FRANK ZABEL

Etüden

für Klavier

Studies

for Piano

(2015/2016)

Nr. 1	...heterogene Körnung... *für Rainer M. Klaas*	...heterogenous granularity...
Nr. 2	...zertanzt... *für Rainer M. Klaas*	...danced and submerged...
Nr. 3	...Tangenten und Sekanten... *für Gesa Lücker*	...tangents and secants...
Nr. 4	...zersprungene Glocken... *für Gesa Lücker*	...burst bells...
Nr. 5	...windschiefe Geraden... *für Schaghajegh Nosrati*	...skew lines...
Nr. 6	...fraktale Landschaft... *für Schaghajegh Nosrati*	... fractal landscape...
Nr. 7	...Wirbel und Strudel... *für Luisa Imorde*	...whirls ans twirls...
Nr. 8	...delikate Innereien... *für Frederike Möller*	...delicate interiors/entrails...
Nr. 9	...Knoten... *für Yejin Gil*	...knots...
Nr. 10	...seltsame Attraktoren... *für Yejin Gil*	...strange attractors...
Nr. 11	...Resonanzen... *für Eva-Maria Zimmermann*	...resonances...
Nr. 12	..flacher Raum - gekrümmter Raum... *für Inge Du*	...flat space - curved space...
Nr. 13	...Tunnel und Wurmlöcher... *für Thomas Hell*	...tunnels and wormholes...
Nr. 14	...Ereignishorizont... *für Florian Uhlig*	...event horizon...
Nr. 15	...Filter... *für Yvonne Gesler*	...filters...
Nr. 16	...Schwarze Löcher... *für Sukyeon Kim*	...black holes...
Nr. 17	...Quasar.. *für Sukyeon Kim*	...quasar...
Nr. 18	...so I've made peace with the falling leaves (Herbstlächeln)... *für Anny Hwang*	...so I've made peace with the falling leaves (autumn smile)...
Nr. 19	...Schneegestöber, hoffen... *für Mariam Batsashvili*	...snow flurry, hoping...

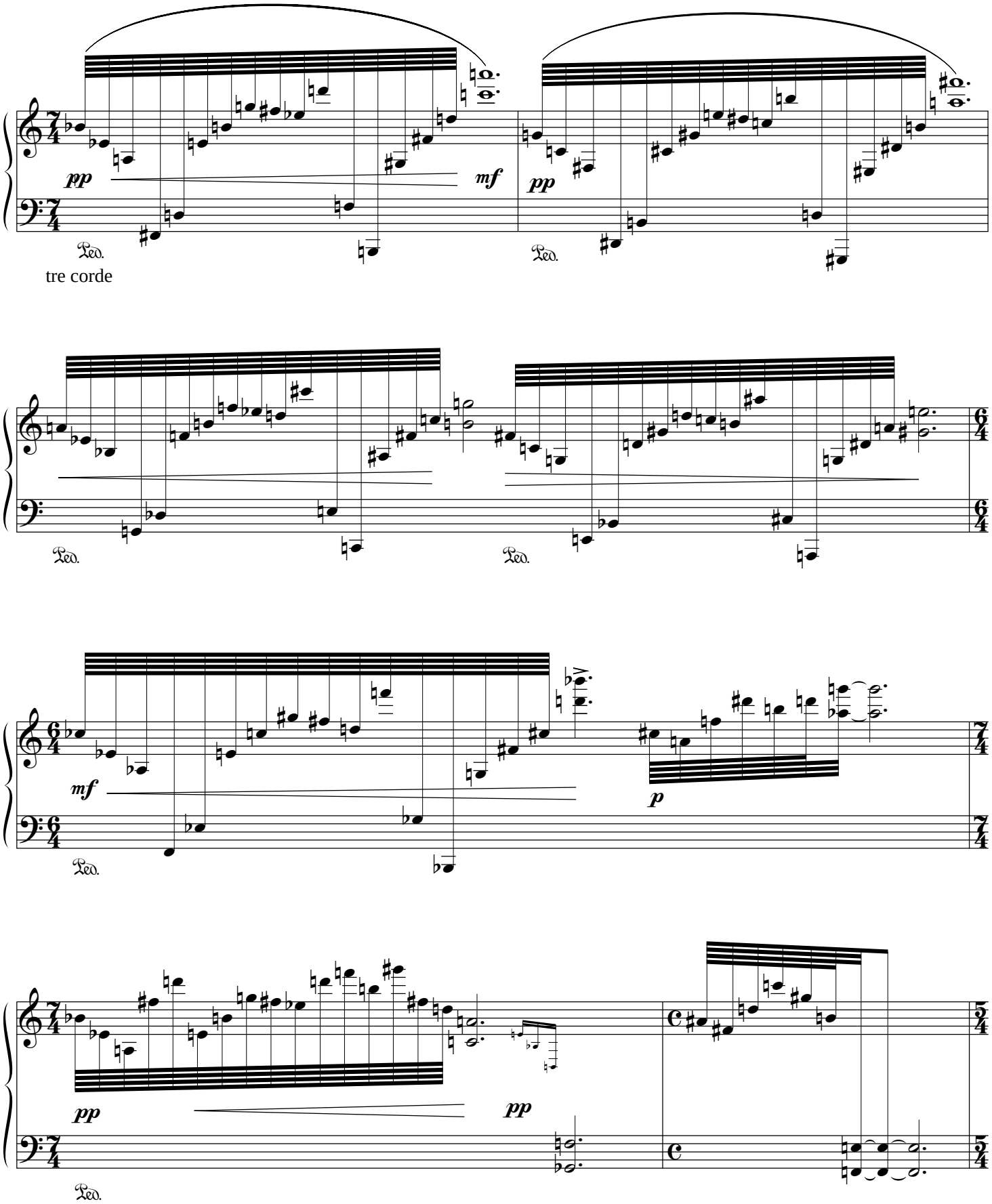
Nr. 20	...verschlüsselte Signale... *für Aureila Shimkus*	...coded signals...
Nr. 21	...heitere Verwirrung... *für Adela Liculescu*	...serene desorientation...
Nr. 22	... wütendes Finale... *für Fabian Müller*	...angry final...
Nr. 23	...Epilog: verwitterte Steine... *für Patricia Hase*	...epilogue: withered stones...

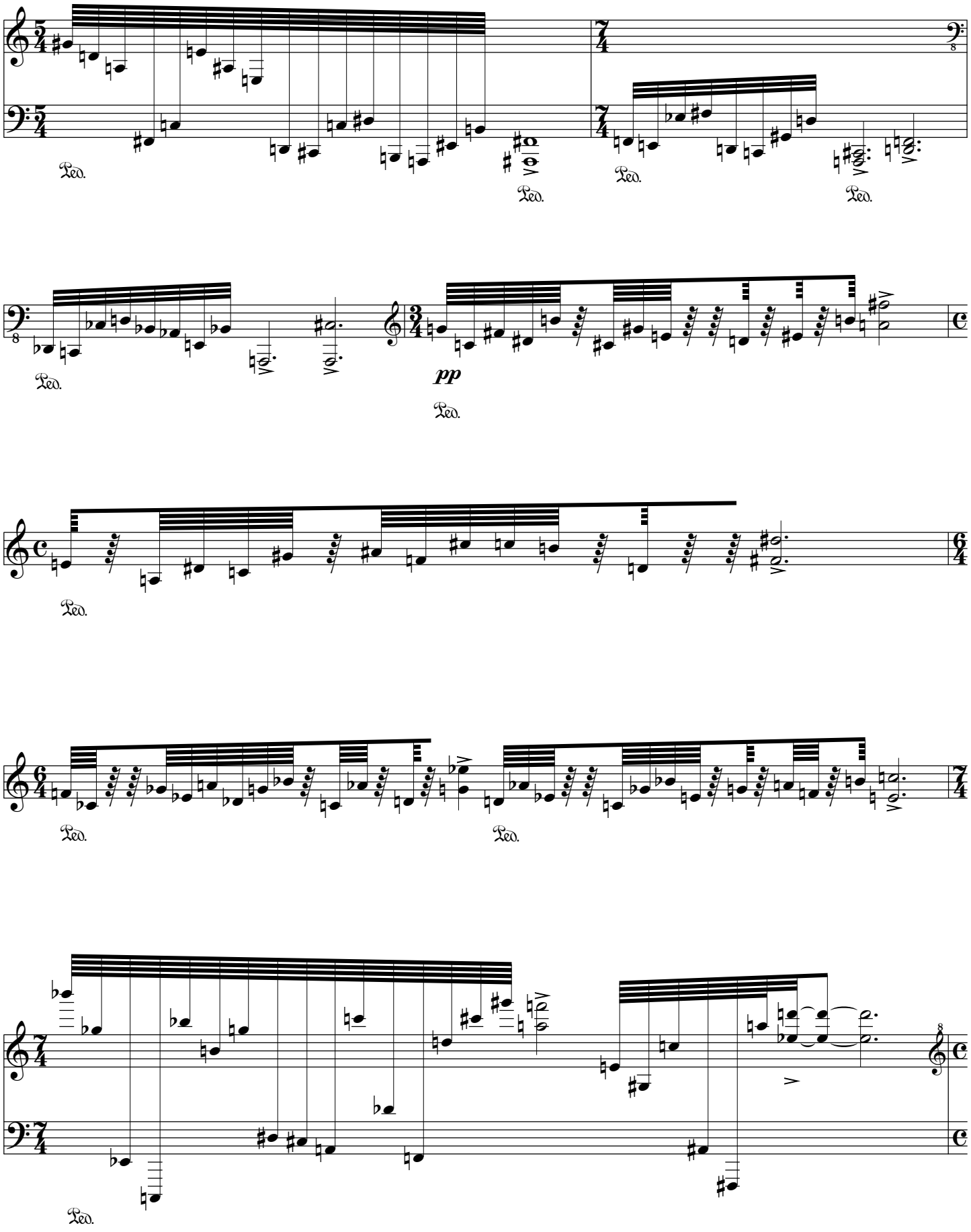
Nr. 2 ...zertanzt...

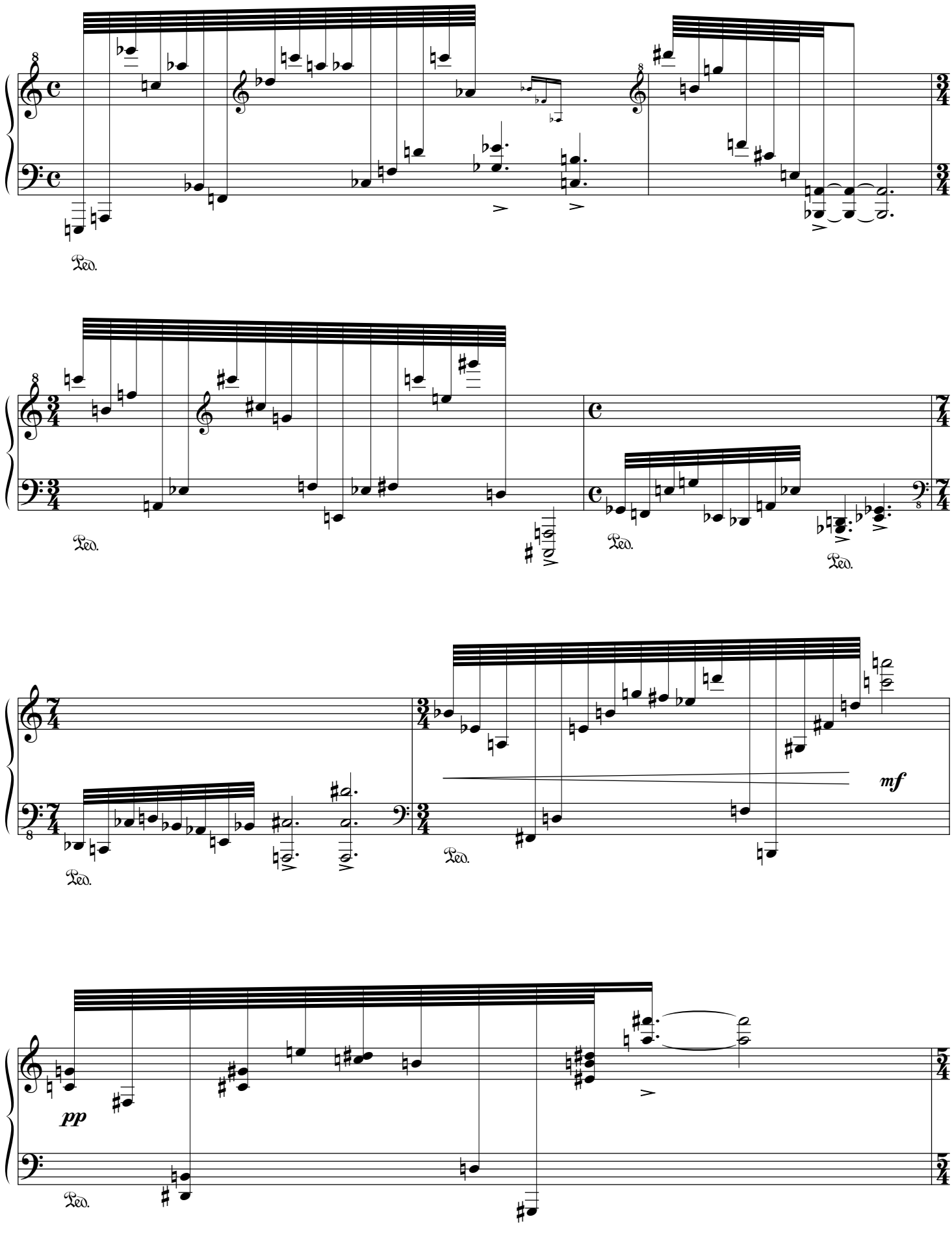
für Rainer M. Klaas

wie ein verschütteter Walzer ♩=50

Die 64-stel-Girlanden stets mit sehr variablem Rubato, spürbares Accelerando und Ritardando in ständig neuen Konstellationen




