

humming songs

violoncello, piano

eva-maria houben

edition wandelweiser **2009**
catalogue number ew16.124

humming songs

variationen für violoncello und klavierbegleitung

variations for violoncello and piano accompaniment

eva-maria houben

2009

für max maxelon und seine schülerinnen und schüler.

for max maxelon and his students.

es gibt drei variationsreihen mit jeweils vier einzelnen variationen (1,1; 1,2; 1,3; 1,4; 2,1; 2,2; usw.). jede variation für sich.

es kann eine variation, es können mehrere oder alle gespielt werden – in freier reihenfolge.

there are rows of variations with – in each case – four single variations ((1,1; 1,2; 1,3; 1,4; 2,1; 2,2; and so on). each variation for itself. You may play one variation or several variations or all of them – in free order.

violoncello:

s.t. : sul tasto.

s.p. : sul ponticello.

: über dem griffinger.

: nah am obersattel.

h.s. : auf den hängesaiten streichen – alternierend, im wechsel (alt.) und simultan, gleichzeitig (sim.).

: zwischen saitenhalter und steg streichen – auf einer saite () auf zweien oder vieren ().

: auf der zarge streichen.

: den bogen quer zur saite in richtung steg () oder griffbrett () bewegen.

: freie schwankungen zwischen dem ton der angegebenen tonhöhe und dem ton, der einen viertelton () darüber liegt; etliche zeit.

: freie melodie mit natürlichen flageolets (improvisieren); etliche zeit. eine solche melodie beginnt immer mit dem angegebenen grundton.

skala:

sul A :

sul D :

sul G :

sul C :



: den klang mit einem ruhigen bogenstrich zum klingen bringen und verklingen lassen (violoncello) bzw. den klang in er angegebenen lautstärke anschlagen und verklingen lassen (klavier) – bis nichts mehr zu hören ist.



: ein ruhiger bogenstrich (violoncello), der klang ist weder besonders lang noch besonders kurz; ein ruhiges verklingen (klavier), wobei jedoch auf den nächsten klang nicht allzu lange gewartet wird.



: ein langer bis sehr langer bogenstrich (violoncello); bogenwechsel ereignen sich nahezu unmerklich.

koordinationslinien (vertikal) geben ungefähre einsätze an:



: während ein klang gehalten wird, erscheint der durch die gestrichelte linie mit dem gehaltenen verbundene klang.



: an den fast verklingenden klang schließt sich der durch die gestrichelte linie mit dem verklingenden verbundene klang an.

fermaten von unterschiedlicher dauer gelten für beide instrumente; die dauern sind je nach aufführungsort und –zeit frei zu bestimmen.



: ein kurzes innehalten.



: ein etwas längeres verweilen.



: ein langes stehenbleiben.



: ein sehr langer stillstand, der fast die zeit vergessen lässt.

bei jeder fermate mindestens so lange warten, bis alle klänge verschwunden sind.

klavier:

||: • :|| : einige male wiederholen.

||: • :|| → : etliche zeit wiederholen.

das rechte pedal bleibt die ganze zeit über niedergedrückt.

cello:

 : sul tasto.

 : sul ponticello.

 : above the handle finger.

 : near the upper saddle.

 : strike on the hanging strings – alternating, changing (alt.) and simultaneously (sim.).

 : strike between tailpiece and bridge – on one string (), on two or on four strings ( ).

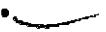
 : strike on the frame.

  : move the bow crosswise to the string; direction bridge () or fretboard ().

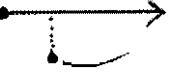
  : free fluctuations between the tone of the given pitch and the quartetone higher, for rather a long time.

  : free melody with natural harmonics (improv.); for rather a long time. such a melody always begins with the given tonic keynote.

• scale sul A, sul D, sul G, sul C: look page 3.

