FRANK STEMPER

Bilder von Dorabira

für

Streichorchester

ca. 10 min.

Bemerkung

•Da es viele Divisi gibt, habe ich die Abschnitte der gesamten Partitur – mit Ausnahme des C-Bass – in zwei Hälften geteilt. (Der C-Bass steht dort, wo er in der Partitur erklingt, die C-Bass-Stimme jedoch eine Oktave höher.) Wenn der Dirigent eine andere Aufteilung der Violinen, Bratschen und Celli für notwendig hält, um die Musik besser auszubalancieren oder zum Ausdruck zu bringen, steht es ihm frei, dies zu tun.

•Ich habe nicht zu viele Strichzeichnungen verwendet. Die Interpreten wissen viel besser als ich, wie man die besten Ergebnisse erzielt. Die Strichzeichnungen sollten der Farbe der divergierenden Harmonien entsprechen, die die Emotion der Musik prägen.

•Tempo, Bewegung, und Emotion dieser Musik hängen größtenteils vom Wunsch und der musikalischen Expertise des Dirigenten ab. Dieses Stück wurde als „Dirigentenstück" geschrieben. Fermate, Accelerando, Ritard und A-Tempo werden häufig verwendet. Anstatt verschiedene rhythmische Manipulationen auszunutzen, unterstützt der ständige Taktwechsel lediglich das durchgängige Rubato-Gefühl dieser Musik. Obwohl ein Gefühl von Downbeat vorhanden ist, handelt es sich bei den verlängerten und/oder verkürzten Takten meist lediglich um geschriebene Fermaten, Erweiterungen usw. Obwohl ich auf diese Zeitgestaltung hinweise, steht es dem Dirigenten frei, die Zeitangaben der geschriebenen Partitur zu ändern. Denn dies ist ein Dirigentenstück und wurde für einen Dirigenten, Guntram Simma, komponiert, dessen Musikalität ich voll und ganz vertraue. Tatsächlich freue ich mich darauf, seine Interpretation meiner Interpretation zu hören.

•Daher wurde diese Komposition für Guntram und seine Frau Christina Rigger geschrieben und ist ihnen gewidmet. (Es tut mir nur leid, dass ich keine Paukenstimme für Chistina finden konnte.)

Freunde, bitte nehmt dies in Freundschaft an.

Notes

•Because there is considerable divisi, I have split the sections in half for the entire score – except the c. bass. (The c. bass is written where it sounds in the score, but the c. bass part is written an octave higher.) If the conductor feels that it is necessary to divide up the violins, violas, and 'cellos in a different way, to better balance or express the music, he is free to do so.

•I have not included too many bowings. The performers know far better than I how to achieve the best results. Bowings should match the color of the divergent harmonies that shape the emotion of the music.

•Most of the tempo, pace, and emotion of this music is at the discretion and musical expertise of the conductor. This piece was written to be a "Conductor's Piece." There is abundant use of the fermata, accelerando, ritard, and a tempo. Rather than exploiting different rhythmic manipulations, the constant change of meter only supports the overriding rubato feel of this music throughout. While there is a sense of downbeat, most of the time the extended and/or shortened meters are merely written fermatas, extensions, etc. Although I am pointing out this time-scaping, the conductor is free to alter the timings of the written score. For this is a "conductor's piece, and it has been composed for a conductor, Guntram Simma, whose musicality I completely trust. In fact, I am looking forward to hearing his interpretation of my interpretation.

•Thus, this composition has been written for and is dedicated to Guntram and his wife, Christina Rigger. (I am only sorry that I couldn't find a part for timpani, Chistina)

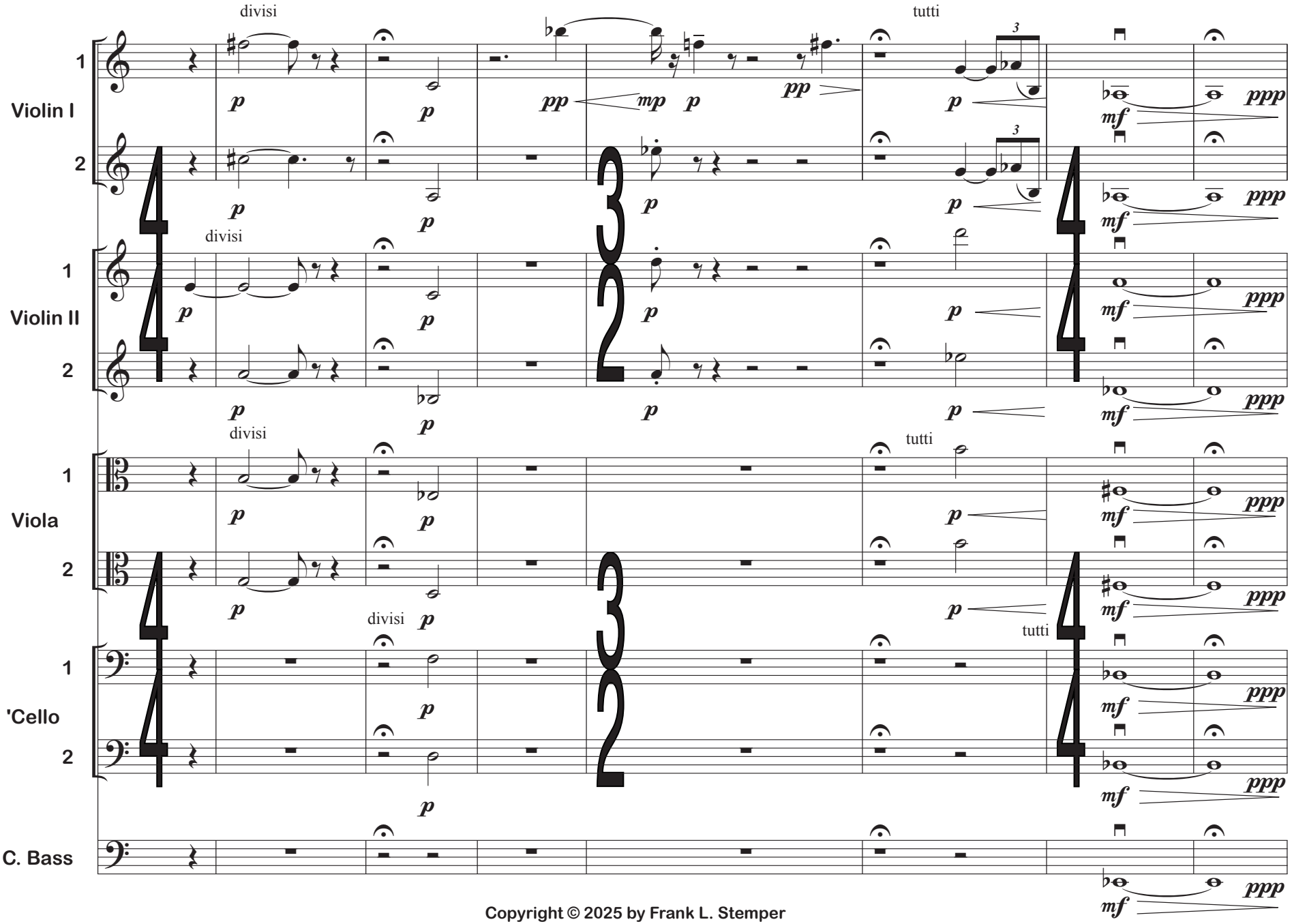
Friends, please accept this in friendship.

