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.

.

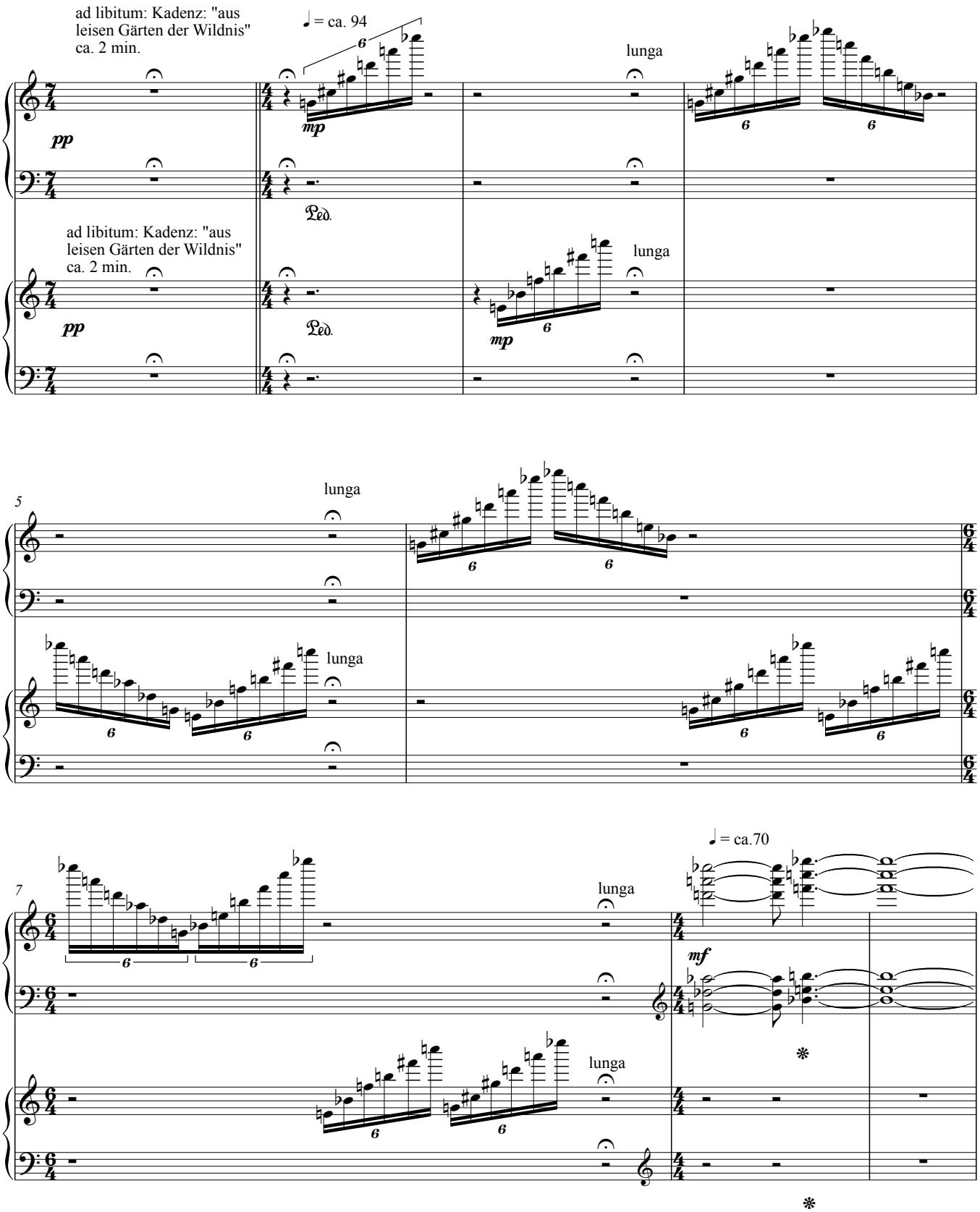
„und es gehen die menschen hin,
zu bestaunen
die höhen der berge,
die ungeheuren fluten des meeres,
die breit dahinfließenden ströme,
die weite des ozeans
und die
bahnen der gestirne“*
sowie die
schönheit und wahrhaftigkeit
von
sich integral gestaltenden
schwingungen
.
die menschen
erleuchten und bewundern
das ganze
und
erkennen an der sie umgebenden größe,
dass sie zwar nur zwerge
(moderni),
aber doch
verantwortliche teilhaber
des ganzen
sind

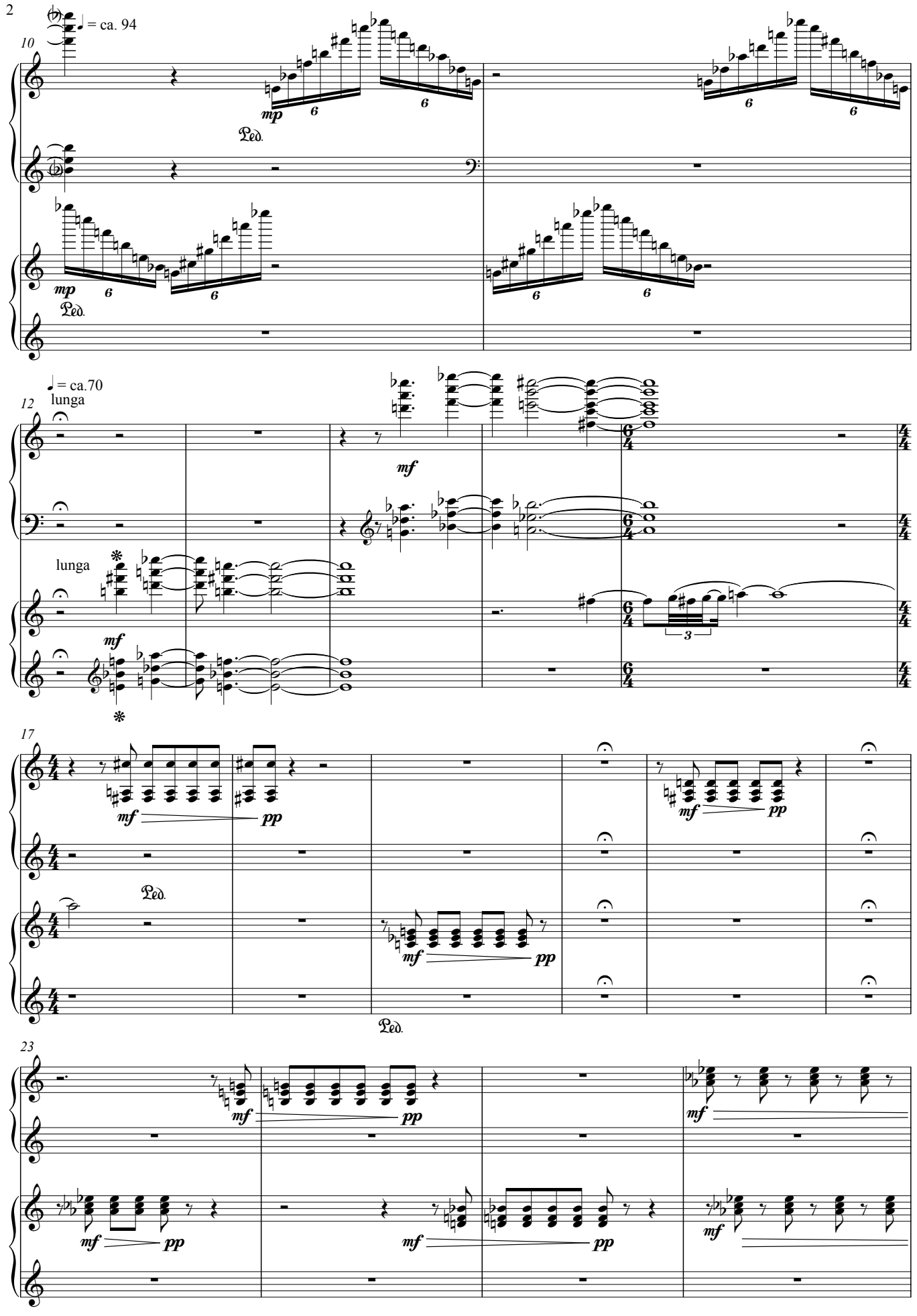
.

