

february: light and landscape (1 + 2)

two violins, viola, violoncello

eva-maria houben

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2017

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es gibt vier varianten dieses stücks.

die ausführenden (in jeder variante drei) finden gemeinsam eine stille und ruhige, langsame, regelmäßige pulsation.

and so on (und so weiter): sie wiederholten diesen puls eine ganze zeitlang.

der vierte ausführende spielt den orgelpunkt (freie dauer des orgelpunkts). in jeder varianten spielt ein anderer.

der orgelpunkt tritt irgendwann frei während der pulsation der anderen drei ausführenden ein – und die pulsation geht weiter.

nach einiger zeit hört die pulsation auf: und der orgelpunkt bleibt allein noch eine weile, findet dann irgendwann ein ende.

there are four variants of the piece.

the performers (in each variant three) find together a calm and quiet regular pulsation.

and so on: continue for rather a long time.

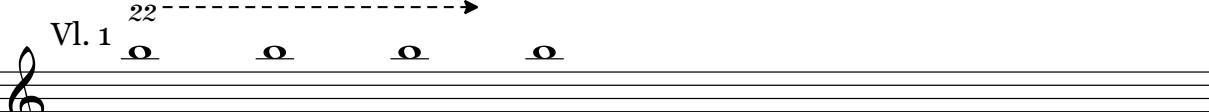
the fourth performer plays the drone (free duration of the drone).
in each variant another performer plays.

the drone enters freely sometime during the pulsation of the other three players – and the pulsation goes on.

after some time the pulsation stops: and the drone continues alone for a while, then comes to an end.

variant 1

Vl. 1 $\frac{22}{\text{I}^{12}}$  and so on



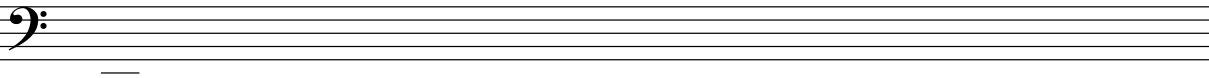
Vl. 2 $\frac{15}{\text{II}^9}$  and so on

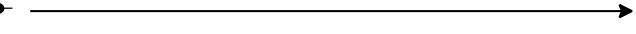


Vla $\frac{8}{\text{III}^{10}}$  and so on



Vc.





variant 2

Vl. 1 15 ----->

II⁹

and so on

Vl. 2 8 ----->

IV¹⁰

and so on

Vc. ----->

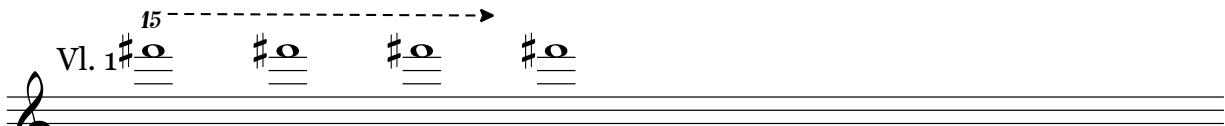
III¹⁰

and so on

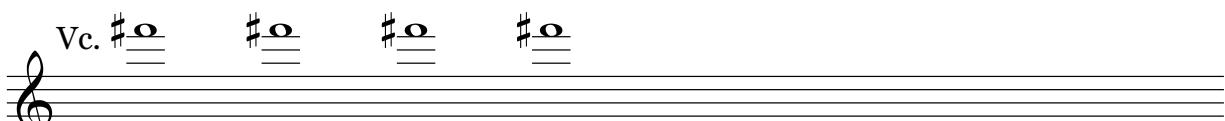
Vla

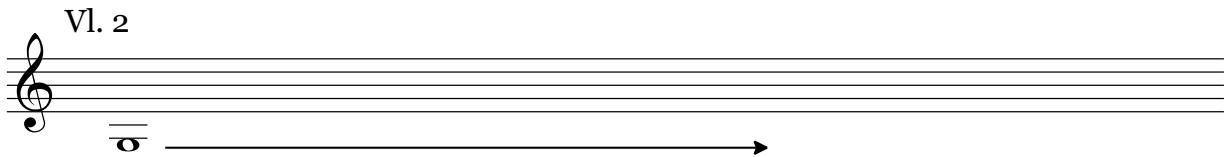
F

variant 3

Vl. 1 
I⁹ and so on

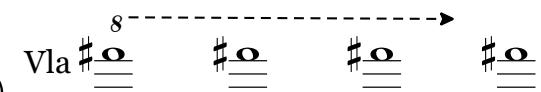
Vla 
II¹⁰ and so on

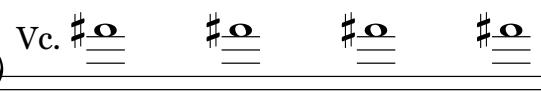
Vc. 
II¹⁰ and so on

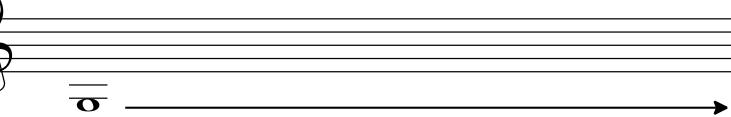
Vl. 2 

variant 4

Vl. 2 
I⁹ and so on

Vla 
II¹⁰ and so on

Vc. 
II¹⁰ and so on

Vl. 1 

february: light and landscape (2)

die ausführenden finden gemeinsam eine langsame, regelmäßige pulsation.
es spielen immer zwei oder drei diesen puls.

nach einer kurzen atemzäsur setzt ein orgelpunkt von freier dauer ein. er hält
eine weile an und hört dann irgendwann auf.

nach einer atemzäsur nehmen wieder zwei oder drei ausführende die pulsation
auf. nach einer atemzäsur setzt erneut ein orgelpunkt ein usw.

vorzeichen gelten immer nur einmal.

insgesamt still und ruhig.

the performers find together a slow and regular pulsation.
two or three performers play this pulsation.

after a short break to take breath a drone enters – free duration of the drone. the drone stays for a while and sometime comes to an end.

after a short break two or three performers again turn to the pulsation. after a break a drone enters and so on.

key signatures are always valid only once.

on the whole soft and calm.

