Hans-Jürgen von Bose

Musik für K.

Trio für Violine, Violoncello und Klavier in drei Sätzen (2002)
trio for violin, cello and piano in three movements (2002)

Partitur / Score

copy-us 1182

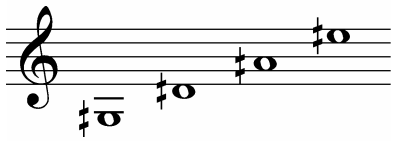
Copyrighted by the Publishers / All Rights Reserved.

copy-us Verlags GmbH
D-47533 Kleve · Germany
www.copy-us.com
info@copy-us.com

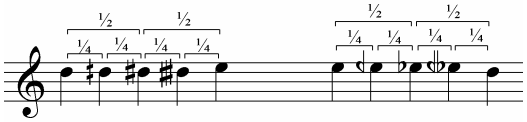
Christoph Poppen in Freundschaft und Dankbarkeit zugeeignet

Legende

1. Die Vierteltöne sind so „normal“ wie jeder temperierte Ton zu spielen, ohne portamenti und Mikrokorrekturen.
2. Die Violine hat mehrere Möglichkeiten, die Vierteltönigkeit zu bewältigen:
   a. Skordatur (die möglichst ohnehin etwas weiter als ein Viertelton ausfallen sollte). Diese Skordatur betrifft im 1. Satz alle 4 Saiten und lautet:



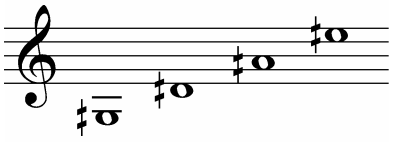
   Im 2. Satz (ohne Skordatur!) müssen die Vierteltöne sicher fest gegriffen werden.
   Im dritten Satz werden die 1. und 2. Saite (E/A) um einen Viertelton heraufgestimmt, die 3. und 4. Saite bleiben in Normalstimmung.
   b. Skordatur auf einer zweiten bespielbaren Geige, um das Umstimmen zwischen den Saiten zu vermeiden.
   c. Das exakte Spielen der Vierteltöne auf einem normal gespielten Instrument, in welchem Fall das 2. System der Geigenstimme vernachlässigbar ist, also im 1. und 3. Satz nur das obere System als Stimme gilt.
3. Vierteltonnotation:



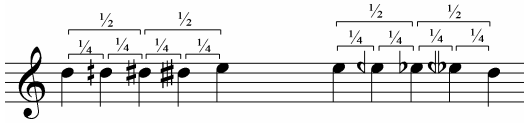
4. Die Streicher werden gebeten, die Bogenführungs-/Strich-Angaben als sinngemäße Vorschläge zu verstehen. Wo diese – etwa aus Tempogründen – nicht umsetzbar sind, bitte die Anweisungen sinngemäß gestalten.
5. Die Spielangaben für das Klavier werden an den entsprechenden Stellen in der Partitur erläutert.
6. Die Dynamikangaben im 3. Satz (Vl, Vc) beziehen sich auf das Ziel, zwei völlig verschiedene (Klang-)Welten zu schaffen, nämlich den Eindruck, als sei das Vc. fast eine menschliche Stimme, während die Vl. sich gewissermaßen in einem fremden, menschenleeren Raum bewegt bzw. einen solchen schafft.
   Das *espressivo* der Violine ist nicht das einer menschlichen Stimme und wird nicht durch Vibrato- bzw. vordergründige Dynamikwirkungen erzeugt, eher durch Bogenführung und sinnfällige Phrasierung. Grundsätzlich die Bogenwechsel so unauffällig wie möglich.

Legend

1. *You should play the quartertones as normal as every tempered tone: without portamenti and correction.*
2. *There are several possibilities for the violin to ménage the quartertones:*
   a. *scordatura (should be a little wider than a quartertone); the scoradatura is concerning all 4 strings in the 1st movement:*



   In the 2nd movement (without scordatura!) you have to play the quartertones steady. In the 3rd movement you have only to tune the 1st and 2nd string (E/A) about a quartertone higher.
   b. Scordatura with a second violin, so you don't have to tune between the movements.
   c. You also can play the quartertones exactly on a normal tuned violin. In this case you can ignore the second staff of the violin part.
3. *Notation of quartertones:*



4. *The string instrument player are asked to understand the stroke of bow as analogous suggestion. If it's impossible to realize it (e.g. because the high tempo) please play it analogous.*
5. *Pianoforte: the manners of playing are explained in the score.*
6. *Third movement: the dynamic signs (vl./vc.) refer to the aim to create two very different (sound) worlds. The cello shall sound like a human voice. In opposite to this the violin shall move in a strange, deserted room or make a such.*
   The espressivo in the violin part is not that one of a human voice. You shouldn't create the espressivo by vibrato or superficial dynamical actions but by bowing and phrasing.
   Fundamental the bow changes as unobtrusive as possible.

Musik für K.

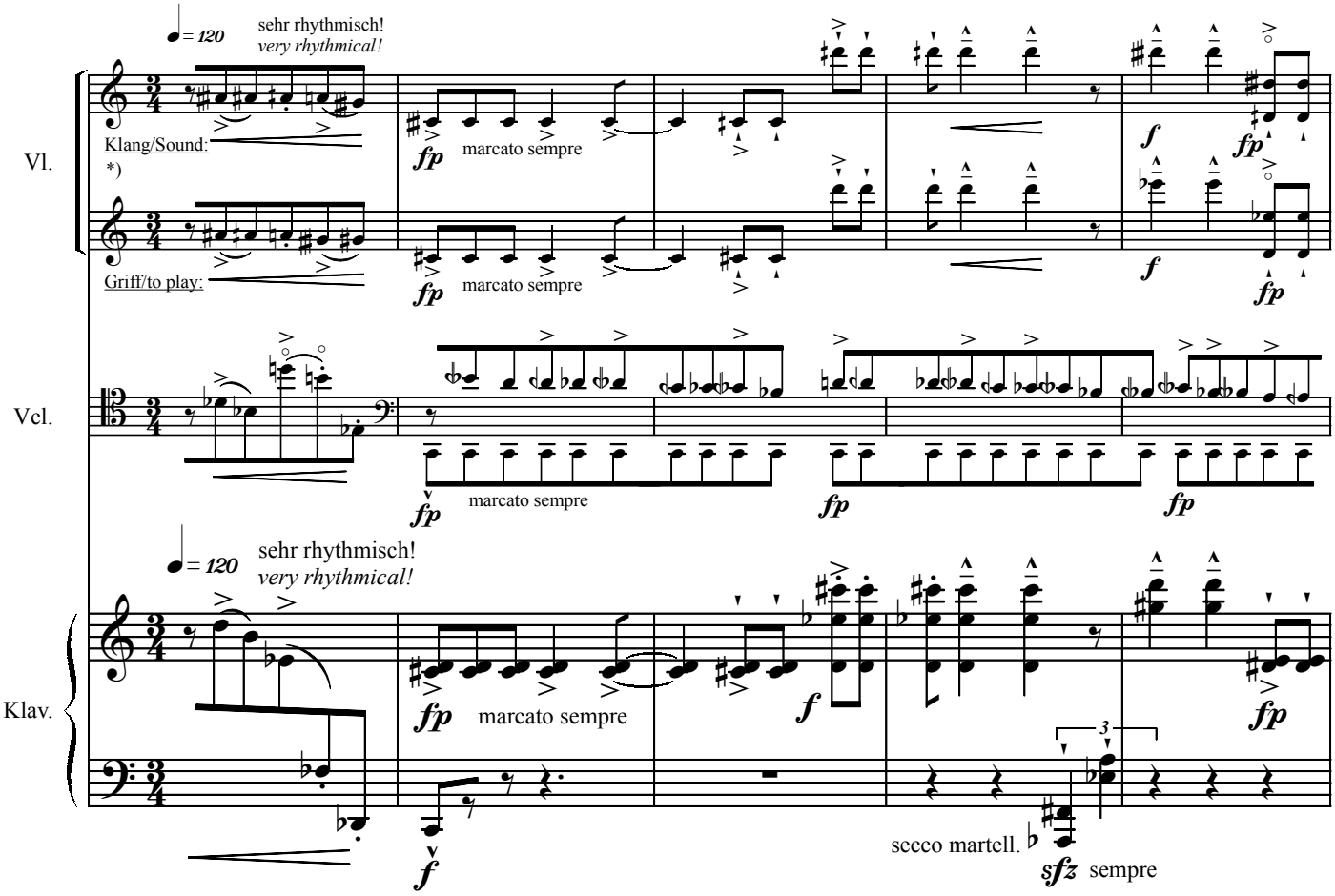
Trio für Violine, Violoncello und Klavier in drei Sätzen

Trio for violin, cello and piano in three movements

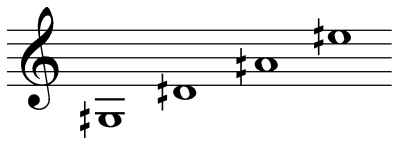
I

Hans-Jürgen von Bose
2002

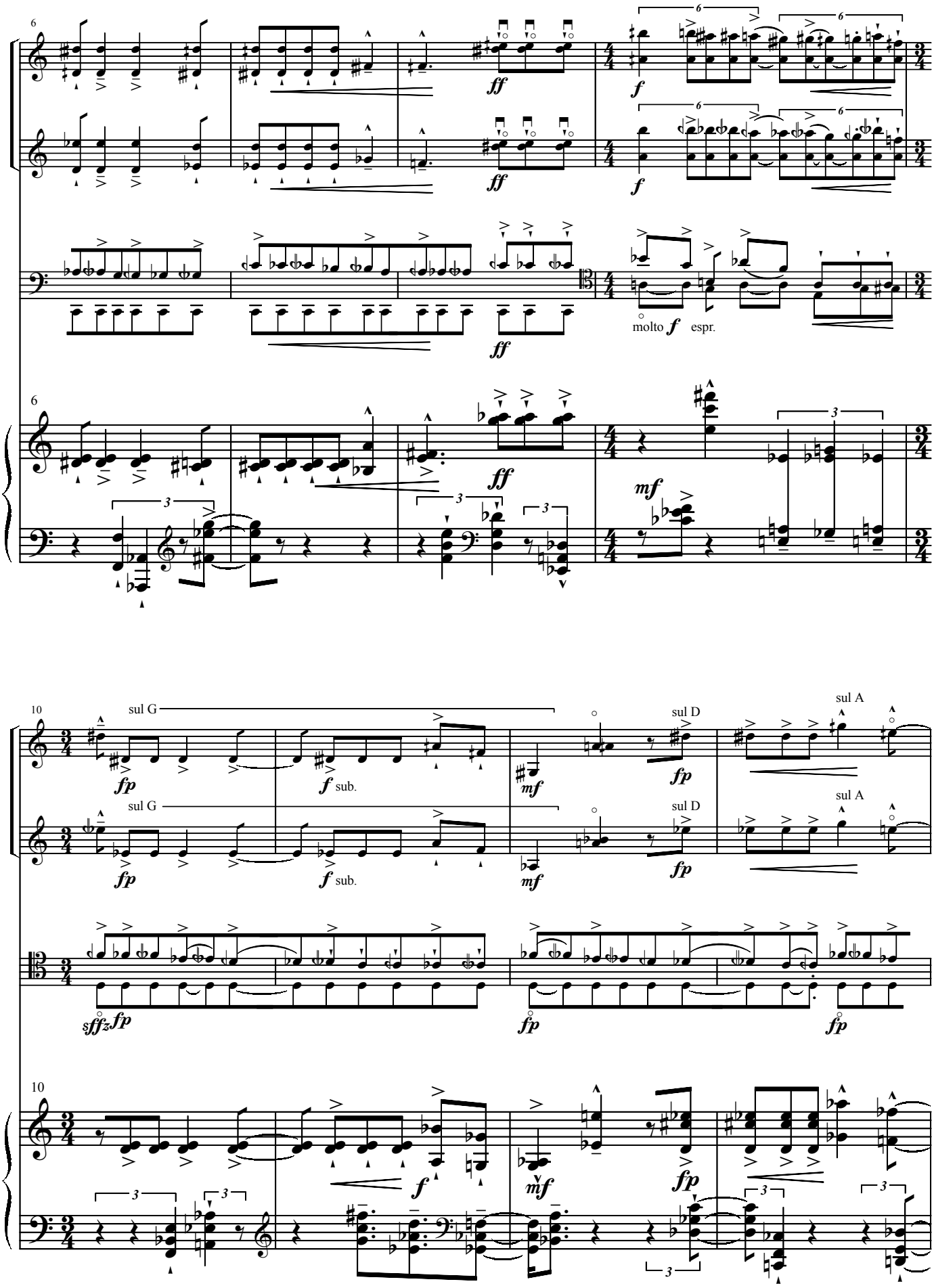
Vivace meccanico e energico

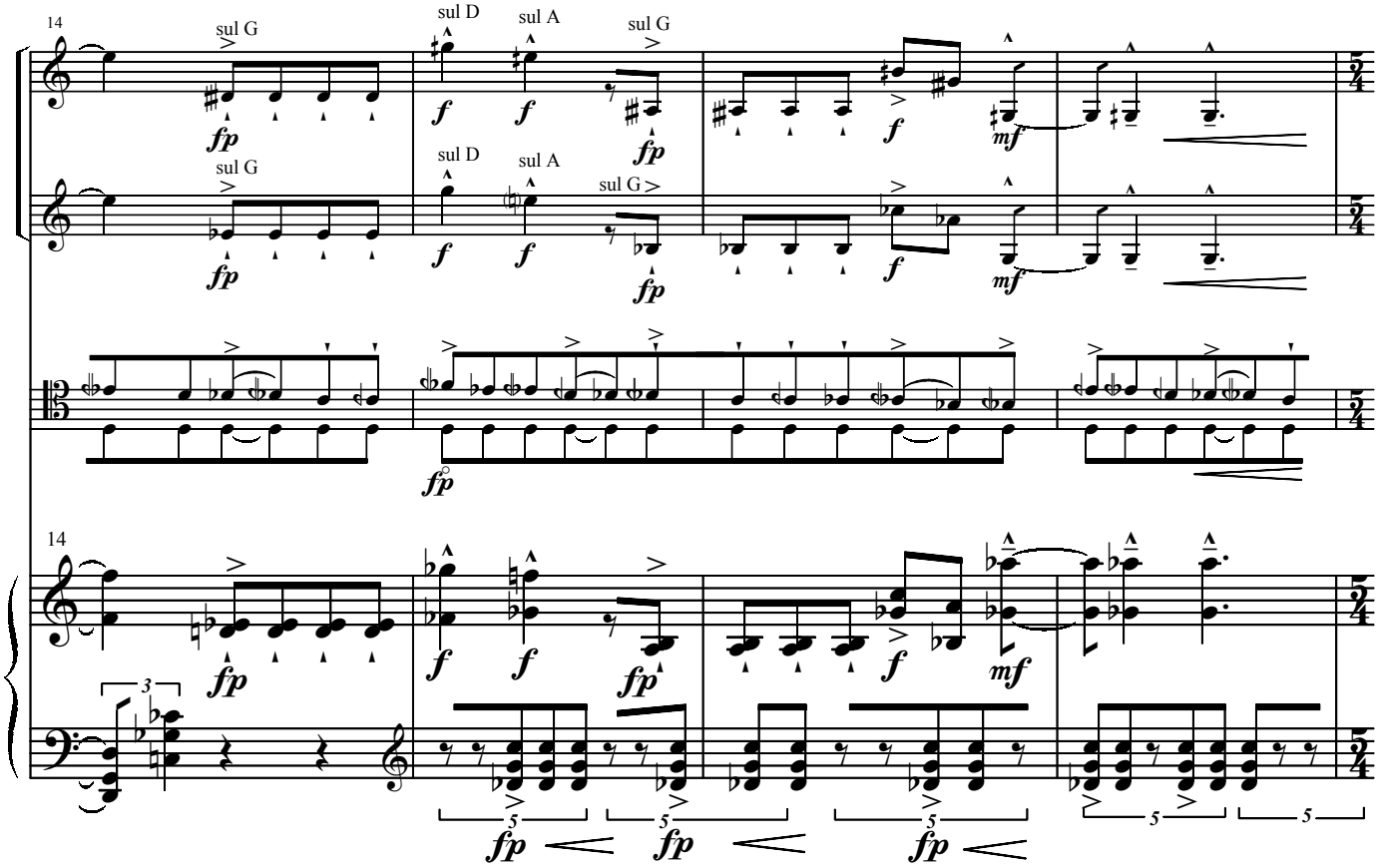


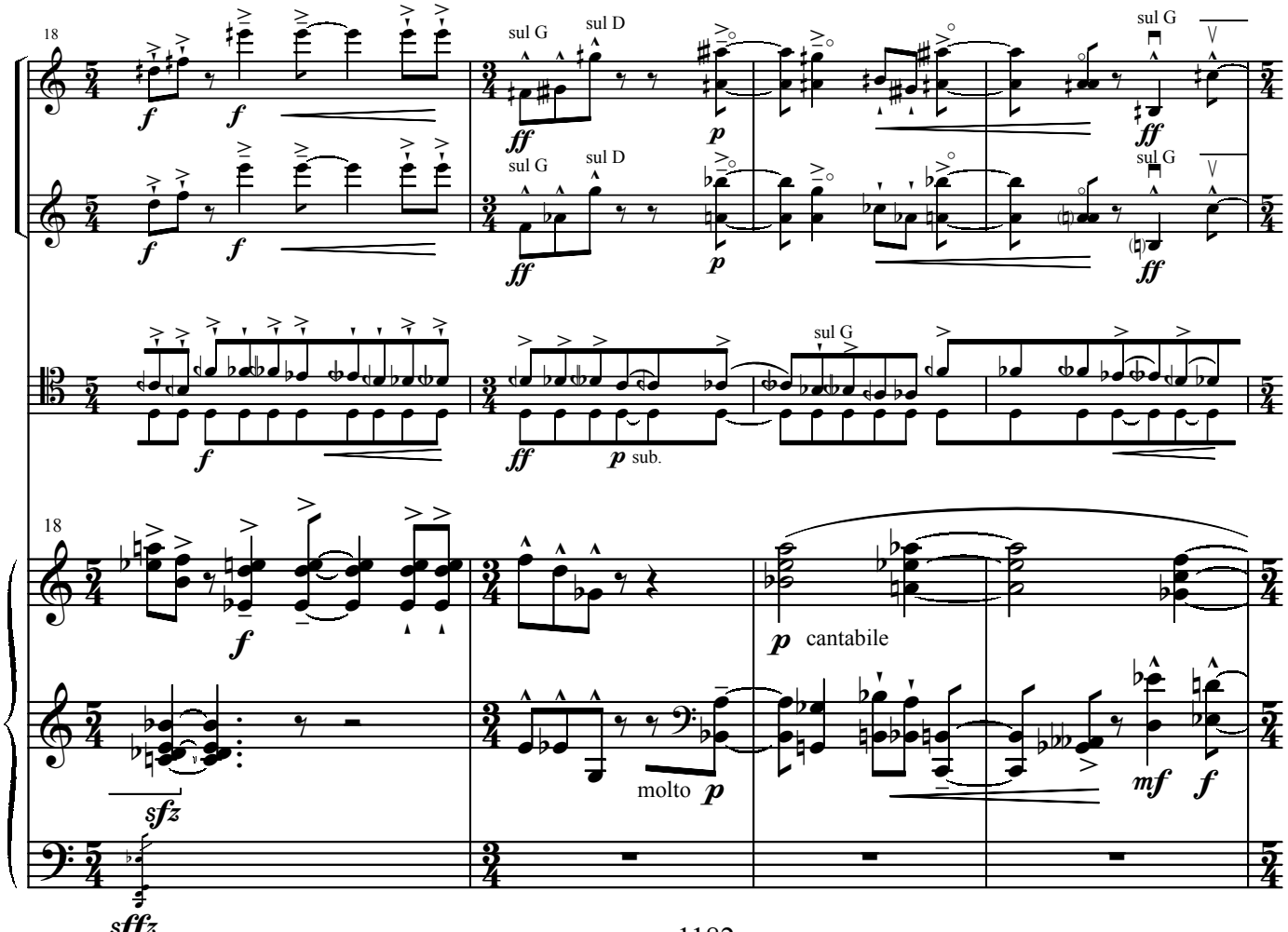
*) scordatura:

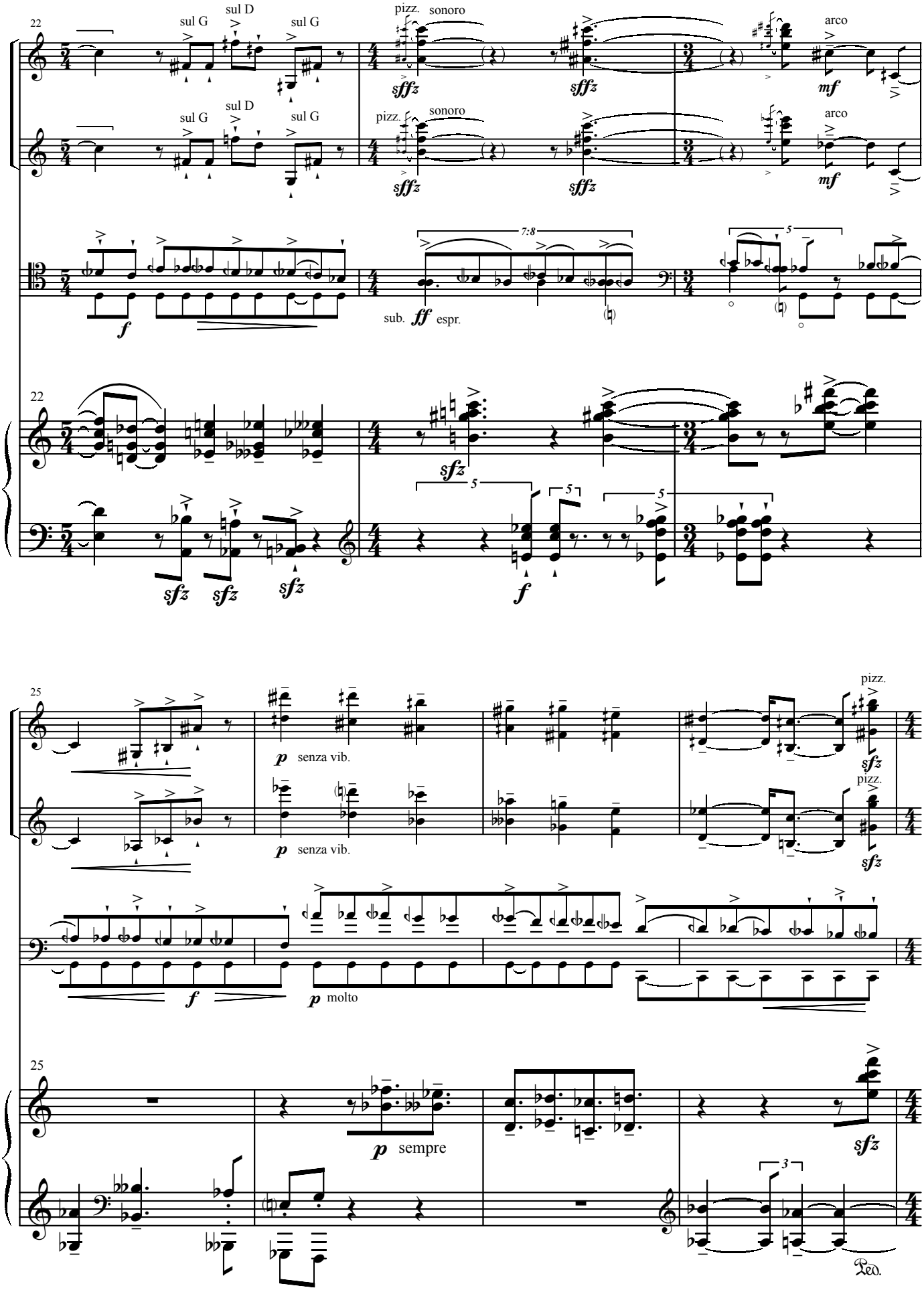


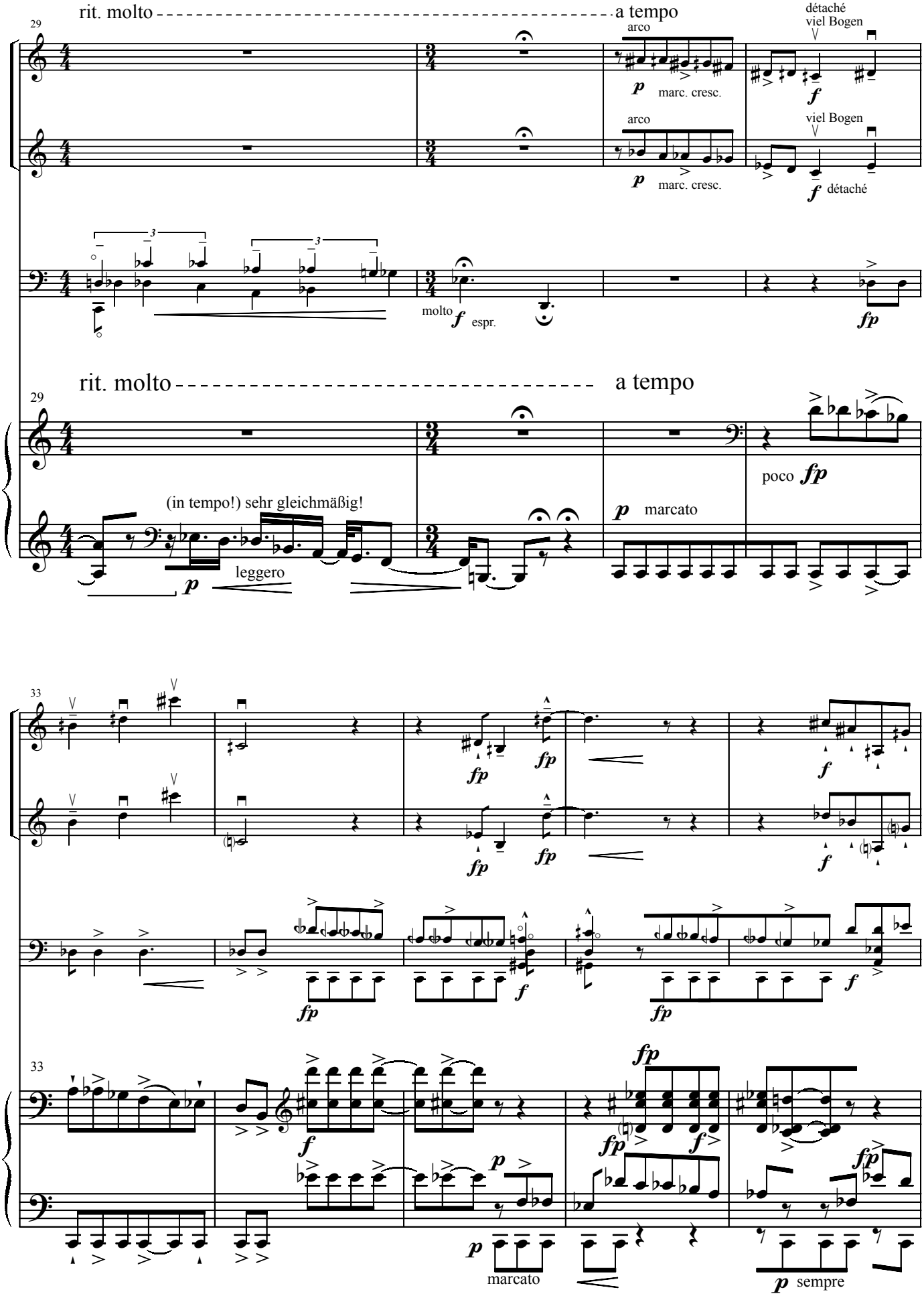
© 2002 by copy-us Verlags GmbH, Kleve copy-us 1182 www.copy-us.com

