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Eingemauert

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Giordano Bruno do Nascimento

Eingemauert

Eingemauert

für Kammerensemble

Besetzung

Flöte

Trompete in B

Violine I

Viola

Kontrabass

Spieldauer ca. 8 Minuten

Ein Auftrag der Gedenkstätte Lindenstraße für die Kammerakademie Potsdam

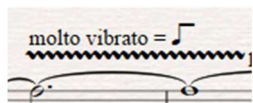
Legende

Kontrabass



Mit der offenen Hand auf den Körper des Instruments schlagen. Durch „ord.“ wird die Aktion mit der offenen Hand aufgehoben und dadurch wird es „normal“ auf den Korpus geklopft. / *Hit the instrument with the opened hand. With „ord.“ the player should knock the body of the instrument normally.*

Flöte



Mit viel vibrato spielen. Die Frequenz des Vibratos, entweder in Achtelnnoten oder in Sechzentelnoten, wird immer vorgegeben. / *Play with much vibrato. The frequency of the vibrato will be either in eighth or in sixteenth note.*

Das Werk „Eingemauert“ vertont die klanglichen Wahrnehmungen und die Erfahrungen von fünf ehemaligen politischen Stasi-Häftlingen des Gefängnisses Lindenstraße in Potsdam. Viele von den klanglichen Erfahrungen sind für immer in ihren Erinnerungen geblieben, wie das verbotene Gebet des sogenannten „atheistischen Staates“, welches in diesem Werk durch das Vaterunser erklingt. In meinen Gesprächen mit den fünf Zeitzeugen ist mir vor allem die Lebensfreude und der Humor der meisten, trotz solch markanter Erfahrungen, nicht entgangen. Somit werden hier auch die Persönlichkeit und die aktuelle Ausstrahlung von jedem ausgedrückt. Die glied-thematischen Triolen, welche in diesem Werk immer wieder bearbeitet werden, stehen für die drei verschiedenen Phasen des Gefängnisses als NS-Gefängnis, als sowjetisches Geheimdienstgefängnis und als Stasi-Untersuchungsgefängnis.

Giordano Bruno do Nascimento - Weimar, 25.02.2019

The piece „Eingemauert“ sets to music the sound perceptions and the experiences of five former political Stasi-prisoners in the time of East German's prison Lindenstrasse in Potsdam. Many of the sound experiences stay forever in their memories, for example the forbidden pray “Vaterunser” (Our Father...). In some of the conversations with the five former prisoners, I noticed the humor and the happiness of some of them instead of their pasts. Their personality and charisma sound also in this piece. The thematical triplets express the three different phases of the prison in the third Reich, as soviet secret service prison and as stasi – prison.

Giordano Bruno do Nascimento – Weimar, 25th of February 2019

PARTITUR IN C

Eingemauert

Giordano Bruno do Nascimento
Weimar, 22.02.18

♩ = 66 präzise

The musical score is for the piece "Eingemauert" by Giordano Bruno do Nascimento. It is in 4/4 time with a tempo of 66 beats per minute, marked "präzise". The score is arranged for five instruments: Flute, Trompete in B (B Trumpet), Violine (Violin), Viola, and Kontrabass (Double Bass). The Flute part features a complex rhythmic pattern of eighth notes with triplets, marked with dynamics from *ppp* to *f* and performance instructions like "scharf und genau", "herausstechend", and "ord.". The Trompete in B part includes a "plunger" effect and is marked with dynamics from *pp* to *f*, with a note for "übertriebenes vibrato". The Violine and Viola parts play a similar eighth-note pattern, with dynamics ranging from *ppp* to *f*. The Kontrabass part is mostly silent, with a few notes in the second and third systems, marked with dynamics from *p* to *f* and performance instructions like "senza vibrato" and "gliss.". The score is divided into three systems, each containing five staves.

The musical score is arranged in five staves, each with a different instrument. The Flute (Fl.) staff features a melodic line with triplets and dynamic markings from *mp* to *fff*. The Trumpet (Trp.) staff includes vibrato markings such as "übertriebenes vibrato" and "vibrato ordinario", along with dynamic markings from *mp* to *ff*. The Violin I (VI.) and Violin II (Vla.) staves play a complex, rhythmic accompaniment with dynamic markings from *mp* to *f*. The Cello (Kb.) staff provides a bass line with dynamic markings from *ff* to *f* and includes performance instructions like "senza vibrato" and "espress.". The score is divided into measures by vertical bar lines, with some measures containing multiple systems of notation for the strings.

