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

Bassklarinette Kontrabass

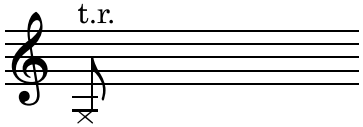
Trompete Akkordeon

Publikum

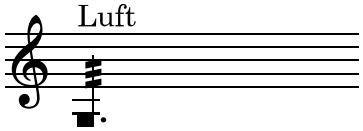
Trompete:

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

Flatterzunge



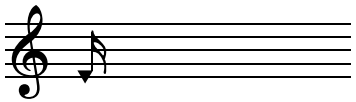
tongue ram



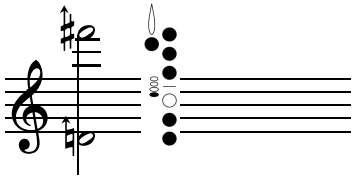
Luftgeräusch

Bassklarinette:

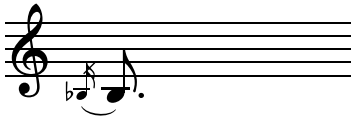
Die Bassklarinette klingt eine große None tiefer als notiert.



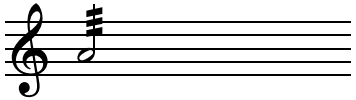
slap



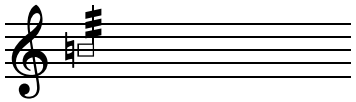
Multiphonic mit zugehörigem Griff



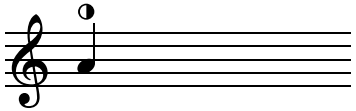
Ton, der mit einem Slap beginnt, aber sofort in einen normal gespielten Ton übergeht



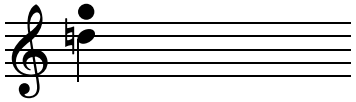
Flatterzunge



Luftgeräusch (Tonhöhe scheint ganz schwach durch)



Ton + Luft



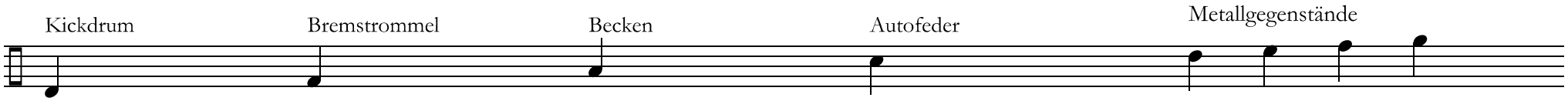
Ton (ohne Luftgeräusch)

spektraler Multiphonic

Schlagzeug:

Es werden folgende Instrumente benötigt:
Kickdrum
ein relativ großes und dünnes türkisches Becken (18" oder größer)
Bremstrommel
Autofeder
4 möglichst verschieden 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:



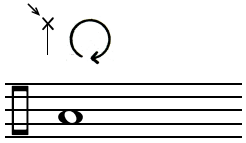
Spieltechniken:

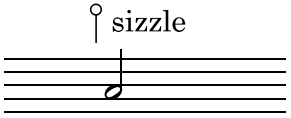
weicher Schlägel

Drumstick

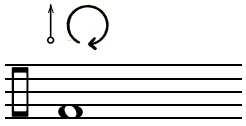
Stricknadel

Triangelschlegel


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

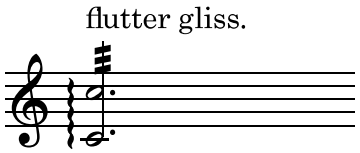


Anschlagen des Beckens bei gleichzeitigem Aufliegen des Drumsticks oder der Nadel, die dadurch auf dem Becken springt. Der sizzle-Effekt sollte jeweils möglichst stark sein.

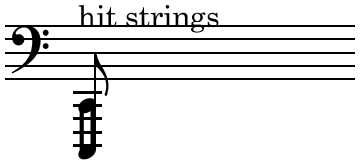

den Triangelschlegel am Rand der Bremstrommel entlang kreisen lassen

mit der Hand abdämpfen

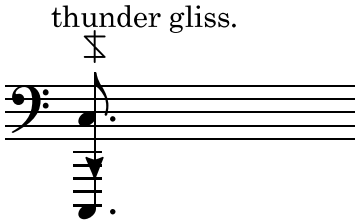
Harfe:



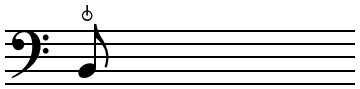
flutter glissando: sehr zartes, leises Glissando innerhalb des angegebenen Bereichs in beide Richtungen (hin und her), mit den Fingerspitzen



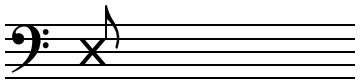
die Saiten werden im angegebenen Bereich mit der flachen Hand angeschlagen



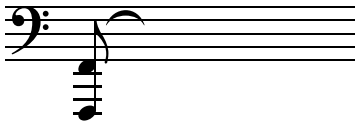
thunder glissando: die Saiten werden im angegebenen Bereich mit viel Energie als schnelles, lautes Glissando von oben nach unten gespielt, sodass die Saiten aneinander schlagen



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

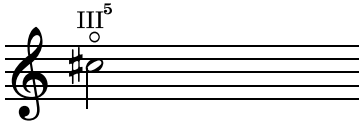
Saiten abdämpfen (falls nicht angegeben, Saiten ausklingen lassen)

l.v.

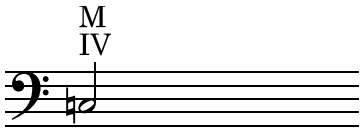
ausklingen lassen

Kontrabass:

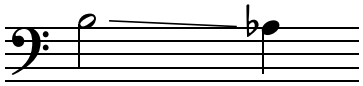
Der Kontrabass klingt eine Oktave tiefer als notiert.



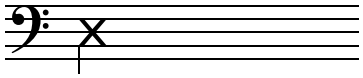
Flageolettnotation: die Note zeigt das Klangresultat, die römische Ziffer bezeichnet die Saite, die arabische Ziffer den Oberton



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



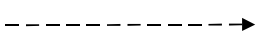
glissando zwischen zwei Tönen



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



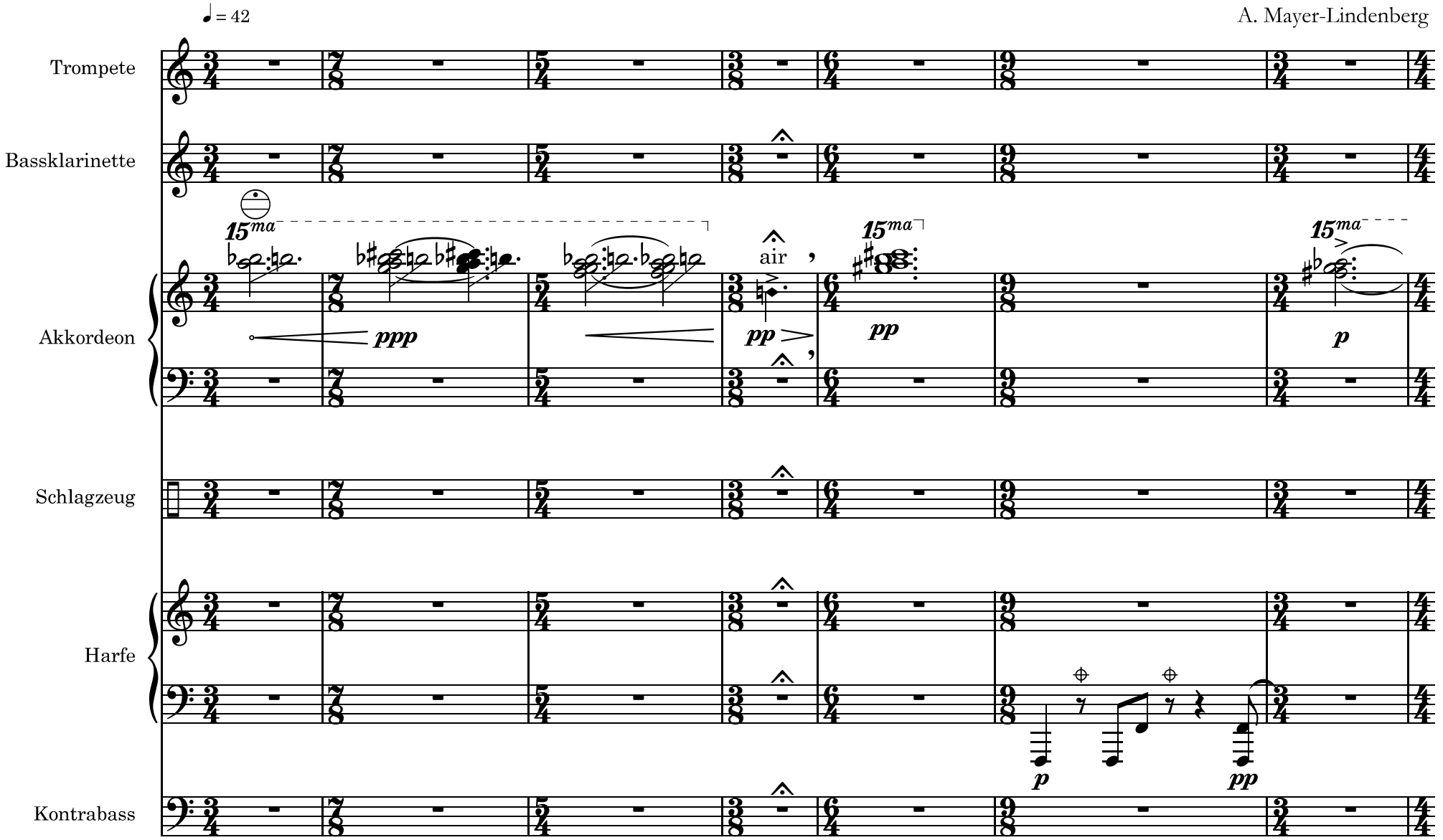
allmählicher Übergang von einer Spieltechnik/Kontaktstelle zur anderen

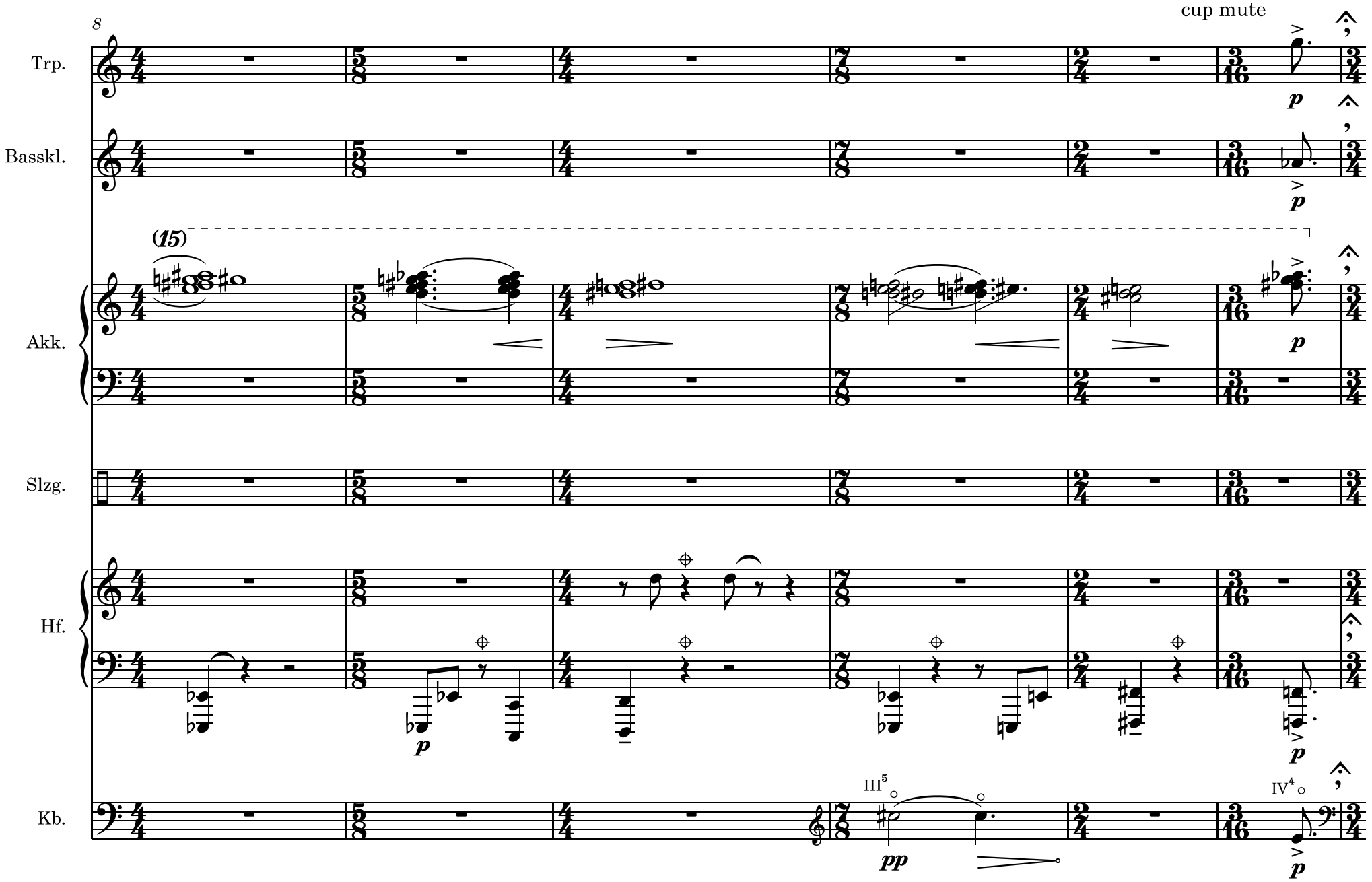
c.l.b.

