

Karlheinz Stockhausen

# KLAVIERSTÜCK

EXAMEN vom DONNERSTAG aus

als Klaviersolo

1979 / 83

Werk Nr.: ex 49  $\frac{3}{4}$



Karlheinz Stockhausen

# AVIERSTÜCK XII

vom DONNERSTAG aus LICHT

als Klaviersolo

1979 / 83

Werk Nr.: ex 49  $\frac{3}{4}$



## PIANO PIECE XII

EXAMINATION from THURSDAY from LIGHT

is the 3rd scene of Act I, MICHAEL'S YOUTH of the opera THURSDAY from LIC

The original version is published as a separate score entitled

### EXAMEN (EXAMINATION)

for

Tenor, Trumpet, Dancer/

Basset-horn, Piano/

*Jury*: Soprano, Bass, 2 Dancer-Mimes as speakers/  
2 Tapes,

which may be performed by itself, with or without *Jury* and ta

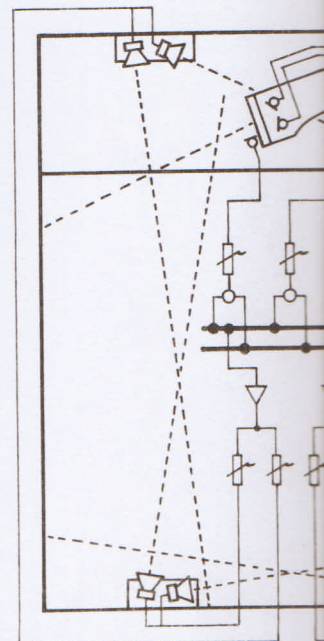
This scene, with the above participants, is also included in the score of the entire first act, MICHA

In 1983, I rewrote this EXAMINATION as a piano solo "*Pour le Printemps Musical de Vernier*". It fits in  
for solo piano as PIANO PIECE XII. It is dedicated to my daughter Majella who, as pianist, has worked w

### Performance Instructions

PIANO PIECE XII should be performed from memory (the music rack is then re

In larger auditoriums, the piano should be amplified with 2 or more microphones positioned above the strings (if possible, mounted on small stands inside the piano case, or affixed to the inside of the lid), and 1 microphone for knocking, whispering, etc., should reach from the right in front of the keyboard lid, aimed at the pianist's mouth. The dynamics are unnoticeably controlled by a sound projectionist (with a small mixing table) from the middle of the hall. The amplified sound should come mainly from the direction of the piano. For shaping the spatial sound and for increased intelligibility, loudspeakers should also be placed at the rear of the auditorium. They should be switched parallel with the front loudspeakers, but at a lower level.





## PIANO PIECE XII

EXAMINATION from THURSDAY from LIGHT

MICHAEL'S YOUTH of the opera THURSDAY from LIGHT arranged for piano solo.

The original version is published as a separate score entitled

### EXAMEN (EXAMINATION)

for

Tenor, Trumpet, Dancer/

Basset-horn, Piano/

Jury: Soprano, Bass, 2 Dancer-Mimes as speakers/

2 Tapes,

which may be performed by itself, with or without Jury and tapes.

It is also included in the score of the entire first act, MICHAEL'S JUGEND (MICHAEL'S YOUTH).

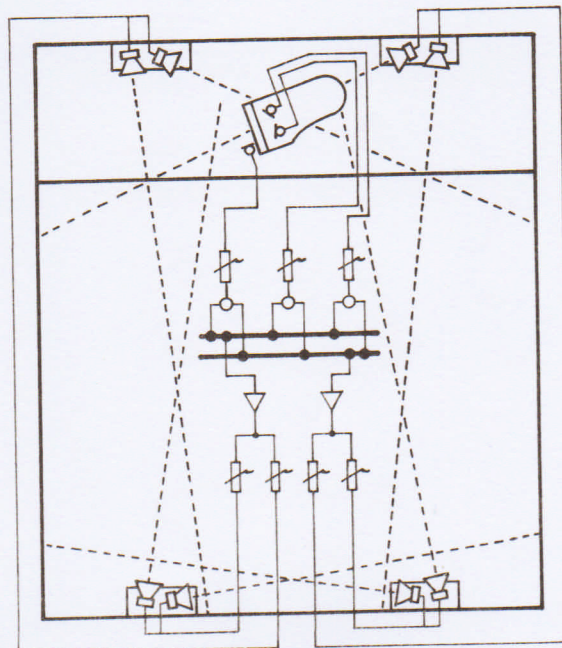
The piano solo "Pour le Printemps Musical de Vernier". It fits into the cycle of my previously composed works dedicated to my daughter Majella who, as pianist, has worked with me since she was 16 (1977).

### Performance Instructions

The piece should be performed from memory (the music rack is then removed from the piano).

The piano should be amplified with 2 or more microphones (if possible, mounted on the inside of the lid), etc., should reach from the pianist's mouth.

The sound should be projected by a sound projectionist in the direction of the piano. The amplified sound should reach the direction of the piano. Increased intelligibility, loudness of the auditorium. They are not loudspeakers, but at a



The loudspeaker towers must be at least 3.50 m high.

- ☐ = microphone
- ▢ = sliding fader
- = panorama potentiometer
- ▽ = amplifier



**71**

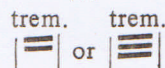
Numbers in boxes are metronome indications and always apply to a ♩.



Grace notes should be played somewhat broadly, rather than too fast.



Grace notes very fast, quasi *arpeggio*.



Dense tremoli without fixed speed.

**rit.** = Slow down to quasi half tempo,

**molto rit.** slow down to a still slower tempo.



= *cluster* (always chromatic).



= Silently press down key.



= *staccato* always very short, regardless of the note value.



= Depress middle pedal and keep it **completely** down, otherwise the dampers loosen themselves and shift.



= Release middle pedal, and after the new chord, immediately depress completely again.

**M-Ped.** = Release middle pedal.



= Depress right pedal; in addition to the places specified with **P** the right pedal may be freely used as usual for the slurring and colouring of pitches.



