

ERNST KRENEK

EIGHT PIANO PIECES (1946)

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EIGHT PIANO PIECES

* 1. Etude

ERNST KRENEK

Allegro

②

mf non legato

f *p*

f

p *legato* *rit.*

* Notes in the composition technique of these pieces will be found on pages 11-12.

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2. Invention

Andante con moto

p grazioso

mf

f dolce

(above r.h.)

p

f

pp

rit.

pp

3. Scherzo

8

Vivace, ma non troppo

Handwritten musical score for a piece titled "3. Scherzo". The tempo is marked "Vivace, ma non troppo". The score is written for piano (p) and includes various dynamics and articulations. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into six systems, each containing two staves (treble and bass clef). Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, and 32 are indicated at the beginning of their respective measures. Dynamics include *f non legato*, *mf*, *f*, *p*, *staccato*, and *pp*. Articulations include accents and slurs. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line at measure 32.

4. Toccata

Allegro

The musical score for '4. Toccata' is written for piano in 4/4 time, marked 'Allegro'. It consists of 36 measures across six systems. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Measure 1:** *f* (forte)
- Measure 2:** *f* (forte)
- Measure 3:** *f* (forte)
- Measure 4:** *f* (forte)
- Measure 5:** *f* (forte)
- Measure 6:** *f* (forte)
- Measure 7:** *f* (forte)
- Measure 8:** *f* (forte)
- Measure 9:** *f* (forte)
- Measure 10:** *f* (forte)
- Measure 11:** *f* (forte)
- Measure 12:** *f* (forte)
- Measure 13:** *f* (forte)
- Measure 14:** *f* (forte)
- Measure 15:** *f* (forte)
- Measure 16:** *f* (forte)
- Measure 17:** *f* (forte)
- Measure 18:** *f* (forte)
- Measure 19:** *f* (forte)
- Measure 20:** *f* (forte)
- Measure 21:** *f* (forte)
- Measure 22:** *f* (forte)
- Measure 23:** *f* (forte)
- Measure 24:** *f* (forte)
- Measure 25:** *f* (forte)
- Measure 26:** *f* (forte)
- Measure 27:** *f* (forte)
- Measure 28:** *f* (forte)
- Measure 29:** *f* (forte)
- Measure 30:** *f* (forte)
- Measure 31:** *f* (forte)
- Measure 32:** *f* (forte)
- Measure 33:** *f* (forte)
- Measure 34:** *f* (forte)
- Measure 35:** *f* (forte)
- Measure 36:** *f* (forte)

Other markings include *f staccato*, *ff*, *p legato*, *espr.*, *mf*, and *pp*. The score also includes many fingerings and slurs.

5. Nocturne

Andante

pp *espr. molto* *f*

(Ped.)

6 8 12 16 20 24

pp *espr.* *f* *p espr.* *pp* *ppp*

(Ped.)

6. Waltz

Allegro

The musical score for "6. Waltz" is written in 3/8 time and consists of 28 measures. The tempo is marked "Allegro". The score is divided into five systems, each with a treble and bass staff. The key signature has one sharp (F#). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings. The first system (measures 1-5) starts with a *mf* dynamic. The second system (measures 6-10) continues with *mf*. The third system (measures 11-15) includes a *p* (piano) dynamic. The fourth system (measures 16-20) returns to *mf*. The fifth system (measures 21-28) features a *f* dynamic. The score is marked with various fingerings and articulation marks.

This musical score is for a piano piece, spanning measures 28 to 54. It is written for a grand piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing two staves. Measure numbers 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, and 54 are circled at the beginning of their respective measures. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line at measure 54.

Measures 28-32: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties. Measure 30 has a fingering of 1 in the treble and 5 in the bass.

Measures 34-38: Measure 34 has a dynamic marking of *p* in the treble. Measure 36 has a dynamic marking of *f* in the bass. Measure 38 has a fingering of 1 in the treble and 5 in the bass.

Measures 40-44: Measure 40 has a dynamic marking of *mf* in the treble. Measure 42 has a fingering of 5 in the treble and 3 in the bass.

Measures 46-50: Measure 46 has a dynamic marking of *f* in the bass. Measure 48 has a fingering of 3 in the treble and 4 in the bass.

Measures 52-54: Measure 52 has a dynamic marking of *p* in the treble. Measure 54 has a dynamic marking of *pp* in the treble.

7. Air

Larghetto

p dolce

mf

f

mf

f

p

(above r.h.)

