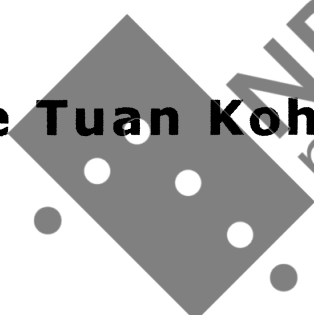


Edenkobener Bagatellen

for piano

Joyce Bee Tuan Koh & PerMagnus Lindborg

2004



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Edenkobener Bagatellen

Composed by Joyce Bee Tuan Koh and PerMagnus Lindborg.

Duration approximately 15 minutes. When performed together with Ludwig van Beethoven's "Elf neue Bagatellen" opus 119, the duration is 32 minutes (see programnote).

Composed for Prodromos Symeonidis with financial support from Herrenhaus Edenkoben, Germany.

First performance given by Prodromos Symeonidis on 6th of June 2004 at Herrenhaus Edenkoben, Germany.



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Composed for pianist Prodromos Symeonidis, the "**Edenkobener Bagatellen**" is a series of eight short pieces by Joyce Bee Tuan Koh and PerMagnus Lindborg and has been composed during the composers' stay at Herrenhaus Edenkoben in the spring of 2004. The pieces in the collection are commentaries to and "musical offspring" of the "Elf neue Bagatellen" by Ludwig van Beethoven. The particular connections between pieces are established in multiple ways. Often, the relationship is both sensual (i.e. the model and the new piece share the same musical atmosphere) and material (i.e. the pitches, durations, melodic profiles, special features and so on and so forth of the new piece are entirely and uncompromisingly based on those of the model). The following brief notes may serve as a guide to how the subjective analyses and the linked "recomposition processes" gave rise to a new set of "Bagatellen".

Edenkobener Bagatelle 1: Largo : A major feature in several of the pieces is the presence of resonating strings, i.e. the pianist presses one or more keys down silently and then strikes other keys. The resulting sound has a pure and somewhat ethereal quality. In the first and last parts of this piece only a few of the chords from Beethoven's fourth Bagatelle are played and the sound from the resonating strings is allowed to fill the large spaces in between the chords. The middle part is a homage to Messiaen's "bird-song" piano writing, although the pitches are Beethoven's.

Edenkobener Bagatelle 2: Giusto : The rhythmic structure of this piece is congruent with that of its model, Beethoven's first Bagatelle. The insistent repetition of a central pitch creates a fast-paced and quirky quasi-ostinato, on top of which there are eleven phrases, each referring to and extracting its material from one of Beethoven's pieces.

Edenkobener Bagatelle 3: Vivace leggiero : The harmonic progression in this piece follows closely that of its model, Beethoven's sixth Bagatelle, although the pitches are grouped differently. The anapaest motive in the model is "compacted", thereby establishing a new musical texture consisting of a cluster/chordal melody and an impressionistic "arpeggio drone" covering several octaves. The two gesture-types eventually break apart, opening up for a return to Beethoven's piece.

Edenkobener Bagatelle 4: Majestico : Whereas Beethoven's eleventh Bagatelle rounds off the collection effectively through the introduction of a fresh key as well as the particularly beautiful and catchy song-line that seems to continue into the silence after the last notes have died out, the new piece offers a completely different type of "ending". Through a series of almost independent statements, the piece is a summary of the musical material in the pieces that precede it, and each phrase is an encapsulation of a Beethoven Bagatelle. However, the ending function that the piece thus emulates does not signal the end of the "Edenkobener Bagatellen" but takes on another significance in this context: situated in the middle of the collection, it becomes a static, contemplative focal point.

Edenkobener Bagatelle 5: Giocoso : Whereas Beethoven's second Bagatelle is serenely calm and noble, this piece is rapturous and mischievous. The pitch and duration structures follow the Beethoven model faithfully. One layer in Beethoven's piece, consisting of almost continuous semiquaver triplets, gives rise to abrupt and irregular arpeggios, sometimes cheeky, sometimes lurking. The other feature in Beethoven's piece, the melody in thirds, is here "compacted" to chords and represented by resonating strings (i.e. silently depressed keys).

Edenkobener Bagatelle 6: Grazioso : This piece features extensively the sound-production mode of "resonating strings". One may call it an erasing of Beethoven's third Bagatelle, since there are only a few notes left that are actually played; however they appear at exactly the same rhythmic and pitch position as in the model. The chorale-like sequence of resonances allow the listener to "fill out" the space in between the played notes.

