

**MICHAEL DENHOFF**

**Klangtagebuch 1984**

366 Klänge für das Jahr

Mein KLANGTAGEBUCH entstand 1984.

Ein Jahr lang schrieb ich jeden Tag einen Klang auf, der die Empfindungen dessen, was den Tag bestimmt hatte, klingend einzufangen versuchte.

Es war eine ganz private Idee, die ich so zu verwirklichen suchte:  
das zu Klängen Kondensierte sollte mir beim späteren Lesen  
das Gedachte und Erlebte wieder in Erinnerung rufen.

Jetzt fiel mir dieses Buch wieder in die Hände.

Mittlerweile ist aber soviel Zeit verstrichen, daß die dort notierten Klänge sich verselbständigt haben und nur noch für sich allein dastehen. Ein Großteil der Erinnerungen an das Jahr ist verblasst, und wenn ich jetzt diese Klänge lese, höre ich sie ganz frisch und unbesetzt von der damaligen Befindlichkeit, die sie hat entstehen lassen.

Ich habe mich nun entschlossen, das "Klangtagebuch" zu veröffentlichen, scheint es mir doch so etwas wie der gedanklich verdichtete Vorbote der beiden anderen großen 'Jahreswerke' zu sein: HEBDOMADAIRE - 52 Stücke vom Jahr op. 62 für einen Pianisten aus dem Jahr 1990 und HAUPTWEG UND NEBENWEGE - Aufzeichnungen op. 83 für Streichquartett und Klavier aus dem Jahr 1998. Im Gegensatz zu diesen beiden Werken ist aber das "Klangtagebuch" eigentlich nicht für eine Aufführung bestimmt.

Ich wünsche mir Leser und Musiker, die sich die Klänge selbst im Kopf instrumentieren; die Klänge mögen in ihrem Inneren zu klingen beginnen und dort zu neuem Leben und zu neuer Bedeutung erweckt werden. Das schweifende Auge und innere Ohr kann und wird dabei die notierte Chronologie verlassen, und die Klänge werden sich möglicherweise in Beziehungen setzen, die so vom Autor nicht vorhersehbar waren und sind. Oder ist es gar denkbar, daß die Klänge doch (in welcher Instrumentalfärbung auch immer) reell einen Raum und die Zeit füllen könnten? - jeder einzelne Klang mit der von ihm selbst bestimmten eigenen Dauer und jeder umgeben von Stille, in die hinein seine Intensität und Energie weiterschwingt - ...ich weiß es nicht ...

Bonn, im August 2002  
Michael Denhoff

# Klangtagebuch

## 366 Klänge für das Jahr

Januar

Michael Denhoff, 1984

1. **f** dolce ed espr.

2. **mp** lugubre

3. **p**

4. **fff** come un lama di coltello

5. **pp** dolcissimo

6. **mp**

7. **mf**

8. **mp** espr.

9. **pp** smorz.

10. **sffz**

11. **pppp**

12. **f**  $\rightarrow$  **p**

13. **p** lontano

14. **f** molto espr.

15. **mp** freddo

16. **p** sotto voce

17. **f** appassionato

18. **mp**

19. **mf** espr.

20. **p** lugubre

21. **mf**

22. **mp**  $\rightarrow$  **fff**

23. **p** flautando

24. **mp**

25. **ff** pesante

26. **f**  $\rightarrow$  **p**

27. **mf** come una campana

28. **mp** amoroso

29. **f**  $\rightarrow$  **p**

30. **sffz** **p** flag.