(above l.h.)

f

p

pp

p

mf

f

rit.

p

pp

8. Rondo

Allegro vivace

The musical score for "8. Rondo" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro vivace". The score is divided into five systems, each containing two staves (treble and bass clef). The piece begins with a piano (*p*) dynamic. The first system (measures 1-4) includes a forte (*f*) dynamic change in measure 4. The second system (measures 5-8) returns to piano. The third system (measures 9-12) continues the piano dynamic. The fourth system (measures 13-16) features a forte (*f*) dynamic change in measure 13, followed by a return to piano in measure 15. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final cadence in measure 16.

Musical score for piano, measures 10-32. The score is in G major and 4/4 time. It features a complex melodic line in the right hand and a more rhythmic bass line. Dynamics include *ff*, *p*, *mf*, and *f presto*. Fingerings and articulation are clearly marked throughout.

Measures 10-11: Introduction with a half note G in the right hand and a half note G in the left hand.

Measure 12: Melodic entry in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 13: Continuation of the melodic line in the right hand.

Measure 14: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 15: Continuation of the melodic line in the right hand.

Measure 16: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 17: Continuation of the melodic line in the right hand.

Measure 18: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 19: Continuation of the melodic line in the right hand.

Measure 20: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 21: Continuation of the melodic line in the right hand.

Measure 22: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 23: Continuation of the melodic line in the right hand.

Measure 24: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 25: Continuation of the melodic line in the right hand.

Measure 26: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 27: Continuation of the melodic line in the right hand.

Measure 28: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 29: Continuation of the melodic line in the right hand.

Measure 30: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

Measure 31: Continuation of the melodic line in the right hand.

Measure 32: Melodic line in the right hand with a half note G, quarter note A, quarter note B, and quarter note C.

ERNST KRENEK — EIGHT PIANO PIECES

NOTES ON THE COMPOSITION TECHNIQUE

The Eight Piano Pieces are built on the following arrangement of the twelve tones of the chromatic, or twelve-tone scale:

I. D-C-E \flat -A-G \sharp -C \sharp -G-B \flat -F-B-E-F \sharp .

Sharps and flats are used interchangeably, so that for instance the third tone may read D \sharp instead of E \flat , the fifth A \flat instead of G \sharp . The tones of this series are used in various octave registers, but always in the same succession, which lends unity to the design of the composition. The listener does not have to observe consciously the presence of the twelve-tone series in order to become aware of a certain characteristic regularity of the design.

No. 1. *Etude*. The series of twelve tones shown above appears five times in the right hand. The left hand carries a canonic imitation, a minor sixth lower, beginning on F \sharp .

No. 2. *Invention*. The top part (right hand) has the same twelve-tone series as in the first piece, six times. The middle part carries a canonic imitation by inversion, beginning on C. The inversion of the twelve-tone series reads:

II. C-D-B-F-G \flat -D \flat -G-E-A-E \flat -B \flat -A \flat .

The lowest part has no imitation. It presents the original series in a transposition, beginning on A. The transposed series reads:

III. A-G-B \flat -E-E \flat -A \flat -D-F-C-G \flat -B-C \sharp .

It appears four times.

No. 3. *Scherzo*. Canon by retrogression. The upper part has the original twelve-tone series, six times. The lower part uses the series read backwards, as follows:

IV. F \sharp -E-B-F-B \flat -G-C \sharp -G \sharp -A-E \flat -C-D.

From the second eighth note of measure 17 the upper part repeats what the lower part has presented so far, running backwards. The lower part begins on the third eighth of measure 17 to repeat backwards what was played in the first sixteen measures by the upper part.

No. 4. *Toccata*. Various transpositions of the original series and its inversion are used. Furthermore, several consecutive tones of the series are occasionally sounded together. In the beginning the first three tones of the original series appear in the right hand, the second three tones in the left hand and so forth. On the last eighth note of measure 1 the right hand has a transposition of the series beginning on A (see III). The configuration of the tones is the same as in measure 1. In measure 3 a transposition of the inverted series begins on G:

V. G-A-F \sharp -C-C \sharp -G \sharp -D-B-E-B \flat -F-E \flat .

The first six tones of this series appear again in measure 4 (l.h.: G-A, r.h.: F \sharp , l.h.: C-D \flat -A \flat). The remaining six tones are placed in measures 6 (r.h.: D-B-E) and 7 (l.h.: B \flat -F-E \flat). In the meantime another transposition of the original series begins in measure 5 (F \sharp -E-G), continues in measure 6 (l.h.: C \sharp -C-F) and is completed in measure 7 (r.h.: B-D-A-D \sharp -G \sharp -A \sharp). The remainder of the piece is designed according to these principles.

