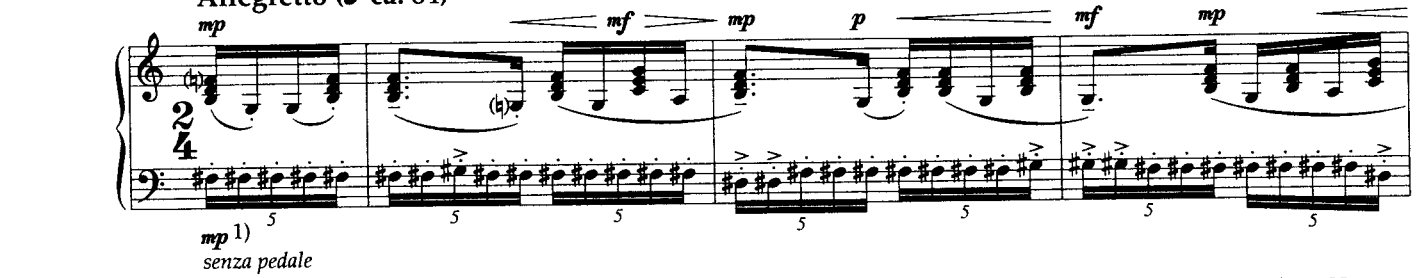
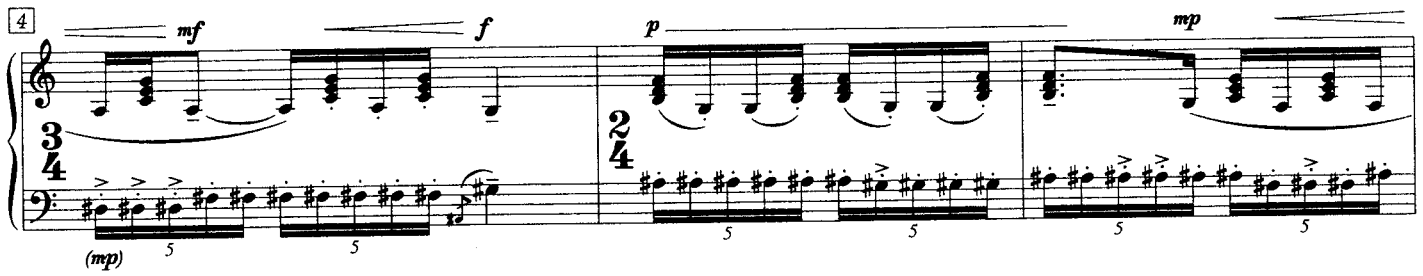
PASSÉ COMPOSÉ

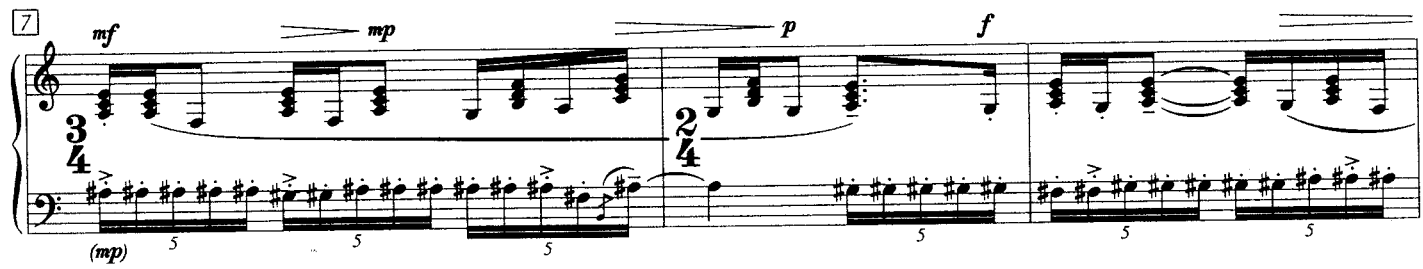
KlavieRhapsodie

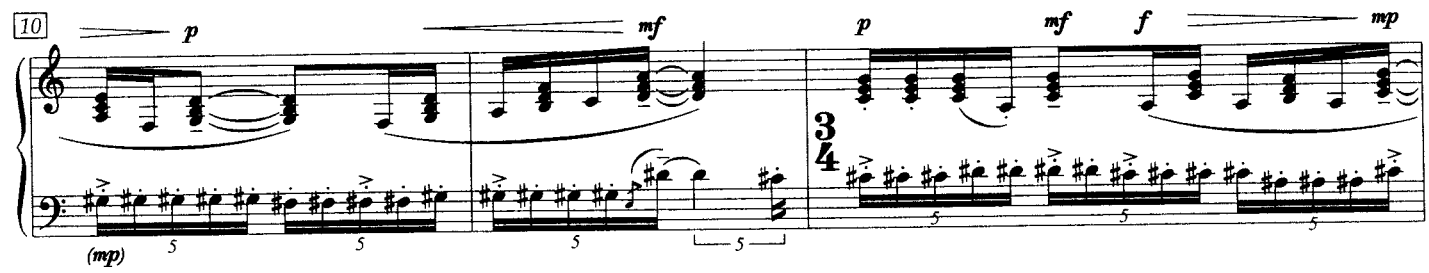
Mauricio Kagel
1992-93

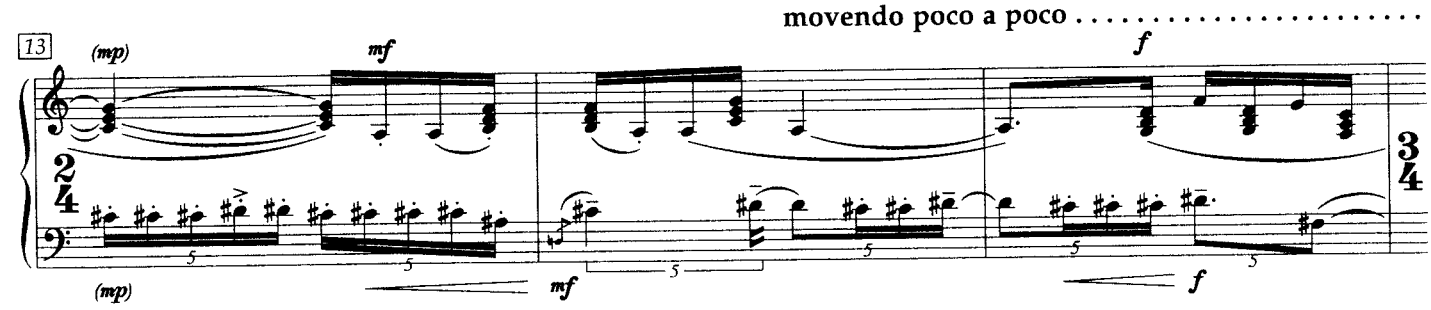


1) l. H.: mit Ausnahme der Akzente bleibt die Laustärke bis Takt 13 konstant; die dynamische Phrasierung findet in der r. H. statt.
l. h.: apart from the accents, the volume is constant up to bar 13; the phrasing through dynamics takes place in the r. h.









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. . (mov.) . . . . . più mosso

16

(f) mf mp p pp

(f) mf mp p pp

1) l. H.: *ossia 8va bassa* bis Takt 30 / *l. h.: ossia 8va bassa till bar 30*

19

(pp) p pp p

(pp) p

22

(p) pp p

(p) pp

25

pp p pp

(pp) p

28

(pp) p pp p cedendo . . . .

(p)

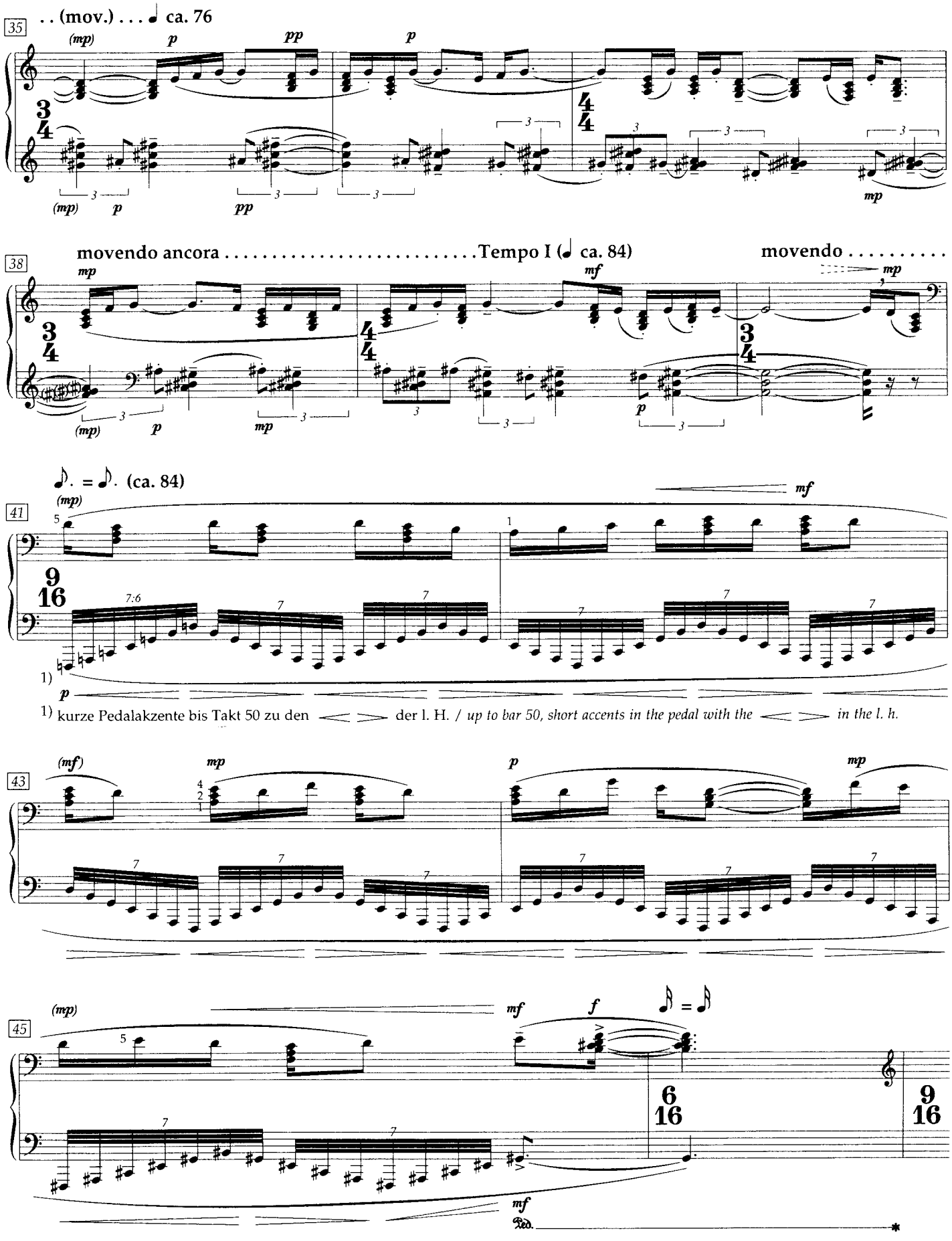
1) wenn vorher *8va bassa: loco / if 8va bassa previously: loco*

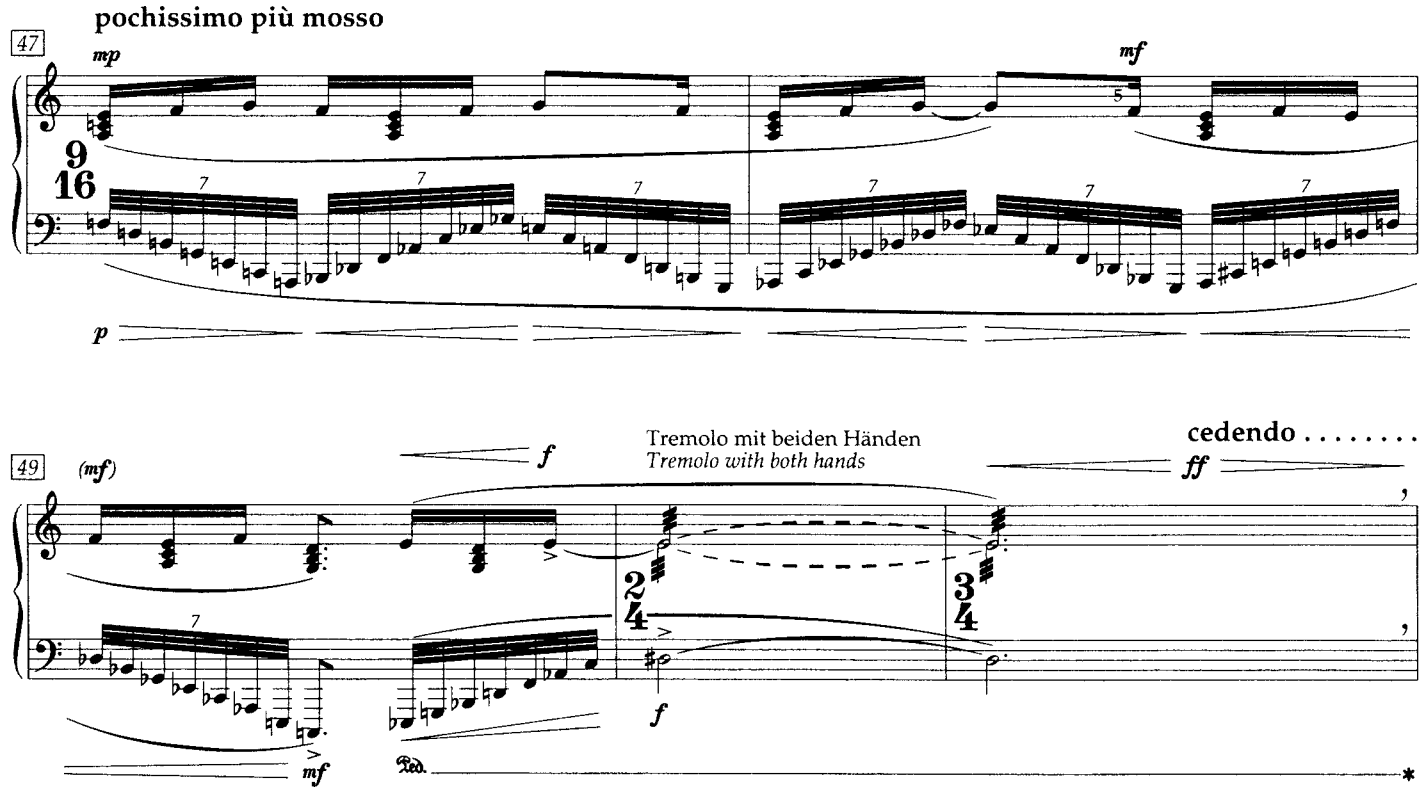
32

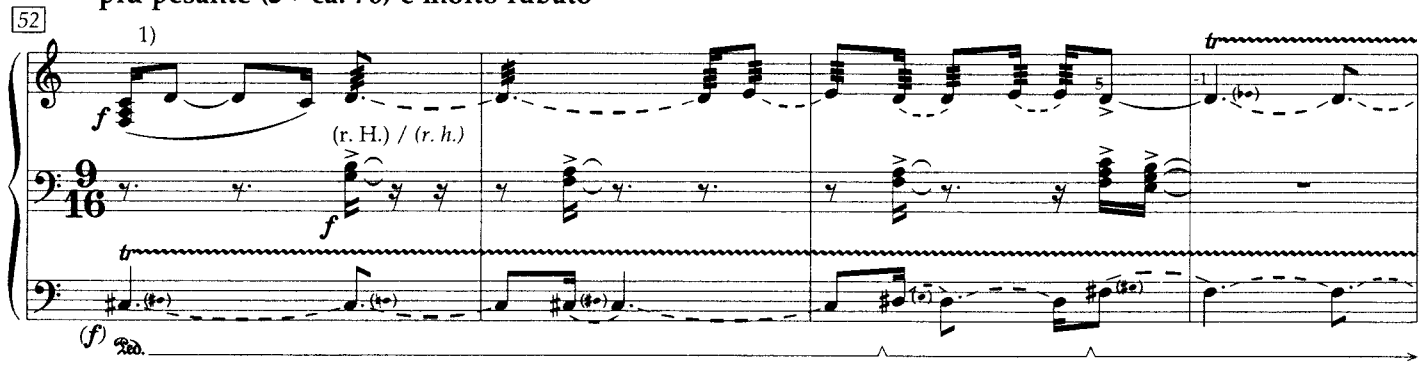
Andantino (♩ ca. 62) movendo poco a poco . . . . . .

pp , *dolce!* p mp

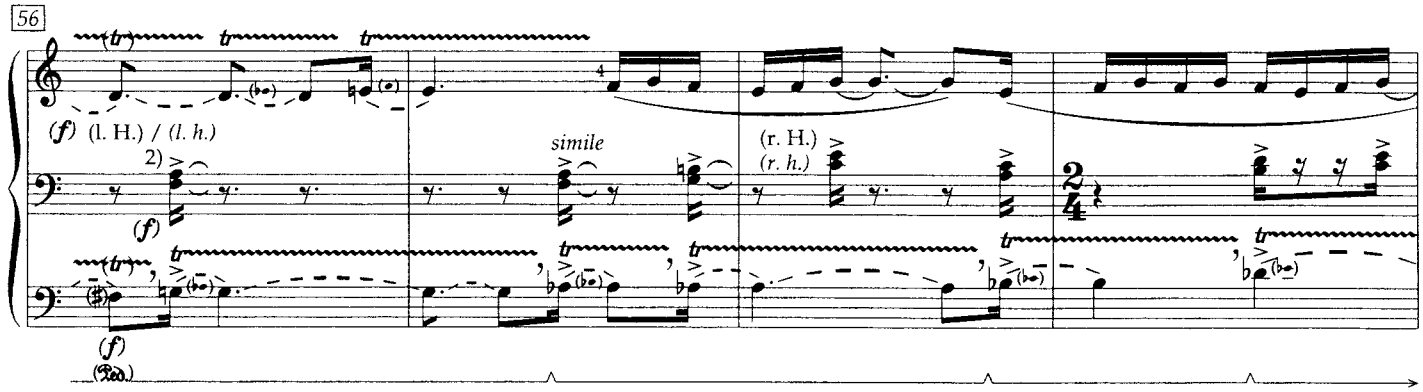
pp , *dolce!* p mp


35
. . (mov.) . . . ♩ ca. 76
(mp)
p
pp
p
3/4
4/4
(mp)
p
pp
mp
38
movendo ancora . . . . . Tempo I (♩ ca. 84)
movendo . . . . . .
mp
mf
mp
3/4
4/4
3/4
(mp)
p
mp
p
41
♪. = ♪. (ca. 84)
(mp)
mf
9/16
7:6
1)
p
1) kurze Pedalakzente bis Takt 50 zu den < > der l. H. / up to bar 50, short accents in the pedal with the < > in the l. h.
43
(mf)
mp
p
mp
45
(mp)
mf
f
♪ = ♪
6/16
9/16
mf
Ped.

