DAS BUCH DER KLÄNGE

THE BOOK OF SOUNDS

HANS OTTE

INHALT

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Auftragswerk des Goethe-Instituts Nancy für die Uraufführung am 21. November 1982 auf dem Festival "Rencontres Internationales de Musique Contemporaine" in Metz, Frankreich.

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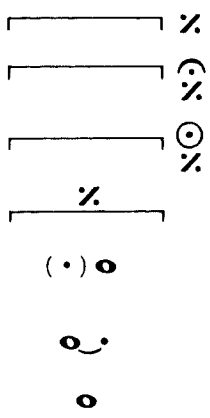
Work commissioned by the Goethe-Institut Nancy for performance at the Festival "Rencontres Internationales de Musique Contemporaine" on November 21, 1982 in Metz, France.

Directions For Playing

Explanation of Symbols:



this group to be repeated

this group to be repeated frequently

this group to be repeated again and again

this whole group to be repeated once

within a constantly repeated sound figure, note (•) becomes note 𝅝

note 𝅝 becomes note (•) again

free duration according to the space notation

Pedal is indicated only where necessary; however, free use is recommended. In particular, use half or quarter pedal for fading over sound events within the framework of the sound areas in order to bring out all the resonances of the individual piece and of the instrument.

For the same reasons of an individual's choice, the dynamics of each piece are also only sketched in. The player should use every opportunity to intensify sound colour and to guide the harmonic course and the shape of the piece.

Again, the duration of the individual pieces depends on the artistic capability of the player. It is up to the player's creativity to introduce the sound figures which are to be repeated with such diversity that their nature develops freely.

Metronome markings may be interpreted freely.

For Part 1 (lines 2, 4-7, 9), 2, 5, 7, 9, 10 and 11, the sound figure given at the beginning is binding throughout the entire piece and all the melodic and harmonic changes that take place within it.

—Hans Otte

♩= 26

p *pp*

ped.

♩= 88

p

ped.

♩= 28

p *pp*

ped.

♩= 88

p

poco a poco cresc.

