Thomas Beimel

zeitlicher rat

für Kammerensemble

2005

Besetzung

Oboe	Trompete
Klarinette in B	Horn in F
Posaune	Fagott

Schlagzeug (drei Tom-Toms, große Trommel)

Violine 1
Violine 2
Viola
Violoncello
Kontrabass

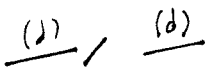
Dauer ca. 17 Minuten

Die Partitur ist in C geschrieben

Positionierung

Die beiden Bläsergruppen so weit entfernt wie möglich

Glissandi



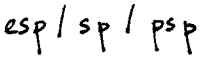
Dauer des Glissandos

in die Hände klatschen

Posaune: Zugvibrato

Streicher:

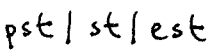
Bartok-Pizzikato



extremes sul ponticello / sul ponticello / etwas sul ponticello - Spiel

ord

gewöhnliche Kontaktstelle



etwas sul tasto / sul tasto / extremes sul tasto -Spiel

Die in den eckigen Klammern stehenden Teile werden mit der Verbindung folgender Techniken gespielt:

- extrem wenig Bogengewicht und hohe Bogengeschwindigkeit
- der Finger drückt nicht ganz bis zum Griffbrett
- rascher mikrotonaler Triller (Ambitus soll leicht schwanken)

Thomas Beimel

zeitlicher rat

für Thomas und Eckhard
so nah, so fern

Zeitlicher Rat

Zum ersten
mußt du glauben,
daß es Tag wird,
wenn die Sonne steigt.
Wenn du es aber nicht glaubst,
sage ja.
Zum zweiten
mußt du glauben
und mit allen deinen Kräften,
daß es Nacht wird,
wenn der Mond aufgeht.
Wenn du es aber nicht glaubst,
sage ja
oder nicke willfährig mit dem Kopf,
das nehmen sie auch.

Ilse Aichinger

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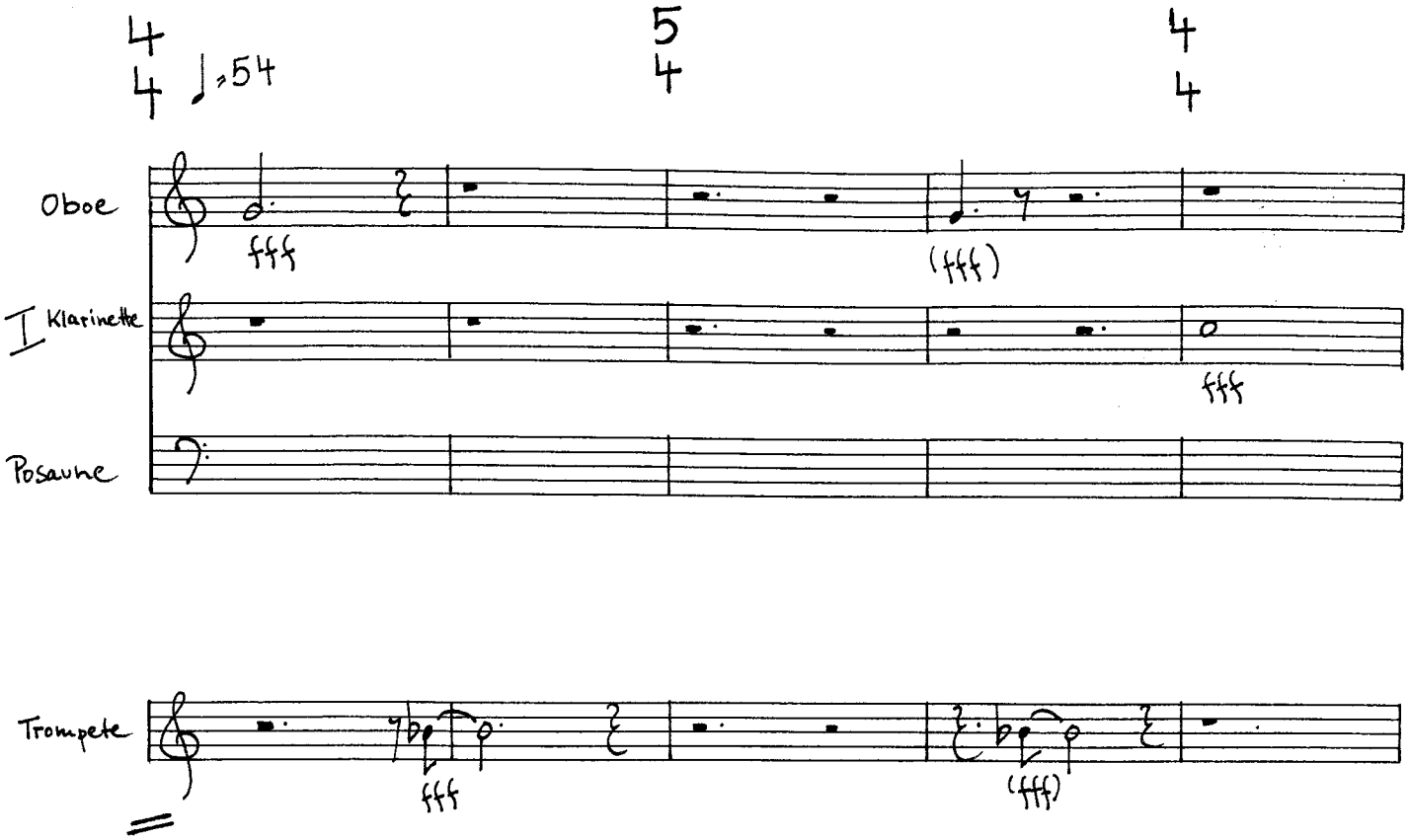
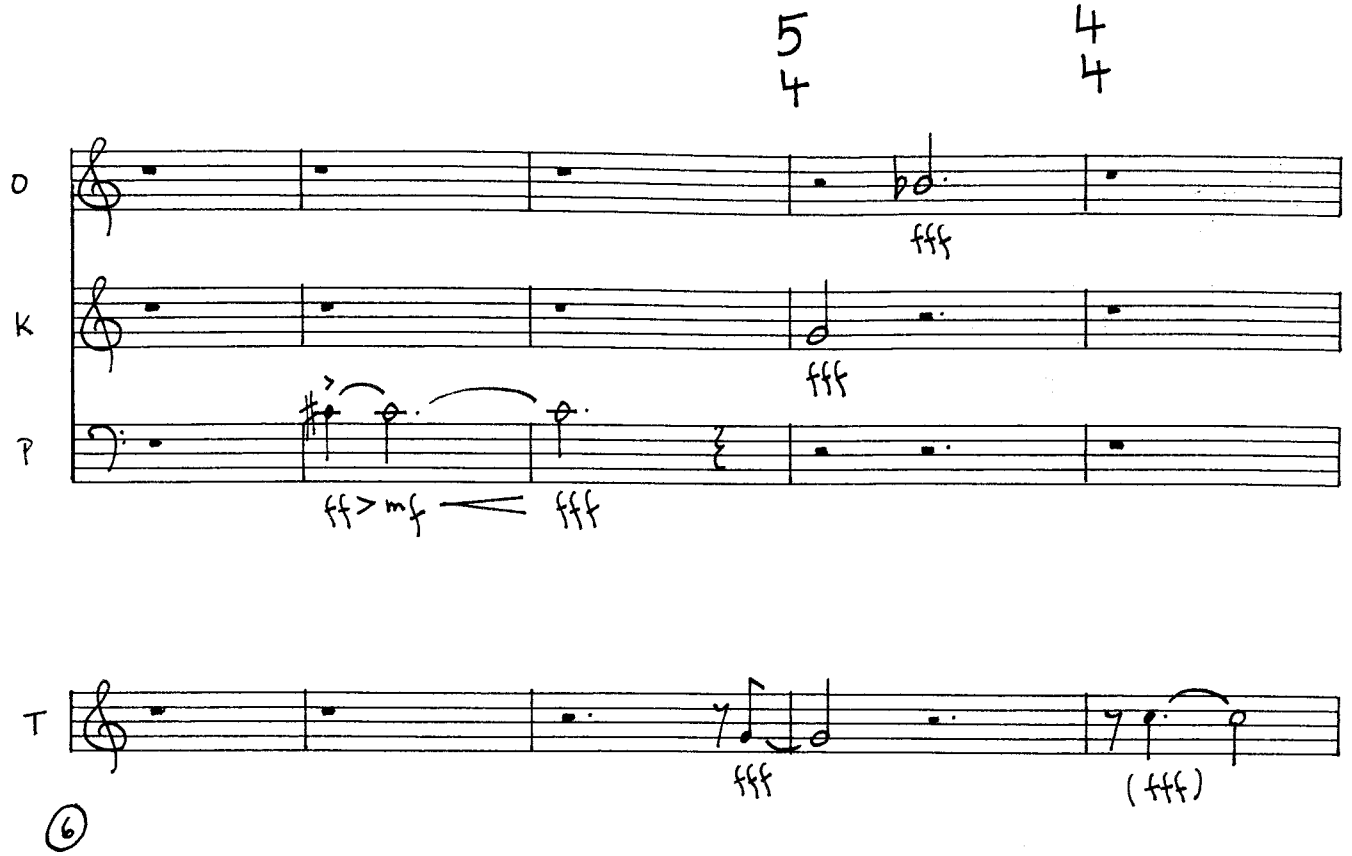
zeitlicher rat

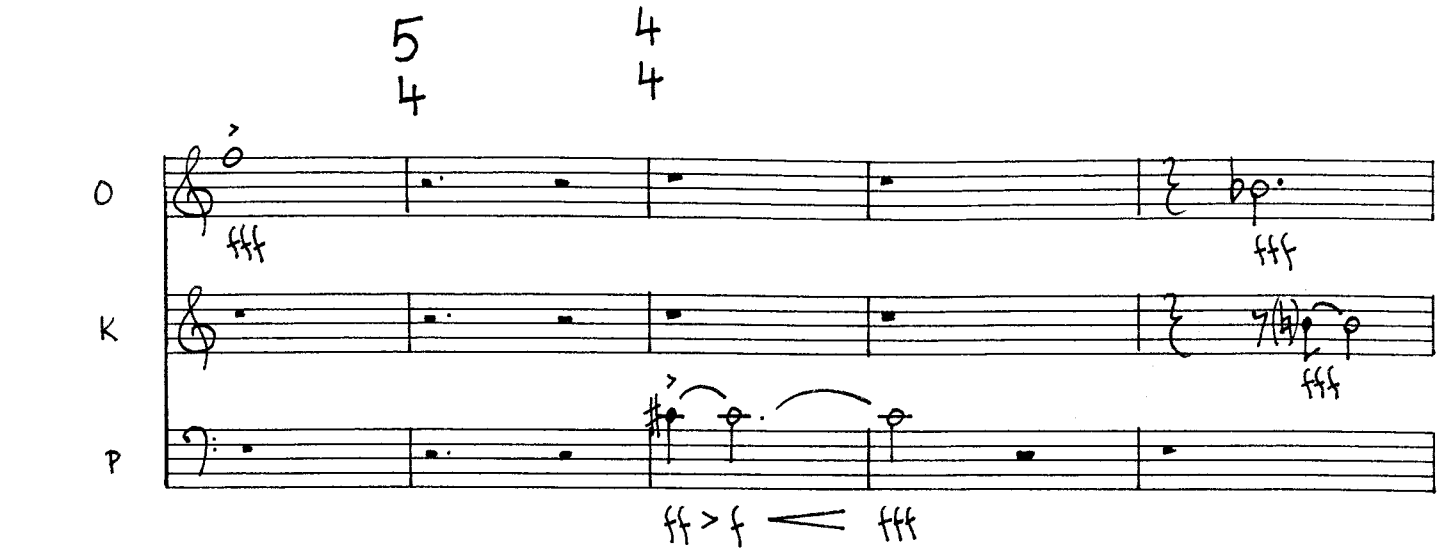
Können wir auch dann sprechen, wenn die Grenze unüberwindbar scheint? Der Tod eines geliebten Menschen setzt eine Demarkation, die von den Lebenden nicht überschritten werden kann. Der Schmerz über den Verlust ist auch eine Klage darüber, dass das innige Wort und die Gesten der Zuneigung in die Leere gehen.
Können wir ja sagen oder wenigstens willfährig mit dem Kopf nicken?
Können wir sprechen?
Auch wenn wir scheinbar keine Antwort vernehmen, so gibt es doch den Trost der gemeinsamen Suche. In diesem Sinn ist zeitlicher rat ein Ensemblestück: eine solidarisch vorgetragene Musik der Erinnerung. Die Spieler brauchen einander; der einzelne Instrumentalpart ist für sich genommen verloren und sinnlos. Nur indem sich die stereophonisch getrennten Bläser in Hoquetus-Technik aneinander lehnen und die Streicher ein schwereloses Echo bilden, kann eine Klangrede entstehen, die eine Stille sucht, die uns allen zugehört: eine Stille, in der die Zärtlichkeit vernehmbar wird, die uns trägt, in der unsere Zuneigung und Autonomie in eins fallen.

Thomas Beimel Oktober 2005


4
4 ♩=54
5
4
4
4
Oboe
fff
(fff)
I Klarinette
fff
Posaune
Trompete
fff
(fff)


5
4
4
4
O
fff
K
fff
P
ff > mf
fff
T
fff
(fff)

⑥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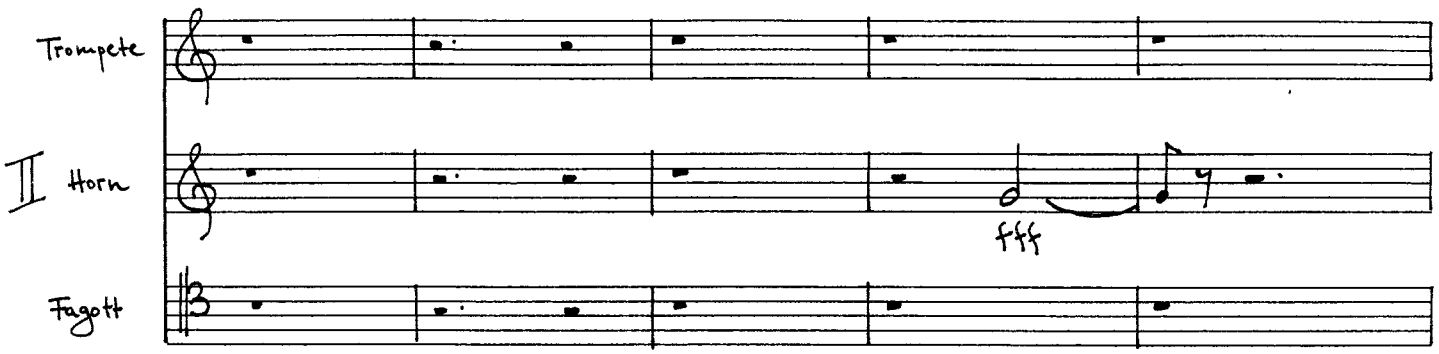
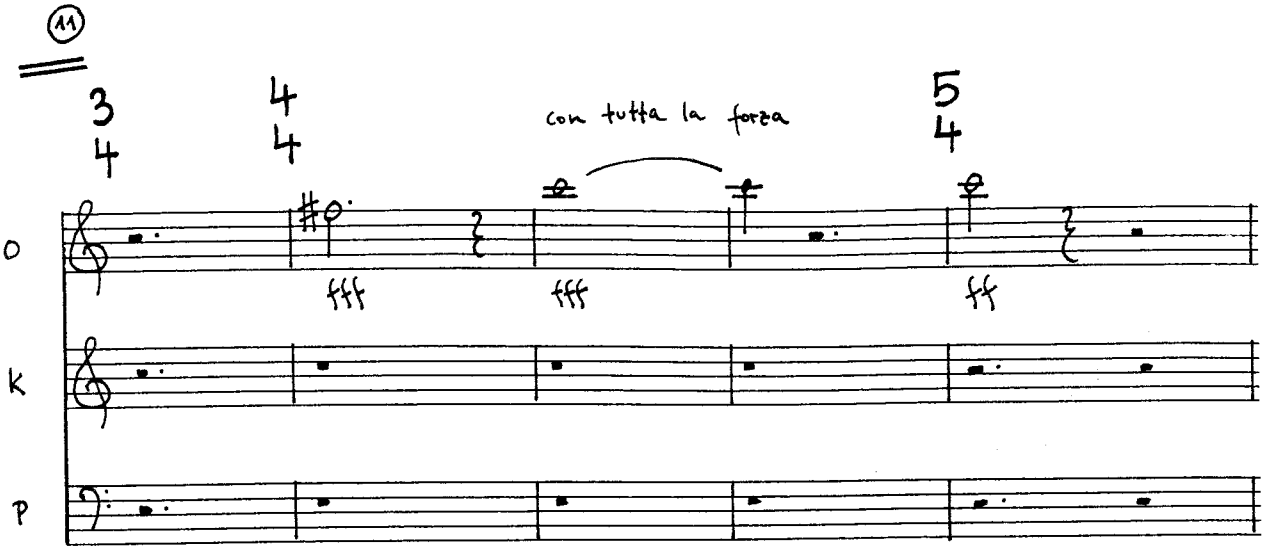
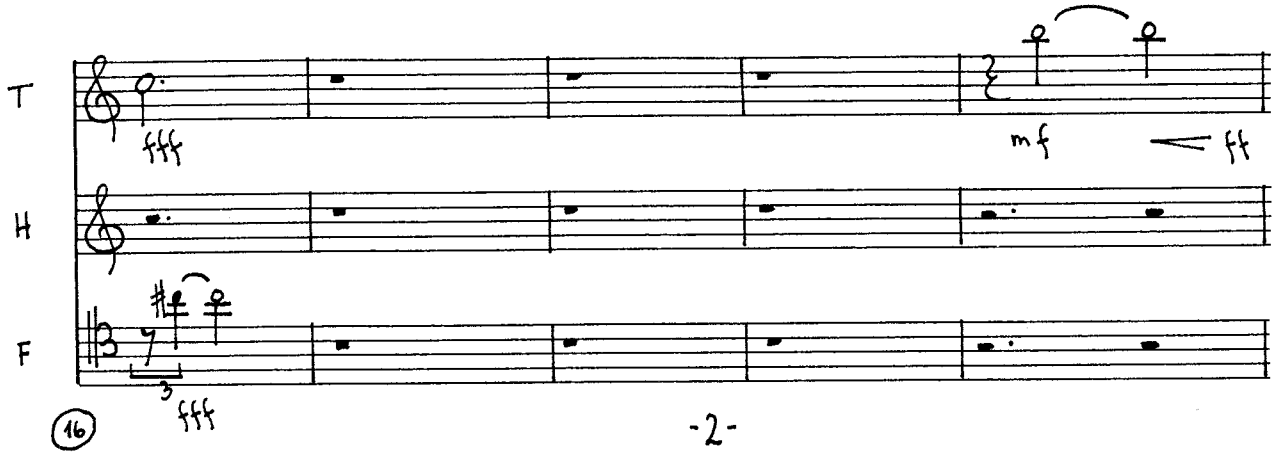
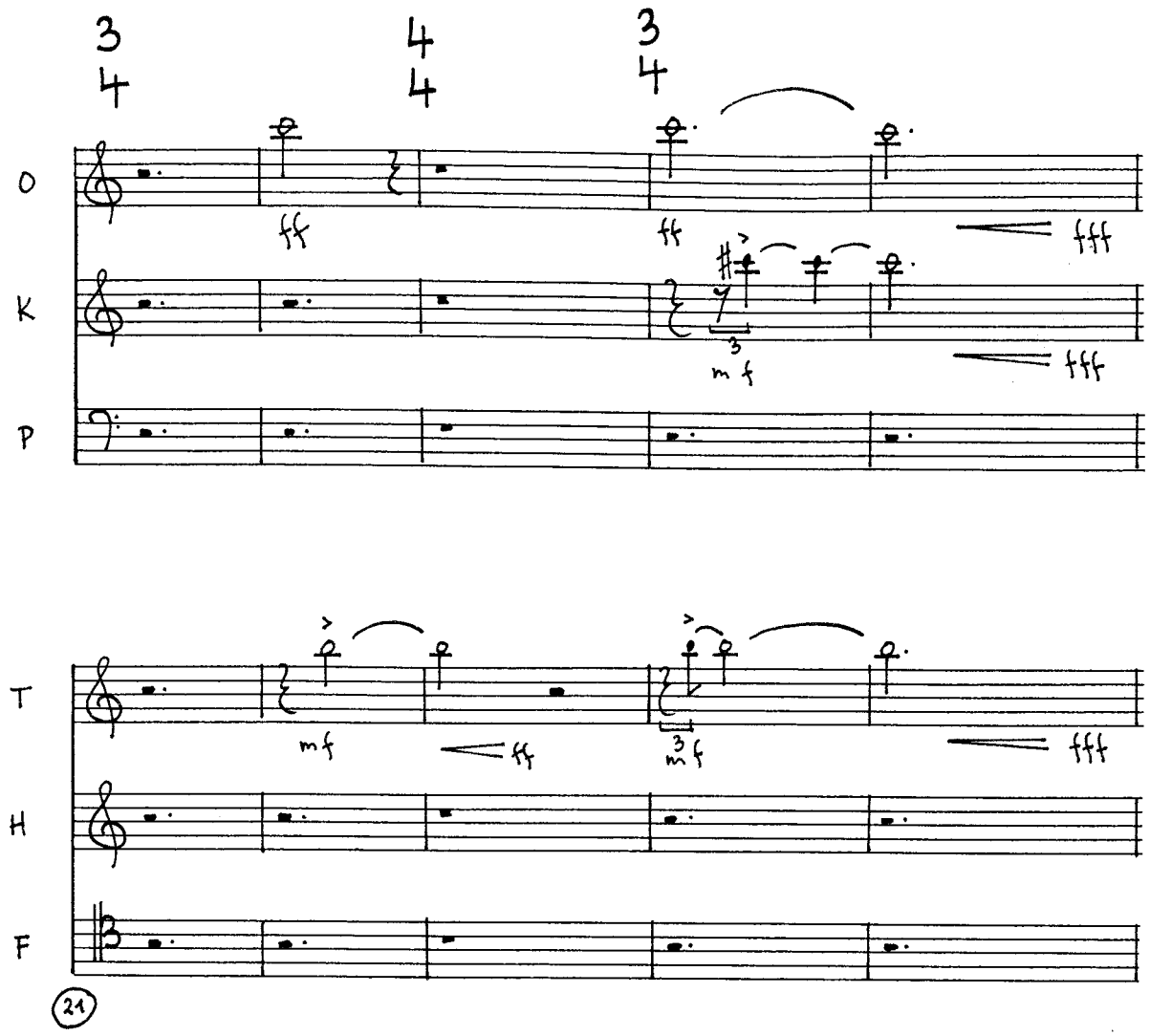
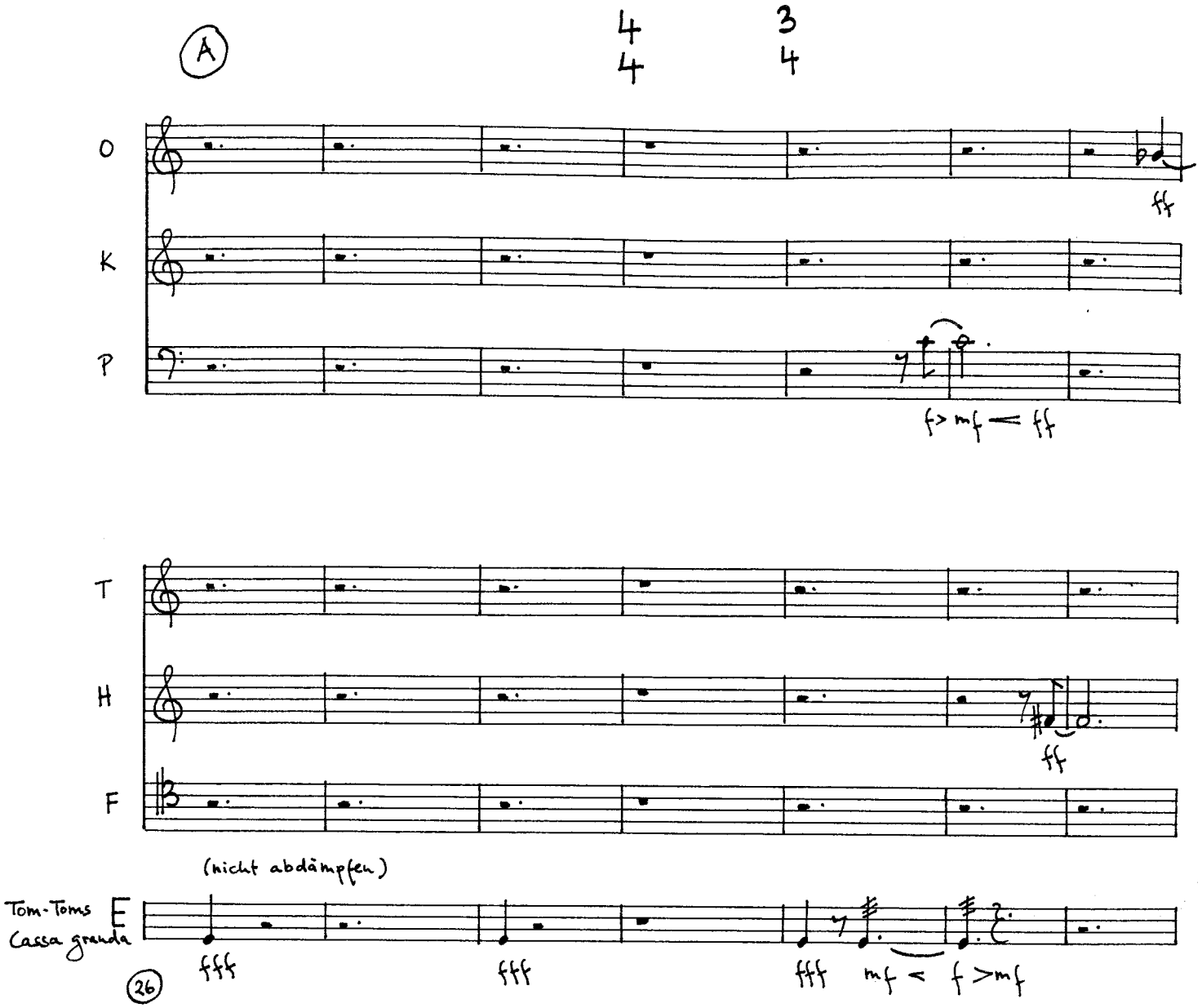
4
4
4
O
K
P
fff
fff
fff
ff > f
fff

