

William Bolcom

12  
NEW  
ÉTUDES  
for PIANO

- 1988 Pulitzer Prize in Music



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## Dedication

These 12 New Etudes were written for Paul Jacobs; my hope of hearing him play them was thwarted by his death. I extend my dedication to include, in gratitude, John Musto, who premiered three of these Etudes in February 1986 in New York, and Marc-André Hamelin, who premiered the first nine that July in California. They inspired me to complete the set, which I had left unfinished after Etude 9.

WILLIAM BOLCOM  
Sept. 2, 1986

William Bolcom's 12 NEW ETUDES FOR PIANO received the 1988 Pulitzer Prize in Music

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# Preface

The pedagogical and technical purpose of these New Etudes is similar to that of the first set (12 Etudes for Piano, 1959-66); as with the earlier volume of Etudes, the particular problem addressed is noted at the beginning of each Etude. As in the first set, however, the major goal is the creation and execution of pieces of music, which happen to be exercises of style.

The titles of the Etudes, in four books, are equally divided between English and French:

|          |                              |                                              |                                                                                                            |
|----------|------------------------------|----------------------------------------------|------------------------------------------------------------------------------------------------------------|
| BOOK I   | 1. Fast, furious             | 2. Récitatif                                 |                                                                                                            |
|          | 3. Mirrors                   | 4. Scène d'opéra                             |                                                                                                            |
| BOOK II  | 5. Butterflies, hummingbirds | 6. Nocturne                                  |                                                                                                            |
|          | 7. Premonitions              | 8. Rag infernal<br>(Syncopes apocalyptiques) |                                                                                                            |
| BOOK III | 9. Invention                 |                                              | Accidentals retain force throughout a beamed group. In music with key signatures, traditional rules apply. |
| BOOK IV  | 10. Vers le silence          |                                              |                                                                                                            |
|          | 11. Hi-jinks                 | 12. Hymne à l'amour                          |                                                                                                            |

A piano with a suspension pedal is required. Provision is made for use of the extra minor sixth of bass notes on the Bösendorfer Imperial Grand, with ossias provided for normal piano performance. As with the first collection, these Etudes can be played singly, in selections, in books, as well as in toto.

WILLIAM BOLCOM

## Glossary

○ = free-time signature. In Etude 3, a relative-time signature, ○, is used, denoting a basic tactus at barlines against which notes are placed.

♩ ♩ ♪ ♪ ♫ ♫ = relative lengths of musical pauses from 5 or 6 seconds to  $\frac{1}{4}$  second, depending on context. Used mostly in free time.

|^ = note plucked inside piano  
—→ accel. ← rit.

Other notation explained in score.

A piano with a suspension pedal is required. Provision is made for use of the extra minor sixth of bass notes on the Bösendorfer Imperial Grand, with ossias provided for normal piano performance. As with the first collection, these Etudes can be played singly, in selections, in books, as well as in toto.

# 12 NEW ETUDES FOR PIANO

## Book I

### 1. Fast, furious

Sweeping gestures of hands, forearms, the body. Freedom of movement.

**Headlong, but controlled**  $\text{♩} = \text{c. } 132$

Piano

in  $\text{♩}$

*very sparing pedal use*

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

**f** **p** **dim.** **p**

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

**pp** **p** **pp** **p**

**L.H. sopra** **cresc.** **p**

**pp** **p** **pp** **p**

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(retain  $F\#$ )

glass-smooth (R.H. loco)

light  $sf$  in  $pp$  sim.

$f$  forearm

$flat$  of \* hand

$loco$

$dim.$

$l.c.$

$cresc.$

$ff$

$mf$

$f$

$p$

$pp$

$sf$

$u.c.$

\*Cluster, encompassing all chromatic notes within interval, unless preceded by a ♭ or ♯

$u.c.$

---  $l.c.$

*8*:  
*loc*: *non legato*

*wild!*

*più legato*

*stacc forearm*

*dim.* *8* -

*mf*

*pp*

*f*

*ff*

*mf*

*pp*

*f*

*ff*

*mf*

*ppp, dry*

*u. c.*

*ff pp*

*ff*

*mf*

*Oct. 14, 1977 A.A.*

## 2. Récitatif

Recitative style; rubato; finger-changes for smoothness' sake; smooth passage of line between hands.

Free, expressive, very frank

\* → = accel.; ← = rit.

Shyly  $\text{♩} = 92$

9

cantabile,  $\frac{3}{8}$  molto legato  $\frac{3}{8}$  poco espr.

$p$

$p$  300

$p$  300

$p$  300

*u.c.*

("C'est mon  
coeur qui se  
balance ainsi."  
...Satie)

*smile*

200

200

$p$

$p$  300

$p$  300

300

*esp.*

$sf$

$p$ ;  $pp$

$mf$

*molto legato*

*dim.*

300

As before, but simpler

*mf*

expr.

t.c.

3

As before, but simpler

*mf*

expr.

t.c.

