

Apokalypse

Trumpet, Horn, Trombone & Piano

Wolfgang Wagenhäuser

EMR 46094

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Wolfgang Wagenhäuser

APOKALYPSE

nach Johannes

für

Trompete, Horn, Posaune, Klavier

gewidmet

meiner verehrten Lehrerin

Prof. Gisela Sott

Uraufführung Laszlo 1992 (TV-Mitschnitt)

Stanko Arnold, Trompete

Radovan Vlatkovic, Horn

Branimir Slokar, Posaune

Wolfgang Wagenhäuser, Klavier

Wolfgang Wagenhäuser

APOKALYPSE

nach Johannes

rar **Trompete, Horn, Posaune, Klavier**

Bei der Vertonung der Apokalypse nach Johannes tragen drei Motivgruppen das musikalische Geschehen. Sie sind den beiden dramaturgischen Hauptlagern (Gut & Böse) sowie als drittem Element den symbolischen Siebener Gruppierungen zugeordnet. Die Tonsprache reicht dabei von Grund- bis Obertönigkeit, wie ja auch in der biblischen Vorlage das Thema alle Bereiche durchdringt: weil auch im Universum die Dur/Mollklänge als Proportionsprinzip eher seltener auftauchen, lasse ich in meiner Musik durch die unterschiedlichen Spannungsverläufe Intervalle und Rhythmen aus ihrer puren Form in "höhere" Organismen (Erde, Menschen, Licht, Engel statt "nur" Atome) mutieren.

Die Apokalypse enthält 7 mehr oder weniger kurze Sätze:

1) Eine kurze Einleitung mit gregorianischem Duktus wird gefolgt von der ersten großen Beauftragungsvision und dem Hauptteil dieses Satzes: den 7 Sendschreiben (Passacaglia).

2) Vision und Gregorianik mischen sich zu Beginn als Vorbereitung der 7 Siegelvisionen: apokalyptische Reiter. Beschlossen wird der Satz mit der Versiegelungsvision und der Seligpreisung der Getreuen.

3) Eine lange Stille im Himmel (in weiten Akkorden und "zeittropfenden" Motiven) leitet zu den 7 Posaunenvisionen. Doch auch hier wird am Ende die Qual "durchleuchtet" von der himmlischen Vision.

4) Dieser Satz schildert die Gegenüberstellung Satans und der Frau mit den 12 Sternen.

5) Noch einmal kommt die gregorianische Einleitung und danach die 7 Zornesschalen: eine polyphone siebenmalige Steigerung.

6) 3 schlichte Liedstrophen beklagen das Los der großen Hure Babylon und auch die anschließenden 3 Lobgesänge sind eher gedeckt und etwas bedrückt...

7) Der endgültige Durchbruch des Guten geschieht in einer rasanten Klaviersteigerung. Die Vision kehrt ein letztes Mal gen Himmel steigend wieder, dann der schnelle Sturz Satans und schließlich die strahlende Klarheit im Unisono: das neue Jerusalem!

