

Hans Urs Zürcher

Erdenklänge . . . Sphärenklänge
für Klavier



SPECIAL MUSIC EDITION

SME 936

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Erdenklänge . . . Sphärenklänge

Fantastische Aufzeichnungen
für Klavier
(1985)

Titelbild:

Max Ernst: Pariser Traum, 1924/25
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Vorwort

Die vorliegende Sammlung meditativer Klavierstücke stellt westliche und östliche Spieltechniken und Inhalte einander gegenüber. Die meditative Musik des Ostens beruht auf der Ausdehnung eines ständigen «Jetzt». Erwartet werden sollte deshalb keine Weiterführung und Entwicklung von Themen. Vielmehr gilt, dass der Weg selbst das Ziel darstellt. Erforderlich ist also ein geduldiges Hineinhorchen und Mitschwingen, was uns westlichen Menschen nicht leichtfällt, da wir in all unserer inneren Unruhe und Hast ständig etwas «erwarten». Das Verständnis so gearteter Musik ist aber möglich, wenn wir bereit sind, falsche Erwartungshaltungen aufzugeben und uns unvoreingenommen von den Klängen mittragen lassen.

Während die östlich inspirierten Stücke einen modalen Charakter aufweisen und mehrheitlich von ostinaten und repetitiven Verläufen geprägt sind, bewegen sich die andern in einer freien Tonalität bis hin zur 12-Tönigkeit. Sie sind von einer eher elegisch-nostalgischen Grundstimmung geprägt, welche statische, erdgebundene Züge aufweist. Es ist eine Musik des Zuendegehens und des Verlöschens. Eine Sonderstellung nehmen dabei Nr. 1 und Nr. 5 ein: «Aldebaran, Stern der Weisen», eine in entrückte Ferne führende, kraftvoll-strenge Sphärenmusik, verbindet Materielles und Spirituelles, und «Babylon», mit seiner hektischen Gespanntheit ein Abbild unserer rastlosen westlichen Zivilisation, stellt einen markanten Gegenpol dar zum ruhigen Fluss der übrigen Stücke.

Hans Urs Zürcher

Hans Urs Zürcher



Geboren 1941 in Zug. Frühe autodidaktische Beschäftigung mit Komposition. Nach der Maturität Studien bei Hubert Harry, Luzern. 1967 Lehrdiplom für Klavier am Konservatorium Luzern. Seither Lehrtätigkeit an verschiedenen Schulen, seit 1971 hauptsächlich an der Musikschule Zug. Ab 1968 diverse Kompositionsaufträge und Aufführungen eigener Werke in Konzert und Rundfunk. Hat bisher ausschliesslich kammermusikalische Werke geschrieben, davon ein Grossteil für Klavier. Neuere Interessengebiete: aussereuropäische, ethnische und meditative Musik. Lebt in Meggen bei Luzern.

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Mit freundlicher Unterstützung der
Erziehungs- und Kulturdirektion des Kantons Zug
und der Zuger Kulturstiftung Landis & Gyr.

Aldebaran, Stern der Weisen

Andante molto grave ♩ = 88

1.

pp

p

con Ped.

8vb

mf

mf

8vb

8vb

8vb

mf

8vb

Musical score system 1, featuring a grand staff with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking *più f* is present in the second measure. Below the bottom staff, there are two measures of a single bass note: $8^{vb} - - - -$.

Musical score system 2, continuing the grand staff notation. A dynamic marking *f* is present in the first measure. Below the bottom staff, there are three measures of a single bass note: $8^{vb} - - -$, $8^{vb} - - -$, and $8^{vb} -$.

Maestoso (poco meno mosso)

Musical score system 3, featuring a grand staff with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking *più f* is present in the first measure. Below the bottom staff, there are five measures of a single bass note: $8^{vb} - - -$, $8^{vb} - - -$, $8^{vb} - - -$, $8^{vb} - - -$, and $8^{vb} - - -$.

Musical score system 1, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and dynamics. The middle and bottom staves contain accompaniment. The system includes dynamic markings such as *più f* and *f*, and includes a section marked *8va* with a dashed line.

Tempo I

Musical score system 2, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and dynamics. The middle and bottom staves contain accompaniment. The system includes dynamic markings such as *f* and *mf*, and includes a section marked *8va* with a dashed line.

