

Das Meisterwerk, Version 1 (Studie III zum Jetzt-Möglichen)

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in Auftrag von Dirk Amrein und Jürg Henneberger
für Klavier und Posaune

*Vor Allem und zuerst die Werke!
Das heisst, Übung, Übung, Übung!
Der dazugehörige "Glaube" wird sich schon einstellen,- dessen seid versichert!*

Nietzsche, Morgenröthe

2010

1. danse languide
2. ardent, enthousiaste
3. in mutigem Glauben
4. Original oder Simulation

Zwischen den Sätzen sprechen die Musiker; die 'Interventionen' sind auf der nachfolgenden Seite beschrieben.

Die Musiker müssen durch ein Mikrofon zum Publikum sprechen. Auf dem Mikrofon soll ein leichter Hall eingestellt werden, sofern der Konzertraum keinen natürlichen Hall aufweist.

Die Interventionen können auf deutsch oder, vorzugsweise, auf englisch gesprochen werden.

Auf dem Konzertprogramm müssen sowohl der vollständige Titel, die vier Satzbezeichnungen als auch das Nietzsche-Zitat aufgeführt sein.

Die Titel in englisch lauten:

The Masterpiece, Version I
Study III for the Now-Possible

Then, i say, let us first and foremost have works! And this means practise! practise!
The necessary faith will come later - be certain of that!

Friedrich Nietzsche, Dawn of Day

Intervention I

Nach dem 1.ten Satz (Piano solo) spricht der PosaunistIn zum Publikum. Die Rede soll frei sein und inhaltlich mit dem Folgenden übereinstimmen, jedoch keine wörtliche Wiedergabe:

„Herzlich willkommen verehrtes Publikum zum heutigen Meisterwerk! Erlauben Sie mir, einige erklärende Worte Ihnen mitzuteilen. – Der erste Satz, *danse languide*, ist in einer hoch expressiven, neoromantischen Sprache gehalten. Verschiedene Einflüsse sind hörbar, beispielsweise von *Skyriabin*. Es sind jede Menge komplexe Strukturen und Verweise in die Musik komponiert, die nicht beim ersten Hören alle wahrgenommen werden können. Ich möchte nur einige herausgreifen:

–Sehr interessant ist beispielsweise das erste Motiv e-f. Sie haben es vermutlich gehört. Jürg, würdest du es bitte spielen.

Der Pianist spielt den Halbton e-f.

Dieses Motiv durchzieht den ganzen Satz. Es wird später erweitert zum Motiv 1b, d-e-f. D-e-f ist, wie Sie wissen, eine diatonisch aufgefüllte kleine Terz und assoziiert einen Dreiklang, der allerdings nicht erscheint.

–Später tauchen weitere Motive und Themen auf, die allesamt aus dem Motiv 1 und 1b entstanden sind. Ich nenne sie Motive 2, 2b und 3c. In einer polyphonen Engführung werden alle Motive ineinander verschachtelt und summieren sich zu einer expressiven Textur. Jürg!

Der Pianist spielt die Takte 16 und 17.

Die folgenden Sätze sind strukturell eng verbunden mit dem ersten Satz. Bitte achten Sie auf die Motive 2b und 3c. Der 2.te Satz hat die Anweisung ‚*ardent, enthousiaste*‘,

Der PosaunistIn und der PianistIn machen sich bereit den 2.ten Satz zu spielen.

Intervention II

Der PianistIn spricht zum Publikum. „Sehr verehrtes Publikum!

Mit dem Eintritt der Posaune steigert sich die Komplexität der Textur. Die Posaunenstimme ist geprägt von Tonwiederholungen. Dies lässt sich sozusagen als Kontrapunkt des Kontrapunktes deuten. Während in der Klavierstimme die Motive 1a, 1b, 2, 2b und 3c in oftmals unveränderter Form wieder auftauchen und in eine Textur münden, die an der Grenze des Schleierhaften steht, begnügt sich die Posaunenstimme mit deutlichen Tonwiederholungen. Dies wird durch das simple Intervall der grossen Sexte betont.

