

Frank Hill

Verschiedene Arten im Wald spazieren zu gehen

Violine (Flöte)
und Gitarre



Edition A4

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The violin-guitar-duo

The fact that compositions for guitar and violin are still not a regular part of chamber music programmes may well be one of the insoluble mysteries of contemporary concert life. This may seem surprising if, bearing in mind the influence of classic values in the concert world, you take into consideration that there was already a working symbiosis between both instruments at the turn of the 18th/19th century.

The roots of this union can also be referred back to the work of the violin and guitar maker Antonio Stradivari. Not only did he influence the proportions of the violin, but also those of the guitar.

Niccolò Paganini (1782-1840) was committed to both instruments, he was both a composer and a multiple interpreter for this duet setting. His contemporaries equated Paganini's guitar talents with his violin ones. Paganini's effective use of double stops, harmonics and pizzicato on the guitar was a common technique at that time, but almost unknown on the violin. Recent studies assume that Paganini composed violin works with the help of the guitar as well. This fact is of crucial importance for Paganini ascribed to have had a fundamental influence on the further development of the violin.

You can talk about the heyday of Italian-dominated chamber music with guitar around 1800 which left its mark in relation to composers like Luigi Boccherini, Anton Diabelli, Mauro Giuliani, Johann Nepomuk Hummel, Niccolò Paganini, Franz Schubert, Carl Maria von Weber, Fernando Sor, Francesco Molino, Ferdinando Carulli and many others.

After much consideration in this special field of chamber music we have established that the dynamic and articulation practices of the late 19th century cannot be adopted, particularly

in the case of the violin. In the middle of the 19th century the guitar disappeared from the concert hall for about 100 years. That is why a special feature of today's revival of guitar chamber music has to be taken into consideration. Both guitars and violins were modified in order to satisfy the then recent competition for louder instruments. The concert life and technological development of the two instruments then went their separate ways.

So today a common musical language has to be created again. In general Paganini's violin tone was described as a clear and pure one without excessive fullness. A sensitive examination of the musical situation around 1800 shows there to have been an amazingly organic combination of bowed and plucked strings blending well together.

The approach of the violin-guitar-duo was for us stimulating and exciting.

Bert Greiner, Frank Hill
Berlin, spring 1997

Das Violine-Gitarre-Duo

Es bleibt wohl eines der unlösbaren Rätsel des modernen Konzertbetriebes, weshalb Kompositionen für die Besetzung Gitarre/Violine noch keinen festen Bestandteil der Programme der Kammermusikkonzerte ausmachen. Dies erscheint in unserem hauptsächlich auf museale Werte ausgerichteten Konzertleben verwunderlich, wenn man weiß, dass bereits zur Wende vom 18. zum 19. Jahrhundert eine funktionierende Symbiose beider Instrumente existierte.

Wie weit die Wurzeln dieses Miteinanders zurückgehen, lässt sich auch an den Arbeiten des Violin- und Gitarrenbauers Antonio Stradivari (1644-1737) ablesen. Der Cremonenser beeinflusste nicht nur die Proportionen der Violine, sondern auch diejenigen der Gitarre.

Niccolo Paganini (1782-1840) fühlte sich beiden Instrumenten verpflichtet, war für diese Duobesetzung gleichermaßen Komponist und mehrfacher Interpret. Zeitzeugen setzten die gitarristischen Fähigkeiten Paganinis den geigerischen gleich. Paganinis effektvolle Doppelgriff-, Flageolett- und Pizzicatoverwendung war zur damaligen Zeit auf der Gitarre Normalität, auf der Violine jedoch nahezu unbekannt. Die neuere Forschung geht davon aus, dass Paganini auch Violinwerke mit Hilfe der Gitarre komponierte. Dies ist von beachtlicher Bedeutung, da Paganini ein grundlegender Einfluss auf die weitere Entwicklung des Violinspiels zugeschrieben wird.

