

Annegret Mayer-Lindenberg

längst weg

für Trompete, Bassklarinette, Akkordeon, Schlagzeug, Harfe und Kontrabass

Erläuterungen zur Partitur:

Die Partitur ist in C notiert, allerdings klingen Bassklarinette und Kontrabass eine Oktave tiefer als notiert.

Die Einzelstimmen sind transponierend notiert:

- Trompete (in B) klingt eine große Sekunde tiefer als notiert
 - Bassklarinette (in B) klingt eine große None tiefer als notiert
 - Kontrabass (in C) klingt eine Oktave tiefer als notiert

Die Aufstellung der Musiker*innen sollte nach Möglichkeit so oder ähnlich aussehen:

Harfe Schlagzeug

Kontrabass

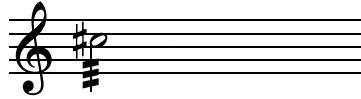
Trompete

Akkordeon

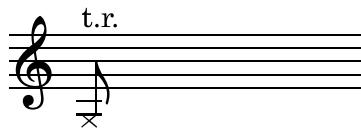
Publikum

Trompete:

Die Trompete klingt eine große Sekunde tiefer als notiert.
Es wird ein Dämpfer (cup mute) benötigt.

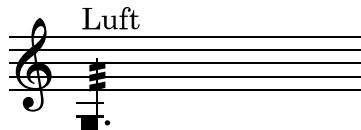


Flatterzunge



t.r.

tongue ram

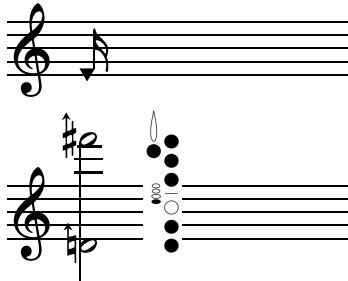


Luft

Luftgeräusch

Bassklarinette:

Die Bassklarinette klingt eine große None tiefer als notiert.

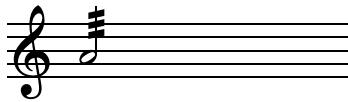


slap

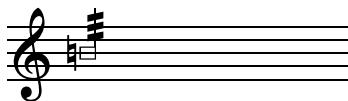
Multiphonic mit zugehörigem Griff



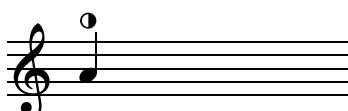
Ton, der mit einem Slap beginnt, aber sofort in einen normal gespielten Ton übergeht



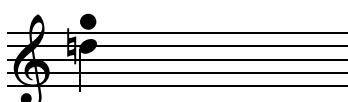
Flatterzunge



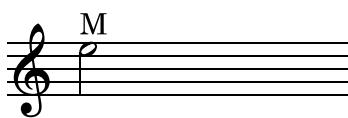
Luftgeräusch (Tonhöhe scheint ganz schwach durch)



Ton + Luft



Ton (ohne Luftgeräusch)



spektraler Multiphonic

Schlagzeug:

Es werden folgende Instrumente benötigt:

Kickdrum

ein relativ großes und dünnes türkisches Becken (18" oder größer)

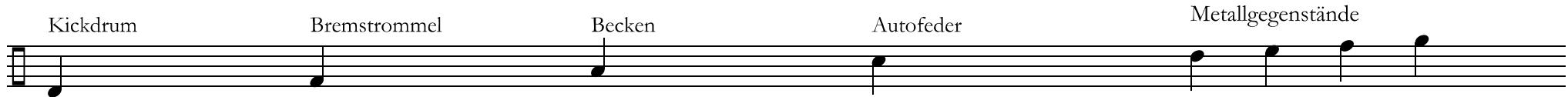
Bremstrommel

Autofeder

4 möglichst verschiedene klingende Metallgegenstände (Schrott- oder Alltagsgegenstände wie z.B. Eimer, Metallrohr, Blechschüssel etc.)

Die Schlaginstrumente formen zusammen eine Art Schrott-Drumset. Das Schlagzeug steht im Zentrum des Stückes.

Die Instrumente sind folgendermaßen notiert:



Spieltechniken:



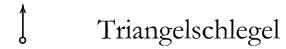
weicher Schlägel



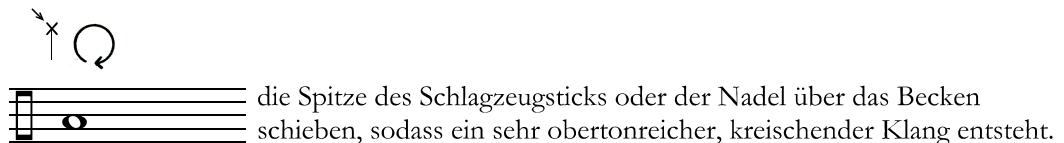
Stricknadel



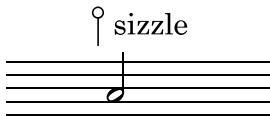
Drumstick



Triangelschlegel



die Spitze des Schlagzeugsticks oder der Nadel über das Becken schieben, sodass ein sehr obertonreicher, kreischender Klang entsteht.



sizzle

Anschlagen des Beckens bei gleichzeitigem Aufliegen des Drumsticks oder der Nadel, die dadurch auf dem Becken springt. Der sizzle-Effekt sollte jeweils möglichst stark sein.



