

im stillen

atmungen für subbass und großbass (1 spieler/in)

in private

respirations for contrabass and great bass recorder

(1 performer)

eva-maria houben

2010

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für dörte nienstedt.

for doerte nienstedt.

zwischen drei partituren wird hin und her gelesen, darf frei hin und her gesprungen werden: subbass, großbass, stimme.

auch innerhalb der partituren von subbass und großbass ist jeweils hin und her zu lesen.

zum einen gibt es untereinander notierte zeilen (A), zum andern sind einzelne aktionen angegeben (B).

zwischen A und B innerhalb einer partitur darf frei gewechselt werden: nach einer zeile darf der/die spieler/in jederzeit zu einer aktion wechseln – und umgekehrt.

der/die spieler/in entscheidet, ob großbass, subbass oder stimme die aufführung beginnen bzw. beschließen.



die dauer einer aufführung ist variabel: es fängt irgendwo an, hört irgendwo auf.

sich insgesamt viel zeit lassen.

atem- oder fingervibrato sehr sparsam – fast nicht.

eher leise (p), einzelne klänge („f“) können hervortreten.

flöten:

-  : ein klang auf einer ruhigen ausatmung.
-  : zwei bzw. drei klänge auf einer ruhigen ausatmung.

- : klang.
- ◆ : klang mit luftbeimischung.
- ◇ : halb klang, halb luft.
- ◇ : (fast) nur luft.

konsonante ansätze:

- p . : mit dem konsonanten „p“ ansetzen.
- ∫ . : mit „sch“ ansetzen.
- k . : mit „k“ ansetzen.
- w . : mit „w“ ansetzen.

stimme:

- ◦ : beim spielen singen – (fast) unisono.
- : beim spielen singen – verschiedene töne.
- ✕ : beim spielen summen – (fast) unisono zum gespielten ton.
- ✕ : beim spielen summen – einen anderen als den gespielten ton.

gesungene oder gesummte töne müssen nicht gleichzeitig mit dem flötenton einsetzen oder verklingen.

read to and fro – between three scores; you may jump from one score to another one.: contrabass recorder, great bass recorder, voice.

even inside the scores of contrabass and great bass recorder you may read to and fro.

there are lines, notated one after the other (score A), there are single actions (score B).

you may change freely between A and B: after playing a line you may perform an action – after performing an action you may play a line.

the player therefore decides where to begin, where to end.


the duration of a performance is variable: begin anywhere – end anywhere.


allow yourself plenty of time.

nearly no vibrato.

rather soft (p), single sounds may emerge („f“).

recorder:

 : one sound – one quiet breath.

 : two or three sounds – one quiet breath.

• : sound.

◆ : sound, coloured with air.

◊ : partly sound, partly air.

◇ : (nearly) air, no sound.

consonant beginning:

p • : begin with “p”.

∫ • : begin with “sch”.

k • : begin with “k”.

w • : begin with “w”.

stimme:

• ◊ : sing while playing – (nearly) in unison.

◊ • : sing while playing – different tones.

• ✱ : hum while playing – (nearly) in unison.

✱ • : hum while playing – different tones.

vocal sounds must not necessarily begin or end simultaneously with the sound of the recorder.

subbass

A

7 seiten.

12 zeilen pro seite.

2 bis 3 atembögen pro zeile.

1 bis 2 klänge pro atembogen.

irgendwo anfangen, irgendwo aufhören.

zeilen dürfen übersprungen und ausgelassen, dürfen nach belieben wiederholt werden.

es gibt keine festgelegte reihenfolge der zeilen: der vortrag der zeilen muss nicht der vorliegenden anordnung entsprechen.

nach jeder zeile ist ein wechsel zu B (subbass) oder zum großbass oder zur stimme möglich, nicht aber innerhalb einer zeile.

contrabass recorder

A

7 pages.

12 lines per page.

2 or 3 breaths per line.

1 or 2 sounds per breath.

begin anywhere – end anywhere.

