ERNST KRENEK

SECHS VERMESSENE

FÜR KLAVIER / FOR PIANO

Bärenreiter 3507

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

VORBEMERKUNG

1. Darstellung der rhythmischen Organisation

Zwei- und Dreiteilung der Einheit (♪) ist auf konventionelle Weise durch 𝅘𝅥𝅯𝅘𝅥𝅯 oder $\overset{3}{\overbrace{\text{𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯}}}$ dargestellt. Andere Unterteilungen werden durch Noten (oder Pausen) mit wellenförmigen Stielen (𝄚) und Zahlen dargestellt. Die Zahl innerhalb des Bogens zeigt an, in wieviel gleiche Teile das Achtel geteilt zu denken ist (z. B.: $\overset{9}{\smile}$, $\overset{7}{\smile}$).

Die Zahlen innerhalb der eckigen Klammer zeigen an, in welche Gruppen die von den Zahlen innerhalb des Bogens angegebenen Unterteilungseinheiten zusammengefaßt sind (z. B.: $\underset{9}{|8+1|}$, $\underset{10}{|2+5+3|}$, $\underset{7}{|2+2+3|}$). Die vertikalen Striche in den einzelnen Takten bedeuten die Position der beiden das Achtel gleichmäßig unterteilenden Sechzehntel und dienen dazu, die Position der tatsächlich zu spielenden Töne in bezug auf die Zweiteilung der Takte zu veranschaulichen.

2. Anschlagsarten

Alles ist non legato zu spielen.

a) Stücke 1, 2, 3, 5, 6:

(P) bedeutet: scharf anschlagen (sfz innerhalb der angegebenen dynamischen Nuance), die Taste sofort loslassen und sogleich tonlos niederdrücken zugleich mit dem rechten Pedal. Der so erzeugte Nachhall soll nach Möglichkeit der Lautstärke der angegebenen dynamischen Nuance proportional sein.

Rechtes Pedal soll sparsam gebraucht werden, im wesentlichen da, wo Bögen, die über den Taktstrich zu keiner Note führen, einen in das nächste Tongebilde übergreifenden Nachhall andeuten.

b) Stück 4:

(TT) bedeutet: sfz Anschlag, Taste loslassen, tonlos wieder anschlagen, ohne Pedal.

(TP) bedeutet: sfz Anschlag, Taste loslassen, rechtes Pedal betätigen, Taste nicht wieder anschlagen.

$\left(T^{P}_{T}\right)$ bedeutet: sfz Anschlag, Taste loslassen, tonlos wieder anschlagen, gleichzeitig rechtes Pedal betätigen (dasselbe wie (P) in den anderen Stücken).

FOREWORD

1. Notation of the rhythmic structure

Division of the quaver (eighth note) unit into two or three is shown in the conventional manner, i. e. 𝅘𝅥𝅯𝅘𝅥𝅯 *or* $\overset{3}{\overbrace{\text{𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯}}}$. *Other subdivisions are shown by the use of notes (or rests) with wavy stems (𝄚) and numbers.*

The numbers within slurs show into how many equal parts the quaver (eighth note) is to be thought of as being divided (e. g. $\overset{9}{\smile}$, $\overset{7}{\smile}$*).*

The numbers within square brackets show the grouping of the units of subdivision indicated by the numbers within slurs (e. g. $\underset{9}{|8+1|}$, $\underset{10}{|2+5+3|}$, $\underset{7}{|2+2+3|}$ *).*

The vertical strokes in certain bars indicate the position of the two semiquavers (sixteenth note) that divide the quaver (eighth note) into equal parts, and thus serve to make clear the position of the notes actually to be played in relation to an exact halving of the bar.

2. Types of Attack

Everything is to be played non legato.

a) Pieces 1, 2, 3, 5, 6:

(P) *signifies: strike the note sharply (sfz within the required dynamic degree), release the key immediately, and at once press it down again silently, together with the right pedal. The resulting resonance is to be as far as possible proportionate with the required dynamic degree.*

The right pedal is to be used sparingly, for the most part where a tie leading across the bar-line but not to a note shows that a resonance is to be held over into the next tonal structure.

b) Piece 4:

(TT) *signifies: sfz attack, release the key, depress it again silently without the pedal.*

(TP) *signifies: sfz attack, release the key, operate the right pedal without depressing the key again.*

$\left(T^{P}_{T}\right)$ *indicates: sfz attack, release the key, depress it again silently and at the same time operate the right pedal (equivalent to* (P) *in the other pieces).*

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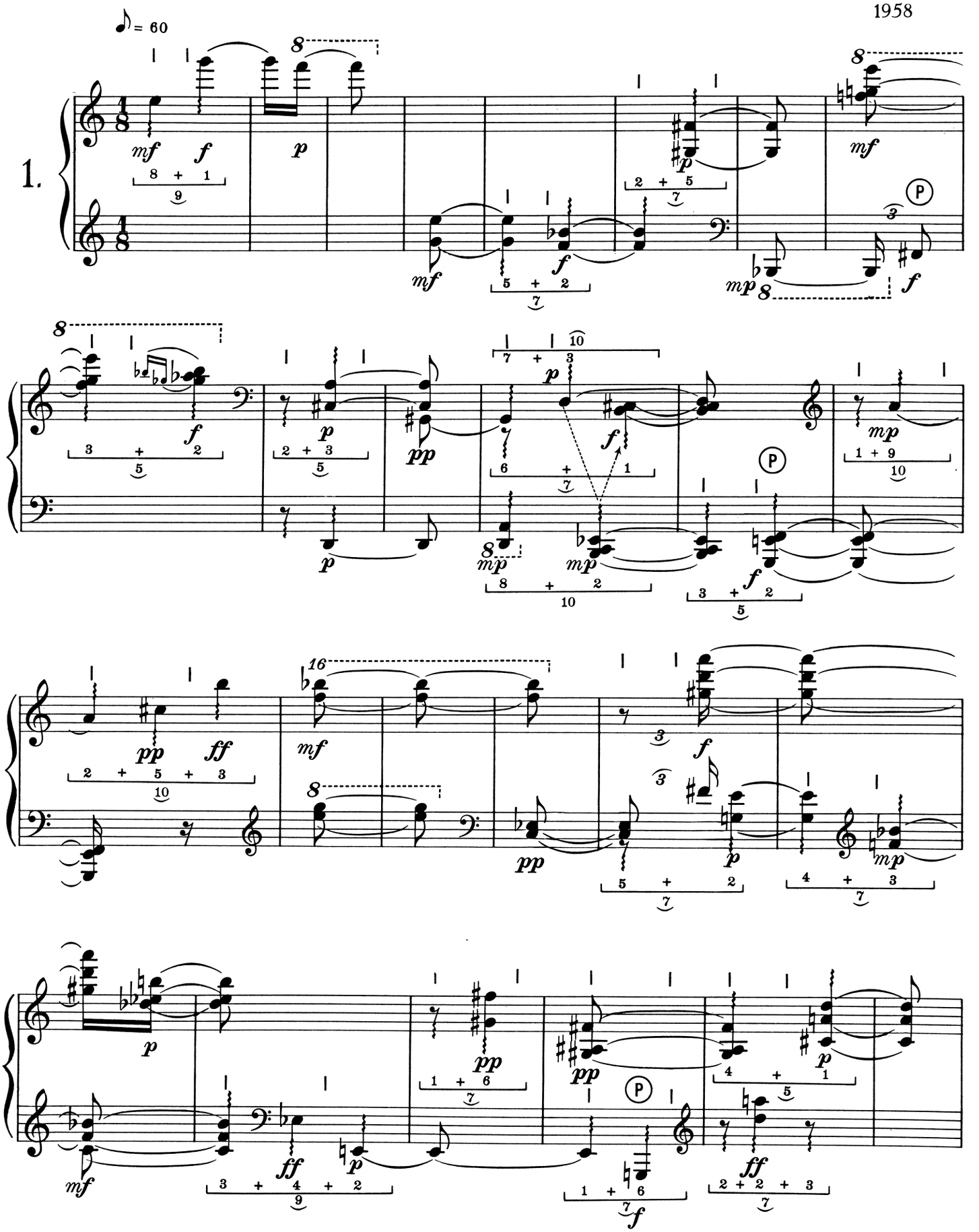
Sechs Vermessene

