

„Morphología-Polyphonía“, Entwicklungsgang, Inhaltsverzeichnis

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Klavierstück 2011: Morphologie

René Wohlhauser

J = 66

Klavier

1 2 3 4 5 6 7 8 9 10 11 12

3 4 5 6 7 8 9 10 11 12

5 6 7 8 9 10 11 12

7

5 5

8

12

5(♪) — 9-(♪) — 5(♪) —

13

sempre feroce

fff

5(♪) — 9 —

Morphología

Ergon 43
(2011)

René Wohlhauser

Klavier

$\text{♩} = 66$

3

5

D/E_b) (H/C) (E/F)

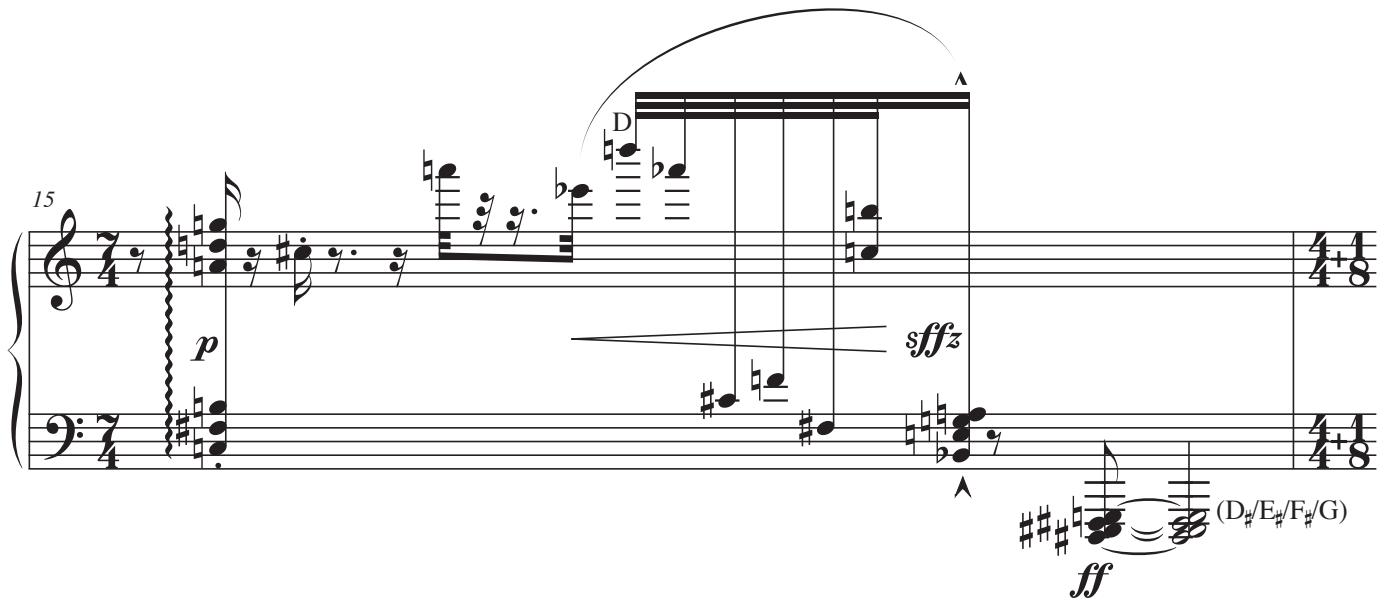
(C/D_b) (C/D_#) (C/D_b)