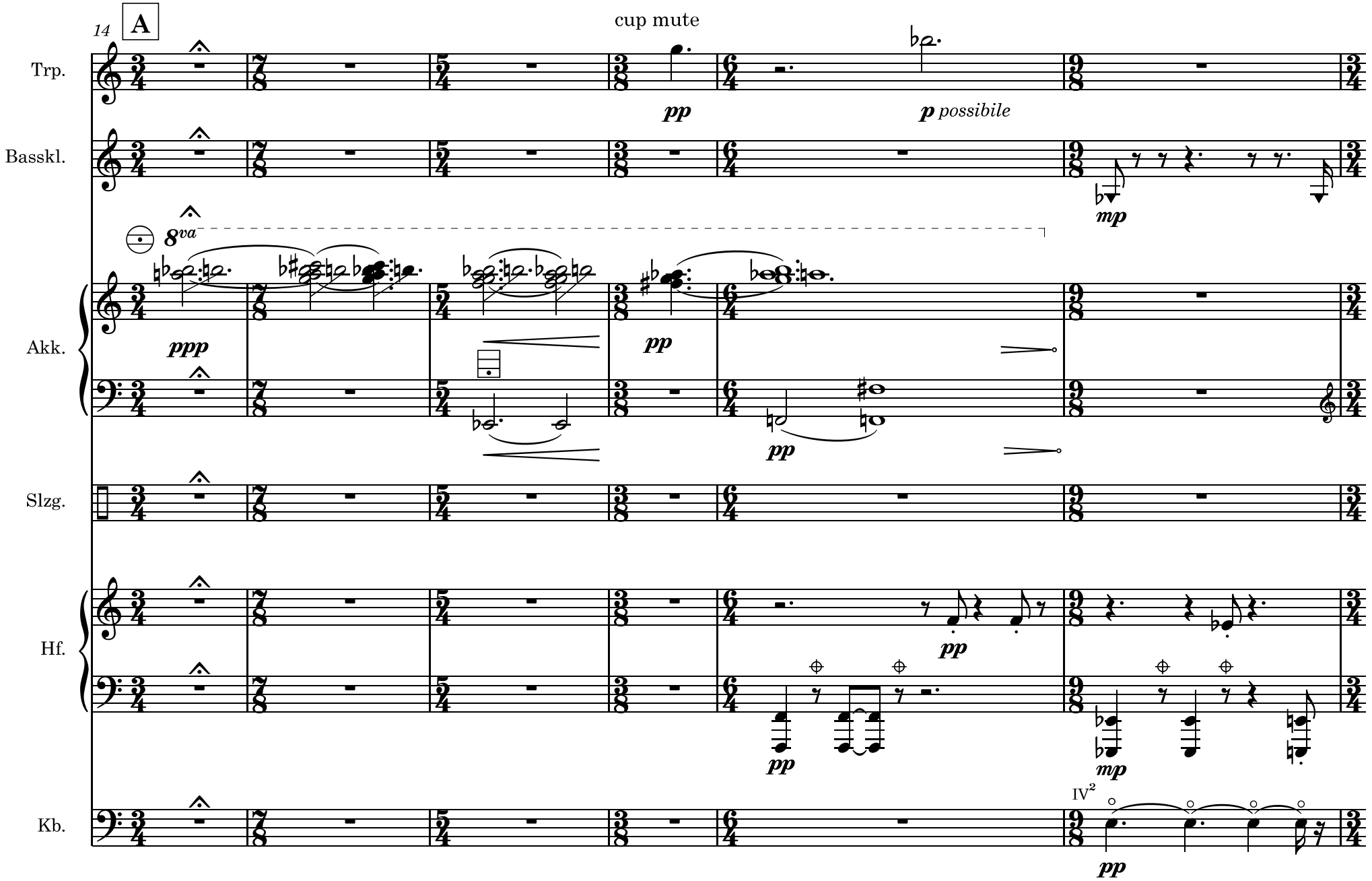
col legno battuto

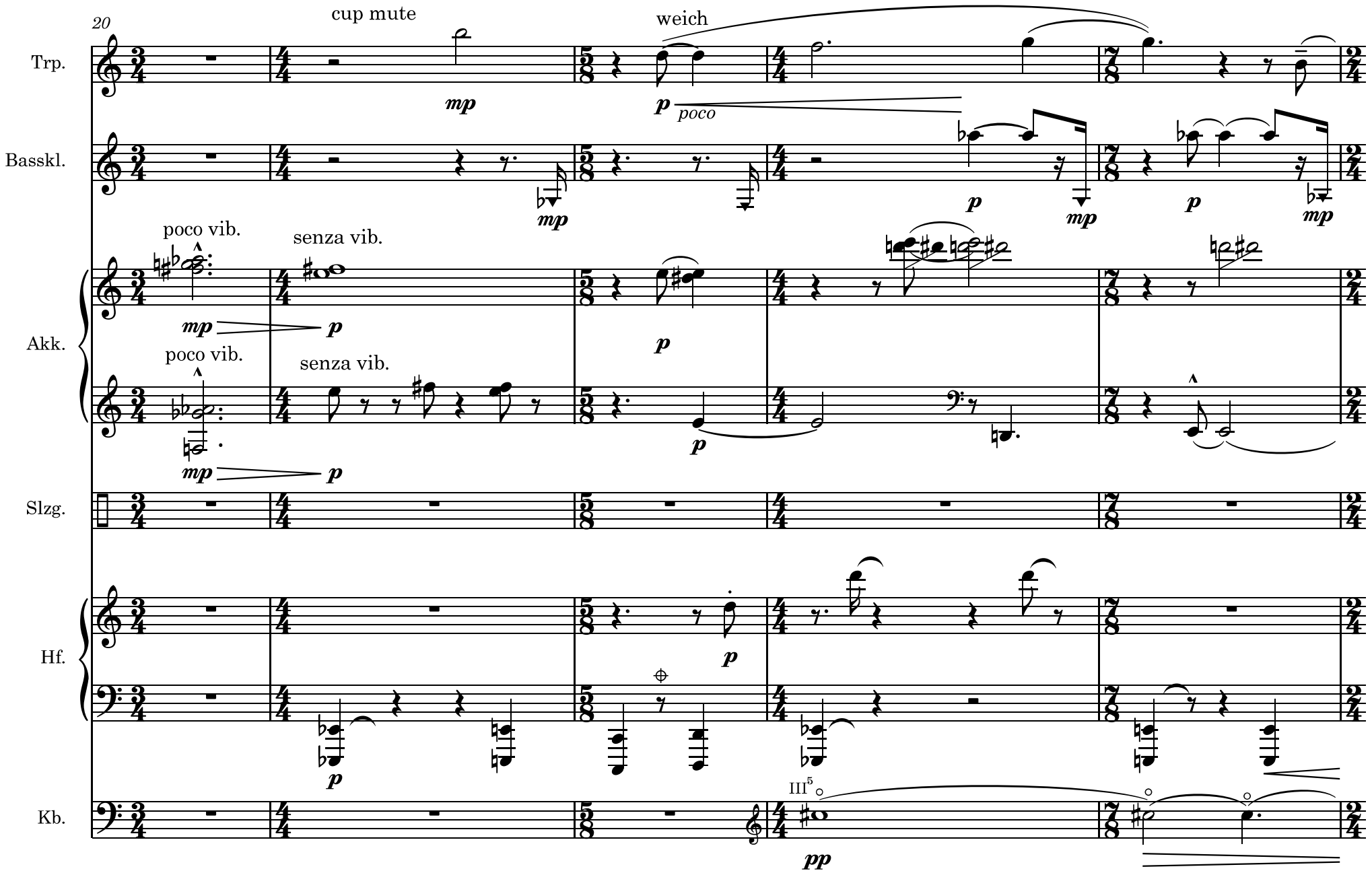
längst weg

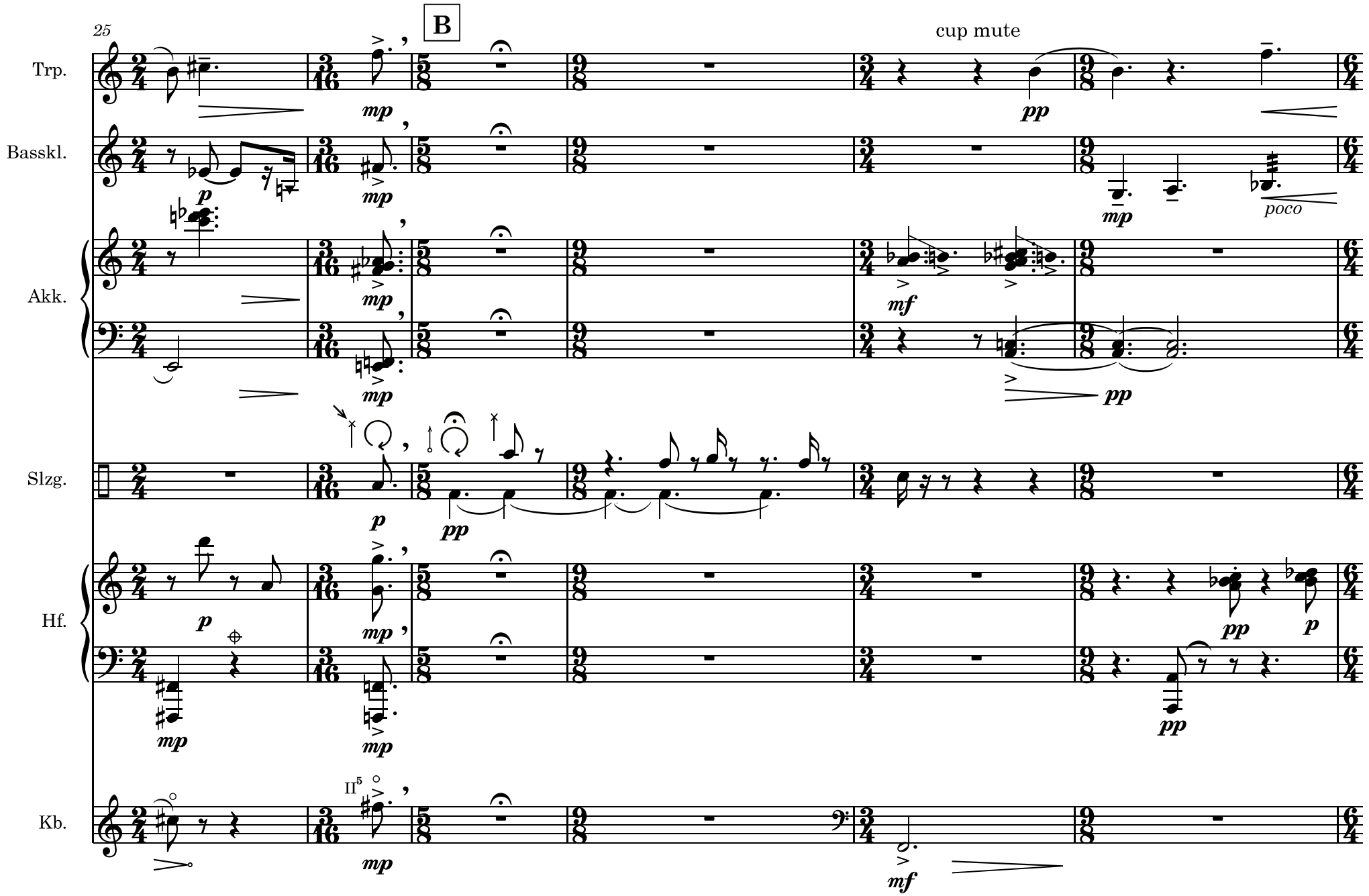
A. Mayer-Lindenberg

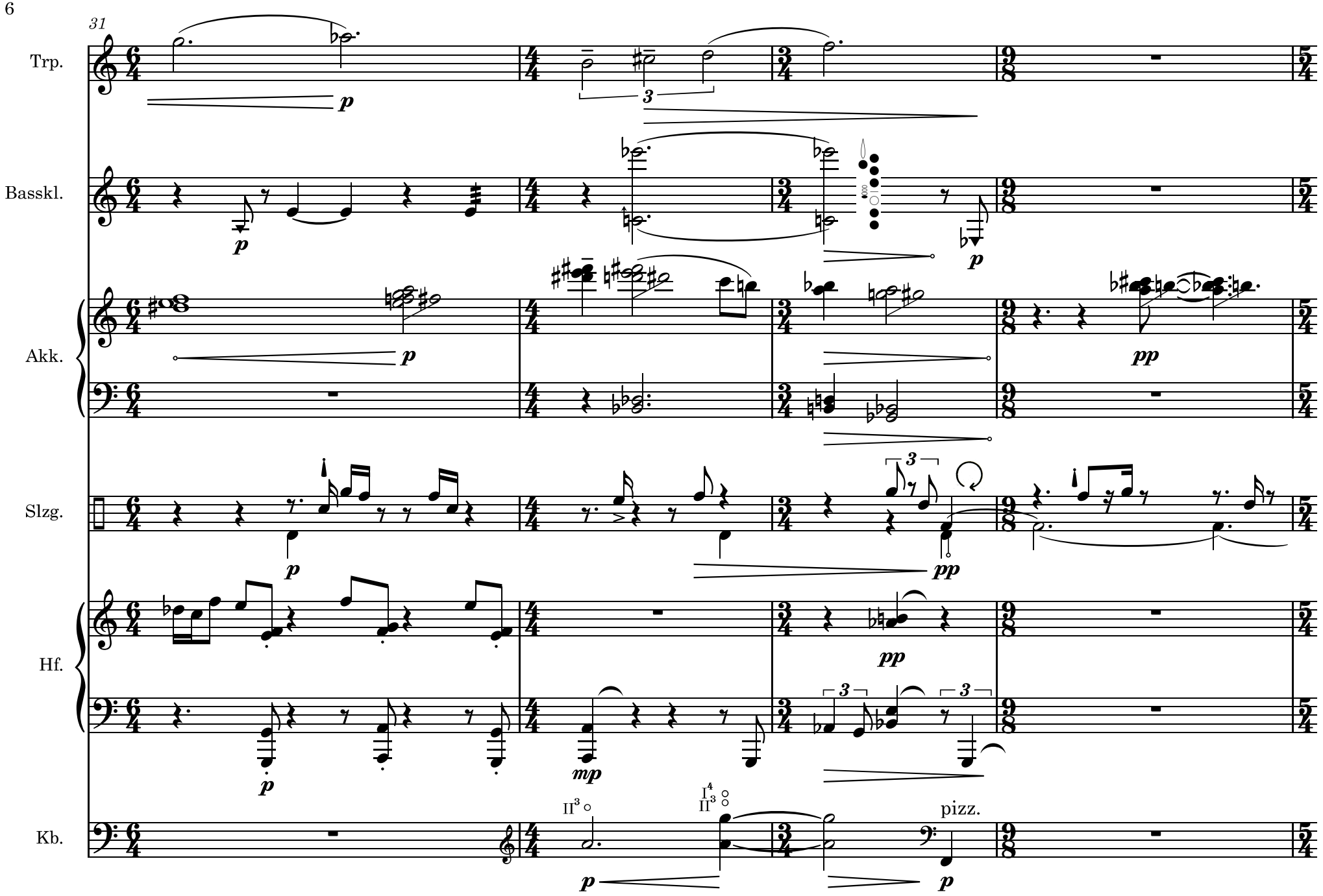


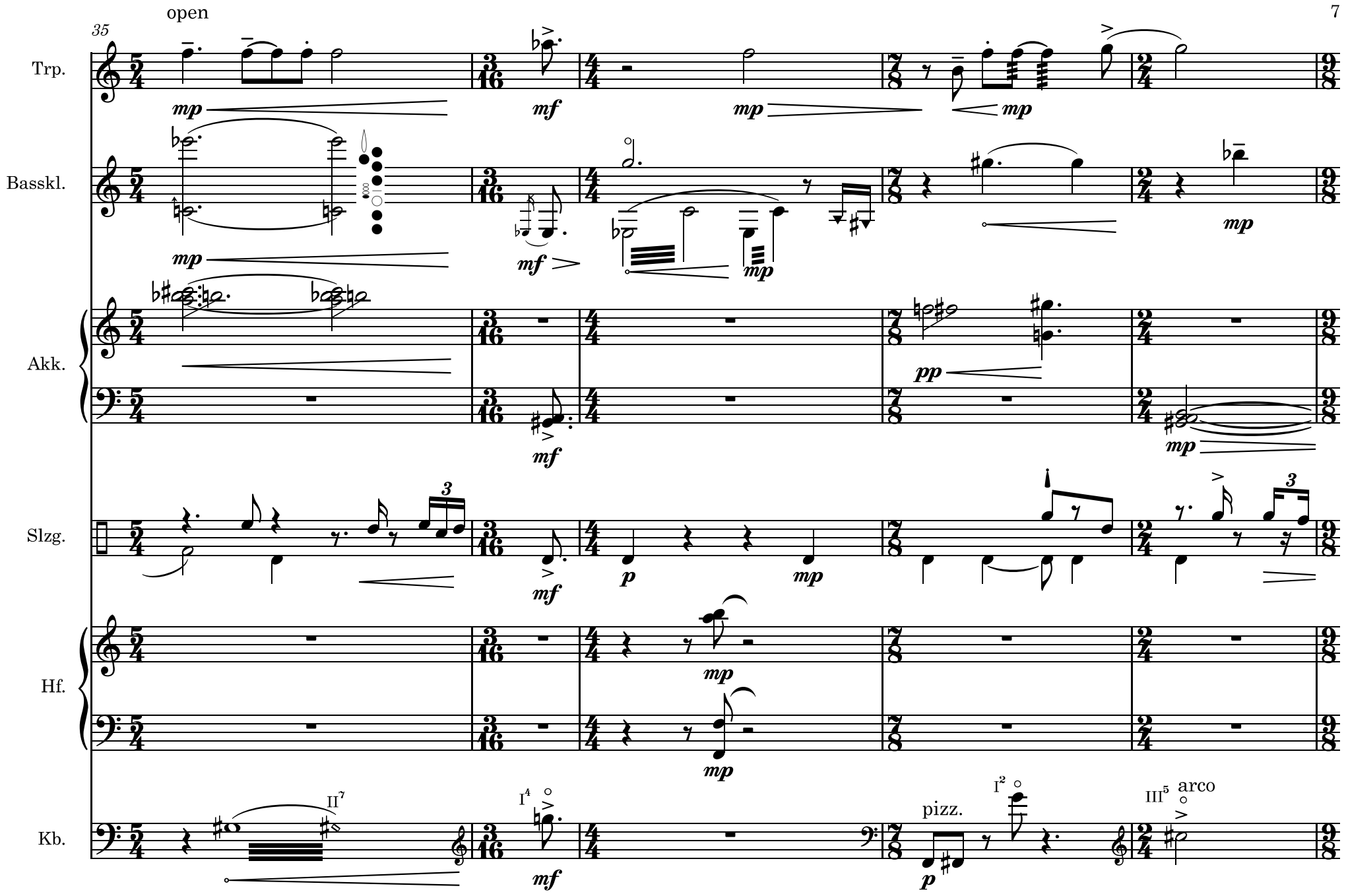

8
cup mute
Trp.
Basskl.
(15)
Akk.
Slzg.
Hf.
Kb.
III5
IV4
p
pp

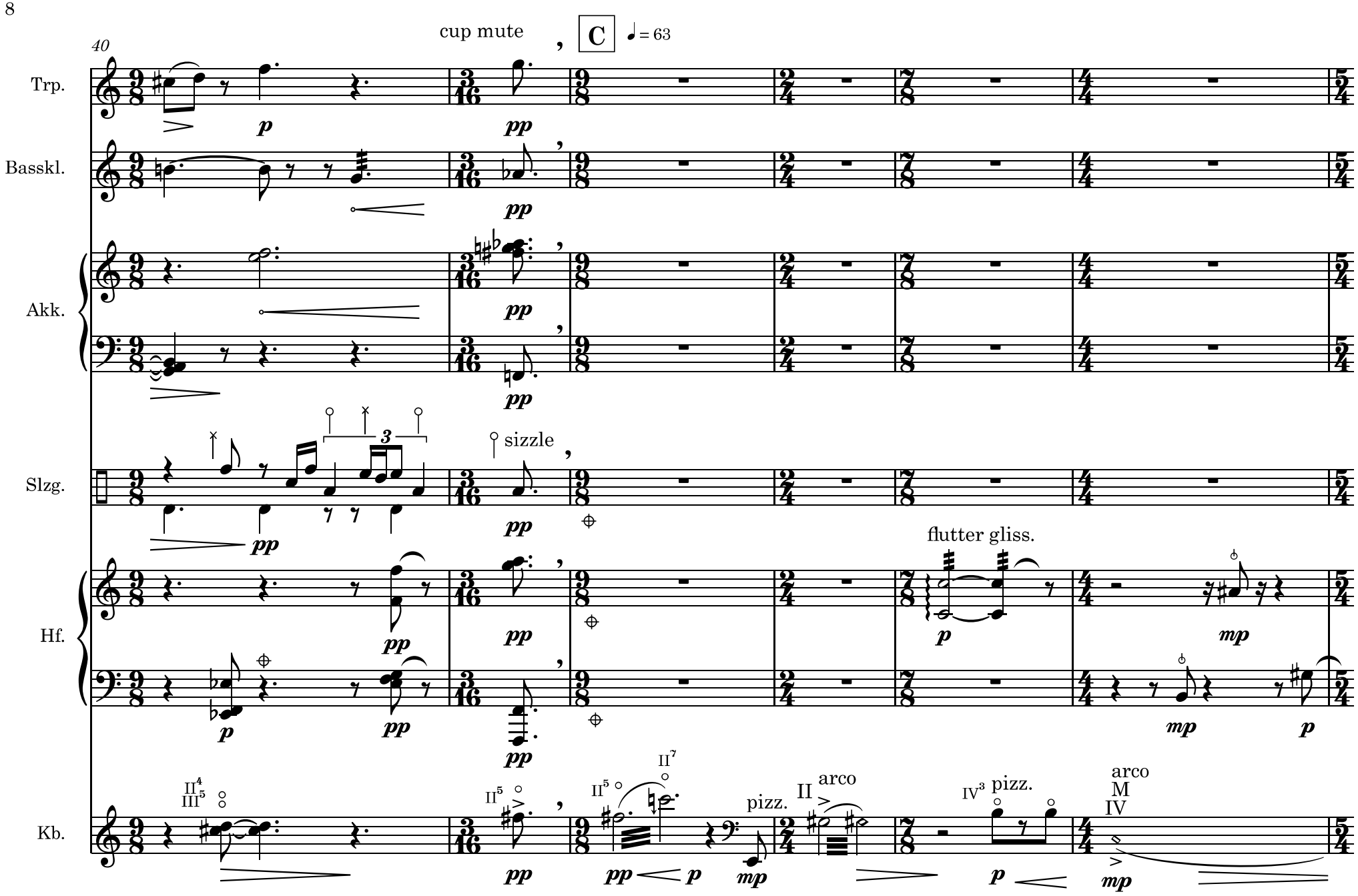

14
A
cup mute
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
pp
p possibile
mp
8va
ppp
IV2

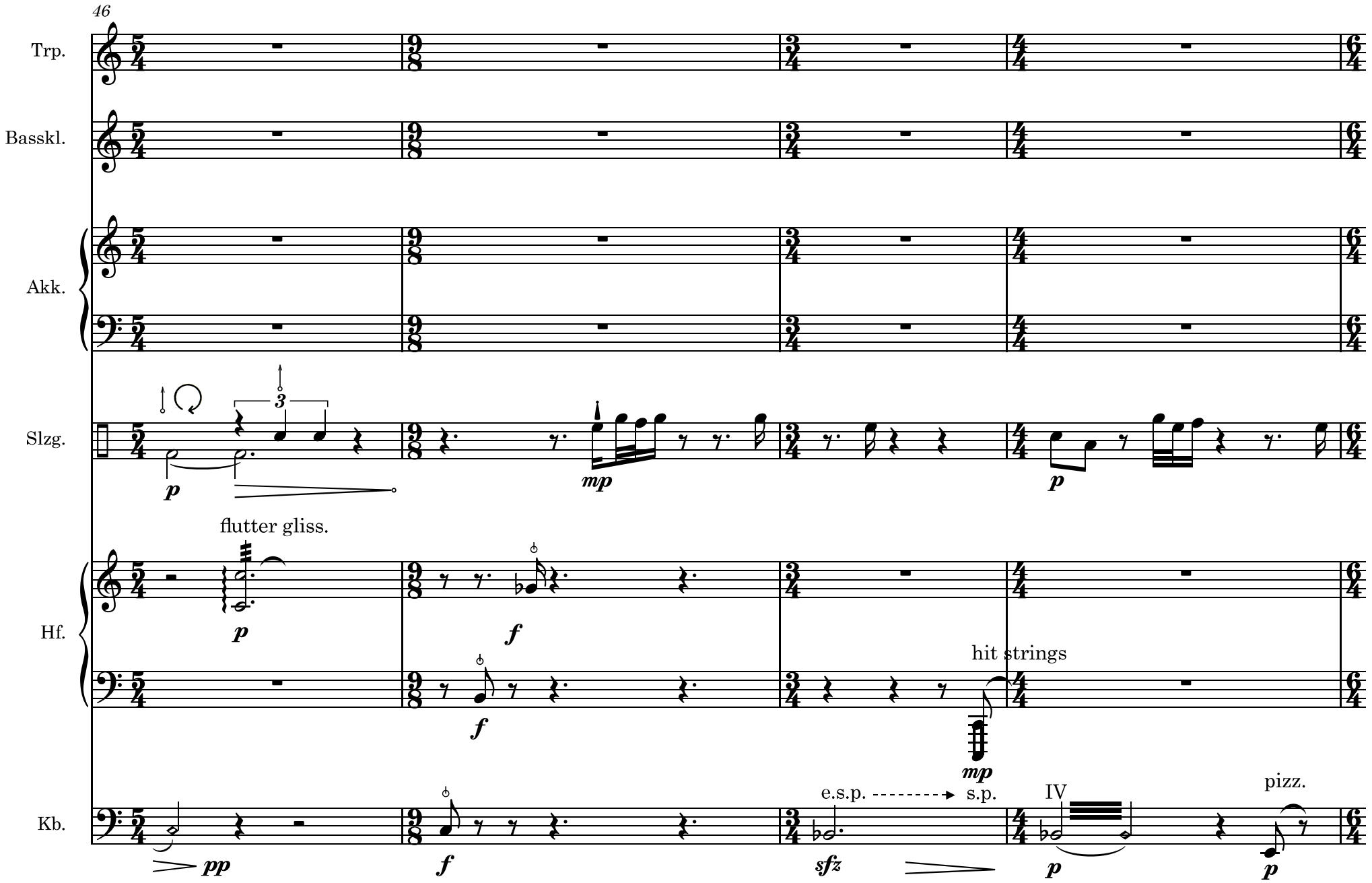

20
Trp.
cup mute
mp
weich
p
poco
Basskl.
mp
p
mp
p
mp
Akk.
poco vib.
senza vib.
mp
p
p
poco vib.
senza vib.
mp
p
p
Slzg.
Hf.
p
p
Kb.
III 5
pp

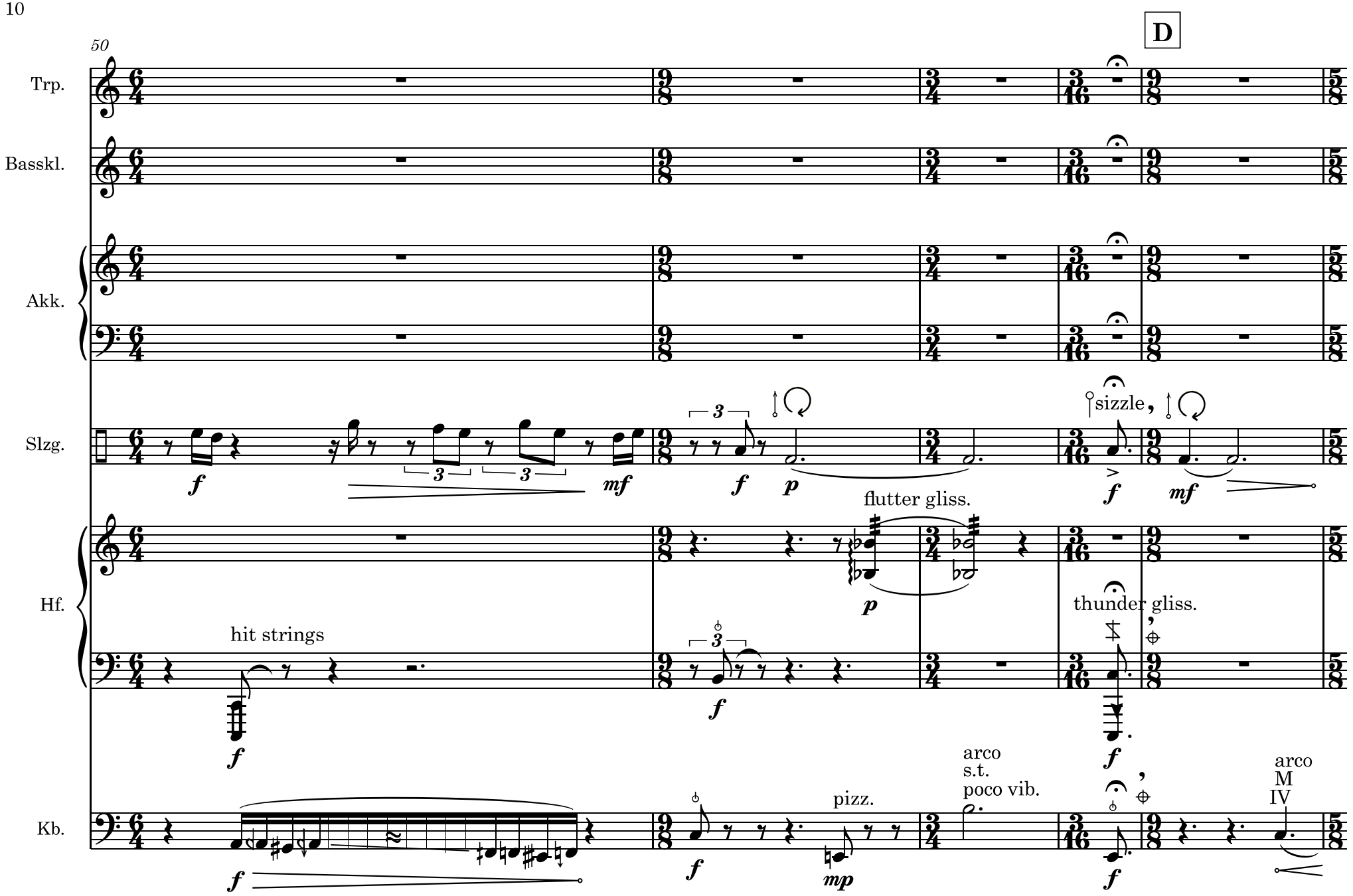

25
B
cup mute
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
poco
II5

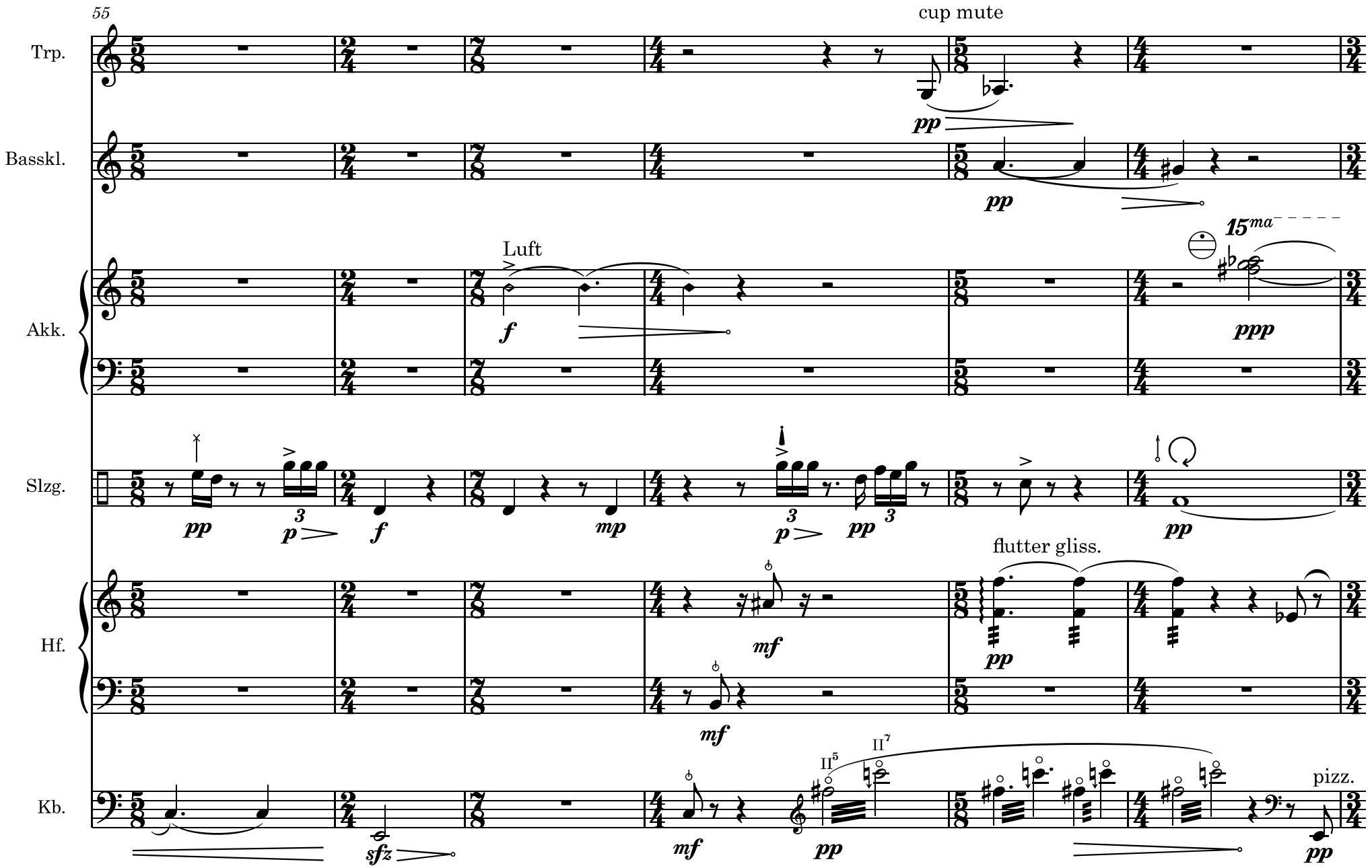

31
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
p
mp
pp
3
pizz.

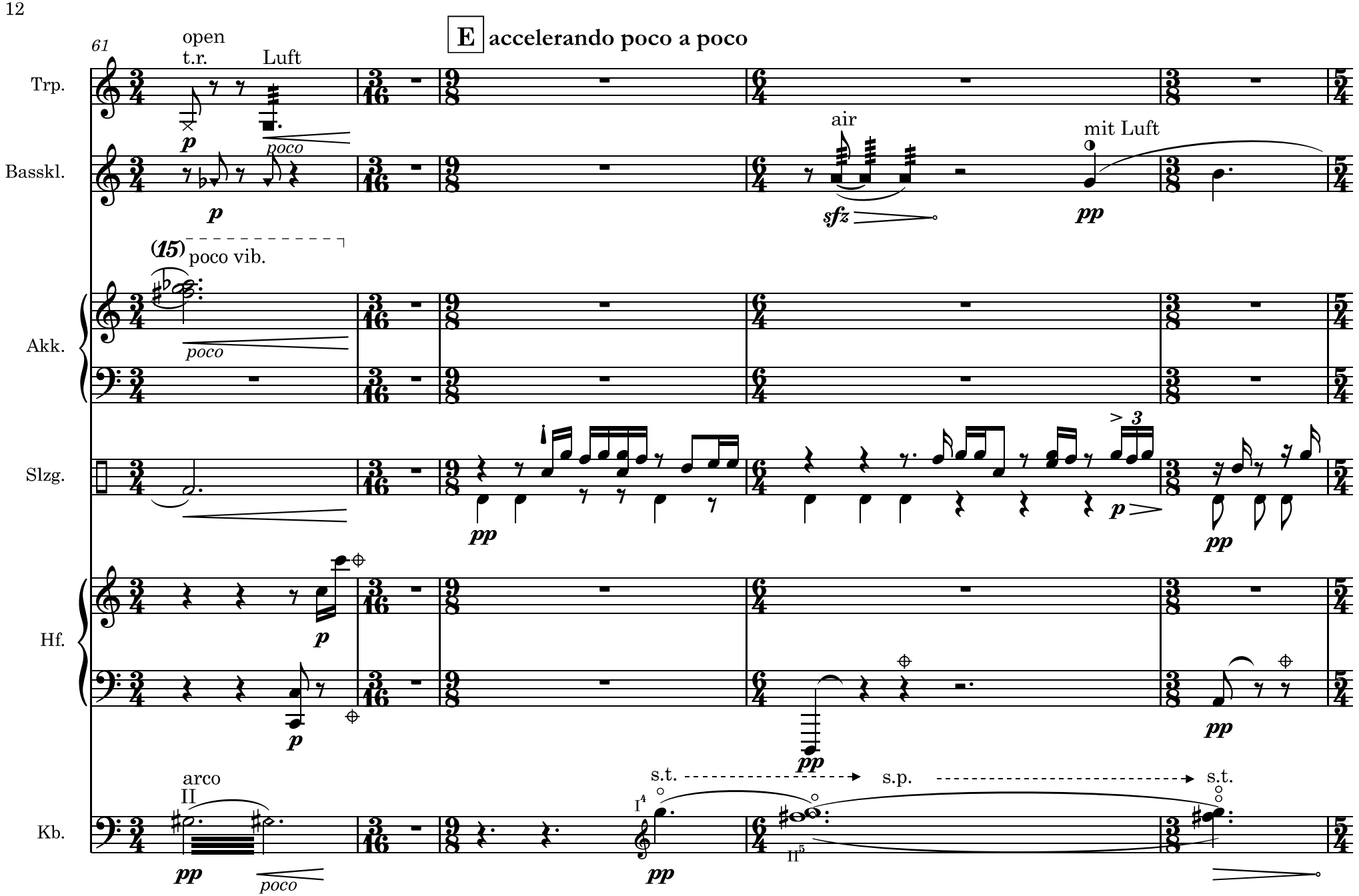

35
open
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
mp
mf
pp
p
II7
I4
I2
III5
pizz.
arco