Score

for Christina and Guntram

Bilder Von Dorabira

Frank Stemper



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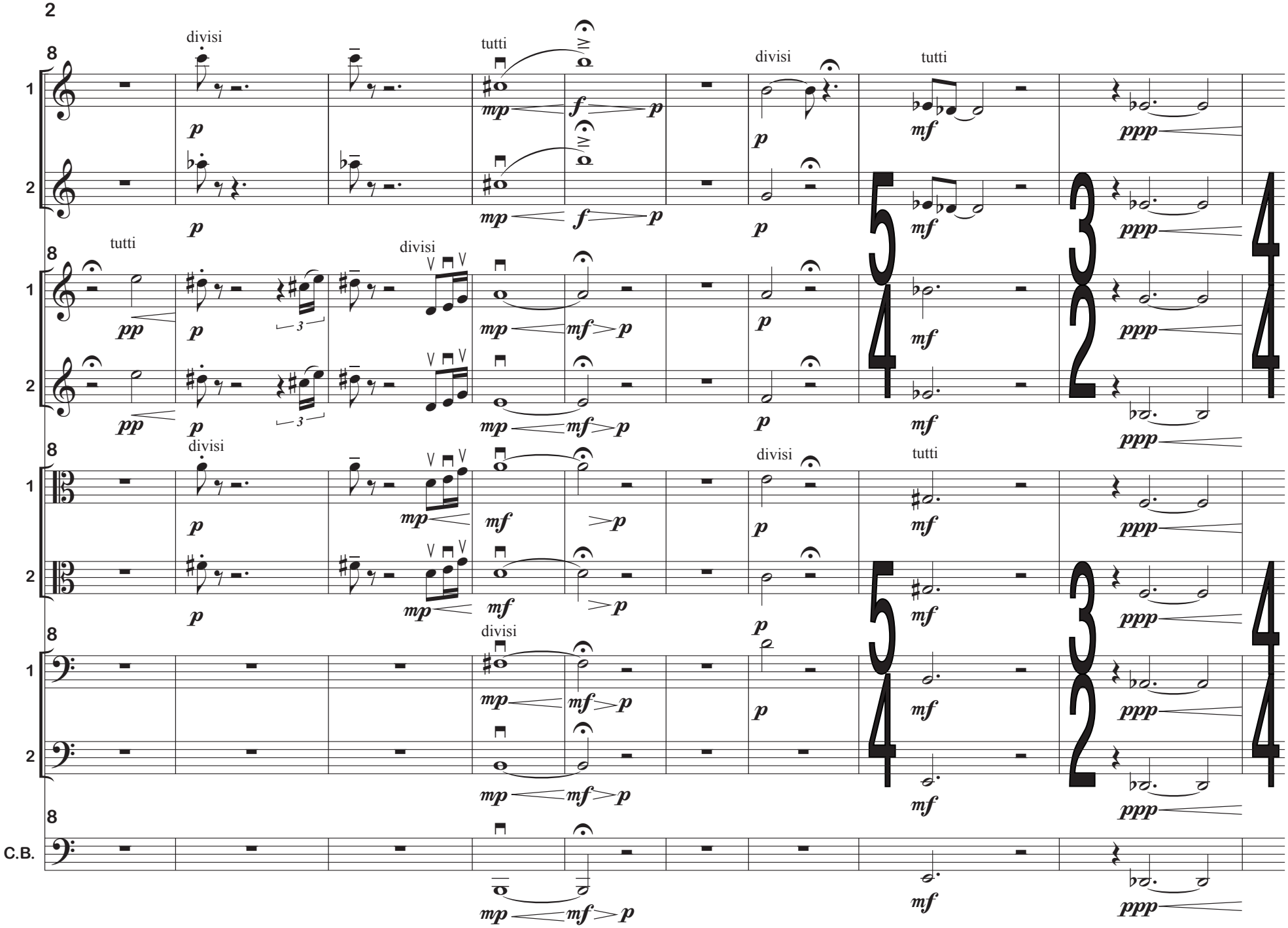
