Berliner Konzert

2009

Triple Concerto for Piano Trio and String Orchestra

Paul Frehner

Approximate Duration: 24 minutes

Program Note

When asked to compose a triple concerto in celebration of the 20th anniversary of the fall of the Berlin Wall there were numerous compositional pathways that I considered taking. I did not want to simply write a celebratory fanfare that did not acknowledge the inhuman and horrific realities and consequences of the Wall's existence. There was also the *concertante* aspect of the work that needed to be reconciled with its thematic concept and content. I decided finally to write a piece in several movements in which each movement would be inspired by and reflective of specific events that occurred during the history of the rise and fall of the Wall. The roles assigned to the piano trio and the orchestra are flexible and vary from movement to movement. The players in the trio, for instance, do not necessarily represent individuals and the orchestra, the oppressive power-political complex. Rather, the music of each movement is a musical reflection on specific events or ideas and both trio and string orchestra combine to express that reflection.

Prelude: Nachtmusik
Between dusk and dawn on August 12/13 1961 East German forces, under a blanket of darkness, spread out into the streets of Berlin and divided the city by rolling out over a hundred miles of barbed wire. Berliners woke up that morning to a tragically changed daily reality. In this prelude I'm trying to evoke the dark and ominous nature of that night's activities.

I. Sand and Cement
Given the nature of the sandy, boggy soil it is built upon Berlin was an improbable metropolis. Originating in the middle ages as a fishing and trading settlement the city was likely named after the West Slavic word *brl,* which meant marsh. Thus, marsh town. In the post Second World War period and before the erection of the Wall, Berlin, though a broken, divided and occupied city, was on its way to once again becoming a dynamic metropolis, especially in the western sections. This progress was suddenly halted for almost three decades by the events of August 1961.

Sand has a loose, granular and fluid quality that I find comparable to the nature and movements of free people in a large city. When compacted into cement, though, sand becomes rigid and almost impregnable. In this movement the granular and fluid quality of sand is evoked in the running folk-like melodies played by the trio. Superimposed on this music is a rather harsh and inflexible chordal texture played by the string orchestra.

II. No Man's Land

On August 17, 1962 eighteen year old Peter Fechter and a friend attempted to escape into West Berlin. They crossed the barbed wire barrier on the Eastern side of the wall and negotiated the death traps in the area that bore the name 'No Man's Land.' Fechter's friend managed to scale the final 8-foot barrier, with bullets barely missing him, and gain his freedom in West Berlin. Fechter, though, was shot in the leg, and slid back into the no man's land. The shot had severed an artery and he lay there crying for help while he slowly bled to death. East German and West German authorities and onlookers were all too afraid to help him. American GIs did nothing. One of them was reported as shrugging his shoulders and saying 'Not our problem.' Finally, some East German guards were goaded into action but it was too late.

This movement is written in commemoration of this tragic event.

III. Kooltur

Composer György Ligeti called the half-city of West Berlin a 'surreal cage', a bizarre prison in which paradoxically only those locked up inside were free.[1] In the 1960s and through the 1980s West Berlin was slowly depopulating. It was not a place to which a person would go to advance a career and immigrants were not the usual assortment of people looking for work. They were typically people looking for an alternate lifestyle, inexpensive rents and round-the-clock nightlife as well as a certain number of young West Germans looking to avoid mandatory conscription in the *Bundeswehr*.[2] It was also a city still occupied by the French, British and American authorities, and as such, was somewhat of a cultural melting pot. Among the West Berlin youth American popular culture and sub cultures exerted a strong influence. This influence was evident in the West German popular and alternative music scenes during these years.

The music I've written here fuses aspects of contemporary triple concerto form with musical references to jazz, blues, early rock 'n roll and new wave music with the intention of conveying, in the form of a multilayered musical snapshot, my personal impression of West Berlin in this period.

IV. Fragment
In the days immediately following November 9 1989, exiled Russian cellist Rostropovich traveled to Berlin and gave an impromptu performance of the Bach cello suites at the Wall in celebration of its fall.

Fragment, the shortest of the five movements of this work, draws upon short melodic fragments extracted from the Sarabande from J.S. Bach's *Cello Suite No. 1.* The melodic fragments are played by the solo cello and are commented upon by the solo violin while the strings softly provide harmonic support. The music is severed by a strong chordal attack from the solo piano.

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[1] Richie, Alexandra. *Faust's Metropolis: A History of Berlin*. London, 1999.
[2] Taylor, Frederick. *The Berlin Wall: A World Divided, 1961-1989*, Harper Perennial, Toronto.

V. Dresden 2.10.89
In September 1989 East German tourists were fleeing across the border between Hungary and Austria and eventually making there way into West Germany. Concurrently, thousands were seeking refuge in the West German embassy in Prague. By the end of September there were over 4000 people camping on the embassy grounds. It was an embarrassing situation for East German leader Erich Honecker. Eventually he agreed to allow the East German refugees to go to West Germany, but on his terms. They would travel through the DDR into West Germany onboard sealed trains. During the ride they would be stripped of all identification documents and have their East German citizenship withdrawn. It was an attempt to send them to the West humiliated and in disgrace. This plan catastrophically backfired on Honecker. By the time the trains left there were 12000 refugees on board. In East Germany thousands of citizens lined the route of the trains to cheer on the refugees as they gained their freedom. In Dresden, instead of surrendering their identification documents, the refugees tore them up and tossed them out the windows of the trains. They also discarded their soon-to-be worthless East German money. At the Dresden train station many other citizens greeted the refugees and tried to get on the trains to also gain their freedom. Fighting broke out with the *Vopos* (People's Police). Demonstrations continued in Dresden after the refugee trains left. When they finally arrived in the West, there was great celebration. The West German television broadcasts of the emotional event were easily picked up in the East. Almost immediately the embassy in Prague started filling up again with more East Germans hoping to get on another freedom train.[3]

While writing this movement I was trying to portray the uncontainable energy and excitement of those history making train rides to freedom.