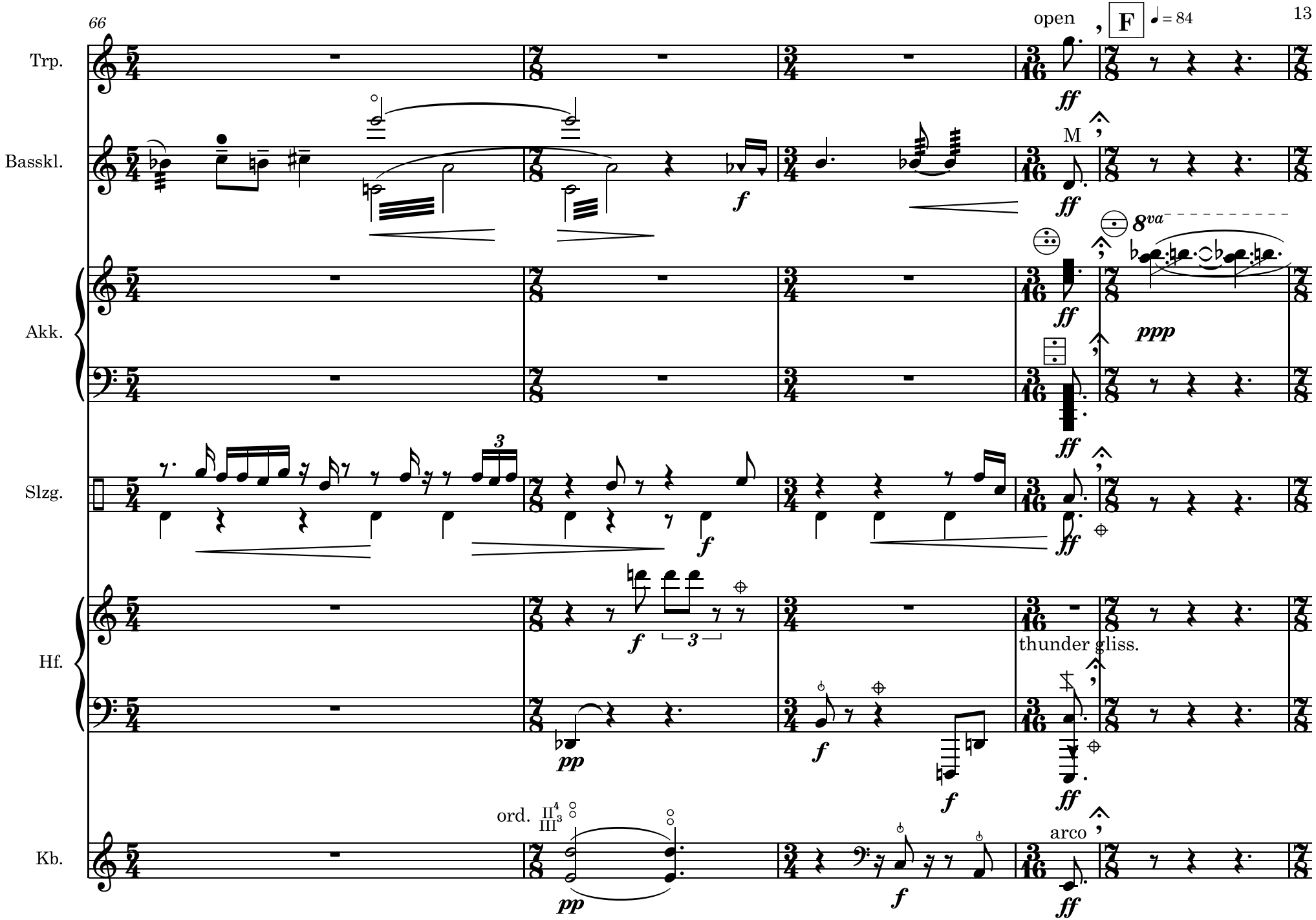

40
cup mute
C
♩ = 63
Trp.
Basskl.
Akk.
Slzg.
sizzle
Hf.
flutter gliss.
Kb.
pizz.
arco
pizz.
arco

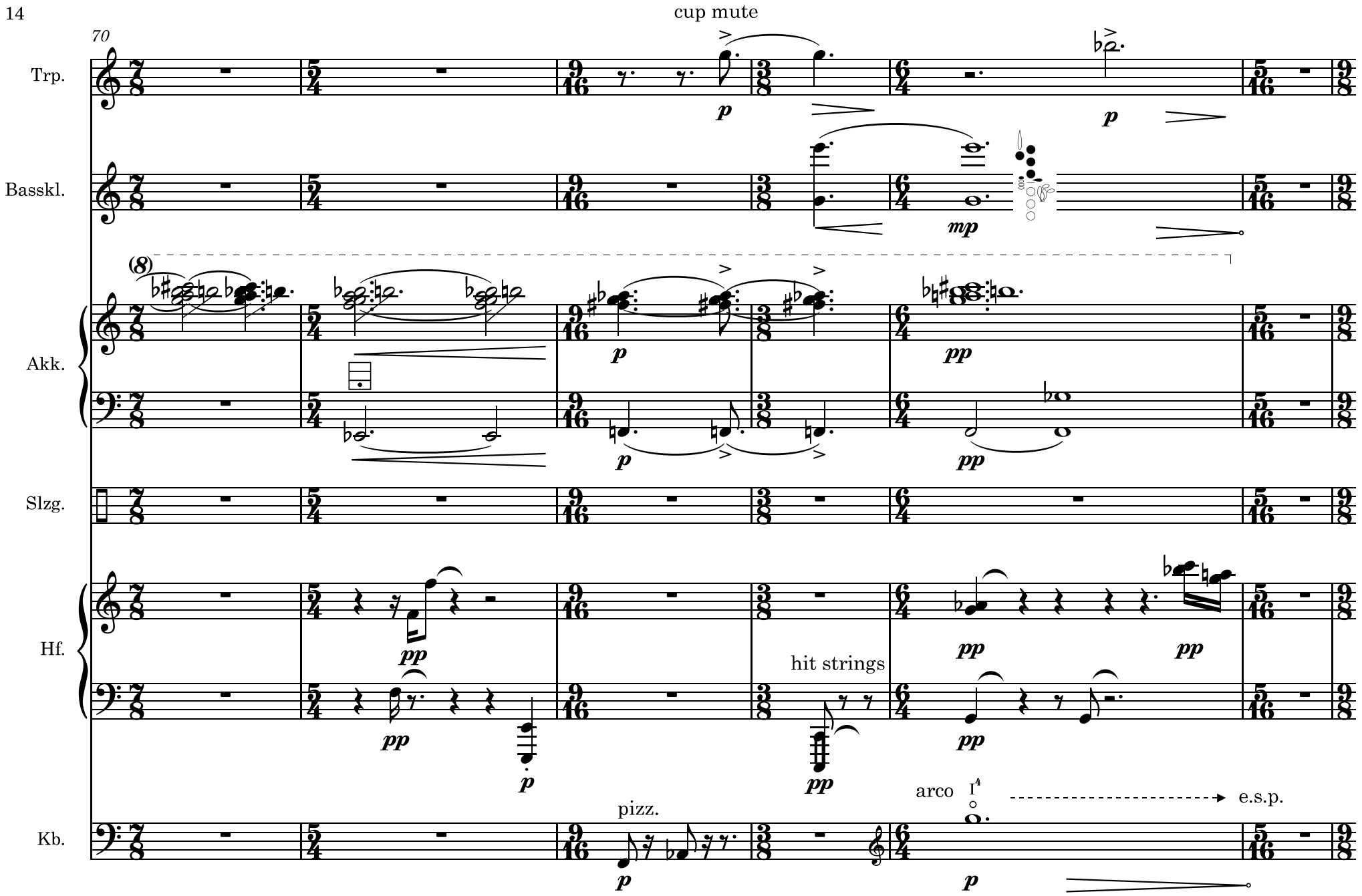

46
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
3
p
mp
p
flutter gliss.
p
f
f
hit strings
mp
e.s.p.
s.p.
IV
pizz.
pp
f
sfz
p
p

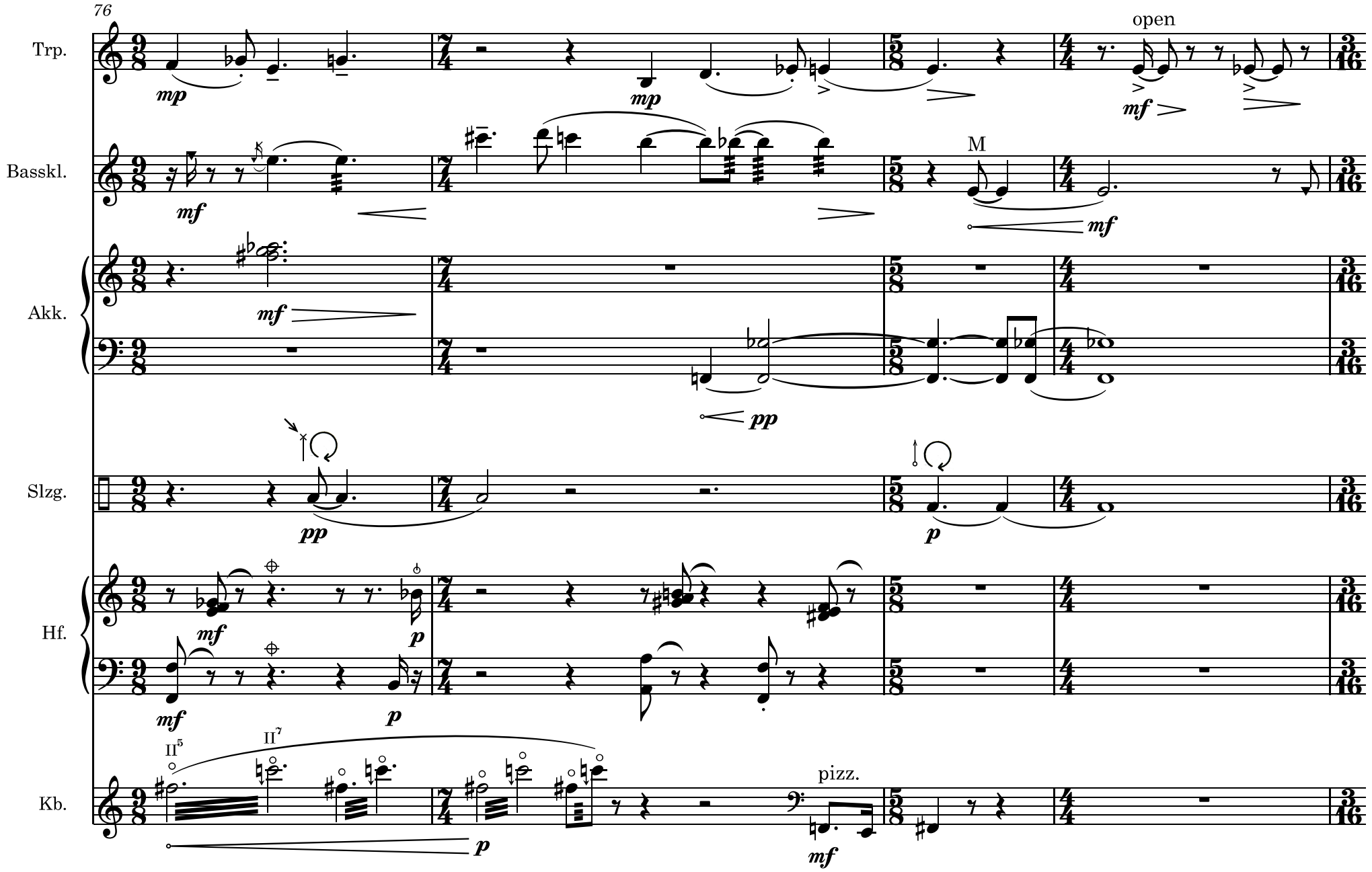

50
D
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
sizzle
flutter gliss.
thunder gliss.
hit strings
arco
s.t.
poco vib.
pizz.
arco
M
IV

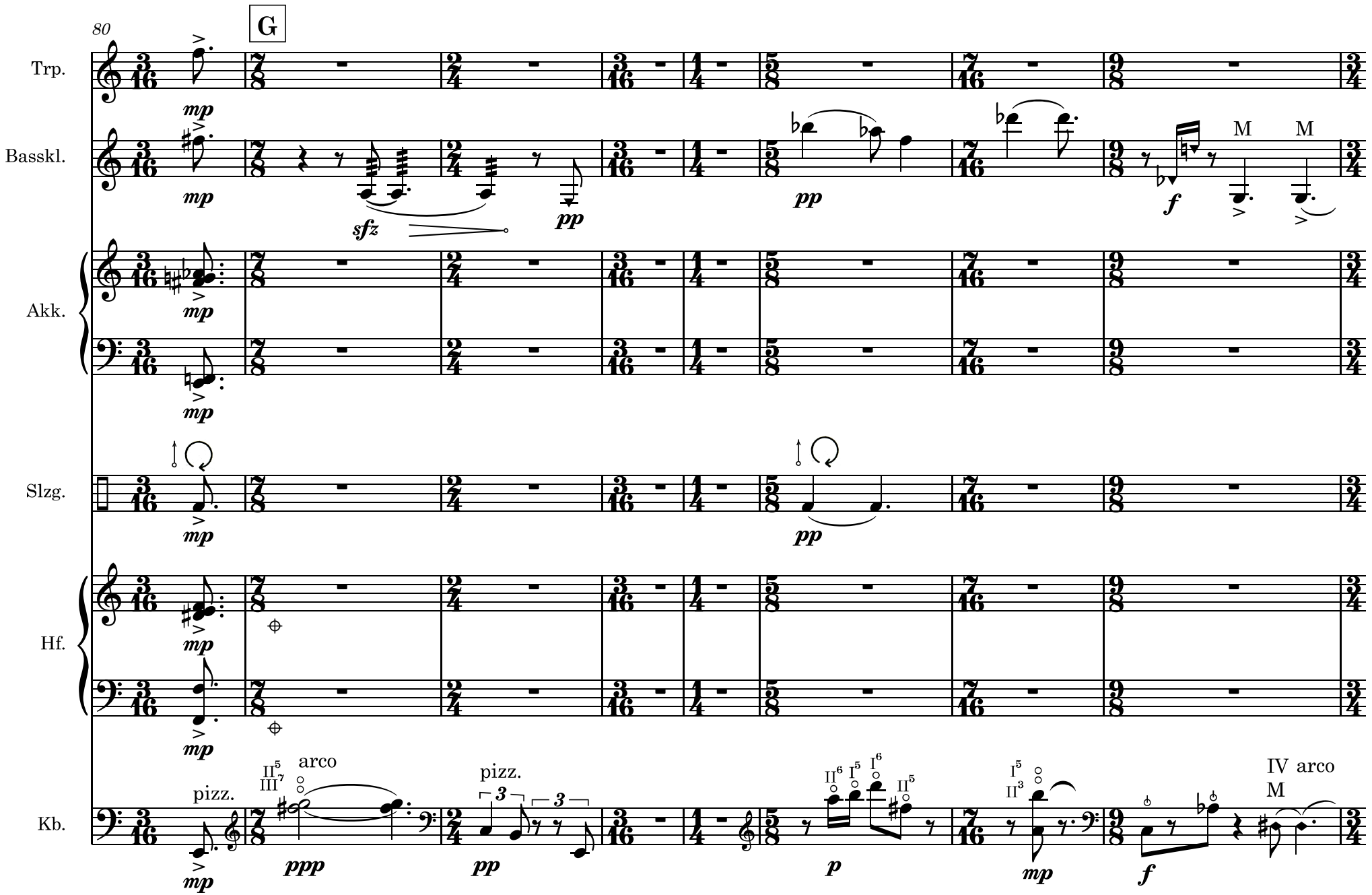

55
Trp.
cup mute
pp
Basskl.
pp
Akk.
Luft
f
15ma
ppp
Slzg.
pp
p
3
f
mp
p
3
pp
3
pp
Hf.
mf
pp
flutter gliss.
mf
Kb.
II5
II7
sfz
mf
pp
pizz.
pp


61
E accelerando poco a poco
Trp.
open
t.r.
Luft
p
poco
Basskl.
p
air
sfz
mit Luft
pp
(15) poco vib.
Akk.
poco
Slzg.
pp
> 3
p
pp
Hf.
p
pp
pp
Kb.
arco
II
pp
poco
s.t.
s.p.
s.t.
I 4
II 5
pp

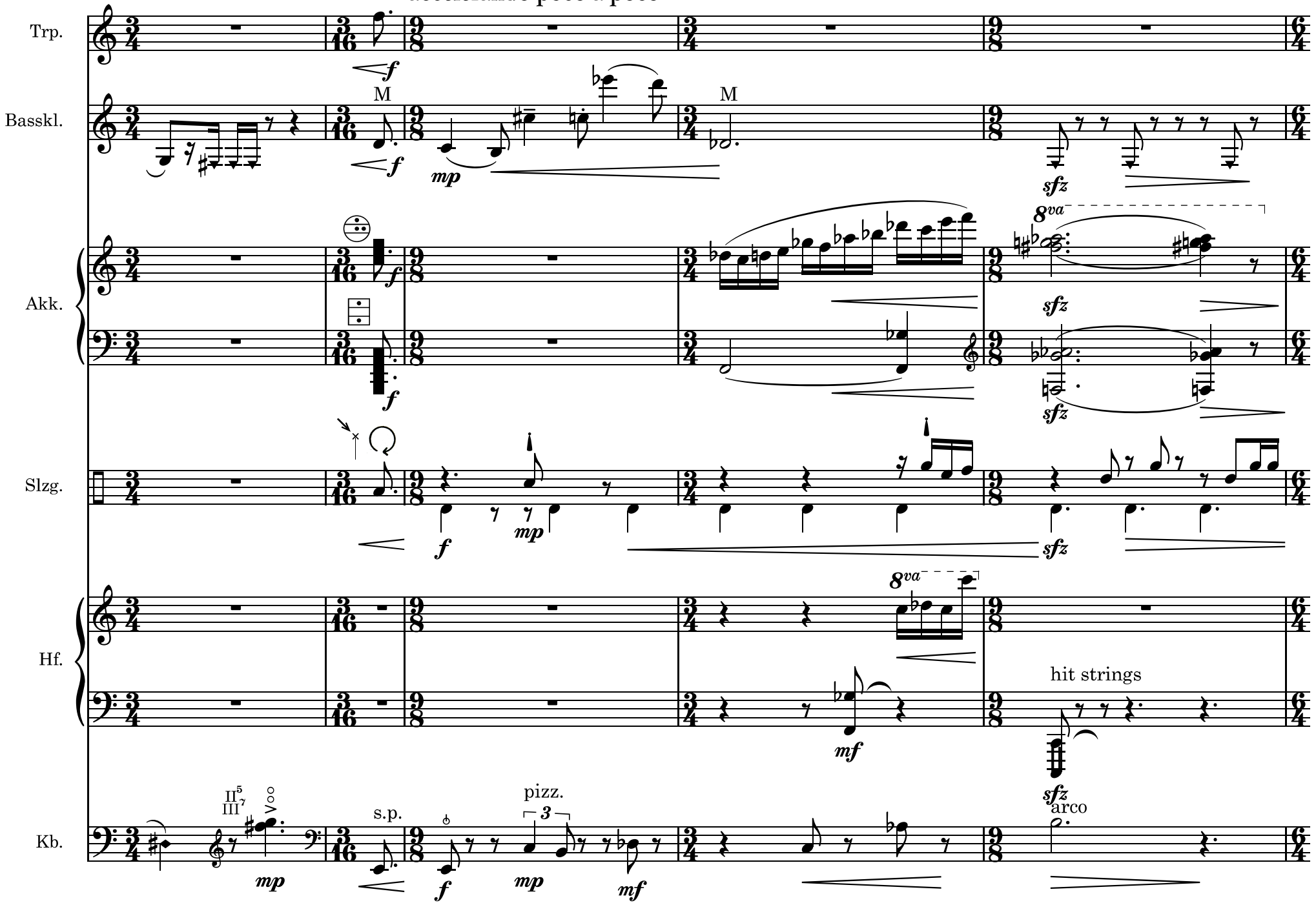

66
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
open
F
♩ = 84
M
8va
ppp
thunder gliss.
ord.
arco
ff
f
pp
3

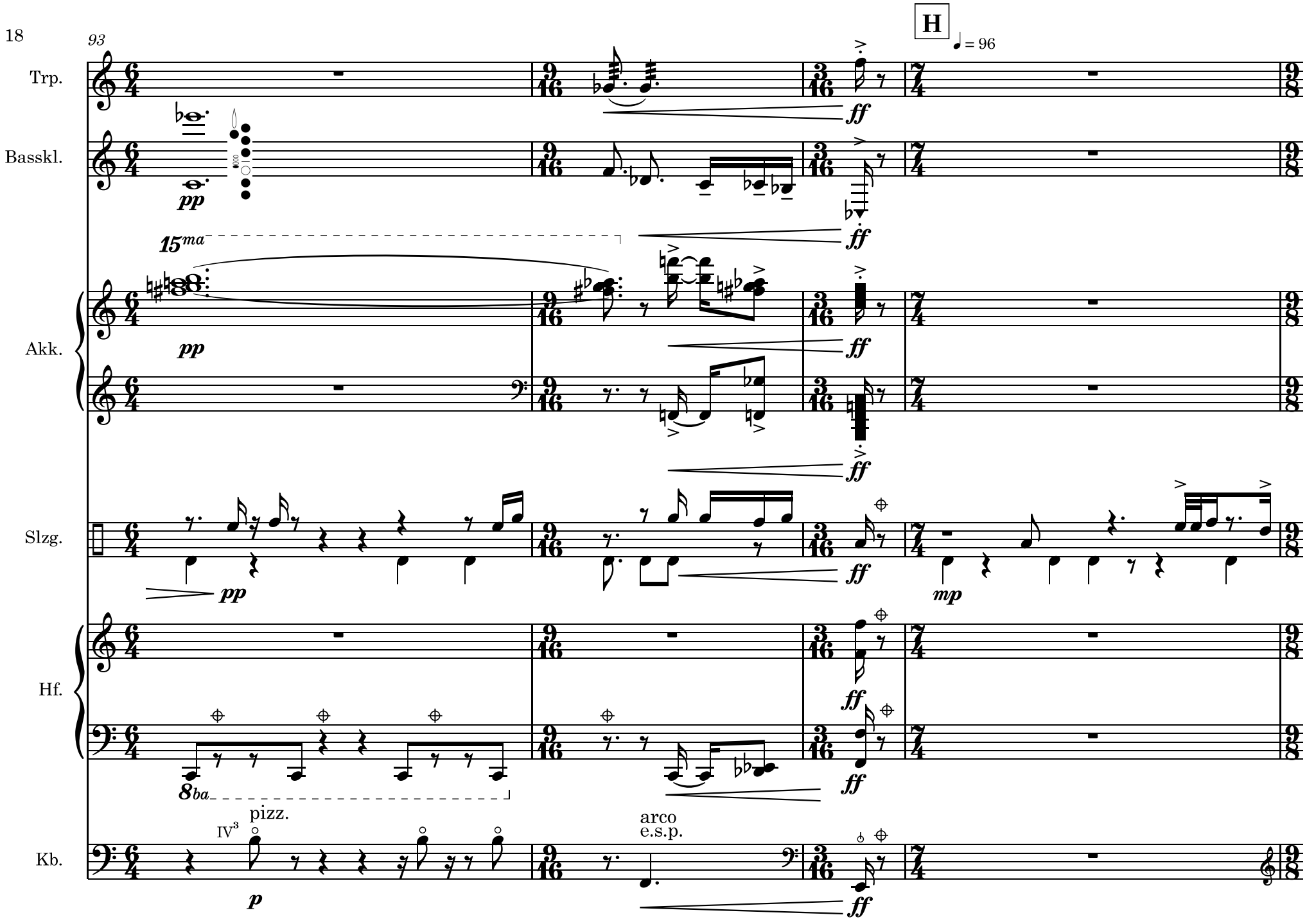

70
cup mute
Trp.
Basskl.
(8)
Akk.
Slzg.
Hf.
hit strings
Kb.
pizz.
arco
e.s.p.


76
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
open
M
pizz.
II5
II7


80
G
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
mp
sfz
pp
f
M
pizz.
arco
ppp
p
IV arco

accelerando poco a poco




93
H
♩ = 96
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
pp
ff
15ma
8ba
mp
pizz.
IV3
arco
e.s.p.
p

97 **accelerando poco a poco**

Trp.

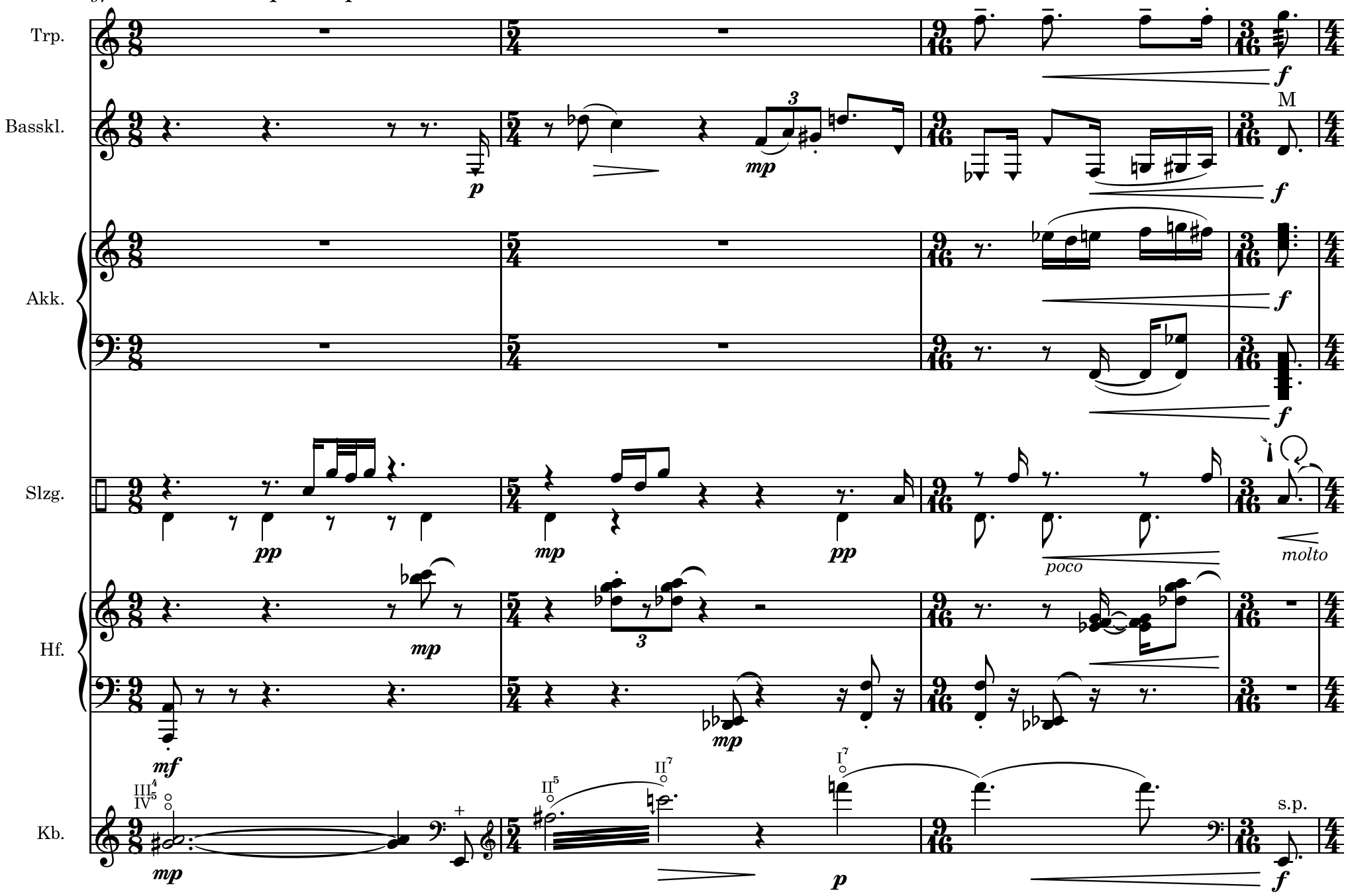
Basskl.

