

Grad (1-6): 5

ALOIS WIMMER

UND WENN DER LETZTE BAUM GEFÄLLT IST

1. Caipirinha ou Maracujá? *)
2. Nachdenkliches brasilianisches Mädchen
3. In memoriam - die Geschichte vom alten knorrigen Urwaldbaum

Flöte, Oboe, Klarinette, Horn Fagott



Musikverlag Alois Wimmer

ALOIS WIMMER, geboren 1960 in Grieskirchen (Oberösterreich), erhielt seine musikalische Ausbildung an der „Hochschule für Musik und Darstellende Kunst Mozarteum in Salzburg“ (Staatliche Lehrbefähigungsprüfung, Diplomprüfung im Fach Klarinette mit Auszeichnung, Sponsion zum Mag.art.). Seit 1988 intensive Beschäftigung mit Komposition: Kompositionsaufträge, Pflichtstücke für in- und ausländische Wettbewerbe und Wertungsspiele, Fernseh-, Rundfunk- und Tonträgerinspielungen. Lehrer für Klarinette, Kammermusik, Musiklehre und Komposition im Oberösterreichischen Landesmusikschulwerk.

UND WENN DER LETZTE BAUM GEFÄLLT IST

Flöte, Oboe, Klarinette, Horn Fagott

1. Caipirinha ou Maracujá? *)

*) [Káipirínja u Marakuschá] - brasilianische Begrüßungsgetränke

2. Nachdenkliches brasilianisches Mädchen

3. In memoriam - die Geschichte vom alten knorrigen Urwaldbaum

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Dauer:	16´
Aufnahme:	DEMO-CD Musikverlag Alois Wimmer

Im **1. Satz** dieses dem großen Land Brasilien und seinen Einwohnern gewidmetem Quintettes soll die Lebensfreude, die den BrasilianerInnen trotz der oft düsteren Lebenssituation ins Gesicht geschrieben ist, zum Ausdruck kommen, während im **2. Satz** Traurigkeit und Melancholie aus dem Gesicht eines nachdenklichen brasilianischen Mädchens sprechen.

Der **3. Satz** hat das Abholzens des brasilianischen Regenwaldes als thematische Grundlage: Man hört den alten, knorrigen Urwaldbaum in einem grotesken, behäbigen Thema. Plötzlich taucht Bedrohung auf, die den Urwaldriesen mit Unruhe und Nervosität erfüllt. Er versucht, der Bedrohung zu entfliehen, diese kommt aber immer näher. Er „rennt um sein Leben“ - umsonst. Auch dieser alte knorrige Urwaldbaum wird zu Fall gebracht. Und der nachdenkliche Schluß des Werkes steht für die vielen offenen Fragen - siehe Titel der Komposition.

Auftragskomposition der „Oberösterreichischen Bläsersolisten“

1. Caipirinha* ou Maracujá*?

Dauer: 5'

(* brasilianische Begrüßungsgetränke)

Alois Wimmer

1 Allegro $\text{♩} = 144$
übermütig

2 3 4

Flöte in C

Oboe in C

Klarinette in Bb

Horn in F

Fagott in C

5 6 7 8

Fl

Ob

Kl

Hr

Fg

9 10 11

Fl

Ob

Kl

Hr

Fg

12 13 14 15

Fl
Ob
Kl
Hr
Fg

f

Detailed description: This system contains measures 12 through 15. The Flute (Fl) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 15. The Oboe (Ob) part has a rhythmic accompaniment with slurs and accents. The Clarinet (Kl) part has a melodic line with slurs and accents. The Horn (Hr) part has a rhythmic accompaniment with slurs and accents. The Bassoon (Fg) part has a melodic line with slurs and accents.

