

Stefan Streich
Ein Ärgernis
für Sopran und Akkordeon (2013)
Text: Nora Gomringer

"Ein Ärgernis" ist ein leicht groteskes, halb szenisches Stück mit comichaften Zügen.
Die Interpretation ist jedoch nie clownesk oder plakativ.

Teil 1

Sowohl die Stimme, als auch das Akkordeon artikulieren undramatisch und unprätentiös, eher Introvertiert und für sich. Wie wenn man bei einem Spaziergang eine irgendwie unbestimmte Melodie vor sich hin und in sich hinein summt.
Alles ist insgesamt gelassen, fröhlich, mit sich und der Welt sehr zufrieden und im Reinen. Vielleicht frisch verliebt.

Die Sängerin kann evtl. dabei hin und her gehen, oder bis zum Beginn des 2. Teils von hinter der Bühne nach vorne kommen.

Teil 2

Die Protagonistin ist ernstlich empört. Der Schock hat sie von ihrer rosa Wolke gerissen und in eine heftige Mischung aus Angst, Ekel und Ärger geschleudert. Sie braucht sehr viel Energie und Übersprünge, um die Fassung nicht zu verlieren.

x (Akkordeonspieler [x]) = in bequemer Lage gesprochen.
Deutlich artikulierte "Alltagssprache", kein "hoher" Sprechton. An manchen Stellen ist eine ungefähre Sprechhöhe angedeutet.

Knarrstimme immer so tief wie möglich.

Entsprechend einer Alltagssprache können die Rhythmen leicht verschliffen werden.
Sie sind jedoch immer deutlich und mit einem kraftvollen Groove zu artikulieren.

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1

$\text{♩} = 100 - 120$ leicht, wie ein Spaziergang

Immer ganz ohne Vibrato

11

f

p

wie ein Ausatmen

p <>
| poco

hi

poco

hi

mp < gliss

m

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a grace note followed by a dotted half note. The measure ends with a fermata over the next note. Measure 12 begins with a measure repeat sign. It contains eighth-note patterns in 3/2 time, followed by quarter notes in 3/4 time, and then eighth-note patterns in 4/4 and 2/2 time. Dynamics include *poco*, *p*, and *mp*.

mp

m m

na na na na na na na

ne

A horizontal line with two small circles at its ends, representing a boundary or path.

b̄ b̄

10 of 10

10 of 10

2

p *mf* *p* *mp*

ju _____ u u _____ mi _____ m

mp ○—*sfz* ○—*sfz*

m m m m m m m n - i

mp

m i da na ne di na he e e

p—*poco*

p *mp*

p

mf

p

o o na na na na e e e

p

f

e

f

p *<--sfz*

o <--sfz *o <--sfz* *o <--mp* *in cresc.*

f

The vocal parts consist of soprano and bass lines. The soprano part starts with 'a-i' and continues with 'o-a', 'i-e', 'i-a', 'u-o', 'i-o', and 'tu'. The bass part provides harmonic support, with markings like *sfs*, *f*, *sfs*, *f*, *sfs*, *f* (with 'in decresc.'), *mf*, and *mp*. The piano part includes dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *2*/*4*, *3*/*4*, *2*/*4*, *3*/*4*.

wie ein wohlig amüsiertes Kleinkind

f **mf** wie ein Ausatmen
stimmlos **mp**

3
4

gi **g g g g**

i

3
4

p **mf** **poco**

2
4

mp **p** **3**
2

3
4

Musical score for piano and voice. The top staff shows a treble clef, 3/2 time signature, dynamic ***pp***, and lyrics "zufrieden" above the first measure. The bottom staff shows a treble clef, 3/2 time signature, dynamic ***pp***, and lyrics "m_____". The piano part has dynamics ***mf*** and ***f***. The vocal part has dynamics ***f*** and ***nasal, etwas gepresst***.

