

wiener stadtmusikanten

instrumentenlied vi: trio (violine, klarinette, piano)

music and text:
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pitch material:

cycles S2-2, S3-4, X1-2 and X1-5, with pitch class C as basis for S1 and X1

according to the 2024 article *deciphering persian music: a systematic approach through modal classification and synthesis*

by soroosh ghahramanloo and bamdad khoshghadami hosseini

A

♩ = 48

violin

f

B♭ clarinet
(sounding
pitches)

sfz sfz sfz

Piano

f

f

*Ped. sempre, al **

The musical score is written for three instruments: violin, B♭ clarinet, and piano. The key signature has one flat (B♭) and the time signature is 4/4. The tempo is marked as 48 beats per minute. The violin part starts with a forte (f) dynamic and features a melodic line with many grace notes. The B♭ clarinet part also starts with a forte (f) dynamic and includes three sforzando (sfz) markings. The piano part is marked with forte (f) dynamics and includes a pedal instruction: 'Ped. sempre, al *'. The score is divided into measures by vertical bar lines, and the instruments are grouped by a brace on the left.

2 4

Vln.

Cl.

Pno.

The image shows a musical score for three instruments: Violin (Vln.), Clarinet (Cl.), and Piano (Pno.). The score is written in 5/8 time and consists of five measures. The Violin part features a melodic line with eighth and quarter notes, some with accents. The Clarinet part plays a similar melodic line, often in harmony with the Violin. The Piano part provides a rhythmic accompaniment with eighth and quarter notes, some with accents. The score is written in a single system with three staves. The time signature is 5/8. The key signature is one flat (B-flat). The Violin and Clarinet parts are in the treble clef, and the Piano part is in the grand staff (treble and bass clefs). The score is written in a single system with three staves. The time signature is 5/8. The key signature is one flat (B-flat). The Violin and Clarinet parts are in the treble clef, and the Piano part is in the grand staff (treble and bass clefs).

[illegible]

rubato

12 **(fade along clarinet)**

Vln.

Cl.

sfz

sfz

f

Pno.

Es waren einmal vier Stadtmusikanten und Stadtmusikantinnen. Doch in dieser Geschichte geht es um die Stadt Wien. Es handelte sich also nicht um einen Esel, einen Hund, eine Katze und einen Hahn. Denn Wien zeichnete sich durch eine größere Diversität und internationale Präsenz aus als Bremen, wobei etwa die Hälfte der Bevölkerung sich stolz auf ihren ausländischen Hintergrund zurückblickte.

sfz *mf*

13

Vln.

Cl.

f

Pno.

play:

f

15^{ma}

15^{ma}

(L.H.)

(L.H.)

f

8^{vb}

*Ped. sempre, al **

B

4 16

Vln.

Cl.

Pno.

(L.H.)

(L.H.)

8va

8vb

p

p

p

*

Ad libitum, rubato

19

Vln.

Cl.

pizz.

sfz

f

react (ad lib.) to announed pitch names in the story, using pizz. and arco

interact (ad lib.) with violin, piano and audience. here and there roughly immitate sounds of animals

speak: Die ethnischen Hintergründe der Wiener Stadtmusikanten und Stadtmusikantinnen begannen wie die Töne der offenen Saiten einer Geige [coordinate with violinist]:

Pno.

G... für.... Gans,

D.... für..... Delfin,

A... für..... Ameise und

E für... E für... weiß es jemand?... Hilfe aus dem Publikum?... E für..?... [look at audience]

Ja, genau: E für Eisbär.

mf Der Rest der Geschichte entspricht in etwa dem älteren Märchen, ist aber nicht ganz dasselbe. Hier und da gehörten zum Beispiel auch typische Würstchenstände, Heurige, Wiener Lieder und natürlich Wiener Schnitzel dazu.

[illegible]

24

Vln.

Cl.

Pno. (L.H.)

8va

8vb

*

Ad lib., rubato

6 28 (fade along clarinet)

Vln. illustrate the story with mostly percussive sounds and some definite pitches as pizz. and arco.
continue this for another half minute or so, after the last word ("hatten").

