

Florian BERGMANN

Knots

für Bassklarinette, Violine, Klavier und Zupiel

Text: Ronald D. Laing



Umlaut Scores

© 2014

Knots

(2014)

Florian Bergmann

Aufführungsdauer: 12 Minuten

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Erläuterungen

Allgemeines

Equipment:

Für die Aufführung wird ein Midi-Keyboard, ein Computer, auf dem die Sprach- bzw. Gesangssamples gespeichert sind, und ein Lautsprechersystem benötigt. Die Samples müssen vor der Aufführung aufgenommen werden und so auf dem Computer bereitgestellt werden, dass sie vom Midi-Keyboard aus angesteuert werden können.

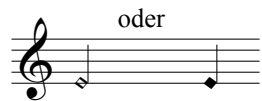
Notation:

Alle Vorzeichen gelten für den ganzen Takt, allerdings nur in der Oktave, in der sie jeweils vorgezeichnet wurden.

Die Dynamikangaben sind als klingende Dynamik gemeint. Das bedeutet, das u.U. einige Techniken so laut wie möglich ausgeführt werden müssen, um eine notierte Dynamik "p" zu erreichen.

Alle Triller sind mit dem nächst höherrn Halbton auszuführen.

Bassklarinette



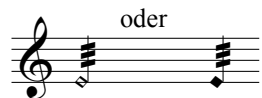
Luftgeräusch. Luft ins Mundstück blasen, ohne dass das Blättchen schwingt. Der Mund formt ein "sch", die angegebene Tonhöhe wird gegriffen.



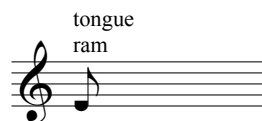
Luftgeräusch. Luft aus etwa 2 cm Entfernung scharf aufs Mundstück blasen, sodass ein tonloses Rauschen hörbar wird.



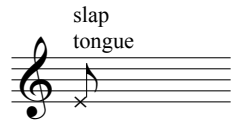
Flutterzunge.



Tonlose Flutterzunge.



Mit der Zunge gegen die Kante des Blättchens schlagen.



Slap Tongue, bei dem die Tonhöhe nicht hörbar ist, sondern ein rein perkussives Geräusch erklingt.



Slap Tongue, bei dem die gegriffene Tonhöhe hörbar ist.



Tonlose Flatterzunge. Gleichzeitig schnelle chromatische Aufwärtsbewegung von der angegebenen Tonhöhe aus.



Bisbigliando. Tonfarbtriller für die Dauer des gesamten Notenwerts.



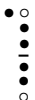
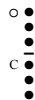
Mit dem Fingerknöchel gegen den Korpus, den Stuhl oder ein anderes geeignetes Objekt klopfen.



Mit der Fläche des Fingernagels am vorderen Teil gegen die Fläche des Blättchens schlagen.



Mit der Fläche des Fingernagels am vorderen Teil der Fläche des Blättchens wischen.



Violine



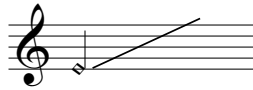
Der Ton wird um einen Viertelton erniedrigt.



Flageolets werden stets mit der gegriffenen Tonhöhe und dem abgegriffenen Intervall notiert, auch wenn es sich um natürliche Flageolets handelt. Doppelflageolets entsprechend.



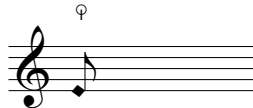
Auf (halb-)gedämpfter Saite gestrichen. Es erklingt ein in die jeweils gegriffene Tonhöhe eingefärbtes Rauschen.



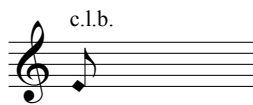
Glissando auf (halb-)gedämpfter Saite.



Pizzicato mit (halb-)gedämpfter Saite. Es erklingt ein perkussives Geräusch, das in die jeweils gegiffene Tonhöhe eingefärbt ist.



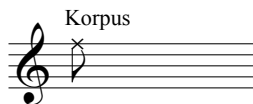
Bartok-Pizzicato mit (halb-)gedämpfter Saite.



Col legno battuto auf (halb-)gedämpfter Saite.