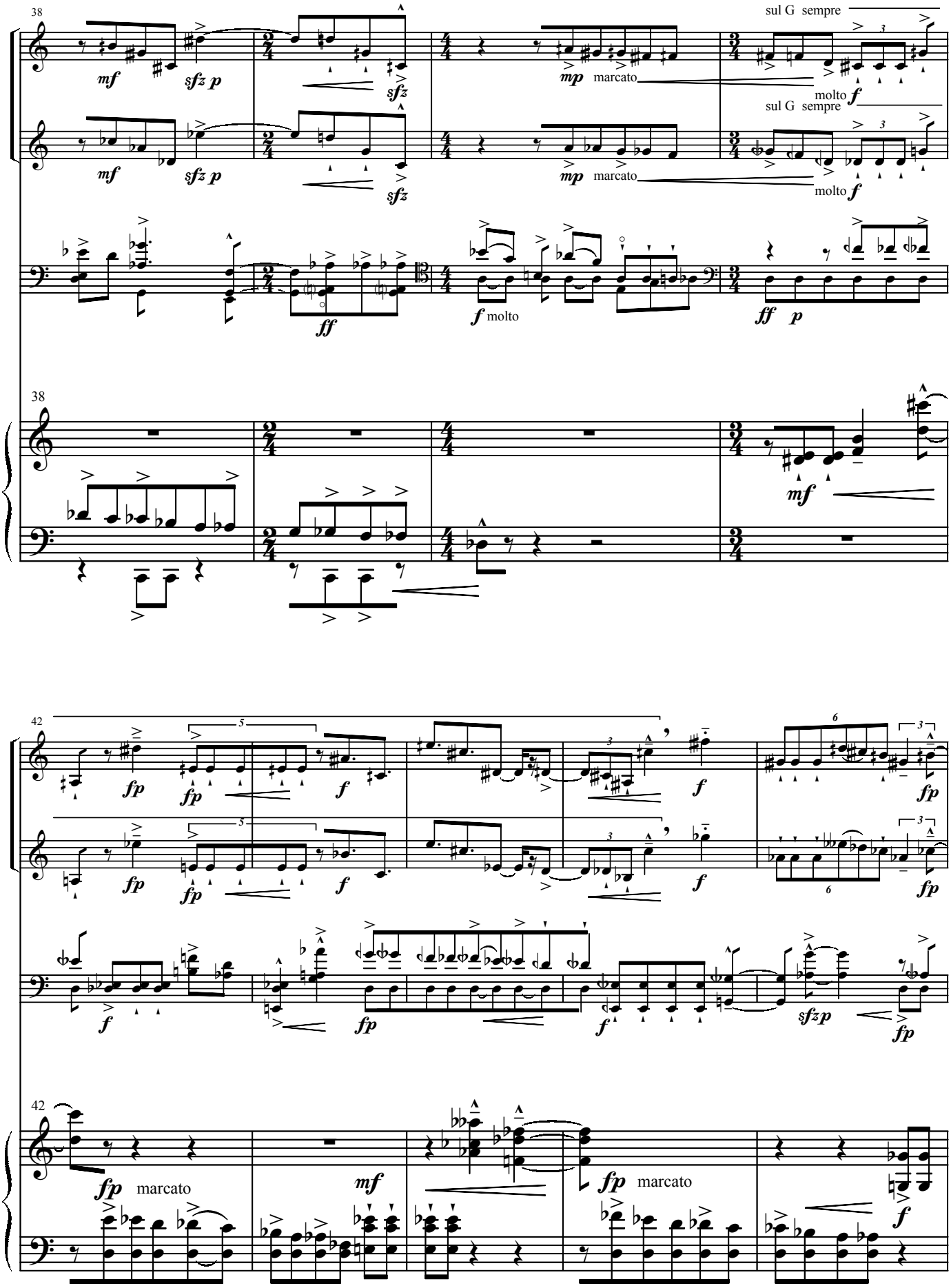

molto f espr.
sul G
sul D
sul A
f sub.

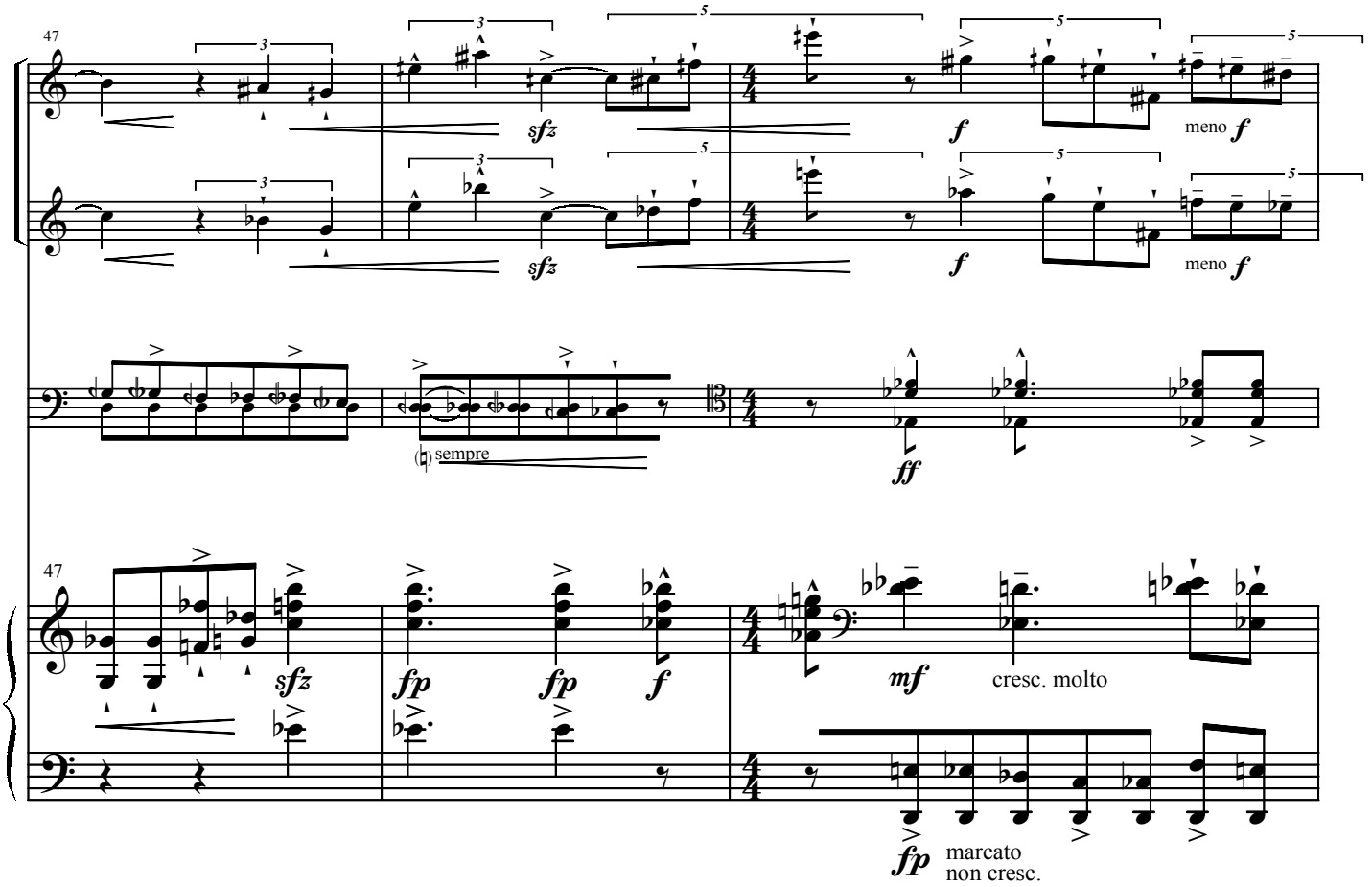

14
sul G
sul D
sul A
fp
f
mf
3
5

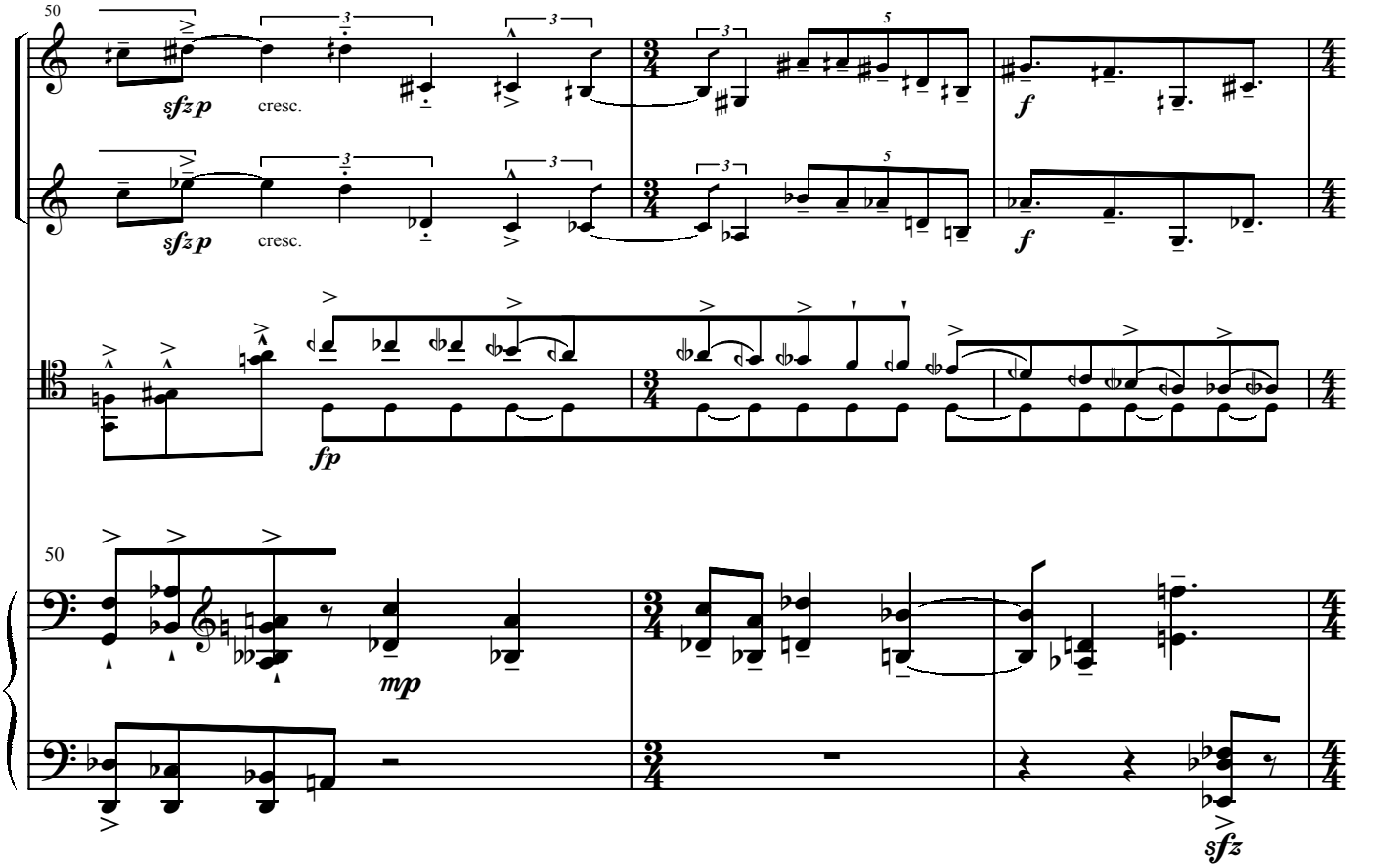

18
sul G
sul D
ff
p
sub.
cantabile
molto
sfz
sfffz

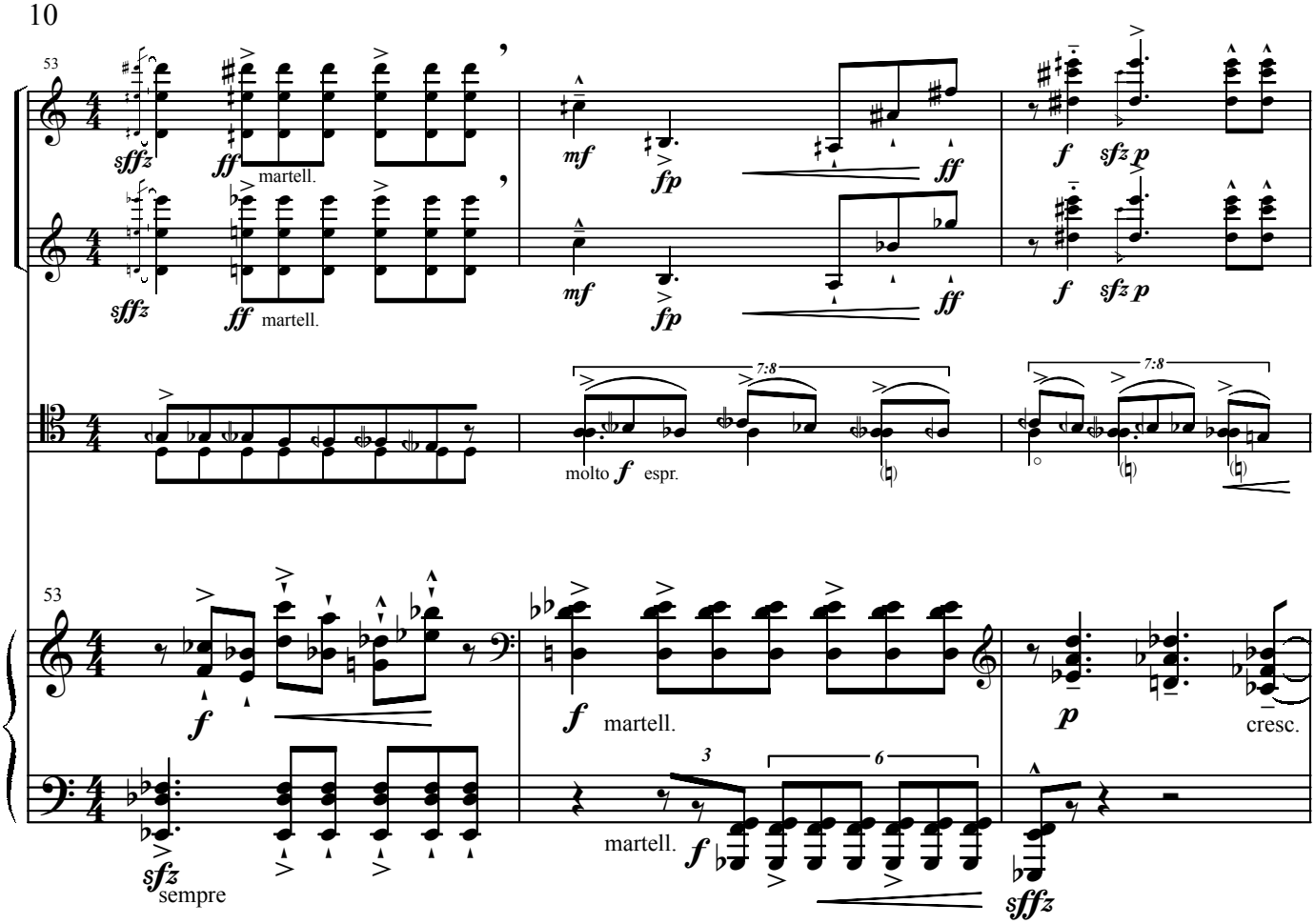

22
sul G
sul D
sul G
pizz.
sonoro
sffz
arco
mf
f
7:8
sub.
ff
espr.
5
sfz
25
p
senza vib.
pizz.
molto
sempre
3
Ped.

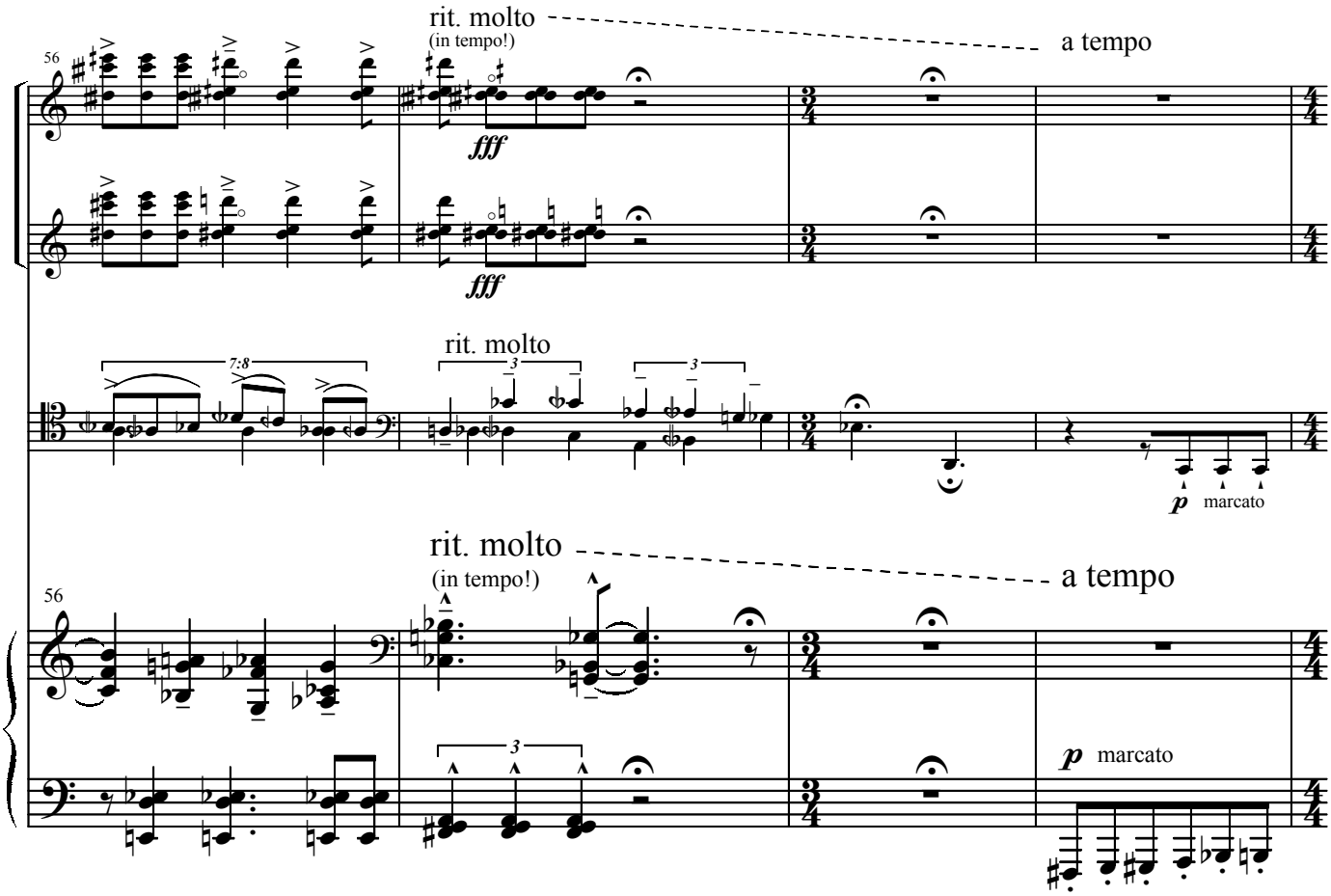

rit. molto
a tempo
29
arco
marc. cresc.
détaché
viel Bogen
molto
espr.
(in tempo!) sehr gleichmäßig!
leggero
marcato
poco
33
sempre