Man kann von einer italienisch dominierten Blütezeit der Gitarre-Kammermusik um 1800 sprechen, welche in Verbindung mit Komponistennamen wie Luigi Boccherini, Anton Diabelli, Mauro Giuliani, Johann Nepomuk Hummel, Niccolo Paganini, Franz Schubert, Carl Maria von Weber, Fernando Sor, Francesco Molino, Ferdinando Carulli, und vielen anderen in Wien, Paris, London und Petersburg deutliche Spuren hinterließ.

Wir haben nach längerer Beschäftigung mit diesem speziellen Gebiet der Kammermusik festgestellt, dass insbesondere bei der Violine auf keinen Fall dynamische und artikulative Erfahrungswerte des späten 19. Jahrhunderts übernommen werden können. Da Mitte des 19. Jahrhunderts die Gitarre über etwa 100 Jahre aus dem bürgerlichen Konzertsaal verschwand, muss bei der heutigen Wiederbelebung der Gitarre-Kammermusik eine entscheidende Besonderheit bedacht werden: Um dem einsetzenden Lautstärkewettstreit zu genügen, wurden die Violinen umgebaut. Auch die Gitarren wurden neu konstruiert. Konzertleben und instrumententechnische Entwicklungen verliefen in gegenseitiger Abwesenheit.

So muss heute eine gemeinsame musikalische Sprache erst wieder geschaffen werden. Paganini's Geigenton wurde allgemein als klar, rein und ohne übermäßige Fülle beschrieben. Eine empfindsame Klangkultur, welche die Situation um 1800 berücksichtigt, ergibt eine verblüffend organische Mischbarkeit von Streich- und Zupfinstrument.

Die Annäherung an das Violine-Gitarre-Duo war für uns spannend und anregend.

Bert Greiner, Frank Hill
Berlin, Frühjahr 1997

Verschiedene Arten im Wald spazieren zu gehen

Different Kinds of Walking in the Woods
(1995)

I.

Frank Hill

Einrichtung der Violinstimme: Bert Greiner

Placido

*) immer als Akkord (Intervall) klingen lassen
**) übergeordnete Bögen bezeichnen Phrasen, untergeordnete Spieltechnik
*) let the notes sustain as a chord
**) higher curves indicate phrases, subordinate ones the bowing techniques

*) immer als Akkord (Intervall) klingen lassen

**) übergeordnete Bögen bezeichnen Phrasen, untergeordnete Spieltechnik

*) let the notes sustain as a chord

**) higher curves indicate phrases, subordinate ones the bowing techniques

13

meno stringendo

8 0 #

17

f

tenuto ② ②

con moto 3 4 2 1 2 4 3

f

21

placido

mf

marcato

mf 3 1

24

p. a p. diluendo

p. a p. diluendo

27

rit.

Meno mosso, libero

II.

VI. Fl. *p*

Guitar *p*

accel.

Maestoso *mf*

5

8

11 *con moto*

This page contains musical staves for two parts: VI. Flute and Guitar. The flute part consists of two staves, each with six measures. The first flute staff starts with a dynamic of *p*. The guitar part also has two staves, each with six measures, starting with a dynamic of *p*. Both parts begin with a tempo marking of *Meno mosso, libero*. The flute part then accelerates to *accel.*, while the guitar part remains at *Meno mosso, libero*. The flute part then reaches a *Maestoso* dynamic of *mf*. The guitar part follows with its own *Maestoso* section. Measure 5 begins with a change in instrumentation, featuring a piano part. The piano part consists of two staves, each with six measures. The first piano staff starts with a dynamic of *mf*. The second piano staff starts with a dynamic of *sim.*. Measures 8 and 11 continue the piano part, with measure 11 concluding with a dynamic of *con moto*.

13

f deciso *mf*

solo

f deciso

16

con moto

f deciso *mf*

solo

f deciso

19

maestoso

f *meno f dolce*

maestoso

f *meno f*

22

mf

mf

24

rit. *A tempo (non rit.)* *3x wiederholen*

mp

p. a p. decresc. bis zum ppp

mp

p. a p. decresc. bis zum ppp

III.