Apokalypse

nach Johannes

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Das neue Jerusalem*


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Apokalypse

I

Wolfgang Wagenhäuser

BRIEFLICHE EINLEITUNG



B♭ Trumpet
poco f

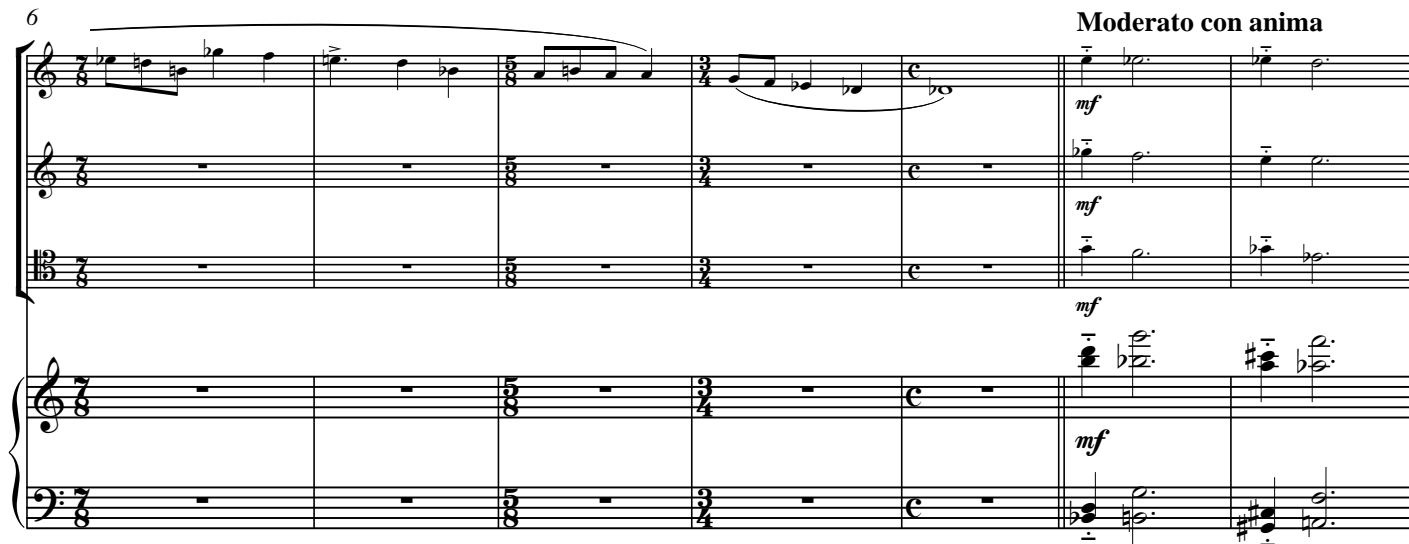
F Horn

Trombone

Piano

BEAUFTRAGUNGSVISION

Moderato con anima

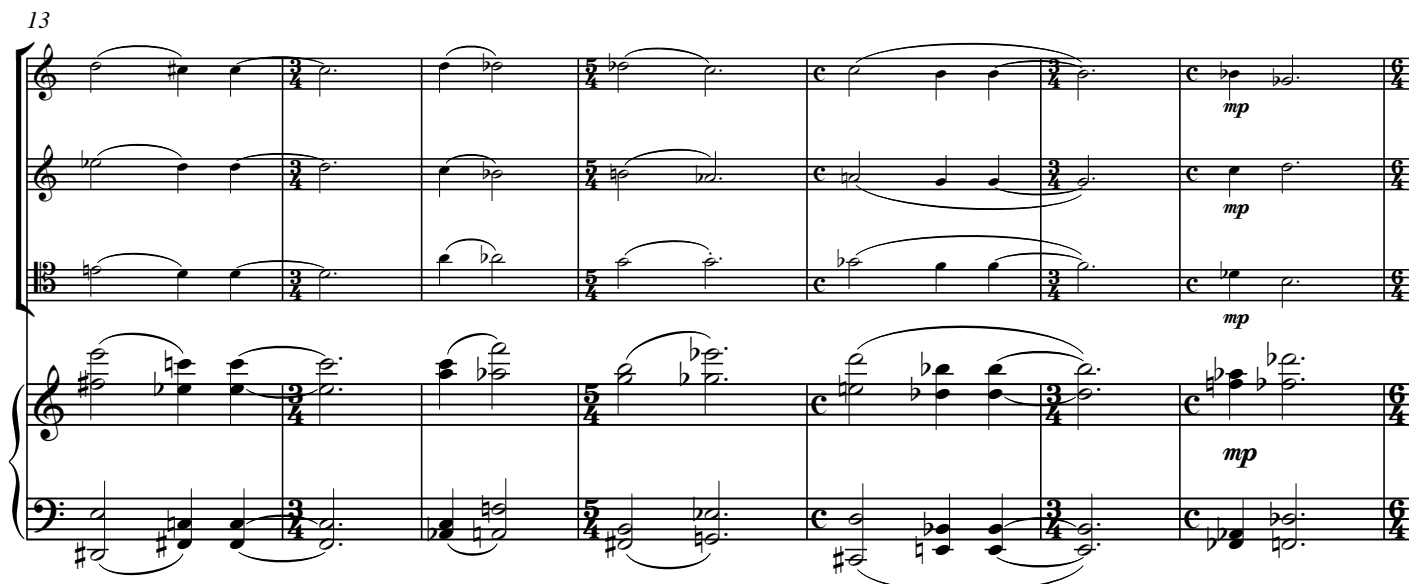


6

mf

mf

mf



13

mp

mp

mp

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20

Musical score for measures 20-26. The score is written for piano and violin. The piano part consists of two staves (treble and bass clef). The violin part consists of two staves (treble and bass clef). The music is in 6/4 time. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are various musical notations including notes, rests, and slurs.

7 SENDSCHREIBEN
Allegro

27

Musical score for measures 27-31. The score is written for piano and violin. The piano part consists of two staves (treble and bass clef). The violin part consists of two staves (treble and bass clef). The music is in 5/4 time. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The instruction *p sempre non legato* is present. There are various musical notations including notes, rests, and slurs.

