Georg Wötzer

Mes Adieux
de
'La fille aux cheveux de lin'
avant
La Grande Annihilation

(Drei Nachspiele zu einem Vorspiel des Claude Debussy)

für
Klavier Solo

(©1979)

Vorwort

'Mes Adieux' sollte nur ausnahmsweise für sich, d.h., ohne das Debussy'sche Prélude 'La fille aux cheveux de lin' (Préludes, Bd. 1, VIII, 1910) gespielt werden. Am besten spiele man vor meinen Stücken einige Préludes von Debussy, darunter eben jenes 'La fille aux cheveux de lin', aber so, dass mindestens ein weiteres, anderes Prélude Debussys unmittelbar vor meinem Opus erklingt.

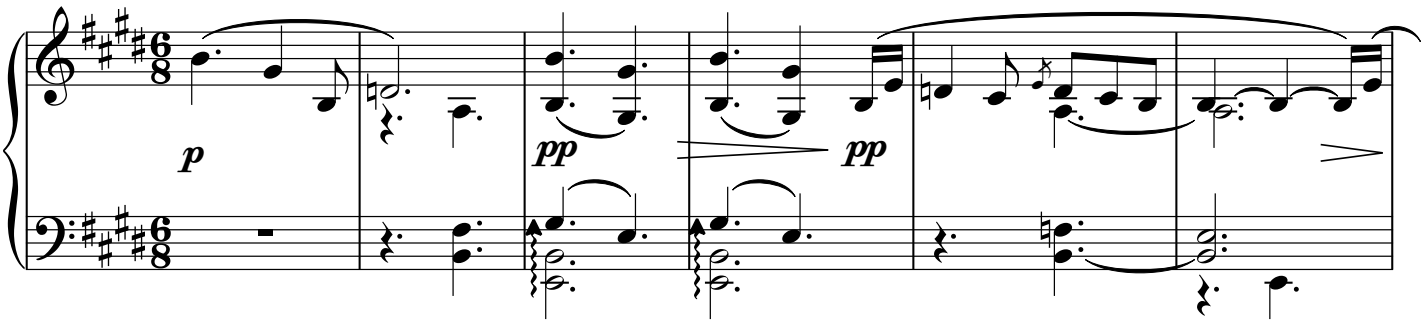
Hinweise zur Notation

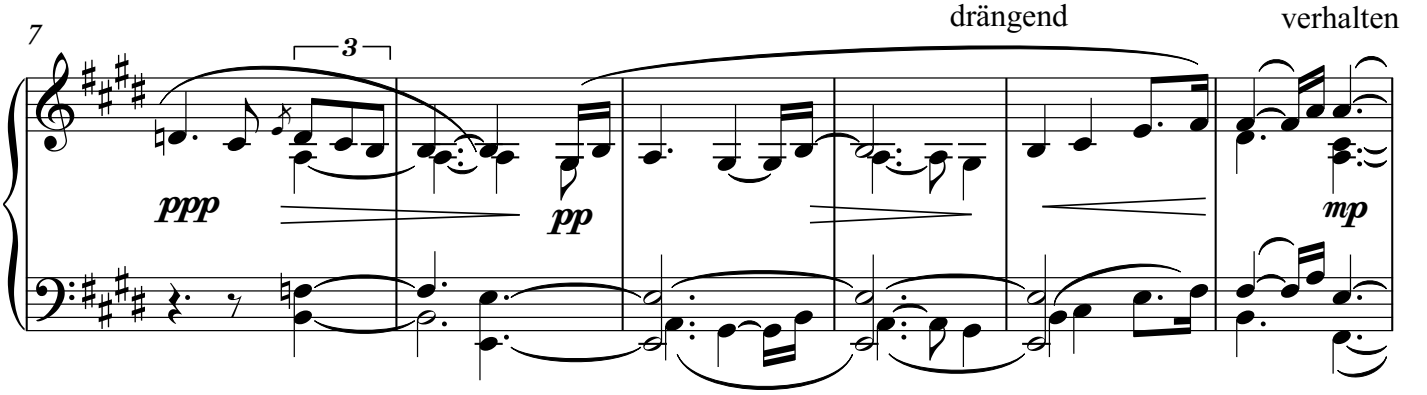
Im ersten Nachspiel soll im Stile der Debussyi'schen Préludes pedalisiert werden, im zweiten Nachspiel ist alles genau vorgeschrieben.
Die Tempoangaben sind Orientierungen, keine genau einzuhaltende Vorschriften.

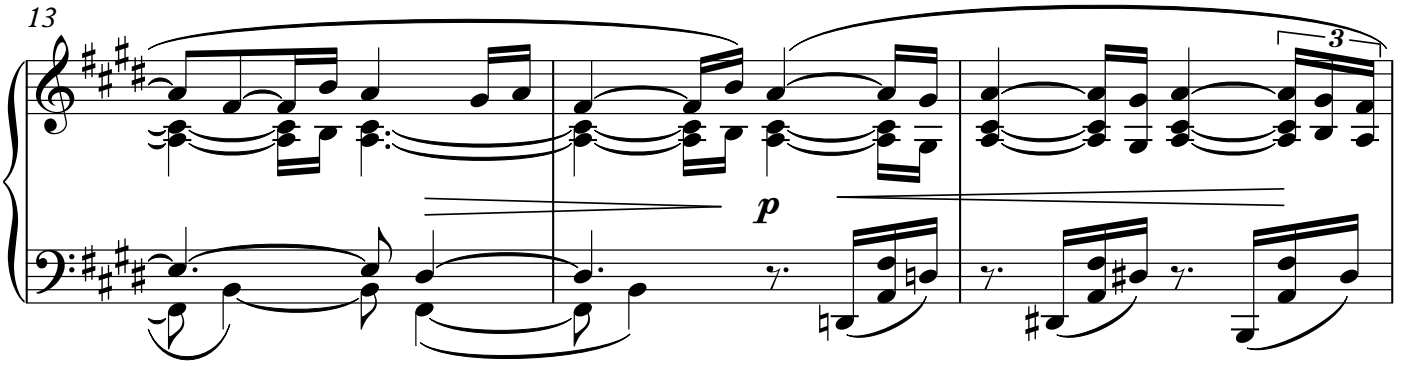
1. Nachspiel

langsam und wehmütig

(♪=104)

