Klavier

Dies iræ

für Sopran, Männerchor
& Instrumentalensemble

Kit Powell

Nr. 62 b 1997/2004

Dies iræ: ausführende Anweisungen

Chor:

Dieses Werk benutzt weitgehend eine Harmonie von Clusters. In den Chorstimmen werden diese mit rhombischen Notenköpfen gezeigt, welche die ungefähre Tonhöhe bezeichnen. Es ist sehr wichtig, dass die Chormitglieder unter sich entscheiden, wer höher, wer tiefer, etc, als den angegebenen Ton singt. Genau wie viel höher oder tiefer, ist nicht wichtig, wichtig ist, dass man vermeidet, denselben Ton wie der Nachbar zu singen.

Klavier:

Die rhombischen Notenköpfe bedeuten hier chromatische Handclusters. Leise gespielt (siehe die ersten Takte), haben diese die Qualität eines sanft gespielten Gongs, laut aber (siehe III, Takte 10 bis 24) haben sie die Brutalität einer sehr lauten Snaredrum, (welche auch in diese Sektion mitspielt).

Glissandi:

Fast alle Glissandi in den gesungenen Stimmen sind sehr leise zu spielen und solten eine klagende, trauernde Qualität haben.

Ensemble

Querflöte
Klarinette (B) and Bassklarinette (B)
Perkussion:
Klavier
Violine
Cello

Dies iræ: Performance notes

Chorus:

For the most part this work uses a harmony of Clusters. In the choral writing clusters are notated with rhombic shaped note heads which indicate that the approximate pitch is shown. It is very important that the chorus members arrange among themselves who will sing above this, who below, etc. Exactly how much above or below (or exactly on the note) is not important, important is that one resists the temptation to sing the same notes as one's neighbour.

Piano:

Here the rhombic headed notes are chromatic hand clusters. Softly played (see opening bars) these have the quality of a soft gong but loudly played (see III, bars10 to 24) they have the brutality of a very loud snare drum (which is also heard in this section).

Glissandi:

Most glissandi in the sung parts are to be performed softly, and should have a plaintive, keening quality.