*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

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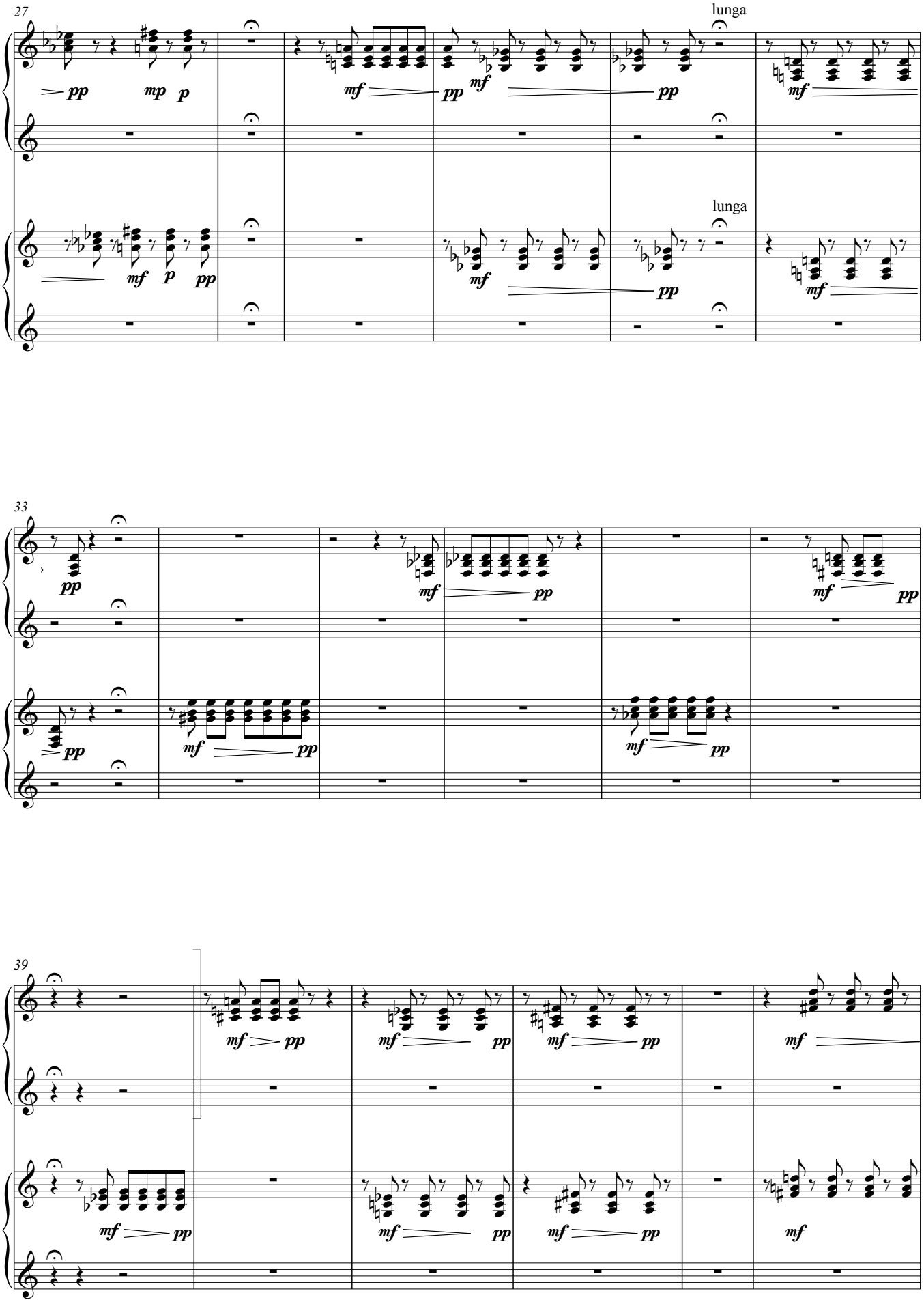
mf
17
pp
23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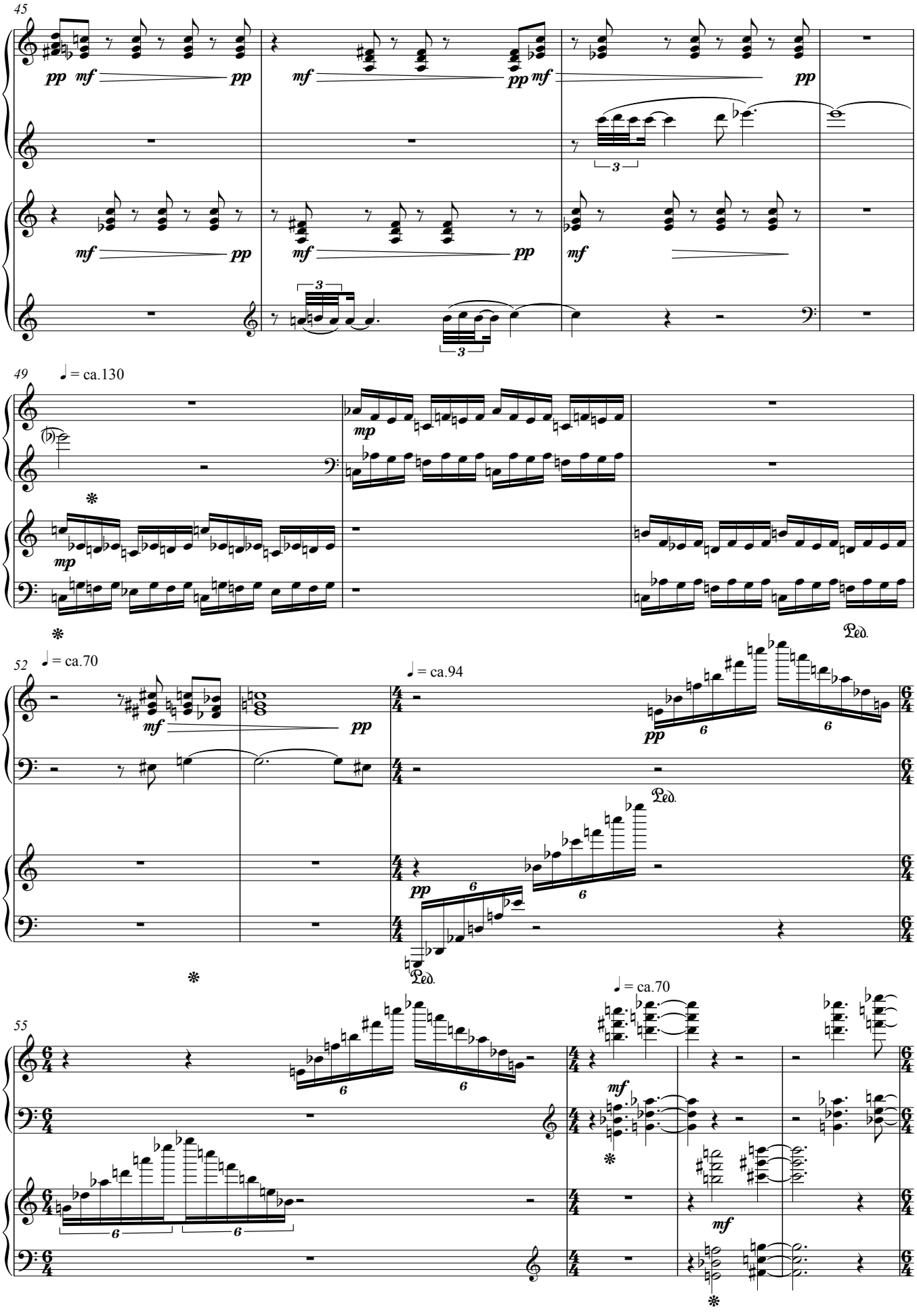
lunga
lunga
33
39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pp mf pp
mf pp
mf pp mf
pp
3
mf pp
mf pp
mf
3
3
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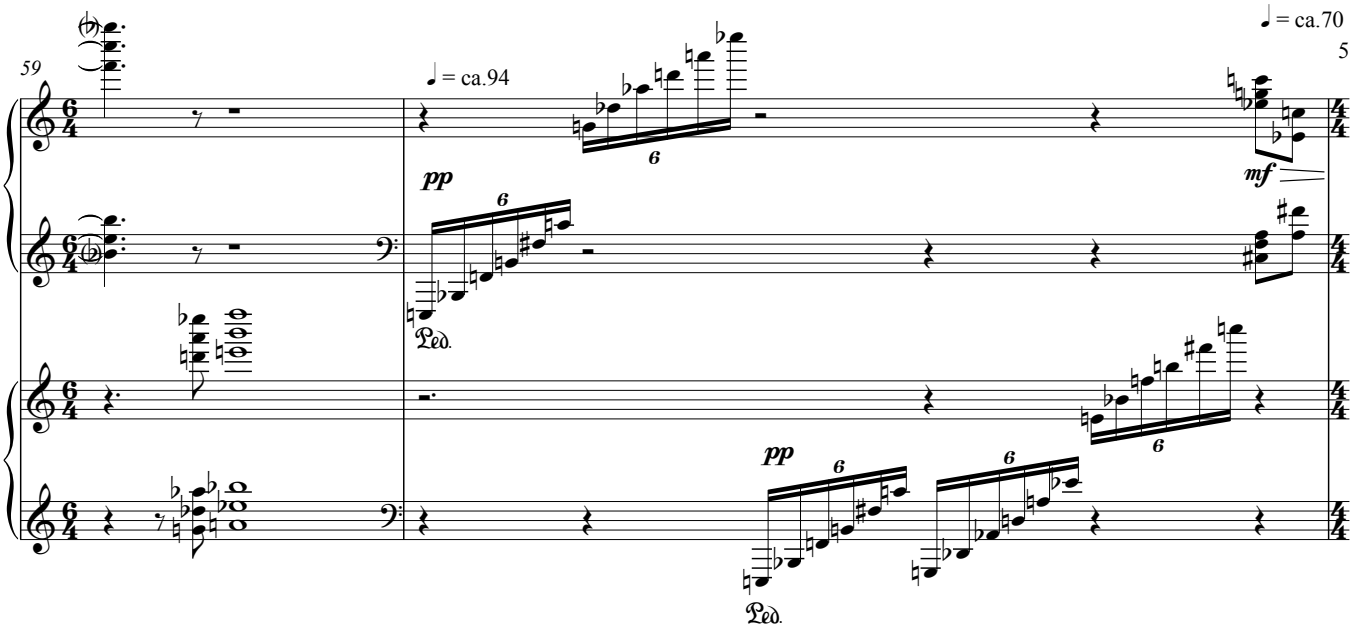
mp
mp
Ped.
52
♩ = ca.70
mf pp
♩ = ca.94
pp
6
6
Ped.
pp
6
Ped.
55
6
6
♩ = ca.70
mf
mf
6
6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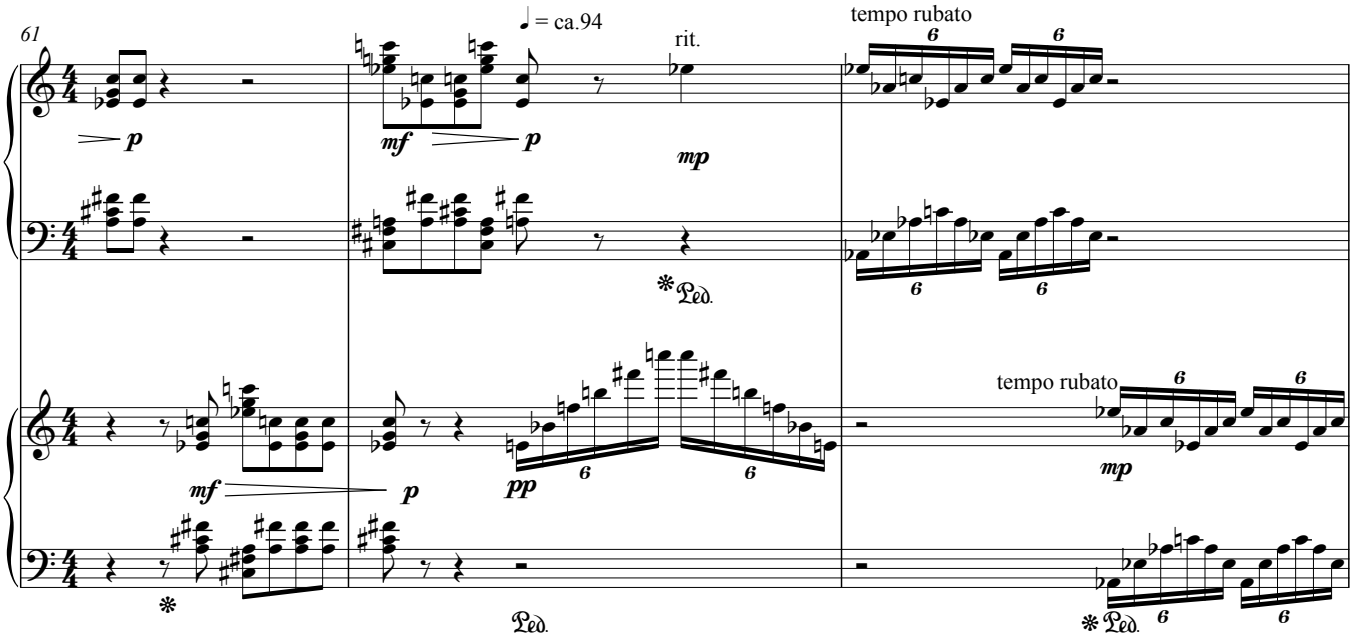
♩ = ca.70
pp
mf
Ped.
pp
Ped.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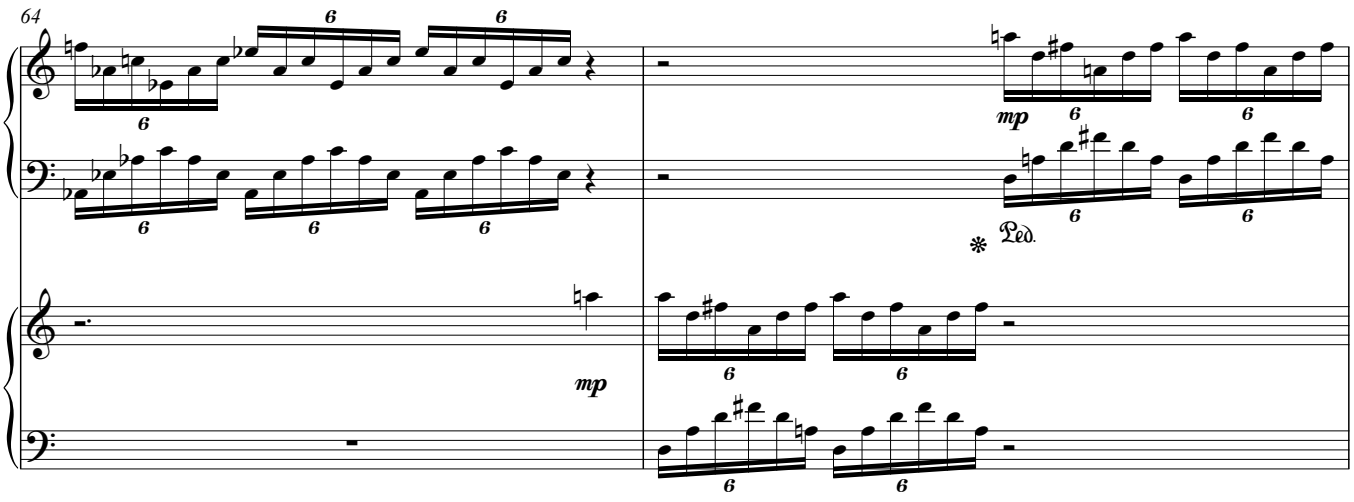
rit.
tempo rubato
p
mf
p
mp
Ped.
tempo rubato
mf
p
pp
mp
Ped.
Ped.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mp
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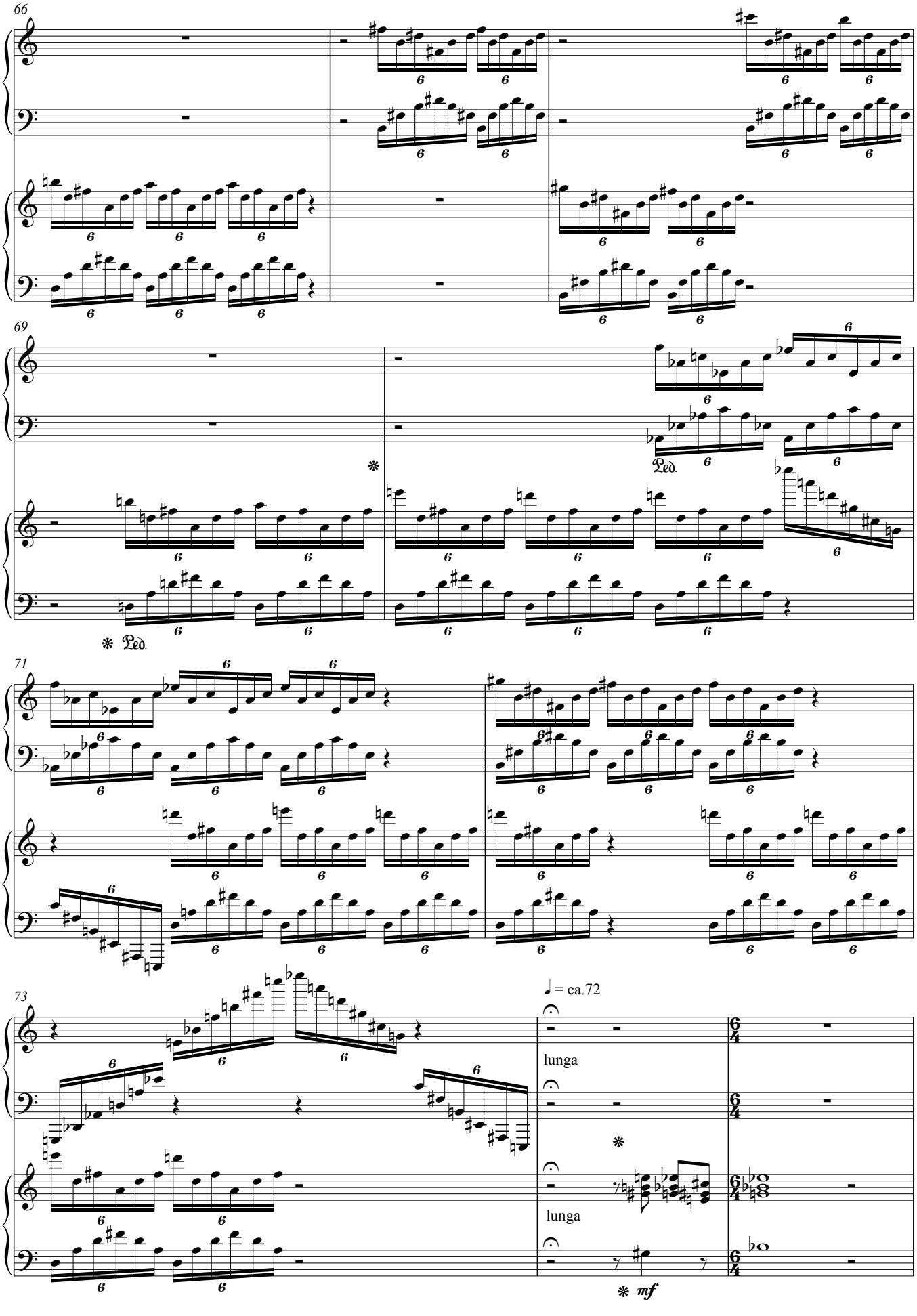
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69
Ped.
71
73
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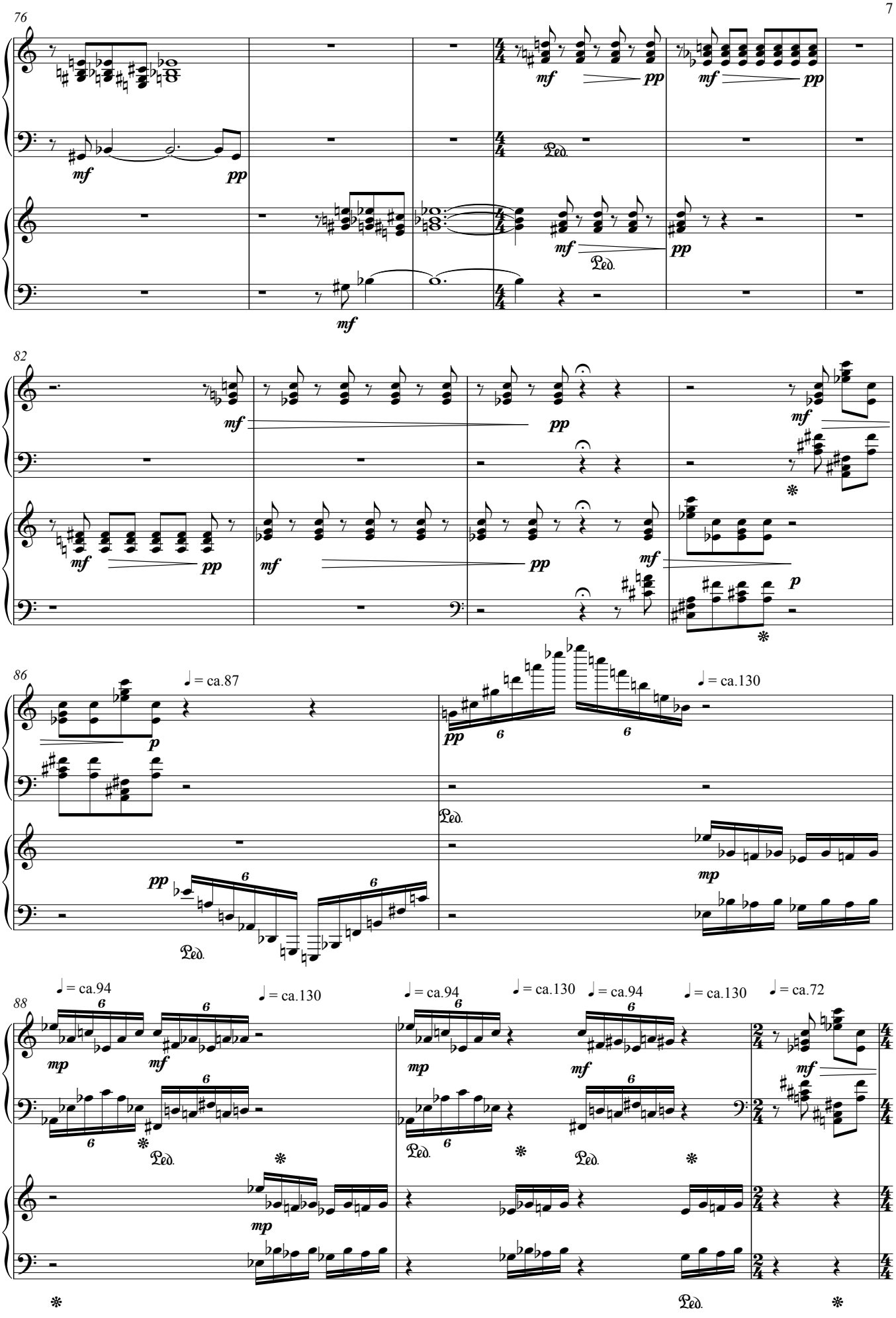
