Axel Schünemann

Aëdon

Derangement II

für

Piccoloflöte, Oboe, Horn, Glockenspiel, Klavier und Akkordeon

– Partitur –

Referenz I

Im altgriechischen Mythos ist Aëdon die neidische Gattin des Zethos, des Zwillingsbruders des Amphion. Sie beschließt, den ältesten Sohn der kinderreichen Niobe, der Frau ihres Schwagers, nächtens zu töten, mordet aber wegen einer Verwechslung ihren eigenen Sohn. Die Götter verwandeln sie daraufhin in eine Nachtigall.

Von Thamyris, dem mythischen Sänger und angeblichen Erfinder der dorischen Tonart, behauptet die Sage, dass seine Seele in den Nachtigallen wiedergeboren werde.

Von den Nachtigallen schließlich weiß der Mythos zu berichten, dass sie überall da nisten, wo ein Orpheus begraben liegt.

Referenz II

„Nachtigall Luscinia megarhynchos ... Unscheinbar braunes Gefieder; klangvoller Gesang, der nach einem wehmütigen Crescendo in einen schmetternden Schlag übergeht ... [man sagt,] daß sie im Mai Tag und Nacht, im Juni nur noch nachts singen und danach verstummen."

(Aus: Ursula Stichmann-Marny, Hg., Erich Kretzschmar: Der neue Kosmos Tier- und Pflanzenführer, unter Mitarbeit von Wilfried Stichmann, Stuttgart: Franckh-Kosmos ^{4}2000, Seite 70.)

Das Stück entstand im Winter 2014/2015 als weiteres Derivat meines „chef d'oeuvre", wobei die zusammengestellten motivischen Schnipsel einer selbst wiederum auf dieselbe Art verarbeiteten Stelle entnommen sind.

Hinweise zur Notation:

Vorzeichen gelten je Takt und nur in der notierten Oktavlage.

Übergebundene Vorzeichen gelten im Folgetakt nur für den gebundenen Ton.

Die **Piccoloflöte** klingt, wie üblich, eine Oktave höher, als notiert.

Die **Hornstimme** ist in F notiert, klingt also eine Quint tiefer.

Nur eine Oktave höher, als notiert, klingt auch das **Glockenspiel**. Auf die Vorschrift zu verwendender Schlägel wurde ebenso verzichtet, wie auf die Vorschrift bezüglich einer Dämpfung mit der Hand. Der Komponist meint, er dürfe die Entscheidung hierüber getrost dem Ausführenden überlassen.

Die **Akkordeonregister** transponieren wie folgt:

Wie notiert, klingen:

Eine Oktave tiefer klingen:

Eine Oktave höher klingt:

Die für die linke Hand (Manual III) verwendeten Register klingen stets wie notiert.

Die Registerangaben sind als Vorschläge gedacht und entsprechend anzupassen. Die intendierte Oktavlage ist dabei stets zu beachten.

Abbreviaturbalken sind als „Bellow Shake" auszuführen.

In der **Klavierstimme** sind Pedalangaben nur ausnahmsweise notiert worden. Ein weitergehender Gebrauch der Pedale sei angeraten.

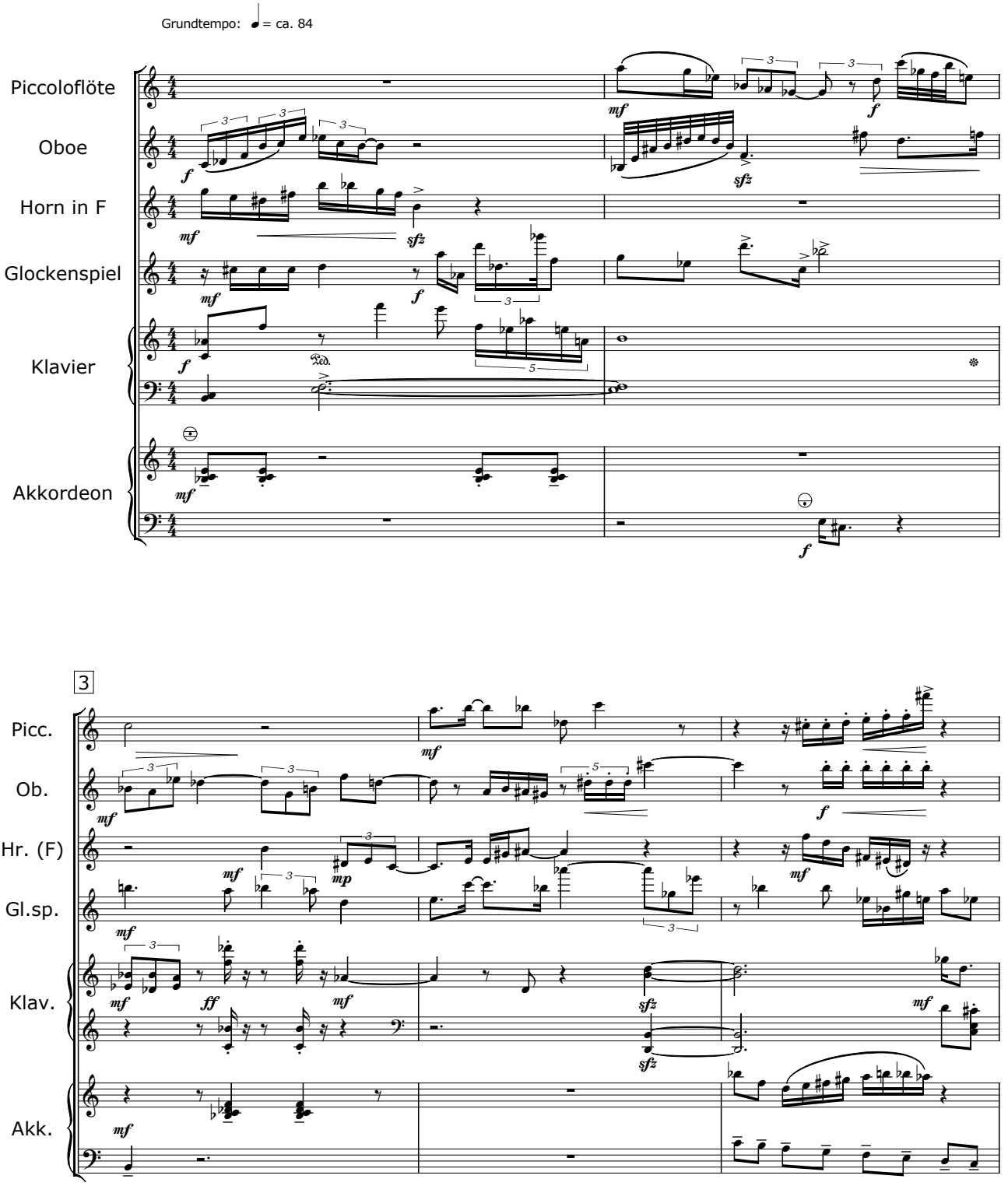
Partitur

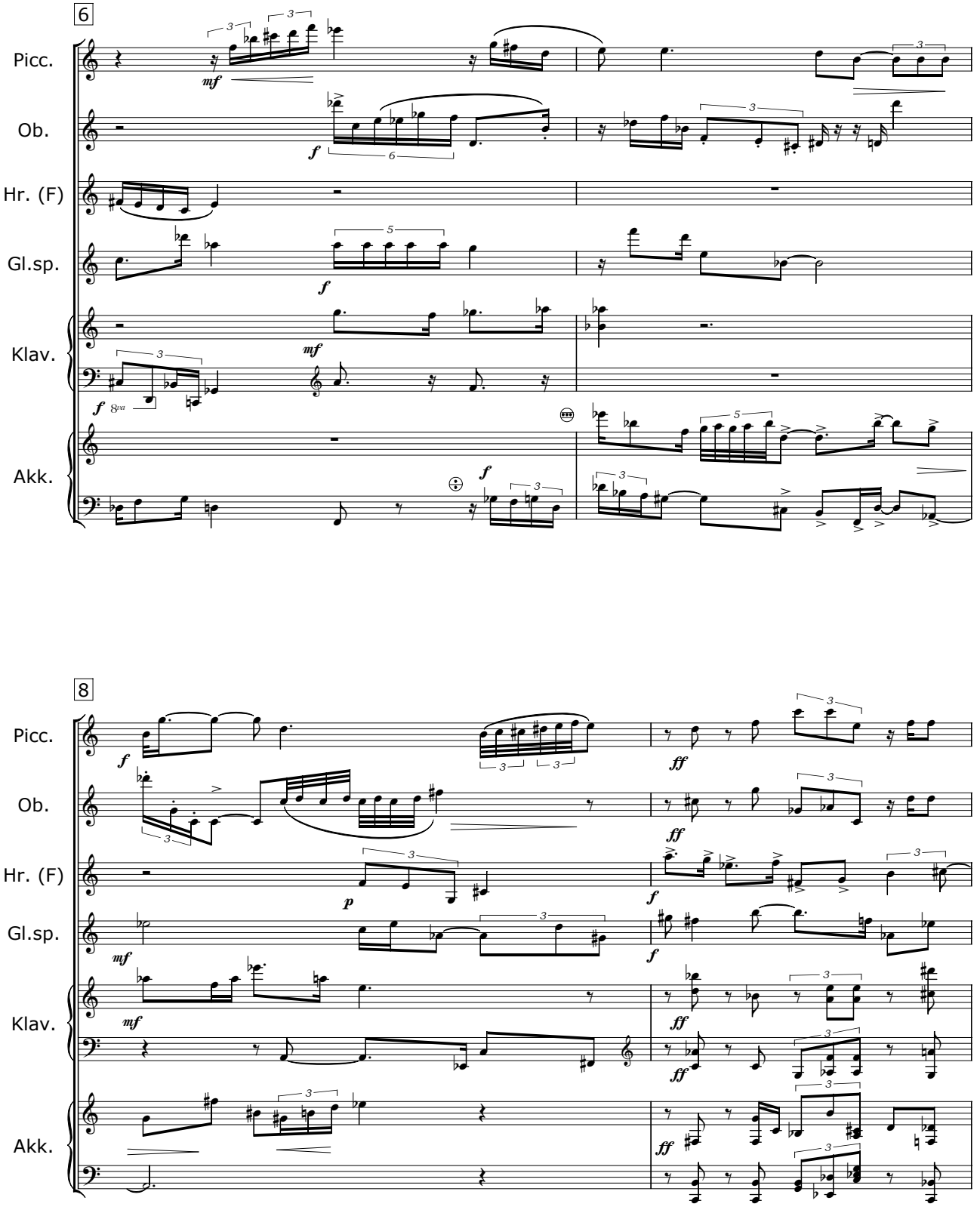
Axel Schünemann, 2014/2015

Aëdon

Derangement II für Piccoloflöte, Oboe, Horn, Glockenspiel, Klavier und Akkordeon

Vorzeichen gelten je Takt und nur in der notierten Oktavlage.
Übergebundene Vorzeichen gelten im Folgetakt nur für den gebundenen Ton.

