

karlheinzen stockhausen

nr. 4

klavierstück VIII

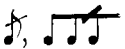

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universal edition


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.




L.P. . . . = 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  (). The time between the two actions is again dependent on the pitch.

 = depress key silently.

C3 3274 VIII

ANMERKUNGEN ZU KLAVIERSTÜCK VIII

Wird Klavierstück VIII allein gespielt, so können die Tempi 90-80 transponiert werden (z.B. 101-90 oder 80-71). Werden die Klavierstücke VII und VIII zusammen gespielt, so sollten Tempoveränderungen nur dann stattfinden, wenn die Tempi beider Stücke im gleichen Intervall transponiert werden (z.B. VII: 35,5-57-50,5-63,5-45 / VIII: 80-71).

In den Gruppen kleiner Noten staccato-Akkorde trennen.

Der Spieler möge die Anschlagformen \dot{p} / \widehat{p} / $-$ / \bar{p} / \leftarrow frei verwenden, um die durch Balken verbundenen Gruppen zu unterscheiden.

\uparrow , $\{$ etc. bedeuten: schnelles Arpeggio in der angegebenen Tonfolge (\uparrow_{12}^3).

COMMENTS ON PIANO PIECE VIII

If Piano Piece VIII is played alone, the tempi 90-80 may be transposed (e.g. 101-90 or 80-71). If Piano Pieces VII and VIII are played together, tempo alterations should only be made if the tempi of both pieces are transposed by the same interval (e.g. VII: 35,5-57-50,5-63,5-45; VIII: 80-71).

In groups of small notes separate the staccato chords.

The player may use the modes of attack \dot{p} / \widehat{p} / $-$ / \bar{p} / \leftarrow freely, to differentiate between the groups joined together by beams.

\uparrow , $\{$ etc. indicate a quick arpeggio in the given succession of notes (\uparrow_{12}^3).

Klavierstück VIII

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C3 3274 VIII

$\text{♩} = 90$

8

f *p* *fff* *mp* *pp* *pppp*

subito p

Detailed description: This system contains the first two staves of a musical score. The first staff is in treble clef and the second in bass clef. The key signature has two sharps (F# and C#). The first measure is marked with a forte *f* dynamic. A piano *p* dynamic is indicated by a wedge-shaped hairpin. A fortissimo *fff* dynamic is marked in the second measure. A mezzo-piano *mp* dynamic is marked in the third measure. A pianissimo *pp* dynamic is marked in the fourth measure. A pianississimo *pppp* dynamic is marked in the fifth measure. A *subito p* instruction is written below the fifth measure. A measure rest of 8 measures is indicated by a dashed box above the first staff.

f *mp* *p* *ppp* *mp* *pp* *p* *mf* *mf* *pp*

Detailed description: This system contains the next two staves of the musical score. The first staff is in bass clef and the second in treble clef. The key signature remains two sharps. Dynamics include forte *f*, mezzo-piano *mp*, piano *p*, pianissimo *ppp*, mezzo-piano *mp*, pianissimo *pp*, piano *p*, mezzo-forte *mf*, and pianissimo *pp*. A hairpin wedge is visible under the *mf* dynamic in the final measure of the system.

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pp
ppp
ff
sfz
mp
p
f
mf

mp
mf
pp
fff
mp
mp

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♩ = 80

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked as quarter note = 80. Dynamics include *f*, *ff*, *mf*, and *p*. There are several slurs and accents throughout the piece. A dashed box encloses the first two measures of the upper staff.

This system continues the musical piece with two staves. Dynamics are more varied, including *ffff*, *ff*, *f*, *mf*, *mp*, *p*, and *ppp*. The notation includes many slurs, accents, and dynamic hairpins. A dashed box encloses the first two measures of the upper staff. A bracket labeled *p* spans the first two measures of the lower staff.

Handwritten notes:
 Piano, 1880s
 Schumann, Op. 10, No. 11
 1828

rit... *a tempo*
accel. *a tempo*

The musical score consists of two staves, treble and bass clef. It features various dynamic markings: *ff*, *mp*, *p*, *mf*, *ppp*, *pppp*, *pp*, *f*, *fff*, and *p*. Performance instructions include *rit...* (ritardando), *a tempo*, and *accel.* (accelerando). There are also markings for eighth notes (*8*) and a *p* marking at the end of the piece.

1954

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