UCLA
Contemporary Music Score Collection

Title

kopfschuettelnd und ueberfordert mit der gegenwart [shaking one's head overwhelmed with the present]

Permalink

https://escholarship.org/uc/item/6r9927h2

Author

Melcher, Niklas

Publication Date

2024-09-03

eScholarship.org Powered by the California Digital Library
University of California

for patrick stapleton

kopfschüttelnd und überfordert mit der gegenwart

[shaking one's head overwhelmed with the present]

for marimba and baritone/alto saxophone

concert score

niklas melcher

june 2022

kopfschüttelnd und überfordert
mit der gegenwart

verloren im kreis drehend.
festhaltend, klammernd,
einsortierend.
alles prasselnd.
narkotisierende reizüberflutung.
verdrängung.
verzweiflung.
ziellos irrend.
immer gleichem begegnend.
unnachgiebig rinnend.

niklas melcher im juni 2022
titel nach samira el ouassil

[german original]

shaking one's head overwhelmed
with the present

spinning aimlessly in circles.
grasping, clinging,
trying to make sense of it all.
a crackling cacophony.
numbing sensory overload.
repression.
despair.
wandering without purpose.
caught in an endless loop.
relentlessly flowing.

niklas melcher, june 2022
title after samira el ouassil

[ai-assisted translation]

performance guidelines for improvisation:

the improvisation section (starting from bar 109) should last between three and five minutes. ideally, each of the six subsections should run for 20-60 seconds, with earlier sections tending towards longer durations and later ones shorter. the tonal material in each section should be repeated accordingly.
from a dramatic perspective, the improvisation should seamlessly evolve from the preceding part. it should begin with a ethereal, meditative atmosphere, gradually developing into a more active, rhythmic, and frenetic piece. towards the end, it should reach a crescendo, culminating in a dramatic climax.

within each section, the saxophone and marimba parts are rhythmically independent. however, the saxophonist and marimbist should coordinate their transition to the next section, moving forward together. the respective tonal material can be freely repeated (in whole or in part) until both performers agree to move to the next section.

saxophone: there's considerable freedom to improvise with the given melody fragments. it's not necessary to play each phrase (marked by slurs) in its entirety. notes with fermatas offer opportunities for brief pauses within the fragments. begin with a slow, atmospheric improvisation, gradually increasing in activity and tempo (in line with the overall dramatic arc described above).

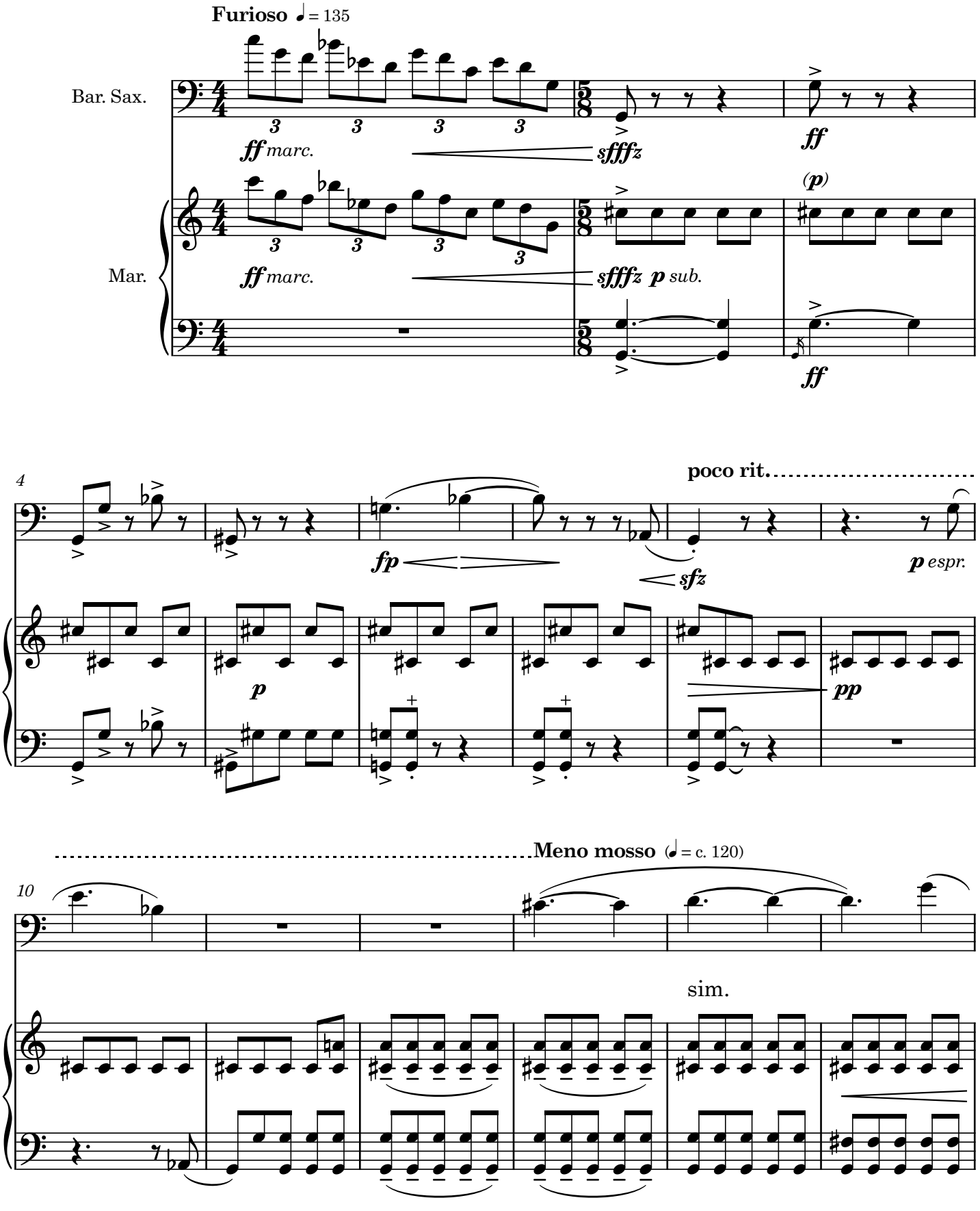
marimba: the individual chords can be sustained as eighth-note pulses for any duration. feel free to move back and forth between different chords within a section; their order is not fixed. in keeping with the overall dramatic structure, start with very gradual chord changes and subtle crescendos (mirroring the preceding section). as the piece progresses, introduce more rapid and sometimes abrupt chord changes, paired with accents that start gently but become increasingly pronounced, creating a rhythmic effect.

for patrick stapleton

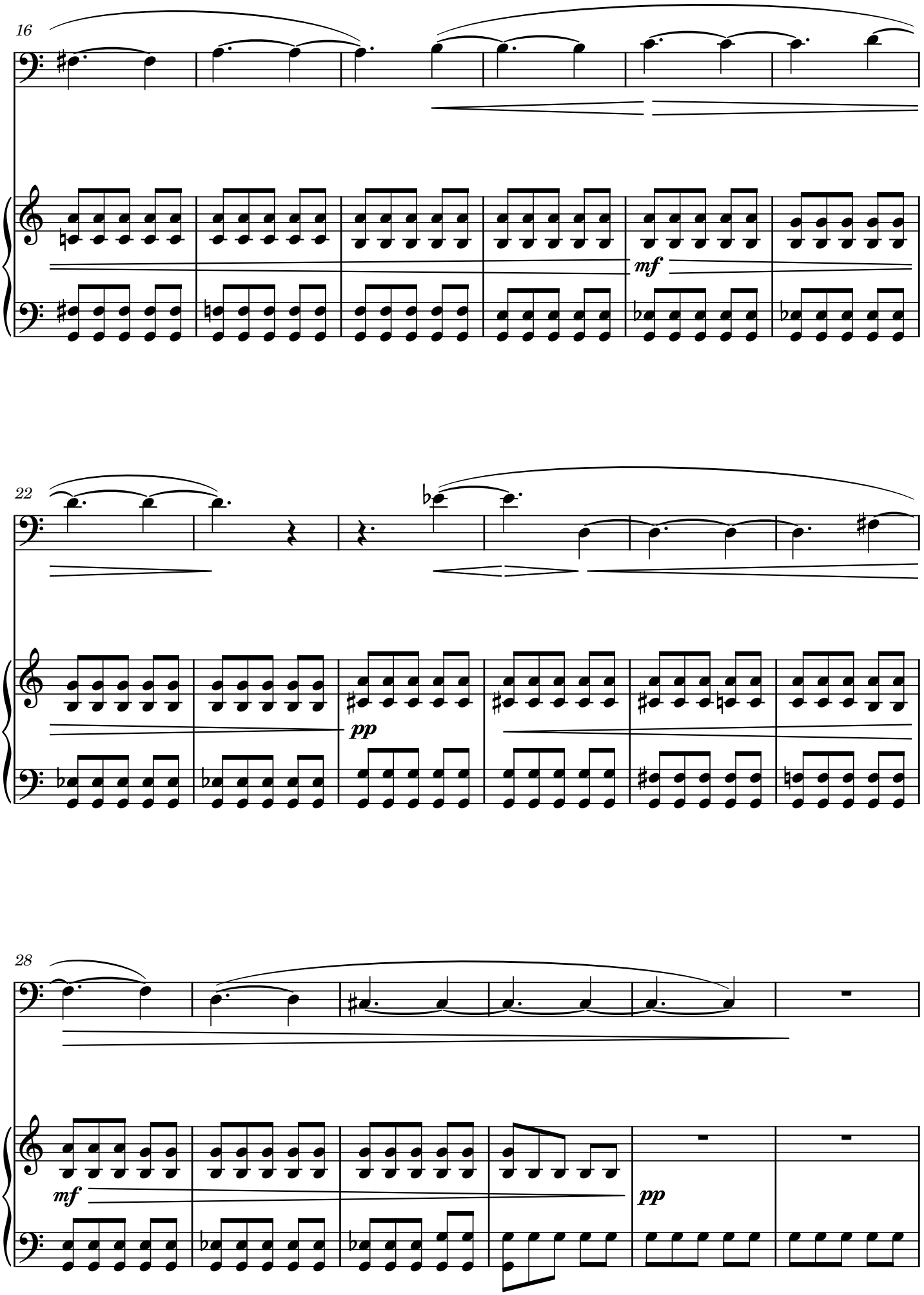
kopfschüttelnd und überfordert mit der gegenwart