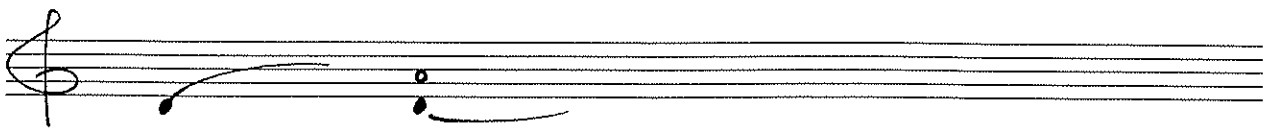
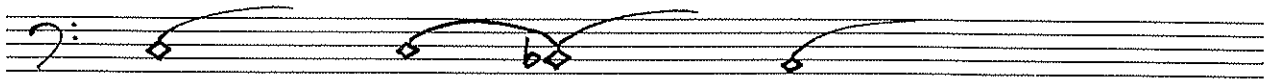
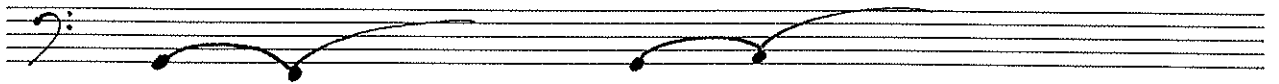
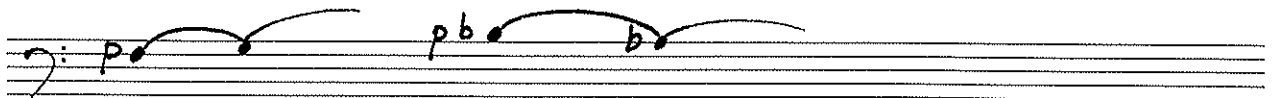
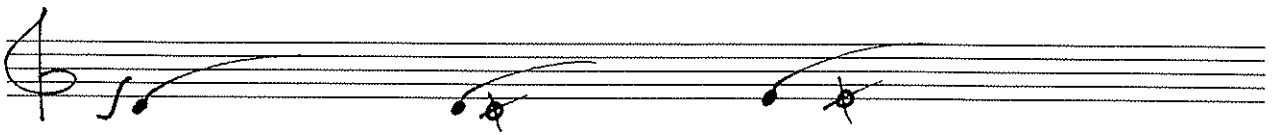
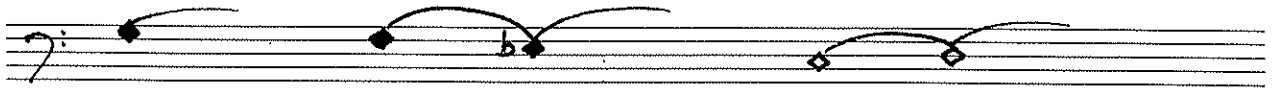
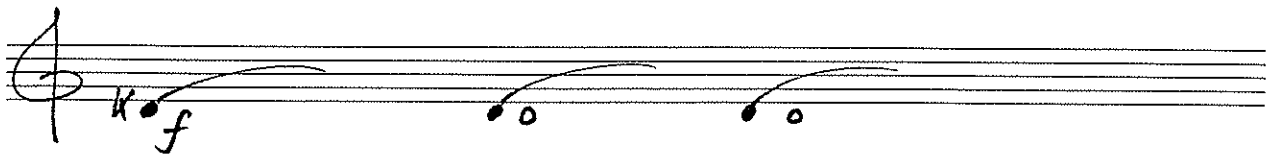
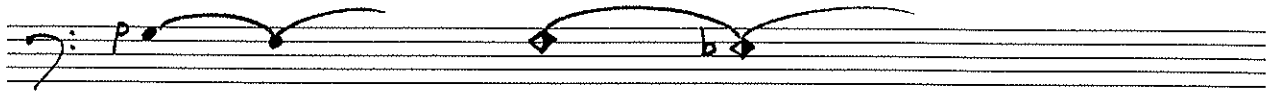
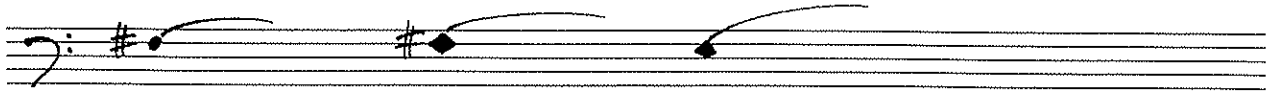
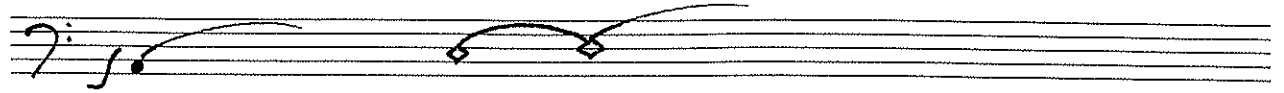
lines may be omitted, may be repeated.

there is no given order of the lines.