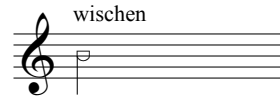
Am Korpus gestrichen. Es werden drei verschiedene Positionen am Korpus benötigt, die unterschiedliche Tonhöhen des resultierenden Rauschens hervorbringen. Die Position mit dem Rauschen, welches am höchsten klingt, wird durch die oberste Note angezeigt. Die übrigen Positionen entsprechend.



Mit dem Fingerknöchel gegen den Korpus schlagen.



Mit dem Fingernagel gegen den Steg schlagen.



Mit dem Bogen in kreisförmiger Bewegung auf den Saiten wischen. Die Saiten dabei abdämpfen.



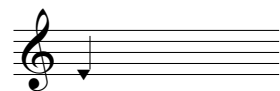
Auf der G-Saite mit sehr hohem Bogendruck spielen, dabei die Saite abdämpfen. Es resultiert ein kratzendes Geräusch ohne definierbare Tonhöhe.



Auf der G-Saite mit sehr hohem Bogendruck spielen, dabei die Saite abdämpfen. Mit dem Bogen über dem Griffbrett beginnen und in leicht diagonaler Richtung zum Steg hin bewegen.

Klavier

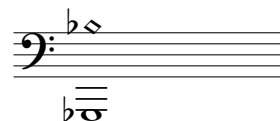
Zusätzlich zum Konzertflügel spielt der Pianist ein Midi-Keyboard mit mindestens 2,5 Oktaven Umfang. Die Klavierstimme ist in drei Notenzeilen notiert, wovon die oberste die Informationen für das Midi-Keyboard enthält. Die Tasten des Midi-Keyboards werden mit den Sprach- bzw. Gesangssamples belegt, die der Pianist somit ansteuern kann. Der Name des jeweiligen Samples ist in der Klavierstimme ebenfalls wiedergegeben. Die Klavierstimme gibt keine Auskunft über den Inhalt der Samples. Dieser ergibt sich aus den Sprach- bzw. Gesangsstimmen in der Partitur.



Mit dem Finger im Klavier die entsprechende Saite anzupfen.



Den Ton "regulär" auf der Tastatur anschlagen, dabei die entsprechende Saite im Klavier mit dem Handballen abdämpfen.



Klavier-Flageolett. Die untere Note bezeichnet den anzuschlagenen Ton, die obere die resultierende Tonhöhe. Die Saite muss so abgegriffen werden, so dass der entsprechende Flageolett erklingt.



Mit einer (Schuh-)Bürste auf den Saiten in kreisförmiger Bewegung wischen. Der Notenkopf gibt das ungefähre Zentrum der Wischbewegung an. Die Bürste sollte ca. 10 cm lang sein und die Borsten eher hart, aber elastisch. Der Griff der Bürste soll aus Holz gefertigt sein.



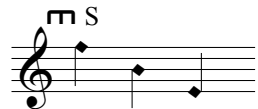
Mit der Bürste auf die Saiten schlagen. Der angegebene Ton bezeichnet die ungefähre Stelle des Anschlags.



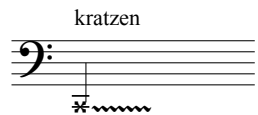
Den Holzgriff der Bürste als Schlägel verwenden.

Ist "M" angegeben, soll gegen eine beliebige metallische Innenstrebe des Flügels geschlagen werden. Es sollen dabei im Laufe des Stücks verschiedene Streben verwendet werden.

Ist "H" angegeben, soll gegen eine beliebige hölzerne Stelle des Instrumentenkörpus' geschlagen werden. Es sollen ebenfalls verschiedene Stellen verwendet werden.

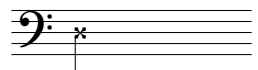


Mit der Bürste auf einer Pappschachtel wischen. Die Schachtel soll ca. 10 x 15 x 5 cm groß sein und so im Klavier auf den Stimmwirbeln platziert werden, dass sie nicht in Kontakt zu den schwingenden Saiten kommt.



Mit dem Fingernagel oder einem Plektrum an der entsprechenden Saite kratzen.

Xylophonschlägel:



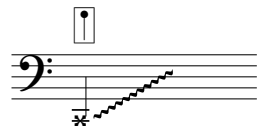
Den Kopf des Schlägels verwenden.

oder

Den Stiel des Schlägels verwenden.

"M" und "H" gilt bei beiden Techniken entsprechend den Anweisungen zur Bürste.

Ist "S" angegeben, soll auf die sich im Klavier befindliche Schachtel geschlagen werden.



