

Bernhard Thomas Klein

*Kompositionsförderpreis Kreis Viersen 2015*

# Nacht

Posttraumatisches Musiktheater  
für Mezzosopran, Ensemble und Zuspielder

Dauer: ca. 28:18

achmusik  
ACH 3105



mitten in der Nacht  
möchte ich meucheln und morden  
möcht' quälen  
jemandem die Haut abschälen  
möcht' zerren und reißen  
stückeln und spalten  
schlagen mit aller Gewalt

Bäuche aufschlitzen  
Därme zerschneiden  
Schädel zertrümmern  
Herzen zerquetschen  
im Blut knöcheltief stehen

und lauschen  
nach Stöhnen und Röcheln  
nach Schreien und Wimmern  
nach Hauchen und Sterben

und sehen  
Schmerz in Gesichtern  
Entsetzen ungläubig  
das Zittern zum Tod  
leblose Körper grausam enteelt

und riechen  
das frische Blut und angsterfüllten Schweiß  
das Aroma der Verzweiflung  
und den Duft der Vernichtung

und fühlen  
weiche Haut noch warm  
zartes Fleisch geschmeidig feucht  
Haare verkrustet  
Hände, Füße wächsern

und berühren  
die frischen Seelen  
erwecken zum Licht  
zärtlich erheben zu neuem Gesicht  
schmelzen zum einigen Geist

und lieblosen  
Haut und Fleisch  
dass Blumen wachsen  
dass Vögel flattern  
dass Sonnen erstrahlen

ich will einen Garten anlegen  
in Mitten der Leiber  
ich will erneuern und gedeihen  
blühen und geräuschen  
menschen und naturen

### Entstehungsgeschichte

Die erste Fassung unter dem Titel „ALL-RA-UNE“ entstand unter dem Eindruck des Tsunamis im Indischen Ozean am 26. Dezember 2004. An einem Tag, der in unseren Breiten einerseits von Dunkelheit und andererseits vom Weihnachtsfest geprägt ist, zeigt sich die Natur mit zerstörerischer Gewalt.

Im November 2005 entstehen elektronische Bearbeitungen von Weihnachtsliedern. „Leise rieselt der Schnee“ von Eduard Ebel (1839-1905) und „Es wird scho glei dumpa“ von Anton Riedinger (1884) bilden in dunkel-aggressiver Spielart den Kontrast zu swingendem Jazztrio, schwebenden Vokalklängen und ruhigem Steinegeklacker des Zuspielders. Das Jazztrio mit Herbert Stengele (Kontrabass), Andieh Merk (Schlagzeug) und dem Komponisten am Klavier wurde in den Jahren 2008 und 2015 eingespielt, die Aufnahme der Vokal- und Steinklänge wurden 2010 mit dem Vokalensemble Vox Carminae aufgenommen.

Der Text „Mitten in der Nacht“ aus dem Jahr 2006 personalisiert die zerstörerische und belebende Gewalt der Natur und führt 2007 zu der gleichnamigen Komposition für Stimme und Ensemble.

Der Videozuspieler zeigt einen Sandberg unter einer Brücke bei Nacht (2011). Durch Umkehrung der Farben entsteht ein surreales Gebilde in lebendigem Rot, das zum Ende das projizierte Portrait der Sängerin auf der Leinwand ablöst.

Für den Kompositionspreis des Kreis Viersen vereinigen sich die oben genannten Elemente zum Posttraumatischen Musiktheater.

### Posttraumatisches Musiktheater

Das Posttraumatische Musiktheater setzt sich mit Beeinträchtigungen, Ängsten und Krankheiten des Menschen unter Einbeziehung von Elementen des Musiktheaters auseinander. Seit 2000 entstehen Kompositionen über Ausgrenzung, Kindheitstrauma, Alkoholkrankheit, ADHS, Schizophrenie und Phobien. „Nacht“ setzt sich mit Gewalt und dem Spannungsverhältnis zwischen Zerstören und Erschaffen auseinander.

Bernhard Thomas Klein wurde am 1. April 1967 in Marktoberdorf geboren. Er studierte am Leopold Mozart Konservatorium Augsburg und an der Musikhochschule Köln. Der Klangkünstler, Komponist und Musikpädagoge widmet sich dem Posttraumatischen Musiktheater und der sinfonischen Blasmusik, er schreibt für Chor und Kammermusikbesetzungen und beschäftigt sich mit Kunst- und Videoprojekten.