Ernst Krenek
1958



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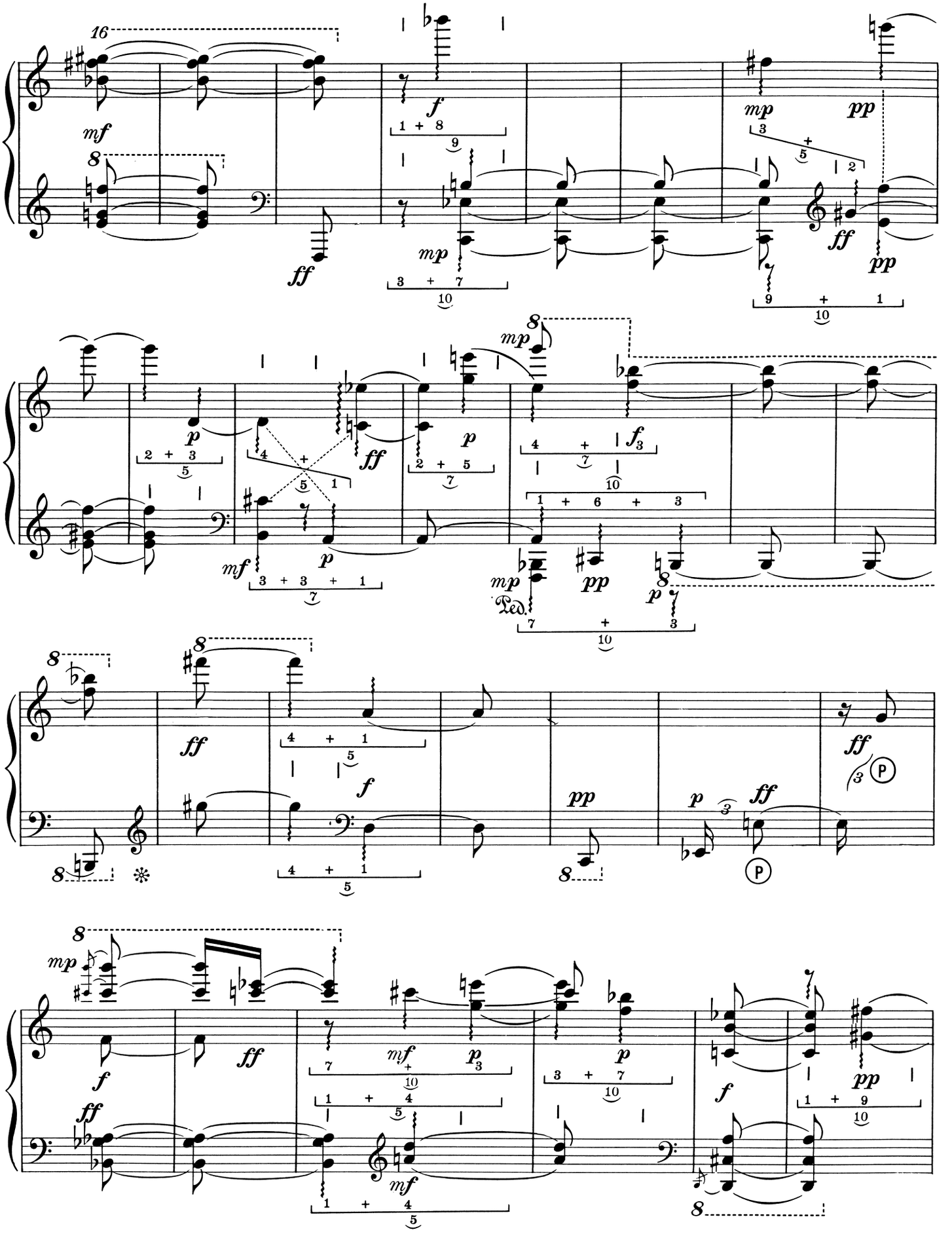
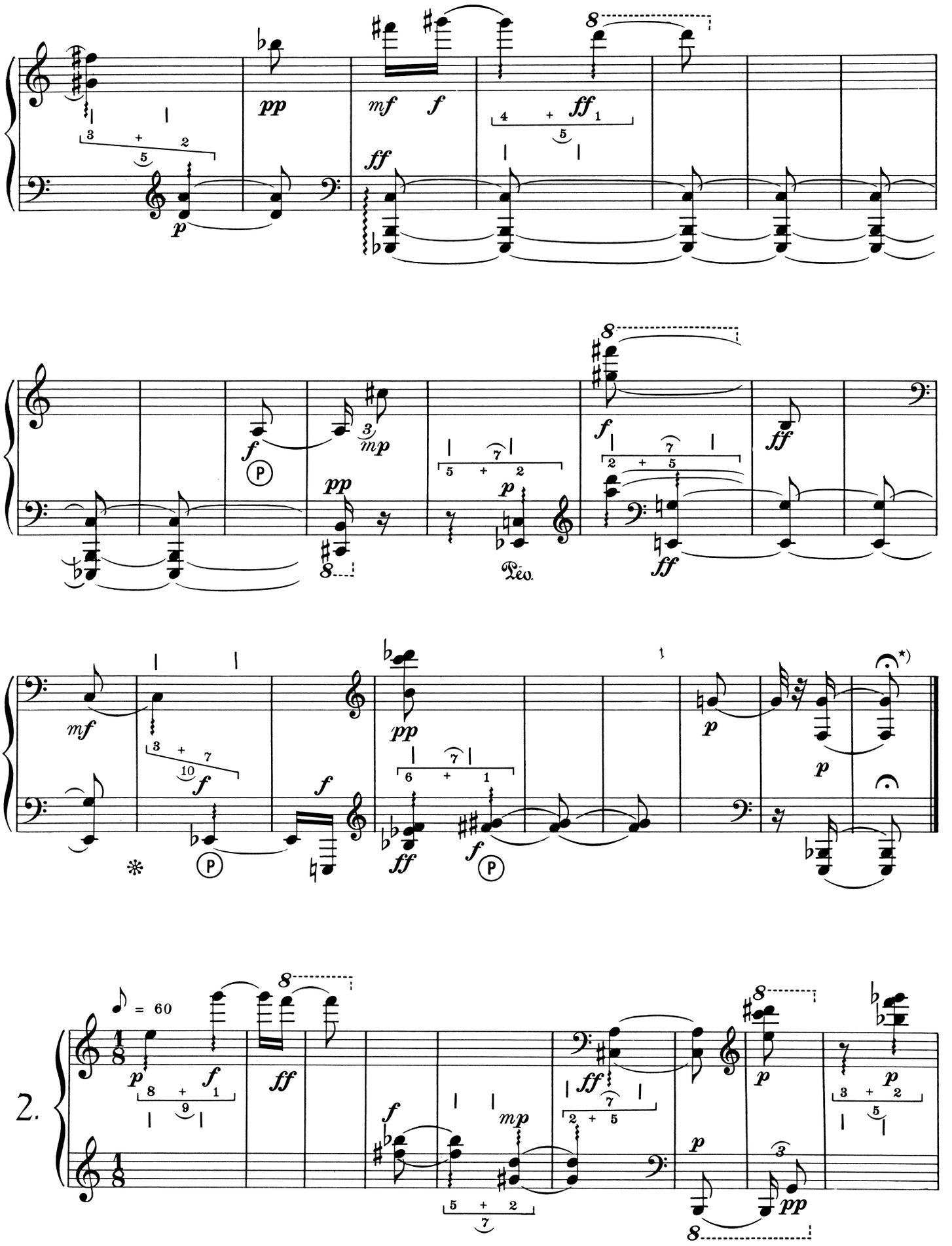