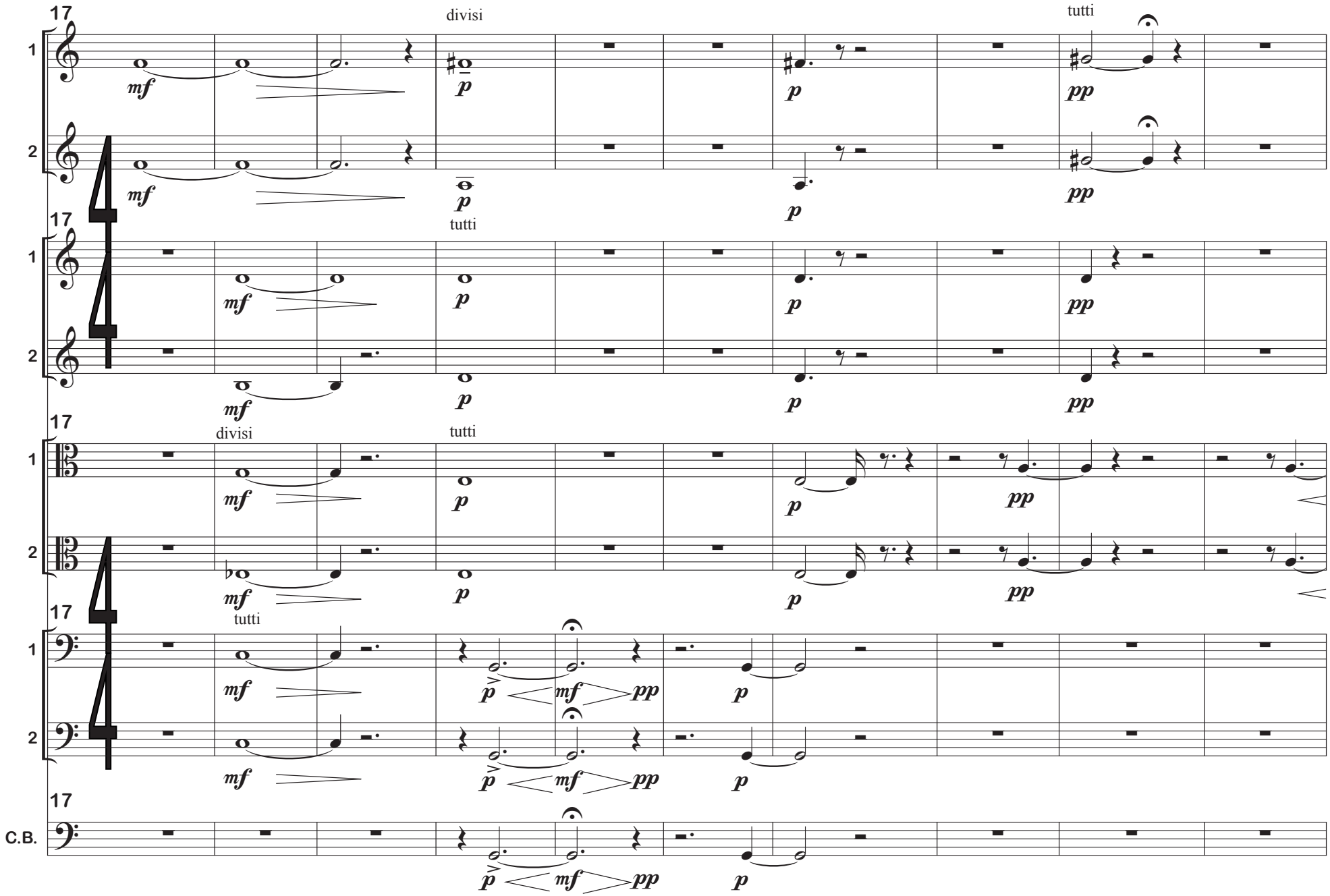
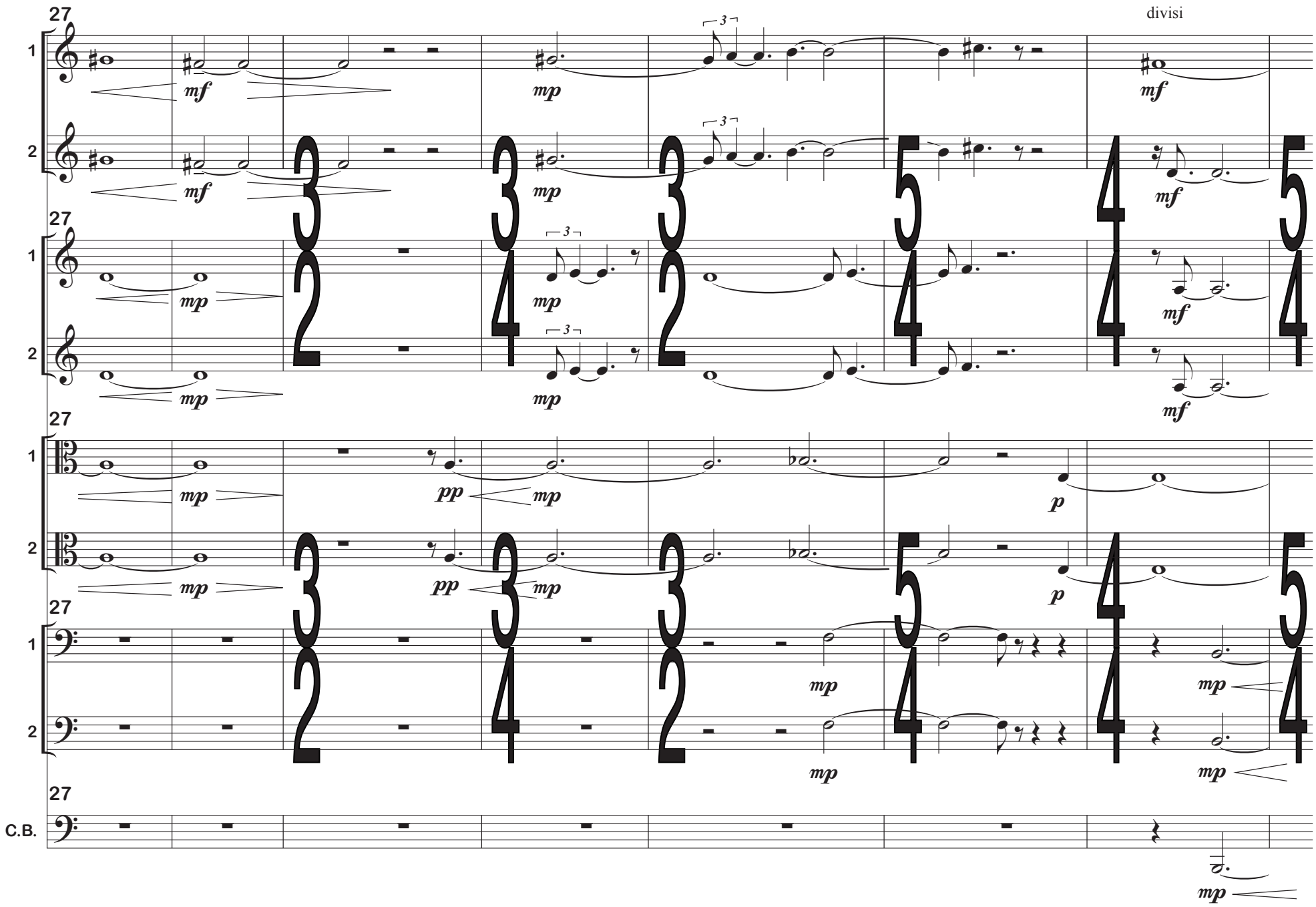
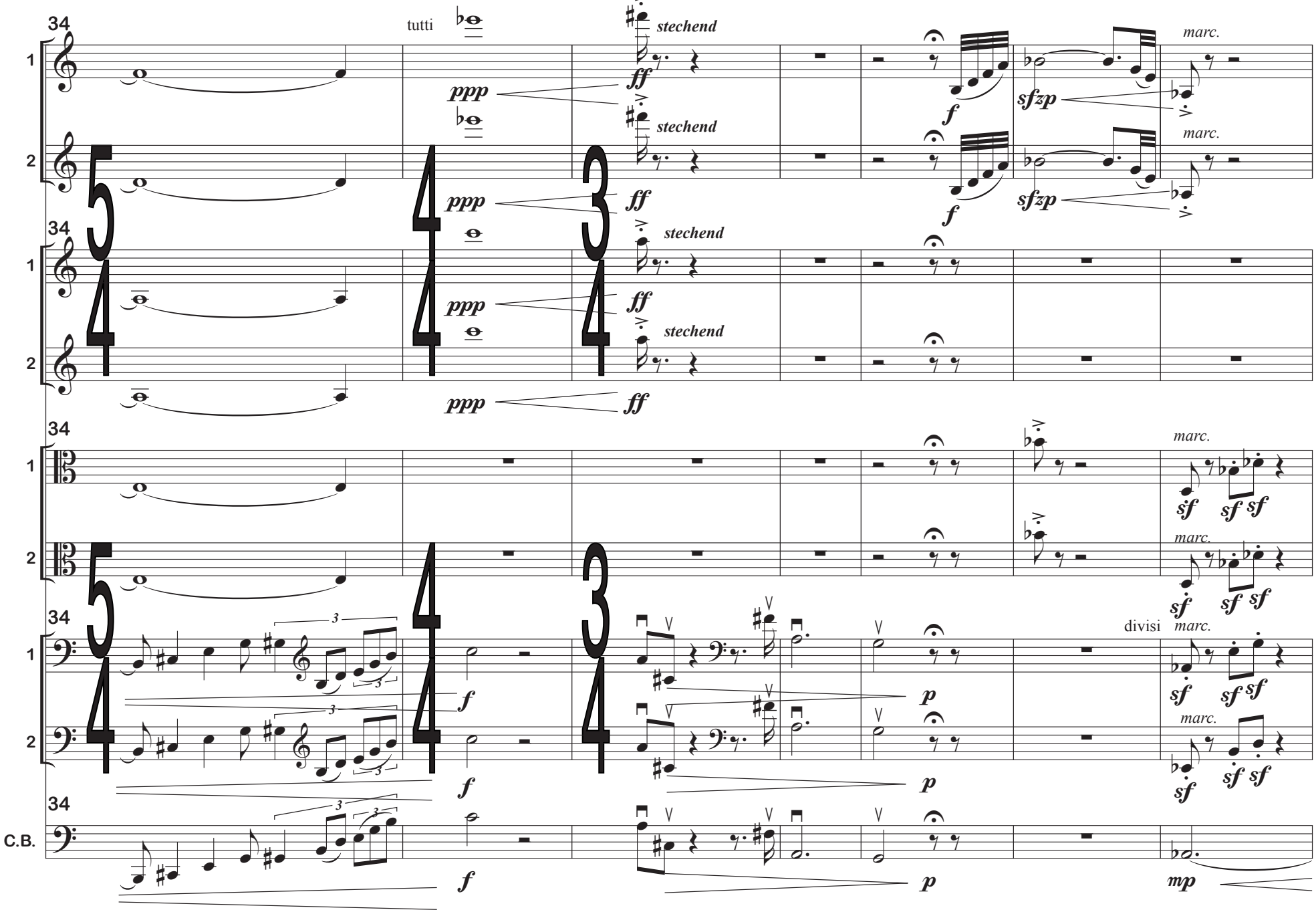
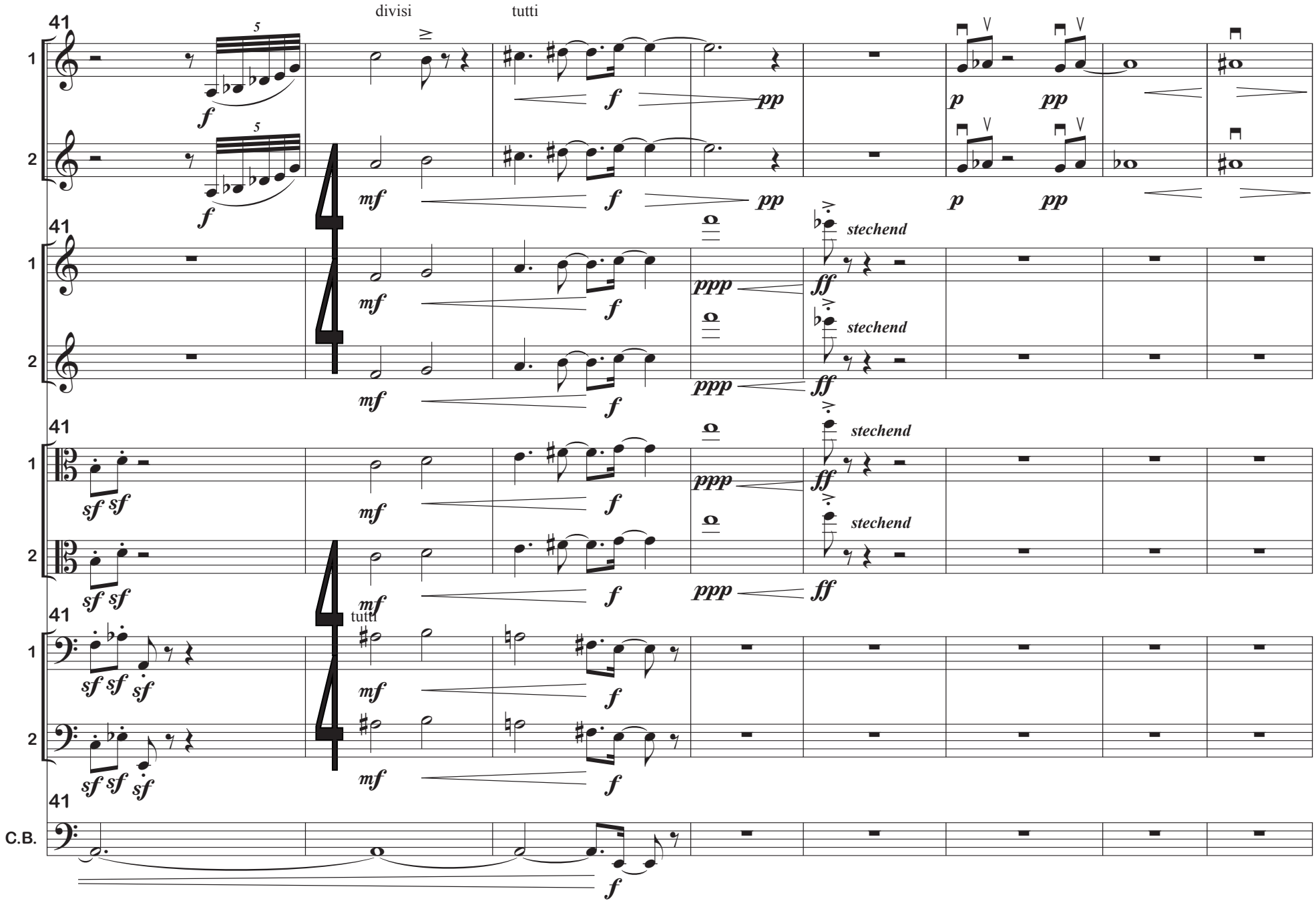
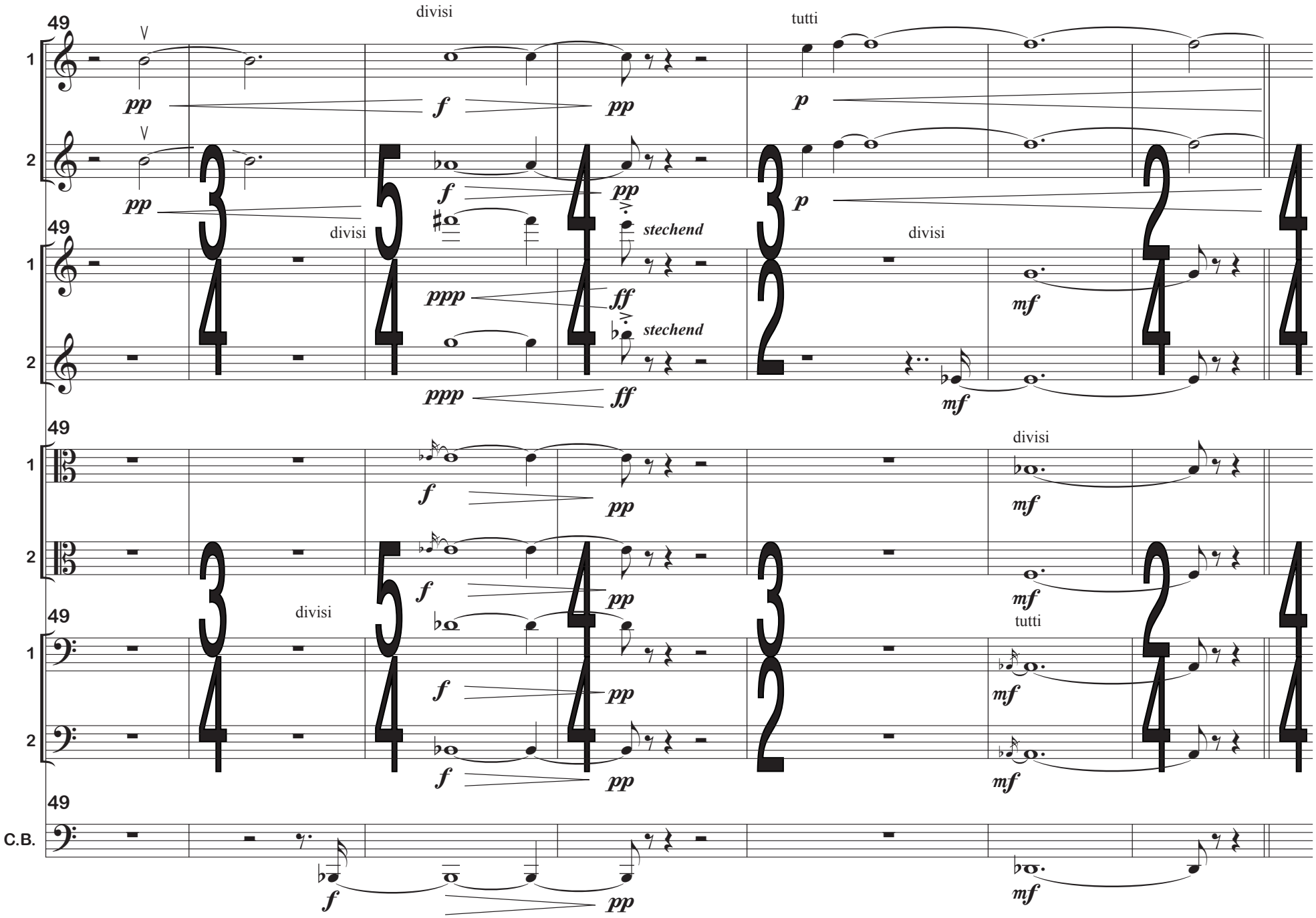

