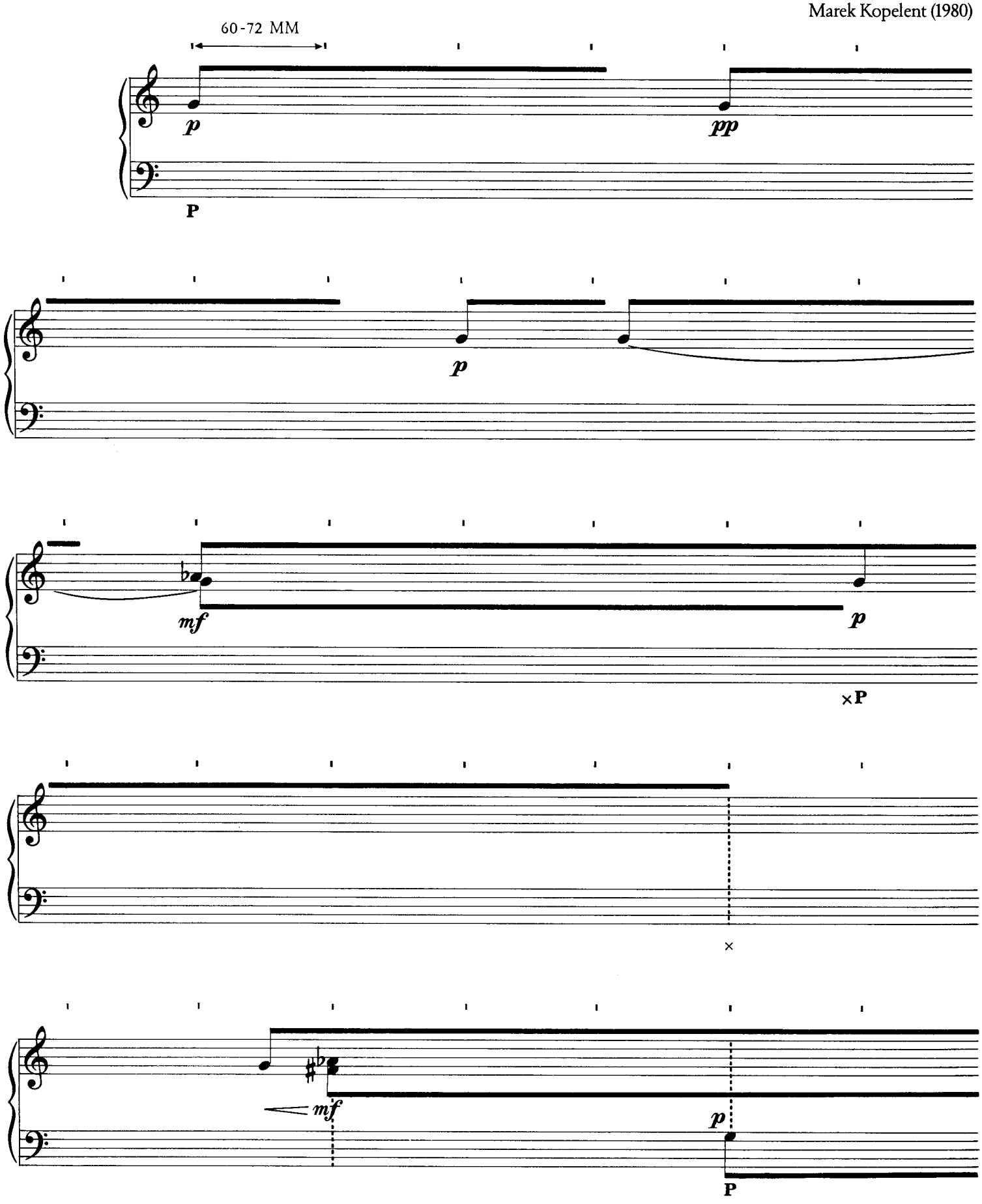
Lied für Klavier

Marek Kopelent (1980)



