

Andreas Beschorner

Frühling

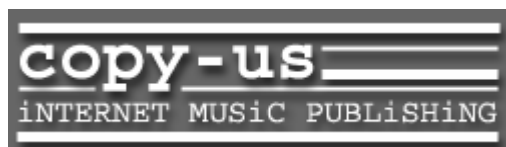
Ein Kammermusikwerk für Mezzosopran (oder hohen Alt), Horn,
Percussion, Synthesizer und Streichquartett

*chambermusic for Mezzo-Soprano (or higher alto), Cornet,
Percussion, Synthesizer and String quartet*

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Andreas Beschorner

F r ü h l i n g

Ein Kammermusikwerk für Mezzosopran (oder hohen Alt)
Horn
Percussion
Synthesizer
Streichquartett

S p r i n g

chambermusic for Mezzo-Soprano (or higher alto)
Cornet
Percussion
Synthesizer
String quartet

revidierte Fassung (September 2006)
revised edition (september 2006)

*Sollte ein Aufführung geplant sein, hat **Native Instruments** erwähnt, dass eine kostengünstige Lösung für Ensembles bezüglich der benötigten FM7-, FM8- oder zukünftiger kompatibler Software problemlos sei. Man wende sich in diesem Fall bitte an mich (www.gilgamash.com, ausschließlich englische Homepage) oder NI direkt.*

*In case of a performance, **Native Instruments** mentioned that it should not pose a problem to offer ensembles a special price of the required FM7-, FM8- or any future software, respectively. In such a case feel invited to contact me (www.gilgamash.com) or NI directly.*

Frühling

Ich warte, erwarte den Frühling,
das heisere Grau zu zerschneiden;
wähnte mich seit langem schon in seiner flutenden Hülle.

Wie blass erscheint die Schattur - sind Sprossen mir ein Zeichen,
wo laubiges Welken, nur Welken sein Antlitz mir vergönnt.

Flieht begreifend das Bewahrende in sich zurück -
denn tiefe innere Geborgenheit ersehnt sich den Frühling, die hörbare Landschaft verheißend
und jener zieht leise schleichend vorbei.

Andreas Beschorner

approximate translation, more representing the meaning than being a literal translation

Spring

I am waiting, awaiting spring
to cut the husky grey.
Considered myself amidst his engulfing robe long since;

So pale appear the shades – and scions are a symbol
where none but dully withering grants me a glance at his visage.

What preserves is fleeing, retreating into itself, understanding –
as intense, inner comfort is longing for the spring, auguring an audible scenery;
and yonder, softly sliding, passes by.

Legende

Allgemeine Bemerkungen

Die Mikrotonalen Unterschiede sind in diesem Stück von immenser Wichtigkeit, insbesondere die Veränderungen selbiger innerhalb kurzer Abschnitte! Alle Instrumentalisten sollten sich die Gesamtpartitur einmal ansehen :-)

Für alle Instrumente

↑	Erhöhung um 1/8-Ton	↯	Verminderung um 1/8-Ton
‡	Erhöhung um 1/4-Ton	↱	Verminderung um 1/4-Ton
♯	Erhöhung um 3/4-Ton	↲	Verminderung um 3/4-Ton

- Kompositorisches Basismaterial sind Skalen basierend auf logarithmischen Reihen zu den Basen 2 und 3, für die jeweiligen Instrumente adäquat quantisiert. Allein der Synthesizer ist centgenau gestimmt, die notierten Töne sind also reine Griff- und keine Klangnotationen!
- Sforzati am Ende eines Crescendo-Zeichens sind stets als 'umgekehrte Attacken' zu deuten; das Ende des jeweiligen Klanges ist dementsprechend abrupt.
- Kursive Spiel- und Singtechniken bzw. -anweisungen (Beispiele: 'very sensitive', Takte 12-13 in den Streichern; 'very open, almost vulgar articulation', Takte 59-60 im Gesang) beziehen sich **nur auf die Noten, über welche sie sich erstrecken!**

Gesang

- × (Kreuzform des Notenkopfes unabhängig von der Halsform): Deutliche Flüsterstimme ohne konkrete Tonhöhe
-) (Noten ohne Kopf): Sprechgesang; keine theatralische oder affektierte Opernartikulation bitte!

