

Hans-Jürgen von Bose

Musik für K.

Trio für Violine, Violoncello und Klavier in drei Sätzen (2002)
trio for violin, cello and piano in three movements (2002)



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Christoph Poppen in Freundschaft und Dankbarkeit zugeeignet



Legende

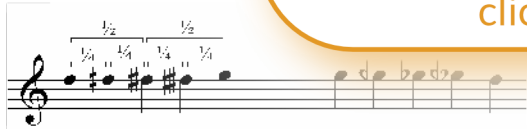
1. Die Vierteltöne sind so „normal“ wie jeder temperierte Ton zu spielen, ohne portamenti und Mikrokorrekturen.
2. Die Violine hat mehrere Möglichkeiten, die Vierteltönigkeit zu bewältigen:
 - a. Skordatur (die möglichst ohnehin etwas weiter als ein Viertelton ausfallen sollte). Diese Skordatur betrifft im 1. Satz alle 4 Saiten und lautet:



Im 2. Satz (ohne Skordatur!) müssen die Vierteltöne sicher fest gegriffen werden. Im dritten Satz werden die 1. und 2. Saite (E/A) um einen Viertelton heraufgestimmt, die 3. und 4. Saite bleiben in Normalstimmung.

- b. Skordatur auf einer zweiten beispielbaren Geige, um das Umstimmen zwischen den Saiten zu vermeiden.
- c. Das exakte Spielen der Vierteltöne auf einem normal gespielten Instrument, in welchem Fall das Stimme vernachlässigt werden kann. Im 1. und 3. Satz ist das Stimme gilt.

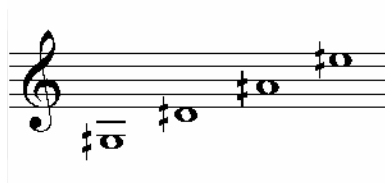
3. Vierteltonnotation:



4. Die Streicher werden gebeten, die Bogenführungs-/Strich-Angaben als sinngemäße Vorschläge zu verstehen. Wo diese – etwa aus Tempogründen – nicht umsetzbar sind, bitte die Anweisungen sinngemäß gestalten.
5. Die Spielangaben für das Klavier werden an den entsprechenden Stellen in der Partitur erläutert.
6. Die Dynamikangaben im 3. Satz (VI, Vc) beziehen sich auf das Ziel, zwei völlig verschiedene (Klang-)Welten zu schaffen, nämlich den Eindruck, als sei das Vc. fast eine menschliche Stimme, während die VI. sich gewissermaßen in einem fremden, menschenleeren Raum bewegt bzw. einen solchen schafft. Das *espressivo* der Violine ist nicht das einer menschlichen Stimme und wird nicht durch Vibrato- bzw. vordergründige Dynamikwirkungen erzeugt, eher durch Bogenführung und sinnfällige Phrasierung. Grundsätzlich die Bogenwechsel so unauffällig wie möglich.

Legend

1. You should play the quartertones as normal as every tempered tone: without portamenti and correction.
2. There are several possibilities for the violin to manage the quartertones:
 - a. scordatura (should be a little wider than a quartertone); the scordatura is concerning all 4 strings in the 1st movement:



In the 2nd movement (without scordatura!) you have to play the quartertones steady. In the 3rd movement you have only to tune the 1st and 2nd string (E/A) about a quartertone higher.

- b. Scordatura with a second violin, so you don't have to tune between the movements.
- c. You also can play the quartertones exactly on a normal tuned violin. In this case you can ignore the second staff of the violin part.



4. The players are asked to understand the stroke of bow as analogous suggestion. If it's impossible to realize it (e.g. because the high tempo) please play it analogous.
5. Pianoforte: the manners of playing are explained in the score.
6. Third movement: the dynamic signs (vl/vc.) refer to the aim to create two very different (sound) worlds. The cello shall sound like a human voice. In opposite to this the violin shall move in a strange, deserted room or make a such. The *espressivo* in the violin part is not that one of a human voice. You shouldn't create the *esprissivo* by vibrato or superficial dynamical actions but by bowing and phrasing. Fundamental the bow changes as unobtrusive as possible.