16 17 18 19

Fl
Ob
Kl
Hr
Fg

f *p* *mf* *mf*

Detailed description: This system contains measures 16 through 19. The Flute (Fl) part has a melodic line with slurs and accents, marked with a piano (*p*) dynamic in measure 19. The Oboe (Ob) part has a rhythmic accompaniment with slurs and accents, marked with a mezzo-forte (*mf*) dynamic in measure 19. The Clarinet (Kl) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 17. The Horn (Hr) part has a rhythmic accompaniment with slurs and accents, marked with a mezzo-forte (*mf*) dynamic in measure 19. The Bassoon (Fg) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 17.

20 21 22 23

Fl
Ob
Kl
Hr
Fg

f *f* *f* *p*

Detailed description: This system contains measures 20 through 23. The Flute (Fl) part has a melodic line with slurs and accents, marked with a piano (*p*) dynamic in measure 23. The Oboe (Ob) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 20. The Clarinet (Kl) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 20. The Horn (Hr) part has a rhythmic accompaniment with slurs and accents, marked with a forte (*f*) dynamic in measure 20. The Bassoon (Fg) part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic in measure 20.

24 25 26 27 28 29 30 31

Fl

Ob

Kl

Hr

Fg

p *mf* *mp*

32 33 34 35 36

Fl

Ob

Kl

Hr

Fg

p *keck* *mf*

37 38 39 40 41

Fl

Ob

Kl

Hr

Fg

mf

42 43 44 45

Fl

Ob

Kl

Hr

Fg

p

mf

46 47 48 49

Fl

Ob

Kl

Hr

Fg

p

mf

p

mf

mf

50 51 52

Fl

Ob

Kl

Hr

Fg

p

mf

p

mf

Musical score for woodwinds and strings, measures 53-65. The score is arranged in five systems, each containing five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *pp*, and *f*. A large watermark "DEMO PARTITUR" is overlaid diagonally across the page.

Measures 53-56: Flute and Oboe play a melodic line with a trill-like figure. Clarinet and Bassoon play a supporting line with a triplet in measure 54. Horns play a sustained chord. Dynamics range from *mf* to *pp*.

Measures 57-60: Flute and Oboe continue the melodic line. Clarinet and Bassoon play a rhythmic accompaniment. Horns play a sustained chord. Dynamics range from *p* to *mf*.

Measures 61-65: Flute and Oboe play a melodic line with a trill-like figure. Clarinet and Bassoon play a rhythmic accompaniment. Horns play a sustained chord. Dynamics range from *f* to *pp*.

66 67 68 69

Fl
Ob
Kl
Hr
Fg

fakt 72-80 (= ~15'') zum Fagott ad libitum Text. Sprecherrollen können vertauscht werden. Wenn kein Text, ad libitum bis zum Einsatz mit den Fingern snippen (auf Zählzeit 2 und 4) oder "nur" Musik (Fagott).

70 71 72 73 74 75

Fl
Ob
Kl
Hr
Fg

mit "jazz-feeling", aber nicht triolisch!

Freudige Begrüßung alter Freunde in einem Lokal:
 Flötist: "He, bon dia, amigos!" [Hei, bo dschia, amigos!] = Hei, guten Tag, Freunde
 Klarinetist: "Oi, amigo!" [Oi, amigo!] = Hallo, alter Freund!
 Hornist: "Ah, bon dia!" [Ah, bo dschia!] = Ah, guten Tag!
 Oboist: "Olá!" [Olà!] = Hallo!
 Klarinetist, Hornist und Oboist können dem Flötisten gemeinsam (durcheinander) antworten.

76 77 78 79 80 81

Fl
Ob
Kl
Hr
Fg

Oboist weiter: "Como vai?" [Kômo wai?] = Alles in Ordnung?
 Flötist: "Tudo bem! Um aperitivo?" [Tudo beem! Um aperitiwo?] = Alles bestens! Ein Aperitif gefällig?
 Alle antworten: "Sim, por favor!" [Sing, por fawor!] = Ja, bitte! Oder andere Zustimmung (nicken, "mhm" ...)
 Flötist: "Caipirinha ou Maracujá?" [Kaipirinja u Marakuschá?] = Caipirinha oder Maracuja?