3

*ff* molto  
*expr.*

*ff*

*p*

*mp*

*p*

*ppp* on keys

*pizz.* on keys

*pizz.*

*l.v.*

*u.c.*

*expr.*

*ff*

May 2, 1977 New York

### 3. Mirrors

Leaps. Distorted mirrors. Lateral stretches between fingers.

Very light, rhythmic  $\text{♩} = \text{c. } 60$

*mf*

*p*

*pp*

*Practically no Pedal*

*pp*

*sfz*

*p*

*pp*

*mf*

*pp*

*sfz*

*p*

*pp*

*mf*

*pp*

*pp*

*mf*

81

poco

cresc.

5 ff

ff

mp

pp

poco

dim.

pp

pp

p

ff

ff

p

pp

*sforzando*

*p*

*p*

*mf*

*pp*

*ppp*

*u.c.*

(sempre u.c.)

*ppp*

*f*

*pp*

*ppp*

(J=60)

This page contains three staves of musical notation, likely for a woodwind quintet, with the following details:

- Staff 1 (Top):** Treble clef. Dynamics:  $p p$ ,  $f$ ,  $s f' p p$ ,  $sempre p p p$ . Performance instruction: *no & Q., dry*.
- Staff 2 (Middle):** Bass clef. Dynamics:  $p$ ,  $cresc.$ ,  $s ff$ ,  $p$ ,  $cresc.$ ,  $mf, pp$ . Performance instruction: *M.M. (60)*.
- Staff 3 (Bottom):** Bass clef. Dynamics:  $p$ ,  $cresc.$ ,  $s ff$ ,  $p$ ,  $cresc.$ ,  $mf, pp$ .

Performance instructions and markings include:

- Loco:** A bracket spanning the first two staves indicates a repeating section.
- add & Q.:** A bracket spanning the first two staves indicates additional measures or a repeat sign.
- t.c.:** A bracket spanning the first two staves indicates a time change.
- 81**: Measures 1-81 are indicated by a bracket under the first staff.
- 82**: Measures 82-88 are indicated by a bracket under the second staff.
- 83**: Measures 89-96 are indicated by a bracket under the third staff.

Musical score page 15, featuring two systems of music for two staves. The first system begins with dynamic *pp*, followed by *ff*, *pp*, and *ff*. It includes markings for *loco* and *s* (slurs). The second system continues with *pp*, *ff*, *pp*, and *ff*, also including *loco* and *s* markings.

Musical score page 15, featuring two systems of music for two staves. The first system begins with dynamic *pp*, followed by *ppp*, *p*, and *ppp*. It includes markings for *loco* and *s* (slurs). The second system continues with *ppp*, *p*, and *ppp*, also including *loco* and *s* markings.

Musical score page 15, featuring two systems of music for two staves. The first system begins with dynamic *pp*, followed by *ppp*, *p*, and *ppp*. It includes markings for *loco* and *s* (slurs). The second system continues with *ppp*, *p*, and *ppp*, also including *loco* and *s* markings.

DeC. 6, 1977AA  
End of Book I

## Book II

### 4. Scène d'opéra

A steady, rhythmic ostinato vs. varied irrational rhythms.

Molto moderato  $\text{♩} = \text{c. } 84$

*Repeat at least once*

The bassoon part consists of a steady eighth-note ostinato. The dynamics are marked  $f^{\prime\prime}$  and  $mp$ . The bassoon part is labeled "Very little  $\frac{3}{8}$ ". The score also includes parts for flute, oboe, and strings.

*R.H. legato throughout\**

The right hand (R.H.) plays varied irrational rhythms. The dynamics are marked  $f^{\prime\prime}$ ,  $mf$ , and  $mp$ . The score includes parts for flute, oboe, and strings. The right hand part is enclosed in a brace.

The left hand (L.H.) plays varied irrational rhythms. The dynamics are marked  $f^{\prime\prime}$ ,  $mf$ , and  $mp$ . The score includes parts for flute, oboe, and strings. The left hand part is enclosed in a brace.

\* Except where otherwise indicated. Play entire passage intensely, deep into the keys.

17

*p*

5

3

10

*mp*

*fz*

5

3

10

*f*

*cresc.*

6

6 *sotto*

1 6 1 6

7:4

*loco* 3

*ff*

*ff*

*mf*

*ff*

*sf*

14

A page of musical notation for orchestra, featuring three staves of music. The notation includes various dynamics such as *ff*, *fff*, *f*, *mf*, *p*, and *mp*. Articulations include slurs, grace notes, and accents. Performance instructions like "cresc.", "f loco", and "L." are present. The music is divided into measures by vertical bar lines.

*placido*

*p*

*mf*

*espr.*

*pp*

*sf*

*dim.*

*m p*

*f*

(*non rit.*)

*pp*

*dim.*

*f*

Aug. 25, 1980. AA  
rec. Nov. 25, 1982

lower notes if a Bösendorfer Imperial Grand

## 5. Butterflies, hummingbirds

The lateral tremolo, Mercurial changes in color, attack and rhythm.