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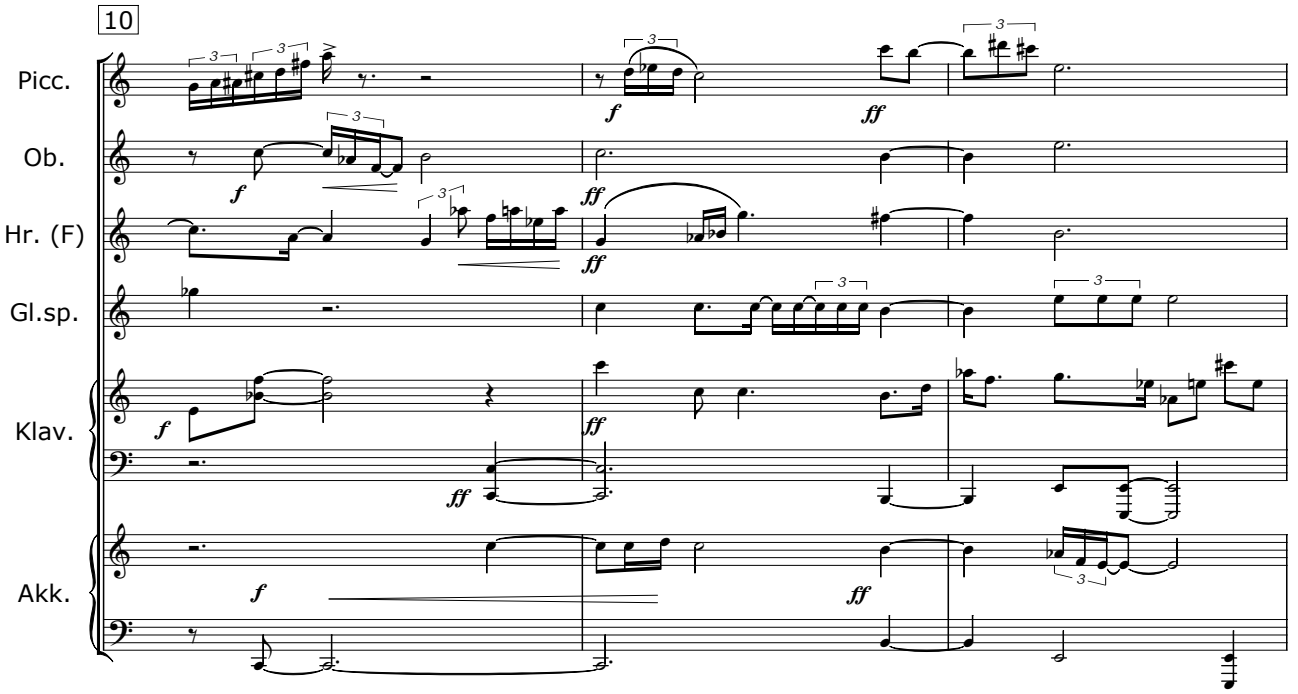
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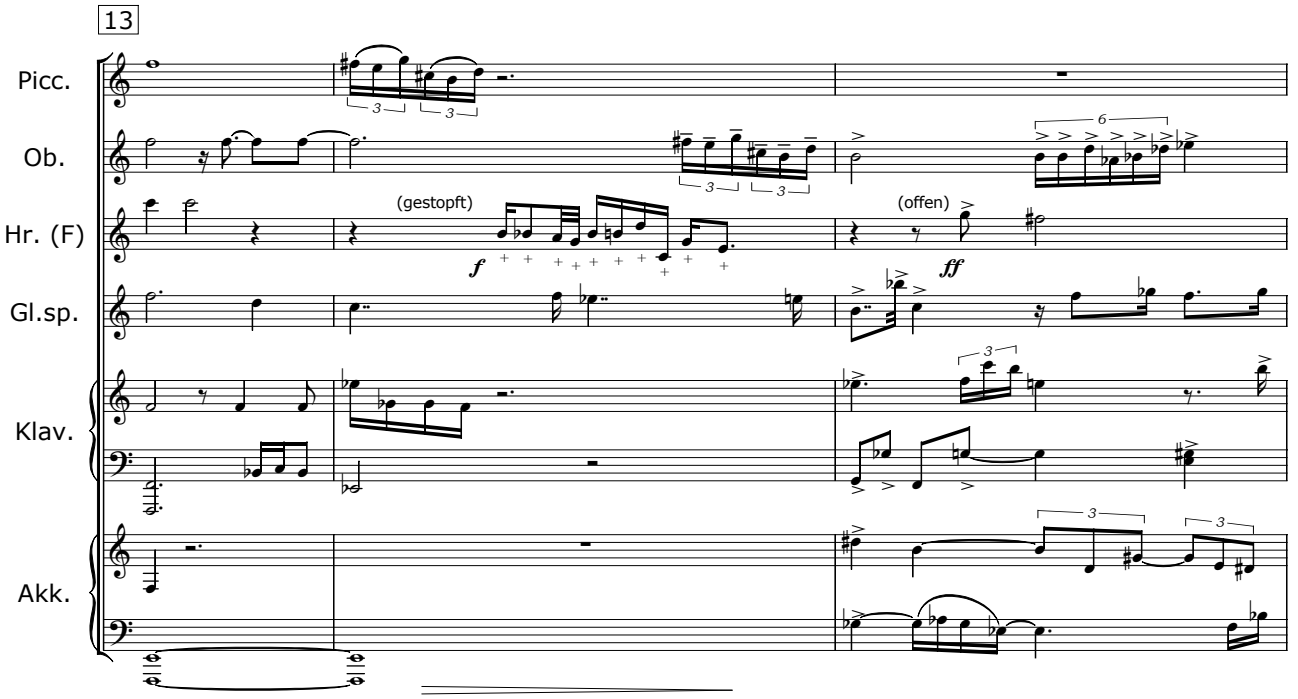
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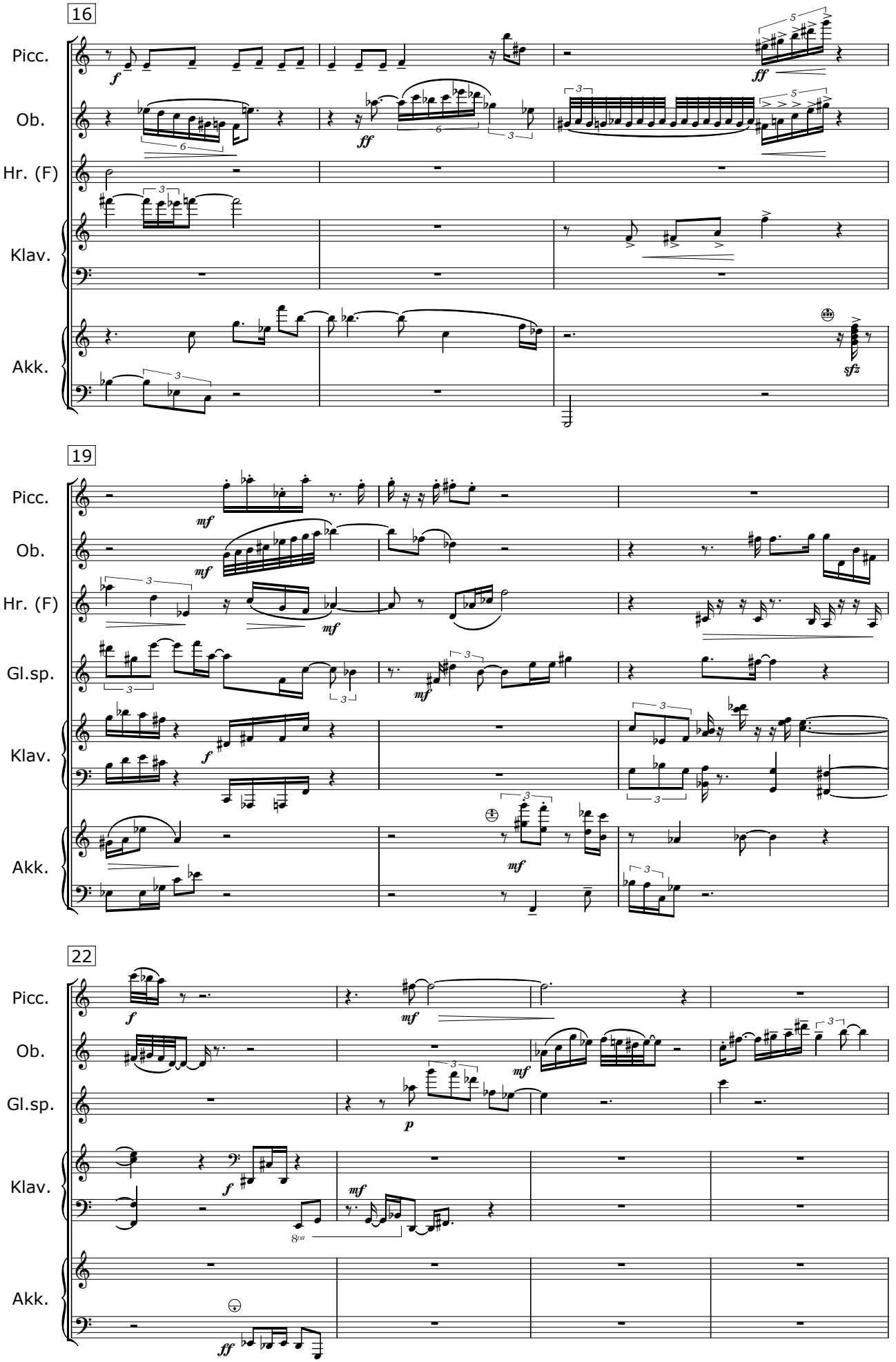
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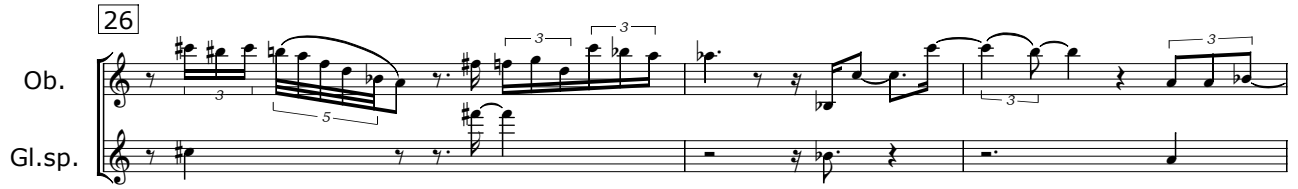
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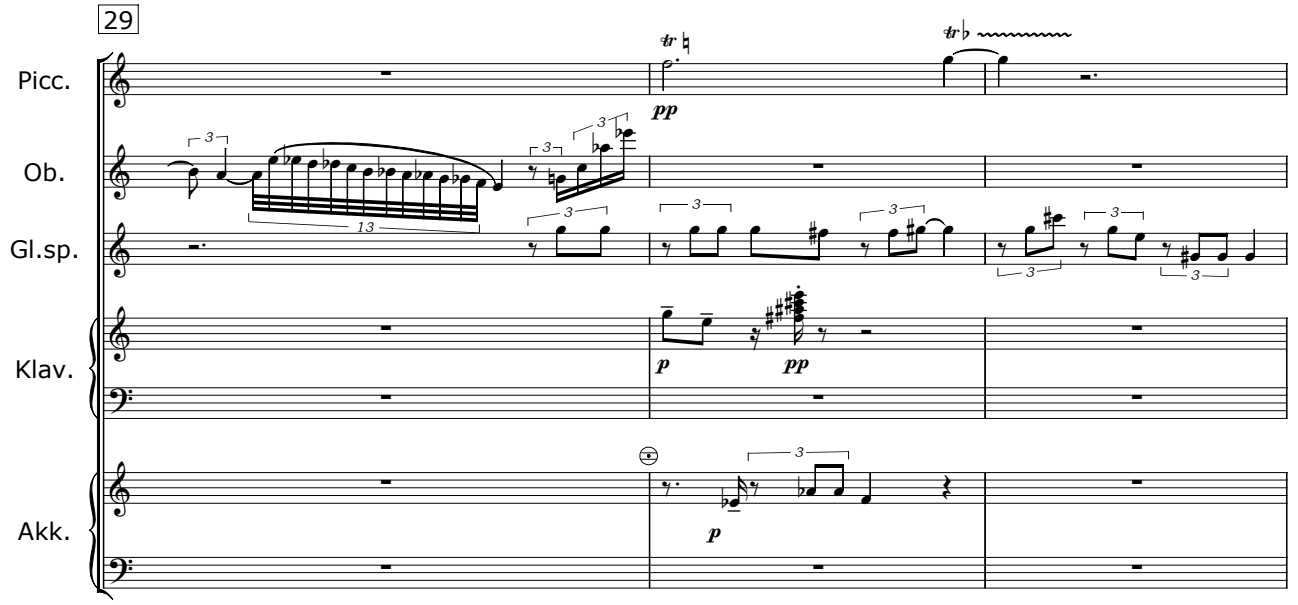
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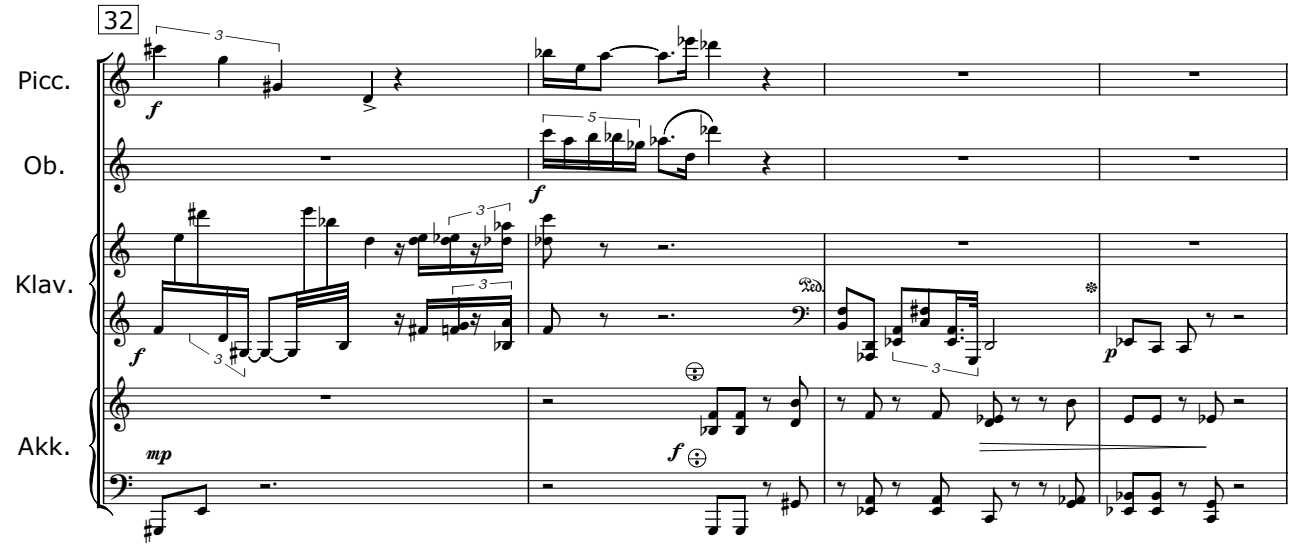
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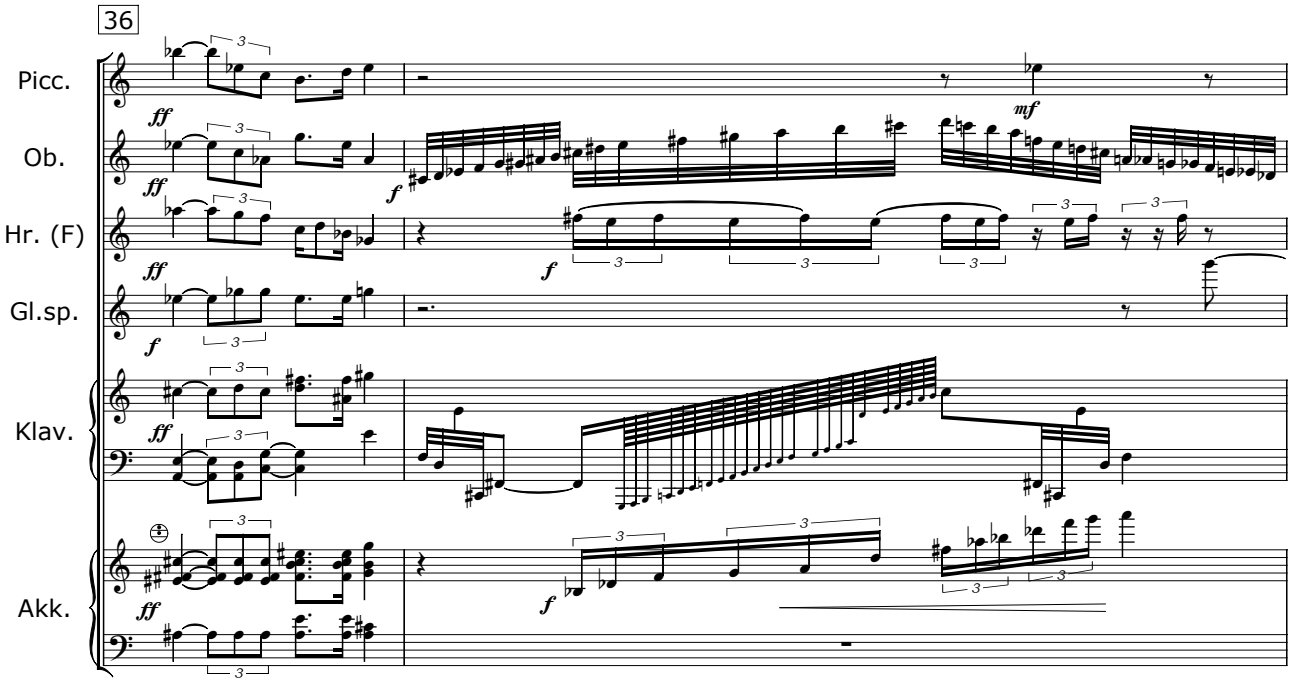
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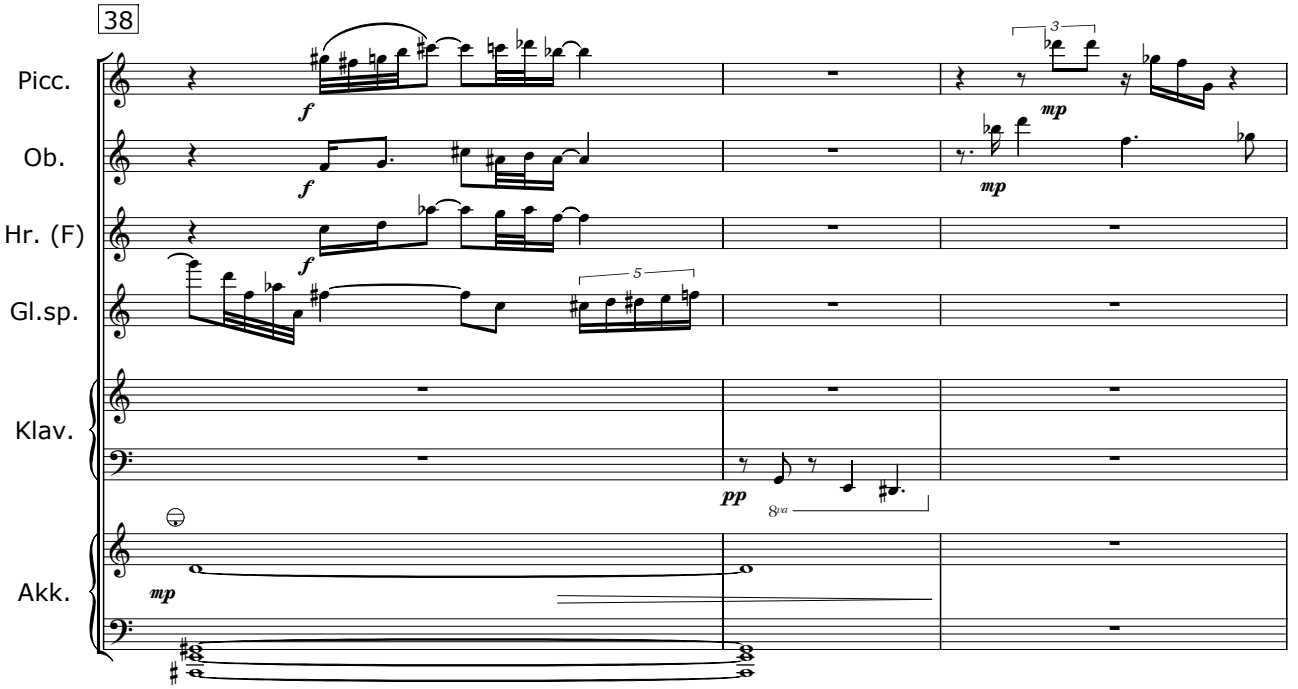
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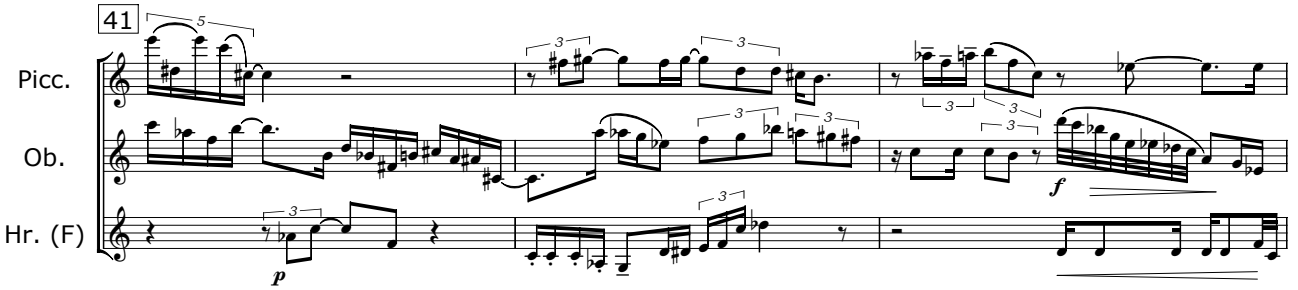
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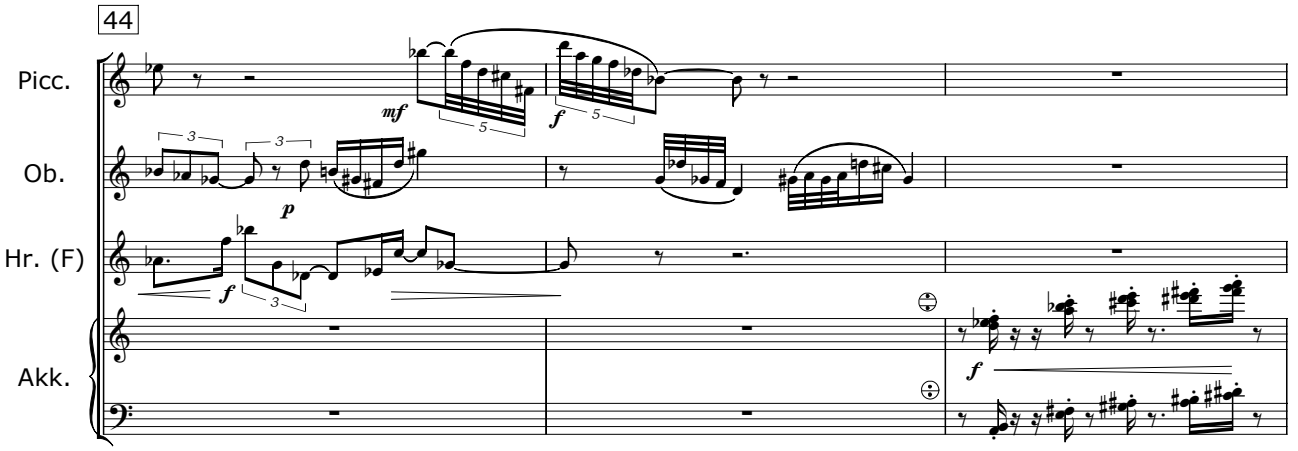
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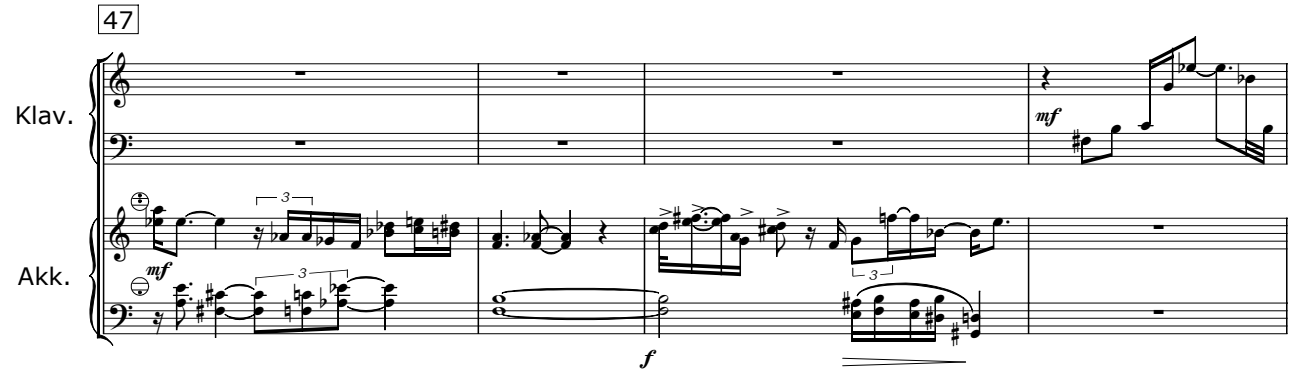