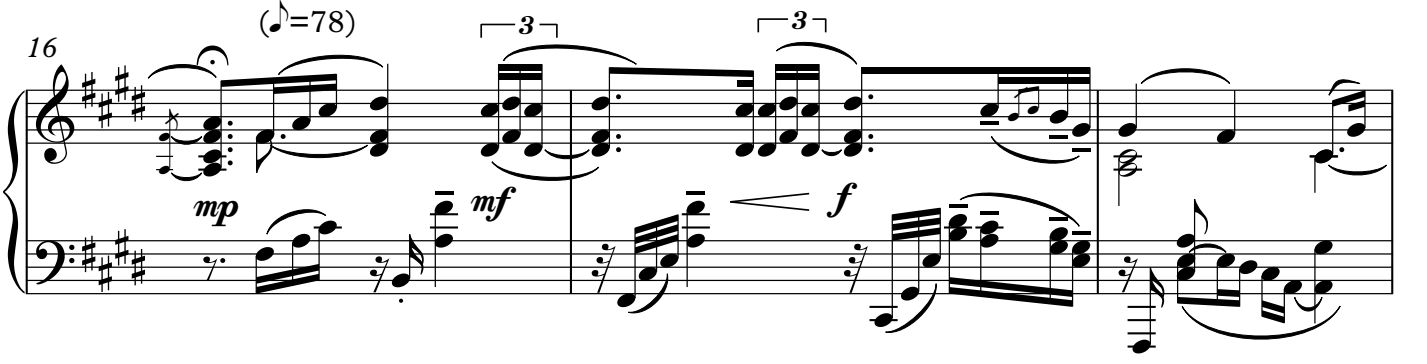


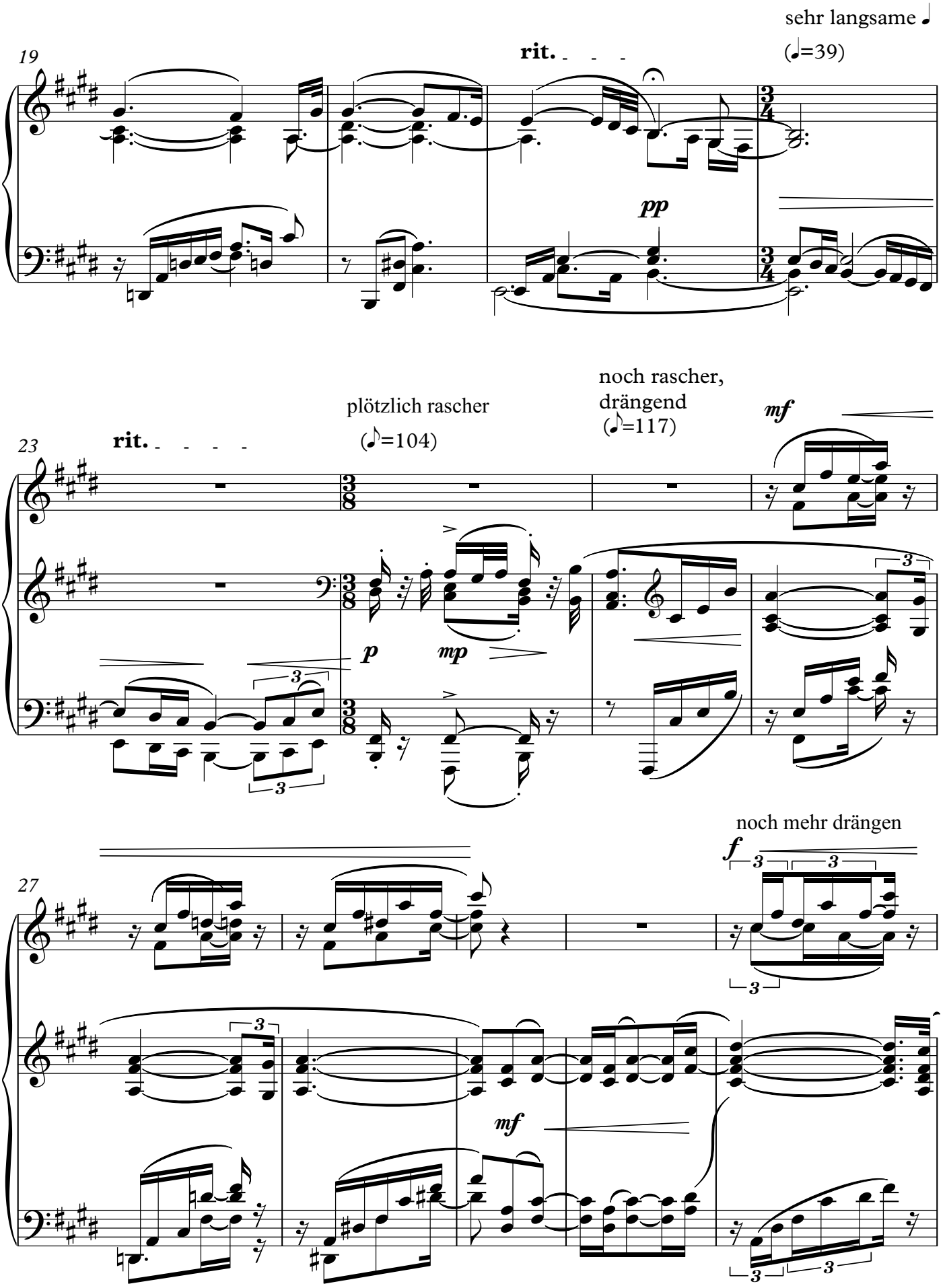


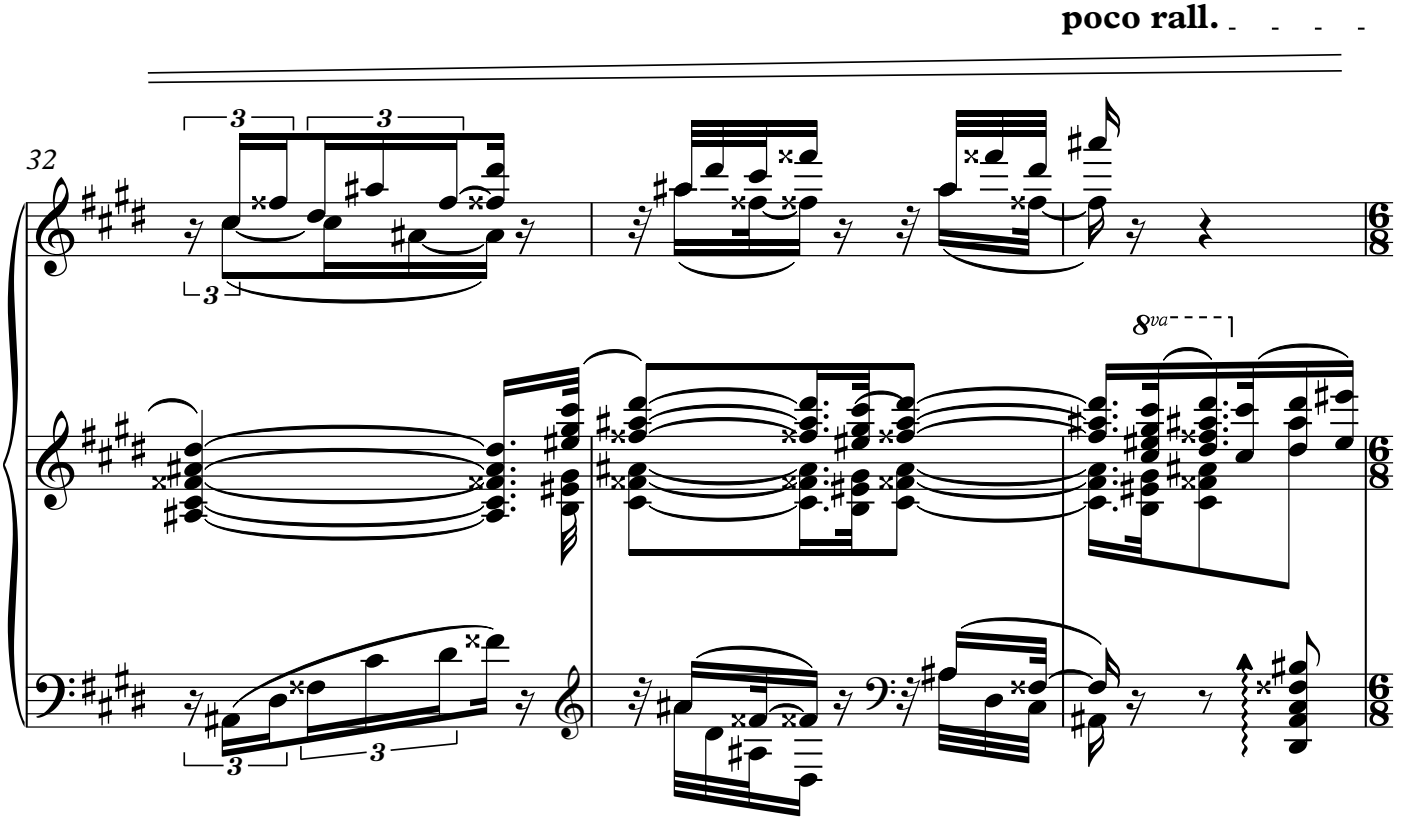


viel langasamer und mit Pathos

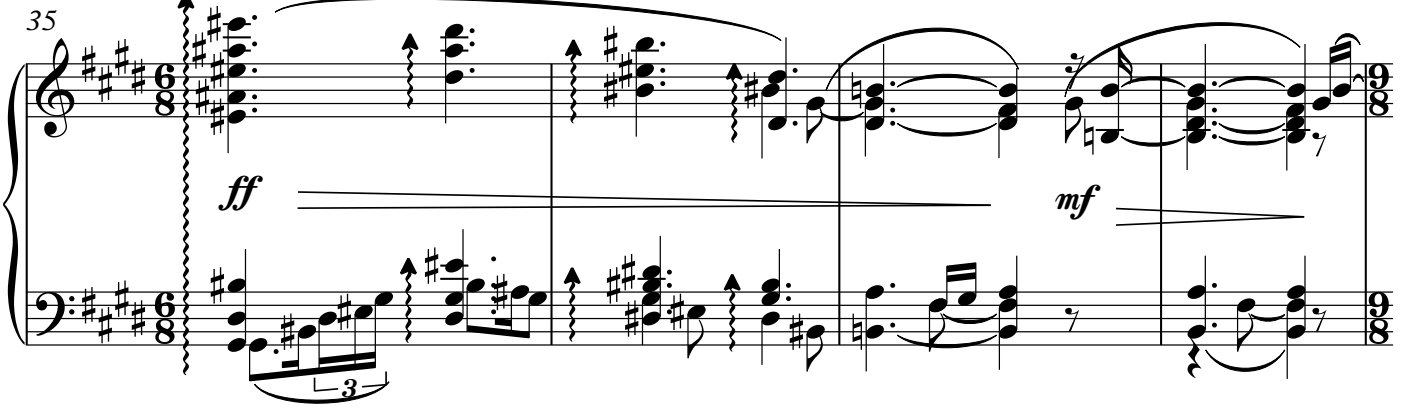
(♪=78)

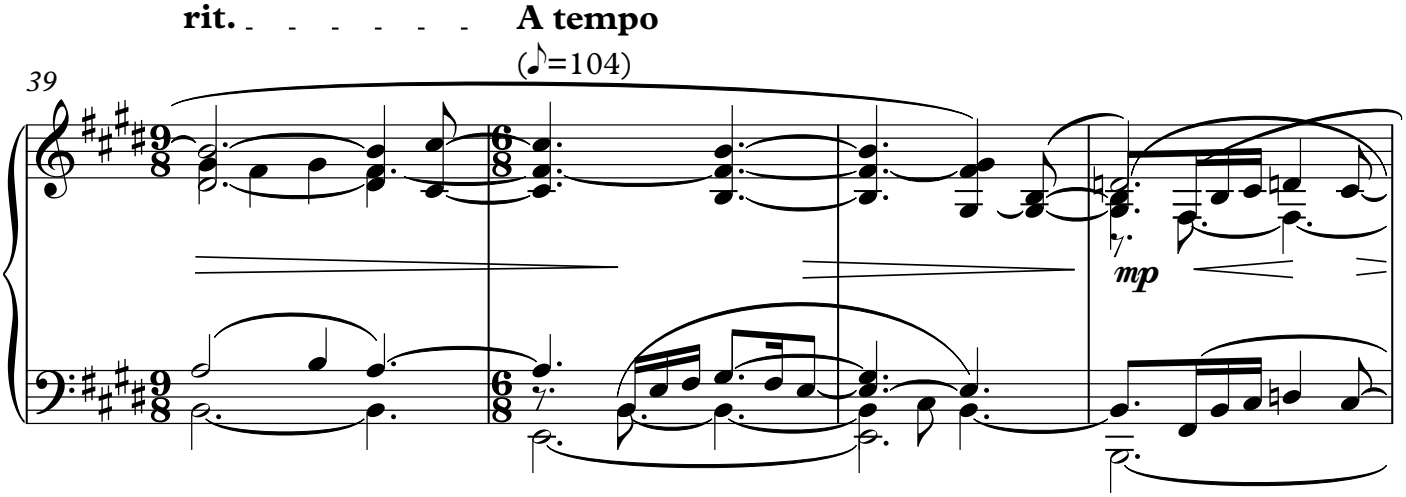


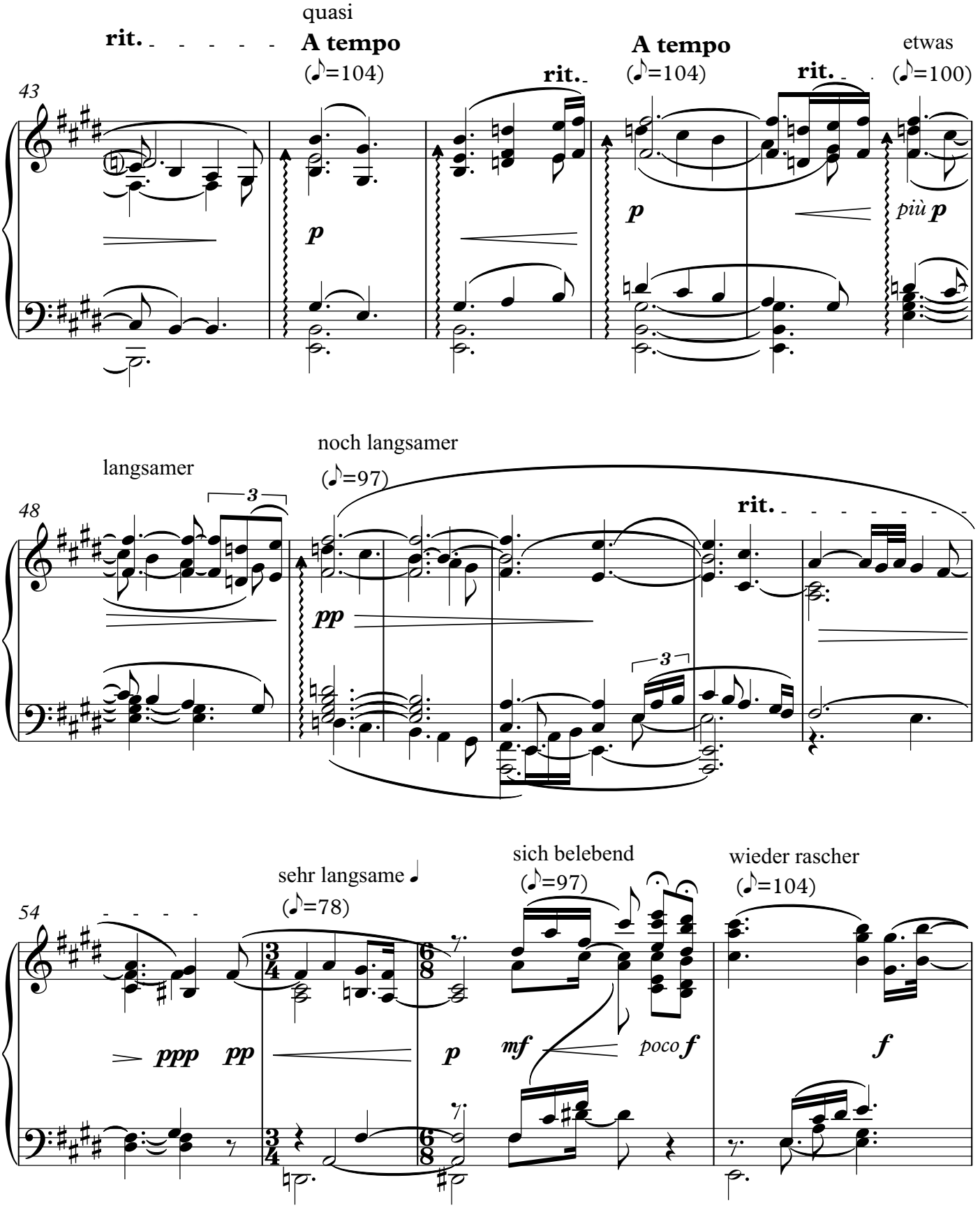

sehr langsame
(=39)
19
rit.
pp
23
rit.
plötzlich rascher
(=104)
noch rascher,
drängend
(=117)
mf
p
mp
27
noch mehr drängen
f
mf

