

Mirlo

Dorothea Hofmann

**für Hackbrett, Zither und Kontrabass
for hammered dulcimer, zither and double bass
(2005)**

www.verlag433.de

cover: Urte Girnatis



Alle Rechte vorbehalten. Vervielfältigungen jeglicher Art sind gesetzlich
verboten.

All rights reserved. Reproduction of any sort is prohibited by law.

Vierdreiunddreissig © 2009 ISMN M-50098-182-4

"Mirlo" bedeutet auf Spanisch "die Amsel" - und in der Tat ist das Anfangsmotiv inspiriert von einer Amsel, die Anfang April unentwegt und unbeirrbar den Frühling besang. Daraus entwickelt sich nun eine spannungsreiche Diskussion der drei Instrumente bis hin zu einträchtiger Entfaltung tänzerischer Lebensfreude, der nochmals einsetzende Gesang der Amsel beschließt die Szenerie.

"Mirlo" is Spanish for "blackbird" - and indeed the first motif is inspired by the insistent song of a blackbird greeting spring in the first days of April. The three instruments in this composition engage in suspenseful discussions until they finally unite in a dance of joy of life. The end is marked by the return of the blackbird which repeats its song.

Dorothea Hofmann

* 1961 in Bamberg, studierte Chorleitung, Klavier, Philosophie und Musikwissenschaft. Sie lehrt an der Hochschule für Musik und Theater München. 1993 als Pianistin Preisträgerin im Internationalen Interpreten-Wettbewerb für zeitgenössische Musik in Rotterdam, 2006 1. Preis im Herbert-Baumann-Kompositionswettbewerb für ihr Sextett „*Tagtraum*“ (für 2 Mandolinen und Streichquartett), 2007 als Komponistin Stipendiatin im Palazzo Barbarigo della Terrazza in Venedig. Ein Werkverzeichnis und weitere Informationen siehe www.hofmannmusic.de

Dorothea Hofmann

born 1961 in Bamberg. She studied for music teacher, choir conducting and piano in Munich and Salzburg as well as music theory and philosophy in Munich and Augsburg. As pianist she received first prize at the 1993 international competition for contemporary music in Rotterdam. As composer she was awarded a first prize in the International Herbert-Baumann-Composition competition for contemporary music in Rotterdam in 2006 for her sextet "Tagtraum" (day dream). In 2007 she was invited for a scholarship to the Palazzo Barbarigo della Terrazza in Venice, Italy. Today Dorothea Hofmann teaches at the Munich University for Music and Theatre.

Mirlo

Dorothea Hofmann
(2005)

1 ♩ = ca. 140

Hackbrett

Zither

Kontrabass

ca. 1/4-Ton

p

mp

(dal niente) *ppp*

5

H.

Z.

Kb.

mf

9

H.

Z.

Kb.

ca. 1/2-Ton

pp

sempre cresc.

13

H. *mp*

Z.

Kb. *mp*

17

H. *mf*

Z. *mp* *mf*

Kb. *p* ca. Ganzton-Triller

20

H. *mp*

Z. *mp*

Kb. *mp* ca. 1/2-Ton

23

H.
Z.
Kb.

pp

27 **A**

H. *innerlich etwas drängend* *p* *beruhigter* *mp*

Z. *innerlich etwas drängend* *p* *beruhigter* *mp*

Kb.

31

H. *drängend* *beruhigter* *wieder drängender* *p*

Z. *drängend* *beruhigter* *wieder drängender* *p*

Kb.

35

H. *p* *p* l.v.

Z. *p* *p* l.v.

Kb. *f erregt* *mf*

38

H. *p* l.v.

Z. *p* l.v.

Kb. *f*

41

H.

Z.

Kb. *f* *Kb. in Rage geraten*

43 poco a poco cresc. e excitato

H.
Z.
Kb.

mit zunehmender innerer Aufregung

f *f* *f* *f*

46

H.
Z.
Kb.

f *f* *f* *f*

49 poco rit.

H.
Z.
Kb.

beruhigen
beruhigen
pizz.

ff

B un poco piu lento, tänzerisch
♩ = ca. 130

52

H. *mf* *mf*

Z. *mf*

Kb.

