

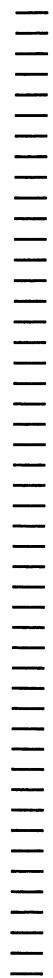
Bo Nilsson

FREQUENZEN

Partitur



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bo nilsson

frequenzen

(1 956)

(uppförandetekniskt redigerad version)

Om denna version

Bo Nilsson hade fullbordat den första utskriften av Freuqenzen i början av januari 1956. Freuqenzen var det 6:e verket i den radikala verkföljd som han hade inlett ett år tidigare och det skulle bli hans genombrotsverk. Det uruppfördes (och bisserades) i Darmstadt i juli samma år, det spelades i Stockholm (Fylkingen) i oktober och Pierre Boulez framförde det i Paris i mars året därpå. Det spelades även under ISCM i Zürich senare den sommaren.

Den första versionen skiljer sig emellertid något från den utskrift, som ligger till grund för denna redigering. I den första versionen finns t.ex. inga bortretuscherade tomma takter. Tempoangivelsen "das Tempo des Stückes wird vom kleinsten Zeitwert fixiert: so schnell wie möglich" saknas också. I stället angives fixerade tempon som varierar från fjärdedel = 56 till fjärdedel = 64. Med anledning av att förlaget Universal Edition beslöt att ge ut verket, gjordes emellertid en ny utskrift och sedan ytterligare en. På vägen skedde en del förändringar, bl.a. i tempohänseende. Det är den senaste utskriften, som ligger till grund för denna redigering, som uteslutande skett för att underlätta framförandet.

Redigeringsprinciper

Redigeringen gäller både partitur och stämmaterial.

I originalet saknas taktindelning, dvs. varje takt omfattar en puls. Här har en taktindelning genomförts. Indelningen har så långt möjligt lagts över originalet så att takterna förtydligar gestalter och fraser och underlättar kommunikationen mellan dirigent och musiker. Taktarterna begränsas till 2-takt (L), 3-takt (Δ), 4-takt (\square) och 5-takt (\boxplus). Taktnumren för dessa "nya" takter anges på varje sida (numret betecknar sidans första fullständiga takt) och tjänar som repetitionssiffror.

De ursprungliga sifferbaserade nyansbeteckningarna, ett mycket "nilssonskt" attribut som han konsekvent använde fram till början av 1958 ("Mädchentotenlieder"), behålls i partituret. I stämaterialet har de emellertid översatts till konventionella italienska bokstavs-beteckningar. Därvid har en viss förenkling varit nödvändig, eftersom bokstäverna inte tillåter lika stor differentiering.

I denna version har också några uppenbara skrivfel, som uppkommit vid de upprepade renskrifterna, korrigerats.

Gunnar Valkare

Das Tempo des Stückes wird vom kleinsten Zeitwert (Takt 85-Vibraphon) fixiert: so schnell wie möglich.

Bei der Aufführung sollen die Instrumente möglichst dicht nebeneinander aufgestellt werden.

Alle Lautstärken sind relativ; darum muss die Ensembledynamik sich nach der des Vibraphons richten.

Der kleinste Wert der Lautstärke - skala (1,0/pppp) entspricht der Hörbarkeitsschwelle, der grösste Wert (10,0/ffff) entspricht maximaler Lautstärke. Unter jedem System der Partitur sind die Lautstärkezahlen eingezeichnet.

Die Grössen und die Klanghöhen des Schlagwerks entsprechen in jeder Gruppe den Niveaus "möglichst hoch-hoch-tief-möglichst tief". Der relative Tonhöhenabstand in der Reihenfolge vom höchsten bis zum tiefsten Klang soll möglichst konstant sein.

INSTRUMENTE Piccolo-grosse Flöte; Vibraphon-Xylophon; elektrische Gitarre-Kontrabass (immer pizzicato); Schlagwerk (zwei Spieler): I. 4 Bongos-4 Tomtoms-4 Congas;

II. 4 Becken- 4 chinesische Gongs. Alle Töne klingen wie geschrieben.

SPIELBEZEICHNUNGEN a) alle Instrumente/Lautstärken: 1,0-1,5- 2,0-2,5- 3,0-3,5- 4,0-4,5- 5,0-5,5- 6,0-6,5- 7,0-7,5- 8,0-8,5- 9,0-9,5-10,0; b) Flöten, Becken und Gongs: j = ohne Lautstärkeveränderung; c) Becken und Gongs: ↓ = ungedämpfte Vibrationen.

SCHLAGMITTEL DES ORCHESTERS Vibraphon: mit Hartfilzschlägel; Xylophon: mit Holzschlägel; Bongos, Tomtoms und Congas: mit Paukenschlägel; Becken und Gongs: mit Hartfilzschlägel.