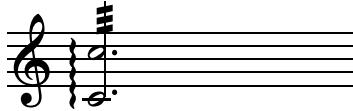
den Triangelschlegel am Rand der Bremstrommel entlang kreisen lassen



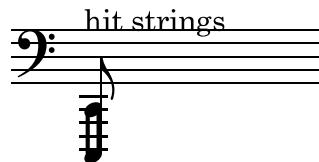
mit der Hand abdämpfen

Harfe:

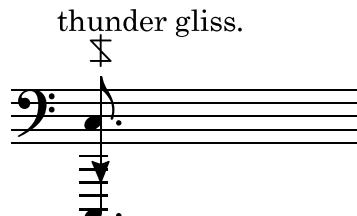
flutter gliss.



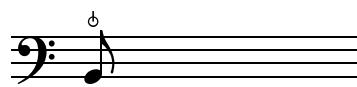
flutter glissando: sehr zartes, leises Glissando innerhalb des angegebenen Bereichs in beide Richtungen (hin und her), mit den Fingerspitzen



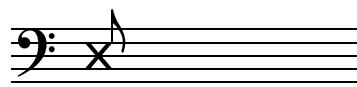
die Saiten werden im angegebenen Bereich mit der flachen Hand angeschlagen



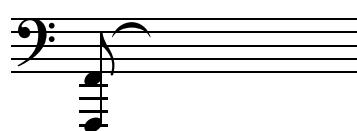
thunder glissando: die Saiten werden im angegebenen Bereich mit viel Energie als schnelles, lautes Glissando von oben nach unten gespielt, sodass die Saiten aneinander schlagen



Bartók-Pizzicato: der Finger zupft die Saite mit Energie nahe am Korpus, gleitet dann sofort von der Saite und schlägt auf den Klangboden



die*r Musiker*in kann hier selbst eine geräuschhafte Aktion (z.B. Schlagen der Saiten, Klopfen auf dem Korpus etc.) wählen, diese soll jeweils variiert werden



ausklingen lassen



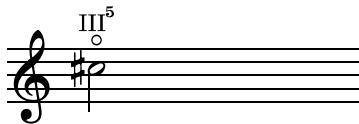
Saiten abdämpfen (falls nicht angegeben, Saiten ausklingen lassen)

1.v.

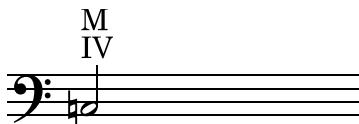
ausklingen lassen

Kontrabass:

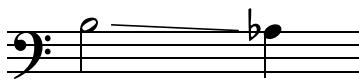
Der Kontrabass klingt eine Oktave tiefer als notiert.



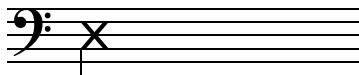
Flageoletnotation: die Note zeigt das Klangresultat, die römische Ziffer bezeichnet die Saite, die arabische Ziffer den Oberton



Multiphonic: an der notierten Stelle gegriffen, bei richtiger Kontaktstelle und Druck des Bogens wird ein unsauberer, sehr obertonreicher Klang erreicht



glissando zwischen zwei Tönen



die*r Musiker*in kann hier selbst eine geräuschhafte Aktion (z.B. Überdruck, Klopfen auf dem Korpus etc.) wählen, diese soll jeweils variiert werden

e.s.p.

estremo sul ponticello: möglichst nah am Steg (fast auf dem Steg), es ist nur noch ein Hauch von Tonhöhe im Rauschen des Streichens wahrnehmbar

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allmählicher Übergang von einer Spieltechnik/Kontaktstelle zur anderen

c.l.b.