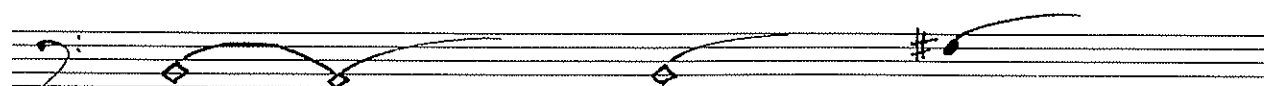
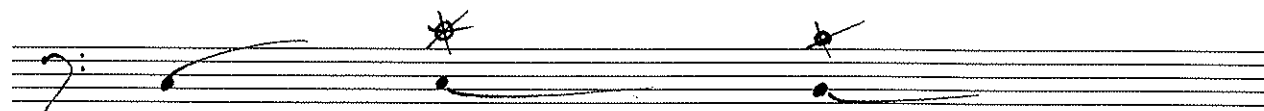
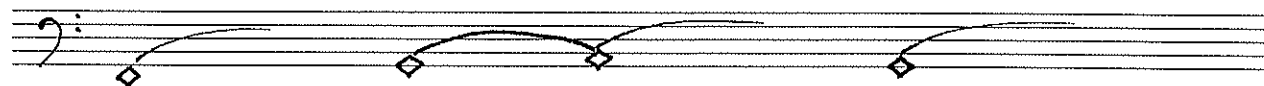
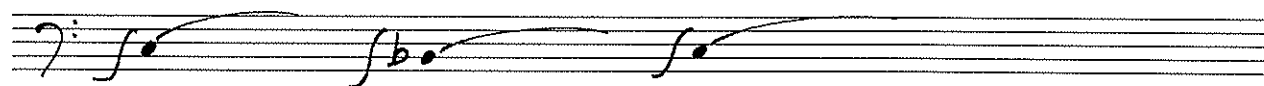
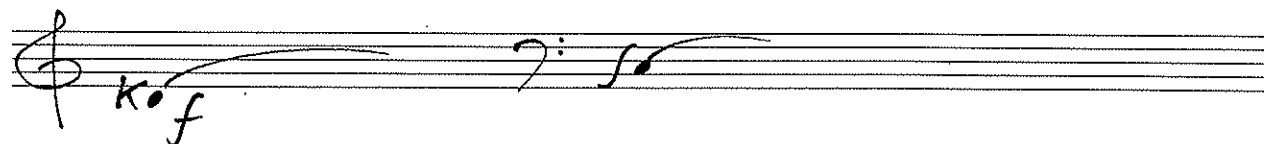
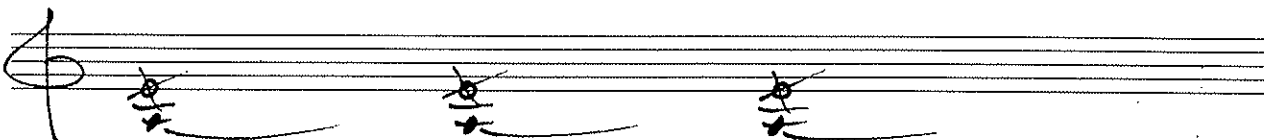
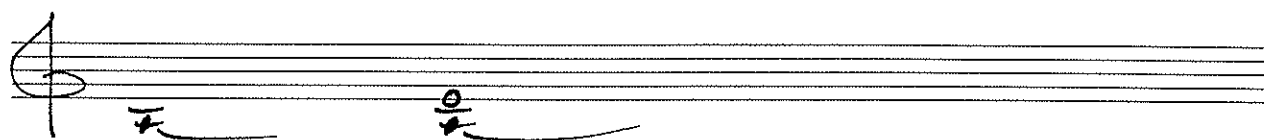
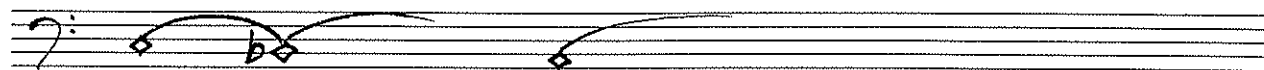
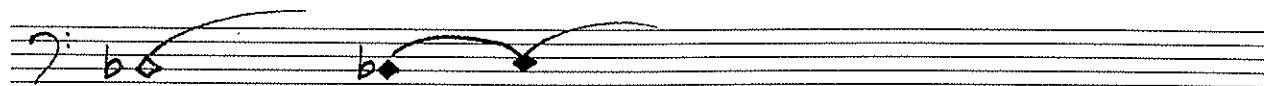
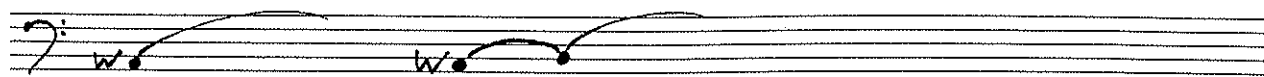
after each line you may change to B (contra bass recorder) or to
the score of great bass or to voice.

