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# *Aphorismen*

*für Gitarre solo*

KAISER  PRESSE

Aphorismen für Gitarre solo  
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## Vorwort

Die ›Aphorismen‹ entstanden 1967/68 als Fassung für Gitarre solo nach meinen ›Aphorismen für fünf Instrumente‹ von 1965. Die Solo-Fassung ist Michael Koch gewidmet, der sie eingerichtet und in der ISIGL-Reihe Neue Musik für klassische Gitarre als Heft 102 herausgegeben hat; er hat das kleine Werk auch aufgeführt (UA Konstanz 1968; weitere Aufführungen in Düsseldorf 1969 und Nijmegen 1970). Dass in den aphoristischen Sätzen eine Reihe herumgeistert, ist kaum zu überhören; allerdings folgt die musikalische Ausführung nicht im Geringsten den methodischen Vorgaben einer schulmäßigen Reihentechnik. Vielmehr darf man die exaktwissenschaftlich klingenden Satzüberschriften (›Permutationen‹, ›Isomerie‹) getrost als deren ironische Konterkarierung lesen.

A. S.

## Aphorismen für Gitarre solo

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# Aphorismen für Gitarre solo

Michael Koch gewidmet

Lento molto

1968

$\text{♩} = 69$

*mf* *sfz*

Intrada

$\text{♩} = 60$

*ff* *mf* *p* *mp*

# Permutationen

♩ = 112

The musical score consists of seven staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The second staff continues the melody. The third staff also starts with *mf*. The fourth staff includes a *rit.* (ritardando) marking followed by an *a tempo* marking, and features dynamic markings of *ff* and *p*. The fifth staff continues with *ff* and *p* markings. The sixth staff features a *ff* marking. The seventh staff concludes with a *ff* marking and includes accents (>) over several notes.

# Adagio I

♩ = 40

*f* *mp*

3 *harm.*

*f* *pp*

3 3

3 3

*ff*

3 3

3 3

*rit.* *a tempo* *harm.*

*p* *f*

# Isomerie

$\text{♩} = 176$

First section of the score, starting with a treble clef and a 6/8 time signature. The music begins with a dynamic marking of *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *rit.* (ritardando) marking is present above the staff. The section concludes with a *sffz* (sforzando) marking and a 4/4 time signature.

Moderato ( $\text{♩} = 54$ )

Second section of the score, starting with a treble clef and a 4/4 time signature. The music begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a *ff* (fortissimo) marking.

$\text{♩} = 176$

Third section of the score, starting with a treble clef and a 6/8 time signature. The music begins with a dynamic marking of *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a *ff* (fortissimo) marking.

$\text{♩} = 220$

Fourth section of the score, starting with a treble clef and a 6/8 time signature. The music begins with a dynamic marking of *mp*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a *pp* (pianissimo) marking.

# Adagio II

$\text{♩} = 50$

*pp* *mf*

**Vivo** ( $\text{♩} = 120$ )

*rit.*

3 3 3 3

*a tempo*  $\text{♩} = 50$

*rit.*

# Lento molto

$\text{♩} = 40$

*mf*

*accel. subito*

*ff*