-  : bring into sound with one quiet bow – and let decay the sound (violin/cello) resp. strike the key in the given intensity and allow the sound to fade away (piano) – until nearly nothing may be heard.
-  : a quiet bow (violin/cello), the sound is neither long nor short; a quiet decay (piano), but do not wait too long for the next sound.
-  : a long and very long bow (violin/cello); changes of the bow happen nearly imperceptibly.

lines for coordination (vertical) indicate approximate entries for the sounds:

-  : while a sound is maintained, the sound, which is connected with the maintained one by a dotted line, appears.
-  : the next sounds continues the nearly vanished one, connected by the dotted line.

fermatas of different durations count for both instruments; the durations depend on place and time and are to be determined freely.

-  : a short pause.
-  : a somewhat longer stay.
-  : a long standstill.
-  : a very long standstill, which nearly persuades to forget the time.

wait at each fermata at least until the decay of all sounds.

piano:

||: • :|| : repeat several times.

||: • :|| → : repeat for rather a long time.

the right pedal is kept down for the whole performance.

perhaps fasten it by a wedge.

1, 1

pp → mf (fermata) → mf (fermata) → mf (fermata) → f (fermata)

mp / - / - → mp / - / - → mp / - / - → mp / - / -

mp → ff → pp (fermata) → pp sul D

1, 2

Musical score for string quartet and piano, page 10, measures 1-10.

String Quartet (Top Four Staves):

- Measure 1: Cello (Bass clef) has two eighth-note pairs with slurs and dynamic *mp*. Bassoon (Clef) has two eighth-note pairs with slurs and dynamic *mp*.
- Measure 2: Cello has two eighth-note pairs with slurs and dynamic *mp*. Bassoon has two eighth-note pairs with slurs and dynamic *mp*.
- Measure 3: Cello has two eighth-note pairs with slurs and dynamic *mp*. Bassoon has two eighth-note pairs with slurs and dynamic *mp*.
- Measure 4: Cello has two eighth-note pairs with slurs and dynamic *mp*. Bassoon has two eighth-note pairs with slurs and dynamic *mp*.
- Measure 5: Cello has two eighth-note pairs with slurs and dynamic *mf*. Bassoon has two eighth-note pairs with slurs and dynamic *mf*.
- Measure 6: Cello has two eighth-note pairs with slurs and dynamic *f*. Bassoon has two eighth-note pairs with slurs and dynamic *f*.
- Measure 7: Cello has two eighth-note pairs with slurs and dynamic *p*. Bassoon has two eighth-note pairs with slurs and dynamic *p*.
- Measure 8: Cello has two eighth-note pairs with slurs and dynamic *p*. Bassoon has two eighth-note pairs with slurs and dynamic *p*.
- Measure 9: Cello has two eighth-note pairs with slurs and dynamic *p*. Bassoon has two eighth-note pairs with slurs and dynamic *p*.
- Measure 10: Cello has two eighth-note pairs with slurs and dynamic *p*. Bassoon has two eighth-note pairs with slurs and dynamic *p*.

Piano (Bottom Two Staves):

- Measure 1: Treble clef, dynamic *mp*, two eighth-note pairs with slurs.
- Measure 2: Treble clef, dynamic *mp*, two eighth-note pairs with slurs.
- Measure 3: Treble clef, dynamic *mp*, two eighth-note pairs with slurs.
- Measure 4: Treble clef, dynamic *mp*, two eighth-note pairs with slurs.
- Measure 5: Treble clef, dynamic *mf*, two eighth-note pairs with slurs.
- Measure 6: Treble clef, dynamic *f*, two eighth-note pairs with slurs.
- Measure 7: Treble clef, dynamic *f*, two eighth-note pairs with slurs.
- Measure 8: Treble clef, dynamic *p*, two eighth-note pairs with slurs, followed by a fermata over the next measure.
- Measure 9: Treble clef, dynamic *p*, two eighth-note pairs with slurs, followed by a fermata over the next measure.
- Measure 10: Treble clef, dynamic *p*, two eighth-note pairs with slurs, followed by a fermata over the next measure.