do not change the score within a line.

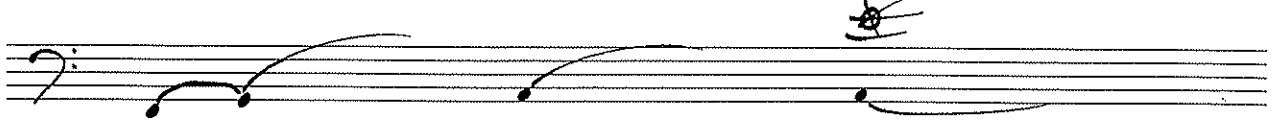
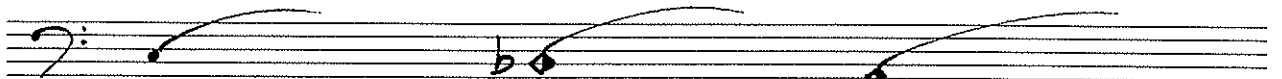
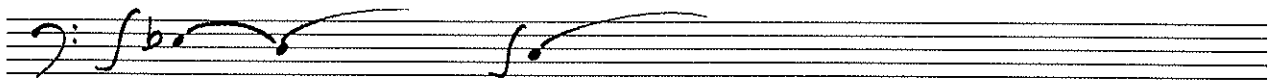
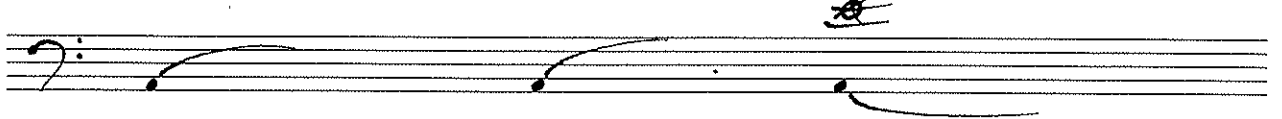
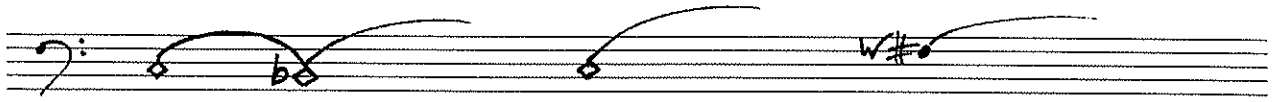
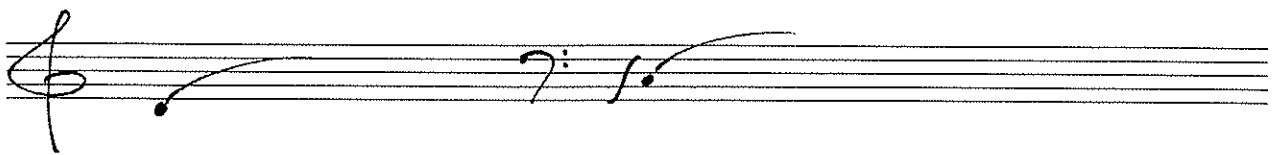
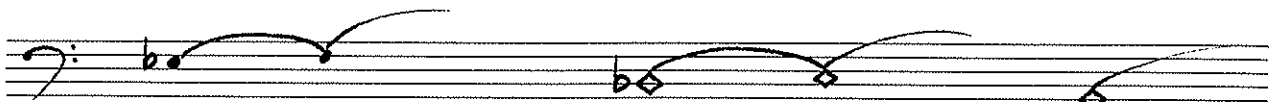
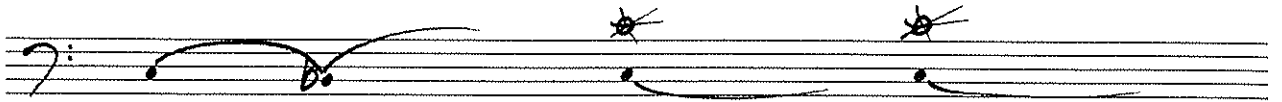
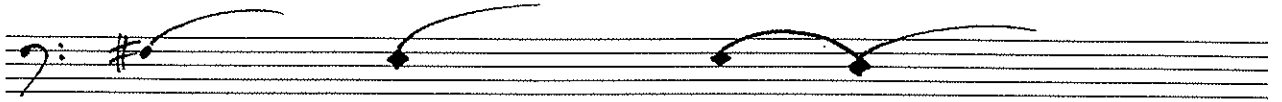
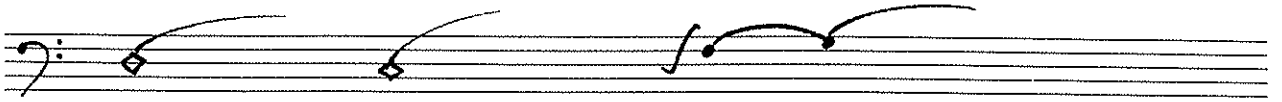
Subbass



