

Lechner

Spuren im Sand

Footprints in the Sand

Für eine Blockflöte in c

For solo recorder in c

KONRAD LECHNER

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Edition Moeck Nr. 1526

MOECK VERLAG CELLE


I. Anmerkungen

1. Mit ganzem Willen wünsch ich dir...

Der im Fundamentum organisandi Magistri Conradi Paumanns Ceci de Nueremberga anno 1452 stehende dreistimmige Liedsatz für Orgel (vgl. die Edition von Doflein in der Werkreihe 1934 bei Schott) wurde hier für die Sopran-Blockflöte eingerichtet. Aus der Vielfalt der Spielfiguren seien drei Einzelheiten hervorgehoben:

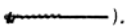
1. Die genau disponierte Steigerung von 4/16- über 8/16- bis zu 12/16-Diminutionsgruppen, dazu deren synkopischer Gegensatz Takt 17.
2. Die gesteigert verwendeten Cambiati (Cambiata = dissonant abspringende Wechselnote) in den Takten 4-5, 7-8 (mit Querstand f - fis) sowie 20-21, 21-22 und 23-24.
3. Die Eleganz gewisser gotischer Wendungen (z. B. Takt 8-9), die nicht zufällig neben der scheinbaren Härte einer Cambiata (z. B. Takt 7-8) stehen.


Nur im Nachspüren solcher Feinheiten der Satzkunst kann die reduzierte Einstimmigkeit der vorliegenden Bearbeitung dem Original näherkommen. Die Vorschläge sind als Relikte von Fauxbourdon-Akkorden aufzufassen und müssen blitzschnell ausgeführt werden, ohne daß die Dauer der vorausgehenden bzw. nachfolgenden Töne darunter leidet.

 = leicht, unbetont


2. Cur mundus militat sub vana gloria... lautet der Anfang eines geistlichen Gedichts von Jacopone da Todi (1230 - 1306):

"Warum streitet die Welt um eitlen Ruhm..."

Der erste Triller (Takt 10) ist mit dem rechten kleinen Finger plus Halbdeckung auszuführen, und ebenso der Triller im nächsten Takt (Vierteltontriller!), während der letzte der drei Triller ganz normal zu greifen ist. Die Trillergeschwindigkeit zwischen Haupt- und Wechselnote läßt hier alsbald nach bis auf Null: es wird nur noch fis ausgehalten ().

 = Vierteltonerhöhung

3. Continuum soll möglichst auf einen Atem geblasen werden. Wem das nicht gelingt, der kann bei V atmen, bei Wiedergabe auf der Tenor-Blockflöte zusätzlich bei (V). Motorisches Abschnurrenlassen des Satzes ist jedoch ebenso wenig erwünscht wie manieristisches Hervorheben gewisser Strukturabläufe. Wenn ein Element - sei es eine Mikrostruktur oder nur ein Ton - in den Vordergrund rückt, ist die "reine Bewegung" zerstört. (Der Vergleich zwischen künstlich reguliertem und natürlich fließendem Wasser drängt sich auf.)

Dem Satz liegt der cantus firmus des Liedes "Es gingen zwei Gespielen gut..." zugrunde. Die c. f. -Noten sind durch  gekennzeichnet.


I. Notes

1. From all my heart I wish you...


The three-part setting of the above song originally composed for organ and contained in Fundamentum organisandi Magistri Conradi Paumanns Ceci de Nueremberga anno 1452 (cf. Doflein Edition published in 1934 by Schott) is arranged here for soprano (descant) recorder. Of the variety of musical structures in which this piece abounds, three may be singled out in particular:


1. The exactly proportioned graduation of diminutive semi-quaver groups from 4/16 via 8/16 to 12/16 and their syn-copic contrast in bar 17.
2. The increased use of cambiatas (cambiata = dissonant downward leap of an auxiliary note) in bars 4-5, 7-8 (involving false relation F/F-sharp) as well as in bars 20-21, 21-22 and 23-24.
3. The elegance of certain Gothic idioms (e. g. bars 8-9) that do not happen to be placed next to the apparent harshness of a cambiata (e. g. bars 7-8).

Only by "tracing" such stylistic subtleties is it possible for this solo i. e. monophonic reduction to approach the original setting with any pronounced degree of authenticity. The appoggiaturas should be regarded as being relics of fauxbourdon chords and are required to be performed as quickly as possible without affecting the duration of the notes preceding or following them.


 = light, unaccentuated

2. Cur mundus militat sub vana gloria... These are the opening lines of a sacred poem by Jacopone da Todi (1230 - 1306): "Why quarelleth the world over vain glory..."