= Play on the strings (according to the respective instructions).



= Pluck string with plectrum or fingernail.

The glissandi on the strings were tried out on a *Steinway B model* grand piano. With differently constructed pianos one may have to interrupt some glissandi at a metal brace and quickly continue on the other side.

An accidental ♯ or ♭ applies only to the note which it directly precedes; ♯ serve only as reading aids. If a note with ♯ or ♭ is repeated and these repeated notes are joined with a beam, then the accidental is not notated again, but applies to all of the repeated notes.

Vocal sounds and syllables must be held out for the full duration of the note value.

[ ] = phonetic notation

XF = clicks

XL = click w

XE = both ch

H = hand-cl

flüstern = always rolled notation  
(whisper)

stimmlos rufen = like wh  
(voiceless calling)

Stimm-Geräusch = voiceless  
(vocal noise) ing, but sharp [ with gl the vow

stimmhaft flüstern = voiced  
Make s often w

pfeifen = whistle  
(whistle) It is ea check t notated



[ ] = phonemes in brackets according to *The Principles of the International Phonetic Association* ( Department of Phonetics, University College, London W.C. 1 ).

ʘ = *clicks* with the fingers.

ʟ = *click* with the tongue against the gums.

ʘʟ = both *clicks* simultaneously and mixed.

H = hand-clapping.

**flüstern** = always voiceless; stretch the consonants [s] , [f] , voiceless (whisper) rolled [r] , etc. Vary pitch of whisper according to the space notation, or, when notated on one line, vary freely.

**stimmlos rufen** ʘʘ = like whispering, but especially loud and sharp.  
(voiceless calling)

**Stimm-Geräusch** ʘʘ = voiceless, yet no language as in whispering and voiceless calling, but only a noise. For example [tʃ——] has only one sharp [t] at the beginning, and then a continuous [ʃ] (sh) with glissando, which results from the continual changing of the vowel position of the lips.

**stimmhaft flüstern** = voiced whisper.  
Make sure to whisper not only with descending glissandi, but often with ascending glissandi as well.

**pfeifen** = whistle with lips.  
(whistle) It is easy to mistake the octave when whistling. One should check to make sure that one whistles the pitches which are notated.



Übersetzung der Partituranweisungen

KLAVIERSTÜCK XII

EXAMEN vom DONNERSTAG aus LICHT  
als Klaviersolo

Translation of the performance instructions from the score

PIANO PIECE XII

EXAMINATION from THURSDAY from LIGHT  
as piano solo

Seite/Page - 1 -

1. EXAMEN

diese Vorschläge immer breit

1st EXAMINATION

these grace notes should always be broad

Seite/Page - 2 -

kontin. loslassen

gradually release pedal

Seite/Page - 3 -

Alle Geräusche, Worte, Gesten sollen immer sehr sparsam sein.

mit leichten Hand- und Kopfbewegungen

manchmal stimmlos rufen: "weiter, weiter...!"

unregelm. Schnalzer und Finger-*clicks* mit verschiedenen Tonhöhen

All noises, words, gestures should always be used very sparingly.

with slight hand and head movements

call occasionally, without voice: "*continue, continue...!*"

irreg. tongue *clicks* and finger *clicks* with various pitches

Seite/Page - 4 -

einige Handküsse

Kußgeräusche

FORTSETZUNG

breiter — breit

a few hand kisses

kissing sounds

CONTINUATION

broader — broad

Seite/Page - 5 -

Lippenstellung

Finger-*clicks* mit versch. Tonhöhen und schnelles Klatschen der Handspitzen (mit Pausen)

stumm niederdrücken

position of lips

finger *clicks* of various pitches and rapid clapping of the fingers (with rests)

press down silently



Translation of the performance instructions from the score

PIANO PIECE XII

EXAMINATION from THURSDAY from LIGHT  
as piano solo

1st EXAMINATION

these grace notes should always be broad

gradually release pedal

All noises, words, gestures should always be used very sparingly.

with slight hand and head movements

call occasionally, without voice: "*continue, continue...!*"

irreg. tongue *clicks* and finger *clicks* with various pitches

a few hand kisses

kissing sounds

CONTINUATION

broader — broad

position of lips

finger *clicks* of various pitches and rapid clapping of the fingers (with rests)

press down silently

Traduction des indications de jeu de la partition

PIECE POUR PIANO XII

EXAMEN du JEUDI de LUMIERE  
version pour piano solo

1er EXAMEN

ces appoggiatures toujours larges

relâcher continûment la pédale

Tous les bruits, paroles et gestes doivent toujours être très parcimonieux.

avec de légers mouvements de la main et de la tête

lancer parfois sans voix: « *continue, continue . . . !* »

claquements de langue et de doigts sur des hauteurs de son diverses

envoyer quelques baisers

bruits de baisers

SUITE

plus large — large

position des lèvres

faire claquer ses doigts sur des hauteurs de son diverses et frapper rapidement l'extrémité des mains l'une contre l'autre (en faisant des silences)

enfoncer sans produire de son



Seite/Page - 5 - (Forts./cont./suite)

① = tiefstes

⑥ = höchstes

stimmlos zischen

Seite/Page - 6 -

H weniger laut

*cluster* stumm

Anschlag verdeckt

plötzlich zum Himmel schauen

allmählich wieder auf die Tasten schauen

Seite/Page - 7 -

mit viel Wind

kurz

mit Zäpfchen-r oder anderem vogelähnlichem Triller

“Wind”

Fingernagel-Gliss. über die Saiten streichen

unregelmäßig

beschwörend stimmlos rufen

FORTSETZUNG GLISS.

Kußger.

Schnalzer

stimmlos zischen

stimmlos laut atmen (aus – ein)

deutsch

Seite/Page - 8 -

Fingernagel-Gliss.

zögern

Zahlennamen rufen

Seite/Page - 9 -

singen

Altstimme singt 1 Oktave tiefer und *sempre f*,  
Männerstimme singt 1 Oktave oder 2 Oktaven tiefer.

