Annegret Mayer-Lindenberg

Etwas fast in der Mitte

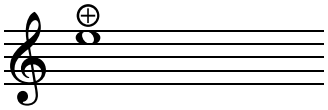
for French horn and viola

Explanations to the score:

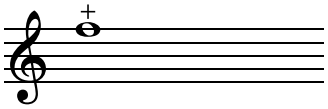
The piece should be played with great calmness and freedom. At some points in the piece there are passages without metre or without a pulse at all; here the notated sounds should be interpreted as a space notation of the approximate durations.
Both musicians should stand at a large distance from each other.

French horn:

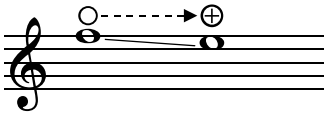
open



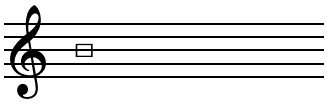
3/4 stopped



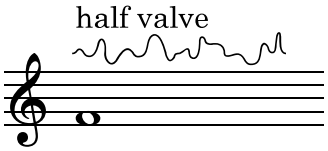
completely stopped



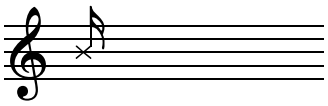
gradual transition from open to 3/4 stopped, this should automatically create a glissando



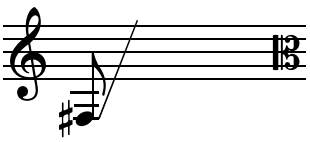
air sound: the mouth should form the sounds [fsch] (always when air sounds without flutter tongue occur)



small glissandi around the notated note, with half valve

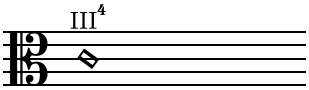


slap



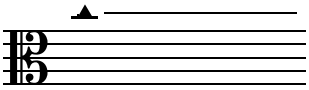
harmonic glissando

Viola:

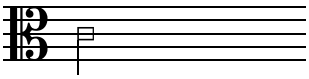


Harmonics notation: the note shows the fingering position or a possible fingering position, the Roman numeral indicates the string, the Arabic numeral the overtone. For higher overtones, the sounding result is notated in a separate stave above the main stave.

very fast change between harmonics and normally fingered notes: produces a shimmering sound, the overtone belonging to the harmonics is the most audible pitch



as high as possible, the line indicates the length of the note



noise sound: only noise should be audible here, e.g. by bowing very close to the bridge while the strings are damped

gradual transition from one playing technique / contact point to another

A discreet, light vibrato may be used as a means of musical expression in appropriate places, even if it is not explicitly stated in the score.

About the piece:
The title of the piece „Etwas fast in der Mitte“ refers to a passage from „A Pattern Language“ by architect Christopher Alexander. This short text is about public spaces and how they can be vitalised through their design and structure.
In the duo for horn and viola, a space is created between the two musicians and their instruments, both spatially (both musicians are positioned far apart) and through the differences between the two instruments. This space also aims to create opportunities to meet and enter into dialogue, but also to go their own ways independently of each other.

Etwas fast in der Mitte

A. Mayer-Lindenberg

calmly flowing (basic pulse in half notes), free

Horn in C

Viola

pp

[1]

p

[fsch]
air

mp

pp

[1]

ppp

[1]