The first trill (bar 10) should be played using the little finger of the right hand (+ half closure), the same applying to the trill in the following bar (quarter-tone trills!), while the last of the three trills is intended to be played in the normal manner. The frequency pattern of the trill (i. e. alternations between the principal and secondary note should be allowed to flatten out so that eventually only F-sharp continues to sound ().

 = to be raised a quarter-tone

3. Continuum should as far as possible be performed in one breath. Players unable to manage this may breathe at V; if played on the tenor recorder, an additional breath may be taken at (V). A mere rattling-off of the movement in a mechanical fashion is as equally uncalled for as placing synthetic stress on certain structural progressions. Allowing a single element to predominate above the rest, regardless of whether a micro structure or a single note, will end up in destroying the flow of "pure movement" (a parallel may be drawn between water subjected to artificial control, say through a tap, and that allowed to flow naturally).

The movement is based on the melody "Two playfellows went forth...". Notes forming the melody are marked thus: 

Für Sebastian Kelber

Spuren im Sand

Für eine Blockflöte in -c-

1. Mit ganzem Willen wünsch ich dir ...

(Nach Konrad Paumann, um 1415 - 1473)

Konrad Lechner, 1976

Musical score for the first piece, 'Mit ganzem Willen wünsch ich dir ...'. The score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *p* and includes a trill marked '(di-ri-ri-ri)'. The second staff continues the melody. The third staff features a dynamic marking of *pp p*. The fourth staff has a dynamic marking of *pp p* with an accent (>) and a decrescendo (<) marking. The fifth staff concludes the piece.

2. Cur mundus militat ...

Nicht schnell

Musical score for the second piece, 'Cur mundus militat ...'. The score is written in treble clef with a 3/8 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *p* and includes trills marked with a *sf* dynamic and a triplet of 3. The second staff continues the melody with dynamics of *p*, *sf*, and *p*, and includes a quintuplet of 5. The third staff concludes the piece with dynamics of *f*, *p*, and *sf*, and includes a triplet of 3. The piece ends with a fermata and the word 'liberame-' written above the staff.

3. Continuum

Es gingen zwei Gespielen gut . . .

presto possibile

Musical score for '3. Continuum' in 2/4 time, marked *p* and *presto possibile*. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur and a fermata over a half note. The subsequent staves continue the melodic development with various rhythmic patterns and accidentals.

4. Etude

Musical score for '4. Etude' in 2/4 time, marked *p*. The score consists of four staves of music. The first staff includes the lyrics 'ti-ke . . .' and features a melodic line with a slur and a fermata. The second and third staves continue the melodic development with various rhythmic patterns and accidentals. The fourth staff concludes the piece with a final melodic phrase.

5. Ach bitterer Winter...

Musical score for 'Ach bitterer Winter...'. The score is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The second staff includes a slur over a group of notes and a fermata over a final note. The third staff continues with similar rhythmic patterns and includes a slur and a fermata. The fourth staff is a short melodic phrase ending with a fermata.

6. Zank in den Lüften

Musical score for 'Zank in den Lüften'. The score is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of three staves of music. The first staff starts with a dynamic marking of *f* (forte), followed by a crescendo hairpin, then a dynamic marking of *p* (piano), and ends with a dynamic marking of *p < f*. The second staff begins with a dynamic marking of *p < f*, followed by a dynamic marking of *p*, then a dynamic marking of *ff* (fortissimo), and ends with a dynamic marking of *p*. The music features a variety of note values, including eighth and sixteenth notes, often beamed together, with many notes marked with accents (>). The third staff is a short melodic phrase ending with a fermata.

7. Zeit der Hoffnung

Musical score for 'Zeit der Hoffnung' in treble clef, 2/4 time. The piece begins with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. Dynamics range from *p* to *sf* and *f*. The score includes several measures with slurs and accents, and ends with a double bar line.

8. Spirale Ruhig

Musical score for 'Spirale' in treble clef, 2/4 time. The tempo is marked 'Ruhig' (calm). The piece starts with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. Dynamics range from *p* to *f*. The score includes several measures with slurs and accents, and ends with a double bar line.

9. O the cockoo... *)

Musical score for 'O the cockoo... *') in treble clef, 2/4 time. The piece starts with a forte (*f*) dynamic and features a melodic line with various ornaments and slurs. Dynamics range from *f* to *p*. The score includes several measures with slurs and accents, and ends with a double bar line.

*) Melodie und alle drei

gliss. (V) f sf 5

f f pp pp p

f gliss. Fltz. moltof ff

accel.-----rit.-----accel. poco a poco ----- p

Fltz.

f 3

p pp

10. Rhythmische Variante zu „Traumflug“ (ZfS 436, S. 4)


Musical score for exercise 10, showing a melodic line with dynamics *p* and *gliss.* markings. The score includes a first ending bracket labeled "1" and a final measure marked with a circled "V".

