Vorfassungen der rhythmischen Partitur des II. Teils

— 14 - (2. Fassung) ($\frac{1}{8}$ nicht ½ System)

Klarinettentrio

♪ = 66/77/80 ?

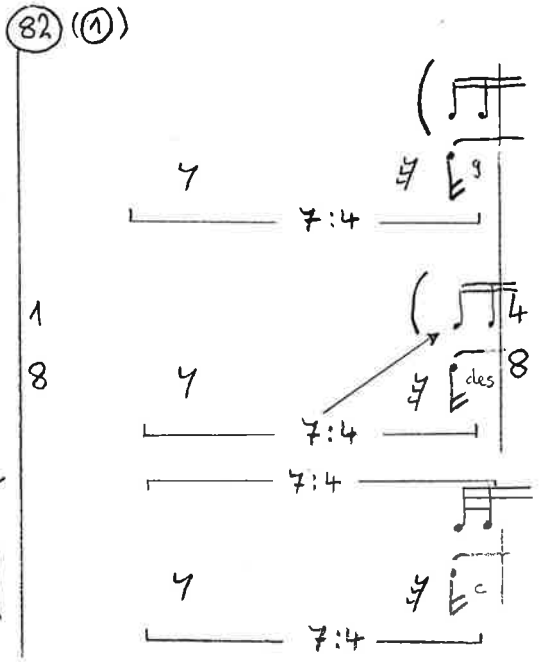
II. Teil (und Variation)

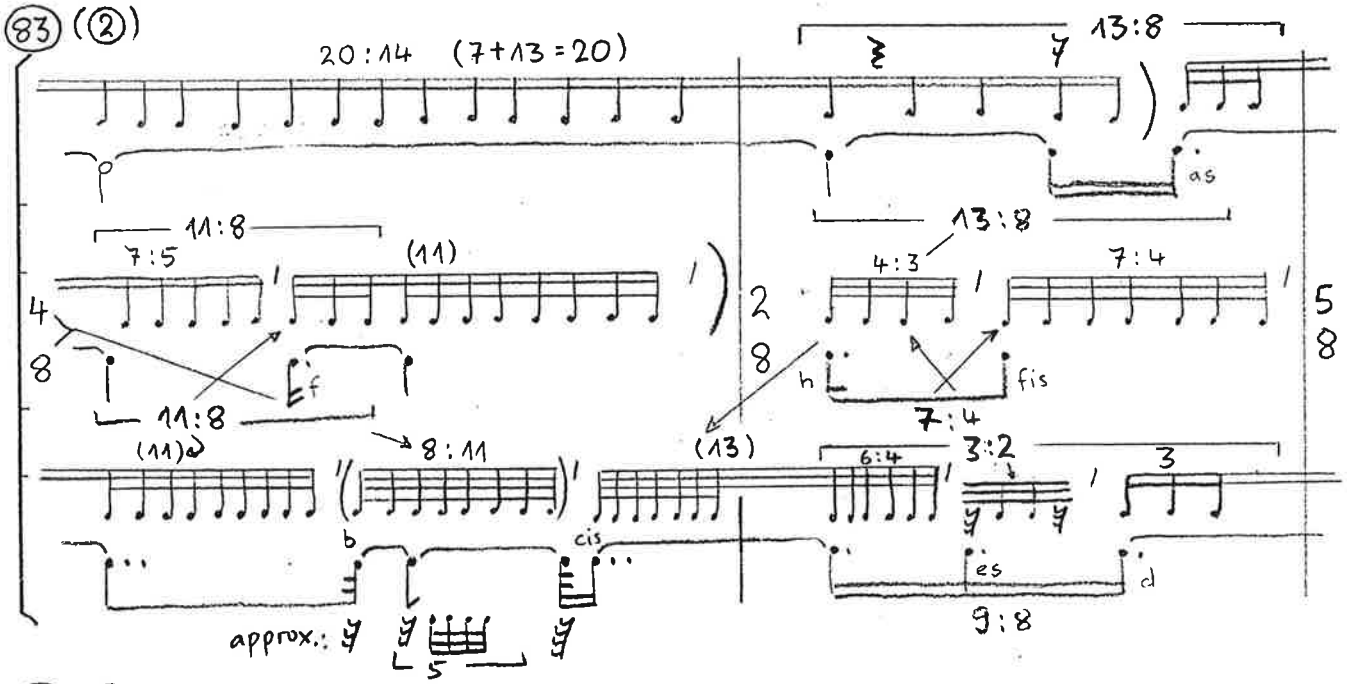
rhythmische Stauchung der Takte des I. Teils (② → 83, ③ → 84 etc.)

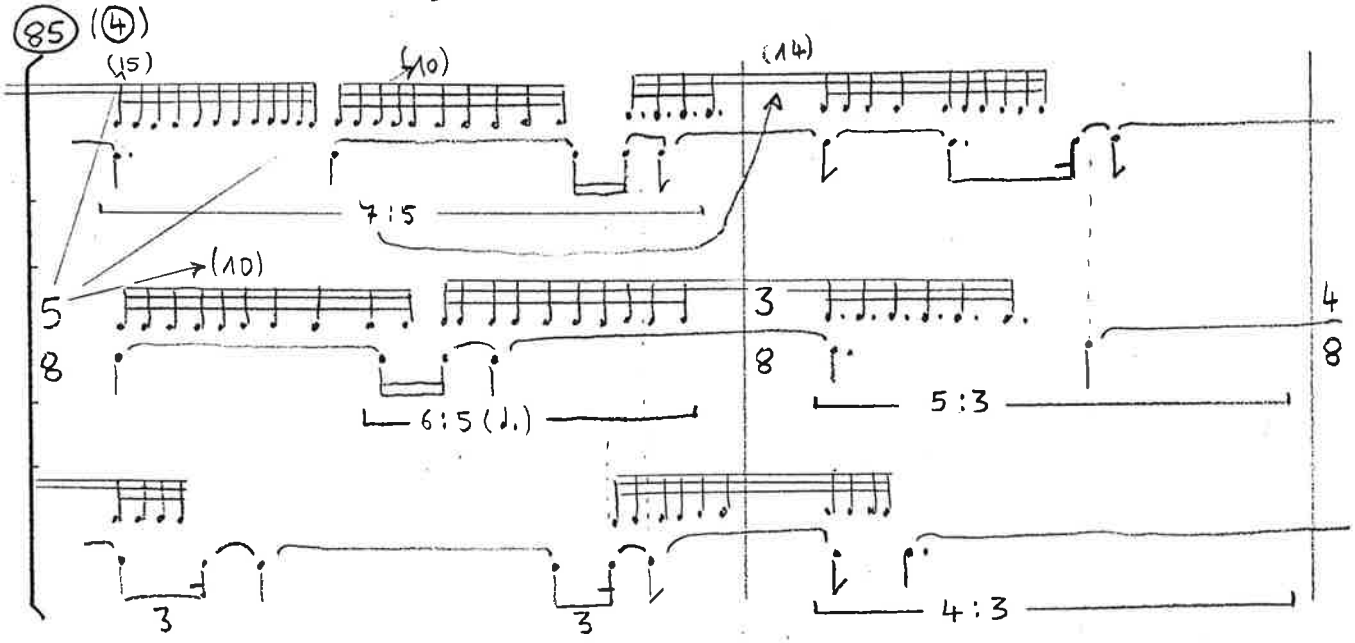
(Funktion der Taktarten des II. Teils: Stauchungsproportion (approx.))

reale Rhythmen

Resonanzrhythmen







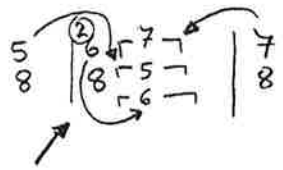
Klarinettentrio

-14- (3. Fassung)

♪ = ca 80 (bzw 1/5 langsamer als Teil I. od. 77

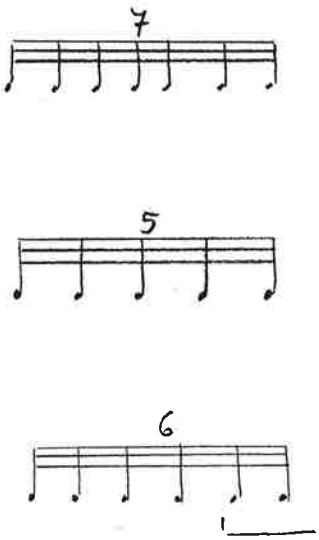
II. Teil

Variation der Rhythmen des I. Teiles als Trigger der Läufe (zuerst nur wenige Töne, immer mehr bis durchlauf Bew., dann versch. Perm., dann Rückwärtsentwicklung → Resonanztöne)

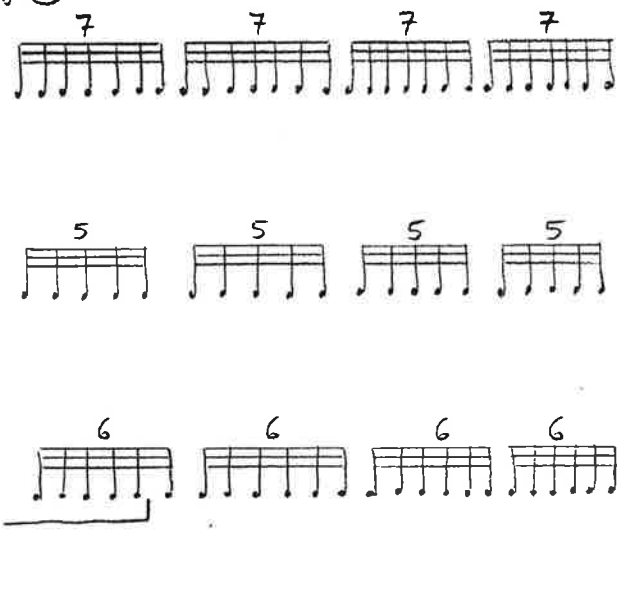


vgl. rhythm. Partitur

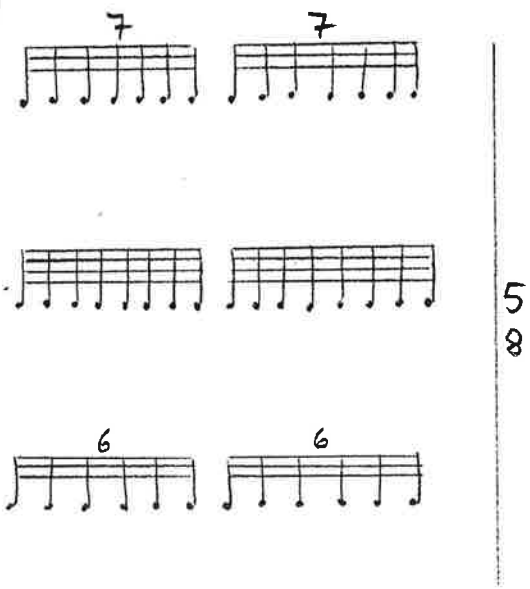
(82)



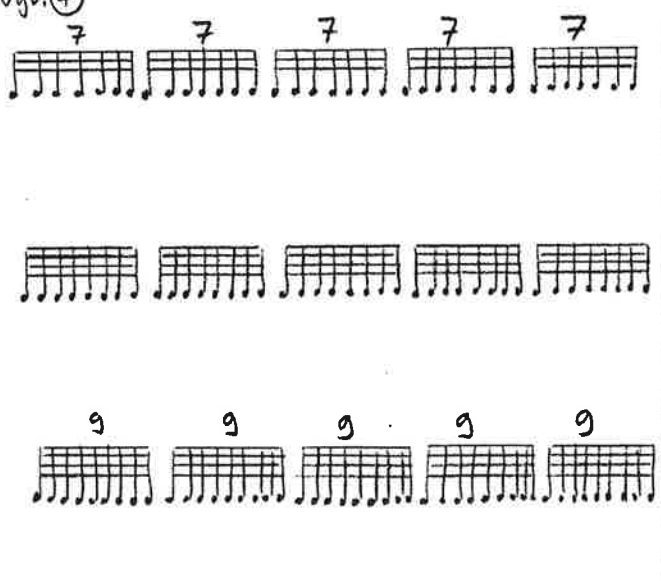
(83) vgl. (2)



vgl. (3)



(85) vgl. (4)



Klarinettentrio -14- (4. Fassung)

gleiches Tpo

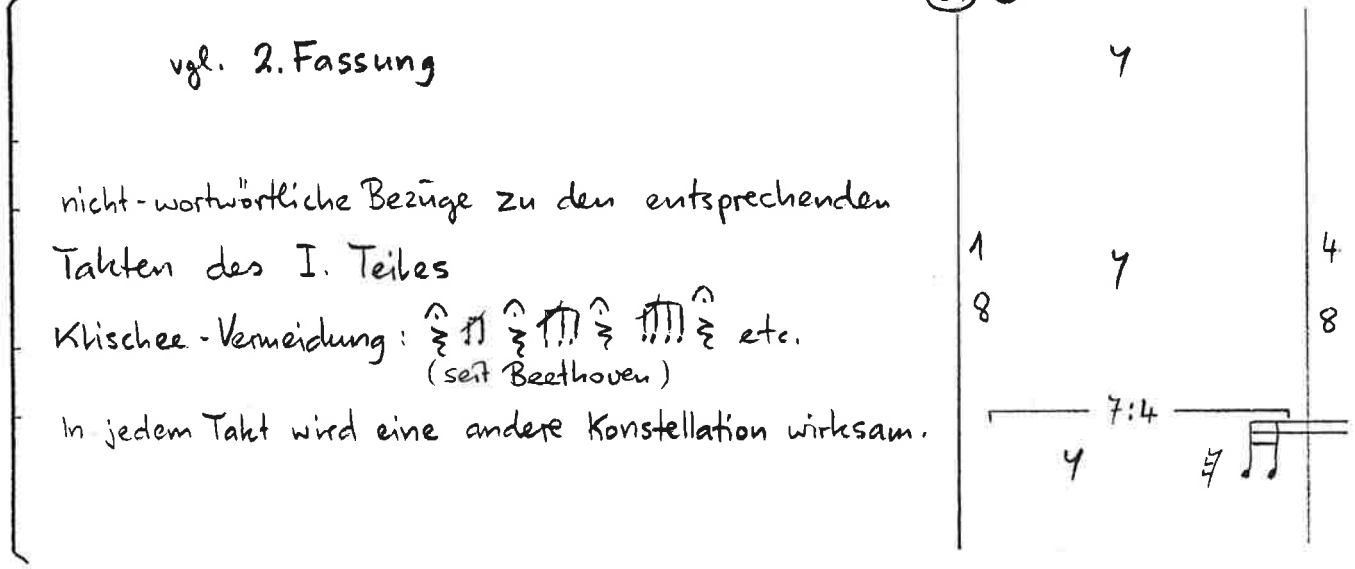
(82) (1)

vgl. 2. Fassung

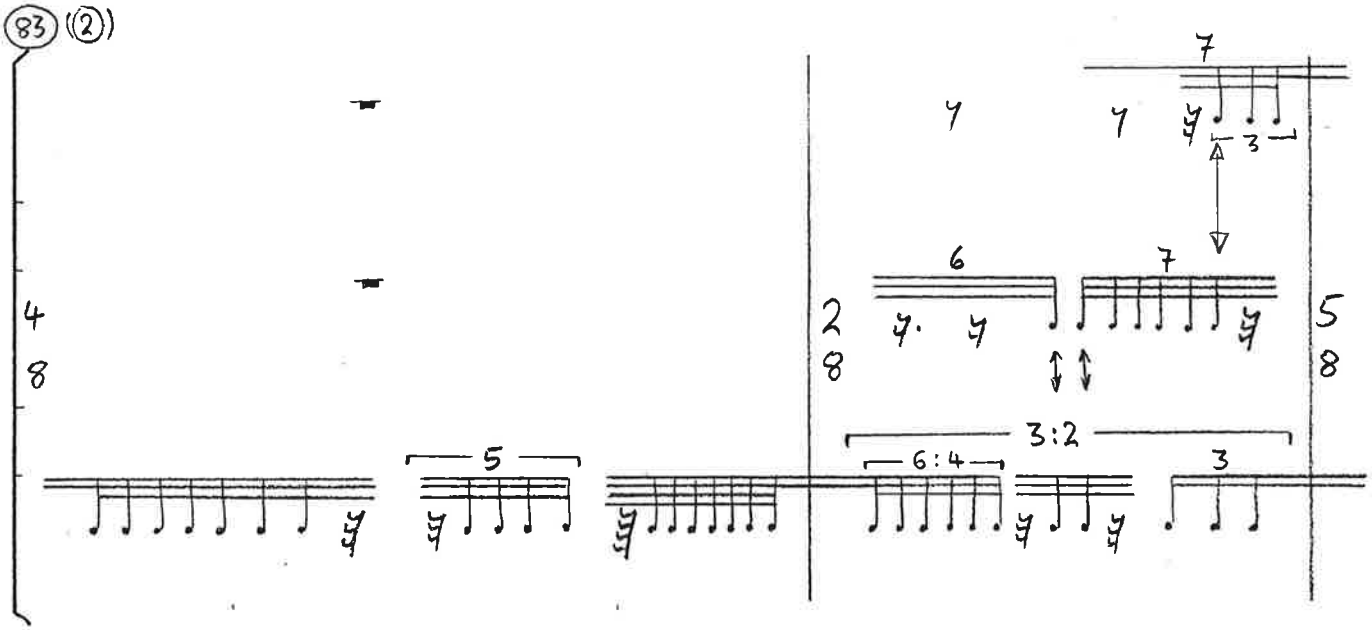
nicht-wortwörtliche Bezüge zu den entsprechenden Takten des I. Teiles

Klischee-Vermeidung: (seit Beethoven) etc.

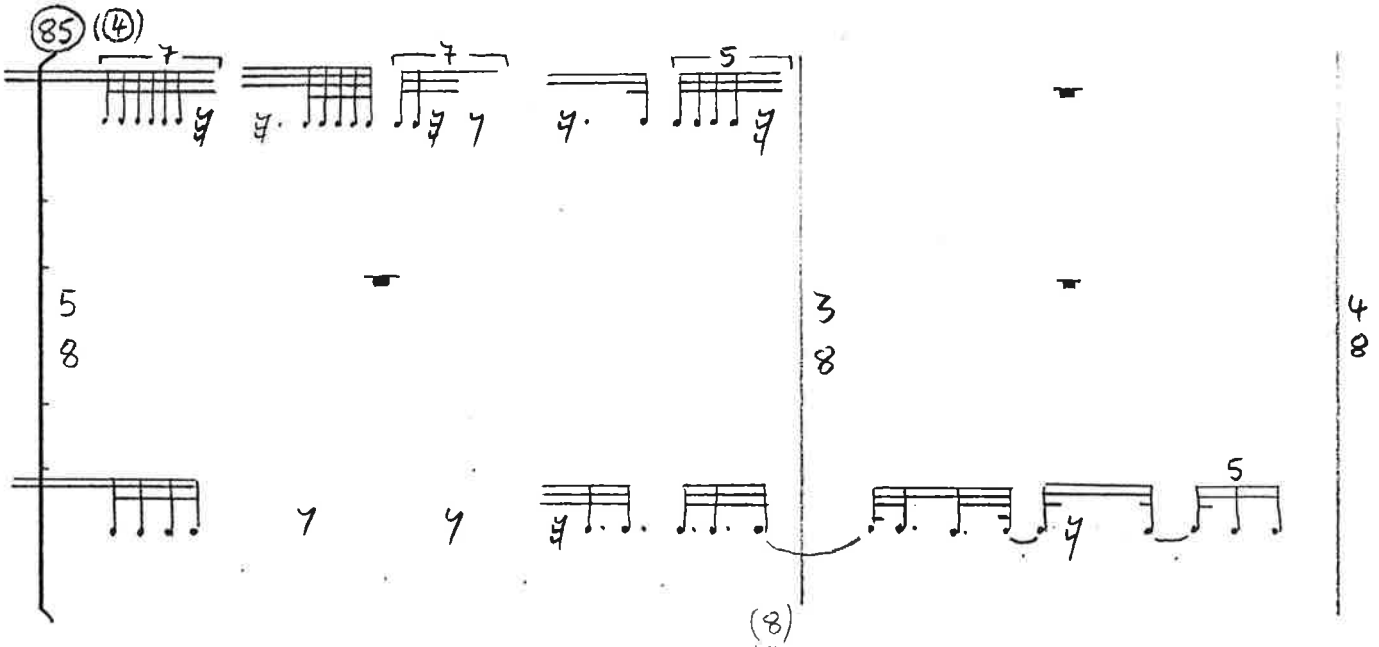
In jedem Takt wird eine andere Konstellation wirksam.



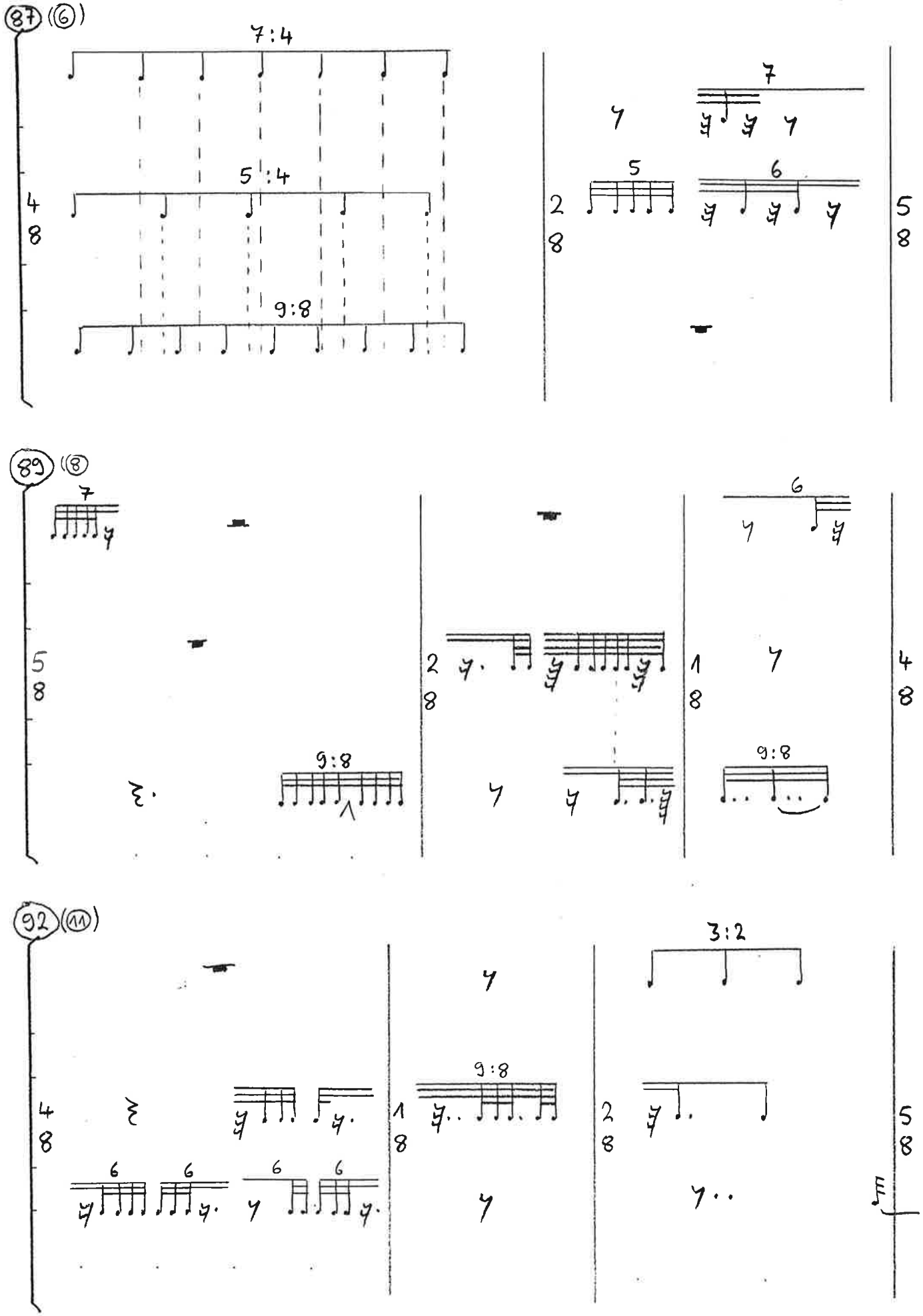
(83) (2)



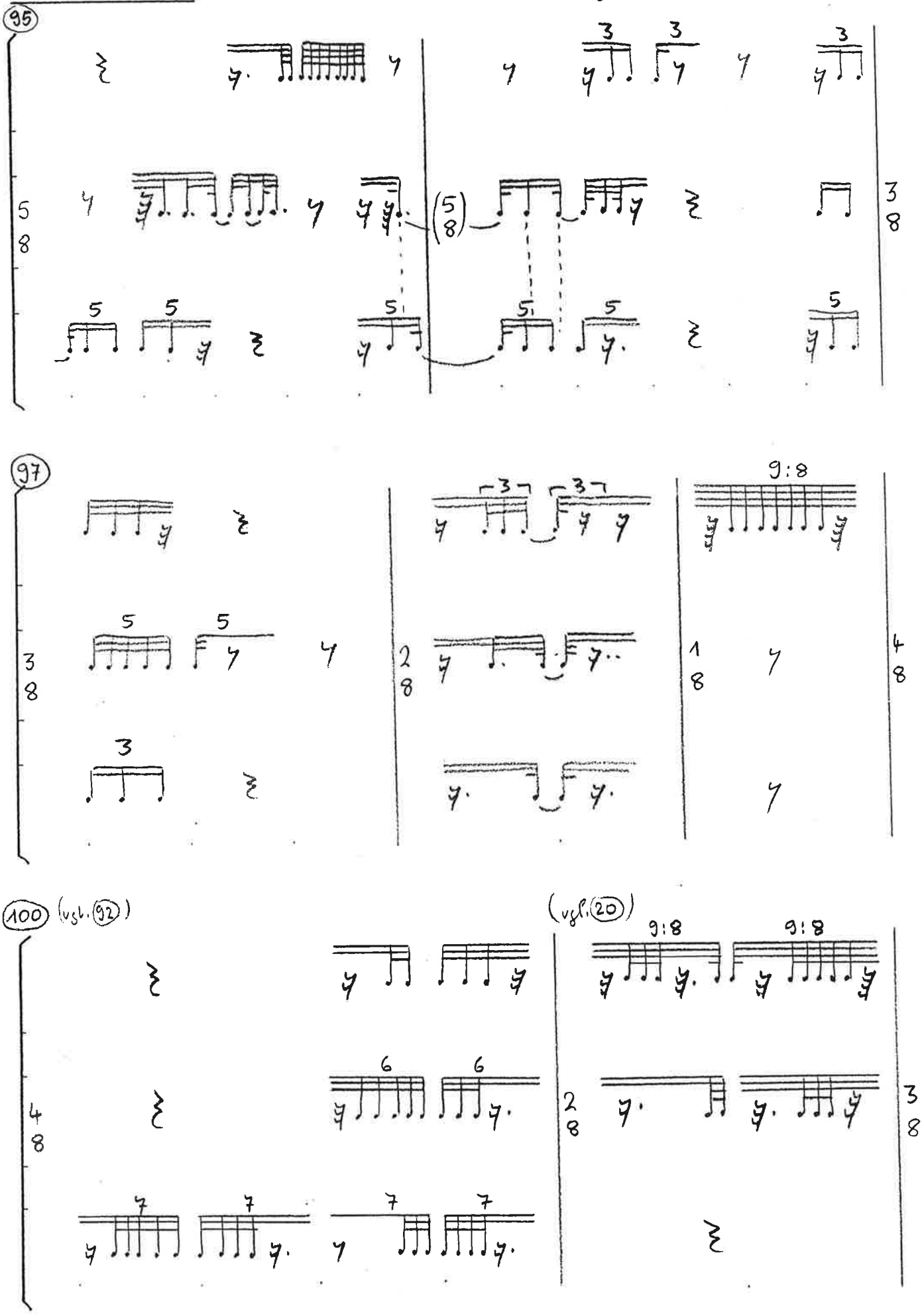
(85) (4)



Klarinettentrio -15- (Forts. 4. Fassung)



Klarinettentrio -16- (Forts. 4. Fassung)

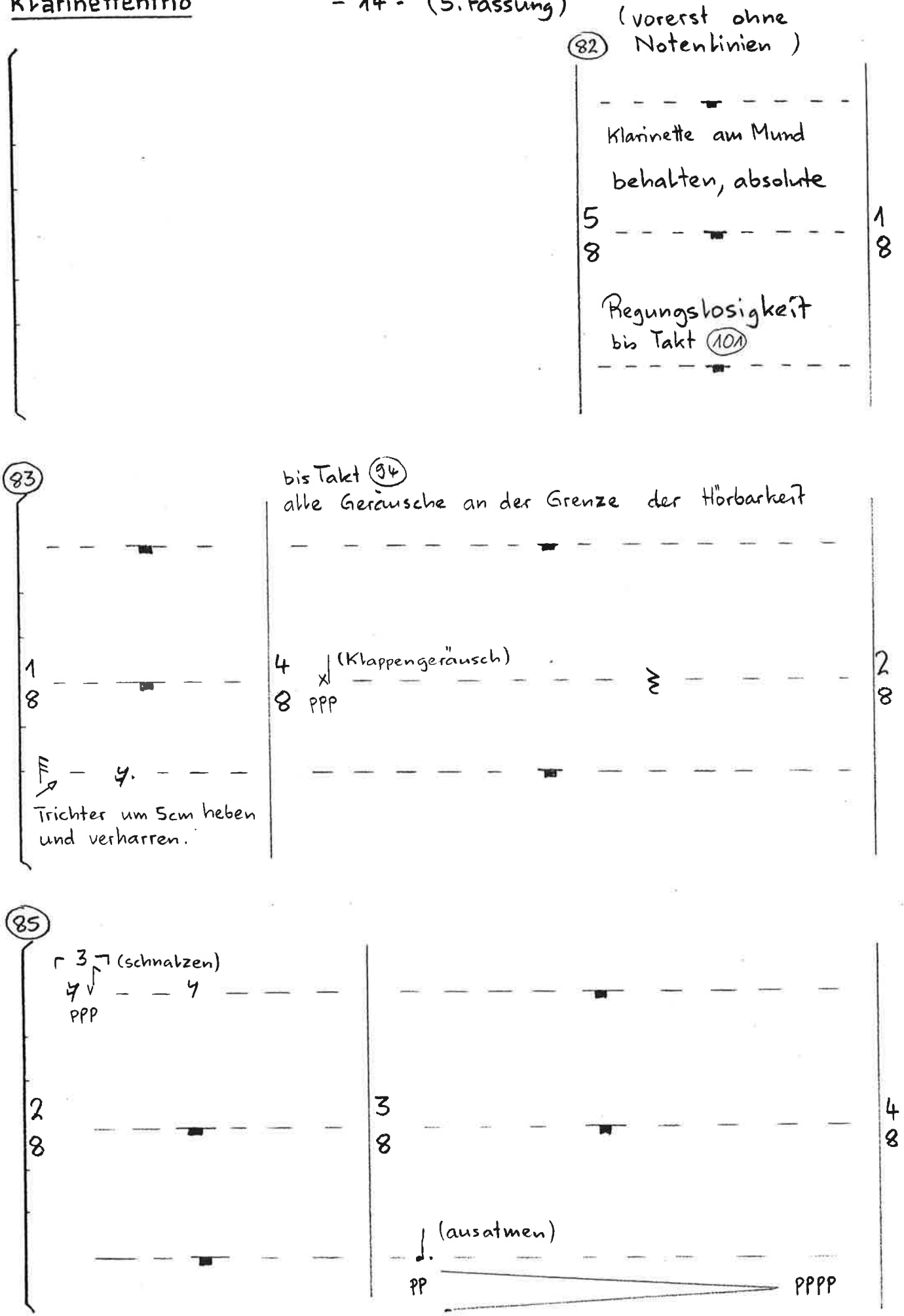


rhythmische Partitur

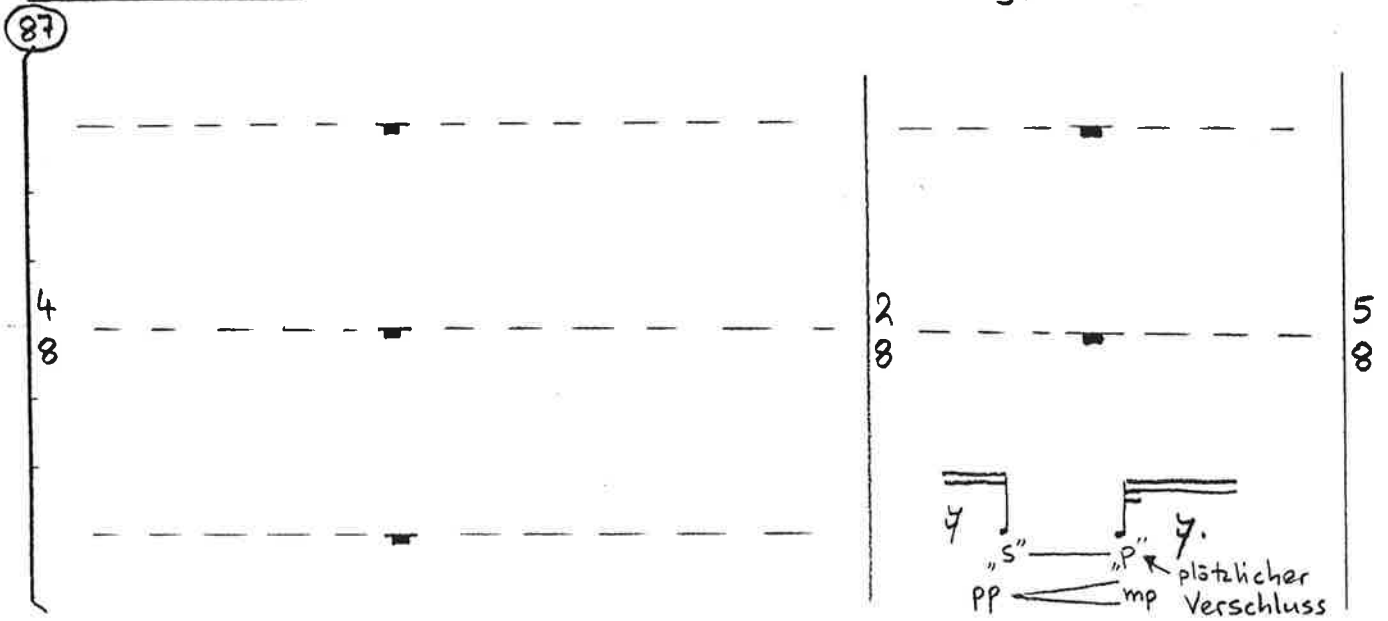
des II. Teils des Klarinettentrios

a) 13 Takte lang kaum hörbare Geräusche u. Bewegungen: (82) - (94)

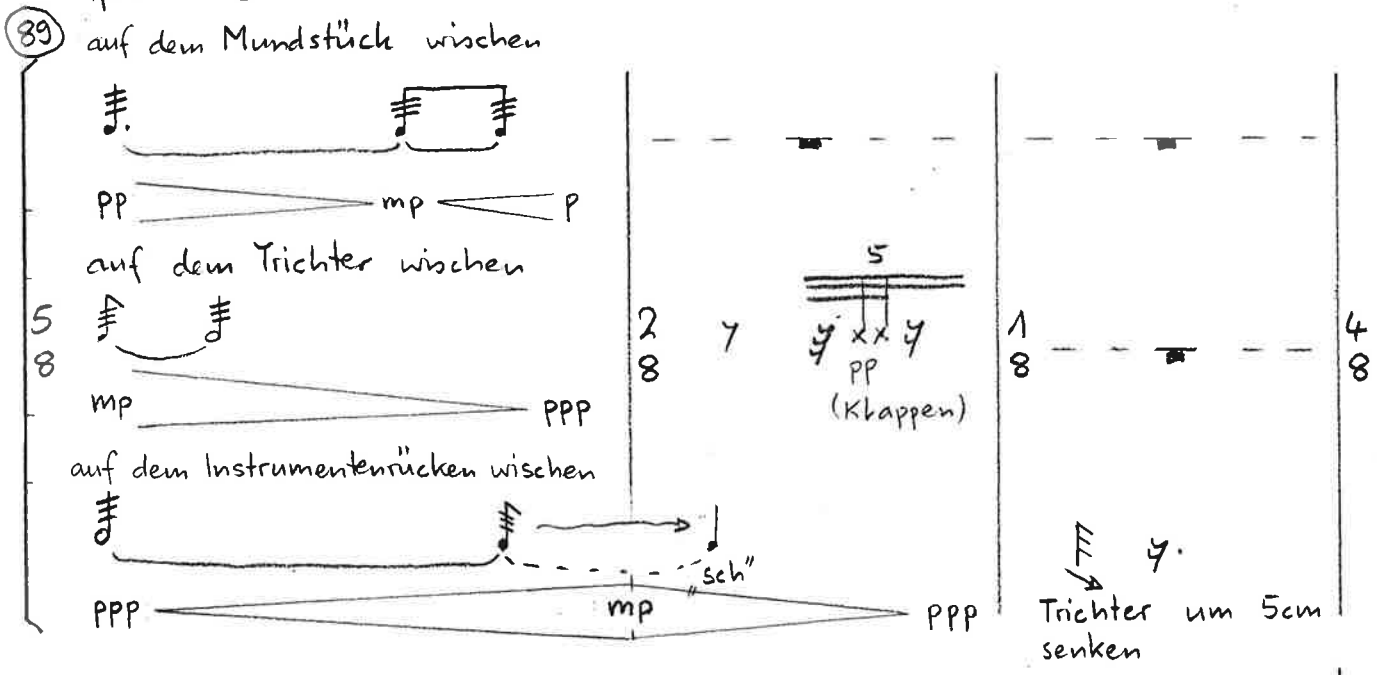
Klarinettentrio - 14 - (5. Fassung)

