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VORWORT

„POP-ROMANTIK“ ist vom Schwierigkeitsgrad her das progressive Bindeglied zwischen „EINE KLEINE POP-MUSIK“ und „POP MUSIC für Violine & Klavier“. Diese Kompositionen bieten im Solo-Part eine reichhaltige Palette an Möglichkeiten für individuelle Gestaltung.

Für die Stücke aus „EINE KLEINE POP-MUSIK“ und „POP-ROMANTIK“ gibt es eine (optional erhältliche) Mitspiel-CD. Deren Tracks 29 bis 39, also die 11 Titel aus „POP-ROMANTIK“, können auf diesem Wege einer generellen musikalisch-praktischen Vorinformation dienen, damit die „Live-Phase“ eines gemeinsamen Erarbeitens mit möglichst viel Wissen und Gefühl für das angestrebte Ergebnis und all seine agogischen Feinheiten angegangen werden kann.

Das Sich-Hineinhören in harmonische Abläufe, sich unterordnen können bei führender Spielweise des Klaviers, gemeinsame Intensität bei gestalterischen Höhepunkten, aufeinander warten können, sich Zeit nehmen beim Schaffen eines Klangbildes, gute dynamische Abstufungen finden – das alles kann dann nur „live“ geschehen, in der Kommunikation zwischen Musizierpartnern. Das ist mit einer CD nicht ausreichend möglich. Allerdings kann die CD natürlich auch als Hilfsmittel beim Selbststudium dienen, wenn mal kein Pianist zur Stelle ist.

Die unterschiedlichen Stücke in „POP-ROMANTIK“ verlangen vom Solisten einen differenzierten Umgang mit allen Artikulationen oder auch der Betonung bei vorgezogenen Notenwerten (z. B. ). Bei einer musikalisch-expressiven Stelle wird ein solcher „Vorzieher“ intensiver oder auch aggressiver akzentuiert als bei einer gesanglich-melodischen Linie. Hier wird man mit solchen Notenwerten eher sanfter umgehen.

„POP-ROMANTIK“ ist, genau wie „EINE KLEINE POP-MUSIK“, original für Violine und Klavier geschrieben. Die Solostimme über dem Klavierpart wird beim Zusammenspiel mit Viola, Violoncello oder Flöte zur Melodie-Information. Damit jede Komposition auch für diese Instrumente ein vollwertiges „Original“ ist, wurden teilweise andere Oktaven bevorzugt und der Melodieverlauf, also die kompositorische Logik, für die Klangcharakteristik jedes Instruments individuell neu gestaltet. Es schien mir sehr wichtig, dass die Musik der „POP-ROMANTIK“ auch für diese Instrumentalisten zur Verfügung steht.

Viel Freude an diesen Stücken wünscht



PREFACE

Considering its level of difficulty, "POP ROMANCE" is the progressive link between "A LITTLE POP MUSIC" and "POP MUSIC for Violin & Piano". The solo part of this composition offers an extensive number of individual, interpretive possibilities.

For the pieces from "A LITTLE POP MUSIC" and "POP ROMANCE", a play-along CD is available (sold separately). Tracks 29-39 on the CD are the 11 titles from "POP ROMANCE" and can serve as a preliminary practical and musical orientation before the "live" phase begins. This joint development of an interpretive concept can then proceed with plenty of background information and a solid feeling for the desired goal and all tempo-related details can be addressed.

To become one with the harmonic progressions, to subordinate oneself to the leading character of the piano, to match intensities at interpretive high points, to be able to wait for each other, to allow the created sound to develop with time, to find good dynamic shadings, – this can all only happen "live" in the immediate communication between two music-making partners. This is simply not possible with a CD. But the CD can serve as an aid when studying alone when a pianist is not available.

The varied pieces within "POP ROMANCE" demand sophisticated interpretation from the soloist with regard to all articulations and the accentuation of anticipations (e.g. $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$). In a musically expressive spot, such an anticipation should be accented more intensely or aggressively than in a singing, melodic line. Here such anticipations should be dealt with more delicately.