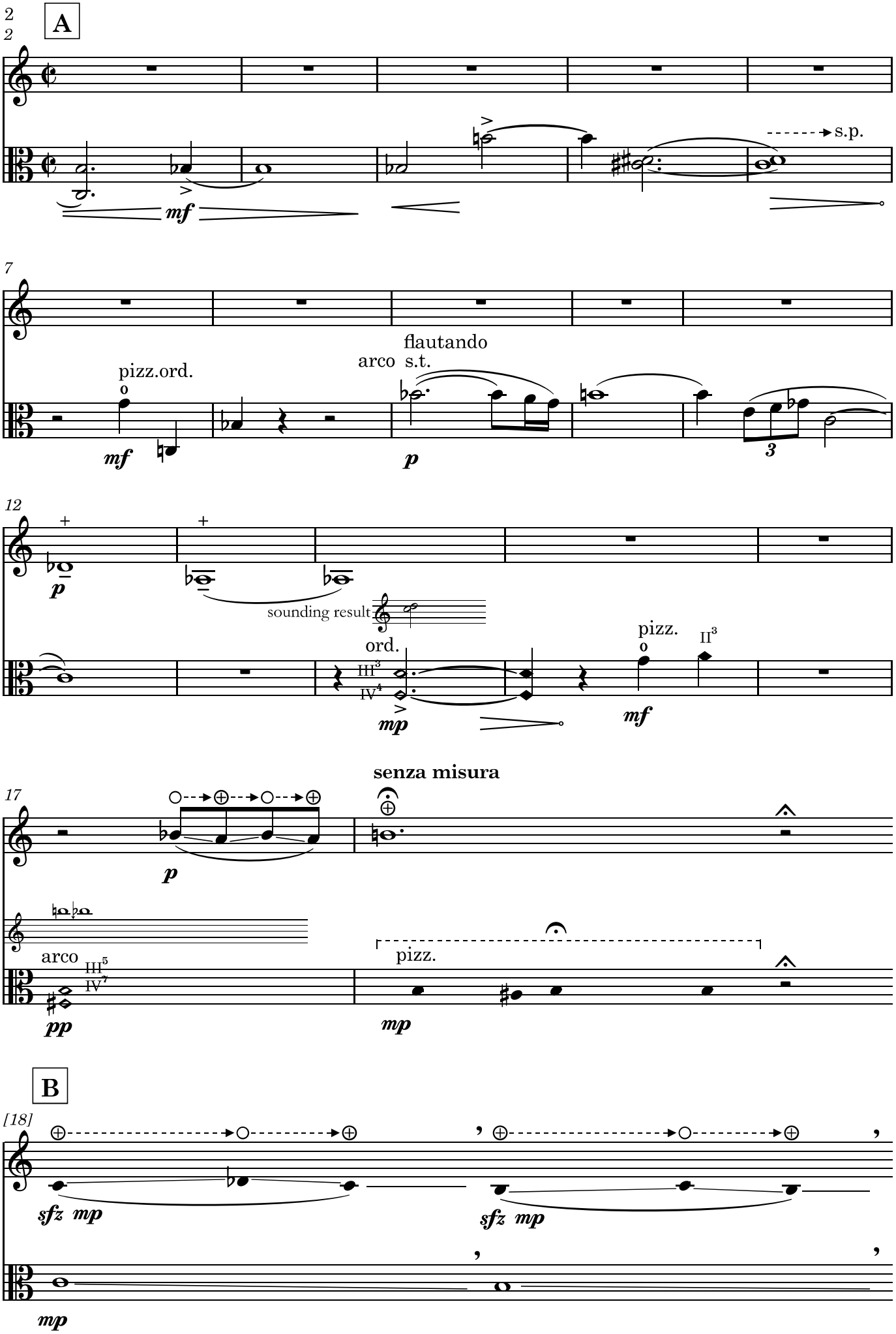
mp

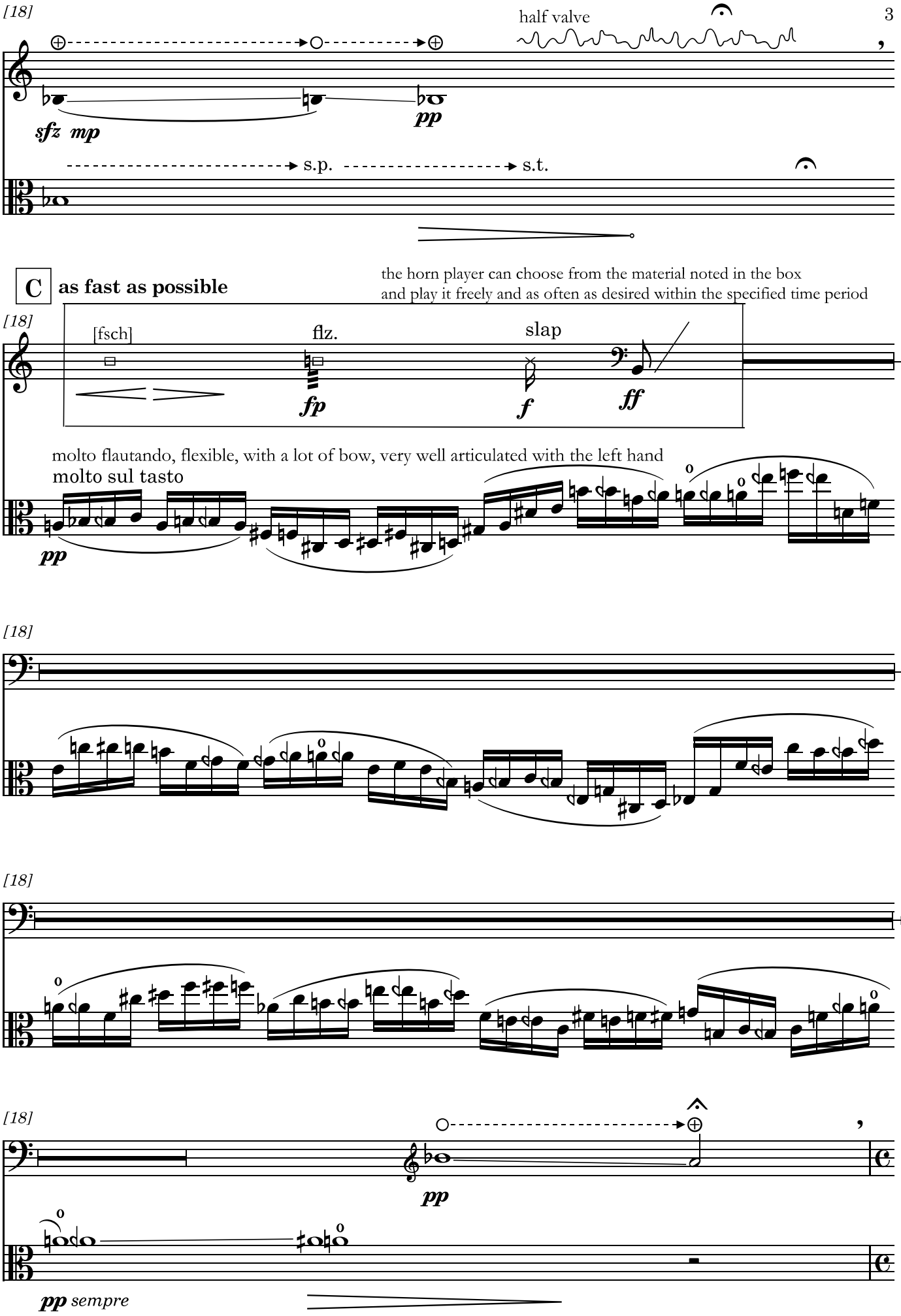
pp

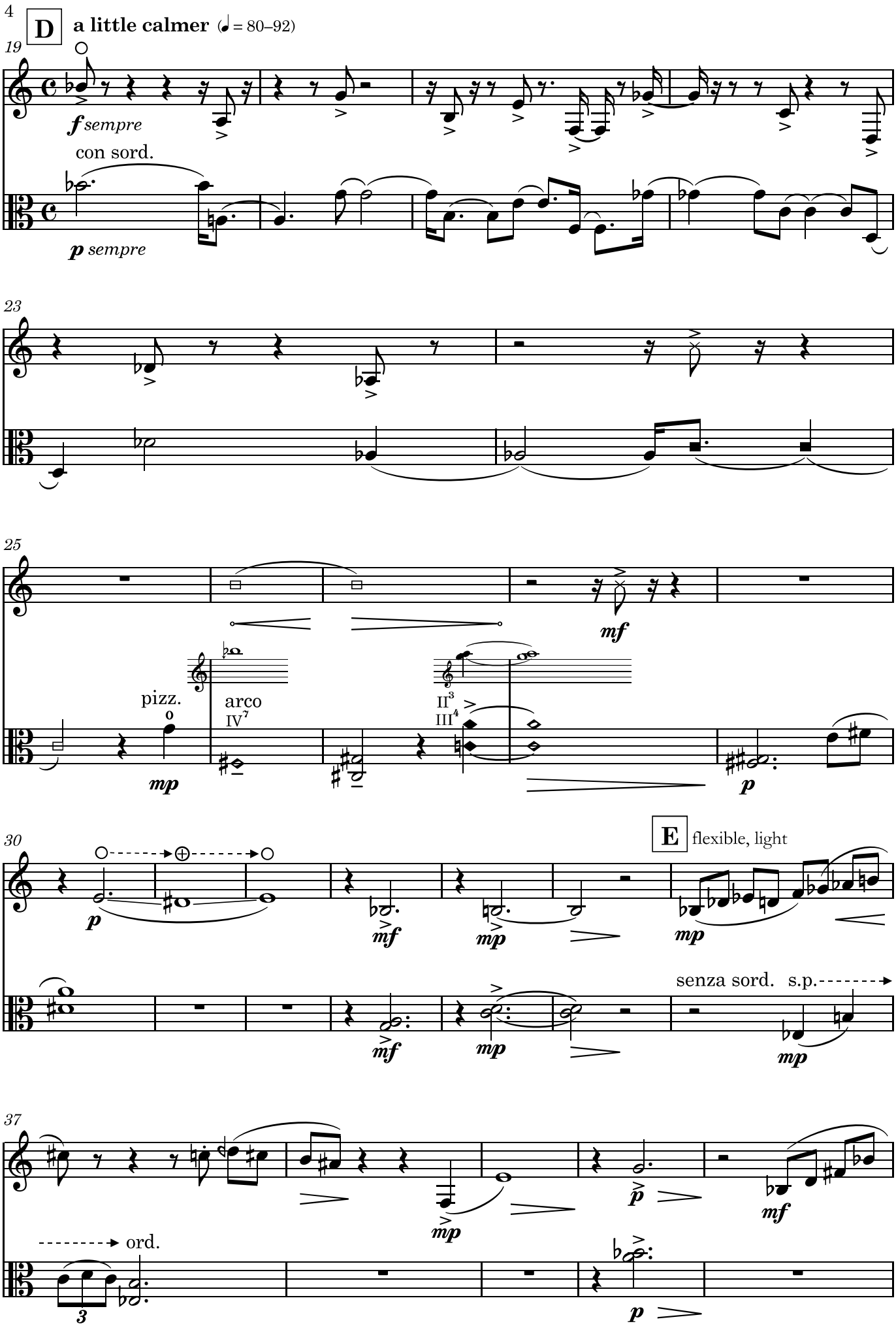
p

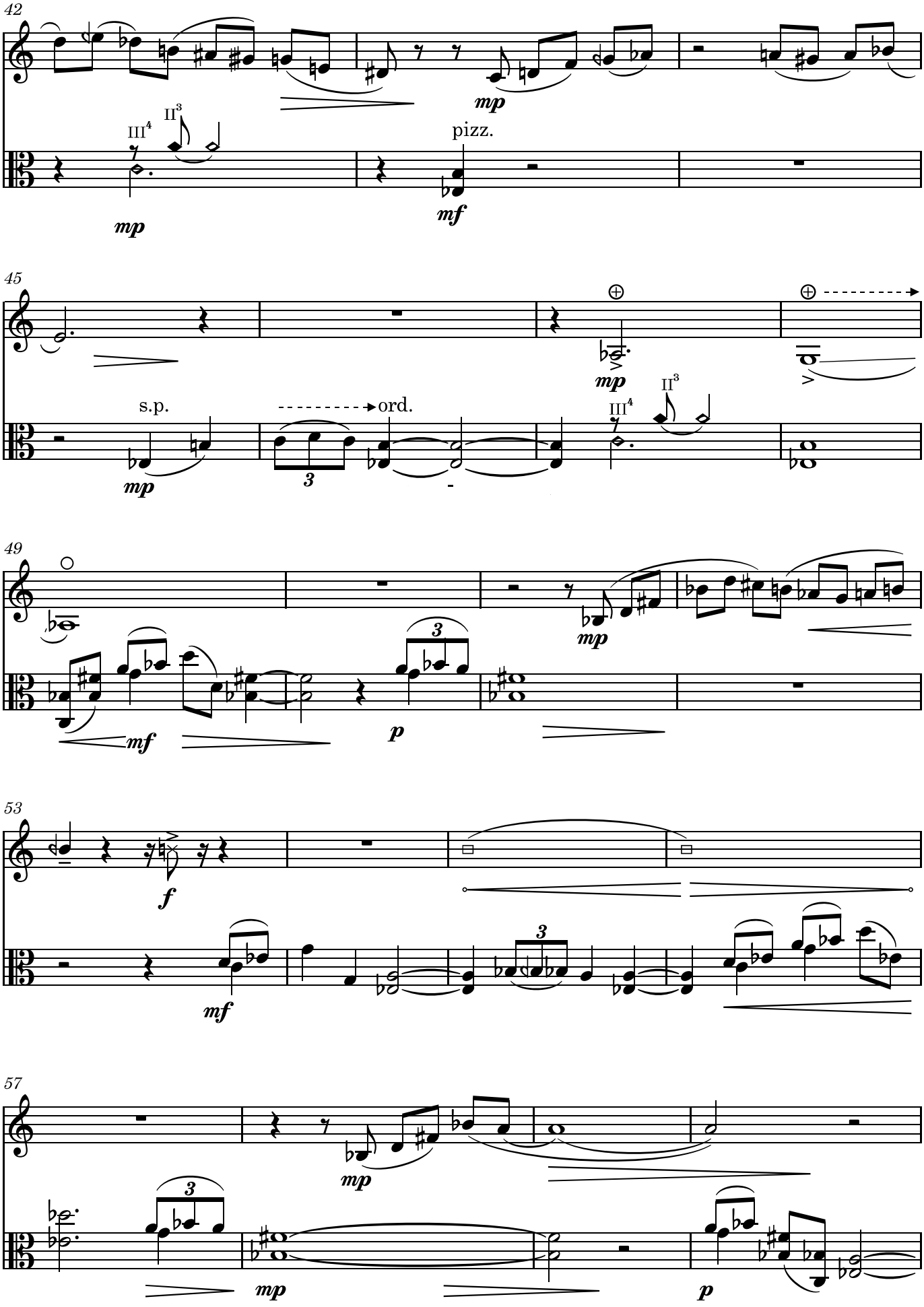
pp

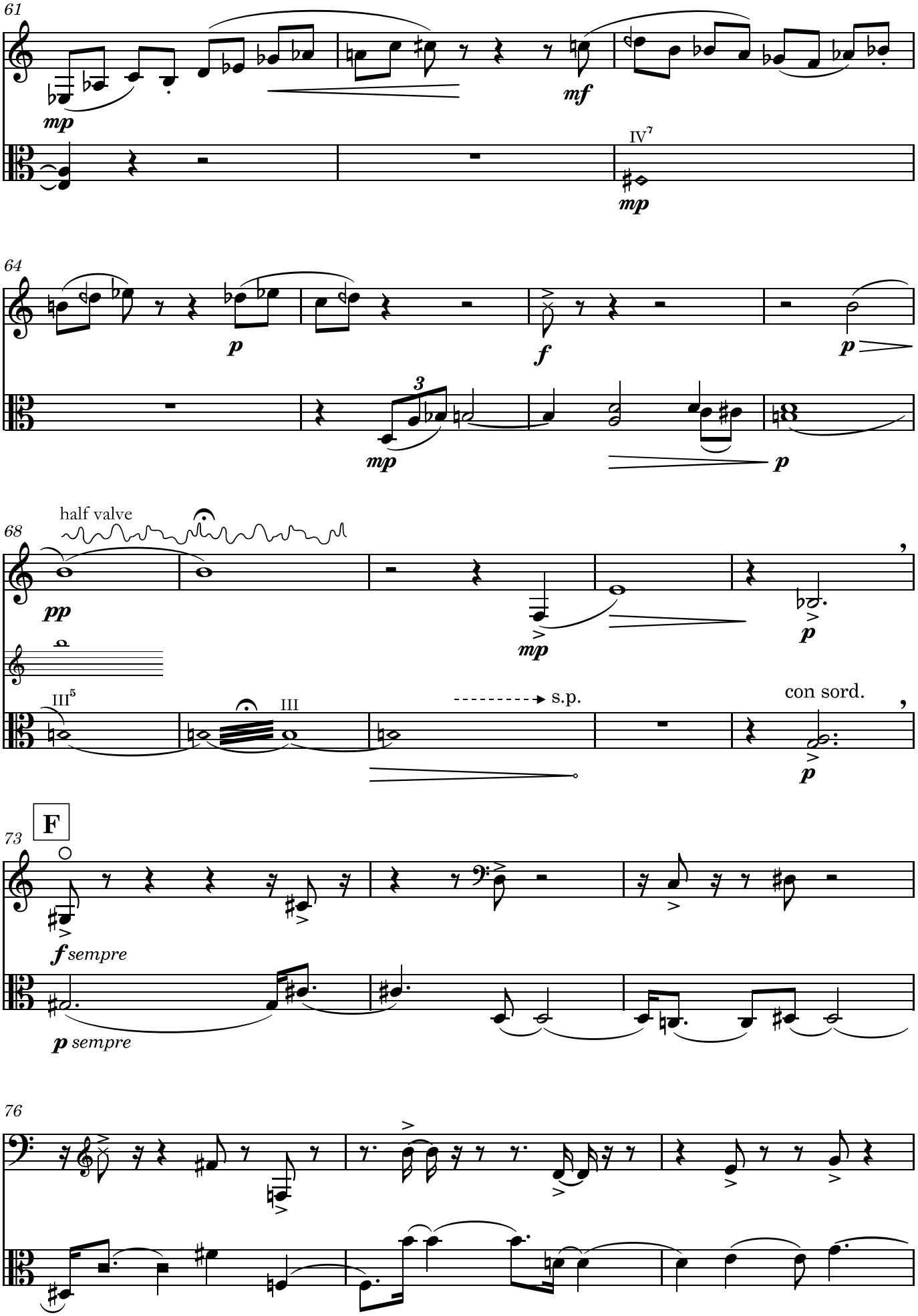
p

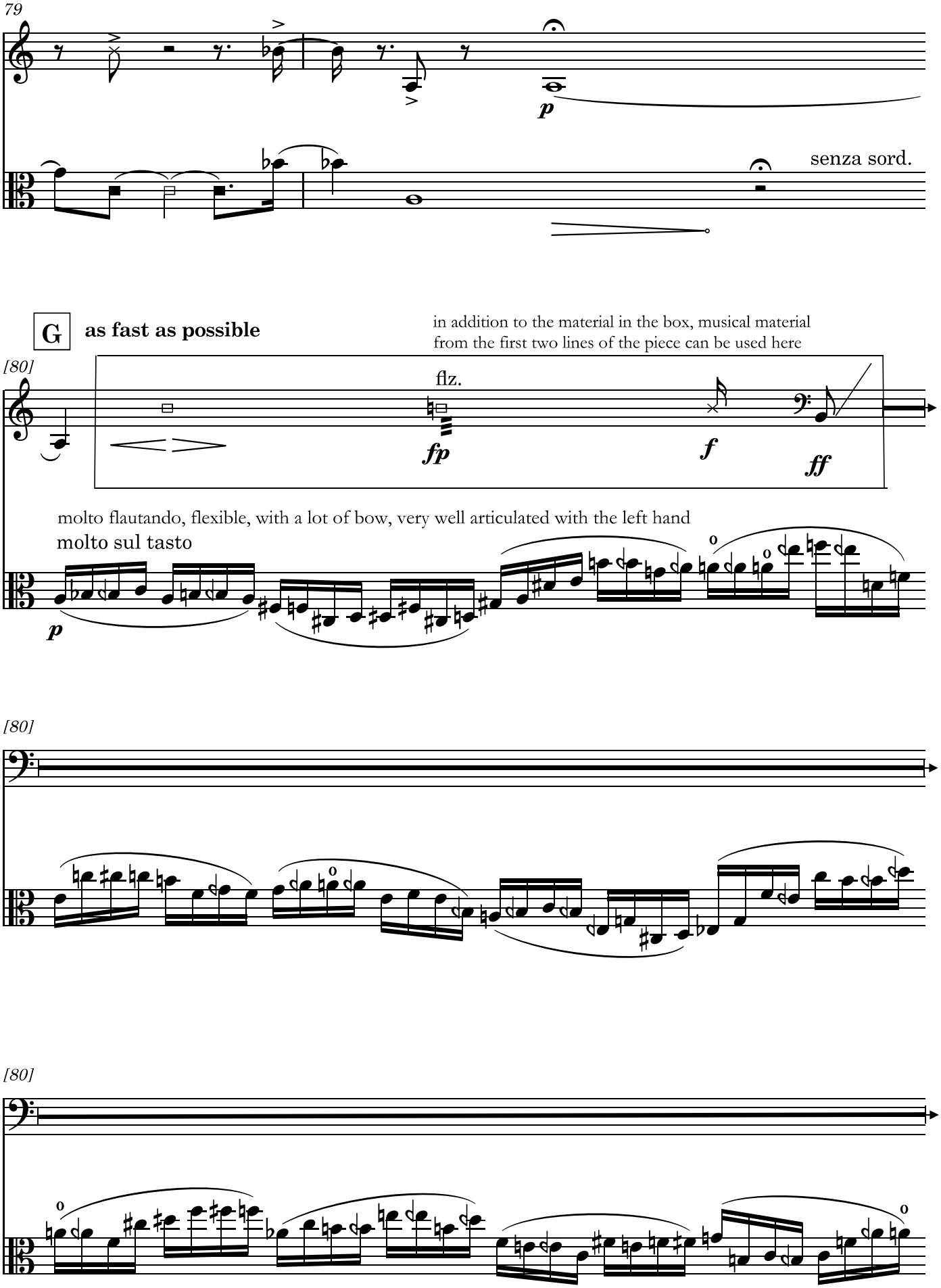

2
2
A
s.p.
mf
7
pizz.ord.
mf
arco
flautando
s.t.
p
3
12
p
sounding result
ord.
III3
IV4
mp
pizz.
II3
mf
17
senza misura
p
arco
III5
IV7
pp
pizz.
mp
B
[18]
sfz mp
sfz mp
mp


[18]
half valve
sfz mp
pp
s.p.
s.t.
C
as fast as possible
the horn player can choose from the material noted in the box
and play it freely and as often as desired within the specified time period
[18]
[fsch]
flz.
slap
fp
f
ff
molto flautando, flexible, with a lot of bow, very well articulated with the left hand
molto sul tasto
pp
[18]