Cl. illustrate the story with indefinite pitched air and percussive sounds, also some definite pitches.
continue this for another half minute or so, after the last word ("hatten").

Pno. speak: Jedenfalls kamen die Wiener Stadtmusikanten und Stadtmusikantinnen
im Wiener Wald
an einer Hütte vorbei,
wo die Räuberinnen und Räuber
ihre Tage in ausgelassener Feierstimmung verbracht hatten. play: improvise a reflection of the story
for about half a minute

mf *mf* *p* *mf* *

C

29

Vln. *p*

Cl. *(p)*

Pno. *p* *8va* *8vb*

Ped. sempre, al *

32

Vln.

Cl.

Pno.

8va

f

7

Measures 32-34. Violin (Vln.) and Clarinet (Cl.) play sustained notes with slurs. Piano (Pno.) has a melodic line starting at measure 33, marked 8va. Dynamics include forte (f). Measure 34 ends with a repeat sign and a 7-measure rest.

35

Vln.

Cl.

Pno.

f

p

p

*

Measures 35-37. Violin (Vln.) and Clarinet (Cl.) play sustained notes with slurs. Piano (Pno.) has a melodic line starting at measure 35, marked (8). Dynamics include forte (f) and piano (p). Measure 37 ends with a repeat sign and an asterisk.

**Ad lib.,
rubato**

8 38

Vln. *f* improvise "zeitgenössische Musik". piano joins for the final half minute or so.

Cl. *f* improvise "zeitgenössische Musik". piano joins for the final half minute or so.

Pno. *mf* speak: Die Wiener Stadtmusikanten und Stadtmusikantinnen stapelten sich aufeinander:
der Eisbär auf der Ameise, der Delfin auf dem Eisbären und die Gans ganz obenauf.
Dann machten sie zeitgenössische Musik.
Das verscheuchte die Menschen und alle rannten davon.
So übernahmen die Wiener Stadtmusikanten und -musikantinnen die Hütte
und lebten dort glücklich und zufrieden bis an ihr Lebensende
– wieder einmal ein Beweis für die Weisheit:
„Etwas Besseres als den Tod findest du überall.“

play:
now join the improvisation of
"zeitgenössische Musik"
for about half a minute

D

39

Vln. *f*

Cl. *f*

Pno. *f* 15^{ma}

f 8^{vb}

Red. sempre, al *

43

Vln.

Cl.

Pno.

15^{ma}

8^{vb}

9

47

Vln.

Cl.

Pno.

E

3:2

p

(15)

3:2

p

(8)

*

Ad lib., rubato

10 51

Vln. react ad lib. to the story. allow words and piano notes to dominante. when piano plays, comment only minimal

Cl. react ad lib. to the story. allow words and piano notes to dominante. when piano plays, comment only minimal

speak:

Pno. Und die Räuber und Räuberinnen, die nun ihr *Trautes Heim Glück allein* verloren hatten,
zogen als diverse Geflüchtete an globale Schicksalsorte,
deren Namen mit den Notennamen der Klaviertasten beginnen.
Kann jemand Vermutungen zu diesen Ortsnamen anstellen?...
Irgendwelche Hinweise aus dem Publikum?... [here play numerous single notes on keyboard, interacting with public.]

mf Na gut. Das führte zu einer neuen Weltordnung.
Und wenn sie nicht gestorben sind, dann leben sie noch heute.

52 **F** Coda

Vln. *f*

Cl. *f*

Pno. play: *f*

sffz Ped. (Sostenuto) al Fine

55

Vln.

Cl.

Pno.

This musical score is for measures 55 to 60 of a piece in 4/4 time. The Violin (Vln.) part begins with a half note G4 (flat), followed by a dotted half note G4 (flat) with a fermata. The Clarinet (Cl.) part starts with a half note G4 (flat), followed by a dotted half note G4 (flat) with a fermata. The Piano (Pno.) part features a complex accompaniment with sixteenth and thirty-second notes, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score concludes with a final measure containing a half note G4 (flat) with a fermata in both the Violin and Clarinet parts, and a half note G4 (flat) with a fermata in the Piano part.

p

p

p

p