

UNDEZETT

– opernfragment –

für baritonsaxofon, tenorsaxofon, altsaxofon,
posaune, 2 trompeten,
e-bass, e-gitarre,
klavier, e-orgel
und schlagzeug

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Instrumentation

SCHLAGZEUG (SCH) 2 BASS DRUM (1),
TOM-TOM tief (2), mittel (3), hoch (4),
SNARE (5),
CRASH groß (6), klein (7)



ALT-SAXOPHON (ALT)
TENOR-SAXOPHON (TEN)
BARITON-SAXOPHON (BAR)

TROMPETE in C (TR C)
TROMPETE in B (TR B)
POSAUNE (POS)

E-GITARRE (GIT)
E-BASS (BAS)

KLAVIER (KLA)
E-ORGEL (ORG)

(Partitur in C)

Dauer ca. 8:30

UNDEZETT

- opernfragment -

4

♩ = 120

ALT-SAXOPHON

TENOR-SAXOPHON

BARITON-SAXOPHON

TROMPETE in C

TROMPETE in B

POSAUNE

SCHLAGZEUG

E-GITARRE

E-BASS

KLAVIER

E-ORGEL

SZENE I

The score is for a 4/4 piece in 4/4 time with a tempo of 120. It features a woodwind section (ALT-SAXOPHON, TENOR-SAXOPHON, BARITON-SAXOPHON), a brass section (TROMPETE in C, TROMPETE in B, POSAUNE), a percussion section (SCHLAGZEUG), an electric guitar (E-GITARRE) and bass (E-BASS) section, a piano (KLAVIER), and an electric organ (E-ORGEL). The saxophones and brass play sustained notes with dynamics ranging from *fp* to *f*. The drums play a steady pattern with dynamics from *ff* to *f*. The guitar and bass play a rhythmic pattern with dynamics from *f* to *ff*. The piano plays a complex rhythmic pattern with dynamics from *pp sfz* to *ff sfz*. The organ plays sustained notes with dynamics from *ff* to *ff sfz*. A box labeled 'SZENE I' is placed in the trumpet parts.

ALT. *ff*

TEN. *ff*

BAR. *ff*

TRO.C

TRO.B

POS.

SCH. *ff*

GIT. *ff*

BAS. *ff*

KLA. *sffz* *f* *ff*

ORG.

Detailed description: This page of a musical score contains six systems of staves. The first system includes vocal parts for Alto (ALT.), Tenor (TEN.), and Baritone (BAR.), each with a long note and a crescendo leading to a fortissimo (*ff*) dynamic. The second system includes woodwinds: Trumpet C (TRO.C), Trumpet B (TRO.B), and Trombone (POS.), each with a long note. The third system includes strings: Violins (SCH.), Guitar (GIT.), and Basses (BAS.), all playing a rhythmic pattern of eighth notes with a crescendo to *ff*. The fourth system includes keyboard (KLA.) and organ (ORG.). The keyboard part features a complex rhythmic pattern with a dynamic marking of *sffz* (sforzando) and a crescendo to *f* and then *ff*. The organ part consists of long notes with a crescendo to *f*.

ALT. *p* *ff* *p* *ff* *pp* *ff* *pp* *ff* *p* *ff* *mp* *ff*

TEN. *p* *ff* *pp* *ff* *pp* *ff* *p* *ff* *mp* *ff*

BAR. *p* *ff* *pp* *ff* *pp* *ff* *p* *ff* *mp* *ff*

TRO.C *mf*

TRO.B *mf*

POS. *mf*

SCH. *sfz* *sfz* *mf sfz* *sfz* *sfz* *sfz* *sfz*

GIT. *ff p* *ff p* *ff p* *ff p* *ff p* *ff p*

BAS. *ff p* *ff p* *ff p* *ff p* *ff p* *ff p*

KLA. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

ORG. *mf*

ALT. *mf* < *ff* *f* < *ff* *ff*

TEN. *mf* < *ff* *f* < *ff* *ff*

BAR. *mf* < *ff* *f* < *ff* *ff*

TRO.C *f* *mf*

TRO.B *f* *mf*

POS. *f*

SCH. *sfz* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *p*

GIT. *ff* *p* *ff* *p* *ff* *p* *f* *mp*

BAS. *ff* *p* *ff* *p* *ff* *p* *f* *mp*

KLA. *sfz* *ffz* *ffz* *f* *p* *f* *p* *f* *f* *mp*

ORG. *f* *pp* *p*

DISTORTION

ALT.

