

Jean-Claude WOLFF

—
ROSENKRANZLIEDER

(Les chants du rotaire)

—
pour - soprano
- Ondes Martenot
- guitare (amplifiée)

—
Poèmes de Georg Trakl.

ROSENKRANZLIEDER

AN DIE SCHWISTER

Wo du gehst wird Herbst und Abend,
Blaues Wild, das unter Bäumen tönt,
Einsamer Weher am Abend.

Leise der Flug der Vögel tönt,
Die Schwermut über denen Augenbogen.
Dein schmales Lächeln tönt.

Gott hat deine Lider verbogen.
Stern suchen nachts, Karfreitagskind,
Deinen Stirnenbogen.

NAHÉ DES TODES

O der Abend, der in die finsternen Dörfer
[der Kindheit geht.
Der Weher unter den Weiden,
Füllt sich mit den verspteteten Seufzern
[der Schwermut.

O der Wald, der leise die braunen Augen
[senkt,
Da aus des Einsamen knöchernen Händen
Der Purpur seiner verzückten Tage hinsinkt.

O die Nähe des Todes. Laß uns beten.
In dieser Nacht lösen auf lauen Kissen
Vergiftet von Weihraucht sich der Liebenden
[schwächtige Glieder.

LES CHANTS DU ROSAIRE

A LA SOEUR

Là où tu vas arrive automne et soir
Gibier bleu qui sous les arbres tinte,
Solitaire étang dans le soir.

Tout bas le vol des oiseaux tinte,
Lourde mélancolie sur tes sourcils galbés
Ton mince sourire tinte.

Dieu t'a donné des paupières galbées
Des autres, la nuit, enfant du vendredi saint
De ton front cherchent le galbe.

PRÉSENCE DE LA MORT

O le soir qui s'en va vers les
[obscurcs villages de l'enfoncé.
L'étang sous les saules
Se gonfle des fétides soupirs de la
[mélancolie.

O la forêt qui légère abaisse ses yeux
[bruns
Lors qu'un solitaire, de ses ossusse mains
Laisse tomber la pourpre de ses jours
[extasies

O la présence de la mort. Priez.
Cette nuit se dénouent sur de tièdes coussins
Que l'encens a jauni les membres
[frêles des amants.

AMEN

Verwestes gleitend durch die morsche
[Stube,
Schatten an gelben Tapeten in dunklen
[Spiegeln wölbt
Sich unserer Hände elfenbeinerne
[Traurigkeit.

Braune Perlen rinnen durch die
[erstorbenen Finger.
In der Stille
Tun sich eines Engels blaue Nöthnungen
[auf.

Blau ist auch der Abend;
Die Stunde unserer Absterbent, Agraëls
[Schatten,
Der ein braunes Gärtchen verdunkelt.

AMEN

Dissolution glissant de par la
[chambre vermeulue,
Ombres sur les papiers peints jaunes;
[en de sombres miroirs
Se roulé de noi mais la tristesse
[ivoirine.

De brunes perles coulent entre les
[doigts défunts.
Dans le silence
S'ouvrent les yeux le pavot bleu
[d'un ange.

Bleu est aussi le soir,
L'heure de notre mourir, ombre
[d'Agraël
Qui obscurcit un jardinet brun.

ROSENKRANZLIEDER

Jean-Claude WOLFF

New Chord 2003

12" 1" 5" 2"

O.M. (F sempre) 11" 3" 8" (FF)

(5) (10) (15)

Allegro d=96

O.M. Guitare (ff les attaques très marquées)

Guitare

Handwritten musical score for orchestra, featuring six staves of music with various dynamics, articulations, and performance instructions. The score includes measures 20 through 35, with measure numbers circled at the top of each staff. The music is written in common time, with a mix of major and minor keys indicated by key signatures. Articulations like 'tr' (trill), 'p' (piano), 'ff' (fortissimo), and 'mf' (mezzo-forte) are used throughout. Performance instructions include 'Piu Allegro d=108' and 'e poco a poco dimin.' (diminishing). The score is written on five-line staves with bar lines and rests.