Musical score system 3, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and dynamics. The middle and bottom staves contain accompaniment. The system includes dynamic markings such as *mf* and *f*, and includes a section marked *8va* with a dashed line.

p

8^{va} -----

8^{vb} -----

più p

8^{va} -----

8^{vb} -----

8^{va} --
And nuto al Fine

rallentando

8^{va} -----

pp lontano

p

ppp

8^{va} -----

8^{vb} -----

loco

loco

Lotos I

Leggieramente, ma espressivo ♩ = 160-200

(senza rubato)

2.

mf *pp* *legato* 1 2 1

mf *pp* *Red.*

(sempre pp) *Red. (sempre pp)* *Red.* *Red. simile* *cresc.*

2 3 5 1 2 *(pp)* *p* *(pp)* *cresc. poco a p*

sostenuto *a tempo*

f 2 1 3 1 5 2

f *sostenuto* *mf* *molto* *lung*

1 2 3 *pp* *accia*

Red. tenuto al Fine *(Rep. ad lib.)* *(Ped. langsam auf)*

*) Noten mit Bögen hervorheben und im Pedal nachklingen lassen, Nebenstimmen durchwegs *pp*

**) Die Wiederholung sollte mehrmals gespielt werden, mindestens aber zweimal. In diesem, so Wiederholungen in der angegebenen Art zu spielen, da diese einen unverzichtbaren Bestand Stücke oder Passagen bilden.

*) ken sind stets sämtlic
ters der betreffenden

II

Con dolcezza, molto espressivo e tranquillo ♩ = 132

The musical score is divided into four systems, each with a treble and bass staff.
System 1: Treble staff starts with *mf* and an accent on the first note. Bass staff starts with *pp* and *ped.*. Dynamics include *pp lontano*, *(sempre pp)*, and *ped. simile*.
System 2: Treble staff has *p* and *(pp)*. Bass staff has *(pp)* and *cresc. I*.
System 3: Treble staff has *f*. Bass staff has *f*.
System 4: Treble staff has *f*, *sostenuto*, *rall. molto*, and *lunga*. Bass staff has *mf*, *(Rep. una corda)*, and *pp*.
Pedal markings include *ped.*, *ped. tenuto al Fine*, and *pp*.

*) Noten mit Bögen hervorheben und im Pedal nachklingen lassen, Nebenstimmen durchwegs

(Ped. langsam aufsteigen)

Berceuse

Allegro fantastico ♩ = 120
con una sonorità espansibile, ma fragile

molto espr.

3.

pp tre corde
sempre con Ped.
molto espr.
p
(pp)
Ped.

mf
p
pp

poco marcato

pp leggiero
6
pp
Ped.

(8^{va})

mf
p
Ped.

8va

pp

3

3

6

6

3

Red.

(8va)

mf espr.

f

pp tra'

3

5

3

3

Red.

(8va)

mf

p

3

Red.

Red. *)

Red.

d.

8va

ppp molto leggero

3

rall.

8va

pppp

3

*) Pedal sehr langsam wechseln

Kailas, der Heilige Berg

Prolog

Largo ♩ = 44

rall.

4.

pp tre corde
p
pp con *Red.*
cresc. poco a poco
6
9

Andante comodo ♩ = 60 (tutte le Variazioni l'istesso tempo)

Var. 1

p semplice, sempre tre corde
Red. *Red.* *Red.* *Red. simile*
(sempre *p*)

*) Akzentuierte Noten oder Akkorde im ganzen Stück glockenartig hervorheben.

Var. 2
leggero (sempre tre corde)

p

Red. *Red.* *Red.*

This system contains the first five measures of the piece. The music is written for piano with a treble and bass clef. It features a series of triplets in both hands, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment. The dynamics are marked as piano (*p*). There are three *Red.* markings below the staff, indicating a reduction in volume.

p

Red. simile

This system contains measures 6 through 10. The musical texture continues with triplets in both hands. The dynamics remain piano (*p*). A *Red. simile* marking is present below the staff, indicating a reduction in volume similar to the previous system.

pp

This system contains measures 11 through 15. The dynamics are marked as pianissimo (*pp*). The triplet pattern continues. The right hand has a few notes that are not part of the triplet.

p *cresc.* *mf*

This system contains measures 16 through 20. The dynamics start at piano (*p*), increase through a *cresc.* (crescendo) marking, and reach mezzo-forte (*mf*) by the end of the system. The triplet pattern continues.