82 83 84 85 86 87 88

Fl

Ob

Kl

Hr

Fg

89 90 91 92 93 94 95

Fl

Ob

Kl

Hr

Fg

96 97 98 99 100 101

Fl

Ob

Kl

Hr

Fg

102 103 104 105 106

Fl

Ob

Kl

Hr

Fg

mf *f* *fp* *f*

107 108 109 110 111

Fl

Ob

Kl

Hr

Fg

fp *f*

112 113 114 115 116

Fl

Ob

Kl

Hr

Fg

p

Alois Wimmer: Und wenn der letzte Baum gefällt ist, ... 1. Satz

117 118 119 120 121 122

Fl

Ob

Kl

Hr

Fg

123 124 125 126 127

Fl

Ob

Kl

Hr

Fg

accelerando

128 129 130

Fl

Ob

Kl

Hr

Fg

crescendo

crescendo

crescendo

crescendo

crescendo

Presto

Musical score for measures 131-134. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 131 features a flute trill (tr) and a bassoon trill (tr). Measure 132 has a forte (*f*) dynamic. Measure 133 has a forte (*f*) dynamic. Measure 134 has a trill (tr) in the oboe. A large watermark 'DEMO BARITON' is visible across the score.

Musical score for measures 135-138. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 135 has a trill (tr) in the flute. Measure 136 has a fortissimo (*ff*) dynamic in the bassoon and a fortissimo (*ff*) dynamic in the bassoon. Measure 137 has a fortissimo (*ff*) dynamic in the bassoon and a fortissimo (*ff*) dynamic in the bassoon. Measure 138 has a fortissimo (*ff*) dynamic in the bassoon. A large watermark 'DEMO BARITON' is visible across the score.

22 23 24 25 26 27 28 29

Fl
Ob
Kl
Hr
Fg

p

30 31 32 33 34 35 36 37

Fl
Ob
Kl
Hr
Fg

führen

38 39 40 41 42 43 44 45

Fl
Ob
Kl
Hr
Fg

mf

46 47 48 49 50 51 52

Fl
Ob
Kl
Hr
Fg

Detailed description: This system of musical notation covers measures 46 to 52. It features five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). The Flute part has a melodic line with slurs. The Oboe part has a similar melodic line. The Clarinet part has a rhythmic accompaniment. The Horn part has a melodic line with slurs. The Bassoon part has a rhythmic accompaniment. The music is in a key with one flat and a common time signature.

53 54 55 56 57 58 59 60 61

Fl
Ob
Kl
Hr
Fg

Detailed description: This system of musical notation covers measures 53 to 61. It features five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). The Flute part has a melodic line with slurs. The Oboe part has a melodic line with slurs. The Clarinet part has a rhythmic accompaniment. The Horn part has a melodic line with slurs. The Bassoon part has a rhythmic accompaniment. The music is in a key with one flat and a common time signature.

62 63 64 65 66 67 68 69

Fl
Ob
Kl
Hr
Fg

Detailed description: This system of musical notation covers measures 62 to 69. It features five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). The Flute part has a melodic line with slurs. The Oboe part has a melodic line with slurs. The Clarinet part has a rhythmic accompaniment. The Horn part has a melodic line with slurs. The Bassoon part has a rhythmic accompaniment. The music is in a key with one flat and a common time signature. Dynamics markings include *p* (piano) in measures 62, 63, 64, 65, 66, 67, 68, and 69.

