

h. johannes wallmann

klangfelder | soundfields 12
(im strom der gezeiten)

variations for 2 pianos

Während **klangfelder 5** (wolken, uhren, herzschläge) kompositorische Ansätze und Gedanken aus der musikalischen Gegenwart verbindet, verfolgen die

klangfelder 12 (im strom der gezeiten)

den "Alles-Gedanken" der 12-Ton-Methode, indem sie Gegenwart und Vergangenheit miteinander kombinieren. Dabei wird einer gewissen Verwandtschaft von Bachs Präludium C-Moll aus dem Wohltemperierten Klavier, Bd. 1, mit Chopins Etüde As-Dur nachgegangen. Auch kommen gewisse mechanistische Vorgehensweisen (z.B. von Conlon Nancarrow oder Alexander Mossolow) zum Zuge. Dazwischen - wie ein statisches Gerüst "vergehender Zeit" - die ins pianissimo gehenden Achtel und Dreiklänge, die zueinander in Relation stehen und von Zeit (Fermaten) und nachklingenden Klängen umrahmt sind. Ein großes 12-töniges Strömen und Gezeiten-Zirkulieren - wie ein "Malström" (Edgar Allan Poe) - scheint früher oder später alles in sich zu vereinen, aber auch zu verschlingen. Dabei werden immer wieder Bach und Chopin - die Teil des Strömens sind - an die Oberfläche gespült. Jedoch können (wie in **klangfelder 5**) ad libitum auch in die **klangfelder 12** die experimentellen „Variationen 2 – aus leisen Gärten der Wildnis“ einbezogen werden, die im äußersten pianissimo zu realisieren sind. Damit wäre das große 12-tönige Strömen und Gezeiten-Zirkulieren (mit seinen sich ausprägenden Mechanismen) in den Kontext unkonventioneller organismischer Schönheiten gestellt und würde entsprechend erlebt werden können.

Hinweise zur Aufführung des Werkes:

Wenn sich bei Tempowechseln zwei unterschiedliche Strukturen/Tempi überlappen, ist in der Überlappung in dem einen Klavierpart stets noch das zuvor gültige Tempo auszuführen, in der neu einsetzenden Struktur gilt dagegen stets schon das neue Tempo.

Der Pedalgebrauch ist flexibel zu handhaben. Ebenso - auch über die Chopin-Zitate hinaus - die rubato-Methodik.

Die räumliche Anordnung der beiden Flügel ist den Interpreten freigestellt. Sie kann wie in **klangfelder 5** gewählt, aber auch ganz normal - beide Flügel vorn auf der Bühne - gehandhabt werden.

Bei Nutzung der drei Möglichkeiten zur Einbeziehung von „Variationen 2 – aus leisen Gärten der Wildnis“ sollte eine elektronische Verstärkung nur dann in Erwägung gezogen werden, wenn die beiden Flügel (wie in **klangfelder 5**) weit voneinander entfernt positioniert sein sollten.

„und es gehen die menschen hin,
zu bestaunen
die höhen der berge,
die ungeheuren fluten des meeres,
die breit dahinfließenden ströme,
die weite des ozeans
und die
bahnen der gestirne“*
sowie die
schönheit und wahrhaftigkeit
von
sich integral gestaltenden
schwingungen“.

die menschen
erleuchten und bewundern
das ganze
und
erkennen an der sie umgebenden größe,
dass sie zwar nur zwerge
(moderni),
aber doch
verantwortliche teilhaber
des ganzen
sind“.

*francesco petrarca in confessiones X, 8
(nach seiner besteigung des mont ventoux im jahr 1336)

klangfelder 12 / soundfields 12
 - variations for piano duo -
 (im strom der gezeiten)