lunga
lunga
mf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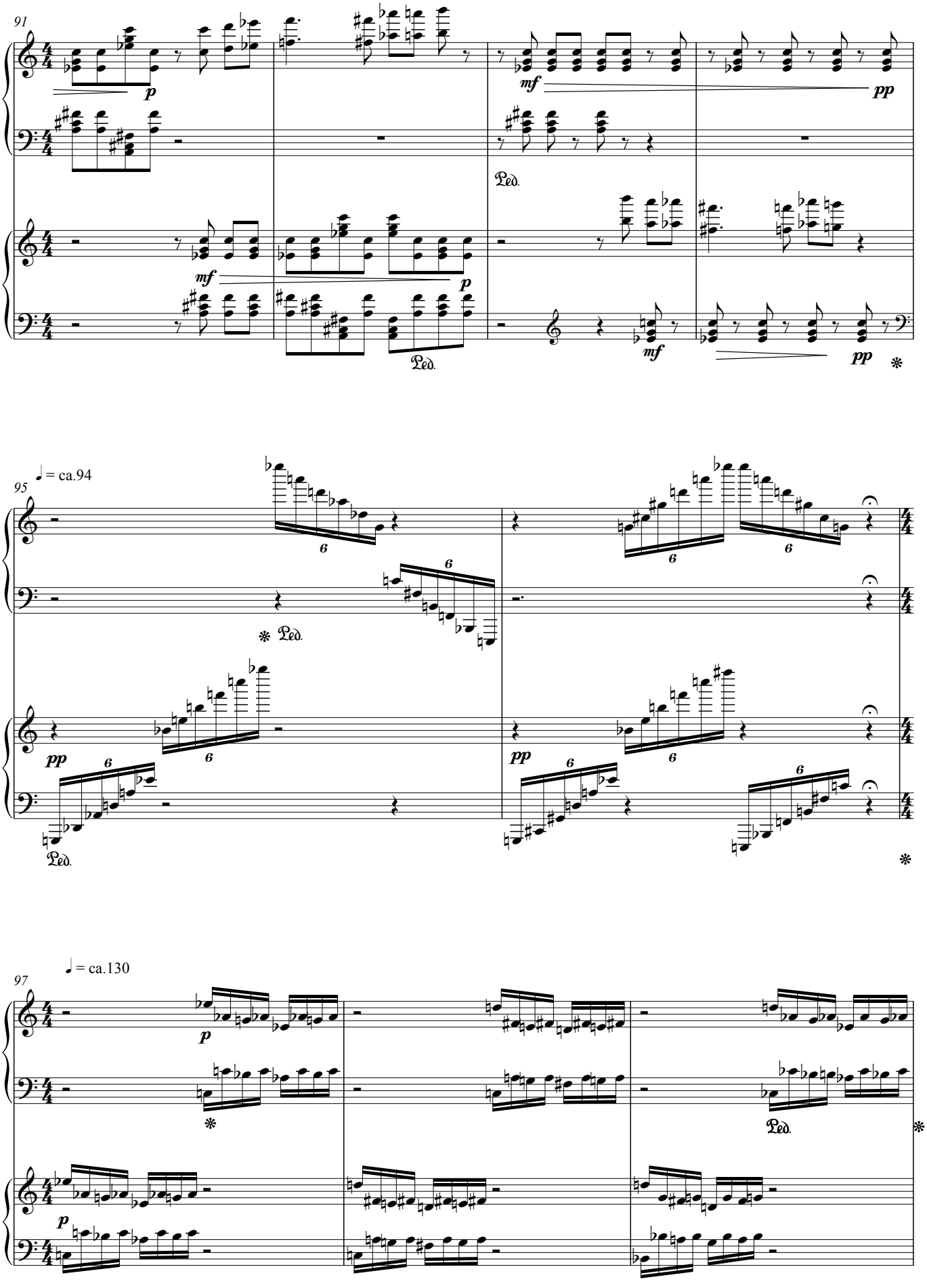
mf
pp
Ped.
82
86
= ca.87
= ca.130
= ca.94
= ca.72
88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p
mf
pp
Ped.
mf
p
Ped.
mf
pp
95
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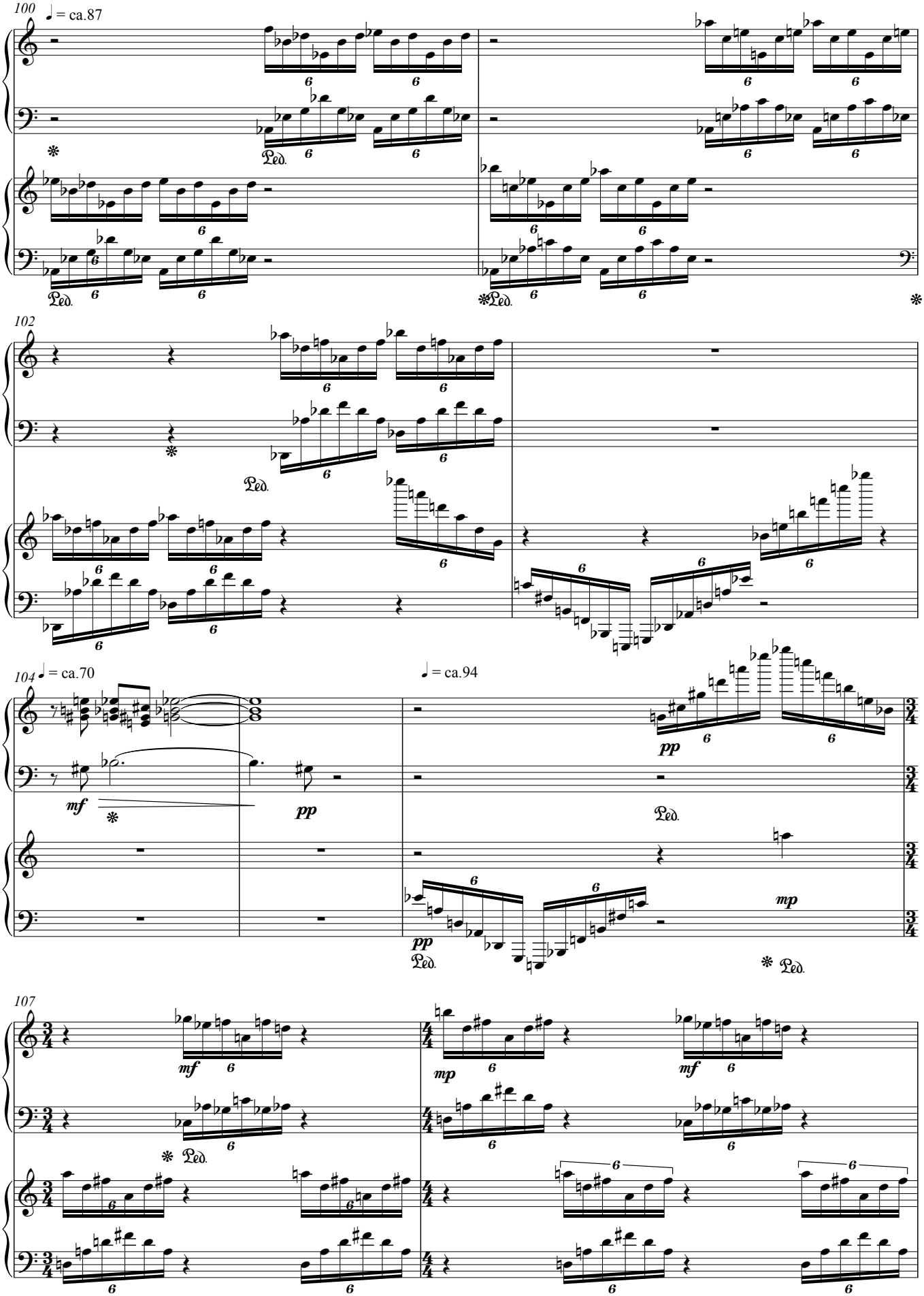
Ped.
pp
Ped.
pp
97
♩ = ca.130
p
Ped.
p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Ped.
102
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pp
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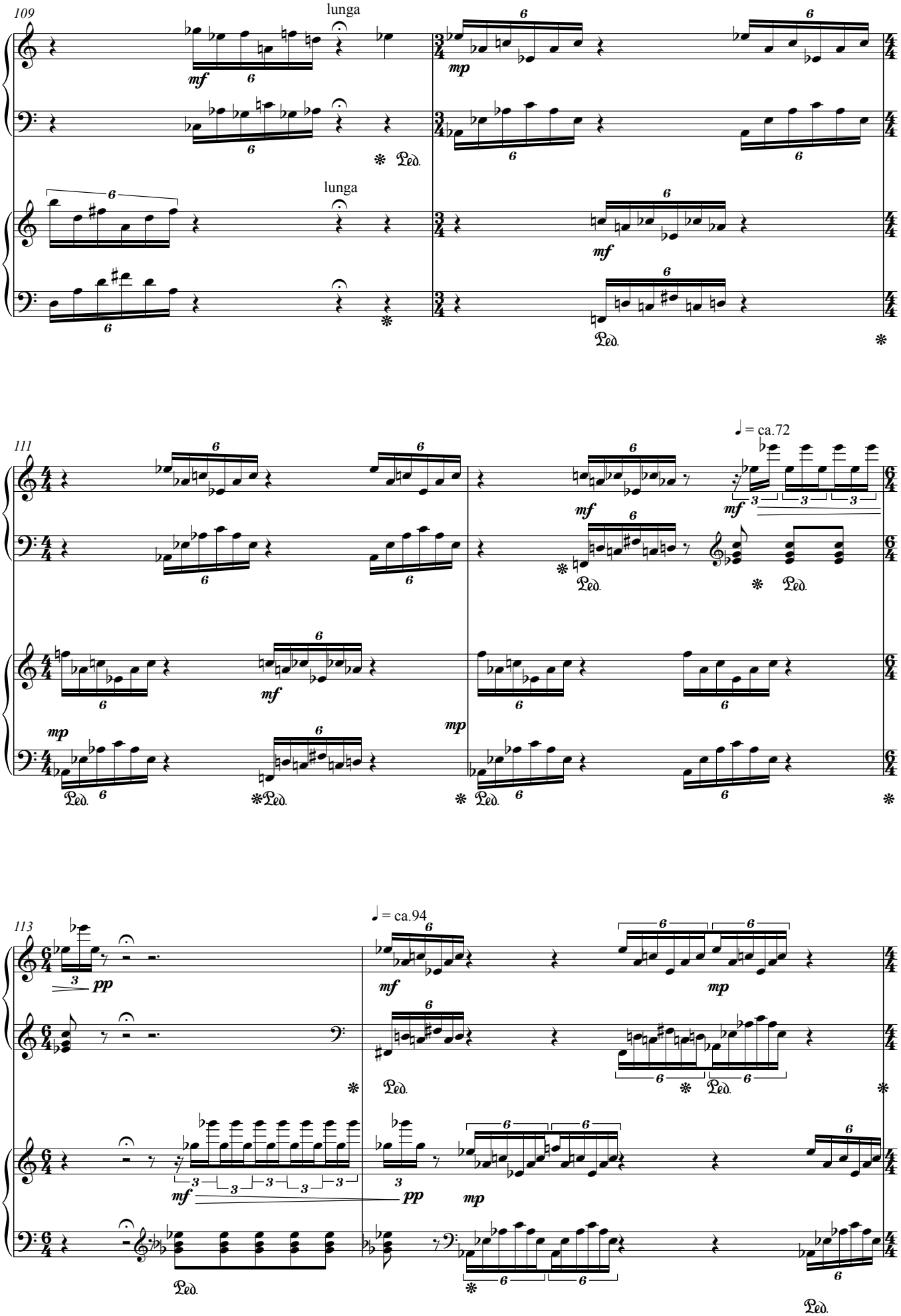
mp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lunga
mf
mp
lunga
mf
Ped.
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mp
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Ped.
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♩ = ca.94
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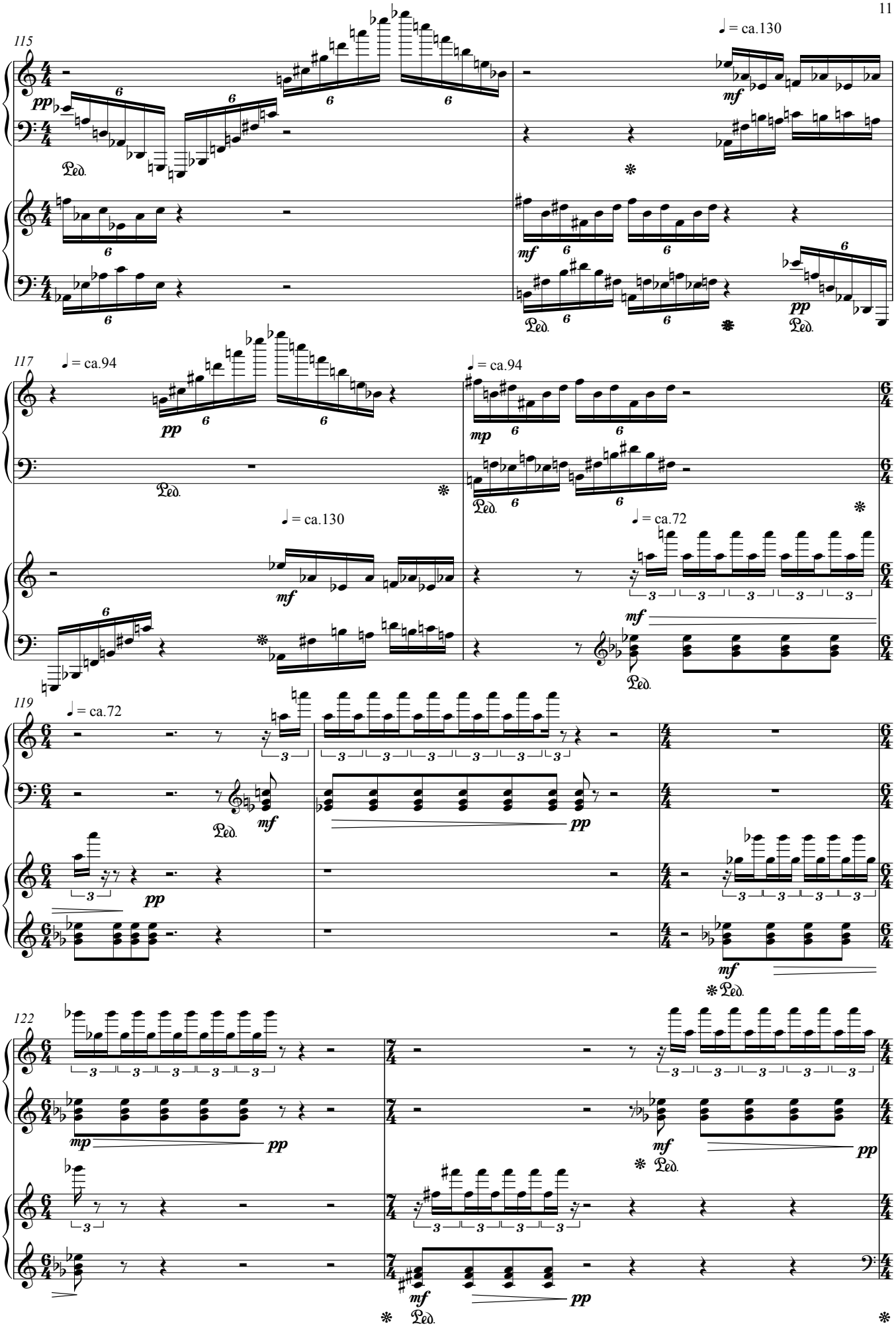
mp
Ped.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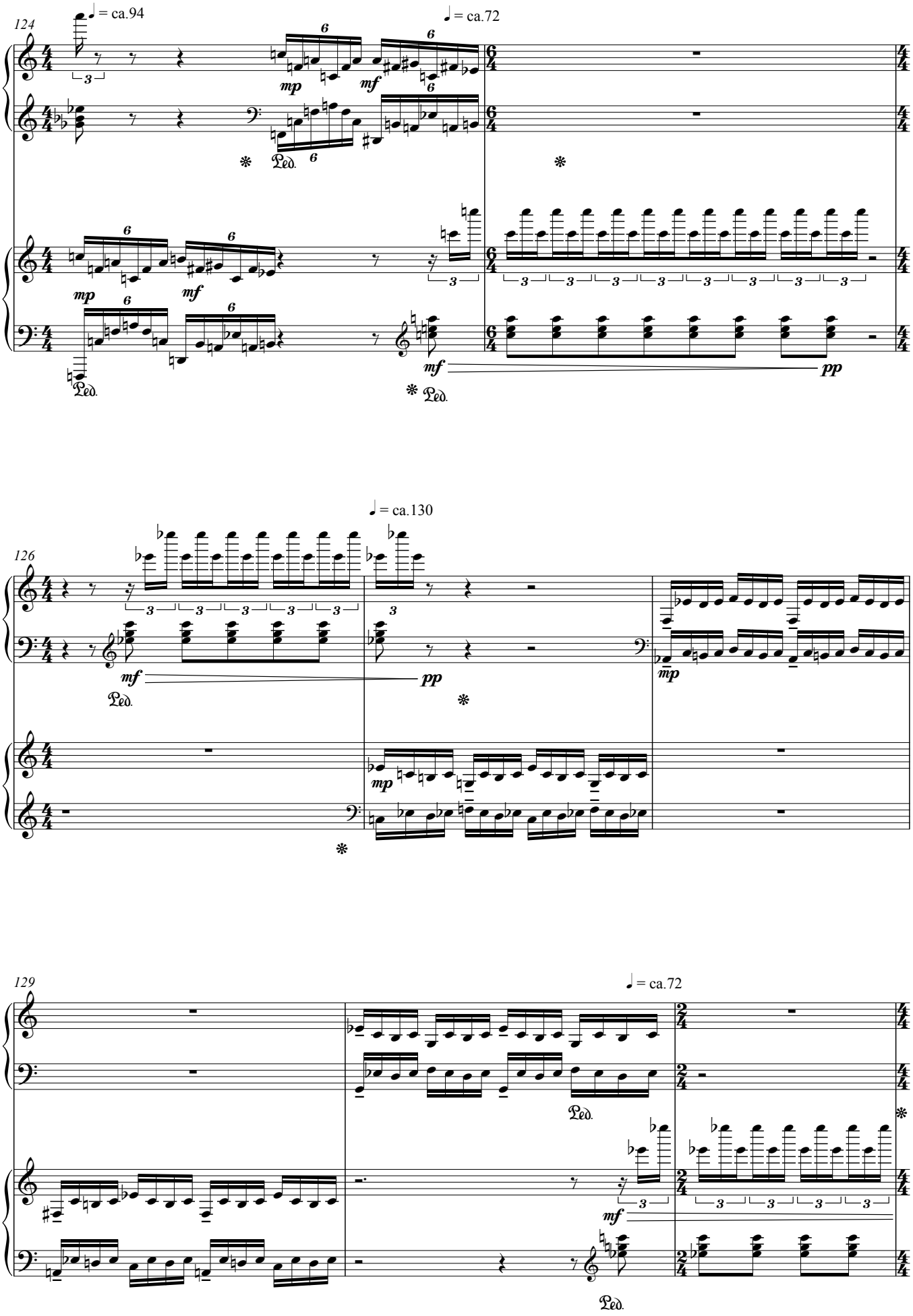
