

Tom Johnson
32 Atemzüge (32 Breaths)
for a wind instrument



Editions 75

75, rue de la Roquette, 75011 Paris

TEL (+33) 1 43 48 90 57

FAX (+33) 1 43 48 85 74

Editions75.com

Introduction

32 Atemzüge (32 Breaths) was commissioned by Hans Wielens and first performed at a private gathering in Frankfurt-am-Main by Dietmar Wiesner on March 24, 2000.

It is basically a flute piece, though players are welcome to try it on other wind instruments and in other registers.

The inhaling (einatmen) and exhaling (ausatmen) should be deep and calm, and performers should find a way for the breathing to be heard, probably by breathing through the teeth and the instrument in some audible way.

Sustained tones tend to drop in pitch and volume as the lungs become completely empty. In other forms of music this can represent lack of control, but here it can be a relevant and desirable part of the piece.

The melody, containing only 14 notes, is easy to memorize, and it is obviously important to do so, if one wishes to enter into the meditative breathing rhythm in a concentrated way.

Each performer should find his or her own rhythm, but I suspect that the 32 breaths will take 7 – 11 minutes for most performers.

Tom Johnson

für Hans Wielens
32 Atemzüge (32 Breaths)
for a wind instrument

Tom Johnson

The musical score consists of 32 staves, each representing a breath. Each staff begins with a treble clef and a common time signature. The notes are placed on the staff lines, and some are beamed together. Breathing instructions are written below the staves: 'einatmen' (inhalation) and 'ausatmen' (exhalation). The score is divided into sections of 8 breaths each, with the final breath ending with 'Stille' (silence). The notes and breathing instructions are as follows:

Staff	Notes	Breathing Instructions
1	Two whole notes on G4	einatmen, ausatmen
2	Two whole notes on G4	einatmen, ausatmen
3	Two whole notes on G4	einatmen, ausatmen
4	Two whole notes on G4	einatmen, ausatmen
5	Two whole notes on G4	einatmen, ausatmen
6	Two whole notes on G4	einatmen, ausatmen
7	Two whole notes on G4	einatmen, ausatmen
8	Two whole notes on G4	einatmen, ausatmen
9	Two eighth notes on G4, beamed together	einatmen
10	Two eighth notes on G4, beamed together	einatmen, ausatmen
11	Two eighth notes on G4, beamed together	einatmen
12	Two eighth notes on G4, beamed together	einatmen, ausatmen
13	Two eighth notes on G4, beamed together	einatmen
14	Two eighth notes on G4, beamed together	einatmen, ausatmen
15	Two eighth notes on G4, beamed together	einatmen
16	Two eighth notes on G4, beamed together	einatmen, ausatmen
17	Two eighth notes on G4, beamed together	einatmen
18	Two eighth notes on G4, beamed together	einatmen, ausatmen
19	Two eighth notes on G4, beamed together	einatmen
20	Two eighth notes on G4, beamed together	einatmen, ausatmen
21	Two eighth notes on G4, beamed together	einatmen
22	Two eighth notes on G4, beamed together	einatmen, ausatmen
23	Two eighth notes on G4, beamed together	einatmen
24	Two eighth notes on G4, beamed together	einatmen, ausatmen
25	Two eighth notes on G4, beamed together	einatmen
26	Two eighth notes on G4, beamed together	einatmen, ausatmen
27	Two eighth notes on G4, beamed together	einatmen
28	Two eighth notes on G4, beamed together	einatmen, ausatmen
29	Two eighth notes on G4, beamed together	einatmen
30	Two eighth notes on G4, beamed together	einatmen, ausatmen
31	Two eighth notes on G4, beamed together	einatmen
32	Two eighth notes on G4, beamed together	einatmen, ausatmen