Bitte, Dirk. *Der PosaunistIn spielt die grosse Sexte d'-f.*

Das Resultat des Zusammenspiels beider Instrumente zwischen Komplexität und Durchsichtigkeit ist eine sich überschlagende Musik. So muss auch die Überschrift ‚*ardent, enthousiaste*‘ verstanden werden. –

Der nächste Satz ‚*in mutigem Glauben*‘ ist eher in einem neoavantgardistischen Ton gehalten. Ganz im Gegensatz zu den Sätzen ‚*danse languide*‘ und ‚*ardent, enthousiaste*‘. Vielleicht ist er deshalb deutsch betitelt.

Der PosaunistIn und der PianistIn machen sich bereit den 3.ten Satz zu spielen.

Intervention III

*Der Posaunist spricht zum Publikum. „Sie können beim vierten Satz aus zwei Optionen wählen: entweder *Simulation* oder *Original*. –*

In der Neuen Musik im Jahre 2010 ist alles möglich, jeder Stil, jede Technik, jede Absicht; selbst Stilllosigkeit, selbst Absichtslosigkeit. Das Negative und das Positive, das Original und die Simulation haben sich ineinander aufgelöst. –

Bitte halten Sie die Hand hoch, welchen vierten Satz Sie hören möchten. Die Mehrheit wird anschliessend von uns gespielt. Möchten Sie das ‚*Original*‘ hören, dann strecken Sie bitte die Hand jetzt auf.

Der PosaunistIn zählt die aufgestreckten Hände. (Falls es eine deutliche Mehrheit ist, muss nicht gezählt werden. Die Abstimmung wird dennoch fortgeführt.)

Möchten Sie die ‚*Simulation*‘ hören, dann strecken Sie bitte jetzt die Hand auf. ‚*Xy*‘ ist der Abstimmungssieger, wir spielen also ‚*xy*‘.“

Der vierte Satz wird gespielt.

Intervention I

The trombonist speaks to the audience.

„Ladies and gentlemen! Welcome to today's masterpiece!

Please allow me to start with some explanations. –

The first movement, "danse languide", speaks a very expressive and neoromantic language. Different influences can be heard, for example by Skryabin. Many complex structures and references can be found in the music; structures and references which can't be noticed after first listening to it. Let me show you some of them: The first motif e-f, for example, is rather interesting. I guess you heard it already. Jürg, would you please play it.

The pianist plays the halftone e-f.

This motif can be found throughout the entire movement. Later, the motif 1b, d-e-f is added. As you know, d-e-f is a diatonically filled minor third and refers to a triad, which does not appear. Later, further motifs and themes appear which originated from motif 1 and 1b. I will call them motifs 2, 2b and 3c. In a polyphonic *stretto*, all motifs are interlaced and add up to an expressive texture. Jürg! *The pianist plays bars 16 and 17.* The following movements are structurally closely connected to the first movement. Please pay attention to motifs 2b and 3c.

The instruction for the second movement reads "ardent, enthousiaste".

Intervention II

The pianist speaks to the audience.

„Ladies and gentlemen, hello!

The complexity of the texture increases with the trombone.

Sound repetitions are characteristic for its voice. This can be interpreted as the counterpoint of the counterpoint. In the piano voice, the motifs 1a, 1b, 2, 2b and 3c reappear often unaltered and lead to an almost incomprehensible texture, whereas the trombone voice is content with distinct tone repetitions. The major sixth's simple interval stresses that. Dirk, please.

The trombonist plays the major sixth d'-f.

The outcome of both instruments' interplay between complexity and transparency is a kind of music falling over itself. This is also how the caption "ardent, enthousiaste" is meant to be understood. The next movement "in mutigem Glauben" (in courageous faith) is kept in a rather neo-avantgardistic tone. Quite contrary to the movements "danse languide" and "ardent, enthousiaste". This is perhaps why it has a German title.

The trombonist and the pianist get ready to play the third movement.

Intervention III

The trombonist speaks to the audience.

„In the fourth movement, you have two options to choose from: either simulation or original.- In the year 2010, everything is possible in Contemporary Music, every style, every technique, every intention; even lack of style, or no intention at all are imaginable. Negative and positive, original and simulation have dissolved into each other.-

Please raise your hand to show us which fourth movement you want to hear. The one with the majority of votes will be played by us later. If you want to hear "Original", please raise your hand now.

If you want to hear "Simulation", please raise your hand now.

"XY" got the majority of votes:

We are going to play "XY".

Das Meisterwerk

♩ = 60

I. Auf der Grenze zwischen Original und Simulation
In Neoromantischem Schein (danse languide)

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff labeled "Pedal". The time signature is 4/4. The music features complex rhythmic patterns with triplets and slurs. The key signature has one sharp (F#).