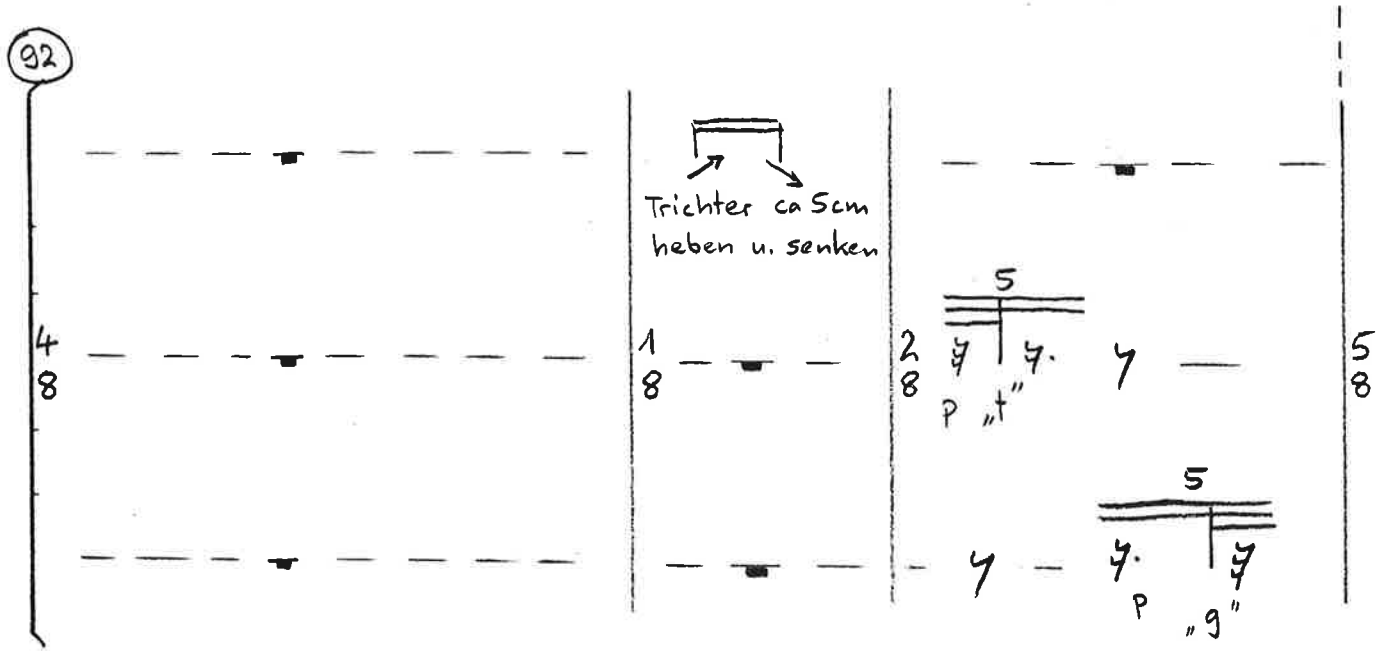


Klarinettentrio - 15- (Forts. S. Fassung)



quasi T. ①





Klarinettentrio b) 11 Takte lang -16- (Forts. S. Fassung)

(95) kleinste Tongruppen (Töne u. Geräusche gemischt, z.T. gefärbte Pausen: (95) - (105)

quasi T. (1)

Abstand Mund-Mundstück: 3cm - - - - - 5cm

PPP — PPPP

morendo

ca. 5cm Abstand Mund-Mundstück

morendo

dal niente < PPPP

pp — mp

„s" — quasi „p"-Verschluss

(97)

5

p

2/8

(p)

1/8

4/8

9:8

p „t"

(100)

nur Luft

p — morendo

nur Luft

p — morendo

2/8

3/8

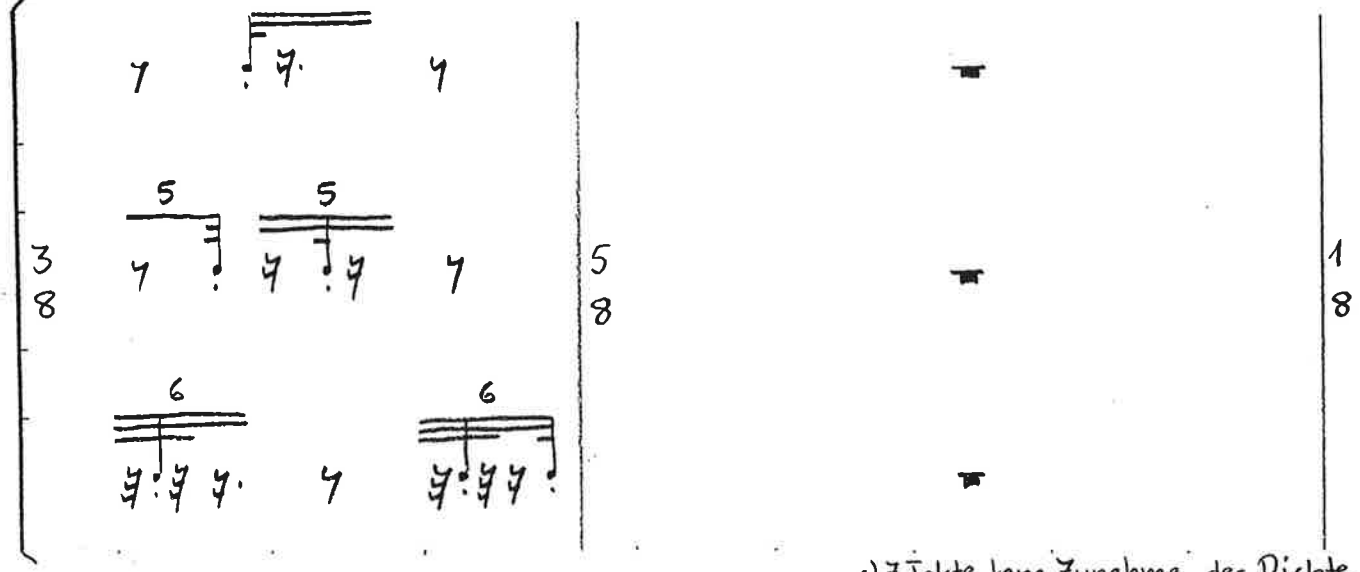
3

3

p

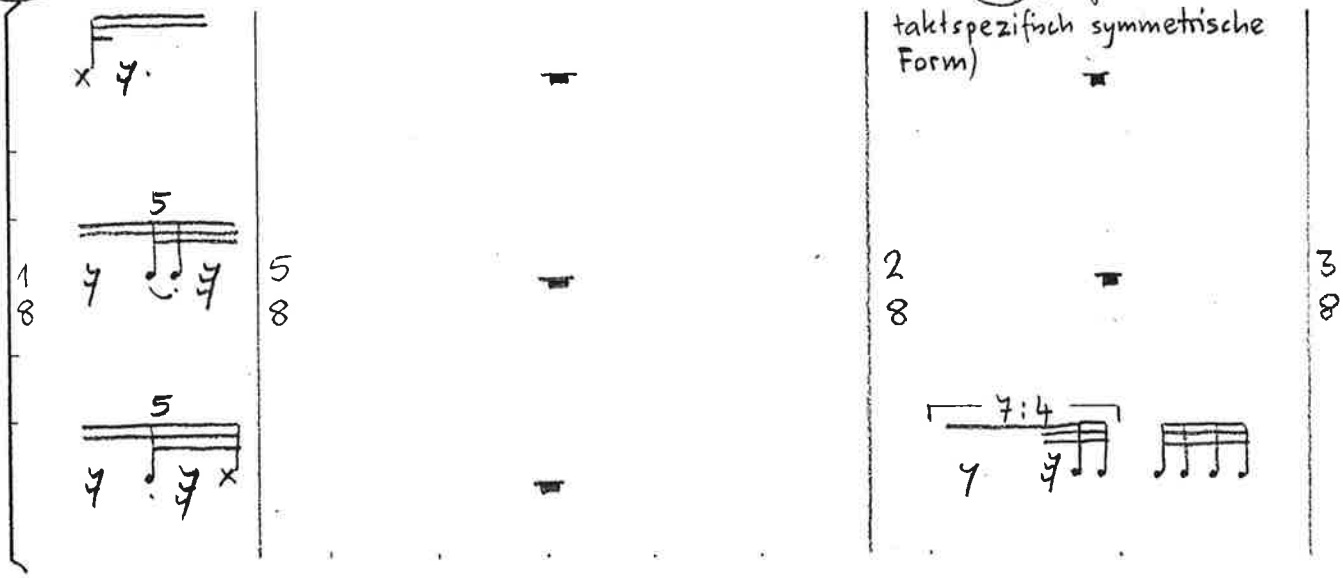
Klarinettentrio -17-

(102)

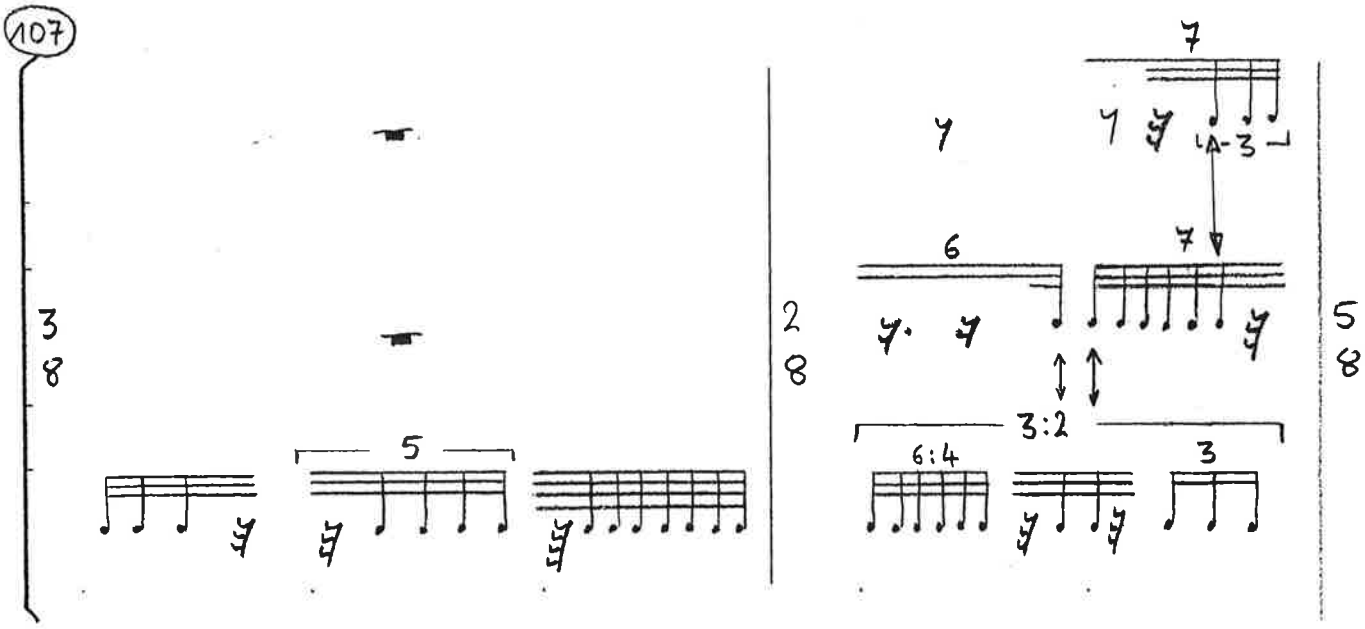


c) 7 Takte lang Zunahme der Dichte (106) - (112)
(ab hier vgl. 4. Fassung ab T. (82): in jedem Takt eine taktspezifisch symmetrische Form)

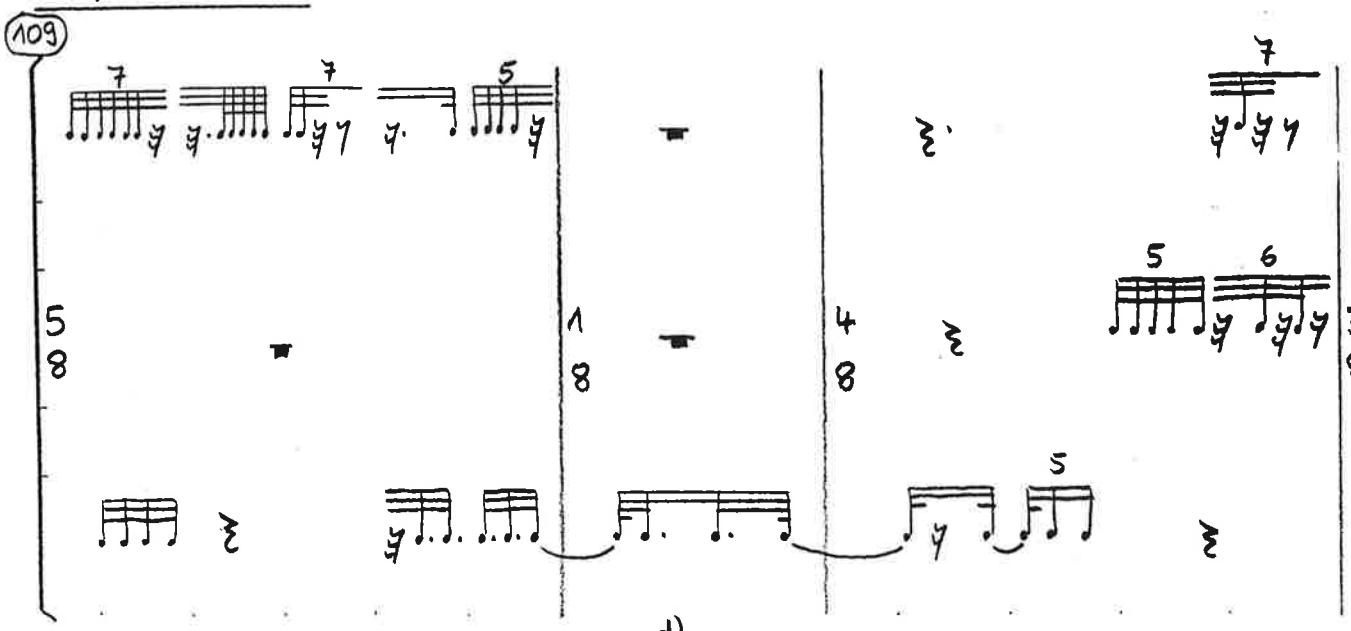
(104)



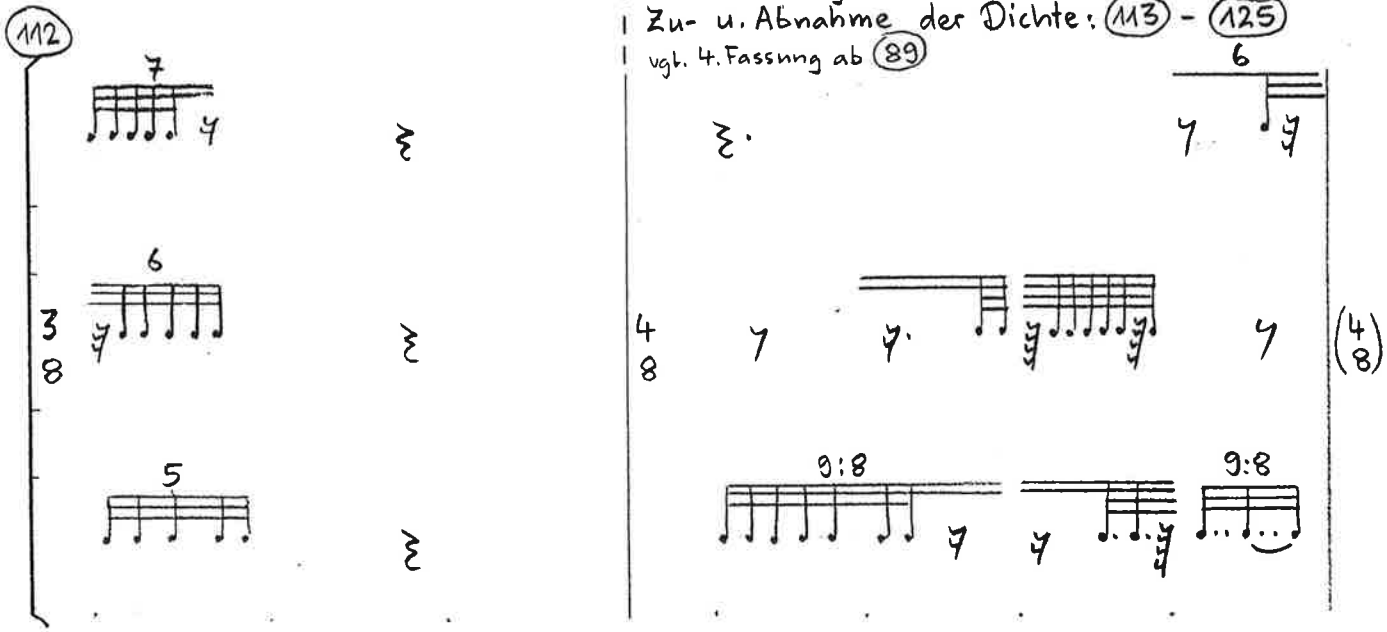
(107)

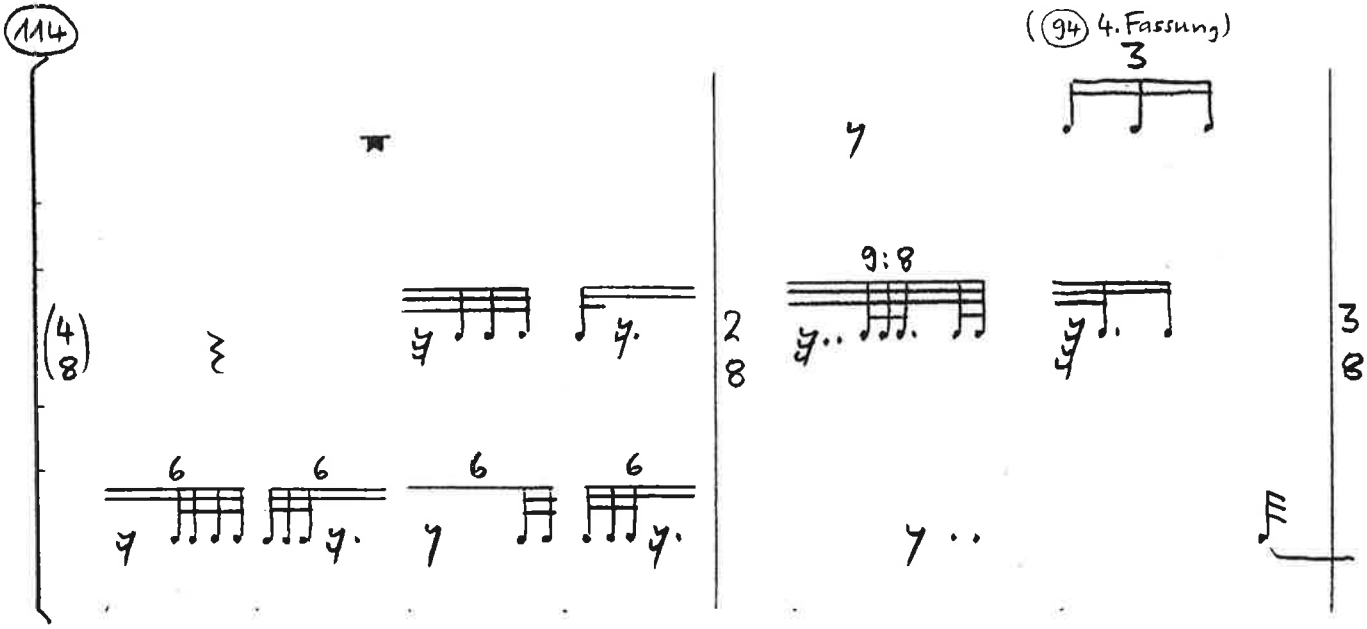


Klarinettentrio -18-



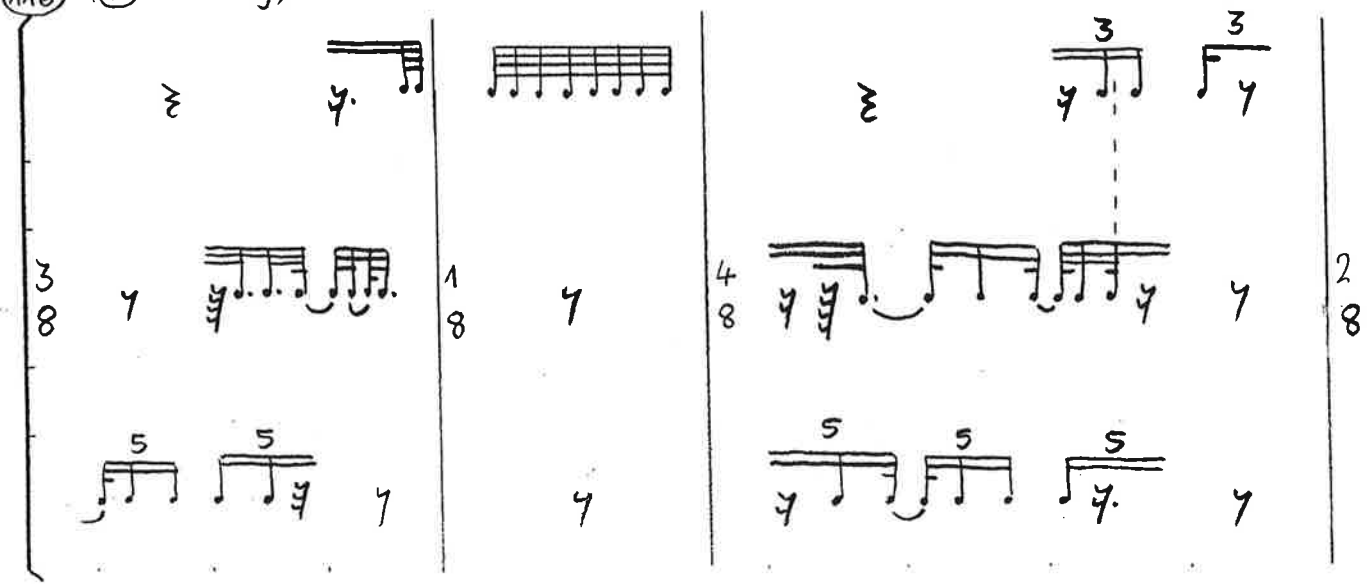
d)
13 Takte lang non-direktionelles Pendeln
Zu- u. Abnahme der Dichte: (113) - (125)
vgl. 4. Fassung ab (89)



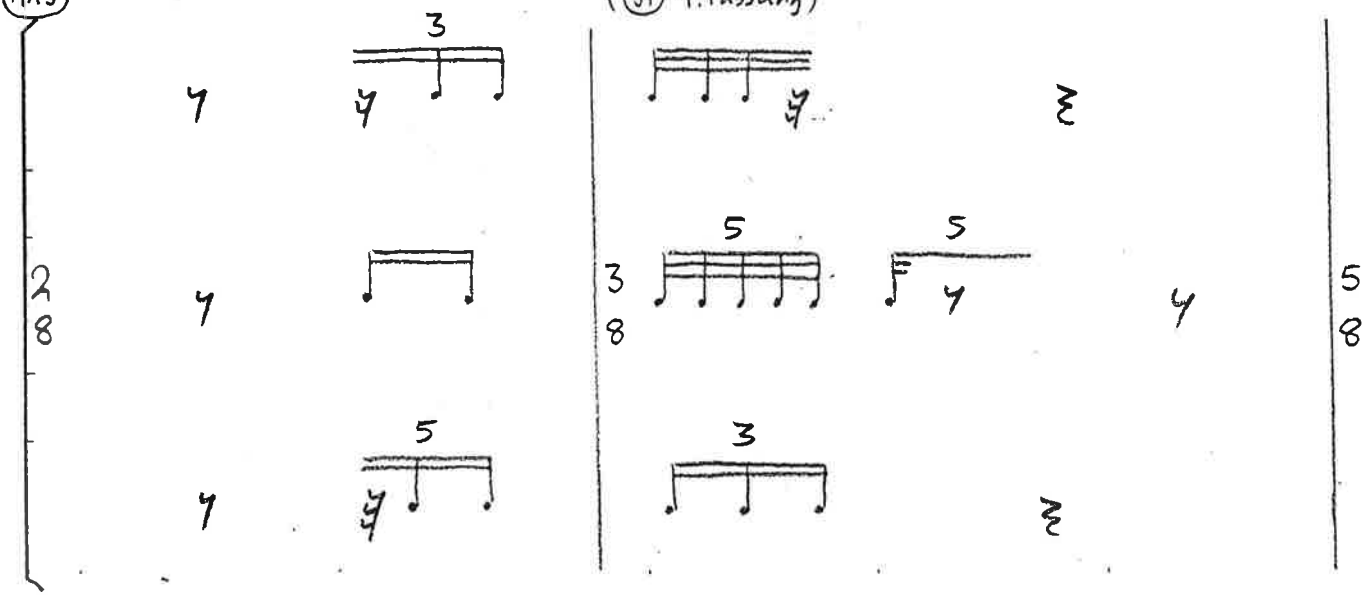


Klarinettentrio

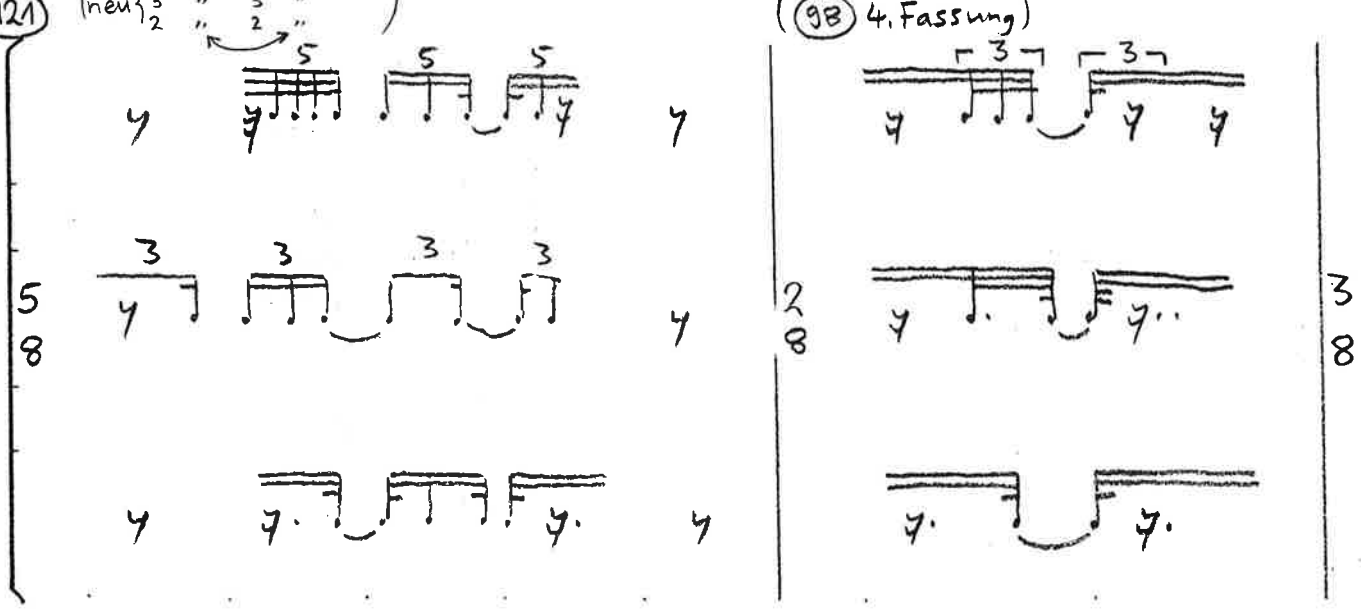
116 (95 4. Fassung)



119 (97 4. Fassung)

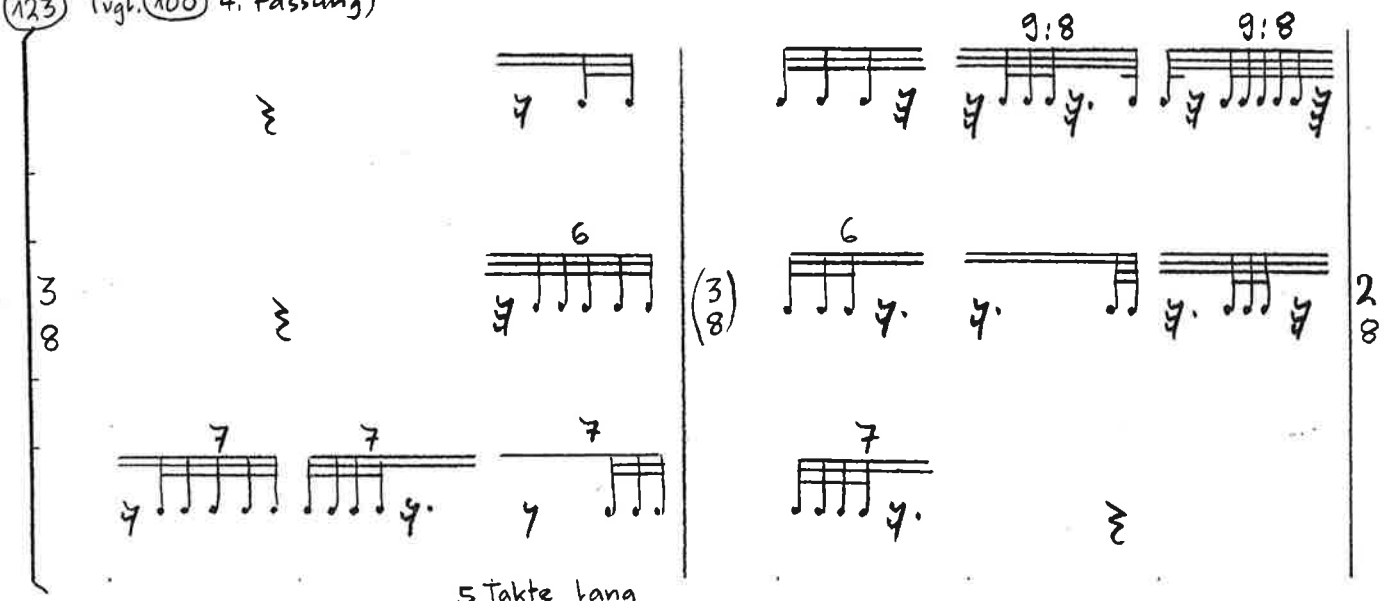


121 (neu { 4 schnell, 4 langsam / 3 " 3 " / 2 " 2 " }) (98 4. Fassung)



Klarinettentrio - 20 -

(123) (vgl. (100) 4. Fassung)

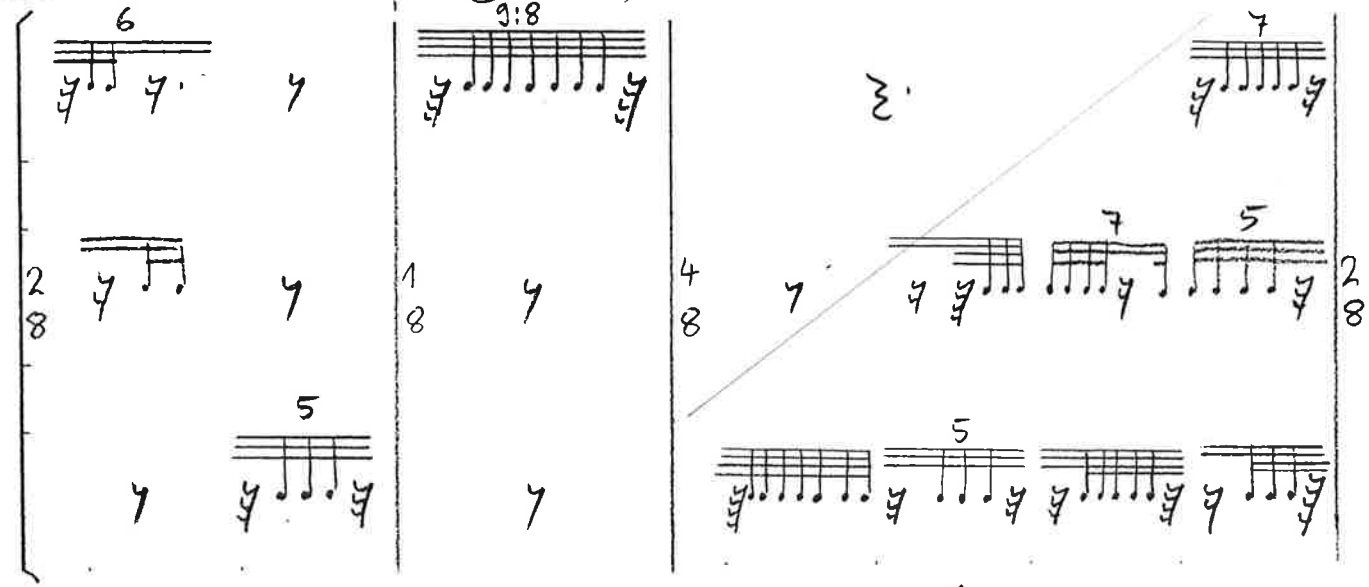


5 Takte lang

e) starkes Zunehmen der Dichte u. der Dynamik: (126) - (130)

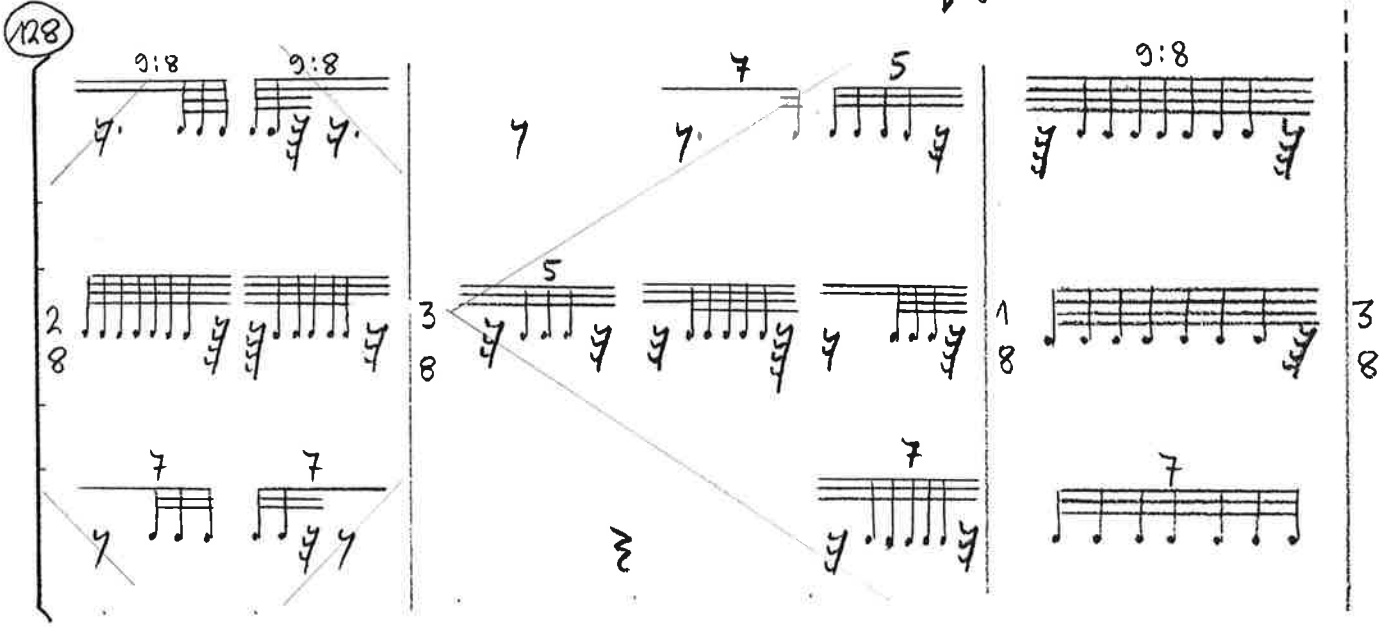
(vgl. (99) 4. Fass.)

