

Arno Lücker

I was like: "Oh my God!"
And she was like: "What the fuck!"
And we were like: "Oh my God, what the fuck!"
für Trompete und Zuspilung (2008/2009)

I was like: "Oh my God!" And she was like: "What the fuck!" And we were like: "Oh my God, what the fuck!"

für Trompete (b) und Zuspiegelung

Arno Lücker (2008/2009)

♩ = 60

System 1 (Measures 1-10):
 Trompete (klingend): Measures 1-10. Dynamics: *p*, *mp*, *p*, *p*, *p*, *p*, *p*. Includes *Gliss.* at measure 2.
 Zuspiegelung: Measures 1-10. Dynamics: *p*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *mf*. Includes *8^{vb}* at measure 7.

System 2 (Measures 11-20):
 Trp.: Measures 11-20. Dynamics: *mf*, *ff*, *f*, *mf*, *p*, *fp*. Includes *Dämpfer nehmen* at measure 16 and *Dämpfer auf sord.* at measure 20.
 Zsp.: Measures 11-20. Dynamics: *mf*, *ff*, *f*, *mf*, *p*, *fp*, *fp*. Includes *3* (triplets) at measures 11, 12, 13, 17, 18, 19.

System 3 (Measures 21-28):
 Trp.: Measures 21-28. Dynamics: *mf*, *fp*, *fp*, *ff*, *p*. Includes *Dämpfer weg* at measure 21, *ord.* at measure 23, *Dämpfer nehmen* at measure 24, *Dämpfer auf* at measure 25, *Dämpfer weg* at measure 26, and *p* at measure 28.
 Zsp.: Measures 21-28. Dynamics: *mf*, *fp*, *fp*, *fp*, *f*, *mf*, *mf*. Includes *5* and *7* (rhythmic patterns) at measure 26.

1 Sehr tief gepitchter Sample-Ton

2 Ohne Instrument mit Schlabberlippe annähernd ein möglichst tiefes C intonieren (mit hoher klanglicher Analogie zum tiefen Sample-Ton C)

3 Bruckner-Zuspiegelung (ist rhythmisch immer exakt notiert, der Tonvorrat der Zuspiegelung wird nur angedeutet)

29 auf "m" summen 30 31 Wah-Wah-Dämpfer nehmen 32 Wah-Wah-Dämpfer auf 33 Wah-Wah (bis T. 37) 34 35

Trp. *mf* *p* *mf* *p*

Zsp. *p* *mf* *p* *p*

36 37 Wah-Wah-Dämpfer während des Glissandos kurz öffnen 38 39 Wah-Wah-Dämpfer weg 40 41 42 43

Trp. *mf* *mf* *mf* *pp* *f* *pp*

Zsp. *p* *mf* *mf* *f* *pp* *f* *ff*

44 45 auf "bö" gesungen 46 Dämpfer nehmen 47 48 Dämpfer auf 49 51 52 Dämpfer weg 53

Trp. *f* *mf* *p* *mf* *fp* *fp* *fp* *p*

Zsp. *mf* *p* *p* *fp* *fp* *p* *p*

54 55 56 57 58 59 60 61

Trp.

Zsp.

p

p *p* *p*

62 63 64 65 66

Trp.

Zsp.

f *mf* *f* *f pp ff pp* *f mf*

f *mf* *p* *mf* *f* *f pp p* *mp mf f*

67 68 69 70 71

Trp.

Zsp.

mp *p* *mf* *fp* *ff* *f*

mf *mp* *mf* *ff* *f*

89 90 91 92 93 94

Trp. *Dämpfer nehmen* *Dämpfer auf*

Zsp. *p sord.*

mf f p p p p mf ff

95 96 97 98 99 100

Trp. *ff f f ff > fp fp < fp < fp*

Zsp. *f f ff f fp < ff f fp < fp < fp < ff*

101 102 103 104 106

Trp. *Dämpfer weg (wird fortan nicht mehr verwendet)*

Zsp. *ord.*

ff f ff fp < ff mf f ff

107 108 109 110 111 112 113

Trp. *p* *p* *p* *mf* *pp* *p*

Zsp. *p* *ff* *p* *p* *mf* *p* *mf* *p* *pp* *p* *p*

114 115 116 117 118 119 120

Trp. *p* *p* *p* *p* *f* *pp* *pp* *pp* *f*

Zsp. *p* *p* *p* *p* *f* *pp* *pp* *pp* *f*

121 122 123 124 125 126 127

Trp. *f* *f* *f* *f* *mf* *p* *f* *f* *ff*

Zsp. *f* *f* *f* *f* *mf* *p* *f* *f* *ff*

128 *fff* *ff* *f* *ff* 129 131 *ff* *ff* 132 133 134

135 *ff* *pp* 136 137 138 139 140 141 142

144 145 146 147 148 149 150

151 *p* *ff* *ff* *p* *ff* *p* *ff* *p* *p* *p* 153 *p* 154 *mf* < *p* *ff* *p* *ff* *p* *ff* 156 *p* *p* <