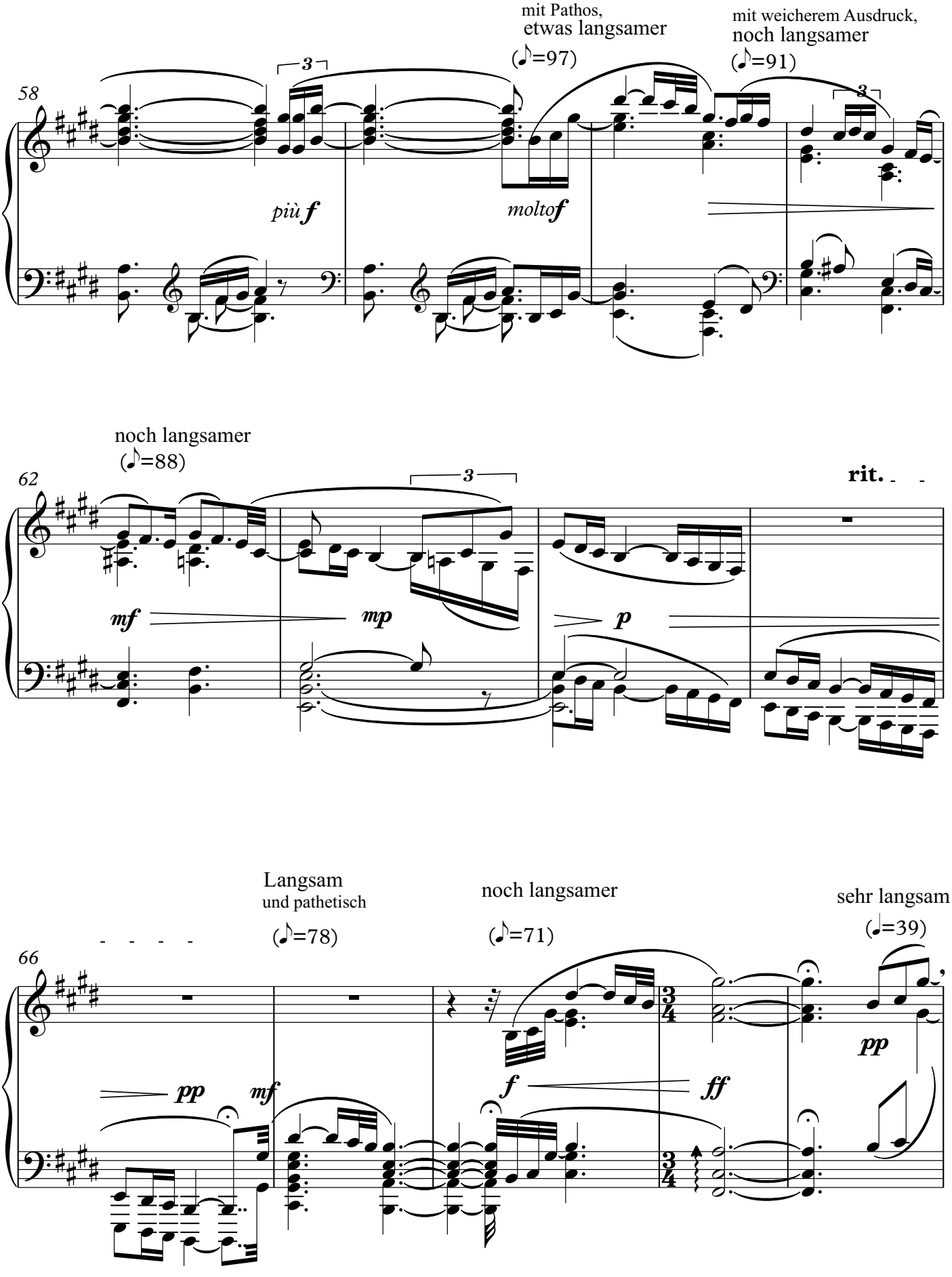


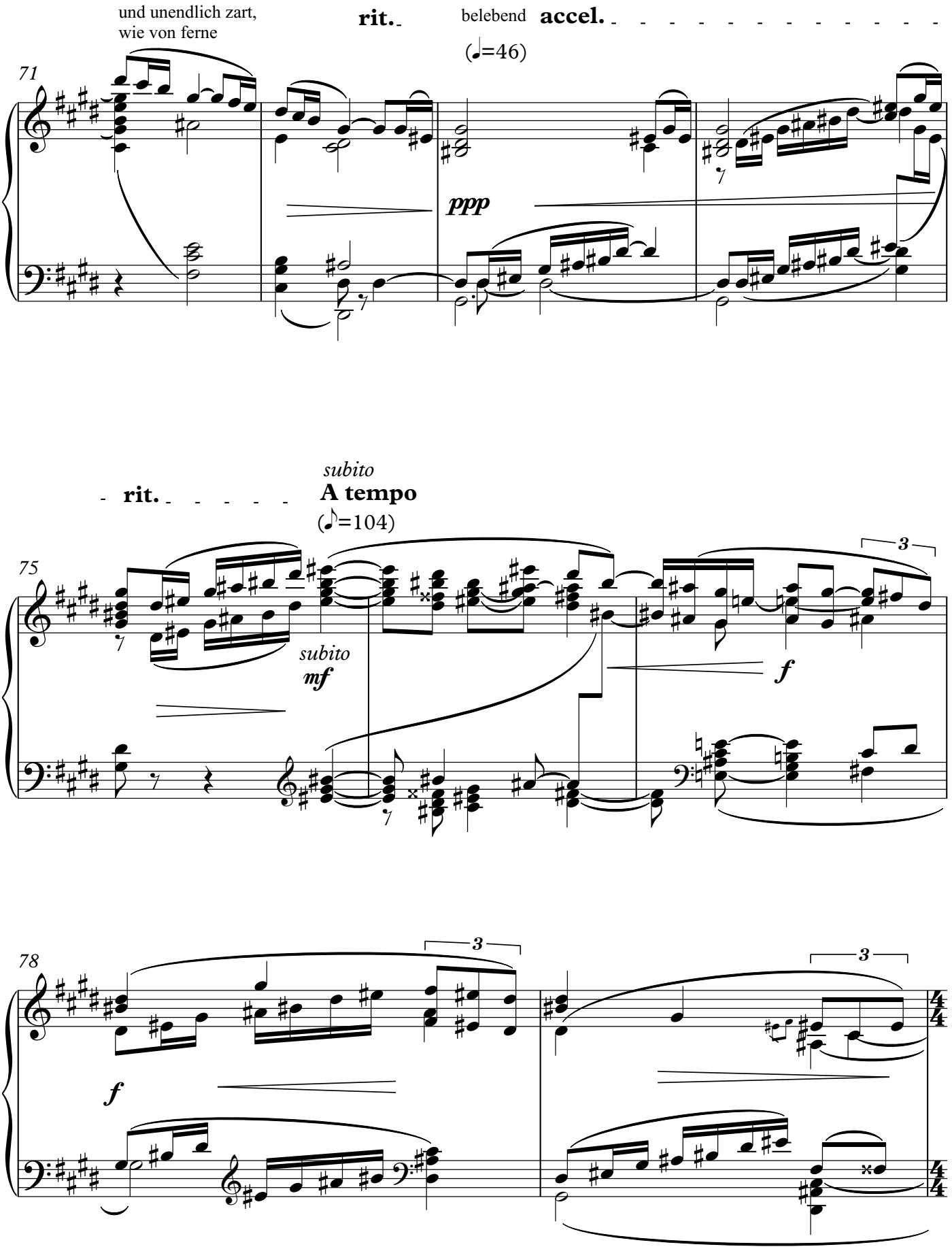
Tempo halten, dann allmählich verlangsamen
(♪= 104)






rit.
quasi
A tempo
(♪=104)
rit.
A tempo
(♪=104)
rit.
etwas
(♪=100)
43
p
p
più p
langsamer
noch langsamer
(♪=97)
48
3
pp
rit.
3
sehr langsame ♩
(♪=78)
sich belebend
(♪=97)
wieder rascher
(♪=104)
54
ppp
pp
p
mf
poco f
f


mit Pathos,
etwas langsamer
(♪=97)
mit weicherem Ausdruck,
noch langsamer
(♪=91)
58
3
più f
molto f
3
noch langsamer
(♪=88)
62
3
rit.
mf
mp
p
Langsam
und pathetisch
(♪=78)
noch langsamer
(♪=71)
sehr langsam
(♩=39)
66
pp
mf
f
ff
pp


und unendlich zart,
wie von ferne
rit.
belebend
accel.
(♩=46)
71
ppp
rit.
subito
A tempo
(♪=104)
75
subito
mf
f
3
78
f
3
3

langsamer

rit. (♪=78)

80

subito

mp ***pp***

und unendlich zart,
wie von ferne

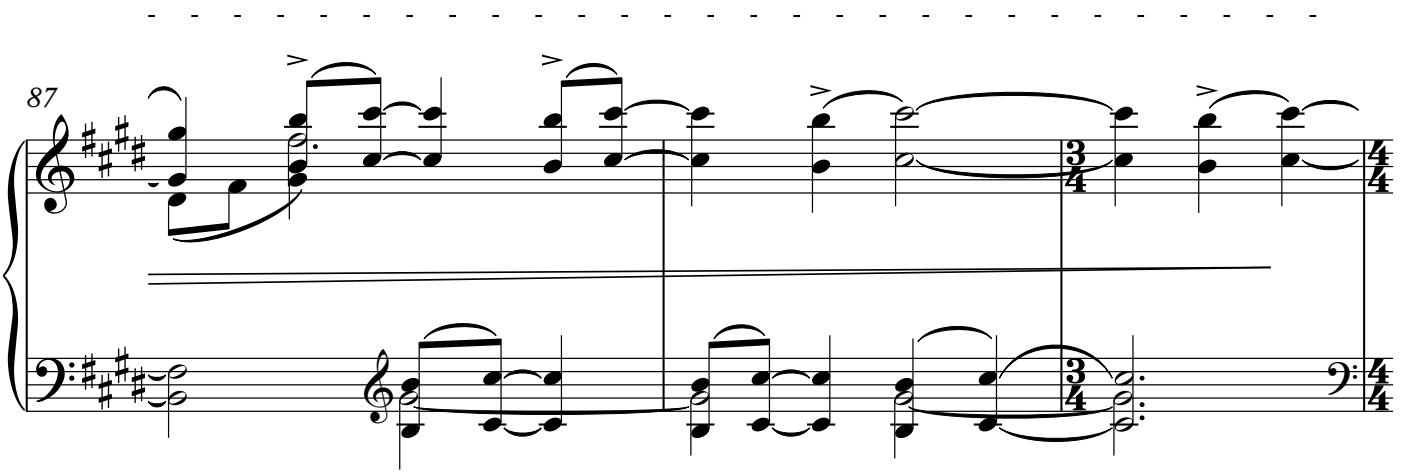
82

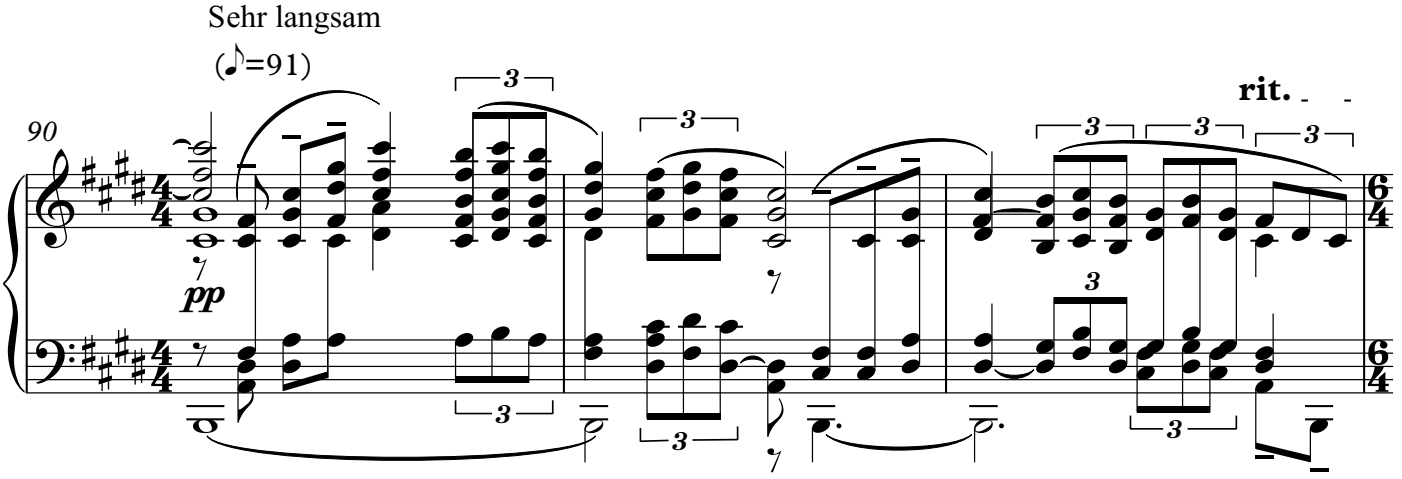
A tempo **rall.**

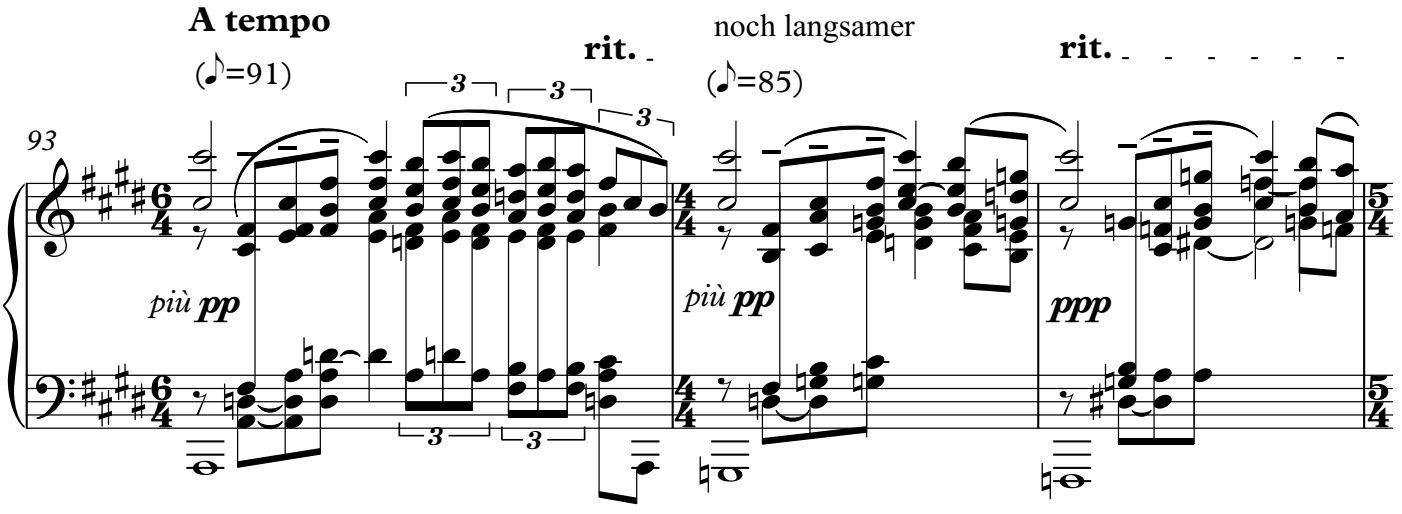
(♪=104)

