

Suite Caractéristique

für Viola und Hackbrett

Rudi Spring

op. 47 C

1. Prologue ... zu einem alten deutschen Volkslied (1'30'')	-	-	-	-	-	-	-	-	-	2
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Vorliegende **Suite Caractéristique** ist eine 1992 bearbeitete Fassung der Originalversion für Blockflöte und Hackbrett (ISMN M-50098-002-5), die 1990 komponiert wurde.
Es existiert ausserdem noch eine Fassung für Viola und Zither (ISMN M-50098-067-4).

Anmerkungen für die Viola zur Notation in der "Ballade":

Takt 3, vor h1: Viertelton-Erhöhung bzw. -Erniedrigung.

Takt 10 und Takt 30, senkrechter Pfeil vor der Note g0 bzw. a2:

Sechstelton-Erniedrigung (stets als reine Natursept zum Grundton des Intervalls zu hören)

This music is an arrangement (from 1992) of the original score made for recorder and dulcimer (see ISMN M-50098-002-5) which was composed in 1995.

There is also an arrangement for viola and zither (see ISMN M-50098-067-4).

Notes for the viola in the "Ballade":

Bar 3 before b1: quarter note higher resp. lower

Bar 10 and bar 30: vertical arrow before the notes g0 or a2:

sixth-tone lower (take it as pure natural sept to the base tone of the interval)



Suite Caractéristique

I. Prologue ... zu einem alten deutschen Volkslied

Rudi Spring op. 47 C

♩ ≈ 100

con sord.

Viola

Leder

Hackbrett

ppp *pp sempre*

p

10

dolce

(Leder)

Filz

20

pp sempre

30

p dolce

poco rit.

al niente

poco rit.

ATTACCA

II. Moment musical 1

Vivace (♩ ≈ 125)

(senza sord.)

Va.: 2da volta ottava bassa

f

sim.

Hb.

f marcato

5 / 22

pp

f

mp

9 / 26

sfz

12 / 29

p

16

1.

mf

f

p

33 2.

f concitato

37

p concitato

40

43

mf
sffz
mf

47

f
p
conciato

50

f

53

mp

56

59 *quasi détaché al fine*

quasi détaché al fine

7/16

62

meno f

f subito
weicherer Schlegel

p

67 *senza rit.*

f subito

ff

sofort ab!
sfz

p subito

rf

p

III. Ballade

$\text{♩} \approx 50$ (den ♩ - bzw. ♩ - Grundschatlag wahrend des gesamten Stuckes spuren / always feel the beat of ♩ resp. ♩ .)

erzahlend

Va. 

weicherer Schlegel / softer mallet

Hb.  (TACET)

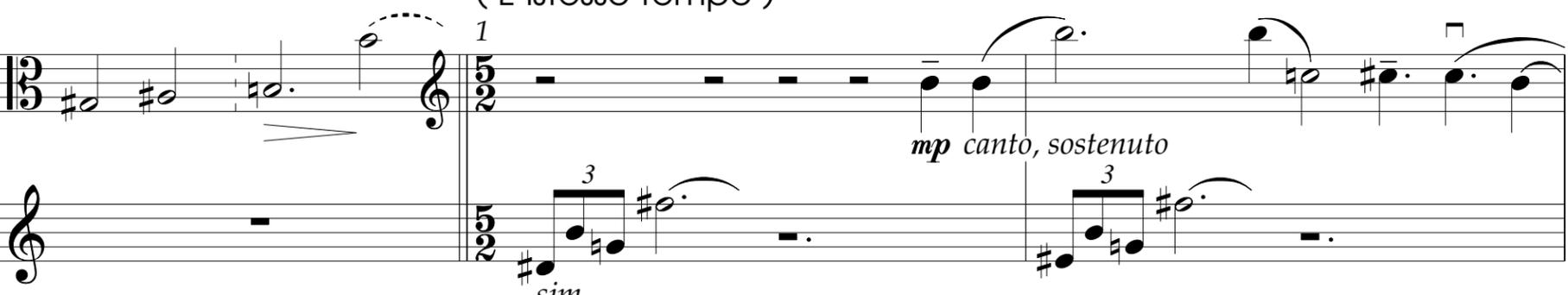
f

(Viola)



cantabile enfatico

(L'istesso tempo)



mp canto, sostenuto

sim.