① = lowest

⑥ = highest

hiss without voice

B less loud

silent *cluster*

attack covered

suddenly look upwards

gradually look at the keys again

with much wind

short

with uvular r or other bird-like trill

“wind”

*gliss.* with fingernails across the strings

irregular

call imploringly without voice

GLISS CONTINUATION

kissing sounds

tongue *clicks*

hiss without voice

breathe loudly without voice (out – in)

German pronunciation

fingernail *glissando*

hesitate

call numbers

sing

Alto voice sings 1 octave lower and *sempre f*,  
male voice sings 1 octave or 2 octaves lower.



- ① = lowest  
⑥ = highest

hiss without voice

B less loud  
silent *cluster*  
attack covered  
suddenly look upwards  
gradually look at the keys again

with much wind  
short  
with uvular r or other bird-like trill  
“wind”  
*gliss.* with fingernails across the strings  
irregular  
call imploringly without voice

GLISS CONTINUATION

kissing sounds  
tongue *clicks*  
hiss without voice  
breathe loudly without voice (out – in)  
German pronunciation

fingernail *glissando*  
hesitate  
call numbers

sing  
Alto voice sings 1 octave lower and *sempre f* ,  
male voice sings 1 octave or 2 octaves lower.

- ① = le plus grave  
⑥ = le plus aigu

siffler (comme un serpent) sans voix

Si moins fort  
*cluster* muet  
attaque couverte  
regarder brusquement en l’air  
peu à peu regarder à nouveau les touches

avec beaucoup de vent  
bref  
avec r uvulaire ou autre trille analogue à celui d’un oiseau  
«vent»  
*glissando* en faisant passer les ongles sur les cordes  
irrégulier  
lancer sans voix sur le ton d’une invocation

SUITE du GLISS.

bruits de baisers  
claquements de langue  
siffler (comme un serpent) sans voix  
respirer fortement sans voix (expirer – inspirer)  
allemand

*glissando* avec les ongles  
hésiter  
lancer les nombres

chanter  
Une voix d’alto chantera 1 octave plus bas et *sempre f* ,  
une voix d’homme chantera 1 ou 2 octaves plus bas.



Seite/Page - 9 - (Forts./cont./suite)

deutsch

ital.

breit

German pronunciation

Italian pronunciation

broad

Seite/Page - 10 -

Phrasen mit Pedal artikulieren, wie zuvor

articulate phrases with pedal, as before

Seite/Page - 12 -

lang gezogene [f],[s],[ç], dazwischen  $\lambda$  und andere Mundgeräusche

long drawn-out [f],[s],[ç], with  $\lambda$  and other mouth noises in between

FORTSETZUNG

CONTINUATION

alles verlangsamen

slow everything down

Seite/Page - 13 -

2. EXAMEN

2nd EXAMINATION

niemals *staccato*, wenn es nicht notiert ist

never play *staccato*, unless it is notated

erstaunt

surprised

zischend-fauchend

hissing with ç and s

Vokalgliss.

vowel *gliss.*

Konson.

consonant

allmählich immer mehr Pedal

gradually more and more pedal

Triller mit oberer kl. Sek. (bis Takt 95)

trill with upper minor second

Seite/Page - 14 -

Kußgeräusche

kissing sounds

ausspielen

play out

breit

broad

stimmlos Zahlen rufen

call numbers without voice

Handschläge auf Deckelrand

hand strikes against edge of lid

stimmlos zischen

hiss without voice

Seite/Page - 15 -

tonlos durch die Lippen rauschen wie Wind

blow through the lips without tone, like wind

ausatmend  
*tremolo* unregelm.

exhaling  
irregular *tremolo*



German pronunciation

Italian pronunciation

broad

articulate phrases with pedal, as before

long drawn-out [f], [s], [ç], with ʌ and other mouth noises in between

## CONTINUATION

slow everything down

## 2nd EXAMINATION

never play *staccato*, unless it is notated

surprised

hissing with ç and s

vowel *gliss.*

consonant

gradually more and more pedal

trill with upper minor second

kissing sounds

play out

broad

call numbers without voice

hand strikes against edge of lid

hiss without voice

blow through the lips without tone, like wind

exhaling

irregular *tremolo*

allemand

italien

large

articuler les phrases avec la pédale, comme auparavant

[f], [s], [ç] tirés en longueur et entrecoupés de ʌ et autres bruits de bouche

## SUITE

tout ralentir

## 2e EXAMEN

ne jamais jouer *staccato*, si ce n'est pas indiqué

étonné

en sifflant comme un serpent et crachant comme un chat

*glissando* vocalique

consonne

peu à peu de plus en plus de pédale

trille avec seconde mineure supérieure (jusqu'à la mesure 95)

bruits de baisers

jouer distinctement toutes les notes

large

lancer les nombres sans voix

coups de la main frappés sur le bord du couvercle

siffler (comme un serpent) sans voix

faire entendre comme un mugissement de vent à travers les lèvres, mais sans son

en expirant

*tremolo* irrégulier



Seite/Page - 15 - (Forts./cont./suite)

unregelm. wie Wind

Pizz. (Plektrum), dann Fingernagel-Gliss. über die Saiten

linke Schuhsohle über den Boden reiben

einatmend

Wind

wie zuvor

Tasten

irregular like wind

*pizz.* (plectrum), then fingernail *gliss.* over the strings

rub sole of left shoe over the floor

inhaling

wind

as before

keys

Seite/Page - 16 -

breite *arpeggi*

singen

BREIT

lang

broad *arpeggi*

sing

BROAD

long

Seite/Page - 17 -

3. EXAMEN

*trem.* leicht unregelm.

