

unendlich still

(felix timmermans)

streichquartett

infinitely silent

string quartet

eva-maria houben

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felix timmermans gewidmet.
dedicated to felix timmermans.

dies streichquartett, die lieder „adagio“ nach gedichten von felix timmermans und das streichquartett „stiller als anderswo“ bilden eine trilogie.
als trilogie sind diese kompositionen in der reihenfolge „stiller als anderswo“ – „adagio“ – „unendlich still“ aufzuführen.
jede komposition kann auch einzeln für sich aufgeführt werden.

this string quartet, the songs “adagio” on poems of felix timmermans and the string quartet “more silent than elsewhere” form a trilogy.
as a trilogy the compositions follow the order “more silent than elsewhere” – “adagio” – “infinitely silent”.
each composition may be performed separately.

„De dagen gaan open en toe.
En zonder dat men het verwacht had begint het in den nanoen te
sneeuwen.
De sneeuw valt dik, traag en loodrecht.
Het strooien dak schuinsch over ons, ligt al wit in dons.
De dennenboomen ontvangen den sneeuw met uitgestoken ar-
men.
Ik ga de luiken sluiten.
Bij Pier-Boer steken ze hoestend de lamp aan. En dan is het o-
neindig stil.
De diepste stilte zegent het witter-wordend land.
Het is die plechtige stilte, welke er noodig is om de Drie Konin-
gen te ontvangen...“

Felix Timmermans, Minneke Poes. Met verluchtingen van den
schrijver (De blauwe snoeckjes 3), Gent 1943, S. 112-113.

„Die Tage kommen und gehen.
Und ohne daß wir darauf gefaßt gewesen wären, fängt es nach-
mittags an zu schneien.
Der Schnee fällt dicht, langsam und senkrecht. Das Strohdach
gegenüber liegt schon unter einer weißen Decke.
Die Tannenbäume empfangen den Schnee mit ausgebreiteten
Armen.
Ich schließe die Fensterladen.
Bei Nachbar Pier stecken sie hustend die Lampe an.
Und dann ist es unendlich still.
Tiefste Stille segnet das Land, das der Schnee zudeckt.
Es ist die feierliche Stille, die man braucht, um die Hl. Drei Kö-
nige zu empfangen...“

Felix Timmermans, Minneke Pus oder Die schönen Tage im
Kempenland, Düsseldorf 1951 (2. Aufl.), S. 119.
Übersetzung aus dem Flämischen von Karl Jacobs.

ganz leise.

leicht, zart und schwebend; sehr luftig.

jeder klang ein ruhiger bogenstrich.

jeder klang schwingt fast unmerklich ein und aus, erscheint und verschwindet fast unhörbar.

zwischen den klängen bleibt es immer eine weile still – und zwar so, dass eine weite, mehr oder weniger gleichmäßige pulsation entsteht.

die spieler setzen mit ihren klängen frei ein, nach eigenem empfinden, gleichwohl die anderen hörend.

↓ : $\frac{1}{8}$ ton – $\frac{1}{4}$ ton tiefer.

↑ : $\frac{1}{8}$ ton – $\frac{1}{4}$ ton höher.

very soft.

light, tender and floating; very airy.

each sound a quiet bow.

each sound appears and disappears nearly imperceptibly.

from sound to sound, between the sounds it always remains silent for a while – in a way that a wide and more or less equal pulsation may be appreciated.

the players enter freely, at their own discretion.
nevertheless listening to each other.

↓ : $\frac{1}{8}$ tone – $\frac{1}{4}$ tone lower.

↑ : $\frac{1}{8}$ tone – $\frac{1}{4}$ tone higher.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, accidentals (flats), and dynamic markings (up and down arrows). The first staff has notes on the first and second lines, with a flat on the first line. The second staff has notes on the first and second lines, with a flat on the first line. The third staff has notes on the first and second lines, with a flat on the first line. The fourth staff has notes on the first and second lines, with a flat on the first line. There are also some notes on the third and fourth lines of the fourth staff.

Handwritten musical notation for the second system, consisting of four staves. The notation includes various notes, accidentals (flats), and dynamic markings (up and down arrows). The first staff has notes on the first and second lines, with a flat on the first line. The second staff has notes on the first and second lines, with a flat on the first line. The third staff has notes on the first and second lines, with a flat on the first line. The fourth staff has notes on the first and second lines, with a flat on the first line. There are also some notes on the third and fourth lines of the fourth staff.

The first system of handwritten musical notation consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The notes are: Staff 1: G4, A4, B4, C5, B4; Staff 2: G4, A4, B4, C5, B4; Staff 3: G4, A4, B4, C5, B4; Staff 4: G4, A4, B4, C5, B4. Accidentals include sharps (#) on B4 and C5 in all staves. Dynamic markings include accents (^) on G4 and A4 in all staves, and accents with upward arrows on B4 in the first three staves and downward arrows on B4 in the first and fourth staves.

The second system of handwritten musical notation consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The notes are: Staff 1: G4, A4, B4, C5, B4; Staff 2: G4, A4, B4, C5, B4; Staff 3: G4, A4, B4, C5, B4; Staff 4: G4, A4, B4, C5, B4. Accidentals include flats (b) on G4 and A4 in all staves. Dynamic markings include accents (^) on G4 and A4 in all staves, and accents with upward arrows on G4 in the first and second staves, and accents with downward arrows on B4 in the first and second staves.

Handwritten musical notation for the first system, consisting of four staves. The notation includes diamond-shaped notes with stems and various accidentals (sharps and naturals). The first staff is in treble clef, the second and third are in bass clef, and the fourth is in treble clef. Arrows indicate upward and downward movements between notes.

Handwritten musical notation for the second system, consisting of four staves. The notation includes diamond-shaped notes with stems and various accidentals (sharps and naturals). The first staff is in treble clef, the second and third are in bass clef, and the fourth is in bass clef. Arrows indicate upward and downward movements between notes.