col legno battuto

lngst weg

A. Mayer-Lindenberg

$$\bullet = 42$$

Trompete

Bassklarinette

Akkordeon

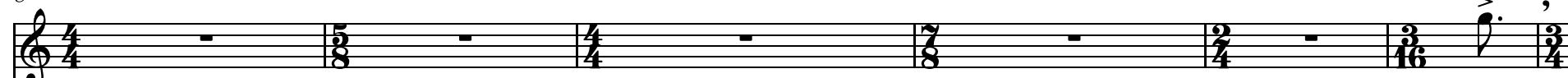
Schlagzeug

Harfe

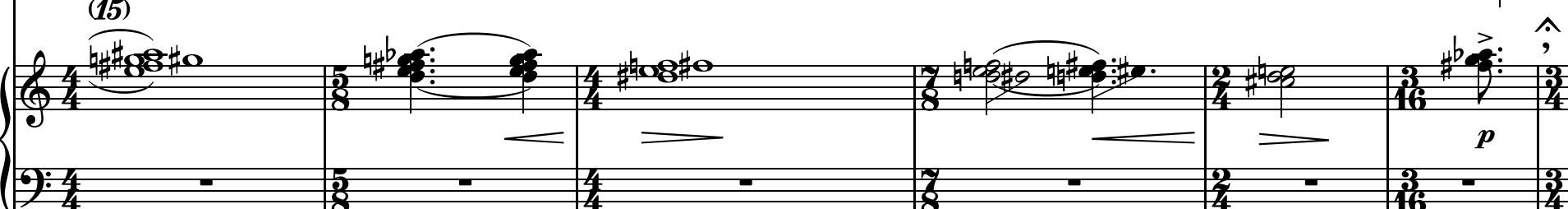
Kontrabass

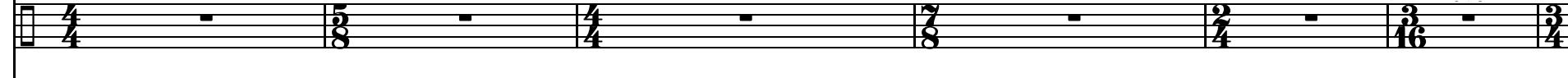
8

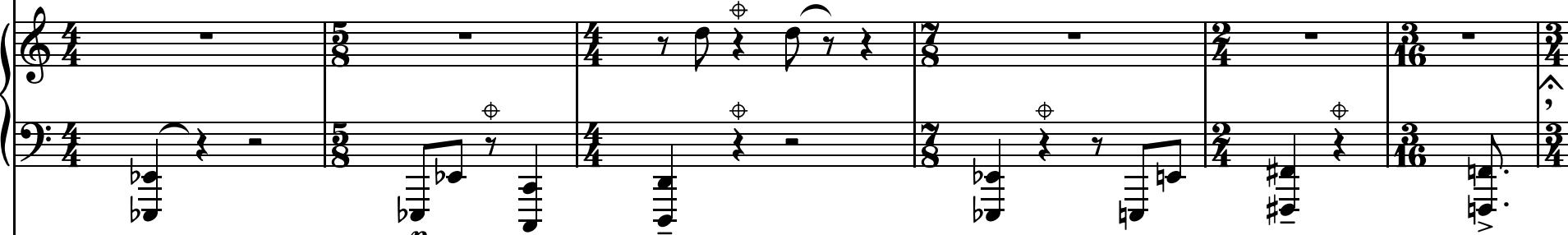
cup mute

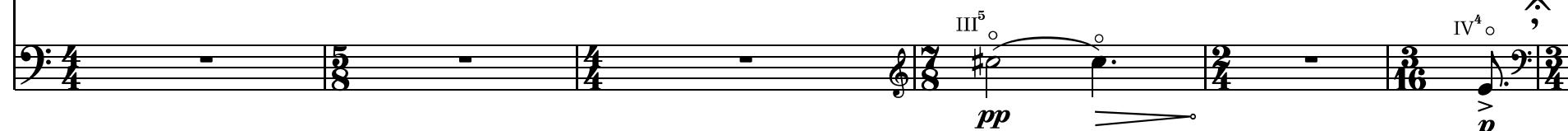
Trp. 

Basskl. 

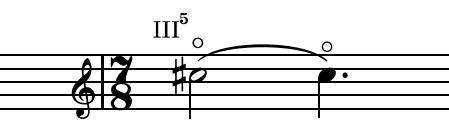
Akk. 

Slzg. 

Hf. 

Kb. 

(15)

III⁵ 

IV⁴ 

14 **A**

Trp. *cup mute* *pp* *p possible*

Basskl. *mp*

Akk. *ppp*

Slzg.

Hf. *pp* *pp* *mp*

Kb. *pp*

20

Trp. cup mute *f*

Basskl. *mp* *p* *poco*

Akk. poco vib. senza vib. *mp* *p*

Slzg. poco vib. senza vib. *p*

Hf. *p*

Kb. *p* III⁵ *pp*

25

Trp. Basskl. Akk. Slzg. Hf. Kb.

B

cup mute

mp, *poco*

mf

pp

p *pp*

pp *p*

pp

mf

31

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

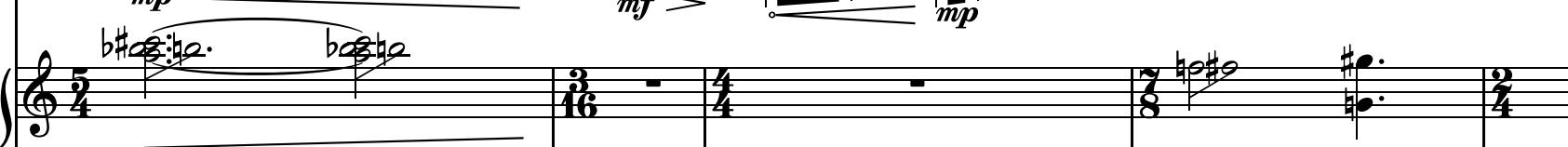
7

open

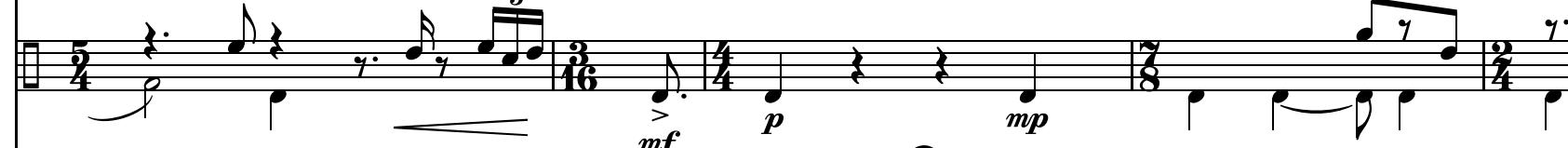
35

Trp. 

Basskl. 

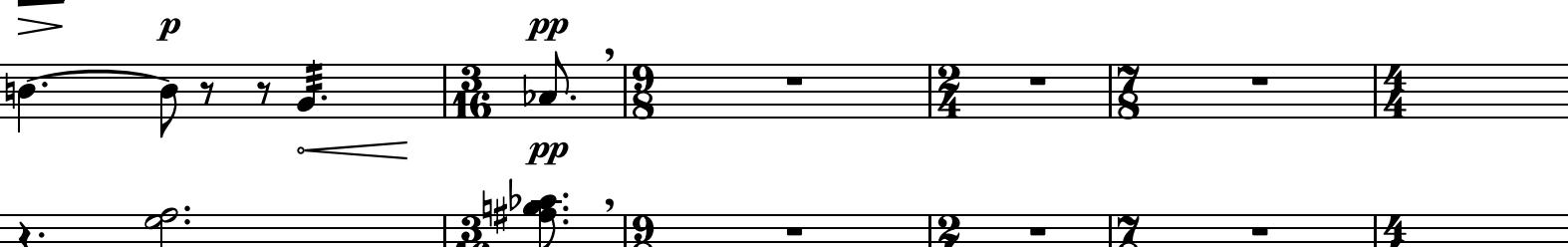
Akk. 

