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Pro Helvetia - Fondation Suisa - SO.Kultur - Swisslos Kanton Solothurn
Fachausschuss Kanton Basel-Land - SRF 2 Kultur

JOST MEIER
(*1939)

ADULLA

for Chamber Orchestra

pour orchestre de chambre
für Kammerorchester

Durée/ Dauer/ Durata

ORCHESTRATION

2.2.2.2.- 2.2.1.0. - E-guitar - Harp - Percussions (4) - S

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Orchestra material on hire - matériel d'orchestre en location - Orchestermaterial
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Cover / couverture / Umschlag:
Horvat Borgin He, column cave, located in the Park Adullam
in the Valley of Elah, Israel (Wikipedia, creative commons)



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Das Werk

Um neue Kraft zu finden, zog sich David auf der Flucht vor König Saul in die Höhle Adullam zurück.

Um nach einer lebensbedrohlichen Krankheit neue Kraft zu finden, verbrachte Jost Meier zu Beginn des Jahres 2013 einige Wochen in der Basler Klinik Adullam.

Jost Meier komponierte das vorliegende Werk Adullam im Auftrag des Sinfonieorchesters Biel Solothurn.

1. Adullam

Bassklarinette und elektrische Gitarre führen in eine ambivalente, magische Klangwelt - in das Zwischenreich einer Intensivstation. Der Kranke phantasiert von grotesken Umzügen und rituellen Prozessionen, bei denen ein Mensch nach dem anderen stirbt. Analog zu diesem Bild verenden auch die Musikinstrumente - zuletzt die Solo-Violine, die sich mit einer grossen Kadenz noch heftig gegen den Schnitter Tod zu wehren versucht.

2. Riss

Konsequent durchzieht der Horn-Ton "d" den ganzen Satz - aber es ist nicht einfach, seinen eigenen Ton zu haben. Immer wieder wird das Individuum von gewalttätigen Gruppen massiv bedroht und gestört, bis es schliesslich im Stillen zerbricht - fast unbemerkt...

3. Wolfsnacht

Träume, Schreckensvisionen, Angst und Verzweiflung bestimmen das dramatische Geschehen dieses dichten Nachtstückes.

4. Verwirrspiele

Zwölfton-Bruchstücke, Sprachfetzen, lineare Passagen und ironische Stilzitate tauchen auf und überstürzen sich.

5. Dove sono?

Wo bin ich? Was ist los mit mir? - Ich weiss es nicht!

6. Marrakech

Die Krisis ist überwunden, sehr langsam beginnt die Genesung.

Noch wird die Aussenwelt nicht eindeutig wahrgenommen, noch kann der helle Winterhimmel im gleichen Bild mit der Sonne Marrakechs schwimmen. Allmählich aber kommen die Kräfte zurück - der Spielmann hat überlebt und ein Jahr danach ist er 75...

Adullam

Orchestre de chambre (2013 - ??)

1. Adullam

Jost MEIER (*1939)

Andante con moto (♩ = ca. 60-63)

Flûte 1
Clarinette basse en Sib
Caisse claire
Basse électrique

(Obertöne, Geräusche ab und zu Stimme dazu)
(quasi Didgeridu, wenn möglich Zirkulärlatmung)
Die Kurve bezieht sich weder auf Tonhöhen noch auf Dynamik.
Nur auf klangliche Veränderungen über den Ton D. Dynamik zwischen p und f (mit Akzenten)

Fl. 1
Cl. B
Basse E.

Fl. 1
Cl. 1
Cl. B

Poco allegro (♩ = ca. 66-69) **Poco meno mosso** (♩ = ca. 63)

Fl. 1
Cl. 1
Cl. B
Trp. 1
Trb.

Poco allegro (♩ = ca. 66-69) **Poco meno mosso** (♩ = ca. 63)

V. I - 1
V. I - 2
V. I - 3-4
V. II - 1-2
V. II - 3-4
A. 1
A. 2
Vc. 1-2

The score is divided into several systems. The first system includes Flute 1, Bass Clarinet, Clarette, and Electric Bass. The second system includes Flute 1, Bass Clarinet, and Electric Bass. The third system includes Flute 1, Clarinet 1, and Bass Clarinet. The fourth system includes Flute 1, Clarinet 1, Bass Clarinet, Trumpet 1, and Trombone. The fifth system includes Violin I, Violin II, Viola, Cello, and Double Bass. The score contains various dynamic markings such as p, mp, mf, f, pp, and ff, along with performance instructions like 'rubato' and 'con sord.'. There are also notes in German regarding articulation and dynamics.