Den Schlägel über die Saiten ziehen. Der angegebene Ton bezeichnet den ungefähren Beginn der Bewegung. Von dort aus wird der Schlägel über die Saiten weiter zur Mitte des Klaviers hin gezogen.

Knots I

Florian Bergmann

$\text{♩} = 60$

Bassklarinete in B

Violine

MIDI Sample 1.1

Klavier

$\text{♩} = 60$

Stimme (w1)

Stimme (w2)

gesprochen
mp

Stimme (m1)

They are playing a game. They are playing at not playing a game. If I show them I see they are I shall break the rules

Stimme (m2)

Knots I

13

Bkl. (B) *slap tonlos* *aufs Mundst.*

VI. *arco* *Korpus c.l.b.* *pizz* *arco* *Korpus*

Klav. *Sample 1.4* *Sample 1.5* *Sample 1.6*

(w1) *gesprochen* *p*

(m1)

to her he her to

wan - t want-s wan - t him

Detailed description of the musical score: The score is for a piece titled 'Knots I' on page 3. It features five staves. The first staff is for Bkl. (B) with a treble clef and a 4/4 time signature. It starts with a triplet of eighth notes marked 'slap tonlos' and 'pp', followed by a melodic line with dynamics 'mp', 'mf', 'mp', 'p', 'pp', and 'mp'. The second staff is for VI. with a treble clef and a 4/4 time signature. It starts with a triplet of eighth notes marked 'arco' and 'p', followed by a melodic line with dynamics 'mf', 'mp', 'p', 'mp', and 'mp'. The third staff is for Klav. with a bass clef and a 4/4 time signature. It includes three samples: Sample 1.4, Sample 1.5, and Sample 1.6. The fourth staff is for (w1) with a treble clef and a 4/4 time signature, marked 'gesprochen' and 'p'. It contains the lyrics 'to her he her to'. The fifth staff is for (m1) with a treble clef and a 4/4 time signature, containing the lyrics 'wan - t want-s wan - t him'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Knots I

4

aufs
Mundst.

22

The musical score consists of five staves:

- Bkl. (B):** Bassoon part with triplets and dynamics *pp*, *mp*, and *f*.
- VI.:** Viola part with performance instructions: *arco sul D*, *c.l.b.*, *arco sul A*, *c.l.b.*, *arco*, *pizz*, and *arco*. Dynamics include *mp* and *mf*.
- Klav.:** Piano accompaniment with various articulations (H, M, S) and dynamics like *mp*. Includes markings for *Ped.* and *Sample 1.7*, *Sample 1.8*.
- (w1):** First vocal line with lyrics: "to ge - t to her pre-tend-s".
- (m1):** Second vocal line with lyrics: "him wan - t she".

The score includes various musical notations such as triplets, slurs, and dynamic markings.

Knots I

29

Bkl. (B) *pp mp mf p mf mp mp* *ins Mundst. aufs Mundst. ins Mundst.*

VI. *Korpus c.l.b. c.l.b. arco pizz c.l.b. arco s.p. arco s.p.* *mf mp p*

Klav. *Sample 1.9* *M M M M S M* *H Ped. p* *mf*

(w1) *3* to ge-t her to he he her

(m1) *3 3* she want - s him want - t him pre-tend - s want - s

Detailed description of the musical score: The score is for a piece titled 'Knots I' on page 5. It features five staves. The first staff is for Bkl. (B) in treble clef, with dynamics *pp*, *mp*, *mf*, *p*, *mf*, *mp*, and *mp*. Performance instructions include *ins Mundst.* and *aufs Mundst.*. The second staff is for VI. in treble clef, with dynamics *mf*, *mp*, and *p*. Performance instructions include *Korpus*, *c.l.b.*, *arco*, *pizz*, and *arco s.p.*. The third staff is for Klav. in bass clef, with dynamics *p* and *mf*. Performance instructions include *Sample 1.9*, *M*, *S*, *H*, and *Ped.*. The fourth staff is for (w1) in treble clef, with lyrics 'to ge-t her to he he her' and a triplet of 'x' marks. The fifth staff is for (m1) in treble clef, with lyrics 'she want - s him want - t him pre-tend - s want - s' and triplets of 'x' marks. The score includes various time signatures (3/4, 2/4, 4/4, 3/8, 2/8) and articulation marks like slurs and accents.