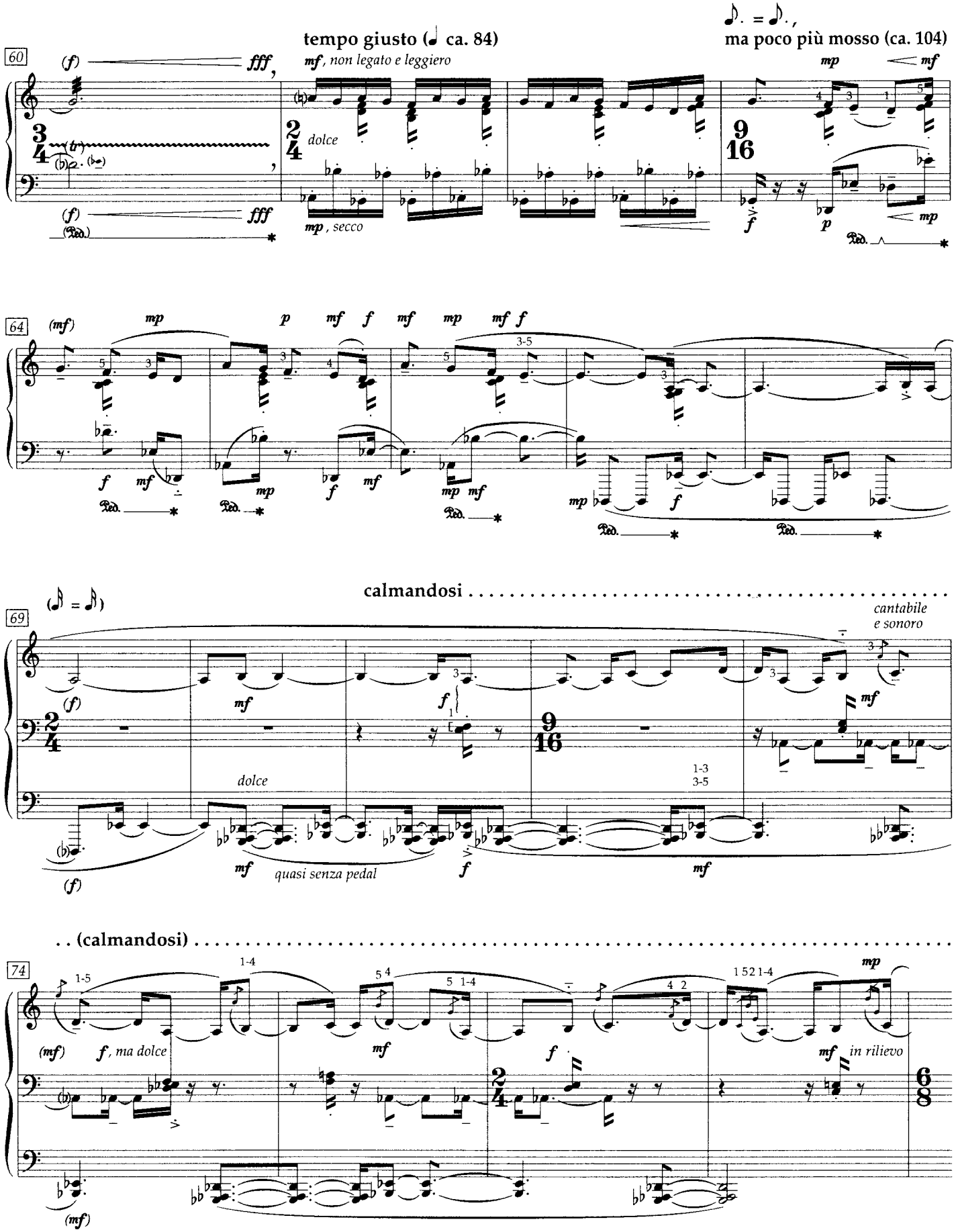


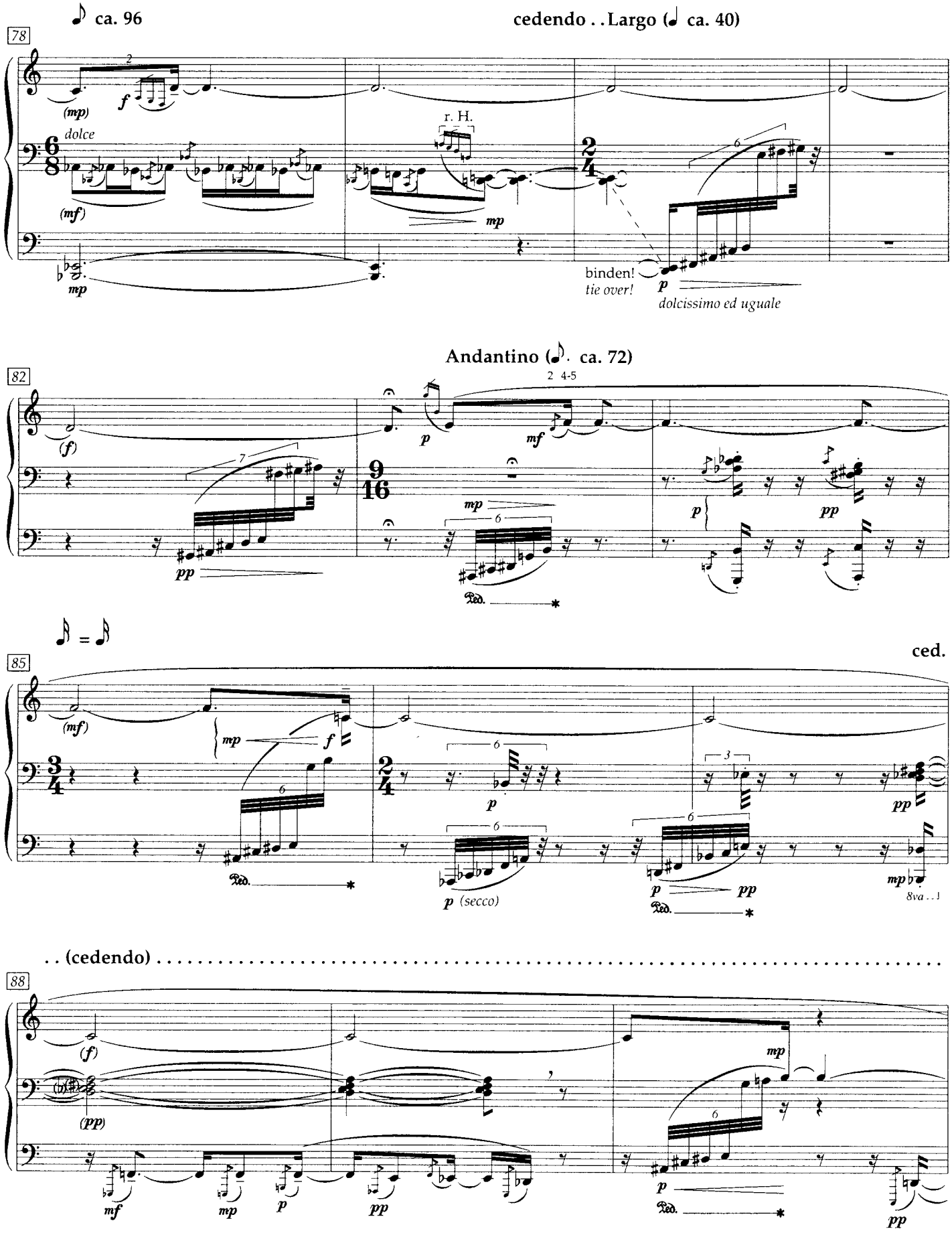


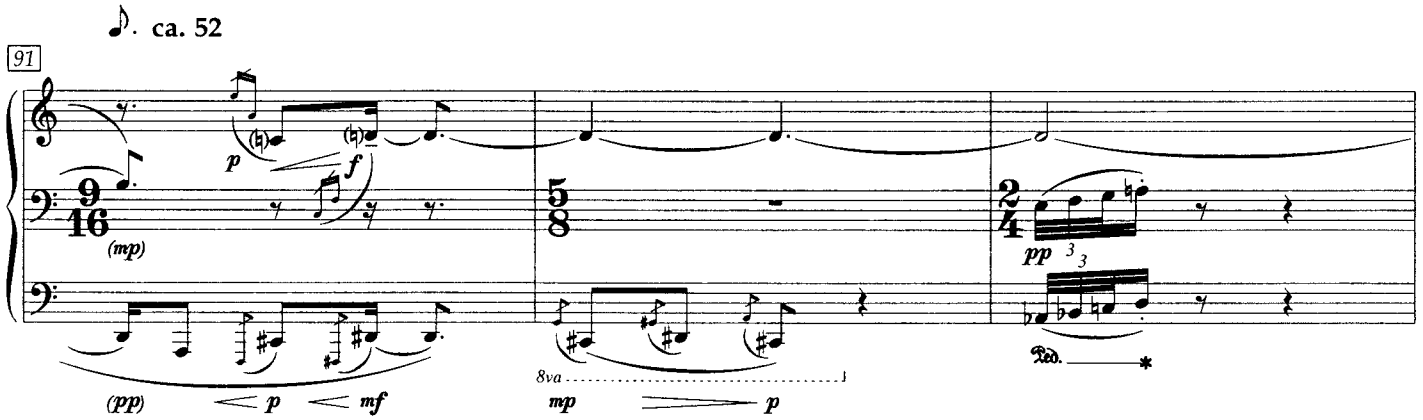
1) bis Takt 60 führen beide Hände häufige < > gleichzeitig oder unabhängig voneinander aus
up to bar 60, both hands execute frequent < >, either simultaneously or independently of each other

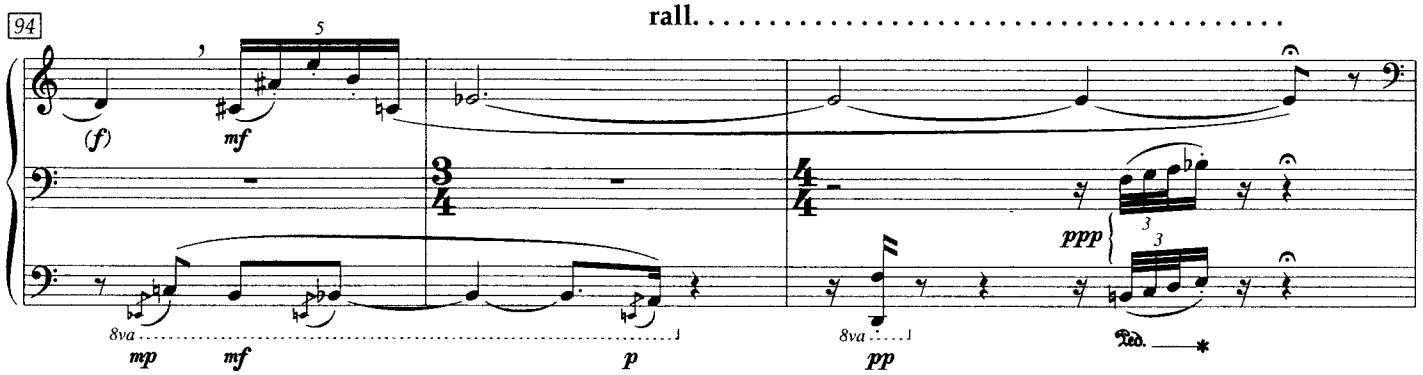


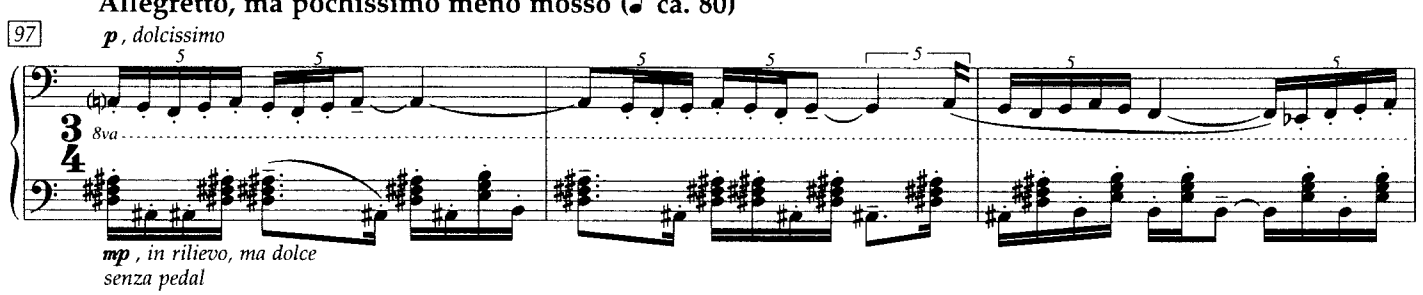
2) Zeit lassen! (Taktmetrum nach Bedarf verlängern) / *take enough time! (if necessary, slow down the metre)*

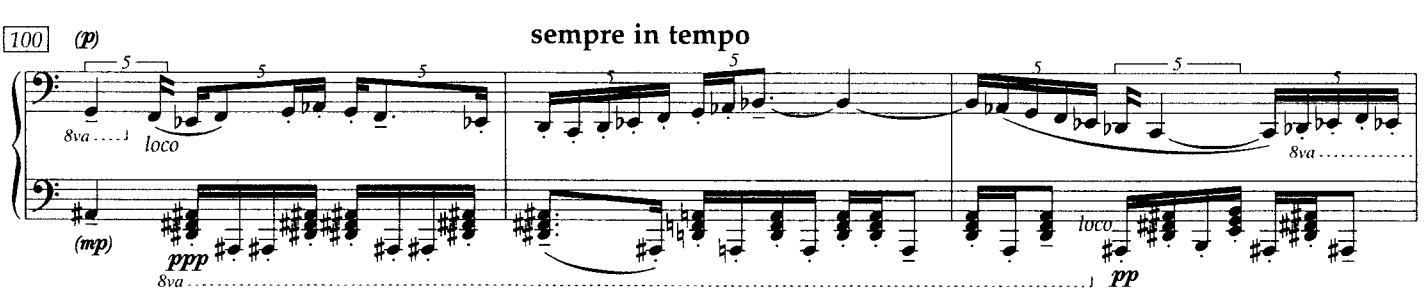

tempo giusto (♩ ca. 84)
mf, non legato e leggiero
dolce
mp, secco
♪. = ♪.,
ma poco più mosso (ca. 104)
mp
mf
f
p
60
64
69
74
calmandosi
cantabile
e sonoro
dolce
mf
quasi senza pedal
1-3
3-5
. . (calmandosi)
f, ma dolce
in rilievo

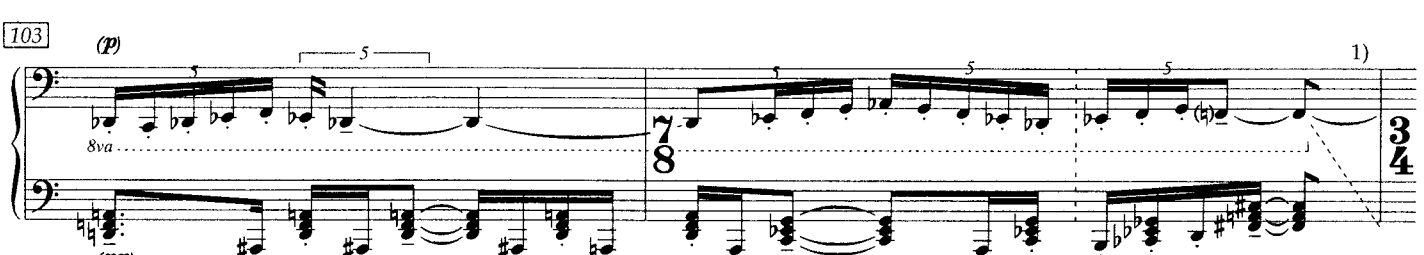

♪ ca. 96
cedendo . . Largo (♩ ca. 40)
78
dolce
r. H.
binden!
tie over!
dolcissimo ed uguale
Andantino (♪. ca. 72)
82
85
ced.
8va . . .
. . (cedendo) . . . . . .
88



