

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 Christina 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, Christina)

Friends, please accept this in friendship.

Bilder Von Dorabira

Frank Stemper

Versonnen (♩ = 60)
divisi

The musical score is arranged in five systems, each with two staves. The instruments are Violin I, Violin II, Viola, Cello, and C. Bass. The score begins with a tempo of 60 beats per minute and a 'divisi' instruction. The first system (Violin I and II) features a 4/4 time signature. The second system (Violin II and Viola) changes to a 3/2 time signature. The third system (Viola and Cello) returns to a 4/4 time signature. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ppp* (pianissimo). Articulation includes 'divisi' and 'tutti'. A large bracket groups the second and third systems. The score concludes with a *ppp* marking.

Bilder Von Dorabira

2

The musical score is arranged in five systems, each with two staves (1 and 2). The instruments are strings (Violins, Violas, Cellos, and Double Basses) and a C.B. (Cello/Bass). The score includes various dynamic markings such as *pp*, *p*, *mp*, *f*, *mf*, and *ppp*. Performance instructions include *divisi* and *tutti*. The score is divided into measures, with some measures containing triplets and accents. Large numbers (5, 4, 3, 2, 4) are placed between the staves, likely indicating fingerings or measure counts. The C.B. part is marked with a 'C.B.' at the beginning of the first staff in the system.

Bilder Von Dorabira

17

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

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

17

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

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

17

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

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

17

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

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

17

C.B. *p* *mf* *pp* *p*

divisi *tutti* *divisi* *tutti*

Bilder Von Dorabira

4

The musical score is divided into four systems, each starting at measure 27. The first system consists of two staves (1 and 2) in treble clef. The second system also has two staves (1 and 2) in treble clef. The third system has two staves (1 and 2) in bass clef. The fourth system is a single staff in bass clef labeled 'C.B.'. Dynamics include *mf*, *mp*, *pp*, and *p*. Articulations include accents and triplets. Large bracketed numbers (2, 3, 4, 5) are placed between staves in the first three systems. The word 'divisi' is written above the first staff of the first system.

Bilder Von Dorabira

String Section (Violins and Violas):

- Measures 34-35: *ppp* (pizzicato), *b* (flat), *tutti*
- Measure 36: *ff* (fortissimo), *stechend* (staccato)
- Measures 37-38: *ppp* (pizzicato), *b* (flat)
- Measure 39: *ff* (fortissimo), *stechend* (staccato)
- Measures 40-41: *f* (forte), *sfzp* (sforzando), *marc.* (marcato)

C.B. (Cello/Bass):

- Measures 34-35: *f* (forte)
- Measure 36: *f* (forte)
- Measures 37-38: *f* (forte)
- Measure 39: *p* (piano)
- Measures 40-41: *p* (piano)
- Measures 42-43: *sf sf sf* (sforzando), *marc.* (marcato), *divisi* (divisi)

Performance Instructions:

- Measures 34-35: *ppp* (pizzicato), *b* (flat), *tutti*
- Measures 36-38: *ff* (fortissimo), *stechend* (staccato)
- Measures 39-41: *f* (forte), *sfzp* (sforzando), *marc.* (marcato)
- Measures 42-43: *sf sf sf* (sforzando), *marc.* (marcato), *divisi* (divisi)

Bilder Von Dorabira

8

poco rit., espress -----
SACHTE, TRANSZENDENT

a tempo
espress.
(quellen)

divisi
espress.
(quellen)

espress.
(quellen)

tutti

divisi

The musical score is arranged in four systems, each with two staves (1 and 2). The first system uses treble clefs, the second and third systems use alto clefs, and the fourth system uses bass clefs. A large '4' is written vertically on the left side of the second, third, and fourth systems. The score includes various musical notations such as dynamics (f, pp, mp, mf, p), articulation (accents), and performance instructions (poco rit., espress., a tempo, divisi, tutti). The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Bilder Von Dorabira

