

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 Videospielder 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;"><i>liegt auf Boden agiert läuft umher</i></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. *p*

M.-S. *agiert, läuft umher*

Flageolettglissando auf und ab, langsam
sul pont.

Vl. *p*

Vc. *p*

Kb. *pp*

Klav. *mf* mit Pedal *pp* frei repetieren

Schlgz. *p* Becken, weiche Schlägel

28

Zuspieler

Asax. *mf*

B. Kl. *mf*

Pos. *mf*

M.-S.

Vl.

Vc.

Kb. *mf*

Klav. *pp*

Schlg.

Detailed description of the musical score: This page contains measures 28, 29, and 30 of the piece 'Nacht'. The score is for a chamber ensemble. The Asaxophone part (Asax.) begins in measure 28 with a series of eighth notes, marked *mf*. The Bassoon (B. Kl.) and Bassoon (Pos.) parts also begin in measure 28 with notes marked *mf*. The Viola (Vl.) and Violin (Vc.) parts play sustained notes with hairpins. The Cello (Kb.) part plays sustained notes, marked *mf*. The Piano (Klav.) part has a *pp* dynamic in measure 28, with a melodic line in the right hand and sustained notes in the left hand. The Percussion (Schlg.) part plays sustained notes with hairpins. The score is written in a key signature of one flat and a 3/4 time signature.

31

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlgz.

The musical score is arranged in a system with the following parts and markings:

- Asax.:** Treble clef, dynamic marking *sfz pp*.
- B. Kl.:** Treble clef, dynamic marking *sfz*.
- Pos.:** Bass clef, dynamic marking *sfz*.
- M.-S.:** Treble and Bass clefs, dynamic marking *sfz*, performance instruction *senza vibrato*, and the note *Mit-ten*.
- VI.:** Treble clef, playing sustained chords.
- Vc.:** Bass clef, playing sustained chords.
- Kb.:** Bass clef, dynamic marking *sfz*.
- Klav.:** Treble and Bass clefs, dynamic marking *p*, performance instruction *frei repitieren*, and *sfz ppp* at the end.
- Schlgz.:** Percussion clef, dynamic marking *sfz*.

35

Zuspieler

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

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.

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' (concertmaster) 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*⁵, *ff*, *pp*, and *ff*. Performance instructions include 'Flz.', 'gliss.', and 'molto vibrato'. The Kb. part has *ppp* markings. The B. Kl. part has a *ppp* marking. The Klav. and Schlg. parts are currently silent.

98

Zuspieler

Asax. *fp* *sfz*

B. Kl. *ppp*

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

M.-S. *3*
- los ent - seelt. Mit-ten in der

Vi. *pizz.* *3* *mp* *pp*

Vc. *f*

Kb. *ppp*

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

Schlg. *H*

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.), Poson (Pos.), Music Stand (M.-S.), Violin (Vi.), Viola (Vc.), Contrabass (Kb.), Piano (Klav.), and Snare Drum (Schlg.). The Asaxophone part features a dynamic range from *fp* to *sfz*. The Bass Clarinet plays a sustained note with *ppp* dynamics. The Poson part includes performance instructions: 'senza vibrato', 'gliss.', and 'molto vibrato', with dynamics *p* and *mp*. The Music Stand part has a triplet of eighth notes and lyrics: '- los ent - seelt. Mit-ten in der'. The Violin part includes a 'pizz.' instruction and a triplet of eighth notes, with dynamics *mp* and *pp*. The Viola part has a dynamic of *f*. The Contrabass part has a dynamic of *ppp*. The Piano part has dynamics *f* and *mp*, with a 'ped.' instruction. The Snare Drum part is marked with a double bar line 'H'. The page number '98' is at the top left, and the title 'Nacht' and page number '25' are at the top center and right respectively.

102

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 percussion part labeled 'Zuspieler' with a double bar line. Below it are the woodwinds: Asax. (Alto Saxophone), B. Kl. (Bass Clarinet), and Pos. (Trumpet). The vocal line (M.-S.) is written in a single staff with lyrics: 'Nacht möcht ich rie - chen_ das fri - sche Blut und'. The strings consist of Violin I (Vi.), Violin II (Vc.), and Cello/Double Bass (Kb.). The piano part (Klav.) is shown in grand staff notation. The percussion part (Schlg.) is at the bottom with a double bar line. Dynamics include *f*, *mp*, *mf*, *p*, and *ppp*. A fingering '5' is indicated above a note in the Violin I part.