me me me me - na na na na na _____ ke i _____ ge _____

f — *p* *mf*

p

du
da da
da der
da di
du - a - o
da - e - o

attacca

attacca

2

A musical score for a single instrument. The tempo is marked as quarter note = 120. The key signature is common time (indicated by a '4' above the staff). The score consists of two measures. Measure 1 starts with a fermata over a bass note, followed by a measure with a 5-beat bar line. The notes are: rest, eighth note (marked 'y'), sixteenth note (marked 'x'), sixteenth note (marked 'x'), sixteenth note (marked 'x'). Measure 2 starts with a 3-beat bar line, followed by a 5-beat bar line. The notes are: sixteenth note (marked 'x'), sixteenth note (marked 'x'), eighth note (marked 'x'), sixteenth note (marked 'x'), sixteenth note (marked 'x'), sixteenth note (marked 'x'). Measure 3 is a repeat of the first measure, starting with a fermata over a bass note.

Da liegt ei-ne Sch- n - e-ke auf dem Weg. Da liegt ei-ne

Da liegt ei-ne

A blank musical score consisting of two staves. The top staff begins with a bass clef, a '3' over a '4' indicating 3/4 time, and a '4' over a '4' indicating a key signature of four sharps. The bottom staff begins with a bass clef, a '3' over a '4' indicating 3/4 time, and a '4' over a '4' indicating a key signature of four sharps. Both staves have five horizontal lines.

di-cke Sch- n- e-ke auf dem Weg.

Ja, wo kommt die denn her?

Knarrstimme, nasal

m nä

Musical score for bassoon and piano. The score consists of two systems of music. The top system is for the bassoon, starting with a dynamic *p*, a grace note, and a fermata over a measure. The bassoon part ends with a fermata and a tempo marking *f*. The piano part begins with a grace note and a fermata. The bottom system is for the piano, featuring a bass clef, a key signature of one sharp, and a dynamic *p*. The piano part includes a grace note, a fermata, and a measure ending with a fermata and a tempo marking *mf*. The score is in common time throughout.

ängstliches Vib, etwas brüchig

Hat es ge - re - gnet?

Knarrstimme,
mf nasal

Ist die vom Re-gen ge-komm'-O-der mit ihm o-der hin-ter ihm her?

Musical score for piano, page 10, measures 11-12. The score consists of two staves: treble and bass. Measure 11 starts with a rest followed by a dynamic **p**. It features a sixteenth-note cluster on the treble staff with a grace note above it, and a eighth-note cluster on the bass staff. Measure 12 begins with a rest, followed by a dynamic **m**, and ends with a dynamic **f**.

x x x x | 3/4 x x - | 4/4 - . γ x | 2/4 x x x x x | -

Kommt die aus der Er-de? Was mach-en wir denn jetzt?

pp 3/4 mf pp_{sub.} 4/4 2/4 mf 2/4

x x x x | 3/8 x x γ | 3/8 x x x x x | 3/4 x x x x x | 3/4

Kommt die-se Sch- n - e-ke da aus der Er-de? Was mach-en wir denn jetzt?

pp 3/4 [x] Sch 3/8 mf pp_{sub.} 3/8 2/4 f mf 2/4 3/4

3/4 x x x x x | 4/4 γ x - | 4/4 γ x x x x x | 4/4 x x x x x | p ängstlich

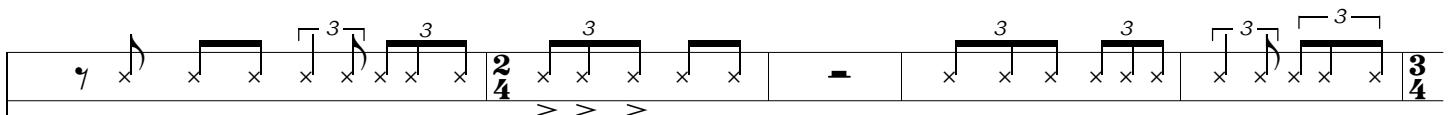
Kennt sich hier ei-ner aus? Was macht die Sch- n - e-ke dennda? m

