

**Thomas Beimel**

**L'arrivée à Cythère**

**(Die Ankunft auf Kythera)**

**1998**

**für Altquerflöte und Schlagzeug**

## **L'arrivée à Cythère**

(Die Ankunft auf Kythera)

wurde durch das gleichnamige Gedicht des rumänischen Surrealisten Gellu Naum inspiriert.

Das Stück basiert auf einer Zahlenreihe - 2 6 1 7 3 - welche die Tonhöhen, die Häufigkeit überraschender und ephemerer Klangereignisse, die zumeist akzentuiert werden, wie auch gelegentlich den Rhythmus bestimmt.

Das Werk ist in Brückenform geschrieben und versucht, angeregt durch das zugrundeliegende Gedicht, den Bereich zwischen dem Banalen und Mysteriösen zu erkunden.

Wie in der Barockmusik sind in dieser Komposition vielfach Manierismen, welche zentrale Ideen und Bilder des Gedichtes klanglich umsetzen, zu finden.

In den ruhigeren Teilen sind die beiden Stimmen durch eine Vielzahl offener und versteckter Echos miteinander verbunden.

In der Peripherie des Stückes tauchen Anklänge an chinesische Oper auf.

Thomas Beimel

## SOSIREA IN CYTHERA

Vai ce frumos ni se părea la barierele deschise de limpezimea  
semnelor noastre lente

era ca într-un vis și vis era Ca și când s-ar fi dezvăluit deo-  
dată locul intrării de dincolo de vulete și spaime

de pretutindeni muzicile trimeteau ecouri mistuitoare și noi  
ca niște soli pierduți abia ne mai țiram printre poienele atunci  
ivite

pe degetele de la mîinile noastre stîngi se așezau părinții  
preschîmbați în păsărele albăstrii

pe cele de la mîinile noastre drepte se așezau ca boabele de  
rouă surorile și frații răposați

și toți eram uitați și nerecunoscuți prin vulete și spaime

## DIE ANKUNFT AUF KYTHERA

Wie schön es uns doch schien an den Schranken die sich öffneten  
vor der Klarheit unserer langsamen Zeichen

es war wie in einem Traum und es war ein Traum Als hätte sich  
jäh der Eingang jenseits von Brausen und Schrecken aufgetan

von überall sandten die Musiken verzehrende Echos und wir  
schleppten uns verirrt Boten gleich kaum noch über die so-  
eben aufgetauchten Wiesen

auf die Finger an unseren linken Händen setzten sich unsere  
Eltern verwandelt in bläuliche Vögelchen

auf jene an unseren rechten Händen setzten sich wie Tauperlen  
die verstorbenen Schwestern und Brüder

und alle waren wir vergessen und unerkant vor lauter Brausen  
und Schrecken

Thomas Beimel


Die Ankunft auf Kythera

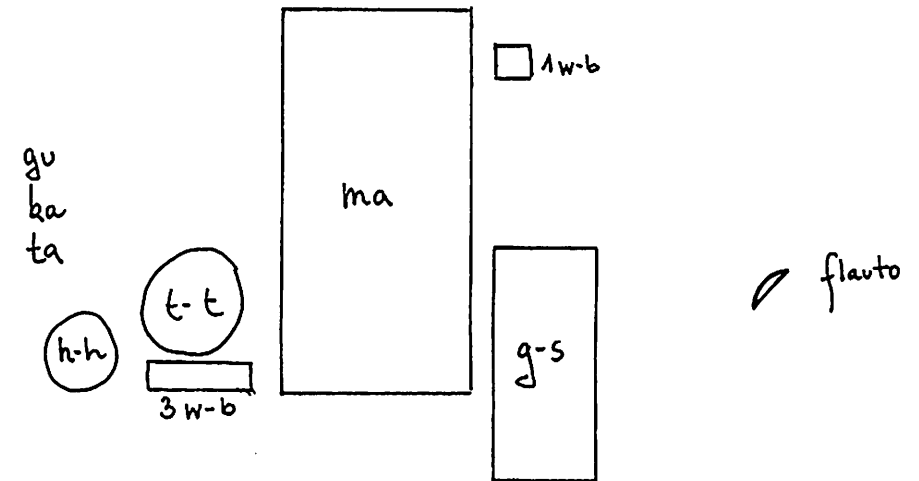
1998

für Altquerflöte und Schlagzeug

Altquerflöte  
+

Schlagzeug

	kleines Becken (mit Fingern gespielt)
g-s	Glockenspiel (klingt 2 Oktaven höher)
ma	Marimbaphon
w-b	Woodblock, drei Tonhöhen
ta	Tamburin
t-t	großes Tom-Tom oder große Rahmentrommel
ka	Kastagnette
h-h	medium Hi-Hat
gu	Guiro