Zuspieler: Jazztrio, Mix 1 "Leise rieselt der Schnee", Mix 2 "Es wird scho glei dumpa", Vokalensemble  
 Video-Projektion der Mezzosopranistin während der gesamten Aufführungsdauer  
 Video-Einspieler ab 25:05 bis 27:45  
 Rechte für Musik, Text, Zuspieler, Video beim Komponisten  
 Textauszüge Zuspieler aus  
 Leise rieselt der Schnee von Eduard Ebel (1839-1905)  
 Es wird scho glei dumpa von Anton Riedinger (1884)

Dauer 28:18  
 transponierende Partitur  
 fettgedruckte Zeitangaben sind in den Einzelstimmen enthalten

Kompositionsförderpreis Kreis Viersen 2015

# Nacht

Posttraumatisches Musiktheater für Mezzosopran, Ensemble und Zuspieler

Text und Musik: Bernhard Thomas Klein

Musiker mit Pultlichtern auf Bühne  
 optional: Musiker treten nach und nach auf und treten mit Solistin in Interaktion  
 Mezzosopran weißes Kleid  
 Projektionsfläche hinter Musikern

	00:00	00:10	00:24	00:34	00:44
Zuspieler	Jazztrio <i>ca. 6:56 (Zuspieler)</i>	+ Mix 1	+ Mix 2 - Mix 1	- Mix 2	+ Mix 2 "Es wird scho glei dumpa"
Altsaxophon					
Bassklarinette in B					
Posaune					
Mezzosopran					
Violine					
Violoncello					
Kontrabass					
Klavier					
Schlagzeug: Becken, 3 Tom-toms, Große Trommel					

Nacht

2

	6	00:54	01:10	01:24	03:05	03:37
Zuspieler			- Mix 2	Mezzosopran Text bis 03:05		+ Mix 2 - Jazztrio
		Mezzosopran Auftritt + Projektion				
Asax.						
B. Kl.						
Pos.						
M.-S.			<i>Auftritt, Mezzosopran agiert, läuft umher</i>			<i>liegt auf Boden</i>
			<i>ca. 0:30</i>	<i>geflüstert oder geschrien ca. 1:41</i>		<i>ca. 0:45</i>
				mitten in der Nacht möchte ich meucheln und morden möcht' quälen jemandem die Haut abschälen möcht' zerren und reißen stückeln und spalten schlagen mit aller Gewalt Bäuche aufschlitzen Därme zerschneiden		
VI.				Schädel zertrümmern Herzen zerquetschen		
Vc.				im Blut knöcheltief stehen und lauschen		
Kb.				nach Stöhnen und Röcheln nach Schreien und Wimmern nach Hauchen und Sterben		
				in der Nacht Mitten in der Nacht		
Klav.				und sehen Schmerz in Gesichtern Entsetzen ungläubig das Zittern zum Tod leblose Körper grausam entseelt		
Schlgg.						

	11 03:50	04:25	04:30
Zuspieler	Mix 2 "Will singa a Liadle"	+ Mix 1 - Mix 2	Mezzosopran Text bis 05:01
Asax.			
B. Kl.			
Pos.			
M.-S.	agiert, läuft umher	ca. 0:40	ca. 0:31
Vl.			geflüstert oder geschrien und riechen das frische Blut und angsterfüllten Schweiß das Aroma der Verzweiflung und den Duft der Vernichtung und fühlen weiche Haut noch warm zartes Fleisch geschmeidig feucht Haare verkrustet Hände, Füße wächsern
Vc.			
Kb.			
Klav.			
Schlg.			

Nacht

4

	14 05:01	05:21	05:34	05:55
Zuspieler		- Mix 2	+ Mix 2	- Mix 2
Asax.				
B. Kl.				
Pos.				
M.-S.	 <div style="border: 1px solid black; padding: 2px; display: inline-block;"><p><i>liegt auf Boden agiert läuft umher</i></p></div>			
			<i>ca. 1:01</i>	
Vl.				
Vc.				
Kb.				
Klav.				
Schlg.				

	18 06:02	06:34	06:46	
Zuspieler	Mezzosopran Text bis 06:46 Mix 1 2. mal "Christkind kommt bald"	- Mix 1	Stille	optional Auftritt der Musiker, Interaktionen mit Mezzosopran
Asax.				
B. Kl.				
Pos.				
M.-S.	<i>geflüstert oder geschrien</i> und berühren die frischen Seelen <i>ca. 0:44</i> erwecken zum Licht zärtlich erheben zu neuem Gesicht		<i>ca. 0:10</i>	
VI.	schmelzen zum einigen Geist			
Vc.	und lieblosen Haut und Fleisch dass Blumen wachsen dass Vögel flattern dass Sonnen erstrahlen			
Kb.	ich will einen Garten anlegen in Mitten der Leiber ich will erneuern und gedeihen blühen und geräuschen menschen und naturen			
Klav.				
Schlg.				

21 06:56 Andante ♩=80

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlgz.