56

H. *mp* *mp*

Z. *mp* *mp*

Kb. *pizz.* *arco* *pizz.* *arco*
mf *mf* *f*

60

H. *mp*

Z. *mp*

Kb. *pizz.*
mf

64

64

H. *mp*

Z. *mp*

Kb. *mf* *pizz.* *f* arco *tr*

Measures 64-66. Measure 64: Horn (H.) has a melodic line with a slur and accents; Zither (Z.) has a bass line with a slur and accents; Kbd. (Kb.) is silent. Measure 65: H. and Z. continue with slurs and accents; Kbd. enters with a bass line, marked *mf* and *pizz.* Measure 66: H. and Z. continue with slurs and accents; Kbd. continues with a bass line, marked *f* and *arco tr*. The time signature changes from 2/4 to 6/8.

68

68

H. *mp*

Z. *mp*

Kb. *mf* *pizz.* *f* arco *tr*

Measures 68-70. Measure 68: H. has a melodic line with a slur and accents; Z. has a bass line with a slur and accents; Kbd. has a bass line, marked *mf* and *pizz.* Measure 69: H. and Z. continue with slurs and accents; Kbd. continues with a bass line, marked *f* and *arco tr*. Measure 70: H. and Z. continue with slurs and accents; Kbd. continues with a bass line, marked *f* and *arco tr*. The time signature changes from 6/8 to 2/4.

71

71

H. *mp*

Z. *mp*

Kb. *mf* *pizz.* *f* arco *tr*

Kb. übernimmt die Hauptrolle

Measures 71-73. Measure 71: H. and Z. continue with slurs and accents; Kbd. has a bass line, marked *mf* and *pizz.* Measure 72: H. and Z. continue with slurs and accents; Kbd. continues with a bass line, marked *f* and *arco tr*. Measure 73: H. and Z. continue with slurs and accents; Kbd. continues with a bass line, marked *f* and *arco tr*. The time signature changes from 2/4 to 6/8.

74 *dem Kb ins Wort fallend*

H. *sf* *sfz*

Z. *sf* *sfz*

Kb. *sfz*

76

H. *p*

Z. *etwas vorlaut* *mf* *p*

Kb. *tr* *sfz*

79

H. *f*

Z. *vorlaut wie zuvor* *mf*

Kb. *f* *Kb. sehr aufgeregt*

81

H. *weiterhin vorlaut* *mp*

Z. *f* *mp* *mf* l.v. l.v.

Kb. *f* *mp* *mf*

C Allegro ♩ = ca. 140, sehr zuversichtlich

84

H. *f* *mf*

Z. *f* *mf* *f* l.v.

Kb. *f* *f* *trem. gliss. geräuschhaft*

arco *tr* *gliss.*

("falsch" klingend)

87

H. *mf*

Z. *mf* *f*

Kb. *sim.*

3+3+2 *3+3+2* *3+3+2*

89

89

H. $3+3+2$ f

Z. $3+3+2$ mf

Kb. $3+3+2$ f

Detailed description: This system covers measures 89 and 90. The top staff (Horn) is in treble clef with a $3+3+2$ time signature. It features a melodic line with slurs and accents, starting with a dynamic of f . The middle staff (Trumpet) is in bass clef with a $3+3+2$ time signature, playing a similar melodic line with a dynamic of mf . The bottom staff (Kb) is in bass clef with a $3+3+2$ time signature, providing a harmonic accompaniment with a dynamic of f . A vertical bar line separates measures 89 and 90.

91

91

H. mf f mf

Z. f mf f

Kb. f f f

sim. *sim.*

Detailed description: This system covers measures 91, 92, and 93. The top staff (Horn) is in treble clef. It has dynamics of mf , f , and mf across the measures. The middle staff (Trumpet) is in treble clef for measure 91 and bass clef for measures 92 and 93. It has dynamics of f , mf , and f . The bottom staff (Kb) is in bass clef and features a sustained chord with a tremolo effect, marked with f and *sim.* (simulazione). A vertical bar line is present after measure 91.

94

94

H. f f f

Z. sfz sfz sfz

Kb. f f f

Detailed description: This system covers measures 94, 95, and 96. The top staff (Horn) is in treble clef with a $6/8$ time signature. It has a dynamic of f throughout. The middle staff (Trumpet) is in bass clef with a $6/8$ time signature. It has a dynamic of sfz (sforzando) throughout. The bottom staff (Kb) is in bass clef with a $6/8$ time signature. It has a dynamic of f throughout. A vertical bar line is present after measure 94.

97

H. *f* *mf* *f*

Z. *mf* *mf* *mf*

Kb. *f* *f* *f*

100

H. *mf*

Z. *mf* *sfz* *sfz*

Kb. *f* *pizz.* *sfz*

103

H. *f*

Z. *sfz*

Kb. *f* *arco* *sfz*

107

H.

Z.