Die Mikrotöne der letzten beiden Takte sind tendenziös zu verstehen.

Horn

- Als Dämpfer ist stets der „straight“-Dämpfer zu verwenden. Lautstärke bitte immer relativ zum Ensemble wählen.
- A über einer Note mit Kreuzkopf bedeutet 'Luftstoß'.

Percussion

- ✂ Rimshot
- ↗ Streichen der Vibraphontasten mit einem Bogen.
- with Ped.: Ausgewogener Pedaleinsatz.
- Für die Takte 89 und 91 müssen Vibraphon und Snare adäquat positioniert werden!

Synthesizer

- Kursive Angaben in eckigen Klammern (Bsp.: [cymbals]) geben den zu verwendenden Klang des FM7 an.
- with Ped.: Ausgewogener Pedaleinsatz des Sustainpedals
- Lautstärke bitte immer relativ zum Ensemble wählen

Streicher

- ↗ Spiel mit wenig Bogendruck
- ↘ Spiel mit normalem Bogendruck
- ↑ Spiel auf dem Steg
- ⊕ Hartes Tapping mit der Griffhand (+ arco: direkt (ohne Bruch) danach Streichen)
- Rautenförmige Notenköpfe ohne 'normale' Note darunter bedeuten wie bei einem künstlichen Flageolett, dass der Finger an der entsprechenden Stelle aufgelegt wird, ohne die Seite herunterzudrücken

Laute sind in internationaler phonetischer Lautschrift dargestellt und allesamt mit Flüsterstimme zu sprechen, h, v und s stets stimmlos! Besondere Laute:

ç	'ch' wie in Zeichen (kein Rachenlaut)	ɒ	'o' wie in Sprossen
u:	langgezogenes 'u' wie in nur	ɑ̃	(Diphthong) 'au' wie in Laub (hier langgezogen)
v	stimmloses 'v' in in Vogel	s	stimmloses, weiches 's' wie in Saat

Legend

General comments

Microtonalities, especially differences within smaller parts of the composition, are of great importance! All players are advised to study the full score for some time to get an idea of this concept :-)

All instruments

†	1/8-Ton up	‡	1/8-Ton down
‡	1/4-Ton up	‡	1/4-Ton down
#	3/4-Ton up	‡	3/4-Ton down

- The composition is based on scales using the logarithm to the bases 2 and 3. While instrumental parts are quantized, the synthesizer is tuned to the exact values of these scales. Hence, the score does not represent the evolving sound here!
- Sforzati adjacent to crescendo are to be interpreted as 'reversed attack phases'; the end of the particular sounds thus are abrupt.
- Italic Instructions (like 'very sensitive', strings bars 12-13 or 'very open, almost vulgar articulation', voice bars 59-60) only relate to **the notes they are written above!**

Voice

× (crosslike noteheads, independent of whatever stem): well articulated whispering without concrete pitch

) (stems only): 'Sprechgesang'; no pathetic or affected opera-like articulation, please!

The microtones within the very last bars are tendencies!

Cornet

- If not stated differently, the straight-mute is the one to be used. The volume should be kept in good relation to the whole ensemble.
- A above a note with crosslike head means 'air blast'.

Percussion

× Rimshot / Use a bow for playing the vibraphone

- with Ped.: well-balanced usage of pedal.
- For playing bars 89 and 91, vibraphone and snar drum need to be positioned adequately.

Synthesizer

- Italic instructions in brackets (like *[cymbals]*) represent the sound to be used with the FM7-software.
- with Ped.: well-balanced usage of the sustain-pedal.
- As with the cornet, volume always has to be adjusted to the whole ensemble.

Streicher

∞ Very soft bow-pressure

/ Ordinary bow-pressure

↑ On the bridge

⊕ Strong tapping with the left hand (+ arco: immediately followed by arco, no interruption between!)

- Rhombus-/ diamond-like noteheads without an ordinary note below are to be played just as flageoletts without the supporting lower finger: The string is just to be touched by the finger at the respective position, not to be pressed down.

Spoken language is given in international phonetic transcription and to be whispered only. h, v and s are all unvoiced!