The musical score is for the piece 'Nacht' and consists of the following parts:

- Zuspieler**: Percussion part, 4/4 time signature.
- Asax.**: Saxophone part, 4/4 time signature.
- B. Kl.**: Bassoon part, 4/4 time signature.
- Pos.**: Trumpet part, 4/4 time signature, ending with a *p* dynamic.
- M.-S.**: Music Stand part, 4/4 time signature, with the instruction *agiert, läuft umher* in a box.
- Vl.**: Violin part, 4/4 time signature, with the instruction *Flageolettglissando auf und ab, langsam sul pont.* and a *p* dynamic.
- Vc.**: Viola part, 4/4 time signature, with the instruction *Flageolettglissando auf und ab, langsam sul pont.* and a *p* dynamic.
- Kb.**: Cello part, 4/4 time signature, ending with a *pp* dynamic.
- Klav.**: Piano part, 4/4 time signature, with the instruction *mit Pedal*, dynamics *mf* and *pp*, and the instruction *frei repetieren*.
- Schlgz.**: Percussion part, 4/4 time signature, with the instruction *Becken, weiche Schlägel* and a *p* dynamic.

28

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vi.

Vc.

Kb.

Klav.

Schlg.

The musical score for page 7 of 'Nacht' (measures 28-30) features the following parts and dynamics:

- Asax. (Alto Saxophone):** Measures 28-30. Dynamics: *mf*. Articulation: accents and slurs.
- B. Kl. (Bass Clarinet):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- Pos. (Trumpet):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- M.-S. (Mellophone/Saxophone):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- Vi. (Violin):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- Vc. (Violoncello):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- Kb. (Kontrabaß):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.
- Klav. (Klavier):** Measures 28-30. Dynamics: *pp*. Articulation: slurs.
- Schlg. (Schlagzeug):** Measures 28-30. Dynamics: *mf*. Articulation: slurs.

Zuspieler

Asax. *sfz pp*

B. Kl. *sfz*

Pos. *sfz*

M.-S. Kontrabass/Klavier *sfz* senza vibrato Mit-ten

VI.

Vc.

Kb. *sfz*

Klav. *p* frei repetieren *sfz ppp* frei repetieren

Schlg. *sfz*

35

Zuspieler

Asax. *Flutterzunge* *f* *p* *mf* *molto vibrato*

B. Kl.

Pos.

M.-S.

in der Nacht möcht ich meu-cheln und mor- den, möcht quä-len, je-man-dem die Haut ab-

VI.

Vc.

Kb.

Klav.

Schlg.

Fla. gliss. acc.

Fla. gliss. acc.

Saiten mit Plastiklineal abdämpfen

*f*

39

Zuspieler

Asax. *pp*

B. Kl. simile

Pos.

M.-S.  
schä - - len, möcht zer - ren\_\_\_ und rei - ßen\_\_\_

VI.

Vc.

Kb.

Klav.

Schlg.

41

Zuspieler

Asax. Flz. *sfzp* *p*

B. Kl.

Pos.

M.-S.  
stück - eln und spal - ten, schla - gen mit al - ler Ge -

Vl.

Vc.

Kb.

Klav.

Schlzg.

90

Zuspieler

Asax. *f* *mp*

B. Kl.

*ppp*

Pos.

*mf* *p* *pp* *ff*  
5 Flz. Flz.

M.-S.

das Zit - tern\_ zum Tod, leb - lo - se

VI.

*mp*

Vc.

*mp*

Kb.

*ppp*

Klav.

88

Schlg.

*H*

94

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vi.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a standard orchestral format. At the top, the 'Zuspieler' (percussion) part is shown with a double bar line. Below it are staves for Asax., B. Kl., Pos., M.-S., Vi., Vc., Kb., Klav., and Schlg. The vocal line (M.-S.) includes the lyrics: 'Kör-per wahl-los ent-seelt, leb-lo-se Kör-per, wahl-los, wahl-'. The Pos. part features dynamic markings: *pp*, *p*<sup>5</sup>, *ff*, *pp*, and *ff*. Performance instructions for the Pos. part include 'Flz.', 'gliss.', and 'molto vibrato'. The Kb. part has *ppp* markings. The B. Kl. part has a *ppp* marking. The Schlg. part is marked with a double bar line.

98

Zuspieler

Asax. *fp* *sfz*

B. Kl. *ppp*

Pos. *p* *gliss.* *molto vibrato* *mp*

M.-S. - los ent - seelt. Mit-ten in der

Vi. *pizz.* *mp* *pp*

Vc. *f*

Kb. *ppp*

Klav. *f* *ped.* *mp*

Schlg.

Detailed description: This page of a musical score, titled 'Nacht', contains measures 98 through 101. The score is for a full orchestra and a vocal soloist. The instruments and their parts are: Asaxophone (Asax.), Bass Clarinet (B. Kl.), Trombone (Pos.), Music Stand (M.-S.), Violin (Vi.), Viola (Vc.), Double Bass (Kb.), Piano (Klav.), and Snare Drum (Schlg.). The vocal soloist part (M.-S.) has lyrics: '- los ent - seelt. Mit-ten in der'. The score includes various dynamic markings such as *fp*, *sfz*, *ppp*, *p*, *mp*, *f*, and *pp*. Performance instructions include 'senza vibrato', 'gliss.', and 'molto vibrato'. The piano part features a 'ped.' (pedal) marking. The snare drum part is marked with a double bar line.