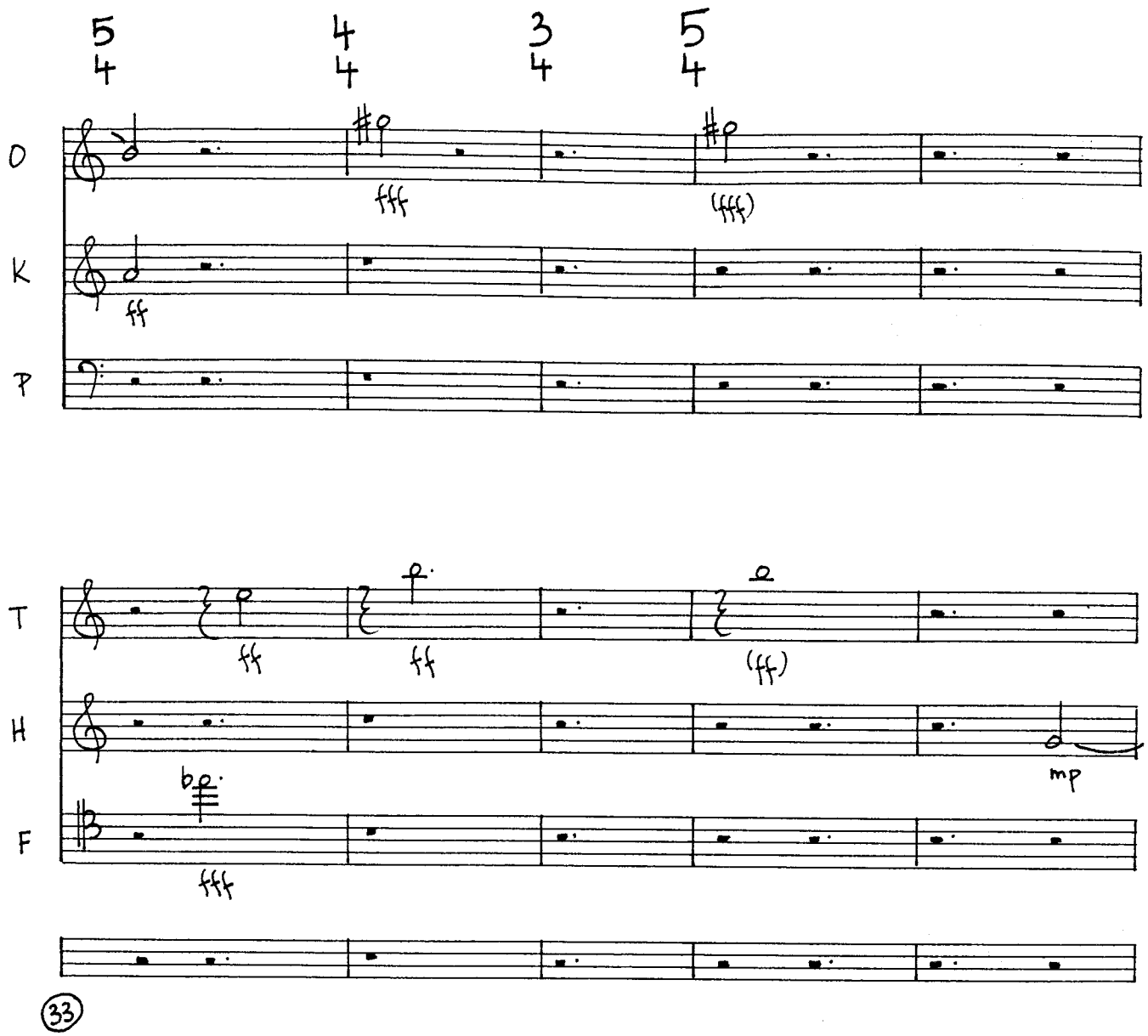

Trompete
II Horn
Fagott
fff

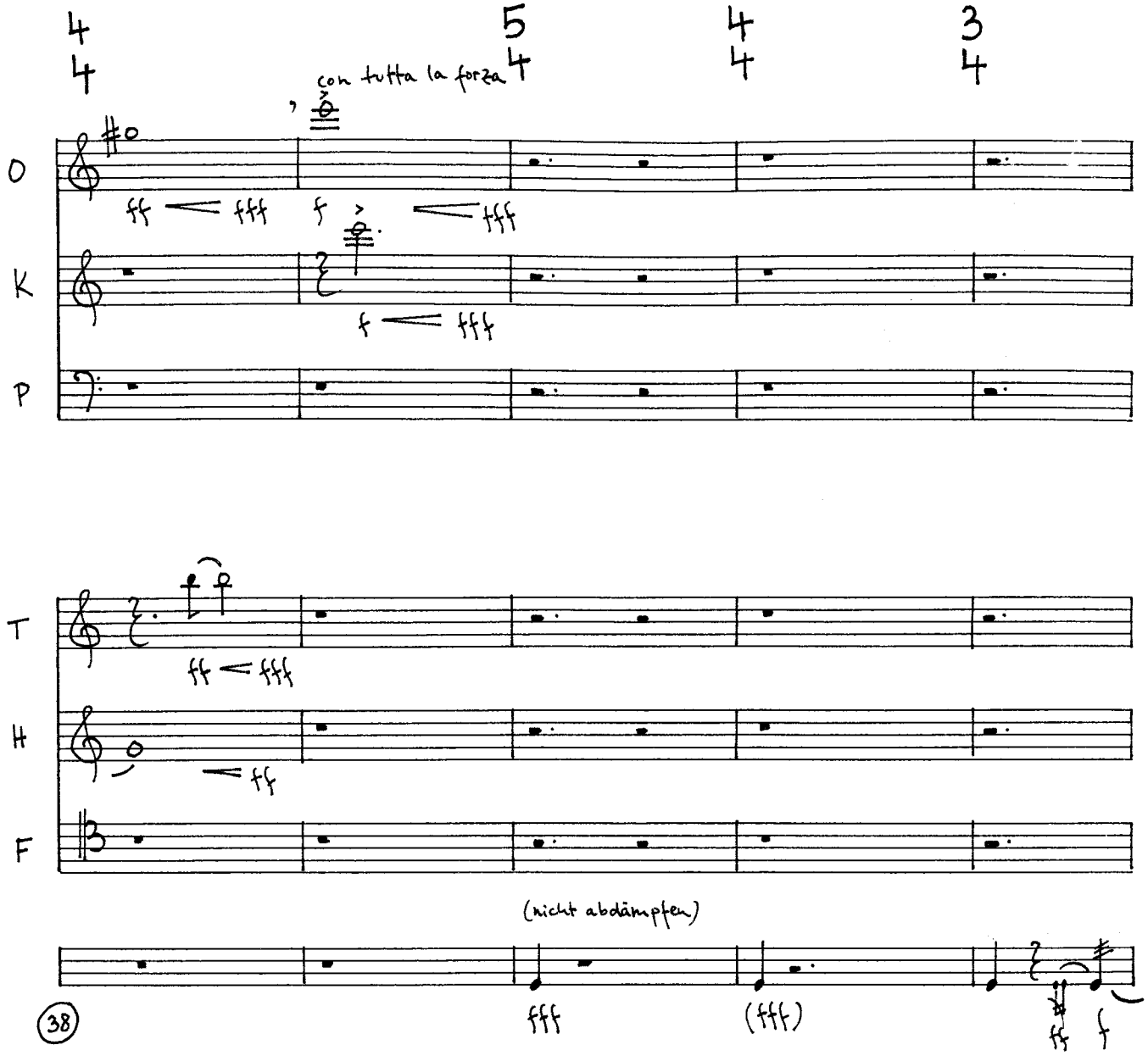

11
3
4
4
4
5
4
con tutta la forza
O
K
P
fff
fff
ff

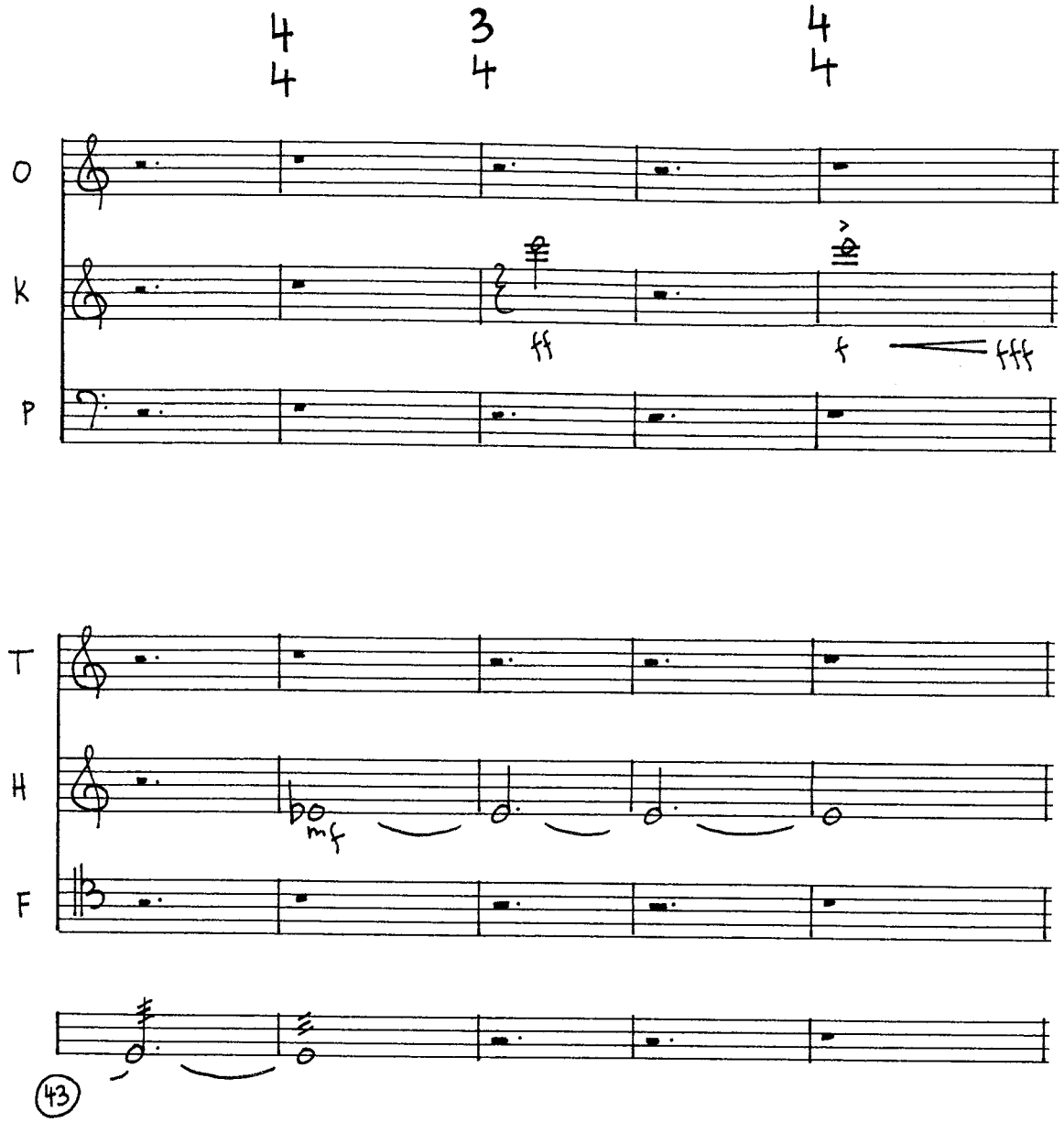

T
H
F
fff
mf
ff
3
fff
16

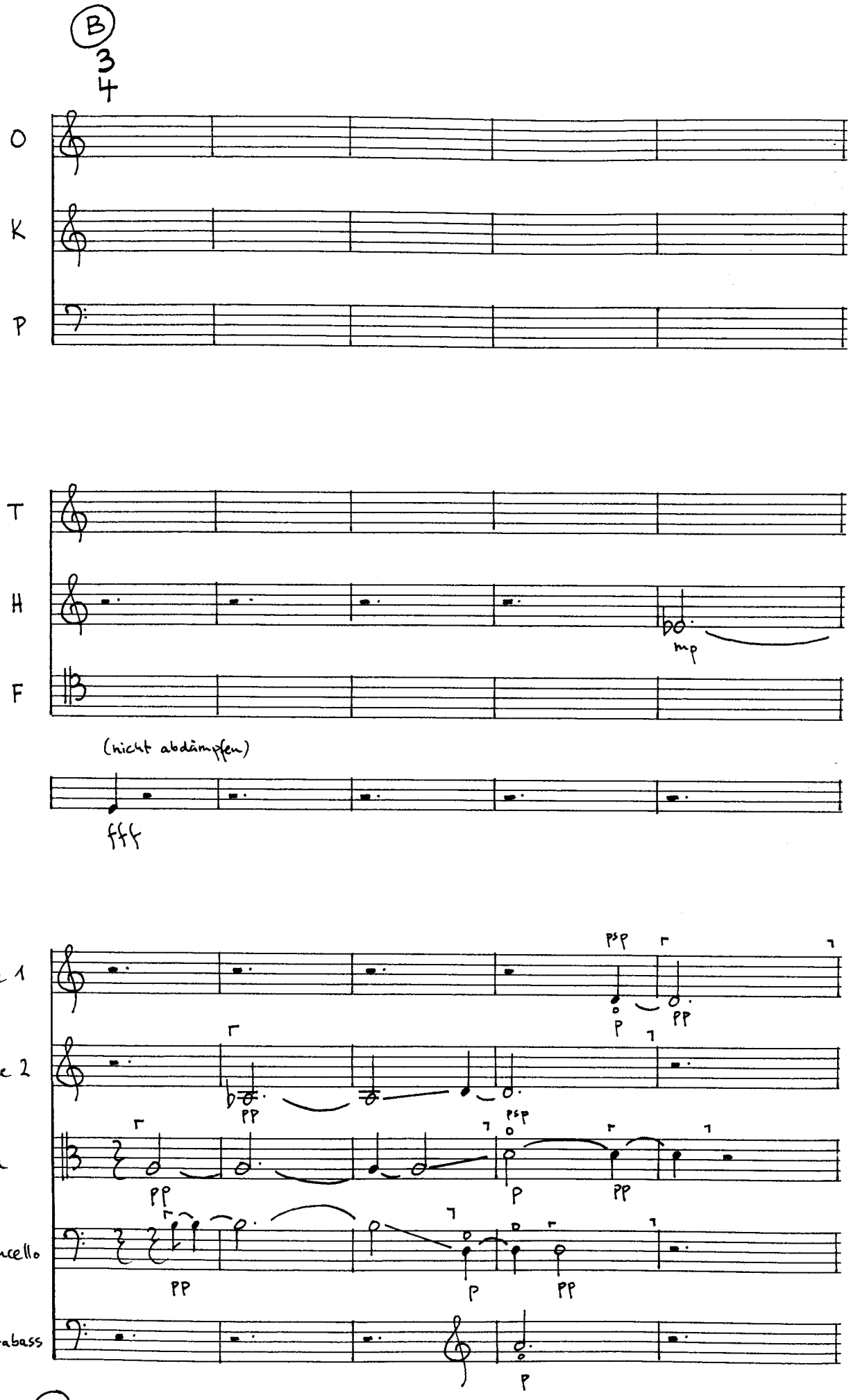

3/4
4/4
3/4
O
K
P
ff
ff
fff
fff
3
mf
T
H
F
mf
ff
3
mf
fff
21

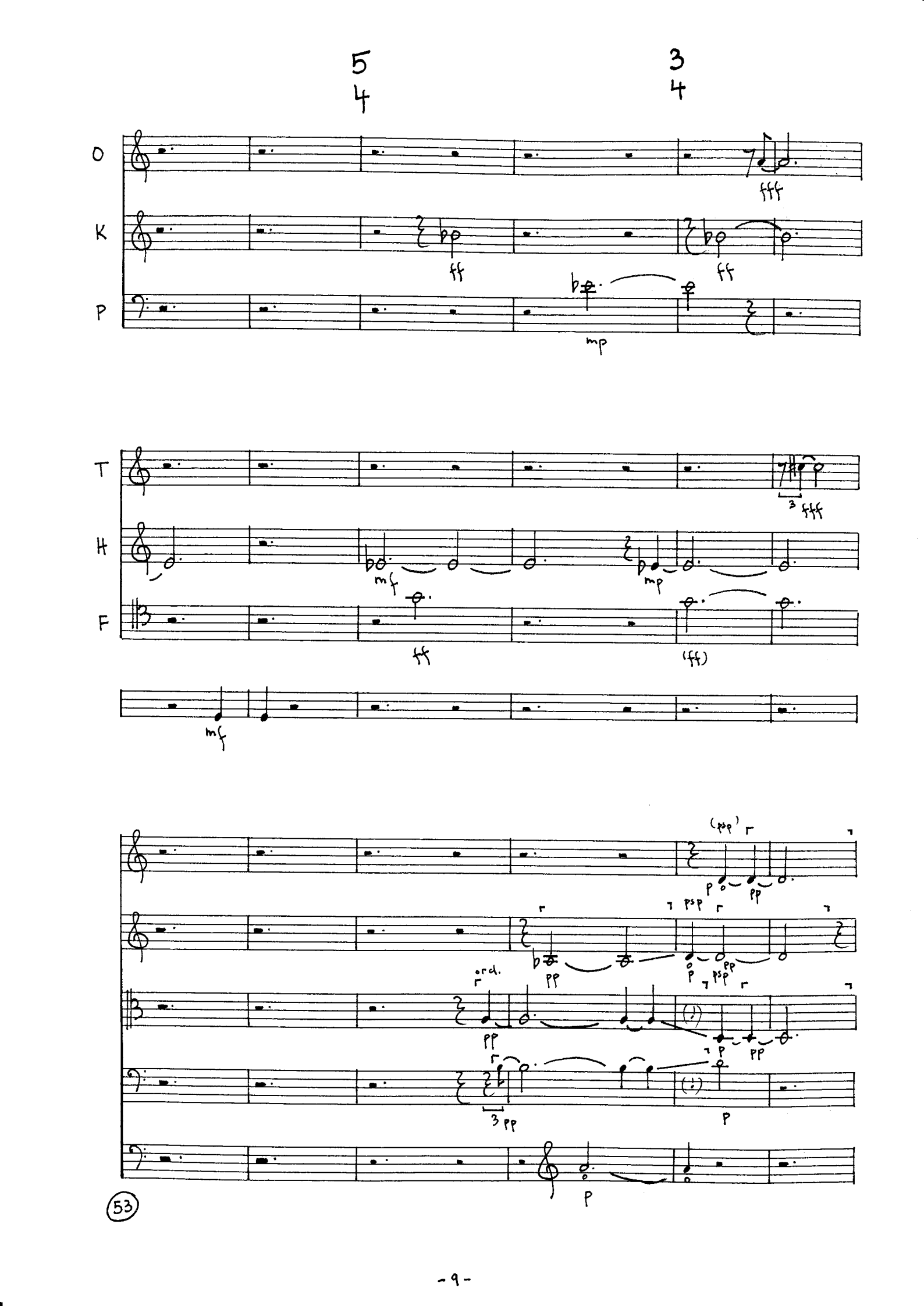

A
4 3
4 4
O
K
P
ff
f> mf < ff
T
H
F
ff
(nicht abdämpfen)
Tom-Toms
Cassa grande
fff
fff
fff
mf < f > mf
26


5/4
4/4
3/4
5/4
O
K
P
fff
(fff)
ff
T
H
F
ff
ff
(ff)
mp
fff
33


4/4
5/4
4/4
3/4
con tutta la forza
O
K
P
ff fff
f fff
f fff
T
H
F
ff fff
ff
(nicht abdämpfen)
38
fff
(fff)
ff
f


4/4
3/4
4/4
O
K
P
ff
f
fff
T
H
F
mf
43


B
3
4
O
K
P
T
H
F
mp
(nicht abdämpfen)
fff
Violine 1
Violine 2
Viola
Violoncello
Kontrabass
pp
p
48


5
4
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4
O
K
P
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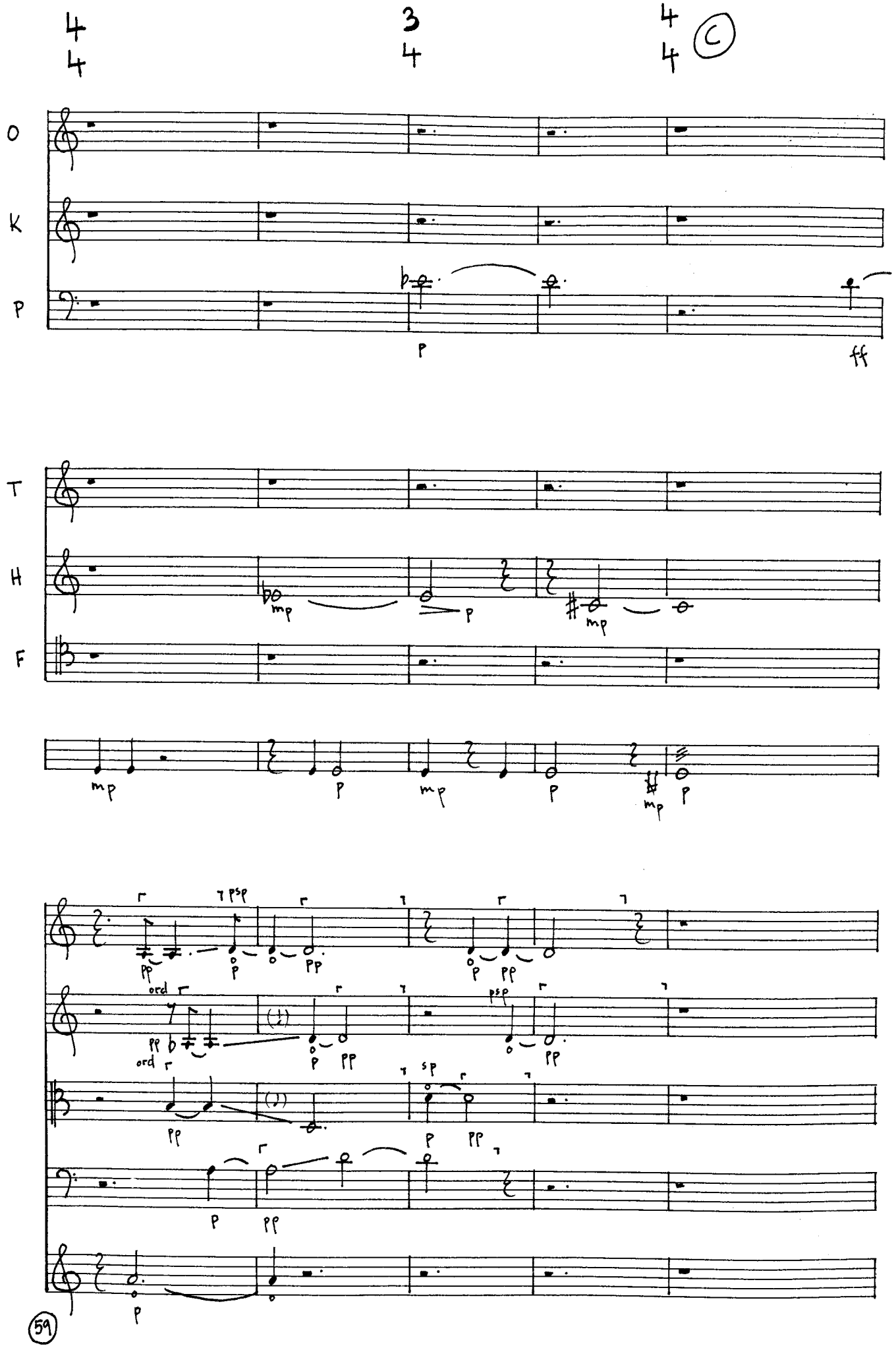
H
F
fff
ff
mp
mf
(ff)
(psp)
p
pp
psp
ord.
3 pp
53


4/4
3/4
4/4
C
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P
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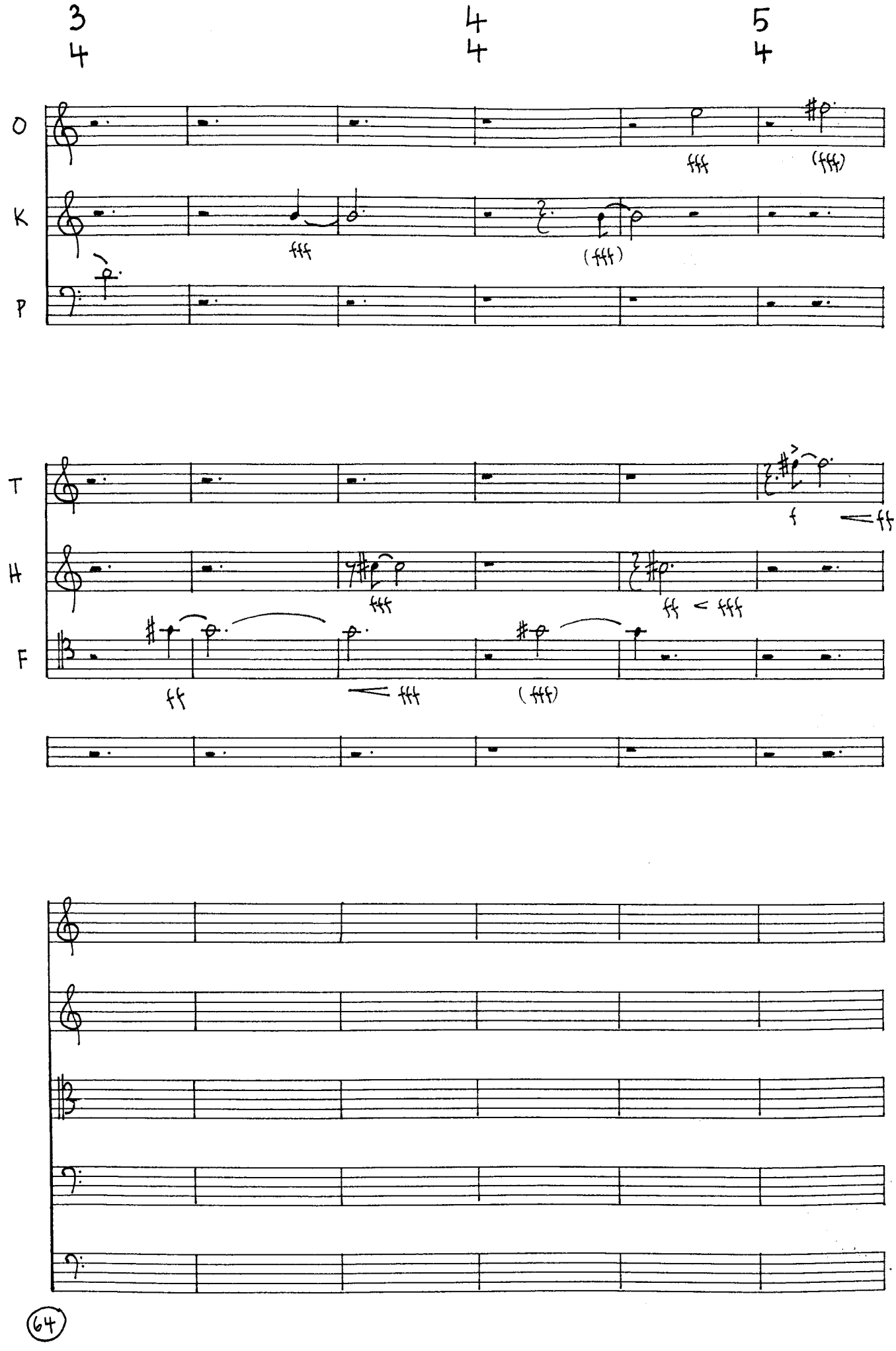
H
F
59