Edenkobener Bagatelle 7: Presto : This piece draws on the formal design of Beethoven's seventh Bagatelle. There is a slow, floating introduction followed by a long line in one breath, going from the top register to the bottom register. As in Beethoven's piece, the line is dense and active, but here it is even more rugged, as if it were threatening to break at any point and must fiercely struggle to reach its goal.

Edenkobener Bagatelle 8: Allegro : Like several of the other pieces of the collection, the last piece features two distinct materials which seem to have their own development, time frame and ultimate reason. While the harmonic skeleton is congruent with that of Beethoven's eighth Bagatelle, the model's rather heavy-handed chromaticism has here metamorphosed into a study-like flight of running notes and bell-like chords. The piece describes a single broad gesture from the lowest range of the piano to the highest, an idea typical of, for example, Ligeti's piano writing.

(Joyce Bee Tuan Koh & PerMagnus Lindborg 2004)

The "**Edenkobener Beethoven Bagatellen**" consists of the eleven Beethoven pieces and the eight pieces by Koh and Lindborg. The "Edenkobener Bagatellen", while being a stand-alone collection of pieces, is so intimately connected to Beethoven's "Elf neue Bagatellen" that it can also be performed in a "spliced" version. The order of the nineteen pieces creates musical relationships not immediately apparent in the two original collections. The splicing of old, known pieces with new pieces that in some way are their offspring, may clarify the original's musical discourse, but also provoke clashes that inspire a questioning as to what it is that produces coherence as well as variation in the particular musical form that is "Bagatellen".

(part 1)

Edenkobener Beethoven Bagatelle 1: Elf neue Bagatellen no. 10: Allegramente

Edenkobener Beethoven Bagatelle 2: Elf neue Bagatellen no. 11: Andante, ma non troppo

Edenkobener Beethoven Bagatelle 3: Edenkobener Bagatelle 4: Majestico

Edenkobener Beethoven Bagatelle 4: Elf neue Bagatellen no. 7: Allegro, ma non troppo

Edenkobener Beethoven Bagatelle 5: Edenkobener Bagatelle 5: Giocososo

Edenkobener Beethoven Bagatelle 6: Elf neue Bagatellen no. 9: Vivace moderato

Edenkobener Beethoven Bagatelle 7: Edenkobener Bagatelle 6: Grazioso

Edenkobener Beethoven Bagatelle 8: Elf neue Bagatellen no. 1: Allegretto

Edenkobener Beethoven Bagatelle 9: Edenkobener Bagatelle 2: Giusto

Edenkobener Beethoven Bagatelle 10: Elf neue Bagatellen no. 3: A l'Allemande

(part 2)

Edenkobener Beethoven Bagatelle 11: Elf neue Bagatellen no. 2: Andante con moto

Edenkobener Beethoven Bagatelle 12: Elf neue Bagatellen no. 5: Risoluto

Edenkobener Beethoven Bagatelle 13: Edenkobener Bagatelle 3: Vivace Leggiero

Edenkobener Beethoven Bagatelle 14: Elf neue Bagatellen no. 6: Andante

Edenkobener Beethoven Bagatelle 15: Edenkobener Bagatelle 1: Largo

Edenkobener Beethoven Bagatelle 16: Elf neue Bagatellen no. 4: Andante cantabile

Edenkobener Beethoven Bagatelle 17: Elf neue Bagatellen no. 8: Moderato cantabile