Rapid, fluent, light  $\text{J} = \text{c. } 84-90$   
(light accents)

in {   
 pp  
 6  
 3  
 5  
 5  
 poco cresc. 6  
 7

u.c. smooth  $\text{ff}$  in touches

7  
 3  
 mp  
 5  
 ff  
 fff  
 7

p  
 6  
 6  
 (+ >)  
 pp  
 6

*very smooth*

A little slower  $d = c. 70$

\*  $p$  (4)

*dim.*

*t.c.*

*fast to slow*

*passionate*

*loco*

*cresc.*

(38)

*ff*

*or*

\* Place hand laterally across keys. White keys are played by the length of thumb and the meat of the lower thumb; the black ones by the remaining fingers, also on their sides. It is also possible to double the first knuckles on the four fingers and play straightforwardly, oscillating between the knuckles and the meat of the palm.

*smooth, as before*

Tempo I

*smooth, as before*

*in*

*pp*

*5*

*sf<sup>2</sup>*

*sf<sup>2</sup>*

*mesc.*

*(non)*

*f*

*ff*

*(2)*

*ff*

*ten.*

*mf less*

*mf*

*f<sup>2</sup>*

*f<sup>2</sup>*

*loco*

*pp*

*mf*

*f<sup>2</sup>*

*f<sup>2</sup>*

*pp*

Three staves of musical notation for piano, showing complex tremolo patterns and dynamic markings.

**Staff 1:** Dynamics include  $f^2pp$ ,  $pp$ ,  $f^2$ , and  $f'pp$ . Fingerings indicate six fingers (6) and five fingers (5).

**Staff 2:** Dynamics include  $mf$ ,  $ppp$ ,  $ff$ , and  $ff'$ . Fingerings indicate six fingers (6), three fingers (3), and five fingers (5). Measure 18 is marked with a bracket and a tempo change to  $\frac{64}{18}$ .

**Staff 3:** Dynamics include  $ppp$ ,  $pp$ ,  $f^2$ , and  $f'f'$ . Fingerings indicate six fingers (6), five fingers (5), and four fingers (4).

**Textual instructions:**

- (+) 5
- a tempo*
- in*
- no ff'.*
- molt. dim.*
- Tempo II** as before \*
- subito**  $p\acute{p}$
- cresc. molto*
- ff' (u.c.)*
- very smooth connections between tremolos

\* See page 21. If hands are sometimes too small for certain tremolos, always retain outer notes of clusters (i.e. those played by fifth fingers of each hand.)

Tempo I°

(20) (21) (22)

*cresc.*

*mf*

*pp*

*8↑*

*retake silently*

*non cresc.*

*as before, very smooth*

*in*

*S.P.*

*pp*

*8↑*

*5*

*6*

*9*

*6*

*(-)*

Aug., 31, 1980  
(Rev. Aug., 31, 1986 AA)

## 6. Nocturne

Absolute contrast in dynamics and tone.

Very controlled, strict rhythm  $\text{♩} = \text{c. } 72$

*smile*

*u.c. very little  $\frac{3}{4}$ . except for half-tints*

*fff ma cantabile*

*sempre ppp*

*t.c.*

*u.c. (smile →)*

*fff*

*fff<sub>3</sub>*

A page of musical notation for orchestra, featuring four staves of music. The notation includes various dynamics such as *f*, *ff*, *p*, *pp*, *mp*, and *dim. poco a poco*. The first staff uses a treble clef and a common time signature. The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The music consists of measures of notes and rests, with some measures having three vertical stems per note.

27

*mf*

*pp*

*f*

*ff*

*mp*

*pp*

*pop*

*sim.*

S.P. off  $\Phi$

dim. possible

April 1, 1981

End of Book II  
Pause before Book III

## Book III

### 7. Premonitions

"Free-falls" into piano keys; size of tone, without banging. (Inside-piano plucking).

**Senza tempo**

*ff* *passionate, seeming to rush ahead*

*mf*

*1/2 & 2a.* \*  
S.P. → 8] ... *practically no & 2a.*

*1/2 & 2a.* (rit.) (sim.)

*ff* *(no pause)* *top line only*

*mf*

*1/2 & 2a.* \*  
S.P. → 8] ... *practically no & 2a.*

*1/2 & 2a.* (rit.) (sim.)

*ff* *sub. pp*

*ff*

*1/2 & 2a.* \*  
S.P. → 8] ... *practically no & 2a.*

*1/2 & 2a.* (rit.) (sim.)

\* all these groups are accelerando:

*much & 2a.  
up 1/2 on changes  
with suppressed energy*

*mf*

*fff*

*as before*

*continue to push ahead*

*fff sempre*

*as before*

*as before*

*fff*

*as before*

*fff*

*pp*

pizz. ♀ with nail

poco

mp

p

pp

ppp

pppp

ppppp

Very slow

*ppp fast and even 32nds*

(continue)

$\frac{1}{2}$  錄音 → retake S.P. notes

S.P. off

A very short pause before No. 8

Sept., 29, 1982 NYC

[ ... tuba mirum spargens sonum ]

## 8. Rag infernal

(Syncopes apocalyptiques)

Lateral handjumps and stretches. Use of practically no pedal.

