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DODEKAPHONISCHE
FINGERÜBUNGEN

FÜR 2 GEIGEN

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DODECAPHONIC
FINGER EXERCISES

FOR 2 VIOLINS

UNIVERSAL EDITION

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Diese Reihe verdankt ihre Entstehung einer Anregung Franz Schmitzers.

Es gehörte zu meinen beglückendsten Erlebnissen, zu hören und zu sehen, mit welcher Begeisterung die Klavierschüler seiner Lehranstalt, von den sieben- bis zu den achtzehnjährigen, meine "Zwölftonfibel" benützten: da gab es keine Interpretationsprobleme, jede Phrase war sinnvoll artikuliert, kurz, es war ihre Sprache, in der sich die Jugend hier ausdrücken konnte. Und als er mir dann dringend ans Herz legte, den Klavierstoff zu erweitern und eventuell auch für andere Instrumente, vielleicht sogar für Singstimmen, solche Dinge zu verfassen, die, ohne die geringsten Konzessionen im Künstlerischen, doch mit bescheidenen technischen Fertigkeiten ausgeführt werden können - denn nicht nur die Klavierspieler haben ein Recht auf Neues! - da war das für mich erst recht eine Bestätigung für die Richtigkeit meiner Ansicht, daß man nicht früh genug damit beginnen könne, die jungen Musikbeflissenen in die Neue Welt der Musik einzuführen.

Nur: ich selbst fühlte mich außerstande, so vielfältigen Anforderungen gerecht zu werden; und darum trug ich dieses Anliegen meinen Schülern vor und legte ihnen nahe, es zu dem ihrigen zu machen: Jugend soll zur Jugend sprechen; so wird es gut sein und in Ordnung. (Natürlich würde ich schon auch da und dort - besonders im Elementarsten - ein Heftchen beisteuern.) Und meine Schüler nahmen sich der Sache an.

Von manchem der Namen aber, die in dieser Reihe zum ersten Mal gedruckt erscheinen, wird man später noch Vieles und Lobenswertes hören.

Hanns Jelinek

The existence of this series is due to a suggestion of Franz Schmitzer.

One of my happiest experiences was to hear and see with what enthusiasm his pupils, from seven to eighteen years old, used my "Zwölftonfibel". They had no problems of articulation; every phrase that they played was full of meaning; in short here they could express themselves in their own language. When Mr. Schmitzer then urged me to enlarge the piano material and also to write similar pieces for other instruments, perhaps even for voices – after all not only pianists have a right to new material – this confirmed again my view that one can not introduce pupils early enough to the New World of music. Such pieces, while not making any artistic concessions, must be playable with a limited technique.

However, as I felt unable to meet such manifold requirements myself, I passed the request on to my pupils: youth should speak to youth: it is right so. These pieces are the work of my pupils who were very glad to comply with Mr. Schmitzer's request. I may also as the series progresses, contribute to it occasionally myself.

Of some of those whose music appears for the first time in print within this series, I am sure we will hear much that is praiseworthy in years to come.

Hanns Jelinek

Dodekaphonische Fingerübungen für zwei Geigen

zur Orientierung: die in diesem Werk verwendete Reihe entwickelt mit ihren Formen Doppel-
familien. Als Beispiel die Doppelfamilie der R_1 mit ihrer Beziehung zu den leeren Saiten, in
zwei Aspekten:

Erste Stufe

1. Die leeren Saiten

HANNS JELINEK

Andante

Schüler

Lehrer

Allegro pesante

2. Der zweite Finger

*) Der „Lehrer“-Part kann auch von einem fortgeschritteneren Schüler ausgeführt werden.

3. Der erste Finger

Allegretto comodo

This musical score is for the exercise 'Der erste Finger' (The first finger), marked 'Allegretto comodo'. It consists of two systems of two staves each. The first system starts with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *mf* and a fingering box labeled R_9 . The second staff starts with a dynamic marking of *mp* and a fingering box labeled UK_{11} . The second system features a treble clef and a key signature of one flat. It includes various time signatures: 5/4, 4/4, 3/4, and 4/4. The first staff of the second system has a dynamic marking of *sfz* and a fingering box labeled K_4 . The second staff of the second system has a dynamic marking of *mp* and a fingering box labeled U_{11} . The score includes various musical notations such as slurs, accents, and dynamic markings.