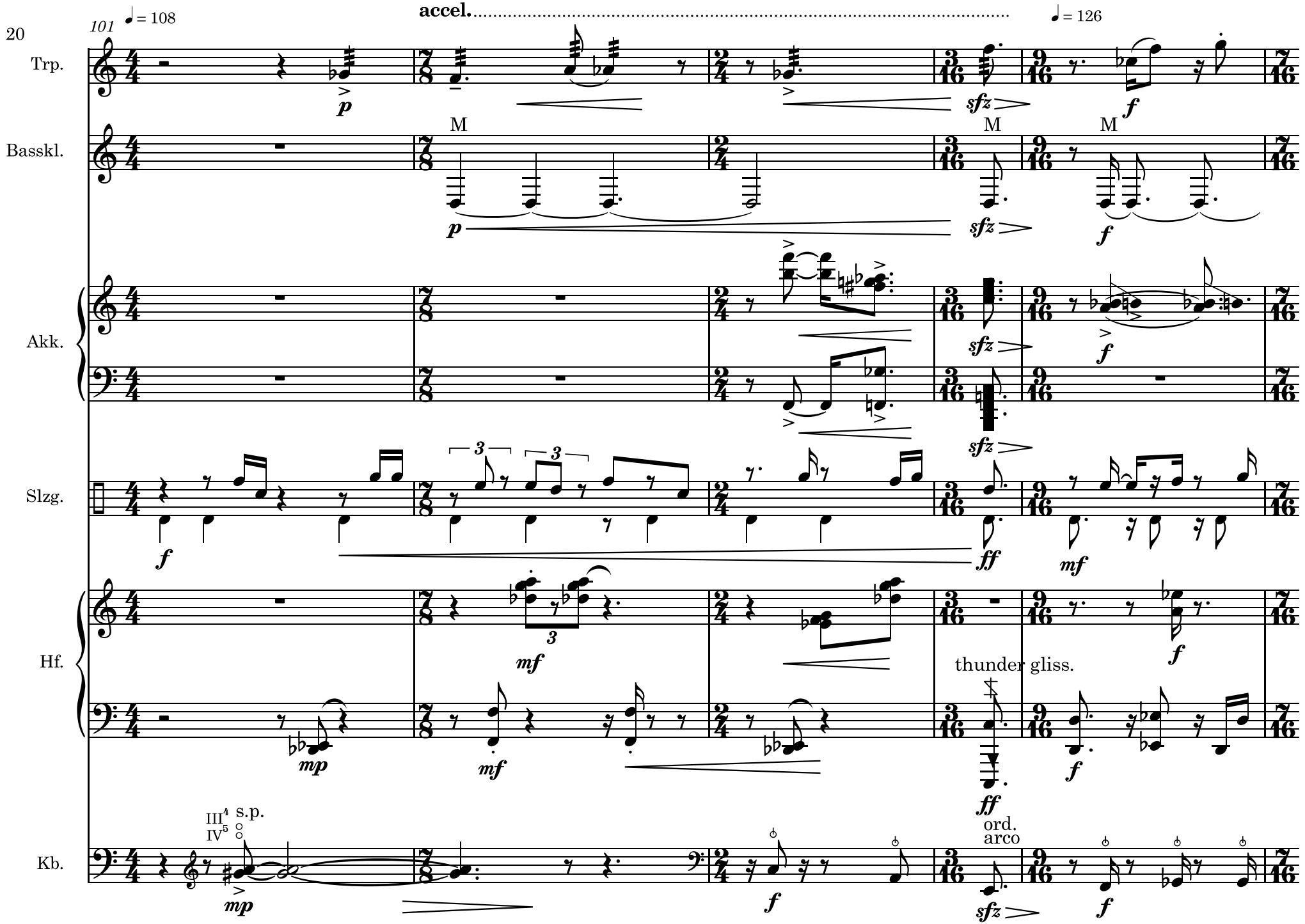
Akk.

Slzg.

Hf.

Kb.




101
♩ = 108
accel.
♩ = 126
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
M
thunder gliss.
III4 IV5 s.p.
ord.
arco

I ♩ = 42

Trp.

Basskl.

Akk.

Slzg.

Hf.

Kb.

M

M

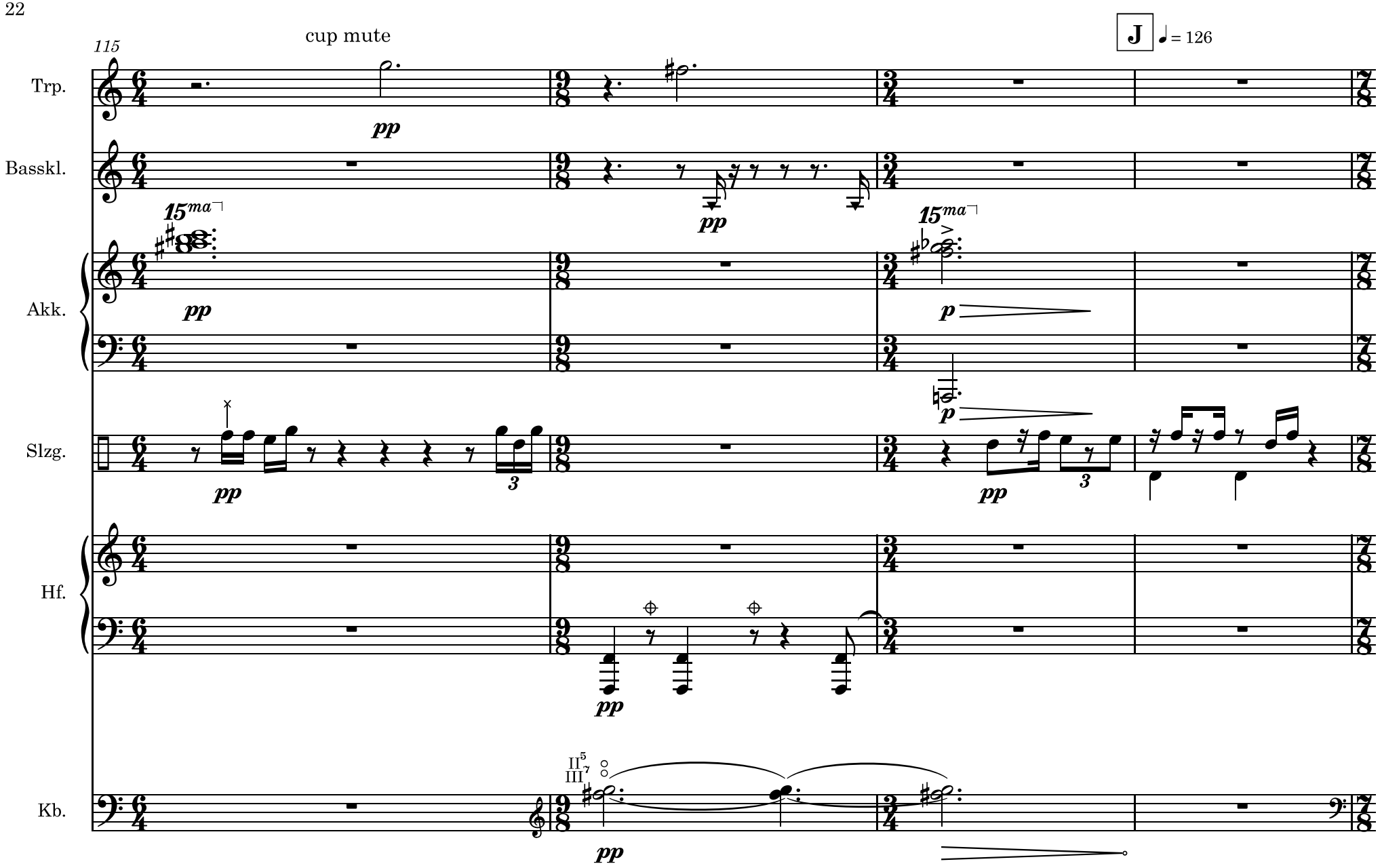
15ma

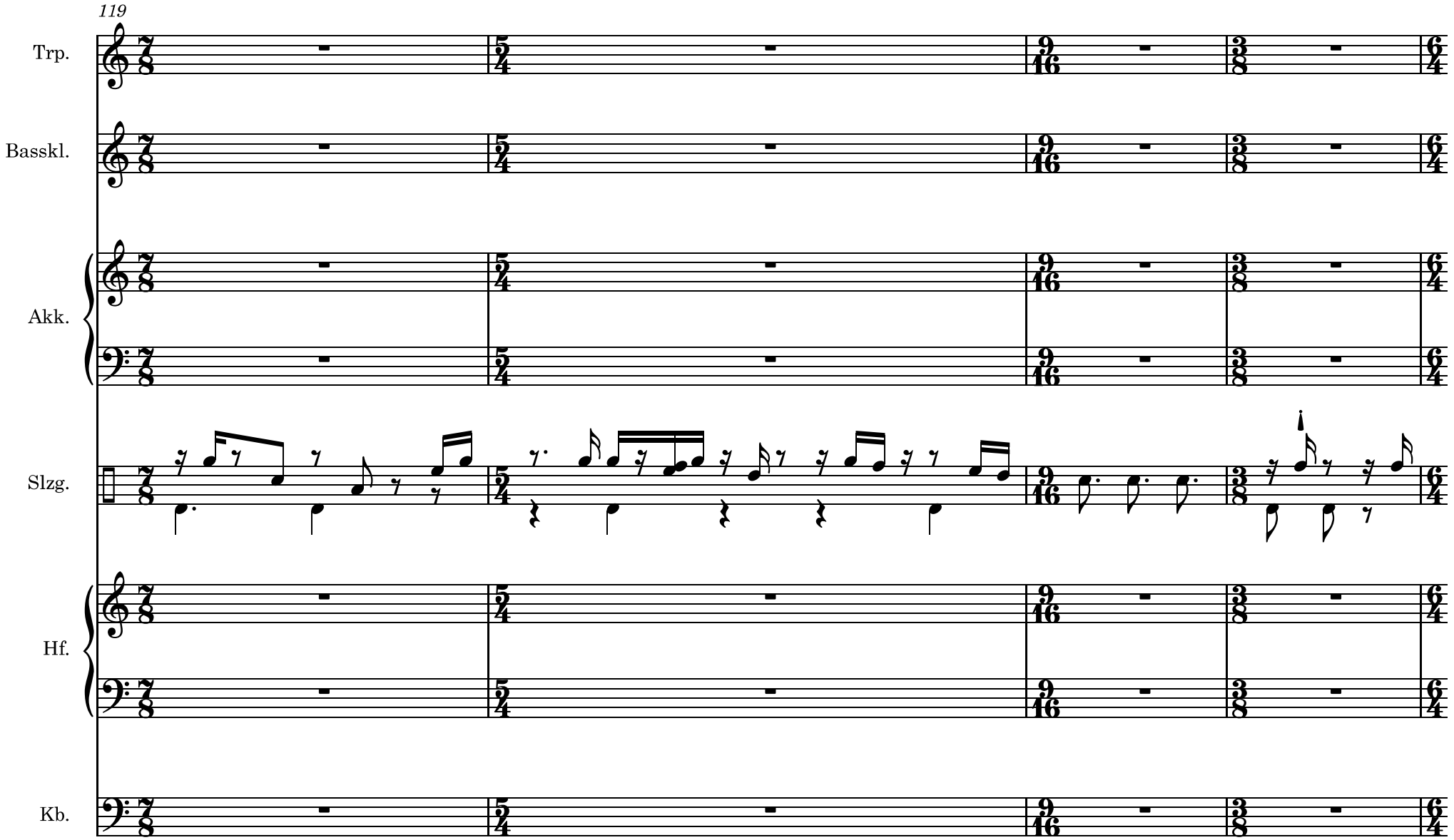
air

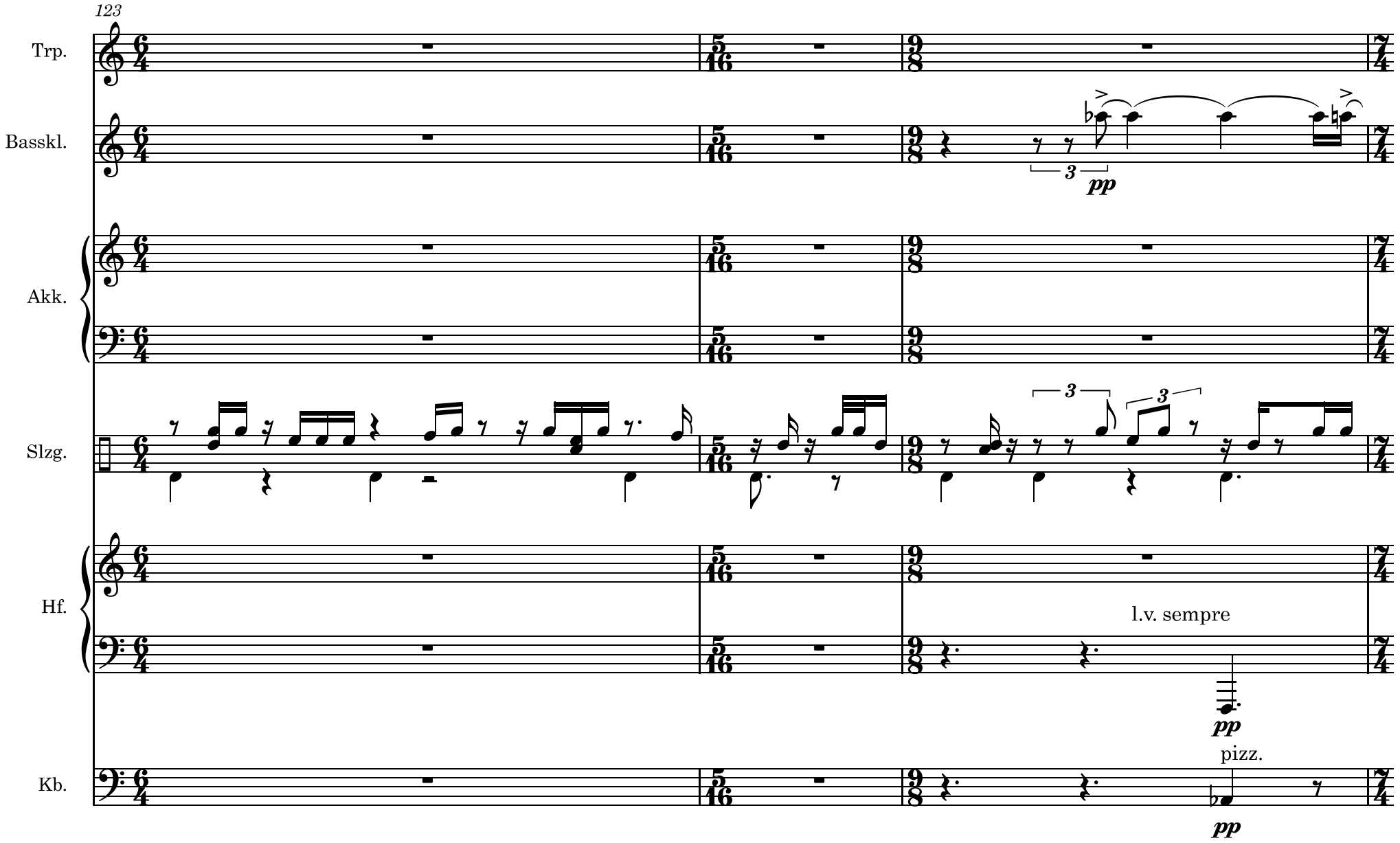
thunder gliss.

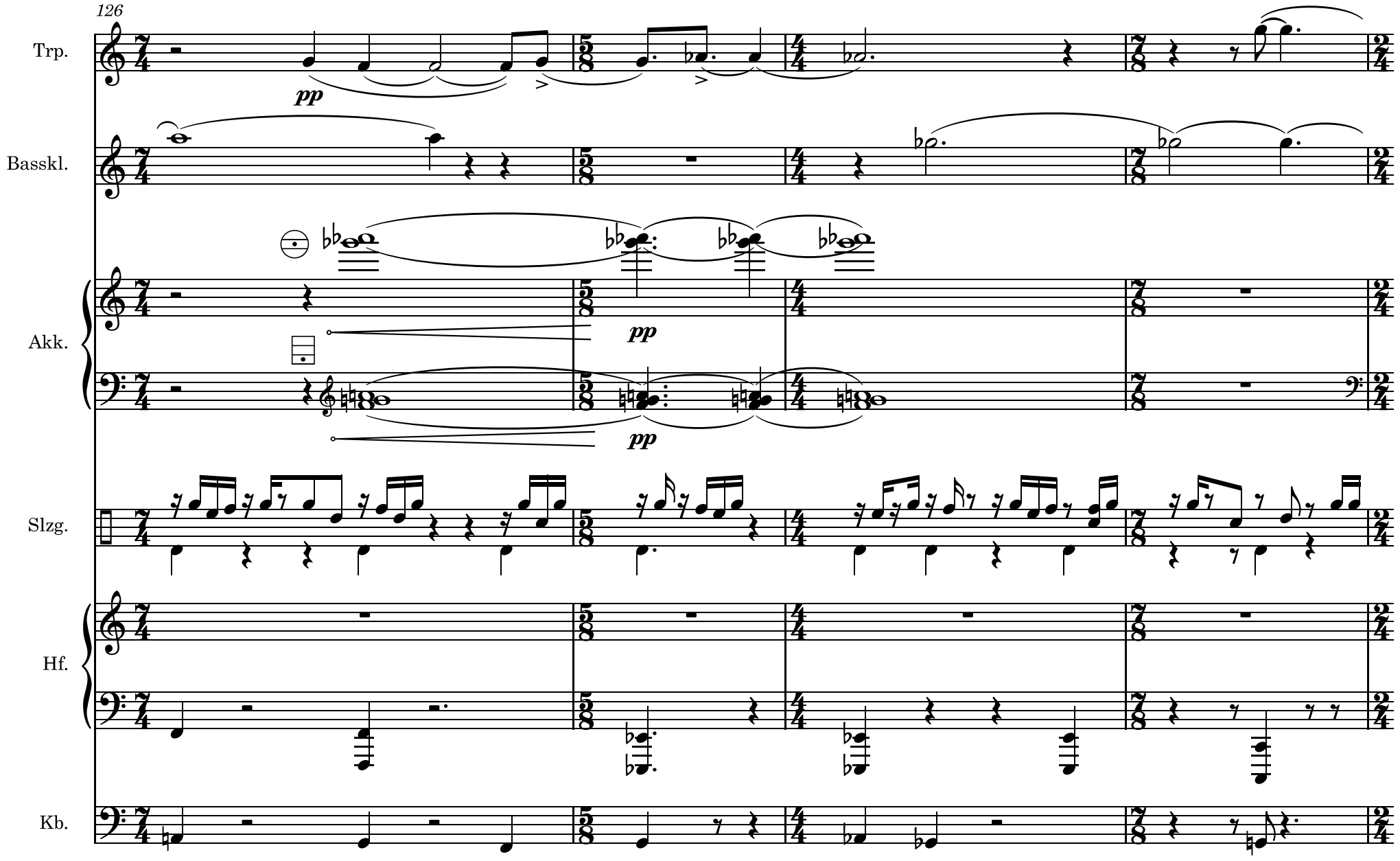
thunder gliss.

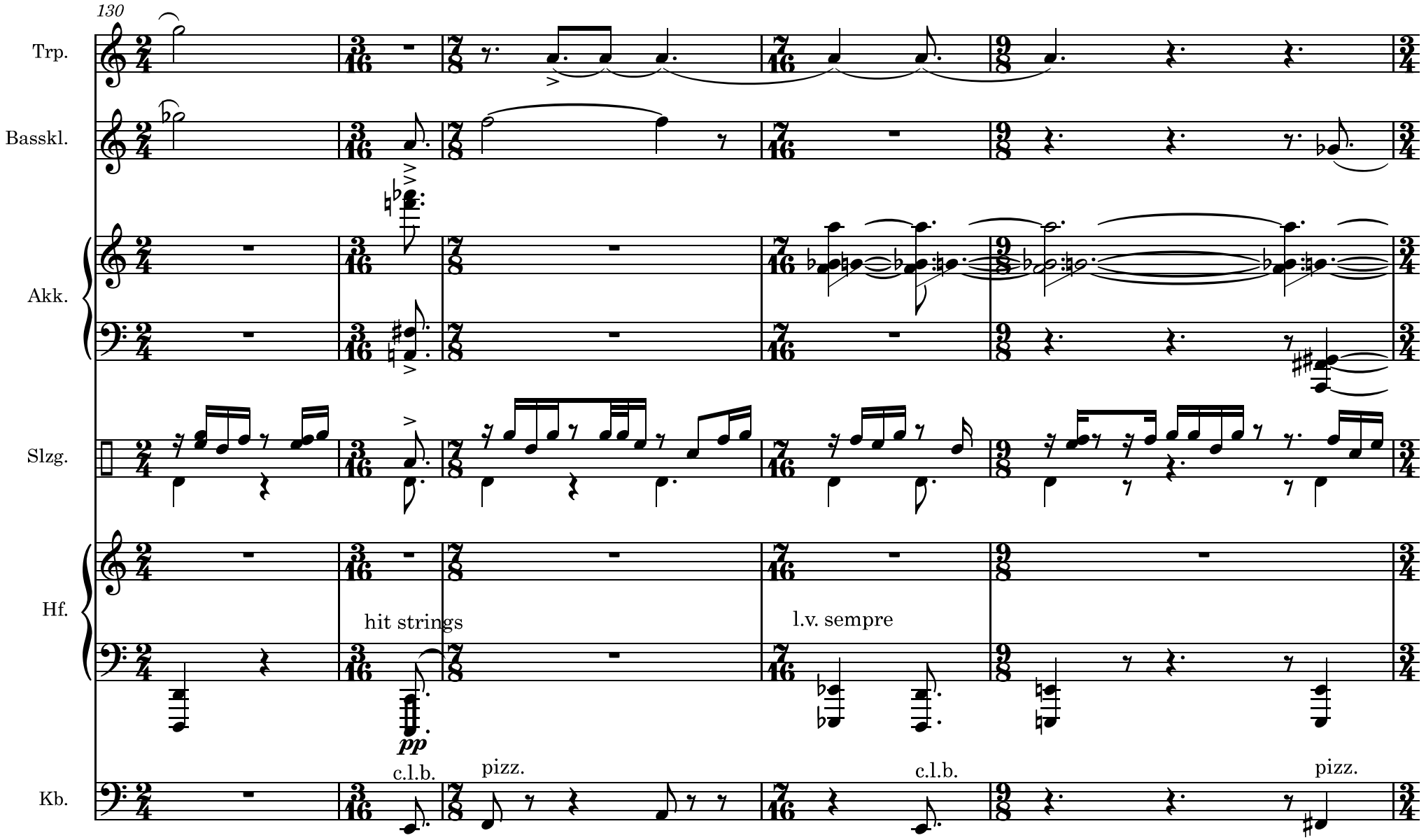
arco

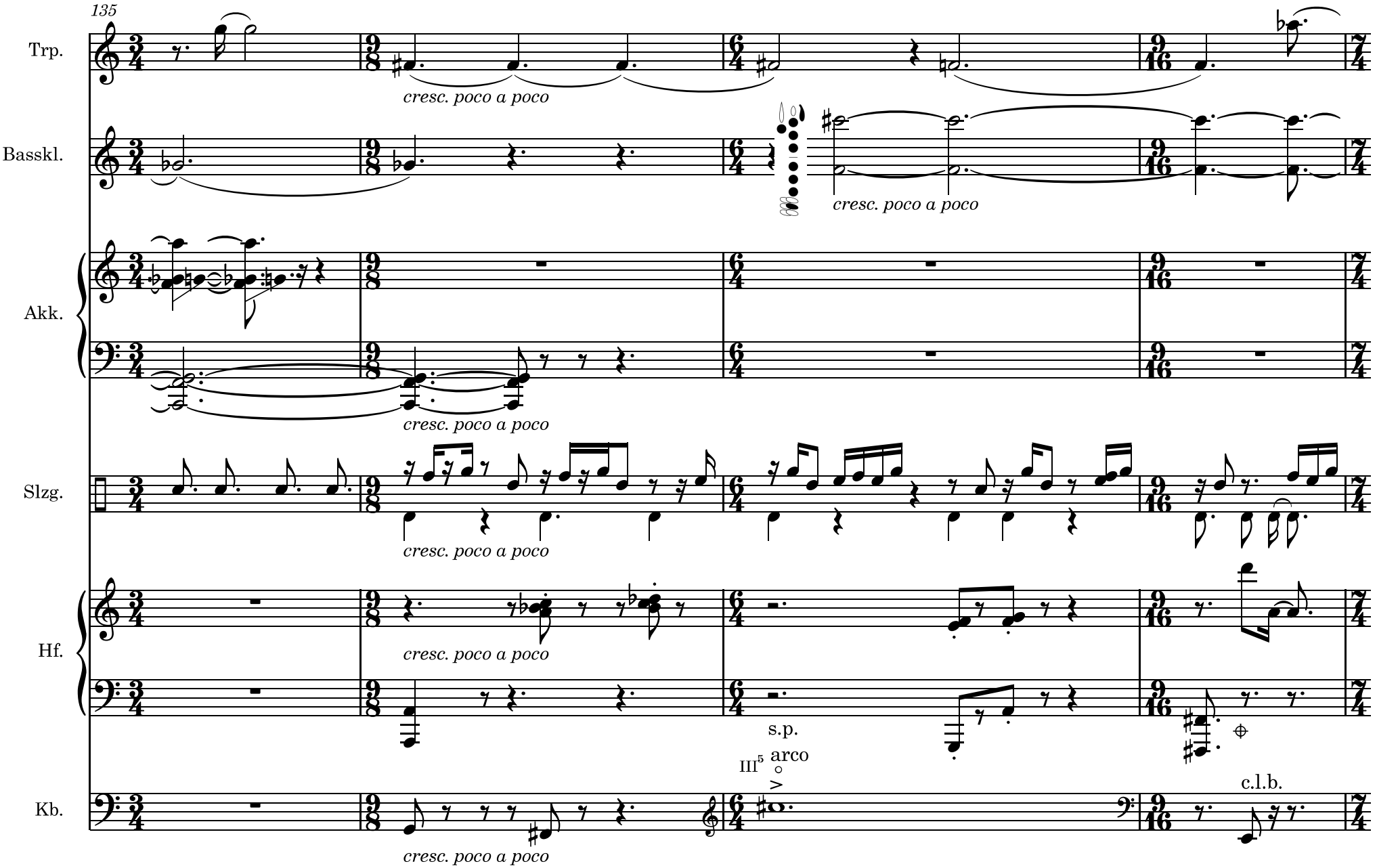

115
cup mute
J
= 126
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
pp
15ma
p
3
II5
III7

