

stabat mater

für sopran, violoncello und zuspield-cd

for soprano, violoncello and tape

eva-maria houben

2010

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für tilla frank-neumeyer.

und für irene kurka und burkart zeller.

for tilla frank-neumeyer.

and for irene kurka and burkart zeller.

stabat mater (beginn, zeilen 1 und 2)

stabat mater dolorosa

juxta crucem lacrimosa

die mutter stand schmerzerfüllt

und weinend neben dem kreuz

iesus in praeseptio (stabat mater II, beginn, zeilen 1 und 2)

stabat mater speciosa

juxta foenum gaudiosa

die mutter stand voller glück

lächelnd neben der krippe

beide textteile begegnen einander.

die zuspiel-cd hat 30 sekunden vorlauf.

das stück beginnt bei 00:31.

dauer: 16 minuten.

es ist in form eines tryptichons aufgebaut und hat drei teile:

I: 00:31 bis 06:20

II: 06:21 bis 10:00

III: 10:01 bis 16:30

the tape begins at 00:00 – with silence. the performers have 30 seconds to look forward to the beginning.

the performance begins at 00:31.

duration: 16 minutes.

the structure of the piece is similar to a triptych; there are three

sections: I: 00:31 bis 06:20

II: 06:21 bis 10:00

III: 10:01 bis 16:30

sopran

teil I:

stabat mater dolorosa

juxta crucem lacrimosa

dieser text wird in teil I vorgetragen.

teil II:

tacet

teil III:

stabat mater speciosa

juxta foenum gaudiosa

dieser text wird in teil III vorgetragen.

einzelne wörter und wortverbindungen sind in zeilen angeordnet.

die melodiewendungen sind frei zu wählen.

wörter und wortverbindungen werden syllabisch jeweils auf einem ruhigen atembogen vorgetragen.

innerhalb eines teils bei der vom text vorgegebenen reihenfolge der wörter bleiben.

wörter und wortverbindungen dürfen wiederholt, kein wort sollte ausgelassen werden.

sich rar machen: eher selten singen. zwischen den atembögen bleibt es eine zeitlang still.

unangestrengt leise. frei den atem ausströmen lassen, ohne eindringlichkeit, aber auch ohne besondere zurückhaltung.

soprano

section I:

stabat mater dolorosa

juxta crucem lacrimosa

these words and phrases are presented in section I.

section II:

tacet

section III:

stabat mater speciosa

juxta foenum gaudiosa

these words and phrases are presented in section II.

single words and phrases are written in lines.

you may choose freely melodies resp. lines.

sing words and groups of words (syllabic) in each case on one quiet bow of breath.

keep the order of the words given by the text within one section.

words and groups of words may be repeated, no word should be omitted.

make yourself scarce: sing rather seldom. between the bow of breath it remains silent for a while.

soft without any effort. let stream out your breath freely, without insistence, but without any special restraint, too.

I

0:31 - 6:20

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

I

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

I

do - lo - ro - sa do - lo - ro - sa

do - lo - ro - sa do - lo - ro - sa

do - lo - ro - sa do - lo - ro - sa

do - lo - ro - sa do - lo - ro - sa

do - lo - ro - sa do - lo - ro - sa

do - lo - ro - sa do - lo - ro - sa

I

Handwritten musical notation on a staff. The melody consists of two phrases, each with four notes: G#4, A4, B4, C#5. The notes are connected by a slur. Below the staff, the lyrics "jux-ta cru-cem" are written under each phrase.

Handwritten musical notation on a staff. The melody consists of two phrases, each with four notes: G#4, A4, B4, C#5. The notes are connected by a slur. Below the staff, the lyrics "jux-ta cru-cem" are written under each phrase.

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Handwritten musical notation on a staff. The melody consists of two phrases, each with four notes: G#4, A4, B4, C#5. The notes are connected by a slur. Below the staff, the lyrics "jux-ta cru-cem" are written under each phrase.

Handwritten musical notation on a staff. The melody consists of two phrases, each with four notes: G#4, A4, B4, C#5. The notes are connected by a slur. Below the staff, the lyrics "jux-ta cru-cem" are written under each phrase.