Edenkobener Beethoven Bagatelle 18: Edenkobener Bagatelle 7: Allegro

Edenkobener Beethoven Bagatelle 19: Edenkobener Bagatelle 8: Presto

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Edenkobener Bagatelle 1

PerMagnus Lindborg

Largo ♩=52

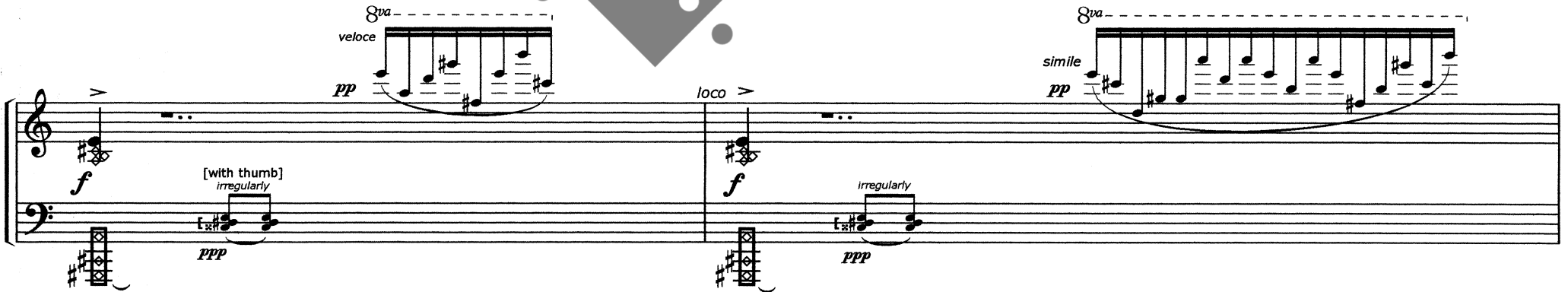


poco forte

3



5



Silently depress the three notes and a cluster with the palm.

Performance note: Chords should sound like bells hit with a rubber mallet. Resonating strings always *legatissimo*. Small notes very freely.

7

Musical score for system 7. The treble staff begins with a *pp* dynamic marking. The bass staff starts with *ppp* and *più f*. The system includes an 8va section with a dashed line above the staff, and a *loco* section at the end.

8

Musical score for system 8. The bass staff starts with *poco forte* and *pp*. The tenor staff has *ppp* and *loco* markings. The system includes an 8va *veloce* section and a final *più f* dynamic marking. The word *irregular, stuttering* is written above the bass staff.



Giusto

Edenkobener Bagatelle 2

Joyce Bee Tuan Koh

$\text{♩} = 152 / \text{♩} = 76$

rhythmically crisp, light in spirit

6

11

16

Musical score for measures 16-20. Treble clef, 16/16 time signature. Dynamics include *mf*, *p*, *mp*, *f*, and *mf*. Features a large slur over measures 17-19.

21

Musical score for measures 21-25. Treble clef, 16/16 time signature. Dynamics include *f*, *p*, *pp*, *mf*, *mp*, *f*, *mp*, *f*, *pp*, and *mf*. Features a large slur over measures 22-24.

26

Musical score for measures 26-30. Treble clef, 16/16 time signature. Dynamics include *f*, *p*, *mf*, *f*, *p*, *f*, *mf*, *f*, and *ff*. Features a triplet in measure 27 and a large slur over measures 28-30.

silently depress key

Edenkobener Bagatelle 3

PerMagnus Lindborg

Vivace leggero

$\text{♩} = 480$ ($\text{♩} = 120$)

($\text{♩} = 96$)

pp *p*

4

6

mp *mf*

Performance note: Play melody of clusters softly *in rilievo* and octavating broken drones shimmering (use half-pedal).

8

p

11

cresc.

poco più marcato

mf sempre crescendo

13

al f sonore

ritenuto

subito pp

crescendo molto

rit.

15

meno mosso (♩=96-104)

marcato

ff pedale al fine

a tempo (♩=120)

8^{va}

pp

subito meno mosso

f

18

a tempo

8^{va}

pp

meno

a tempo

8^{va}

pp

mf

smorzando

calmando

8^{va}

pp

23

(8^{va})

p

diminuendo

perdendosi

ppp



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Edenkobener Bagatelle 4

Joyce Bee Tuan Koh

$\text{♩} = 52$ Majestico $\text{♩} = 104$ Grazioso

pp f pp sub f mp pp f ff³ p 6 f p

$\text{♩} = 66$ Grazioso

5

f p mp ff p f mf

p silently depress keys *mf*

$\text{♩} = 52$ Intimately

10

p f mf mp

resonance legato

14

$\text{♩} = 80$ Curiously

Musical score for measures 14-17. The piece is in 4/4 time with a tempo of 80 beats per minute, marked 'Curiously'. The score consists of two staves: a treble staff and a bass staff. Measure 14 starts with a piano (*p*) dynamic in the bass staff. Measures 15-17 feature various dynamics including *mf*, *f*, *mp*, and *f* again. There are several triplet markings (indicated by a '3' over a bracket) and a quintuplet (indicated by a '5' over a bracket) in the bass staff. The piece concludes with a fermata in the bass staff.