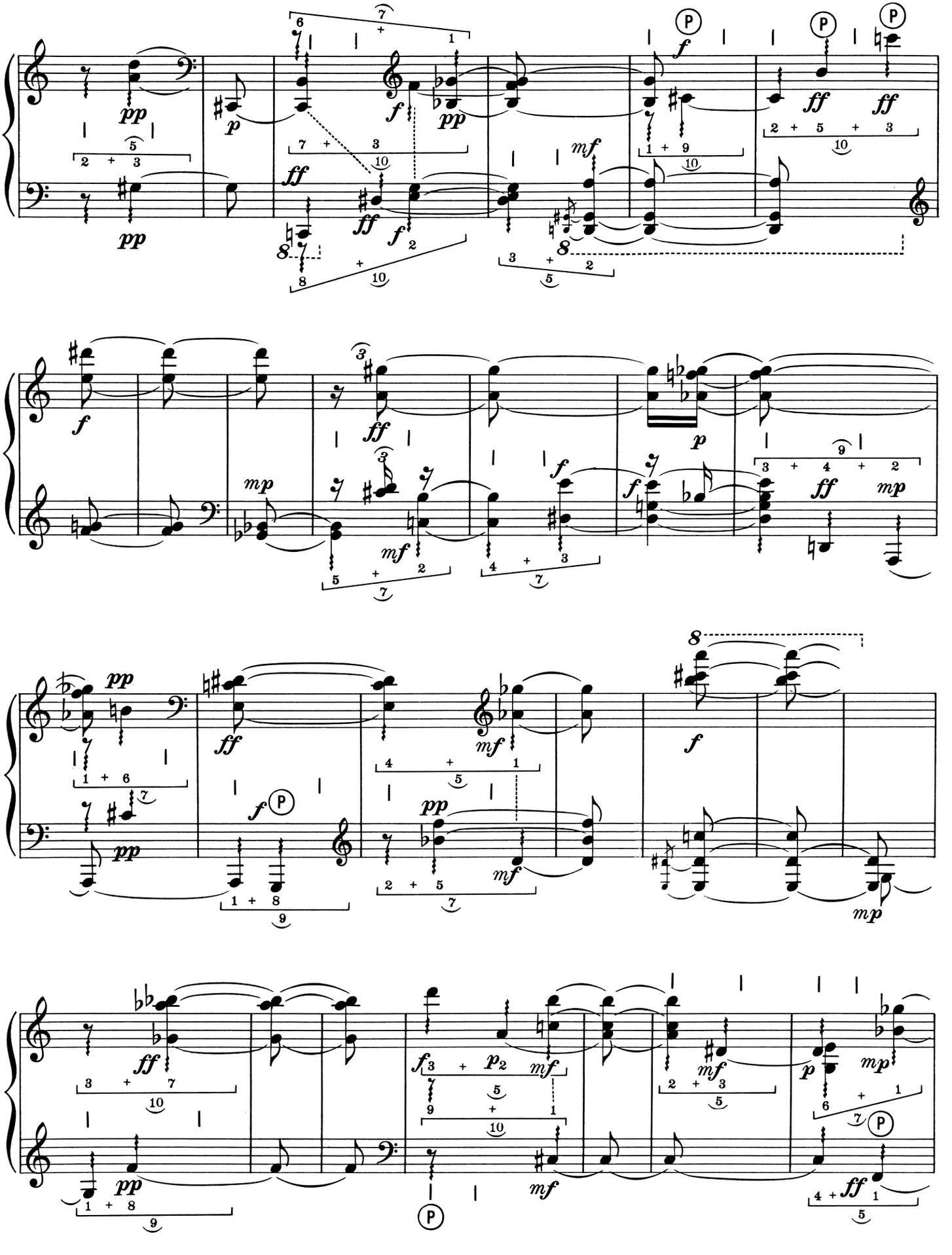
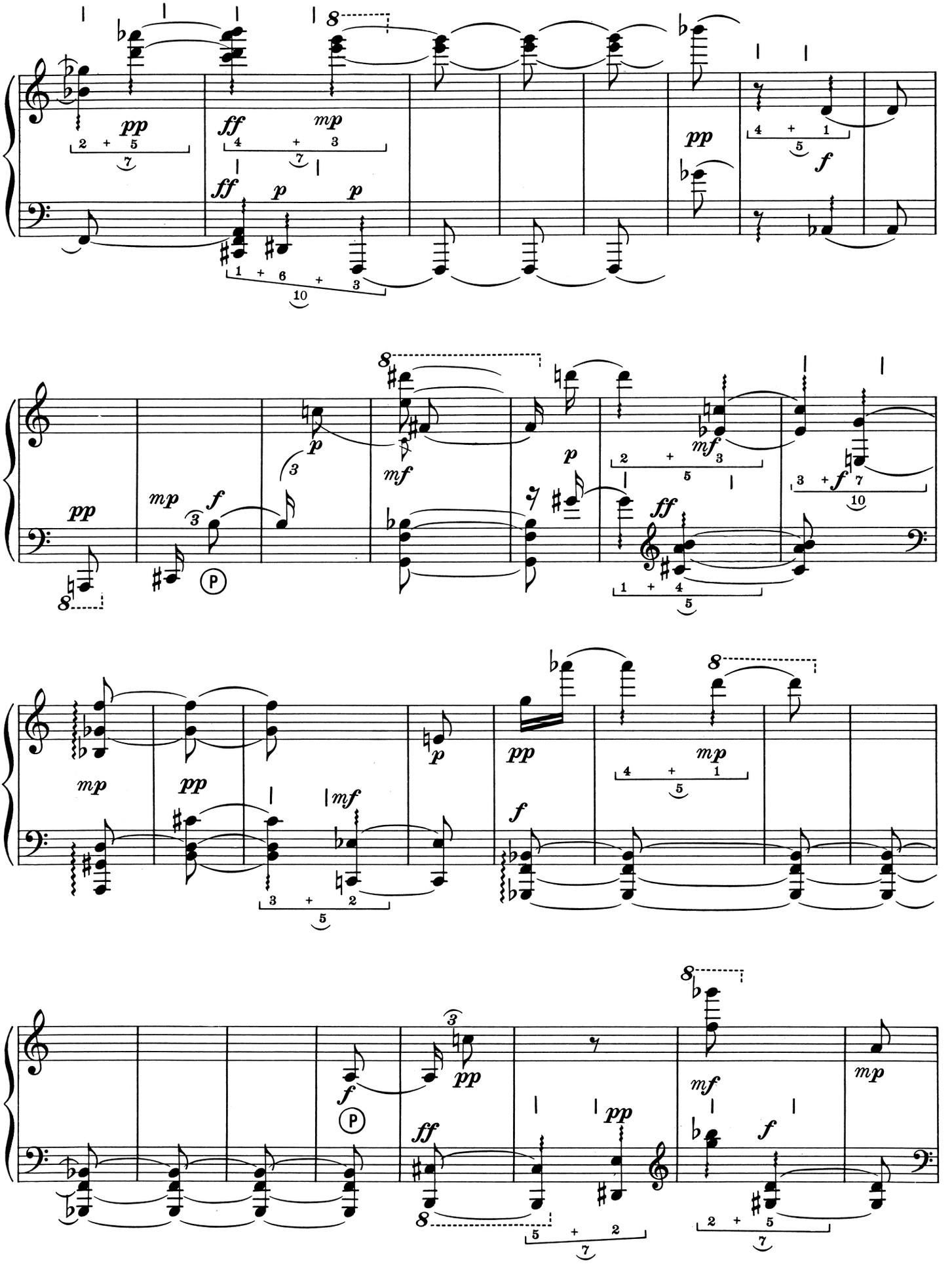
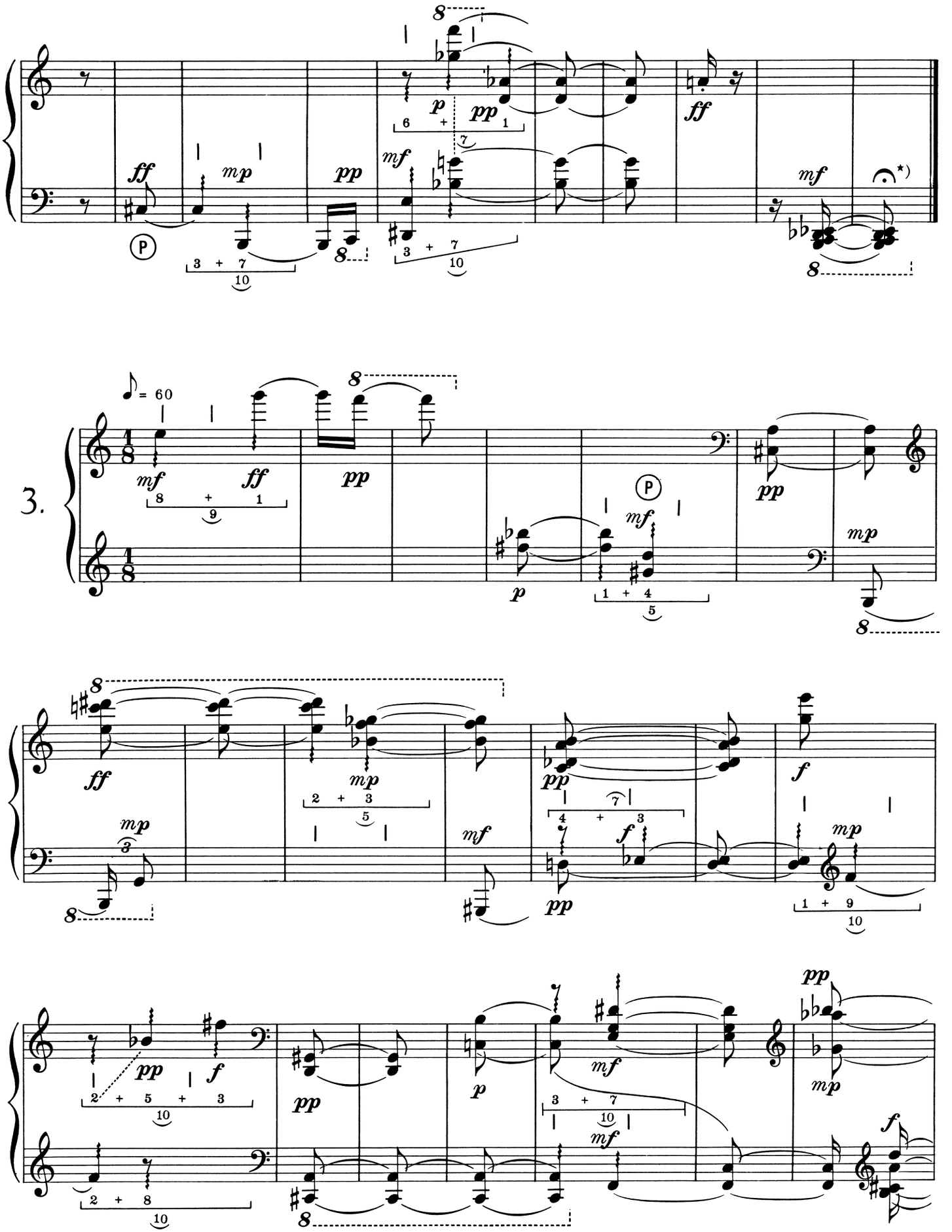