(125)



vgl.

(128)



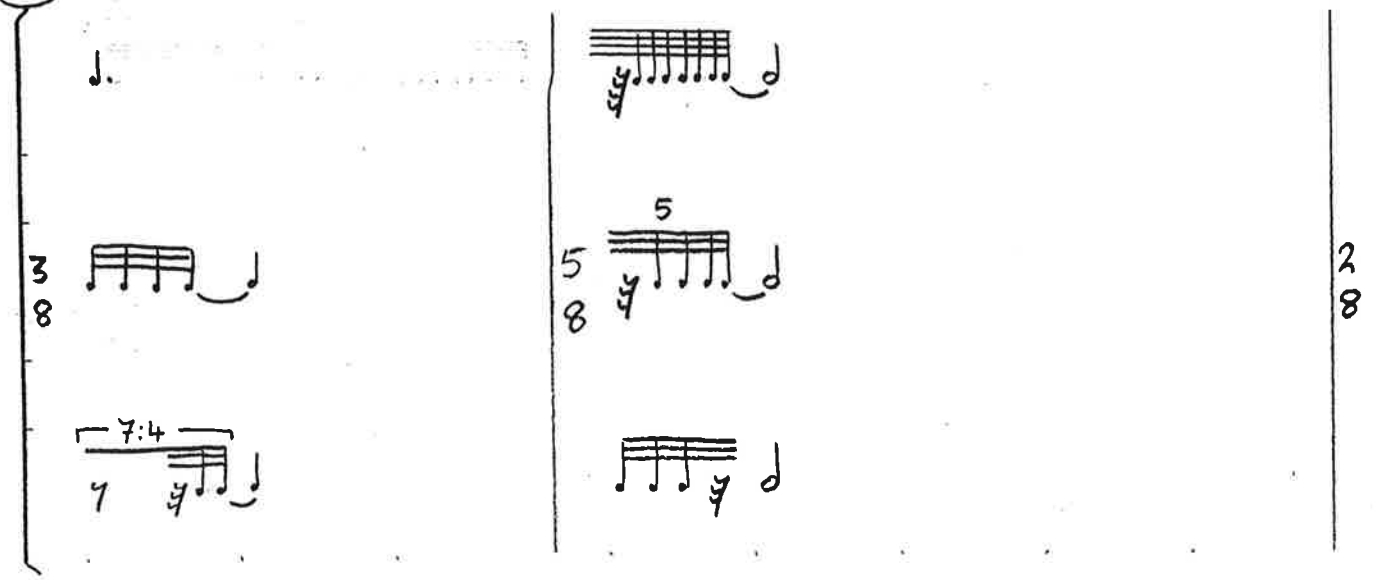
Permutation

Klarinettentrio f)

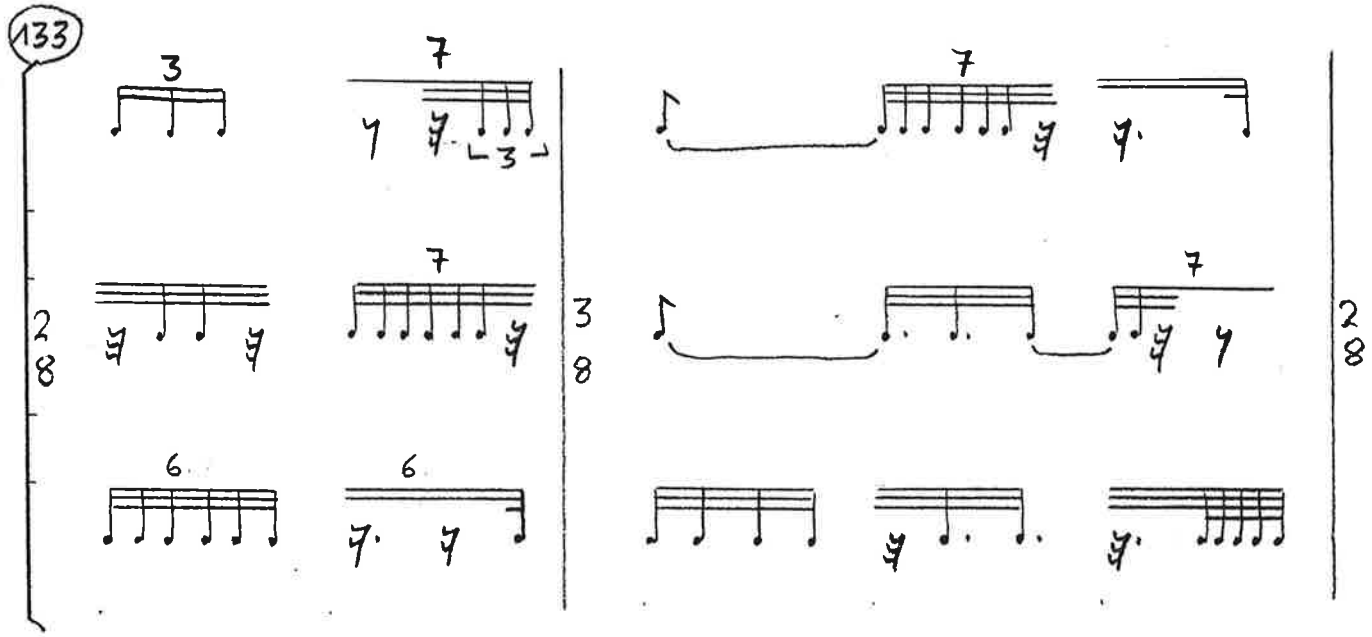
7 Takte lang – 21 – → lange Töne in den Pausen

↗ Vertikalisierung { 1 2 3 / 4 5 6 / 7 8 9 → 9 6 3 / 8 5 2 / 7 4 1 } u. Zusammenzug

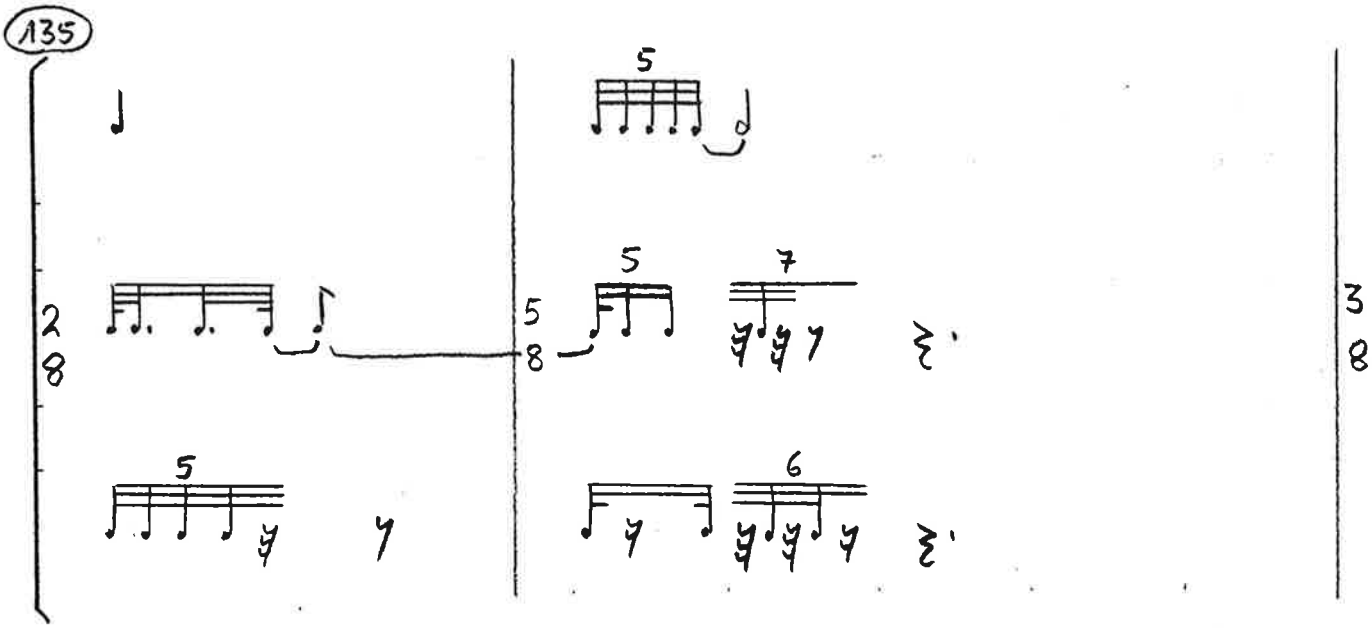
131 maximale Dichte u. Lautstärke: 131 – 137 (Abwandlung der Takte 106 – 112)



133

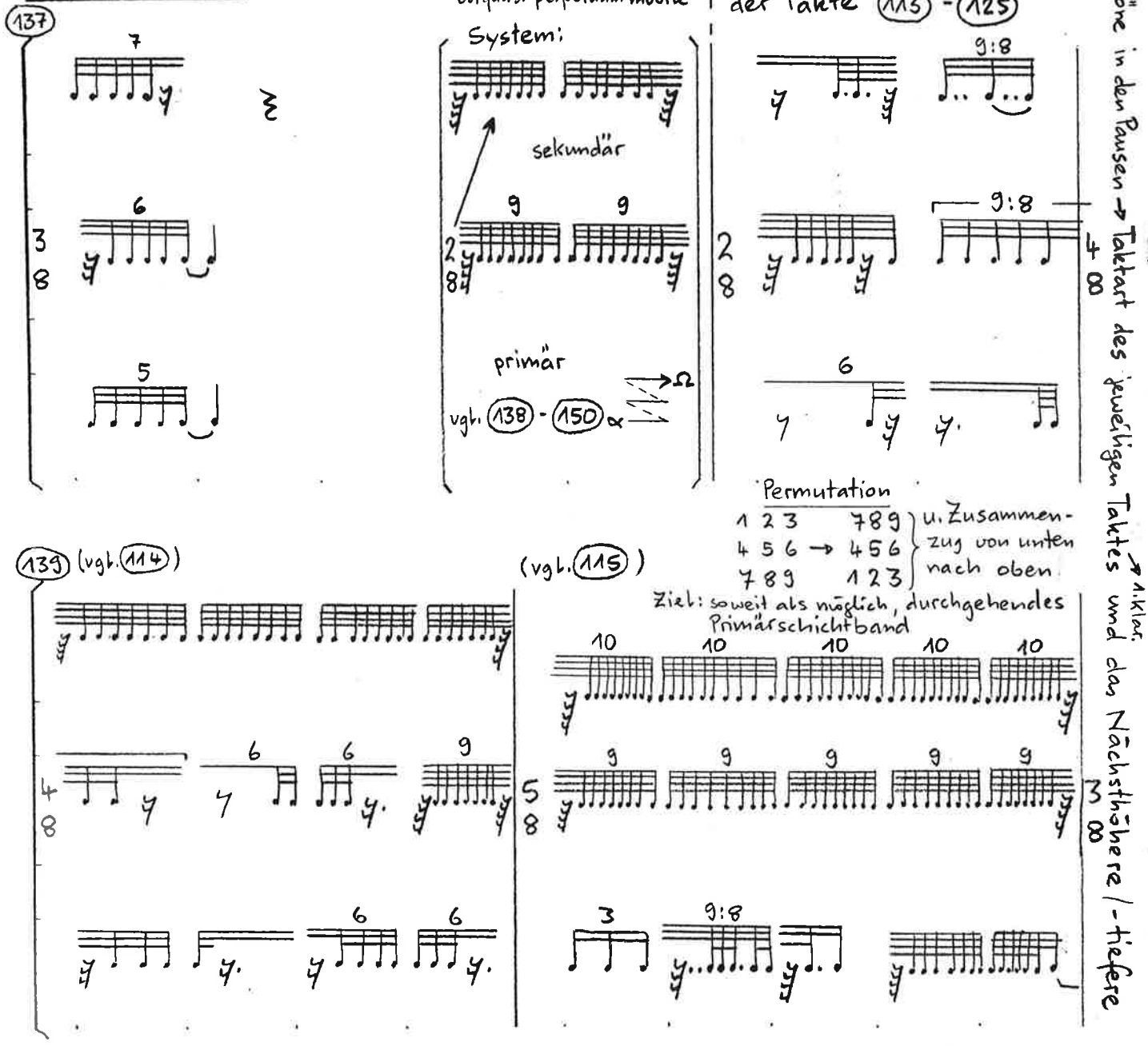


135

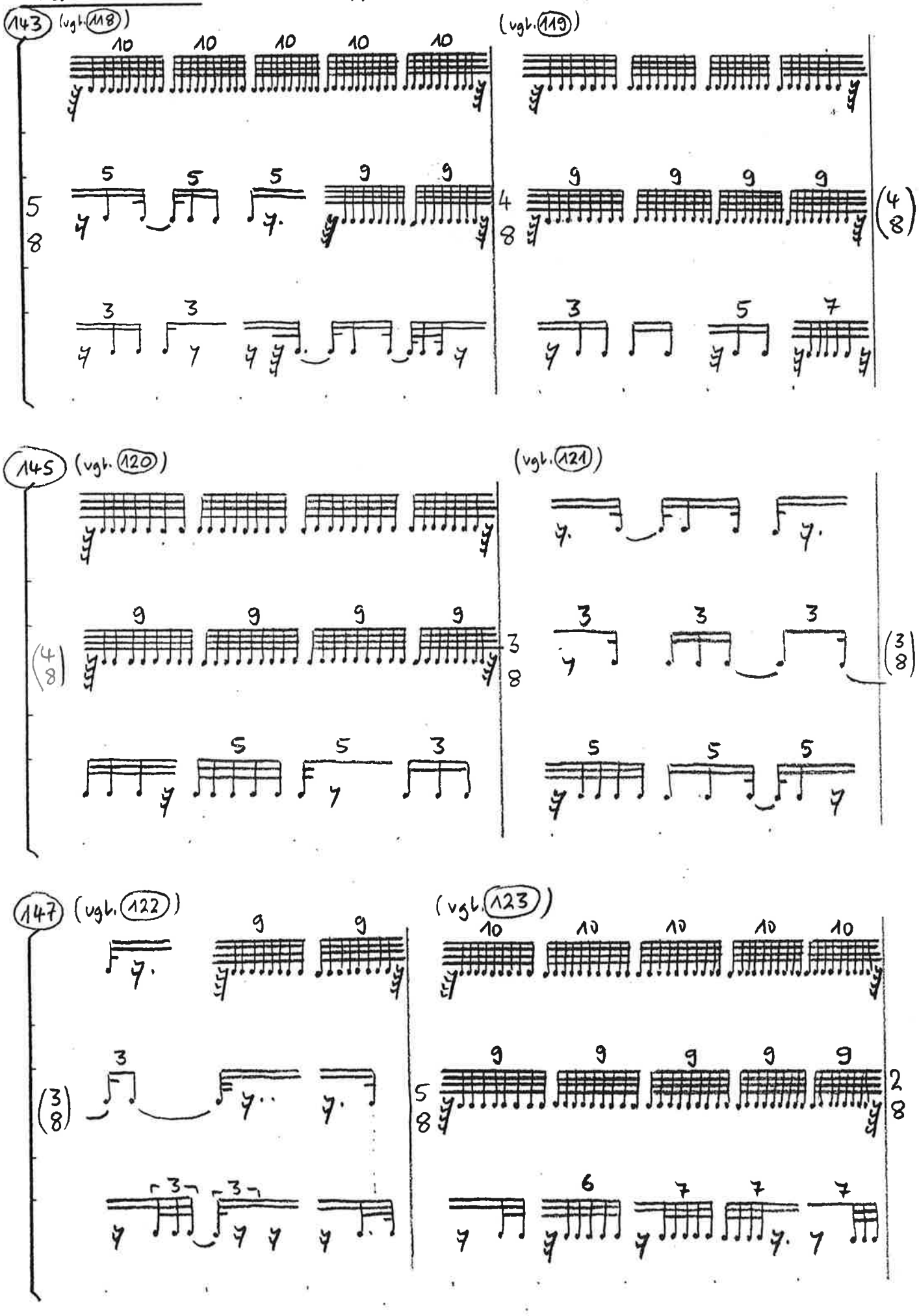


Klarinettentrio

ev. quasi perpetuum mobile

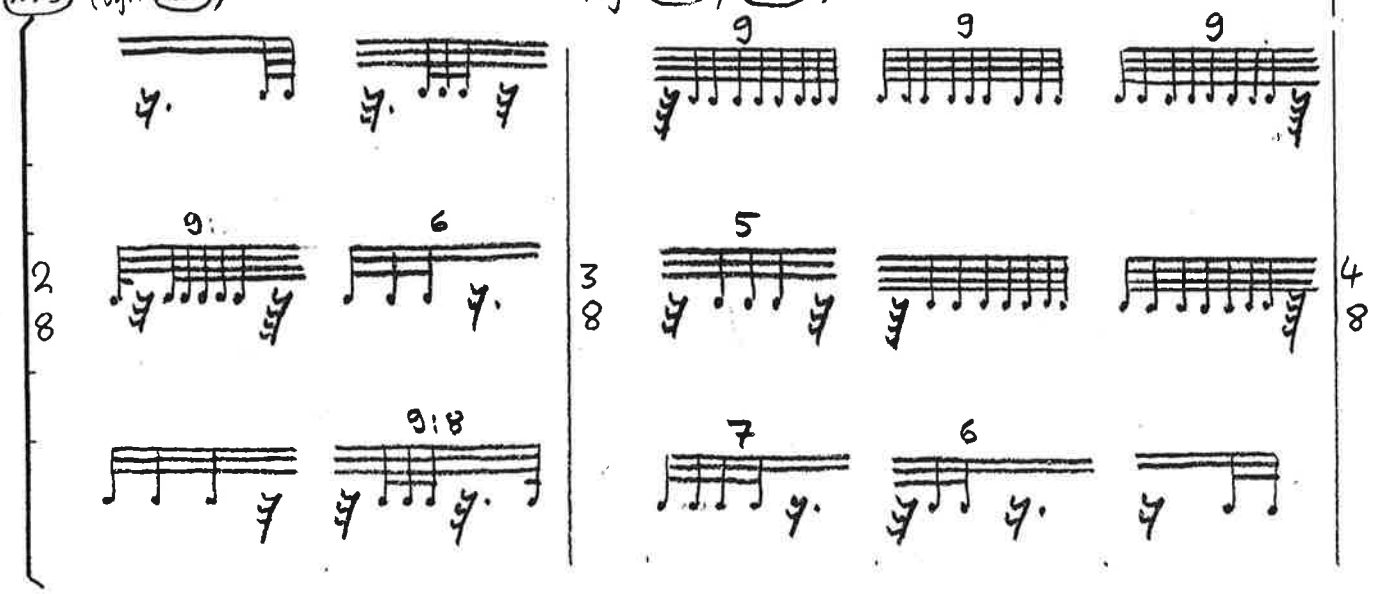


Klarinettentrio -23-



Klarinettentrio

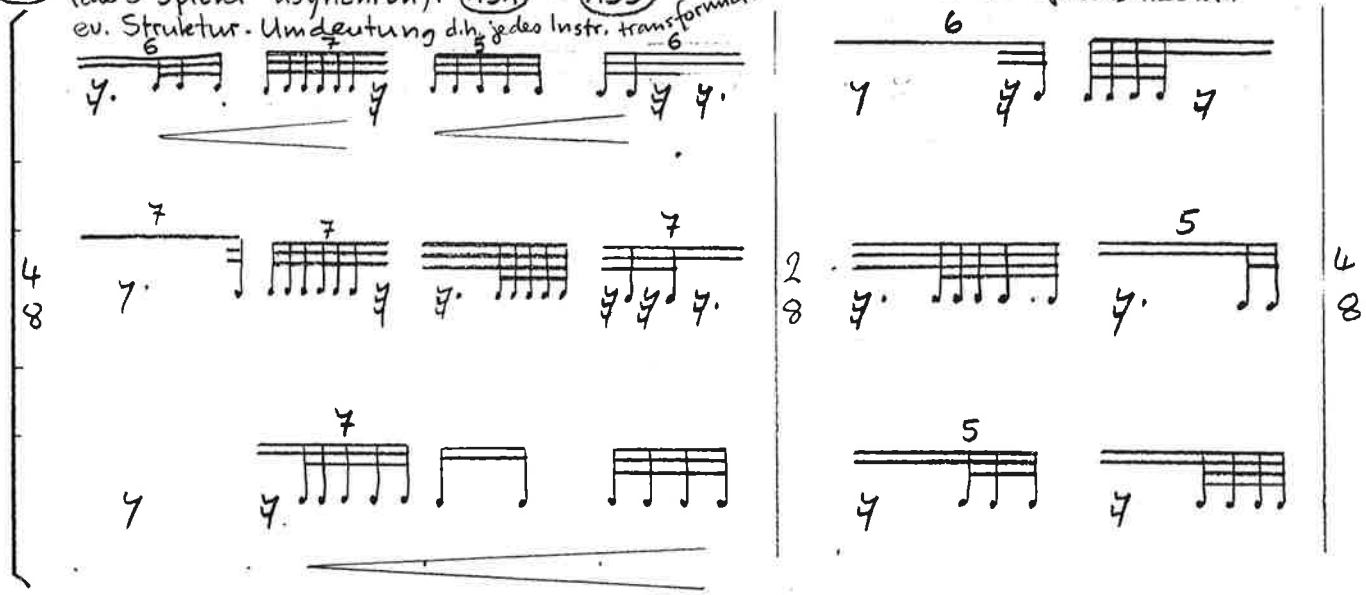
149 (vgl. 124) (vgl. 124 / 125)



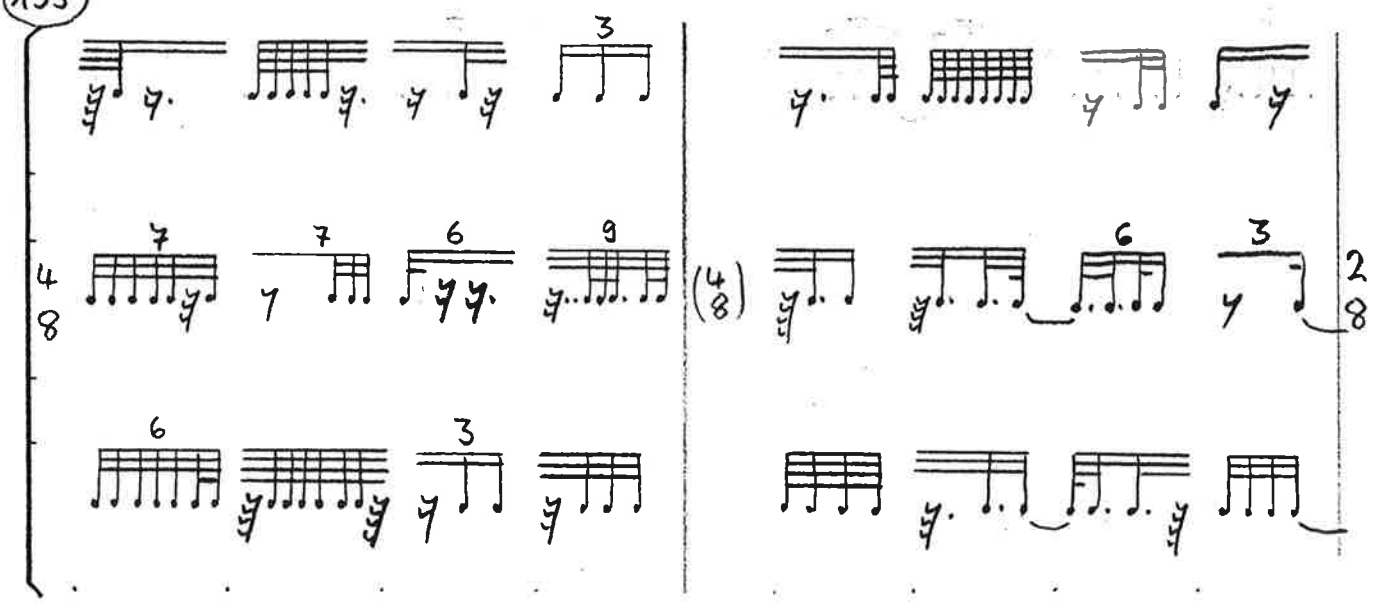
h) 5 Takte lang in Wellen ansteigende Dynamik, die Rhythmen ab T. 106 unabhängig auf eine andere Art vgl. Zusatzblatt

151 (die 3 Spieler asynchron): 151 - 155

ev. Struktur-Umdeutung d.h. jedes Instr. transformiert

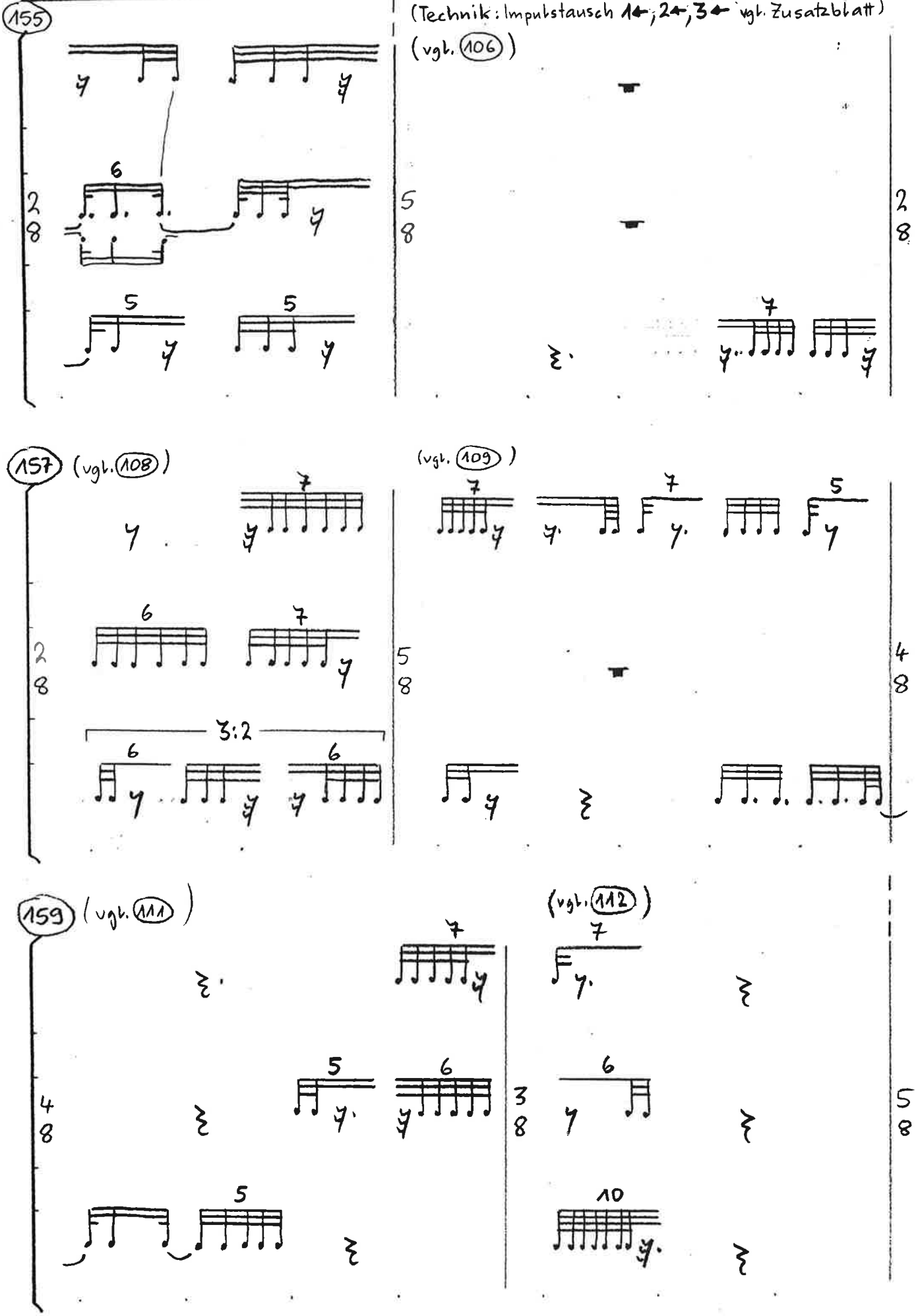


153



Klarinettentrio -25-

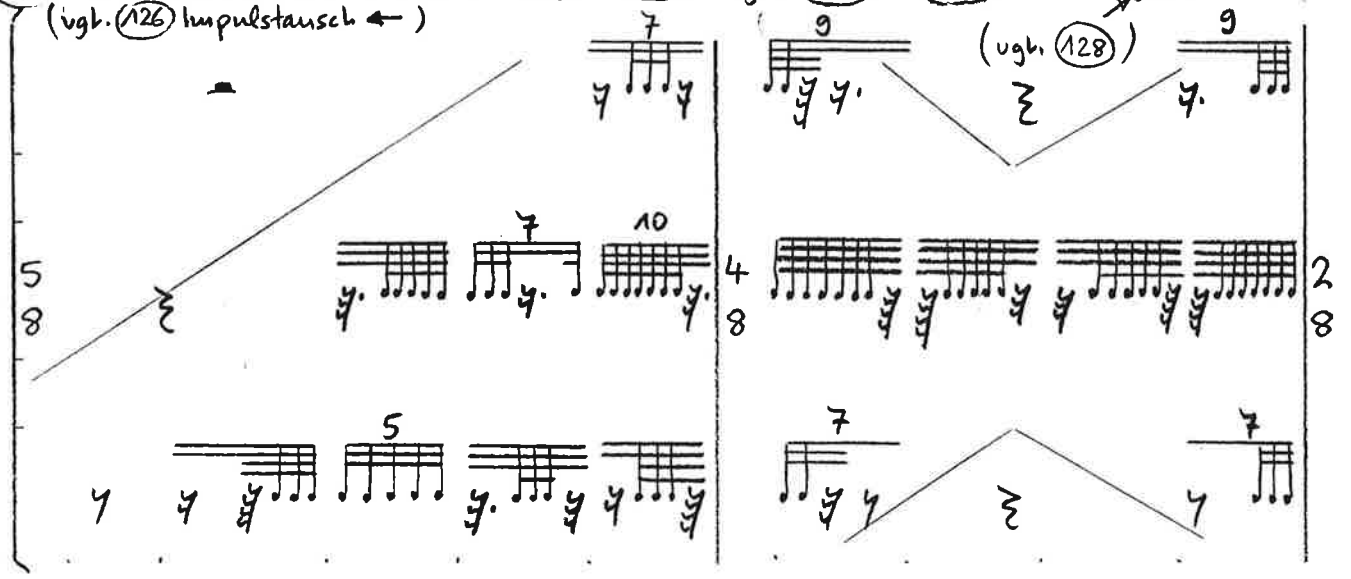
i) quasi Reprise II. Teil: Pausenfeld mit kleinen Tongruppen: (156) - (160) vgl. (106) - (112)
(Technik: Impulstausch 1↔, 2↔, 3↔ vgl. Zusatzblatt)



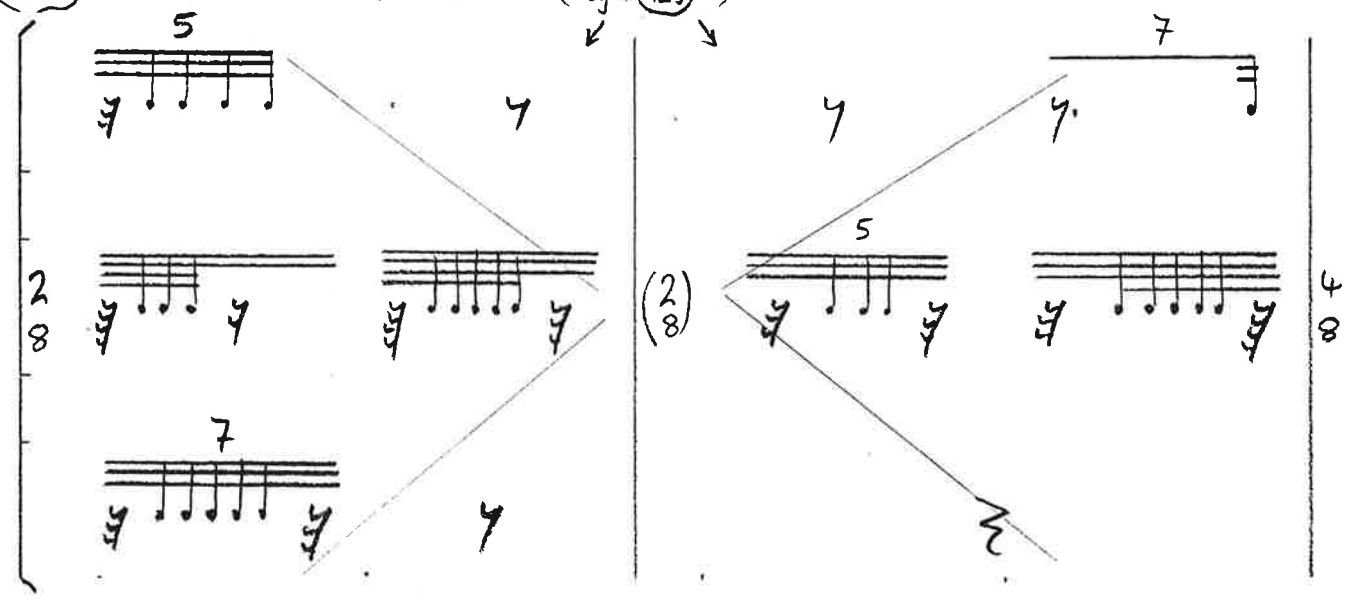
Klarinettentrio

(161) k) Zunahme der Dichte: (161) - (168) vgl. (126) - (130)

(vgl. (126) Impulstausch ←)

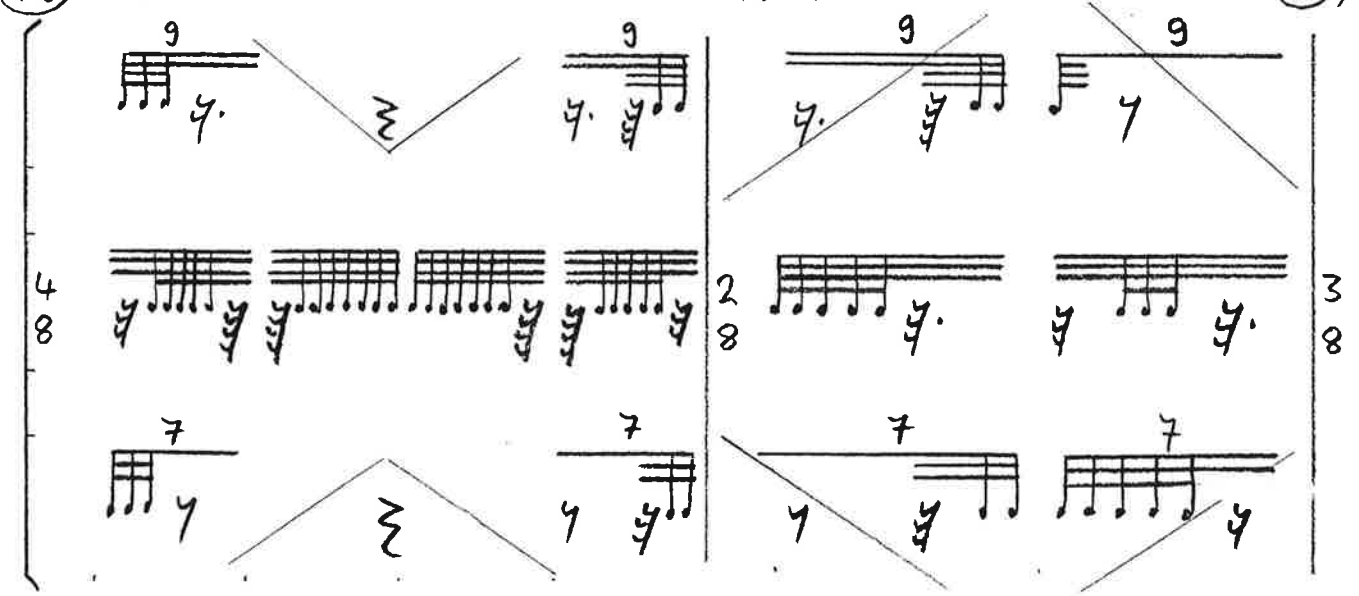


(163) (Krebs) (vgl. (129))