AUFFÜHRUNGSDAUER zwischen 3 und 4 Minuten.

an bengt hambraeus

la bombe des kobolds tombe dans la tombe
bleu cobalt et la comble

The image shows a musical score for a jazz ensemble. The instruments and their parts are as follows:

- piccolo:** Two staves with notes and slurs. Time signatures: 2,5 → 2,0 and 3,5 → 1,0 → 2,5.
- flöte:** One staff with notes and slurs. Time signature: 2,0 → 3,5.
- vibraphon:** One staff with notes and slurs. Time signature: 3,5.
- xylophon:** Two staves with notes and slurs. Time signatures: 1,0 and 1,5.
- gitarre:** One staff with notes and slurs. Time signature: 3,0.
- kontrabass:** One staff with notes and slurs. Time signature: 5,0.
- gongs:** One staff with notes and slurs. Time signature: 3,0.
- becken:** One staff with notes and slurs. Time signature: 1,0.

The score is divided into two systems by a vertical line. The first system contains the piccolo, flöte, vibraphon, xylophon, gitarre, and becken parts. The second system contains the piccolo, flöte, vibraphon, gitarre, kontrabass, gongs, and becken parts. The xylophon part is only present in the first system. The gongs part is only present in the second system. The piccolo part is present in both systems.

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5

piccolo

flöte

vibraphon

xylophon

gitarre

kontrabass

bongos

Congas

becken

gongs

△

2

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9

piccolo

flöte

vibraphon

xylophon

gitarre

kontrabass

bongos

tomtoms

congas

Detailed description of the musical score: The score is for a percussion ensemble. It features seven staves. The piccolo staff has a treble clef and a key signature of one sharp (F#). The flöte staff has a treble clef and a key signature of one flat (Bb). The vibraphon, xylophon, gitarre, and kontrabass staves have a bass clef and a key signature of one flat (Bb). The bongos, tomtoms, and congas staves have a treble clef and a key signature of one flat (Bb). The score includes various rhythmic patterns, including triplets and sixteenth notes. Numerical values are placed below the notes, likely representing pitch or timing. The piccolo part includes a section with a key signature change to one sharp (F#) and a final triplet. The flöte part includes a section with a key signature change to one flat (Bb) and a final triplet. The vibraphon, xylophon, gitarre, and kontrabass parts include various rhythmic patterns and numerical values. The bongos, tomtoms, and congas parts include various rhythmic patterns and numerical values.

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11

piccolo

flöte

vibraphon

xylophon

gitarre

kontrabass

congas

6.5 3.5 2.0 4.5 2.0 4.5 6.5 1.0 2.0 2.0 1.5 2.5 3.5 2.5 1.0 5.0 4.0 9.0 2.5 1.0 5.0 9.0 2.5 6.5 5.0 6.0 9.0 2.5

3

△

□

4

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15

The musical score consists of three staves: vibraphon, gitarre, and tomtoms. The vibraphon staff features a melodic line with various rhythmic patterns, including triplets and quintuplets, and is annotated with fret numbers such as 4,5, 5,0, 4,5, 3,0, 1,0, 4,0, 5,0, 2,0, 6,5, 7,5, 5,0, 4,0, 7,0, 4,0, 6,0, and 4,5. The gitarre staff provides a harmonic accompaniment with similar rhythmic motifs and fret numbers including 5,0, 6,0, 7,0, 6,0, 2,0, 5,0, 4,5, 7,5, 4,5, 5,0, 8,0, and 7,0. The tomtoms staff shows a rhythmic pattern with fret numbers 6,0, 3,5, 7,0, 3,0, 2,0, 4,5, 5,0, 6,5, 4,0, and 7,5. The score is divided into two systems by a vertical line.

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18

The musical score consists of three staves: vibraphon (top), gitarre (middle), and tomtoms (bottom). The vibraphone staff features a melodic line with various intervals and articulations, including slurs and accents. The guitar staff provides harmonic accompaniment with chords and melodic fragments. The tom-tom staff shows a rhythmic pattern with specific notes and rests. A circled number '18' is positioned at the top left, and a triangle symbol is at the top right. Vertical lines connect the staves at specific points. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

20

flöte

vibraphon

xylophon

gitarre

tomtoms

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23

piccolo

flöte

vibraphon

xylophon

gitarre

kontrabass

bongos

tomtoms

congas

The musical score is divided into three measures. The first measure contains staves for piccolo, flöte, vibraphon, xylophon, gitarre, kontrabass, and tomtoms. The second measure contains staves for piccolo, vibraphon, xylophon, gitarre, kontrabass, and tomtoms. The third measure contains staves for piccolo, vibraphon, gitarre, kontrabass, bongos, tomtoms, and congas. Numerical values are placed below notes and beams to indicate specific frequencies or durations. The piccolo part features a long note in the second measure. The flöte part has a melodic line in the first measure. The vibraphon and xylophon parts have complex rhythmic patterns. The gitarre part has a melodic line with some bends. The kontrabass part has a steady bass line. The bongos, tomtoms, and congas parts have rhythmic patterns with specific numerical values.

