



Edition Schott

Piano - Klavier

# Bagatellen

für Klavier  
for Piano

(1986)

ED 7530  
ISMN M-001-07866-5

Dieter Schnebel

PREVIEW  
Low Resolution

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 SCHOTT

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In fast allen Bagatellen kommt Stimme vor. Sie soll jedoch keinesfalls den Klavierklang dominieren, sondern sich mit ihm mischen.

Die Stücke Nr. 3 und Nr. 6 können vertauscht werden.

In almost any "Bagatellen" there is a voice, this however should not dominate the piano but mingle with it.

Pieces no. 3 and no. 6 may be interchanged.

**PREVIEW**  
Low Resolution

Duration 15' – 20'

Uraufführung: 17. 1. 1987 Bonn  
(Tage für Neue Musik)  
Frederic Rzewski

Bagatellen  
für Klavier (1986)

1

Ruhe I

Dieter Schnebel  
\*1930

4 Sehr langsam, still und läuschend  
Very slow, quietly and listening

**System 1 (Staves a and b):**

- Staff a:** Treble clef, 2/4 time, key signature of 2 sharps. Dynamics include  $\hat{\text{b}}$ ,  $\hat{\text{b}}\text{--}$ ,  $\hat{\text{b}}\text{--}$ , and  $\text{Ped.}$ . Measures show eighth-note patterns with slurs and grace notes.
- Staff b:** Treble clef, 2/4 time, key signature of 2 sharps. Dynamics include  $\hat{\text{b}}$ ,  $\hat{\text{b}}\text{--}$ , and  $\text{Ped.}$ . Measures show eighth-note patterns with slurs and grace notes.

**System 2:**

- Treble clef, 2/4 time, key signature of 2 sharps. Dynamics include  $\hat{\text{b}}$ ,  $\hat{\text{b}}\text{--}$ , and  $\text{Ped.}$ . Measures show eighth-note patterns with slurs and grace notes.

Die schwarzen Noten sind in den darunterstehenden Werten jeweils mit dem entsprechenden Wert zu kombinieren - Tritzgeräusche brauchen nicht vermieden zu werden; die leeren Noten werden in etwa einen halben Ton hält - es kann mehr sein. Es lassen sich Pedal- und Flageolett-Effekte anwenden.

The solid notes should be played with pedal in accordance with the values written below - there is no need to avoid pedalling noises. The open notes should be held more or less a whole tone - it can be more. Pedal and flageolet effects may be used.

kurzer Schlag und sofortiges Stummmes Nachdrücken  
(freie Tonauswahl)/strike keys briefly and depress silently immediately afterwards  
(free choice of notes)

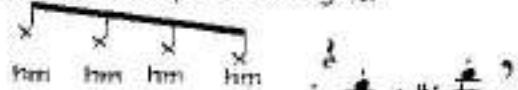
Der Vorgang Ruhe kann mehrfach gespielt werden. In a entweder System 1 oder System 2 realisieren, dann in b jeweils das andere. Beim nächsten Durchgang (a oder/und b) lassen sich die Systeme mischen. Entsprechendes gilt für die ad lib.-Wiederholungen. Der letzte Akkord ist nur einmal zu spielen: zum Schluß. - Das Stück kann am Ende als Nr. 8 wiederholt werden. / "Ruhe" may be played several times. In a either stave 1 or stave 2 should be played, then in b the alternative. The second time (or/or and b) the staves can be merged. This also applies to the ad lib. repetitions. The last chord should only be played once: right at the end. - The piece may be repeated at the end as No. 8.

