

METAPIECE (MIMETICS)
für Klavier 1961

UE 14919

Universal Edition

Explanation

- 1 This piece may be performed in four different ways:

1. Piano solo.
2. Piano solo which is interrupted by other works on the same programme. For example:

METAPIECE (MIMETICS) →

Piece X

→ METAPIECE (MIMETICS) →

Piece Y

→ METAPIECE (MIMETICS)

Piece Z

3. Piece for piano which is performed simultaneously with another piece for one, two or more pianos composed either by Mauricio Kagel or another *living* composer. The music of Metapiece is to be enclosed in that of the piano piece to be performed. In this case the title is to be altered to:

MIMETICS (METAPIECE) for piano 1961
simultaneous with Piece N

4. Piece for piano, which is performed as MIMETICS (METAPIECE) alternately and/or simultaneously with other instrumental, vocal, electronic, concrete or other works by either Mauricio Kagel or another *living* composer.

For forms 3 and 4, the permission of the appropriate composers (excepting Mauricio Kagel) should be requested for the performance of their works in conjunction with MIMETICS (METAPIECE).

- 1.1 The composition can be performed as METAPIECE or MIMETICS on two pianos or with four hands.
- 1.2 In all versions it is possible to include various other keyboard instruments (harpsichord, electronic organ, harmonium, celeste, organ, etc.).
- 1.3 In METAPIECE (MIMETICS) stones of different sizes can be put on the strings and/or on the keyboard.
- 2 The pages are not in any particular order; the folding and unfolding of this score in a concertina-like construction makes various different arrangements possible.

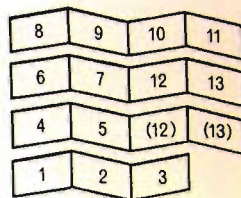
For instance:

the music unfolds in such a way that at least four pages are visible

then — from right to left — to the centre

then

and finally



Or: 1 10 11

(1) 2 3

(1) 12 13

4 5 8 9

6 7 (8) (9)

- 2.1 The length of the composition is not based on any definite tempo or unit of duration. Every page of the score is to be performed in such a way that the relationship between sound and silence corresponds approximately to the graphical proportions of the notation. (If a page is meant to last three minutes, to play half the page should take approximately 1½ minutes.)
- 2.2 Each page of the score is always to be read from left to right.
- 2.3 When the score is unfolded, the left-hand page should always be played first.
- 2.4 The composition can be performed complete or in parts.
- 2.5 No page should be repeated.
- 2.6 Obsessive-sounding repetitions of short fragments can be included, even when there are no repeat signs. Rapid mechanical rhythms (like those of a cracked record) with slight aperiodic alterations could be attempted. The repetitions should take place at will, without any preparatory break.
- 2.7 A transcription is recommended for page 13, in view of the number and complexity of possible interpretations.

Signs

A At the beginning of each page, a new chord is introduced. In chords where it is impossible to sound all the notes at once, the *maximum* number of simultaneous notes should be played (until all the notes of the chord have been played). *All notes* of the chord should be articulated according to the relevant directions (i. e. staccato, legato, portato, etc.)

[3] Three notes taken from the chord at the beginning of the page, played consecutively or simultaneously


E [6] Six notes to be taken from chord 'E' and, whenever possible, played simultaneously


ABC, or A Choose from the reservoir of pitches in the chords
B
C A+B+C


ABC Order of the chords ad lib.
A
B
C




$\left[\begin{array}{c} C \\ 5 \end{array} \right]$ Five notes from chord 'C' to be divided into three separate chords



[] [] The space in parenthesis represents a pause (or two notes which are held down)

 Beginning on any note, the line is followed until all the notes have been played

 accelerando

 rallentando

 descending arpeggio ( = ascending arpeggio;
 = ad lib. in both directions)

 extremely soft } any other dynamic markings are to be interpreted at the discretion of the player
 extremely loud