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Allegro non troppo ♩ = ca. 72-76)

20

Fl. I *p* *pp* *mp* *mf* *più f*

Cl. I *pp* *mp* *mf* *più f*

Cl. B *p* *pp* *mp* *mf* *più f*

Trp. I *molto f marcato* *f*

Trb. *senza sord.* *molto f marcato* *f*

Tamb. de Bâlc *mf* *cresc.* *f*

Vib. *f*

Basse E. *f* *più f* *f brillante*

V. I - 1-4 *f*

V. II - 1-4 *pizz., non div.* *f*

A. 1-4 *pizz., non div.* *f*

Vc. 1-2 *pizz., non div.* *f*

Cb. 1-2 *pizz., non div.* *f*

Meno mosso (♩ = ca. 58) Più mosso (♩ = ca. 66)

27

Fl. 1 *flz.* *molto p* *ord.*

Cl. 1 *p* *mf*

Trp. 1 *f*

Trb. *f*

C. Cl. *fp* *f* *mp*

Glock. *mp* *p* *mp-mf* *mp* *p-mp*

Vib.

Basse E. *pp* *f*

Meno mosso (♩ = ca. 58) Più mosso (♩ = ca. 66)

V. I - 1-4 *f*

V. II - 1 *arco* *p* *f*

V. II - 2 *arco alla punta* *molto p* *f*

V. II - 3 *arco alla punta* *molto p* *f*

V. II - 4 *arco* *f*

A. 1-4 *arco* *molto f*

Vc. 1 *arco I* *II* *p pont.* *an*

Vc. 2 *arco* *II* *p pont.* *an*

Cb. 1 *arco* *III* *p IV* *natürliche Cb-Flageolette werden klingend notiert* *pizz. (reale)*

Cb. 2 *arco* *II* *p* *III* *I* *III* *II* *III* *5* *II* *pizz.*

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Poco andante (marcia funebre) ♩ = ca. 76-80

34 ←

Fl. I

Cl. I

Cl. B

Trp. I

Trb.

C. Cl.

Tamb. de Bâle

Glock.

Vib.

Basse E.

Hp.

V. I - 1-4

V. II - 1-4

A. 1-4

Vc. 1-2

Cb. 1-2

con sord.

mp

f

senza sord.

mp

con sord.

mp

f

senza sord.

mp

Tambourine

mp

p

mf

Xylophone

f

arco

mf

arco

f

arco

I

mf

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2. Riss

Andante al passo moderato (♩ = ca 66-69)

The score is for a 4/4 piece in G major. It features the following parts:

- Cor 1 en Fa**: Starts with a rest, then plays a melodic line starting in the third measure with dynamics *pp* and *p*.
- Cor 2 en Fa**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p* and *pp*.
- Violons I - 1-2**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *pp*, *mp*, and *mf*. Includes instruction "dal pont. al ord." and a *pont.* marking in the final measure.
- Violons I - 3-4**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *mf*.
- Violons I - 5-6**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *mp*, *mf*, and *f*.
- Violons I - 7-8**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *mf* and *f*. Includes a *pont.* marking in the final measure.
- Violons II - 1-3**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *mp* and *mf*. Includes a *pont.* marking in the final measure.
- Violons II - 4-6**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *mf*.
- Altos 1-4**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p*, *mp*, and *mf*. Includes fingering (IV) and a *pont.* marking in the final measure.
- Violoncelles 1-2**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p*, *pp*, *mp*, and *mf*. Includes instruction "dal pont. al ord." and a *pont.* marking in the final measure.
- Violoncelles 3-4**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p* and *mf*. Includes a *pont.* marking in the final measure.
- Contrebasse 1**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p*, *mp*, and *mf*. Includes instruction "*p* natürliche Flageolets klingend notiert" and a *pont.* marking in the final measure.
- Contrebasse 2**: Starts with a rest, then plays a melodic line starting in the second measure with dynamics *p*, *mp*, and *mf*. Includes a *pont.* marking in the final measure.

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3. Wolfsnacht

Adagio (♩ = ca. 52) **Poco più mosso** (♩ = ca. 58) **A tempo**

Hautbois 1 *pp* *p* *meno p* *p* *più p*

Contrebasson *p* *mp*

Bongo 1,2
Tom 1,2 *molto p* *a tempo* *mp* *pp*

Contrebasse 1 **Adagio** (♩ = ca. 52) **Poco più mosso** (♩ = ca. 58) **A tempo**

mosso (♩ = ca. 69) **Adagio** **Poco più mosso** (♩ = ca. 60)

Htb. 1 *quasi f* *ff* *molto p* *mf*

Timb. *mf*

Cymb. *pp* *p* *mp* *ét.*

Perc. Caisse claire *poco f* *mp*

Molto adagio (♩ = ca. 46) **Adagio** (♩ = ca. 52) **Andantino** (♩ = ca. 52-54)