(165) (vgl. (128) bzw. (162) u. (166)

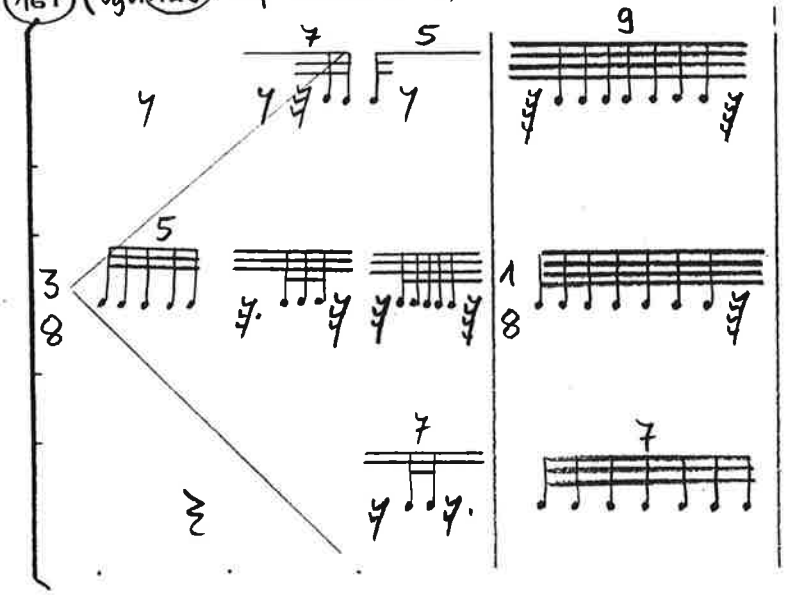
(vgl. (128) Impulstausch ←) (← 1. Fig (129))



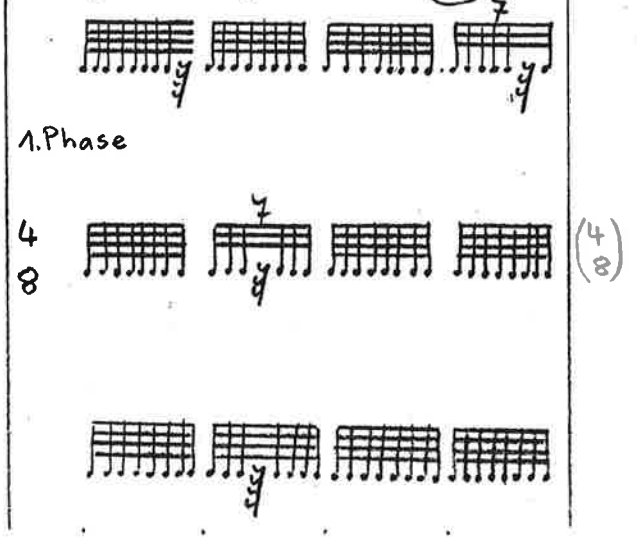
bzw. (163) u. (164)

Klarinettentrio – 27 –

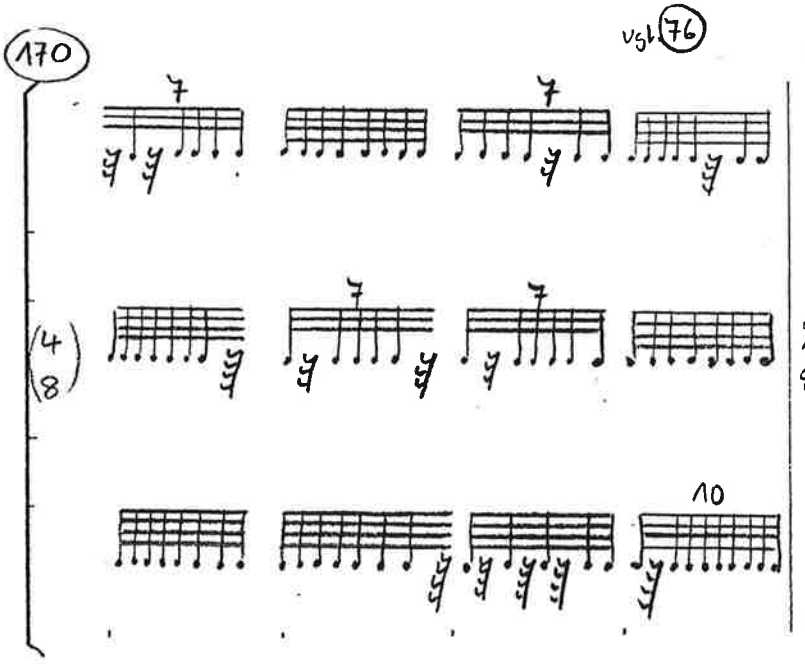
(167) (vgl. (129) Impulstausch →)



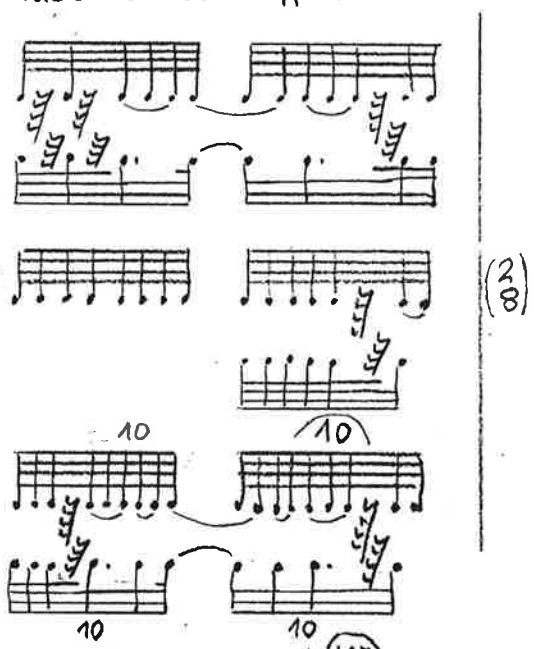
b) 9 Takte lang immer mehr lange Töne, hohe Lage u. lauter:
(169) - (177) vgl. (131) - (137) lange Töne
rhythmisiert vgl. I. Teil ab (75) 2. Achtel



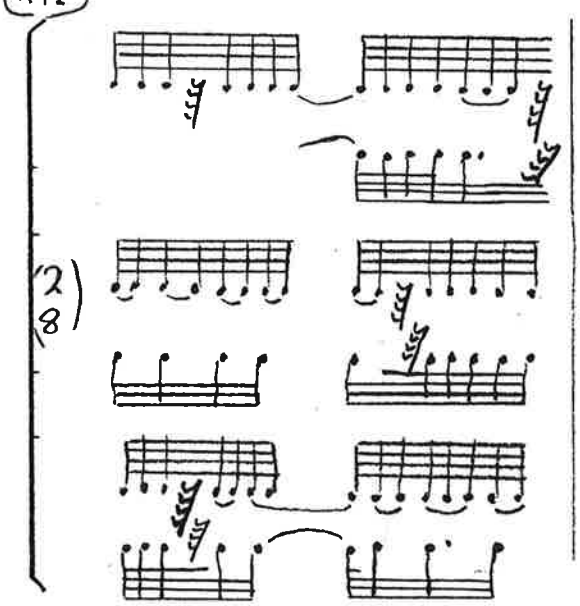
(170) vgl. (76)



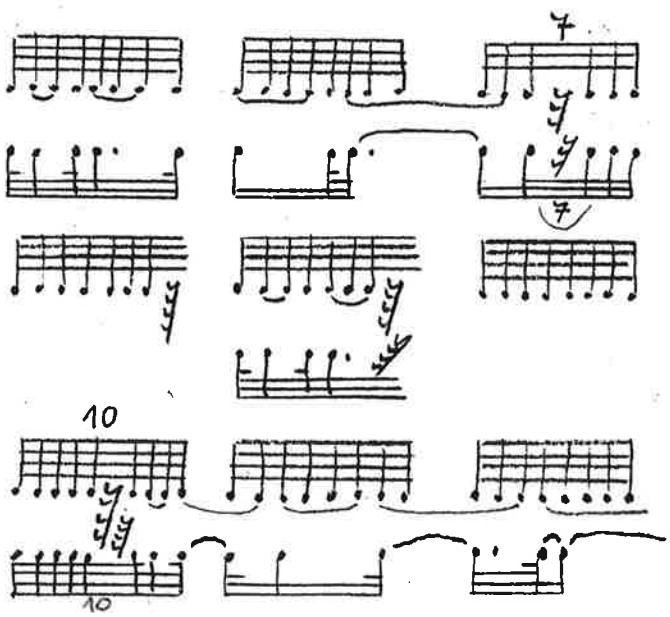
2. Phase (2er u. 3er Gruppen)



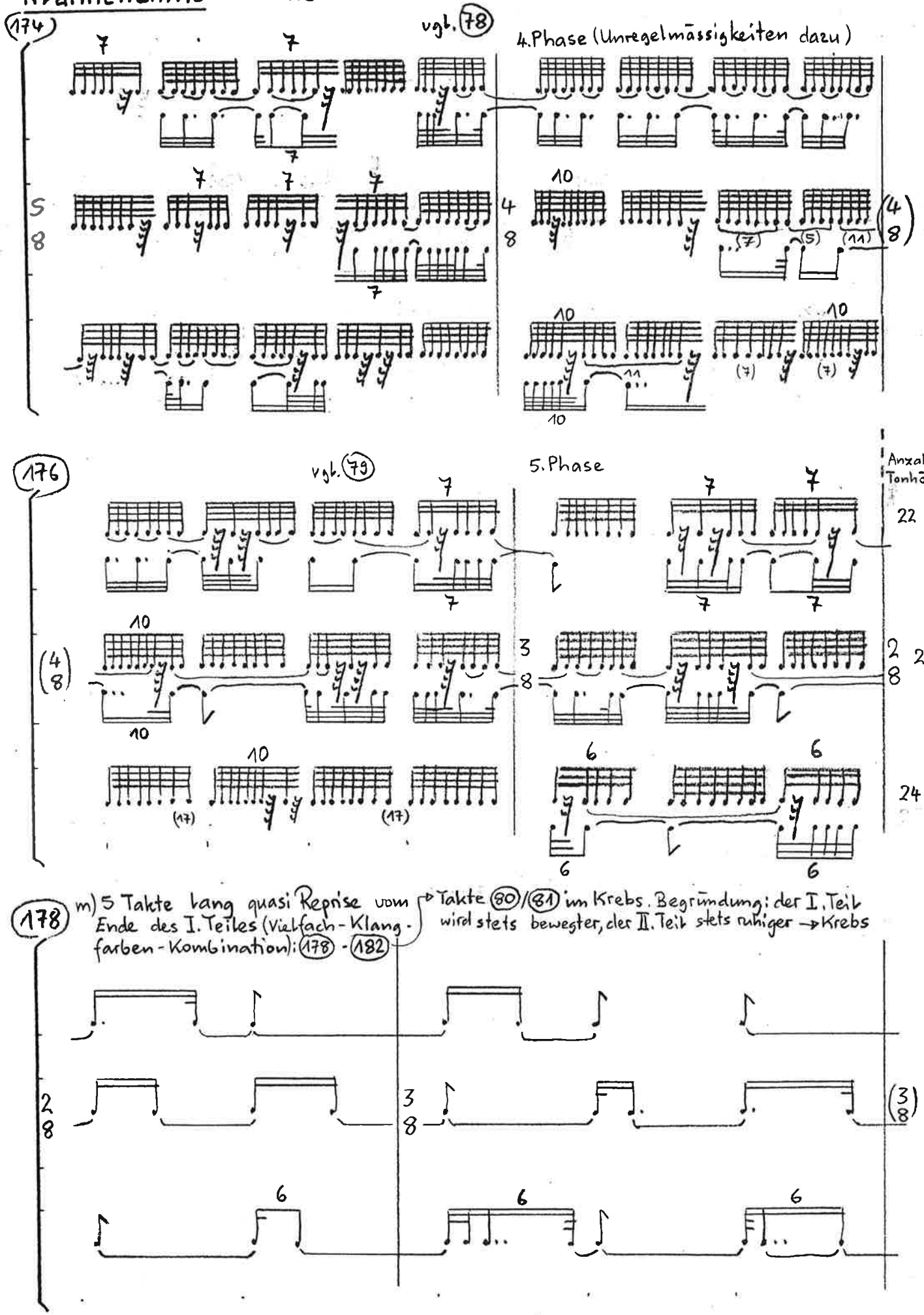
(172)



3. Phase (länger werdende Töne) vgl. (77)

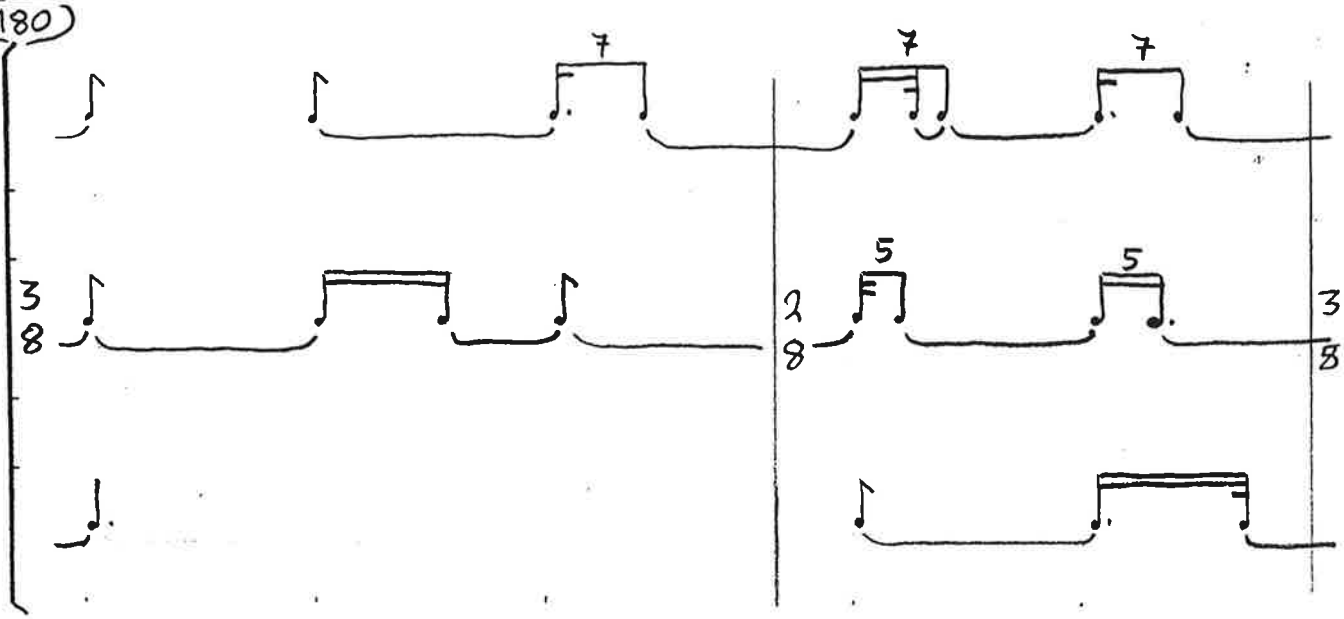


Klarinettentrio - 28 -

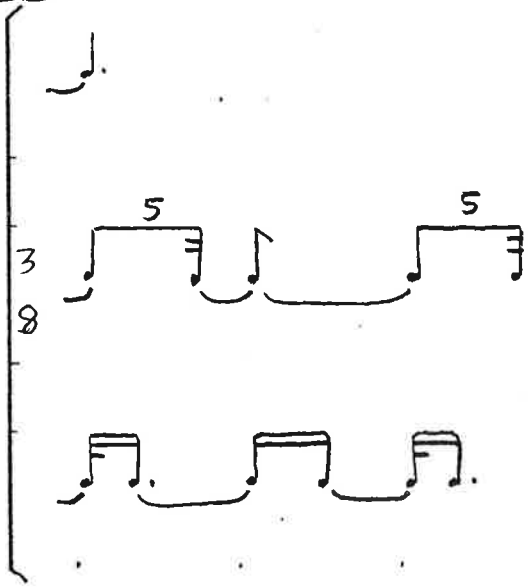


Klarinettentrio -29-

(180)



(182)



In) 2 Takte lang Pause (183) - (184)

↳ wie abgeschnitten

Klarinette am Mund behalten, absolute Regungslosigkeit

5
8

1
8

(184)

4

Seiten- und Instrumenten-wechsel

1
8

muta in Bkl

Rhythmus-Korrekturen
1. Transkriptionen
2. Proportionen

6
8

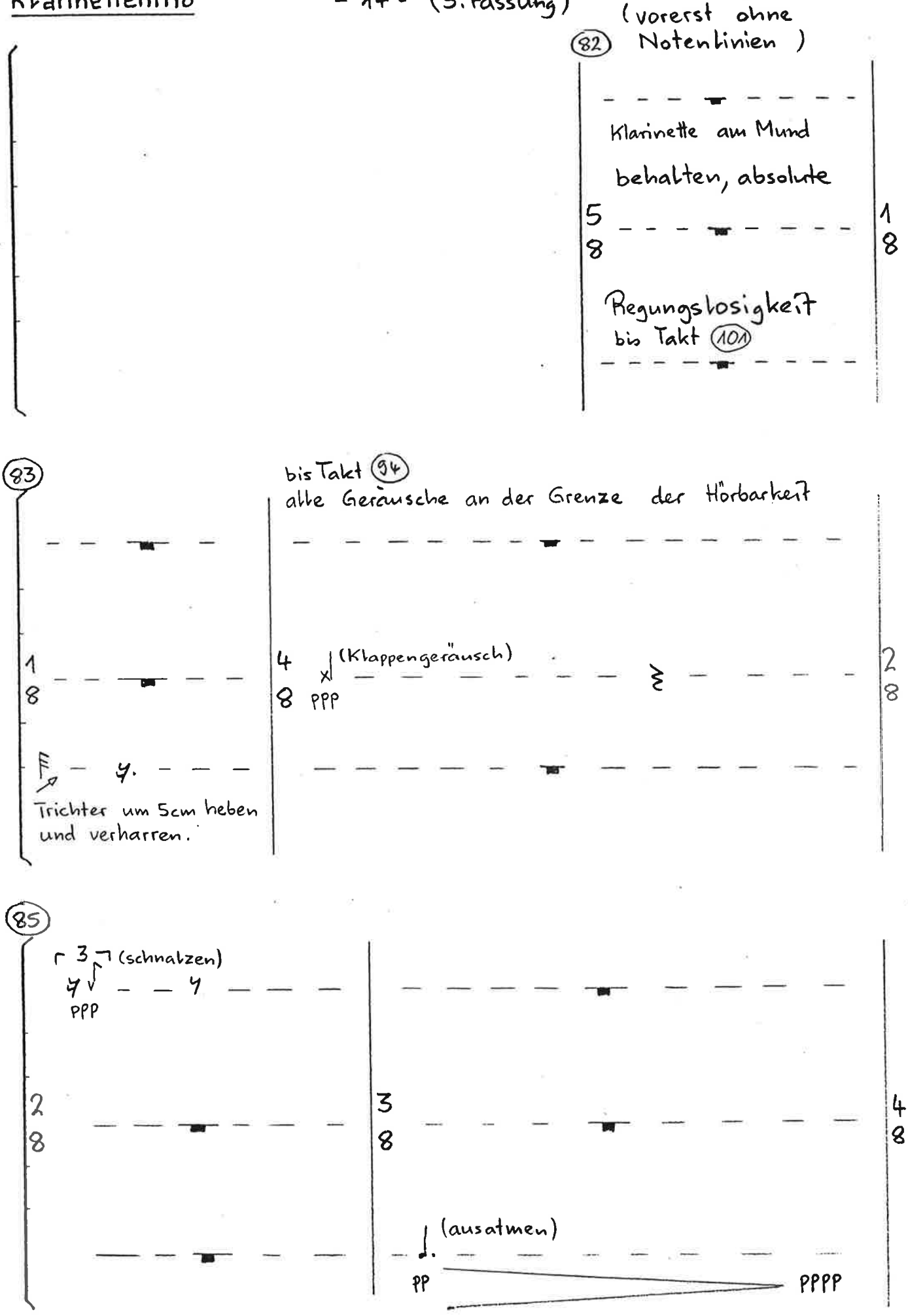
1
8

3
8

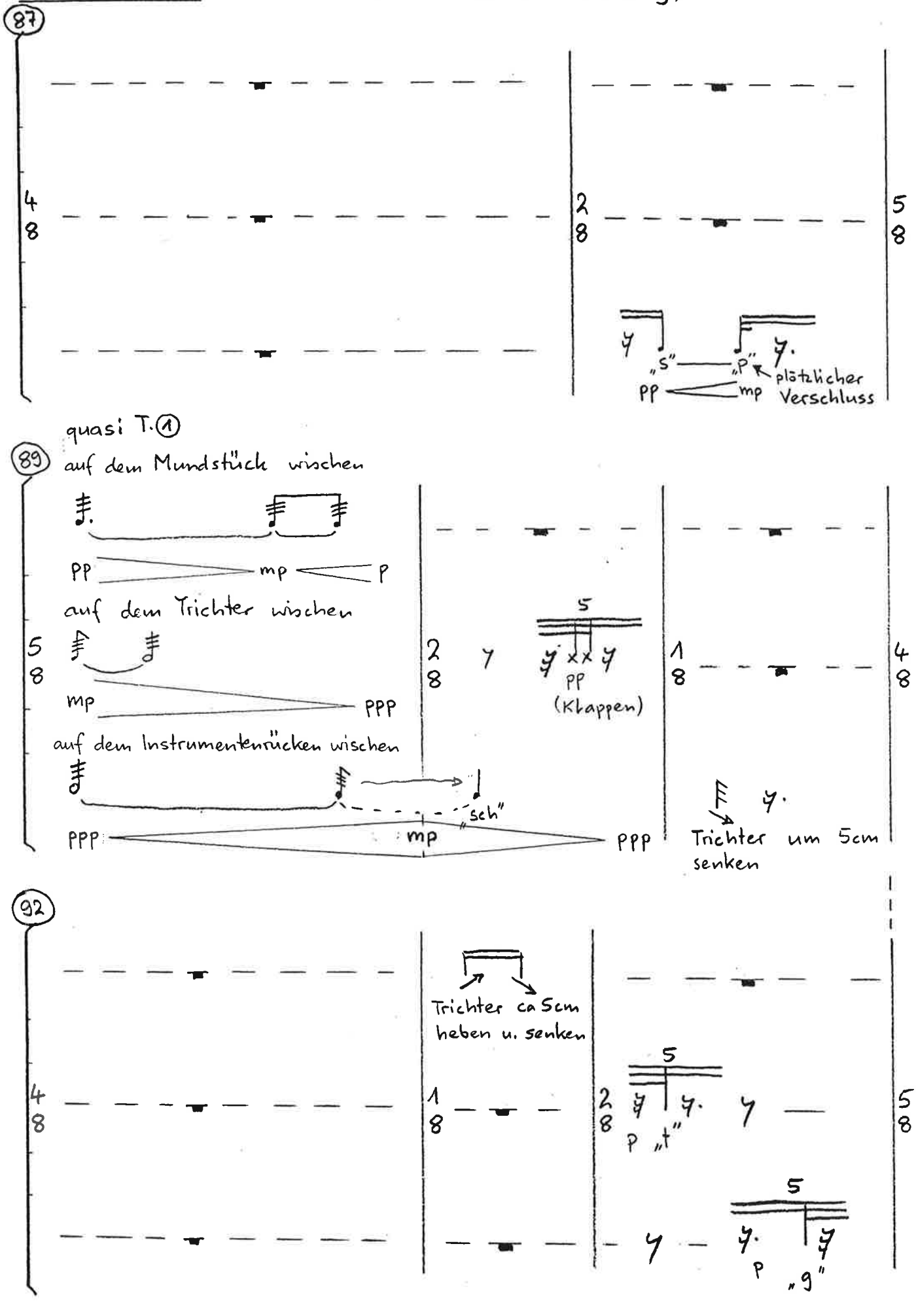
optisch proportional ausgerechnete
rhythmische Partitur des II. Teils
des Klarinettentrios

a) 13 Takte lang kaum hörbare Geräusche u. Bewegungen: (82) - (94)

Klarinettentrio - 14 - (5. Fassung)



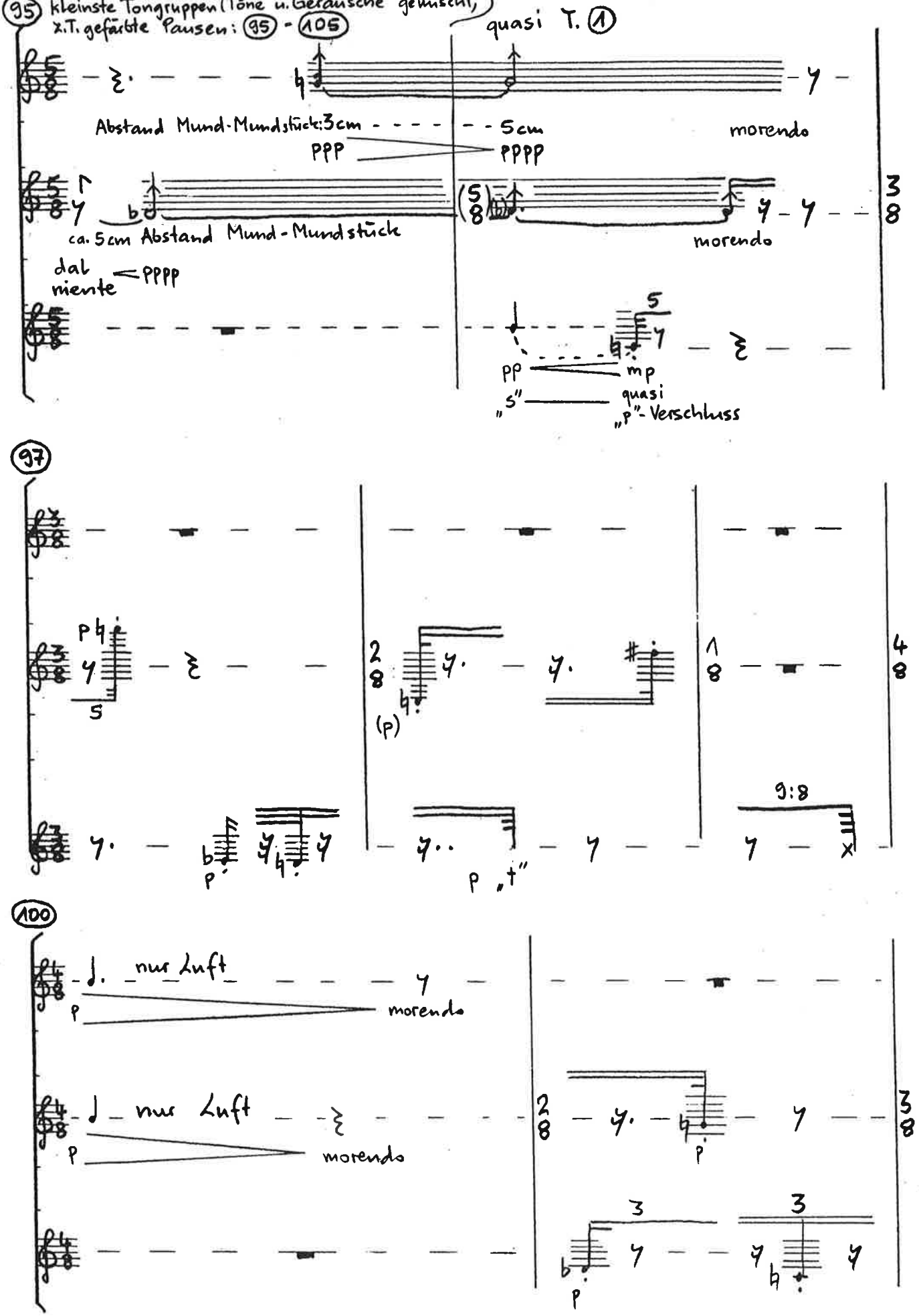
Klarinettentrio - 15- (Forts. S. Fassung)



b) punktuell-statistische Verteilung in den gesamten Tonraum

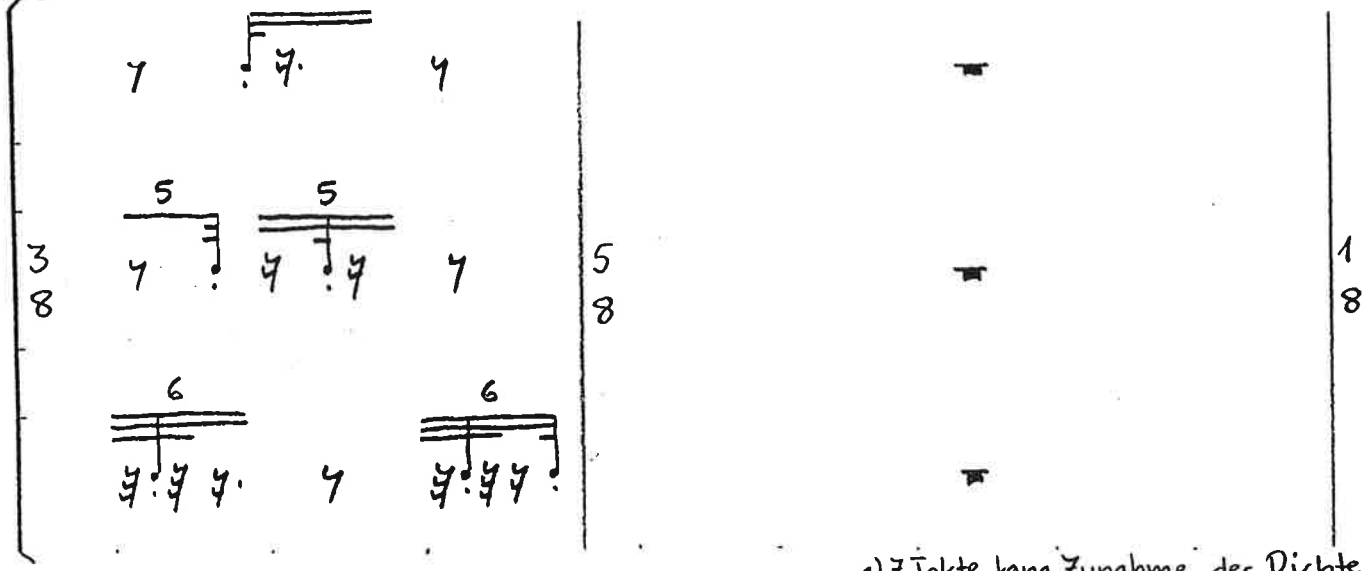
Klarinettentrio

11 Takte lang (-16- (Forts. S. Fassung)



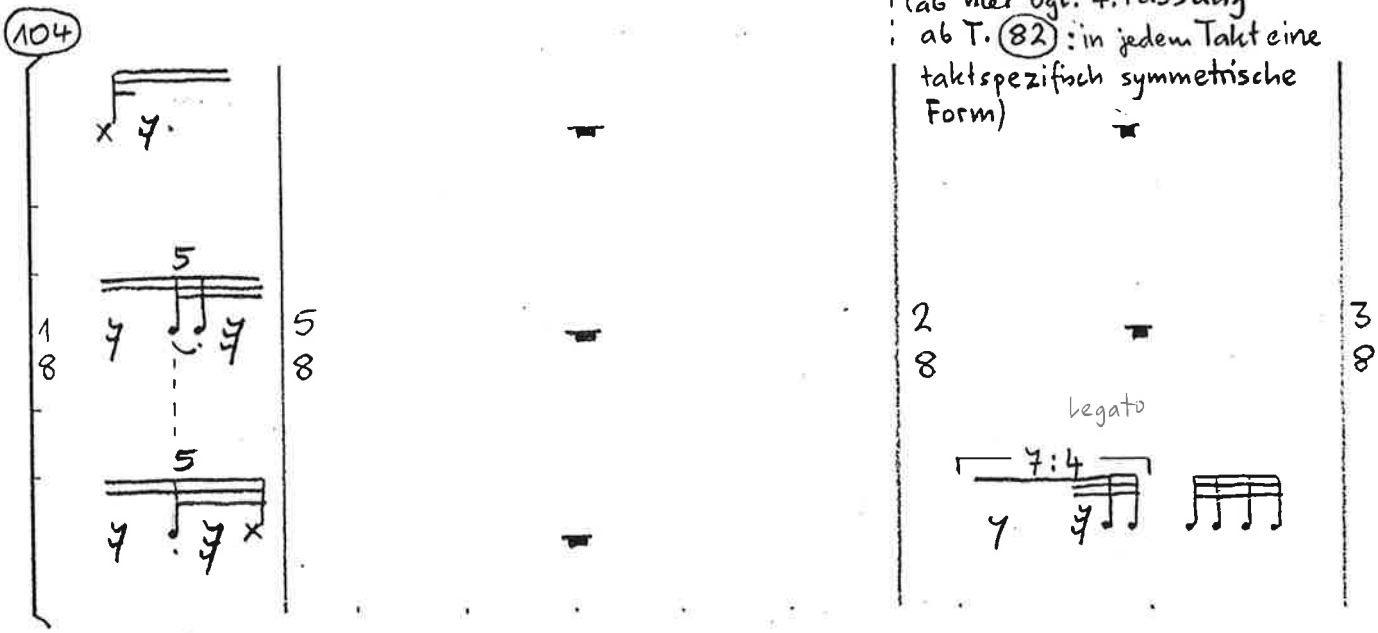
Klarinettentrio -17-

(102)

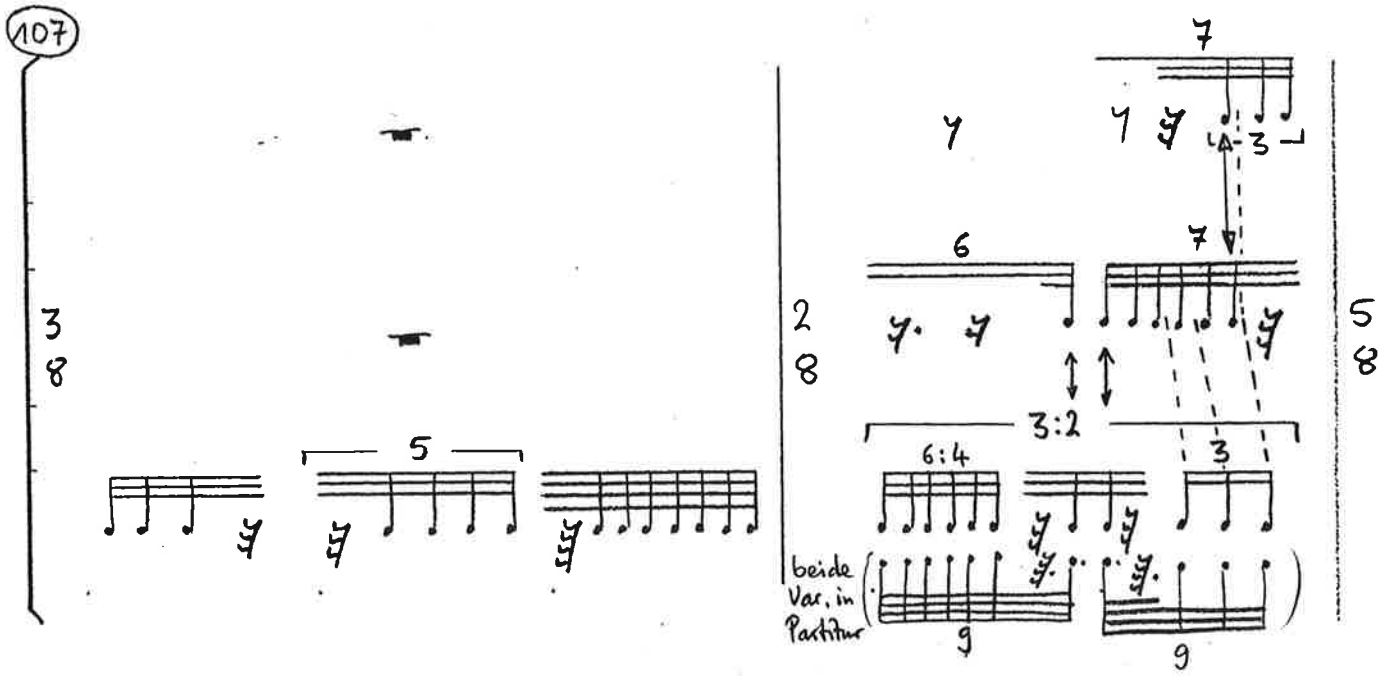


c) 7 Takte lang Zunahme der Dichte (106) - (112)
(ab hier vgl. 4. Fassung ab T. (82): in jedem Takt eine taktspezifisch symmetrische Form)