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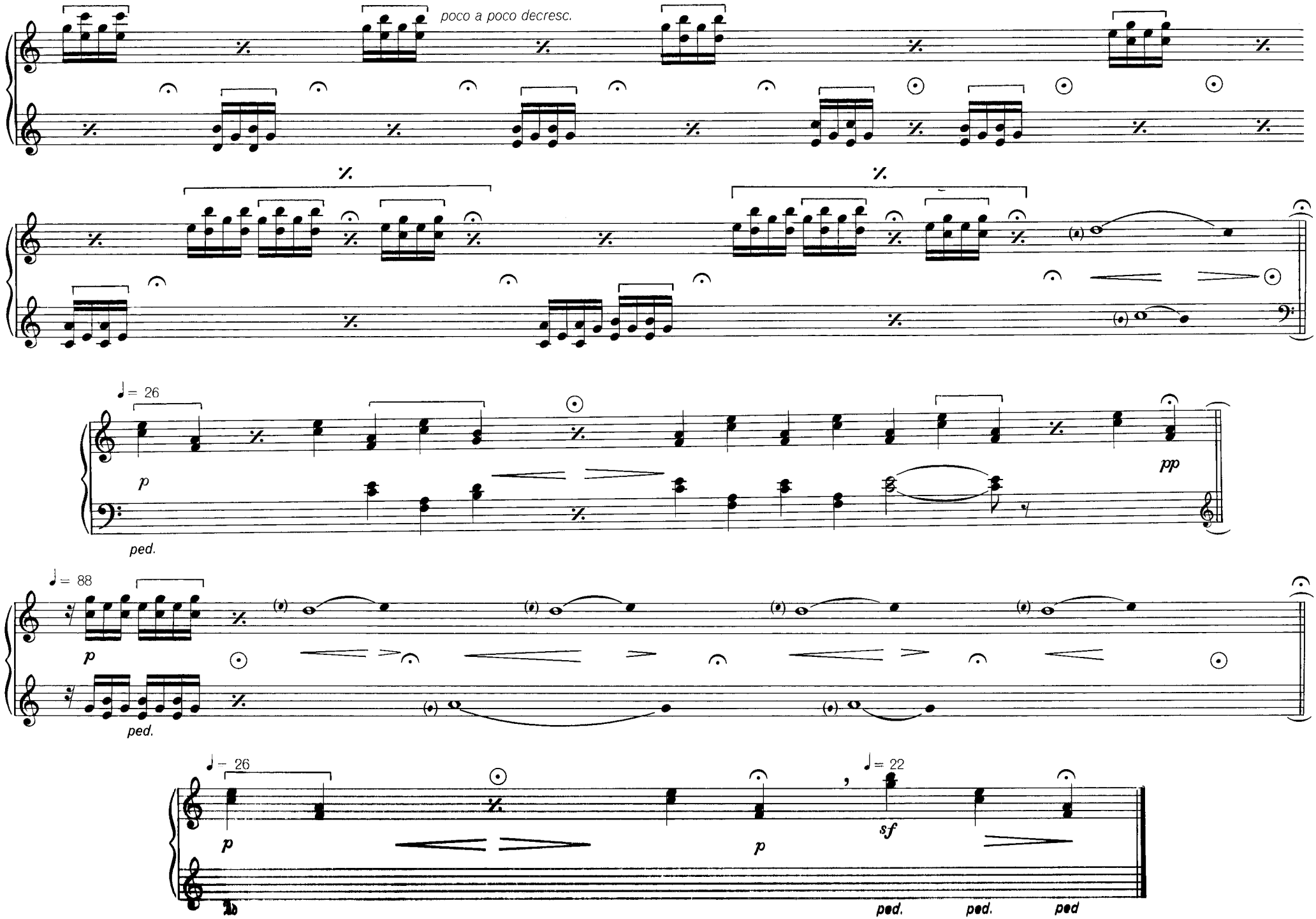
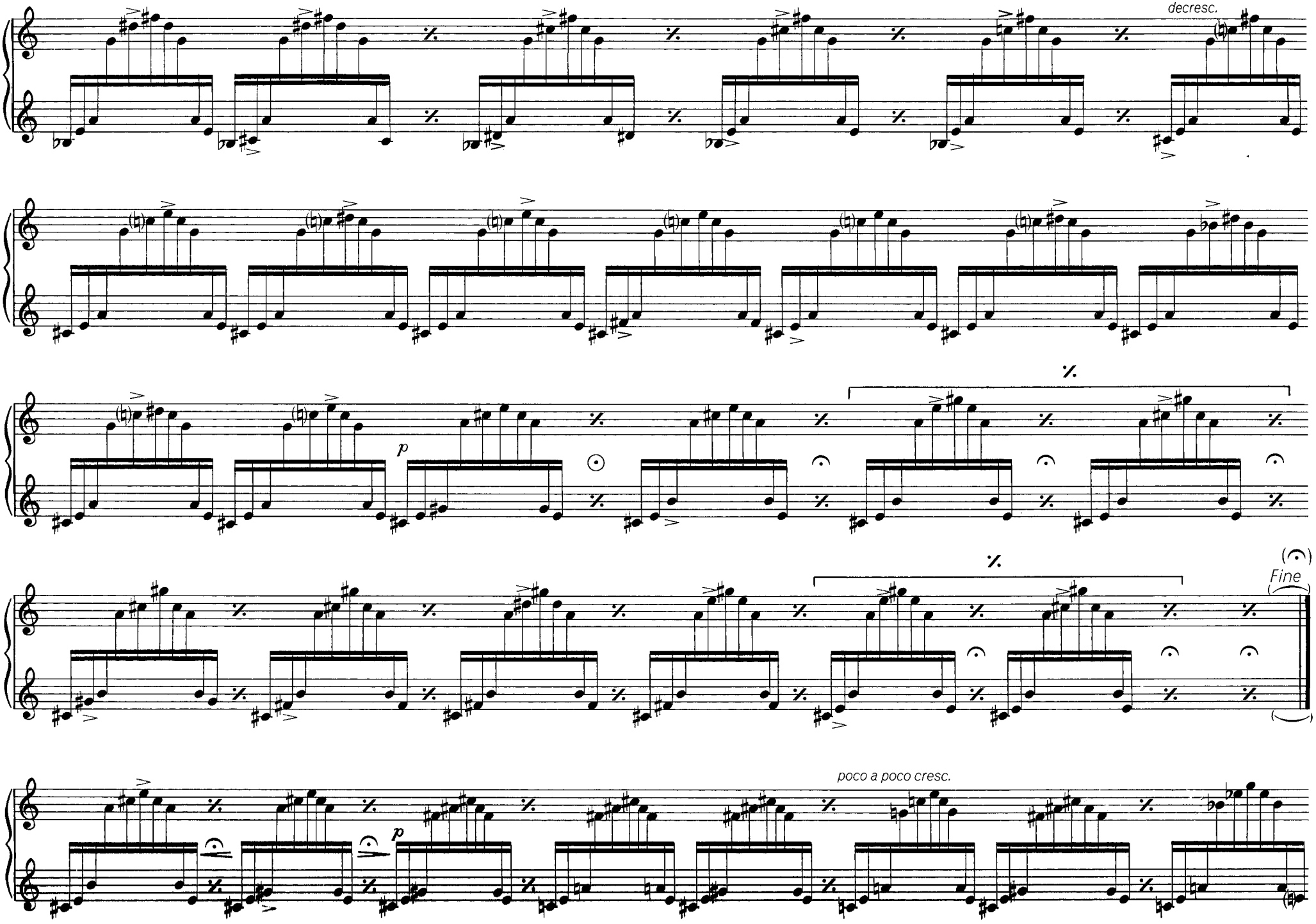

poco a poco decresc.
♩= 26
p
pp
ped.
♩= 88
p
ped.
♩= 26
p
p
♩= 22
sf
ped.
ped.
ped

