

FABIAN BORECK
— C E L L I S T —

FINAL PLACE

Violoncello solo

FINAL PLACE

Improvisiert, aufgenommen und editiert von

Improvised, recorded and edited by

Fabian Boreck

Kostenloser Download sowie kostenlose Aufführungen erlaubt.

Einzigste Voraussetzung: Nennung des Werktitels sowie meines Namens.

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Free download and free performances permitted.

The only requirement: Mention of the work title and my name.

Dauer • Duration

ca. 4'

www.fabianboreck.de

3. Auflage • 3rd edition

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Vorwort

*Da steht man einsam und verlassen, und weiß:
Das ist sein letzter Platz.*

Eine Improvisation – inspiriert von der Natur.

Die künstlerische Landschaftsfotografie ist seit nunmehr über 10 Jahren ein wichtiger Ausgleich zu meinen Tätigkeiten als professioneller Cellist und führt(e) mich mitunter – ganz gleich zu welcher Jahreszeit und bei welchem Wetter: ob früh morgens oder spät abends; an der Küste, in Moore, auf Felsen oder Berge – an die entlegensten und einsamsten Stellen Deutschlands. Immer auf der Suche nach noch möglichst „unberührten“ und „natürlichen“ Orten, in solch einem dicht besiedelten Land. So kam ich in den kalten Jahreszeiten an den Ufern von Seen oder Berghängen auch an Baumstümpfen, umgeknickten Bäumen oder abgestorbenen Baumstämmen vorbei. Einsam und verlassen lagen oder standen sie dort, morgens im winterlichen Nebel – ihrem letzten Platz. Dabei erscheint einem unweigerlich das Bild vor Augen, wie auch dort einst das Leben blühte.

Später ließ ich mich zu Hause bei einer neuen Improvisation davon beeinflussen – daraus entstand *Final Place*, unterteilt in vier Etappen des Lebens:

- I. Fanfare
- II. Mitten im Leben
- III. Erinnerungen daran...
- IV. *In Paradiso*

Auch wenn es ursprünglich eine Improvisation war, so würde ich mir bei einer Aufführung dieses Werkes wünschen, dass nichts verändert wird, was z.B. Harmonien, Effekte oder dynamische Einträge anbelangt. Diesbezüglich bitte ich sich an den Notentext zu halten, abgesehen von selbstverständlichen Dingen wie

rubato, vibrato und anderen persönlichen Empfindungen. Gerne lade ich dazu ein sich *Final Place* in meiner Aufnahme anzuhören, um eine Vorstellung zu erhalten oder auch Inspiration zu finden.

Das Werk kann ohne rechtliche Einschränkungen o.ä. aufgeführt werden. Die einzige Voraussetzung zu jeder Aufführung ist die Nennung des *Werktitels* in Verbindung mit *meinem Namen*. Ich würde mich darüber hinaus freuen, wenn man mir vielleicht eine kurze Nachricht per Mail (bspw. über meine Internetseite) schreibt, wann man das Werk wo gespielt hat bzw. vorhat zu spielen.

Ich wünsche eine schöne Zeit mit *Final Place*...

Die Bilder, die diesem Werk als Inspiration dienten, können gerne auf meiner Internetseite betrachtet werden.

Fabian Boreck
Oldenburg, Winter 2024

Preface

*You stand there, lonely and abandoned,
knowing: This is its final place.*

An improvisation – inspired by nature.

Fine art landscape photography has been an important balance to my work as a professional cellist for over 10 years now and sometimes takes me to the most remote and lonely places in Germany – no matter what time of year or what the weather: whether early in the morning or late in the evening; on the coast, in moors, on rocks or mountains. Always in search of the most “unspoilt” and “natural” places possible in such a densely populated country.

So, in the cold seasons, I passed tree stumps, fallen trees or dead tree trunks on the shores of lakes or mountain slopes. Lonely and abandoned, they lay or stood there in the winter morning mist – their final place. The image of how life once blossomed in these places is never far away.

Later, I was influenced by this when I improvised a new piece at home – the result was *Final Place*, divided into four stages of life:

- I. Fanfare
- II. in the middle of life
- III. memories of it...
- IV. *In Paradiso*

Even if it was originally an improvisation I would wish that nothing would be changed in a performance of this work, e.g. as far as harmonies, effects or dynamic entries are concerned. In this context, please follow to the musical text, apart from obvious things like *rubato*, *vibrato* and other personal feelings.

I would like to invite you to listen to *Final Place* in my recording to get an idea or to find inspiration.