(104)

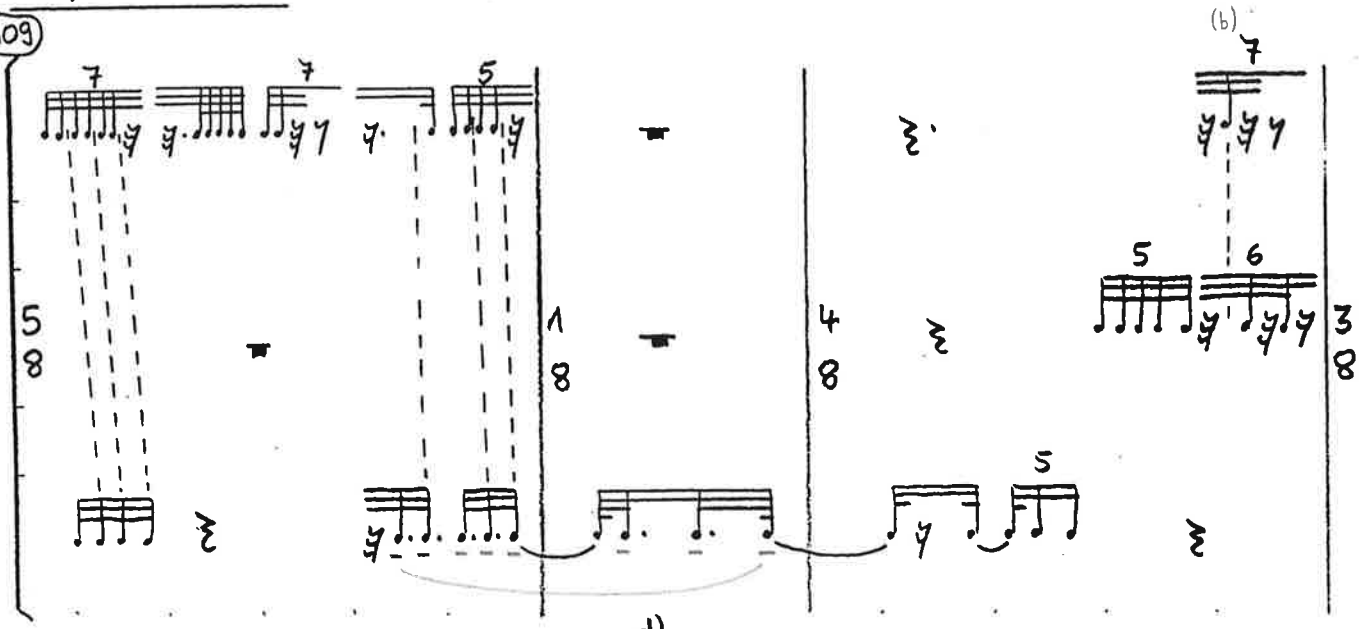


(107)



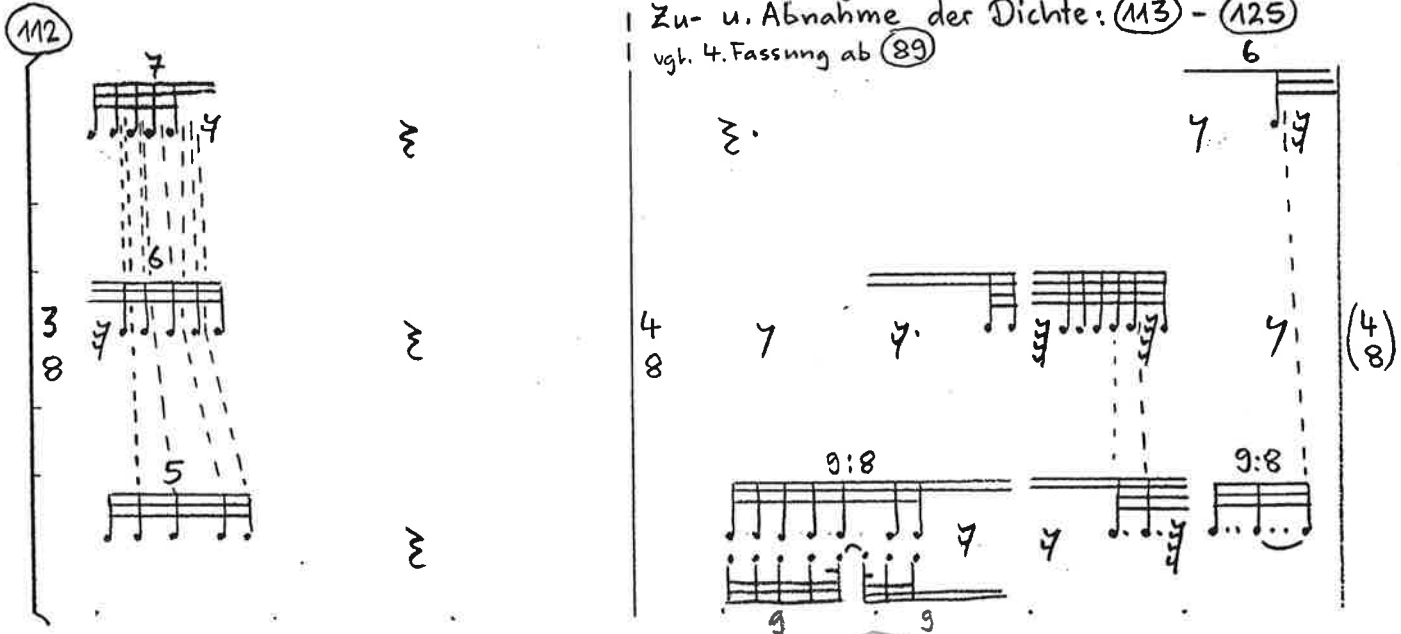
Klarinettentrio

109



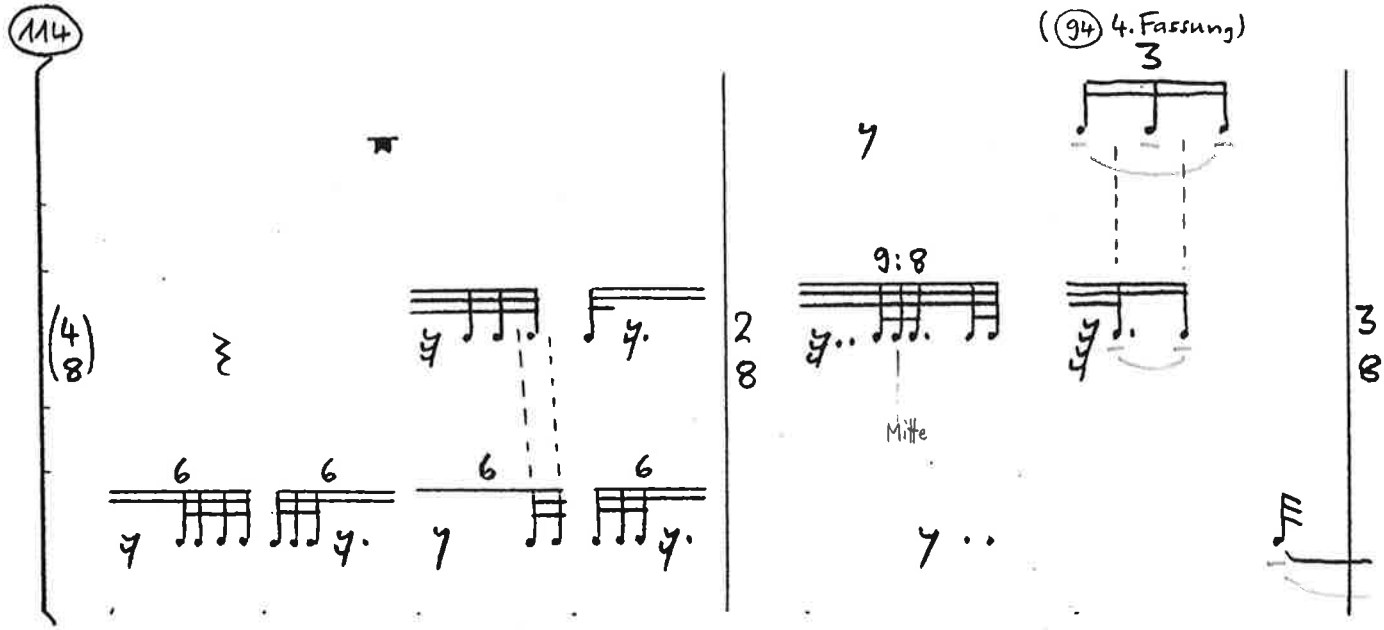
d)
13 Takte lang non-direktionelles Pendeln,
Zu- u. Abnahme der Dichte: 113 - 125
vgl. 4. Fassung ab 89

112



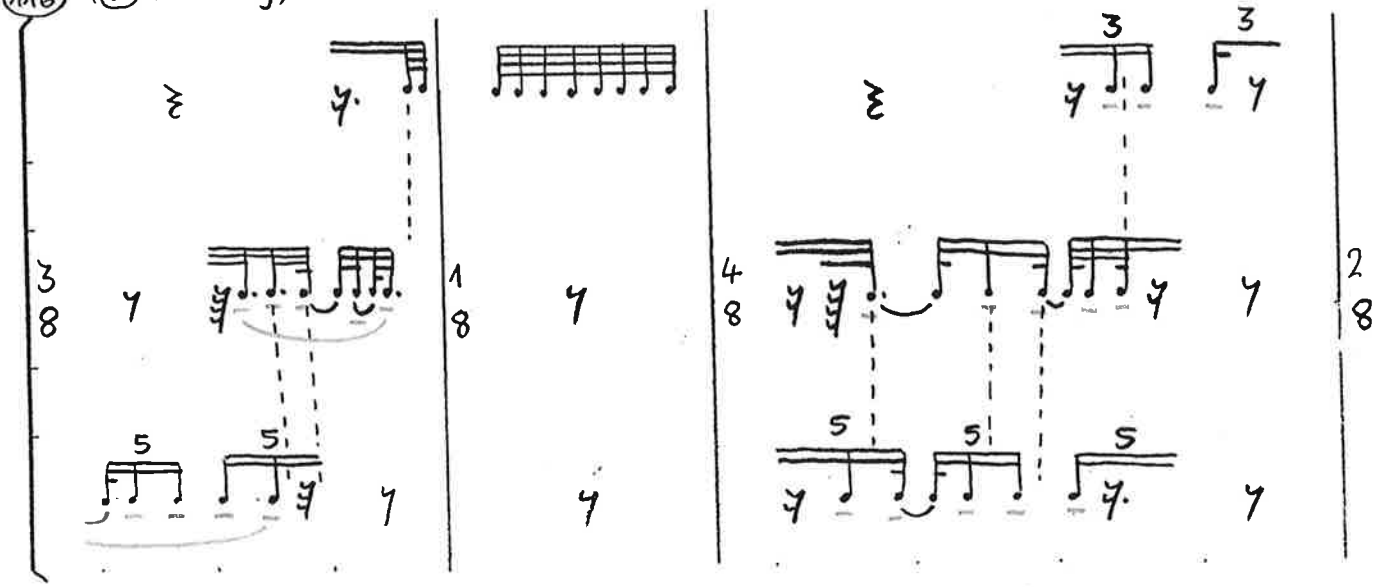
vgl. ab T. 106

114

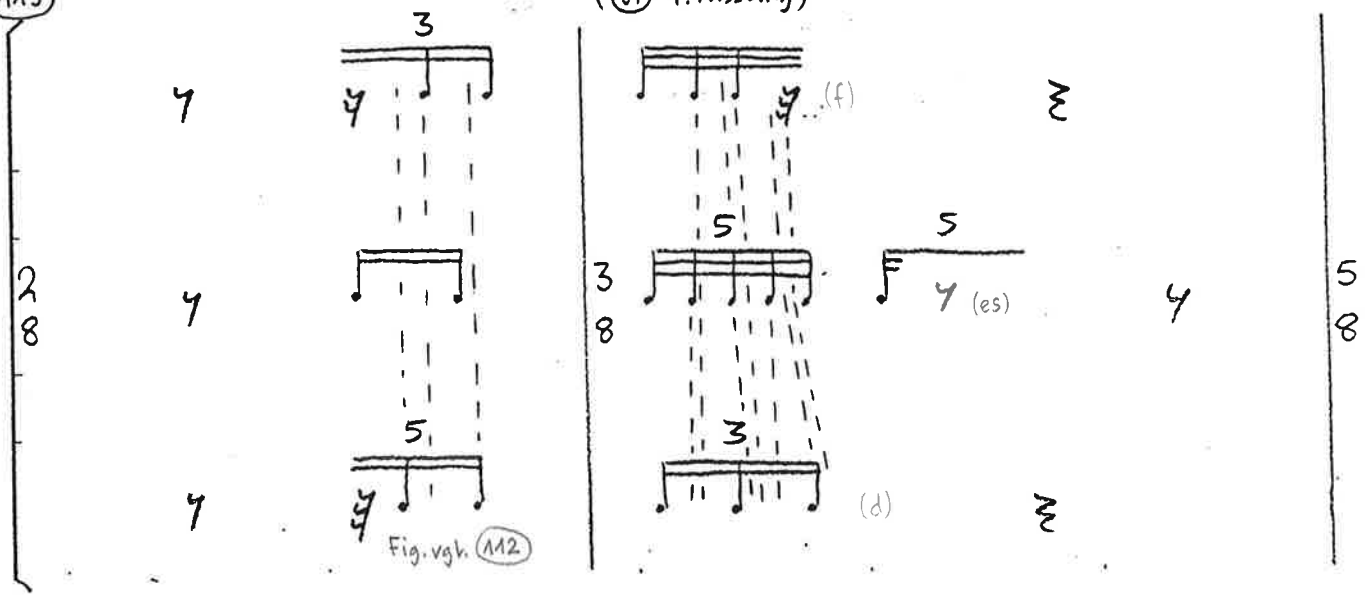


Klarinettentrio

116 ((95) 4. Fassung)

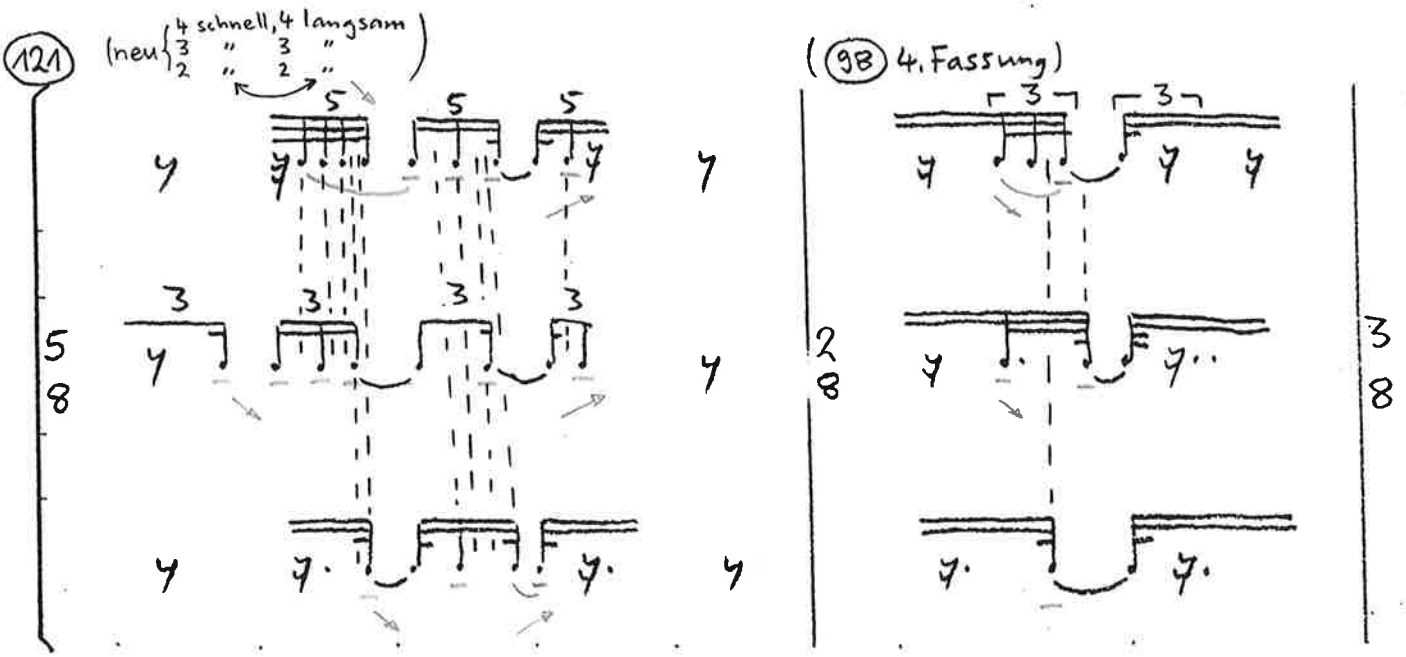


119 ((97) 4. Fassung)



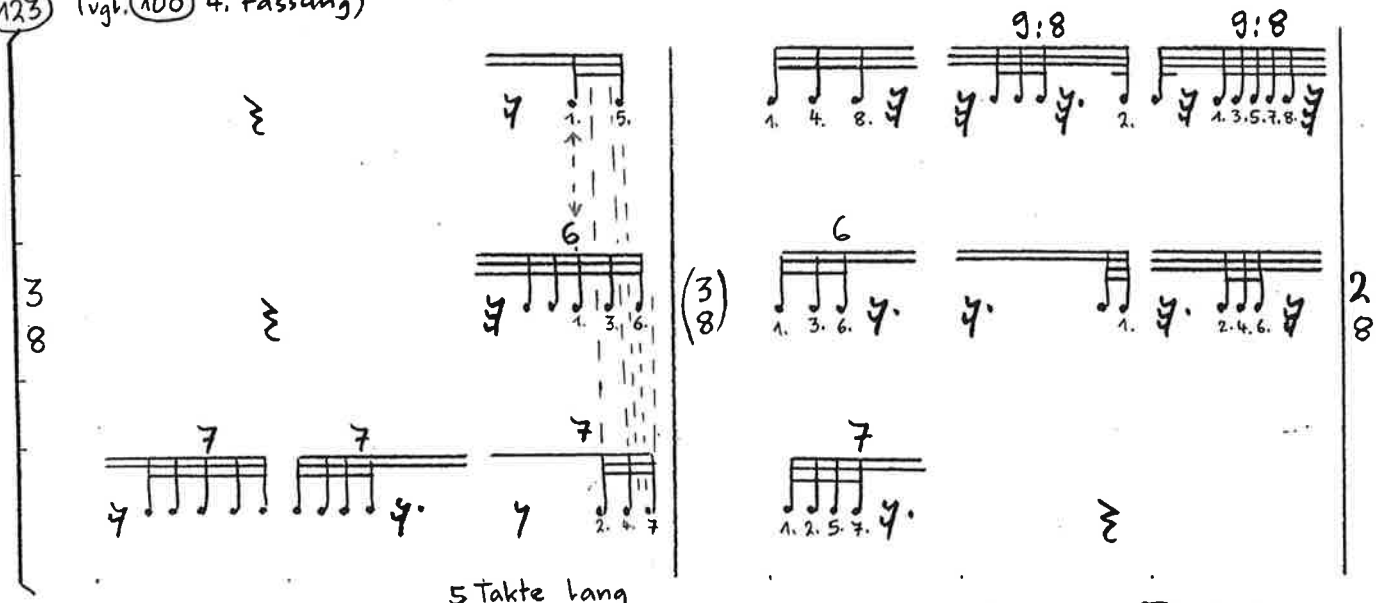
121 (neu { 4 schnell, 4 langsam / 3 " 3 " / 2 " 2 ")

(98) 4. Fassung)



Klarinettentrio - 20 -

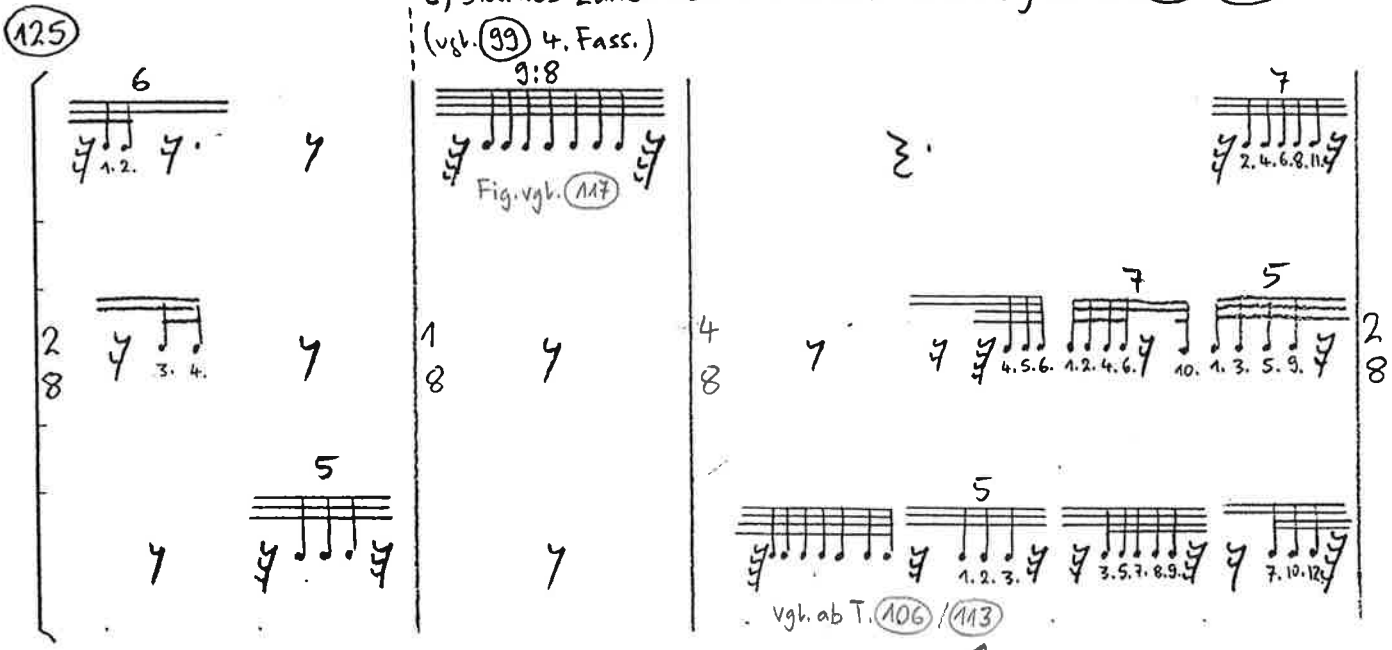
123 (vgl. 100 4. Fassung)



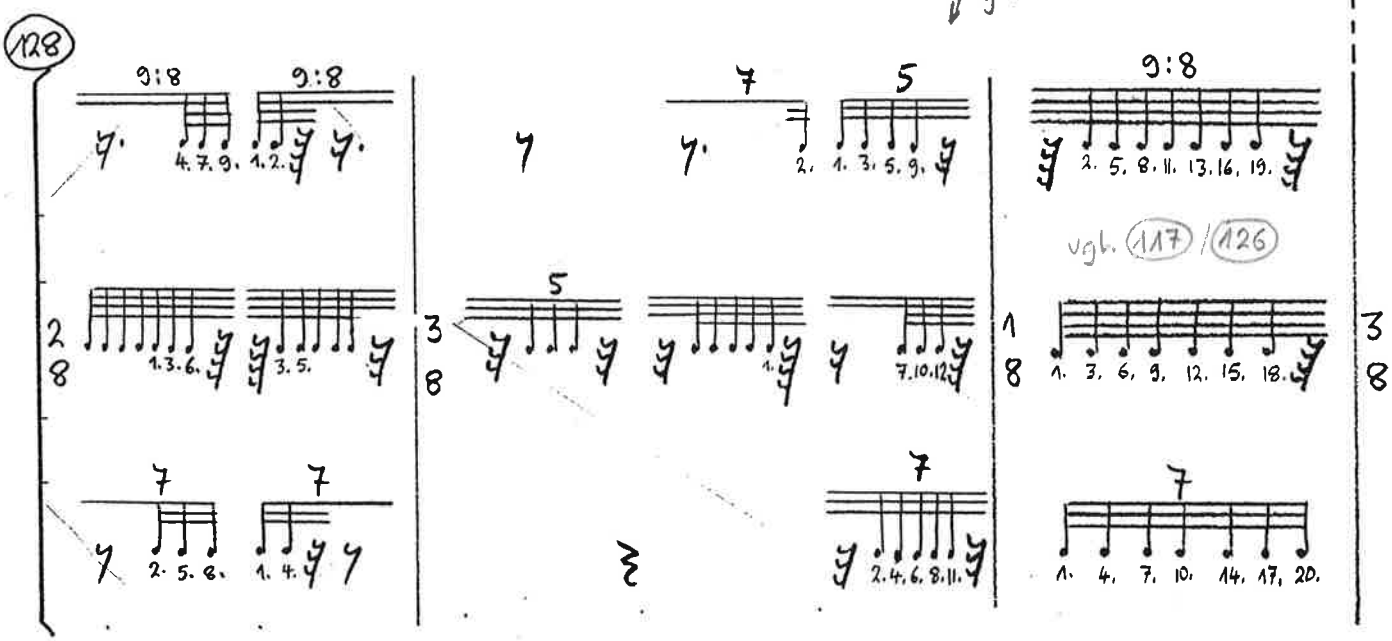
5 Takte lang

e) starkes Zunehmen der Dichte u. der Dynamik: 126 - 130

125 (vgl. 99 4. Fass.)



128

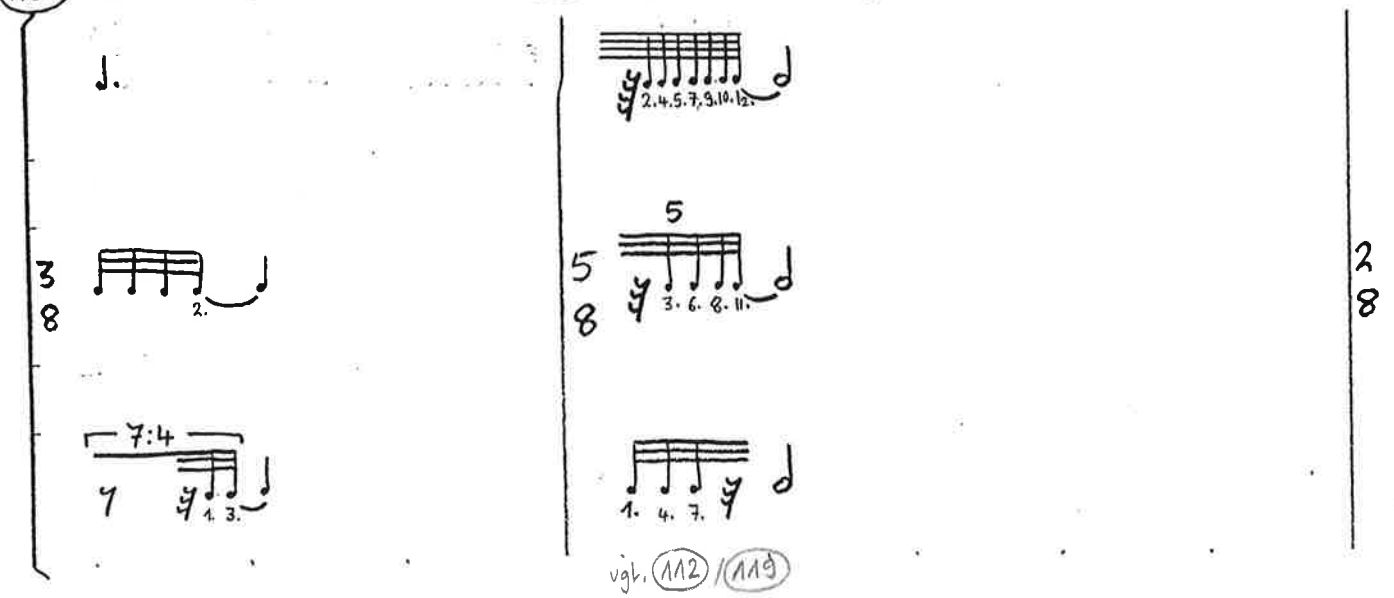


Permutation

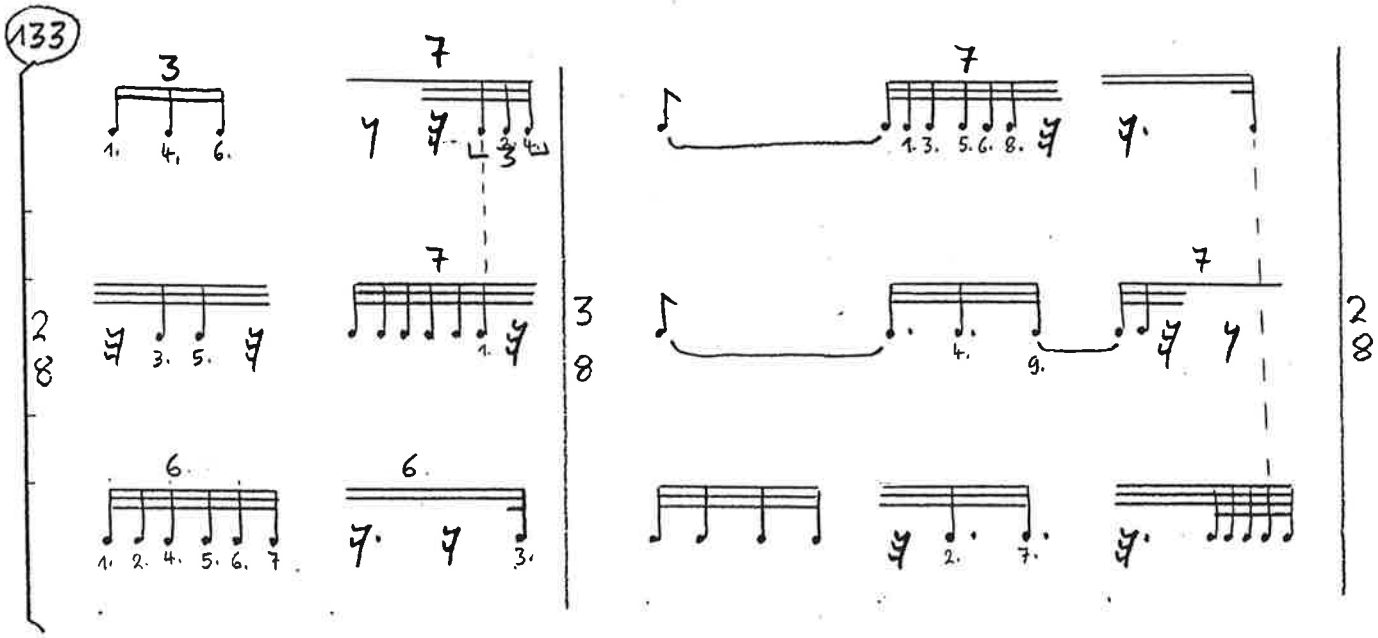
Klarinettentrio f)

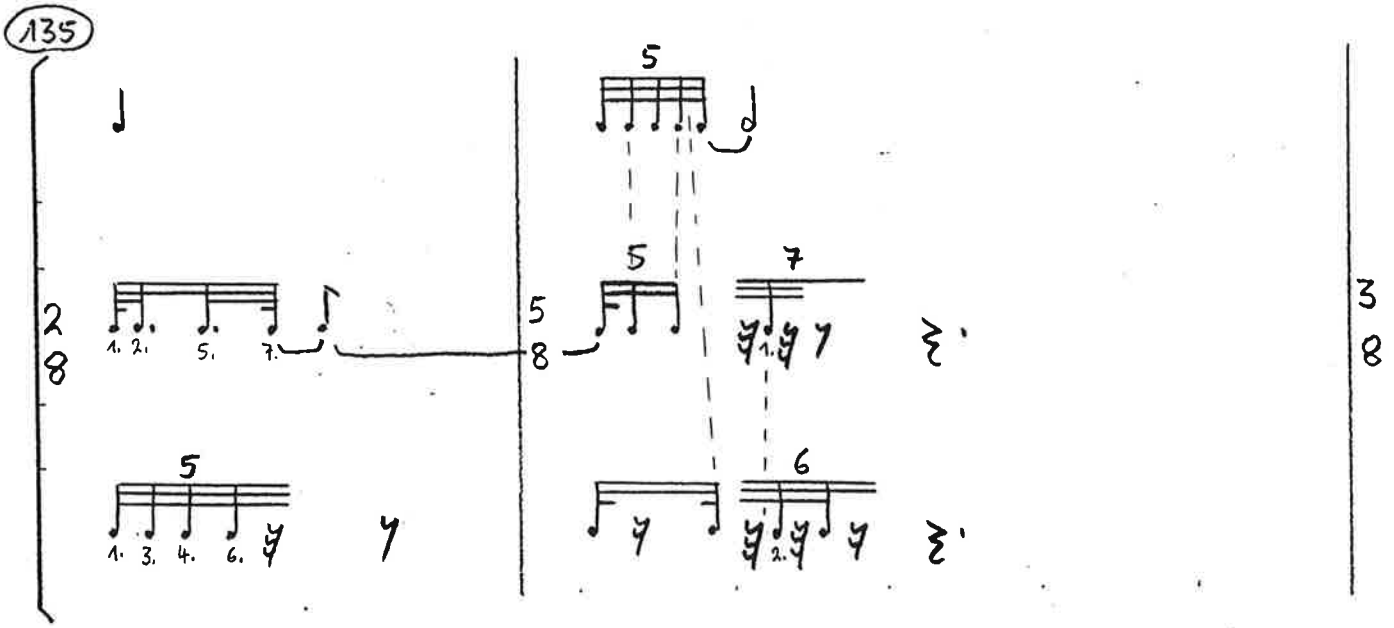
7 Takte lang – 21 – → lange Töne in den Pausen → Vertikalisierung { 1 2 3 / 4 5 6 / 7 8 9 → 9 6 3 / 8 5 2 / 7 4 1 } u. Zusammenzug

131 maximale Dichte u. Lautstärke: 131 – 137 (Abwandlung der Takte 106 – 112)



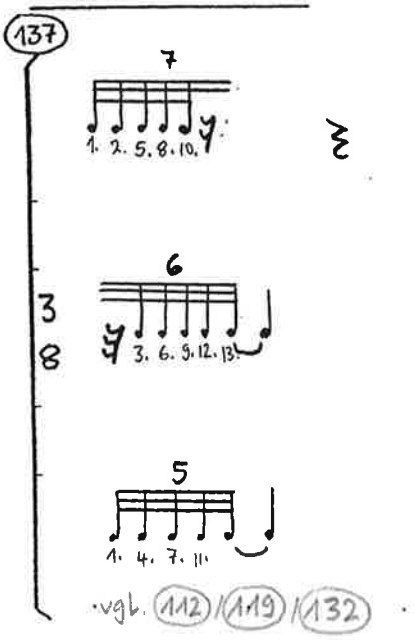
vgl. 112 / 119





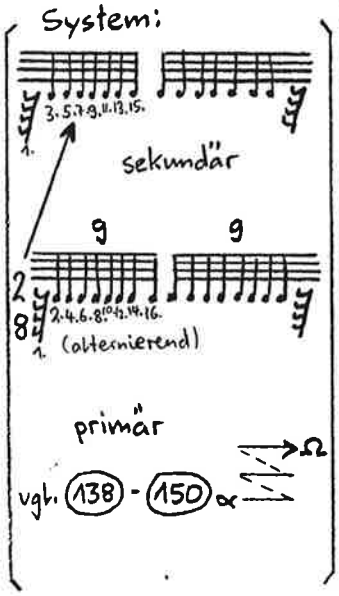
Klarinettentrio

137

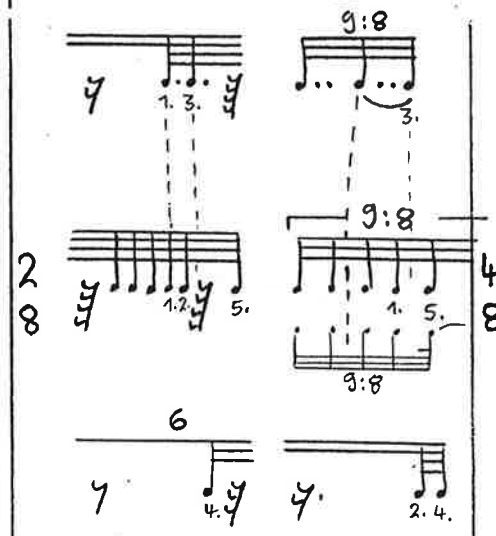


exemplarisch (1)
(alternierend)
9,8; 9,8..
ev. quasi perpetuum mobile

-22-



g) 13 Takte lang sehr leise und bewegt u. extrem luftig, non-direktionell: 138 - 150
Neuschichtung / Permutation der Takte 113 - 125



kurze Töne in den Pausen → Taktart des jeweiligen Taktes → Niklas und das Nächsthöhere / -tiefere

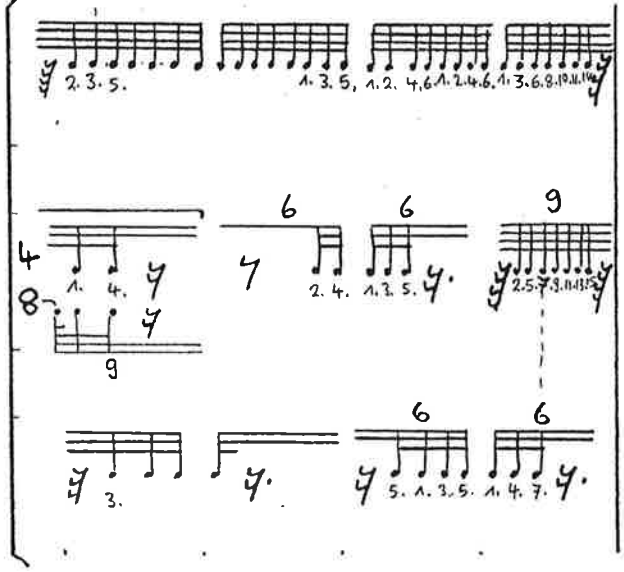
Permutation

1 2 3		7 8 9
4 5 6	→	4 5 6
7 8 9		1 2 3

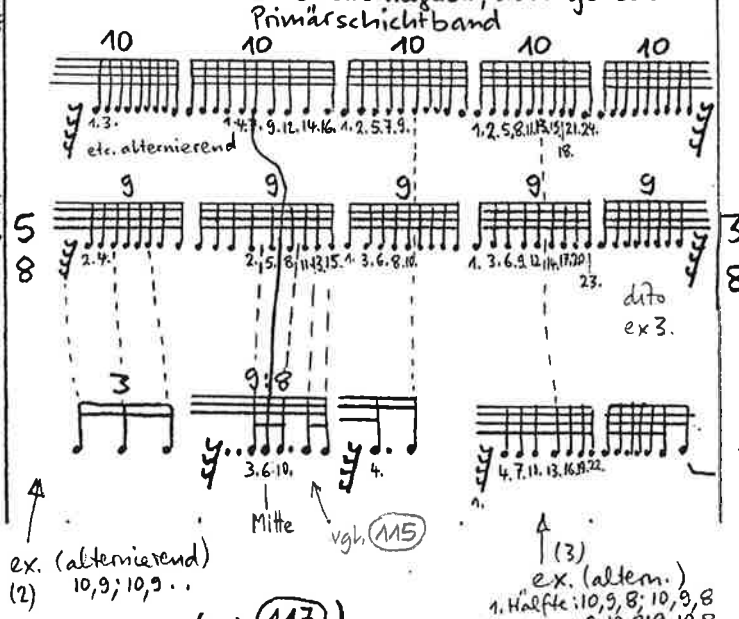
u. Zusammenzug von unten nach oben.

