

Zeichnung / Radierung

2 Stücke für Kammerorchester

J. Schöllhorn (2010)

Kompositionsauftrag der Kammerphilharmonie Graubünden
UA am 30. Mai 2010 in Chur

In den letzten Jahren entstanden zahlreiche Kompositionen auf den „in nomine“-cantus firmus, den John Taverner dem Benedictus seiner Messe „the western wynde“ zugrunde gelegt hatte und welcher schon eine große Anzahl damals zeitgenössischer Komponisten im 16. Jahrhundert zu Instrumental-Kompositionen angeregt hatten.

„Zeichnung / Radierung“ greift diesen cantus firmus auf und folgt auf zwei sehr verschiedene Weisen dieser Spur, die wie eine Ader in Marmor der Musikgeschichte verborgen ist. Diese Musik „wartet“ in doppeltem Sinne: so entsteht eine gestaltete Stille, die, wie Morton Feldman sagt, zum (sprechenden) Kontrapunkt wird, - und aus der Ferne grüßt Robert Rauschenbergs „Ausradierte De Kooning-Zeichnung“, die das Stück inspiriert hat.

Zeichnung – Erläuterungen:

Aufführungs- und Spielanweisungen:

Die Dauer jedes Zeitraums ist in der Partitur mit den Zahlen 1, 2, 3, 4 oder 5 angegeben. Die Dauer 1 entspricht ca. 4'' - 5''. Jeder Taktanfang wird durch ein Zeichen des Dirigenten angezeigt. Mehr zeigt der Dirigent nicht und er schlägt auch die letzte Dauer nicht ab.

Flöte, Bass-Klarinette und Cembalo (oder Klavier):

spielen 5 einzelne Noten frei auf die Dauer des gesamten Stücks verteilt;
die Tonhöhen sind: fis, gis, h, cis, dis (klingend);
die Reihenfolge und die Lagen der Töne sind frei;
die Artikulation ist immer: staccato + pp

Schlagzeug:

Vibraphon: wie Flöte, Bass-Klarinette und Cembalo (oder Klavier);
mit hartem Vibraphon-Schlägel, ohne Pedal;
Tempelblock: spielt einen einzelnen forte-Schlag frei innerhalb des Stücks;
harter Vibraphon-Schlägel;
große Trommel: spielt einen einzelnen Schlag frei innerhalb des Stücks;
Artikulation: sfz, Stopschlag mit Trommelstock;

Streicher:

spielen die angegebenen Noten jeweils frei innerhalb des Zeitraums:
es gibt folgende Spieltechniken:
pizz.
col legno battuto
con crini battuto
mit der Stellschraube des Bogens auf die Saite tupfen
die Reihenfolge der Spieltechniken ist frei zu wählen und muss von
Ton zu Ton verändert werden;
die Artikulation ist immer: ppp
gegebenenfalls können einzelne Note als Flageolette gespielt
werden (die notierte Tonhöhe muss als Resultat erhalten bleiben);
eine frei zu wählende Note wird als Bartók-pizz. (Saite danach sofort
dämpfen), sfz gespielt;

Alle individuellen Entscheidungen im Stück sollen wirklich individuell sein und nicht
abgesprochen werden.

Zeichnung

J. Schöllhorn

The musical score is arranged in a standard orchestral format. At the top, the woodwind and percussion sections are listed: Flöte, Bass-Klarinette, Cembalo (od. Pf.), Vibraphon, Tempelblock, and große Trommel. Below these are the string sections, labeled Violine 1 through 8, Viola 1 through 3, Cello 1 and 2, and Kontrabass. The score is written in 4/4 time. The woodwinds and percussion parts are mostly rests, with some rhythmic markings. The string parts feature a melodic line in the violins and a harmonic accompaniment in the violas, cellos, and double basses. The percussion parts include a snare drum pattern and a cymbal pattern. The score is divided into measures by vertical dashed lines. The first measure is marked with a '1', the third with a '3', the fourth with a '1', the eighth with a '4', the ninth with a '1', the tenth with a '2', and the eleventh with a '1'. The key signature is one flat (B-flat), and the time signature is 4/4.

Fl.
B. Kl.
Cemb.
(od. Pf.)
Vib.
T. Bl.
gr.Tr.

1 2 3 1 4 1

Vi. 1
Vi. 2
Vi. 3
Vi. 4
Vi. 5
Vi. 6
Vi. 7
Vi. 8
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Kb.

Fl.
B. Kl.
Cemb.
(od. Pf.)
Vib.
T. Bl.
gr.Tr.