Fl. ⁹ ^(D) *mp* *p* *mf* *p* *ff* *f* *mf* *f*

Trp. (con sord.) *p* *mf* *p* *mf* *p* *f* *mp* *f* *psub*

VI. *mp* *mf* *p* *f* *p* *ff*

Vla. *f* *mp* *mf* *mp* *p* *f* *p* *ff*

Kb. *f* *gliss.* *gliss.* *ff* *mp* *f*

freier Bogenwechsel II

freier Bogenwechsel II

wie ein Beben
a le corde

12

Fl. *mf* *f* *ff* *fff* *f* *ff*

Trp. *mf* *mf* *p* *mp* *ff* *fp* *f*

VI. *gliss.* *mf* *fff* *ffff* *ff* *p sub* *espress.*

Vla. *gliss.* *mf* *fff* *ffff* *f* *ff*

Kb. *sempre* *ff* *gliss.* *ffff* *ffp* *ff*

molto rit. $\text{♩} = 146$ fließend dramatisch

senza sord.

f *ff* *f* < *ff* *f* < *ff* *f* < *ff* *ff* *ff* *f* *ff* *f* *ff* *f* < *ff* *f* < *ff* *f* < *ff* *ff* < *fff* *fff* *ff* *sub* *f*

fp *f* *ff* *f* *sub* *fp* *f* *ff* *ff*

f *p* *sub* *fff* *ff* *sub* *f* *p* *sub* *fff* *ff* *ff* *ff* *sub* *f*

f *ff* *fff* *ff* *sub* *f* *ff* *fff* *ff* *sub* *f*

fp *ff* *fff* *ff* *sub* *fp* *ff* *fff* *ff* *fff*

This musical score page includes five staves: Flute (Fl.), Trumpet (Trp.), Violin (VI.), Viola (Vla.), and Keyboard (Kb.). The Flute part is written in treble clef with a complex melodic line featuring sixteenth and thirty-second notes, some with slurs and accents. The Trumpet part is in the middle range with a melodic line featuring eighth notes and triplets. The Violin and Viola parts are in their respective clefs and feature intricate patterns of sixteenth notes with triplets and various slurs. The Keyboard part is in bass clef, providing a harmonic and rhythmic foundation with eighth and sixteenth notes. The music consists of ten measures, starting at measure 22. Each measure is divided into two systems. The key signature is one sharp (F#) and the time signature is 4/4. Performance instructions include various dynamics such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), *f* *sub* (forte sostenuto), *p* (piano), *p* *sub* (piano sostenuto), and *fff* (fortississimo), along with articulation marks like accents and slurs.

29

Fl. *ff* *f* *fff* *f sub* *pp* *p* *p* *p*

Trp. *ff* *f sub* *mp* *pp* *ppp* *ppp*

VI. *ff* *fff* *pp* *mf* *p sub.*

Vla. *ff* *fff* *pp* *mf* *p sub.*

Kb. *fff*

scharf und genau

herausstechend ord.

scharf und genau (Dynamik der Flöte anpassen)

herausstechend (mit der Flöte) ord.

sul tasto

gliss.

pizz.

34 herausstehend ord.

Fl. *f* *fff* *fff* *fff* *p sub.* *f*

Trp. (Dynamik der Flöte anpassen) *f* *fff* *ff* *pp*

Vi. ord. *mf* *fff* *fff* *p sub.* *f*

Vla. ord. *mf* *fff* *fff* *p sub.* *f*

Kb. arco *p* *f* *ff* *fff* *fff* *p sub.* *f*

gliss. *gliss.*

39

Fl. *fff* *mf* *f* *fff* *mf* *fff* *fff* *fff* *fff*

Trp. *mf* *mf* *ff* *p sub.* *mf* *f* *p* *ff* *f sub.* *f*

VI. *fff* *mf sub.* *f* *fff* *mf sub.* *fff* *fff* *fff* *espress.* *fff* *mf sub.* *ff*

Vla. *fff* *mf sub.* *f* *fff* *mf sub.* *fff* *fff* *espress.* *fff* *mf sub.* *ff*

Kb. *fff* *mf sub.* *f* *fff* *mf sub.* *fff* *fff* *espress.* *fff* *espress.* *senza vibrato* *espress.* *gliss.* *gliss.* *mf* *f*

♩ = ♪

46

Fl. $f \xrightarrow{3} fff$ $(4+3)$ $(3+2)$ $p \xrightarrow{8} ff \xrightarrow{8} mf =$

Trp. $f \xrightarrow{3} p \xrightarrow{3} f$ p f mp f p_{sub} mf

VI. *espress.* $f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff$ fff $f \xrightarrow{3} fff$ p_{sub} f ff $f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff$ p f ff $f \xrightarrow{3} ff$ ff *freier Bogenwechsel II gliss.*

