

PASSÉ COMPOSÉ

KlavierRhapsodie

Mauricio Kagel
1992-93

Allegretto (♩ ca. 84)

1) *mp* *mf* *mp* *p* *mf* *mp*

mp 1) *senza pedale*

5 5 5 5 5 5

Detailed description: This system shows the first three measures of the piece. The right hand (RH) features a melodic line with slurs and accents, while the left hand (LH) plays a steady eighth-note accompaniment. Dynamic markings include *mp*, *mf*, *mp*, *p*, *mf*, and *mp*. A first fingering (1) is indicated for the RH. The instruction 'senza pedale' is written below the first measure. Measure numbers 5, 5, 5, 5, 5, and 5 are placed below the LH staff.

1) l. H.: mit Ausnahme der Akzente bleibt die Lautstärke 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.

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

3/4 2/4

(*mp*) 5 5 5 5 5

Detailed description: This system covers measures 4 to 6. The RH continues with slurred chords, and the LH maintains the eighth-note pattern. Dynamics are *mf*, *f*, *p*, and *mp*. Time signatures change from 3/4 to 2/4. Measure numbers 5, 5, and 5 are shown below the LH staff.

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

3/4 2/4

(*mp*) 5 5 5 5 5

Detailed description: This system covers measures 7 to 9. The RH has slurred chords, and the LH has the eighth-note accompaniment. Dynamics are *mf*, *mp*, *p*, and *f*. Time signatures change from 3/4 to 2/4. Measure numbers 5, 5, and 5 are shown below the LH staff.

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

3/4

(*mp*) 5 5 5 5 5

Detailed description: This system covers measures 10 to 12. The RH features slurred chords, and the LH has the eighth-note accompaniment. Dynamics are *p*, *mf*, *p*, *mf*, *f*, and *mp*. Time signature is 3/4. Measure numbers 5, 5, 5, and 5 are shown below the LH staff.

13 *mp* *mf* *f*

2/4 3/4

(*mp*) *mf* *f*

movendo poco a poco

Detailed description: This system covers measures 13 to 15. The RH has slurred chords, and the LH has the eighth-note accompaniment. Dynamics are *mp*, *mf*, and *f*. Time signatures change from 2/4 to 3/4. The instruction 'movendo poco a poco' is written above the RH staff. Measure numbers 5, 5, and 5 are shown below the LH staff.

.. (mov.) *più mosso*

16 *(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*

22 *(p)* *pp* *p*

25 *pp* *p* *pp*

28 *(pp)* *p* *pp* *p* *cedendo....*

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

32 *Andantino* (♩ ca. 62) *pp, dolce!* *p* *movendo poco a poco* *mp*

35 .. (mov.) ... ca. 76

(mp) p pp p mp

38 movendo ancora Tempo I (ca. 84) movendo mp

(mp) p mp p mp

41 ♩. = ♩. (ca. 84) mf

(mp) p mf

1) kurze Pedalakkente 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 ♩. = ♩.

(mp) mf f mf

pochissimo più mosso

47 *mp* *mf*

9
16

p

49 (*mf*) *f* Tremolo mit beiden Händen Tremolo with both hands *ff* cedendo

2
4 3
4

mf *f* *ff*

più pesante (♩. ca. 76) e molto rubato

52 1) *f* (r. H.) / (r. h.)

9
16

f *mf*

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

56 (*f*) (l. H.) / (l. h.) *simile* (r. H.) / (r. h.)

2) *f* *mf*

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

60 *f* *fff*, *mf, non legato e leggero* *tempo giusto* (♩ ca. 84) *ma poco più mosso* (ca. 104)

f *fff* *mp, secco* *mp* *mf*

64 *(mf)* *mp* *p* *mf* *f* *mf* *mp* *mf* *f*

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

69 *(♩ = ♩)* *calmandosi* *cantabile e sonoro*

f *mf* *f* *mf* *mf* *f* *mf*

dolce *quasi senza pedal* *f* *mf*

74 *(mf)* *f, ma dolce* *mf* *f* *mf* *in rilievo* *mp*

f, ma dolce *mf* *f* *mf* *in rilievo* *mp*

ca. 96

cedendo .. Largo (ca. 40)

78

(mp) dolce f mp p
 (mf) mp p
 binden! tie over! dolcissimo ed uguale
 r. H. 2 4 6

Andantino (ca. 72)

2 4-5

82

(f) p mf p pp
 pp mp p pp
 7 9 16 6 red. *

♩ = ♩

ced.