"POP ROMANCE", like "A LITTLE POP MUSIC" – was originally written for violin and piano. The solo voice above the piano part serves as melodic information when playing together with viola, cello or flute. In order to maintain that each composition is a bonafide "original" for each instrument, alternate octaves have sometimes been introduced and the melody, the compositional logic of the piece, has been newly shaped to fit the tonal character of each respective instrument. It is important to me that the music of "POP ROMANCE" is available to these instrumentalists as well.

Have lots of fun with these pieces!

Yours,



1. Fernweh / Wanderslust

Manfred Schmitz

♩ ca. 100

mf

* Red.

§
A

mp

* Red.

mp

* Red.

B

mp

* Red.

3. Rainbow Song

Manfred Schmitz

ca. 132

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *mp*. Both staves feature a melodic line with various articulations, including slurs and accents. The lower staff includes three instances of a fermata marked with an asterisk and the word "red." (likely a typo for "red." or "red."), and a *simile* marking at the end of the system.

The second system of musical notation continues the piece. The upper staff features a dynamic marking of *mp* and includes a fermata marked with an asterisk and "red." (likely a typo for "red." or "red."). The lower staff also includes a fermata marked with an asterisk and "red." (likely a typo for "red." or "red.") at the end of the system.

The third system of musical notation includes a dynamic marking of *mp* and the instruction *espressivo* above the upper staff. The upper staff begins with a fermata marked with an asterisk and "red." (likely a typo for "red." or "red."). The lower staff starts with a dynamic marking of *p* and includes two instances of a fermata marked with an asterisk and "red." (likely a typo for "red." or "red."), followed by a *simile* marking.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and ties. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

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Pop Probesaiten/Romantik/Samples
Piano

6. Rosen-Song / Rose Song

Manfred Schmitz

Tempo rubato

ca. 69

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Tempo rubato' with a tempo indication of 'ca. 69'. The score is divided into several systems. The first system shows the vocal line starting with a rest, followed by a melodic phrase. The piano accompaniment begins with a rhythmic pattern in the bass line, marked with 'ped.' and an asterisk. The second system continues the vocal line and piano accompaniment, with a first ending (1.) and a second ending (2.) in the piano part. The third system features a more complex piano accompaniment with triplets and a 'mf' dynamic. The fourth system shows the vocal line with some grace notes and a 'f' dynamic in the piano part. The score concludes with a final flourish in the piano part.

8. Erinnerung an einen Traum / Memory of a Dream

Tempo rubato

Manfred Schmitz

♩. ca. 60

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half rest and a quarter note, followed by a series of eighth notes. It includes dynamic markings *mp* and *espress.*, and a *rit.* marking. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth notes with a '2' above them, indicating a doublet. It starts with a *mf* dynamic. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes with a '2' above them, also indicating a doublet. It includes dynamic markings *mp* and *rit.*, and a *L.H.* marking. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, including a *rit.* marking. The middle staff continues the piano accompaniment in treble clef, including a *mp* dynamic and a *rit.* marking. The bottom staff continues the piano accompaniment in bass clef, including a *mp* dynamic and a *rit.* marking. The system concludes with a double bar line and a repeat sign.

The third system of the musical score consists of three staves. The top staff continues the melodic line from the second system. The middle staff continues the piano accompaniment in treble clef, including a *mp* dynamic and a *rit.* marking. The bottom staff continues the piano accompaniment in bass clef, including a *mp* dynamic and a *rit.* marking. It also includes a *L.H.* marking. The system concludes with a double bar line and a repeat sign.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line from the third system, including a *rit.* marking. The middle staff continues the piano accompaniment in treble clef, including a *mp* dynamic and a *rit.* marking. The bottom staff continues the piano accompaniment in bass clef, including a *mp* dynamic and a *rit.* marking. It also includes a *L.H.* marking. The system concludes with a double bar line and a repeat sign.