divisi
tutti
divisi
tutti
tutti
divisi
divisi
tutti
divisi
tutti
divisi
1
2
C.B.

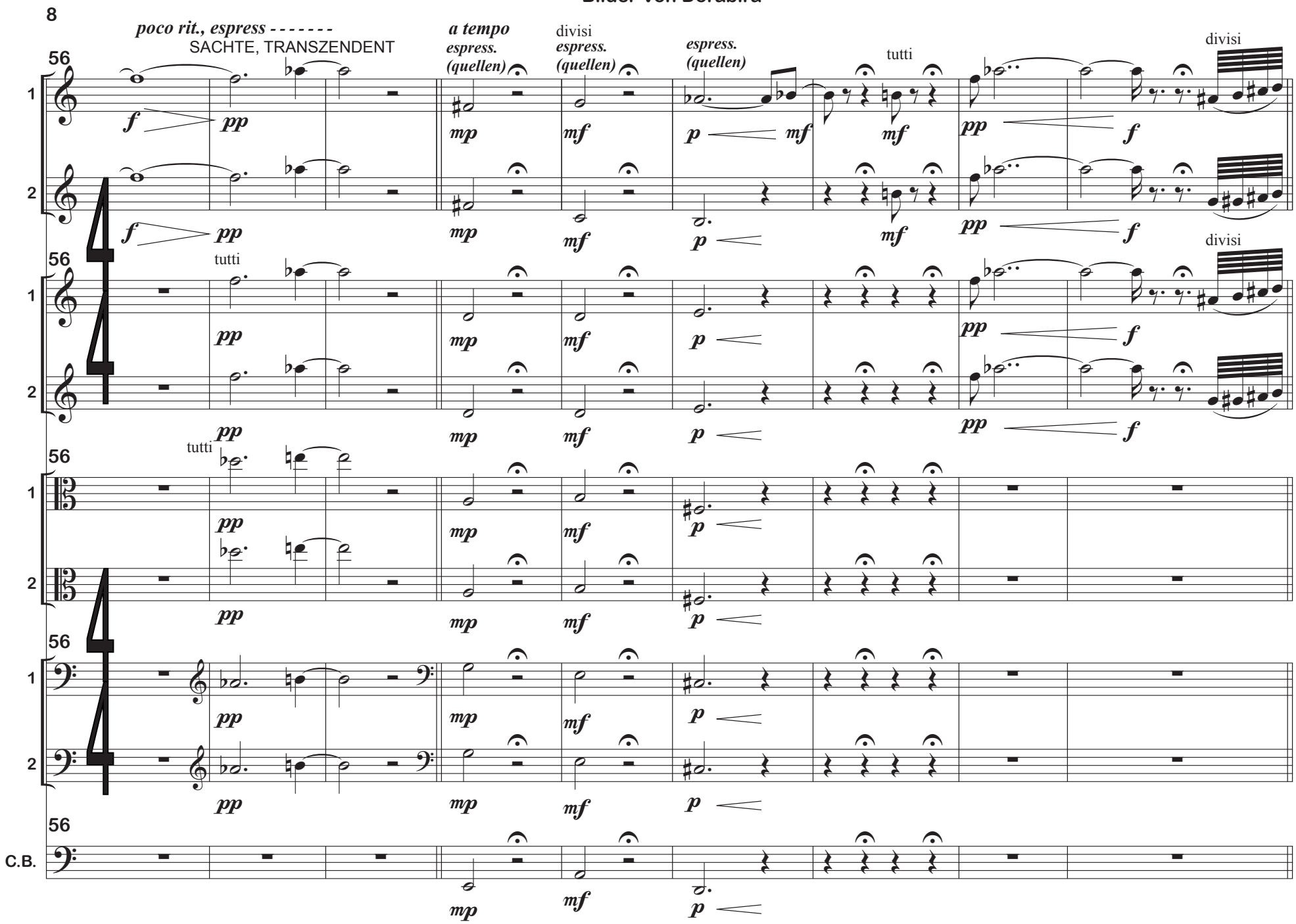

17
1
2
C.B.
mf
p
pp
divisi
tutti

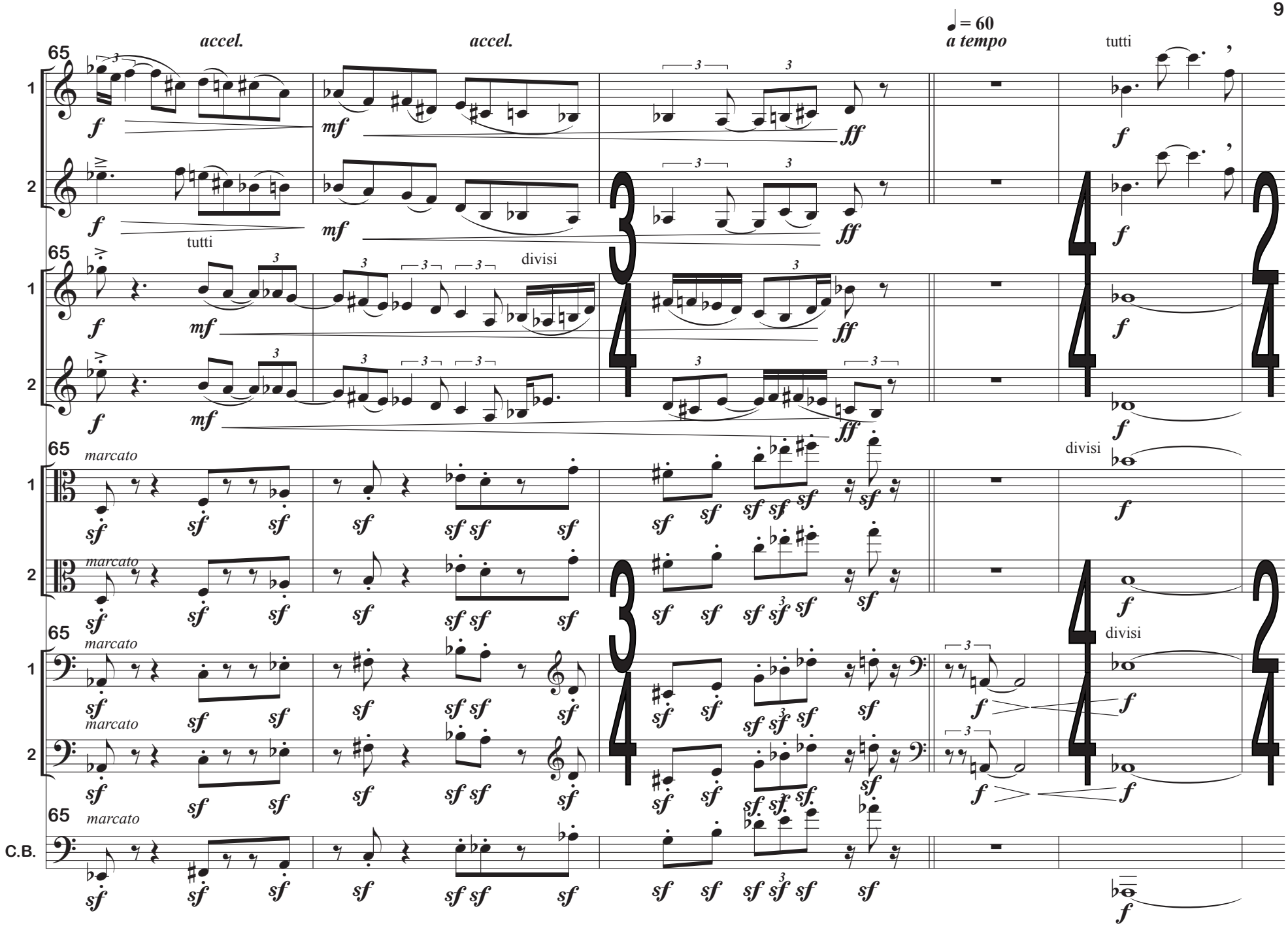

27
1
2
C.B.
divisi
mf
mp
pp
p
3

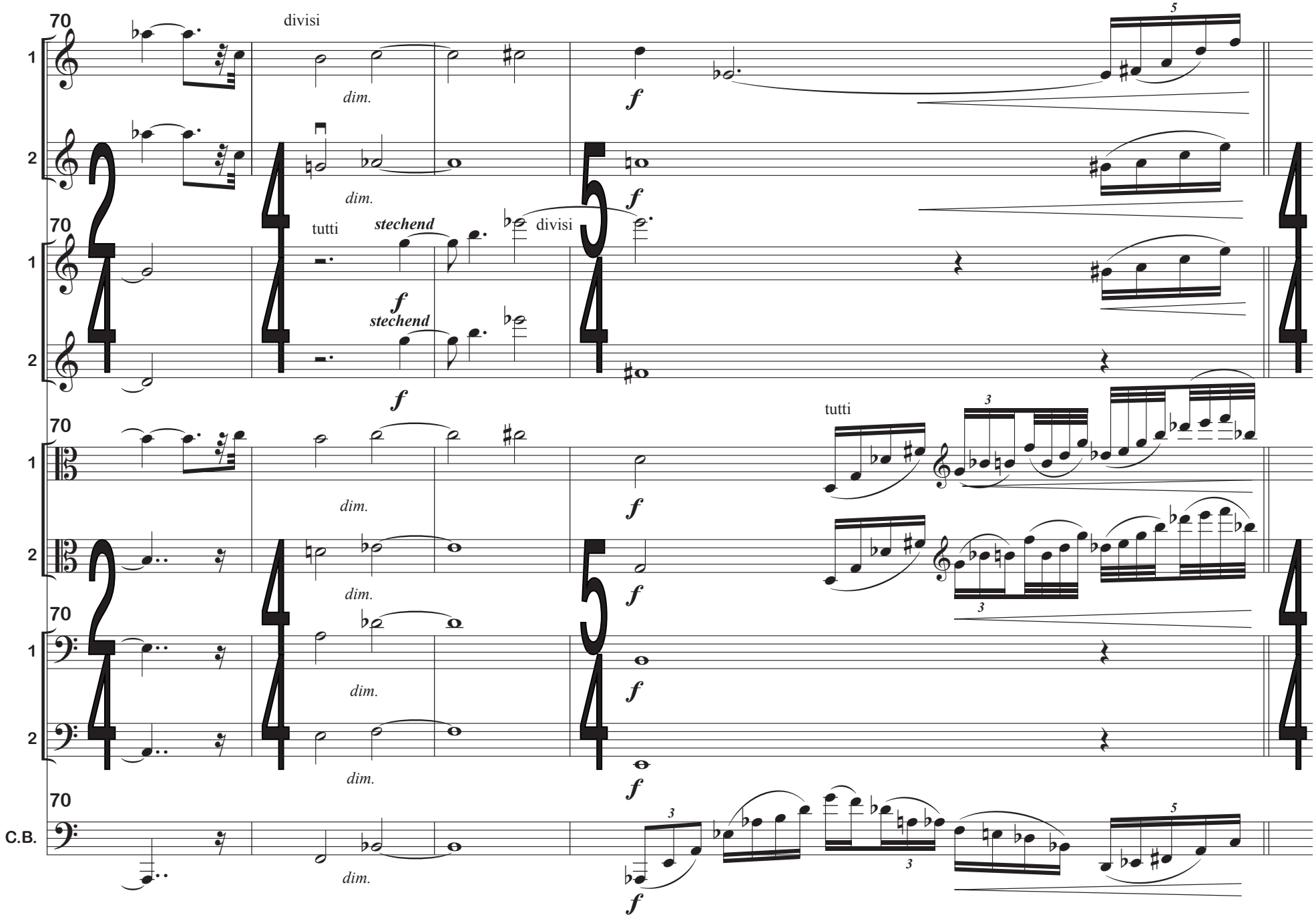