[18]
[18]
pp
pp sempre

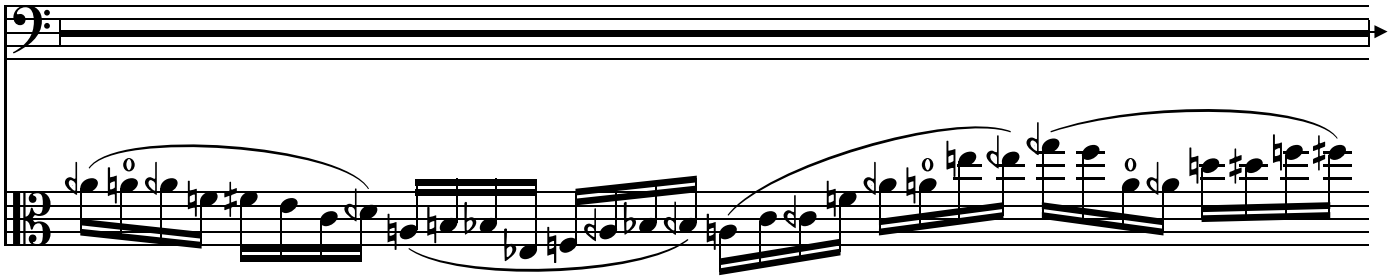

D
a little calmer (♩ = 80–92)
19
f sempre
con sord.
p sempre
23
25
mf
pizz.
arco
IV7
II3
III4
mp
p
30
E
flexible, light
p
mf
mp
senza sord.
s.p.
37
ord.
3
mp
p
mf


42
III4
II3
mp
pizz.
mf
45
mp
s.p.
mp
ord.
3
III4
II3
49
mp
mf
3
p
53
f
mf
3
57
mp
3
mp
p

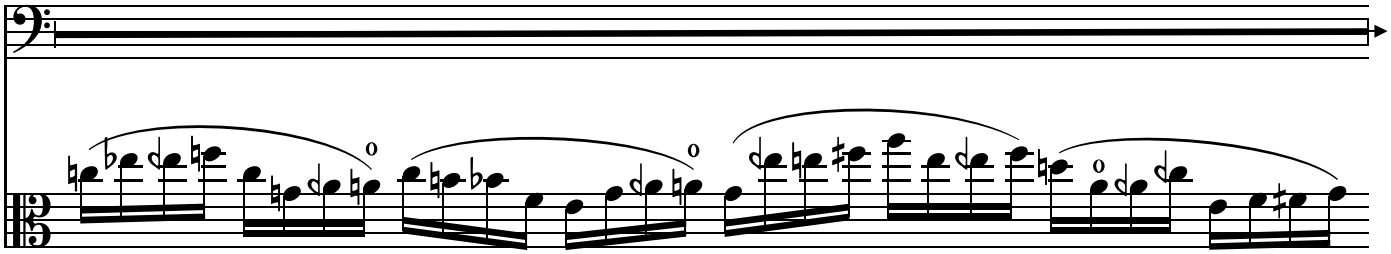

61
mp
mf
IV7
mp
64
p
f
p
3
mp
p
68
half valve
pp
mp
p
III5
III
s.p.
con sord.
p
73
F
f sempre
p sempre
76


79
p
senza sord.
G
as fast as possible
in addition to the material in the box, musical material
from the first two lines of the piece can be used here
[80]
flz.
fp
f
ff
molto flautando, flexible, with a lot of bow, very well articulated with the left hand
molto sul tasto
p
[80]
[80]

[80]



[80]