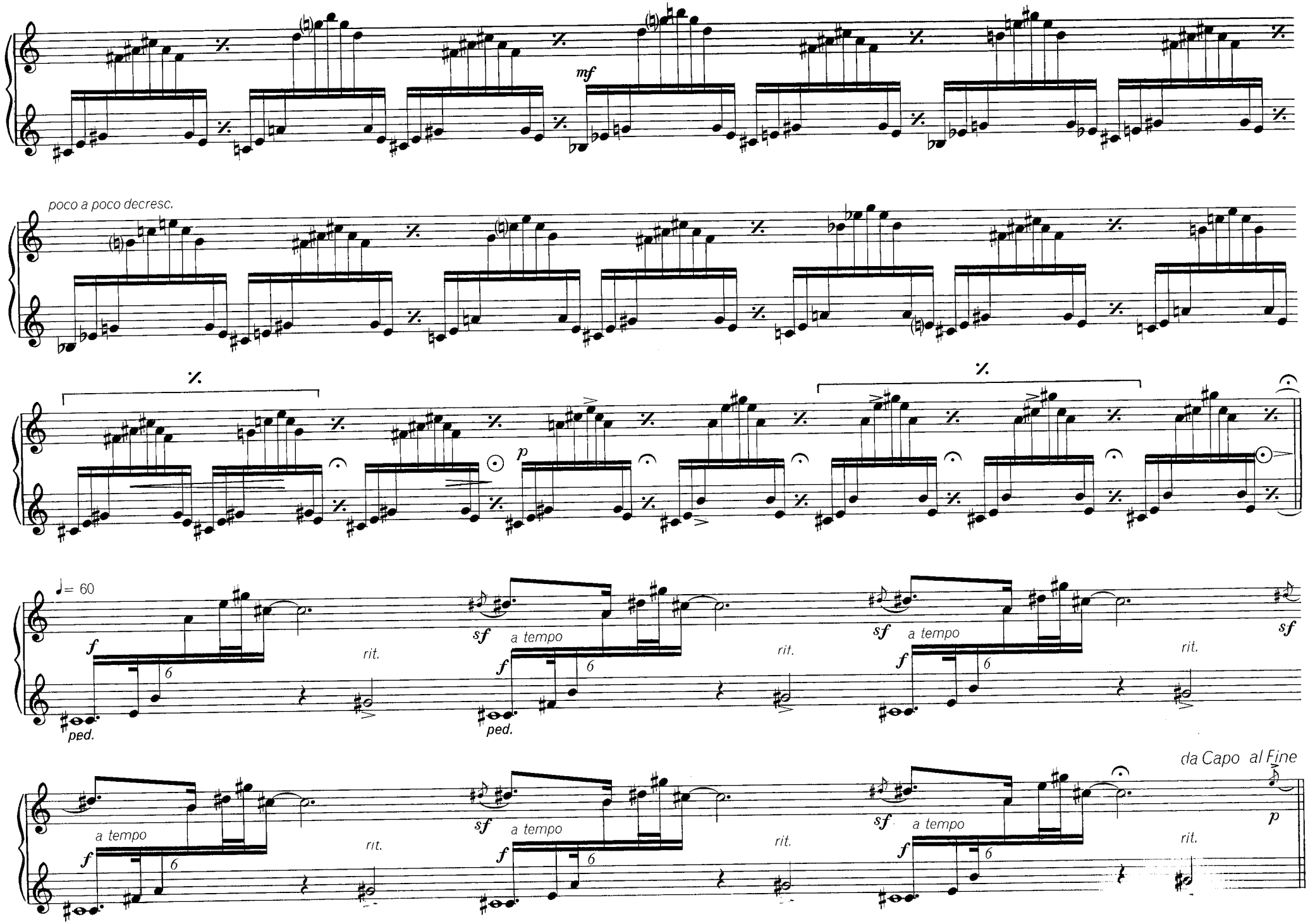
♩= 50 non legato sempre

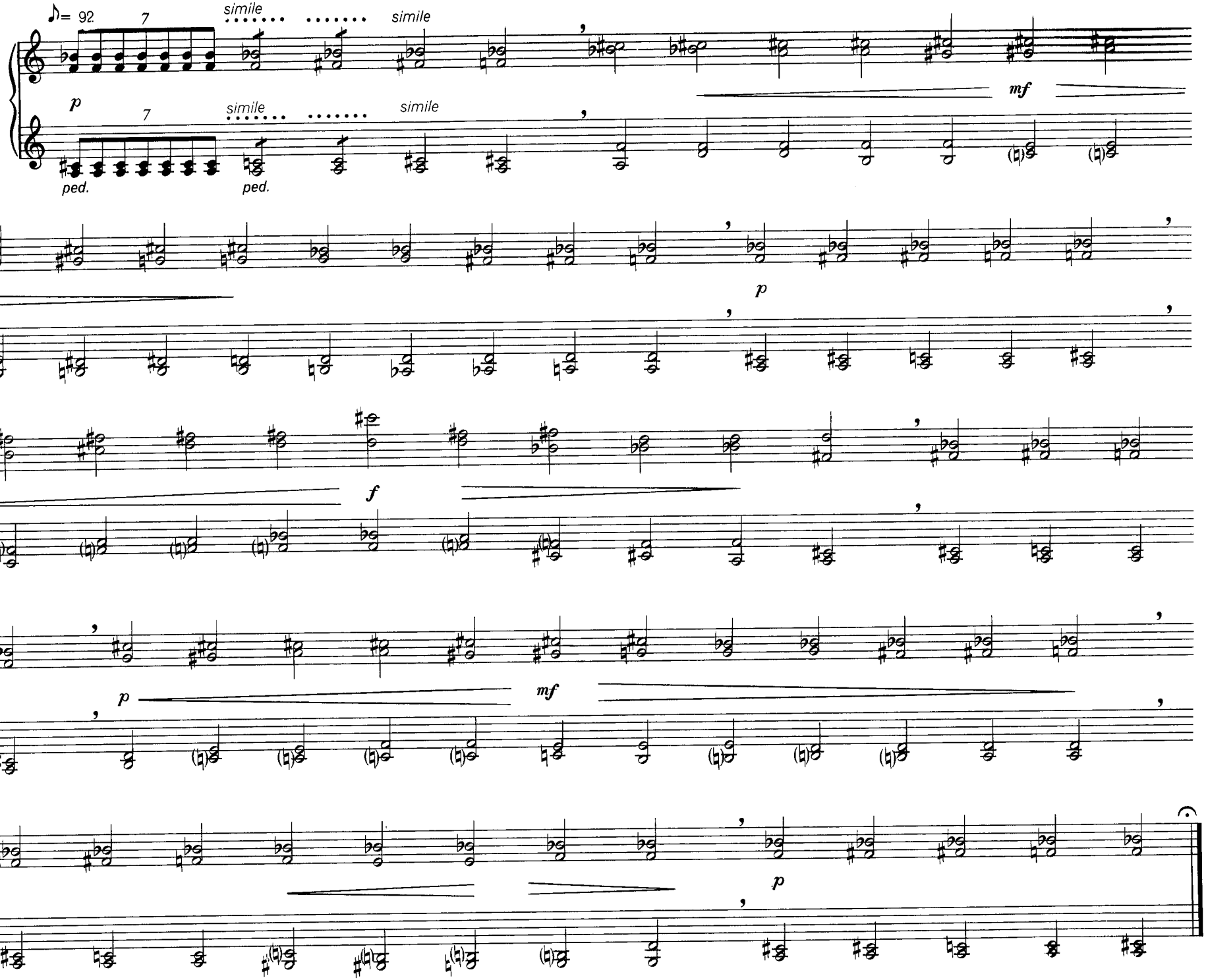
p

ped.

poco a poco cresc.


decresc.
p
Fine
poco a poco cresc.
p


mf
poco a poco decresc.
p
♩= 60
f
rit.
sf
a tempo
ped.
da Capo al Fine


♪= 92
7
simile
simile
p
7
simile
simile
ped.
ped.
mf
p
f
p
mf
p

♩ = 48