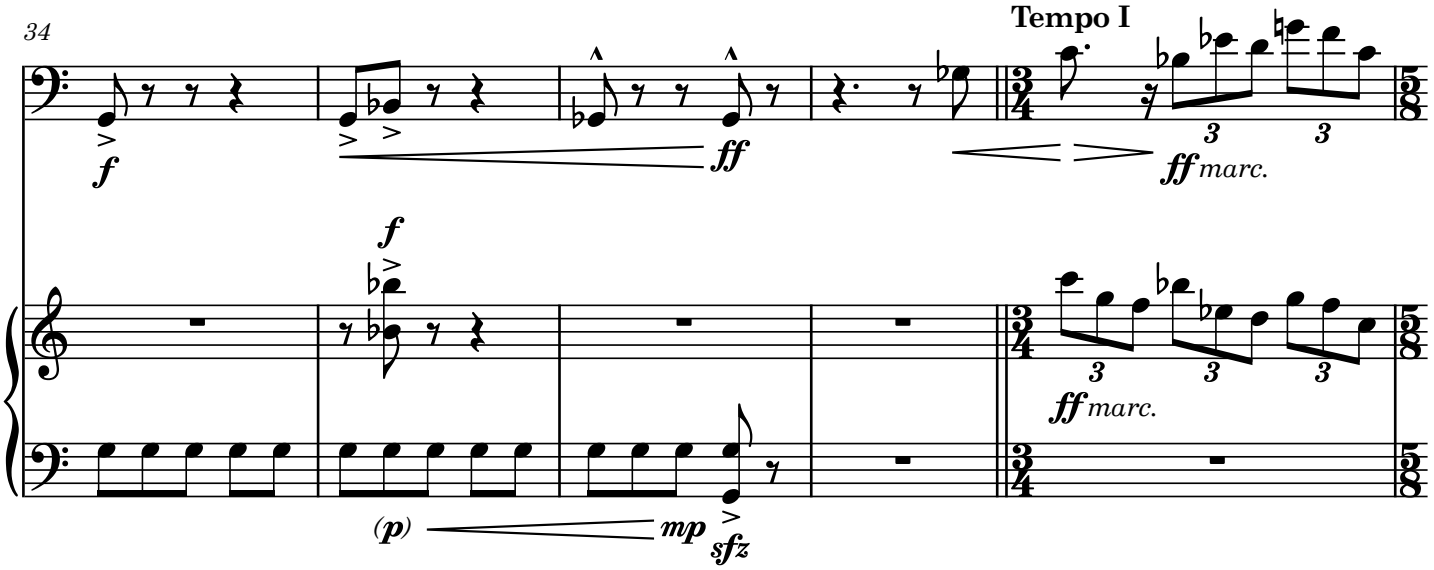
[shaking one's head overwhelmed with the present]