## Spiel

2

3 Beschwingt - wie tanzend  
Lively - dancelike

halblautes Lachen / subdued laughter

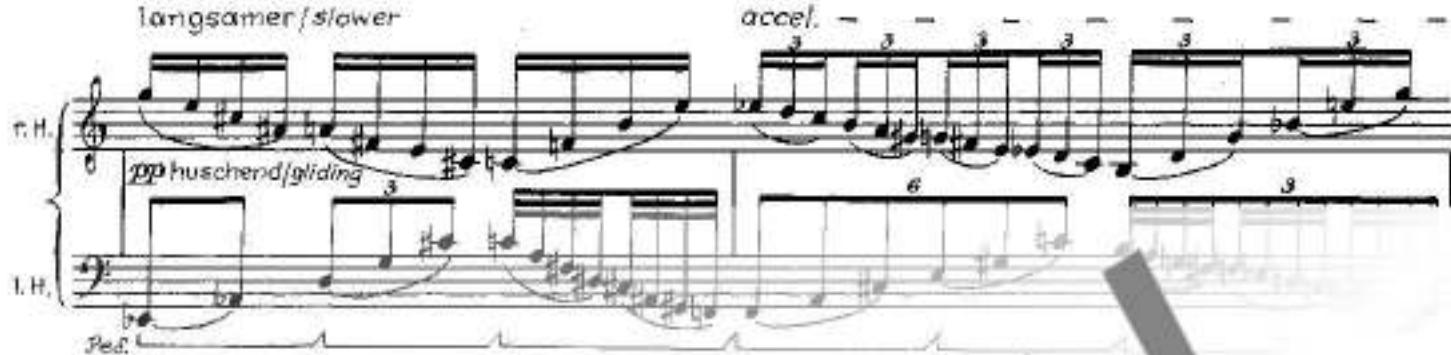


Die linke Hand immer im Takt, die rechte in eigener Zeitverläufen – quasi umspielend. Die synchronen Töne beider Zeitschichten (Schnittstellen) sind durch | - Linien markiert. Die l. H. sollte fast stets molto legato spielen – auch so, daß Töne länger als die notierte Dauer gehalten werden. Die r. H. kann/soll die Anschlagsarten variieren – wie hier überhaupt sensible Klanggestaltung notwendig ist.

The left hand always in tempo, the right hand at its own pace ~ intertwining as it were. The coinciding notes of both rhythmic layers (synchronism) are marked with | lines. The l.h. should almost always play molto legato – so that the notes are held over even longer than the notated values. The r.h. should vary the types of touch – the particularly sensitive tone production is essential here.

langsamer / slower

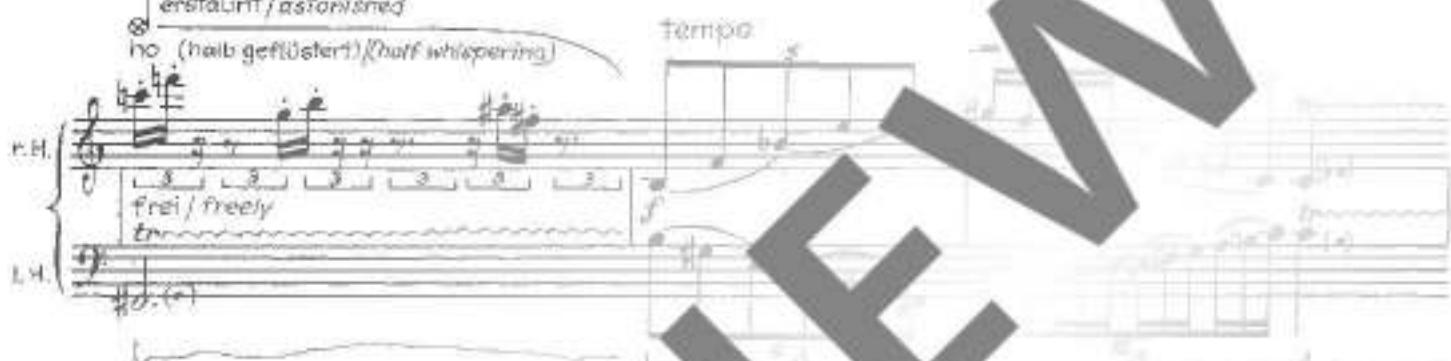
accel.