102

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vi.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a system with ten staves. The top staff is for the 'Zuspieler' (concertmaster) with a double bar line. The second staff is for the Asaxophone (Asax.) in G major, featuring a melodic line with slurs and accents. The third staff is for the B. Kl. (Bassoon) in G major, with a melodic line and a *ppp* dynamic marking. The fourth staff is for the Pos. (Trumpet) in G major, with a melodic line and accents. The fifth staff is for the M.-S. (Soprano) with the lyrics: "Nacht möcht ich rie - chen\_ das fri - sche Blut und". The sixth staff is for the Vi. (Violin) in G major, with dynamics *f*, *mp*, *mf*, and *p*, and a fingering '5'. The seventh staff is for the Vc. (Violoncello) in G major, with a melodic line and accents. The eighth staff is for the Kb. (Kontrabaß) in G major, with a melodic line and a *ppp* dynamic marking. The ninth staff is for the Klav. (Piano) in G major, with a melodic line. The tenth staff is for the Schlg. (Trommel) with a double bar line.

105

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

angst - er - füll - ten Schweiß, das A - ro - ma der Ver - zweif - lung und den

*mf* *f* *p* *f* *mp* *ppp*

108

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vi.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a standard orchestral format. At the top, there is a double bar line for the conductor. Below it, the instruments are listed on the left: Asax. (Alto Saxophone), B. Kl. (Baritone Clarinet), Pos. (Trumpet), M.-S. (Mezzosoprano), Vi. (Violin), Vc. (Violoncello), Kb. (Kontrabaß), Klav. (Klavier), and Schlg. (Schlagzeug). The vocal line (M.-S.) includes the lyrics: "Duft der Ver-nich-tung, den Duft der Ver-zweif-lung, den". The score includes various musical notations such as dynamics (ppp, mp, mf, f), articulation (accents, slurs), and performance instructions like "Flz." (Flügel). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four measures.

112

12:51  
+ Jazztrio

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlag.

Duft der Ver - nich - tung.

*ppp*

*f*

*sfz*

*ff*

*ppp*

*ppp*

*ff*

*ppp*

*ppp*

Flz.

arco

tr.

Red.

Detailed description: This is a page of a musical score for the piece 'Nacht'. The score is arranged in a grand staff format with multiple parts. At the top, the title 'Nacht' is centered, and the page number '29' is in the upper right. The rehearsal mark '112' is on the left, and the time signature '12:51' and the note '+ Jazztrio' are in the upper right. The parts are labeled on the left: 'Zuspieler' (top), 'Asax.' (Alto Saxophone), 'B. Kl.' (Bass Clarinet), 'Pos.' (Positone), 'M.-S.' (Mezzosoprano), 'VI.' (Violin), 'Vc.' (Viola), 'Kb.' (Cello), 'Klav.' (Piano), and 'Schlag.' (Drum). The Mezzosoprano part has the lyrics 'Duft der Ver - nich - tung.' written below it. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ppp*, *f*, *sfz*, and *ff*. Performance instructions like 'Flz.' (flautando), 'arco' (arco), and 'tr.' (trillo) are present. The piano part features a complex texture with many sixteenth notes. The drum part is mostly rests with some rhythmic markings.

118

ca. 1:05 **13:57 Allegro** ♩=120  
- Jazztrio

Zuspieler

Asax. Vierteltongliss. auf- und abwärts, sehr langsam, chorisch atmen

B. Kl. *ff* *sfz* *sfz* *sfz* *sfz*

Pos. Vierteltongliss. auf- und abwärts, sehr langsam, chorisch atmen, con sord. (harmon)

*pp*

M.-S. erstarrt tanzt

VI. langsames Vierteltongliss. auf- und abwärts, von langen Tönen bis zu schnellem Tremolo frei wechseln

*pp*

Vc. langsames Vierteltongliss. auf- und abwärts, von langen Tönen bis zu schnellem Tremolo frei wechseln

*pp*

Kb. langsames Vierteltongliss. auf- und abwärts, von langen Tönen bis zu schnellem Tremolo frei wechseln

*pp*

Klav. frei repetieren

*ppp* frei repetieren

*ppp*

Schlg.

124

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlg.

