

Andreas Grün

Klaviertrio Nr. 1

1990-91

Mais l'ange, en souriant:

«C'est contre toi que je lutterai. Ce soir, veux-tu? ... - Oui» dit Bernard.

Gide, Les Faux-monnayeurs

I

192 *energico*

192 *energico*

sffz

sffz

sffz

sffz

marcato

senza Ped.

mf

f

5

sffz

sffz

sffz

sffz

sffz

sffz

11

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

18

ben marcato

mf

f

mf

mf

Ped.

24

Musical score for measures 24-30. The piece is in 3/4 time. The treble staff contains a melodic line with slurs and accents, marked with *sfz*. The bass staff provides a harmonic accompaniment with chords and arpeggios, also marked with *sfz*. The grand staff shows a piano accompaniment consisting of chords and arpeggios, with dynamics ranging from *p* to *sfz*.

31

Musical score for measures 31-37. The treble staff continues the melodic line with slurs and accents, marked with *sfz*. The bass staff accompaniment includes some rests. The grand staff piano accompaniment features chords and arpeggios, with dynamics including *p* and *mf*. A half-pedal marking ($\frac{1}{2}$ Ped.) is present.

38

Musical score for measures 38-43. The treble staff has melodic lines with slurs and accents, marked with *sfz*. The bass staff accompaniment is more active. The grand staff piano accompaniment features arpeggiated chords, with dynamics including *p* and *f*.

44

Musical score for measures 44-50. The treble staff has melodic lines with slurs and accents, marked with *sfz*. The bass staff accompaniment continues with arpeggiated chords. The grand staff piano accompaniment features arpeggiated chords, with dynamics including *p* and *f*.

Anm.:
T. 43-57
ent. nur
das untere C

56

sfz *f* *poco a poco cresc.*

57

sfz *mf* *poco a poco cresc.*

63

sfz *poco a poco cresc.*

68

sfz *mf* *poco a poco cresc.*

75 *ben marcato* *sffz* *sffz* *sffz* *sffz*
mf *mf* *mp* *mp*
sffz mf *mf* *f*

80 *sffz* *sffz* *sffz* *mf* *mp*
sffz *sffz* *sffz* *mf* *mp*
mf *mf* *mf* *f*

86 *mp* *f* *sffz* *sffz* *sffz* *sffz*
mf *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf*

94 *sffz* *sffz* *sffz* *mf* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*
sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
poco a poco crescendo...

100

sfz *sempre ben tenuto*

ped (4) ... *mf*

105

sempre ben tenuto

dim. *mf* 5

110

188 (*pochissimo più grave*)

p *sfz* *f* *mf* 3

114

sfz 3

116

Musical score for measures 116-117. The system consists of three staves: two for the vocal line (soprano and alto) and one for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sfz*, *f*, *mp*, *mf*, and *sfz sfz*. There are also accents and slurs throughout the piece.

118

Musical score for measures 118-119. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *sfz*, *f*, *sfz sfz*, *mf*, and *mp*. There are also accents and slurs throughout the piece.

120

Musical score for measures 120-121. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *f*, *mp*, *p*, and *mf*. There are also accents and slurs throughout the piece.

122

Musical score for measures 122-123. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *mf*, *f*, and *mf*. There are also accents and slurs throughout the piece.

125

p *cresc.* *f* *mf* *sffz* *sffz* *rit.* *rit.*

132

p *mp* *cantando espressivo (poco a poco cresc.)*

139

mp *sffz*

146

mp *sffz*

142

dim.

146

pp

poco a poco cresc.

151

un poco f

mf

157

poco a poco meno

poco a poco dim.

p

poco a poco

163 poco a poco : meno tenuto, meno espressivo, più piano, flautando, al ponticello (perdendosi...)

poco a poco : meno tenuto, meno espressivo, più piano, flautando, al ponticello (perdendosi...)

più leggero *mp* e più piano *mp* (perdendosi...)

Ann.:
die dynamische
Umstellung
Einzelner Akkord-
förmigkeiten
für die ledigliche
"Färbung" des Akkordes
innerhalb der übergeordneten
Gesamtdynamik

(...pp...)

(...pp...)

(...pp...)

pizz. arco pizz. arco

8

8

8

poco a poco meno

...PPP

pizz. ...PPP

...PPP

II

largo e tranquillo *al tasto*
ppp dolcissimo
al tasto
ppp dolcissimo

ord.
un poco al pontic. non vibr.
pppp
pppp

largo e tranquillo
ppp
Ped.