Ped.
Ped.
Ped.
Ped.
Ped.
pp
Ped.
Ped.
Ped.
Ped.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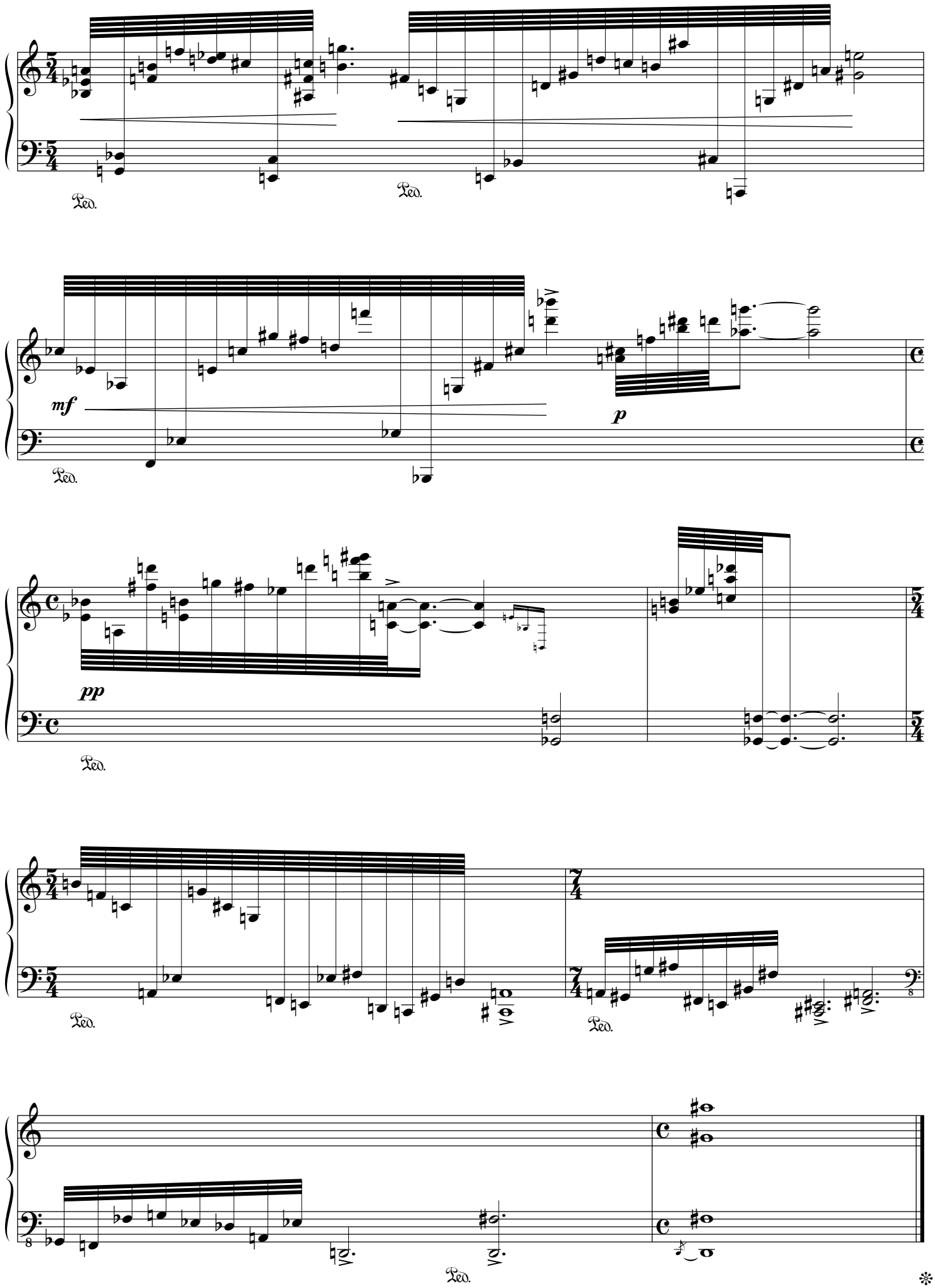
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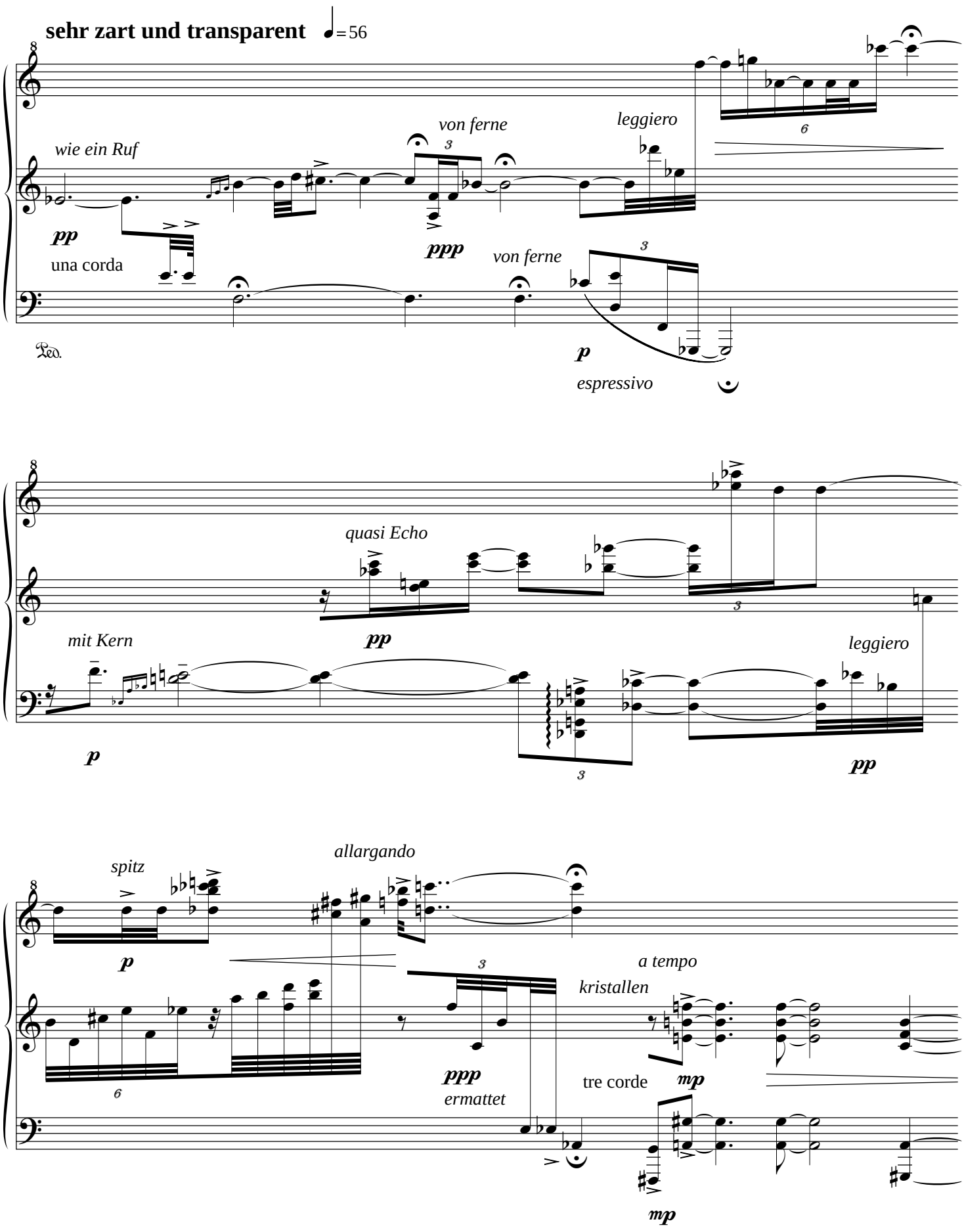
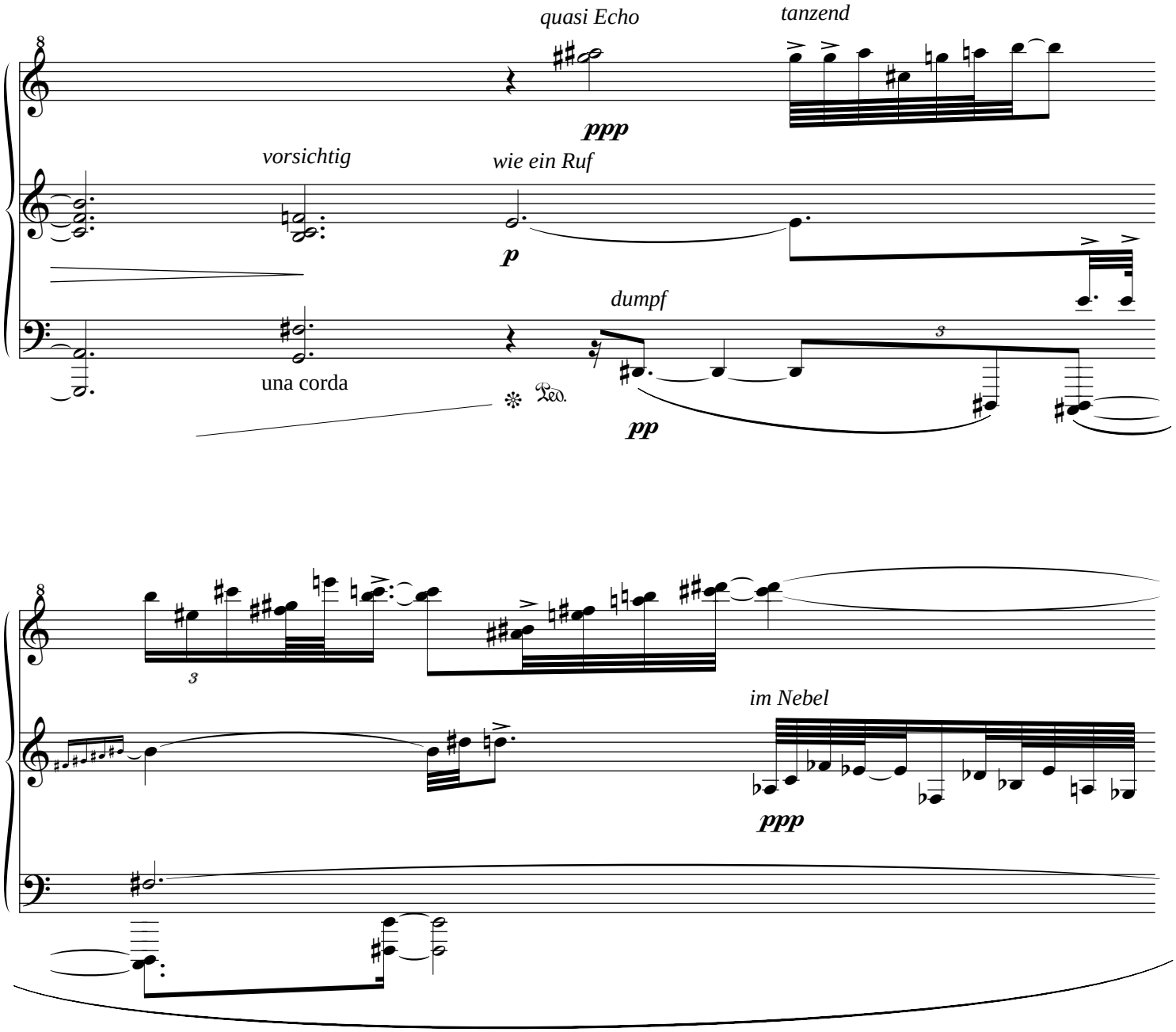
Nr. 6 ...fraktale Landschaft...