34
1
2
C.B.
tutti
ppp
ff
stechend
f
sfzp
marc.
sf
mp
p
divisi

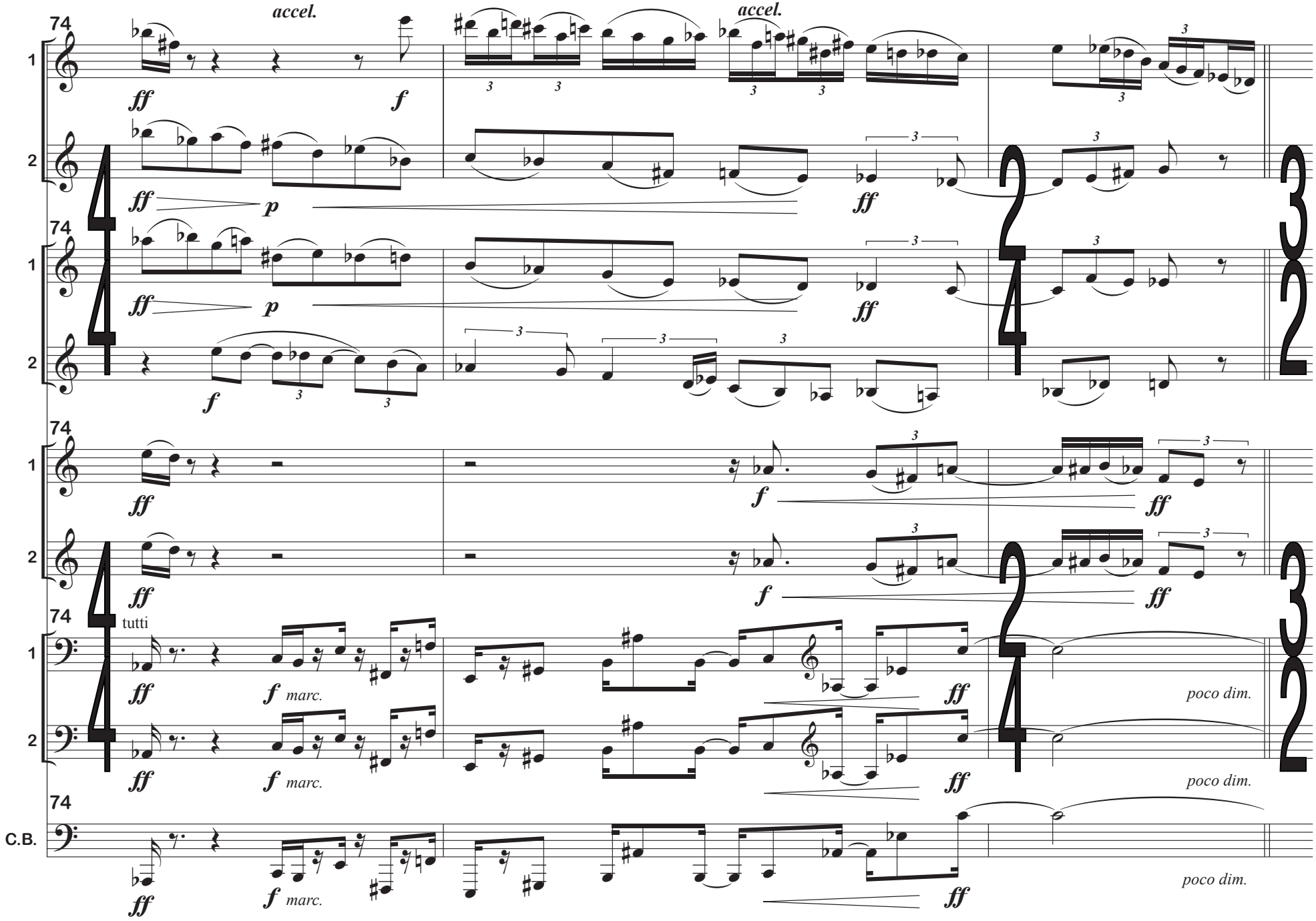

41
divisi
tutti
1
2
f
mf
pp
p
ppp
ff
stechend
sf
C.B.

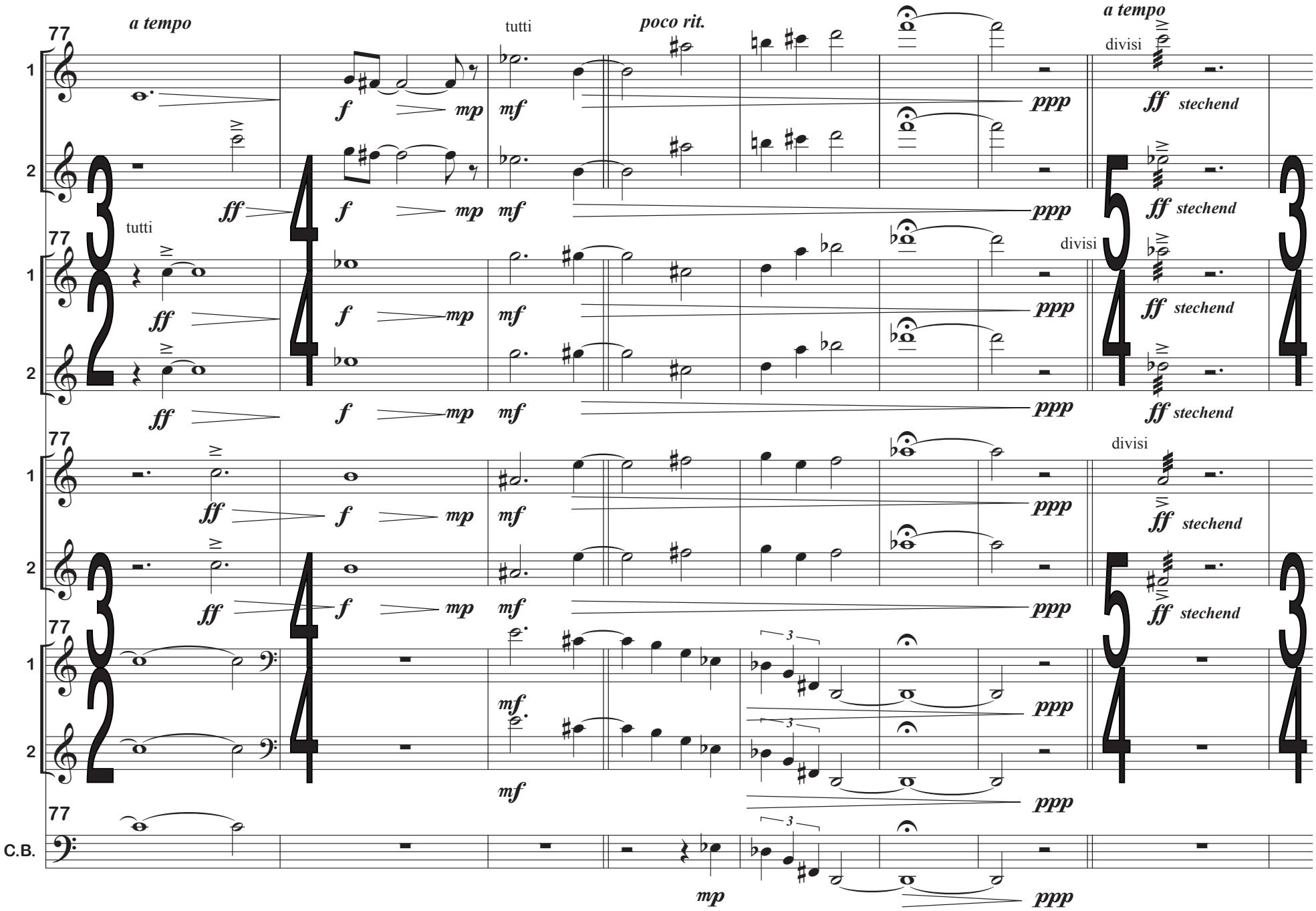

49
divisi
tutti
1
2
pp
f
pp
p
divisi
stechend
ppp
ff
mf
C.B.