4. Der dritte Finger

Molto moderato

This musical score is for the exercise 'Der dritte Finger' (The third finger), marked 'Molto moderato'. It consists of three systems of two staves each. The first system starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The first staff begins with a dynamic marking of *p* and a fingering box labeled U_9 . The second staff starts with a dynamic marking of *p* and a fingering box labeled R_5 . The second system features a treble clef and a key signature of one flat. The first staff of the second system has a dynamic marking of *f* and a fingering box labeled U_5 . The second staff of the second system has a dynamic marking of *f* and a fingering box labeled UK_2 . The third system features a treble clef and a key signature of one flat. The first staff of the third system has a dynamic marking of *mp*. The second staff of the third system has a dynamic marking of *mp* and a fingering box labeled U_5 . The score includes various musical notations such as slurs, accents, and dynamic markings.

5. Der vierte Finger

(Dieses Stück soll auch mit dem zweiten Finger geübt werden)

Poco allegro

Musical score for '5. Der vierte Finger' in 3/4 time. The score consists of two systems of two staves each. The first system includes a box labeled 'UK₀' and a box labeled 'U₄'. The second system includes a box labeled 'K₆' and a box labeled 'R₃'. Dynamics include *mf*, *pizz.*, *f*, *sf*, and *sfz*. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Zweite Stufe

1. Die leeren Saiten

Etwas geschwind

Musical score for 'Zweite Stufe 1. Die leeren Saiten' in 2/4 time. It is a duet for 'Schüler' (Student) and 'Lehrer' (Teacher). The score consists of two systems of two staves each. The first system includes a box labeled 'R₁' and a box labeled 'U₄'. The second system includes a box labeled 'UK₇' and a box labeled 'R₇'. Dynamics include *f*, *mp*, *sfz*, and *p*. The piece concludes with a double bar line.

Musical score for the first system, featuring a treble and bass staff. The treble staff includes dynamic markings *sfz*, *f*, and *sfz*, along with performance instructions *pizz.* and *arco*. The bass staff includes dynamic markings *mp* and *f*. Boxed labels K_4 and UK_1 are present above the treble staff. Fingerings are indicated by numbers 1-3 and 1-3 in the bass staff.

2. Der zweite Finger

Musical score for the second system, starting with the instruction "Sehr fließend (*♩*) [*ritmo di tre battute*]" and boxed labels U_4 and R_1 . The treble staff includes dynamic markings *p* and *leggiero*. The bass staff includes dynamic markings *p* and *leggiero*. Boxed label UK_8 is present above the treble staff.

Musical score for the third system. The treble staff includes a boxed label K_7 above a slur. The bass staff continues the accompaniment.

Musical score for the fourth system. The treble staff includes dynamic markings *f* and *f*, and boxed labels R_{10} and K_{11} . The bass staff includes dynamic markings *f* and *f*, and a four-measure rest marked with the number 4. Fingerings 2 and 3 are indicated in the bass staff.

Musical score for the fifth system. The treble staff includes dynamic markings *p* and *p*, and a boxed label U_4 . The bass staff includes dynamic markings *p* and *p*.

3. Der erste Finger

Gehend (♩)

The score consists of four systems of two staves each. The first system is in 7/2 time, marked *mf*. The second system is also in 7/2 time, with dynamics *mp* and *più f*. The third system changes to 3/2 time, with dynamics *f* and *mp*. The fourth system is in 3/2 time, with dynamics *poco f* and *ff*. Technical markings include $\square K_3$, $\square UK_1$, $\square U_4$, $\square U_{10}$, $\square UK_6$, and $\square K_9$. Performance instructions include "am Steg", "natürlich", "nat.", "am Steg, überg. auf ... nat.", and "am Steg".