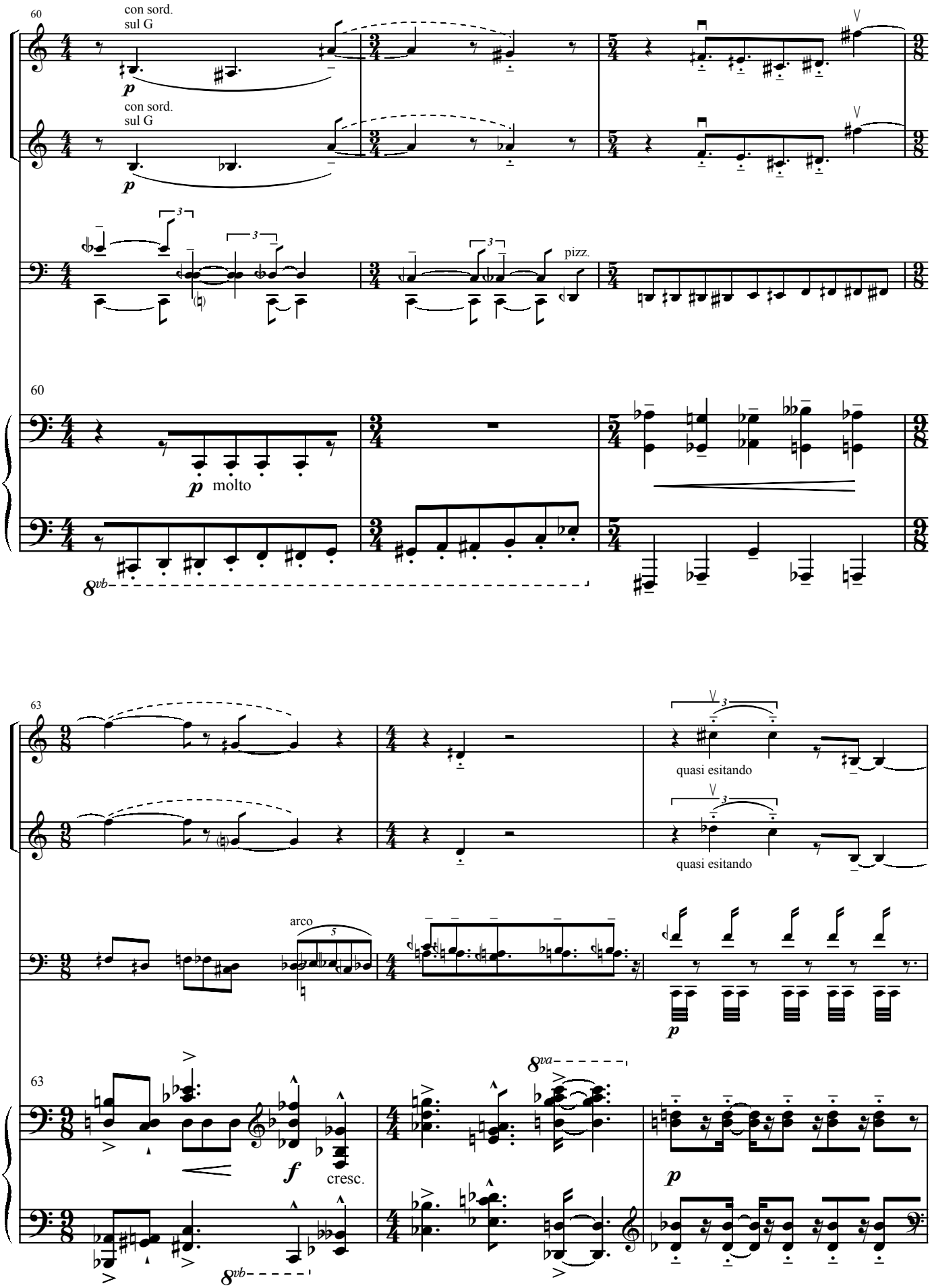

38
mf
sfz p
sfz
mp marcato
sul G sempre
molto f
ff
f molto
ff p
42
fp
f
sfzp
marcato
mf

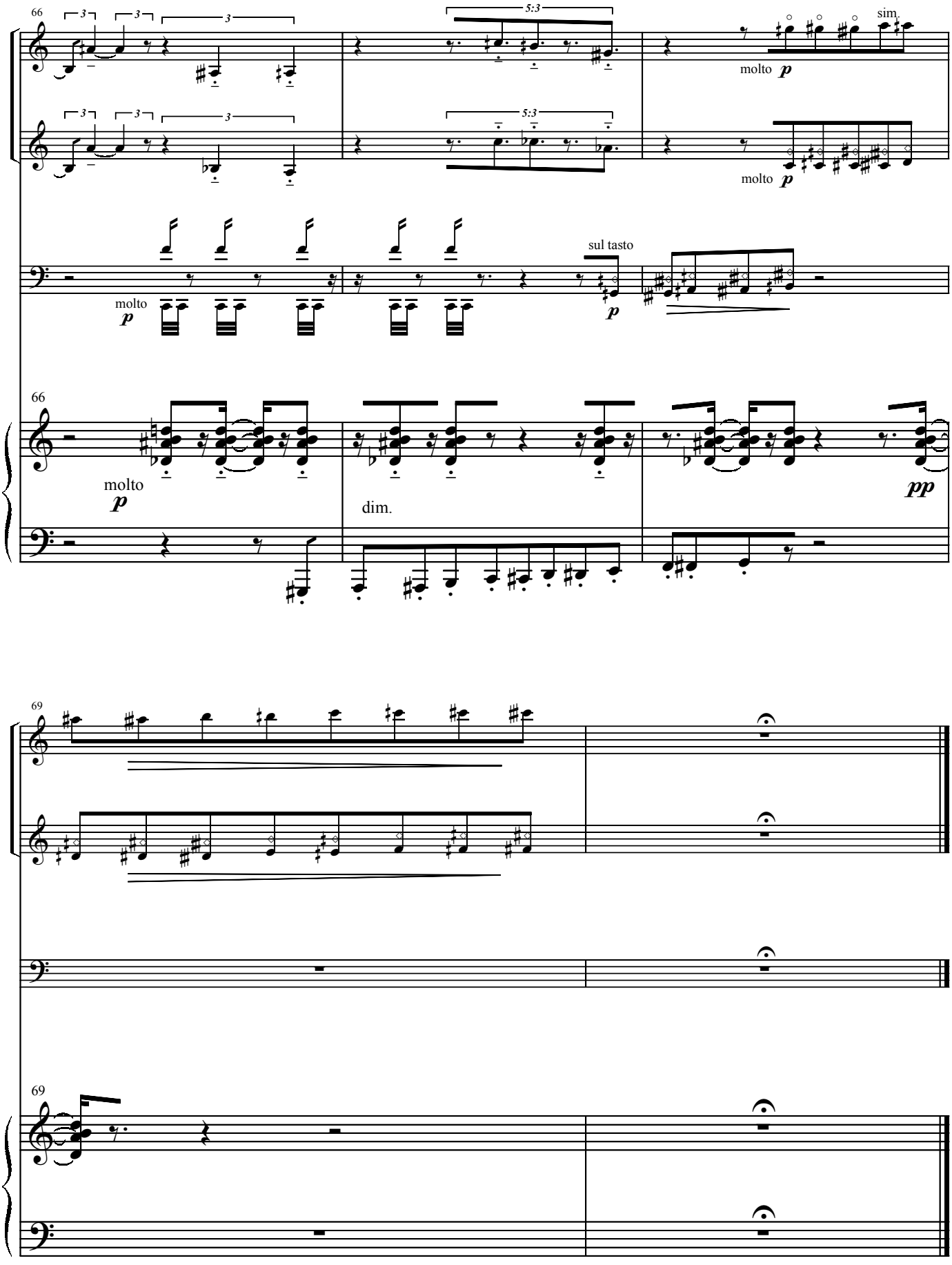

47
sfz
f
meno f
sempre
ff
47
sfz
fp
fp
f
mf
cresc. molto
fp
marcato
non cresc.


50
sfz p
cresc.
f
fp
50
mp
sfz


53
sffz
ff
martell.
mf
fp
ff
f
sfz p
molto f espr.
7:8
sfz
sempre
martell.
p
cresc.
sffz


rit. molto
(in tempo!)
a tempo
56
fff
7:8
3
p marcato

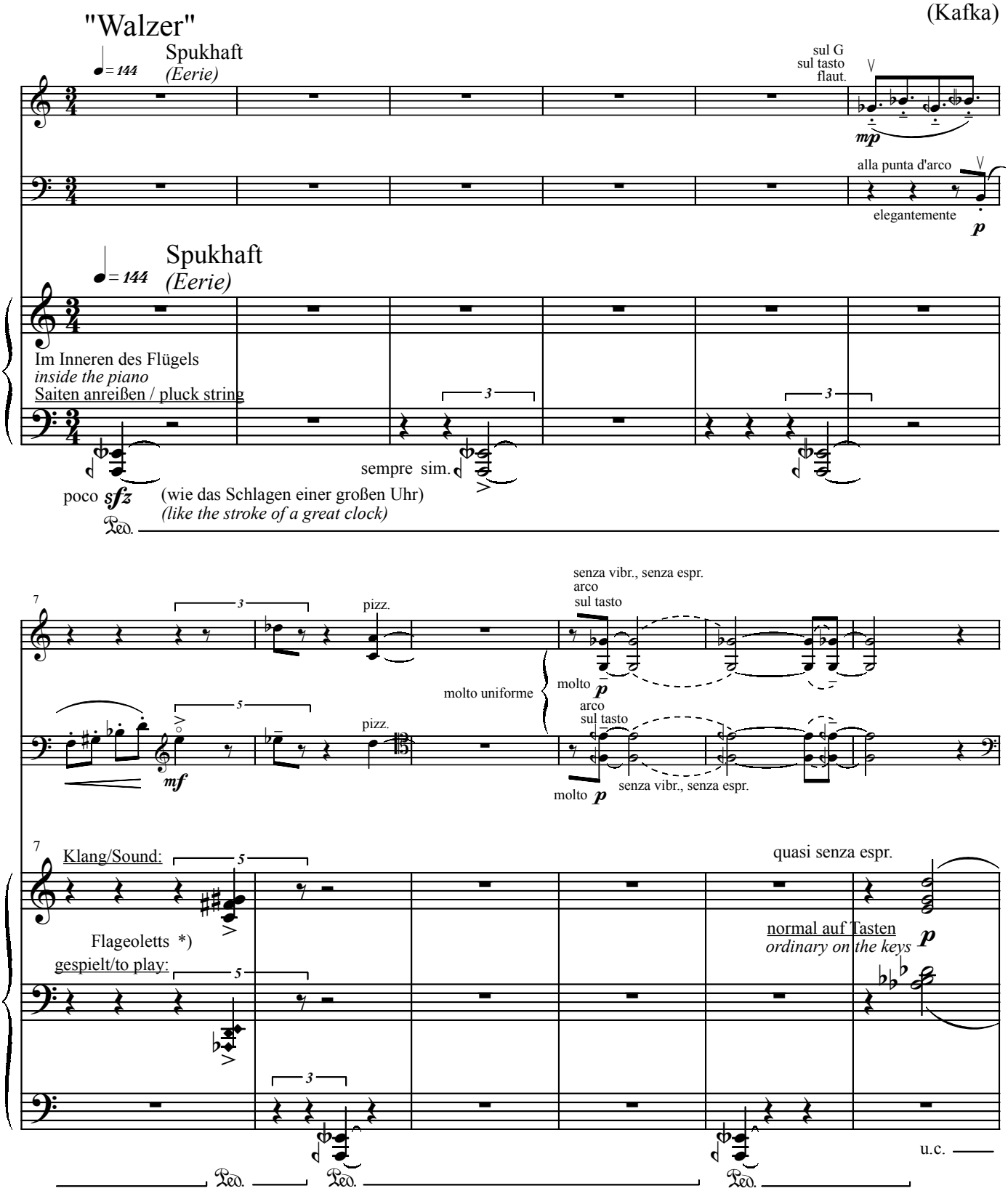

60
con sord.
sul G
p
con sord.
sul G
p
pizz.
60
p molto
8vb
63
quasi esitando
quasi esitando
arco
p
63
f
cresc.
8va
p
8vb


66
3
5:3
sim.
molto p
molto p
sul tasto
molto p
66
molto p
dim.
pp
69
69

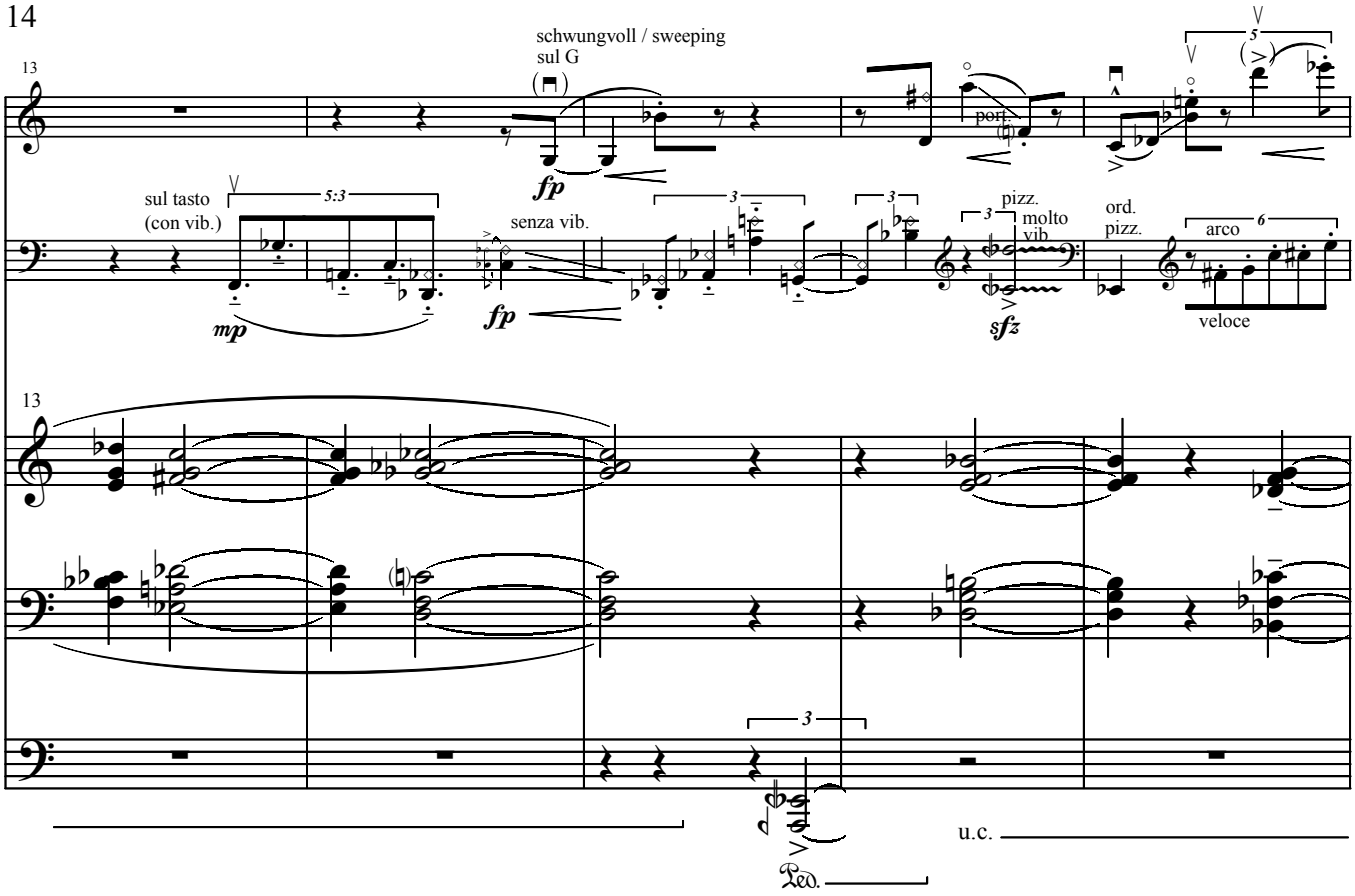
ca. 2'10"

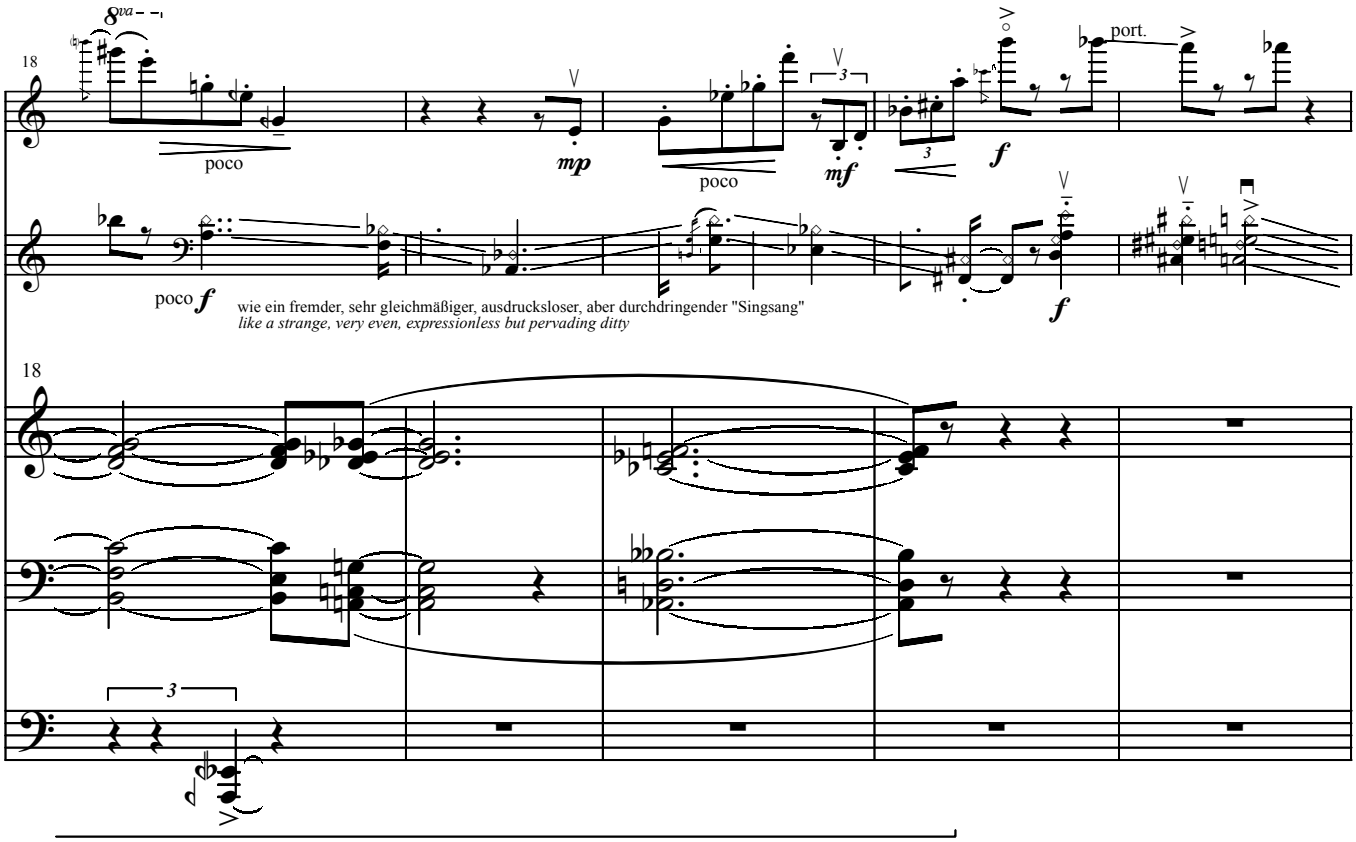
II

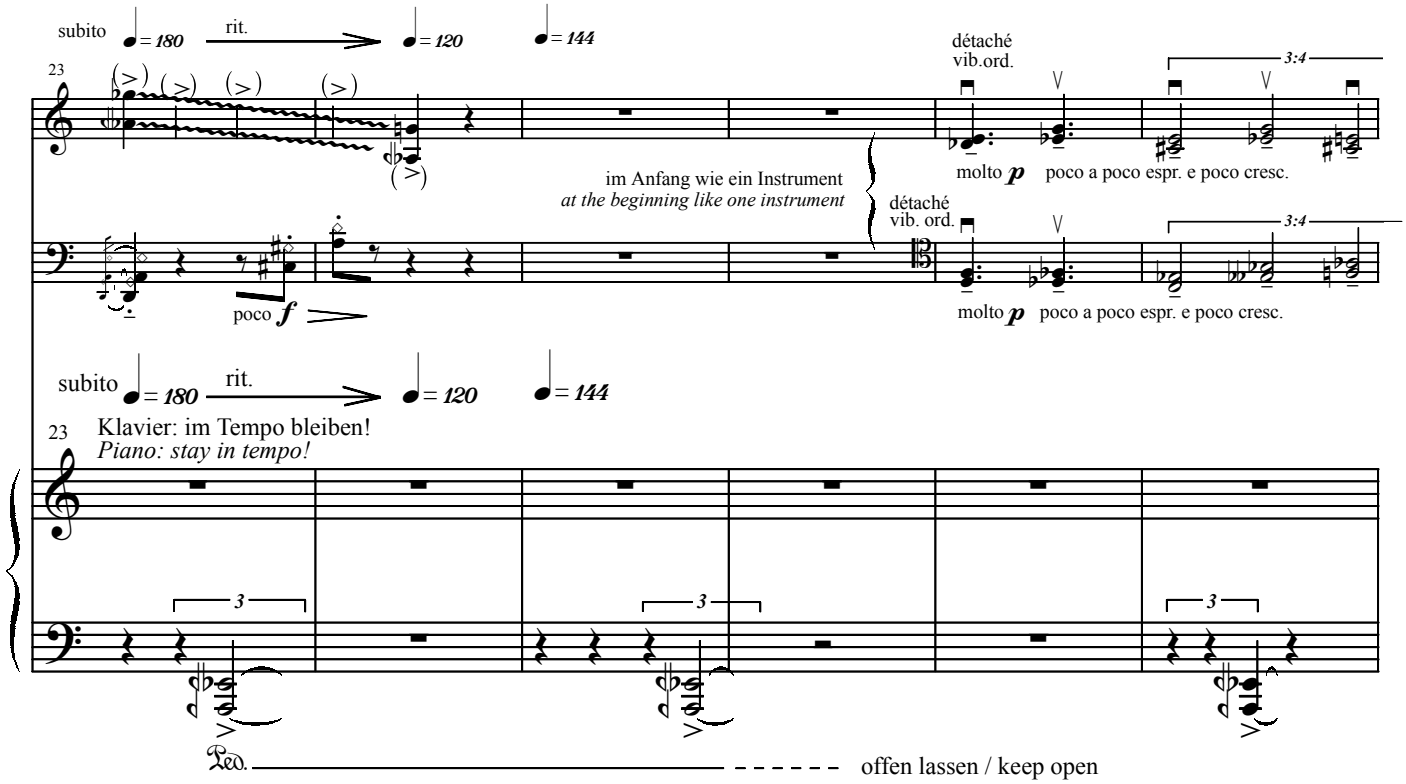
Aus dem Grunde der Ermattung
steigen wir mit neuen Kräften
dunkle Herren, welche warten
bis die Kinder sich entkräften
(Kafka)