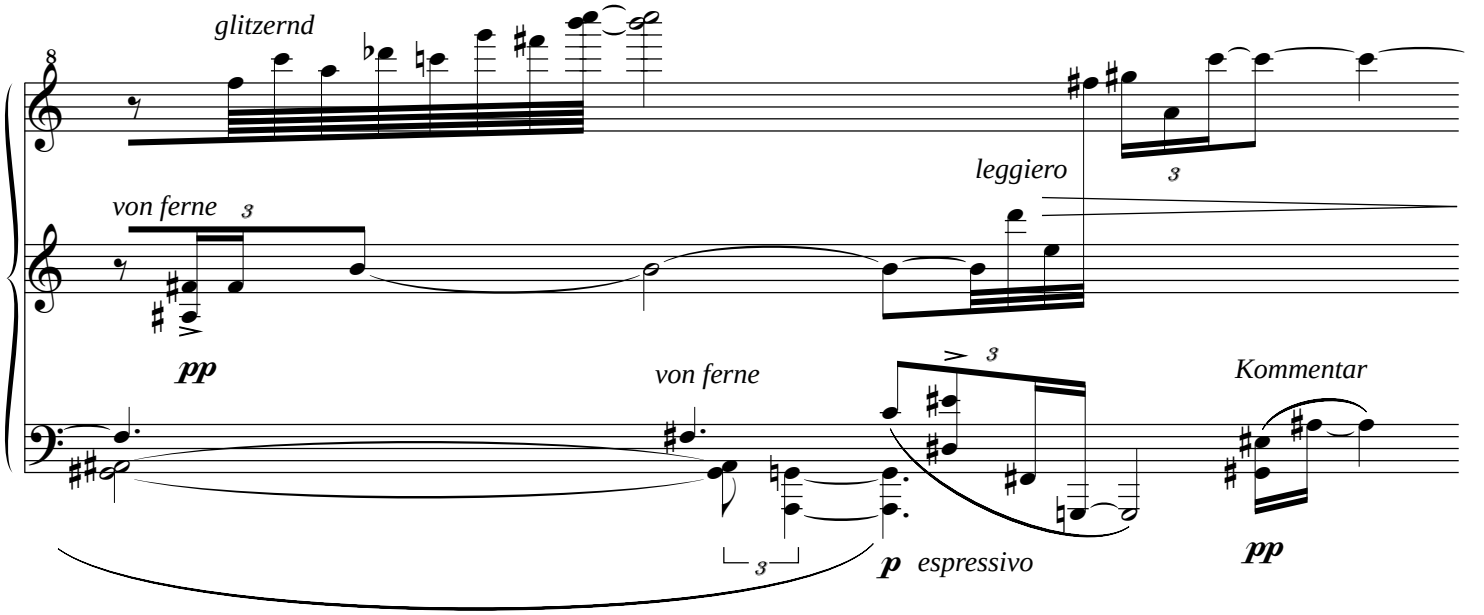
für Schaghajegh Nosrati

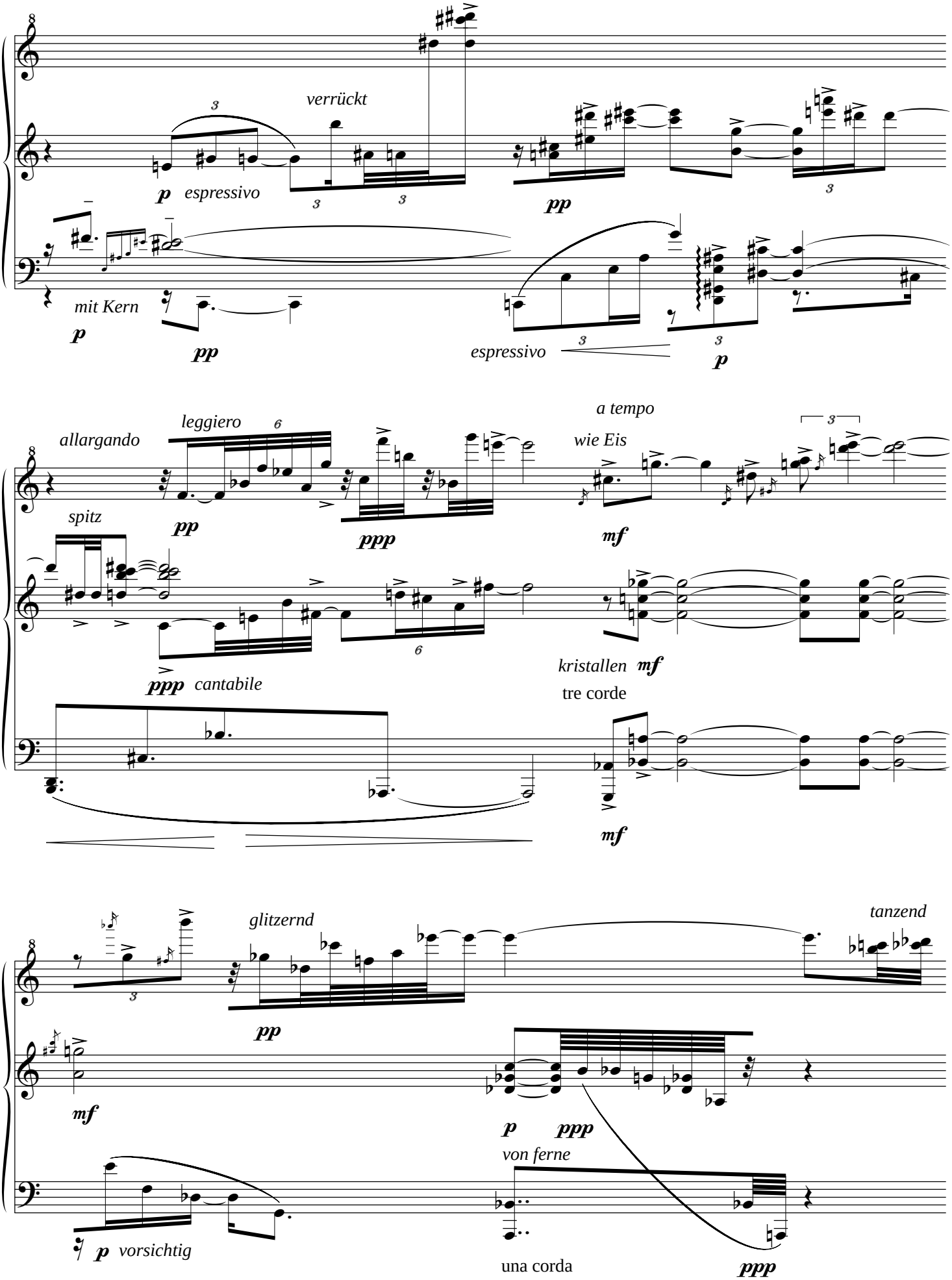
Vorzeichen gelten in dieser Etüde für die jeweilige Zeile, manchmal sind Erinnerungsvorzeichen gesetzt.

