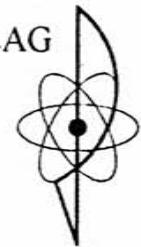
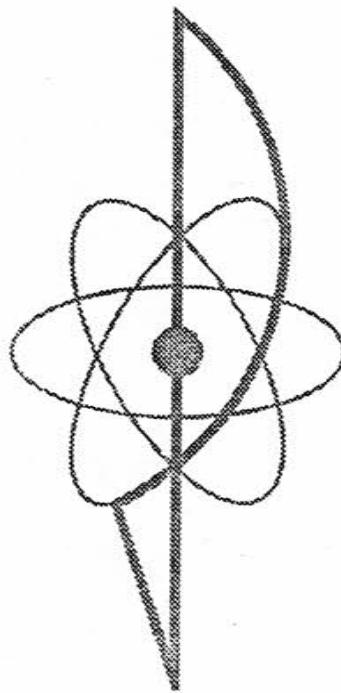


PARTITUR UND STIMMEN

EBERT MUSIK VERLAG



Thomas Buchholz



Ludus Tubarum Halensis

Drei Fanfaren für neun Blechbläser

EMV 96015

## Thomas Buchholz

1961 geboren in Eisenach/Thüringen  
1983-88 Musikstudium in Leipzig (Komposition bei Günter Neubert, Sologesang und Musikpädagogik)  
1988 Diplom  
1988-91 Meisterschüler bei Ruth Zechlin an der Akademie der Künste Berlin  
1988-92 Assistent für Musiktheorie an der Martin-Luther-Universität Halle  
1992-95 wissenschaftlicher Mitarbeiter der Heinrich-Schütz-Akademie in Thüringen  
seit 1996 freischaffend, lebt in Halle/Saale  
Vorsitzender des Landesverbandes Sachsen-Anhalt Deutscher Komponisten e.V.

## Zum Werk

Die vorliegende Komposition entstand im Frühjahr 1996 als Eröffnungsmusik für die 45. Händelfestspiele in Halle/Saale.

Auf der Basis der Intervalle Sekunde, Quarte und Quinte, die Georg Friedrich Händel für viele seiner im festlichen Charakter angelegten Musikstücke als Grundmaterial der Melodiebildung benutzte, sind drei Fanfaren entstanden, die durch diese Intervallstruktur dem Gestus der Blechblasinstrumente weitestgehend entsprechen. Auf unterschiedliche Weise werden die Intervalle bezüglich ihrer Funktionalität innerhalb des musikalischen Satzes ausgelotet.

Die erste Fanfare „ludus animatus“ stellt auf sehr einfache Art ein „Spiel“ mit diesen Intervallen vor. Da Quarte und Quinte als Komplementäre zur Oktave ergänzen, ist zwischen sie jeweils eine Sekunde geschoben, die damit zum Schlüsselglied für hörbare Wechsel tonaler Klangfelder wird. Durch geringfügige Verschiebungen der Stimmen gegeneinander beginnt die Deutlichkeit der Übergänge zwischen den Klangfeldern zu verwischen, andererseits aber gesellen sich neue Intervalle wie Terzen und Sexten hinzu, die durch ihren tongeschlechtsspezifischen Charakter tonale Reibungen innerhalb der Ausgangsintervallfortschreitungen verdeutlichen. Die metrische Wechseltaktfaktur von 3/4- und 4/4-Takten dient als deutlicher Impulsgeber für das Ausloten der Möglichkeiten metrisch-harmonischer Varianten.

Dieser metrische Sachverhalt von 3:4 wird im „ludus vitalis“ Element konfliktrhythmischer Abläufe. Parallel geführte Quint-Quart-Sekund-Mixturen bilden eine relativ homogene Harmoniestruktur dieser zweiten Fanfare. Ein weiteres Charakteristikum für ihre Vitalität sind signalartige Repetitionstöne der hohen Bläser.

„Ludus finalis“ bildet als dritte Fanfare einen kurzen Abgesang mit einem Händel-Zitat aus „alla Hornpipe“ der Wassermusik, allerdings mit hemiolischer Strukturierung, in dem aus der Dreigliedrigkeit Händels eine Vierglerigkeit entsteht. Der danach folgenden Coda liegt aber kein Zitat zugrunde, wie man vermuten möchte; sie ist lediglich eine stilistische Kopie, eine Referenz auf den nunmehr zu erwartenden Beginn der Händelfestspiele.