III

10:01 - 16:30

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

sta - bat sta - bat sta - bat

III

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

ma - ter ma - ter ma - ter

III

spe - ci - o - sa spe - ci - o - sa

Spe - ci - o - sa spe - ci - o - sa

Spe - ci - o - sa spe - ci - o - sa

Spe - ci - o - sa Spe - ci - o - sa

Spe - ci - o - sa spe - ci - o - sa

Spe - ci - o - sa spe - ci - o - sa

III

jux-ta foe-num jux-ta foe-num

jux-ta foe-num jux-ta foe-num

jux-ta foe-num jux-ta foe-num

jux-ta foe-num jux-ta foe-num

jux-ta foe-num jux-ta foe-num

jux-ta foe-num jux-ta foe-num

III

gan-di-o-sa gan-di-o-sa

gan-di-o-sa gan-di-o-sa

gan-di-o-sa gan-di-o-sa

gan-di-o-sa gan-di-o-sa

gan-di-o-sa gan-di-o-sa

gan-di-o-sa gan-di-o-sa

violoncello

mit dem cello atmen.

jedes geräusch, jeder klang ein ruhiger, entspannter, weiter bogenstrich – wie eine lange, ruhige ausatmung:

teil I und teil III:

12 geräusche (a und b) und 12 klänge (c und d).

einige auswählen und atmen.





geräusche und klänge dürfen ausgelassen und (auch mehrmals) wiederholt werden.


teil II:

6 flageolets.

einige auswählen und atmen.

klänge dürfen ausgelassen und (auch mehrmals) wiederholt werden.

- ◇ s.p. : auf dem steg (den bogen direkt über den steg führen).
- ◇ s.p.  : wie die erste anweisung – zusätzlich die saiten mit der hand abdecken.
- ↑ : zwischen steg und saitenhalter.
- ↑  : zwischen steg und saitenhalter, auf der umspinnung (tonliches rauschen).
- S. : auf der schmalen stelle vom saitenhalter.
- h. s. : auf den hängesaiten.
- z. : auf der zarge.
-  : nah am obersattel.
- c.l.  : col legno, zusätzlich die saiten mit der hand abdecken.
- ↓ : den bogen quer zur saite in richtung steg bewegen.
- ↑ : den bogen quer zur saite in richtung griffbrett bewegen.

 : in die f-löcher pusten – in einem abstand von ca. 10 cm.

o / + o : freie schwankungen zwischen dem ton der angegebenen tonhöhe und dem ton, der einen viertelton (♯) darüber liegt.

violoncello

breath with the cello.

Each noise, each sound one calm, relaxed, wide bow – like a long, quiet breath.

section I and section III:

12 noises (a and b) and 12 sounds (c and d).

choose some of them and breath.

you may omit and (even several times) repeat noises and sounds.


section II:

6 harmonics.


choose some of them and breath.

you may omit and (even several times) repeat noises and sounds.

◇ s.p. : on the bridge (move the bow directly on the bridge).

◇ s.p.  : like the first instruction – in addition cover the strings with one hand.


↑ : between bridge and tailpiece.


↑  : between bridge and tailpiece, on the winding (a swish like a sound).

s. : on the narrow spot of the tailpiece.

h. s. : on the hanging strings.

z. : on the frame.

 : near the upper saddle.

c.l.  : col legno, in addition cover the strings with one hand.

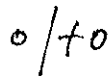
↓ : move the bow crosswise to the string in the direction of the bridge.



: move the bow crosswise to the string in the direction of the fretboard.



: blow into the f-holes – in a distance of about 10 cm.

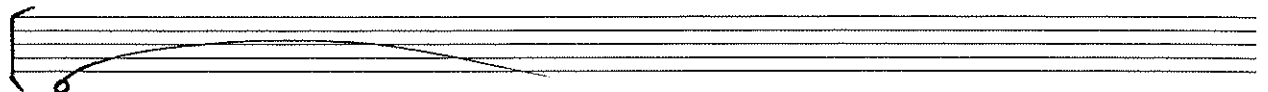



: free fluctuations between the sound of the given pitch and the sound one quartertone higher.

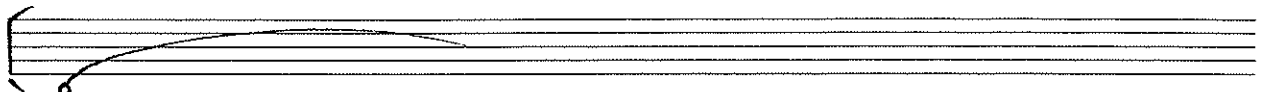
0:31 - 6:20 I und III 10:01 - 16:30
a



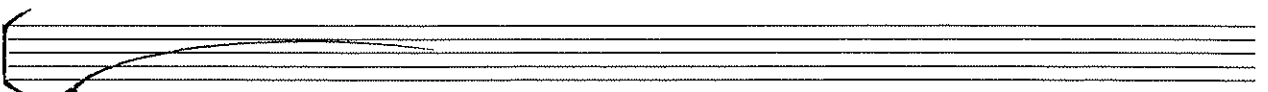
◇ s.p.




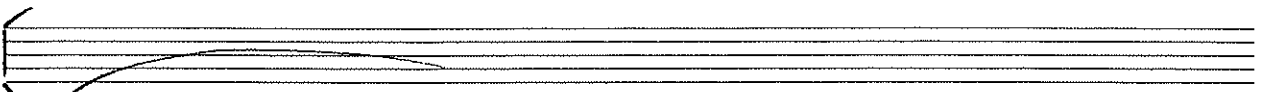
◇ s.p. 