Ensemble

Flute
Clarinet (B♭) and Bass Clarinet (B♭)
Percussion:
Pianoforte
Violin
Cello

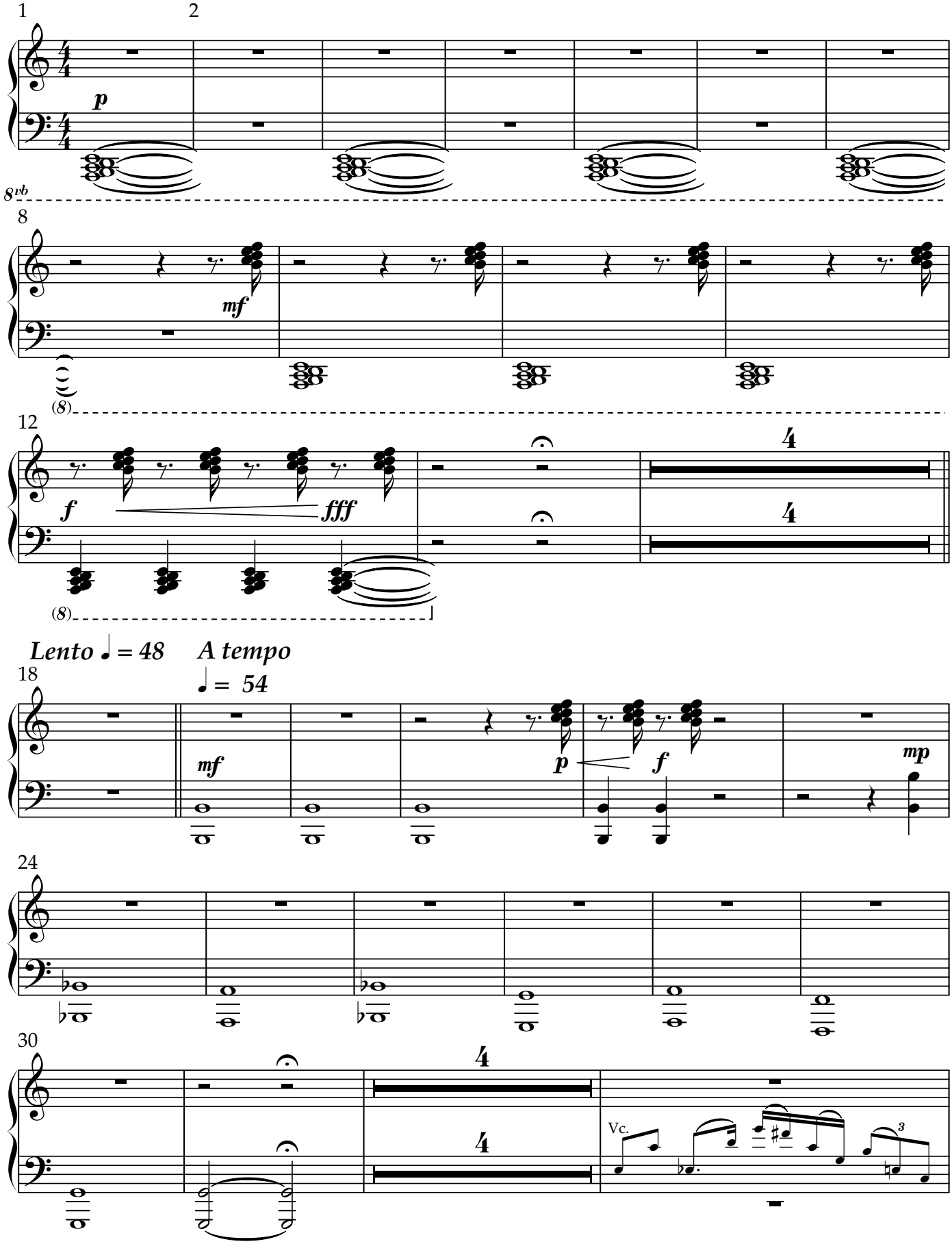
Piano

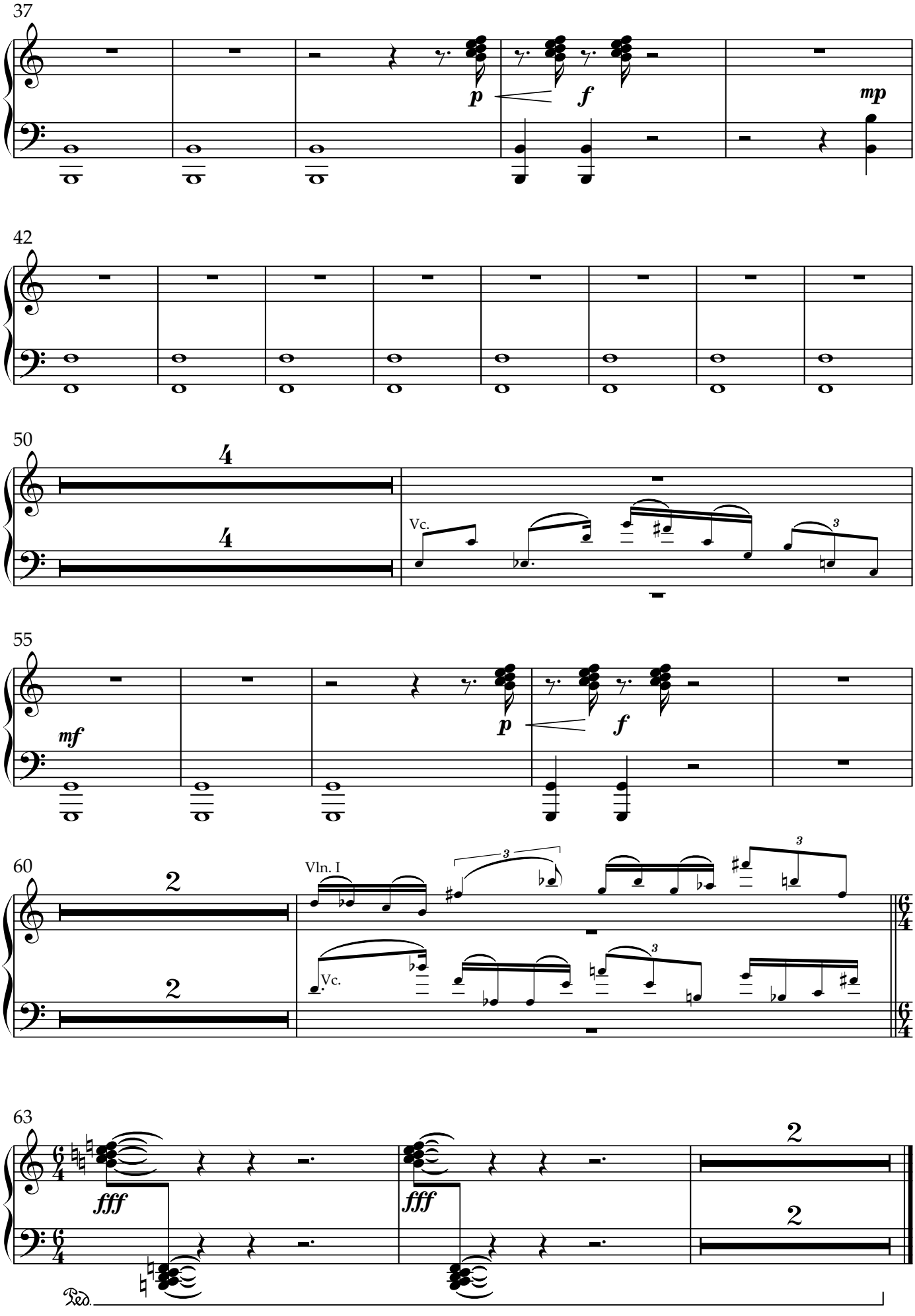
Dies Irae

I

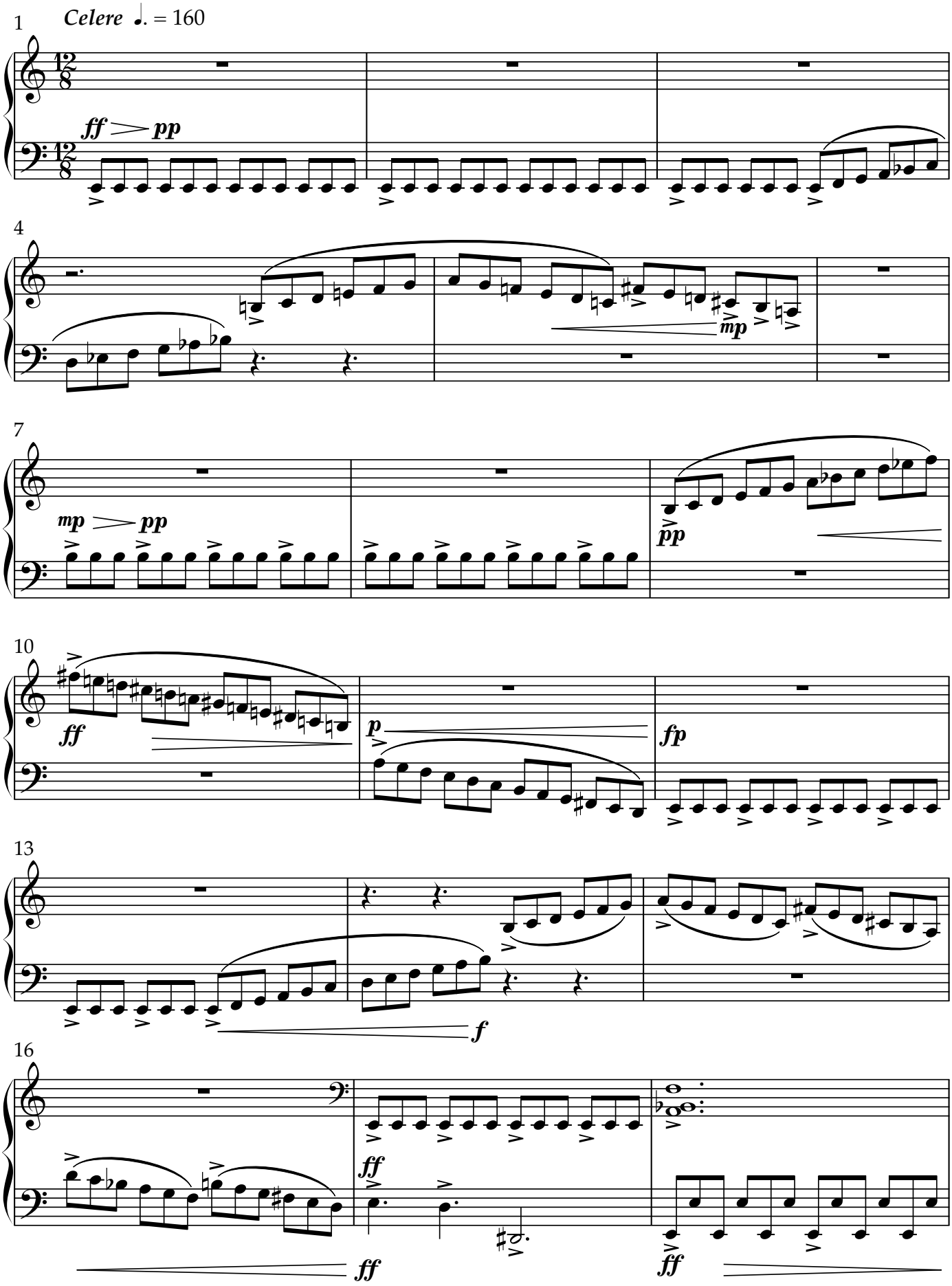
Konrad Bänninger **Kit Powell**

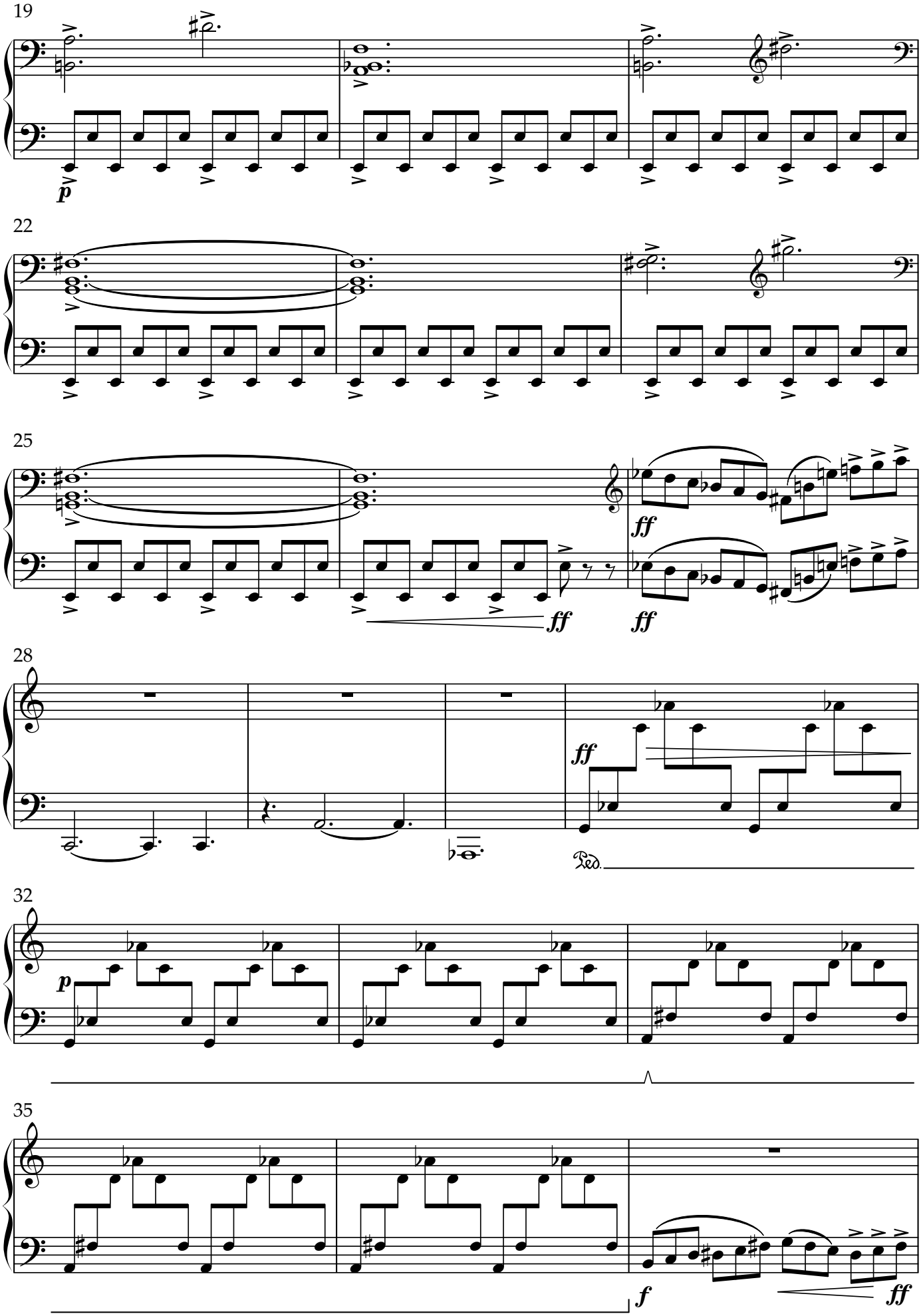
Andante ♩ = 54

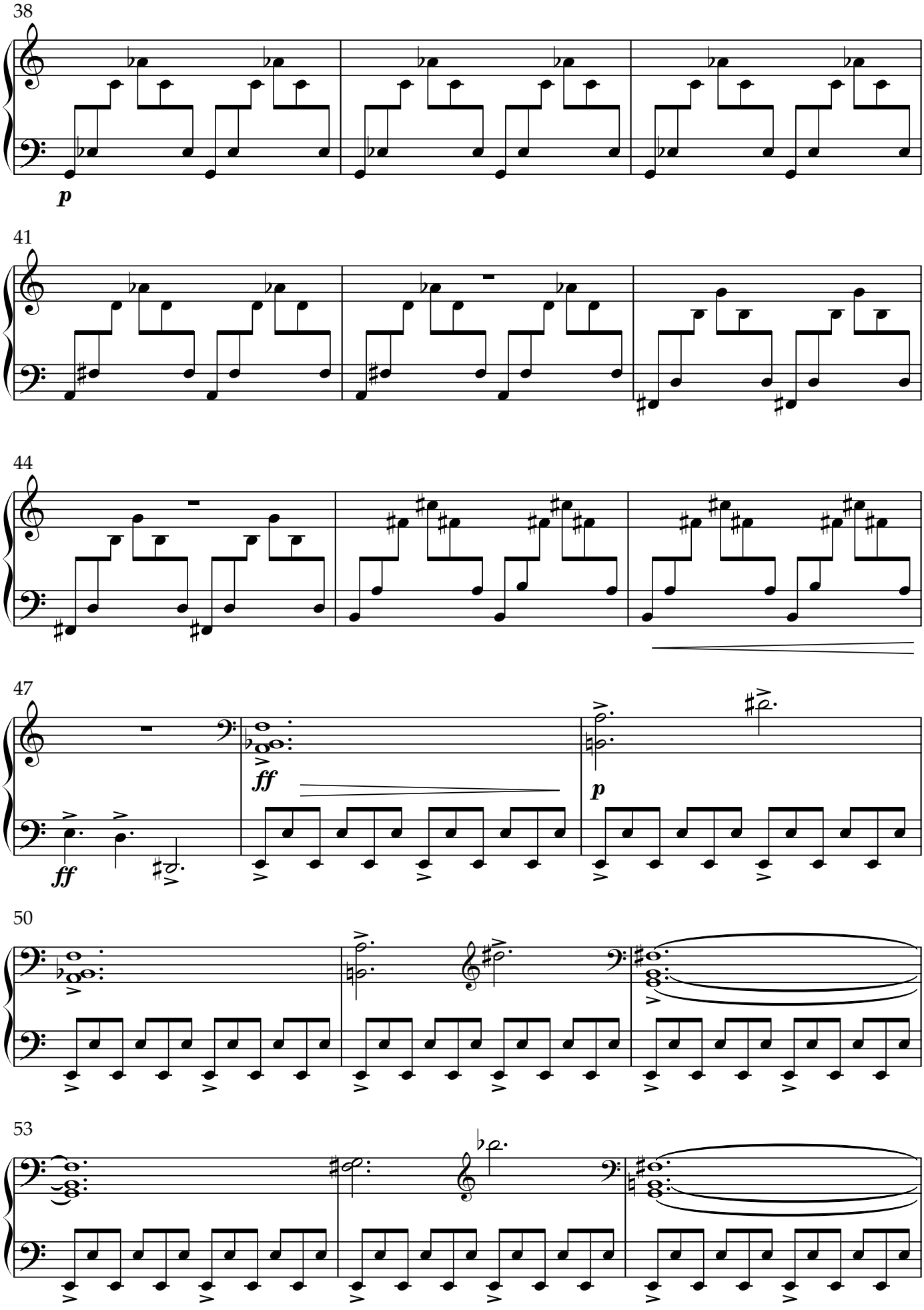



37
p
f
mp
42
50
4
4
Vc.
3
55
mf
p
f
60
2
2
Vln. I
3
Vc.
3
63
fff
fff
2
2
Ped.