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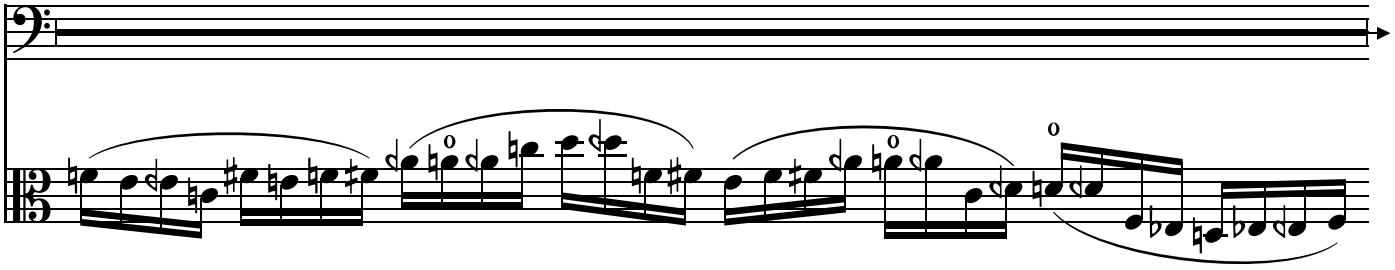
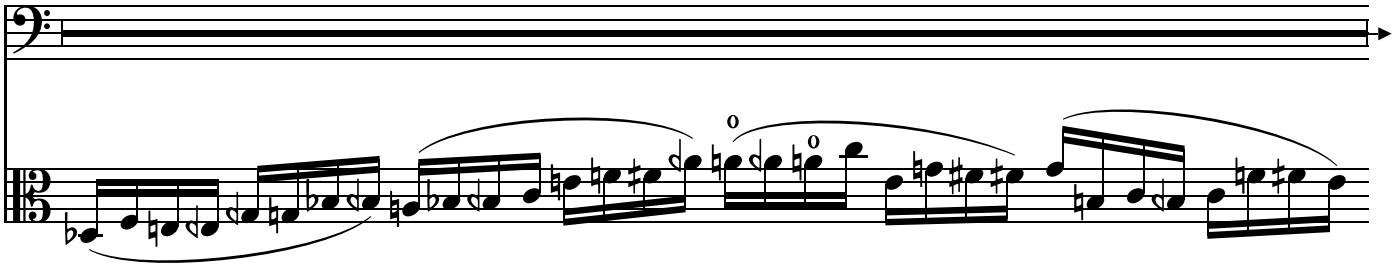


[80]



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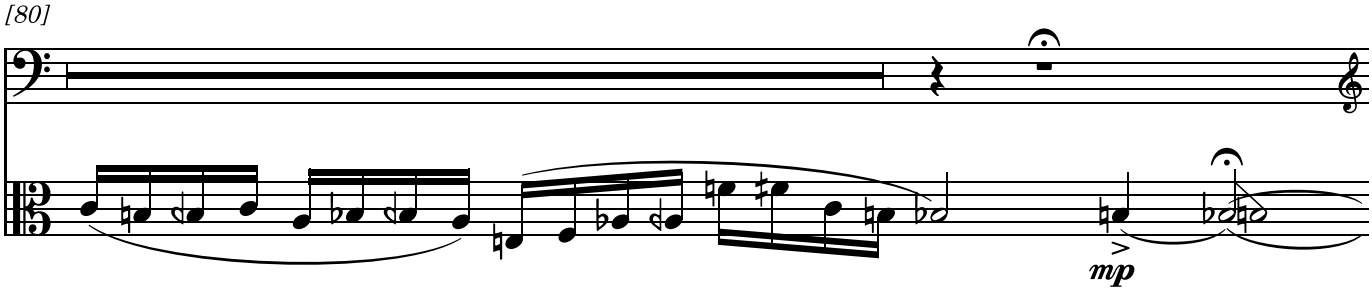
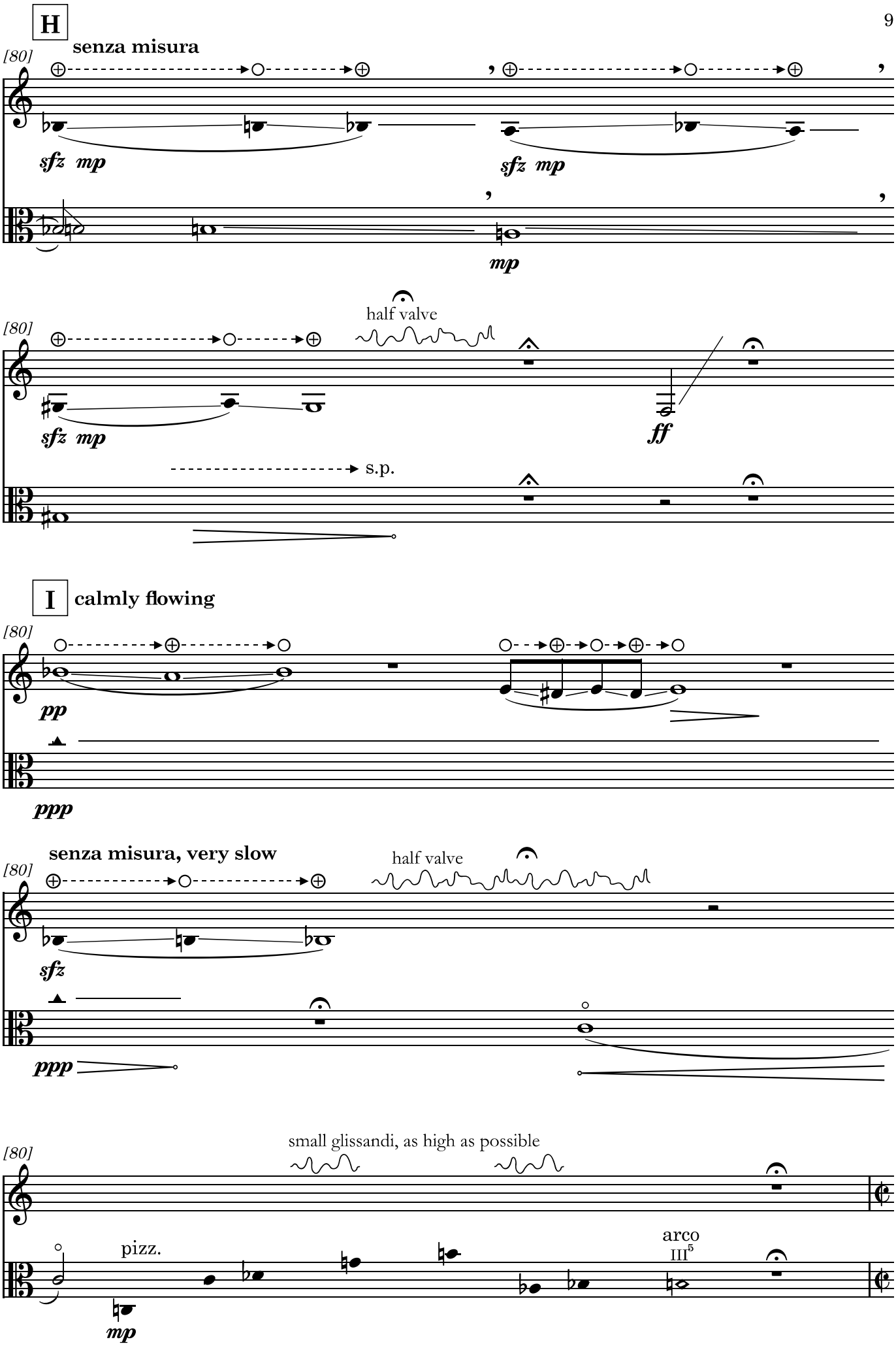



H
senza misura
[80]
sfz mp
sfz mp
mp
[80]
half valve
sfz mp
ff
s.p.
I
calmly flowing
[80]
pp
ppp
senza misura, very slow
[80]
half valve
sfz
ppp
small glissandi, as high as possible
[80]
pizz.
mp
arco
III5

