

**DAS SEUFZEN  
DER ZAHLEN**

**FOR PIANO SOLO**

**KEVIN H. GRAY**

## FOREWORD

*Das Seufzen der Zahlen* was composed between February and April of 2011. It is intended as a tribute to a number of German or Germanic composers whose conceptualizations for keyboard frequently contain elements that I particularly admire. This music is therefore gratefully dedicated to Carola Bauckholt, Hanns Eisler, Burkhard Friedrich, Beat Furrer, Georg Friedrich Haas, Hermannn Keller, Sven-Ingo Koch, Robert HP Platz, Enno Poppe, Tobias PM Schneid, Wolfram Schurig, Charlotte Seither, Gunter Steinke, Karlheinz Stockhausen, Anton von Webern, and Bernd-Alois Zimmermann.

I will ever prefer performances of most of my piano music, and particularly this music, that are characterized by under-pedaling, rather than over-pedaling. In the case of *Das Seufzen der Zahlen*, it is only the fear that a Draconian interpretation of *secco* could prove too dry for some performance venues that prevents my prescribing that pedal be foresworn entirely.

By the same token, while rubato is perhaps not entirely out of place, here and there, during this work, I trust that pianists will be sensitive to the fact that the overuse of this element will only serve to obscure the notated rhythms, which are the very breath of this music.

Kevin H. Gray  
Summer, 2011

A handwritten signature in black ink, appearing to read 'Kevin H. Gray', written in a cursive style.

# Das Seufzen der Zahlen

Kevin H Gray

$\text{♩} = 80$   
**11**  
**16** *mp* *mf* *mp* *mf* *p* *mp*

*energico,  
ma soave*

6 *mf* *f* *mf* *mp* *mf* *pp*

10 *f* *mp* *mf* *f* *mp* *mf*

14 *mp* *p* *mf* *f* *mf* *f*

18 *mf* *mp* *p* *mp*

*mp* *mf* *p* *pp* *mf* *p*

22 *f*

*mf* *f* *mp* *f*

26 *mp* *mf* *f*

*p* *mf* *p* *mp* *mf* *f* *mf*

30 *mf*

*f* *mf* *mp* *f* *p* *mp*

34 *f* *mf* *mp*

38 *mf* *mp* *p* *mf* *pp* *f*

43 *mf* *p* *mp* *mf*

47 *f* *mf* *f* *mf* *mp*

51

pp ppp 3 pp

ppp p ppp pp

3 3

Detailed description: This system contains measures 51 through 55. The right hand starts with a whole rest in measure 51, then plays a series of eighth notes with slurs and accents. Dynamic markings include *pp*, *ppp* (with a triplet of eighth notes), and *pp*. The left hand has a whole rest in measure 51, followed by triplet eighth notes in measures 52 and 53, and then eighth notes with slurs and accents in measures 54 and 55. Dynamic markings include *ppp*, *p*, *ppp*, and *pp*.

56

p 3 ppp pp

ppp p ppp

Detailed description: This system contains measures 56 through 61. The right hand has a triplet eighth note in measure 56, followed by eighth notes with slurs and accents. Dynamic markings include *p*, *ppp*, and *pp*. The left hand has eighth notes with slurs and accents in measures 56 and 57, followed by a whole rest in measure 58, and then eighth notes with slurs and accents in measures 59 and 60. Dynamic markings include *ppp*, *p*, and *ppp*.

62

ff mf f ff mf f f mp mf f ff

f ff mf ff mp mf mp f mf f ff

Detailed description: This system contains measures 62 through 65. The right hand features eighth notes with slurs and accents, with dynamic markings *ff*, *mf*, *f*, *ff*, *mf*, *f*, *f*, *mp*, *mf*, *f*, and *ff*. The left hand has eighth notes with slurs and accents, with dynamic markings *f*, *ff*, *mf*, *ff*, *mp*, *mf*, *mp*, *f*, *mf*, *f*, and *ff*.

66

ff mf f ff 3 mp mf

ff f ff mf f mf mp

3 3

Detailed description: This system contains measures 66 through 70. The right hand has a triplet eighth note in measure 66, followed by eighth notes with slurs and accents. Dynamic markings include *ff*, *mf*, *f*, *ff* (with a triplet of eighth notes), *mp*, and *mf*. The left hand has eighth notes with slurs and accents, with dynamic markings *ff*, *f*, *ff*, *mf*, *f*, *mf*, and *mp*. There are also triplet markings in measures 67 and 69.

70 *mp* *mf* *ff* *mf* *f* *ff* *p* *mp*

74 *ff* *f* *mp* *mf* *p* *mp*

78 *mf* *f* *ff* *pp* *ppp* *p*

82 *ppp* *pp* *p* *ppp*

86 *pp* *mf* *mp*

*ppp* *mp* *mf* *p* *mp*

91 *mf* *mp* *p* *mp* *mf*

*mf* *p* *mp* *pp*

95 *mp* *p* *mp* *mf* *mp* *mf*

*p* *mp* *mf* *mp* *mf*

99 *mf* *f* *mf* *f* *mp* *f* *mp*

*f* *mp* *f* *mp*



103 *mp* *f* *mf* *mp* *f* <sup>7</sup>

107 *mp* *mf* *f* *mf* *mp*

111 *mf* *f* *mf* *mp* *f*

115 *mp* *mf* *f* *pp* *f* *mp* *mf* *f* *mf*

118 *mf* *f* *mf*

122 *f* *mp* *mf*

*f* *mp* *f* *p* *mf* *p* *mp*

126 *f* *mf* *f* *mp*

*mf* *f* *mp*

129 *f* *mf* *f* *mf*

*mf* *f*

132 *f* *mf* *mp*

Musical score for measures 132-134. Treble clef starts with a key signature of one flat and a sharp. Dynamics range from forte (*f*) to mezzo-piano (*mp*). Five-fingered chords are indicated with '5' and brackets. Accents are present over several notes.

♩ = 72  
135 *mf* *mp* *p*

Musical score for measures 135-137. Tempo marking is quarter note = 72. Dynamics range from mezzo-forte (*mf*) to piano (*p*). Five-fingered chords are indicated with '5' and brackets. Accents are present over several notes.

138 *ppp*

Musical score for measures 138-140. Dynamics range from pianissimo (*pp*) to pianissimo (*ppp*). The piece concludes with a double bar line.

4'52"