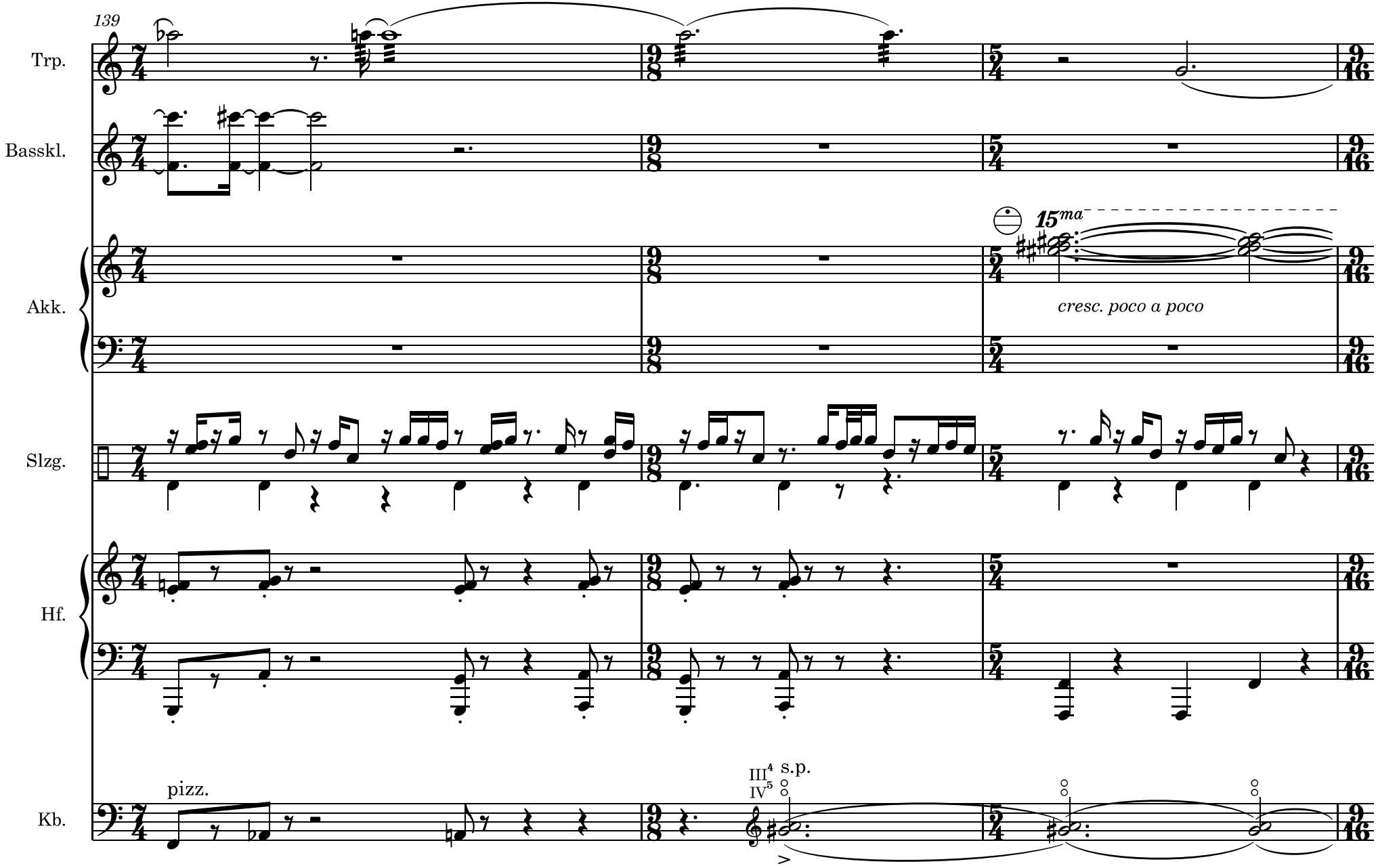

119
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.

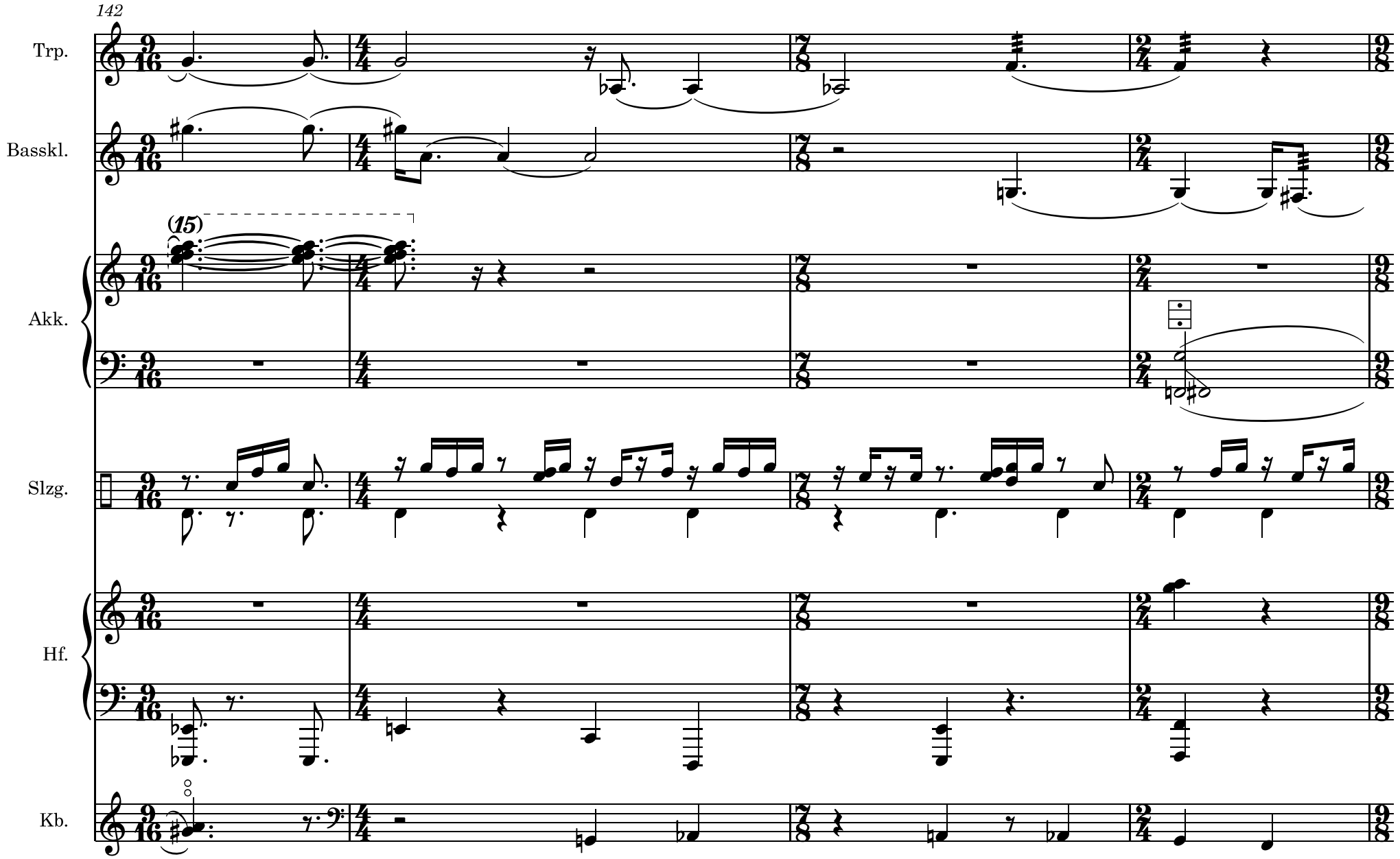

123
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
3
pp
3
3
l.v. sempre
pp
pizz.
pp

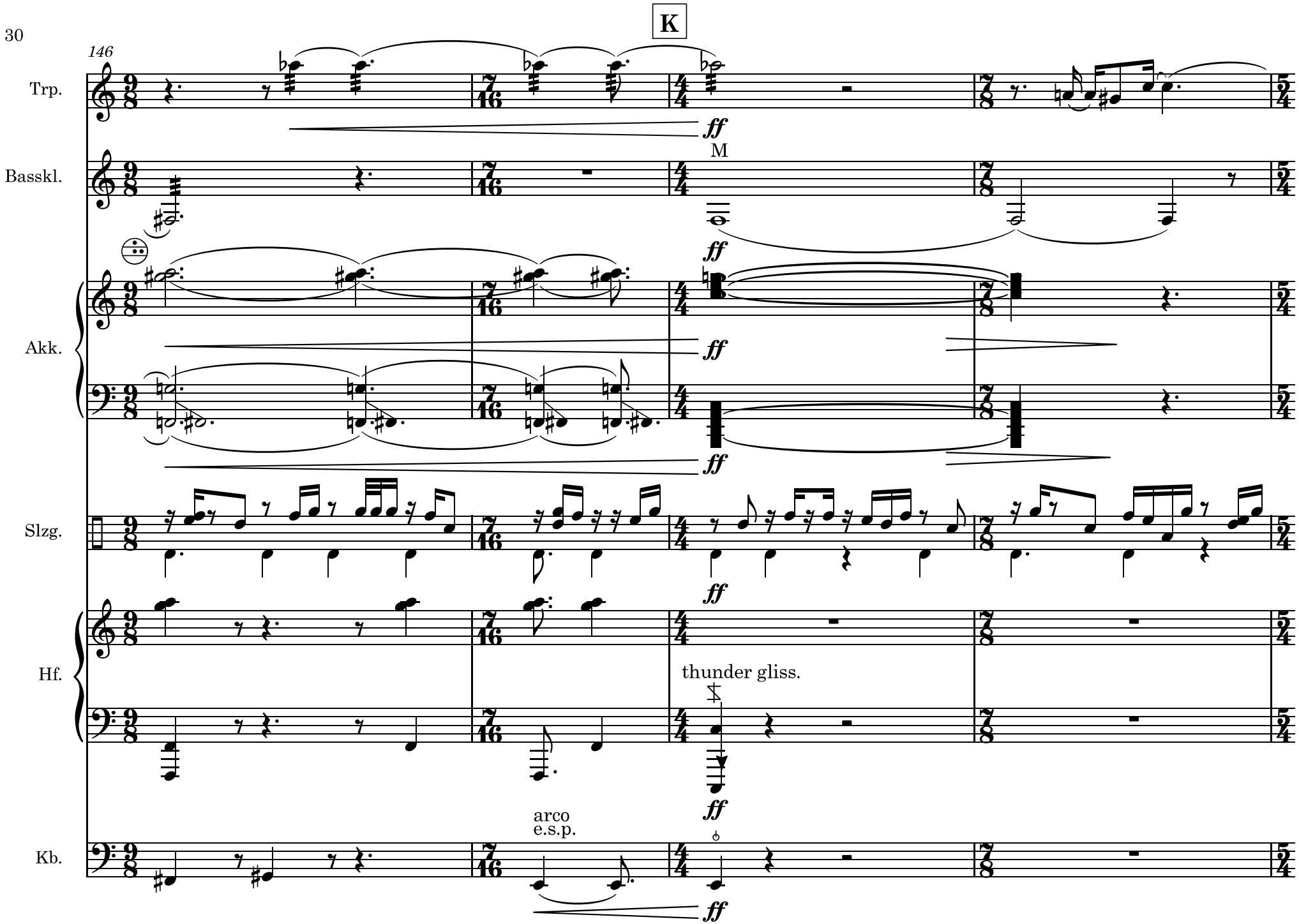

126
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
pp
pp
pp

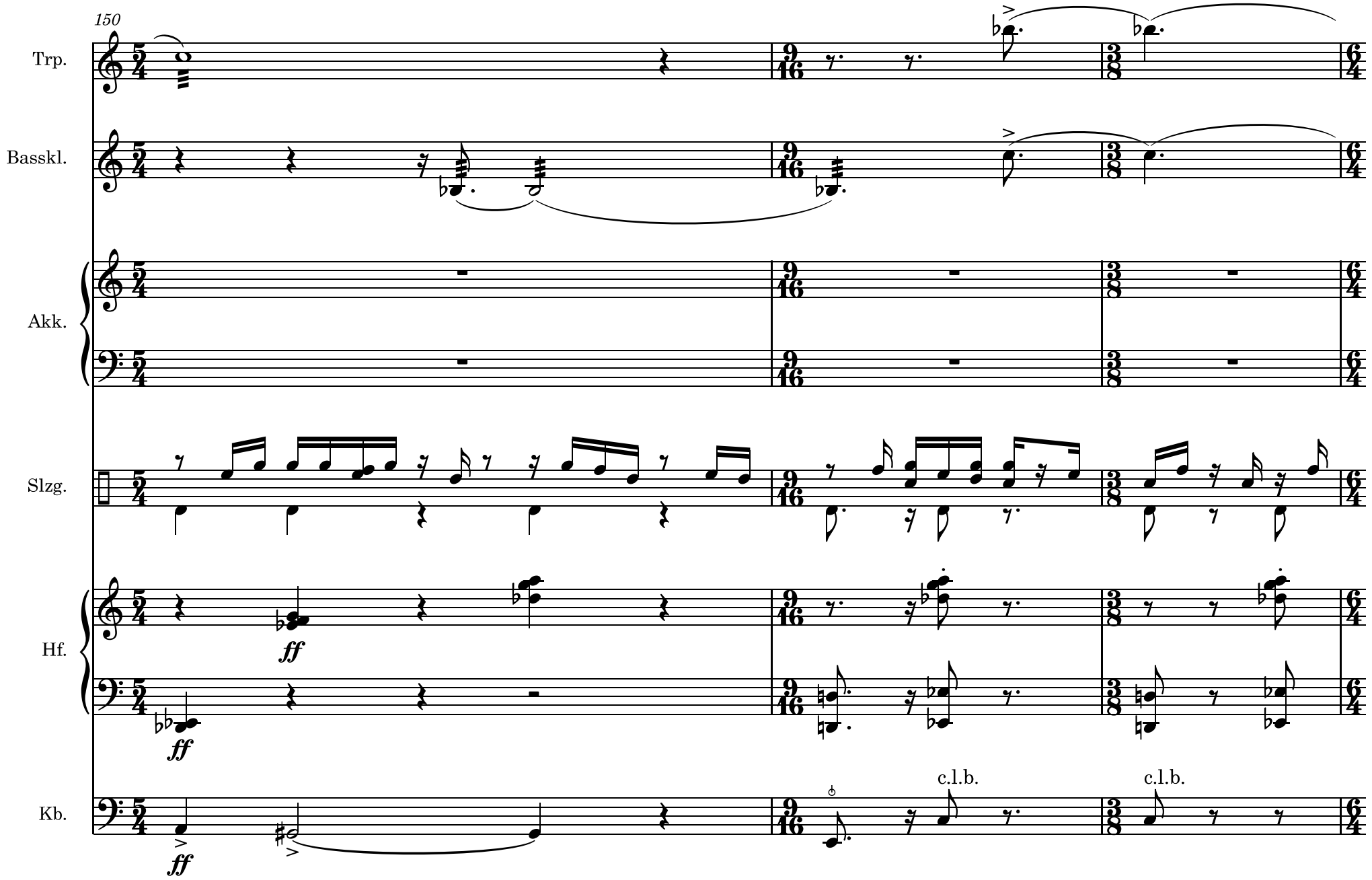

130
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
hit strings
pp
l.v. sempre
c.l.b.
pizz.
c.l.b.
pizz.

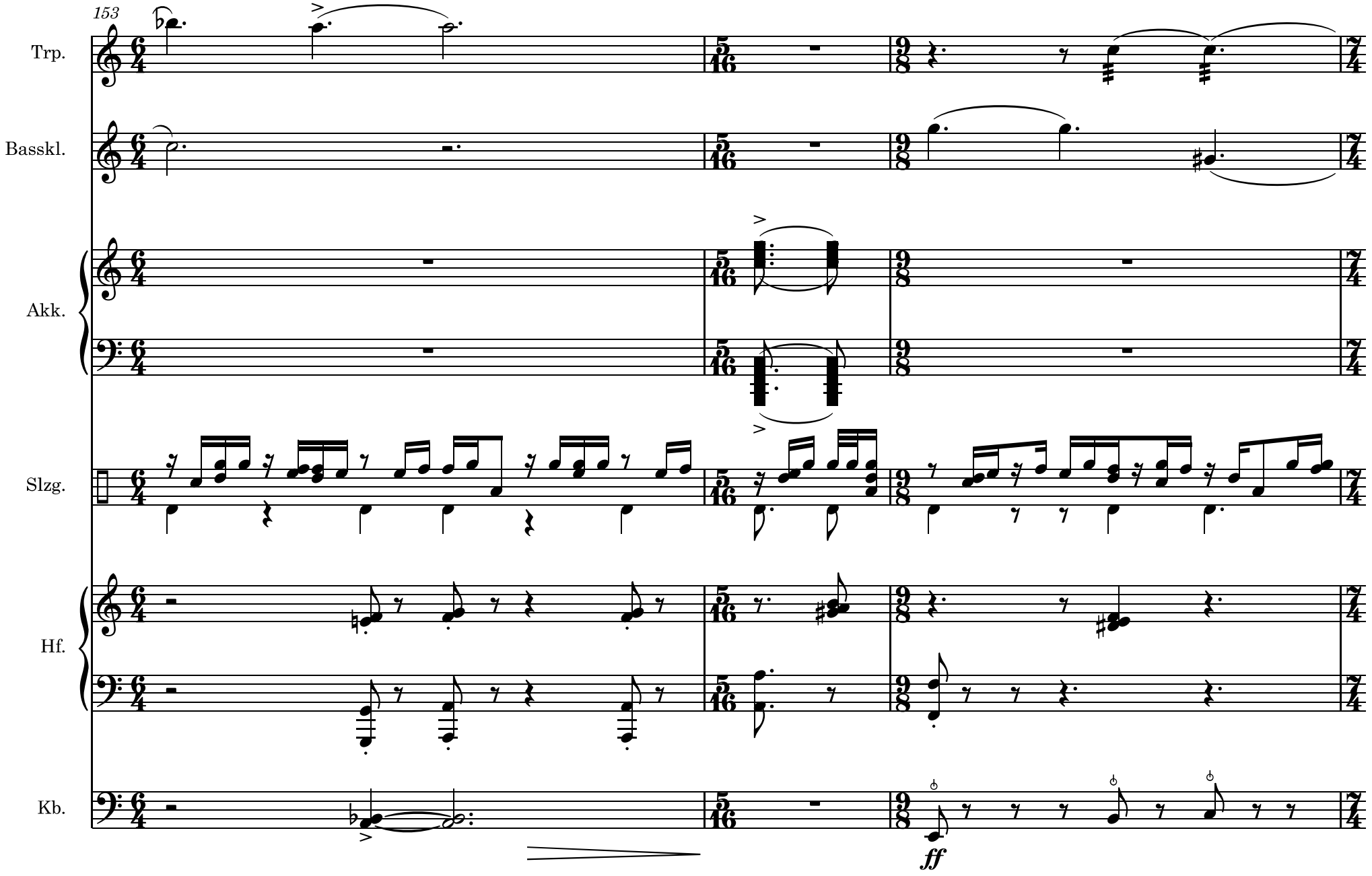

135
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
s.p.
III 5 arco
c.l.b.