Allegramente

VI. *mp* Fl. *ritmico* Git. *simile*

6 tenuto *p* *tenuto* *allegramente* *mp*

13 *sim.* *sim.* *sim.*

20 *mf*

27 *gliss.* *sub. mf* *sub. mf*

34

mp

41

molto allegramente

f

molto ritmico

f

47

tenuto

*molto
allegram.*

sim.

tenuto

54

diluendo

molto ritm.

diluendo

61

tenuto

messo

mf

sub.f

slap

sub.f

con sord.

mf

IV.

Ritmico

Vl. Fl. *p*

Git. *p*

5

10

14

f

f

18

12. > > sim. > >

ff

Cantabile alla danza

22

alla danza

mf

26

30

mp

12.

sim.

7.

mp

33

Ritmico e marcato

f

mf

12.

f

7.

mf

37

non rit.

mp

non rit.

mp

V.

Cantabile

Vi. Fl. Git.

semplice

ritmico

sim.

molto legato

p

sim. *cantabile*

con moto

con moto

sim.

mp

This musical score consists of five staves of music for a string quartet. The instruments are Violin (Vi.), Flute (Fl.), Cello (Cello), Bass (Bass), and Guitar (Git.). The score is divided into measures by vertical bar lines. Measure 1 starts with a rest for the first three instruments, followed by a sustained note for the guitar. Measures 2-3 show the guitar playing eighth-note chords. Measures 4-5 show the guitar playing eighth-note chords with dynamic *p*. Measures 6-7 show eighth-note chords with dynamics *ritmico*, *sim.*, and *molto legato*. Measures 8-9 show eighth-note chords with dynamics *sim.* and *cantabile*. Measures 10-11 show eighth-note chords with dynamic *p*. Measures 12-13 show eighth-note chords with dynamics *con moto*, *con moto*, and *sim.*. The score uses standard musical notation with treble clefs, time signatures of 4/4, and various dynamics like *p* (piano), *mp* (mezzo-piano), and *f* (forte). Slurs and grace notes are also present.

16 *poco rit.* *A tempo*

pp sotto voce

cantabile

pp

19 *cantabile e legato*

p

ritmico

p

22

sim.

25

mf

cantabile

ritmico

p

p

28

rit. *A tempo*

cantabile

ritmico

VI.

Lirico

VI.

Lirico

Vi. Fl. Guit.

p

p

4

marcato

marcato

marcato

8

marcato

marcato

marcato

12

mf

marcato

marcato

16

un poco stringendo

un poco stringendo

19 **un poco mosso**

rit.

22 **Tempo I**

p lirico

26

mp

30

mf

f

un poco stringendo

mf

f

un poco stringendo

34 **un poco mosso**

ff deciso

ssffz

ff deciso

ssffz

vii.

Rubato capriccioso

Musical score for Violin (Vl.), Flute (Fl.), and Guitar (Git.) in 5/4 time. The Violin and Flute parts are shown above a common staff, while the Guitar part is below. Measure 8: Violin and Flute play eighth-note patterns. Measure 9: Violin and Flute play eighth-note patterns. Measure 10: Violin and Flute play eighth-note patterns. Measure 11: Violin and Flute play eighth-note patterns. Measure 12: Violin and Flute play eighth-note patterns. The Guitar part consists of eighth-note chords. Measure 8: C major chord (C, E, G). Measure 9: D major chord (D, F#, A). Measure 10: E major chord (E, G#, B). Measure 11: F# major chord (F#, A#, C#). Measure 12: G major chord (G, B, D). Measure 13: C major chord (C, E, G). Measure 14: D major chord (D, F#, A). Measure 15: E major chord (E, G#, B). Measure 16: F# major chord (F#, A#, C#).

Musical score for page 12, measures 12-13. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. Measure 12 starts with a dynamic *mf*. It features eighth-note pairs connected by slurs, followed by a sixteenth-note rest, a eighth-note rest, a sixteenth-note rest, and a eighth-note rest. Measure 13 begins with a dynamic *mp*, followed by eighth-note pairs connected by slurs, a sixteenth-note rest, a eighth-note rest, a sixteenth-note rest, and a eighth-note rest. Measure 14 starts with a dynamic *mf*. It features eighth-note pairs connected by slurs, followed by a sixteenth-note rest, a eighth-note rest, a sixteenth-note rest, and a eighth-note rest.