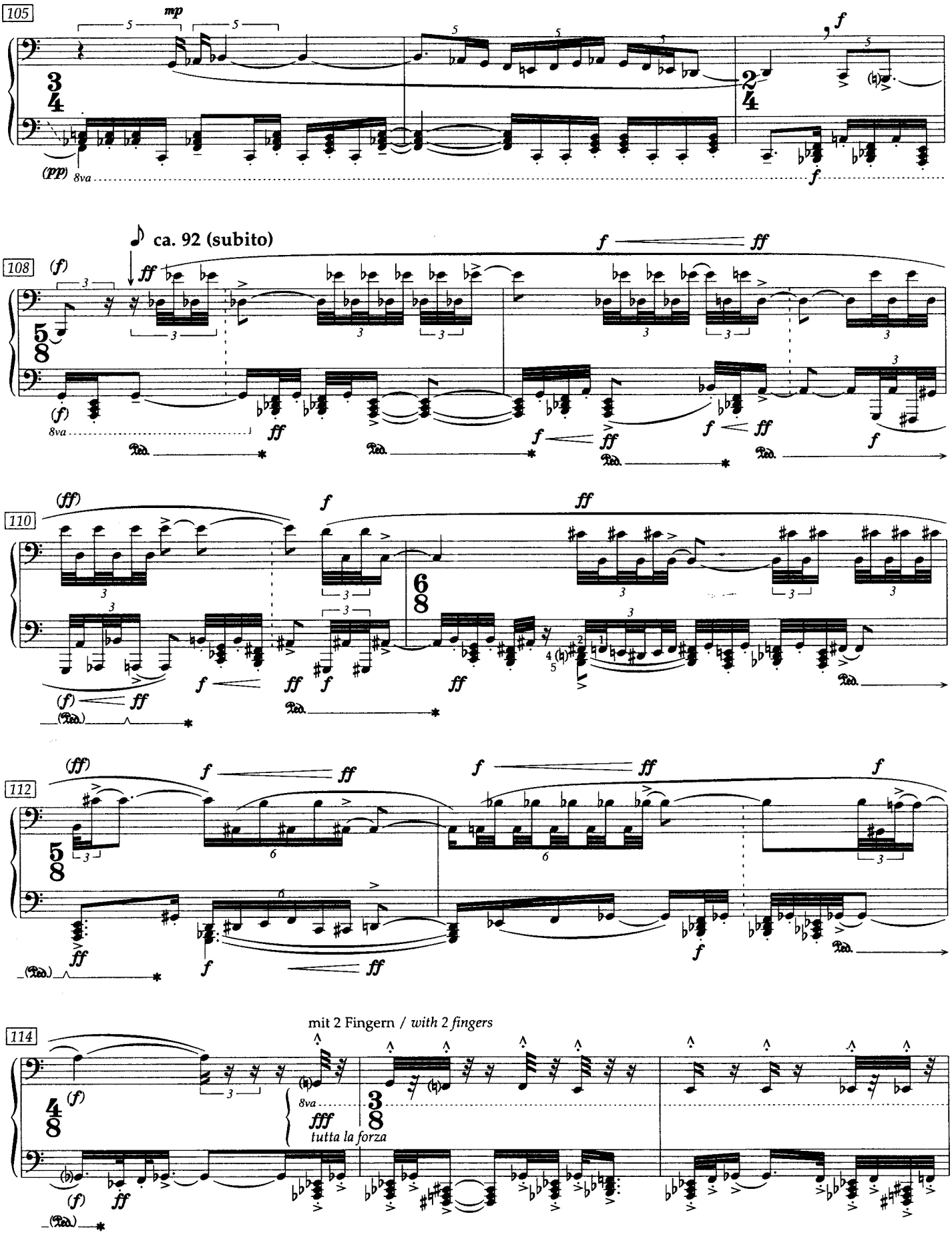


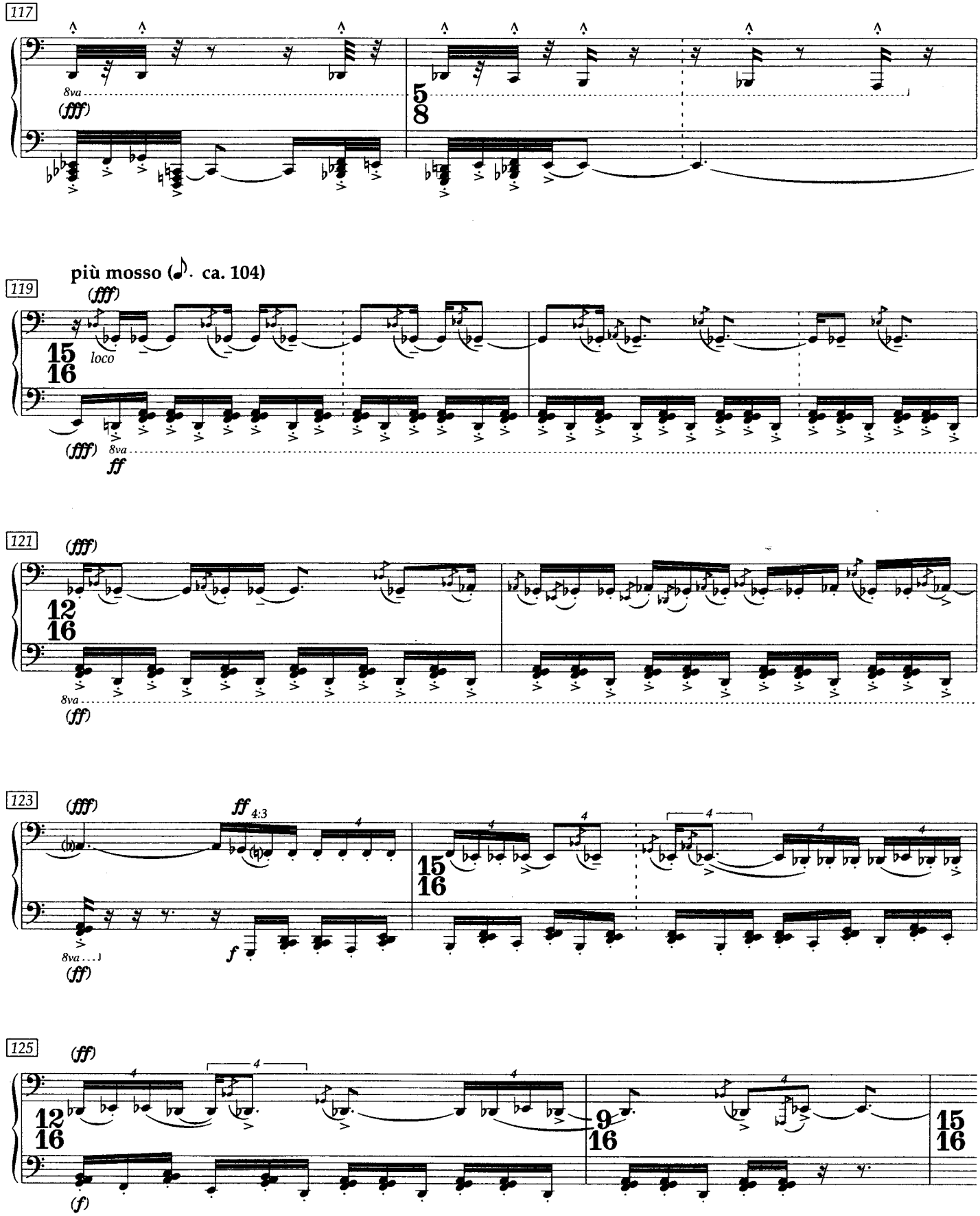






1) zur l. H. binden, mit r. H. blättern / *tie over to l. h., turn page by r. h.*


105
mp
f
(pp)
8va
108
ca. 92 (subito)
(f)
ff
110
(ff)
112
114
mit 2 Fingern / with 2 fingers
fff
tutta la forza


117
8va
(fff)
5
8
più mosso (♪. ca. 104)
119
(fff)
15
16
loco
(fff)
8va
ff
121
(fff)
12
16
8va
(ff)
123
(fff)
ff 4:3
15
16
8va
(ff)
f
125
(ff)
12
16
9
16
15
16
(f)

sempre in tempo

127

(ff) p, dolce

legatissimo

pp

8va

129

(p)

loco 1 2

(pp) p mp

8va

Largo (♩ ca. 60)

132

(p) pp p

(mp) sost. Ped.

135

pp p mp pp p mp pp p

(mp) (sost. Ped.)

137

pp mp p

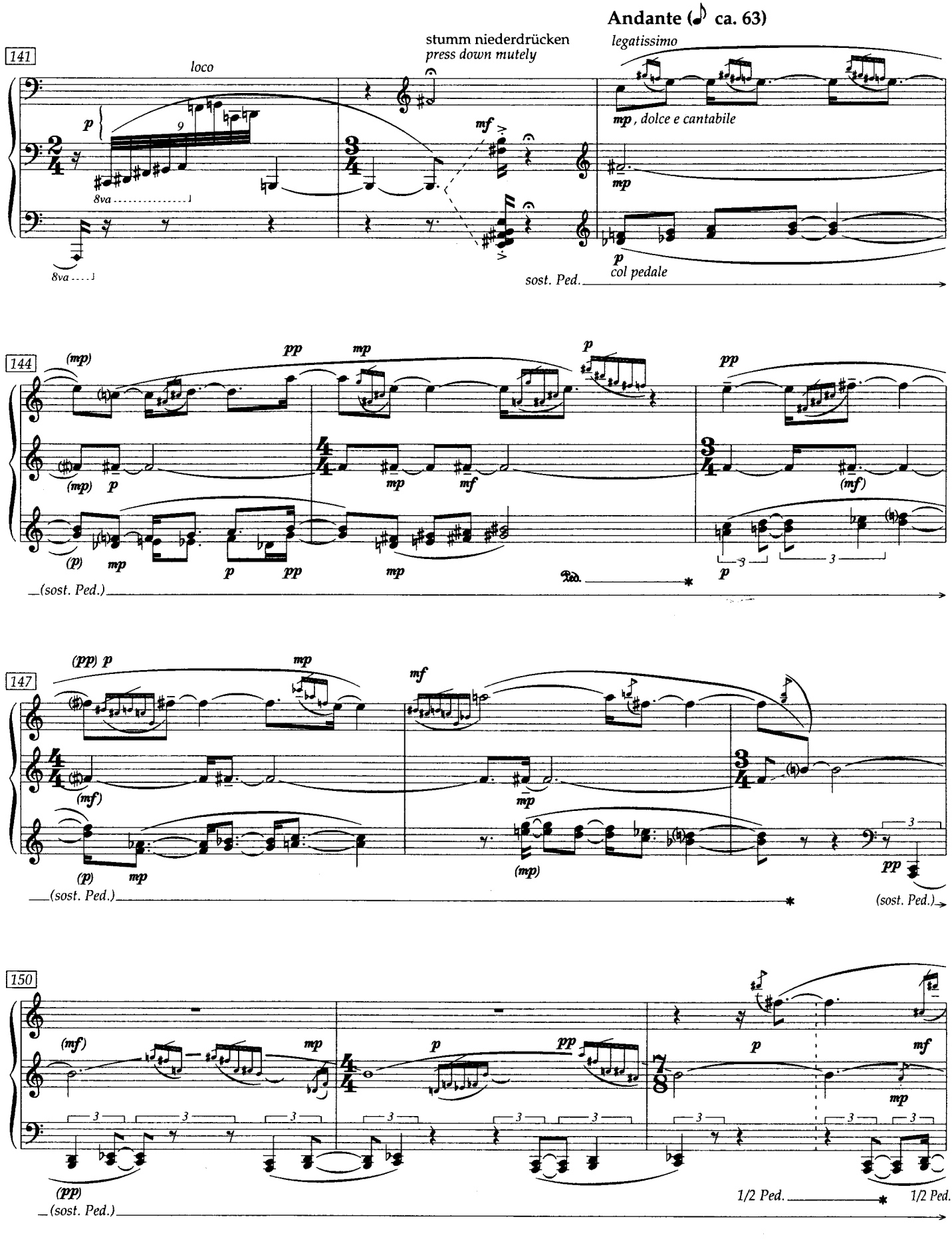
1)

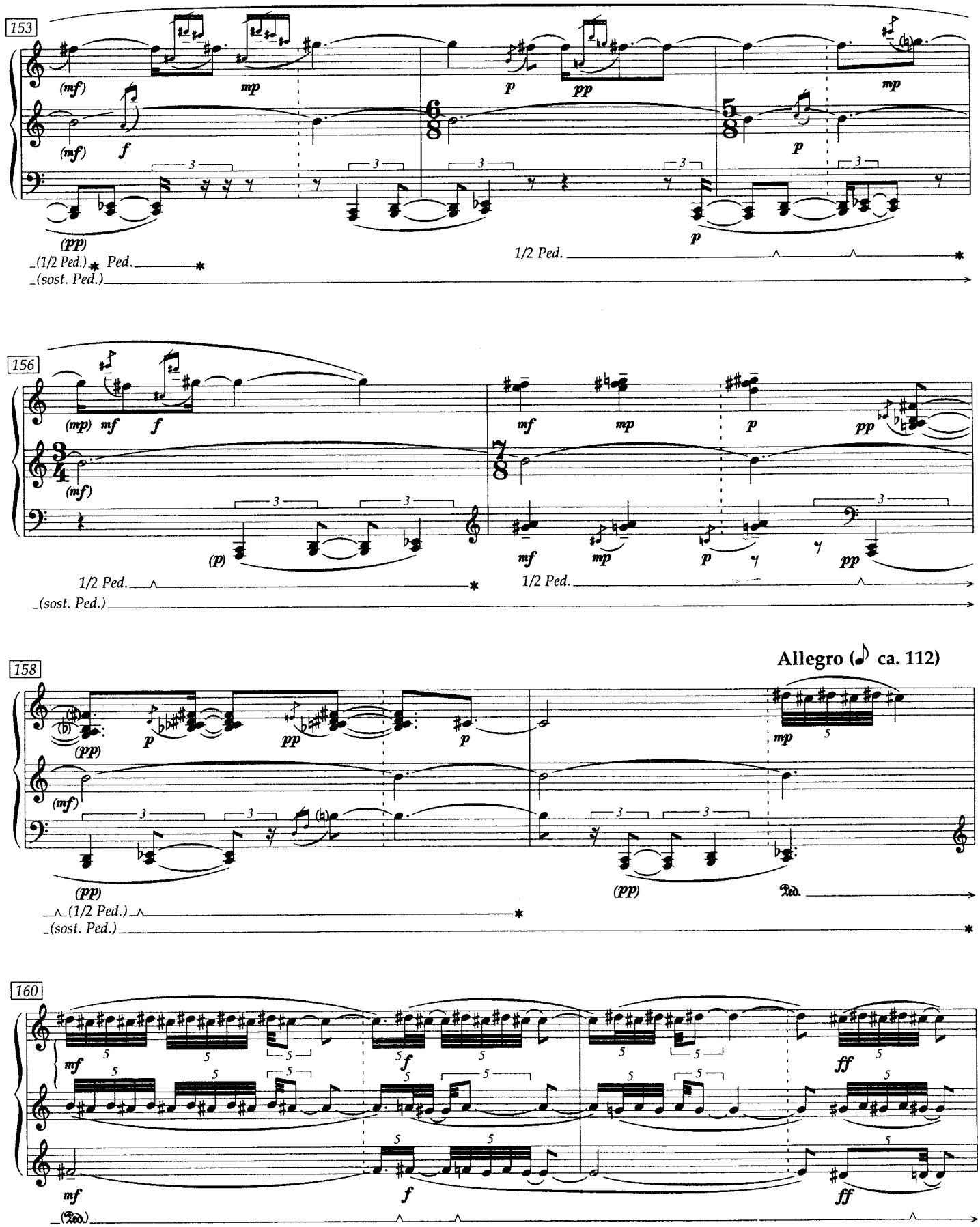
pp

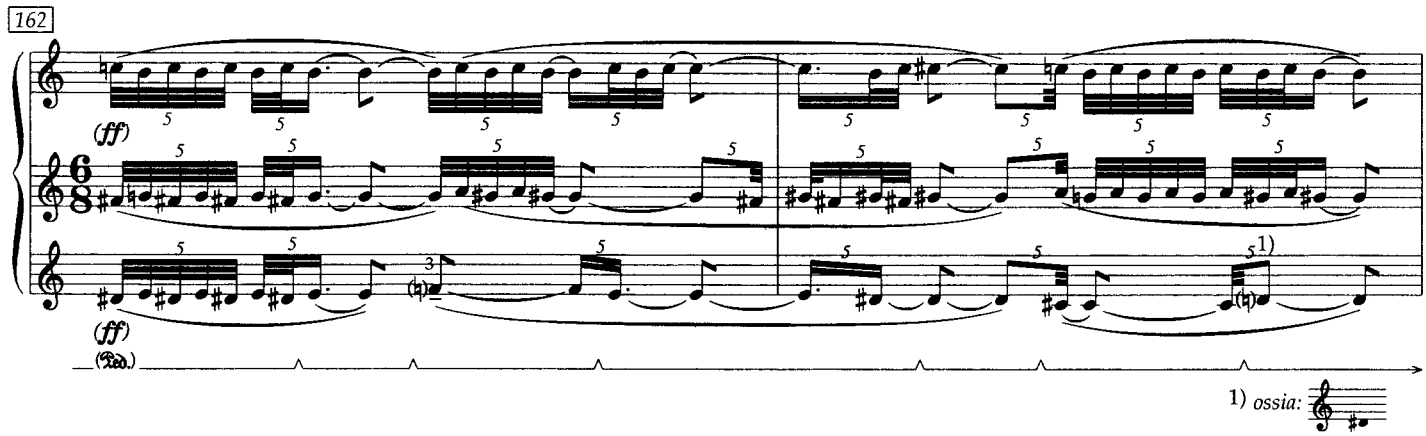
(mp) (sost. Ped.)

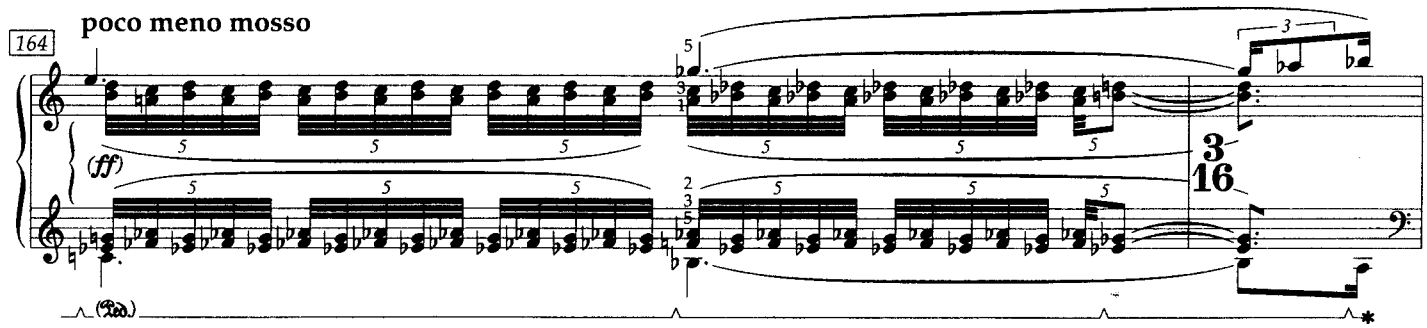
8va

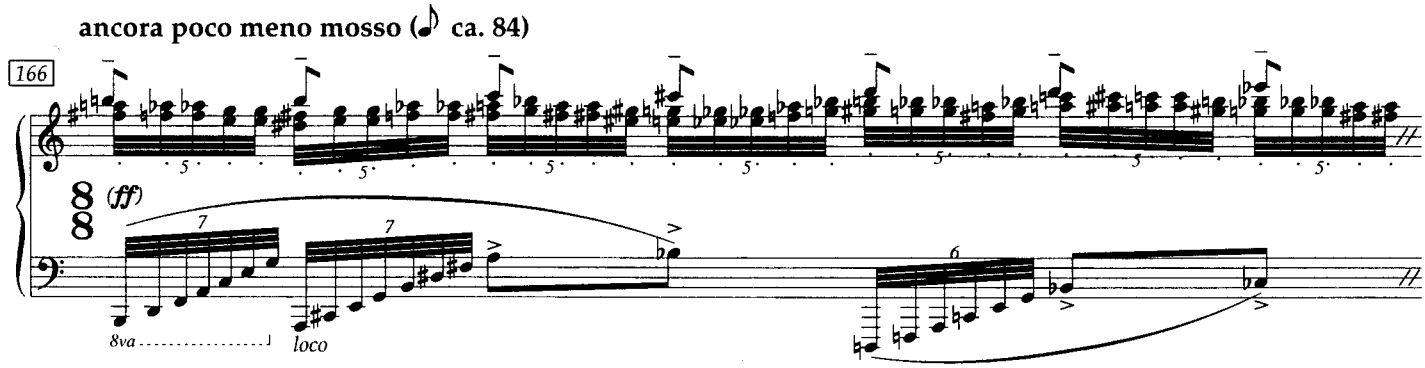
1) stumm niederdrücken / *press down mutely*

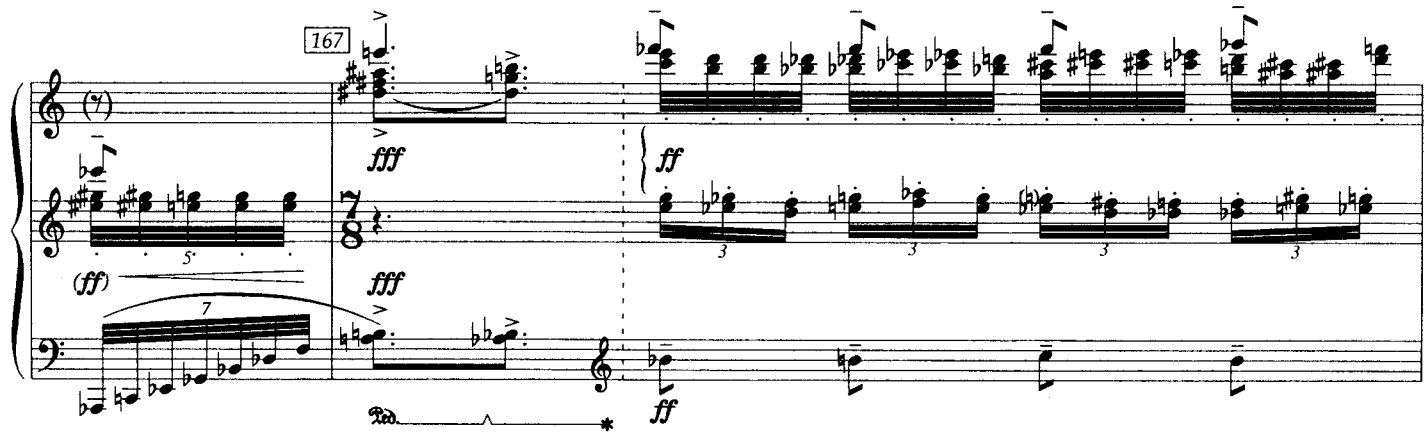

Andante (♪ ca. 63)
141
loco
stumm niederdrücken
press down mutely
legatissimo
mp, dolce e cantabile
col pedale
sost. Ped.
144
(sost. Ped.)
147
(sost. Ped.)
(sost. Ped.)
150
1/2 Ped.
1/2 Ped.
(sost. Ped.)