Berliner Konzert was commissioned by Soundstreams Canada, the Wurttemberg Chamber Orchestra Heilbronn and the Gryphon Trio in celebration of the twentieth anniversary of the fall of the Berlin Wall

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Instrumentation and Performance Notes

Piano Trio and String Orchestra

Strings: 6 5 4 3 2 minimum

Accidentals function in the traditional manner. However, cautionary accidentals are frequently indicated.

Microtones in the score are indicated as follows:

 Quarter-tone sharp

Three quarter tones sharp

 Quarter-tone flat

Slightly sharp: This indication is always placed on top of an accidental. If the arrow is applied to a note that is natural, sharp or flat play that note slightly sharper (by less than a ¼ tone). Likewise, if it is applied to a note that is already quarter-tone sharp or flat or three quarter tones sharp play that pitch slightly sharper still.

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[3] Taylor, Frederick. *The Berlin Wall: A World Divided, 1961-1989*, Harper Perennial, Toronto.

Berliner Konzert

for piano trio and string orchestra

Composed in celebration of the 20th Anniversary of the fall of the Berlin Wall

For the Gryphon Trio and the Württembergisches Kammerorchester Heilbronn

Prelude: Nachtmusik

Paul Frehner, 2009

♩= 56 **Dark, Ominous**

Violin
Cello
piano trio
Piano
Violin I-1
Violin I-2
Violin I-3
Violin I-4
Violin I-5
Violin I-6
Violin II 1
Violin II 2
Violin II-3
Violin II-4
Violin II-5
Viola
Cello
Double Bass

Lunga
10"

©Paul Frehner, 2009

7

Violin

Cello

Piano

7

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla.

Vc.

D.B.

p < *mp* *pp* < *mp* *pp* *mp* *pp* < *mp* *pp*

div. unis. div.

15

Violin

Cello

Piano

15

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla.

Vc.

D.B.

molto vib.

ord.

22

Violin

Cello

Piano

22

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla.

Vc.

D.B.

molto vib.

ord.

div.

Attacca

27

Violin

Cello

Piano

pp

pp

mp

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

pp

unis.

Attacca

I. Sand and Cement

♩= 104 **Fluid**

Violin

mf

ppp

Cello

mf

ppp

Piano

mp

♩= 104 **Fluid**

div. à 4

8va

Vln. I

mf

ppp

div. à 4

Vln. II

mf

ppp

div.

Vla.

mf

ppp

pizz.

Vc.

mp

D.B.

4

Violin

pizz.

mf

Cello

pizz.

mf

Piano

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

Violin

Cello

Piano

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Violin

arco

mp

Cello

arco

mp

Piano

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

Violin

pizz.

arco

Cello

pizz.

arco

Piano

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Violin

Cello

Piano

20

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

non div.

Vln. II 1-3

non div.

Vln. II 4-5

non div.

Vla. 1-2

non div.

Vla. 3-4

arco

Vc.

D.B.

24

Violin

Cello

Piano

24

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

f < *ff*

ff

non div.

div.

unis.

28

Violin

Cello

Piano

28

unis.

div. à 3

à 2

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

non div.

Vc.

div.

unis.

D.B.

3:2

mf < ff

p ff

31

Violin

Cello

Piano

31

unis.

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

34

Violin

Cello

Piano

34

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II-3

Vln. II-4

Vln. II-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

ff

mf

mp

p

non div.

3

3:2

37

Violin

Cello

Piano

37

Vln. I 1-2

Vln. I 3-4

ff

Vln. I 5-6

ff

Vln. II 1-2

ff

Vln. II-3

ff

Vln. II-4

ff

Vln. II-5

ff

Vla. 1-2

non div.

Vla. 3-4

non div.

Vc.

D.B.

39

Violin

Cello

Piano

39

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

non div.

non div.

Vla. 3-4

non div.

non div.

Vc.

D.B.

41

Violin

Cello

Piano

41

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

D.B.

43

Violin

Cello

Piano

43

div. à 3

unis.

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

45

Violin

Cello

Piano

45

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

47

Violin

Cello

Piano

47

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

non div.

non div.

non div.

non div.

50

Violin

Cello

Piano

50

Vln. I 1-2

div.

unis.

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

3

div.

unis.

Vla. 3-4

3

Vc.

3

D.B.

3

54

Violin

Cello

Piano

54

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

fff

non div.

58

Violin

Cello

Piano

58

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

mf fff mf fff mf fff

non div.

61

Violin

Cello

Piano

61

Vln. I 1-3

mf fff

div. unis.

mf fff

Vln. I 4-6

mf fff

mf fff

Vln. II 1-3

fff mf fff

mf < fff

Vln. II 4-5

div. non div.