This musical score page contains measures 124 through 128. The instruments and their parts are as follows:

- Zuspieler:** A percussion line with a double bar line at the start of each measure, indicating a drum roll.
- Asax. (Alto Saxophone):** A melodic line in G major with a key signature of one sharp (F#) and a common time signature. It features a long, sweeping slur across all five measures, with a fermata at the end of the fifth measure.
- B. Kl. (Bassoon):** A rhythmic line in G major. It begins with a rest, followed by a series of eighth notes in measures 125 and 126, and concludes with a few more notes in measure 127. Dynamic markings include accents (>) and sforzando (sfz).
- Pos. (Trumpet):** A melodic line in G major with a long, sweeping slur across all five measures, similar to the Alto Saxophone part.
- M.-S. (Mandolin):** A line consisting of rests in every measure.
- Vl. (Violin):** A melodic line in G major with a long, sweeping slur across all five measures.
- Vc. (Viola):** A melodic line in G major with a long, sweeping slur across all five measures.
- Kb. (Cello):** A melodic line in G major with a long, sweeping slur across all five measures.
- Klav. (Piano):** A two-staff line in G major. The right hand plays a series of chords, and the left hand plays a series of notes, both with long, sweeping slurs across all five measures.
- Schlg. (Drum):** A percussion line with a double bar line at the start of each measure, indicating a drum roll.

129

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a vertical stack of staves. At the top is a percussion staff labeled 'Zuspieler' with a double bar line. Below it is the Asax. staff with a treble clef and a key signature of one sharp (F#). The B. Kl. staff has a treble clef, a key signature of one sharp, and dynamic markings 'ppp' and 'ff'. The Pos. staff has a bass clef. The M.-S. staff has a treble clef and contains rests. The Vl. staff has a treble clef. The Vc. staff has a bass clef. The Kb. staff has a bass clef and contains rests. The Klav. staff has a grand staff with treble and bass clefs. The Schlg. staff at the bottom has a double bar line. The music consists of five measures, with various instruments playing sustained notes or rhythmic patterns.

134

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlg.

The musical score for 'Nacht' on page 33, measures 134-137, is arranged for a chamber ensemble. The parts are as follows:

- Zuspieler:** A single line with a double bar line at the beginning, indicating a rest.
- Asax.:** Four measures of music, each containing a single half note with a slur above it, suggesting a sustained tone.
- B. Kl.:** Four measures of music. The first measure has a half note with an accent (>) and a flat key signature. The second and third measures have half notes with accents and *sfz* markings. The fourth measure has a half note with an accent and a sharp key signature.
- Pos.:** Four measures of music, each containing a single half note with a slur above it.
- M.-S.:** Four measures of music, each containing a single half note with a slur above it.
- Vl.:** Four measures of music, each containing a single half note with a slur above it.
- Vc.:** Four measures of music, each containing a single half note with a slur above it.
- Kb.:** Four measures of music, each containing a single half note with a slur above it.
- Klav.:** Four measures of music, each containing a single half note with a slur above it.
- Schlg.:** A single line with a double bar line at the beginning, indicating a rest.

138

14:40

+ Jazztrio

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a vertical system. At the top, a conductor's bar labeled 'Zuspieler' contains a double bar line. Below it, the saxophone part (Asax.) is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of five measures of whole notes, each with a slur above it. The bassoon part (B. Kl.) is in treble clef with a key signature of one sharp and a common time signature. It features a dynamic marking of *ff* and consists of five measures of eighth-note patterns, each with a slur above it. The trombone part (Pos.) is in bass clef and consists of five measures of whole notes, each with a slur above it. The music score for M.-S. (Music Score) is a single staff with five measures of whole rests. The violin part (VI.) is in treble clef and consists of five measures of whole notes, each with a slur above it. The viola part (Vc.) is in bass clef and consists of five measures of whole notes, each with a slur above it. The double bass part (Kb.) is in bass clef and consists of five measures of whole notes, each with a slur above it. The piano part (Klav.) is in grand staff (treble and bass clefs) and consists of five measures of chords, each with a slur above it. The percussion part (Schlg.) is a single staff with five measures of whole rests.

optional Improvisation mit dem vorgegebenen  
Tonmaterial bis Takt 161

143

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a system with ten staves. The top staff, labeled 'Zuspieler', begins with a double bar line. The second staff, 'Asax.', features a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur. The third staff, 'B. Kl.', has a treble clef and contains a rhythmic pattern of eighth and sixteenth notes. The fourth staff, 'Pos.', uses a bass clef and has a melodic line with a long slur. The fifth staff, 'M.-S.', is a grand staff with a treble clef and contains rests. The sixth staff, 'VI.', has a treble clef and a melodic line with a long slur. The seventh staff, 'Vc.', has a bass clef and a melodic line with a long slur. The eighth staff, 'Kb.', has a bass clef and contains chordal figures. The ninth staff, 'Klav.', is a grand staff with a treble clef and contains chordal figures. The tenth staff, 'Schlg.', begins with a double bar line and contains rests. A vertical dashed line is positioned at the beginning of measure 161.

