

Torsten Anders

Verflochtene Tänze

Cello-Campanula und Akkordeon
2023

Pianoakkordeon

Aufführungsdauer: ca. 17 Minuten

Performance duration: ca 17 minutes

Aufführungshinweise

Diese Komposition – geschrieben für Cello-Campanula und Akkordeon – kombiniert Instrumente mit sehr unterschiedliche Ausklangzeiten. Während das Akkordeon einen sehr kurzen Ausklang aufweist, klingt ein Ton auf der Campanula aufgrund der Resonanzsaiten des Instruments noch einige Zeit nach dem Ende des eigentlichen Tons nach. Die harmonische Struktur dieses Stücks berücksichtigt den langen Campanula-Nachklang (z.B. verändert sich die zugrunde liegende Harmonie oft nur sehr allmählich). Die Campanula-SpielerIn sollte das Instrument immer ausklingen lassen (z.B. über Pausen hinweg).

Alternativ kann das Stück auch mit dem Violoncello anstelle der Campanula aufgeführt werden. In diesem Fall klingt das Stück trockener und mit einem etwas anderen Timbre, ist aber rhythmisch transparenter.

Dies Stück kann entweder mit Knopfakkordeon (bzw. Bajan) oder mit Pianoakkordeon aufgeführt werden. Während in der Stimme für Knopfakkordeon viele Akkorde in recht weiter Lage gesetzt sind, ist die separate Stimme für das Pianoakkordeon an die Möglichkeiten dieses Instruments angepasst.

Für die Akkordeonregistrierung enthält die Partitur nur verbale Vorschläge, und zwar nur für die rechte Hand. Die Einzelheiten der Registrierung bleiben der InstrumentalistIn überlassen. Insgesamt verwendet das Stück die folgenden verbalen Registrierungsvorschläge: dunkel, klar, nasal, spitz und voll.

Die rhythmische Struktur dieser Komposition ist von südasiatischen (karnatischen) Rhythmustechniken inspiriert – vielleicht etwas ähnlich, wie die Konstruktion der Campanula inspiriert ist von südasiatischen Instrumenten wie der Sarangi. In dieser Tradition ist die „Taktart“ (Tala) typischerweise während eines Stückes konstant, aber die rhythmischen Gruppierungen und Akzentstrukturen der eigentlichen musikalischen Phrasen können sich im Laufe des Stücks verschieben und diesem „Takt“-Hintergrund widersprechen (Jathi). Der Anfang solcher rhythmischen Gruppen wird akzentuiert (vergleichbar mit den Akzentstrukturen europäischer Taktarten), aber die Akzentstrukturen verschiedener gleichzeitiger musikalischer Ebenen können sich unabhängig voneinander verschieben.

Die Notation des vorliegenden Stücks markiert solche verschobenen Gruppierungen und Akzentstrukturen mit Notenbalken (wenn möglich). Darüber hinaus verwendet die Notation die herkömmlichen Zeichen für den Akzent (für eine ausgesprochene Betonung) und Marcato (für eine noch stärkere Betonung). Siehe die rechte Hand des Akkordeons in den Takten 3 und folgende als Beispiel.

Um den Interpreten zu helfen, die Musik rhythmisch zu koordinieren, zeigen beide Instrumentalstimmen auch die andere Stimme (oder wenigstens einen Großteil des Rhythmus der andere Stimme). Um die rhythmische Koordination trotz der angepassten Balken weiter zu verdeutlichen, sind im Stück häufig Quartolen-Klammern notiert, auch wenn diese nicht unbedingt notwendig sind.

Diese Komposition verwendet die übliche 12-tönige gleichschwebende Stimmung. Enharmonisch verwechselte Töne meinen also die gleiche Tonhöhe. Vorzeichen gelten für alle Noten in derselben Oktave bis zum Taktende.

Zur Vorbereitung einer Live-Aufführung ist auf Anfrage eine Demoaufnahme (MIDI-Mockup) erhältlich.

Performance Notes

This composition – written for cello campanula and accordion – combines instruments with very different decay characteristics. While the accordion features a very short decay, a tone on the campanula lingers on for quite some time after the actual tone ended, due to the instrument’s sympathetic strings. The harmonic structure of this piece takes the long campanula decay into account (e.g., the underlying harmony often changes only very gradually). The campanula player should always let the instrument keep ringing (e.g., across rests).

