

*Marc Sabat*

**2 piano studies**

PLAINSOUND MUSIC EDITION

## 2 piano studies (1995)

### *Phrases:*

The notation consists of phrases (connected by dotted slurs), made up of notes of unspecified pitch. Instead of noteheads, there are fingerings (1-2-3-4-5). In both parts (I and II), the performer freely chooses notes that can be played by the indicated finger patterns, thus shaping the harmonic framework of the music. In part II, the patterns of fingering are a repetition of part I, with slight variations. The choices of pitch should be similar, but ought not to be predetermined by the performer.

Within each phrase, upward stems indicate the right hand, and downward stems the left. An "x" through the stem indicates the release of an already depressed key, and these releases should be as active and audible as possible (this may be facilitated by timing as well as by the choice of pitches). In the first part, each finger used remains depressed until released by an "x"'d stem or by a change of register. In the second part, fingers held down at the end of each phrase continue to sustain ONLY until a new phrase begins (in some cases, this will produce silences).

Dynamics are indicated normally, but as there are no "mf" or "mp" indications, the distance between "p" and "f" can be somewhat compressed. The extreme nature of the dynamic changes should be articulated as clearly as possible.

### *Registers:*

Certain phrases begin with a register change, chosen from the following set of possibilities:

FAR - MID - NEAR - CROSS - MID CROSS

The full range of the piano equipped with dampers is generally available. A register change indication for one hand refers to the region between *the current position of the other hand* and *the respective extreme pitch of the available gamut* (i.e. between the left hand and the highest pitch with a damper, between the right hand and lowest pitch). The only exceptions are the initial positions of the hands, which are in relation to the center of the gamut (F# below middle C approximately). There is a considerable freedom in the choice of these registers, but the pattern chosen for the first part should be maintained in the second as closely as possible.

*Tempo:*

Timing is free, but releases and attacks should be given equal importance as musical events. The flow of time between phrases is also free, to be explored as one means of shaping the music. The phrases are not distributed graphically in time-space notation, instead they are left equidistant, allowing the performer to determine different possible interpretations.

In Part II, the phrases of Part I are repeated with slight variations in the pattern of attacks and releases. As much as possible, similar pitches and registers should occur, without determining these precisely in advance. In an analogous manner, the timing of events may be somewhat altered to suit the slightly different phrases. The numbers occurring at the beginning of each system indicate which fingers remain depressed at that point.

The two studies comprise one piece and should be performed with only a small break as is necessary to turn pages.

# 2 piano studies

## I

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Fingers remain DEPRESSED until a RELEASE ( \* ) or a shift of hand position

**System 1 (MID):**  
 Top line: (MID) 2 5 4 4\*  
 Dynamics: *f* - *pp* → CENTER  
 Bottom line: 5 1 5\* (CENTER) 5 1 2 3 5 5 3\*  
 Dynamics: *p ff* (CENTER) *f* (*f*) *fff f* (*f*)  
 Instruction: *Red.* -----

**System 2 (1-5):**  
 Top line: 4 3 4 4 2\*  
 Dynamics: *p ff f p*  
 Bottom line: 4 3 4 3 1 5 4 3 3 1 3 1\* 2 3 3\*  
 Dynamics: *p ff f p*  
 Instruction: *Red.* -----

**System 3 (4-3):**  
 Top line: 4 5 5 3 4 1 2 3 4 3 5\*  
 Dynamics: *pp f fff f p pp*  
 Bottom line: 3 1 4 3 2 1 3 4 3 4 3 5\*  
 Dynamics: *f f (f) ff*

**System 4 (2-1):**  
 Top line: 2 5 3  
 Dynamics: *fff fff*  
 Bottom line: 2 3 1 1 1 5 1 2 5 1 4 4 2 2 2\*  
 Dynamics: *fff pp p p f ff f pp*  
 Instruction: *Red.* -----

Additional instructions: **CROSS** (indicated by a curved arrow pointing to the end of the fourth system).

(l.H.)

5  
3  
1

1 5 5 5 4 1 5 \* | \* | \* (l.H.) 5 3 3 1 5 3 4 2 4 5

*f pp f ff* (r.H.) 1 1 1 *pp ff pp f*

(r.H.)

1  
2  
3  
4  
5  
3

\* | \* | \* 2 5 4 3 1 5

3 3 1 MID (CROSS) 5 3 1 3 4 1 \* *fff*

*ff p f ff*

Red. ....

(5)

5

2 5 2 2 1 5 2 \* \* \* | \* \* \* | \* \* \* 5 4 3 5 1 5 3

*p (p) ff f* NEAR (NORM) 1 2 2 3 *ff pp f*

Red. ....

3  
1

3 1 3 3 5 1 2 1 2 3 3 2 4 4 MID

*p ff pp ff p ff pp f pp*

Red. ....