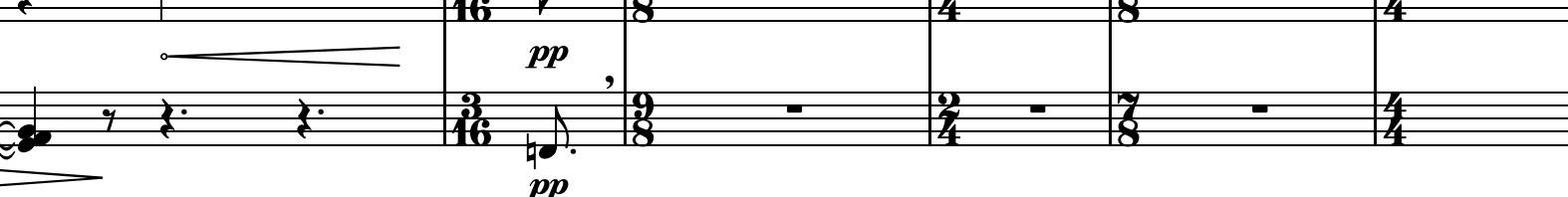
Slzg. 

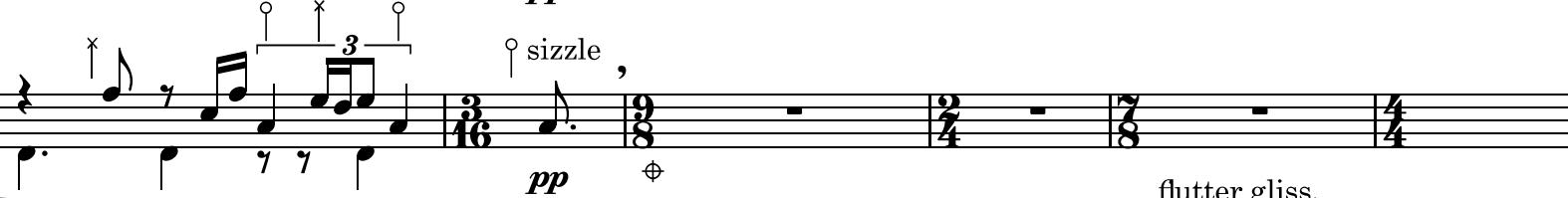
Hf. 

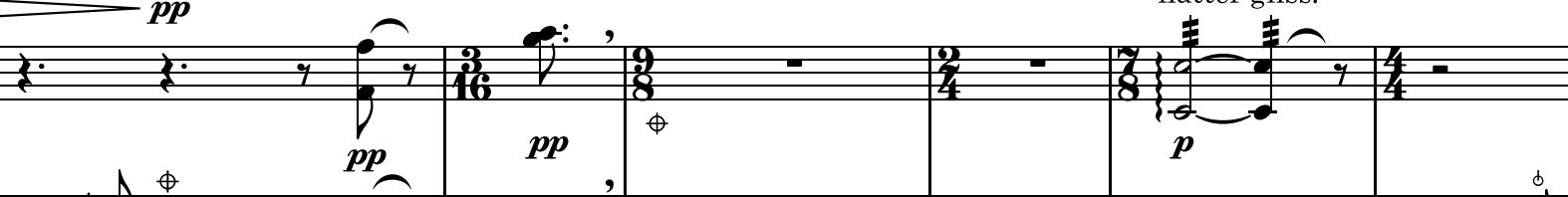
Kb. 

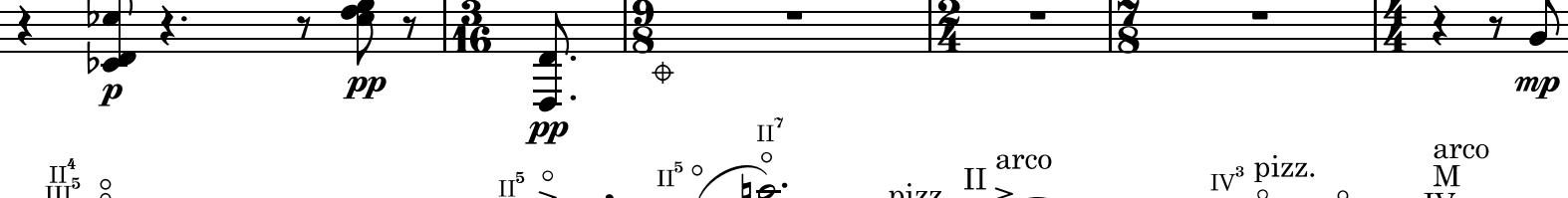
40 cup mute , C $\text{♩} = 63$

Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb.

46

Trp. Basskl. Akk. Slzg. Hf. Kb.

flutter gliss.

hit strings

e.s.p. -----> s.p. IV pizz.

p *mp* *p* *p* *pp* *f* *f* *sfp* *p* *p*

50

Trp. Basskl. Akk. Slzg. Hf. Kb.

D

Trp. Basskl. Akk. Slzg. Hf. Kb.

D

50

Trp. Basskl. Akk. Slzg. Hf. Kb.

Slzg. f 3 3 mf f p flutter gliss. f mf sizzle, ↑○

Hf. hit strings p thunder gliss. f

Kb. f pizz. arco s.t. poco vib. f arco M IV

55

Trp. Basskl. Akk. Slzg. Hf. Kb.

cup mute

pp

pp

Luft

f

15^{ma}

ppp

pp

p> *f*

mp

p> *pp*

pp

flutter gliss.

mf

pp

mf

pp

pizz.

sfz

mf

pp

II⁷

pizz.