fff mf fff

mf < fff

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

64

Violin

Cello

Piano

64

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

67

Violin

Cello

Piano

67

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

70

Violin

Cello

Piano

70

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

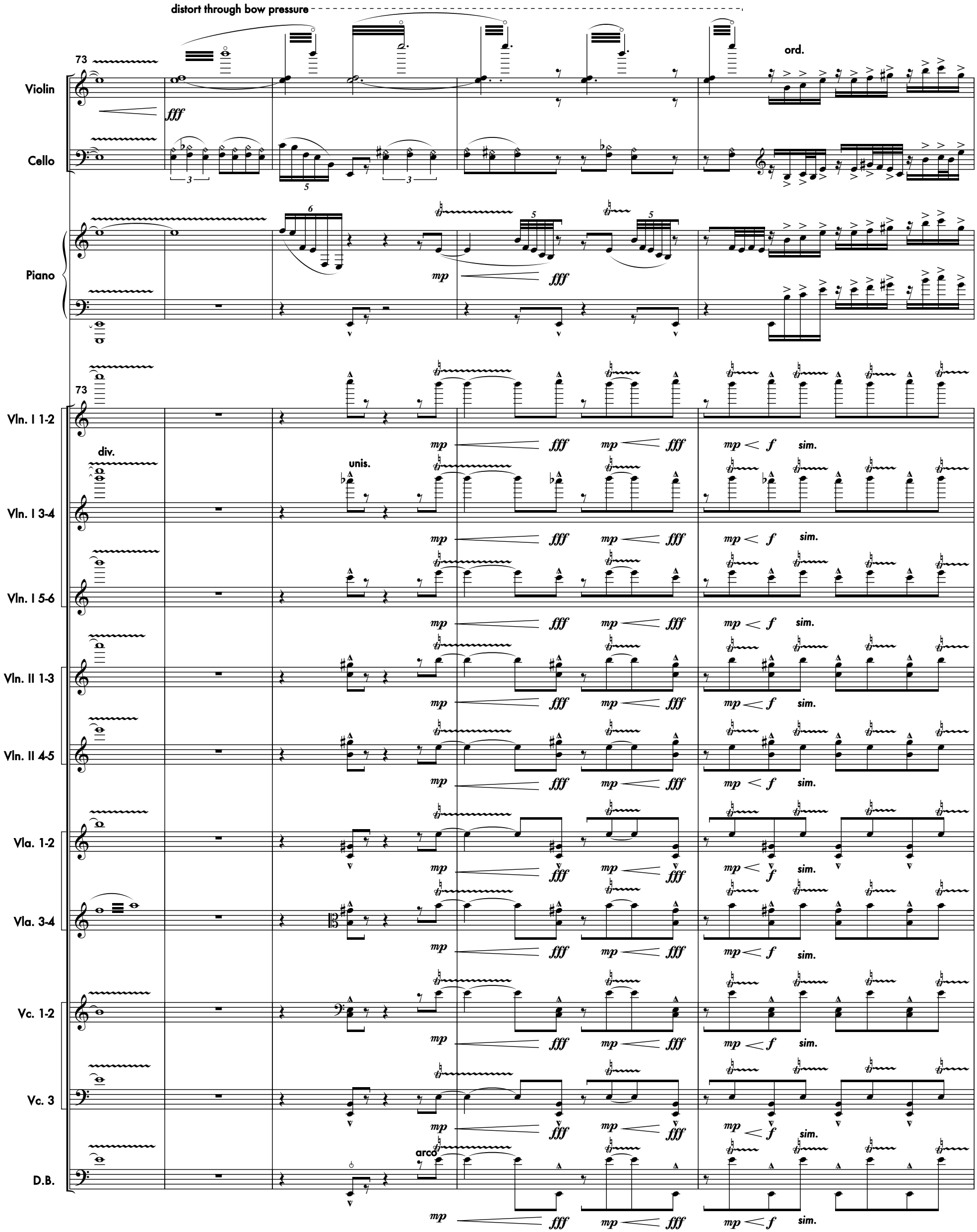
Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.


distort through bow pressure
73
Violin
Cello
Piano
ord.
Vln. I 1-2
Vln. I 3-4
Vln. I 5-6
Vln. II 1-3
Vln. II 4-5
Vla. 1-2
Vla. 3-4
Vc. 1-2
Vc. 3
D.B.
div.
unis.
arco
sim.

78

Violin

Cello

Piano

78

Vln. I 1-2

non div.

Vln. I 3-4

non div.

Vln. I 5-6

non div.

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 2

Vc. 1-2

Vc. 3

D.B.

81

Violin

Cello

Piano

81

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vlc. 3

Bass 1

Bass 2

fff

ff

non div.

85

Violin

Cello

Piano

85

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vlc. 3

Bass 1

Bass 2

fff

fff

88

Violin

Cello

Piano

88

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

91

Violin

Cello

Piano

91

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vlc. 2

Vlc. 3

D.B.

94

rit.

a tempo

Violin

Cello

Piano

fff

fff

8va

ffff

94

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vlc. 2

Vlc. 3

D.B.

fff

fff

fff

unis.

fff

97

Violin

Cello

Piano

97

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

unis. div. 3 unis. div. unis. div.

D.B.

div. 3 unis. div. unis.

101

Violin

Cello

Piano

101

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

ff

Vln. II-5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

unis.

div.

unis.

div.

unis.

div.

D.B.

div.

unis.

div.

unis.

div.

unis.

105

Violin

Cello

Piano

105

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

D.B.

fff

div.

unis.

109

Violin

Cello

Piano

ff

ff

109

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II-4

Vln. II-5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

D.B.

fff

112

Violin

Cello

Piano

112

Vln. I

Vln. II

Vla.

Vc.

D.B.

116

♩ = 56

Violin

Cello

Piano

fff

molto vib.

senza vib.

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

p

mf

121

Violin

Cello

Piano

121

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

f

sfff > mp < sfff

mf

molto vib.

ff

127

Violin

Cello

Piano

127

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1-2

Vc. 3

D.B.

ord.

molto vib.

ord.

ffff

ff

mf

f

132

Violin

Cello

Piano

132

Vln. I

Vln. II

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

D.B.

3

ff

II. No Man's Land

♩= 76 **Desolate**

Violin

Cello

Piano

Soft and Fluid
only slightly stress accented notes

mp *p* *mp* *p*

♩= 76 **Desolate**

Vln. I

Vln. II

Vla.

