

# Fünf Animalia nach Christian Morgenstern (2012)

für Bassstimme und Klavier

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## I. Der Hecht

♩ = 100

*f*

Ein Hecht, vom hei-li-gen An-tón

*sempre ff*

8<sup>va</sup>

8<sup>vb</sup>

3

3

3

3

be-kehrt, be-schloß, samt Frau und Sohn, am ve-ge-ta-ri-schen Ge-

(8)

8

3

3

*p*

dan-ken mo-ra-lisch sich em-por-zu-ran-ken. Er aß-

(8)



30

ent - setz - lich wie - der hin - ten aus. Der gan - ze Teich ward

Ped.

33

an - ge - steckt, fünf - hun - dert Fi - sche sind ver - rekt.

Ped. Ped. Ped.

35

*f*

Ped. Ped. Ped.



# II. Fisches Nachtgesang

♩ = 60

Sänger: Große Fischeaugen machen. Langer Strich = Mund lange öffnen, U = Mund kurz öffnen

\_\_\_\_\_ U U \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ U U U U

The first system of the musical score consists of three staves. The top staff is a bass clef staff with a 2/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). It contains rhythmic notation with rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of three flats. It begins with a *mf* dynamic marking. The melody in the treble clef features eighth and sixteenth notes, with two instances of an 8va- (octave up) marking. The bass clef part provides a simple accompaniment with eighth and sixteenth notes.

7 \_\_\_\_\_ U U U U \_\_\_\_\_ \_\_\_\_\_

The second system of the musical score consists of three staves. The top staff is a bass clef staff with a 2/4 time signature and a key signature of three flats. It contains rhythmic notation with rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of three flats. The melody in the treble clef features eighth and sixteenth notes, with three instances of an 8va- (octave up) marking. The bass clef part provides a simple accompaniment with eighth and sixteenth notes, including two instances of an 8vb- (octave down) marking.

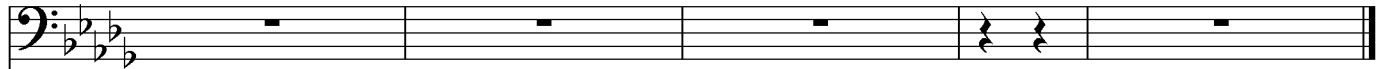
15 U U U U \_\_\_\_\_ \_\_\_\_\_ U U U U

The third system of the musical score consists of three staves. The top staff is a bass clef staff with a 2/4 time signature and a key signature of three flats. It contains rhythmic notation with rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of three flats. The melody in the treble clef features eighth and sixteenth notes, with two instances of an 8va- (octave up) marking. The bass clef part provides a simple accompaniment with eighth and sixteenth notes.

den Mund am Schluss länger offenlassen,  
erst nach dem letzten Ton zuklappen

22

\_\_\_\_\_ U U \_\_\_\_\_



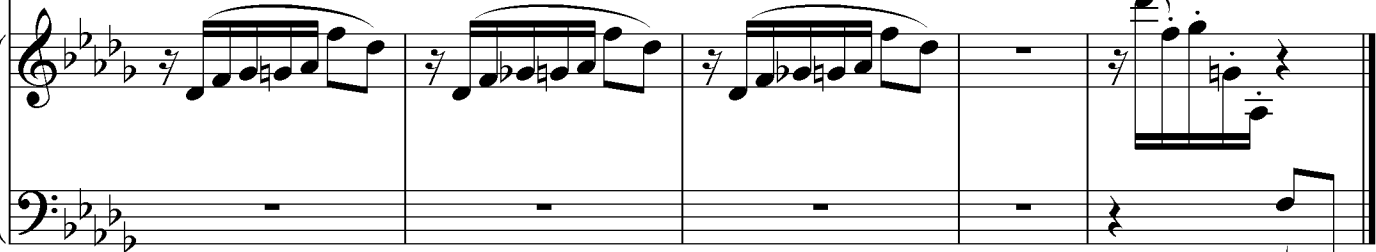
6

6

6

6

8<sup>va</sup>



# III. Der heroische Pudel

$\text{♩} = 48$

*mf*

The first system of music is written in bass clef with a 4/4 time signature. It begins with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of several measures of music, including quarter notes, eighth notes, and a dotted quarter note.