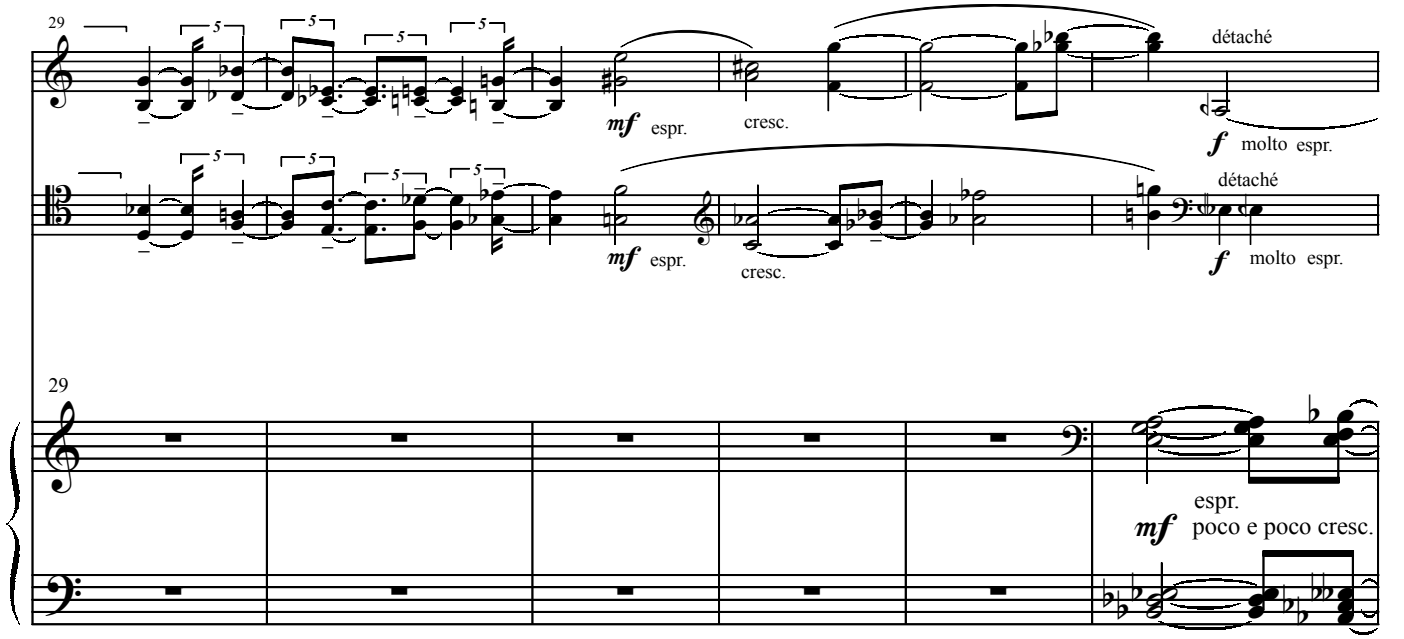


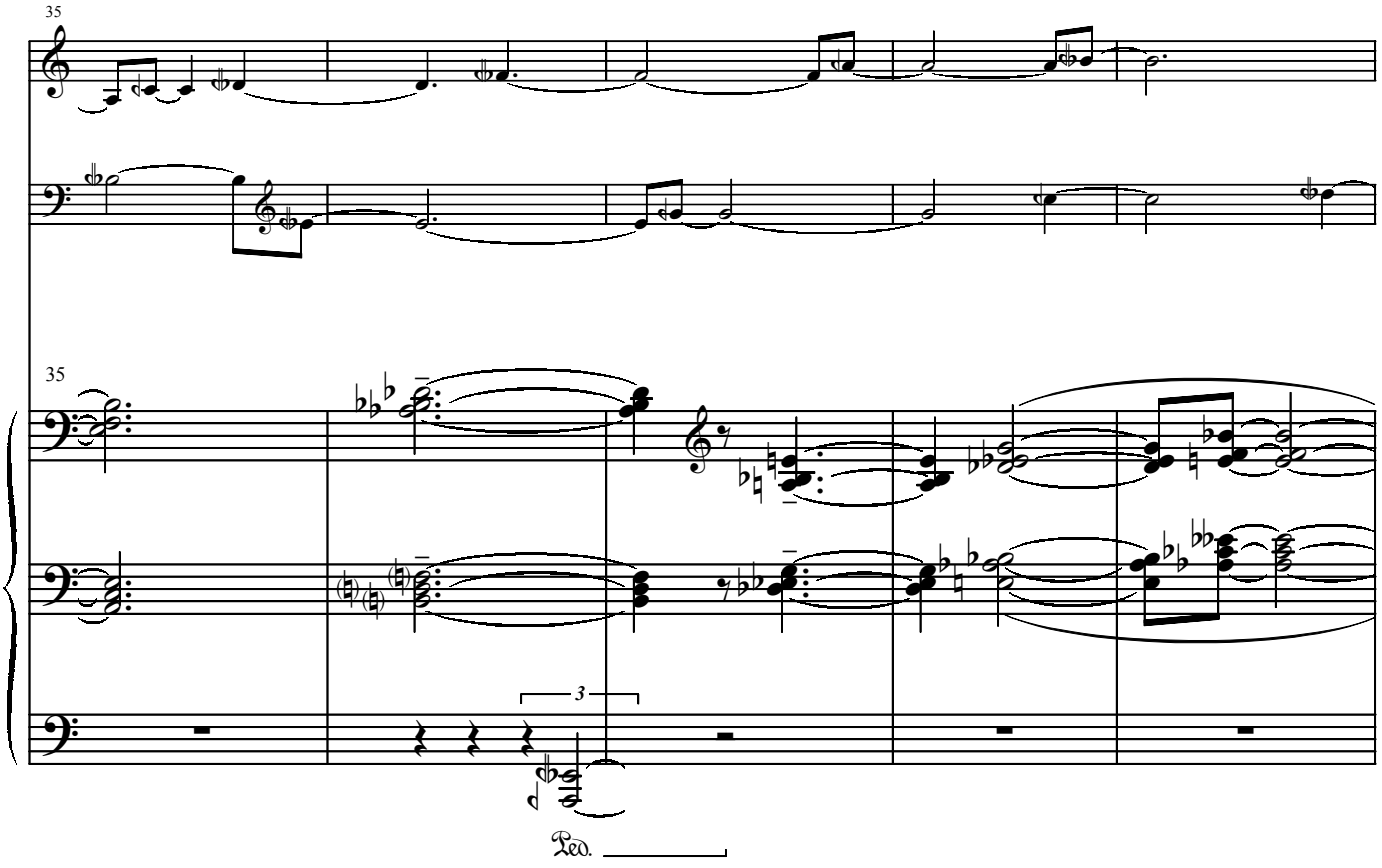
*) Mit der l.H. die Saiten direkt hinter der Dämpfung berühren und mit der r.H. die unten notierten Tasten anschlagen
*) *Touch the string with left hand behind the mute and touch the keys noted below.*

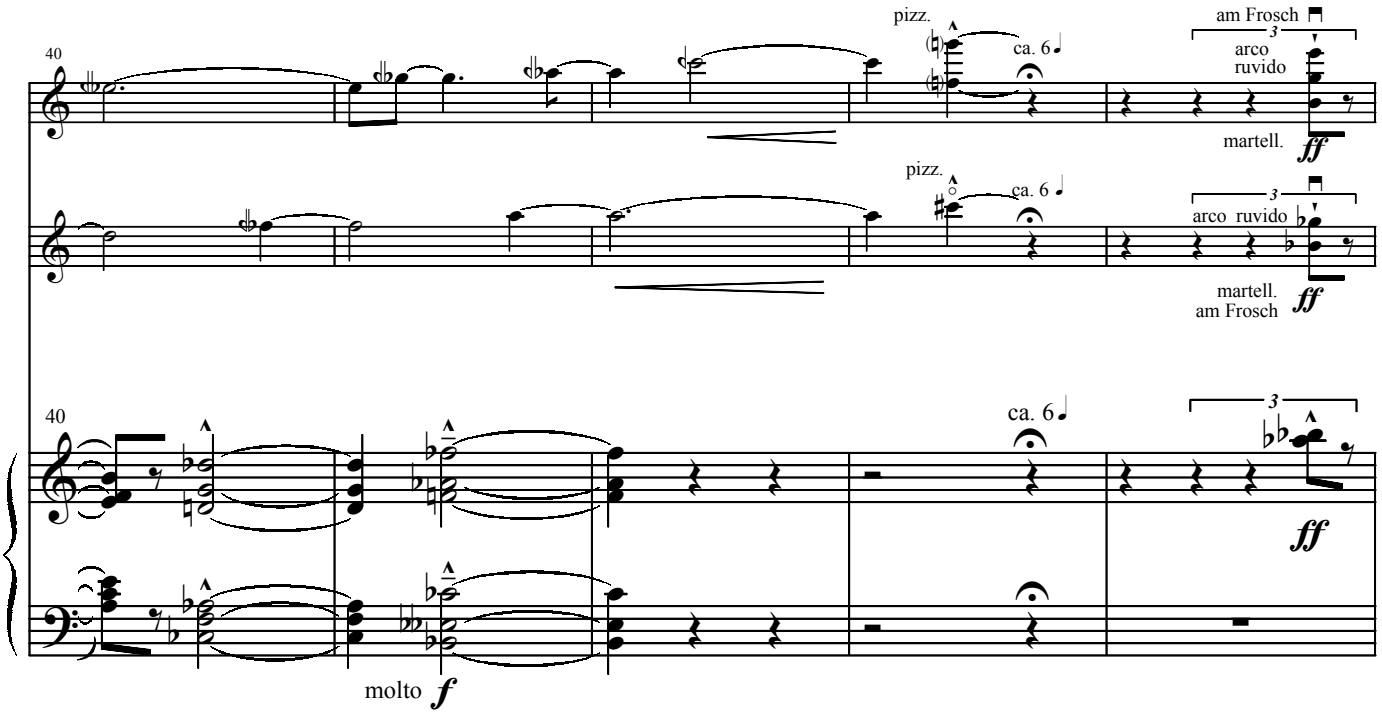

13
schwungvoll / sweeping
sul G
fp
port.
sul tasto
(con vib.)
5:3
mp
senza vib.
fp
pizz.
molto
vib.
sfz
ord.
pizz.
arco
6
veloce
13
u.c.
Ped.

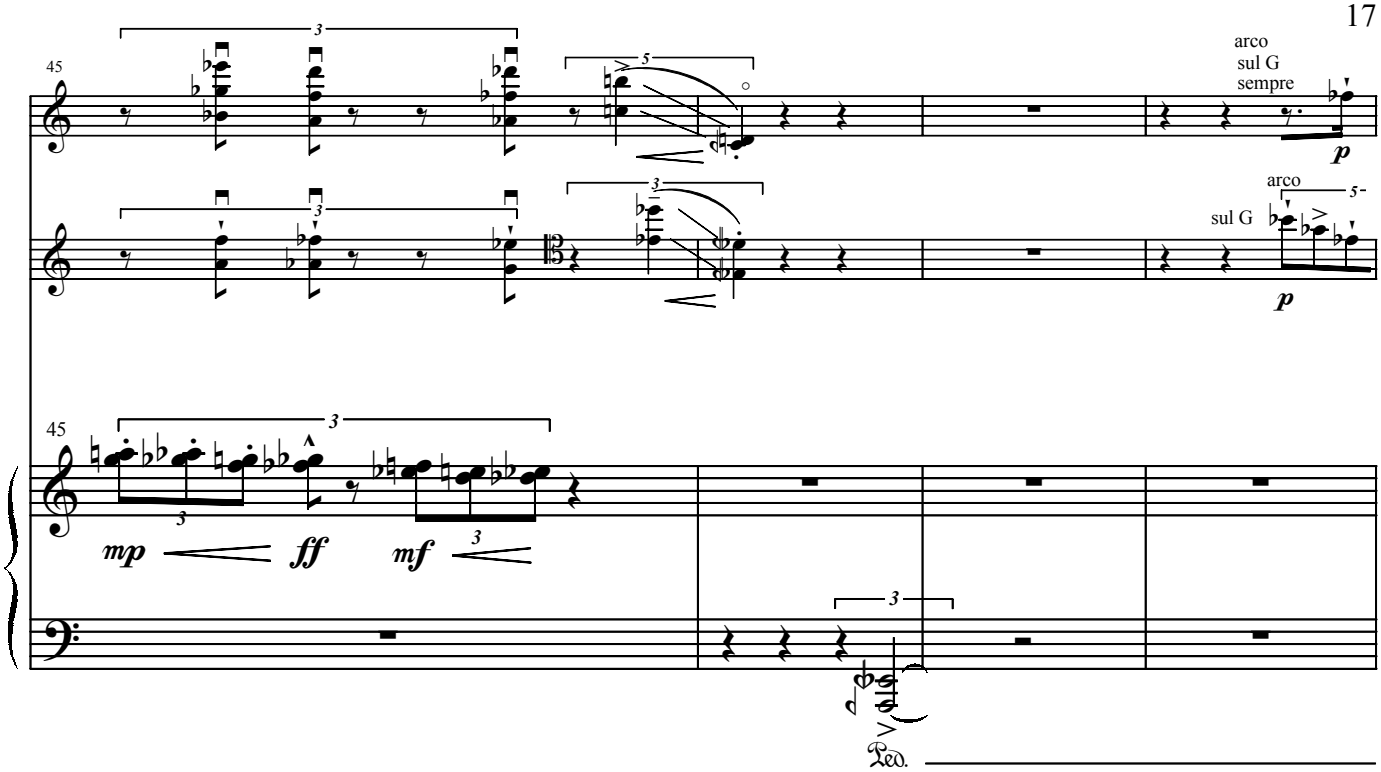

8va
18
poco
mp
poco
mf
f
port.
poco f
wie ein fremder, sehr gleichmäßiger, ausdrucksloser, aber durchdringender "Singsang"
like a strange, very even, expressionless but pervading ditty
f
18

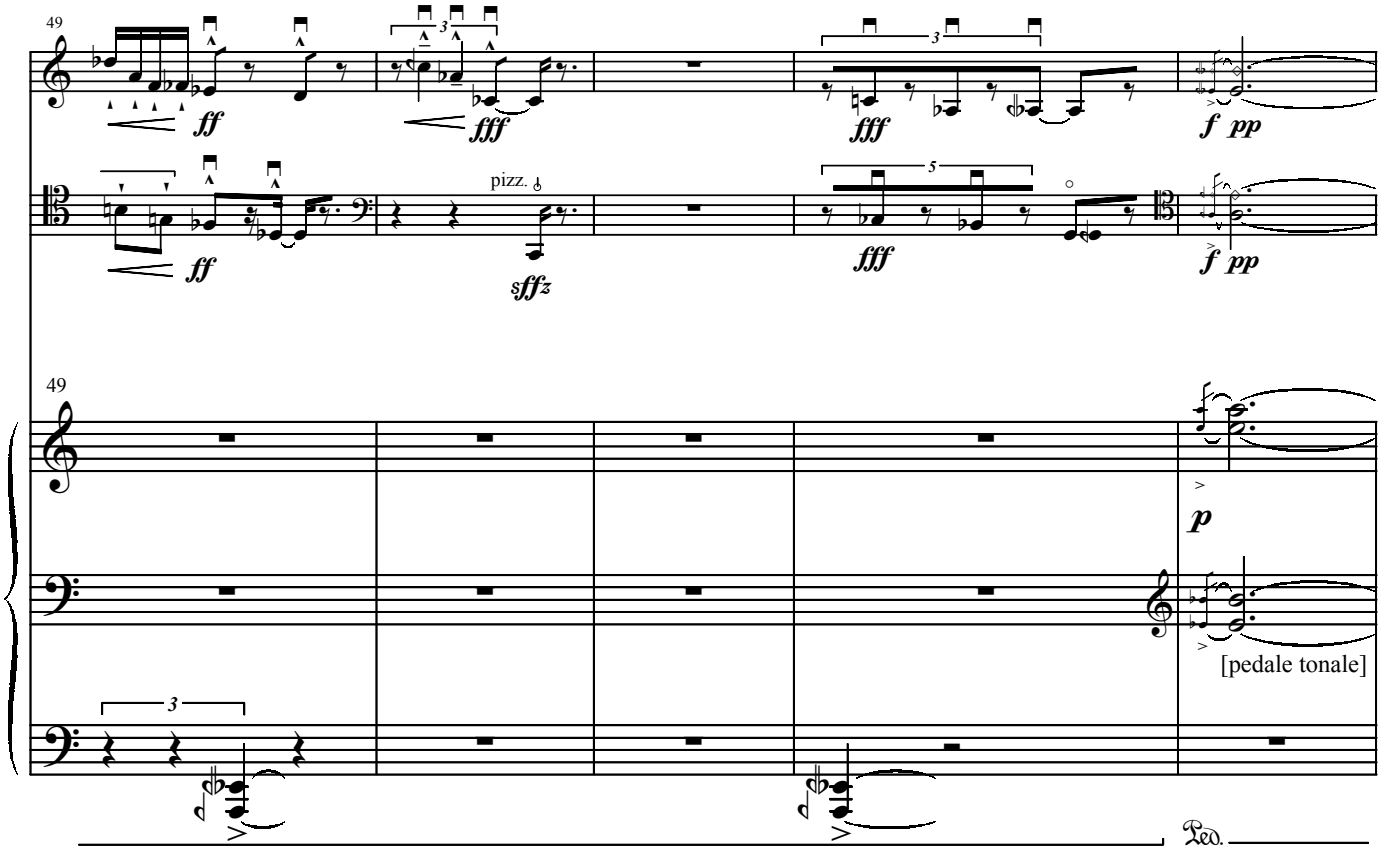

subito
= 180
rit.
= 120
= 144
23
détaché
vib.ord.
3:4
molto p poco a poco espr. e poco cresc.
im Anfang wie ein Instrument
at the beginning like one instrument
détaché
vib. ord.
poco f
subito
= 180
rit.
= 120
= 144
23
Klavier: im Tempo bleiben!
Piano: stay in tempo!
3
Ped.
offen lassen / keep open

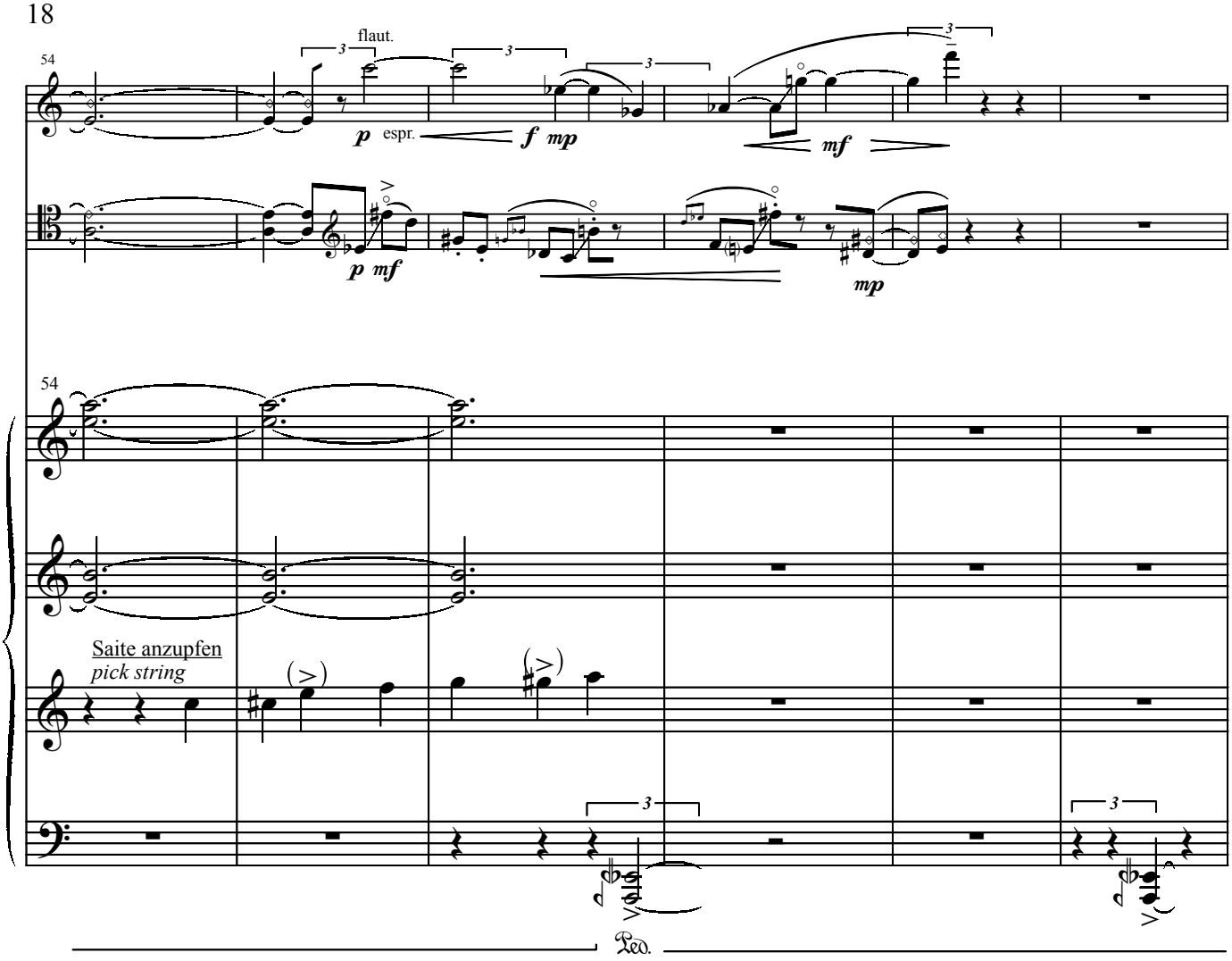

29
5
mf espr.
cresc.
détaché
f molto espr.
29
espr.
mf poco e poco cresc.

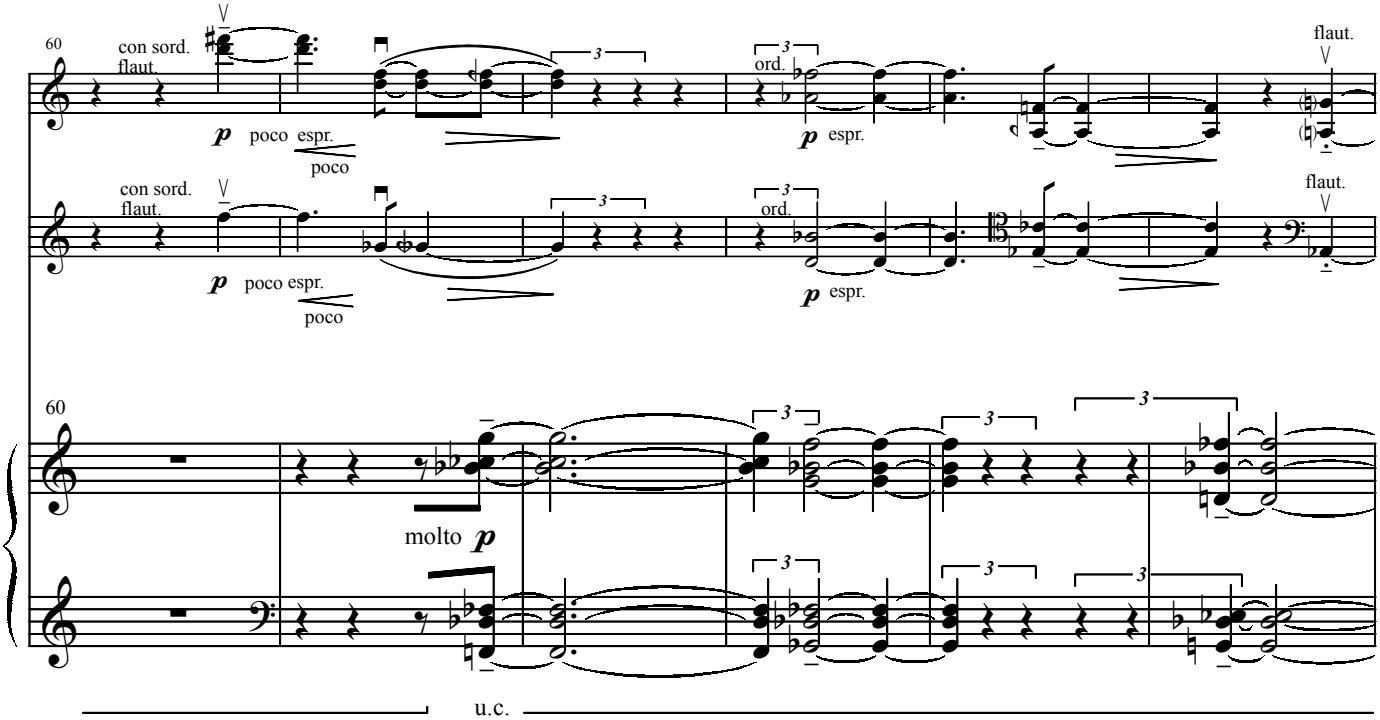

35
35
3
Ped.