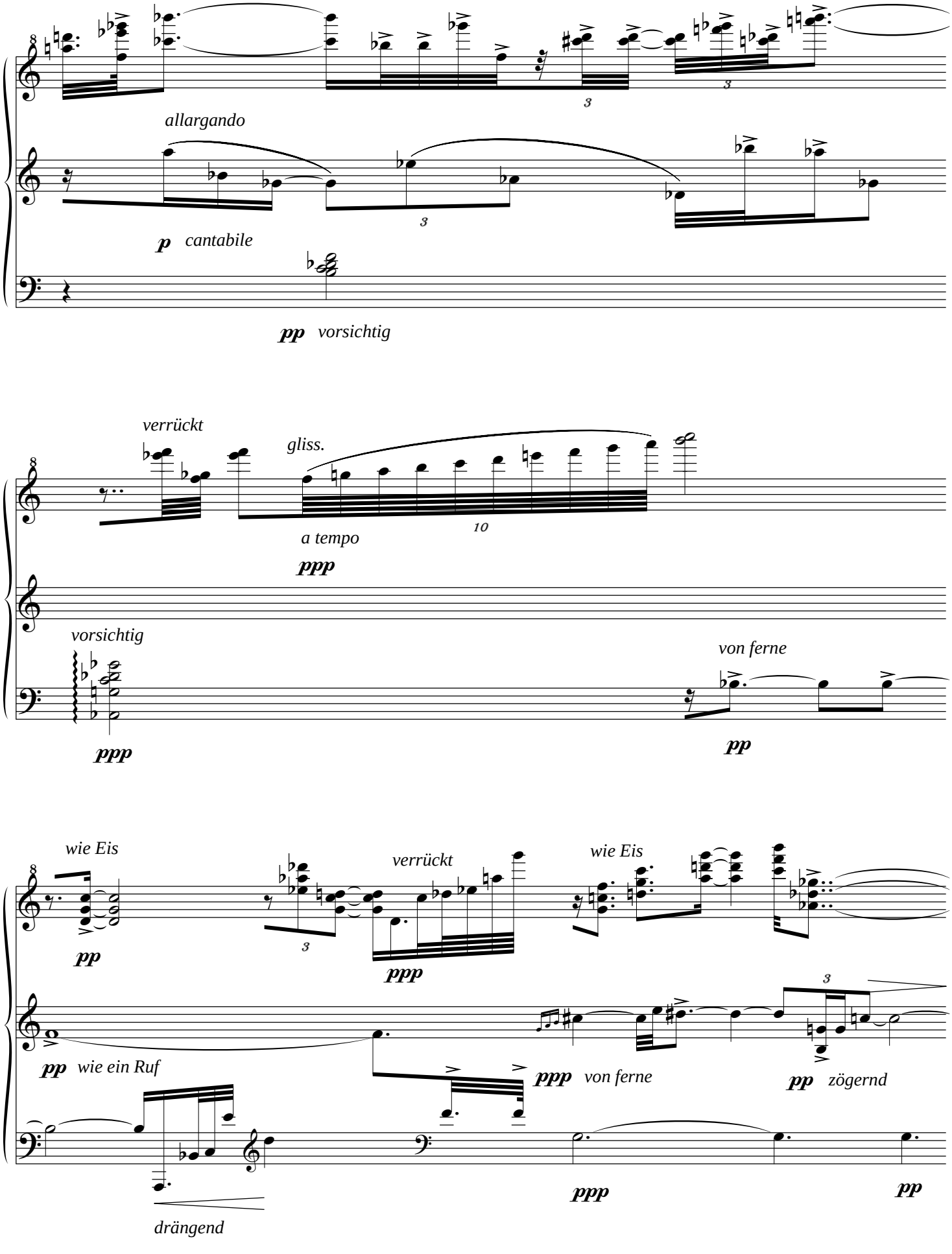


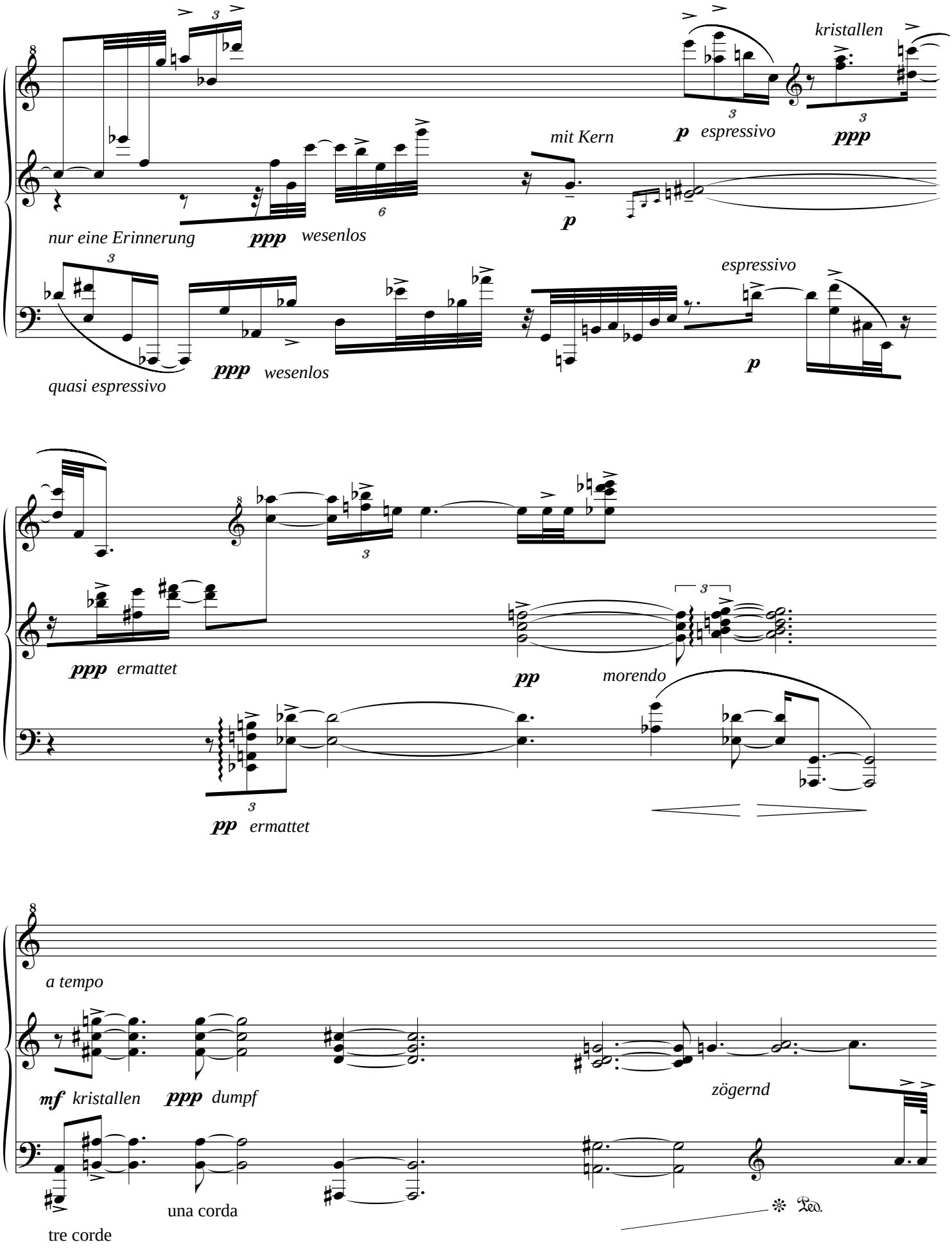

quasi Echo
tanzend
ppp
vorsichtig
wie ein Ruf
p
una corda
dumpf
Ped.
pp

im Nebel
ppp

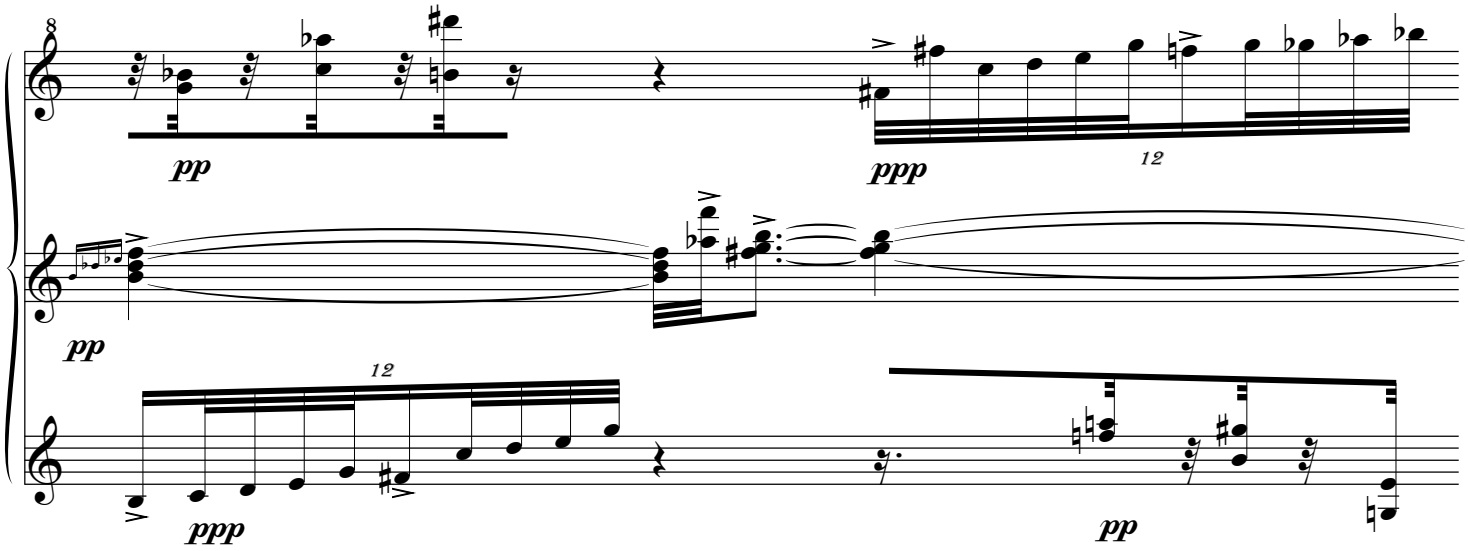

glitzernd
leggiero
von ferne
pp
von ferne
Kommentar
p espressivo
pp

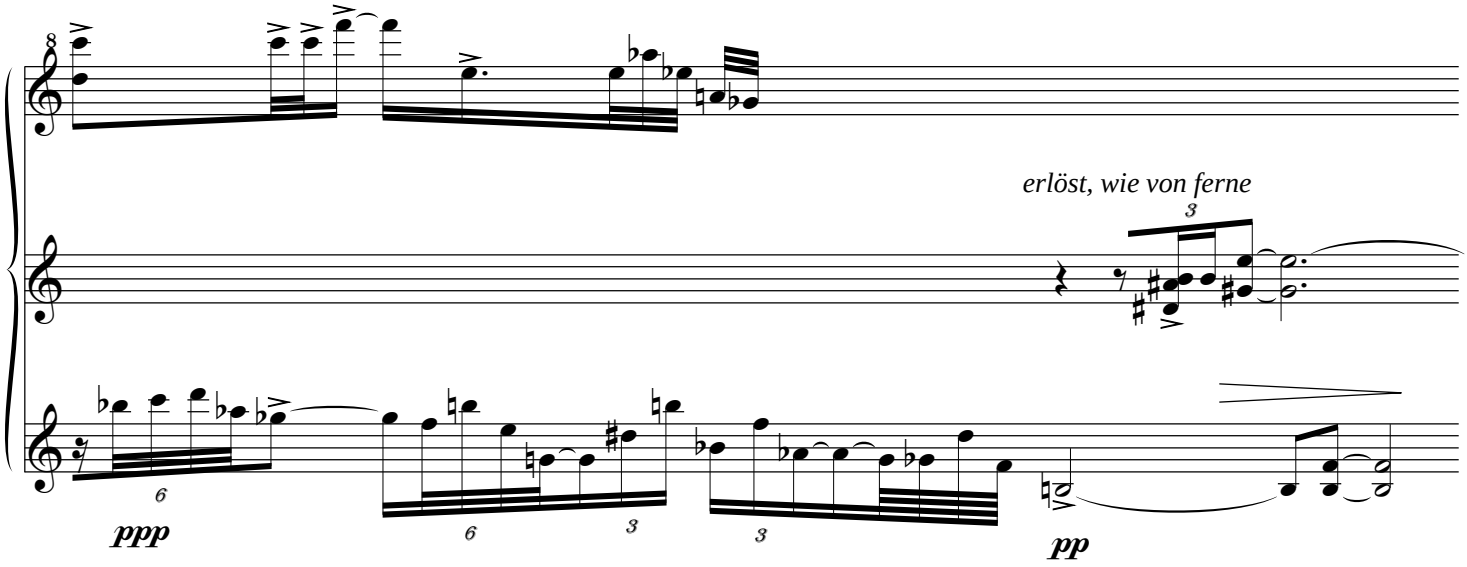

verrückt
p espressivo
pp
mit Kern
p
pp
espressivo
p
allargando
leggiero
a tempo
wie Eis
spitz
pp
ppp
mf
ppp cantabile
kristallen mf
tre corde
mf
glitzernd
tanzend
pp
mf
p ppp
von ferne
p vorsichtig
una corda
ppp

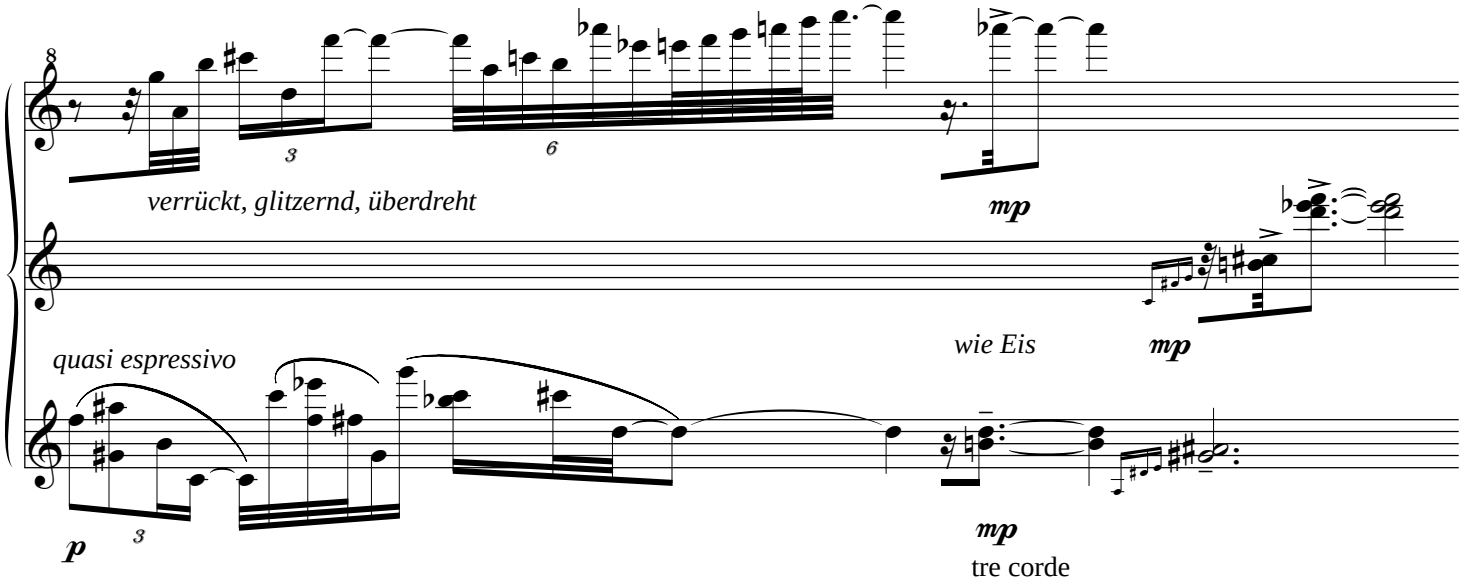

allargando
p cantabile
pp vorsichtig
verrückt
gliss.
a tempo
ppp
vorsichtig
ppp
von ferne
pp
wie Eis
pp
verrückt
ppp
wie Eis
pp wie ein Ruf
ppp von ferne
pp zögernd
drängend
ppp
pp

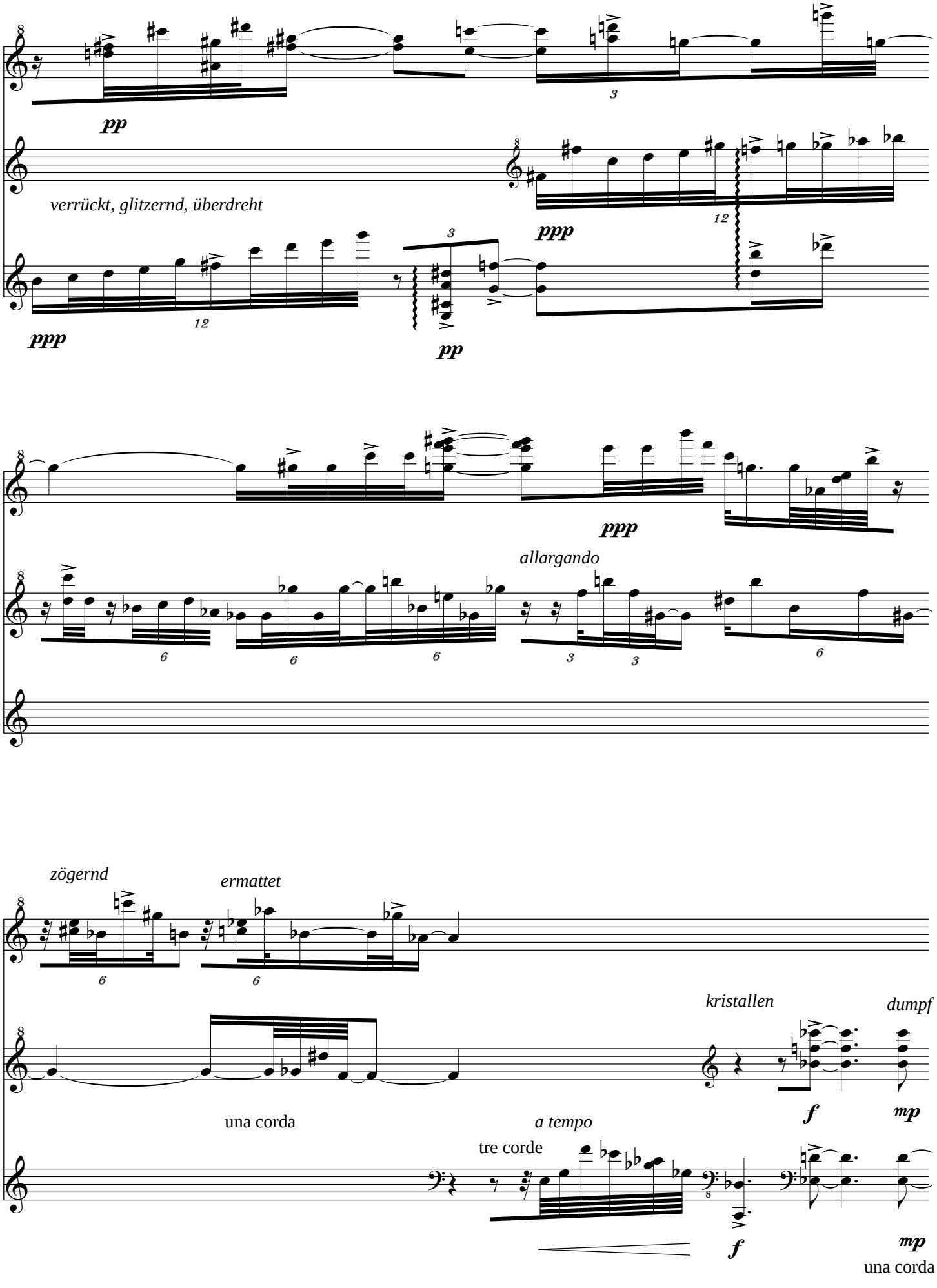

kristallen
mit Kern
p espressivo
ppp
nur eine Erinnerung
ppp wesenlos
p
espressivo
quasi espressivo
ppp wesenlos
p
ppp ermattet
pp
morendo
pp ermattet
a tempo
mf kristallen
ppp dumpf
zögernd
una corda
tre corde
Ped.

