




12 Intonations-Fugen

im alten Stil

3 Euphoniums

Jan Hawlin

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Diese Fugen sind vor allem für den arrivierten Schüler gedacht, der das akkordische Zusammenspiel bereits sauber beherrscht und über eine sichere Höhe bzw. wohlklingende Tiefe verfügt. Die klassische Polyphonie fordert ein Höchstmass an eigenständiger Melodiebildung in jeder Stimme, ohne die Harmonie des Zusammenklanges zu verlieren, wodurch eine exakte Intonation im schnellen Wechsel erforderlich wird. Aus didaktischen Gründen wurden auch weniger gebräuchliche Takt- und Tonarten verwendet.

Diese Fugen wurden an der Hochschule für Musik und Darstellende Kunst in Wien mit Erfolg im Unterricht eingesetzt und auch in Schülerkonzerten gespielt. Sie sind jedoch durchaus auch für andere Anlässe feierlicher Natur geeignet.

Jan Hawlin, ein Austro-Schweizer des Jahrgangs 1943, studierte Komposition und Posaune an der Hochschule für Musik und Darstellende Kunst in Wien, sowie Musikwissenschaft an der Universität Innsbruck und lebt heute in der Schweiz.



I

Allegro non troppo

Jan Hawlin

The musical score consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro non troppo'. The score is divided into four systems of three staves each. Measure numbers 7, 12, and 17 are indicated at the beginning of their respective systems. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The music features various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. The first system starts with a *f* dynamic in the second staff, followed by *mf* in the second and third staves. The second system begins with *f* in the first staff and *mf* in the third. The third system starts with *p* in the first and second staves. The fourth system begins with *mf* in the first staff and *f* in the third.

II.

Andantino

Jan Hawlin

Musical notation for measures 1-6. The score consists of three staves in 3/4 time with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and a melodic line. The second staff has rests until measure 5, where it begins with a forte (*f*) dynamic. The third staff has rests throughout.

Musical notation for measures 7-13. Measure 7 is marked with a fermata. The first staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The second staff has rests until measure 12, where it begins with a forte (*f*) dynamic. The third staff has rests throughout.

Musical notation for measures 14-19. The first staff starts with a piano (*p*) dynamic and features a melodic line with slurs. The second staff also starts with a piano (*p*) dynamic. The third staff has rests until measure 18, where it begins with a forte (*f*) dynamic. Dynamics of mezzo-forte (*mf*) are indicated at the end of measures 14 and 19.

Musical notation for measures 20-24. The first staff continues the melodic line. The second staff has rests until measure 23, where it begins with a forte (*f*) dynamic. The third staff has rests until measure 23, where it begins with a mezzo-forte (*mf*) dynamic.

III.

Poco moderato

Jan Hawlin

The first system of music consists of three staves. The top staff is mostly silent, with a few notes appearing in the third measure, marked with a forte (*f*) dynamic. The middle staff begins with a forte (*f*) dynamic and features a melodic line with various ornaments and slurs, ending with a mezzo-forte (*mf*) dynamic. The bottom staff is silent throughout this system.

The second system continues with three staves. The top staff has a melodic line starting with a mezzo-forte (*mf*) dynamic. The middle staff also has a melodic line, and the bottom staff begins with a forte (*f*) dynamic in the fourth measure.

The third system, starting at measure 9, features three staves. The top staff begins with a piano (*p*) dynamic. The middle and bottom staves also contain melodic lines, with the bottom staff marked piano (*p*) in the seventh measure.

The fourth system, starting at measure 13, consists of three staves. The top staff begins with a forte (*f*) dynamic. The middle staff starts with a mezzo-forte (*mf*) dynamic, and the bottom staff also begins with a mezzo-forte (*mf*) dynamic.

IV.

Allegro

Jan Hawlin

The musical score consists of three staves in treble clef, key of D major (two sharps), and 2/4 time signature. The piece is marked 'Allegro'. The score is divided into four systems, with measures 6, 11, and 15 marked. Dynamics include *f*, *mf*, *p*, and *mf*.

