

Josef Märkl

Carneval der Finger

Carneval of Fingers

für Violine und Klavier / for Violin and Piano

Anhang / Appendix

Verliebte Geisha / Geisha in Love
für Violine solo / Solo Violin

PREVIEW
Low Resolution



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Vorwort

Die meisten Bewegungen der Finger unserer linken Hand geschehen zwischen Nachbarfingern, d.h. mit dem momentanen Standfinger und dem Spielfinger. Die natürliche Ungleichheit der Finger in Kraft und Schnelligkeit führt jedoch zu Problemen, zum Beispiel beim Triller oder beim Vibrato. Auch Bewegungen zur Nachbarseite und schnelle Läufe auf einer Saite offenbaren Defizite.

Es hat mich gereizt, Übungen zu erfinden, die alle erdenklichen Kombinationen zwischen 2. und 3. Finger enthalten, um Geläufigkeit, Doppelpfeif- und Laufwechseltechnik zu perfektionieren. Dabei entstanden aparte kleine Konzerte, auch mit Klavierbegleitung, die sich auch zum Vortrag eignen.

Verliebte Geisha

Paganini, Sarasate und andere Virtuosen behandelten die Violine immer als Streichinstrument, sondern überraschten ihre Zuhörer mit besonderen Pizzicato-Passagen für die linke Hand. Viele Geigenisten haben heute technische Probleme. Die Hand bedarf eines besonderen Trainings, um schnellen und kraftvollen Abzug aller vier Finger und deren schnelle Stellung zu erlernen. Die große dynamische Ausdruckspalette des Pizzicato der rechten Hand erfordert ebenfalls einige Übung. Im Pizzicato-Poem „Verliebte Geisha“ sind alle Facetten der Pizzicato-Technik eingebunden. Es sollte sehr frei und fantasievoll sein.

Josef Märkl

Most movements of the fingers of the left hand are executed between two adjacent fingers. Due to the inequality of the fingers as to their velocity and strength, this leads to problems, for example in the trill or the vibrato. Movements to the adjacent string and fast runs on one string often show deficits.

It has excited me to invent exercises containing all possible combinations between the second and third finger in order to improve agility, double stop and shifting techniques. This has resulted in short, characteristic compositions with piano accompaniment, which can also be performed on stage.

Geisha in love

Paganini, Sarasate and other virtuosos not only played the violin with a bow but amazed their audience with short and brilliant pizzicato passages for the left hand. Today, many violinists have problems employing this technique. Their hands must be specially trained for the quick and precise lifting of all four fingers. The large dynamic range of the right hand pizzicato must also be developed.

In the Pizzicato Poem "Geisha in love", inspired by Japanese koto music, all facets of the pizzicato technique have been incorporated. It should be performed in a free and imaginative style.

Josef Märkl

Carneval der Finger

1. Allegria

Josef Märkl
* 1928

Presto ♩ = 152-168

Violine

Klavier

3

7

9

11

PREVIEW
Low Resolution

f *molto lento* *Fine*

Detailed description: This is a page of musical notation for piano and voice. It contains measures 7 through 14. The piano part is written in three systems, each with a grand staff (treble, middle, and bass clefs). The voice part is written in a single system at the bottom, with a vocal line and a bass line. The music features a mix of eighth and sixteenth notes, often beamed together. A large, semi-transparent watermark reading 'PREVIEW' and 'Low Resolution' is overlaid diagonally across the page. Performance markings include a forte (*f*) dynamic and a tempo marking of *molto lento*. The piece concludes with a double bar line and the word *Fine*.

2. Ballerina capriccioso

Moderato, sempre tempo rubato

The image displays a musical score for the piece "2. Ballerina capriccioso". The score is written for piano and includes a large, diagonal watermark that reads "PREVIEW Low Resolution".

The score is organized into systems. The first system shows the beginning of the piece in a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated as "Moderato, sempre tempo rubato". The first system includes a treble clef staff with a common time signature, a grand staff (treble and bass clefs), and a bass clef staff. The first system includes a treble clef staff with a common time signature, a grand staff (treble and bass clefs), and a bass clef staff. The first system includes a treble clef staff with a common time signature, a grand staff (treble and bass clefs), and a bass clef staff.

The second system begins at measure 4 and features a forte (*f*) dynamic. The third system begins at measure 6 and includes the instruction *accelerando*. The fourth system includes the instruction *rit.* and features triplet markings (indicated by a '3' over the notes).

a tempo

p

poco meno

rit.

rit.

rit.

f

mf

pp

rit.

rit.

rit.

rit.

mf

pizz.

arco

3. Waikiki Walk

Andante cantabile ♩ ca. 92

The image displays a musical score for the piece "3. Waikiki Walk". The score is written for piano and includes a large, diagonal watermark that reads "PREVIEW Low Resolution". The music is in common time (C) and begins with a tempo marking of "Andante cantabile" and a metronome marking of "ca. 92". The score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second system continues the piano accompaniment, with dynamic markings of *pp* and *p*, and a *poco finta* marking. The score concludes with a final chord in the vocal line.