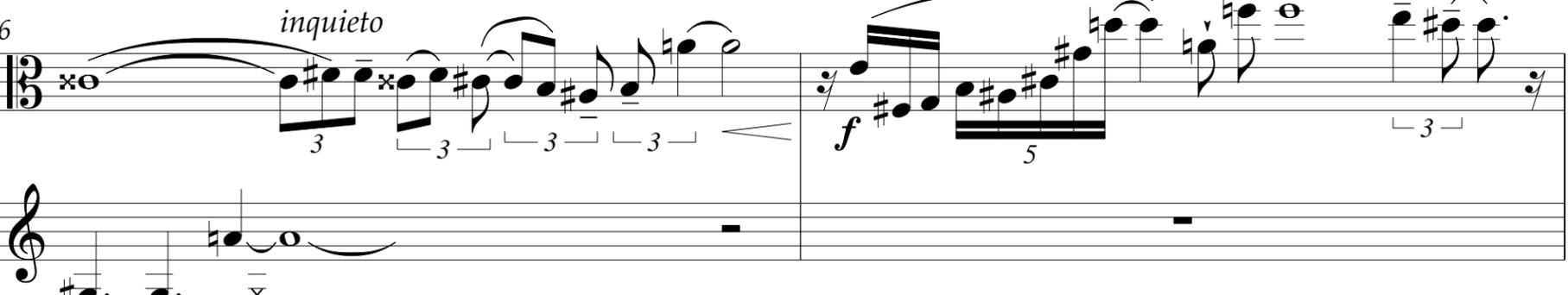
3 unbedingt EIN Bogen



gliss. *gliss.*

sonoro ma dolce

6 *inquieto*



f

8 *trun*



mf *sfz* *f*

9 / II

ff *mf* *sonoro* *pp*

sehr weiter Ganzton
very wide major tone
IV III IV

11 (♩ ≈ 150)

p

härterer Schlegel / harder mallet

12

pp *rf* *rf*

14

p *f* *mf*

pizz. (flag.) ord.

15 / II

f *sfz* *pp* *sfz* *mf* *ff*

16 / II

espressivo

sffz *ff*

18

(ff)

mp *p*

18 / II

5: d.

19 / II

f sub.

pp

(immer in d. / always in d.)

20 / II

mf cresc. poco a poco

cresc.

21

ff

(*cresc.*) *f*

22

f *p*

poco dim.

23 / II

f dolce *mf dolce*

→ weicherer Schlegel

sfz *p*

26

mp *p intimo* *p*

dolce TACET

30 (Viola)

dolciss. espr. *poco cresc.* *f*

5

33

ff *ritmico* *ff*

ATTACCA

IV. Moment musical 2

Fließend (flowing) (♩ = 96 - 100)

Va. *mf*
p

Hb. härterer Schlegel
mp
p dolce

6 *mf*
f
p *f*
mp *mf*
 Echo
 → weicherer Schlegel

11 *mf*
mf
f sempre
 declamato
 (sim.)
 muta →
 (senza trem)

16 *mf*
p
f
sfz
f
mp
 härterer Schlegel
p (Echo)
molto
 pizz.
 arco

21 *mp*
pp
pp
mp
concitato
p

25

Musical score for measures 25-28. The top staff is in bass clef with a 3/8 time signature. It begins with a forte (*f*) dynamic and a series of eighth notes, followed by a mezzo-piano (*mp*) section with a half note. The bottom staff is in treble clef, starting with a mezzo-forte (*mf*) dynamic and a half note, followed by a sforzando (*sfz*) dynamic and a half note, and ending with a mezzo-piano (*mp*) dynamic and a half note. There are various articulation marks like accents and slurs throughout.

29

Musical score for measures 29-32. The top staff is in bass clef with a 3/8 time signature, featuring a series of eighth notes. The bottom staff is in treble clef, featuring a series of eighth notes with 'x' marks above them. The dynamic is mezzo-piano (*mp*). The word "beharrend/insisting" is written below the bottom staff.

33

Musical score for measures 33-36. The top staff is in bass clef with a 3/8 time signature, featuring a series of eighth notes with a forte (*f*) dynamic. The bottom staff is in treble clef, featuring a series of eighth notes with a sforzando (*sf*) dynamic.

37

Musical score for measures 37-40. The top staff is in treble clef, featuring a series of eighth notes with a fortissimo (*ff*) dynamic. The bottom staff is in treble clef, featuring a series of eighth notes with a forte (*f*) dynamic. The word "beharrend/insisting" is written below the bottom staff.