4

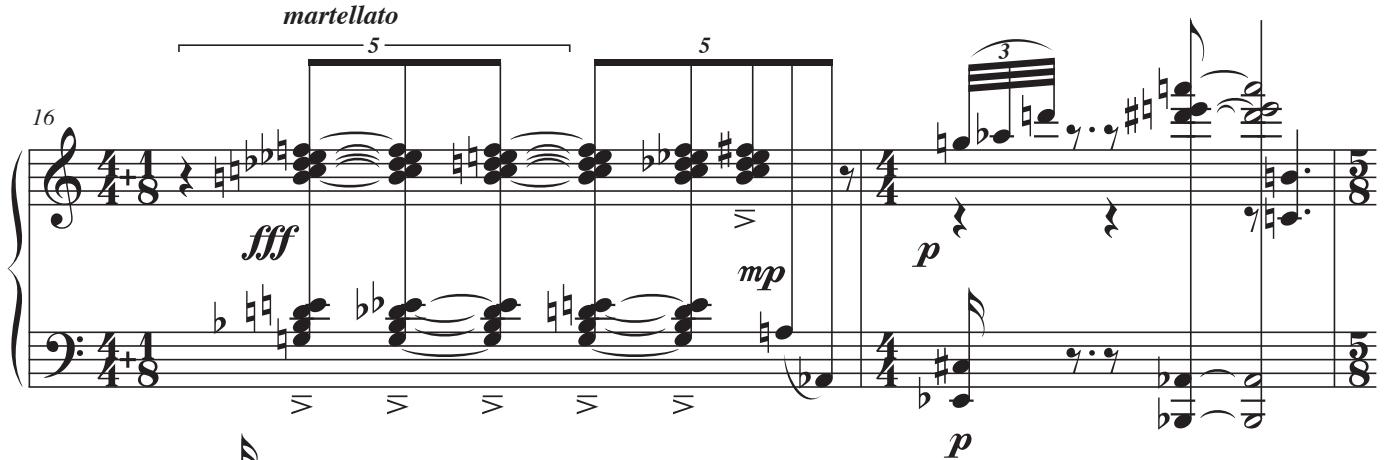
Musical score for *Morphología*, featuring multiple staves of complex rhythmic patterns and dynamic markings. The score includes various time signatures (3/4, 4/4, 5/4, 6/4, 7/4, 8/4) and key changes. Dynamic markings include *fff*, *mf*, *martellato*, *ffff*, *ff*, *m.d.: dolce*, *mf*, *mp*, *p*, *fff*, *f*, *mf*, *p*, and *F*. The score also features various performance techniques indicated by markings like *v* and *3*.

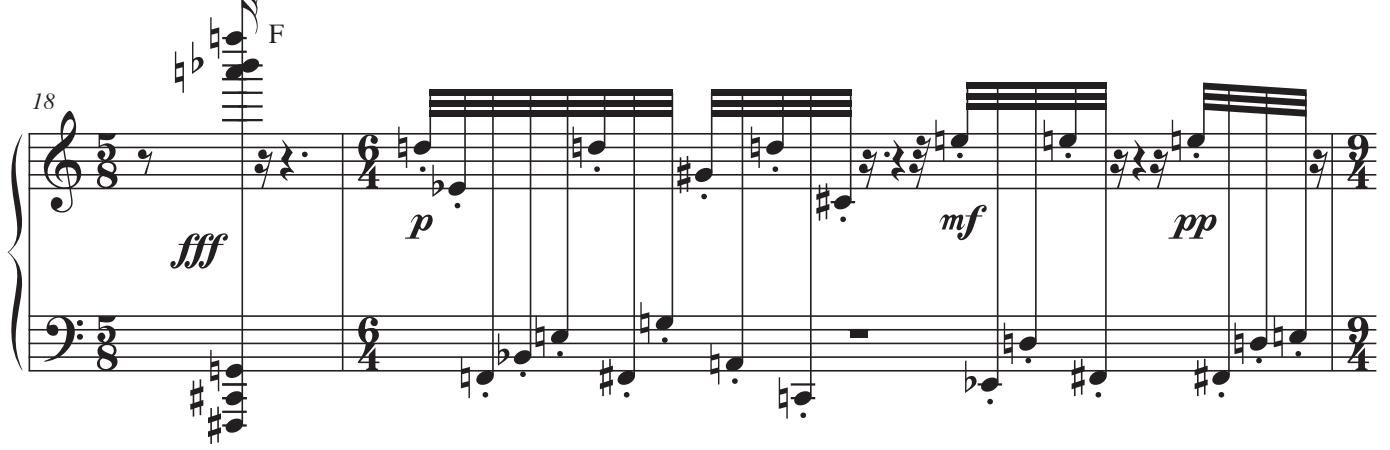
1. *fff* (measures 7-8), *martellato* (measures 8-9), *ffff* (measures 9-10), *ff* (measures 10-11), *m.d.: dolce* (measures 11-12), *mf* (measures 12-13), *mp* (measures 13-14).