Performance Instructions:

- Measure 1: *mf* 8
- Measure 2: s.p.
- Measure 3: *p* / + *p*
- Measure 4: *pp*
- Measure 5: z

1, 3

Musical score for strings and piano, page 1, measures 1-3.

String Part:

- Measure 1: Treble clef, key signature of one sharp (F#). Measures begin with a eighth-note rest followed by a sixteenth-note rest. The first measure ends with a repeat sign and a double bar line.
- Measure 2: Dynamics: *p*. Sul G.
- Measure 3: Dynamics: *mp*.

Piano Part:

- Measure 1: Dynamics: *pp*.
- Measure 2: Dynamics: *pp*.
- Measure 3: Dynamics: *mp*.

Musical score for strings and piano, page 1, measures 4-6.

String Part:

- Measure 4: Bass clef. Dynamics: *p*, *p*.
- Measure 5: Dynamics: *p*.
- Measure 6: Dynamics: *p*.

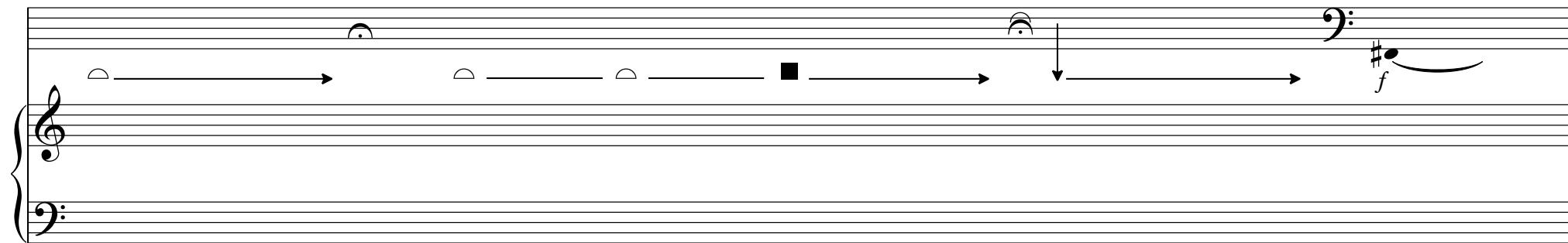
Piano Part:

- Measure 4: Dynamics: *pp*.
- Measure 5: Dynamics: *pp*.
- Measure 6: Dynamics: *mf*.

Other Elements:

- Measure 4: A vertical dashed line separates the piano part from the strings.
- Measure 5: A vertical dashed line separates the piano part from the strings.
- Measure 6: A vertical dashed line separates the piano part from the strings.
- Measure 6: An upward arrow is positioned above the bass clef.
- Measure 7: Dynamics: *s.p.*
- Measure 8: Dynamics: *mf*.
- Measure 8: A eighth-note rest is followed by a sixteenth-note rest.

1, 4



Musical score for measures 1 and 4, continued. The top staff uses a bass clef and has a dynamic of *PP sul C*. It consists of a single measure with a dotted half note followed by a fermata. The middle staff uses a treble clef and has dynamics of *mf* and *p*. It consists of two measures, each with a dotted half note followed by a fermata. The bottom staff uses a bass clef and has dynamics of *s.p.* and *p*. It consists of two measures, each with a dotted half note followed by a fermata.

Musical score for measures 1 and 4, final continuation. The top staff uses a treble clef and has a dynamic of *p*. It consists of a single measure with a dotted half note followed by a fermata. The middle staff uses a bass clef and has dynamics of *pp* and *p*. It consists of two measures, each with a dotted half note followed by a fermata. The bottom staff uses a bass clef and has dynamics of *p* and *p*. It consists of two measures, each with a dotted half note followed by a fermata.

2, 1

Musical score for three staves (Violin, Viola, Cello/Bass) across three systems.

System 1:

- Violin (Top Staff): Dynamics: *mf*, *f*, *mf*, *mp*, *p*, *p*. Articulation: slurs, grace notes.
- Viola (Middle Staff): Dynamics: *mf*, *mf*.
- Cello/Bass (Bottom Staff): Dynamics: *mp*.