26

piccolo

flöte

vibraphon

xylophon

gitarre

kontrabass

congas

The musical score is arranged in a system with nine staves. From top to bottom, the instruments are: piccolo, flöte, vibraphon, xylophon, gitarre, kontrabass, bonges, tomtoms, and congas. The score is divided into three measures. The first measure contains notes with stems and flags, often grouped with slurs and fingerings (5 or 3). The second measure continues this pattern with similar groupings. The third measure shows a continuation of the rhythmic patterns, with some notes marked with a flat (b) and others with a sharp (#). Numerical values (e.g., 6.0, 8.0, 7.0) are placed below the notes, likely representing pitch or timing. The percussion parts (gitarre, kontrabass, bonges, tomtoms, congas) use a mix of eighth and sixteenth notes, often with slurs and fingerings. The gitarre part is written in a bass clef, while the others are in a treble clef. The congas part is written in a bass clef and includes notes with stems and flags, often grouped with slurs and fingerings.

31

The musical score is arranged in a multi-staff format with the following instruments and parts:

- flöte**: Two staves with notes and fingerings (5,0 and 5,0).
- piccolo**: One staff with a triplet of notes and fingerings (6,0 and 7,0).
- vibraphon**: One staff with a triplet of notes and fingerings (10,0 and 6,0).
- xylophon**: Two staves with notes and fingerings (10,0 and 6,0).
- gitarre**: Three staves with notes and fingerings (10,0, 6,0, 5,5, and 5,5).
- kontrabass**: Two staves with notes and fingerings (10,0, 6,0, 5,5, 8,0, and 5,5).
- bongos**: One staff with notes and fingerings (8,0, 6,0, 7,0).
- tomtoms**: One staff with a triplet of notes and fingering (10,0).
- congas**: One staff with notes and fingerings (9,0 and 8,0).

36

The musical score is arranged in a grand staff format with six staves. From top to bottom, the staves are labeled: flöte, vibraphon, gitarre, Kontrabass, becken, and gongs. The vibraphone staff is the most prominent, featuring a continuous melodic line with various articulations and dynamics. The flute, guitar, and cymbals provide harmonic support and rhythmic patterns. The double bass and gong play more static or rhythmic roles. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments.

43

The musical score for percussion instruments includes the following parts and markings:

- vibraphon:** A series of notes with slurs, starting at measure 43.
- gitarre:** A series of notes with slurs, starting at measure 43.
- piccolo:** Notes with slurs and triplets, with pitch markings 5,8 and 2,0.
- flöte:** Notes with slurs and triplets, with pitch markings 7,0 and 5,0.
- xylophon:** Notes with slurs and triplets, with pitch markings 8,5, 4,0, and 4,5.
- Kontrabass:** Notes with slurs and triplets, with pitch markings 10,0 and 10,0.
- bongos:** Notes with slurs and triplets, with pitch markings 10,0 and 10,0.
- tomtoms:** Notes with slurs and triplets, with pitch markings 7,0 and 4,5.
- congas:** Notes with slurs and triplets, with pitch markings 10,0 and 5,0.
- becken:** Notes with slurs and triplets, with pitch markings 3,0 and 3,0.
- gongs:** Notes with slurs and triplets, with pitch markings 4,5, 7,0, 5,0, and 8,0.

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47

The musical score is divided into two systems. The first system (left) includes staves for piccolo, flöte, vibraphon, xylophon, gitarre, kontrabass, bongos, tomtoms, congas, becken, and gongs. The second system (right) continues the notation for these instruments. The score features various rhythmic patterns, including triplets and quintuplets, and includes numerical time signatures such as 2,0, 3,0, 4,0, 5,0, 6,0, 7,0, 8,0, 9,0, 10,0, and 11,0. The instruments are labeled in German: piccolo, flöte, vibraphon, xylophon, gitarre, kontrabass, bongos, tomtoms, congas, becken, and gongs.

14

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The musical score is arranged in ten staves, each for a different instrument. The instruments are: piccolo, flöte (flute), vibraphon (vibraphone), xylophon (xylophone), gitarre (guitar), kontrabass (double bass), bongos, tomtoms (toms), congas, becken (cymbal), and gongs. The score includes various musical notations such as notes, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings like *mf* and *f* are present. Numerical values (e.g., 7,0, 8,0, 9,0, 10,0) are written below notes, likely representing pitch or frequency. The score is divided into two systems by a vertical bar line.

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52

The musical score is divided into two systems. The first system includes staves for flöte, vibraphon, xylophon, gitarre, kontrabass, bongos, tomtoms, and congas. The second system includes staves for becken and gongs. Each staff contains musical notation with various note values and rests, and numerical figures (e.g., 10,0, 9,0, 8,0) are placed below the notes, likely representing fret numbers for guitar or specific rhythmic values for other instruments. The notation includes stems, beams, and various note heads.

54

vi braphon

4,0 3,0 2,0 2,0

gitarre

4,0 4,0 3,0 2,0

kontrabass

4,0 3,0 3,0 2,0

bongos

2,0 1,0

tomtoms

2,0

congas

4,0 4,0 2,0 3,0 1,0

becken

5,0

gongs

1,0 5,5

10,0

3 10,0

5,5 6,0 6,5

9,0 9,5 10,0 10,0 10,0 7,0 10,0

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