

Walter Feldmann

« une géométrie »

I. — « figurations de mémoire »

Synchroniestudie Nr. 2a
für tiefes Reed-Quintett
2005-06/2017

*Erster Teil des Zyklus « **une géométrie** »
nach dem Triptychon von Anne-Marie Albiach*

*I. — « **figurations de mémoire** »*

*II. — « **incantation** »*

*III. — « **vertical et blanc** »*

« **une géométrie** »

I. — « **figurations de mémoire »**

Synchroniestudie Nr. 2 für tiefes Reed-Quintett
2005-06/2017

Bassklarinette 1 in B (auch Klarinette in B)
Altsaxophon in Es (auch Sopransaxophon in B)
Bassklarinette 2 in B
Englischhorn in F
Fagott

Aufstellung

		Bkl. 2	
	Sax.		E.H.
Bkl. 1			Fg.

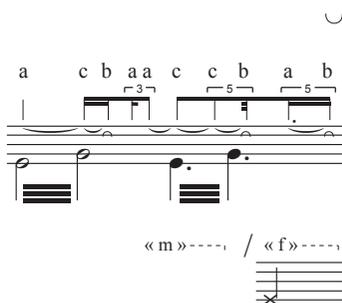
Zeichenerklärung

Versetzungszeichen :

steigende / fallende Achteltonleitern :



Versetzungszeichen gelten – in der gleichen Oktavlage – bis Taktende ;
zur Verdeutlichung sind dennoch einige zusätzlich gesetzt



weicher, aber deutlicher Zwerchfellakzent (ohne Zungenstoss) : Rhythmisierung
gehaltener Klänge (oder Tremoli), wie im nebenstehenden Beispiel :

a : normal gestossen / b : mit Zwerchfellakzent artikuliert / c : normal gebunden

deutlich gesumstes « m » / deutlich gesprochenes « f » (auch « s »),
neben das Mundstück geblasen, mit komplettem Loslassen des Ansatzes

N.B.

Genaueste Beachtung der Artikulation und – mit erster Priorität – der Dynamik
ist vorrangig

Die Partitur ist transponierend notiert

Dauer ~ 14 Minuten

à la mémoire d'Anne-Marie Albiach

« une géométrie »

I. – « figurations de mémoire »

Synchroniestudie Nr. 2a für tiefes Reed-Quintett

2005-06/2017

♩ = 55

Bassklarinete 1 in B

Musical staff for Bass Clarinet 1 in B. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a series of eighth notes with a triplet of three eighth notes. The dynamic marking is *mp*. The staff concludes with a *rallentando* marking and a triplet of three eighth notes.

Altsaxophon in Es

Musical staff for Alto Saxophone in E-flat. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a series of eighth notes with a triplet of three eighth notes. The dynamic marking is *mp*. The staff concludes with a *rallentando* marking and a triplet of three eighth notes.

Bassklarinete 2 in B

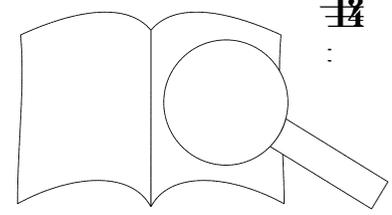
Musical staff for Bass Clarinet 2 in B. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a series of eighth notes with a triplet of three eighth notes. The dynamic marking is *mp*. The staff concludes with a *rallentando* marking and a triplet of three eighth notes.

Englischhorn

Musical staff for English Horn. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a series of eighth notes with a triplet of three eighth notes. The dynamic marking is *mp*. The staff concludes with a *rallentando* marking and a triplet of three eighth notes.

F[♯]

Musical staff for Bass Clarinet 1 in B. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a series of eighth notes with a triplet of three eighth notes. The dynamic marking is *p*. The staff concludes with a *rallentando* marking and a triplet of three eighth notes.



