

Martin Widmaier

Fundsachen Lost and Found

für Klavier / for piano

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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 version of this publication: 2020

Last update: 7 June 2025

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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

f

3 3 3 3

(2) ♩ = 48

p

LH RH

ben legato

con Ped.

5 3 3

(3) ♩ = 96

f

attacca

(4) ♩ = 96

p
non legato

(5) ♩ = 48

p

7 Ansichtskarten / Picture Postcards

(1) ♩ = 60

mf

pp

mp

with right (not middle) pedal

RH

8

3

pp

8

8

5

ff

p LH

f

(2) ♩ = 80

11

mf

p grazioso

3

3

3

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

16 *espr.* *mf* *p*

19 *p grazioso* *f* *p*

21 (3) ♩ = 60 *mp cant.*

24

27

pp *mp*

8 3 8

31 (4) ♩ = ♩

p *mp*

8 8

36

mf *p*

3 3 8

41 (5) ♩ = 80

p

8

non troppo legato

43

8

45

8

47

mf

p

8

49

mf

sempre in tempo

(6) ♩ = 80

51

ff

3

53

mp

f

p

pp

61 (7) ♩ = 60

61 (7) ♩ = 60

mp

p

RH

64

LH

66

8 3 3 15

LH

espr.

68

15

pp

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

un poco marcato la scala

10

come sopra

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 2/4 time. The first system contains 12 measures. The second system contains 8 measures, indicated by a bracket above the staff. The second system concludes with a double bar line and a final measure. The key signature changes to C major (no sharps or flats) for the final measure. The time signature changes to 2/4 for the final measure. The final measure is marked with a '10' and an '8'.

15

come sopra

The musical score for measures 15 and 16 is in 10/8 time. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, with a fermata over the final note of measure 16. The bass line in the bass clef provides harmonic support with chords and single notes. The tempo marking 'Allegretto' is present at the beginning of the page.

17

8

8

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff begins with a bass clef and contains a simple accompaniment with eighth and sixteenth notes. The second system continues the melody in the treble staff and introduces a new bass line in the bass staff, which includes a key signature change to one flat (Bb) and a common time signature (C). Both systems include repeat signs and first/second endings. The first ending in the treble staff is marked with a '1' and a repeat sign, leading back to the beginning of the melody. The second ending is marked with a '2' and a repeat sign, leading to the final measure of the piece. The piece concludes with a double bar line.

19

più p

20

21

22

10/8

23

p *mf* *p* *lunga*

Der Doppelgänger / The Doppelgänger

♩ = 132

p

p

7

ff 8

ff 8

11

pp

pp

8

p *mf*

mp *f*

14

pp

pp

mf

mf

f

16

p

f

18 *pp*

pp $\longrightarrow$ *mp*

22

26

29 *con tristezza*

33 *perdendosi*

Detailed description of the musical score: The score consists of five systems of piano music. The first system (measures 18-21) begins with a piano (pp) dynamic. The right hand has a melodic line starting on a whole rest, while the left hand plays a descending eighth-note scale. The second system (measures 22-25) continues with complex chordal textures and some melodic movement. The third system (measures 26-28) shows more active melodic lines in both hands. The fourth system (measures 29-32) is marked 'con tristezza' and features a more somber mood with sustained chords and slower-moving lines. The fifth system (measures 33-36) is marked 'perdendosi' and ends with a final chord in the right hand and a sustained note in the left hand.

37 *a tempo*

p

40 *f* *p*

43 *mf* *p*

46 *mp* *p*

49 *pp* *non ritardando*

The musical score consists of five systems of piano music, measures 37 through 49. The key signature is one sharp (F#), and the time signature is 2/4. The notation is primarily for the right hand, with some bass line activity. Measure 37 starts with a piano (*p*) dynamic. Measures 40-41 show a fortissimo (*f*) dynamic. Measures 43-44 are marked mezzo-forte (*mf*). Measures 46-47 are marked mezzo-piano (*mp*). Measures 49-50 are marked pianissimo (*pp*). The piece ends with the instruction 'non ritardando'.