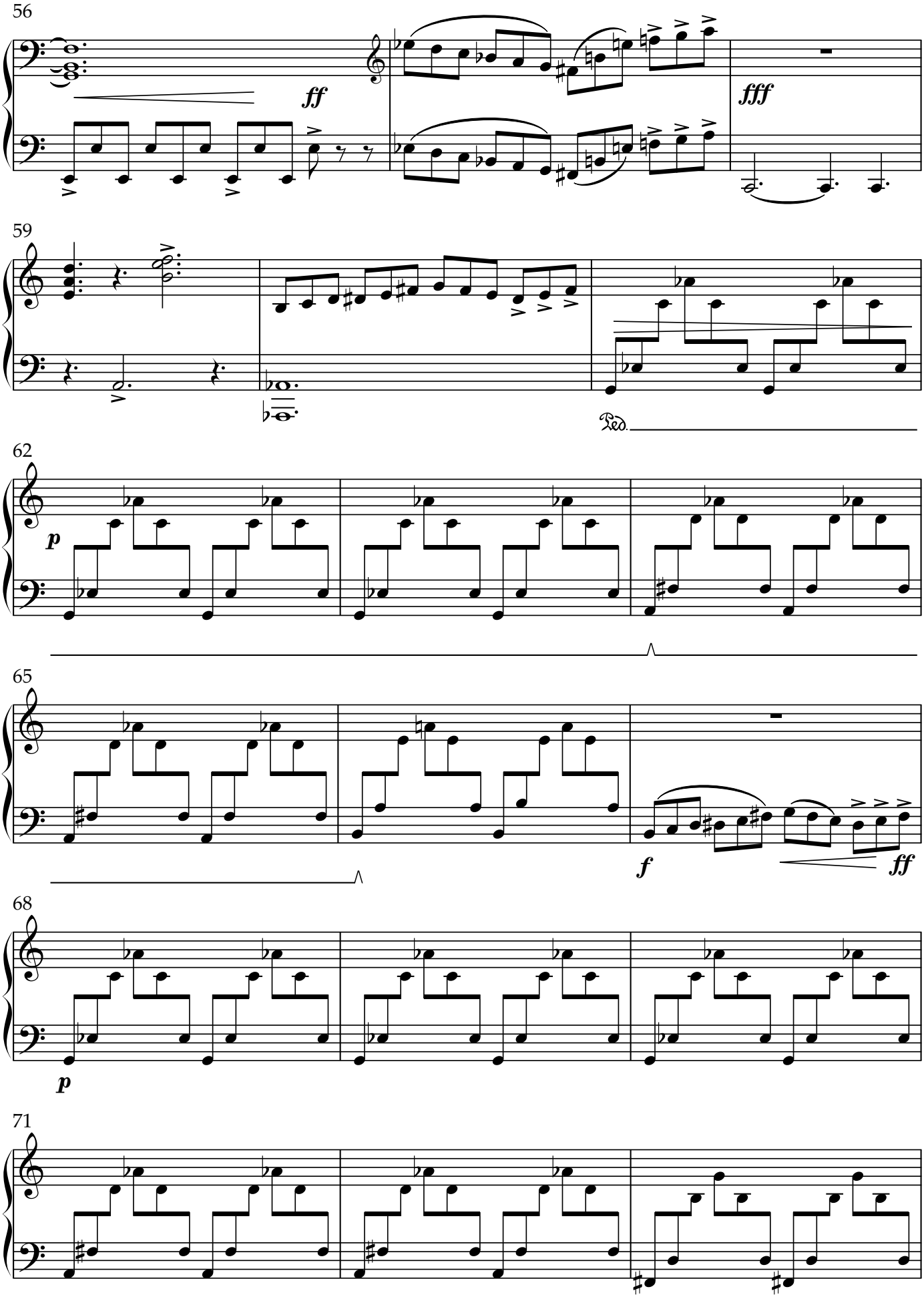
II

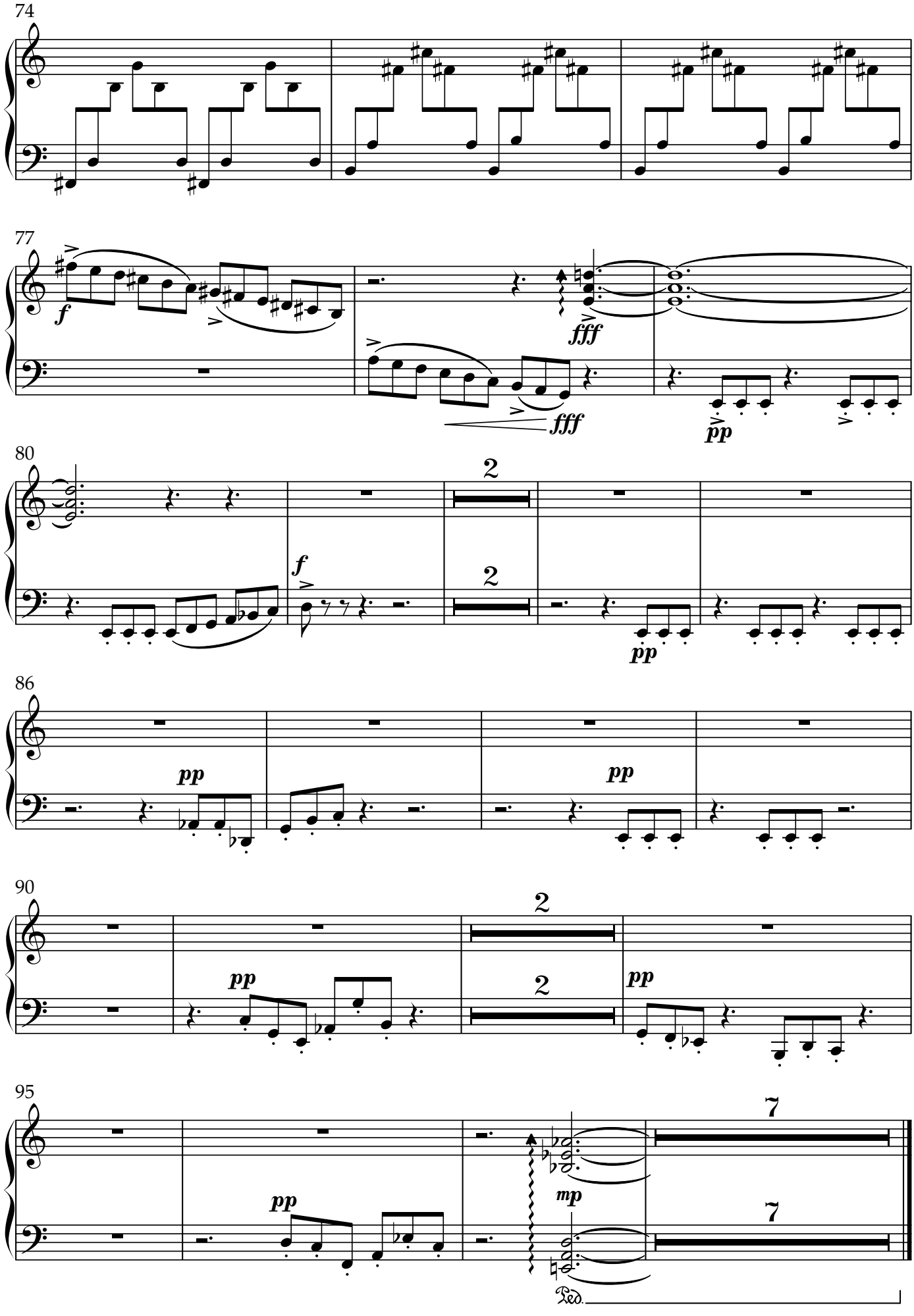



19
p
22
25
ff
ff
ff
28
ff
Ped.
32
p
35
f
ff



V.S.