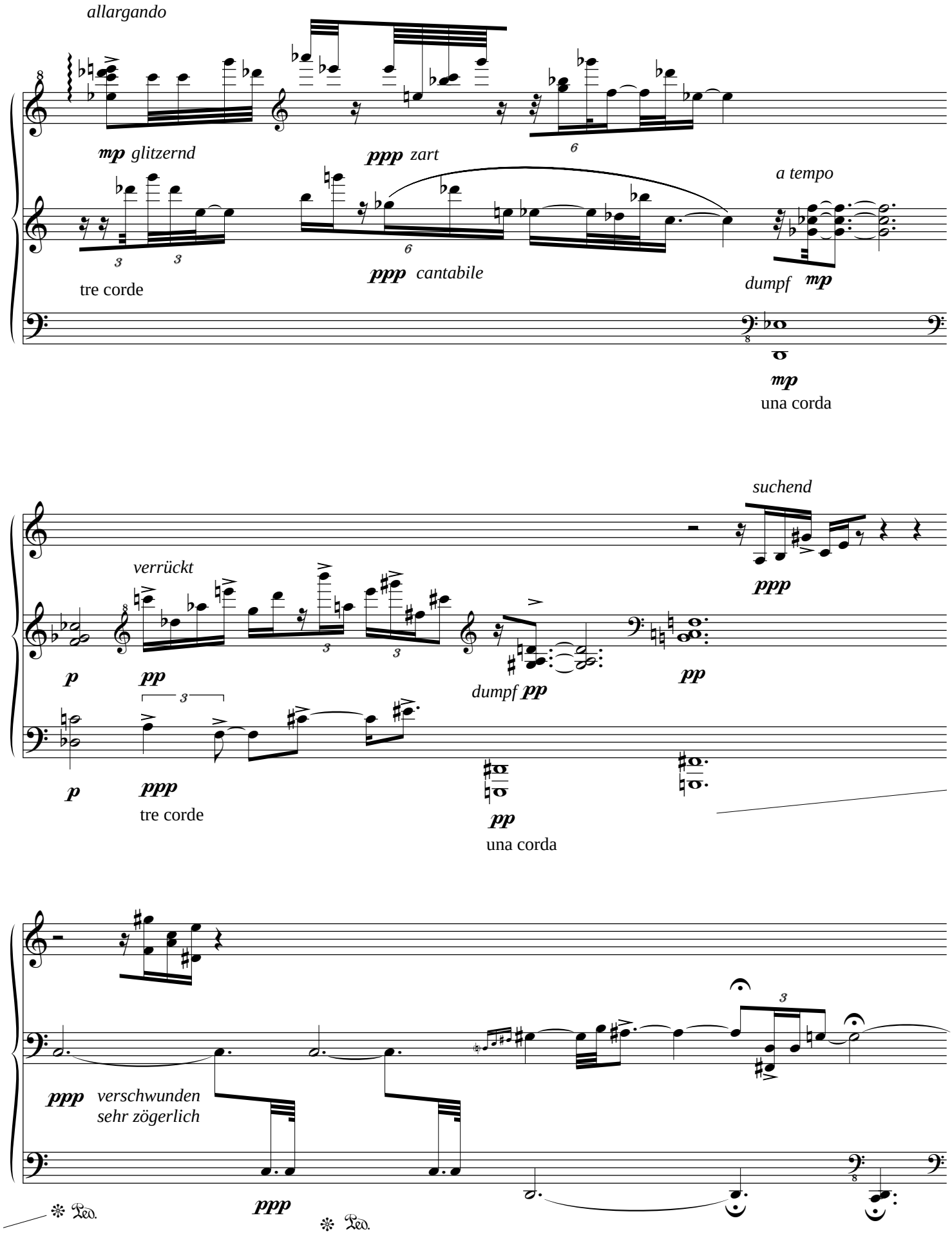
verrückt, glitzernd, überdreht

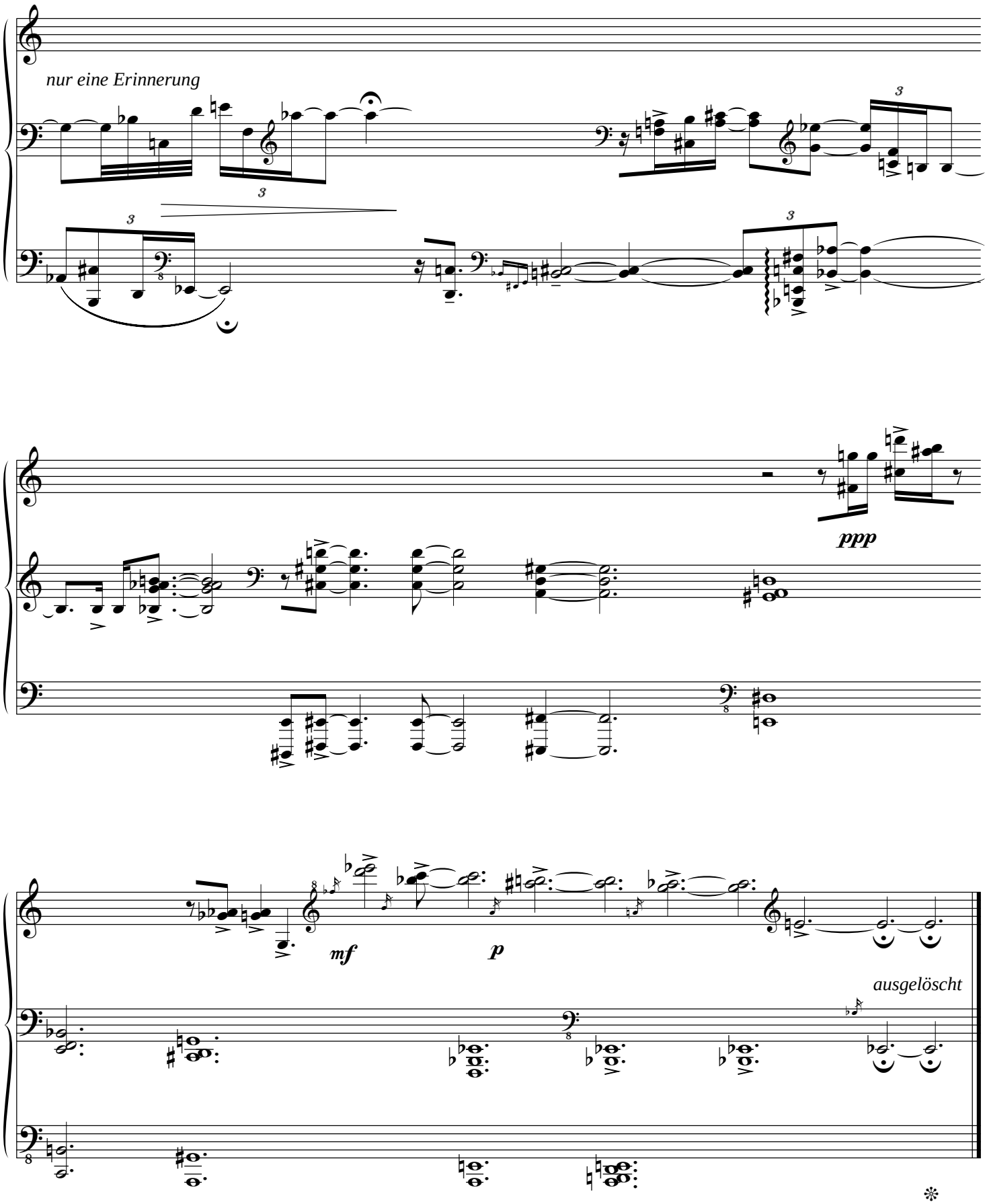







pp
verrückt, glitzernd, überdreht
ppp
ppp
pp
ppp
allargando
zögernd
ermattet
una corda
kristallen
dumpf
f
mp
a tempo
tre corde
f
mp
una corda


allargando
mp glitzernd
ppp zart
a tempo
tre corde
ppp cantabile
dumpf mp
mp
una corda
suchend
ppp
verrückt
p
pp
dumpf pp
pp
p
ppp
tre corde
pp
una corda
ppp verschwunden
sehr zögerlich
ppp
Ped.
Ped.

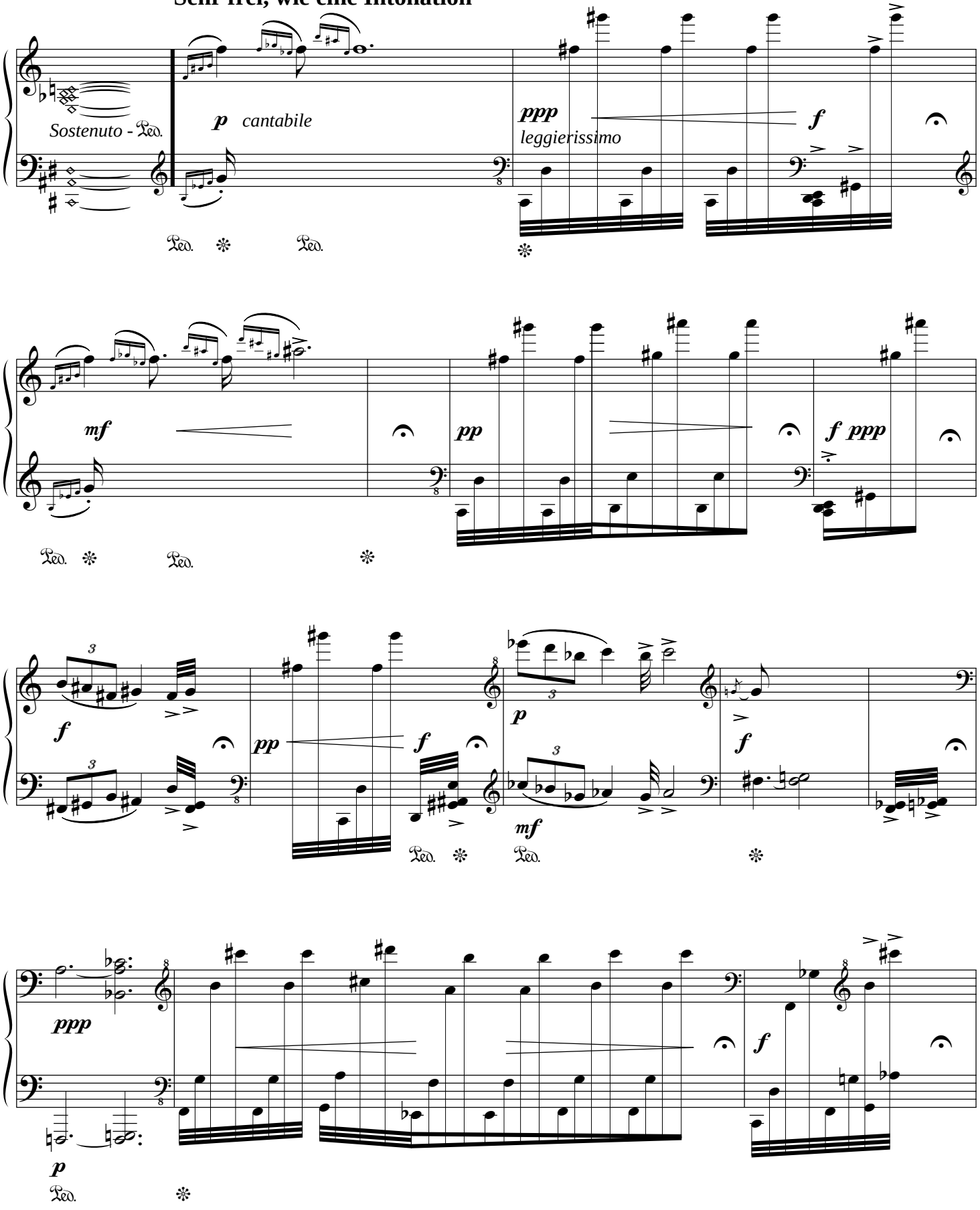

nur eine Erinnerung
ppp
mf
p
ausgelöscht

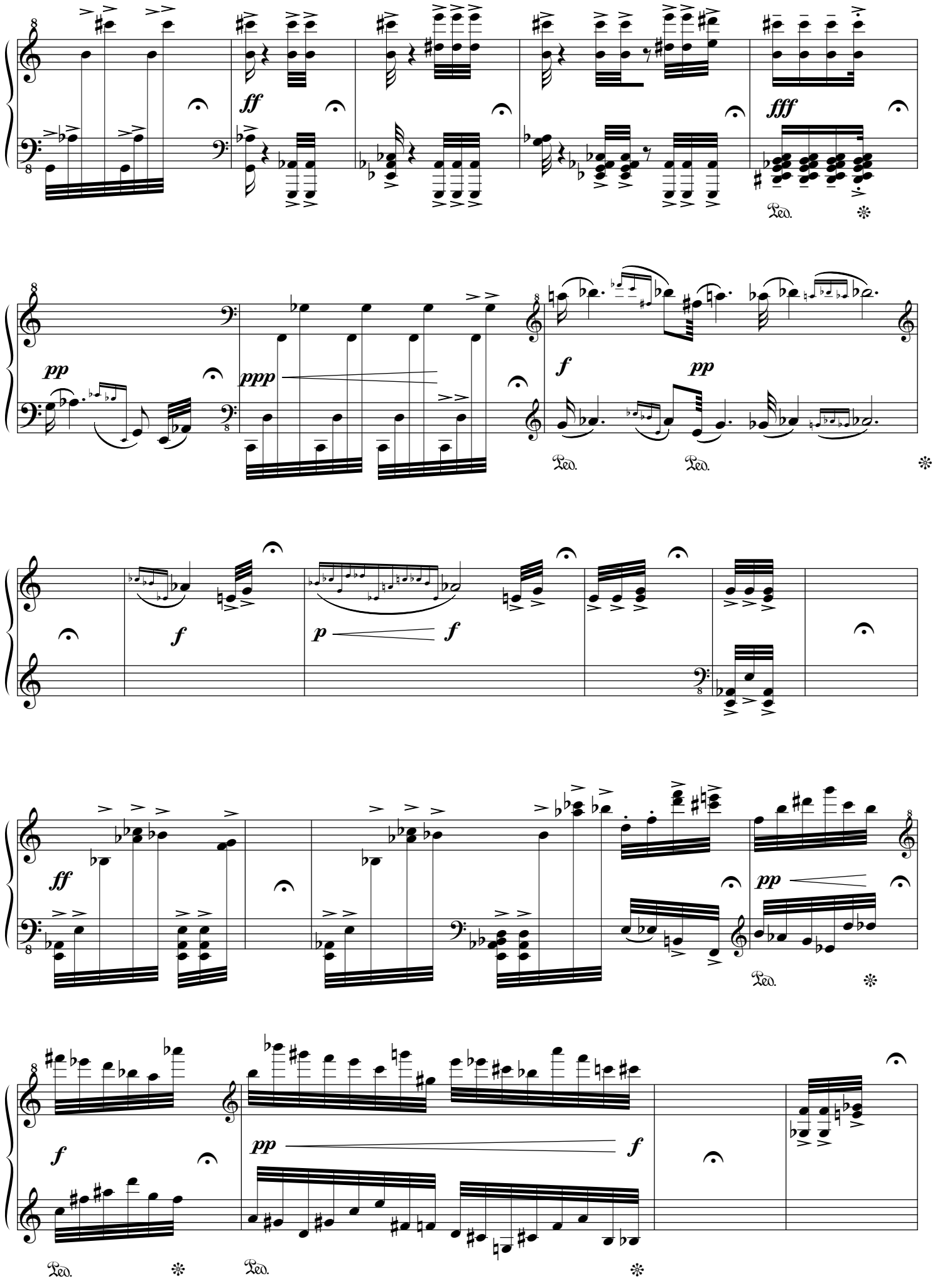
Nr. 11 ...Resonanzen...