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6 I $\bullet = 50$ rallentando

Bkl. 1 *mfz* *p* *mp*

A. Sax. *mfz* *mp* *p* *ff* *mp*

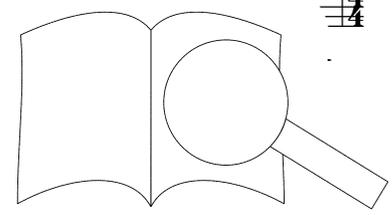
Bkl. 2 *mfz* *p* *ff* *mp*

E. H. *mfz* *p* *mp* *ff* *mp*

Fg. *mp* *j*

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11 $\bullet = 60 \text{ sub.}$

Bkl. 1

A. Sax.

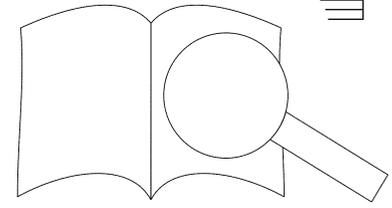
Bkl. 2

E. H.

Fg.

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14

Bkl. 1

A. Sax.

Bkl. 2

E. H.

Fig.

p

pp

ppp

p

spp

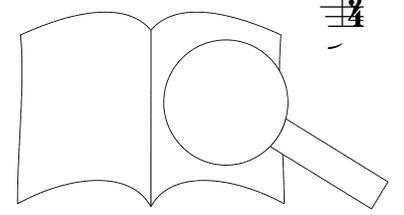
p

pp

rallentando

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26

Bkl. 1

A. Sax.

Bkl. 2

E. H.

Fig.

« m »-----

(mp)

5

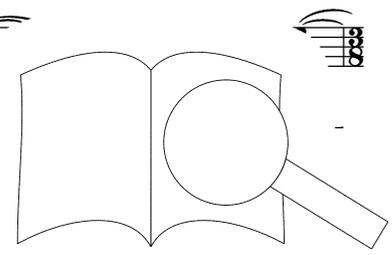
3

mp < f mp

mp < f mp

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31

accelerando

Bkl. 1

Musical staff for Bkl. 1, starting at measure 31. The staff contains a melodic line with a dynamic marking of *fp* (fortissimo piano) at the beginning and *p* (piano) later. The music is in 3/4 time and features a half note followed by a quarter note, then a half note with a slur over it.

A. Sax.

Musical staff for A. Sax. The staff contains a melodic line with a dynamic marking of *f* (forte). It includes a triplet of eighth notes and a five-measure rest. The music is in 3/4 time.

Bkl. 2

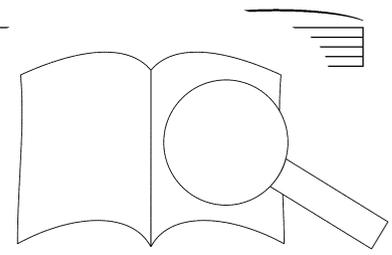
Musical staff for Bkl. 2. The staff contains a melodic line with dynamic markings of *fp* and *p*. It features a triplet of eighth notes and a five-measure rest. The music is in 3/4 time.

E. H.

Musical staff for E. H. The staff contains a melodic line with dynamic markings of *f* and *p*. It includes a triplet of eighth notes and a five-measure rest. The music is in 3/4 time.

Fg.

Musical staff for Fg. The staff contains a melodic line with a dynamic marking of *p*. It features a five-measure rest. The music is in 3/4 time.



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37 poco a poco rallentando

Bkl. 1

A. Sax.

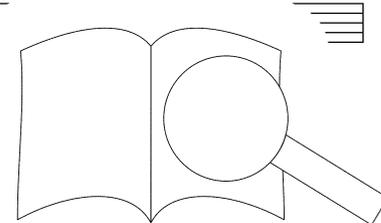
Bkl. 2

E. H.

Fg.