85

(mf) mp f pp
 p p (secco) p pp 8va...1
 3 6 6 3 red. *

.. (cedendo)

88

(f) mp
 (pp) mf mp p pp p pp
 6 red. * pp

ca. 52

91

(pp) < p < mf
mp p
pp 3 3
8va
8va *

rall.

94

(f) mf
p
pp 3 3
8va
8va *

Allegretto, ma pochissimo meno mosso (ca. 80)

p, dolcissimo

97

mp, in rilievo, ma dolce
senza pedal

sempre in tempo

100 (p)

(mp) pp
8va loco

103 (p)

(pp) 8
1)

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

117

Musical score for measures 117-118. The right hand (treble clef) features a melodic line with accents (^) and a dynamic marking of *fff*. An *8va* marking is present. The left hand (bass clef) plays a rhythmic accompaniment with a dynamic marking of *fff*. A vertical line separates measures 117 and 118.

più mosso (♩. ca. 104)

119

Musical score for measures 119-120. The right hand (treble clef) has a dynamic marking of *fff* and a *loco* marking. The left hand (bass clef) has a dynamic marking of *fff* and an *8va* marking. Measure numbers 15 and 16 are indicated in the left margin. A vertical line separates measures 119 and 120.

121

Musical score for measures 121-122. The right hand (treble clef) has a dynamic marking of *fff*. The left hand (bass clef) has a dynamic marking of *fff* and an *8va* marking. Measure numbers 12 and 16 are indicated in the left margin. A vertical line separates measures 121 and 122.

123

Musical score for measures 123-124. The right hand (treble clef) has a dynamic marking of *fff* and a *ff* marking with a 4:3 ratio. The left hand (bass clef) has a dynamic marking of *fff* and an *8va* marking. Measure numbers 15 and 16 are indicated in the left margin. A vertical line separates measures 123 and 124.

125

Musical score for measures 125-126. The right hand (treble clef) has a dynamic marking of *ff*. The left hand (bass clef) has a dynamic marking of *f*. Measure numbers 12, 16, 9, and 15 are indicated in the left margin. A vertical line separates measures 125 and 126.

sempre in tempo

127 *p, dolce*
(ff),
 15
 16
legatissimo
pp
 8va.....

129 *(p)*
 12
 16
loco 1 2
(pp) *p* *mp*
 8va.....

132 *Largo* (♩ ca. 60)
 3
 4
(p) *pp* *p* *8va..1*
(mp) *sost. Ped.*

135
 3
 4
pp *p* *8va..1* *mp* *pp* *p* *mp* *8va..1* *pp* *p* *8va..1*
(mp) *(sost. Ped.)*

137
pp *mp* *p*
 8va..1
 3
 4
 5
 6
(mp) *(sost. Ped.)* *8va.....*

1) stumm niederdrücken / press down mutely *

168

(ff)

169

Feroce (ca. 96), ma un poco rubato

(ff)

fff martellato

fff martellato

171

(ff)

174

(ff)

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

ppp

pp

mp

p loco

8va.....

181

ppp

pp

p

8va.....

loco

Largo (♩ ca. 50)

184

ppp

ppp

ppp

pp

p r. H.

8va.....

186

ppp

pp

ppp

pp

p

pp

Andante (♩ ca. 54)

188

(pp) (ppp) (pp) p 8va... 6/4 Tremoli äußerst schnell / tremoli very fast ppp p 1/2-Pedal

190

(p) (ppp) p pp (1/2-Ped.) (r. H.) pp

192

8va... (pp) (loco) ppp p (1/2-Ped.) 8va...

Andantino

194 (♩ ca. 64)

8va... (p) pppp pp pp pp pp pp (r. H.) pp (r. H.) p (r. H.) pp 1/2 Ped.

198 *poco più mosso*

8va.....
pp *p* *mp* *mf*
pp
 I. H. *p* 8va.....
 -(1/2 Ped.)

202

(mf) *f* *ff*
f 8va.....

cedendo movendo poco a poco

206 *ppp*
ff *fff* *pp*
 1/2 Ped.

.. (movendo poco a poco) ca. 84

208 *fff*
fff
 (1/2 Ped.)