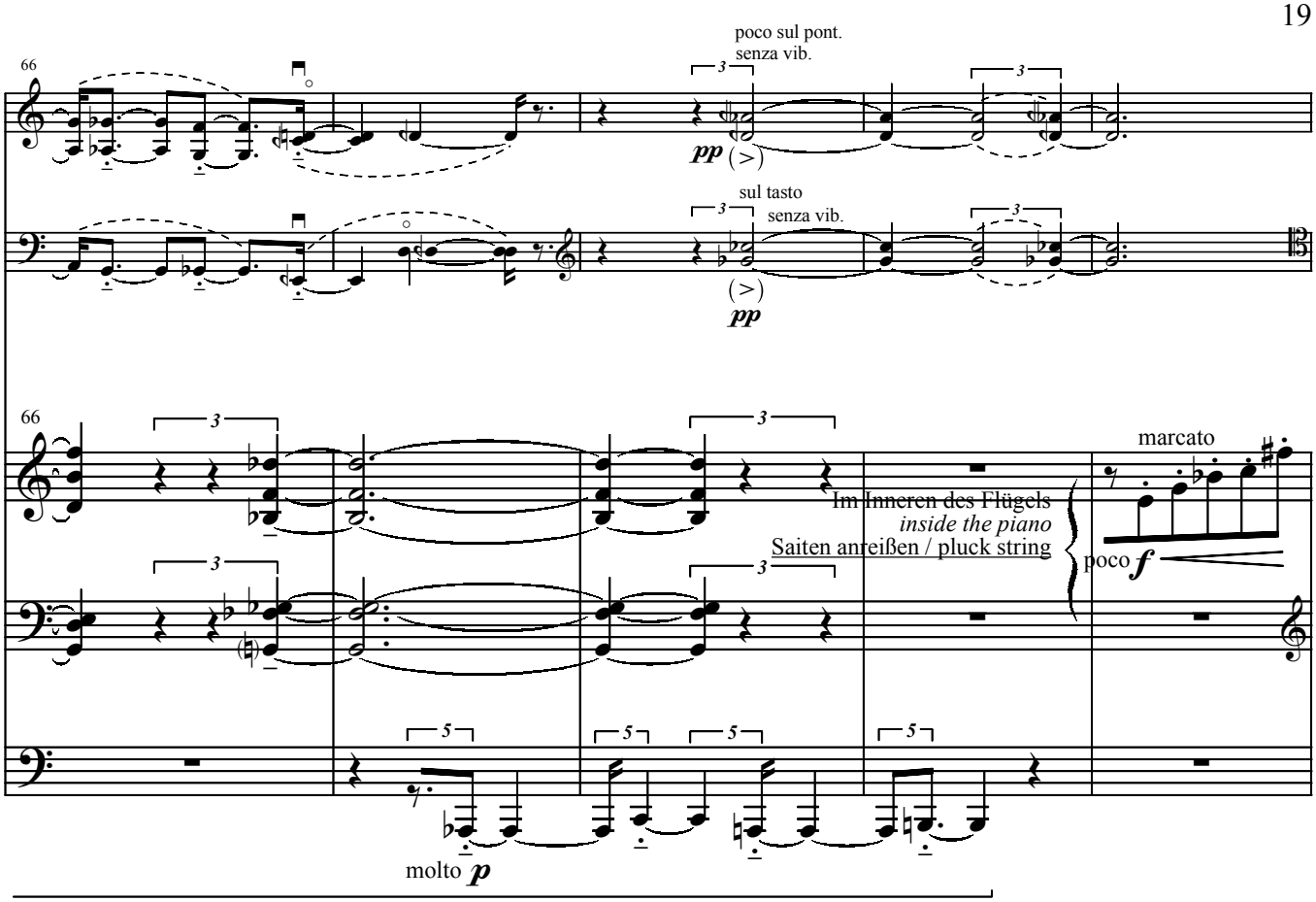

40
pizz.
ca. 6
am Frosch
3
arco
ruvido
martell.
ff
pizz.
ca. 6
3
arco ruvido
martell.
am Frosch
ff
40
ca. 6
3
ff
molto
f

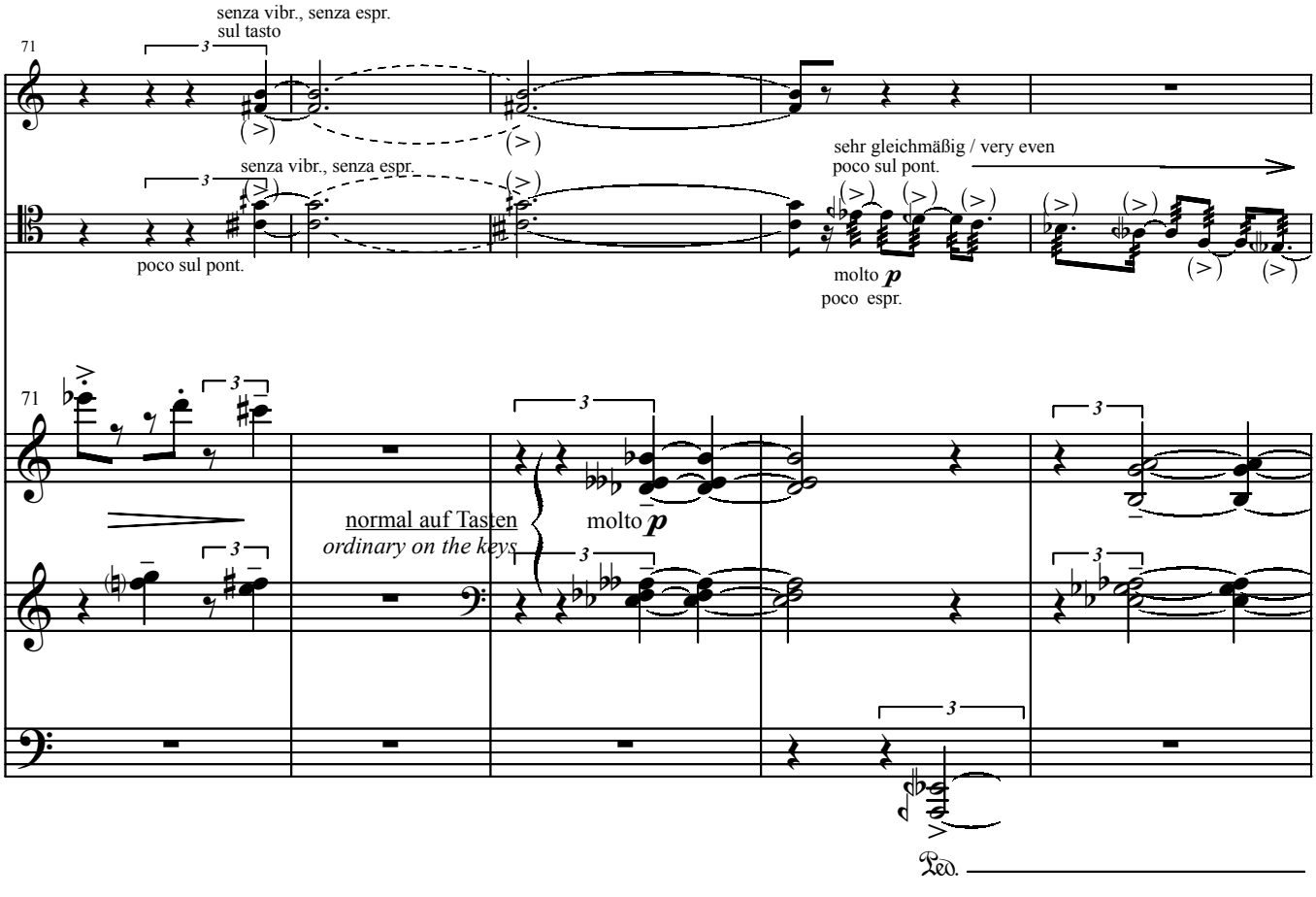

45
arco
sul G
sempre
p
arco
sul G
p
45
mp
ff
mf
Ped.

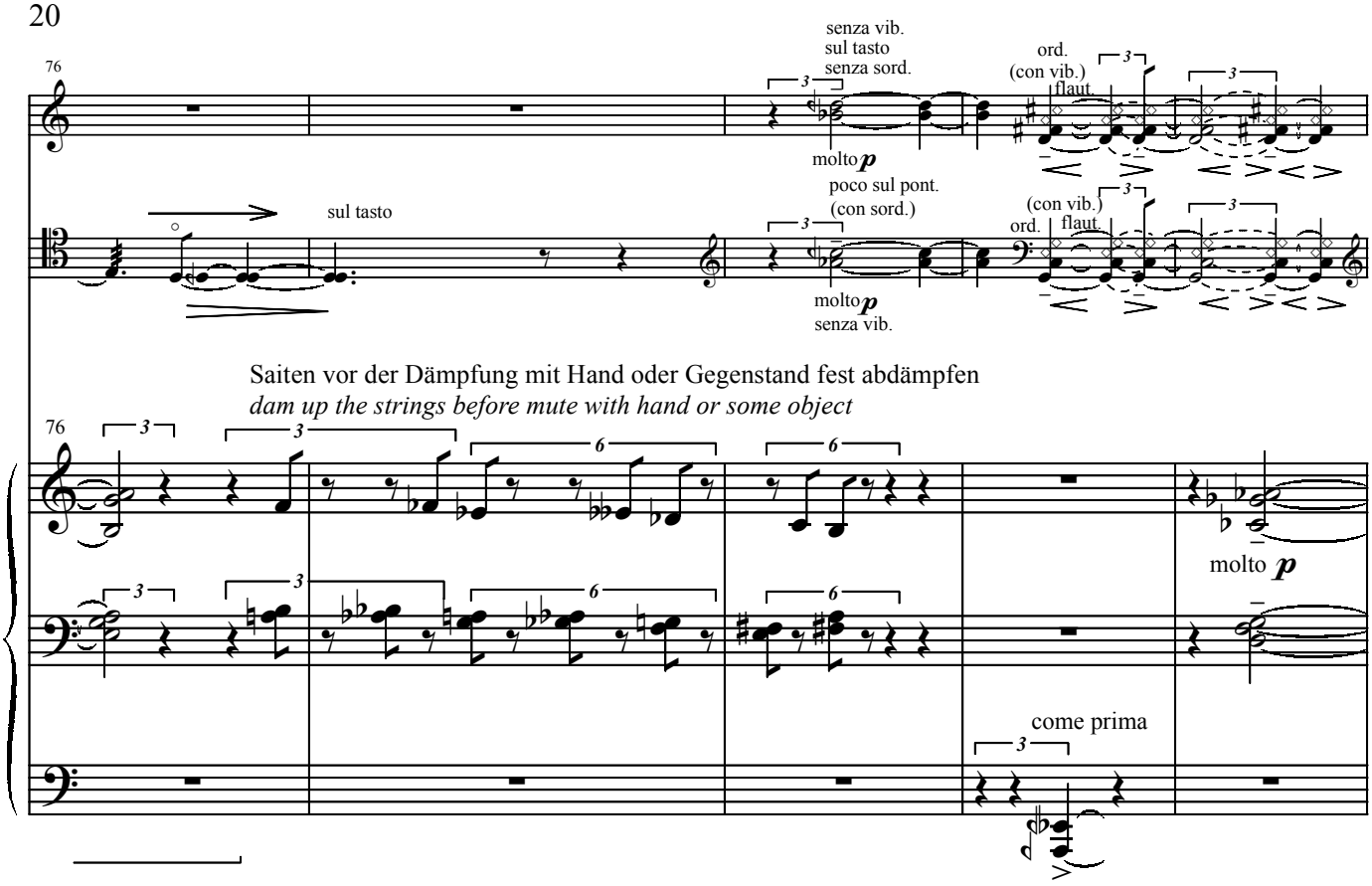

49
ff
fff
fff
f pp
ff
pizz.
sffz
fff
f pp
49
p
[pedale tonale]
Ped.


54
flaut.
p espr.
f mp
mf
p mf
mp
54
Saite anzupfen
pick string
Ped.

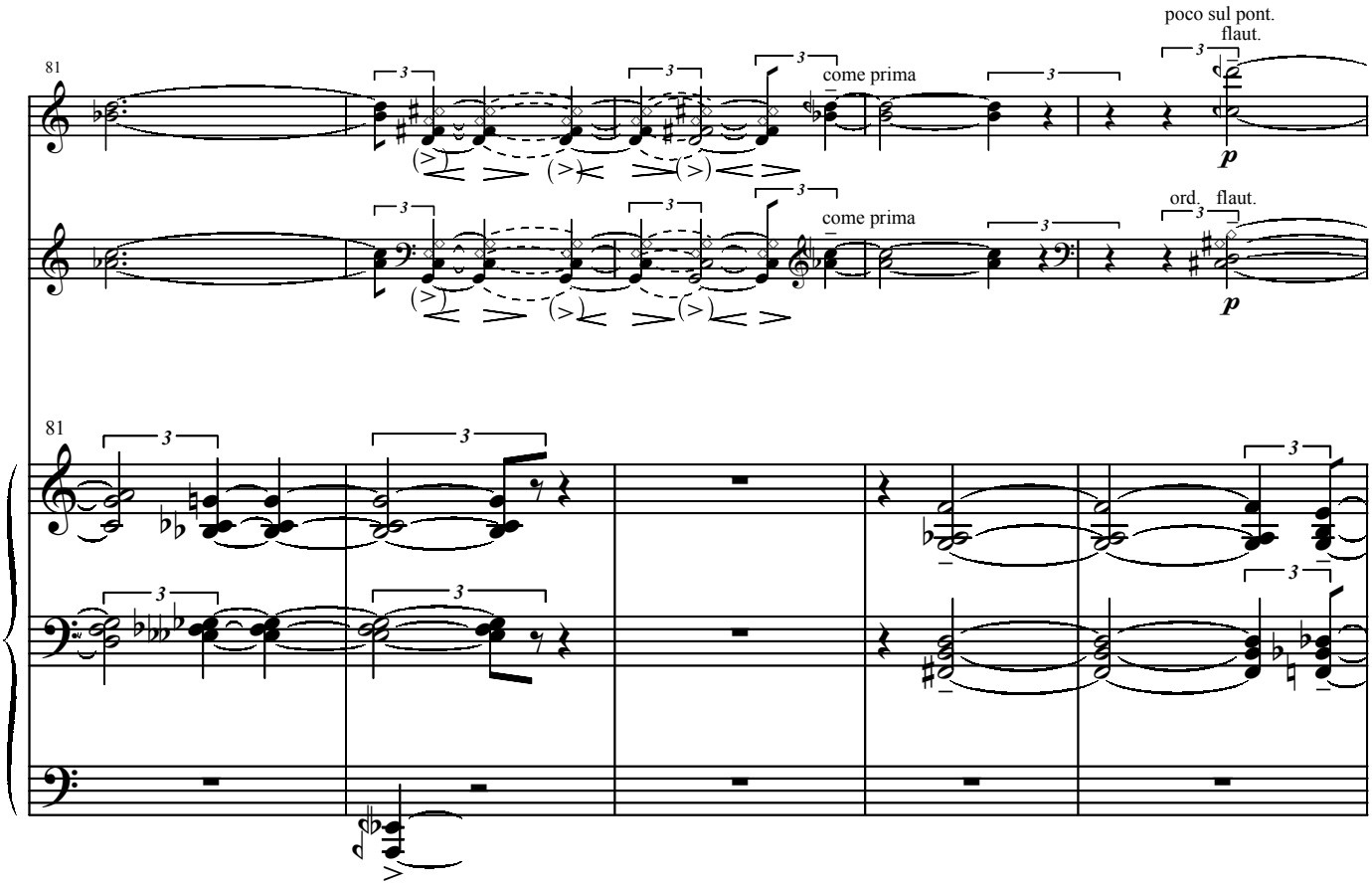

60
con sord.
flaut.
p poco espr.
poco
ord.
p espr.
flaut.
con sord.
flaut.
p poco espr.
poco
ord.
p espr.
flaut.
60
molto p
u.c.

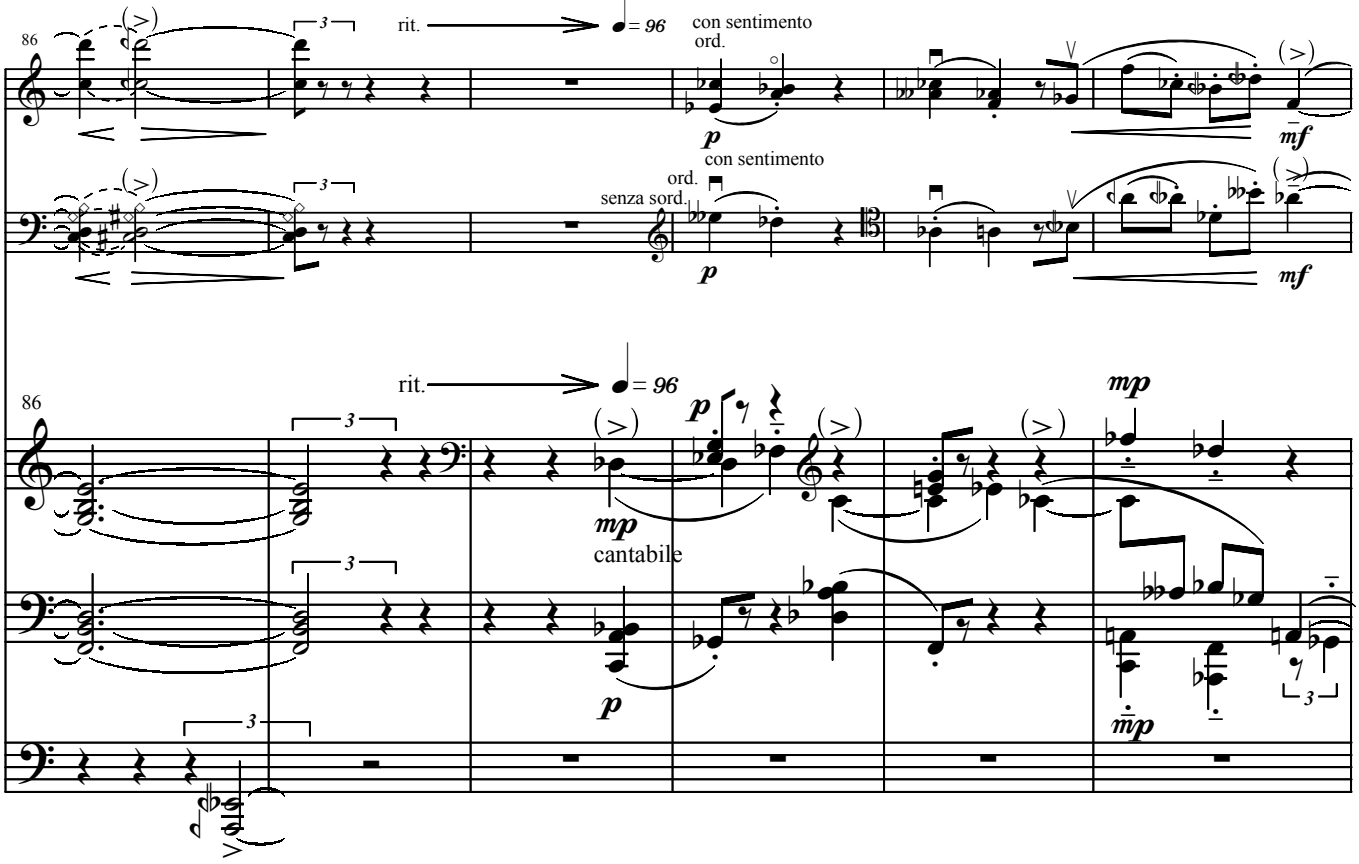

66
poco sul pont.
senza vib.
pp
sul tasto
senza vib.
pp
66
marcato
Im Inneren des Flügels
inside the piano
Saiten anreißen / pluck string
poco f
molto p

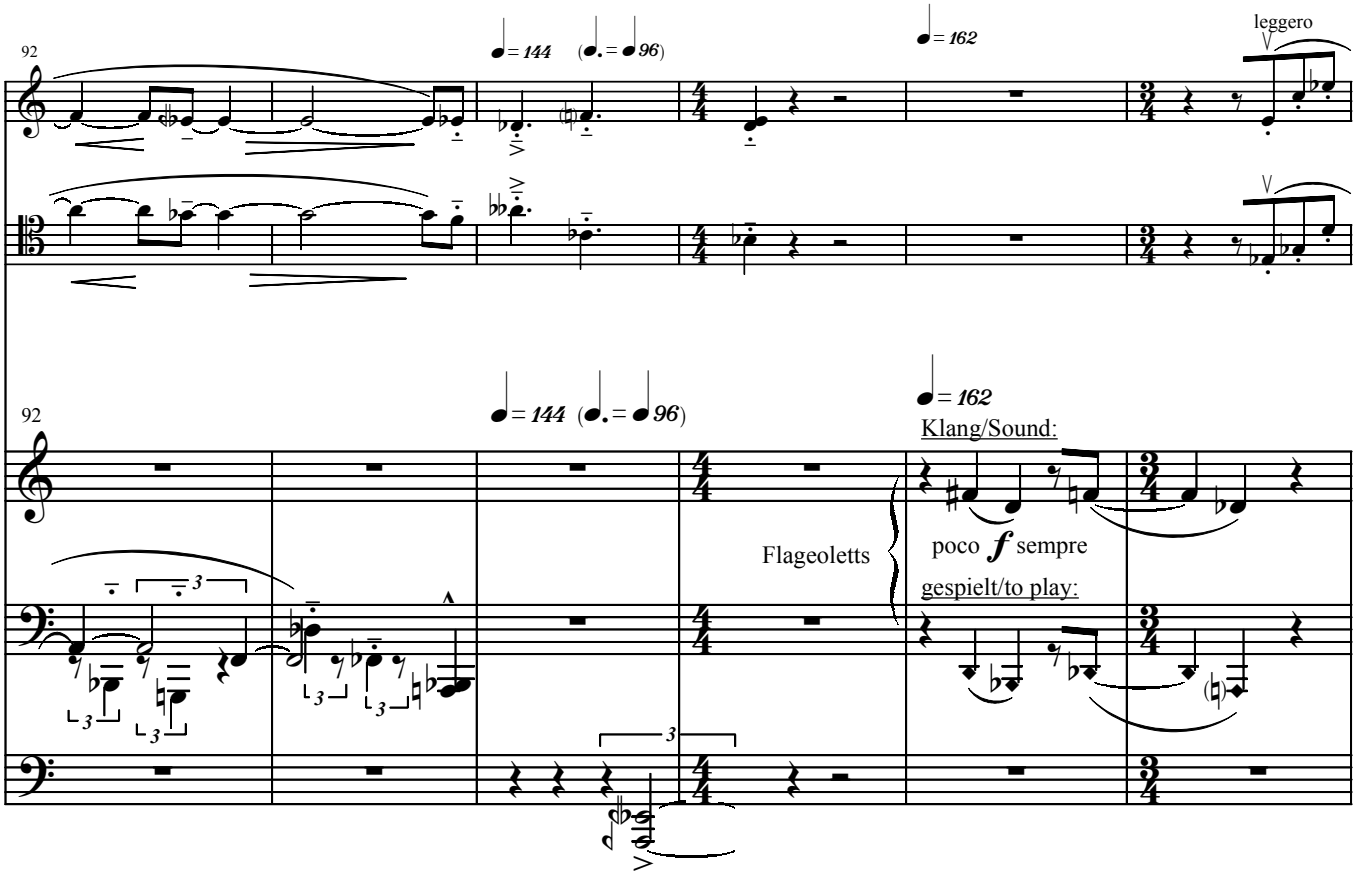

71
senza vibr., senza espr.
sul tasto
senza vibr., senza espr.
poco sul pont.
sehr gleichmäßig / very even
poco sul pont.
molto p
poco espr.
71
normal auf Tasten
ordinary on the keys
molto p
Ped.