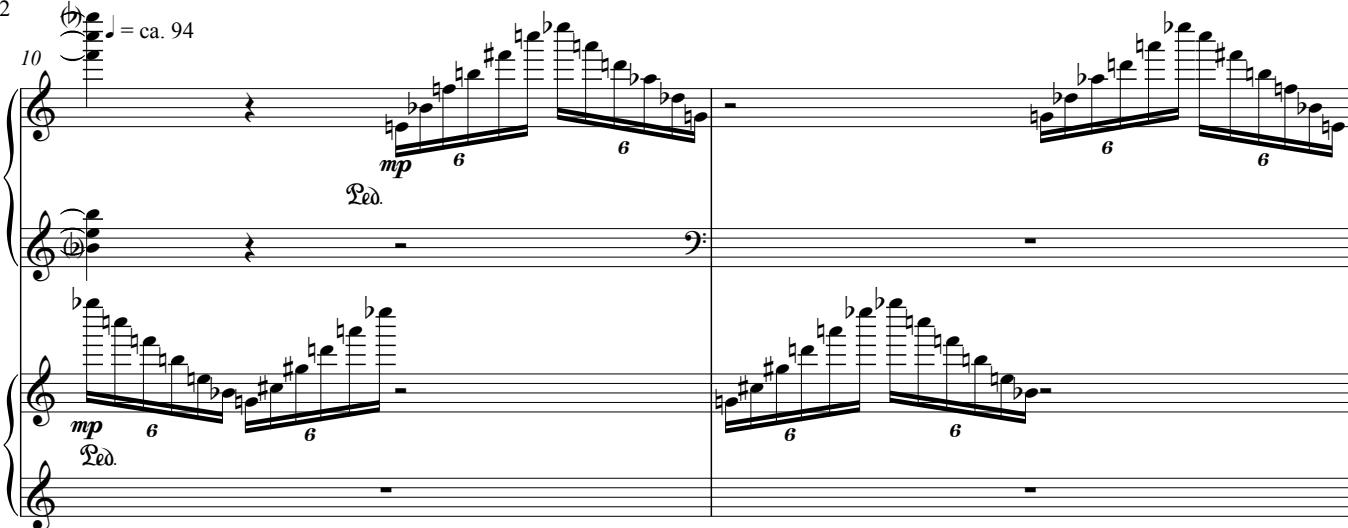
H. Johannes Wallmann 2019
 Stand: 230623
 in Erinnerung an
 Bach WT-1, C-Moll,
 Chopin Etude As-Dur,
 und Conlon Nancarrow

ad libitum: Kadenz: "aus
 leisen Gärten der Wildnis"
 ca. 2 min.

ad libitum: Kadenz: "aus
 leisen Gärten der Wildnis"
 ca. 2 min.

