

Allein

auf Worte von Andreas Nohr

für Streichquartett

von Boris Guckelsberger (2010)

Vorwort

Das gesamte melodische und harmonische Material des Stückes wird aus der Halbton-Ganzton-Skala auf c gewonnen. Eine Ausnahme bildet dabei nur der Viertelton über c , der gelegentlich als Verschärfung der des-c Spannung zu hören ist. Aus dieser Skala wurde eine "Harmoniefolge" (deutlich z.B. in Takt 2-6 des ersten Satzes), der motivische Bedeutung erlangende C-dur Akkord (z.B. Takt 12 des ersten Satzes) und ein hervorstechendes Soggetto (z.B. Takt 15-17 des 1. Satzes) gewonnen. Außerdem finden sich Anklänge an das Weihnachtslied "Still, still, still" in einer "skaleneigenen Deutung" (z.B. 1. Satz ab Takt 7 im Cello und besonders im letzten Satz).

Durch das gesamte Stück zieht sich der verbale Vortrag des Gedichtes. Wobei versucht wurde, die singend vorzutragenden Teile nicht zu anspruchsvoll zu gestalten und durch das Instrument unterstützen zu lassen (wissend, dass es sich hier um ein Streich- und keineswegs um ein Vokalquartett handelt...).

Wo keine Taktart angegeben ist, sind die "Taktstriche" als Orientierungshilfen zu verstehen. Das gesamte Streichquartett dauert knapp zehn Minuten.

Die Sätze

I. Die Götter (Seite 1)

Einer Exposition gleich, werden hier schon fast alle wesentlichen Elemente des Stückes vorgestellt.

II. 1. Zwischenspiel (Seite 3)

Eine "spürbare Gequältheit" hörbar zu machen, wurde hier durch eine Umkehrung der Hauptlagen der Instrumente versucht (Vc & Va hoch - V1 & V2 tief).

III. Alle Engel, die Teufel (Seite 7)

Aus der Ruhe der piano gespielten Flageolettöne entsteht ein geschäftiges Durcheinander durch den gleichzeitigen Vortrag zweier Gedichtabschnitte.

IV. 2. Zwischenspiel (Seite 8)

Ein immergleiches Grundmuster wird dreimal im Cello durchgeführt.

Zweimal wird dieses von der Violine 2 quasi imitiert. Darüber spielen

Violine 1 und Viola rhythmische, akzentuierte Zweiklänge, die in an Gelächter und Häme erinnernde Motive münden. Das Ganze steigert sich zur ffff Klimax, um dann plötzlich von einem im Piano stehenden Teil unterbrochen zu werden, der jedoch wieder zum ffff führt.

V. Der Tod (Seite 13)

Das Stück verebbt: die "Hauptharmoniefolge" (s.o.) begleitet den letzten Gedichtabschnitt.

Der mit der skaleneigenen gedeuteten Melodie von "Still, still, still" gesungen wird. Zum Schluss lässt auch diese Harmoniefolge den Gesang allein.

für Andreas Nohr und das Sonar-Quartett

I. Die Götter

Musik: Boris Guckelsberger (2010)
Worte: Andreas Nohr

♩ = 80

Measures 1-6 of the score. The score is for four staves: V1, V2, Va, and Vc. V1 and V2 are marked *ppp sul pont.* Vc starts with *subito sfz*, then *klingen lassen*, and later *sfz*. Va has a dynamic change from *ppp* to *mf* and then *ppp sul pont.* The key signature has one flat (B-flat).

7

Measures 7-9 of the score. V1 is marked *pp sul pont.* V2 and Va have *pp sul pont.* Vc is marked *mf*. The music features triplets in V2 and Va. V1 changes to *p ord.* at measure 8. V2 and Va have *p sul pont.* at measure 8. The key signature has one flat.