*stacc.* regelmäßig

3rd EXAMINATION

slightly irregular *tremolo*

regular *staccato*

Seite/Page - 18 -

Pedal allmählich senken

voll

ausspielen

gradually depress pedal

(pedal depressed) completely

play out

Seite/Page - 19 -

Kußgeräusche unregelmäßig (auch längere)

irregular kissing sounds (also longer ones)

Seite/Page - 20 -

FORTSETZUNG

voll

stimmlos durch die Zähne (scharf)

farbiges Rauschen mit diesen Tonhöhen

einatmen

aus

CONTINUATION

(pedal depressed) completely

through the teeth (sharp) without voice

coloured noise with these pitches

inhale

exhale



irregular like wind

*pizz.* (plectrum), then fingernail *gliss.* over the strings

rub sole of left shoe over the floor

inhaling

wind

as before

keys

broad *arpeggi*

sing

BROAD

long

### 3rd EXAMINATION

slightly irregular *tremolo*

regular *staccato*

gradually depress pedal

(pedal depressed) completely

play out

irregular kissing sounds (also longer ones)

### CONTINUATION

(pedal depressed) completely

through the teeth (sharp) without voice

coloured noise with these pitches

inhale

exhale

irrégulier, comme du vent

*pizzicato* avec plectre, puis *glissando* en faisant passer les ongles sur les cordes

frotter la semelle du pied gauche sur le sol

en inspirant

vent

comme auparavant

touches

arpèges larges

chanter

LARGE

long

### 3e EXAMEN

*trémolo* légèrement irrégulier

*staccato* régulier

enfoncer peu à peu la pédale

enfoncer à fond la pédale

jouer distinctement toutes les notes

bruits de baisers irréguliers (même longs)

### SUITE

enfoncer à fond la pédale

sans voix entre les dents (cinglant)

bruit coloré sur ces hauteurs de son

inspirer

expirer



Seite/Page - 20 - (Forts./cont./suite)

Handschläge

auf die Deckelkante

unter den Tastenkasten

Seite/Page - 21 -

stimmlos zischen

Seite/Page - 22 -

singen

Zäpfchen-r rollend

Lippen

wenn nötig hier atmen

Atemstöße

etc. wie pfeifen, aber nur Windstöße (aus- und einatmend)

(gleiche Lippenstellung, wie vorher; klingt aber 2 Oktaven höher)

Pizz. (Plektrum)

Glissandi mit Fingernägeln

alles klingenlassen

Seite/Page - 23 -

ein-atmend

✂ = mit Fingernägeln auf Saiten hin und her reiben,

└ = mit parallelen Fingerkuppen und Fingernägeln (2.-5.) auf mehrere Saiten gleichzeitig klopfen.

l. H. Pizz.

aus-atmend

r. H.

Gliss. mit Fingernägeln

*arpeggi* breit

durchhörbar pedalisieren

Töne werden von selbst dynamisch verschieden, einzelne sprechen manchmal nicht an.

hand strokes

on the edge of lid

under the keyboard

hiss without voice

sing

rolling r with uvula

lips

breathe here if necessary

breath accents (with diaphragm)

etc. like whistling, but only wind thrusts (exhaling and inhaling)

(same lip position as before, but sounds 2 octaves higher)

*pizz.* (plectrum)

*glissandi* with fingernails

let everything sound

inhaling

✂ = rub fingernails back and forth across the strings,

└ = knock on several strings simultaneously with finger tips and fingernails (2-5) held parallel.

left hand *pizz.*

exhaling

right hand

*gliss.* with fingernails

broad *arpeggi*

transparent pedalling

The pitches automatically vary in dynamic. Individual ones do not speak sometimes.



hand strokes  
on the edge of lid  
under the keyboard

hiss without voice

sing

rolling r with uvula

lips

breathe here if necessary

breath accents (with diaphragm)

etc. like whistling, but only wind thrusts (exhaling and inhaling)

(same lip position as before, but sounds 2 octaves higher)

*pizz.* (plectrum)

*glissandi* with fingernails

let everything sound

inhaling

☞ = rub fingernails back and forth across the strings,

┘ = knock on several strings simultaneously with finger tips and fingernails (2–5) held parallel.

left hand *pizz.*

exhaling

right hand

*gliss.* with fingernails

broad *arpeggi*

transparent pedalling

The pitches automatically vary in dynamic. Individual ones do not speak sometimes.

coups frappés de la main  
sur le rebord du couvercle  
sous le coffre supportant le clavier

siffler (comme un serpent) sans voix

chanter

r uvulaire roulé

lèvres

respirer ici, si nécessaire

coups de respiration

etc. comme pour siffler, mais ne produire que des «rafales de vent» (en expirant et en inspirant)

(même position des lèvres qu'avant; sonne cependant 2 octaves plus haut)

*pizzicato* (plectre)

*glissandos* avec les ongles

tout laisser sonner

en inspirant

☞ = frotter les cordes avec les ongles dans un mouvement de va-et-vient

┘ = frapper simultanément plusieurs cordes avec le bout et les ongles des doigts 2 à 5, placés en parallèle.

m. g. *pizzicato*

en expirant

m. d.

*glissando* avec les ongles

*arpeggi* larges

jeu de pédale transparent

Les sons voient leur dynamique varier automatiquement de l'un à l'autre, certains d'entre eux ne parlent parfois pas.



Seite/Page - 24 -

wie Wind

like wind

Seite/Page - 25 -

voll

(pedal depressed) completely

Seite/Page - 26 -

lang

long

BREIT

BROAD

l.H. etwas lauter spielen bis Schluß

play slightly louder with left hand, until the end

Translation: Suzee Stephens



like wind

comme du vent

(pedal depressed) completely

enfoncer à fond la pédale

long

long

BROAD

LARGE

play slightly louder with left hand, until the end

jouer la m. g. un peu plus fort jusqu'à la fin

Translation: Suzee Stephens

Traduction: Ralph Alexandre Fassey



# KLAVIERSTÜCK XI

EXAMEN vom DONNERSTAG aus L

als Klaviersolo

# 1. EXAMEN

**10**  $\text{♩} = 60$

**4 5 4**

diese Vorschläge  
immer breit

**3 8**

**4**

(**f**)

**f** **p**

**f** **p**

**f** **p**

M → M →



# KLAVIERSTÜCK XII

Stockhausen

MEN vom DONNERSTAG aus LICHT

als Klaviersolo

5 4 3 2ff

diese Vorschläge  
immer breit

ff f f P

rit.-----/

P 3 P 3 P 3 P

M →



⑨ *a tempo*

*ff* *mp* *pp* *f* *mp* *pp* *f* *pp*

3 8 3

kontin. loslassen

M →

⑫

5 100

3 60

*pp* *mf*

⑮

*mp* *mp* *pp* *pp* *mp* *pp*

3 3 3 3 3



Handwritten notes in the top right corner: 141, 33.5, 586, K5, 1983.