194

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

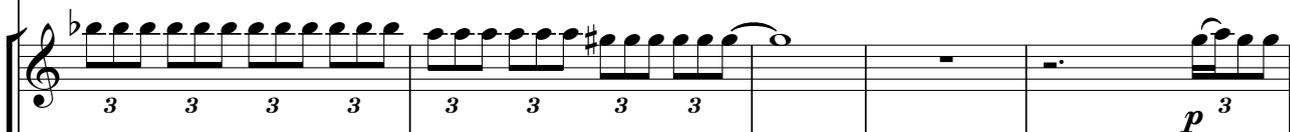
Kb.

Klav.

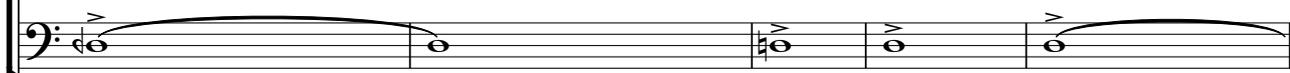
Schlg.

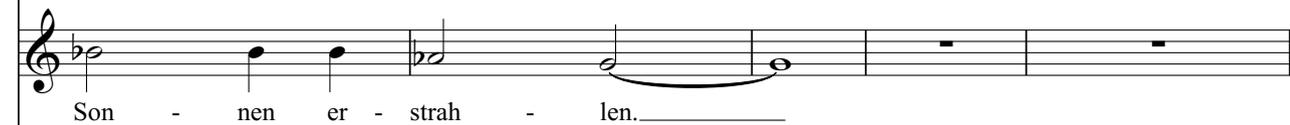
197

Zuspieler

Asax. 

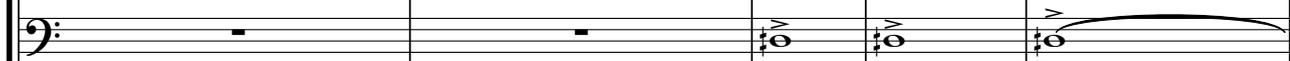
B. Kl. 

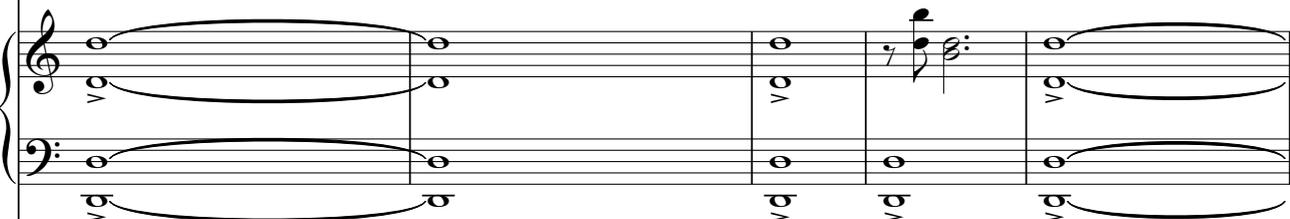
Pos. 

M.-S. 

VI. 

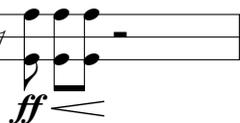
Vc. 

Kb. 

Klav. 

Schlg.

Tom-toms, harte Schlägel

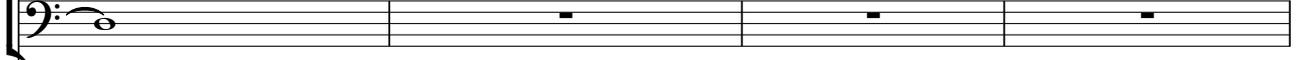


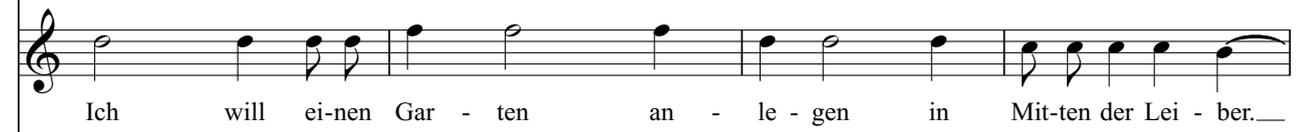
202

Zuspieler

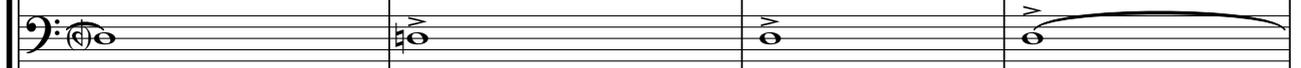
Asax. 

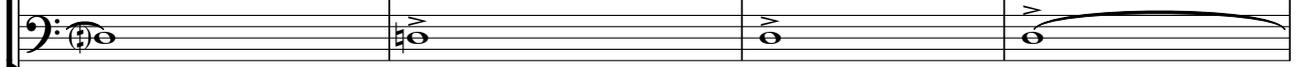
B. Kl. 