ç [no english example] (no pharyngeal sound)

ɒ as in **lost**

u: long 'oo' as in **school**

ɔU (Diphthong) as in **towel** (here elongated)

v unvoiced, as in **far**

s unvoiced, soft, as in **siege**

Frühling

♩ = 63

Andreas Beschorner

*sul tasto
senza vibr., molto legato*

Violin I

p *pp* < *p* > < *mp* *p* *pp*

Violin II

p *pp* < *p* > < *mp* *p* *pp*

Viola

p *pp* < *p* > < *mp* *p* *pp*

Violoncello

p *pp* < *p* > < *mp* *p* *pp*



7 *sempre molto legato*

Synth.

[usual strings] *pp* < *mp* *p*

Vln. I

p *p*

Vln. II

p *p*

Vla.

p *p* *sul tasto*

Vc.

p *p*

11

Synth.

Vln. I

Vln. II

Vla.

Vc.

pp *pp* *pp* *pp*

very sensitive

p *p* *p* *p*



16

A.

senza vibr., falsetto

p *mp*

I I - ch I - ch war - te er - war -

Vibraphone (no motor)

slit drums

p *ppp* *ppp* *ppp*

pp *p* *p* *p*

pp < *sfz*

19

A. *p* *mf* *p* *mf*
ordinario
molto legato

- te, er - war - te den Früh -

Perc. I *pp* *sfz* (Vib.) *mp*

Perc. II big cymbal *p*

Vln. I *p*

Vln. II *molto* *p*

Vla. *molto* *p*

Vc. *p*

22

A. *pp* *ppp*
 - ling

Perc. II *pp* *ppp*
 Vibr.

Vln. I *p* *sub pp* *p*
 ord., poco vibr.

Vln. II *p* *sub pp* *p*
 ord., poco vibr.

Vla. *p* *sub pp* *p*
 ord., poco vibr.

Vc. *p* *sub pp* *p*
 ord., poco vibr.

26

A. *mf* *3* *7* *das*

Perc. II (big cymbal) *pp*

Synth. *mp* *3*

Vln. I *sul tasto, senza vibr.* *mp* *mp < sfz* *mp* *3*

Vln. II *sul tasto, senza vibr.* *mp* *3*

Vla. *sul tasto, senza vibr.* *mp* *3*

Vc. *sul tasto, senza vibr.* *mp* *mp < sfz* *mp* *3*

The sforzati in bar 28 have to be played at the very end of the sounding notes, imitating a reverse attack.

30 *calmly, not too fast*

A. hei-se-re Grau zu zer-schnei-den.

Perc. I Vib. *mf*

Perc. II slit drums, hard sticks *f p*

Synth. *p*

Vln. I *p* sul pont. ord., senza vibr.

Vln. II *p* sul pont. pizz. arco, sul pont.

Vla. *p* sul pont. pizz. arco, sul pont.

Vc. *p* sul pont. ord., senza vibr.

33

A. *p* wä - hn - te mich

Hn. *pp*

Perc. I

Perc. II big cymbal *mp* rub slowly *mf*

Synth.

Vln. I con sord. senza vibr. *pp*

Vln. II ord. con sord. senza vibr.

Vla. ord. con sord. senza vibr. *pp*

Vc. *sub pp*

36

A. *pp* *p*

seit lan - gem scho - - - n in sei-ner flu

Hn. *pp* *p*

Perc. I (Vib.) ordin. sticks *mp* big TAM TAM (slide slowly with plastic cup along border)

Perc. II

Vln. I *mp* *pp*

Vln. II *p* *pp*

Vla. *mp* *pp*

Vc. sul pont. *pp*

39 *mf*
A. ten - den Hül - le . . .

Hn. *f*

Perc. II big TAM TAM, felt sticks *p*

Synth. [diversion] *mf*

Vln. I *mp* *sfz*

Vln. II *mp* *sfz*

Vla. *mp* *sfz*

Vc. *p* *mf*

Detailed description: This page of a musical score (page 8) contains measures 39 through 42. The vocal line (A.) begins with a melodic phrase in 4/4 time, marked *mf*, with lyrics "ten - den Hül - le . . .". The orchestral accompaniment includes Horn (Hn.), Percussion II (Perc. II), Synthesizer (Synth.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion part features a "big TAM TAM, felt sticks" effect in measure 41, marked *p*. The strings play a melodic line with triplets in measures 40 and 41, marked *mp*, and crescendo to *sfz* in measure 42. The synthesizer part has a "[diversion]" in measure 41, marked *mf*. The horn part has a note in measure 41, marked *f*. The tempo and meter change from 4/4 to 5/4 in measure 40 and back to 4/4 in measure 41.

poco animato

Horn in F *mf* *mf* *f* (Ped.)

