

Étude 3: Touches bloquées

Performance notes / Spielanweisungen

- ◊ = Depress the key silently and hold.
- = Depress the key, sounding the note, and hold.
- ◊ = Depress the key, sounding the note, and hold. The sounded note is joined on to the 'silent note' in the next bar with a tie (even if the tone continues to sound).

Normal-sized note head: sounding note.

Small note head: the note does not sound since the same key has already been depressed and held by the other hand.

Play the quaver (eighth note) sequences as fast as possible (or 'even faster'). The note sequences are interrupted wherever small note heads indicate the non-sounding keys. Sounding and non-sounding keys should be struck at the same speed so that the resulting pause, represented by a small note head, has the same duration as the sounding note, represented by a normal note head. Longer pauses occur when several non-sounding keys are struck in immediate succession. In this way, the length of the pauses is automatically regulated. (The idea of movable key blocks comes from Henning Siedentopf. See his essay "Neue Wege der Klaviertechnik", Melos, Mainz, XL/3 (1973), pp. 143-146.)

A bar-line metre is not intended in this piece. The bar-lines only serve as a means of orientation. They have no metric function nor do they indicate any articulation. The duration of individual 'bars' results only from the number of sounding and non-sounding keys struck in succession between two bar-lines; i.e. the 'bars' differ in duration.

- ◊ = Taste stumm anschlagen und halten.
- = Taste klingend anschlagen und halten.
- ◊ = Taste klingend anschlagen und halten. Die angeschlagene Note wird mit einem Haltebogen an die „stumme Note“ im nächsten Takt gebunden (auch wenn der Ton weiterklingt).

Normaler Notenkopf mit Hals: klingender Ton.

Kleiner Notenkopf: der Ton klingt nicht, da die entsprechende Taste von der anderen Hand bereits angeschlagen wurde und gehalten wird.

Die Achtel-Tonfolgen werden so schnell wie möglich gespielt (bzw. „noch schneller“). Die Tonfolgen werden überall dort unterbrochen, wo kleine Notenköpfe die nicht-klingenden Tasten anzeigen. Klingende und nicht-klingende Tasten werden mit gleicher Geschwindigkeit angeschlagen, so daß die entstandene Pause, dargestellt durch einen kleinen Notenkopf, die gleiche Dauer hat wie der klingende Ton, dargestellt durch einen normalen Notenkopf. Längere Pausen entstehen durch das Anschlagen mehrerer unmittelbar nacheinander folgender nicht-klingender Tasten. Die Dauer der Pausen wird auf diese Weise automatisch geregelt. (Die Idee der mobilen Tastenblockierung stammt von Henning Siedentopf. Siehe seinen Aufsatz „Neue Wege der Klaviertechnik“, Melos, Mainz, 40. Jahrg. 1973 Heft III, Seiten 143-146.)

Eine Taktmetrik ist in diesem Stück nicht vorhanden, die Taktstriche dienen nur zur Orientierung, sie haben weder eine metrische Funktion noch dienen sie der Artikulation. Die Dauer der einzelnen „Takte“ ergibt sich allein aus der Anzahl der hintereinander erfolgten Anschläge von klingenden und nicht-klingenden Tasten innerhalb zweier Taktstriche, das heißt, die „Takte“ dauern unterschiedlich lang.

dédiée à Pierre Boulez
Étude 3: Touches bloquées

Vivacissimo, sempre molto ritmico

sempre legato

p
"stuttering" / „stotternd“

senza ped. (sempre) *p.*

6

10

14

18

p

22

f *mf*

f *legato (sempre) sotto*

26 *(mf)*
sempre f

30 *mf*

34 $\begin{matrix} 3-4 \\ 2-3 \\ 1- \end{matrix}$

37

40 *sopra* *legato (sempre)*
ff *ff*

43 *ff*

47 *sempre ff*

50 *sub. p* $\frac{3}{2}$ $\frac{1}{1}$

una corda

p legato

54

60 *p*

65

pp *pp* *ppp*

feroce, impetuoso, poco meno vivace

15 *ppp* *pp* *p* *pp*

non legato *tre corde*

dim. *pppp*

8b

*) The left hand takes over the silently struck key.

**) ' = very short pause, corresponding to approximately two beats (♩♩).

*) Die linke Hand übernimmt die stumm angeschlagene Taste.

**) ' = sehr kurze Pause, entspricht etwa zwei Anschlägen (♩♩).

Musical score for measures 76-82. The piece is in a minor key. The dynamics progress from *pp* to *ff* in a series of steps: *pp*, *p*, *mp*, *mf*, *f*, *più f*, and *ff*. The notation includes sixteenth-note runs and octaves, with fingerings 15, 8, and 15 indicated. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

feroce, strepitoso

Musical score for measures 83-87. The dynamics are *fff* and *sempre fff*. The tempo is **Tempo I (Vivacissimo)**. The music is characterized by rapid sixteenth-note passages with many accents. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical score for measures 88-93. The dynamics are *p* and *sub. p legato (sempre)*. The tempo is **Tempo I (Vivacissimo)**. The music features sixteenth-note passages with accents. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical score for measures 94-97. The dynamics are *pp*, *p*, *mp*, *mf*, and *cresc.*. The tempo is **Tempo I (Vivacissimo)**. The music features sixteenth-note passages with accents. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical score for measures 98-101. The dynamics are *(cresc.) - f*, *(f) dim. poco a poco*, *(cresc.) - ff*, and *(ff) dim. poco a poco*. The tempo is **Tempo I (Vivacissimo)**. The music features sixteenth-note passages with accents. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

101 (dim. poco a poco) - - - - - *pp* (sempre dim. poco a poco)

(dim. poco a poco) - - - - - *p* (sempre dim. poco a poco) dim. -

104 $\frac{2-4}{1-2}$ *ppp* 1

(dim.) - - - - - *ppp* dim. -

(dim.) - - - - -

106

(dim.) - - - - - *ppp* dim. -

(dim.) - - - - -

108

(dim.) - - - - - *ppp* dim. -

(dim.) - - - - -

111

(dim.) - - - - -

113

(dim.) - - - - - *pppp*