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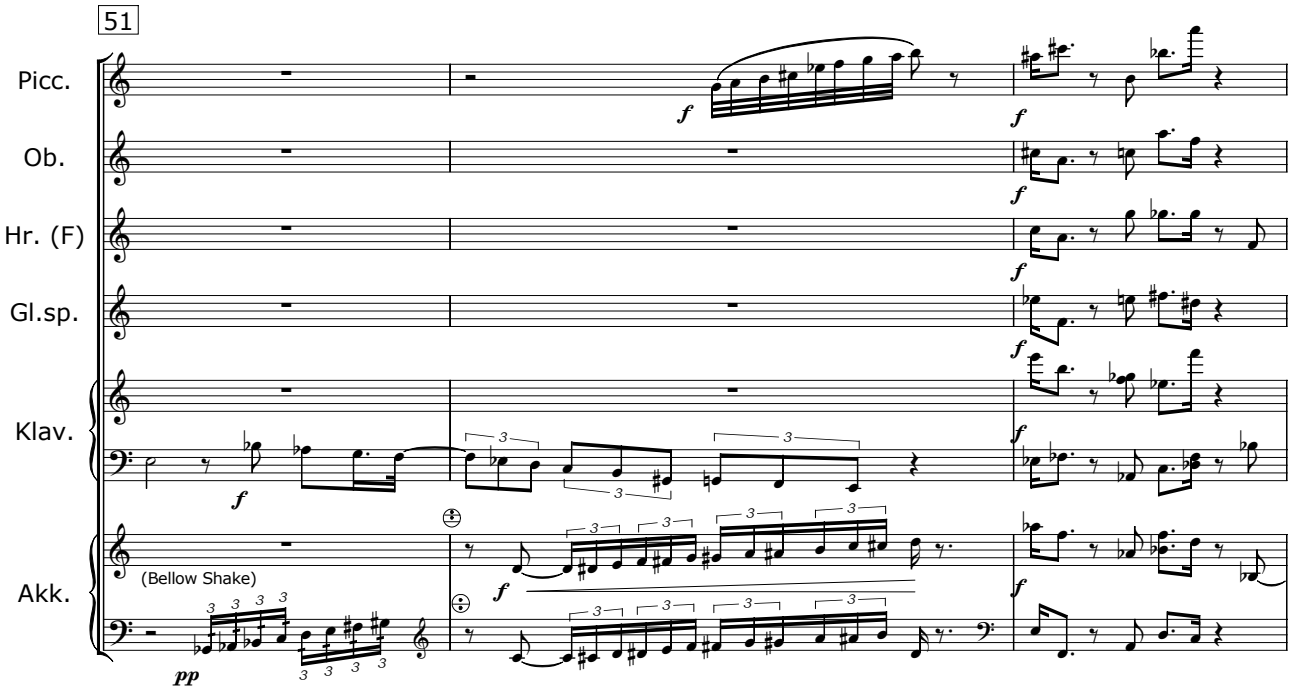
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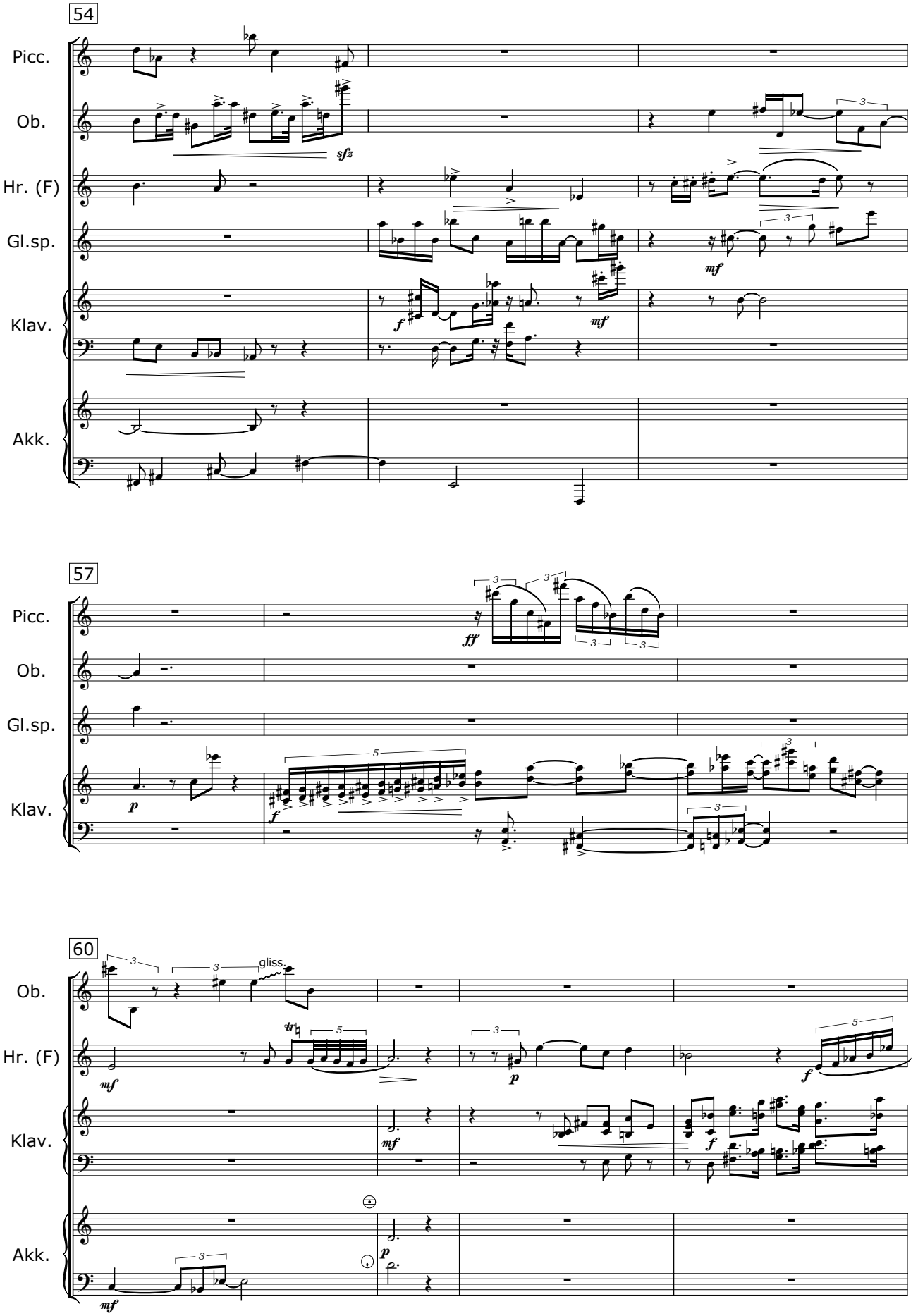
(Bellow Shake)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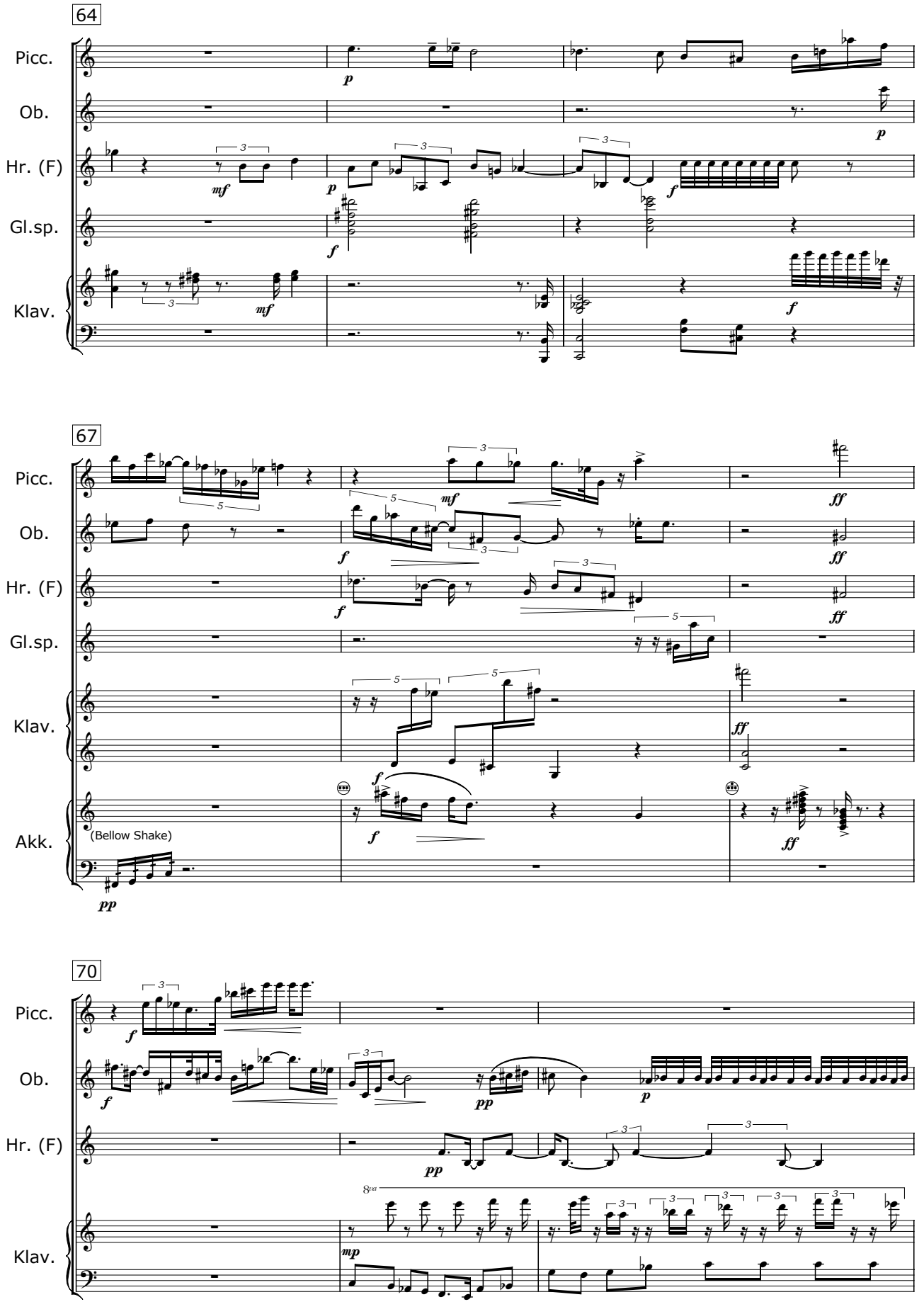
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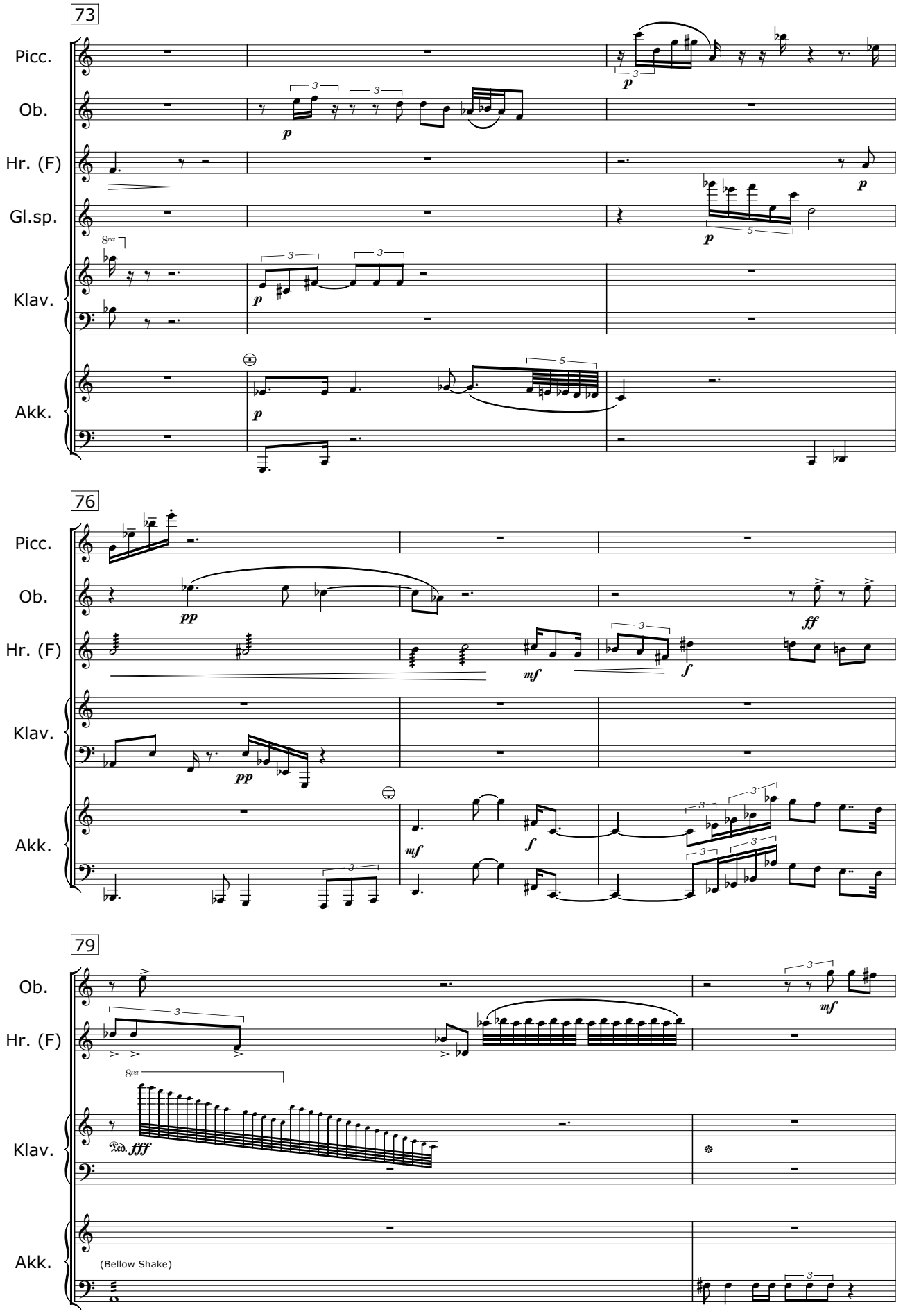
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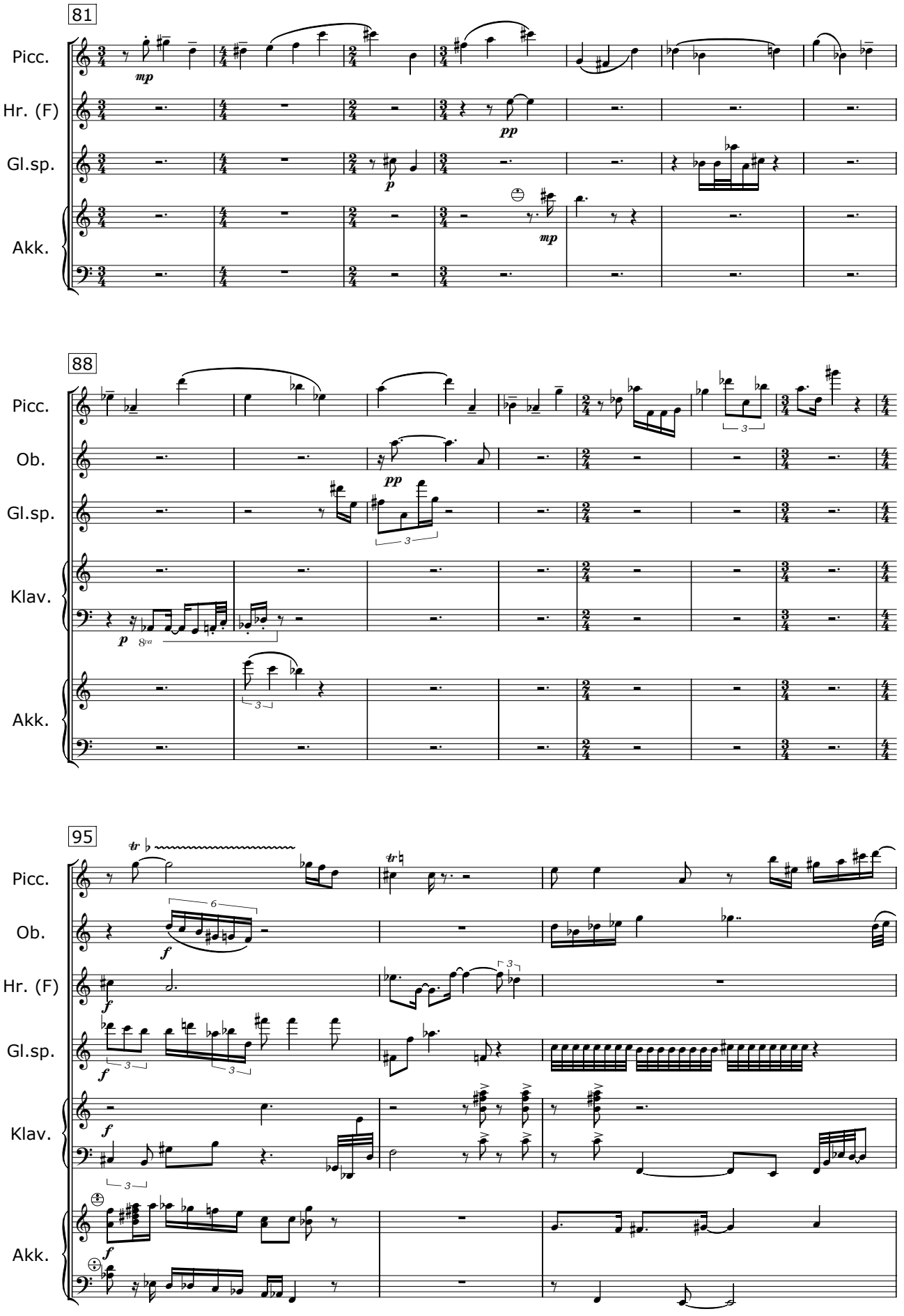
(Bellow Shake)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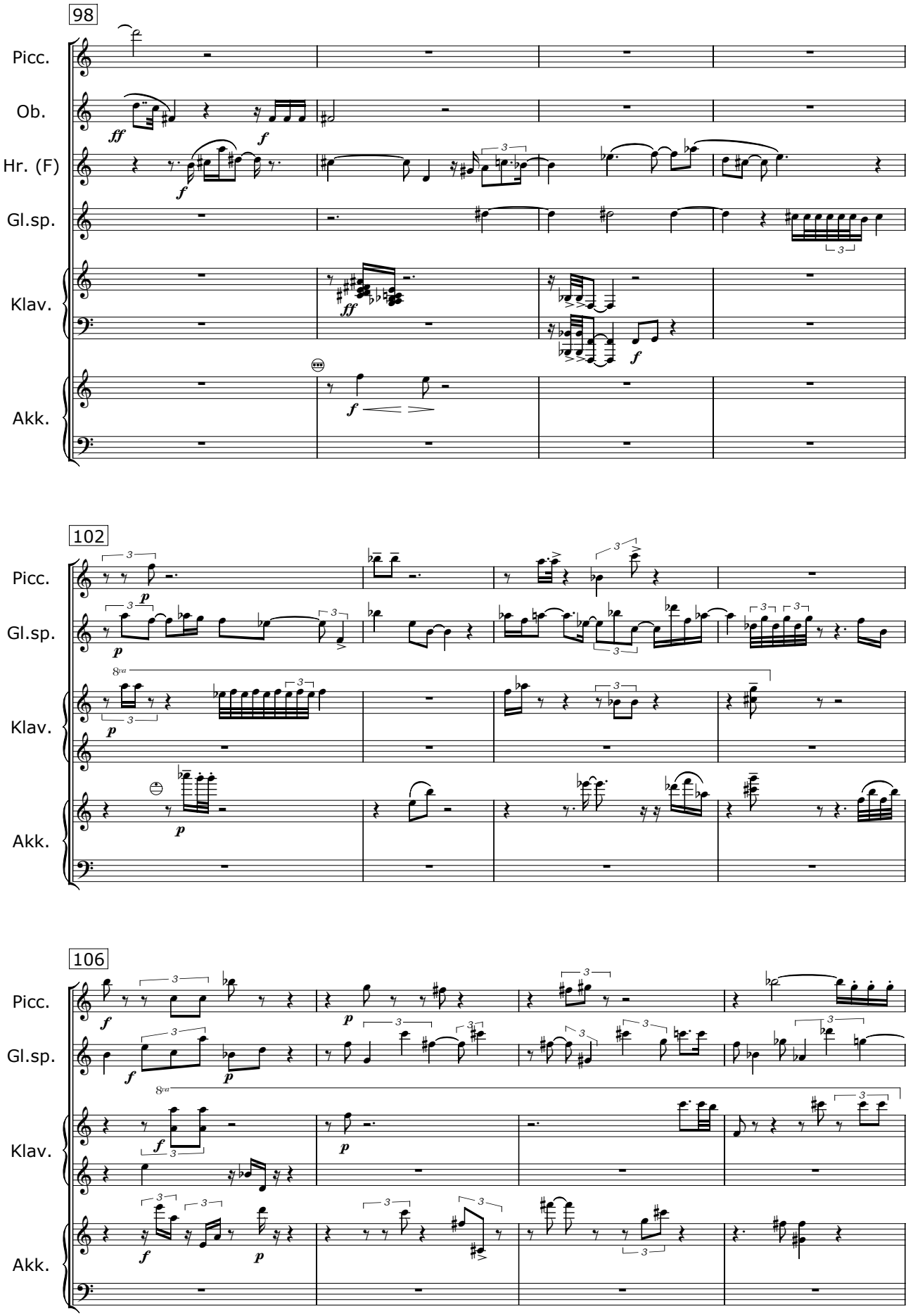
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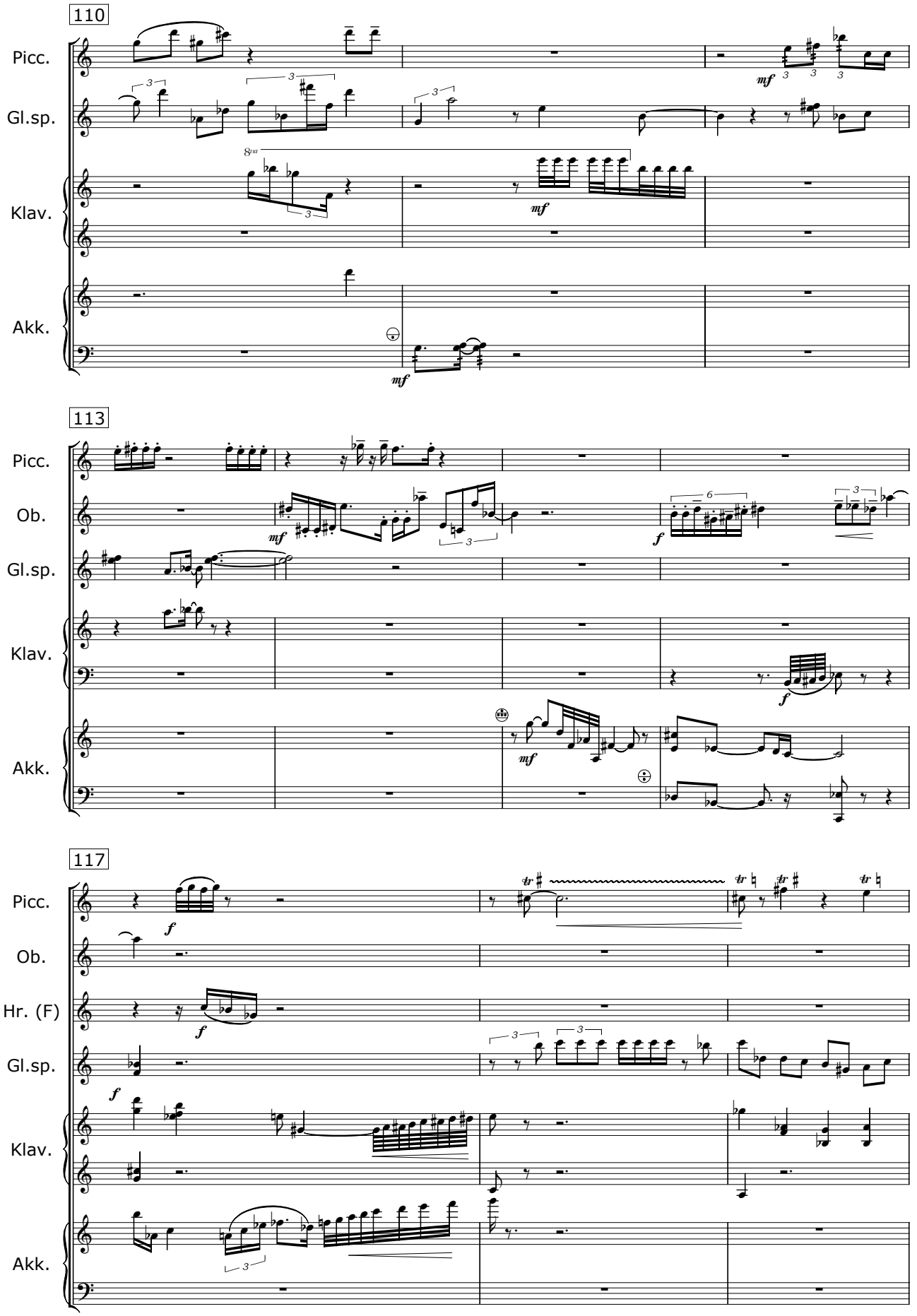
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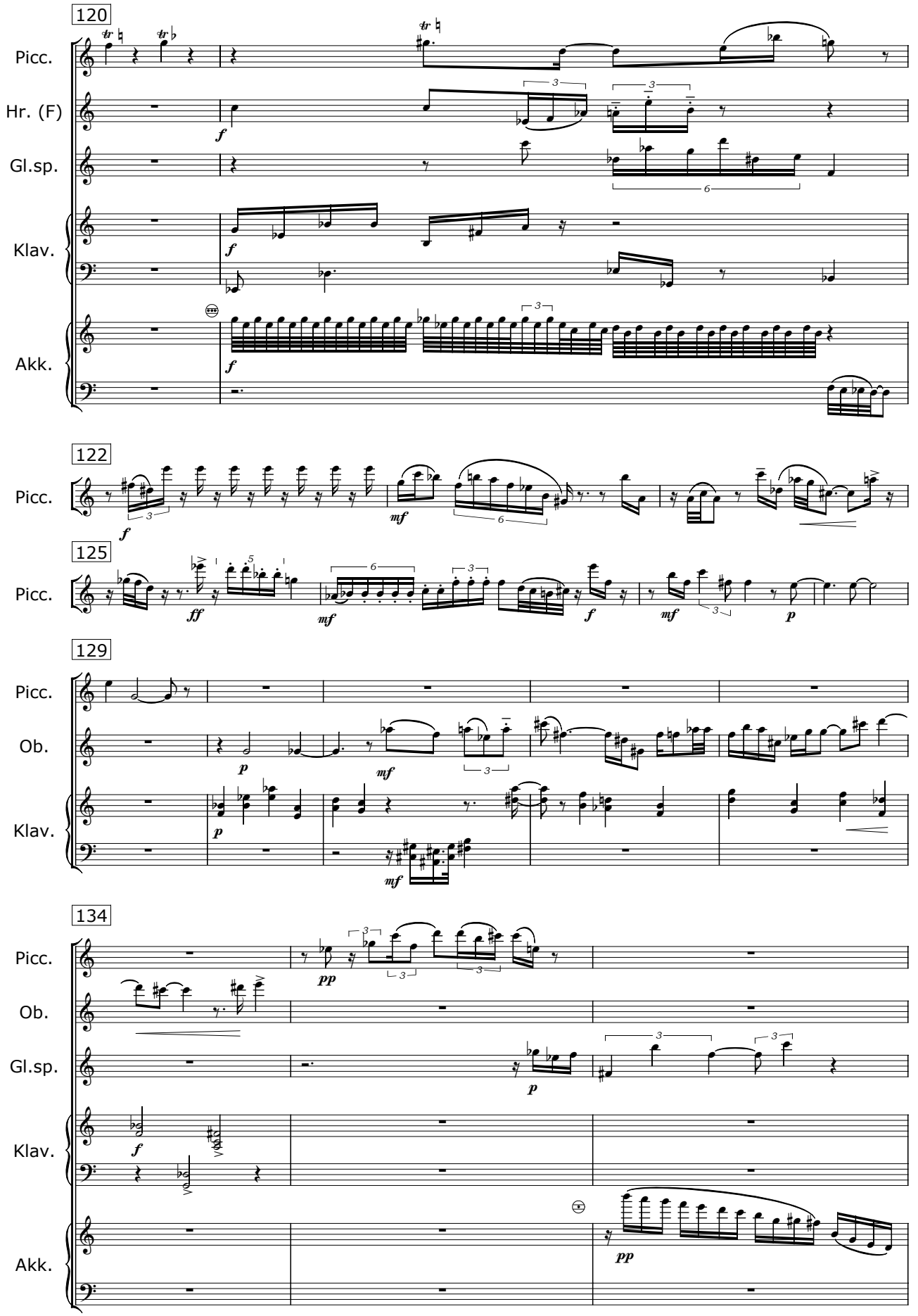
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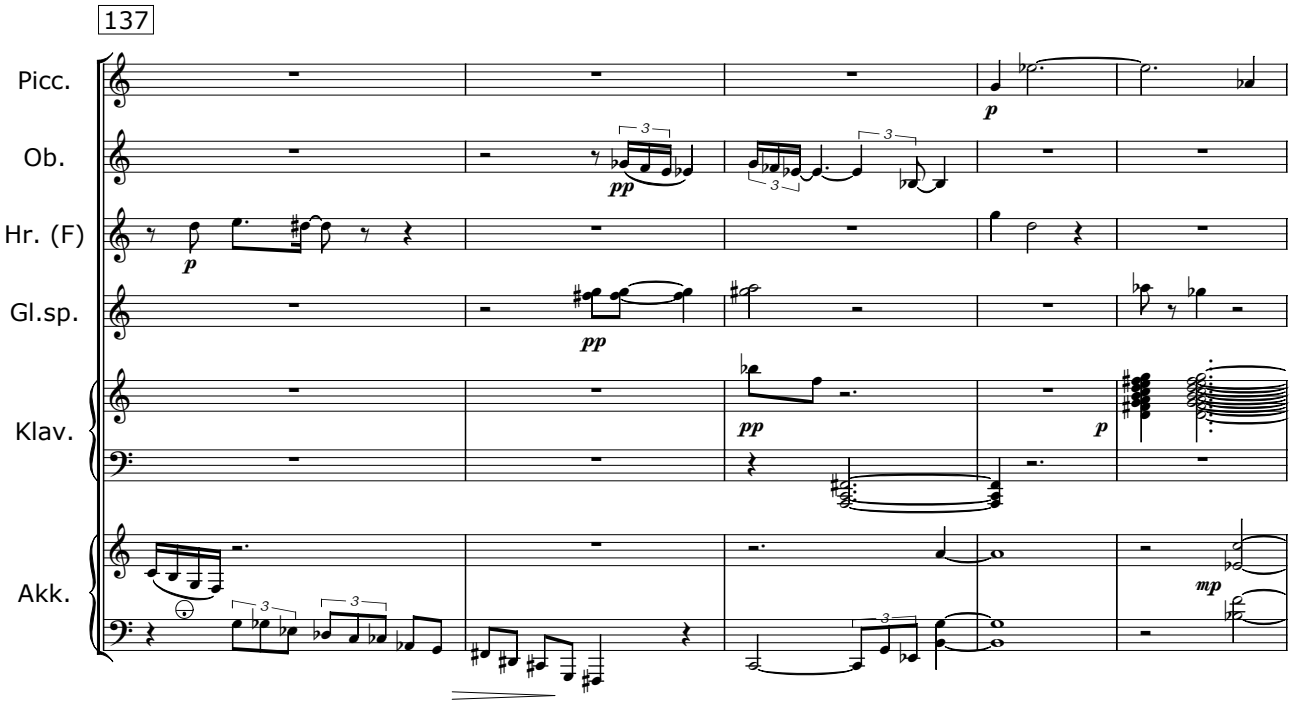
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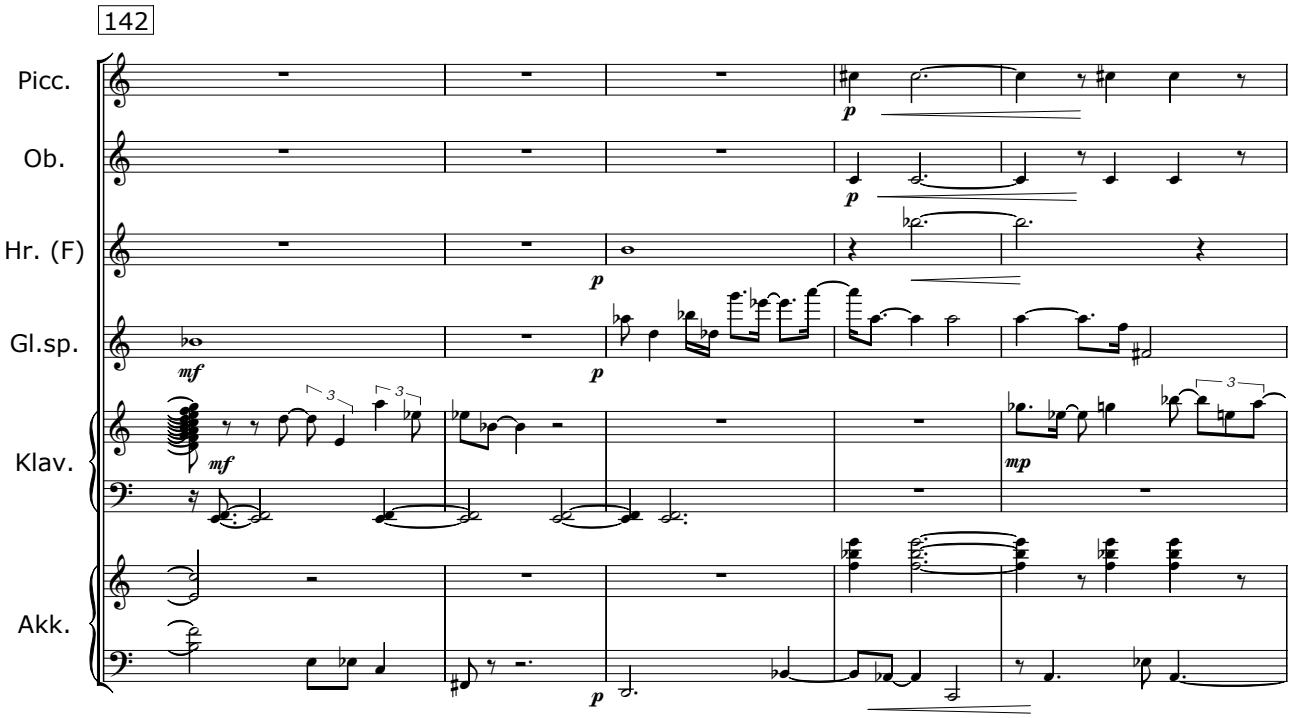