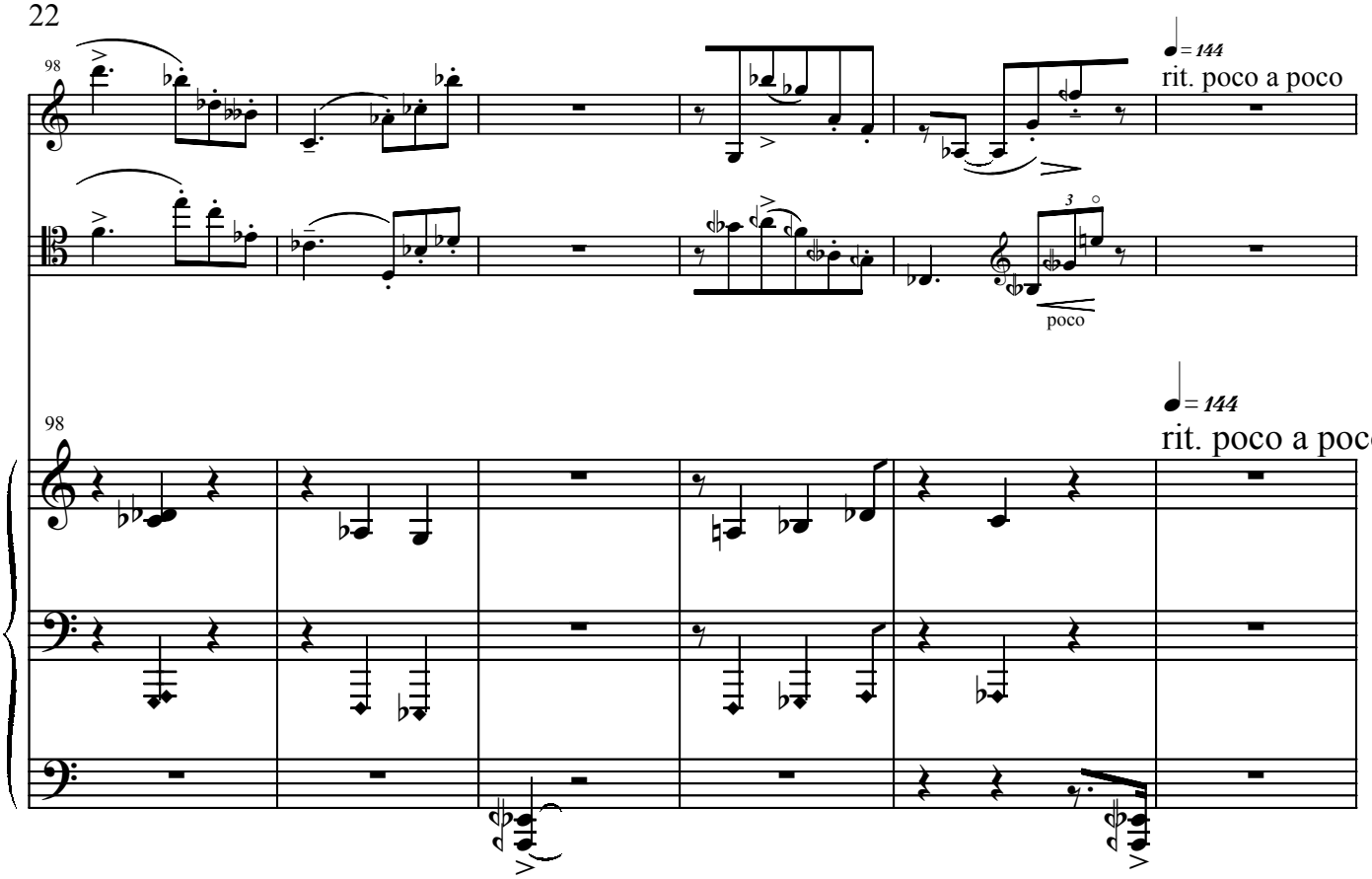


Saiten vor der Dämpfung mit Hand oder Gegenstand fest abdämpfen
dam up the strings before mute with hand or some object

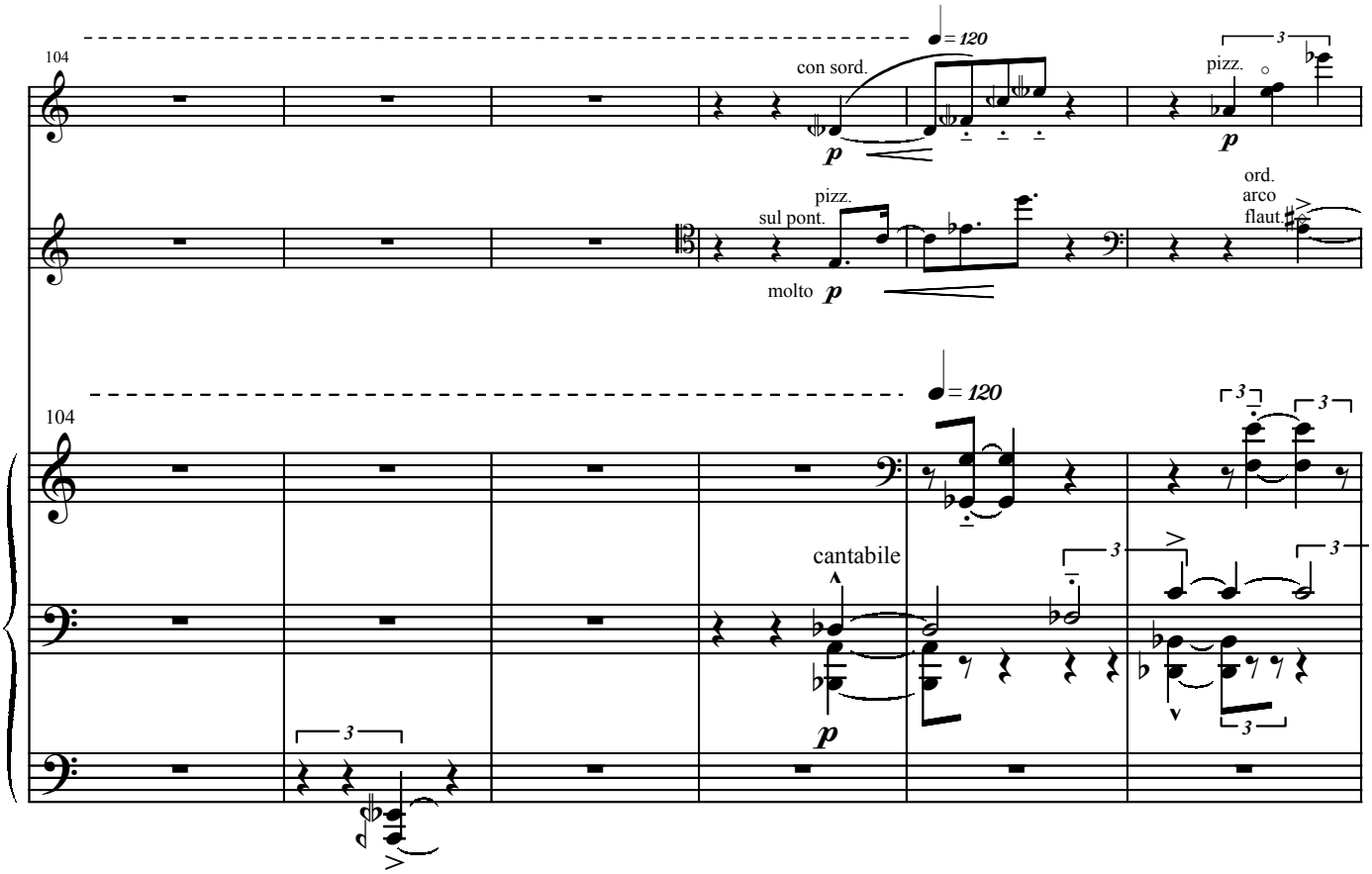



86
rit.
♩= 96
con sentimento
ord.
p
mf
ord.
senza sord.
con sentimento
p
mf
86
rit.
♩= 96
p
mp
cantabile
p
mp
mp

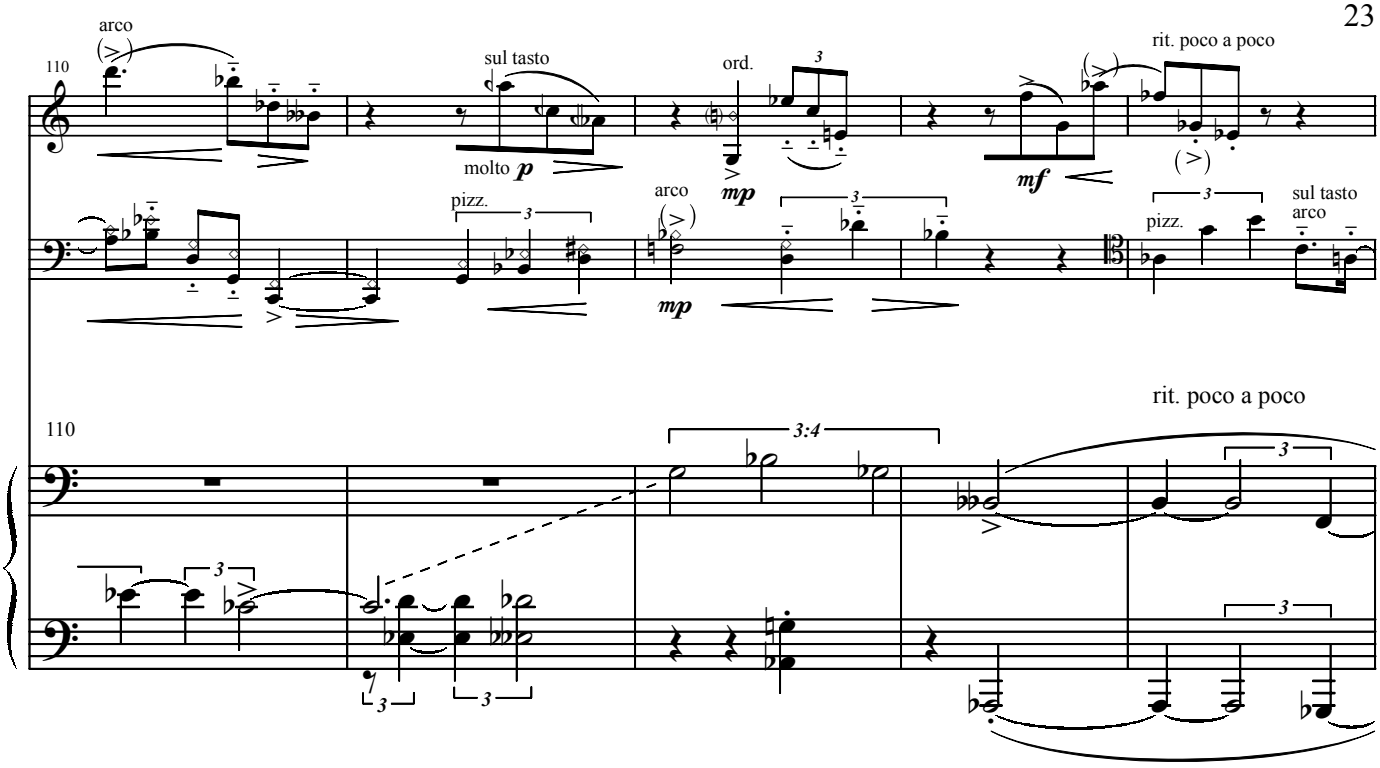

92
♩= 144 (♩. = ♩ 96)
♩= 162
leggero
92
♩= 144 (♩. = ♩ 96)
♩= 162
Klang/Sound:
Flageoletts
poco f sempre
gespielt/to play:

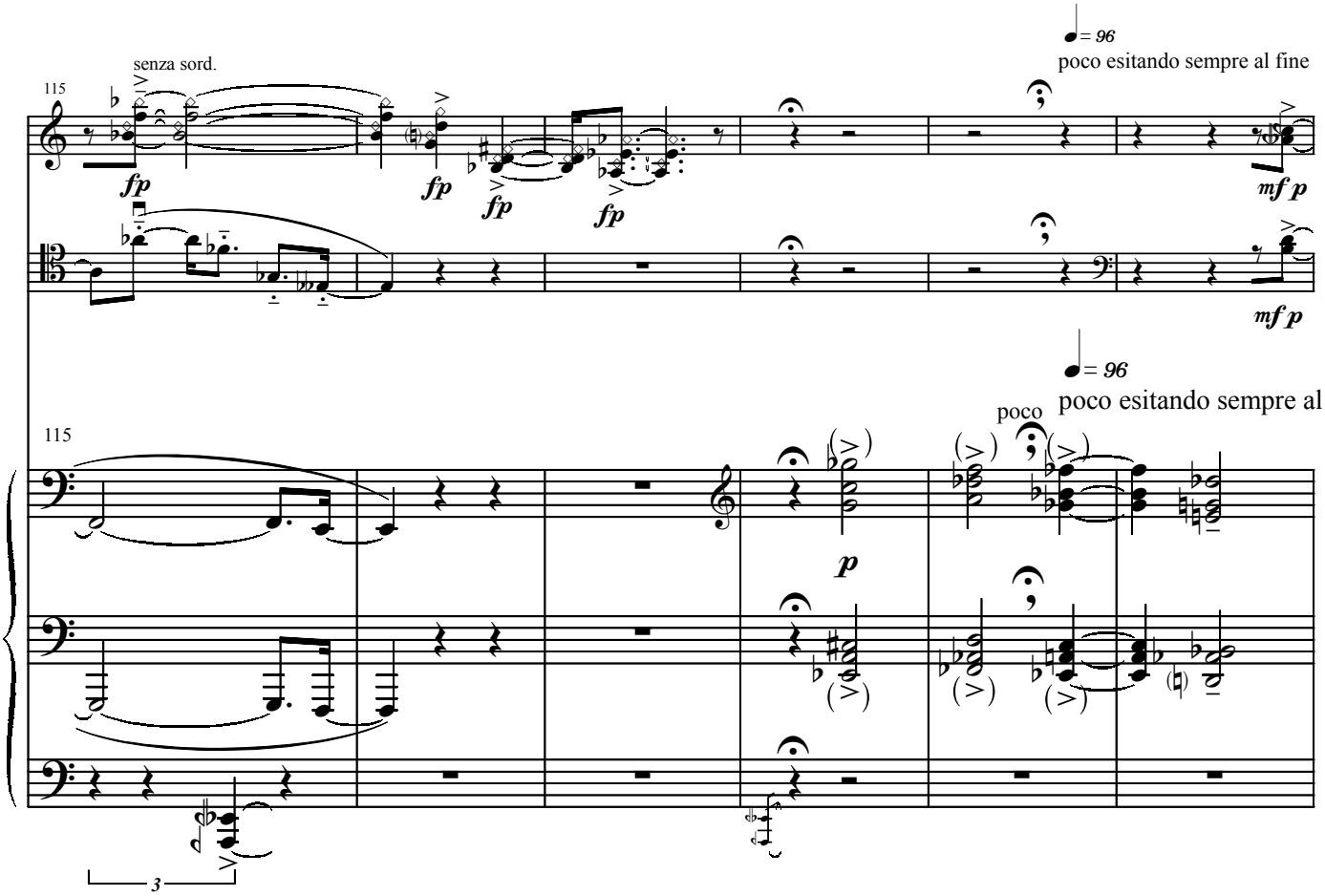

98
♩= 144
rit. poco a poco
poco

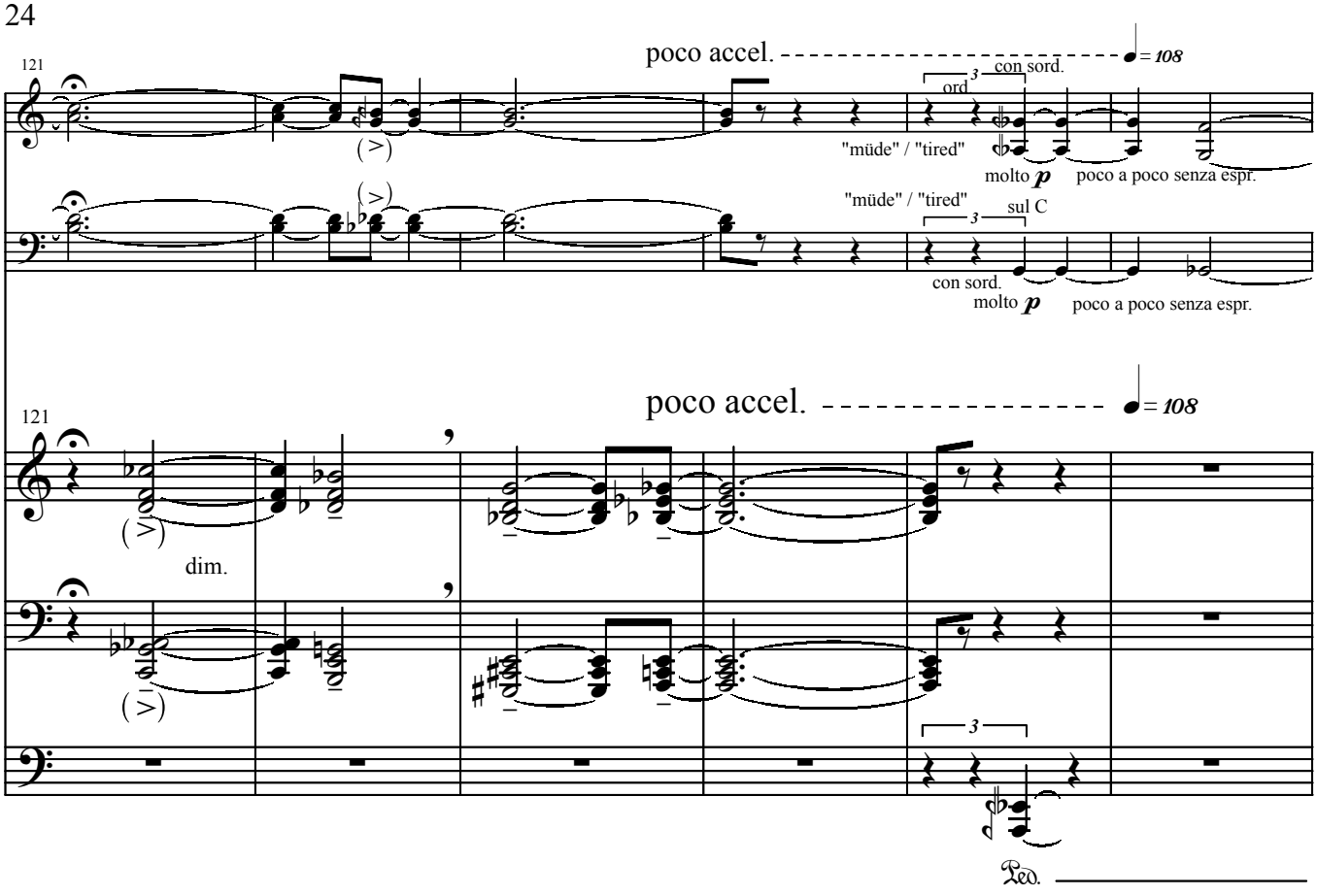
98
♩= 144
rit. poco a poco


104
♩= 120
con sord.
p
pizz.
p
pizz.
sul pont.
molto p
ord.
arco
flaut.

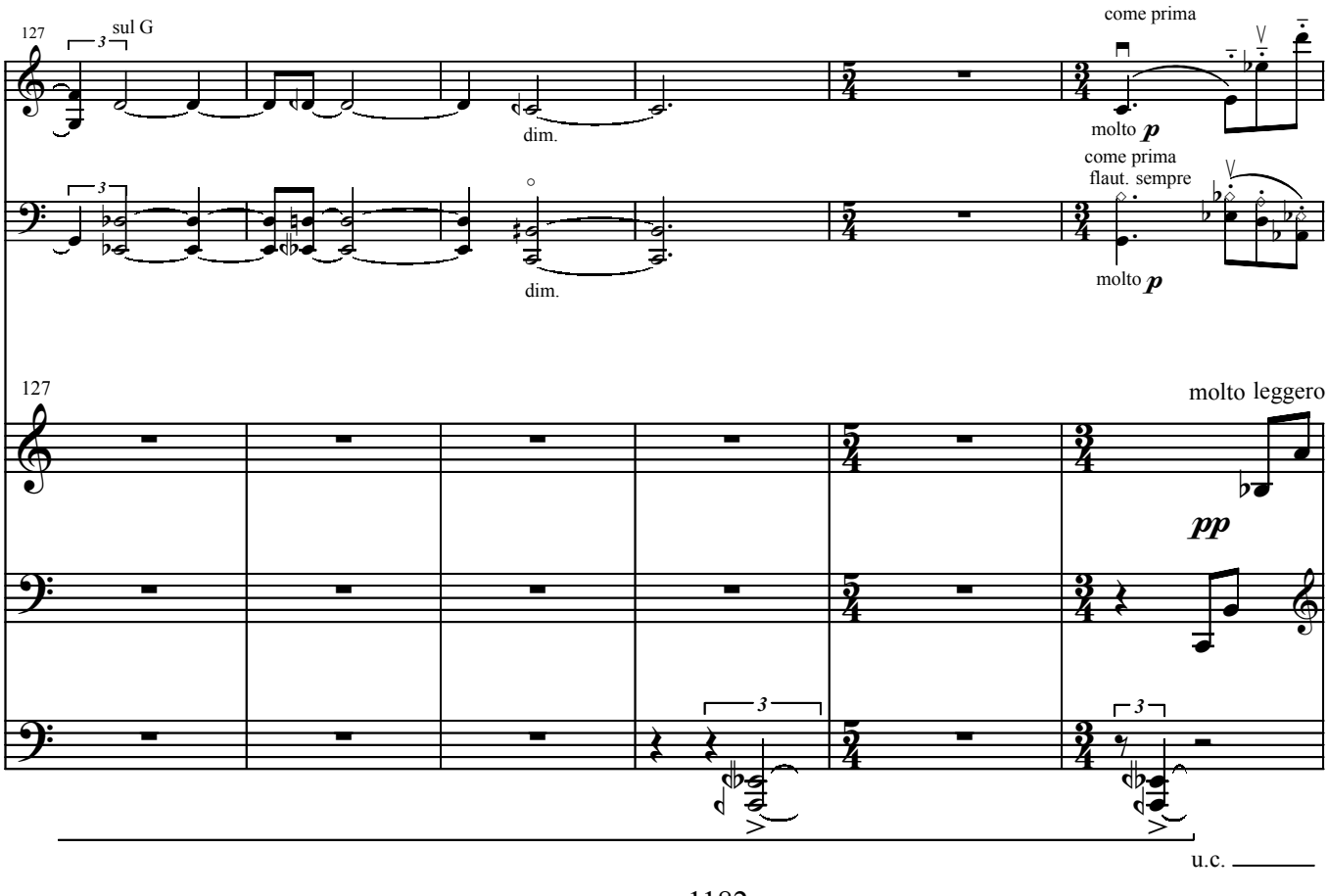
104
♩= 120
cantabile
p

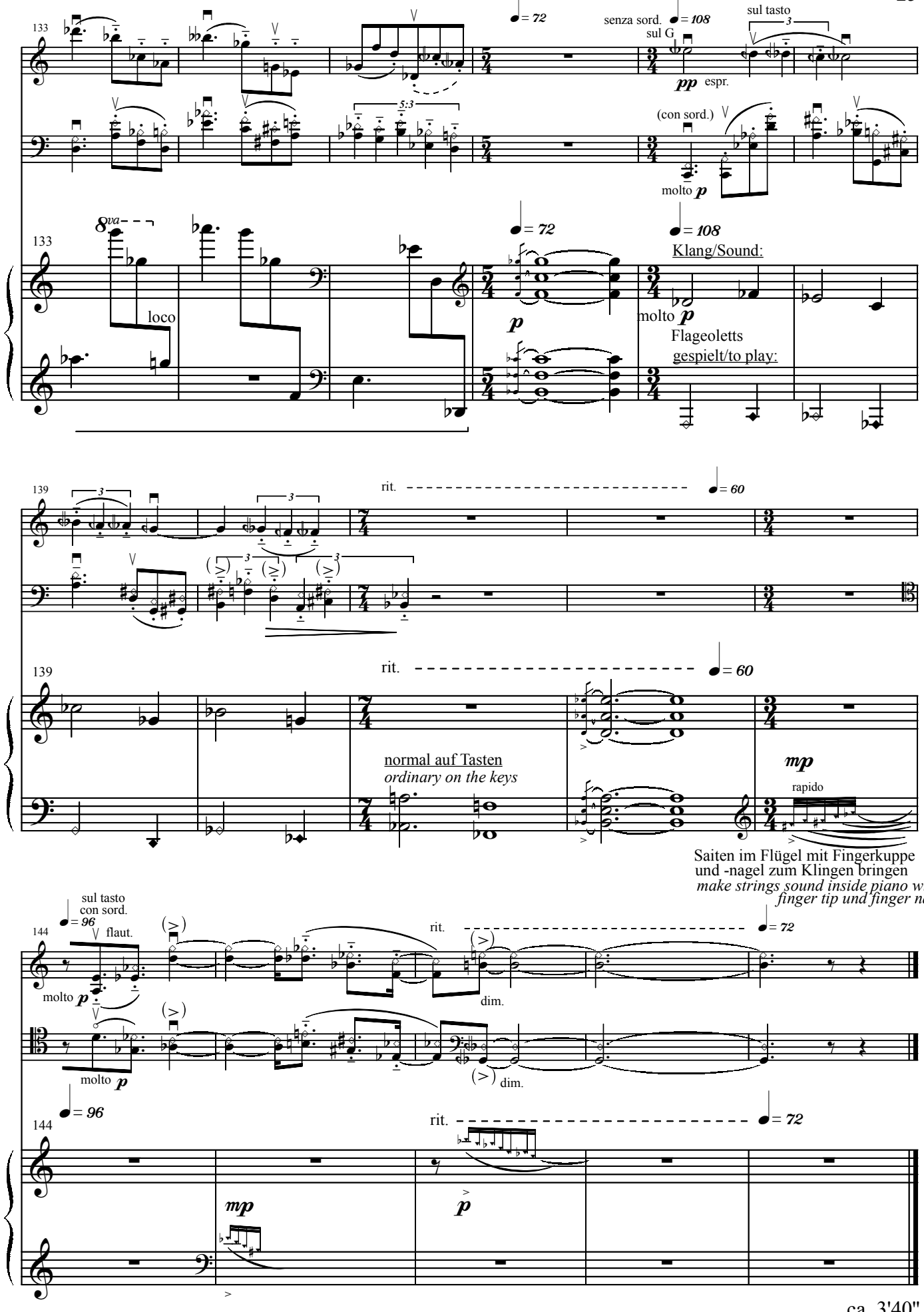

arco
110
sul tasto
molto p
ord.
mp
mf
rit. poco a poco
pizz.
arco
mp
pizz.
sul tasto
arco
rit. poco a poco
110
3:4


senza sord.
115
fp
fp
fp
fp
♩= 96
poco esitando sempre al fine
mf p
mf p
♩= 96
poco esitando sempre al fine
115
poco
p


121
poco accel.
= 108
ord
con sord.
"müde" / "tired"
molto p
poco a poco senza espr.
sul C
con sord.
molto p
poco a poco senza espr.

121
poco accel.
= 108
dim.
Ped.