Percussion I *poco animato* Toms, wood (thick end) *f* huge bass drum big, soft sticks *f*

Percussion II (TAM TAM) *f* Snare, wood (thick end)

Synthesizer *poco animato* [explo] **1 ff* *f*

Violin I *poco animato* senza sord. c. l. batt. arco sul a *f* *p*

Violin II senza sord. c. l. batt. arco sul e *f* *p*

Viola senza sord. c. l. batt. arco sul d *f* *p*

Violoncello senza sord. c. l. batt. arco sul a *f* *p*

*1 The *fortissimo* has to be performed in an adequate relation to the other instruments. Nonetheless, the synthesizer should dominate slightly throughout measure 42 to 53. The *decrendi* located between the notes to be played ask the player to decrease the dynamics of the synthesizer between those while **not** playing.

45

Hn. *A* *A* *3*
poco a poco decresc.

Perc. I (huge bass drum)
poco a poco decresc.

Synth. *3* *3* *3*
poco a poco decresc.

Vln. I *increase bow-pressure*

Vln. II *increase bow-pressure*

Vla. *increase bow-pressure*

Vc. *increase bow-pressure*

50

The musical score consists of seven staves for measures 50 through 53. The time signature changes from 4/4 to 5/4 and back to 4/4. The instruments and their parts are:

- Hn. (Horn):** Bass clef, 4/4, 5/4, 4/4. Dynamics: *mp*.
- Perc. I (Percussion I):** Percussion clef, 4/4, 5/4, 4/4. Includes triplets of bass drum (labeled "(huge bass drum)"), low Tom, and cymbals. Dynamics: *p*.
- Synth. (Synthesizer):** Treble and Bass clefs, 4/4, 5/4, 4/4. Dynamics: *mp*.
- Vln. I (Violin I):** Treble clef, 4/4, 5/4, 4/4. Dynamics: *mp* to *p*.
- Vln. II (Violin II):** Treble clef, 4/4, 5/4, 4/4. Dynamics: *mp* to *p*.
- Vla. (Viola):** Treble clef, 4/4, 5/4, 4/4. Dynamics: *mp* to *p*.
- Vc. (Violoncello):** Bass clef, 4/4, 5/4, 4/4. Dynamics: *mp* to *p*.

54

A. *mp* *3* Wie blass er-schei-nt die Schat-tur;

Hn. *gliss.* *3* *p* *gliss.*

Perc. I Vib. *p* *mp*

Perc. II Vib. *p* with Ped. *mp*

Synth. *(mp)* [bells]

Vln. I

Vln. II

Vla.

Vc. *ordinario* *p* *mf*

very open, almost vulgar

58

A. *mf* sind Spros-sen mirein Zei - chen wo lau-bi - ges Wel - ken, nur

Hn. *gliss.* *p*

Perc. I *p* *mp*

Perc. II *p*

Synth. *[usual strings]* *mf* *f*

Vln. I spoken (ghostly) *p* *mf* *mf*

Vln. II spoken (ghostly) *f* *mp* *mf*

Vla. spoken (ghostly)

Vc. *p*

The spoken parts of the string players are to be whispered with alot of breath sounding.
 They represent a kind of delayed echo/ damped reverberation (like from the past) of the singer.

61 *articulation* accel.

A. Wel - ken sein An-tlitz mir ver- gönnt.

Hn. *mp* accel.

Perc. I (Vib.) *mf* accel.

Perc. II (vibrato) *mp* with Ped. accel.

Synth. (just tie the 'e') *p* accel.

Vln. I *mp* *v* accel. ordinario, solo poco vibr.

Vln. II *mf* ordinario, solo poco vibr.

Vla. *mp* *f* *mf* ordinario, solo poco vibr.