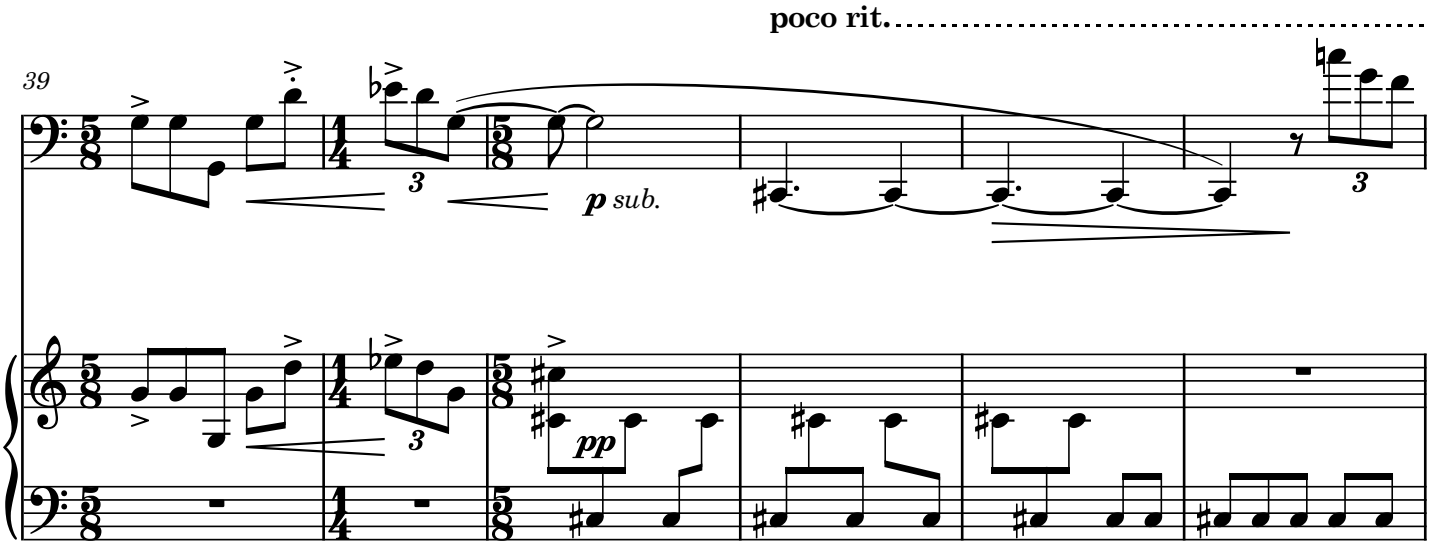
niklas melcher

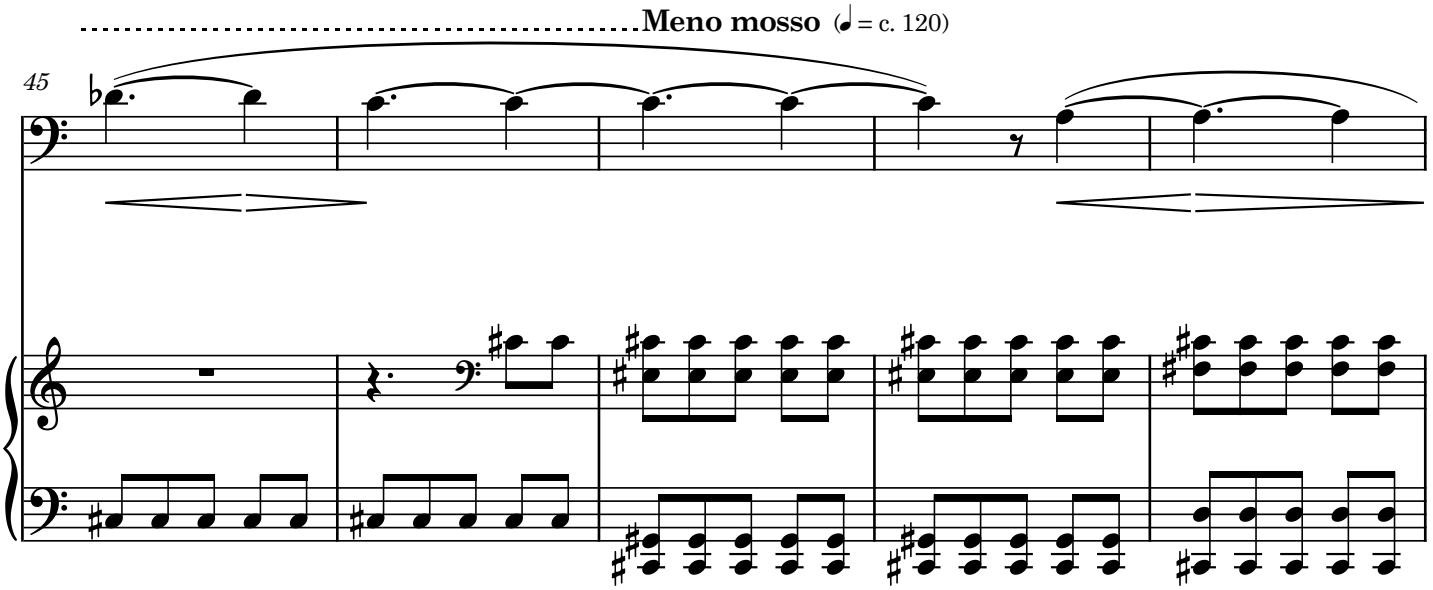


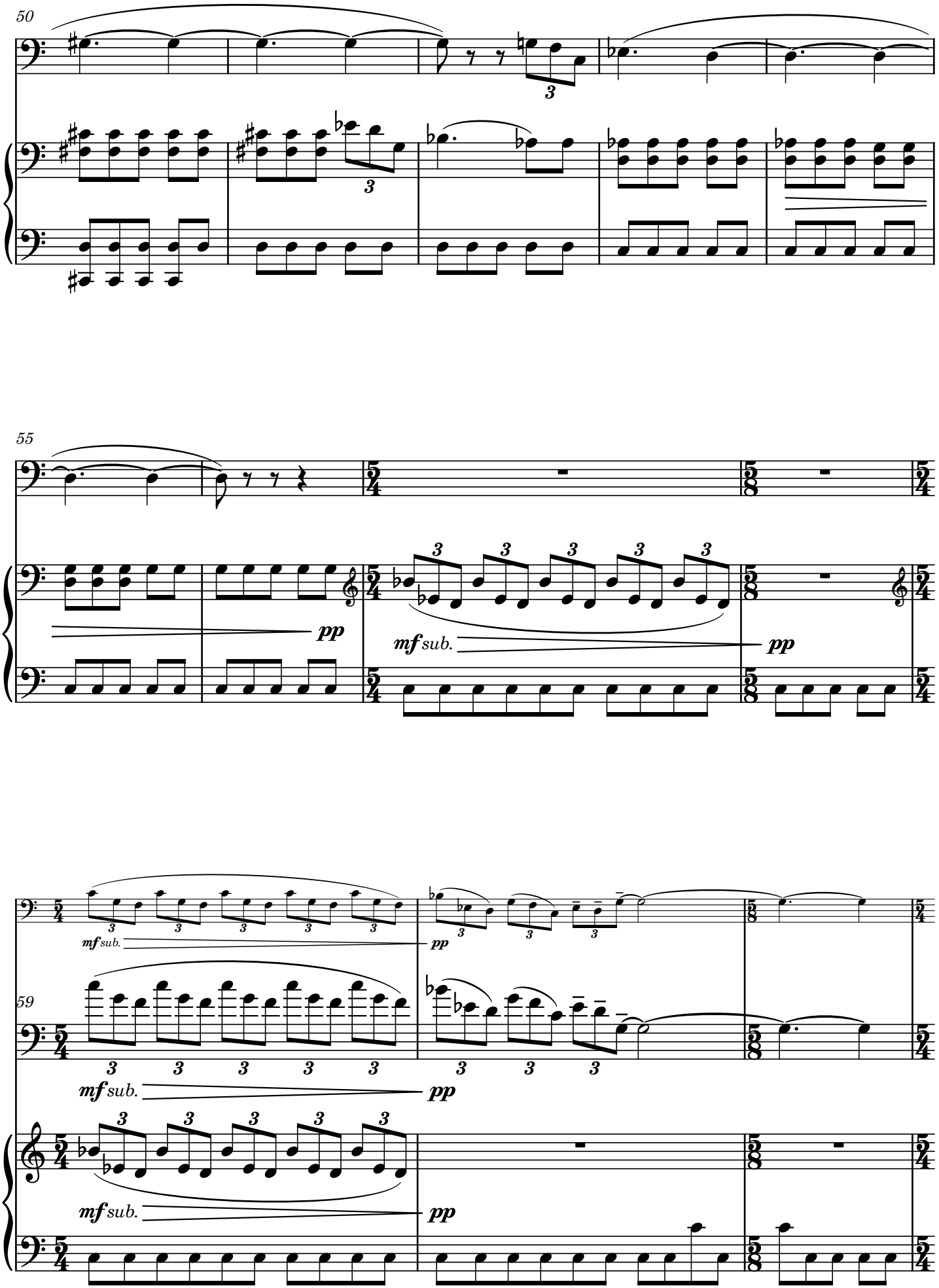
copyright © 2022
www.sonority-arts.com

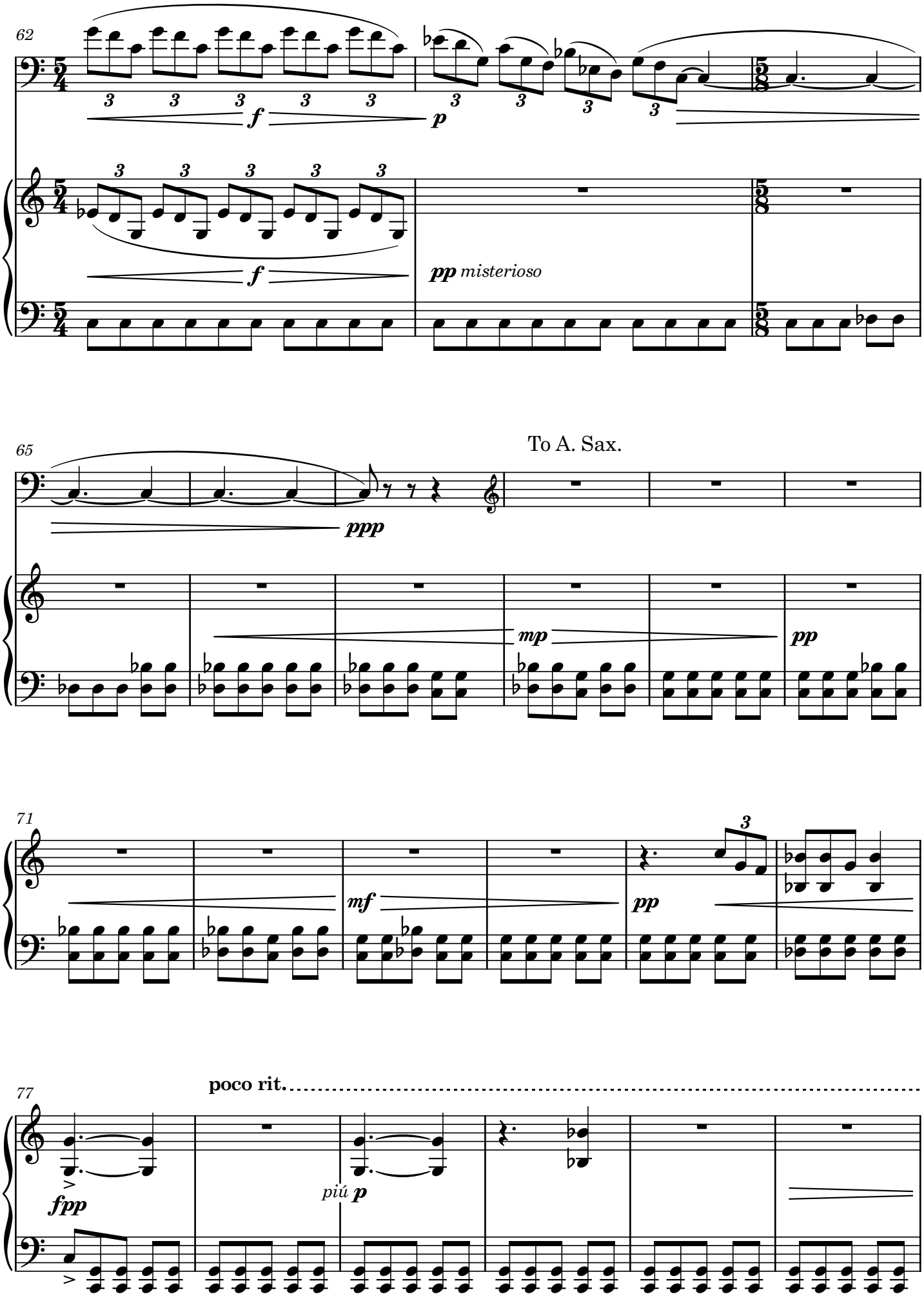