Trio für Violine, Violoncello und Klavier in drei Sätzen
Trio for violin, cello and piano in three movements

Hans-Jürgen von Bose
2002

 = 120 sehr rhythmisch!
very *rhythmical*!

*) scordatura:



click for more

The image displays a musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in 3/4 time, with a key signature of one sharp (F#). The score is divided into two systems, each starting with a measure number '10'. The first system includes a vocal line with lyrics 'The Rose Tree' and a piano accompaniment. The second system includes a vocal line with lyrics 'The Rose Tree' and a piano accompaniment. The score features various musical notations, including notes, rests, and dynamic markings such as *fp*, *f*, *sub.*, *mf*, and *ff*. There are also performance instructions like 'sul G', 'sul D', and 'sul A'. The score is presented in a clear, professional layout with a white background and black text.

The image displays a musical score for guitar and piano. The score is divided into two systems, each with four staves. The first system (measures 14-17) features a guitar part with various techniques like *sul G*, *sul D*, *sul A*, and *sul G*, and a piano part with complex chords and arpeggios. The second system (measures 18-21) continues the piece with similar techniques and dynamics. A central watermark reads "musicalion" in orange, with "click for more" below it. The score includes various musical notations such as notes, rests, and dynamic markings like *fp*, *f*, *mf*, *ff*, *p*, and *cantabile*.

14

sul G *sul D* *sul A* *sul G*

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

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

fp

14

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

fp *fp* *fp*

18

f *f* *ff* *p* *ff*

ff *p* *ff*

f *ff* *p sub.*

p cantabile

molto p *mf* *f*

sfz *sfz*

22

sul G sul D sul G

pizz. sonoro

arco

sfz *sfz* *mf*

f sub. *ff* espr.

7:8 5

sfz *sfz* *sfz*

22

22

musicalion

click for more

25

p senza vib.

p senza vib.

f *p* molto

p sempre

sfz

3

25

25

29 rit. molto ----- a tempo

arco
p marc. cresc.
f détaché viel Bogen

arco
p marc. cresc.
f détaché

3
 3
 molto *f* espr.
fp

29 rit. molto ----- a tempo

(in tempo!) sehr gleichmäßig!

p *leggero* *p marcato* *poco fp*

33

click for more

fp *fp* *f*

fp *f*

fp *f*

fp *f*

f *fp* *f* *fp* *f*

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

p marcato *p* sempre

38

mf *sfz p* *sfz* *mp marcato* *molto f* *sfz*

sul G sempre

38

mf *sfz p* *sfz* *mp marcato* *molto f* *sfz*

ff *f molto* *ff p*

38

mf

musicalion

click for more

42

fp *fp* *f* *f* *fp*

42

fp *fp* *f* *f* *fp*

f *fp* *f* *sfz p* *fp*

42

fp marcato *mf* *fp marcato* *f*

Musical score for measures 47-50. The score is written for four staves. Measures 47-49 feature complex rhythmic patterns with triplets and quintuplets, marked with *sfz* and *f*. Measure 50 begins with a *ff* dynamic and a *sempre* marking. The score includes various dynamics such as *sfz*, *f*, *meno f*, *ff*, *mf*, *cresc. molto*, and *fn marcato non cresc.*

musicalion

click for more

Musical score for measures 50-54. The score is written for four staves. Measures 50-54 feature complex rhythmic patterns with triplets and quintuplets, marked with *sfzp* and *cresc.*. The score includes various dynamics such as *sfzp*, *cresc.*, *f*, *fp*, *mp*, and *sfz*.

53

sfz *ff* *martell.* *mf* *fp* *ff* *f* *sfz* *p*

sfz *ff* *martell.* *mf* *fp* *ff* *f* *sfz* *p*

molto f *espr.*

53

f *martell.* *p* *cresc.*

sfz *sempre* *martell.* *f* *sfz*

musicalion
click for more

56

fff *fff*

rit. molto *3* *3* *3* *p* *marcato*

rit. molto *(in tempo!)* *a tempo* *p* *marcato*

56

3 *p* *marcato*

60 con sord.
sul G

p

con sord.
sul G

p

pizz.

60

p molto

8vb-

musicalion
click for more

63

quasi esitando

quasi esitando

p

arco

5

63

f cresc.