32

Musical score for measures 32-35. The score is written for piano and violin. The piano part consists of two staves (treble and bass clef). The violin part consists of two staves (treble and bass clef). The music is in 5/4 time. There are various musical notations including notes, rests, and slurs.

Musical score for measures 35-38. The score is written for a piano and includes a vocal line. The piano part features a complex, rhythmic accompaniment with many beamed notes and slurs. The vocal line consists of a few notes with slurs and accents.

Musical score for measures 39-42. The piano part continues with its complex accompaniment. The vocal line has a melodic phrase starting in measure 39, marked with *mp*. In measure 42, the piano part has a *sim.* (sforzando) marking.

Musical score for measures 43-46. The piano part features a dense, rhythmic accompaniment. The vocal line has a melodic phrase starting in measure 43, marked with *mf*. In measure 45, the piano part has a *mf* marking. In measure 46, the piano part has a *mf* marking.

Apokalypse

II

VISION Andante

mp mp mp mf mf

mf più f

6

p p p

f maestoso

4 APOKALYPTISCHE REITER Molto Allegro

11

p

Musical score for measures 16-19. The score is in 6/4 time and consists of three systems. The first system (measures 16-18) features a vocal line in the upper staff with a *mf* dynamic, and piano accompaniment in the lower staves. The piano part includes a melodic line in the right hand with a *mf* dynamic and a bass line in the left hand. The second system (measures 19-21) features a vocal line with a *mp* dynamic and piano accompaniment with triplets in the right hand and accents in the left hand.

Musical score for measures 20-22. The score is in 6/4 time and consists of three systems. The first system (measures 20-22) features a vocal line with an *espressivo* dynamic and piano accompaniment with triplets in the right hand and accents in the left hand.

Musical score for measures 23-25. The score is in 6/4 time and consists of three systems. The first system (measures 23-25) features a vocal line with an *aufbegehrend* dynamic and piano accompaniment with triplets in the right hand and accents in the left hand.

Apokalypse

III

STILLE IM HIMMEL

Musical score for 'STILLE IM HIMMEL'. It features three systems of staves. The first system consists of three empty staves (treble, alto, and bass clefs). The second system is a piano accompaniment with a treble and bass clef. The treble clef part includes dynamic markings: *f*, *dumpf*, *p*, *weit*, *meno p*, *pp*, and *p*. The bass clef part includes *pp* and *poco*. The piece is in common time (C) and features various time signatures: 2/4, 3/4, 4/4, and 5/4.

7

Musical score for measures 7-12. It features three systems of staves. The first system consists of three empty staves. The second system is a piano accompaniment with a treble and bass clef. The treble clef part includes dynamic markings: *pp*, *meno pp*, *pp*, and *ppp*. The bass clef part includes *pp* and *ppp*. The piece is in common time (C) and features various time signatures: 3/4, 4/4, and 5/4.

13

AUFTRAG DES ENGELS

Musical score for 'AUFTRAG DES ENGELS'. It features three systems of staves. The first system consists of three empty staves. The second system is a vocal line with a treble clef and a bass clef. The treble clef part includes the marking *recitativo*. The bass clef part includes *p*. The piece is in common time (C) and features various time signatures: 3/4, 2/4, and 5/4.

Red.

7 POSAUNENVISIONEN

Musical score for measures 14-26. The score is in common time (C) and features a tuba part and a piano accompaniment. The tuba part includes a triplet of eighth notes marked "agressiver werdend" and a triplet of eighth notes marked "flatt.". The piano accompaniment features a crescendo marked "ff" starting in measure 25.

27

Musical score for measures 27-32. The score is in 3/4 time and features a tuba part and a piano accompaniment. The tuba part includes dynamics markings: *mf*, *mp*, *f*, *mf*, and *p*. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

33

Musical score for measures 33-36. The score is in 2/4 time and features a tuba part and a piano accompaniment. The tuba part includes a triplet of eighth notes and a dynamic marking of *f* with the instruction "herrisch". The piano accompaniment includes a "molto cresc." marking and dynamics markings of *ff* and *f*.

Apokalypse IV

DER DRACHE Presto

8^{va}

ppp

sempre cresc.

ff

8^{vb}

Detailed description: This system contains the first seven measures of the piece. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part includes dynamic markings *ppp*, *sempre cresc.*, and *ff*. There are also performance instructions for the vocal line: *8^{va}* and *8^{vb}* with dashed lines indicating octave transposition.