Knots I

41

Bkl. (B)

VI.

Klav.

(w1)

(w2)

(m1)

(m2)

arco c.l.b. arco c.l. arco c.l.b. c.l. arco

mf *mp* *mf* *f* *f* *mf* *ff* *f* *ff* *f* *ff* *f* *ff*

f *mf* *f* *f* *mf* *ff* *f* *ff*

mf *mp* *mf* *f* *f* *mf* *ff* *f* *ff*

f *mf* *f* *ff* *f* *ff*

want of her want of
Jack's want that Jill wants

Jill to want Jack's
want Jack's want of her

want for his want of her
want Jack to want Jill to

want Jack's want of her
want for his want of her

want of Jack's want
that Jill wants Jack to want

Jill wants Jack to want
Jill to want Jack's
want of her want for his

want for his want of her
want of Jack's want

that Jill wants Jack to want
Jill to want Jack's

want of her want for his
want of her to want

Jack to want Jill to want
Jack's want of her want

for his want of her want of
Jack's want that Jill wants
Jack to want

Jill wants Jack to want
Jill to want Jack's
want of her want of
Jack's want that Jill wants

Jack to want Jill to
want Jack's want of her

mf *crescendo* *f*

Knots I

46

Bkl. (B)

VI.

Klav.

(w1)

(w2)

(m1)

(m2)

ff f ff f ff f pp arco c.l.b. pizz mp c.l.b. pizz mp pp c.l.b. pizz p

f ff mf mp p

ff ff mp p

f ff f mf mp mf mp

p

Jill to want Jack's want of her want for his
 want of her want for his
 want of her want of
 Jack's want that Jill wants
 Jill to want Jack's want of her
 want for his want of her
 to want

want of her want of
 Jack's want that Jill wants
 Jack to want Jack's want of her
 want Jack's want of her
 her want for his want of her

want of her want of
 Jack's want that
 Jack's want of her want of
 Jill wants Jack to want
 want of Jack's want that
 Jill wants Jack to want

Jack's want of her want
 for his want of her want of
 Jack's want that
 Jack's want of her want of
 her want for his want of her
 want of Jack's want
 that Jill wants Jack to want

Jill wants Jack to want
 Jill to want Jack's want of her
 want for his want of her
 want Jack's want of her
 want for his want of her
 want of her want for his
 want of her want for his
 want of her want for his
 want of her want for his

of her to want
 Jack to want Jill to want
 Jack's want of her want of
 want of Jack's want
 that Jill wants Jack to want
 Jack's want of her want for
 his want of her want of
 Jack's want
 want of her to want
 Jack to want Jill to want

Knots I

51

Bkl. (B) arco sul tasto

VI. *pp*

Klav. *p*

(w1)

her want for his want of her
want of Jack's want that
Jill wants Jack to want

Jill to want Jack's want of her
want for his want of her to want
Jack to want Jill to want

Jack's want of her want for
his want of her want of
Jack's want

that Jill wants Jack to want
Jill to want Jack's want of her
want for his want of

(w2)

Jill to want Jack's
want of her want for his

want of her to want
Jack to want Jill to want

Jack's want of her want
for his want of her want of
Jack's want that

Jill wants Jack to want
Jill to want Jack's want of her
want for his want

(m1)

that Jill wants Jack to want
Jill to want Jack's want of her
want for his want of

her to want Jack to want Jill
to want Jack's want of her
want for his want of

her want of Jack's want that
Jill wants Jack to want Jill
to want Jack's

want of her want of his want of
her want to want Jack to want

(m2)

Jack's want of her want
for his want of her want of
Jack's want that

Jill wants Jack to want
Jill to want Jack's want of her
want for his want

of her to want
Jack to want Jill to want
Jack's want of her want of

her want for his want of her
want of Jack's want that
Jill wants Jack to want

Knots II

♩ = 80

Bassklarinete in B

slap bisbigl. *mf*

p *pp* *mp* *p* *mf*

Violine

p *p* *p* *mp* 3

MIDI

gezupft

Klavier

pp *mp* *p*

Stimme (w)

Jack is a-fraid of Jill Jack is more a-fraid of Jill if Jack thinks that Jill thinks that Jack is a-fraid of Jill

Stimme (m)

Jill is a-fraid of Jack Jill is more a-fraid of Jack if

Knots II

7

Bkl. (B)

VI. Korpus

Klav.

