

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

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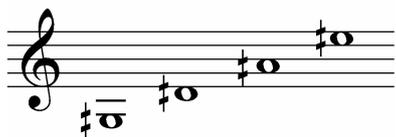
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D-47533 Kleve · Germany
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Christoph Poppen in Freundschaft und Dankbarkeit zugeeignet

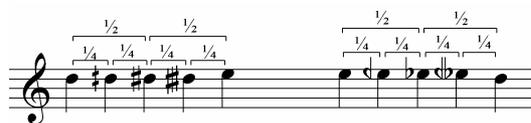
Legende

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 beispielbaren 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 (VI, 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 VI. 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 *scordatura* 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

♩ = 120 sehr rhythmisch!
very rhythmical!

The musical score is written for Violin (VI.), Violoncello (Vcl.), and Klavier (Klav.). It is in 3/4 time and features a tempo of 120 beats per minute. The score is marked 'Vivace meccanico e energico' and includes performance instructions such as 'sehr rhythmisch! very rhythmical!', 'fp marcato sempre', 'f', and 'sfz sempre'. The violin and cello parts have 'Klang/Sound:' and 'Griff/to play:' markings. The piano part includes a 'secco martell.' instruction and a triplet. The score is divided into four measures, with various dynamics and articulations throughout.

*) scordatura:

A scordatura diagram showing the first five frets of a string on a treble clef staff. The notes are G#1, A#1, B1, C#2, and D#2, indicating a specific tuning for the instrument.

Musical score for the first system, measures 6-9. It features two staves for the upper part and two for the lower part. The upper part includes sixteenth-note runs and sixteenth-note chords, with dynamics *ff* and *f*. The lower part features a steady eighth-note accompaniment with dynamics *ff* and *molto f espr.*. Measure 9 includes a triplet of sixteenth notes.

Musical score for the second system, measures 10-13. It features two staves for the upper part and two for the lower part. The upper part includes sixteenth-note runs and sixteenth-note chords, with dynamics *fp*, *f sub.*, and *mf*. The lower part features a steady eighth-note accompaniment with dynamics *sfzfp*, *fp*, and *fp*. Measure 10 includes a triplet of sixteenth notes. Performance instructions *sul G*, *sul D*, and *sul A* are present above the upper staves.

Musical score for the third system, measures 14-17. It features two staves for the upper part and two for the lower part. The upper part includes sixteenth-note runs and sixteenth-note chords, with dynamics *f*, *mf*, and *fp*. The lower part features a steady eighth-note accompaniment with dynamics *f*, *mf*, and *fp*. Measure 14 includes a triplet of sixteenth notes. Measure 17 includes a triplet of sixteenth notes.

14

fp *f* *f* *fp* *f* *mf*

fp *f* *f* *fp* *f* *mf*

fp

sul G *sul D* *sul A* *sul G*

sul G *sul D* *sul A* *sul G*

14

fp *f* *f* *fp* *f* *mf*

fp *fp* *fp*

3 5 5 5

18

f *f* *ff* *p* *ff*

f *f* *ff* *p* *ff*

f *ff* *p sub.*

sul G *sul D* *sul G*

sul G *sul D* *sul G*

18

f *p cantabile* *mf* *f*

sfz *molto p*

sffz

22 sul G sul D sul G pizz. sonoro arco
sfz sfz mf
sul G sul D sul G pizz. sonoro arco
sfz sfz mf
f sub. ff espr. 7:8

22 sfz sfz sfz sfz f 5 5:7

25 p senza vib. p senza vib. pizz. sfz
f p molto

25 p sempre sfz
p 3:1

29 rit. molto ----- a tempo

arco *p* marc. cresc. *f* détaché viel Bogen

arco *p* marc. cresc. *f* viel Bogen *f* détaché

molto *f* espr. *fp*

29 rit. molto ----- a tempo

(in tempo!) sehr gleichmäßig!

p leggero *p* marcato *poco fp*

33

fp *fp* *f*

fp *fp* *f*

fp *f* *fp*

33

f *p* *fp* *f* *fp*

p marcato *p* sempre

38 *mf* *sfz p* *sfz* *mp marcato* *molto f* sul G sempre

38 *mf*

42 *fp* *fp* *f* *f* *fp* *f* *f* *fp*

42 *fp marcato* *mf* *fp marcato* *f*

Musical score for measures 47-49. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first system (measures 47-49) features a complex melodic line with triplets and quintuplets, marked with *sfz*, *f*, and *meno f*. The second system (measures 47-49) features a bass line with a *sempre* marking and a *ff* dynamic. The grand staff (measures 47-49) features a piano accompaniment with *sfz*, *fp*, *f*, *mf*, and *cresc. molto* markings. The bass line of the grand staff is marked *fp* *marcato non cresc.*

Musical score for measures 50-52. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first system (measures 50-52) features a complex melodic line with triplets and quintuplets, marked with *sfz p*, *cresc.*, and *f*. The second system (measures 50-52) features a bass line with a *fp* dynamic. The grand staff (measures 50-52) features a piano accompaniment with *mp* and *sfz* markings.