8

unheil kündend

f "fanfarig"

decresc.

sfz

sfz

mp

Detailed description: This system contains measures 8 through 14. The vocal line begins with the instruction *unheil kündend* and a dynamic marking of *f* "fanfarig". The piano accompaniment features a *decresc.* marking in measures 8-10, followed by *sfz* markings in measures 11-12, and *mp* in measure 13. The system concludes with a double bar line and a key signature change to two flats.

15

f

Detailed description: This system contains measures 15 through 19. The vocal line starts with a dynamic marking of *f*. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

20

bissig
meno f

f
mp sfz
sfz

25

f
mf

DIE FRAU

30

Andante tranquillo

Più mosso

Presto

weitherzig
mp espressivo

p espressivo
pp kindlich

8va
Ped.

Apokalypse

V

BERICHTEND

Allegro

The first system of the musical score consists of two systems of staves. The upper system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Allegro' and the dynamics include 'poco f'. The system spans five measures with various time signatures: 8/8, 8/8, 7/8, 8/8, and 8/8.

6

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The piano accompaniment continues with melodic and harmonic development. The system spans five measures with time signatures: 10/8, 7/8, 5/8, 6/8, and 6/8.

7 SCHALENVISIONEN

Andantino sostenuto

12

2.

3.

The third system of the musical score is divided into three measures, each with a different time signature: 4/4, 3/4, and 2/4. The piano part is characterized by a steady, rhythmic accompaniment. The dynamics are marked 'pp' (pianissimo) and 'p' (piano). The system spans six measures with time signatures: 4/4, 4/4, 3/4, 2/4, 3/4, and 2/4.

19

4.

Musical score for measures 19-23. The score is in 2/4 time and consists of three systems. The first system includes a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The piano part features a left-hand (l.h.) melody in the bass clef and a right-hand accompaniment in the treble clef. Dynamics include *mf*, *p*, and *f*. The second system continues the piano accompaniment with dynamics *pp* and *mp*. The third system shows the vocal line with an *8va⁻¹* marking and a dynamic of *f*. The piano part continues with *l.h.* markings.

24

5.

Musical score for measures 24-28. The score is in 2/4 time and consists of three systems. The first system includes a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The piano part features a left-hand (l.h.) melody in the bass clef and a right-hand accompaniment in the treble clef. Dynamics include *f*, *cresc.*, and *p*. The second system continues the piano accompaniment with dynamics *f* and *cresc.*. The third system shows the vocal line with an *8va⁻¹* marking and a dynamic of *f*. The piano part continues with *8va⁻¹* markings and a dynamic of *sempre p*.

29

Musical score for measures 29-31. The score is in 2/4 time and consists of three systems. The first system includes a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The piano part features a left-hand (l.h.) melody in the bass clef and a right-hand accompaniment in the treble clef. Dynamics include *f*. The second system continues the piano accompaniment with dynamics *f* and *cresc.*. The third system shows the vocal line with an *8va⁻¹* marking and a dynamic of *f*. The piano part continues with *8va⁻¹* markings and a dynamic of *sempre p*.

Apokalypse

VI

3 KLAGELIEDER

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a piano (*p*) dynamic marking. The middle staff is a vocal line in alto clef, and the bottom staff is a piano accompaniment in bass clef. The piano part is mostly silent in this system.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in alto clef, starting with a piano (*p*) dynamic marking. The bottom staff is a piano accompaniment in bass clef. The piano part features a melodic line in the bass register.

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and alto clefs, respectively, which are mostly silent. The bottom staff is a piano accompaniment in bass clef, starting with a piano (*poco f*) dynamic marking. The piano part features a melodic line in the bass register with a forte (*f*) dynamic marking at the end.

Apokalypse

VII

ENDGÜLTIGES GERICHT

Presto

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The piano part begins with a *ppp* dynamic and includes a *cresc.* marking. The music is in a complex, multi-measure structure with various time signatures.

8

The second system of the musical score consists of three staves. The piano part begins with a *p* dynamic. The music continues with complex rhythmic patterns and chordal structures.

15

The third system of the musical score consists of three staves. The piano part includes *cresc.* and *mf* markings. The music features intricate rhythmic and harmonic details.

Musical score for measures 21-26. The score consists of three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The piano part includes dynamic markings 'cresc.' and 'f'.

Musical score for measures 27-32. The score consists of three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The piano part includes a 'cresc.' marking.

SIEG GOTTES

33 Adagio

più mosso

meno mosso

Musical score for measures 33-38. The score consists of three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The piano part includes triplets and dynamic markings 'f'.

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