f *p sempre*

ped.

come prima simile simile simile simile

ped. *ped.* simile

♩ = 132

legato sempre

mp

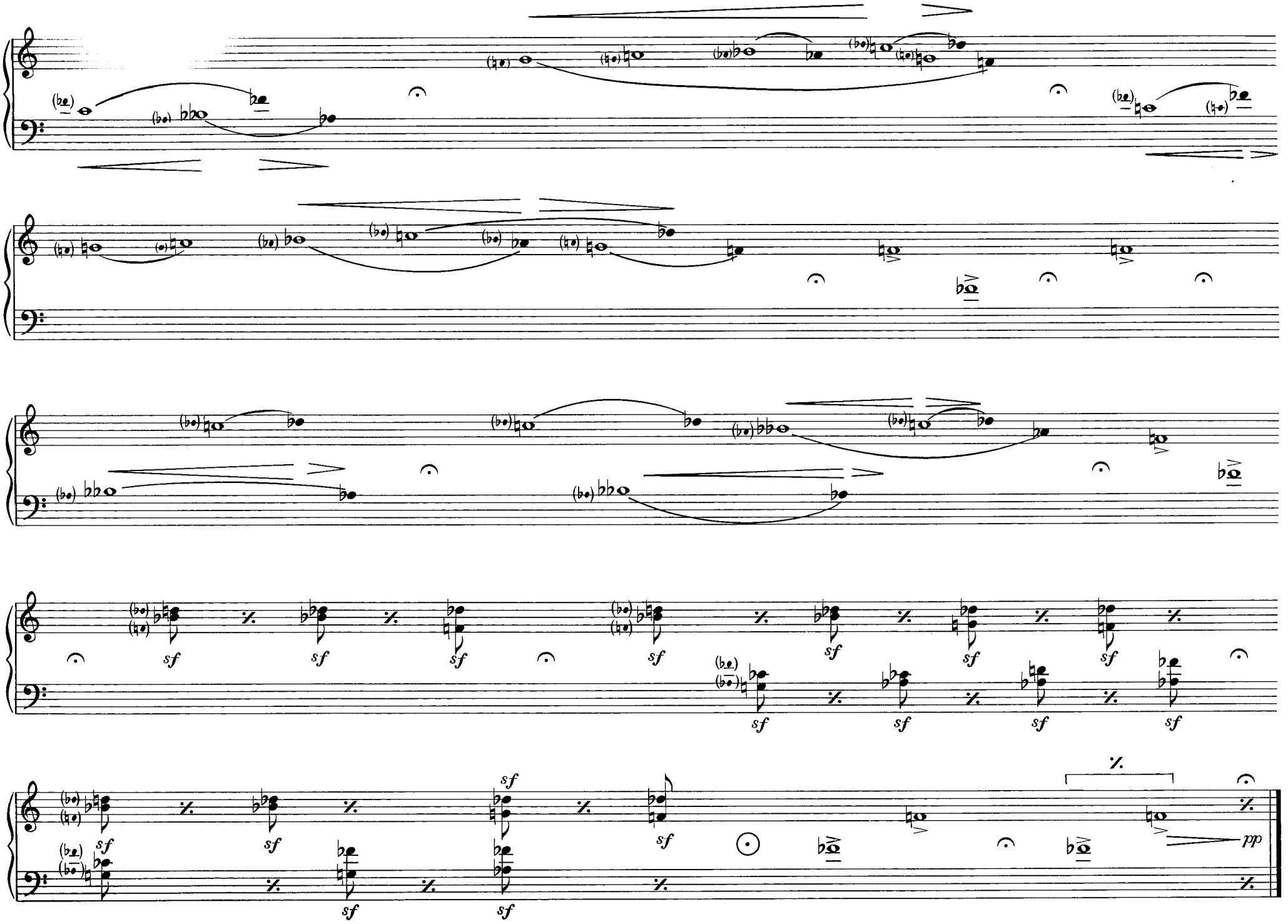
ped.

sf *sf* *sf* *p*

sf *sf* *p*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf*


sf
pp

♩= 54

p

* ped.

p

p

8va

p

(8va)

(8va)

p

*al Fine

poco rit.