Stimme

Stimme

mf

p

Sample 2.2

ϕ

σ

p

p

Since Jack is a-fraid that Jill will think that

Jill thinks that Jack thinks that Jill is a-fraid of Jack

Knots II

14

Bkl. (B)

VI.

Klav.

Stimme

Stimme

mp

p

mp

p

mp

mp

mp

Korpus

Jack is a-fraid Jack pre - tends that Jack is not a-fraid of Jill so that Jill will be more a-fraid of Jack and since Jill is a - fraid that Jack will think that Jill is a-fraid Jill pre

Jack and since Jill is a - fraid that Jack will think that is a-fraid Jill pre

Knots II

21 klopfen $\text{♩} = 52$

Bkl. (B)

VI.

Sample 2.3

Klav.

Stimme

Stimme

tends that Jill is not a-fraid of Jack Thus Jack tries to make Jill a-fraid by not be-ing a-fraid of Jill

tends that Jill is not a-fraid of Jack and Jill tries to make Jack a fraid by not be-ing a-fraid of

Knots II

27 $\text{♩} = 80$

Bkl. (B)

VI.

Klav.

Stimme

Stimme

Sample 2.4

kratzen

p *p* *f* *mf*

mf *mf* *p* *<* *>*

sfz *mf* *mp*

mp

$\text{♩} = 80$

$\text{♩} = 80$

mp

Jack

Jack the more Jack is a fraid of Jill the more frigh-tened is Jack that Jill will think that Jack is a-fraid

the more Jill is a fraid of

Knots II

34

bisbigl.

Bkl. (B)

mp *p* *p*

VI.

ricochet

Korpus

arco sul tasto

p *mf* *p* *mp*

Klav.

ord.

p *mp* *p*

mp

ped.

Stimme

the more a-fraid Jack is of Jill the more frigh-tened Jack is not to be frigh-tened of

Stimme

Jack the more frigh-tened is Jill that Jack will think that Jill is a-fraid

Knots II

41

Bkl. (B)

mp *p* *mp* *pp*

an Blatt schnippen

VI.

p

an Steg schnippen

Klav.

mp *pp* **LH**

Stimme

Jill be-cause it is ve-ry dan-ge-rous not to be a-fraid when faced with one so dan-ge-rous Jack is frigh-tened be-cause Jill is dan-ge-rous Jill ap-pears dan-ge-rous be

Stimme

Knots II

49 an Blatt streichen

am Blatt klopfen

wischen

Korpus

ricochet

Klav.

mp

p

p

sfz

Stimme

cause Jack is frigh-tened

The more Jack is frigh - tened not to be

Stimme

the more a fraid Jill is of Jack the more frigh - tened Jill is not to be frigh-tened of Jack

Knots II

18

56

Bkl. (B)

VI.

Klav.

Stimme

Stimme

p

sfz

sfz

sfz

sfz

sfz

sfz

ped.

frigh - tened the more frigh - tened he is to ap-pear frigh - tened

the more frigh - tened Jill is not to be frigh - tened the more frigh - tened Jill is

62

Bkl. (B)

VI.

Klav.

Stimme

Stimme

p *p* *p* *p* *p* *p*

sfz *sfz* *sfz* *mp* *sfz* *p* *sfz* *p*

ric.

Sample 2.5

the more frigh-tened each is the less frigh-tened each ap-pears to be Jack is frigh-tened not to be frigh-tened at

to ap-pear to be frigh-tened the more frigh-tened each is the less frigh-tened each ap-pears to be

Knots II

69

Bkl. (B)

VI.

Klav.

Stimme

Stimme

p *p* *sub. pp* *p* *p*

sfz *p* *sfz* *sfz* *> p* *sfz* *p*

Sample 2.6

Jill and to ap - pear to be frigh-tened at Jill and that Jill be not frigh-tened at Jack

Jill is frigh-tened not to be frigh - tened at Jack and to ap

bisbigl.

3 *3* *6*

Knots II

78

Bkl. (B)

VI.

Klav.