E accelerando poco a poco

61 open t.r. **Luft** **E** accelerando poco a poco

Trp. **p** *poco*

Basskl. **p** *poco vib.* **air** *sfz* **mit Luft** **pp**

Akk. **poco**

Slzg. **pp**

Hf. **p** **pp**

Kb. **pp** *poco* **pp** *s.t.* *s.p.* *s.t.*

66

open , **F**

13

Trp.   - | 8 - | 2 - | 16 16 | 8 8 8 8 | 8

Basskl.    - | 8 - | 2 - | 16 16 | 8 8 8 8 | 8

Akk.   - | 8 - | 2 - | 16 16 | 8 8 8 8 | 8

Slzg.   - | 8 8 8 8 | 2 - | 16 16 | 8 8 8 8 | 8

Hf.   - | 8 8 8 8 | 2 - | 16 16 | 8 8 8 8 | 8

Kb.   - | 8 8 8 8 | 2 - | 16 16 | 8 8 8 8 | 8

open , **F**   = 84

ff   *8va*  *ppp*

ff   *thunder gliss.*

pp   *f*  *f*  *ff*  *arco*

ord.      

70

cup mute

Trp. Basskl. Akk. Slzg. Hf. Kb.

(8)

hit strings arco ¹ e.s.p.

pizz. p. p. pp pp pp pp

76

Trp. *mp* *mp* *mf* *open*

Basskl. *mf* *M* *mf*

Akk. *mf* *pp*

Slzg. *pp* *p*

Hf. *mf* *p* *mf* *p*

Kb. *p* *pizz.* *mf*

88

accelerando poco a poco

17

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.       

Slzg.       

Hf.       

Kb.       

Trp.       

Basskl.       

Akk.      <img alt="3/8 time signature" data-bbox="685 330 70

97 **accelerando poco a poco**

19

Trp.  3 5 9 16 3 16 4

Basskl.  3 5 9 16 3 16 4

Akk.  3 5 9 16 3 16 4

Slzg.  3 5 9 16 3 16 4

Hf.  3 5 9 16 3 16 4

Kb.  3 5 9 16 3 16 4

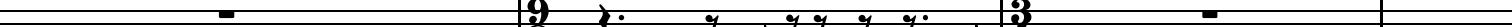
cup mute

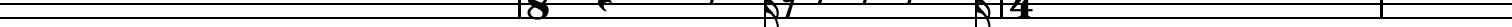
J | $\bullet = 126$

115 Cap-Mate

3 = 120

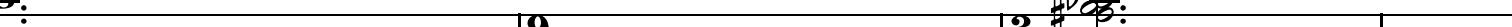
Trp.  6 

Basskl.  6 

Akk.  6 

Slzg.  6 

Hf.  6 

Kb.  6 

126

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

This musical score page contains six staves, each representing a different instrument or section. The instruments are: Trumpet (Trp.), Bassoon (Basskl.), Accordion (Akk.), Snare Drum (Slzg.), Horn (Hf.), and Trombone (Kb.). The score is set in measure 126. The instruments play in various time signatures (7/4, 5/8, 4/4, 7/8, 2/4) and key signatures (F major, B-flat major, E major, A major). Dynamic markings include 'pp' (pianissimo) and 'b' (bassoon). Performance instructions like 'bb' (bassoon) and 'b' (bassoon) are also present. The score is written on five-line staves with clefs (G, F, C, B-flat, A) and includes measure numbers and bar lines.

130

Trp. Basskl. Akk. Slzg. Hf. Kb.

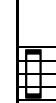
135

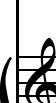
Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

cresc. poco a poco

s.p.

III⁵ arco

c.l.b.



139

Trp. Basskl. Akk. Slzg. Hf. Kb.

142

Trp.

Basskl.

(15)

Akk.

Slzg.

Hf.

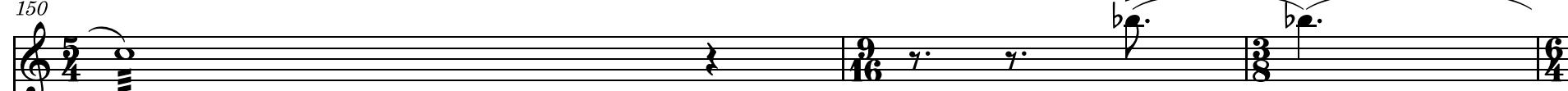
Kb.

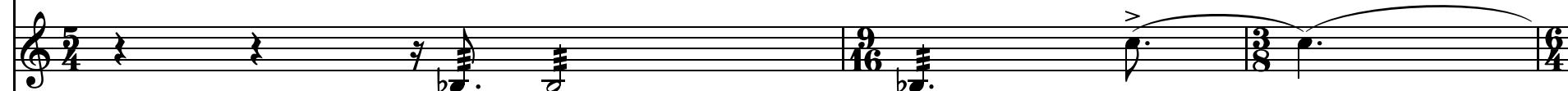
K

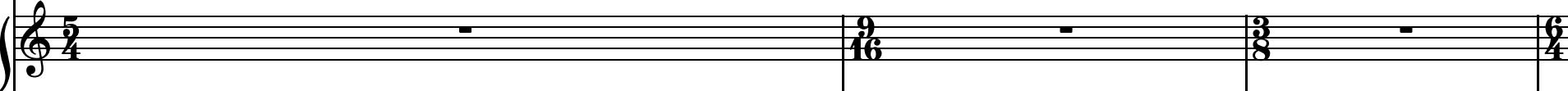
146

Trp. Basskl. Akk. Slzg. Hf. Kb.