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46

$\bullet = 50$ *accelerando* $\bullet = 65$

Bkl. 1 *p* *sfz* *pp*

A. Sax. *mf* *pp* «f»

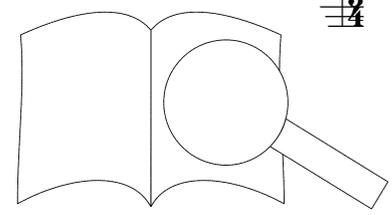
Bkl. 2 *p* *f* *mf* *pp*

E. H. *p* *sfz* *f* *mf* *pp*

Fg. *sfz* *f*

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51

Bkl. 1

A. Sax.

Bkl. 2

E. H.

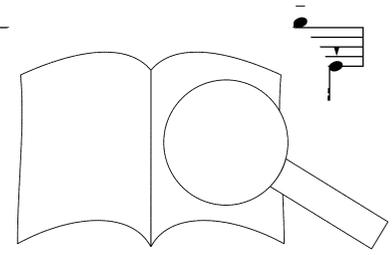
fg.

riten. $\bullet = 50$

p *pp* *mp*

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58 *accelerando* ♩ = 65

Bkl. 1 *p*

A. Sax. *p* *mp* *p*

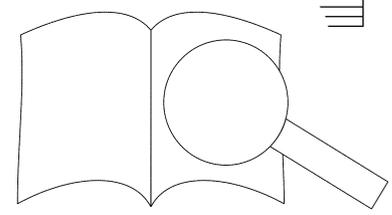
Bkl. 2 *p*

E. H. *p*

Fig. *p*

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63

poco a poco rallentando

Bkl. 1

Musical staff for Bkl. 1. The staff begins with a treble clef and a 4/4 time signature. It contains a series of notes with dynamic markings *mf*, *sp*, and *mp*. The piece concludes with a 3/4 time signature and a *pp* dynamic marking. There are three triplet markings (3) over the final notes.

A. Sax.

Musical staff for A. Sax. The staff begins with a treble clef and a 4/4 time signature. It contains notes with dynamic markings *mf*, *sp*, and *mp*. The piece concludes with a 3/4 time signature and a *pp* dynamic marking. There are two sextuplet markings (6) over the final notes.

Bkl. 2

Musical staff for Bkl. 2. The staff begins with a treble clef and a 4/4 time signature. It contains notes with dynamic markings *mf*, *sp*, and *mp*. The piece concludes with a 3/4 time signature and a *pp* dynamic marking.

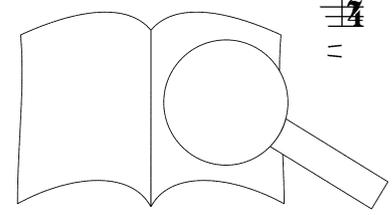
E. H.

Musical staff for E. H. The staff begins with a treble clef and a 4/4 time signature. It contains notes with dynamic markings *mf* and *pp*. The piece concludes with a 3/4 time signature and a *pp* dynamic marking. There are two sextuplet markings (6) over the final notes.

Fg.

Musical staff for Fg. The staff begins with a bass clef and a 4/4 time signature. It contains notes with dynamic markings *mp* and *p*. The piece concludes with a 3/4 time signature and a *pp* dynamic marking. There are two triplet markings (3) over the final notes.

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68

♩ = 55

poco accelerando

Bkl. 1

A. Sax.

Bkl. 2

E. H.

Org.

f *spp* *p*

f *spp* *p*

p *f*

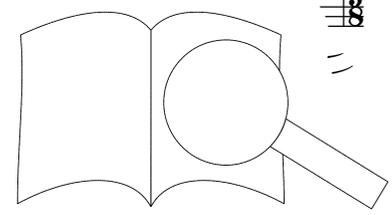
pp *p*

pp *f* *p*

« f »

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73

♩ = 60

Bkl. 1

A. Sax.

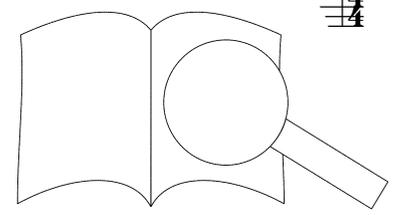
Bkl. 2

E. H.

Fg.