②

3 8 3

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

*kontin. loslassen*

*M-Ped.*

63,5

rit...accel...a tempo

3 60

*f* *p* *mf* *f* *p*

*mp* *mp* *rit.*



3

Alle Geräusche, Worte, Gesten  
sollen immer sehr sparsam sein.

unregelm. Schnalzer und Finger-clicks  
mit verschiedenen Tonhöhen

XE

53,5

mit leichten Hand- und Kopfbewegungen

manchmal stimmlos rufen

"weiter, weiter...!"

18

2 63,5

rit. \_ \_ \_

24



3

unregelm. Schnalzer und Finger-clicks  
mit verschiedenen Tonhöhen

XE

Kopfbewegungen

rufen

The first system of the musical score consists of two staves. The upper staff is a vocal line with a long horizontal line and an arrow pointing to the right, indicating a sustained sound. The lower staff is a piano part with various notes, rests, and accidentals. The notes are mostly eighth and sixteenth notes, with some triplets. The key signature has one flat (B-flat). The dynamic marking 'mf' (mezzo-forte) is present at the end of the system. A large 'M' with an arrow pointing right is at the bottom right of the system.

The second system of the musical score consists of two staves. The upper staff is a vocal line with a long horizontal line and an arrow pointing to the right, indicating a sustained sound. The lower staff is a piano part with various notes, rests, and accidentals. The notes are mostly eighth and sixteenth notes, with some triplets. The key signature has one flat (B-flat). The dynamic marking 'mf' (mezzo-forte) is present at the end of the system. A large 'M' with an arrow pointing right is at the bottom right of the system. Above the system, there is a box containing the text 'rit. --- / ca. 90 con rubato'. Below the system, there is a box containing the text 'M-Ped.'.



④

rit. .... 6

②⑧

P mp  
M-Ped.

③①

mf mp P f  
M M

a tempo rit. .... 50,5

Kuß-  
geräusche

FORTSETZUNG

③④

ppp mp P P P  
breiter



4

rit. --- 6  $\text{♩} = 63,5$

Handwritten notes in the top right corner: 33.5, 586, K5, 1983.

The first system consists of three measures. Measures 4 and 5 feature a complex texture with triplets of eighth notes in the right hand and sixteenth-note runs in the left hand. Measure 6 is a whole rest in the right hand and a half note in the left hand. Dynamics include *pp*, *mf*, and *mp*. Pedal markings *M-Ped.* and *M* are present.

The second system consists of three measures. Measure 7 has a triplet of eighth notes in the right hand. Measure 8 features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 9 is a whole rest in the right hand and a half note in the left hand. Dynamics include *pp*, *f*, *mp*, and *pp*. Pedal markings *M* and *M* are present.

Handwritten notes above the staff: *rit.* --- *molto accel.* --- /

Handwritten notes in a box: einige Handküsse, Kußgeräusche

50,5

The third system consists of three measures. Measure 10 features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 11 features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 12 is a whole rest in the right hand and a half note in the left hand. Dynamics include *pp* and *P*. Pedal markings *P* and *P* are present.

Handwritten notes above the staff: *breiter*, *3*, *3*, *3*, *3*, *3*, *breit*







5

rit. ----- / 47,5

55.5  
586  
K5  
1783

ps  
Y → (etc.)  
Finger-clicks mit versch. Tonhöhen  
und schnelles Klatschen der Handspitzen (mit Pausen)

X/H

stumm niederdrücken

cluster

M →

3 a tempo

(1 = tiefstes)  
(6 = höchstes)  
stimmlos  
zwischen

rit.

f

P

1

3

4

i-u

u-i

i-u

M-Ped.



6

85

mf

5

3

1

i-u i i-u

tf

tf

tf

u-i etc.

3

2

6

3

1

4

ff

3

mf

5

f

p

H weniger laut

mf

3

3

pp

(Anschlag verdeckt)

mp

42

8

f

mf

p

cluster stumm

8

M

plötzlich  
zum Himmel  
schauen

6 (P) 4 1 3 5 3 1 2

3 60 6 45

allmä

45

8



55.5  
S86  
K5  
1983

85

6

3

4

1

3

5

3

1

2

mp

6

1

pp

(Anschlag verdeckt)  
mp

3

pp

p

ff

mf

f

mp

pp

ppp

M →

plötzlich zum Himmel schauen

2

3

60

allmählich wieder auf die Tasten schauen

6

45

H weniger laut

3

3

p

pp

f

f

M-Ped.



7

60

48

6

mit Zäpfchen-r oder anderem vogelähnlichem Triller

pfeifen (f) [rr]

beschwörend stimmlos rufen

Kußger.

51

Pizz.

"Wind"

etc.

Fingernagel-Gliss. über die Saiten streichen

unregelmäßig

FORTSETZUNG & LIS

a tempo

12

stimmlos zwischen

1

3

5

3

1

[tui tiu tiu titiu]

pfeifen

stimmlos laut atmen

flüstern

aus ein a. e. a. e. a. e.

[hy jo vis tage % %]

53

Pizz.

Pizz.

f

mf



7

60

3

pfeifen

mit viel Wind

(kurz)

rit.

beschwörend  
stimmlos rufen

Kußger.

flüstern

Schnalzer

pfeifen

stimmlos  
zwischen

f

[ to — rr — ]

Ju-pi-terr

Ju-pi-terr

[ tiu ]

etc.