3

Second system of the musical score, starting at measure 3. It continues the complex rhythmic patterns with triplets and slurs. The key signature remains one sharp.

5

Third system of the musical score, starting at measure 5. It features more intricate rhythmic figures, including sextuplets and triplets. The key signature remains one sharp.

7

Fourth system of the musical score, starting at measure 7. It concludes with dense rhythmic textures and triplets. The key signature remains one sharp.

10

♩ = 48

Musical score for measures 10-12. The system consists of two staves. The upper staff is in bass clef and contains a whole rest in measure 10, followed by a melodic line in measures 11 and 12. The lower staff is in bass clef and contains a whole note chord in measure 10, followed by a melodic line in measures 11 and 12. Dynamics include *p*, *f*, and *mp*. There are triplet markings in measures 11 and 12.

13

Musical score for measures 13-14. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with triplet markings in measures 13 and 14. The lower staff is in bass clef and contains a melodic line with triplet markings in measures 13 and 14. Dynamics include *f*.

15

Musical score for measures 15-16. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with triplet and sextuplet markings in measures 15 and 16. The lower staff is in bass clef and contains a melodic line with sextuplet markings in measures 15 and 16. Dynamics include *mp* and *f*.

17

Musical score for measures 17-18. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with sextuplet and triplet markings in measures 17 and 18. The lower staff is in bass clef and contains a melodic line with triplet markings in measures 17 and 18. Dynamics include *p*.

19

Musical score for measures 19-21. Measure 19 is a whole rest in the bass clef. Measure 20 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 21 contains complex rhythmic patterns in both staves, including triplets and quintuplets.

22

Musical score for measures 22-23. Measure 22 has a treble clef with a triplet of eighth notes (C5, D5, E5) and a bass clef with a triplet of eighth notes (C4, D4, E4). Measure 23 continues with similar patterns, including a forte (*f*) dynamic marking in the treble staff.

23

Musical score for measures 23-24. Measure 23 features a treble clef with a triplet of eighth notes (F5, G5, A5) and a bass clef with a triplet of eighth notes (F4, G4, A4). Measure 24 continues with complex rhythmic patterns, including a quintuplet in the bass staff.

24

Musical score for measures 24-25. Measure 24 has a treble clef with a triplet of eighth notes (B4, C5, D5) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measure 25 continues with complex rhythmic patterns, including a quintuplet in the bass staff.

II. ziemlich gut - (ardent, enthousiaste)

25 Intervention I ♩ = 120

Musical score for measures 25-29. The system consists of three staves: a single bass staff on top, and a grand staff (treble and bass) below. The top staff features a melodic line with triplets and a dynamic marking of *ff*. The grand staff provides a harmonic accompaniment with sustained chords and a bass line. Measure numbers 25, 26, 27, 28, and 29 are indicated below the grand staff.

Musical score for measures 30-33. The system consists of three staves: a single bass staff on top, and a grand staff (treble and bass) below. The top staff continues the melodic line with triplets and a dynamic marking of *ff*. The grand staff provides a harmonic accompaniment. Measure numbers 30, 31, 32, and 33 are indicated below the grand staff.

Musical score for measures 34-37. The system consists of three staves: a single bass staff on top, and a grand staff (treble and bass) below. The top staff continues the melodic line with triplets and a dynamic marking of *ff*. The grand staff provides a harmonic accompaniment. Measure numbers 34, 35, 36, and 37 are indicated below the grand staff.

Musical score for measures 38-41. The system consists of three staves: a single bass staff on top, and a grand staff (treble and bass) below. The top staff continues the melodic line with triplets and a dynamic marking of *ff*. The grand staff provides a harmonic accompaniment. Measure numbers 38, 39, 40, and 41 are indicated below the grand staff.

42

Musical score for measures 42-45. The bass line features a melodic line with a 5-measure slur and a key signature change to one flat. The piano accompaniment consists of triplets in both hands.

46

$\text{♩} = 48$

Musical score for measures 46-47. The tempo is marked as quarter note = 48. The bass line has a complex rhythmic pattern with triplets. The piano accompaniment includes triplets and a forte (*f*) dynamic marking.

48

Musical score for measures 48-49. The bass line features a melodic line with a sforzando (*sfz*) dynamic marking. The piano accompaniment includes triplets.