8va-

p

8vb-

66 *molto p* *sim*

66 *molto p* *dim.* *pp*

69

69

musicalion
click for more

ca. 2'10"

II

Aus dem Grunde der Ermattung
steigen wir mit neuen Kräften
dunkle Herren, welche warten
bis die Kinder sich entkräften
(Kafka)

"Walzer"

$\bullet = 144$ Spukhaft (Eerie)

sul G sul tasto flaut. mp

alla punta d'arco p

elegantemente

Im Inneren des Flügels
inside the piano
Saiten anreißen / pluck string

$\bullet = 144$ Spukhaft (Eerie)

poco sfz (wie das Sr. (like the s

$Red.$

musicalion
click for more

7

mf

pizz

molto uniforme

molto p

arco sul tasto

molto p

senza vibr., senza espr

7

Klang/Sound:

Flageolets *)

gespielt/to play:

quasi senza espr.

normal auf Tasten
ordinary on the keys p

u. c.

$Red.$

*) Mit der l.H. die Saiten direkt hinter der Dämpfung berühren und mit der r.H. die unten notierten Tasten anschlagen

*) Touch the string with left hand behind the mute and touch the keys noted below.

13

schwungvoll / sweeping
sul G

sul tasto
(con vib.)

5:3

fp

senza vib

fp

3

3

3

pizz

molto
vib

ord
pizz

arco

6

veloce

13

u. c.

musicalion
click for more

18

poco

mp

poco

mf

f

port

f

poco *f*

wie ein fremder, sehr gleichmäßiger, ausdrucksloser, aber durchdringender "Singsang"
like a strange, very even, expressionless but pervading dirge

18

3

subito $\bullet = 180$ rit. $\bullet = 120$ $\bullet = 144$

23 *im Anfang wie ein Instrument
at the beginning like one instrument*

poco **f**

détaché vib ord

molto **p** poco a poco espr. e poco cresc.

3:4

subito $\bullet = 180$ rit. $\bullet = 120$ $\bullet = 144$

23 Klavier: im Tempo bleiben!
Piano: stay in tempo!

3

3

3

Leo. ----- offen lassen / keep open

musicalion

click for more

29

mf espr. cresc.

détaché

f molto espr.

mf espr. cresc.

détaché

f molto espr.

29

mf espr. poco e poco cresc.

35

35



40

40

am Frosch
arco ruvido
martell
pizz.
ca. 6
molto *f*

54

flaut

p espr. *f mp* *mf*

p mf *mp*

54

Saite anzupfen
pick string

musicalion
click for more

60

con sord.
flaut.

p poco espr. *p espr.*

60

con sord.
flaut.

p poco espr. *p espr.*

60

molto p

u. c.

66

poco sul pont.
senza vib.

pp (>)

sul tasto
senza vib.

(>)
pp

66

marcato

Im Inneren des Flügels
inside the piano
Saiten anreißer / pluck string

poco *f*

molto *p*

musicalion

click for more

The image displays a musical score for piano and violin. The top system shows a piano part with a treble and bass clef. The first measure is marked with a '3' and a bracket, indicating a triplet. The second measure is marked with 'senza vibr., senza espr.' and a '3' with a bracket. The third measure is marked with 'poco sul pont.' and a '3' with a bracket. The fourth measure is marked with 'molto p' and 'poco espr.' and a '3' with a bracket. The fifth measure is marked with 'sehr gleichmäßig / very even' and 'poco sul pont.' and a '3' with a bracket. The sixth measure is marked with 'molto p' and 'poco espr.' and a '3' with a bracket. The bottom system shows a violin part with a treble clef. The first measure is marked with a '3' and a bracket. The second measure is marked with 'normal auf Tasten' and 'ordinary on the keys' and a '3' with a bracket. The third measure is marked with 'molto p' and a '3' with a bracket. The fourth measure is marked with a '3' and a bracket. The fifth measure is marked with a '3' and a bracket. The sixth measure is marked with a '3' and a bracket. The score is written in G major and 3/4 time. The tempo is marked 'Allegretto'. The dynamics range from 'molto p' to 'poco espr.'.