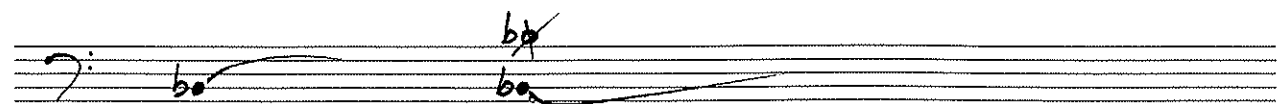
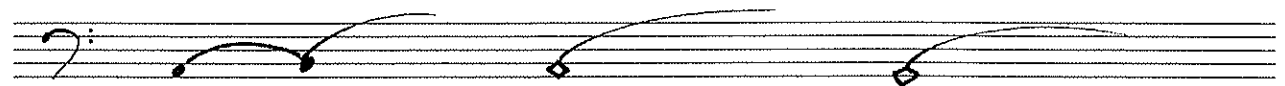
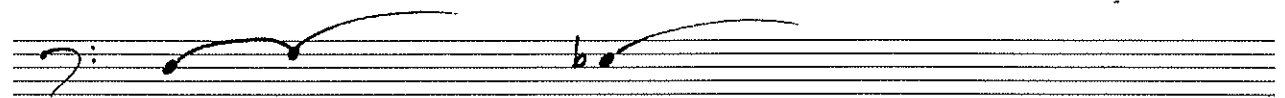
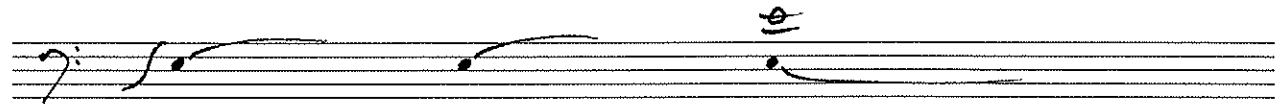
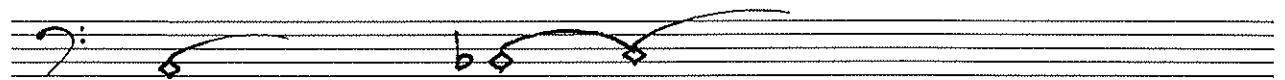
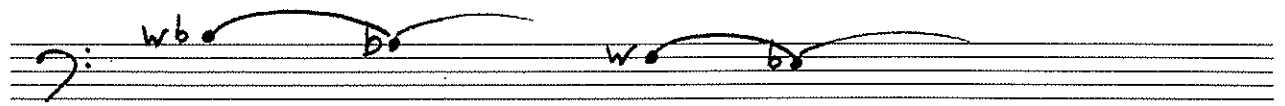
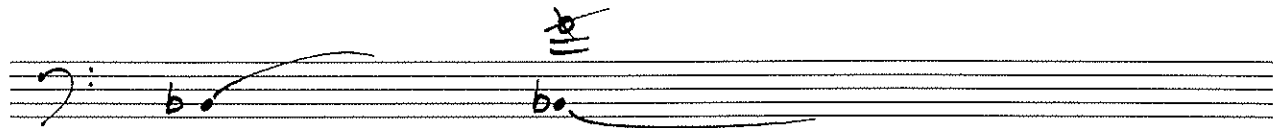
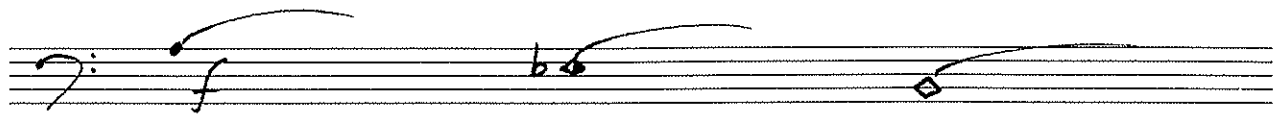
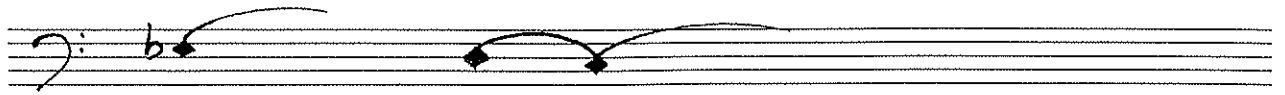
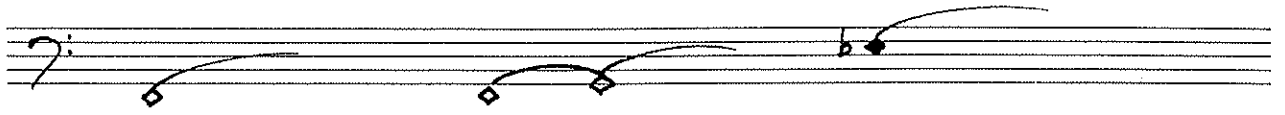
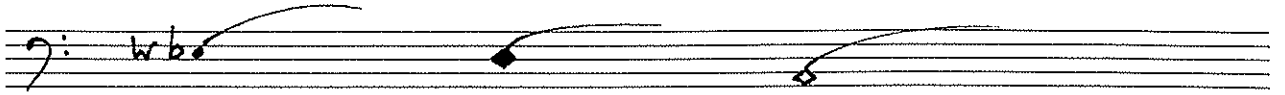
Subbass