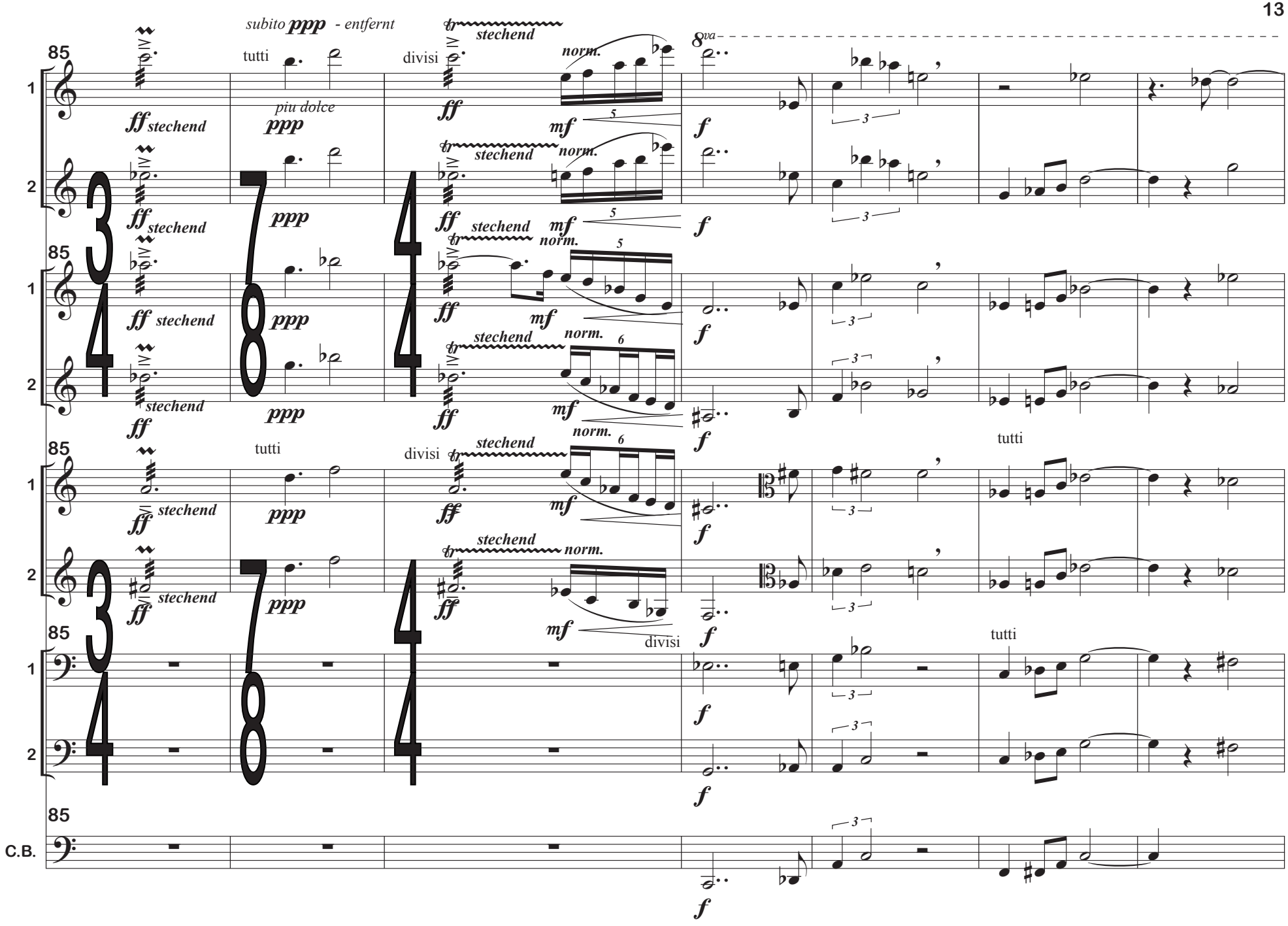

8
poco rit., espress - - - - - - -
SACHTE, TRANSZENDENT
a tempo
espress.
(quellen)
divisi
espress.
(quellen)
espress.
(quellen)
tutti
divisi
56
1
2
f
pp
mp
mf
p
tutti
divisi
C.B.

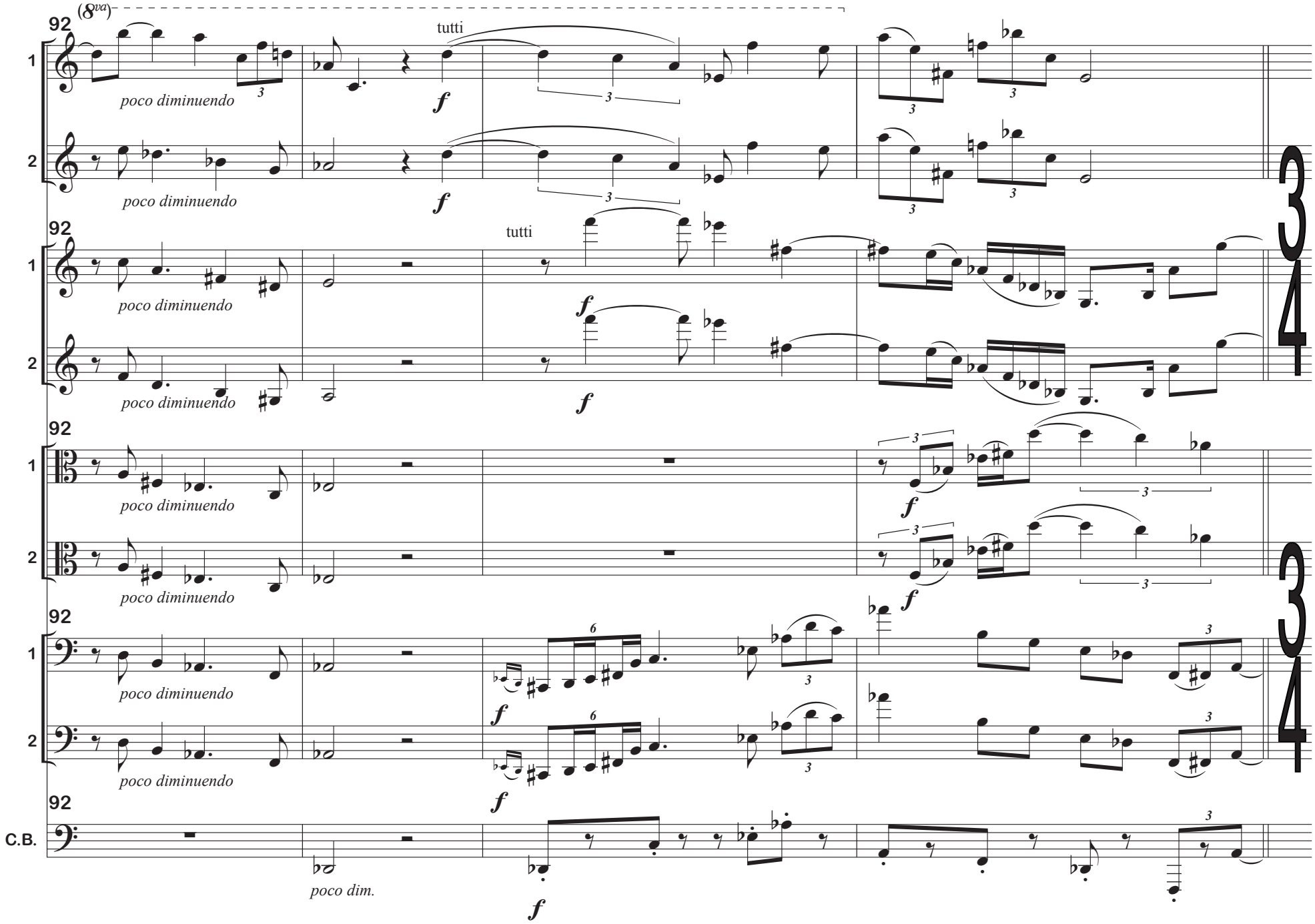

accel.
accel.
♩ = 60
a tempo
tutti
tutti
divisi
divisi
divisi
65
marcato
C.B.