16
mf
8
ff
f
mp
pp
p
mf
Ped.
P

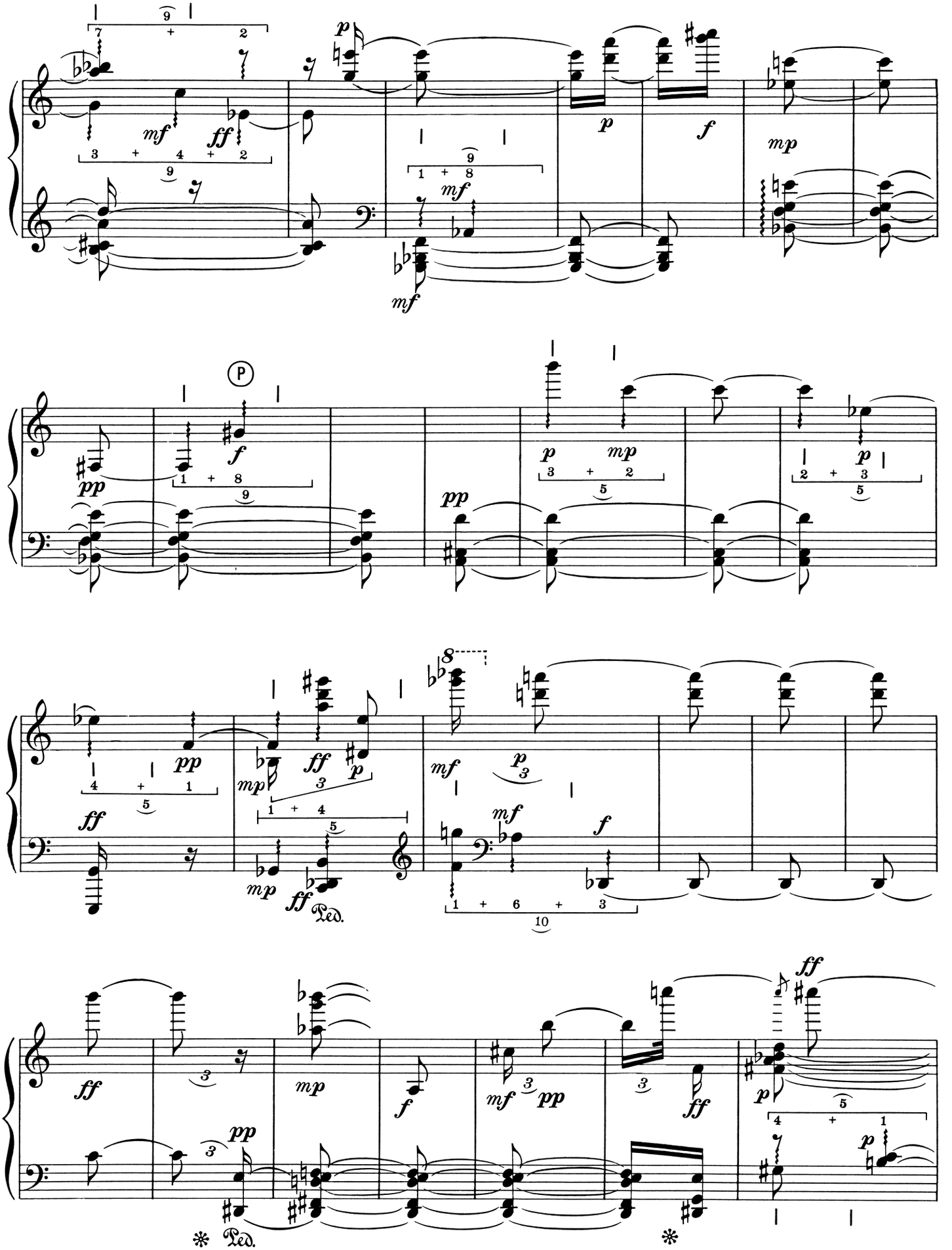


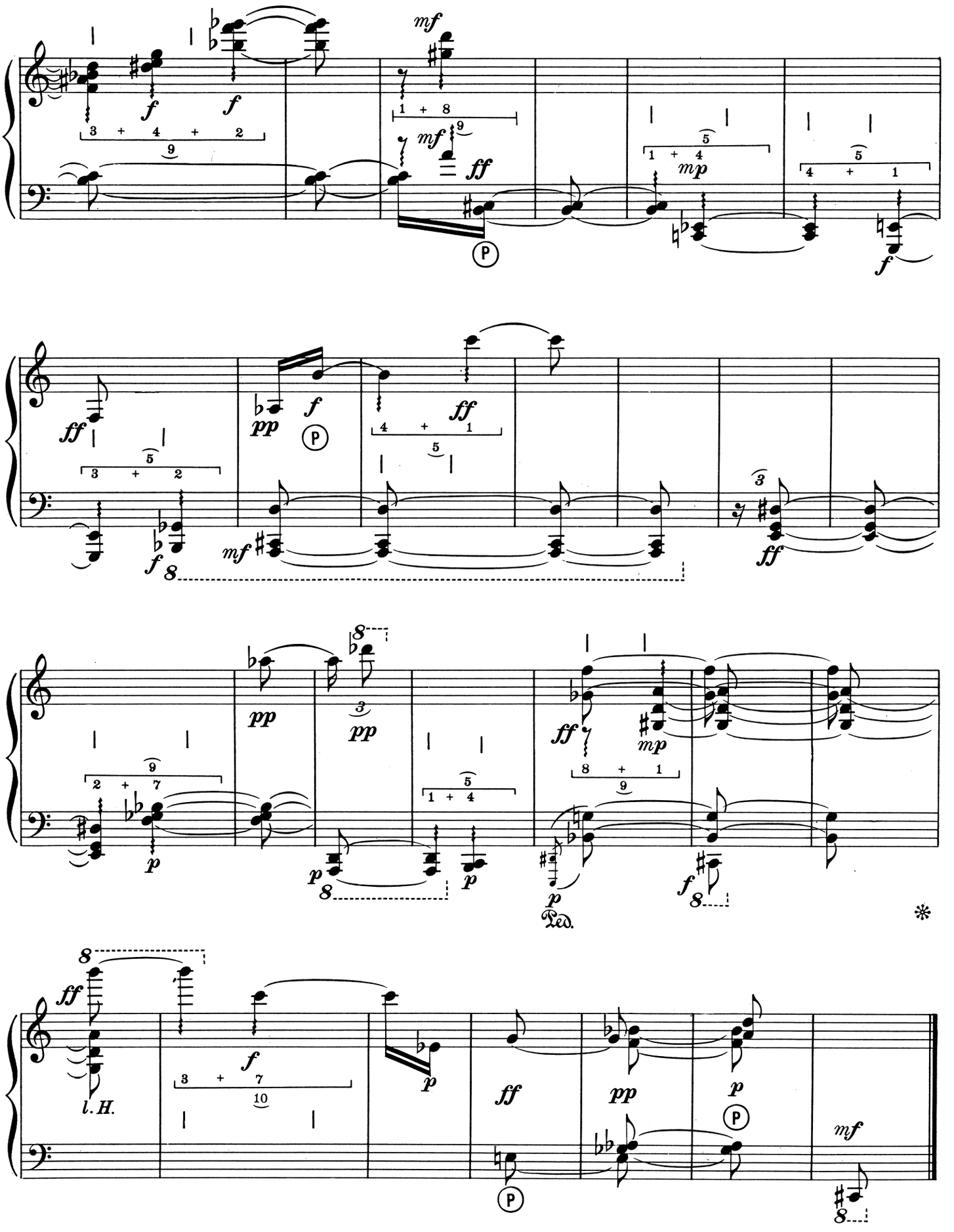
*) etwa 10 Sekunden / about 10 seconds