The piece can alternatively also be performed with the violoncello instead of the campanula. In that case, the piece sounds drier and with a somewhat different timbre, but it is rhythmically more transparent.

The composition can be performed with either a button accordion (resp. bayan), or a piano accordion. While the part for button accordion features many chords with a wide pitch range, the separate part of the piano accordion is adapted to the possibilities of this instrument.

For the accordion registration, the score contains only verbal suggestions, and only for the right hand. The details of the registration are left to the performer. Altogether, the piece uses the following German verbal registration suggestions: *dunkel* (dark), *klar* (clear), *nasal* (nasal), *spitz* (sharp) and *voll* (full).

The rhythmic structure of this composition is inspired by South Asian (Karnatic) rhythmic techniques – somewhat similar perhaps to how the construction of the campanula is inspired by South Asian instruments like the sarangi. In this tradition, the “time signature” (*tala*) is typically constant throughout a piece, but the rhythmic groupings and accent structures of actual musical phrases can shift throughout the piece contradicting this “time signature” background (*jathi*). The beginnings of such rhythmic groups are accented (comparable to the accent structures marking European time signatures), but the accent structures of different simultaneous layers can shift independently.

The notation of the present piece indicates such shifted groupings and accent structures with beaming where possible. Additionally, the notation uses the conventional signs for accent (for a pronounced accent) and *marcato* (for an even stronger accent). See the accordion right hand in measures 3 and the following for an example.

To help the performers to rhythmically coordinate the music, both parts show also (much of the rhythm of) the other part. To further clarify the rhythmic coordination despite the custom beaming, the piece often notates quadruplet brackets even where these are not strictly necessary.

This composition assumes the standard 12-tone equal temperament, thus enharmonically equivalent tones mean the same pitch. Accidentals apply to all notes in the same octave until the end of the bar.

For preparing a live performance, a demo recording (MIDI mockup) is available upon request.

Verflochtene Tänze

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Korrektur-Fassung! Endgültige Fassung geheftet in B4 Format

♩ = ca. 70

The musical score is written for piano in 4/4 time. It consists of four systems of staves, each with a bass staff and a grand staff (treble and bass clefs). The key signature is B-flat major (two flats).

- Measure 1:** The grand staff begins with a piano (*p*) dynamic. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand has a simple bass line. A marking "voll" is placed above the first measure of the right hand.
- Measure 5:** The right hand continues with a similar rhythmic pattern. Dynamics range from *f* to *p*. A slur covers the first two measures of the right hand.
- Measure 8:** The right hand features a more melodic line with slurs. Dynamics range from *f* to *pp*. The left hand has a simple bass line. A marking "pizz." is placed above the first measure of the right hand.
- Measure 11:** The right hand continues with a melodic line. Dynamics range from *p* to *mf*. The left hand has a simple bass line.

14

arco
f — *p*

This system covers measures 14 to 16. It features a bass line with a half note followed by a quarter note, and a piano accompaniment with a complex texture of chords and moving lines. Dynamics range from *f* to *p*. An *arco* marking is present above the first measure.

17

f — *mp*
f — *p*

This system covers measures 17 to 18. The piano accompaniment continues with dense chordal textures. Dynamics include *f*, *mp*, and *p*.

19

f — *mp*
f — *p*
pizz.
mp
pp

This system covers measures 19 to 21. It includes a *pizz.* marking in the bass line. Dynamics range from *f* to *pp*.

22

mf
p
pp
mp
p

This system covers measures 22 to 24. The piano accompaniment features a prominent melodic line in the bass. Dynamics include *mf*, *p*, *pp*, *mp*, and *p*.

25

arco
f — *mp*
pp — *ppp*
f — *p*
ppp
rit.....

This system covers measures 25 to 27. It includes an *arco* marking and a *rit.* (ritardando) marking. Dynamics range from *f* to *ppp*.

29 **a tempo**

nasal

*ppp**

pp

* *ppp*: immer ganz leise, aber alle Töne sollten gleichzeitig einsetzen.
ppp: always really quiet, but all tones should enter simultaneously.