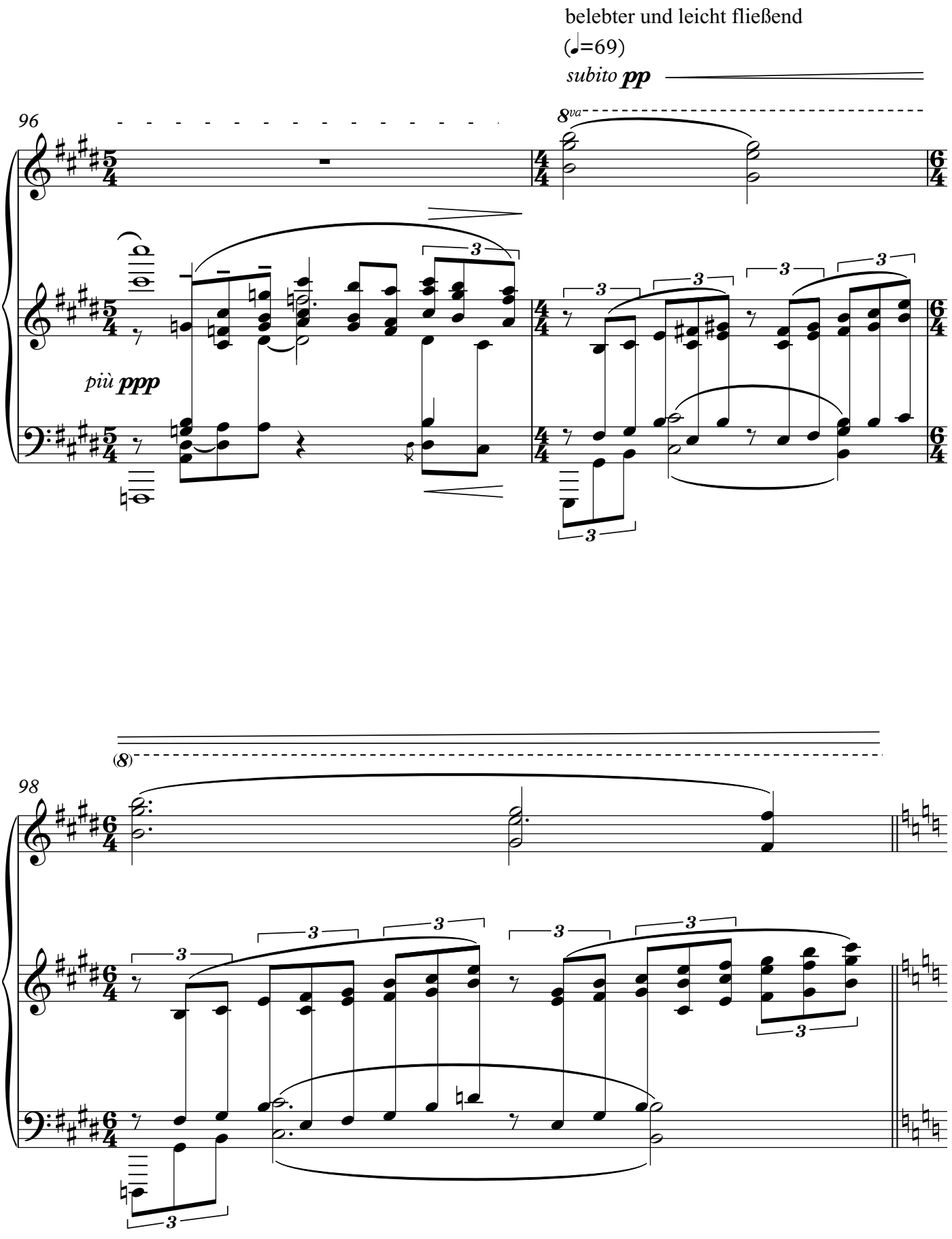
84

mp


87


Sehr langsam
(♪=91)
90
pp
rit.


A tempo
(♪=91)
rit.
noch langsamer
(♪=85)
rit.
93
più pp
più pp
ppp


belebter und leicht fließend
(♩=69)
subito pp
96
8va
più ppp
98
(8)

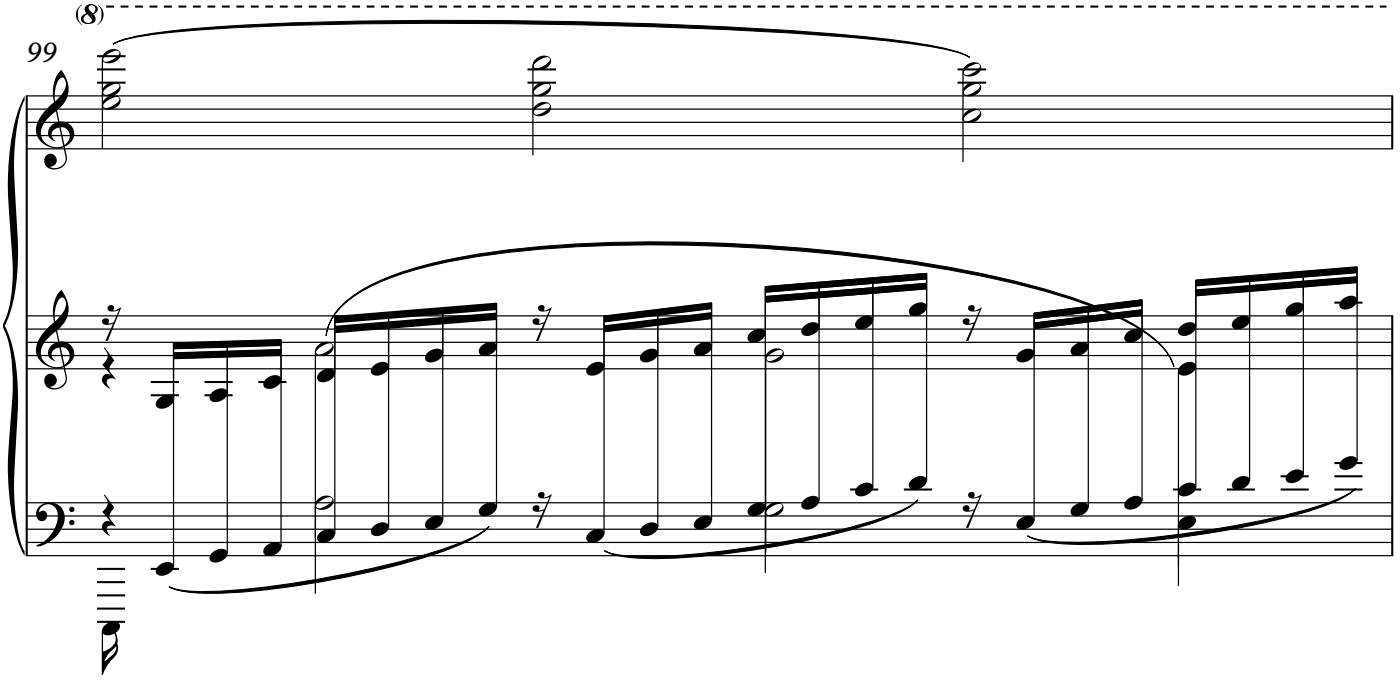
noch fließender

(♩=78)

mp

(8)

