

Eduard Pütz

Blues for Benni

for Viola and Piano
für Viola und Klavier

Fingering by / Fingering
Benni von G.

PREVIEW
Low Resolution



Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto

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Vortragszeichen und Phrasierungen können im Falle des improvisatorischen Charakters jazzverwandter Musik aufgegeben werden. Sie zeigen eine Möglichkeit, ohne Vorrang zu sein, zu wollen und sollen andere Auffassungen nicht ausschließen. Glissandi habe ich mit einem Schrägstrich (/ oder \) markiert.

Expression and phrase markings are intended in accordance with the improvisatory character of jazz music. They merely indicate possibilities, without being intended as other interpretations. I have used glissandi symbols of an oblique strike (/ or \).

Dans le cadre des conventions d'une notation proche de celle des indications d'écriture et les phrasés peuvent être interprétés librement. Il n'est pas possible de prétendre servir de modèle et ne peut exclure d'autres interprétations. Les glissandi sont marqués par une barre oblique (/ ou \).

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Das Stück wurde auf CD aufgenommen als Live-Mitschnitt des Preisträgerkonzertes des Bundeswettbewerbs „Jugend musiziert“ 1992.

The music has been recorded on CD during the final Prize-winners' Concert of the german 'Jugend musiziert' Competition 1992.

Benjamin von Gutzeit, Viola
Gabriele von Gutzeit, Piano
HM/DMR 2063-2 (Harmonia Mundi)

für Benni von Gutzeit

Blues for Benni

(1991)

Edmund Eibl
1991

Free, not too fast (♩ ca. 63)

Viola

Piano

5

Im Rhythmus

Musical notation for measures 9-12. The top staff is a single melodic line in 12/8 time. The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines.

Musical notation for measures 13-16. Similar to the previous system, it features a melodic line and piano accompaniment. Measure 14 includes a 'trill' marking above a note in the right hand.

Musical notation for measures 17-20. The piano accompaniment in the right hand shows a change in texture, with more complex chordal structures.

Musical notation for measures 21-24. The piano accompaniment includes dynamic markings: 'f' (forte) in measure 22 and 'p' (piano) in measure 23. The piece concludes with a final chord in measure 24.

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con anima

25

Musical score for measures 25-28. The top staff is a single melodic line with triplets and slurs. The bottom two staves are piano accompaniment with chords and triplets.

29

Musical score for measures 29-32. The top staff continues the melodic line with slurs and triplets. The bottom two staves continue the piano accompaniment.

con fantasia

33

Musical score for measures 33-36. The top staff features a more complex melodic line with slurs and triplets. The bottom two staves provide piano accompaniment.

poco allargando

Musical score for measures 37-40. The top staff has a melodic line with slurs. The bottom two staves feature piano accompaniment with slurs and accents. The word *marc.* is written at the end of the bottom staff.

marc.

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Subito agitato (♩ ca. 100)

40

f
risorgendo
martellati

This system contains measures 40, 41, and 42. Measure 40 features a piano introduction with a forte (*f*) dynamic and a *risorgendo* marking. The piano part begins with a *martellati* (hammered) texture. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment.

43

ancora martellati

This system contains measures 43, 44, and 45. Measure 43 is marked *ancora martellati*. The piano part continues with a rhythmic accompaniment, and the right hand has a melodic line with accents.

46

This system contains measures 46, 47, and 48. The piano part continues with a rhythmic accompaniment, and the right hand has a melodic line with accents.

This system contains measures 49, 50, and 51. The piano part continues with a rhythmic accompaniment, and the right hand has a melodic line with accents.

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