TEN.

BAR.

TRO.C

TRO.B

POS.

SCH.

GIT.

BAS.

KLA.

ORG.

The musical score for page 32 includes the following parts and details:

- Vocal Parts:**
 - ALT. (Alto):** A single note on a whole rest, marked *mf*.
 - TEN. (Tenor):** A single note on a whole rest.
 - BAR. (Baritone):** A single note on a whole rest.
- Woodwinds:**
 - TRO.C (Trumpet C):** A single note on a whole rest.
 - TRO.B (Trumpet B):** A single note on a whole rest, marked *mf*.
 - POS. (Posaune):** A single note on a whole rest, marked *mf*.
- Strings:**
 - SCH. (Schlagwerk):** A series of 'x' marks indicating rhythmic patterns.
- Guitar and Bass:**
 - GIT. (Gitarre):** A complex rhythmic pattern of eighth and sixteenth notes.
 - BAS. (Bass):** A complex rhythmic pattern of eighth and sixteenth notes.
- Keyboard and Organ:**
 - KLA. (Klavier):** A complex rhythmic pattern of eighth and sixteenth notes.
 - ORG. (Orgel):** A complex rhythmic pattern of eighth and sixteenth notes, marked with dynamics *mp*, *mf*, *f*, and *pp*.

ALT. 

TEN. 

BAR. 

TRO.C 

TRO.B 

POS. 

SCH. 

GIT. 

BAS. 

KLA. 

ORG. 

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

♩ = 120

ALT.

TEN.

BAR.

TRO.C

TRO.B

POS.

SCH.

GIT.

BAS.

KLA.

ORG.

Musical notation for vocal parts (ALT., TEN., BAR.) and Trombones (TRO.C, TRO.B). Includes dynamic markings such as *f* and *p*.

Musical notation for Trombones (TRO.C, TRO.B), Positone (POS.), and Saxophone (SCH.). Includes dynamic markings such as *ff p*, *ff*, *sfz*, *f*, and *p*.

Musical notation for Guitar (GIT.) with dynamic marking *f > p*.

Musical notation for Piano (KLA.) with dynamic markings such as *sfz*, *f*, and *meno f*.

Musical notation for Organ (ORG.) with dynamic markings *f* and *p*.

Musical score for page 50, featuring vocal parts (ALT., TEN., BAR.), woodwinds (TRO.C, TRO.B, POS.), strings (SCH., GIT., BAS.), and keyboard (KLA., ORG.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *f*, *ff*, and *sfz*.

ALT. *f* *ff* *f*

TEN. *f* *ff*

BAR. *f* *ff* *f*

TRO.C *f* *ff* *fff* *ff* *f*

TRO.B *f* *ff* *fff* *ff* *f*

POS. *f* *ff* *fff* *ff* *f*

SCH. *ppp* *mp* *mf* *fff* *ff* *f*

GIT. *f* *fff* *f*

BAS. *f* *fff* *f*

KLA. *f* *ff* *fff* *fff* *f*

ORG. *f* *ff* *f*

Musical score for page 62, featuring vocal parts (ALT., TEN., BAR.), woodwinds (TRO.C, TRO.B, POS.), strings (SCH., GIT., BAS.), and keyboard (KLA., ORG.).

The score is written for a full orchestra and vocal ensemble. The vocal parts (ALT., TEN., BAR.) are in the upper staves, with dynamics such as *f* (forte) indicated. The woodwind parts (TRO.C, TRO.B, POS.) are in the middle staves, featuring complex rhythmic patterns and articulation marks (V). The string parts (SCH., GIT., BAS.) are in the lower staves, with the bass line (BAS.) showing a prominent rhythmic pattern. The keyboard parts (KLA., ORG.) are in the bottom staves, with the organ part (ORG.) featuring a melodic line and the keyboard part (KLA.) providing harmonic support.