(40) (3)

Andante $\text{d} = 76$ sub.

$\text{d} = 72$

An die Schwester

R.F. T²

(45)

Vox.

mp, 10st

Wō du gehst wird Herbst und A bend, Bla—us Wild,

07

al pp

pianissimo pp

pianississimo ppp

Bunt

al pp

pianissimo pp

(l.v.)
pianississimo ppp

b

p

(50)

$\text{d} = 76$

das unter Bäu

mentönt

Ein sa mer Wei her am A

poco f

tr

d.

p sub

poco f

p sub

p

l.v

tr

p

(4)

55

Handwritten musical score page 55.

Key signature: $\text{H} \#$

Time signature: Common time

Instrumentation: Bassoon (Bassoon part shown), Trombone (Trombone part shown), Double Bass (Double Bass part shown).

Dynamic markings: $bend.$, 3 , 3 , ff , mf , ff , pp , p , p .

Text: $p. dolce$, $p. dolce$.

(60)

Handwritten musical score page 60.

Key signature: $\text{H} \#$

Time signature: Common time

Instrumentation: Bassoon (Bassoon part shown), Trombone (Trombone part shown), Double Bass (Double Bass part shown).

Dynamic markings: mf , 100f , tr , tr , mf , pp , sub , ppp , $r.i.$, tr , bo , bo , mp , $dolce$.

Text: *Leide der Flug der Vögel tönt, Die Schwermut über deinen Augenbo gen. Dein schmä—les—*

Text: *1.v.*, *1.v.*

Poco rit. $\text{J}=72$

Handwritten musical score page 65.

Key signature: $\text{H} \#$

Time signature: Common time

Instrumentation: Bassoon (Bassoon part shown), Trombone (Trombone part shown), Double Bass (Double Bass part shown).

Dynamic markings: $cheln$, $tönt.$, $poco sf$, $p. dolce$, pp , p .

Text: *la*

Subito Adagio $\text{d}=60$

(70) $p.$ intense

$T^2 \text{ d}=76 \text{ rub.}$

Gott hat deine Lieder verbo—gen.
Sterne suchen nachts, Kar
frei—tags kind,
Deinen Stirnen bo—

5

3

(75)

gen.

80

$d=72$

D. M.

Guitare

(85) Poco rit.—

P

⑥ Nähe des Todes

$\text{d}=69$

mf, expr.

Voice: $\text{d}=72$

0.17: p , bp , pp

Guitar: mp

(90)

Sub. Quasi Allegro
 $\text{d}=80$

0 der A bend, der in die finsteren Dörfer der Kindheit geht

mF

$\text{d}=76$

Der Weiber unter den Wänden füllt sich mit den verpesteten Seufzern der Schwermut.

(95)

F

$\text{d}=72$

poco rit.

0 der Wald, der leise die braunen Augen

p sub

1.v.

mf

(100) T° J=72

♩ = 69

senkt, Da aus des Ein-da-men knö-chernen Hän den

PP legato

dolce

Der Pur-pur seiner

(7)

(105) ♩ = 72

verzichten Ta-ge hin sinkt.

p, dolce esp'r

mp, dolcissimo esp'r

tr. p, tranquillo

p

(110)

♩ = 80

mf

— 3 —

Poch. rit.

tem.

In dieser Nacht lö-sen auf lauen Kis-sen Ver-gibt von Weit-raum

tr. p. — p. — p.

mp

(8)

T°

(115) *Rit.*
(ad lib.)

Poco Allegro $d=80$

sich der Lieben-den schmächtiger Glie — der.

D.M. *Hp.*
mf, molto espr.

Guitare

(120)

(125) *p sub* *mp* *p* *p* *dimin.*

(130) *sempre dimin*

(135) *pp, espr.*

Amen

Andante $\dot{=}$ 69
mp, dolce, espr.