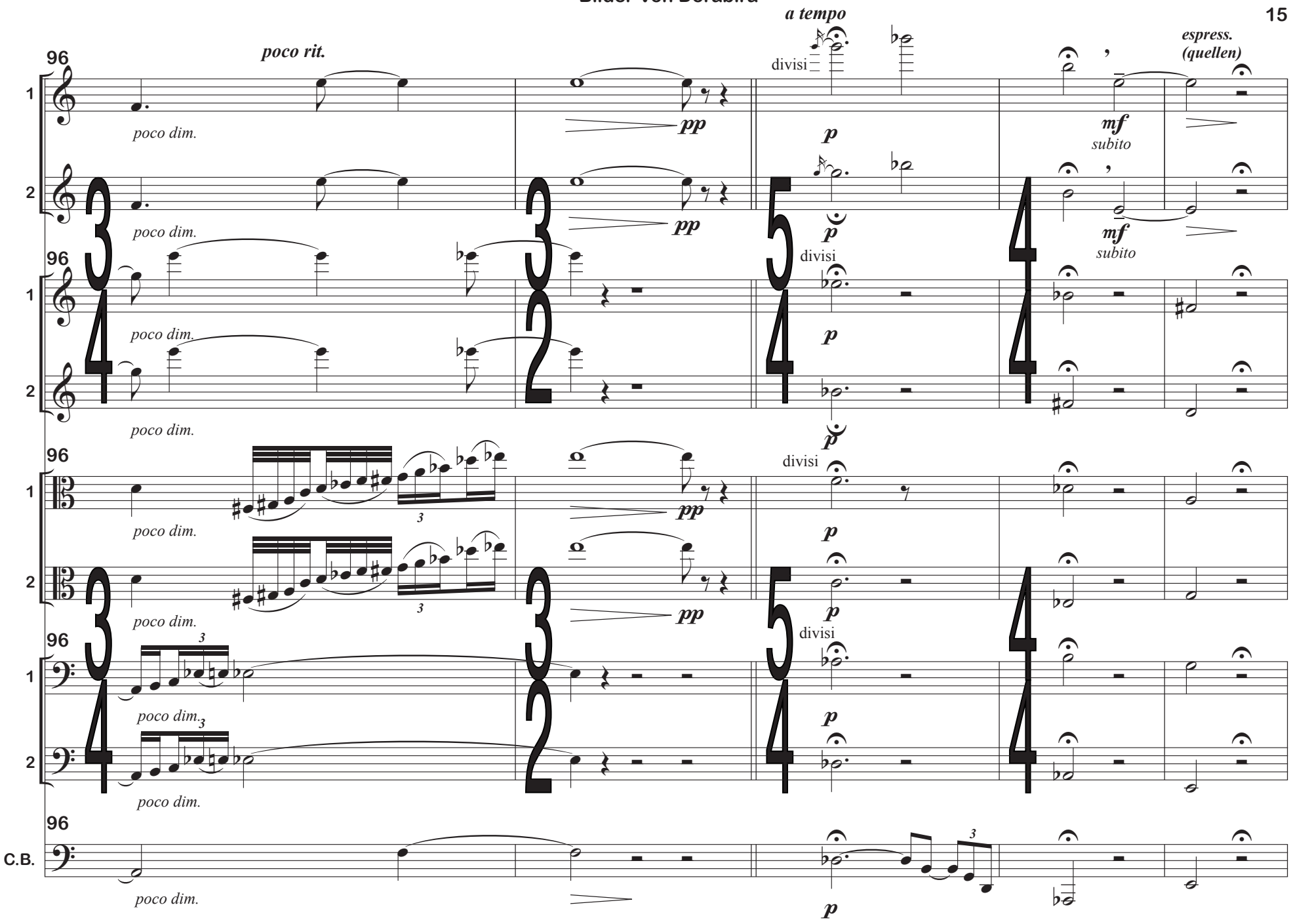

70
1
2
C.B.
divisi
dim.
tutti
stechend
f
tutti
3
5

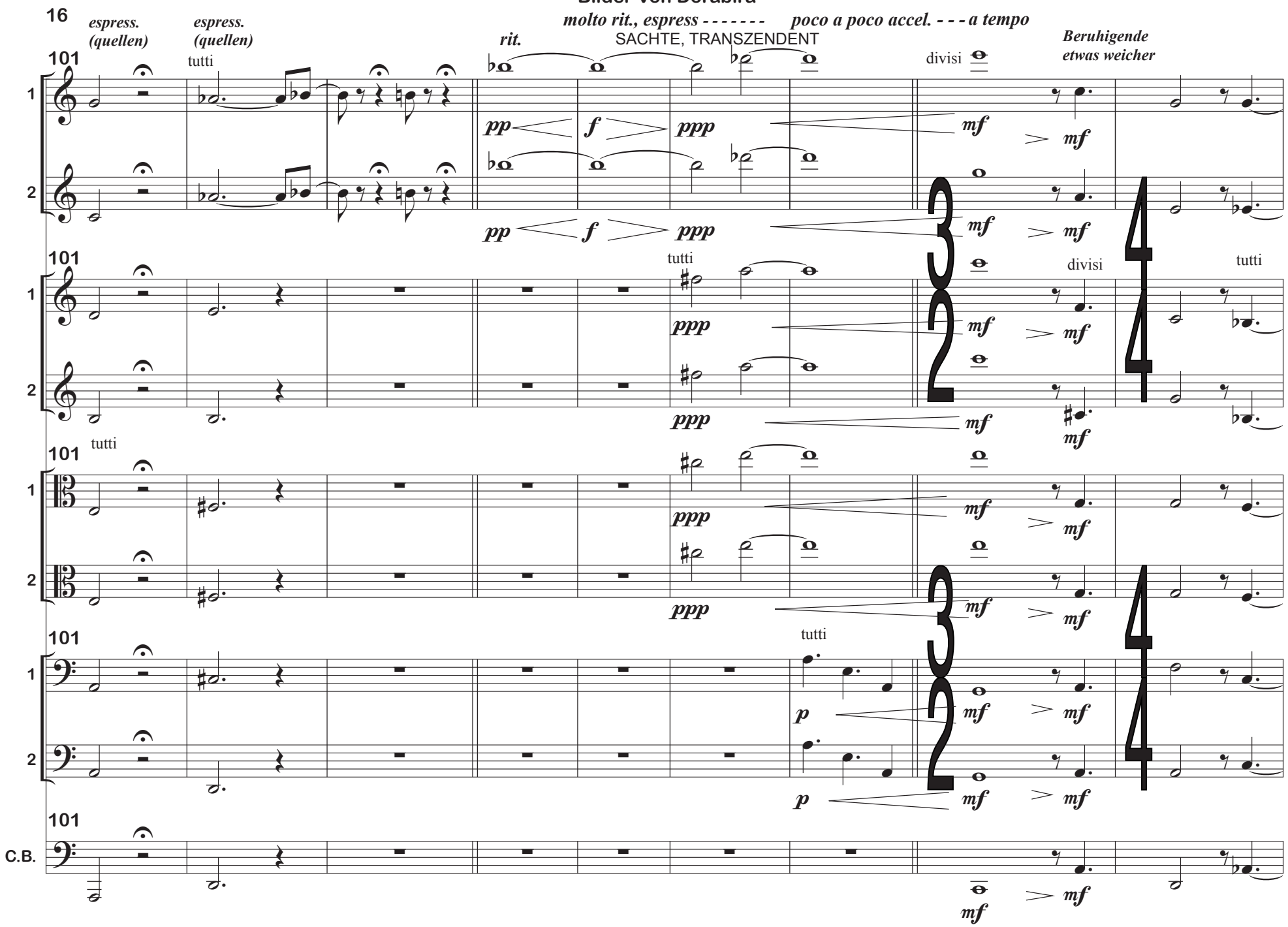

74
accel.
accel.
ff
f
p
tutti
marc.
poco dim.
1
2
C.B.

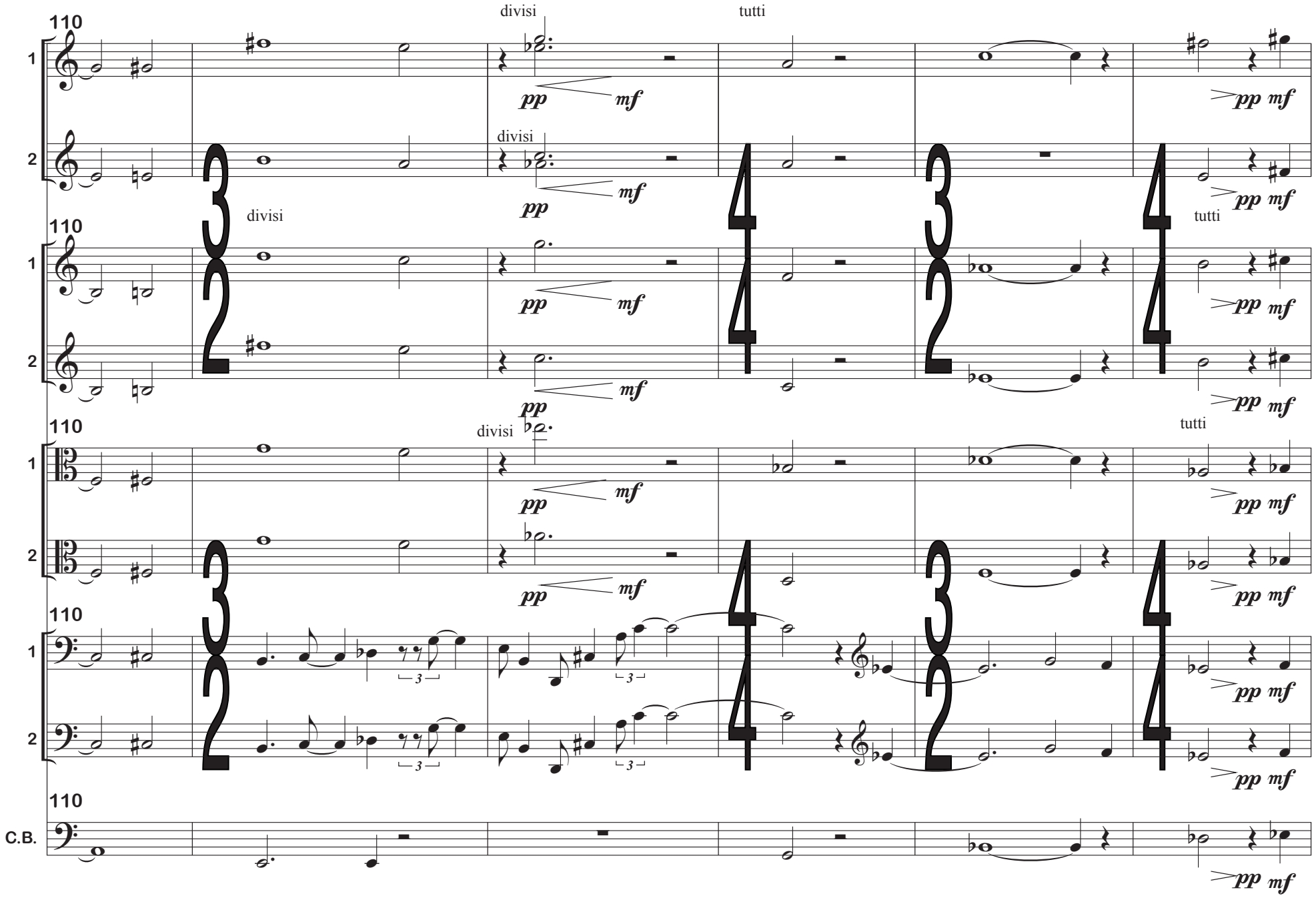

a tempo
tutti
poco rit.
a tempo
divisi
stechend
C.B.