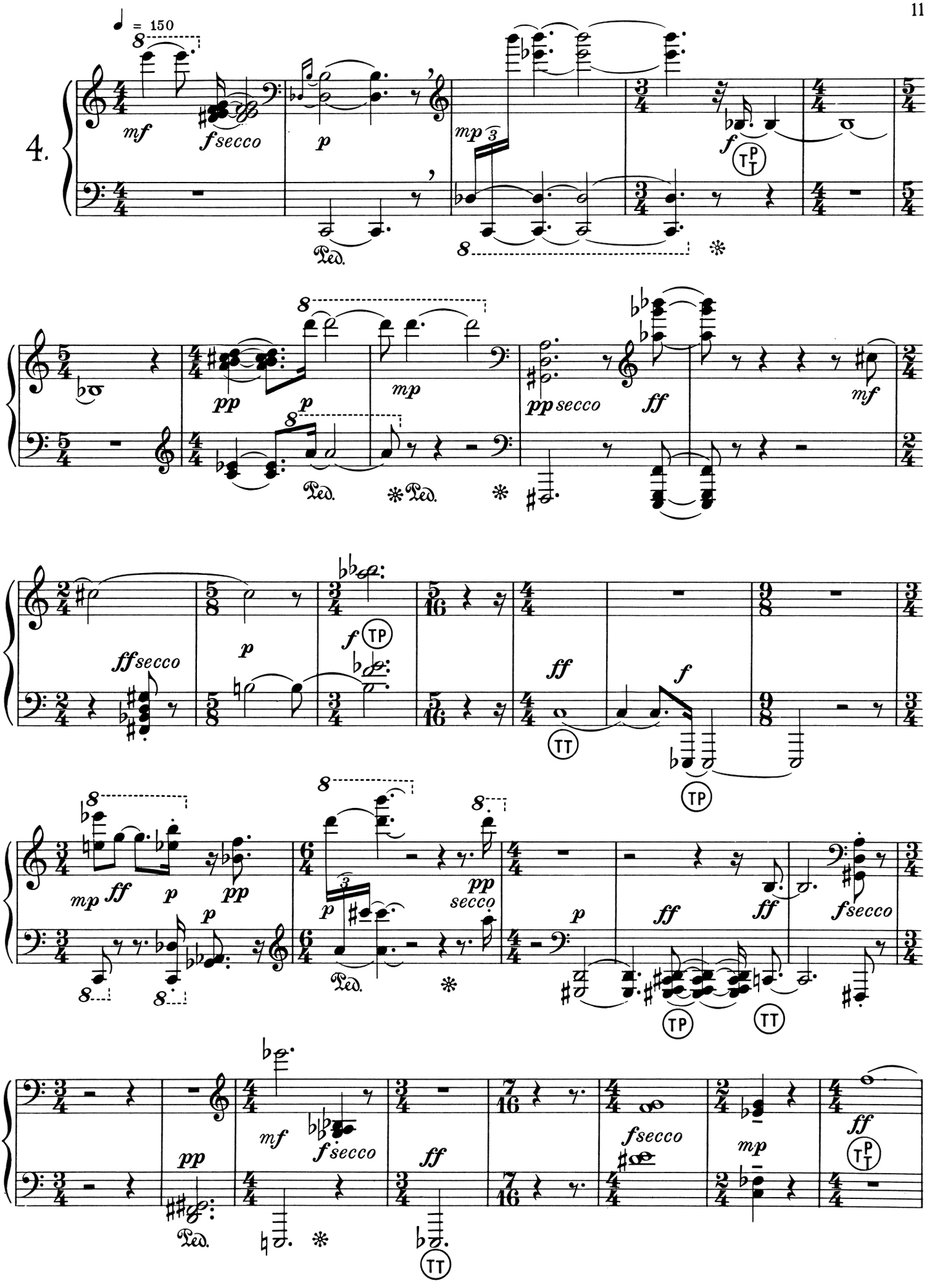


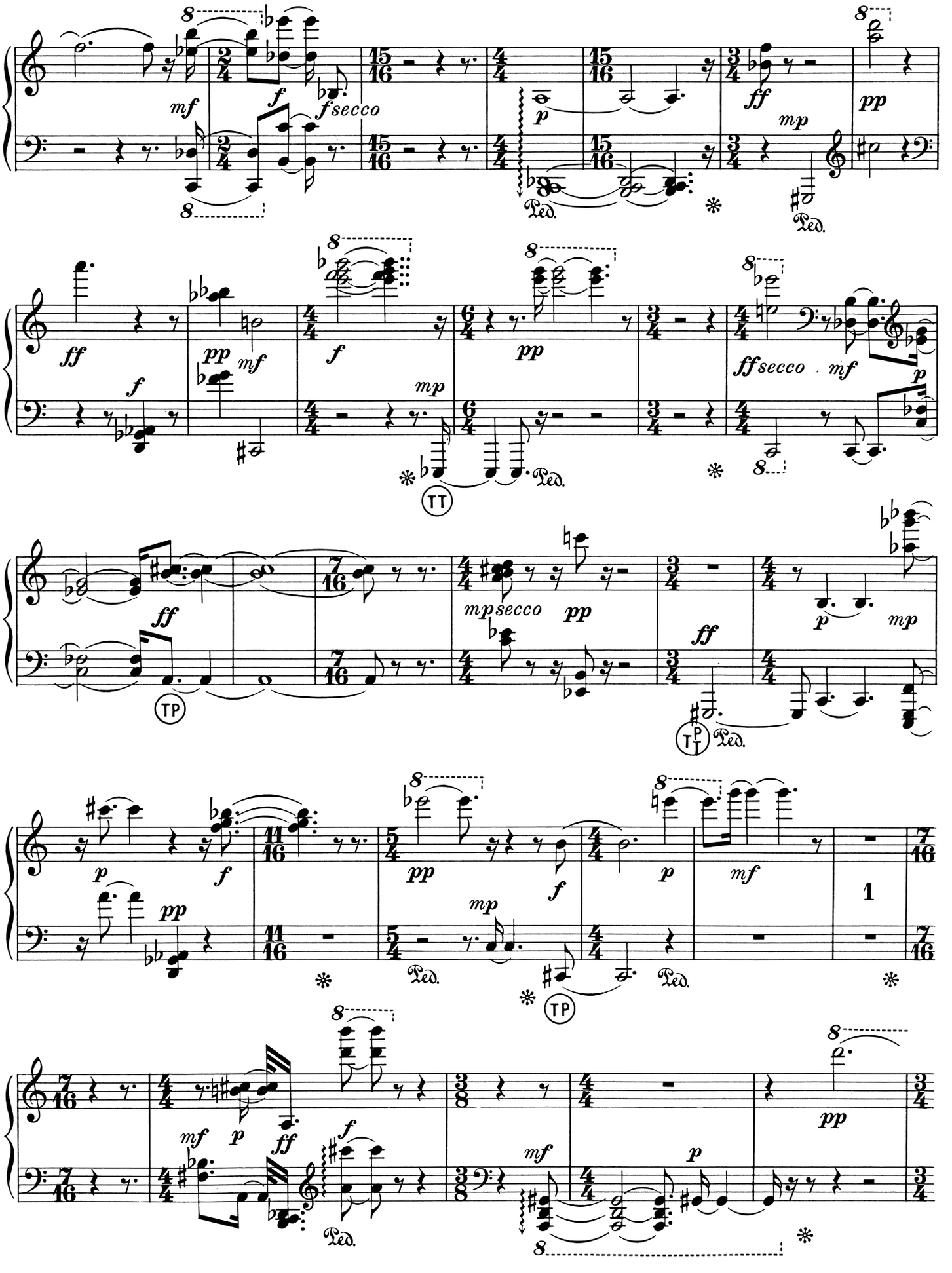

pp
ff
mp
p
f
mf
P

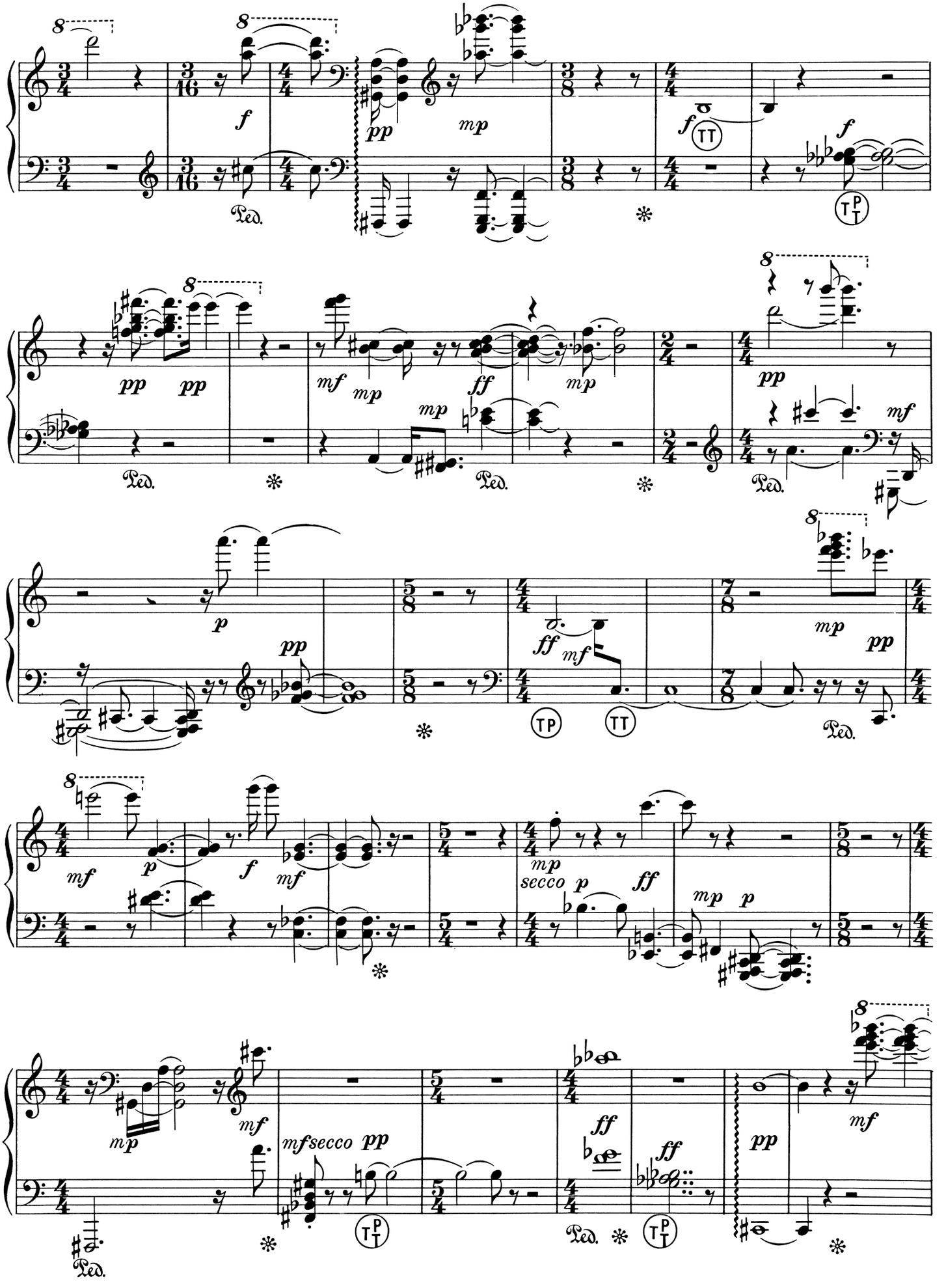

3.