Subbass



Subbass



subbass

Handwritten musical score for subbass, consisting of 12 staves. The notation includes various notes, slurs, and dynamics. The first staff has a treble clef and a slur over two notes, with a dynamic marking 'f'. The second staff has a treble clef and a slur over two notes, with a dynamic marking 'f'. The third staff has a treble clef and a slur over two notes, with a dynamic marking 'f'. The fourth staff has a treble clef and a slur over two notes, with a dynamic marking 'f'. The fifth staff has a bass clef and a slur over two notes. The sixth staff has a bass clef and a slur over two notes, with a dynamic marking 'f'. The seventh staff has a bass clef and a slur over two notes, with a dynamic marking 'f'. The eighth staff has a bass clef and a slur over two notes, with a dynamic marking 'f'. The ninth staff has a bass clef and a slur over two notes, with a dynamic marking 'f'. The tenth staff has a bass clef and a slur over two notes, with a dynamic marking 'f'. The eleventh staff has a treble clef and a slur over two notes, with a dynamic marking 'f'. The twelfth staff has a bass clef and a slur over two notes.

Subbass

Handwritten musical score for Subbass, consisting of 12 staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a bass clef, a forte (*f*) dynamic, and a half note. The second staff continues with a bass clef, a half note, and a ~~b~~ dynamic. The third staff features a bass clef and four quarter notes with diamond-shaped accents. The fourth staff starts with a treble clef, a piano (*p*) dynamic, and two half notes. The fifth staff has a bass clef and four quarter notes with diamond-shaped accents. The sixth staff contains a bass clef, a half note, and a half note with a flat. The seventh staff shows a bass clef, a half note, a half note with a flat, and a half note with a flat. The eighth staff begins with a treble clef, a whole note with a flat, and two quarter notes. The ninth staff starts with a treble clef, a half note with a flat, and two quarter notes. The tenth staff has a bass clef, a half note, and a half note with a flat. The eleventh staff features a treble clef, a half note, and a half note with a flat. The twelfth staff begins with a treble clef, a half note, and a half note with a flat.