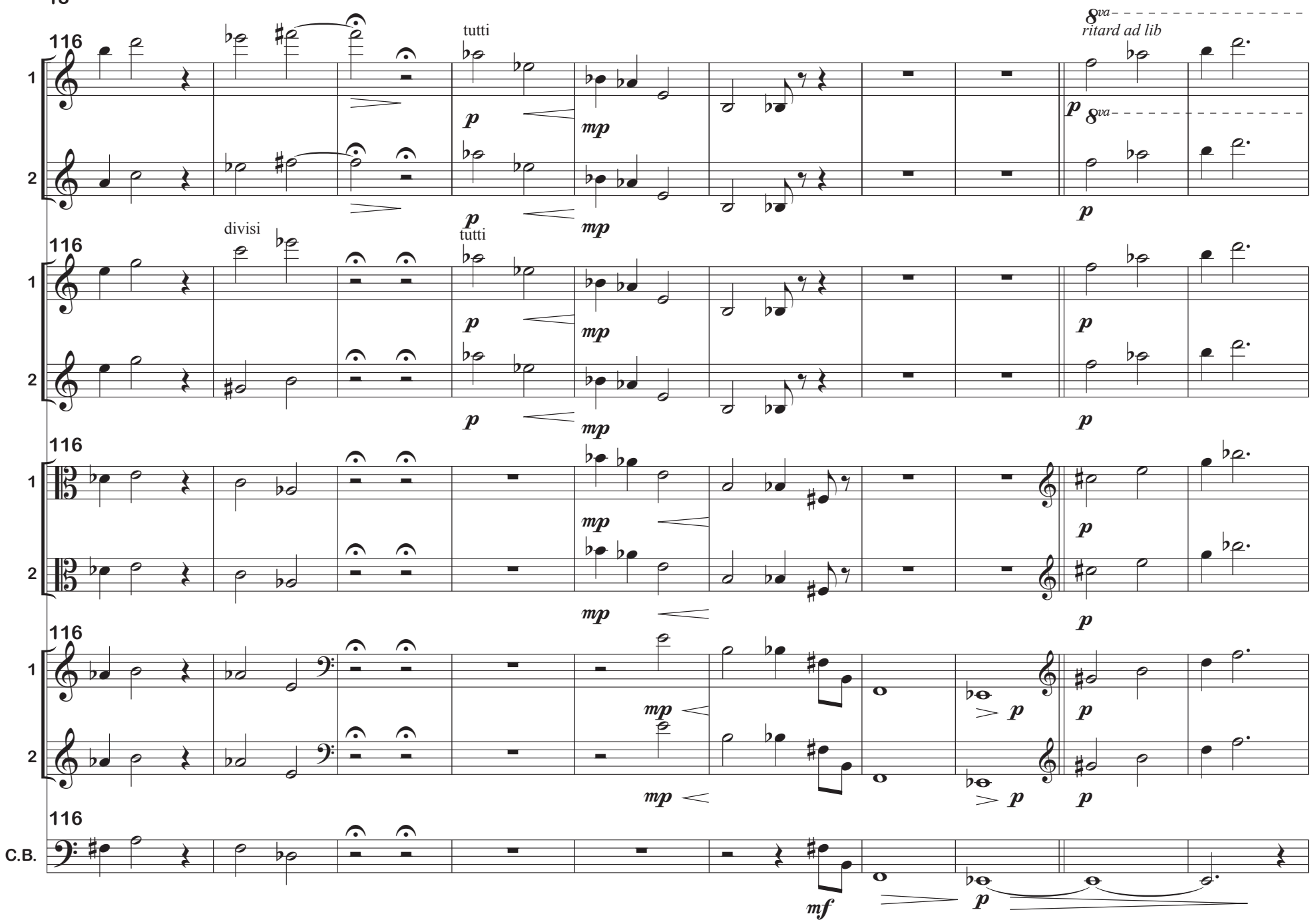

85
1
2
C.B.
subito ppp - entfernt
tutti
piu dolce
divisi
stechend
norm.
8va
ff
ppp
mf
f
tutti
divisi

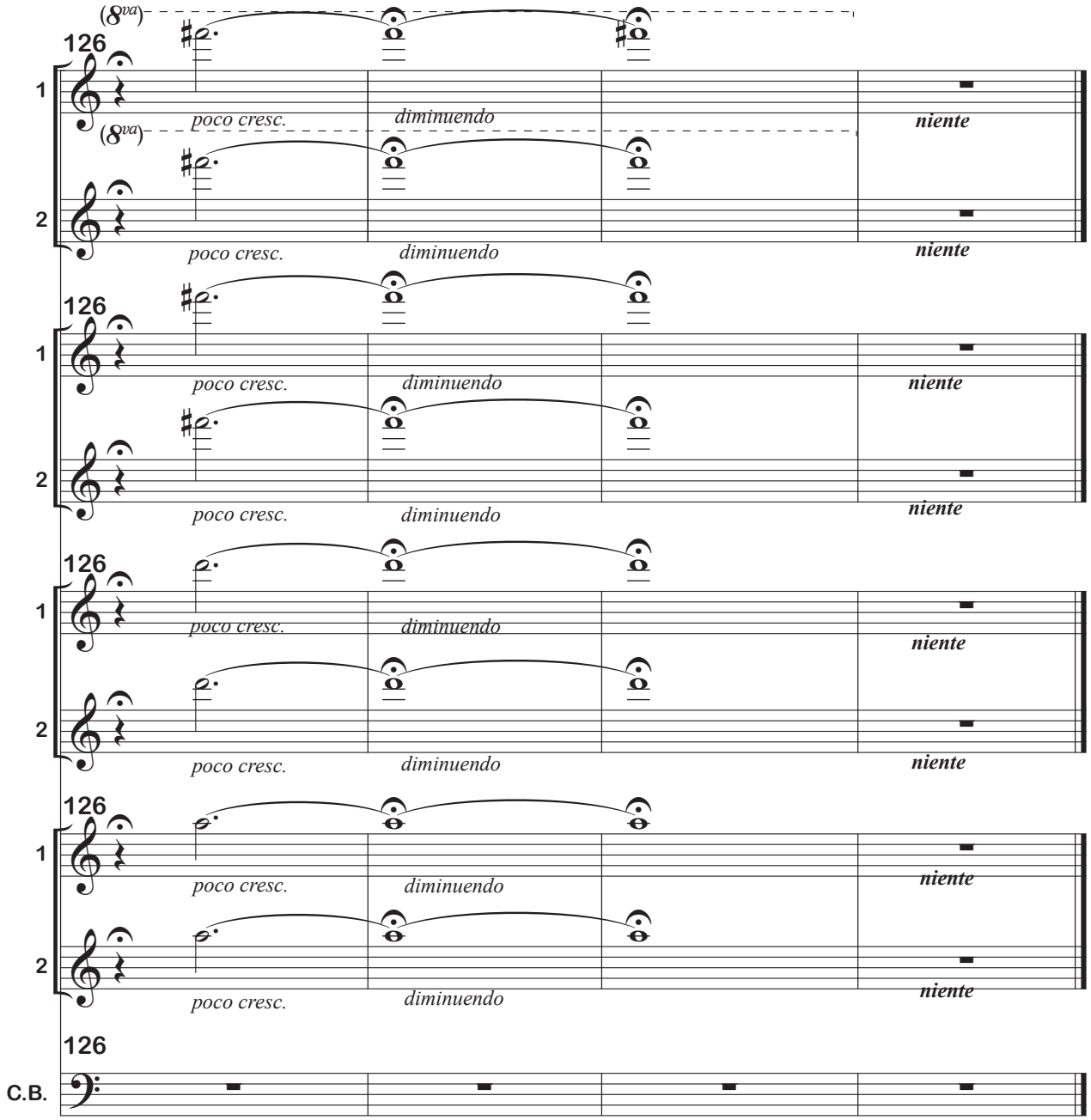

(8va)
92
1
2
tutti
poco diminuendo
f
C.B.
poco dim.


poco rit.
a tempo
espress.
(quellen)
96
1
2
C.B.
poco dim.
pp
p
mf
subito
divisi
3


16
molto rit., espress - - - - - - -
poco a poco accel. - - - a tempo
espress. (quellen)
espress. (quellen)
rit.
SACHTE, TRANSZENDENT
Beruhigende etwas weicher
tutti
divisi
101
1
2
C.B.
pp
f
ppp
mf
3/2
4/4


110
1
2
C.B.
divisi
tutti
pp
mf


116
1
2
tutti
8va
ritard ad lib
divisi
C.B.


(8va)
126
1
poco cresc.
diminuendo
niente
(8va)
2
poco cresc.
diminuendo
niente
126
1
poco cresc.
diminuendo
niente
2
poco cresc.
diminuendo
niente
126
1
poco cresc.
diminuendo
niente
2
poco cresc.
diminuendo
niente
126
1
poco cresc.
diminuendo
niente
2
poco cresc.
diminuendo
niente
126
C.B.