Vc. 1

Vlc. 2

Vlc. 3

D.B.

pp

6

Violin

Cello

Piano

mf

mp

6

Vln. I

Vln. II

Vla. 1-2

pp

Vla. 3-4

pp

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

9

Violin

Cello

3

pp

Piano

p

pp

9

Vln. I

Vln. II 1-3

pp

Vln. II 4-5

pp

Vla. 1-2

Vla. 3-4

Vc. 1

pp *pppp* < *pp* *pppp* < *pp* *pppp* < *pp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

Vlc. 2

pppp < *pp* *pppp* < *pp* *pppp* < *pp* *pppp* < *pp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

Vlc. 3

Bass 1

pp *pppp* < *pp* *pppp* < *pp* *pppp* < *pp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

solo

pizz. mute (with L.H.)

like a dull drum

Bass 2

pppp < *pp* *pppp* < *pp* *pppp* < *pp* *mp*

12

♪ = 76

Violin

Cello

Piano

p

solo

p

mp

12

♪ = 76

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

ppp

pppp < ppp

16

Violin

Cello

mp

Piano

mp

p

16

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

Bass 1

ppp < *p*

ppp < *p*

ppp < *p*

(pizz.) (muted)

Bass 2

mf

20

Violin

Cello

pp mp sffz

8va

Piano

pp

20

Vln. I

Vln. II

Vla.

Vc.

Bass 1

ppp p ppp p ppp p ppp p ppp p ppp ff

Bass 2

24

Violin

Cello

♩= 76

f

p

Piano

mp

24

♩= 76

Vln. I 1-3

non div.

pp *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* <

Vln. I 4-6

pp *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* <

Vln. II

non div.

pp < *f* *pp* < *f* *pp* < *f* *pp* < *f*

Vla. 1-2

senza vib.

molto vib. and gliss.

p

mf

Vla. 3-4

p

mf

Vc.

D.B.

27

♪ = 76

Violin

Cello

Piano

27

♪ = 76

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla. 1-2

Vla. 3-4

Vc.

D.B.

ord.

senza vib.

30

Violin

Cello

p

3 3

mf

Piano

p *mp*

30

Vln. I

Vln. II

Vla. 1-2

Vc.

Bass 1

34

Violin

Cello

mp

Piano

mp

34

Vln. I

Vln. II

Vla. 1-2

Vc. 1

pp

Bass 1

pp

38

♩= 76

Violin

Cello

Piano

38

♩= 76

Vln. I

Vln. II

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

arco

40

Violin

Cello

Piano

40

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

42

Violin

Cello

Appassionato

Piano

fff

42

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

non div.

Vla. 1-2

Vla. 3-4

Vc.

div.

D.B.

47

♪ = 76

Violin

Cello

molto s.p.
wild gliss.

sfffz

fff

Piano

47

♪ = 76

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

50

Violin

Cello

ord.

pp

p

Piano

mp

p

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.

pp

54

Violin

Cello

pp *mf* *mp*

Piano

3 3 3 3

mf *mp* *p*

3 3 3 3

54

molto vib.

Vln. I 1-2

pppp *p*

molto vib.

Vln. I 3-4

pppp *p*

molto vib.

Vln. I 5-6

pppp *p*

molto vib.

Vln. II 1-2

pppp *p*

molto vib.

Vln. II 3-4

pppp *p*

molto vib.

Vln. II 5

pppp *p*

Vla. 1-2

pppp *mp* *ppp*

Vla. 3-4

pppp *mf* *ppp*

Vc. 1-2

pppp *mf* *ppp*

Vc. 3

pppp *mp* *ppp*

div.

D.B.

pppp *mf* *ppp*

58

Violin

Cello

mp < *sffz*

Piano

3 3 3 3 3 3

58

'white noise'
molto vib.
S.P.

Vln. I 1-2

f

'white noise'
molto vib.
S.P.

Vln. I 3-4

f

'white noise'
molto vib.
S.P.

Vln. I 5-6

f

'white noise'
molto vib.
S.P.

Vln. II 1-2

f

'white noise'
molto vib.
S.P.

Vln. II 3-4

f

'white noise'
molto vib.
S.P.

Vln. II 5

f

Vla. 1-2

f

Vla. 3-4

f

Vc. 1-2

f

Vc. 3

f

unis.

D.B.

f

62

Violin

Cello

ff

mp

Piano

mp *pp* *mp* *ppp*

62

senza vib. ord.

Vln. I 1-2

pppp

senza vib. ord.

Vln. I 3-4

pppp

senza vib. ord.

Vln. I 5-6

pppp

senza vib. ord.

Vln. II 1-2

pppp

senza vib. ord.

Vln. II 3-4

pppp

senza vib. ord.

Vln. II 5

pppp

Vla. 1-2

pppp

Vla. 3-4

pppp

Vc. 1-2

pppp

Vc. 3

pppp

D.B.

ff

66

Violin

Cello

pp *mp* *p*

Piano

3 3 3 3 3

pp

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

Violin

Cello

Piano

70

Vln. I 1-2

Vln. I 3-4

Vln. I-5

Vln. I-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

normale

pp p mp mf f ff

73

Violin

Cello

Piano

ppp

ppp

continue playing repeated C through fermata without slowing

73

Vln. I 1-2

Vln. I 3-4

Vln. I-5

Vln. I-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

div.

Molto Rall.

76

Violin

Cello

Piano

Molto Rall.

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

III. Kooltur

Paul Frehner, 2009

♩= 138 With angst and abandon

Violin

Cello

Piano

furioso

pp

ff

furioso

pp

ff

pp

ff furioso

♩= 138 With angst and abandon

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

Violin

Cello

f

f

Piano

ritmico

f

5

Vln. I

Vln. II

Vla.

Vc.

mp

D.B.

