

Andreas Grün

Klaviertrio Nr. 1

1990-91

Mais l'ange, en souriant:

«C'est contre toi que je lutterai. Ce soir, veux-tu? ... - Oui» dit Bernard.

Gide, Les Faux-monnayeurs

56

Handwritten musical score for measures 56-57. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains melodic lines with various dynamics including *sfz*, *ff*, and *p*. The lower staff is in bass clef and features a rhythmic accompaniment of chords. A dynamic marking *poco a poco cresc.* is written between the staves. The system concludes with a double bar line.

57

Handwritten musical score for measures 58-62. The system consists of two staves. The upper staff continues the melodic line with dynamics *mf* and *poco a poco cresc.*. The lower staff continues the chordal accompaniment. A dynamic marking *f* is present in the lower staff. The system concludes with a double bar line.

63

Handwritten musical score for measures 63-67. The system consists of two staves. The upper staff features melodic lines with dynamics *sfz* and *ff*. The lower staff continues the chordal accompaniment. The system concludes with a double bar line.

68

Handwritten musical score for measures 68-72. The system consists of two staves. The upper staff features melodic lines with dynamics *sfz* and *mf*. The lower staff continues the chordal accompaniment. The system concludes with a double bar line.

100

sfz *sempre ben tenuto*

ped (4) ... *mf*

105

sfz *sempre ben tenuto*

dim. *mf* 5

110

188 (*pochissimo più grave*)

p *sfz* *f* *mf* 3

114

sfz 3

116

Musical score for measures 116-117. The system consists of three staves: two for the vocal line (soprano and alto) and one for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sfz*, *f*, *mp*, *mf*, and *sfz sfz*. There are also accents and slurs throughout the piece.

118

Musical score for measures 118-119. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *sfz*, *f*, *sfz sfz*, *mf*, and *mp*. There are also accents and slurs throughout the piece.

120

Musical score for measures 120-121. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *f*, *mp*, *p*, and *mf*. There are also accents and slurs throughout the piece.

122

Musical score for measures 122-123. The system consists of three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with intricate rhythmic patterns. Dynamic markings include *mf*, *f*, and *mf*. There are also accents and slurs throughout the piece.

125

p *cresc.* *f* *mf* *sffz* *sffz* *rit.*

132

p *mp* *cantando espressivo (poco a poco cresc.)*

139

mp *sffz*

146

mp *sffz*

142

dim.

146

pp

poco a poco cresc.

151

un poco f

mf

157

poco a poco meno

poco a poco dim.

p

poco a poco

163 poco a poco : meno tenuto, meno espressivo, più piano, flautando, al ponticello (perdendosi...)

poco a poco : meno tenuto, meno espressivo, più piano, flautando, al ponticello (perdendosi...)

più leggero *mp* e più piano *mp* (perdendosi...)

Ann.:
die dynamische
Umstellung
Einzelner Akkord-
füe lediglich zur
"Färbung" des Akkordes
innerhalb der abgeordneten
Gesamtdynamik

(...pp...)

(...pp...)

(...pp...)

pizz. arco pizz. arco

8

poco a poco meno

...PPP

pizz. ...PPP

...PPP

5

mf ppp mf mf ppp

8

(mf) ppp f (unmerklich einblenden) f subito ppp

11

(mf) (unmerklich von H₂ zu Es überblenden) ppp mf p mf f (f einblenden) ppp

14

pizz arco pizz mp ppp p mf f (loco) ppp (mp) (mf) f (dim)

17

arco

pizz

arco

(=120)

sempre stacc. e marcato

arco

sempre stacc. e marcato

pppp

mp

pppp

(f)

pppp

(4) mf subito (sempre stacc. e marcato)

21

espr.

f marcato

espr.

f marcato

mp

p

f

26

mp

mf

f

f

31

sfz

ppp

f

36

Dynamic markings: *mp*, *f*, *p*, *mf*, *f*, *mf*, *f*

40

43

Dynamic markings: *mp*, *mp*

47

f *espr.*, poco a poco più

mf, poco a poco cresc.
staccatissimo

54

54

55

56

57

58

59

mf

sfz

60

60

mp subito

mp subito

f

61

62

63

64

65

65

65

poco riten.

loco tr

fff

(loco)

f

poco riten.

Ped.

66

67

68

68

molto espr. e legato

subito meno

molto espr. e legato

subito meno

ff espr.

69

70

71

72

73

71

ff, molto espr. cresc.

ff, molto espr. cresc.