3
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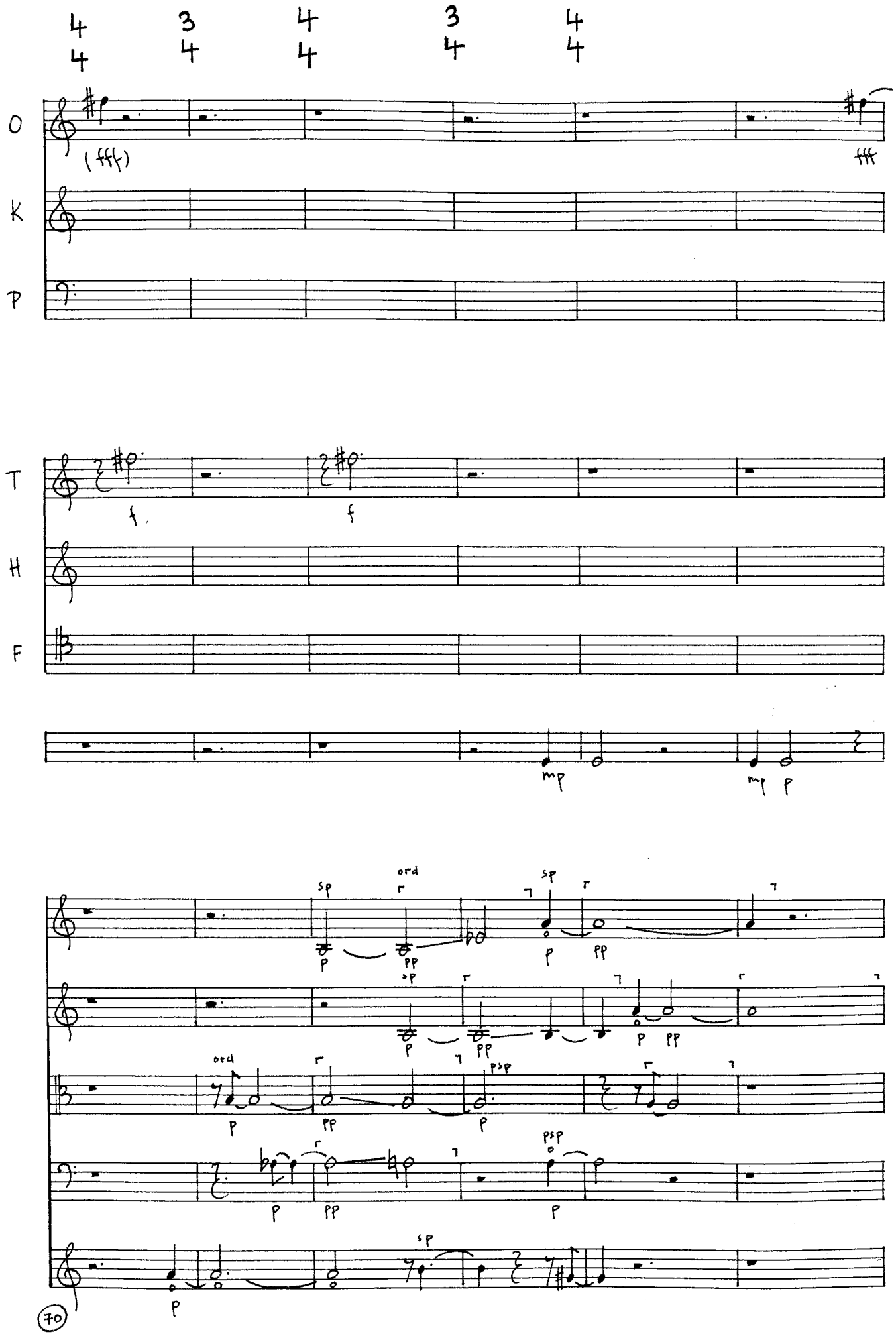
ff
fff
(fff)
(64)


4/4 3/4 4/4 3/4 4/4
O
K
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(fff)
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T
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f
f
mp
mp p
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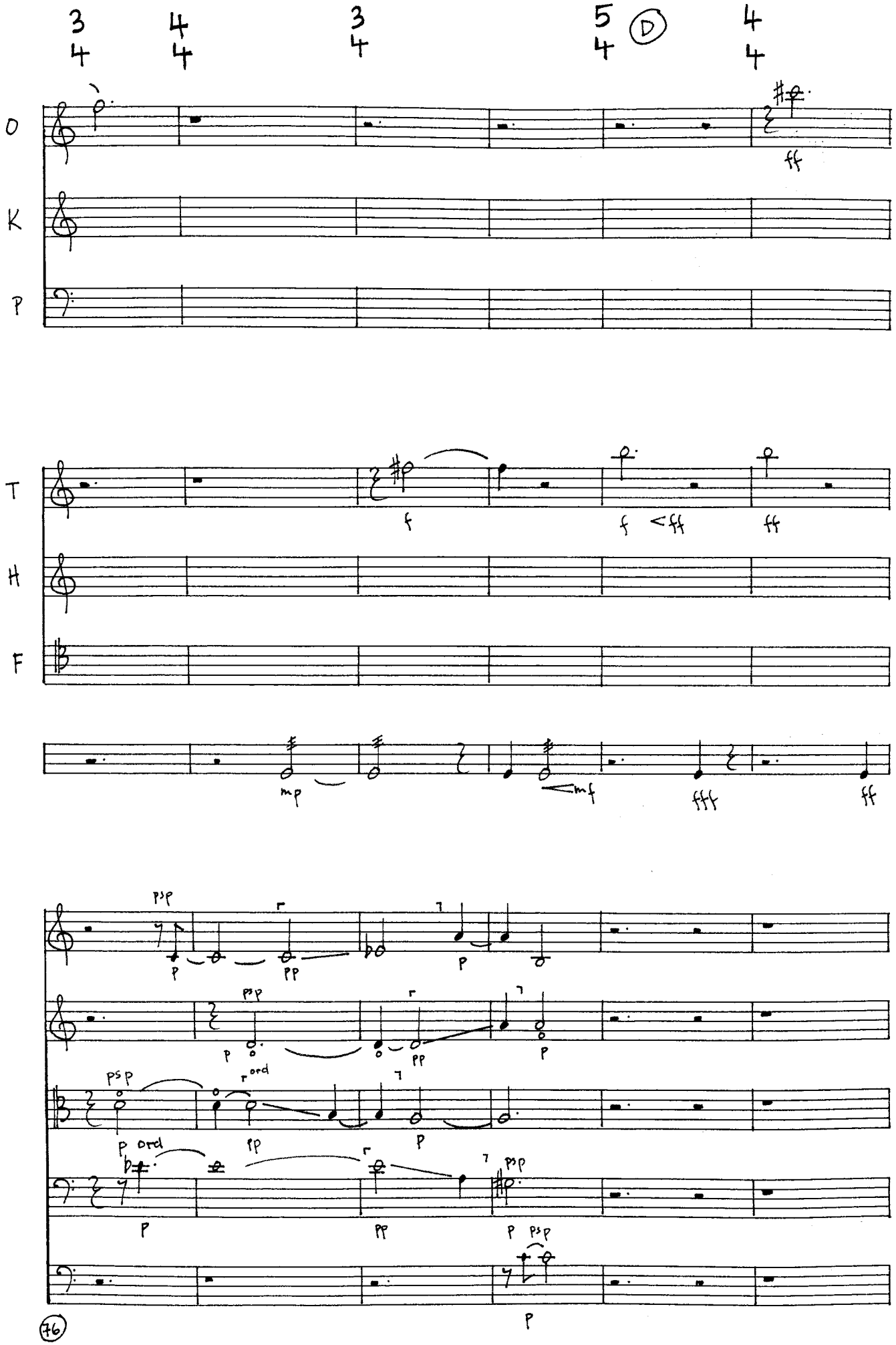
ord
pp
p
psp
(70)


3/4 4/4 3/4 5/4 (D) 4/4
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f < ff
ff
mp
mf
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p ord
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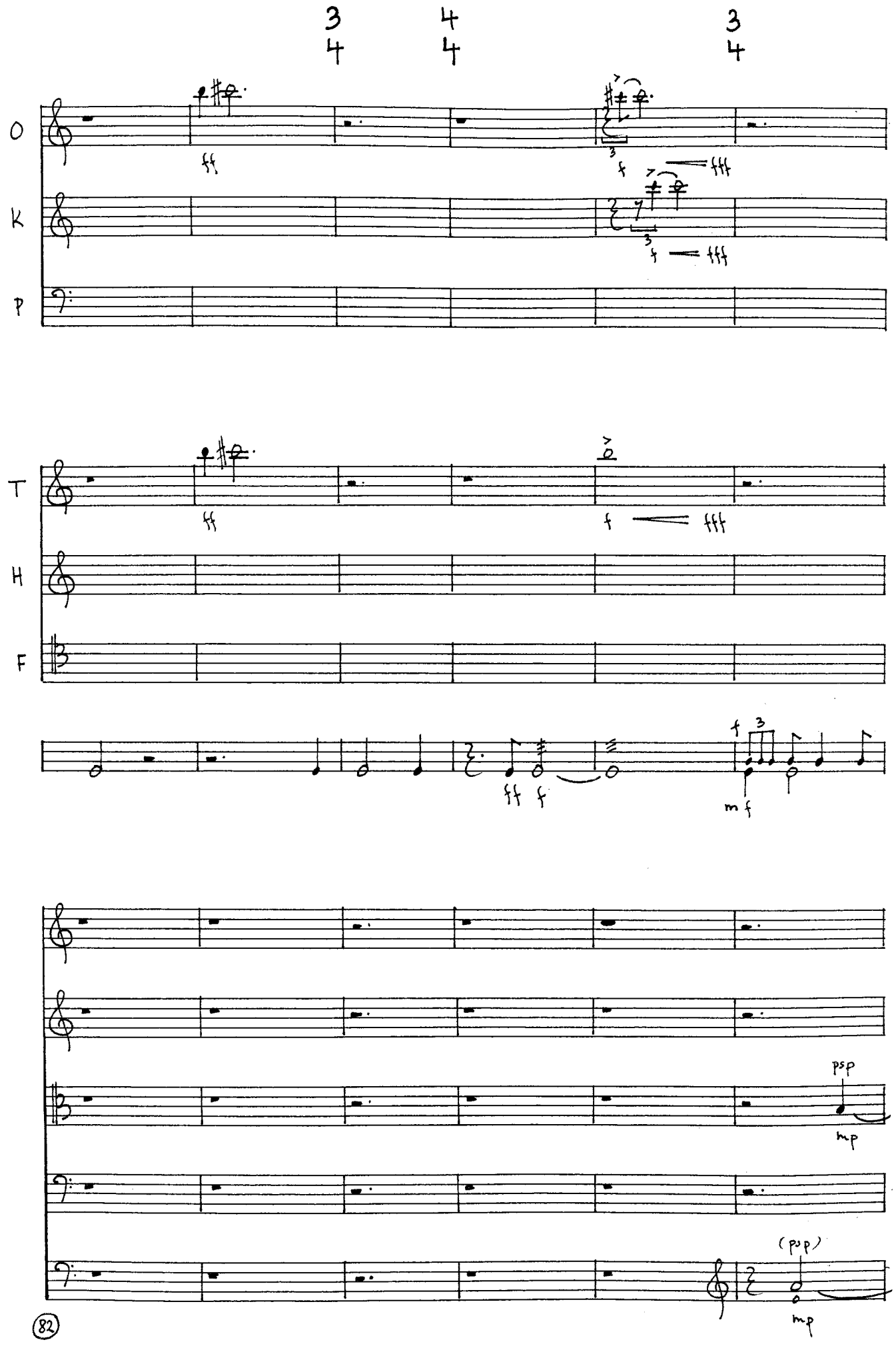
p psp
p
(76)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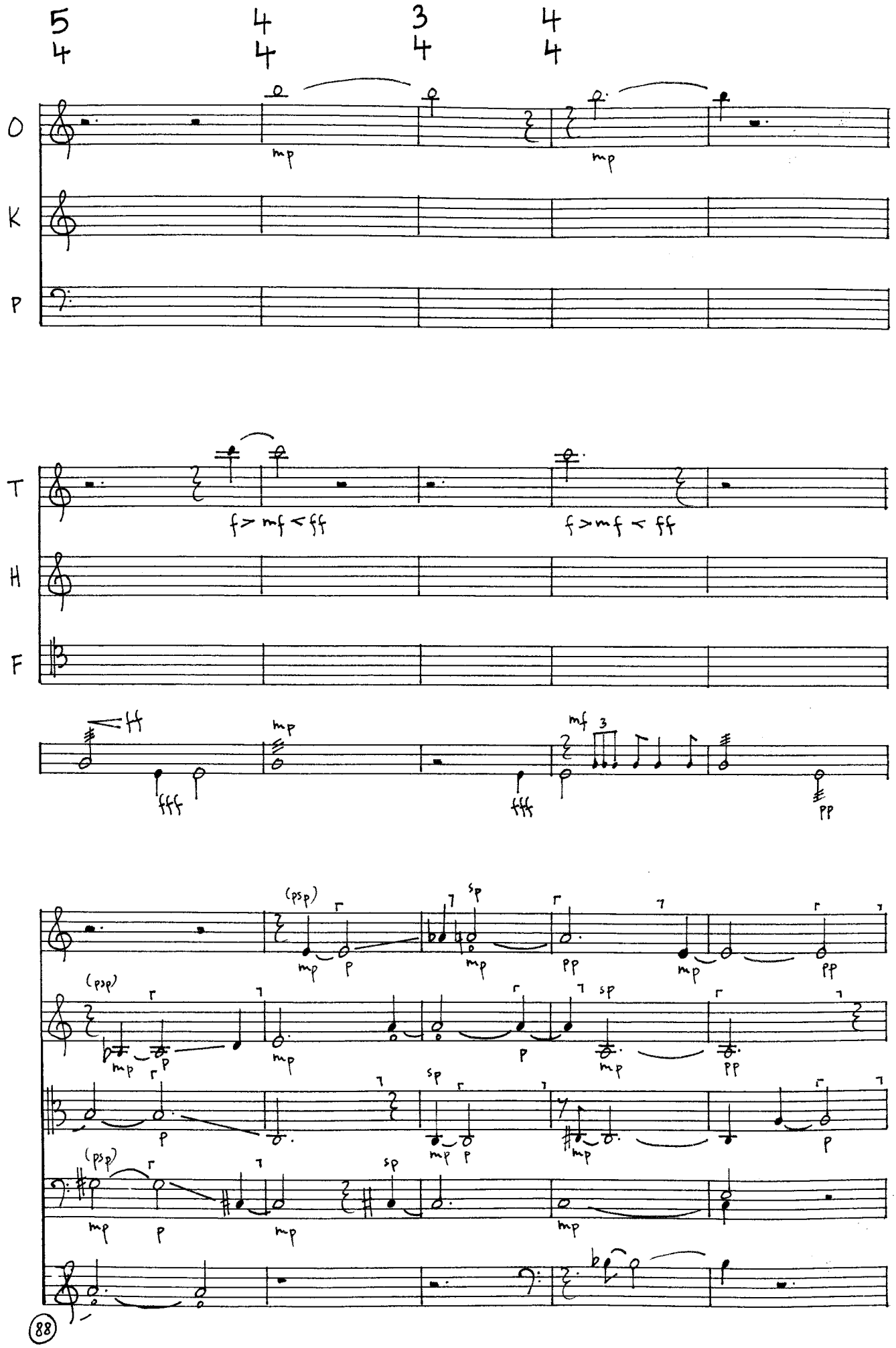
f
fff
mf
psp
mp
(psp)
82


5/4
4/4
3/4
4/4
O
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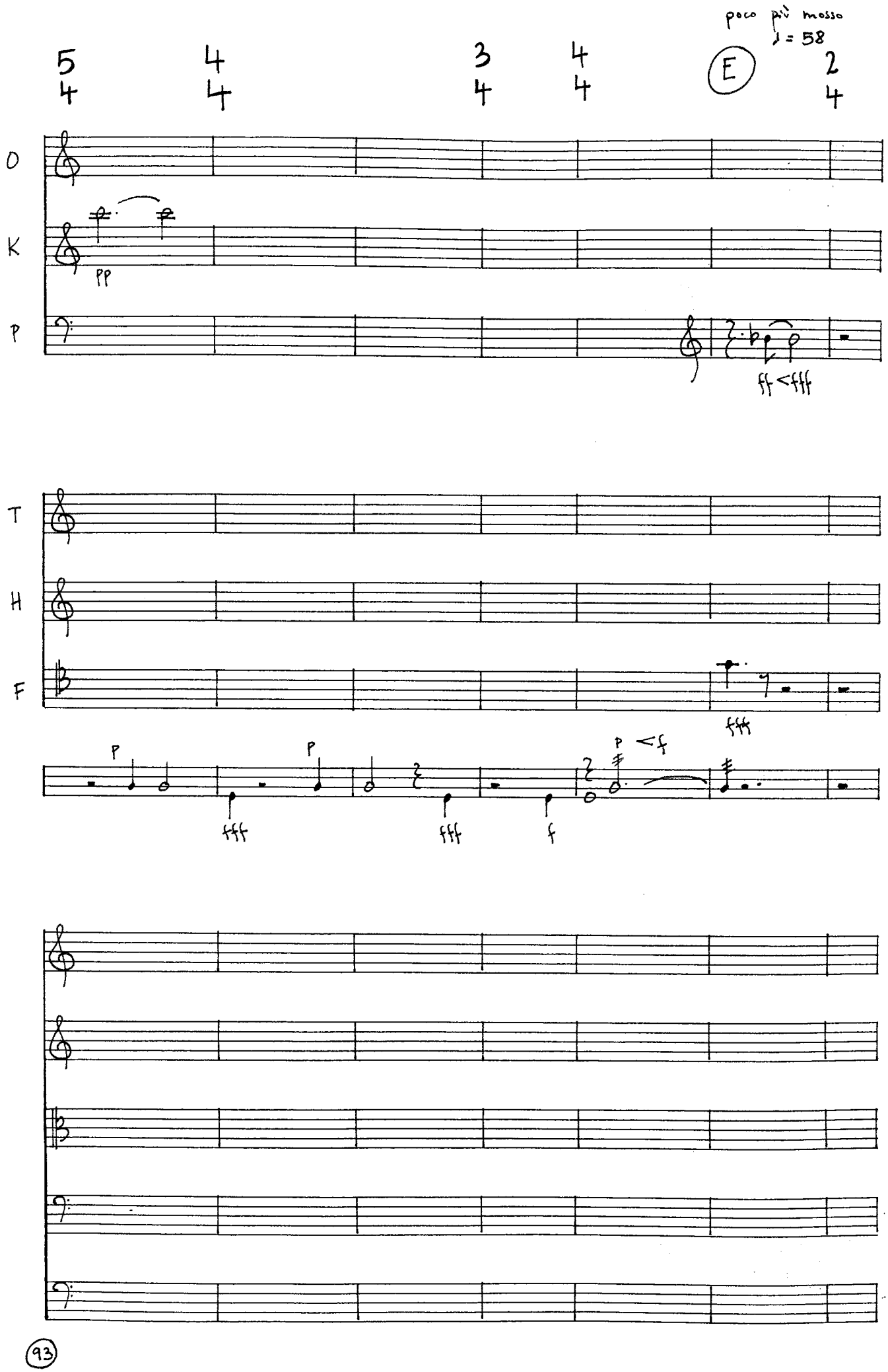
T
H
F
mp
f > mf < ff
ff
fff
mf
3
pp
(psp)
sp
88


poco più mosso
♩ = 58
E
O
K
P
pp
ff < fff
T
H
F
fff
p
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p
fff
p
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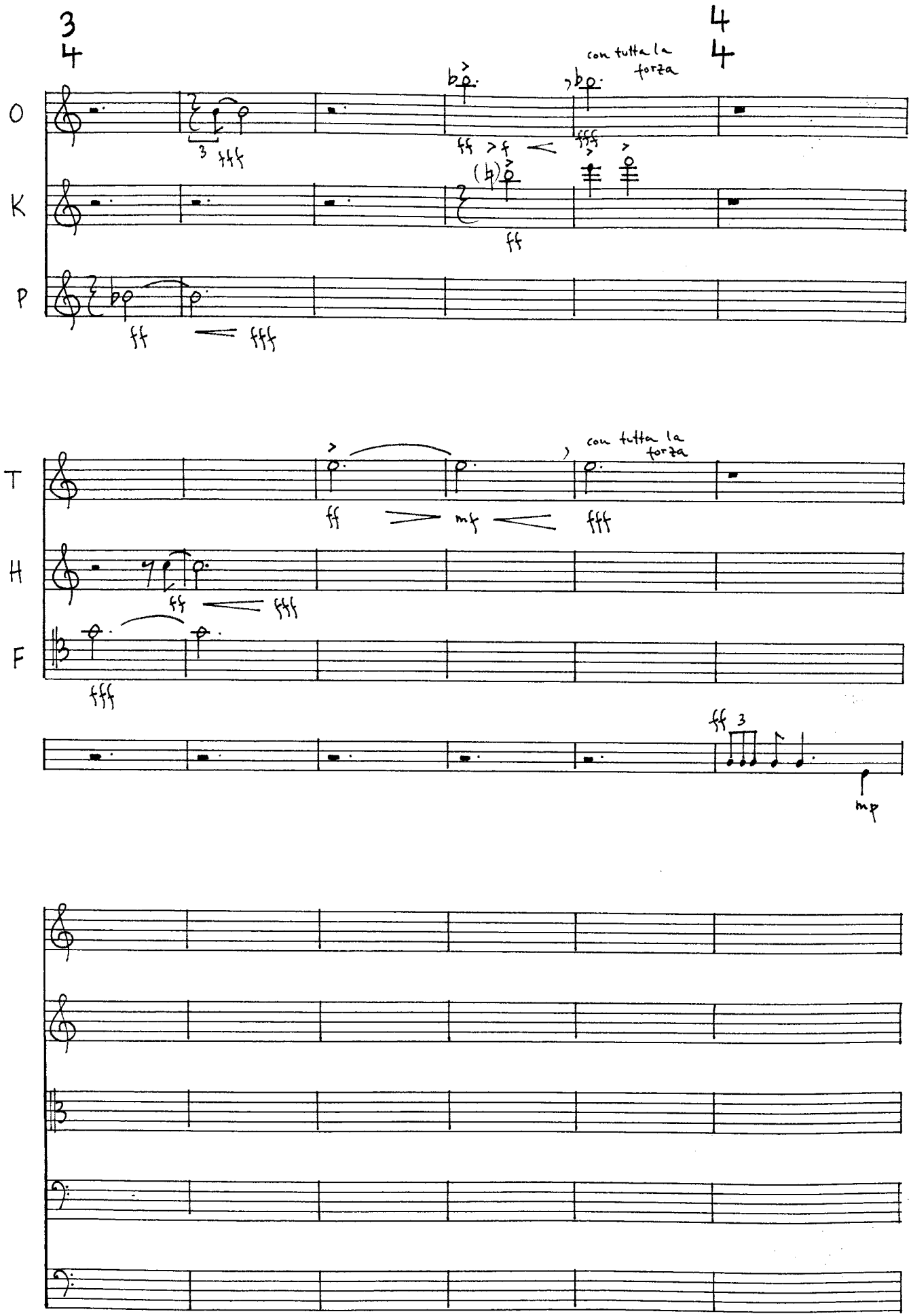
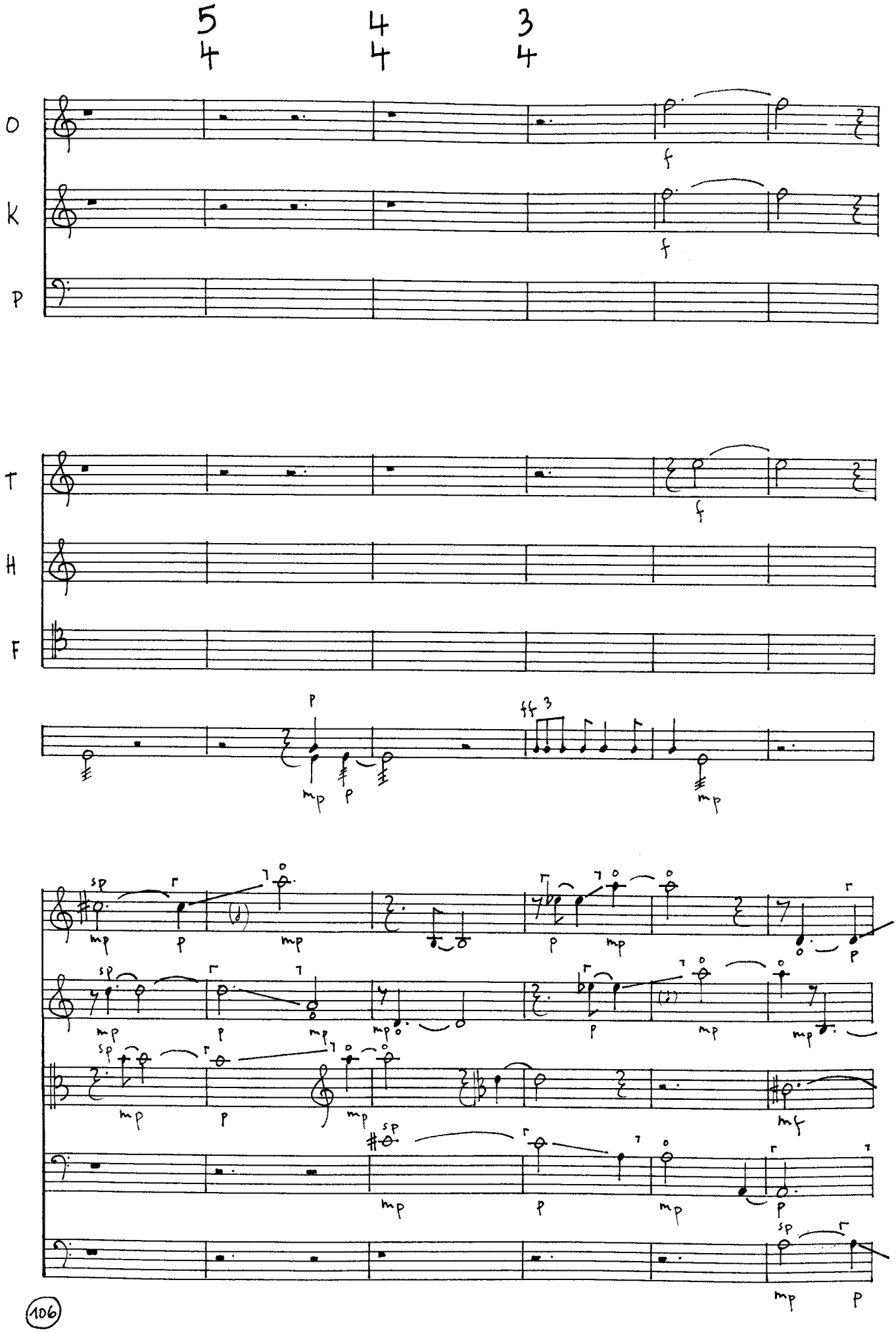