$\text{♩} = 60$
a tempo

65 *accel.* *accel.* *tutti*

1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

65 *tutti* *divisi*

1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

65 *marcato* *divisi*

1 *sf* *sf* *sf* *sf* *sf sf* *sf* *sf* *sf* *sf sf sf sf* *sf* *f*

2 *marcato* *sf* *sf* *sf* *sf* *sf sf* *sf* *sf* *sf sf sf sf* *sf* *f*

65 *marcato* *divisi*

1 *sf* *sf* *sf* *sf* *sf sf* *sf* *sf* *sf sf sf sf* *sf* *f* *f*

2 *sf* *sf* *sf* *sf* *sf sf* *sf* *sf* *sf sf sf sf* *sf* *f* *f*

65 *marcato*

C.B. *sf* *sf* *sf* *sf* *sf sf* *sf* *sf* *sf sf sf sf* *sf* *f*

Bilder Von Dorabira

10

70

1 *divisi*

2 *dim.* *f*

70

1 *tutti* *stechend* *divisi* *f*

2 *f* *stechend*

70

1 *dim.* *f* *tutti* *3*

2 *dim.* *f* *3*

70

1 *dim.* *f*

2 *dim.* *f*

70

C.B. *dim.* *f* *3* *3* *5*

Detailed description: This musical score page, titled 'Bilder Von Dorabira', contains five systems of music. The first system (measures 70-73) features two staves (1 and 2) in treble clef. Staff 1 has a melodic line starting with a half note G4, followed by quarter notes A4 and B4, and a half note C5. Staff 2 has a similar line but with a fermata over the first measure. Dynamics include *dim.* and *f*. The second system (measures 74-77) continues the melodic lines. Staff 1 includes the instruction *tutti* and *stechend* (staccato). Staff 2 has *f* and *stechend*. The third system (measures 78-81) shows more complex rhythmic patterns. Staff 1 has *dim.* and *f*. Staff 2 has *dim.* and *f*. The fourth system (measures 82-85) features a *tutti* section with triplets. Staff 1 has *dim.* and *f*. Staff 2 has *dim.* and *f*. The fifth system (measures 86-89) includes a C.B. (Cello/Bass) part. Staff 1 has *dim.* and *f*. Staff 2 has *dim.* and *f*. The C.B. part has *dim.* and *f*. The score includes various articulations like *divisi*, *stechend*, and *tutti*, and dynamic markings *dim.* and *f*. Measure numbers 70, 74, 78, 82, and 86 are indicated at the start of each system.

Bilder Von Dorabira

74 *accel.* *ff* *f* *3* *3* *3* *3* *3*

74 *ff* *p* *ff* *3* *3* *3* *3* *3*

74 *ff* *p* *ff* *3* *3* *3* *3* *3*

74 *ff* *f* *3* *3* *3* *3* *3* *3*

74 *ff* *f* *3* *3* *3* *3* *3* *3*

74 *ff* *f marc.* *ff* *poco dim.*

74 *ff* *f marc.* *ff* *poco dim.*

74 *ff* *f marc.* *ff* *poco dim.*

C.B. *ff* *f marc.* *ff* *poco dim.*

Bilder Von Dorabira

12

a tempo tutti *poco rit.* *a tempo*
divisi

ff *f* *mp* *mf* *ppp* *ff* *stehend*

tutti *ff* *f* *mp* *mf* *ppp* *ff* *stehend*

ff *f* *mp* *mf* *ppp* *ff* *stehend*

ff *f* *mp* *mf* *ppp* *ff* *stehend*

mf *ppp* *ppp*

C.B. *mp* *ppp*

2 3 4 5 3 4 3 4 4

Bilder Von Dorabira

85 *subito ppp - entfernt* *stehend* *tutti* *divisi* *norm.* *8va*

ff stehend *piu dolce ppp* *ff stehend* *mf norm.* *f*

ff stehend *ppp* *ff stehend* *mf norm.* *f*

ff stehend *ppp* *ff stehend* *mf norm.* *f*

ff stehend *ppp* *ff stehend* *mf norm.* *f* *tutti*

ff stehend *ppp* *ff stehend* *mf norm.* *f* *tutti*

ff stehend *ppp* *ff stehend* *mf norm.* *f* *tutti*

85 C.B. *f*

Bilder Von Dorabira

14

8^{va}

92

1 *poco diminuendo* *f* *tutti*

2 *poco diminuendo* *f*

92

1 *poco diminuendo* *f* *tutti*

2 *poco diminuendo* *f*

92

1 *poco diminuendo* *f*

2 *poco diminuendo* *f*

92

1 *poco diminuendo* *f*

2 *poco diminuendo* *f*

92

1 *poco diminuendo* *f*

2 *poco diminuendo* *f*

92

C.B. *poco dim.* *f*

Bilder Von Dorabira

poco rit.

a tempo

*espress.
(quellen)*

96

poco dim.

pp

p

mf subito

divisi

1

2

96

poco dim.

pp

p

mf subito

divisi

1

2

96

poco dim.

pp

p

divisi

1

2

96

poco dim.

pp

p

divisi

1

2

C.B.

poco dim.

p

Bilder Von Dorabira

16 *espress. (quellen)* *espress. (quellen)* *rit.* *molto rit., espress* ----- *poco a poco accel.* --- *a tempo*

SACHTE, TRANZENDENT

Beruhigende etwas weicher

The musical score consists of five systems of staves. The first system (1-2) features two staves with melodic lines, dynamic markings of *pp*, *f*, *ppp*, and *mf*, and performance instructions including *espress. (quellen)*, *rit.*, *molto rit., espress*, and *poco a poco accel.*. The second system (1-2) continues the melodic lines with dynamic markings of *ppp*, *mf*, and *mf*, and includes the instruction *tutti*. The third system (1-2) features bass lines with dynamic markings of *ppp*, *mf*, and *mf*, and includes the instruction *tutti*. The fourth system (1-2) features bass lines with dynamic markings of *p*, *mf*, and *mf*, and includes the instruction *tutti*. The fifth system (C.B.) features a single bass line with dynamic markings of *mf* and *mf*. A large bracket groups the second and third systems, and a large number '4' is placed at the end of the fourth system.

Bilder Von Dorabira

18

116

1

2

p *mp* *p*

tutti *ritard ad lib*

116

1

2

p *mp* *p*

divisi *tutti*

116

1

2

mp *p*

116

1

2

mp *p*

116

1

2

mp *p*

C.B.

mf *p*

Bilder Von Dorabira

The musical score consists of four systems, each for a pair of string instruments (1 and 2), and a C.B. (Cello/Bass) part. Each system begins with the measure number 126. The first two systems are in G major, indicated by a sharp sign on the F line. The last two systems are in D major, indicated by a sharp sign on the G line. Each system features a melodic line in the first part and a harmonic line in the second part, both starting with a half note and tied across measures. The dynamics are *poco cresc.* in the first measure and *diminuendo* in the second measure. A *niente* marking is present in the final measure of each system. The C.B. part consists of a single line with a bass clef and a few rests.