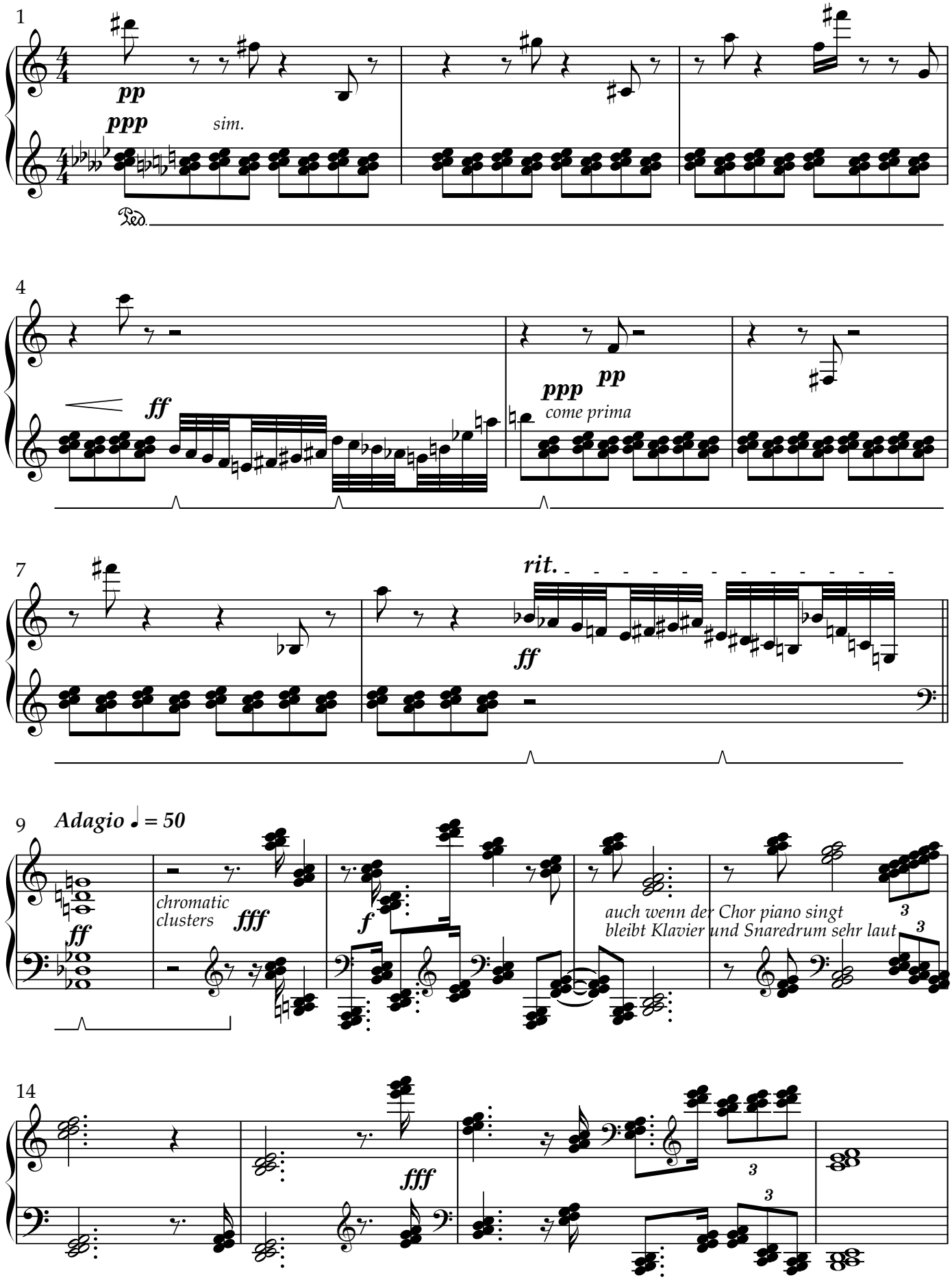

56
ff
fff
59
Ped.
62
p
65
f
ff
68
p
71

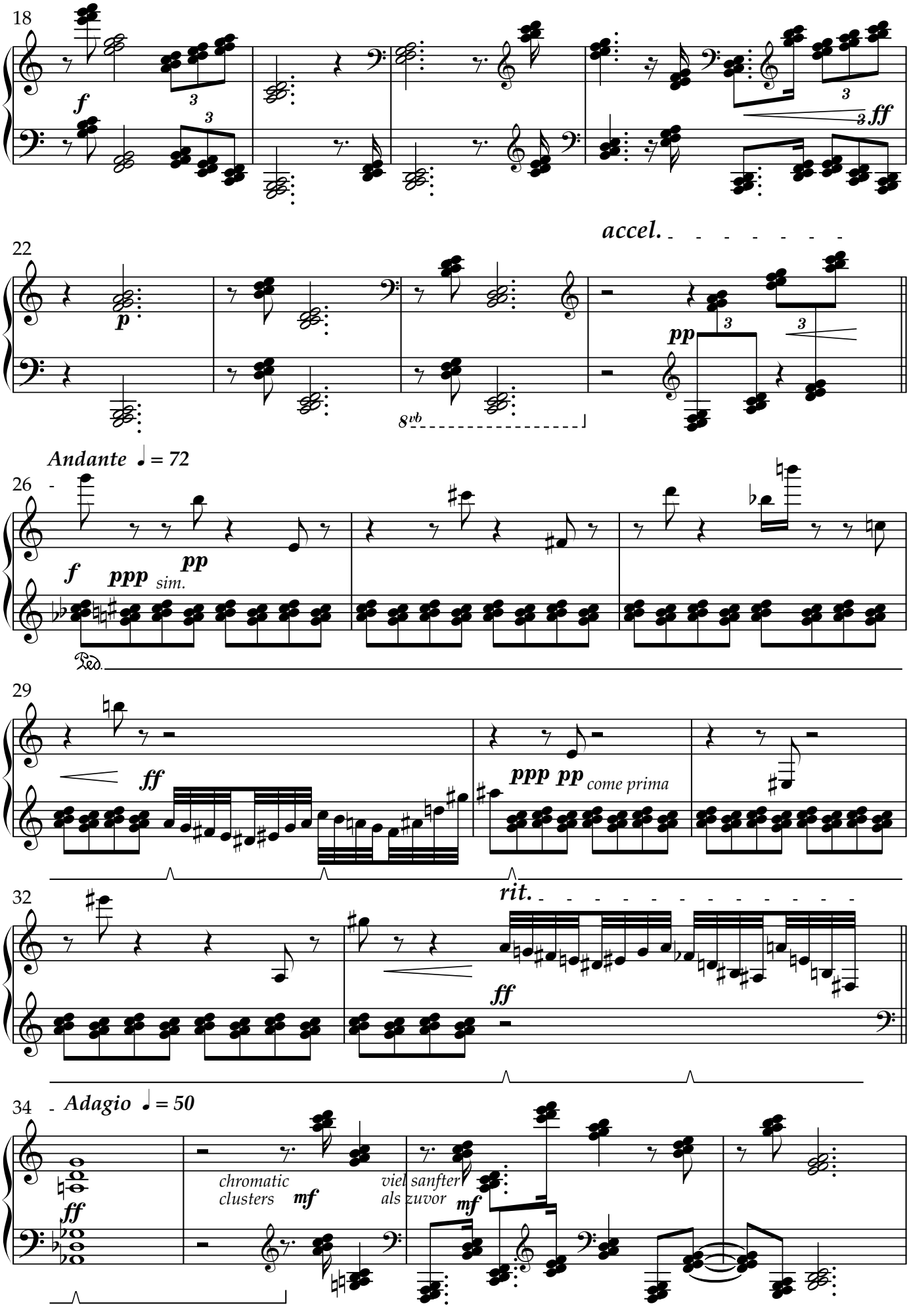

74
77
f
fff
fff
pp
80
2
f
2
pp
86
pp
pp
90
2
pp
2
pp
95
7
pp
mp
7
Ped.

