

Landscapes-Stories

Der Titel erscheint zunächst etwas ungewöhnlich, beschreibt aber doch recht genau, was den Kompositionen als Vorlage diente: es sind

Geschichten der Bewohner der jeweiligen Landschaften.

1. Sarek - Rapaselet

Der erste Satz beschreibt die einzigartige Landschaft des schwer zugänglichen Rapadalen, einem eiszeitlichem Trogtal im Sarek-Nationalpark in Nordschweden. Der Rapaädno mäandert hier und bildet zahlreiche Lagunen und ist Treffpunkt vieler Tierarten wie Elch, Bär, Luchs, Vielfrass und Polarfuchs.

Der Sarek ist das regenreichste Gebiet Schwedens und wurde von Axel Hamberg (1863-1933) systematisch erforscht und auf Grund seiner Initiative zum ersten Nationalpark Schwedens. 37 Jahre lang verbrachte Hamberg jeden Sommer in speziell von ihm entworfenen Hütten im Sarek und beobachtete die Natur.

2. Timatin - Cù Bòcan

Cù Bòcan ist der Name für die geisterhafte Erscheinung eines schwarzen „Hellhounds“ im einsamen Städtchen Tomatin der schottischen Highlands, der die Bewohner (zumeist Arbeiter der dortigen Whisky-Destillerie) immer wieder heimsucht. Beim Versuch diese Erscheinung zu berühren greift man ins Leere und es bleibt eine Wolke dunkelblauen Rauches und tödlicher Stille zurück...

3. La Mancha - Puerto Lápice

Im letzten Satz wird die Geschichte des „Don Quijote“ zum musikalischen Ausgangspunkt der Landschaftsbeschreibung der „La Mancha“, einer der bekanntesten und zugleich einsamsten Regionen Spaniens, südlich von Aranjuez gelegen. Diese ist bestimmt von Olivenhainen, Getreide und Weinanbau und brütender Hitze und Trockenheit im Sommer. Cervantes Geschichte um den „Ritter von der traurigen Gestalt“, der die Dorfschenke von „Puerto Lápice“ für eine Ritterburg hält und so manch andere Sachverhalte äußerst verklärt zu seinen Gunsten interpretiert - bis hin zu seinem berühmten (aussichtslosen) Kampf gegen die Windmühlen der „La Mancha“, zeichnet hervorragend ein leicht skurriles Bild dieser Landschaft.

Ralf Schwarzen

Anmerkungen zur Besetzung

Die **Schlagwerkstimme(n)** ist von **einem Spieler** ausführbar.

Satz 1: Timpani (**2** Pedalpauken sind ausreichend)

Satz 2: Gran cassa, 2 Becken (Tipp: 1 altes, da mit Metallstick zu spielen...)

Satz 3: Timpani, Castagnetten, Becken, kl. Trommel, Schellenkranz (Tamb.)

Die **elektronischen Instrumente** können sowohl mit Keyboards als auch mit Electronien besetzt werden.

Zu beachten ist die entsprechend klingende Tonhöhe: 8' = wie notiert klingend, 16' = eine Oktave tiefer und 32' = zwei Oktaven tiefer als notiert klingend.

Die Klangbezeichnungen sind als tatsächliche Instrumentenklänge zu verstehen (nicht als Klangbezeichnungen für ältere Electronien...).

Landscape Stories

Sinfonische Konzertmusik

1. Sarek-Rapaselet

Ralf Schwarzen

Allegretto calmato $\text{♩} = 69$

The musical score is written for a chamber ensemble. It consists of nine staves, each with a different instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegretto calmato' with a quarter note equal to 69 beats per minute. The dynamics are marked 'mf' (mezzo-forte) for the drums, accordion 2, accordion 3, and bass. The score shows the first four measures of the piece. The Electronium parts (1, 2, and 3) are mostly silent, indicated by rests. The drums play a steady eighth-note pattern. The accordion 2 and 3 parts enter in the third measure with sustained chords and moving lines. The bass part enters in the third measure with a simple eighth-note pattern.

1.Sarek

The musical score is divided into two systems. The first system (measures 5-9) includes parts for English Horn 8', Flöte 8', Horn 16', Percussion (Pk.), and Bass. The second system (measures 10-14) includes parts for Posaune 16', and continues with the Accordion (Akk. 1-4) and Bass. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics such as *mf* are indicated throughout. The Percussion part features a steady eighth-note rhythm. The Accordion and Bass parts provide harmonic support with chords and bass lines. The English Horn and Flute parts have melodic lines with some rests. The Horn and Posaune parts play sustained chords and rhythmic patterns.