3/4 p m 4/4 f Sch 4/4 fp

x x x x x γ | 3/4 > > > > > | 4/4

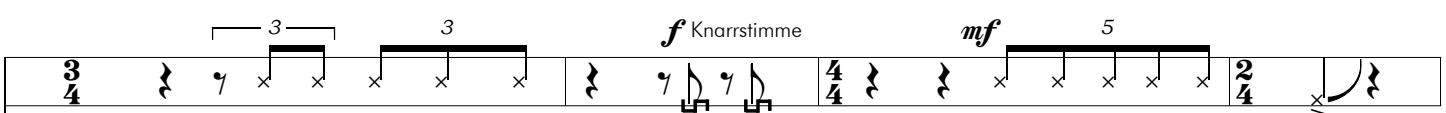
Liegt die ein-fach nur rum? Kann die das? Darf die das?

p f mf 3/4 4/4 4/4



Was macht die Sch- n- e-ke denn da auf dem Bo- den?

Wenn da jetzt so ei-ne Sch- n- e-ke liegt,



was pas-siert denn dann?

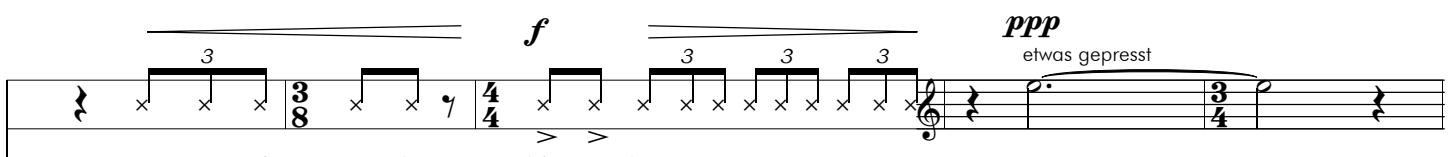
f Knarrstimme

m nä

mf

5

Müs-sen wir da jetzt durch?



Müs-sen wir uns das

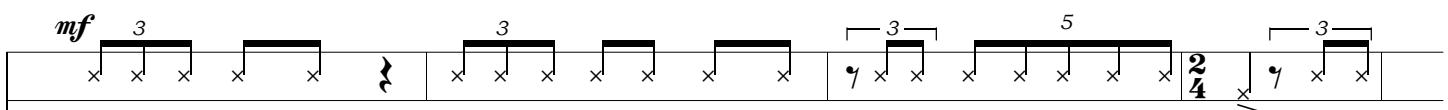
bie-ten las-sn

ppp

etwas gepresst

n

8basso



Ob die mal weg- geht?

Ob die mal aus dem Weg geht?

O-der liegt die ein-fach nur da? Wie-so

3 3

Ge- nau da? Da Da Da Da Da Da

Da Da Da

mf

Ich frag' mich, was wir jetzt mach-en?

3

pp

So

mp

mf

ü - ber - haupt. Das ist doch ein schlech-tes Zei-chen. Das sieht nach Re-gen aus.

f stimmlos (laut geflüstert)

p

pp < >

fp >

f

mf

Wa - rum ist die denn nicht in der E - e - rrr de ge blie - ben? Was

pp

mf

f *mf*

macht denn die Sch - n - e - ke jetzt? Liegt die ein-fach nur wei-ter so rum? m Muß ich die

f

fp

p

Sch n

erstarrt

an-fas-sen? Re-a - giert die auf Pfei-fen?

Kön-nen Sch- n- e-ken spring-en?

mf *3*

pp ff

8va *3*

f

3

2

3

Sch

an-fas-sen

unsicher zw. Angst, Ekel und Entrüstung

entfüstet

3

2

3

3

5

4

Dann

Kön-nen mich die-se Sch- n- e-ke da an-spring-en?

Dann

f

8va *5*

p

pp

3

2

3

3

3

wär' sie we-nigs-tens aus dem Weg.