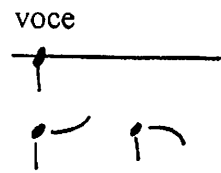
Alle Schlaginstrumente werden mit mittelharten Marimbaschlegeln gespielt

Die Partitur ist transponiert geschrieben

Die Vorzeichen gelten nur für die folgende Note

Dauer des Stückes ca. 12 Minuten

## Altquerflöte



Stimme (nicht transponiert!)  
die Linie gibt die normale Sprechlage an,

der Strich hinter der Note die Intonation der Silbe.

Männliche Interpreten singen im Falsett oder lassen die gesungenen Partien weg.

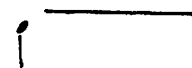
Die Vokalaktionen müssen sehr dezent gesprochen werden: so als kämen sie von einer Stimme jenseits des Horizonts. Jede Theatralik ist zu vermeiden!

a / A geschlossenes, dunkles a / offenes, helles a

s.v. ohne Vibrato

 großes Vibrato

ord gewöhnlicher Klang


 Übergang zu einer anderen Spielart

 Flatterzunge


sl slap-tongue


 Glissandi

flattement barocke Tonverzierung: als "bisbigliando" oder Mikrintervalltriller zu spielen

 unregelmäßiges Spiel

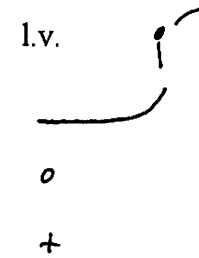
imp improvisiert

 sehr schnelles Spiel

 Vierteltonabweichungen

## Schlagzeug

l.v.



klingen lassen

Glissando

offener Hi-Hat

geschlossener Hi-Hat



mit Fingerspitzen



mit Fäusten



mit flacher Hand



mit einzelnen Fingerspitzen



Fußpedal



Trommelrand



in der Mitte des Fells



am Rand des Fells

I semplice  $\text{♩} \approx 80$   
e puro

flauto in sol

mf lontano p poco più pp p

g-s pp p

4 poco più mosso  $\text{♩} \approx 84$

fl

g-s

W-b  
ta

mp sub pp mp sf p mf ben mf poco decresc. pp ben mf

p pp p W-b ta

4 più tranquillo  $\text{♩} \approx 69$

fl

ma

ta

f sub pp pp mf p

mp p mf p

\* Flageolets: sempre molto lontano

fl 5/4 3/4 5/4  
calmo  
poco più animato, liberamente  
mp cresc. f sff mf decresc. p mf crescendissimo  
g  
ma mf mp

fl misterioso  
fff sub p pp mp mf pp  
ka W-BI  
mp decresc. p mp pp  
31

fl perdenziosi  
mp ppp mf f pp cresc.  
w-b p pp mf  
ta  
t-t  
41

Handwritten musical score for Flute 1 (fl) and Timpani (t-t). The flute part includes dynamic markings (mf, pp, p, mp), articulation (Atem, slap), and performance instructions (morendo). The timpani part includes dynamic markings (p, mf, pp, mp) and articulation (M, R). The score is divided into measures with time signatures 3/4, 4/4, and 5/4.

Handwritten musical score for Flute 1 (fl), Maracas (ma), and Tom-toms (ta). The flute part includes dynamic markings (mp, p, mf, pp, sub, f), articulation (poco meno), and performance instructions (poco meno, sub, w=b). The maracas part includes dynamic markings (mp, p, pp, mf, imp). The tom-toms part includes dynamic markings (pp, mf) and articulation (R, X). The score includes a vocal line (voce) and a slap articulation. The score is divided into measures with time signatures 3/4, 4/4, and 5/4.