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, the conductor's part (Zuspieler) is shown with a double bar line. The woodwind section includes Asax. (Alto Saxophone), B. Kl. (Bass Clarinet), and Pos. (Trumpet). The brass section includes M.-S. (Mellophone), Vi. (Violin), Vc. (Viola), and Kb. (Cello). The keyboard section includes Klav. (Piano) and Schlg. (Timpani). The vocal part (M.-S.) has lyrics: "Duft der Ver-nich-tung, den Duft der Ver-zweif-lung, den". The score features various dynamics such as *ppp*, *mp*, *mf*, and *f*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support. The timpani part is mostly rests.

112

12:51
+ Jazztrio

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

VI.

Vc.

Kb.

Klav.

Schlg.

The musical score is arranged in a standard orchestral layout. At the top, the title 'Nacht' and page number '29' are centered. The score begins with a rehearsal mark '112' and a time signature '12:51 + Jazztrio'. The instruments are listed on the left: Zuspieler (drum set), Asax. (Asaxophone), B. Kl. (Bassoon), Pos. (Posaune), M.-S. (Mezzosopran), VI. (Viola), Vc. (Violoncello), Kb. (Kontrabaß), Klav. (Klavier), and Schlg. (Schlagzeug). The vocal line (M.-S.) includes the lyrics 'Duft der Ver - nich - tung.' The score features various dynamic markings such as *ppp*, *f*, *ff*, and *sfz*, as well as performance instructions like 'arco' and 'tr'. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score spans 11 measures, with the final measure ending with a double bar line.

118

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

Zuspieler

Asax.

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

B. Kl.

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

Pos.

erstarrt

tanzt

M.-S.

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

VI.

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

Vc.

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

Kb.

pp

frei repitieren

Klav.

ppp

Schlg.

124

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlg.

Musical score for measures 124-128. The score includes staves for Zuspielder (Drum), Asax. (Alto Saxophone), B. Kl. (Bass Clarinet), Pos. (Trumpet), M.-S. (Mellophone), Vl. (Violin), Vc. (Viola), Kb. (Cello), Klav. (Piano), and Schlg. (Timpani). The key signature has one sharp (F#). The Asax. part features a long melodic line with a slur. The B. Kl. part has a rhythmic pattern with accents and dynamic markings *sfz*. The Pos. part has a long melodic line with a slur. The Vl. part has a long melodic line with a slur. The Vc. part has a long melodic line with a slur. The Kb. part has a long melodic line with a slur. The Klav. part has a long melodic line with a slur. The Schlg. part has a long melodic line with a slur.

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 sustained notes with long slurs across measures, and rhythmic patterns in the B. Kl. and Pos. parts.

134

Zuspieler

Asax.

B. Kl.

Pos.

M.-S.

Vl.

Vc.

Kb.

Klav.

Schlg.

The musical score for page 33, measures 134-137, is arranged in a standard orchestral format. The parts are as follows:

- Zuspieler:** A single line with a double bar line at the beginning, indicating a rest.
- Asax. (Alto Saxophone):** Four measures of whole notes, each tied across the bar lines.
- B. Kl. (Bass Clarinet):** Four measures of music. The first measure has a dynamic marking *sfz*. The second measure has a dynamic marking *sfz*. The key signature changes from one flat to two sharps (D major) in the final measure.
- Pos. (Positone):** Four measures of whole notes, each tied across the bar lines.
- M.-S. (Mandolin/Sitar):** Four measures of whole notes, each tied across the bar lines.
- Vl. (Violin):** Four measures of whole notes, each tied across the bar lines.
- Vc. (Viola):** Four measures of whole notes, each tied across the bar lines.
- Kb. (Cello):** Four measures of whole notes, each tied across the bar lines.
- Klav. (Piano):** Four measures of music, each with a dynamic marking *sfz*. The notes are tied across the bar lines.
- Schlg. (Drum):** 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 system with multiple staves. At the top, there are performance instructions: '138', '14:40', and '+ Jazztrio'. The 'Zuspieler' (Guest Player) part is indicated by a double bar line. The 'Asax.' (Asaxophone) part consists of five measures of whole notes, each with a slur above it. The 'B. Kl.' (Bassoon) part features a rhythmic pattern of eighth notes and quarter notes, starting with a forte (*ff*) dynamic. The 'Pos.' (Posaune) part has five measures of whole notes, each with a slur above it. The 'M.-S.' (Mundharmonika) part consists of five measures of whole rests. The 'VI.' (Violine) part has five measures of whole notes, each with a slur above it. The 'Vc.' (Viola) part has five measures of whole notes, each with a slur above it. The 'Kb.' (Kontrabaß) part has five measures of whole notes, each with a slur above it and a circled 'f' dynamic marking. The 'Klav.' (Klavier) part has five measures of whole notes, each with a slur above it. The 'Schlg.' (Schlagzeug) part consists of 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.