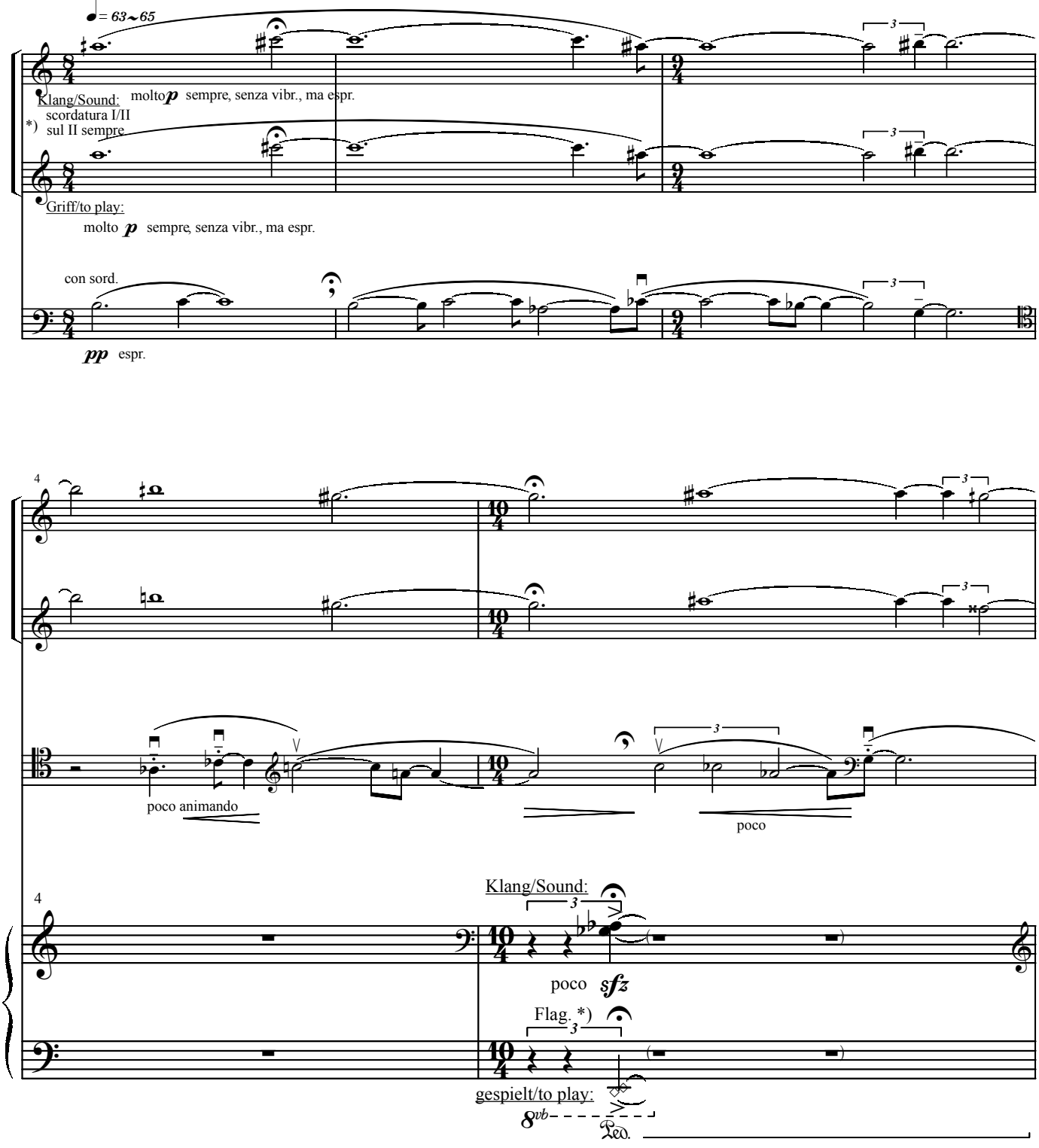

127
sul G
dim.
come prima
molto p
come prima
flaut. sempre
molto p
dim.
127
molto leggero
pp
u.c.


133
= 72
senza sord.
sul G
= 108
sul tasto
pp espr.
(con sord.)
molto p
8va
loco
p
Klang/Sound:
molto p
Flageoletts
gespielt/to play:
139
rit.
= 60
normal auf Tasten
ordinary on the keys
mp
rapido
Saiten im Flügel mit Fingerkuppe
und -nagel zum Klingen bringen
make strings sound inside piano with
finger tip und finger nail
144
sul tasto
con sord.
= 96
flaut.
molto p
dim.
= 72
mp
p

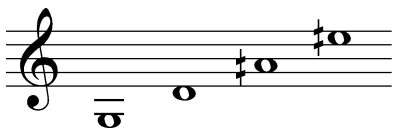
ca. 3'40"

III

Adagio tranquillissimo

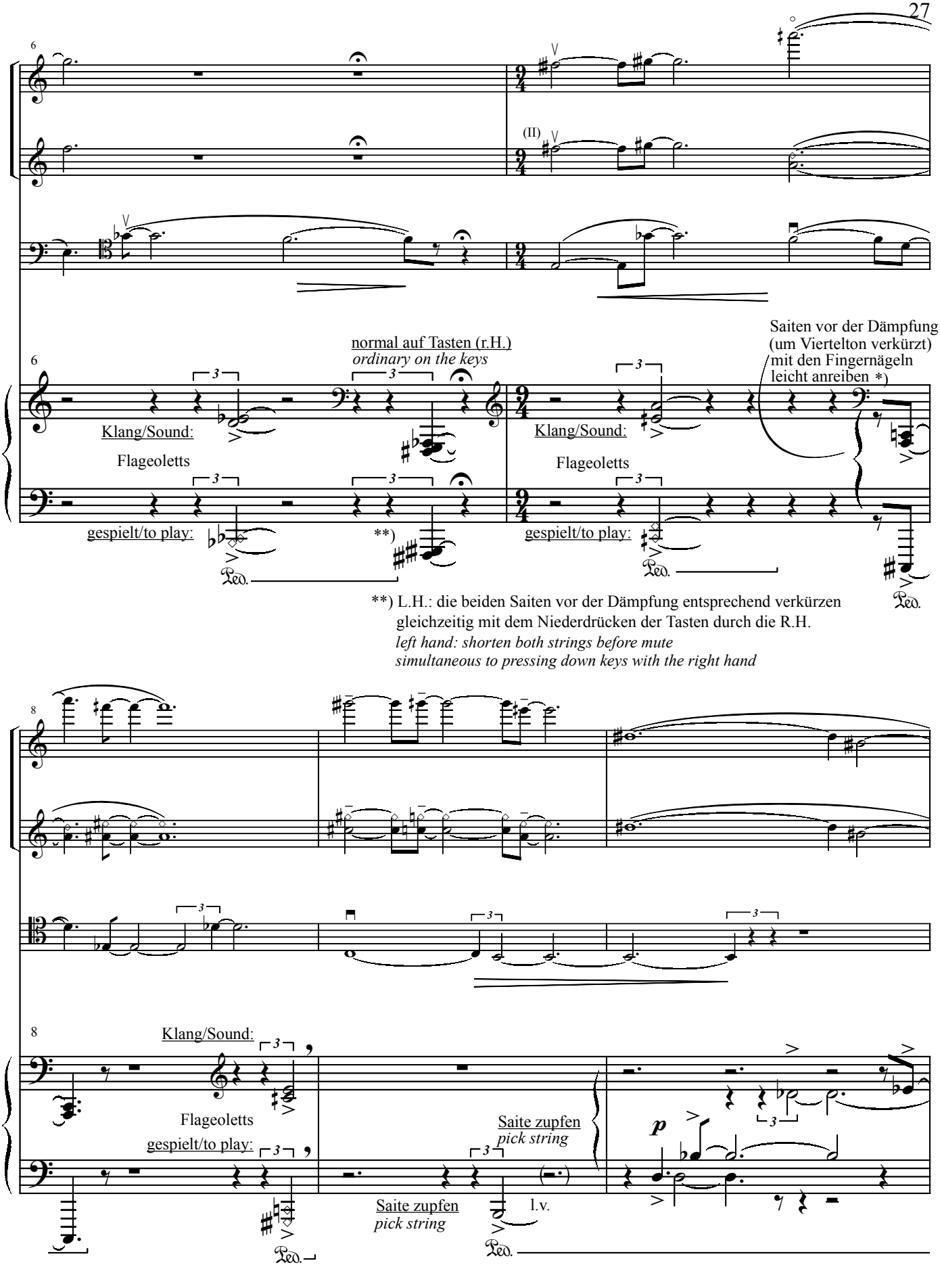


*) scordatura:



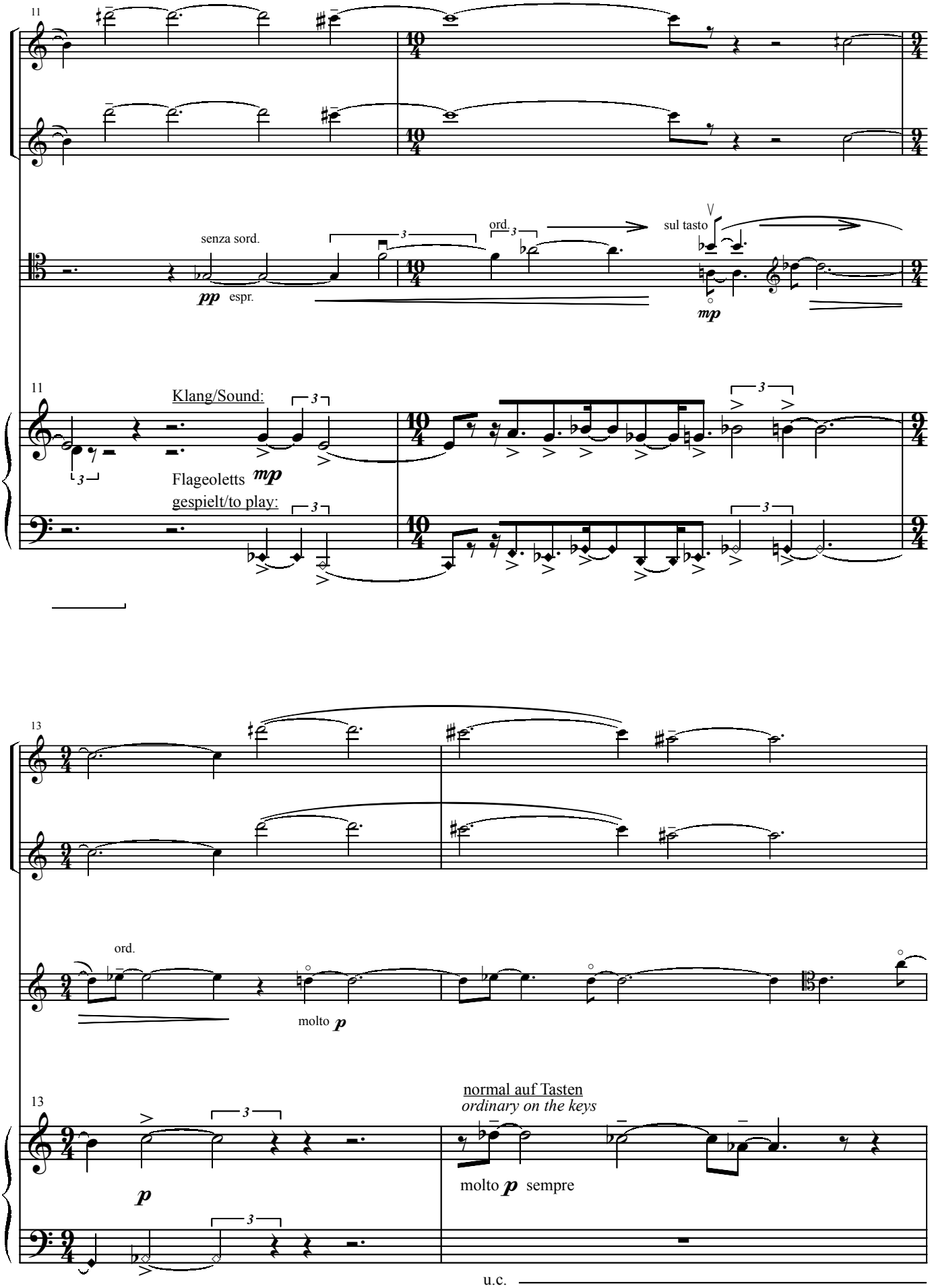
*) Flageolett-Klänge durch Berühren der angegeben Saiten und gleichzeitiges Drücken der entsprechen Tasten mit der rechten Hand

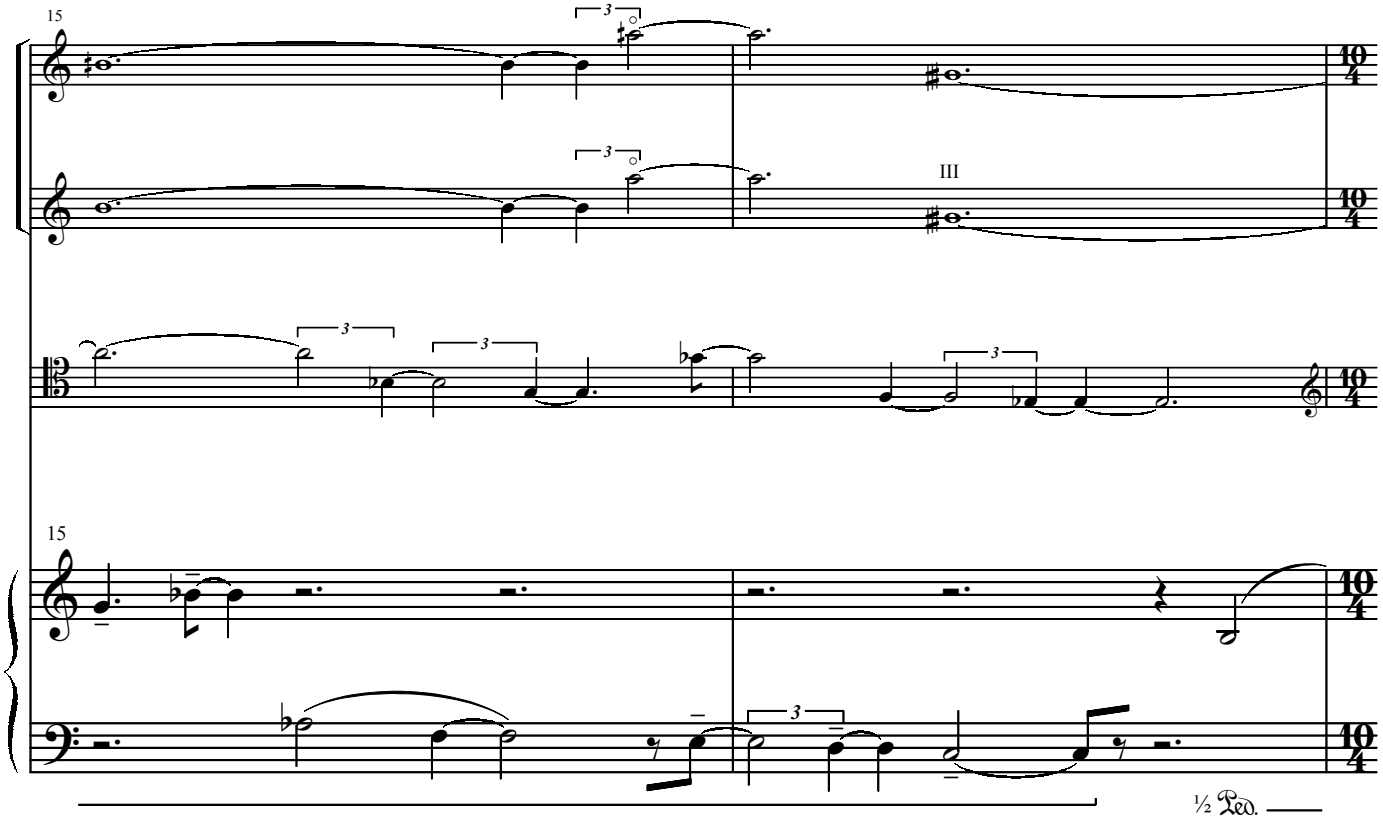
Produce harmonics by touching the indicated string while pressing the according key with the right hand

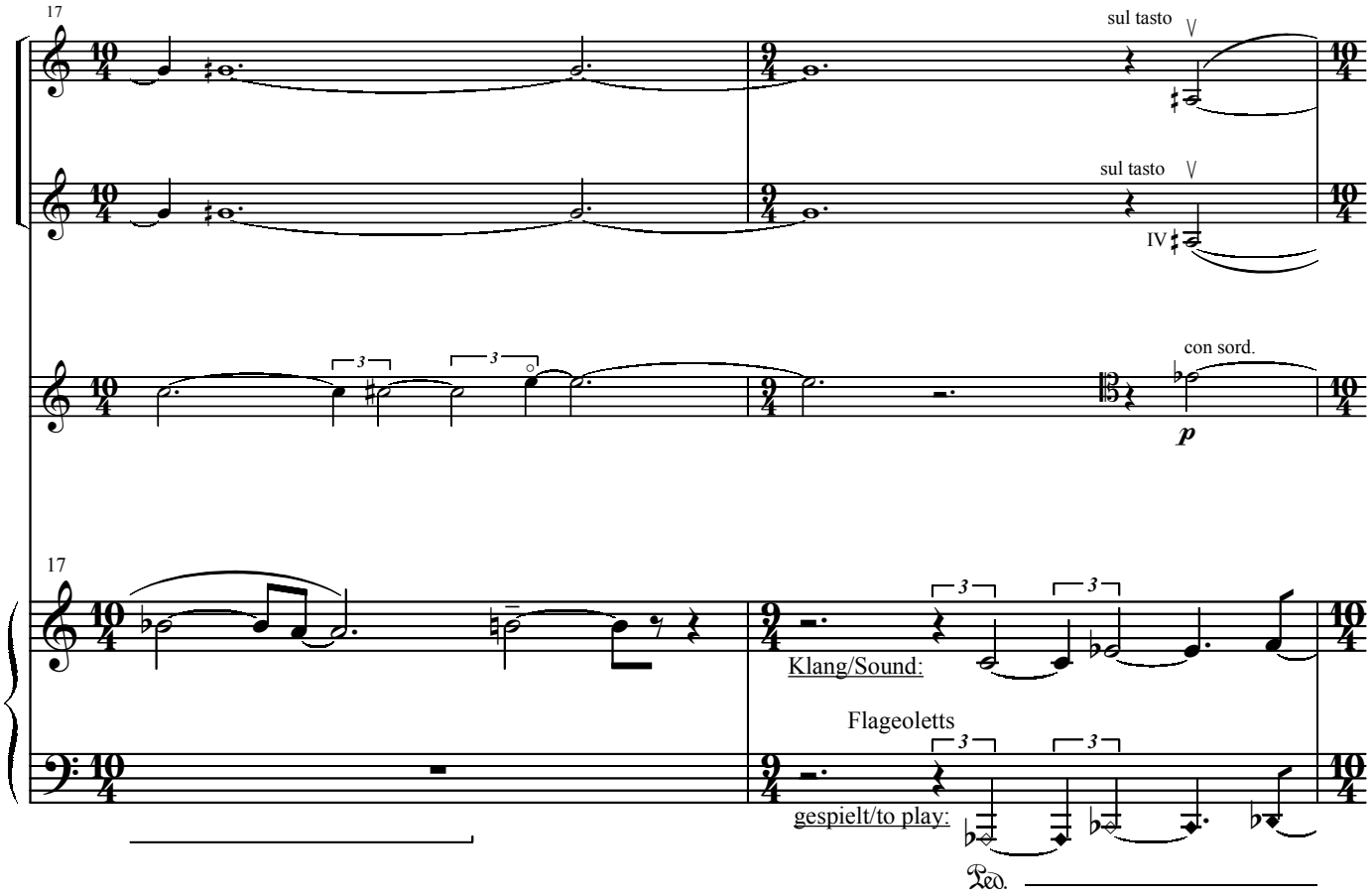


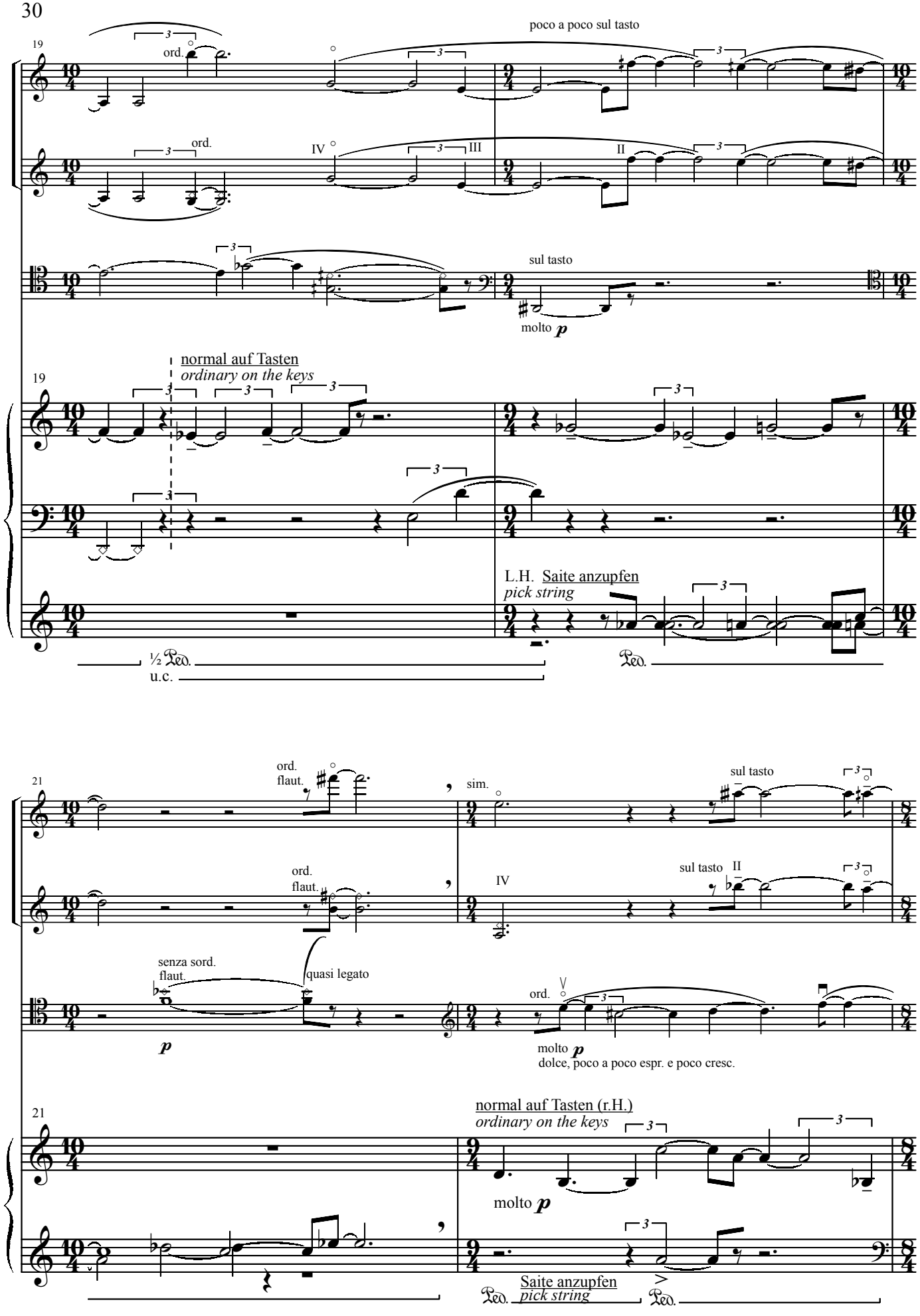
**) L.H.: die beiden Saiten vor der Dämpfung entsprechend verkürzen
gleichzeitig mit dem Niederdrücken der Tasten durch die R.H.
left hand: shorten both strings before mute
simultaneous to pressing down keys with the right hand