J **calmly flowing**

81

mp *mf* arco IV7 *pp* pizz. 0 *mf* IV4

88

mp *p* *pp*

arco II5 *p* pizz. 0 *mp* IV5

95

mf

arco II3 III4 *p* pizz. IV5

100

mp

arco IV7 *p* pizz. 0

104 **extremely slow, without any measure of time**

p *pp*

arco *pppp*

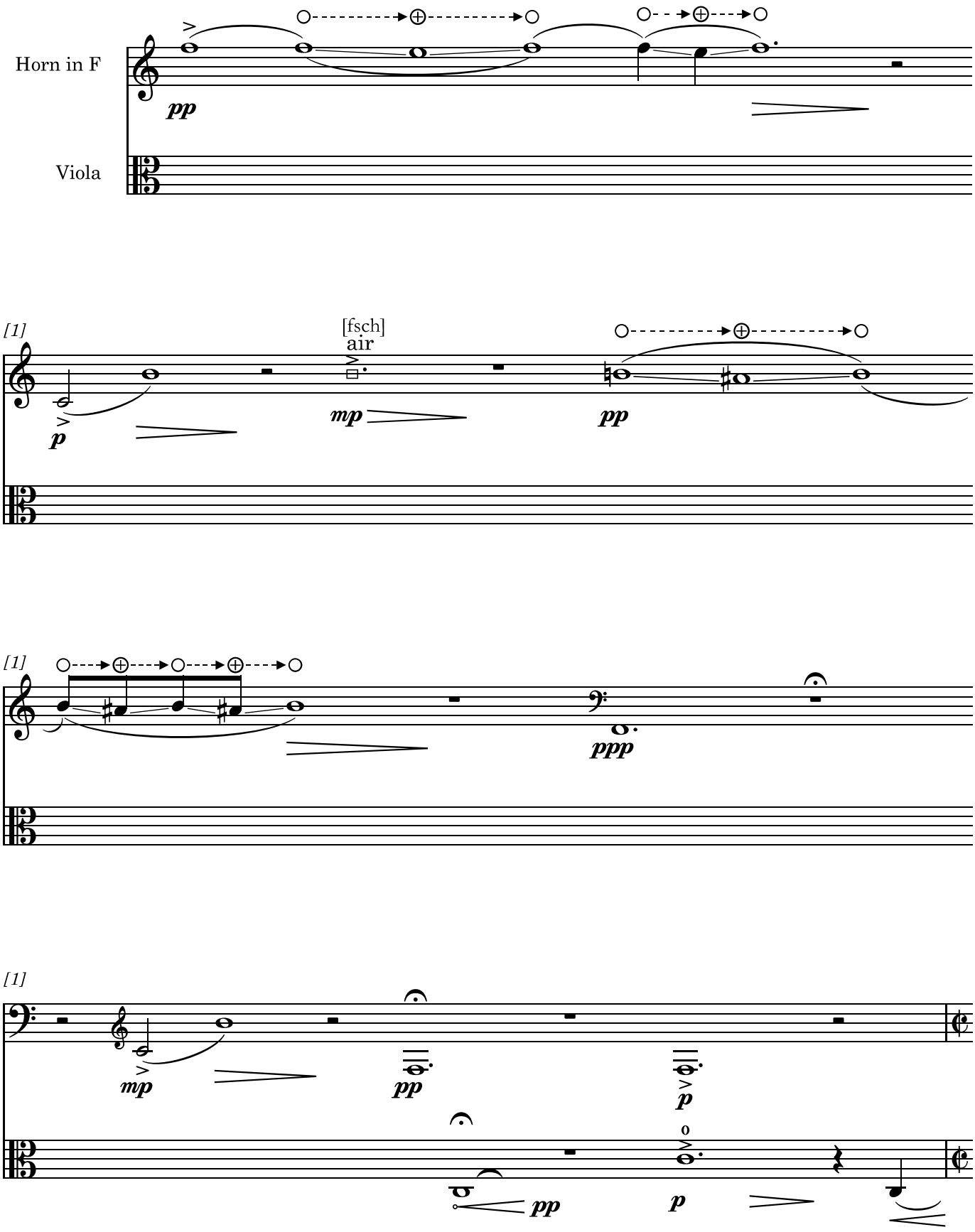
end together with the horn

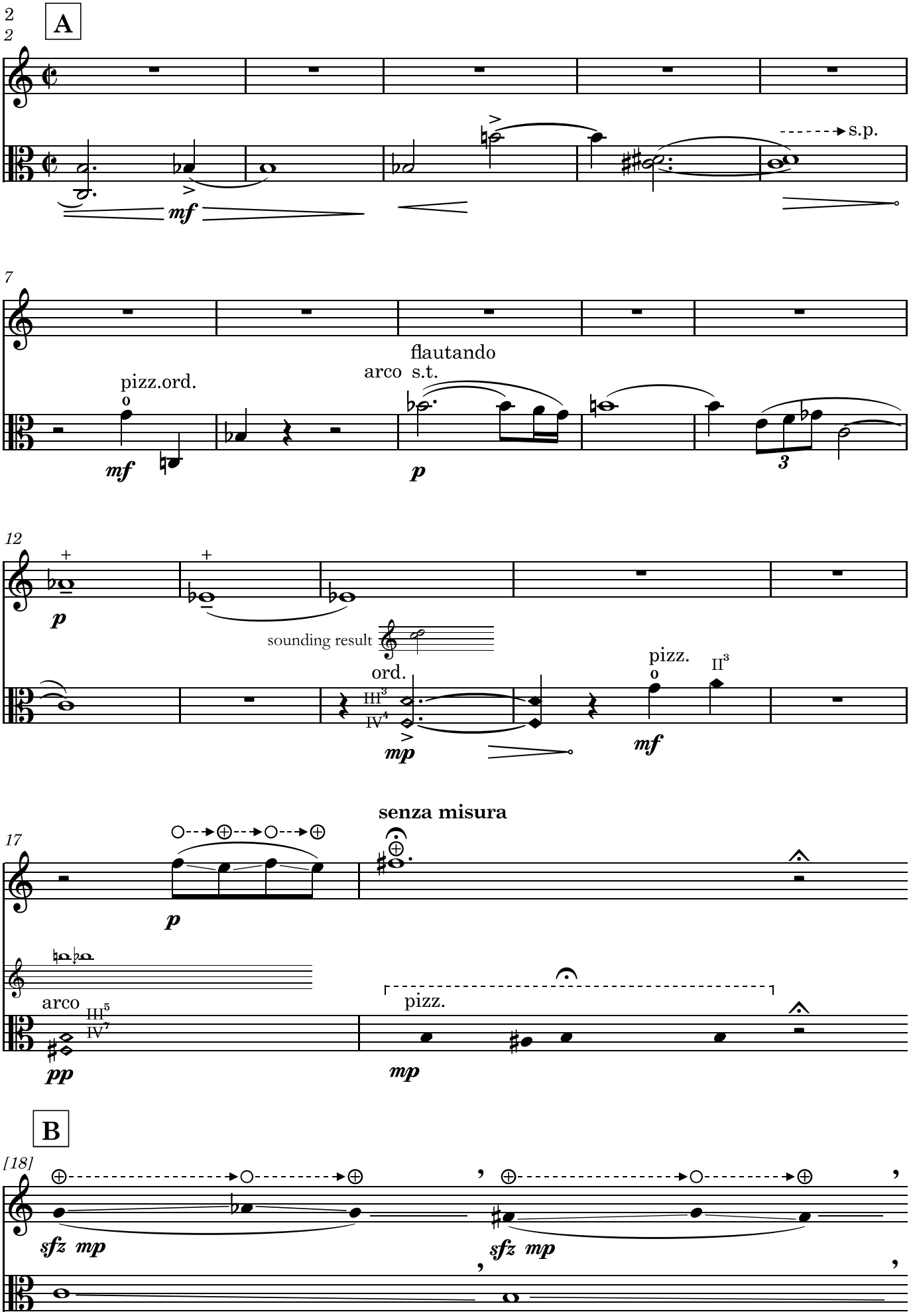
Cologne, summer 2024

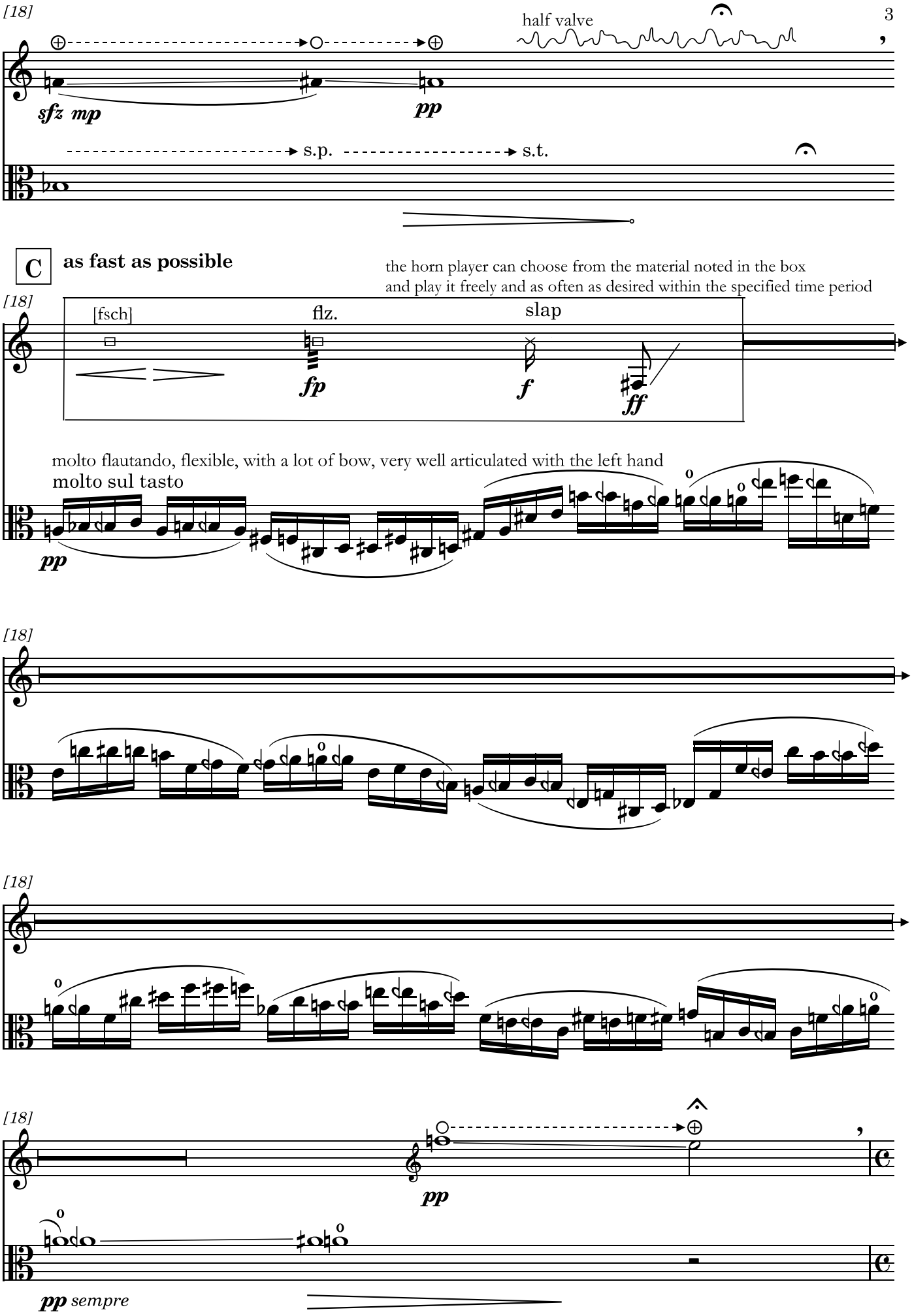
Etwas fast in der Mitte

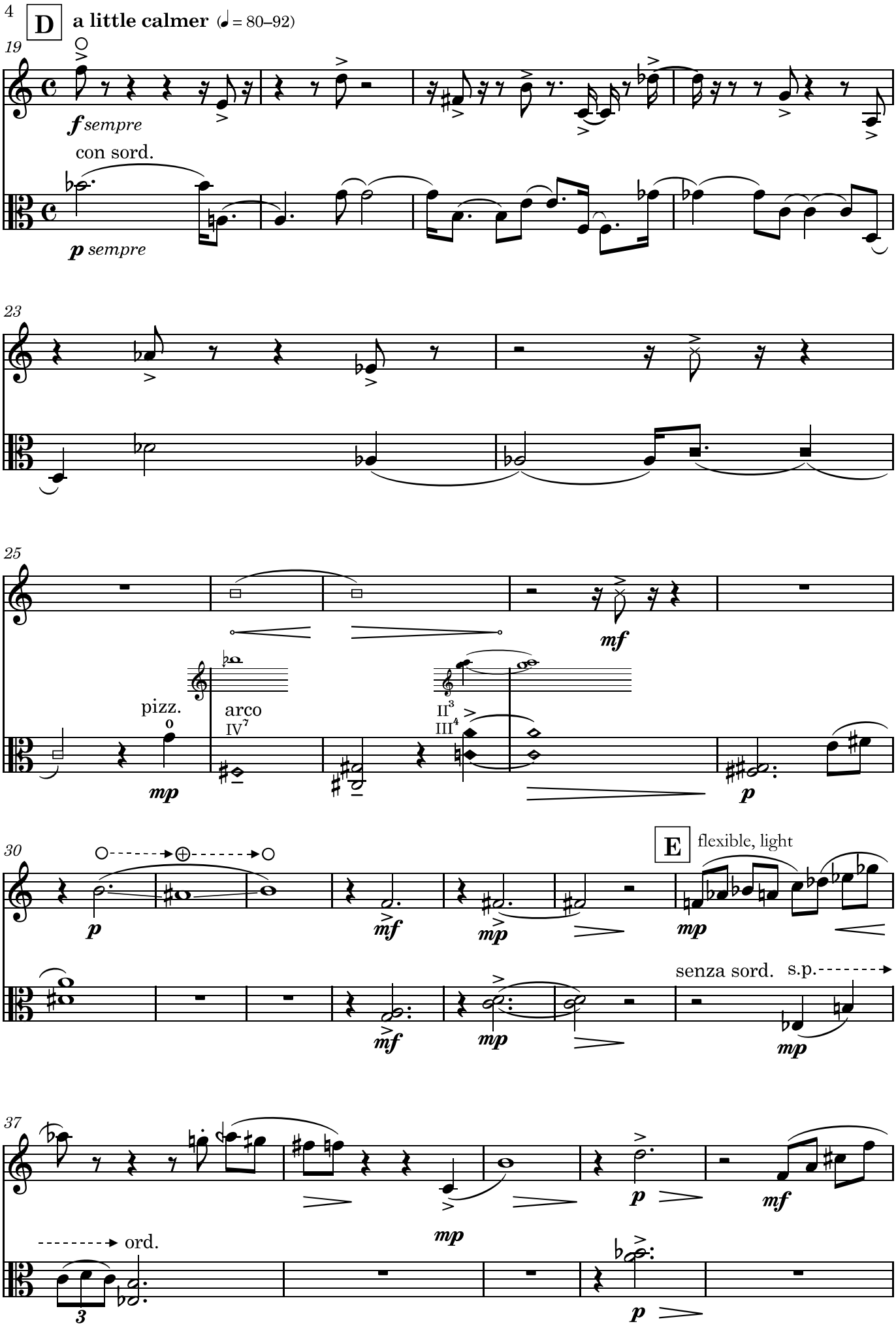
A. Mayer-Lindenberg

calmly flowing (basic pulse in half notes), free




2
2
A
mf
s.p.
7
pizz.ord.
mf
arco
flautando
s.t.
p
3
12
p
sounding result
ord.
III3
IV4
mp
pizz.
II3
mf
17
senza misura
p
arco
III5
IV7
pp
pizz.
mp
B
[18]
sfz mp