System 1 (Measures 1-5):
Staff 1: Rests.
Staff 2: Rests, then *f* eighth-note pattern.
Staff 3: *f* eighth-note pattern, then *mf* eighth-note pattern.

System 2 (Measures 6-10):
Staff 1: Rests, then *f* eighth-note pattern.
Staff 2: *mf* eighth-note pattern.
Staff 3: *mf* eighth-note pattern.

System 3 (Measures 11-14):
Staff 1: *p* eighth-note pattern.
Staff 2: *p* eighth-note pattern.
Staff 3: *p* eighth-note pattern.

System 4 (Measures 15-18):
Staff 1: *mf* eighth-note pattern, then *f* eighth-note pattern.
Staff 2: *f* eighth-note pattern, then *mf* eighth-note pattern.
Staff 3: *mf* eighth-note pattern.

V.

Larghetto

Jan Hawlin

Musical score for five staves, measures 1-16. The score is in 3/8 time and features a variety of dynamics and articulations. Measure numbers 6, 11, and 16 are indicated at the start of their respective systems. The notation includes slurs, accents, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Measures 1-5: First system, mostly rests.

Measures 6-10: Second system, begins with *f* in the second staff, *f* in the third staff, and *mf* in the fourth staff.

Measures 11-15: Third system, begins with *mf* in the first staff.

Measures 16-18: Fourth system, begins with *f* in the second staff, and ends with *f* in the third staff.

VI.

Moderato

Jan Hawlin

The musical score is presented in three systems, each consisting of three staves. The first system begins with a treble clef and a common time signature. The first staff of the first system contains rests. The second staff starts with a dynamic marking of *f* and contains a melodic line with slurs and ties. The third staff also contains rests. The second system begins at measure 8, with the first staff starting with a dynamic marking of *f*. The second and third staves continue the melodic and accompanimental lines. The third system begins at measure 14, with the first staff starting with a dynamic marking of *p*. The second and third staves continue the piece. The score concludes with a sharp sign and a dynamic marking of *mf* at the end of the final staff.

VII.

Allegretto

Jan Hawlin

The first system of music consists of three staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. It starts with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, including a slur over measures 4 and 5. The middle staff begins with a piano (*p*) dynamic and contains a bass line with eighth notes. The bottom staff is mostly empty, with a few notes in the final measure.

The second system of music consists of three staves. The top staff starts at measure 7 and features a melodic line with eighth notes and slurs. The middle staff continues the bass line with eighth notes and includes a slur over measures 10 and 11. The bottom staff continues the bass line with eighth notes and includes a piano (*p*) dynamic marking at the end of the system.

The third system of music consists of three staves. The top staff starts at measure 13 and features a melodic line with eighth notes, slurs, and a piano (*p*) dynamic marking. The middle staff continues the bass line with eighth notes and includes a forte (*f*) dynamic marking. The bottom staff continues the bass line with eighth notes and includes a mezzo-forte (*mf*) dynamic marking.

The fourth system of music consists of three staves. The top staff starts at measure 19 and features a melodic line with eighth notes and slurs. The middle staff continues the bass line with eighth notes and includes a mezzo-forte (*mf*) dynamic marking. The bottom staff continues the bass line with eighth notes.

VIII.

Grave

Jan Hawlin

This musical score is for a piece titled "VIII. Grave" by Jan Hawlin. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is marked "Grave". The score is organized into four systems, each consisting of three staves. The first system begins with a rest on the top staff, while the middle and bottom staves play a melody. The second system starts at measure 7. The third system starts at measure 12 and includes a dynamic change to *p* (piano) in the top staff. The fourth system starts at measure 17. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes various note values, slurs, and articulation marks.

IX.

Largo ma non troppo

Jan Hawlin

Musical score for three staves, measures 1-20. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (1, 7, 13, 19). The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes various note values, rests, and slurs.