III

♩ 180 agitato
mf, sempre staccato e marcato
ppp
mf
ppp
mf

sempre 3



5

mf ppp mf mf ppp

8

(mf) ppp f (unmerklich einblenden) f subito ppp

11

(mf) (unmerklich von H₂ zu Es überblenden) ppp mf f (f einblenden) ppp

14

mp ppp f (loco) ppp (mp) (mf) f (dim)

17

arco

pizz

arco

(=120)

sempre stacc. e marcato

arco

sempre stacc. e marcato

pppp

mp

pppp

(f)

pppp

(4) mf subito (sempre stacc. e marcato)

21

espr.

f marcato

espr.

f marcato

mp

p

f

26

mp

mf

f

f

31

sfz

ppp

f

36

mp f (f) p mf f mf f

40

mp f mf

43

mp (loco) mp f

47

f espr., poco a poco più

mf, poco a poco cresc.
staccatissimo

54

mf sffz

60

mp subito f

65

loco tr fff (loco) poco riten. f

68

molto espr. e legato subito meno ff espr. a tempo

89

Musical score for measures 89-93. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then has a melodic phrase in measures 90-93. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *pp*. A fermata is present over the final measure.

94

Musical score for measures 94-98. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting in measure 95. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f*, *pp*, and *f*. A fermata is present over the final measure.

99

Musical score for measures 99-103. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting in measure 100. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *mp*, *p dolce*, *mp*, and *f*. A fermata is present over the final measure.

104

Musical score for measures 104-108. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting in measure 105. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *mf*. A fermata is present over the final measure.

106

p

mp

2/4 3/4 4/4

113

p

pp

2/4 4/4

119

p

pp

125

p



ppp



pp



Translation of the German terms

page 3: T. 43-57 evt. nur das untere C
bar 43-57 poss. only the lower C

page 10: die dynamische Nuancierung einzelner Akkordtöne lediglich zur „Färbung“ des Akkordes innerhalb der übergeordneten Gesamtdynamik
the dynamic nuances of single notes only to “colour” the chords within the overriding general dynamic

page 12:  unmerklich einblenden
to fade in unnoticeably 

unmerklich  von H₁ zu Es überblenden
to cross-fade  unnoticeably from B₁ to E flat

 einblenden
to fade in 

Klaviertrio Nr. 1

Piano Trio No 1

1990-91

Als ich das Stück zu Ende geschrieben hatte, las ich zufällig Gides *Falschmünzer*. Ziemlich unerwartet tritt im 13. Kapitel dieses Romanes ein Engel auf, die folgenden Sätze aus diesem Kapitel berührten mich; ich sah einen Zusammenhang und wählte sie daher als Motto für das *Klaviertrio*. (Allerdings habe ich noch niemanden getroffen, der das Buch auch gelesen hätte und der dies also möglicherweise verstehen könnte.)

Having just finished the piece I happened to read André Gide's The Counterfeiters. In the 13th chapter of this novel rather unexpectedly appears an angel. The following sentence from this chapter touched me, I saw a connection and chose it the motto for my Piano Trio. (Till now, however, I didn't meet anybody, who would have read the book too, and therefore could understand this.)

Aber der Engel lächelte: „Du bist es, gegen den ich kämpfen werde. Heute Abend, willst du?“ – „Ja“, sagte Bernard.

But the angel smiled: "It's you, against whom I'll fight. This night, do you want to?" – "Yes" said Bernard.

Dauer / *duration*: ca. 15 min.

Uraufführung / *première*: 28.6.1992, München

(Mark Gothoni, Violine; Ryuichi Rainer Suzuki, Violoncello; Mine Kawakami, Klavier)

Streicherstimmen sind direkt vom Komponisten erhältlich. / *Parts available from the composer.*

Andreas Grün, geboren 1960 in Pforzheim, studierte Schulmusik, Gitarre und Komposition (bei Wolfgang Rihm und Rudolf Kelterborn) in Karlsruhe, Wien und Basel. Lebt heute in Karlsruhe und Vilnius.

Andreas Grün, born 1960 in Pforzheim (Germany), studied music education, guitar and composition (with Wolfgang Rihm and Rudolf Kelterborn) in Karlsruhe, Vienna and Basel. He lives in Karlsruhe and Vilnius.

Weitere Informationen im Internet / *More information on the Internet*: www.andreas-gruen.de

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Stand / *updated*: 23.7.2006