76

senza vib.
sul tasto
senza sord

ord
(con vib.)
flaut

molto **p**

poco sul pont
(con sord)

ord
(con vib.)
flaut

molto **p**
senza vib.

Saiten vor der Dämpfung mit Hand oder Gegenstand fest abdämpfen
dam up the strings before mute with hand or some object

76

molto **p**

come prima

musicalion

click for more

81

poco sul pont
flaut.

ord
flaut.

come prima

81

86 rit. $\text{♩} = 96$ con sentimento ord *p* *mf*

86 *mp* *p* *mf*

86 *mp* cantabile *p* *mp*

musicalion

click for more

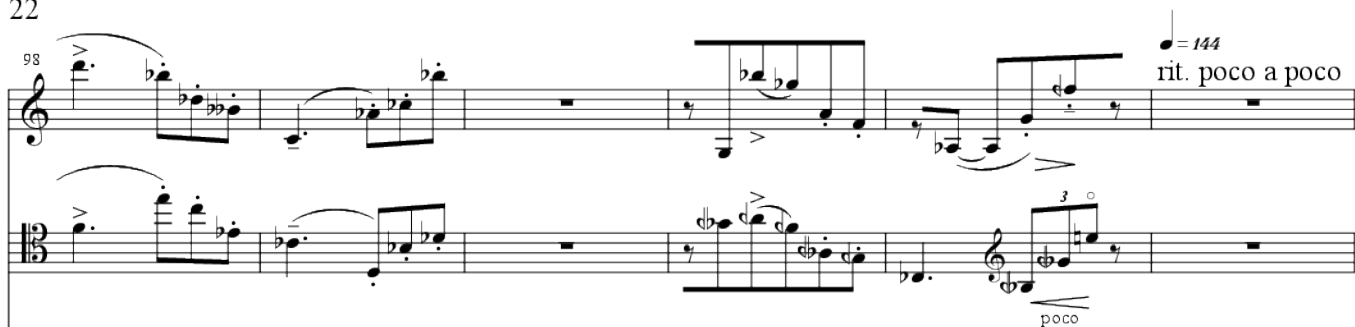
92 *leggero*

92 $\text{♩} = 144$ ($\text{♩} = \text{♩} 96$) $\text{♩} = 162$

92 Klang/Sound: poco *f* sempre *gespielt/to play:*

92 Flageoletts

98 $\bullet = 144$ rit. poco a poco



98 $\bullet = 144$ rit. poco a poco



musicalion

click for more

104 $\bullet = 120$

pizz p p ord arco flaut $\sharp$

sul pont pizz p cantabile p

molto p



110

arco ($>$)

sul tasto

ord

rit poco a poco

molto *p*

pizz 3

arco *mp*

mf

pizz 3

sul tasto arco

110

3:4

rit. poco a poco

3

3

115

senza sord

fp

musicalion
click for more

$\bullet = 96$
poco esitando sempre al fine

mf p

mf p

$\bullet = 96$
poco poco esitando sempre al fine

p

3

121 poco accel. ----- $\bullet = 108$

con sord
"mude" / "tired" molto *p* poco a poco senza espr.
"mude" / "tired" sul C
con sord molto *p* poco a poco senza espr.

121 poco accel. ----- $\bullet = 108$

dim.

Red.

musicalion

click for more

127 sul G

dim.

come prima

molto *p*

come prima
flaut. sempre

molto *p*

127

molto leggero

pp

3

3

u.c.

133 $\bullet = 72$ senza sord $\bullet = 108$ sul G $\bullet = 108$ sul tasto 3 *pp* espr. (con sord) *p* *molto p* *loco* *p* *molto p* *Klang/Sound:* *Flageolets* *gespielt/to play:*

139 *normal auf Tasten* *ordinary on the keys* *mp* *rapido* *Saiten im Flügel mit Fingerkuppe und -nagel zum Klingen bringen* *make strings sound inside piano with finger tip und finger nail*

144 $\bullet = 96$ sul tasto con sord $\bullet = 72$ flaut. *molto p* *molto p* *rit.* *p* *mp*

III

Adagio tranquillissimo

$\bullet = 63 \sim 65$

Klang/Sound: molto *p* sempre, senza vibr., ma espr.