Misterioso

6 sempre sul ⑥

The musical score shows a single staff in G major with a treble clef and a common time signature. The dynamic is marked as *p*. The measure consists of six groups of three eighth-note strokes each, separated by vertical bar lines. Each group of three notes is underlined by a horizontal bracket above the staff, indicating a triplets grouping. The first note of each group is a solid black dot, while the second and third notes are hollow circles with black stems.

Musical score for page 8, section *cantabile*. The score consists of two staves. The top staff is treble clef, 8/8 time, and the bottom staff is bass clef. The section begins with a fermata over the first measure. The dynamic *mp* is indicated under the bass staff. Measure 1: Fermata. Measure 2: Measures 3-6: Measures 7-10: Measures 11-12: Measures 13-14: Measures 15-16: Measures 17-18: Measures 19-20: Measures 21-22: Measures 23-24: Measures 25-26: Measures 27-28: Measures 29-30: Measures 31-32: Measures 33-34: Measures 35-36: Measures 37-38: Measures 39-40: Measures 41-42: Measures 43-44: Measures 45-46: Measures 47-48: Measures 49-50: Measures 51-52: Measures 53-54: Measures 55-56: Measures 57-58: Measures 59-60: Measures 61-62: Measures 63-64: Measures 65-66: Measures 67-68: Measures 69-70: Measures 71-72: Measures 73-74: Measures 75-76: Measures 77-78: Measures 79-80: Measures 81-82: Measures 83-84: Measures 85-86: Measures 87-88: Measures 89-90: Measures 91-92: Measures 93-94: Measures 95-96: Measures 97-98: Measures 99-100: Measures 101-102: Measures 103-104: Measures 105-106: Measures 107-108: Measures 109-110: Measures 111-112: Measures 113-114: Measures 115-116: Measures 117-118: Measures 119-120: Measures 121-122: Measures 123-124: Measures 125-126: Measures 127-128: Measures 129-130: Measures 131-132: Measures 133-134: Measures 135-136: Measures 137-138: Measures 139-140: Measures 141-142: Measures 143-144: Measures 145-146: Measures 147-148: Measures 149-150: Measures 151-152: Measures 153-154: Measures 155-156: Measures 157-158: Measures 159-160: Measures 161-162: Measures 163-164: Measures 165-166: Measures 167-168: Measures 169-170: Measures 171-172: Measures 173-174: Measures 175-176: Measures 177-178: Measures 179-180: Measures 181-182: Measures 183-184: Measures 185-186: Measures 187-188: Measures 189-190: Measures 191-192: Measures 193-194: Measures 195-196: Measures 197-198: Measures 199-200: Measures 201-202: Measures 203-204: Measures 205-206: Measures 207-208: Measures 209-210: Measures 211-212: Measures 213-214: Measures 215-216: Measures 217-218: Measures 219-220: Measures 221-222: Measures 223-224: Measures 225-226: Measures 227-228: Measures 229-230: Measures 231-232: Measures 233-234: Measures 235-236: Measures 237-238: Measures 239-240: Measures 241-242: Measures 243-244: Measures 245-246: Measures 247-248: Measures 249-250: Measures 251-252: Measures 253-254: Measures 255-256: Measures 257-258: Measures 259-260: Measures 261-262: Measures 263-264: Measures 265-266: Measures 267-268: Measures 269-270: Measures 271-272: Measures 273-274: Measures 275-276: Measures 277-278: Measures 279-280: Measures 281-282: Measures 283-284: Measures 285-286: Measures 287-288: Measures 289-290: Measures 291-292: Measures 293-294: Measures 295-296: Measures 297-298: Measures 299-300: Measures 301-302: Measures 303-304: Measures 305-306: Measures 307-308: Measures 309-310: Measures 311-312: Measures 313-314: Measures 315-316: Measures 317-318: Measures 319-320: Measures 321-322: Measures 323-324: Measures 325-326: Measures 327-328: Measures 329-330: Measures 331-332: Measures 333-334: Measures 335-336: Measures 337-338: Measures 339-340: Measures 341-342: Measures 343-344: Measures 345-346: Measures 347-348: Measures 349-350: Measures 351-352: Measures 353-354: Measures 355-356: Measures 357-358: Measures 359-360: Measures 361-362: Measures 363-364: Measures 365-366: Measures 367-368: Measures 369-370: Measures 371-372: Measures 373-374: Measures 375-376: Measures 377-378: Measures 379-380: Measures 381-382: Measures 383-384: Measures 385-386: Measures 387-388: Measures 389-390: Measures 391-392: Measures 393-394: Measures 395-396: Measures 397-398: Measures 399-400: Measures 401-402: Measures 403-404: Measures 405-406: Measures 407-408: Measures 409-410: Measures 411-412: Measures 413-414: Measures 415-416: Measures 417-418: Measures 419-420: Measures 421-422: Measures 423-424: Measures 425-426: Measures 427-428: Measures 429-430: Measures 431-432: Measures 433-434: Measures 435-436: Measures 437-438: Measures 439-440: Measures 441-442: Measures 443-444: Measures 445-446: Measures 447-448: Measures 449-450: Measures 451-452: Measures 453-454: Measures 455-456: Measures 457-458: Measures 459-460: Measures 461-462: Measures 463-464: Measures 465-466: Measures 467-468: Measures 469-470: Measures 471-472: Measures 473-474: Measures 475-476: Measures 477-478: Measures 479-479: Measures 480-480:

10

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

12

mf

3

14

mf

3

17

cresc.

f deciso

f deciso

20

cresc.

ff

cresc.

ff

rit.

Meno mosso (Echo)

23

decresc.

pp

3

decresc.

pp

25 *A tempo* *cantabile* *mp*

12. *mp sonoro*

28

30 *f* *deciso*

dolce *ff* *f* *mf*

ff *12.* *7.* *12.* *7.* *12.* *12.*

diluendo *mp* *p* *mf*

secco *mp* *p* *mf*

Meno mosso

Violine



e: mit dem Daumen auf die Kante klopfen, welche Zarge und Decke verbindet
h: mit einem oder mehreren Fingern auf die Decke der Violine klopfen

e: tap on the upper edge where the belly meets the side with your thumb
h: tap the belly of the violin with one or several fingers

Flöte



Perkussionsgeräusche der Klappen ohne Tonhöhe,
eventuell mit Stimme anreichern, **e:** tiefes, **h:** hohes Geräusch

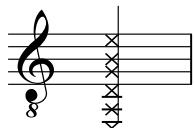
deep and high percussion sound of keys without pitch,
possible with voice, **e:** deep, **b:** high sound

Gitarre



e: rechter Daumen klopft neben der E-Saite auf die Decke
h: rechte Finger klopfen neben der e¹-Saite auf die Decke

e: tap the belly next to the E-string with right hand thumb
b: tap the belly next to the e¹-string with several right hand fingers



mit dem Daumen oder den Fingern parallel zu den Bundstäben
kurz vor dem Steg auf alle sechs Saiten schlagen, zusammen mit
einem tiefen Percussionston erklingen alle sechs Saiten

strike all six strings next to the bridge with the thumb or the
fingers parallel to the frets, all six strings sound together with
a deep percussive sound



alle Töne auf der E-Saite greifen, mit der rechten Seite des rechten
Zeigefingernagels die Saite mit sehr kurzen Impulsen ankratzen,
dadurch entsteht ein scharfes Geräusch, wenn das Ankratzen ausschließlich
über die Rückbewegung des Zeigefingers (Öffnen der Hand) erfolgt,
bleibt der Nagel unbeschädigt

play all notes on the E-string, scratch the string with the right side of your
right index fingernail with very short strokes, this way a sharp sound is
produced, if the scratching is done exclusively by the reverse movement
of the index finger (opening of the hand) the nail will remain undamaged



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