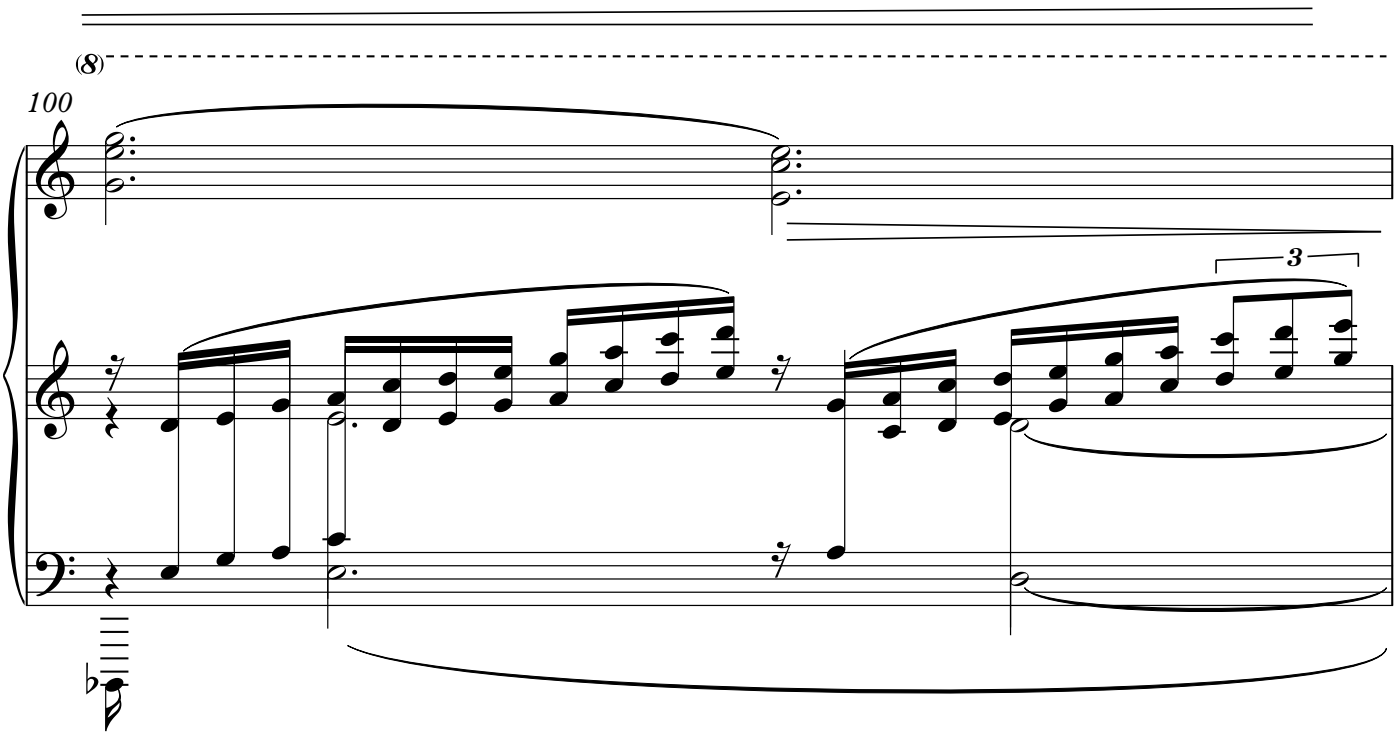
99

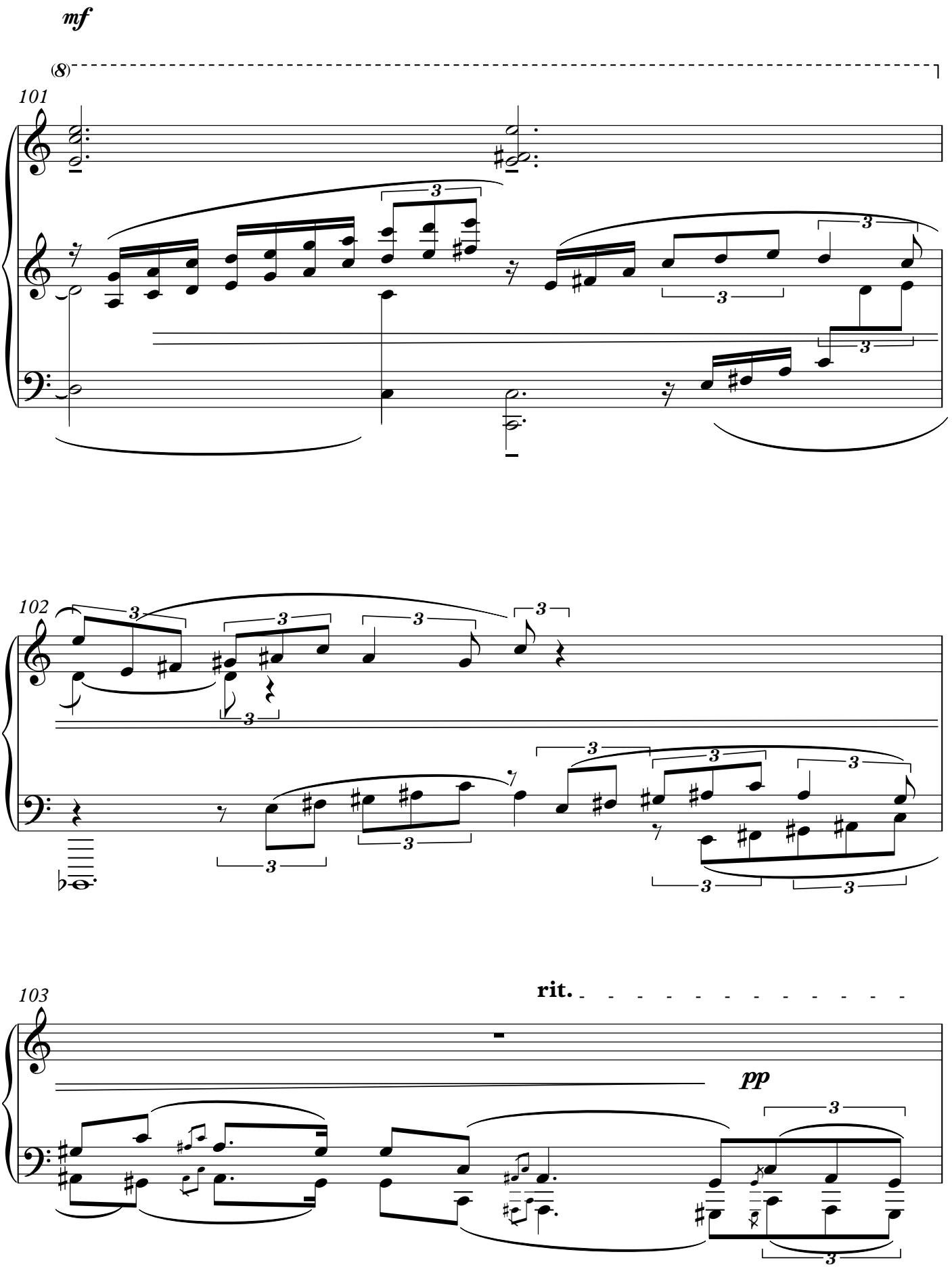


(8)

100

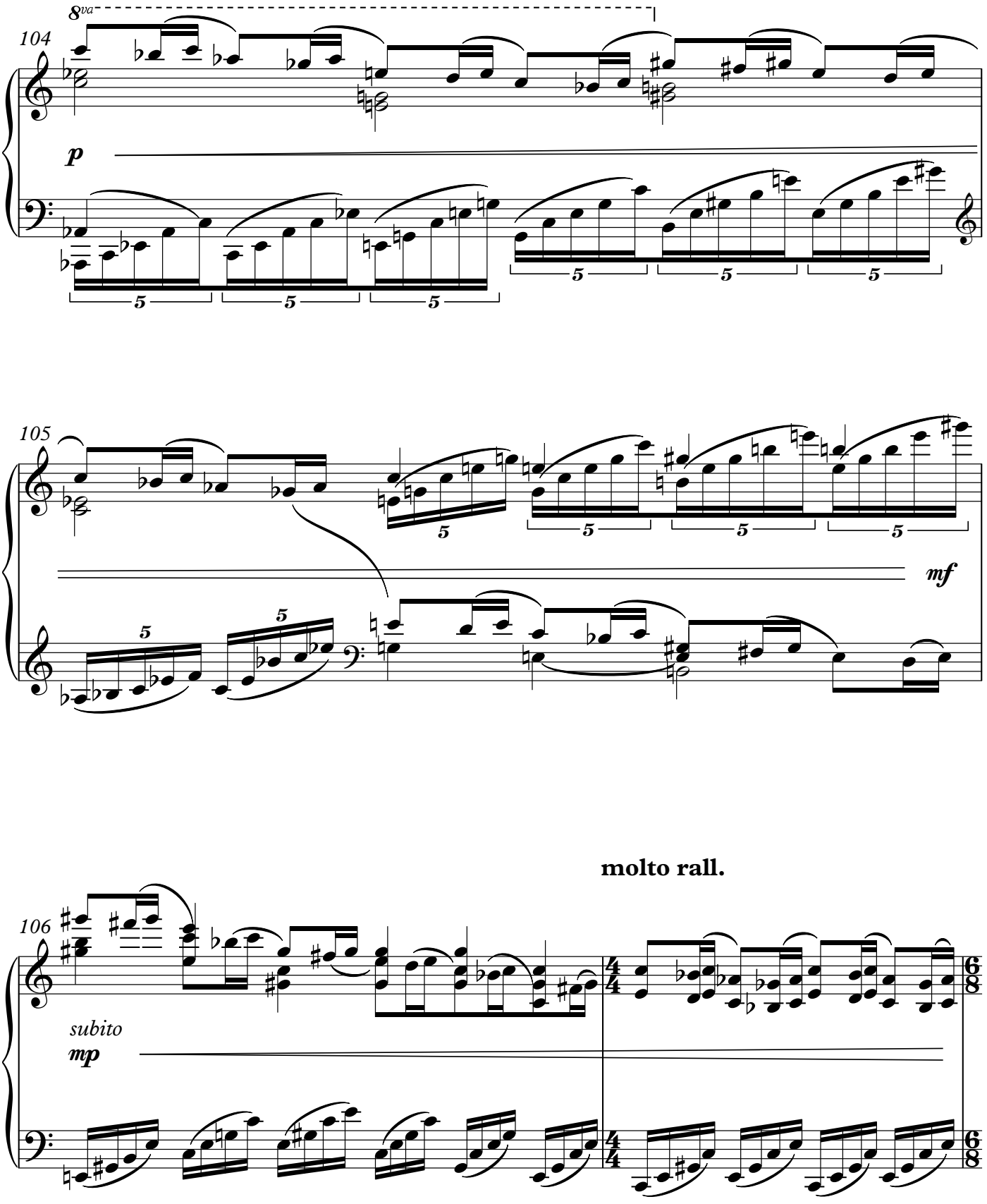
3




mf
(8)
101
102
103
rit.
pp

Viel rascher

(♩=110)



