

Suite Caractéristique

für Viola und Diskantzither

for viola and zither

Rudi Spring

op. 47 C

1. Prologue ... zu einem alten deutschen Volkslied (1'30'')	2
2. Moment musical 1 (2'00'')	3
3. Ballade (4'00'')	6
4. Moment musical 2 (1'20'')	12
4. Epilogue ... zu einem estnischen Schifferlied (2'00'')	14

Vorliegende **Suite Caractéristique** ist eine 1992 bearbeitete Fassung der Originalversion für Blockflöte und Hackbrett (ISMN M-50098-002-5), die 1990 komponiert wurde. Es existiert ausserdem noch eine Fassung für Viola und Hackbrett (ISMN M-50098-028-5).

Anmerkungen für die Viola zur Notation in der "Ballade":

Takt 3, vor h1: Viertelton-Erhöhung bzw. -Erniedrigung.

Takt 10 und Takt 30, senkrechter Pfeil vor der Note g0 bzw. a2:

Sechstelton-Erniedrigung (stets als reine Natursept zum Grundton des Intervalls zu hören)

Anmerkung für die Zither im "Prologue":

m. s. (mano sinistra): mit der linken Hand anzupfen.

This music is an arrangement from 1992 of the original version for recorder and dulcimer (ISMN M-50098-002-5) which was composed in 1990. There is also an arrangement for viola and dulcimer (ISMN M-50098-028-5).

Notes regarding the viola in "Ballade":

bar 3, before b1: quarter tone higher resp. lower

bar 10 and bar 30, arrow before note g0 resp. a2:

sixth tone lower (take it as pure natural septim to the base note of the interval)

Note regarding the zither in "Prologue":

m. s. (mano sinistra): pluck with left hand



Suite Caractéristique

I. Prologue ... zu einem alten deutschen Volkslied

♩ ≈ 100

Rudi Spring op. 47 C

Viola

Diskant-
Zither

con sordino

mf

m. s.

m. s.

8

(*con sord.*)

v.

ppp

pp sempre

m. s.

m. s.

m. s.

17

3

mp

mp

26

al niente

espressivo

mf

34

p dolce

poco rit.

ATTACCA

II. Moment musical 1

Vivace (♩ ≈ 125)
(senza sord.)

Va.: 2da volta ottava bassa

First system of music (measures 1-6). The violin part begins with a forte (*f*) dynamic and includes a *sim.* (sordina) instruction. The piano accompaniment features a marcato (*f marcato*) dynamic.

Second system of music (measures 7-10). The violin part continues with various dynamics and articulations. The piano accompaniment includes a *sfz* (sforzando) dynamic.

Third system of music (measures 11-14). The violin part features a *sfz* (sforzando) dynamic. The piano accompaniment includes a *sfz* (sforzando) dynamic.

Fourth system of music (measures 15-18). The violin part includes a first ending (1.) and dynamics of *mf* and *f*. The piano accompaniment includes a piano (*p*) dynamic.

Fifth system of music (measures 19-34). The violin part includes a second ending (2.) and a *f concitato* dynamic. The piano accompaniment includes a *f concitato* dynamic.

37

f *concitato*

40

43

mf
sffz
f

47

mp
f
concitato
(flag. nat. sul a)

50

III. Ballade

$\text{♩} \approx 50$ (den ♩ - bzw. ♩ - Grundschatlag während des gesamten Stückes spüren)

The musical score is written for a violin and piano. It consists of five systems of music.

- System 1:** The violin part begins with the instruction *erzählend*. The piano part starts with a triplet of eighth notes and the instruction *(TACET)*.
- System 2:** The violin part continues with the instruction *cantabile enfatico*.
- System 3:** The tempo changes to *(L'istesso tempo)*. The violin part is marked *mp canto, sostenuto*. The piano part has a triplet of eighth notes and the instruction *f dolce sempre*.
- System 4:** The violin part has the instruction *unbedingt EIN Bogen* and *gliss.* markings. The piano part continues with triplets and the instruction *sonoro ma dolce*.
- System 5:** The violin part is marked *inquieto* and features a triplet of eighth notes and a quintuplet of eighth notes. The piano part has a triplet of eighth notes and a quintuplet of eighth notes.

8

5 5 3 *tr* *sfz*

mf 3 *sfz* 3 *f*

9/II

ff 3 6 6 6 *sehr weiter Ganzton*
IV III IV *pp*

mf *sonoro*

15/4 15/4

11 (♩ ≈ 150)

15/4 *p* *rf* *mp*

12

pp *rf* *mp* *rf* *rf*

14

p *f* *mf*

15 / II

f *sfz* *p* *sfz* *f* *ff* *ff*

(*flag. nat. sul a*)

16 / II

espressivo *ffz*

18

ff *p* *mf*

18 / II

5:4.