Ziel: soweit als möglich, durchgehendes Primärschichtband

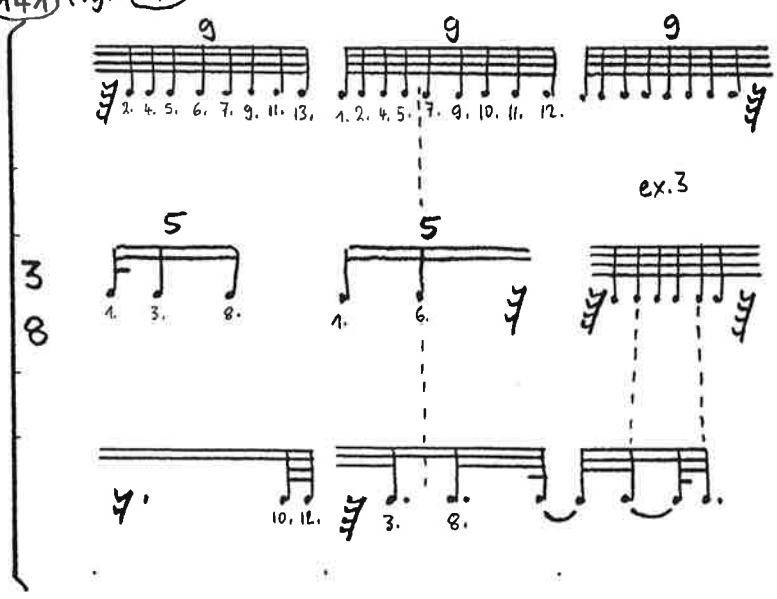
139 (vgl. 114)



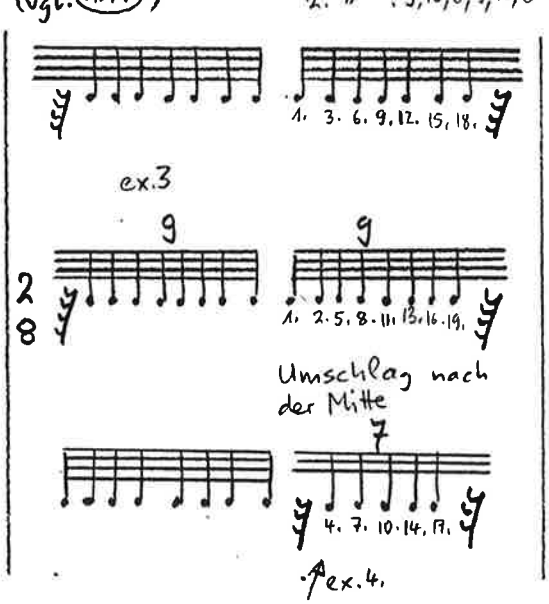
(vgl. 115)



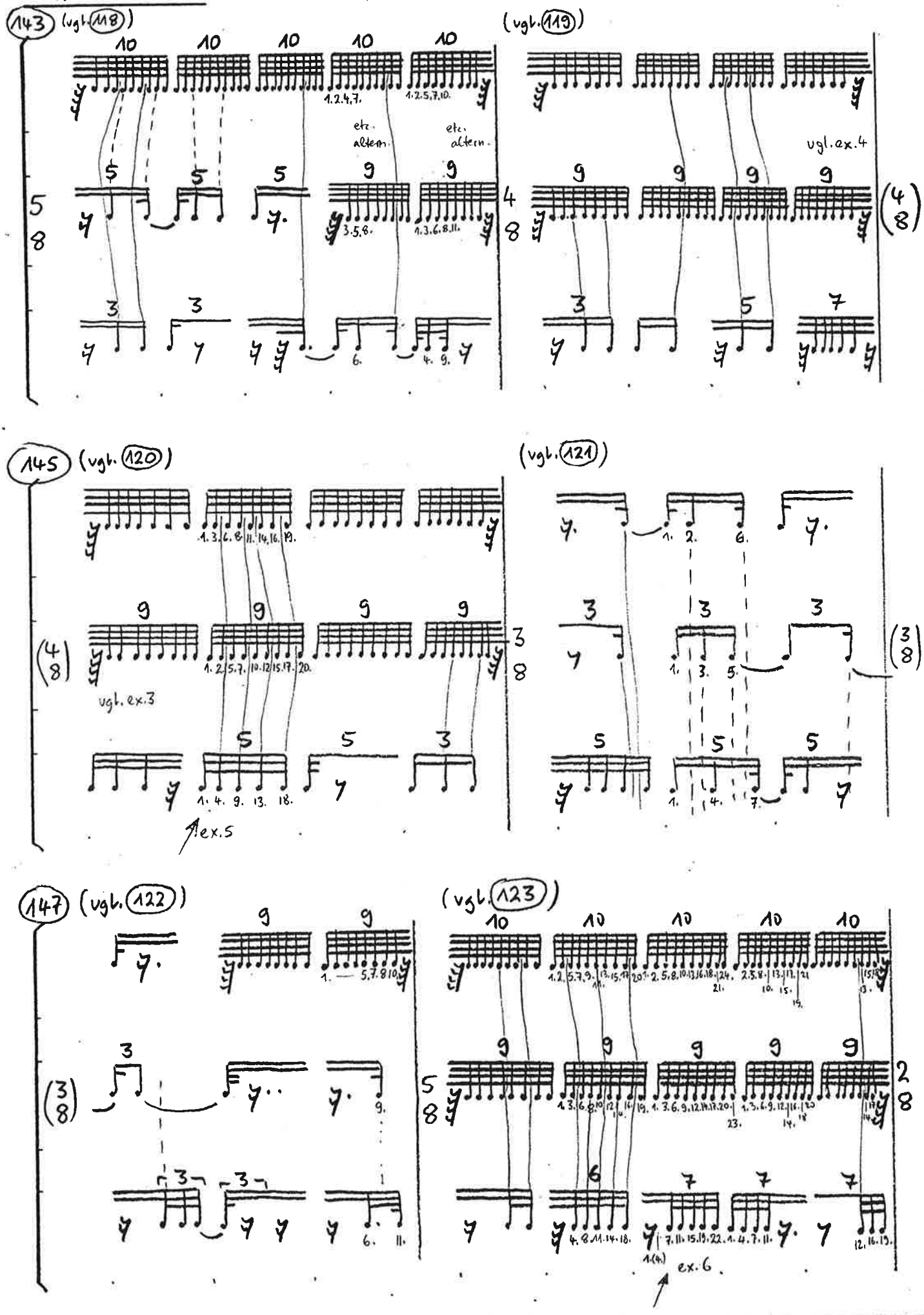
141 (vgl. 116)



(vgl. 117)



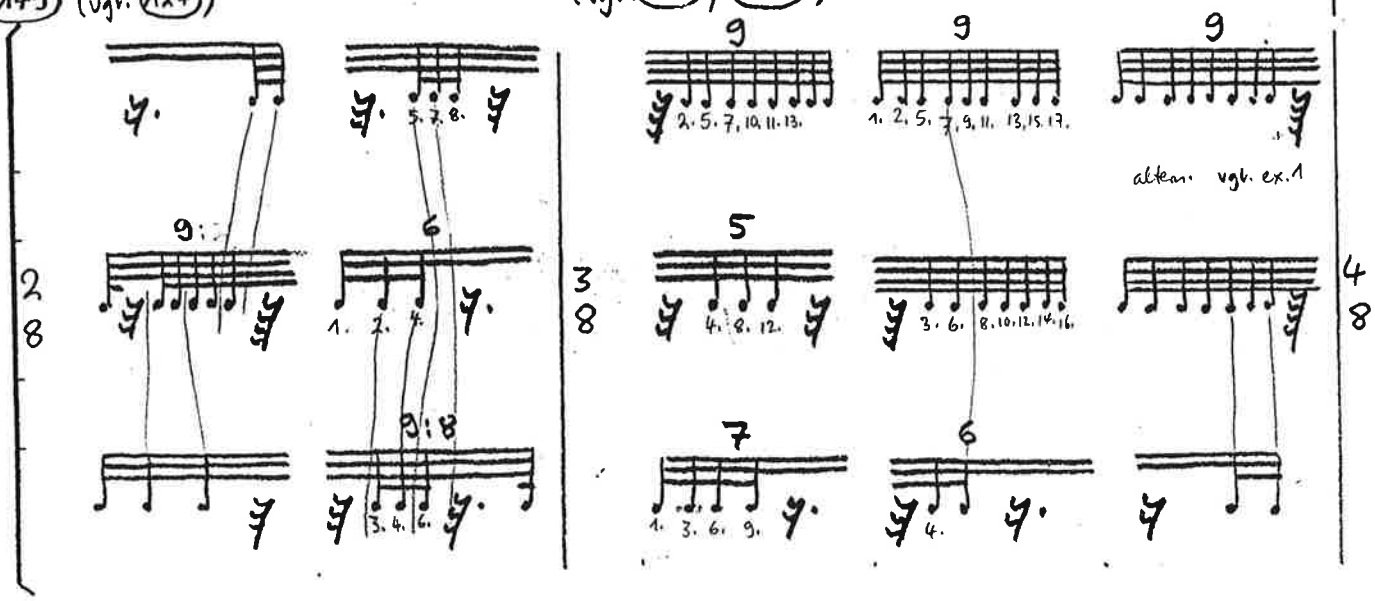
Klarinettentrio -23-



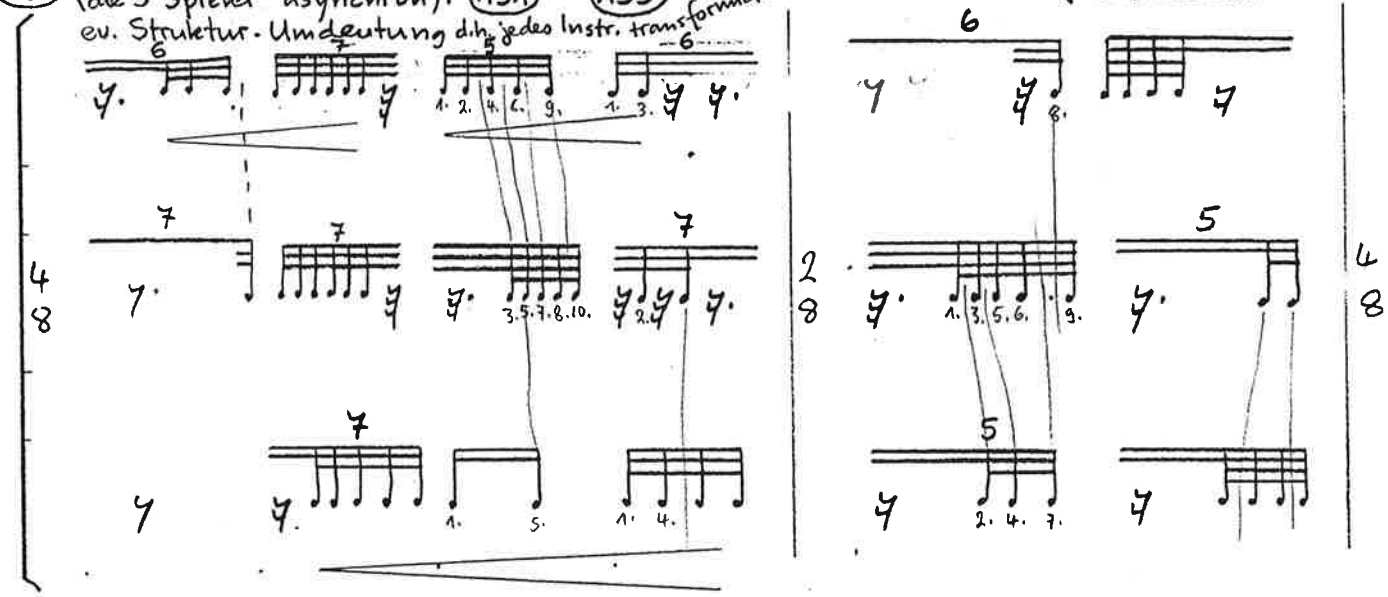
Klarinettentrio

(149) (vgl. (124))

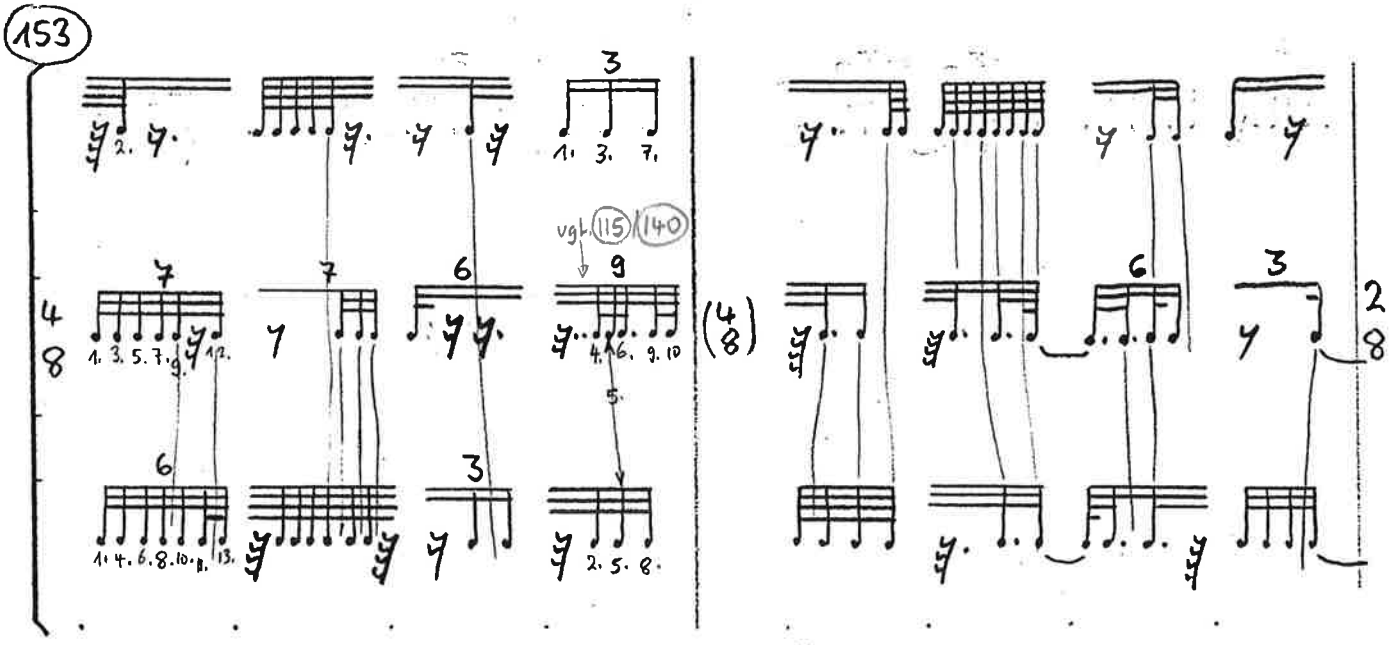
(vgl. (124) / (125))



(151) h) 5 Takte lang in Wellen ansteigende Dynamik. Rhythmen ab T. (106) unabhängig auf (die 3 Spieler asynchron): (151) - (155) eine andere Art vgl. Zusatzblatt
ev. Struktur-Umdeutung d.h. jedes Instr. transformiert die



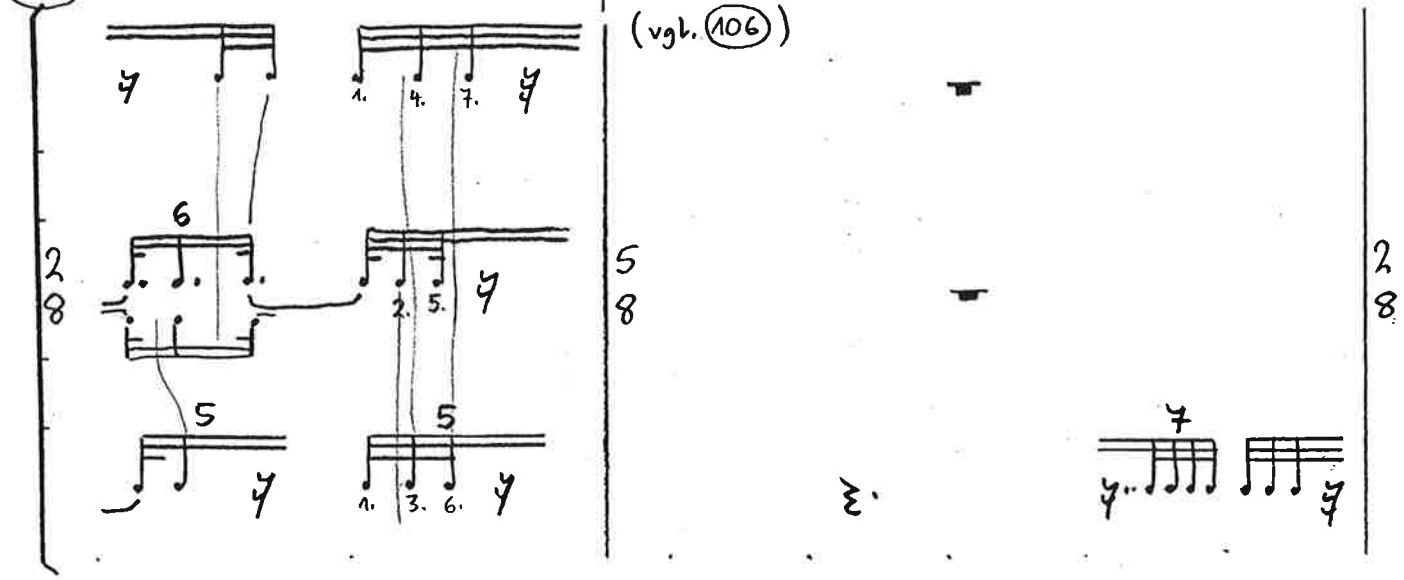
(153)



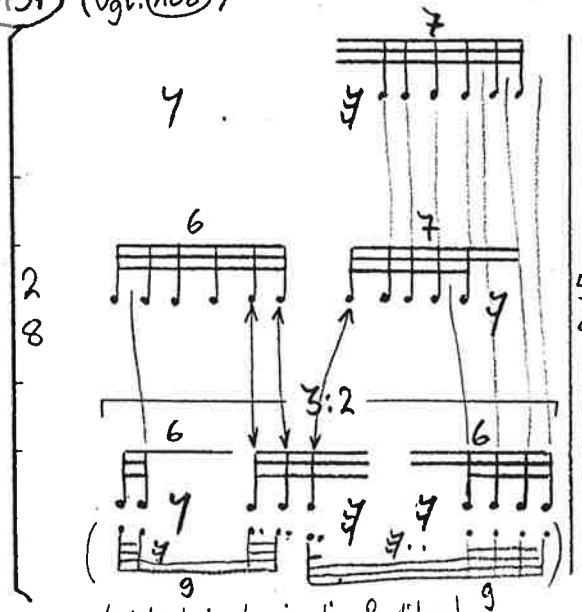
Klarinettentrio -25-

i) quasi Reprise II. Teil: Pausenfeld mit kleinen Tongruppen: (156) - (160) vgl. (106) - (112)
(Technik: Impulstausch 1↔, 2↔, 3↔ vgl. Zusatzblatt)

(155) (vgl. (106))

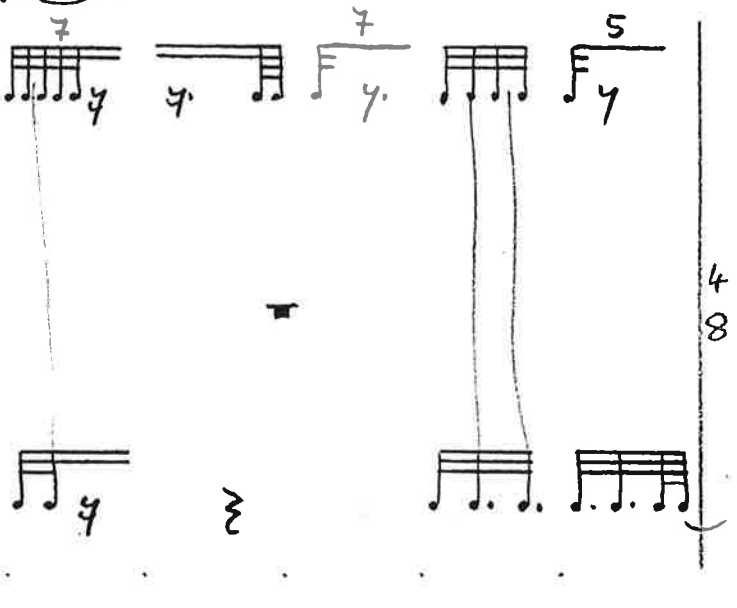


(157) (vgl. (108))

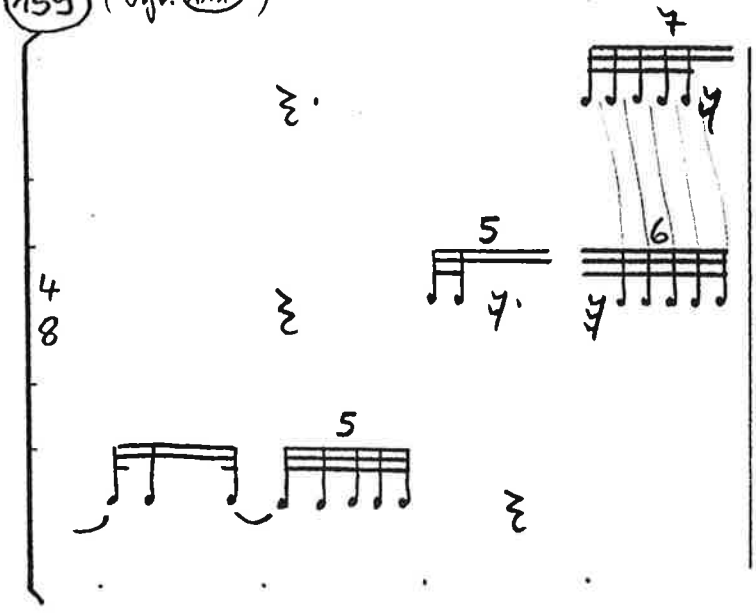


beide Varianten in die Partitur!

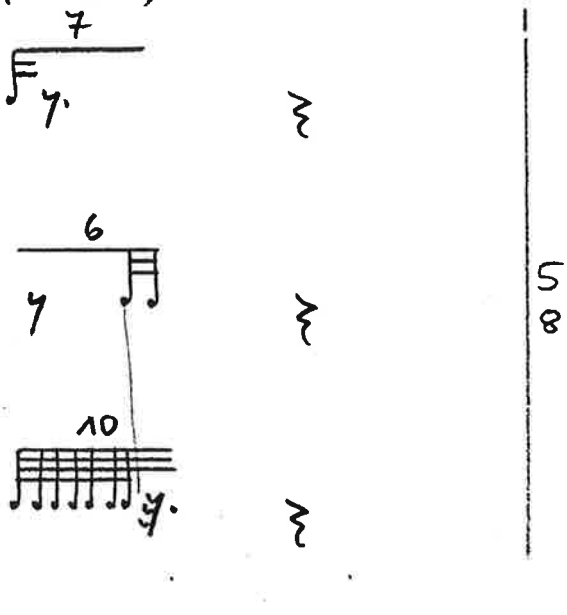
(vgl. (109))



(159) (vgl. (111))



(vgl. (112))

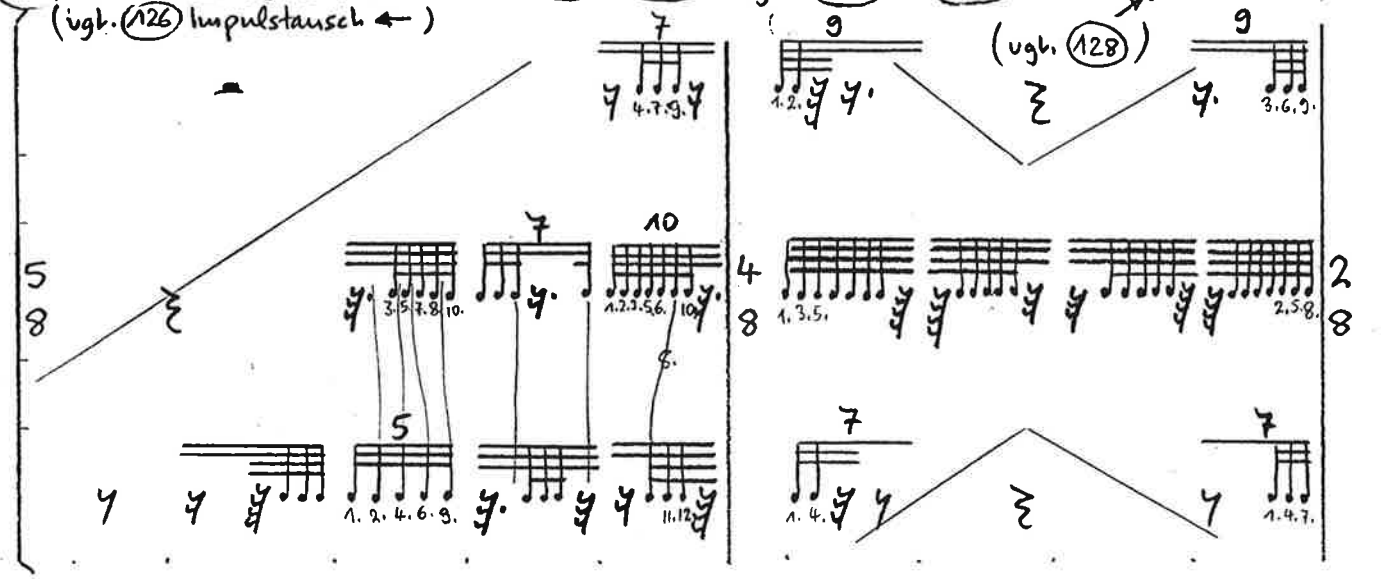


Klarinettentrio

(161) k) Zunahme der Dichte: (161) - (168) vgl. (126) - (130)

(vgl. (126) Impulstausch ←)

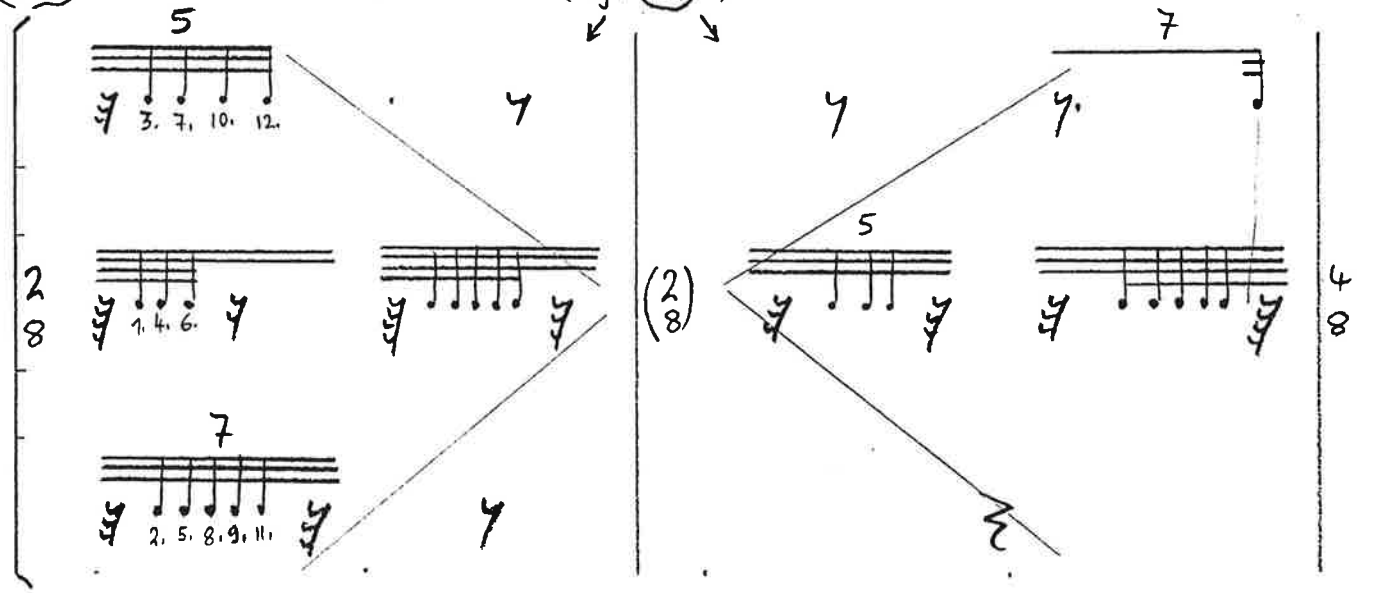
(vgl. (128) → bzw (165) u. (166)



(163)

(Krebs)

(vgl. (129))

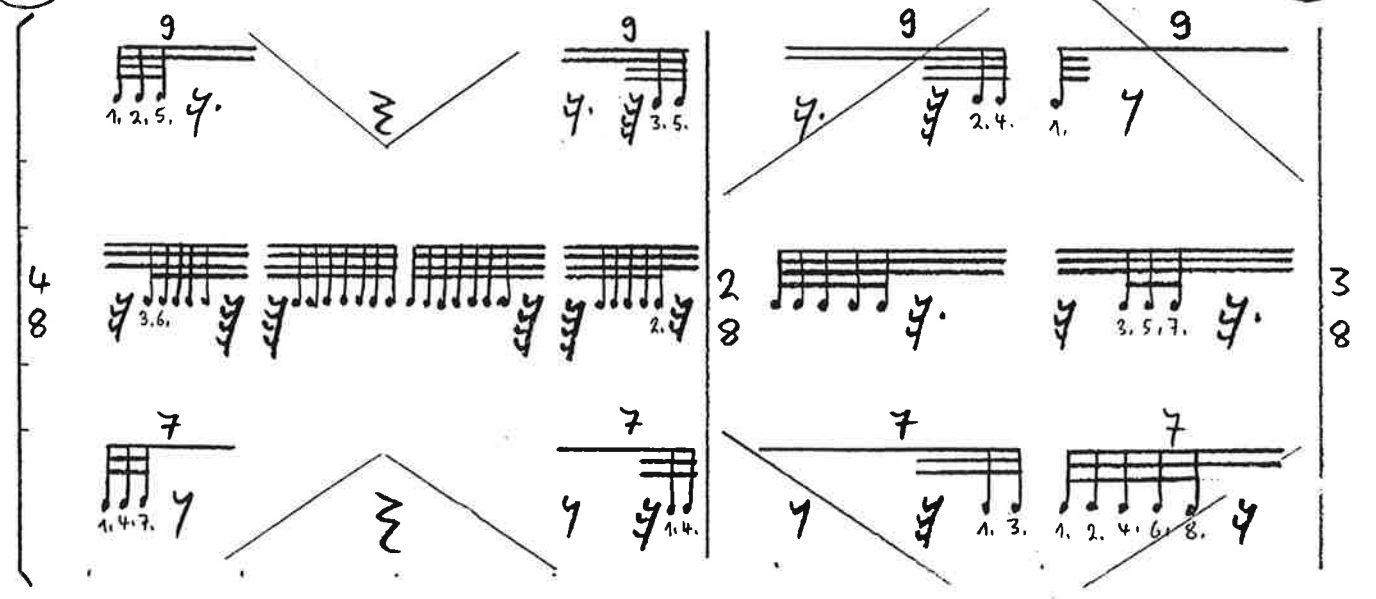


(165)

(vgl. (128) bzw. (162) u. (166)

(vgl. (128) Impulstausch ←)