Var. 3
luminoso

First system of musical notation for 'Var. 3 luminoso'. It consists of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first measure is marked with a forte *f* dynamic. The right hand features a series of chords with a descending melodic line, while the left hand plays a steady accompaniment of chords. The system concludes with a *Red.* (ritardando) marking.

Second system of musical notation. The key signature changes to three sharps (F#, C#, G#). The *f* dynamic is maintained. The right hand continues with descending chords, and the left hand provides accompaniment. The system ends with a *Red. simile* marking.

Third system of musical notation. The key signature changes to two sharps (F# and C#). The dynamic is marked *mf* (mezzo-forte). The right hand continues with descending chords, and the left hand provides accompaniment. The system ends with a *Red.* marking.

Fourth system of musical notation. The key signature changes to three sharps (F#, C#, G#). The dynamic is marked *mf*. The right hand continues with descending chords, and the left hand provides accompaniment. The system ends with a *Red.* marking.

Var. 4
tranquillo

mf *meno marcato*

Red. *Red.* *Red.* *Red. simile*

The first system of the musical score for Var. 4 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The music features a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble. Dynamics include *mf* and *meno marcato*. Tempo markings *Red.* and *Red. simile* are placed below the bass staff. The system concludes with a double bar line and a repeat sign.

p

The second system continues the musical score. The dynamics are marked *p*. The tempo marking *Red.* is present. The system concludes with a double bar line and a repeat sign.

mp

The third system continues the musical score. The dynamics are marked *mp*. The tempo marking *Red.* is present. The system concludes with a double bar line and a repeat sign.

pp

riten.

The fourth system concludes the musical score. The dynamics are marked *pp*. The tempo marking *riten.* is present. The system concludes with a double bar line and a repeat sign.

Var. 5
maestoso

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked 'maestoso'. The first system begins with a forte (*f*) dynamic and a 'legato' marking. The second system continues with the forte dynamic. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system also features a mezzo-forte dynamic and includes 'loco' markings above the treble staff and a 'riten.' (ritardando) marking below the bass staff. Performance markings include 'Ped.' (pedal) and 'V' (accents) throughout the piece. The notation includes complex chordal textures and melodic lines in both hands.

Var. 6

f armonioso

Red.

This system shows the first two measures of the piece. The piano part consists of chords in the right hand and single notes in the left hand. The bass part features a descending line of notes. Dynamics include *f* and *armonioso*. A 'Red.' marking is present below the bass staff.

meno f

Red.

This system covers measures 3 and 4. The piano part continues with chords, and the bass part has a similar descending line. Dynamics include *meno f*. A 'Red.' marking is present below the bass staff.

mf

Red.

This system covers measures 5 and 6. The piano part includes chords and some melodic movement in the right hand. Dynamics include *mf*. A 'Red.' marking is present below the bass staff.

p

Red.

This system covers measures 7 and 8. The piano part features chords and melodic lines in both hands. Dynamics include *p*. A 'Red.' marking is present below the bass staff.

Var. 7

a tempo, poco rubato

pp trasparente, lontano

poco riten.

Red.

a tempo

(sempre pp)

Red.

*

a tempo

pp

poco riten.

Red.

*

a tempo *riten.* *lung*

Red.

Epilog

Largo ♩ = 44

pp *p* *mf*

Red. *Red.* *Red.*

accel. *rall.*

ppp *ppp*

Red. tenuto al Fine *ppp*

Anmerkung:

Der Kailas ist ein in Tibet gelegener Berg, welcher als spirituelles Zentrum der vorbuddhistischen Bön-Religion, des Hinduismus und des Buddhismus gilt. Nach hinduistischer Auffassung thront auf seinem Gipfel Gott Shiva, der Weltenschöpfer und -zerstörer mit seiner Gattin Durga.

In meinem Stück repräsentieren die vier \sharp -Tonarten, welche ständig in freier Folge permutiert werden, einerseits das chinesische jang-Prinzip (männlich-hell-beweglich), andererseits die vier Himmelsrichtungen, wie sie im tibetischen Bild des Berges als "vierkantiges Juwel", Kang Rinpoche genannt, zum Ausdruck kommen. In den verschiedenen Variationen entfaltet sich in der Folge ein Abbild jener sich ständig verändernden Ansichten, Beleuchtungen und Stimmungen, welche sich den Pilgern auf der traditionellen Umrundung offenbaren.