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Ped.
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pp
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pp
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Ped.
129
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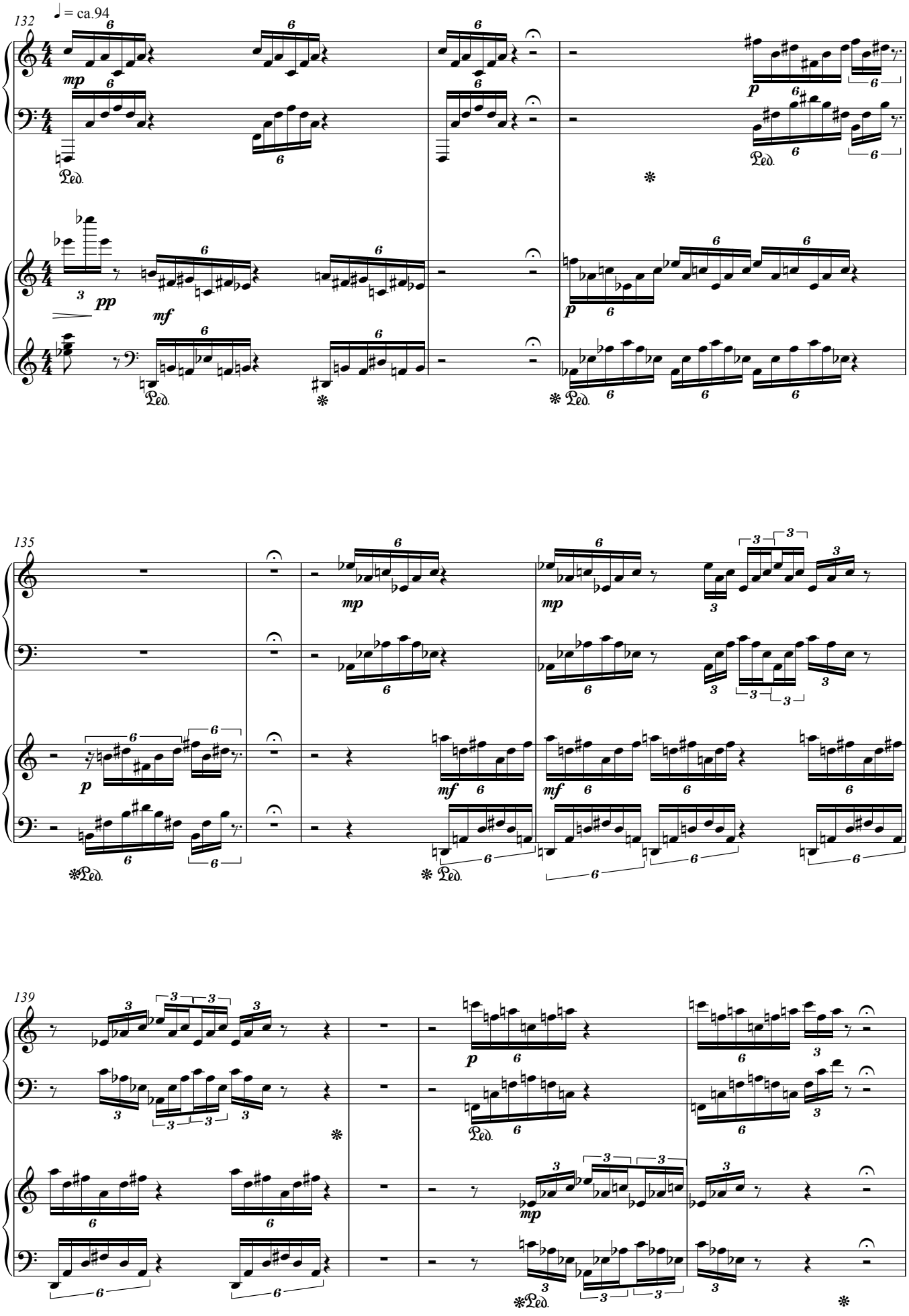
Ped.
mf
Ped.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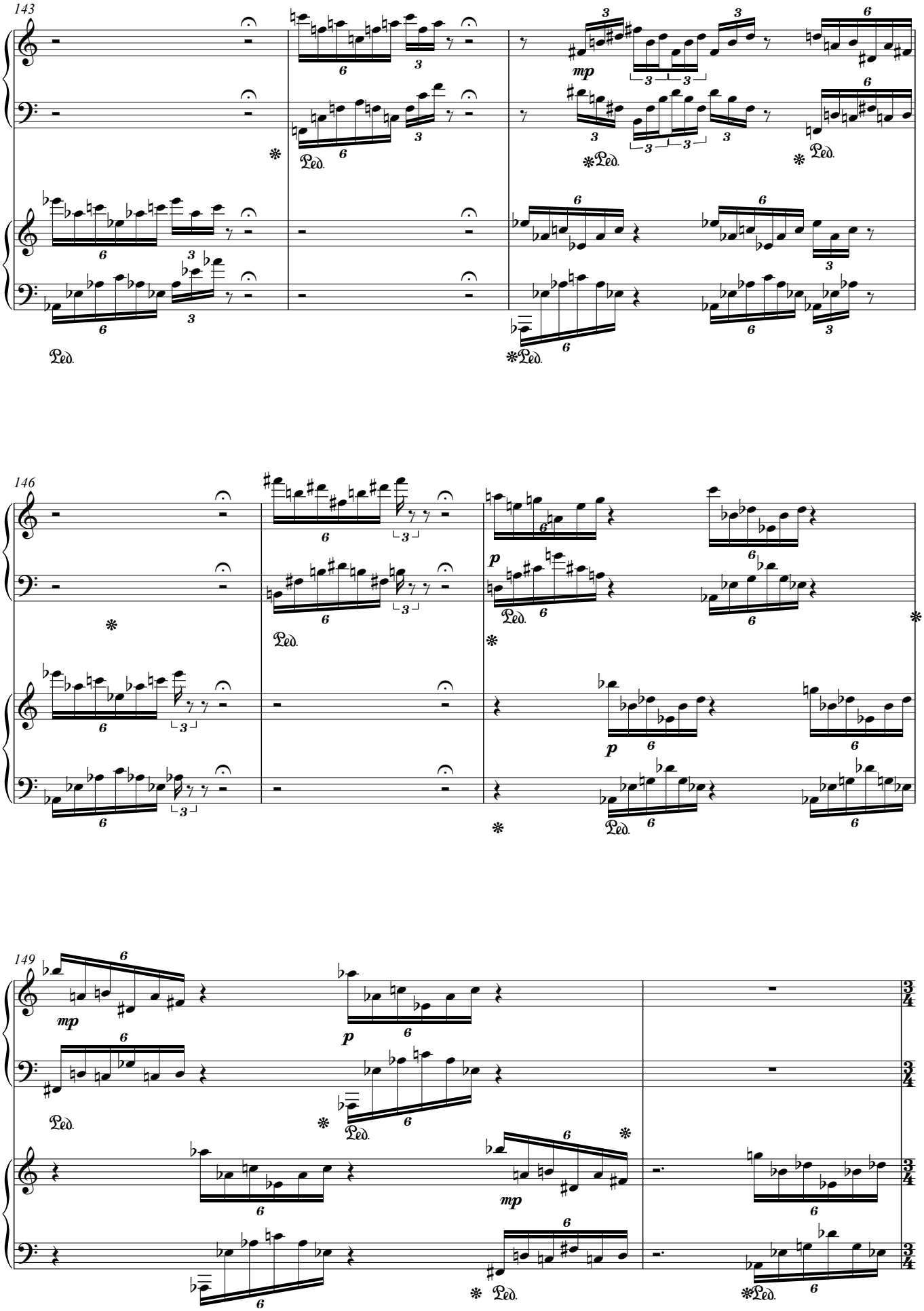
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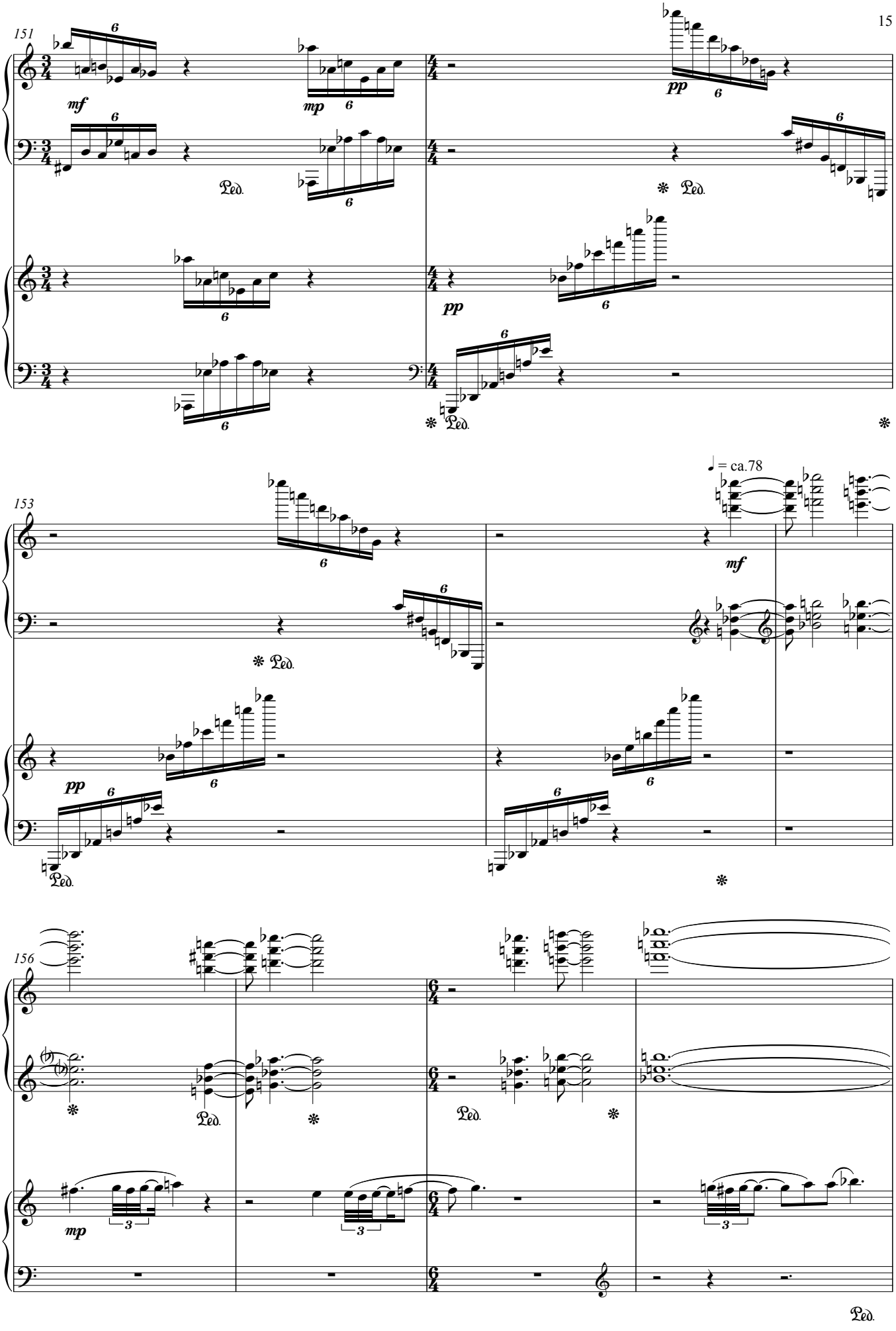
3/4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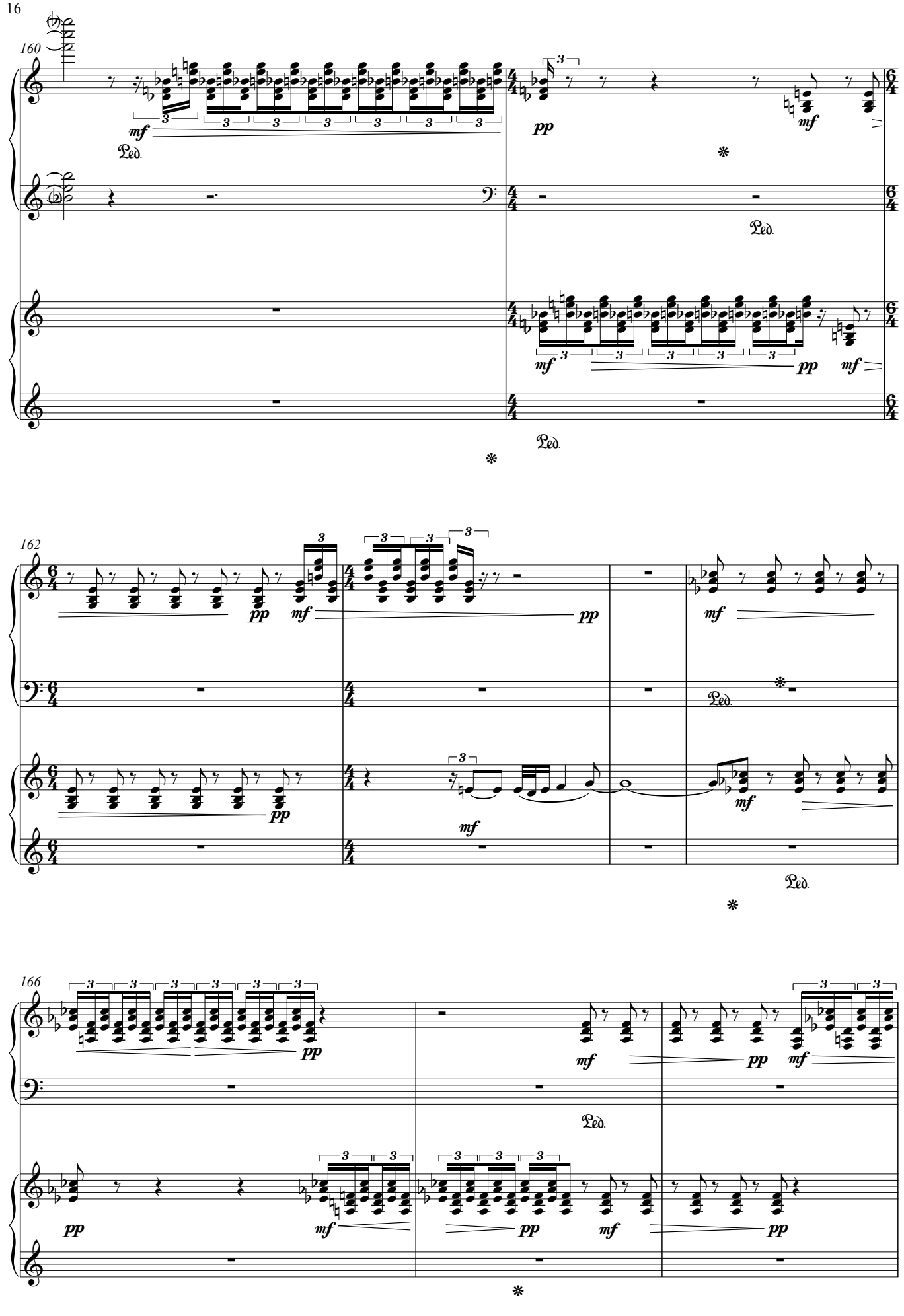
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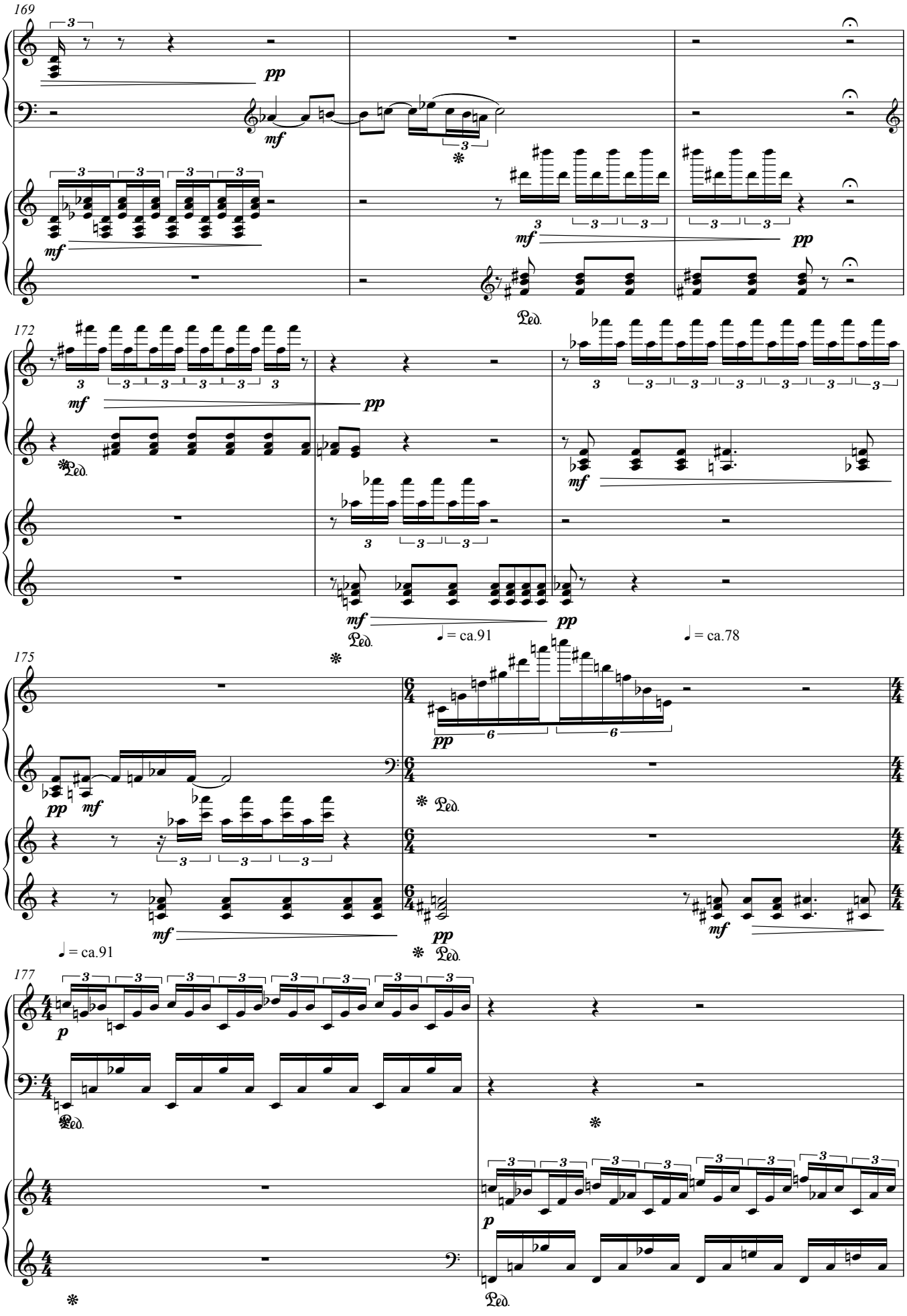
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177
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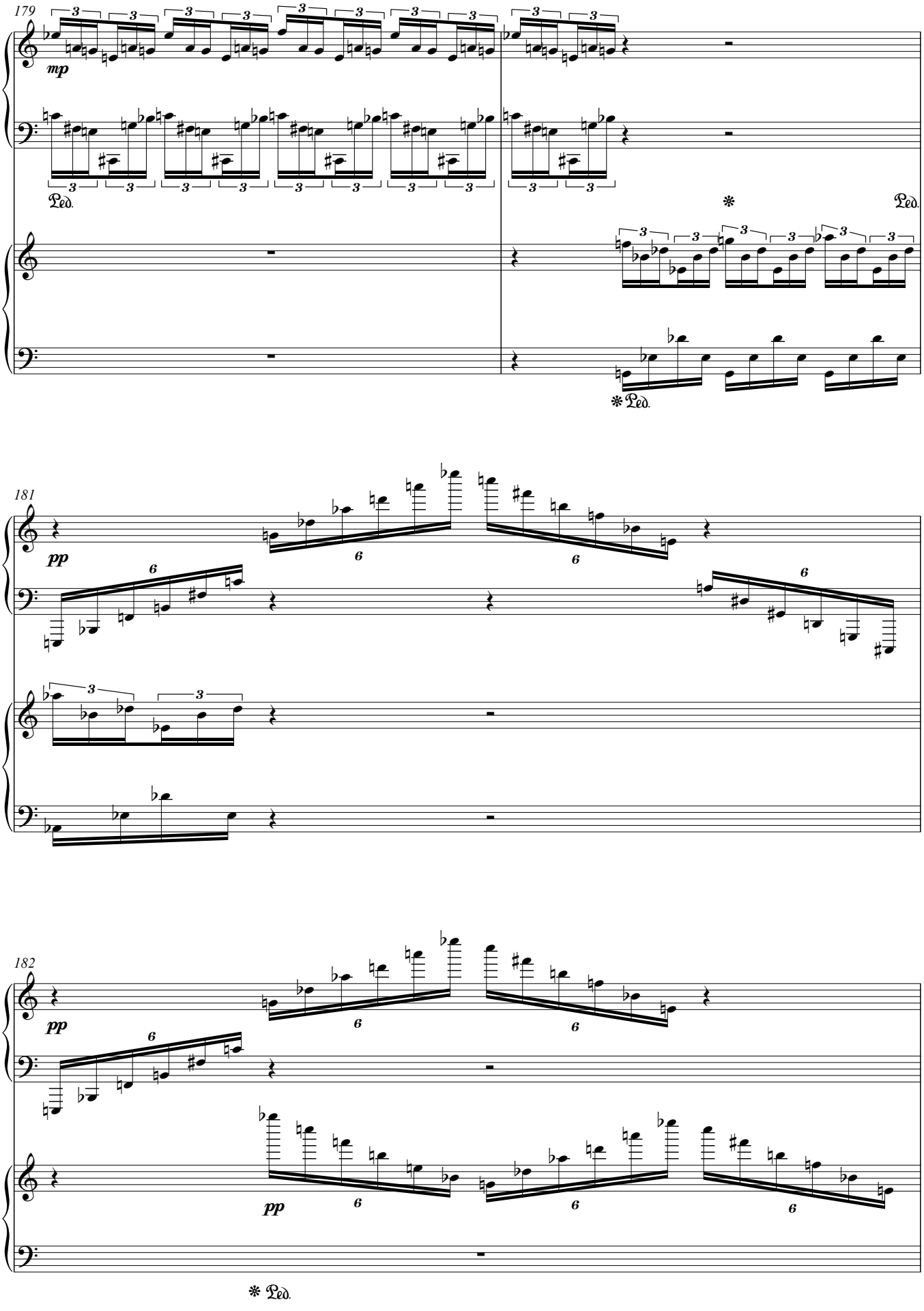
♩ = ca.78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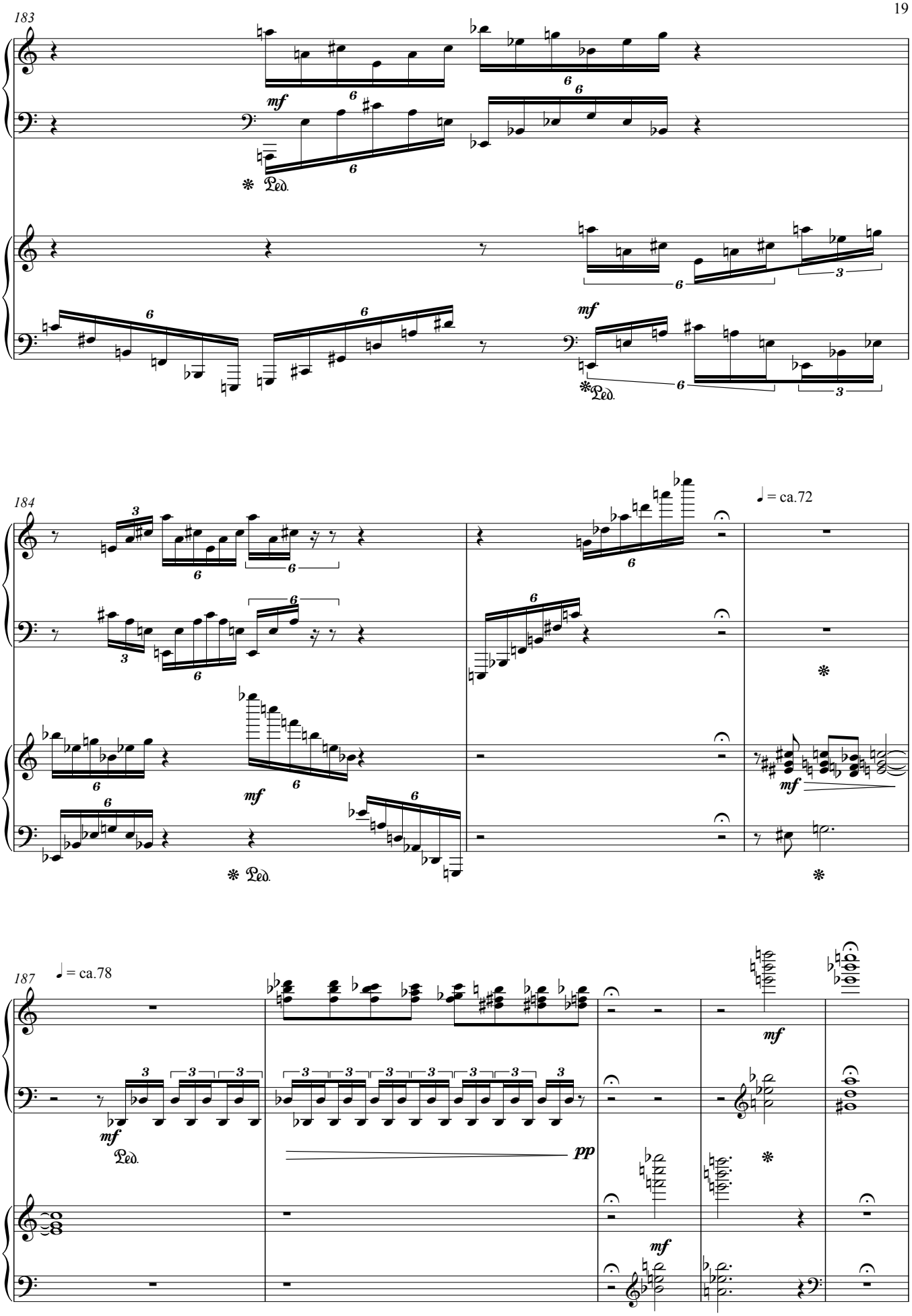
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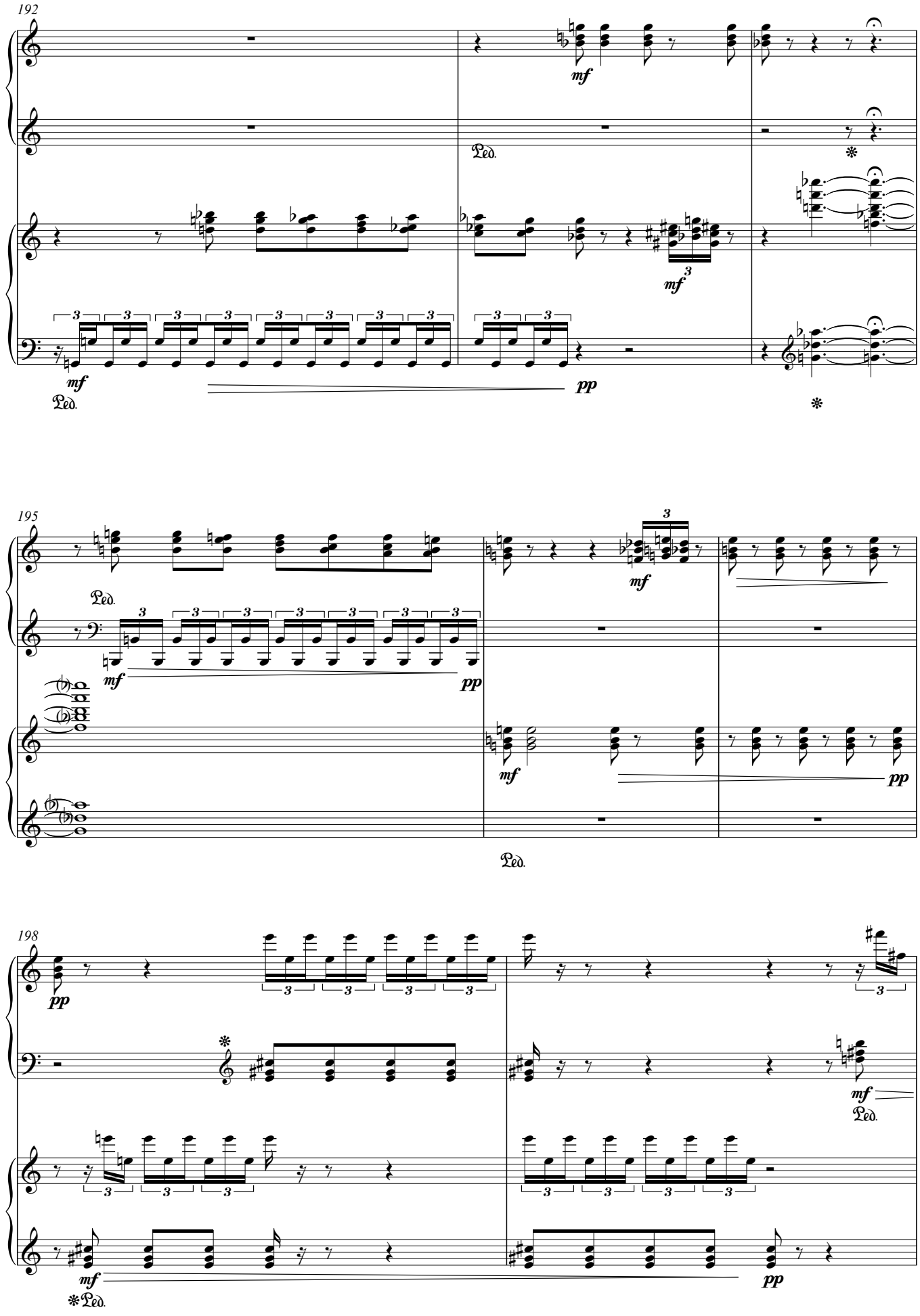
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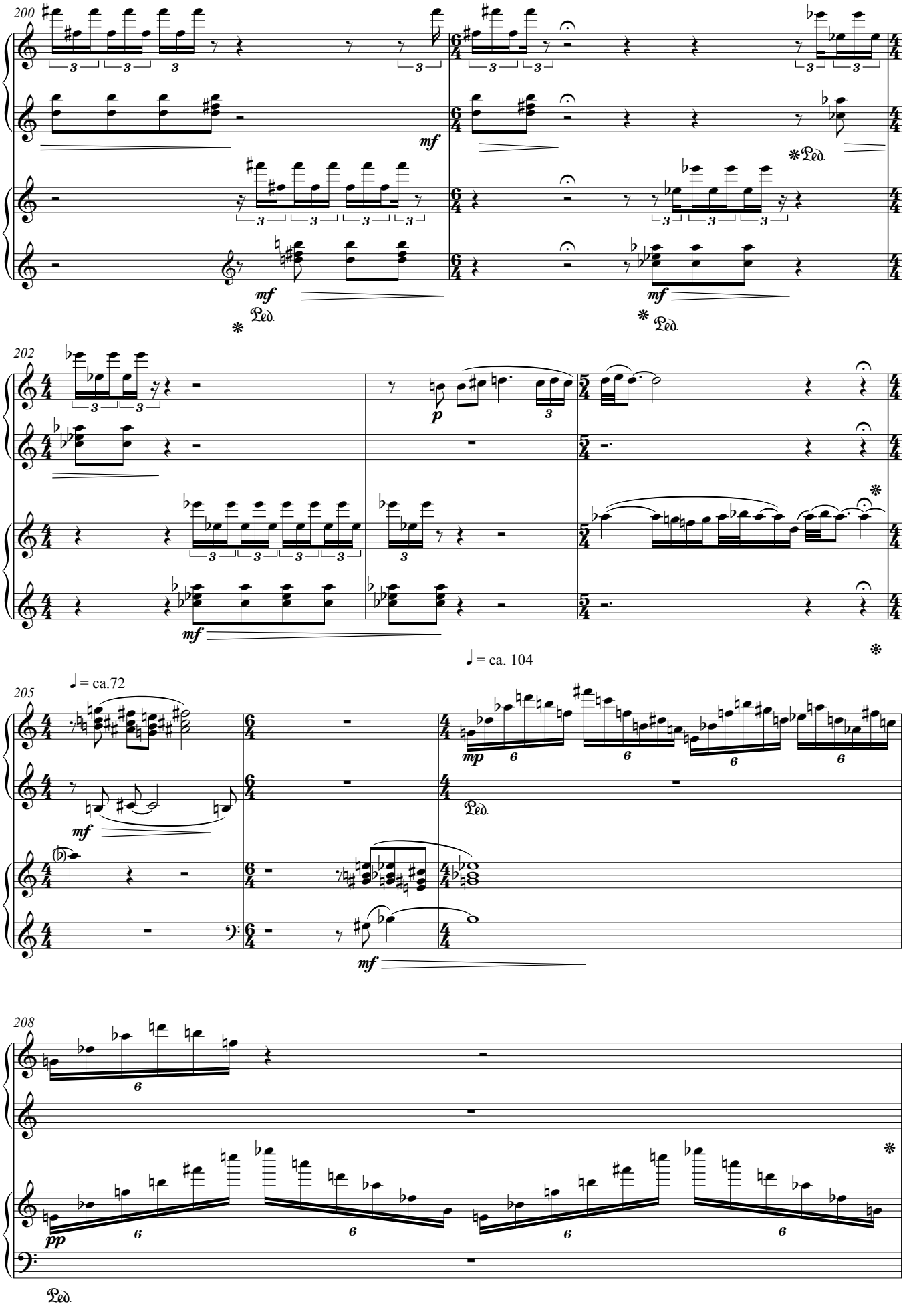