19 / II

f sub.

pp sub.

p

20 / II (immer in d.)

mf cresc. poco a poco

cresc. poco a poco

21

ff

(cresc.)

f

10

22

f *p*
poco dim.

23 / II

f dolce *mf dolce*
sfz *p*

26

mp *p intimo* *p*
dolce TACET
(flag nat.)

30

dolciss. espr. *poco cresc.* *f*

33

ff *ritmico* *ff* ATTACCA

zum besseren Wenden bleibt diese Seite frei.

IV. Moment Musical 2

Fließend (♩ = 96 - 100)

The musical score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line starts in 3/4 time with a *mf* dynamic, then changes to 5/4 time with a *p* dynamic. The piano accompaniment is mostly rests, with a *mp* dynamic in the 5/4 section and *p dolce* in the final 3/4 measure.
- System 2 (Measures 6-10):** The vocal line features a *mf* dynamic, followed by a *f* dynamic, and an *Echo* section with *p* and *f* dynamics. The piano accompaniment has a *mp* dynamic.
- System 3 (Measures 11-15):** The vocal line is marked *declamato* and *f sempre*. The piano accompaniment includes a *quasi tremulando* section with a fingering pattern (1 3 2 3 2 3 2 3) and a *rf* dynamic, followed by a *(sim.)* section and a *(senza trem)* section.
- System 4 (Measures 16-20):** The vocal line includes an *Echo* section with *p* dynamic, followed by *f*, *sffz*, and *arco* markings. The piano accompaniment has a *mp* dynamic, a *molto* section, and a *mf* dynamic.

*) NUR ersten Ton mit Daumen anschlagen,
alle folgenden pizz.-Tremolo auf beiden a-Saiten.

21

mp *pp* *pp* *mp* *concitato*

p

25

f *mp*

mf *sfz* *mp cant.*

29

cresc. *beharrend*

33

f *sf*

ff poco vibr.

37

ff *sff* *sff* *pp (Echo)*

f *ff*

V. Epilogue ... zu einem estnischen Schifferlied

♩ ≈ 50

pizz.

mf (flag.) sul tasto
f p unstet

arco
ppp sfz

un pochino meno mosso
sul ponticello
pp misterioso

a tempo
ord. f sonoro
mezza voce
accel. rit.
3 sff pp

(♩ ≈ 50)
sul tasto
p

25 *pp*

31 *ppp*

ord.

con anima

36

41

46 *pizz.*

mf

f

sfz

p

flag. nat.

flag. nat. (sul a)

Rudi Spring

wurde 1962 in Lindau / Bodensee geboren. In den Jahren 1971-75 war sein prägender Lehrer in Tonsatz, Analyse, Klavier & Komposition Alfred Kuppelmayer. 1978 begann er in Bregenz ein Kammermusikstudium bei dem Violoncellisten Heinrich Schiff, mit dem er schliesslich auch gemeinsam konzertierte und auf dessen Anregung bis 1982 eine Reihe von Kompositionen entstand.

Rudi Spring war 1975-86 als Kirchenorganist, 1985-90 auch regelmässig als Dirigent tätig. An der Münchner Hochschule für Musik und Theater - wo er 1981-86 Komposition & Klavier studierte - unterrichtet er seit 1999 im Rahmen eines Lehrauftrags Liedgestaltung.

Zahlreiche Rundfunkaufnahmen und einige CDs dokumentieren sein Tätigkeitsfeld als Kammermusik- und Liedpianist, welches immer wieder durch Soloabende einerseits, Chanson-/Kabarett-Auftritte andererseits ergänzt wird.

2000 erschien bei ADERA "Bach dreifach": 3 CDs mit Soloklaviermusik von C. Ph. E. Bach, J. S. Bach und W. Fr. Bach; 2003/04 in Eigenproduktion "Auf Schuberts Spur", eine weitere Dreifach-CD, die Franz Schuberts Klaviersonatenperiode 1823-26 gewidmet ist.

Seit langem gehören Erich Höbarth (Violine) und Maria Reiter (Akkordeon) zu seinen Kammermusikpartnern.

Kompositionsaufträge kamen in den letzten Jahren vom Land Baden Württemberg, dem Deutschen Musikrat, dem Münchner Kammerorchester, den Munich Puppet Players, Konstantin Wecker (Orchestrierung von dessen Filmmusik "In der Mitte eines Lebens"), dem Internationalen Bodensee-Festival, der Hugo-Wolf-Akademie Stuttgart.