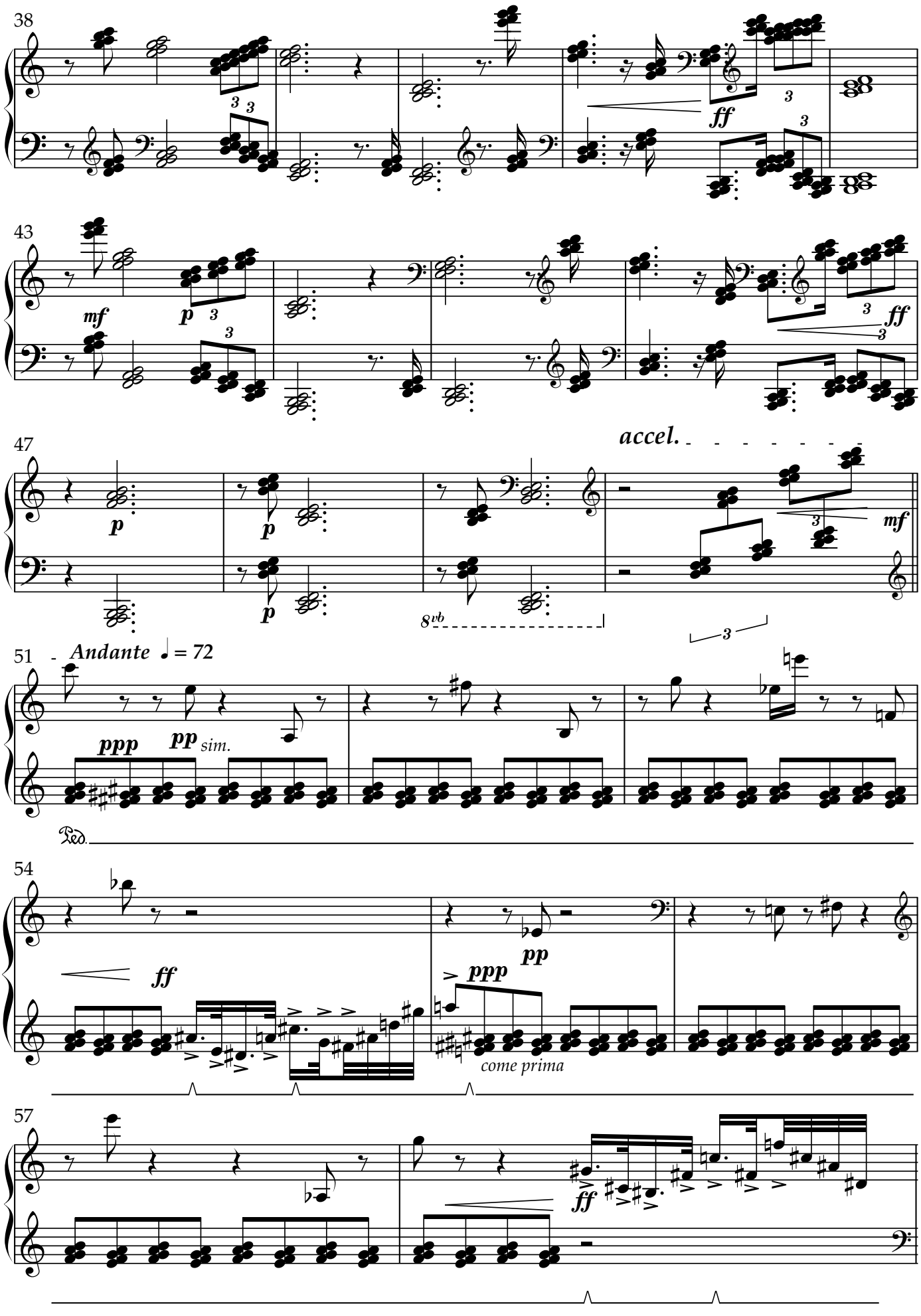
III

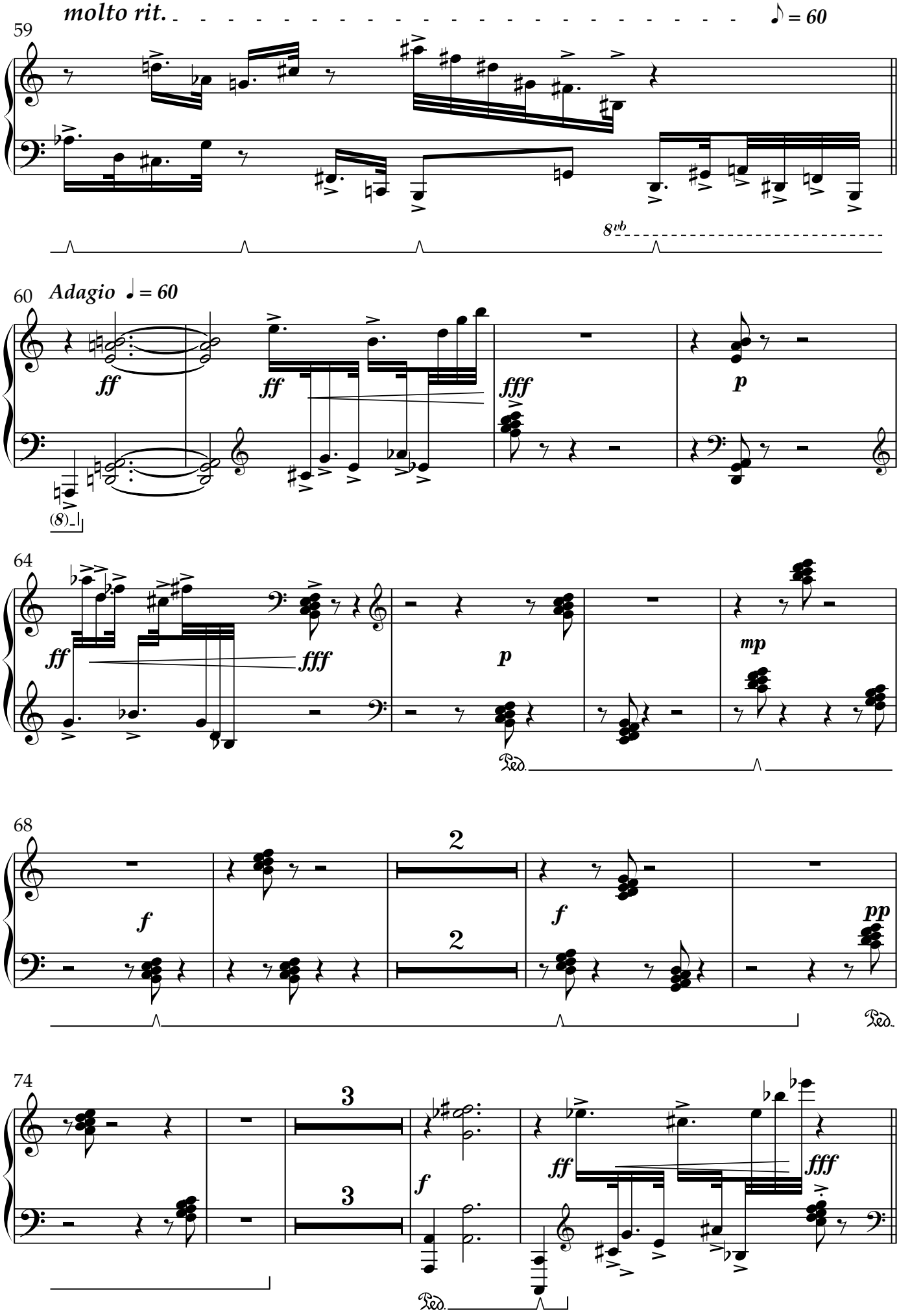
Piano

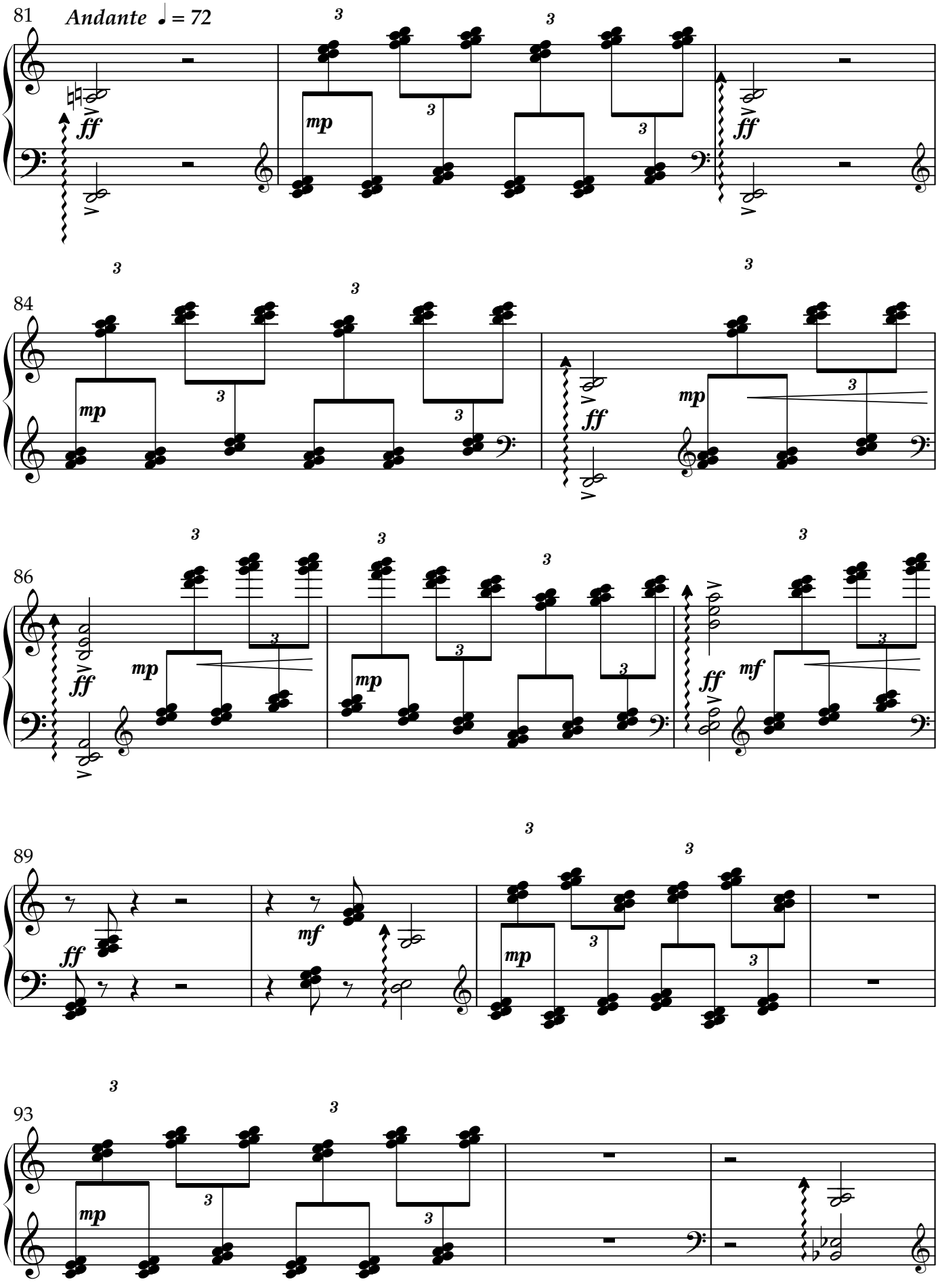
Andante ♩ = 72

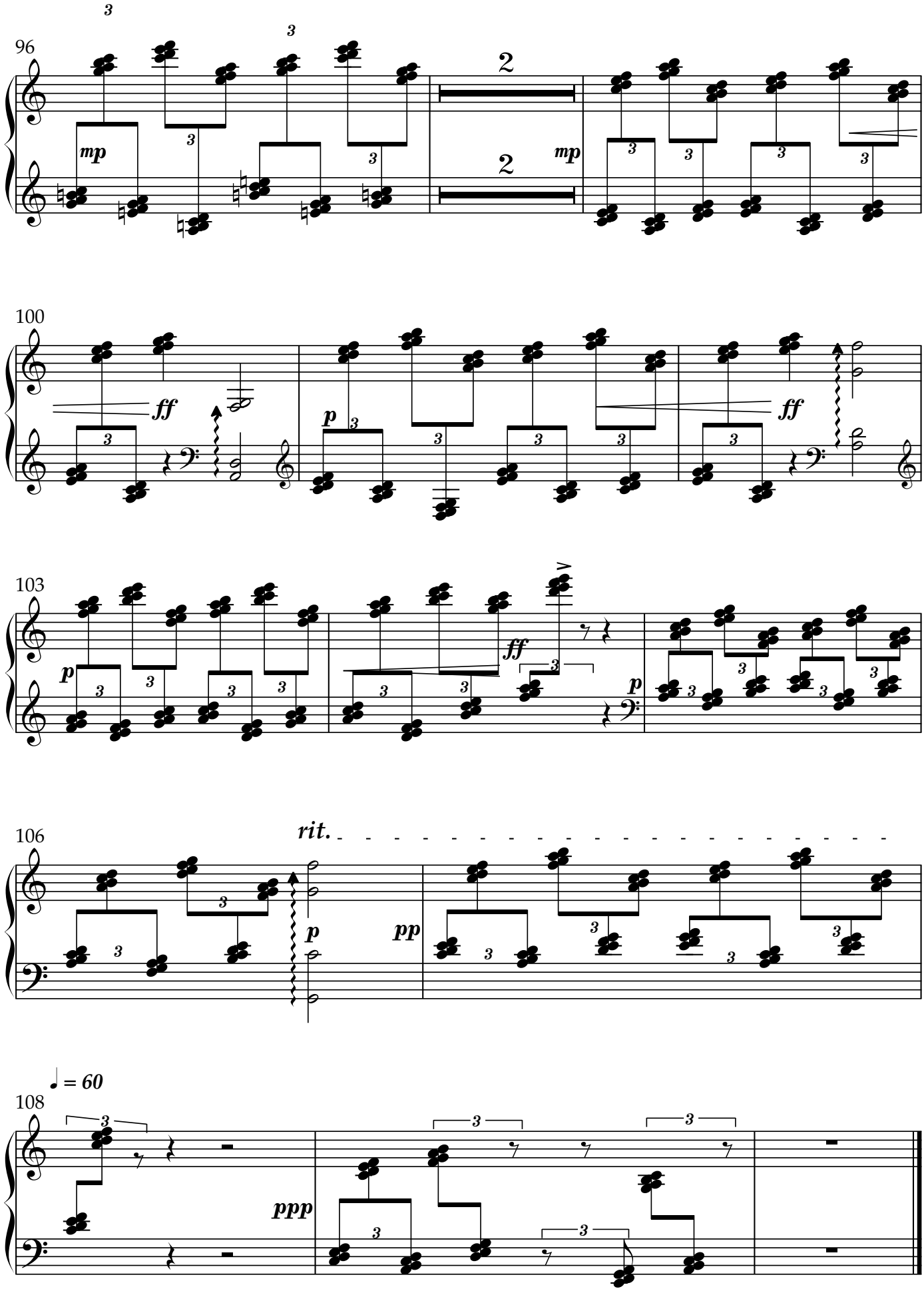



18
f
ff
22
accel.
p
pp
8vb
Andante ♩ = 72
26
f
ppp sim.
pp
Ped.
29
ff
ppp pp come prima
32
rit.
ff
34
Adagio ♩ = 50
ff
chromatic clusters
mf
viel sanfter als zuvor
mf


38
ff
43
mf
p
ff
47
accel.
mf
8vb
51
Andante ♩ = 72
ppp
pp sim.
Ped.
54
ff
pp
ppp
come prima
57
ff

