

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)

The musical score is written for piano and consists of four systems. Each system begins with a measure number (3, 5, 7) and a treble clef. The first system includes a 'Pedal' section. The music is in 4/4 time and features a variety of rhythmic patterns, including triplets, quintuplets, and sextuplets. The notation includes slurs, accents, and dynamic markings. The overall style is neoromantic, characterized by lush harmonies and complex textures.

10

♩ = 48

Musical score for measures 10-12. The system consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a grand staff with a bass clef. The music features a piano (*p*) section in measure 10, a forte (*f*) section in measure 11, and a mezzo-forte (*mp*) section in measure 12. There are triplets in measures 11 and 12. A large slur is under the bass line in measure 10.

13

Musical score for measures 13-14. The system consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a grand staff with a bass clef. The music features a forte (*f*) section in measure 13. There are triplets in measures 13 and 14.

15

Musical score for measures 15-16. The system consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a grand staff with a bass clef. The music features a mezzo-forte (*mp*) section in measure 15 and a forte (*f*) section in measure 16. There are triplets in measures 15 and 16, and sextuplets in measure 16.

17

Musical score for measures 17-18. The system consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a grand staff with a bass clef. The music features a piano (*p*) section in measure 17. There are sextuplets in measure 17 and triplets in measure 18.

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 bass clef patterns with 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 clef.

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 bass clef patterns, including a quintuplet in the first measure.

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 bass clef patterns, including a quintuplet in the first measure.

II. ziemlich gut - (ardent, enthousiaste)

25 Intervention I ♩ = 120

Musical score for measures 25-29. The top staff (bass clef) features a melodic line with a forte (*ff*) dynamic marking and a series of triplet eighth notes. The middle and bottom staves (bass clef) provide a harmonic accompaniment with sustained chords and a steady bass line. Measure numbers 25, 26, 27, 28, and 29 are indicated below the bottom staff.

Musical score for measures 30-33. The top staff continues the melodic line with various rhythmic patterns and dynamics. The accompaniment in the lower staves remains consistent. Measure numbers 30, 31, 32, and 33 are indicated below the bottom staff.

Musical score for measures 34-37. The top staff features a prominent triplet eighth-note pattern. The accompaniment in the lower staves supports the melody. Measure numbers 34, 35, 36, and 37 are indicated below the bottom staff.

Musical score for measures 38-41. The top staff continues with triplet eighth-note patterns. The accompaniment in the lower staves includes some changes in the bass line. Measure numbers 38, 39, 40, and 41 are indicated below the bottom 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 B-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 a triplet in the right hand and a dynamic marking of *f*.

48

Musical score for measures 48-49. The bass line features a melodic line with a dynamic marking of *sfz*. The piano accompaniment includes triplets in both hands.

49

$\text{♩} = 96$

Musical score for measures 49-50. The tempo is marked as quarter note = 96. The bass line has a complex rhythmic pattern with a 5-measure slur. The piano accompaniment includes triplets in both hands.



57

Musical score for measures 57-58. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with a forte (*ff*) dynamic. The grand staff contains arpeggiated chords, with the bass clef part featuring triplets and a forte (*ff*) dynamic. Fingerings of 5 and 3 are indicated.

59

Musical score for measures 59-62. The system includes a bass line and a grand staff. The bass line shows a dynamic progression from *f* to *mf*, *mp*, and *p*. The grand staff features arpeggiated chords with a forte (*ff*) dynamic in the bass clef and piano (*p*) dynamics in the treble clef. Fingerings of 3 and 5 are indicated.

III in mutigem Glauben (impérieux)

63 Intervention II ♩ = 52

Musical score for measures 63-65. The system includes a bass line and a grand staff. The bass line starts with a glissando and a forte (*mf*) dynamic. The grand staff features arpeggiated chords with piano (*p*) and mezzo-piano (*mp*) dynamics. A 7th fret is indicated. The piece concludes with a piano (*ppp*) dynamic and a *Ped.* (pedal) marking.

66

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

5 6

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

67

*p* *f*

*f*

*p* *mf*

3 5

68

*p*

*p*

*p*

3 7

5 3

69

*f* *mp*

*sfz*

7 6

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 triplet. 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 accents and a triplet of eighth notes, and a grand staff with a forte (*ff*) chord. Measure 76 continues the bass line with a piano (*p*) note and a grand staff with a piano (*p*) note.

76

Musical score for measures 76-77. Measure 76 features a bass line with dynamics *mf*, *p*, *f*, *mp*, *f*, and *p*, and a grand staff with dynamics *mf*, *ff*, and *p*. Measure 77 continues the bass line with dynamics *mf*, *mp*, and *f*, and a grand staff with dynamics *mf*, *mp*, and *f*.

77

Musical score for measures 77-78. Measure 77 shows a bass line with dynamics *f*, *f*, *p*, and *f*, and a grand staff with dynamics *p*, *f*, and *p*. Measure 78 continues the bass line with dynamics *f*, *p*, and *f*, and a grand staff with dynamics *p*, *f*, and *p*.

78 frei und wirr, Dynamik frei

9 *pp*

5 *ff*

80

3

82 Intervention III, Abstimmung

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*

3 6

91

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

in den Flügel spielen

normal

ziemlich frei in der Zeitgestaltung

Ped.

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 *Red.* is written below the bottom staff in two places.

100

3 3 3 3

\* Ped. \* Ped. \* Ped.

101

3 mp p tot

3 3 \* ohne Pedal mp

103 leichtes glissando abwärts am Schluss des Tones

3 ff ff

Ped. \* Ped.

105

3

*ff*

*ff*

*ff*

\*