Measures 1-6: First system. Measure 1 is a whole rest. Measure 2 has a whole rest in the top staff and a half note G# in the middle staff. Measure 3 has a whole rest in the top staff and a half note A in the middle staff. Measure 4 has a whole rest in the top staff and a half note B in the middle staff. Measure 5 has a whole rest in the top staff and a half note C# in the middle staff. Measure 6 has a whole rest in the top staff and a half note D in the middle staff.

Measures 7-12: Second system. Measure 7 has a whole rest in the top staff and a half note E in the middle staff. Measure 8 has a whole rest in the top staff and a half note F# in the middle staff. Measure 9 has a whole rest in the top staff and a half note G# in the middle staff. Measure 10 has a whole rest in the top staff and a half note A in the middle staff. Measure 11 has a whole rest in the top staff and a half note B in the middle staff. Measure 12 has a whole rest in the top staff and a half note C# in the middle staff.

Measures 13-18: Third system. Measure 13 has a whole rest in the top staff and a half note D in the middle staff. Measure 14 has a whole rest in the top staff and a half note E in the middle staff. Measure 15 has a whole rest in the top staff and a half note F# in the middle staff. Measure 16 has a whole rest in the top staff and a half note G# in the middle staff. Measure 17 has a whole rest in the top staff and a half note A in the middle staff. Measure 18 has a whole rest in the top staff and a half note B in the middle staff.

Measures 19-20: Fourth system. Measure 19 has a whole rest in the top staff and a half note C# in the middle staff. Measure 20 has a whole rest in the top staff and a half note D in the middle staff.

X.

Vivo ben marcato

Jan Hawlin

Musical notation for measures 1-7. The score consists of three staves in 3/4 time with a key signature of one flat. The first staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff is mostly silent.

Musical notation for measures 8-13. The score consists of three staves. Measure 8 is marked with an '8'. Dynamics include mezzo-forte (*mf*) and piano (*p*). The first staff has a piano (*p*) dynamic at the end. The second staff has a piano (*p*) dynamic at the end. The third staff has a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic at the end.

Musical notation for measures 14-19. The score consists of three staves. Measure 14 is marked with a '14'. Dynamics include mezzo-forte (*mf*) and forte (*f*). The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic.

Musical notation for measures 20-24. The score consists of three staves. Measure 20 is marked with a '20'. Dynamics include forte (*f*) and mezzo-forte (*mf*). The first staff has a forte (*f*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

XI.

Andante

Jan Hawlin

The first system of music consists of three staves. The top staff begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The middle staff starts with a dynamic marking of *mf* and features a similar melodic line. The bottom staff is mostly empty, with a few notes appearing later in the system.

The second system of music consists of three staves. The top staff starts with a measure rest and a dynamic marking of *f*. The middle staff begins with a measure rest and a dynamic marking of *mf*. The bottom staff starts with a measure rest and a dynamic marking of *p*. The system concludes with a dynamic marking of *p* in the bottom staff.

The third system of music consists of three staves. The top staff begins with a measure rest and a dynamic marking of *mf*. The middle staff starts with a measure rest and a dynamic marking of *f*. The bottom staff begins with a measure rest and a dynamic marking of *mf*. The system concludes with a dynamic marking of *mf* in the bottom staff.

The fourth system of music consists of three staves. The top staff starts with a measure rest and a dynamic marking of *f*. The middle staff begins with a measure rest and a dynamic marking of *mf*. The bottom staff starts with a measure rest and a dynamic marking of *mf*. The system concludes with a dynamic marking of *mf* in the bottom staff.

XII.

Comodo

Jan Hawlin

The musical score is written for piano and bass clef instruments. It consists of three systems of three staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The tempo is marked 'Comodo'. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like 'x' and 'o' on some notes. The first system starts with a rest in the piano part and begins in the bass clef. The second system starts at measure 6. The third system starts at measure 11. The final system starts at measure 15. The piece concludes with a fermata over the final notes.

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EMR 19172	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 4282	GERSHWIN, George	I Got Rhythm (5)
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