53

sfz *ff* martell. *mf* *fp* *ff* *f sfz p*

sfz *ff* martell. *mf* *fp* *ff* *f sfz p*

molto f espr.

7:8 7:8

53

f *f* martell. *p* cresc.

sfz sempre *martell. f* *sfz*

3 6

56

rit. molto (in tempo!) a tempo

fff *fff*

7:8 rit. molto 3 3

p marcato

56

rit. molto (in tempo!) a tempo

p marcato

3

60 con sord. sul G

p

con sord. sul G

p

3

3

pizz.

60

p molto

8vb

63

quasi esitando

quasi esitando

arco

5

p

63

f cresc.

p

8vb

Musical score for measures 66-68. The score is written for two staves (treble and bass clef) and includes dynamic markings and performance instructions.

Measures 66-68: *molto p*, *sim.*, *5:3*, *sul tasto*, *p*, *molto p*, *pp*, *dim.*

Musical score for measures 69-70. The score is written for two staves (treble and bass clef) and includes dynamic markings and performance instructions.

Measures 69-70: *pp*, *pp*

ca. 2'10"

II

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

"Walzer"

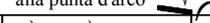
$\bullet = 144$ Spukhaft
(Eerie)

sul G
sul tasto
flaut.



mp

alla punta d'arco



elegantemente

p

$\bullet = 144$ Spukhaft
(Eerie)

Im Inneren des Flügels
inside the piano
Saiten anreißen / pluck string

3

3

sempre sim.

poco *sfz* (wie das Schlagen einer großen Uhr)
Red. (like the stroke of a great clock)

senza vibr., senza espr.
arco
sul tasto

pizz.

molto uniforme

molto *p*
arco
sul tasto

molto *p*

senza vibr., senza espr.

7 Klang/Sound:

quasi senza espr.

Flageolets *)
gespielt/to play:

normal auf Tasten
ordinary on the keys *p*

u.c.

*) 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

sul tasto (con vib.)

5:3

fp

senza vib.

3

3

3

pizz. molto vib.

ord. pizz.

arco 6

sfz

veloce

13

u.c.

Reo.

18

8va

poco

mp

poco

mf

3

f

port.

f

f

f

wie ein fremder, sehr gleichmäßiger, ausdrucksloser, aber durchdringender "Singsang"
like a strange, very even, expressionless but pervading dirty

18

3

subito $\bullet = 180$ rit. $\bullet = 120$ $\bullet = 144$

23 *im Anfang wie ein Instrument
at the beginning like one instrument*

détaché vib. ord. $3:4$

molto p poco a poco espr. e poco cresc.

poco *f*

détaché vib. ord. $3:4$

molto p poco a poco espr. e poco cresc.

subito $\bullet = 180$ rit. $\bullet = 120$ $\bullet = 144$

23 Klavier: im Tempo bleiben!
Piano: stay in tempo!

3

3

3

Leo. ----- offen lassen / keep open

29

mf espr. cresc.

détaché

f molto espr.

mf espr. cresc.

détaché

f molto espr.

29

mf espr. poco e poco cresc.

35

35

3

Ped.

40

40

pizz. ca. 6

am Frosch arco ruvido

3

martell. **ff**

pizz. ca. 6

arco ruvido

3

martell. am Frosch **ff**

40

ca. 6

3

ff

molto **f**

Musical score for measures 45-48. The top system consists of two staves with a treble clef. The first staff has a treble clef and a key signature of two flats. It features a triplet of eighth notes, a five-note slur, and a dynamic marking of *p*. The second staff has a bass clef and a key signature of two flats, with a dynamic marking of *p*. The bottom system consists of two staves with a grand staff clef. The upper staff has a treble clef and a key signature of two flats, with dynamic markings of *mp*, *ff*, and *mf*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *ff*. The system concludes with a *Leg.* marking.