Subbass

The image displays 18 staves of handwritten musical notation for a subbass part. The notation is organized into several systems:

- Staff 1:** Treble clef, featuring a single note with a slur.
- Staff 2:** Bass clef, featuring a sequence of notes with slurs and a flat.
- Staff 3:** Bass clef, featuring a sequence of notes with slurs and flats.
- Staff 4:** Bass clef, featuring notes with slurs and flats.
- Staff 5:** Bass clef, featuring notes with slurs.
- Staff 6:** Bass clef, featuring notes with slurs.
- Staff 7:** Bass clef, featuring notes with slurs and a flat.
- Staff 8:** Bass clef, featuring notes with slurs and flats.
- Staff 9:** Bass clef, featuring notes with slurs and a forte (*f*) dynamic marking.
- Staff 10:** Bass clef, featuring notes with slurs and flats.
- Staff 11:** Bass clef, featuring notes with slurs.
- Staff 12:** Bass clef, featuring notes with slurs.
- Staff 13:** Bass clef, featuring notes with slurs.
- Staff 14:** Bass clef, featuring notes with slurs.
- Staff 15:** Treble clef, featuring notes with slurs.
- Staff 16:** Bass clef, featuring notes with slurs.

subbass

B

aktionen dürfen ausgelassen oder wiederholt werden, die reihenfolge der aktionen ist frei.

a) klänge bei teilweiser verdeckung des labiums

- mit tongriff (linke hand)
- ohne tongriff

b) atmung am griffloch

- hineinblasen
- luft einsaugen

c) multiphonics

- eher tief, eher leise
- sehr selten: hoch, laut (kaum noch, falls bereits im großbass)

d) „didgeridoo“

schnelle doppelzungen-repetitionen auf dem grundton des instruments: registersprünge

contrabass recorder

B

actions may be omitted or repeated.

free order of the actions.

a) play partly covering the labium

- with fingerings (left hand)
- without fingerings

e) respiration at a tone hole

- blow into the hole
- inhale air

f) multiphonics

- rather low, rather soft
- rarely: high, loud

g) „didgeridoo”

fast double-tongue repetitions on the fundamental tone of the instrument: jumping through the register.

großbass

A

7 seiten.

12 zeilen pro seite.

3 bis 4 atembögen pro zeile.

1 bis 3 klänge pro atembogen.

irgendwo anfangen, irgendwo aufhören.

zeilen dürfen übersprungen und ausgelassen, dürfen nach belieben wiederholt werden.

es gibt keine festgelegte reihenfolge der zeilen: der vortrag der zeilen muss nicht der vorliegenden anordnung entsprechen.

nach jeder zeile ist ein wechsel zu B (großbass) oder zum subbass oder zur stimme möglich, nicht aber innerhalb einer zeile.

great bass

A

7 pages.

12 lines per page.

3 or 4 breaths per line.

1 up to 3 sounds per breath.

begin anywhere, end anywhere.

lines may be omitted or repeated.

there is no given order of the lines.

after each line you may change the score (go to B great bass or the contrabass score or to voice).

do not change within a line.

großbass

The image displays a handwritten musical score for a double bass, titled "großbass". The score is written on 12 staves, alternating between bass and treble clefs. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *kw* (likely *kw* for *kw*). The music is characterized by melodic lines with slurs and ties, and some staves feature specific markings like *w* (whole note), *k* (quarter note), and *bo* (possibly *bo* for *bo*). The overall style is that of a personal manuscript or a student exercise.

großbass

The image displays a handwritten musical score for a piece titled "großbass". The score is written on ten staves, alternating between bass and treble clefs. The notation includes various note values, rests, and dynamic markings. The first staff begins with a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together and connected by slurs. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The score concludes with a double bar line on the final staff.

