

H. Birtwistle

Universal
Querflöten
Edition

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Gerhard Braun

Duets for Storab
für zwei Flöten
(1983)

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Flute
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Vorwort

Von 1975 bis 1983 lebte ich auf der Hebrideninsel Raasay. Auf der amtlichen Landesvermessungskarte scheint der Name Storab dreimal auf: Storab-See, Storabs Bach und Storabs Grab. Der Sage nach war Storab ein Wikinger-Prinz, der Schiffbruch erlitt und auf dieser Insel Zuflucht suchte. Die feindlich gesinnten Inselbewohner verfolgten Storab bis zum See, wo er bis zur in der Seemitte gelegenen Insel schwamm. Die Insulaner, die nicht schwimmen konnten (was auch heute noch vorwiegend zutrifft), leiteten das Wasser des Sees um, verfolgten ihn bis zum Quellfluß und töteten ihn an der Stelle, wo sich heute das Grab befindet.

Dieses Werk ist das letzte, welches ich auf Raasay vollendet habe.

Harrison Birtwistle

Preface

From 1975 to 1983 I lived in the Hebridean island of Raasay. On the ordinance survey map the name of Storab appears three times. Loch Storab, Storab's Burn and Storab's grave. Legend has it that Storab, a viking prince, was shipwrecked and sought refuge on the island. The islanders, being hostile, chased him to the loch where he swam to the island in the middle. The islanders, who couldn't swim (which is mainly true today) drained the loch and chased him down the burn, killing him where he is buried. These pieces are the last music I completed there.

H. B.

Préface

Entre 1975 et 1983 j'ai vécu dans l'île de Raasay, qui fait partie des Hébrides. La carte d'état-major fait apparaître à cet endroit trois fois le nom de Storab: le lac de Storab, le ruisseau de Storab et le tombeau de Storab. Selon la légende, Storab était un prince Viking qui, après avoir fait naufrage, s'est réfugié dans l'île. Les insulaires, hostiles, le suivirent jusqu'au lac. Storab nagea jusqu'au milieu du lac où se trouve une petite île. Ne sachant pas nager (ce qui est aussi le cas de nos jours), les insulaires ont dévié les eaux du lac, suivirent Storab jusqu'aux sources pour le tuer, là précisément où se trouve le tombeau.

Ces pièces sont la dernière oeuvre que j'ai achevée là-bas.

H. B.

I URLAR

Gesprochen „uhrla“, bedeutet Grundfläche oder Grundbaß, die unverzierte Grundstimme des Pibroch (eines schottischen Musikstückes, das auf dem Dudelsack geblasen wird).

Pronounced "oorla" meaning ground as in earth or ground bass; the basic unornamented melody of a pibroch.

Se prononce "ourla" et signifie base ou basse fondamentale, soit le thème non orné du Pibroch (pièce de musique écossaise, jouée par la cornemuse).

II STARK PASTORAL / Starres Pastorale / Pastorale engourdie

III FANFARE WITH BIRDS / Fanfare mit Vögeln / Fanfare avec oiseaux

IV WHITE PASTORAL / Weißes Pastorale / Pastorale blanche

V FROM THE CHURCH OF LIES / Aus der Kirche der Natur / De l'église de la nature

Auf gälisch: Eaglise Breige, ein steil in die See fallendes Felsplateau an der nordöstlichen Küste von Raasay (Eaglise: Kirche; Breige: Naturanlage).

In Gaelic: Eaglise Breige, a large fallen slab of rock in the sea on the north-east coast of Raasay (Eaglise: church; Breige: lie).

En gaélique: Eaglise Breige, un plateau de roches à pic sur la mer, à la côte nord-est de Raasay (Eaglise: église; Breige: site naturel).

VI CRUNLUATH

Aussprache: „krunlua“; der Schlußteil eines Pibroch.

Pronounced "croonlua"; the last section of a pibroch.

Prononcé "crounloua"; la partie finale d'un pibroch.

DUETS FOR STORAB (1983)



I Urlar

Harrison Birtwistle
(1934)

[illegible]

II Stark pastoral

$\text{♩} = \text{ca. } 56$

System 1 (Measures 1-5): Treble clef, 3/4 time. Measure 1: Treble staff has a whole rest; Bass staff has a half note F#4 and a quarter note G#4. Measure 2: Treble staff has a whole rest; Bass staff has a half note A#4 and a quarter note B4. Measure 3: Treble staff has a whole rest; Bass staff has a half note C5 and a quarter note D5. Measure 4: Treble staff has a whole rest; Bass staff has a half note E5 and a quarter note F#5. Measure 5: Treble staff has a half note G#5 and a quarter rest; Bass staff has a half note F#5 and a quarter note E5. Dynamics: *p* in both staves at measure 1.

