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DIALOGE

für Violine, Horn, Pianoforte
und Sho

(siehe umseitigen Hinweis)

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Zum 2. Satz:

Ersatzweise kann statt mit der Sho der 2. Satz der DIALOGE auch mit der Violine wiedergegeben werden.

Die Klangangaben müssten im improvisatorischen Sinn - soweit geteilte Mehrfachklänge nicht sinnvoll und möglich sind - linear aufgeteilt werden. Zwangsläufig wird das Ton- und Klangmaterial darüber hinaus auch reduziert werden müssen.

DIALOGUE für Violine, Horn, Pianoforte und Sho

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$\text{♩} = 100$

VI.

Cor. in F

Pft.

9

Cor. in F

Pft.

16

Cor. in F

Pft.

Vorzeichen innerhalb des Taktes gelten nur auf der gleichen Linie

VI. 
Cor. in F 
Pft. 
p

VI. 
Cor. in F 
Pft. 
mp mf mp
< p

VI. 
Cor. in F 
Pft. 
pp
pp

34

VI.

Cor. in F

Pft.

mp

sfz

pp

f

39

VI.

Cor. in F

Pft.

fast

f

mf

mf

pp

5

6

43

VI.

Cor. in F

Pft.

mf

mf

mp

p

mp

p

mp

5

5

47

VI. *p* bleibt *p*

Cor. in F *p* bleibt *p*

Pft. *p* *ppp* *pp*

51

VI.

Cor. in F

Pft.

54

VI.

Cor. in F

Pft. *f* *fff* *fff*

57

VI. *mf* 6

Cor. in F *mf*

Pft. *ffff* *mf* *mf*

61

VI.

Cor. in F *mf* 3

Pft. *f* *mf* *f* 3

63

VI. *f* *spicc.* 6 *norm.* *mf*

Cor. in F *mf*

Pft. 6 3 *ff*

VI. *norm.* *spicc.* *spicc.* *norm.*

Cor. in F

Pft. *f*

VI. *spicc.* *spicc.* *norm.*

Cor. in F

Pft. *pp*

VI. *mp* *mf* *mp* *ff* *Breit*

Cor. in F *mp* *ff*

Pft.

77

VI. *ff*

Cor. in F *ff*

Pft. *ff* *fff* *ffff*

84

VI. *mp* *p*

Cor. in F *mp*

Pft. *mp* *p* *p*

91

VI. *mf*

Cor. in F *pp*

Pft. *p* *p*

96 *ppp* *pp* *ppp* *ff* *Breit*

VI.

Cor. in F

Pft.

102

VI.

Cor. in F

Pft.

fff *mf* *pp* *ppp*

norm. norm.

107

VI.

Cor. in F

Pft.

ff *ff* *fff* *fff*

112

VI.

Cor. in F

Pft.

fff *sempre*

ff

pizz. *sempre*

Detailed description: This system covers measures 112 to 118. The Violin I (VI) and Cor. in F parts are mostly silent, with VI having a pizzicato entry at the end of measure 118. The Piano (Pft.) part features a strong, continuous accompaniment starting at measure 112 with a *fff* dynamic. The key signature changes from one flat to two flats between measures 114 and 115.

119

VI.

Cor. in F

Pft.

ff

Detailed description: This system covers measures 119 to 124. VI and Cor. in F have active melodic lines. VI starts with a *ff* dynamic. The Piano (Pft.) part has a complex accompaniment with triplets in measures 123 and 124. The key signature changes from two flats to one flat between measures 122 and 123.

125

VI.

Cor. in F

Pft.

pizz.

norm.

pp

ff

ppp

pp

Detailed description: This system covers measures 125 to 130. VI and Cor. in F have melodic lines. VI has a pizzicato entry at the start of measure 125 and a *pp* dynamic. Cor. in F has a *ff* dynamic. The Piano (Pft.) part has a complex accompaniment with a *pp* dynamic. The key signature changes from one flat to two flats between measures 128 and 129.

131

VI.

Cor. in F

Pft.

ppp

ppp

mf

140

VI.

Cor. in F

Pft.

mf

fff

fff

mf

7

146

VI.

Cor. in F

Pft.

fff

ppp

p

pp

mp

151

VI.

Cor.
in F

Pft.

6/4

6/4

6/4

6/4

158

VI.

Cor.
in F

Pft.

ppp

4/4

4/4

4/4

4/4

II A für große Sho

entweder: quasi Vibrato - eventuell ein- aus- atmen normal

Sho

pp *p* *p* *mp*

Sho

mf *p* *pp* *p* *mf* *pp*

Sho

pp *p* *mp*

Cor. in F

p

Sho

Cor. in F

p

Sho

quasi vibr. normal

Cor. in F

Sho

Cor. in F

p *p*

33 Flatterzunge

Sho

pp normal *pp* *p*

Cor. in F

39

Sho

Cor. in F

pp

Pft.

pp mit Dämpfungspedal *mf* *ppp*

43

Sho

Cor. in F

Pft.

wie vorher *ppp* *p*

pp

45

Sho

Cor. in F

Pft.