(♪=156) **rall.**

108

poco
mf

(♪=117) **rall.** **molto rit.**

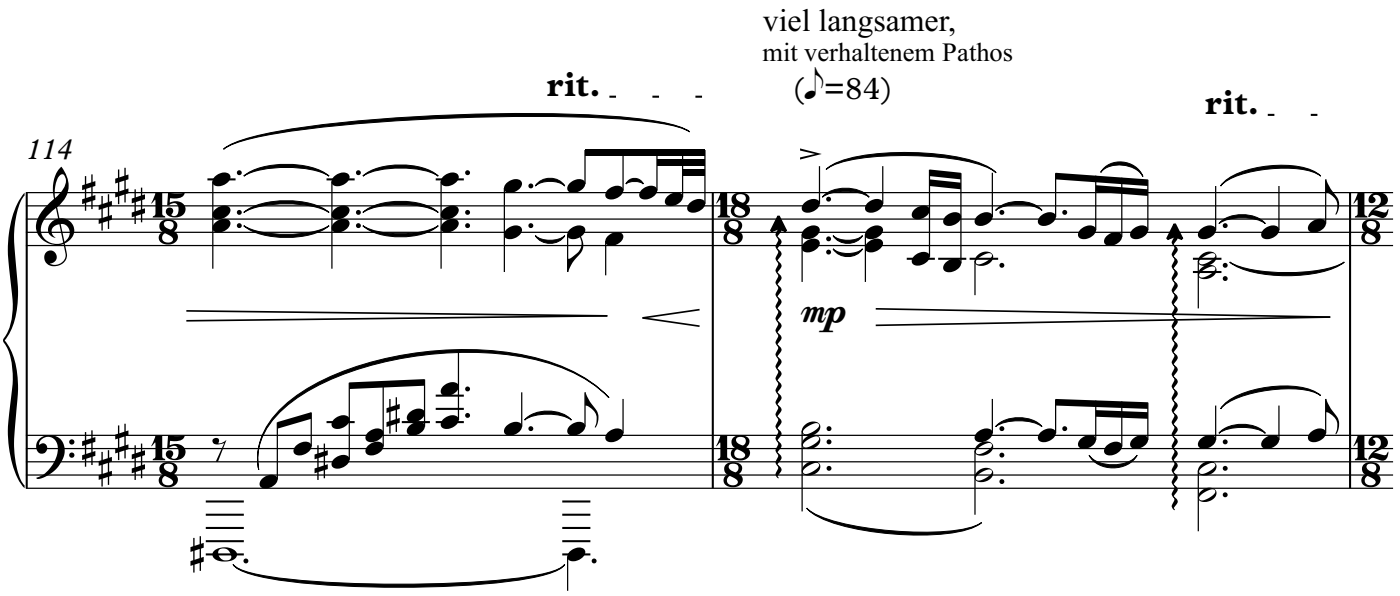
110

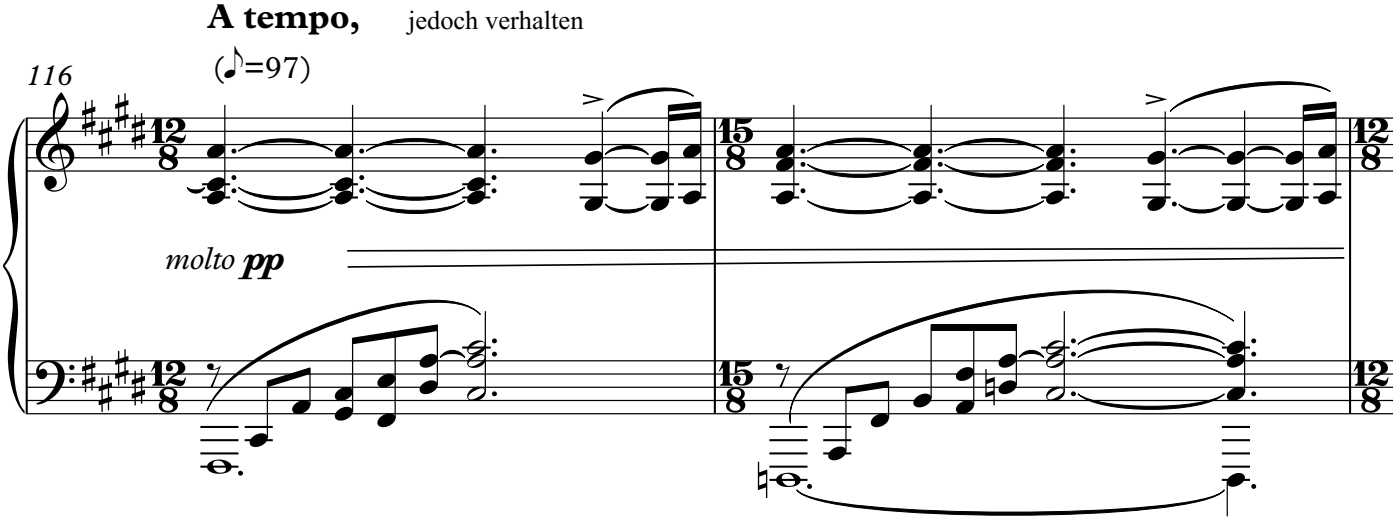
mp

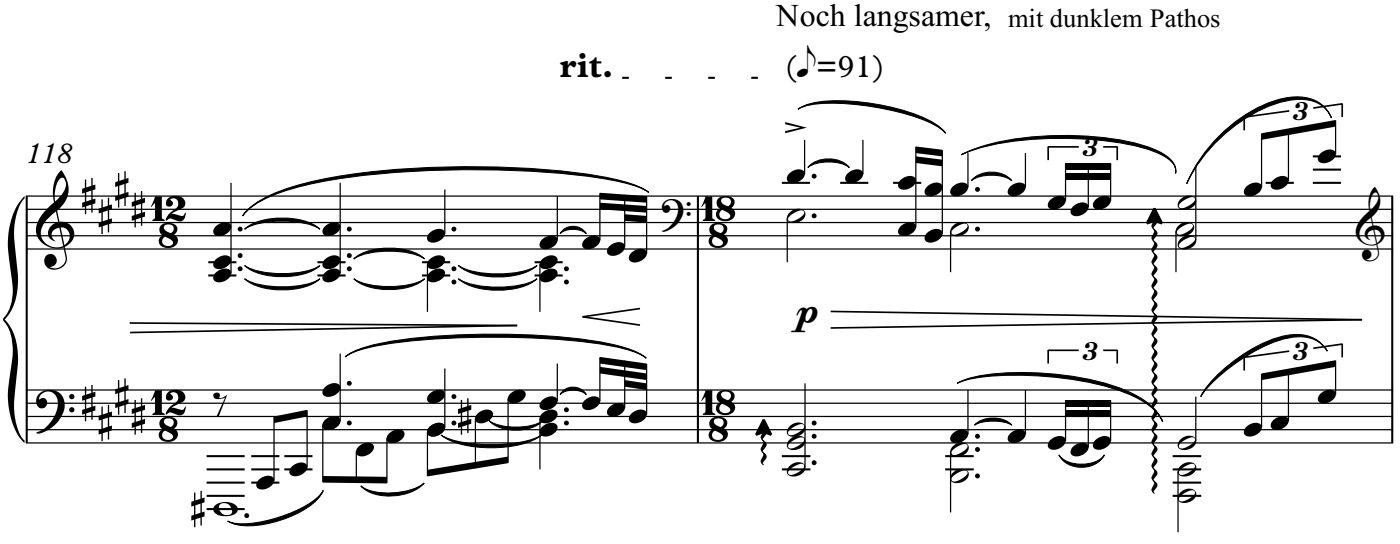
Langsam
und mit großer Wehmut
(♪=97)

112

pp


viel langsamer,
mit verhaltenem Pathos
(♪=84)
rit.
rit.
114
mp


A tempo, jedoch verhalten
(♪=97)
116
molto pp


Noch langsamer, mit dunklem Pathos
rit.
(♪=91)
118
p
3

poco rit.

zunehmend verhalten

120

pp

121

ppp

pppp

poco accel.

(♪=78)

sich belebend

mp

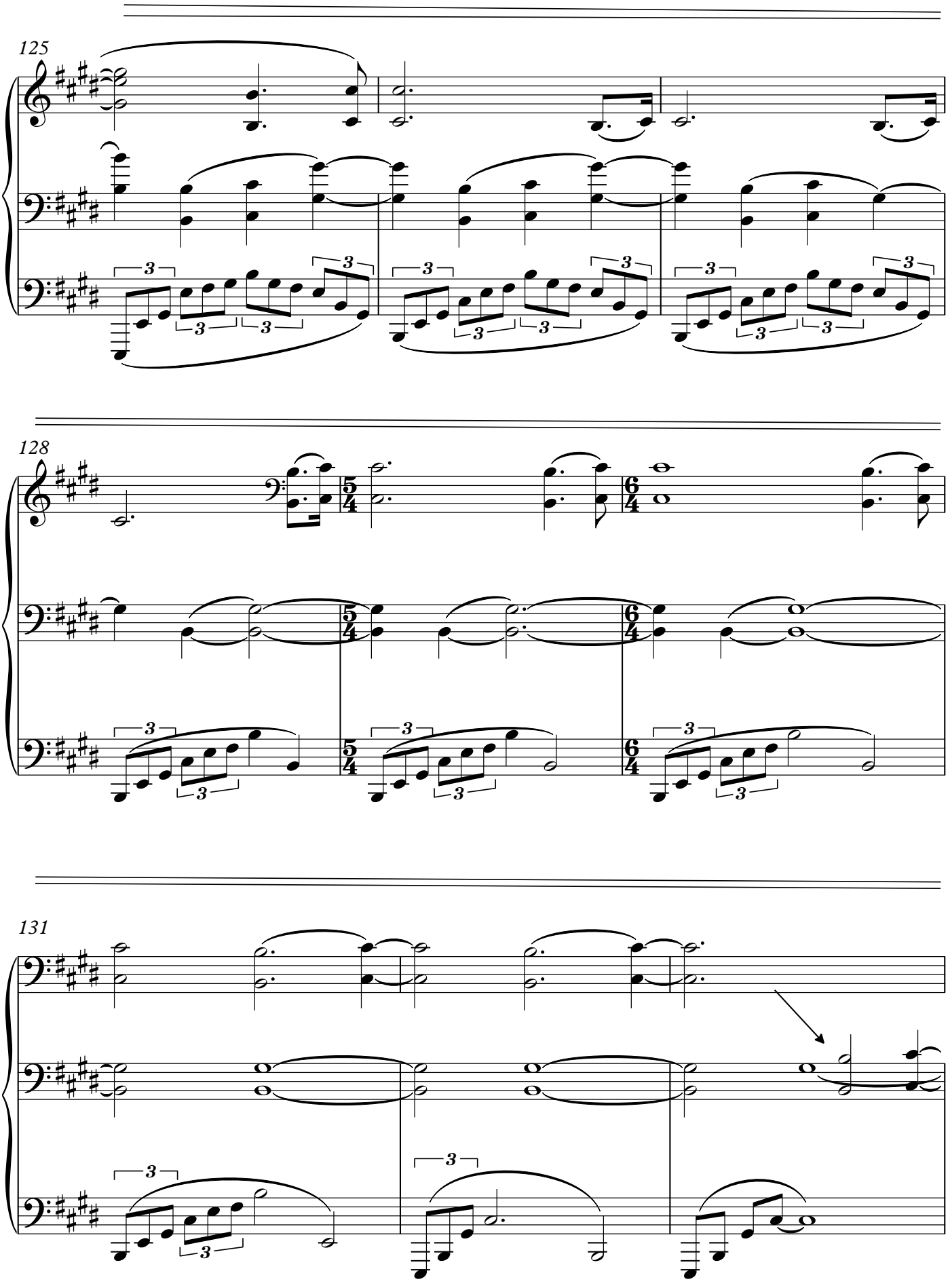
Etwas rascher als am Anfang

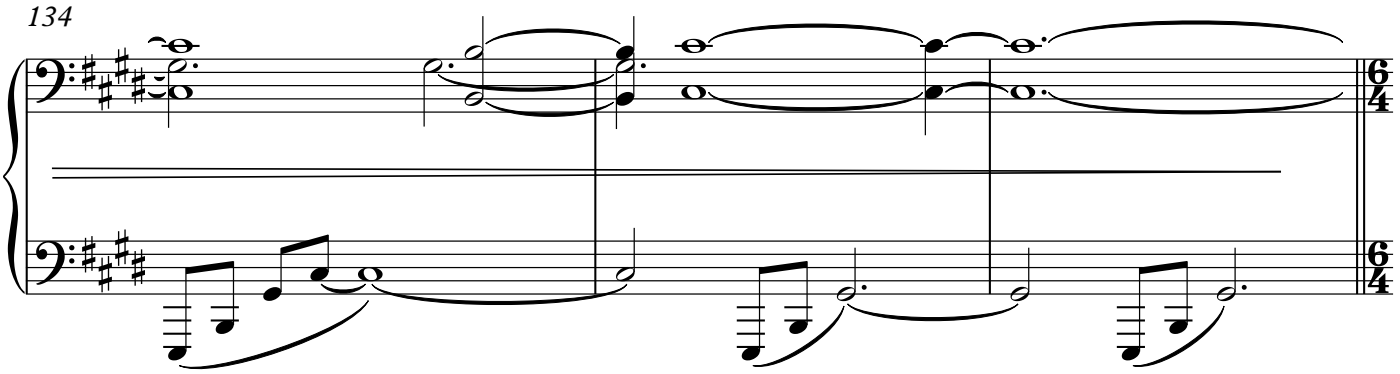
(♩=52)