Rudi Spring ist Träger des Internationalen Bodenseekulturpreises 2002.

Rudi Spring

was born in 1962 in Lindau on Lake Constance. Between 1971-75 he counted among his teachers Alfred Kuppelmayer, to whom he owes insight into harmony and counterpoint, analysis, composition and with whom he also studied piano. In 1978 Spring began in Bregenz his studies in chamber music with the cellist Heinrich Schiff. They gave several concerts together, and this partnership - which lasted until 1982 - led to several new works. Rudi Spring was active as a church organist and, between 1985-90, as a conductor, too. He studied composition and piano at the Hochschule für Musik und Theater in Munich between 1981-86 and has taught Lied interpretation since 1999 at this institute.

Numerous radio recordings and several CD recordings document his activities as a chamber music and Lied pianist. A recital of solo piano music by C. Ph. E. Bach, J. S. Bach and W. Fr. Bach, "Bach Dreifach", was released on the ADERA label in 2000. Under his own name he produced "Auf Schuberts Spur", a 3-CD set recorded in 2003 and devoted to the period of the piano sonatas, 1823-26. Spring continues to give solo recitals as well as making cabaret appearances with chanson programmes.

He has worked extensively for many years now with the violinist Erich Höbarth and the accordionist Maria Reiter.

In recent years Rudi Spring has been commissioned by the State of Baden-Württemberg, the German Music Council (Deutscher Musikrat), the Münchner Kammerorchester, the Munich Puppet Players, the International Bodensee Festival and the Hugo-Wolf-Akademie Stuttgart.

He was awarded the International Bodenseekulturpreis in 2002.

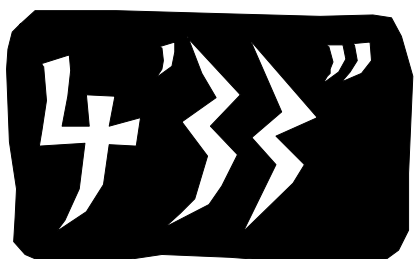
Suite Caractéristique

für Viola und Diskantzither

Rudi Spring

op. 47 C

Viola



vierdreißig

ISMN M-50098-067-4

Viola

Suite Caractéristique

I. Prologue ... zu einem alten deutschen Volkslied

Rudi Spring op. 47 C

♩ ≈ 100

con sord. $\overset{v}{\curvearrowright}$
ppp < *pp* sempre

15

23

32 *poco rit.* III - - - - -
al niente *p dolce* **(13)** **ATTACCA**

II. Moment musical 1

Vivace (♩ ≈ 125)

Va.: 2da volta ottava bassa

(senza sord.) *f* *sim.*

7/24

10/27 *sfz*

13/30 1. *mf*

17 2.

35 *f concitato*

39

42 *mf*

46 *f concitato*

50

53

56

59 *quasi détaché al fine*

62 *meno f subito f subito*

66 *f subito ff*

71 *p subito senza rit. rf*

III. Ballade

$\text{♩} \approx 50$ (den ♩ - bzw. ♩ - Grundschatlag wahrend des gesamten Stuckes spuren)

erzahlend

cantabile enfatico

(L'istesso tempo)

mp canto, sostenuto *unbedingt EIN Bogen* *gliss.* *gliss.* *sonoro ma dolce*

6

inquieto

f

8

sfz

9

ff

10 / II

sehr weiter Ganzton
IV III IV

pp $\text{♩} \rightarrow \text{♩} (\text{♩} \approx 150)$

mf sonoro *p*

12

pp

14 *p* *f*

15 / II

16 / II *espressivo*

18 *ff*

19 *f sub.* *mf cresc. poco a poco* (immer in ♩ .)

20 / II *(cresc.)* *ff*

23 *p* *f dolce*

25 *mf* *mp* *p intimo*

28 *p* *dolciss. espr.*

poco cresc. *f*

33 *ff* *ritmico* *ff* **ATTACCA**

IV. Moment musical 2

Fließend (♩ = 96 - 100)

1
mf p 8va bassa 1

6
mf f Echo p f v

12
declamato f sempre p (Echo)

18
f sfz arco f mp pp

23
mp concitato f mp

27

33
f sf

37
ff sf sff 3

V. Epilogue ... zu einem estnischen Schifferlied

♩ ≈ 50

pizz. **mf**

3 1 1

9 arco **un pochino meno mosso**

ppp

11 4

13 **a tempo**

1 6

25 **pp**

32 **ppp**

39 **pizz.** **mf**

4