The work can be performed without legal restrictions or similar. The only requirement for any performance is the mention of the *title of the work* in connection with *my name*. I would also be pleased if you could send me a short message by e-mail (e.g. via my website) telling me when and where you have played or intend to play the work.

Enjoy *Final Place*...

The pictures that served as inspiration for this work can be viewed on my website.

Fabian Boreck
Oldenburg, winter 2024

FINAL PLACE

Violoncello solo

Fabian Boreck

$\text{♩} = 45$

I. *maestoso e eroico*

molto dolce - -
sempre sul D

Measures 1-5 of the first section. The music is in bass clef with a common time signature. It features a series of eighth notes and quarter notes, some with slurs and accents. The dynamic starts at *ff* and transitions to *mp* by measure 5.

Measures 6-11. Measure 6 starts with a triplet of eighth notes. Measure 7 has a first finger (1) marking. Measure 8 has a *f* dynamic marking. Measure 9 has a *poco rall.* marking. Measure 10 has a *f* dynamic marking. Measure 11 has a *f* dynamic marking. Measure 12 has a *f* dynamic marking.

Measures 12-17. Measure 12 has a *f* dynamic marking. Measure 13 has a *f* dynamic marking. Measure 14 has a *f* dynamic marking. Measure 15 has a *f* dynamic marking. Measure 16 has a *f* dynamic marking. Measure 17 has a *f* dynamic marking.

Measures 18-23. Measure 18 has a *f* dynamic marking. Measure 19 has a *f* dynamic marking. Measure 20 has a *f* dynamic marking. Measure 21 has a *f* dynamic marking. Measure 22 has a *f* dynamic marking. Measure 23 has a *f* dynamic marking.

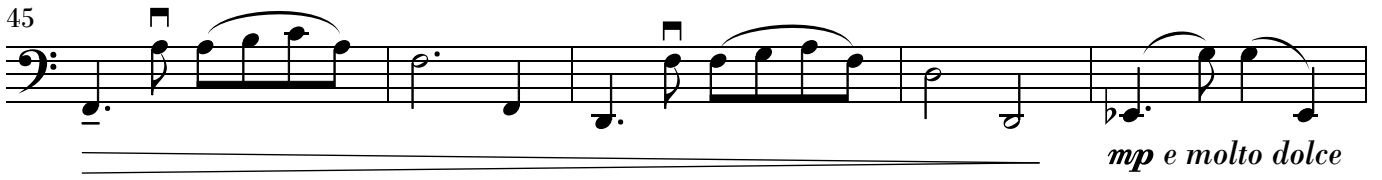
Measures 24-28. Measure 24 has a *f* dynamic marking. Measure 25 has a *f* dynamic marking. Measure 26 has a *f* dynamic marking. Measure 27 has a *f* dynamic marking. Measure 28 has a *f* dynamic marking.

Measures 29-34. Measure 29 has a *f* dynamic marking. Measure 30 has a *f* dynamic marking. Measure 31 has a *f* dynamic marking. Measure 32 has a *f* dynamic marking. Measure 33 has a *f* dynamic marking. Measure 34 has a *f* dynamic marking. Measure 35 has a *f* dynamic marking.

Measures 35-40. Measure 35 has a *f* dynamic marking. Measure 36 has a *f* dynamic marking. Measure 37 has a *f* dynamic marking. Measure 38 has a *f* dynamic marking. Measure 39 has a *f* dynamic marking. Measure 40 has a *f* dynamic marking.

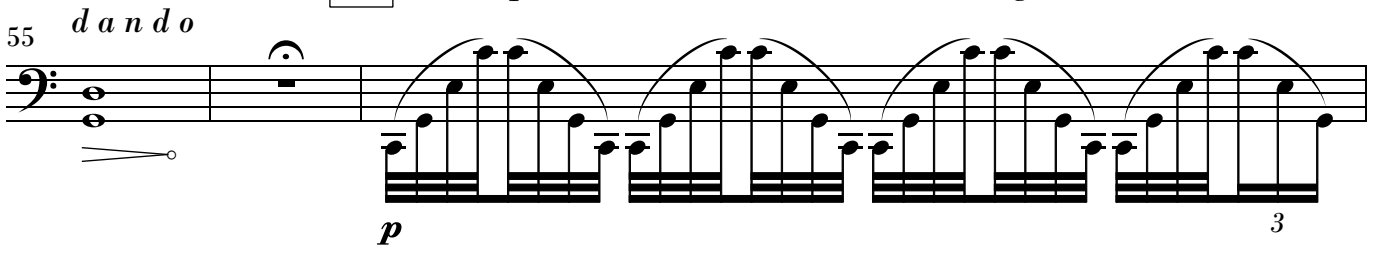
Measures 41-46. Measure 41 has a *f* dynamic marking. Measure 42 has a *f* dynamic marking. Measure 43 has a *f* dynamic marking. Measure 44 has a *f* dynamic marking. Measure 45 has a *f* dynamic marking. Measure 46 has a *f* dynamic marking.