32

p

mp

35

p

dunkel

pp sub.

38

p

p

pp sub.

ppp sub.

sul tasto
flautando

41

sul pont. *ppp*

klar *ppp*

44

sul pont. *pp* *p*

47

flautando sul tasto *pp sub.*

dunkel *ppp sub.*

49

rit.

52 **a tempo**

Musical score for measures 52-54. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with a 'nasal' marking and dynamic markings of *ppp*, *pp*, and *p*. The left hand provides a rhythmic accompaniment with eighth notes and rests.

55

Musical score for measures 55-57. The right hand has a 'voll' marking and dynamic markings of *mp*, *mf*, and *p*. It features triplets and sixteenth-note patterns. The left hand has dynamic markings of *mp*, *mf*, and *p*, with triplet and sixteenth-note accompaniment.

58

Musical score for measures 58-59. The right hand has an 'ord.' marking and dynamic markings of *f* and *mp*. The left hand has dynamic markings of *f* and *p*. The right hand features a melodic line with slurs and accents, while the left hand has a steady accompaniment.

60

Musical score for measures 60-61. The right hand has dynamic markings of *f*, *p*, and *pp*, and includes a 'sul pont.' marking. The left hand has dynamic markings of *f* and *p*. The right hand features a melodic line with slurs and accents, while the left hand has a steady accompaniment.

(sul pont.) → ord.

62

f *p* *f* *p*

f *p*

65

rit. l.v.

fp

fpp

a tempo

70

dunkel

ppp *p* *ppp*

76

79

mp *pp* *f* *mp*

82

f *ff* *p*

voll

85

f *p* *f* *p* *fp* *mf*

sul pont.

88

pp fp f p

p mf p

91

sul tasto

pp mp pp mp p

p

94

sul pont.

fp f pp

fp mf p

96

rit.....

fp f p

p mf p

99 **a tempo**
sul pont.
pp
spitz
pp

102
sul pont. → ord.
p *mp*
mp loco

105
f *p* *klar*
fp *fp*

108
ord. →
f *p* *f*
mf *f*

111
flautando sul tasto
pp sub.
ppp sub.

114

p sul pont.

pp

117

mp *mf* *f* sul pont. →

p *ppp* *mp* *pp* *mp* *mf*

120

(sul pont.) flautando sul tasto *pp sub.*

f *ppp sub.*

123

rit.

126 **a tempo**
sul pont.
pp
voll
p *mp* *p*

129
p *mp* *mf*
mp *mf* *f* *ff*

132 **ord.** **rit.....** **a tempo**
mp *fp* *fpp* *mp*
klar
p *pp* *p*

136
mf *f*
mp *mp*

139
fp *f* *f* *p* *fp*

142 **a tempo**
arco
p *4* *mp* *p sub.*
spitz
mp *mf* *p sub.*

145
pp *f* *f* *ff*
mf *f* *f* *ff*

147
p sub. *mp* *mf* *f*
pp sub. *p* *mp* *mf*

150 **sul pont.**
ffp *ff* *pp* *ffp* *ff*
voll
ffp *ff* *p* *p* *ff*

153 **sul tasto**
pp *mp* *pp*
p *p*

156 *mp* *p* *fp* *f* *p*

sul tasto → sul pont.

159 *ffp* *ff* *p* *f* *p*

sul pont. → ord.

162 *p* *f* *p* *pp* *ppp*

rit..... a tempo

l.v. nasal

169 *pp* *mp* *pp sub.*

sul pont.

spitz

172 *p* *mp* *p*

175

rit.....

a tempo
col legno battuto

fp f nasal ppp p

179

pizz.

mp klar p sub.

182

mf mp klar

184

f mp klar

186

rit.....

fp fp

a tempo

col legno battuto

189

Musical score for measures 189-191. The system includes a bass line and a grand staff (treble and bass clefs). The bass line starts with a forte (*f*) dynamic and features a series of eighth notes with accents. The grand staff features a 'nasal' marking and a pianissimo (*ppp*) dynamic. The music is in a key with one flat and a 3/4 time signature.