31. **mf** malinconico

Februar

1. *poco f*  
*mp*

2. *mf vitreo*

3. *p*  
*mp*

4. *mp*

5. *f espr.*

6. *pp*  
*mp*

7. *sfz*

8. *ff luminoso*

9. *ff*

10. *mp*  
*8va*  
*8vb*

11. *f dolce*

12. *mf serio*  
*mp*

13. *p puro*

14. *sfz*  
*8va*

15. *f* *pp*

16. *mp*

17. *ff*

18. *ff festivo*

19. *mf sotto voce*

20. *sfz secco*

21. *mp* *ppp*

22. *poco f*

23. *mf* *fff*

24. *sfz*  
*8va*  
*8vb*

25. *f* *p*  
*funebre*

26. *mp grave*

27. *mf luminoso*

28. *mp soffocamente*

29. *mp*  
*sfz*

März

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

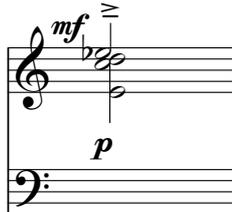
28.

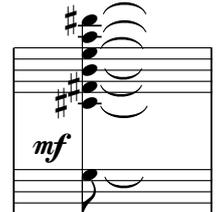
29.

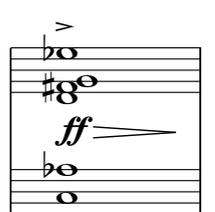
30.

31.

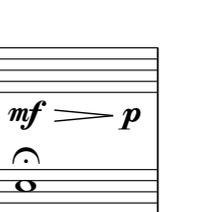
April

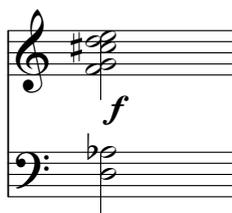
1. 

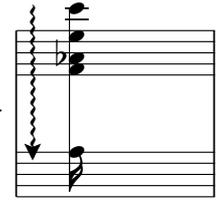
2. 

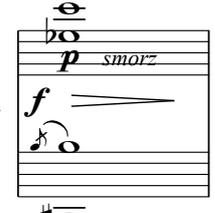
3. 

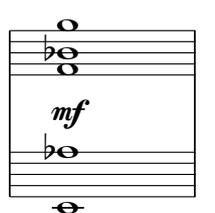
4. 

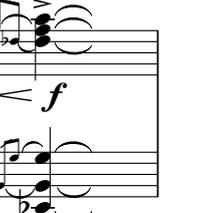
5. 

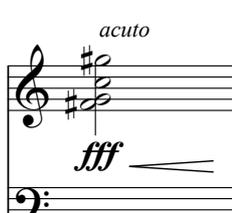
6. 

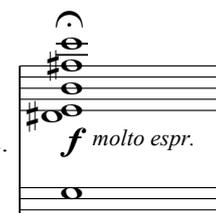
7. 

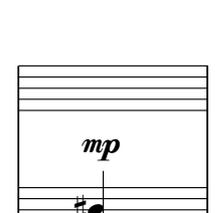
8. 

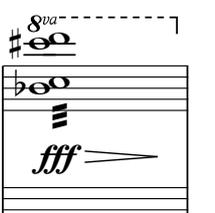
9. 

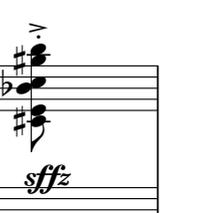
10. 

11. 

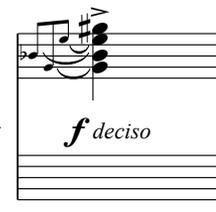
12. 

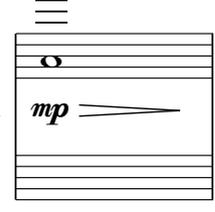
13. 

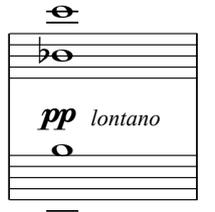
14. 

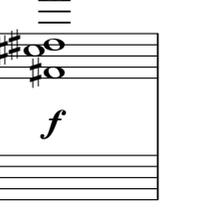
15. 

16. 

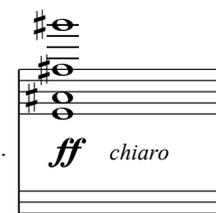
17. 

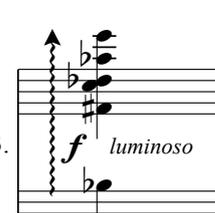
18. 

