

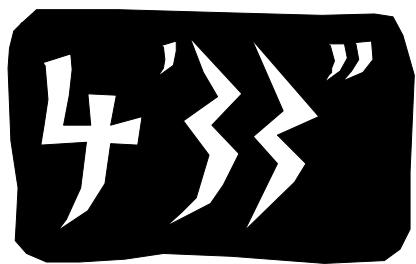
Shoshanim

for viola and zither

Peter Kiesewetter

www.verlag433.de

cover design: Urte Girnatis



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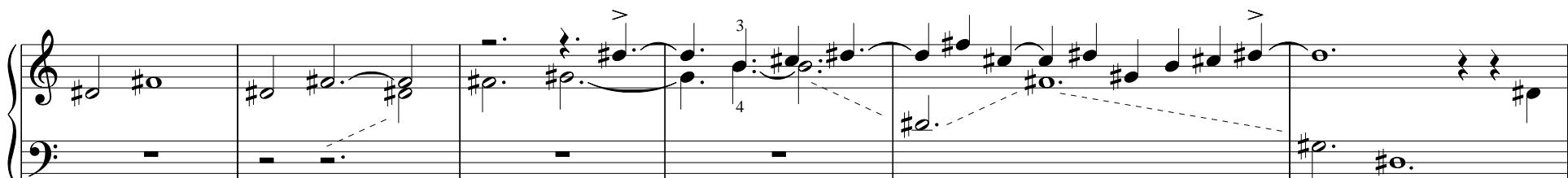
ISMN M-50098-066-7

VORWORT

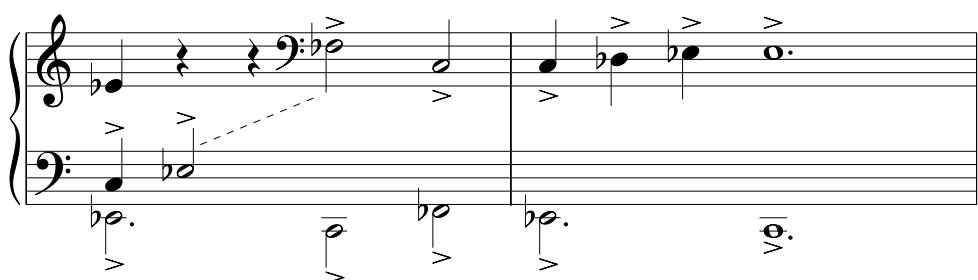
Um die Stimmführung zu verdeutlichen, wurde die bei der Zither übliche Notation (oberes System Griffsaiten, unteres System Freisaiten) nicht konsequent beibehalten. Die Verteilung des Satzes auf die beiden Spielbereiche bleibt an einigen Stellen der Phantasie und dem Geschmack des Spielers überlassen.

Einige Beispiele:

Takt 43 ff.



Takt 87 ff.



Takt 201 ff.



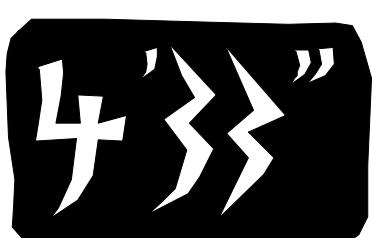
Die Kontra-F-Saite ist auf Kontra-E zu stimmen.

Georg Glasl

Peter Kiesewetter

wurde 1945 in Marktheidenfeld (Unterfranken) geboren. Er studierte Komposition bei Günter Bialas an der Musikhochschule München. Neben ausgedehnter, die meisten musikalischen Gattungen umfassender kompositorischer Arbeit langjährige Lehrtätigkeit im Hochschulbereich und zahlreiche analytische und musikkritische Publikationen.

Shoshanim, op. 61/3 entstand 1993 original für Tenorhackbrett solo und dauert etwa 21 Minuten.



Shoshanim

Leishti

für Viola und Diskantzither

Peter Kiesewetter, op. 61/1

Viola

$\text{♩} = 36$

sul pont.

Diskant - Zither

f ma dolce

meno f

lunghiss.

pp

lunghiss.

5

8

11 (3 + 3 + 2 + 3)

*con sord.
sul tasto, non vibr.*

Bass 11/4

9/4

ppp

(3 + 3 + 2 + 3)

15 *lunga*

lunga *pp*

19

ff

23

ff

27

poco espr.

(3 + 4)

p

(3 + 4)

31

mp

più p

pp

ppp

mp

più p

pp

ppp

36 (2 + 3) (2 + 3)

40 (2 + 3) (2 + 3)

44 (2 + 3 + 2) (2 + 3)

48 (2 + 3 + 2)

51 (3 + 3 + 2) (3 + 3 + 2)

Musical score for piano, featuring three staves (treble, bass, and a third staff) across six systems. The score includes dynamic markings like *poco f*, *sf*, *p*, *pp*, and *sf*. Measure 54 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 55 begins with a bass clef, 7/4 time, and a key signature of two sharps. Measures 56-57 show complex rhythmic patterns with 3+2+2 and 3+2+3 groupings. Measure 58 transitions to 7/4 time. Measures 59-60 show 3+2+2 groupings with 6-note patterns. Measure 61 shows a bass clef, 7/4 time, and a key signature of one sharp. Measures 62-63 show 3+2+2 groupings with 6-note patterns.