♩ = 96

legato

p sempre

ped.

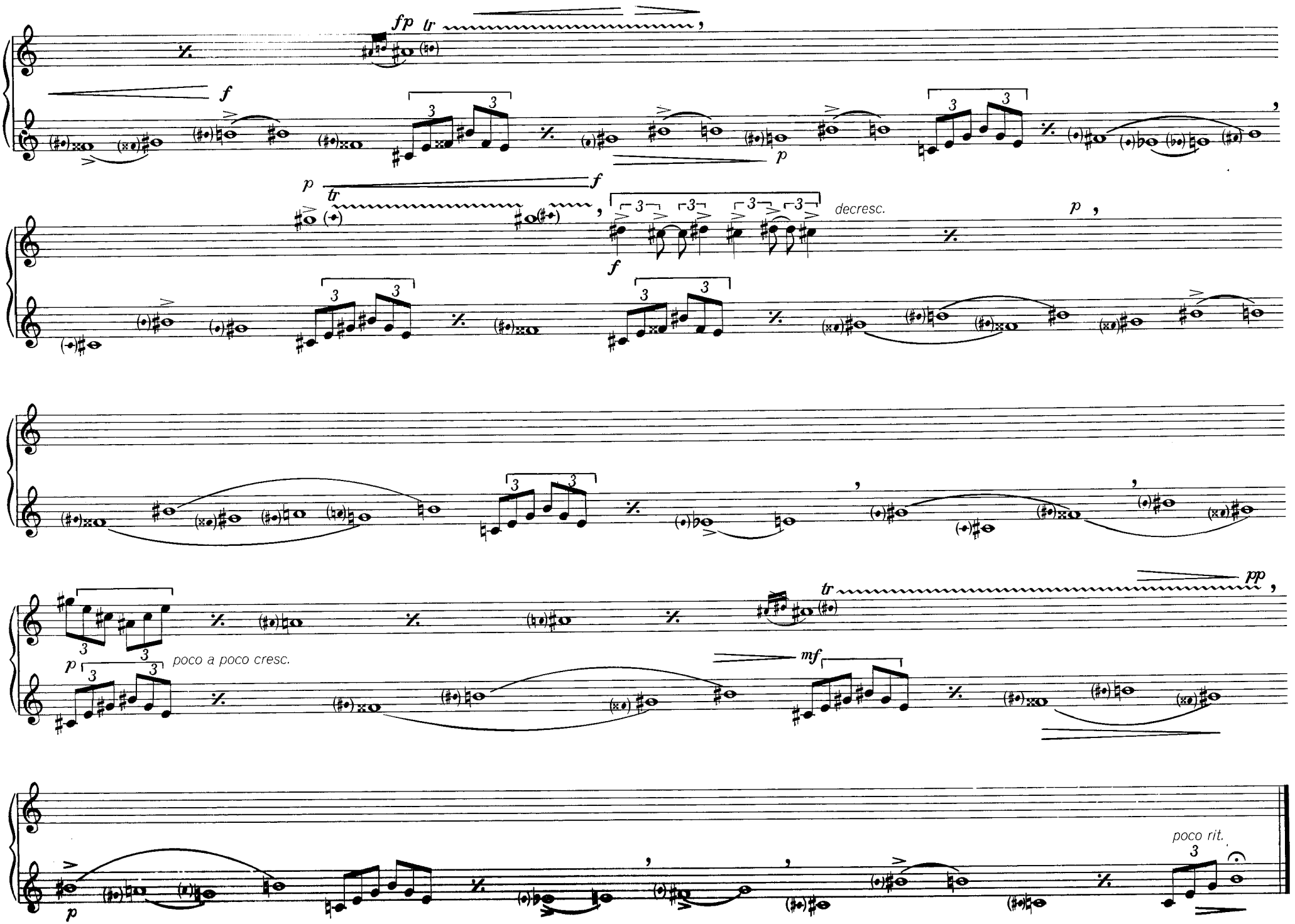
sf

p

tr

mf

poco a poco cresc.


fp
tr
f
p
decresc.
poco a poco cresc.
mf
pp
poco rit.

♩ = 52

p

ped. *ped.* *simile*

ff *p sub.* *ff*

p sub.

ff *p sub.*

pp

mp

p

♩= 52

mp

11

pp

ped.

pp

mp come prima simile

mf

mp

ped.

ped.

simile

♩= 84

mp

simile

simile

poco a poco cresc.

decresc.