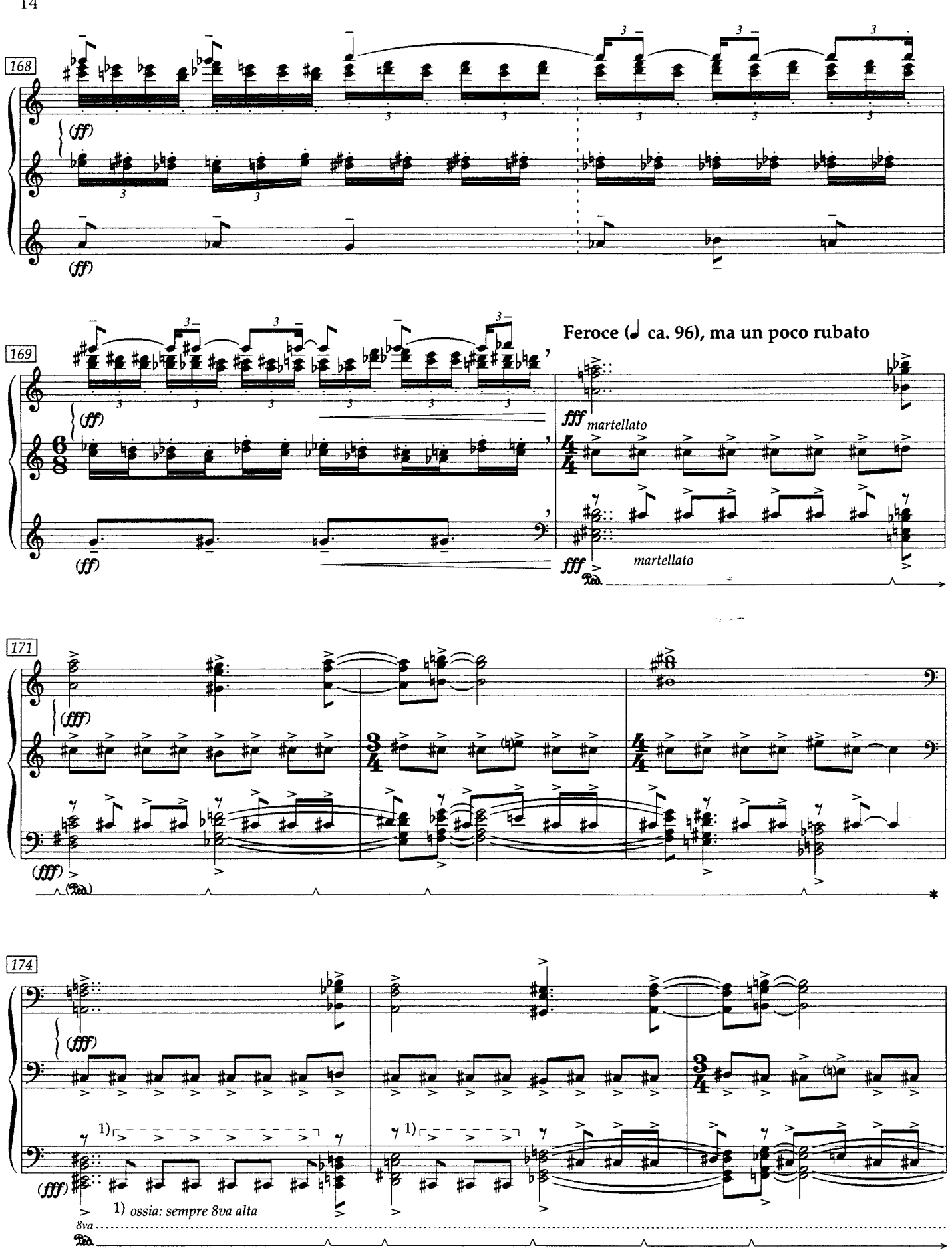

153
(mf)
mp
p
pp
mp
(mf)
f
p
(pp)
p
(1/2 Ped.)
Ped.
(sost. Ped.)
1/2 Ped.
156
(mp)
mf
f
mf
mp
p
pp
(mf)
(p)
mf
mp
p
pp
1/2 Ped.
(sost. Ped.)
1/2 Ped.
158
Allegro (♪ ca. 112)
(pp)
p
pp
p
mp
(mf)
(pp)
(pp)
(1/2 Ped.)
(sost. Ped.)
160
mf
f
ff
mf
f
ff
(Ped.)

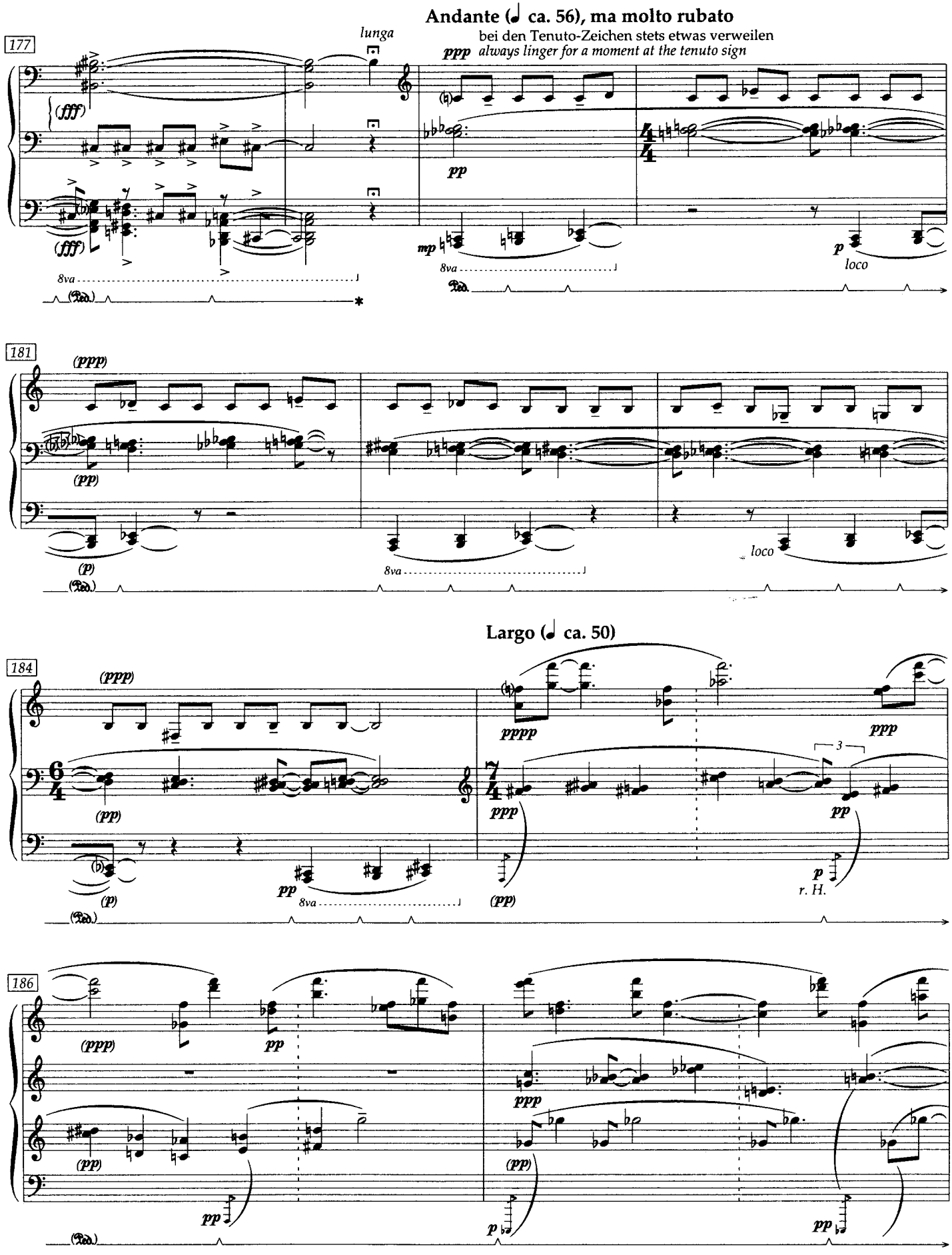

162
(ff)
(ff)
1) ossia:

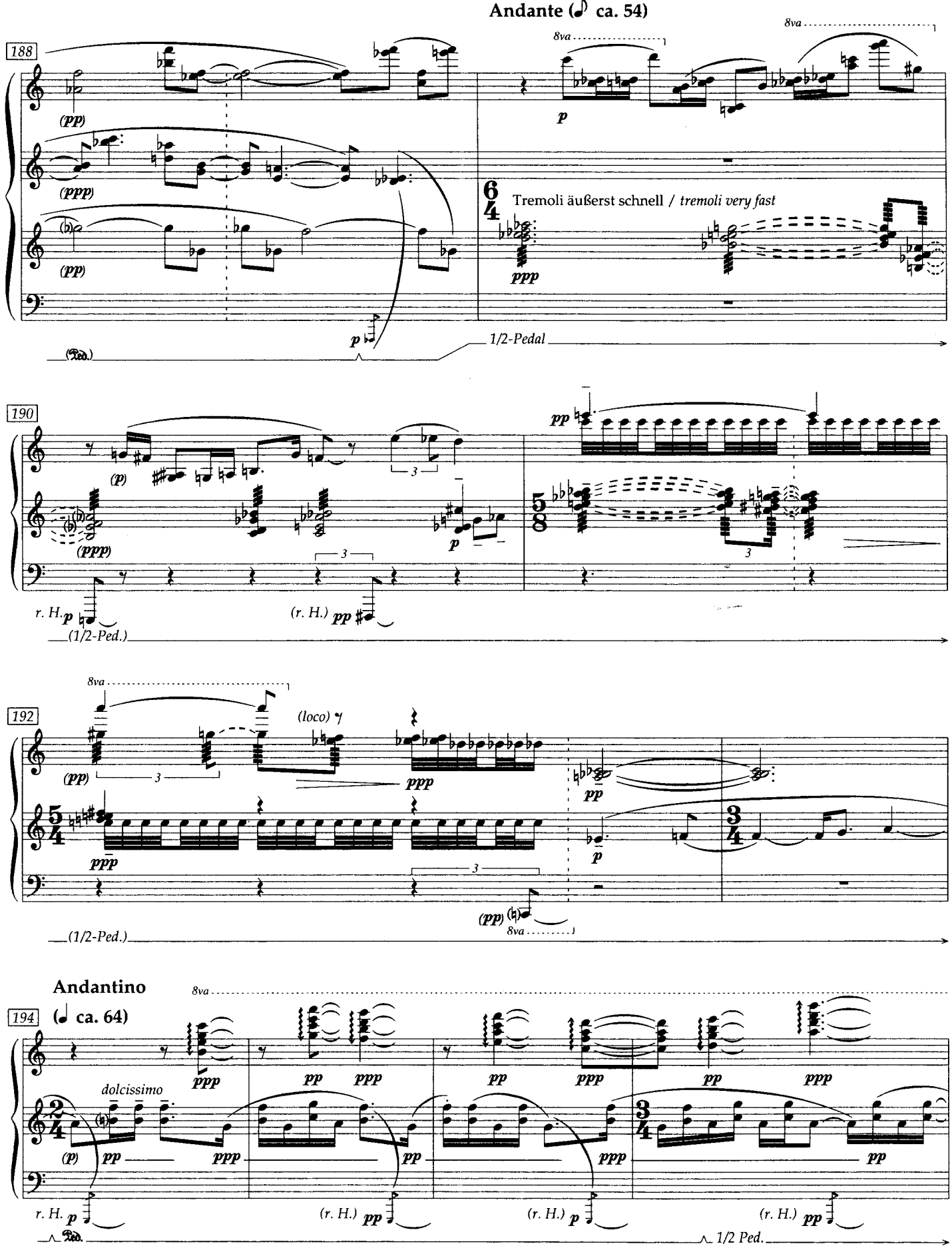

poco meno mosso
164
(ff)
3
16

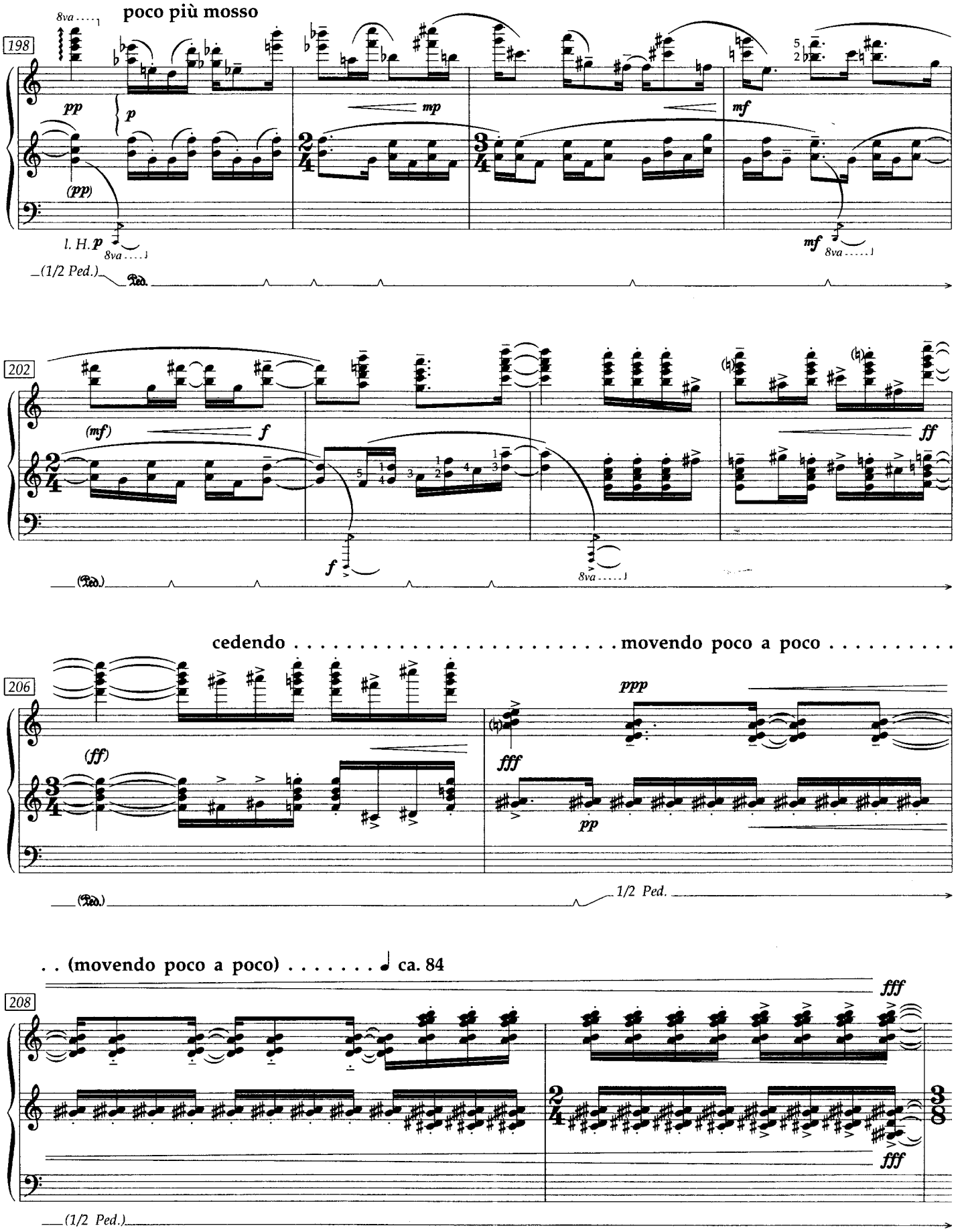

ancora poco meno mosso (♪ ca. 84)
166
(ff)
8va
loco

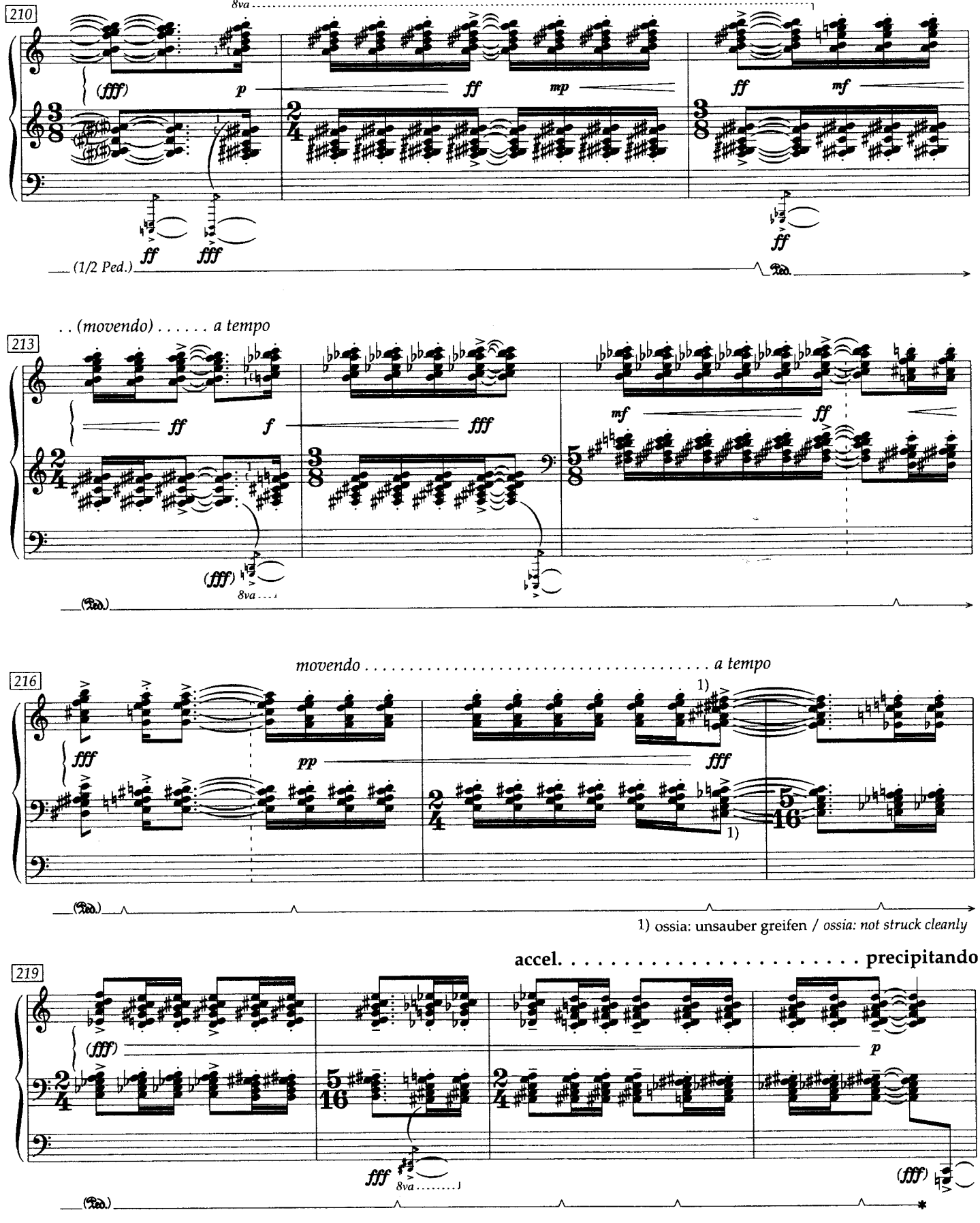

167
fff
ff
(ff)
fff
ff

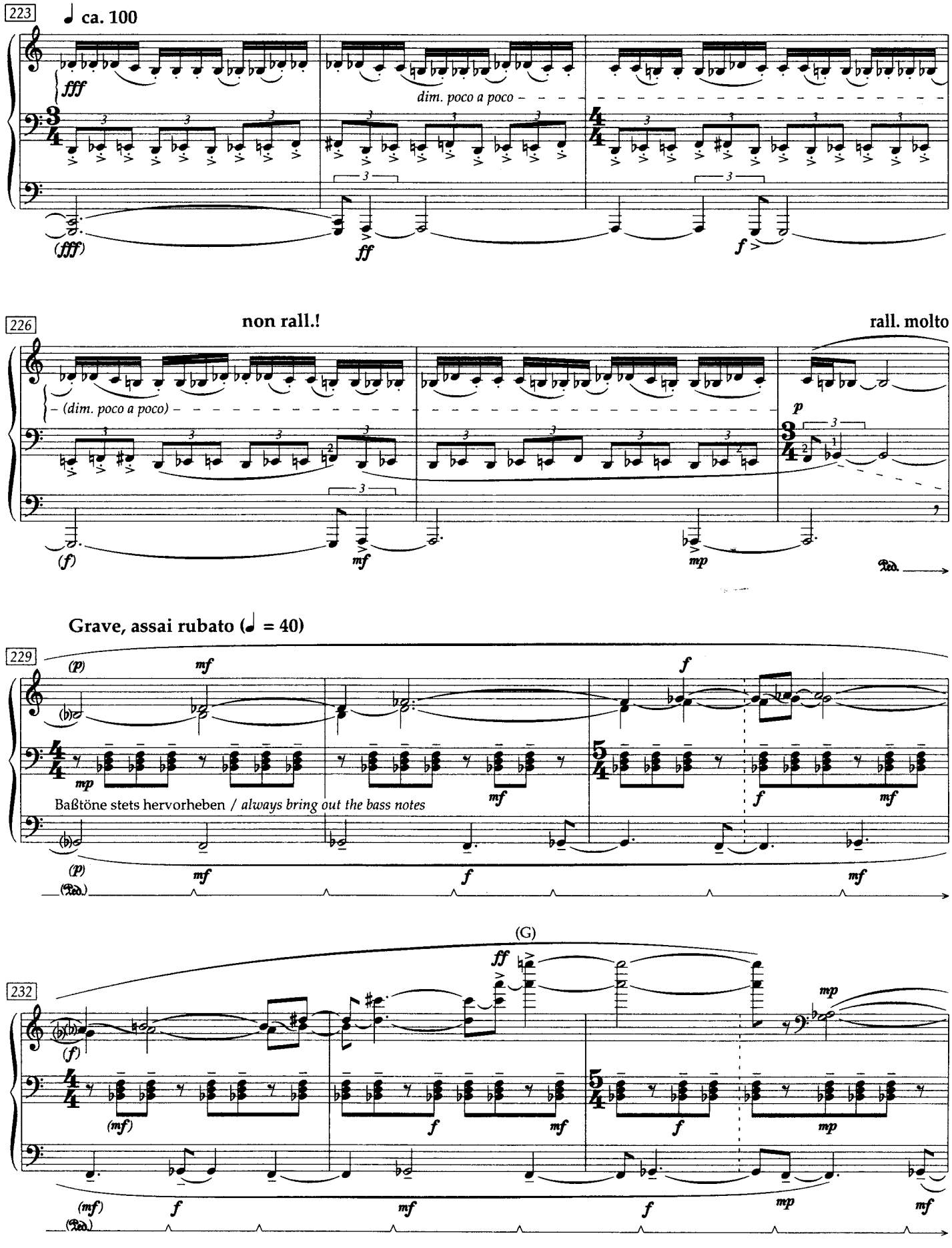

168
(ff)
(ff)
169
Feroce (♩ ca. 96), ma un poco rubato
(ff)
fff martellato
fff
martellato
171
(fff)
(fff)
174
(fff)
1) ossia: sempre 8va alta
8va

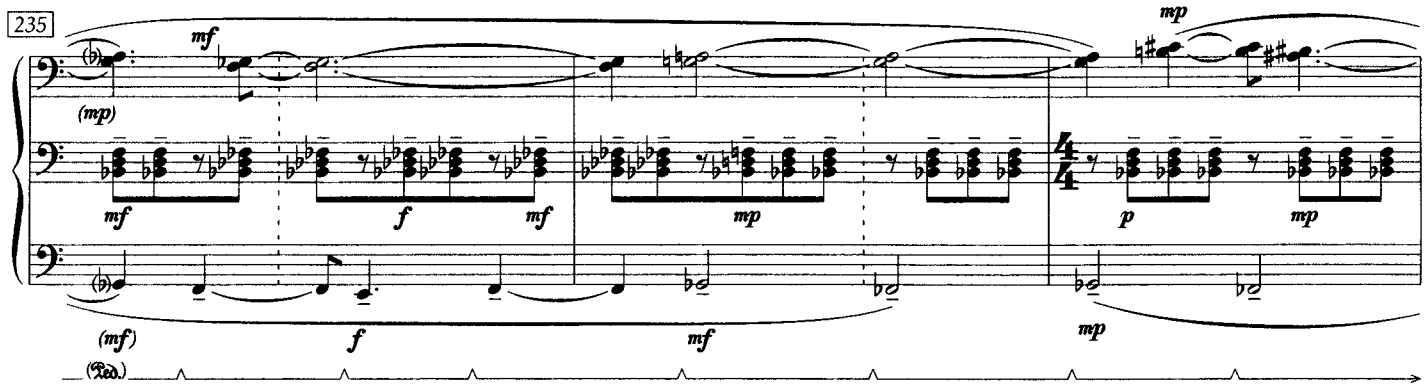

Andante (♩ ca. 56), ma molto rubato
bei den Tenuto-Zeichen stets etwas verweilen
always linger for a moment at the tenuto sign
177
lunga
(fff)
(fff)
ppp
pp
mp
p
loco
8va
181
(ppp)
(pp)
(p)
loco
Largo (♩ ca. 50)
184
(ppp)
(pp)
(p)
pp
pppp
ppp
3
r. H.
186
(ppp)
pp
(pp)
p

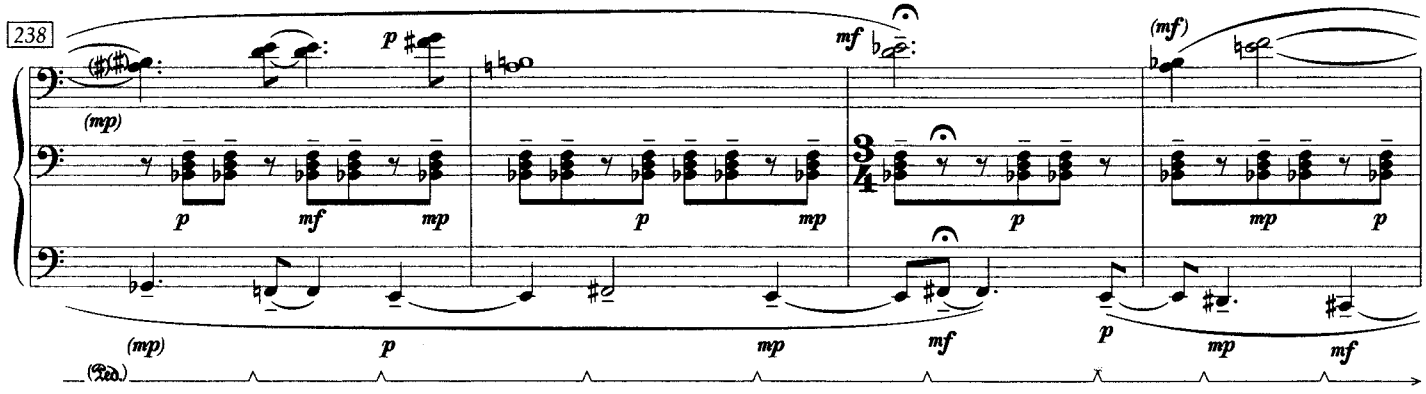

Andante (♪ ca. 54)
188
8va
(pp)
(ppp)
(pp)
p
Tremoli äußerst schnell / tremoli very fast
ppp
1/2-Pedal
190
(p)
(ppp)
pp
r. H.
(r. H.)
(1/2-Ped.)
192
(loco)
ppp
(pp)
(1/2-Ped.)
Andantino
(♩ ca. 64)
194
dolcissimo
(p)
pp
ppp
r. H.
(r. H.)
1/2 Ped.

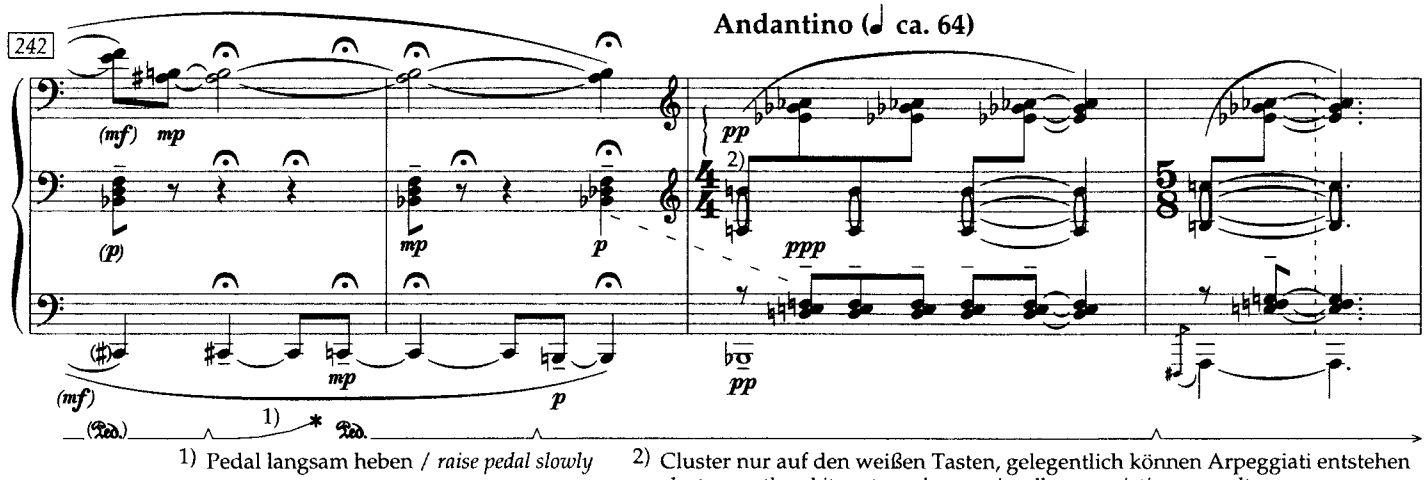

poco più mosso
198
8va
pp
p
mp
mf
(pp)
l. H. p
8va
mf
8va
(1/2 Ped.)
Ped.
202
(mf)
f
ff
f
8va
(Ped.)
cedendo . . . . . movendo poco a poco . . . . . .
206
(ff)
ppp
fff
pp
(Ped.)
1/2 Ped.
. . (movendo poco a poco) . . . . . ca. 84
208
fff
fff
(1/2 Ped.)


210
8va
(fff)
p
ff
mp
ff
mf
ff
fff
ff
(1/2 Ped.)
Ped.
. . (movendo) . . . . . a tempo
213
ff
f
fff
mf
ff
(fff)
8va
Ped.
movendo . . . . . a tempo
216
1)
fff
pp
fff
1)
Ped.
1) ossia: unsauber greifen / ossia: not struck cleanly
accel. . . . . precipitando
219
(fff)
p
fff
8va
(fff)
Ped.


223
ca. 100
fff
dim. poco a poco
(fff)
ff
f
226
non rall.!
rall. molto
(dim. poco a poco)
(f)
mf
mp
p
Grave, assai rubato (♩ = 40)
229
(p)
mf
f
mp
Baßtöne stets hervorheben / always bring out the bass notes
(G)
232
ff
(mf)

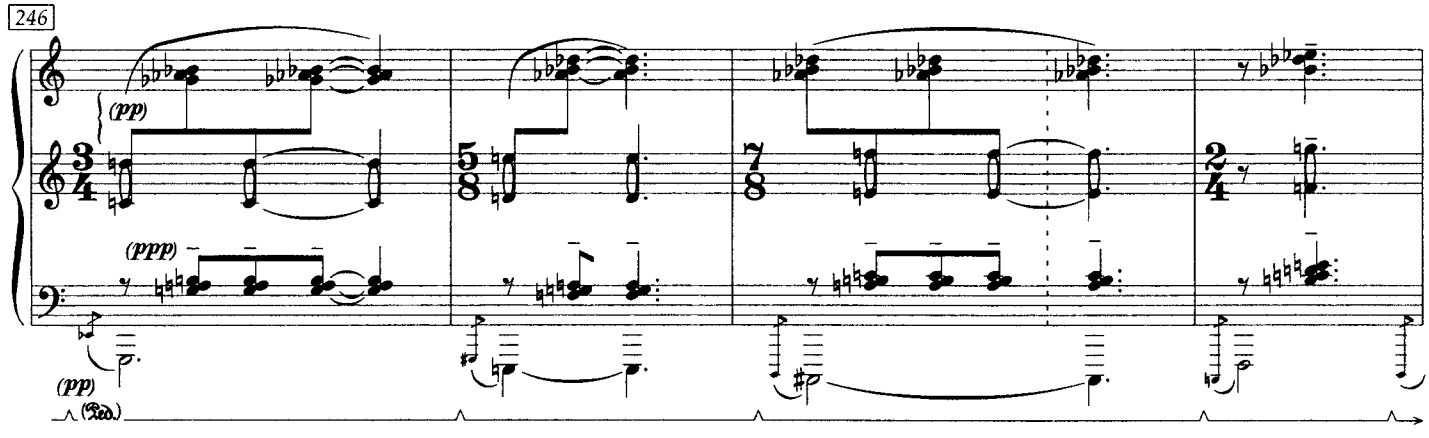


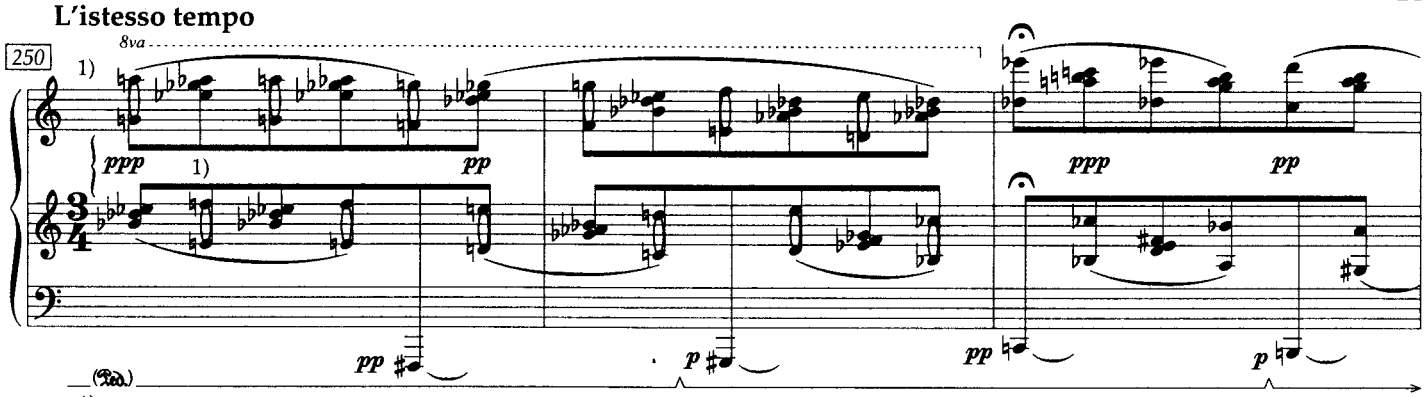




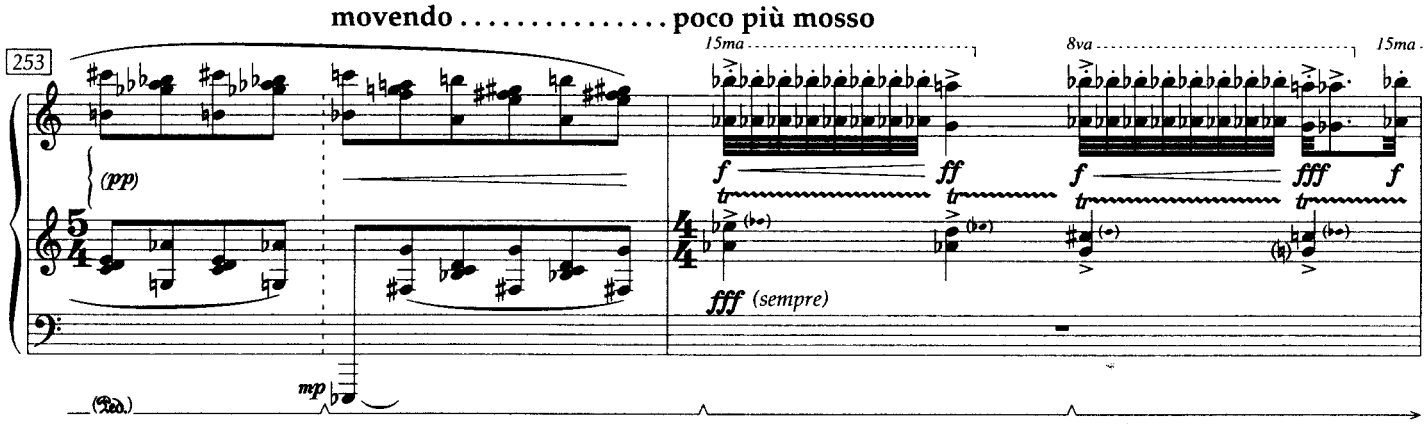
1) Pedal langsam heben / *raise pedal slowly*