1 4 1

VI. 1
VI. 2
VI. 3
VI. 4
VI. 5
VI. 6
VI. 7
VI. 8
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Kb.

Detailed description: This page of a musical score contains staves for woodwinds, strings, and percussion. The woodwind section includes Flute (Fl.), Bass Clarinet (B. Kl.), Clarinet in B-flat (Cemb. / od. Pf.), Vibraphone (Vib.), Trumpet in B-flat (T. Bl.), and Trombone (gr.Tr.). The string section consists of Violins 1-4 (VI. 1-4), Violins 5-8 (VI. 5-8), Violas 1-3 (Vla. 1-3), and Cellos/Double Basses (Vc. 1-2, Kb.). The percussion section includes Cymbal/Contra Bass Drum (Cemb. / od. Pf.) and Vibraphone (Vib.). The score is divided into measures by vertical dashed lines. The first measure is marked with a '1', the fourth with a '4', and the eighth with a '1'. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion parts are mostly rests.

Fl.
B. Kl.
Cemb.
(od. Pf.)
Vib.
T. Bl.
gr.Tr.

This block contains the upper woodwind and keyboard parts. It includes staves for Flute (Fl.), B. Kl. (Bass Clarinet), Cemb. (od. Pf.) (Harp or Piano), Vib. (Vibraphone), T. Bl. (Trumpet), and gr.Tr. (Gong/Trampan). Vertical dashed lines are present at measures 1, 5, and the end of the system. A double bar line is at the end.

1

5

VI. 1
VI. 2
VI. 3
VI. 4

This block contains the first four violin staves. VI. 1 has a whole note. VI. 2 has a half note. VI. 3 and VI. 4 are empty. Vertical dashed lines are at measures 1, 5, and the end of the system. A double bar line is at the end.

VI. 5
VI. 6
VI. 7
VI. 8

This block contains the last four violin staves. VI. 5 has a whole note. VI. 6 and VI. 7 are empty. VI. 8 has a half note. Vertical dashed lines are at measures 1, 5, and the end of the system. A double bar line is at the end.

Vla. 1
Vla. 2
Vla. 3

This block contains the three viola staves. Vla. 1 has a whole note. Vla. 2 and Vla. 3 are empty. Vertical dashed lines are at measures 1, 5, and the end of the system. A double bar line is at the end.

Vc. 1
Vc. 2
Kb.

This block contains the two viola and cello staves. Vc. 1 has a half note. Vc. 2 is empty. Kb. has a whole note. Vertical dashed lines are at measures 1, 5, and the end of the system. A double bar line is at the end.

Radierung

J. Schöllhorn

$\text{♩} = 48$

Flöte

Bass-Klarinette

Cembalo (od. Pf.)

Vibraphon

Tempelblock

gr. Trommel

Violine 1

Violine 2

Violine 3

Violine 4

Violine 5

Violine 6

Violine 7

Violine 8

Viola 1

Viola 2

Viola 3

Cello 1

Cello 2

Kontrabass

pp

pppp

pizz.

arco s. tasto

pppp possibile

5 6 7 8

Fl. *pp* *pp* *pp*

B. Kl. *pp* *pp* *pp*

Cemb. (od. Pf.) *pp*

Vib. *pp* *pp* *pp* *pp*

T. Bl. *pp*

gr. Tr. *pp*

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5 *ppp* possibile

VI. 6 *ppp* possibile

VI. 7 *p* *arco s. pont.* *ppp* possibile

VI. 8 *p* *arco s. pont.* *ppp* possibile

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p* *arco norm.* *ppp*

Vc. 2 *p* *ppp*

Kb. *p*

9 10 11 12

Fl. *ppp*

B. Kl. *ppp*

Cemb. (od. Pf.) *ppp*

Vib. *pp*

T. Bl. *arco*

gr. Tr.

Vi. 1 *arco ppp*

Vi. 2 *ppp* *arco*

Vi. 3 *ppp* *arco*

Vi. 4 *ppp* *arco*

Vi. 5 *pizz. ppp* *arco*

Vi. 6 *pizz. ppp* *arco*

Vi. 7 *pizz. ppp* *arco*

Vi. 8 *pizz. ppp* *arco*

Vla. 1 *pizz. ppp* *arco*

Vla. 2 *pizz. ppp* *arco*

Vla. 3 *pizz. ppp* *arco*

Vc. 1 *pizz. ppp* *arco col legno + crini*

Vc. 2 *pizz. ppp* *arco col legno + crini*

Kb. *pizz. ppp* *arco col legno + crini*

17 18 19 20

Fl. *pp*

B. Kl. *pp*

Cemb. (od. Pf.)

Vib. *pp* *legato*

T. Bl.

gr. Tr.