Vc. *p* *poco cresc.....*

64

Hn. *mf* Flz.

Perc. I Snare drum, no snares

Perc. II *

Synth. [reverse fx-strings fast attack] *mp*

Vln. I *f*

Vln. II sul pont. pizz. dolce sul G

Vla.

Vc. *mf*

66

Hn.

Perc. I

Synth.

Vln. I

Vln. II

Vla.

Vc.

(Snare drum)
(minimal delay before onset)

(corpus)

mf

fp

p

quasi glissando

sul G

sul D

gliss.

sul pont.

68

Hn. *mf* *p* *mf* *con sord.* *breezy* *trm*

Perc. II *big TAM TAM (felt)* *p* *pp*

Vln. I *piu f*

Vln. II *f* *arco, marcato* *sul A* *3* *gliss.*

Vla. *p* *f* *sul tasto, dolce* *4:5* *sul G* *sul pont.* *3* *3* *3*

Vc. *p*

Detailed description: This page of a musical score covers measures 68, 69, and 70. The music is in 4/4 time and G major. The Horn (Hn.) part starts with a melody in measure 68, marked *mf*, with a *trm* (trill) and *breezy* phrasing. In measure 69, it rests, marked *con sord.* (with mutes). In measure 70, it resumes with a melody marked *mf*. Percussion II (Perc. II) plays a rhythmic pattern of three notes in measure 68, marked *big TAM TAM (felt)*, with dynamics *p* and *pp*. Violin I (Vln. I) has a sustained chord in measure 68, marked *piu f*. Violin II (Vln. II) plays a rhythmic pattern in measure 68, marked *f*, and a melodic line in measures 69-70, marked *arco, marcato*, *sul A*, and featuring triplets and a glissando. Viola (Vla.) plays a rhythmic pattern in measure 68, marked *p*, and a melodic line in measures 69-70, marked *f*, with *4:5* and *sul G* markings. Violoncello (Vc.) has a sustained chord in measure 68, marked *p*, and a melodic line in measures 69-70, marked *p*.

71

Hn. *Flz.* *mp* *f* *Tempo I, molto espr. senza sord.*

Perc. I TomToms (wood, thick end) ⊗ *f* 3

Perc. II *f* *mp* *mf*

Synth. *[reverse fx-strings]* *ff* *Tempo I, molto espr.* with S. P.

Vln. I *f* *ff* *Tempo I, molto espr.* *fff* *c.l.batt. con sord. molto vibr.* 3

Vln. II *mf* *ff* *fff* *c.l.batt. con sord. molto vibr.* 3

Vla. (sul pont.) *p* *mf* *ff* *fff* *c.l.batt. con sord. molto vibr.* 3

Vc. *ff* *fff* *c.l.batt. con sord. molto vibr.* 3

Important: The last fermata for cornet, percussion and synthesizer in bar 73 are a reminder to wait for the string players to ready their mutes; it is **not** to be realized as a real fermata!

75

Perc. I

mf *ff*

Vib.

Perc. II

huge bass drum
(wood, thick end)

Vln. I

gliss.

Vln. II

gliss.

Vla.

Vc.

gliss.

79

Falsetto, dolce

mp

A. Fliht - be-grei-fend

Hn. *f*

Perc. II huge bass drum, felt sticks (medium size) *ff* poco a poco decresc.....

Synth. *mf* [shock]

Vln. I senza sord, ordinario *ff*

Vln. II senza sord, ordinario *ff*

Vla. senza sord, ordinario *ff*

Vc. senza sord, ordinario *ff*

82

mf *f*

A. *mf* *f*

das Be-wah-ren-de in sich

Hn.

Perc. II (huge bass drum) *mf*

Synth. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

85

A. zu- rück;

Hn. *f* *mf* *mp*

Perc. I snare, with snares hard sticks Vib., hard (keep sticks from snare) *f* *mf* *mp*

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

The bartok-pizzicati with abating dynamics should be interpreted as a transition from bartok-pizz. to ordinary pizz.