9

Violin

Cello

Piano

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Violin

Cello

p

p

Piano

p

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

6

♪ = ♪ ♩= 92 **sempre senza rubato**

16

Violin

Cello

Piano

mf

mp

mp

6

♪ = ♪ ♩= 92 **sempre senza rubato**

16

Vln. I

Vln. II

Vla.

pp

Vc.

p

Db. 1

solo well-projected throughout

Db. 2

f

19

Violin

Cello

Piano

p

p

19

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

solo

3

mf

6 6 6 6 6 6 6 6 6 6 6 6

solo well-projected throughout
pizz. sempre
heavy upright bass sound

f

3 3 3 3

22

Violin

Cello

Piano

22

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

25

Violin

Cello

Piano

25

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

solo

mf

28

Violin

Cello

Piano

mp

28

Vln. I

solo

mf

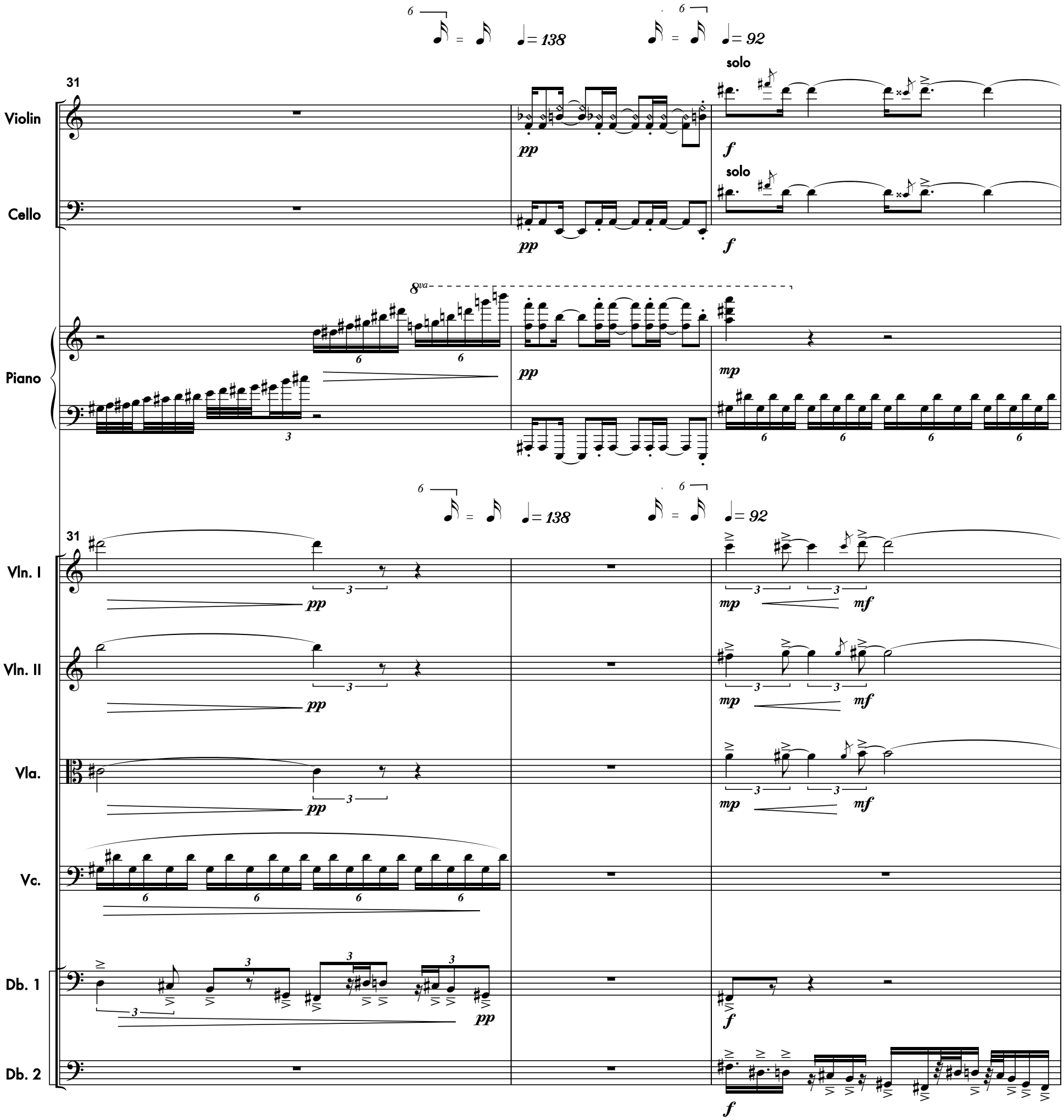
Vln. II

Vla.

Vc.

Db. 1

Db. 2



= 138
= 92
31
Violin
solo
pp
f
Cello
solo
pp
f
8va
Piano
pp
mp
= 138
= 92
31
Vln. I
pp
mp
mf
Vln. II
pp
mp
mf
Vla.
pp
mp
mf
Vc.
Db. 1
pp
f
Db. 2
f

34

Violin

Cello

Piano

34

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

Db. 1

Db. 2

37

Violin

Cello

Piano

37

div.