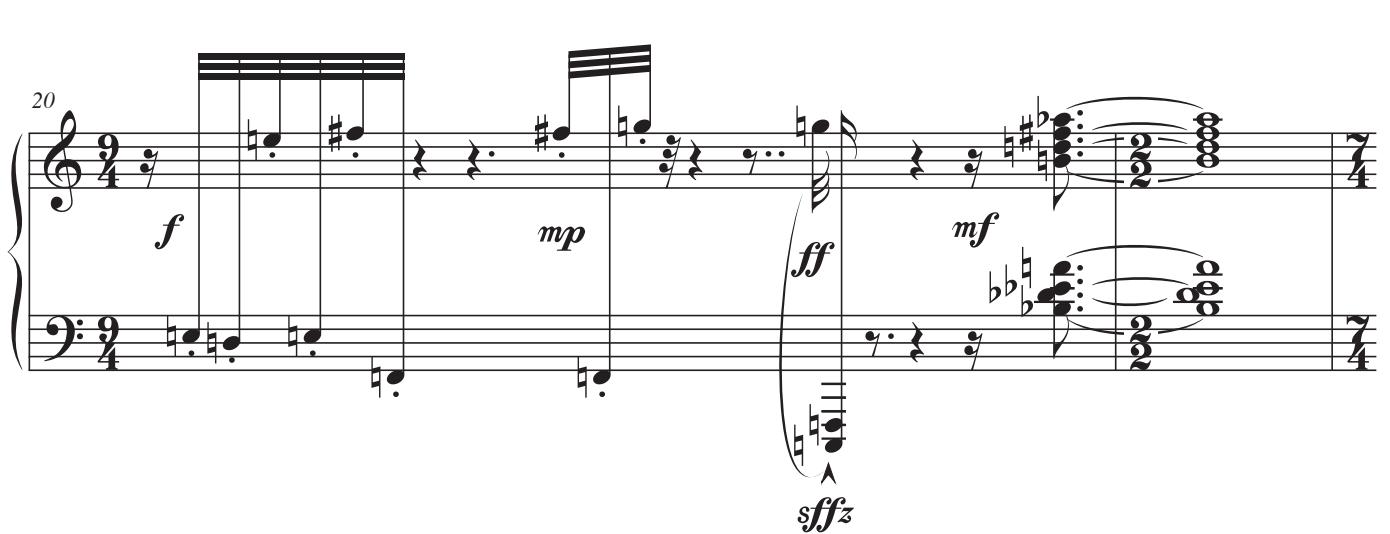
2. *fff* (measures 14-15), *ff* (measures 15-16), *mf* (measures 16-17), *mp* (measures 17-18), *p* (measures 18-19), *fff* (measures 19-20), *f* (measures 20-21), *mf* (measures 21-22), *p* (measures 22-23), *F* (measures 23-24).

15 

martellato

16 

18 

20 

22

(A \sharp /H/E)

24

(E/F \sharp /G)

27

5(♪) 9(♪) 3(♪) 5(♪)

sempre feroce
fff

9

Morphología – Polyphonía

für Klavier solo, Ergon 43a, 1. Fassung (2011)
 für See Siang Wong und das Projekt "Swiss Piano" geschrieben
 Musikwerknummer 1589a

René Wohlhauser

Morphología

J = 66

Klavier

7

fff >*mf* *martellato*

fff *ffff*

fff *ffff*

m. d.: dolce

mf

mp

fff

(C \sharp /D \sharp /F \sharp /A)

9

10

11

p

mf

13

p

mf

(F)

15

(D)

sffz

fff

martellato

p

p

mf

pp

f

mp

ff

mf

p

sffz

(D/E/F/G)

(F)

(C)

16

17

18

19

20

10

("Innere Stimme")

p (C) (C \sharp) (C)

(A \sharp /H/E)

3. Pedal (Sostenuto). Ohne Sost.-Ped.: nur jeweils bis zum nächsten Anschlag halten.

(E/F \sharp /G)

ff *ff*

p

27

ff *p* *ff* *mf* *ffff* *f*

28

martellato

jfff *sfz* *p* *sfz* *p*

p (E)

(C)

30 $\text{♩} = 100$

p *mp* *mf* *p* *mp* *mp* *f*

34 *p* *f* *p* *sempre p*

mp

36 *(F)* *(D)* *f*

38 *p* *f* *sempre p* *(D)* *(F)*

41

(F#) #

f sempre p

43

45

(F#) #

(D#)

(F#)

47

(F#)