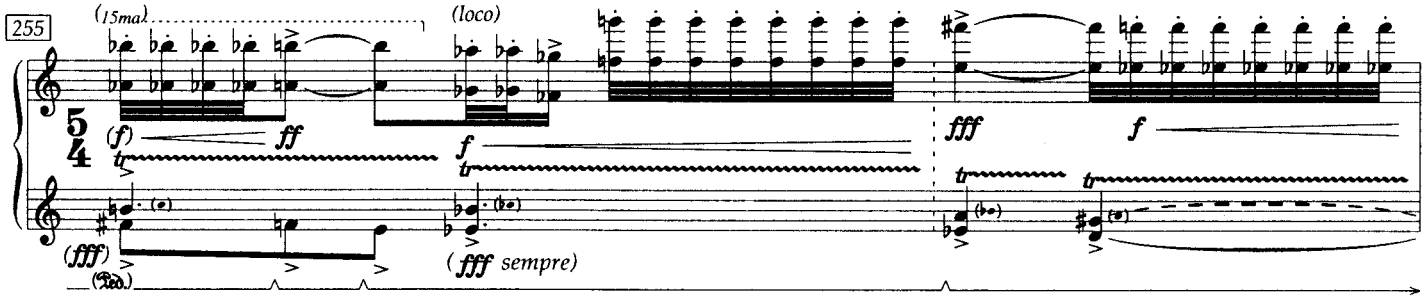
2) Cluster nur auf den weißen Tasten, gelegentlich können Arpeggiati entstehen
clusters on the white notes only; occasionally arpeggiati may result

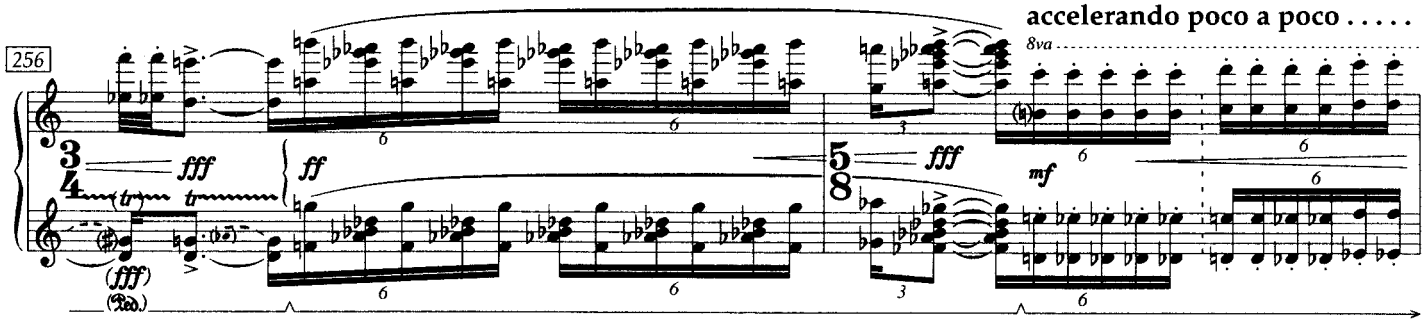


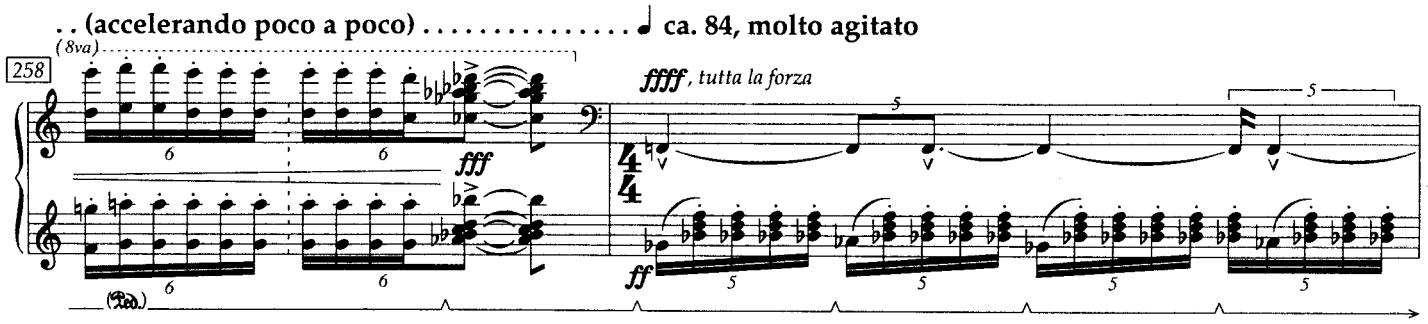


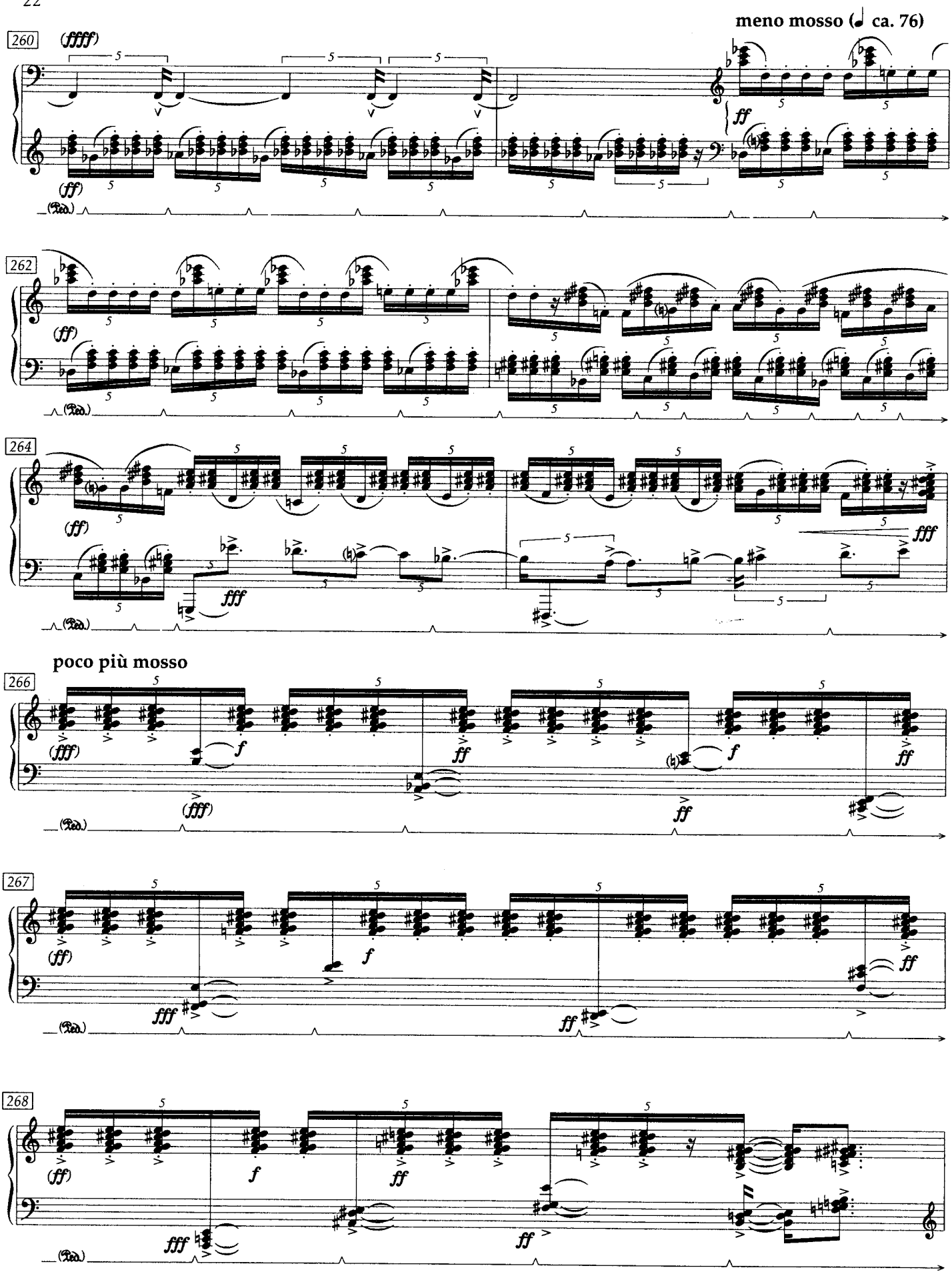
1) *Simile:* leichte Arpeggiati der Cluster oft unvermeidlich / Simile: *slight arpeggiati of the clusters are often unavoidable*

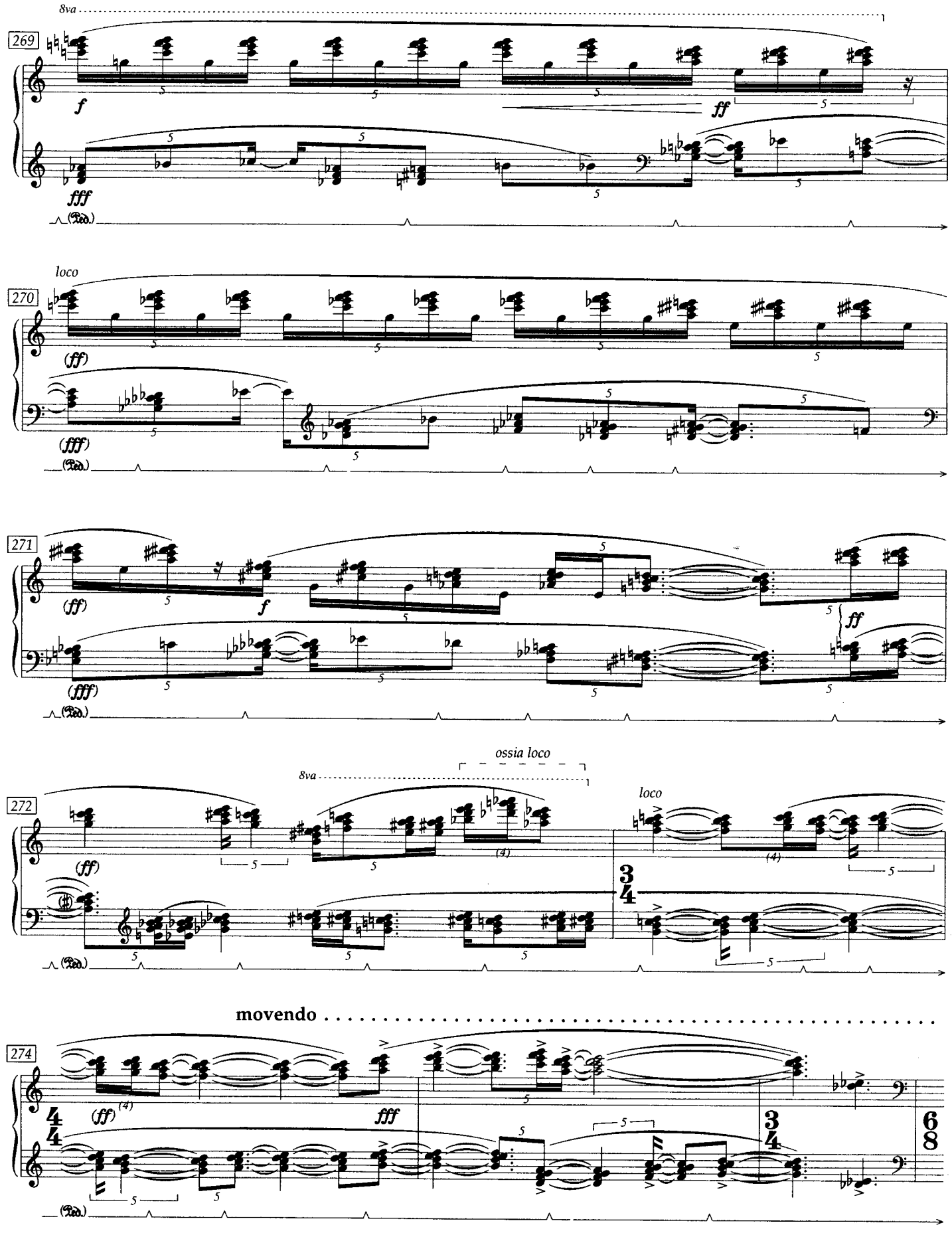









meno mosso (♩ ca. 76)
260
(fffff)
(ff)
ff
262
(ff)
264
(ff)
fff
fff
poco più mosso
266
(fff)
f
(fff)
ff
ff
f
ff
267
(ff)
f
fff
ff
ff
268
(ff)
f
ff
fff
ff


8va
269
f
ff
fff
(Ped.)
loco
270
(ff)
(fff)
(Ped.)
271
(ff)
f
ff
(fff)
(Ped.)
ossia loco
8va
272
(ff)
loco
3/4
(Ped.)
movendo
274
4/4
(ff)
fff
3/4
6/8
(Ped.)

Moderato subito, un poco rubato (♩. = 72 - 76)

277 *pp*

1)

sonoro

mp

kein Pedalwechsel! / *no change of pedal!*

1) 1/2-Taste-Tremolo (Taste stets niedergedrückt halten); auf den Tenuto-Zeichen immer etwas verweilen
1/2-key tremolo (the key remains depressed throughout); always linger for a moment at the tenuto sign

281 *(pp)*

(mp)

285 *(pp)*

(mp)

289 *(pp)*

(mp)

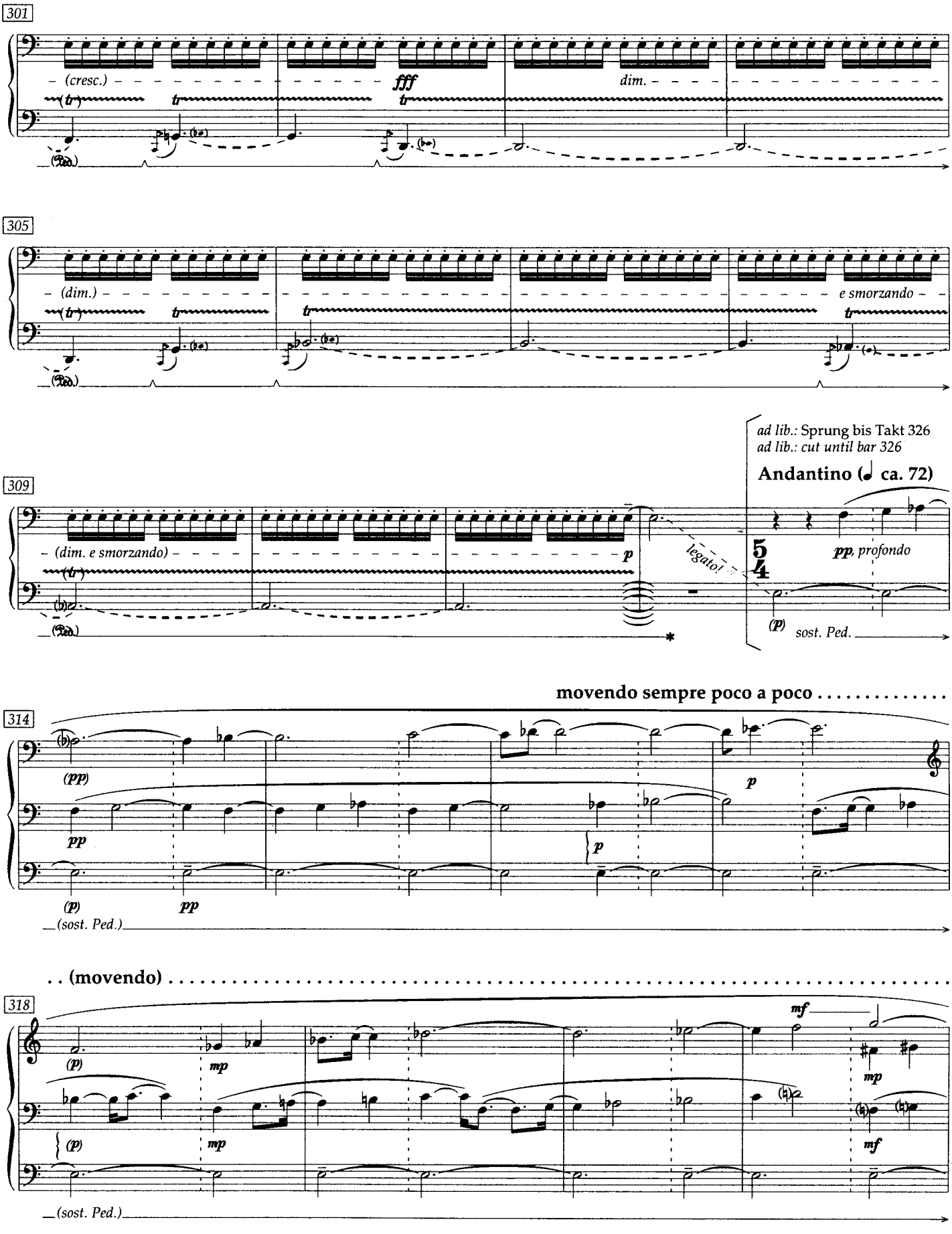
pp cresc.