11. Improvisatorisch veränderte Fassung von „Ferne Stunde“ (ZfS 436, S. 8)

Musical score for exercise 11, showing a complex melodic line with dynamics *p*, *f*, *pp*, and *gliss.* markings. The score includes technical instructions such as *th* and *th***, and features a double bar line followed by a fermata-like structure.

*) Leicht absch.








**) Deutlich



4. Etude:  = Rasche Tonwiederholung mit Doppelzunge. Fingersätze für extrem hohe Töne und die "Mehrklänge" am Schluß siehe Griffabelle (II).

5. Ach bitterer Winter: Gleichmäßig rasches Tempo ohne Verzögerungen. Kennzeichnung der c.f. -Noten wie in 3.



6. Zank in den Lüften: Extrem hohe Töne siehe Griffabelle (II).

7. Zeit der Hoffnung: Das Stück ist eine Studie im Mikrointervallraum mit gleitenden Übergängen zwischen Trillern und Vibrato.








 = Triller.  = Triller mit unmerklichem Übergang zu Zwerchfellstößen.  = Dichtes Vibrato.  = Glissandobewegung durch Abziehen des Daumens bzw. einzelner Finger.  : Siehe Anmerkung zu 9. Dort ist auch etwas zu der sog. space notation gesagt.  bedeutet einen Ton mit hörbarer Luftbeimischung,  = Vierteltonerniedrigung


8. Spirale: Atemstudie. Die Atemzeichen (V) sind nicht bindend. Die Zeichen  bzw.  sind Hinweise für verschiedene Arten von gleitenden Übergängen zwischen Triller und Vibrato im Mikrointervallraum (ähnlich wie in Nr. 7).
o ●●●● = Farbwechsel durch verschiedene Griffkombinationen.


9. O the cuckoo she's a pretty bird...

Das schwerste Stück insofern, als die ruhigen Töne des c.f. () als Ruhe inmitten der Bewegung erscheinen müssen. Alle frei-rhythmisch ausschwingenden Bewegungen weisen über sich selbst hinaus auf Fixpunkte der Ruhe; die einander überlagernden Pfeile  sollen das Sich-gegenseitig-anheben der einzelnen Formpartikel verdeutlichen.

Die sog. space notation (wörtlich: Raumnotation), die anscheinend ganz plötzlich aus dem ruhigen Dreivierteltakt ausbricht, soll das Gefühl für Proportion evozieren. An die Stelle des bloßen Abzählens von Zeitdistanzen tritt das "Wag" nis des "Ab" wägens.

 = vibrato (langsame Frequenzschwankungen)
 = vibrato (schnelle Frequenzschwankungen)
 = non vibrato → vibrato (langsam)
 = vibrato (langsam) → non vibrato
 = vibrato (langsam) → vibrato (schnell)
 = Triller (letzter Triller allmählich in Atemstöße übergehend und in einzelnen Atemstößen  endend.








 = Dreivierteltonerhöhung



4. Etude:  = rapid reiteration employing double-tonguing. For fingering to be applied to extremely high notes and notes designed to sound concurrently towards the end of the piece, see Fingering Chart (II).

5. Ah! Thou Bitter Winter: Quick, even tempo without hesitation. Notes making up the melody are distinguished in the same manner as in No. 3.

6. Trouble in the Air: For extremely high notes see Fingering Chart (II).



7. Hope Draws Near: This is a study in micro intervals also involving transitional glissando techniques (trill/vibrato).

 = trill.  = trill merging imperceptibly into jerks of the diaphragm.  = dense vibrato.  = glissando movement accomplished by sliding away the thumb or finger(s).  : see note on piece No. 9 in which mention is also made of so-called space-notation.  = note with audible admixture of breath,  = lowered a quarter-tone.








8. Spiral: Breathing study. The breath marks (V) are not obligatory. The signs  and  denote various kinds of transitional glissando (trill/vibrato techniques involving micro intervals, as described in No. 7).


o ●●●● = change of timbre accomplished by applying various fingering combinations.