Vla. *espress.* $f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff$ fff $f \xrightarrow{3} fff$ p_{sub} f ff $f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff \xrightarrow{3} f \xrightarrow{3} ff$ p f ff $f \xrightarrow{3} ff$ ff *freier Bogenwechsel II gliss.*

Kb. *senza vibrato* *espress.* *senza vibrato* *gliss.* f $f \xrightarrow{3} fff$ *pizz.* mp f ff f mp *arco freier Bogenwechsel I gliss.* ff

52

Fl. $f > p$ $\langle ff^3 \rangle f^3 \langle ff^3 \rangle f^3 \langle ff^3 \rangle p$ $f \langle ff f \langle ff^3 \rangle$

Trp. $p < f > mp < f > psub < mf >$

VI. $>mf$ ff mf f

Vla. $>mf$ ff mf f mp f ff mp

Kb. $>mf$ ff mf f I II $espress.$ $mf < ff f sub < ff$ fff

The score consists of five staves: Flute (Fl.), Trumpet (Trp.), Violin (VI.), Viola (Vla.), and Keyboard (Kb.). The Flute part features a complex melodic line with numerous triplets and dynamic markings ranging from *f* to *fff*. The Trumpet part has a more melodic line with dynamics from *p* to *mf*. The Violin and Viola parts are characterized by glissando markings and dynamics from *mf* to *ff*. The Keyboard part includes a bass line with dynamics from *mf* to *fff*, featuring first and second endings and an *espress.* marking.

♩ = ♪ ♩ = ♪

57

VI.

Vla.

sul pont sul pont poco a poco → ord.

Kb.

61

Fl.

Trp.

VI.

sul pont ord.

Vla.

sul pont sul pont ord.

Kb.

sul pont sul pont ord.

Attacca

♩ = ♪

ff stimmlos scharf geflüstert
Scha Ha

stimmlos scharf geflüstert
ff Scha Ha

ff stimmlos scharf geflüstert
Scha Ha

stimmlos scharf geflüstert
ff Scha Ha

stimmlos scharf geflüstert
ff Scha Ha

Attacca

♩ = ♩

65

Fl. *ord.* *p* *f* *mf* *ff* *ff* *f* *ff* *ben marcato*

Trp. *ord.* *p* *f* *mp* *mp* *f* *ben marcato*

VI. *ord.* *ff* *f* *ff* *ben marcato*

Vla. *ord.* *ff* *f* *ff* *ben marcato*

Kb. *ord.* *ff* *f* *ff*

Detailed description: This page of a musical score, numbered 14, is titled 'Attacca' and features a tempo marking of ♩ = ♩. It contains five staves for Flute (Fl.), Trumpet (Trp.), Violin (VI.), Viola (Vla.), and Cello (Kb.). The Flute part begins at measure 65 and consists of sixteenth-note patterns with dynamic markings *p*, *f*, *mf*, *ff*, *ff*, *f*, and *ff*, ending with a 'ben marcato' section. The Trumpet part starts with a whole note *p* followed by eighth-note patterns with dynamics *f*, *mp*, *mp*, and *f*, also ending with 'ben marcato'. The Violin and Viola parts play sixteenth-note triplets with dynamics *ff* and *f*, transitioning to 'ben marcato' and *ff*. The Cello part features sixteenth-note patterns with dynamics *ff*, *f*, and *ff*.

fließend ♩ = 56 **2 + 3**
 subito **8**

Fl. *mf* scharf geflüstert mit ein wenig Stimme mit deutlichen Betonungen *mp* senza vibrato
fff un-ser im Him-mel Va-ter Va-ter un-ser im Him - mel Va-ter

Trp. *mf* scharf geflüstert mit ein wenig Stimme mit deutlichen Betonungen
ff un-ser im Him-mel Va-ter Va-ter un-ser im Him - mel Va-ter un - ser im Him-mel

VI. *mf* scharf geflüstert mit ein wenig Stimme mit deutlichen Betonungen
fff Va-ter un-ser im Him-mel Va-ter Va-ter un-ser im Him - mel Va-ter un - ser im Him-mel

Vla. *mf* scharf geflüstert mit ein wenig Stimme mit deutlichen Betonungen
fff Va-ter un-ser im Him-mel Va-ter Va-ter un-ser im Him - mel Va-ter un - ser im Him-mel

Kb. *fff* *mf* *fff* *f* *fff* *fff* *fff* *mf* *sempre*
 ben marcato pizz. pizz.