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2. Tomatin - Cù Bòcan

Ralf Schwarzien

Calmo, mistico ♩ = 56

The musical score is arranged in a system with the following parts from top to bottom:

- Electronium 1, 2, 3:** Three staves in 4/4 time, each containing a whole rest in every measure.
- Percussion:** A staff in 4/4 time. It features a single note in the second measure with the annotation "sus. Cymb. scratch with metal stick" and a dynamic marking of *fz*.
- Schlagzeug (Drum):** A staff in 4/4 time. It features a single note in the first measure with the annotation "Gran Cassa" and a dynamic marking of *pp*.
- Akkordeon 1 (Accordion 1):** A staff in 4/4 time. It begins with a "Solo" instruction and a circled cross symbol. The first measure has a whole rest, followed by a triplet of eighth notes in the second measure with a dynamic marking of *mf*. The rest of the piece consists of whole rests.
- Akkordeon 2 (Accordion 2):** A staff in 4/4 time. It has whole rests in the first two measures. In the third measure, it has a half note with a dynamic marking of *sf*. In the fourth measure, it has a half note with a dynamic marking of *f*. Slurs connect the notes in the third and fourth measures.
- Akkordeon 3 (Accordion 3):** A staff in 4/4 time. It has whole rests in the first two measures. In the third measure, it has a half note with a dynamic marking of *mf*. In the fourth measure, it has a half note with a dynamic marking of *f*. Slurs connect the notes in the third and fourth measures.
- Akkordeon 4 (Accordion 4):** A staff in 4/4 time. It has whole rests in the first two measures. In the third measure, it has a half note with a dynamic marking of *fz*. In the fourth measure, it has a half note with a dynamic marking of *fz*. Slurs connect the notes in the third and fourth measures.
- Bass:** A staff in 4/4 time, containing whole rests in all four measures.

2. Tomatin

26 *stringendo*

El. 1

El. 2

El. 3 *Horn 8'*
p

Perc.

Schlg.

Akk. 1

Akk. 2

Akk. 3

Akk. 4 *mp*

Bass

The musical score is arranged in a multi-stem system. It begins at measure 26. The string section (El. 1-3) is marked *stringendo*. El. 1 and 2 play melodic lines, while El. 3 plays a lower line marked *p* and includes a *Horn 8'* instruction. Percussion (Perc.) and Snare Drum (Schlg.) parts are present, with Schlg. playing a rhythmic pattern. The keyboard section (Akk. 1-4) provides harmonic support, with Akk. 4 marked *mp*. The Bass line is also present at the bottom of the system.

Landscape Stories

3. La Mancha - Puerto Lápice

Vivace molto $\text{♩} = 176$

Ralf Schwarzien

The musical score is arranged in a multi-stem format. The instruments and their parts are as follows:

- Electronium 1:** Features a melodic line with accents and dynamic markings of *sfz* at measures 1, 5, and 9. A box labeled "Horn 8'" is placed above the first measure.
- Electronium 2:** Remains silent throughout the piece.
- Electronium 3:** Remains silent throughout the piece.
- Percussion 1:** Remains silent throughout the piece.
- Percussion 2:** Remains silent throughout the piece.
- Pauken:** Provides a rhythmic accompaniment with a pattern of eighth notes, alternating between *sfz* and *p* dynamics.
- Akkordeon 1:** Features a melodic line with accents and dynamic markings of *sfz* at measures 1, 5, and 9.
- Akkordeon 2:** Provides a rhythmic accompaniment with a pattern of eighth notes, alternating between *sfz* and *p* dynamics.
- Akkordeon 3:** Provides a rhythmic accompaniment with a pattern of eighth notes, alternating between *sfz* and *p* dynamics.
- Akkordeon 4:** Provides a rhythmic accompaniment with a pattern of eighth notes, alternating between *sfz* and *p* dynamics.
- Bass:** Provides a rhythmic accompaniment with a pattern of eighth notes, alternating between *sfz* and *p* dynamics.

3. La Mancha

60

El. 1

El. 2

El. 3

Perc. 1

Perc. 2

Pk.

Akk. 1

Akk. 2

Akk. 3

Akk. 4

B.

sfz sfz sfz

p

f

mf

p

f

p

f

Tempo di Polonaise ♩=108

68

El. 1

El. 2

El. 3

Perc. 1

Perc. 2

Pk.

Akk. 1

Akk. 2

Akk. 3

Akk. 4

B.

Schellenkranz

f

f use sticks with wooden head

mf

p

mf

p

pizz.

p