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78 *poco rallentando*

Bkl. 1 *p mp*

A. Sax. *mp p*

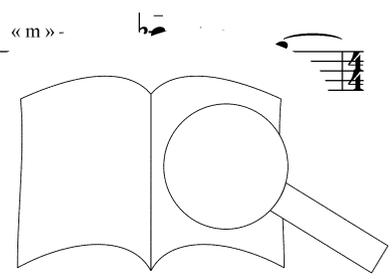
Bkl. 2 *p mn f mf*

E. H. *p f mf < f*

Fig. *mf*

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85

♩ = 45 accelerando ♩ = 50 poco rallentando

Bkl. 1

A. Sax.

Bkl. 2

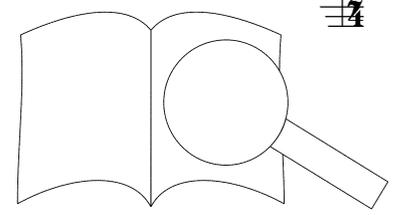
E. H.

Fg.

The musical score consists of five staves. The first staff (Bkl. 1) starts at measure 85 with a tempo of 45 and an *f* dynamic. It features a triplet of eighth notes, followed by a five-note phrase, and another triplet. The tempo changes to 50 with an *ff* dynamic. The second staff (A. Sax.) mirrors the first staff's structure with an *«f»* dynamic. The third staff (Bkl. 2) follows the same structure with an *f* dynamic. The fourth staff (E. H.) has a triplet and a five-note phrase with an *f* dynamic. The fifth staff (Fg.) has a triplet and a five-note phrase with an *ff* dynamic. All staves end with a *pp* dynamic. The score concludes with a double bar line and a 4/4 time signature.

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88

accelerando $\bullet = 55$

Bkl. 1

A. Sax.

Bkl. 2

E. H.

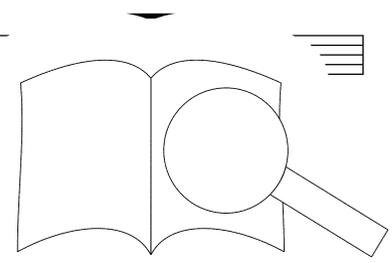
Fig.

p *sffz* *mp* *mf* *mf* *mp* *mf*

« s » « 1 » « f »

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91 poco accelerando $\bullet = 60$

Bkl. 1 *mf* *pp* *mf*

A. Sax. *mf* *pp* *mf*

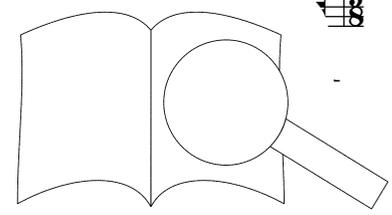
Bkl. 2 *ppp* *mf* *ppp* *mf*

E. H. *mf* « f » « f » *mf*

Fig. *pp*

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96

Bkl. 1

A. Sax.

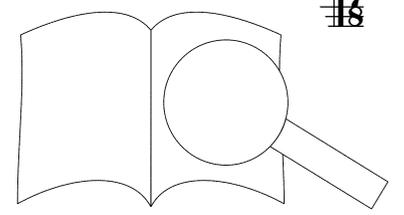
Bkl. 2

E. H.

Fg.

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103 II $\bullet = 45$ *accelerando* $\bullet = 55$ *rall.*

Bkl. 1 *p* *mp* *mf*

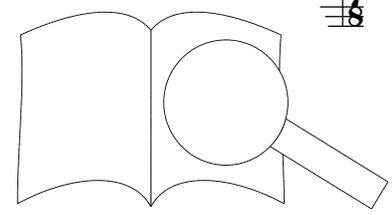
A. Sax. *p* *mp* *mp*

Bkl. 2 *p* *p* *mp*

E. H. *p* *mf* *p* *mp*

Fig. *mp* *mf* *p*

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112

Bkl. 1

S. Sax.

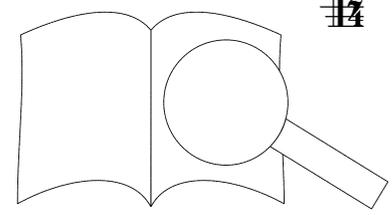
Bkl. 2

E. H.

Fig.

