

UWE LOHRMANN

canzon 1981

*Flöte, Viola, Cembalo und Orgel
(mit präpariertem Magnetband)*

*Heidelberg
1981*

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und den Interpreten der Uraufführung (20.6.81)

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gewidmet.

"Canzon" 1981 Für Einweihung der neuen Orgel der Pfl. Heidelberg

Uwe Lohrmann

beliebig *p-f* verschiedene Farben als Gegensatz zur Orgel.

Fl. *mf* belebter *mf* belebter

Vla. langsam beginnen *mf* *f* nach und nach belebter.....

Org. *ff* SW (Tutti + Zungen) (Pos. Pommer 8' Man. Rohrfl. 4')

Ped. *h+* (nur Ped. Koppel SW/P)

Fl. *mp* ruhiger werden frei (sehr ruhig)

Vla. *mp* ruhiger werden

Org. nur Quinte $2\frac{2}{3}$ u. Terz $1\frac{3}{5}$ Man. *p*

Fl. *p* ein wenig belebter trocken *p* *mp* etwas belebter

Vla. trocken *p*

Cemb. Cembalo *p* *mp* verklingt

Org. SW nur Quinte $2\frac{2}{3}$ *p*

Fl. *belebter*
p-mf
 3
 vorangehen

Vla. *p*
 3
p-mf
 marc.

Cemb. 5
 8'
mp

Org.

Fl. *mf*
 etwas verhalten wieder belebt

Vla. *mf*
 vorangehen

Cemb. 1.Man. 8'
 2.Man. 8'
 verklingt Orgel:

Fl. *mf* quasi allegretto

Org. nur Quint $2\frac{2}{3}$ etwas ten.
 Orgel SW

Fl. a tempo
 a tempo
 Tempo etwas ver-

Org. (nur $2\frac{2}{3}$)
 etwas verzögern
 pp
 cresc. molto (Schweller)

Fl. *f* *sehr schnell* *>f* *3*

Org. SW 8' + Prinzipal 4' Pos. 8' + Rohrfl. 4'

Fl. *mf* *f* *3*

Vla. *f* *3*

Org. *p* *mp* *SW.* *<p* *3*

Pos. *3*

Bis zum Wiedereinsatz von Flöte u. Viola Tempo stetig verbreitern

Fl. *tacet*

Vla. *tacet*

Org. Pos. *poco a poco crescendo* *3* *3* *links übernimmt*

ohne Koppeln, ohne 16' u. 8' Ped. *3* *3*

4' Basis (Choralbass)

Org.
Ped.

HW.

HW.

Ped.

Ped.

Detailed description: This system contains four staves. The top two staves are for the Organ (Org.) and the bottom two for the Pedal (Ped.). The Organ part includes a registration change to 'HW.' (Hauptwerk) and features several triplet markings. The Pedal part also includes triplet markings and a registration change to '(H)'. The system concludes with a double bar line.

Org.
Ped.

SW. (zuregistriert)

Pos.

(HW)

links übernimmt

Ped.

Detailed description: This system contains four staves. The top two staves are for the Organ (Org.) and the bottom two for the Pedal (Ped.). The Organ part includes registrations for 'SW. (zuregistriert)' and 'Pos.', and features a 'links übernimmt' instruction with a bracket. The Pedal part includes a registration change to '(HW)'. The system concludes with a double bar line.

Org.
Ped.

SW/Pos + Zungen (SW)

Pos.

Ped.

Detailed description: This system contains four staves. The top two staves are for the Organ (Org.) and the bottom two for the Pedal (Ped.). The Organ part includes a registration for 'SW/Pos + Zungen (SW)' and features a 'Pos.' registration. The Pedal part includes a registration change to '(H)'. The system concludes with a double bar line.

Org.

Ped.

HW.

3

3

+16

3

Org.

Ped.

(Tutti)

Fl.

Vla.

Org.

pp

senza Vibrato

pp

nur Quinte $2\frac{2}{3}$ u. Terz $1\frac{3}{5}$ Man.

pp

$\text{♩} = \text{etwas mehr als der halbe Wert von } \bullet$

Fl.
 Vln.
 Org.
 SW. nur Quinte 2²/₃

Fl.
 Vln.
 Org.
 nur 2²/₃
 3 3
 rit.....
 rit.....
 rit.....