77

(3 + 2) *scharf geflüstert mit ein wenig Stimme* *mp* *f*

f *Va-ter Va-ter* *mf* *f* *p* *ff* *un-ser im Him-mel Va-ter* *Va-ter Va-ter Va-ter* *ff* *stimmlos scharf geflüstert* *ff* *Scha Ha* *ff* (3 + 2) 8

molto vibrato

komplett stimmlos flüstern *mf* *f* *stimmlos scharf geflüstert* *ff*

Va-ter Va-ter *Va-ter Va-ter Va-ter* *un-ser im Him-mel* *p* *ff* *un-ser im Him-mel Va-ter* *Va-ter Va-ter Va-ter* *ff* *stimmlos scharf geflüstert* *ff* *Scha Ha* *ff* (con sord.)

con sord. *molto vibrato* *komplett stimmlos flüstern* *mf* *f* *stimmlos scharf geflüstert* *ff* (con sord.)

espress. *pp* *f* *mp < f* *p_{sub}* *f* *mf* *f* *komplett stimmlos flüstern* *mf* *f* *ff* *stimmlos scharf geflüstert* *ff* *stimmlos flüstern* *ff*

Va-ter Va-ter *Va-ter Va-ter Va-ter* *un-ser im Him-mel* *Va-ter Va-ter* *Va-ter Va-ter Va-ter* *Va-ter Va-ter* *Va-ter un-ser im Him-mel Va-ter* *Va-ter Va-ter Va-ter* *Scha Ha* *ff* *Va-ter un-ser*

komplett stimmlos flüstern *mf* *f* *stimmlos scharf geflüstert* *ff* *stimmlos flüstern* *ff*

Va-ter Va-ter *Va-ter Va-ter Va-ter* *un-ser im Him-mel* *Va-ter Va-ter* *Va-ter Va-ter Va-ter* *Va-ter Va-ter* *Va-ter un-ser im Him-mel Va-ter* *Va-ter Va-ter Va-ter* *Scha Ha* *ff* *Va-ter un-ser*

scharf geflüstert mit ein wenig Stimme *mp* *f* *pizz.* *arco* *am Korpus des Instrumenten klopfen* *f* *ff* *ff* *ff*

Va-ter Va-ter *mf* *f* *ff* *f* *ff* *ff* *ff*

90

stimmlos flüstern

f

VI. *Và ter un ser Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter*

♩ = 56 sub.

ff *gliss.* *mf*

stimmlos flüstern

f

VI. *Và ter un ser Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter - Và ter un ser Và ter Và ter*

senza sord. *ppp* *molto vibrato*

f

VI. *Và ter un ser Và -ter Và ter un ser Và ter Và -ter Và ter un ser Và -ter Và ter un ser Và ter un ser Và ter Và ter*

ff *gliss.* *mf*

freier Bogenwechsel

f

VI. *Và ter un ser Và -ter Và ter un ser Và ter Và -ter Và ter un ser Và -ter Và ter un ser Và ter un ser Và ter Và ter*

ff *gliss.* *mf*

freier Bogenwechsel

am Korpus des Instrumenten klopfen

f

Kb. *Và ter un ser Và -ter Và ter un ser Và ter Và -ter Và ter un ser Và -ter Và ter un ser Và ter un ser Và ter Và ter*

ff *ord.* *f* *ff* *gliss.* *mf*

freier Bogenwechsel

98

Fl.

Trp.

VI.

Vla.

Kb.

p

mf < *f* *mp*

poco a poco → ord. senza vibrato

ord. vibrato

con sord. (straight mute)

senza vibrato vibrato ord.

mf *p* *pp* *p* *f* *p* *f* *p sub.* *f* *mp* *mp* *f* *p sub.*

stimmos scharf geflüstert *p* *f* *p*

senza vibrato *p*

stimmos scharf geflüstert *p* *f* *p*

senza vibrato *p*

stimmos scharf geflüstert *p* *f* *p*

Va ter Va ter Va ter Va ter Va ter Va ter

Va ter Va ter Va ter Va ter Va ter Va ter Va ter Va ter

Va ter Va ter Va ter Va ter Va ter Va ter Va ter Va ter

108

Fl.

Trp.

VI.

VI.

VI.

