

MARC L. VOGLER

Clockwork

Nocturne for Choir (SSAATTBB)

Award winning at chor.com
Composer's Competition „Nocturne“

Vorwort

Jeder kennt es: man versucht einzuschlafen und irgendwo im Raum tickt leise, aber beharrlich eine Uhr. Je mehr man versucht, das Ticken zu ignorieren, desto lauter wird es. An Schlaf ist nicht zu denken. Die Zeit beginnt zu sprechen und flüstert von Vergänglichkeit.

Mitte 2022 machte ich die Entdeckung, dass bei genauem Hinhören in meinem Büro nicht nur eine, sondern zwei Uhren ticken. Die zweite jedoch leiser und ferner als die erste. Das Ticken der beiden Uhren ist naturgemäß nicht synchron, nicht gleichförmig, sondern polyphon, rhythmisch leicht gegeneinander verschoben, sich mal einander annähernd, sich mal voneinander entfernend. Die Uhren treten in einen musikalischen Dialog, ein rhythmischer Kontrapunkt entsteht: die Idee zur meiner Komposition *Clockwork* war geboren. Eine Rhythmuskomposition für Vokalensemble, eine Art vokales Uhrwerk zu komponieren empfand ich als reizvoll, ist doch Chor- und Vokalmusik – zumal das breite Repertoire der klassischen Chorliteratur – nicht gerade für seine Rhythmen, denn mehr für seine Harmonie- und Klanggestaltung bekannt.

Doch letztendlich ist Musik eine Zeitkunst – ist Musik Zeit. Und die Uhr ist das Instrument der Zeit. Wenn Uhren zu mir sprechen können, warum sollten dann nicht gleichsam Sprechstimmen wie Uhren klingen? Miteinander in einen rhythmischen Widerstreit, in eine Polyphonie verschobener Metren treten? Die menschliche Stimme verfügt mit ihrem ausdifferenzierten Konsonanten-Fundus über sämtliche klanglichen Schattierungen, um all jene Klänge abzubilden, die vornehmlich Perkussionsinstrumenten vorbehalten schienen. Insbesondere im a-cappella-Chorgefüge, in dem die verschiedenen Stimmgruppen ineinandergreifen, wie Zahnräder einer Uhr, gewinnt man den Eindruck: Ein Vokalensemble ist ein Uhrwerk, es muss ein Uhrwerk sein, um funktionieren zu können.

Im Sinne eines in sich geschlossenen Stückes, eines selbstreferenziellen Stückes, war mir wichtig, dass Titel, Musik und Text eine Einheit bilden. So kam die Idee des englischen Titels auf: *Clockwork* ist eine Onomatopoesie, das heißt eine sprachliche Nachahmung eines außersprachlichen Schallereignisses. Es bezeichnet semantisch nicht nur ein „Uhrwerk“, sondern imitiert zugleich in seiner klanglichen Fraktur, in seinem Wortklang, das Ticken der Uhr („klock“). Da es zudem auch noch den Werkbegriff („work“= „Werk“) im Namen trägt, schien der Titel *Clockwork* mir im doppelten Sinne ideal als Keimzelle dieser Vokalkomposition – eines Stückes, das die Grenzen aufzubrechen versucht zwischen Wortsinn und Wortklang, zwischen Sprache und Gesang.

Köln, April 2025

Marc L. Vogler

↓ Digitale Ausgaben sind erhältlich:
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Foreword

We've all been there: you're trying to fall asleep and somewhere in the room a clock is ticking quietly but insistently. The more you try to ignore the ticking, the louder it gets. Sleep is out of the question. Time begins to speak and whispers of transience. In mid-2022, I discovered that if I listened carefully, not one but two clocks were ticking in my office. The second, however, is quieter and more distant than the first. The ticking of the two clocks is naturally not synchronised, not uniform, but polyphonic, rhythmically slightly shifted against each other, sometimes approaching each other, sometimes moving away from each other. The clocks enter into a musical dialogue, a rhythmic counterpoint is created: the idea for my composition *Clockwork* was born. I found it appealing to compose a rhythm composition for vocal ensemble, a kind of vocal clockwork, as choral and vocal music – especially the broad repertoire of classical choral literature – is not exactly known for its rhythms, but rather for its harmonies and sound design.

But ultimately, music is a temporal art – music is time. And the clock is the instrument of time. If clocks can speak to me, why shouldn't speaking voices sound like clocks? Enter into rhythmic conflict with each other, into a polyphony of shifted metres? The human voice, with its differentiated range of consonants, has all the tonal shades at its disposal to reproduce all those sounds that seemed to be reserved primarily for percussion instruments. Particularly in the a cappella choir structure, in which the various vocal groups interlock like cogwheels in a clock, one gets the impression that a vocal ensemble is a clockwork mechanism; it has to be a clockwork mechanism in order to function.