*

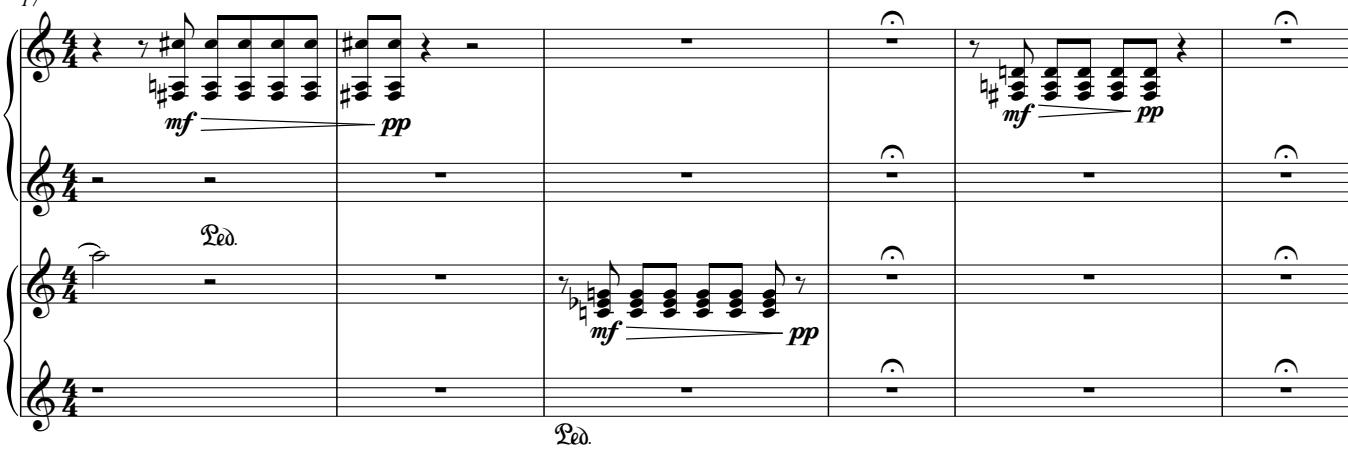
2



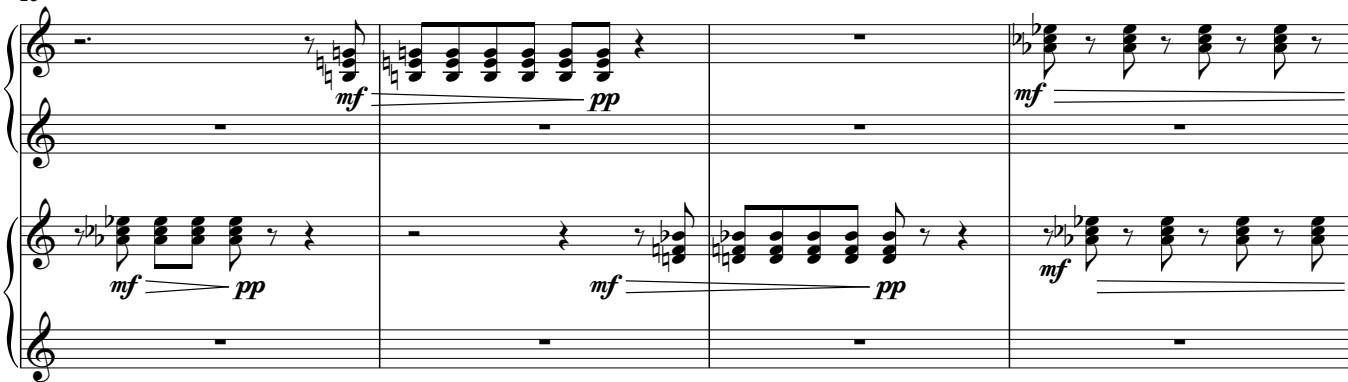
12 \downarrow = ca. 70
lunga



13 \downarrow *mf*



14 \downarrow *mf*



15 \downarrow *mf*

27

lunga

33

lunga

39

45

pp *mf* — *pp* *mf* — *pp* *mf* — *pp*

mf — *pp* *mf* — *pp* *mf*

—

mf — *pp* *mf* — *pp* *mf*

mf — *pp* *mf* — *pp* *mf*

49 $\text{♩} = \text{ca.} 130$

(B)

*

mp

*

mp

mp

52 $\text{♩} = \text{ca.} 70$

$\text{♩} = \text{ca.} 94$

mf — *pp*

pp *pp*

pp *pp*

*

pp *pp*

pp *pp*

55

$\text{♩} = \text{ca.} 70$

pp *pp*

pp *pp*

pp *pp*

*

mf

*

♩ = ca. 70
5

59

♩ = ca. 94

pp

mf

Ped.

pp

Ped.

61

♩ = ca. 94

p

mf — *p*

rit.

mp

**Ped.*

tempo rubato

6

6

mf — *p*

pp *6*

6

tempo rubato

mp

**Ped.*

6

6

64

6

6

mp

**Ped.*

6

6

mp

6

6

66

69

*

* ♫

71

73

$\text{♩} = \text{ca. } 72$

lunga

*

lunga

* *mf*

Musical score for piano, page 10, measures 76-92. The score consists of four staves (treble and bass) with various dynamics and performance instructions. Measure 76 starts with a complex chord in 12/8 time. Measures 77-79 show a transition with changing time signatures (12/8, 4/4, 12/8) and dynamics (mf, pp, mf, pp). Measure 80 begins with a bass note followed by a treble line. Measures 81-83 continue with chords and dynamics (mf, pp, mf, pp). Measure 84 features a treble line with sixteenth-note patterns. Measures 85-87 show a treble line with sixteenth-note patterns and a bass line with eighth-note chords. Measure 88 starts with a treble line and continues with bass lines in measures 89-92. Various dynamics (p, pp, mp, mf) and performance instructions (Ped., * Ped.) are included throughout the score.

91

p

mf

pp

Ped.

mf

p

Ped.

mf

pp *

95 $\text{♩} = \text{ca.} 94$

$\text{♩} = \text{ca.} 94$

6

6

* *Ped.*

pp *6*

6

Ped.

pp *6*

6

*

97 $\text{♩} = \text{ca.} 130$

p

*

Ped.

p

100 $\text{♩} = \text{ca.} 87$

102

104 $\text{♩} = \text{ca.} 70$ $\text{♩} = \text{ca.} 94$

107

109

lunga

mf

lunga

mp

Ped.

Ped.

111

mf

mp

Ped. 6

** Ped.*

mf

mp

Ped. 6

** Ped.*

mf

mp

Ped. 6

** Ped.*

113

pp

mf

Ped.

pp

mp

Ped.