150

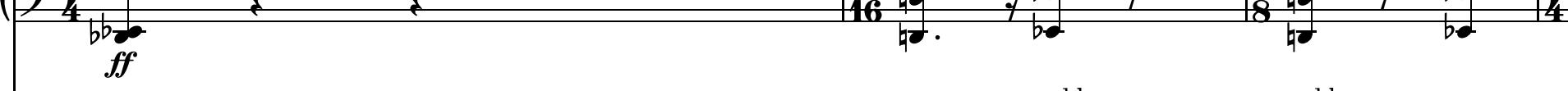
Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

153

Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

156

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

c.l.b.

159

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

M

p

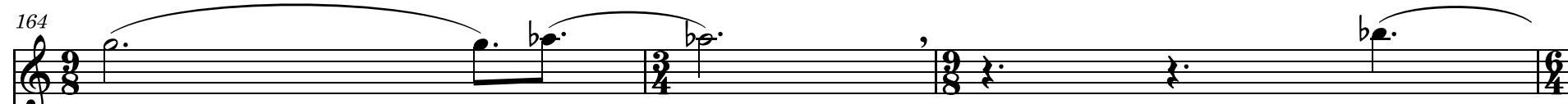
thunder gliss.

arco

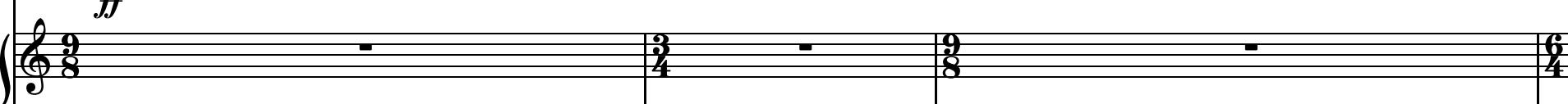
arco

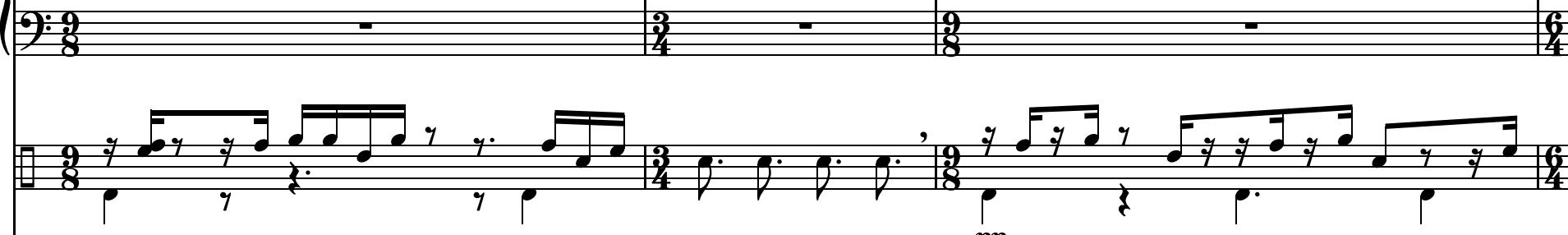
Measure 159 consists of six staves. The first three staves (Trumpet, Bassoon, Accordion) are in treble clef, while the last three (Snare Drum, Horn, Trombone) are in bass clef. The time signature changes frequently: 3/8, 2/4, 16/16, 3/16, 7/8, 16/16, 7/16, and 9/8. Dynamic markings include *M* (mezzo-forte), *p* (pianissimo), and a dynamic marking for the Horn that includes the text "thunder gliss.". The Trombone (Kb.) part features two "arco" markings. Measure 159 concludes with a repeat sign and the beginning of measure 160.

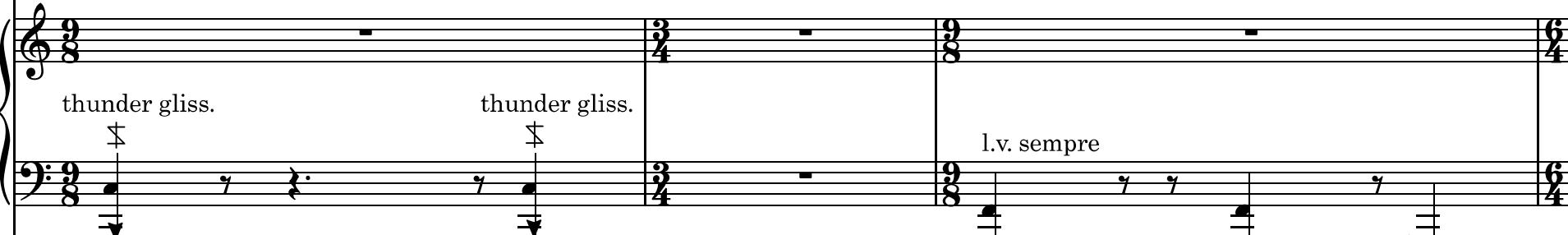
164

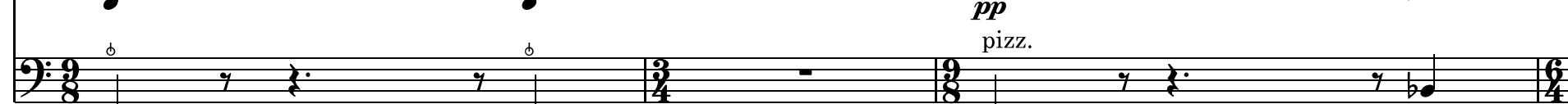
Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

167

Trp. Basskl. Akk. Slzg. Hf. Kb.

pp

8va

ppp

flutter gliss.

hit strings

pp

l.v. sempre

arco
s.t.
poco vib.

c.l.b. pizz.