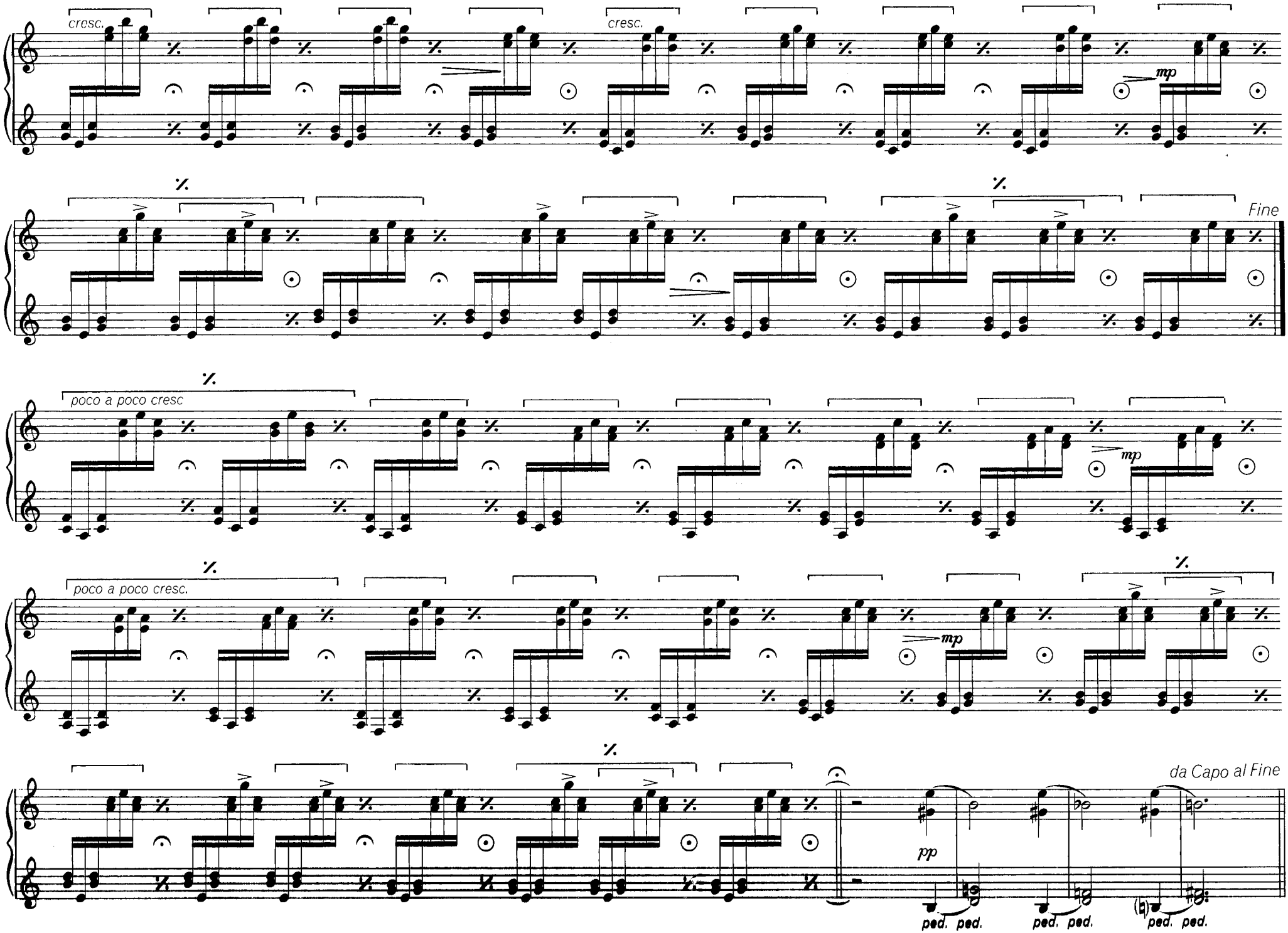
mp

poco a poco cresc

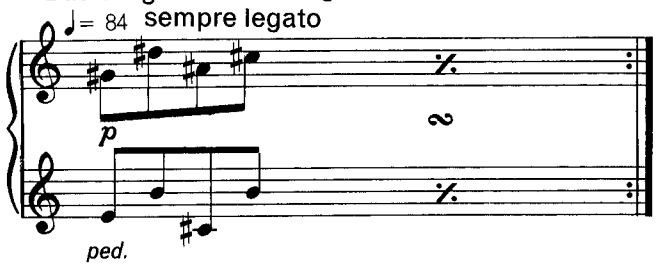
f

decresc.

psempre


cresc.
cresc.
mp
Fine
poco a poco cresc
mp
poco a poco cresc.
mp
da Capo al Fine
pp
ped. ped.
ped. ped.
ped. ped.