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138

Bkl. 1

S. Sax.

Bkl. 2

E. H.

Fg.

mf *mp* *mf* > *mp* (ohne flatt.) *poco rallentando*

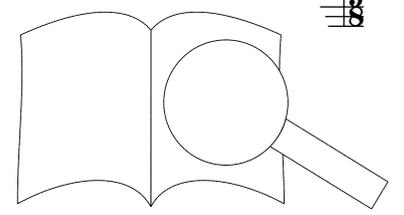
« *f* » *mf* *p* *mf* > *mp* *mf* *smp*

« *f* » *mf* *mp* (ohne flatt.) *mf* *mf*

mf > *mp* *mf*

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155

Bkl. 1

S. Sax.

Bkl. 2

E. H.

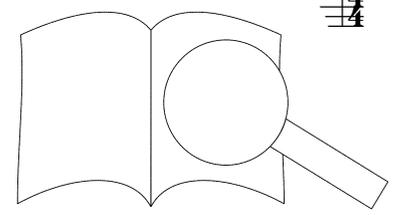
Fg.

mp *pp* *mf* *pp* *accelerando* *pp*

« m » « f »

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161

Bkl. 1

S. Sax.

Bkl. 2

E. H.

Fg.

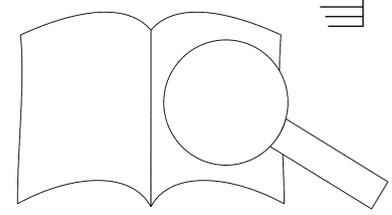
mp *p* *mp* *p* *mp* *p* *(p)*

poco a poco rallentando

« f »

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166

Bkl. 1 *mf* *ff* *smf* *ff*

S. Sax. *mf* *ff* *f*

Bkl. 2 *mf* *ff* *f*

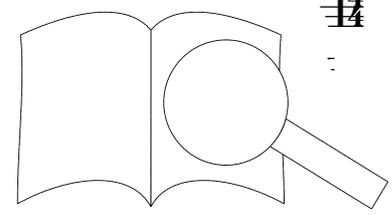
E. H. *mf* *f*

Fig. *f* *f*

♩ = 50 *rallentando* (ohne flatt.) ♩ = 45

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171 *accelerando* ♩ = 55

Bkl. 1 *sffz* *mf* 3

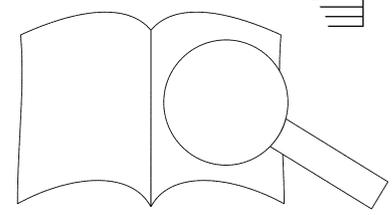
S. Sax. *sffz* *mf* « f » 3

Bkl. 2 *sffz* *mf*

E. H. *sffz* 3 3 3 3 3 3 3 3

Fg. 3 3 3

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174

Bkl. 1

S. Sax.

Bkl. 2

E. H.

Fig.

rallentando

$\text{♩} = 50$

poco accelerando

ff

mf

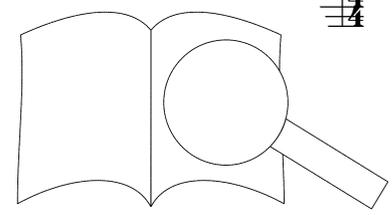
ff

ff

ff

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179 $\bullet = 55$ accelerando