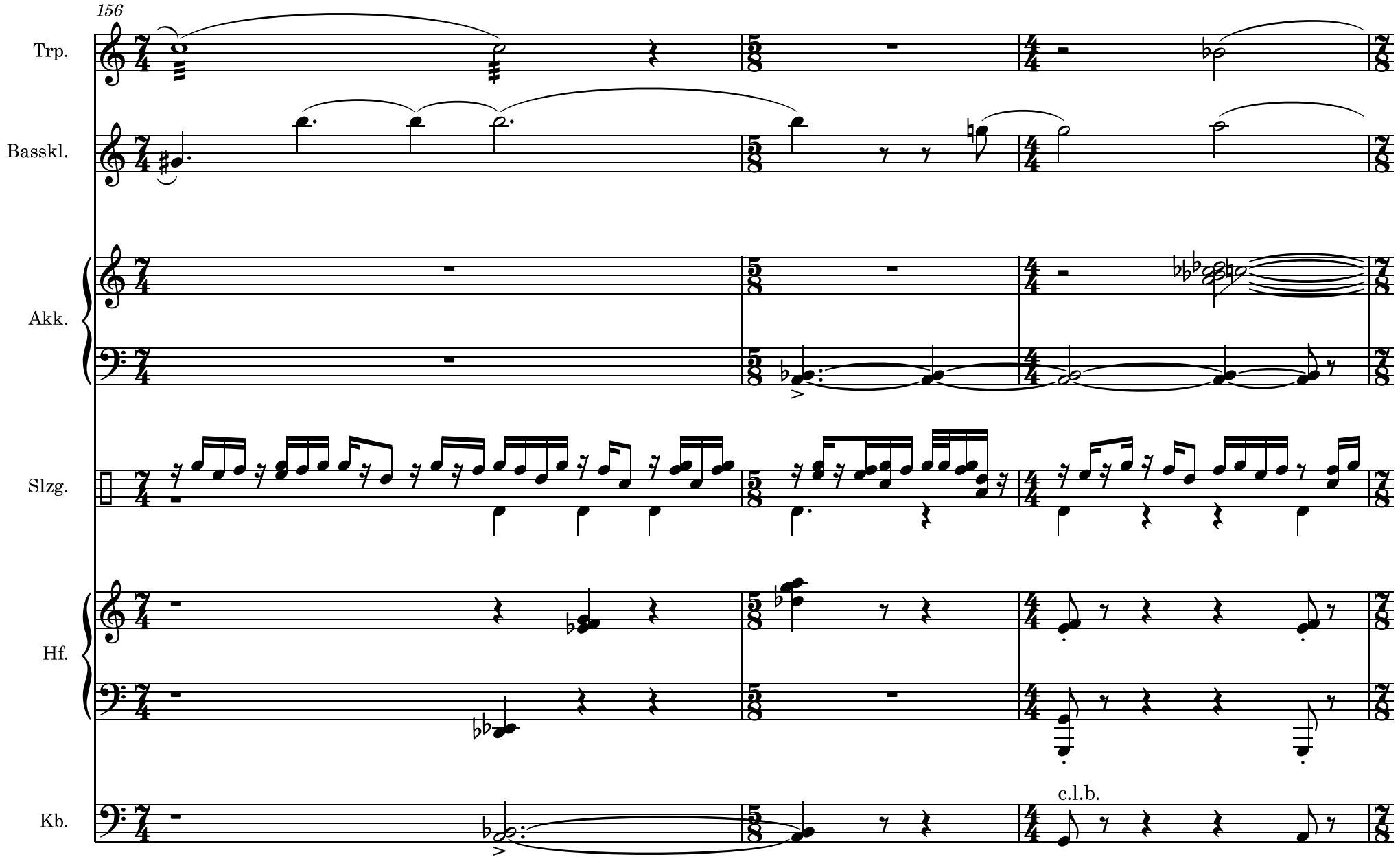

139
Trp.
Basskl.
Akk.
15ma
cresc. poco a poco
Slzg.
Hf.
pizz.
Kb.
III 4
IV 5
s.p.

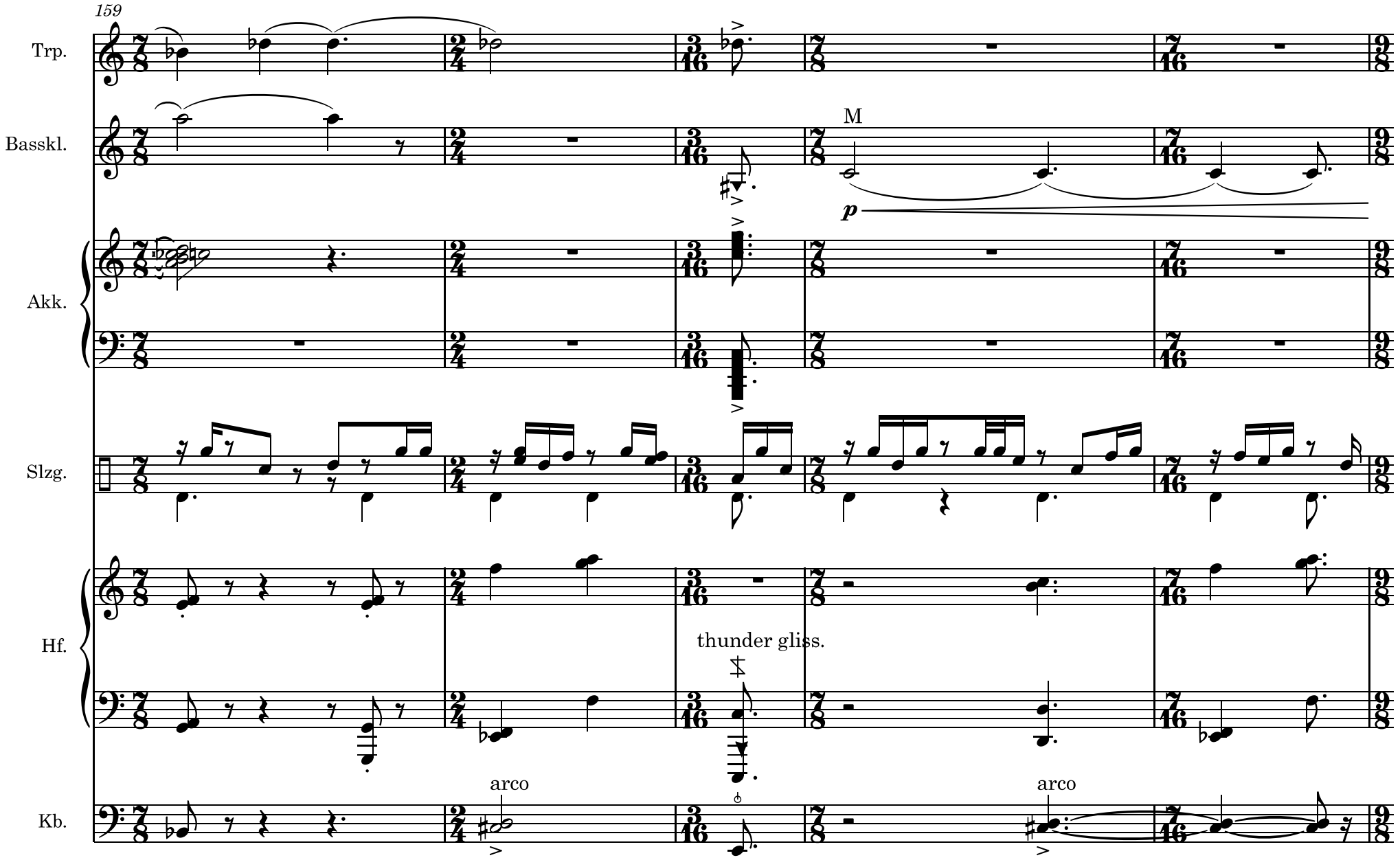

142
Trp.
Basskl.
(15)
Akk.
Slzg.
Hf.
Kb.

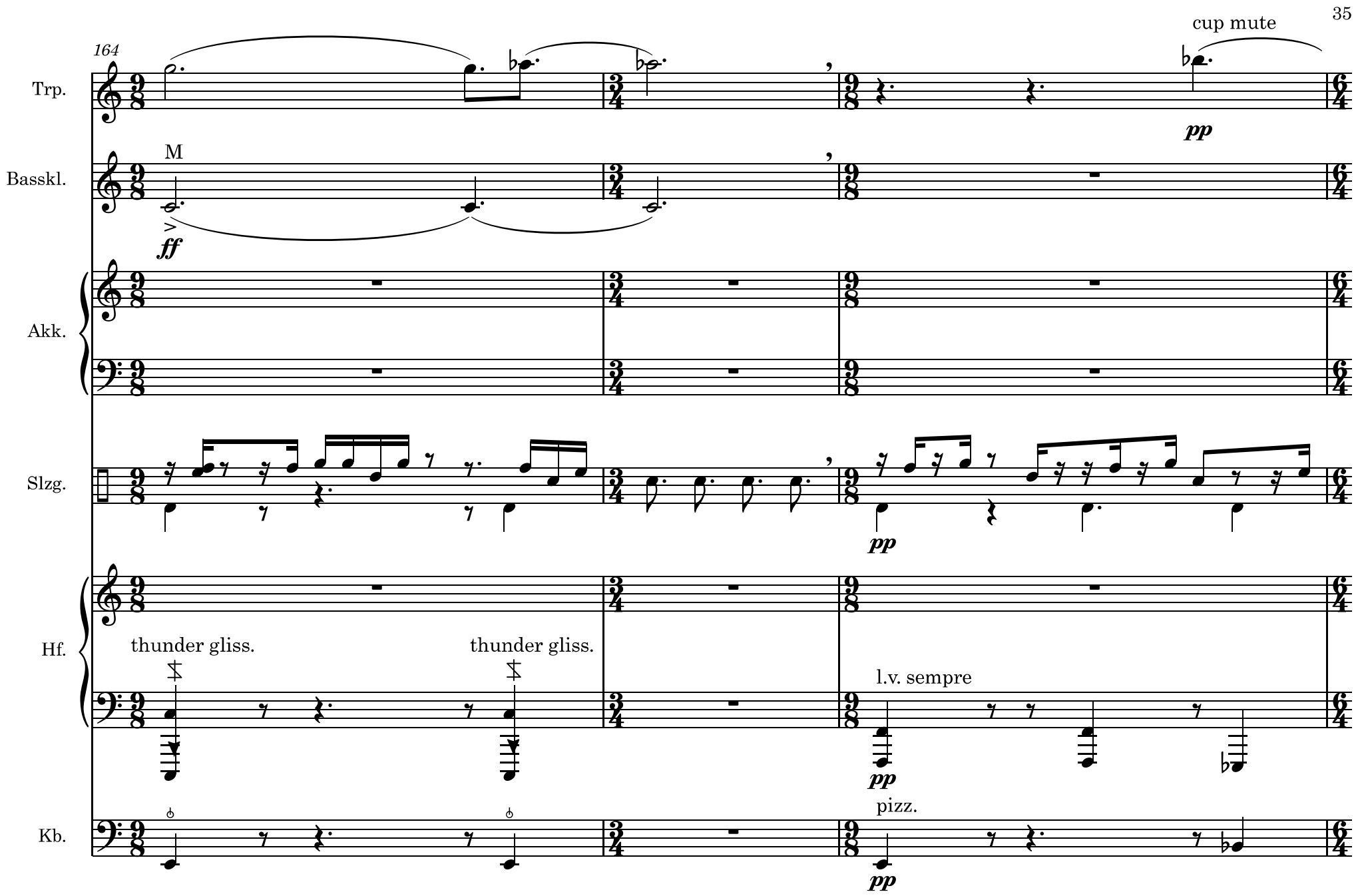

K
146
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
M
ff
thunder gliss.
arco
e.s.p.

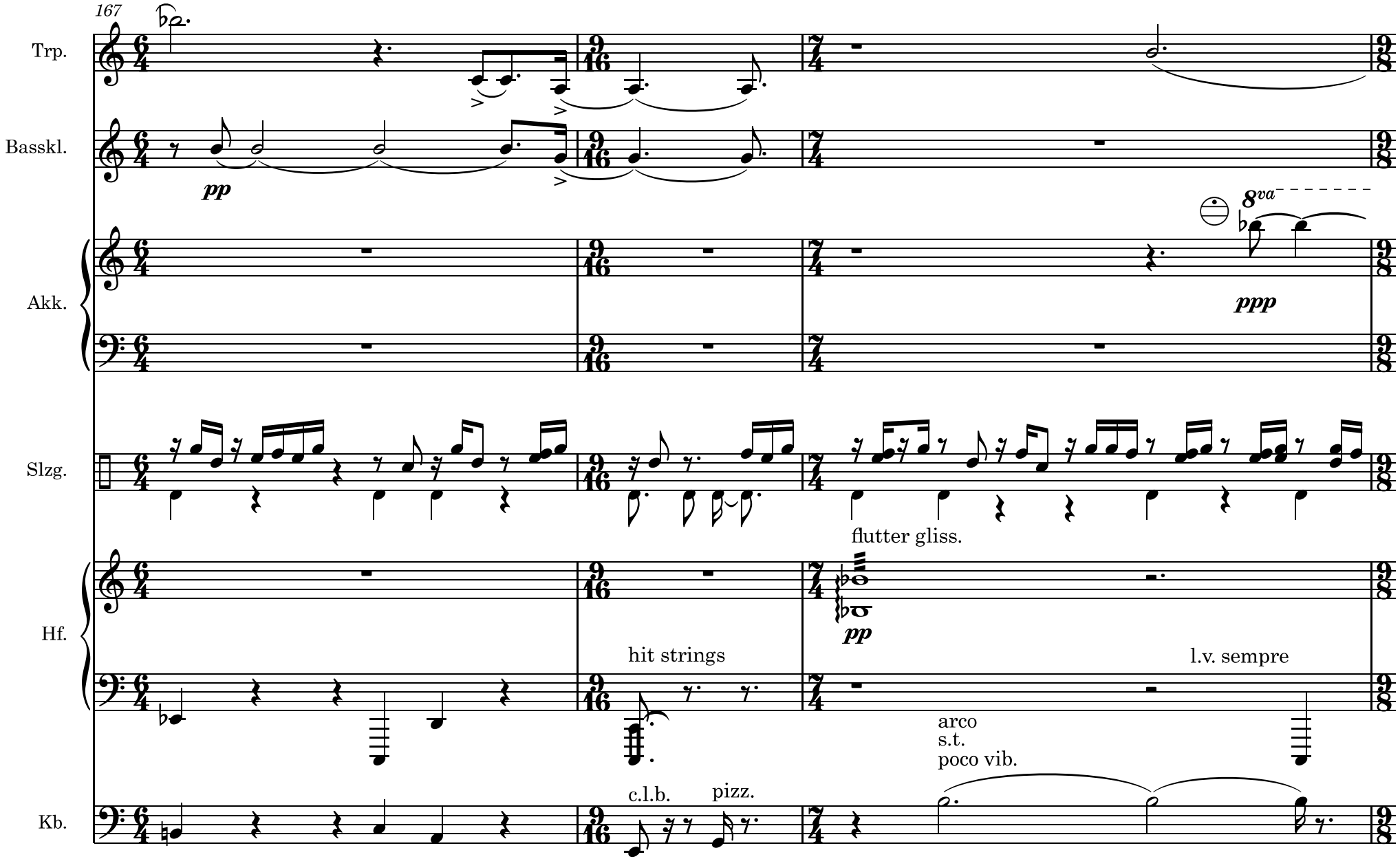

150
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
ff
ff
ff
c.l.b.
c.l.b.

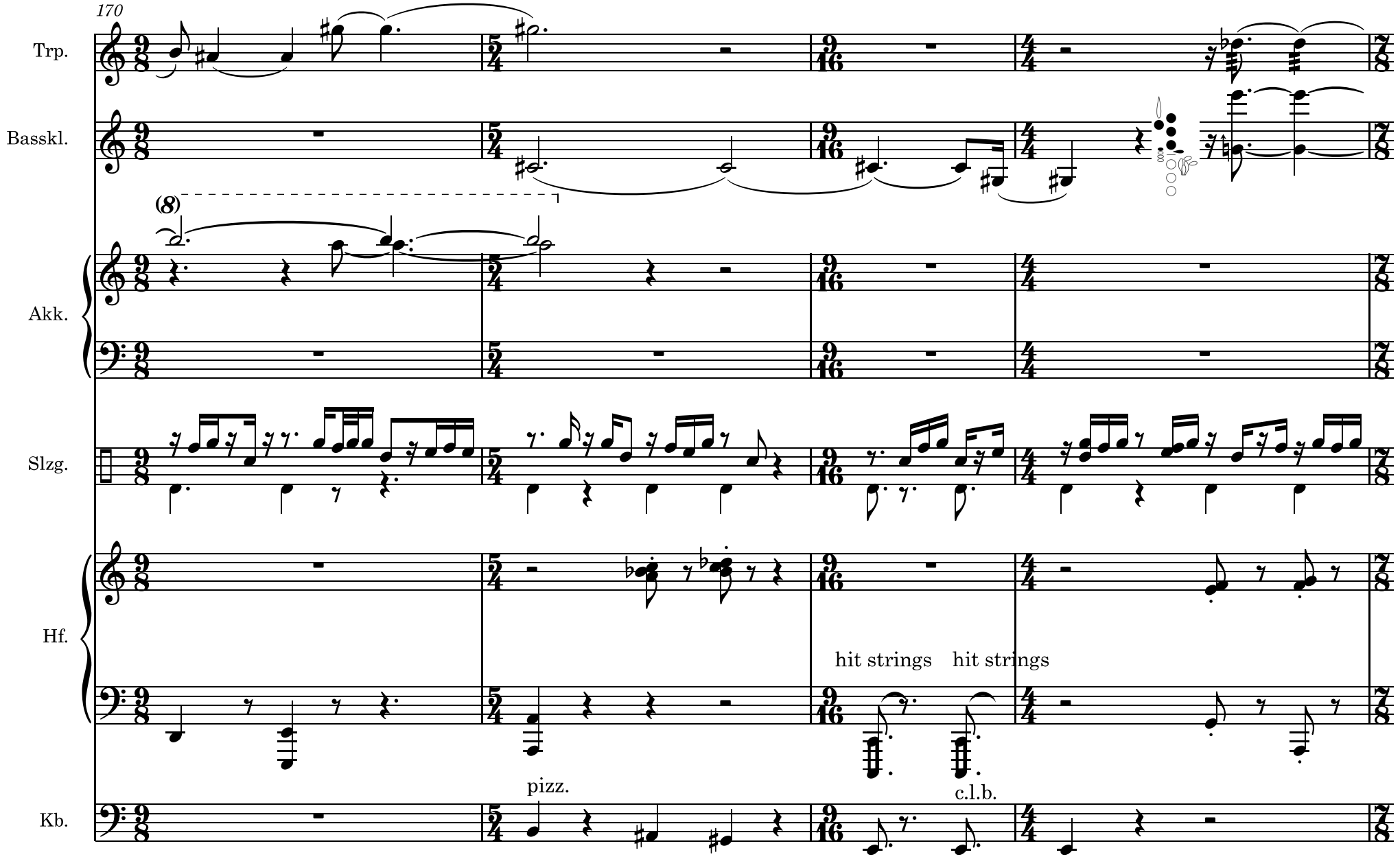

153
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
ff

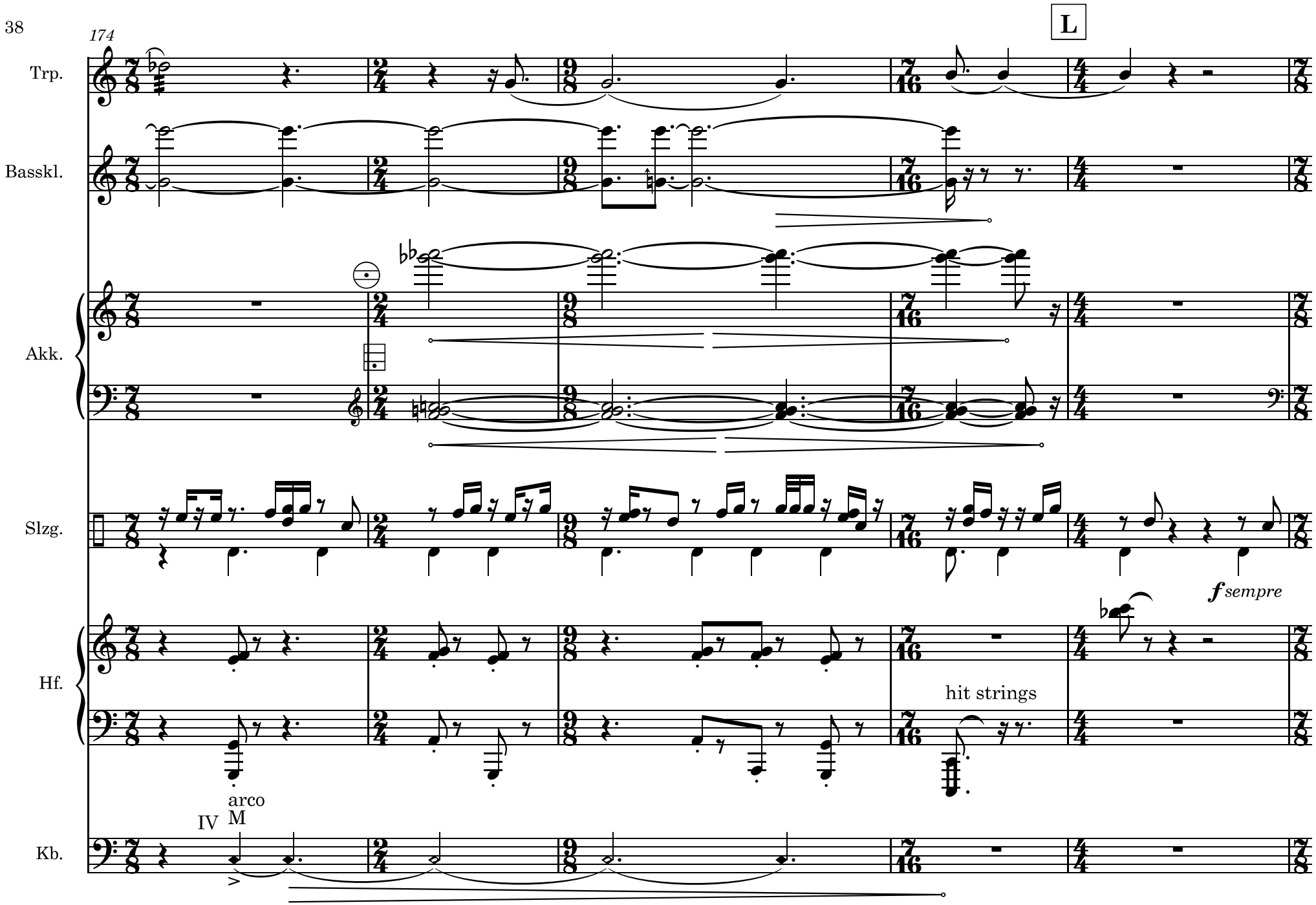

156
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
c.l.b.

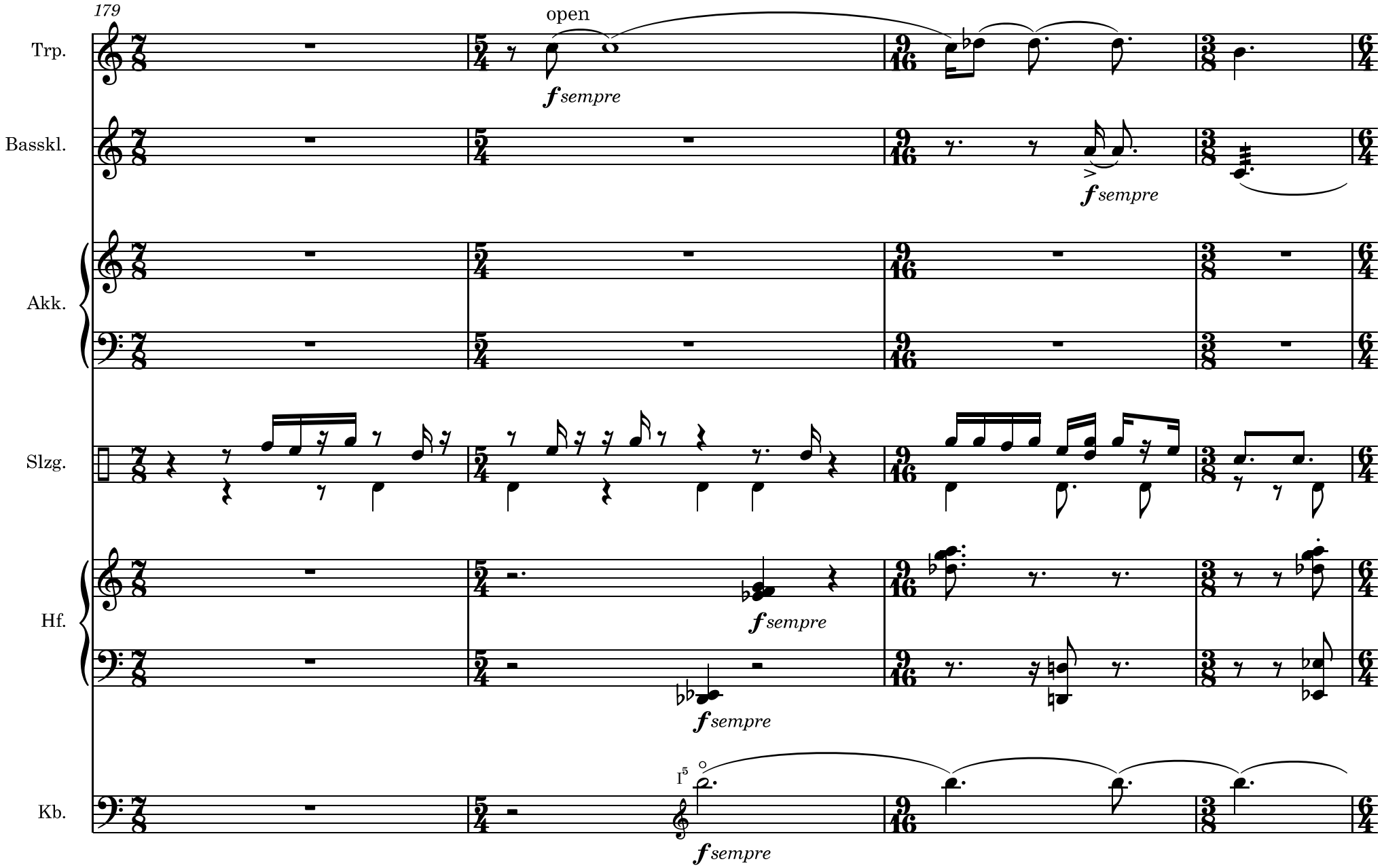

159
Trp.
Basskl.
M
p
Akk.
Slzg.
Hf.
thunder gliss.
Kb.
arco
arco

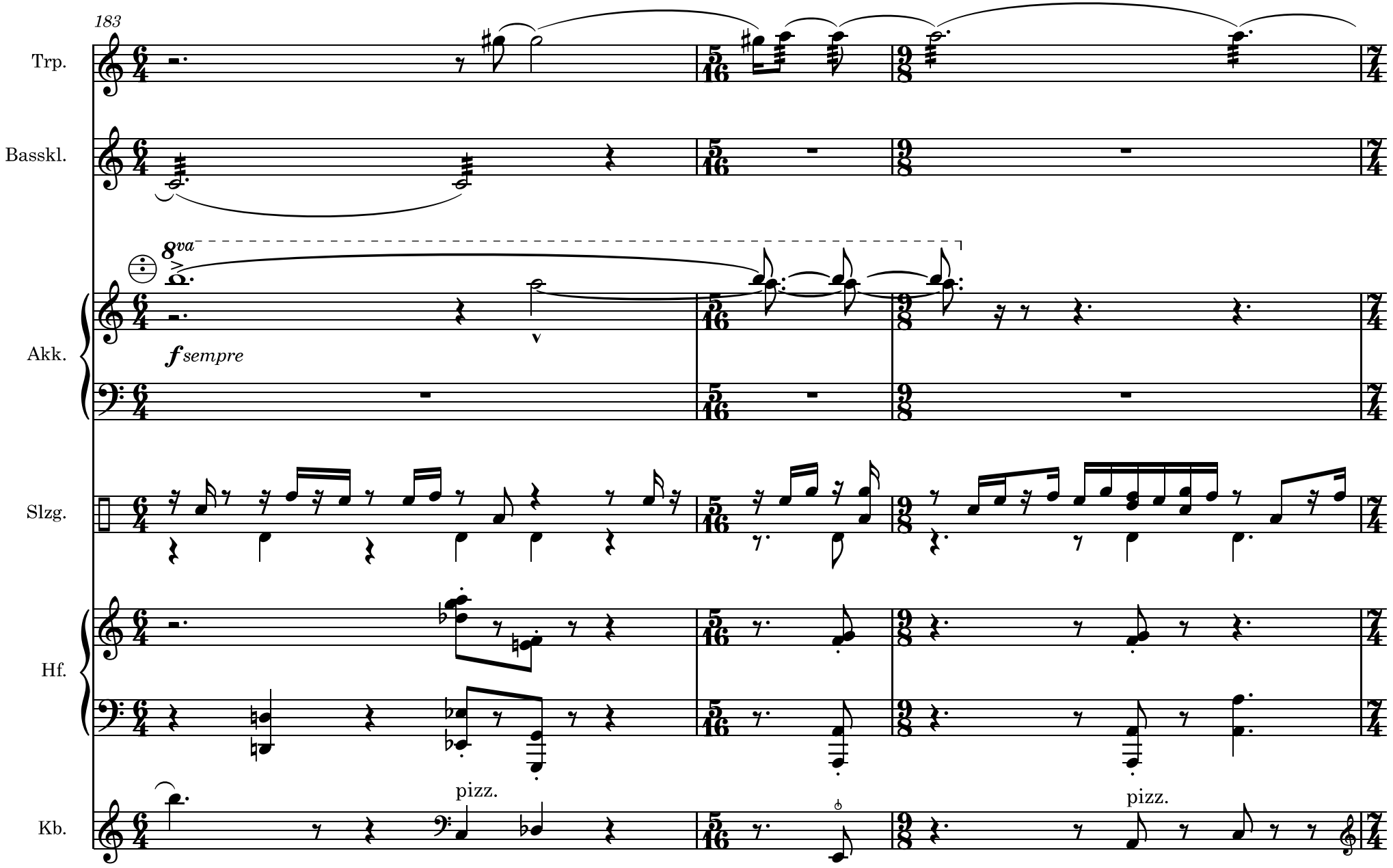

164
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
M
ff
cup mute
pp
thunder gliss.
thunder gliss.
l.v. sempre
pizz.