Morphología - Polyphonía, 1. Fassung

(F \sharp) (F \sharp /F) (F \sharp /F)

(F \sharp /F) (F \sharp /F)

$\sigma = 72$

51

54

57

Morphología - Polyphonía, 1. Fassung

(♩ = 72)

61

f 15^{ma}

63

65

66

(♩ = 72)

69

71

73

76

♩ = 88

78

f $\sharp\text{e}..$

7 4 7 4 7 4 3

pp

sffz 7 4 7 4 7 4 3

3

p

80

3 4 3 4 3 4 13

ff 7 4 7 4 7 4 13

sffz 7 4 7 4 7 4 13

sfz 7 4 7 4 7 4 13

mp 7 4 7 4 7 4 13

83

p $\flat\text{d}.$ 7 4 7 4 7 4

(3) (5) (7) (10)

13 7

p $\sharp\text{d}.$ 7 4 7 4 7 4

(C) $\sharp\text{d}.$ 7 4 7 4 7 4

84

f 7 4 7 4 7 4 6

7 4 7 4 7 4 6

85

86

88

90

91

92

93

95

The musical score consists of four staves of music, each with a different key signature and time signature. Measure 97 starts in 6/4 with a forte dynamic (fff). Measure 98 begins in 4/4 and transitions to 3/4. Measure 100 starts in 7/4 and transitions to 5/4. Measure 101 starts in 5/4 and transitions to 6/4.

Measure 97: Treble clef, 6/4 time, key signature of one flat. Dynamics: fff. Measures end with a repeat sign.

Measure 98: Treble clef, 4/4 time, key signature of one sharp. Measures end with a repeat sign.

Measure 100: Treble clef, 7/4 time, key signature of one flat. Measures end with a repeat sign.

Measure 101: Treble clef, 5/4 time, key signature of one sharp. Measures end with a repeat sign.

102

103

Polyphonía I

Polyphonía Ia

$\text{♩} = 66$

p (E)

105

106

fff

$sfz \sharp \flat \text{ (E/F/G)}$

107

108

109

110

111

22

112

113

114

115

116

martellato

Polyphonía Ib

$\text{♩} = 100$

(F/F#) (F/F#)

120

mp 2: 4 1 5

121

p (F#) (F#)

123

p (F#) (D#)

125

Polyphonía Ic $\text{d} = 72$

128

132

134

137

(A/B_b/D_b/G_b)

139

141

142

8vb

(C)

Polyphonía Id

144 $\text{♩} = 88$

146

147

148

150

152 (hörbar)

154

155

156

157

158

159

Polyphonía II

Polyphonía IIa (Id+)

(♩ = 88)

161

3
(C#/D#/F#/H)

162

f

163

fff
(C#/D#/F#/H)

164

f

165

f

166

167

168

170

172

173

174

175

177

Polyphonía IIb (Ic+)

178 $\text{♩} = 72$ $\flat\sharp\flat\sharp\flat\sharp\flat\sharp$  

$\left\{ \begin{array}{l} \text{Treble clef: } 2 \cdot 4 + 1 \cdot 16 \\ \text{Bass clef: } 2 \cdot 4 + 1 \cdot 16 \end{array} \right.$ *fff* f

fff $\flat\sharp\flat\sharp\flat\sharp\flat\sharp$ (C) 

180 $\text{Bass clef: } 2 \cdot 4 + 1 \cdot 16$ f $\overbrace{\quad}^3$ p $\overbrace{\quad}^3$ pp $\overbrace{\quad}^3$ ff (D)

$\text{f } \natural\flat\flat(E)$ fff $\flat\sharp\flat\sharp\flat\sharp\flat\sharp$ (E) 

182 $\text{Bass clef: } 2 \cdot 7$ $\text{Treble clef: } 2 \cdot 7$ fff $\flat\sharp\flat\sharp\flat\sharp\flat\sharp$ $\overbrace{\quad}^5$ mp fff

184 $\text{Treble clef: } 2 \cdot 3$ f fff f fff f fff $\overbrace{\quad}^5$ ff fff $\overbrace{\quad}^3$ f fff (D)

187 $\text{Treble clef: } 2 \cdot 3$ f fff f fff f fff $\overbrace{\quad}^5$ ff fff $\overbrace{\quad}^3$ f fff (D \flat)

Polyphonía IIc (Ib+)

$\text{♩} = 100$

(F \sharp)