## Besetzung

4 Trompeten, wobei die 1. Trompete mit einem engmensurierten Instrument (D, A oder hoch B) zu besetzen ist.

5 Posaunen, wobei die 1. eine Tenorposaune und die letzte ein tiefes Baßinstrument sein muß (alle mit Quartventil)

Die Partitur ist transponiert.

# I. ludus animatus

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con forza ( $\text{♩} = 144 \text{ MM}$ )

Trompete 1 in D

Musical score for four trumpets. The first trumpet (D) starts with a dynamic *mf*. The second trumpet (B) and third trumpet (B) enter later, also at *mf*. The fourth trumpet (B) enters later still. The music consists of eighth-note patterns.

Trompete 4 in B

Posaune 1 (Tenor)

Musical score for five basses. The first bass (Tenor) starts with a dynamic *fp*. The second bass (Bass) and third bass (Bass) enter later, also at *fp*. The fourth bass (Bass) and fifth bass (Kontrabass) enter later still. The basses play sustained notes or short eighth-note patterns. The score concludes with a final dynamic *fp*.

Posaune 3

Posaune 4 (Bass)

Posaune 5 (Kontrabass)

## II. Ludus vitalis

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Trompete 1 in D

*con moto* ( $\text{J} = 88 \text{ MM}$ )

The musical score for section II, "Ludus vitalis", features eight staves of brass instrument parts. The instruments are: Trompete 1 in D, Trompete 2 in B, Trompete 3 in B, Trompete 4 in B, Posaune 1 (Tenor), Posaune 2, Posaune 3, Posaune 4 (Bass), and Posaune 5 (Kontrabass). The music is in common time. Dynamic markings include *f*, *ff*, *p*, and *p* with a '3' below it. Measure numbers 1, 2, and 3 are indicated above the staves.

⑤

4

Musical score for brass instruments, likely trumpet parts, arranged in two groups: Trp 1-4 and Pos 1-5. The score consists of two systems of four measures each. The first system (measures 5) starts with Trp 1 playing eighth-note pairs, followed by Trp 2, Trp 3, and Trp 4. The second system (measure 4) starts with Pos 1, followed by Pos 2, Pos 3, Pos 4, and Pos 5. Measure 5 includes dynamic markings such as  $\text{f}$  (fortissimo) and  $\text{ff}$  (fuerzamente). Measures 5 and 4 feature various slurs, grace notes, and rhythmic patterns typical of brass ensemble music.

⑤

### III. Ludus finalis

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Trompete 1 in D

alla misura ( $\downarrow = 60 - 66 \text{ MM}$ )

Trompete 2 in B

Trompete 3 in B

Trompete 4 in B

Posaune 1 (Tenor)

Posaune 2

Posaune 3

Posaune 4 (Baß)

Posaune 5 (Kontrabaß)

The musical score is divided into measures by vertical bar lines. The first measure shows the brass instruments entering sequentially. The second measure begins with a dynamic *f*. The third measure features a dynamic *mf* with a three-over-dot rhythm. The fourth measure shows a dynamic *mf* with a three-over-dot rhythm. The fifth measure begins with a dynamic *f*. The sixth measure features a dynamic *mf* with a three-over-dot rhythm. The seventh measure shows a dynamic *mf* with a three-over-dot rhythm. The eighth measure begins with a dynamic *f*. The ninth measure features a dynamic *mf* with a three-over-dot rhythm. The tenth measure shows a dynamic *mf* with a three-over-dot rhythm. The eleventh measure begins with a dynamic *f*. The twelfth measure features a dynamic *mf* with a three-over-dot rhythm. The thirteenth measure shows a dynamic *mf* with a three-over-dot rhythm. The fourteenth measure begins with a dynamic *f*. The fifteenth measure features a dynamic *mf* with a three-over-dot rhythm. The sixteenth measure shows a dynamic *mf* with a three-over-dot rhythm. The seventeenth measure begins with a dynamic *f*. The eighteenth measure features a dynamic *mf* with a three-over-dot rhythm. The nineteenth measure shows a dynamic *mf* with a three-over-dot rhythm. The twentieth measure begins with a dynamic *f*. The twenty-first measure features a dynamic *mf* with a three-over-dot rhythm. The twenty-second measure shows a dynamic *mf* with a three-over-dot rhythm. The twenty-third measure begins with a dynamic *f*. The twenty-fourth measure features a dynamic *mf* with a three-over-dot rhythm. The twenty-fifth measure shows a dynamic *mf* with a three-over-dot rhythm. The twenty-sixth measure begins with a dynamic *f*. The twenty-seventh measure features a dynamic *mf* with a three-over-dot rhythm. The twenty-eighth measure shows a dynamic *mf* with a three-over-dot rhythm. The twenty-ninth measure begins with a dynamic *f*. The thirtieth measure features a dynamic *mf* with a three-over-dot rhythm. The thirty-first measure shows a dynamic *mf* with a three-over-dot rhythm. The thirty-second measure begins with a dynamic *f*. The thirty-third measure features a dynamic *mf* with a three-over-dot rhythm. The thirty-fourth measure shows a dynamic *mf* with a three-over-dot rhythm. The thirty-fifth measure begins with a dynamic *f*. The thirty-sixth measure features a dynamic *mf* with a three-over-dot rhythm. The thirty-seventh measure shows a dynamic *mf* with a three-over-dot rhythm. The thirty-eighth measure begins with a dynamic *f*. The thirty-nine measure features a dynamic *mf* with a three-over-dot rhythm. The forty-measure ends with a dynamic *mf* with a three-over-dot rhythm.