170

Trp. Basskl. Akk. Slzg. Hf. Kb.

8

hit strings hit strings

pizz. c.l.b.

174

Trp.

Basskl.

Akk.

Slzg.

Hf

Kb.

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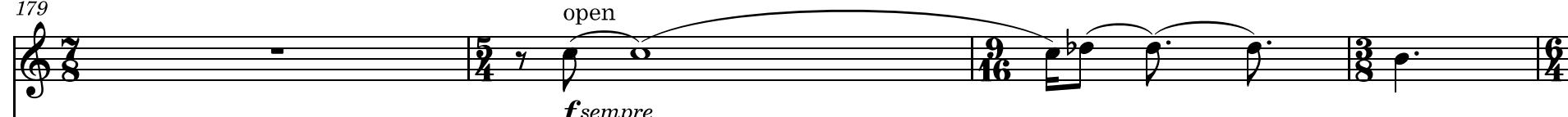
997

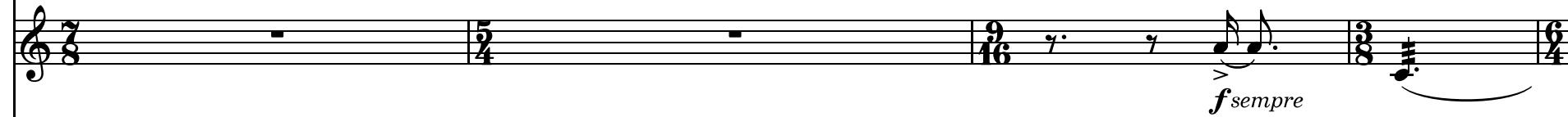
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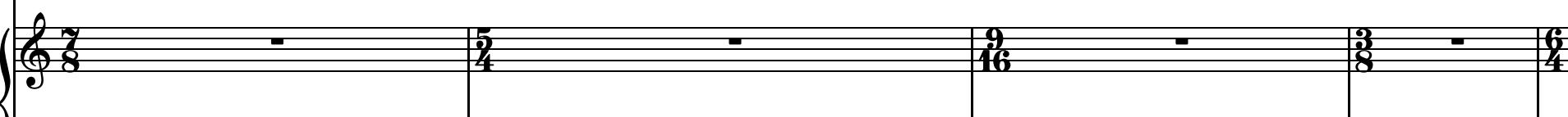
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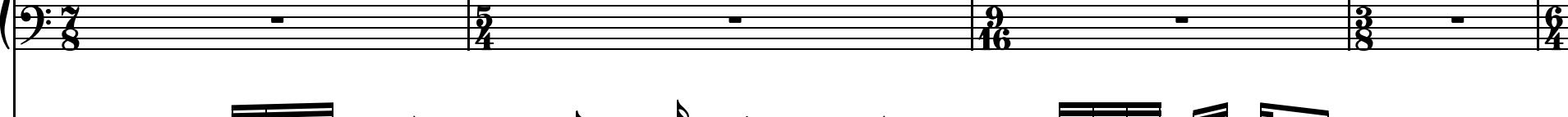
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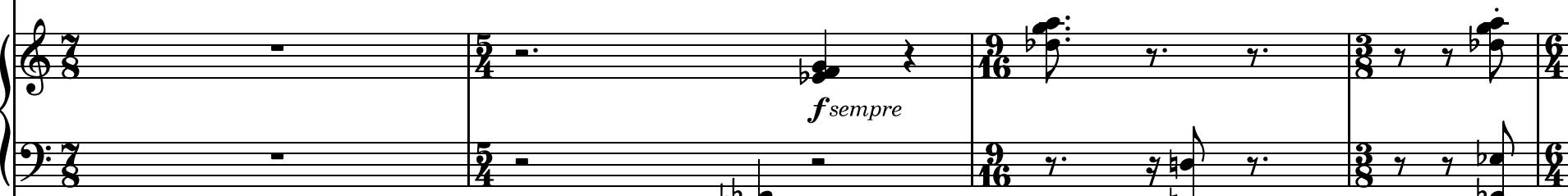
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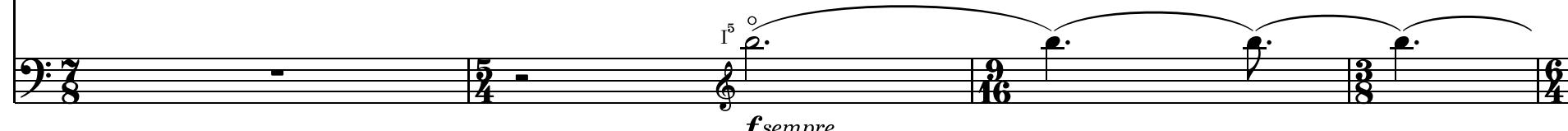
Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

183

Trp. Basskl. Akk. Slzg. Hf. Kb.

8va

f sempre

pizz.

186

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb. arco II⁷ II⁷ pizz.

189

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

195

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

mf

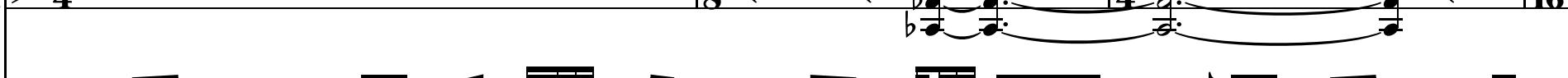
199

Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

pizz. 

202

Trp.   -  -     

Basskl.   -   -   -   

Akk.   -  -    - 

Slzg.                                 

Hf.                                 

Kb.                  