3
4
4
4
con tutta la forza
con tutta la forza
O
K
P
T
H
F
ff
fff
mf
mp
3
100


5/4
4/4
3/4
O
K
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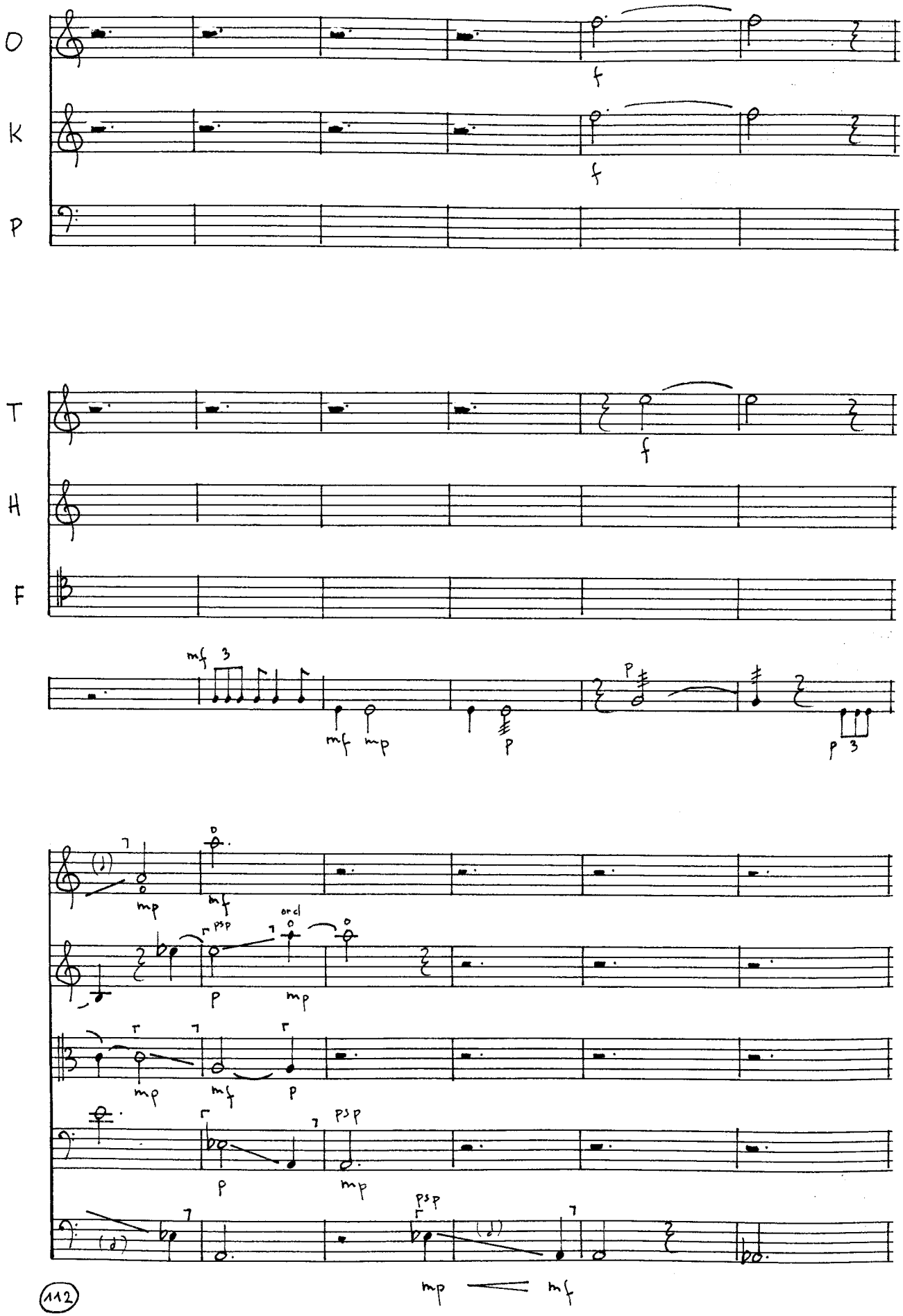
106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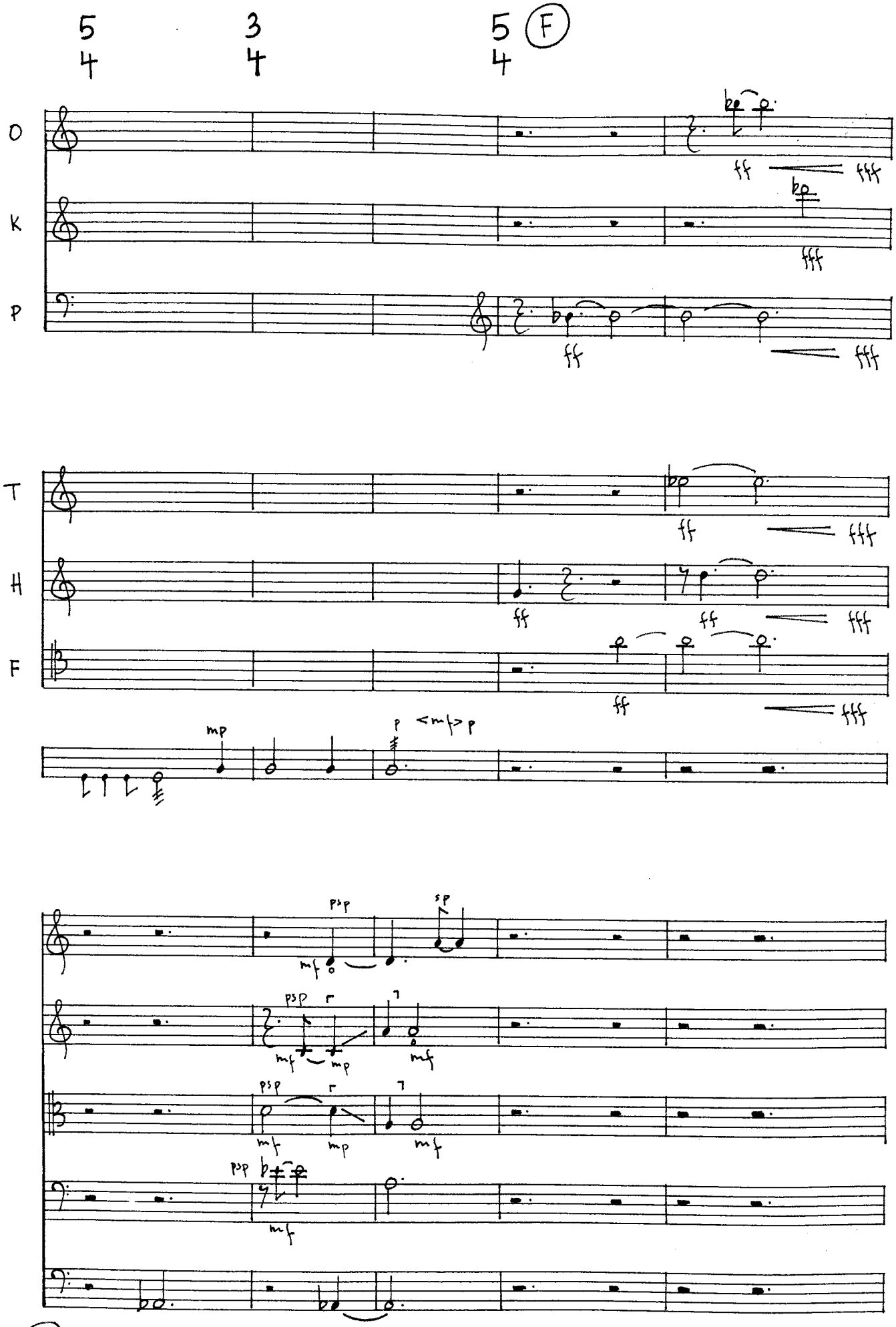
psp
ord
112


5/4
3/4
5/4
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p
<mf>p
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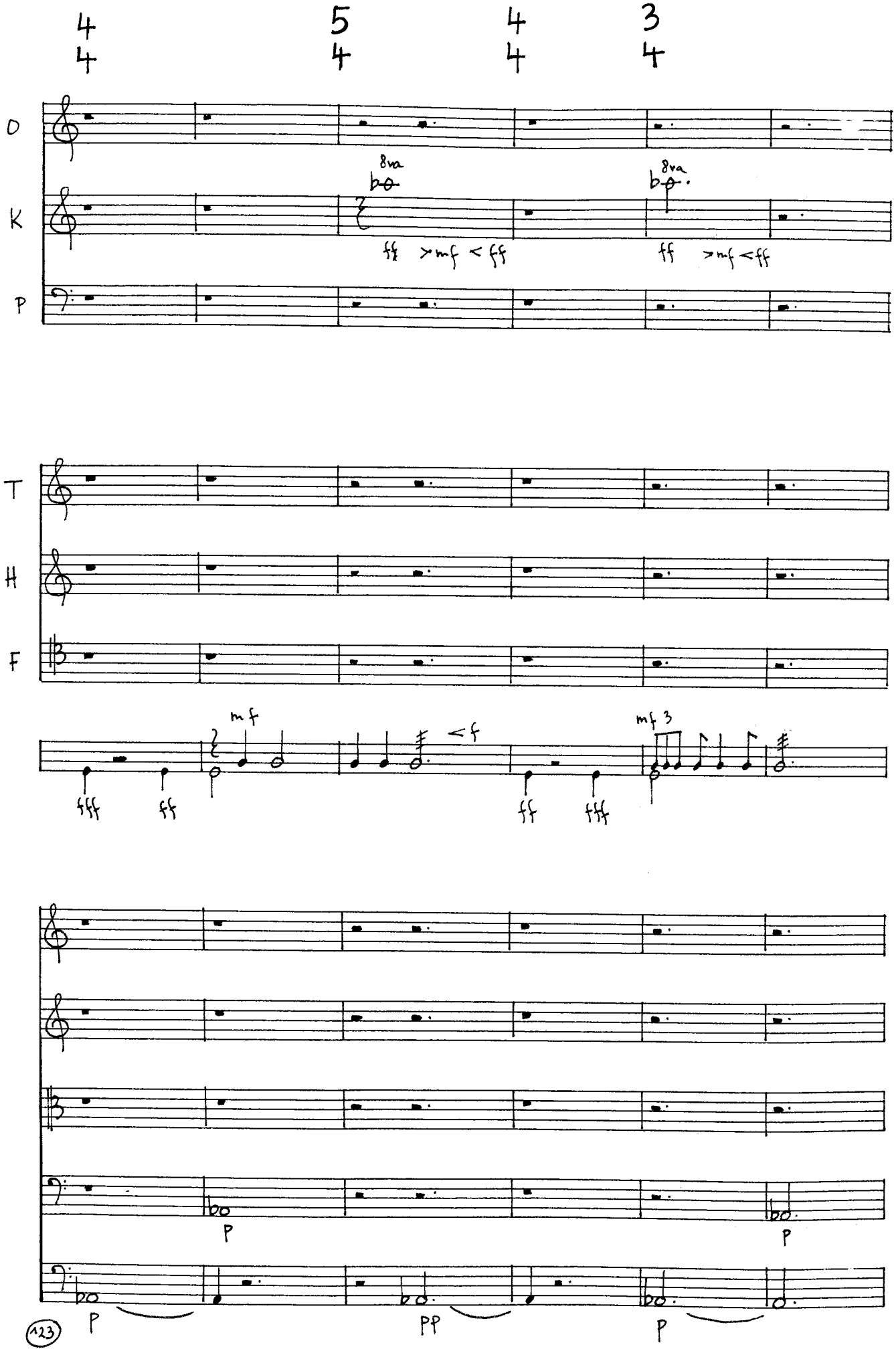
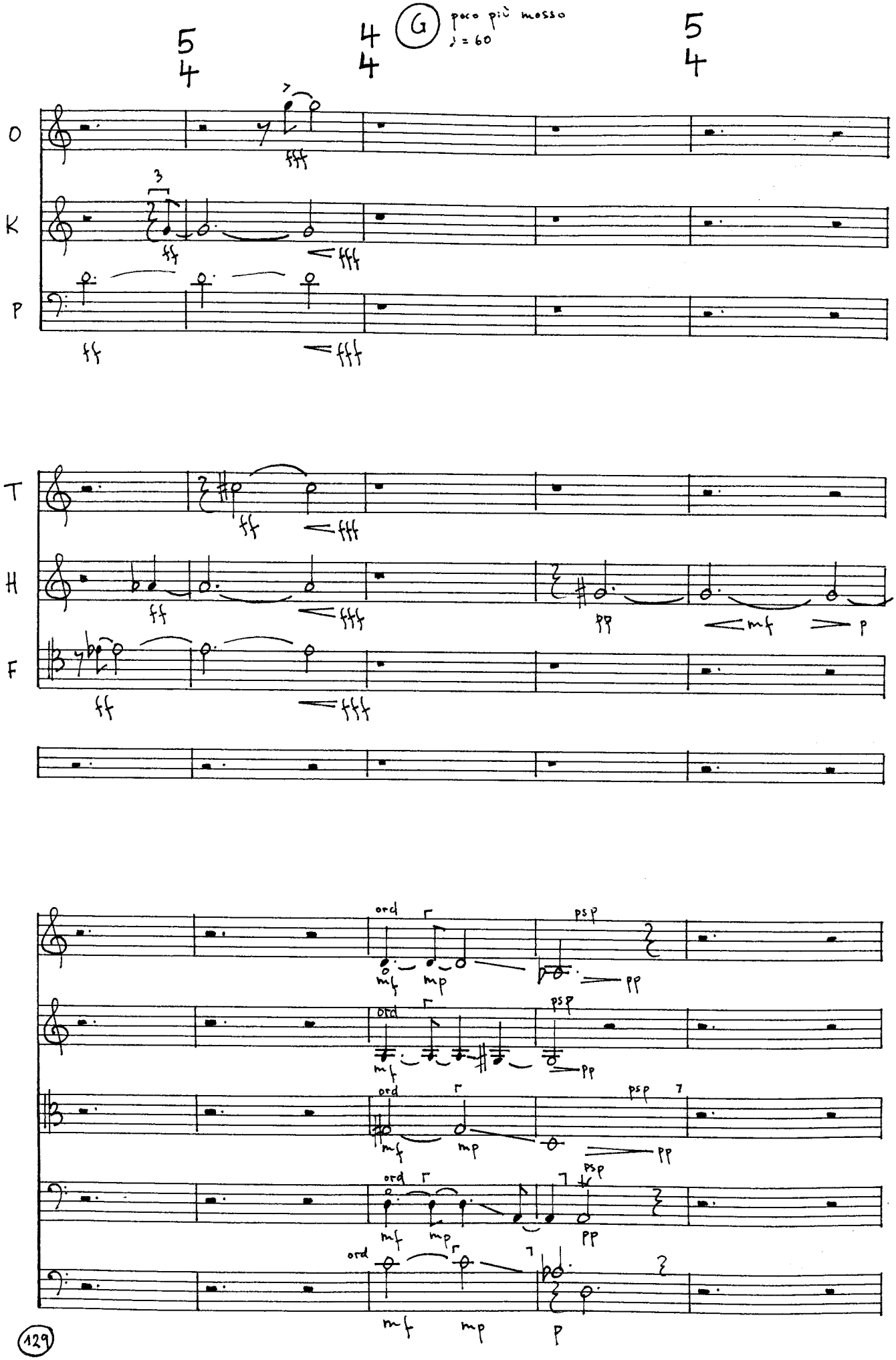
sp
mf
mp
118


4/4
5/4
4/4
3/4
O
K
P
8va
8va
ff >mf <ff
ff >mf <ff
T
H
F
mf
<f
mf 3
fff
ff
ff
fff
P
P
P
PP
P
123


5/4
4/4
G
poco più mosso
♪ = 60
5/4
O
K
P
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psp
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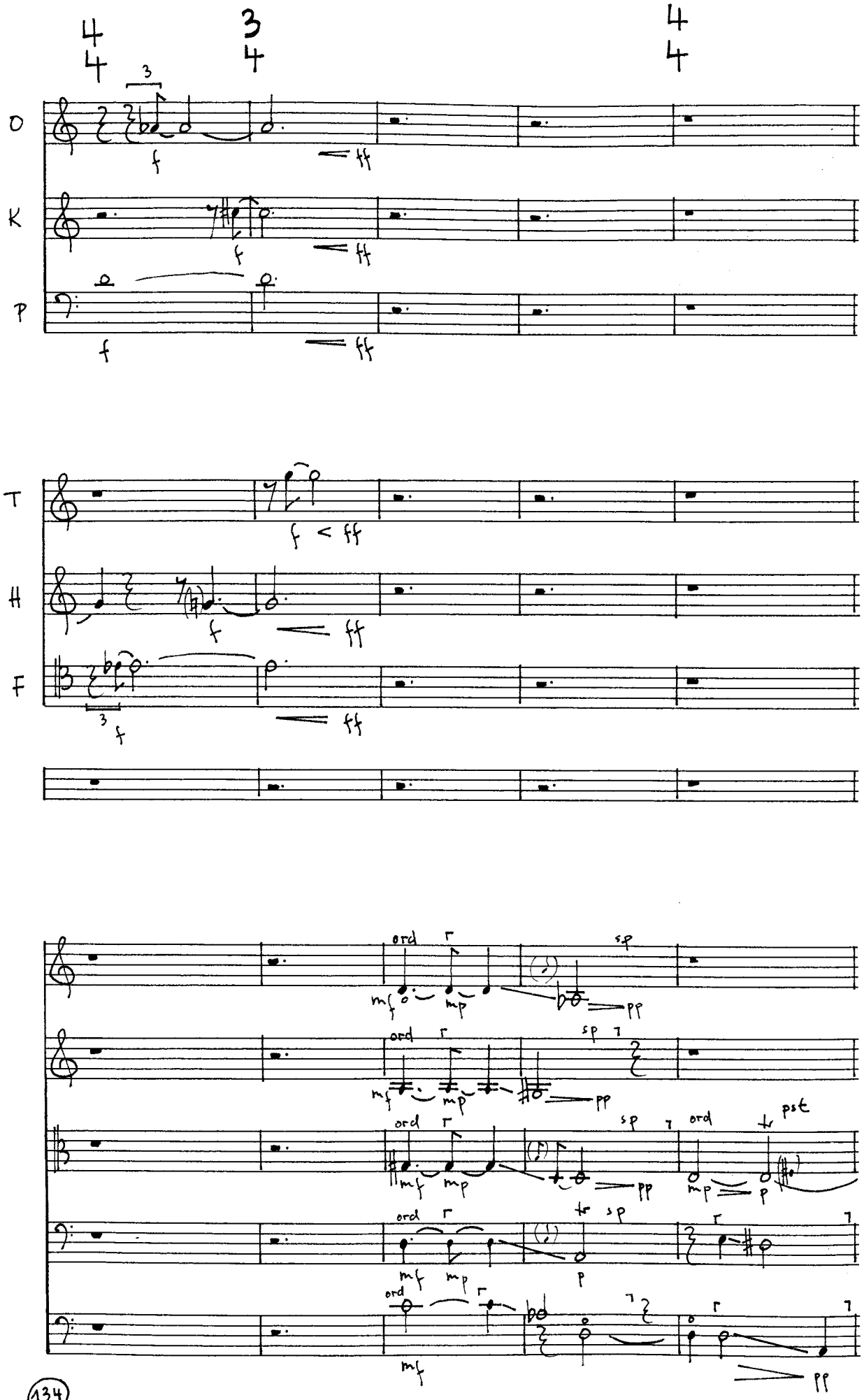
(129)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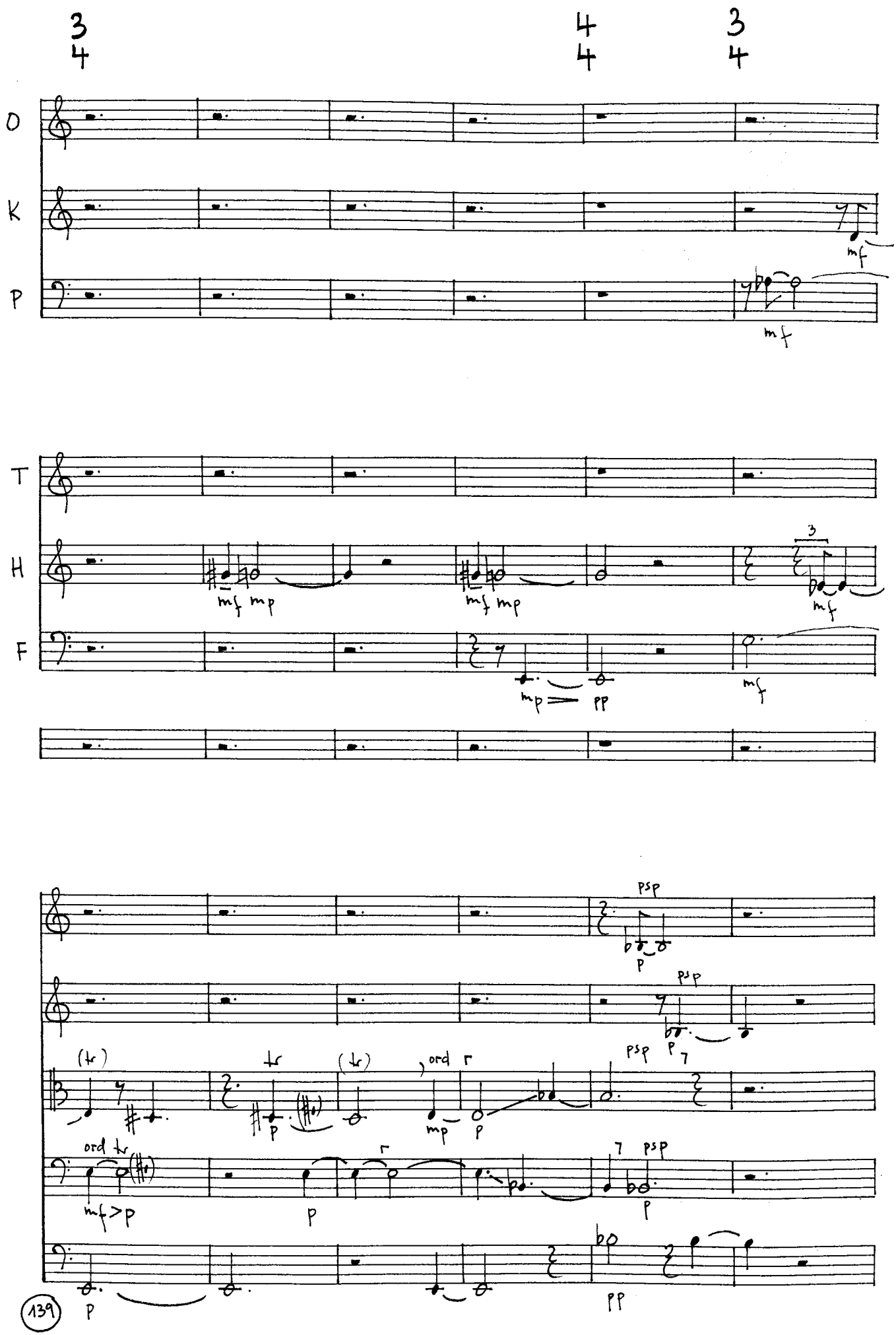
3/4
4/4
3/4
O
K
P
mf
mf
T
H
F
mf mp
mf mp
3
mf
mp
pp
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psp
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psp
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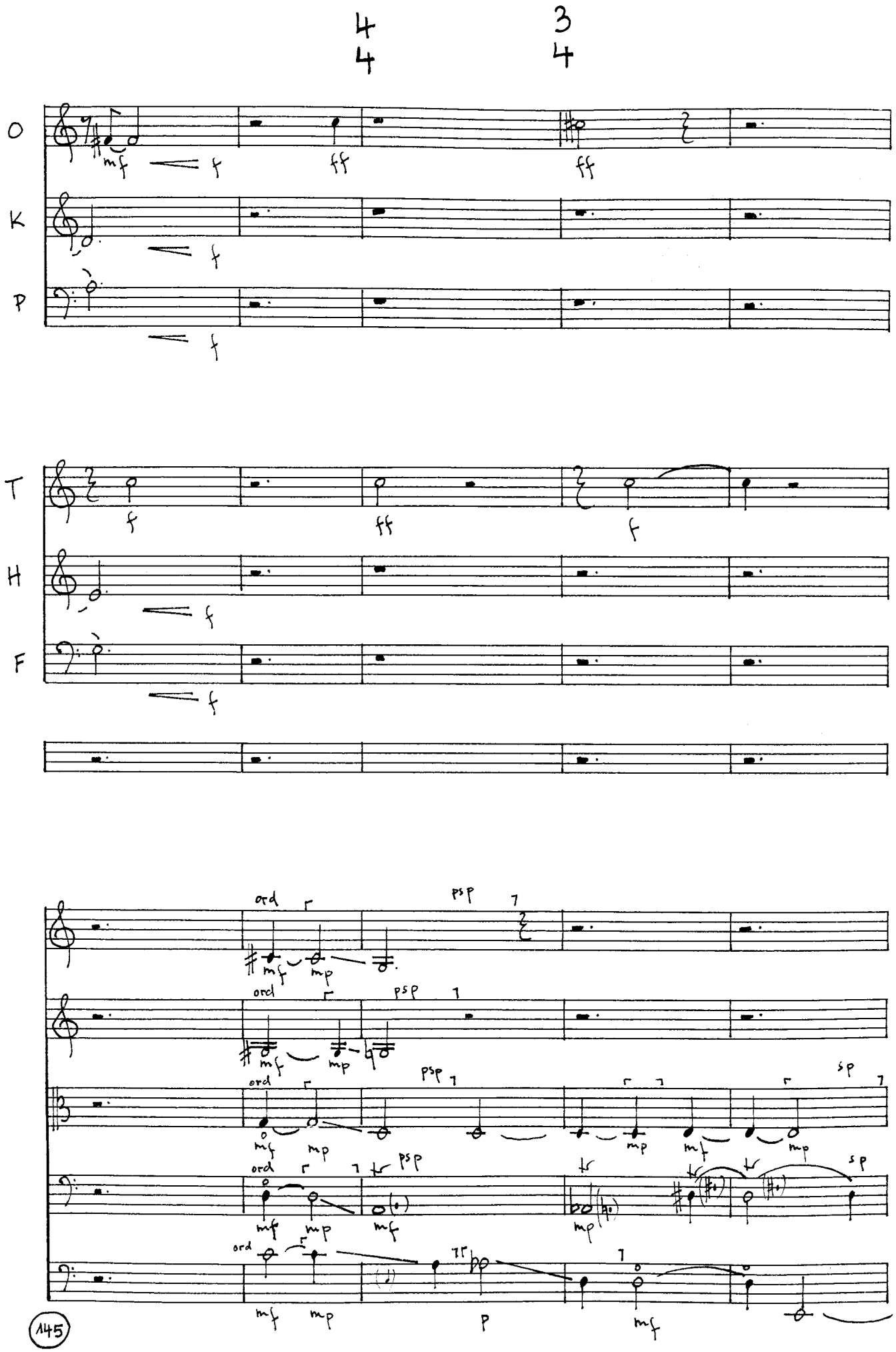
p
p
pp
139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4
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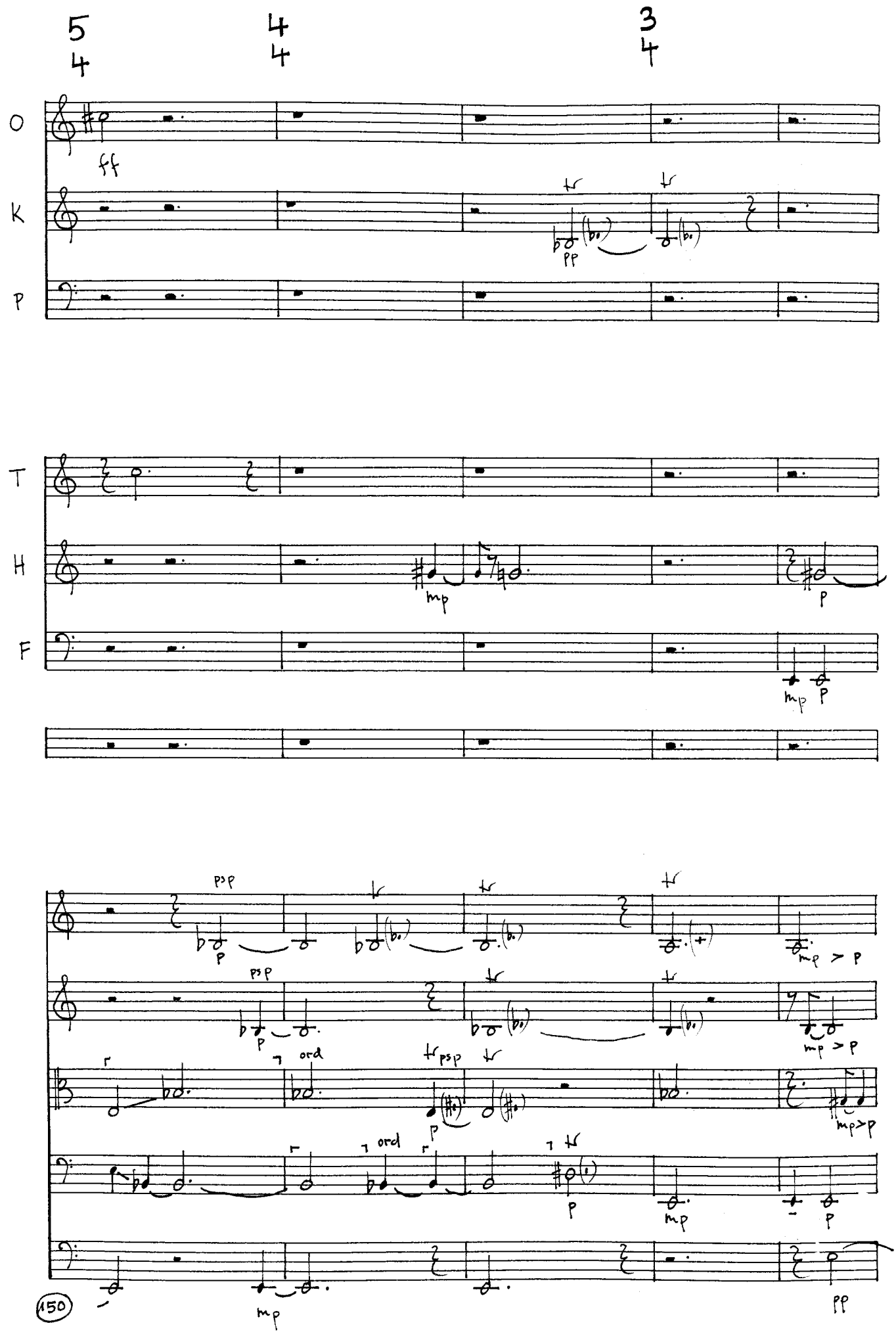
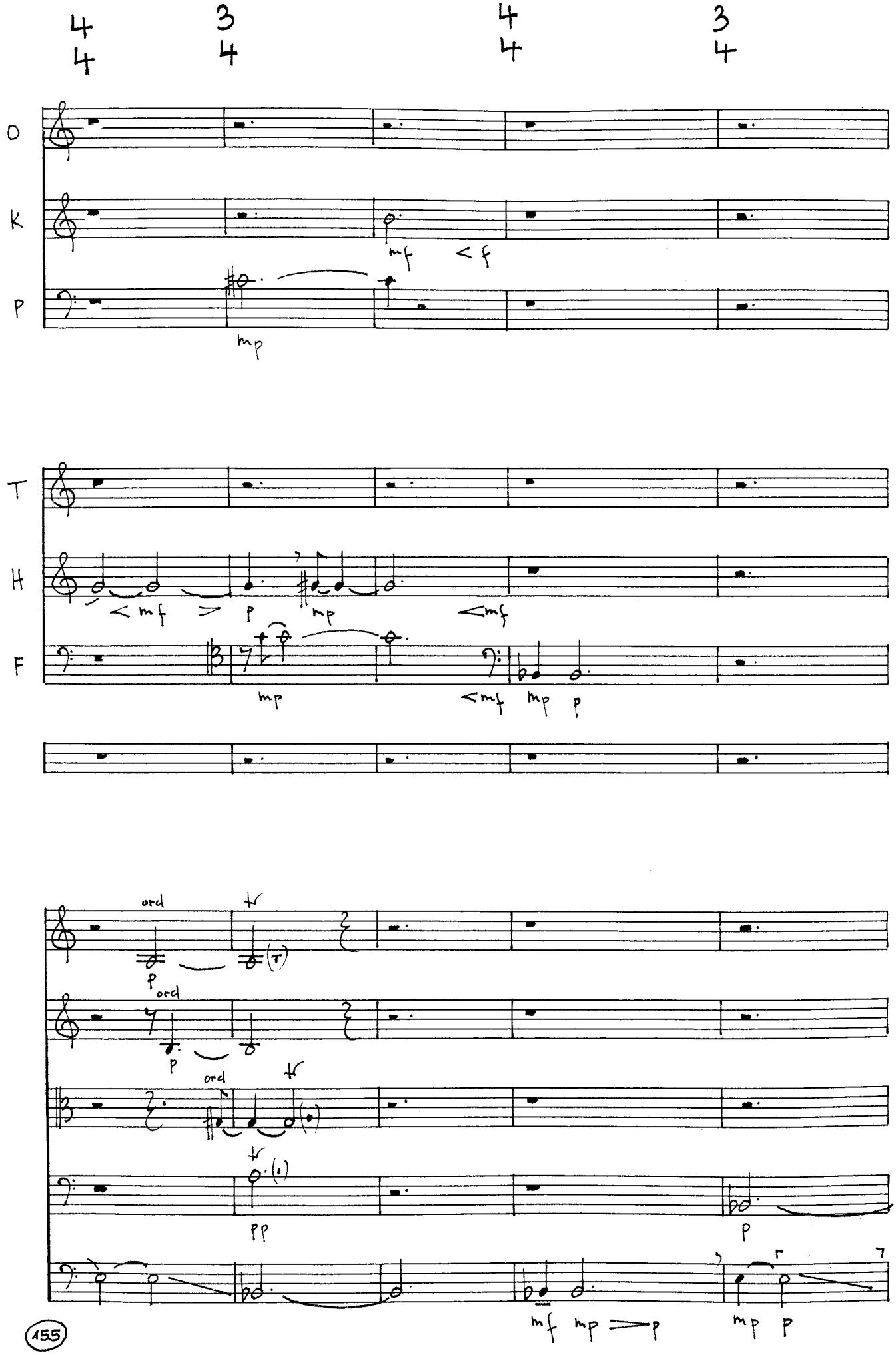