FORTSETZUNG GLISS.

unregelmäßig

P

stimmlos  
laut atmen

flüstern

aus ein a. e. a. e. a. e.

jo- vis

tage % % tak torr

] MI- CHA- EL  
(deutsch)

Pizz.

mf



6 rit. --- /3 ⑧

flüstern Jo- vis Ju- pi-ter MI-CHA-EL Thors- [tagə tata takta tagə da dagə da ta hak] 56,5

54 Pizz. Fingernagel - Gliss. (7) ff

P Pedal ad lib.

57 rit. --- meno m

zögern P

l.p. PPP P PPP P PP mp PP

71 poco rit. --- /a tempo rit. --- /4 a tempo

Zahlennamen rufen 1 2 3 4 5 eins zwei drei vier fünf eins zwei drei vier fünf eins

61 f trem. ad lib. 5



32,5  
586  
K 5  
1453

rit.----/3 (8)

56,5

[tagatata takta  
tageda dageda ta hak]

(7) ff

mf

f

ff

Pedal ad lib.

zögern

rit.---- meno mosso accel.-----

p mp p f p mp f ff f

p pp mp pp mp p f (8....)  
(p)

/a tempo rit.-----/4 a tempo poco rit.----- /

eins zwei drei vier fünf eins zwei drei vier fünf

5 3 3







⑨

Oktave tiefer und sempre *f*,  
gt 1 Oktave oder 2 Oktaven tiefer.

MI- NA [u i a] LU- ZI- FA [u e a] LU- ZE- FA [u e a] LU CE VA

rit.-----/

*p* *mf* *p* *f* *p* *f* (*pp*) *mp* *p* *mf* *p* *f* *mf* *p* *mf* *mf*

CHE- VA [i a e] MI- CHA-VE [i a e] MI- CHA- EL

rit.-----/ 80

*p* *mf* *p* *f* *mp* *f* *mp* *f* *mf* *f* *mf*

*Pedal ad lib.*

*M* →

rit.-----/

*p* *f* *mf*



5 63,5

72 73 74 75

*f**p* *ff**p* *mf* *ff* *mp*

*p*

—M-Ped.—

3 7 *accel.* ——— 63,5

76 77 78 79

*p* *mp* *f* *mp*

*p* *etc.* (Phrasen mit Pedal artikulieren, wie z.)



Handwritten notes: 326, K5, 1983

Handwritten notes: *breit rit.*

2 5

*f* *mp* *fmf* *f*

*ff* *mp* *mf* *f*

*P*

Handwritten notes: *accel.*, *molto rit.*

63,5

*mp* *f* *p* *fmp* *p*

*P* etc. (Phrasen mit Pedal artikulieren, wie zuvor)



11

6 accel.

63,5

78

8

67

rit. -- / a tempo

80

8



11

63,5

rit.

The first system of the musical score for Klavierstück XII. It features a piano (p) and a mezzo-piano (mp) part. The piano part has a melodic line with triplets and sixteenth notes, while the mezzo-piano part has a more rhythmic accompaniment. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*, and tempo markings like *rit.* and *meno mosso*. The system concludes with a repeat sign and a *M* marking.

The second system of the musical score for Klavierstück XII. It continues the piano and mezzo-piano parts. The piano part features a complex melodic line with many triplets and sixteenth notes. The mezzo-piano part provides a steady accompaniment. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *ff*, and tempo markings like *rit.*, *meno mosso*, *accel.*, and *a tempo*. The system concludes with a repeat sign and a *M* marking.



♩=60

lang gezogene [f], [s], [ç], dazwischen ʌ und andere Mundgeräusche

82

ff mp ff

mf P

P → etc.

accel. ——— 60

rit. ——— / a tempo

alles verlangsamen

Mund-  
geräusche

FORTSETZUNG

84

f mp

mf P

mp P



335  
586  
K5  
1783

rit.----->

ndere Mundgeräusche

attacca  
2. EXAMEN

rit.----/ a tempo  
alles verlangsamen

molto rit.----->

M-Ped.]



# 2. EXAMEN

86 **2**  $\text{♩} = 60$  **4** niemals staccato, wenn es nicht notiert ist

mp

sempre poco Pedal

89 **2** **4** *meno mosso* **4** *accel.*  $63,5$  **6**  $53,5$  *f* zischend-fau

ff fp mf mp f p

Stimm-Geräusch

erstaunt

Vokalgliss.

staccato

allmählich immer mehr Ped

92 **4**  $63,5$

f

sempre poco Pedal

Triller mit obere



59.5  
586  
K5  
1983

ht notiert ist

6 53,s f zischend-fauchend rit. --- /

erstaut

Vokalgliss.

[f] Konson. y ø ə u

rit. --- /

p staccato

allmählich immer mehr Pedal

2

sempre poco Pedal

Triller mit oberer kl. Sek. (bis Takt 95)



4

Kußgeräusche

ausspielen

14

95

mp

3

47,5

rit.

5

60

stimmlos  
Zahlen  
rufen

eins zwei drei vier fünf sechs sieben eins

Stimm-  
Geräusch

gliss.