Basic Figure Grundfigur

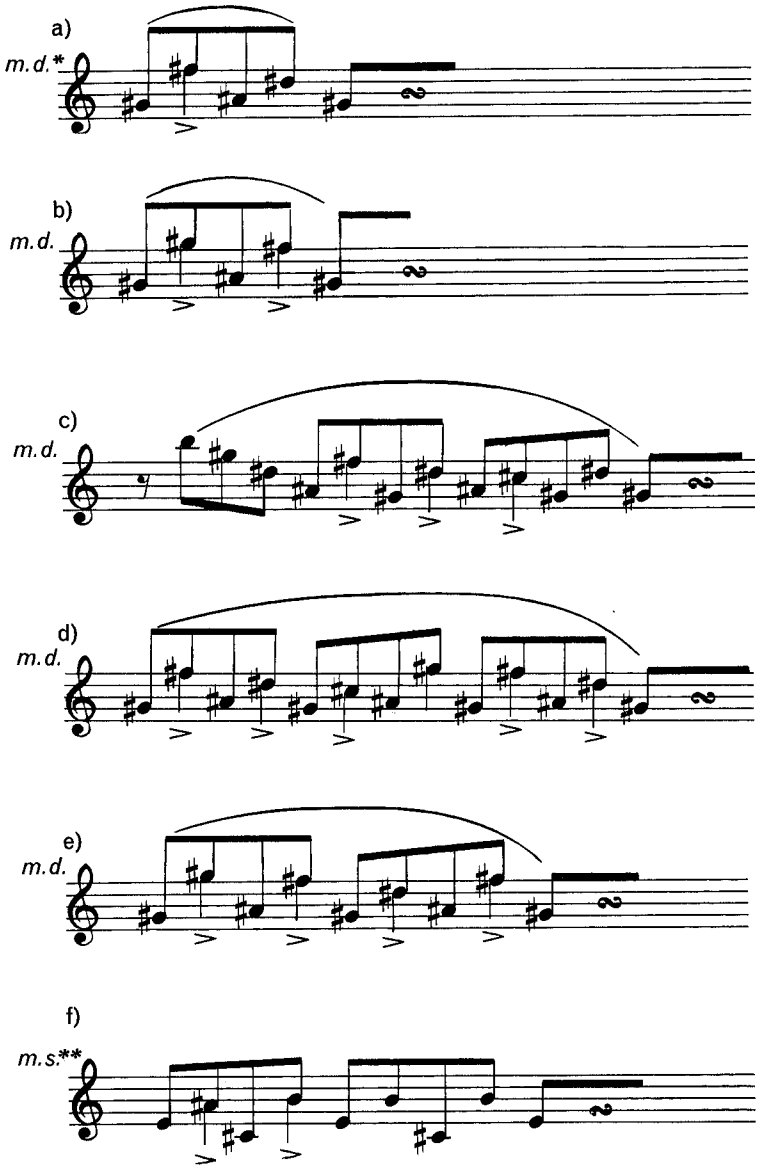


Für das 11. Klavierstück gilt zusätzlich, daß die verschiedenen Töne der Grundfigur sowohl in der linken als auch in der rechten Hand wechselweise auf immer wieder verschiedene Art so zu akzentuieren sind, daß zwischen den verschiedenen Tönen gewissermaßen ein innerer Dialog stattfinden kann.

In Part 11, the different notes of the basic figure are to be alternately accentuated in both the left hand and the right hand in constantly differing ways, so that an internal dialogue between the different notes can be heard.

Different Versions of Basic Figure (choose your own succession and frequency)

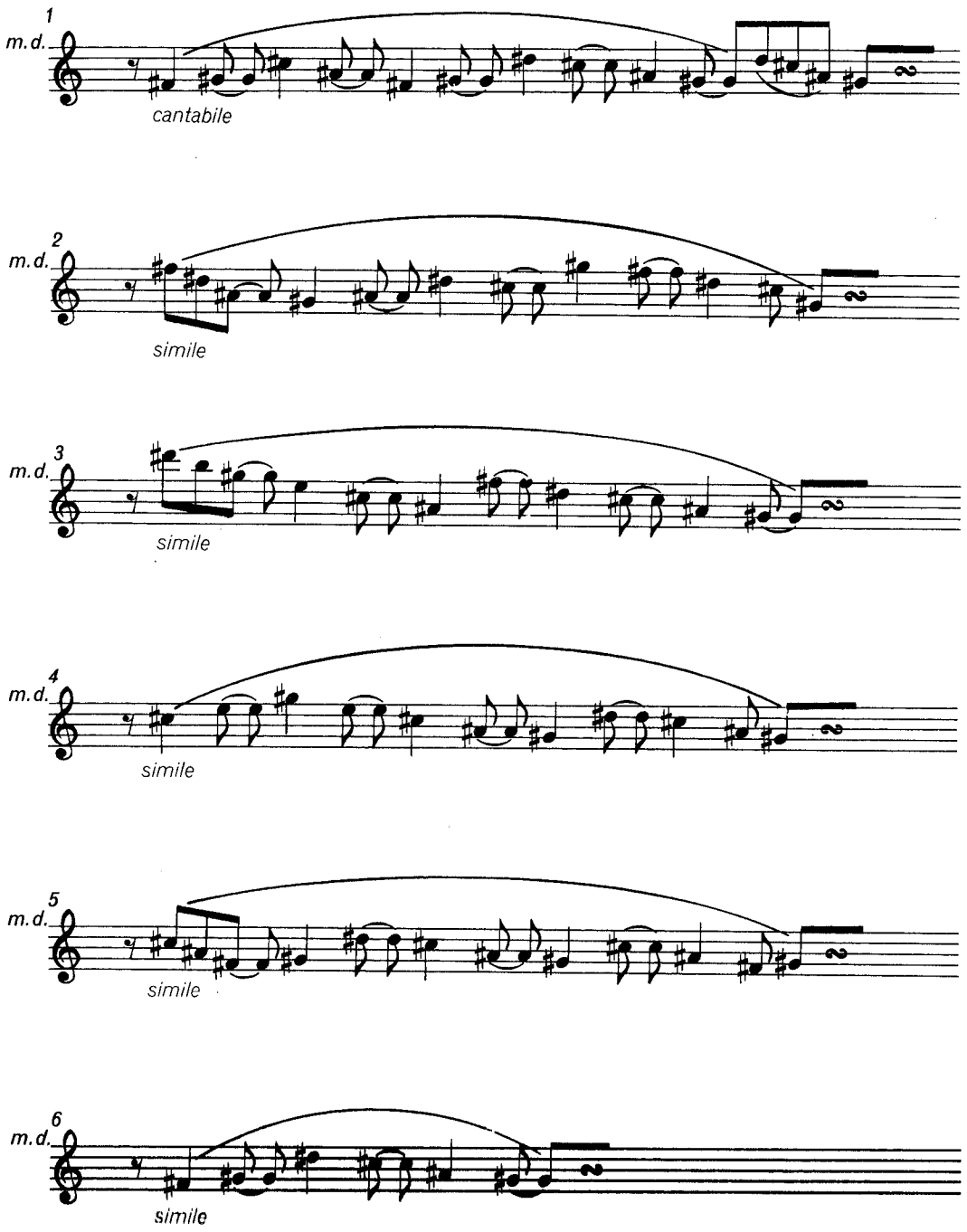
Varianten der Grundfigur (in freier Reihenfolge und Häufigkeit)