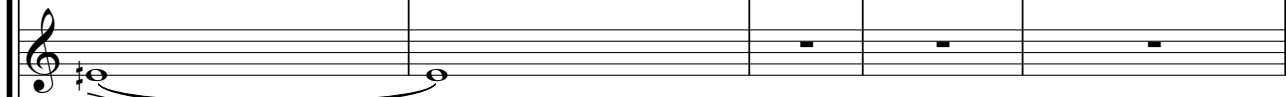
Schlg.

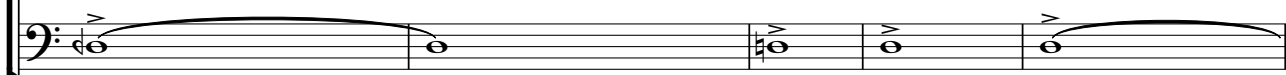
The musical score is arranged in a system with ten staves. The top staff is for the 'Zuspieler' (drum) and contains a double bar line. The second staff is for the 'Asax.' (alto saxophone), featuring a melodic line with trills and triplets, starting with a dynamic marking of *mp*. The third staff is for the 'B. Kl.' (baritone clarinet), and the fourth for the 'Pos.' (bassoon), both showing sustained notes with vibrato. The fifth staff is for the 'M.-S.' (mezzo-soprano), with the lyrics: 'dass Vö - - gel flat - tern, dass'. The sixth staff is for the 'VI.' (violin), mirroring the saxophone's melodic line with triplets and a dynamic marking of *mp*. The seventh staff is for the 'Vc.' (viola), showing sustained notes. The eighth staff is for the 'Kb.' (contrabass), also with sustained notes. The ninth staff is for the 'Klav.' (piano), with sustained notes and dynamic markings of *vc* and *vd*. The bottom staff is for the 'Schlg.' (percussion), showing a rhythmic pattern.

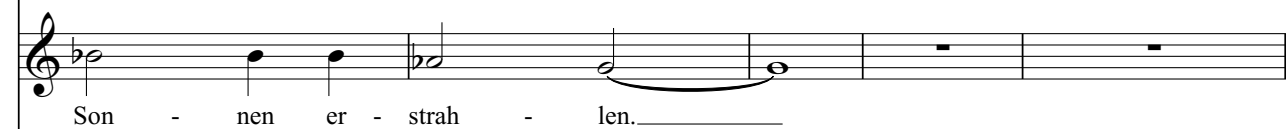
197

Zuspieler

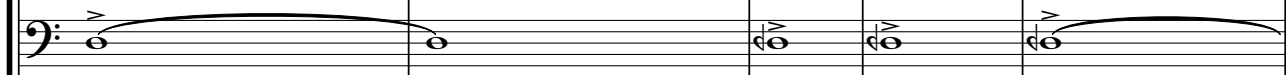
Asax. 

B. Kl. 

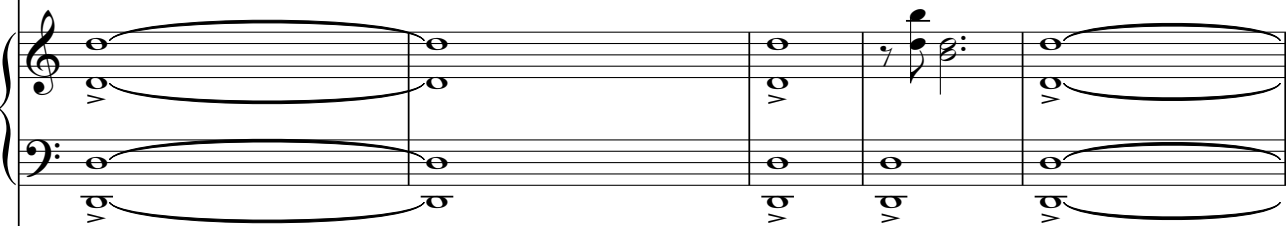
Pos. 

