

# Die Krise

## for Horn and piano

$\text{J} = 96$

Melvin Clive Bird  
Reading / Funchal, Madeira 2003 / 2015.

12

15

18

21

*cresc. molto.*

Determined and  
obsessive.

$\text{♩} = 154$

24      *no rit!*!      *f*      *fff*      *ff*

27      *mf*      *ff*      *fff*

*mp*      *f*

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

33      *f*

37

ff

f

f

v.

= ff

fff

ff

fff

ff

v.

ff

fff

f

fff

f

ff

f

ff

f

ff

ffff

mf

v.

51

*ff*

54

*fff*      *mf*

*ff*      *mp*

57

60

*cresc. poco a poco.*

*ff*

*cresc. poco a poco.*

*ff*

**Rudely.**

$\text{♩} = 154$

**Bright and joyful.**

$\text{♩} = 208$

The musical score consists of several systems of music. The first system (measures 64-67) starts with a bassoon line in 7/8 time at forte dynamic (fff), followed by two staves in 6/8 time with complex harmonic progressions involving many sharps and flats. The second system (measures 68-72) begins with a piano dynamic (ff) and features a bassoon line in 6/8 time. The third system (measures 75-79) shows a transition to 5/8 time, with a piano dynamic (ff). The fourth system (measures 82-86) concludes with a piano dynamic (ffff) and a final measure in 5/8 time.

Raucous!

$\text{♩} = 144$

89

fff

ff

97

ff

105

ff

Bright and joyful  
again.

$\text{♩} = 208$

113

ff

ff

ff

120

127

*Wienerisch!*

Slow, troubled and very intense.

$\text{♩} = 40$

134

136

ff      mf fff      f      mf      f      3 mf      f

5      5      5

5      7      3

3      f      3

ff      5      3

5      3

3      ff      5

ff      f      ff

Musical score for piano, page 142-145. The score consists of five systems of music, each with two staves: treble and bass. The key signature varies throughout the page, including B-flat major, A major, and G major. Measure numbers 142 through 145 are indicated at the beginning of each system. Dynamics such as ff, mf, f, mp, and fff are used. Articulation marks like 3, 5, 7, 9, and 11 are placed above or below the notes. Measure 142 starts with a forte dynamic (ff) in B-flat major. Measure 143 begins with ff and 3. Measure 144 starts with mf. Measure 145 begins with fff.

Musical score for piano, page 15, featuring four staves of music. The score includes dynamic markings such as *f*, *mf*, and *ff*. Measure 147 starts with a bass note followed by a treble line with sixteenth-note patterns. Measure 148 continues the treble line with sixteenth-note patterns, including grace notes and slurs. Measure 149 shows a transition with eighth-note patterns and sixteenth-note patterns. Measure 150 concludes the section with sixteenth-note patterns and dynamic changes. Measure 151 begins with a bass note and a treble line.

153

*f*      *mf* ————— *f*      *3mf*      *ff*

5      3      7      3

*3*      *3*

154

*ff*      *3*      *5*      *3*      *ff*      *ff*

*ff*      *ff*

*f*      *5*      *3*      *v*      *5*      *3*

*f*      *3*      *5*      *3*      *v*      *5*

*f*      *3*      *5*      *3*      *v*      *5*

*f*      *mf*      *ff*

156

*ff*      *3*      *5*      *3*      *ff*      *mf* ————— *5*      *ff*

*5*      *3*      *5*      *3*      *5*

*f*      *3*      *5*      *3*      *v*

*f*      *ff*      *f*      *ff*      *5*



Really quite 'Funky'.

$\text{♩} = 54$

162

ff

164

Bad tempered and noisy.

$\text{♩} = 144$

166

ff

167

ffff ff

168

169

170

fff

178

185

Becoming distorted.  
♩ = 108

193

*ff*

200

206

$\text{♩} = 72$

212

$\text{♩} = 144$

Return to a more  
joyful mood.

$\text{♩} = 208$

219

225

232

239

**Slow and heavy.**

$\text{♩} = 48$

*p ff*

*fff ff fff*

Really quite 'Funky'.

$\text{♩} = 54$

255

257

258

Slower than before, heavy, morbid.

$\text{♩} = 36$

259

fff      ff

262

266

Precocious and droll.

$\text{♩} = 120$

269

272

fff

276

279

3

281

283

286

Suddenly even faster.  
As fast as possible.

$\text{♩} = 144$

289

293

296

Suddenly  
much slower.  
 $\text{♩} = 40$

$\text{♩} = 30$

*fff*

Even slower and heavier than before.

Fast and mechanical.  
Dark and sinister,  
becoming terrible.

$\text{♩} = 144$

*ff*

319

This page contains three staves of musical notation. The top staff is for the bassoon, the middle staff is for the piano, and the bottom staff is for the bass. The music consists of six measures of eighth-note patterns.

324

This page contains three staves of musical notation. The top staff is for the bassoon, the middle staff is for the piano, and the bottom staff is for the bass. The music consists of six measures of eighth-note patterns.

329

This page contains three staves of musical notation. The top staff is for the bassoon, the middle staff is for the piano, and the bottom staff is for the bass. The music consists of six measures of eighth-note patterns.

$\text{♩} = 90 - 144$   
Begin much slower  
then accelerando.