In the sense of a self-contained piece, a self-referential piece, it was important to me that title, music and text form a unit. That's how the idea of the English title came about: *Clockwork* is an onomatopoeia, that means a linguistic imitation of an extra-linguistic sound event. Semantically, it not only describes a "clockwork", but also imitates the ticking of the clock ("klock") in its tonal fracture, in the sound of the word. As it also bears the term "work" in its name, the title *Clockwork* seemed to me to be ideal in a double sense as the nucleus of this vocal composition – a piece that attempts to break down the boundaries between the meaning of words and the sound of words, between speaking and singing.

Cologne, April 2025

Marc L. Vogler

↓ Digital editions for this work are listed at
www.carus-verlag.com/931000

Clockwork

für achttimmiges Vokalensemble

Marc L. Vogler

(*1998)

So präzise wie möglich ♩ = 60

Soprano I
pppp stimmlos, artikuliertes Flüstern
k k k k

Soprano II
Clo - ck - wor - k Clo - ck - wor - k Clo wor Clo wor
pppp stimmlos, artikuliertes Flüstern
ppp

Alto I
pppp stimmlos, artikuliertes Flüstern
k k k k

Alto II
Clo - ck - wor - k Clo - ck - wor - k Clo wor Clo wor -
pppp stimmlos, artikuliertes Flüstern
ppp

Tenore I
pppp stimmlos, artikuliertes Flüstern
k k k k

Tenore II
Clo - ck - wor - k Clo - ck - wor - k Clo wor Clo wor -
pppp stimmlos, artikuliertes Flüstern
ppp

Basso I
pppp stimmlos, artikuliertes Flüstern
k k k

Basso II
Clo - ck - wor - Clo - ck - r - k Clo wor Clo wor
pppp stimmlos, artikuliertes Flüstern
ppp

SI
9
Clo wor wor k k k Clo wor Clo k Clo wor Clo k

SII
k k or Clo wor k Clo k k Clo k Clo k k Clo

AI
wor k k k k Clo wor Clo k Clo wor Clo k

AII
- k k k k Clo wor Clo wor k Clo k k Clo k Clo k k Clo

TI
k k k k k k k k

TII
Clo wor Clo wor - Clo wor Clo wor

BI
k k k k k k k k

BII
Clo wor Clo wor Clo wor Clo wor

17

pp

S I Clo wor Clo k Clo wor Clo k k Clo k Clo k wor

pp

S II k Clo k k Clo k Clo k k Clo k Clo k Clo k wor

pp

A I Clo wor Clo k Clo wor Clo k k Clo k Clo k wor

pp

A II k Clo k k Clo k Clo k k Clo Clo k Clo k wor k

pp

T I Clo k Clo k Clo k Clo k k Clo k wor k Clo

pp

T II Clo wor Clo wor - k Clo k wor k Clo

pp

B I k k k k k Clo wor Clo

pp

B II Clo wor Clo wor Clo wor k Clo k

24

S I k Clo k wor k Clo k Clo

S II Clo k k Clo k wor k Clo k Clo

A I k Clo Clo k Clo k wor k Clo k Clo

A II Clo k Clo k Clo k wor k Clo k Clo k

T I k Clo k Clo k wor k Clo k Clo k Clo

T II k Clo k Clo k wor k Clo k Clo t t t t t t t t

p

B I k Clo t - k k t - k k t - k k t - k k t - k k

p

B II Clo k t t t t t

67

S I work work Clock Clock-work work Clock Clock - work work Clock Clock-work

S II work Clock - Clock work work Clock Clock work work Clock Clock work work Clock

A I Clo k wor k Clo k wor k Clo k wor k Clo k

A II Clock - work Clock - work Clock - work Clock - work Clock - work

T I Clo(ck) Clo(ck)

T II Clock - - - work Clock - - - work

B I Dm Dm Dm

B II Dm Dm Dm

sf-mp *sf-mp* *sf-mp* *sf-mp* *sf-mp*

sf-mf *sf-mf* *sf-mf* *sf-mf* *sf-mf*

72

S I work Clock Clock Clock-work work Clock Clock - work work Clock

S II k work Clock work work Clock Clock work work Clock Clock

A I - work Clock - work Clock - work Clock - work Clock - work Clock -

A II Clo - ck work Clock - work Clock - work Clock - work Clock - work Clock - work Clock -

T I Clock - - work Clock - work

T II wor - k Clock - work Clock - work Clock - work Clock - work

B I Dm Dm Dm

B II Dm Dm Dm

sf-mp *sf-mp* *sf-mp* *sf-mp* *sf-mp*

sub. pp *sf-mf* *sf-mf* *sf-mf* *sf-mf*

77

S I Clock-work work Clock Clock - work work Clock Clock-work work Clock Clock-

S II work work Clock Clock work work Clock Clock work work Clock Clock work

A I - work Clock - work Clock - work Clock - work Clock - work Clock - work Clock - work

A II - work Clock - work Clock - work Clock - work Clock - work Clock - work Clock - work