PP Sustaining Pedal



L. H.

R. H.



A₅

PP is to be released slowly enough for the sound of the dampers springing back to be heard

chromatic cluster (in any register)

chromatic cluster, the notes of which are *silently* depressed (in any register)

all notes staccato (like grace-notes)

Clapping: as a key is pressed with one hand, the palm is struck *simultaneously* by the free hand



Noise } simultaneously with the sound-attack
Stamping }

[] [] the music in the lower brackets is added to the system in the upper ones

play 'unclearly'

Key-vibrato after striking (*without* touching the strings again)

Notes which are without accidentals can be interpreted as #, b, x, bb

Left hand

Right hand

repeat (also [:])

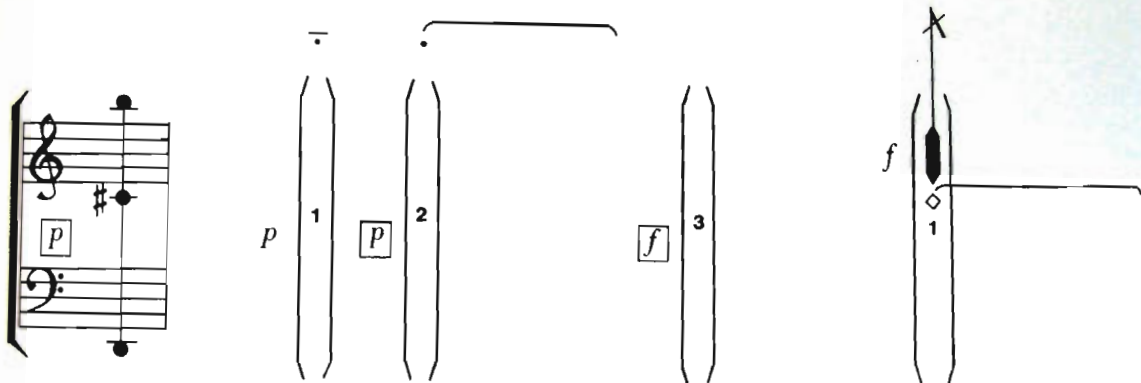
depress silently

long Pause

divide evenly into staccato and legato

play sounds from chord 'A' five times (divided)

A



P ————— *

P ————— *

PP ————— *



Pedal sehr langsam loslassen
(Saitenklirren nicht vermeiden)

2

Metapièce (Mimetics) : für
Kagel, Mauricio Raul

PF 1247



00308501

Mauricio Kagel

METAPIECE (MIMETICS)

für Klavier 1961

B

A

AB

AB

2

A musical score for guitar, featuring a treble and bass staff on the left and a series of guitar-specific notation blocks on the right. The notation includes dynamic markings (*f*, *p*), articulation marks (accents, slurs), and fingerings (1, 3, 4). A bracket labeled 'B' spans the first two blocks, and a bracket labeled 'A' spans the next two. The final two blocks are each preceded by a bracket labeled 'AB'. The score concludes with a double bar line and a final note on the bass staff.

pp _____ *

ics) ; fur
o Raul

D

sol

p

re

A B C

fa

f *f* *p*

si b do

D

A B C

7

f

p

C

2 3 4 3

f

p

$1/2P$

*

E **(D)** **E** **(C)** **(B)** **(A)**

The musical score consists of six sections labeled **E**, **(D)**, **E**, **(C)**, **(B)**, and **(A)**. Each section is written for piano and features various dynamics (p, f, pp) and articulations (accents, slurs). The key signature has two sharps (F# and C#). The first section (**E**) starts with a piano (p) dynamic and a forte (f) dynamic. The second section (**(D)**) starts with a piano (p) dynamic and a forte (f) dynamic. The third section (**E**) starts with a piano (p) dynamic and a forte (f) dynamic. The fourth section (**(C)**) starts with a piano (p) dynamic and a forte (f) dynamic. The fifth section (**(B)**) starts with a forte (f) dynamic and a piano (p) dynamic. The sixth section (**(A)**) starts with a piano (p) dynamic and a forte (f) dynamic. The score includes various musical notations such as notes, rests, and slurs.

pp _____ *

Musical score for piano, featuring dynamic markings (*f*, *p*, *pp*) and fingerings (1, 2, 3, 4, 5). The score is divided into measures by vertical bar lines.

