

## Étude 9: Vertige

### Performance Notes / Spielanweisungen

- \*) So fast that the individual notes – even without pedal – almost melt into continuous lines.
  - \*\*\*) The piece has no rhythmic metre – it consists of a continuous flow – therefore the bar lines only serve as a guideline.
  - \*\*\*) The first four “bars” serve as a model indicating the compositional structure of the whole piece. After this point consistent notation has been dispensed with in order not to complicate the appearance of the music unnecessarily. The whole piece, however, should be interpreted as shown in the first four “bars”: the chromatic runs break over each other like waves from different directions, and the interference pattern is irregular i.e. the time intervals between the entry points of the runs vary constantly. In addition, legato slurs have been omitted with one exception: everything should be played legato according to the example of “bars” one to four.
- 
- \*) *So schnell, daß die Einzeltöne auch ohne Pedal fast zu kontinuierlichen Linien verschmelzen.*
  - \*\*\*) *Das Stück hat keine Metrik – sie besteht aus einem kontinuierlichen Fluß –, deshalb dienen die Taktstriche nur zur Orientierung.*
  - \*\*\*) *Die ersten vier „Takte“ dienen als Modell: sie deuten die kompositorische Struktur des gesamten Stückes an. Im Folgenden wurde auf eine kosequente Notation verzichtet, um das Notenbild nicht unnötig zu komplizieren. Man soll aber das ganze Stück so auffassen, wie es die ersten vier „Takte“ zeigen: die chromatischen Läufe überschlagen sich wie interferierende Wellen, und das Interferenzmuster ist unregelmäßig, d.h. die zeitlichen Abstände zwischen den Einsatzpunkten der Läufe variieren ständig. Auch auf Legatobögen wurde – mit einer Ausnahme – im Weiteren verzichtet: alles soll legato gespielt werden, gemäß dem Muster der „Takte“ 1 - 4.*

dediée à Mauricio Kagel  
 Étude 9: Vertige  
 Auftragswerk der Stadt Gütersloh

**Prestissimo** \*)sempre molto legato,  $\text{♩} = 48$  (very even / sehr gleichmäßig) \*\*)

*ppp*  
 una corda  
 senza ped.

(4) \*\*\*)

(7)

(10)

(13)

(16)

(19)

(22)

poco a poco tre corde

(25)

*mp* *poco ped.* *cresc. poco a poco*

emphasize the melody / die Melodie hervorheben

(28)

(cresc.) - - - - - *mf* *pp sub.*

una corda *pp*

(cresc.) - - - - - *f* *pp* quasi senza ped.

(31)

(cresc.)

(34)

emphasize the melody / die Melodie hervorheben

(*pp sempre*)

poco ped. (>) *mp* *mp ped.*

(37)

*mp* *mp* *ppp*

*p* una corda *p* (>)

(40)

*p* (>) *p* (>)

(43)

*cresc. poco a poco - -*

*mf* tre corde  
emphasize the melody  
die Melodie hervorheben

Detailed description: This system contains measures 43, 44, and 45. The right hand plays a complex, arpeggiated texture with many accidentals. The left hand plays a more rhythmic accompaniment. A dynamic marking of *mf* is placed above the right hand in measure 45, with a note indicating to emphasize the melody. The instruction 'tre corde' is also present.

(46)

*(cresc.) - - - - - mp*

più ped.

*(mf)*

Detailed description: This system contains measures 46, 47, and 48. The right hand continues with the arpeggiated texture. The left hand has a melodic line with a slur and a dynamic marking of *(mf)*. The instruction 'più ped.' is written above the left hand in measure 47. A dynamic marking of *mp* is written above the right hand in measure 48.

(49)

*cresc. - - - - - mf*

*(mp) cresc. - - - - - mf* *cresc. poco a poco*

*f* *f* *f*

Detailed description: This system contains measures 49, 50, and 51. The right hand has a dynamic marking of *mf* in measure 50. The left hand has a dynamic marking of *(mp) cresc.* in measure 49 and *mf* in measure 50. The instruction 'cresc. poco a poco' is written above the left hand in measure 51. The left hand has three *f* dynamic markings in measures 49, 50, and 51.