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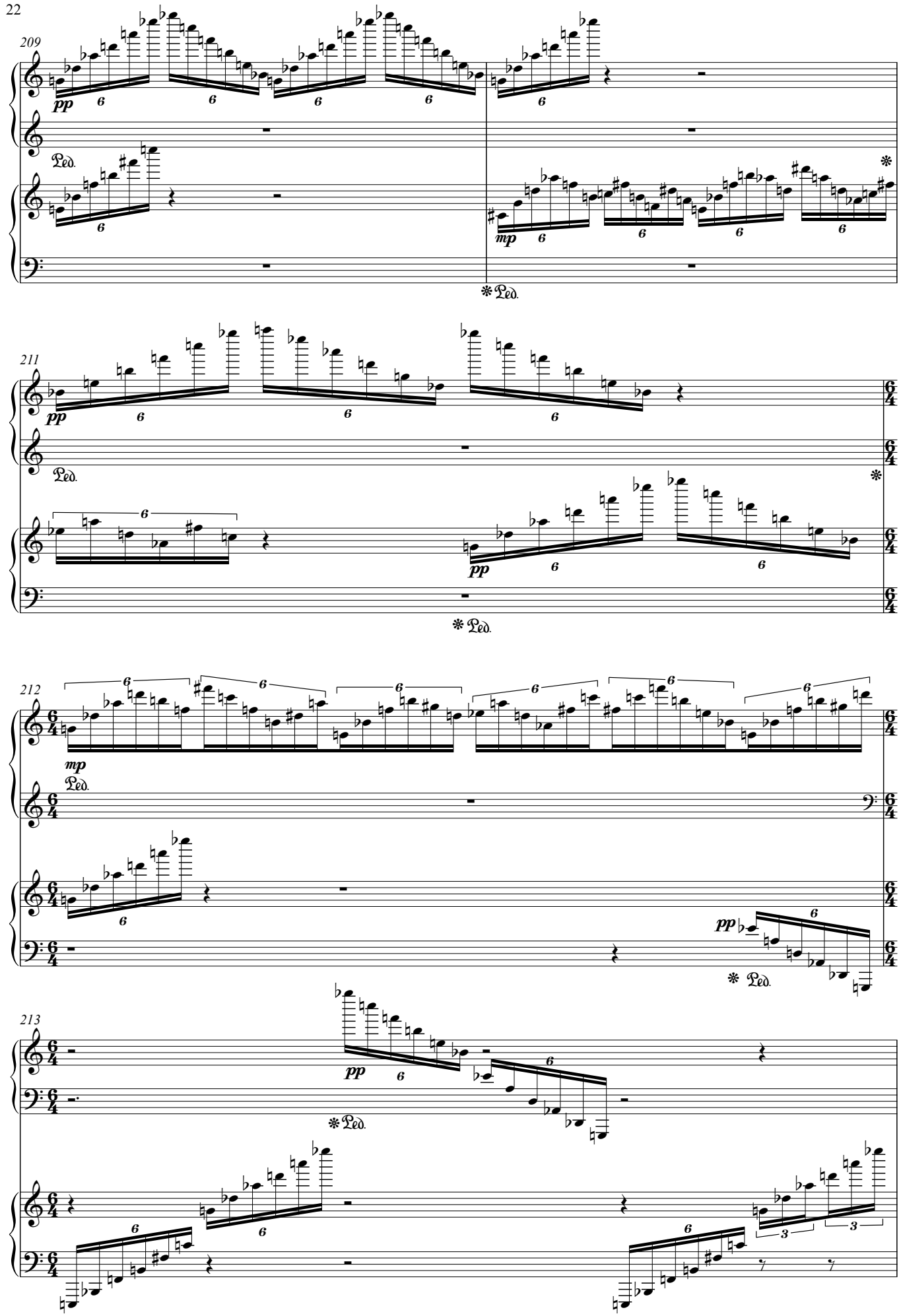
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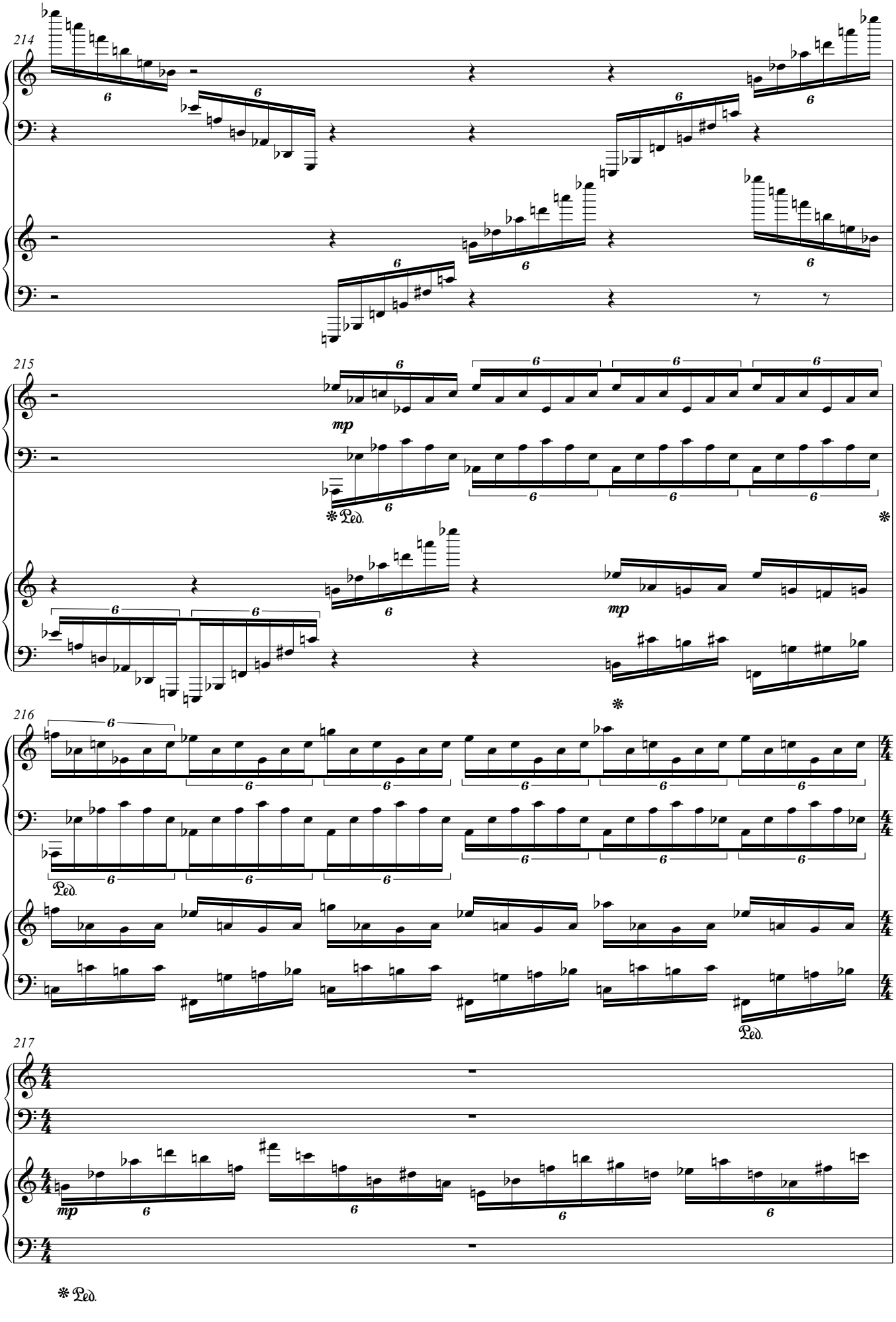
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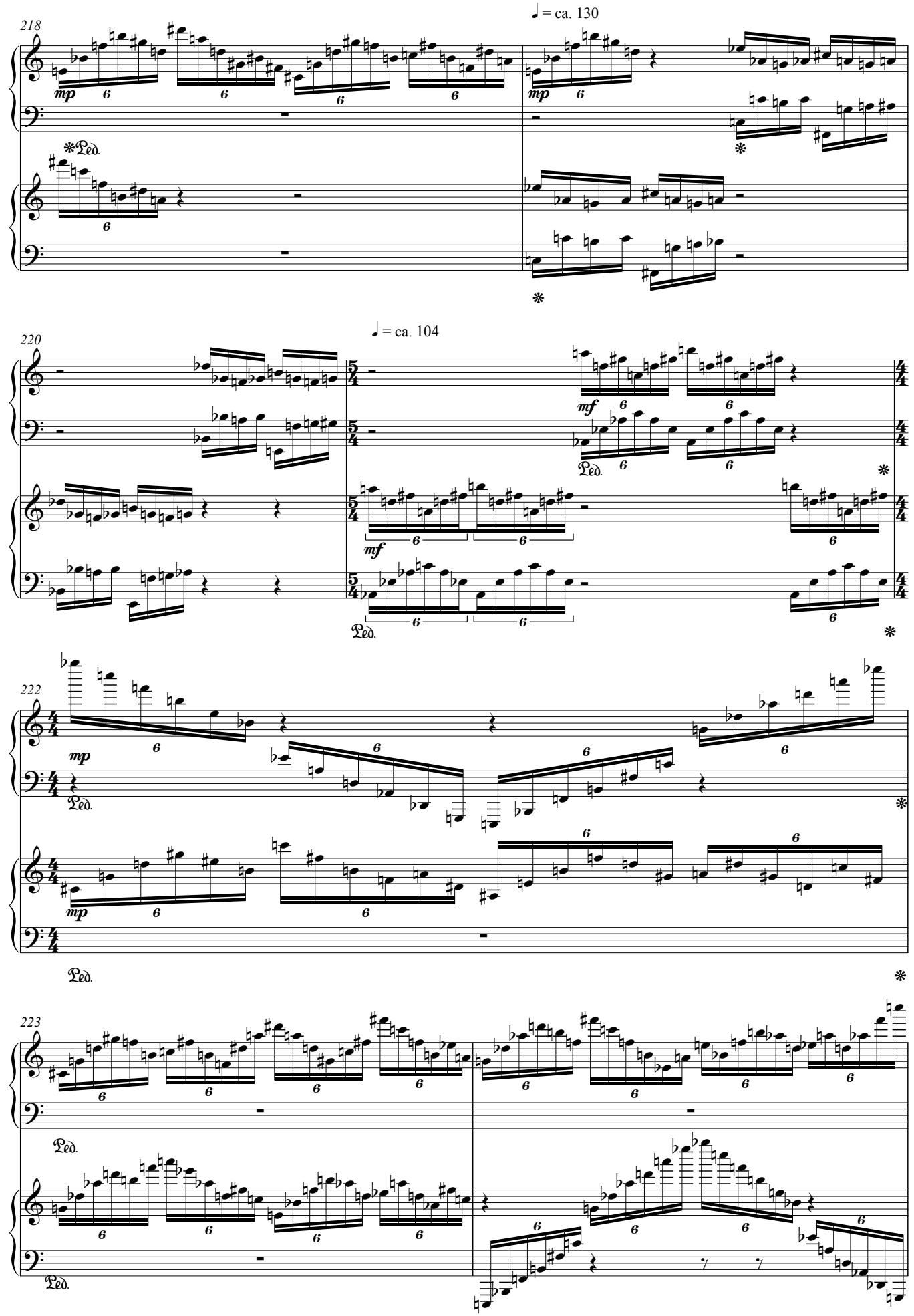
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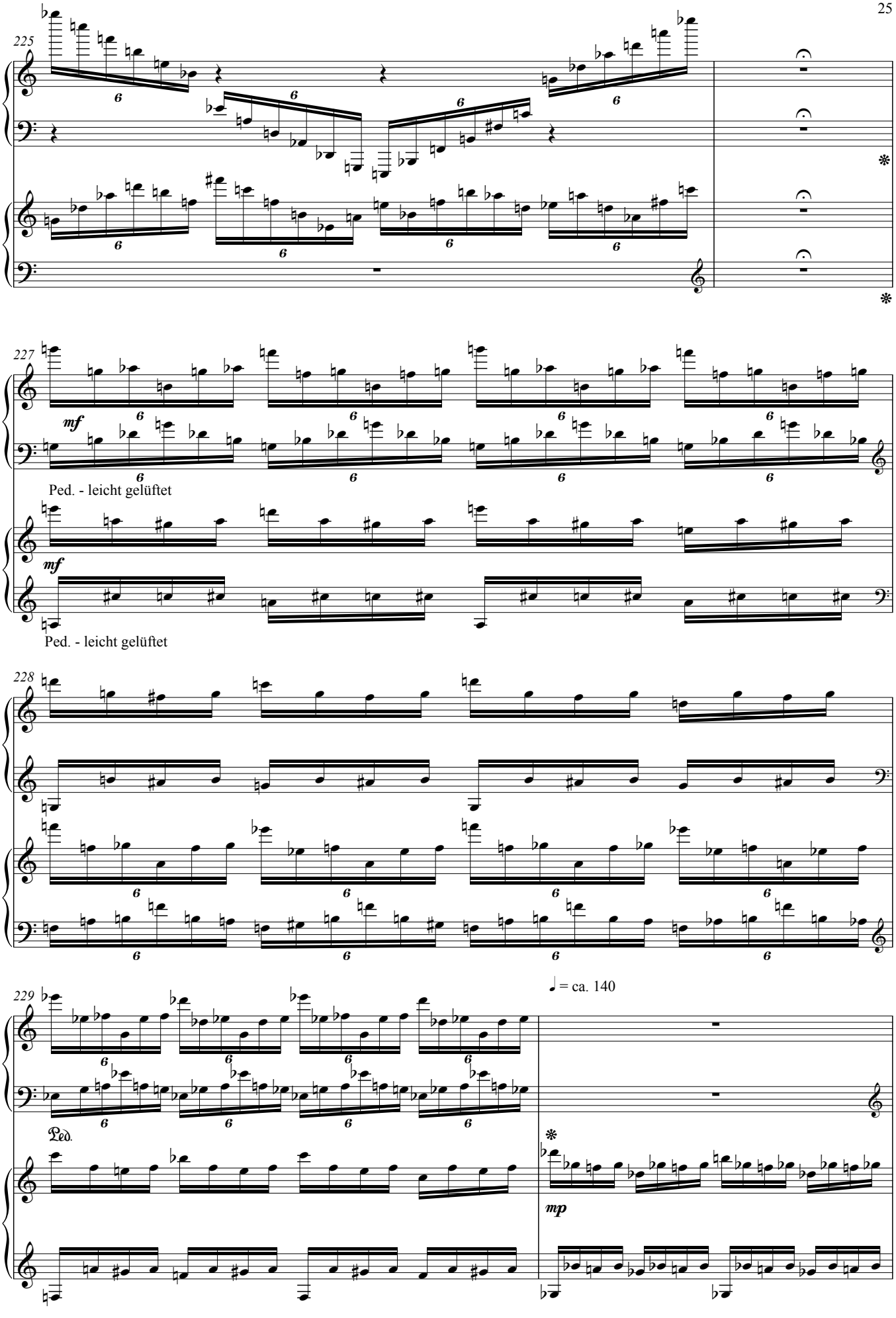
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Ped. - leicht gelüftet
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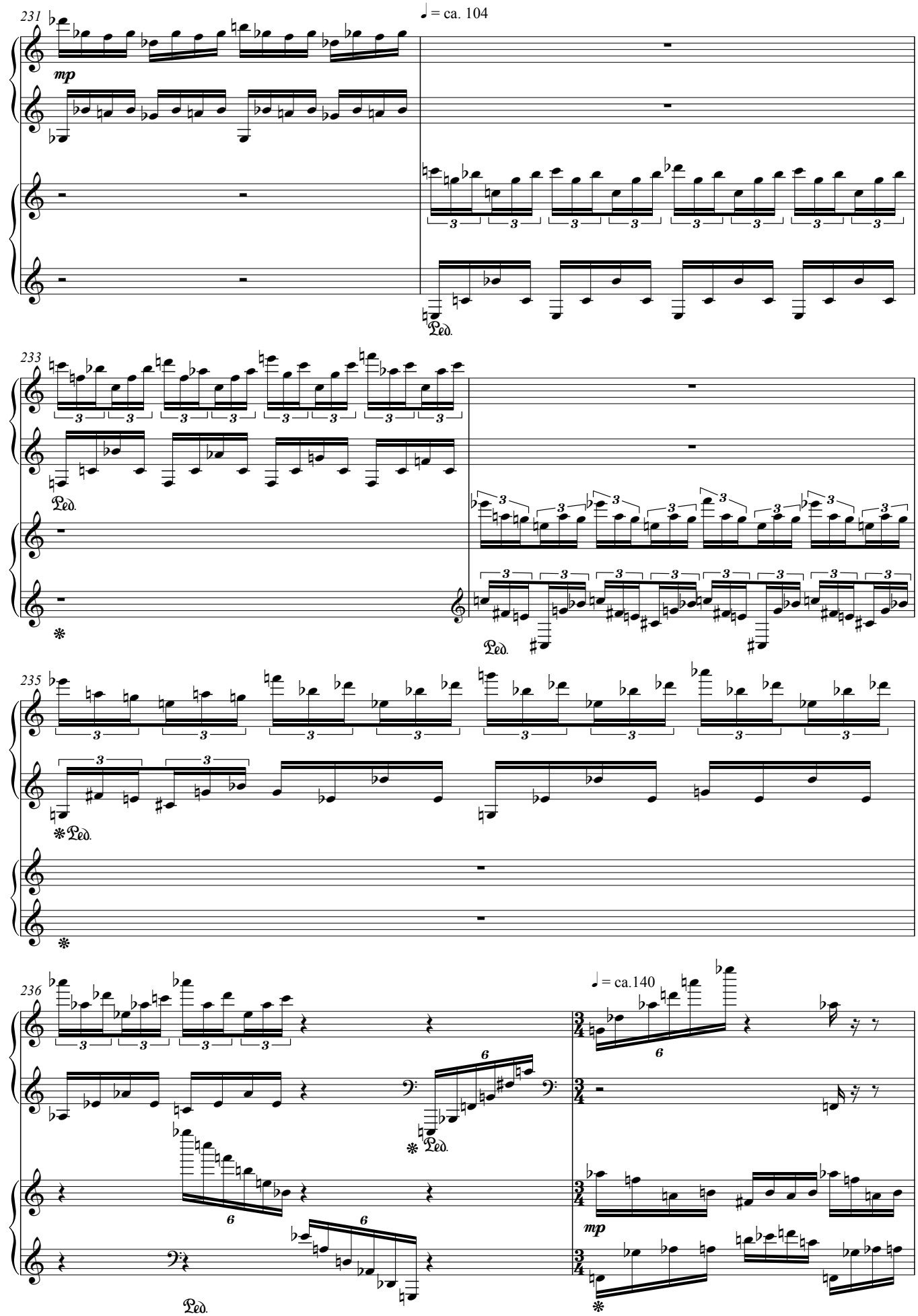
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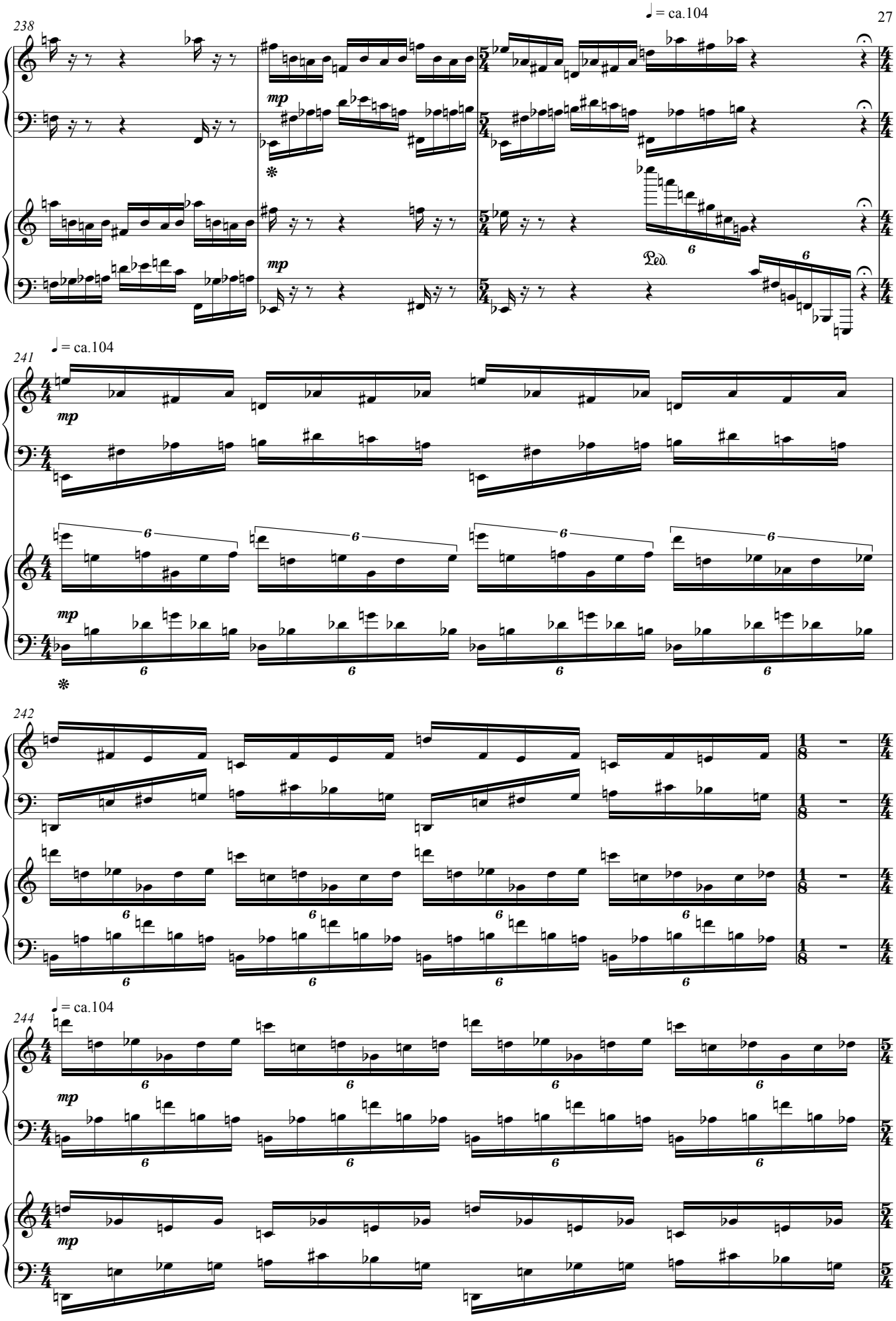
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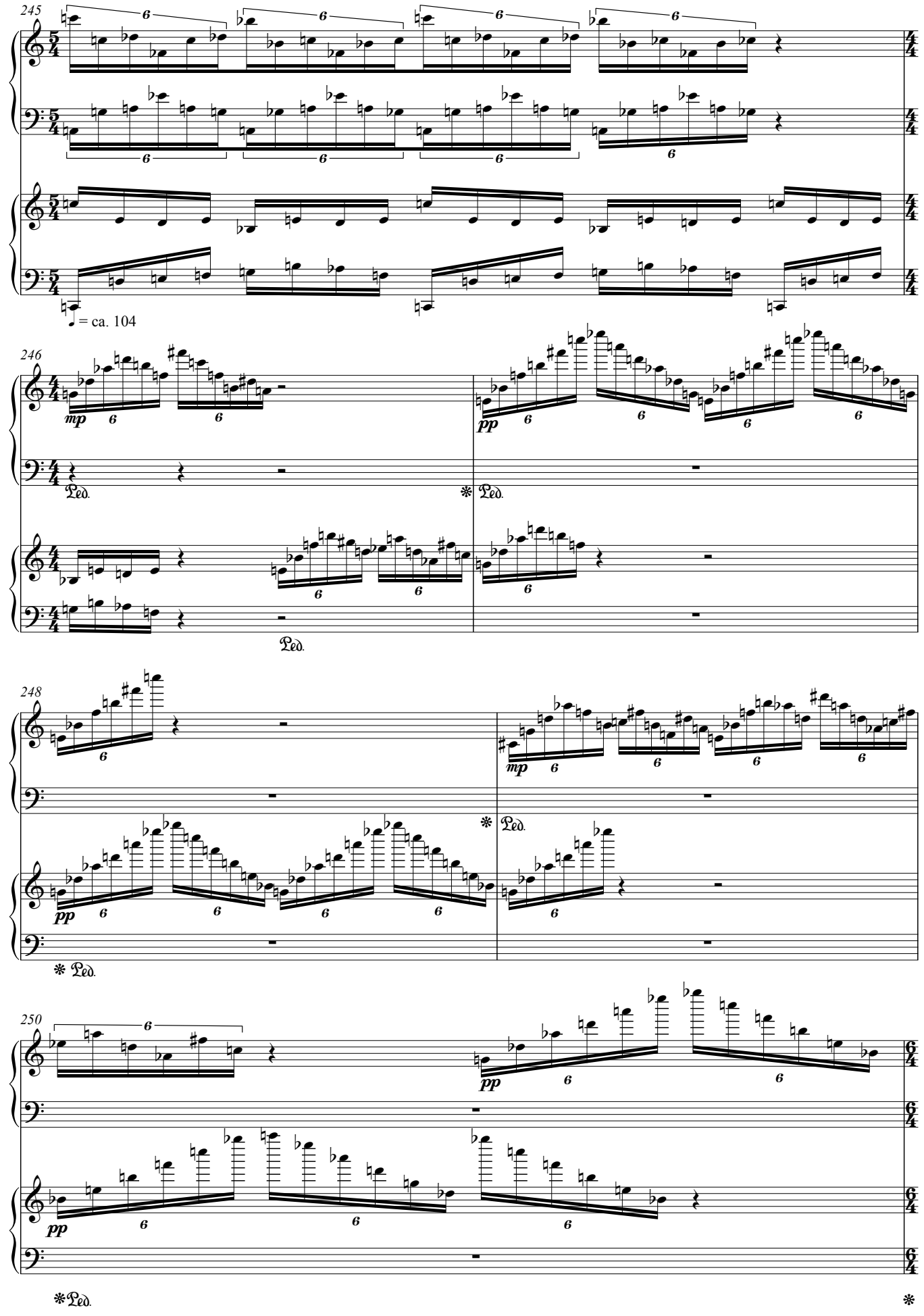
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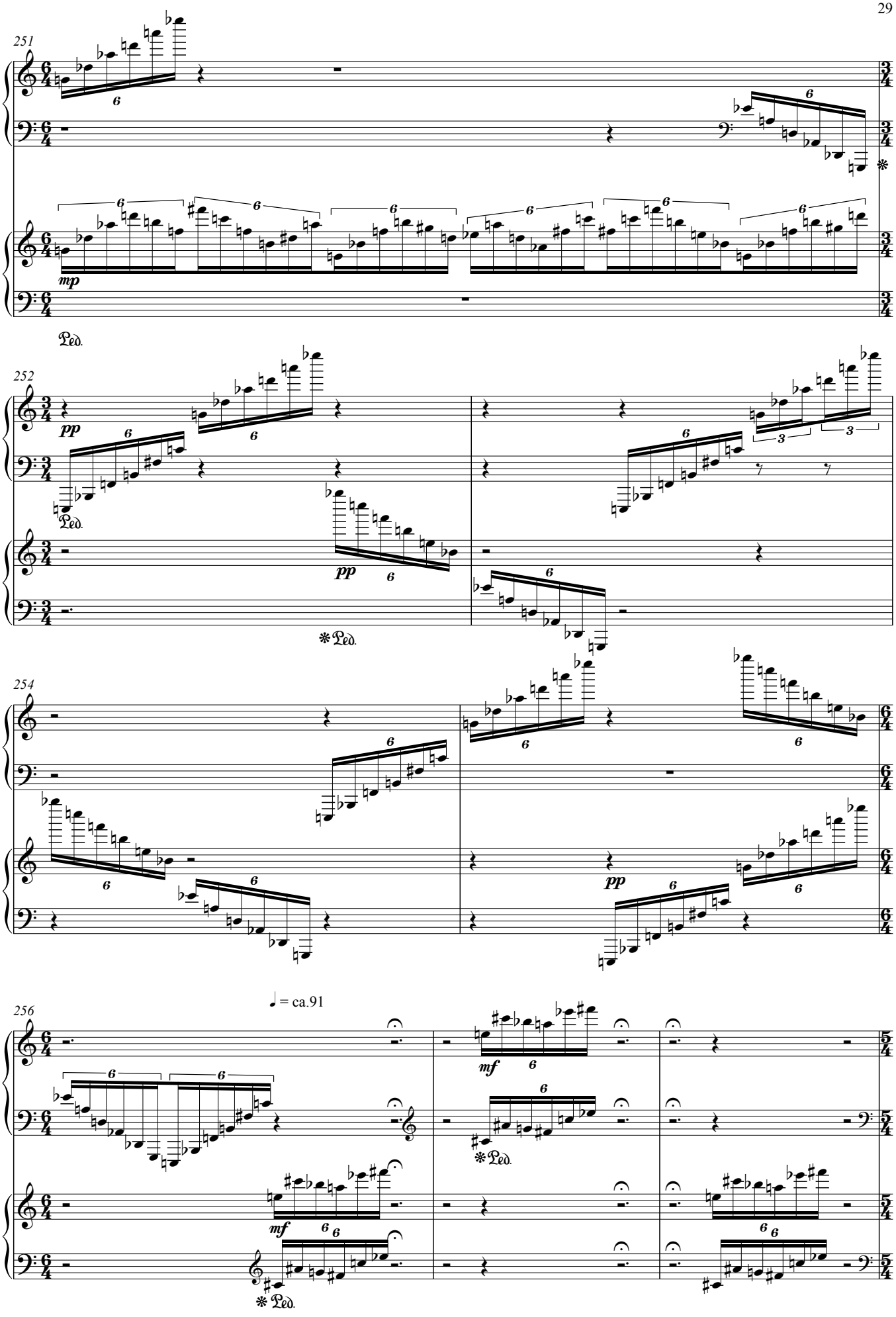
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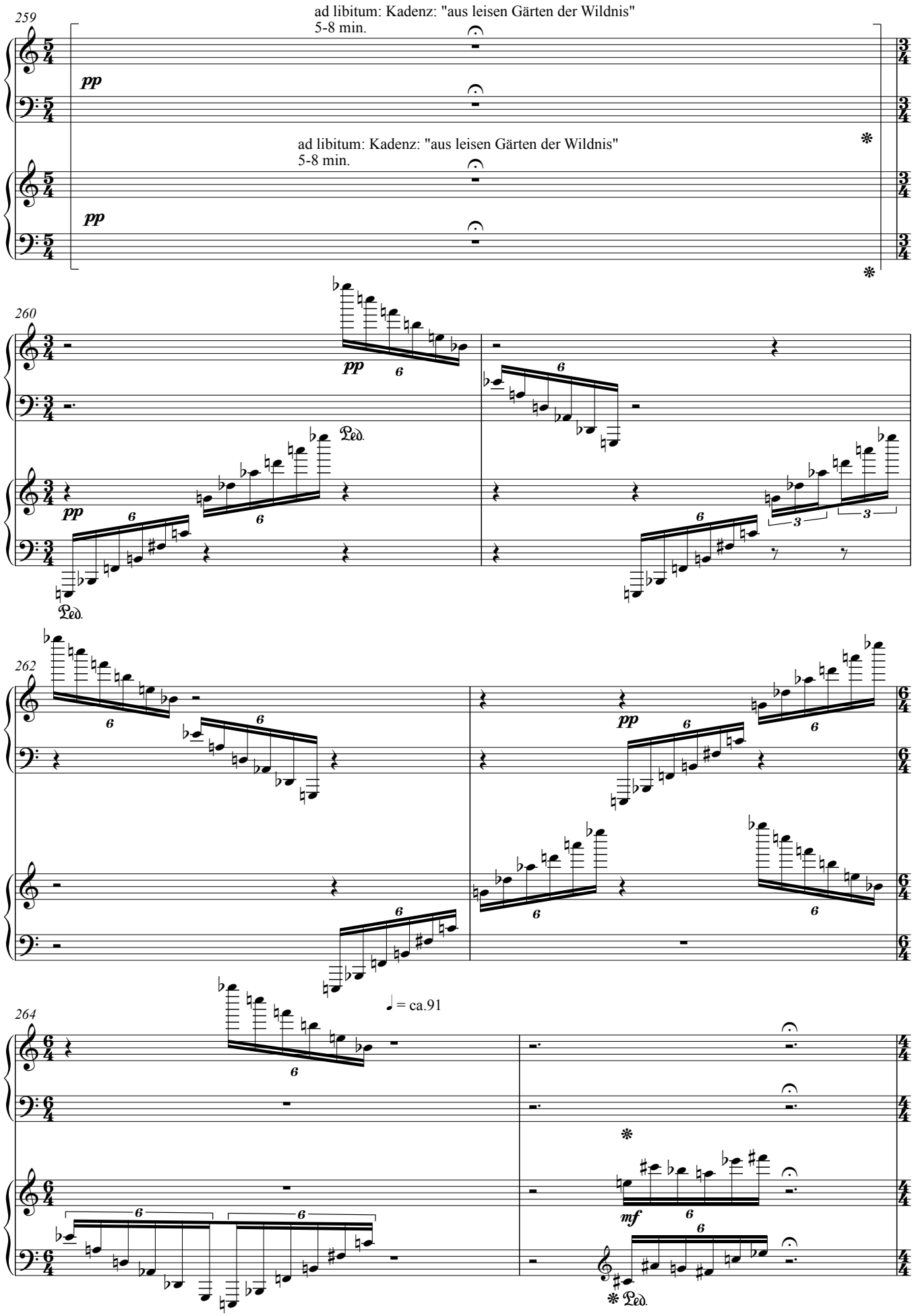
259
ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
5-8 min.
pp
ad libitum: Kadenz: "aus leisen Gärten der Wildnis"
5-8 min.
pp
260
pp
Ped.
pp
Ped.