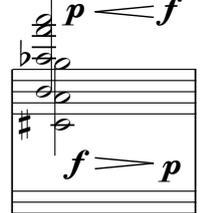
19. 

20. 

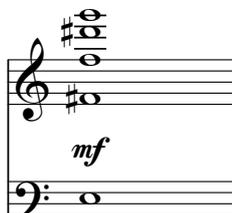
21. 

22. 

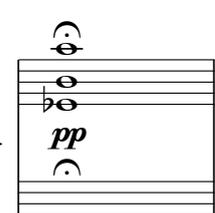
23. 

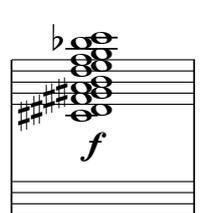
24. 

25. 

26. 

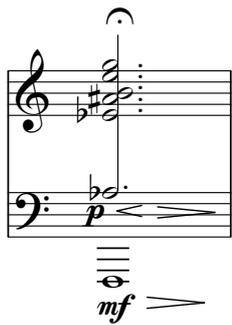
27. 

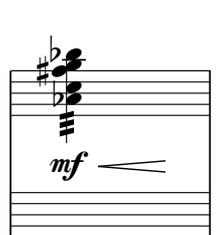
28. 

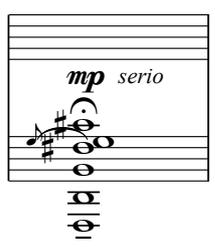
29. 

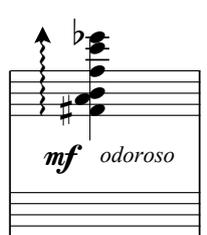
30. 

Mai

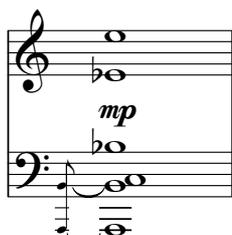
1. 

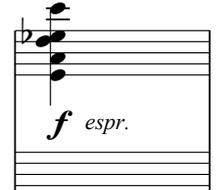
2. 

3. 

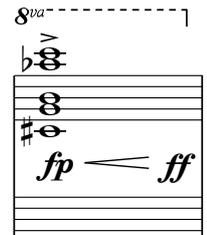
4. 

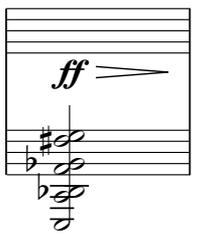
5. 

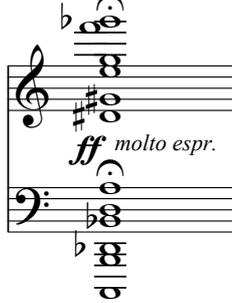
6. 

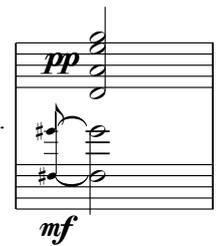
7. 

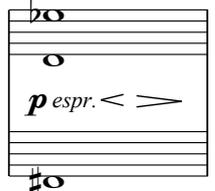
8. 

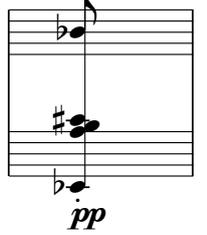
9. 

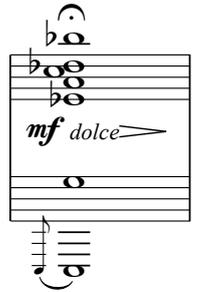
10. 

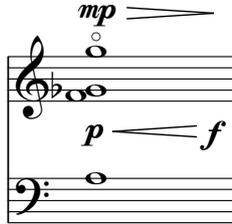
11. 

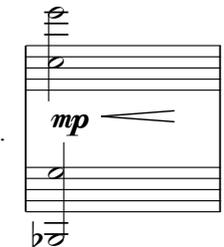
12. 