Cemb.
 ff
 Allegro

Cemb.

Cemb.

Cemb.

Handwritten musical notation for the first system of the Cembalino part. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff contains a similar rhythmic pattern. There are some handwritten annotations like 'm' and '2' above the treble staff.

Cemb.

Handwritten musical notation for the second system of the Cembalino part. The treble staff features a complex melodic line with slurs and accents. The bass staff has a more rhythmic accompaniment. A 'ten.' marking is present above the treble staff.

Cemb.

Handwritten musical notation for the third system of the Cembalino part. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. 'r. l.' and 'rit.' markings are present above the treble staff.

Cemb.

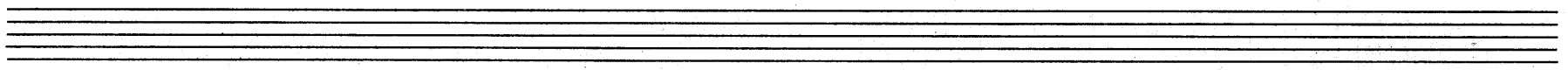
Handwritten musical notation for the fourth system of the Cembalino part. The treble staff features a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment. An 'mf' marking is present at the beginning of the system.

F1.

Handwritten musical notation for the first system of the Flute 1 part. The treble staff contains a melodic line with slurs and accents. A 'p' marking is present above the staff.

Cemb.

Handwritten musical notation for the fifth system of the Cembalino part. The treble staff features a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment.



Fl. *mf*

Cemb.

Viola

ritenuto

Vla.

Cemb.

f

senza 4'

f

gliss.

Figuren des Cembalo nicht einordnen.

Fl.

Vla.

Cemb.

f

legato

2:3

klingt ab....

Fl. *f* *ff* $\overset{3}{\text{tr}} \text{tr} \text{tr}$

Vla. *f* *ff* *pizz.*

Cemb *ff* *mit 4'* *verklingt.....*

Fl. *Flitzg.*

Vla.

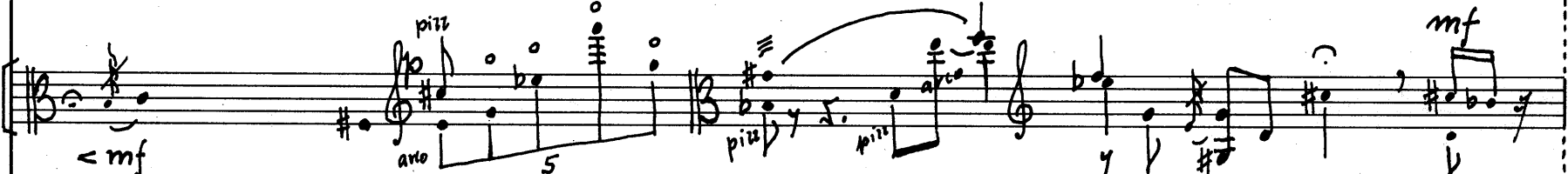
Cemb *liegen lassen bis abgeklungen.*

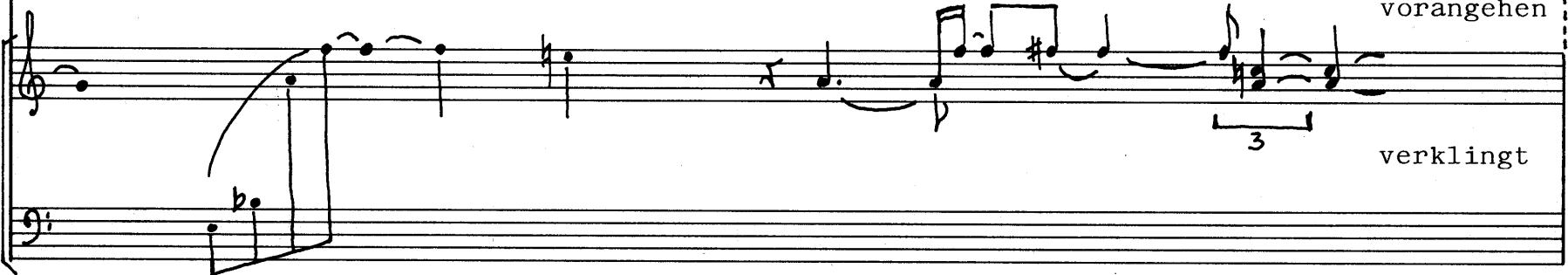
Fl. *auslaufend* *mf* *p* *nicht metrisch.*