Htb. 1 *pp*

Timb. *p*

V. I - 5 **Molto adagio** (♩ = ca. 46) **Adagio** (♩ = ca. 52) **Andantino** (♩ = ca. 52-54)

V. I - 6 *a tempo* *a tempo* *IV*

V. II - 5 *rubato* *molto p*

A. 1-4 *non div., con sord.* *p* *III*

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Vib. *mp*

Hp. *mp*

V. I - 5 *p* *p* *I*

V. I - 6 *p* *p* *II*

V. I - 7-8 *à 2* *III* *p*

V. II - 1-6 *non div.* *mf* *III*

A. 1-4 *div.* *mf*

Vc. 3-4 *mp* *mf*

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♩ = ♩

Allegro non troppo (♩ = ca. 84-88)

20

Bsn. 1

C. Bsn.

Cor 1

Cor 2

Trp. 1

Trp. 2

Cymb.

C. Cl.

Vib.

Hp.

V. I - 5-6

V. I - 7-8

V. II - 1-6

A. 1-2

A. 3-4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

molto p

pp

ff

gliss.

f

arco

Grosse caisse

ff

meno p

più p

pp

pp

mp

p

pp

mp

p

ppp

non div.

mf

p

pp

non div.

mp

p

non div.

mp

p

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Fl. 1 *f* *fnf* *f*

Fl. 2 Piccolo *f* *fnf* *f*

Htb. 1 *molto f* *ff*

Cor ang. *molto f* *ff*

Cl. Mib *molto f* *ff* *f* *ff*

Cl. 2 *molto f* *ff* *f* *ff*

Bsn. 1 *ff* *f* *ff*

Bsn. 2 Basson *ff* *f*

Cor 1 *ff* *f*

Cor 2 *ff* *f*

Trp. 1 *f* *ff*

Trp. 2 *f* *ff*

Trb.

Cym. 1 C. cl. Cym. 3 Cym 1 Caisse claire Cym 3 *f*

Xyl. *f* *piu f* *f*

V. I - 1-4 *f* *fp* *f* *piu f*

V. I - 5-8 *f* *fp* *f* *piu f*

V. II - 1-4 *f* *mp < mf* *f* *piu f*

V. II - 5-6 *f* *mp < mf* *f* *piu f*

A. 1-2 *senza sord.* *fp* *f* *piu f*

A. 3-4 *senza sord.* *fp* *f* *piu f*

Vc. 1-2 (II) *mp < mf* *f*

Vc. 3-4 (II) *mp < mf* *f* *piu f*

Cb. 1 *pizz.* *ff*

Cb. 2 *pizz.* *ff*

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Allegretto (♩ = ca. 66)

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Cl. 2

Bsn. 1

Bsn. 2

Cor 1

Cor 2

Trp. 1

Trp. 2

Trb.

Cym. 1
C.cl.
Cym. 3

Bongos 1,2
Tom 1,2

Hp.

3 cylindres à moitié pressés

p *f* *> p* *f > p*

pp *p* *f* *> p*

ppp *ppp*

mf

p

Contrebasson

mp *mp*

Allegretto (♩ = ca. 66)

Vc. 1

Vc. 2

Cb. 1

Cb. 2

molto p

mf *f* *mf*

p non troppo

38 Clarinette basse en Sib

Cl. B

Bsn. 1

C. Bsn.

Cor 1

Cor 2

Trp. 1

Trp. 2

Trb.

Cym. 1
C.cl.
Cym. 3

Bongos 1,2
Tom 1,2

Hp.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

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4. Verwirrspiele

Andante (♩ = ca. 60-63) **Più mosso**

Flûte 1: *molto f*

Flûte 2: *molto f*, *Piccolo*, *molto p*

Hautbois 1: *mf*

Hautbois 2: *mf*, *p*, *f*

Clarinette 1 en Sib: *p*, *sfp*

Clarinette 2 en Sib: *p*, *sfp*

Basson 1: *mp*, *mf*

Contrebasson: *mp*

Cor 1 en Fa: *fp < ff*, *con sord.*, *p*

Cor 2 en Fa: *ff*, *con sord.*, *p*

Trompette 2 en Ut

Triangle: *ppp*

Xylophone: *molto f*

Violons I - 1-4: *pp*, *III*

Violons I - 5-8: *pp*, *III*

Violons II: *1.-3. II*, *4.-6. tacet*, *molto p*, *tutti pizz.*, *f*

Altos 1-4: *mp*, *f*, *pizz.*, *f*

Violoncelles: *p*, *f*, *1.-2.*, *molto p*, *3.-4. tacet*, *tutti*, *mf*

Contrebasse 1-2: *molto p*

Allegro non troppo (♩ = ca. 144)

8

Htb. 1 *mf*

Htb. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. B *f* *ff*

Bsn. 1 *poco f*

C. Bsn. *ff*

Cor 1 *mf* *mf*

Cor 2 *mf*

Trp. 2 *poco f* *ff*

Timb. *fp* *f*

Tri. 3 Cymbales *arco* *mf* *f*

C. Cl. 1 *f* *mf* *sf*

Perc.