16
mf
22
pp
28
mf
pp

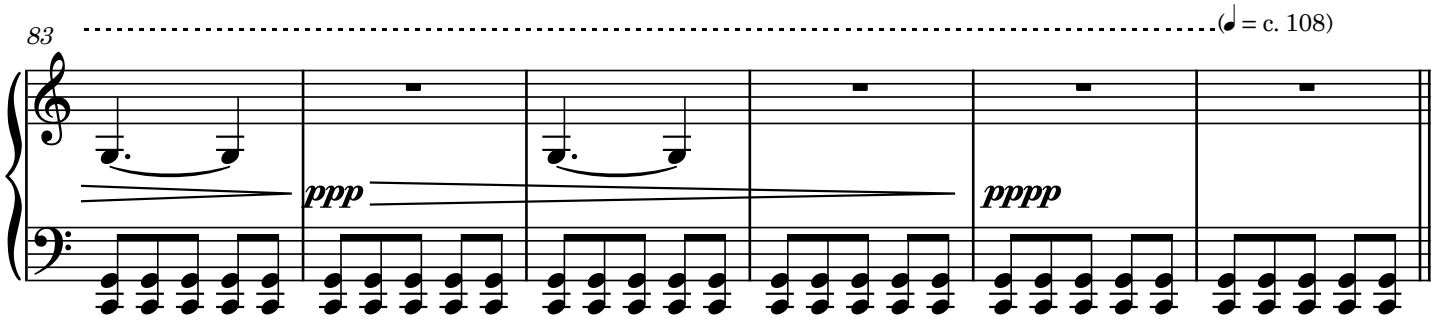

34
Tempo I
f
ff
ff marc.
(p)
mp
sfz

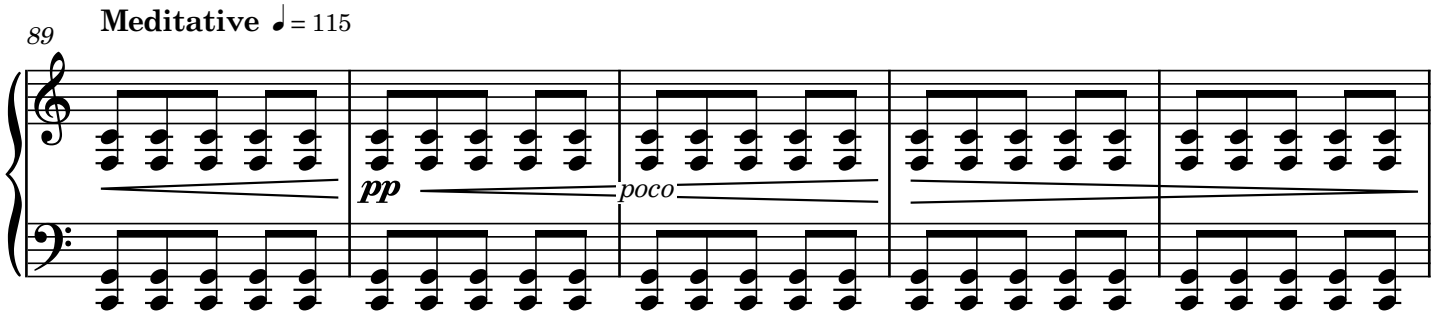

poco rit.
39
p sub.
pp

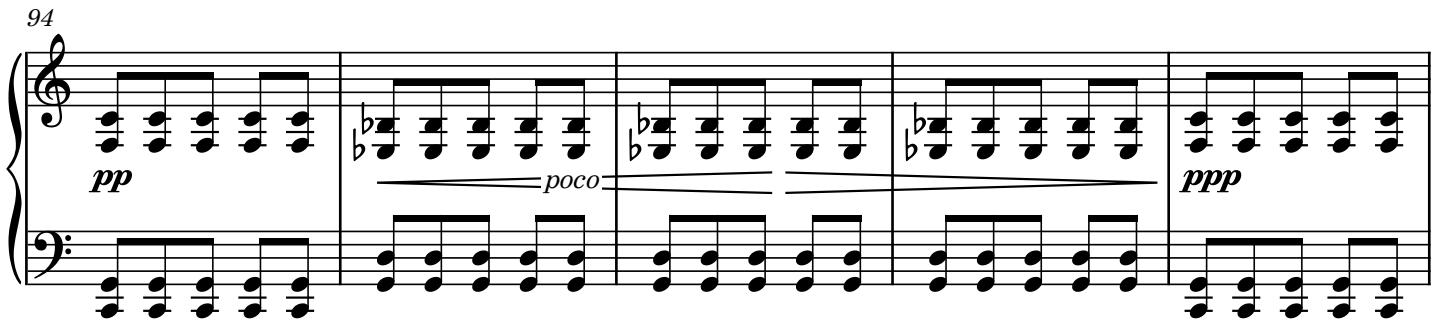