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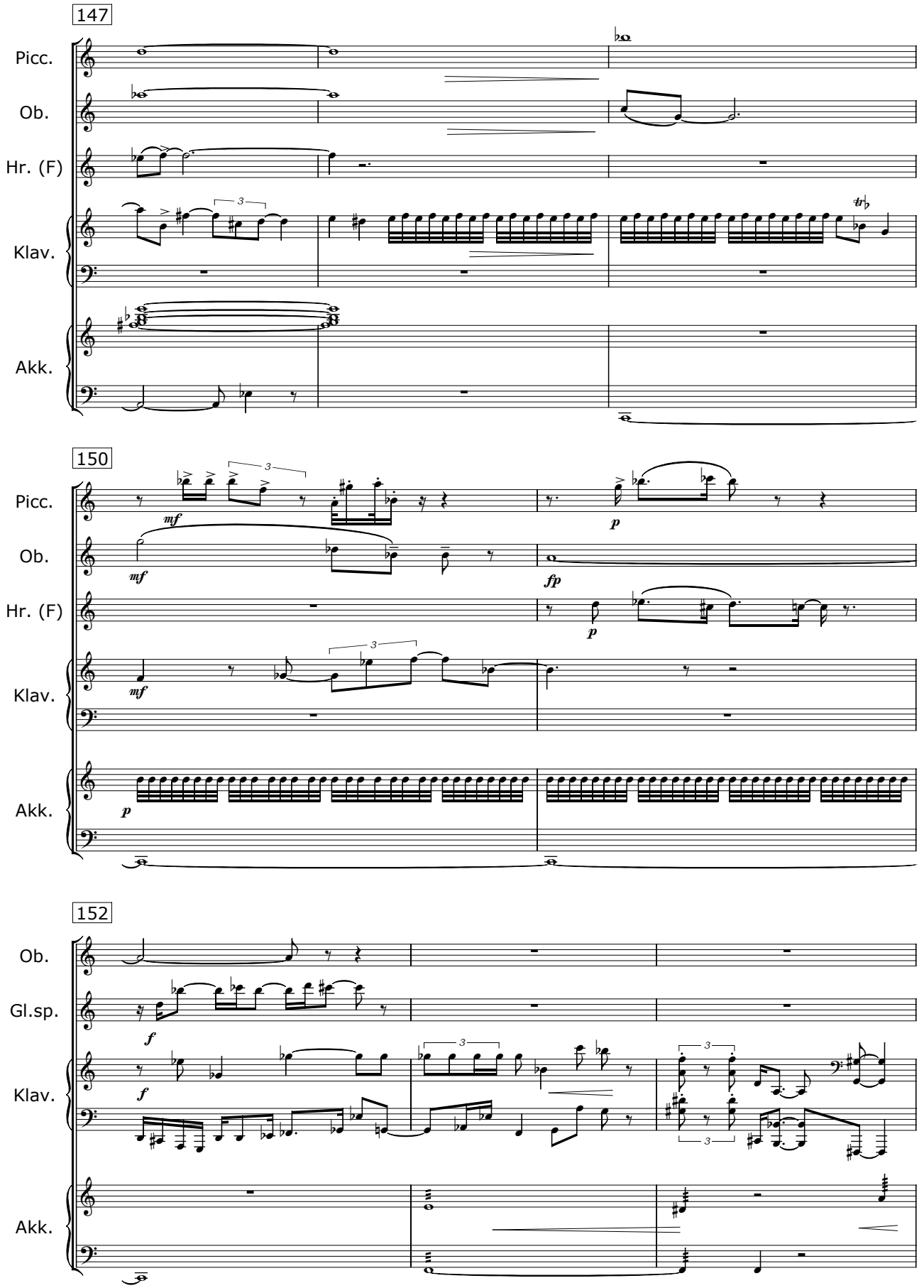
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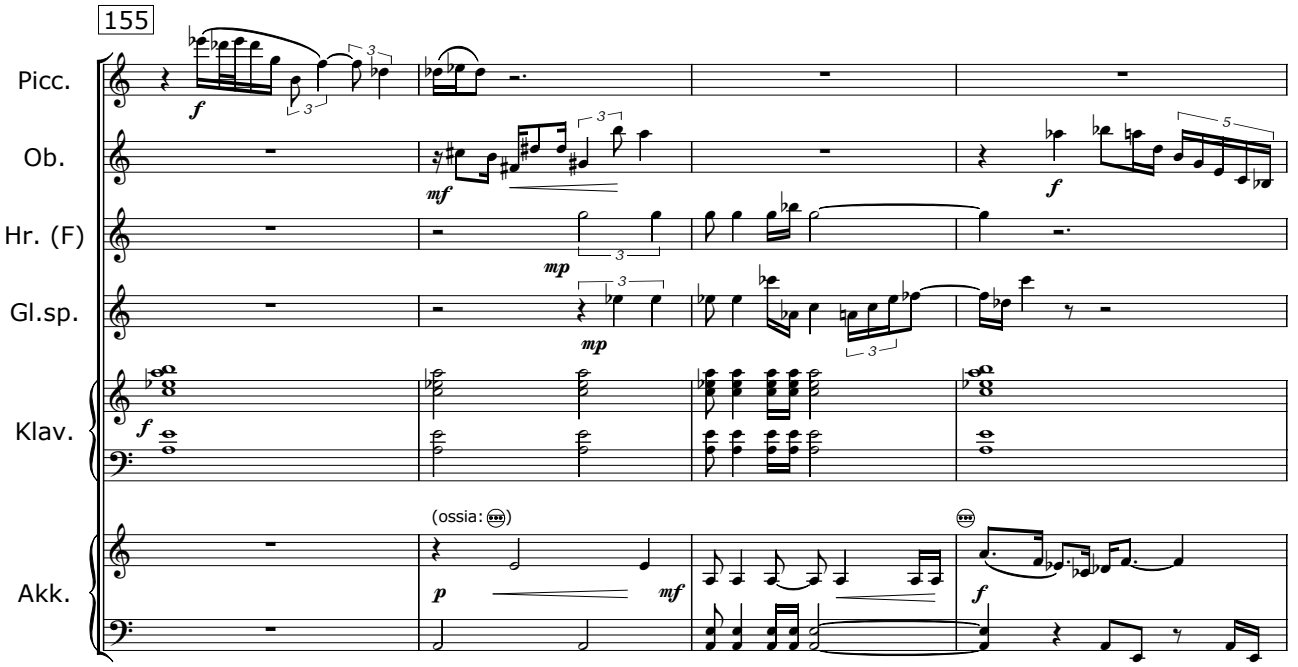
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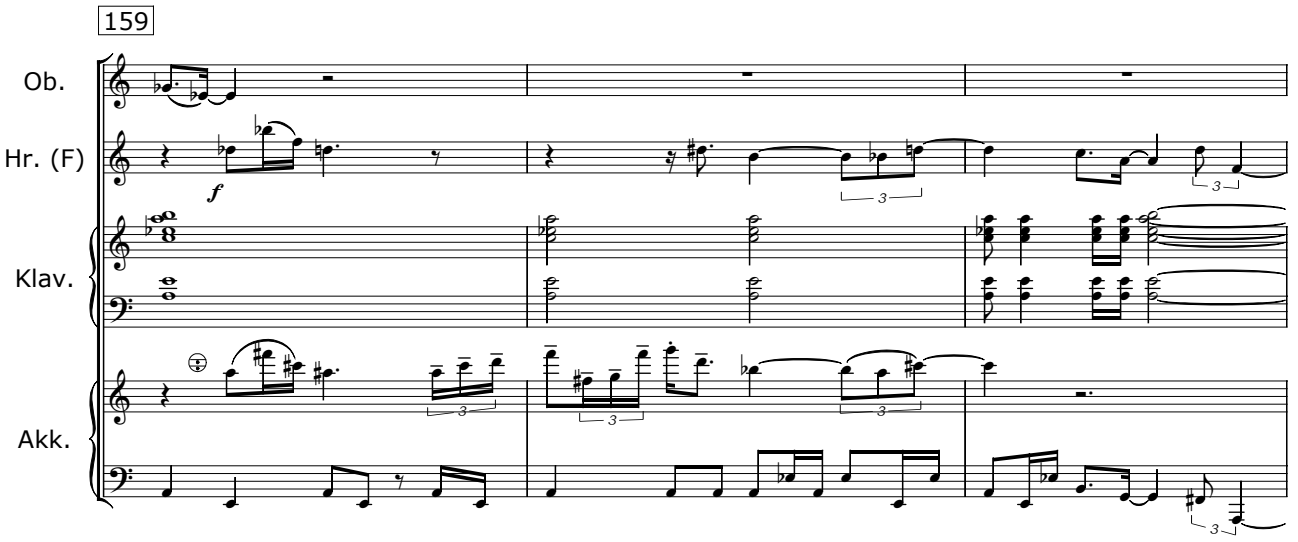
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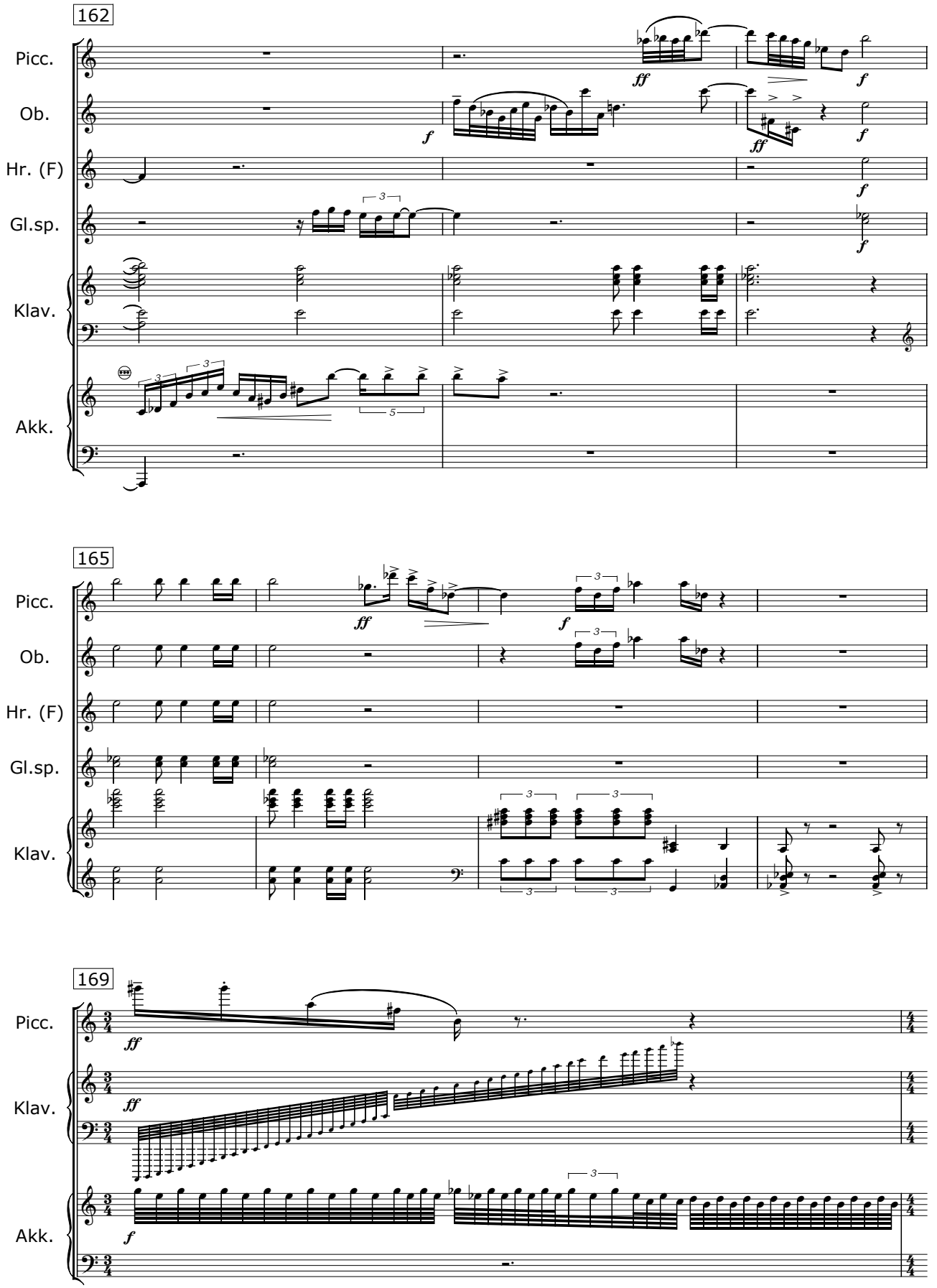
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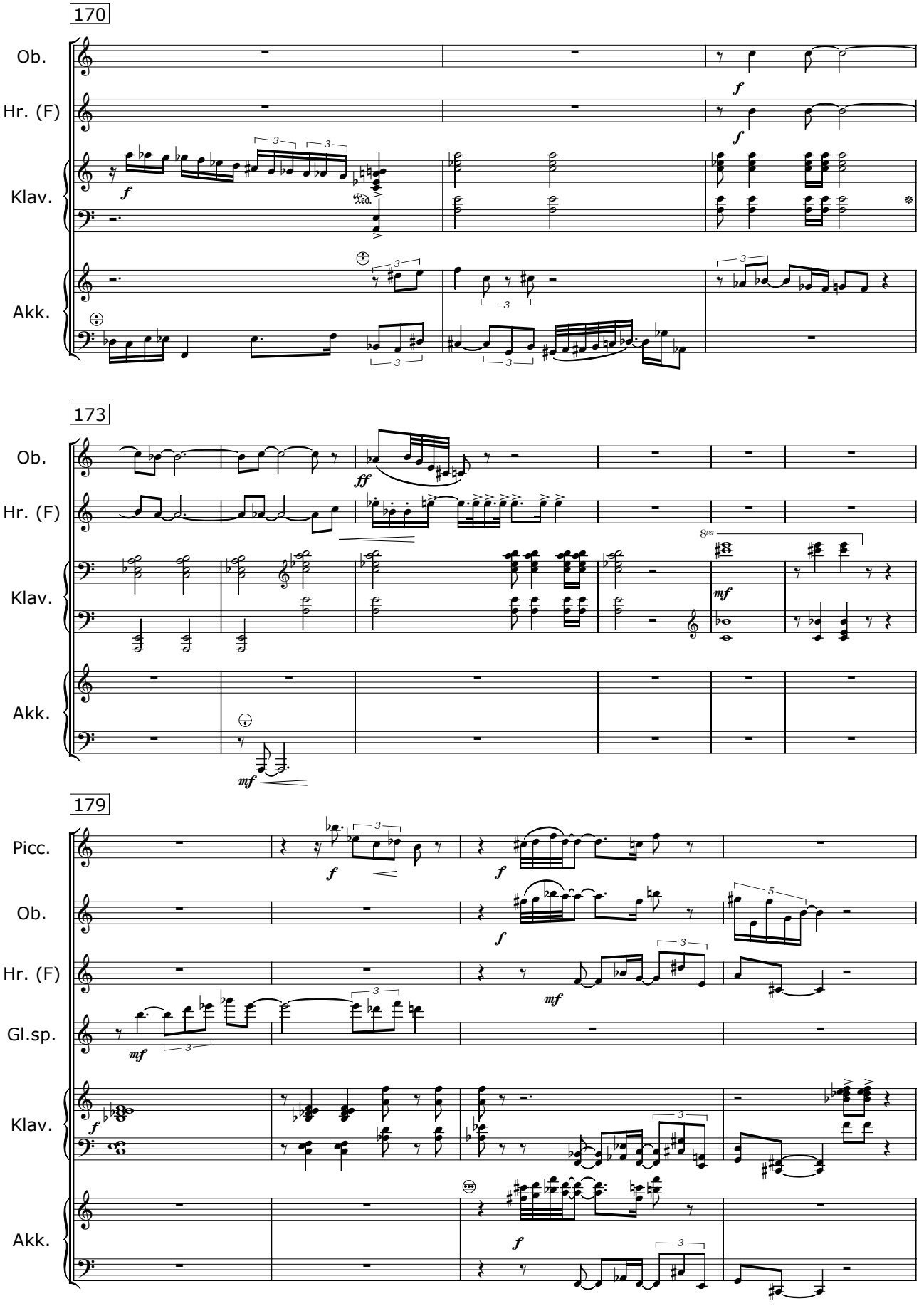
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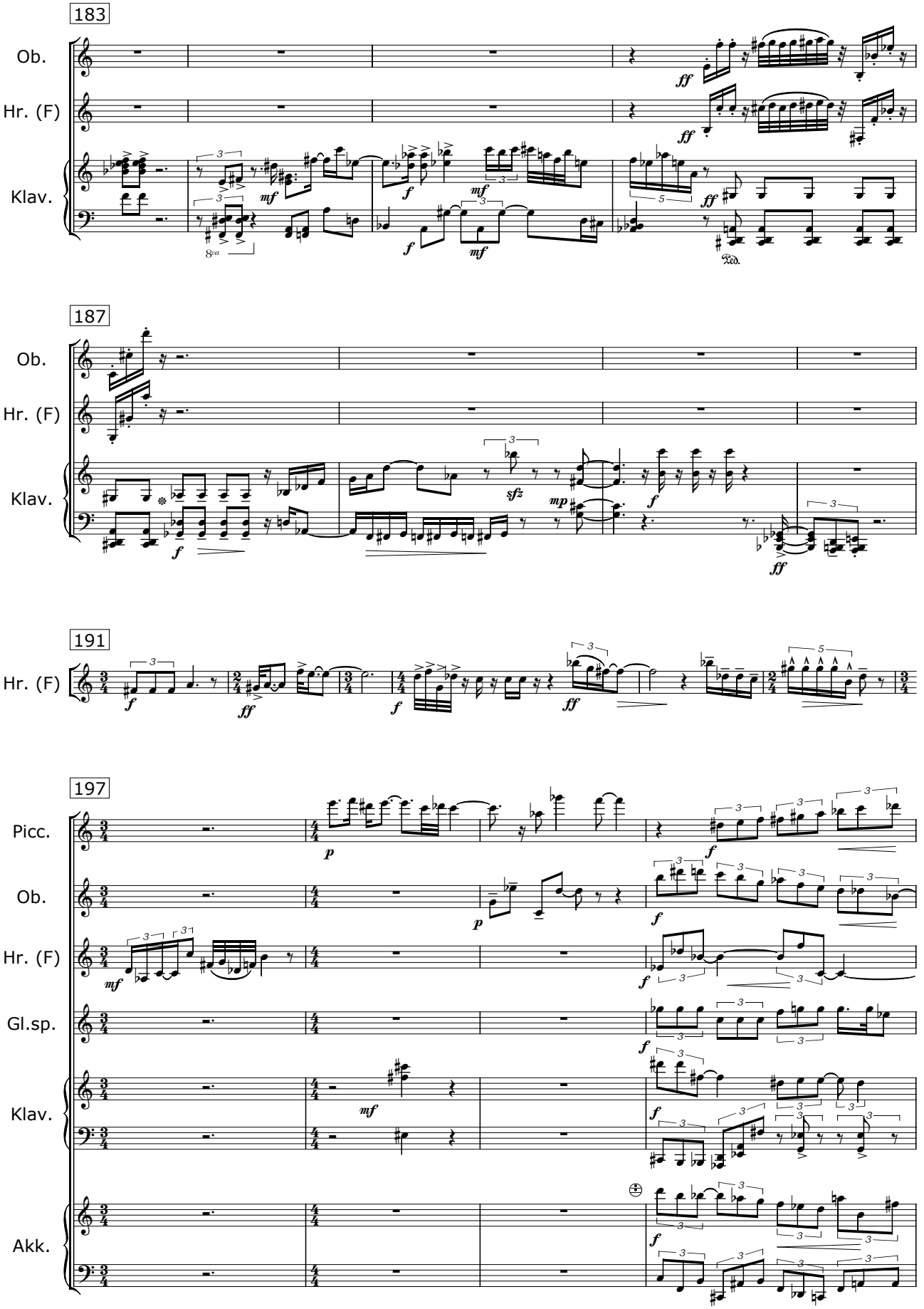
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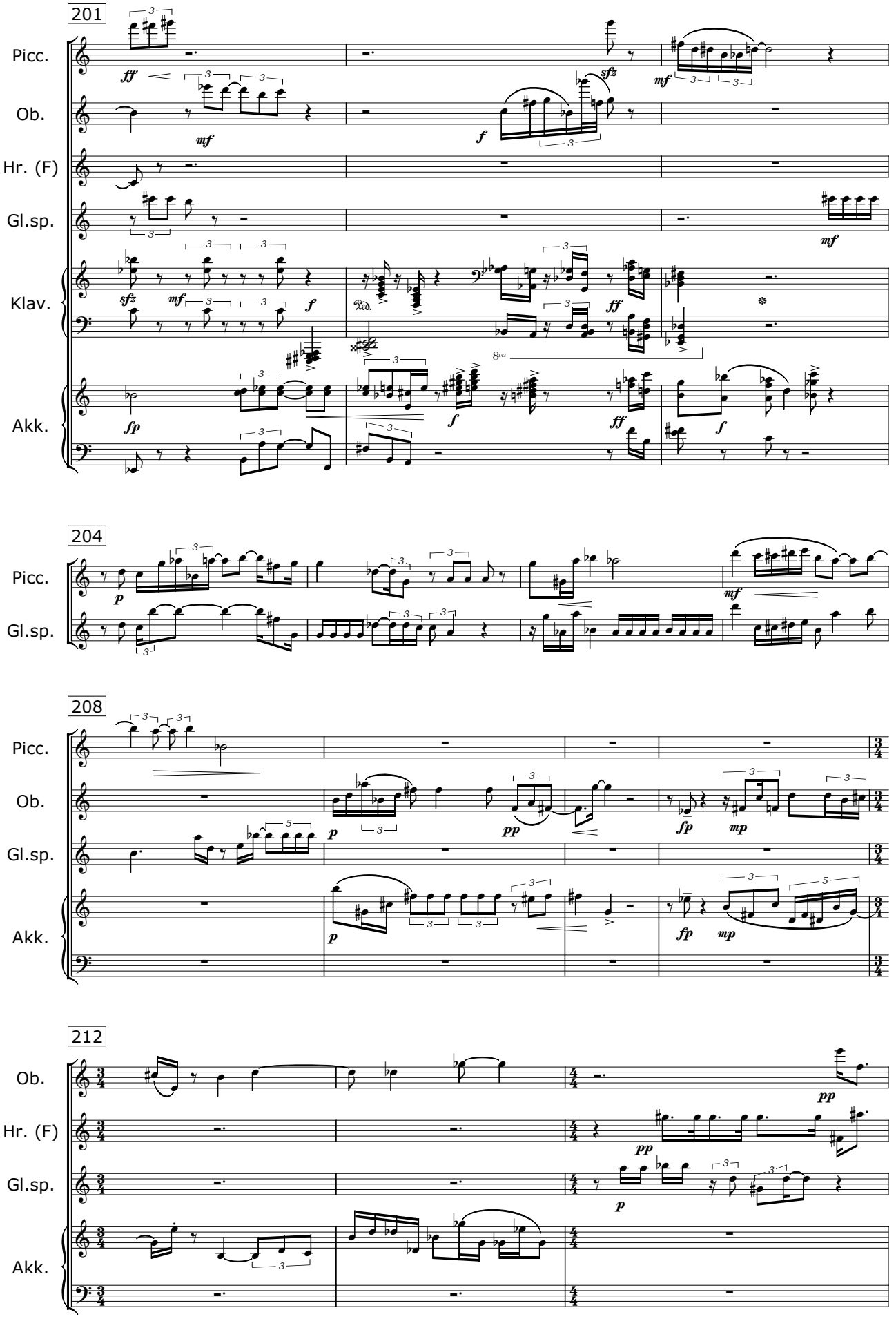
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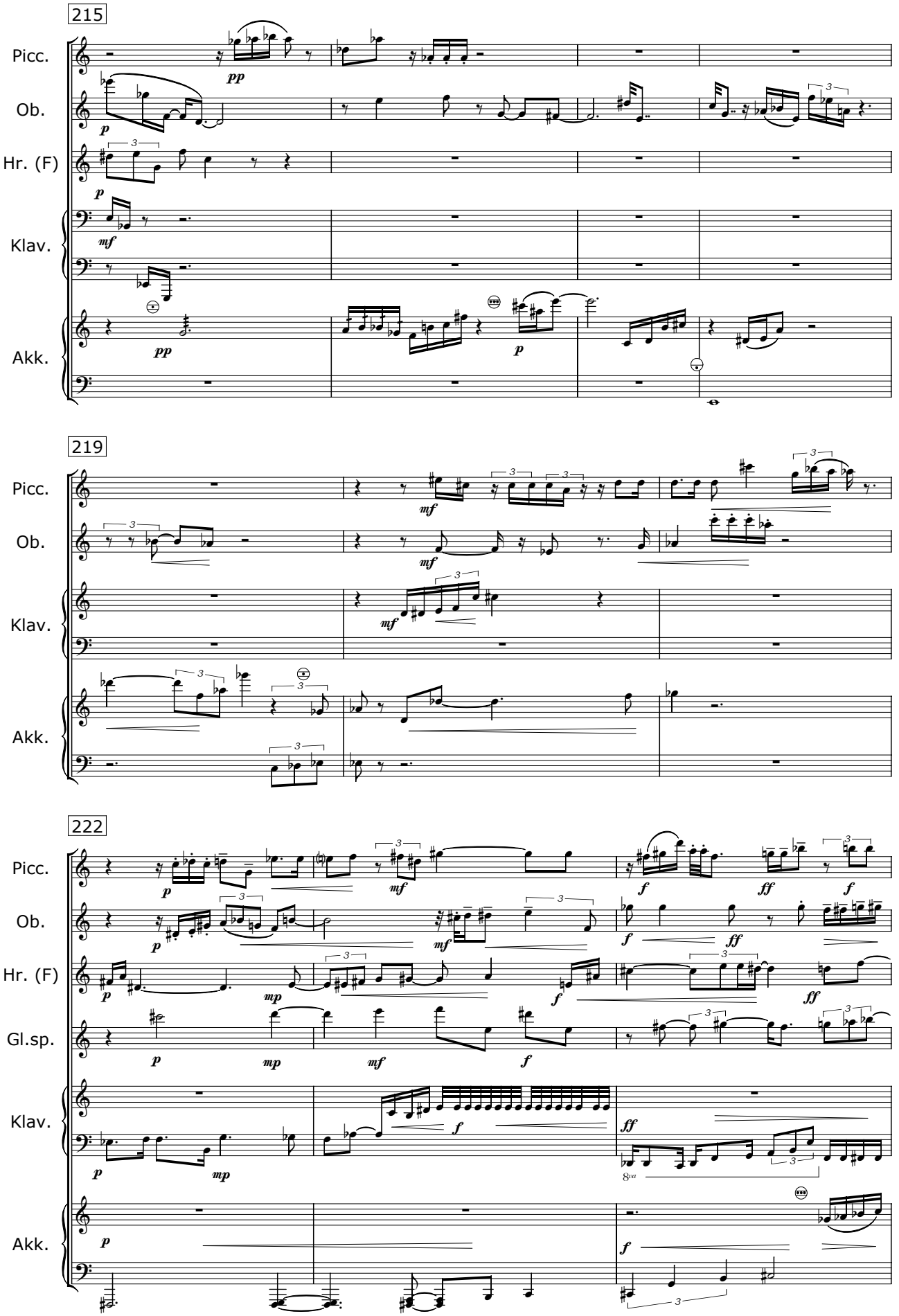
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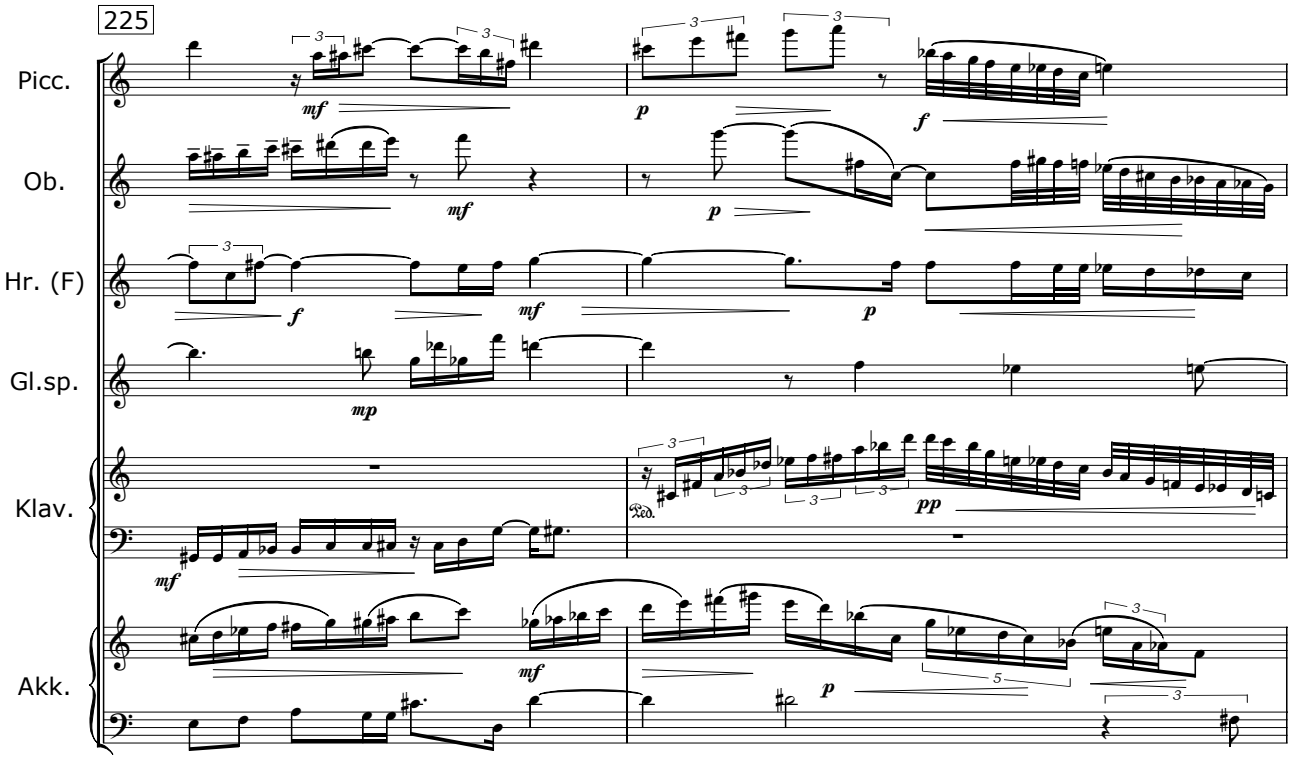
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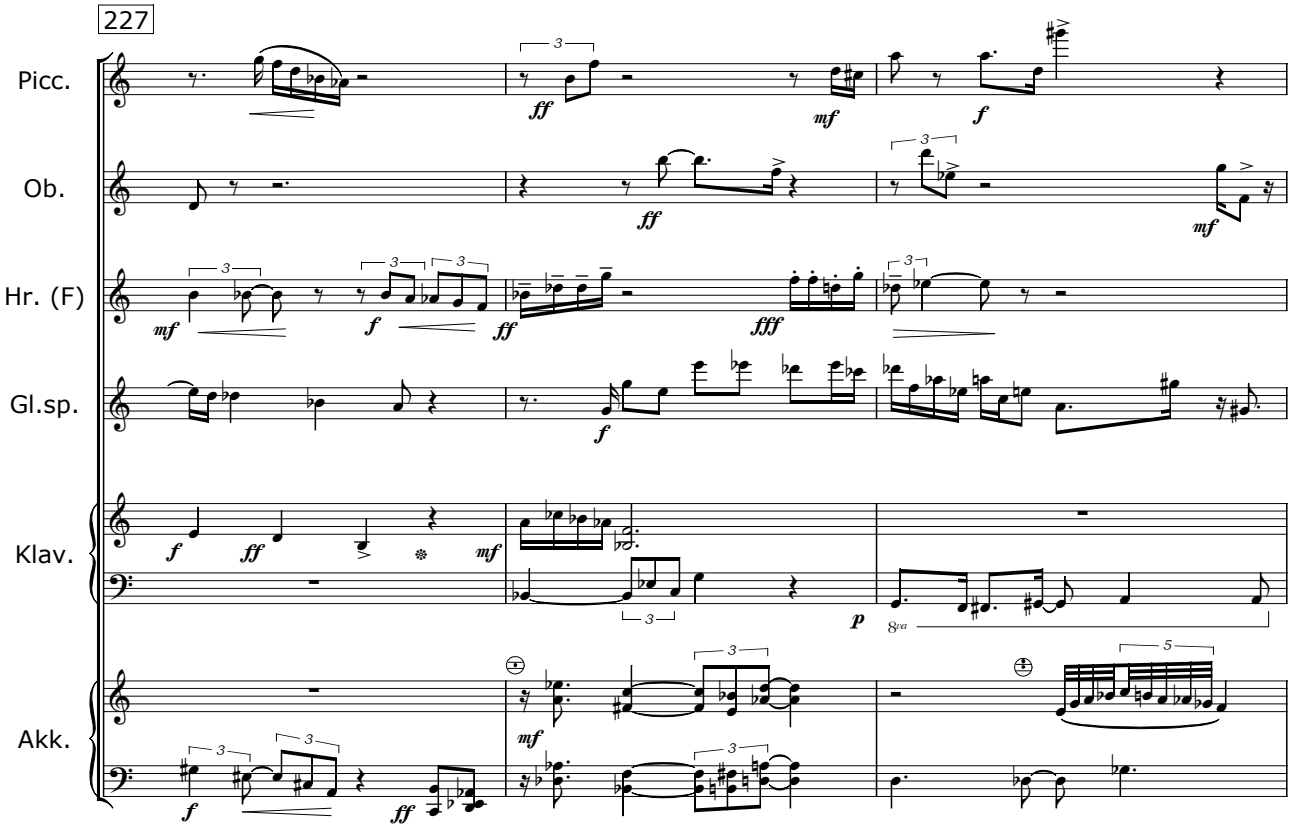
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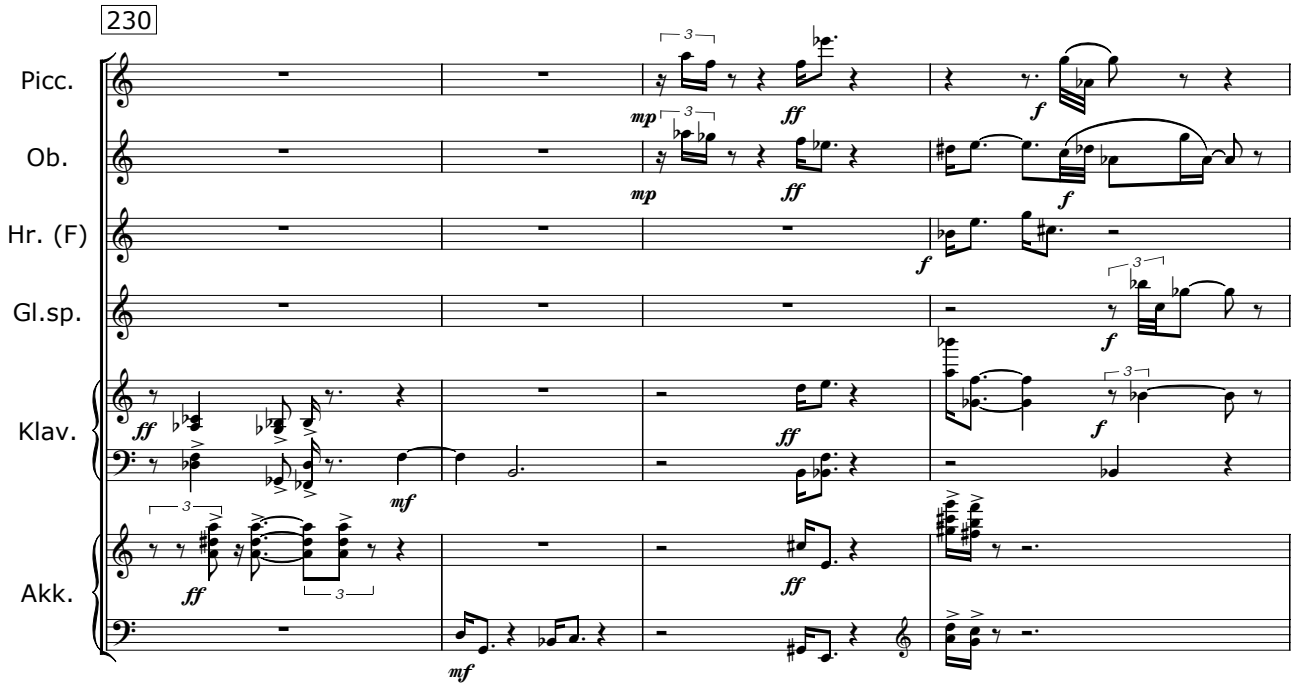