210 *8va*

(fff) *p* *ff* *mp* *ff* *mf*

(1/2 Ped.) *ff* *fff* *ff*

213

.. (movendo) a tempo

ff *f* *fff* *mf* *ff*

(Ped.) *8va...*

216

movendo a tempo

fff *pp* *fff*

(Ped.) *1)*

1) ossia: unsauber greifen / ossia: not struck cleanly

219

accel. precipitando

(fff) *p*

(Ped.) *fff* *8va.....*

223 ca. 100

fff

dim. poco a poco

fff

f

226 non rall.!

rall. molto

(dim. poco a poco)

p

f

mf

mp

rall.

Grave, assai rubato (♩ = 40)

(p) mf f

mp mf f mf

Baßtöne stets hervorheben / always bring out the bass notes

(p) mf f mf

(f) (mf) ff mp

(mf) f mf f mp mf

(mf) f mf f mp mf

235

mf (mp) mf mp p mp

(mf) f mf mp

238

(mp) p mf mp p mp p mp p

(mp) p mp mf p mp mf

242

Andantino (♩ ca. 64)

(mf) mp p ppp p

(mf) mp p ppp

- 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

246

(pp) ppp

(pp) p

L'istesso tempo

250

8va.....

1) *ppp* 1) *pp* *ppp* *pp*

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

movendo *poco più mosso*

253

15ma..... 8va..... 15ma.....

mp *fff* *f* *ff* *f* *fff* *f*

fff (*sempre*)

255

(15ma)..... (loco)

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

fff (*sempre*)

256

accelerando poco a poco

8va.....

fff *ff* *fff* *mf*

.. (accelerando poco a poco) ca. 84, molto agitato

258

(8va).....

ffff, *tutta la forza*

fff *ff*

meno mosso (♩ ca. 76)

260 *(ffff)*

261

262

263 *ff*

264

265 *fff*

266

267 *ff*

poco più mosso

268

269

270

271 *ff*

272

273

274

275 *ff*

276

277

278

279 *ff*

8va.....

269

f *ff* *fff*

loco

270

ff *fff*

271

ff *f* *fff*

ossia loco

8va.....

loco

272

ff *fff*

movendo.....

274

ff *fff*

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*

285 *pp*

289 *pp*
pp cresc. -
tr

293
(cresc.) -
tr

297
(cresc.) -
tr

322

(mf) (mp) mf f

(mf)

(sost. Ped.)

Moderato (ca. 76)

326

p, dolcissimo e cantabile

pp (mf) pp p

1/2 Pedal

(sost. Ped.) *

movendo poco a poco fine al ca. 92

subito:
Moderato (ca. 76)

330

(p) p pp

(p) mp mf p

(1/2 Ped.) 1/2 Ped. * senza Pedal *

più mosso (ca. 92)

335

(pp) mp mf p

f mf p

1/2 Ped. Ped. 1/2 Ped. Ped. 1/2 Ped.

accelerando poco a poco

340

Musical score for measures 340-343. The piece is in G major (one sharp) and 5/4 time. The right hand features a melodic line with a trill in measure 341 and a fermata in measure 342. The left hand has a steady accompaniment with triplets and octaves. Dynamics range from *pp* to *mp*. Pedal markings include (1/2) Ped., 1/2 Ped., and Ped. with asterisks indicating specific pedal points.

.. (accelerando poco a poco)

344

Musical score for measures 344-347. The right hand continues the melodic development with a trill in measure 345. The left hand features a more active accompaniment with sixteenth notes. Dynamics range from *mp* to *f*. Pedal markings include *mf* < *f*, < *ff*, *mp*, *mf*, *f*, *mp*, *p*, *mp* < *f*, *mf* >, and *p* <.

ca. 144

rall. ca. 92, agitato

348

Musical score for measures 348-351. The right hand has a melodic line with a trill in measure 349. The left hand features a complex accompaniment with triplets and sixteenth notes. Time signatures change from 5/4 to 4/4, then to 3/4, and back to 5/4. Dynamics range from *f* to *pp*. Pedal markings include *pp* and *p* with asterisks.

352

Musical score for measures 352-355. The right hand has a melodic line with a trill in measure 353. The left hand features a complex accompaniment with triplets and sixteenth notes. Dynamics range from *mp* to *p*. Pedal markings include *mp* and *p* with asterisks.

355

Musical score for measures 355-358. The right hand has a melodic line with a trill in measure 356. The left hand features a complex accompaniment with triplets and sixteenth notes. Dynamics range from *mf* to *f*. Pedal markings include *mf* and *f* with asterisks.