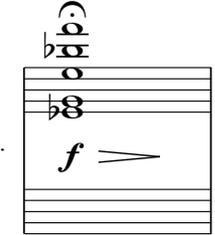
13. 

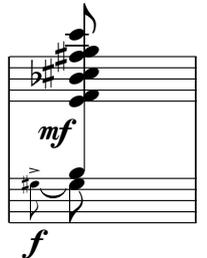
14. 

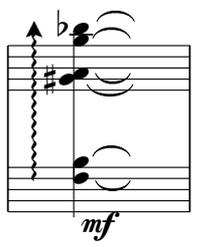
15. 

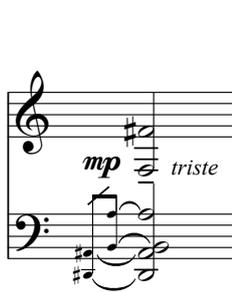
16. 

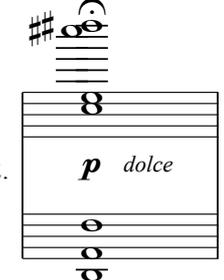
17. 

18. 

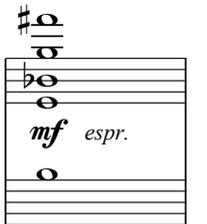
19. 

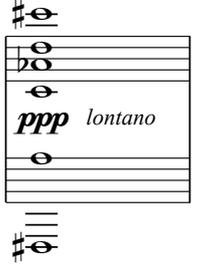
20. 

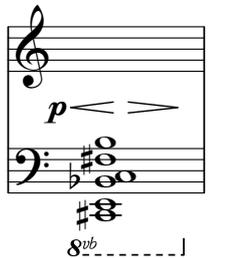
21. 

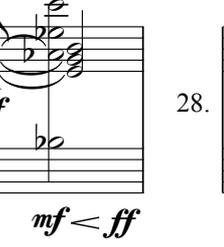
22. 

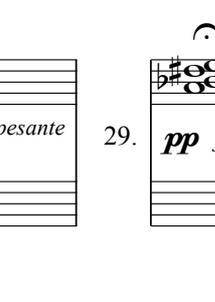
23. 

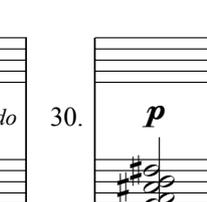
24. 

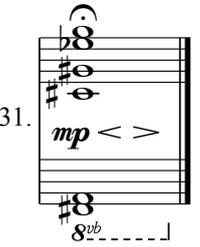
25. 

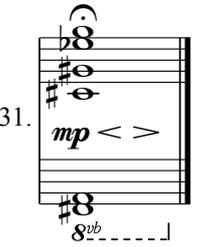
26. 

27. 

28. 

29. 

30. 

31. 

Juni

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Juli

1. *pp dolce ed amoroso*

2. *mp*

3. *f espr.*

4. *sfz* *8va*

5. *sfz f*

6. *f p* *p dolce*

7. *f p*

8. *mp*

9. *p misterioso*

10. *mf chiaro*

11. *p mp*

12. *mf niente*

13. *mf* *bramoso*

14. *f raggiante*

15. *mp*

16. *ppp niente*

17. *mp sotto voce*

18. *mf espr.*

19. *mf*

20. *mp secco*

21. *mf*

22. *f luminoso*

23. *mp* *quasi harpa*

24. *pp flautando ffp* *8va*

25. *mf molto*

26. *sfz*

27. *fff pesante*

28. *f espr.*

29. *f fortunato*

30. *sfz ff*

31. *mp* *p dolce*

August

1. Musical notation for exercise 1, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with a piano (*p*) dynamic, followed by a crescendo to mezzo-piano (*mp*) and then piano (*p*). The bass line consists of a single bass note.

2. Musical notation for exercise 2, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts with fortissimo (*fff*) and is marked *feroce*, followed by a decrescendo to sfffz.

3. Musical notation for exercise 3, featuring a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with mezzo-forte (*mf*) and ends with piano (*p*).