VI. 1 *pp*

VI. 2

VI. 3

VI. 4

VI. 5 *ppp* *s. tasto*

VI. 6

VI. 7

VI. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *ppp* *pizz. s. tasto*

Vc. 2

Kb.

Detailed description: This page of a musical score covers measures 17 to 20. The instruments listed are Flute (Fl.), B. Clarinet (B. Kl.), Cembalo or Piano (Cemb. (od. Pf.)), Vibraphone (Vib.), Trumpet (T. Bl.), Trombone (gr. Tr.), Violins (VI. 1-8), Violas (Vla. 1-3), Violoncello (Vc. 1-2), and Double Bass (Kb.). Measure 17 features a Flute entry with a *pp* dynamic. Measure 18 has a B. Clarinet entry with a *pp* dynamic and a triplet. Measure 19 includes a Vibraphone entry with a *pp* dynamic and a *legato* marking, along with a B. Clarinet triplet. Measure 20 contains a Violin 1 entry with a *pp* dynamic, a Violin 5 entry with a *ppp* dynamic and *s. tasto* marking, and a Cello 1 entry with a *ppp* dynamic and *pizz. s. tasto* marking. The score is written in treble clef for most instruments and bass clef for the lower strings.

21 22 23 24

Fl.

B. Kl.

Cemb.
(od. Pf.)

Vib.

T. Bl.

gr. Tr.

pp

pp

pp

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

VI. 8

Vla. 1

Vla. 2

Vla. 3

pizz.

pp

arco

pp

pizz.

pp

pp

Vc. 1

Vc. 2

Kb.

This page of a musical score covers measures 25, 26, and 27. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 25 and 26 are rests. Measure 27 features a triplet of eighth notes (G4, A4, B4) marked *pp*.
- B. Kl. (Bass Clarinet):** Measures 25 and 26 are rests. Measure 27 features a triplet of eighth notes (G3, A3, B3) marked *pp*.
- Cemb. (od. Pf.) (Cembalo/optional Piano):** Measures 25 and 26 are rests. Measure 27 features a triplet of eighth notes (G3, A3, B3) marked *pp*.
- Vib. (Vibraphone):** Rests throughout.
- T. Bl. (Trombone) and gr. Tr. (Trumpet):** Rests throughout.
- VI. 1-8 (Violins):**
 - VI. 1, 2, 3: *s. pont.* (sul ponticello), *ppp*. Measure 27 has a triplet of eighth notes marked *ppp*.
 - VI. 4, 5, 6: *pos. norm.* (normal position), *ppp*. Measure 27 has a triplet of eighth notes marked *ppp*.
 - VI. 7, 8: *s. tasto* (sul tasto), *ppp*. Measure 27 has a triplet of eighth notes marked *ppp*.
- Vla. 1-3 (Violas):** Rests throughout.
- Vc. 1, 2 (Violoncelli):**
 - Vc. 1: *arco* (arco), *pp*. Measure 27 has a triplet of eighth notes marked *pp*.
 - Vc. 2: *pp*. Measure 27 has a triplet of eighth notes marked *pp*.
- Kb. (Double Bass):** Rests throughout.

31 32 33

Fl.

B. Kl.

Cemb.
(od. Pf.)

Vib.

T. Bl.

gr. Tr.

ppp possibile (am Rand)

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

VI. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Kb.

34 35 36 37

Fl. *pp*

B. Kl.

Cemb. (od. Pf.)

Vib.

T. Bl.

gr. Tr.

VI. 1 *pos. norm.* *ppp possibile*

VI. 2 *s. tasto* *pp* *s. pont.* *ppp possibile*

VI. 3 *s. pont.* *ppp possibile* *s. tasto* *pp*

VI. 4 *s. pont.* *ppp possibile* *pizz.* *pp* *arco s. pont.* *ppp possibile*

VI. 5 *pizz.* *pp* *arco s. pont.* *ppp possibile*

VI. 6 *s. pont.* *ppp possibile* *s. tasto* *pp*

VI. 7 *pizz.* *pp* *arco s. pont.* *ppp possibile*

VI. 8 *ppp possibile*

Vla. 1

Vla. 2

Vla. 3 *pizz.* *pp*

Vc. 1

Vc. 2 *arco s. tasto* *pp*

Kb.

Fl. 38 39 40 41 42

B. Kl. *pp*

Cemb. (od. Pf.)

Vib.

T. Bl.

gr. Tr.