10

Measures 10-12 of the score. V1 has a melodic line with notes B-flat, E, B-flat, B-flat, B-flat. V2 and Va have complex rhythmic patterns with triplets and sextuplets. Vc has a bass line. The key signature has one flat.

geflüstert *ff* Die Göt-ter

beide Stimmen spielen *p*

Unterstimme singen *fff*

se - hen an - ge - strengt *p*

ei - ne an - dre Rich - tung.

geflüstert *ff* Die Göt-ter

(stark akzentuiert geflüstert) *mf* se - hen an - ge - strengt

(beruhigter und fließender flüstern) *p* ei - ne an - dre Rich - tung.

mf saltato *col legno battuto*

Oberstimme singen in ei - ne an - dre Rich - tung.

mf gesprochen Die Göt-ter *mf* beide Stimmen spielen

fff

f

f saltato *p*

f *p*

f *p*

f *p*

f *p*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

mf *p* *pp* *f* *ppp*

ppp *p* *pp* *f* *ppp*

ppp *p* *pp* *f* *ppp*

mf *p* *pp* *pp* *pp* *p*

sul pont. *pp* *pp* *p*

col legno battuto *p*

II. 1. Zwischenspiel

♩ = 60 (senza misura)

senza vib.
con sord.

ppp

con sord.

senza vib.

ppp

con sord.

senza vib.

ppp

col legno battuto

arco

p

p

p

10

ppp

ppp

ppp

ppp

p

(poco accel.)

fff

(poco accel.)

fff

poco accel.

fff

(poco accel.)

fff

ca. 16 sec.
(♩ = 30)

♩ = 60

12

p

p

p

p

p

p

mf

mf

mf

mf

mf

mf

f

f

f

f

f

p

mf

18

p *mf* *mf* *f*

sempre con sord.

p < p *< p* *mf* *f*

sempre con sord.

p *mf* *f < f* *f < f*

sempre con sord.

p *mf <* *f < f* *f*

22

f < f *f* *f*

f < f *f* *f*

f < f *f* *f*

24

sempre con sord.

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

GP sempre con sord.

ff *ff* *ff*

GP

GP

GP

Musical score for measures 27-29. The score consists of four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *ff*. The second and third staves are in treble clef with a dynamic marking of *ff* and the instruction "sempre con sord.". The fourth staff is in bass clef with a dynamic marking of *ff*. The music features triplet markings (3) and a dynamic change from *f* to *ff* in the fourth staff.

Musical score for measures 30-31. The score consists of four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The second and third staves are in treble clef with a dynamic marking of *f*. The fourth staff is in bass clef with a dynamic marking of *f*. The music features triplet markings (3) and a dynamic change from *f* to *ff* in the third staff.

Musical score for measures 32-33. The score consists of four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *ff*. The second and third staves are in treble clef with a dynamic marking of *f*. The fourth staff is in bass clef with a dynamic marking of *f*. The music features triplet markings (3) and a dynamic change from *f* to *ff* in the second staff. A *S^{va}* marking is present above the first staff in measure 33.

34 (8^{va})

Musical score for measures 34-36. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *f*, *ff*, and *fff*. Performance instructions include "senza sord." and "loco".

37 (8^{va})

Musical score for measures 37-40. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music continues with complex rhythmic patterns and triplets. Dynamics include *f* and *fff*. Performance instructions include "senza sord." and "loco".

41

Musical score for measures 41-44. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features a dense, rhythmic texture with many sixteenth notes. Dynamics include *fff*. The score ends with the instruction "attacca!".

III. Alle Engel, die Teufel

$\bullet = 80$

mf gesprochen gesungen soffiare

Und al - le En - gel ha - ben eif - rig

p

mf gesprochen gesungen soffiare

Und al - le En - gel ha - ben eif - rig

p

mf

Die

p

$\bullet = 120$ gerufen *f*

gesungen

Hän - - - de voll zu tun. durch.

gerufen *f*

Hän - - - de voll zu tun. durch.

mf

Die Teu - fel strei - chen ge - lang - weilt mei - nen Na - men durch.

mf

Teu - fel strei - chen ge - lang - weilt mei - nen Na - men durch.

mf

Bartok pizz.

sffz

Bartok pizz.

sffz attacca!

IV. 2. Zwischenspiel

♩ = 120

Measures 1-2 of the piece. The score is in 7/4 time and features four staves. The first staff (treble clef) contains a melodic line with notes marked with flats and a 'saltato' instruction. The second staff (treble clef) has a rhythmic accompaniment with 'mf' dynamics. The third staff (bass clef) contains a bass line with 'saltato' markings. The fourth staff (bass clef) has a bass line with 'mf' dynamics. A vertical dashed line separates measures 1 and 2.

Measures 3-4 of the piece. The score continues with four staves. The first staff (treble clef) has a melodic line with 'saltato' markings. The second staff (treble clef) has a rhythmic accompaniment. The third staff (bass clef) contains a bass line with 'saltato' markings. The fourth staff (bass clef) has a bass line. A vertical dashed line separates measures 3 and 4.