Bkl. 1 *mf* *mp*

S. Sax. *mf* *mf* *sp* *ff*

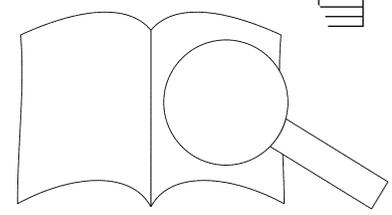
Bkl. 2 *mf* *mp* *ff* *smf*

E. H. *mf* *mf* *ff*

Org. *mf* *mf*

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185

Bkl. 1

nimmt Klarinette

riten. $\bullet = 45$

S. Sax.

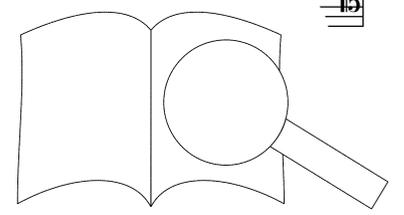
Bkl. 2

E. H.

Fig.

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♩ = 60 sub.

193

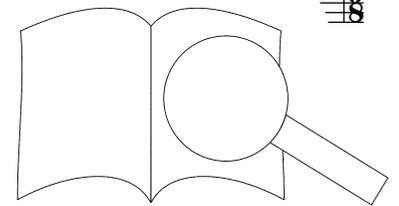
Kl. *mf* *pp* *mf* *pp*

S. Sax. *mf* *pp* *mf* *mf*

Bkl. 2 *mf* *pp* *mf*

E. H. *mf* *p* *mf* *pp*

Fg. *mf*



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200

♩ = 55

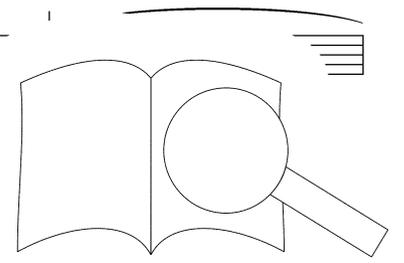
Kl.

S. Sax.

Bkl. 2

E. H.

Fg.



205

rallentando

$\bullet = 50$

« m »

rallentando

Bkl. 1

S. Sax.

Bkl. 2

E. H.

Fig.

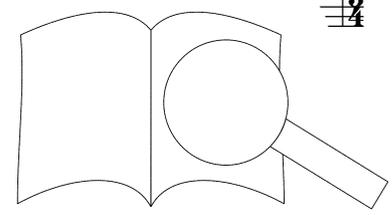
p *pp* *mf* *pp* *ff*

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

mf *pp* *ff* *pp*

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209 $\bullet = 45$

Bkl. 1

S. Sax.

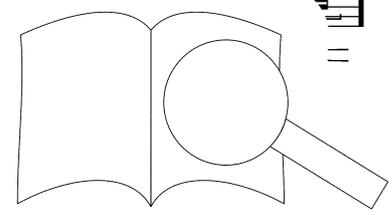
Bkl. 2

E. H.

Fg.

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212 *accelerando* $\bullet = 60$

Bkl. 1 *sfz* *mf* *mp* « m » - - -

S. Sax. « f » *sfz* *mf* *mp* nimmt Altsaxophon

Bkl. 2 *sfz* *mf* *mp* « m » - - -

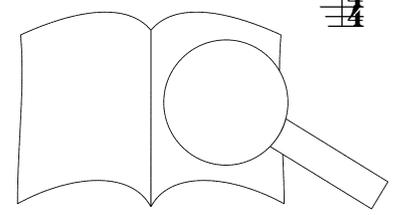
E. H. *sfz* *p*

Fig. *mf* *mp* « m » - - -

p

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217 poco a poco rallentando

Bkl. 1 *p*

A. Sax.

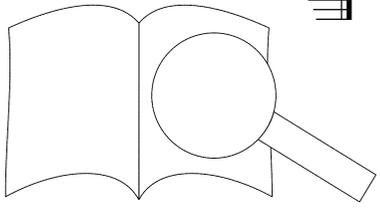
Bkl. 2 *mp* *f* *pp*

E. H. *mp* *f* *pp*

Fig. *mp*

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« une géométrie »