206

Trp. *molto cresc.* M

Basskl. *molto cresc.*

Akk. *molto cresc.* ff *sempre*

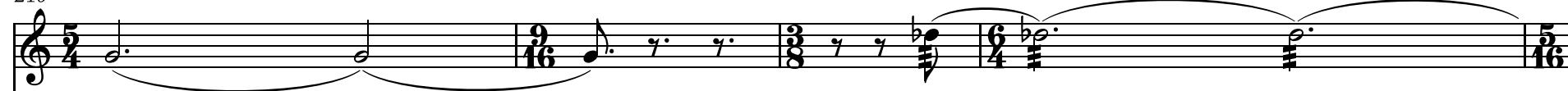
Slzg. *molto cresc.* ff *sempre*

Hf. *molto cresc.* thunder gliss. ff *sempre*

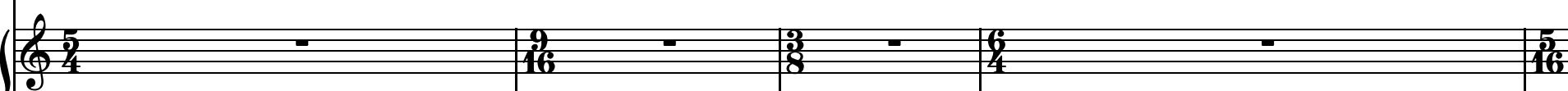
Kb. pizz. ff *sempre* arco

M

210

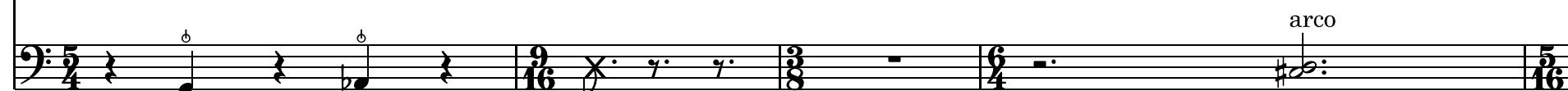
Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

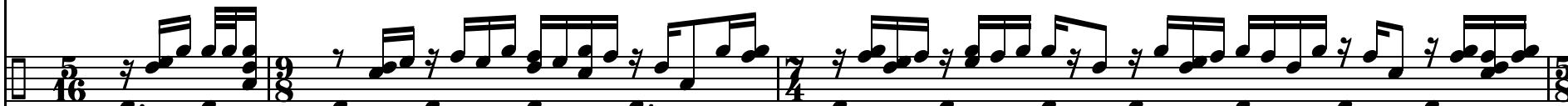
Kb. 

214

Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

217

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

pizz.

thunder gliss.

f

222

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

15ma

arco

15ma

arco

229

Trp.

Basskl.

M

Akk.

Slzg.

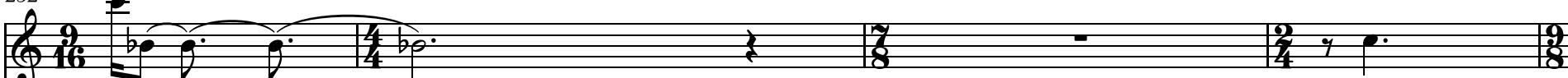
Hf.

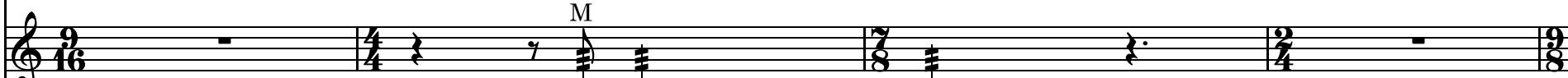
Kb.

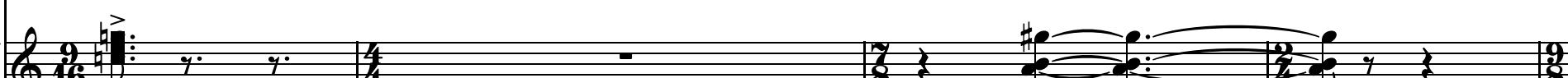
pizz.

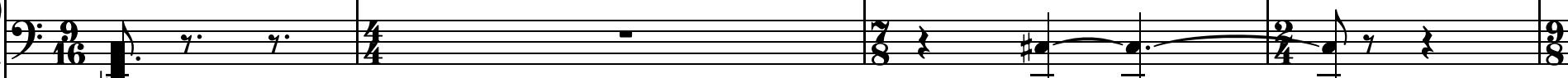
This musical score page shows a complex arrangement for orchestra and piano. The piano part (Kb.) is prominent, featuring a bass line with sustained notes and harmonic patterns. The orchestra parts (Trp., Basskl., Akk., Slzg., Hf.) are mostly silent or provide harmonic support. The score includes a 'pizz.' instruction for the piano. The music is marked '229' and includes a 'M' (Metronome) marking. The piano part has a complex rhythmic pattern with eighth and sixteenth notes, and the score includes various time signatures (7/4, 9/8, 5/4, 9/16).

232

Trp. 

Basskl. 

Akk. 

Slzg. 

Hf. 

Kb. 

M

arco

236

Trp. *M* *molto* | $\frac{3}{16}$ | $\frac{2}{4}$

Basskl. *bd.* | $\frac{3}{16}$ | $\frac{2}{4}$ *bd.*

Akk. | $\frac{3}{16}$ | $\frac{2}{4}$

Slzg. | $\frac{3}{16}$ | $\frac{2}{4}$

Hf. | *molto* | *thunder gliss.* | *thunder gliss.*

Kb. | $\frac{3}{16}$ | $\frac{2}{4}$

54