†



† 



S.



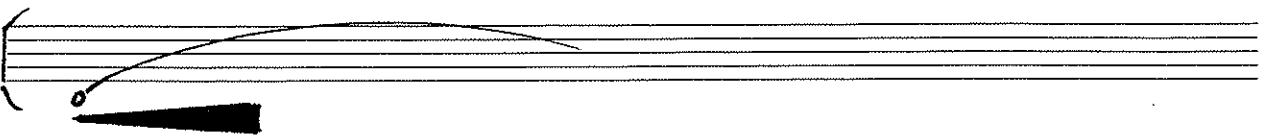
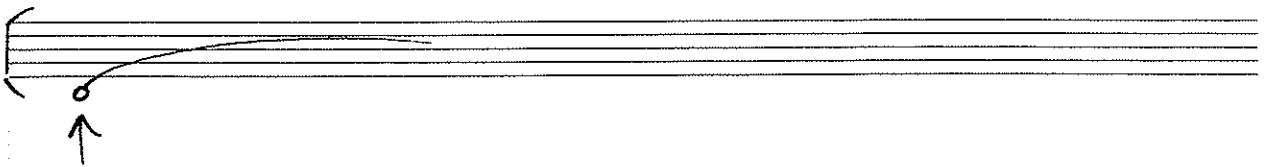
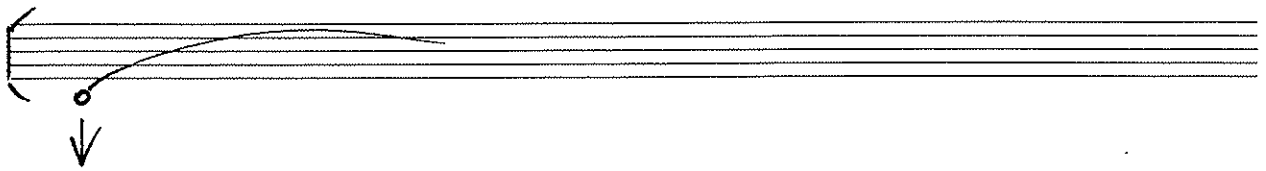
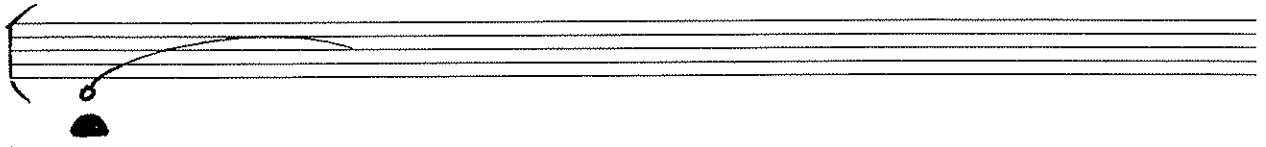
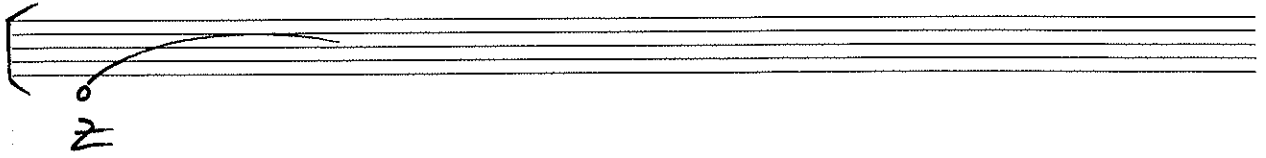
h.s.

0:31 - 6:20

I und
b

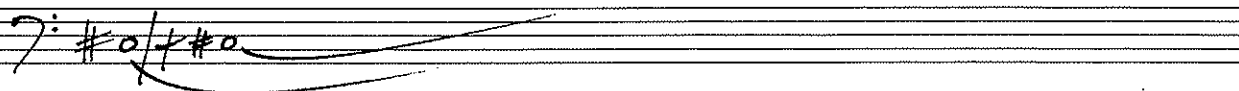
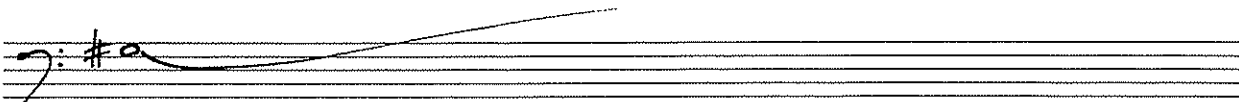
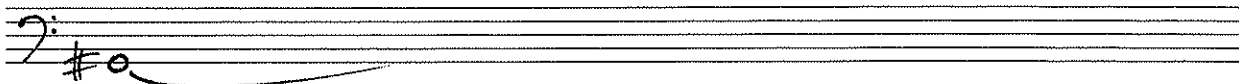
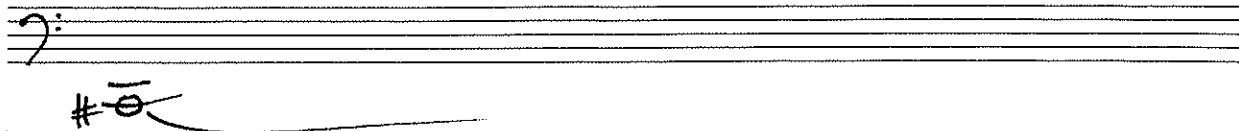
III