= 60
*) etwa 10 Sekunden / about 10 seconds

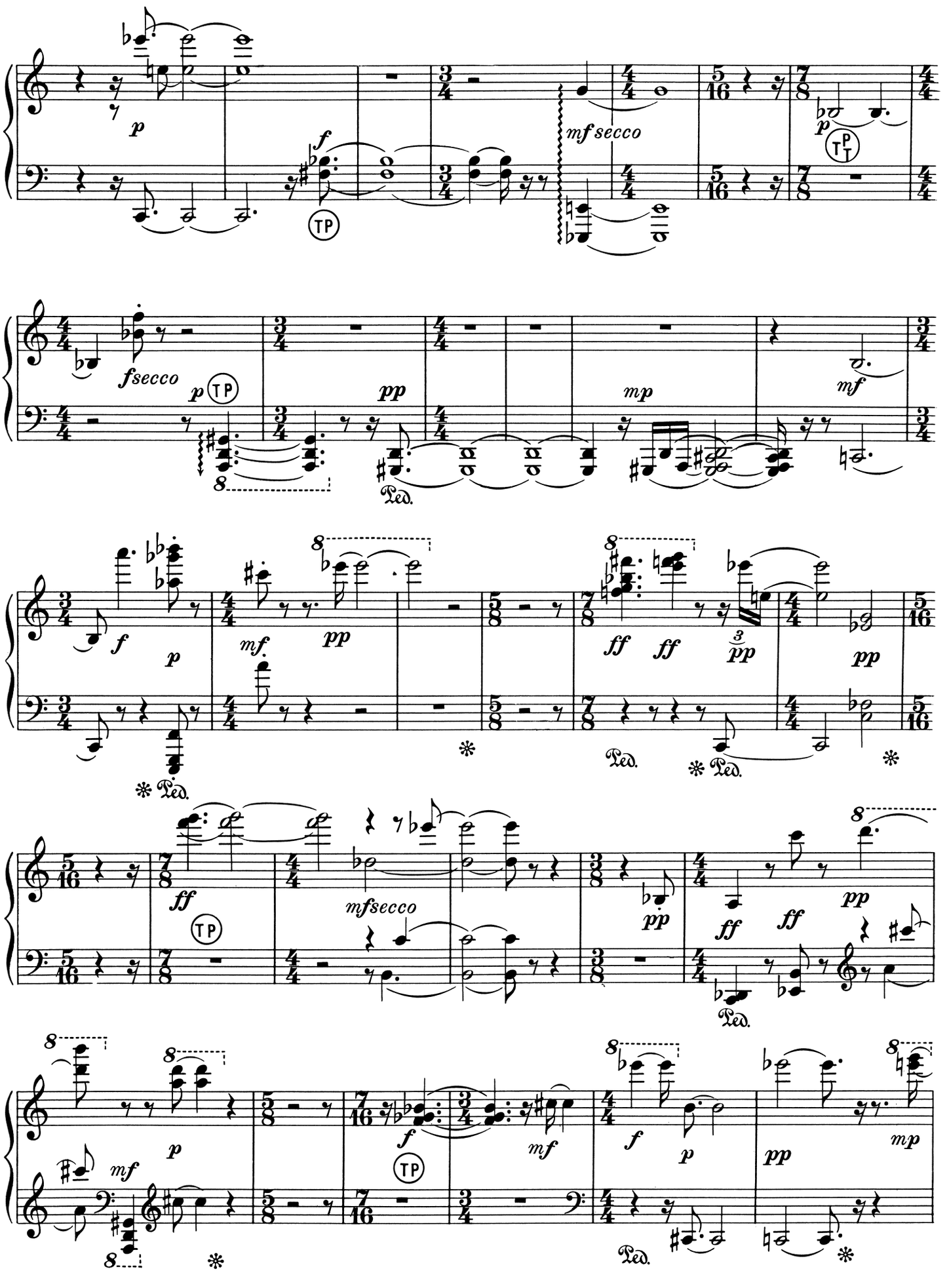

P
Ped.
Ped.

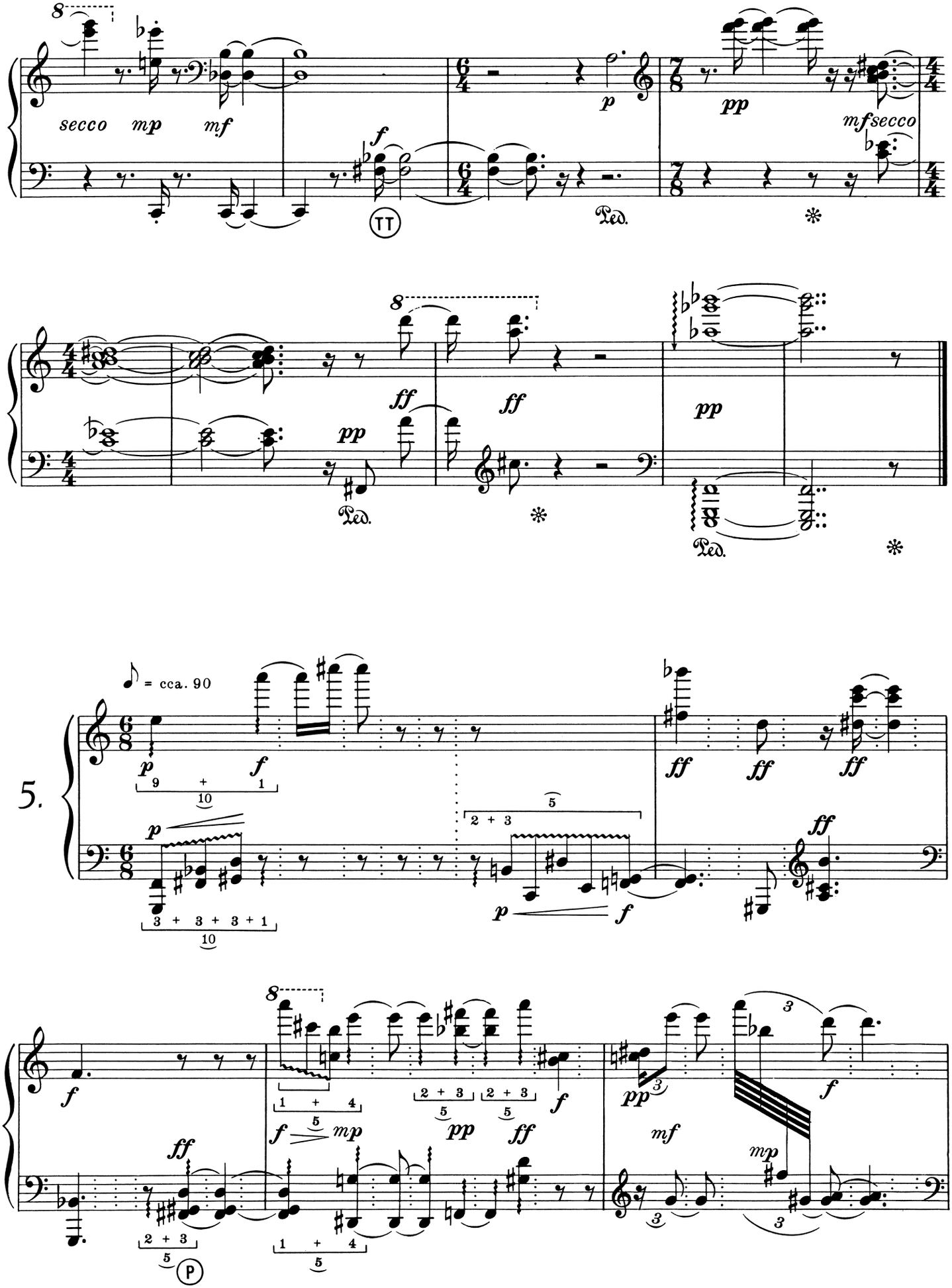

l. H.
Ped.