VI. 1 *ppp* possibile

VI. 2

VI. 3 *s. pont.*
ppp possibile

VI. 4

VI. 5 *ppp* possibile *s. pont. estr.*
ppp possibile

VI. 6 *s. pont.*
ppp possibile *s. pont. estr.*
ppp

VI. 7 *s. pont. estr.*
ppp

VI. 8 *ppp*

Vla. 1 *pizz.*
pp *arco s. lasto*
pp

Vla. 2 *s. tasto*
pp *pizz.*
pp

Vla. 3

Vc. 1 *pizz.*
pp *arco s. lasto*
pp

Vc. 2 *s. lasto*
pp

Kb. *arco s. lasto*
pp

43 44 45 46

Fl.

B. Kl.

Cemb.
(od. Pf.)

Vib.

T. Bl.

gr. Tr.

Vi. 1

Vi. 2

Vi. 3

Vi. 4

Vi. 5

Vi. 6

Vi. 7

Vi. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Kb.

The musical score for measures 43-46 is arranged in a standard orchestral format. The instruments listed on the left are: Flute (Fl.), Bass Clarinet (B. Kl.), Celeste or Piano (Cemb. (od. Pf.)), Vibraphone (Vib.), Trombone (T. Bl.), Trumpet (gr. Tr.), Violins I-8 (Vi. 1-8), Violas I-3 (Vla. 1-3), Cellos I-2 (Vc. 1-2), and Double Bass (Kb.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measures 43 and 44 show the beginning of a phrase with various instruments. Measures 45 and 46 continue the phrase, with some instruments playing staccato or pizzicato. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). The score includes various musical notations such as notes, rests, and articulation marks.

Musical score for measures 47-50. The score includes parts for Flute (Fl.), Clarinet in B-flat (B. Kl.), Piano (Cemb. (od. Pf.)), Vibraphone (Vib.), Trombone (T. Bl.), and Grand Trombone (gr. Tr.). The string section consists of Violins (VI. 1-8), Violas (Vla. 1-3), Cellos (Vc. 1-2), and Double Bass (Kb.).

Measure 47: Flute has a whole rest. Clarinet in B-flat has a whole rest. Piano, Vibraphone, Trombone, and Grand Trombone have whole rests. Violins 1-8, Violas 1-3, Cellos, and Double Bass have whole rests.

Measure 48: Flute has a whole rest. Clarinet in B-flat has a whole note with a slur over it, marked *pp*. Piano, Vibraphone, Trombone, and Grand Trombone have whole rests. Violins 1-8, Violas 1-3, Cellos, and Double Bass have whole rests.

Measure 49: Flute has a whole rest. Clarinet in B-flat has a whole note with a slur over it, marked *pp*. Piano, Vibraphone, Trombone, and Grand Trombone have whole rests. Violins 1-8, Violas 1-3, Cellos, and Double Bass have whole rests.

Measure 50: Flute has a whole rest. Clarinet in B-flat has a whole rest. Piano has a whole note with a slur over it, marked *pp*. Vibraphone has a whole note with a slur over it, marked *pp*. Trombone and Grand Trombone have whole rests. Violin 1 has a whole note with a slur over it, marked *pp* and *arco*. Violins 2-8, Violas 1-3, Cellos, and Double Bass have whole rests.

Measure 51: Flute has a whole rest. Clarinet in B-flat has a whole rest. Piano has a whole note with a slur over it, marked *ppp* *possibile*. Vibraphone has a whole note with a slur over it, marked *ppp* *possibile*. Violin 1 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Violin 2 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Violin 3 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Violin 4 has a whole note with a slur over it, marked *ppp* *possibile*. Violin 5 has a whole note with a slur over it, marked *ppp* *possibile*. Violin 6 has a whole note with a slur over it, marked *ppp* *possibile*. Violin 7 has a whole note with a slur over it, marked *ppp* *possibile*. Violin 8 has a whole note with a slur over it, marked *ppp* *possibile*. Viola 1 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Viola 2 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Viola 3 has a whole note with a slur over it, marked *arco col legno + crini* and *ppp* *possibile*. Cello 1 has a whole note with a slur over it, marked *col legno + crini* and *ppp* *possibile*. Cello 2 has a whole note with a slur over it, marked *col legno + crini* and *ppp* *possibile*. Double Bass has a whole note with a slur over it, marked *ppp* *possibile*.

51 52 53 54

Fl. *pp*

B. Kl. *pp*

Cemb. (od. Pf.)

Vib. *pp*

T. Bl. *pp*

gr. Tr.

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5 *arco* *pp*

VI. 6

VI. 7

VI. 8

Vla. 1 *arco norm.* *pp*

Vla. 2

Vla. 3

Vc. 1 *arco norm.* *pp* *pp* *pizz.* *pp*

Vc. 2 *pp* *pizz.* *pp*

Kb. *pizz.* *pp*

55 56 57 58

Fl.

B. Kl.

Cemb.
(od. Pf.)

Vib.

T. Bl.

gr. Tr.

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

VI. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Kb.