10:01 - 16:30

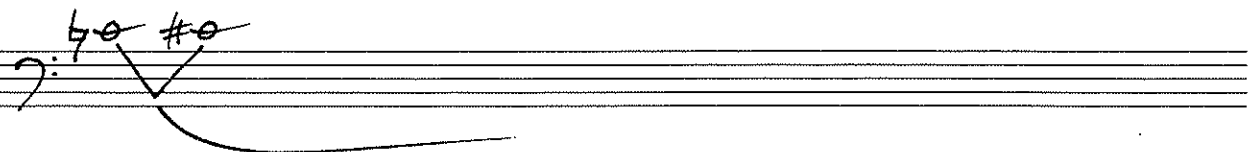
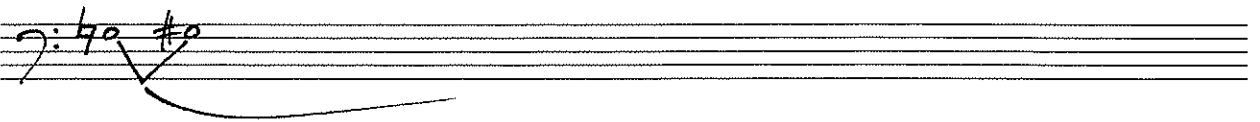
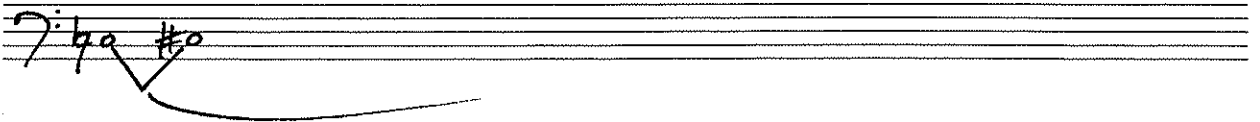
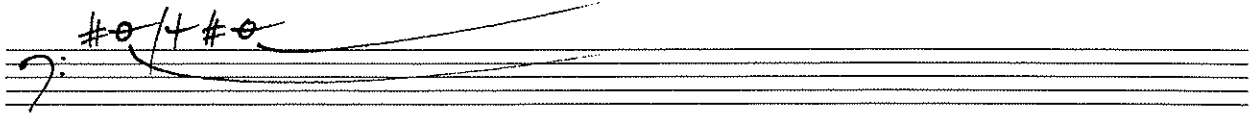
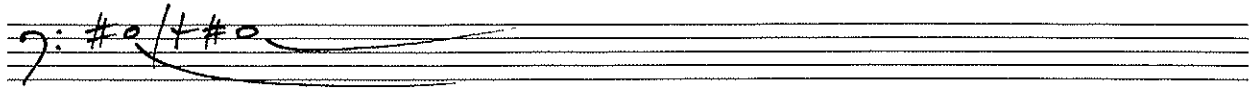


0:31 - 6:20 I und III 10:01 - 16:30

c



0:31 - 6:20 I und III
d 10:01 - 16:30



Handwritten musical notation on a five-line staff with a bass clef. It shows a sequence of notes with Roman numerals II, III, and II above them. A slur is drawn under the notes.

Handwritten musical notation on a five-line staff with a bass clef. It shows a sequence of notes with Roman numerals II and III above them. A slur is drawn under the notes.

Handwritten musical notation on a five-line staff with a bass clef. It shows a sequence of notes with Roman numerals II and I above them. A slur is drawn under the notes.

Handwritten musical notation on a five-line staff with a bass clef. It shows a sequence of notes with Roman numerals IV and III above them. A slur is drawn under the notes.

Handwritten musical notation on a five-line staff with a treble clef. It shows a sequence of notes with Roman numerals II and I above them. A slur is drawn under the notes.

Handwritten musical notation on a five-line staff with a bass clef. It shows a sequence of notes with Roman numerals III and II above them. A slur is drawn under the notes.