9. O the cuckoo she's a pretty bird...

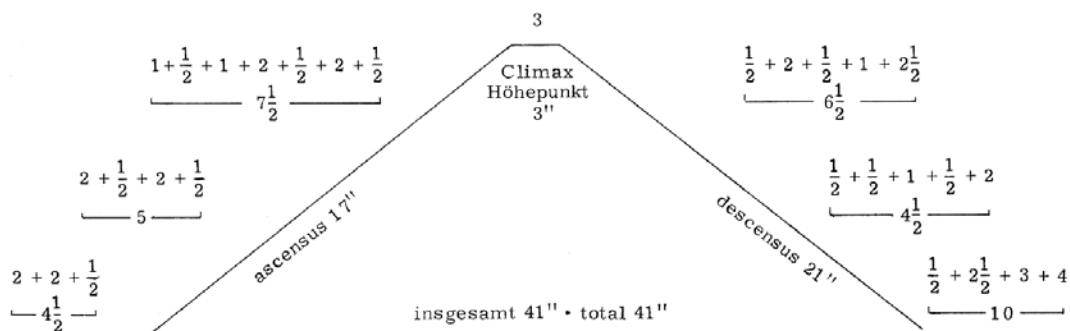
The most difficult piece in as far as the notes of the melody () are required to create the impression of calm and repose amidst a bustle of activity going on around. Beyond their inherent structural make-up, all diminishing patterns of independent rhythmic movement indicate focal points of repose; superposed arrows () are intended to indicate reciprocal boosting of the respective structural particles.

So-called space-notation, which appears to break away abruptly from the steady three-four measure, is intended to stimulate a sense of proportion. The process of merely counting beats gives way to that of visualizing overall balance.

 = vibrato (slow frequency alternations)
 = vibrato (rapid frequency alternations)
 = non vibrato → vibrato (slow)
 = vibrato (slow) → non vibrato
 = vibrato (slow) → vibrato (rapid)
 = trill (final trill gradually merging into, and ending in single breath pulsations .

 = raised $\frac{3}{4}$ tone

10. Die grafische Distanz für eine Sekunde ist über der ersten Note angeben. Danach schätze man die für jeden Ton notierten Strecken beim Spielen ab. Die ersten beiden Töne beispielsweise dauern 2 + 2 Sekunden die folgenden beiden Sechzehntel zusammen eine halbe Sekunde. Dann versuche man, mit jeder Gleichgewichtsveränderung zu "leben", d. h. sie auszubalancieren. Jeder Versuch, nur abzuzählen, muß scheitern. Durch Taktstriche "abgezirkelte" Noten würden unvermeidlich falsche Zuordnungen schaffen. Klingen sollen vielmehr die nachstehend in Zahlenreihen ausgedrückten Proportionen:



10. Graphic spacing representing the period of one second appears above the first note. The duration or span of each individual note that follows is then required to be gauged in the course of playing. Example: the first two notes reveal a duration of 2 + 2 seconds, the following two semiquavers together being allotted half a second. Afterwards an attempt should be made to maintain overall balance from note to another, resorting to "give and take" principles. Attempts undertaken to keep a rigid count will undoubtedly fail from the outset and notes "measured" by bar lines will inevitably lead to inaccurate apportionment. The following guide indicates proportions expressed in rows of figures as related to the desired tonal result:

Vibrato ist in diesem Satz nur sparsam am Platze!

Sparing use should be made of vibrato in this movement!

Nr. 11: Die Dauernverhältnisse sind hier freier zu handhaben als in Nr. 10.

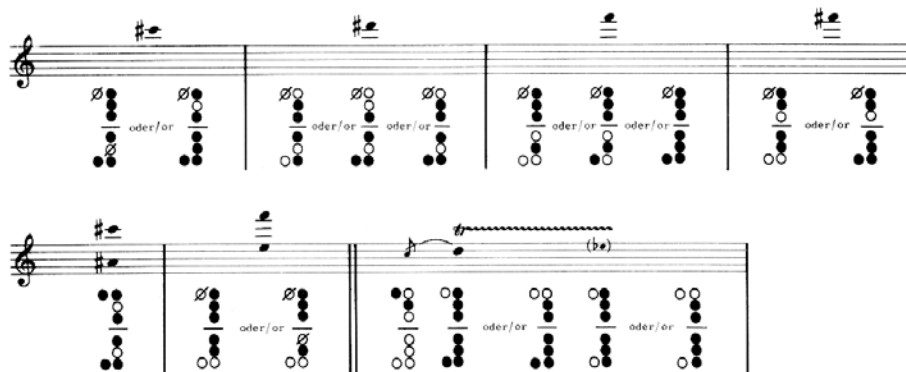
No. 11: The relationship of duration should be treated more liberally than in No. 10.

II. Griffptabelle

II. Fingering Chart

für extrem hohe Töne und "Mehrklänge". Je nach Bohrung des Instruments müssen auch ähnliche Griffe versucht werden.

For extremely high notes and notes sounding concurrently. Alternative solutions may have to be worked out depending on the bore of the instrument.



Ø = Viertel-, Halb- oder Dreivierteldeckung. Welche Möglichkeit zu wählen ist, muß insbesondere bei Mikrointervallen experimentell ausprobiert werden.

Ø = 1/4, 1/2 or 3/4 coverage. The method to be adopted in individual cases can only be ascertained by experimentation, this applying in particular to micro intervals.