ALT. *ff p* *ff f*

TEN. *ff p* *ff f*

BAR. *ff p* *ff f*

TRO.C *ff p* *ff f* mit Wawa

TRO.B *ff p* *ff f*

POS. *ff p* *ff f*

SCH. *p* *ff f*

GIT. *ff f ff f ff f ff f* DISTORTION

BAS. *ff f ff f ff f ff f*

KLA. *(f)*

ORG. *p ff f ff f ff f ff f*

Detailed description of the musical score: This page contains the musical score for measures 68-73. It features ten staves: Alto (ALT.), Tenor (TEN.), Baritone (BAR.), Trombone C (TRO.C), Trombone B (TRO.B), Positone (POS.), Saxophone (SCH.), Guitar (GIT.), Bass (BAS.), and Keyboard (KLA.). The Organ (ORG.) part is split into two staves. The score includes various dynamics such as *ff p*, *ff*, *f*, and *p*. Performance instructions include 'mit Wawa' for the Trombone C part and 'DISTORTION' for the Guitar and Bass parts. The music is written in a key with one sharp (F#) and a common time signature (C). The vocal parts (ALT., TEN., BAR.) have lyrics written below the notes. The instrumental parts feature complex rhythmic patterns and melodic lines.

ALT. *p mp p ff p f*

TEN. *p mp p ff p f*

BAR. *p mp p ff p f*

TRO.C (mit Wawa) quasi parlando *ff f mf mp sanft p pp f*

TRO.B *f* mit Dämpfer

POS. *f* mit Dämpfer

SZENE II

SCH. *pp*

GIT. *ff pp*

BAS. *ff pp*

KLA. *ff pp*

ORG. *ff*

ALT.

Musical staff for Alto (ALT.) in G major, 4/4 time. The staff contains a melodic line with various dynamics including *ff* and *p subito*. A dashed line labeled *growl* is positioned above the staff.

TEN.

BAR.

Musical staff for Baritone (BAR.) in G major, 4/4 time. The staff contains a melodic line with various dynamics including *ff* and *p*. A dashed line labeled *growl* is positioned above the staff.

TRO.C

TRO.B

Musical staff for Trombone B (TRO.B) in G major, 4/4 time. The staff contains a melodic line with various dynamics including *ff* and *p subito*.

POS.

Musical staff for Trombone C (POS.) in G major, 4/4 time. The staff contains a melodic line with various dynamics including *ff* and *p*.

SCH.

Musical staff for Snare Drum (SCH.) in G major, 4/4 time. The staff contains a rhythmic line with various dynamics including *f*.

GIT.

BAS.

KLA.

ORG.

ALT. TEN. BAR. TRO.C TRO.B POS. SCH. GIT. BAS. KLA. ORG.

Wawa: mf

ausklingen lassen

f

ausklingen lassen

pp

ausklingen lassen

pp

ausklingen lassen

f

ALT. 4

TEN.

BAR.

TRO.C mit Dämpfer starr

TRO.B mit Dämpfer starr

POS. mit Dämpfer starr

SCH.

GIT. DISTORTION

BAS. DISTORTION

KLA.

ORG.

Musical score for page 97, titled "attacca Szene III". The score is arranged for a large ensemble including voices and instruments. The parts are as follows:

- Voces:** ALT. (Alto), TEN. (Tenor), BAR. (Baritone). Each part features a melodic line with a long phrase spanning the first two systems, marked with a forte (*f*) dynamic.
- Woodwinds:** TRO.C (Trombone C), TRO.B (Trombone B), POS. (Positone). Each part has a melodic line similar to the vocal parts, also marked with a forte (*f*) dynamic.
- Saxophone:** SCH. (Saxophone). The part consists of rhythmic patterns with accents, marked with *sfz* (sforzando) dynamics.
- Guitar:** GIT. (Guitar). The part features a melodic line with triplets, marked with a forte (*f*) dynamic.
- Bass:** BAS. (Bass). The part features a melodic line with triplets, marked with a forte (*f*) dynamic.
- Strings:** KLA. (Clarinet), and a section for ORG. (Organ) indicated by a brace on the left.

The score is divided into two systems. The first system contains measures 1 through 12. The second system contains measures 13 through 16. A "DISTORTION" effect is indicated by a box with an arrow pointing to the end of the guitar part in measure 16.

♩ = 90

ALT.

TEN.

BAR.

SZENE III

TRO.C

ohne Dämpfer

ff

TRO.B

ohne Dämpfer

ff

POS.

ohne Dämpfer

ff

SCH.

ff

GIT.

BAS.

DISTORTION

ff

KLA.