Meno mosso (♩ = c. 120)
45


50
55
ossia
59
mf sub.
pp

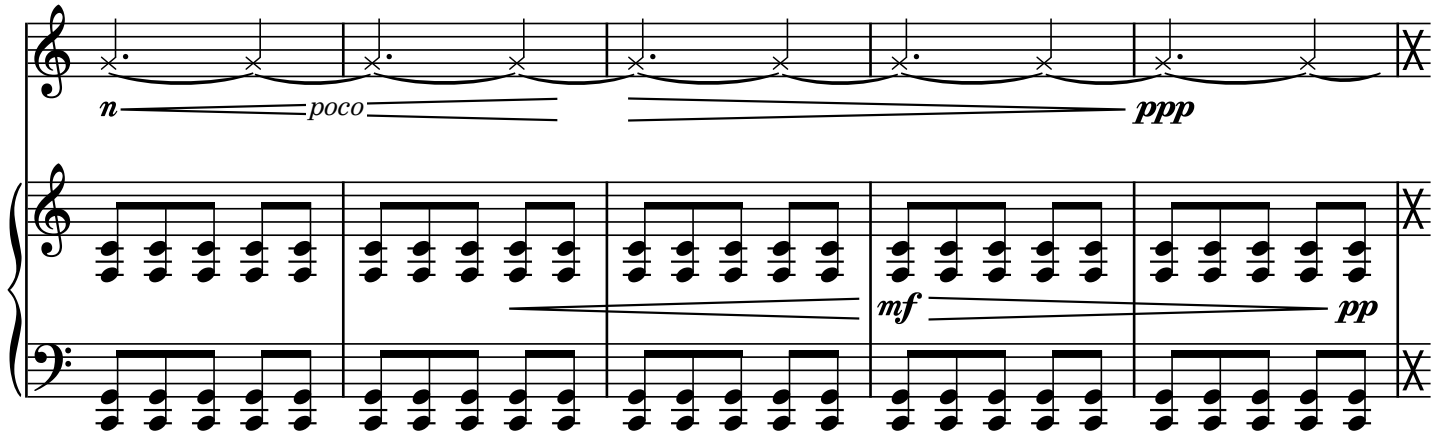

62
f
p
pp misterioso
65
To A. Sax.
ppp
mp
pp
71
mf
pp
77
poco rit.
fpp
piú p

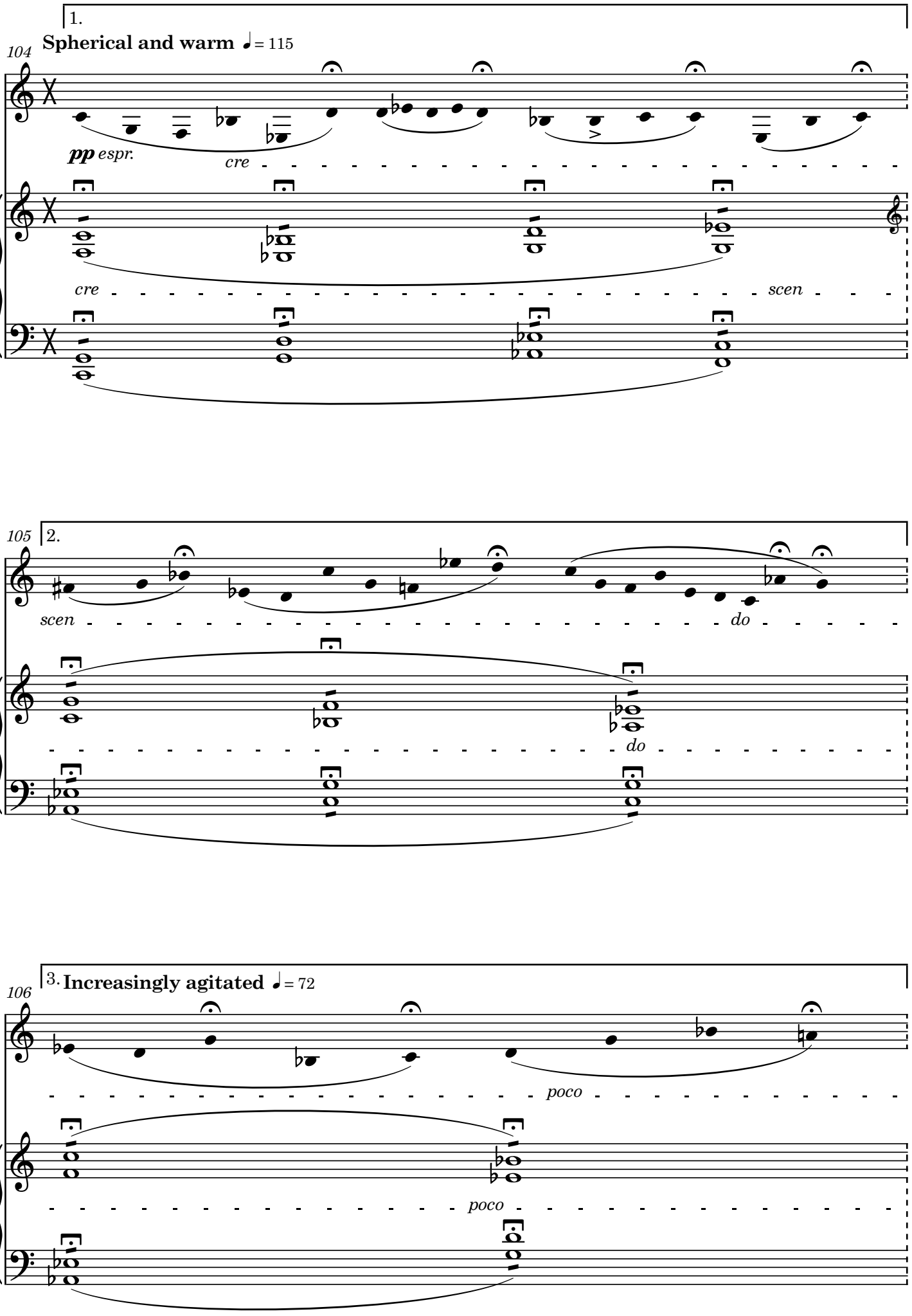