5/4
4/4
3/4
O
K
P
ff
pp
T
H
F
mp
p
psp
ord
mp > p
mp>p
150
pp


4/4
3/4
4/4
3/4
O
K
P
mf
< f
mp
T
H
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>
p
mp
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mp
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mp
p
ord
tr
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ord
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ord
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mp
>
p
mp
p
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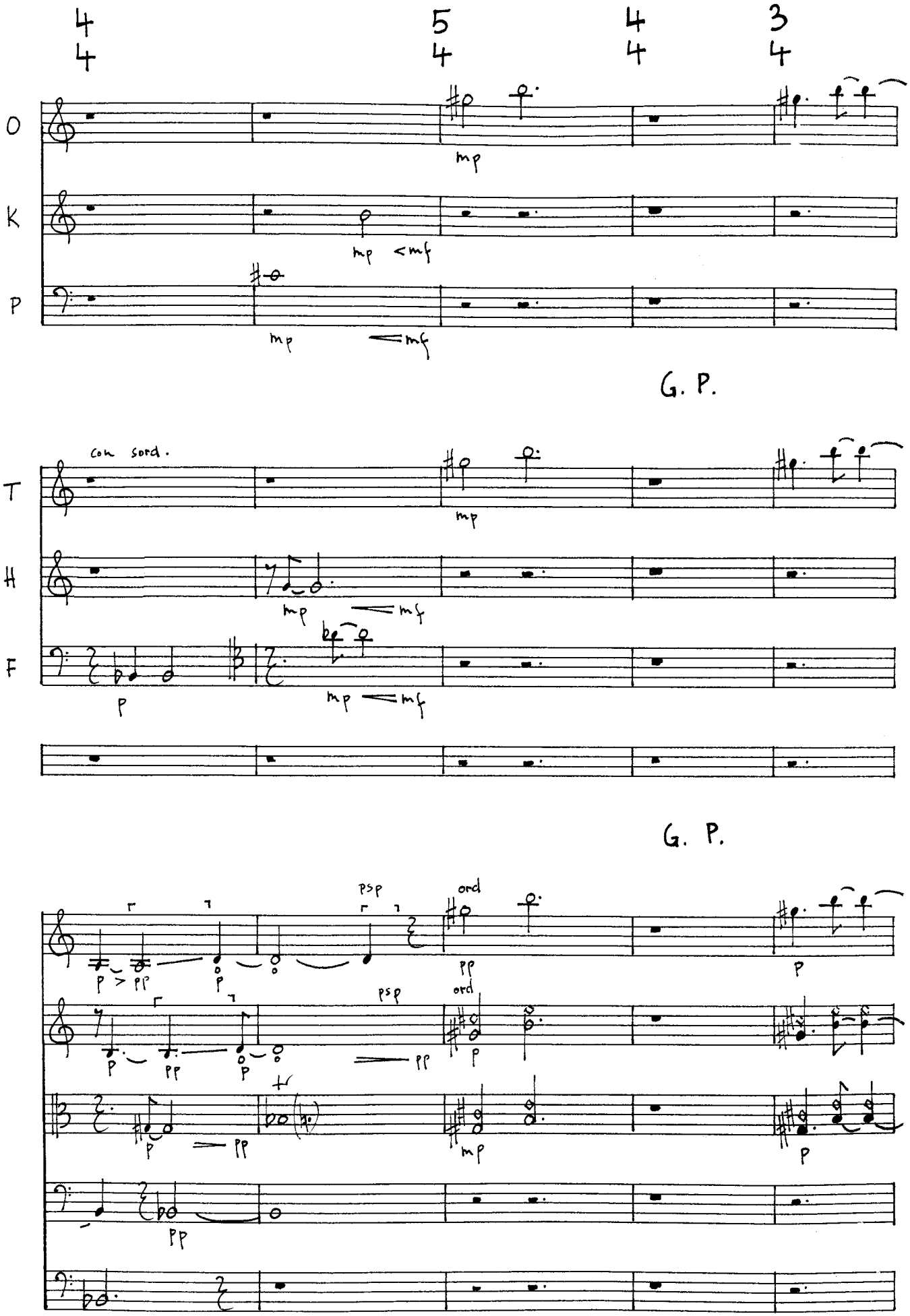
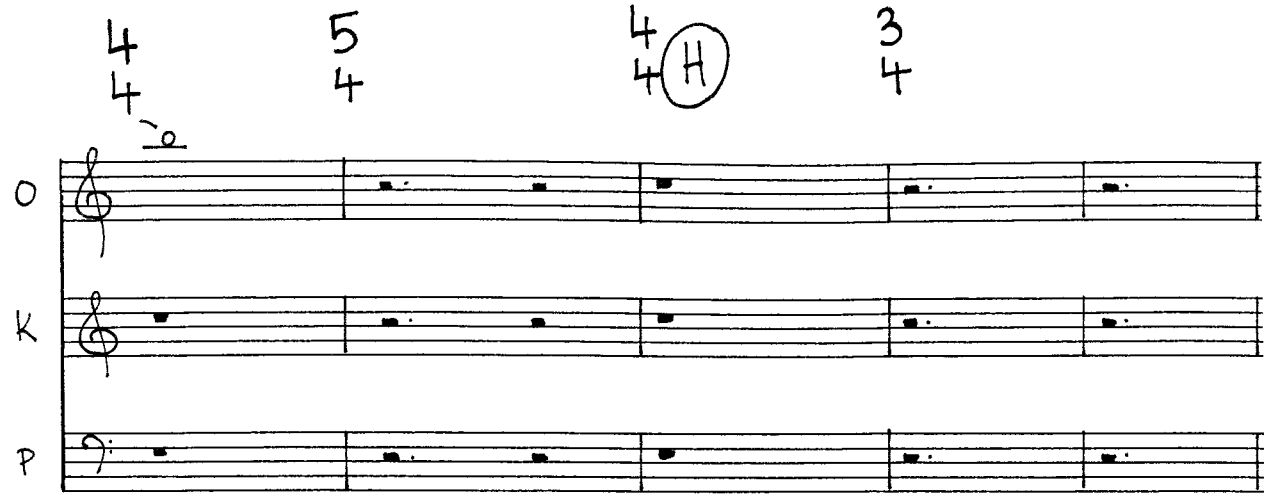
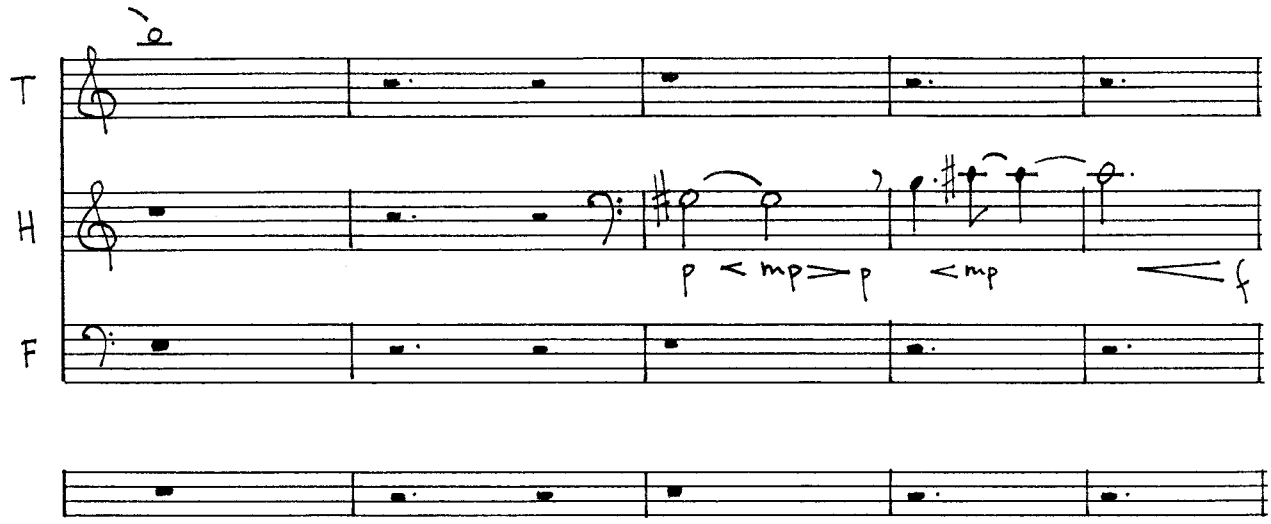

4 4
5 4
4 4
3 4
O
K
P
mp
mp <mf
mp <mf
G. P.
con sord.
T
H
F
mp
mp <mf
p
mp <mf
G. P.
psp
ord
p > pp
p
pp
p
psp
ord
p
pp
p
pp
p
pp
mp
p
pp

160



G. P.



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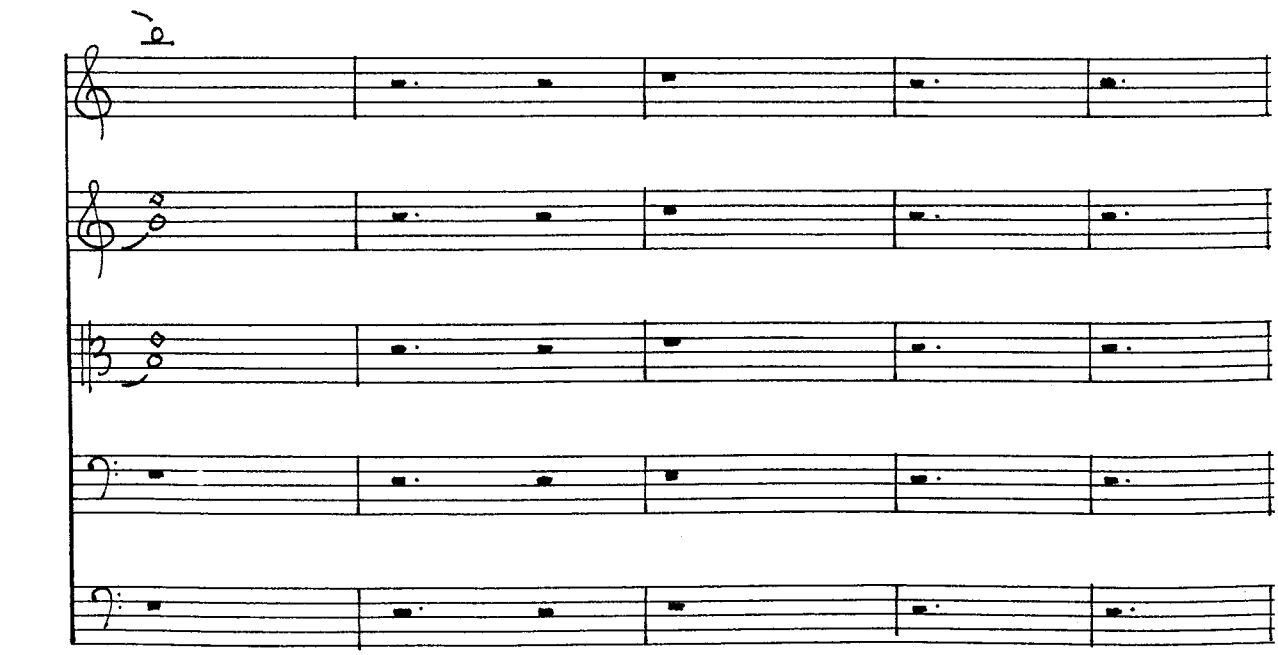

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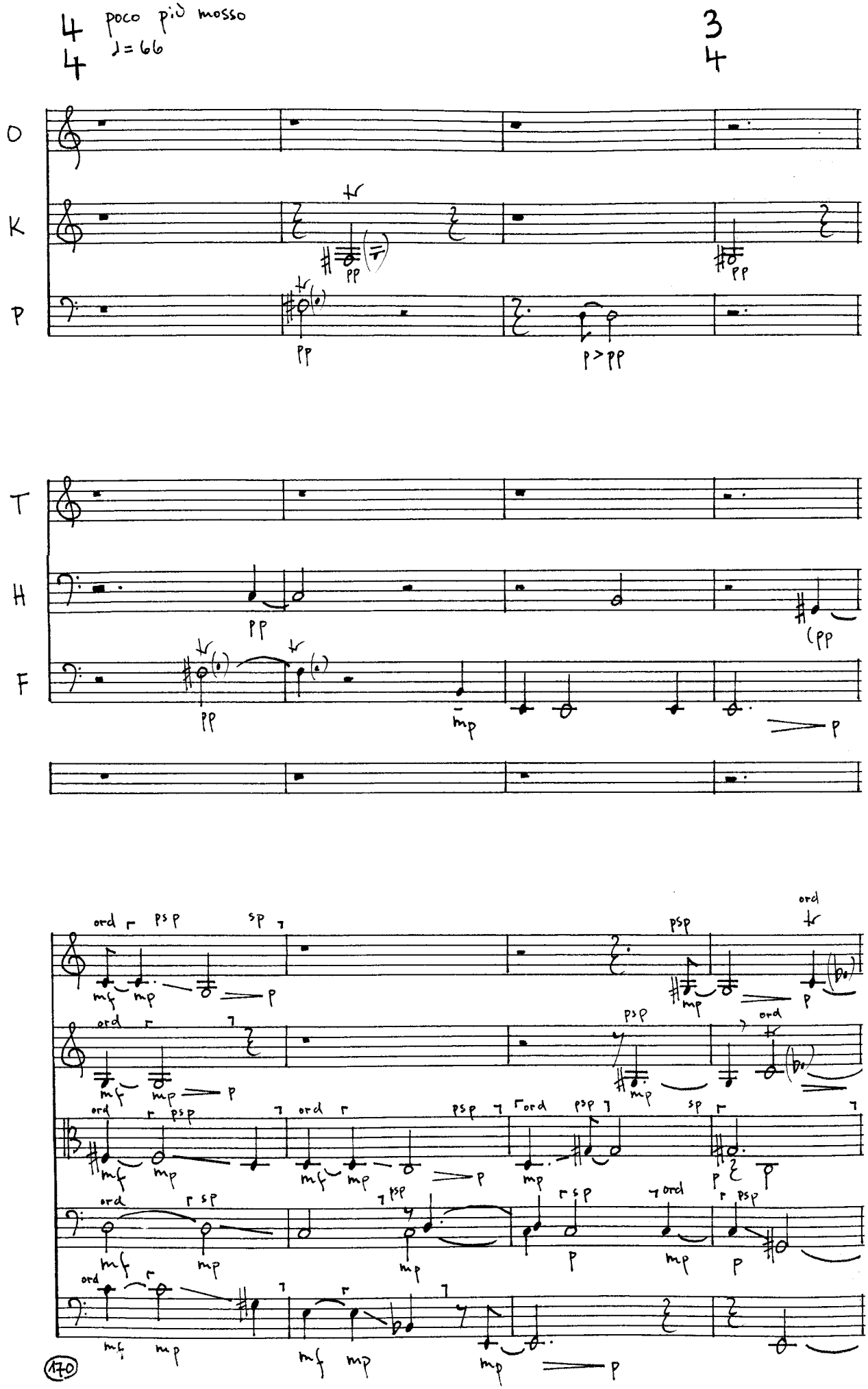
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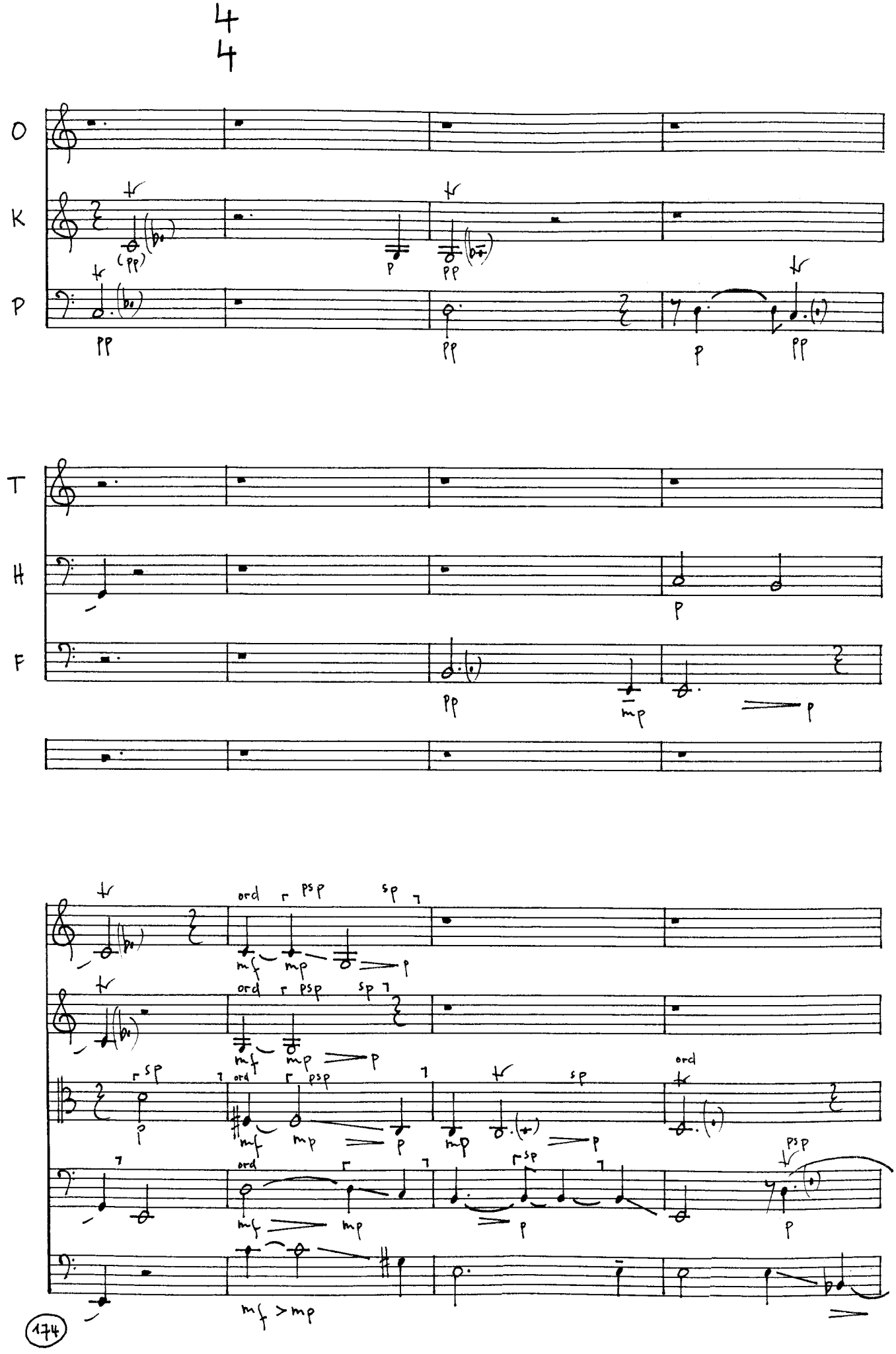
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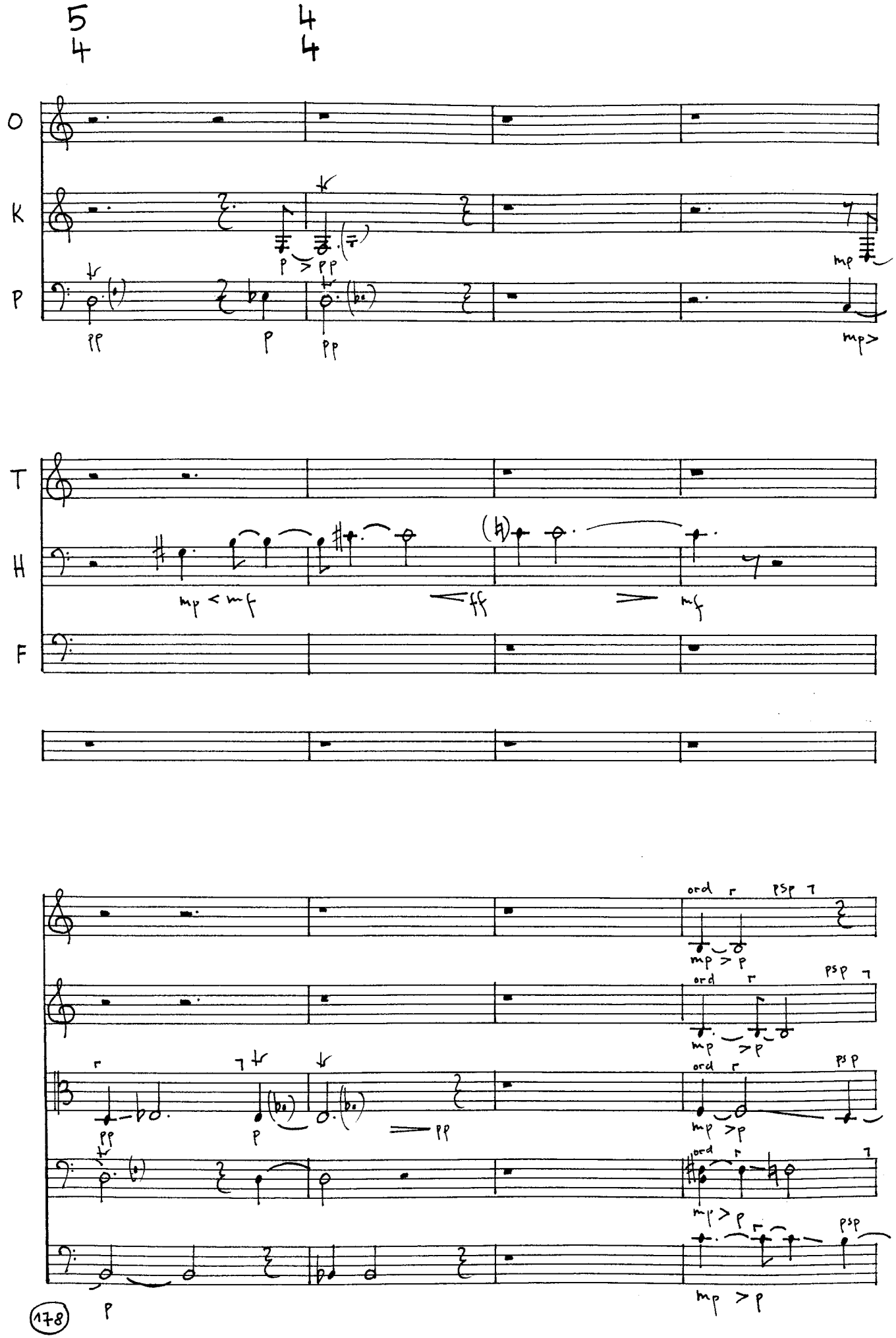
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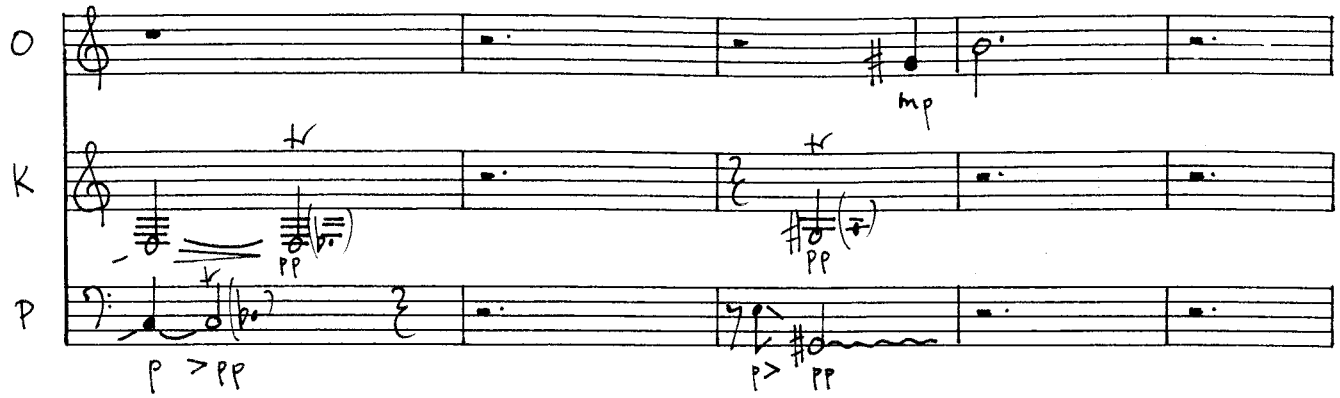