ORG.

f

♩ = 100

ALT. *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

TEN. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

BAR. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TRO.C *f*

TRO.B mit Wawa *f*

POS. *f*

SCH. *p* *p* *ff*

GIT.

BAS.

KLA. *pp* *p* *mp* *mf* *f*

ORG. *pp* *p* *mp* *mf* *f*

ritardando ----- ♩ = 90

ALT. *ff* *pp* *ff*

TEN. *ff* *pp* *ff*

BAR. *ff* *pp* *ff* *mp*

TRO.C *p* *Trompeten: kein crescendo!*

TRO.B *mit Wawa: quasi parlando* *ohne Dämpfer* *p*

POS. *mit Dämpfer* *zart mp*

SCH.

GIT. *mit Plektron* *p* *Gitarren: kein crescendo!*

BAS. *mit Plektron* *p*

KLA. *ff*

ORG. *ff*

drängend

ALT.

TEN.

BAR.

TRO.C

TRO.B

POS.

SCH.

GIT.

BAS.

KLA.

ORG.

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

p *f* *ff* *f* *ff* *f* *ff*

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

pp *ff*

f *ff*

f *ff*

sfz *sfz* *f* *ff*

mf *f*

Musical score for page 141, featuring vocal parts (ALT., TEN., BAR.), woodwinds (TRO.C, TRO.B, POS.), strings (SCH., GIT., BAS.), and keyboard (KLA., ORG.).

Vocal Parts: ALT., TEN., BAR. (Alto, Tenor, Bass). Dynamics: *mp*, *p*, *pp*, *ff*.

Woodwinds: TRO.C (Trumpet C), TRO.B (Trumpet B), POS. (Posaune). Dynamics: *f*, *ff*.

Strings: SCH. (Schlagwerk), GIT. (Gitarre), BAS. (Bass). Dynamics: *p*, *f*.

Keyboard: KLA. (Klavier), ORG. (Orgel). Dynamics: *p*, *f*, *mp*, *pp*.

Musical score for page 148, featuring vocal parts (ALT., TEN., BAR.), woodwinds (TRO.C, TRO.B, POS.), strings (SCH., GIT., BAS.), and keyboard (KLA., ORG.). The score includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*, and various musical notations like slurs and accents.

Vocal Parts:
ALT.: *pp*, *p*, *mp*, *mf*, *f*
TEN.: *pp*, *p*, *mp*, *mf*, *f*
BAR.: *pp*, *p*, *mp*, *mf*, *f*

Woodwinds:
TRO.C: *p*, *mp*, *mf*
TRO.B: *p*, *mp*, *mf*, *f*
POS.: *p*, *mp*, *mf*, *f*

Strings:
SCH.: *p*
GIT.: *f* (ohne Plektron)
BAS.: *f*

Keyboard:
KLA.: *(f)*
ORG.: *p*, *mp*, *mf*

ALT. *f*

TEN. *f*

BAR. *f*

TRO.C *f* *fff* *f*

TRO.B *f* *fff* *f*

POS. *f* *fff* *f*

SCH. *p* *p* *fff* *f*

GIT. *f* *mit Plektron* *f*

BAS. *f* *ohne Plektron* *f*

KLA. *f* *fff* *f*

ORG. *f*

ALT.

TEN.

BAR.

TRO.C

TRO.B

POS.

SCH.

GIT.

BAS.

KLA.

ORG.

f

fff

fff

fff

p

DISTORTION

ff

sfz

sfz

ALT. TEN. BAR. TRO.C TRO.B POS. SCH. GIT. BAS. KLA. ORG.

ffff ff p ff fff
 ff p ff fff
 ff p ff fff
 fff f ff p ff
 fff f ff p ff
 fff f ff p ff
 hervorheben pp mp f
 f f pp mp f
 f f pp mp f
 fff f pp mp f
 (f)

ALT. *growl* *ff* *f* *fff*

TEN. *growl* *ff* *f* *fff*

BAR. *growl* *ff* *f* *fff*

TRO.C *fff* *pp* *ff* *f* *fff*

TRO.B *fff* *pp* *ff* *f* *fff*

POS. *fff* *pp* *ff* *f* *fff*

SCH. *fff* *ff* *f* *fff*

GIT. *fff* *f* *fff* DISTORTION

BAS. *fff* *f* *fff* DISTORTION

KLA. *fff* *ff* *fff*

ORG. *f* *fff*

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