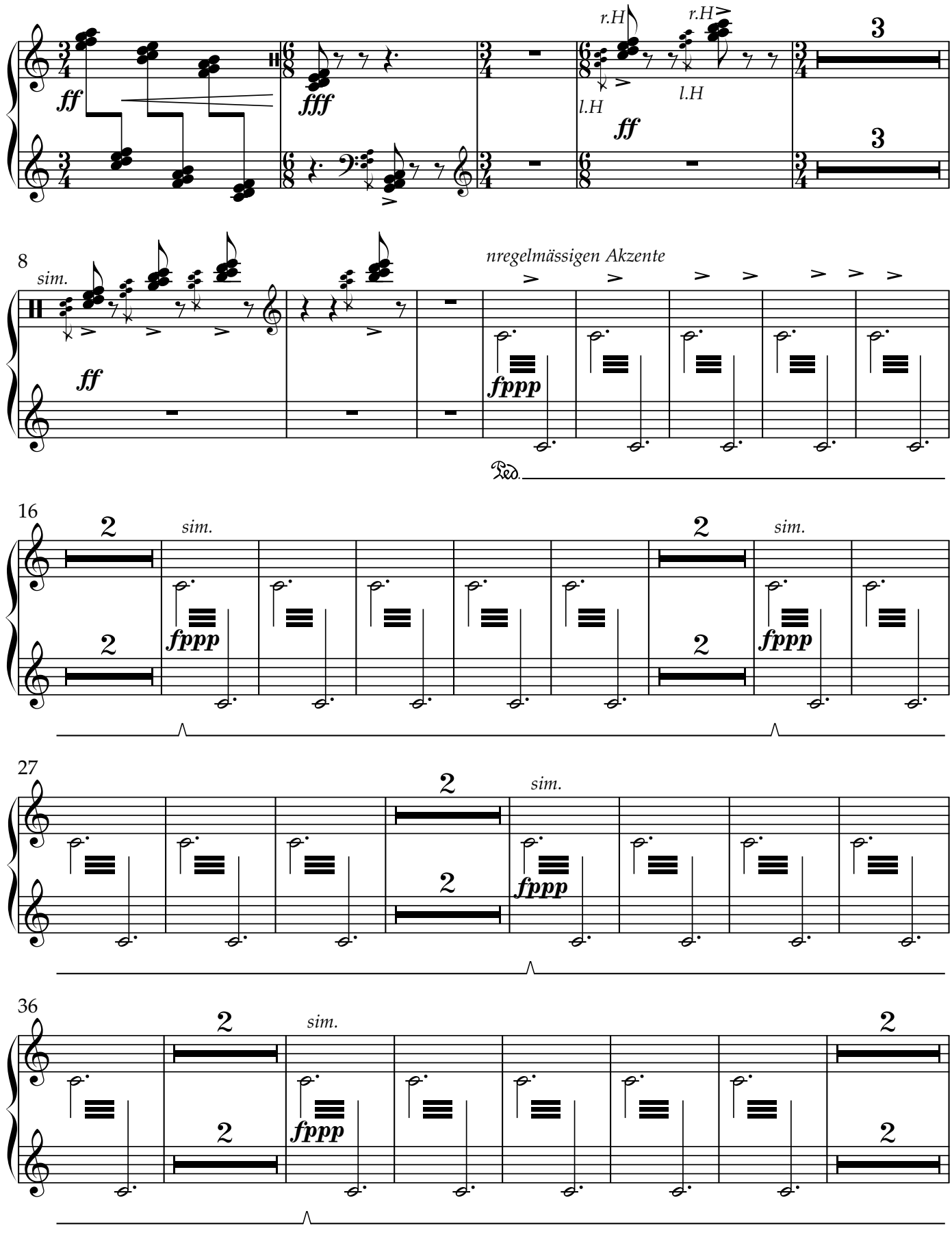

molto rit.
♪ = 60
59
8vb
60
Adagio ♩ = 60
ff
ff
fff
p
(8)
64
ff
fff
p
mp
Ped.
68
2
2
f
f
pp
Ped.
74
3
3
f
ff
fff
Ped.

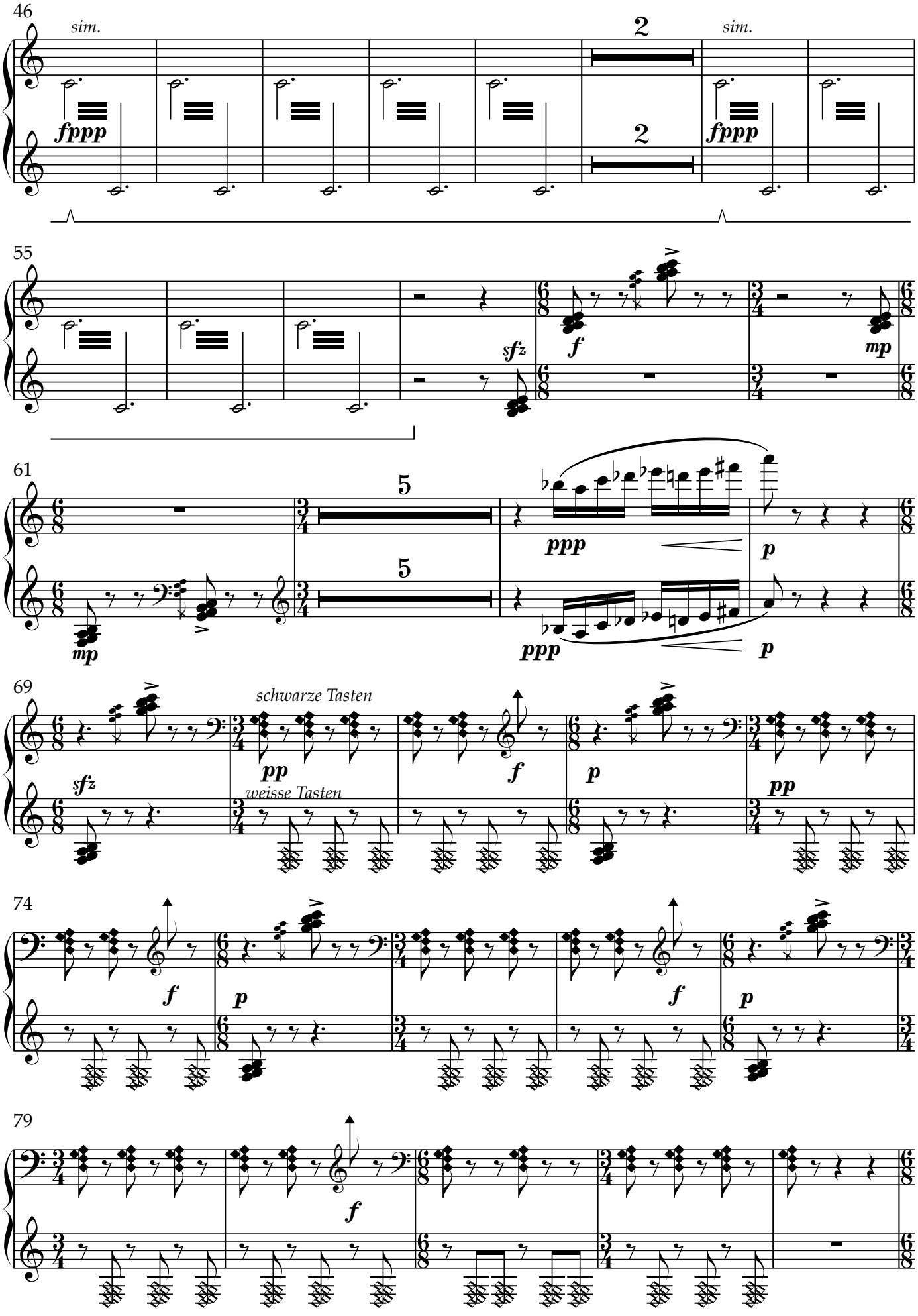

81
Andante ♩ = 72
84
86
89
93


96
mp
2
2
mp
100
ff
p
ff
103
p
ff
p
106
rit.
p
pp
108
♩ = 60
ppp

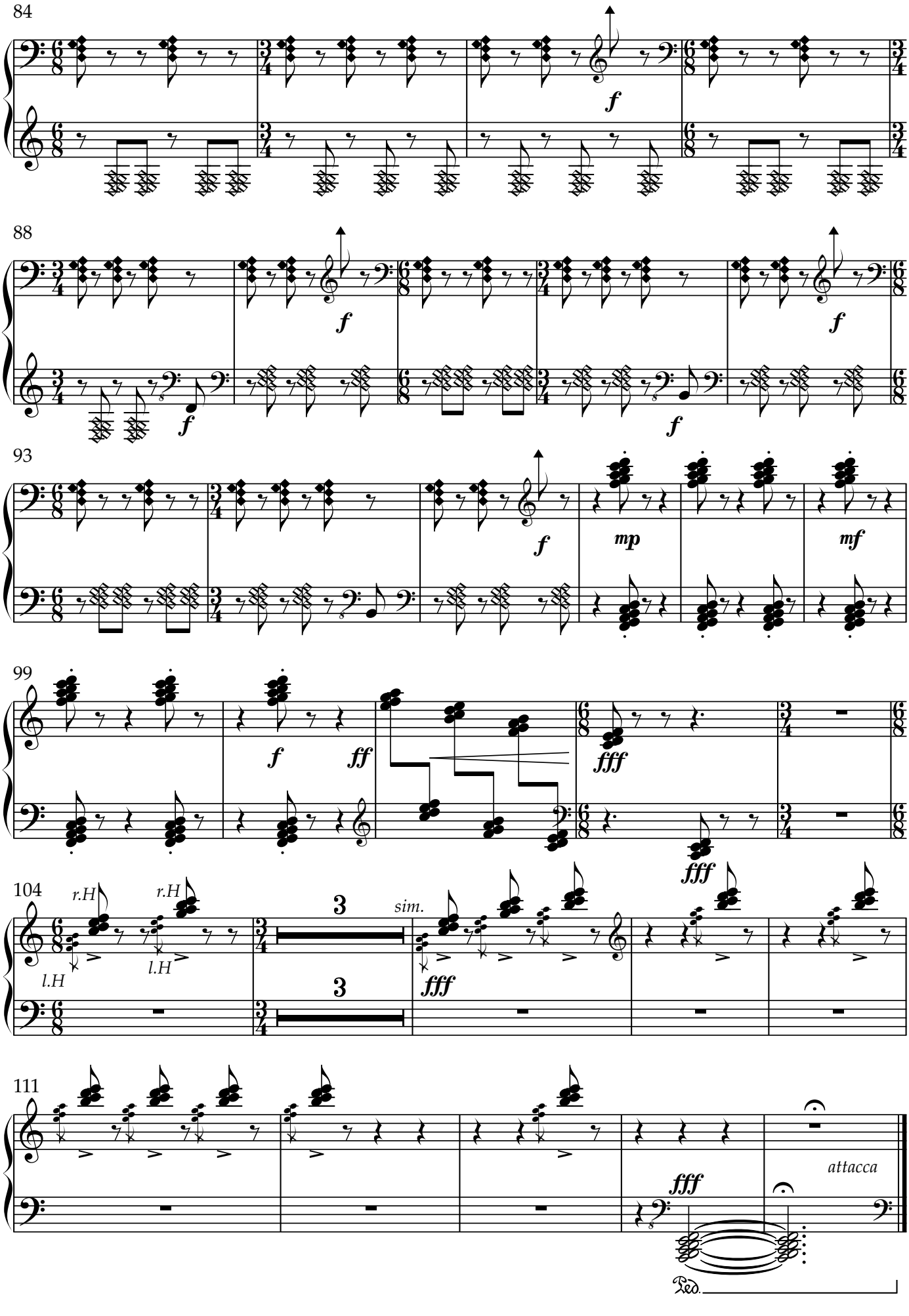
Piano

IV


Presto ♩ = 160
ff
fff
r.H
l.H
r.H
l.H
ff
3
3
8
sim.
ff
nregelmässigen Akzente
fppp
Ped.
16
2
2
sim.
fppp
2
2
sim.
fppp
27
2
2
sim.
fppp
36
2
2
sim.
fppp
2
2