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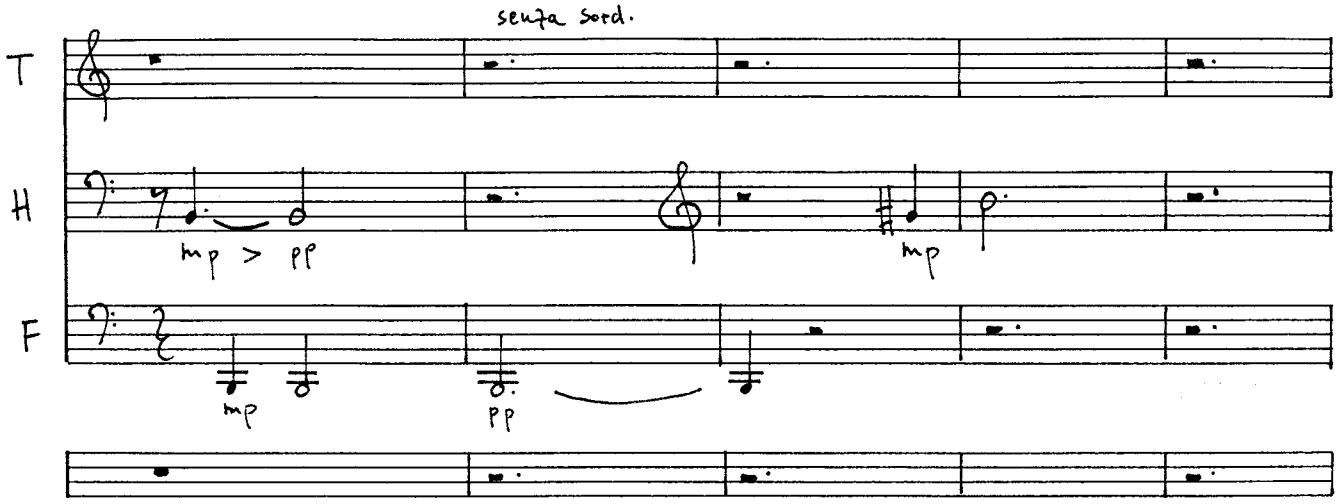

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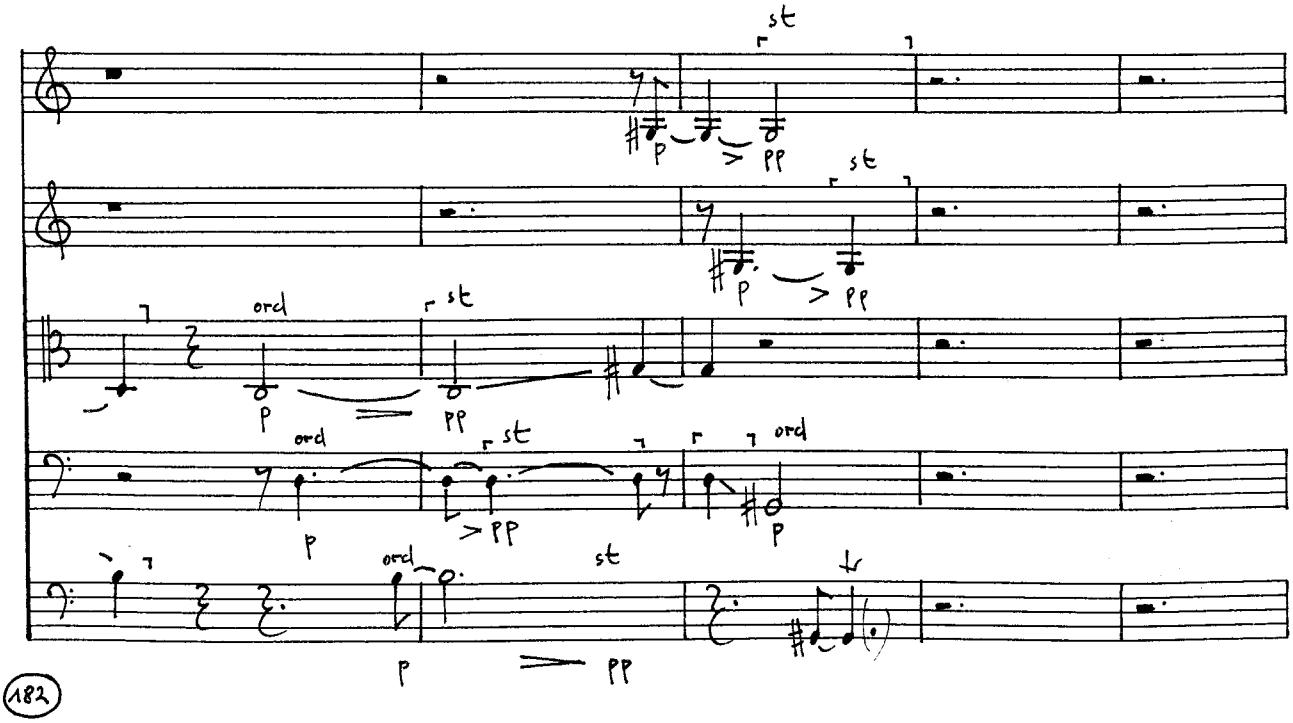

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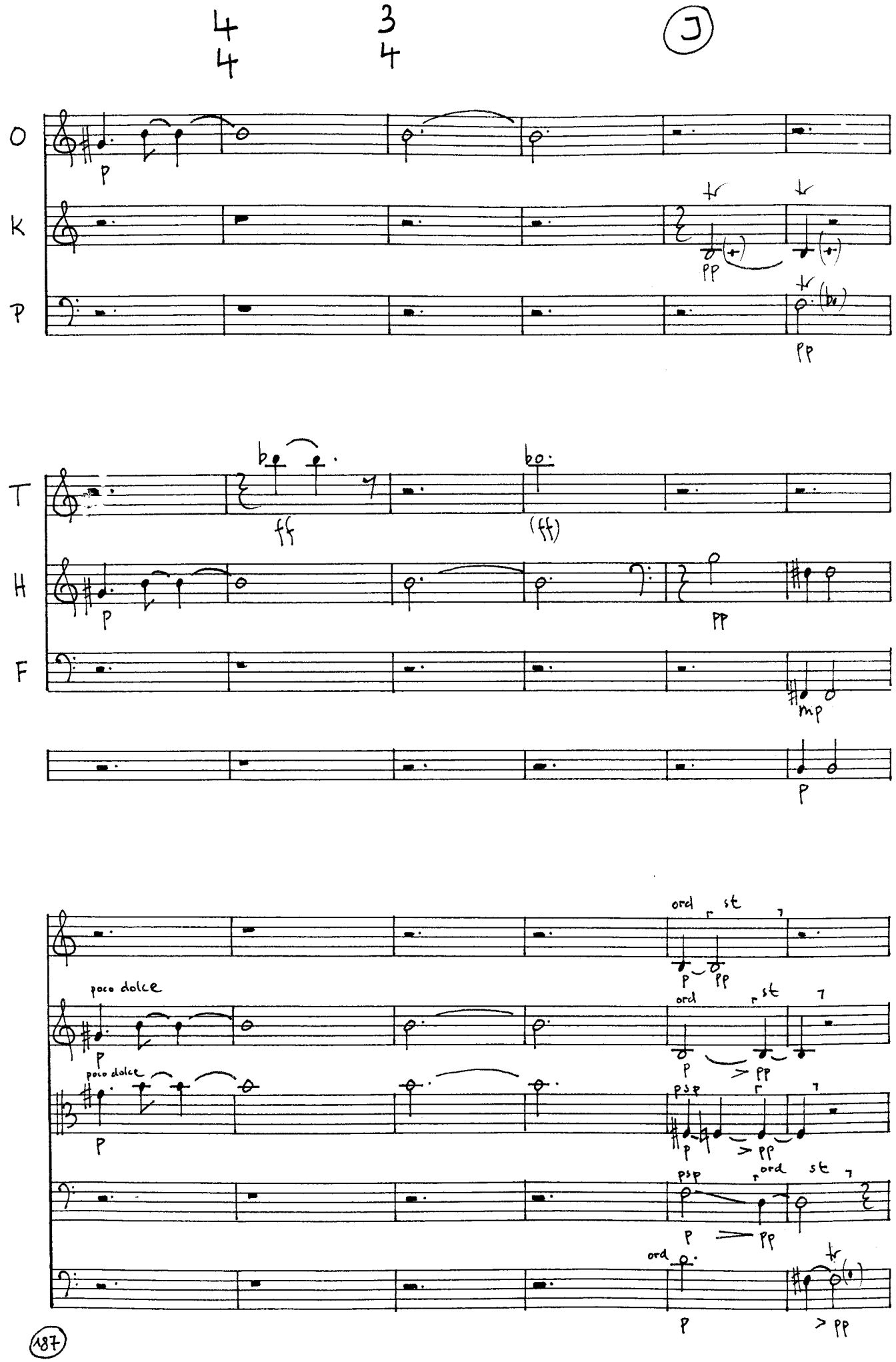
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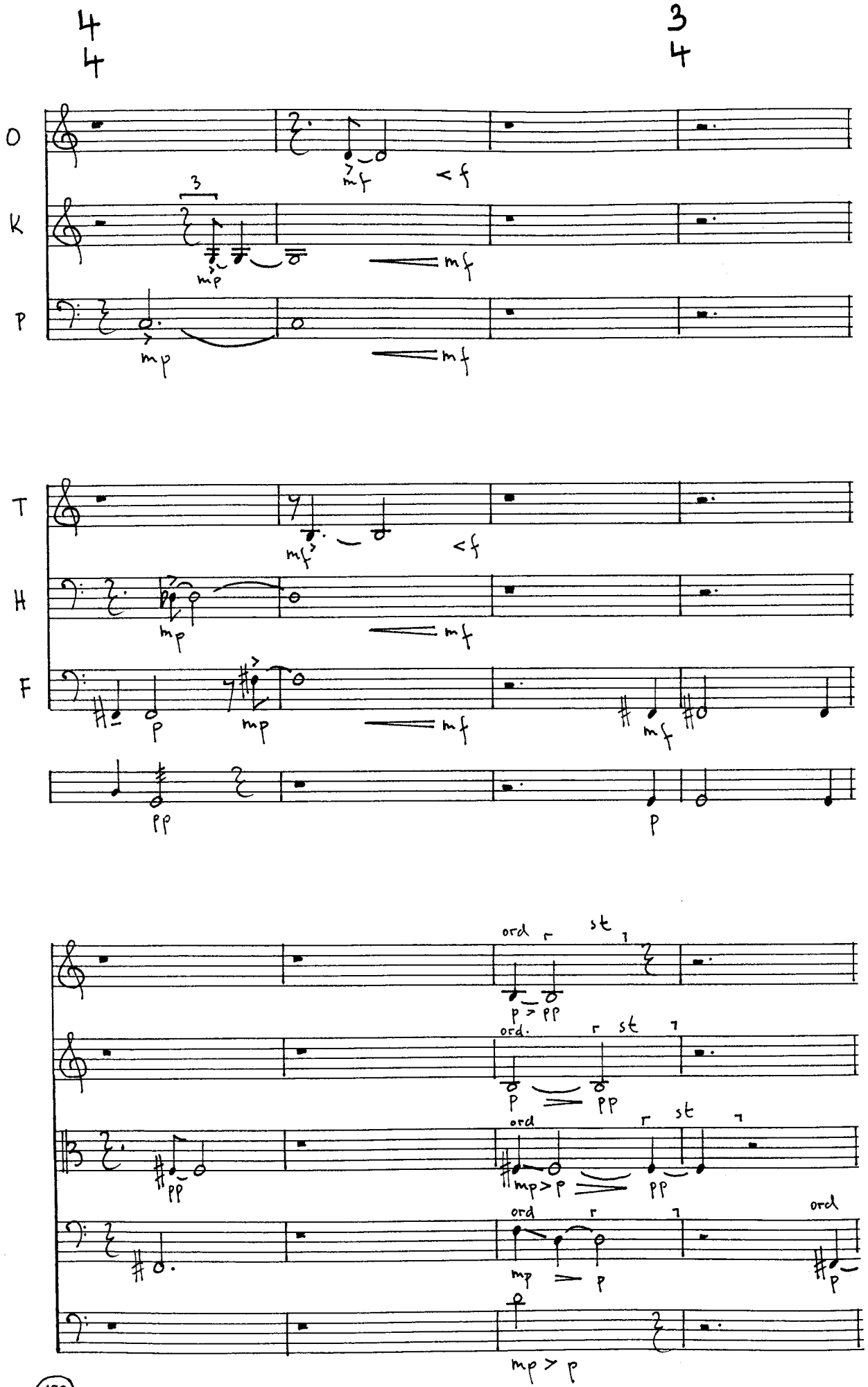
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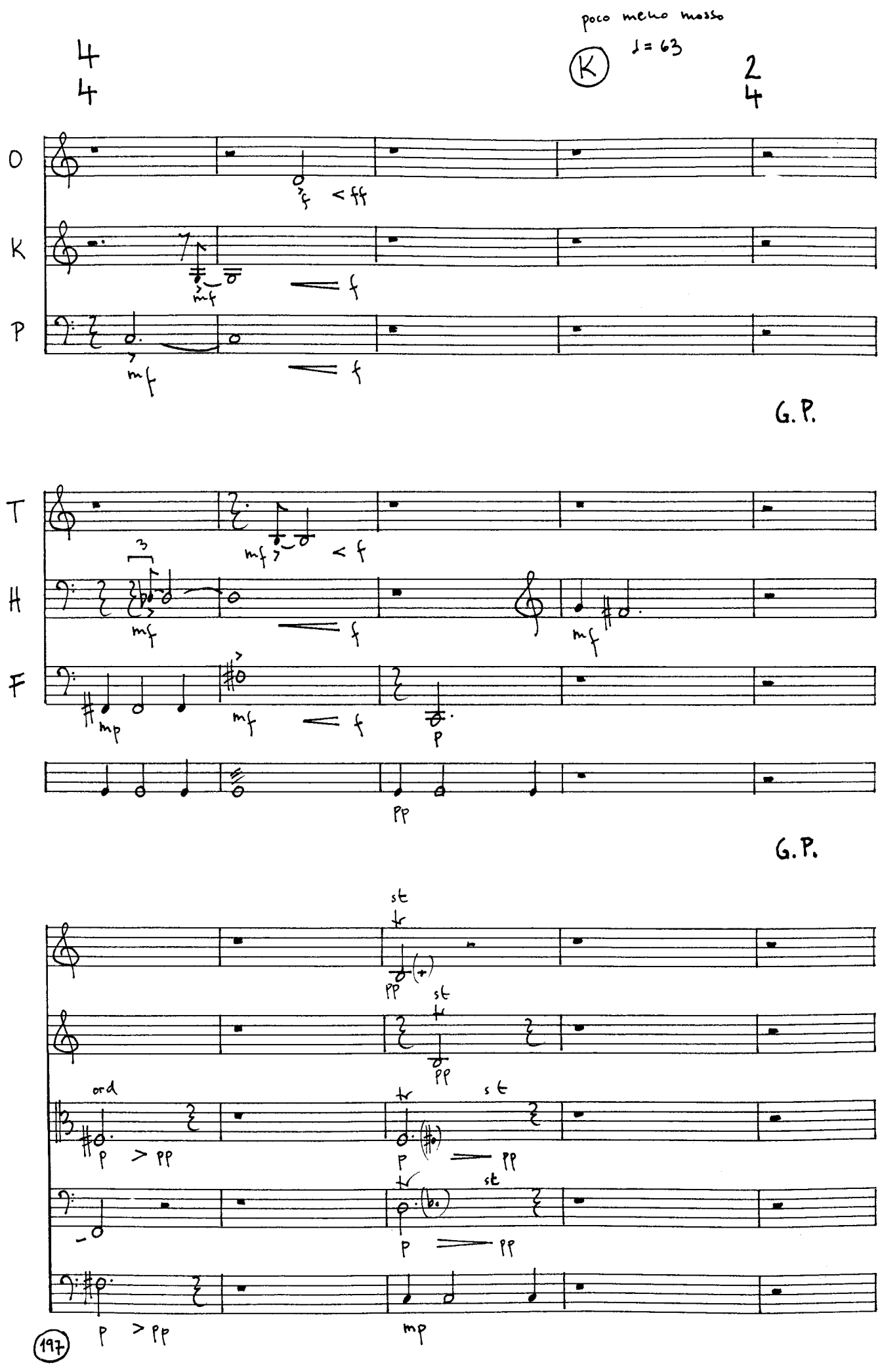
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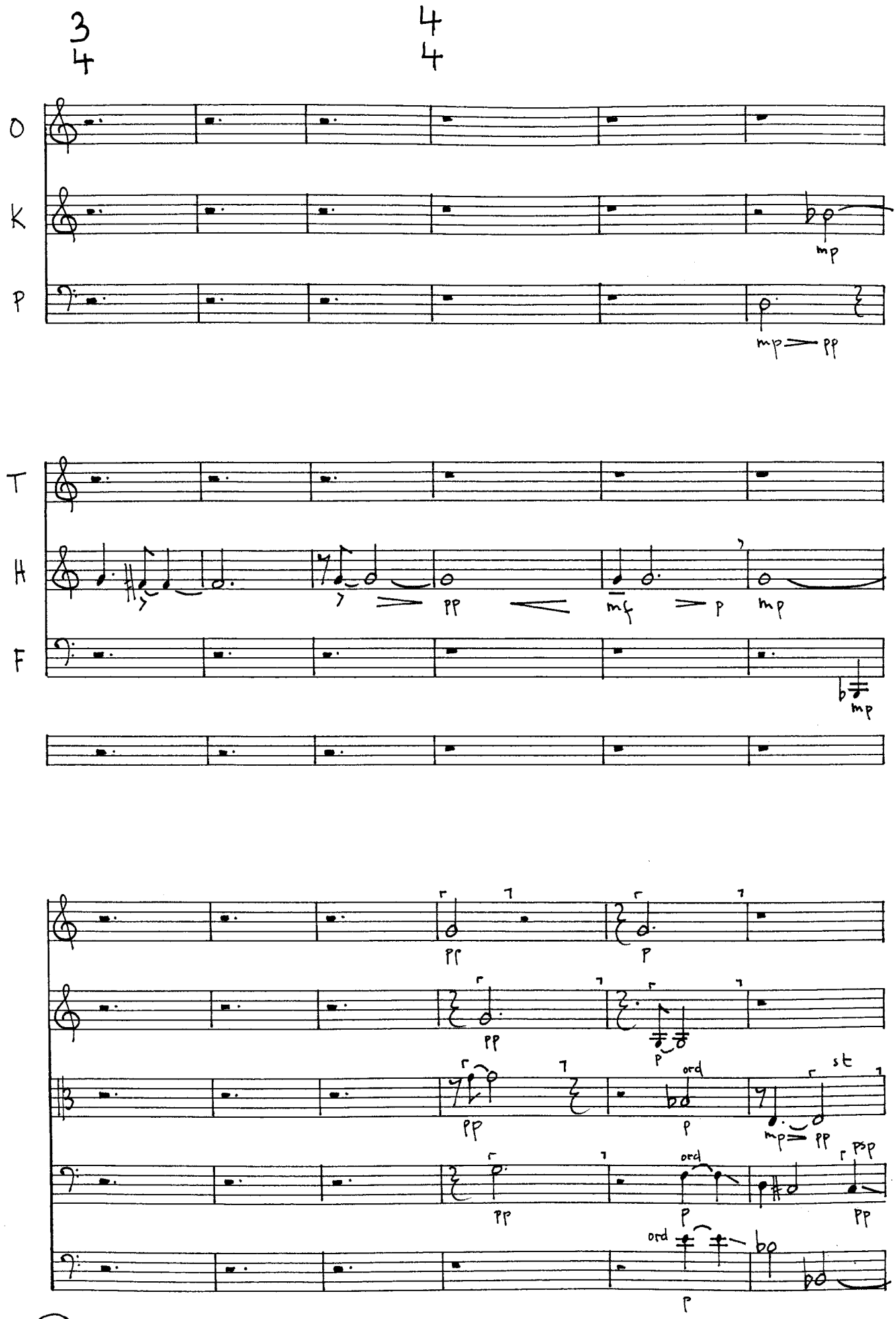
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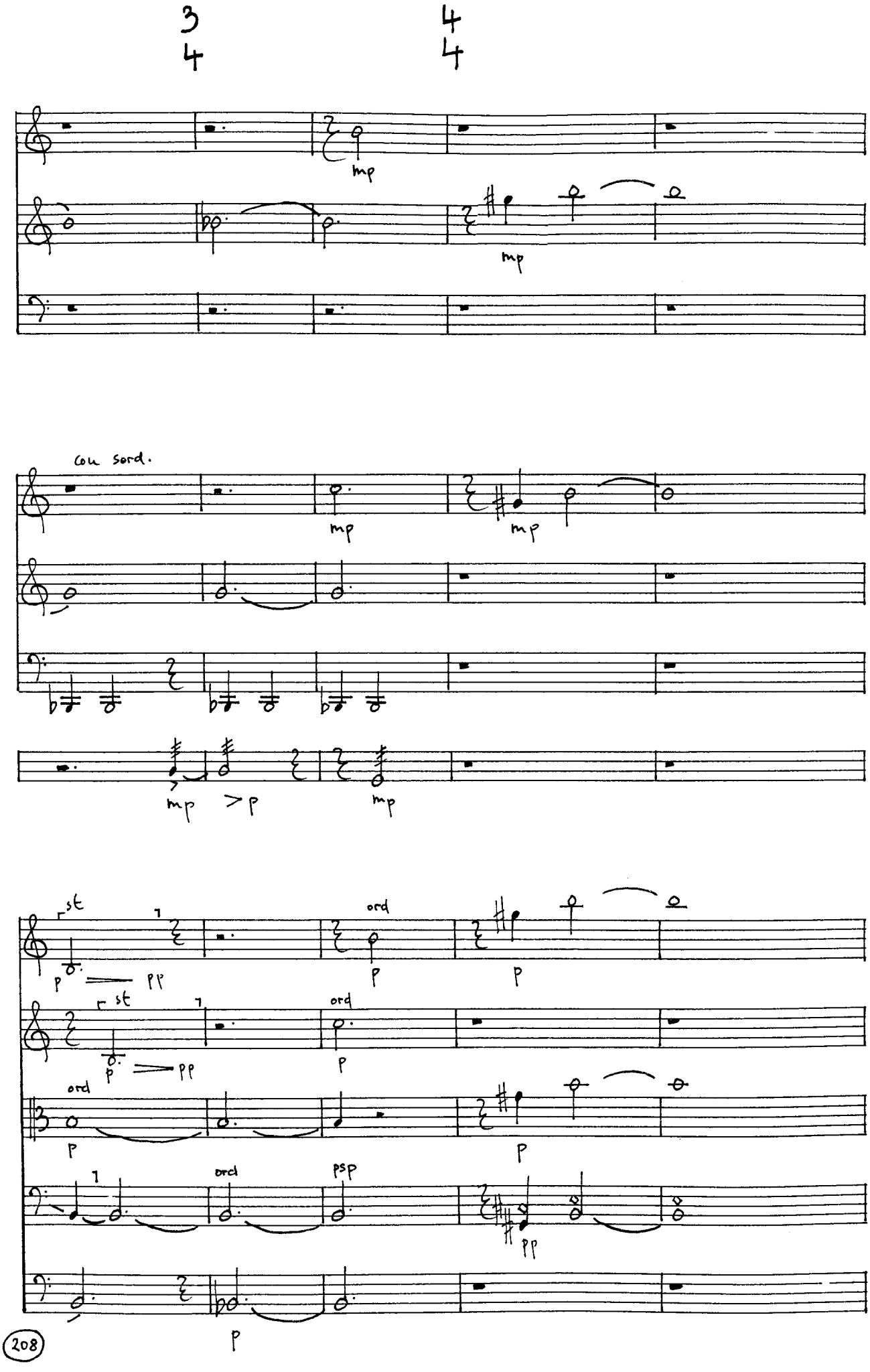
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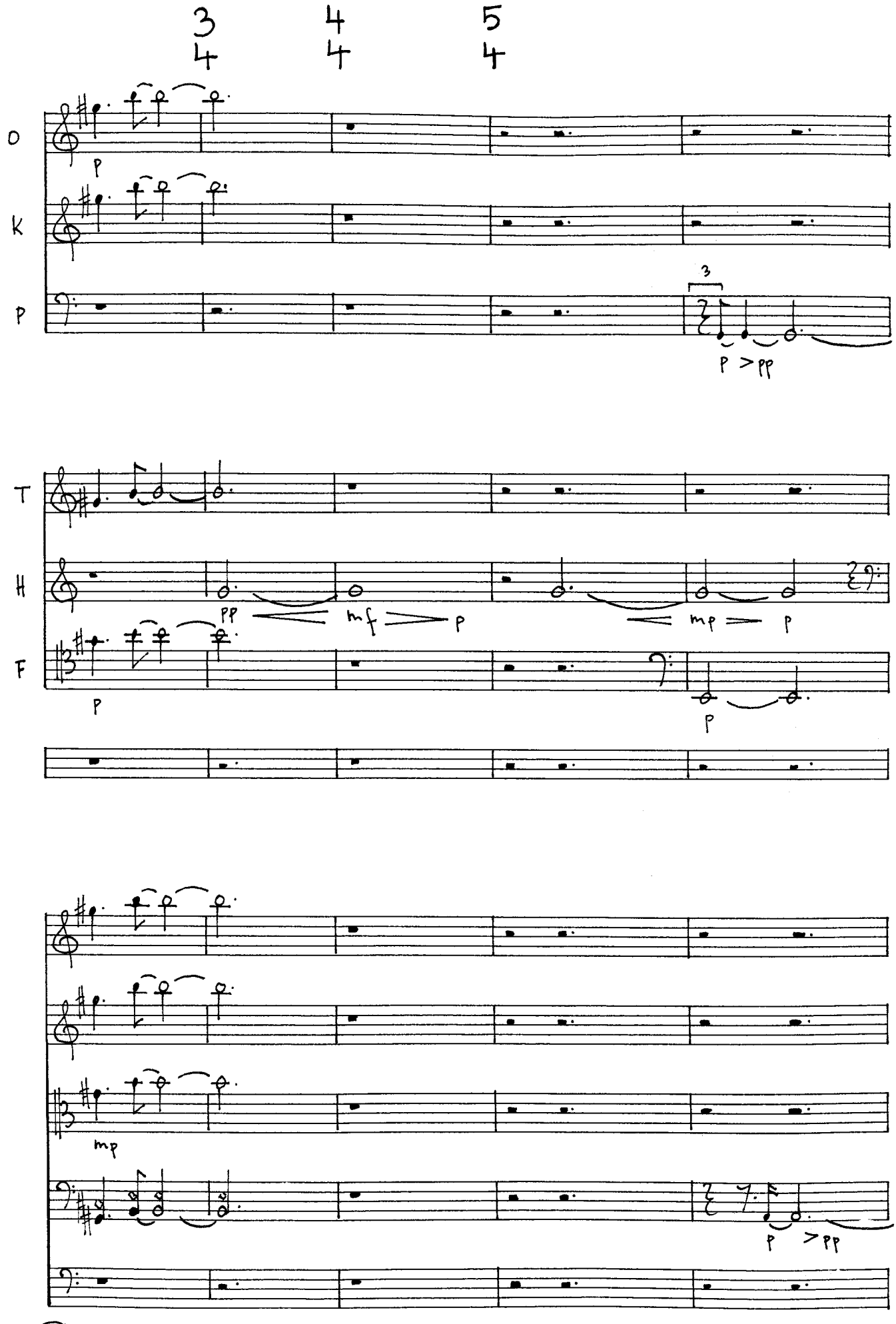
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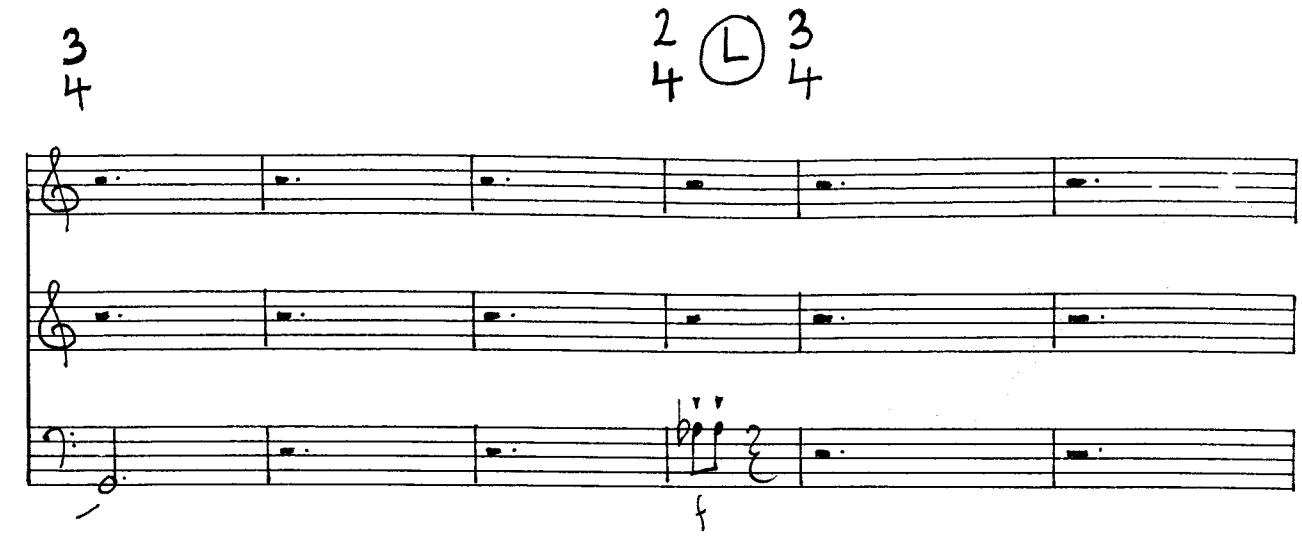