Handwritten musical score for measures 61-64. The score is written for Flute 1 (fl), Maracas (ma), and Tambourine (t-t). The Flute 1 part includes dynamic markings such as *ppp*, *pp*, *imp*, *pp*, *p*, *mp*, and *mfpp*. It also features performance instructions like "voce" and "puls". The Maracas part includes dynamics like *pp*, *p*, *mp*, and *mfpp*. The Tambourine part includes dynamics like *mp*, *p*, *mf*, and *mfpp*. Rhythmic patterns are indicated by "MRM" and "R-M". A circled number "61" is at the beginning.

Handwritten musical score for measures 67-70. The score is written for Flute 1 (fl) and Maracas (ma). The Flute 1 part includes dynamics like *pp* and *p*. The Maracas part includes dynamics like *mf*, *pp*, and *pp*. It also features performance instructions like "w-bl", "h-h", and "t-t". Rhythmic patterns are indicated by "3" and "3". A circled number "67" is at the beginning.

\* Alle Vokalaktionen wie eine Stimme von jenseits des Horizonts.  
 Jede Theatralik vermeiden!  
 All vocal parts like a voice coming from beyond of horizon.  
 Avoid any theatrical pose!

Handwritten musical score for measures 71-74. The score consists of two staves: Flute 1 (fl) and Maracas (ma). Measure 71 is circled in red.

**Flute 1 (fl):** Starts with a trill (tr) and a dotted line. Notes include G#4, A4, Bb4, and B4. Dynamics range from mp to f. A triplet of eighth notes is marked with a '3'. A box highlights a measure with a 'pah' articulation.

**Maracas (ma):** Features a 'g-s!' marking. Includes 'h-h' and 'pp' markings. A 't-t' marking is present. A box highlights a section with 'sub' and 'pp' markings. Below the staff, 'M-R-M' is written with a bracket.

Handwritten musical score for measures 75-78. The score consists of two staves: Flute 1 (fl) and Kettles (ka/tt). Measure 78 is circled in red.

**Flute 1 (fl):** Features a wavy line indicating a tremolo. Time signatures change from 2/4 to 4/4, with the tempo marking 'misterioso'. Dynamics include p=pp, p, and ppp. The word 'attacca' is written at the end of the staff.

**Kettles (ka/tt):** Includes a 'dolce' marking. A 'g-s' marking is present above the staff. A 'w-b' marking is present below the staff. A '6' is written below a chord.

III con gioia, robusto  
 1 = 116 "Dance of the Chinese Lion and Paper Dragon"

84

rh: f, mf, f, sub mp, f

tl: mf < poco, mf < poco

87

rh: mf < >, mf < >, subf cresc., delicatamente, ffff

tl: mf < >

91

rh: f, P < ff >, P < mf >

tl: mf, mp

attacca subito

93

fl: PP, < P >, PP, mp >, PP, P

ta: PP, P, mp

99

fl

mf sf p mf p pp ben p mf p pp

h-h

P mp

106

fl

p mf f ff

h-h

decresc. ta

ben mf (con accelerando)

pp 3 3 3 3 mf

113

fl

p mp

h-h

ben p W-b mp

7

Flute 1 (fl) and Wood Bass (W-b) parts for rehearsal mark 117.  
 Flute 1 part includes trills, triplets, and dynamics: *mf*, *ff*, *ff*. Includes the instruction *perdem clost* and *8va* markings.

Wood Bass part includes dynamics: *mf*, *mp*, *f*, *quasi f*.

Rehearsal mark 117 is circled.

Flute 1 (fl) and Wood Bass (W-b) parts for rehearsal mark 125.  
 Flute 1 part includes trills and dynamics: *sub pp*, *f*. Includes the instruction *fiatament 8va*.

Wood Bass part includes dynamics: *p*, *p*, *mp*, *p*.

Rehearsal mark 125 is circled.

Flute 1 (fl) and Wood Bass (W-b) parts for rehearsal mark 129.  
 Flute 1 part starts with *più agitato* and *Comprimato*. Includes dynamics: *mf*, *f*, *ff*, *ff e cresc.*. Includes *8va* markings.

Wood Bass part includes dynamics: *mf*, *f*, *ff*.

Rehearsal mark 129 is circled.