Was macht denn der

Luft

f

mf

pp

3

2

3

3

3

Ff-o-gel da?

Was will der von der

Sch- n- e-ke

Mag der die

Sch- n- e-ke

Ken-nen die sich wohl?

p

f

f

3

2

f

f

[x]

Fff

[x]

Sch

Fff

Sch

Sch

Was ist denn jetzt da los? Und der Hh-und? Was will der

Schaut beleidigt
Körperhaltung gereckt

<img alt="Continuation of the musical score. The soprano staff continues with lyrics. The alto staff has a treble clef. The bass staff has a bass clef. Measures 1-2 show eighth-note pairs and sixteenth-note patterns. Measures 3-4 show eighth-note pairs and sixteenth-note patterns. Measures 5-6 show eighth-note pairs and sixteenth-note patterns. Measures 7-8 show eighth-note pairs and sixteenth-note patterns. Measures 9-10 show eighth-note pairs and sixteenth-note patterns. Measures 11-12 show eighth-note pairs and sixteenth-note patterns. Measures 13-14 show eighth-note pairs and sixteenth-note patterns. Measures 15-16 show eighth-note pairs and sixteenth-note patterns. Measures 17-18 show eighth-note pairs and sixteenth-note patterns. Measures 19-20 show eighth-note pairs and sixteenth-note patterns. Measures 21-22 show eighth-note pairs and sixteenth-note patterns. Measures 23-24 show eighth-note pairs and sixteenth-note patterns. 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Measures 165-166 show eighth-note pairs and sixteenth-note patterns. Measures 167-168 show eighth-note pairs and sixteenth-note patterns. Measures 169-170 show eighth-note pairs and sixteenth-note patterns. Measures 171-172 show eighth-note pairs and sixteenth-note patterns. Measures 173-174 show eighth-note pairs and sixteenth-note patterns.

Er-de? Aus dem Weg und un-ter der Er-de? und bleibt die dort? n m

mf

Wo ist denn der Ff - o - gel Ist der mit dem Hh - und? un-ter - weg? n

f

fp

Luft

ord

Fff

Ge-hen die jetzt die Sch- n - e-ke such-en? Was ist denn jetzt pas-siert?

f

[x]

Sch

p

Ist die Sch- n - e-ke viel - leicht we k ge-kom - men, viel - leicht we-k-ge - kom - men,

f

p

[x]

Sch

we k

ff

we k ge-kom-men, viel-leicht we k ge-kom-men, viel-leicht viel-leicht we-k-ge-kom-men,

f

mp *f*

viel-leicht viel-leicht viel-leicht viel-leicht viel-leicht we-k-ge-kom-men, A - ber wo - hin?

f

mp

Wo-hin ge-hen Sch- n - e-ken Wenn sie mal aus dem

ppp

Weg sind? Ge-hen die dann mit Hh - un-den Da-hin wo Ff - ö-gel sind?

pp

f *p* *f* *[x]* *Fff*

f

Ich möch-te ger-ne wis-sen, was so ne Sch- n - e-ke denkt?

mf

m n

f

was so ne Sch

Was denkt sich die-se Sch- n - e-ke

Denkt sich so ne Sch- ne-ke ü-ber - haupt je-mals

f

Angestrengtes Denken
Körperhaltung gereckt

Überlegenheitspose

entspannt sich wieder

Wie ertappt.
Etwas kleinlaut,
aber schnippisch

ir-gend-et-was bei ir-gend-et-was?

Hm?

Ich

ge-be zu: So ei-ne Sch- n - e-ke ist we-nig er-gie-big.

A-ber wo ist die ü-ber-haupt hin?

mp

Sch

mf

we-nig

iss

p leicht

5
b.
pp

p

m m m

sim.

5
3
pp < *mf* *p*
poco

2
2
2
2
2
2

na na na na na

3
2
3
2
3
2
3
2
3
2