

Baßklarinette

Merkglühen

Fassung für Sopran; Baßflöte, Baßklarinette und Violoncello
auf ein Gedicht des Komponisten

Ergon 102, Nr. 2, Musikwerknnummer 2270 (2024)

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♩ = 108

Transponierend notiert

non legato

The musical score is written for Bass Clarinet in 4/4 time, with a tempo of 108 beats per minute. The key signature has one sharp (F#). The score consists of 40 measures, divided into eight systems of five measures each. The notation includes various dynamics, articulations, and fingerings.

Measure 1: *mf* < *mf* < *mf* < *mf* < *mf* <

Measure 7: *mf* *non legato* *f*

Measure 12: *mf* *non legato* *p* *mf*

Measure 16: *mf* *non legato* *f* *mp*

Measure 22: *mf* *non legato* *f* *mp*

Measure 27: *mf*

Measure 31: *mp* *p*

Measure 35: *mf* *f*

Measure 38: *pp* *p* *mf* *f* *(non legato)*

43 *mf* *f*

48 *p* *f* *mf*

53 *f* *f* *p* *mf*

58 *3* *3* *3*

62 *ff* *pp*

64

66 *non legato* *pp* *f*

70 *mf*

75

79 *f* *pp* *mf* *p*

85

91

mf

94

97

100

mp *p*

104

p

112

mf

116

sfz *mf* *sfz* *mf*

120

f

The musical score is written for a Bass Clarinet. It begins at measure 85 and ends at measure 120. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score includes various dynamic markings: *mf* (mezzo-forte) at measures 91 and 112; *mp* (mezzo-piano) at measure 100; *p* (piano) at measures 104 and 100; *sfz* (sforzando) at measures 116 and 116; and *f* (fortissimo) at measure 120. The score features a variety of musical textures, including single notes, chords, and complex rhythmic patterns. There are also markings for sforzando (sfz) and mezzo-forte (mf). The piece concludes with a final measure at measure 120.

123 *mf*

125 *non legato* *f* *mf*

128 *mp* *f* *sfz* *sfz* *sfz* *sfz*

132 *sfz* *sfz* *mf*

134 *p* *f* *pp*

137 *sfz* *sfz* *sfz* *mf*

142 *f* *mp* *mf*

146 *f* *mf*

149

151 *mp* *mf*

154 *mp* *f* *mp*

157

159

161 *f* *non legato* *mf*

165 *f*

167 *ff*

171 *ff* *non legato*

177 *mf* *non legato*

182

segue pausa

185 *ff*

187 *ff*

189 *ff*

191 *ff*

194 *ff*

196 *p*

200 *p*

206 *poco*

Vorzeichen gelten jeweils nur für eine einzige Note in der entsprechenden Oktavlage. Unmittelbare Tonwiederholungen (auch durch Pausen getrennte) behalten die gleiche Tonhöhe bei. Töne ohne Vorzeichen gelten immer als nicht alteriert.