*= right hand/rechte Hand
**= left hand/linke Hand

Verses (from time to time in given succession)

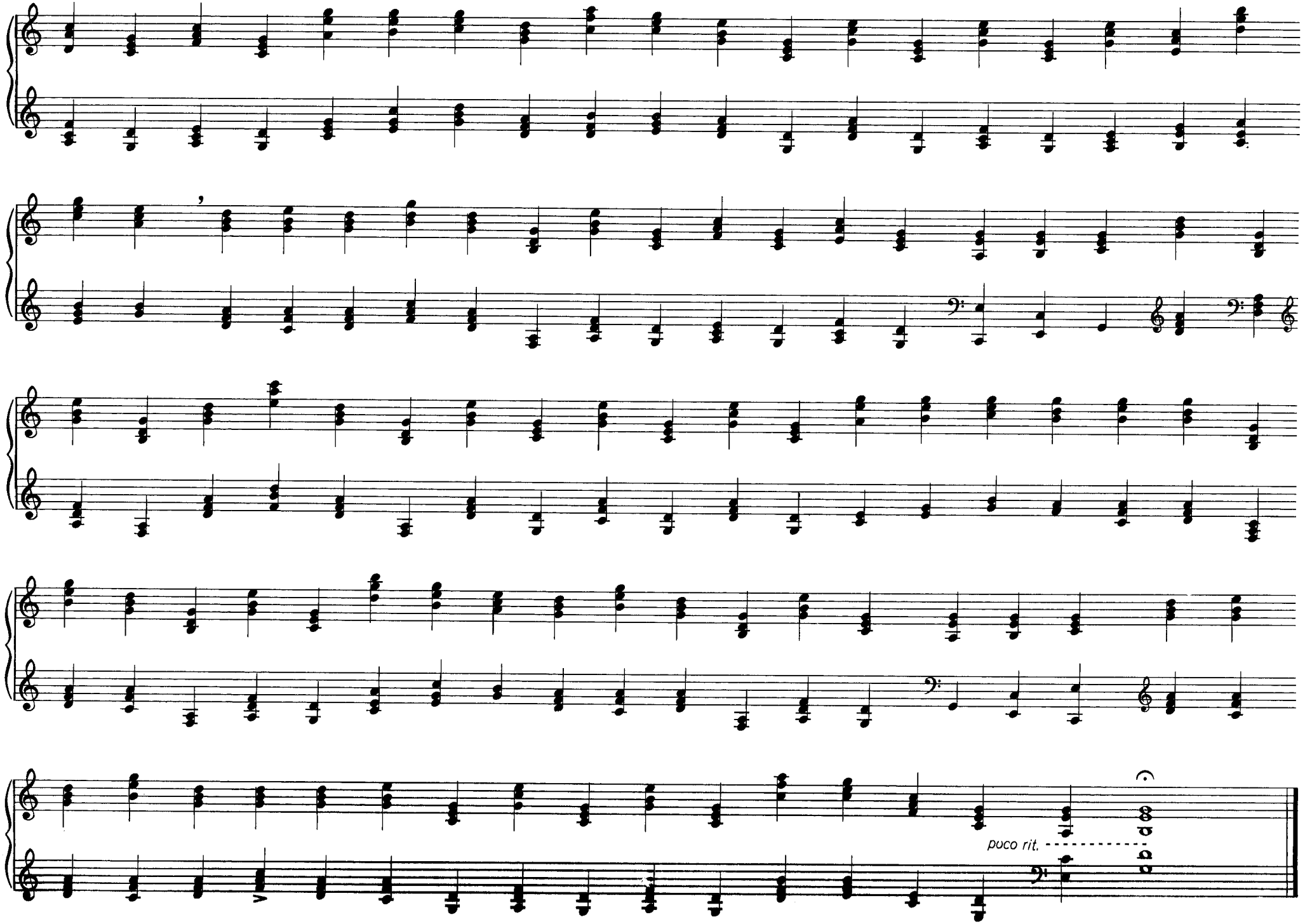
Strophen (von Zeit zu Zeit in vorgegebener Reihenfolge)



♩ = 48

mp *sempre*

ped. *ped.* *ped.*


poco rit.