

Sandmann

für Altsaxophon und Klavier
for alto saxophone and piano
(2022)

I. Three letters

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(* 1975)

1. NATHANAEL to CLARA:
"Ich war festgezaubert"

Alto Sax

Piano

Senza metro

ca. 15"

quasi dal niente

sempre l.v.

omettere

4. PT *)

m.d.

m.s. (♮)

p

mp

① ♩ = 63

parlando

p

mp

mf

ff

②

*) left hand plays low A, right hand (finger) touches the string at the point of the 4th partial (= sounds a)

Musical score for measures 14-16. The score is in 2/4 time. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands. The piano part includes some grace notes and slurs.

Musical score for measures 17-19. The score is in 3/4 time. It includes dynamic markings: *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *pesante* (heavy) and *calmando* (slowing down). There are triplet markings (3) in the piano part. The piano part has a complex texture with many chords and slurs.

3 Senza metro

ca. 12"

Musical score for measures 21-23. The score is in 3/4 time. It is marked *quasi dal niente* (quasi from nothing) and *come prima* (as before). Dynamic markings include *p* (piano) and *pp* (pianissimo). The piano part features a 4. PT (4th partial tone) and includes some 'x' marks. The vocal part has rests and some notes.

4 Poco più mosso come prima (♩ = 72)

Musical score for measures 24-26. The score is in 3/4 time. It is marked *p* (piano). The piano part has a complex texture with many chords and slurs. The vocal part has a melodic line with slurs.

28

(5) *parlando*

mf

mp

31

poco a poco più intensivo

poco a poco più intensivo

34

36

39

(6)

ff

ff

42 *pesante*

f *mp* *p*

m.s.

f *p*

7 Senza metro

46 *quasi dal niente* *ca. 15"*

p *sempre l.v.*

8 2. CLARA to NATHANAEL:
"Sei heiter!"

49 *cantabile* *mf*

p

52

55

sfz *mf*

3 3

58

61

10

cantabile

p

p sub.

64

67

11

sfz

mf

70

cantabile

p

73 12

sfz
mf

3. NATHANAEL to LOTHAR:
"kleine stechende Augen"

76 *cantabile* 13 ♩ = 88

p

79 *slap*
mf

m.d.
mf

82 14

mf

85

p *f* *mf*

88

mf

*) left hand (finger) damps strings (f#, then g#, c, h), right hand plays on the keys.

quasi dal niente

91

sempre l.v.

ca. 12"

94

open slap

mf

f

p

ca. 15"

95

sempre l.v.

f

mp

p

attacca

4. PT

m.d.

m.s.

II. Nathanael's Story

16

"wie in eines matt geschliffnen Spiegels dunklem Widerschein"

97 = 380

f

pp

mp

f

pp

mp

f

mf

p

sim.

(2+3)

100

pp

mp

f

pp

105 17 (4+3)

109

113 18 (2+3+2)

117

122 19 (2+2+3)

125 (2+3+2) *f p f mf*

129 (2+3+3) *mp p*

133 (20) "er versank in düstre Träumereien" *mf pp mf*

138 (21) (4+3) *pp mf p espr.*

143 *pp mf pp mf*

22

148 *p espr.*

23

153 *f p mf f p mf f*

156

p mf f mf

24

161 *f p mf p mf f p*

25

165 *mf f mf*

"Nathanaels Dichtungen waren in der Tat sehr langweilig"

168

Measures 168-169. Treble clef: *p* (measures 168-169), *mf* (measures 170-171). Bass clef: *p* (measures 168-169), *mf* (measures 170-171). Triplet markings are present throughout.

170

Measures 170-171. Treble clef: *p* (measures 170-171), *mf* (measures 172-173). Bass clef: *p* (measures 170-171), *mf* (measures 172-173). Triplet markings are present throughout.

172

Measures 172-173. Treble clef: *p* (measures 172-173), *mf* (measures 174-175). Bass clef: *p* (measures 172-173), *mf* (measures 174-175). Triplet markings are present throughout.

174

Measures 174-175. Treble clef: *f* (measures 174-175). Bass clef: *f* (measures 174-175), *pp leggiero* (measures 176-177). A circled number 26 is above measure 174. A 7/16 time signature change occurs at the start of measure 176.

177

Measures 177-178. Treble clef: *p leggiero* (measures 177-178). Bass clef: *p leggiero* (measures 177-178). Triplet markings are present throughout.

181 (2+2+3) (2+3+2)

f *p* *f* *mf*

185 (2+3+3) (28) "du lebloses, verdammtes Automat!"

p *f* *p* *f*

8_b

189

f

8_b

192 (29)

f *mf* *mf*

195

mf *mf* *mp* *p*

8_b loco

199 (30)

pp mf

203 ord. (31)

pp mf p espr.

207 ord.

mf p espr.

212 (32)

f

216 (33) "tausend Augen blickten und zuckten krampfhaft"

f p mf p

(8^a)

f 8^a p leggiero

220 *mf* *mf* *mf* *mf*

(8^a)

224 *mf* *mf* *p* *f* *pp* (34)

(8^a)

227 *mf* *pp* *mf*

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

mf *mf* *pp* *mf*

(35) 233 *f* *mf*

3 3 3 3

Detailed description: This page of a musical score contains measures 220 through 233. It is written for a voice part (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *pp* (pianissimo). There are also accents and slurs. Measure 224 features a change in time signature to 3/4. Measure 233 contains several triplet markings. The piano part features arpeggiated chords and sustained notes, while the voice part has a melodic line with some rests.

36 "Ach! Ach! Ach!"

236

239

241

244

248

252

p leggiero

256

(39)

mf

p

260

pp

mf

264

pp

mf

p espr.

268

(40)

f

f

"da zuckte es krampfhaft in seinen Pulsen und Adern"

272 **41**

p espr.

p espr.

274 **ritardando**

ritardando

276 **42** **A tempo** ♩ = 95 "Feuerkreis dreh dich!"

(rit.)

A tempo ♩ = 95 "Feuerkreis dreh dich!"

279 **f**

f

282 **43**

p

mf

mp

285

288

(44) 8b

291

attacca

III.
Clara

(45) "mit einem freundlichen Mann"

295 = 92

299

302 (46)

306 (47)

309 ritardando

313 (48) Tempo primo ♩ = 126

quasi dal niente

quasi eco

10. PT

11. PT

12. PT