2

5 3 | 4 5 4 3 2  
*f* | *p* | *ff*

1 | 5 5 2 4 5 3 3 | 4 5 2 | 3  
 | \* \* | | | \* | \* \* | |  
*fff* | *pp* | *p* | *pp* | *ff* | *f*

2

4 4 1 1 3 5 5 1 | 3 | 4 4 4  
*pp* | *p pp* | *fff* | | *pp* | *fff*

2 1 5 4 5 3 1 3 5 4 | MID 2  
 \* \* | | \* \* | | | \* |  
*p f* | *ff* | *f*

4

2

2

4 4 2 | 3 2 3 | 3 5 | 1 5 5 5 2 2 4 | 1 2 | 3 | 5  
 | \* \* | | \* | | | \* | \* \* | \* | \* | \* | \*  
*pp* | *p f* | *f p* | *f pp* | *ff pp* | *fff* | (*fff*) | (*fff*) | \*

4

2

2

3

4

4 5 5 | 2 2 3 2 3 4 | 1 1 1 4 3 2 | 3 1 4  
 | \* \* | | \* | | \* | \* \* \* | \* \* \*  
*pp* | *pp* | *p f* | *p* | *pp* | *f* | *NEAR (NORM.)*



## II

Fingers release at the start of each new phrase.

(in the case of a repeated finger, the sustain pedal may be used)

release

(MID)  $f$   $pp$  \* CENTER

release

5 1 5 (CENTER) 5

release

1 2 3 5 5 \*

release

3

$fff$   $f$   $pp$   $fff$

*And.*

sempre simile

(release)

4 3 4 3 1 5 4 3

$p$  ( $p$ )

3 1 3 1

$p$

FAR 4 3 4 4

$p$   $f$  ( $f$ )

2

$fff$

2

$fff$

2 3 3

$ff$   $pp$

4

$fff$

3 1 4

$ff$

5 5 3

$pp$   $ff$

4 1

( $ff$ )

2

$fff$

3

$fff$

2 1 3 4

$f$

3 4 3 5

$p$   $f$

5

$fff$

2

$fff$

2

$fff$

3 1 1 1

$f$   $pp$   $f$

5 1 2 5

$p$   $f$

3

$fff$

1

$fff$

4

( $fff$ )

4

$pp$   $ff$

CROSS

2 2 2

$pp$   $ff$

*And.*



1 5 5 5 4 | 1 | 5 | 1\* | 1 | 5 | 3 | 3 1 5 3 4 2 4 5

*f pp f* | *fff* | *pp* | *fff* | *p*

3 3 1 | 2 5 4 3 1 | 5

*pp ff* | *f* | *fff*

MID (CROSS) 5 3 1 3 | 4 1

*f p f* | *ff*

Red. ....

2 5 2 2 1 5 2 | 5 4 3 5 | 1 5 | 3

*p* | *p f* | *ff* | *fff*

NEAR (NORM) 1 2 2 3 | \*

*f pp f*

(\*)

3 | 1 3 | 3 | 2 | 1 3 3 5 | 1 2 | 1 2 3 3 2 4 4

*fff* | *ff* | *fff* | *f pp f* | *ff* | *p pp*

MID

Red. ....

5 3      4 5 4 3 2  
*ff*      *p f*  
 1      5 5 2 4 5 3 3      4 5 2      3  
 |      | \* | | | \*      | | |      |  
*fff*      *pp p pp*      *ff*      *fff*

4 4 1 1 3 5 5 1      3      4 4 4  
*pp*      *p pp p*      *fff*      *pp ff*  
 2 1 5 4 5 3 1 3 5 4      2  
 | | | \* | \* \* | \*      |  
*pp*      *Red.*      *fff*

MID

4 4 2      3 2 3      3 5  
*pp ff*      *p ff*      (*ff*)  
 | \* |      | \* |      |  
*Red.*      *FAR*  
 1 5 5 5 2 2 4      1 2      3      5  
 | | \* | | \* |      |      |      |  
*p pp p pp p*      *f*      *fff*

4 5 5  
*ff pp*  
 |      | \* |  
*Red.*      *CROSS*  
 2 2 3 2 3 4      4      1 1 1 4 3 2      3 1 4  
 | \* | | \* |      |      | \* | | |      | \* |  
*pp p f (f)*      *fff*      *pp f*      *ff*

NEAR (NORM)

1 3 2 5 3 4 | 4 | 2 2\* | 5 | 4 5 5 3 1 2 3 | 5 | 5 4

*f p f* *fff* *fff* *pp* *fff* *p pp p* *fff* *ff*

4 5 | 4 | 1 | 2 3 4 2 2 5 3 1 | 5 | 3 4 1 2 3\* | 5 4 3 | 3 4

*ff* *fff* *p* *fff* *p f* *ff*

5 | 2 4 2 2 5 1 5 2 3 3 5 | 2 1 | 2 3 | 5 | 5 1 2 4 4 1 2 2 4 4

*fff* *pp* *ff* *fff* *pp*

1 | 2 3 | 4 4 4 | 4 4\*

*fff* *ff* *pp* *ff* *pp*