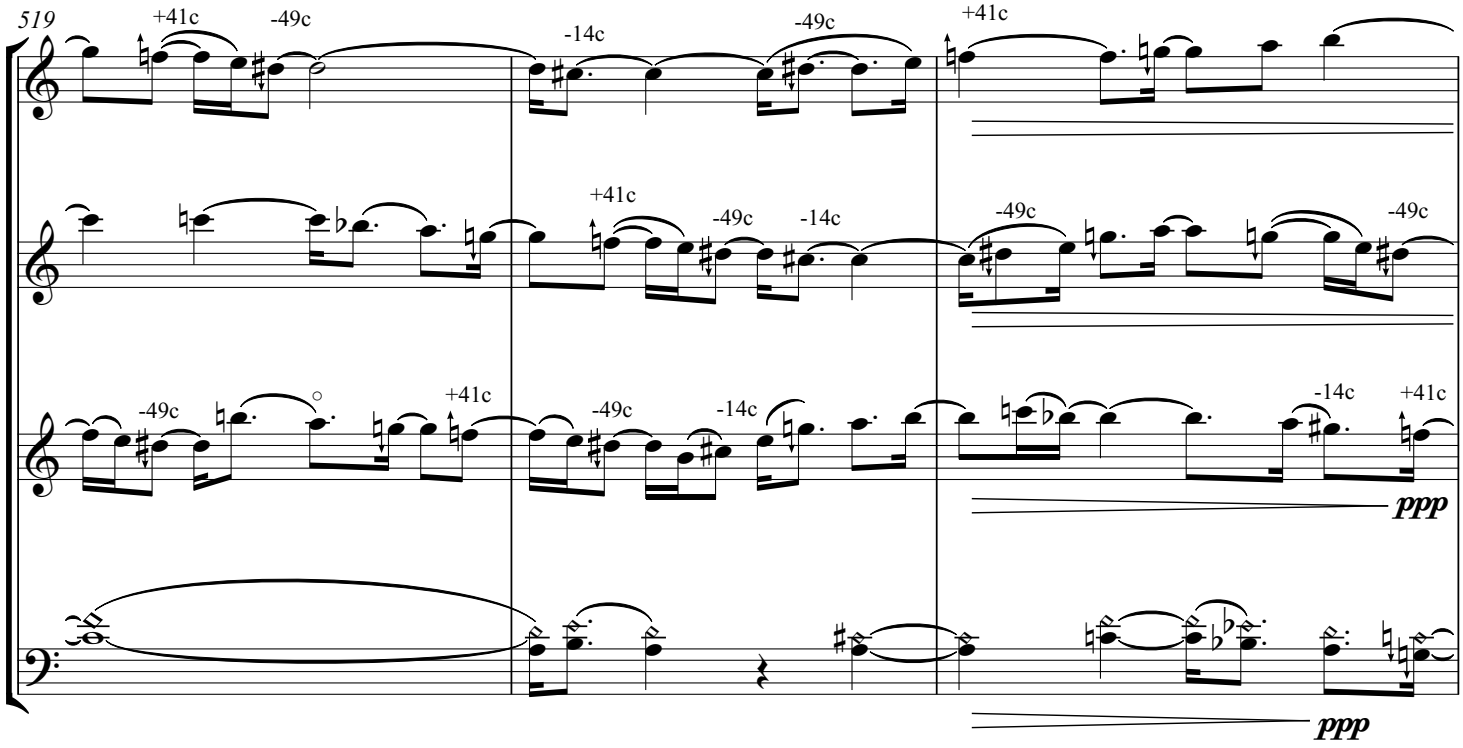



DO 8 9 10 11 12 13 14 15 16
504
+41c
-49c
-49c
-14c
-49c
+41c
-49c
+41c
-49c
+41c
-49c
-49c
-49c
+41c
flageolet quasi improvvisando sul D
pp
f