System 2:

- Violin (Top Staff): Dynamics: *pp sul D*.
- Viola (Middle Staff): Dynamics: *mp*, *mp*.
- Cello/Bass (Bottom Staff): Dynamics: *mp*.

System 3:

- Violin (Top Staff): Dynamics: *p*.
- Viola (Middle Staff): Dynamics: *p*.
- Cello/Bass (Bottom Staff): Dynamics: *mp*.

Performance instructions:
s.p. (String piano)
s.t. (String tenuto)

2, 2

pp sul D

pp sul A

f

f

f

mp

mp

mp

s.t.

mf 8

p 8

8 p

2, 3

s.p.

h.s. alt. → h.s. alt. → # → pp

h.s. alt.

h.s. alt.

三

pp

ord.

p sul C

pp sul C

mf

Musical score for two bassoon parts. The top part (Bassoon 1) starts with a sixteenth-note pattern (F, E, D, C#) followed by a measure of rest. The bottom part (Bassoon 2) starts with a sixteenth-note pattern (F, E, D, C#). A vertical dashed line separates the first section from the second. The second section begins with a sixteenth-note pattern (G, F, E, D) followed by a measure of rest. The bassoon parts then play eighth-note patterns (G, F, E, D) in unison. The score includes dynamic markings: *ord.*, *pp sul C*, *mf*, and *pp sul C*.

2, 4

Bass: f, mf, mp, p, p, pp
Bottom Voice: silent
Measure 4: s.t.

Bass: mp, mp, mf, mp, pp
Bottom Voice: mp, mp
Bass: p sul G, p, pp
Bottom Voice: p, pp
Bass: s.t.
Bottom Voice: mf 8

3, 1

Musical score for strings and piano, page 1, measures 8-10. The score consists of two staves. The top staff is for the strings (Bassoon, Cello, Double Bass) and the bottom staff is for the piano. Measure 8 starts with a piano dynamic (p) and a eighth-note bassoon line. Measure 9 begins with a piano dynamic (p) and a eighth-note bassoon line, followed by a piano dynamic (p) and a eighth-note piano line. Measure 10 starts with a piano dynamic (p) and a eighth-note piano line, followed by a piano dynamic (p) and a eighth-note piano line. The vocal part (soprano) enters in measure 9 with the instruction "sul D". The piano part continues with eighth-note chords throughout the measures.

Musical score for strings and piano. The strings play eighth-note patterns in measures 11 and 12. The piano part consists of sustained notes and dynamic markings. Measure 11 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 12 begins with a piano dynamic (p), followed by a forte dynamic (f).

Musical score for strings and woodwind section. The strings play eighth-note patterns in the bass and tenor ranges. The woodwind section plays eighth-note patterns in the soprano range. Dynamics include *mp*, *p*, *mf*, and *h.s. sim*. Articulations include slurs and grace notes.

3, 2

s.p.

Bass clef, 2 sharps, dynamic *p*. Treble clef, dynamic *p*. Bass clef, dynamic *p*.

s.p. ord.

Bass clef, 2 sharps, dynamic *p*. Treble clef, 2 sharps, dynamic *ppp*. Bass clef, 2 sharps, dynamic *p*.

fff s.p. *p* sul A

Bass clef, 2 sharps, dynamic *p*. Treble clef, 2 sharps, dynamic *p*. Bass clef, 2 sharps, dynamic *p*.

3, 3

3, 4

h.s. sim. → $\left[\begin{matrix} \text{C} \\ \text{F} \\ \text{G} \end{matrix} \right] \left[\begin{matrix} \text{C} \\ \text{F} \\ \text{G} \end{matrix} \right]$ → $\left[\begin{matrix} \text{C} \\ \text{F} \\ \text{G} \end{matrix} \right] \left[\begin{matrix} \text{C} \\ \text{F} \\ \text{G} \end{matrix} \right]$

p

s.p.

p

p

ord.

p

p sul C

p

pp

mf

mp

mf

mp