System 2 (Measures 6-10): Treble clef. Measure 6: Treble staff has a half note G#5 and a quarter rest; Bass staff has a half note D5 and a quarter note C#4. Measure 7: Treble staff has a half note A#5 and a quarter rest; Bass staff has a half note B4 and a quarter note A#4. Measure 8: Treble staff has a half note B5 and a quarter rest; Bass staff has a half note C5 and a quarter note B4. Measure 9: Treble staff has a half note C#6 and a quarter rest; Bass staff has a half note D5 and a quarter note C#4. Measure 10: Treble staff has a half note D6 and a quarter rest; Bass staff has a half note E5 and a quarter note D5. Dynamics: *p* in both staves at measure 6.

System 3 (Measures 11-14): Treble clef. Measure 11: Treble staff has a half note E6 and a quarter rest; Bass staff has a half note F#5 and a quarter note E5. Measure 12: Treble staff has a half note F#6 and a quarter rest; Bass staff has a half note G#5 and a quarter note F#5. Measure 13: Treble staff has a half note G#6 and a quarter rest; Bass staff has a half note A#5 and a quarter note G#5. Measure 14: Treble staff has a half note A#6 and a quarter rest; Bass staff has a half note B5 and a quarter note A#5. Dynamics: *p* in both staves at measure 11.

System 4 (Measures 15-18): Treble clef. Measure 15: Treble staff has a half note B6 and a quarter rest; Bass staff has a half note C6 and a quarter note B6. Measure 16: Treble staff has a half note C#7 and a quarter rest; Bass staff has a half note D6 and a quarter note C#6. Measure 17: Treble staff has a half note D7 and a quarter rest; Bass staff has a half note E6 and a quarter note D6. Measure 18: Treble staff has a half note E7 and a quarter rest; Bass staff has a half note F#6 and a quarter note E6. Dynamics: *p* in both staves at measure 15. Performance markings: "a little slower" above measure 15, "without rall." above measure 18.

III Fanfare with birds

♩ = ca. 72

fff

2 4 3 2 3 8

6

without tempo

mp *pp* *pp* *mp*

pp *mp* *pp* *mp* *f*

(*f*) *f* *pp* *mp* *f* *pp* *mp* *f* *pp* 3

10 ♩ = ca. 60

3 2 3 2 4 3 *mf*

pp *pp* *mf*

IV White pastoral

 $\text{♩} = \text{ca. } 96$

The musical score is written for piano in 6/8 time. It consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of $\text{♩} = \text{ca. } 96$. The first staff of the first system has a whole rest in the first measure, followed by eighth-note patterns. The second staff begins with a whole rest, followed by a melodic line. Both staves of the first system are marked *p sempre*. The second system starts at measure 6, the third at measure 10, and the fourth at measure 13. Measures 6, 10, and 13 are marked with a '6' above the first staff. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets, often beamed together. The key signature remains one flat throughout the piece.

16

Measures 16-18. The right hand plays a continuous eighth-note triplet pattern. The left hand plays a bass line with eighth notes and triplet eighth notes.

19

Measures 19-22. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line with eighth notes and triplet eighth notes.

23

Measures 23-26. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line with eighth notes and triplet eighth notes.

27

Measures 27-30. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line with eighth notes and triplet eighth notes, ending with a final note.

V From the church of lies

♩ = ca. 48, Poco a poco molto accel.

The musical score is written for piano in 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The first system starts with a 2/4 time signature and a *p* (piano) dynamic. The tempo is marked as 'ca. 48' and the instruction 'Poco a poco molto accel.' is present. The second system begins at measure 8 and includes a tempo change to 'ca. 144'. The third system starts at measure 16. The fourth system starts at measure 24 and features a *fff* (fortissimo) dynamic. The fifth system starts at measure 32 and includes a *fff* dynamic. The score is marked with various dynamics including *p* (piano), *fff* (fortissimo), and *sempre* (always). The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and flats). The piece concludes with a *p* (piano) dynamic.

2/4 *p* *sempre*

8 *ca. 144*

16

24 *fff* (*p*)

32 *fff* (*p*) (*p*) (*p*) (*p*)

fff sempre sim.

40

fff > sempre sim.

p

48

56

64

fff sempre

fff sempre

rall.

ca. 96

72

VI Crunluath

♩ = ca. 60

7 8 *pp*

5 *p* *mp* *pp* *mp* *pp* *mp* *mf* *ca. 180*

11 *p* *ff*

19 *ff* *p* *ff* *2* *8* *5* *3* *16*

22 *mf* *ff* *f* *p* *ff* *p* *f* *3* *16* *2* *8* *3* *16*

The musical score for VI Crunluath is written for piano and consists of five systems of music. The first system (measures 1-4) is marked with a tempo of ca. 60 and dynamics of *pp*. The second system (measures 5-10) includes a tempo change to ca. 180 and features a variety of dynamics including *p*, *mp*, *pp*, and *mf*, with complex rhythmic patterns involving eighth and sixteenth notes. The third system (measures 11-18) continues with *p* and *ff* dynamics. The fourth system (measures 19-21) features *ff* and *p* dynamics. The fifth system (measures 22-28) includes a range of dynamics from *mf* to *ff* and *p* to *f*, with intricate rhythmic figures. The score is characterized by frequent use of accents, slurs, and dynamic markings to create a sense of movement and contrast.