(52)

*cresc. poco a poco - - - - - f*

*(cresc.) f - - - - - ff* *non arp.* *f*

*ff* *ff* *fff*

Detailed description: This system contains measures 52, 53, and 54. The right hand has a dynamic marking of *f* in measure 53. The left hand has a dynamic marking of *(cresc.) f* in measure 52 and *ff* in measure 53. The instruction 'non arp.' is written above the left hand in measure 53. The left hand has three dynamic markings: *ff* in measure 52, *ff* in measure 53, and *fff* in measure 54.

(55) 8

*f* *ff* *ff* *ff* *f*

*cresc.*  
*non arp.*

*fff*

(58) 8

*(cresc.)* *ff* *fff* *fff* *fff*

*fff* (A - F# simultaneously)  
(A - Fis simultan)

(61) 8

*ff* *ff dim.* *f* *mf* *mp* *mp*

*pp*

*dim. poco a poco* *p dim.* *pp*

*fff* emphasize the melody  
*die Melodie hervorheben*

*poco a poco*

*poco a poco meno ped.*

(64) 8

*pp sempre*

*poco ped.*

(67) 8<sup>o</sup>

8<sup>o</sup>

(70) 8<sup>o</sup>

8<sup>o</sup>

(73) 8<sup>o</sup> 15<sup>o</sup>

8<sup>o</sup> 15<sup>o</sup>

(76) 15<sup>o</sup>

*dim. poco a poco al - - - - -*

8<sup>o</sup>

poco a poco una corda

(79) 15<sup>o</sup>

*ppp*

8<sup>o</sup> 15<sup>o</sup>





(97) 8

(cresc.) - - - - - *fff cresc.* - - - - - *ffff cresc.* - - - - -

(100) 8

(cresc.) - - - - - *sempre cresc., tutta la forza*

(103) 8

(*sempre cresc., tutta la forza*)

(105) 8

(*sempre cresc., tutta la forza*)

(107) 8

*molto pp sub.*  
poco ped.

(109) <sup>8</sup>

*cresc. poco al* - - - - *p cresc. al* - -

*cresc. molto al* - - - - -

emphasize the melody  
die Melodie hervorheben

poco a poco più ped. > > >

*mf (cresc.)* - - - *f* *cresc. molto al* - - - - - *fff*

(112)

> emphasize the melody  
die Melodie hervorheben

*(cresc.) - ff*

*f cresc. molto al* - - - - - *ff < fff*

emphasize the melody  
die Melodie hervorheben

*fff*

(115)

sub.  
*pp* < (*mp*) *cresc. al* - - - - - *fff*

*fff sempre*

*fff sempre*

(118) 8

Musical score for measures 118-120. The right hand has a complex rhythmic pattern with many accidentals. The left hand has long, sustained chords with some grace notes.

(121) 8

(*fff*) *sempre*  
*fff* *sempre*  
sempre con ped.

always emphasize the melody  
die Melodie stets hervorheben

dim. - - - - - *p* - *mf* - *mp* - - *p* dim. - - - -

(124) 8

*ff* dim. - *f* - - *mf* *p* dim. - - - -

8

(127) *ppp*

*ppp*  
meno ped.  
una corda  
poco ped. meno ped. cresc. -  
cresc. -

8

(130)

(cresc.) - *f* *mf* *mf* *cresc. al* - - - - -

(cresc.) - - *f* più ped. tre corde

*ff*

*f* *f*

emphasize the melody  
die Melodie hervorheben

8

(133)

*cresc. al* - - - - - *f*

(cresc.) - - - - - *f*

*pp sub.* *ppp* *cantabile* *pppp dim. al* - - - - -

*ff* *cresc.*

*pp sub.* *dim.* - - - - - *ppp dim.* - - - - -

una corda pochiss. ped.

8

(136)

(dim.) - - - - -

(dim.) - *pppp* *dim. poco a poco* - - - - -

15

8b

15

(139)

(dim.) - - - - - *quasi niente*

*pppppp quasi niente*

8b

*dim. al* „niente“ - - - - - *veramente niente pppppppp* *red.* - - - - - *release pedal very gradually* - - - - - *Pedal sehr allmählich heben* - - - - -

*ppppppp*

Durata ca. 3'03"