***) scordatura I/II**
sul II sempre

Gniff/to play:
molto *p* sempre, senza vibr., ma espr.

con sord.

pp espr.

musicalion
click for more

poco animando

poco

Klang/Sound:

poco *sfz*

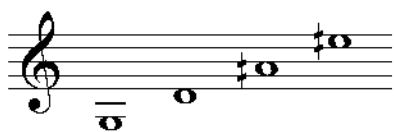
Flag. *)

gespielt/to play:

8^{vb} - - - -

Red.

*) scordatura:



*) Flageolett-Klänge durch Berühren der angegeben Saiten und gleichzeitiges Drücken der entsprechen Tasten mit der rechten Hand
Produce harmonics by touching the indicated string while pressing the according key with the right hand

6

normal auf Tasten (r.H.)
ordinary on the keys

Klang/Sound:
Flageoletts

gespielt/to play:

Saiten vor der Dämpfung
(um Viertelton verkürzt)
mit den Fingernägeln
leicht anreiben *)

27

*) L.H.: die beiden Saiten vor der Dämpfung entsprechend verkürzen
gleichzeitig mit dem Niederdrücken der Tasten durch die R.H.

musicalion
click for more

8

Klang/Sound:
Flageoletts

gespielt/to play:

Saiten zupfen
pick string

p

1.v.

27

*) string (quartertone) before mute with finger nails string (quartertone) before mute with finger nails

11

senza sord

pp espr.

ord 3

sul tasto

mp

Klang/Sound:

Flageolets *mp*

gespielt/to play:



13

ord

molto p

normal auf Tasten
ordinary on the keys

p

molto p sempre

u.c.

19

poco a poco sul tasto

ord

ord

IV

III

II

sul tasto

molto *p*

normal auf Tasten
ordinary on the keys

19

1/2 ped.
u.c.

L. saite anzupfen
pick string

musicalion

click for more

21

ord flaut

sim.

sul tasto

ord flaut

IV

sul tasto II

senza sord. flaut.

quasi legato

p

ord V

molto *p*

dolce, poco a poco espr. e poco cresc.

normal auf Tasten (r.H.)
ordinary on the keys

21

molto *p*

Saite anzupfen
pick string

23

ord

III

sul tasto

mp

23

normal auf Tasten
ordinary on the keys

pp

poco espr.

normal auf Tasten
ordinary on the keys

Klang/Sound:

Flageolets

gespielt/to play:

Saite zupfen
pick string

poco sfz

musicalion

click for more

25

ord

II ord

ord

poco sul pont

ord con sord

p espr. dolce

25

Saiten vor der Dämpfung
mit den Fingernägeln
leicht anreiben

poco sfz

strings before mute with finger nails rub slightly

27

espr.

molto subito *p*

senza sord.

III

27

Saite anzupfen
pick string

normal auf Tasten
ordinary on the keys

u.c.

musicalion

click for more

29

flaut.

normal auf Tasten
ordinary on the keys

Saite zupfen
pick string

1.v.

1.v.

1.v.

1.v.

31

normal auf Tasten

Saite zupfen

1.v.

molto *p* al fine

33

normal auf Tasten
ordinary on the keys

Saite zupfen
pick string

1.v.

Klang/Sound:

Flageolets

gespielt/to play:

35

lunga

I

II

lunga

lunga

35

lunga

***)

***) Taste mit r.H. drücken, mit l.H. 2 der 3 Saitenstränge leicht (hinter der Dämpfung) so berühren, daß der Ton etwas gedämpft klingt und wenige Obertöne mitschwingen. Kein Flageolett!

musicalion

click for more

*the 3 strings shortly behind mute;
(harmonics)*

Type: Sheet music

Título: [Música para K.](#)

Compositor: [Hans-Jürgen von Bose](#)

Época: Música viva

Tema: .Misceláneas

Categoría: Obras de cámara

Dificultad: Schwer

Instrumentación Grupo: Instr. de cuerda con piano/órgano

Arrangement: Violín+Piano+Vc

Instrumentación: Piano = Pno(1), Violín = Vl(1), Violoncello (Cello) = Vc(1)