191 f p p p p p

194 p p p

196 p p

198 p p f f

(F#) (F#/*F*)

p

200

Polyphonía IId (Ia+)

p

201

mf

mp

p

f

204

fff

fff

p

f

p

pp

205

p

mf

f

p

ff

mf

p

pp

206

f

mp

ff

mf

p

mf

mf

p

207

(E_b)

p

fff

mf

208

mf

mf

mf

fffff

f

mf

mp

fffff

209

fffff > ffff

ff

p

p

ff

fff > ffff

martellato

mf

(E/F_#/G)

(D/E_b)

(D)

211

fff

ff

ff

pp

(E/F)

(H/C)

(D)

5:4

5:4

3

3

212

213

214

martellato

215

[12 Min.]
Basel, 30. April 2011

Morphología – Polyphonía

für Klavier solo, Ergon 43b (2011), 2. Fassung (2014)
für See Siang Wong und das Projekt "Swiss Piano" geschrieben
Musikwerknummer 1589b

René Wohlhauser

Morphología

Klavier

$\text{♩} = 66$

(E/F/G)

sffz

(C)

ff

(C#)

(D)

(E/F)

(H/C)

(D/E)

pp

fff

ff

ff

5:4

5:4

(D)

(C/D \flat)

(C \sharp /D)

(C/D \flat)

Musical score for Morphología - Polyphonía, 2. Fassung, featuring four staves of music across three systems.

Staff 1 (Treble and Bass):

- Measure 7: Dynamics *fff*, *mf* *martellato*, *fff*.
- Measure 8: Dynamics *ff*, *fff*.
- Measure 9: Dynamics *fff*, *ffff*, *m. d.: dolce*, *mf*.
- Measure 10: Dynamics *mp*.
- Measure 11: Dynamics *mp*, *p*.
- Measure 12: Dynamics *fff*.
- Measure 13: Dynamics *p*.

Staff 2 (Bass):

- Measure 7: Dynamics *fff*.
- Measure 8: Dynamics *fff*.
- Measure 9: Dynamics *ffff*.
- Measure 10: Dynamics *mp*.
- Measure 11: Dynamics *f*.
- Measure 12: Dynamics *fff*.
- Measure 13: Dynamics *mf*.

Staff 3 (Treble):

- Measure 7: Dynamics *fff*.
- Measure 8: Dynamics *ff*.
- Measure 9: Dynamics *ffff*.
- Measure 10: Dynamics *mp*.
- Measure 11: Dynamics *p*.
- Measure 12: Dynamics *fff*.
- Measure 13: Dynamics *mf*.

Staff 4 (Bass):

- Measure 7: Dynamics *fff*.
- Measure 8: Dynamics *ff*.
- Measure 9: Dynamics *ffff*.
- Measure 10: Dynamics *mp*.
- Measure 11: Dynamics *f*.
- Measure 12: Dynamics *fff*.
- Measure 13: Dynamics *mf*.

Other markings:

- Measure 7: Articulation *martellato*.
- Measure 9: Dynamic *m. d.: dolce*.
- Measure 10: Articulation *mp*.
- Measure 11: Articulation *p*.
- Measure 12: Articulation *fff*.
- Measure 13: Articulation *mf*.
- Measure 13: Fingerings: (E_b) 5, 3, 2, 1; (F) 5, 3, 2, 1.

15

(D)

fff

p

martellato

5:4

5:4

p

16

fff

p

p

18

fff

p

mf

pp

F

20

f

mp

ff

mf

sffz

C

40

("Innere Stimme")

22

mf **p**

mf **p**

mf **p**

mf **p**

p (C) **#** (C \sharp) (C)

(A \sharp /H/E)

3. Pedal (Sostenuto). Ohne Sost.-Ped.: nur jeweils bis zum nächsten Anschlag halten.

(E/F \sharp /G)

24

mf

ff

ff

p

27

ff **p**

ff **mf**

fff **f**

martellato

28

jff

sfp

p

sfz

p (E)

(C)

30 $\text{♩} = 100$

p *mp* *mf* *p* *mp* *mp* *mp* *f*

34 *p* *f* *p* *p* *sempre p*

36 *(F\#)* *(D\#)* *(D\#)* *f*

38 *p* *f* *sempre p*

41

(F♯) ♯ ♯

f sempre p

43

45

(F♯) ♯ ♯

(F♯) ♯ ♯

(D♯)