Vla. *p* *(3)* *pizz.* *gleiches Werte (u)*

Cemb *8'* *p* *Cembalo nicht im Metrum.*

Fl. 

Vla. 

Cemb 

vorangehen
verklings

Fl. 

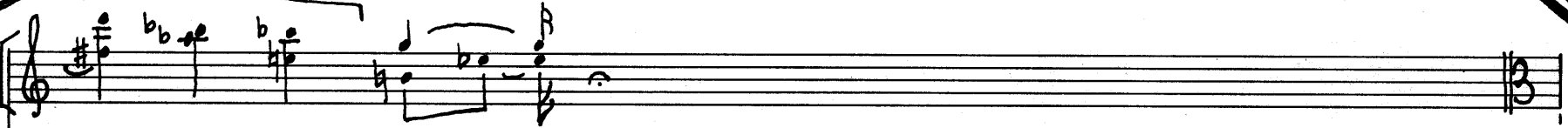
Vla. 

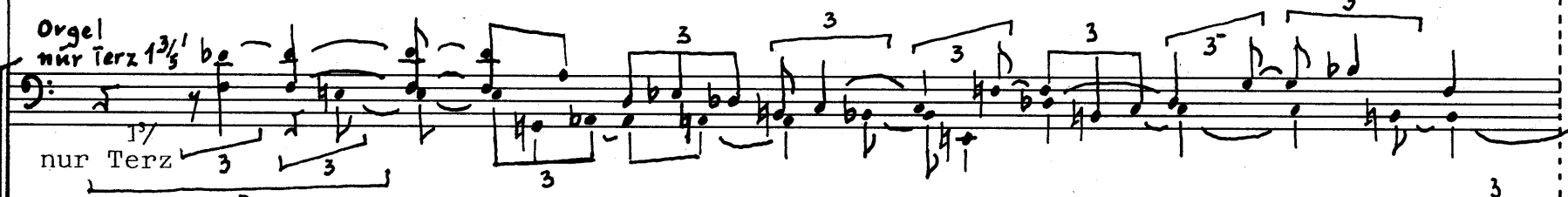
Vla. 

flautando

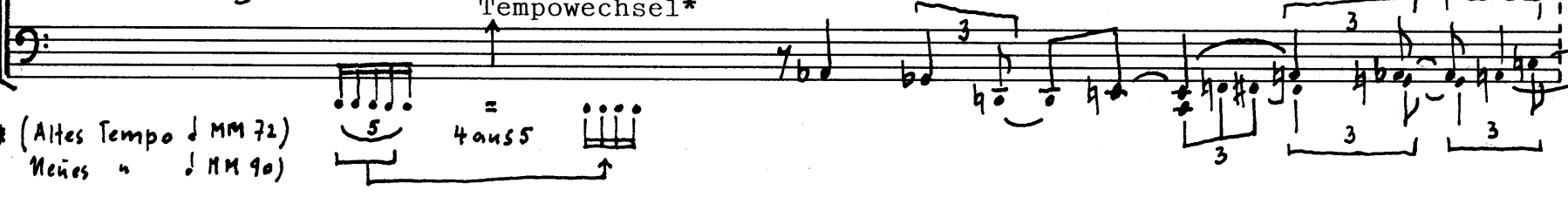
Vla. 

flautando

Vla. 

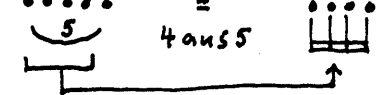
Orgel 

nur Terz $1\frac{2}{3}$
nur Terz

Org. 