66

p mp

69

p f p sf p sf

72

f ma dolce mp f mp f sf f ma dolce sf

75 (2 + 3)

=f p f p f f (2 + 3) f f f f f f

8

79

83

86

(3 + 2 + 2)

(3 + 2 + 2)

89

(3 + 2 + 3)

(3 + 2 + 3)

92 (2 + 3 + 3) 8 4 9 4 f

(2 + 3 + 3) 8 4 9 4 f

95 f 4 5 5 sf f f

f f f f f f f f

98 f fp affettuoso 6 7 f

f f f f f f f f

100 p 7 7 f 7 p 7 7 7 7 6 4

sul pont. sf 7 sf 7 6 4

10

102

104

106

109

più mosso d. ca. 48 (♩ ca. 144)

ord. cantando di molto

lunghiss.

più mosso d. ca. 48 (♩ ca. 144)

114

fervente

ppp *ff*

9 *12* *4*

9 *12* *4*

121

p *ff* *pp* *ppp*

sul pont. *sf* *p* *dim.*

125

pp *ff pp* *ff pp* *ff*

(dim.) *(sul pont.) ff* *ff*

127

pp *ff pp*

sf *p*

12

130 *senza sord.*

133

136

139

142

146

149

Chalom Hashoshanim

152 **Tempo I** ($\text{d.} = 36$) *con sord.*

Tempo I ($\text{d.} = 36$)

pppp lontano

Musical score for measures 156-157. The score consists of two staves. The top staff is for a treble clef instrument (likely a flute or oboe) and the bottom staff is for a bass clef instrument (likely a cello or double bass). Measure 156 starts with a rest followed by three eighth-note rests. Measure 157 begins with a sixteenth note rest, followed by a sixteenth note (with a fermata), a quarter note, and a half note. The bass staff has continuous eighth-note patterns. Measure 158 starts with a sixteenth note rest, followed by a sixteenth note (with a fermata), a quarter note, and a half note. The bass staff has continuous eighth-note patterns. Measure 159 starts with a sixteenth note rest, followed by a sixteenth note (with a fermata), a quarter note, and a half note. The bass staff has continuous eighth-note patterns.

161

161

12 | **9** | **12** | **9** | **12**

4 | **4** | **4** | **4** | **4**

pppp

166

p

cresc.

Musical score for piano, page 171. The top staff shows a bass line with dynamic markings *mf*, *p*, and *ppp*. The bottom staff shows treble and bass staves with dynamic markings *(cresc.) f*, *f*, and *ppp*.

175

pppp

pppp

pppp

181

185

190

195

200

16

205

(cresc.) *sff* > *p*
sffpp
sffpp

f *f* *sf*

o *o*

210

ppp

ppp

cresc.

215

(cresc.) (f) *pp*

(cresc.) *f* *pp*

cresc.

220

(cresc.) *f poss.* *sul pont.* *pppp* *o*

ff *rf* *rf* *pp*

p *poco f*

225

ppp *o* *pppp* *o*

ppp

più f

più f

#8 *ff*

Shoshanim

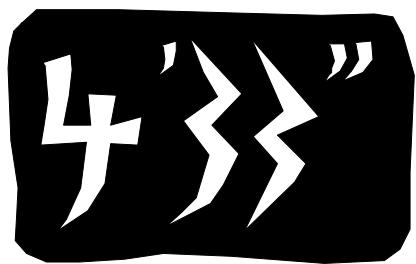
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Viola

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Viola

Shoshanim

Leishti

für Viola und Diskantzither

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$\text{♩} = 36$

sul pont.

Viola

Zither

f ma dolce

meno f

lunghiss.

lunghiss.

lunghiss.

lunghiss.

5

lunghiss.

lunghiss.

8

lunghiss.

lunghiss.

lunghiss.

11 (3 + 3 + 2 + 3)

con sord.

sul tasto, non vibr.

ppp

(3 + 3 + 2 + 3)

lunga

pp

20

lunga

pp

Viola

3

27 *poco espr.* (3 + 4) *p* *mp* *p* *p*

33 (2 + 3) *pp* *ppp* *pp*

40 (2 + 3) *ppp* (2 + 3 + 2) (2 + 3) *ppp*

46 *ppp* *p* *espr.*

51 (3 + 3 + 2) *ppp* *ppp*

54 (3 + 2 + 2) *ppp* *ppp*

57 *ricochet* *sf* *p* *mp* *sf* *p* *sf* *p* (3 + 2 + 3)

60 (3 + 2 + 2) *sf* *pp* *sf* *p*

63 *sf* *p* *sf* *p*

66 *p* *mp*

Viola

69

72

75

(2 + 3)

79

83

86

(3 + 2 + 2)

89

(3 + 2 + 3)

92

(2 + 3 + 3)

95

Viola

5

98

100

102

104

106

poco meno mosso
sul pont.
lunghiss.

più mosso d. ca. 48 (♩ ca. 144)

109

ord. cantando di molto

114

fervente

121

125

127

Viola

130 *senza sord.*

133

136

139

142

146

149

Chalom Hashoshanim

Tempo I ($\text{d} = 36$)

152

161

171

Viola

7

176

181

187 *gliss.*

195

200 *(dim.)*

205

210

216 *(f)* *pp* *cresc.*

222 *sul pont.*