49

$\text{♩} = 96$

Musical score for measures 49-51. The tempo is marked as quarter note = 96. The bass line has a complex rhythmic pattern with triplets and a 5-measure slur. The piano accompaniment includes triplets.

51

f

ff

mf

53

c r e s c e n d o . . .

55

mf

57

Musical score for measures 57-58. The bass line features a melodic line with a '5' fingering and a 'ff' dynamic. The piano accompaniment consists of triplets in both hands, with 'ff' dynamics.

59

Musical score for measures 59-62. The bass line shows a dynamic progression from 'f' to 'p'. The piano accompaniment features triplets in both hands, with 'ff' dynamics in the right hand and 'p' in the left hand.

III in mutigem Glauben (impérieux)

63 Intervention II ♩ = 52

Musical score for measures 63-65. The bass line includes a glissando and a '5' fingering. The piano accompaniment features chords and triplets with dynamics 'p', 'mp', and 'ppp'. Pedal markings are present at the bottom.

66

p *f* *p* *mf*

5 6

mf *mp* *p* *f*

67

p *f*

p *mf*

9 9

3 3

5

68

p

p

9 3 3 7

5 5

5 3 3

mf

mf

5

69

f *mp*

f *mp*

sfz

7 6

3 3 3 3

72

Dämpfer nach Wahl

gliss.

ohne Dämpfer

Musical score for measures 72-74. The system includes a bass line, a grand staff (treble and bass clefs), and a lower bass line. Measure 72 features a triplet of eighth notes in the bass line and a glissando in the grand staff. Measure 73 continues the bass line and grand staff. Measure 74 shows a forte (*ff*) chord in the grand staff and a piano (*p*) note in the lower bass line.

75

Musical score for measures 75-76. Measure 75 shows a bass line with a triplet of eighth notes and a grand staff with a forte (*ff*) chord. Measure 76 continues the bass line and grand staff, ending with a piano (*p*) note in the lower bass line.

76

Musical score for measures 76-77. Measure 76 features a bass line with dynamics *mf*, *p*, *f*, *mp*, *f*, and *p*. The grand staff has dynamics *mf*, *ff*, and *f*. Measure 77 continues the bass line and grand staff, ending with a forte (*f*) note in the lower bass line.

77

Musical score for measures 77-78. Measure 77 features a bass line with dynamics *f*, *f*, *p*, and *f*. The grand staff has dynamics *p* and *f*. Measure 78 continues the bass line and grand staff, ending with a piano (*p*) note in the lower bass line.

78 frei und wirr, Dynamik frei

9 *pp*

5

3

ff

80

82 Intervention III, Abstimmung

3

3

3

IV Simulation oder Original (affanato)

86 ♩ = 48

pp

p *mf* *cresc.*

Pedal nach freiem Ermessen

3

88

f *p* *mp* *f* *p*

mf

3

90

f

f *p* *f* *f*

3

6

91

f *mp* *p* *cresc...*

in den Flügel spielen

normal

ziemlich frei in der Zeitgestaltung

Ped.

6

6

3

94

Musical score for measures 94-95. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The grand staff is mostly empty, with a few notes in the bass line.

96

Musical score for measures 96-97. The system consists of three staves. The top bass staff has a melodic line starting with a half note, followed by eighth notes, and then a series of sixteenth notes. A *ff* dynamic marking is present. The grand staff below is mostly empty.

97

Musical score for measures 97-98. The system consists of three staves. The top bass staff has a melodic line with eighth notes and a half note. The middle grand staff has a melodic line with eighth notes and a half note. The bottom grand staff has a bass line with eighth notes and a half note. A *ff* dynamic marking is present. There are also some triplets and a 5-measure rest.

99

immer etwas tragischer

Musical score for measures 99-100. The system consists of three staves. The top bass staff has a melodic line with eighth notes and a half note. The middle grand staff has a melodic line with eighth notes and a half note. The bottom grand staff has a bass line with eighth notes and a half note. A *ff* dynamic marking is present. There are also some triplets and a 5-measure rest. The word *Ped.* is written below the bottom grand staff.

100

3 3 3 3

* Ped. * Ped. * Ped.

101

3 tot mp p

3 tot ohne Pedal mf mp

103 leichtes glissando abwärts am Schluss des Tones

3 ff ff

Ped. * Ped.

105

3

ff

ff

ff

*