Tempowechsel*

* (Altes Tempo \downarrow MM 72)
Neues " \downarrow MM 90)



Fl. a. *mp* *ff* *mf*
 (improvisieren)
 sul pont. u. Griffbrett
 im Wechsel
 (verhalten aggressiv)

Org.

Fl. 1. *f*
 übergehen in *ff*
 in *pizz.*
ffz *ff*
 3 *p subito* rasch übergehen in
ff

Org. Sologambe 8'
 oder Prinzipal 4' 8va bassa
 oder helle Zunge

Fl. 1. *ff*
 rasch übergehen in
 Flatterzunge *p*

Fl. a. *p*
 wie Glasharmonika
 alle Werte gleich lang

Org. Reg. wie vorher
 Reg. gleicher Fuß-
 lage hinzu. *p*
 SW.
 nur Quinte $2\frac{2}{3}$ u. Terz $1\frac{3}{5}$
 nur Terz $1\frac{3}{5}$ *
 nur Quinte $2\frac{2}{3}$ *

*Registeränderung möglich falls nötig:
 danaber Töne entsprechend transponieren *p*

Fl. *mp* *ten.* 6 5

Vla. *p* *mp* *ten.* 6

Org.

Fl. *im Tempo* 3 *> mf*

Vla. *mf* *im Tempo* 3 *> mf*

Org. *p* *Man.* 3 3

Fl.

Vla. *(aufschlag)* *mf* *etwas breit (gezogen)* *mit taktig* 3 4:3

Org. *Ped. (+16')* 3 3 3

quasi Pizz.tenuto
(ev.+Cello oder Salizional 8')

Fla. *f* *pizz.* *mp* *f* *pizz.* *arrio*

Org. *f*

Sehr schnell

Fla. *fp* $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$

Org. $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$

Sehr schnell

Org. $\frac{2}{4}$ *staccatissimo sempre* $\frac{9}{16}$ $\frac{7}{16}$

nur Pommer 8 o.ä

Fl. *tr* $\frac{13}{16}$ *p* $\frac{3}{8}$ $\frac{11}{16}$

Fla. *tr* $\frac{13}{16}$ *p* $\frac{3}{8}$ $\frac{11}{16}$

Org. $\frac{13}{16}$ $\frac{3}{8}$ *mp* $\frac{11}{16}$

Org. $\frac{13}{16}$ *+Salicional 8* $\frac{3}{8}$ $\frac{11}{16}$

Fl. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{16}$

Vla. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{16}$

Cemb $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{16}$

Org. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{16}$

Fl. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{13}{32}$ *tr.* *mp*

Vla. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{13}{32}$ *b.o. (4.)* *mp*

Cemb $\frac{11}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{13}{32}$ *(mp)*

Org. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{13}{32}$

Fl.
Vla.
Cemb.
Org.
+ Rohrflöte 4'

fff (Tutti mit Koppeln)
tr
tr
40. (.)
40. (.)

(SW.)

The musical score is arranged in five systems. The first system contains Flute (Fl.), Viola (Vla.), and Cembalo (Cemb.). The second system contains Organ (Org.) and a part for + Rohrflöte 4'. The Organ part includes dynamic markings *fff* (Tutti mit Koppeln), *tr*, and *tr*, and performance instructions (SW.) and 40. (.). The score features various musical notations including notes, rests, and articulation marks.

Fl. *tr* \sharp (♯)

Vla. *tr* \flat (♭)

Cemb. *pp*

Org. *fff* (sempre)

5

Org.

Org. *langsam*

Schwebung 8'

gleiches Man.

Org.

Ped. Koppel: Schwebung 8' ohne Pedalregister

Org.

Orgel tacet

El. (Tb.)

Eintritt: elektronischer Klang (Tonbandaufnahme der Orgel)

(wie Orgel) $pp < mf$

Eintritt: verfremdete Töne mit Zungenstimmen

(ausgeblendet) $mf > pp$

(Ausgeblendet) $mp > pp$

Eintritt: verfremdete Töne mit Cornet.

verklings

$pp < mf$

$pp < mf$