4. Musical notation for exercise 4, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece is marked *ppp* and *languido*.

5. Musical notation for exercise 5, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with sfffz and is marked *pesante*.

6. Musical notation for exercise 6, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with sfz.

7. Musical notation for exercise 7, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with fortissimo (*ff*).

8. Musical notation for exercise 8, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts with piano (*p*) and is marked *smorz.* and *poco gliss.*

9. Musical notation for exercise 9, featuring a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with fortissimo (*ff*) and is marked *molto espr.*

10. Musical notation for exercise 10, featuring a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with mezzo-forte (*mf*) and ends with piano (*p*).

11. Musical notation for exercise 11, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with fortissimo (*f*).

12. Musical notation for exercise 12, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts with pianissimo (*pp*) and ends with mezzo-forte (*mf*).

13. Musical notation for exercise 13, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with fortissimo (*ff*) and ends with sfffz.

14. Musical notation for exercise 14, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts with forte (*f*) and is marked *tenuto*.

15. Musical notation for exercise 15, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with pianissimo (*pp*).

16. Musical notation for exercise 16, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with piano (*p*) and ends with pianissimo (*pp*).

17. Musical notation for exercise 17, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with mezzo-forte (*mf*).

18. Musical notation for exercise 18, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with mezzo-piano (*mp*).

19. Musical notation for exercise 19, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with forte (*f*) and is marked *molto espr.*

20. Musical notation for exercise 20, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with mezzo-forte (*mf*) and is marked *leggero*.

21. Musical notation for exercise 21, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with piano (*p*) and is marked *lontano*.

22. Musical notation for exercise 22, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with mezzo-forte (*mf*).

23. Musical notation for exercise 23, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with fortissimo (*fff*) and is marked *pesante*.

24. Musical notation for exercise 24, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with mezzo-forte (*mf*) and ends with piano (*p*).

25. Musical notation for exercise 25, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts with ppppp and is marked *irreale*.

26. Musical notation for exercise 26, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with piano (*p*) and ends with mezzo-piano (*mp*).

27. Musical notation for exercise 27, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with sfz.

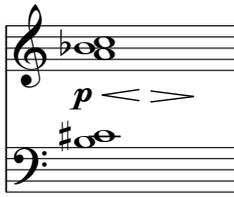
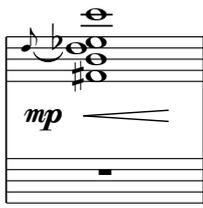
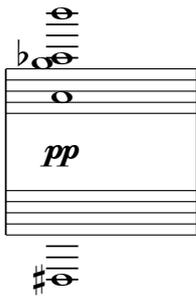
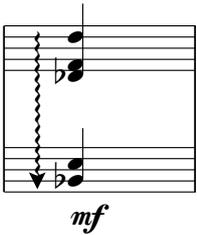
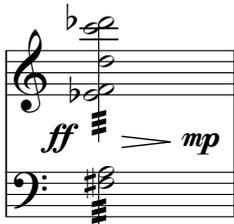
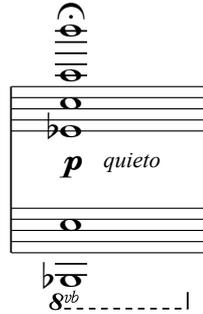
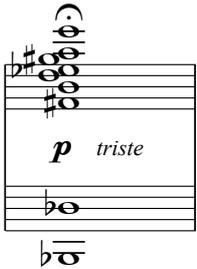
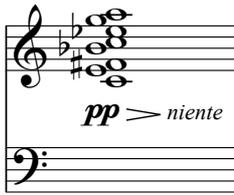
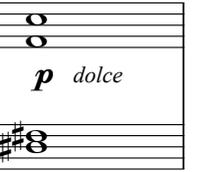
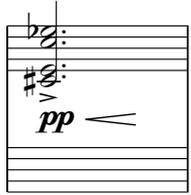
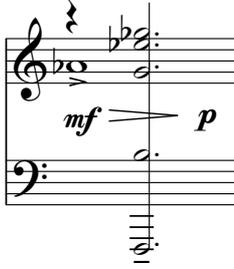
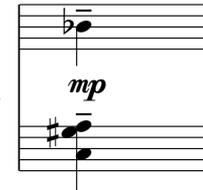
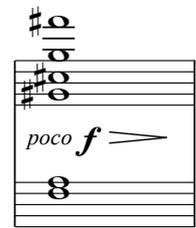
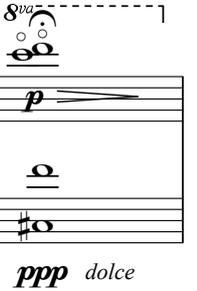
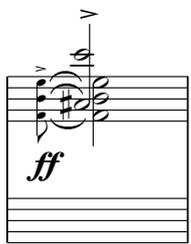
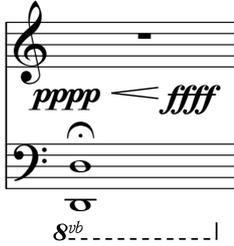
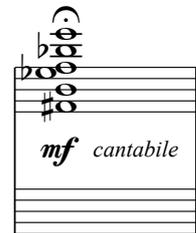
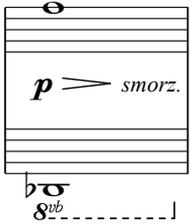
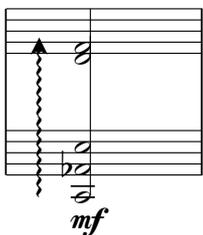
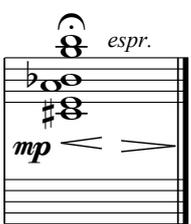
28. Musical notation for exercise 28, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with mezzo-forte (*mf*) and is marked *cantabile*.