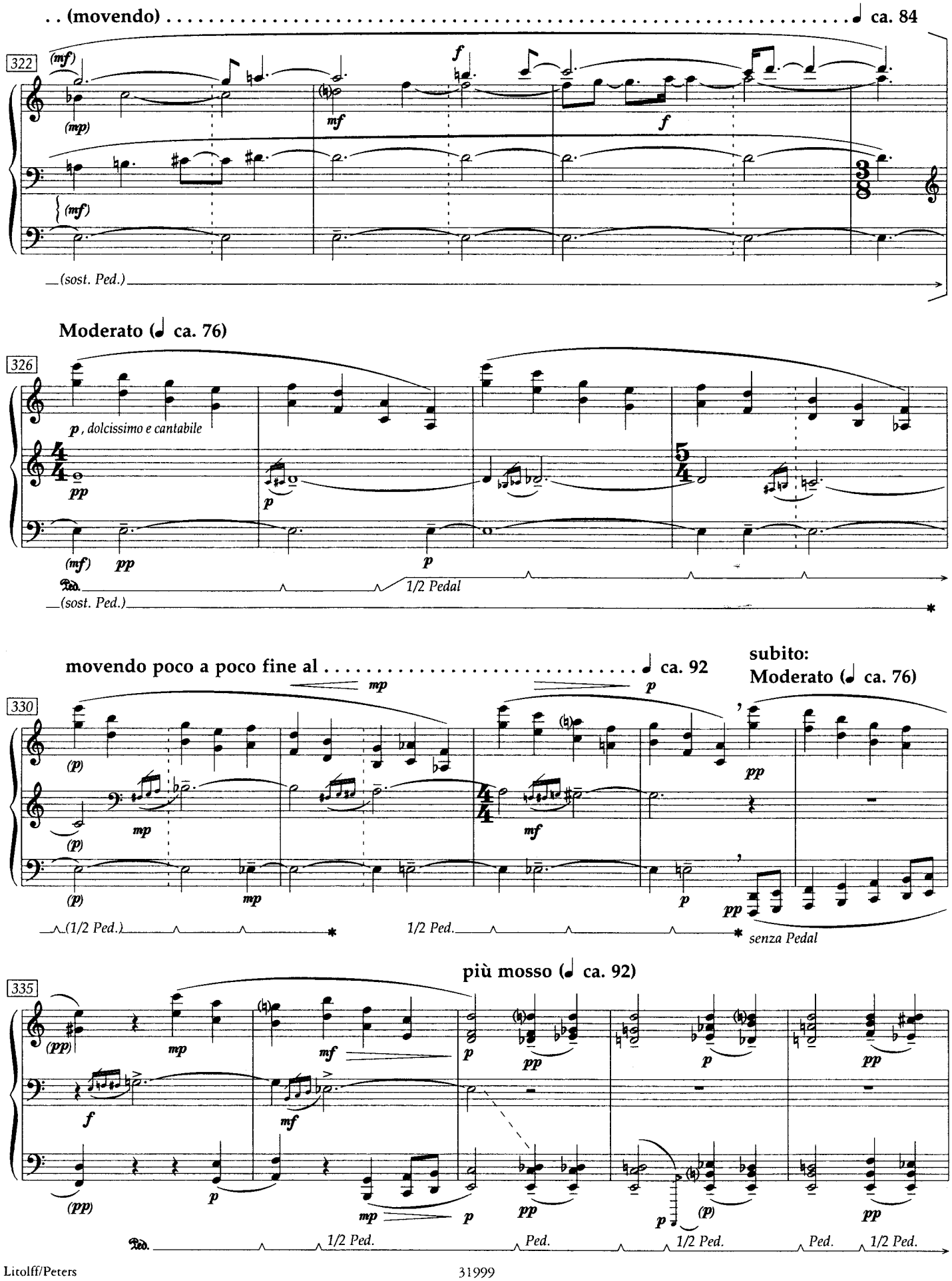
293

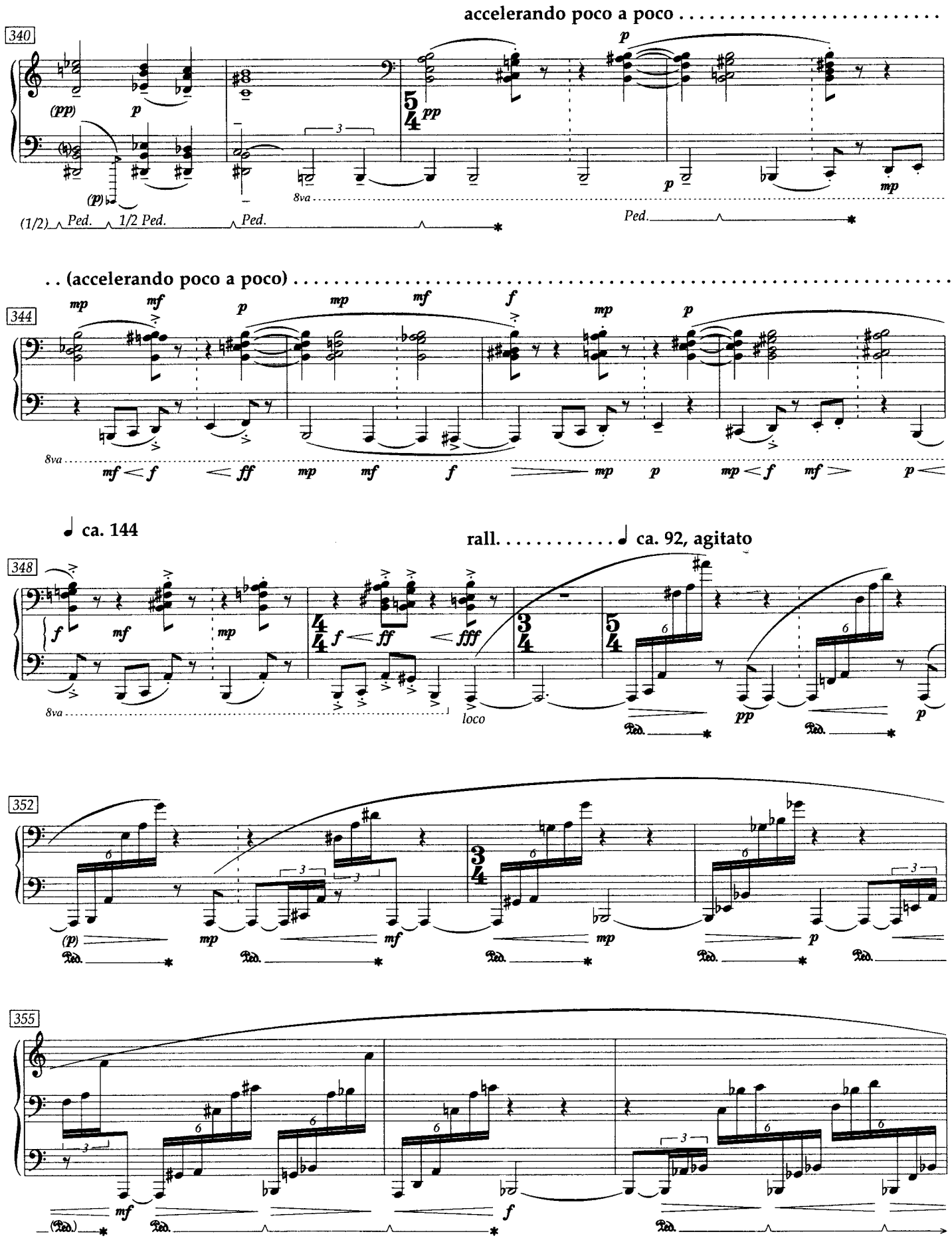
(cresc.)

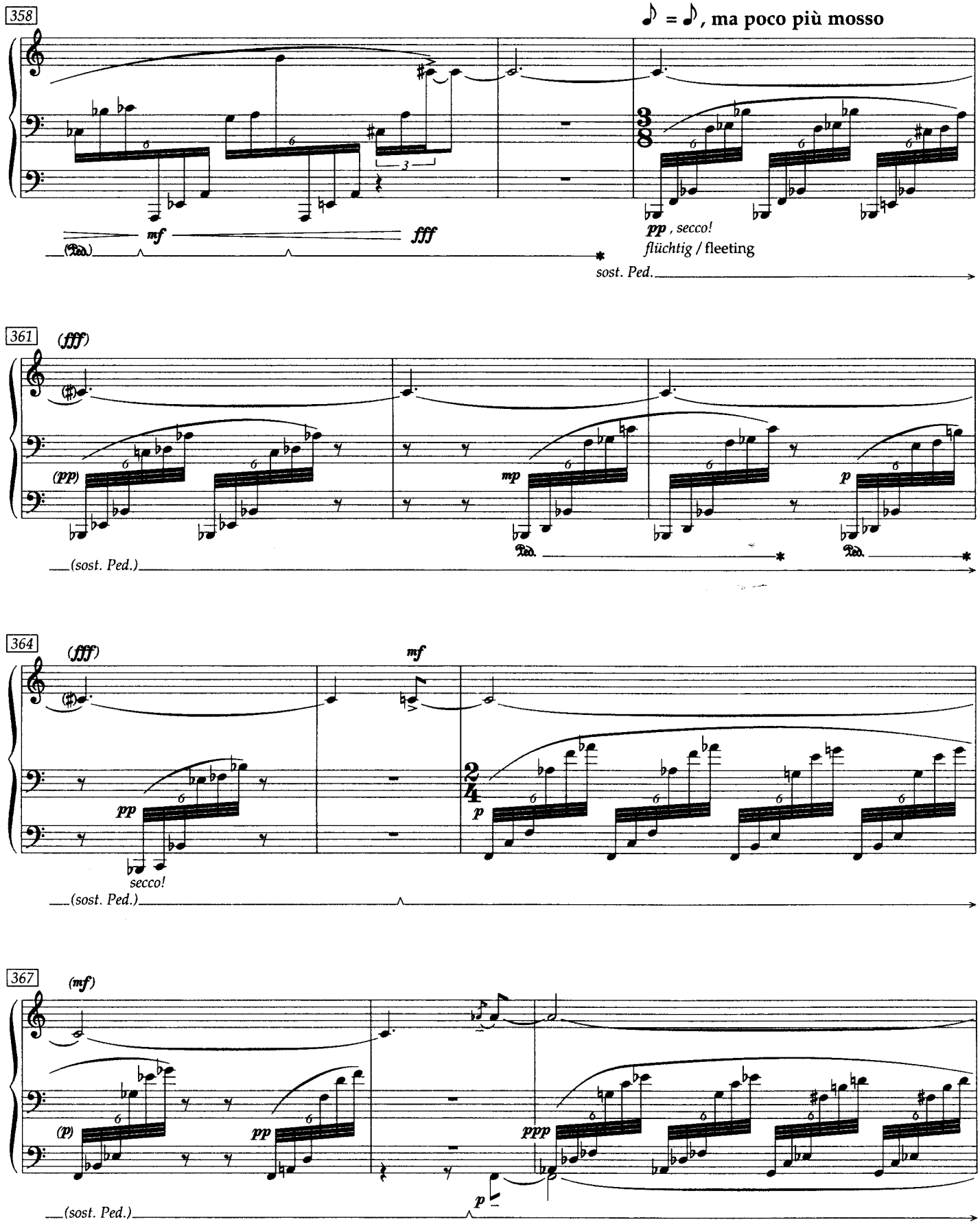
297

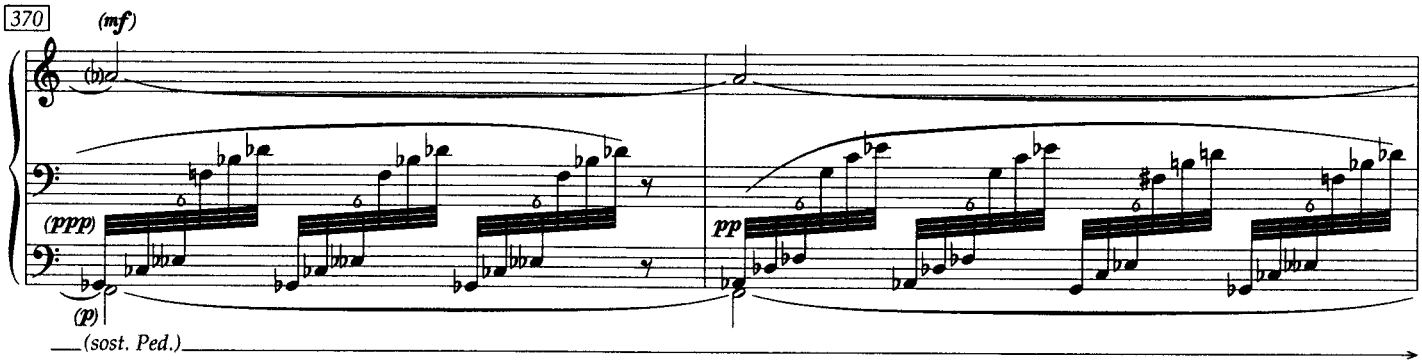
(cresc.)

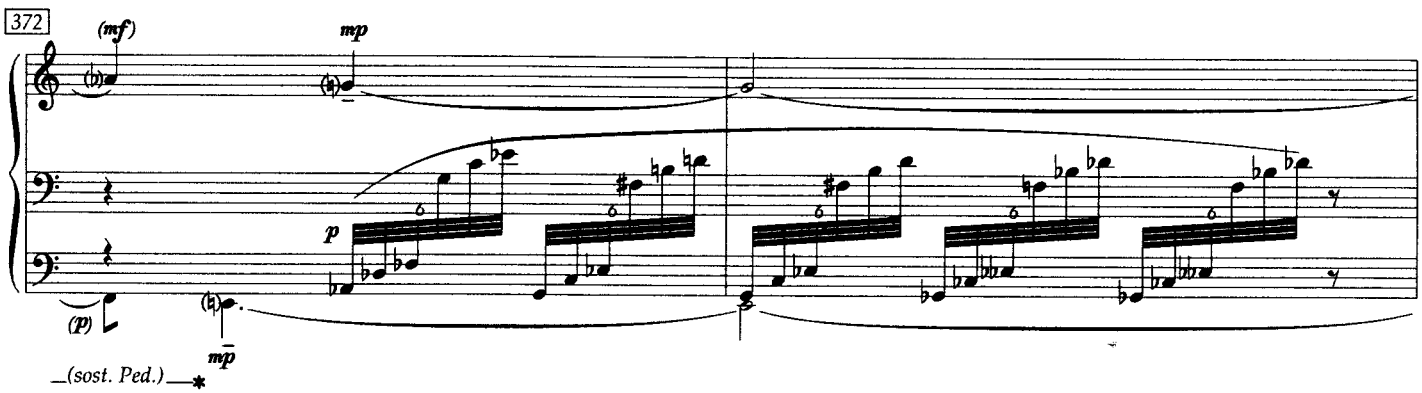

301
(cresc.)
fff
dim.
305
(dim.)
e smorzando
309
(dim. e smorzando)
p
legato!
ad lib.: Sprung bis Takt 326
ad lib.: cut until bar 326
Andantino (♩ ca. 72)
pp, profondo
(p)
sost. Ped.
movendo sempre poco a poco
314
(pp)
pp
p
(p)
pp
(sost. Ped.)
. . (movendo)
318
(p)
mp
mf
(sost. Ped.)

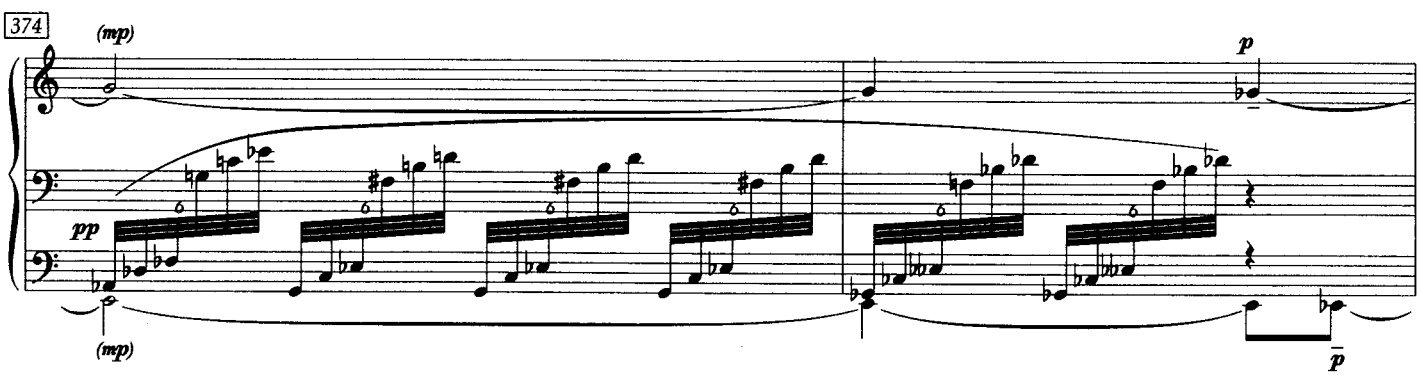

. . (movendo) . . . . . ca. 84
322
(mf)
(mp)
f
mf
f
(mf)
(sost. Ped.)
Moderato (♩ ca. 76)
326
p, dolcissimo e cantabile
pp
p
(mf)
pp
p
Ped.
1/2 Pedal
(sost. Ped.)
movendo poco a poco fine al . . . . . ca. 92
mp
p
subito:
Moderato (♩ ca. 76)
330
(p)
mp
mf
pp
(p)
mp
p
pp
(1/2 Ped.)
1/2 Ped.
senza Pedal
più mosso (♩ ca. 92)
335
(pp)
mp
mf
p
pp
f
mf
(pp)
p
mp
p
pp
p
(p)
pp
Ped.
1/2 Ped.
Ped.
1/2 Ped.
Ped.
1/2 Ped.

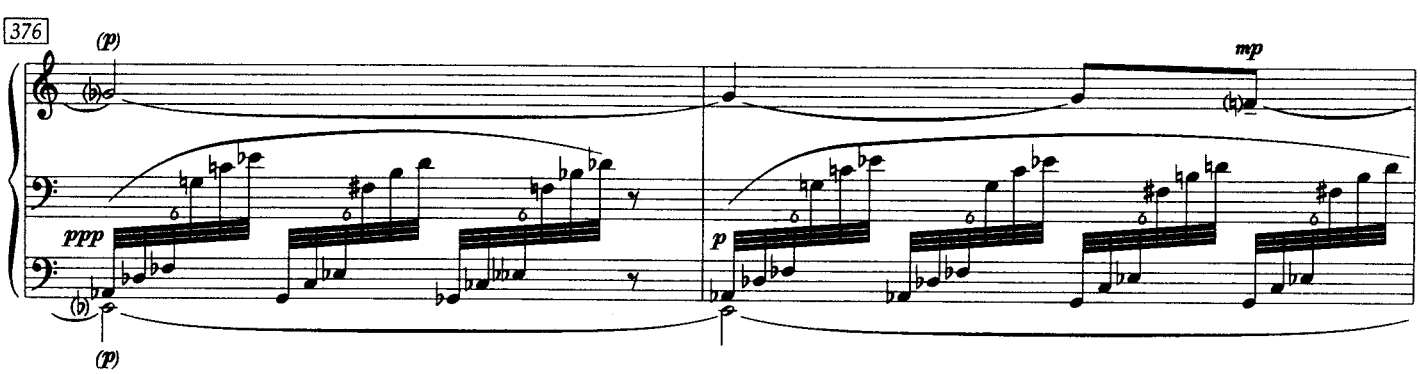

accelerando poco a poco . . . . . .
340
(pp)
p
(p)
8va
(1/2) Ped. 1/2 Ped. Ped.
Ped.
. . (accelerando poco a poco) . . . . . .
344
8va
ca. 144
rall. . . . . ca. 92, agitato
348
loco
352
355

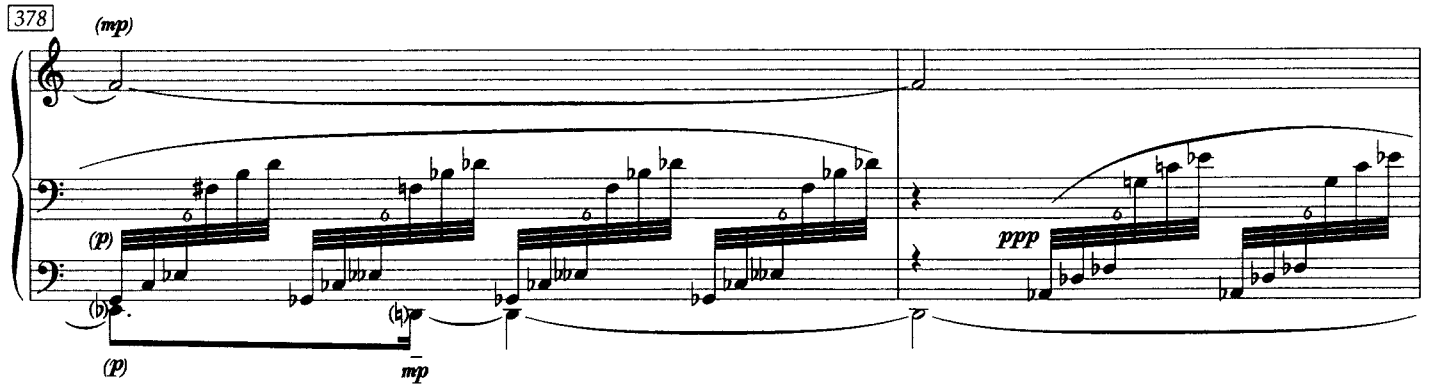

358
♪ = ♪, ma poco più mosso
mf
fff
pp, secco!
flüchtig / fleeting
sost. Ped.
361
(fff)
(pp)
mp
p
(sost. Ped.)
364
(fff)
mf
pp
secco!
p
(sost. Ped.)
367
(mf)
(p)
pp
ppp
p
(sost. Ped.)