[frr — frr — frr —]

p 8

98

Handschläge auf Deckelrand

f

mf

f

p

85

1 60

4 45

stimmlos  
zwischen

(mp)

[i — u i i — u]  
[ts — ts ts —][u — i]  
[ts —][i — u i]  
[ts —]

101

p

mp

mf

p

mp

mf

mp

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf







3 60

2 60

4

8

ausatmend tremolo unregelm.

einatmend

Stimm-Geräusch

ausatmend

tonlos durch die Lippen rauschen wie Wind

rit.-----

mf unregelm. etc. wie Wind

f

Pizz. (Plektrum) dann Fingernagel-Gliss. über die Saiten

fmp

linke Schuhsohle über den Boden reiben

104

P P

6 8

♩=113

rit.-----

accel.-----

♩=113

4

♩=113

stimmlos rufen

eins

cluster

109

P P



Op. 5  
336  
K5  
1983

4 2 molto rit. -----/

und  
nregelm.

einatmend

Stimm-  
Geräusch

ausatmend

Wind

etc. wie Wind

tui tui tui

mf (wie zuvor)

Tasten

P

accel. ----- ♩=113 4 ♩=71 rit. -----

stimmlos  
rufen

eins zwei drei vier fünf eins

cluster



breite arpeggi

112

poco Pedal

16

6 80

mp

p

(=f)

50,5

singen

[au — m]

[m]

f

p

mp

115

f

p

mp

67

stimmlös rufen

60

singen

u m eins zwei drei vier fünf sechs

117

p mp p



16

6 80

Handwritten: 3.5, 886, K5, 1983

Handwritten: 3.5, 886, K5, 1983

rit. ----- BREIT

(P)  
[m]  
mp  
pp  
f

60

molto rit. -----

attacca  
3. EXAMEN

zwei drei vier fünf sechs sieben acht neun zehn elf zwölf dreizehn

lang



# 3. EXAMEN

8 60

119

8

p

mp

cluster mp

p

pp

8

121

non stacc.!

8

p

mp

pp

8

123

pp senza cresc.

poco cresc.

trem. leicht unregelm.

8

p

mp

f

8

M-Ped.



83.5  
986  
K5  
1983

Handwritten musical score system 1. It features two staves. The upper staff begins with a sixteenth-note scale marked with a '6' above it, followed by a trill (tr) and a crescendo from piano (p) to forte (f). The lower staff contains triplet eighth notes, with a crescendo from p to f and then a decrescendo back to p. A dynamic marking 'pp' is at the start, and 'mp' is in the middle. A wavy line above the first staff indicates a tremolo.

Handwritten musical score system 2. The upper staff has a long, sustained note with a crescendo from p to f. The lower staff continues with triplet eighth notes, marked with a decrescendo from p to ppp.

Handwritten musical score system 3. It features two staves. The upper staff has a melodic line with dynamics p, mp, and pp. The lower staff has a rhythmic accompaniment of triplet eighth notes, with dynamics f, ff, and p. A box containing '63,5' is placed above the upper staff. The instruction 'stacc. regelmäßig' is written above the lower staff, and 'poco Pedal' is written below it.



(124) *mp* (stacc.) *p*

8 (P)

*p*  
Pedal allmählich senken

ca. 40 *accel.* ----- 53,5

*stimmlos*

*i* *Y* *y* *ø* *œ* *ə* *u*

*tf* *tf*

(126) *poco*

*mf* *p*

8 (P)

*stimmlos* *accel.* -----

*i* *u*

*tf* *tf*

ausspielen *ff* *mf*

(128) *mp*

8 (P)

non stacc.

63,5



*rit.*

*P*

Pedal allmählich senken

(voll)

*v*

*u*

*t f*

*i*

*t f*

*u*

*accel.*

*u*

*63,5*

*ausspielen*

*ff*

*mf*

*ff*

*non stacc.*



130

(131)

133



33.5  
586  
K5  
1983

The musical score consists of three systems of staves. The first system includes dynamics *mf*, *mp*, and *loco mp*, with articulations like trills and slurs, and fingerings such as 3 and 11. The second system continues with *mf* and *mp* dynamics, featuring more complex articulations and slurs. The third system begins with a dynamic of *f* and includes a boxed section labeled "Kußgeräusche" (Kiss sounds) with the instruction "unregelmäßig (auch längere)" (irregular (also longer)). This section is followed by a *p* dynamic and further musical notation with slurs and fingerings.



Kuß-  
geräusche

FORTSETZUNG

Musical score for piano, measures 134-140. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *pp* and *ppp*. There are several slurs and accents. A circled measure number 134 is at the beginning. A dashed line at the bottom indicates the left hand part.

6 50,5

Musical score for piano, measures 136-140. The score includes tremolos and accents. Dynamic markings include *mp*, *poco*, and *voll*. A circled measure number 136 is at the beginning. A dashed line at the bottom indicates the left hand part.

6

farbiges Rauschen mit diesen Tonhöhen      einatmen      aus      einatmen      aus

stimmlos  
durch die  
Zähne  
(scharf)

Musical score for piano, measures 139-140. The score includes a section labeled 'ECHO' and 'trem.'. Dynamic markings include *mf*, *pp*, and *ppp*. There are slurs and accents. A circled measure number 139 is at the beginning. A dashed line at the bottom indicates the left hand part.



rit. --- /

4



stimmlos zwischen

144

*sempre dim.*

*poco Poco*

[illegible]



ein

[f]

mf non dim.

f

cluster

poco a poco dim.

8

M

P

8

①

u-i

tf

③

i-u

tf

⑤

i-u

tf

③

i

tf

①

i

tf

u etc.

pp

mf

p

mf

cluster

poco a poco dim.

poco Pedal

M

④

(h-)→

ff

p

f

mp

pp

pp

pp

M

M

M



stimmlos zwischen

22

molto rit.

149

poco a poco cresc.

cluster

mp

poco Pedal

12

singen

**P**

RR (Zäpfchen R rollend)

e Lippen

ε

œ

ø

o

u

wenn nötig hier atmen

**fp**

stimlos

[Y] [Y] [Y]

(gleiche L)

**P**

**ff**

**P**

**mf**

Pizz. (Plektrum)

**f**

**P**

155

4

60

Atemstoß



22 *molto rit.* ----- / ♩ = 120 *rit.* ----- /

Handwritten notes: 33.5, 586, K5, 4182

Handwritten notes: 33.5, 586, K5, 4182

4

4 60

Atemstöße

stimmos

[Y] [Y] etc. wie pfeifen, aber nur Windstöße (aus- und einatmend)  
(gleiche Lippenstellung, wie vorher; klingt aber 2 Oktaven höher)

Pizz. (Plektrum)

Glissandi mit Fingernägeln

alles klingenlassen



(P) ein-atmend

aus-atmend

3 3 ein 3

stimmlos

[Y] [Y] etc.