17

Musical score for measures 17-20. The piece continues in 4/4 time. Measure 17 begins with a piano (*p*) dynamic in the bass staff. Measures 18-20 feature dynamics of *mf*, *f*, *mp*, *p*, *f*, and *mf*. There are triplet markings and a quintuplet in the bass staff. A trill (tr) is indicated in the bass staff for measure 18. The piece ends with a fermata in the bass staff.

$\text{♩} = 48$ Majestico

$\text{♩} = 52$ Playfully

20

Musical score for measures 20-23. The piece is in 4/4 time with a tempo of 48 beats per minute, marked 'Majestico'. The score consists of two staves: a treble staff and a bass staff. Measure 20 starts with a fortissimo (*ff*) dynamic in the treble staff. Measures 21-23 feature dynamics of *mf*, *p*, *f*, *pp*, *f*, *pp*, *p*, *sub f*, and *pp*. There are various articulations and slurs throughout the piece.

Edenkobener Bagatelle 5

PerMagnus Lindborg

Giocoso ♩=76-84

f *pp* *p* *sf* (secco) *pp* *f*

4

lugubro *m.d.* *f non troppo* *p* (take over silent keys with left hand)

Performance note: Resonating strings *legatissimo*.
Lift silently depressed keys at *secco* marking.

7

3

ritenuto

a tempo

5

6

6

(secco)

leggiere 5:2

p

ppp

f

m.d.

m.d.

10

3

5

6

6

sfz

ppp

m.d.

mp

f

sfz non troppo

8^{vb}

31

Musical score for measures 31-40. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and a *ff* marking above the first measure. The bass staff has a *p* marking at the end of the system. Dynamics in the treble staff include *mp*, *mf*, *mf*, *mp*, *mf*, *mp*, *f*, *mf*, and *mf*. The key signature has one sharp (F#).

41

Musical score for measures 41-50. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* and includes *ff*, *mp*, *p*, *mp*, *mf*, *f*, and *p*. The bass staff includes *p*, *f*, and *mp*. The key signature has one sharp (F#).

51

Musical score for measures 51-60. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* and includes *f*, *mf*, *p*, *mf*, *f*, *p*, *mp*, *f*, and *f*. The bass staff includes *f*, *f*, *mf*, *f*, and *mf*. The key signature has one sharp (F#).

60

Musical score for measures 60-69. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a variety of dynamics including *f*, *ff*, *mf*, *p*, and *mp*. A piano (P) marking is present in the lower staff at measure 65. The notation includes eighth and sixteenth notes, rests, and slurs.

70

Musical score for measures 70-78. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features dynamics including *f*, *mf*, and *mp*. The notation includes eighth and sixteenth notes, rests, and slurs. A watermark "MIB noter" and "This music is copyright protected" are visible over the score.

79

Musical score for measures 79-88. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features dynamics including *f*, *mf*, *ff*, and *mp*. The notation includes eighth and sixteenth notes, rests, and slurs. A watermark "MIB noter" and "This music is copyright protected" are visible over the score.



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Edenkobener Bagatelle 7

Joyce Bee Tuan Koh

Accidentals apply to the measure.

senza misura

as fast as possible

2

Presto ♩=80 / ♪=160

3

no accents in the RH, unless specified
a continuous line from measure 3 to the end of the piece

6

9

12

15

Musical score for measures 15-16. The system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings: *p*, *pp*, *p*, *mp*, and *p*. It features triplets and sixteenth-note runs. The lower staff (bass clef) contains a bass line with dynamic markings: *f*, *mp*, *mf*, and *f*. It includes sustained chords and a triplet.

17

Musical score for measures 17-18. The system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, and *p*. It features sixteenth-note runs and slurs. The lower staff (bass clef) contains a bass line with dynamic markings: *ff* and *f*. It includes sustained chords and a triplet.

19

Musical score for measures 19-20. The system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings: *mp*, *sub pp*, *mf*, *p*, *f*, *pp*, and *sub*. It features sixteenth-note runs, triplets, and slurs. The lower staff (bass clef) contains a bass line with dynamic markings: *p* and *mf*. It includes sustained chords and a triplet.

21

sub
f pp 3 6 *mf* 3 3 *f* 6 3

f *ff*

Detailed description: This system contains measures 21 and 22. The upper staff is in treble clef and features a complex melodic line with many slurs and ties. It includes a triplet of eighth notes, a sixteenth-note run, and another triplet. Dynamic markings include *f*, *pp*, *mf*, and *f*. The lower staff is in bass clef and provides harmonic support with chords and a triplet of eighth notes. Dynamics here include *f* and *ff*.