Basse E. *ff* *f ff* *f* *p*

V. I - 1-4 *mp* *mf* *ff marcato*

V. I - 5-8 *mp* *mf*

V. II - 1-6 *f* *pizz.* *f*

A. 1-4 *arco* *f* *pizz.* *f*

Vc. 1-2 *f* *pizz.* *ff* *arco* *mp* *sf* *mf*

Vc. 3-4 *f* *mf* *arco* *mp* *sf* *mf*

Cb. 1-2 *mf* *ff* *pizz.* *arco* *mp* *sf* *mf*

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Fl. I *f*

Picc. *f*

Cr. ang.

Cl. 1 *f* *pp* *p* poco rubato

Cl. B. *f*

Bsn. 1 *f*

C. Bsn. *f*

Cor 1 *f marcato* *f* *p*

Cor 2 *f marcato* *f*

Trp. 1 *f*

Trp. 2 *f*

Blc. chi. Blocs chinois *f*

C. Cl. 1 *poco f*

C. Cl. 2 *mf*

Xyl. Statt Xyl. kann auch 1 Woodblock verwendet werden *f*

Vib. *f*

Basse E. *molto f*

Hp. *f* *mp* *p*

V. I - 1-8 *ff* *mf* *ff* *mf* *pp*

V. II - 1-6 *arco* *f* *sf*

A. 1-4 *arco* *f* *sf*

Vc. 1-4 *arco* *f* *sf* *non div.* *f* *p* *pp*

Cb. 1-2 *arco* *f* *sf* *non div.* *f* *p* *pp*

Sostenuto (♩ = ca. 58-60)

Sostenuto (♩ = ca. 58)

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5. Dove sono

Andante (♩ = ca. 60-63) **Più lento** (♩ = ca. 56)

Hautbois 1 *p*

Clarinete basse en Sib *fmp* *molto p* *dim. al niente*

Basson 1 *p* *f* *>mf*

Contrebasson *f* *>mf*

Cor 1 en Fa *con sord.* *p*

Cor 2 en Fa *con sord.* *p* *senza sord.* *mf*

Trompette 1 en Ut *p*

Vibraphone *arco* *p*

Harpe *f*

Andante (♩ = ca. 60-63) **Più lento** (♩ = ca. 56)

Altos 1 *p* *senza vibr.* *più p*

Violoncelles 3-4 *pizz.* *ff*

Contrebasse 1-2 *pizz.* *ff*

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6. Marrakech

Andante (♩ = 58-60)

Cor 1 en Fa
Trompette 1 en Ut
Trompette 2 en Ut
Cymbales 1,2,3
Tam-tam 1,2,3
Gongs
Basse électrique
Violoncelles 1
Violoncelles 2
Violoncelles 3
Contrebasse 1
Contrebasse 2

Andante (♩ = 58-60)

musical notation including dynamics (pp, p, mf, f, mp), articulation (arco, ét.), and performance instructions (con sord., senza sord.).

Agitato (♩ = ca. 69-72)

Poco and

Cl. 1
Cl. B
Bsn. 1
Bsn. 2
Cor 1
Cymb.
Tr. 1,2,3
Vib.
Basse E.
Hp.
A. 1-4
Vc. 1-4
Cb. 1
Cb. 2

Agitato (♩ = ca. 69-72)

Poco and

musical notation including dynamics (pp, p, mf, f, più f, cresc., quasi f, ord., ét. poco a poco, l.v.), articulation (arco, pizz.), and performance instructions (1. solo (III) (C), tutti).

Allegretto (♩ = ca. 76)

13

Fl. 1

Picc.

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cor 1

Cor 2

Trb.

Xyl.

Vib.

V. I - 1,4

V. I - 2,3

V. I - 5-8

V. II - 1

V. II - 2

V. II - 3-6

Cb. 1-2

più p

mf

mp

f

mf

più f

f

p

mf

più f

p

f

f

p

mf

molto f

molto f

ord.

lunga

1. solo

II

molto p

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

poco f

Clarinette en Mi♭

Clarinette 2 en Si♭

(1, 4.)

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Agitato (♩ = 80)

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Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. Mib

Cl. 2

Bsn. 1

Bsn. 2

Cor 1

Cor 2

Trp. 1

Trp. 2

Trb.

Tbl 1,2
Bg 1,2
Tom 1,2

Cymb.

Xyl.

Basse E.

Agitato (♩ = 80)

V. I - 1-4

V. I - 5-8

V. II - 1-2

V. II - 3-4

V. II - 5-6

A. 1-4

Vc. 1

Vc. 2

Vc. 3-4

Cb. 1-2

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