Fast; steady tempo; as fast as is practical \*  $\text{♩} = \text{c. } 126 - 160$

Musical score for the first section of 'Rag infernal'. The score consists of two staves: treble and bass. The key signature is one sharp. The tempo is indicated as  $\text{♩} = \text{c. } 126 - 160$ . Dynamics include ***p***, ***pp***, and ***sempre stacc., very dry***. The score features syncopation and rhythmic patterns typical of a ragtime piece. Measure 1 starts with a ***p*** dynamic. Measures 2-3 show a transition with ***pp*** dynamics. Measures 4-5 continue with syncopated patterns. Measures 6-7 show a more complex syncopation pattern with a ***sempre stacc., very dry*** instruction. Measures 8-9 conclude the section with a final syncopated pattern.

*u.c.; no  $\text{\#}$ s. except where indicated: ↓ down; ↑ up or off.*

Musical score for the second section of 'Rag infernal'. The score consists of two staves: treble and bass. The key signature changes to one flat. The tempo is indicated as ***p***. Dynamics include ***pp*** and ***(ppp)***. The score features lateral handjumps and stretches. Measure 1 starts with a ***p*** dynamic. Measures 2-3 show a transition with ***pp*** dynamics. Measures 4-5 continue with syncopated patterns. Measures 6-7 show a more complex syncopation pattern with a ***(ppp)*** instruction. Measures 8-9 conclude the section with a final syncopated pattern.

Musical score for the third section of 'Rag infernal'. The score consists of two staves: treble and bass. The key signature changes to one sharp. The tempo is indicated as ***p***. Dynamics include ***pp*** and ***poco a poco t.c.***. The score features lateral handjumps and stretches. Measure 1 starts with a ***p*** dynamic. Measures 2-3 show a transition with ***pp*** dynamics. Measures 4-5 continue with syncopated patterns. Measures 6-7 show a more complex syncopation pattern with a ***poco a poco t.c.*** instruction. Measures 8-9 conclude the section with a final syncopated pattern.

\* This piece should feel ruthlessly driven, but never allow tempo to accelerate.

Musical score page 32, featuring four systems of music for a multi-instrument ensemble. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Horn, and Percussion.

**System 1:** Measures 1-2. Dynamics:  $\text{ppp}$ ,  $\text{molto cresc.}$ ,  $\text{molto}$ ,  $\text{ppp}$ ,  $\text{poco cresc.}$ . Articulation:  $\text{r.c.}$ ,  $\text{u.c.; sempre stacc.}$ . Performance instruction:  $\text{87} \downarrow$ .

**System 2:** Measures 3-4. Dynamics:  $\text{dim. ...}$ ,  $\text{87} \downarrow$ ,  $\text{loco}$ ,  $\text{87} \downarrow$  ( $\text{loco}$ ). Articulation:  $\text{p}$ .

**System 3:** Measures 5-6. Dynamics:  $\text{sff}$  (not too loud),  $\text{ppp}$ ,  $\text{u.c.}$ ,  $\text{msf}$ ,  $\text{ppp}$ . Articulation:  $\text{b}$ .

**System 4:** Measures 7-8. Dynamics:  $\text{pp}$ ,  $\text{88. } \downarrow \uparrow$ ,  $\text{pp}$ . Articulation:  $\text{b}$ .

*ppp*

(33a.)

*t.c.*

*sforzando*

*molto*

*slowly take off u.c.*

*subversive, mocking*

*sfz* *loco*

*ppp non legato*

\* Alternate fingerings:  
1 and of course 4  
(next meas.)

\* Alternate fingerings:

A page from a musical score featuring four staves of complex musical notation. The notation includes various dynamics such as *poco*, *poco cresc.*, *pp*, *ppp*, *mf*, *fff*, *ppoco*, *pppoco*, *non cresc.*, and *dim.*. Performance instructions like *sim.* and *locco* are also present. The music is divided by vertical dashed lines and includes a section labeled *poco a poco u.c.*

34

*poco*

*poco*

*meno*

*poco*

*poco cresc.*

*pp*

*ppp*

*ppoco*

*pppoco*

*mf*

*fff*

*ppoco*

*pppoco*

*non cresc.*

*dim.*

*poco*

*poco*

*ppoco*

*pppoco*

*cresc.*

*poco*

*poco*

*sim.*

*poco a poco i.c.*

*poco*

*I.c.*

*more & more ♫♪.*

*dim.*

*sub. p*

*spiky*

*pp*

*cresc. molto*

*sub. p*

*no ♫♪.*

*spiky, as before*

*ff*

*poco cresc.*

*poco*

*sff*

*cresc. molto*

*dim.*

*poco \**

*poco a poco u.c.*

*less and less spiky*

*poco*

*ppp*

*ppp*

*t.c.*

*u.c.*

\* ♫ here means very light touches of ♫♪.