♩ = ♩, ma poco più mosso

358

mf *fff*

pp, secco!
flüchtig / fleeting

sost. Ped. →

361

fff *pp* *mp* *p*

(sost. Ped.) →

364

fff *mf* *pp* *p*

secco!

(sost. Ped.) →

367

mf *p* *ppp*

(sost. Ped.) →

370

(mf)

Musical score for measures 370-371. The score is in G major (one sharp) and 4/4 time. It features a treble clef with a whole note chord in the first measure and a half note chord in the second. The bass clef contains a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *(ppp)* and *pp*. A *(p)* marking is present in the first measure, and a *(sost. Ped.)* instruction with a line and arrow spans the first two measures.

372

(mf)

mp

Musical score for measures 372-373. The score continues with a treble clef and a half note chord in the first measure, and a half note chord in the second. The bass clef features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *(p)*, *(h)*, and *mp*. A *(sost. Ped.)* instruction with a line and arrow spans the first two measures, ending with an asterisk.

374

(mp)

p

Musical score for measures 374-375. The score continues with a treble clef and a half note chord in the first measure, and a half note chord in the second. The bass clef features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp*, *(mp)*, and *p*.

376

(p)

mp

Musical score for measures 376-377. The score continues with a treble clef and a half note chord in the first measure, and a half note chord in the second. The bass clef features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ppp*, *(p)*, and *mp*.

378

(mp)

Musical score for measures 378-379. The system consists of three staves: a single treble clef staff at the top, and two bass clef staves below it. The treble staff contains a single note with a fermata. The upper bass staff features a melodic line with slurs and dynamic markings of *p* and *mp*. The lower bass staff contains a complex rhythmic accompaniment with slurs and dynamic markings of *p* and *mp*. A *ppp* marking is present in the lower bass staff towards the end of the system.

380

p

Musical score for measures 380-381. The system consists of three staves: a single treble clef staff at the top, and two bass clef staves below it. The treble staff contains a melodic line with slurs and dynamic markings of *p* and *mp*. The upper bass staff features a melodic line with slurs and dynamic markings of *ppp* and *p*. The lower bass staff contains a complex rhythmic accompaniment with slurs and dynamic markings of *mp* and *p*.

Presto (♩ ca. 156)

382

(mp)

Musical score for measures 382-383. The system consists of two bass clef staves. The upper bass staff contains a melodic line with slurs and dynamic markings of *p* and *mp*. The lower bass staff contains a complex rhythmic accompaniment with slurs and dynamic markings of *p* and *mp*. The text *p, leggero, dolcissimo* is written below the staves. There are repeat signs with asterisks at the end of the system.

384

(mp)

Musical score for measures 384-385. The system consists of two bass clef staves. The upper bass staff contains a melodic line with slurs and dynamic markings of *mp* and *p*. The lower bass staff contains a complex rhythmic accompaniment with slurs and dynamic markings of *p* and *mp*. There are repeat signs with asterisks at the end of the system.

386

(mp)

cresc. poco a poco

(P)

388

(cresc.)

390

(cresc.)

ff

392

ff

394

ff

fff

sempre in tempo

396

fff

398

Musical score for measures 398-400. The score is written for piano in bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *fff*. The key signature has two flats. The system concludes with a fermata and a repeat sign.

400

Musical score for measures 400-402. The score continues from the previous system. The right hand's chords become more complex, incorporating more flats. The left hand accompaniment remains consistent. The dynamic marking is *fff*. The system concludes with a fermata and a repeat sign.

402

Musical score for measures 402-404. The right hand continues with increasingly complex chordal textures. The left hand accompaniment is steady. The dynamic marking is *fff*. The system concludes with a fermata and a repeat sign.

404

Musical score for measures 404-406. The right hand's chords are now highly chromatic. The left hand accompaniment continues. The dynamic marking is *fff*. The system concludes with a fermata and a repeat sign.


406

Musical score for measures 406-408. The right hand features a change in texture, with a prominent sixteenth-note figure. The left hand accompaniment continues. The dynamic marking is *fff*. The system concludes with a fermata and a repeat sign. A time signature change to 6/8 is indicated at the end of the system.