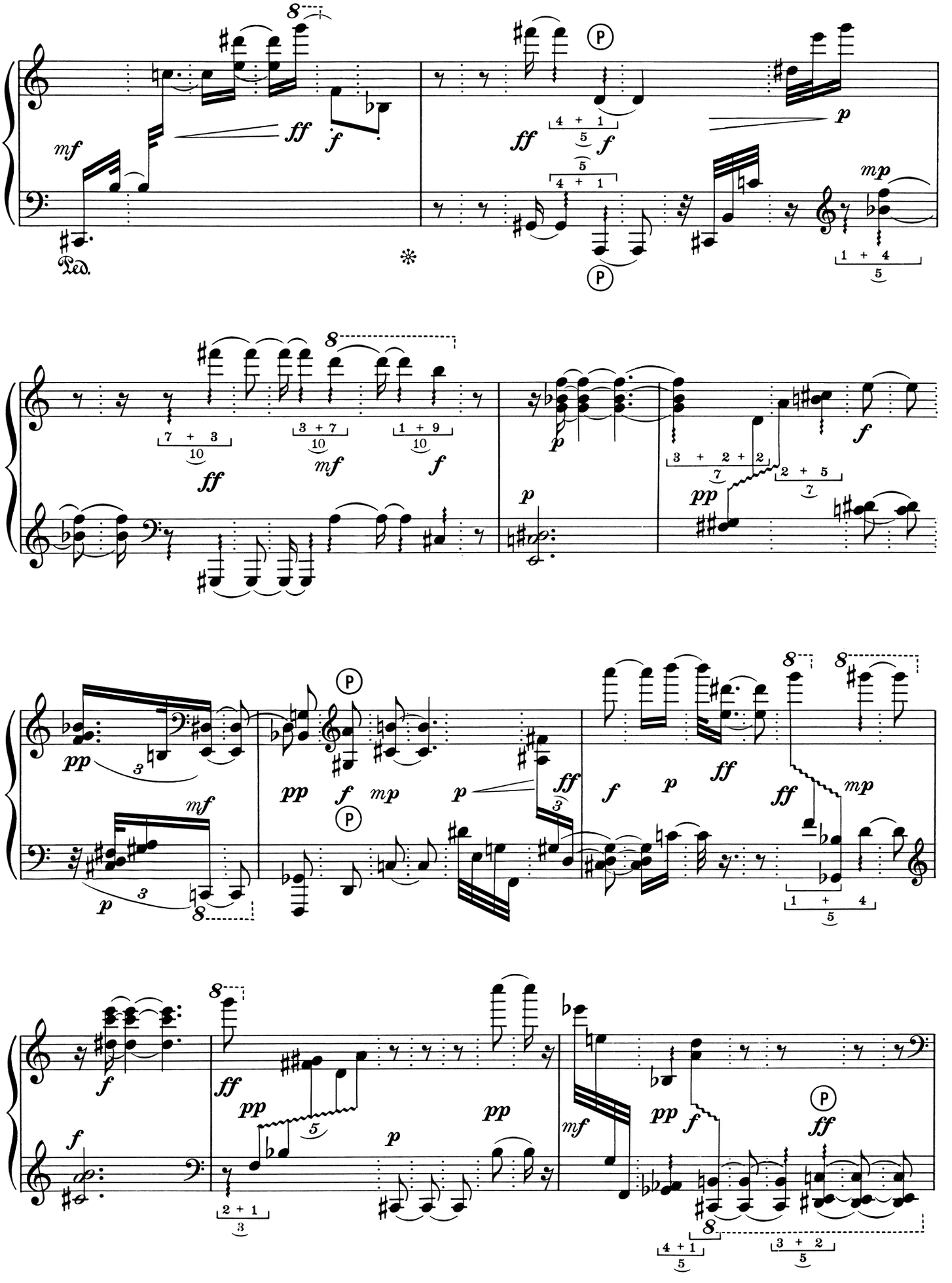

4.
= 150
mf
f secco
p
mp
f
pp
p
mp
pp secco
ff
mf
ff secco
p
f
ff
f
mp
ff
p
pp
p
p
pp secco
p
ff
ff
f secco
pp
mf
f secco
ff
f secco
mp
ff