⑤

Musical score for four trumpet parts (Trp 1-4) and five bassoon parts (Pos 1-5). The score is divided into four measures by vertical bar lines.

**Measure 1:** Trp 1: Rest. Trp 2: Rest. Trp 3: Rest. Trp 4: Rest.

**Measure 2:** Trp 1: Rest. Trp 2: *f*. Trp 3: *f*. Trp 4: *f*.

**Measure 3:** Trp 1: Rest. Trp 2: Rest. Trp 3: Rest. Trp 4: Rest.

**Measure 4:** Trp 1: Rest. Trp 2: Rest. Trp 3: Rest. Trp 4: Rest.

**Bassoon Parts (Pos 1-5):**

- Pos 1:** Measure 1: *f*. Measure 2: *mf*, 3. Measure 3: 3. Measure 4: Rest.
- Pos 2:** Measure 1: *f*. Measure 2: *mf*, 3. Measure 3: 3. Measure 4: Rest.
- Pos 3:** Measure 1: *f*. Measure 2: *mf*, 3. Measure 3: 3. Measure 4: Rest.
- Pos 4:** Measure 1: Rest. Measure 2: 3. Measure 3: 3. Measure 4: Rest.
- Pos 5:** Measure 1: Rest. Measure 2: *mf*, >. Measure 3: 3. Measure 4: Rest.

(9)

Musical score for brass instruments, likely four trumpets and five tubas/basses. The score is divided into two systems of four measures each.

**System 1:**

- Trp 1:** Treble clef, dynamic **f**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Trp 2:** Treble clef, dynamic **f**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Trp 3:** Treble clef, dynamic **f**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Trp 4:** Treble clef, dynamic **f**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.

**System 2:**

- Pos 1:** Bass clef, dynamic **p**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Pos 2:** Bass clef, dynamic **p**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Pos 3:** Bass clef, dynamic **p**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Pos 4:** Bass clef, dynamic **p**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.
- Pos 5:** Bass clef, dynamic **p**. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern with a fermata. Measure 4: eighth-note pattern with a fermata.

**Performance instructions:**

- Measure 1: **mf**
- Measure 2: **mf**
- Measure 3: **p**
- Measure 4: **mf**

(13)

Musical score for five brass instruments (Trp 1-4, Pos 1-5) in 12 measures. The score consists of two systems of six measures each.

**Measure 1:**

- Trp 1:** Measures 1-2: Rest. Measure 3: Rest. Measures 4-5:  $\text{f}$ . Measures 6-7: Rest. Measures 8-9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.
- Trp 2:** Measures 1-2: Rest. Measures 3-4:  $f$ . Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measure 11: Rest. Measure 12: Rest.
- Trp 3:** Measures 1-2: Rest. Measures 3-4:  $f$ . Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measure 11: Rest. Measure 12: Rest.
- Trp 4:** Measures 1-2: Rest. Measures 3-4:  $mf$ . Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measure 11: Rest. Measure 12: Rest.
- Pos 1:** Measures 1-2: Rest. Measures 3-4: Rest. Measures 5-6: Rest. Measures 7-8:  $f$ . Measures 9-10: Rest. Measures 11-12:  $mp$ .
- Pos 2:** Measures 1-2: Rest. Measures 3-4: Rest. Measures 5-6: Rest. Measures 7-8:  $f$ . Measures 9-10: Rest. Measures 11-12:  $mp$ .
- Pos 3:** Measures 1-2: Rest. Measures 3-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measures 11-12: Rest.
- Pos 4:** Measures 1-2: Rest. Measures 3-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measures 11-12: Rest.
- Pos 5:** Measures 1-2: Rest. Measures 3-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measures 11-12: Rest.

**Measure 13:**  $f$ .