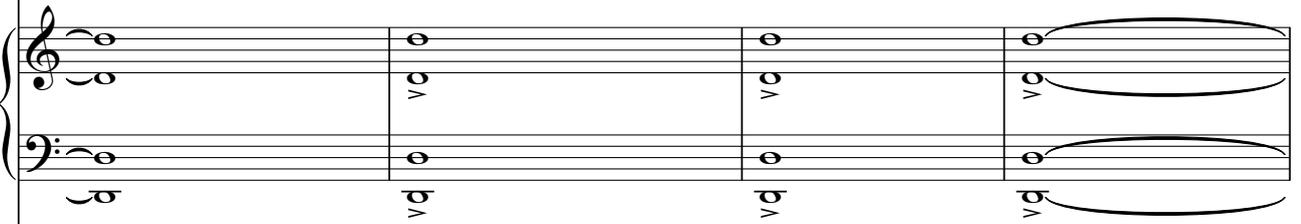
Pos. 

M.-S. 

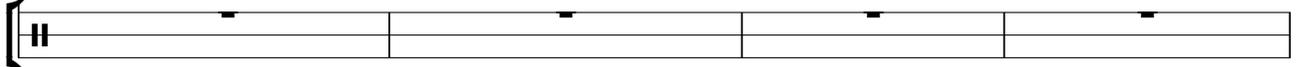
VI. 

Vc. 

Kb. 

Klav. 

Schlg.



206

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a system with ten staves. The top staff is for the 'Zuspieler' (concertmaster) with a double bar line. The second staff is for the 'Asax.' (oboe) in G major, featuring a triplet of eighth notes in the first measure and a long melodic line with a slur and a breath mark in the fourth measure. The third staff is for the 'B. Kl.' (bassoon) with rests in the first three measures and a single note in the fourth. The fourth staff is for the 'Pos.' (clarinet) with rests in the first three measures and a melodic line with a slur and a breath mark in the fourth. The fifth staff is for the 'M.-S.' (soprano) with a vocal line starting in the third measure, with lyrics 'Ich will er - neu-ern und ge -'. The sixth staff is for the 'VI.' (violin) with a long note in the first measure and a sixteenth-note figure in the fourth measure. The seventh staff is for the 'Vc.' (viola) with a melodic line in the fourth measure. The eighth staff is for the 'Kb.' (cello) with a melodic line in the fourth measure. The ninth staff is for the 'Klav.' (piano) with accompaniment in the first three measures and chords in the fourth. The tenth staff is for the 'Schlg.' (percussion) with a double bar line in the first three measures and a rhythmic pattern in the fourth measure, including dynamic markings *sfz* and *fff*.

211 18:22

Zuspieler + Vokalensemble  
Steineklakkern

Asax.

B. Kl.

Pos.

M.-S.  
dei - hen, blü - hen und ge -

VI.

Vc.

Kb.

Klav.

Schlg.

213

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

räusch - - en,

VI.

Vc.

Kb.

Klav.

Schlg.

Musical score for 'Nacht' page 52, measures 213-214. The score includes parts for Zuspieler, Asax., B. Kl., Pos., M.-S., VI., Vc., Kb., Klav., and Schlg. The M.-S. part has lyrics 'räusch - - en,'. The VI. part has six sixteenth-note patterns marked with '6'. The Klav. part has a complex texture with multiple staves. The Schlg. part has a single note.

214

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

mensch - en und na - tur - en.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a system with ten staves. From top to bottom, the staves are: 1. A percussion staff labeled 'Zuspieler' with a double bar line. 2. An Asax. staff with a treble clef, a key signature of one flat, and a melodic line starting with a half note G4 and a half note F4, both marked with an accent (>). 3. A B. Kl. staff with a treble clef, a key signature of one flat, and a melodic line starting with a half note G4 and a half note F4. 4. A Pos. staff with a bass clef, a key signature of one flat, and a melodic line consisting of two whole rests. 5. An M.-S. staff with a treble clef, a key signature of one flat, and a vocal line with lyrics 'mensch - en und na - tur - en.' The notes are: G4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter). 6. A VI. staff with a treble clef, a key signature of one flat, and a melodic line consisting of a series of sixteenth notes, with the number '6' written below the staff. 7. A Vc. staff with a bass clef, a key signature of one flat, and a melodic line consisting of two whole notes: G3 and F3. 8. A Kb. staff with a bass clef, a key signature of one flat, and a melodic line consisting of two whole notes: G3 and F3. 9. A Klav. staff with a grand staff (treble and bass clefs), a key signature of one flat, and a melodic line consisting of two whole notes: G3 and F3. 10. A Schlg. staff with a double bar line.