70 71 72 73 74 75 76 77

Fl *f*

Ob *f*

Kl *f*

Hr *f*

Fg *f*

78 79 80 81 82 83 84 85

Fl

Ob

Kl

Hr

Fg

86 87 88 89 90 91 92 93

Fl *pp*

Ob *pp*

Kl *p*

Hr *pp*

Fg *pp*

94 95 96 97 98 99 100 101 102

Fl

Ob

Kl

Hr

Fg

p

con sordino

p

diminuendo et ritardando

103 104 105 106 107 108 109

Fl

Ob

Kl

Hr

Fg

a tempo - rubato

a tempo - rubato

ppp

a tempo - rubato
Solo - rubato

mp

a tempo - rubato

110 111 112 113 114 115 116 117

Fl

Ob

Kl

Hr

Fg

pp *Horn*

quasi 5/8-Takt

p

in gleichmäßigem Tempo weiterspielen - Horn spielt rubato.

rubato - muß nicht mit der Klarinette gemeinsam sein!

pp

ritardando

ppp

Horn

pp

3. In memoriam - die Geschichte vom alten knorrigen Urwaldbaum

Dauer: 6'

schnell, wild

1 $\text{♩} = 132$

2

3

4

Flöte in C

Oboe in C

Klarinette in Bb

Horn in F

Fagott in C

5

accelerando

6

meno mosso

7

8 *pesante*

Fl

Ob

Kl

Hr

Fg

9

10 *ritenuto*

11 $\text{♩} = 96$
cantabile

12

13

14

Fl

Ob

Kl

Hr

Fg

"MARSCH DES ALTEN KNORRIGEN URWALDBAUMES"

15 16 17 *ritenuto* 18 ♩=96 19 *gemächlich, grotesk*

Fl
Ob
Kl *pesante* *ritenuto* // *mf*
Hr *pesante* *ritenuto* // *mf*
Fg *pesante* *ritenuto* // *mf*

20 21 22 23 24

Fl
Ob
Kl *mf*
Hr *mf*
Fg *mf*

25 26 27 28 *BEDROHUNG, GEFÄHR*
♩=108 *aufgeregt*

Fl
Ob
Kl *f* *p* *Flutterzunge oder Triller*
Hr *f*
Fg *p* *f*

29 *f* 30 *un poco accelerando* 31 *Flutterzunge* 32

33 *f* 34 *accelerando* 35

36 37 38 *ritardando* 39

aufgeregter, nervöser als bei Takt 18 -
**DER ALTE KNORRIGE URWALDBAUM VERSUCHT,
 DER GEFAHR ZU ENTKOMMEN ...**

40 $\text{♩} = 132$ 41 42 43

Fl
 Ob *f* *mf*
 Kl *mf*
 Hr
 Fg

44 45 46 47

Fl
 Ob
 Kl
 Hr
 Fg

48 49 50 = 84 51 52 53

Fl *p* *mf*
 Ob *p* *mf* *f*
 Kl *p* *mf* *f*
 Hr *p* *mf* *f*
 Fg *p* *mf* *f*

wieder bedrohlich, aufgeregt
accelerando e crescendo

54 $\text{♩} = 132$ *tr* 55 56 *tr* 57 58 $\text{♩} = 96$ 59 *rubato (ruhiger)*

Fl
Ob
Kl
Hr
Fg

f *ff* *p* *ff* *p* *ff* *p* *ff* *p*

60 *accelerando* 61 $\text{♩} = 144$ *accelerando* 62 63 64

Fl
Ob
Kl
Hr
Fg

f *f* *p* *f* *p* *f* *p* *f* *p*

65 $\text{♩} = 192$ *GROÙE BEDROHUNG!* 66 $\text{♩} = 192$ 67 *Picc* 68 *tr* 69 70 71 *tr*

Fl
Ob
Kl
Hr
Fg

f *mf* *ff* *ff* *tr* *tr*

DER ALTE KNORRIGE URWALDBAUM LÄUFT UM SEIN LEBEN ...

72 73 74 75 76

Fl
Ob
Kl
Hr
Fg

f

Hornist ruft (in die Fermate):
"Baum fällt!!!"

77 78 79 80

Fl
Ob
Kl
Hr
Fg

sfz

81 82 83

Fl
Ob
Kl
Hr
Fg

ff

ganz langsam beginnen (Oboe), dann accelerando -

