

Glissé

Hartmut Nold

für Vibraphon solo

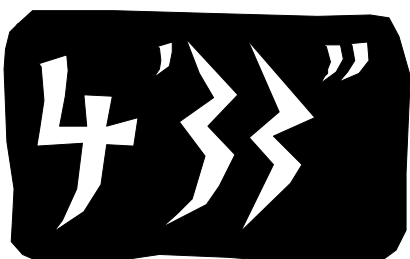
Bearbeitung für Hackbrettquartett

Birgit Stolzenburg, Dozentin für Hackbrett am Richard-Strauss-Konservatorium in München, hat die Akkorde dieser Komposition, welche bei 4'33'' zuerst als Vibraphonsolo erschien, behutsam auf vier Hackbrett-Stimmen aufgeteilt: dabei wurde kein einziger Ton der Originalkomposition geändert.

"Glissé" wurde auch in dieser Fassung bereits einige Male aufgeführt und erzeugt mit seinen ausdifferenzierten Tremoli ein für die Hackbrettmusik bislang einzigartiges Klangerlebnis.

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Glissé

für Hackbrettquartett

Hartmut Nold

Für alle gilt: die Pausen nie dämpfen!

♩ ca. 48
rubato

The first system of the musical score consists of four staves. The first and fourth staves contain rests. The second and third staves feature a melodic line with notes beamed in groups of four. The second staff begins with a *ppp* dynamic marking, which changes to *mp* after the first two groups. The notes are connected by slurs, and there are accents (>) under each group of notes.

The second system of the musical score consists of four staves. The first and fourth staves contain rests. The second and third staves feature a melodic line with notes beamed in groups of four. The notes are connected by slurs, and there are accents (>) under each group of notes.

The third system of the musical score consists of four staves. The first and fourth staves contain rests. The second and third staves feature a melodic line with notes beamed in groups of four. The notes are connected by slurs, and there are accents (>) under each group of notes.

System 1: Four staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one sharp (F-sharp). The third and fourth staves are in treble clef with a key signature of one sharp (F-sharp). The music consists of eighth notes and quarter notes, many of which are beamed together in groups of four. Slurs and accents are used throughout.

System 2: Four staves of music. The first staff is in bass clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat (B-flat). The third and fourth staves are in treble clef with a key signature of one sharp (F-sharp). The music continues with eighth notes and quarter notes, featuring slurs and accents.

System 3: Four staves of music. The first staff is in treble clef with a key signature of one sharp (F-sharp). The second staff is in bass clef with a key signature of one flat (B-flat). The third and fourth staves are in treble clef with a key signature of one sharp (F-sharp). This system includes dynamic markings: *ppp* (pianissimo) and *ff* (fortissimo) are placed above the first two staves, and *mp* (mezzo-piano) is placed above the third and fourth staves. The music features eighth notes and quarter notes with slurs and accents.

Hartmut Nold,

Jahrgang 1964, studierte an der Swiss Jazz School in Bern bei Billy Brooks Drumset und an der Musikhochschule Frankfurt a. M. bei John Dvorachek und Fritz Kreutel klassisches Schlagwerk. Engagements am Staatstheater Darmstadt und am Badischen Staatstheater Karlsruhe. Weiterbildung auf dem Marimbaphon bei Robert van Sice, Vibraphonstudien bei Urs Wiesner in Basel.

Umfangreiche Tätigkeit als Instrumentallehrer und freischaffender Musiker.

Hartmut Nold

born in 1964, studied Drumset at the Swiss Jazz School in Bern with Billy Brooks and orchestral percussion at the Musikhochschule Frankfurt a. M. with John Dvorachek and Fritz Kreutel. Engagements at the Staatstheater Darmstadt and at the Badisches Staatstheater Karlsruhe. Further marimbaphone studies with Robert van Sice and vibraphone studies with Urs Wiesner in Basel.

Today Hartmut Nold is a sought-after percussion teacher and freelanced musician.

Glissé

ist eine Komposition, welche in ihrer Klangwirkung besonders für Konzerträume mit längerem Nachhall (z.B. Kirchen) geeignet ist. Die Komposition entstand 1992 und wurde 2003 für vorliegende Drucklegung leicht überarbeitet.

Die Uraufführung fand am 14. Juli 2002 in der Christuskirche in Lahr/Schwarzwald durch den Komponisten statt.



Dauer ca. 4 Minuten.

Glissé

unfolds its character best if performed in a concert hall with lively reverberation, for example in churches. It was composed in 1992, and slightly revised in 2003 for this printed edition.

Glissé was first performed on July 14, 2002, in Christuskirche in Lahr/Blackforest by the composer. Duration about 4 minutes.

Performance Notes

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| • Weiche Schlägel verwenden.
Einzelne Anschläge sollten so wenig wie möglich zu hören sein. | | Use soft mallets.
Striking sounds should be hardly audible. |
| • Vorzeichen haben nur für den betreffenden Ton Gültigkeit. | | Accidentals are valid for the following note only. |
| • Ton einblenden, <i>cresc.</i> |  | Fade in, <i>cresc.</i> |
| • Ton ausblenden, <i>decresc.</i> |  | Fade out, <i>decresc.</i> |
| • Tremolo mit Ruhe spielen. | | Play the tremolo calmly. |