Ein schwar-zer Pu - del, des - sen Haar des a-bends noch wie

The piano accompaniment for the first system is shown in a grand staff (treble and bass clefs). The right hand contains several measures of rests, while the left hand also contains rests. The key signature remains three flats and the time signature is 4/4.

7

The second system of music continues in bass clef with a 4/4 time signature. It features a melodic line with a long, sweeping slur over several notes, including a dotted quarter note and a half note.

Koh - le war, be trü - - - bte sich so

The piano accompaniment for the second system is shown in a grand staff. The right hand contains several measures of rests, while the left hand also contains rests. The key signature remains three flats and the time signature is 4/4.

*molto rit.* . . . . .

14

The third system of music continues in bass clef with a 4/4 time signature. It features a melodic line with a long, sweeping slur over several notes, including a dotted quarter note and a half note. The system concludes with a key signature change to two sharps (F# and C#).

höl-len-heiß, weil sei-ne Da - - - - me

The piano accompaniment for the third system is shown in a grand staff. The right hand contains several measures of rests, while the left hand also contains rests. The key signature changes to two sharps (F# and C#) at the end of the system, and the time signature remains 4/4.

a tempo

19 - - - - - ♩ = 48

Flü - gel spiel - te, trotz-dem er

*ff* *mf*

heul - - - - - te: \_\_\_\_\_ daß

(o Preis dem Schmerz, der sol-chen Sieg er-ziel- te!) er beim Ge -



12

kräh der Mor - gen - häh - ne

*ff*

17

Ped. Ped. Ped. Ped.

20

Ped. Ped. Ped.

24

*p*

auf - stand als wie ein ho - her Greis mit

*p*

Ped. Ped.

29

ei - ner sil - ber wei - ßen Mäh -

8va

8va

33

ne.

8va

8va

8va

8va

*pp* 8va

8va

8va

# IV. km 21

♩ = 100

*p* Sprechgesang, schauerliche Atmosphäre

Ein Ra - - - be saß auf

*p*

8vb  
Ped.

10

ei - nem Mei - - len - stein und rief Ka - em - zwei - ein -

4

(8)

18

Ka - em - zwei - ein -

4

(8)



37

em - zwei - ein "Er ist be -

*gliss.*

8<sup>va</sup>-----

40

ses - sen!" kam man ü - ber - ein. "Man

8<sup>vb</sup>-----

43

föh - re ihn hin - weg von die - sem Stein!"

*ff*

8<sup>vb</sup>-----

Zwei Ha - sen brach - ten ihn zum

8

4

pp

4

pp

Kräu - ter - dachs. Sein Hirn war ganz ver - stört und weich wie

3

gliss.

3

3

3

Wachs. Noch ster - bend rief er

mf

gliss.

gliss.

3

3

3

3

mf

Ped.



# V. Geiss und Schleiche

♩ = 40

1

*p*

Die Schlei - che singt ihr Nacht - ge - bet,

*p*

Ped.

7

die Wald - geiß stau - nend vor ihr steht. die Wald - geiß schüt - telt ih - ren Bart wie

10

*pp* kommentierend, wie ein erklärender Zusatz

ein Ma - gis - ter hoch - ge - lahrt. Sie weiß nicht, was die Schlei - che singt,



**molto rit.** . . . . . **a tempo** ♩ = 40

12



*p*

sie hört nur, daß es lieb - lich klingt. Die Schlei - che fällt in Schlaf als -

Ped.

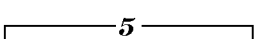
17

bald. Die Geiß geht sin - nend durch den Wald,

Ped.

20

*pp*



*ppp*

sinn, end, durch den, durch...