

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

Flöte

Bass-Klarinette

Cembalo (od. Pf.)

Vibraphon

Tempelblock

große Trommel

1 3 1 4 1 2 1

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

Detailed description: This is a musical score for a symphony orchestra and percussion ensemble. The title is 'Zeichnung' by J. Schöllhorn. The score is written for a full orchestra, including woodwinds (Flute and Bass Clarinet), strings (Violins 1-8, Violas 1-3, Cellos 1-2, and Contrabass), and percussion (Cymbals, Vibraphone, and Snare Drum). The percussion part includes a sequence of numbers: 1, 3, 1, 4, 1, 2, 1. The string parts are written in various staves, with some instruments like the Viola 1 and Cello 1 having multiple staves. The score is presented in a clean, black-and-white format with standard musical notation, including clefs, notes, rests, and dynamic markings.

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.

This page of a musical score includes parts for the following instruments:

- Fl. (Flute)
- B. Kl. (Bassoon)
- Cemb. (od. Pf.) (Cembalo or Piano)
- Vib. (Vibraphone)
- T. Bl. (Tuba)
- gr.Tr. (Gong/Travis)
- VI. 1-8 (Violins I-IV)
- Vla. 1-3 (Violas)
- Vc. 1-2 (Violoncellos)
- Kb. (Kontrabaß)

The score is divided into measures by vertical dashed lines. The first measure is marked with a '1', the fourth measure with a '4', and the eighth measure with a '1'. The string parts (VI. 1-8, Vc. 1-2, Kb.) and the Viola 1 part (Vla. 1) contain musical notation, including notes and rests, across the measures. The other instruments listed have empty staves.

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.) (Celesta or Piano Forte), Vib. (Vibraphone), T. Bl. (Tuba), and gr.Tr. (Gong/Travis). 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
VI. 5
VI. 6
VI. 7
VI. 8
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Kb.

This block contains the string parts. It includes staves for Violins (VI. 1-8), Violas (Vla. 1-3), Cellos (Vc. 1-2), and Double Bass (Kb.). Vertical dashed lines are present 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*

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 on the left are Flute (Fl.), B. Clarinet (B. Kl.), Cembalo or Piano (Cemb. (od. Pf.)), Vibraphone (Vib.), Trumpet (T. Bl.), Trombone (gr. Tr.), Violin I (VI. 1), Violin II (VI. 2), Violin III (VI. 3), Violin IV (VI. 4), Violin V (VI. 5), Violin VI (VI. 6), Violin VII (VI. 7), Violin VIII (VI. 8), Viola I (Vla. 1), Viola II (Vla. 2), Viola III (Vla. 3), Violoncello I (Vc. 1), Violoncello II (Vc. 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, and a Cello/Double Bass entry with a *ppp* dynamic and a *pizz. s. tasto* marking. Measure 20 contains a Violin I entry with a *pp* dynamic and a *s. tasto* marking, and a Violin V entry with a *ppp* dynamic and a *s. tasto* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

25 26 27

Fl. *pp*

B. Kl. *pp*

Cemb. (od. Pf.) *pp*

Vib.

T. Bl.

gr. Tr.

VI. 1 *s. pont. ppp*

VI. 2 *s. pont. ppp*

VI. 3 *s. pont. ppp*

VI. 4 *pos. norm. ppp*

VI. 5 *pos. norm. ppp*

VI. 6 *pos. norm. ppp*

VI. 7 *s. tasto ppp*

VI. 8 *s. tasto ppp*

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *arco ppp*

Vc. 2 *arco ppp*

Kb.

Detailed description: This page of a musical score covers measures 25, 26, and 27. The instruments listed on the left are Flute (Fl.), B. Clarinet (B. Kl.), Cembalo or Piano Forte (Cemb. (od. Pf.)), Vibraphone (Vib.), Trombone (T. Bl.), Grand Trombone (gr. Tr.), Violins 1-8 (VI. 1-8), Violas 1-3 (Vla. 1-3), Violas 1-2 (Vla. 1-2), Violas 1-2 (Vc. 1-2), and Double Bass (Kb.). The Flute and B. Clarinet parts feature melodic lines with triplets and accents, marked *pp*. The Cembalo part provides harmonic support with chords and triplets, also marked *pp*. The Violin and Viola sections are divided into eight parts. Violins 1-3 play *s. pont.* (sul ponticello) with *ppp* dynamics. Violins 4-6 play *pos. norm.* (normal position) with *ppp* dynamics. Violins 7-8 play *s. tasto* (sul tasto) with *ppp* dynamics. The Viola parts (Vla. 1-3 and Vc. 1-2) are mostly silent or play simple harmonic accompaniment. The Double Bass part is silent. The score includes various musical notations such as slurs, accents, and triplets.

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.*

VI. 6 *ppp*

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

VI. 8 *s. pont. estr.* *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 features the following instruments and markings:

- Flute (Fl.):** Rests in all measures.
- Bass Clarinet (B. Kl.):** Melodic line in measures 43 and 44, then rests.
- Cembalo/Piano (Cemb. (od. Pf.)):** Accompaniment in measures 43 and 44 with *ppp* dynamics.
- Vibraphone (Vib.):** Rests in all measures.
- Trumpet (T. Bl.):** Rests in measures 43 and 44; melodic line in measures 45 and 46 with *pp* dynamics.
- Drum (gr. Tr.):** Accompaniment in measures 43 and 44, then rests.
- Violins (Vi. 1-8):** Violins 1-4 have *pizz.* and *pp* markings in measures 43 and 44. Violins 5-8 have *pizz.* and *pp* markings in measures 43 and 44.
- Violas (Vla. 1-3):** Viola 1 has *pizz.* and *pp* markings in measures 43 and 44. Violas 2 and 3 are silent.
- Cellos (Vc. 1-2):** Melodic line in measures 43 and 44, then rests.
- Double Bass (Kb.):** Melodic line in measures 43 and 44, then rests.

51 52 53 54

Fl. *pp*

B. Kl. *pp*

Cemb. (od. Pf.)

Vib. *pp*

T. Bl.

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*

Detailed description: This page of a musical score covers measures 51 to 54. The woodwind section includes Flute (Fl.), Bass Clarinet (B. Kl.), and Clarinet in B-flat (Cemb. (od. Pf.)). The percussion section includes Vibraphone (Vib.), Trombone (T. Bl.), and Gong/Trance (gr. Tr.). The string section consists of Violins (VI. 1-4), Violins (VI. 5-8), Violas (Vla. 1-3), Violas (Vla. 2-3), Violoncellos (Vc. 1-2), and Double Bass (Kb.). The score features several dynamic markings, including *pp* (pianissimo) and *arco norm.* (normal arco). The woodwinds and strings play a melodic line starting in measure 53, marked *pp*. The strings also play a sustained chord in measure 51, marked *arco*. The double bass and cello parts feature triplets in measure 54, marked *pizz.* and *pp*.