*in an ominous undertone*

pp  
t.c.

cresc.

.....

ppp  
(no  $\ddot{\text{S}}$ .)  
poco a poco r.c.

cresc.

(non cresc.)

r.c.

pp  
u.c.

poco

pppp  
r.c.  
u.c.

t.c.

37

*ff*      *ff* / fingers  
as in Etude I, p. 6 )      \*\*\*  
(5"-7")

*ff*      *ff* / fingers  
as in Etude I, p. 6 )      \*\*\*  
(5"-7")

a tempo

*pp*

*pp* u.c.      as at beginning

*dim.*

poco      a

*slowly let up*

*3*

*3*      *3* only (in touches here)  
(no accent)

*3*      (no *3*)

\* Start on *3*      \*\* Start on *3*      (both of these approximate, depending on length of forearm and shape of elbow.)

\*\*\* let Pedal up with a jerk (for an "accent")

The musical score consists of four staves, each with a treble clef and a key signature of one sharp. The notation includes:
 

- Staff 1:** Dynamics include *ppp*, *dim.*, and *poco a poco l.c.*. Articulations include *loco* and *v.*
- Staff 2:** Dynamics include *ppp*, *sff*, *ppp*, and *pppp* (marked "u.c.; no *ff*, to end"). Articulations include *sl.* and *v.*
- Staff 3:** Dynamics include *ppp*, *sff*, *ppp*, and *pppp* (marked "u.c.; no *ff*, to end"). Articulations include *sl.* and *v.*
- Staff 4:** Dynamics include *ppp*, *dim.*, and *poco a poco l.c.*. Articulations include *v.* and *u.c.*

 Performance instructions include:
 

- till silent* (indicated by a bracket over the first two staves).
- Pause before No. 9* (indicated by a bracket over the last two staves).
- Nov., 27, 1982 AA* (date and initials at the bottom left).

\* if Imperial Grand



l.c.

\*

u.c.

*till silent*  
*Pause before No. 9*

Nov., 27, 1982 AA

## 9. Invention

Controlled legato lines with minimal pedal. Clear delineation of voices.

Extremely slow and sustained; *poco rubato e misterioso*       $\text{♩} = \text{c. } 48$

\* All three voices usually **pp**; but distinguished by color and style.

\*\* **sf** is in context of dynamic.

87

*poco rit.*

*a tempo*

*sempre legato*

*R.*

*pp all parts legato to end: serene*

5

*pp*

*poco cresc.*

*3*

*pp*

*poco cresc.*

*3*

40

*poco cresc.*

*poco sf*

*mf*

*sf*

*3*

*5*

Musical score page 41. The score consists of two systems of music. The first system starts with a dynamic of  $\frac{3}{4}$  time signature, treble clef, and bass clef. It features six staves, each with a unique rhythmic pattern involving eighth and sixteenth notes. Measure numbers 1 through 5 are indicated above the staves. A bracket labeled "loop" spans measures 5 to 8. The second system begins with a dynamic of  $\frac{3}{4}$  time signature, treble clef, and bass clef. It also has six staves with various rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves.

Musical score page 42. The score consists of two systems of music. The first system starts with a dynamic of  $\frac{5}{4}$  time signature, treble clef, and bass clef. It features six staves with various rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves. The second system begins with a dynamic of  $\frac{5}{4}$  time signature, treble clef, and bass clef. It features six staves with various rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves. A dynamic instruction "pp, new voice" is placed between the two systems.

Musical score page 43. The score consists of two systems of music. The first system starts with a dynamic of  $\frac{5}{4}$  time signature, treble clef, and bass clef. It features six staves with various rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves. The second system begins with a dynamic of  $\frac{5}{4}$  time signature, treble clef, and bass clef. It features six staves with various rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves. Dynamic instructions include "dim.", "rit.", and "rit.".

April 28, 1983 AA

End of Book III

## Book IV

### 10. Vers le silence

Use of the pedals. Wide leaps and dynamic contrasts. Trills.

**Largo**

As fast as possible

*accel.*

*pp*

*fff* *let die almost to p*

$\frac{1}{4}$  up only each time, or less

junner 82.

Not too slow

Fast

As fast as possible

*(When at p)*

*fff*

*f*

*fff*

*ff*

$\frac{1}{4}$  up each time

82.

*Prepare with S.P.  
as quickly as possible*

Largo

43

Musical score for page 43, Largo section. The score consists of two systems of music for three staves. The first system starts with a dynamic of  $p$  and proceeds to  $pp$ . A performance instruction "(S.P.)" is placed above the staff. A grace note pattern is indicated with "equal" and "dim." markings. The second system begins with a dynamic of  $p$ , followed by "equal" and "dim." markings. The instruction "1/2 up" is shown with arrows pointing upwards. The score concludes with a dynamic of  $f$ .