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

Violin

Cello

40

Piano

solo
r.h.

l.h.
mf

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

div. à 3

43

Violin

Cello

Piano

mf

ff

mf

43

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

Db. 2

46

Violin

Cello

f

ff

Piano

46

8va

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

3

Db. 2

48

Violin

x noteheads: l.h. mute

insistent

Cello

x noteheads: l.h. mute

insistent

Piano

48

(8va)

Vln. I 1-2

Vln. I 3-4

8va

Vln. I 5-6

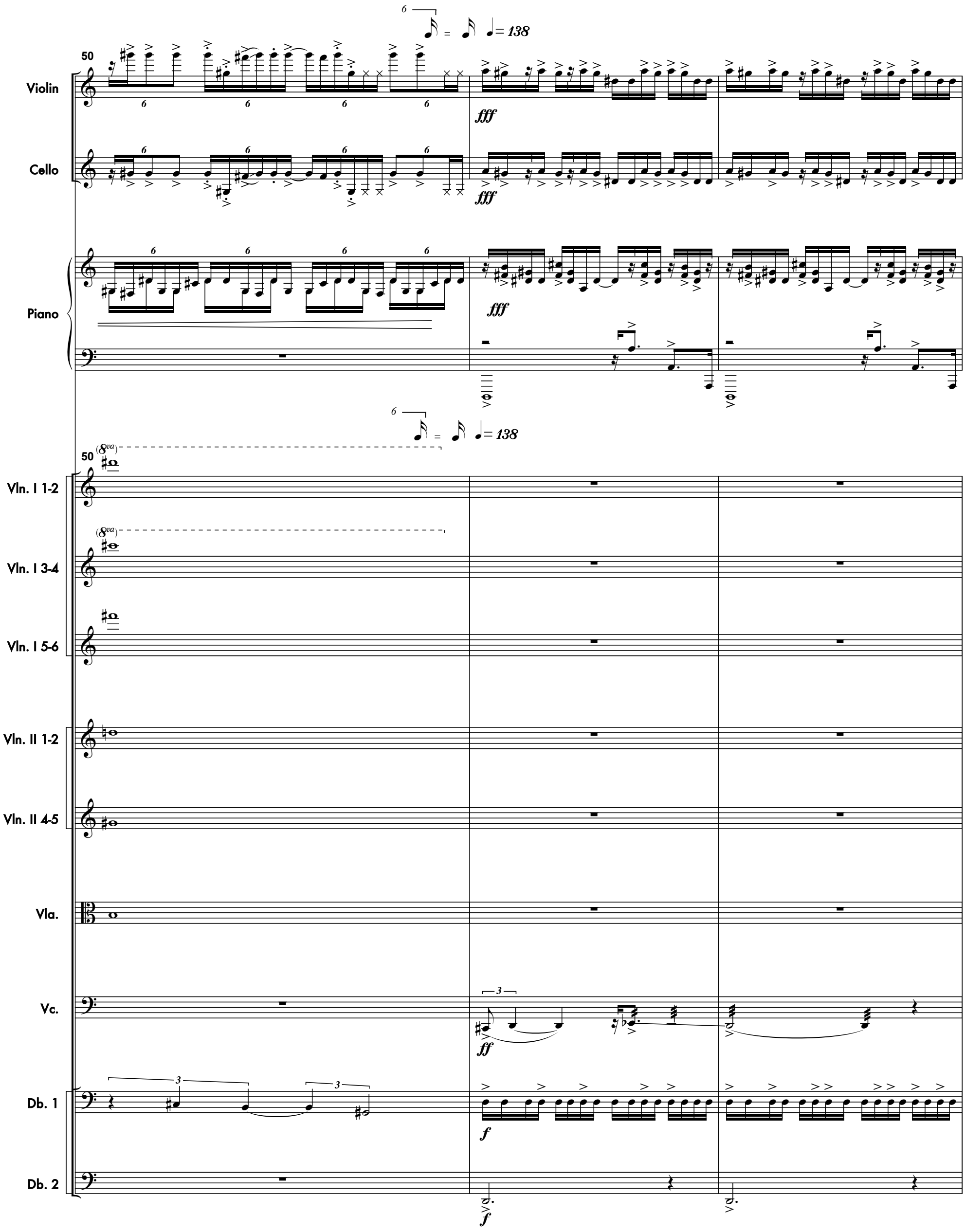
Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1


50
Violin
Cello
Piano
Vln. I 1-2
Vln. I 3-4
Vln. I 5-6
Vln. II 1-2
Vln. II 4-5
Vla.
Vc.
Db. 1
Db. 2
fff
ff
f
= 138
(8va)

53

Violin

Cello

Piano

53

Vln. I

Vln. II

Vla.

Vc.

3

3

Db. 1

Db. 2

56

Violin

Cello

Piano

56

Vln. I

Vln. II

Vla. 1-2

mf

Vla. 3-4

mf

Vc.

3

ff

Db. 1

Db. 2

59

Violin

Cello

pp

pp

Piano

pp

59

Vln. I

Vln. II

distort tone through excessive bow pressure
molto s.p.

Vla. 1-2

ff

distort tone through excessive bow pressure
molto s.p.

Vla. 3-4

ff

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Vc. 1-2

fff

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Vc. 3

fff

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Db. 1

fff

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Db. 2

fff

♩= 92

63

Violin

Cello

Piano

♩= 92

63

8va

Vln. I 1-2

f

8va

Vln. I 3-4

f

Vln. I 5-6

f

Vln. II 1-3

f

Vln. II 4-5

f

unis.
ord.

Vla.

f

Vc. 1-2

mf

Vc. 3

Db. 1

Db. 2

ff

66

Violin

Cello

f

f

Piano

66

(8va)

Vln. I 1-2

mp

(8va)

Vln. I 3-4

mp

Vln. I 5-6

mp

Vln. II 1-3

mp

Vln. II 4-5

mp

Vla.

mp

Vc. 1-2

p

Vc. 3

p

Db. 1

f

Db. 2

69

Violin

Cello

Piano

69

(8va)

Vln. I 1-2

(8va)

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

71

Violin

f

3 3 3

Cello

f

3 3 3

solo

Piano

f

6 6 6 6 6 6 6 6

71

Vln. I

9:4♪

mf

mp

Vln. I 4-6

9:4♪

mf

mp

Vln. I-3

9:4♪

mf

mp

Vln. II

9:4♪

mf

mp

Vln. II 4-5

3

mf

mp

Vla.