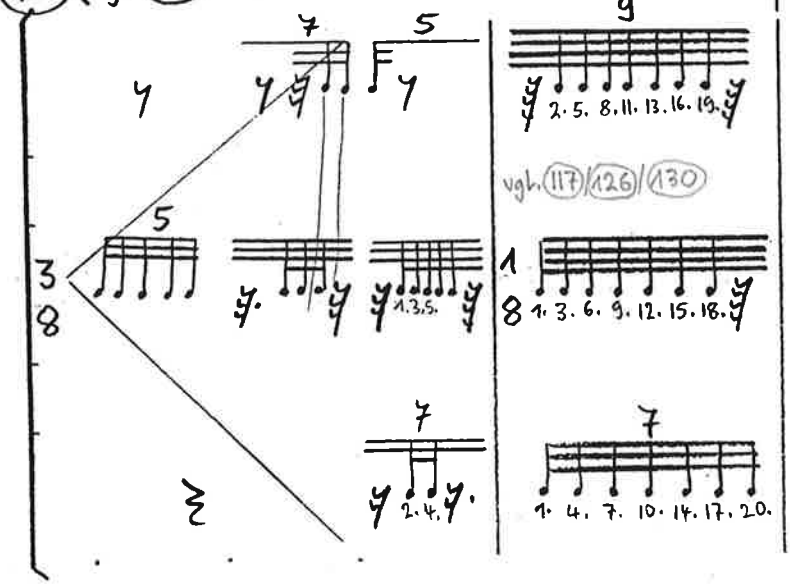
(← 1. Fig (129))



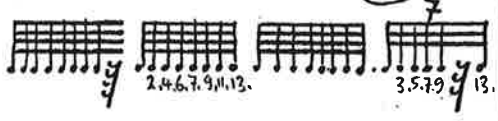
bzw. (163) u. (164)

Klarinettentrio – 27 –

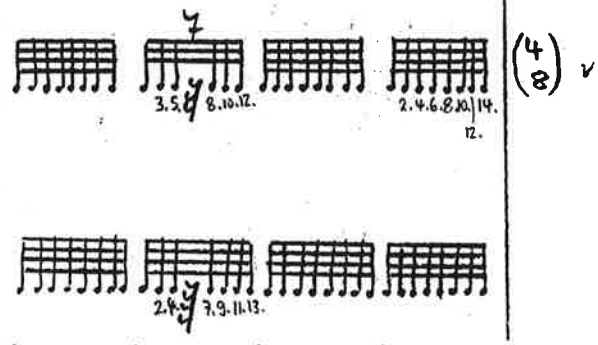
(167) (vgl. (129) Impulstausch →)



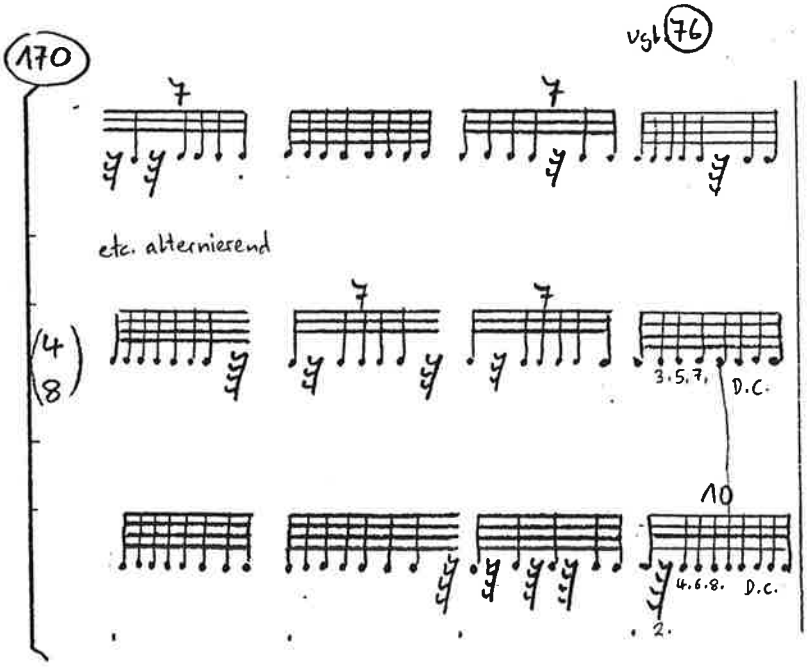
1) 9 Takte lang immer mehr lange Töne, hohe Lage u. lauter:
(169) - (177) vgl. (131) - (137) lange Töne
rhythmisiert vgl. I. Teil ab (75) 2. Achtel



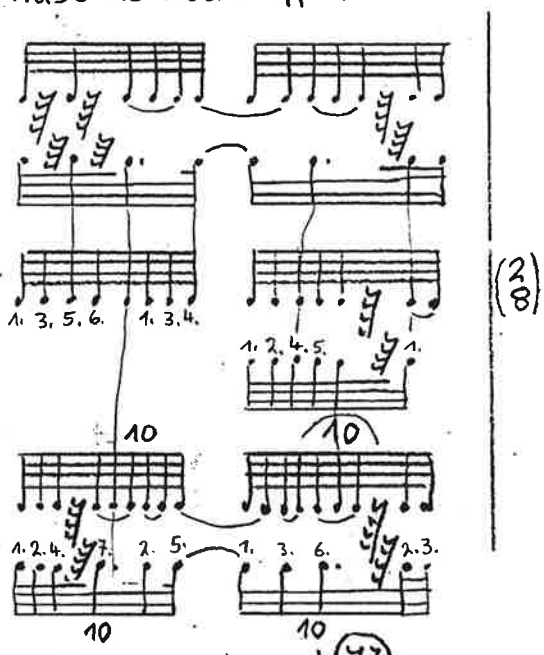
1. Phase



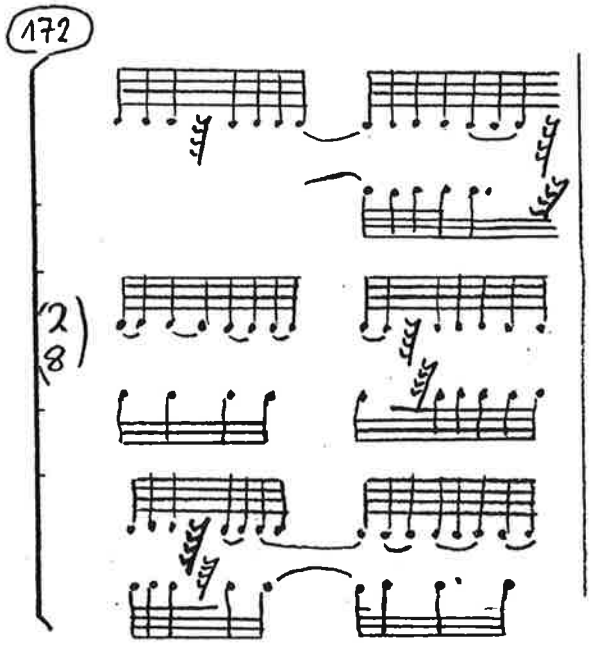
(170) vgl. (76)



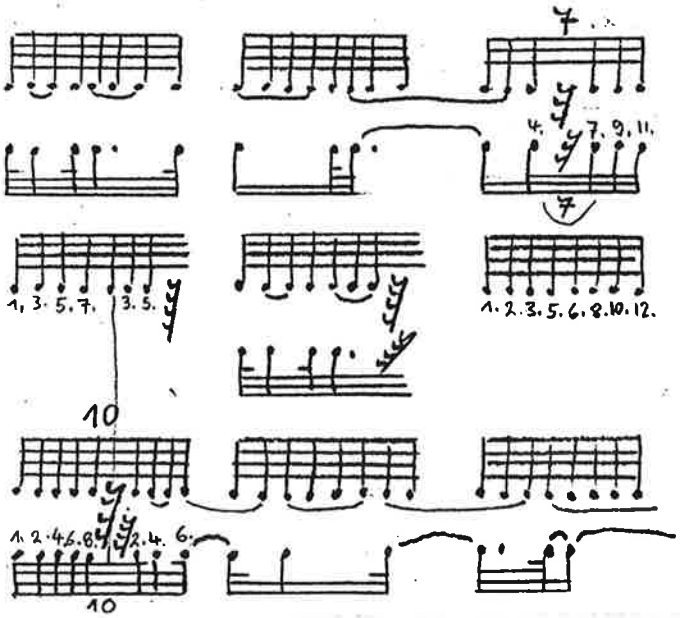
2. Phase (2er u. 3er Gruppen)



(172)

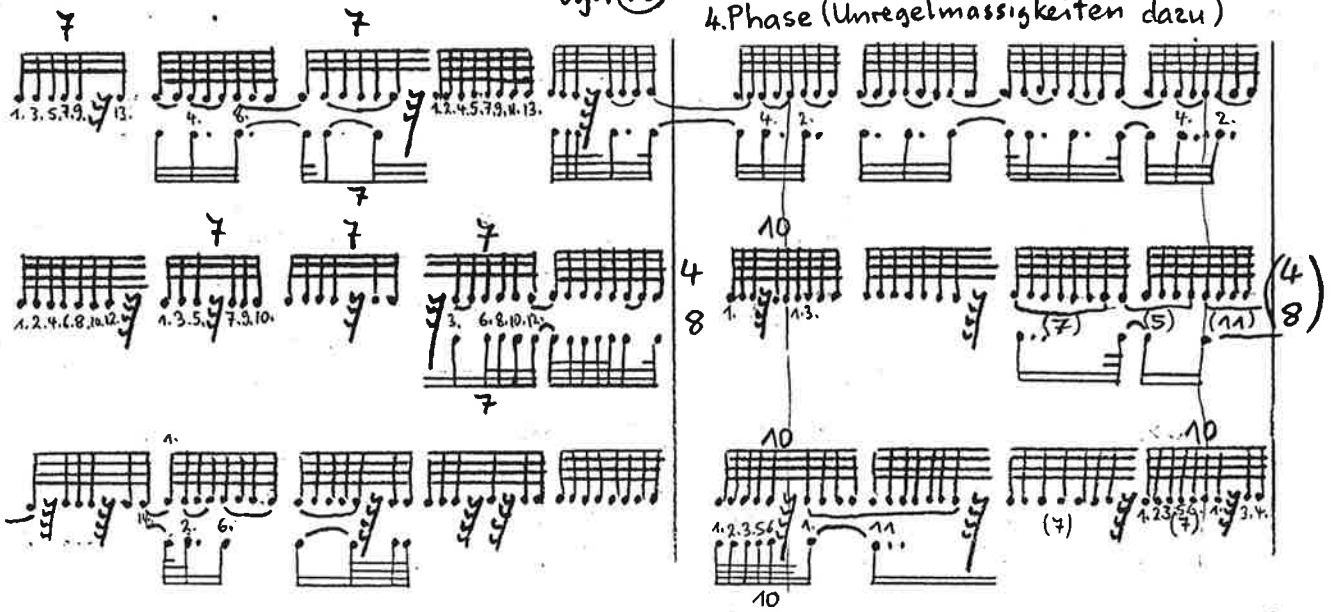


3. Phase (länger werdende Töne) vgl. (77)

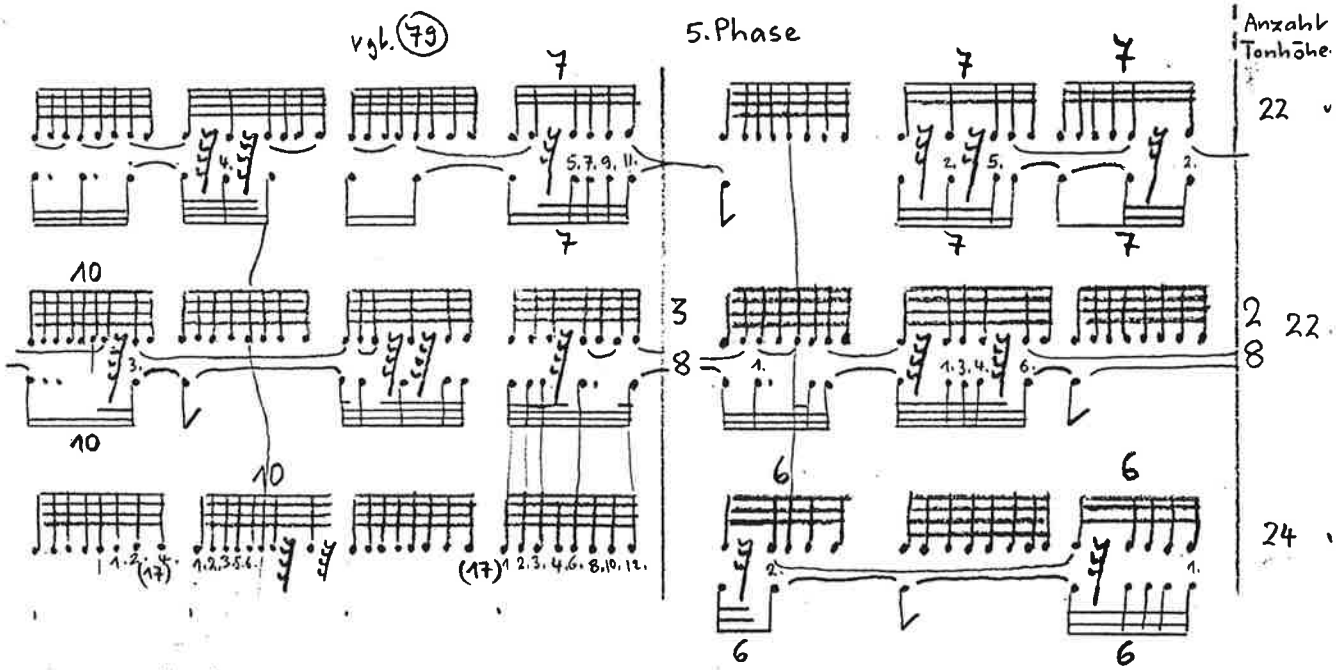


Klarinettentrio - 28 -

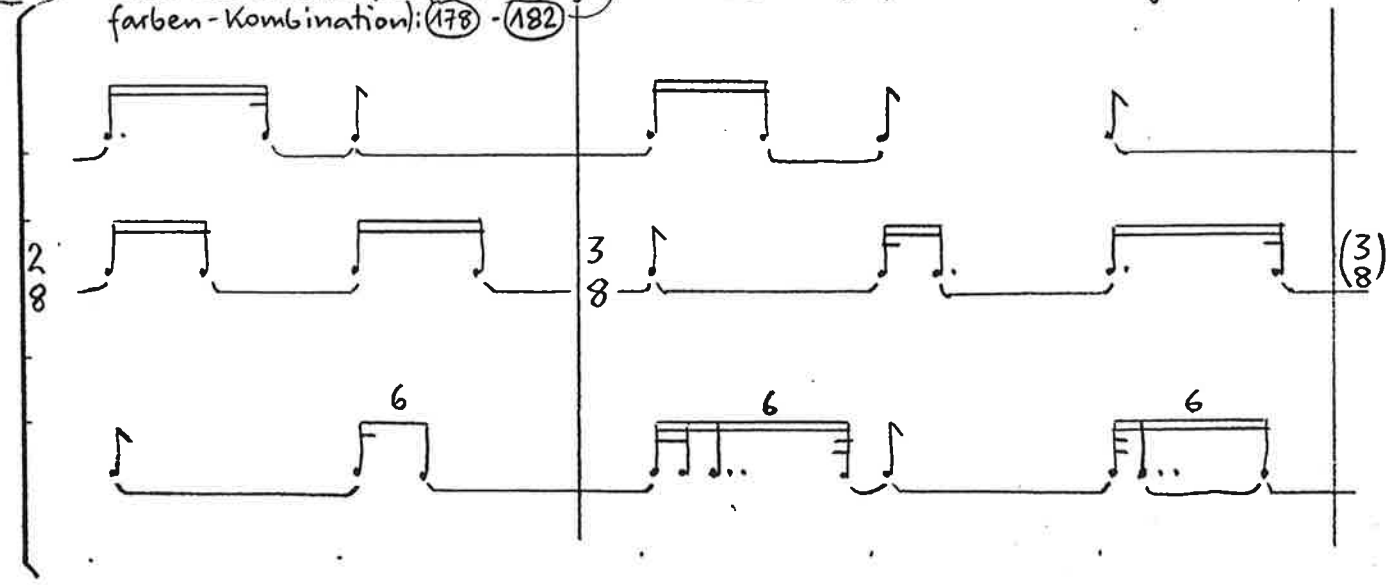
(174) vgl. (78) 4.Phase (Unregelmässigkeiten dazu)



(176) vgl. (79) 5.Phase

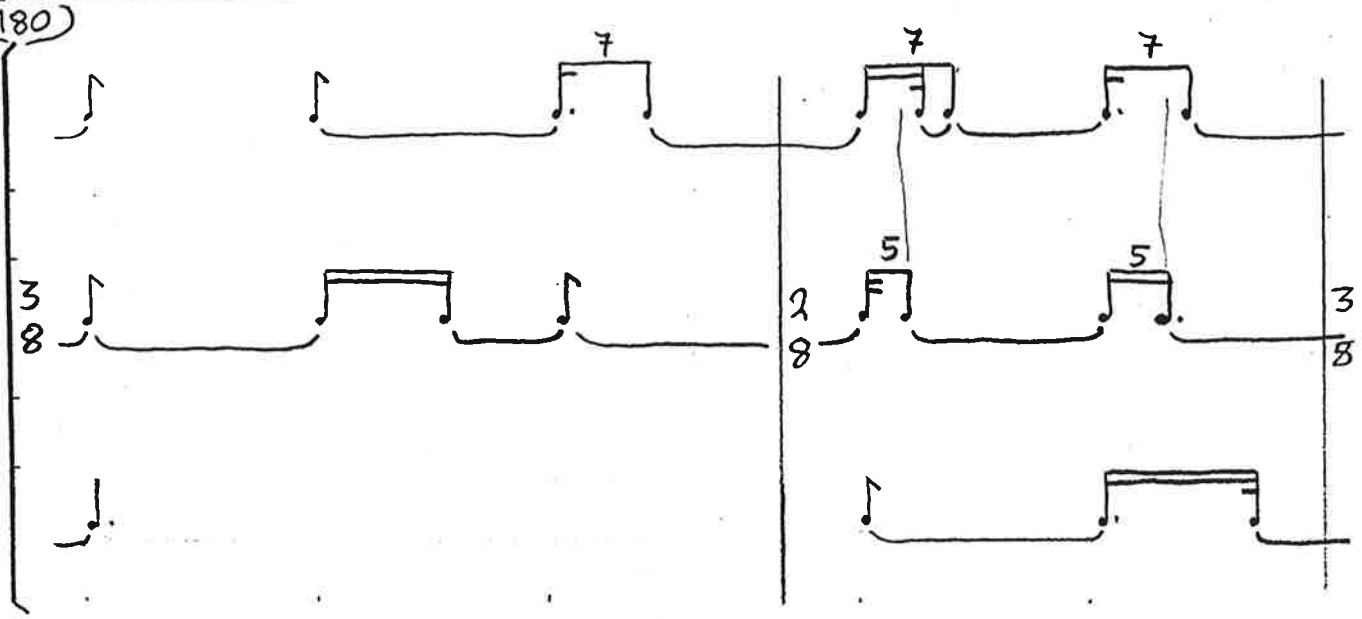


(178) m) 5 Takte lang quasi Reprise vom Ende des I. Teiles (Vielfach-Klang-farben-Kombination): (178) - (182) → Takte (80)/(81) im Krebs. Begründung: der I. Teil wird stets bewegter, der II. Teil stets ruhiger → Krebs

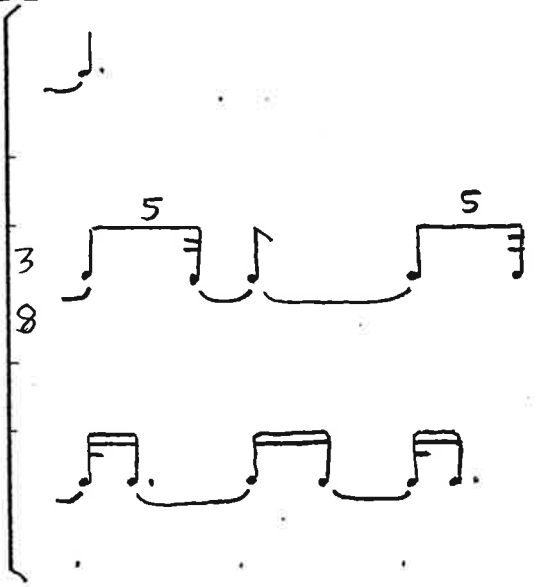


Klarinettentrio -29-

(180)



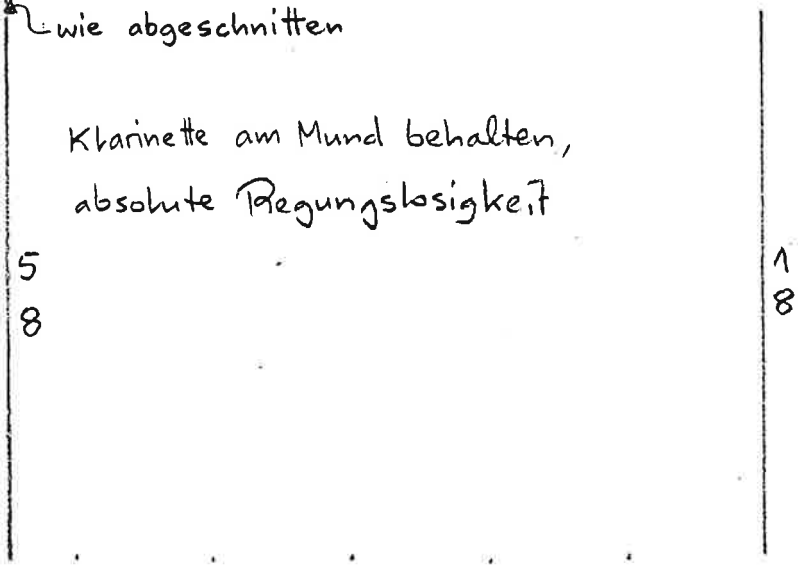
(182)



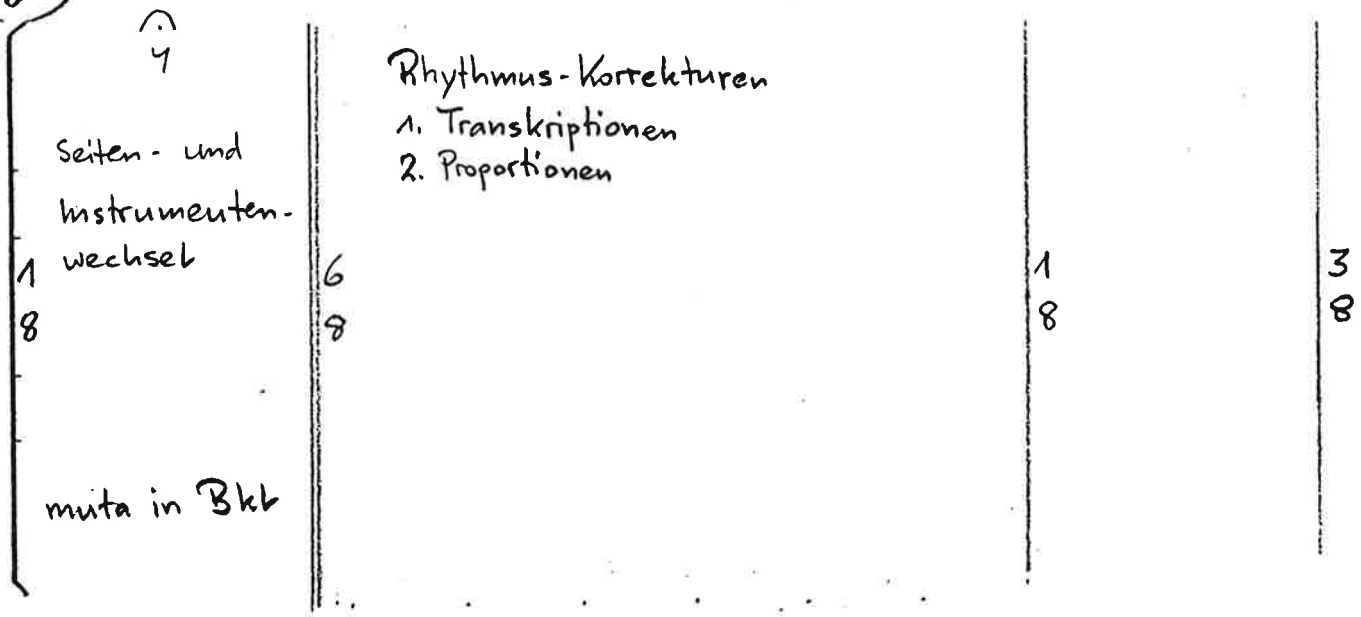
In) 2 Takte lang Pause (183) - (184)

↳ wie abgeschnitten

Klarinette am Mund behalten, absolute Regungslosigkeit



(184)



die tonliche Umsetzung
der rhythmischen Partitur
des II. Teiles des Klarinettentrios

vgl. auch Tonhöhendisposition des I. Teils

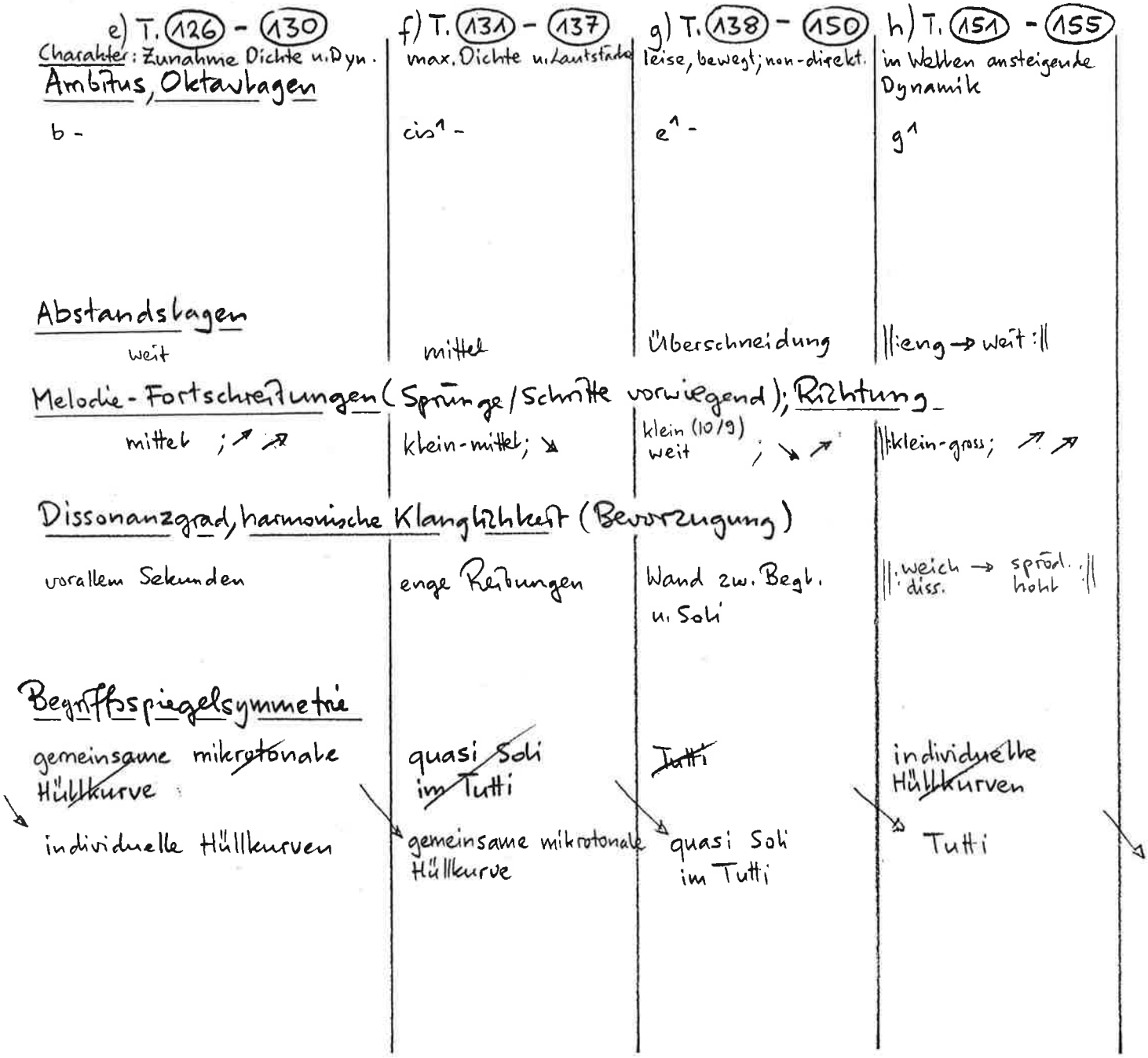
Tonhöhendisposition des II. Teiles aufgrund des Dichteplans (1)

- Idee: ev. bestimmte Tonfolgen an bestimmte Rhythmen koppeln (lt. erster Erscheinungsform)
- Tendenz, Konzept: im Grossen allmähliche Ausdehnung, im Kleinen „tonpoetische" Linearität.
- Prinzip:

- Tempo der Parametermodulation:
- Stimmtausch:
- stets statistisch-komplementärharmonische Verteilung auf alle 3 Stimmen
→ die gleichen Bedingungen wie im I. Teil, aber mit anderem Resultat (Umwertung durch Bewegung statt Statik

	a) Takte (82) – (94)	b) T. (95) – (105)	c) T. (106) – (112)	d) (113) – (125)
	Charakter: Ambitus, Oktavlagen (transponierend)		Zunahme der Dichte	non-direkt. Pendeln
	keine Tonhöhen	Reprise der Anfangstöne des I. Teils	e-	g-
			stets 3 Halbtöne höher	
Abstandslagen			eng	eng - mittel - weit
Melodie-Fortschreitungen (Sprünge/Schritte vorwiegend); Melodie-Richtung (Tendenz mit Ausn.)			klein; ↗	klein - mittel; ↗ ↗ ↘
Dissonanzgrad, harmonische Klanglichkeit (Bevorzugung)			weich-dissonant z.B. gr.2 - kl.3 gr.3 - gr.2	versch.
Begriffsspiegelsymmetrie (gleiche Folge wie in der Tonhöhendisposition des I. Teils)			Tutti (alle Stimmen gleichzeitig komponieren)	individuelle Hüllkurven „frei" ↘

Tonhöhendisposition des II. Teiles (2)



Tonhöhendisposition des II. Teiles (3)

i) T. 156 - 160	k) T. 161 - 168	l) T. 169 - 177	m) T. 178 - 182
Charakter: kl. Tongruppen	Zunahme der Dichte		
Ambitus, Oktavlagen			
b^1 -	cis^2 -	e^2 -	„freie" z. T. stimm-vertauschte Reprise des Schlusses des I. Teiles g^2 -
Abstandslagen			
weit	mittel	eng	eng
Melodie-Fortschreitungen (Sprünge/Schritte vorwiegend); Richtung			
gross ; ↗	gross ↘ mittel; ↘	mittel–klein; ↗ ↘	klein; ↗
Dissonanzgrad, harmonische Klanglichkeit (Bevorzugung)			
spröd. - hohl	weich - dissonant	enge Reibungen	starke Reibungen
Begriffsspiegelsymmetrie			
~~gemeinsame mikrotonale Hüllkurve~~	quasi Soli im ~~Tutti~~	~~Tutti~~	Tutti
↘ individuelle Hüllkurven	Tutti	gemeinsame mikrotonale Hüllkurve	

a) 13 Takte lang kaum hörbare Geräusche u. Bewegungen: (82) - (94)

Klarinettentrio - 12 - (5. Fassung)

(vorerst ohne Notenlinien)

(82)

Klarinette am Mund behalten, absolute

5/8 1/8

Regungslosigkeit bis Takt

(83)

bis Takt (94)

alle Geräusche an der Grenze der Hörbarkeit

1/8 4/8 2/8

(Klappengeräusch)

PPP

Trichter um 5cm heben und verharren.