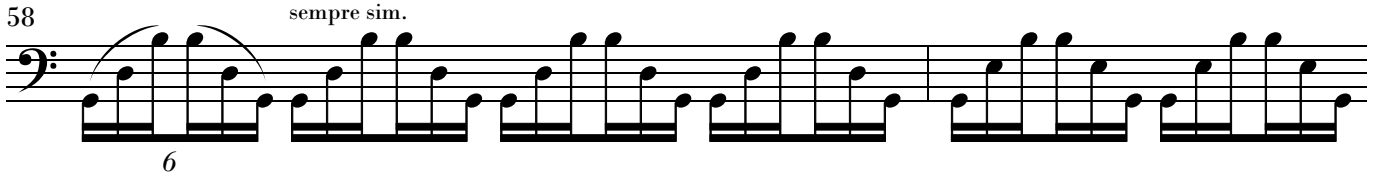
Measures 47-52. Measure 47 has a *f* dynamic marking. Measure 48 has a *f* dynamic marking. Measure 49 has a *f* dynamic marking. Measure 50 has a *f* dynamic marking. Measure 51 has a *f* dynamic marking. Measure 52 has a *f* dynamic marking.


45  *mp e molto dolce*

50  *r i t a r -*

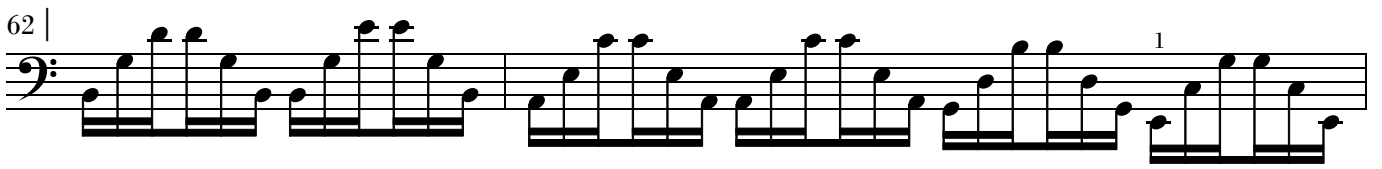
III. *dolce, quasi meditativo con arco sciolto; seguire l'armonia*

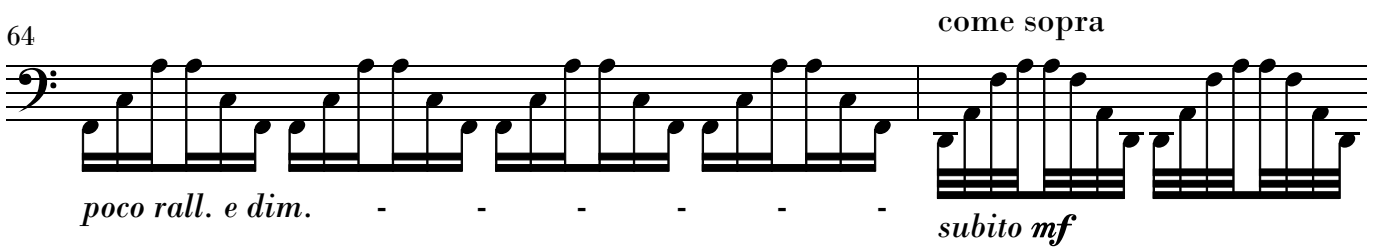
55 *d a n d o*  *p* 3

58 *sempre sim.*  6

59 | 

61  1

62 |  1

64 *come sopra*  *poco rall. e dim.* - - - - - *subito mf*

65 | *rall. e molto dolce (quasi più a più sul tasto)* - - -
1
mp 6

67 *come sopra*
subito mf

68

69

70

IV. *tranquillo*
71 *f* *dim.* *quasi*

75 *rall. e dim.* *mf* 3 *p*

79 *tempo primo; poco f con decrescendo e rallentando alla fine* *(p)*