V. Epilogue ... zu einem estnischen Schifferlied

♩ ≈ 50

Va. *pizz.*
mf

Hb. *f* *pizz. (flag.)* *batt.* *pp* *unstet / restless*

6 *arco*
ppp

pp *molto* *sfz*

10 **un pochino meno mosso**

pizz.
p misterioso

13 **a tempo**

batt. *rf* *pp* *accel.* *rit.* *sff* *ppp*

18 **a tempo** (♩ ≈ 50)

Filzschlegel (bis Ende) / take felt mallets, until the end

p

25

pp

31

ppp

36

41

cresc.

46

mf

f

sfz

p *pizz.*

pizz.

Rudi Spring

wurde 1962 in Lindau / Bodensee geboren. In den Jahren 1971-75 war sein prägender Lehrer in Tonsatz, Analyse, Klavier & Komposition Alfred Kuppelmayer. 1978 begann er in Bregenz ein Kammermusikstudium bei dem Violoncellisten Heinrich Schiff, mit dem er schliesslich auch gemeinsam konzertierte und auf dessen Anregung bis 1982 eine Reihe von Kompositionen entstand.

Rudi Spring war 1975-86 als Kirchenorganist, 1985-90 auch regelmässig als Dirigent tätig. An der Münchner Hochschule für Musik und Theater - wo er 1981-86 Komposition & Klavier studierte - unterrichtet er seit 1999 im Rahmen eines Lehrauftrags Liedgestaltung.

Zahlreiche Rundfunkaufnahmen und einige CDs dokumentieren sein Tätigkeitsfeld als Kammermusik- und Liedpianist, welches immer wieder durch Soloabende einerseits, Chanson-/Kabarett-Auftritte andererseits ergänzt wird.

2000 erschien bei ADERA "Bach dreifach": 3 CDs mit Soloklaviermusik von C. Ph. E. Bach, J. S. Bach und W. Fr. Bach; 2003/04 in Eigenproduktion "Auf Schuberts Spur", eine weitere Dreifach-CD, die Franz Schuberts Klaviersonatenperiode 1823-26 gewidmet ist.

Seit langem gehören Erich Höbarth (Violine) und Maria Reiter (Akkordeon) zu seinen Kammermusikpartnern.

Kompositionsaufträge kamen in den letzten Jahren vom Land Baden Württemberg, dem Deutschen Musikrat, dem Münchner Kammerorchester, den Munich Puppet Players, Konstantin Wecker (Orchestrierung von dessen Filmmusik "In der Mitte eines Lebens"), dem Internationalen Bodensee-Festival, der Hugo-Wolf-Akademie Stuttgart.

Rudi Spring ist Träger des Internationalen Bodenseekulturpreises 2002.

Rudi Spring

was born in 1962 in Lindau on Lake Constance. Between 1971-75 he counted among his teachers Alfred Kuppelmayer, to whom he owes insight into harmony and counterpoint, analysis, composition and with whom he also studied piano. In 1978 Spring began in Bregenz his studies in chamber music with the cellist Heinrich Schiff. They gave several concerts together, and this partnership - which lasted until 1982 - led to several new works. Rudi Spring was active as a church organist and, between 1985-90, as a conductor, too. He studied composition and piano at the Hochschule für Musik und Theater in Munich between 1981-86 and has taught Lied interpretation since 1999 at this institute.

Numerous radio recordings and several CD recordings document his activities as a chamber music and Lied pianist. A recital of solo piano music by C. Ph. E. Bach, J. S. Bach and W. Fr. Bach, "Bach Dreifach", was released on the ADERA label in 2000. Under his own name he produced "Auf Schuberts Spur", a 3-CD set recorded in 2003 and devoted to the period of the piano sonatas, 1823-26. Spring continues to give solo recitals as well as making cabaret appearances with chanson programmes.

He has worked extensively for many years now with the violinist Erich Höbarth and the accordionist Maria Reiter.

In recent years Rudi Spring has been commissioned by the State of Baden-Württemberg, the German Music Council (Deutscher Musikrat), the Münchner Kammerorchester, the Munich Puppet Players, the International Bodensee Festival and the Hugo-Wolf-Akademie Stuttgart.

He was awarded the International Bodenseekulturpreis in 2002.