

Theo Wegmann

Traumbilder

für Klavier



SPECIAL MUSIC EDITION

SME 926

Theo Wegmann

Traumbilder für Klavier

Morgendämmerung	2
Odysseus Klage.	4
Oberon & Titania	6
Geisterwirren.	10
La Statua	16

Frau Suzanne Specker gewidmet



Theo Wegmann

Theo Wegmann wurde 1951 in der Schweiz geboren. Nach der Matura studierte er am Konservatorium und Musikhochschule Zürich Klavier, Orgel (Konzertdiplome), Theorie und Kontrapunkt und erhielt schon während der Ausbildung verschiedene Auszeichnungen und Preise. 1976 übernahm er einen Lehrauftrag für Klavier am Konservatorium Zürich, wo er seit einigen Jahren ebenfalls Improvisation für Organisten und Komposition unterrichtet. Seit 1978 ist Theo Wegmann auch hauptamtlicher Organist in Zürich-Witikon.

Die kompositorische Tätigkeit umfasst Klavier-, Orgel, Kammermusik-, Chor- und Orchesterwerke sowie Rekonstruktionen unvollständiger Werke. Eine vielfältige Konzerttätigkeit auf Klavier und Orgel - zum Teil mit Improvisationsprogrammen - sowie Radio/TV-Aufnahmen und Tonträgerinspielungen in den verschiedensten Bereichen ergänzen das berufliche Engagement.

Theo Wegmann was born in 1951. After leaving school in 1969, he studied piano, organ (concert diplomas on both), theory and counterpoint at the Zurich Conservatory. He was still a student when he won several prizes. He was appointed a piano teacher at the Zurich Conservatory, where he has worked for several years also teaching improvisation for organists. Since 1978, Theo Wegmann has been full-time organist at the Parish Church of Witikon.

As a composer, Wegmann has written piano, organ, chamber, choral and orchestral music. He has also reconstructed incomplete works of other composers. As a pianist and organist, his concert programmes are characterised by variety, and have also included improvisations. His professional activities include disc recordings for radio, TV and CD.

Translation by Dr Chris Walton

Umschlagseite / Cover:

Spiegelung / Reflection von / by Jan Souček

Mit freundlicher Abdruckgenehmigung des N
Reproduced with kind permission of the ar
Jan Souček • Karlova 25 • 18001 Praha 1 • Staré

Vorwort

Quellen der Inspiration:

Die Quellen der Inspiration zu den im September 1995 in Zürich uraufgeführten *5 Traumbilder* für Klavier waren:

- die folgenden **zwei italienischen Gedichte**:

Cesare Pavese

*In the morning you always come back
... Stella sperduta nella luce dell' alba,
cigolio della brezza,
tempore, respiro - è finita la notte.
Sei la luce e il mattino.*

- Odysseus Heimkehr nach seiner Irrfahrt
und dem Fall Trojas: aus Homers *Ilias*.

- Zwei Episoden aus *Oberon*,
dem fantastischen und märchenhaften
Epos von Ch. M. Wieland.

Zur Interpretation dieser Klavierstücke:

Die Klavierstücke sollen äusserst delikat im Anschlag, mit Ausschöpfung aller Raffinessen der Pedalmöglichkeiten und vor allem in jedem Moment frei und der Inspiration und Stimmung nachhorchend gespielt werden. Die Tempi sind durchaus flexibel und frei (von sehr langsam - bis äusserst schnell) zu wählen, wobei die Metronomangaben als approximative Angaben für den Interpreten zu verstehen sind.

Compact Disc SME 509: TRAUMBILDER

Traumbilder • Mosaik • Metamorphosen
Einspielung durch den Komponisten selbst.
Special Music Edition, CH-8124 Maur (1999)

Theo Wegmann

Foreword

The Sources of Inspiration:

The sources of inspiration for these *Five Dreams* were as follows:

- these **two Italian poems**:

Leonardo Sciascia

HIC ET NUNC

*Sono una statua mutila
in fondo ad un'acqua chiara
Fermato in un gesto - e c'è
Soltanto un tremore di c
alberi che s'incieler
può darmi c'
mutare c'*

- From Her
homecoming
follows
Odysseus'
wanderings
froy.

- Two
from *Oberon*, the fa
fic by Ch. M. Wiel

On the Interpretation of these Piano Pieces

These pieces should be played with an exceedingly delicate touch, utilizing every possible refinement of pedalling. They should be played freely throughout according to the inspiration and mood of the moment. The tempi should be flexible and free (ranging from very slow to extremely fast). The metronome markings are to be regarded as approximate suggestions to the performer.

Compact Disc SME 509: DREAMSCAPES

Dreamscapes • Mosaic • Metamorphoses
Played by the composer.
Special Music Edition, CH-8124 Maur (1999)

Translation by Dr

MORGENDÄMMERUNG

«Stella sperduta nella luce dell' alba ...»

neo Wegmann

~96

molto tenuto e dolce

p pp p pp

pp

simile

con Ped.

un po' accel. un po' rit. un po' accel. un po' rit. simile

sempre con P

7

un po' rit. a tempo

ppp

un po' accel. un po' rit. un po' accel.

pp

3m.d.