89

Hn. *p*

Perc. I *p* *pp*

Perc. II *p* *pp* *p* *huge bass drum, felt sticks*

Synth. *[reverse fx-strings fast attack]* *mp* *p*

Vln. I *pizz.* *mp* *pizz.*

Vln. II *mp* *vibr. ordin.* *sfz mp* *p*

Vla. *mp* *vibr. ordin.* *sfz mp* *p*

Vc. *pizz.* *mp* *pizz.*

94

senza vib.,
con sord

(senza decresc.!) *p*

Hn.

Perc. I

(Vib.), ordin. Sticks

p

Perc. II

pp

Synth.

[cymbals]

(*p*)
[reverse fx-strings]

Vln. I

vibr. ordin.
arco

p

Vln. II

ord. *p*

sul d

(senza decresc.!) *p*

Vla.

ord. *p*

sul d

(senza decresc.!) *p*

Vc.

vibr. ordin.
arco

p

98

Hn.

Perc. I (Vib.)

Perc. II

Synth.

Vln. II sul tasto senza vib.

Vla. sul pont. senza vib. sul d

Detailed description: This page of a musical score contains measures 98 through 101. The score is written for six parts: Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Synthesizer (Synth.), Violin II (Vln. II), and Viola (Vla.). The music is in a 4/4 time signature that changes to 5/4 in measure 99 and back to 4/4 in measure 101. The key signature has one flat (B-flat). The Horn part has rests in measures 99, 100, and 101. Percussion I plays a complex rhythmic pattern with vibrato in measures 98 and 99, followed by rests in 100 and 101. Percussion II has rests throughout. The Synthesizer part has a melodic line in measure 98 and rests in 99, 100, and 101. Violin II and Viola parts have melodic lines with specific performance instructions: 'sul tasto' and 'senza vib.' for Vln. II, and 'sul pont.', 'senza vib.', and 'sul d' for Vla. The measures are separated by bar lines, and the time signature changes are clearly marked.

fragile but deep, intense

103 *p*

A. *5:3* *3* *3:2*

denn tie - fe in-ne - re Ge - bor - gen - heit

Perc. II Toms (felt sticks) dolce (corpus) *pp*

Vln. I ord., senza vibr. *mf poco dim.*

Vln. II ord., senza vibr. *p*

Vla. ord., senza vibr. *p*

Vc. ord., senza vibr. *mf poco dim.*

107 *ord.* *sempre legato poco a poco cresc.....* *molto espressivo, solo poco vib.*

A. *3* *3* *6*

er- seh - nt sich den

Perc. II (Toms) *mp* *sf p* slitdrum, low/ big

Vln. I *p* *mp* *p sfz* sul pont.

Vln. II *mp* *mp* *p sfz* sul pont., sul E

Vla. *mp* *mp* *p sfz* sul pont.

Vc. *p* *mp* *p sfz* sul pont.

The sforzati in bar 108 have to be played at the very end of the sounding notes, imitating a reverse attack.

110

A. *f* *gliss.*

Früh ling die hör-ba-re Land - schaft

Perc. II slitdrum of medium size *p*

Vln. I *mf* *mp* sul tasto

Vln. II sul A *p* *mf* *mp* sul tasto

Vla. *p* *mf* *mp* sul tasto

Vc. *mf* *mp* *p* sul tasto ⊕ + arco

113 *senza vib. mf* *mp* *mp* *mp*

A. ver - - - - - hei-Bend.

Perc. II huge bass drum (big, soft sticks) *pp* *mp*

Synth. *mp* [usual strings] *[fx strings end] (keep volume!)* *3* *dramatico*

Vln. I (sul tasto) *p* sul pont. *mf*

Vln. II (sul tasto) *p* *mp*

Vla. (sul tasto) *p* sul pont. *mf*

Vc. (sul tasto) *gliss.*

117 *dramatico* *mf > p* *poco cresc.* *3* *5:3* *3* *3*

Synth. *mf > p* *poco cresc.* *3* *3* *3*

Vln. II with Ped.

Vc.

120

Synth.

f *mf*

Vln. I

Vln. II

Vla.

Vc.

pizz. *f*

pizz. *f*

sul pont. *p*

sul pont. *p*



124

A.

dolce but
like from a longing distance

p (senza dim.!) *poco accel.*.....

und je - ner zieht lei - se schlei-chend vor - bei.

Vln. I

Vln. II

Vla.

Vc.

arco *p*

arco *p*