








Andreas Beschorner

2 - 1

for violin and piano

Legend

Common	
	Portato: to be played as a soft staccato, lasting slightly longer than the ordinary one.
Piano	
<i>pizz.</i>	A very soft and decent form of staccato. Not to be played in the interior!
	Press Pedal after having struck the keys. One leading downward arrow indicates a very short delay, two arrows a slightly longer lasting delay before pedal usage. In both cases, the pedal should be pressed strong enough to produce a sound. However, the pedal shall not be banged down, thus the player should stop at about 3/4 th .
Violine	
<i>flaut.</i>	Flautando (sometimes called flautato): fast drawing with bow, sul tasto molto
	Single note instruction. Marcato molto, scratchy sound intended.
	Slow drawing with bow with reduced pressure. To be played near the bridge.
<i>loco</i>	Resets/ annuls preceding instructions on where to play (s.t., s.p., I, II, ...)
<i>ord.</i>	Resets/ annuls preceding playing techniques (flaut., marc., ...)
<i>(glissandi)</i>	Represented by lines, sometimes additionally arrowed to further indicate the direction. If slurred/ tied, the final note(s) are to be tied.
<i>c.l.b.</i>	col legno battuto
<i>l. pizz</i>	left (grip) hand pizz.
<i>vib.</i>	Single note instruction. Motlo vibrato.
<i>arrows/ arrow-lines</i>	Indicate technical changes (if not glissandi), e.g. bar 11, from tr to tremolo , or from ordinary bow location to <i>s.p.</i>
	There are various forms of this within the scores. Basically, the lower end of the bow (either the tension screw or the frog- / heel bottom) is used. The lower note indicates the string to be used, while the upper one represents the grip/position, where the tension screw is used to produce the sound. If applied correctly, two different frequencies should be hearable. Depending on the technique, the produced sound is very, very gentle and more of an idea than a real 'note'! In any case, the string or bow must not touch the fingerboard! The 3 different methods are described below. <u>Regard further notes on next page!</u> <hr/> <i>Single notes without any additional instruction:</i> The string is tapped. The strength and pressure of the tap should be such that the sound can be heard clearly. Without staccato instruction, the bow rests on the string for the given note duration, whilst with staccato the bow's end is to be released after tapping.
	<i>Slides/ gliss.:</i> The lower note is tapped (with the end of the tension screw) and a glissando is performed on the string. If the target note has staccato instructions, the bow is released after gliss. Otherwise, it remains at its current position for the given duration. The word 'gliss' may be displayed additionally.
	<i>Pizz. variations:</i> The end of the tension screw is (silently) put onto the string. Whatever sort of pizz. technic (Bartok pizz., soft pizz., ordinary pizz.) inaugurates the sound. In this example, after the Bartok pizz. a gliss. is applied, with the bow's end remaining on the string.

All accidentals are valid for complete bars, not just for single notes!
Alle Vorzeichen gelten stets taktweise, nicht nur für einzelne Noten!

Notes concerning playing with the tension screw

Not all bows have a bottom which is soft-edged and convex or plain and it might happen that the string will thus take damage from scratching, when playing any of the techniques where the tension screw/ bow slides on the string. In this case, alternatives can be chosen. One is mentioned above, the bottom of the frog/ heel, which however is not as accurate concerning the pitch/ position.

Other variations should resemble the intended sound (which has thereby to be tested at least once) accurately, but in the end the decision is left to the player(s). A possible side-effect might be, that the player has to change between bow and alternative, which takes some time and hence poses a problem in bars 70 and 72-73 while 75 (being a non sliding technique) , 95 (because the rhythmic structure can take a short delay here) and 86-66 are not considered troublesome.

Ossia suggestion: Use the 'tension screw techniques' completely for bars 70 to 75, excluding the last flageolet. The unslurred flageolets should be played as taps in this case, remaining on the same string as before. Slurred ones should be played via soft-pizz, all times using the object of choice (= alternativ). **However, if possible the usage of the tension screw as well as the intended playing techniques are to be preferred!**

Some words about the references to Franz Schubert's song 'Der Doppelgänger' (see below for a german version)

The idea was not to use themes, motifs or harmonic sequences (while those can for instance be found within flageolets of the violin) as foundations for the composition but to refer to structural aspects of form and to textual contents. Some examples:

- The introduction (solo part of the violin) reflects both the unknown previous history of the antagonist and the troubling second ego. With the piano starting to play, a link is established, which brings all 'parts' together, while nevertheless keeping alive distance and fear.
- The song's growth of range and raise of pitch of the vocals has its pendants in the 'protruding' higher pitched notes f/f# to g#/a of piano and violin. Additionally, neighbored frequencies and microtonal deviations further allude to the pain and disunion of the antagonist's self.
- The dynamics develop similarly in parallel as well as the overall dramturgical course and the same holds for inner dialogues, the latter represented a dialogue like style starting at bar 65, while the up to bar 64 it resembled a parallel life of the souls). All in all, the basic (dynamic) volume of 2 – 1 is reduced, compared to the song.