Kb.

sehr "rotziger", energischer Ausbruch

allmählich kraftlos werdend

ff

112 **D** wie zu Anfang

H.

Z.

Kb.

mp

ca. 1/2-Ton

pp

116

H.


Z.


Kb.


mp

sempre cresc.


120

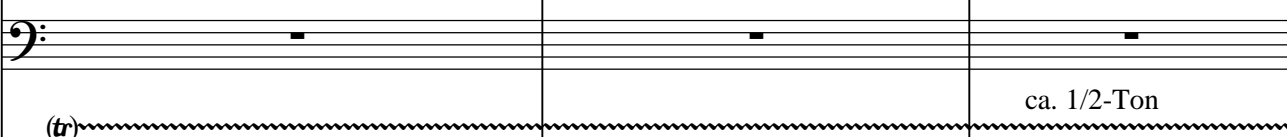
H. 


Z. 

Kb. 

123

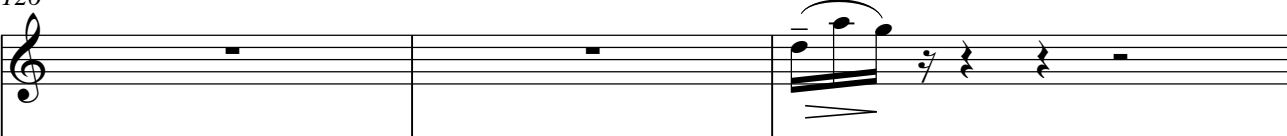
H. 


Z. 

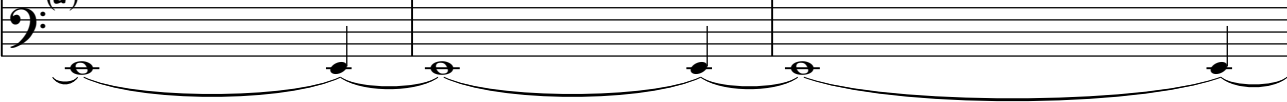
Kb. 

p

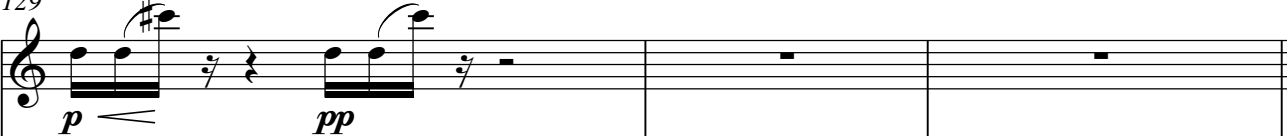
126

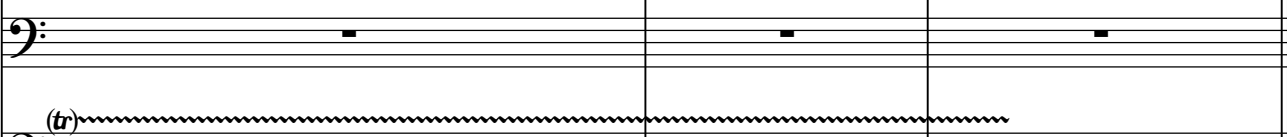
H. 

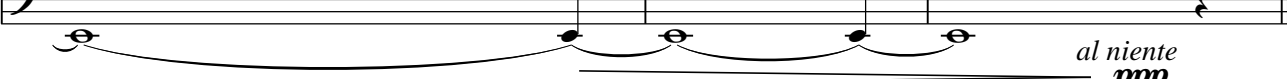
Z. 

Kb. 

129

H. 

Z. 

Kb. 

al niente
ppp

Mirlo

Dorothea Hofmann
(2005)

1 $\text{♩} = \text{ca. } 140$

p

8

mf

12

mf

16

mf

20

mp

25

A *innerlich etwas drängend*

p

30

beruhigter *drängend* *beruhigter*

mp

Hackbrett

34 *wieder drängender*

p *p* *p* l.v.

38

p l.v.

42 *poco a poco cresc. e excitato*

45

49 *poco rit.*

beruhigen

B *un poco piu lento, tänzerisch*

$\text{♩} = \text{ca. } 130$

52

mf *mf* *mp*

58

mp *mp*

Hackbrett

62

Musical notation for measures 62-65. Treble clef, 6/8 time signature. Measures 62-65 contain eighth and sixteenth notes with slurs and accents. Measure 64 has a fermata over a quarter rest.

66

Musical notation for measures 66-70. Treble clef, 6/8 time signature. Measures 66-70 contain eighth and sixteenth notes with slurs and accents. Measure 67 has a fermata over a quarter rest. Measure 69 has a fermata over a quarter rest.