Musical score for piano, page 124, measures 124-125. The score consists of two systems. The top system starts with a dynamic of $\text{ca.} 94$ and a tempo of $\text{♩} = \text{ca.} 94$. It features two staves: treble and bass. The treble staff has a single note followed by three eighth-note groups. The bass staff has a single note followed by a bass clef, a key signature of one sharp, and a bass clef. The bottom system starts with a dynamic of $\text{ca.} 72$ and a tempo of $\text{♩} = \text{ca.} 72$. It also has two staves: treble and bass. The treble staff contains sixteenth-note patterns with a basso continuo line underneath. The bass staff contains sixteenth-note patterns with a basso continuo line underneath. Measure 125 continues with the same patterns and dynamics.

Musical score for piano, page 126, measures 1-3. The score consists of two systems. The first system starts with a treble clef, a key signature of one flat, and a tempo of ca. 130 BPM. It features a sixteenth-note pattern in the right hand and eighth-note chords in the left hand. Measure 1 ends with a fermata over the right hand. Measure 2 begins with a dynamic of *mf*, followed by a measure of *pp*. Measure 3 begins with a dynamic of *mp*. The second system continues with a treble clef, a key signature of one flat, and a tempo of ca. 130 BPM. It shows a sixteenth-note pattern in the right hand and eighth-note chords in the left hand. Measures 2 and 3 of this system also end with fermatas over the right hand.

Musical score for piano, page 129, measures 1-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Both hands play eighth-note chords. Measure 2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 4: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 5: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 6: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 7: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 8: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 9: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 10: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 11: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 12: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 13: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 14: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 15: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 16: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 17: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 18: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 19: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 20: Left hand eighth-note chords, right hand sixteenth-note patterns.

132 $\text{♩} = \text{ca.} 94$

Ped.

pp mf

p 6

Ped. $*$

$*$ *Ped.* 6 6 6

135

mp

mp 3

6

3 3

p 6

mf 6

mf 6 6

6

$*$ *Ped.*

$*$ *Ped.* 6 6 6

139

3 3 3

p 6

6 3

$*$

6

6

mp

3 3

6 3 3

$*$

143

* Ped.

* Ped.

Ped.

* Ped.

146

* Ped.

* Ped.

p

Ped. 6

*

p

Ped. 6

6

149

mp

6

p

6

Ped.

*

Ped.

6

mp

6

*

Ped.

6

mp

6

*

Ped.

6

151

Led.

** Led.*

pp

** Led.*

*

153

** Led.*

pp

pp

Led.

mf

** Led.*

*

156

mp

pp

Led.

Led.

pp

Led.

pp

Led.

Led.

16

160

Ped.

Ped.

Ped.

*

162

Ped.

Ped.

Ped.

*

166

Ped.

Ped.

Ped.

*

169

pp

mf

mf

pp

Ped.

mf

pp

** Ped.*

mf

mf

mf

pp

Ped.

ca. 91

ca. 78

pp

mf

pp

mf

ca. 91

** Ped.*

p

** Ped.*

p

Ped.

179

mp

ff

Leo.

*

Leo.

180

181

pp

ff

6

6

6

6

6

6

182

182

pp

ff

6

6

6

6

6

6

6

6

* Leo.

183

* Lento.

184

ca. 72

* Lento.

*

187

ca. 78

mf Lento.

pp

mf

*

192

Ped.

mf

Ped.

pp

195

Ped.

mf

pp

mf

pp

Ped.

198

pp

mf

** Ped.*

pp

200

mf

**Ped.*

**Ped.*

202

p

mf

*

♩ = ca. 104

205

♩ = ca. 72

mp

6

Ped.

mf

208

6

pp

6

6

6

6

*

Ped.

22

209

Ped.

mp 6 6 6 6 6 6

* *Ped.*

211

pp 6 6 6 6 6 6

Ped.

pp 6 6 6 6 6 6

* *Ped.*

212

mp 6 6 6 6 6 6

Ped.

pp 6 6 6 6 6 6

* *Ped.*

213

pp 6 6 6 6 6 6

* *Ped.*

6 6 6 6 6 6

214

215

mp

**Ped.*

216

Ped.

217

mp

**Ped.*

**Ped.*

$\text{♩} = \text{ca. } 130$

218

$\text{♩} = \text{ca. } 104$

220

222

Ped.