22 ----- ➤ ,
 I¹² ♩ ♩ ♩ ♩
 15 ----- ➤ ,
 II⁹ ♩ ♩ ♩ ♩
 8 ----- ➤ ,
 III¹⁰ ♩ ♩ ♩ ♩ ,
 ,
 ♪ ————— ♪,
 III¹⁰ ♭ ♩ ————— ♪,
 ,
 ,
 II² ♦ ♦ ♦ ,
 II⁴ ♦ ♦ ♦ ,
 ,
 ,
 ♪
 ♩ ♩ ♩ ,
 I⁷ ♩ ————— ♪,
 ,
 IV⁸ ♩ ————— ➤ ,
 ,
 ♪ —————

A musical score for three voices (Treble, Alto, Bass) across five systems. The Treble voice uses a treble clef, the Alto voice an alto clef, and the Bass voice a bass clef. The music is in common time (indicated by a 'C'). The vocal parts are separated by vertical bar lines. The lyrics are written in German, enclosed in commas. Measure numbers are placed above the staves.

System 1:

- Treble: III^{10} , 8 measures. The lyrics are: „, - ,“
- Alto: II^{10} , 8 measures. The lyrics are: „, - ,“
- Bass: (empty staff)

System 2:

- Treble: III^8 , 8 measures. The lyrics are: „, - ,“
- Alto: I^7 , 8 measures. The lyrics are: „, - ,“
- Bass: (empty staff)

System 3:

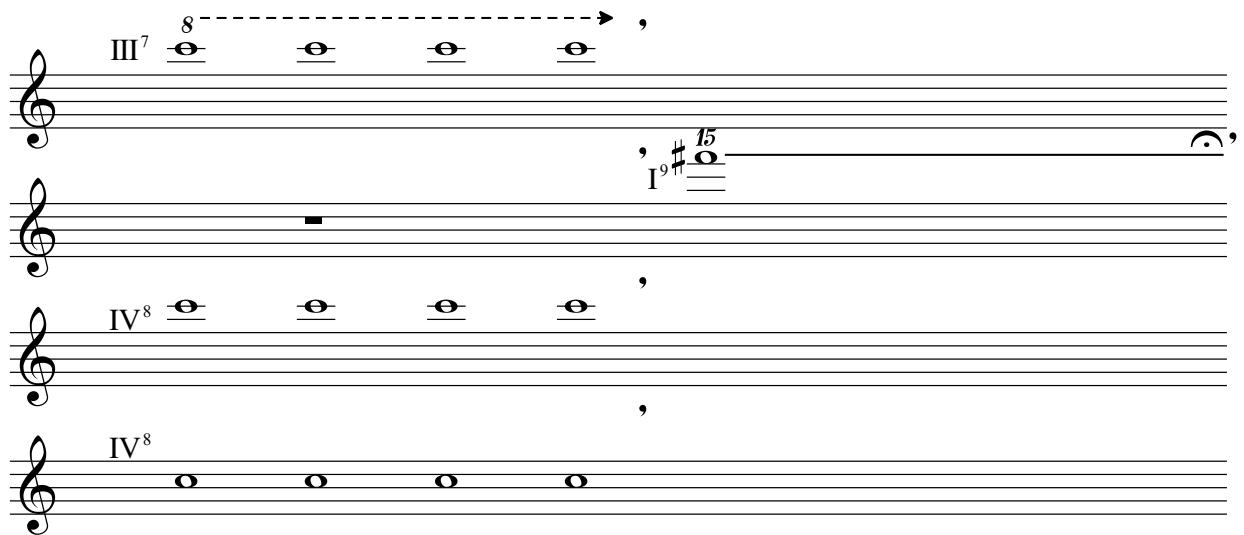
- Treble: II^8 , 8 measures. The lyrics are: „, - ,“
- Alto: (empty staff)
- Bass: (empty staff)

System 4:

- Treble: (empty staff)
- Alto: $\text{II}^{10\#}$, 15 measures. The lyrics are: „, - ,“
- Bass: (empty staff)

System 5:

- Treble: II^8 , 15 measures. The lyrics are: „, - ,“
- Alto: II^6 , 8 measures. The lyrics are: „, - ,“
- Bass: II^6 , 8 measures. The lyrics are: „, - ,“



Musical score for soprano voice, measures 4-6. The vocal line continues with eighth-note patterns. Measure 4 starts with a sixteenth-note rest followed by a dotted half note. Measures 5 and 6 continue with eighth-note patterns. Measure 6 concludes with a fermata over the last note.

I⁸ 15 ,
III⁹ 8 ,
,

Musical score for soprano voice, measures 7-9. The vocal line continues with eighth-note patterns. Measure 7 starts with a sixteenth-note rest followed by a dotted half note. Measures 8 and 9 continue with eighth-note patterns. Measure 9 concludes with a fermata over the last note.

II⁸ 15 ,
II⁸ 15 ,
IV⁷ ♯ ,
IV¹⁴ ♯ ,

II⁵ ,
 I⁵ ,
 ,
 I⁸ ,
 ,
 ,
 II⁹ ,
 ,
 II⁹ ,
 12 , I ,
 III¹⁰ ,
 III¹⁰