71

Musical notation for measures 71-73. Treble clef, 6/8 time signature. Measures 71-73 contain eighth notes with slurs and accents. Measure 72 has a fermata over a quarter rest.

74 *dem Kb ins Wort fallend*

Musical notation for measures 74-77. Treble clef, 6/8 time signature. Measures 74-77 contain eighth notes with slurs and accents. Measure 75 has a fermata over a quarter rest. Measure 77 has a fermata over a quarter rest.

78

Musical notation for measures 78-81. Treble clef, 6/8 time signature. Measures 78-81 contain eighth and sixteenth notes with slurs and accents. Measure 79 has a fermata over a quarter rest. Measure 81 has a fermata over a quarter rest.

82

mp

C Allegro ♩ = ca. 140, sehr zuversichtlich

85

f *mf* *mf*

89

f *mf* *f*

93

mf

97

f *mf* *f* *mf*

102

107

112 **D** wie zu Anfang
2
mp

116
mp

120
2

124
2

128
p *pp*
2

Mirlo

Dorothea Hofmann
(2005)

1 ♩ = ca. 140

38 *p* *l.v.*

42 *poco a poco cresc. e excitato*

46

49 *poco rit.*
beruhigen

B *un poco piu lento, tänzerisch*
♩ = ca. 130

52 *mf* *mp*

57 *mp* *mp*

62 *mp*

68 *mp* *mp* *mp*

73 *dem Kb ins Wort fallend* *etwas vorlaut*
sf *sffz* *mf*

77 *vorlaut wie zuvor*

p *mf*

81 *weiterhin vorlaut*

f *mp* *mf* *f*

85 **C** Allegro ♩ = ca. 140, sehr zuversichtlich

mf *f* *mf* *f*

89

mf *f* *mf*

93

f *sfz* *sfz* *sfz*

97

mf *mf* *f* *mf*

101

sfz *sfz* *sfz*

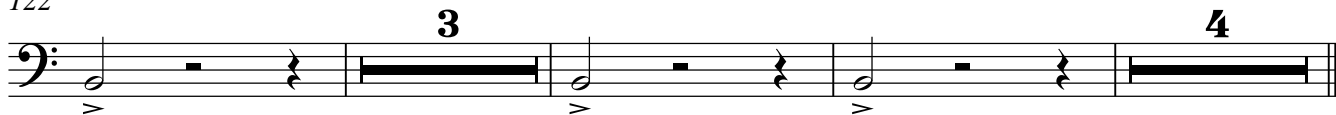
106

sfz *sfz* *sfz* *sfz*

112 **D** wie zu Anfang



122



Kontrabass

Mirlo

Dorothea Hofmann
(2005)

♩ = ca. 140

1 ca. 1/4-Ton

(dal niente) *ppp*

7 ca. 1/2-Ton

pp *sempre cresc.*

14 ca. Ganzton-Triller

mp *p*

20 ca. 1/2-Ton

mp *pp*

27 **A**

3 **4** **3**

Kontrabass

37 *f* *erregt* *mf* *f*

40 *f* *Kb. in Rage geraten*

poco a poco cresc. e excitato
mit zunehmender innerer Aufregung

43 *f* *f* *f* *f*

46 *f* *f* *f* *f* *ff*

poco rit.

B *un poco piu lento, tänzerisch*

♩ = ca. 130
 3

50 *pizz.* *pizz.* *arco* *trm* *mf*

58 *pizz.* *arco* *trm* *pizz.* *f* *mf* **4**

66 *pizz.* *arco* *trm* *pizz.* *arco* *trm* *f*

Kb. übernimmt die Hauptrolle

71 *pizz.* *arco* *pizz.* *arco* *f*

74

sfz **2** *sfz*

80

Kb. sehr aufgeregt

f **2** *f* ("falsch" klingend)
arco
tremolo

C Allegro ♩ = ca. 140, sehr zuversichtlich

85

f *trem.gliss.
geräuschhaft*

88

sim. *f*

91

sim. *f* *sim.*

94

f *f* *f*

97

f *f*

101

pizz. *arco* *f* **3**

107 *sehr "rotziger", energischer Ausbruch* *allmählich kraftlos werdend*

ff

112 **D** wie zu Anfang
ca. 1/2-Ton

pp

117 (tr) ca. Ganzton-Tr.

sempre cresc.

123 ca. 1/2-Ton

p

128 ca. 1/4-Ton

al niente
ppp