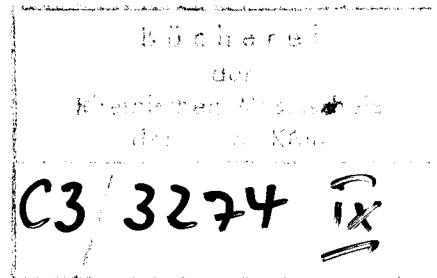


karlheinze stockhausen

nr. 4

klavierstück IX







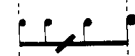
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
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
General Foreword

Piano Pieces V-X may be played singly, in any order desired, or mixed together with Piano Pieces I-IV.



Small notes  are independent of the tempo fluctuations indicated and are played "as fast as possible". They are just as important as large notes; they should be articulated clearly and not quasi arpeggiated. Therefore they must be executed more slowly in the lower registers than in the upper. The various intervallic leaps within groups of small notes should result in a differentiation of the actual intervals of entry (do not make them equal). Groups of small notes between vertical dotted lines () interrupt the tempo indicated.



An **accidental** ( ) applies only to the note before which it stands. 


 = depress right pedal all the way down.


 = depress right pedal just so far down that the duration of the attack and a soft continuation of the note are audible after releasing the key. Depress pedal about halfway for notes in the middle register, one-third for the low register, two-thirds for the high register and completely for the highest register.




 = left pedal is indicated at only a few places; it may, however, be used at any other place desired.


 = depress the key for the duration indicated.  = notes follow each other closely.



 = depress key completely and gradually release, so that the note still continues but becomes more and more soft and bright.  = „portato”: a short caesura between the portato note and following note.


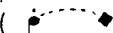
 = „staccato”.

 = „legato”: the attack of a note and the release of the previous one sound together very briefly. Use right pedal only at leaps.

 } = key remains completely depressed, begin right pedal as  and gradually release. For longer durations, towards the end of the note as  without pedal.

 } = staccato attack with sound continuing softly.

 or  } = staccato attack immediately followed by depressing right pedal, so that the note continues softly. The time between attack and pedal relatively long in the lower registers, minimal in the upper.

 } = staccato attack immediately followed by depressing the key silently, so that the note continues softly after the short attack (). The time between the two actions is again dependent on the pitch.

 = depress key silently.

C3 3274 IX

$\text{♩} = 160$ $\text{♩} = 60$

142/8 87/8 42/8

Akkord 139x in regelmäßigen Abständen:
dimin. ganz kontinuierlich ohne Rücksicht auf nicht ansprechende Tasten bei geringer werdender Intensität.

ff *f poco a poco diminuendo* ----- *pppp* *ff* *f poco a poco diminuendo* ----- *pppp* *ppp* *ff*

I.P. I.P.

nicht zu kurz

$\text{♩} = 160$

ff *f poco a poco diminuendo* ----- *p* *pp* *p* *p dim.*

13/8 2/8 21/8 8/8 1/8 3/8 8/8 1/8 5/8

ff *F# diminuendo poco a poco*

I.P.

$\text{♩} = 60$

pppp *pppp* *ppp* *ppp* *ff* *ppp* *ff* *ff* *ppp* *ff* *ppp*

13/8 2/8 5/8 3/8 21(13+8)/8 3/8 1/8 13/8

ff *ff* *ppp* *ff* *ppp* *ff* *ppp*

I.P. I.P.

möglichst schnell weiter

$\text{♩} = 60$ f fp ppp p pp f ff mf $\text{♩} = 160$ $\text{♩} = 60$

3/16, 3/8, 7/16, 4/8, 1/8, 4/8, 7/8, 3/8, 4/8, 7/8, 13/16

ppp, *mf*, *pp*, *pp*, *f*, *pp*, *mf*, *pp*, *f*, *pp*, *ppp*, *mf*, *pp*, *ffz*

P *P* *P* *P* *P* *P*

f p f $\text{♩} = 160$ $\text{♩} = 60$ ff pp pp mf pp p ppp mf pp

4/8, 5/16, 4/8, 3/16, 4/8, 3/16, 4/8, 13/16

pp, *ff*, *pp*, *pp*, *mf*, *pp*, *p*, *ppp*, *mf*, *pp*, *pp*

P *P* *P* *P*

$\text{♩} = 160$ mf tr $\text{♩} = 60$ mf p f pp $\text{♩} = 160$ ff ppp $\text{♩} = 60$ ppp mf f $\text{♩} = 160$ f p $\text{♩} = 60$ f

1/8, 5/16, 3/8, 8/16 (5+3), 1/8, 3/16, 4/8

ff, *ppp*, *pp*, *ff*, *pp*, *mf*, *mf*, *ppp*, *ppp*, *p*, *ff*, *pp*

P *P* *P* *P*

$\text{♩} = 120$

Dicke Noten *mf, f, ff*; kleine Noten *ppp, pp, p*.
Wo ein dynamisches Zeichen vorgeschrieben ist, gilt es nur für eine Note.

First system of musical notation, measures 1-5. Dynamics include *p*, *pp*, *ppp*, *ff*, and *mf*. Time signatures are $\frac{10}{8}$, $\frac{3}{8}$, $\frac{5}{8}$, and $\frac{21}{8}$. A piano (P) marking is present at the beginning.

→ Pedal bis Schluß

Die folgenden Gruppen sollen unregelmäßig in Einsatzabständen und Geschwindigkeit gespielt werden, ausgehend von "so schnell wie möglich". Innerhalb der Gruppen können an beliebiger Stelle kleinere Zäsuren variierter Länge gemacht werden (zwischen den Gruppen sollen jedoch immer die längsten Pausen entstehen, sodaß man deutlich die Gruppen taktweise unterscheidet).

Second system of musical notation, measures 6-11. Dynamics include *p*, *f*, *pp*, and *ff*. Time signatures are $\frac{13}{8}$, $\frac{8}{8}$, $\frac{2}{8}$, $\frac{1}{8}$, $\frac{2}{8}$, $\frac{3}{8}$, and $\frac{1}{8}$. A piano (P) marking is present at the beginning.

Third system of musical notation, measures 12-17. Dynamics include *p*, *mf*, *ff*, and *pp*. Time signatures are $\frac{8}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{1}{8}$, $\frac{2}{8}$, and $\frac{1}{8}$. A piano (P) marking is present at the beginning.

Gruppen immer mehr auflösen bis Schluß
(zunehmende Unregelmäßigkeit der Einsatzabstände).

8

3/8 2/8 5/8 1/8 2/8 5/8

fp *mf* *f* *p* *pp*

tr *tr*

P →

nach und nach leiser werden

8

8/8 13/8 5/8 1/8 2/8 21/8

f *f* *p* *f* *pp*

tr

P →

sehr unregelmäßig

8

13/8 8/8 34/8

pp *mf* *pp* *ppp* *ppp* *ppp*

mf *pp* *ausklingen lassen*

P →