Musical score for page 43, Slow section. The score consists of two systems of music for three staves. The first system starts with a dynamic of  $p$ , followed by "equal" and "dim." markings. The instruction "1/2 up" is shown with arrows pointing upwards. The second system begins with a dynamic of  $ppp$ , followed by "Slow" and "dim." markings. The instruction "1/2 up" is shown with arrows pointing upwards. The score concludes with a dynamic of  $p$ .

Fast

Musical score for page 43, Fast section. The score consists of two systems of music for three staves. The first system starts with a dynamic of  $p$ , followed by "Fast" and "1/2 up" markings. The second system begins with a dynamic of  $p$ , followed by "cresc. poco" and "t.c." markings. The instruction "dry no 33" is shown with arrows pointing upwards. The score concludes with a dynamic of  $f$ .

44 Not too slow

A musical score for orchestra and piano, page 44, marked "Not too slow". The score consists of multiple staves. The top staff is for piccolo, followed by flute, oboe, clarinet, bassoon, and strings. The piano part is on the bottom staff. Dynamics include *ff*, *ff<sup>2</sup>*, *fff*, *pp*, and *pp<sup>2</sup>*. Performance instructions include "*up throughout*" and "*(loc.)*". Articulation marks such as *s*, *v*, and dots are placed above and below the notes.

A little faster

A musical score for orchestra and piano, page 44, marked "A little faster". The score shows woodwind instruments (piccolo, flute, oboe, clarinet, bassoon) and piano. Dynamics include *rit.*, *pp*, and *f*. Articulation marks like dots and wavy lines are present. Measures 9 and 10 are shown, ending with a tempo change to "S.P.". Measure 10 includes performance instructions "equal" and "mp".

*S.P.*

Largo (same tempo as p. 43)

Measure 1: *mp*

Measure 2: *(S.P. →)*

Measure 3: *PPP* (very smooth connections between trills)

Measure 4: *u.c. ↘ & &*, *ppp*

Measure 5: *mp*

Measure 6: *mp*

Measure 7: *mp*

Measure 8: *mp*

Measure 9: *poco a poco i.c.*

Measure 10: *p\**

Measure 11: *mp*

Measure 12: *(mp sempre)*

Measure 13: *Poco cresc.; more accented*

Measure 14: *p*

Measure 15: *p\**

Slow, even,  
implacable

$\text{d} = \text{c.} 50$

2.

(S.P. → to end)

*sororous*

*8. 8. on each bass note*

Repeat 5 times

(non dim.)

*ppp-ppp-ppp-ppp-ppp (each time softer)*

*ppppppp*

*till silent*

3.

*mp-p-Hp-Hp-ppp-pppp* (each time softer)

*8. l.v. last time (*

*poco a poco una corda*

(1983-6) Aug., 28, 1986 AA

### 11. Hi-jinks

Dynamic contrast (in the piano-section least naturally apt).

Lively, with a strange and ghostly humor  $\text{J} = \text{c. } 80$

*quasi una celesta*  
both handy  
15ma sempre  
 $m\flat$

$f'$  molto legg.

33a. in touches only (rarely) relevant, as most of No. 11 is above dampers.)

$f'$

$m\flat$

$p$

$f'$

$ff$

$m\flat$

$sff$

$m\flat$

$f'$

$f'$

$ff$

$p$

$f'$

$m\flat$

$sff$

$p$

$f'$

$f'$

$m\flat$

$ff$

$f'$

$f'$

$m\flat$

$pp$

$sff$

$pp$

$m\flat$

$pp$  misterioso

(15ma →) declamatory, freer in rhythm

**F** (15ma →) **f** strict again

**ff** **ff** **pp**

mp sf ff pp mechanically bêtement 3

**p** u.c.

**p** (strict)

**f** f' **ff** **pp** (strict)

*le 2 voci molto legato*

3 3

**p** Wham! **ff** **p** **p**

**p** (strict) 3 (strict, in touches again)

3 3

3 3 percussive

**p** (strict) **ff** **p** **p**

*Percussive*

(15ma →) *ff* *pp* (15ma →)

*ff* *mp* *mf* *cresc.* *ff*

*ff*

*as before* *ff* *p* *R only*

*ff* *pp* *sempre*

*ff* *mp* *pp*

*u.c.*

(swung)

15 ma → (15 ma → )

*p'p'*

2 (15 ma → )

*ppp* *ff*; *pp*

*ff*; *pp*

*feer in rhythm*

*fff*

*ff*

*ppp*

*ppp* *ff*; *pp*

*t.c.*

*strict again*

*u.c. con &dd.*

*u.c.*

*a tempo primo*

*poco accel.*

*ff short*

*fff*

*mechanically, bêtement*

*ppp*

*ppp* *ff*; *pp*

*t.c.*

*strict again*

*15 ma*

*scherz.* *ppp*

Aug. 29, 1986 AA

## 12. Hymne à l'amour

Contrast of timbres, mostly by means of pedal. "Orchestral" sonorities.