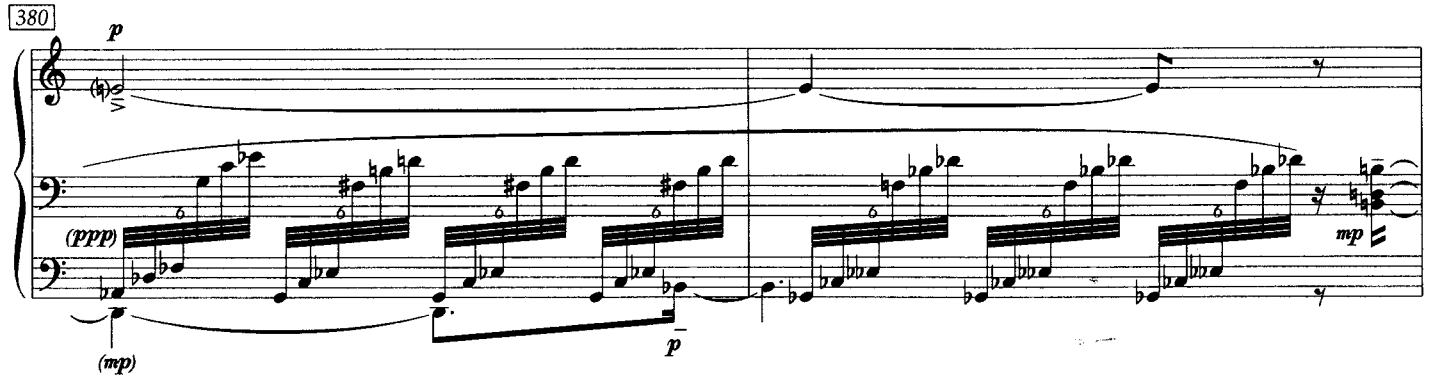

370
(mf)
(ppp)
(p)
pp
(sost. Ped.)


372
(mf)
mp
p
(p)
mp
(sost. Ped.)

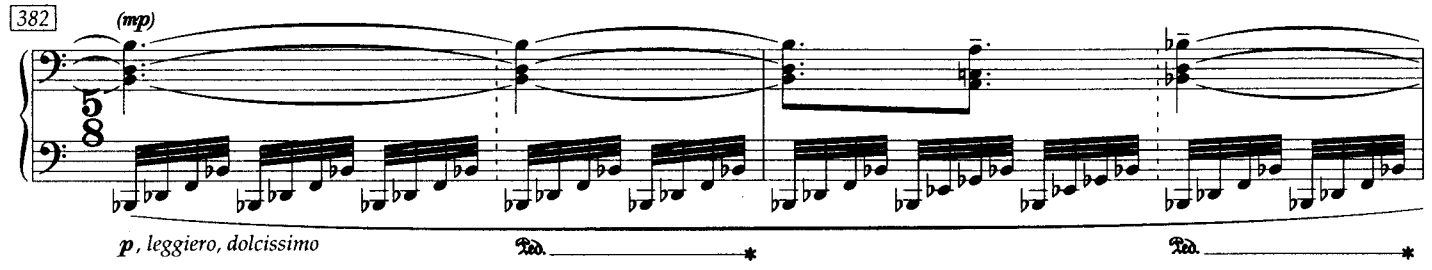

374
(mp)
pp
(mp)
p
p

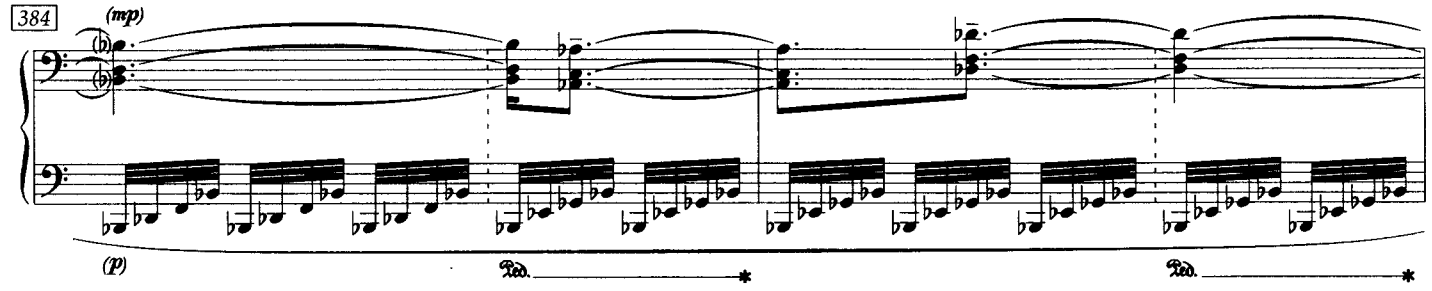

376
(p)
ppp
(p)
mp
p

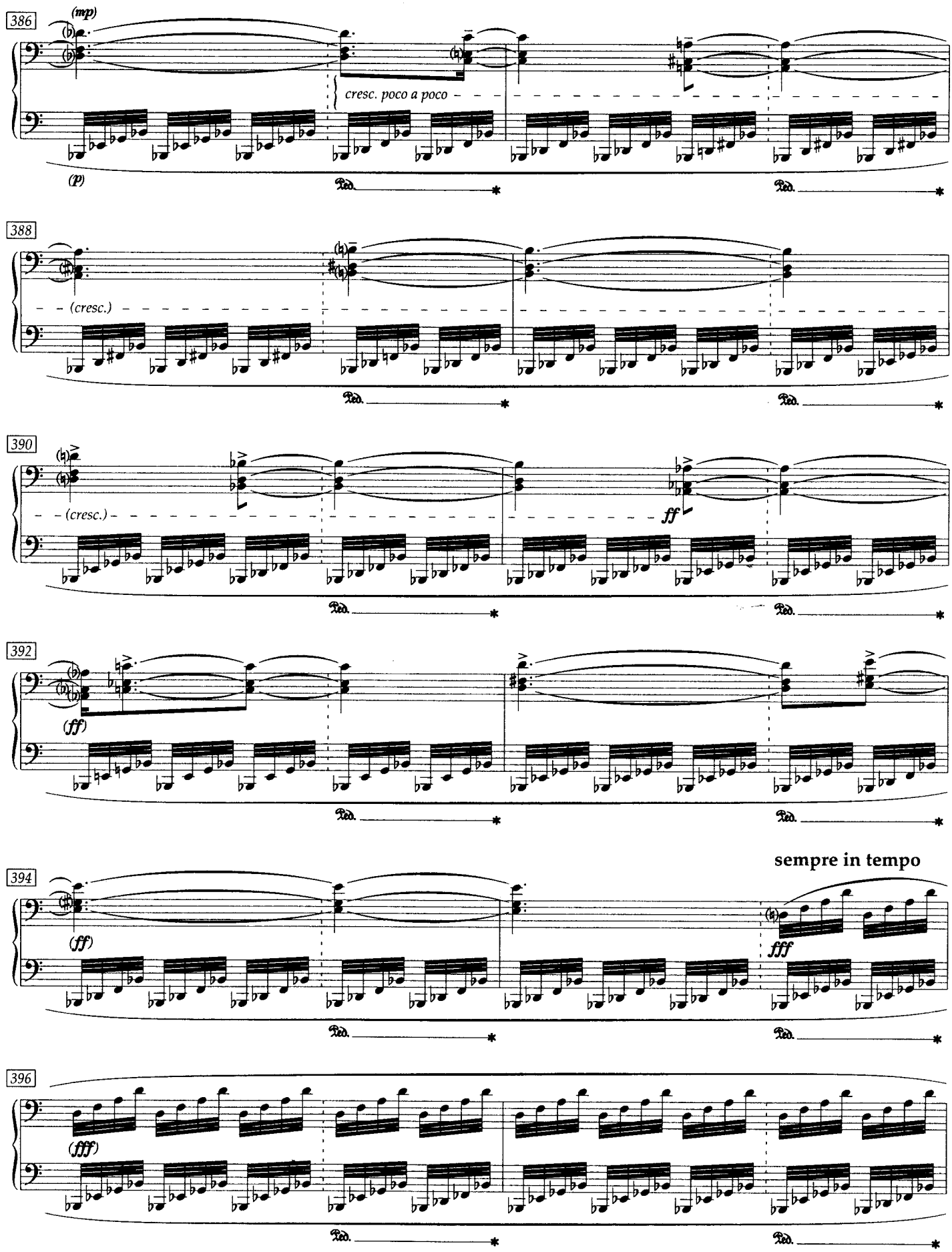


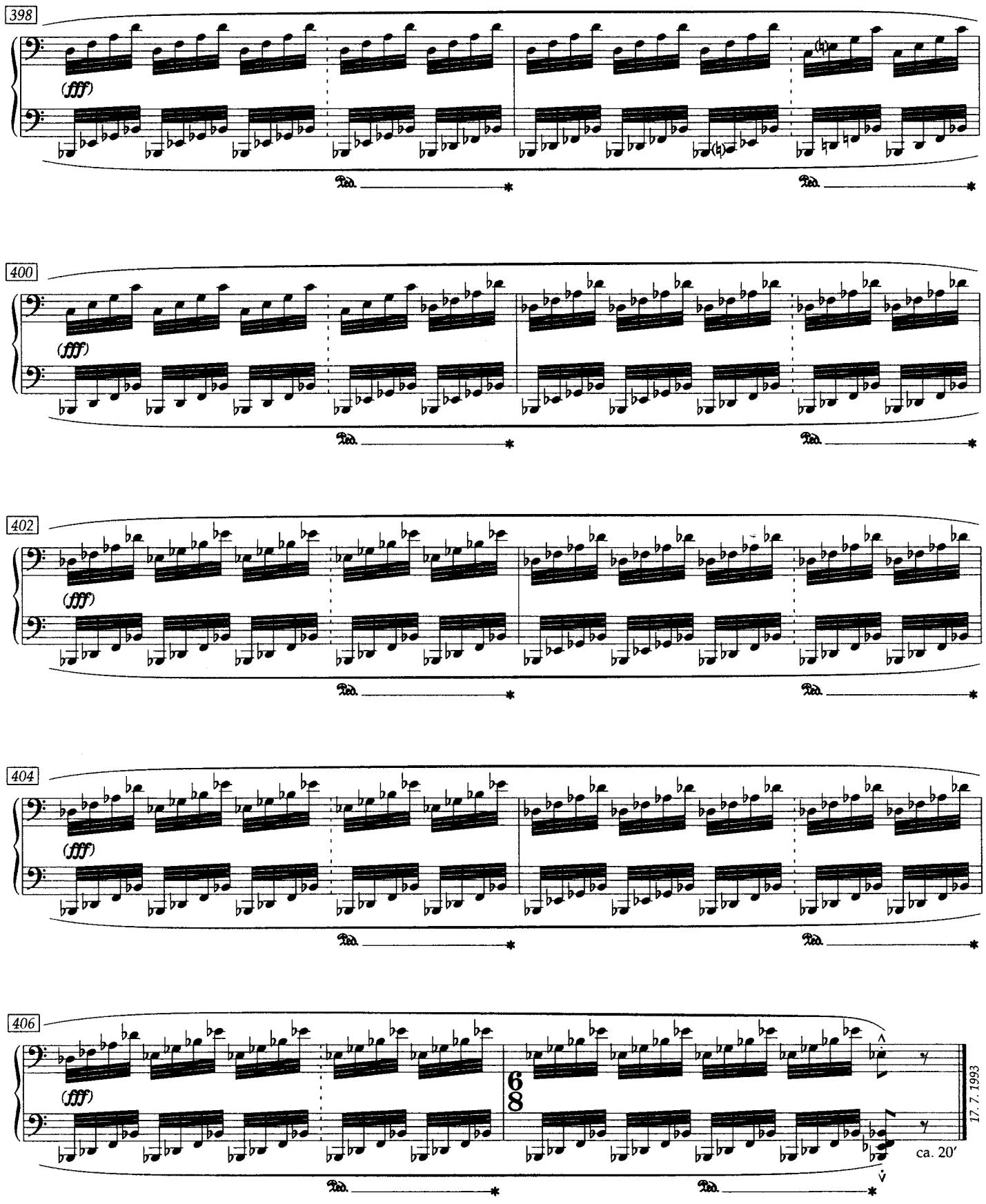


Presto (♪ ca. 156)





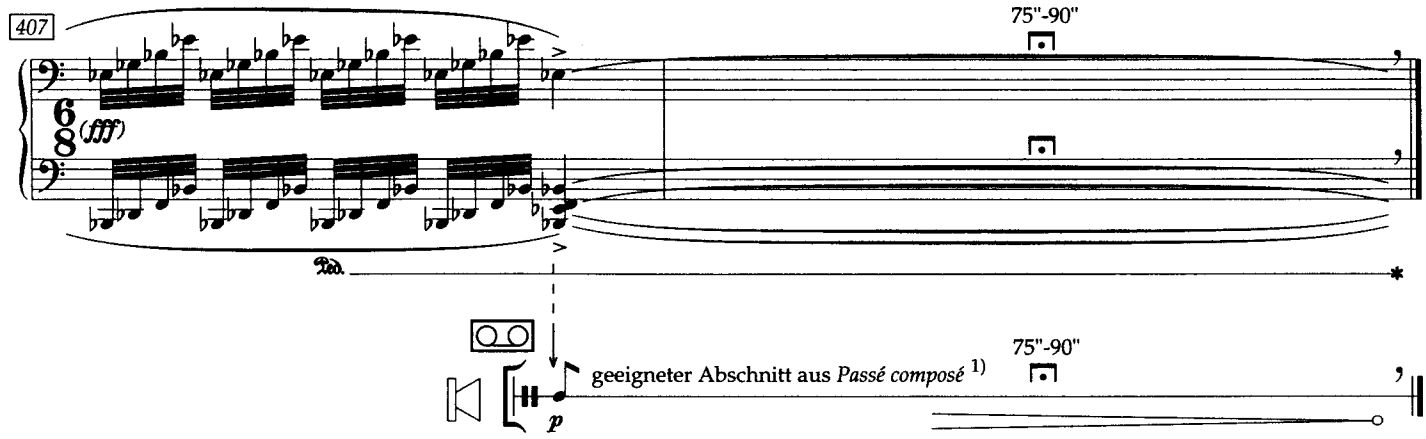

386
(mp)
cresc. poco a poco
(p)
Ped.
388
(cresc.)
390
(cresc.)
ff
392
(ff)
394
(ff)
sempre in tempo
fff
396
(fff)


398
(fff)
Ped.
400
(fff)
Ped.
402
(fff)
Ped.
404
(fff)
Ped.
406
(fff)
6
8
Ped.
17. 7. 1993
ca. 20'

Anhang

Hiermit wird eine zweite Möglichkeit geboten, dieses Klavierstück zu beenden. Im letzten Takt schaltet der Ausführende einen Cassettenrecorder oder einen anderen Tonträger per Fernbedienung unbemerkt ein, der innerhalb oder unterhalb des Flügels versteckt ist (auch denkbar: das Gerät wird am unsichtbaren Teil des Klaviergehäuses angebracht: →). Der Schalter dazu kann sich neben dem Pedal oder am linken Ende der Tastatur befinden. Die Einrichtung soll jedenfalls installiert sein, bevor das Publikum Platz nimmt.

Auf eine elektroakustische Wiedergabe mit getrennter Verstärkung und Lautsprecher ausgezeichneter Qualität sollte verzichtet werden. Gerade der unvollkommene Klang des eingebauten Lautsprechers wird hier der Atmosphäre einer «unbestimmten Vergangenheit» am ehesten entsprechen. Unmittelbar nach dem Anschlag des letzten Akkords erstarrt der Pianist und bleibt in dieser Stellung bis zum Ausklingen der Einspielung.



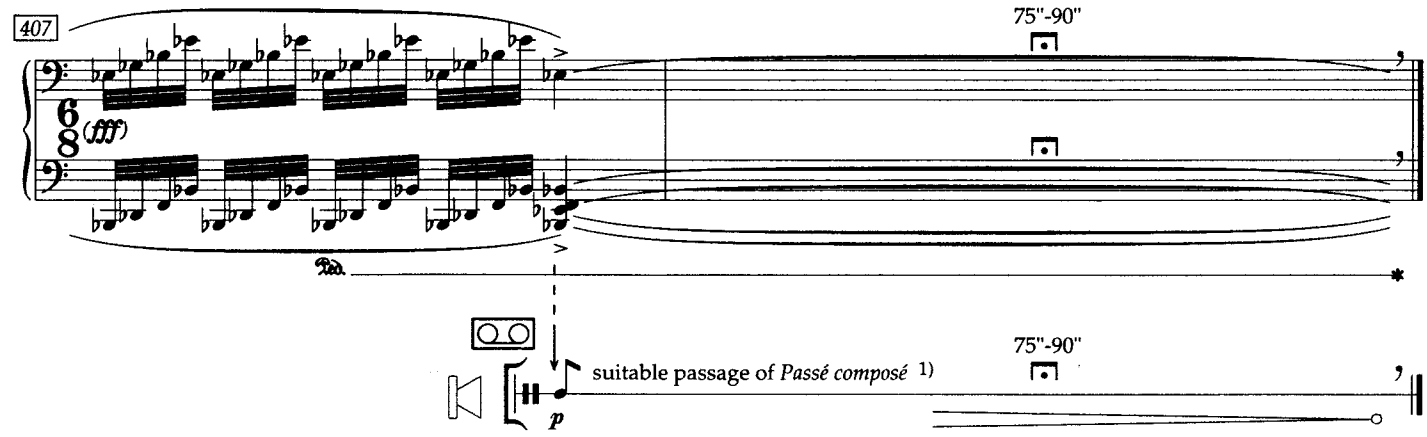
1) Kein präziser Abschnitt wird hier angegeben. Der Ausführende soll einen leisen, durchsichtigen Teil auswählen, wie zum Beispiel aus den Takten 80-96, 132-142, 143-159, 179-188, 189-193, 192-198, 229-243, 244-253 oder 313-337.

Die wiederzugebende Abschnitt darf *nicht länger* als die ausklingenden Töne sein und die Einspielung soll mit einer langen, fast unmerklichen Ausblende versehen werden (——o), so daß das Gerät erst lange danach gestoppt werden kann.

Appendix

The following offers a second possible way of ending this piano piece. In the final bar, using a remote control device, the performer imperceptibly switches on a cassette recorder or some other playback system concealed either inside or underneath the grand piano (another possibility: the equipment is fastened to the out-of-sight side of the piano casing: →). The switch could be next to the pedals, or at the left end of the keyboard. Whatever the case, the set-up should have been installed before the audience is admitted.

Electro-acoustic playback with a seperate amplifier and high-quality loudspeakers is to be avoided. It is precisely the imperfect sound of the built-in loudspeaker that best corresponds here to the atmosphere of «indefinite past». Immediatly after the last chord has been played, the pianist «freezes», and remains in this position until the playback has died away.



1) No specific passage is indicated here. The performer should select a soft, transparent section, such as for example in bars 80-96, 132-142, 143-159, 179-188, 189-193, 192-198, 229-243, 244-253 or 313-337.

The recorded excerpt *must not last longer* than the decay of the live piano sounds, and the recording should incorporate a long, almost imperceptible fade out (——o), so that the equipment can be switched off some considerable time later.