The first measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The second measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The third measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The fourth measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The fifth measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The sixth measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The seventh measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C). The eighth measure shows a treble clef with a whole note chord (F, A, C) and a bass clef with a whole note chord (F, A, C).

The score includes various dynamic markings and fingerings:

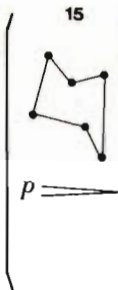
- Measure 1: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 2: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 3: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 4: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 5: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 6: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 7: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 8: *f* (forte), *p* (piano), *pp* (pianissimo).

The score also includes various fingerings:

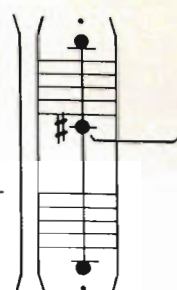
- Measure 1: 1, 2, 3, 4, 5.
- Measure 2: 1, 2, 3, 4, 5.
- Measure 3: 1, 2, 3, 4, 5.
- Measure 4: 1, 2, 3, 4, 5.
- Measure 5: 1, 2, 3, 4, 5.
- Measure 6: 1, 2, 3, 4, 5.
- Measure 7: 1, 2, 3, 4, 5.
- Measure 8: 1, 2, 3, 4, 5.

G*f*

do

*f***G**

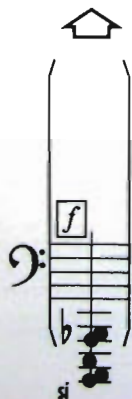
15

*p***A**

si

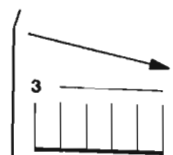
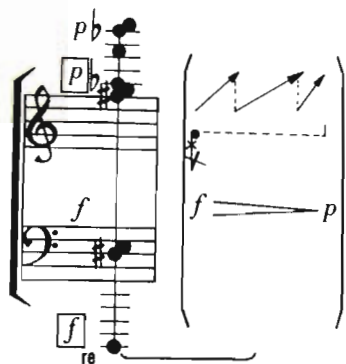
**P** — ***P** — ***(PP** — *)**PP** — ***PP** — *

7

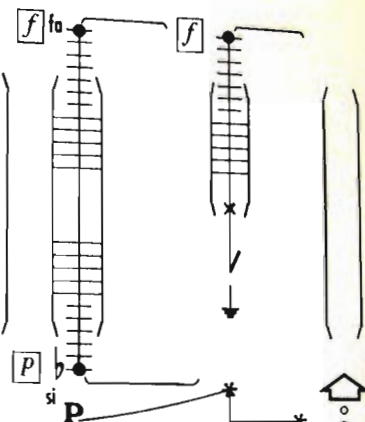


sol

BD**BD**

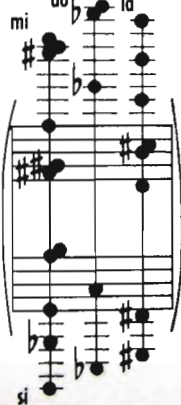
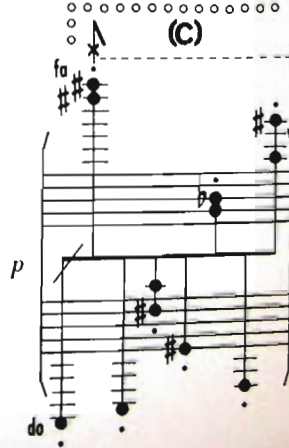
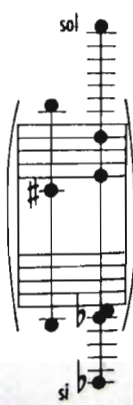
H**E F G****A D H****B**