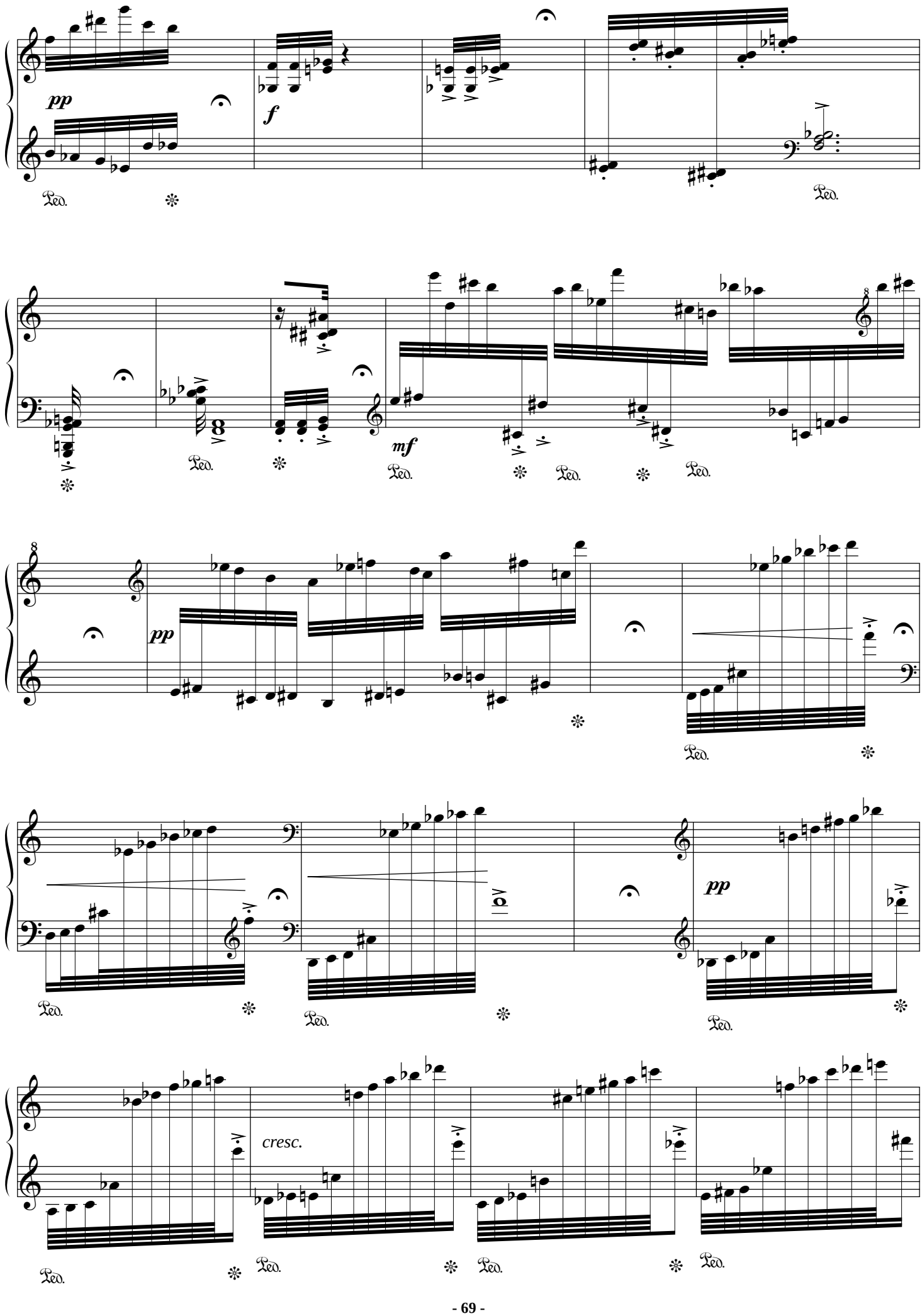
für Eva-Maria Zimmermann

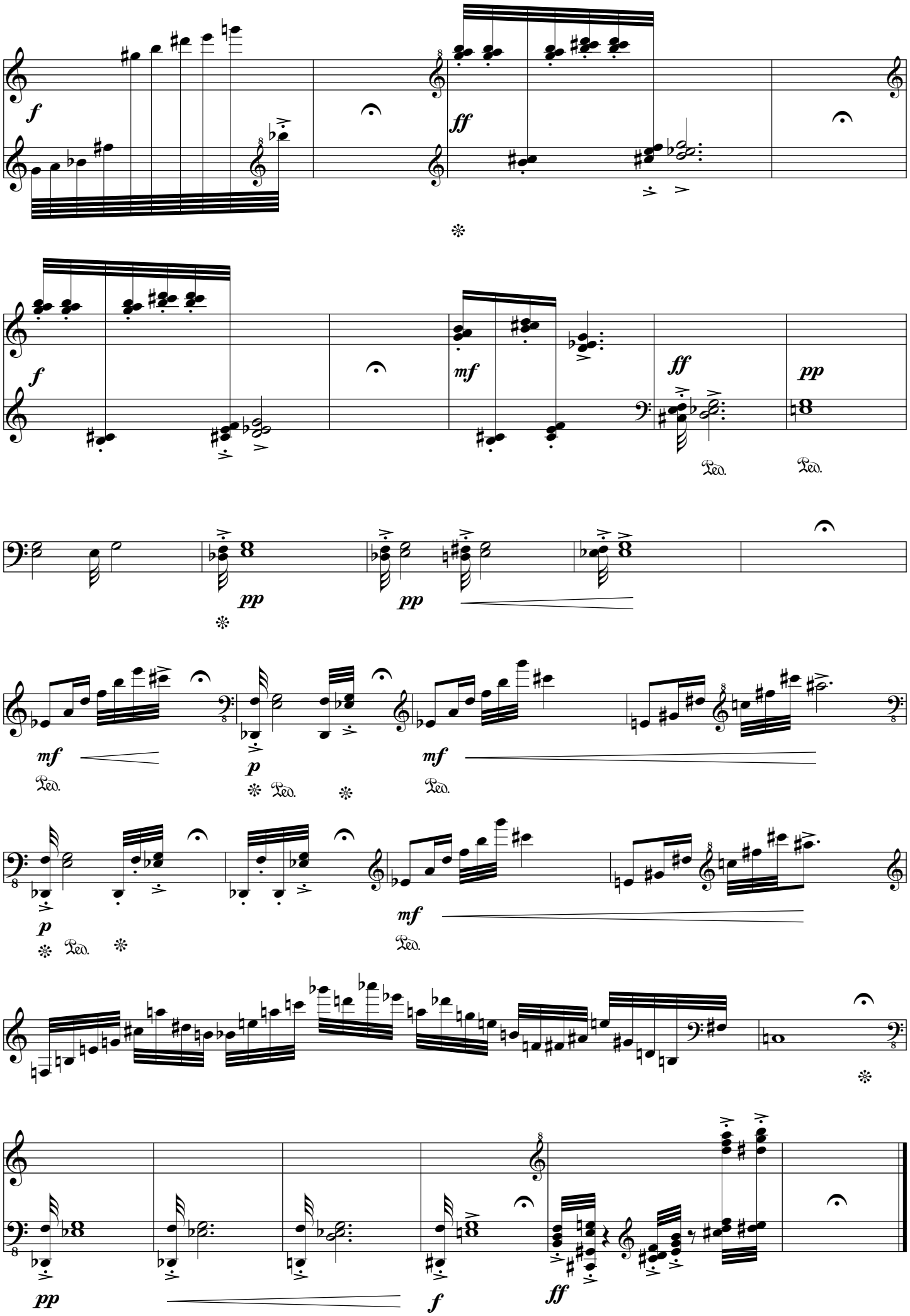
Fermate am Ende eines Takte: kurze Pause
Fermate in einem Leertakt: lange Pause
Zur Verstärkung der Resonanzklänge soll stets das rechte Pedal nachgetreten werden.

Sehr frei, wie eine Intonation




ff
fff
pp
ppp
f
pp
f
p
f
ff
pp
f
pp
f
Ped.

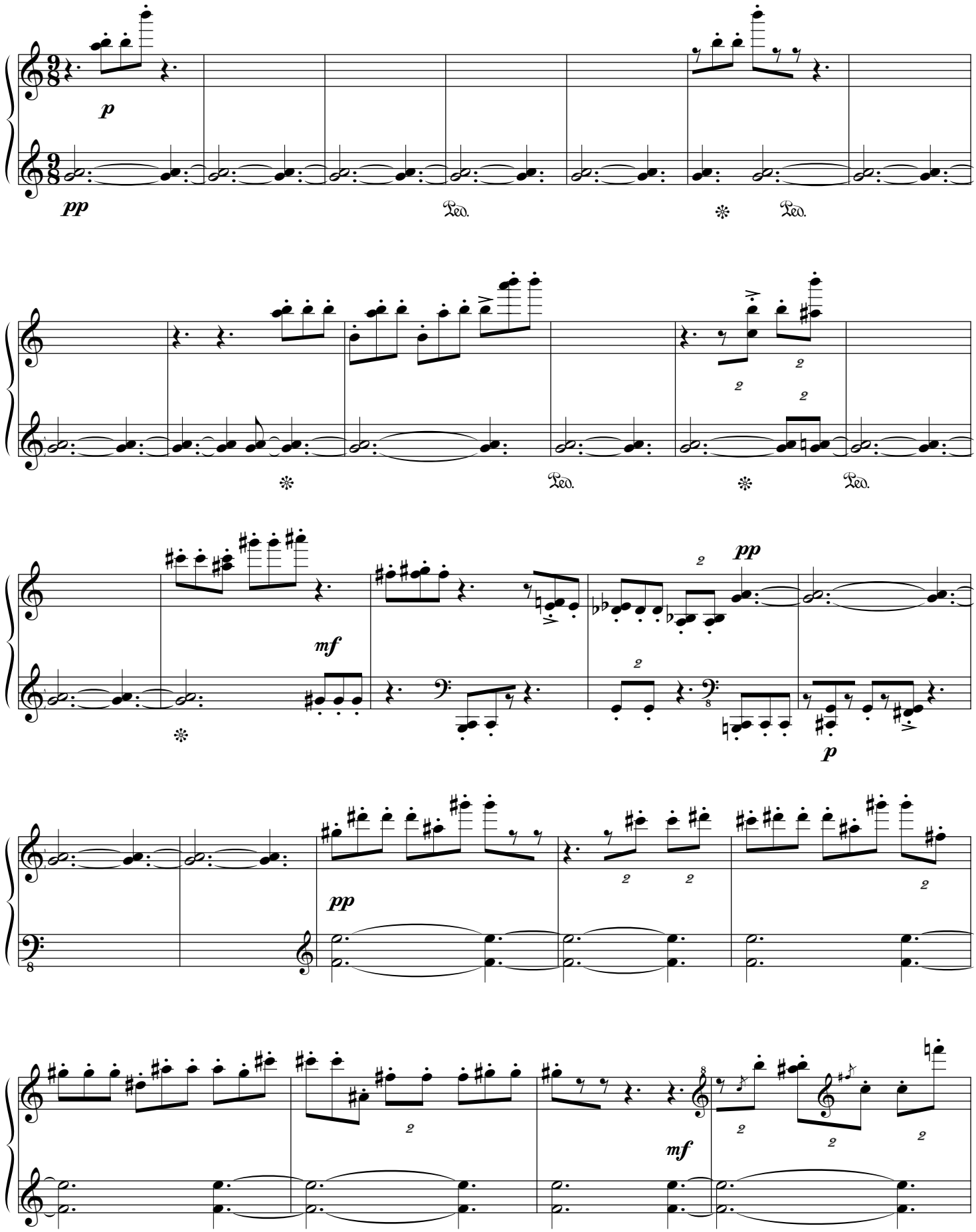

pp
f
mf
pp
pp
cresc.

