

ERNST-THILO KALKE

DIE VIER TAGESZEITEN

I QUATTRO TEMPI DEL GIORNO

EINE VIVALDIANA FÜR SOLOVIOLINE
UND STREICHORCHESTER

*FOR SOLO VIOLIN
AND STRING ORCHESTRA*

I. LA MATTINA

II. MEZZOGIORNO

III. LA SERA

IV. LA NOTTE

Vivaldiana
Die vier Tageszeiten
(I quattro tempi del giorno)

I. La mattina

Ernst-Thilo Kalke

Allegro $\text{♩} = 120$

Solo-violine
V 1
V 2
Va
Vc
Kb

7

14

mf

Vivaldiana
II. Mezzogiorno

Andante ♩ = 92 Ernst-Thilo Kalke

Musical score for measures 1-5. The score is for a string ensemble. The Solo Violine part starts with a melodic line in the treble clef, marked *mp*. The Violin I (V1) part has a sustained note in the treble clef, marked *p*. The Violin II (V2) part has a rhythmic pattern in the treble clef, marked *pizz.* and *p*. The Viola (Va) part has a rhythmic pattern in the alto clef, marked *pizz.* and *p*. The Violoncello (Vc) part has a sustained note in the bass clef, marked *p*. The Kontrabaß (Kb) part has a rhythmic pattern in the bass clef, marked *pizz.* and *p*. The tempo is Andante with a quarter note equal to 92 beats per minute.

6

Musical score for measures 6-10. The Solo Violine part continues with a melodic line, marked *mf*. The Violin I (V1) part has a sustained note, marked *mf*. The Violin II (V2) part has a rhythmic pattern, marked *mf*. The Viola (Va) part has a rhythmic pattern, marked *mf*. The Violoncello (Vc) part has a sustained note, marked *mf*. The Kontrabaß (Kb) part has a rhythmic pattern, marked *mf*. The tempo is Andante with a quarter note equal to 92 beats per minute.

11

Musical score for measures 11-15. The Solo Violine part continues with a melodic line, marked *mf*. The Violin I (V1) part has a sustained note, marked *mf*. The Violin II (V2) part has a rhythmic pattern, marked *mf*. The Viola (Va) part has a rhythmic pattern, marked *mf*. The Violoncello (Vc) part has a sustained note, marked *mf*. The Kontrabaß (Kb) part has a rhythmic pattern, marked *mf*. The tempo is Andante with a quarter note equal to 92 beats per minute.

Vivaldiana
III. La sera

Tempo die sarabande ♩ = 44

Ernst-Thilo Kalke

Musical score for measures 1-6. The score is for a string quartet and includes parts for Solo-Violine, 1. Violin (1.V), 2. Violin (2.V), Viola (Va), Violoncello (Vc), and Kontrabaß (Kb). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Tempo die sarabande' with a quarter note equal to 44 beats. Dynamics range from *p* (piano) to *mf* (mezzo-forte). The Solo-Violine part has a *pizz.* (pizzicato) marking in measure 6. The Kb part has an *arco* marking in measure 6.

Musical score for measures 7-12. The score continues from the previous system. Measures 7-8 are marked *poco rit.* (poco ritardando). At measure 9, there is a double bar line and a repeat sign. The tempo returns to *a tempo* and dynamics are *p* (piano). The Solo-Violine, 1.V, and 2.V parts have *arco* markings and are playing a melodic line. The Va part has an *arco* marking and is playing a sustained note. The Vc part has an *arco* marking and is playing a melodic line. The Kb part has a *pizz.* marking in measure 10 and an *arco* marking in measure 11.

Musical score for measures 13-17. The Solo-Violine, 1.V, and 2.V parts play a complex, rhythmic pattern. The Va part plays a sustained note. The Vc part plays a melodic line. The Kb part has an *arco* marking in measure 15. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

Vivaldiana
IV. La notte

Allegro ♩ = 168 Ernst-Thilo Kalke

Musical score for measures 1-8. The score is for a string ensemble consisting of Solo Violine, 1. V., 2. V., Va., Vc., and Kb. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 168 beats per minute. The dynamic marking is 'f' (forte). The Solo Violine part has a melodic line with some rests. The other instruments provide harmonic support with rhythmic patterns.

Musical score for measures 9-16. The Solo Violine part is mostly silent, indicated by a long horizontal line. The other instruments continue their rhythmic patterns. Measure 16 features a triplet in the Solo Violine part.

Musical score for measures 17-24. The Solo Violine part has a melodic line with a triplet in measure 20. The other instruments continue their rhythmic patterns. Measure 24 features a triplet in the Solo Violine part.

Ernst-Thilo Kalke

Der 1924 in Stuttgart geborene Komponist studierte Komposition bei Prof. Philipp Mohler an der Musikhochschule Stuttgart. Als Nebenfächer hatte er Klavier und Oboe.

Sein musikalischer Werdegang verlief stets zweigleisig: Einerseits spielte er als Oboist in verschiedenen Orchestern und Kammermusikgruppen und konnte dort auch seine Kompositionskenntnisse praktisch erproben. Andererseits faszinierte ihn aber auch der Jazz mit seiner Freiheit und seinen kreativen Entfaltungsmöglichkeiten. Deshalb spielte er als Pianist in Jazzcombos und Bigbands wann immer sich die Gelegenheit dazu bot.

So entstand eine Vielzahl von Werken für Sinfonie- und Blasorchester, Kammermusikensembles, Blechbläsergruppen, Chor usw. Als Komponist und Arrangeur arbeitete er unter anderem auch für die legendäre Erwin-Lehn-Bigband des Süddeutschen Rundfunks.

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Ernst-Thilo Kalke - Vivaldiana, BU8119

Weitere Werke und PDF-Notenbeispiele: www.uetz.de/music

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Vorwort

Diese Suite ist dem Andenken Antonio Vivaldis gewidmet, der mit seinen „Vier Jahreszeiten“ eines der bekanntesten und beliebtesten Werke der Barockmusik geschaffen hat. Mit meinen „Vier Tageszeiten“ wollte ich keinesfalls ein Plagiat jener Suite machen sondern ich habe diesen ähnlich klingenden Titel gewählt um deutlich zu machen, woher die Anregung und die verwendeten Stilmittel kommen.

Ernst-Thilo Kalke, Stuttgart, im Juni 2010

Ernst-Thilo Kalke

Born 1924 in Stuttgart, the composer studied with Prof. Philipp Mohler at the Musikhochschule Stuttgart. He also studied piano and oboe. As musician he played oboe in different Orchestras and chamber music ensembles and so trained his composition abilities. He also was attracted by the freedom of jazz music and its creative possibilities. So he did the final step and joined as piano player with jazz combos and big bands whenever it was possible. Ernst-Thilo Kalke wrote pieces for symphony orchestras, wind orchestras, chamber orchestras, brass ensembles, choir etc. As composer and arranger he also worked for the legendary Erwin-Lehn-Big-Band of the Southern German Radio among others.

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