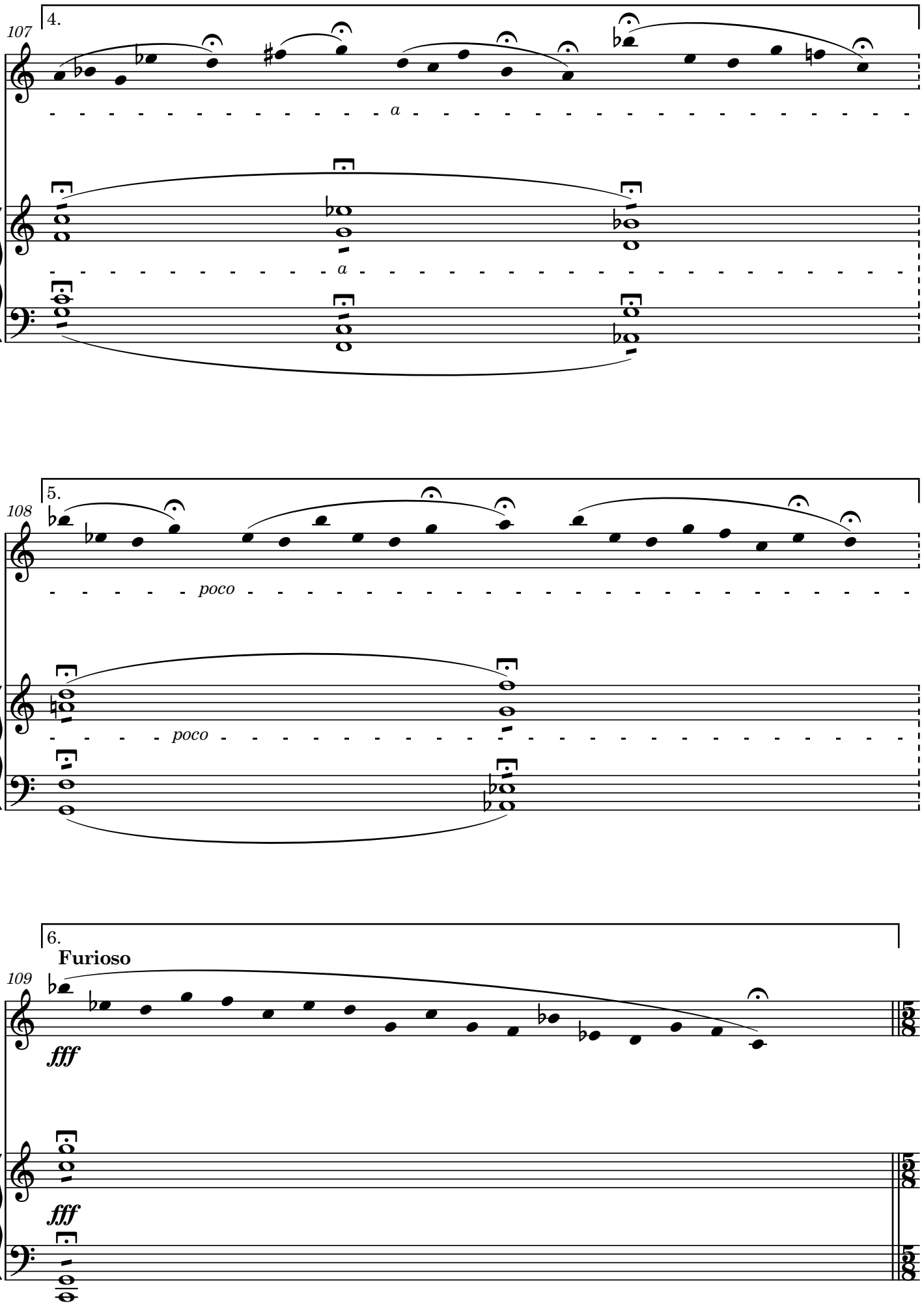


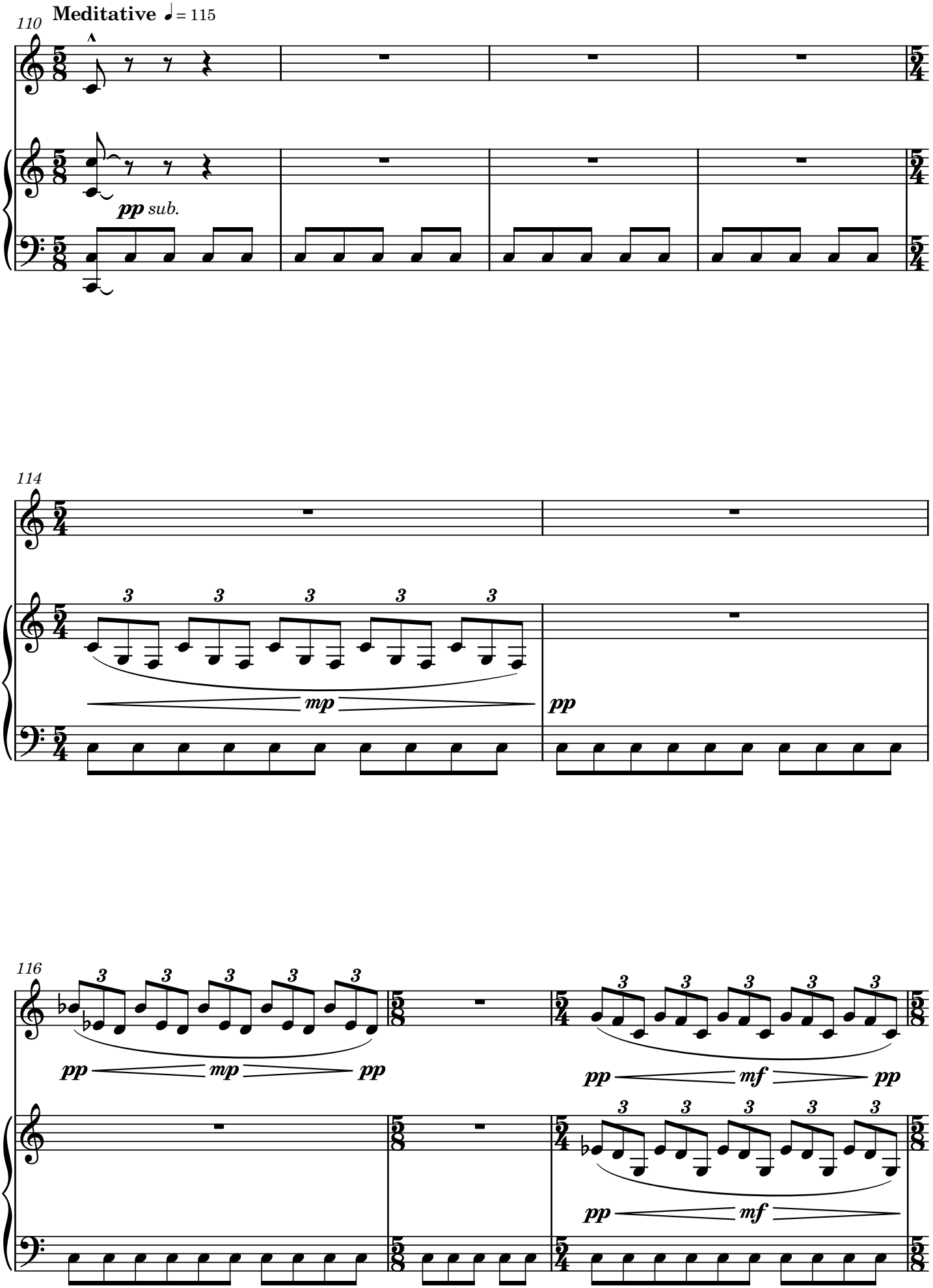


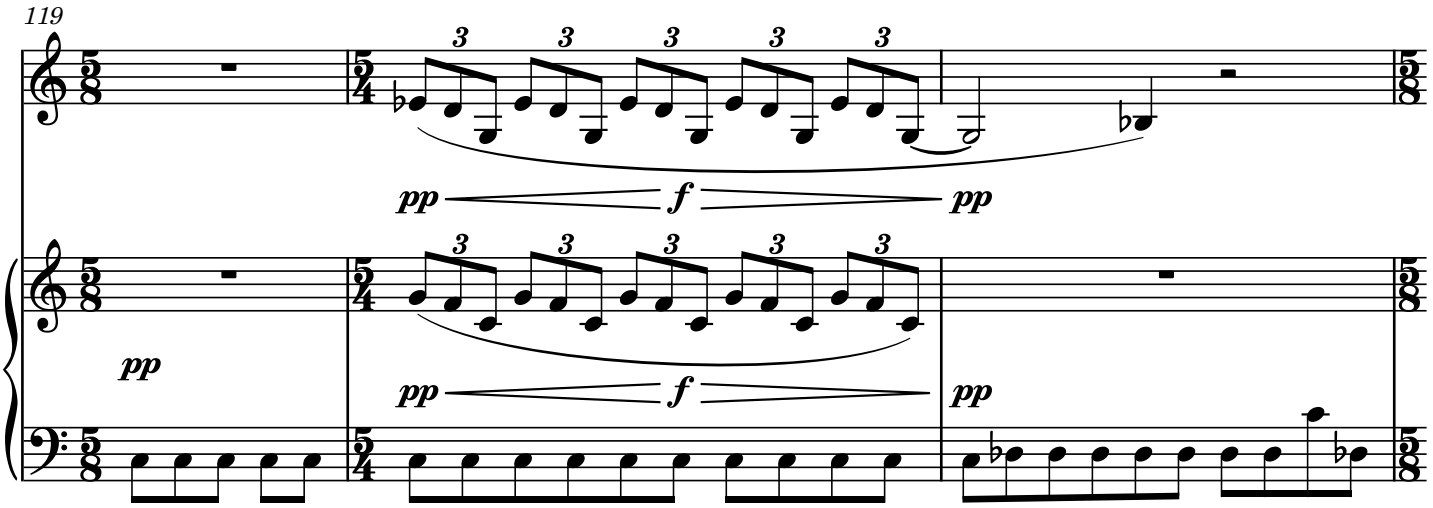
A. Sax.
air sounds ad lib. (subtle & atmospheric, seamless transition to improvisation)

