



## PERFORMANCE NOTES

by the composer

"Gesang des Abends" is intended as an homage and testimony to Robert Schumann (a further "musing" about the composer of the "Papillon"). The piece is divided into two parts. The first is dedicated to *Florestan's gestures*, and the second to *Eusebius'*. The German quotation written in the score is taken from an inscription written by Schumann (\*) in his *DAVIDSBUNDLERTANZ*: it is an allusion to the very rare moment when Eusebius conquered Florestan, winning at least once, the life battle of the two personalities inhabiting Robert Schumann. Thus, the quotation works as a psychological direction for the dramatic character of the piece. The basic material is a series of four moments on the *four - notes - basic - set* of the Carnival, Op.9. Each one polarizes a harmonic center.

(\*) trans. "Eusebius even added this; it was quite superfluous but his eyes gleamed with joy".


1. Each square note (A, E $\flat$ , B, C) must be differentiated one from the other. Character changes may be considered as follows: tone colors; modes of attacks and articulations; intensity levels; and durations (a minimum of 10 seconds each)
2. *Misterioso* is 30 seconds approximately. The appoggiaturas consist of quick successions of notes, attached to (white) notes which have a duration according to the length of the horizontal line as displayed in the score. In this section, when the stem is slashed by a tremolo sign, the note is to be played with flutter-tonguing. The notes between parentheses must be played as repeated notes according to the articulations stated. Some are played more rapidly than others. (Note trans. above)


*Accidentals* -- valid only for the notes before which they are shown.


*Fermate* --   ▲ = short  
                   ◐ = regular  
                   ◑ = long


Note: During the square fermata before the "Misterioso" the flutist takes a handkerchief from his pocket and wipes his (Florestan's) contracted and tired face. "Here Florestan kept silent, but his lips were quivering with emotion". (After this, continue to play (very tenderly) as a real Eusebius could do.

A slashed line (or double line) applies to all the notes tied to it:

 not as fast as an appoggiatura

 as fast an appoggiatura as possible

 accelerando

 ritardando

(A phrase may include faster and slower units)