

Andreas Grün

Da es aber nicht so ist  
5 Sätze für Streichquartett

(1991)

Der Titel entstammt Franz Kafkas Erzählung „Auf der Galerie“ (aus der Sammlung „Ein Landarzt“, 1919); der Bezug zu Kafka ist aber keiner auf diesen speziellen Text, sondern einer auf seine Erzählmethode überhaupt, die eben ihren ganz paradigmatischen Ausdruck in diesen sechs Worten findet. Es ist die Art, alles Dahingestellte wieder zu hinterfragen und am Ende gar zu negieren vermittels Einspruch, Widerspruch, Umdeutung, Aufhebung. So kippt immer wieder bei Kafka scheinbar Soseiendes in Andersseiendes um: die stete Vorführung der Bodenlosigkeit, der Haltlosigkeit in dieser Welt (was freilich nichts mit Nihilismus zu tun hat, wie häufig fehlinterpretiert wird, sondern gerade bei Kafka vielmehr ein Verweis ist auf eine andere Existenz jenseits dieser).

Mein Versuch, dies in Musik zu übertragen, war natürlich zum Scheitern verurteilt, da die Konkretheit, Inhaltlichkeit einer sprachlichen Mitteilung in Musik nicht gegeben ist, und so auch die Negation nicht die Schlüssigkeit und Verständlichkeit einer sprachlichen Verneinung hat. Wenigstens war die Idee Auslöser und Agens für ein Stück Musik und wenn dies Stück Musik zumindest ein bisschen von der Boden- und Haltlosigkeit der hiesigen Welt widerspiegelt, dann hat es seinen Sinn doch nicht ganz verfehlt.

Dauer: 8 Minuten

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

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I.  $\text{♩} = 69$

incalzando

atp

Vln I

Vln II

Va

Vc

espr. molto  
s.p.  
ord.  
pp  
senza cresc.  
p scherzando  
f  
mf

(s.p.)  
ord.  
sul G  
sub. s.p.  
sub. pp  
arco  
c.l.  
non vibr.  
pp  
mp  
f  
espr.

Can. Crini  
PPP  
ord.  
s.p.  
vibr. molto  
non vibr.  
f  
pp  
espr.  
molto espr.

vibr. molto  
sub. non vibr.  
non vibr.  
ord.  
s/z  
mf  
f  
mp  
s.p.  
ord.  
p  
pizz  
pesant.





10

Con i crini  
f espr. molto  
sempre p  
c.l.b.  
pizz.  
mp  
con i crini  
f  
ppp  
mp  
c.l.b.  
arco b  
mp  
p  
mp

13

(arco)  
mp  
s.p.  
pp  
ord.  
p  
c.l.b.  
ord.  
c.l.b.  
s  
f  
arco  
f  
p  
c.l.b.  
(legno)  
non vibr.  
s  
sfp  
p.  
arco  
p  
sp.  
ppp

16

f  
p  
mf  
p  
ppp  
con i crini sul tasto  
ppp  
c.l.  
ppp  
pizz. ord.  
p  
c.l.  
ppp  
c.l.b. t. -> p.  
ppp

III.  $\text{♩} = 58$

Handwritten musical score system 1, measures 1-4. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Performance markings include *non vibr.*, *p*, *vibr. molto*, and *ord.*. Fingerings of 3 and 5 are indicated. A *poco vibr.* marking appears at the end of the system.

Handwritten musical score system 2, measures 5-8. It features four staves. Performance markings include *espr. vibr.*, *non vibr.*, *s.p. vibr.*, *ord., non vibr.*, *p*, *pp*, *non vibr.*, *>*, *> s.p.*, *s.p.*, *ord.*, *sp.*, and *ord.*. Fingerings of 3 and 5 are indicated.

Handwritten musical score system 3, measures 9-14. It features four staves. Performance markings include *poco vibr.*, *vibr. molto*, *non vibr.*, *mp*, *p*, *pp*, *espr. vibr.*, and *non vibr.*. Fingerings of 3 and 5 are indicated.

Handwritten musical score system 4, measures 15-18. It features four staves. Performance markings include *c.l.b. arco*, *arco*, *s.p.*, *pizz arco*, *poco a poco vibr.*, *non vibr.*, *vibr.*, *p*, *pp*, *mf*, *poco a poco ord.*, and *pizz arco*. Fingerings of 3 and 5 are indicated.

20

Handwritten musical score for measures 20-23. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first staff is marked *pizz. arco* and *pp*. The second staff has *c.l.b.* and *b.t.* markings. The third staff has *p* and *mp* markings. The fourth staff has *pp* and *mp* markings. The score includes various dynamics, articulation marks, and performance instructions such as *gliss.*, *espr.*, *poco cresc.*, and *arco*. A rehearsal mark is present at the beginning of measure 22.

24

Handwritten musical score for measures 24-26. The score is written for four staves. The first staff has *mp* and *mf espr.* markings. The second staff has *gliss.* and *vibr.* markings. The third staff has *cresc.* and *gliss.* markings. The fourth staff has *cresc.* and *mf* markings. The score includes various dynamics, articulation marks, and performance instructions such as *gliss.*, *vibr.*, *dolce*, and *mf espr.*.