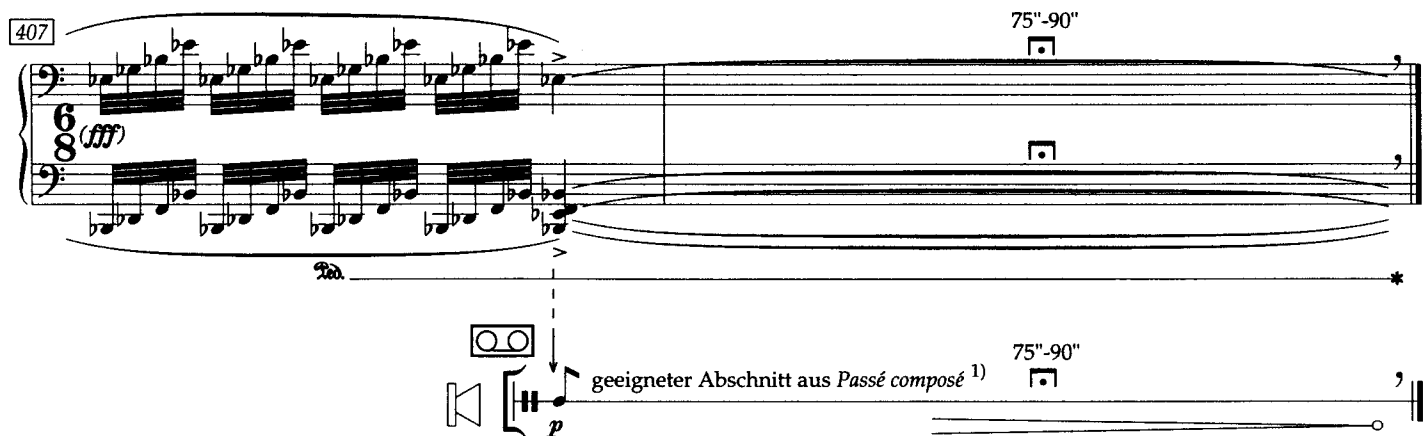
ca. 20'

17.7.1993


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.



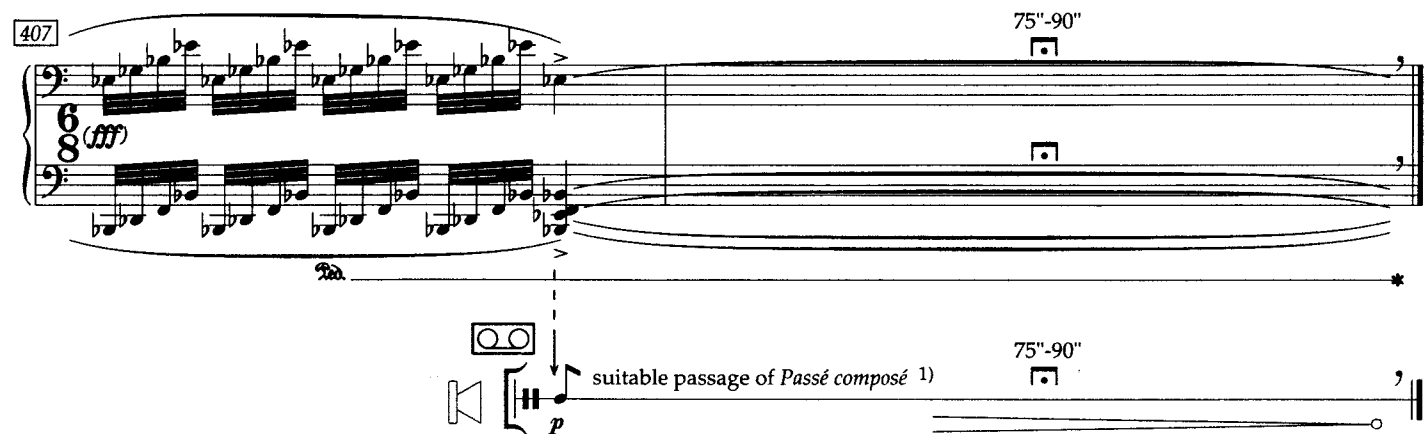
1) Kein präziser Abschnitt wird hier angegeben. Der Ausführende soll einen leisen, durchsichtigen Teil auswählen, wie zum Beispiel aus den Takten 80-96, 132-142, 143-159, 179-188, 189-193, 192-198, 229-243, 244-253 oder 313-337.

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

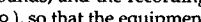
Appendix

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 separate 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». Immediately 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 (), so that the equipment can be switched off some considerable time later.