(F♯)

6

47

(F♯)

48

(F \sharp) (F \sharp /F) (F \sharp /F)

49

(F \sharp /F) (F \sharp /F)

$\text{♩} = 72$

51

f

54

57

61 (♩ = 72)

62

63 *f* 15^{ma}

loco

fff

fff (C)

65

66 *f*

p

fff

ff 11

ff (A/B_b/D_b/G_b)

The musical score consists of four systems of music. System 1 (measures 61-62) features two staves: the upper staff in 4/4 time and the lower staff in 4/4 time. The upper staff begins with a dynamic *pp*, followed by a 3/8 measure. The lower staff begins with a dynamic *f*. Measure 61 ends with a repeat sign and a dynamic *ff*. Measure 62 begins with a dynamic *p* followed by a dynamic *f*. System 2 (measures 63-64) shows two staves: the upper staff in 6/8 time and the lower staff in 6/8 time. The upper staff starts with a dynamic *f* and a 15^{ma} instruction. The lower staff starts with a dynamic *fff* over a basso continuo staff marked (C). System 3 (measures 65-66) shows two staves: the upper staff in 4/4 time and the lower staff in 4/4 time. The upper staff starts with a dynamic *fff*. The lower staff starts with a dynamic *fff* over a basso continuo staff marked (C). System 4 (measures 67-68) shows two staves: the upper staff in 6/8 time and the lower staff in 6/8 time. The upper staff starts with a dynamic *f*. The lower staff starts with a dynamic *ff* over a basso continuo staff marked (A/B_b/D_b/G_b). Measures 67-68 end with a repeat sign.

(♩ = 72)

69

71

fff

5

73

ff

3

ffff

(D)

(E_b)

3

(D_b)

76

pp

1

f

ff

(D_b)

46

78

80

83

84

87

88

90

91

92

93

Polyphonía I

Polyphonía Ia

$\text{♩} = 66$

p $\sharp\text{E}$

f

sffz

p

sffz

ff \triangleright

ff \triangleright

ff \triangleright

ff \triangleright

(D)

ffff

ffff

sffz $\sharp\flat\text{E/F/G}$

ff

ff

ff

ff

97

f

mf

p

ff (C♯)

98

fff

ff

ff

99

ff

ff (D♯)

ff (D)

ff (C/D♭) (C♯/D)

ff (C/D♭)

100

ffff

mf

ff

101 (A \sharp /H/E)

102 (C/D \sharp /F \sharp /A)

104 (F)

105

51 51 ff (D \sharp /E \sharp /F \sharp /G)

martellato

106

108

Polyphonía Ib $\text{♩} = 100$

110

111

(F/F \sharp)

(F/F \sharp)

3

3

4

5

mp

p

mp

f

mp

p

5

p

mp

5

p

7

113

(F#) (D#)

p

p

4

3

p

3

115

(F#)

p

p

4

7

f

3

p

3

Polyphonía Ic

$\sigma = 72$

118

(D#) (F#)

p

f

3

4

3

4

3

4

f

3

4

122

f

ff

fff (E \flat)

3

3

124

f *fff* *ff* *ff*

127

f *5* *f* *ff*
ff *(A/B/D/G)*

129

fff *pp* *ff* *f*
ff

131

fff *f* *fff* *f*
fff *(C)*

132

Polyphonía Id

134 $\text{♩} = 88$

136

137

138

140

142

145

Polyphonía II

Polyphonía IIa (Id+)

148 (♩ = 88)

150

152

154

156

(C)

157

159

160

161

162

164

Polyphonía IIb (Ic+)

165

167

169

171

174

Polyphonía IIc (Ib+)

$\text{♩} = 100$

178

(F \sharp)

f

p

p

p

181

p

p

p

f

183

p

p

p

185

p

p

p

f^3

187

(F#)

(F# / F)

6

4

6

4

188

Polyphonía IIId (Ia+)

p

mf

mp

p

p

66

5

8

5

8

191

(F)

fff

5:4

5:4

6

4

192

(D)

f

p

p

mf

pp

9

4

9

193

194

195

196

(E/F♯/G)

martellato

(D♯)

198

199

200

201

202

f_{fff} *s_{ffz}* *p* *p s_{fz}*

(C)

205

[11 Min.]
Basel, 30. April 2011 /
8. Mai 2014