System 1: $\square K_3$ *mf* $\square UK_1$

System 2: *mp* am Steg natürlich am Steg *più f* $\square U_4$

System 3: $\square U_{10}$ nat. am Steg nat. am Steg $\square UK_6$

System 4: $\square K_9$ nat. am Steg, überg. auf ... nat. am Steg, überg. auf ... nat. *poco f* *ff* $\square U_8$

4. Dritter und vierter Finger

(Dieses Stück soll auch mit erstem und zweitem Finger geübt werden)

Bewegt

f *più f*

ff *mf*

poco f *dim.* *mp* *dim.* (*senza rit.!*)

f *p*

U₂ R₁₂ K₃ U₅

V 3 4 3 4 0 3 0 3

V 3 4 3 4

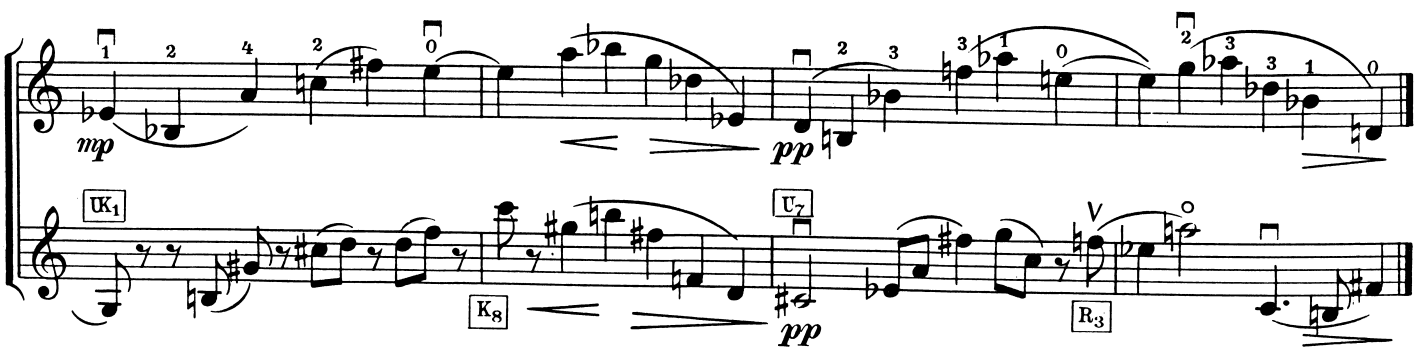
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Dritte Stufe

1. Reibungen

Recht flüssig (d.)

Schüler 
Lehrer 



quasi attacca

2. Doppelgriffe und Flageolets

Schüler

agitato **f** *ritenuto* **ff**

Annotations: R6, UK1, 8, 3, 4 3 2 3

mf *string.* **ff**

Annotations: K12, U11, 3, 0, 3, 4, 1 2

mf *allarg.*

Annotations: K4, R11, 3, 1, 0, 2, 4, 3, 1

Schüler

ffp *tranquillo*

Annotations: U11, poco affrettando, UK12

Lehrer

p *tranquillo*

Annotations: U11, (#2), (#2)

p *rallentando*

Annotations: K3, U2, 3, 1, 2, 3, 2, 3, 2, 3, 4, 3, 4

tranquillo molto

p *quasi attacca*

Annotations: U4, (2), (2), (2), (2), pp, pp

3. Ausdruck und Geläufigkeit

Recht langsam und ausdrucksvoll

1 2 4 3 3 2 4 V 2 4 3 2 4 V 1 4 2 4 V 4 2 2

mp *f* *mf* *f*

UK₅ R₆ K₆ U₅

Sehr schnell

3 4 0 1 4 R₆ 0 2 4 4-4 1 1 2 3 2 1 2-2 3

mp *p* *p* *mp*

R₆

4 2 2 2 3 4 3 2 3 3 3 4 4 1 U₁₁ 4 2 0 0 1 4

p

U₁₁

4 3 2 2 1 1-1 3 3 3 2 1 1 1 4 4 1

mp

K₁

UK₁₁ 2 3 1 1 2 3 2-2 2 3 1 4 U₁₁ 1 2 4 4 2 2 2

poco cresc. *poco dim.*

UK₁₁ U₁₁