Stimme

Stimme

bisbigl. *p* *sfz* *p* *sfz* *mp*

sfz *p* *sfz* *p* *sfz* *mp*

Sample 2.7

mp

pear to be frigh-tened at Jack and that Jack be not frigh - tened at Jill

Jack there-fore tries to frigh - ten Jill by ap-pear-ing

Detailed description of the musical score: The score is for a piece titled 'Knots II' on page 21. It begins at measure 78. The Bkl. (B) part starts with a half note, followed by a quarter note with a sharp sign, and then a half note. The VI. part starts with a quarter note, followed by a quarter note, and then a quarter note. The Klav. part starts with a quarter note, followed by a quarter note, and then a quarter note. The Stimmen parts are vocal lines with lyrics. The lyrics for the first voice are 'pear to be frigh-tened at Jack and that Jack be not frigh - tened at Jill'. The lyrics for the second voice are 'Jack there-fore tries to frigh - ten Jill by ap-pear-ing'. The score includes various dynamics such as *p*, *sfz*, and *mp*, and articulations like *bisbigl.* and *mp*. There is also a sample of a sound effect labeled 'Sample 2.7'.

Knots II

85

Bkl. (B)

VI.

Klav.

Stimme

Stimme

not to be frigh - tened that she ap-pears not to be frigh-tened

and Jill tries to frigh - ten Jack by ap-pear-ing not to be frigh - tened that

mp *sfz* *mp* *mf* *molto vib.* *f* *mf* *f* *mf* *crescendo*

senza vib.

Ped.

Detailed description of the musical score: The score is for a piece titled 'Knots II' on page 22. It features five staves: Bkl. (B), VI., Klav., and two voices (Stimme). The music is in 6/8 time, with a key signature of one sharp (F#). The score begins at measure 85. The Bkl. (B) part starts with a tremolo, followed by a half note, then a 3/4 time signature change and a half note. The VI. part has a sixteenth-note run (sfz) in 6/8, followed by a half note (mp) in 3/4, then a whole note (mf) in 5/8, and a half note (molto vib.) in 6/8. The Klav. part has a half note (mf) in 6/8, followed by a whole note (mf) in 3/4, and a half note (f) in 6/8. The first voice part has a half note (mf) in 6/8, followed by a whole note (mf) in 3/4, and a half note (f) in 6/8. The second voice part has a half note (mf) in 6/8, followed by a whole note (mf) in 3/4, and a half note (f) in 6/8. The lyrics are: 'not to be frigh - tened that she ap-pears not to be frigh-tened' for the first voice and 'and Jill tries to frigh - ten Jack by ap-pear-ing not to be frigh - tened that' for the second voice. Dynamic markings include mp, sfz, mf, f, and crescendo. Performance instructions include senza vib. and Ped.

Knots II

91

Bkl. (B)

VI.

Klav.

Stimme

Stimme

f *p* *pp*

pp sul pont.

p *Red.*

p

f

The more Jack tries to ap - pear not to be frigh-tened the more frigh-tened he is that he is not frigh-tened that he ap-
he ap-pears not to be frigh-tened

Knots II

99

Bkl. (B) *p* *mp* *p* bisbigl.

VI. *p* *mp* *p* molto vib. senza vib.

Klav. *p* *mp* *p* 3

Stimme

pears to be frigh tened that Jill is not frigh tened the more Jill tries to ap - pear not to be frigh tened

Stimme *mp*

the more frigh - tened she is that she is not frigh-tened that she ap

Knots II

107

Bkl. (B)

VI.

Klav.

Stimme

Stimme

mp *mf* *mp* *mf*

sfz *6* *tr* *molto vib.* *mp* *senza vib.* *sfz* *3* *mf*

mp *mp* *mf* *tr* *mp* *3* *mf* *Ped.*

mp

The more this is so the more Jack frigh - tens Jill by ap - pear-ing not to be frigh-tened

pears to be frigh - tened that Jack is not frigh-tened The more this is so

Knots II

♩ = 92

113

Bkl. (B)

VI.

Klav.

Stimme

Stimme

Ped.

Sample 2.8

mp *p* *p* *mp* *p*

and the more Jill frigh - tens Jack by ap-pear-ing not to be frigh-tened Can each be-come frigh - tened of be - ing

Can each be-come frigh - tened of be - ing

Knots II

119

Bkl. (B)

Musical notation for Bkl. (B) in 2/4 time, transitioning to 3/4. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of a series of chords, some with multiple notes beamed together, and a few individual notes. The dynamics are not explicitly marked for this part.

VI.