29. Musical notation for exercise 29, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with sfz, sfffz, and pp.

30. Musical notation for exercise 30, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The piece starts with piano (*p*) and ends with mezzo-forte (*mf*).

31. Musical notation for exercise 31, featuring a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piece starts with pianissimo (*pp*) and is marked *sotto voce*.

September

1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11.  12.  13.  14.  15.  16.  17.  18.  19.  20.  21.  22.  23.  24.  25.  26.  27.  28.  29.  30. 

Oktober

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31.

November

1. **ff** luminoso

2. **mf** malinconico

3. **mp** secco

4. **mp**

5. **pp** flautando

6. **ff** disperato

7. **pp** come un eco

8. **fff** molto espr.

9. **mp** lugubre

10. **mf**

11. **mf**

12. **mp** sotto voce

13. **ff** < **sffz**

14. **pp**

15. **mf** < >

16. **mp** puro

17. **f** cantabile

18.

19. **p** dolce

20. **sffz** > niente

21. **pp** senza espr.

22. **mf** **p**

23. **ff** duro

24. **pp** flebile

25. **p**

26. **ppp**

27. **sffz** < molto

28. **mp**

29. **mf** > **p**

30. **p** dolce

Dezember

1. *mf* *mp*

2. *p* *misterioso*

3. *sfz*

4. *mp*

5. *f* *fortunato*

6. *mp*

7. *8va* *sfz* *ppp*

8. *p* *mp*

9. *sfz*

10. *f* *espr.*

11. *mf* *dolce*

12. *p* *f* *f* *p*

13. *8va* *pppp* *vuoto*

14. *mf*

15. *mp* *fff* *sfz*

16. *p* *soffocamente*

17. *mf* *<* *>*

18. *f* *molto espr.*

19. *f* *sfz*

20. *pp* *lontano*

21. *fff*

22. *mf* *cantabile*

23. *mp* *dolce*

24. *mf* *<* *f*

25. *ff* *pesante*

26. *p* *<* *mf* *mf* *>* *p*

27. *pp* *mf* *>* *p* *pp*

28. *mf* *p*

29. *mp* *>*

30. *p* *secco*

31. *ff* *>* *niente*