3

mf

mp

Vc. 1-2

6 6 6 6 6 6 6 6

Vc. 3

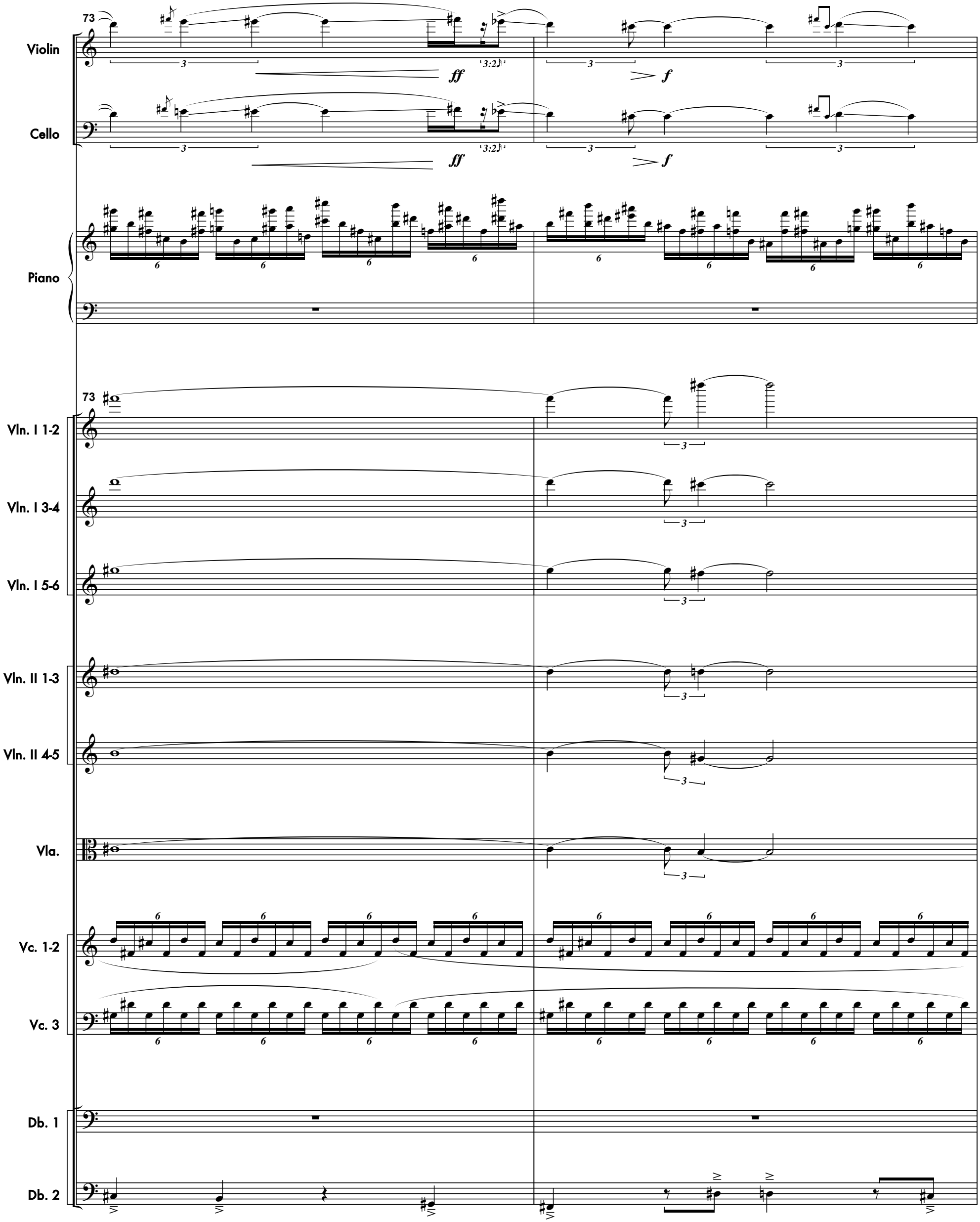
6 6 6 6 6 6 6 6

Db. 1

3 3

Db. 2

f


73
Violin
Cello
Piano
Vln. I 1-2
Vln. I 3-4
Vln. I 5-6
Vln. II 1-3
Vln. II 4-5
Vla.
Vc. 1-2
Vc. 3
Db. 1
Db. 2
ff
f
3:2

75

Violin

8va

Cello

8va

Piano

75

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

77

Violin

Cello

Piano

77

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

80

Violin

Cello

Piano

80

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

arco

pizz.

arco

IV. Fragment

Violin
Cello
Piano
Vln. I 1-2
Vln. I 3-4
Vln. I 5-6
Vln. II 1-2
Vln. II 3-4
Vln. II 5
Vla. 1-2
Vla. 3-4
Vc. 1
Vlc. 2
Vlc. 3
D.B.

♪ = 76 or slower
calm and spacious
savage
Like Chant
senza vib.
solo
extreme vib. (1/2 tone width, increasing in speed)
molto s.p.
div.

6

Violin

solo

in the distance

pppp

Cello

Piano

6

Vln. I 1-2

ord.

pppp

Vln. I 3-4

ord.

pppp

Vln. I 5-6

ord.

pppp

Vln. II 1-2

ord.

pppp

Vln. II 3-5

ord.

pppp

Vla. 1-2

Vla. 3-4

Vc. 1

rustling

pppp

Vlc. 2

rustling

pppp

Vlc. 3

rustling

pppp

D.B.

10

Violin

Cello

pp

p

Piano

10

slightly higher

Vln. I 1-2

slightly higher

Vln. I 4-6

Vln. I 5-6

Vln. II 1-2

Vln. II 3-5

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

D.B.