31 *ff* *pp* *ff* *f* *p* *ff* *6*
16 8 16 8 16 8 8

40 *ca. 80* *mf* *p* *f* *p* *ff* *mf* *f*

43 *poco rall.* *ca. 160* *p* *ff* *mf* *p cresc.* *3* *3* *5*
8 16 16 8 16

48 *p sempre* *(cresc.)* *5* *3* *5* *2*
16 8 16 8

55 *(cresc.)* *fff* *ca. 144* *(cresc.)* *fff* *3* *4* *7*
8 8 8

63 *f* *f* **)* **)*

*) In der Haltung des Flötenspiels erstarren / Freeze with flute held in playing position / Se figer, la flûte en position de jouer

Harrison Birtwistle, geboren 1934 in Accrington, Lancashire (England), bildete sich zunächst als Klarinettist aus und erhielt ein Stipendium am Royal Manchester College of Music, wo er bei Richard Hall studierte. Ein Jahr lang setzte er seine Studien an der Royal Academy of Music in London fort. Von 1962 bis 1965 unterrichtete er an der Cranborne Chase School bei Salisbury. 1966 ermöglichte ihm ein Stipendium, für zwei Jahre in den Vereinigten Staaten zu studieren. 1967 gründete er zusammen mit Peter Maxwell Davies das bekannte englische Ensemble „Pierrot Players“. Seit dieser Zeit widmet sich Birtwistle ausschließlich dem Komponieren.

Seinen künstlerischen Durchbruch erzielte er 1965 mit seiner Komposition „Tragoedia“ für zehn Spieler. Es folgten bedeutende Bühnen- und Orchesterwerke: „Punch and Judy“, Oper in einem Akt (1966/67), „Down by the Greenwood Side“, eine dramatische Pastorale (1969), „An Imaginary Landscape“ für Blechbläser, Schlagzeug und Kontrabässe (1971), „The Triumph of Time“ für Orchester (1972), „Carmen Arcadiae Mechanicae Perpetuum“ für Orchester (1977/78). Daneben haben auch verschiedene Werke in kleineren Besetzungen zum internationalen Erfolg Birtwistles beigetragen.

Harrison Birtwistle was born in Accrington, Lancashire, in 1934. He first studied the clarinet before receiving a scholarship to the Royal Manchester College of Music, where he studied with Richard Hall. He continued his studies for one year at the Royal Academy of Music in London. Between 1962 and 1965 he was a member of the music staff at Cranborne Chase School near Salisbury. In 1966 he was awarded an International Fellowship which enabled him to reside in the USA for two years. In 1967 he and Peter Maxwell Davies founded the well-known English ensemble "Pierrot Players". Since then Birtwistle has devoted himself entirely to composition.

His breakthrough as a composer came with "Tragoedia" for ten players. There followed major stage and orchestral pieces: "Punch and Judy", an opera in one act (1966/67); "Down by the Greenwood Side", a dramatic pastoral (1969); "An Imaginary Landscape" for brass, percussion and double basses (1971); "The Triumph of Time" for orchestra (1972); "Carmen Arcadiae Mechanicae Perpetuum" for orchestra (1977/78). Other works for smaller ensembles have helped to establish Birtwistle's international standing as a composer.

Harrison Birtwistle, né en 1934 à Accrington, Lancashire (Angleterre), s'est d'abord formé à la clarinette. Une bourse lui permit des études avec Richard Hall, au Royal Manchester College of Music. Pendant un an il continuait d'étudier à la Royal Academy of Music à Londres. Entre 1962 et 1965 il enseignait à la Cranborne Chase School près de Salisbury. Une nouvelle bourse lui permit de se rendre aux Etats-Unis pour deux ans. En 1967 il fonda, avec Peter Maxwell Davies, les "Pierrot Players", ensemble britannique bien connu. Dès lors il se voua exclusivement à la composition. La percée décisive

était due à la composition "Tragoedia", qu'il composa en 1965 pour 10 musiciens. Suivirent d'importantes oeuvres pour la scène et pour orchestre: "Punch and Judy", opéra en un acte (1966/67), "Down by the Greenwood Side", pastorale dramatique (1969), "An Imaginary Landscape" pour instruments à vent, percussion et contrebasses (1971), "The Triumph of Time" pour orchestre (1972), "Carmen Arcadiae Mechanicae Perpetuum" pour orchestre (1977/78). De plus, certaines oeuvres pour des formations plus petites ont fait la réputation internationale de Birtwistle.