sfz mp


[18]
half valve
sfz mp
pp
s.p.
s.t.
C
as fast as possible
the horn player can choose from the material noted in the box
and play it freely and as often as desired within the specified time period
[fsch]
flz.
slap
fp
f
ff
molto flautando, flexible, with a lot of bow, very well articulated with the left hand
molto sul tasto
pp
[18]
[18]
[18]
pp
pp sempre


D
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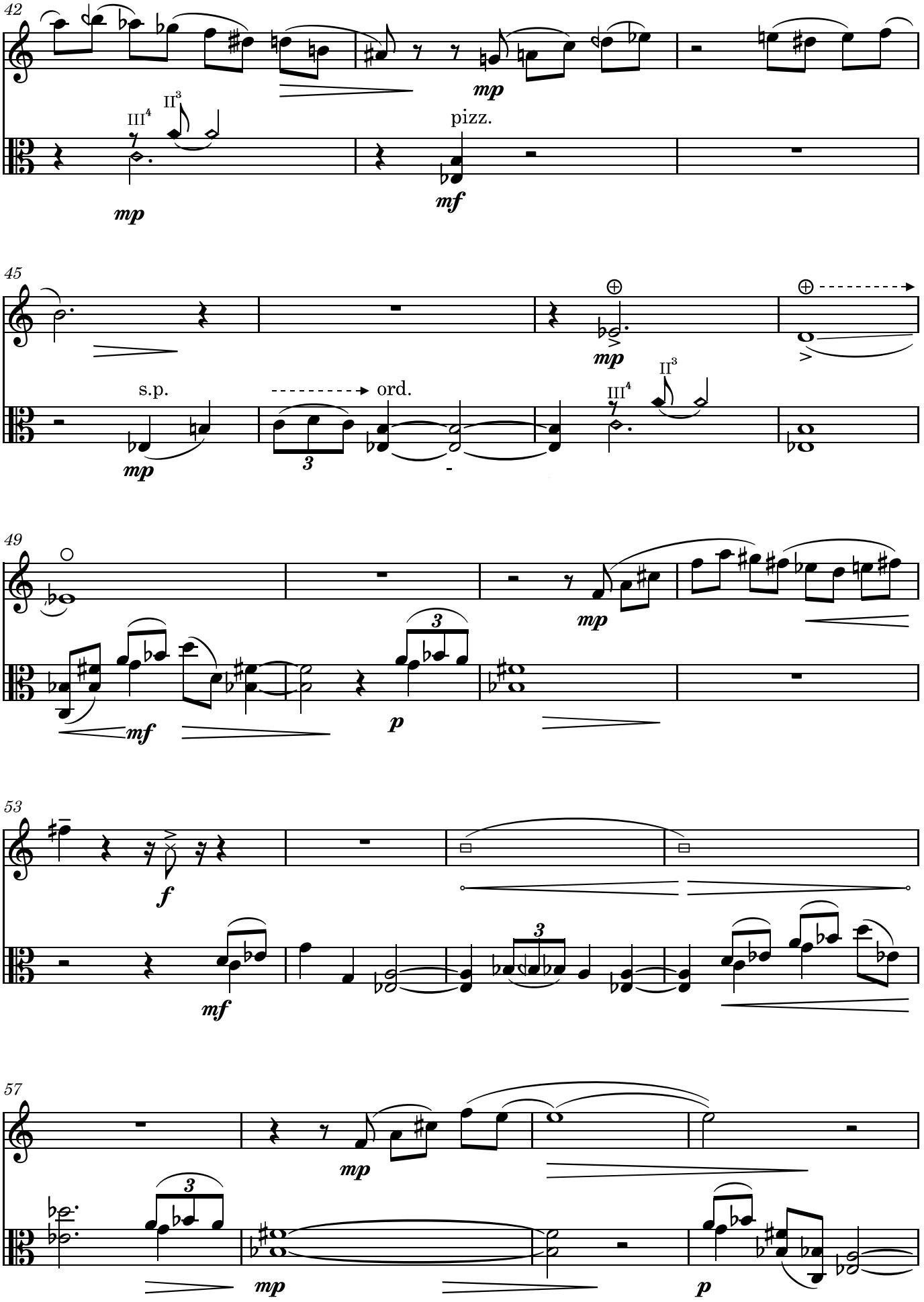
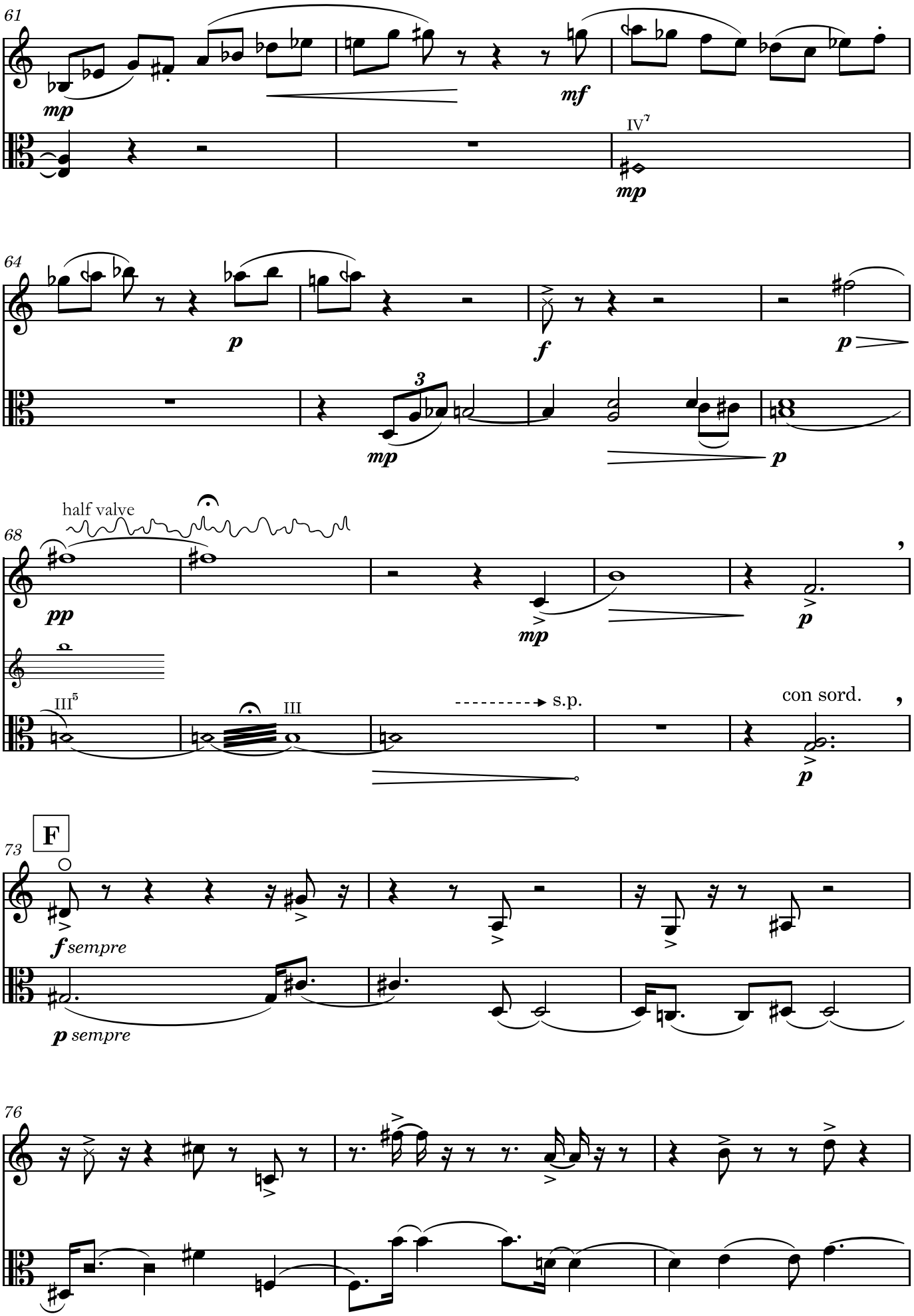
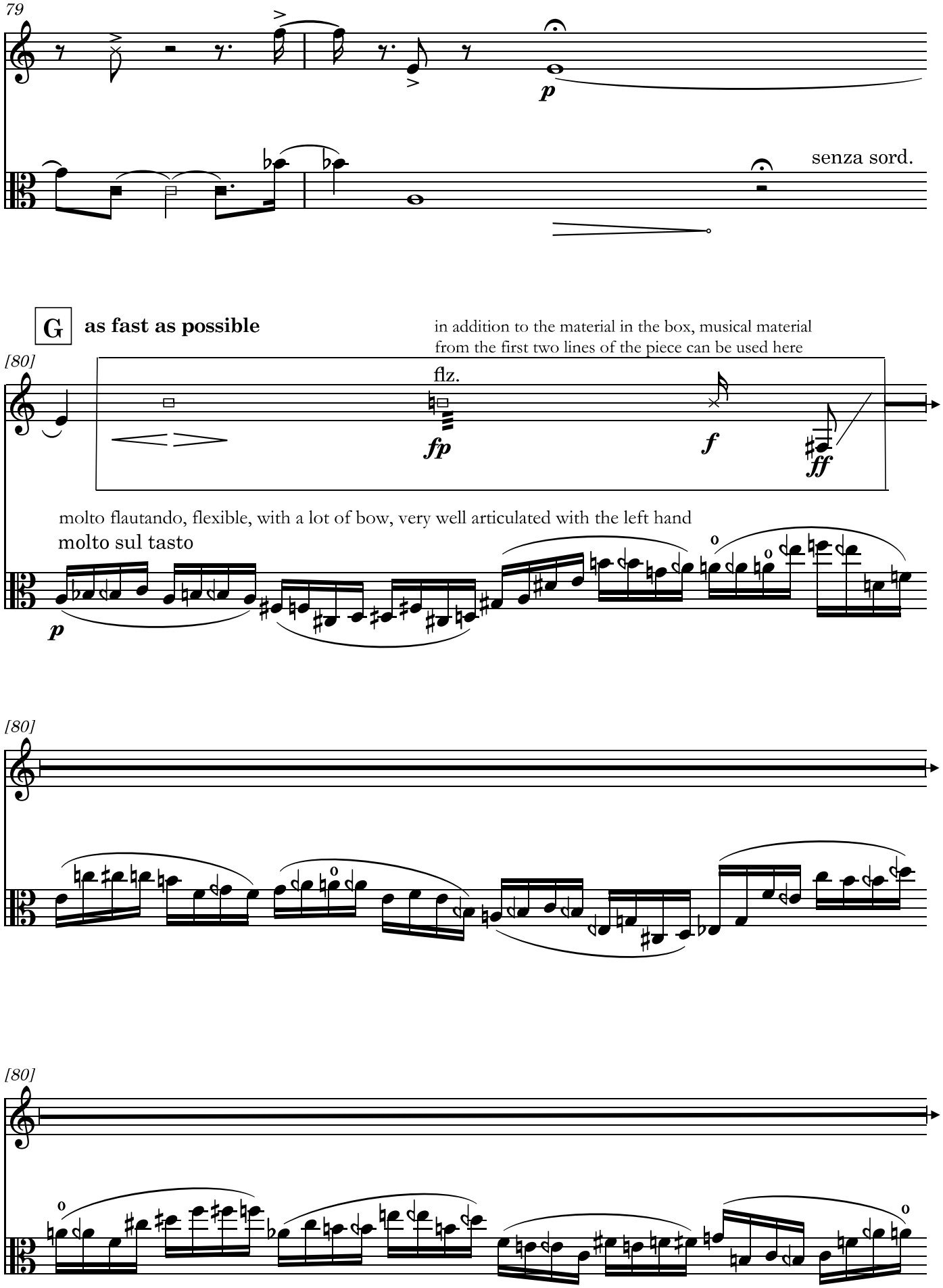
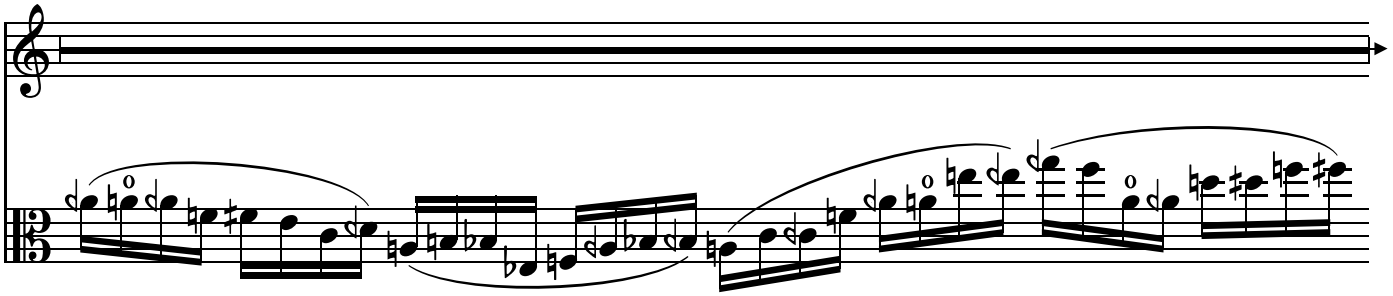
19
f sempre
con sord.
p sempre
23
25
mf
pizz.
mp
arco
IV7
II3
III4
p
30
p
mf
mp
E
flexible, light
senza sord.
s.p.
mp
37
p
mf
mp
ord.
3
p