p

50

Sho

Cor. in F

51

53

Sho

Cor. in F

II B für kleine Sho

Etwas variabel - Viertel etwa 58 MM
entweder: quasi Vibrato - eventuell ein- aus- atmen

normal

* Sho

pp *p* *< p* *mp*

Sho

mf *p* *pp* *p* *mf* *pp*

Sho

pp *p* *mp*

Cor. in F

p

Sho

mf

Cor. in F

mp

Sho

quasi vibr. *normal*

Cor. in F

p

Sho

p

Cor. in F

p

38 Flatterzunge

Sho

normal *pp* *p*

Cor. in F *pp*

44

Sho

Cor. in F *pp*

Pft. mit Dämpfungspedal *pp* *mf* *ppp*

48

Sho

Cor. in F

Pft. wie vorher *ppp* *p*

pp

50

Sho

Cor. in F

Pft.

p

Detailed description: This system contains measures 50 through 54. The Sho part (top staff) features complex, multi-measure chords and melodic fragments. The Cor. in F part (middle staff) has rests for most of the system, with a final note in measure 54. The Pft. part (bottom two staves) consists of rests throughout. A dynamic marking of *p* is present below the Cor. in F staff.

55

Sho

Cor. in F

Detailed description: This system contains measures 55 through 57. The Sho part (top staff) has complex chords and melodic lines. The Cor. in F part (middle staff) has rests for most of the system, with a final note in measure 57.

58

Sho

Cor. in F

Detailed description: This system contains measures 58 through 60. The Sho part (top staff) has complex chords and melodic lines. The Cor. in F part (middle staff) has rests for most of the system, with a final note in measure 60.

III

Allegro (M.M. ♩ = c. 125)

VI.

Cor. in F

Pf.

Flttz. norm.

fff *ff* *ff*

VI

Cor. in F

Pf.

ff *sempre ff*

10

VI

Cor. in F

Pf.

f *sempre ff*

Alle entsprechenden Töne und Gruppen: Kurze und trockene Anschläge

18 *wie eine Triole*

VI

Cor. in F

Pf.

sempre ff

sempre f

ff

24

VI

Cor. in F

Pf.

ff

29

VI

Cor. in F

Pf.

f

36 *dunkel, Griffbr.*

VI *mf*

Cor. in F *f*

Pf. *ff* *f*

44 *Moderato* (♩ = c. 92)

VI *f* *espress. mf*

Cor. in F *espress. mf*

Pf. *ff*

49 *espress. mf*

VI *espress. mf*

Cor. in F *espress. mf*

Pf.

53

VI

Cor. in F

Pf.

Musical score for measures 53-56. The VI and Cor. in F parts are active, while the Pf. part is mostly silent. The VI part starts with a melodic line in 2/4 time, then changes to 6/4 and 5/4. The Cor. in F part follows a similar pattern. The Pf. part has rests in the first two measures and then some activity in the last two measures.

56

VI

Cor. in F

Pf.

Musical score for measures 56-58. The VI and Cor. in F parts have triplets and *ff* dynamics. The Pf. part has a complex rhythmic pattern in the bass line, with *ff* dynamics. The VI and Cor. in F parts have rests in the first two measures and then some activity in the last two measures.

59

VI

Cor. in F

Pf.

Musical score for measures 59-62. The VI and Cor. in F parts have complex rhythmic patterns. The Pf. part has a complex rhythmic pattern in the bass line, with *sempre f* marking. The VI and Cor. in F parts have rests in the first two measures and then some activity in the last two measures.

VI
Cor. in F
Pf.

61

61

61

61

Detailed description: This system contains measures 61 and 62. The VI part is mostly silent. The Cor. in F part has a melodic line starting in measure 62. The Pf. part features a complex piano accompaniment with many sixteenth notes and chords.

VI
Cor. in F
Pf.

63

63

63

63

sempre f

Detailed description: This system contains measures 63 and 64. The VI part has a few notes at the end of measure 64. The Cor. in F part has a melodic line with the instruction *sempre f*. The Pf. part continues with a complex piano accompaniment.

VI
Cor. in F
Pf.

67

67

67

67

sempre f

6/4

6/4

6/4

6/4

Detailed description: This system contains measures 67 and 68. The VI part has a melodic line. The Cor. in F part has a melodic line with the instruction *sempre f*. The Pf. part continues with a complex piano accompaniment. The time signature changes to 6/4 at the end of measure 68.

Moderato

VI

Cor. in F

Pf.

69

mf

5

VI

Cor. in F

Pf.

73

5

Allegro (M.M. ♩ = c. 125)

VI

Cor. in F

Pf.

76

ff

f

3

80

VI

Cor. in F

Pf.

f

83

VI

Cor. in F

Pf.

dunkel, Griffbrett

mf

f

ff

f

91

VI

Cor. in F

Pf.

(norm.)

f

norm.

ff

101

VI

Cor. in F

Pf.

ff

ff

3

3

3

107

VI

Cor. in F

Pf.

ff

ff

3

10

112

VI

Cor. in F

Pf.

ff

3

116

VI

Cor. in F

Pf.

121

VI

Cor. in F

Pf.

126

VI

Cor. in F

Pf.