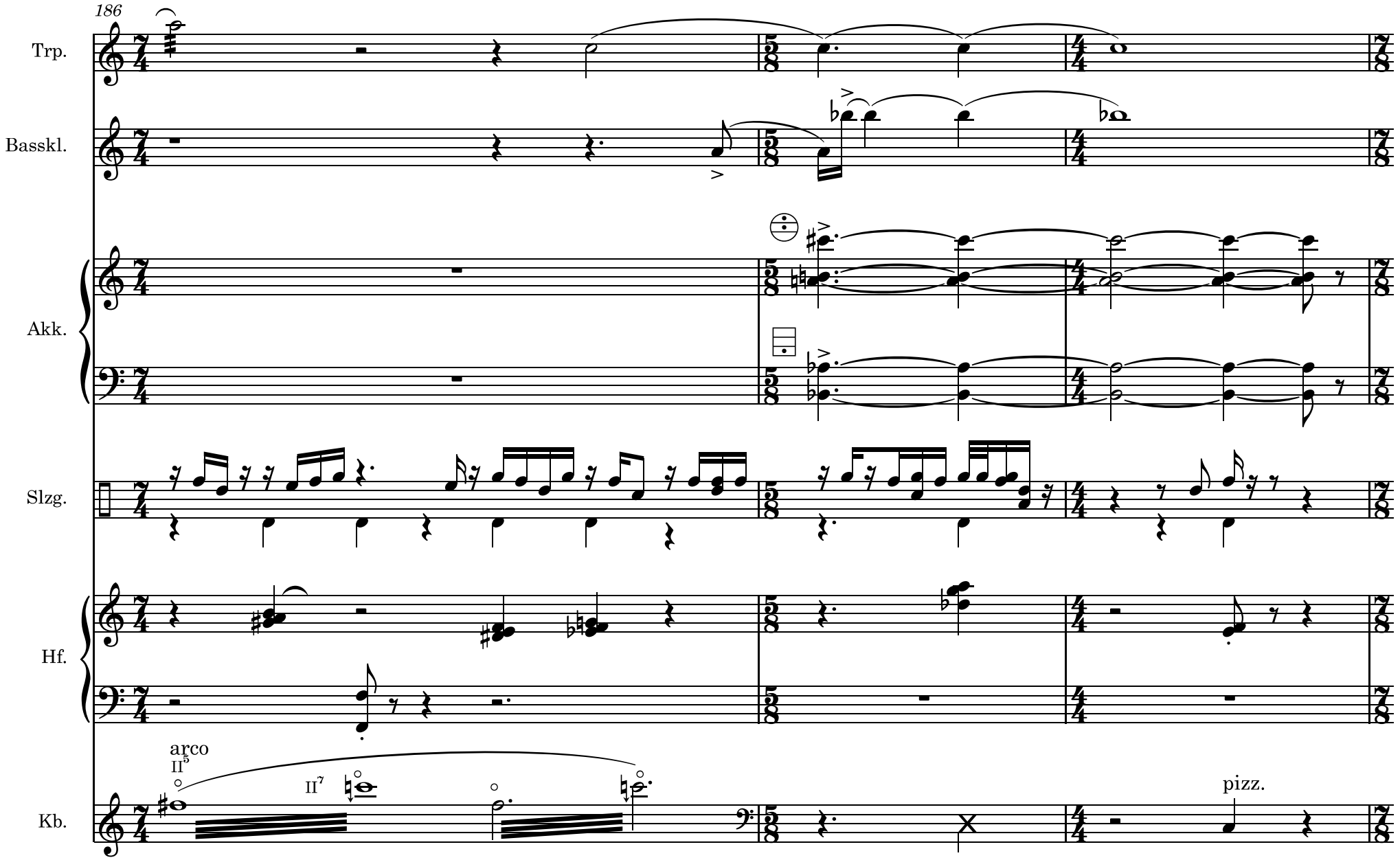

167
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
pp
8va
ppp
flutter gliss.
pp
hit strings
l.v. sempre
arco
s.t.
poco vib.
c.l.b.
pizz.

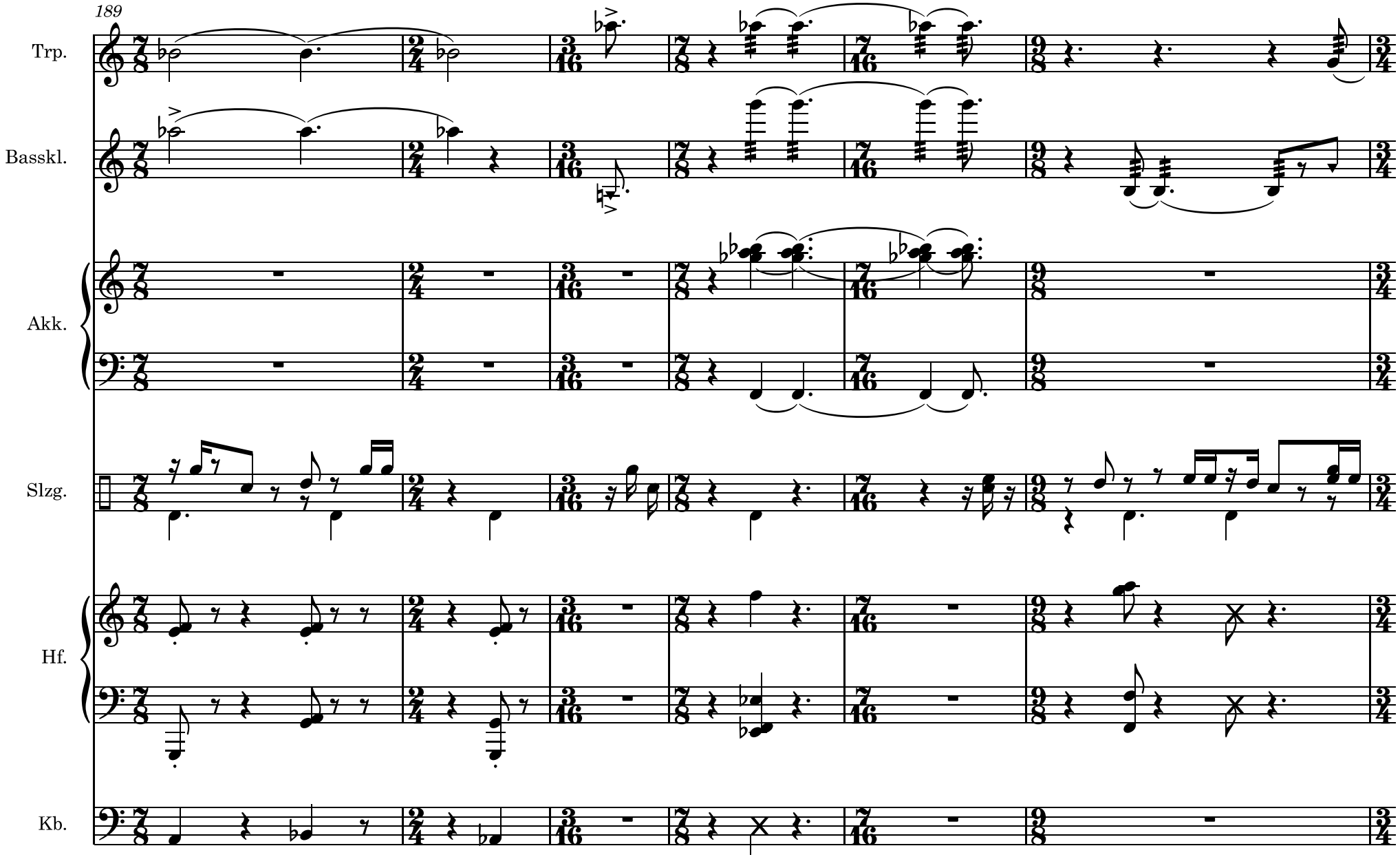

170
Trp.
Basskl.
(8)
Akk.
Slzg.
Hf.
hit strings
hit strings
Kb.
pizz.
c.l.b.

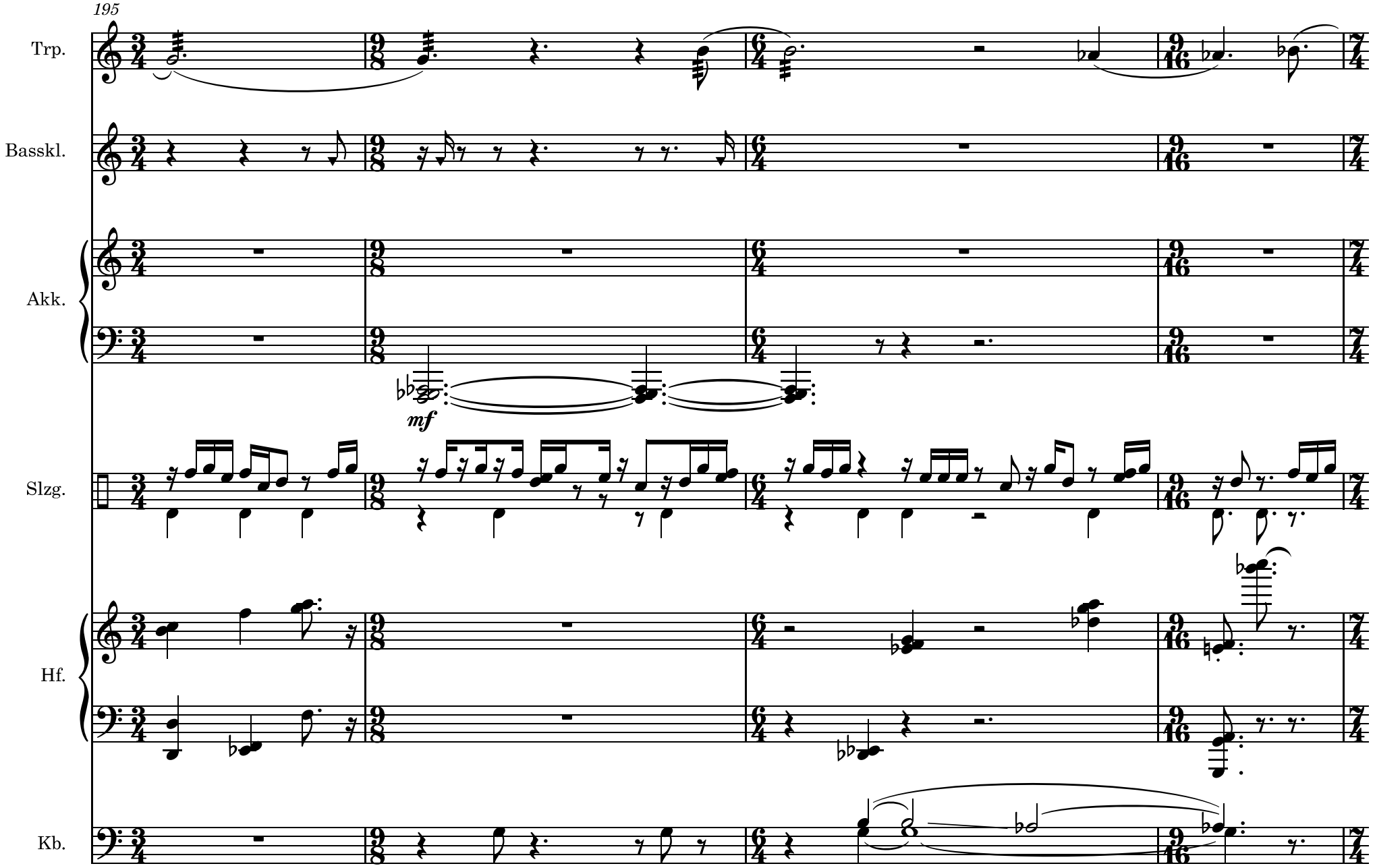

174
L
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
f sempre
hit strings
arco
IV
M

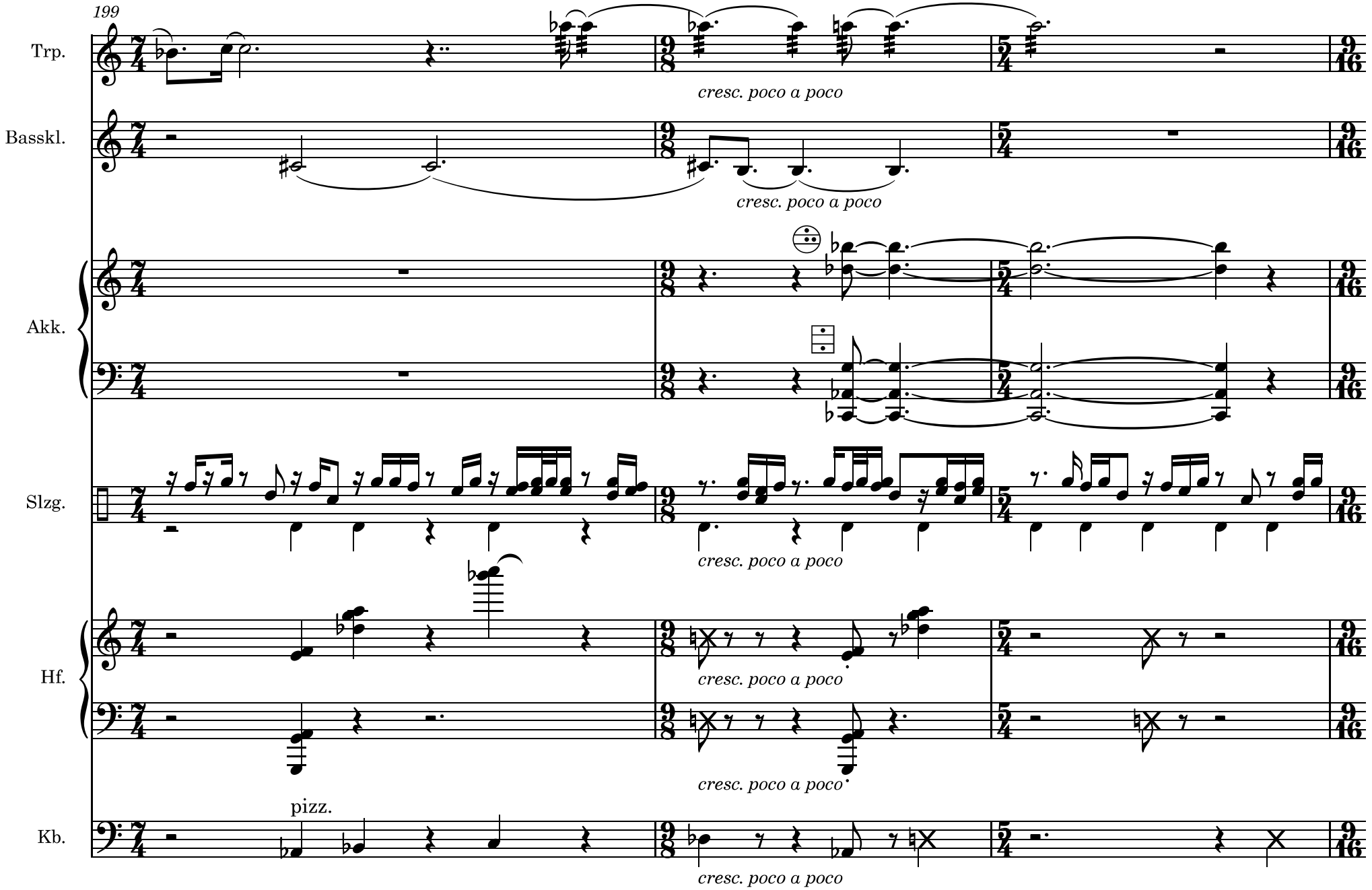

179
Trp.
open
f sempre
Basskl.
f sempre
Akk.
Slzg.
Hf.
f sempre
f sempre
Kb.
I5
f sempre

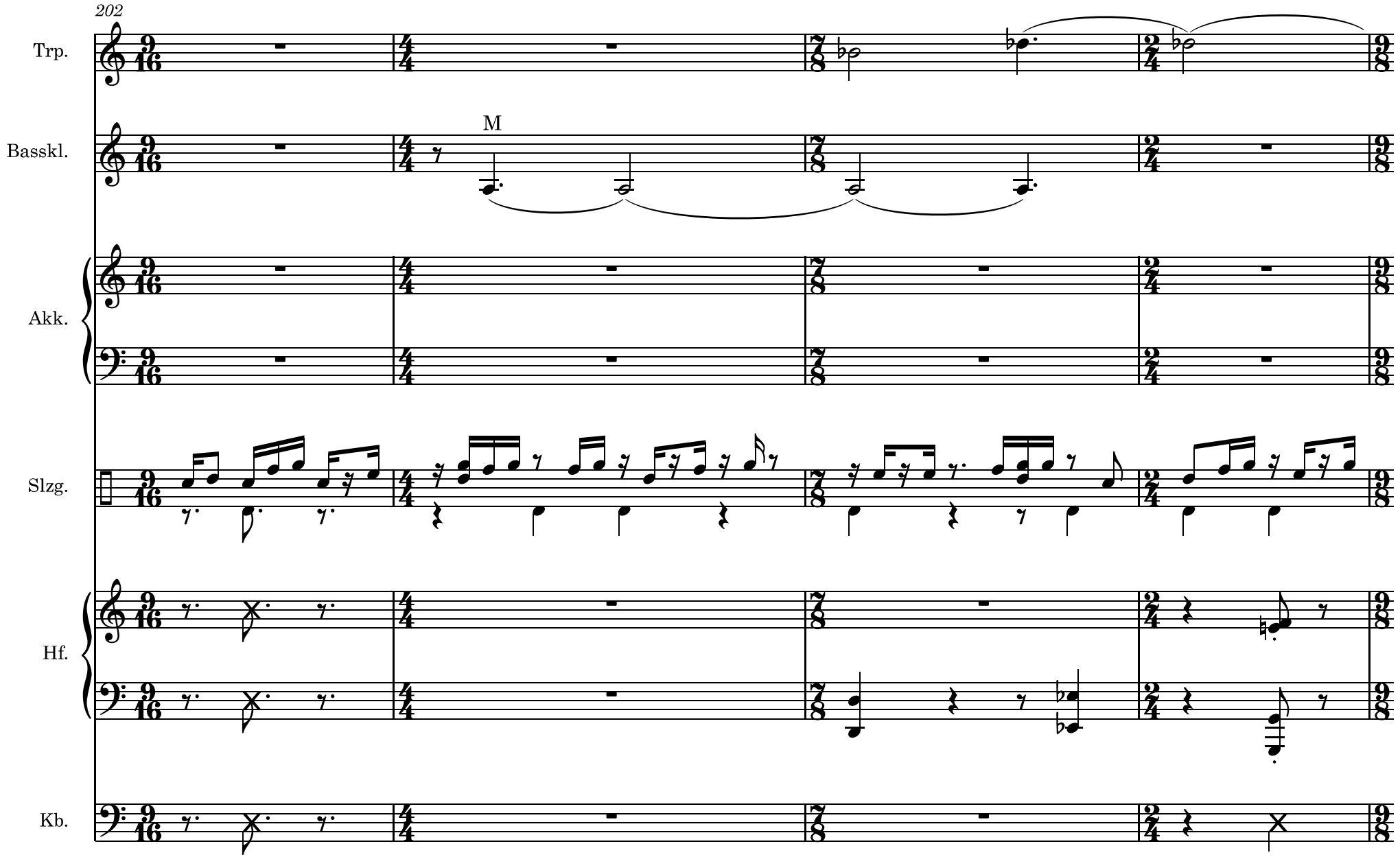

183
Trp.
Basskl.
8va
Akk.
fsempre
Slzg.
Hf.
Kb.
pizz.
pizz.

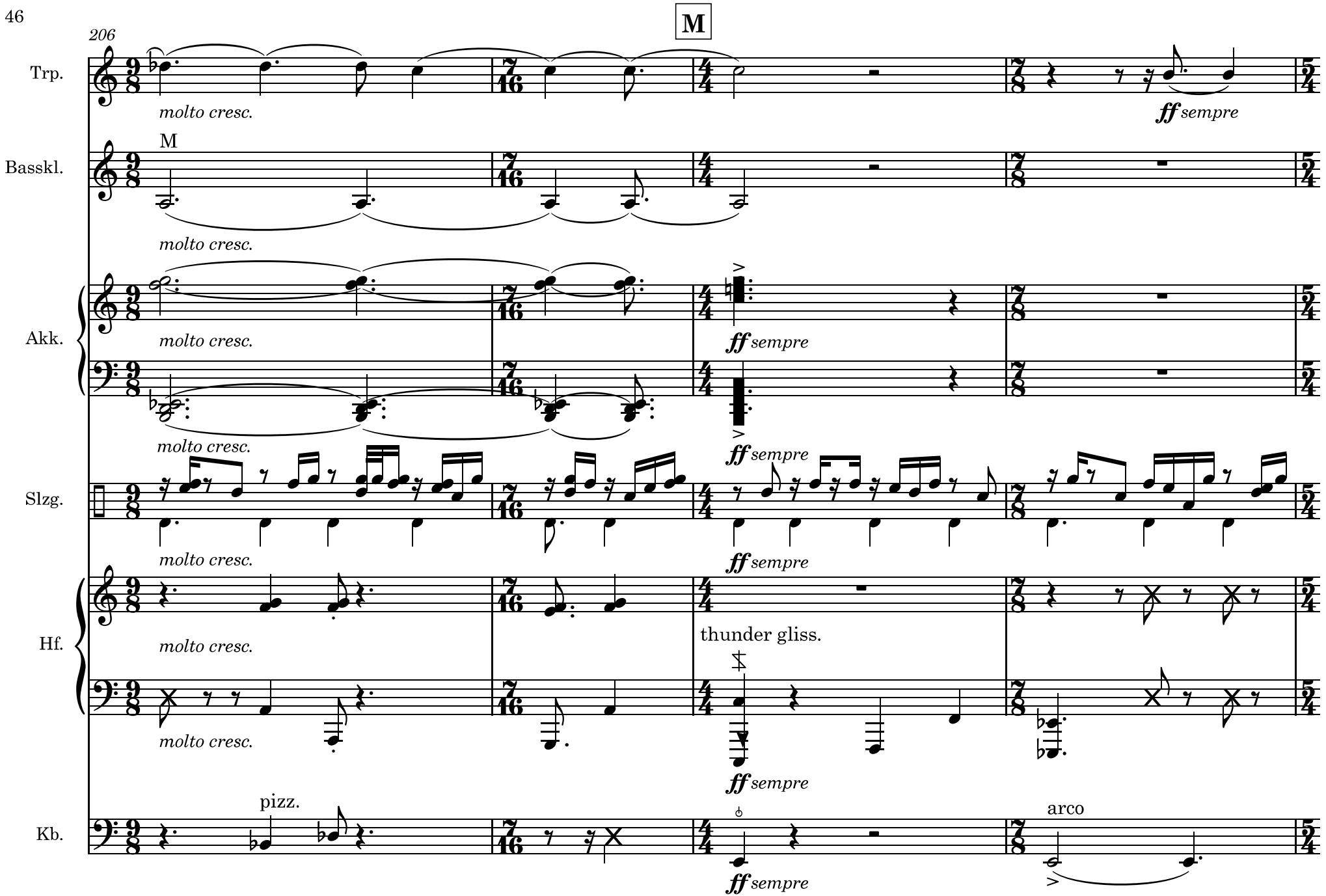

186
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
arco
II5
II7
pizz.

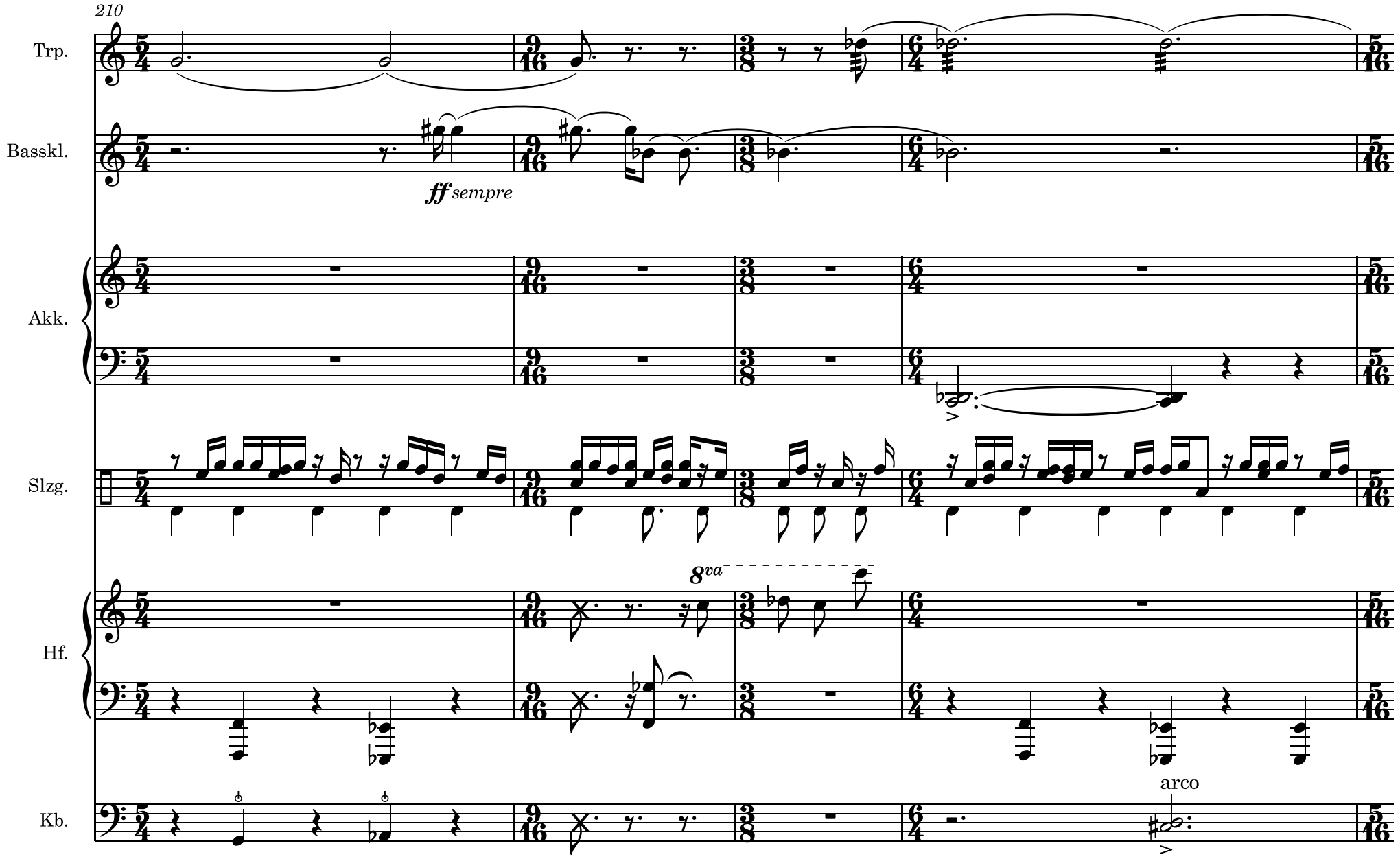

189
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.