A = *f*
D = *p*
H = *p*



8

[P * * * *]

E F G**A D**

I → F → H → A → E → B → C → D → G → A

molto rubato, unklar

p

f : 5 Töne

1 → 4

p

P ($\frac{1}{2}P$)

F H A E B C D G

do mi fa fa sol la

re si si do re

A → I

The diagram illustrates piano performance techniques with musical notation and dynamic markings. It includes:

- sempre f** : A box containing the word "sempre" and the dynamic marking f .
- L.H., R.H.**: Labels for the Left Hand and Right Hand.
- auf weißen Tasten**: A label with a circled cross symbol indicating white keys.
- weiße Tasten**: A label with a circled cross symbol indicating white keys.
- etc.**: A label indicating continuation.
- Dynamics**: P (Piano), PP (Pianissimo), and f (forte) markings with wavy lines indicating dynamic changes.

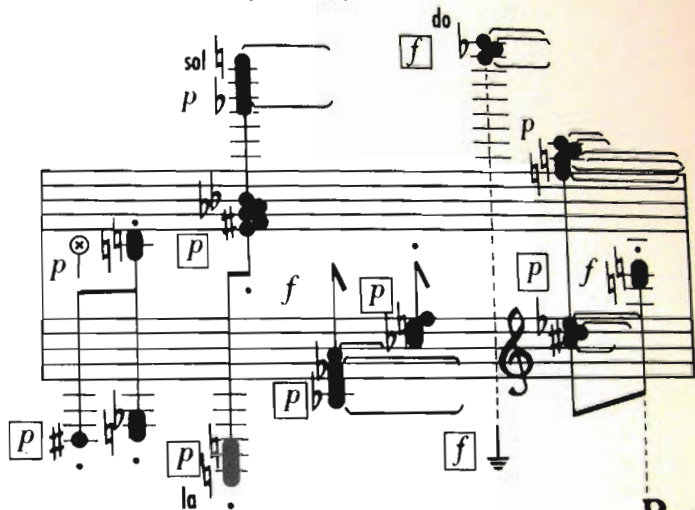
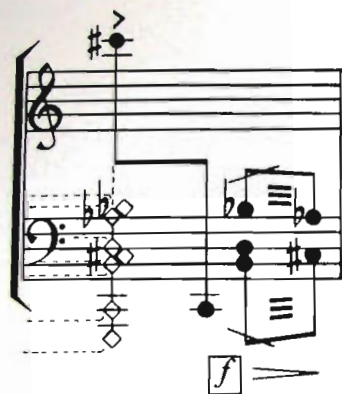
A → I

The diagram illustrates piano performance techniques with musical notation and dynamic markings. It includes:

- ad lib.**: A box containing the word "ad lib." and a circled cross symbol.
- A → I**: A label indicating a transition or section.
- f** : A box containing the dynamic marking f .
- do**: A label indicating a specific note or key.
- la**: A label indicating a specific note or key.

K

(A—J)



(—)PP ————— *

P—*

L **A J L** **C G** **D I L** **B K** **E L** **F H** **CGDI AEJL**

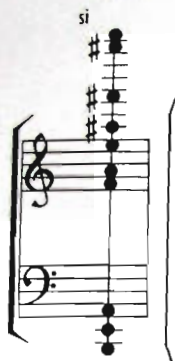
P — * — * — * — * simile —>

— *

A J L **C G** **D I L** **B K** **E L** **F H** **CGDI AEJL**

AEJL

M

 \longleftrightarrow
 A \rightarrow M


50%



25%

f

f

p

p

13

 A₅ B₃ C₇ D₄ E₆ F₄ G₅ H₁ I₃ J₇ K₆ L₂ M₄