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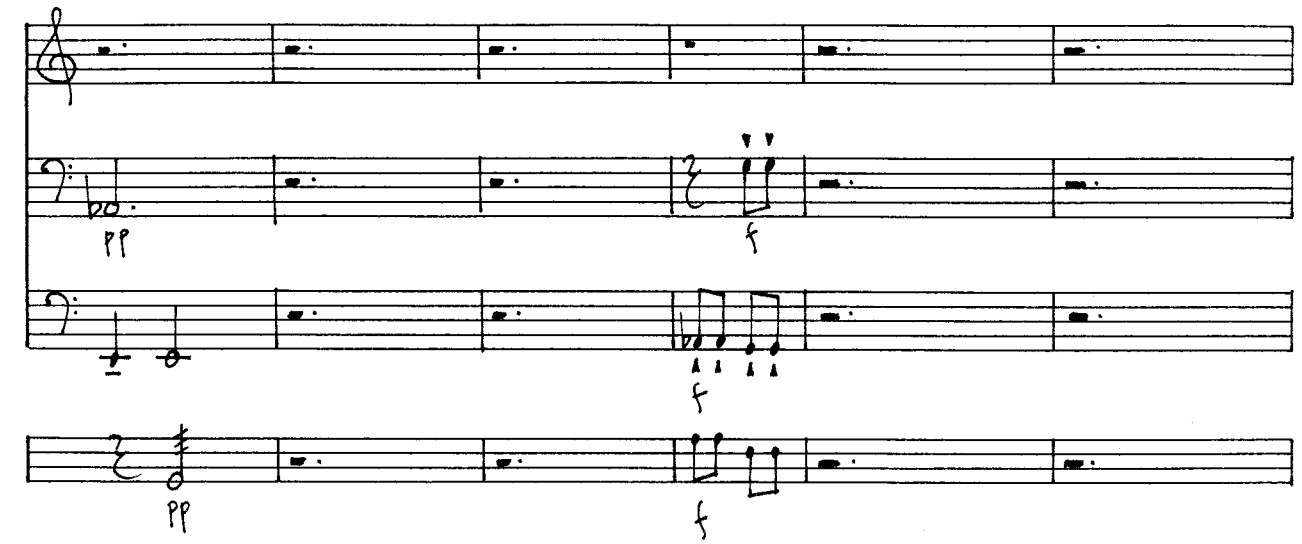

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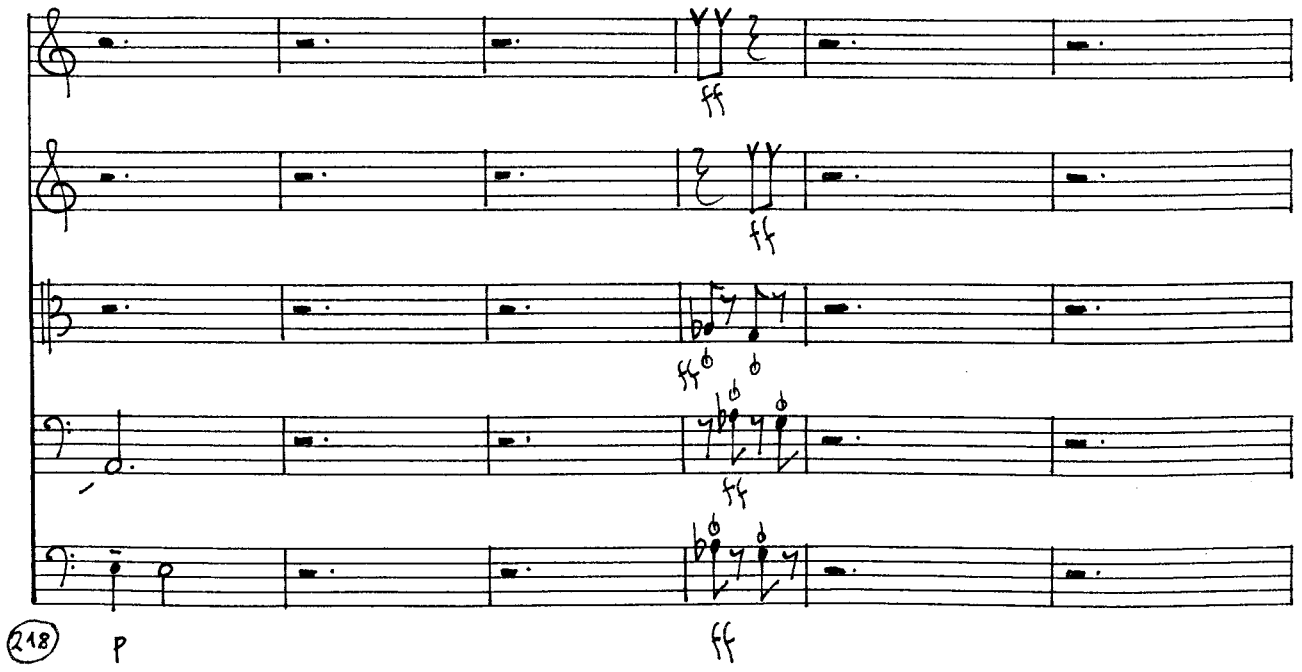

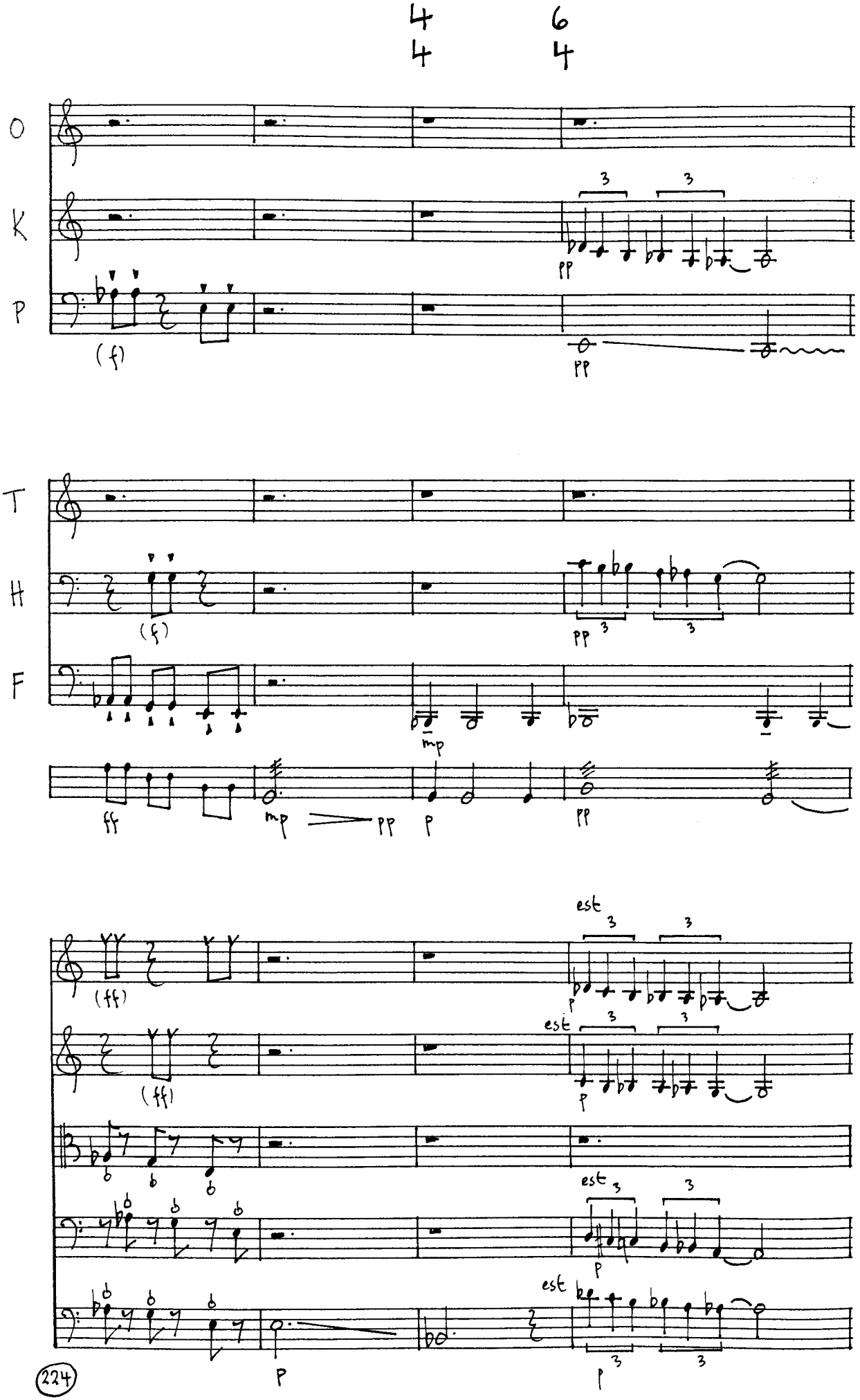
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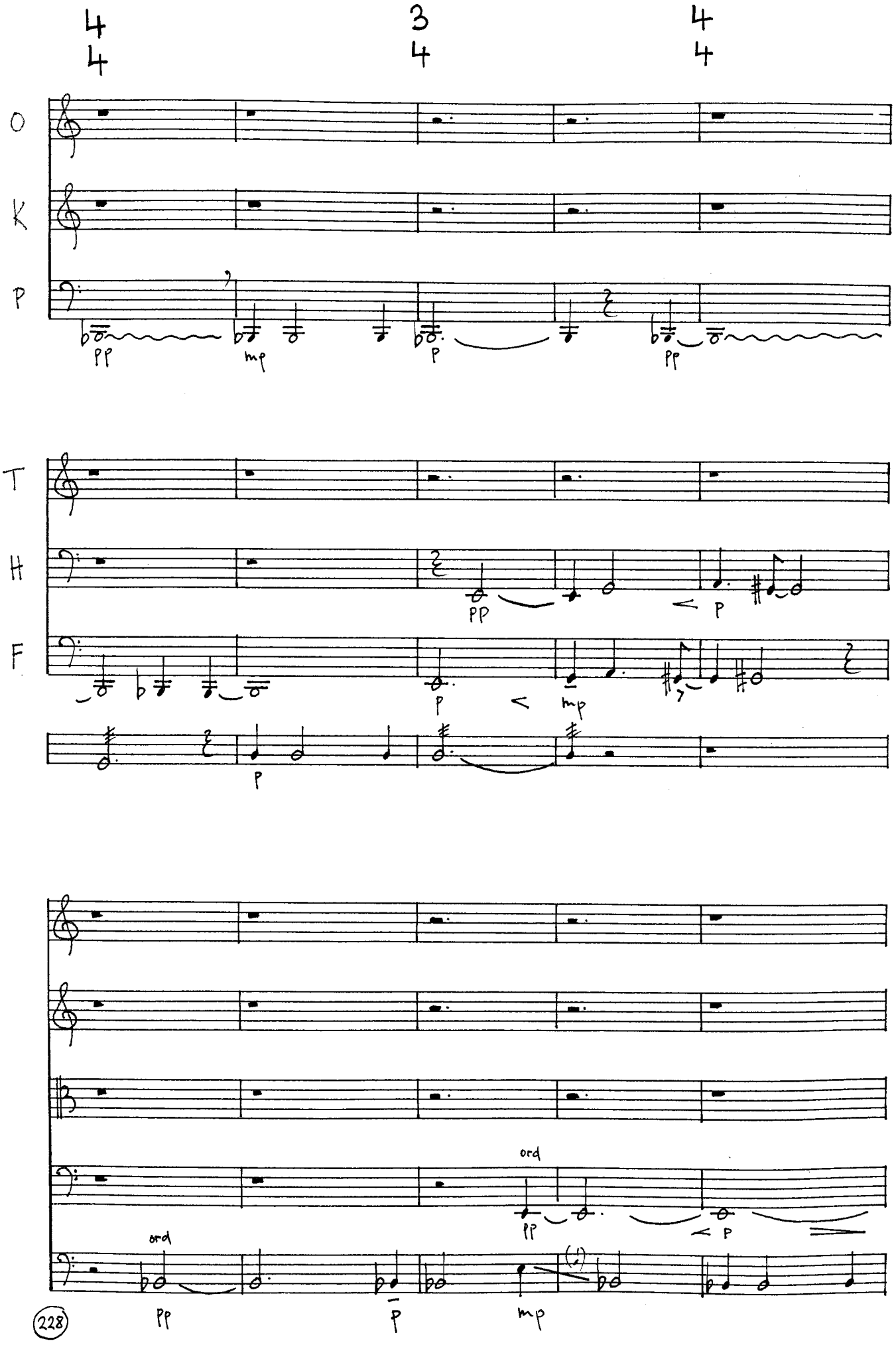
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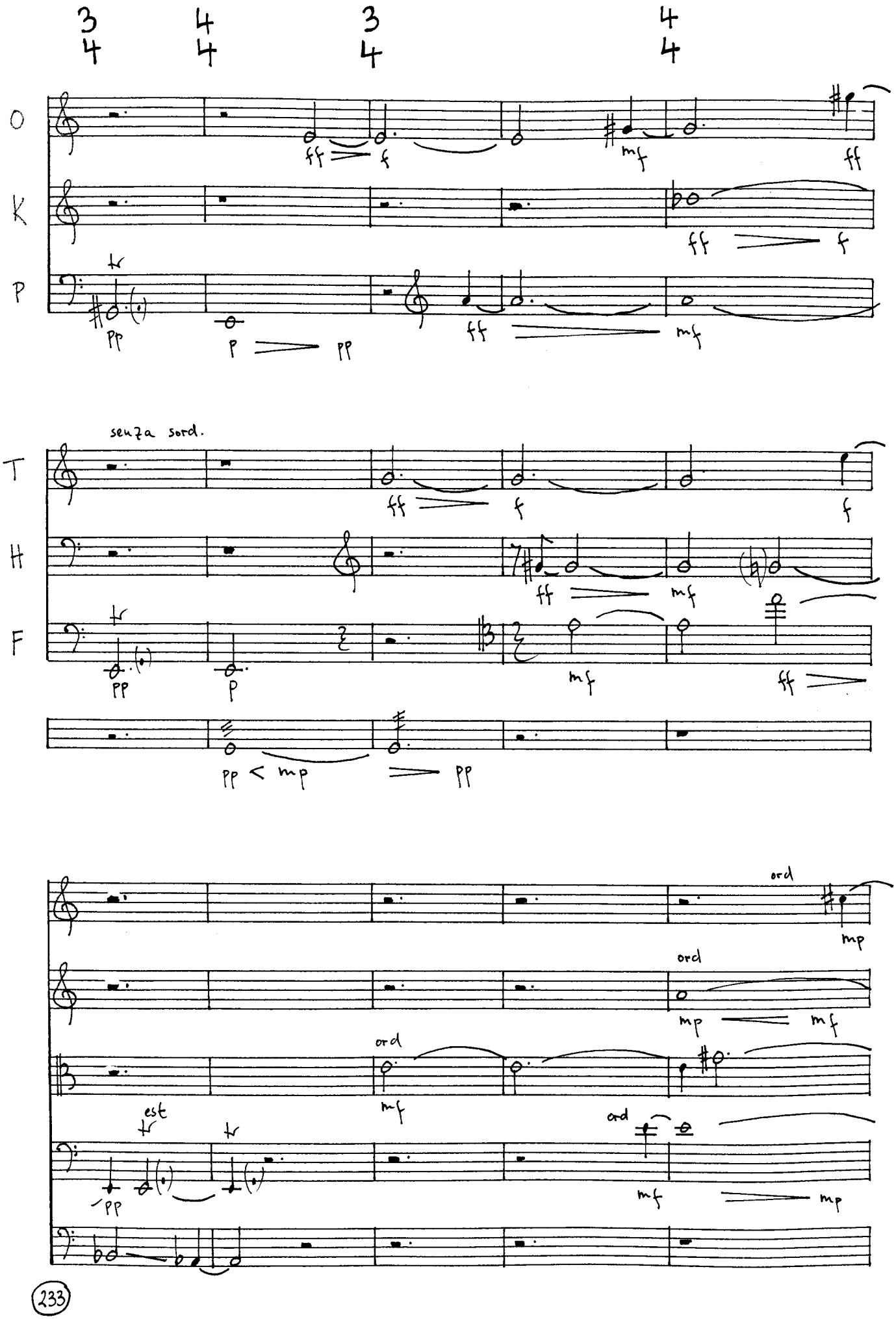