M.-S. 

VI. 

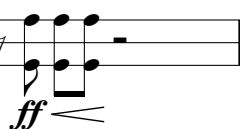
Vc. 

Kb. 

Klav. 

Schlg.

Tom-toms, harte Schlägel

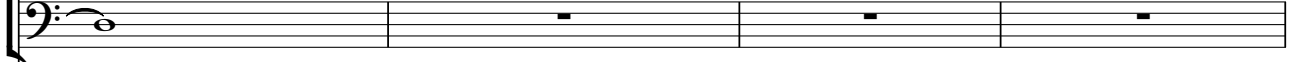


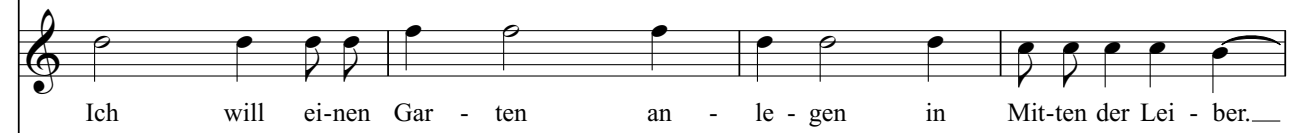
202

Zuspieler

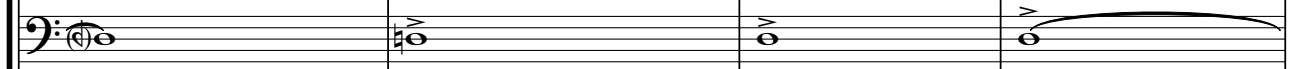
Asax. 

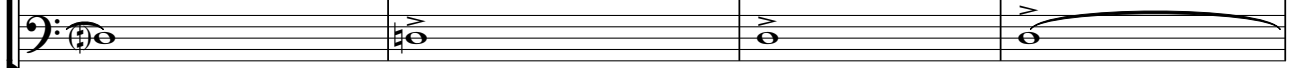
B. Kl. 

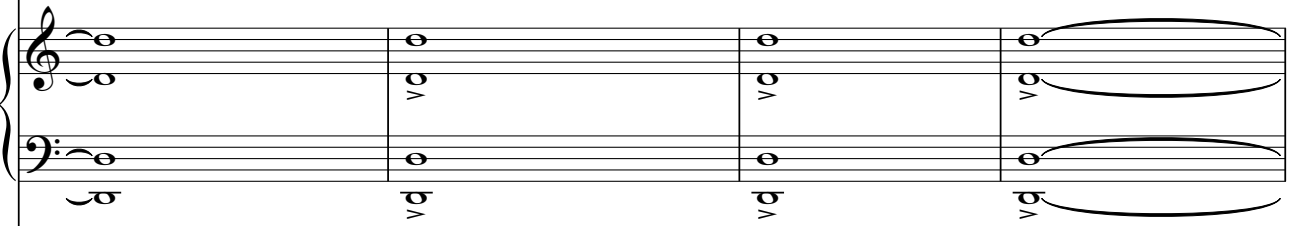
Pos. 

M.-S. 

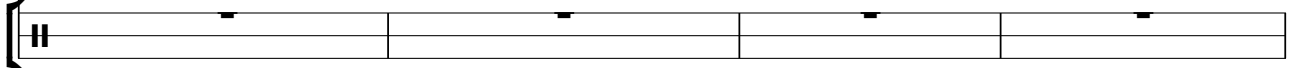
VI. 