223

225

227

mf

Ped. - leicht gelüftet

228

229

Led.

ca. 140

mp

♩ = ca. 104

231 *mp*

233 *Lead.*

235 **Lead.*

236 *Lead.*

♩ = ca. 140

$\text{♩} = \text{ca.} 104$

27

238

$\text{♩} = \text{ca.} 104$

241

242

$\text{♩} = \text{ca.} 104$

244

245

ca. 104

246

mp 6 *pp* 6 6 6 6 6

* Ped.

Ped.

247

6 6 6

Ped.

248

mp 6 6 6 6

* Ped.

pp 6 6 6

* Ped.

250

6 6 6

pp 6 6 6

* Ped.

251

252

Led.

254

256

$\downarrow = \text{ca.} 91$

** Led.*

ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
5-8 min.

259

ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
5-8 min.

260

261

262

263

264

$\text{ca.} 91$

mf

*
* Lied.

Musical score for orchestra and piano, page 10, measures 266-281.

Measure 266: Treble clef, 4/4 time, key signature of 3 sharps. Bassoon part labeled "Ped." with sixteenth-note patterns. Violin part with sixteenth-note patterns. Cello part with sixteenth-note patterns. Double bass part with sixteenth-note patterns. Measures 267-271: Continuation of the sixteenth-note patterns from measure 266. Measure 272: Treble clef, 4/4 time, key signature of 3 sharps. Bassoon part labeled "Ped." with sixteenth-note patterns. Violin part with sixteenth-note patterns. Cello part with sixteenth-note patterns. Double bass part with sixteenth-note patterns. Measures 273-275: Continuation of the sixteenth-note patterns from measure 272. Measure 276: Treble clef, 4/4 time, key signature of 3 sharps. Bassoon part with sixteenth-note patterns. Violin part with sixteenth-note patterns. Cello part with sixteenth-note patterns. Double bass part with sixteenth-note patterns. Measures 277-281: Continuation of the sixteenth-note patterns from measure 276. Measure 281: Tempo marking: $\text{♩} = \text{ca.} 72$. Dynamics: mf to pp , mp to p , pp , mf to pp , mp to p , mf to pp . Bassoon part labeled "Ped." with eighth-note patterns. Double bass part labeled "Ped." with eighth-note patterns.

287

292

293 Ped.

298

304

$\text{♩} = \text{ca.} 104$

308

310

312

314

This image shows four pages of a musical score for two staves. The top two pages (308 and 310) feature treble and bass staves. The bottom two pages (312 and 314) feature alto and bass staves. The music consists of sixteenth-note patterns. Various dynamics are indicated, including *mf*, *6*, *Ped.*, *lunga*, and asterisks (*). Measure numbers 308, 310, 312, and 314 are printed at the start of each corresponding page.

316

318

320

322

324

325

326

$\downarrow = \text{ca.} 91$

327

J = ca. 91

329

J = ca. 91

330

J = ca. 78

331

J = ca. 78

334

Musical score for piano, page 10, featuring six staves of music. The score includes dynamic markings such as *mf*, *pp*, and *Ped.* Measure 340 shows a bass line with eighth-note chords. Measures 341-342 show a treble line with eighth-note chords. Measure 343 starts with a tempo of $\text{J} = \text{ca.} 91$ and features a complex treble line with sixteenth-note patterns and measure groupings of 6, 3, and 6. Measures 344-345 continue this pattern with a tempo of $\text{J} = \text{ca.} 104$. Measure 346 begins with a tempo of $\text{J} = \text{ca.} 140$ and includes a section marked *mf*.

348

$\text{d} = \text{ca.} 104$

$\text{d} = \text{ca.} 140$

6

Ped.

*

6

Ped.

*

352

6

3/4

6

Ped.

3/4

3/4

357 $\text{♩} = \text{ca.} 140$

360

Reo.

362

Reo.

364

$\text{♩} = \text{ca.} 140$

366

369 = ca. 140

8va

372

8va

Ped.

375

378

$\text{J} = \text{ca. } 104$

Ped.

6

Ped.

6

Ped.