This system contains measures 151 through 156. The Trp. part starts with a dynamic of *p*, followed by *ff*, *ff*, *p*, *ff*, and *p*. It features a series of sixteenth-note runs in measures 151 and 152, and a melodic line with slurs and accents in measures 153-156. The Zsp. part begins with *ff* and has a dynamic of *p* from measure 153 onwards. It consists of a steady accompaniment of eighth notes.

157 *ff* *ff* *p* 159 *mp* < *mf* < *ff* 160 *p* *ff* 161 *ff* 163 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

This system contains measures 157 through 163. The Trp. part starts with *ff*, then *ff* and *p*. It has a melodic line with slurs and accents, including a triplet of eighth notes in measure 163. The Zsp. part starts with *ff* and has a dynamic of *p* from measure 159 onwards. It features a steady accompaniment of eighth notes.

164 *f* 165 *f* *p* 166 *p* < *p* *ff* 167 *ff* 168 *p* *ff* *p* *ff* 169 *p* *ff* *p* *ff* *p*

This system contains measures 164 through 169. The Trp. part starts with *f*, then *f* and *p*. It has a melodic line with slurs and accents, including a dynamic crescendo in measure 167. The Zsp. part starts with *f* and has a dynamic of *p* from measure 166 onwards. It features a steady accompaniment of eighth notes.

170 171 172 175

Trp. *ff p ff ff p* *p* *p* *p ff p* *p* *mf p ff* *ff pp ff p ff*

Zsp. *ff* *p* *p* *ff* *p* *mf* *ff* *pp*

176 177 179 180 181 182

Trp. *p ff ff* *ff p* *p ff* *ff p* *ff p* *f f p* *mp* *f* *p*

Zsp. *ff* *ff* *p* *ff* *f* *f* *p* *f* *p*

183 185 186 187 188

Trp. *p ff* *fff* *ff* *f* *ff* *pp*

Zsp. *ff*

189 190 191 192 193

Trp. *f* < *ff* *p* *p* < *f* < *f* *f* *pp* *f* <

Zsp. *p* *f* *ff* *ff*

195 196 197 198 199 200 201

Trp. *f* *mp* > *p* < *f* *ff* *p* *p*

Zsp. *f* *p* *f* *ff* *p* *p*

202 203 204 205 207

Trp. *ff* *p* *ff* *p* *p* *pp* *mp*

Zsp. *ff* *p* *ff* *pp*

209 210 211 212 213

Trp. *mf* *fff* *mf* *ff* *p*

Zsp. *mp* *mf* *ff* *f* *ff* *mf* *ff* *p*

216 217 218

Trp. *ff* *f* *fp*

Zsp. *ff* *f* *p* *mf*

219 220 221 222 223 224

Trp. *ff* *ff* *p* *ff*

Zsp. *mf* *ff*

Trp. 226 227 228 229 230

Zsp.

p *mp* *pp* *ff*

Trp. 231 232 233 234 235

Zsp.

ff *p < ff* *pp* *ff*

Trp. 237 238 239 240 241

Zsp.

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

Trp. *ff* *p* *ff* *f*

Zsp. *ff* *ff* *p* *ff* *f*

245

Trp. *f* *ff* *p* *ppp*

Zsp. *f* *p* *pp*

248 249

Trp. *ff* *ppp* *ppp* *ppp*

Zsp. *ff*

251 252 253

subito

254 255 256 257 258

Trp.

Zsp.

ff subito

pp ff pp subito

ff subito

ff

ff

259 260 261 262 263 264 265

Trp.

Zsp.

f

fff

mf

ff

f <

f

fff

p

fff

266 267 268 269 270 271 272

Trp.

Zsp.

ff >

p <

ff

ff

ppp

mf

ff

p

ff

p

ff

mf

ff