42
III4
II3
mp
pizz.
mf
45
mp
s.p.
ord.
mp
III4
II3
49
mp
mf
3
p
53
f
mf
3
57
mp
3
mp
p

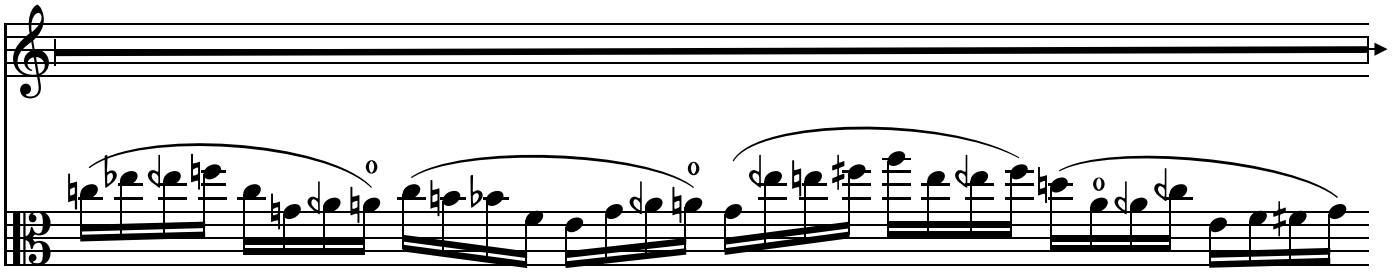

61
mp
mf
IV7
mp
64
p
f
p
3
mp
p
68
half valve
pp
mp
p
III5
III
s.p.
con sord.
p
F
73
f sempre
p sempre
76


79
p
senza sord.
G
as fast as possible
in addition to the material in the box, musical material
from the first two lines of the piece can be used here
[80]
flz.
fp
f
ff
molto flautando, flexible, with a lot of bow, very well articulated with the left hand
molto sul tasto
p
[80]
[80]

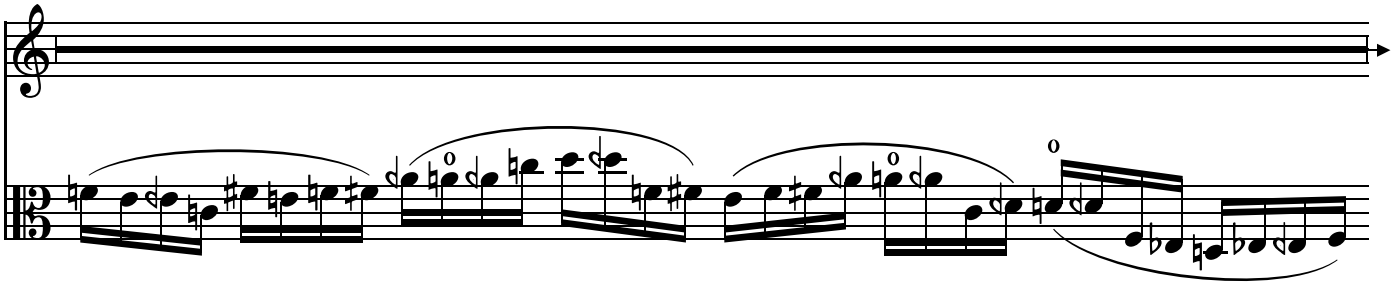
[80]



[80]



[80]