13

Violin

Cello

mp *mf*

Piano

13

Vln. I 1-2

ppp

Vln. I 3-4

ppp

Vln. I 5-6

ppp

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

3:2♪

pppp

Vlc. 2

3:2♪

pppp

Vlc. 3

3:2♪

pppp

D.B.

17

Violin

Cello

in the distance

ppp

pp *mp*

mp

Piano

17

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

D.B.

ppp

ppp

ppp

unis.

pppp

8va

21

Violin

Cello

Piano

21

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

D.B.

f sub.

ppp

mf

fff

pp

pppp

p < ff

pp < ff

pppp

pp < ff

fff

fff

fff

fff

fff

pppp

ffff

pppp

ffff

pppp

ffff

div.

ffff

V. Dresden 2.10.89

♩= 148 **Relentlessly moving forward like a train that can't be stopped**

Violin: *legatissimo* — *f*

Cello: *legatissimo* — *f* — *sempre* well accented and detached

Piano — *f*

♩= 148 **Relentlessly moving forward like a train that can't be stopped**

Vln. I

Vln. II

Vla.

Vc. (arco) — *mf*

D.B. pizz. — *mf*

7

Violin

Cello

sfz

Piano

8va

7

Vln. I

Vln. II

Vla.

Vc.

f

D.B.

f

11

Violin

Cello

Piano

11

Vln. I

Vln. II

Vla.

Vc.

mf

f

D.B.

mf

f

15

Violin

Cello

sfz

8va

Piano

15

Vln. I

Vln. II

Vla.

mp

Vc. 1-2

mf *f* *mf* *f* *mf* *f*

Vc. 3

f *fp*

D.B.

f

18

Violin

Cello

Piano

18

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3

D.B.

21

Violin

Cello

f

sfz

8va

Piano

21

Vln. I

Vln. II

Vla.

ff

Vc. 1-2

ff

mf

Vc. 3

ff

mf

D.B.

mf

24

Violin

Cello

sfz

ff

Piano

8va

24

Vln. I

Vln. II

Vla.

Vc.

f

mf

D.B.

f

mf

28

Violin

Cello

sfz

Piano

8va

28

Vln. I

Vln. II

Vla.

Vc.

f

D.B.

f

32

Violin

Cello

Piano

8va

32

Vln. I

Vln. II

Vla. 1-2

non div.

fp

ff

sffz

Vla. 3-4

non div.

fp

ff

sffz

Vc. 1-2

mf f mf f mf f

non div.

mp ff

sffz

Vc. 3

non div.

fp

ff

sffz

D.B.

arco

sffz

35

Violin

Cello

Piano

8va

ff

cresc.

35

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

div.

non div.

div.

non div.

div.

40

Violin

Cello

Piano

8va

40

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

mp < f

mp

f

sffz

non div.

div.

45

marcato

Violin

Cello

Piano

45

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

non div.

Vc.

D.B.

50

solo

Violin

fff

harmonic glissandi
ad lib. 'wild' Start s.p. and increase toward extreme s.p. over time

Cello

ff

fff

Piano

ff

8va

8va

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Violin

molto vib.

ord.

5:3

3:2

3:5

Cello

Piano

8va

8va

sfz

54

Vln. I

Vln. II

Vla.

Vc.

with punch

sfz

D.B.

pizz.

with punch

sfz

58

Violin

Cello

Piano

58

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla.

Vc.

D.B.

freely

ord.

div.

div.

div.

8va

62

Violin

Cello

Piano

62

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla.

Vc.

D.B.

3♩:5♩

5♩:6♩

3♩:4♩

sffz

fff

mp

harmonic glissandi
ad lib. 'wild'
I, II or III

8va

f

p

66

Violin

molto s.p.

distort tone through excessive bow pressure

Cello

Piano

66

Vln. I 1-3

Vln. II

Vla.

Vc.

D.B.

69

Violin

Lunga

legatissimo

f

Cello

Lunga

ord. *sempre* well accented and detached

f

Piano

Lunga

fff

mf

69

Vln. I 1-3

div.

Lunga

fff

pp

Vln. I 4-6

fff

pp

Vln. II

fff

pp

Vla.

unis.

fff

mf

Vc.

div.

fff

unis.

mf

f

D.B.

arco

fff

pizz.

mf

f

73

Violin

Cello

sfz

sfz

8va

8va

Piano

73

Vln. I

Vln. II

Vla.

non div.

Vc.

mf

fp

ff

D.B.

mf

f

77

Violin

Cello

sfz

Piano

8va

77

Vln. I

Vln. II

Vla.

fp

ff

Vc.

mf

fp

ff

mf

D.B.

mf

f

mf

81

Violin

Cello

Piano

81

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

non div.

arco

85

Violin

Cello

Piano

cresc.

8va

85

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

88

Violin

Cello

Piano

8va

wide vib. like a siren
quasi 1/2 tone gliss.

fff

88

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

ff mp mf f

91

Violin

Cello

Piano

cresc.

91

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

93

Violin

Cello

Piano

93

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

95

Violin

Cello

Piano

95

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

97

Violin

Cello

Piano

97

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

99

Violin

Cello

Piano

8va

ffff

99

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

mf < ff

mp < ff

non div.

102

Violin

Cello

Piano

8va

8va

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

106

furioso

Violin

5♩:3♩

Cello

furioso

Piano

furioso

8va

sffz

106

div. à 3

Vln. I

fff

div.

Vln. II

fff

non div.

fff

div.

Vla.

fff

non div.

fff

Vc.

D.B.

110

Violin

Cello

pp

pp

Piano

mp

sffz

110

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla.

Vc.

fff

D.B.

fff

115

Violin

Cello

Piano

115

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla.

Vc.

D.B.

118

Violin

Cello

Piano

118

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

D.B.

non div.

ff

p

pppp

pp