192

Musical score for measures 192-193. The system includes a bass line and a grand staff. The bass line has a mezzo-forte (*mf*) dynamic and is marked 'arco'. The grand staff has a piano (*p*) dynamic and is marked 'B.S. spitz'. It features triplets and accents. The music is in a key with one flat and a 3/4 time signature.

194

Musical score for measures 194-196. The system includes a bass line and a grand staff. The bass line has a forte (*f*) dynamic and is marked 'mp sub.'. The grand staff has a piano (*p*) dynamic and is marked 'B.S.'. It features accents and a change in key signature to two flats. The music is in a 3/4 time signature.

197

Musical score for measures 197-200. The system includes a bass line and a grand staff. The bass line has a forte (*f*) dynamic and is marked 'ff'. The grand staff has a mezzo-piano (*mp*) dynamic and is marked 'B.S.'. It features accents and a change in key signature to two flats. The music is in a 3/4 time signature.

199

p sub.

ff

voll B.S.

B.S.

p

f mp

ff

mf sub.

202

mp

ff

mp

B.S.

B.S.

p

mf

p

205

pizz.

mp

pp

mp

pp

208

mp

p

mp

p

210

arco

ff

B.S.

f

mp

p

rit.....

213 **a tempo**

Musical score for measures 213-216. The system consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). Measure 213 features a vocal line starting with the instruction "nasal" and a piano line starting with "ppp". Dynamics include "pp" and "p". The piano line includes several triplet markings.

217

Musical score for measures 217-219. The system consists of a grand staff. Measure 217 has a vocal line with "p" and a piano line with "mp". Measure 218 has a vocal line with "dunkel" and a piano line with "pp sub.". The piano line features numerous triplet markings throughout.

220

Musical score for measures 220-221. The system consists of a grand staff. Measure 220 has a vocal line with a triplet and a piano line with a triplet. Measure 221 has a vocal line with a triplet and a piano line with a triplet.

222

Musical score for measures 222-223. The system consists of a grand staff. Measure 222 has a vocal line with "mp" and a piano line with "p". Measure 223 has a vocal line with "mp" and a piano line with a triplet. The piano line includes several triplet markings.

224 sul tasto flautando

pp sub.

ppp sub.

227 sul pont.

ppp

pp

klar

ppp

230 sul pont. flautando sul tasto

p

pp sub.

dunkel

pp

ppp sub.

233 rit.....

236 a tempo

Musical score for measures 236-240. The system includes a grand staff with treble and bass clefs. The right hand (treble clef) features a melodic line with a dynamic marking of *ppp* and a *ppp sub.* section. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *ppp*. A fermata is placed over the final chord of the system. A 'V' symbol is positioned above the right hand staff.

241

Musical score for measures 241-243. The system includes a grand staff with treble and bass clefs. The right hand (treble clef) features a melodic line with a dynamic marking of *pp* and a *p* section. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *p*. A fermata is placed over the final chord of the system.

244

Musical score for measures 244-246. The system includes a grand staff with treble and bass clefs. The right hand (treble clef) features a melodic line with a dynamic marking of *mf* and a *pp sub.* section. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *pp sub.*. A fermata is placed over the final chord of the system. A 'V' symbol is positioned above the right hand staff.

247

Musical score for measures 247-250. The system includes a grand staff with treble and bass clefs. The right hand (treble clef) features a melodic line with a dynamic marking of *mp* and a *pp* section. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *p*. A fermata is placed over the final chord of the system.

251

rit.....

Musical score for measures 251-255. The system includes a grand staff with treble and bass clefs. The right hand (treble clef) features a melodic line with a dynamic marking of *ppp*. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *ppp*. A fermata is placed over the final chord of the system. A 'V' symbol is positioned above the right hand staff.

a tempo

259 *ord.* *f* *voll* *p*

262 *mp* *8va* *p* *loco* *pp*

265 *pizz.* *pp* *p*

268 *arco* *8va* *f* *p*

271 *fp* *loco* *f* *mp* *8va* *f* *p* *fpp*

274

fp

loco

fp

277

mp

dunkel

p

281

pp

rit.

286

ppp

l.v. pizz.

pp