74

mf

loco

4 fff marcato

16

8

2

4

loco

loco

79

mf

f

mf

f

81

tr

sfz > f

tr

ff

89

Musical score for measures 89-93. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then has a melodic phrase in measures 90-93. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *pp*. A fermata is present over the final measure.

94

Musical score for measures 94-98. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measures 95-98. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f*, *pp*, and *f*. A fermata is present over the final measure.

99

Musical score for measures 99-103. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measures 100-103. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *mp*, *p dolce*, *mp*, and *f*. A fermata is present over the final measure.

104

Musical score for measures 104-108. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measures 105-108. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *mf*. A fermata is present over the final measure.

106

Musical score for measures 106-112. The system consists of two staves. The upper staff is a vocal line with notes and rests, including dynamic markings *p* and *mp*. The lower staff is a piano accompaniment with a complex rhythmic pattern of chords and arpeggios. Time signatures 2/4, 3/4, and 4/4 are indicated above the vocal staff. Measure numbers 106, 107, 108, 109, 110, 111, and 112 are written above the vocal staff.

113

Musical score for measures 113-118. The system consists of two staves. The upper staff is a vocal line with notes and rests, including dynamic markings *pp* and *p*. The lower staff is a piano accompaniment with a complex rhythmic pattern of chords and arpeggios. Time signatures 2/4 and 4/4 are indicated above the vocal staff. Measure numbers 113, 114, 115, 116, 117, and 118 are written above the vocal staff.

119

Musical score for measures 119-124. The system consists of two staves. The upper staff is a vocal line with notes and rests, including dynamic markings *p* and *pp*. The lower staff is a piano accompaniment with a complex rhythmic pattern of chords and arpeggios. Measure numbers 119, 120, 121, 122, 123, and 124 are written above the vocal staff.



125



Musical score for measures 125-130. The system consists of two staves. The upper staff is a vocal line with notes and rests, including dynamic markings *pp* and *ppp*. The lower staff is a piano accompaniment with a complex rhythmic pattern of chords and arpeggios. Measure numbers 125, 126, 127, 128, 129, and 130 are written above the vocal staff.



Translation of the German terms

page 3: T. 43-57 evt. nur das untere C
bar 43-57 poss. only the lower C

page 10: die dynamische Nuancierung einzelner Akkordtöne lediglich zur „Färbung“ des Akkordes innerhalb der übergeordneten Gesamtdynamik
the dynamic nuances of single notes only to “colour” the chords within the overriding general dynamic

page 12:  unmerklich einblenden
to fade in unnoticeably 

unmerklich  von H₁ zu Es überblenden
to cross-fade  unnoticeably from B₁ to E flat

 einblenden
to fade in 

Klaviertrio Nr. 1

Piano Trio No 1

1990-91

Als ich das Stück zu Ende geschrieben hatte, las ich zufällig Gides *Falschmünzer*. Ziemlich unerwartet tritt im 13. Kapitel dieses Romanes ein Engel auf, die folgenden Sätze aus diesem Kapitel berührten mich; ich sah einen Zusammenhang und wählte sie daher als Motto für das *Klaviertrio*. (Allerdings habe ich noch niemanden getroffen, der das Buch auch gelesen hätte und der dies also möglicherweise verstehen könnte.)

Having just finished the piece I happened to read André Gide's The Counterfeiters. In the 13th chapter of this novel rather unexpectedly appears an angel. The following sentence from this chapter touched me, I saw a connection and chose it the motto for my Piano Trio. (Till now, however, I didn't meet anybody, who would have read the book too, and therefore could understand this.)

Aber der Engel lächelte: „Du bist es, gegen den ich kämpfen werde. Heute Abend, willst du?“ – „Ja“, sagte Bernard.

But the angel smiled: "It's you, against whom I'll fight. This night, do you want to?" – "Yes" said Bernard.

Dauer / duration: ca. 15 min.

Uraufführung / *première*: 28.6.1992, München

(Mark Gothoni, Violine; Ryuichi Rainer Suzuki, Violoncello; Mine Kawakami, Klavier)

Streicherstimmen sind direkt vom Komponisten erhältlich. / *Parts available from the composer.*

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

Andreas Grün, born 1960 in Pforzheim (Germany), studied music education, guitar and composition (with Wolfgang Rihm and Rudolf Kelterborn) in Karlsruhe, Vienna and Basel. He lives in Karlsruhe and Vilnius.

Weitere Informationen im Internet / *More information on the Internet*: www.andreas-gruen.de

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