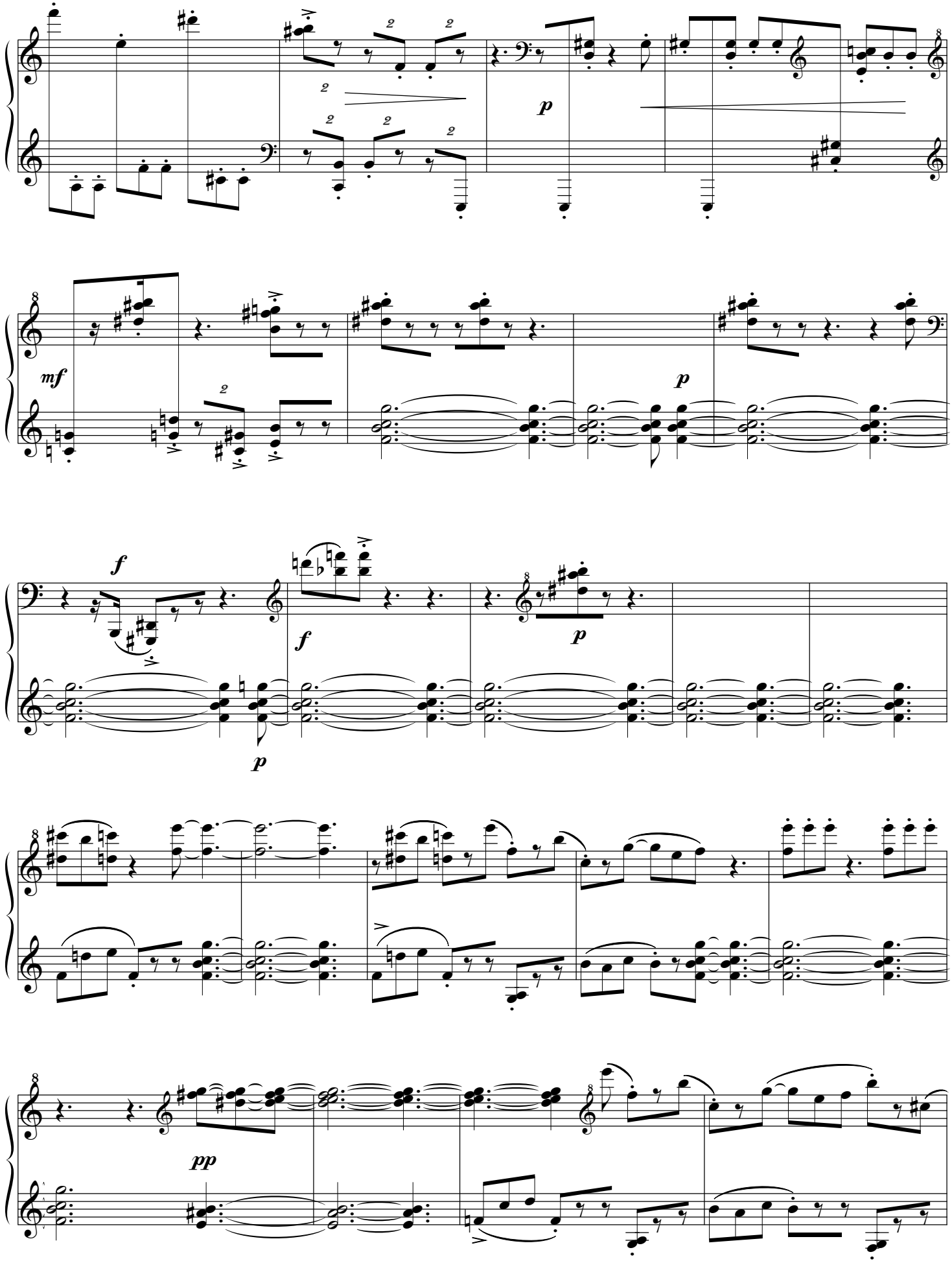

f
ff
f
mf
ff
pp
pp
pp
mf
p
mf
p
mf
pp
f
ff

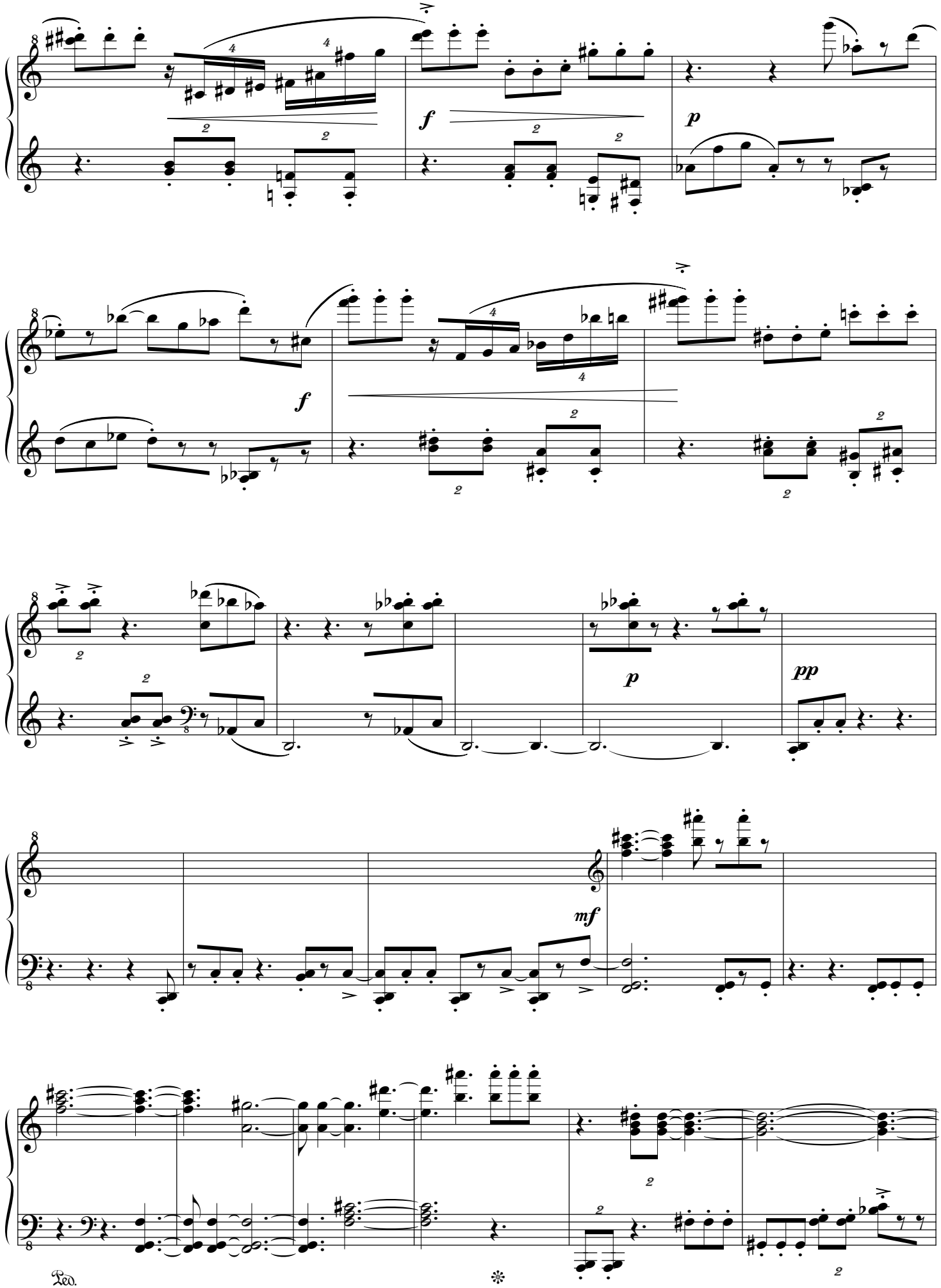
Nr. 20 ...verschlüsselte Signale...