I. — « figurations de mémoire »

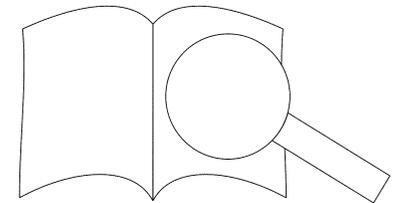
Synchroniestudie Nr. 2a für tiefes Reed-Quintett
2005–06/2017

Seit Jahren sind die Texte der französischen Autorin Anne-Marie Albiach Ausgangspunkt für
« **monstrueuse vécu dans le cadre** » **la mémoire**, das auf dem Text « H II » *linéo*
« **une géométrie** » einen neuen Zyklus.

Wie bei den anderen zwei Werken des Zyklus liegt « **figurations de mémoire** »
eine (private) gesprochene Lesung Anne-Marie Albiachs, die zeitlich ausge-
graphischen Textes. Letztere dient als Grundlage – als „genetischer C“ –
Lesung der Autorin erscheint in rhythmisierten Flächen, die diese r

In « **figurations de mémoire** » wiederholen sich z
Werke eine zentrale Rolle spielt) und ein um dieses
dem Violakonzert. Die Flächenakkorde der Lesung h
„Obertonakkord“). Die Akkorde beider c ten we
gestaucht und gestreckt, die aus der h P
am rechten Seitenrand. So wird d:
„Un coup de dés jamais n’
Disposition des Textes auf der Seite (einst von Mallarmé mit
berührt) in Klang umgesetzt.

Selbstverständlic
zeichen, in Kr
instrumentier
Instr
dynamik bildend, so auch die Typographie: Fragmente innerhalb Anführungs-
angbilder und Bewegungen. Jedes Wort der typographischen Lesung wird anders
(die Akkorde der gesprochenen Lesung werden hingegen immer von allen fünf
Auen zwischen Sprechen und Sprechpause). So entsteht ein enges Geflech
rt hörbar machen. Wichtiges Element dabei: das vertikale, synchrone Z
an Solo bis zum Quintett.



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« une géométrie »

I. — « figurations de mémoire »

Study in Synchronicity no. 2a for reed quintet

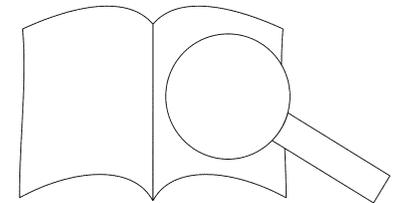
2005–06/2017

The texts of the French author Anne-Marie Albiach have long been the point of departure for « **monstrueuse vécut dans le cadre** » **la mémoire**, which is based on her « **H II** » *linéaire* have generated a new cycle.

As in the other two works of the cycle, « **figurations de mémoire** » is predicated on the one hand a (private) reading by Anne-Marie Albiach in which time is measured out; which is measured millimeter by millimeter. The latter serves as the basis – the “genetic code” – for the composition of the reed quintet, whereas the reading of the author appears in rhythmic surfaces which interrupt the horizon

In « **figurations de mémoire** » two clearly recognizable chords (the *tritone* which plays a central role in most of my works) and a chord of fifths built around the tone *b* are used. In contrast, the extended chords of the reading consist of five tones which in each other (like an “overtone chord”). For the generation of tone materials the chords of fifths are used within the ranges (frames) of tones which are derived from the horizontal positions of the notes on the left margin, and higher borderline tones on the right margin. Thus the disposition on the page is similar to the “**Un coup de dés jamais n’abolira le hasard**” (and first introduced in poetry by Mallarmé in “**Un coup de**

Naturally each element is static and dynamic, to include typography: fragments within quotation marks, in italics, etc., which are each word from the typographical reading is instrumentated differently, which is important for the composition. The elements of the spoken reading are always played by five instruments; here only speech and pauses (and rests). Thus a tight network of instrumental combinations is created in which the most important element in the process: the vertical, synchronized playing together of the instruments, ranging from solo to quintet.



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