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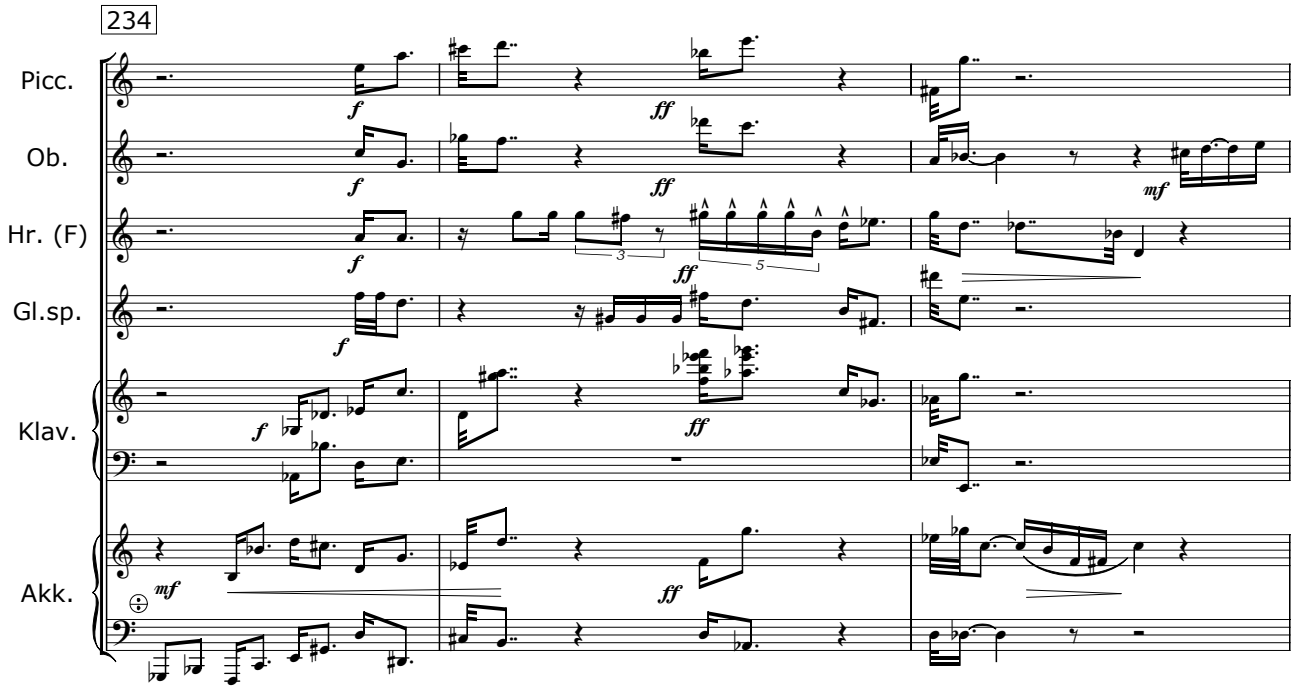
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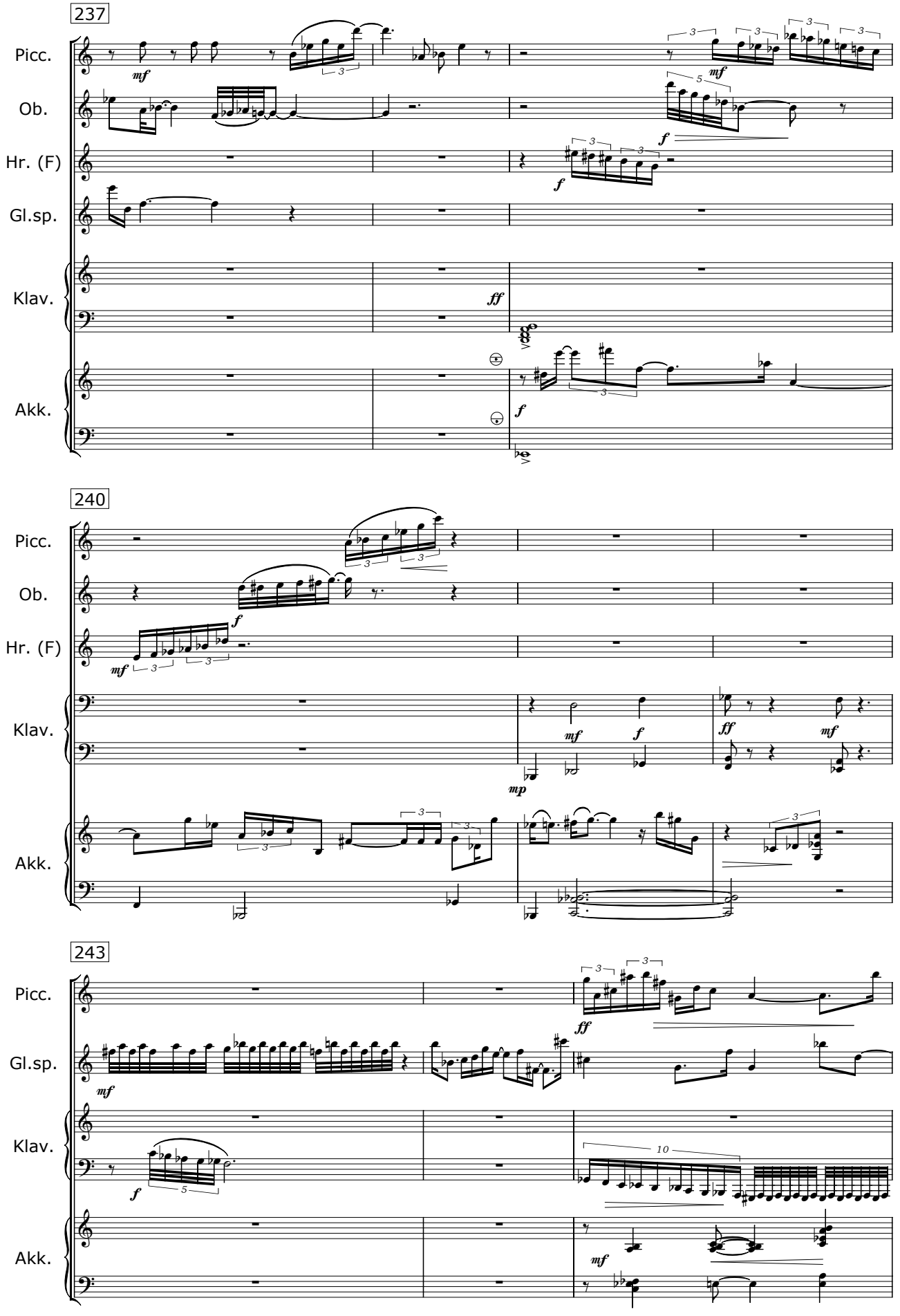
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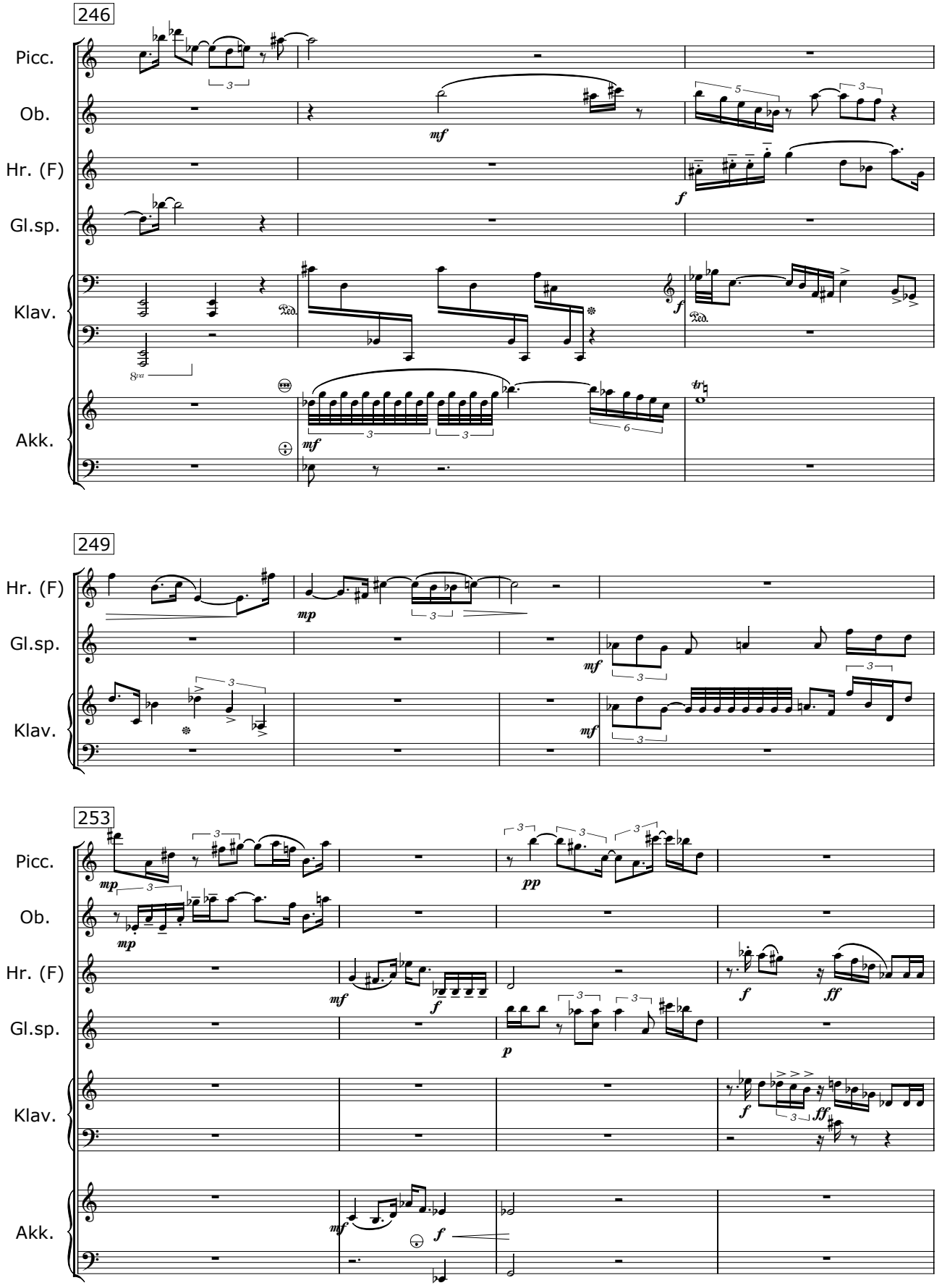
246
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Ob.
Hr. (F)
Gl.sp.
Klav.
Akk.
mf
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mp
249
Hr. (F)
Gl.sp.
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mf
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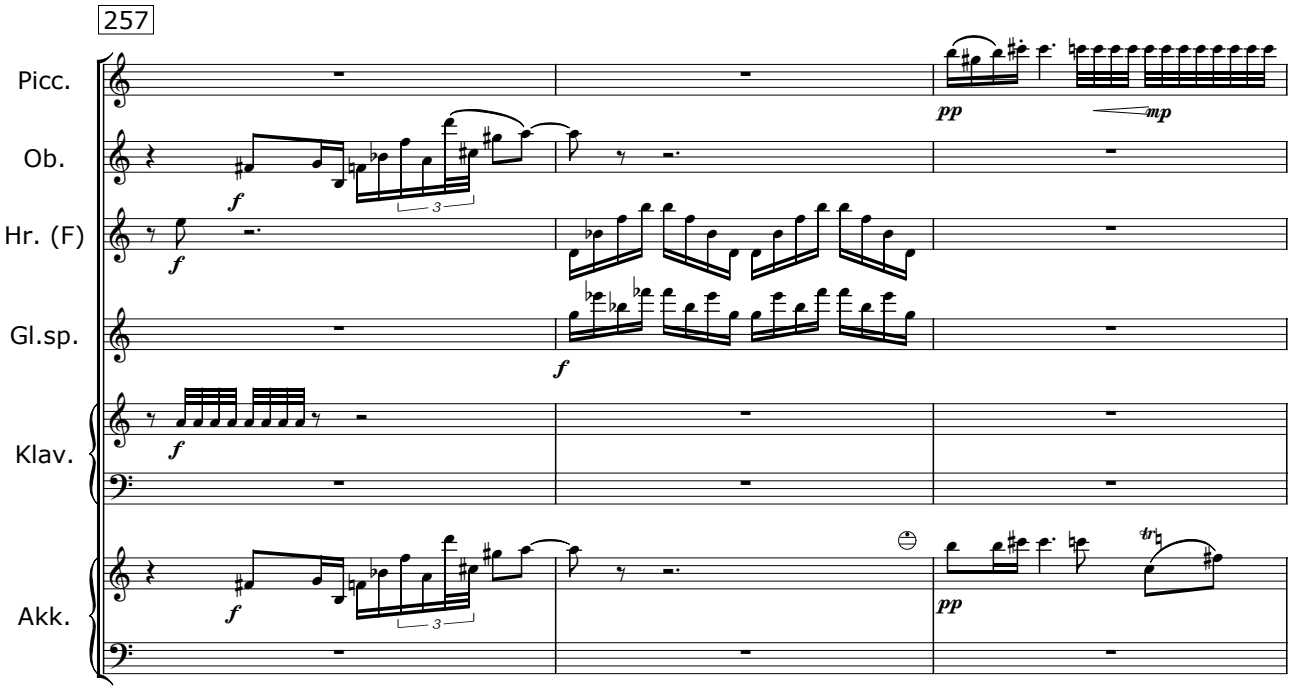
p
ff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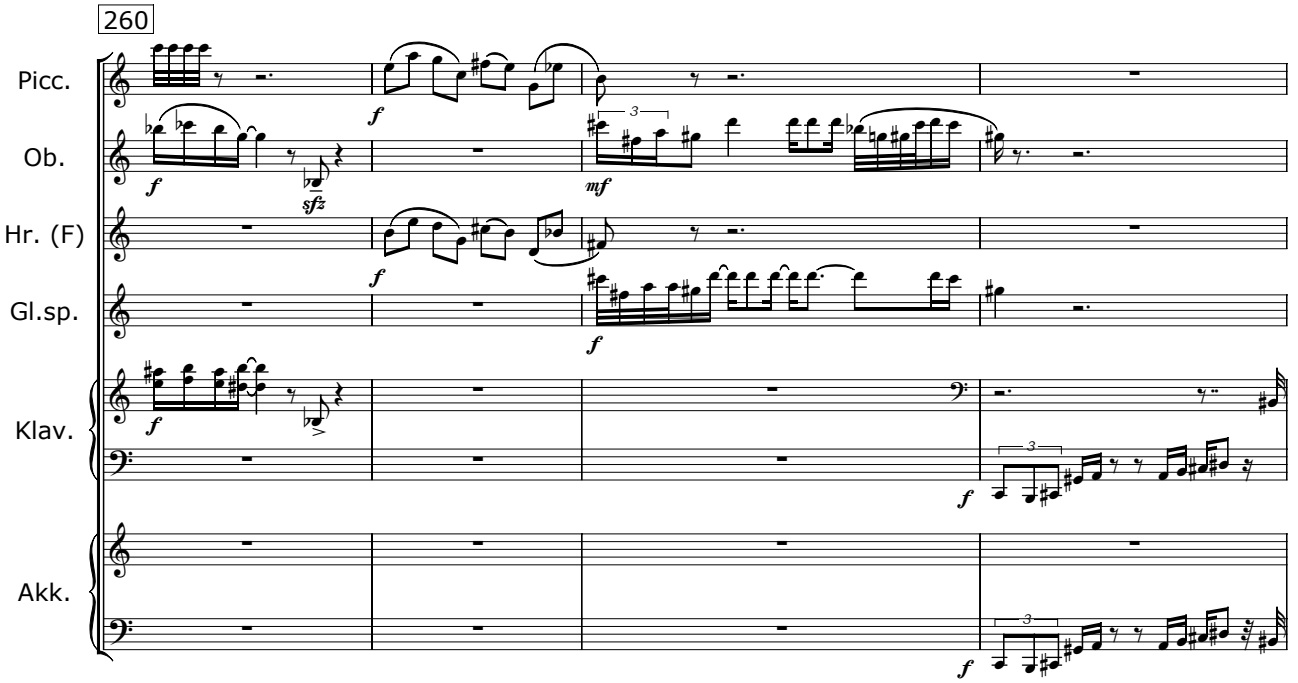
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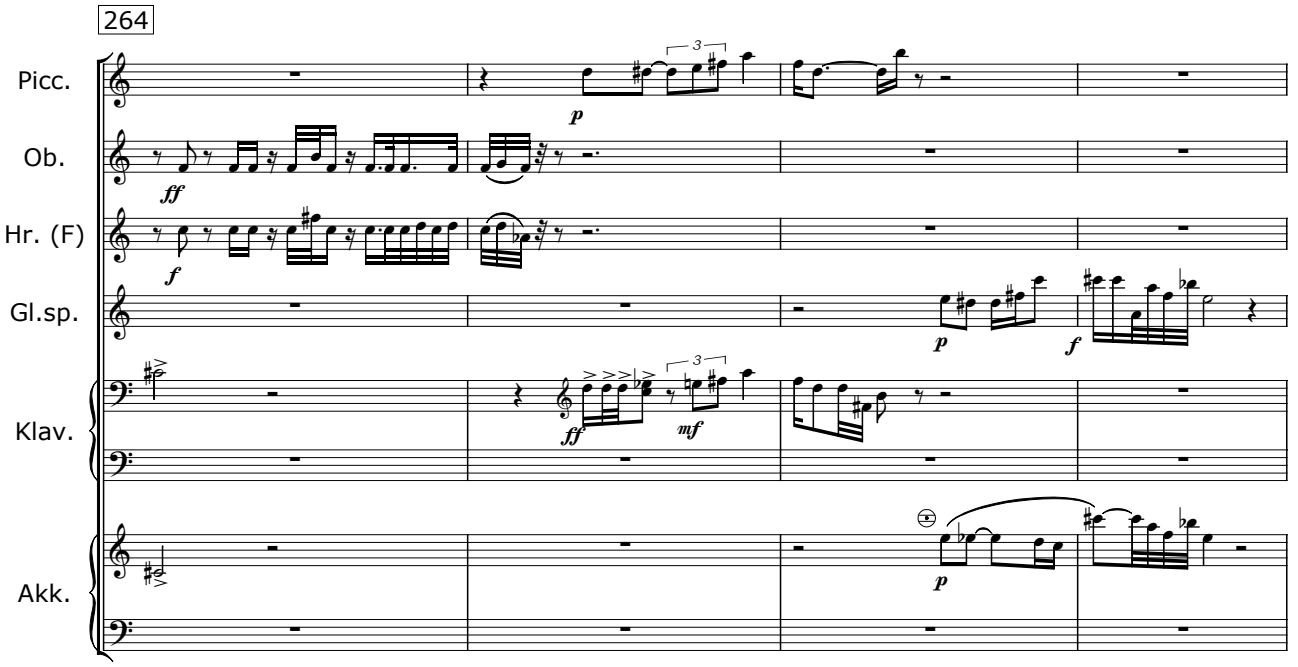
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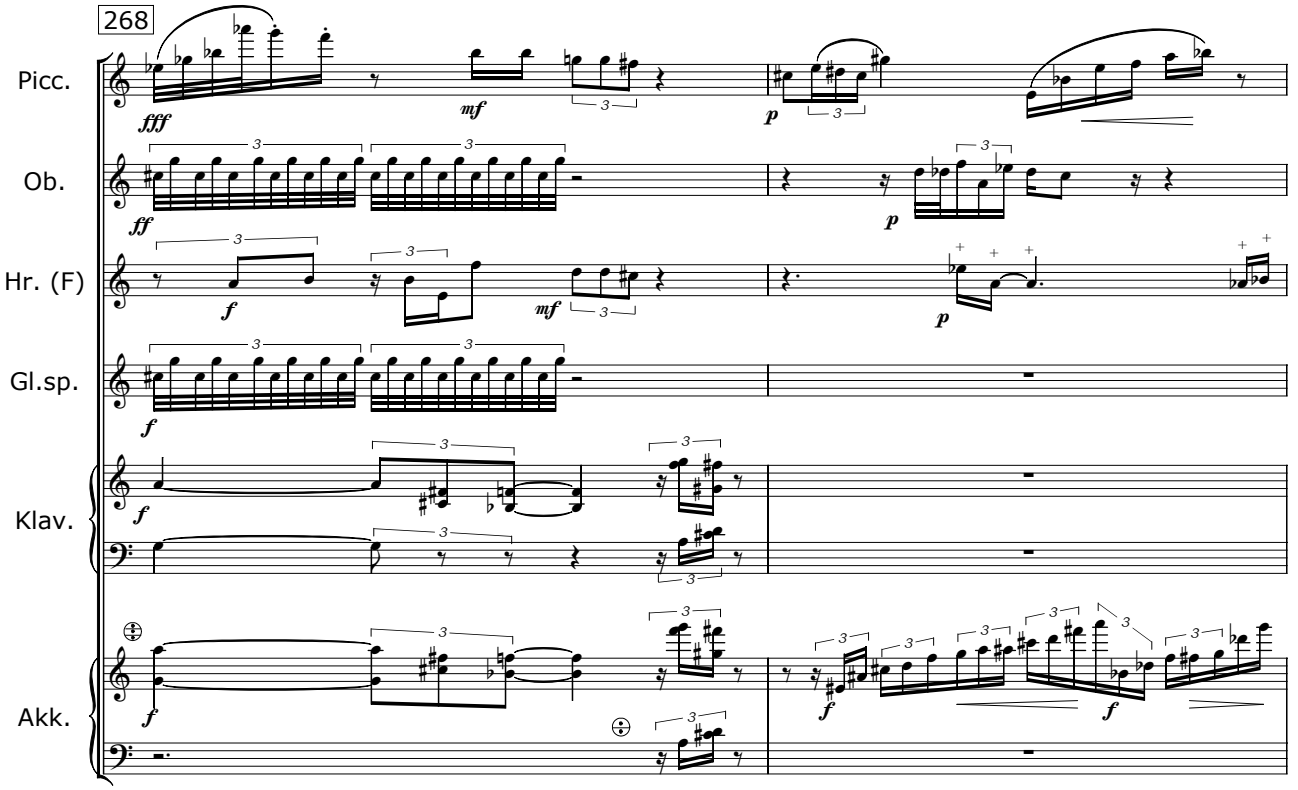
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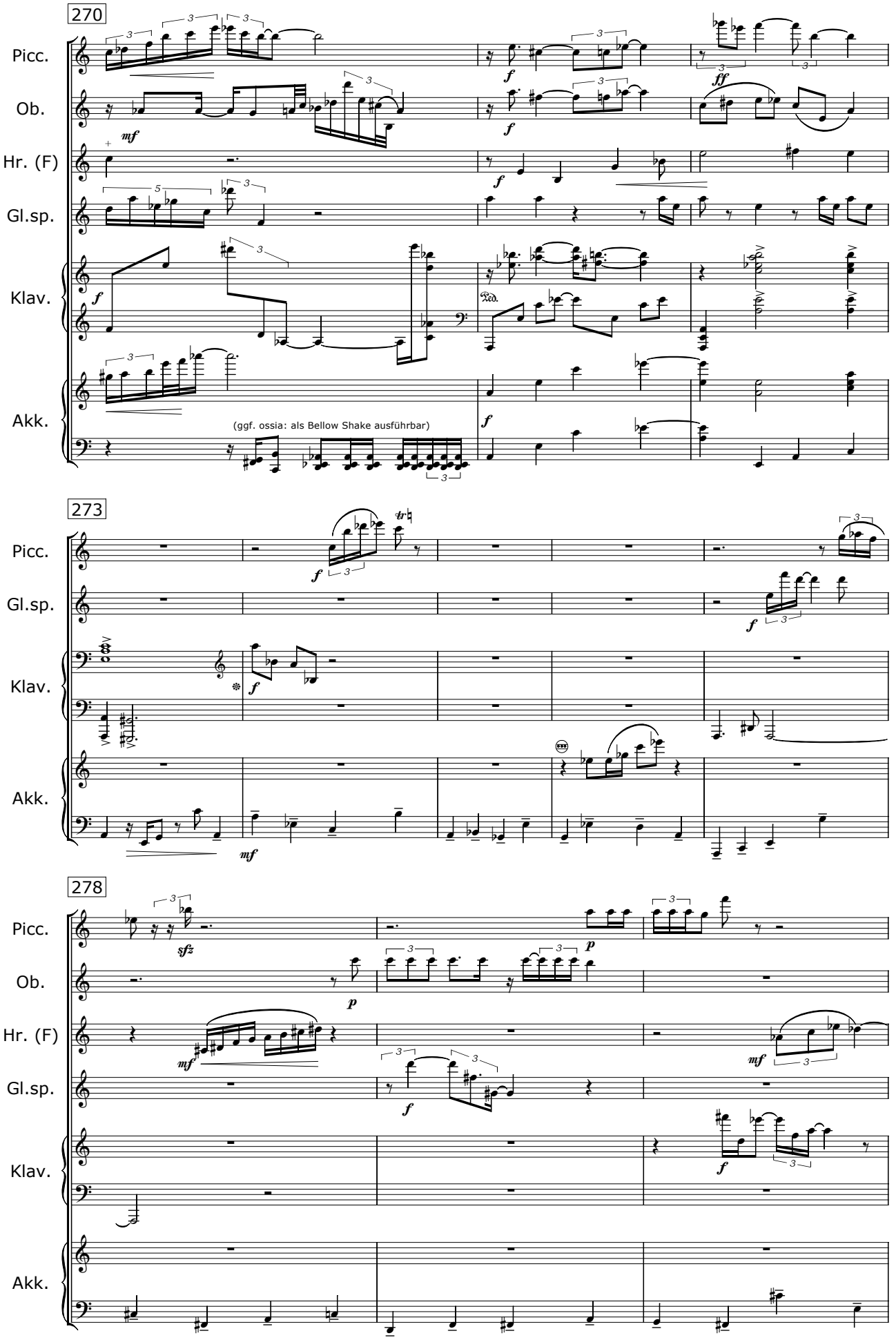
