

Martin Widmaier

Fundsachen  
Lost and Found

für Klavier / for piano

Licensed under the  
Creative Commons Attribution 4.0 International License  
<http://creativecommons.org/licenses/by/4.0/>



## Preliminary Note

What items were lost and found? Scanning through my drawers, files and cardboard boxes, these four piano pieces, written between 1982 and 2001, caught my eye. However well they may go together, they are still just independent small-scale compositions.

Whom do they belong to? There are distant and not-so-distant echoes from Schönberg's Op. 19 or Lachenmann's *Ein Kinderspiel*, from Bartók's *Mikrokosmos* or Kurtág's *Plays and Games* – so these pieces are 'theirs'. There is always a special interest in the layout of the keyboard – so these pieces belong to the instrument. By the very same token, I recognise each single line ... as 'mine'. And in the end, as a matter of course ... in case you care, these pieces are 'yours'.

Martin Widmaier

*First publication: 2020*

*Last update: 15 August 2020*

## Contents

5 Episoden / Episodes .....	4
7 Ansichtskarten / Picture Postcards .....	6
Lied von den verlorenen Gesichtern / Song of the Lost Faces .....	12
Der Doppelgänger / The Doppelgänger .....	14

## Individual Comments

**5 Episodes** – first performed by Martin Widmaier (Salzburg 1982): here, ‘episodes’ are brief chapters in a short series, interrelated incidents of volatile or fragile character.

**7 Picture Postcards** – first performed by Mari Tsuda (Hallein 1985), André Boainain (Karlsruhe 1985) and Josef Anton Scherrer (Tokyo 1986): back then, the piece was repeatedly renamed and rewritten; with this publication, the initial title and version are restored. A picture postcard is

- physically present,
- to a large extent informed by pictorial elements (image, stamp and postmark, handwriting),
- necessarily short (not through restriction to a certain number of characters but through lack of space, which makes a big difference),
- a curious blend of commodity item and one of a kind.

**Song of the Lost Faces** – first performed by Paulo Zereu (Wuppertal 1997): the title refers to a poem by Klaus Mann and points to faces slipped away from one’s life.

**The Doppelgänger** – not publicly performed yet: the title refers to a poem by Heinrich Heine and points to a twin stranger, to a seeming apparition of oneself or another living person. As for the music, experienced listeners will notice quotes from a piano piece and a lied by Franz Schubert (Impromptu in C major D. 946 No. 3 and *Der Doppelgänger* from *Schwanengesang*).

# 5 Episoden / Episodes

(1) ♩ = 96

First system of Episode 1. The treble clef contains a melodic line with a slur over the first two measures. The bass clef has a 7-measure rest followed by a melodic line. The dynamic marking *f* is present.

Second system of Episode 1. The treble clef features two triplet markings over groups of three notes. The bass clef has a melodic line with a fermata at the end.

(2) ♩ = 48

First system of Episode 2. The treble clef has a melodic line with a slur and a fermata. The bass clef has a piano (*p*) dynamic and a melodic line. Labels "LH" and "RH" are placed above the treble and bass staves respectively. The marking *Leg.* is at the bottom.

Second system of Episode 2. The treble clef has a melodic line with a slur and a fermata. The bass clef has a piano (*p*) dynamic and a melodic line. A 5-measure rest is marked in the bass line. The marking *ben legato* is present.

Third system of Episode 2. The treble clef has a melodic line with a slur and a fermata. The bass clef has a piano (*p*) dynamic and a melodic line. A 5-measure rest is marked in the bass line. Triplet markings are at the bottom.

(3) ♩ = 96

Two systems of piano music. The first system consists of two staves (treble and bass clef). The treble staff contains a melodic line with six groups of five sixteenth notes each, marked with a bracket and the number '5'. The bass staff contains a rhythmic accompaniment of eighth notes. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The piece concludes with the word 'attacca' written below the bass staff.

(4) ♩ = 96

Two systems of piano music. The first system consists of two staves. The treble staff has a melodic line starting with a piano (*p*) dynamic and a *non legato* marking. The bass staff has a simple accompaniment. The second system continues the piece, ending with a fermata over the final note in the treble staff.

(5) ♩ = 48

Two systems of piano music. The first system consists of two staves. The treble staff has a melodic line with a piano (*p*) dynamic, featuring slurs over groups of notes. The bass staff has a simple accompaniment. The second system continues the piece, ending with a fermata over the final note in the treble staff.

# 7 Ansichtskarten / Picture Postcards

(1) ♩ = 60

*mf*  
*pp*  
*mp*  
*mf*  
*pp*  
*ff*  
*p* LH  
*f*  
*mf*  
*p grazioso*

with right (not middle) pedal

RH

8

3

8

8

5

3

3

3

3

11

13 *f* *p* *mp* *p* *mp*

16 *espr.* *mf* *p*

19 *f* *p grazioso* *p*

21 (3) ♩ = 60 *mp cant.*

24

27

pp mp

8

8

3

31 (4) ♩ = ♩

p mp

8

36

mf p

3

3

12/8

12/8

41 (5) ♩ = 80

p

8

non troppo legato

43

8



45

47

49

(6) ♩ = 80

51

53

61 (7) ♩ = 60

Musical score for measures 61-63. The piece is in 3/4 time, marked with a tempo of ♩ = 60. Measure 61 features a piano (*p*) accompaniment in the bass clef and a right-hand (*RH*) melody in the treble clef. Measure 62 continues the piano accompaniment. Measure 63 shows a change to 4/4 time, with the piano accompaniment and a right-hand melody featuring triplets and a dynamic marking of *mp*.

Musical score for measures 64-65. Measure 64 is in 3/4 time, with a left-hand (*LH*) accompaniment featuring triplets and a right-hand melody. Measure 65 changes to 5/4 time, with the left-hand accompaniment continuing and a right-hand melody featuring an eighth-note rest (8) and triplets.

Musical score for measures 66-67. Measure 66 is in 3/4 time, with a left-hand accompaniment featuring triplets and a right-hand melody. Measure 67 changes to 4/4 time, with the left-hand accompaniment continuing and a right-hand melody featuring a dynamic marking of *espr.* and a left-hand (*LH*) accompaniment.

Musical score for measures 68-70. Measure 68 is in 3/4 time, with a left-hand accompaniment featuring a dynamic marking of *pp* and a right-hand melody. Measure 69 continues the piano accompaniment. Measure 70 is the final measure, in 3/4 time, with the piano accompaniment and a right-hand melody.



# Lied von den verlorenen Gesichtern / Song of the Lost Faces

$\text{♩} = 72$

*p dolce*

with right pedal as indicated by the slurs

5

*un poco marcato la scala*

7

10

10

*come sopra*

12

8

2/4

10/8

15

*come sopra*

10/8

17

8

10/8

19

*più p*

2/4

10/8

23

*p*

*mp*

*mf*

*lunga*

10/8

# Der Doppelgänger / The Doppelgänger

$\text{♩} = 132$

*p*

*ff* 8

8

*pp* *pp*

*p* *mf* *mp* *f*

*mf* *pp* *pp*

*p* *f*

18 *pp*

*pp*  $\longleftarrow$  *mp*

22

26

29 *con tristezza*

33 *perdendosi*

37 *a tempo* *p* *p*

40 *f* *p*

43 *mf* *p*

46 *mp* *p*

49 *pp* *non ritardando*