46
sim.
fppp
2
2
sim.
fppp
55
sfz
f
mp
61
5
5
ppp
p
mp
ppp
p
69
sfz
schwarze Tasten
pp
weisse Tasten
f
p
pp
74
f
p
f
p
79
f

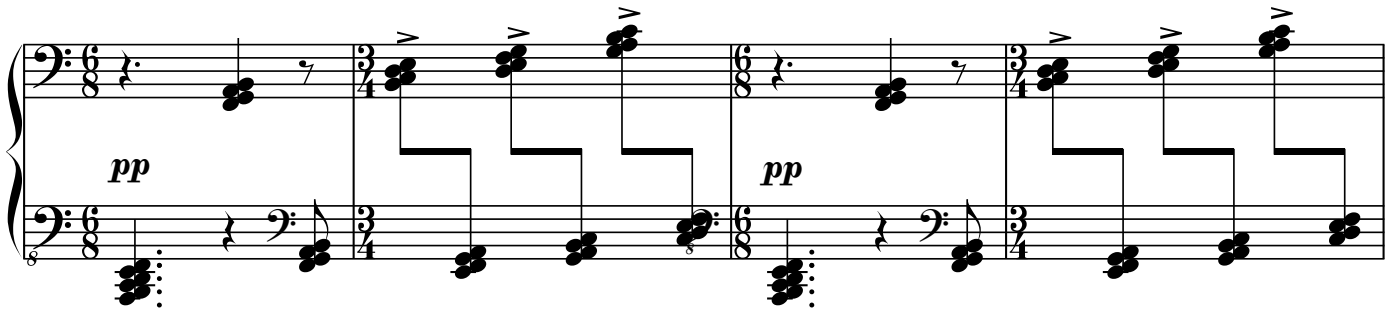
V.S.


84
f
88
f
f
f
f
93
f
mp
mf
99
f
ff
fff
fff
104
r.H
l.H
r.H
l.H
3
3
sim.
fff
111
fff
attacca
Ped.

Piano

V

Presto ♩ = 160



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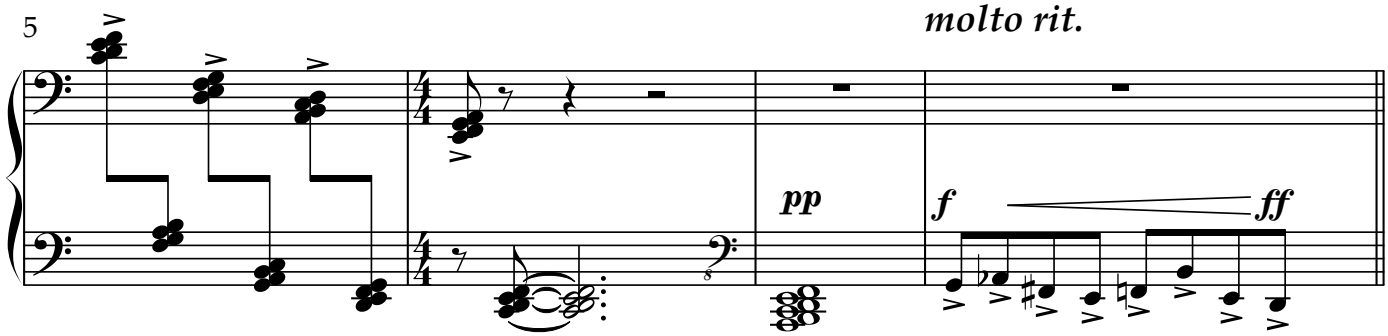
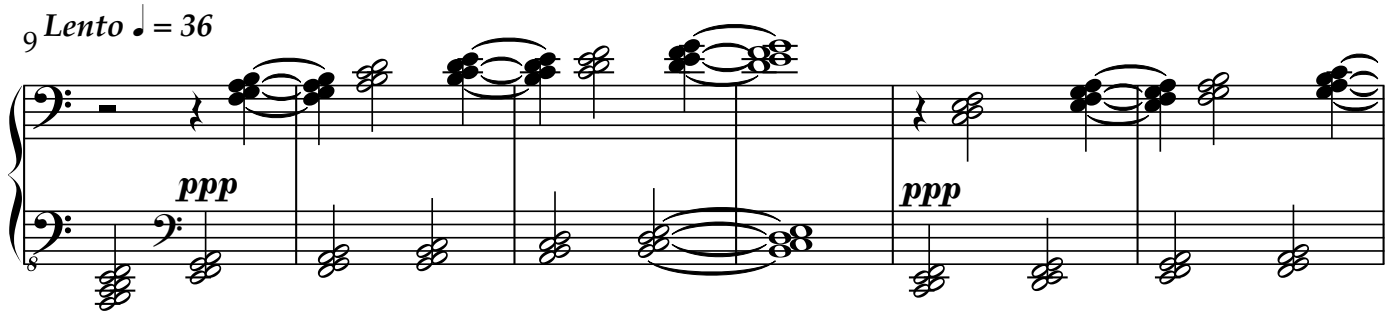