Andante amoroso e pastorale  $\text{♩} = \text{c.60}$

The musical score consists of four staves of music in common time, with a key signature of one sharp. The dynamics and performance instructions include:

- Staff 1:**  $p$  (absolutely even) with a dynamic bracket; bell-like notes indicated by small circles with stems.
- Staff 2:**  $mf$  with a dynamic bracket; like brass notes indicated by small circles with stems.
- Staff 3:**  $p$  with a dynamic bracket; catch with  $\ddot{\text{A}}$ \*, indicated by a bracket above the staff.
- Staff 4:**  $p$  with a dynamic bracket;  $sf$  in the dynamic context, indicated by a bracket above the staff.

Other markings include  $\text{pp}$ ,  $mf$ ,  $p$ ,  $mp$ , and  $mf$  with a dynamic bracket. There are also slurs, grace notes, and various note heads.

\*Play notes *molto staccato* and depress  $\ddot{\text{A}}$ , just before damper hits strings.

Musical score page 52, featuring two staves of music. The left staff begins with a dynamic of ***p***, followed by ***p***, ***pp***, ***pp***, ***ppp***, ***ppp***, and ***ppp***. The right staff begins with ***p***, followed by ***poco a poco u.c.***, ***sff (in pp)***, ***sff***, ***sf***, ***sf***, and ***sf***. The score includes various slurs, grace notes, and dynamic markings such as ***dim. poco a poco***.

With more movement  $\text{♩} = \text{c. 72 or slower}$

\*The inner voices should be softer than marked dynamics.

(♩, slowly up) \*

poco a poco tre corde

Tempo I

u.c.

*ff*

*f*

*mf*

*p*

*pp*

*dim.*

*non più forte*

*R. L.*

*3*

*f*

*L.* 3

(swept)

5

*pp*

*ppp*

1 2 3 4

5

*u.c. & ff.*

*t.c. (like Horns)*

*con ff.*

5

1 2 3 4

5

*ff*

*sf*

1 2 3 4

5

\* If L.H. is sufficiently large, play this chord and similar ones following without rolling.

\*\* Here and later with this chord, if piano does not possess a low G♯, use the bottom A instead.

A page of musical notation for orchestra, featuring three staves of music. The notation includes various dynamics such as *sf*, *cresc.*, *ff*, *8*, *x*, *3*, *5*, *ppp*, *mp*, *t.c.*, and *con s.d.*. Articulations include *pizz.* and *det.* Performance instructions include *u.c. & s.d.* and *\**.

1. Staff: Measures 1-2. Dynamics: *sf*, *cresc.*, *ff*, *8*, *x*, *3*, *5*. Articulation: *pizz.*

2. Staff: Measures 3-4. Dynamics: *sf*, *cresc.*, *ff*, *8*, *x*, *3*, *5*. Articulation: *pizz.*

3. Staff: Measures 5-6. Dynamics: *sf*, *x*, *3*, *5*. Articulation: *pizz.*

4. Staff: Measures 7-8. Dynamics: *ppp*, *mp*, *t.c.*, *con s.d.*, *\**.

Musical score for two staves (treble and bass) across four systems.

**System 1:** Treble staff has dynamics *p*, *mp*, and *dim.*. Bass staff has dynamics *ff* and *mello dim.*

**System 2:** Treble staff has dynamics *mp*. Bass staff has dynamics *ff*.

**System 3:** Treble staff has dynamics *pp*. Bass staff has dynamics *pp*.

**System 4:** Treble staff has dynamics *mf*, *dim.*, and *u.c.*. Bass staff has dynamics *f* and *p*.

Performance instructions include slurs, grace notes, and various slurs and grace note patterns.

(ppp)

*ff*

*ff*  $\Rightarrow$

*cresc.* . . . . .

*ff* (steady tempo, no pause)