270
Picc.
Ob.
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(ggf. ossia: als Bellow Shake ausführbar)
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Akk.
278
Picc.
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Hr. (F)
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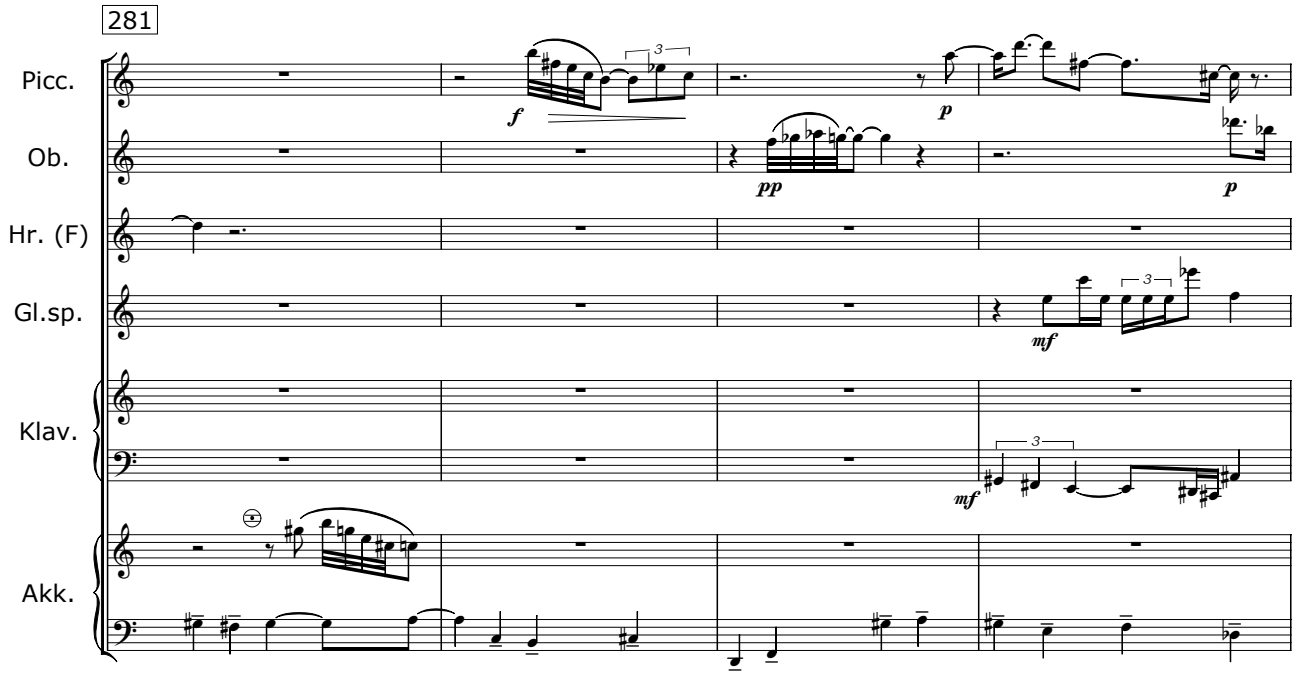
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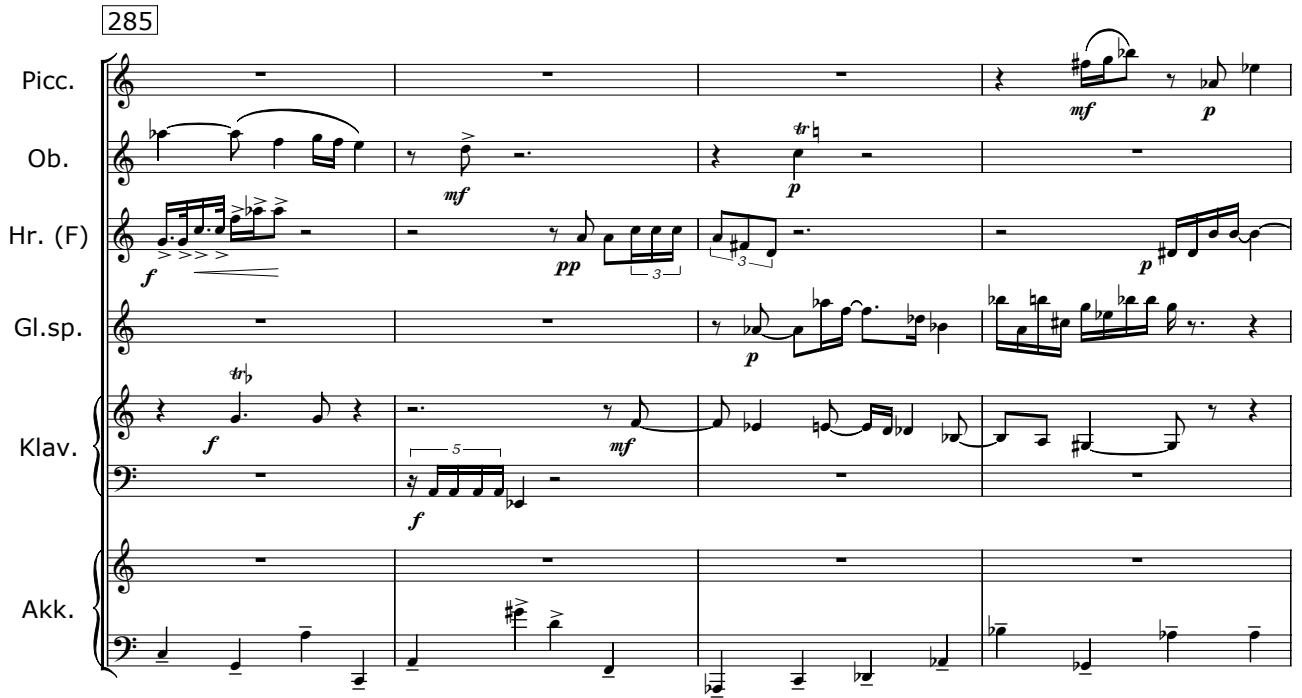
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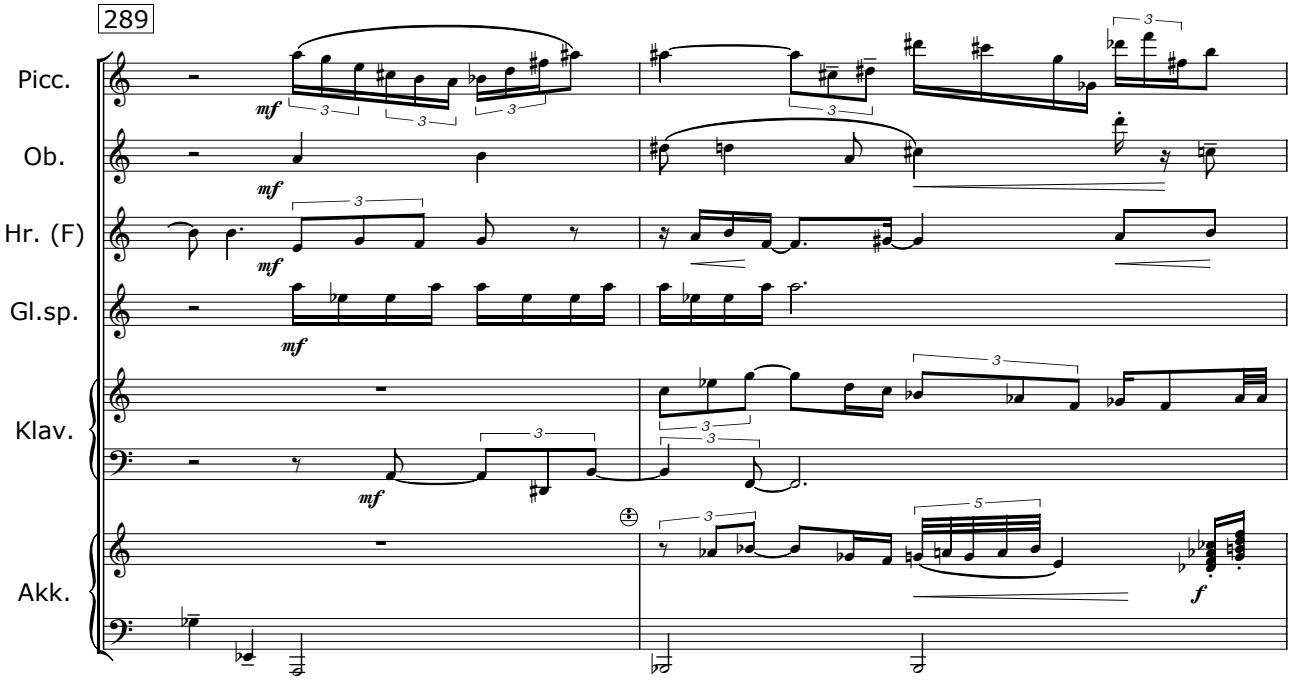
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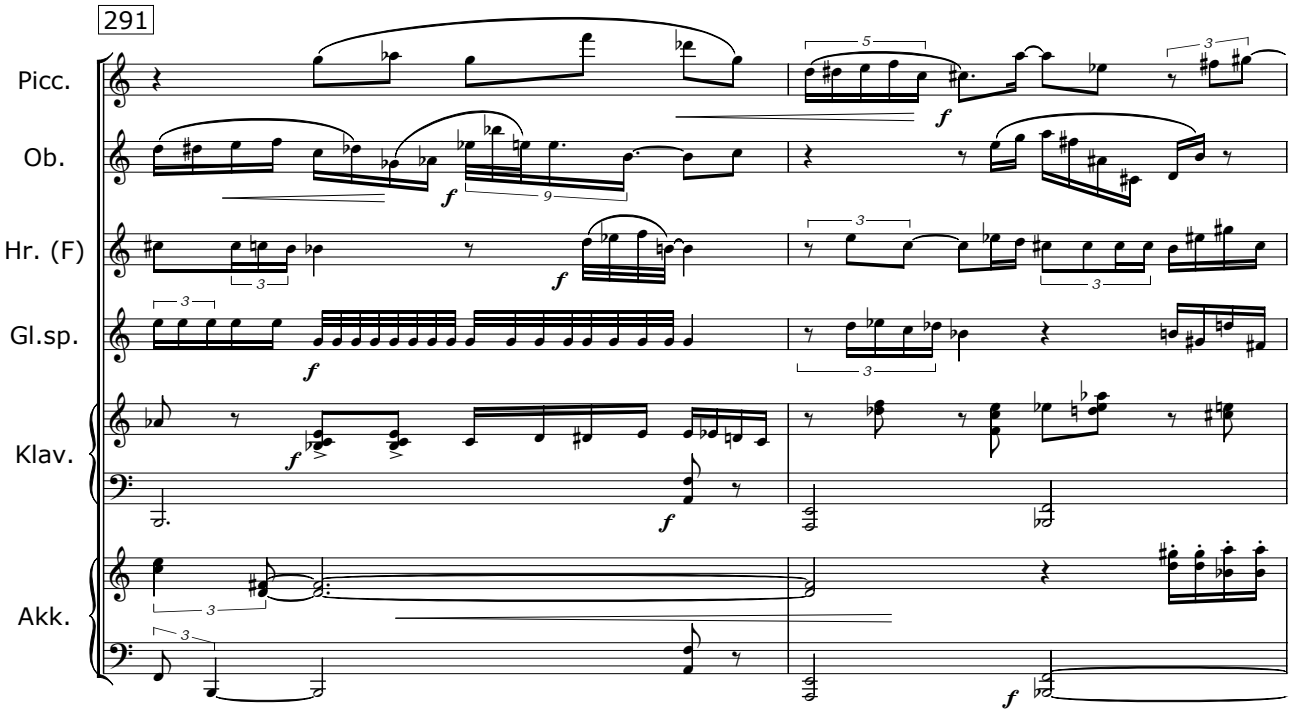
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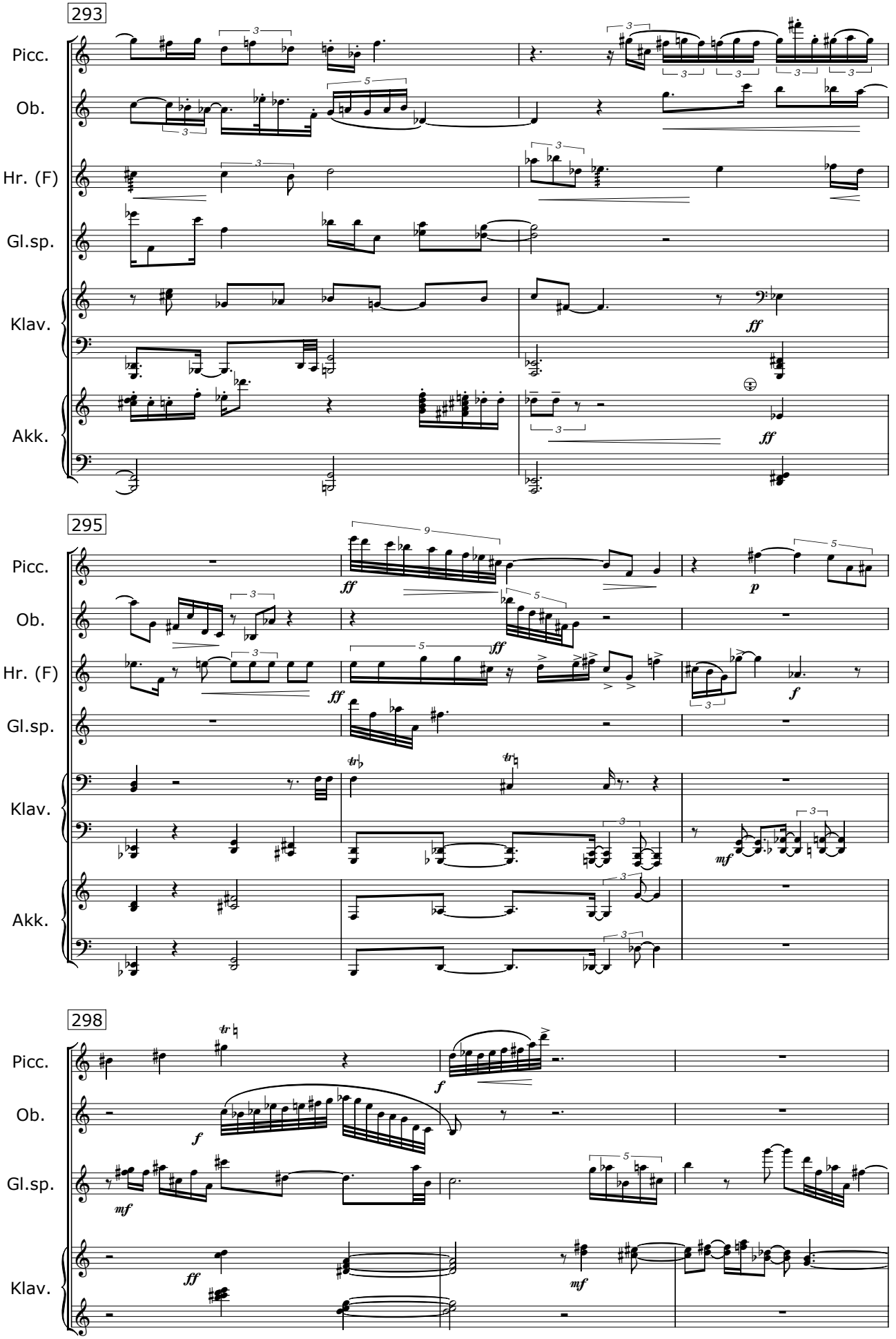
293
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ff
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Gl.sp.
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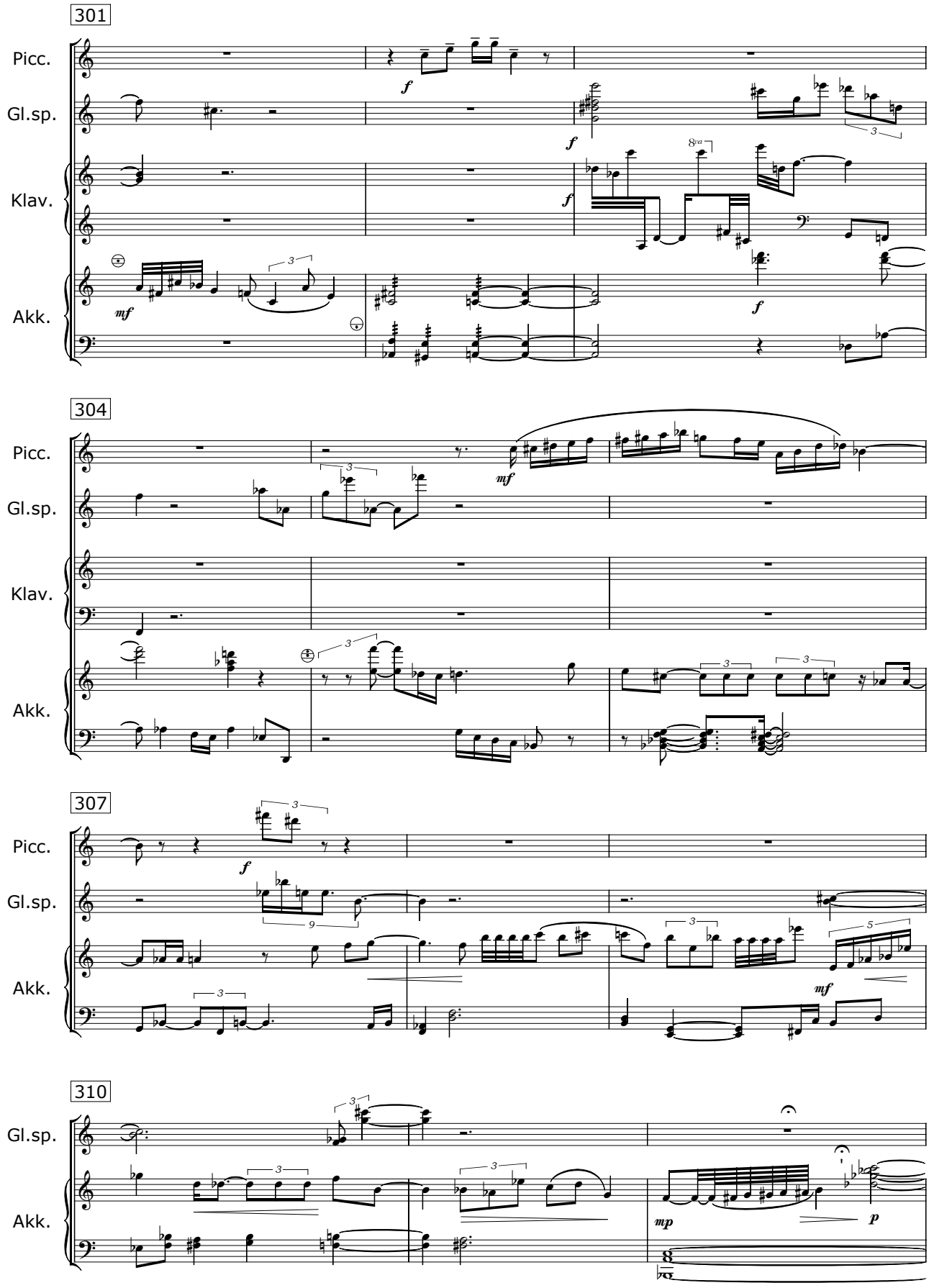
mf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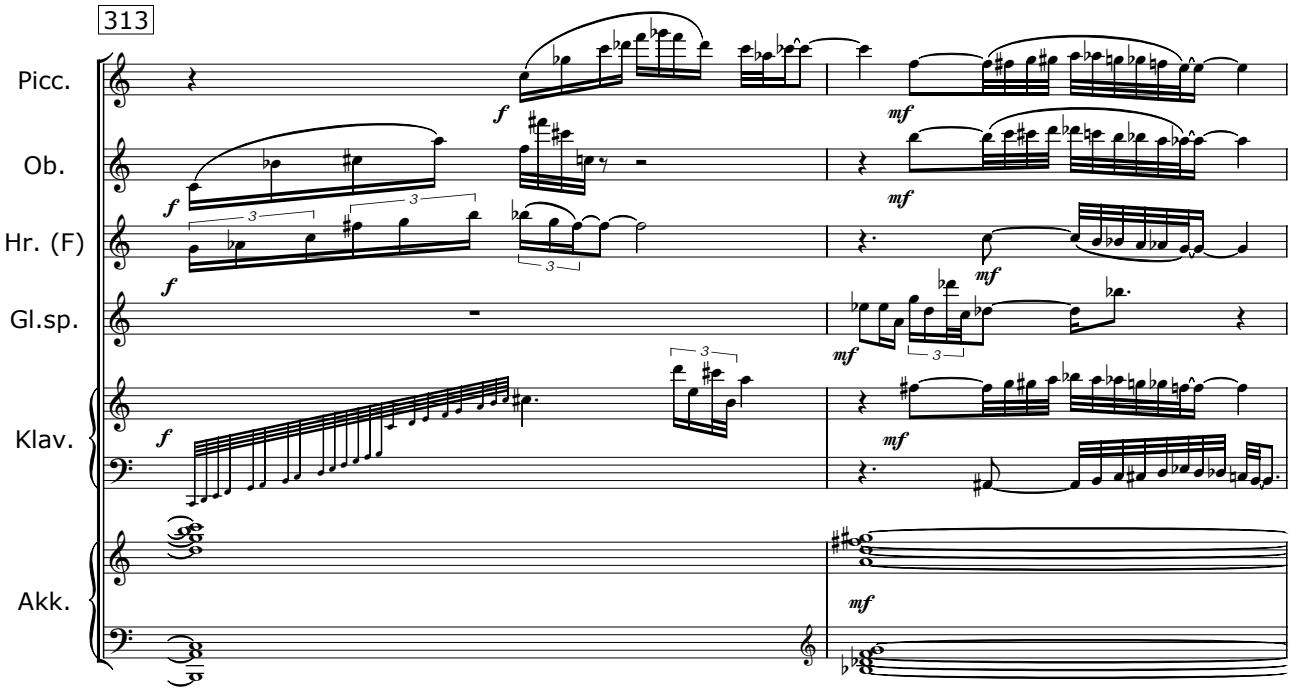