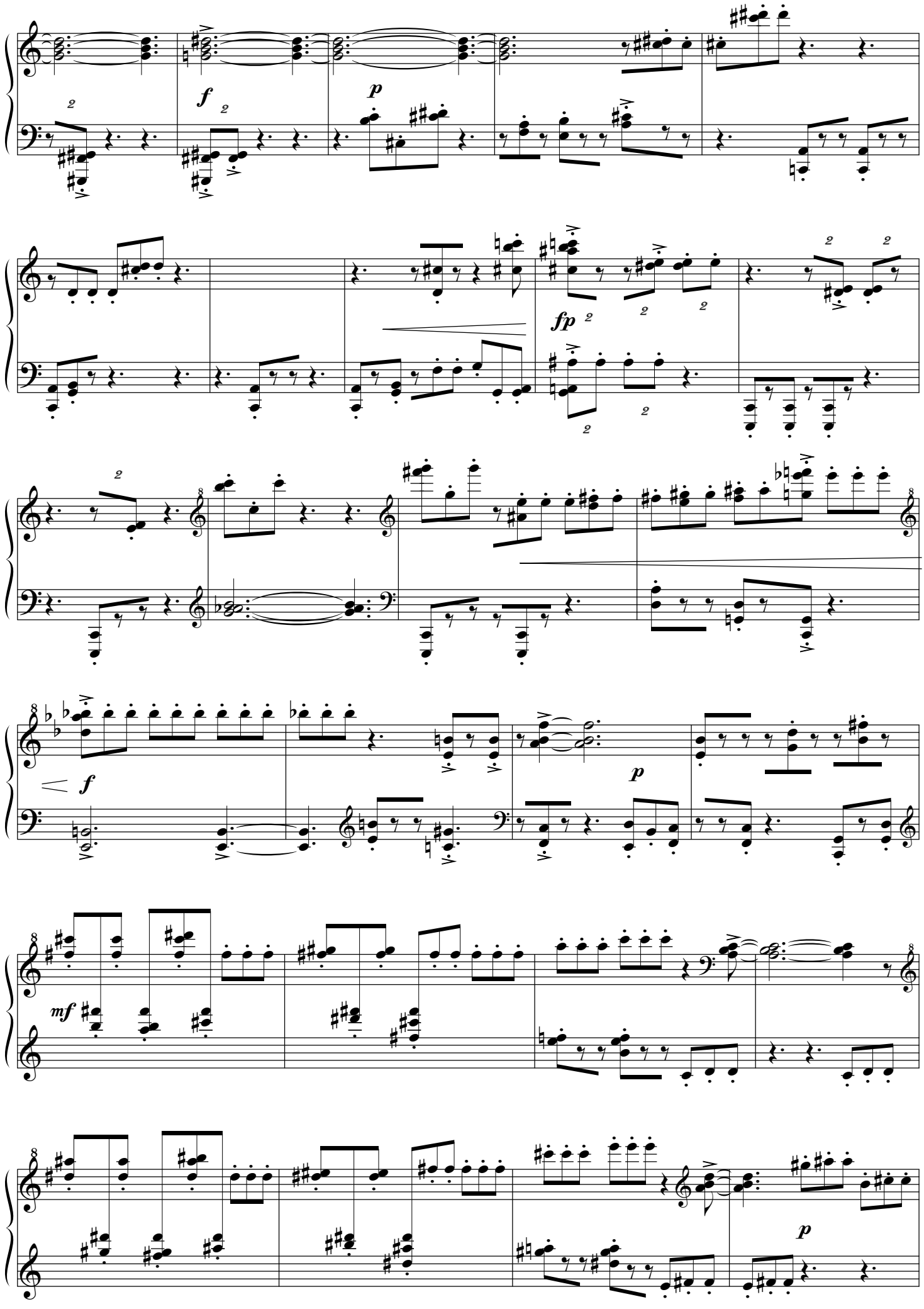
für Aurelia Shimkus

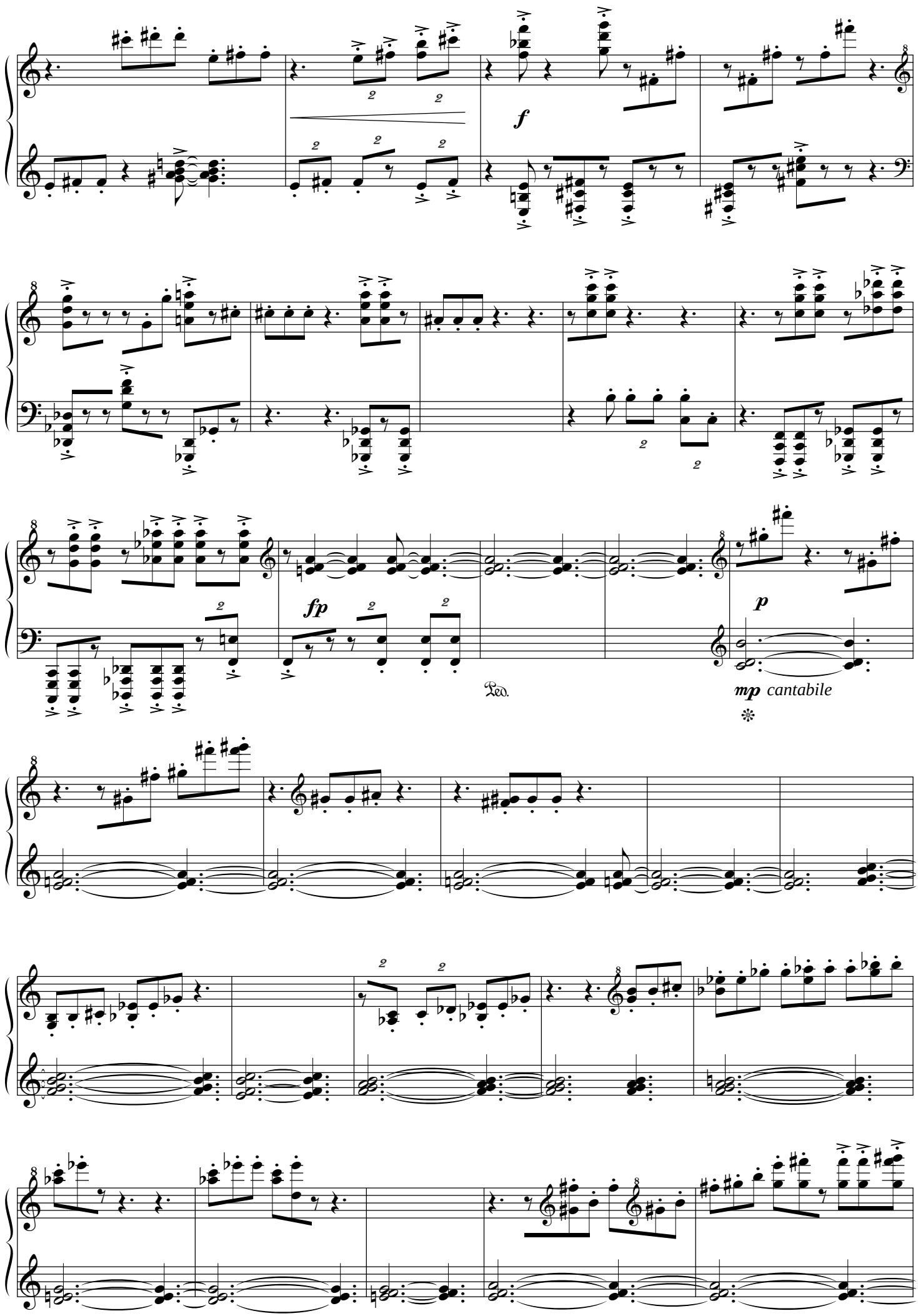
Presto ♩. = 200

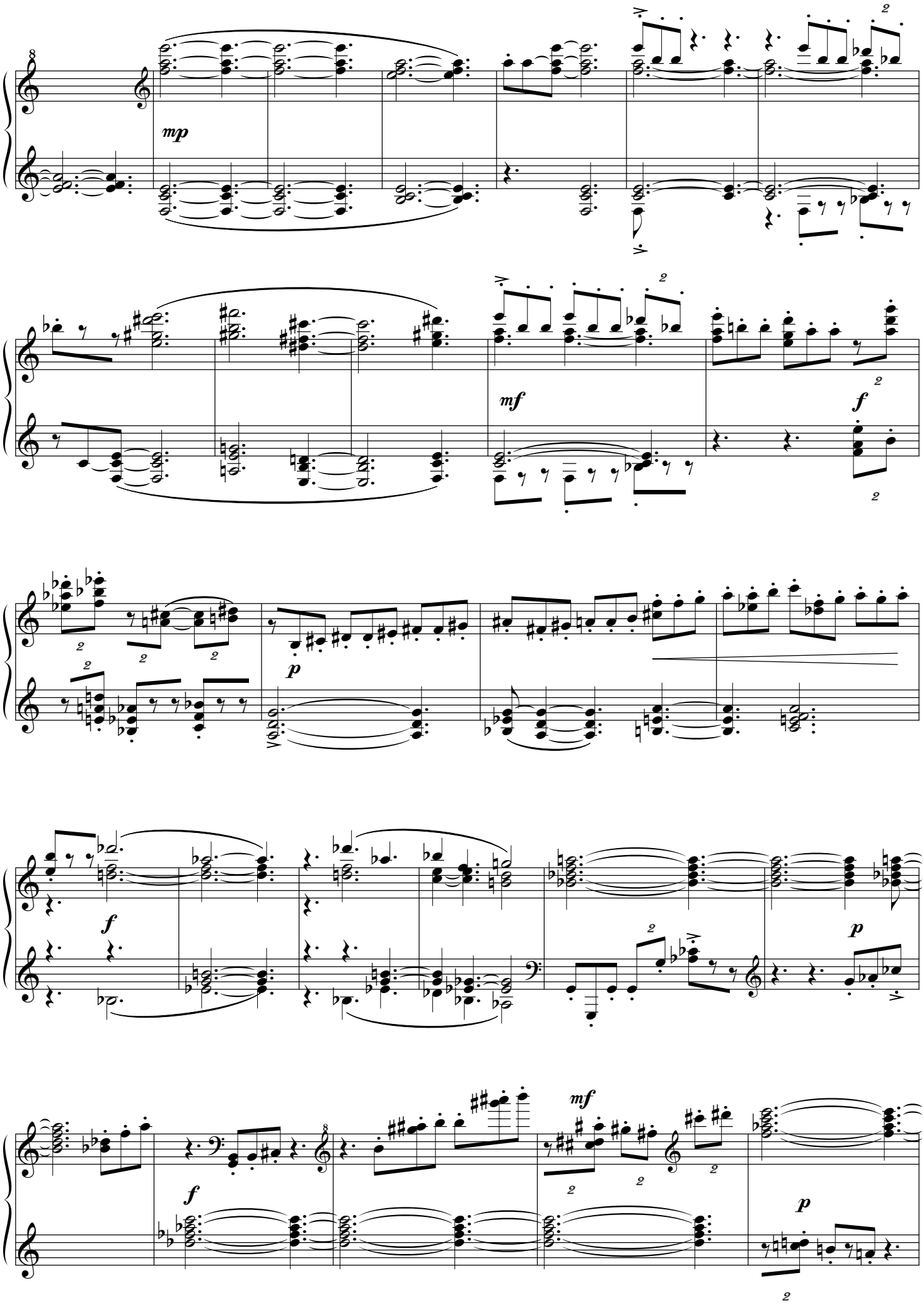



p
mf
p
f
f
p
p
pp


f
p
f
p
pp
mf
Ped.


f
p
fp
f
p
mf
p


f
fp
p
Ped.
mp cantabile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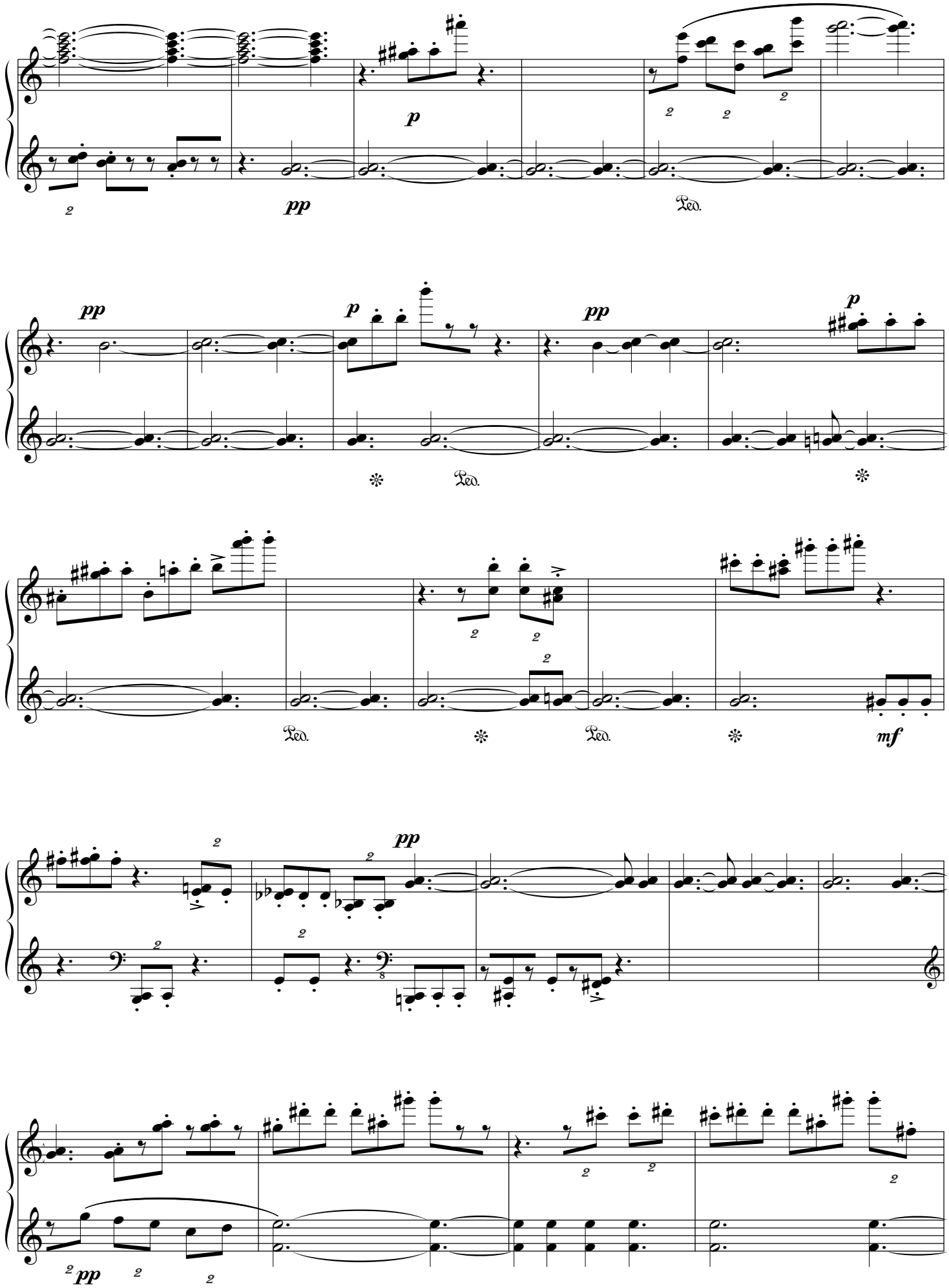
mf
f
p
f
p
f
mf
p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Ped.
Ped.
Ped.
mf
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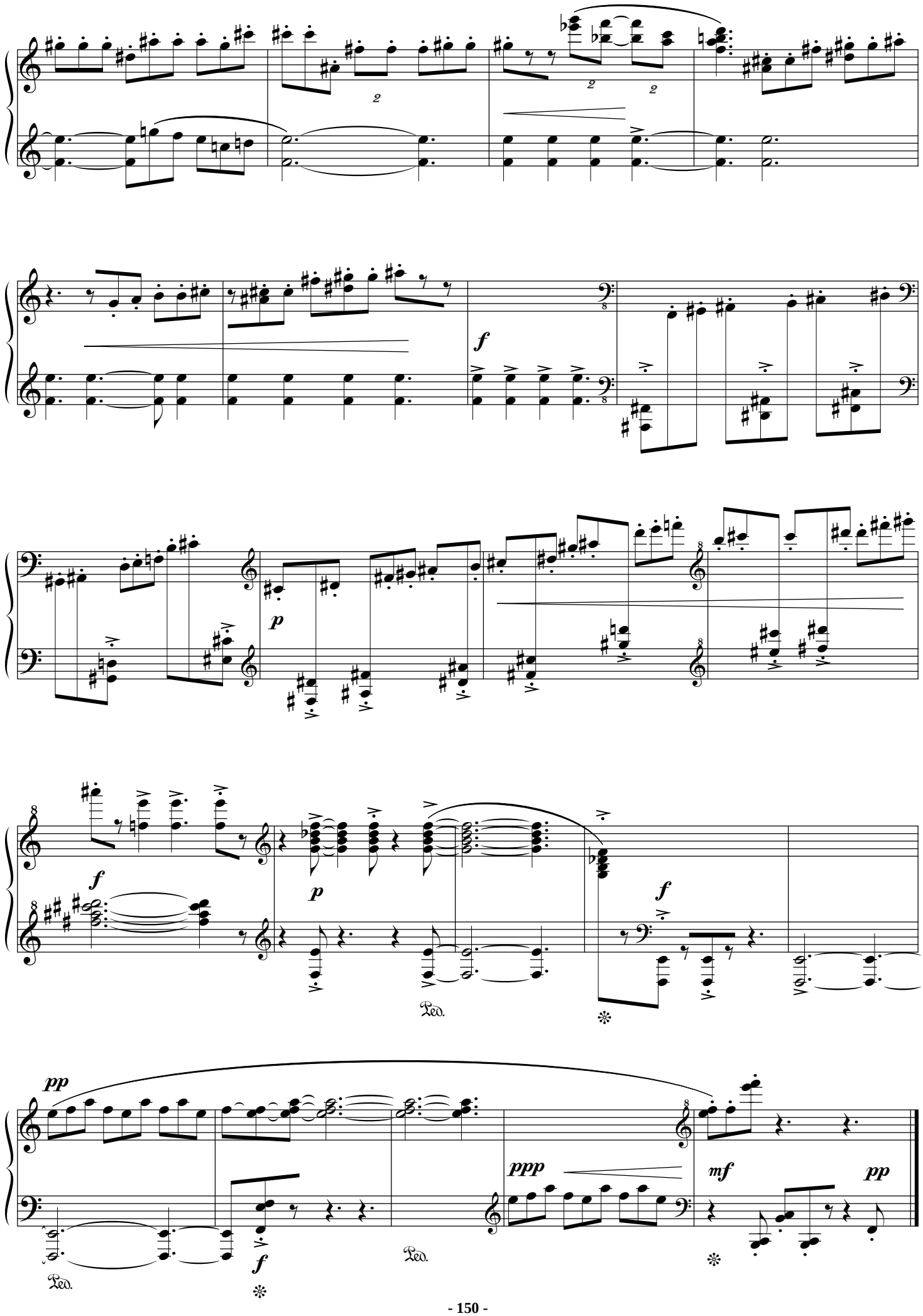
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ppp
mf
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Ped.
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