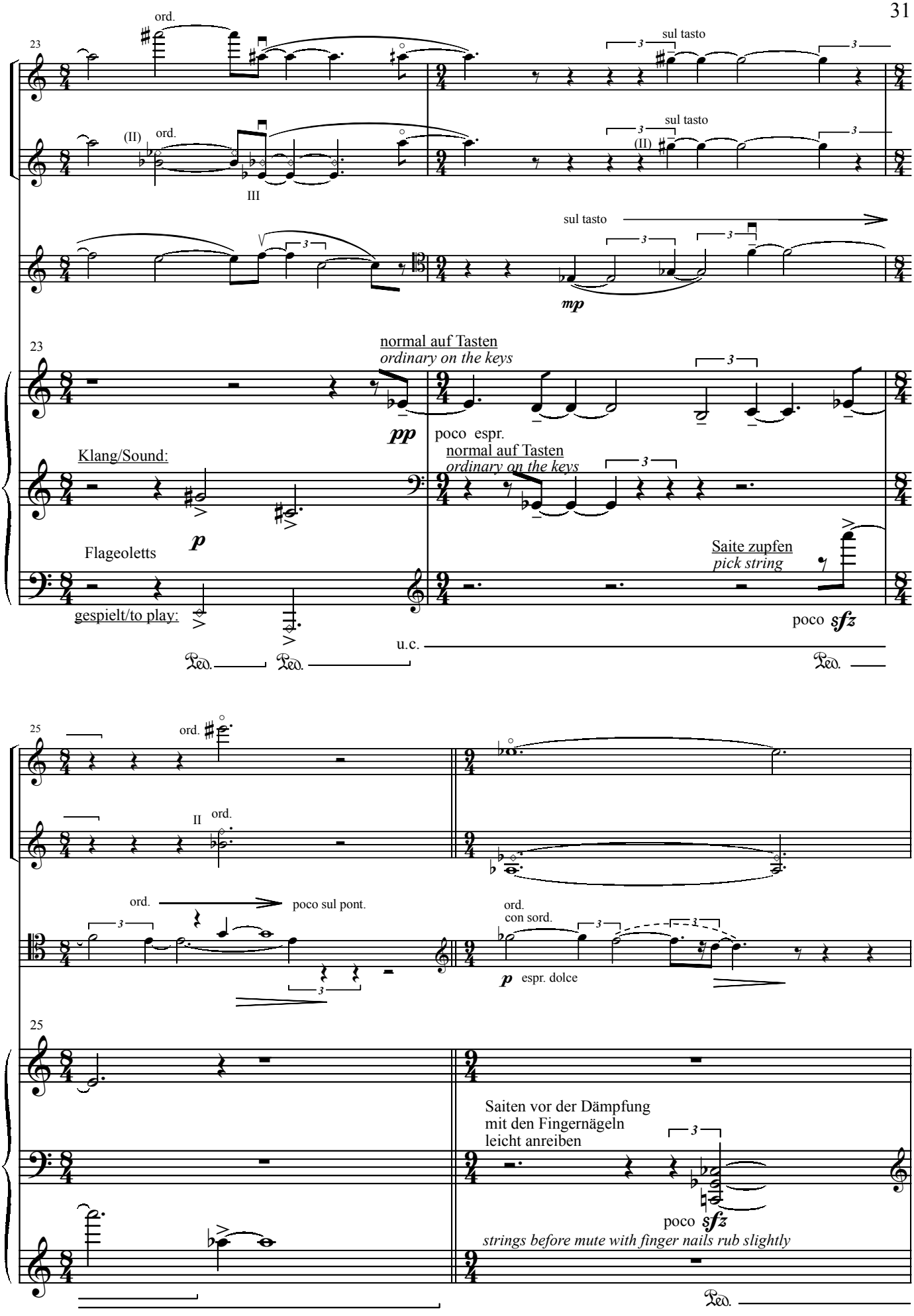
*) string (quartertone) before mute with finger nails string (quartertone) before mute with finger nails

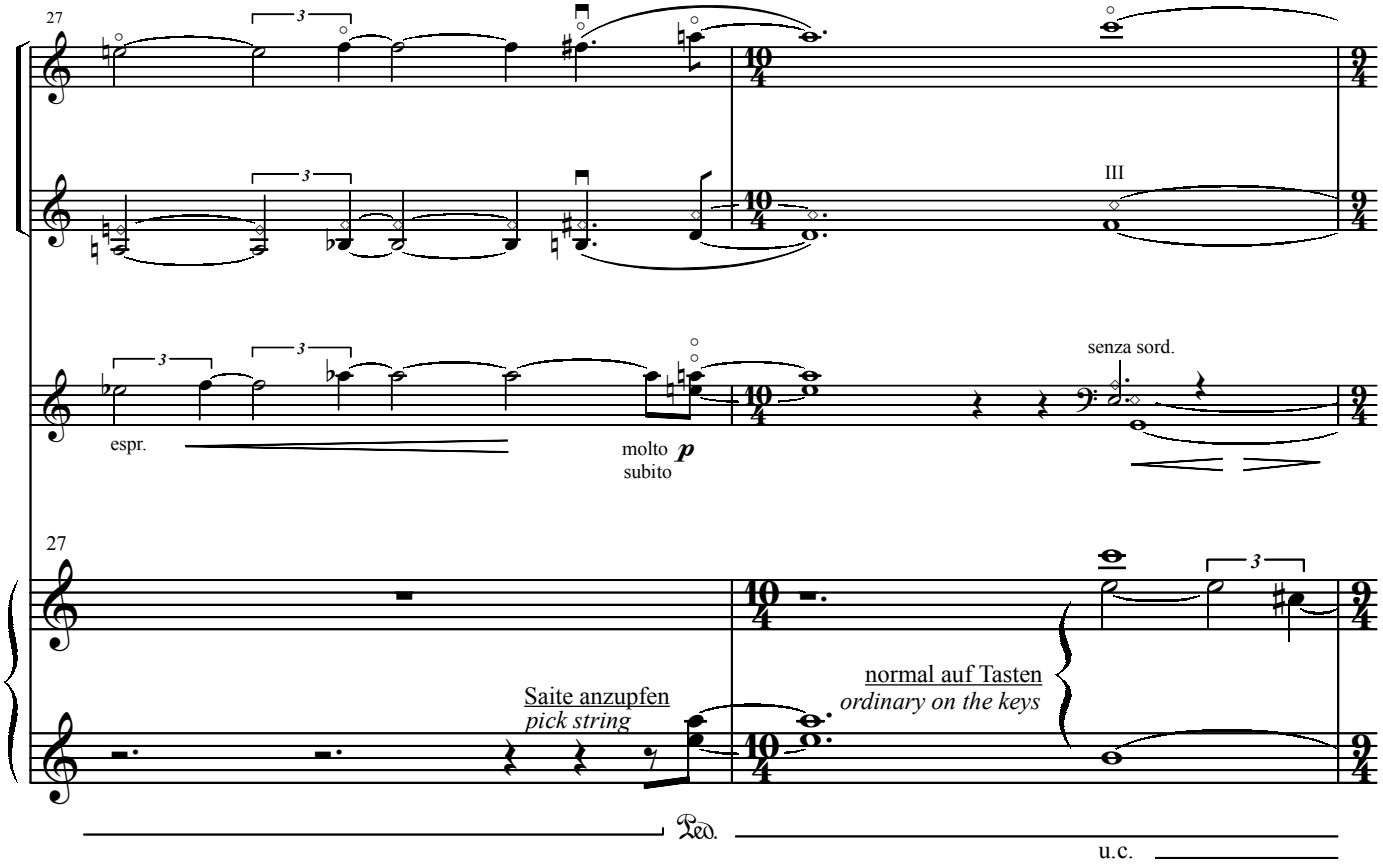

11
senza sord.
pp espr.
ord.
sul tasto
mp
11
Klang/Sound:
Flageoletts mp
gespielt/to play:
13
ord.
molto p
13
normal auf Tasten
ordinary on the keys
p
molto p sempre
u.c.

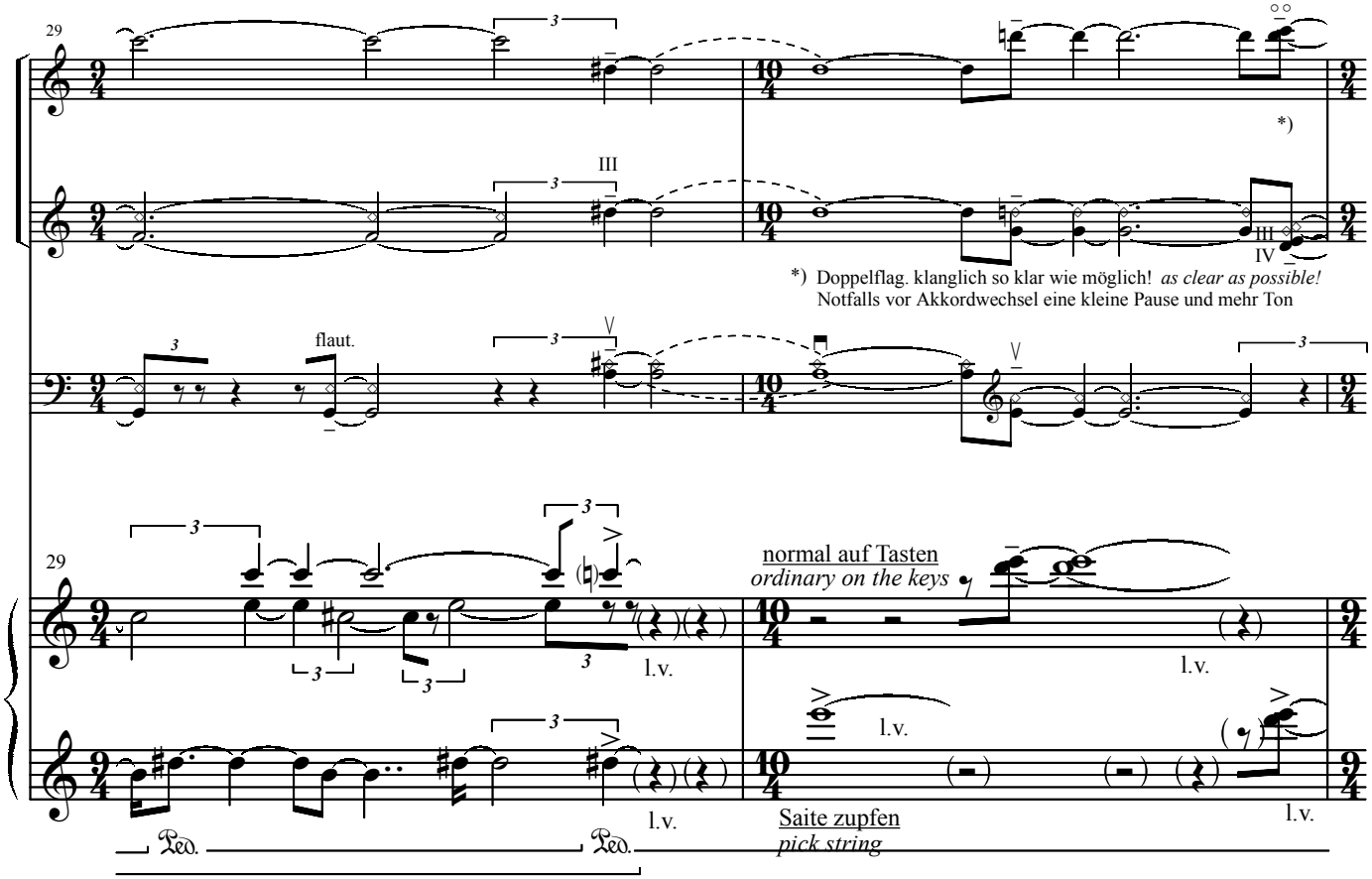

15
III
15
½ Ped.

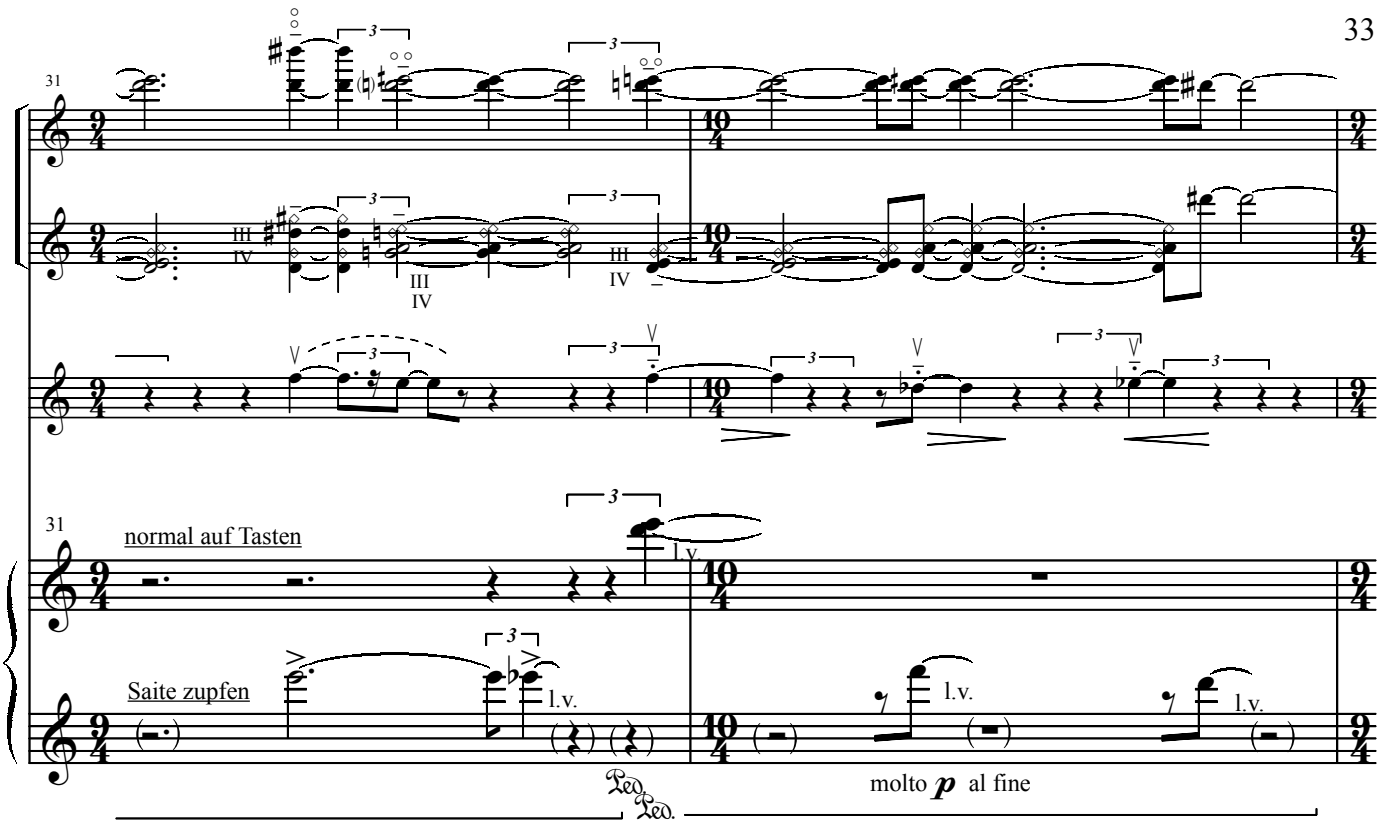

17
sul tasto
sul tasto
IV
con sord.
p
17
Klang/Sound:
Flageoletts
gespielt/to play:
Ped.

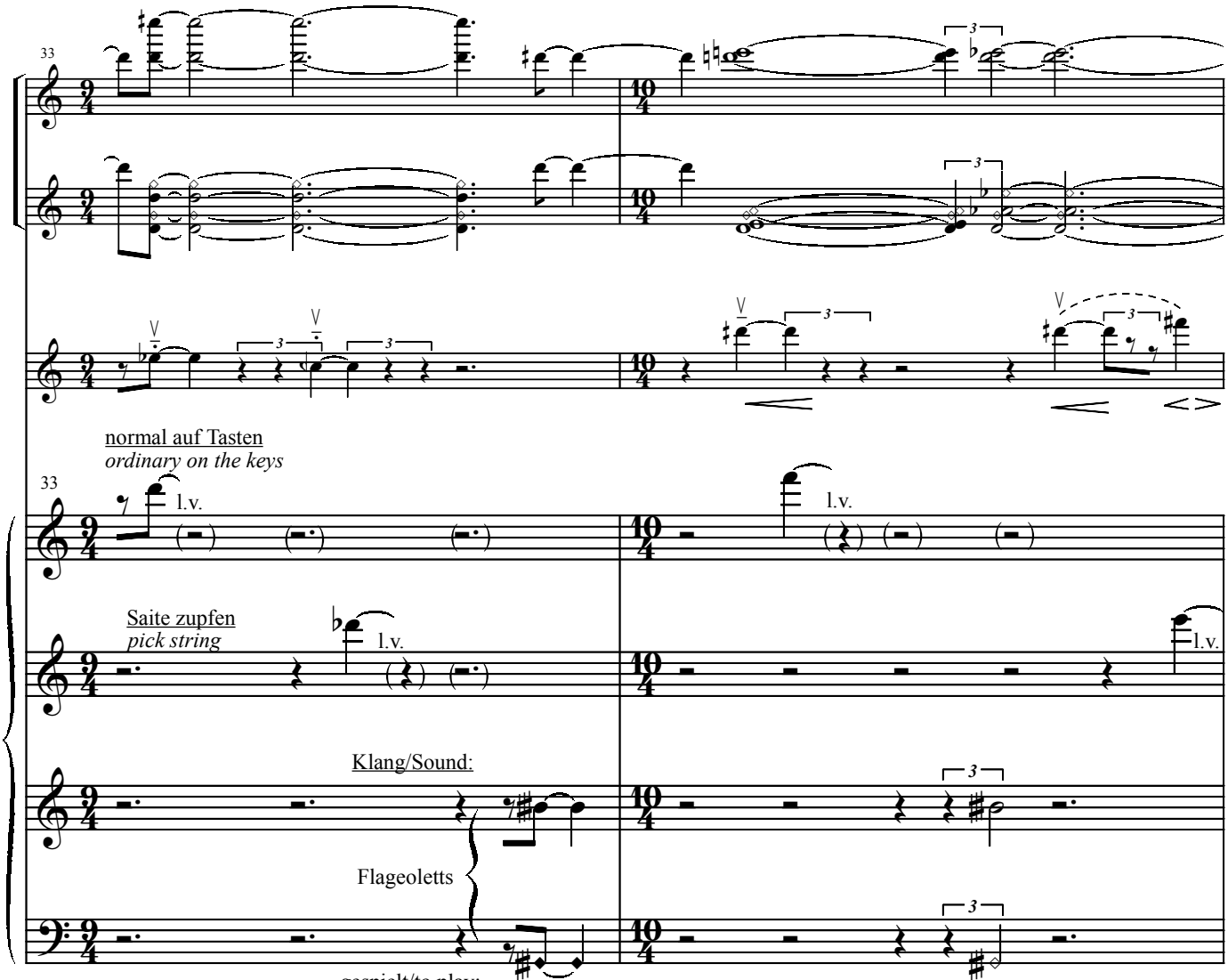

19
ord.
poco a poco sul tasto
IV
III
II
sul tasto
molto p
normal auf Tasten
ordinary on the keys
L.H. Saite anzupfen
pick string
½ Ped.
u.c.
Ped.
21
ord.
flaut.
sim.
sul tasto
senza sord.
flaut.
quasi legato
molto p
dolce, poco a poco espr. e poco cresc.
normal auf Tasten (r.H.)
ordinary on the keys
Saite anzupfen
pick string


23
ord.
sul tasto
(II) ord.
III
sul tasto
(II)
sul tasto
mp
23
normal auf Tasten
ordinary on the keys
pp
poco espr.
normal auf Tasten
ordinary on the keys
Klang/Sound:
p
Flageoletts
gespielt/to play:
Saite zupfen
pick string
poco sfz
u.c.
Ped.
Ped.
Ped.
25
ord.
II ord.
ord.
poco sul pont.
ord.
con sord.
p espr. dolce
25
Saiten vor der Dämpfung
mit den Fingernägeln
leicht anreiben
poco sfz
strings before mute with finger nails rub slightly
Ped.

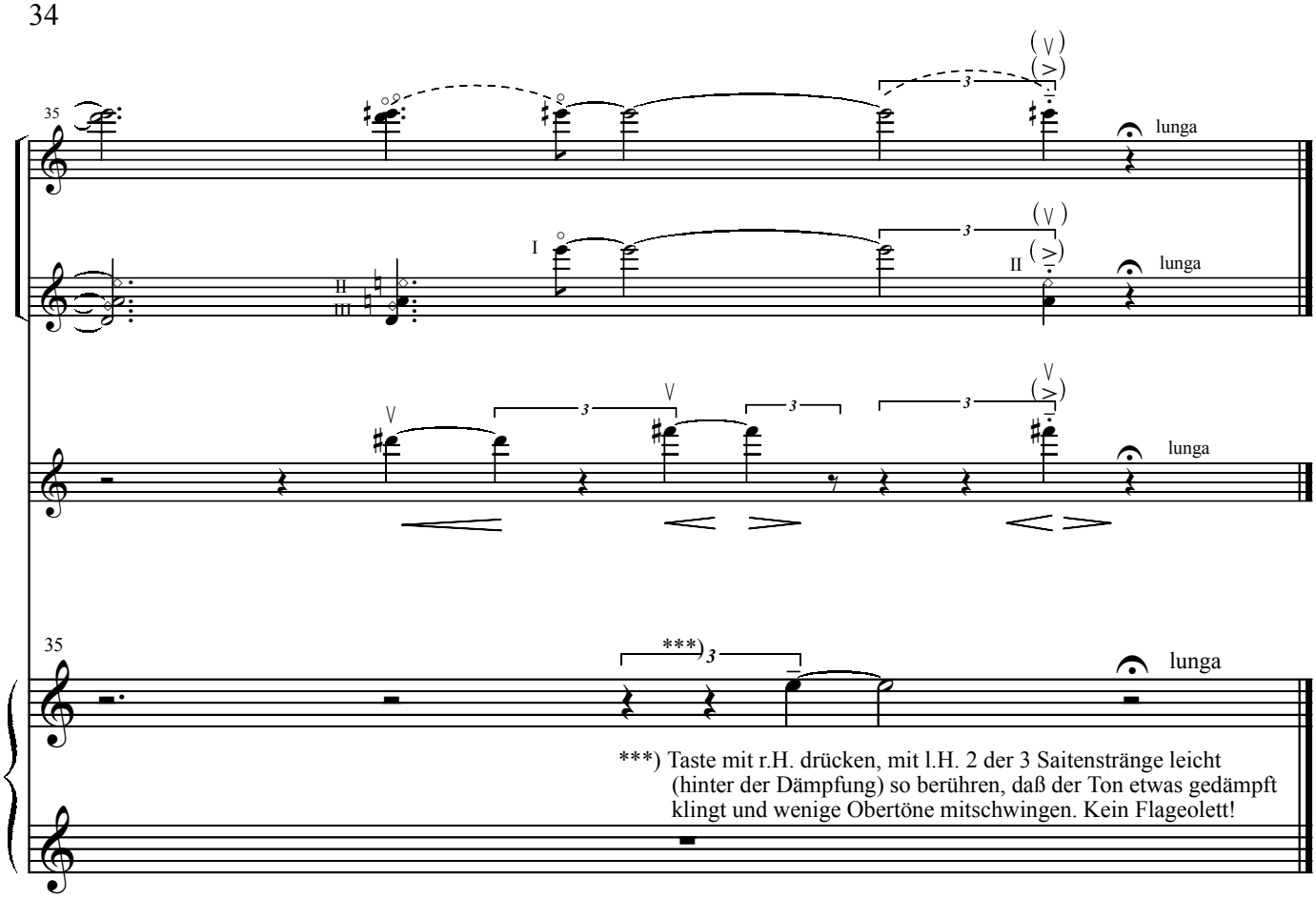

27
III
espr.
molto subito p
senza sord.
27
Saite anzupfen
pick string
normal auf Tasten
ordinary on the keys
Ped.
u.c.


29
III
*)
III
IV
*) Doppelflag. klanglich so klar wie möglich! as clear as possible!
Notfalls vor Akkordwechsel eine kleine Pause und mehr Ton
flaut.
29
normal auf Tasten
ordinary on the keys
l.v.
l.v.
l.v.
l.v.
l.v.
Saite zupfen
pick string
Ped.
Ped.


31
III
IV
III
IV
III
IV
31
normal auf Tasten
l.v.
Saite zupfen
l.v.
l.v.
l.v.
Ped.
Ped.
molto p al fine


33
normal auf Tasten
ordinary on the keys
33
l.v.
l.v.
Saite zupfen
pick string
l.v.
l.v.
Klang/Sound:
Flageoletts
gespielt/to play:

copy-us 1182



***) Taste mit r.H. drücken, mit l.H. 2 der 3 Saitenstränge leicht (hinter der Dämpfung) so berühren, daß der Ton etwas gedämpft klingt und wenige Obertöne mitschwingen. Kein Flageolett!

***)
press key with right hand; touch two of the 3 strings shortly behind mute; tone should sound slightly muted (no harmonics)