(85)

3 (schnalzen)

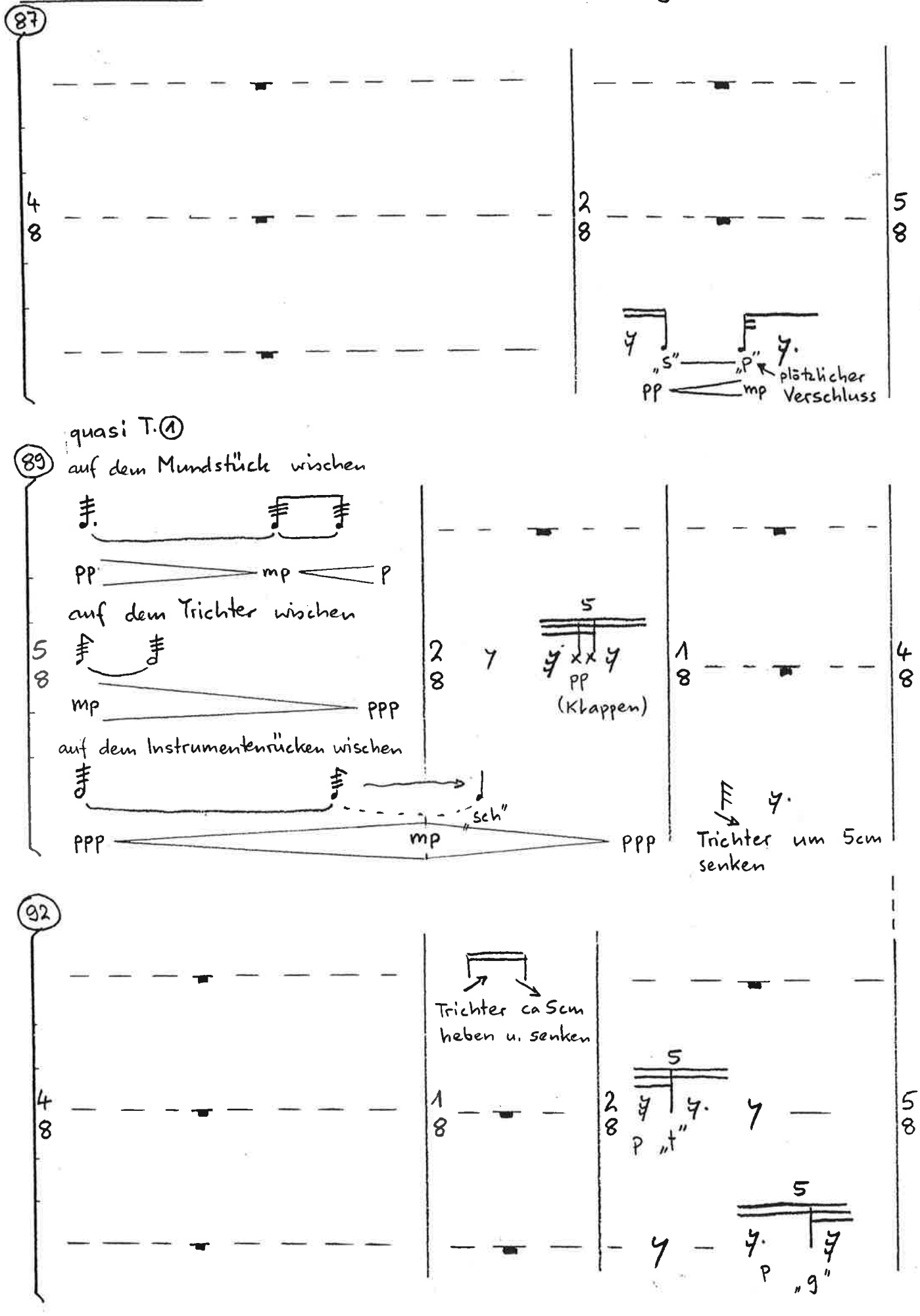
PPP

2/8 3/8 4/8

(ausatmen)

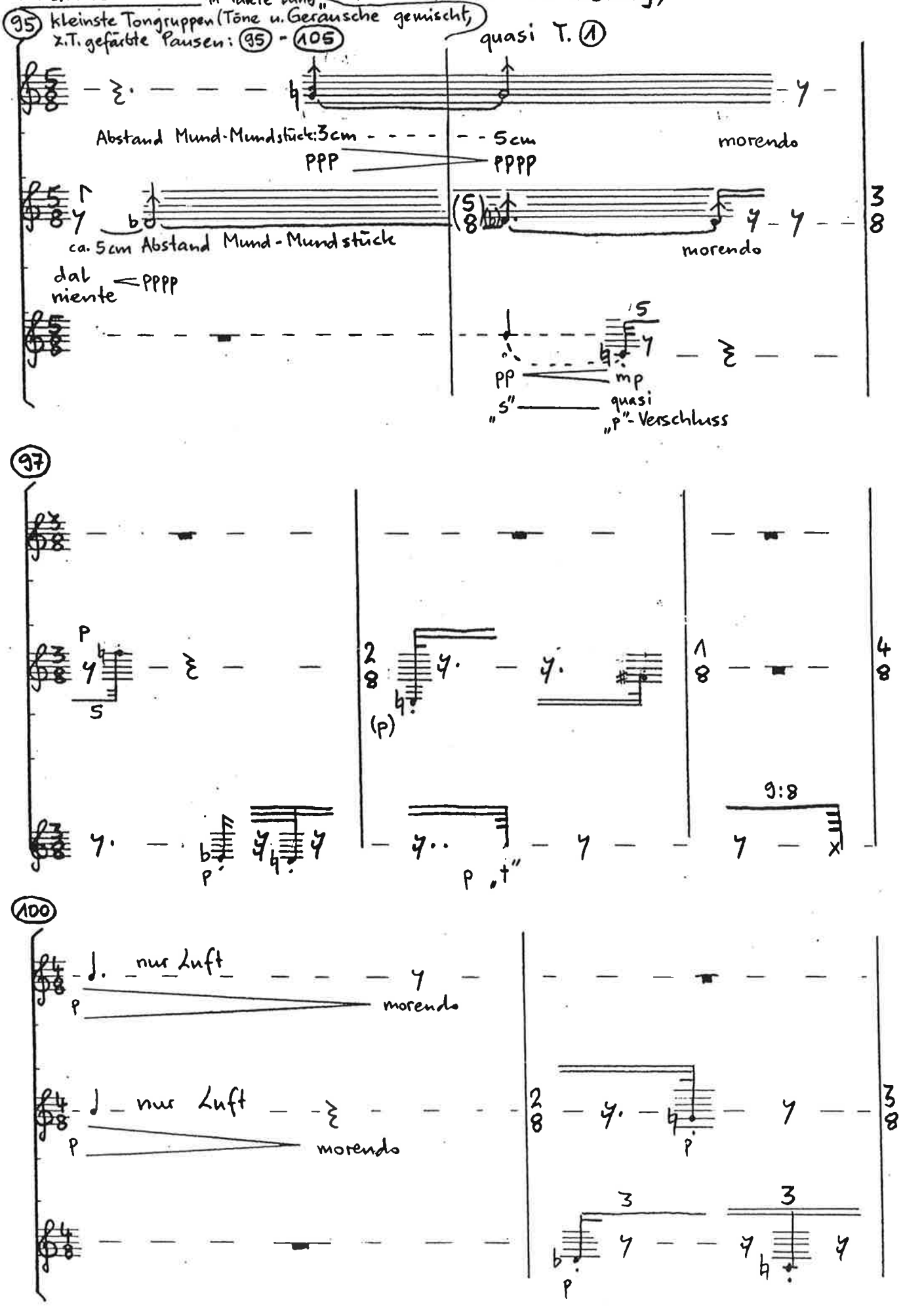
PP PPPP

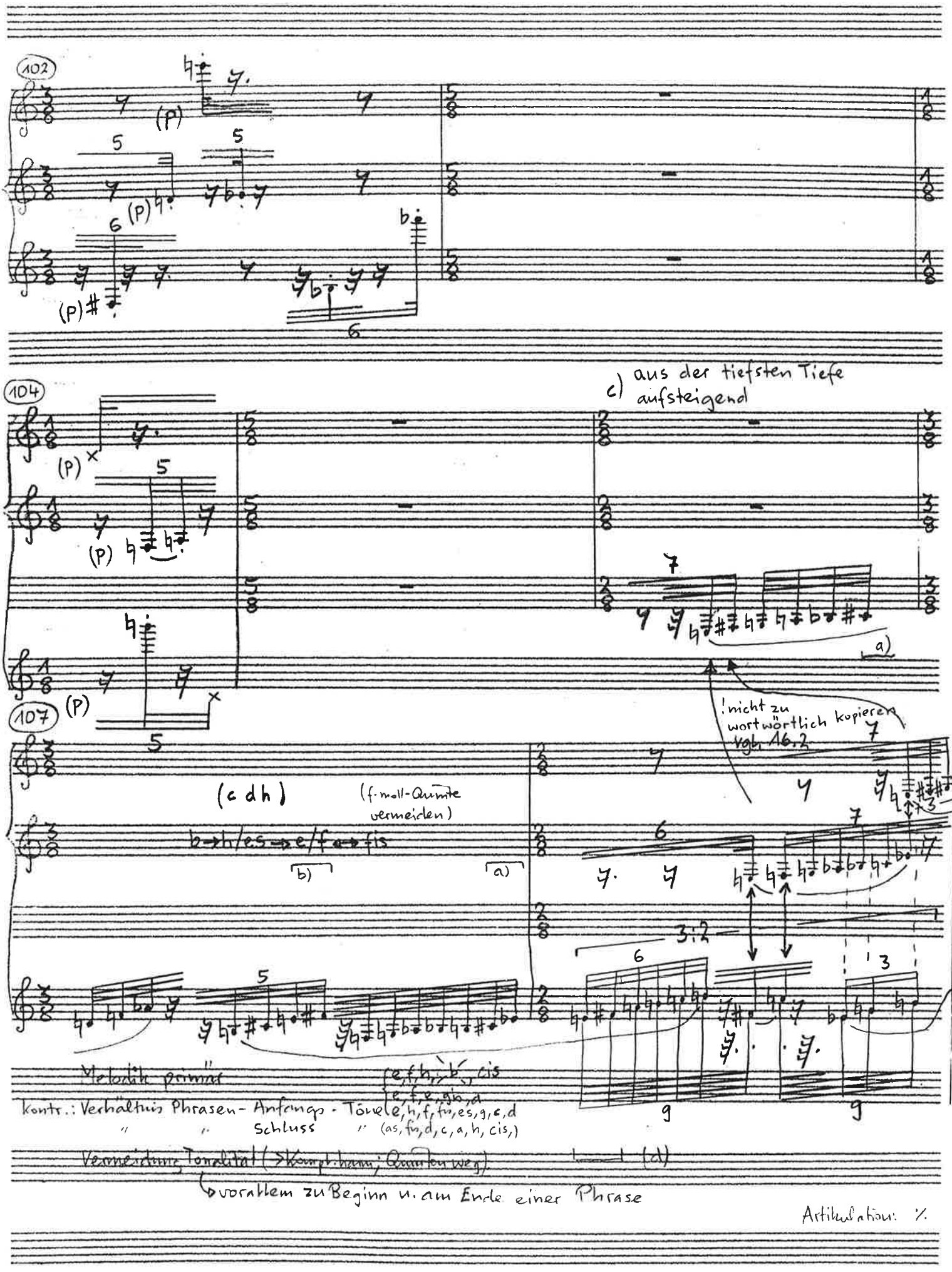
Klarinettentrio - 13- (Forts. 5. Fassung)

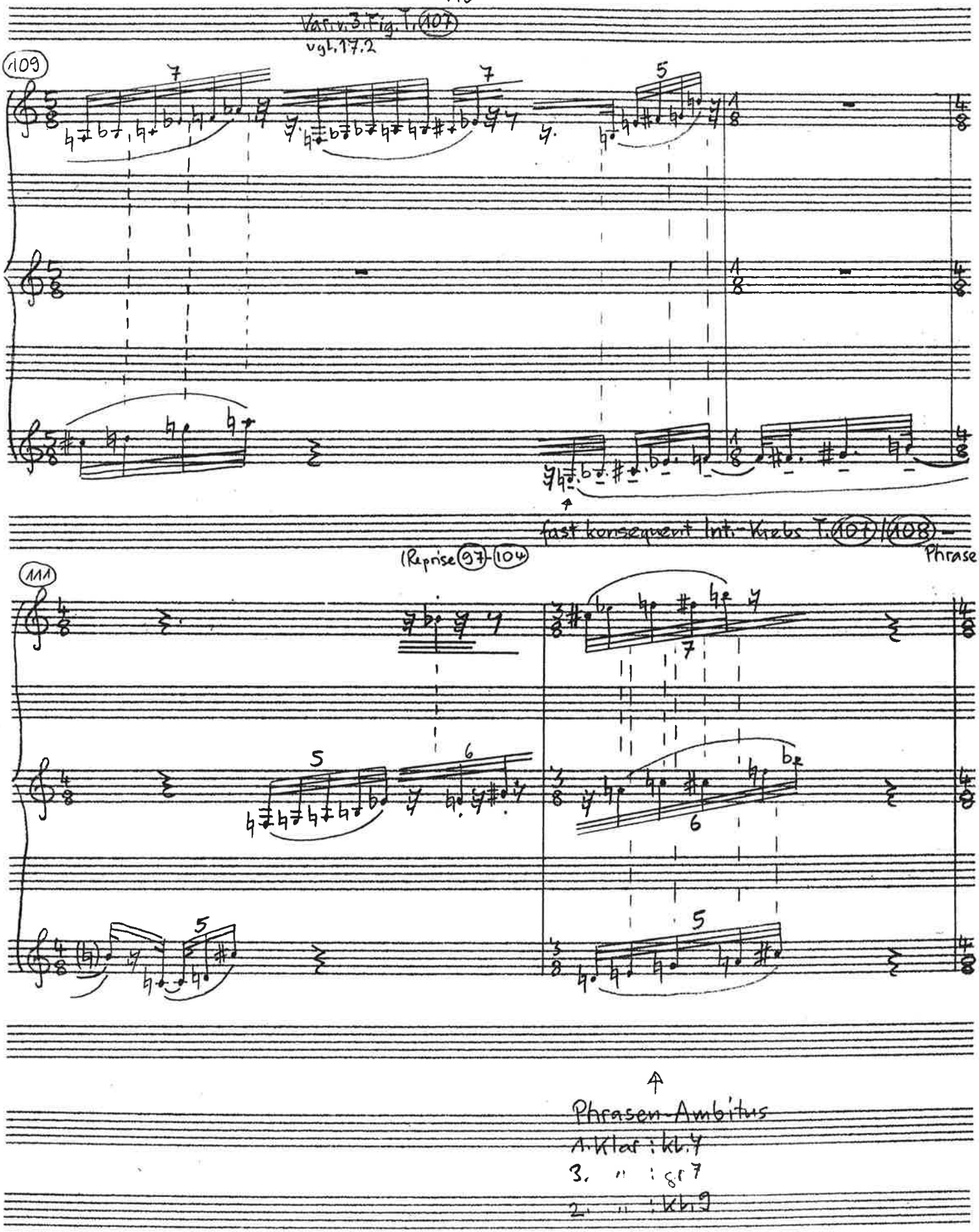


b) punktuell-statistische Verteilung in den gesamten Tonraum

Klarinettentrio 11 Takte lang (-14- (Forts. S. Fassung)




102
104
c) aus der tiefsten Tiefe aufsteigend
107
(c d h)
(f-moll-Quinte vermeiden)
b→h/es→e/f↔fis
b)
a)
a)
!nicht zu wortwörtlich kopieren vgl. 16.2
3:2
Melodik primär
e,f,h,b,cis
e,f,e,gis,d
Kontr.: Verhältnis Phrasen-Anfangs-Töne e,h,f,fis,es,g,c,d
" " Schluss " (as,fis,d,c,a,h,cis,)
Vermeidung Tonalität (>Kompl.harm; Quinten weg)
(d)
vorallem zu Beginn u. am Ende einer Phrase
Artikulation: %

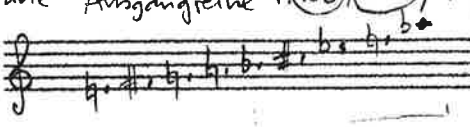

Var. v. 3. Fig. T. (107)
vgl. 17.2
(109)
fast konsequent Int.-Krebs T. (107) (108) –
Phrase
(Reprise (97)-(104)
(111)
Phrasen-Ambitus
A. Klar: kl. 4
3. " : gr 7
2. " : kl. 9

16.2

gr kl gr / kl2 kl3 gr2 | gr2 kl3 gr2
gr gr kl / gr2 kl2 kl3 | gr2 gr2 kl3

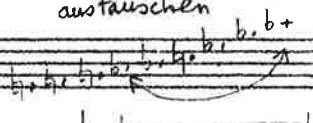
Var. I

alte Ausgangsreihe T. (106) / (107), 3. Klar.



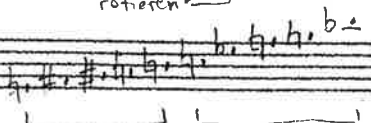
b-moll 7

benachbarte Int. austauschen



as-Dom 7

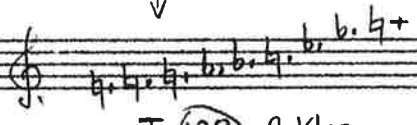
Var II. 3 Int. rotieren



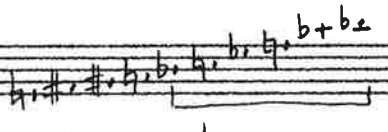
E-dur | c-moll 7

~~A) Idee~~ kompl. harm. Quinte vermeiden

2) Technik (Ausführung)
3) Kritik (des Resultates)
4) Korrektur (u.a. Filter)



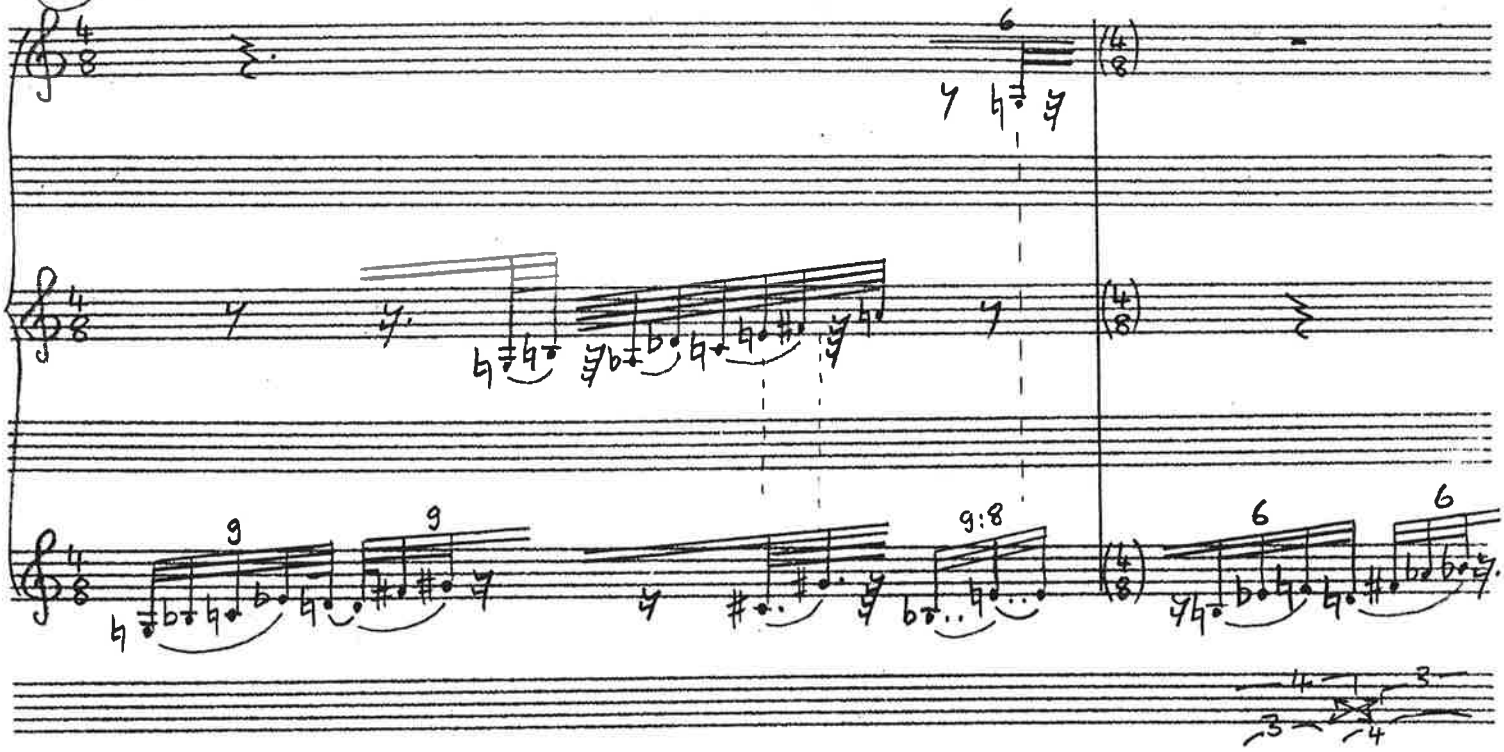
T. (108), 2. Klar.



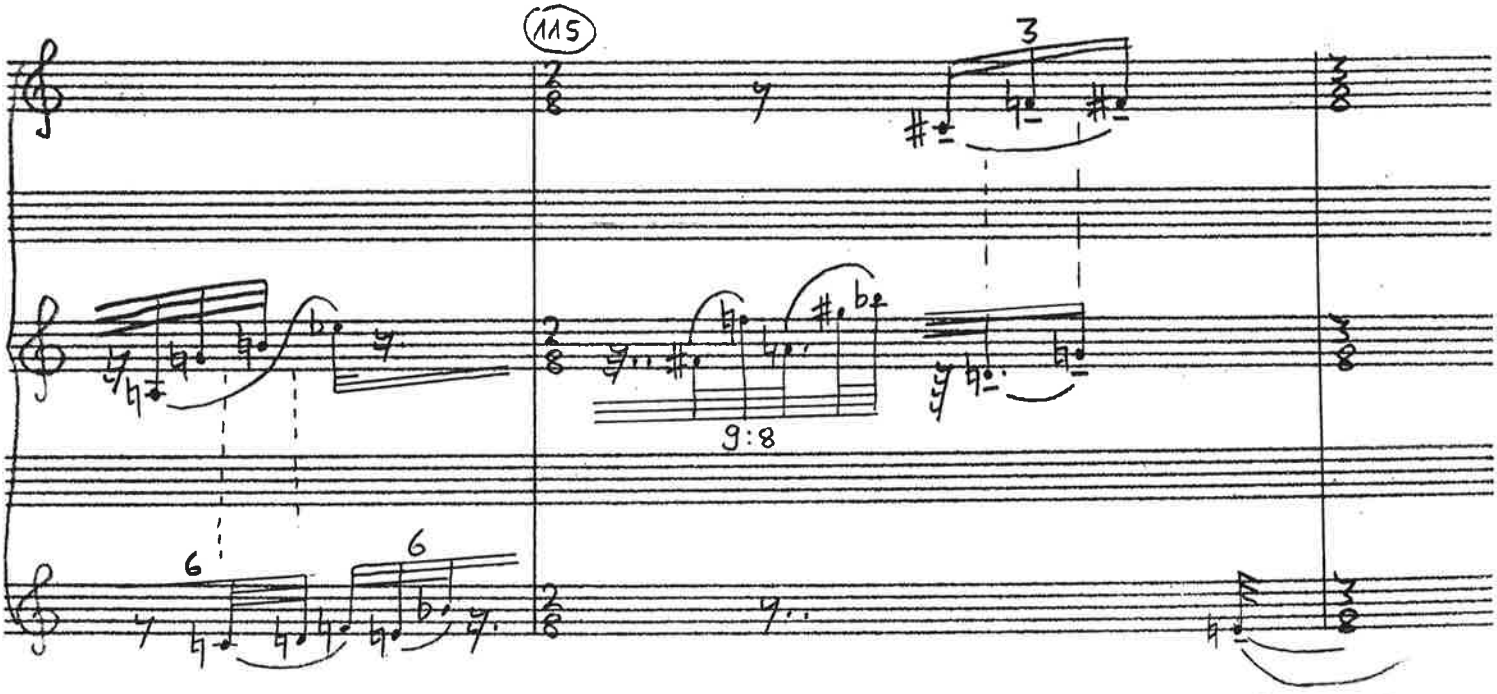
T. (108), 1. Klar.

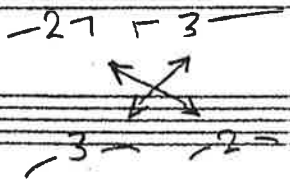
30-6-87

(113) d)



(115)





Tonrep. einführen

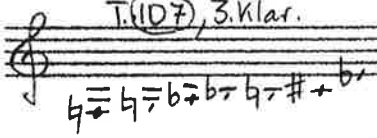
die Stimmen ergänzen sich

fis u. f werden wichtig

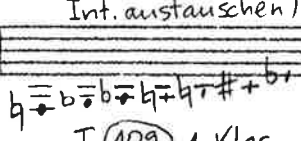
gr. 7

17.2

Ausgangsreihe
T. (107), 3. Klar.



Var. I (benachbarte Int. austauschen)

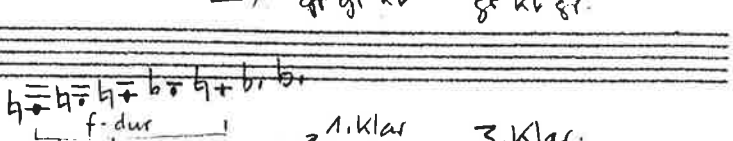


T. (109), 1. Klar.

Var. II. (3 Intervalle rotieren ↻)

gr kl gr
gr gr kl

kl gr gr
gr kl gr.



f-dur

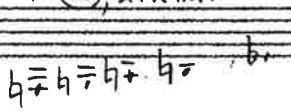
vermeiden: b e cis

1. Klar

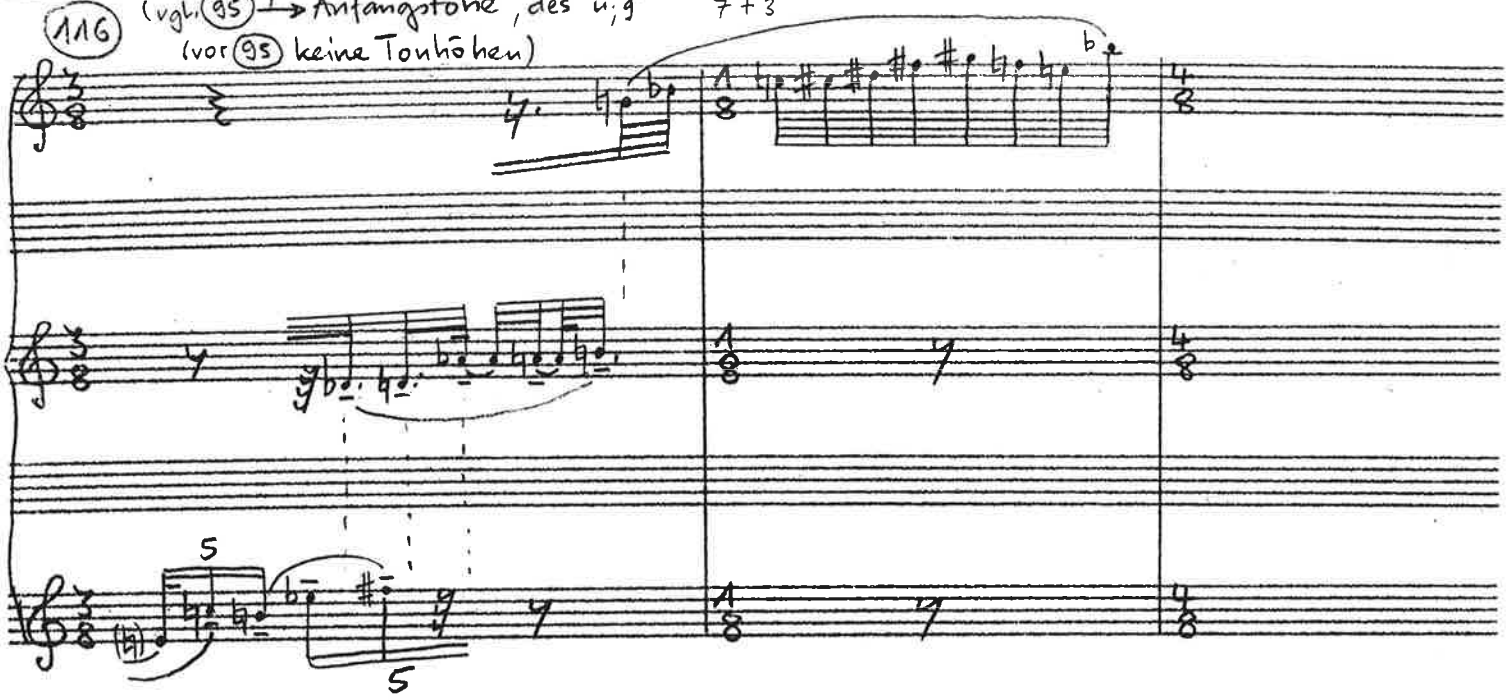
3. Klar.

Quinte

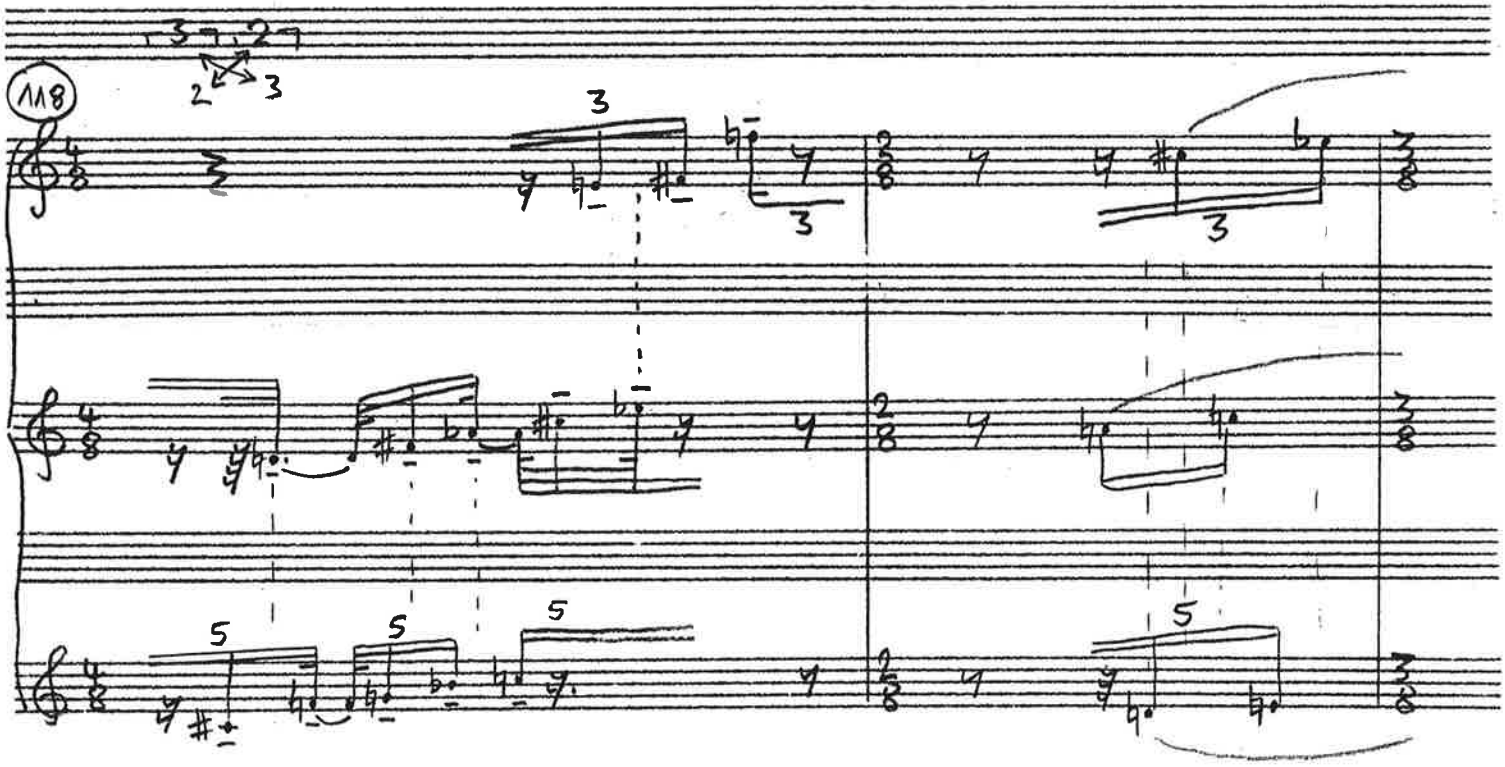
T. (111), 2. Klar.



116 (vgl. 95) → Anfangstöne, des' u; g' 7+3
(vor 95 keine Tonhöhen)



118



vgl. 115: Stimmtausch u. Permutation

-19-

quasi symmetr. Struktur-Anlage
Initialtöne T. (119)

frei: b, g, fis, e

(120)

(tief) (hoch)

(hoch) (tief)

(120)
1. Klar. (c) b⇒h (cis)
2. Klar. (b) as⇒g (a)
(d)
Mitte

(122)

quasi Reprise
ab (113)

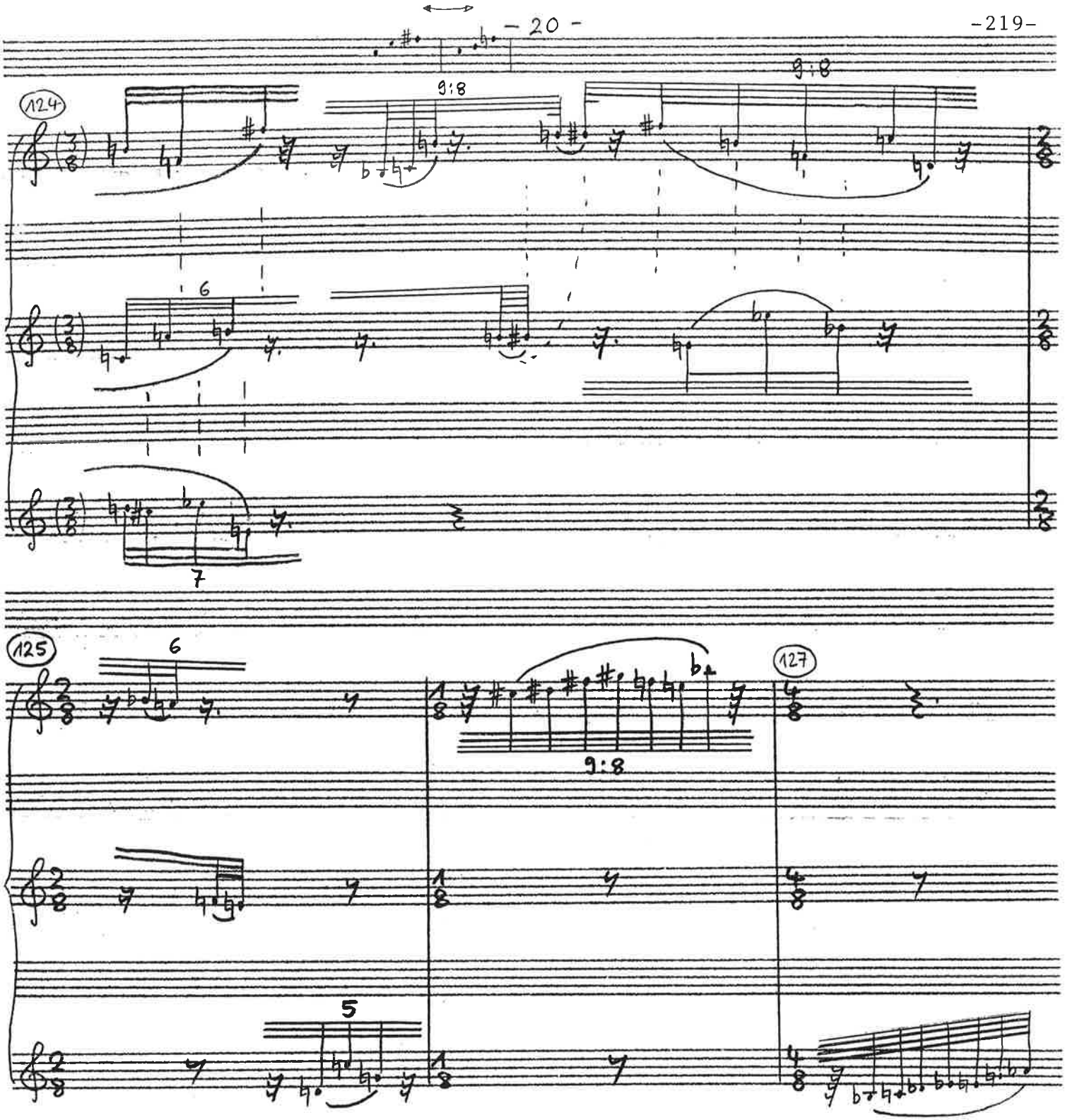
eine weitere symmetrische Anlage:
gegeben sind ‚e' und ‚fis²' aus T. (98),
deren Mitte ist ‚f¹'.
Die Mitte zwischen fis' u. e' ist ‚h';
das ‚h' wird umgeben von ‚c' u. ‚b'.

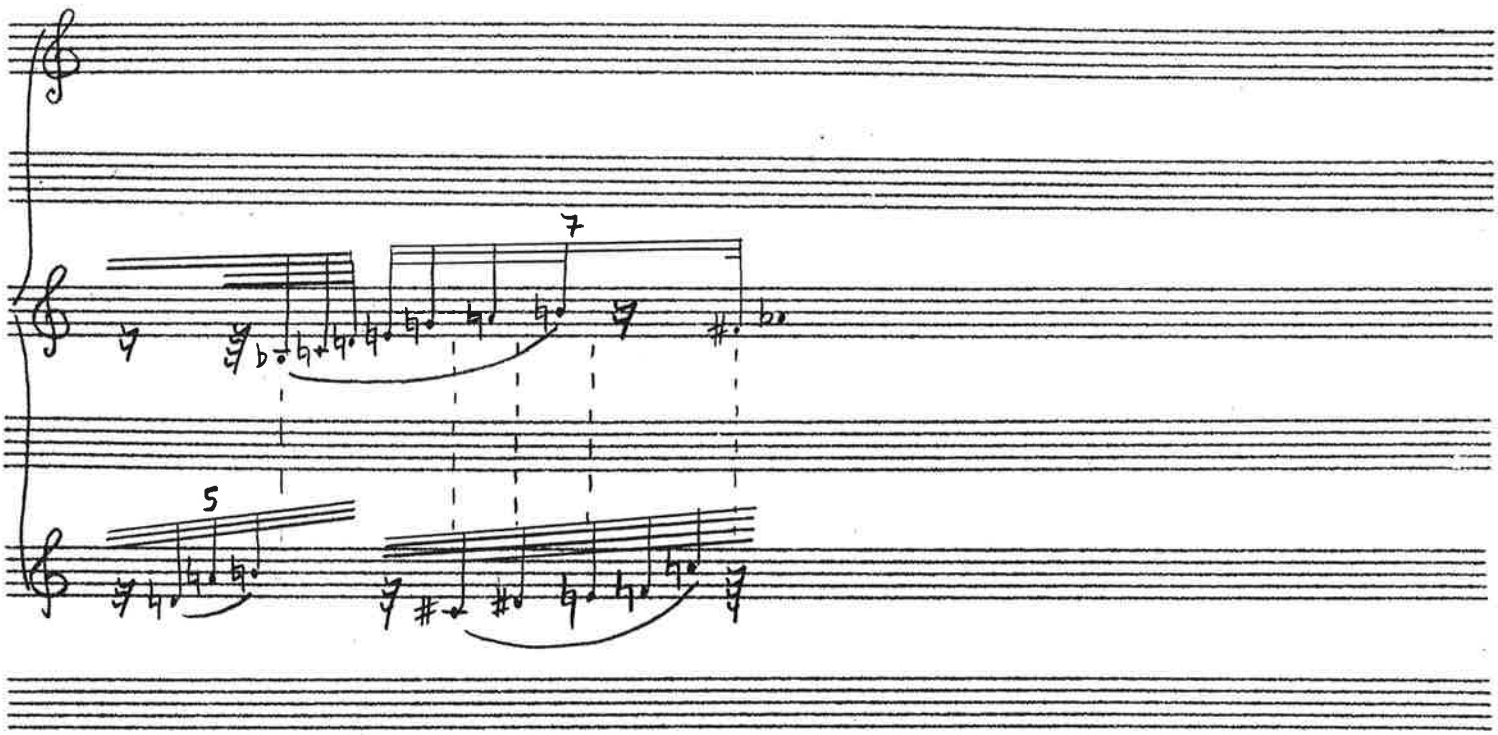
└ Tritonus ┘

ausgespart: f

spröd

Klangvolk


124
9:8
9:8
6
7
125
6
9:8
127
5


7
5