4  
4

fl  
mp poco cresc. p mp p

ka  
h-h  
t-t  
f mf mp f crescendissimo

(136)

3  
4

più comprimato  
8va

fl  
sempre fff

w-b  
t-t  
f cresc. crescendissimo ed accelerando

(144)

IV tranquillo, un poco misterioso ma secco  
♩ ≈ 66

4  
4

voce  
fl  
pav pav  
ppp p sf mp pp ppp pp

ma  
h-h  
pp mp p p

- flament

pain

(153)

\*Warten bis man bereit ist, eine neue, rarifizierte und noch geheimnisvollere Welt zu betreten.  
Wait until you are prepared to enter a new, rarified and even more mysterious world.

5  
4 4

voce  
*pp*  
 paih paih  
*pp*  
*mp* *mf* *pp*  
*p* *mp* *p*

f1  
*pp*  
*mp* *mf* *pp*  
*p* *mp* *p*

ma  
*pp*  
*mp* *mf* *pp*  
*ppp* (gu) *mp* *mf*

gu  
 t-t  
*mp* *pp* *pp*  
*ppp* *mp* *mf*

(159)

f1  
*pmp* *sub* *p* *mp*  
*ben* *mf* *poco* *mp* *p*  
*mp* *mf* *p*

ma  
*mp* *mf* *p*  
*p* *pp* *p* *pp*

ka  
*mf* *mp* *ka* *mp*  
*wb* *ben* *mp* *p*

o a e  
*pp* *p* *pp*

5  
4

165

quasi eco

con calore

f1  
*mp* *5* *mf* *p*  
*mp* *p* *p* *mp* *pp* *mp*

ma  
*pp* *mp* *p*

w-b  
 t-t  
*ppp* *ppp* *mp*

10

(170)

Voce

*delicatamente*

f1

w-b  
h-h  
t-t

ma

176

Voce

f1

g-s

ma

h-h

t-t

181



poco più mosso, liberamente  
♩ ≈ 76

fl  
ma

187

poco p<sub>sf</sub> pp p mp mf p pp mp p mf p poco decresc. pp

poco men. < mf

calmo e mesto  
♩ ≈ 63

4  
4

Voce  
fl  
ma

188

ben p mp p poco f PPP < PP > PPP imp perd.

p dolce perd.

poco > ben p

pp

fi

quasi eco

luminoso

mp

3

p

pp

3

baup

mp

p

mp

pp

p

ma

mf

b

sub

pp

pp

misterioso

p

1 2

tt

195

ben mf

w-b

mf

p

fi

con grazia

pp

3

3

3

3

8

p

mp>mp

ma

ben p. senza

pp

ben p

ben p

decresc.

tt

201

pp

w-b

ben p

mp

pp

ben p

pp

Handwritten musical score for measures 208-210. The top staff is marked **fi** and the bottom staff **ma**.

**Staff 1 (fi):**

- Measures 1-3: *mp*, *mp*, *mp*, *p*, *mp*, *p*. Annotations include *ben p e dolce* and a wavy line.
- Measure 4: *pp*, *molto lontano*.
- Measures 5-6: *pp*, *pp*. Includes triplets and a dynamic *pp*.
- Measures 7-8: *pp*, *pp*. Includes a triplet of eighth notes and a dynamic *pp*.

**Staff 2 (ma):**

- Measures 1-2: *pp*.
- Measures 3-6: *ppp*, *ppp*, *ppp*, *ppp*.
- Measures 7-8: *ppp*, *pp*, *pp*, *pp*. Includes a wavy line and a dynamic *ppp*.

Measure numbers 208, 209, and 210 are written above the staff.

(208)

Handwritten musical score for measures 215-220. The top staff is marked **fi** and the bottom staff **ma**.

**Staff 1 (fi):**

- Measures 1-2: *poco*, *sub mf*, *p*. Annotations include *8va* and a dashed line.
- Measures 3-4: *ben p < mp*, *p*. Includes triplets and a dynamic *p*.
- Measures 5-6: *pp*, *p*. Includes triplets and a dynamic *p*.
- Measures 7-8: *pp*, *p*. Includes triplets and a dynamic *pp*.
- Measures 9-10: *pp*, *p*. Includes triplets and a dynamic *pp*.

**Staff 2 (ma):**

- Measures 1-2: *pp*.
- Measures 3-4: *pp*, *p*.
- Measures 5-6: *pp*, *p*.
- Measures 7-8: *pp*, *p*.
- Measures 9-10: *pp*, *p*. Includes a wavy line and a dynamic *pp*.

Measure numbers 215, 216, 217, 218, 219, and 220 are written above the staff.

(215)

24. März 98