*ff*

*fp*

*ppp*

*mp*

*etc.* ————— *sim.* /

*5*

*u.c.*

*dim.*

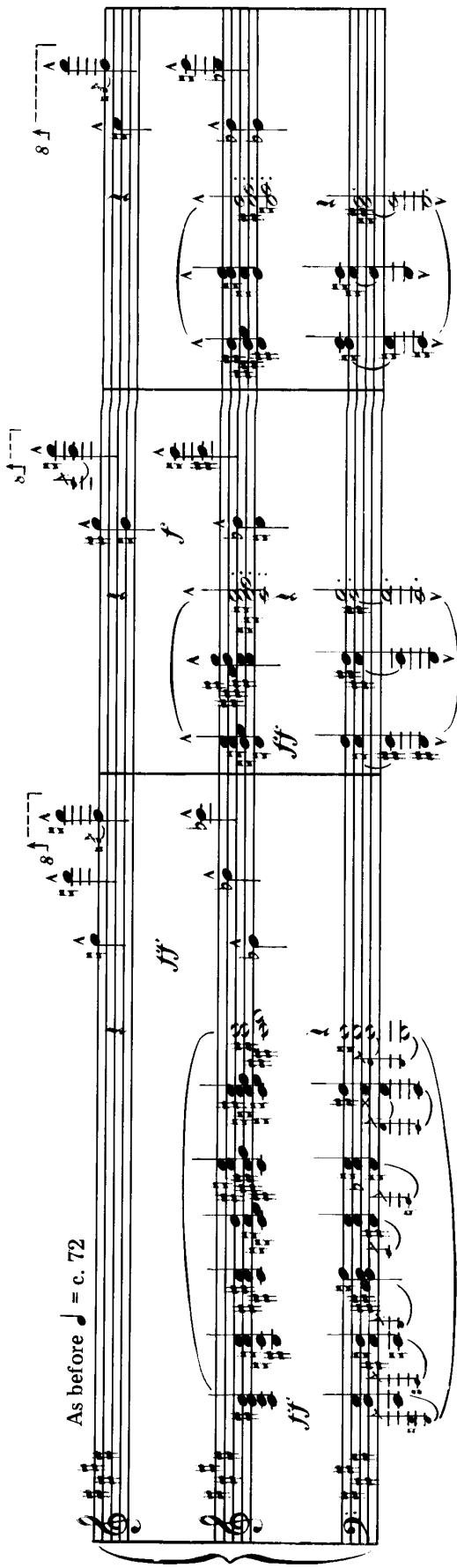
As before  $\text{♩} = \text{c. } 72$

$8\text{ }f$

$f\text{ }f$

$f\text{ }f$

$f\text{ }f$



$f$

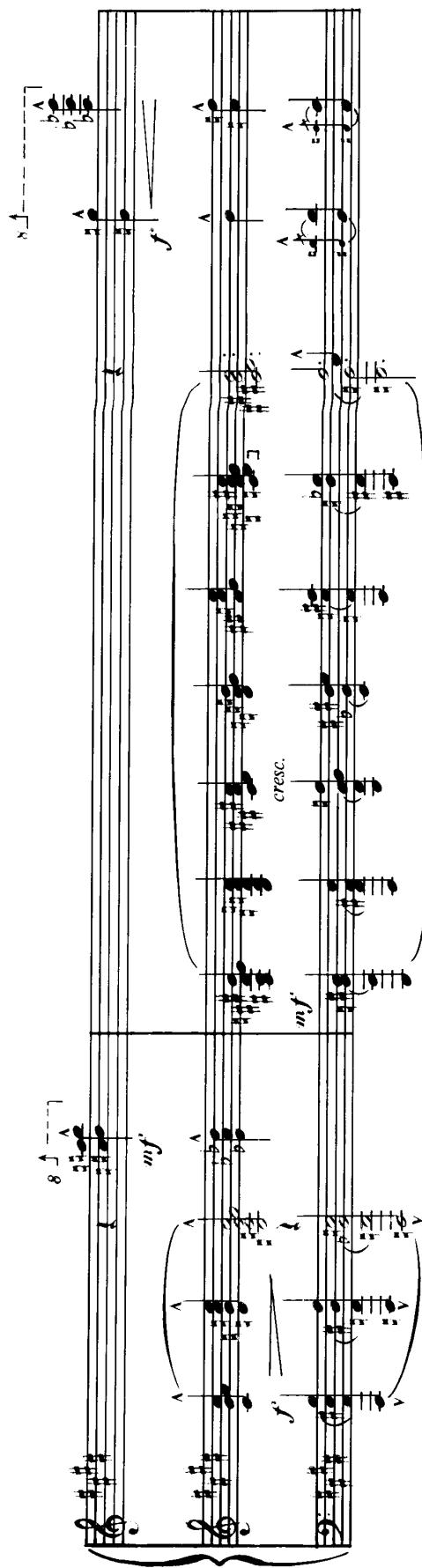
$f$

$m\text{ }f$

$f$

$m\text{ }f$

$cresc.$



60 b r o a d e n t o e n d

fff  
f  
ff  
f  
ff  
f  
ff  
dim.

*loc*

fff  
f  
ff  
f  
ff  
f  
ff  
dim.

3

*cresc.*  
*l.*  
*ff*  
*ff*  
*ff*

*S.P.*  
*to end*  
*( $\frac{1}{4}$   $\frac{3}{4}$ )*  
*with changes*  
*( $\frac{3}{4}$ )*  
*ossia: hold through*  
*l.v.*

Sept., 2, 1986 A.A.  
(1983 - 86)

## William Bolcom: 12 NEW ETUDES for PIANO

Durations will vary with each pianist. However, for your information, we are listing the durations found on the Marc-André Hamelin recording:

1. (:54)
2. (3:29)
3. (1:46)
4. (2:47)
5. (2:02)
6. (3:30)
7. (3:12)
8. (2:04)
9. (3:00)
10. (6:10)
11. (2:00)
12. (6:59)

Total Duration: *ca* 38 minutes.