The musical score consists of five staves. The Flute staff (Fl.) begins at measure 108 with a dynamic of *p*. It features a series of chords with a crescendo to *mf* and *p*, followed by a sixteenth-note run with dynamics *p*, *mp*, and *p* 5, and a final run with dynamics *mf*, *p* 5, and *mp*. The Trumpet staff (Trp.) starts with *f* and includes markings for vibrato (ord. and senza vibrato) and glissando. Dynamics range from *p* to *mf*. The Violin I staff (VI.) has dynamics from *p* to *p sub.* and includes *ord. vibrato* markings. The Violin II staff (VI.) has dynamics from *p* to *mf* and includes *ord. vibrato* markings. The Violin III staff (VI.) has dynamics from *pp* to *mf* and includes *senza vibrato*, *espress.*, and *gliss.* markings.

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

vibrato ord. senza vibrato vibrato ord. senza vibrato vibrato ord. *f* *p* *pp* *p* *p* *mf* *p*

ord. vibrato *p* *pp* *p* *pp* *mp* *mf* *p sub.*

ord. vibrato *p* *pp* *p* *mf* *gliss.* *gliss.*

senza vibrato *pp* *mp* *espress.* *senza vibrato* *gliss.* *p* *mf*

♩ = 73
subito

120

Fl.

Trp.

VI.

Vla.

Kb.

espress.

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

pp *ff* *fff*

sul pont

poco a poco → ord.

sul pont

125 

Fl. *subito esplosivo*
ff *mf* *ff* *ff* *f*

Trp. *con sord (plunger)*
mf *f* *mf* *mf* *f* *mf* *mf* *f* *p* *p*

Vl. *subito esplosivo*
ord.
ff *mf* *ff*

Vla. *subito esplosivo*
ord.
ff *mf* *ff*

Kb. *subito esplosivo*
ff

129 *ben marcato* *fff* *senza perdere la energia* *sempre attivo*

Fl.

fff

Trp. *ben marcato* *f* *f sempre* *sempre attivo*

Vi. *ben marcato* *fff* *senza perdere la energia* *sempre attivo*

Vla. *ben marcato* *fff* *senza perdere la energia* *sempre attivo*

Kb. *fff* *ben marcato* *fff* *mf* *fff* *mp* *f* *sempre attivo*

134

Fl. *molto rit.* *quasi fermando* ♩ = 56

Trp. *senza sord.* *f* *p* *ff* *ff*

VI. *gliss.* *ff* *fff* *ff* *fff* *fff* *poco a poco*

Vla. *gliss.* *ff* *fff* *gliss.* *fff* *poco a poco* *f*

Kb. *fff* *fff* *fff* *ff* *ff* *fff* *fff* *f*

138

Fl. *gemischt mit etwas mehr Luft*
molto vibrato *vibrato ord.*
p *f* *p* *p* *mp* *pp* *p* *mp* *p*
p *f* *mp* *p* *mf*

Trp. *senza espressione* *sempre*
pp < p *> pp* *pp < p* *> pp* *pp < p* *> pp* *mp* *pp*

Vi. *sul tasto* *tenutissimo*
f *p* *mp* *p* *mp* *f* *f* *mp* *mp < f*

Vla. *sul tasto pulsierend* *sempre* *tenutissimo*
p *p* *mp* *p* *mp* *f* *f* *mp < f* *> p*

Kb. *sul tasto pulsierend* *sempre costante* *pulsierend*
p *p* *mp* *mp* *mp* *f* *mp*

Detailed description: This page of a musical score, numbered 138, features five staves: Flute (Fl.), Trumpet (Trp.), Violin (Vi.), Viola (Vla.), and Cello (Kb.). The Flute part begins with a dynamic of *p* and includes performance instructions like "gemischt mit etwas mehr Luft" and "molto vibrato". The Trumpet part features triplets and dynamics ranging from *pp* to *mp*, with the instruction "senza espressione". The Violin and Viola parts play sixteenth-note patterns, with the Viola marked "sul tasto pulsierend". The Cello part plays a rhythmic pattern of eighth notes, also marked "sul tasto pulsierend". The score concludes with a change in time signature to 4/4.

147

Fl. *p mp 3 3 3 p p f p p 3 mf 3 p mp 3 3 fff p f pp*
molto vibrato = *gemischt mit etwas mehr Luft* *vibrato ord.* *dolce* *diminuire fino alla fine*

Trp. *pp p pp p pp pp mp p pp mp pp mp fff p mf pp*
senza espressione *diminuire fino alla fine*

Vl. *p f p f p f 3 3 3 mp f fff p f pp*
pulsierend *tenutissimo* *ord.* *dolce* *diminuire fino alla fine*

Vla. *mp f p f 3 3 3 mp f 3 mp mp f 3 3 fff p f pp*
ord. *dolce* *diminuire fino alla fine*

Kb. *p mp f mp f f fff p f pp*
ord. *pulsierend* *dolce* *diminuire fino alla fine*