Erläuterungen zum Bezug zum Referenzlied 'Der Doppelgänger' von Franz Schubert

In 2 – 1 ist der Grundgedanke weniger die Verwendung von Themen, Motiven oder harmonischen Sequenzen des Originals (die dennoch beispielweise in den Flageolets der Violine zu finden sind), als vielmehr die Annäherung an formale Aspekte oder textliche Inhalte. Einige Beispiele:

- Das Solointro spiegelt sowohl die unbekannte Vorgeschichte des Antagonisten, als auch das furchtbare, verstörende' andere Selbst dar. Bei Einsatz des Klaviers wird eine Verbindung etabliert, die alle 'Teile' näherbringt, jedoch die ihnen innewohnende Distanz und Furcht untereinander beibehält.
- Die Steigerungen insbesondere in Ambitus und Lage der Gesangspartie finden Pendants in den hohen und an Höhe gweinnenden Tönen von Geige und Klavier, angefangen über f/fis bis hin zu gis/a. Zusätzlich werden oftmals durch benachbarte Frequenzen und Mikrotöne Schmerz und innerer Zwiespalt des Antagonisten dargestellt.
- Die Lautstärke-Entwicklung und der gesamt-dramaturgische Ablauf sind im Hinblick auf das Original ähnlich strukturiert. Ebenso entwickeln sich innere Dialoge in 2 – 1 durch eine auffallende Dialogform, also zunehmenden Zwiegesprächen zwischen Violine und Klavier, ab Takt 65, während Takte 1 bis 64 eher den (noch) parallelen Ichs entsprechen. Insgesamt ist die Grunddynamik sehr stark im Vergleich zum Original reduziert.

♩ = 152

IV flaut. ord. II I III

l-pizz. IV flaut. loco, arco ord. pizz. arco s.p. loco marc. ord. l-pizz.

Violine

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

II arco flaut. jeté s.p. poco lente IV flaut. pizz.

VI.

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

arco a tempo ord. jeté gliss. spicc. vib. marcato N-pizz.

VI.

p *pp* *mf*

arco tr. s.p. loco tr.

VI.

p *ff* *p*

gliss. s.t. s.p.

VI.

< mf > p

Klav.

siempre *pp*

Ped. *

s.t. flaut. jeté gliss. flaut. s.p.

VI.

p *pp*

Klav.

p *pp*

Ped. *

VI. 19 *ord.* *tr* *mf* *jeté* *ord.* *p* *flaut.* *IV III II* *6* *tr*

Klav. *8va* *5*

VI. 21 *(flaut.) IV III II* *7* *6* *6* *5*

Klav. *(8)* *7* *3* *5* *5* *mp* *pp*

Red. *

VI. 23 *ord.* *III* *p* *IV III* *s.t.* *flaut.* *poco* *IV III pizz.* *3*

Klav. *(8)* *3* *7* *5* *mp* *p* *dolce*

V Red. *

VI. 28 *arco* *I* *II* *(I II I II)* *simile...*

Klav. *mp* *3* *5* *3* *3* *pp* *p* *3* *pp*

VI. *pp* *sim.* *poco gliss.* *flaut.* *IV III II* *tr*

Klav. *ppp* *molto legato* *pp*

VI. *III ord.* *p*

Klav. *p* *tr*

VI. *flaut.* *I* *III* *gliss.* *gliss.*

Klav. *> ppp* *5* *8va* *ppp* *3*

VI. *ord.* *p* *5* *6* *7* *6* *5*

Klav. *mp*

40 *s.p.* *mp* *(s.p.)*

VI. Klav.

41 *mp* *6* *5* *loco* *pp* *5*

VI. Klav.

42 *6* *3* *5* *mp* *s.p.* *pp*

VI. Klav.

45 *loco* *p* *5* *3* *5* *dolce* *pp* *3* *6* *3* *ppp* *3* *5* *6* *m.d.*

VI. Klav.

47

VI. *pp* 6 *p* 3 *mp*

Klav. *pp*

49

VI. *poco a poco decresc.*

Klav. (*pp*) 3 3

50

VI. *s.p.* *p* 6 6 5 3

Klav. 3 3

52

VI. *s.t.* *p* 6 6 6 6 3 3 6 6

Klav.

55

VI. 6 7 6 5 *l.pizz. arco* 5

57 *s.t. molto* *pizz. arco* *simile...*

VI. Klav.

59 *pizz. arco* *loco* *p* *6* *3* *6*

VI. Klav.

63 *pizz arco* *mf* *5* *II* *vib* *vib.* *p* *s.p.* *pp* *6* *5*

VI. Klav.

66 *ord.* *loco* *3* *3* *3* *II* *pizz. dolce* *pp* *Ped.*

VI. Klav.

68 *fluechtig* *pp* *5* *6* *6* *U.C.*

VI. Klav.

70

VI. *soft-pizz. arco II*
mf p mf p

Klav. *5 3 ppp pp 5 7 5 U.C. 3*

73

VI. *soft-pizz. gliss.*
mf f p

Klav. *5 3 3*

76 III

VI. *arco*
pp ppp pp
vib.
♩ = 92

Klav. *ord.*
pp
♩ = 92
*Ped. 6 **

81

VI. *pizz. arco*
mf 3

Klav. *mp sfz sub.f 6 p **

VI. (I II I II) 84 *s.t.* *pp* *p* *mf* *3:2*

Klav. *mf* *8va* *7* *5* *pizz.* *P pizz.* *pp* *5:4* *5:4* *Sustain* *Ped.* *5*

VI. 87 *soft-pizz.* *arco* *s.t.* *pp* *3*

Klav. *mp* *p* *pizz.* *pp* *3:2* *pizz.* *3:2* *pizz.* *3:2* *1/2* *Ped.* *#* *1* *2* *Ped.*

VI. 93 *gliss.* *s.p.* *sfz p* *mf* *3*

Klav. *5* *mppp* *mf* *p* *pizz.* *pp* *3* *5* *5* *Ped.* *8va*

calando al fine

96

VI. *gliss.*

Klav. *pp* *ppp* *pp*

8^{vb} *W Ped.* *

98

VI. *mp* *p* *soft-pizz.* *soft-pizz.*

Klav. *pizz.* *pizz.*

W Ped. *8^{vb}* *

1 1
3 2