334

This page contains three staves of musical notation. The top staff is for the bassoon, the middle staff is for the piano, and the bottom staff is for the bass. The music consists of six measures. Measure 1 starts with a dynamic *f*. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measure 6 shows eighth-note patterns again.

$\text{♩} = 144$

339

344

Even faster.

$\text{♩} = 160$

349

$\text{♩} = 172$

355

In a rather pompous academic style.

$\text{♩} = 80$

361

**Even slower and heavier.**

$\text{♩} = 66$

365

f      fff      f      ff

370

rit. molto. -----

$\text{♩} = 144$

ff e molto rit.

rit. molto. -----

381       $\text{♩} = 100$

*fff ff*

385       $\text{♩} = 144$   
*Suddenly faster.*

$2 \quad 2$

$\text{♩} = 80$   
*Suddenly slower.*

388       $\text{♩} = 144$   
*Crazy!*

*molto rit.*

391       $\text{♩} = 144$   
*fff*

♩ = 54

**Grotesque but really groovy.**

395

398

400

402

404

$\text{♩} = 48$

406

$\text{fff}$

$\text{ffff}$

$\text{♩} = 120$

409

$\text{ff}$

$\text{ff}$

412

416  $\text{♩} = 54$

$\text{♩} = 132$        $\text{♩} = 96$

418

$\text{♩} = 160$

422

$\text{♩} = 54$

425

427

*ff* *f* *ff*

*ff* *p*

*fff*

*f* *p* *rit. molto.* *ff* *p* *a tempo.*

*mf*

*ff*

*rit. molto.*

*f*

*v.*

438

*a tempo.*      **ffff**      **fff**      **ffff**      *rit. molto.*      *a tempo.*

**p**      **mf**

441

**p**      **mf**      **p**      **mf**      *rit.*      *a tempo.*      **ff**

**p**

443

**pp**      **mp**      **mf**      **ff**      **fff**

**p**

446

**p**      **mp**      **fff**      **mf**      **ffff**      **mf**

**mf**

**p**

*Wienerisch?*

♩ = 108

448 *ff* *fff* *mf* *p* *mp* *ffff*

*p* *pp* *ff* *p* *ffff* *f* *ffff* *f*

*precociously.*

453 *p* *ff* *ffff* *ff* *ffff* *f* *ffff* *f*

*rit. molto.*

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

*no longer precocious.*

*rit. molto.*

*No longer Wienerisch?*

♩ = 72

♩ = 54

*p* *f* *ffff* *mf* *fff* *f* *p*

*f p* *f* *5* *f* *p* *ffff* *f* *p*

*rit. molto.*

*a tempo.*

*ff* *ffff* *p* *ffff*

*a tempo.*

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

Musical score for orchestra and piano, page 10, measures 465-473.

**Measure 465:** Bassoon and Piano. Dynamics: ***fff***. Measure starts with a rest.

**Measure 466:** Bassoon and Piano. Dynamics: ***ff***. Measure starts with a rest.

**Measure 467:** Bassoon and Piano. Measure starts with a rest.

**Measure 468:** Bassoon and Piano. Measure starts with a rest.

**Measure 469:** Bassoon and Piano. Measure starts with a rest.

**Measure 470:** Bassoon and Piano. Measure starts with a rest.

**Measure 471:** Bassoon and Piano. Measure starts with a rest.

**Measure 472:** Bassoon and Piano. Measure starts with a rest.

**Measure 473:** Bassoon and Piano. Measure starts with a rest. Dynamics: ***rit.***

## **Sturm und drang!!!!**

$\text{J} = 54$

Att.

*ffff*

*Blasted, but without distortion.*

A musical score for piano. The left hand is silent, indicated by three horizontal dashes. The right hand begins with a series of eighth-note chords in 4/4 time, marked with a dynamic of ffff. The notes are accented with small triangles above them. The chords consist of notes A, C-sharp, E, G, B, and D-sharp. This pattern repeats three times. After the third repetition, the dynamic changes to ffff Hammered!!! The right hand then continues with a similar eighth-note chordal pattern, but the notes are now accented with small circles below them. The chords remain the same: A, C-sharp, E, G, B, and D-sharp.

481

482

483

484

485

487

488

*a tempo.*

Mein Gott!! Kein Gott!!!

489

*Blasting! almost to distortion.*

8<sup>va</sup>

*Thunderous!!*

8<sup>vib</sup>

(Ped. simile.)

Ped.

493

(b) (8)-I (Ped.)

496

497

498

The Horn player goes over to the piano and plays as close to the inside of the piano as possible.

*Mit grosse angst ffff*

Silently depressed.

502

This musical score consists of two staves. The top staff is for the piano, showing a treble clef, a bass clef, and a common time signature. The bottom staff is for the horn, indicated by a large 'HORN' in parentheses. Measure 502 starts with a piano dynamic (indicated by a circled 'P') followed by a series of eighth-note chords. The horn part features sustained notes with grace notes. Measure 503 continues with similar patterns. Measure 504 shows a transition with eighth-note chords. Measures 505-506 show the piano playing eighth-note chords while the horn provides harmonic support. Measure 507 begins with a piano dynamic (circled 'P') and a forte dynamic (circled 'F'). Measures 508-509 continue with eighth-note chords. Measure 510 starts with a piano dynamic (circled 'P') and a forte dynamic (circled 'F'). The horn part concludes with sustained notes.

Horn player leaves  
the stage / performance area,  
leaving the pianist, alone.

510