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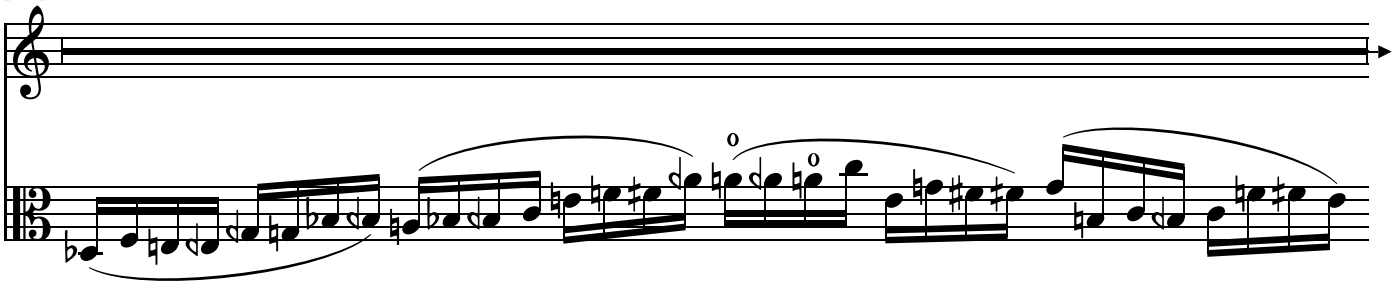
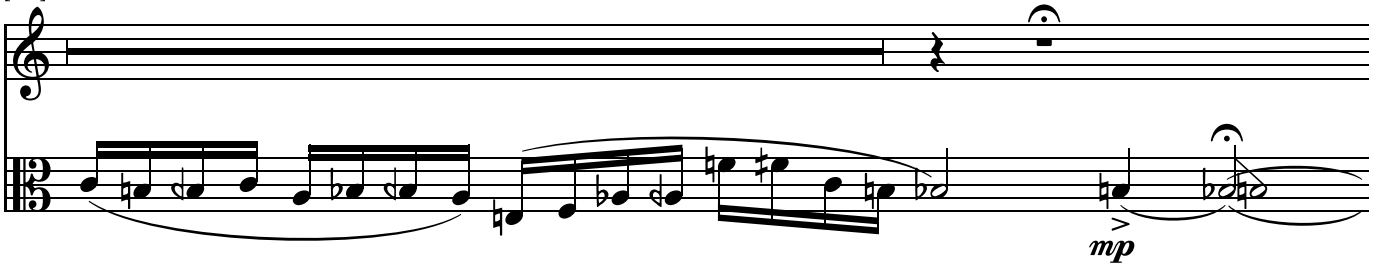
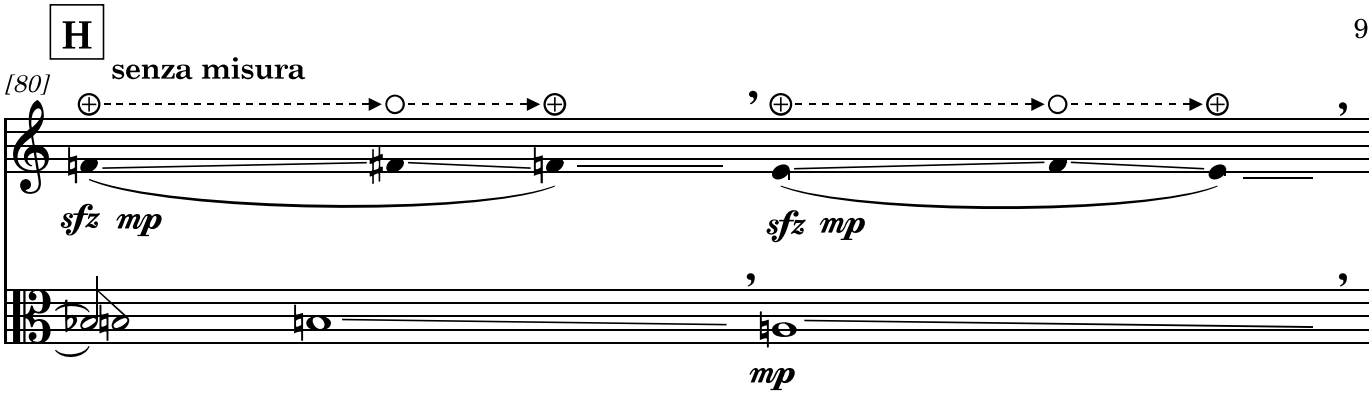
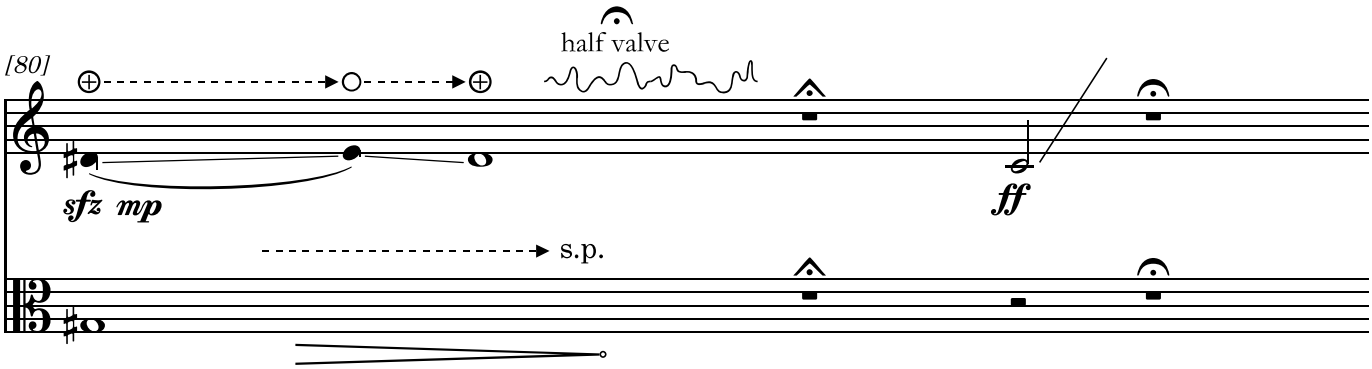
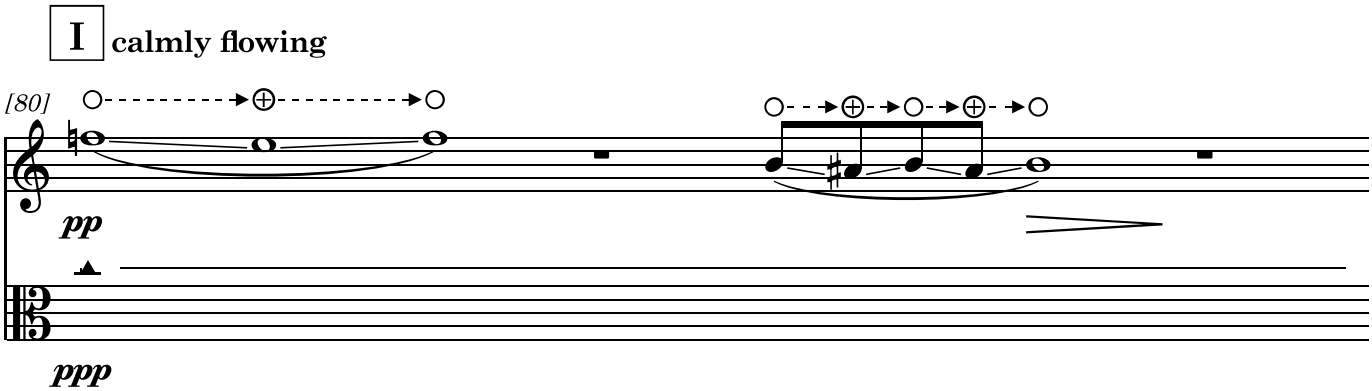


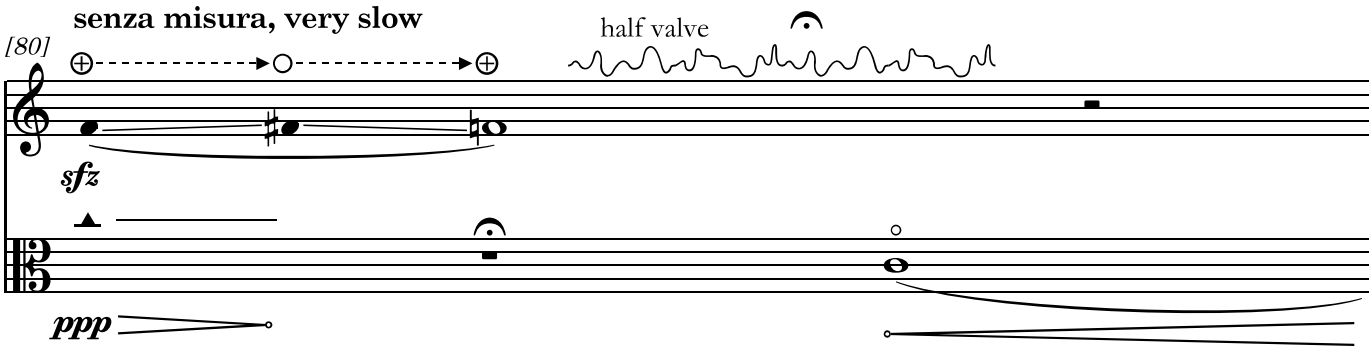
[80]

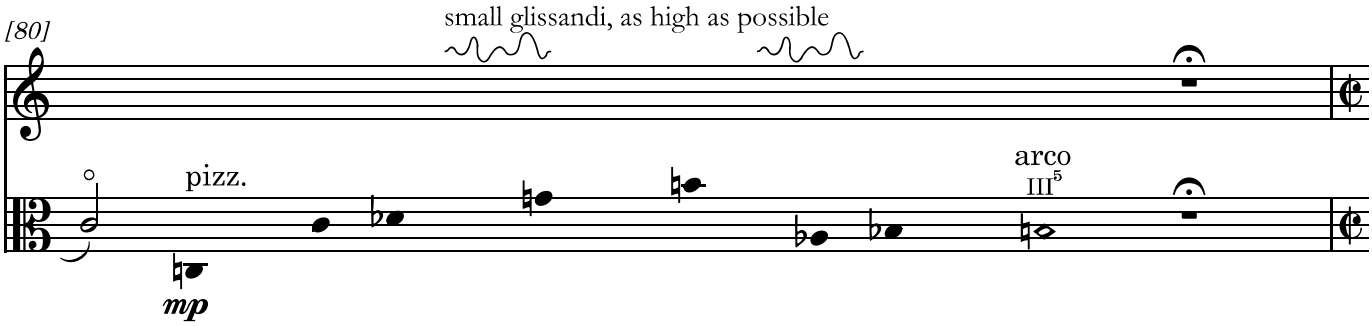



H
senza misura
[80]
sfz mp
sfz mp
mp


[80]
half valve
sfz mp
ff
s.p.


I
calmly flowing
[80]
pp
ppp


senza misura, very slow
[80]
half valve
sfz
ppp


[80]
small glissandi, as high as possible
pizz.
arco
III5
mp

J **calmly flowing**

81

mp *mf* arco IV7 *pp* pizz. *mf* IV4

88

mp *p* *pp* arco II5 *p* pizz. *mp* IV5

95

mf arco II3 III4 *p* pizz. IV5

100

mp arco IV7 *p* pizz.

104 **extremely slow, without any measure of time**

p *pp* arco *pppp*

end together with the horn

Cologne, summer 2024