Babylon

Inquieto molto allegro ♩ = 132

5.

f kurz und scharf
senza sord.
sempre stacc.
f
p
ff
mf
f
p
mf
p etwas gewunden
con sord.

N. B. In diesem Stück gelten die Vorzeichen nur für die eine Note. Ausnahme: repetierte Noten

poco string.

cresc.

ff energico

a tempo

p vivo

f

Red.

Red.

f

5

1

5

1

2

ff

3

5

Red.

1

4

2

3

5

molto espr. (disperato), ma senza rubato

mf

p

mf

p

f

con Red.

(molto espr.)

p

mf

p

pp eguale

f

p

f

cresc. poco a poco

(senza accel.)
molto
poco Ped.

ff *mf* *cresc.*
poco Ped.
*Ped. **

rumoroso (senza cresc. ed accel.) *ff* *secco*
*Ped. **

Solitude

Lentamente ♩ = 60

6. *pp* sempre tre corde, molto eguale
poco marcato sempre simile

(a tempo) *p espr.*

pp *pp sempre* *pp* *mp*

1. *poco rit.* 2. *molto rit. vel.*

Mandala I

Molto leggero e trasparente ♩ = 69

7.

pp una corda (sempre *pp*)

Ped. tenuto al Fine

1. *loco* *rall.* *ppp* *a'*

D.C. al Fine
R. H. 1 Oktave höher

N. B. Auch nach dem D.C. alle Wiederholungen spielen. Akzentuierte Töne glockenartig hervorheben ($\gt = f-mf$), gegen Schluss hin p'

II

Dolce lontano
poco scherzando ♩ = 69

pp tre corde, rep. una corda
red. tenuto al Fine

cresc. *p* *pp*

cresc. *dim.* *ppp* *lunga*

Gua *Gua* *sf* *rall.*

Abenddämmerung

Andantino molto tranquillo ♩ = 100

8.

pp una corda
p
(p)
mf tre corda

con Red.

p
mf (a tempo)
pp espr. poco sost.
p

Red.

mf
pp (tre corde)
cresc.
etwas

Red.

drängen
mf
pp
mp
ppp
p espr.
a tempo

Red.

8va wieder ruhiger

rit. a tempo

mf *pp* *p*

Red. Red. Red. Red. Red. *pp* d.

dim. poco a poco una corda

Red. Red. simile

pp *p*

Red. Red. *pp* Red.

tre cor. *

schwächer, aber immer noch leuchtend (tre corde)

ppp lontano *pp* *rall.*

Red. Red.

Schatten

Andante grave (Tempo di Passacaglia) ♩ = 80

9.

pp sempre tre corde, molto eguale

p

Sub

mp

poco

Sub

mf

dim.

Sub

p

pp

rall. - - *molto* *lunga*

Sub

Solaris

Andante tranquillo e trasparente ♩ = 76

10.

p legato, senza rubato

The musical score consists of four systems of piano music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).
- **System 1 (Measures 10-15):** The bass line features a continuous eighth-note pattern with fingering 5 2 1 3 and 2 1. The treble line has rests followed by a melodic phrase. Dynamics include *p* and *sf*.
- **System 2 (Measures 16-21):** The treble line has a melodic line with *sf* accents and a *(p)* dynamic. The bass line continues the eighth-note pattern. Dynamics include *sf* and *(p)*.
- **System 3 (Measures 22-27):** The treble line has a melodic line with *sf* accents and a *f* dynamic. The bass line has a melodic line with *sf* accents. Dynamics include *sf*, *f*, and *sfp*.
- **System 4 (Measures 28-33):** The treble line has a melodic line with *sf* accents and a *(p)* dynamic. The bass line continues the eighth-note pattern. Dynamics include *sf* and *(p)*.

sf *sf* *sf* *frisol*

* Ped. Ped. sf

(Sva) *sf pp (lontano)* *sf*

Ped. Ped. Ped. simile

sf *sf* *sf* *cresc.* *risoluto*

* Ped. Ped. Ped.

etwas verbreitern *Sva* *rit.* *più f*

* Ped. Ped. Ped. Ped. stumm niederdrücken *

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