In the subsequent four pieces the basic tone row is used in different, less rigid ways, showing more recent developments of the twelve-tone technique.

No. 5. *Nocturne*. The row is divided into three groups of four tones each, and these groups are used as independent units of design. Each group is treated like the original row, by inversion and retrogression. Furthermore, the succession of the tones inside of a group is occasionally changed.

The last four tones of the row III (see above) are C-G \flat -B-C \sharp . They appear in the first two eighth beats of No. 5 (C-F \sharp -C \sharp -B). The last four notes of the row (original transposed to begin on E \flat):

VI. E \flat -D \flat -E-B \flat -A-D-A \flat -B-F \sharp -C-F-G.

appear on the fourth and fifth eighth beats of No. 5 (l.h.). On the last quarter

beat of measure one the r.h. begins the first four-tone group of row III, presenting the first two tones (A-G). The group is completed with E-B \flat on the seventh eighth beat of measure 2 (l.h.). In measure 2, second quarter beat, the r.h. begins the first four-tone group of the inverted row beginning on A:

- VII. A-B-G \sharp -D-D \sharp -A \sharp -E-C \sharp -F \sharp -C-G-F with A-B. The group is completed by the l.h. on the sixth eighth beat of measure 2 (A \flat -D). This principle of design governs the remainder of the piece.

No. 6. *Waltz*. Here as well as in No. 7 and No. 8 the row is divided into four three-tone groups. The first three tones of the r.h. correspond to the first group of the original row transposed to begin on A \sharp (A \sharp -G \sharp -B). The succession of the tones is changed into G \sharp -B-A \sharp . The first three tones of the l.h. correspond to the last three tones of the original row transposed to begin on C:

- VIII. C-B \flat -D \flat -G-F \sharp -B-F-A \flat -E \flat -A-D-E, and so forth. The same principle applies to

No. 7. *Air*. The first three tones in the top voice are the first group of

an original row beginning on E (E-D-F). The chord below the first quarter E (D-A-C \sharp) is the second group of the inverted row beginning on A \flat :

- IX. A \flat -B \flat -G-C \sharp -D-A-E \flat -C-F-B-F \sharp -E.

No. 8. *Rondo*. Observation of three-tone groups in melody and harmony will show that the same principle of design is applied. Form of the Rondo: Theme A, meas. 1-4. Transition, meas. 5. Theme B, meas. 6-11. Trans., meas. 12. Theme A, meas. 13-15. Theme C, meas. 16-20. Theme A, meas. 21-24. Theme B, meas. 25-28. Theme A and Coda, meas. 29-33.

Since the design of the pieces is held together by the consistent use of a few basic motivic patterns and their variations, the harmonic processes may not be analyzed in terms of the chord relationships of tonal harmony. These processes are controlled by the desire of creating a lively and expressive alternation of tension and release through proper manipulation of interval combinations of higher and lower tension (less exactly known as "dissonances" and "consonances").

NOTES ON THE INTERPRETATION

Observe phrasing and dynamic markings with utmost care. More than any other type of music, the style of these pieces requires accurate and eloquent articulation, because the chord relationships and cadences that bring out the structure of tonal music even without much effort on the part of the interpreter are missing in non-tonal music.

In the contrapuntal pieces the resonance pedal should be used very sparingly. Short pedals may occasionally aid the *legato*, or in lyrical pieces such as No. 2 make the tone mellow and round. Somewhat more pedal may be used in the homophonic passages of No. 5 and No. 7, but these pedals ought to be short too.

The left pedal may be used frequently to support *pp*.

Special remarks:

No. 2, measures 21 and 22: observe most carefully the $\langle \rangle$ and the accents

on the third beats. The two measures are "answering" each other, the progression F \sharp -C in 21 corresponding to B-A in 22.

No. 3, measures 6, 7, and 8: Observe *f*, *p* and accent signs. A-A \flat in the r.h. is a sort of echo in relation to D \flat -A \flat in the l.h.

No. 4: Bring out the contrast between the agitated character of measures 1-4, 7, 31-36 and the sustained *legato* of the other measures. The agitated passages may be a trifle faster than the rest.

No. 6: Phrasing and dynamics are particularly important.

No. 7: Measures 5 and 6 broadly, with short pedals. Measure 9, very slight *accelerando*. Measure 10 broadly. Measure 12-13, no pedal, very *legato*, quiet and soft.

No. 8: Bring out the motive in the l.h., measures 3-4 and 22.

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