9 *Lento* ♩ = 36



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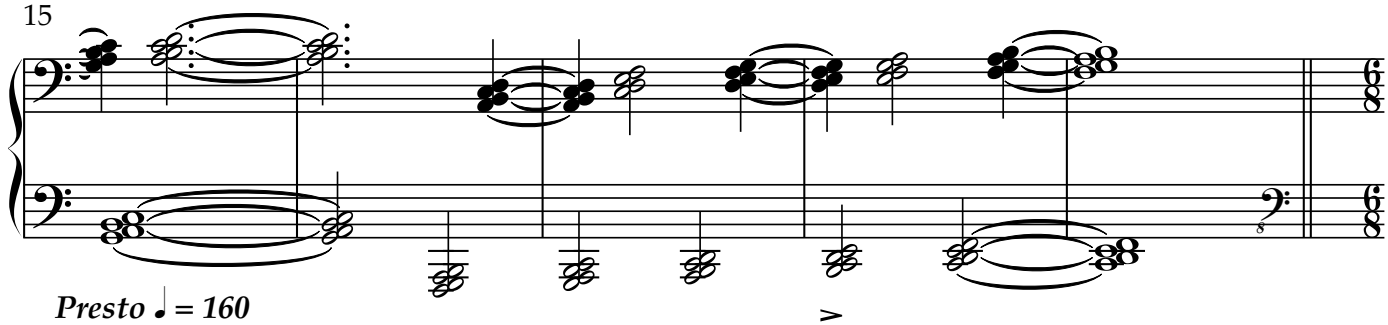
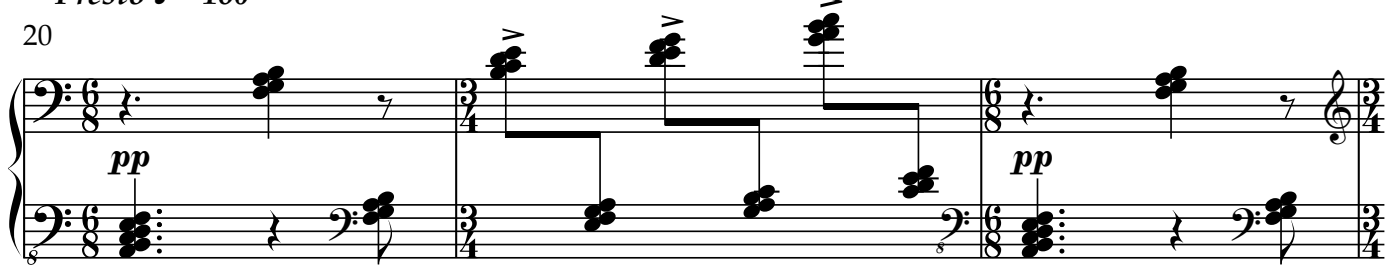
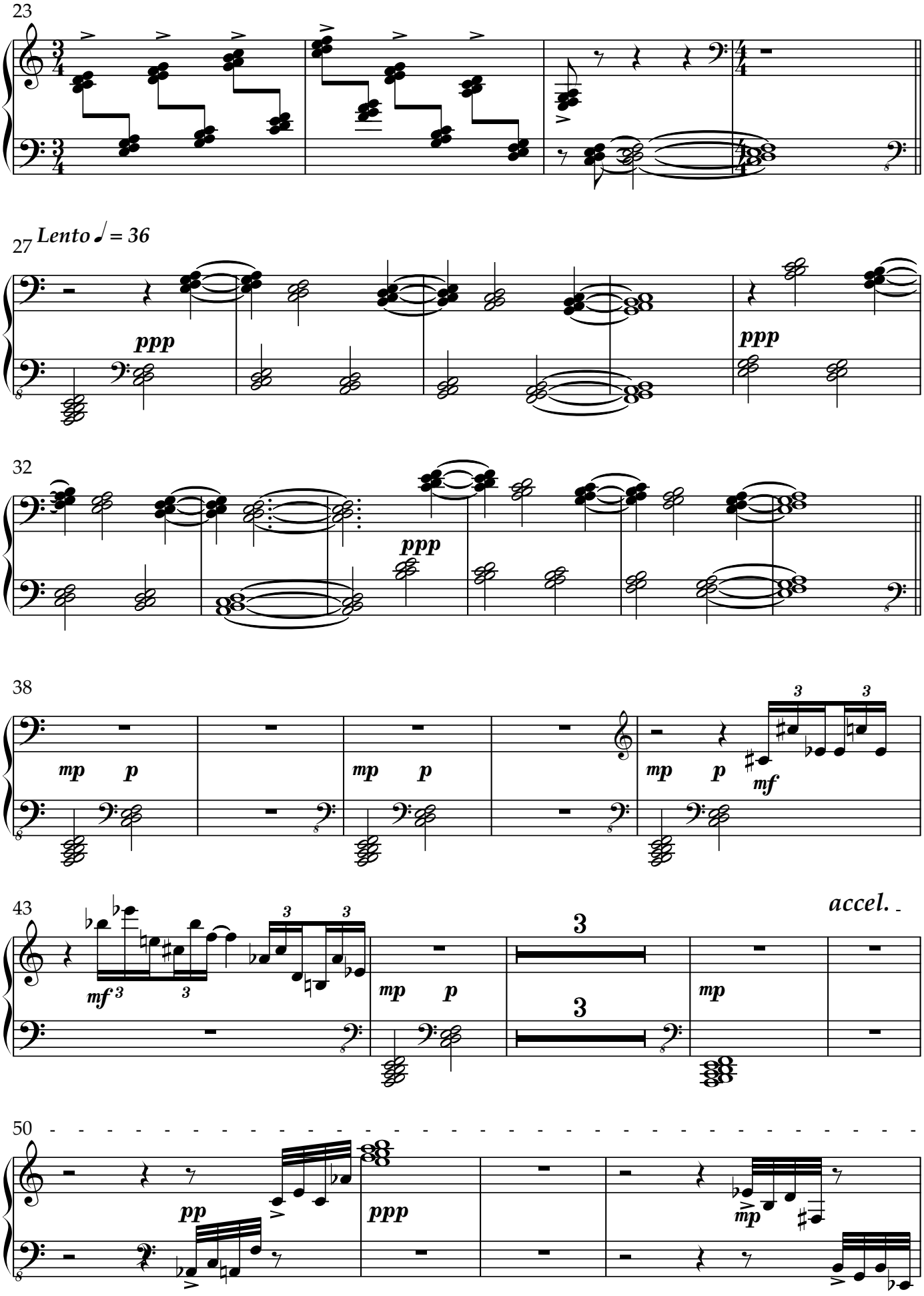
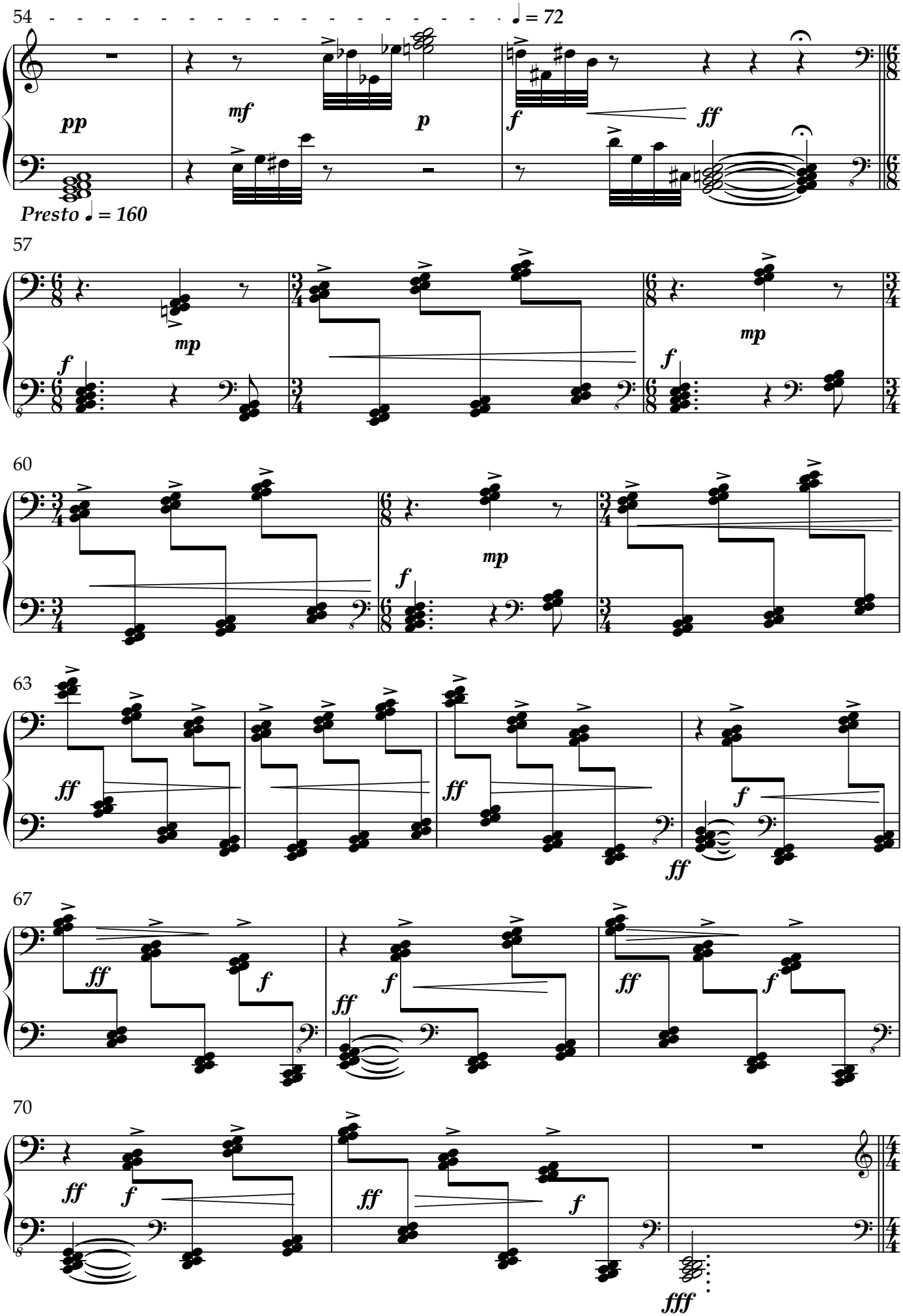


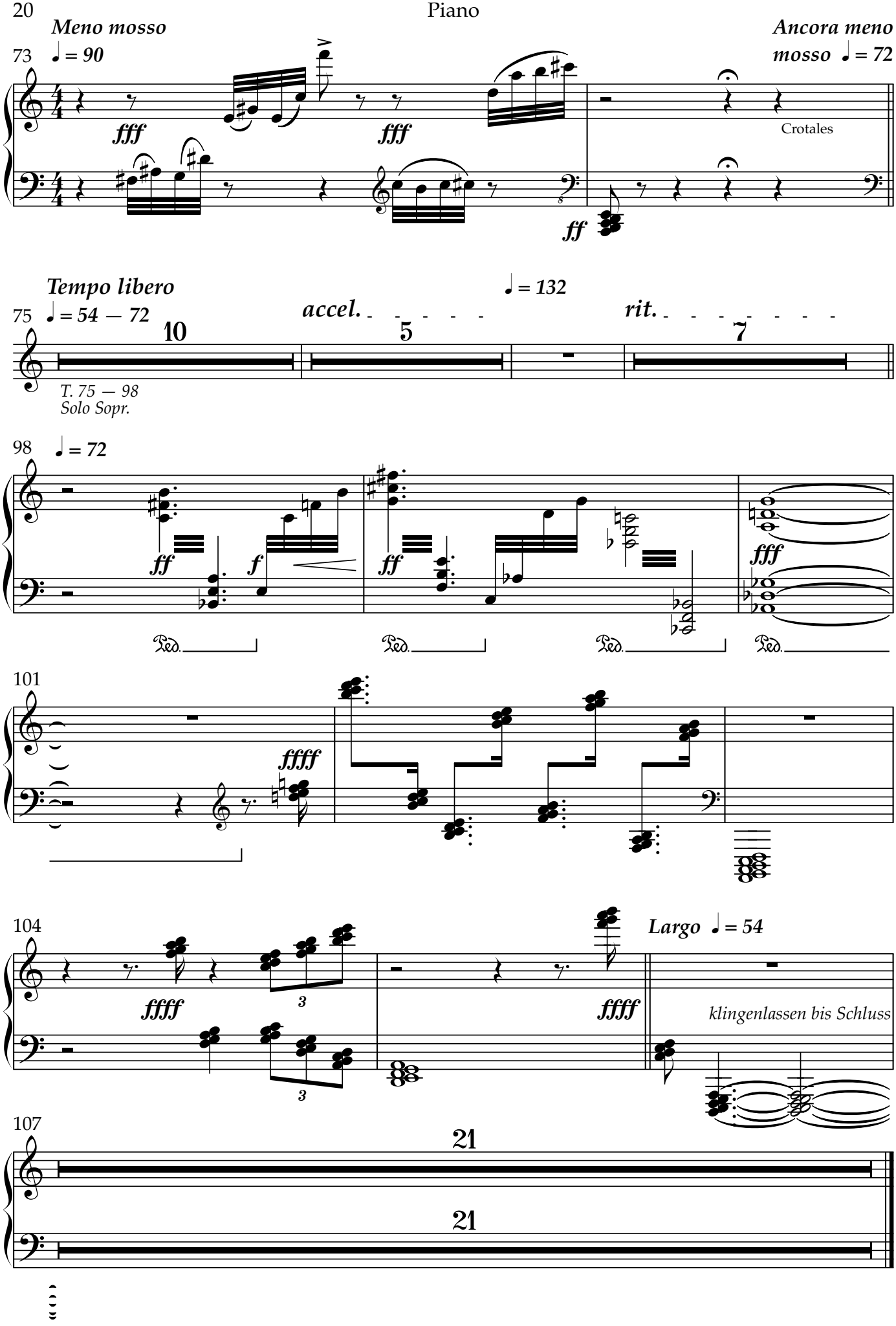
Presto ♩ = 160

20




23
27
Lento ♩ = 36
ppp
ppp
32
ppp
38
mp p
mp p
mp p
mf
43
accel.
mf
mp p
3
3
mp
50
pp
ppp
mp


54
♩ = 72
pp
mf
p
f
ff
Presto ♩ = 160
57
mp
f
mp
f
60
mp
f
63
ff
ff
f
ff
67
ff
f
f
ff
ff
f
70
ff
f
ff
f
fff


Meno mosso
73
♩ = 90
fff
fff
ff
Crotales
Ancora meno mosso ♩ = 72
Tempo libero
75
♩ = 54 — 72
10
accel.
♩ = 132
5
rit.
7
T. 75 — 98
Solo Sopr.
98
♩ = 72
ff
f
ff
fff
Ped.
101
ffff
104
ffff
3
ffff
Largo ♩ = 54
klingenlassen bis Schluss
107
21
21