

Friedrich Jaecker

Nehrung

für Bassflöte und Orgel

(2020)

Ausführungshinweise

Die Griffe der Bassflöte sind dem Buch *The Techniques of Flute Playing II. Piccolo, Alto and Bass Flute* / *Die Spieltechnik der Flöte II. Piccolo-, Alt- und Bassflöte* von Carin Levine und Christina Mitropoulos-Bott entnommen (Kassel: Bärenreiter, 2004).

Bei Bedarf können auch andere Griffe genommen werden:

Diagramm zur Darstellung von Griffen (Fingernummern) für die Bassflöte:

- 119:** Griff für G# (Basso). Fingerringe: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.
 - 2. Griff: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.
 - 3. Griff: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.
 - 4. Griff: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: A. Mittelfinger: 2. Ringfinger: 4.
 - 5. Griff: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: A. Mittelfinger: 2. Ringfinger: 4.
 - 6. Griff: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: A. Mittelfinger: 3. Ringfinger: 4.
- 152:** Griff für G# (Basso). Fingerringe: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.
- 196:** Griff für G# (Basso). Fingerringe: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.
- 199:** Griff für C# (Basso). Fingerringe: 2, 3; 2, 3; 2, 3. Daumen: C#.
- 203:** Griff für G# (Basso). Fingerringe: 2, 3, 4; 2, 3, 4; 2, 3, 4. Daumen: B. Mittelfinger: 3. Ringfinger: 4.

Die Zweiklänge der Bassflöte, die als ganze Note notiert sind, dürfen etwas länger dauern (nicht mehr als sechs Viertel). Die Orgel setzt auf dem dynamischen Höhepunkt der Klänge ein bzw. aus. Die Dauer des Orgeltons hängt daher jeweils von der Dauer der Flötenklänge ab. Die ein- bzw. aussetzenden Orgeltöne sollen durch die Flötenklänge weitgehend verdeckt werden:

Diagramm zur Darstellung der Dauer der Orgelklänge (Fermaten) im Vergleich zu den Flötenklängen. Die Orgelklänge sind als Fermaten markiert, die die Dauer der Flötenklänge abdecken.

Zu Beginn und an entsprechenden Stellen ist ein Register zu wählen, das dem Klang der Bassflöte möglichst ähnlich ist. In allen drei Notensystemen für die Orgel ist der Klang notiert. Auch die Pedaltöne sind klingend (nicht oktavierend) zu lesen.

☞ Die Fermaten sollen eine Dauer zwischen drei und fünf Vierteln haben.

Aufführungsdauer circa 11 Minuten.

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♩ ca. 52

119*

152*

** ♪ = d. bis d. d.

* Levine/Mitropoulos-Bott

3

Handwritten musical score, measures 6-11. The score is written on a grand staff (treble and bass clefs). Measure 6 starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The first staff (treble) contains a series of notes with a slur and a triplet marking. The second staff (bass) contains a single note. The third staff (bass) contains a triplet of eighth notes. Measures 7-11 show various musical notations, including slurs, triplets, and dynamic markings like *pp* (pianissimo).

Handwritten musical score, measures 12-14. The score continues on the grand staff. Measure 12 starts with a treble clef, a key signature of one flat, and a time signature of 8/8. The first staff (treble) contains a series of notes with a slur and a triplet marking. The second staff (bass) contains a single note. The third staff (bass) contains a triplet of eighth notes. Measures 13-14 show various musical notations, including slurs, triplets, and dynamic markings like *pp* (pianissimo).

Handwritten musical score, measures 15-18. The score continues on the grand staff. Measure 15 starts with a treble clef, a key signature of one flat, and a time signature of 8/8. The first staff (treble) contains a series of notes with a slur and a triplet marking. The second staff (bass) contains a single note. The third staff (bass) contains a triplet of eighth notes. Measures 16-18 show various musical notations, including slurs, triplets, and dynamic markings like *pp* (pianissimo).

Handwritten musical score, measures 21-28. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The time signature is 8/8. The melody features a triplet of eighth notes in measure 21, a half note in measure 22, and a quarter note in measure 23. The piano accompaniment includes a triplet of eighth notes in measure 21, a half note in measure 22, and a quarter note in measure 23. The score ends with a fermata in measure 28.

Handwritten musical score, measures 29-32. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The time signature is 8/8. The melody features a half note in measure 29, a half note in measure 30, a half note in measure 31, and a half note in measure 32. The piano accompaniment includes a half note in measure 29, a half note in measure 30, a half note in measure 31, and a half note in measure 32. The score ends with a fermata in measure 32.

Handwritten musical score, measures 31-34. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The time signature is 8/8. The melody features a half note in measure 31, a half note in measure 32, a half note in measure 33, and a half note in measure 34. The piano accompaniment includes a half note in measure 31, a half note in measure 32, a half note in measure 33, and a half note in measure 34. The score ends with a fermata in measure 34.

(35)

Handwritten musical notation for measures 35 and 36. The system includes a vocal line and a piano accompaniment. Measure 35 features a vocal line with a sharp sign and a piano line with a whole note. Measure 36 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. The piano part has a 3/4 time signature.

37

Handwritten musical notation for measures 37 through 40. The system includes a vocal line and a piano accompaniment. Measure 37 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 38 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 39 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 40 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. The piano part has a 3/4 time signature.

42

Handwritten musical notation for measures 42 through 45. The system includes a vocal line and a piano accompaniment. Measure 42 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 43 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 44 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. Measure 45 features a vocal line with a sharp sign and a piano line with a triplet of eighth notes. The piano part has a 3/4 time signature.

48

(trem.)
pp
mp
pp
mp
pp

55

pp
mp
pp

57

pp
mp
pp

Handwritten musical score for measures 61-64. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). There are also handwritten annotations above the staff, including a circled chord and a large bracket spanning measures 62 and 63.

Handwritten musical score for measures 65-68. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). There are also handwritten annotations above the staff, including a circled chord and a large bracket spanning measures 66 and 67.

Handwritten musical score for measures 71-74. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). There are also handwritten annotations above the staff, including a circled chord and a large bracket spanning measures 72 and 73.

Handwritten musical score for measures 75-78. The score is written on a grand staff (treble and bass clefs). Measure 75 features a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, all beamed together. The bass clef has a whole note G3. Measure 76 has a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 77 has a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 78 has a treble clef with a whole note G4 and a bass clef with a whole note G3. There are handwritten annotations above the staff, including a circled 'b' and a circled 'f'.

Handwritten musical score for measures 79-82. The score is written on a grand staff (treble and bass clefs). Measure 79 features a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 80 has a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 81 has a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 82 has a treble clef with a whole note G4 and a bass clef with a whole note G3. There are handwritten annotations above the staff, including a circled 'b' and a circled 'f'.

Nehrung nennt man eine Landzunge, die das Haff vom offenen Meer trennt. In der gleichnamigen Komposition ziehen sich geräuschhafte Klänge zu klaren Tönen zusammen und lösen sich wieder in diffuses Rauschen auf – Nebelschleier, die den Dingen eine unscharfe Kontur verleihen. Oft ist kaum auszumachen, welches Instrument spielt: ein Flötenton scheint zu erstarren, stationäre Orgeltöne beleben sich unversehens. Mikrotonale Differenzen bringen Klänge zum Schweben, ebenso die Bisbigliandi der Flöte und schnellen Tonrepetitionen der Orgel. Und dann Fragmente einer Melodie, tastend: ein schmaler Pfad, unversehens erkennbar und wieder im Nichts verschwindend.