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' (drum) and contains a single bar with a double bar line. The second staff is for the 'Asax.' (saxophone) in treble clef, starting with a triplet of eighth notes and a long phrase of sixteenth notes. The third staff is for the 'B. Kl.' (baritone saxophone) in treble clef, with a whole rest. The fourth staff is for the 'Pos.' (trumpet) in bass clef, with a whole rest. The fifth staff is for the 'M.-S.' (soprano) in treble clef, with a whole rest followed by the lyrics 'Ich will er - neu-ern und ge -'. The sixth staff is for the 'VI.' (violin) in treble clef, with a whole rest and a sixteenth-note tremolo. The seventh staff is for the 'Vc.' (viola) in bass clef, with a whole rest and a half note. The eighth staff is for the 'Kb.' (cello) in bass clef, with a whole rest and a half note. The ninth staff is for the 'Klav.' (piano) in grand staff, with a whole rest and a half note. The tenth staff is for the 'Schlg.' (drum) in bass clef, with a whole rest and a sixteenth-note tremolo. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like *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. The top staff is for the 'Zuspieler' (drum) and contains a single bar with a double bar line. The second staff is for the 'Asax.' (alto saxophone) and features a melodic line starting with a half note G4, followed by a slur over a half note G4 and a half note G4. The third staff is for the 'B. Kl.' (baritone saxophone) and contains a half note G2. The fourth staff is for the 'Pos.' (trombone) and contains a half rest. The fifth staff is for the 'M.-S.' (mezzo-soprano) and contains the vocal line with lyrics: 'mensch - en und na - tur - en.' The sixth staff is for the 'VI.' (violin) and contains a continuous sixteenth-note figure starting on G4, with a '6' (sixteenth) written below the staff. The seventh staff is for the 'Vc.' (viola) and contains a half note G2. The eighth staff is for the 'Kb.' (contrabass) and contains a half note G2. The ninth staff is for the 'Klav.' (piano) and contains a half note G2 in the right hand and a half note G2 in the left hand. The tenth staff is for the 'Schlg.' (snare drum) and contains a single bar 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

sfz

The image shows a page of a musical score for the piece 'Nacht'. It features ten staves for different instruments: Zuspieler (Percussion), Asax. (Alto Saxophone), B. Kl. (Baritone Clarinet), Pos. (Posaune/Tuba), M.-S. (Mellophone/Saxophone), VI. (Viola), 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, slurs, and dynamic markings like *sfz* and *fff*. A rehearsal mark is present at the beginning of the page, and a tempo marking of 'Andante' with a quarter note equal to 40 beats is indicated. The page number '54' is in the top left, and the title 'Nacht' is centered at the top.

221

Zuspieler

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

B. Kl. *fff*

Pos. *fff*

M.-S.

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

Vc. *f* *sfz* *ff*⁴

Kb. *fff*

Klav. *f* *sfz*

Schlg. *p* *mf* *sfz* *f* *ff* *mf*

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. The instruments and their parts are as follows:

- Asax. (Alto Saxophone):** Features two dynamic markings: *sf* (sforzando) and *ff* (fortissimo).
- B. Kl. (Bass Clarinet) and Pos. (Bassoon):** Both parts have *fff* (fortississimo) markings and include slurs and fingerings (2, 7).
- M.-S. (Mandolin):** This part is mostly silent, indicated by rests.
- Vl. (Violin) and Vc. (Viola):** Both parts feature *p* (piano) dynamics and include slurs and fingerings (4).
- Kb. (Cello):** Includes a *fff* marking and a slur.
- Klav. (Piano):** The right hand has *ff* markings and includes slurs, triplets (3), and a final *f* (forte) marking.
- Schlzg. (Cymbal):** Features a *pp* (pianissimo) marking and a rhythmic pattern of repeated notes.

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' (percussion), marked with a double bar line. The second staff is for 'Asax.' (Alto Saxophone), showing a melodic line with a slur. The third staff is for 'B. Kl.' (Baritone Clarinet), with a melodic line starting on a sharp sign and a *pp* dynamic marking. The fourth staff is for 'Pos.' (Trumpet), with a melodic line. The fifth staff is for 'M.-S.' (Mezzo-Soprano), containing the vocal line with lyrics: 'ko - sen und war - ten, war -'. The sixth staff is for 'VI.' (Violin), with a melodic line. The seventh staff is for 'Vc.' (Violoncello), with a melodic line. The eighth staff is for 'Kb.' (Kontrabaß), with a melodic line. The ninth staff is for 'Klav.' (Klavier/Piano), with a complex rhythmic accompaniment in the right hand and rests in the left hand. The tenth staff is for 'Schlg.' (Schlagwerk/Drum), marked with a double bar line.

305

27:45

28:18

Zuspieler

Vokalensemble

Video, Projektion,
Pultleuchten aus

Asax.

B. Kl.

Pos.

M.-S.
ten in der Nacht.

VI.

Vc.

Kb.

Klav.

Schlg.

pp