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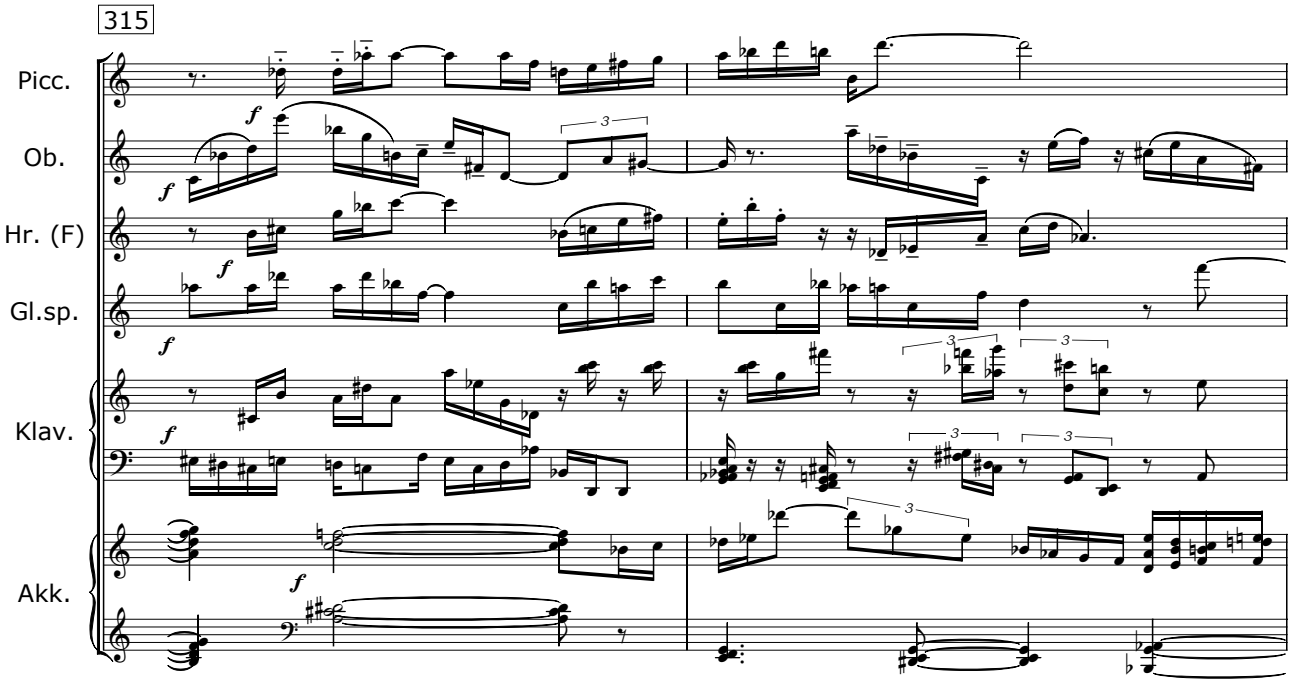
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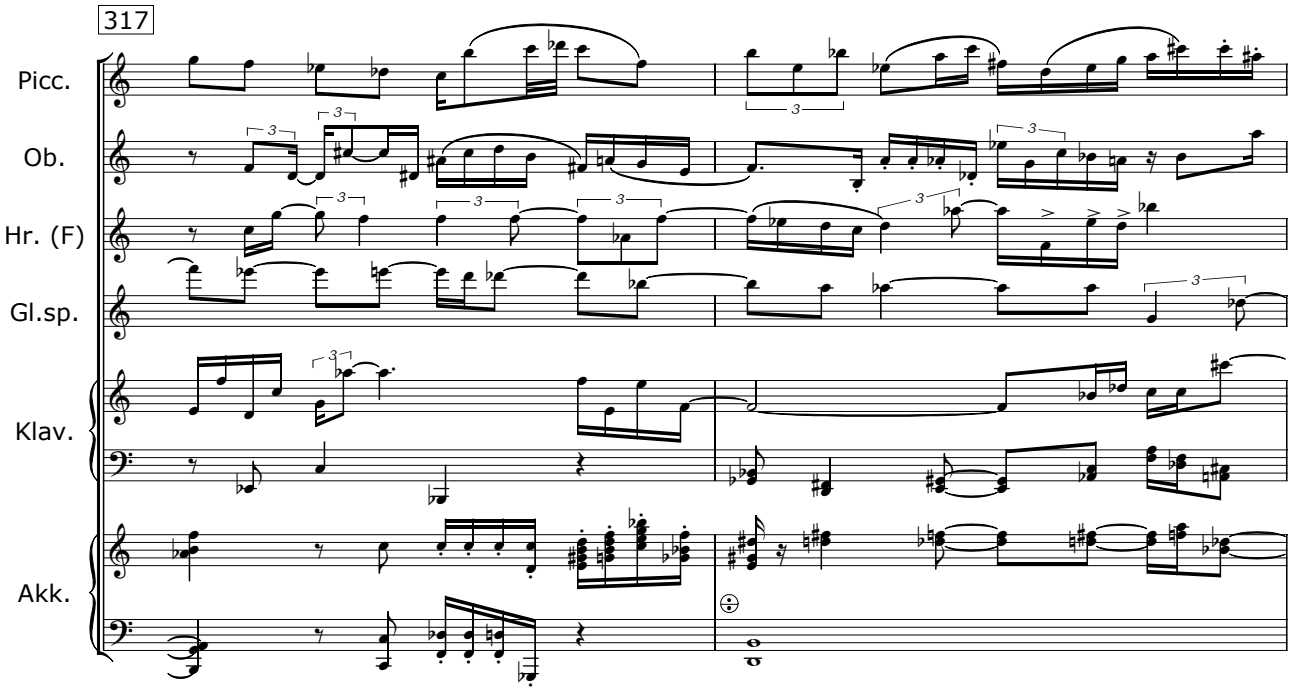
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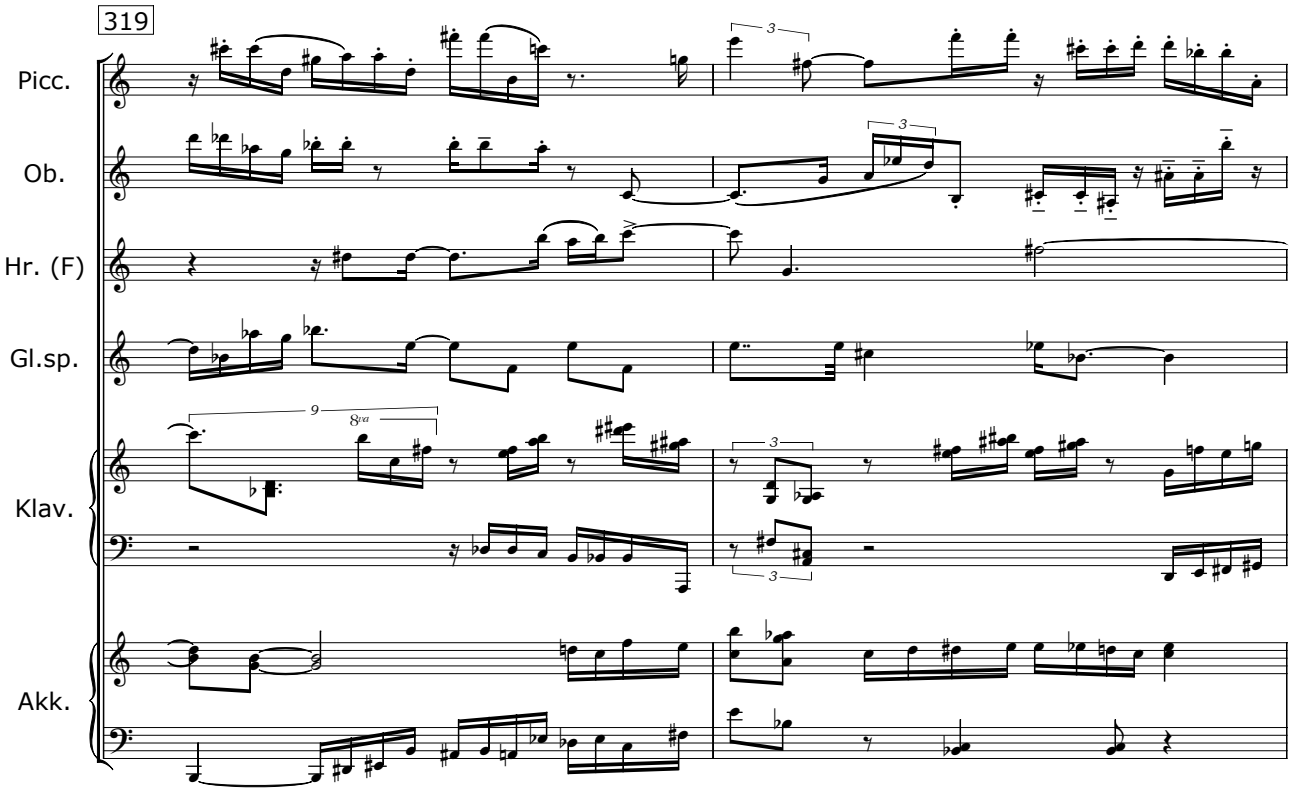
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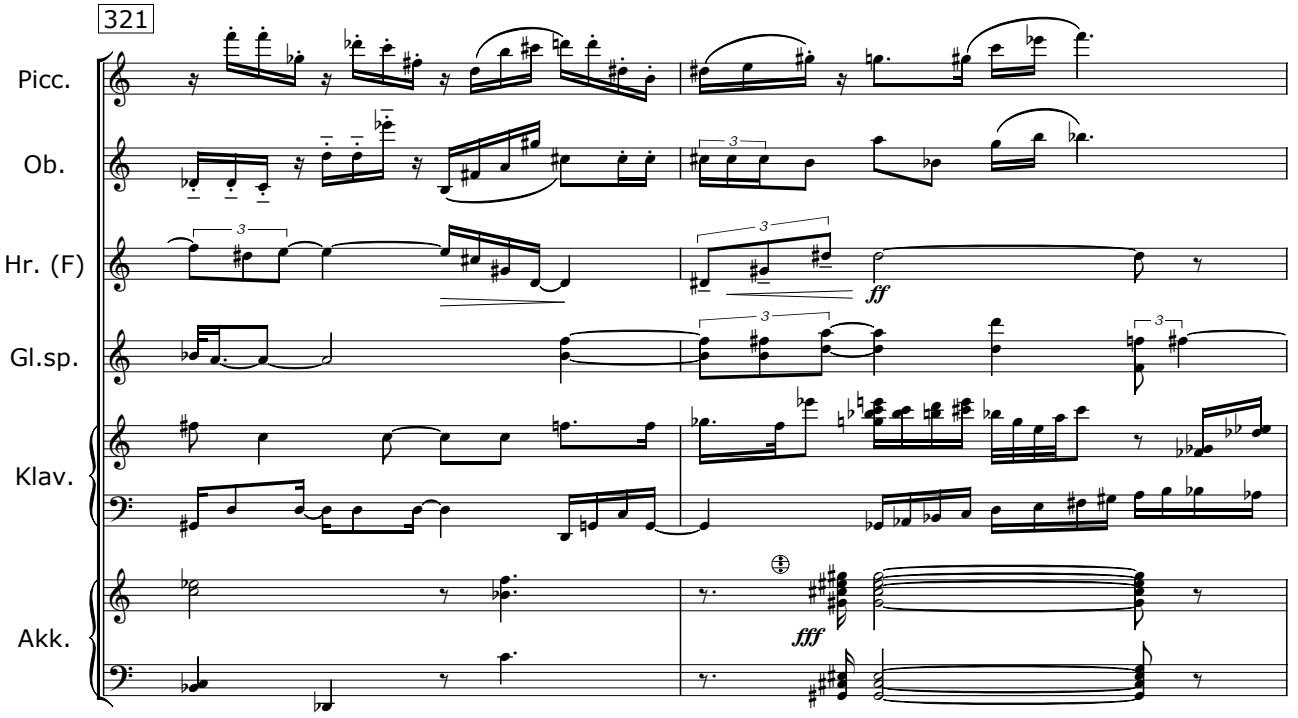
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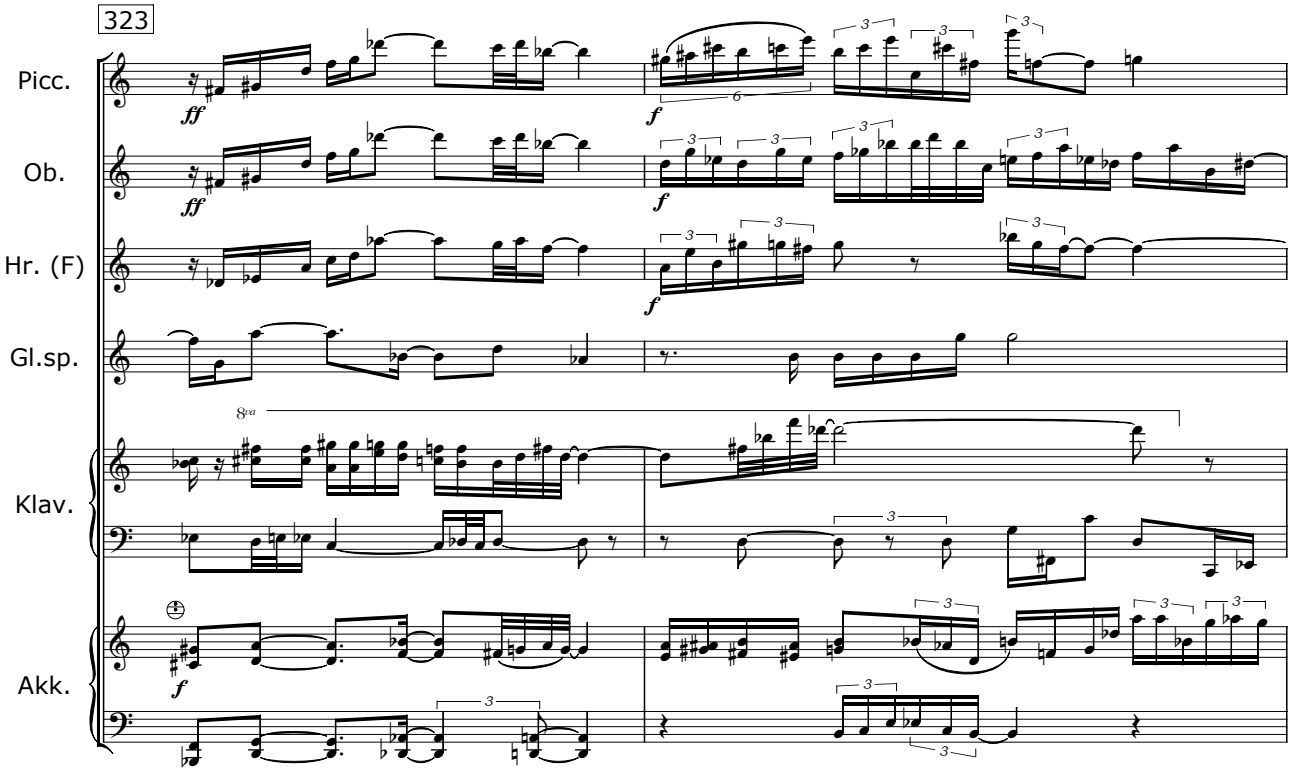
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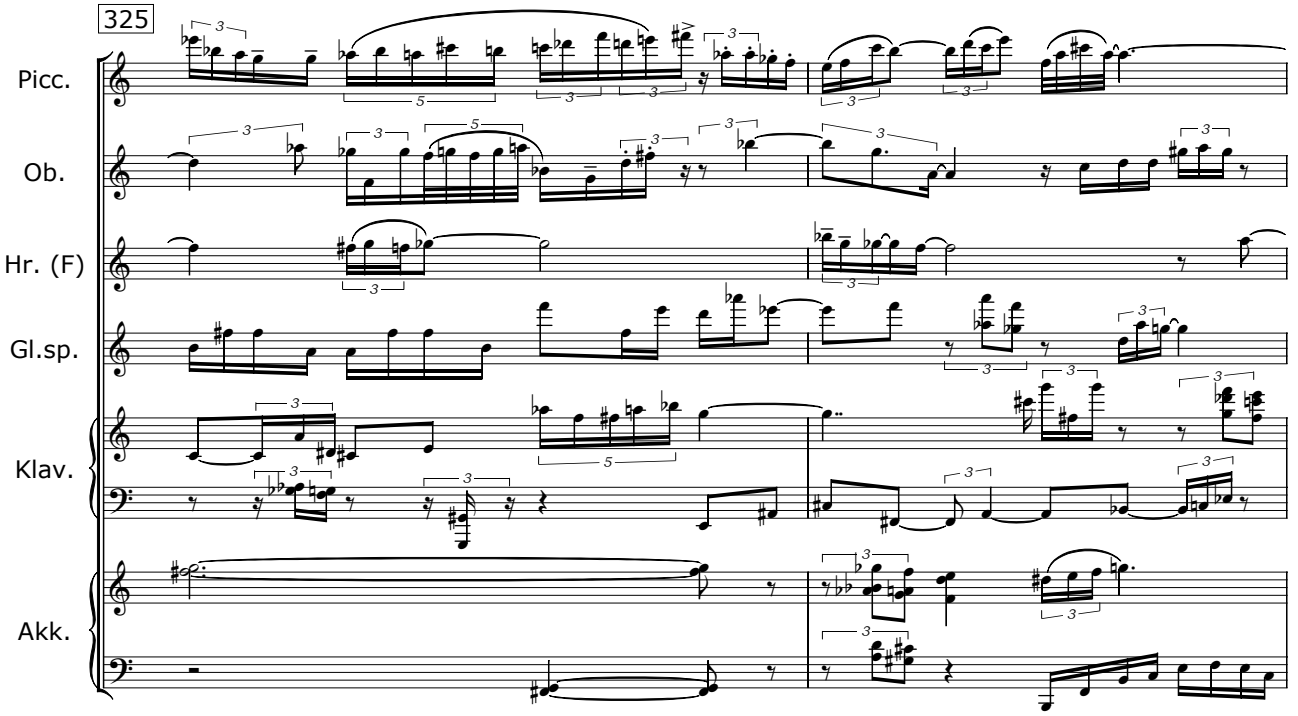
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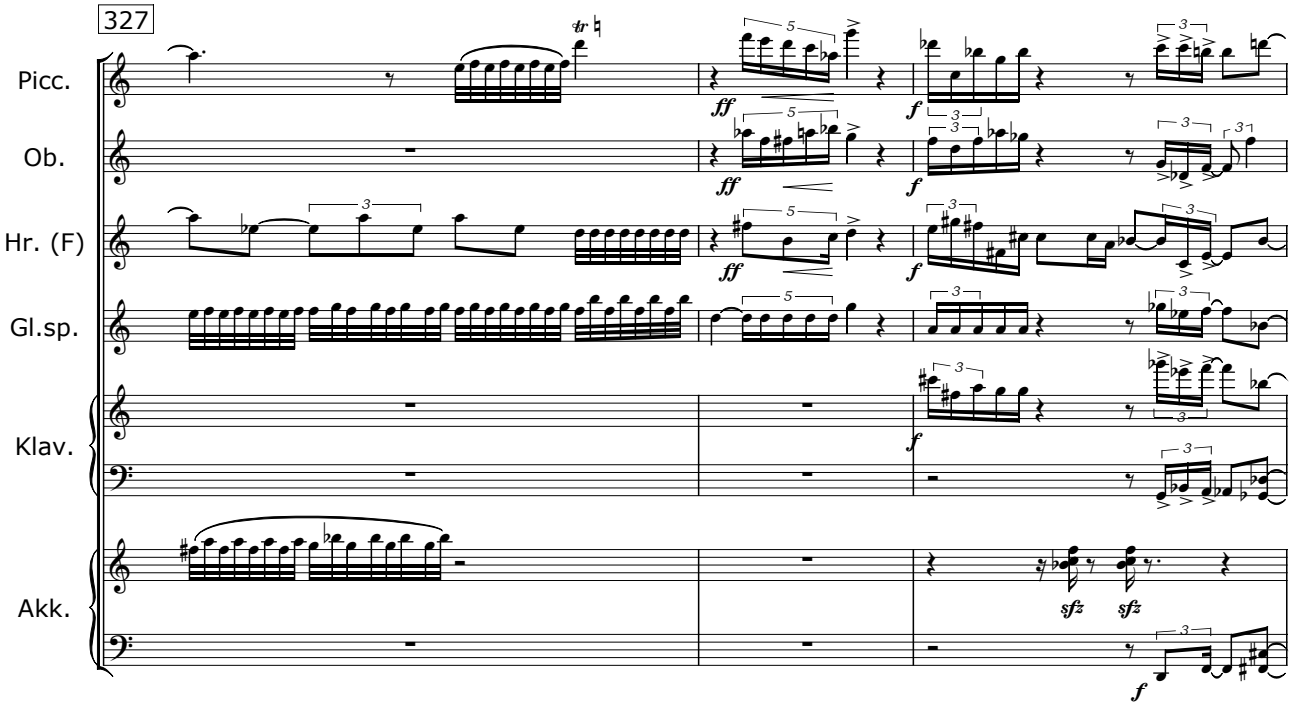
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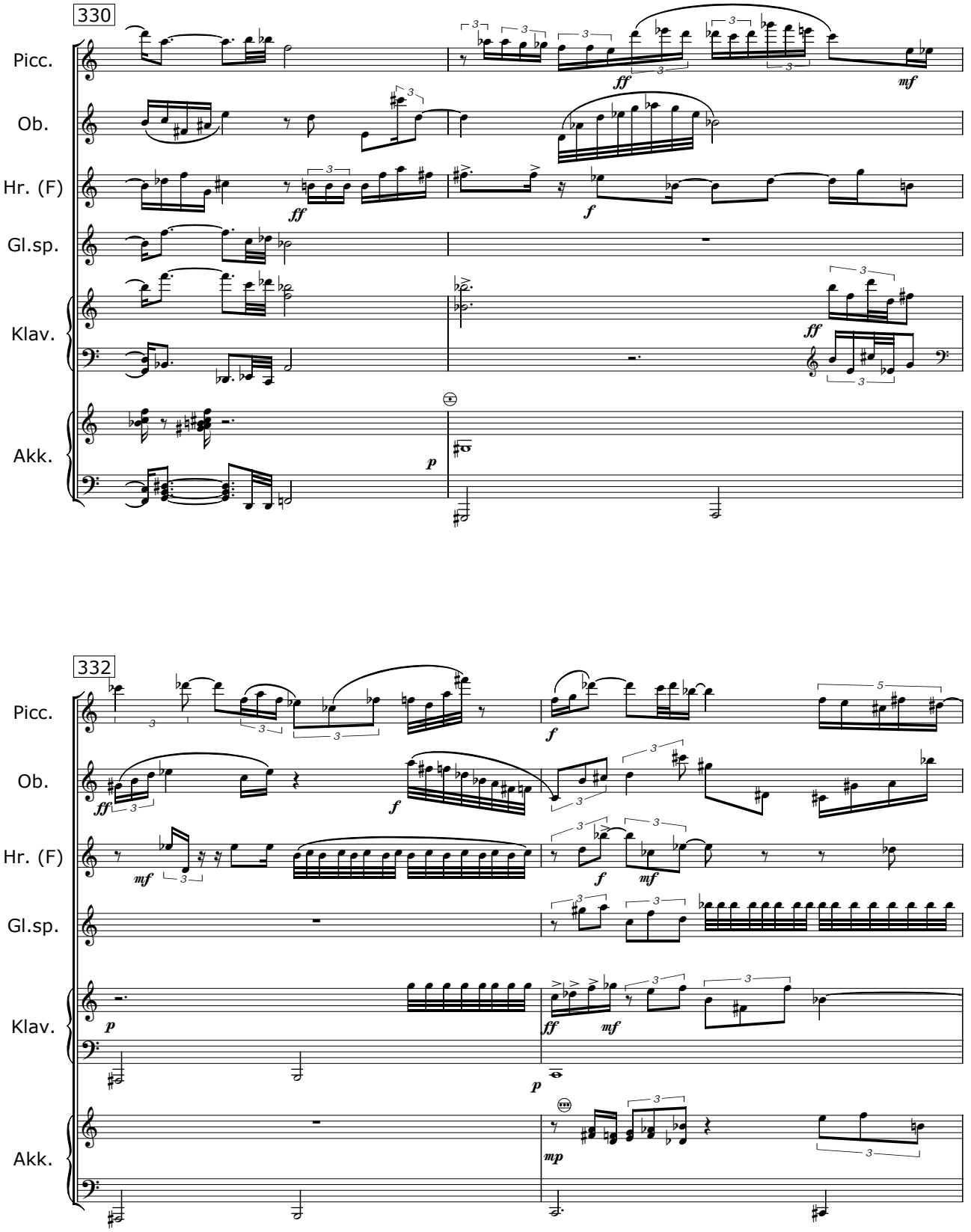
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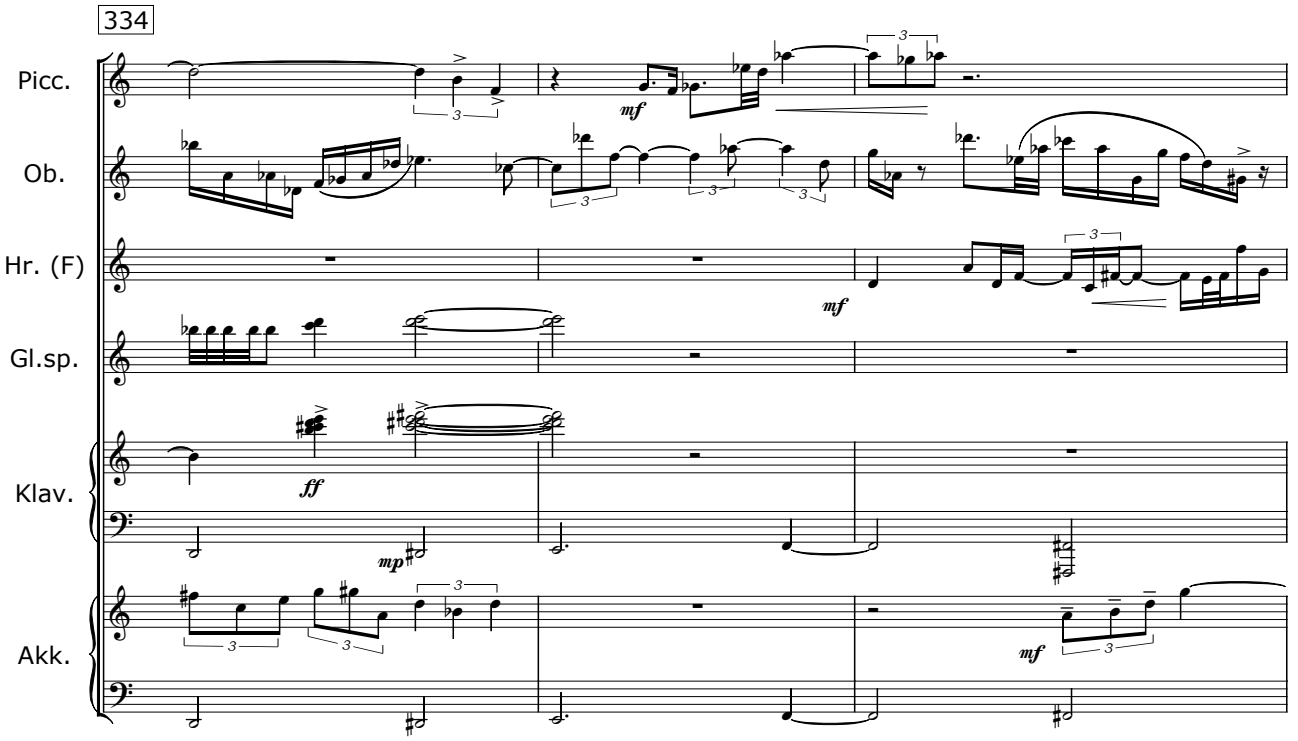
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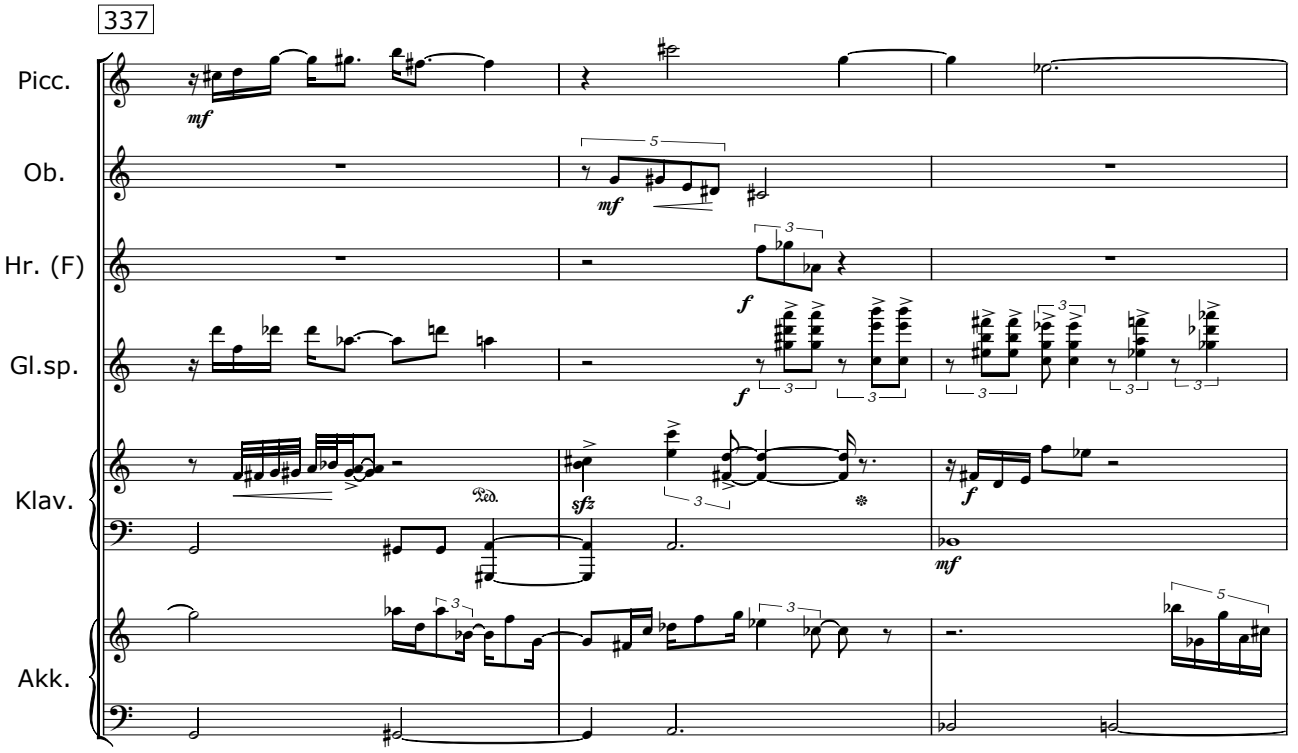
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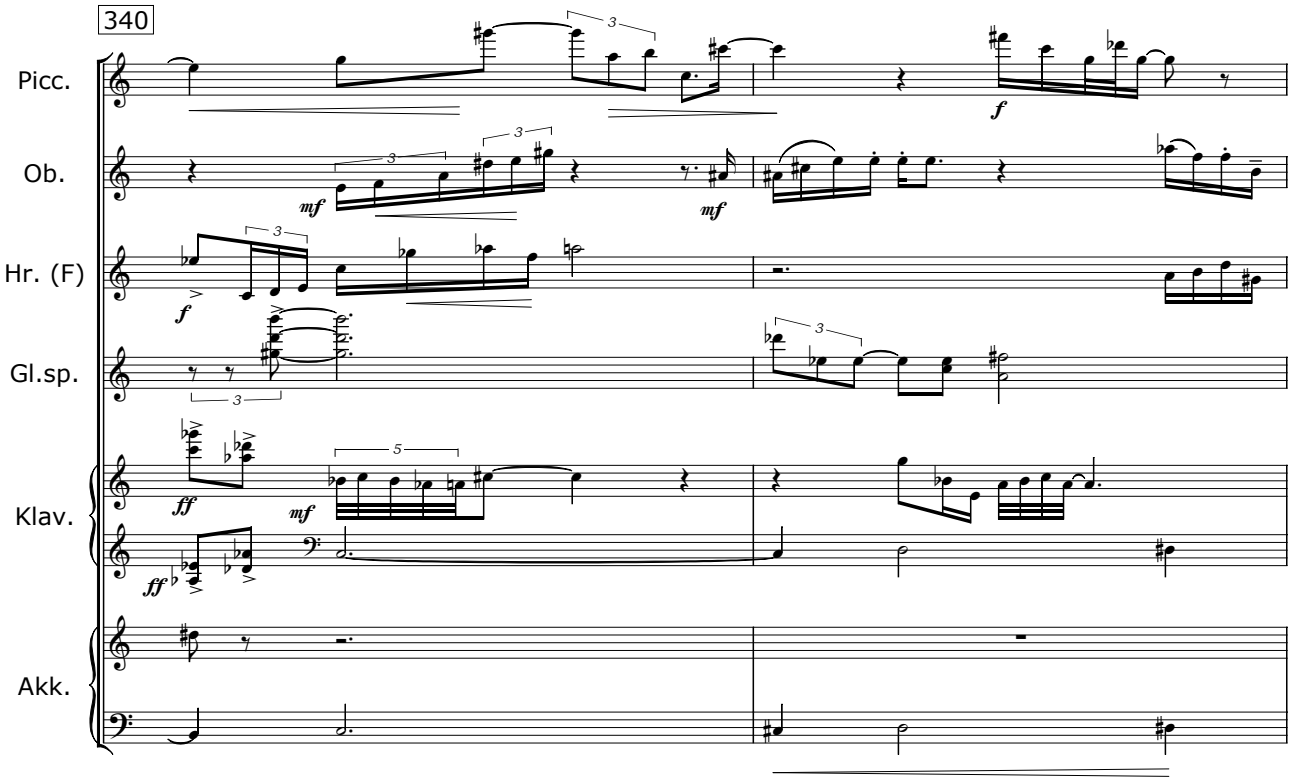