Musical notation for VI. in 2/4 time, transitioning to 3/4. The staff shows a treble clef with a key signature of one sharp (F#). The music features a sixteenth-note scale-like passage with a '6' (sixteenth) marking. Dynamics are marked as *mp* and *p*.

Klav.

Musical notation for Klav. in 2/4 time, transitioning to 3/4. The staff shows a grand staff with treble and bass clefs. The music features a sixteenth-note scale-like passage with a '6' (sixteenth) marking. Dynamics are marked as *p*.

Stimme

Musical notation for Stimme (top) in 2/4 time, transitioning to 3/4. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of a series of notes marked with 'x' above them, indicating a specific vocal line. The lyrics are: frigh - tened and of frigh - ten - ing in - stead of be - ing frigh - tened.

Stimme

Musical notation for Stimme (bottom) in 2/4 time, transitioning to 3/4. The staff shows a bass clef with a key signature of one sharp (F#). The music consists of a series of notes marked with 'x' above them, indicating a specific vocal line. The lyrics are: frigh - tened and of frigh - ten - ing in - stead of be - ing frigh - tened.

Knots II

122

Bkl. (B)

VI.

Klav.

Stimme

Stimme

not to be frigh - tened and not to frigh - ten?

not to be frigh - tened and not to frigh - ten?

Knots III

$\text{♩} = 46$

Bassklarinette in B

Violine

Klavier

Countertenor

Sample 3.1 MIDI

mp *p* *mp* *p*

mp *p* *mp* *p*

mp *p* *mp* *p*

p *mp*

I don't re - spect my - self

Knots III

7

Bkl. (B)

VI.

Klav.

Sample 3.2

S.

p *mp* *p* *mp*

I can't re - spect a - ny-one who re - spect - s me

Detailed description of the musical score: The score is for a piece titled 'Knots III' on page 30. It features four staves: Bkl. (B), VI., Klav., and S. The Bkl. (B) staff starts with a treble clef and a key signature of one flat, with a measure rest followed by eighth notes. The VI. staff uses a treble clef and contains sustained chords and triplets. The Klav. staff is a grand staff with a treble clef and a key signature of one flat, featuring a sample reference 'Sample 3.2' and piano accompaniment with a fifth finger fingering. The S. staff is a vocal line with lyrics: 'I can't re - spect a - ny-one who re - spect - s me'. Dynamics include *p*, *mp*, and *p*. The score includes various time signatures and rests.

13

Bkl. (B)

VI.

Klav.

S.

Sample 3.3

Sample 3.4

p *pp*

p *pp*

mp *p* *pp* *p* *pp*

p *mp* *p* *mp* *pp*

I can on-ly re - spect some-one who does not re spect me I re-spect Jack be-cause

Knots III

23

Bkl. (B)

VI.

Klav.

S.

he does not re - spect me

I des-pise Tom be-cause

Sample 3.5

The musical score is for 'Knots III' and begins at measure 23. It features four staves: Bkl. (B), VI., Klav., and S. The Bkl. (B) staff has a treble clef and a key signature of one sharp (F#). The VI. staff has a treble clef and a key signature of one sharp (F#). The Klav. staff has a grand staff with treble and bass clefs. The S. staff has a treble clef and a key signature of one sharp (F#). The time signature changes from 7/8 to 2/4, then 3/4, then 4/4, then 3/4, then 4/4, then 5/8, and finally 7/8. The lyrics are 'he does not re - spect me' and 'I des-pise Tom be-cause'. A 'Sample 3.5' reference is shown in a separate staff with a treble clef and a key signature of one sharp (F#). Dynamics include 'p' (piano) in the Bkl. (B), VI., and S. parts.

31

Bkl. (B)

VI.

Klav.

S.

crescendo *mf* *f*

crescendo *mf* *f*

Sample 3.6

crescendo *mf* *f*

mf *f*

he doesnot des - pise me on-ly a des-pi-ca-ble per-son can re-spect some-one as des-pi-ca-ble as

Knots III

39 $\text{♩} = 32$

Bkl. (B) *Luft auf die Blattkante blasen*

VI. *flautando*

Sample 3.7 Sample 3.8 Sample 3.9 Sample 3.10 Sample 3.11

Klav. *pp*

Red.

S. $\text{♩} = 32$ *p* *gesprochen gesprochen* *geflüstert*

me I can-not love some-one I des-pise Since I love Jack I cannot believe he loves me What proof can he give?