262
pp
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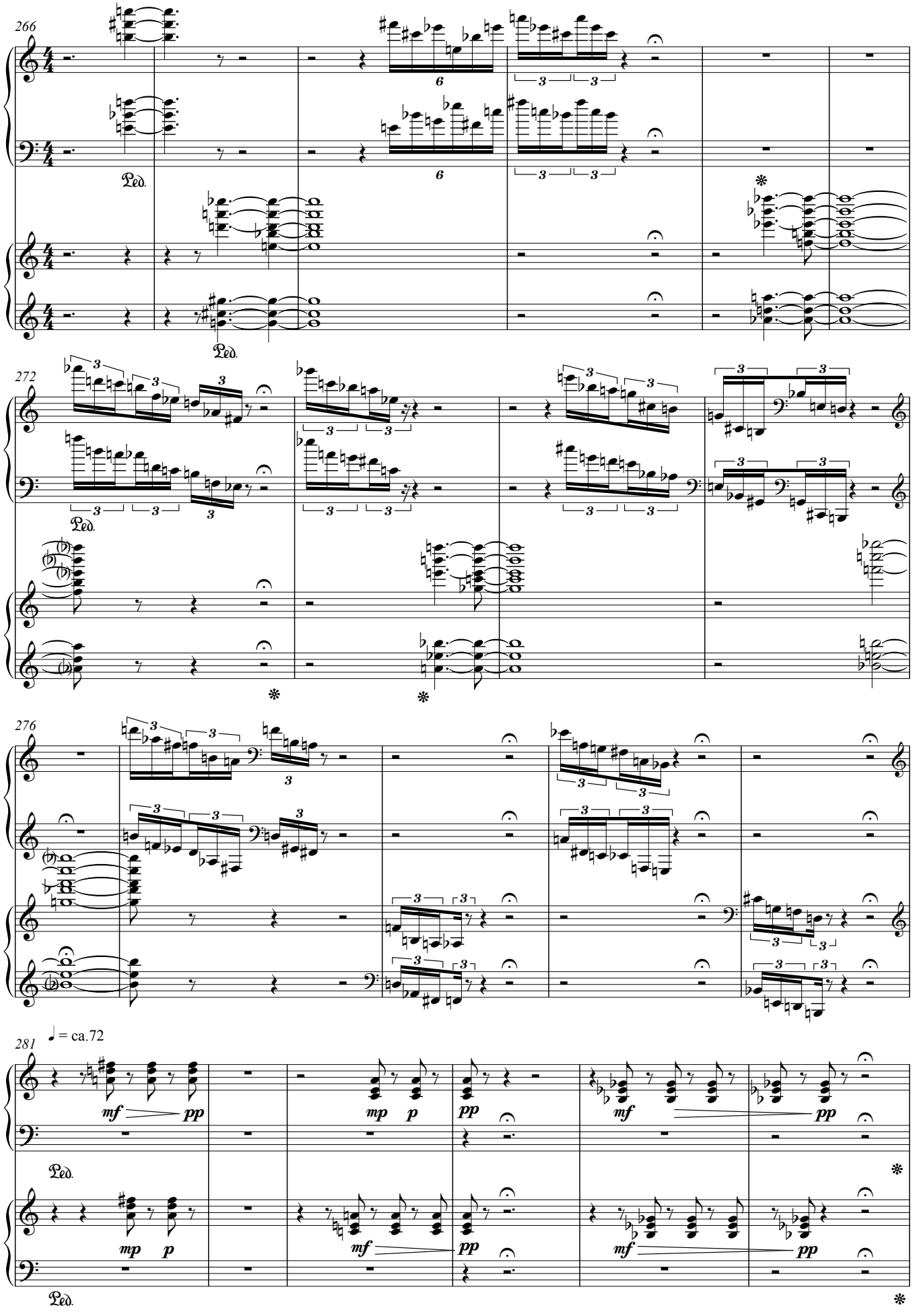
mf
Ped.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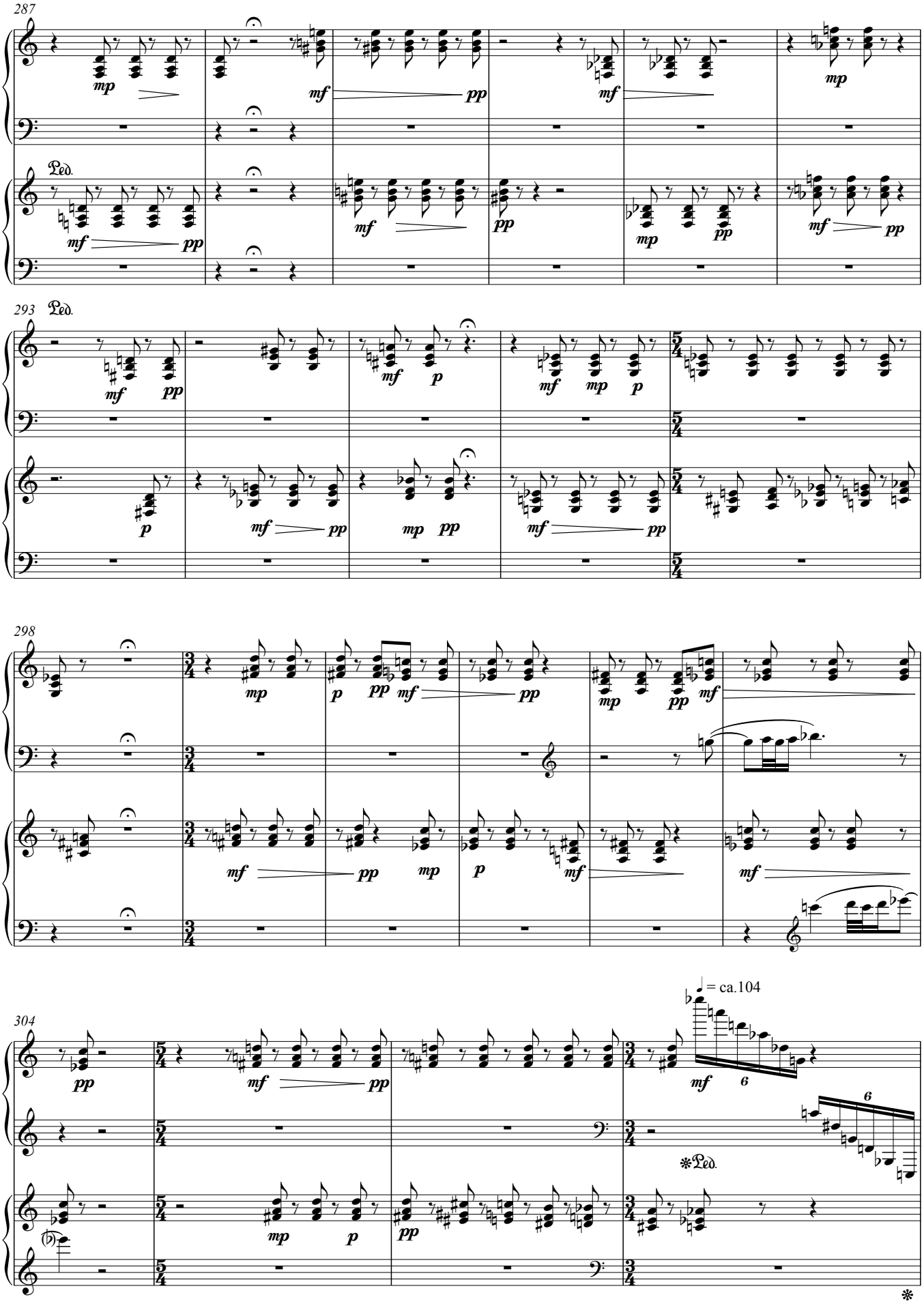
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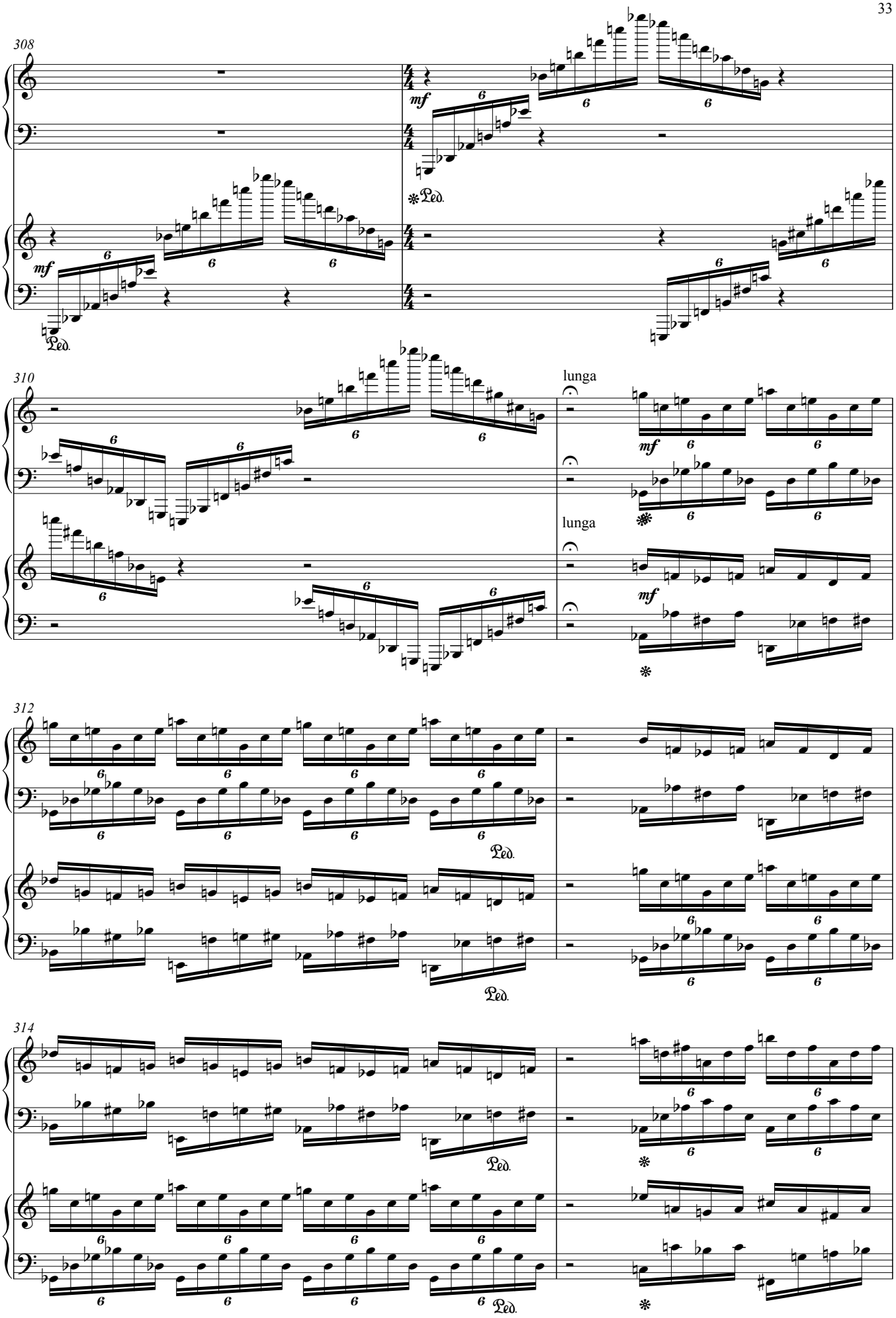
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lunga
mf
lunga
mf
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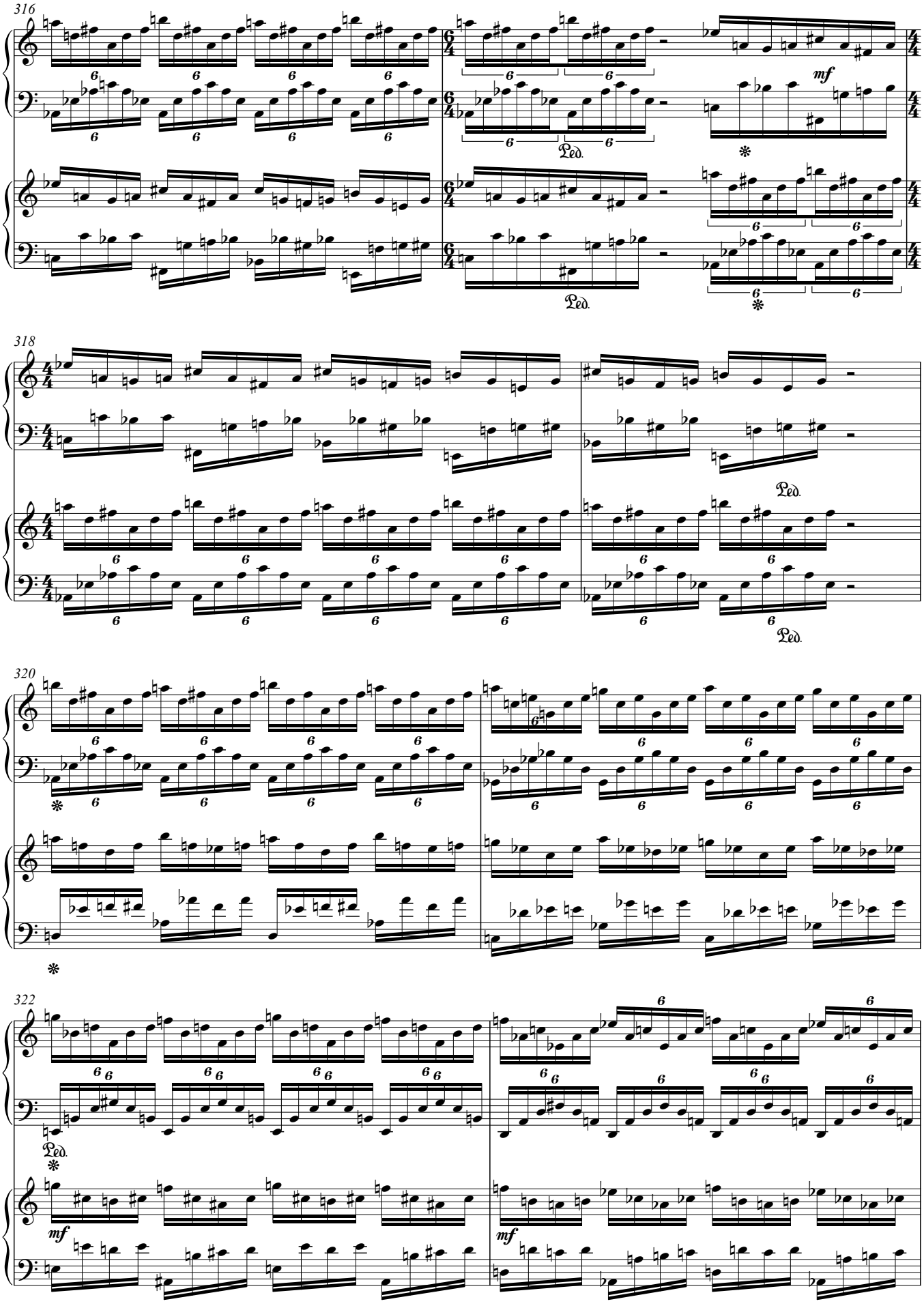
Ped.
314
Ped.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318
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322
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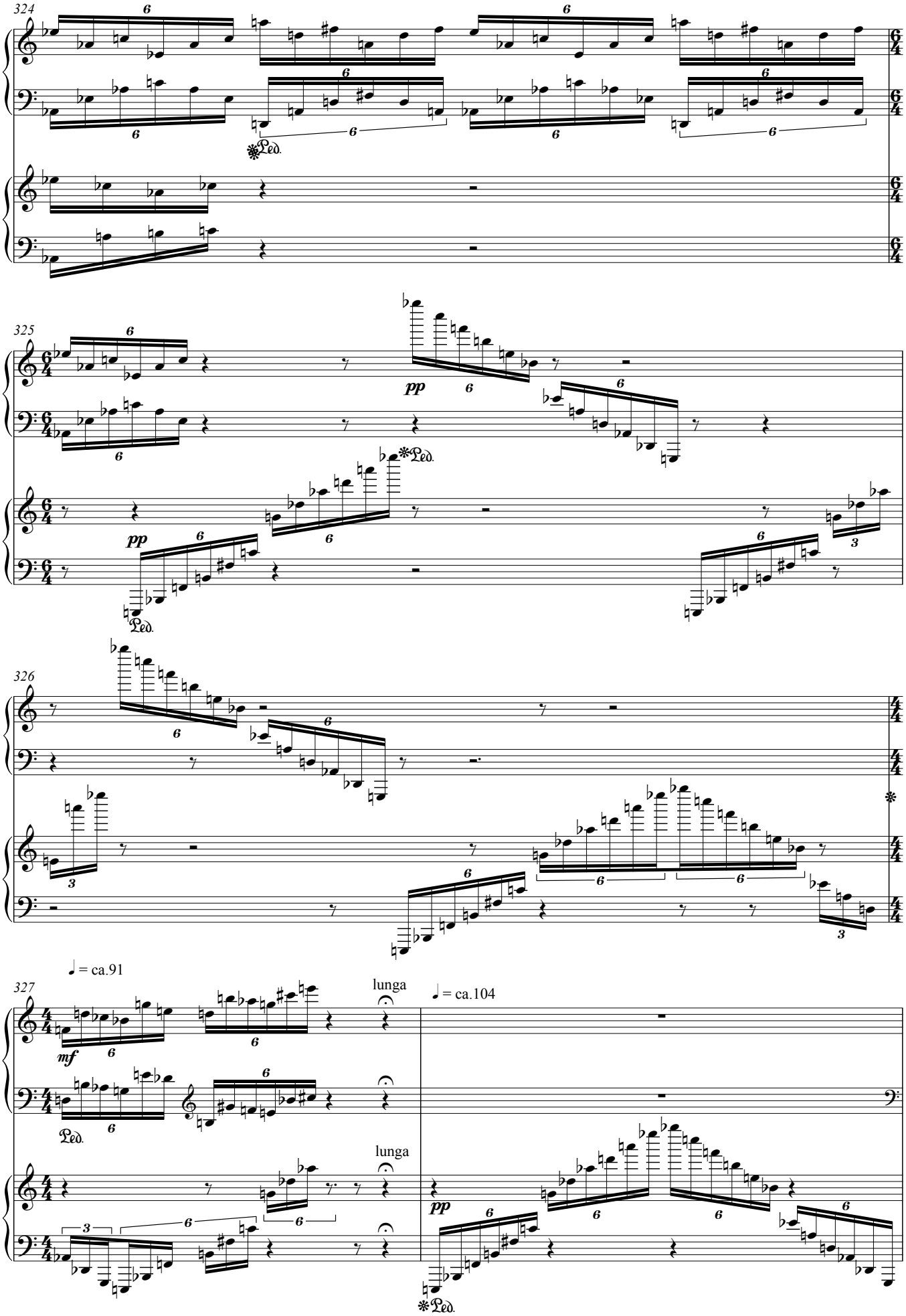
mf
mf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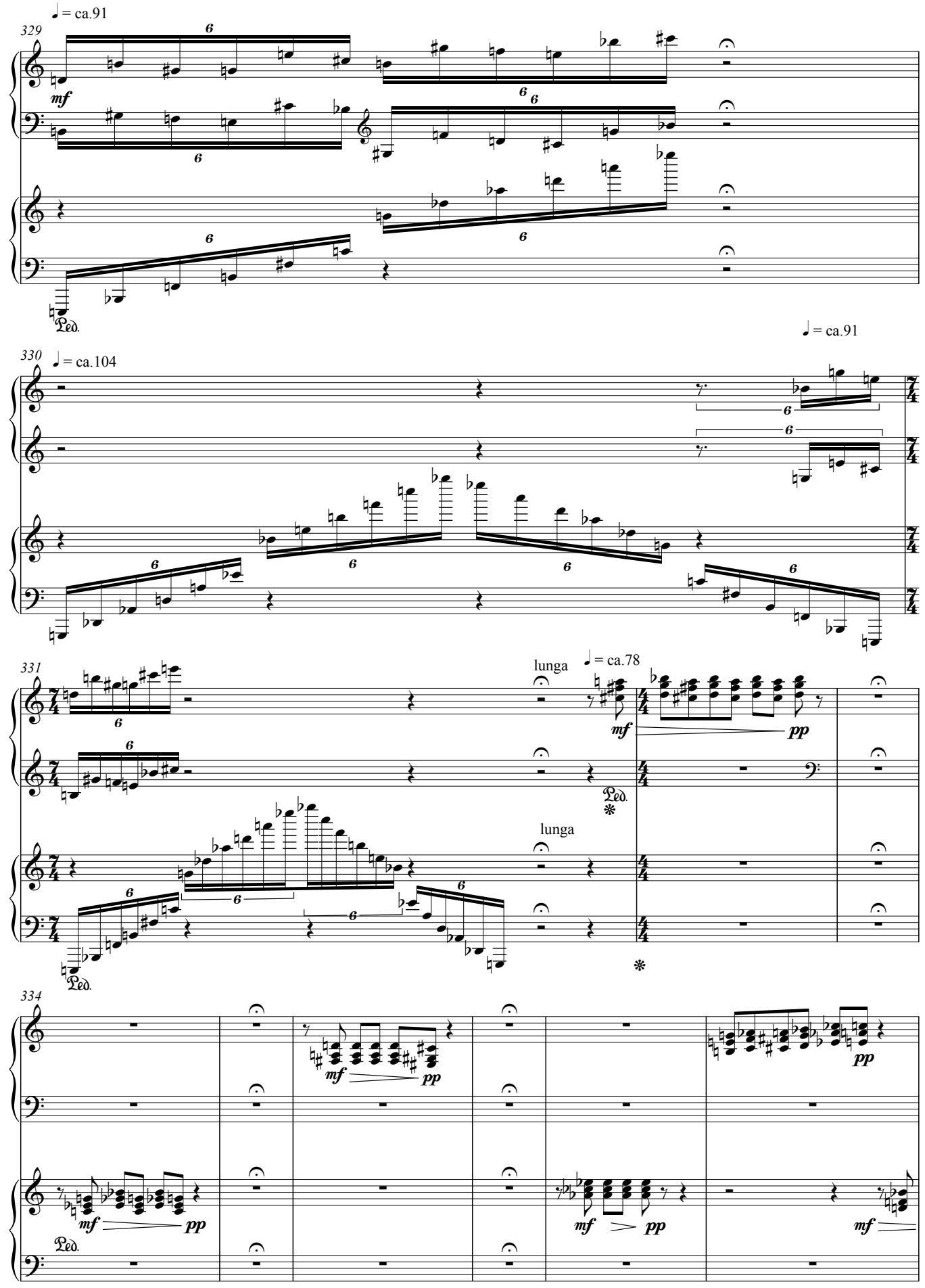
326
327
pp
mf
Ped.
lunga
♩ = ca.91
♩ = ca.104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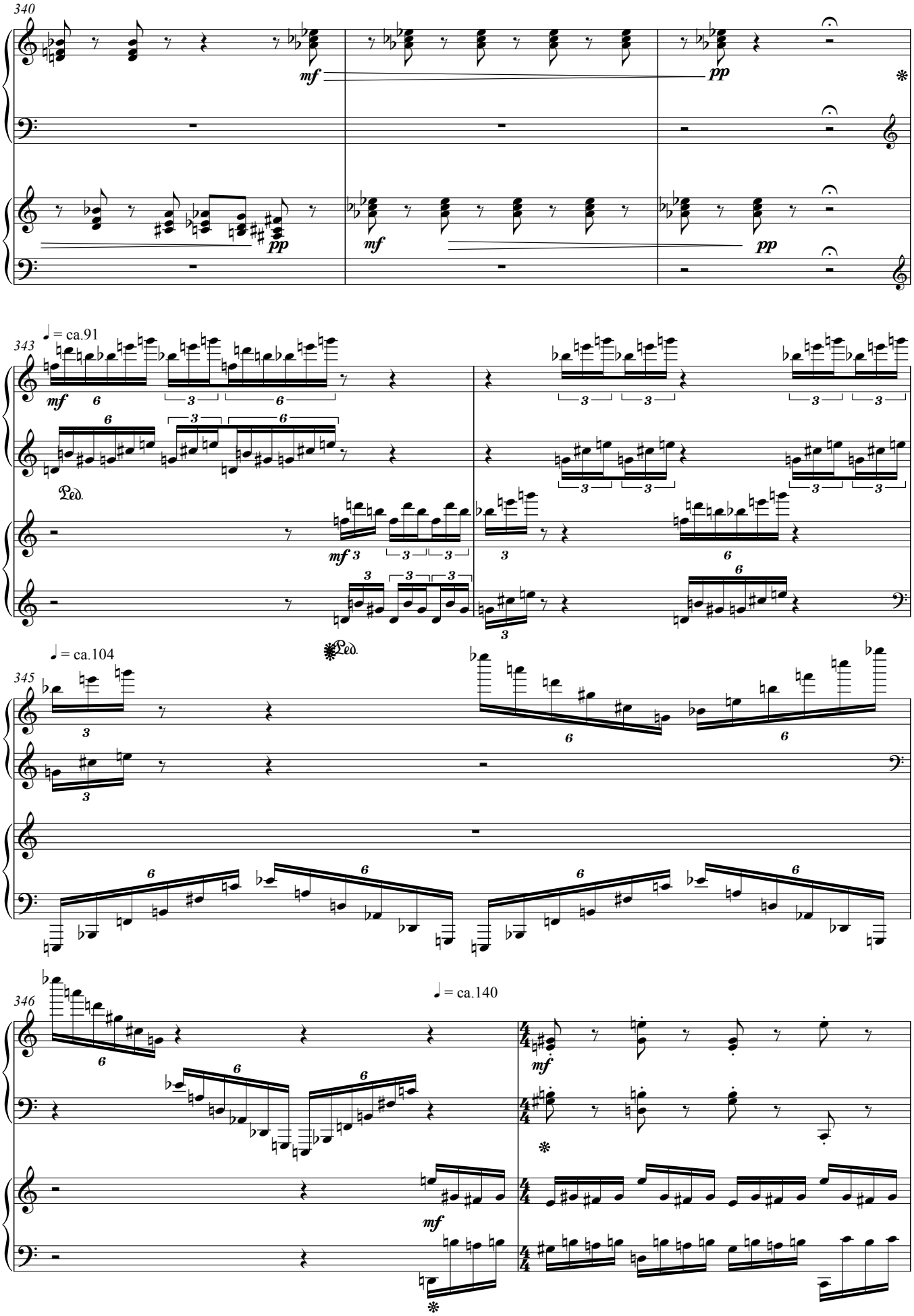
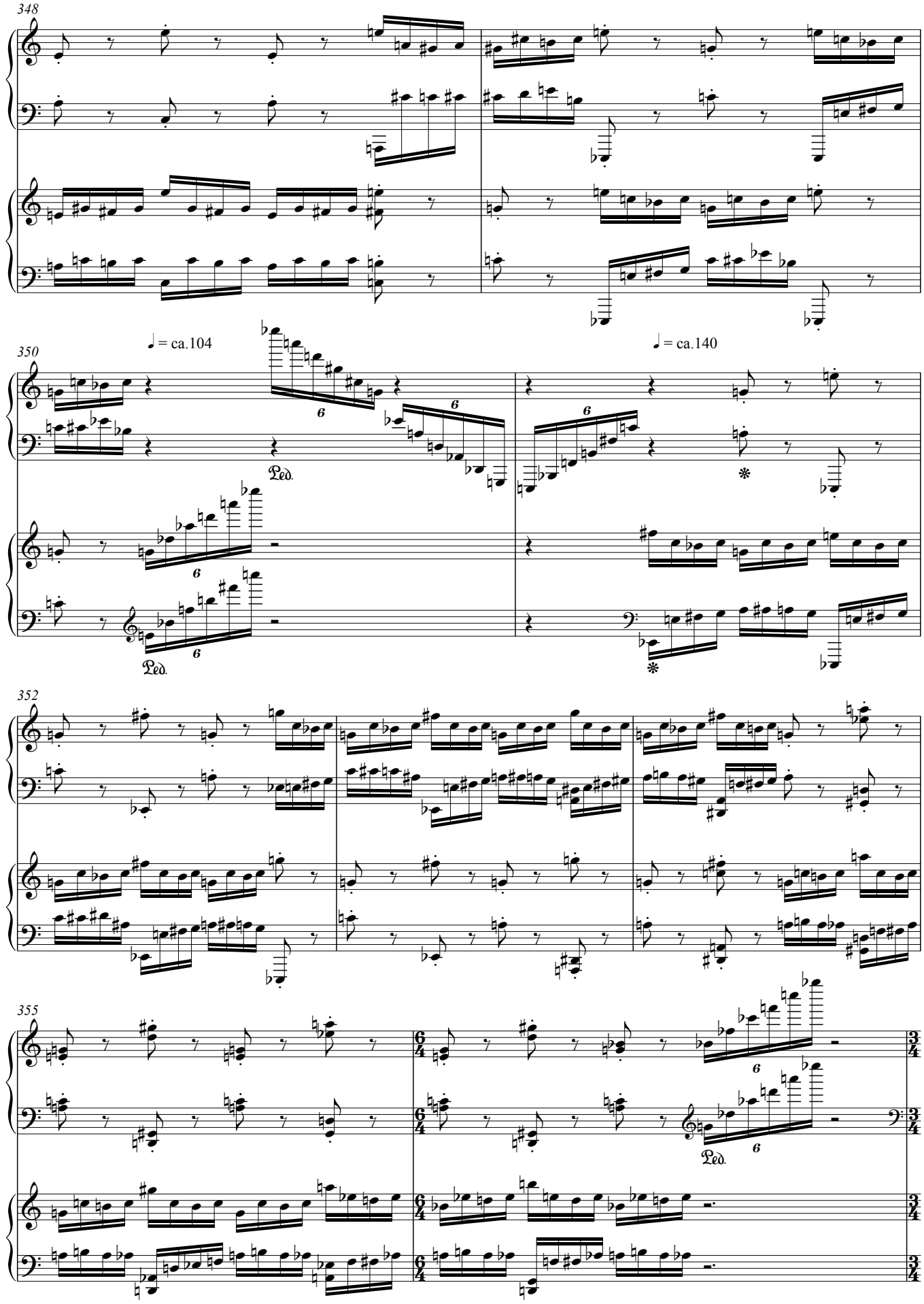
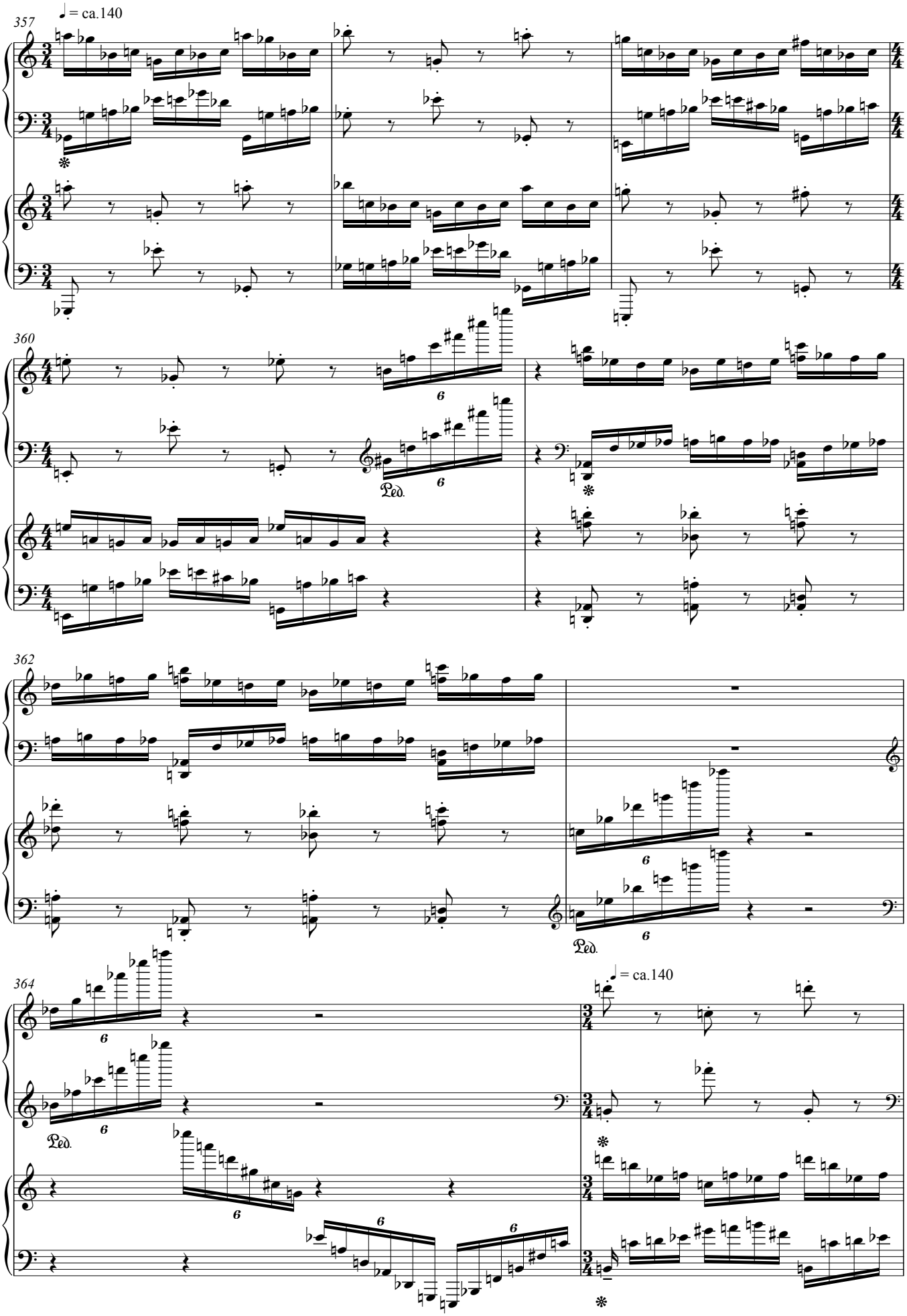
329
mf
Ped.
330
♩ = ca.104
♩ = ca.91
331
lunga
♩ = ca.78
mf
pp
Ped.
lunga
334
mf
pp
Ped.
mf
pp
mf
pp
mf