216

18:46 *ca. 1:59*  
+ Vokalensemble  
+ Jazztrio

20:45 Andante ♩=40

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

*gedeihend*

Gr. Tr.  
*sfz*

*f*

*sfz*  
*fff*

The image shows a page of a musical score for the piece 'Nacht'. It features ten staves for different instruments: Zuspieler (Conductor), Asax. (Alto Saxophone), B. Kl. (Baritone Clarinet), Pos. (Positone), M.-S. (Maracas), VI. (Violin), Vc. (Violoncello), Kb. (Kontrabaß), Klav. (Klavier/Piano), and Schlg. (Schlagzeug/Drum). The score is in 6/8 time and includes various musical notations such as notes, rests, dynamics (sfz, f, fff), and articulation (accents, slurs). A rehearsal mark is present at the beginning of the piece. The tempo is marked as Andante with a quarter note equal to 40 beats per minute. The page number is 54, and the rehearsal mark is 216. Performance times are indicated as 18:46 ca. 1:59 and 20:45. The conductor's part includes the instruction 'gedeihend'.

221

Zuspieler

Asax. *f* *fp* *p* *f*

B. Kl. *fff*

Pos. *fff*

VI. *ff* *sfz* *ff* *4*

Vc. *f* *sfz* *ff*<sup>4</sup>

Kb. *fff*

Klav. *f* *sfz*

Schlzg. *p* *mf* *sfz* *f* *ff* *mf*

Detailed description: This page of a musical score, numbered 221, is for the piece 'Nacht' and is page 55 of the score. It features seven staves for different instruments: Asax. (Asaxophone), B. Kl. (Bassoon), Pos. (Posaune), VI. (Viola), Vc. (Violoncello), Kb. (Kontrabaß), Klav. (Klavier), and Schlzg. (Schlagzeug). The Asax. part has dynamics *f*, *fp*, *p*, and *f*. The B. Kl. and Pos. parts both start with *fff*. The VI. part has dynamics *ff*, *sfz*, and *ff*, with a '4' marking above the final measure. The Vc. part has dynamics *f*, *sfz*, and *ff*<sup>4</sup>. The Kb. part has *fff*. The Klav. part has *f* and *sfz*. The Schlzg. part has dynamics *p*, *mf*, *sfz*, *f*, *ff*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

227

Zuspieler

Asax. *sfp* *ff* *sfp* *p*

B. Kl. *fff*

Pos. *fff*

M.-S.

Vl. *sfp* *ff* 4

Vc. *sfp* *sfp* *ff* 4

Kb. *fff* *f* *ff*

Klav.

Schlzg. *p* *ff* *pp* *sfz* *ff* Gr. Tr.

232

Zuspieler

The musical score is arranged in a standard orchestral layout. It includes parts for Asax. (Alto Saxophone), B. Kl. (Bass Clarinet), Pos. (Bassoon), M.-S. (Mellophone), Vl. (Violin), Vc. (Viola), Kb. (Cello), Klav. (Piano), and Schlzg. (Snare Drum). The score is divided into four measures. The Asax. part begins with *sfp* dynamics and accents on notes with sharps. The B. Kl. and Pos. parts feature *ff* dynamics and accents. The Vl. and Vc. parts play sustained notes with *p* dynamics. The Kb. part has *fff* dynamics and accents. The Klav. part features a complex texture with *ff* dynamics, triplets, and a crescendo leading to *f*. The Schlzg. part plays a rhythmic pattern with *pp* dynamics.

299

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a system with ten staves. The top staff is for the 'Zuspieler' (drum) with a double bar line. The second staff is for 'Asax.' (Alto Saxophone) in G major, showing a melodic line with slurs. The third staff is for 'B. Kl.' (Baritone Clarinet) in G major, starting with a *pp* dynamic and featuring a melodic line with slurs. The fourth staff is for 'Pos.' (Trumpet) in G major, also with a melodic line and slurs. The fifth staff is for the 'M.-S.' (Mezzo-Soprano) with the lyrics: 'ko - sen und war - ten, war -'. The sixth staff is for 'VI.' (Violin) with a melodic line and slurs. The seventh staff is for 'Vc.' (Violoncello) with a melodic line and slurs. The eighth staff is for 'Kb.' (Kontrabaß) with a melodic line and slurs. The ninth staff is for 'Klav.' (Klavier) with a complex rhythmic accompaniment in the right hand and rests in the left hand. The tenth staff is for 'Schlg.' (Schlagzeug) with a double bar line.

305

27:45

28:18

Zuspieler

Vokalensemble

Video, Projektion,  
Pultleuchten aus

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a vertical system. At the top, there are time markers: 305, 27:45, and 28:18. The score includes parts for a soloist (Zuspieler), a vocal ensemble (Vokalensemble), and various instruments: Asax., B. Kl., Pos., M.-S., VI., Vc., Kb., Klav., and Schlg. The vocal line (M.-S.) has lyrics: "ten in der Nacht." The score features complex phrasing with many slurs and ties across measures. The percussion part (Schlg.) has a dynamic marking of *pp* at the end.