subito ***p***

122

8va


125
128
131

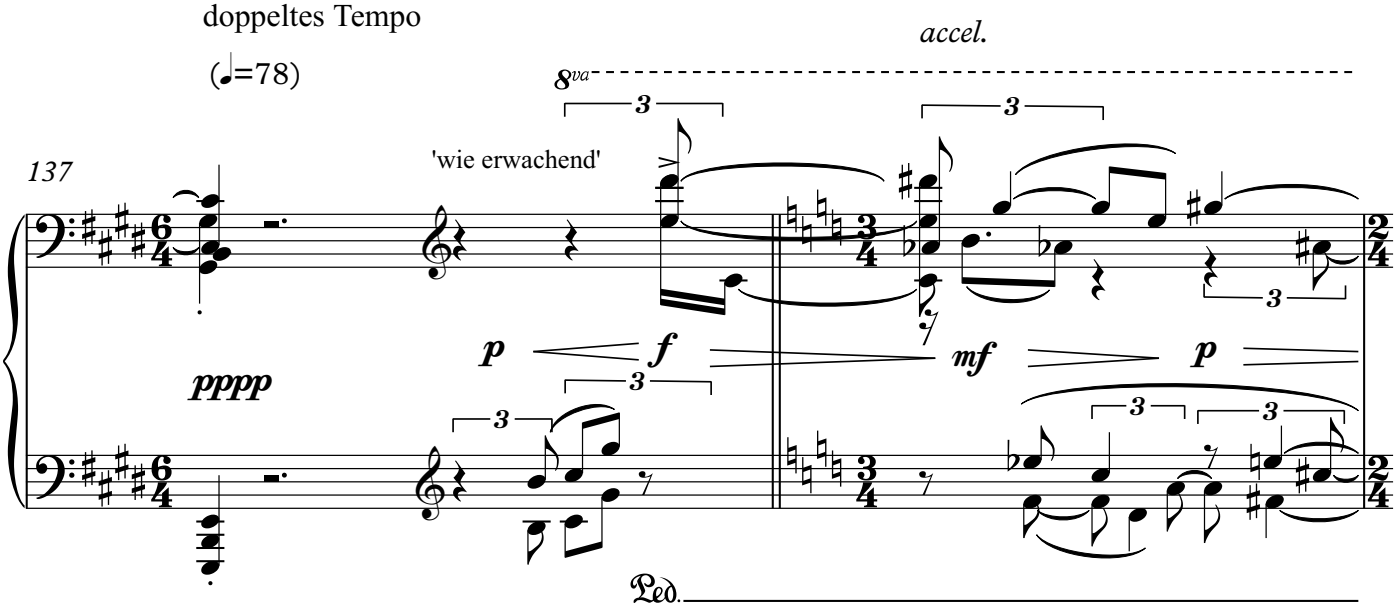


2. Nachspiel

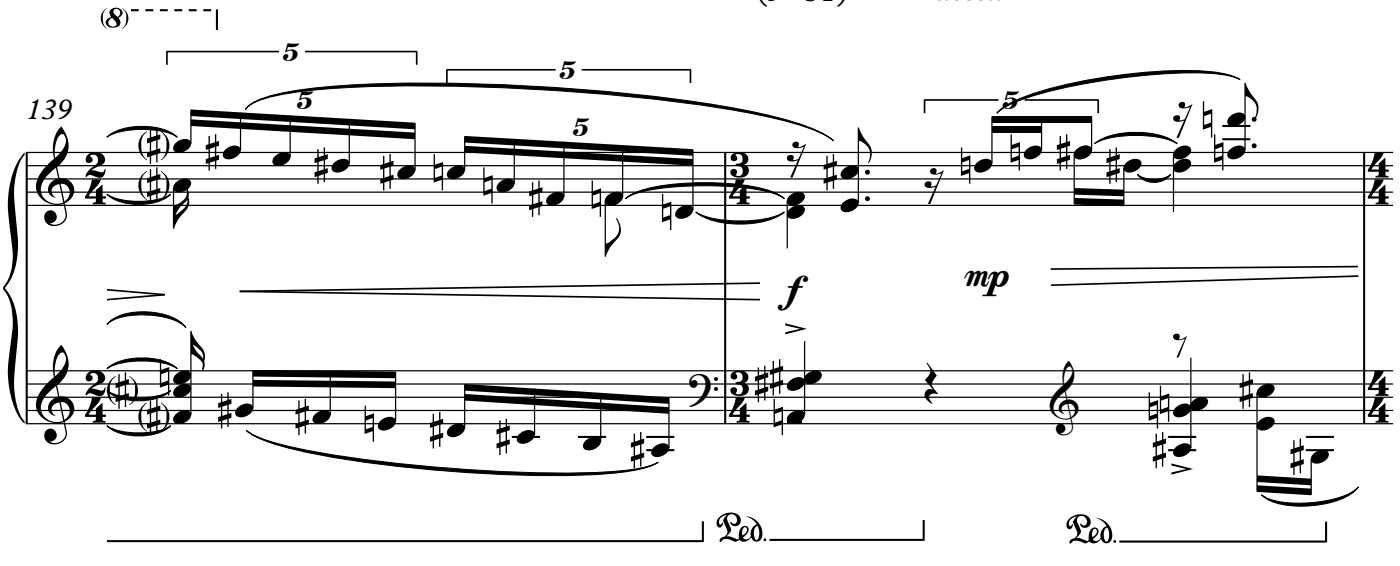
Attacca

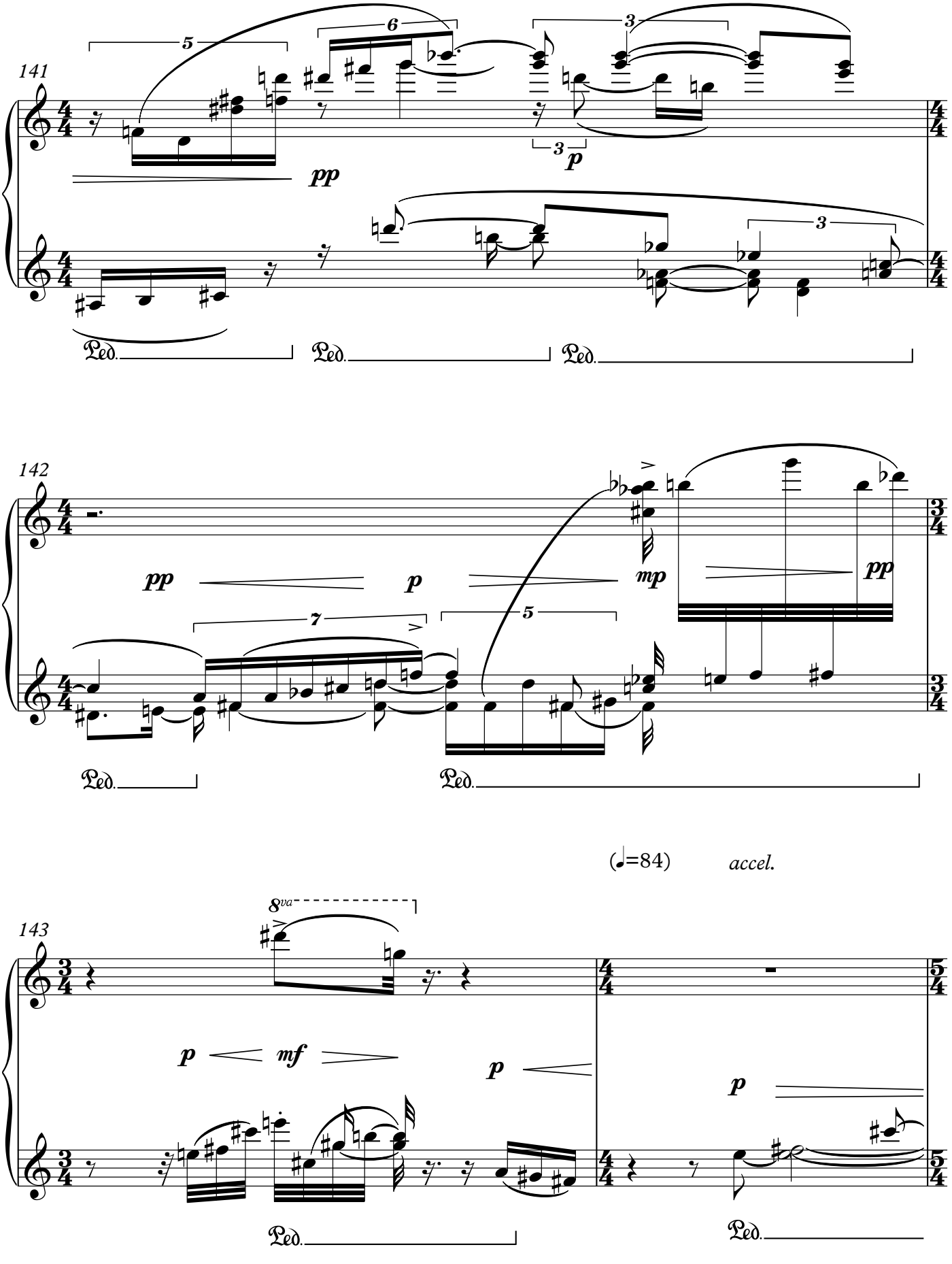
doppeltes Tempo

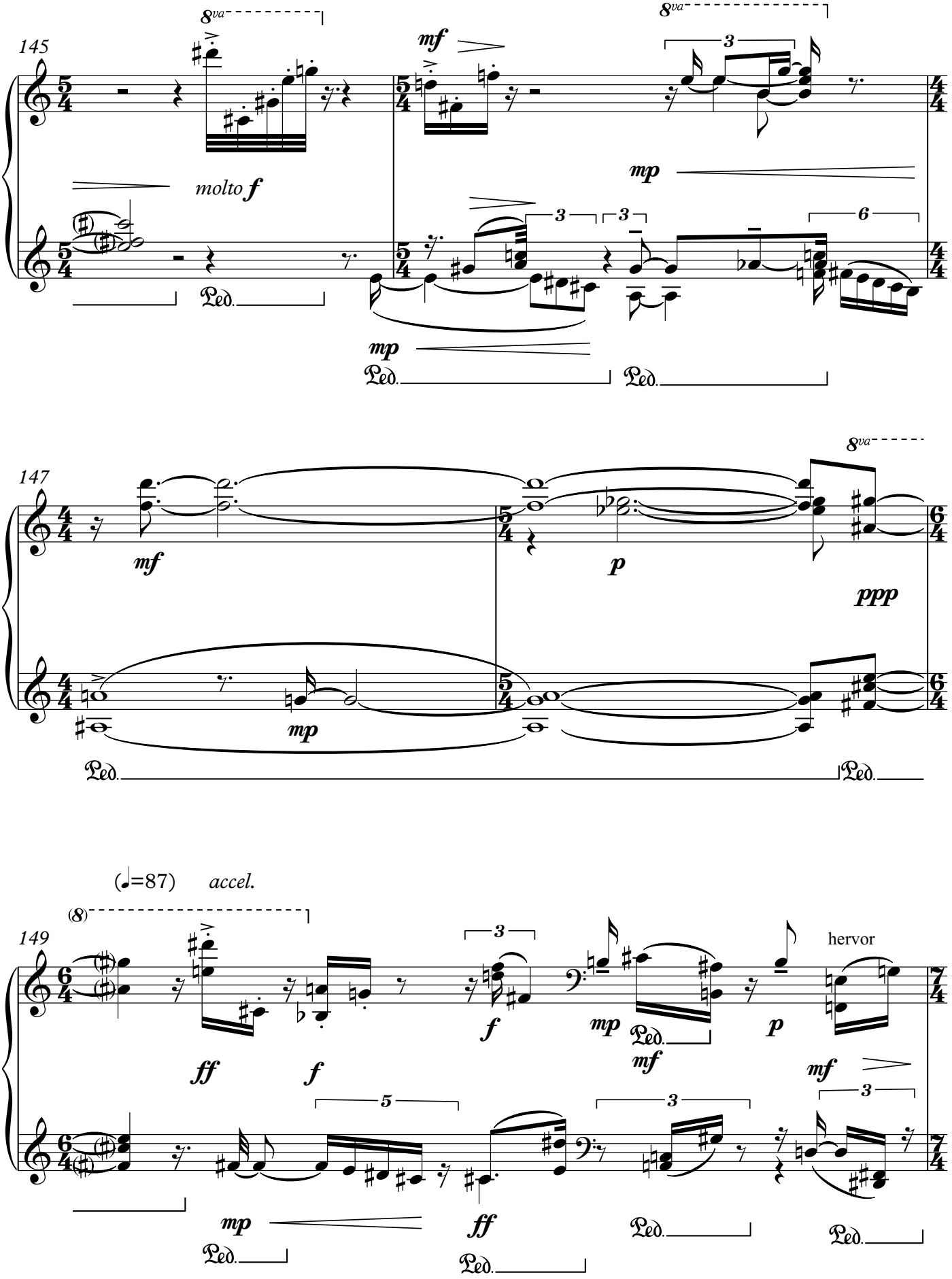
(♩=78)

