

reso kiknadze

resonanzen eines gleichen

für saxophon, violoncello und Klavier

2007

Das Stück basiert auf zwei ineinander verzahnten Ausgangsmaterialien:

1. Vertonung von Goethes berühmtem "Wanderers Nachtlied", das eigentlich "Ein Gleiches" zum Titel hat (Vertonung im wörtlichen Sinne, da die Abfolge des "Ton"- und "Nicht-Ton"-Buchstaben des Gedichtes das ganze Tonmaterial sowie die Strukturen der vier langsamen Teile ausmachen);
2. Metamorphose(n) der 5/4-Grundfigur eines mit dem Namen "Chorumi" bekannten georgischen Kriegertanzes, deren variable Akzentuierung zu vielerlei Assoziationen verleiten kann.

Wanderers Nachtlied (ein Gleiches)

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde,
Warte nur, balde
Ruhest du auch

Chorumi, Grundrhythmus:



trio trafique gewidmet

partitur in c

resonanzen eines gleichen

für trio trafique

reso kinkadze

2007

1 $\bullet = \text{ca. } 68$

ss *pp* *frull.* *pp* *frull. ... ord.* diese Klappen zusätzlich drucken, immer in beliebiger und unregelmäßiger Kombination, Reihenfolge, Geschwindigkeit

vc *ppp* *p* *pizz. l. H.* *pp* *sul pont.*

pno *quasi f* *pp* *rechtes Pedal laut herunterdrücken* *Ped. sempre*

14

ss *pp* *frull.*

vc *p* *Fingerkuppe auf dem Korpus, "glockend"*

pno *pp* *S^b*

24 $\bullet = \text{ca. } 220$

ss *pp* *leises, fast tonloses staccatissimo*

vc *sempre p*

pno *sempre p* *(senza Ped.)* *S^b*

37

ss

vc

pno

simile

(rechte) Fingerkuppe auf dem Korpus

pizz. hinter dem Steg

(linke) Fingerkuppe pizz. 1. H.

8^{va}-

8^{va}-

(senza Ped.) 8^{va}-

47

ss

vc

pno

(linke) Fingerkuppe

(linke) Fingerkuppe

(8^{va})-

8^{va}-

56

ss

vc

pno

pizz. hinter dem Steg

(linke) Fingerkuppe

8^{va}-

64

frull.

ss

vc

pno

mir beiden Händen auf dem Griffbrett

arco

sfz

p

74

ss

vc

pno

82

ss

vc

pno

sautillé

ricoch.

pizz. l. H.

♩ = ca. 68

88 (in einen luftigen Subton übergehend) (nur Luft) (∞) frull. ... ord.

ss *sfz* *mf* gesungen *p* auf dem Korpus, "glockend"

vc *p* i - e - i - e i e i e *p*

pno *poco f* *p* *S^{sub}* *p* *S^{sub}*

104 ohne Ton, ohne Luft, knisterndes Geräusch aus dem ganz engen Hals ins Saxophon gesungen (nur Luft)

ss *poco f* *p* *b(∞)* k/ch - - - *ppp* ie *p* *b(∞)*

vc *p* auf dem Korpus, "glockend" *p* ei *p* *15^{ma}*

pno *p* gesungen *3 gliss.* *2* *sf* *p* *ppp*

u - - e - i - r - - - (loco!) *stumm gedrückt* *p* *S^{sub}*

125 ♩ = ca. 220

ss *p* subton, 'luftig'

vc *p* sautillé

pno *p* sempre

138

Musical score for measures 138-149. The score is for three parts: soprano (ss), violin (vc), and piano (pno). The tempo is *allegretto* and the mood is *sereno*. The key signature has one flat (B-flat major/D minor) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and a final half-note chord.

rasch, misterioso

150

Musical score for measures 150-151. The tempo is *allegretto* and the mood is *sereno*. The key signature has one flat and the time signature is 3/4. This section is marked *rasch, misterioso*. It includes dynamic markings such as *pp*, *p*, and *mp*. Performance instructions include *frull.* (trills), *ord.* (ornaments), and *ricoch.* (ricochet). There are also *8va* (octave up) markings and a *8va* (octave down) marking. The piano part features a *pp* dynamic and a *p* dynamic.

152

Musical score for measures 152-153. The tempo is *allegretto* and the mood is *sereno*. The key signature has one flat and the time signature is 3/4. This section includes dynamic markings such as *mp* and *p*. Performance instructions include *tr.* (trills), *frull.* (trills), *pizz.* (pizzicato), *(pizz.) gliss.* (pizzicato glissando), and *arco* (arco). There is a circled measure number 153. A box contains the instruction: *pizz. l.H.* (Fingerkuppe) with a diagram of a hand. There are also *8va* (octave down) markings.

154 ♩ = ca. 220

ss

vc

pno

165

ss

vc

pno

173

ss

vc

pno

184

ss

vc

pno

194

poco meno mosso

ss

vc

pno

Hände abwechselnd... (???)

207

ss

vc

pno

218

ss

vc

pno

228

ss

vc

pno

ricoch.

236

ss

vc

pno

242

ss

vc

pno

auf dem Korpus (l. H)

250

ss

vc

pno

258

ss

vc

pno

265

ss

vc

pno

Musical score for measures 265-272. The score is in 4/4 time and consists of three staves: soprano (ss), violin (vc), and piano (pno). The soprano part features a melodic line with several triplet markings. The violin part provides harmonic support with a similar melodic contour. The piano accompaniment includes a steady eighth-note bass line and chords, with several triplet markings in the right hand.

273

ss

vc

pno

Musical score for measures 273-280. The score continues with the same three staves. The soprano part has a more active melodic line. The violin part continues with a similar melodic pattern. The piano accompaniment features a consistent eighth-note bass line and chords, with a triplet marking in the right hand.

281

ss

vc

pno

Musical score for measures 281-288. The score continues with the same three staves. The soprano part has a melodic line with several triplet markings. The violin part continues with a similar melodic pattern. The piano accompaniment features a consistent eighth-note bass line and chords, with several triplet markings in the right hand.

287

ss

vc

pno

294 $\text{♩} = \text{ca. } 68$

ss

vc

pno

p

mf

f

auf dem Korpus, 'glockend'

307

ss

vc

pno

mf

f

p

gesprochen

war-te,

ruhest ...

pizz.

gesprochen

war-te nur!

auch ...

du ...

Ped.