27

Handwritten musical score for measures 27-29. The score is written for four staves. The first staff has *mp* and *cresc. molto* markings. The second staff has *non vibr.* and *cresc. molto* markings. The third staff has *non vibr.* and *cresc.* markings. The fourth staff has *mp* and *cresc.* markings. The score includes various dynamics, articulation marks, and performance instructions such as *non vibr.*, *cresc.*, and *cresc. molto*. Rehearsal marks are present at the beginning of measures 28 and 29.

30

Handwritten musical score for measures 30-32. The score is written for four staves. The first staff has *ff cresc.* and *marcato* markings. The second staff has *ff cresc.* and *marcato* markings. The third staff has *ff cresc.* and *marcato* markings. The fourth staff has *ff cresc.* and *marcato* markings. The score includes various dynamics, articulation marks, and performance instructions such as *ff cresc.*, *marcato*, and *19:16*. A rehearsal mark is present at the beginning of measure 31.

IV. ♩ = 384 (♩. = 128 / ♩ = 192)  
(♩. = 160) ----- (♩. = 128)

Handwritten musical score for the first system (measures 1-6). It features three staves: Violin I (top), Violin II (middle), and Cello/Double Bass (bottom). The Violin I part includes slurs, accents, and dynamic markings like *p* and *ppp*. The Violin II part has a *dolce* marking and a *gliss.* instruction. The Cello/Double Bass part includes *pizz.* and *arco* markings, with dynamics ranging from *f* to *mf*. Measure numbers 1 through 6 are indicated at the top.

Handwritten musical score for the second system (measures 7-11). It features three staves: Violin I (top), Violin II (middle), and Cello/Double Bass (bottom). The Violin I part has a *f* dynamic and a *4:6* ratio. The Violin II part includes *ord.* and *pp* markings. The Cello/Double Bass part has *mf* and *sfz* markings. Measure numbers 7 through 11 are indicated at the top.

Handwritten musical score for the third system (measures 12-17). It features three staves: Violin I (top), Violin II (middle), and Cello/Double Bass (bottom). The Violin I part includes *ord.* and *pp* markings. The Violin II part has *ppp* and *pp* markings. The Cello/Double Bass part includes *pizz.* and *arco* markings, with dynamics like *pp* and *mf*. Measure numbers 12 through 17 are indicated at the top.

Handwritten musical score for the fourth system (measures 18-23). It features three staves: Violin I (top), Violin II (middle), and Cello/Double Bass (bottom). The Violin I part starts with *non strascinare!* and *non vibr.* markings. The Violin II part includes *vibr. ord.* and *mf* markings. The Cello/Double Bass part has *arco* and *non vibr.* markings, with dynamics like *mf* and *f*. Measure numbers 18 through 23 are indicated at the top.

23

*pizz*

*c.l.*

*arco*

*pizz*

*ricochet*

*(sempre f)*

*s.p.*

*pp* *mf* *f* *p*

27

*pizz*

*mf*

*pp*

*tr*

*multa*

*s.p.*

*ord.*

*4:6*

*p*

*mp*

*pizz*

*7:8*

*7:8*

*7:8*

*7:8*

*ord. pizz.*

*arco*

*3 pizz*

*arco*

*c.l. b.*

*p*

*mp*

*sempre f*, *7:8*, *cantando espr.*, *sempre un poco cresc.*

*jeté*

33

*s.p.*

*pp*

*arco*

*multa espr.*

*7:8*

*7:8*

*subito p*

*sempre espr.*

*ricochet*

*(h)*

*sfp*

*pp*

*pizz*

*5:6*

*p*

*mp*

*mf*

*f*

*pp*

*3*

*arco*

*c.l. b.*

*p*



20

5 8 ten.

s.p. b p

PPP

5 PPPP

c.l.b. t.→p. ano s.p. 8 c.l.b.

vibr. molto

7:8 7:8 PP

ppp

sempre ff espr. molto con tutta la forza

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Luzern / Kanton / Pl. u. a.

M = sordino grave / Tonwolf („Hoteldämpfer“)

M = sordino normale / normaler Dämpfer

W, W = via il sordino / Dämpfer weg

c.l. = col legno (senza crini, quasi senza suono - pulire il legno strafinando la colofonia) / (ohne Haare, fast tonlos - Kolophonium von Holzstrichen!)

c.l.b. = col legno battuto (saltando, senza riv.)

con icrini = mit dem Haar

s.p. = sul ponticello ; s.t. = sul tasto

t.→p. = dal tasto al ponticello (per lo più c.l.b., si risulta un glissando oltre al suono principale)

vom Griffbrett zum Steg hin (meistens c.l.b., es ergibt sich ein Glissando neben dem Hauptton)

ord. = ordinario

∅ = Bartoli-pizz

+ = pizz con la mano sinistra / pizz m.d. linken Hand

m.s. = soltanto battere sulla tastiera con la mano sinistra (senza arco, senza pizz)

nur mit der linken Hand aufs Griffbrett aufschlagen (ohne Bogen oder pizz)

↑ = altissimo possibile / so hoch wie möglich

↔ = cresc. / dim. dal/al niente

con l'unghia (IV, 12) = toccare e pizz con l'unghia / mit dem Fingernagel greifen und zupfen

gliss.: sempre lentamente, tutto il valore / immer langsam, über den ganzen Notenwert