Musical score for measures 49-52. The top system consists of two staves with a treble clef and a key signature of two flats. The first staff has a treble clef and a key signature of two flats, with dynamic markings of *ff*, *fff*, *fff*, and *f pp*. The second staff has a bass clef and a key signature of two flats, with dynamic markings of *ff*, *sffz*, *fff*, and *f pp*. The bottom system consists of two staves with a grand staff clef. The upper staff has a treble clef and a key signature of two flats, with a dynamic marking of *p*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *p* and the instruction *[pedale tonale]*. The system concludes with a *Leg.* marking.

54

flaut.

p espr. *f* *mp* *mf*

p *mf* *mp*

54

Saite anzupfen
pick string

Red.

60

con sord. flaut. *p* poco espr. *p* espr. flaut.

con sord. flaut. *p* poco espr. *p* espr. flaut.

60

molto p

u.c.

66

poco sul pont.
senza vib.

pp (>)

sul tasto
senza vib.

(>)
pp

66

Im Inneren des Flügels
inside the piano
Saiten anreißen / pluck string

marcato

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.

senza vib.
sul tasto
senza sord.

ord.
(con vib.)
flaut.

molto *p*
poco sul pont.
(con sord.)

ord.
(con vib.)
flaut.

molto *p*
senza vib.

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

76

molto *p*

come prima

81

come prima

poco sul pont.
flaut.

ord. flaut.

81

86 rit. $\bullet = 96$ con sentimento ord. *p* con sentimento *mf*
senza sord. ord. *p* *mf*
mp cantabile *p* *mp*

Detailed description: This system contains two systems of musical notation. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line starts with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the vocal line with a triplet and then a half note, while the piano accompaniment continues with triplets and eighth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). A 'rit.' (ritardando) marking is present at the beginning of the first system.

92 $\bullet = 144$ ($\bullet = 96$) $\bullet = 162$ *leggero*
92 $\bullet = 144$ ($\bullet = 96$) $\bullet = 162$
Klang/Sound:
Flageolets *poco f* sempre
gespielt/to play:

Detailed description: This system contains two systems of musical notation. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a triplet of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *leggero* (light), *poco f* (poco forte), and *sempre* (always). The second system continues the vocal line with a triplet and then a half note, while the piano accompaniment continues with triplets and eighth notes. Dynamics include *poco f* (poco forte) and *sempre* (always). A 'rit.' (ritardando) marking is present at the beginning of the first system.

98 $\bullet = 144$ rit. poco a poco

poco

98 $\bullet = 144$ rit. poco a poco

poco

104 $\bullet = 120$ con sord. p pizz. 3 ord. arco flaut. #

con sord. p pizz. 3 ord. arco flaut. #

sul pont. molto p pizz.

104 $\bullet = 120$ cantabile p 3 3 3

cantabile p 3 3 3

110 arco (>) sul tasto ord. 3 rit. poco a poco

molto *p* *mp* *mf*

pizz. 3 arco (>) 3 pizz. 3 sul tasto arco

110 rit. poco a poco

3:4

senza sord. $\bullet = 96$ poco esitando sempre al fine

115 *fp* *fp* *fp* *fp* *mf p*

115 $\bullet = 96$ poco poco esitando sempre al fine

p

121 poco accel. ----- $\bullet = 108$

ord. 3 con sord.

"müde" / "tired" molto *p* poco a poco senza espr.

"müde" / "tired" 3 sul C

con sord. molto *p* poco a poco senza espr.

121 poco accel. ----- $\bullet = 108$

dim.

3

Red.

127 sul G

dim.

dim.

come prima

molto *p*

come prima flaut. sempre

molto *p*

127 molto leggero

pp

3

3

133 $\bullet = 72$ *senza sord.* $\bullet = 108$ *sul G* *sul tasto* *pp* *espr.*

(con sord.) *molto p*

133 *8va* *loco* $\bullet = 72$ $\bullet = 108$ *Klang/Sound:* *molto p* *Flageolets* *gespielt/to play:*

139 *rit.* $\bullet = 60$

139 *rit.* $\bullet = 60$

normal auf Tasten
ordinary on the keys

mp
rapido

sul tasto *con sord.* $\bullet = 96$ *flaut.* *molto p* *rit.* $\bullet = 72$ *dim.*

molto p *dim.*

144 $\bullet = 96$ *rit.* $\bullet = 72$

mp *p*

Saiten im Flügel mit Fingerkuppe und -nagel zum Klingen bringen
make strings sound inside piano with finger tip and finger nail

III

Adagio tranquillissimo

♩ = 63~65

Klang/Sound: molto *p* sempre, senza vibr., ma espr.
 *) scordatura I/II sul II sempre
 Griff/to play: molto *p* sempre, senza vibr., ma espr.

con sord.
pp espr.

poco animando

poco

Klang/Sound: poco *sfz*
 Flag *)
 gespielt/to play: 8vb

*) 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

normal auf Tasten (r.H.)
ordinary on the keys

Saiten vor der Dämpfung
(um Viertelton verkürzt)
mit den Fingernägeln
leicht anreiben *)

Klang/Sound:
Flageolets

gespielt/to play:

**) 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

Klang/Sound:

Flageolets

gespielt/to play:

Saite zupfen
pick string

Saite zupfen
pick string

i.v.