340
mf
pp
343
♩ = ca.91
mf
Ped.
345
♩ = ca.104
Ped.
346
♩ = ca.140
mf


348
350
♩ = ca.104
♩ = ca.140
Ped.
352
355
Ped.


357
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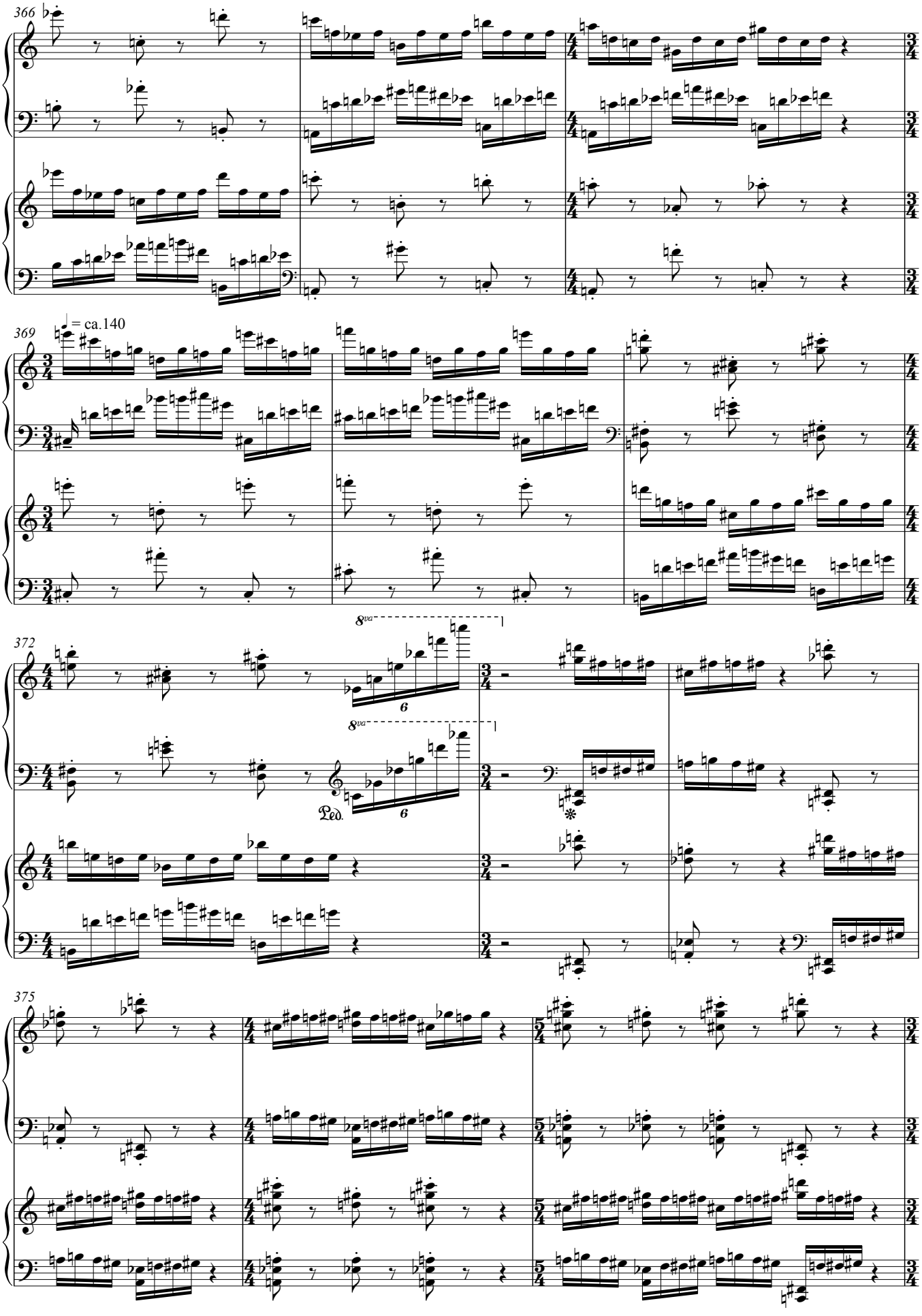
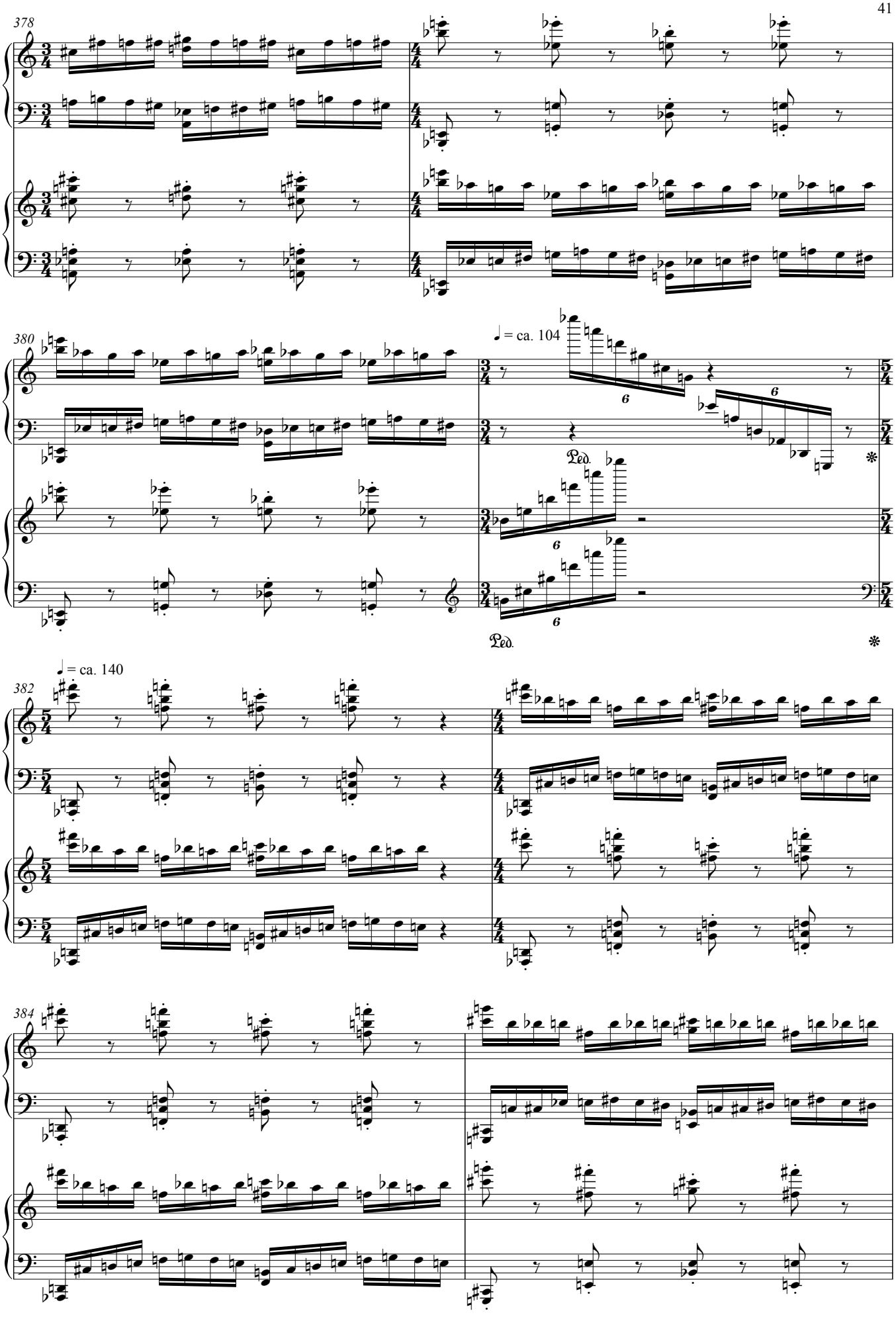
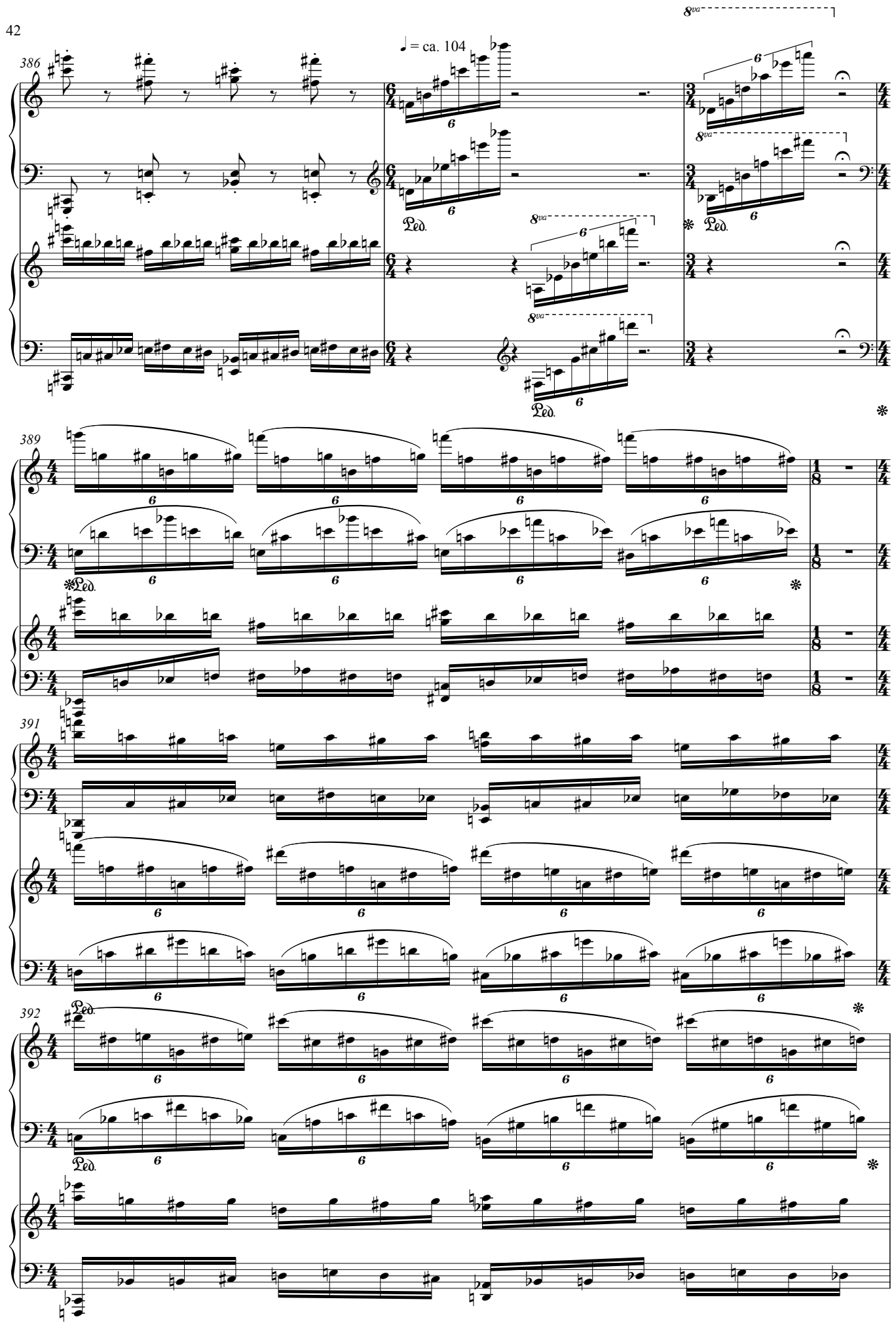
360
Ped.
362
Ped.
364
Ped.
♩ = ca.140