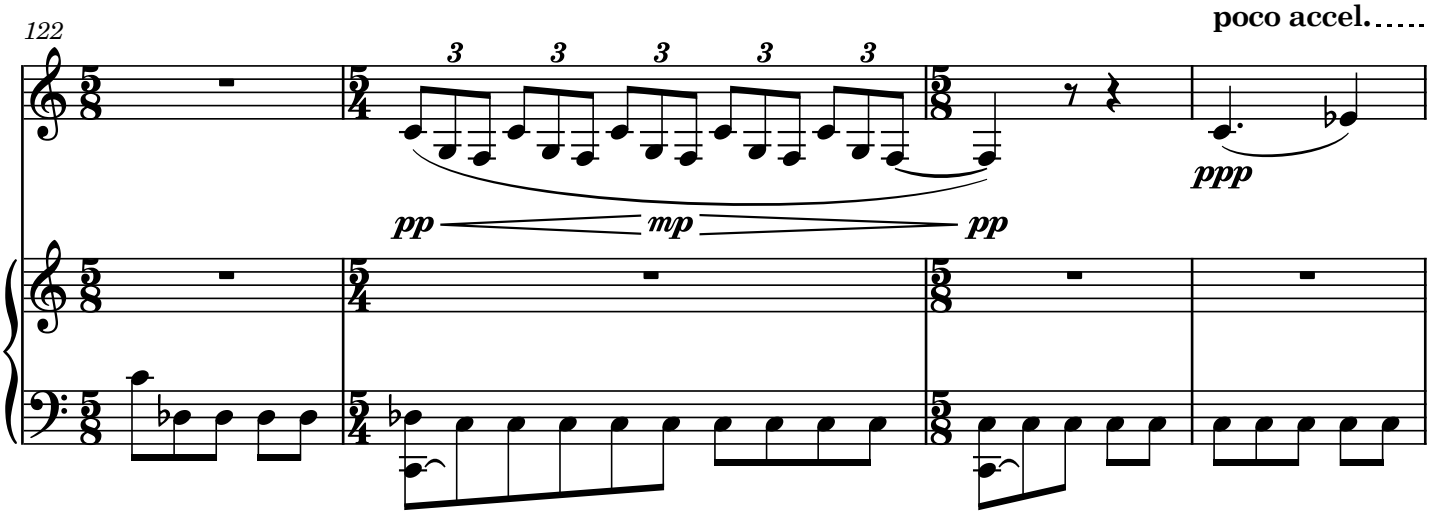


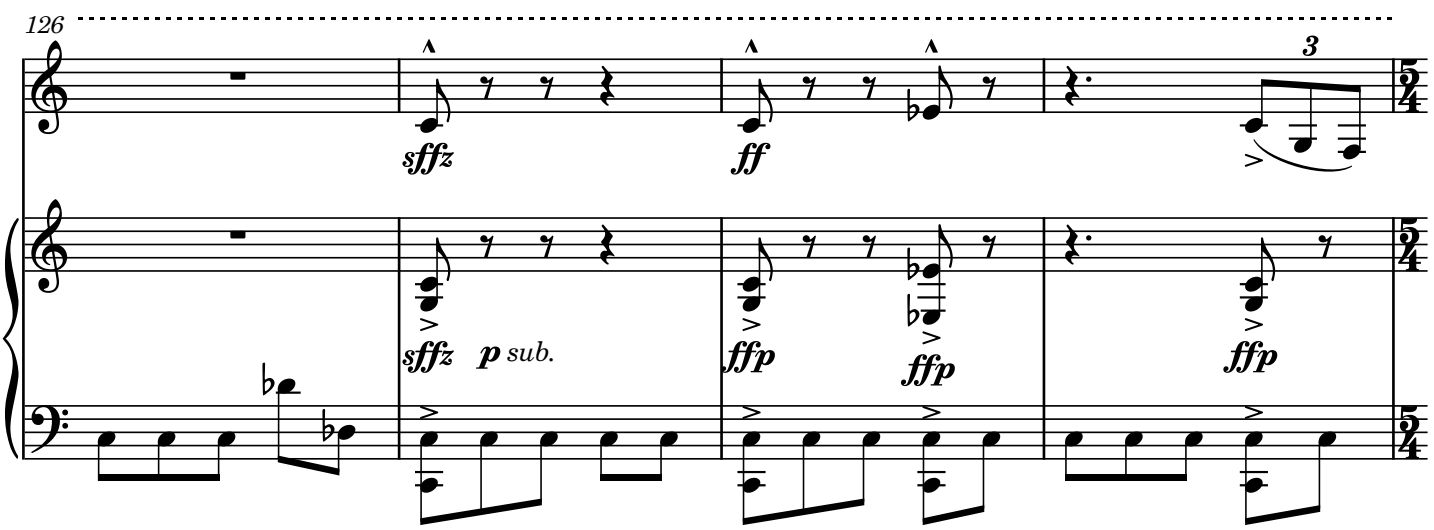

1.
104
Spherical and warm ♩= 115
pp espr.
cre
cre
scen
2.
105
scen
do
do
3.
Increasingly agitated ♩= 72
106
poco
poco