$\text{J} = \text{ca. } 140$

6

6

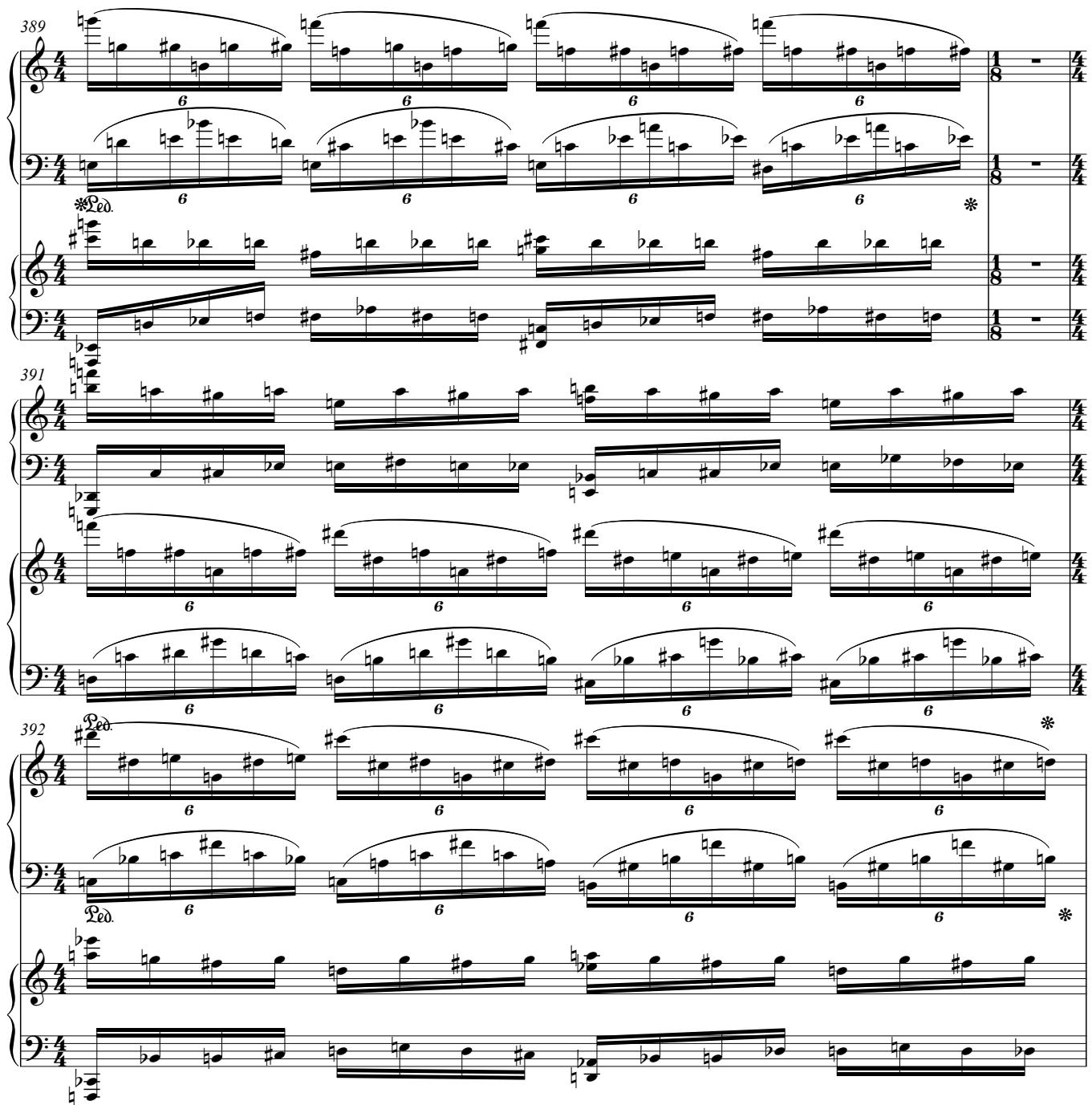
6

6

6

6

386 

389 

393

394

395

sempre mp

Ped. 6 6 3 3

396

Ped. 8^{vb}-----|

3 3 3 3 3 3 3 3

44 397

 398

 399

 400

401

Ped.

8vib.

*

402 $\text{♩} = \text{ca.} 70$ rallent.

rallent.

mf

Ped. sempre - durchlüftet

Ped. sempre - durchlüftet

403 rallent.

rallent.

6

6

6

404

lunga

lunga

mf

405

mf

mf pp

mf

mf

409

p

mf p mf p mf mp pp mf p

p

mp pp mp pp mp p pp

413 lunga

mf pp

mf pp

416

mf

Ped.

*

mf

mf

Ped.

*

p

Ped.

*

$\text{♩} = \text{ca.} 96$

421

pp

Ped.

Ped.

Ped.

Ped.

*

422

Ped.

Ped.

Ped.

Ped.

423

424

* ♪

425

ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
ca. 2 min.

ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
ca. 2 min.

*