T I Clock - work Clock - work Clock -

T II Clock - work Clock - work Clock - work Clock - work Clock work Clock -

B I Dm Dm

B II Dm Dm

sf-mp *sf-mp* *mf*

p *mf*

sf-mf *sf-mf* *mf*

sf-mf *sf-mf*

82

S I work work Clock-work work Clock Clock - work work Clock

S II work Clock Clock work work Clock Clock

A I k - work k - work Clock - work Clock - work Clock - work Clock -

A II Clock Clock - work Clock - work Clock - work Clock - work Clock -

T I work Clock - - - work Clock - - -

T II work Clock - work Clock - work Clock - work Clock - work Clock -

B I Dm Dm

B II Dm Dm

f *f*

f *f*

86

S I Clock-work work Clock Clock - work work Clock - work Clo - - -

S II work work Clock Clock work work Clock Clock - work Clo - ck-wor-

A I - work Clock - work Clock - work Clock - work

A II - work Clock - work Clock - work Clock - work

T I work Clock - work

T II work Clock - work Clock-work Clock - work Clock - work Dm

B I Dm

B II Dm

sub. pp

sf. mp

sf. p

port.

93

S I

S II

A I k Clock - wo

A II wor - k Clo - Clock-wor - Clo - - -

T I Clo - ck-wor -

T II Clo - - -

B I Clo - - -

B II Clo - - -

pp

p

p

p

115 *mf*

SI
K t t t t t t t K t t t t t t t Clo-k k Clo-k k Clo-k k Clo-k k Clo-k Clo-k

SII
K t t t t t t t K t t t t t t t Clo-k k Clo-k k Clo-k k Clo-k k Clo-k Clo-k

AI
K t t t t t t t K t t t t t t t Clo-k k Clo-k k Clo-k k Clo-k k Clo-k Clo-k

AII
K t t t t t t t K t t t t t t t Clo-k k Clo-k k Clo-k k Clo-k k Clo-k Clo-k

mf

TI
Clock-work Clock-work Clock-work Clock-work Clo Clo Clock-work Clock-work Clock-work Clockwork Clo Clo

TII
Clock-work Clock-work Clock-work Clock-work Clo Clo Clock-work Clock-work Clock-work Clockwork Clo Clo

BI
Clock-work Clock-work Clock-work Clock-work Clo Clo Clock-work Clock-work Clock-work Clockwork Clo Clo

BII
Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

119 *f quasi archi col legno*

SI
Clo-k k k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

SII
k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

AI
Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

AII
Clo-k k k k Clo-k k Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

TI
Clo-k k k k Clo-k k Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

TII
Clo-k k k k Clo-k k Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

BI
Clo-k k k k Clo-k k Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

BII
Clo-k k k k Clo-k k Clo-k Clo-k k Clo-k k Clo-k k k k Clo-k k Clo-k k Clo-k Clo-k k

123 *ff* molto drammatico

S I Clo - ck - wor - k Clo - ck - wor - k Clock - wor - Clo - ck - wor - k Clo - ck - wor - k Clock - wor -

S II Clo - ck - wor - k Clo - ck - wor - k Clock - wor - Clo - ck - wor - k Clo - ck - wor - k Clock - wor -

A I Clo - ck - wor - k Clo - ck - wor - k Clock - wor - Clo - ck - wor - k Clo - ck - wor - Clock - wor -

A II Clo - ck - wor - k Clo - ck - wor - k Clock - wor - Clo - ck - wor - k Clo - ck - wor - k Clock - wor -

T I *ff* (das "k" stark akzentuieren!) Clo - k k k Clo - k k Clo - k k Clo - k k k Clo - k k Clo - k Clo - k k Clo - k k

T II k k k k k Clo - k Clo - k k Clo - k k Clo - k k k Clo - k k Clo - k Clo - k k Clo - k k

B I *ff* (das "k" stark akzentuieren!) Clo - Clo - k k k Clo - k k Clo - k Clo - k k Clo - k k Clo - Clo - k k k Clo - k k Clo - k Clo - k k Clo - k k

B II *ff* (das "k" stark akzentuieren!) Clo - Clo - k k k Clo - k k Clo - k Clo - k k Clo - Clo - k k k Clo - k k Clo - k Clo - k k Clo - k k

127

fff *ppp scherz. einatmen!* (v)

S I Clo - ck Clo - ck Clo ck Clo - Clo - Clo - Clo - ck - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

S II Clo - ck Clo - ck Clo - ck Clo - Clo - Clo - Clo - ck - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

A I Clo - ck Clo - ck Clo - ck Clo - Clo - Clo - Clo - ck - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

A II Clo - ck Clo - ck Clo - ck Clo - Clo - Clo - Clo - ck - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

T I Clo - k k k k k Clo - k Clo - k k Clo - k k k k k - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

T II k k k Cl Clo - k Clo - k Clo - k k Clo - k k k k k - - - - wor-[k]!

fff *ppp scherz. einatmen!* (v)

B I Clo - Clo - k k k Clo - k k Clo - k Clo - k Clo - k k Clo - - - - k k k k k - wor-[k]!

fff *ppp scherz. einatmen!* (v)

B II Clo - Clo - k k k Clo - k k Clo - k Clo - k Clo - k k Clo - - - - k k k k - wor[k]!

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www.carus-verlag.com / info@carus-verlag.com
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