12

soprano un po' marcato

p unmerklich bewegt

ppp

16

a tempo

p

molto tranqui..

pp

20

sempre

25

8va -

cresc.

un po' stringendo

cresc.

m.s.

m.s.

m.s.

29

8va -

p

a tempo

ritardando

no' rit.

34

8va -

mp

mf

f

mp

cresc.

un po' accel.

m.d.2

un po' rit.

mf

diminuen

8vb

8vb

40

8va -

sempre dim.

sempre dim.

pp

pppp

ODYSSEUS KLAGE

«Traumbilder»

Lento, sempre con fantasia

Theo Wegmann

5 2 1
3 2
f *veloce*
p *meno veloce*
pp *lento*
lungo
8va
secco
mp
at.
5 3
p *veloce*
pp
2
3
p *veloce*
pp
2
4
mf
4
mf
1
9
1 3 3
p *sempre lento e molto espressivo*
11
4 2 1
ppp

13

p un po' accel un po' rit.

pp un po' accel

un po' rit

(sost. Ped.)

15

ritardando

a tempo

p

ppp

pp

p 8vb

pp 8vb

18

p secco

lungo

ff veloce

pp ummm

8vb

(b) 8vb

OBERON & TITANIA

«Traumbilder»

Come una improvvisazione $\text{♩} \approx 92$

8va neo Wegmann

The musical score is written for piano and includes various musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings. It features several systems of music with complex fingerings and articulations.

Key markings and features include:

- Dynamic markings:** *pp* (pianissimo), *mf* (mezzo-forte), *molto rit.* (molto ritardando), *accel.* (accelerando), *con fuoco* (with fire), *gendo* (possibly a typo for *gendo* or *gendo*).
- Tempo/Style markings:** *lento* (slow), *po nuovo* (po nuovo), *un p. accel.* (un poco accelerando).
- Articulations:** *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), *3* (triplets), *12* (12th notes), *3* (triplets).
- Other markings:** *8va* (8va), *neo Wegmann* (neo Wegmann), *un p. accel.* (un poco accelerando).

8va - - - - -

19

8va - - - - -

20

($\text{♩} \approx 80$)

mp

8va - - - - -

22

cresc.

8va - - - - -

24

molto cresc.

ff

m.s.

m.d.

26

dim. e molto rall.

come prima ($\text{♩} \approx 92$)

1 2 3

8va - - - - -

28 *8va* *3*

30 *3* *1* *2* *5* *3* *1* *2* *4* *1* *2*

32 *pp* *un po' accel.* *rit.* *un p*

34 *ppp* *1* *2* *5* *2* *1*

36 *ppp* *molto tranquillo* *2* *4* *1* *3* *5* *5*

GEISTERWIRREN

«Traumbilder»

Presto ♩. ≈ 108

theo Wegmann

una corda / senza Ped.

p

5 2 1 1 2 4 5 2 1 1 2 5

5

leggero tre cordi

p

4 4

9

p

5 4 5

f

+ Ped.

13

p

una corda

17

p

f

21

p

4 3 4 3 5 4 5 4

1 2 4

25 *f* *p*
senza Ped.

29 *f*
senza Ped.

33 *f*
senza Ped.

37 *ff*
8va

41 *ff*
8va

45 *mf* *p*
2

49 *ritardando* ————— *molto rit.* $\text{♩} \approx 80$

una corda *pp* *staccatissimo* *8vb*

54 *mp* *p* *8vb*

59

63 *po' a po' ac'* *tre cordi*

66 *3 5 4*

70 *3 legato 4 con Ped.* *2 canto ben marc.*

74

cresc. *un po. accel*

77

stringendo

79

sfz *p* *molto string.* *sfz* *p* *molto strin*

81

sfz *p* *molto string.* *sfz* *to string.*

83

sfz *p* *molto string.*

85

fff *prestissimo*

87

un. po. rall.

90

liberamente
p — *f* — *p* — *f* — *p*

tr

8vb

12/16

94

$\text{♩} \sim 112$

quasi forte

97

100

103

p

4 3

5

2 1 4

106

f

5 4 5 4 2 1

3 2 1 3

109

p *f*

112

p *sempre cresc.*

115

ff *8va* *5* *4*

118

ff *f* *mf*

121

ppp *tr* *pp*

125

ppp *tr* *6/16* *12/16* *ppp*

129

ppp *sfz* *pppp* *non legato* *3vb -1*

LA STATUA

«La statua mutila in fondo ad un acqua chiara...»

Luminoso e molto delicato ♩ ≈ 69

Theo Wegmanr

pp

p

ppp Ped. quasi sempre tenuto
stumm
sost. Ped. - tenuto al fine

mp

pp

10

5 4 5
2 1

1

3 5 4 2

pp

13

3 5 1

5 4 5
2 1

1

8va

pp

un po rit.

a tempo

16

(8va)

19

(ad libitum)

ppp

perdendosi