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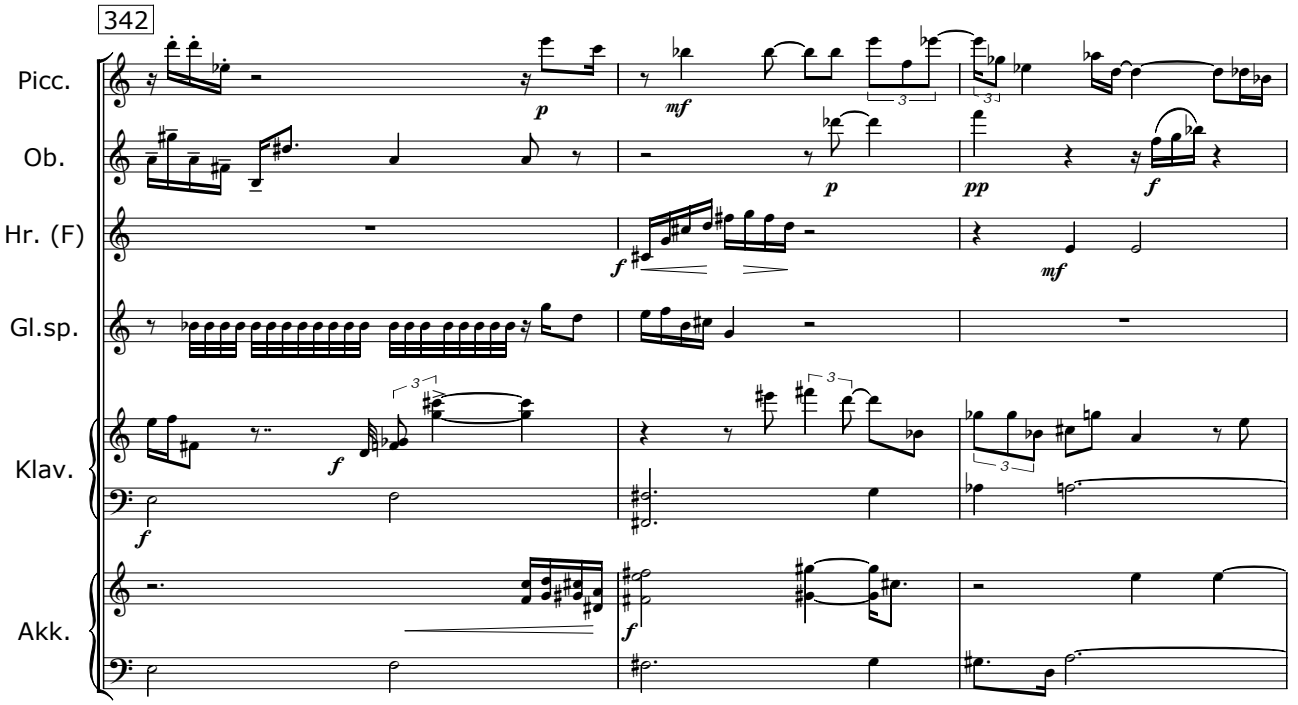
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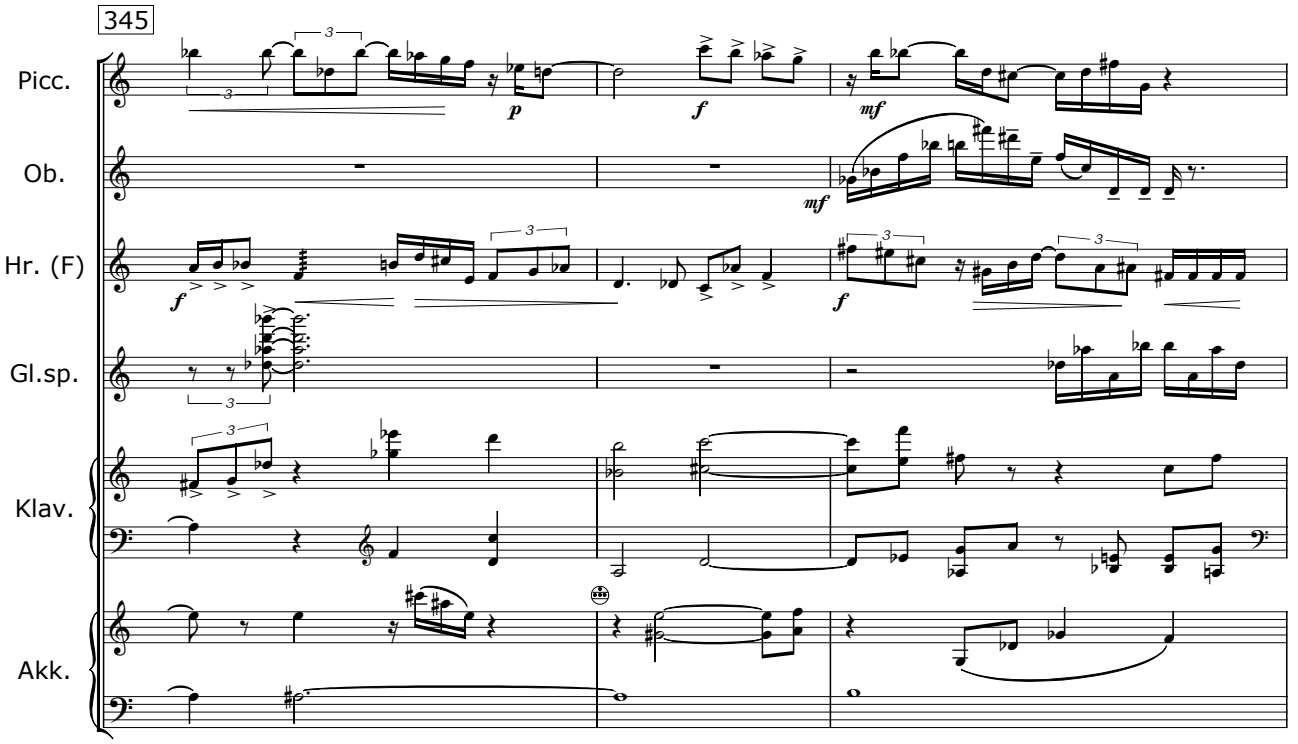
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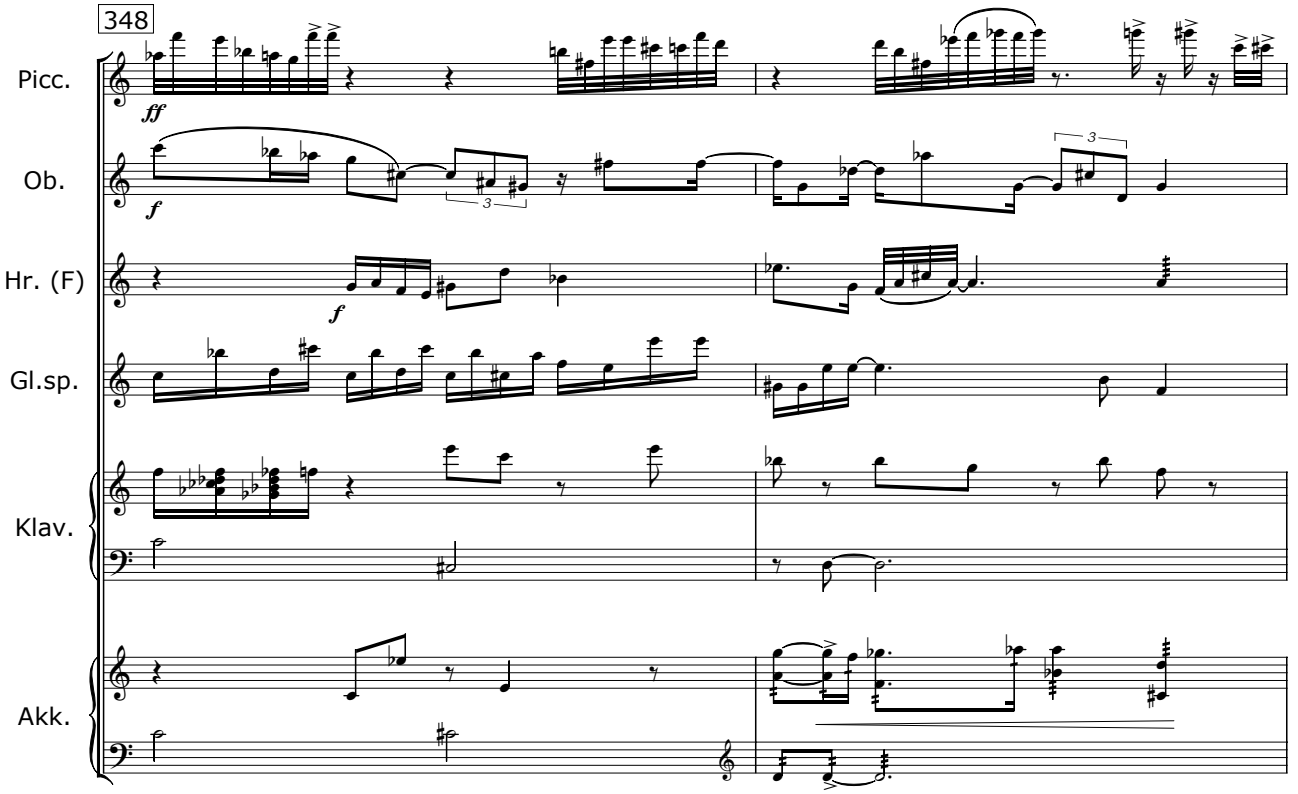
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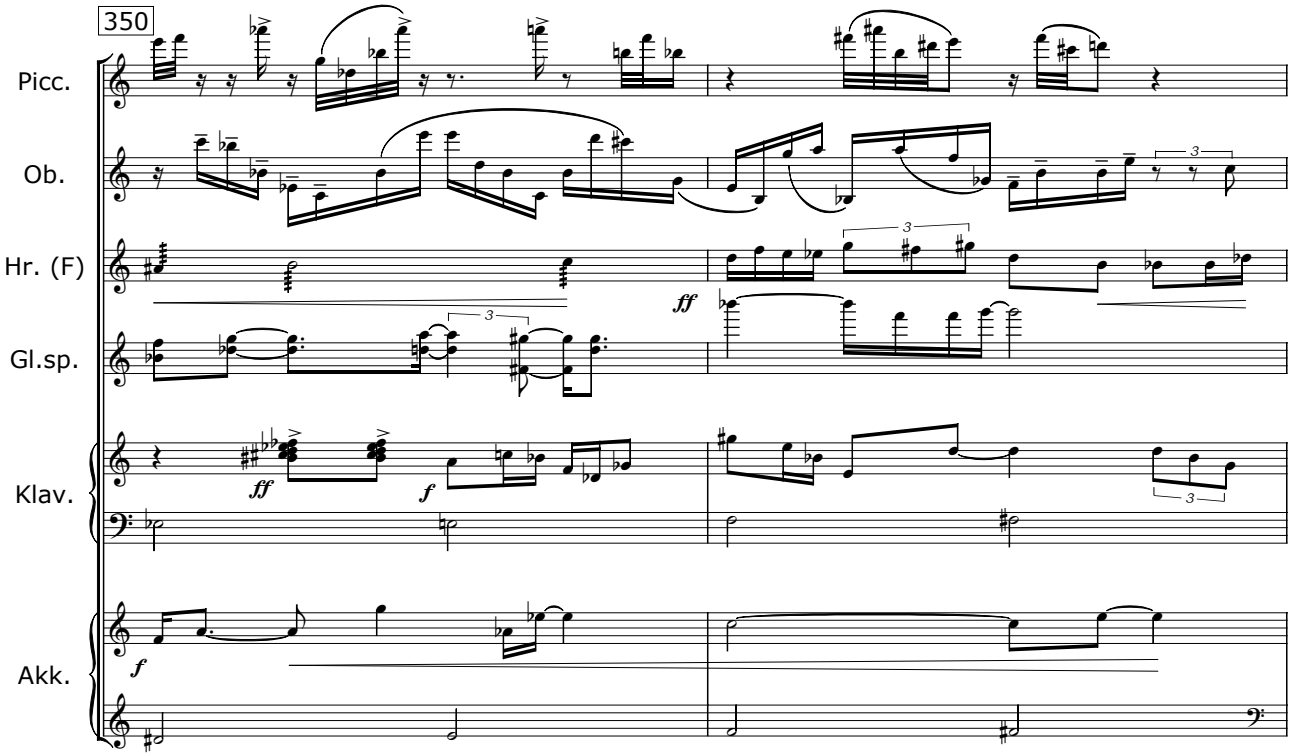
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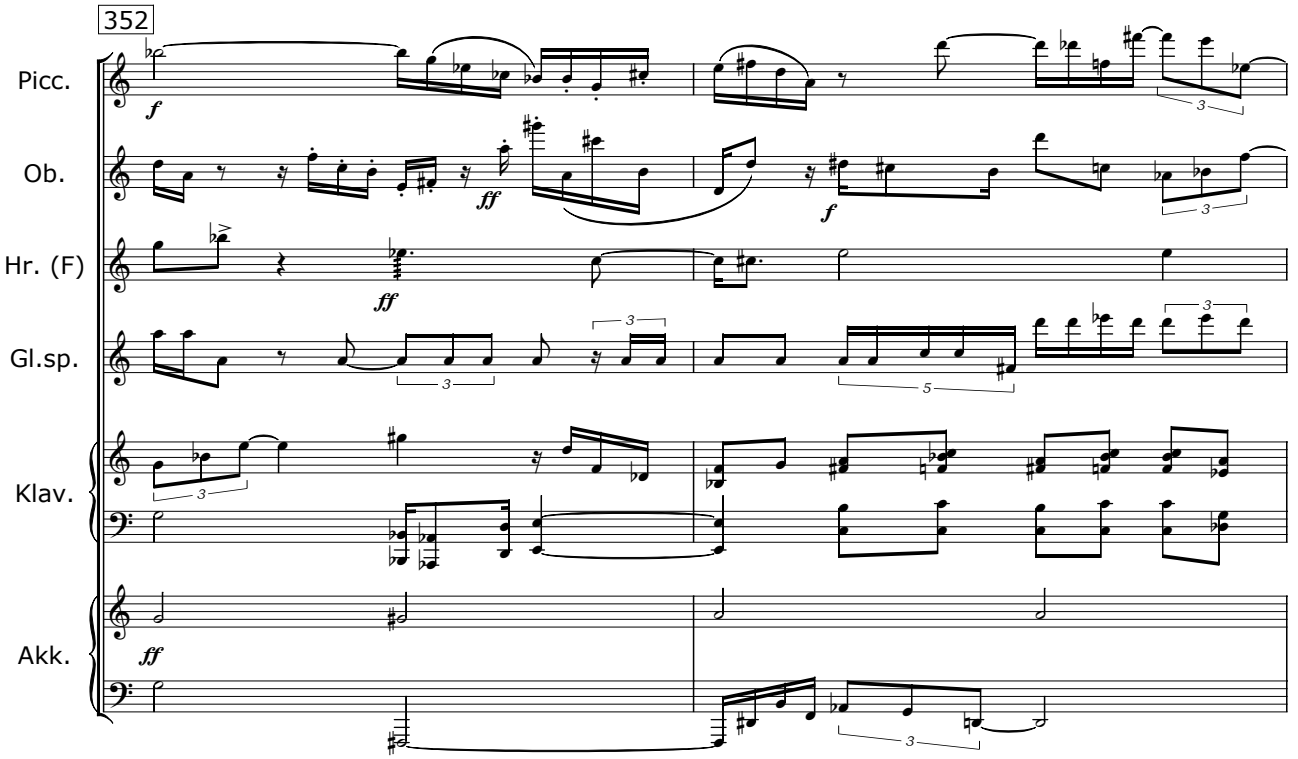
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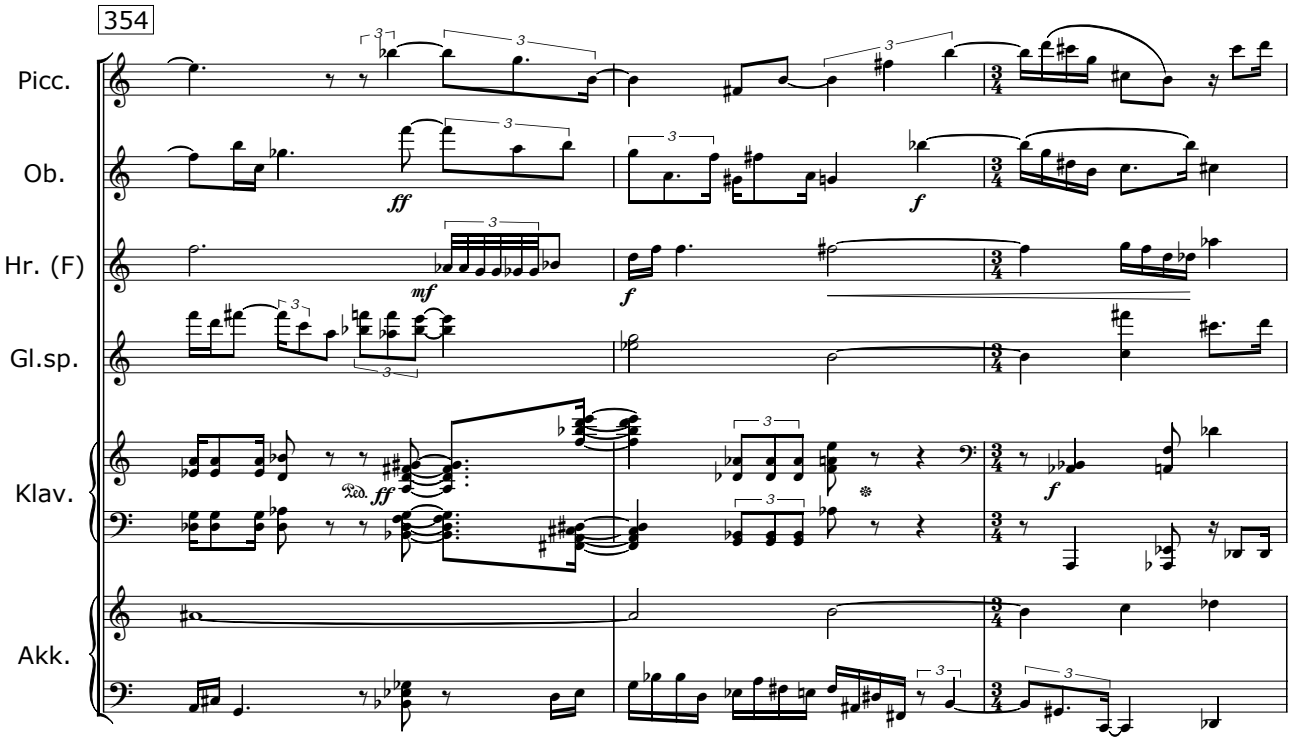
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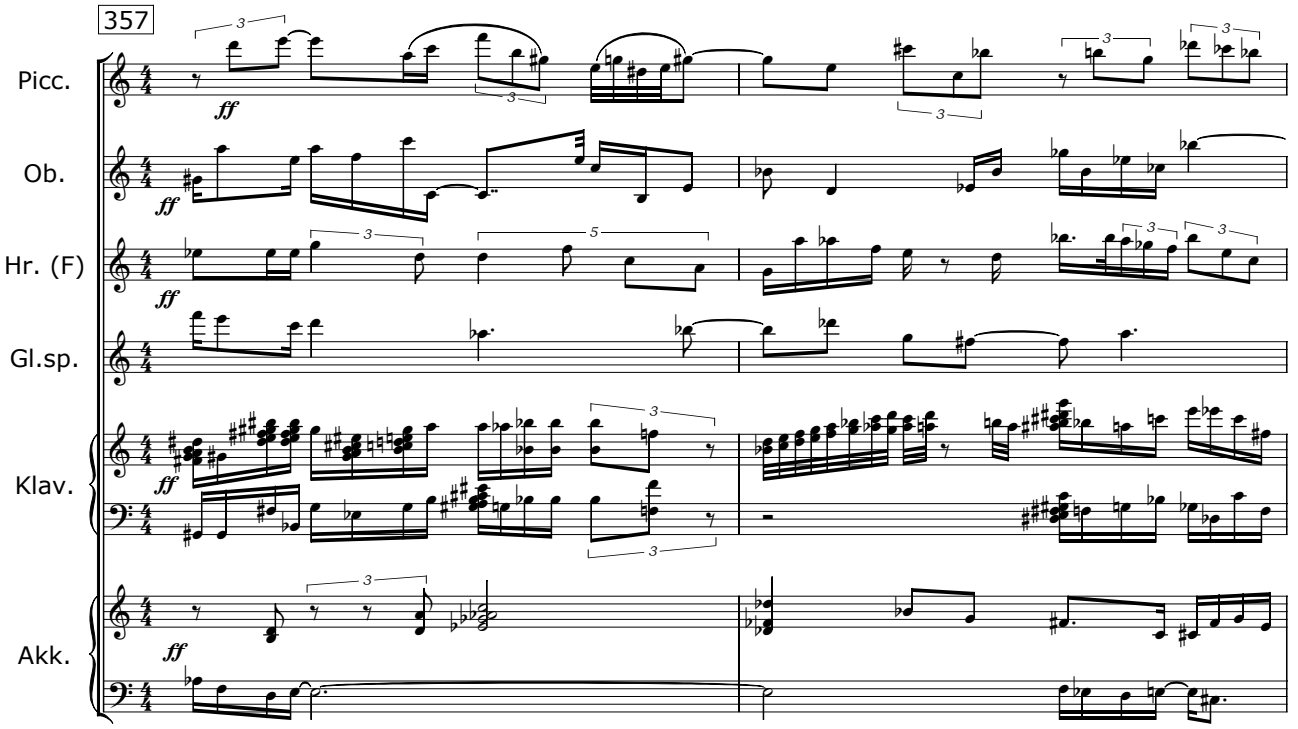
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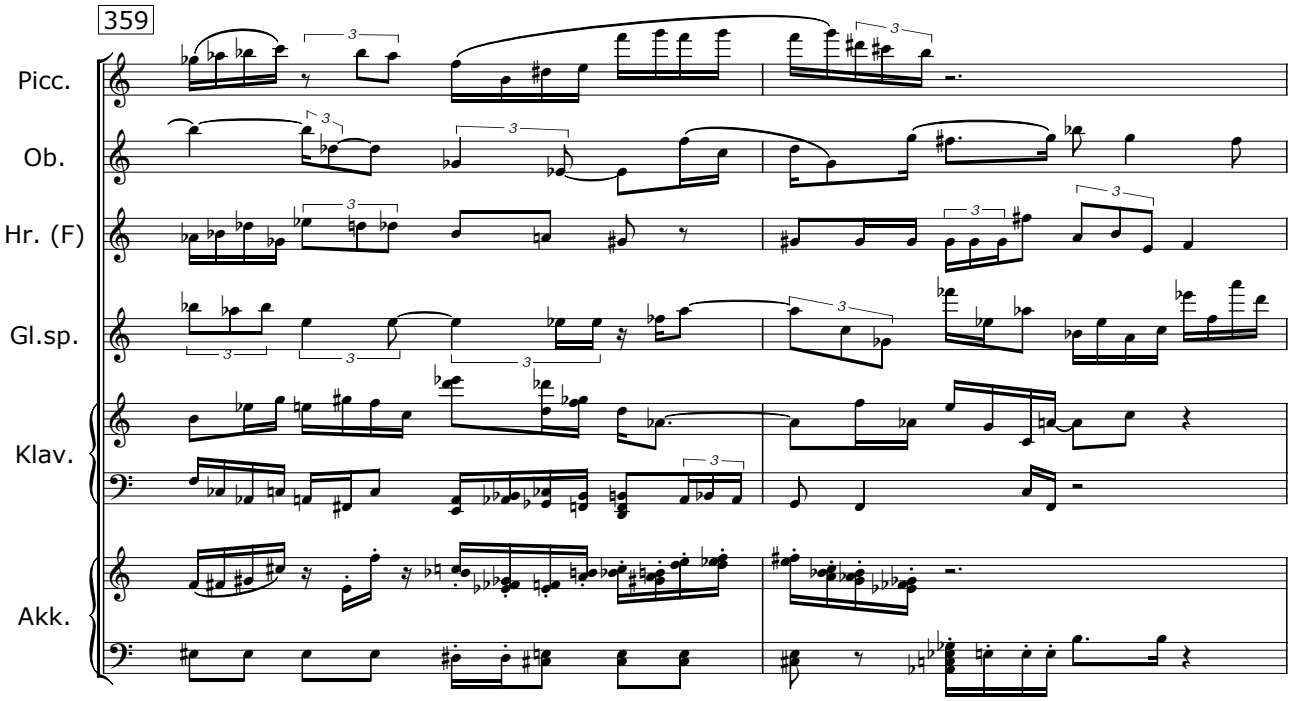
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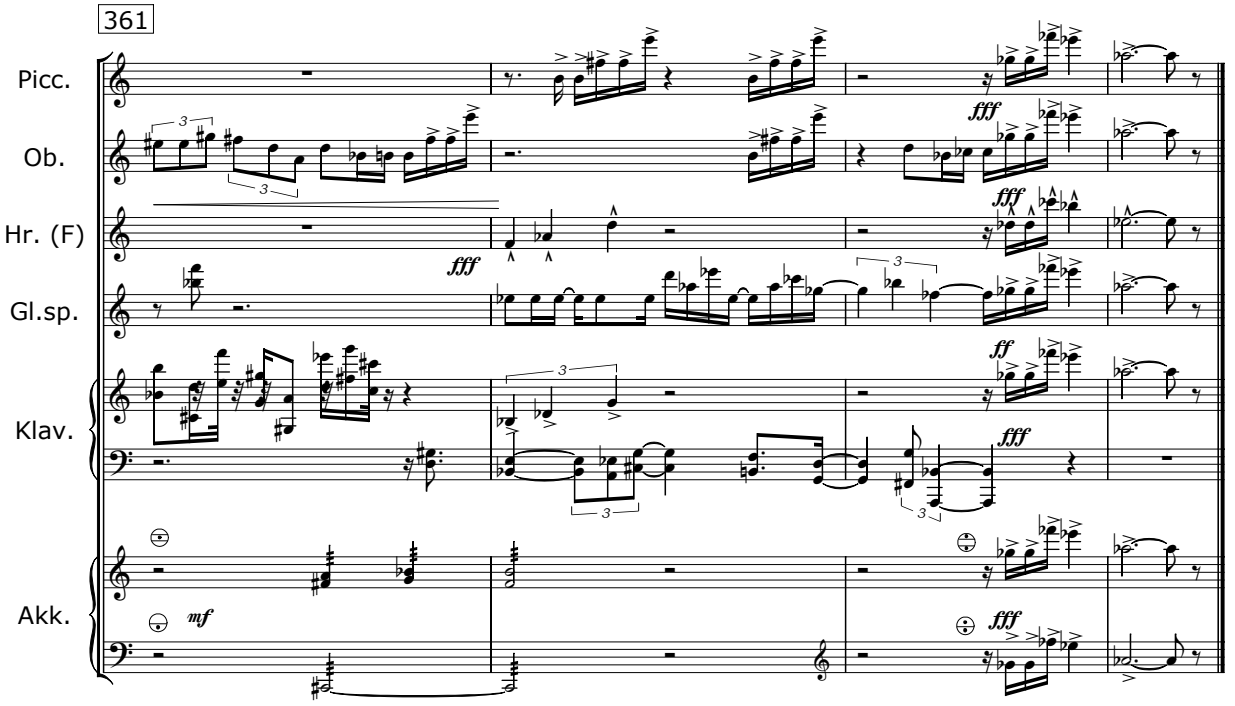
361
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mf
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