

# Übürall

Musikalische Possen für Sopran und Instrumentalgruppen

Text von Alexander Stockinger

Ensemble Modern und  
Hélène Fauchere gewidmet

## Entrée

4/4 ♩ = 100

Himalayan bowl

(Flute)

(Tenor Saxophone)

(Violoncello 1)

(Clarinet in B)

(Trumpet 1 in C)

(Violin 1)

(Bassoon)

(Trumpet 2 in C)

(Violin 2)

(Oboe)

(Tenor-bass trombone)

(Violoncello 2)

(Horn in F)

(Viola)

(Double Bass)

1

2

*p < ff*

*p < ff*

*ff*

*p < ff*

*ff*

6

3/4

4/4

(Fl.)

(Sax.)

(Vc.1)

(Cl.)

(Tr.1)

(Vno.1)

(Bsn.)

(Tr.2)

(Vno.2)

(Ob.)

(Trbn.)

(Vc.2)

(Cor.)

(Via.)

(D.B.)

superball

1

vi

Acc.

*pp*

*mp*

*pp*

*p*

*f*

*p*

*ff*

11 4/4

Orchestral score for measures 11-15. The score includes parts for Flute (Fl.), Saxophone (Sax.), Violin I (Vc.1), Clarinet (Cl.), Trumpet I (Tr.1), Violin II (Vno.1), Bassoon (Bsn.), Trumpet II (Tr.2), Violin III (Vno.2), Oboe (Ob.), Trombone (Trbn.), Violin IV (Vc.2), Cor (Cor.), Viola (Vla.), and Double Bass (D.B.). The music features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics include *mp* and *f*. There are two instances of "dead stroke" in the first and second staves. The Accordion (Acc.) part starts with a *fff* dynamic.

16

Vocal and piano accompaniment for measures 16-20. The vocal line is for Übü and includes the lyrics: "Je suis Ü-bü. Kann al - les, sieht al - les, weiß al - - - les." The piano accompaniment includes parts for Maracas (Mar.), Accordion (Acc.), and Clavichord (Clv.). The Maracas part is marked *ppp*. The Accordion and Clavichord parts feature complex textures with many triplets and sixteenth notes, and dynamics ranging from *p* to *f*. There are also *sfzp* markings.

20

**Übü**

Ü - bü, ü - bü, ü - bür - all bin ich ge - we - - - - sen,

Acc. *sfzp* *f* *sfzp* *sfzp* *sfzp* *f*

Clv. *sfzp* *sfzp* *f*

23

**Übü**

Sprechgesang *f* *f*

et je vous pré-sente: La mu-sique!

1 *f*

2 *f*

Acc. *p* *mf*

Clv. *change to cimbalo cromatico*

Pno. *fff* *mp* *ff* *mp* *f* *mp*

*mute the strings as much as possible*

28

**Übü**

La pa - role! L'u - bi - qui - té!

1 *f*

2 *ff* *mf* *ff* *ff* *p*

Acc. *ff* *mf* *ff* *ff* *p*

Cimb. *change to clavichord*

Pno. *f* *mp*

*(mute the strings as much as possible)*

*low cluster*

33

6  
4

4  
4

Picc. *mp* *ff*

Tbx. (B) *mp* *ff*

Vc. 1 *mp* *ff*

Cl. (B) *mp* *ff*

Tr. 1 (C) *mp* *ff*

Vno. 1 *mp* *ff*

Cf. *mp* *ff*

Tr. 2 (C) *mp* *ff*

Vno. 2 *mp* *ff*

Ob. *mp* *ff*

T/B-Trbn. *mp* *ff*

Vc. 2 *mp* *ff*

Hn. (F) *mp* *ff*

Vla. *mp* *ff*

D.B. *mp* *ff*

1 *p* *ff*

2 *p* *ff*

Acc. *p* *ff*

Pno. *p* *ff*

37

Picc. *mf* *ff*

Tbx. (B) *mf* *ff*

Vc. 1 *mf* *ff*

Cl. (B) *mf* *ff*

Tr. 1 (C) *mf* *ff*

Vno. 1 *mf* *ff*

Cf. *mf* *ff*

Tr. 2 (C) *mf* *ff*

Vno. 2 *mf* *ff*

Ob. *mf* *ff*

T/B-Trbn. *mf* *ff*

Vc. 2 *mf* *ff*

Hn. (F) *mf* *ff*

Vla. *mf* *ff*

D.B. *mf* *ff*

41

Picc. *mf* *ff* *change to bass saxophone*

Tbx. (B♭) *mf* *ff*

Vc. 1 *mf* *ff*

Cl. (B♭) *mf* *ff*

Tr. 1 (C) *mf* *ff*

Vno. 1 *mf* *ff*

Cf. *mf* *ff*

Tr. 2 (C) *mf* *ff*

Vno. 2 *mf* *ff*

Ob. *mf* *ff*

T/B-Trbn. *mf* *ff*

Vc. 2 *mf* *ff*

Hn. (F) *mf* *ff*

Vla. *mf* *ff*

D.B. *mf* *ff*

45

5  
4

4  
4

Picc. *change to flute* *mf*

Bass-Sax. *ff* *change to contrabass clarinet*

Vc. 1 *mf* *ff*

Cl. (B♭) *mf* *ff* *change to contrabass clarinet*

Tr. 1 (C) *mf* *ff*

Vno. 1 *mf* *ff*

Cf. *mf*

Tr. 2 (C) *mf* *ff*

Vno. 2 *mf* *ff*

Ob. *mf* *ff*

T/B-Trbn. *mf* *ff* *senza sord.*

Vc. 2 *mf* *ff* *senza sord.*

Hn. (F) *mf* *ff* *senza sord.*

Vla. *mf* *ff*

D.B. *mf* *ff*

Übü *RA* *AG* *GE* *Die Sängerin schaut schnell nach links und recht und plötzlich blökt sie laut wie ein Schaf: f* *Bäääääh!*

Acc. *bellows shake* *fp* *ff*