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

senza sord.

pp espr.

ord. 3

sul tasto

mp

Klang/Sound:

Flageolets *mp*
gespielt/to play:

ord.

molto p

normal auf Tasten
ordinary on the keys

p

molto p sempre

u.c.

15

III

15

1/2 Ped.

17

sul tasto V

sul tasto V

IV

con sord.

p

17

Klang/Sound:

Flageolets

gespielt/to play:

Ped.

19 *poco a poco sul tasto*

ord. *poco a poco sul tasto*

ord. IV III II

19 20

19 *normal auf Tasten*
ordinary on the keys

sul tasto
molto p

L.H. *Saite anzupfen*
pick string

$\frac{1}{2}$ *ped.*
u.c.

ped.

19 20

21 *ord. flaut.* *sim.* *sul tasto*

ord. flaut. *IV* *sul tasto II*

senza sord. flaut. *quasi legato* *ord. V*

p *molto p*
dolce, poco a poco espr. e poco cresc.

21 22

21 *normal auf Tasten (r.H.)*
ordinary on the keys

molto p

Saite anzupfen
pick string

ped. *ped.*

21 22

23 ord. *sul tasto*

(II) ord. *sul tasto*

III *sul tasto*

mp

23 *normal auf Tasten*
ordinary on the keys

pp *poco espr.*
normal auf Tasten
ordinary on the keys

Klang/Sound:
Flageolets *p* *Saite zupfen*
pick string

gespielt/to play: *poco sfz*

u.c.

25 ord. *poco sul pont.*

II ord. *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

u.c.

27

espr. *molto p subito* senza sord.

Saiten anzupfen
pick string

normal auf Tasten
ordinary on the keys

Ped. u.c.

29

flaut. *l.v.*

normal auf Tasten
ordinary on the keys

Saiten zupfen
pick string

Ped. *l.v.*

*) Doppelflag, klanglich so klar wie möglich! *as clear as possible!*
Notfalls vor Akkordwechsel eine kleine Pause und mehr Ton

Musical score for measures 31-32, top system. It consists of three staves. The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef and a 2/4 time signature. The third staff has a bass clef and a 2/4 time signature. The music features complex rhythmic patterns with triplets and slurs. There are fingerings III, IV, V and slurs over triplets. A 10-measure rest is indicated in the middle of the system.

Musical score for measures 31-32, bottom system. It consists of three staves. The first staff has a treble clef and a 2/4 time signature, with the instruction "normal auf Tasten" above it. The second staff has a bass clef and a 2/4 time signature, with the instruction "Saite zupfen" above it. The third staff has a bass clef and a 2/4 time signature, with the instruction "molto p al fine" below it. The music includes slurs, triplets, and fingerings V, I.v. There are also some handwritten annotations like "Red" and "Red." below the staff.

Musical score for measures 33-34, top system. It consists of three staves. The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef and a 2/4 time signature. The third staff has a bass clef and a 2/4 time signature. The music features complex rhythmic patterns with triplets and slurs. There are fingerings V, III, IV, V and slurs over triplets. A 10-measure rest is indicated in the middle of the system.

Musical score for measures 33-34, bottom system. It consists of five staves. The first staff has a treble clef and a 2/4 time signature, with the instruction "normal auf Tasten ordinary on the keys" above it. The second staff has a bass clef and a 2/4 time signature, with the instruction "Saite zupfen pick string" above it. The third staff has a bass clef and a 2/4 time signature, with the instruction "Klang/Sound:" above it. The fourth staff has a bass clef and a 2/4 time signature, with the instruction "Flageolets" above it. The fifth staff has a bass clef and a 2/4 time signature, with the instruction "gespielt/to play:" above it. The music includes slurs, triplets, and fingerings V, I.v. There are also some handwritten annotations like "Red" and "Red." below the staff.

35

lunga

I

II

lunga

lunga

lunga

35

lunga

***)

***) 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)