großbass

The image displays a handwritten musical score for a piece titled "großbass". The score is organized into ten systems, each consisting of two staves. The first five systems begin with a bass clef, while the last five systems begin with a treble clef. The notation includes various rhythmic values, primarily quarter and eighth notes, often beamed together and connected by slurs. Dynamics such as *f* (forte) and *fz* (forzando) are used throughout. Accidentals, including sharps (#), flats (b), and double sharps (##), are present. The handwriting is fluid and characteristic of a composer's sketch.

großbass

The image displays a handwritten musical score for a piece titled "großbass". The score is written on ten staves, alternating between bass and treble clefs. The notation includes various note values, slurs, and dynamic markings. The first staff begins with a bass clef, a forte (*f*) dynamic, and a half note. The second staff uses a treble clef and features a half note with a slur. The third staff returns to a treble clef, starting with a half note and a forte (*f*) dynamic, followed by a half note with a sharp sign and a slur. The fourth staff is in treble clef, starting with a half note and a forte (*f*) dynamic, followed by a half note with a slur. The fifth staff is in bass clef, starting with a half note and a piano (*p*) dynamic, followed by a half note with a slur. The sixth staff is in bass clef, starting with a half note and a slur, followed by a half note with a flat sign and a slur. The seventh staff is in treble clef, starting with a half note and a *k.f* dynamic, followed by a half note with a slur. The eighth staff is in bass clef, starting with a half note and a slur, followed by a half note with a slur. The ninth staff is in bass clef, starting with a half note and a sharp sign, followed by a half note with a slur and a forte (*f*) dynamic. The tenth staff is in bass clef, starting with a half note and a flat sign, followed by a half note with a slur.

großbass

Handwritten musical score for 'großbass' on ten staves. The notation includes various musical symbols such as clefs (bass and treble), notes, rests, and dynamic markings. The first staff begins with a bass clef, a flat (b), and a forte (f) dynamic. The second staff starts with a treble clef and a forte (f) dynamic. The third staff begins with a bass clef and a sharp (#). The fourth staff starts with a treble clef and a piano (p) dynamic. The fifth staff begins with a treble clef. The sixth staff starts with a bass clef and a sharp (#). The seventh staff begins with a treble clef and a forte (f) dynamic. The eighth staff starts with a bass clef and a sharp (#). The ninth staff begins with a treble clef and a piano (p) dynamic. The tenth staff starts with a treble clef and a forte (f) dynamic. The score is written in a cursive, handwritten style.

großbass

Handwritten musical score for 'großbass' on ten systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The score features several slurs and ties, indicating phrasing and melodic lines. Some notes are marked with a diamond symbol, possibly indicating specific articulation or fingering. The piece concludes with a double bar line and repeat dots.

großbass

The image displays a handwritten musical score for a bass instrument, titled "großbass". The score is organized into ten systems, each consisting of two staves. The notation is written in black ink on white paper. The first staff of each system begins with a clef (either bass or treble) and a time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Slurs are used to group notes across measures. Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are present throughout the piece. The key signature includes flats (b) and sharps (#). The notation is fluid and expressive, characteristic of a handwritten manuscript.

großbass

B

aktionen dürfen ausgelassen oder wiederholt werden, es müssen nicht beide spielarten (z. B. mit und ohne tongriff, blasen und saugen) ausgeführt werden.

die reihenfolge der aktionen ist frei.

a) klänge bei teilweiser verdeckung des labiums

- mit tongriff (linke hand)
- ohne tongriff

b) atmung an den grifflöchern

- hineinblasen
- luft einsaugen

c) multiphonics

- eher tief, eher leise
- sehr selten: hoch, laut (kaum noch, falls bereits im großbass)

d) „didgeridoo“

schnelle doppelzungen-repetitionen auf dem grundton des instruments: registersprünge

great bass

B

actions may be omitted or repeated.

free order of the actions.

b) play partly covering the labium

- with fingerings (left hand)
- without fingerings

h) respiration at a tone hole

- blow into the hole
- inhale air

i) multiphonics

- rather low, rather soft
- rarely: high, loud

j) „didgeridoo”

fast double-tongue repetitions on the fundamental tone of the instrument: jumping through the register.

stimme

fragmente, reminiszenzen aus den zeilen für subbass und groß-
bass singen – oder summen.

voice

fragments, reminiscences – parts of the lines for contrabass and great bass recorder – or humming.