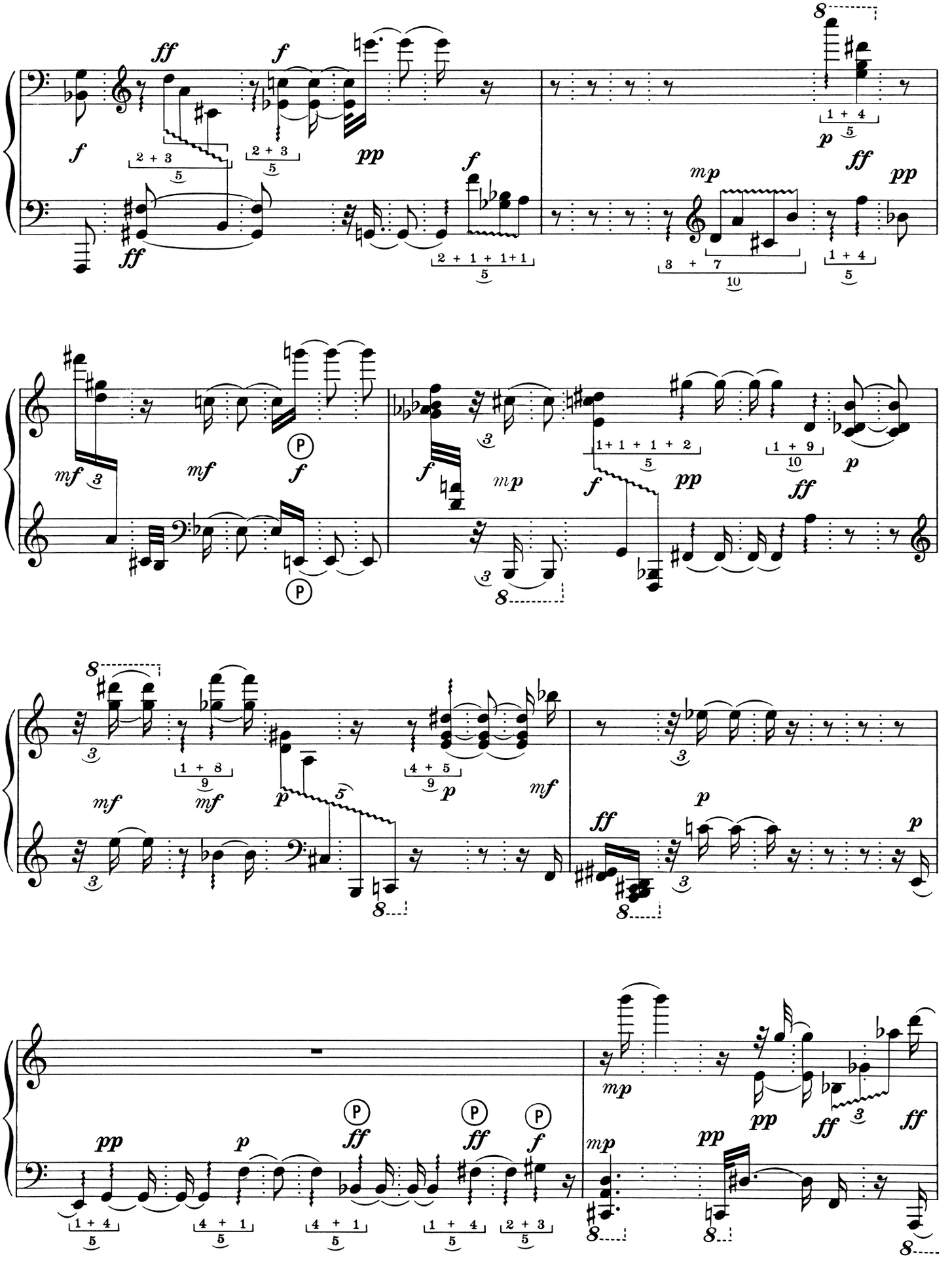

f secco
ff secco
mp secco
TT
TP
TP
TT
1

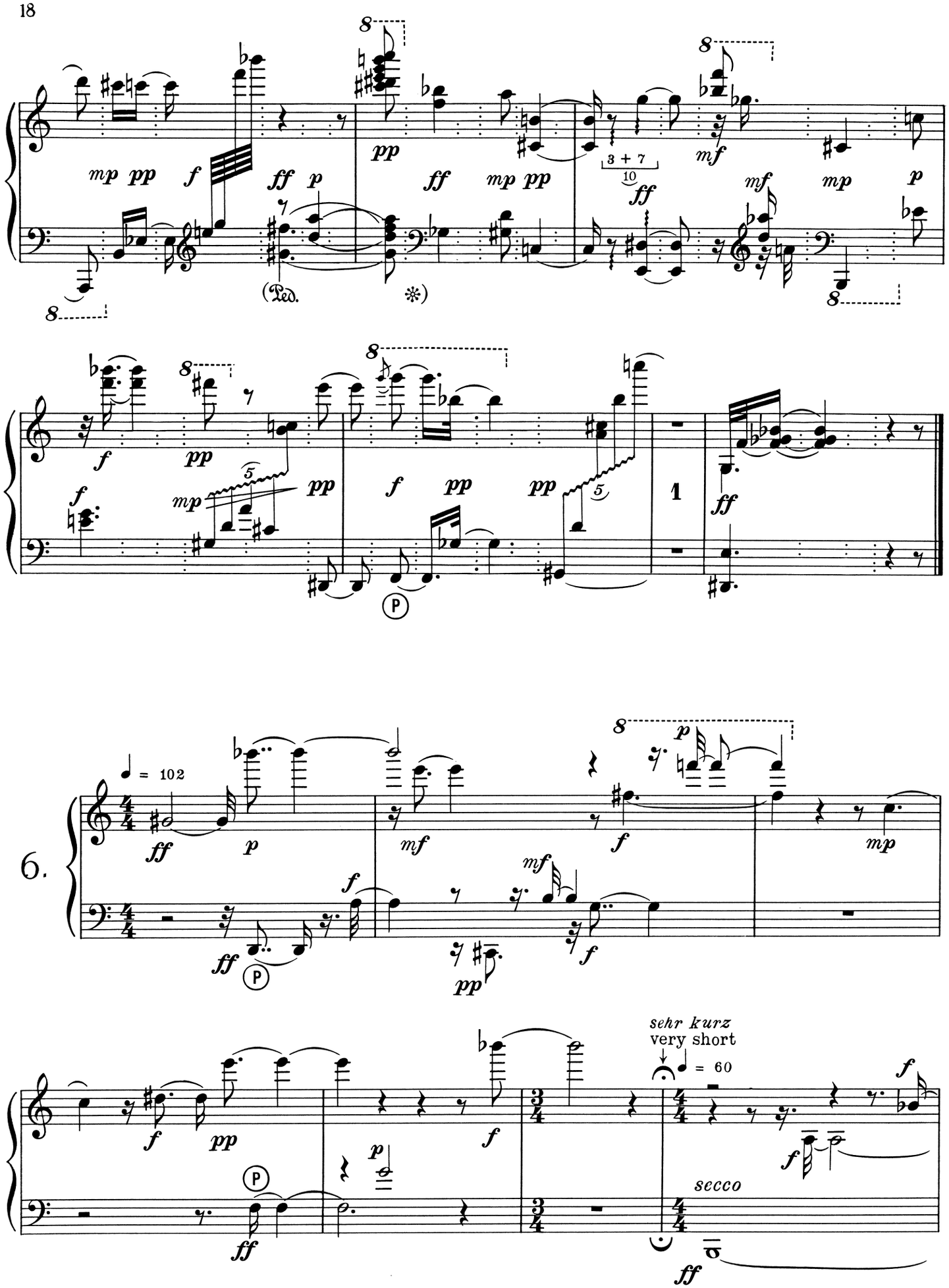

8
f
pp
mp
Ped.
TT
TP
pp
mf
ff
p
secco
mfsecco

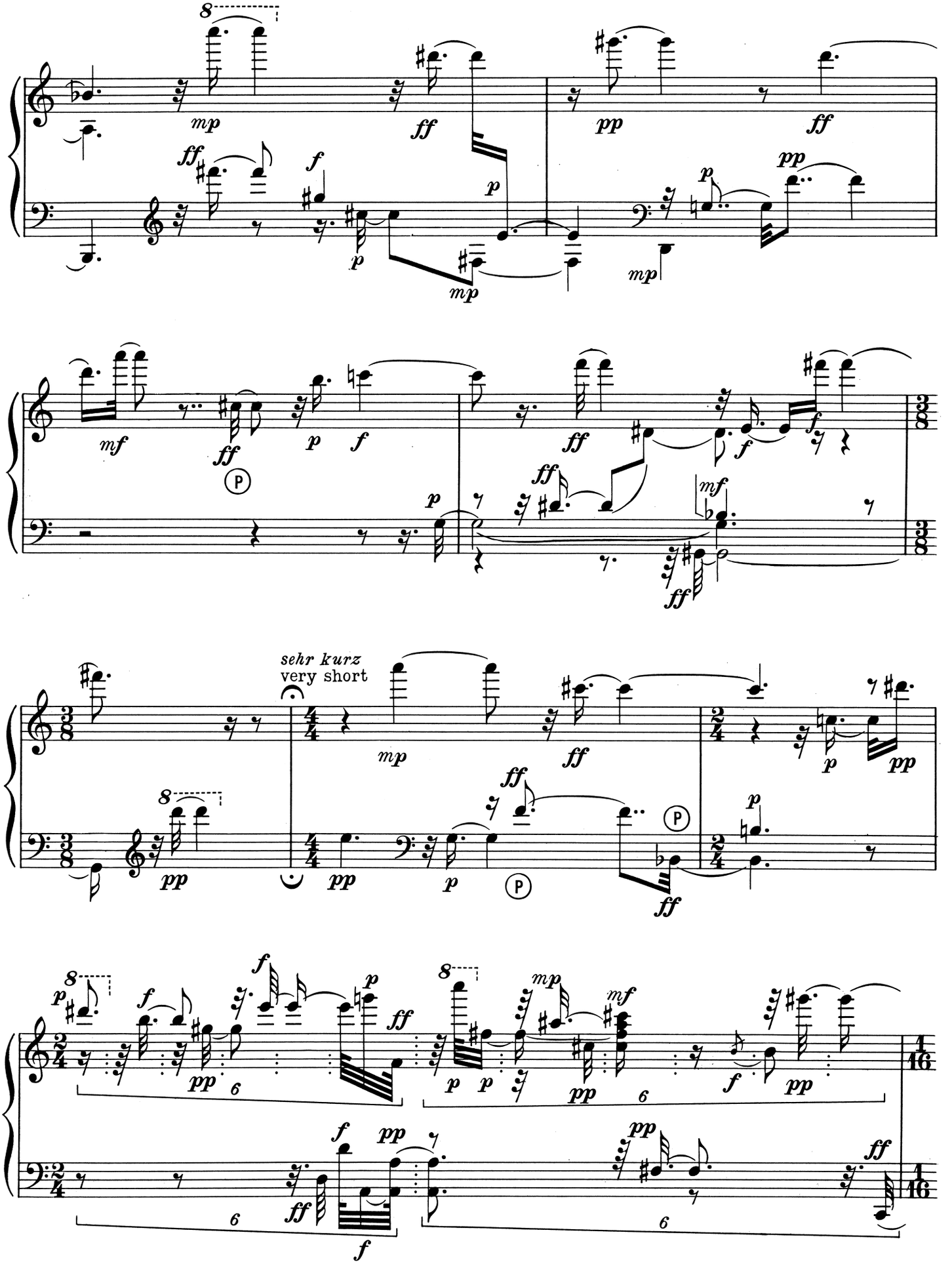

p
f
TP
mf secco
p
TP
fsecco
p
TP
pp
mp
mf
Ped.
f
p
mf
pp
ff
ff
3
pp
pp
Ped.
Ped.
ff
TP
mf secco
pp
ff
ff
pp
Ped.
p
mf
f
TP
mf
f
p
pp
mp
Ped.

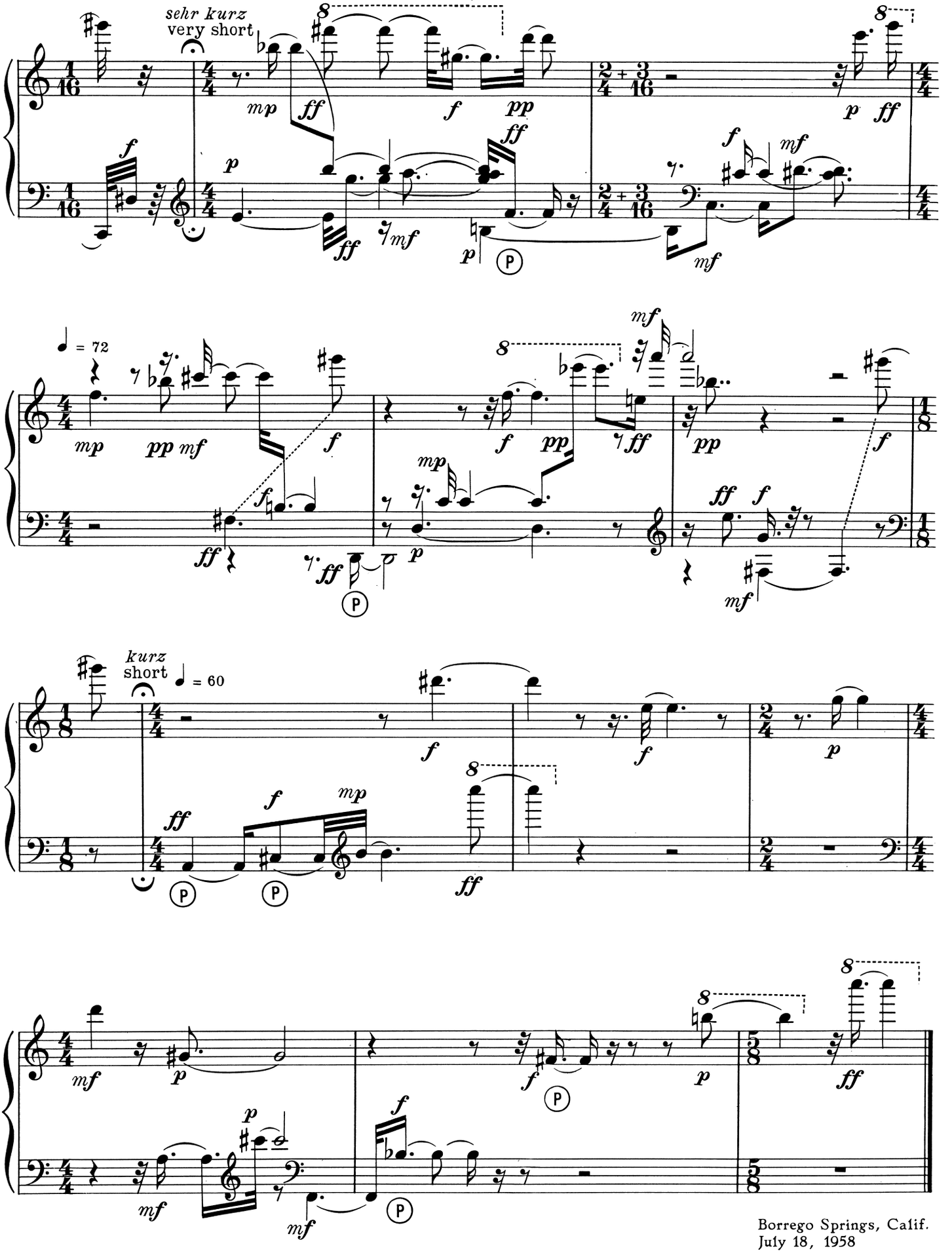

secco
mp
mf
f
p
pp
mf secco
TT
Ped.
ff
pp
5.
= cca. 90
9 + 1
10
3 + 3 + 3 + 1
2 + 3
5
1 + 4
P


Ped.




3 + 7
10
(Ped.
*)
1
6.
♩ = 102
sehr kurz
very short
♩ = 60
secco


sehr kurz
very short



Borrego Springs, Calif.
July 18, 1958

Stich: C. G. Röder, Leipzig