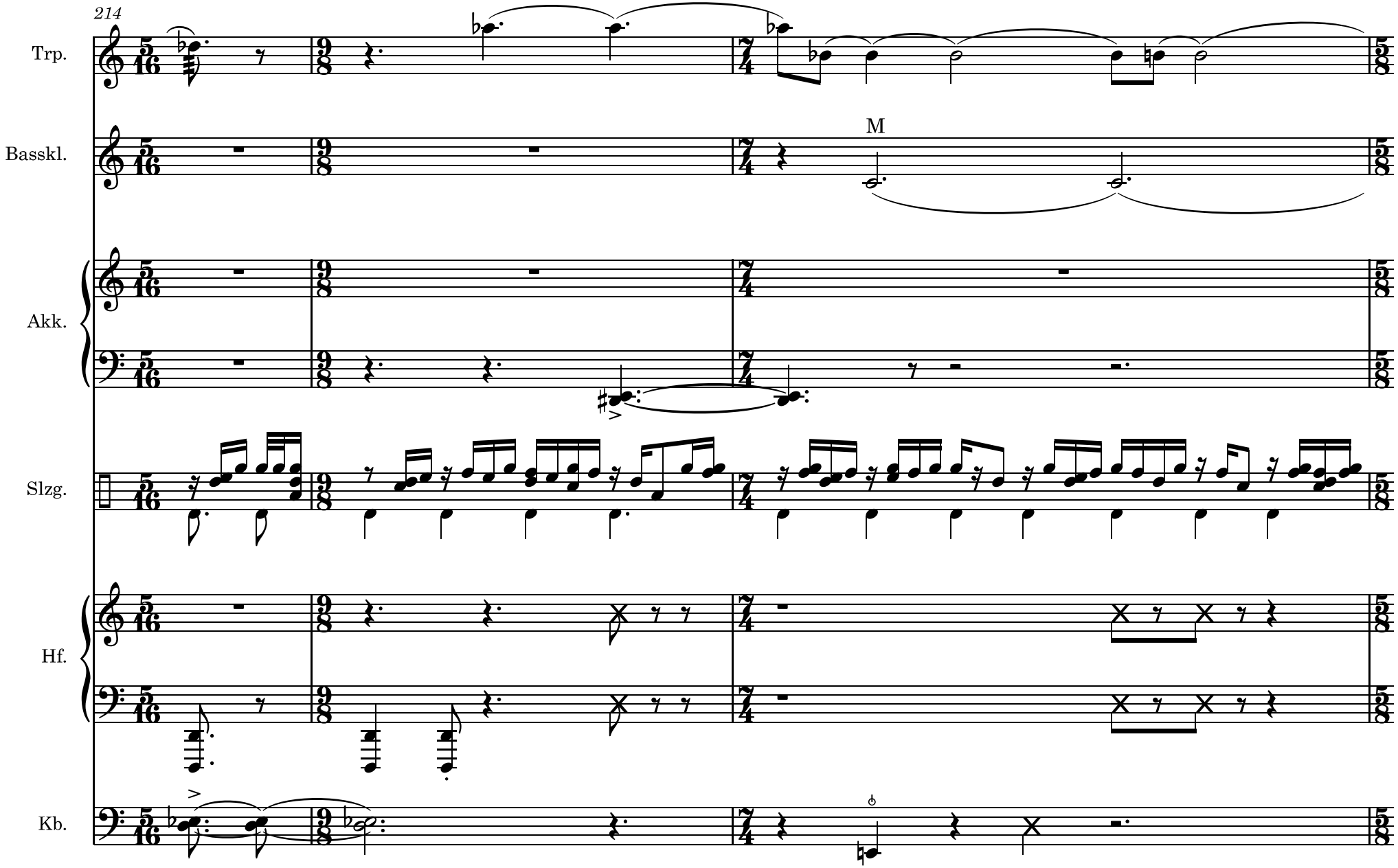

195
Trp.
Basskl.
Akk.
mf
Slzg.
Hf.
Kb.

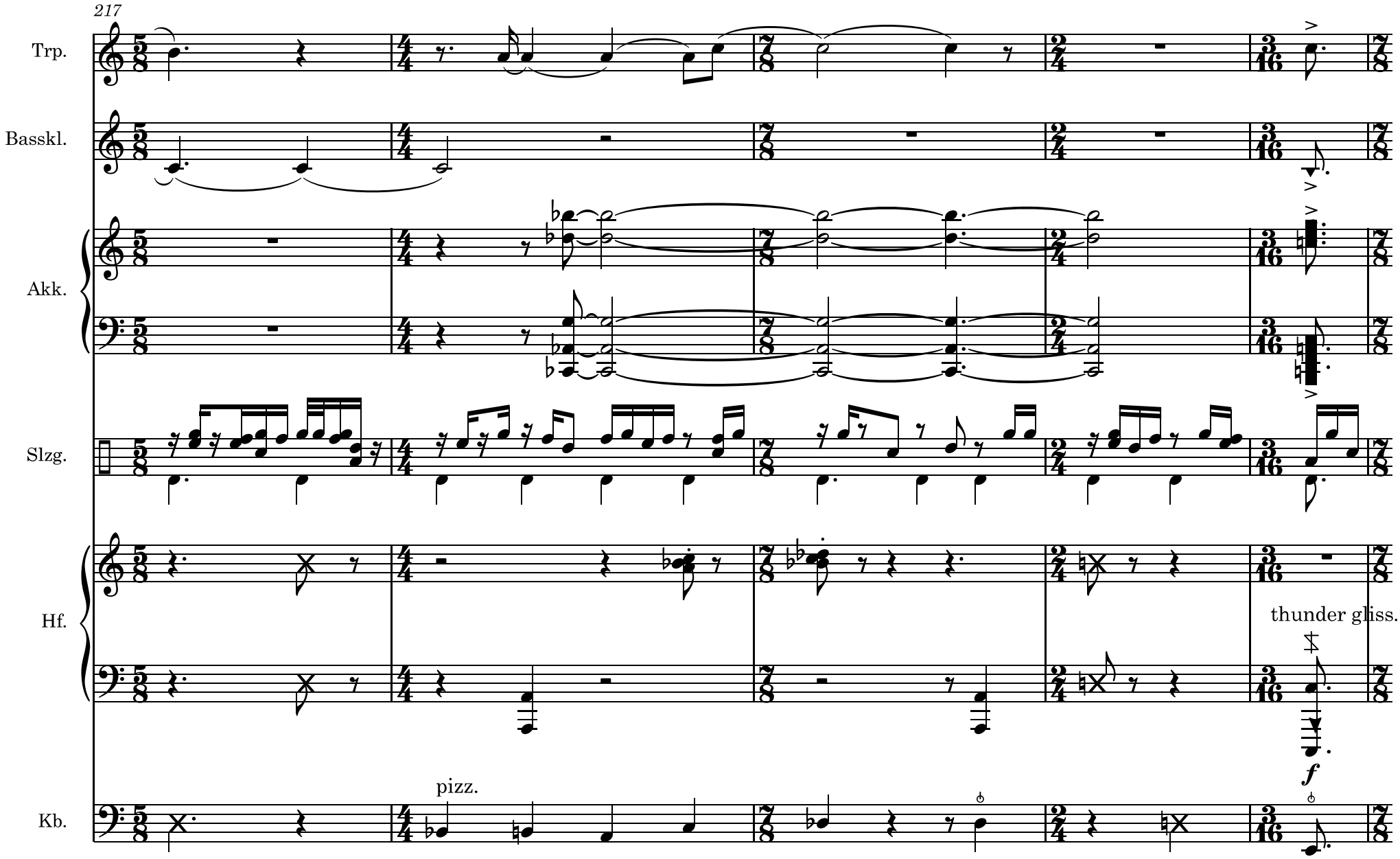

199
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
pizz.
cresc. poco a poco

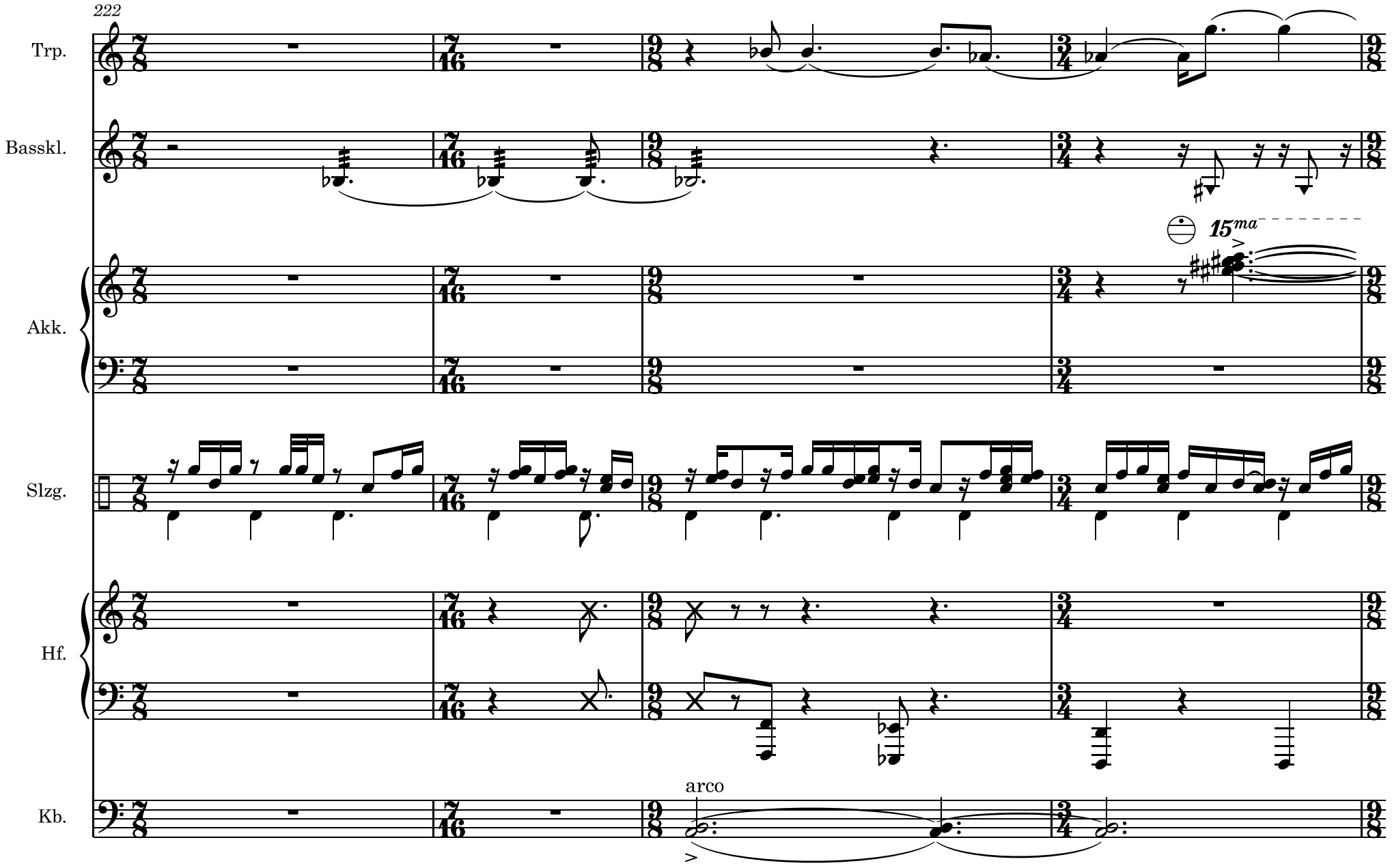

202
Trp.
Basskl.
M
Akk.
Slzg.
Hf.
Kb.

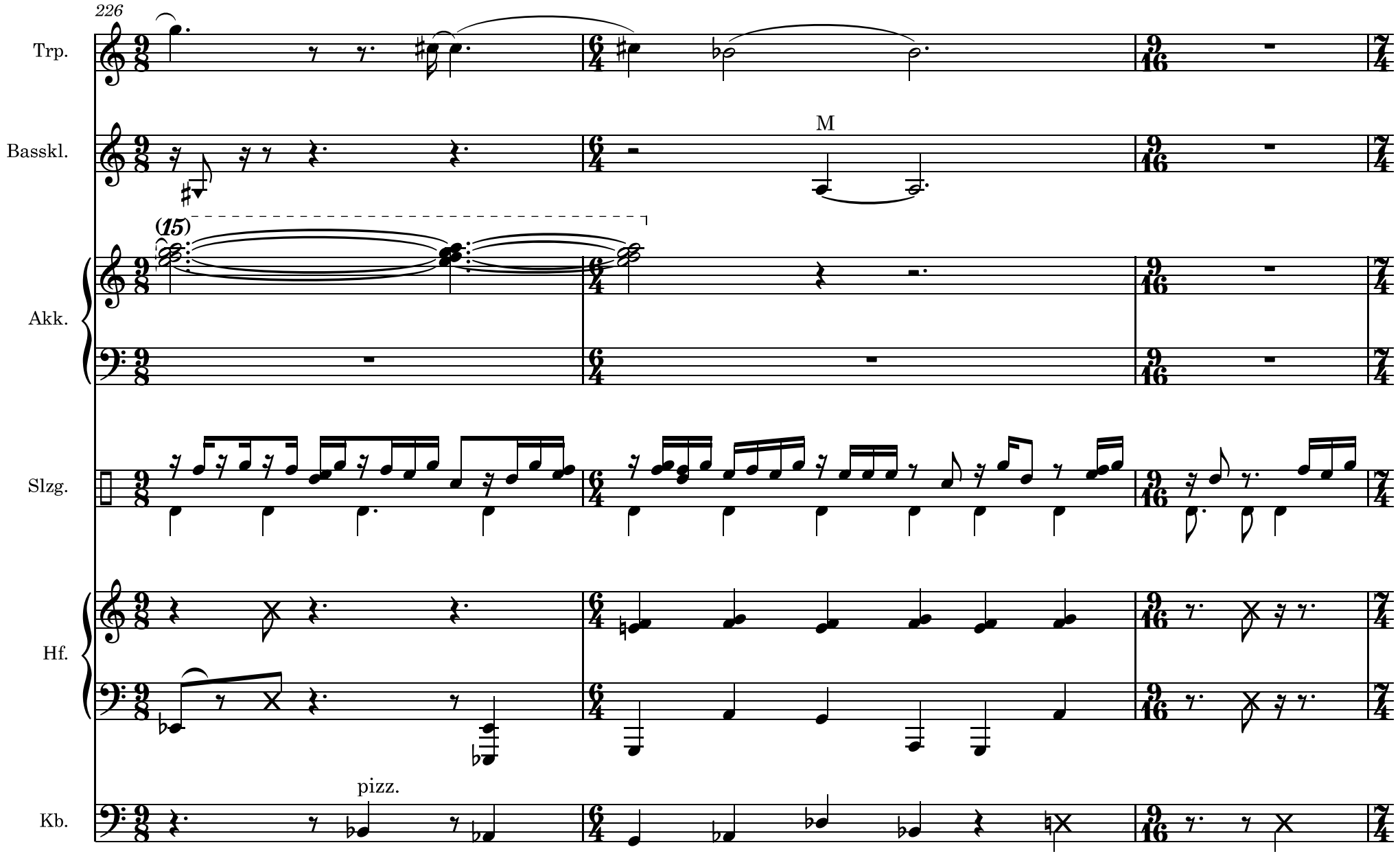

206
M
Trp.
molto cresc.
ff sempre
Basskl.
M
molto cresc.
Akk.
molto cresc.
ff sempre
molto cresc.
ff sempre
Slzg.
molto cresc.
ff sempre
Hf.
molto cresc.
thunder gliss.
molto cresc.
ff sempre
Kb.
pizz.
ff sempre
arco

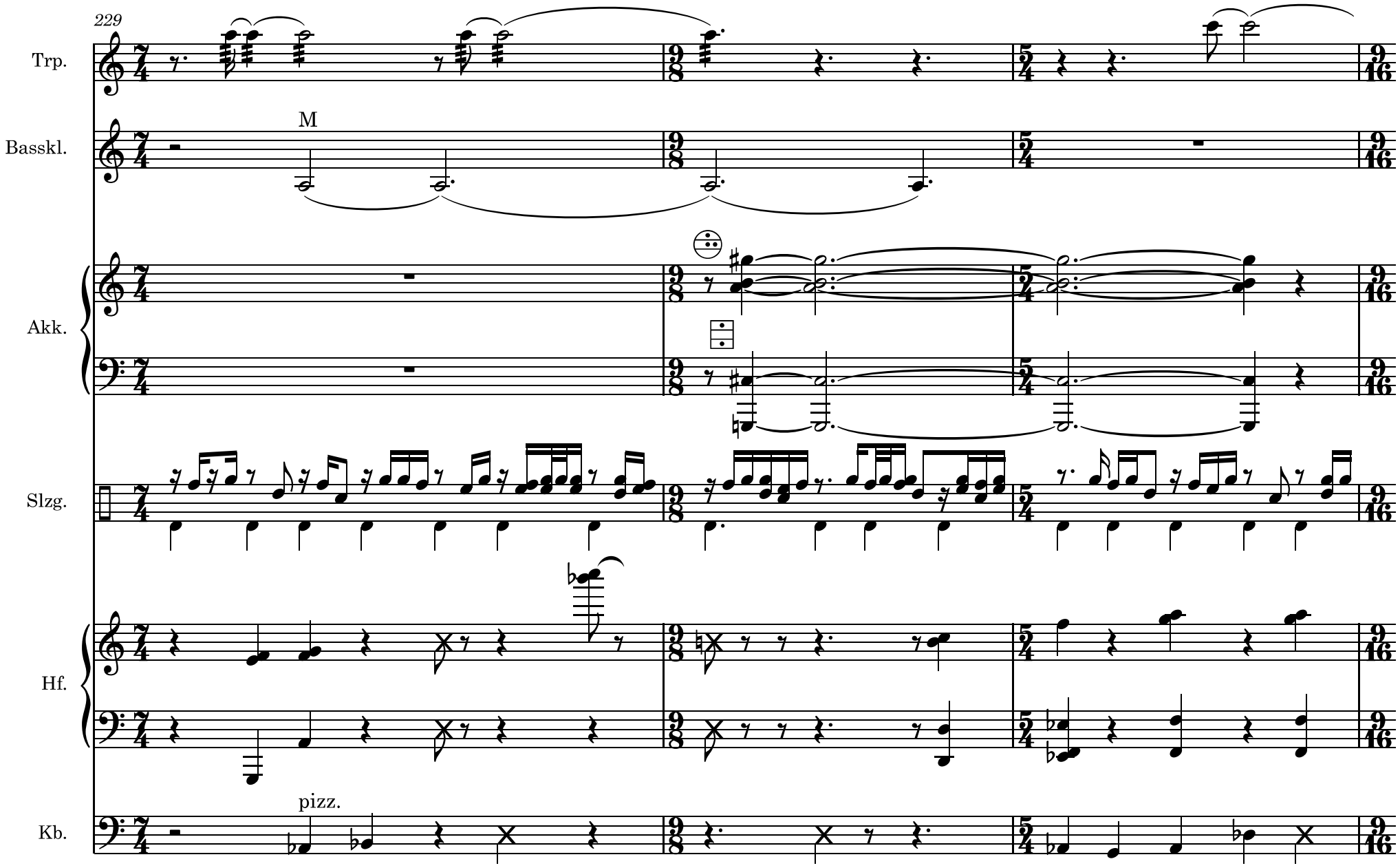

210
Trp.
Basskl.
ff sempre
Akk.
Slzg.
8va
Hf.
Kb.
arco

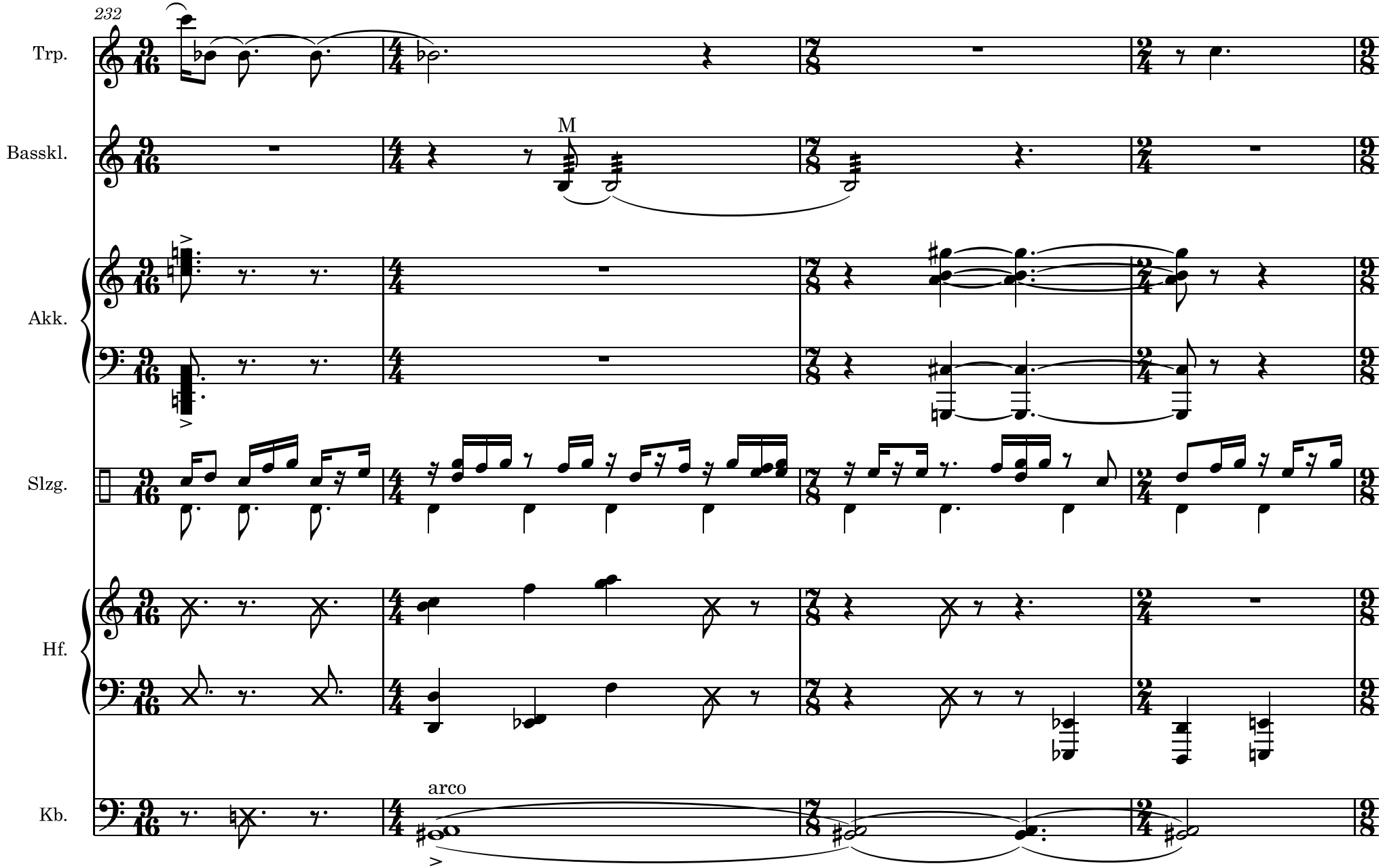

214
Trp.
Basskl.
M
Akk.
Slzg.
Hf.
Kb.

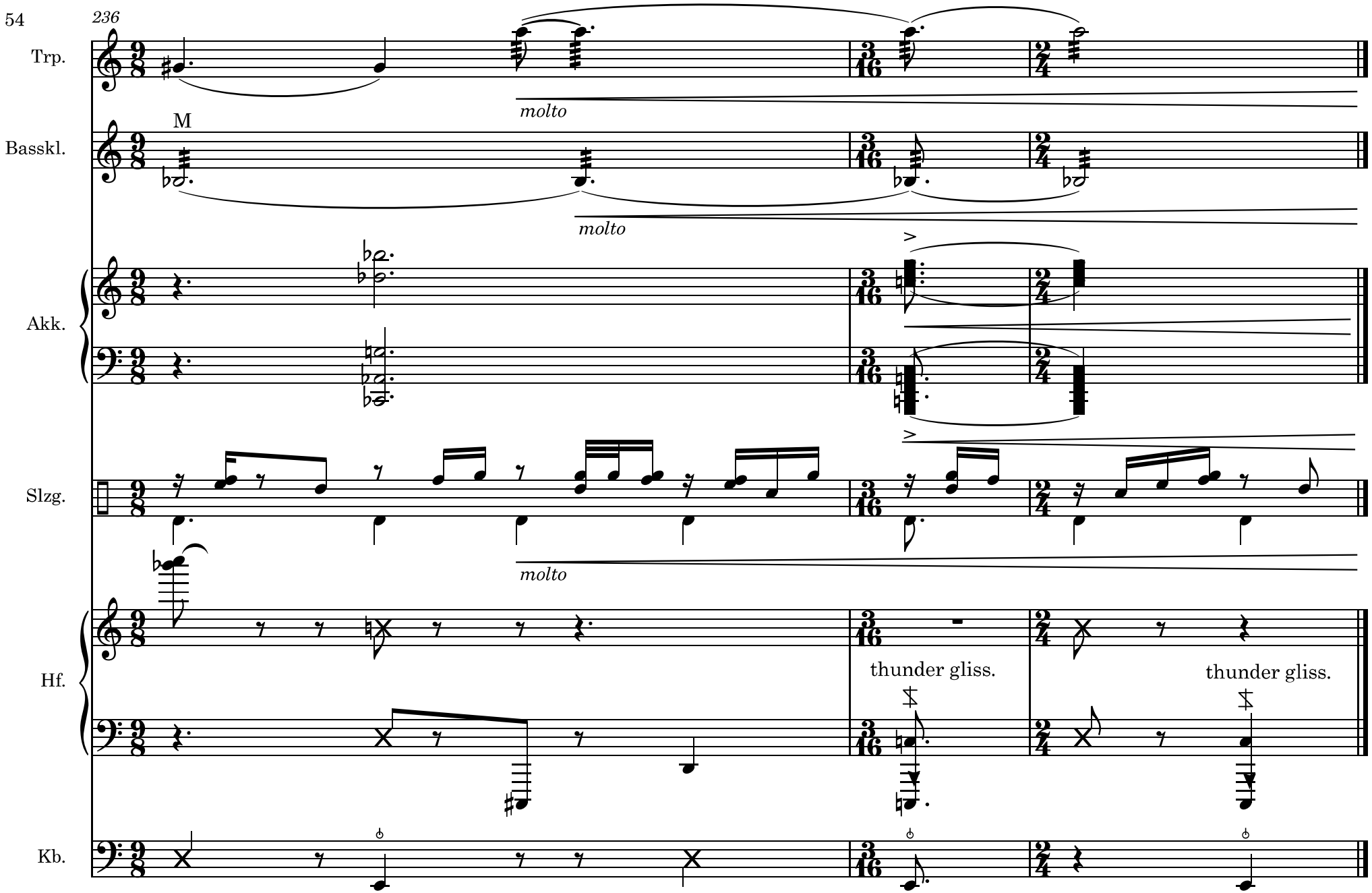

217
Trp.
Basskl.
Akk.
Slzg.
Hf.
Kb.
thunder gliss.
pizz.
f


222
Trp.
Basskl.
15ma
Akk.
Slzg.
Hf.
arco
Kb.


226
Trp.
Basskl.
M
(15)
Akk.
Slzg.
Hf.
pizz.
Kb.


229
Trp.
Basskl.
M
Akk.
Slzg.
Hf.
Kb.
pizz.


232
Trp.
Basskl.
M
Akk.
Slzg.
Hf.
Kb.
arco



Köln, Winter/Frühjahr 2024