507
-49c
+41c
-49c
-49c
p


EO 7 8 9 10 11 12 13 14
510
-49c
-49c
+41c
-49c
-49c
-49c
+41c
+41c
-49c
-49c
f


AO 9 10 11 12 13 14 15 16 17 18 19 20
514
-14c
-14c
-14c
-14c
+41c
+41c


519
+41c
-49c
-14c
-49c
+41c
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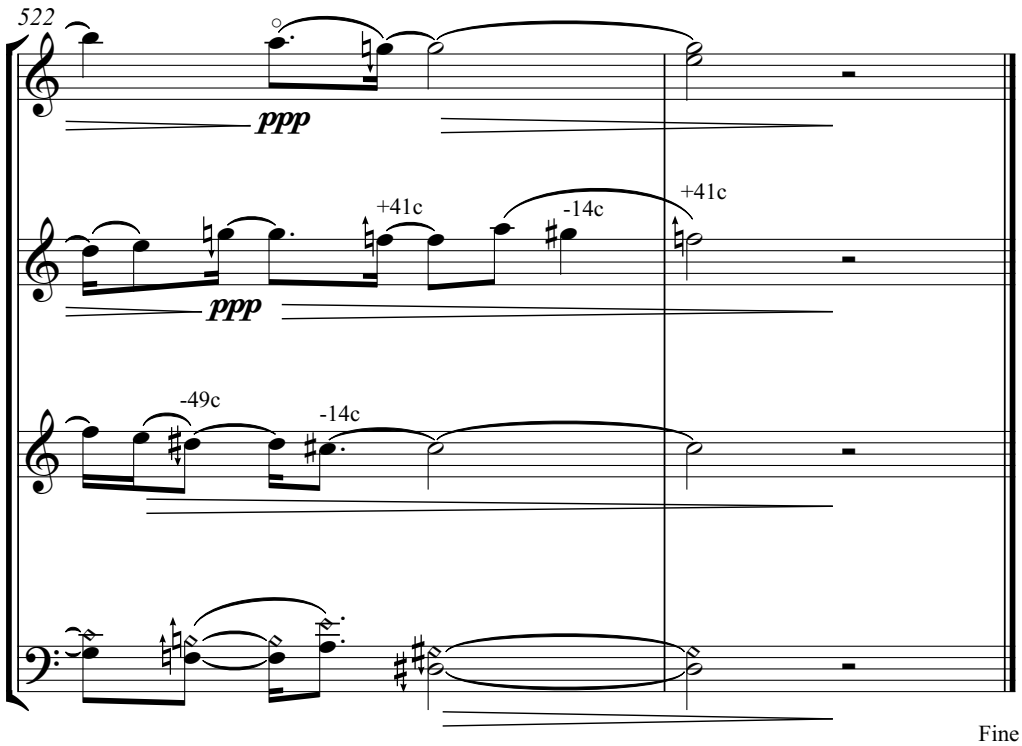
-49c
-14c
-14c
+41c
ppp
ppp

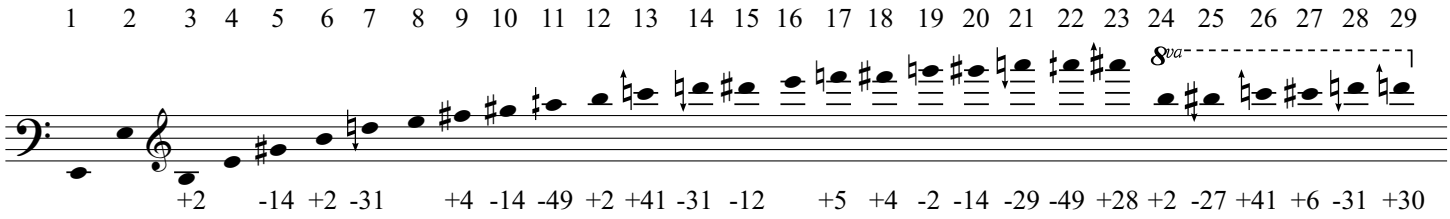

522
ppp
+41c
-14c
+41c
ppp
-49c
-14c

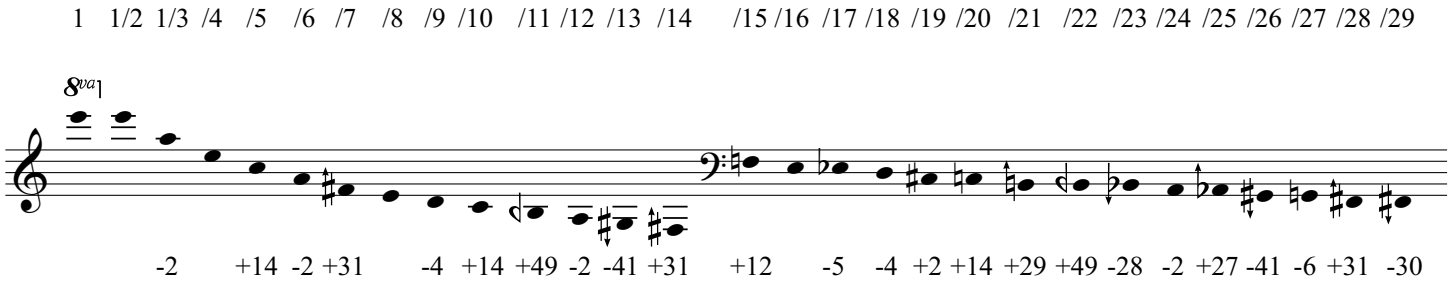
Fine

Anhang

Die Partitur notiert nur 1/6ton-Abweichungen.
Genaue cents für die Intervalle finden sich hier:

"Otonality": Partialtöne, hier auf E



Abweichungen in Cents von der klassischen Temperierung, mit Pfeil- und Viertelton-Akzidentien.
Hier ein Beispiel auf E als Fundamentalton.

"Utonality": Umkehrung der Partialtonreihe, hier unter E