(140) ♩ = 76

9

Verwes-tes glei-tend

durch die morsche St

6

m

Schatten an gelben Ta-

Voix

Verwes-tes glei-kend durch die morsche Stu - be; Schatten an gelben Ta-

0. M

A musical score for 'O.M.' on five staves. The first staff starts with a fermata over a note followed by a sustained line. The second staff has a short vertical line. The third staff has a short vertical line with a dot above it. The fourth staff has a short vertical line with a dot below it. The fifth staff has a vertical line with a brace and a dynamic marking 'mp'.

Guitare

A handwritten musical score for strings and piano. The score consists of two systems of music. The top system is for strings (two staves) and the bottom system is for piano (one staff). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 10 starts with a forte dynamic (f) in the piano part. Measure 11 begins with a piano dynamic (p) in the piano part. The score includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

pe-ten;
im dunklen Spie-geln
wölbt sich unse-rer Hän-de
el-fen-bei-nerne
Trau-igkeit

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The score consists of two measures. Measure 11 starts with a bass clef, a key signature of one sharp, and a common time signature. The first violin has a eighth note followed by a sixteenth note. The second violin has a sixteenth note followed by a eighth note. The viola has a eighth note followed by a sixteenth note. The cello has a eighth note followed by a sixteenth note. The measure ends with a fermata over the notes. Measure 12 begins with a bass clef, a key signature of one flat, and a common time signature. The first violin has a eighth note followed by a sixteenth note. The second violin has a sixteenth note followed by a eighth note. The viola has a eighth note followed by a sixteenth note. The cello has a eighth note followed by a sixteenth note. The measure ends with a fermata over the notes.

P

$T^2 = 1 - b$ ($b = 76$) **150**

The musical score shows two measures of music for a single voice part. The key signature changes from B-flat major to A major at the beginning of the second measure. The lyrics are: "Reise nach Flora ein san durch die entzückend Ei". The vocal line consists of eighth and sixteenth note patterns, with dynamic markings of **p** and **pp**.

A handwritten musical staff with five horizontal lines. The first measure consists of a single vertical bar line. The second measure has a vertical bar line with a short horizontal stroke extending to its right. The third measure has a vertical bar line with a short horizontal stroke extending to its right. The fourth measure begins with a vertical bar line, followed by a curved bracket above it containing two small 'H' symbols, and a small '52' symbol below it. The fifth measure consists of a single vertical bar line.

A handwritten musical score on five-line staff paper. On the far left, there is a dynamic marking 'P' above the staff. In the center, there is a measure of music consisting of two eighth-note chords. The first chord has a bass note and a treble note, both with stems pointing down. The second chord also has a bass note and a treble note, with the bass note having a stem pointing up and the treble note having a stem pointing down. To the right of the measure, there is another dynamic marking 'pp' below the staff.

10

155

(155)

*Tun sich eines En gels
blau-e Mohn-aug-en auf.
Blau ist auch der A —*

60

160
 bend; Die Stun-de unse-res Ab-ster-bend, Az-ra-eis Schat-ten.
 (1.v) (1.v)
 P P

165

Poco nt- - . T? e poco r-t -

Handwritten musical score for voice and piano. The vocal line continues with lyrics "Der ein braunes Gär-tchen ver-dun-kelt.". The piano part includes dynamic markings like *mf*, *mp*, *p*, *pp*, and dynamics such as crescendo and decrescendo arrows.

(11)

T?

(170)

O n. 6 ut

Remarques et signes conventionnels

- les altérations sont valables seulement pour la note devant lesquelles elles sont placées (y compris dans les accords); elles sont rejetées lors d'un changement de mesure
- H : hauteur de la note à un quart de ton
- Certaines notes peuvent être jouées enharmoniquement, si leur exécution en est facilitée.
- tous les trilles doivent être joués au demi-ton supérieur, sauf exception signalée
- : rejeter l'accord précédent
- : rejeter rapidement et sans rythme rejeter le groupe de notes
- I.v. : laisser vibrer.
- les barres de mesure sont indiquées pour aider à la mise en place du morceau, mais n'indiquent en aucune manière des "tempo forte", des leviers, etc
- la guitare doit être amplifiée; il doit y avoir un équilibre sonore parfait entre soprano. Ondes Martenot, guitare amplifiée

Durée 10 minutes environ