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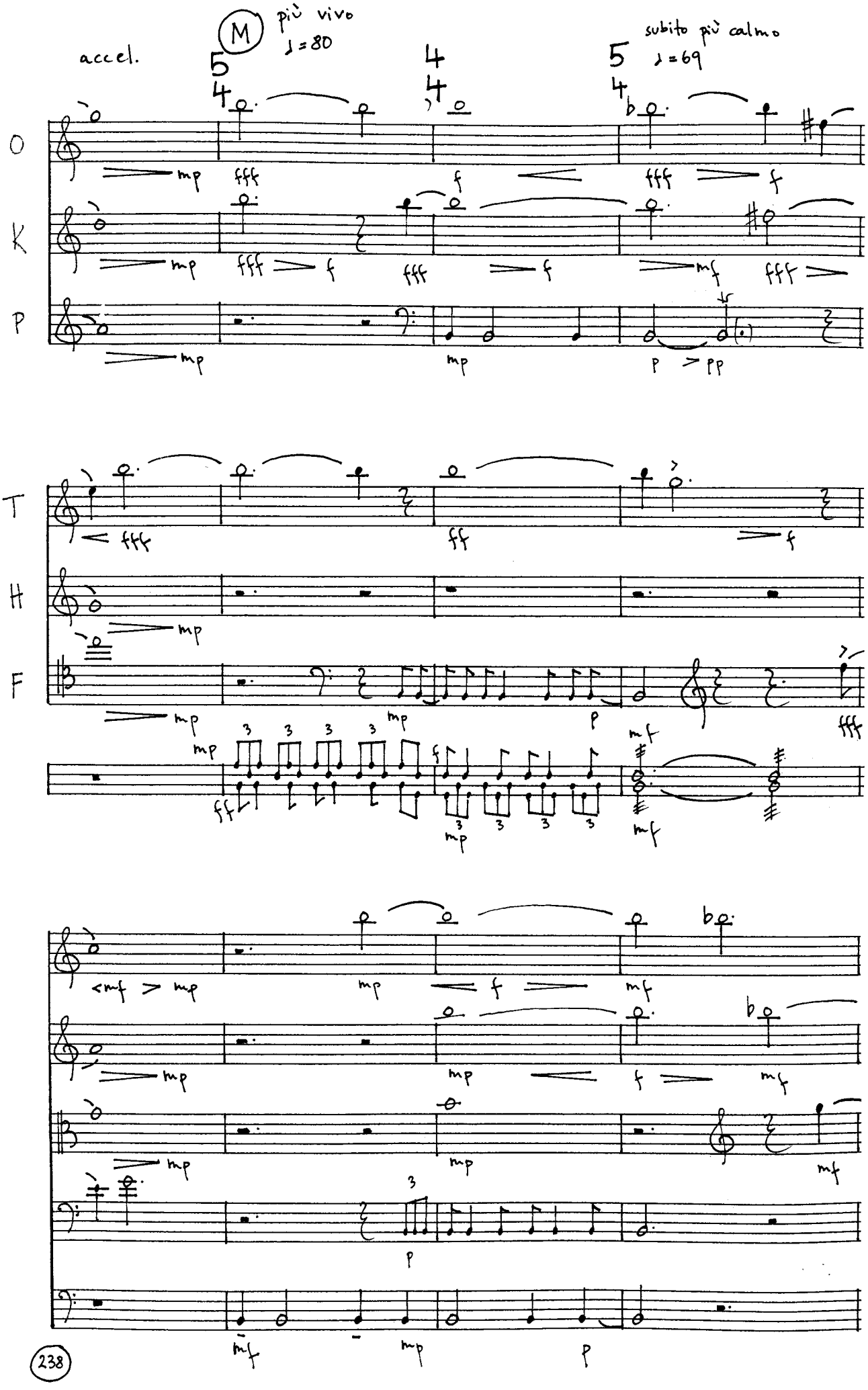
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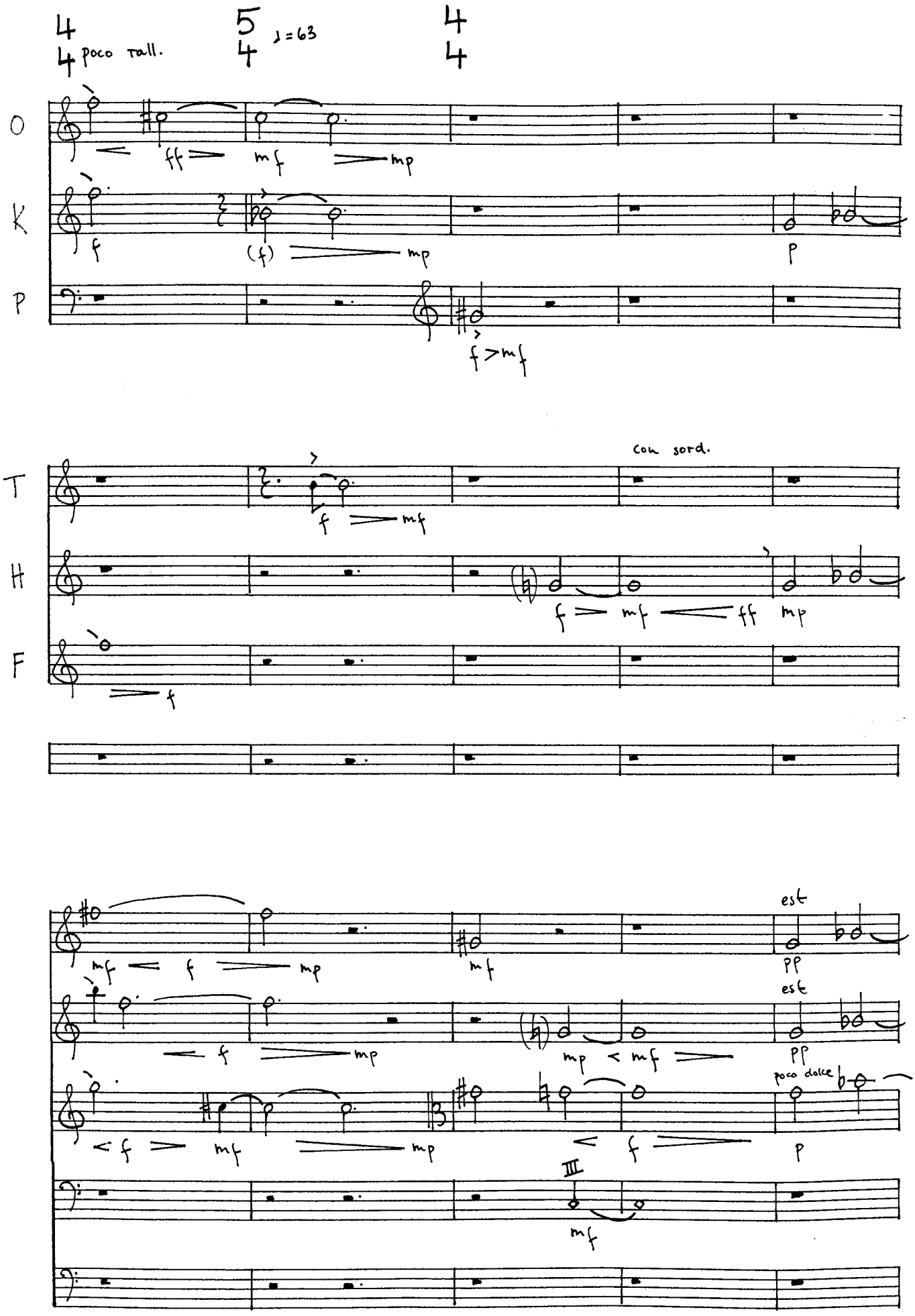
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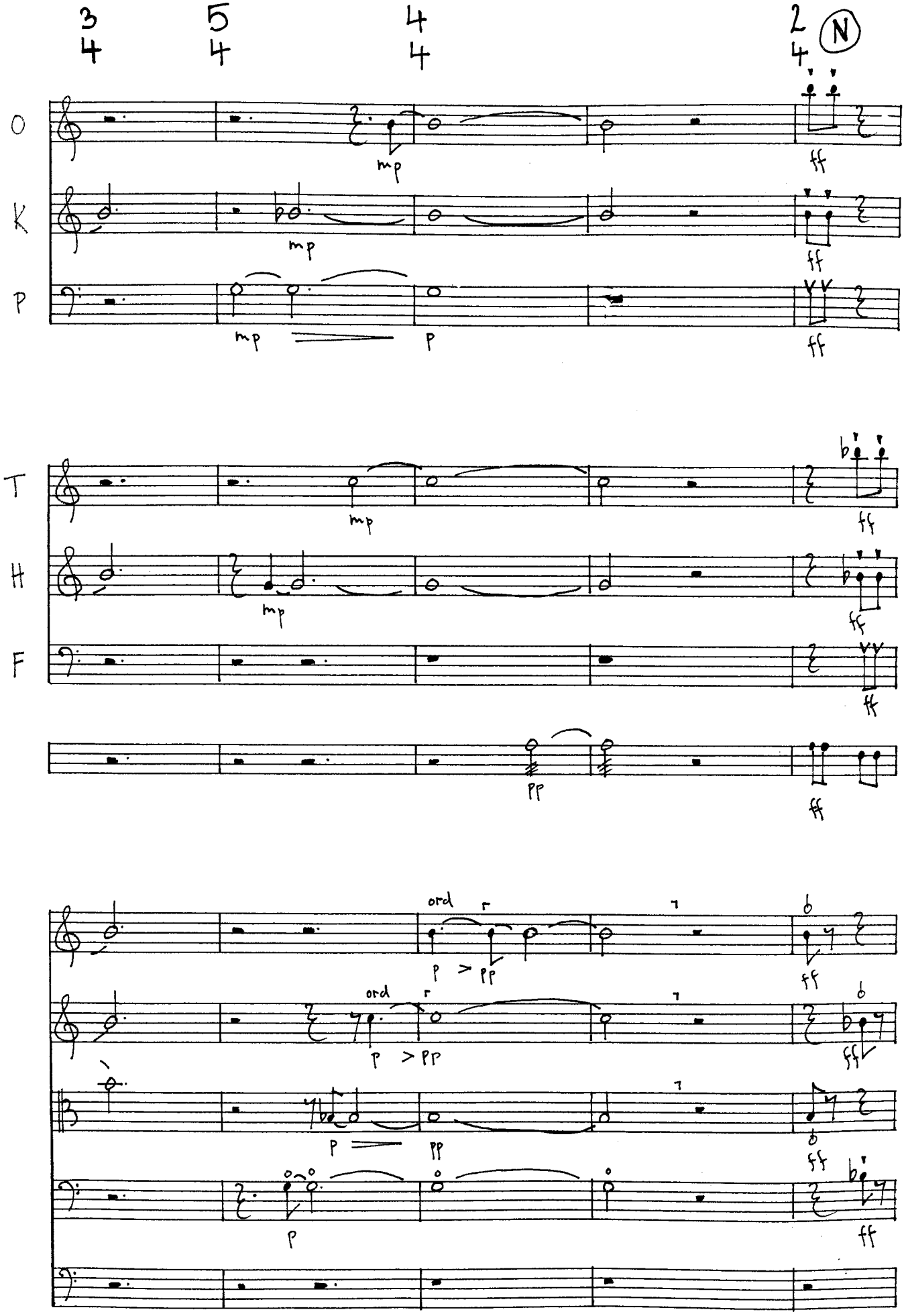
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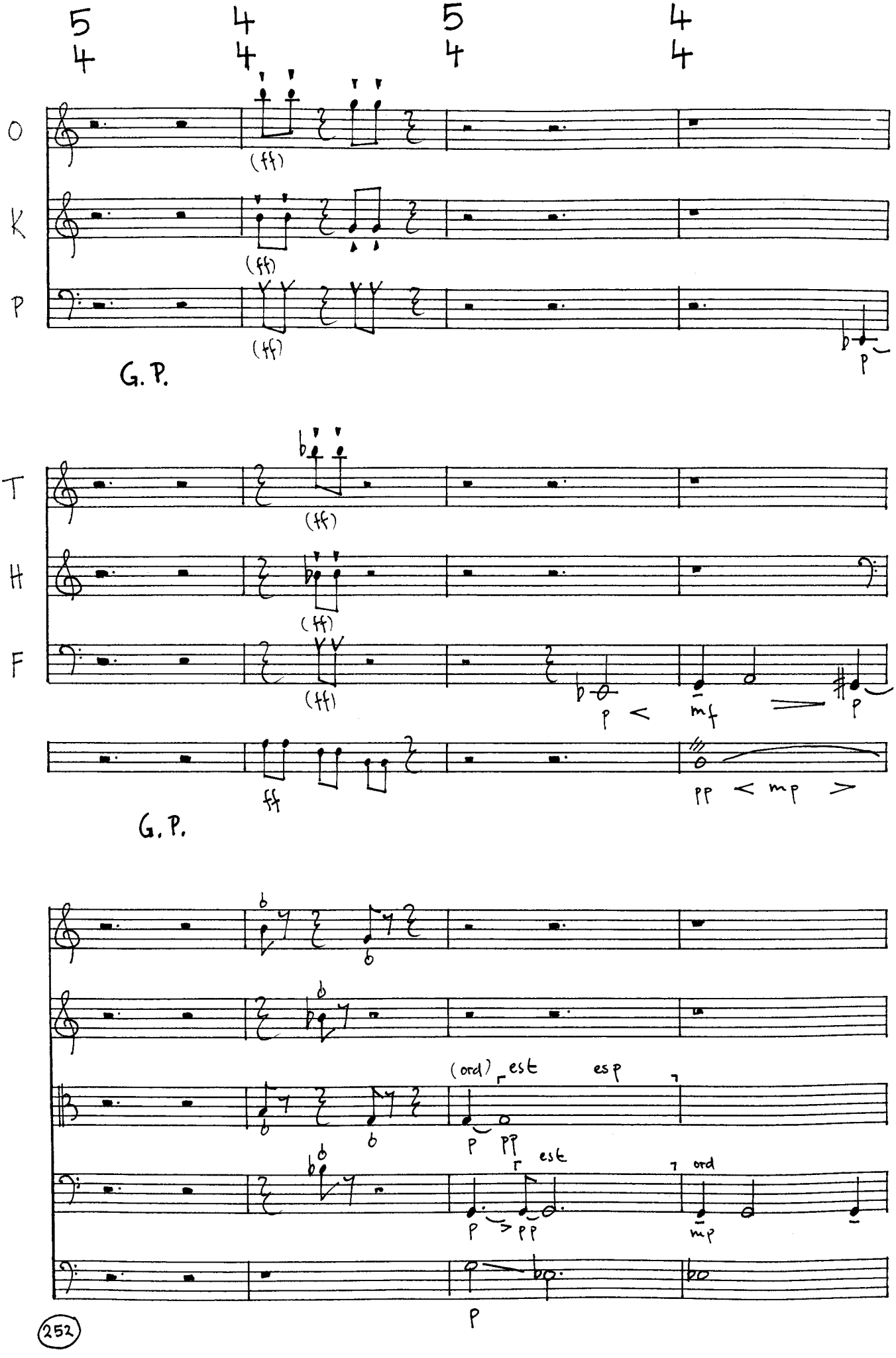
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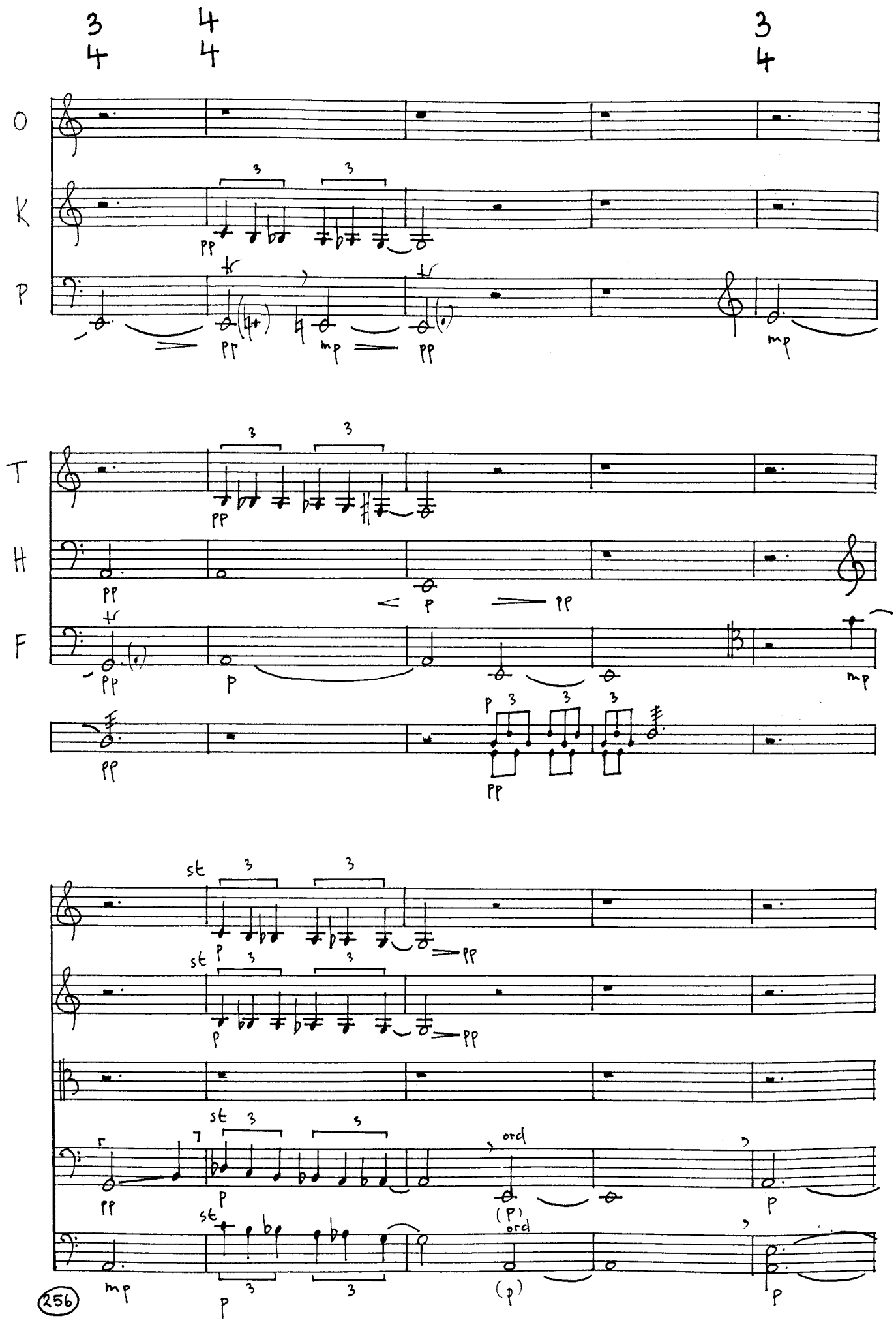
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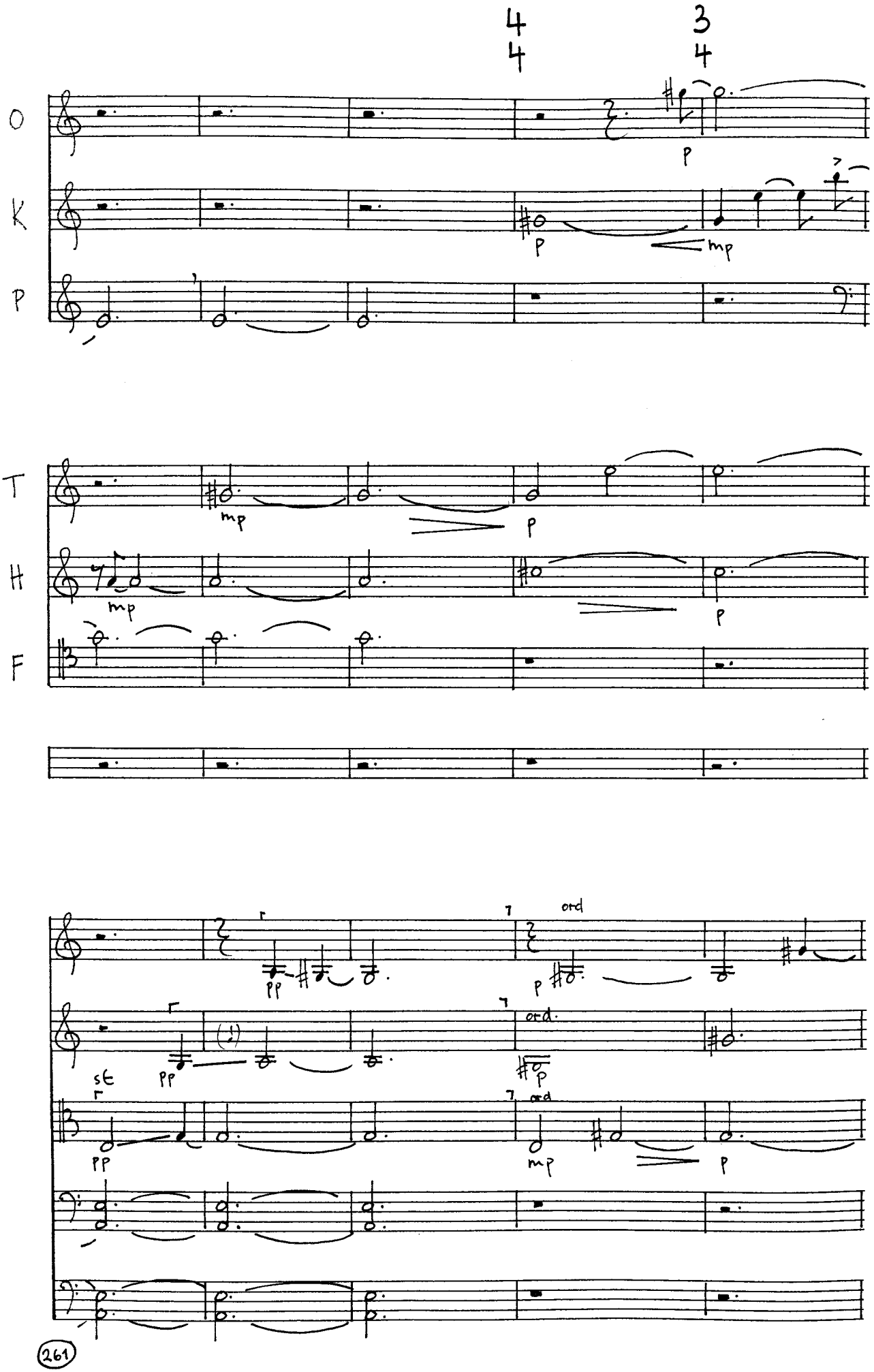
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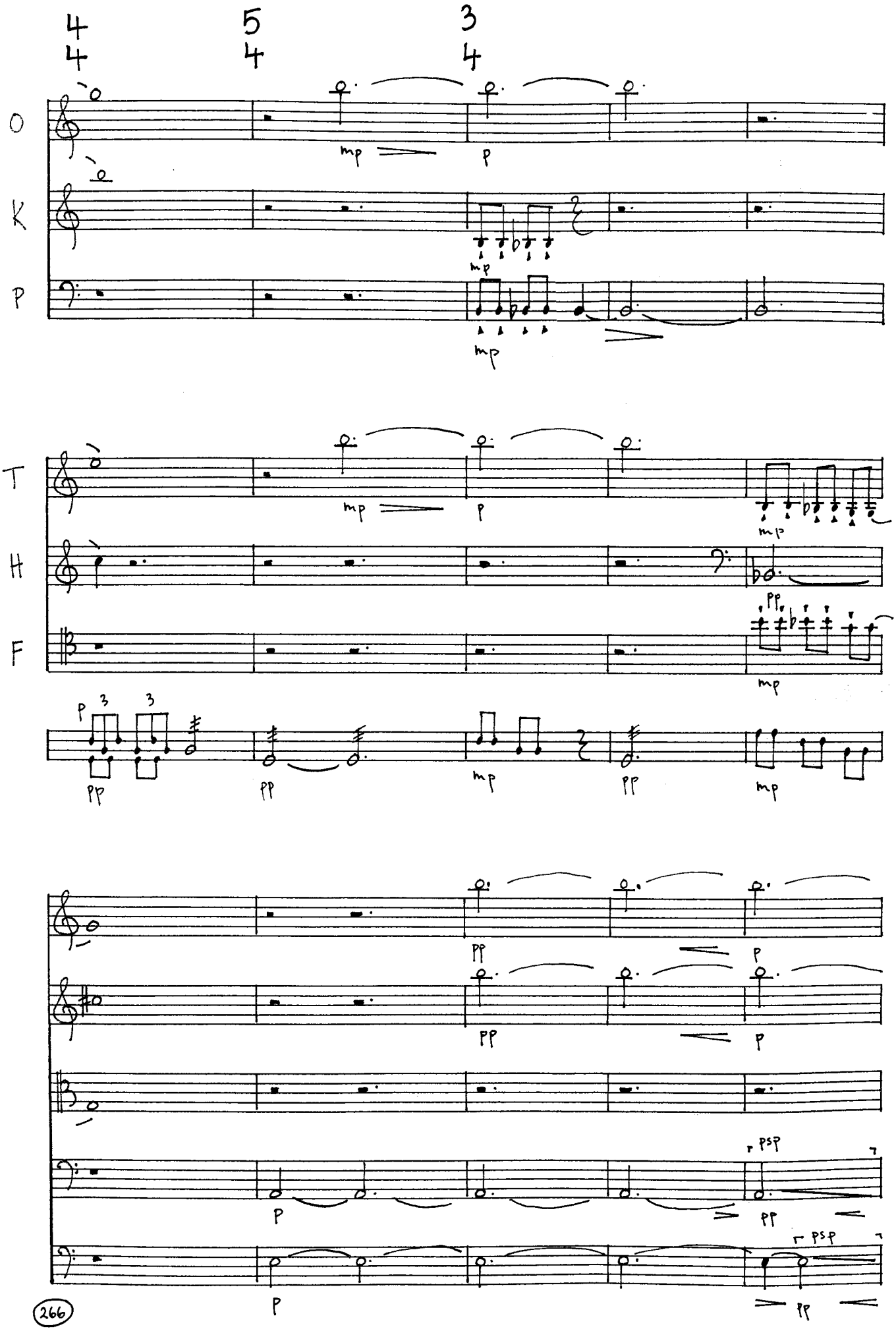
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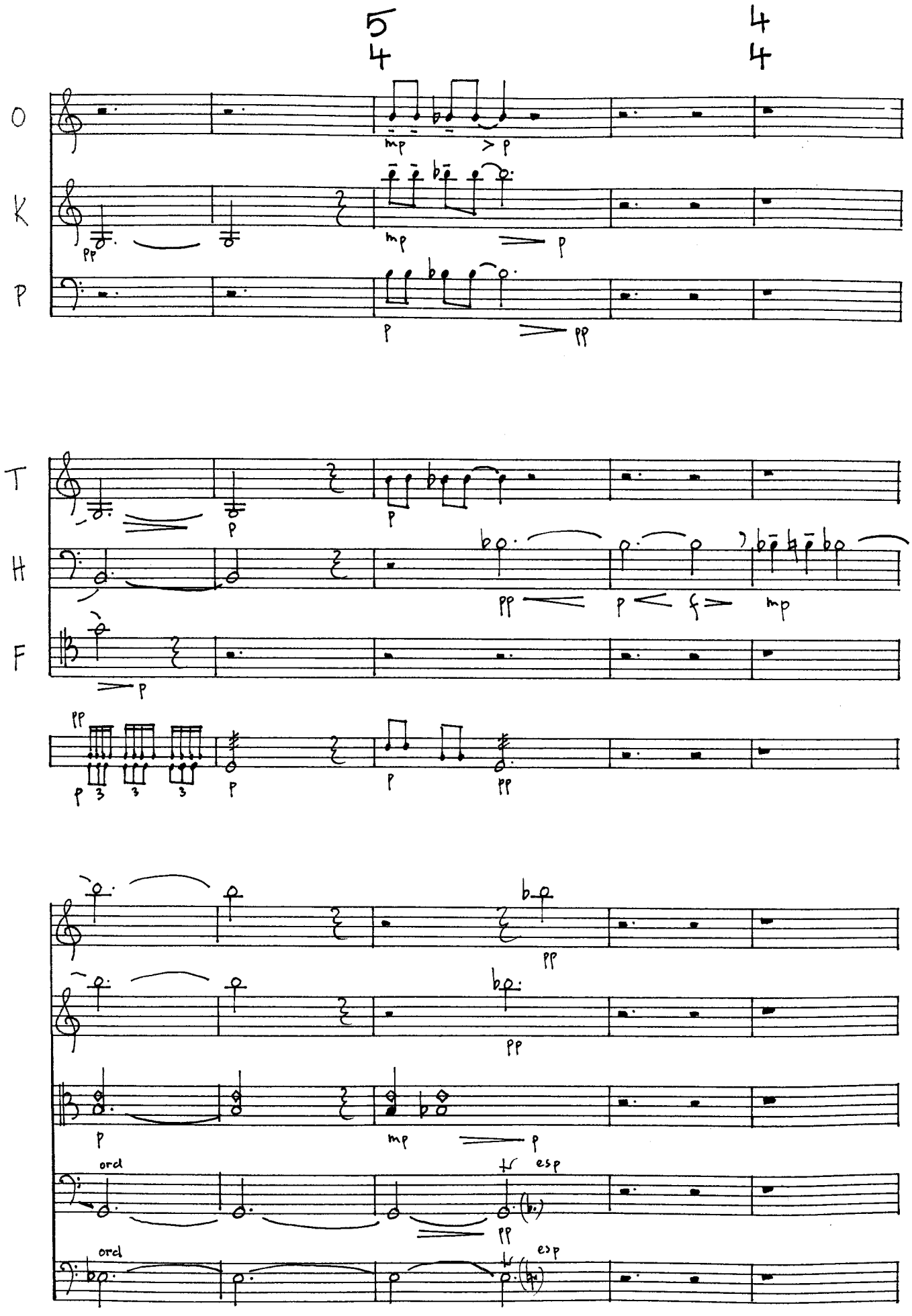
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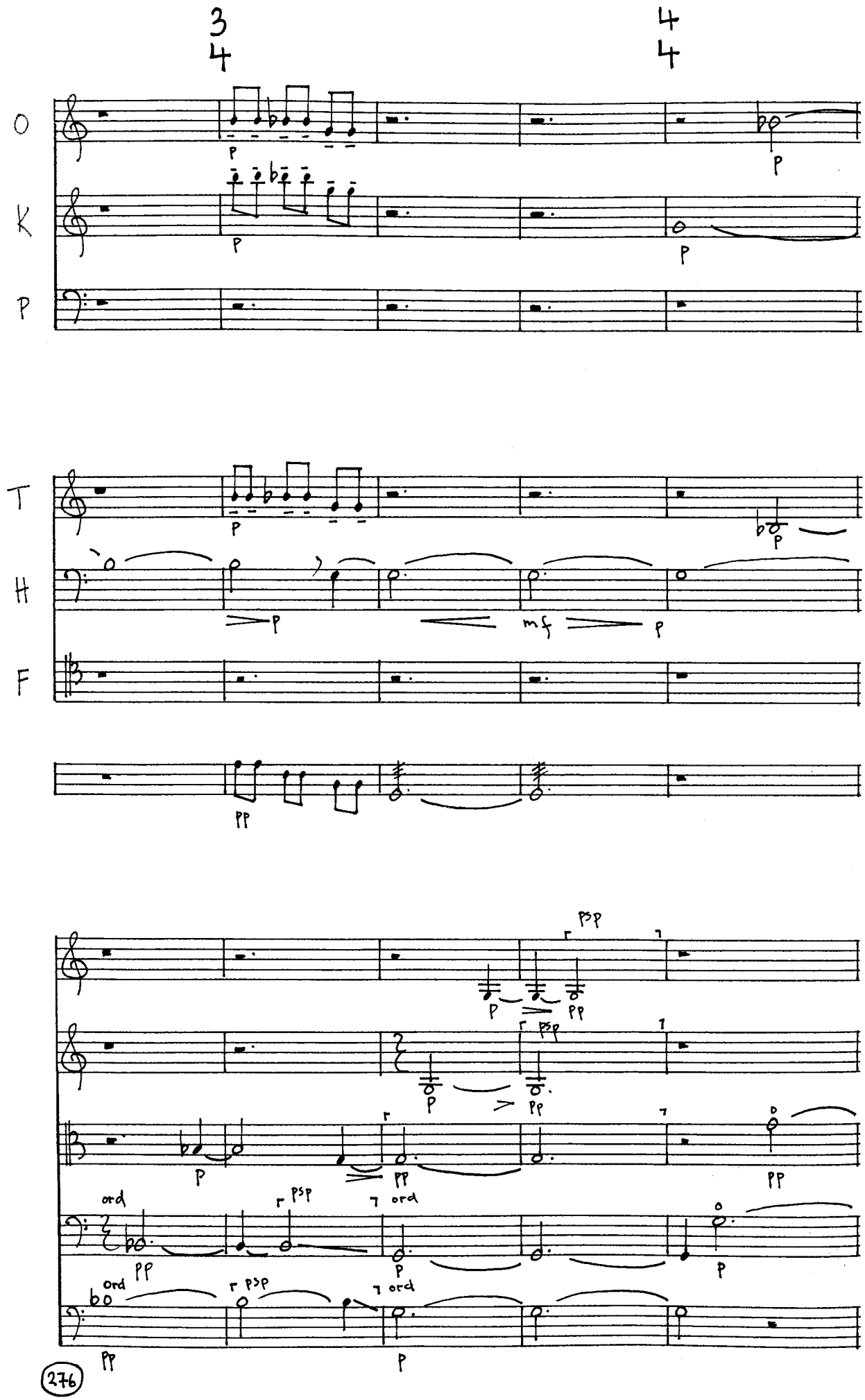
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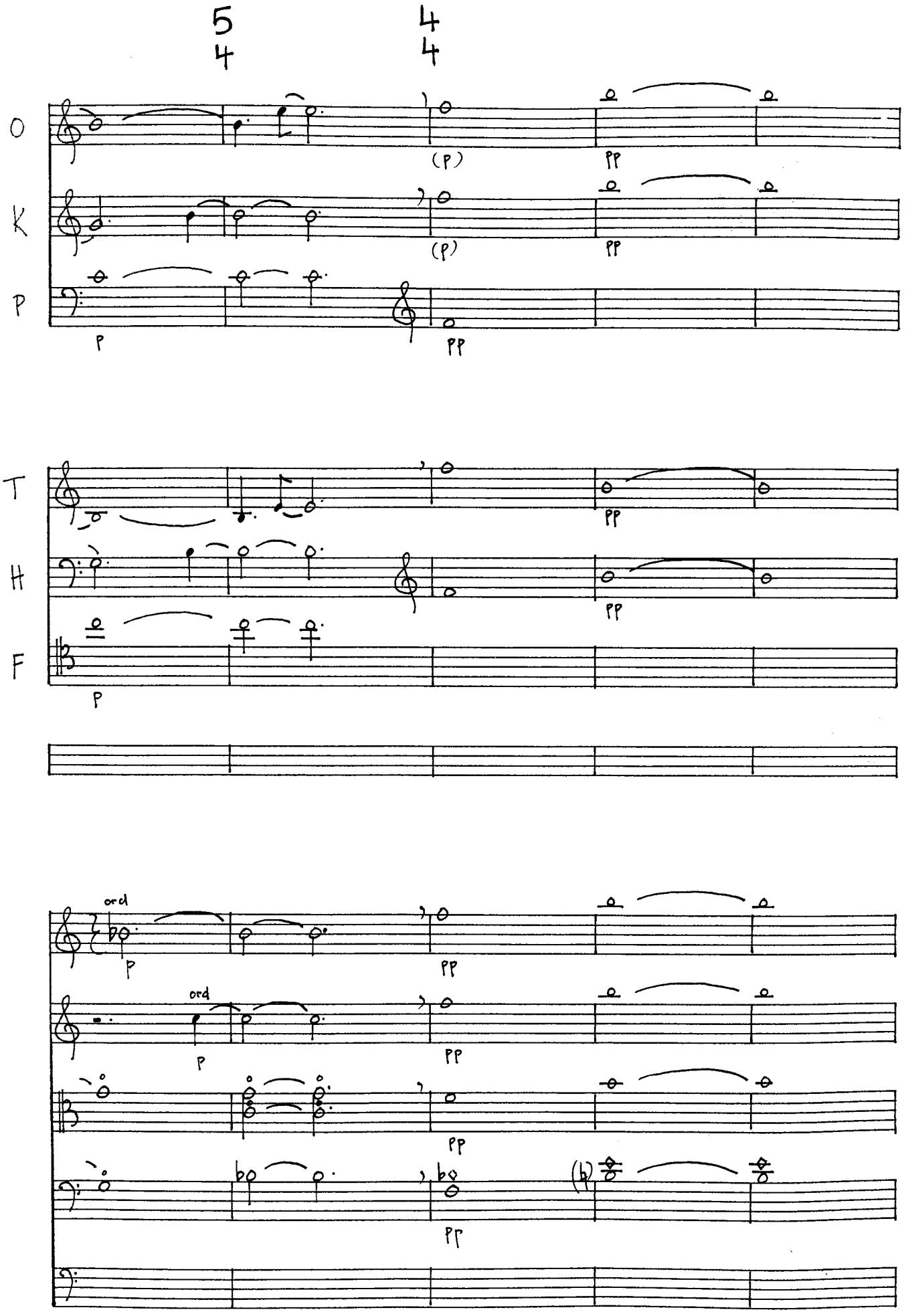
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