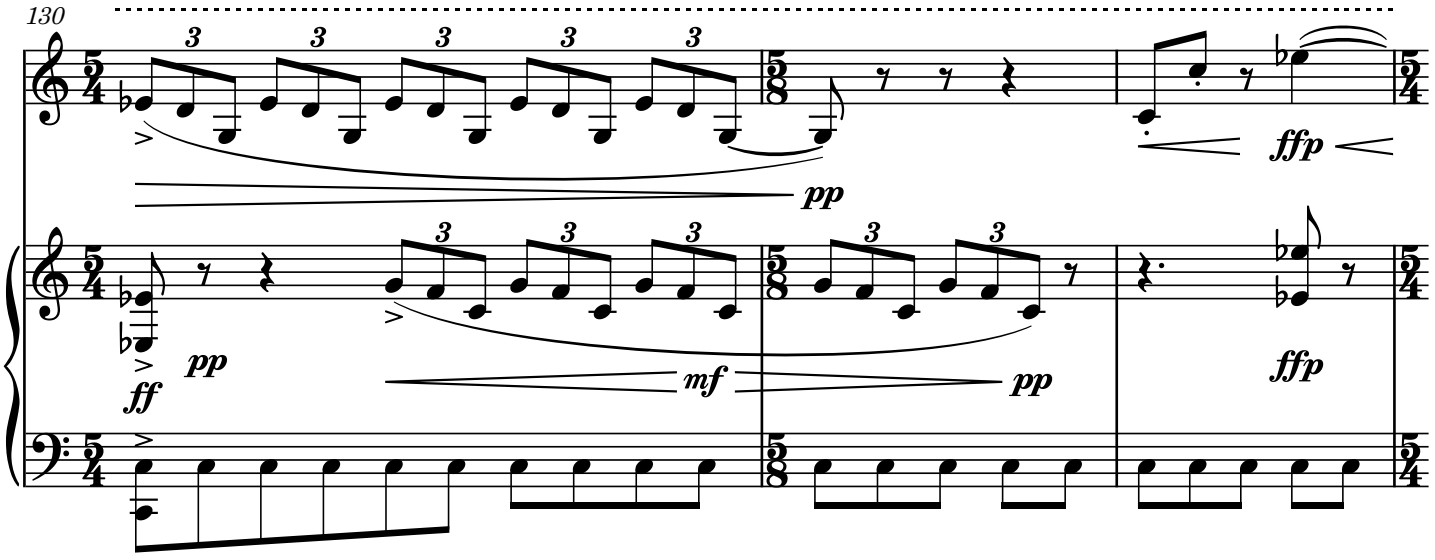

4.
107
a
a
5.
108
poco
poco
6.
Furioso
109
fff
fff

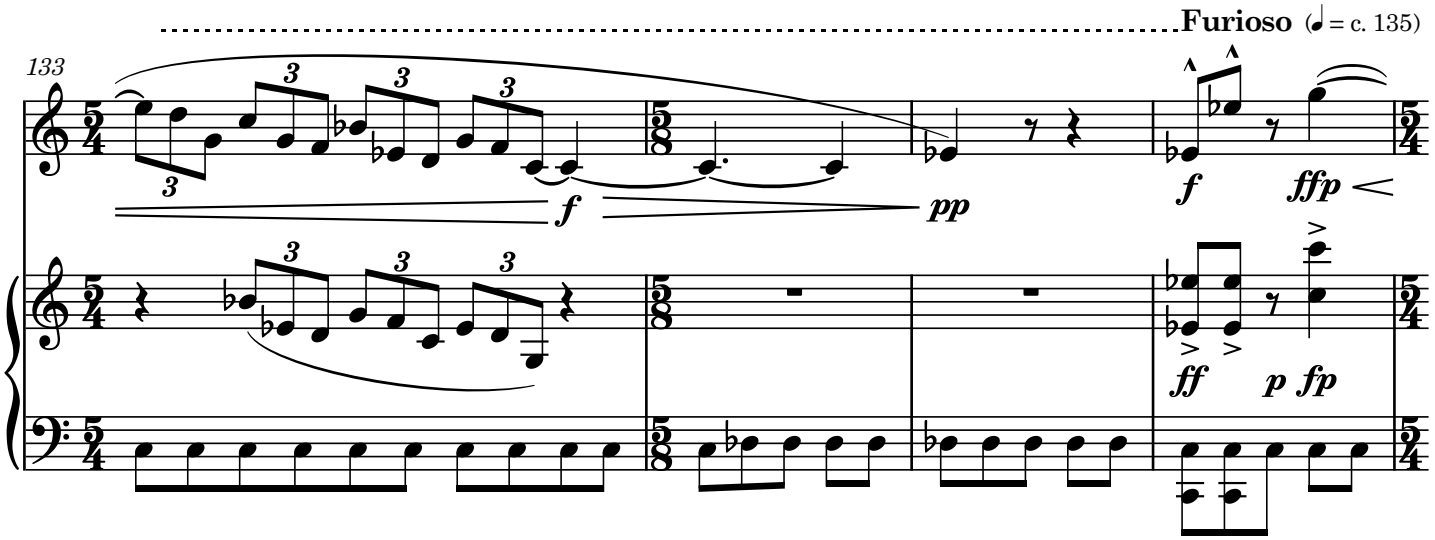

110
Meditative ♩= 115
pp sub.
114
mp
pp
116
pp
mp
pp
pp
mf
pp
pp
mf

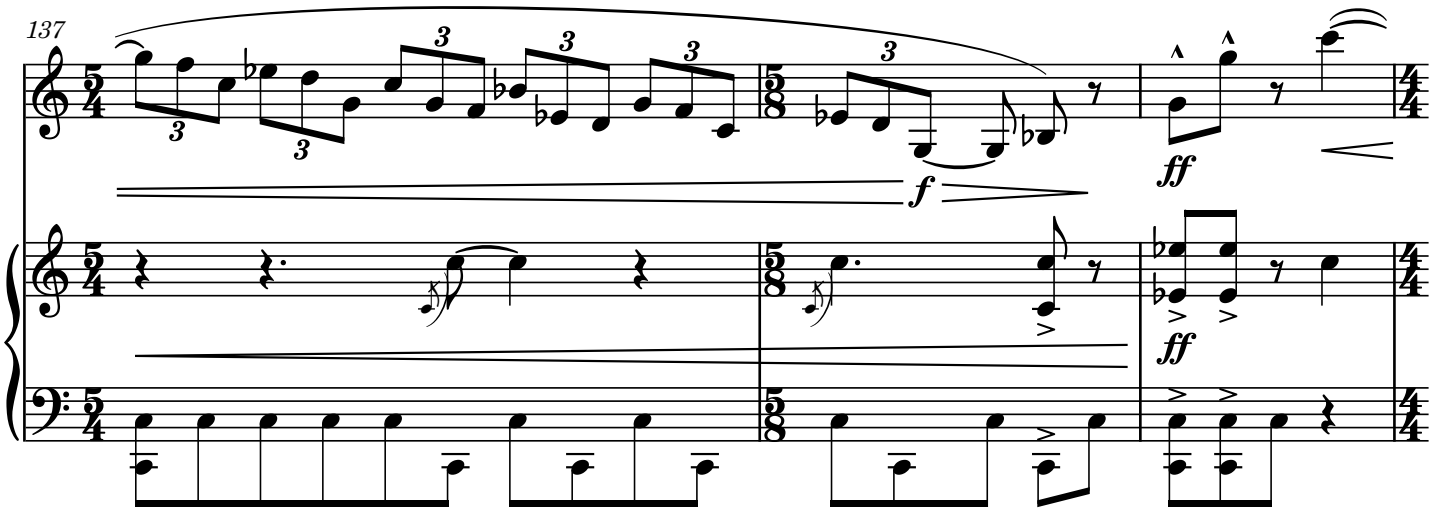

119
pp
f
pp
pp
f
pp

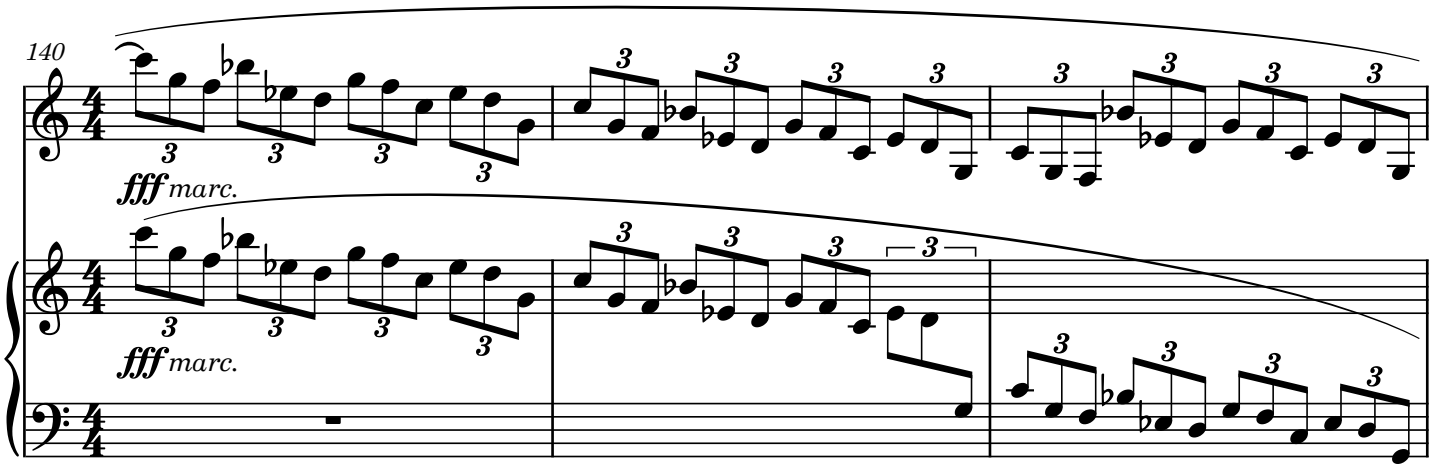

122
poco accel.....
pp
mp
pp
ppp

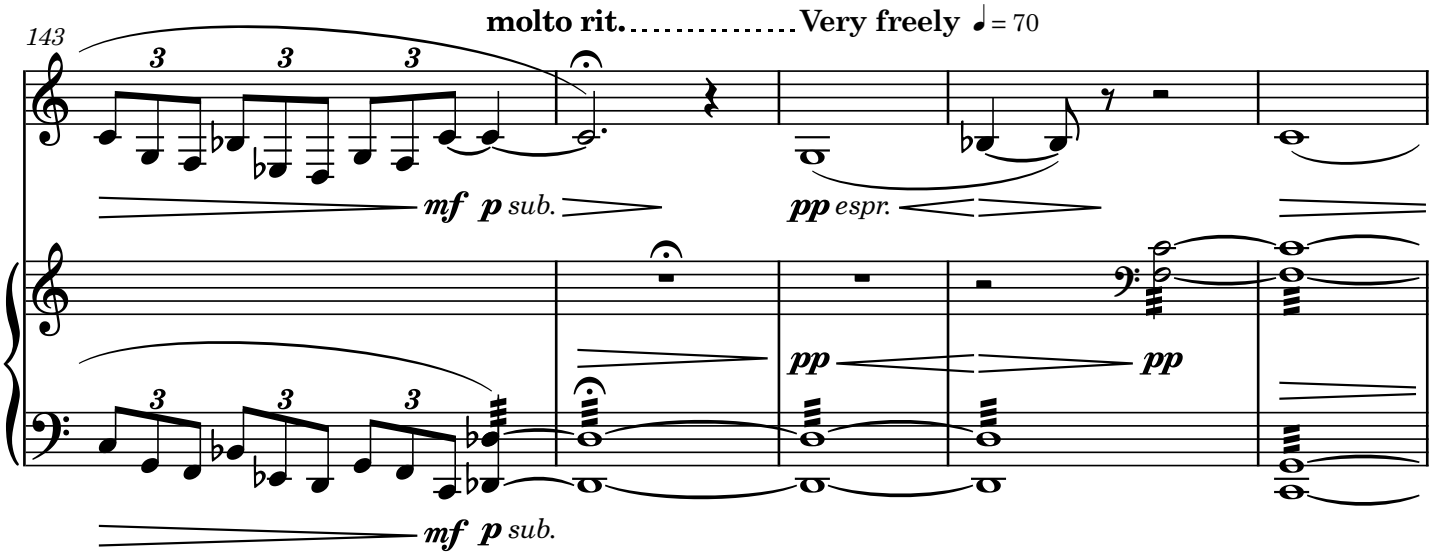

126
sffz
ff
sffz
p sub.
ffp
ffp
ffp

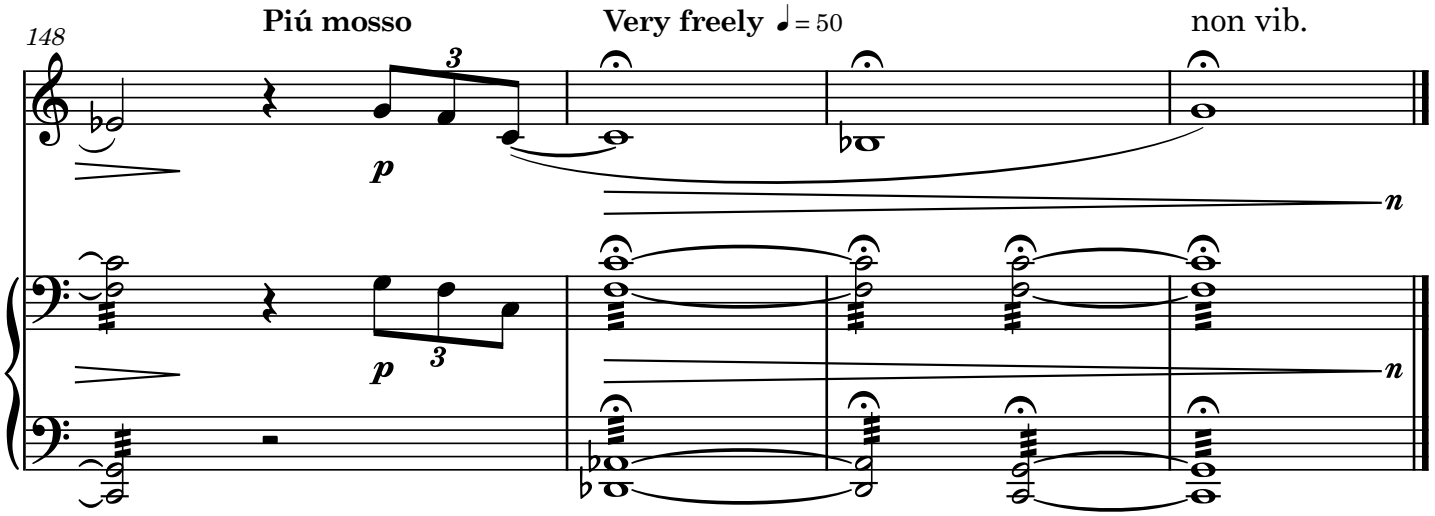

130
pp
ff
pp
mf
pp
ffp
ffp


Furioso (♩ = c. 135)
133
f
pp
f
ffp
ff
p fp


137
f
ff
ff


140
fff marc.
fff marc.


143
molto rit.
Very freely ♩= 70
mf p sub.
pp espr.
pp
pp
mf p sub.


148
Piú mosso
Very freely ♩= 50
non vib.
p
p
n
n