Measures 5-6 of the piece. The score continues with four staves. The first staff (treble clef) has a melodic line with a triplet of notes marked with flats and a 'f' dynamic. The second staff (treble clef) has a rhythmic accompaniment with 'mf' dynamics. The third staff (bass clef) contains a bass line with 'pizz.' and 'arco' markings, and 'saltato' markings. The fourth staff (bass clef) has a bass line with 'mf' dynamics. A vertical dashed line separates measures 5 and 6.

7

Musical score for measures 7-8. The system consists of four staves. The top staff (treble clef) features a melodic line with a triplet of eighth notes in measure 7 and a dotted quarter note in measure 8. The second staff (treble clef) has a melodic line with a dotted quarter note in measure 7 and a quarter note in measure 8. The third staff (bass clef) contains a bass line with a dotted quarter note in measure 7 and a quarter note in measure 8, with the instruction "saltato" above it. The bottom staff (bass clef) has a bass line with a dotted quarter note in measure 7 and a quarter note in measure 8. A vertical dashed line separates measures 7 and 8.

9

Musical score for measures 9-10. The system consists of four staves. The top staff (treble clef) has a melodic line with a dotted quarter note in measure 9 and a quarter note in measure 10. The second staff (treble clef) has a melodic line with a dotted quarter note in measure 9 and a quarter note in measure 10. The third staff (bass clef) contains a bass line with a dotted quarter note in measure 9 and a quarter note in measure 10, with the instruction "saltato" above it. The bottom staff (bass clef) has a bass line with a dotted quarter note in measure 9 and a quarter note in measure 10. A vertical dashed line separates measures 9 and 10.

11

Musical score for measures 11-12. The system consists of four staves. The top staff (treble clef) features a melodic line with a triplet of eighth notes in measure 11 and a dotted quarter note in measure 12, with the instruction "f" above it. The second staff (treble clef) has a melodic line with a dotted quarter note in measure 11 and a quarter note in measure 12, with the instruction "f" above it. The third staff (bass clef) contains a bass line with a dotted quarter note in measure 11 and a quarter note in measure 12, with the instruction "saltato" above it. The bottom staff (bass clef) has a bass line with a dotted quarter note in measure 11 and a quarter note in measure 12, with the instruction "mf" below it. A vertical dashed line separates measures 11 and 12.

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Musical score for measures 19-20. The score consists of four staves. The top staff (treble clef) features a melodic line with triplets and slurs. The second staff (treble clef) contains harmonic accompaniment with slurs and dynamic markings. The third staff (bass clef) has a rhythmic accompaniment with triplets and slurs. The bottom staff (bass clef) provides a bass line with triplets and slurs. The word "saltato" is written above the second staff in measure 20. Dynamic markings include *ff* and *pizz.*.

20

Musical score for measures 20-21. The score consists of four staves. The top staff (treble clef) features a melodic line with triplets and slurs, marked with *ff* and "saltato". The second staff (treble clef) contains harmonic accompaniment with slurs and dynamic markings, marked with "saltato" and "Bartok pizz.". The third staff (bass clef) has a rhythmic accompaniment with triplets and slurs, marked with *ff* and "saltato". The bottom staff (bass clef) provides a bass line with triplets and slurs, marked with "saltato", "pizz.", "arco", and "Bartok pizz.". Dynamic markings include *ff* and *pizz.*.

21

Musical score for measures 21-22. The score consists of four staves. The top staff (treble clef) features a melodic line with slurs and dynamic markings, marked with "arco" and *ff*. The second staff (treble clef) contains harmonic accompaniment with slurs and dynamic markings, marked with *ff*. The third staff (bass clef) has a rhythmic accompaniment with slurs and dynamic markings, marked with *ff* and "Bartok pizz.". The bottom staff (bass clef) provides a bass line with slurs and dynamic markings, marked with *ff* and "Bartok pizz.". Dynamic markings include *ff* and *sfz*.

V. Der Tod

♩ = 60

p

V1
con sord.
pp
 Und nicht, und ein-mal denn

V2
con sord.
pp
 der Freund nicht Feind,

Va
con sord.
pp
 Tod ist nicht soffiare

Vc
con sord.
pp
 selbst nicht pizz. arco

7

mich zu ha - ben i - ihm

ist

pizz.

es

o - der ni - icht gleich

pp

ca. 10'