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Lake Starnberg (for Axel Steinmann)

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Publication Date

2020

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Lake Starnberg

for Axel Steinmann

Solo violin

by Ollie Hawker

February 2020

You are stood beneath four wind turbines on a hill by Lake Starnberg, roughly 25.5 miles from Munich. The time is around 10pm, the date somewhere towards the end of September. It is still warm. You face away from the turbines and look out at the lake. The streetlights of Starnberg are to your right. To your left the narrow lake stretches out of sight.

Your vision gradually starts to zoom in on a point directly opposite you across the lake. You begin to make out two people sitting on a bench towards the top of a hill. They are looking out at the lake and the wind turbines, but don't worry, they can't see you. They are too involved in their conversation with each other. I think they might have had a bit to drink.

One of them just got off the train at Starnberg, the other lives there permanently now. The last time the visitor was on this bench, they were both only 20 years old. Mere boys! Now they are 24 and worldly, and know a lot about a lot. Nothing bad has ever happened to them. Somehow you've ended up on the bench next to them, looking out towards the turbines. The streetlights of Starnberg are to your left. To your right the narrow lake stretches out of sight. You can make out your own dark silhouette bellow one of the turbines on the other side. The two boys aren't paying you any attention, though. They are talking about a city roughly 858.1 miles from here, about jobs and flats and people sleeping with other people.

So much has changed since they were last on this bench, but so much is the same! At what point did the things that have changed change, and at what point will the things that have stayed the same become solid and stay the same forever? Speaking of which, at what point did you find yourself on this bench? You are vaguely aware that there was a change, that one minute you were on one side of the lake and the next you were sat here, listening to their conversation. In hindsight, though, it's hard to tell.

But you've had your fill now, and once again you are separate from the bench. Your vision is slowly zooming out, their laughter and interruptions gradually fading away. But what a fill you've had! That should keep you going for a week at the very least. Without realising when or how, you are beneath the wind turbines again. But don't worry. The boys and their bench will still be there when you come back. To be honest it was rather rude of you to eavesdrop like that.

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Performance Notes

S.V.	Senza vibrato
M.V.	Molto vibrato
N.V.	Normal vibrato
S.T.	Sul tasto
S.P.	Sul ponticello
N.	Normale
→	Move gradually from one technique to another over the length of the arrow

The tempo above bar 1 refers only to relationship between the crotchet double stop and the semiquaver double stop. The semibreves with open ties and the pauses between gestures should be much more free, but fall into more of a regular pattern leading up to bar 37 (following the guidance in the score). From bar 37 to 81 everything should be at $\downarrow = 75$ at an even, steady pace. From bar 66 onwards you can take more liberties with the rhythm.

From bar 1 to 36 most notes are stemless. These should be played freely based on whether or not they are filled or empty note heads, with filled denoting shorter notes and empty denoting longer notes. The space between the notes further indicates duration.

Timing guidelines have been placed above bars 6, 11, 19, 25, 32 and 36 to give an indication of how long it should take to arrive at each bar (relative to the start of the piece, not to the previous timing). These are guidelines only, and are intended to be used when practising to give an idea of how long to take. It is not recommended to use a stopwatch during performance, as you shouldn't be getting too caught up on exact timings. The piece should take between 11 and 12 minutes to play in its entirety.

From bar 37 to 63 the roman numerals above the stave refer to the two strings being played. The top numeral refers to the string playing the stopped harmonic, and the lower numeral refers to the open string being played with it. So for example in the first instance in bar 37, you should be placing your finger on the B of the E string to produce a B harmonic above, and double stopping the open A string below.

Sounding notes are indicated in brackets for most of the harmonics. For any harmonic where the sounding note is not indicated, the sounding note is the same as the node the finger is placed on.

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Ollie Hawker

S.V.
S.T. $\text{♩} = 75$ the rotating blades of a wind turbine. not rhythmic, but steady

Violin

mp *mp* *mp*

4 N. S.T. 27"
N.

Vln.

mp *mp* *mp*

7 S.P. N. S.T.

Vln.

mp *mp* *mp*

less uniform. filled/empty noteheads denote short or long notes, space between notes further indicates duration. the rhythms should be free and not tie in with any overarching pulse

10 55"
N. S.P. N. M.V.

Vln.

mp

13 S.T. N. S.P. N.
N.V. (p)

Vln.

p *mp* *mp*

16 M.V. N.V.
N. S.T.

Vln.

mf *p* *mp*

19 2'00"
S.P. N. (p)

Vln.

p *mp* *pp*

21 S.T. N. M.V.

Vln. *f* --- *mp*

23 S.P. N. III evenly spaced

Vln. *mp*

the double stops should start to feel like they are falling on a beat, but still remain relatively free

3'00"

25 S.T. N. (e) (e) (e)

Vln. *pp* *mp* *mf* --- *ff*

27 S.P. N.

Vln. *mf* --- *mp*

29 S.T. N.

Vln. *p* *mp* *f* --- *p*

31 S.T. N. 3'50"

Vln. *f* *mp*

33 S.P. M.V. N.

Vln. *f* --- *mp* *mf* --- *mp*

35 S.T. N. M.V.

Vln. *f* --- *pp* --- *f*

steady and even, getting ready to be fully rhythmic (landing on the bench)

4'30"

(M.V) → S.V.

Vln. 36

strictly rhythmic, stay even in timing and character

♩ = 75

Vln. 37

Vln. 39

Vln. 42

Vln. 45

S.V.

Vln. 47

N.V.

50 Vln.

II III I

53 S.V. Vln.

II III I II III I

55 Vln.

II IV III

58 Vln.

61 S.V. Vln.

IV III

64 Vln.

mp p mf p

N.V. rubato accel. . . . ♩ = 90

69 Vln.

<f >mp <ff >p f p f mp ff

74 Vln. *mf* *ff* *f* **rit.** **M.V.** $\text{♩} = 75$

80 Vln. **N.V.** as a folk tune - rubato but rhythmic, ornament freely *ff*

86 Vln. *pp ff*

92 Vln. *pp ff*

98 Vln.

103 Vln. *pp* *ff*

109 Vln. *pp ff* *pp ff*

115 Vln. *pp* *ff* *p* **S.T.**

121 Vln. **N.** *ff* *p* *ff* *pp ff* *p* *pp* **S.P.**

126 N.

Vln. *ff pp ff p ff p ff pp ff pp ff p*

131 S.T. N. S.P. N. S.T. N.

Vln. *ff mp ff p ff > p ff p f*

136 S.P. N.

Vln. *fff mp f mp mf > p*

returning to the character of the opening

142 S.P. N. S.T.

Vln. *mf mp f*

147 N. S.P. N.

Vln. *mp f p*

152 S.T. N. S.P.

Vln. *f pp mf*

draw the note out and pause for slightly longer each time until end

156 N. S.T. N.

Vln. *ppp mf ppp*

161 S.P. N. S.T. N.

Vln. *mp*