23

mp 6 *f* *mp* *f* *mp* *f*

ff

Detailed description: This system contains measures 23 and 24. The upper staff continues the melodic development with slurs and ties, featuring a triplet of eighth notes and a sixteenth-note run. Dynamics include *mp*, *f*, and *mp*. The lower staff has chords and a triplet of eighth notes, with dynamics *ff*.

25

f *p* sub *f* 3 *p* *f* *f* *fff*

ff *fff*

Detailed description: This system contains measures 25 and 26. The upper staff features a melodic line with slurs and ties, including a triplet of eighth notes. Dynamics include *f*, *p*, *f*, and *fff*. The lower staff has chords and a triplet of eighth notes, with dynamics *ff* and *fff*.

Edenkobener Bagatelle 8

PerMagnus Lindborg

Allegro ♩=92

The first system of musical notation is in bass clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and an 8va (octave) marking. The melody consists of eighth notes with various fingering numbers (5, 6) and slurs. The bass line features chords marked with a '6'.

4

The second system continues the piece, marked with a circled '4'. It includes an 8vb (sub-octave) marking and a *loco* instruction. The notation features slurs, accents (>), and fingering numbers (5, 6, 7) for the upper voice and chords (6) for the lower voice.

7

The third system is marked with a circled '7'. It continues the musical piece with slurs, accents (>), and fingering numbers (6, 7) for the upper voice and chords (6) for the lower voice.

Performance note: Accents in running notes should be more rhythmic than aggressive. Chords (halfnotes marked *forte*) should ring out clearly, like bells.

9

Musical score for measures 9-12. The treble clef staff contains a melodic line with sixteenth-note runs, marked with dynamics *(p)* and *f*. The bass clef staff provides accompaniment with chords and single notes, also marked with *f*. Fingering numbers 6 and 7 are indicated above the treble staff notes.

8va-----

13

Musical score for measures 13-16. The treble clef staff continues the melodic line with sixteenth-note runs, marked with dynamics *f* and *più f*. The bass clef staff has accompaniment with chords, marked with *f*. Fingering numbers 6 and 7 are indicated. A *loco* marking is present in the bass staff.

17

Musical score for measures 17-20. The treble clef staff features a melodic line with dynamics *ffz*, *f*, and *p*. The bass clef staff has accompaniment with dynamics *pp*, *molto*, *f*, *ff*, and *f*. Fingering numbers 6 and 7 are indicated.

21

Musical score for measures 21-23. The system consists of a treble clef staff and a bass clef staff. Measure 21 features a treble staff with a sixteenth-note scale starting on G4, marked with a piano (*p*) dynamic. The bass staff has a whole note chord of G2-B2-D3, marked with a forte (*f*) dynamic. Measure 22 continues the treble scale, marked with *sfz* and *p*. The bass staff has a whole note chord of G2-B2-D3, marked with a fortissimo (*ff*) dynamic. Measure 23 shows the treble scale ending on G5, with a fermata over the final note. The bass staff has a whole note chord of G2-B2-D3, marked with *ff*. Fingerings 6, 6, 6, 5, 6, 7, 7, 6, 5 are indicated above the treble staff notes.

24

Musical score for measures 24-26. The system consists of a treble clef staff. Measure 24 features a treble staff with a sixteenth-note scale starting on G4, marked with a forte (*f*) dynamic. Measure 25 continues the scale, marked with *sfz* and *f*. Measure 26 shows the scale ending on G5, marked with *sub. pp*. Fingerings 6, 6, 6, 6, 6, 6, 6, 6, 6 are indicated above the treble staff notes.

27

Musical score for measures 27-30. The system consists of a treble clef staff. Measure 27 features a treble staff with a sixteenth-note scale starting on G4, marked with a mezzo-forte (*mf*) dynamic. Measure 28 continues the scale, marked with *mf*. Measure 29 shows the scale ending on G5, marked with a piano (*p*) dynamic. Measure 30 features a treble staff with a sixteenth-note scale starting on G4, marked with a pianissimo (*pp*) dynamic. Fingerings 6, 6, 6, 6, 5, 5, 5 are indicated below the treble staff notes.

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