366
369
♩ = ca.140
372
8va
Ped.
375


378
380
♩ = ca. 104
Ped.
Ped.
382
♩ = ca. 140
384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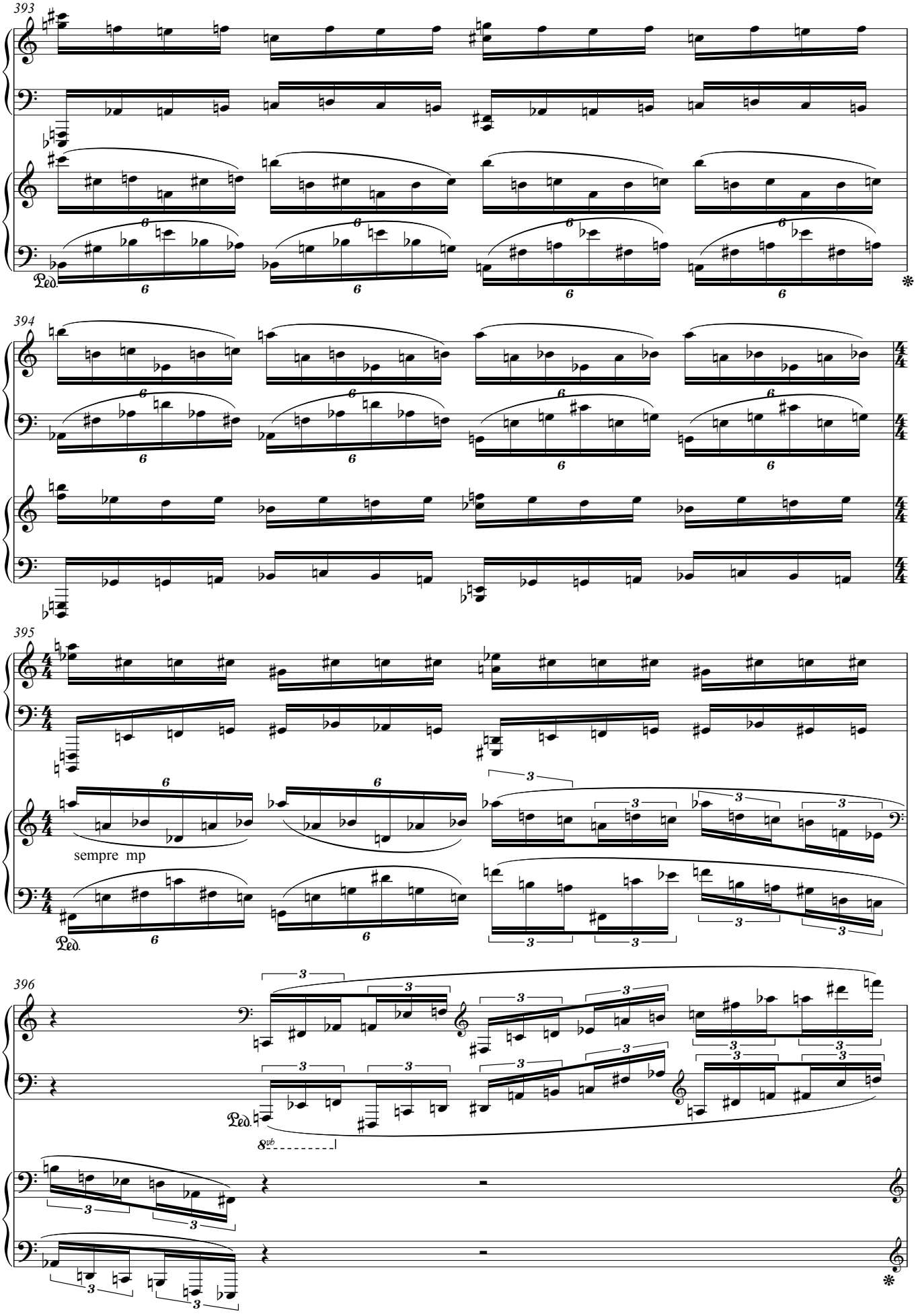
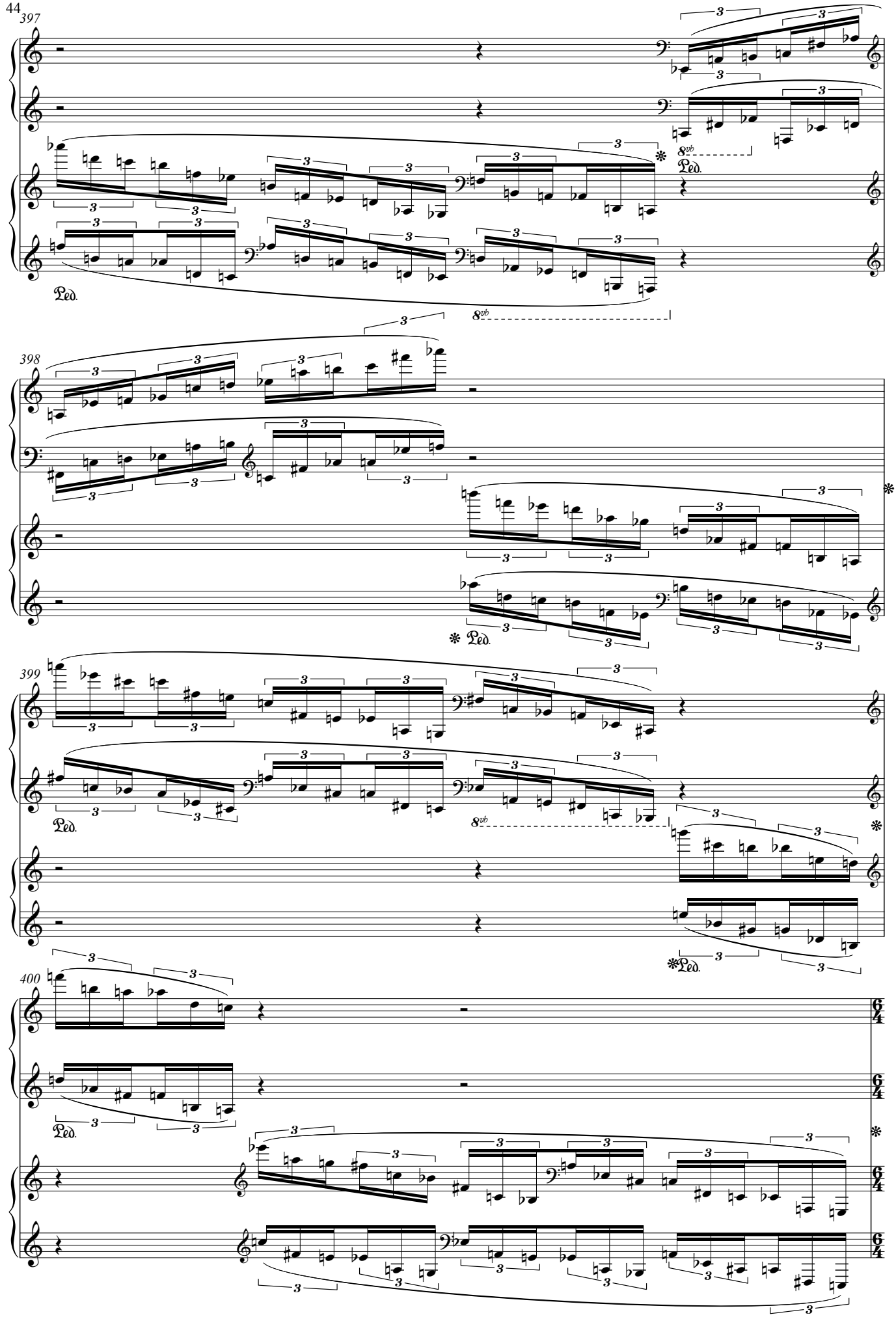
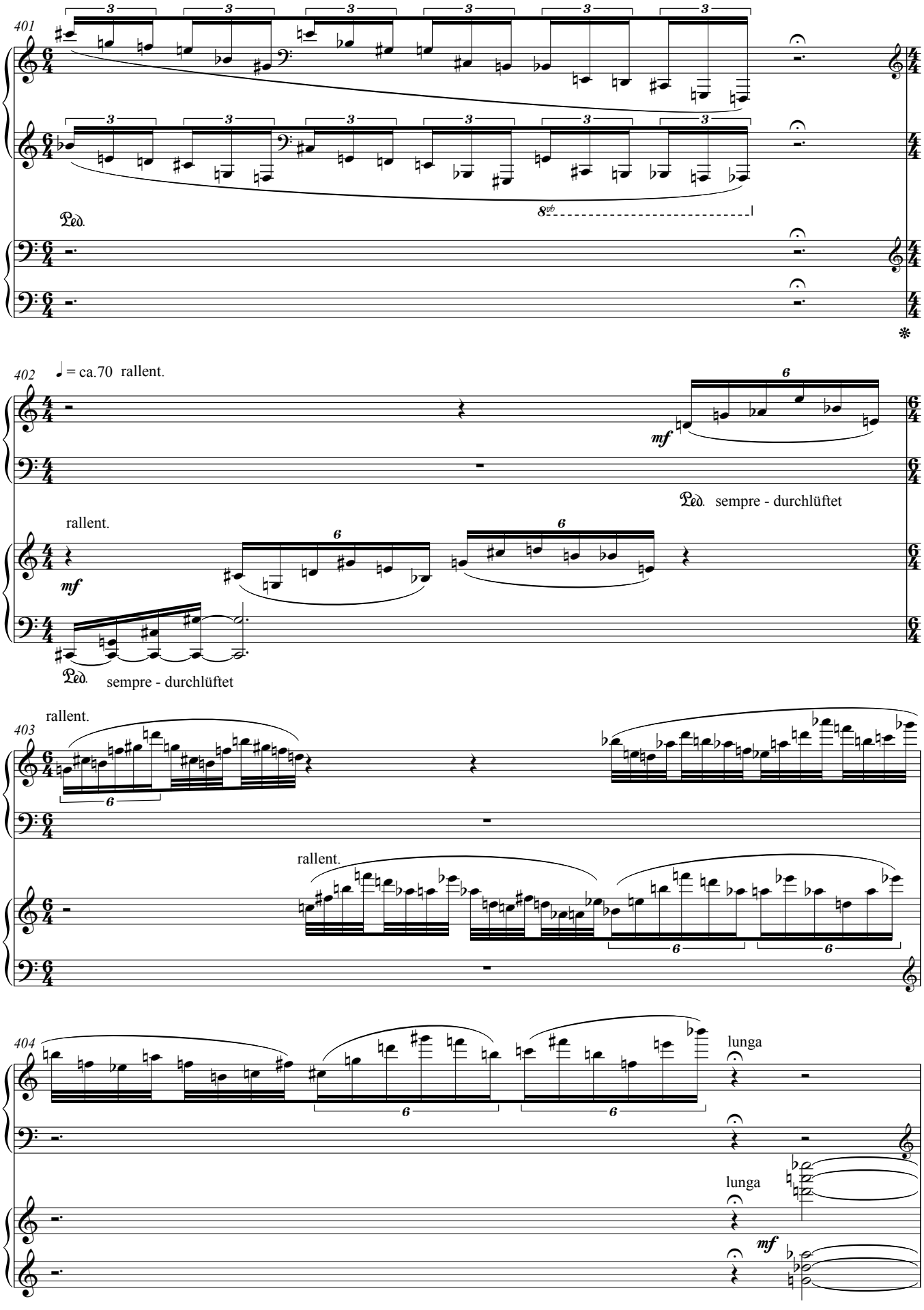
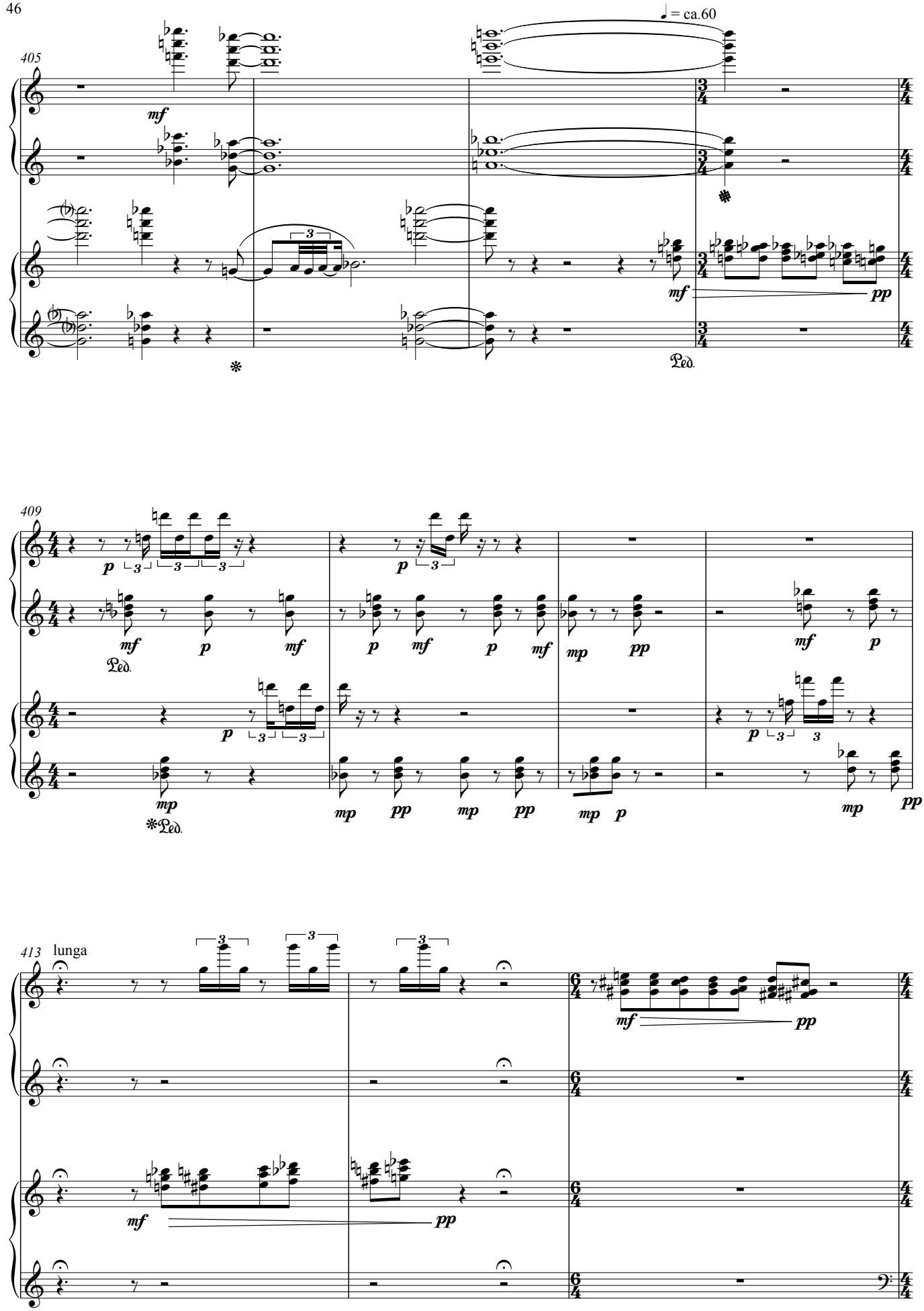
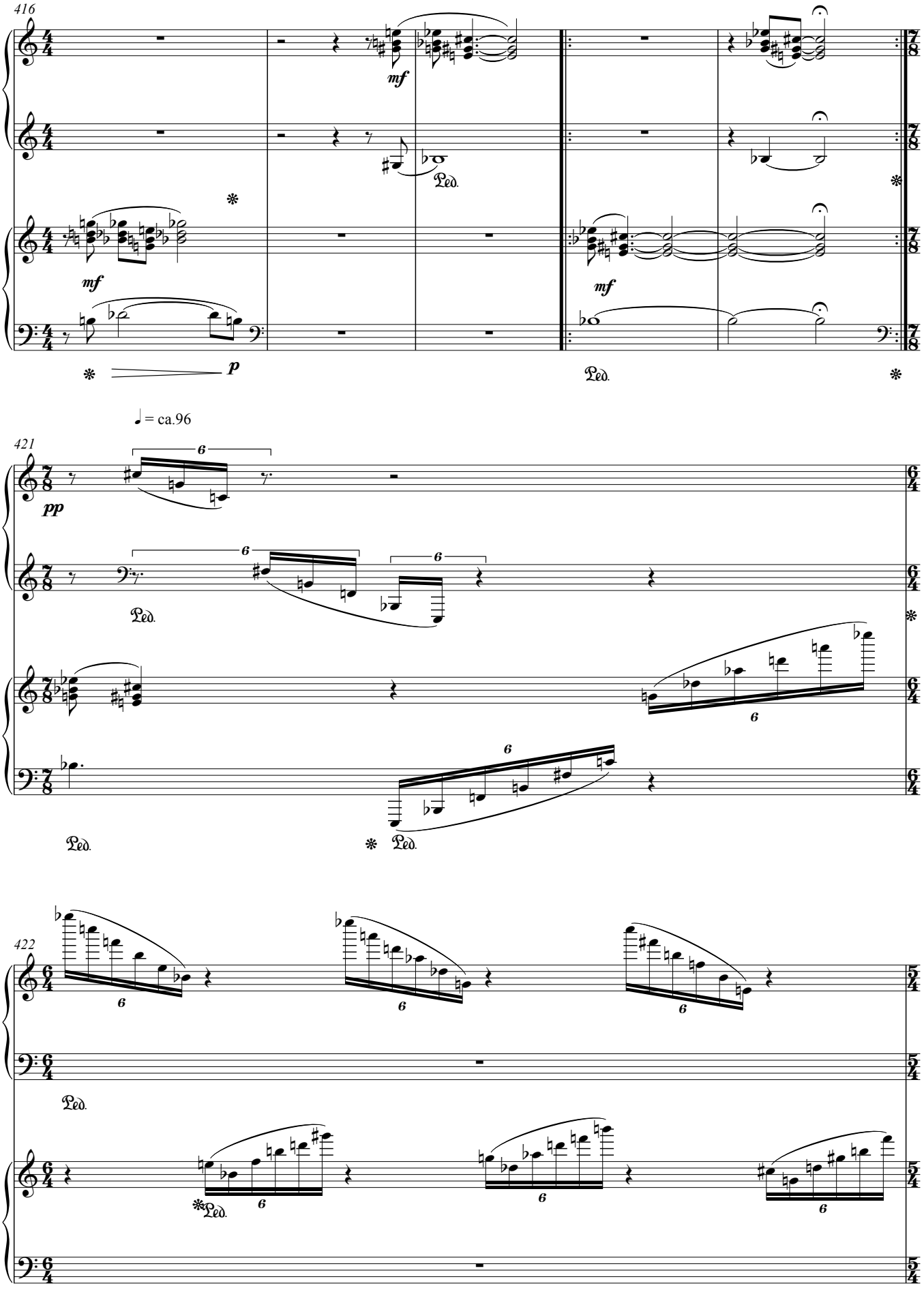
386
8va
Ped.
389
391
392

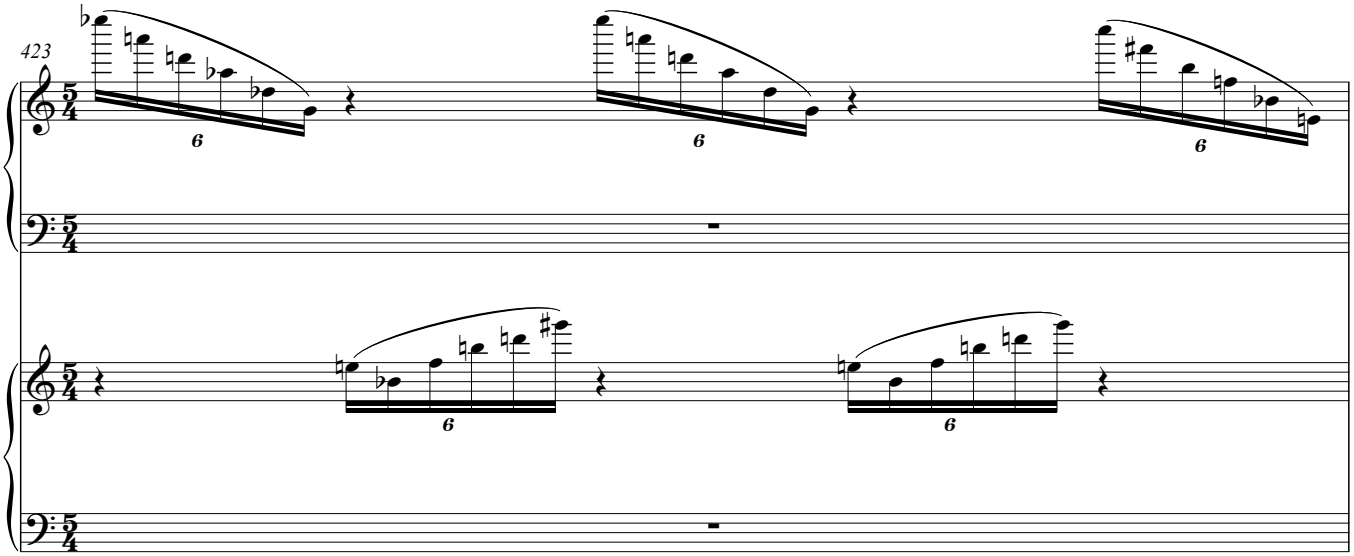

393
394
395
sempre mp
Ped.
396
Ped.
8vb

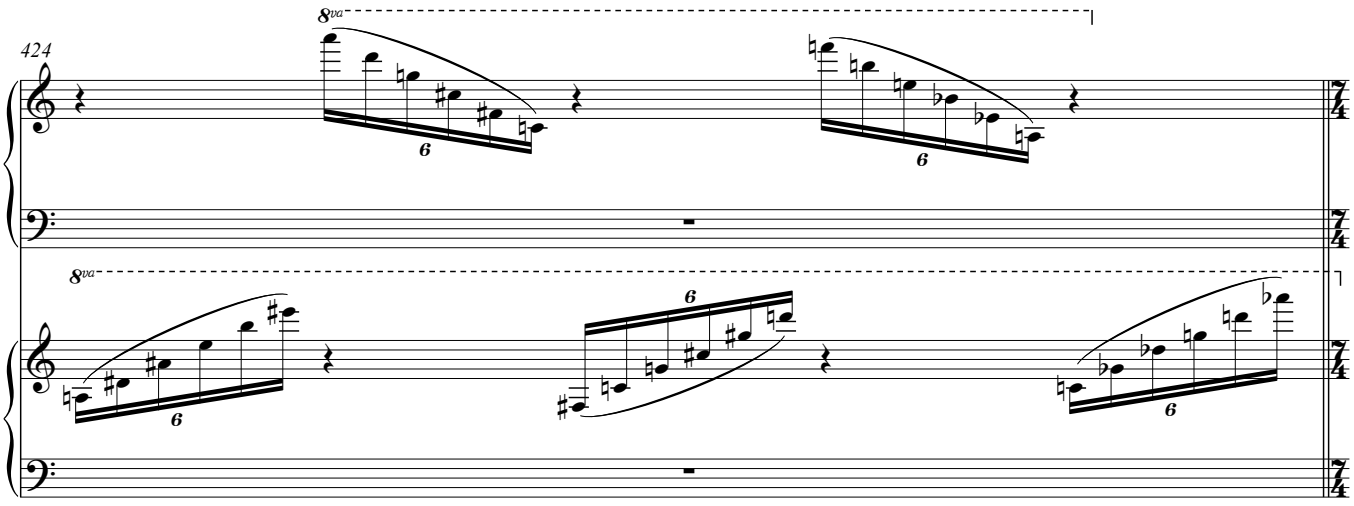

397
Ped.
8vb
398
Ped.
8vb
399
Ped.
8vb
Ped.
400
Ped.
6/4


401
Ped.
8vb
402
♩ = ca.70 rallent.
mf
Ped. sempre - durchlüftet
rallent.
mf
Ped. sempre - durchlüftet
403
rallent.
rallent.
404
lunga
lunga
mf


405
♩ = ca.60
mf
pp
Ped.
409
p
mf
mp
pp
Ped.
413
lunga
mf
pp

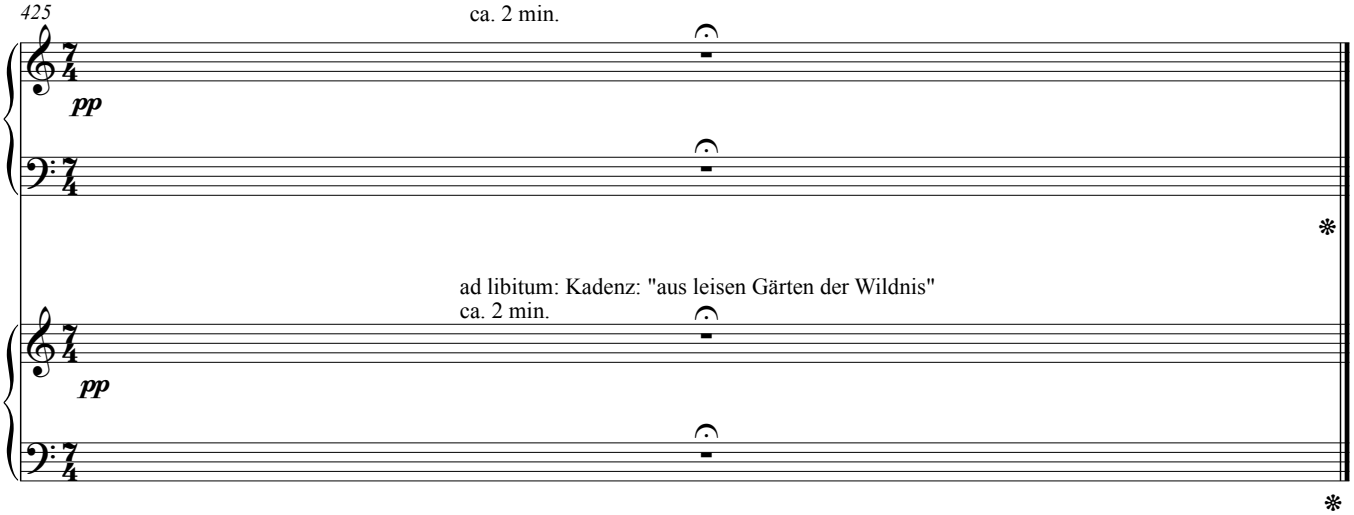

416
mf
Ped.
mf
mf
p
Ped.
♩ = ca.96
421
pp
Ped.
Ped.
Ped.
422
Ped.
Ped.





Ped.

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



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

jw-s.D.g.
26.4.2023