L.H. Pizz.

Pizz.

158

f P

mf P

P

$\frac{1}{2}$  =  $\leftarrow \rightarrow$  mit Fingernägeln auf Saiten hin und her reiben,  $\underline{\quad}$  = mit parallelen Fingerkuppen und Fingernägeln (2.-5.) auf

ein 3 aus

stimmlos

[Y] [Y] etc.

Pizz.

r.H. L.H.

Pizz.

Gliss. mit Fing.

162

f P

mf P

f P

56,5

stimmlos

ty]

arpeggi breit

2 Okt.

2 Okt.

2 Okt.

166

P

P

P

durchhörbar pedalisieren

(Töne werden von selbst dynamisch verschieden, einzelne sprechen)



[illegible]

ben,  $\dot{\text{L}}$  = mit parallelen Fingerkuppen und Fingernägeln (2.-5.) auf mehrere Saiten gleichzeitig klopfen

The musical score is for the song "Der Schwanenreiter" by Franz Liszt. It is written for piano and voice. The piano part begins with a series of chords and a glissando (labeled "Gliss. mit Fingernägeln") that leads into the vocal entry. The vocal line is in German, with phonetic transcriptions provided for the lyrics. The piano part includes dynamic markings such as *mf*, *p*, and *f*, and articulation marks like "Pizz." (pizzicato). The vocal line includes lyrics in German and phonetic transcriptions: [ty kə ty], [Y], and [kə]. The score is written on three staves: a grand staff for the piano and a single staff for the voice.

rit. \_\_\_\_\_ 36

(Töne werden von selbst dynamisch verschieden, einzelne sprechen manchmal nicht an.)

(Töne werden von selbst dynamisch verschieden, einzelne sprechen manchmal nicht an.)







A musical score for the song "The Rose Tree". The score is written on two staves. The top staff features a melody with a large slur covering the first two measures, which are marked with a "5". The melody continues with a "2 Okt..." instruction and a series of beamed notes. The bottom staff provides a harmonic accompaniment, starting with a "5" and featuring a series of beamed notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for 'Einatmend' by Franz Schubert, measures 1-3. The score is for piano and includes dynamic markings (p, fp, f, mp, f, sub. pp), articulation (accents), and performance instructions (acc. a tempo, einatmend, aus). The music features complex fingering (5, 6) and slurs.



188

*a tempo (75,s)*

*poco P*

*M*

*mf* *mp* *f*

*singen*

3 2

184

*poco Pedal*

*(P)*

*mf* *mp* *f*

*singen*

180

*f* *mf* *P(mp)*

*singen*

3 75,s

25



Handwritten notes in top right: 33.5, 526, K5, 188

o u o a y u o a

P(mp)

mf

M →

molto rit. ——— /

mp

P

poco Pedal

2 3

P

poco P

loco

8

voll

poco



194

poco p

5 63.s

199

p mp f

5 2

pfeifen

202

(L.H. etwas lauter spielen bis Schluß)

p mp mf ff mp



(26)

rit.

lang

The first system of the musical score consists of two staves. The upper staff features a series of chords and melodic fragments, with dynamic markings *P* and *pp*. A bracket above the staff indicates a sequence of 8 notes. The lower staff contains a bass line with a *cluster* marking. A horizontal line below the staves is labeled *voll* and ends with a stylized 'M' symbol.

The second system continues the composition with two staves. The upper staff has a melodic line with a *6* (sexta) marking and a *3* (trina) marking. The lower staff features a bass line with a *7* (septima) marking. Dynamic markings include *mp*, *f*, and *p*. A bracket above the upper staff indicates a sequence of 8 notes. The system concludes with a *BREIT* (broad) marking and a *molto rit.* (very slow) instruction.

The third system of the musical score is divided into two parts, labeled **2** and **5**. The upper staff shows a melodic line with dynamic markings *ff*, *mp*, and *mf*. The lower staff features a complex bass line with multiple *6* (sexta) markings and a *3* (trina) marking. Dynamic markings include *mf*, *f*, and *mf*. The system concludes with a *rit.* (ritardando) instruction.



(27)

**3** **7 accel.** 63,5

pfeifen

206

*p* *f* *p* *f*

*p* *mp*

cluster

**6 accel.** 63,5

(p)

pfeifen

208

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

*p* *mf*



63.5

molto rit.



60

KLAVIERSTÜCK XII



60



a tempo poco a poco rit. —————

The musical score consists of three staves. The top staff is for the flute, indicated by the word "pfeifen" in a circle. It features melodic lines with glissandos, trills, and dynamic markings from mp to f. The middle and bottom staves are for the piano, showing complex rhythmic patterns with many triplets and chords. Dynamics range from mf to ff. A cluster chord is marked at the end of the piano part.

pfeifen

mp

f

gliss.

mf

ff

mf

cluster

f

P

P

216



molto rit. \_\_\_\_\_/

The first system of the musical score, measures 1-10, features a complex texture with multiple staves. The upper staves contain melodic lines with sixteenth-note runs, often beamed in groups of six (labeled '6'). The lower staves feature dense chordal textures, including triplets (labeled '3') and octaves (labeled '8'). Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *cluster* and *gliss.* (glissando). The system concludes with a *molto rit.* (molto ritardando) marking and a dashed line indicating a continuation.

The second system of the musical score, measures 11-20, continues the complex texture. It includes melodic lines with triplets and sixteenth-note runs, as well as dense chordal textures with octaves and triplets. Dynamic markings include *mp*, *f*, *gliss.*, *mf*, *ff* (fortissimo), and *pp* (pianissimo). Performance instructions include *cluster* and *M-Ped.* (Mourning Pedal). The system concludes with a *piu rit.* (piu ritardando) and *molto rit.* marking, followed by a dashed line.