T.H. { 

erstaunt / astonished

ho (halb geflüstert) (half whispering)

tempo

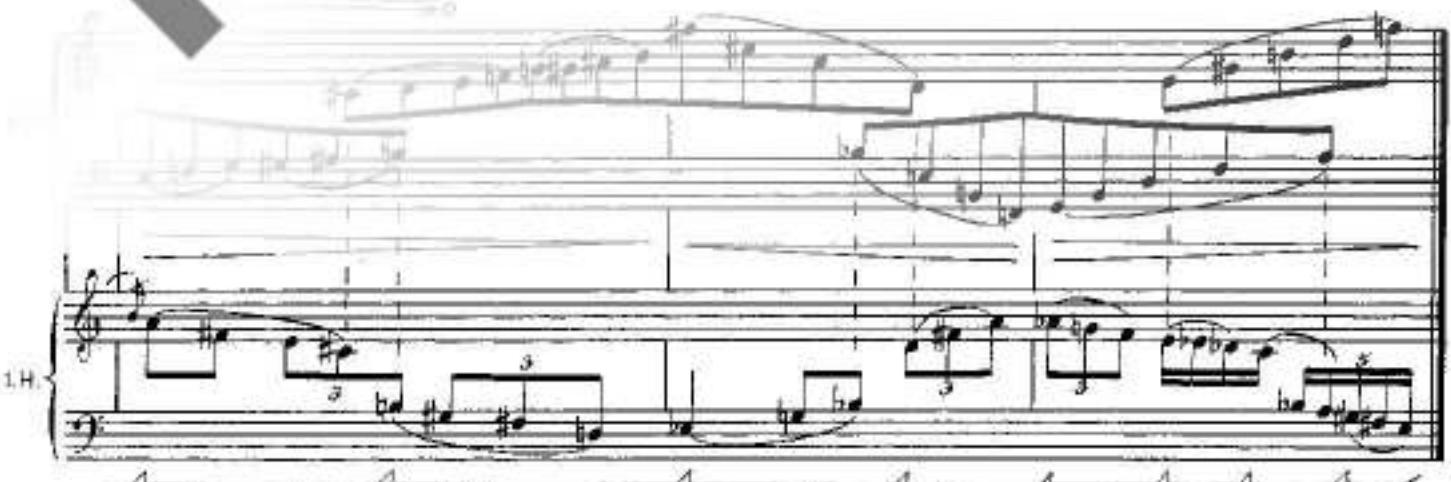
R.H. { 

frei / freely

tr.

r.H. { 

zurückhaltend  
whispered

L.H. { 

# PREVIEW

## Low Resolution

Mühe

6

3

8 heftig bewegt / impetuous movement



? : Kehlkopf - wie gehustet

throat noises - like coughing



▲: starker Aufstampfen des Hinterkopfes

loud stamping of head



x) Diese crescendi jeweils deutlich leiser ansetzen,  
damit ein starkes crescendo möglich ist.

Begin these crescendi distinctly more softly to make  
powerful crescendo possible.

**PREVIEW**  
Low Resolution

A black and white photograph of a classical piano score. The page features several staves of musical notation with various dynamics like 'fff' and 'f'. A large, semi-transparent watermark runs diagonally across the page, reading 'PREVIEW' in large letters and 'Low Resolution' in smaller letters below it.

A black and white musical score for orchestra. The score consists of five staves of music, each with various clefs, key signatures, and dynamic markings like 'f', 'fff', and 'p'. A large, semi-transparent watermark with the word 'PREV' in a bold, sans-serif font runs diagonally across the top half of the page. A second, smaller watermark with the words 'Low Resolution' in a similar font runs diagonally across the bottom half of the page.

4

## Liebes-Lied

zärtlich und leise  
gentle and soft

The musical score consists of three staves of music. The top staff is for 'Stimme Voice (summen) (humming)', indicated by a brace and a note labeled '(summen)'. The middle staff is for '3', and the bottom staff is for the piano. The music includes dynamic markings like  $f\acute$ ,  $ff$ ,  $p$ ,  $pp$ , and  $ppp$ . Pedal indications ('Ped.') are placed under notes in all three staves. The score is annotated with large, semi-transparent text: 'PREVIEW' running diagonally across the top half, and 'Low Resolution' running diagonally across the middle section. In the background, there are faint, overlapping musical fragments and text like 'frei free'.