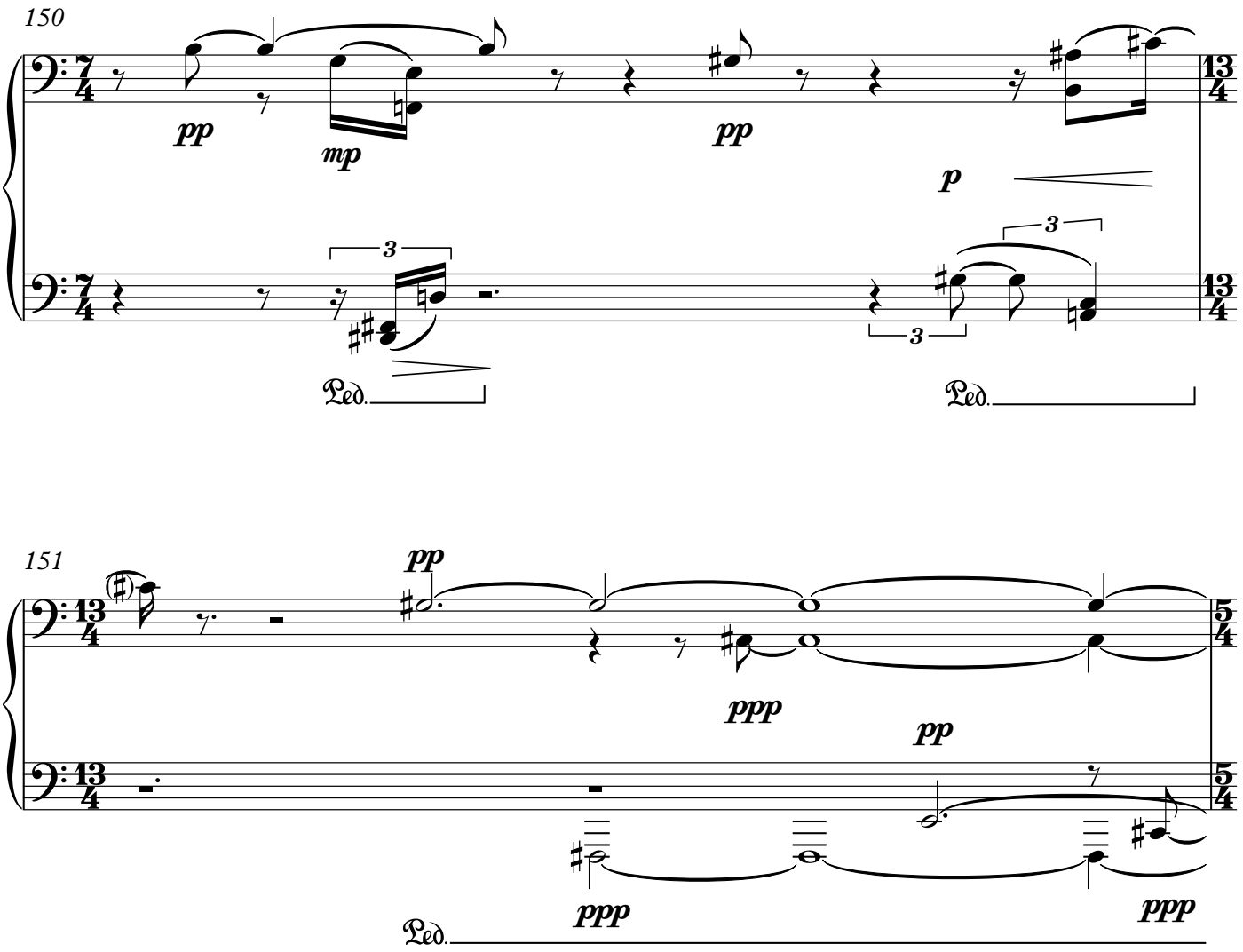


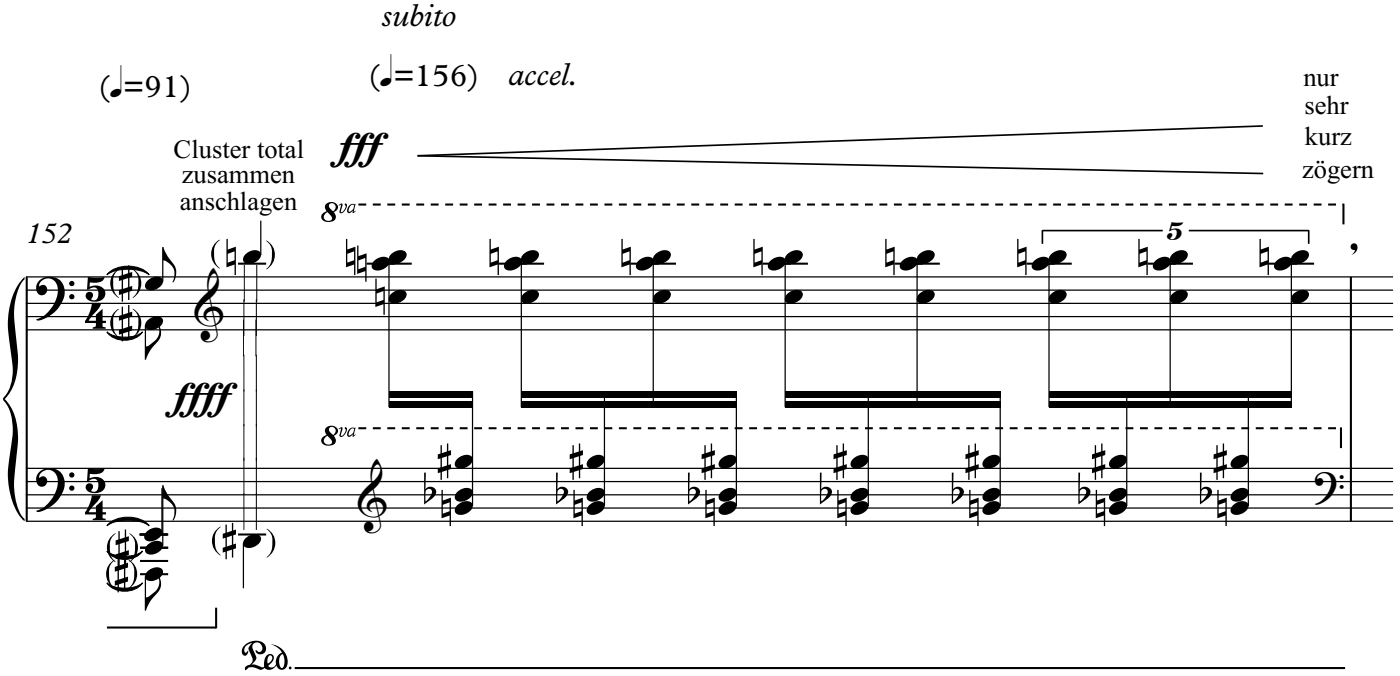
(♩=81) *accel.*



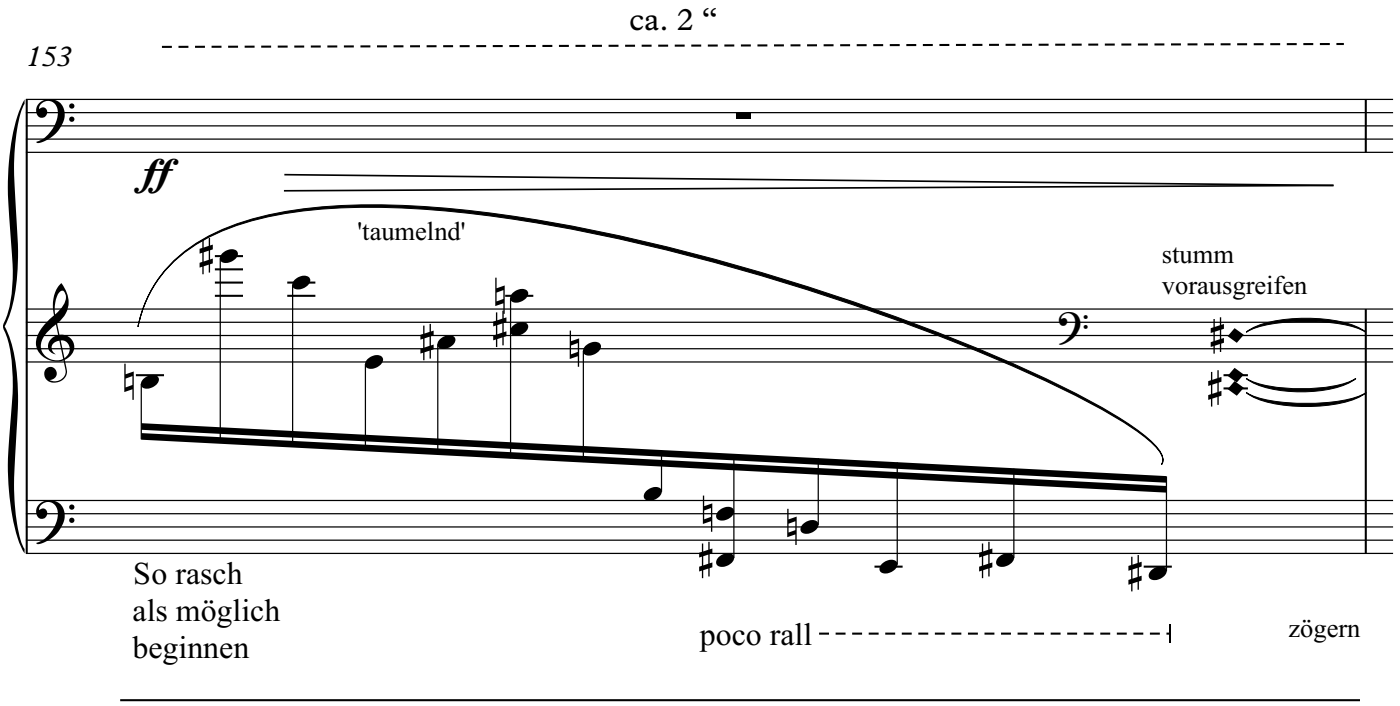

141
142
143
pp
p
mp
mf
(♩=84)
accel.
8va
Ped.

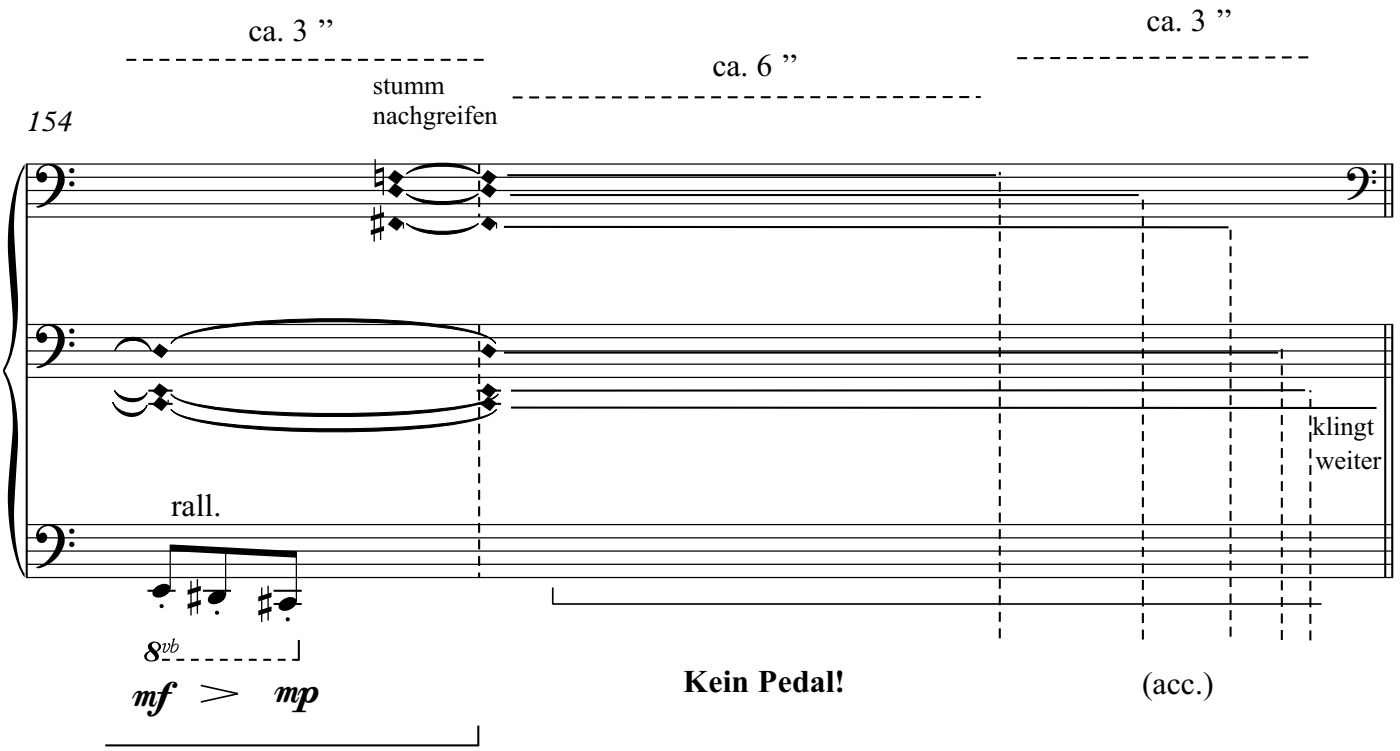

145
8va
mf
molto f
mp
Ped.
147
mf
p
ppp
(♩=87)
accel.
149
(8)
ff
f
mp
hervor

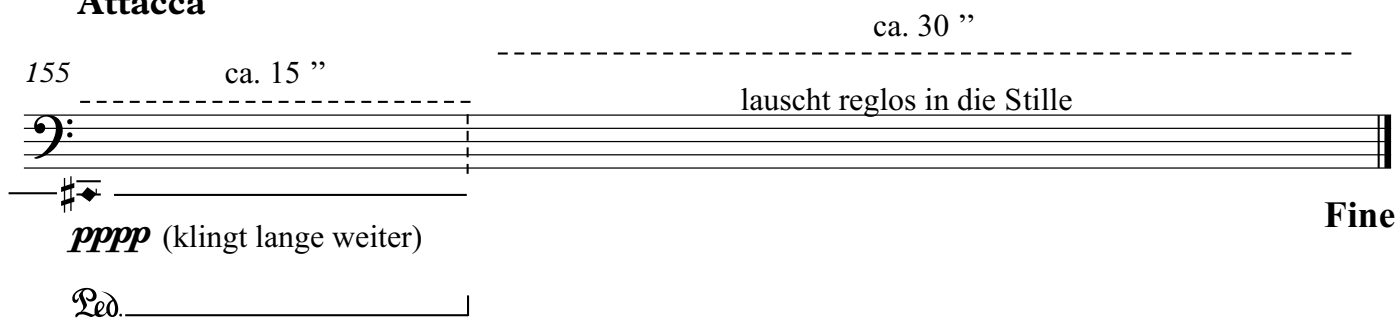

150
pp
mp
pp
p
3
3
3
Ped.
Ped.
151
pp
ppp
pp
ppp
ppp
Ped.


subito
(♩=91)
(♩=156) accel.
nur sehr kurz zögern
Cluster total zusammen anschlagen
fff
152
8va
8va
5
ffff
Ped.

Ohne Takt





3. Nachspiel

Attacca