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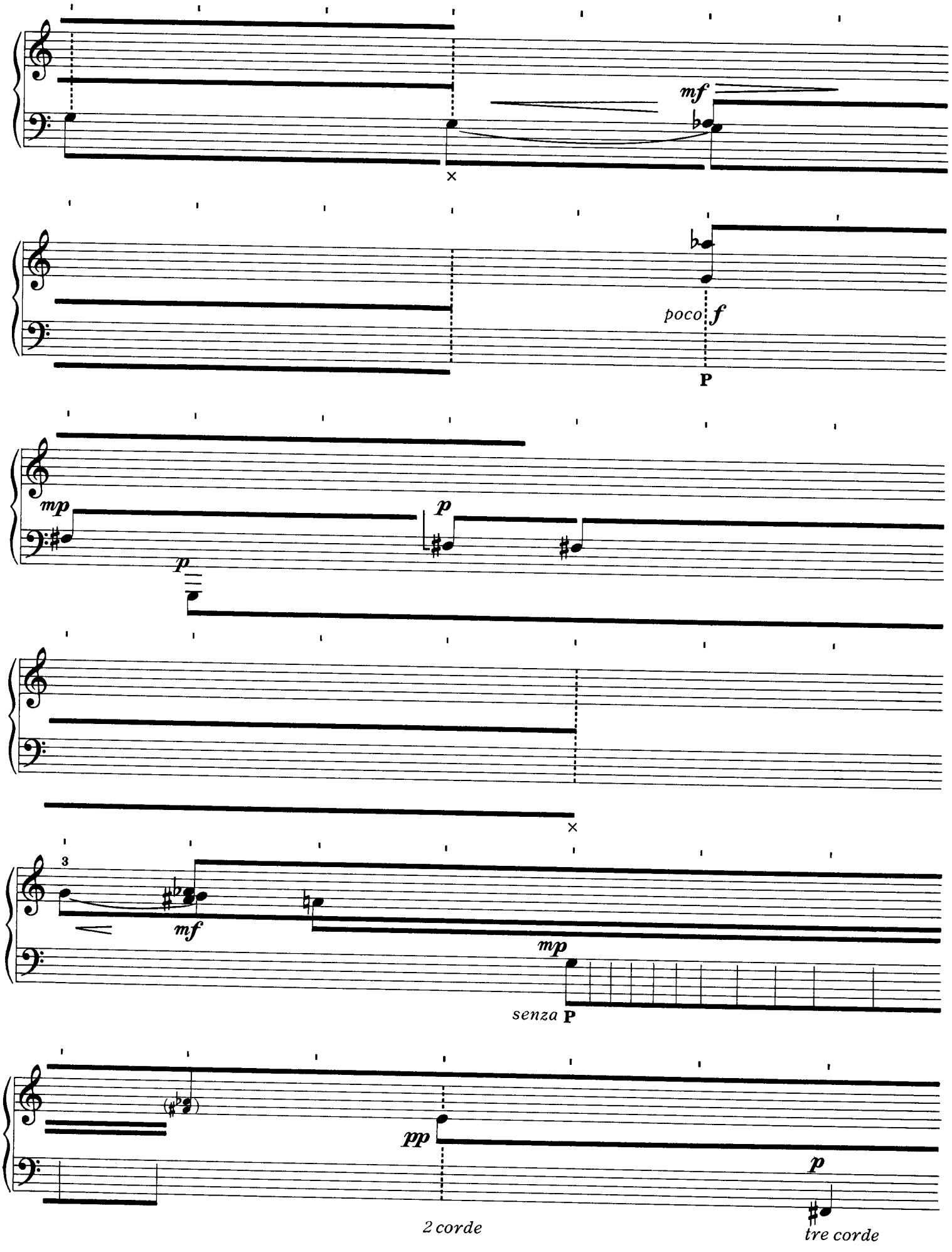
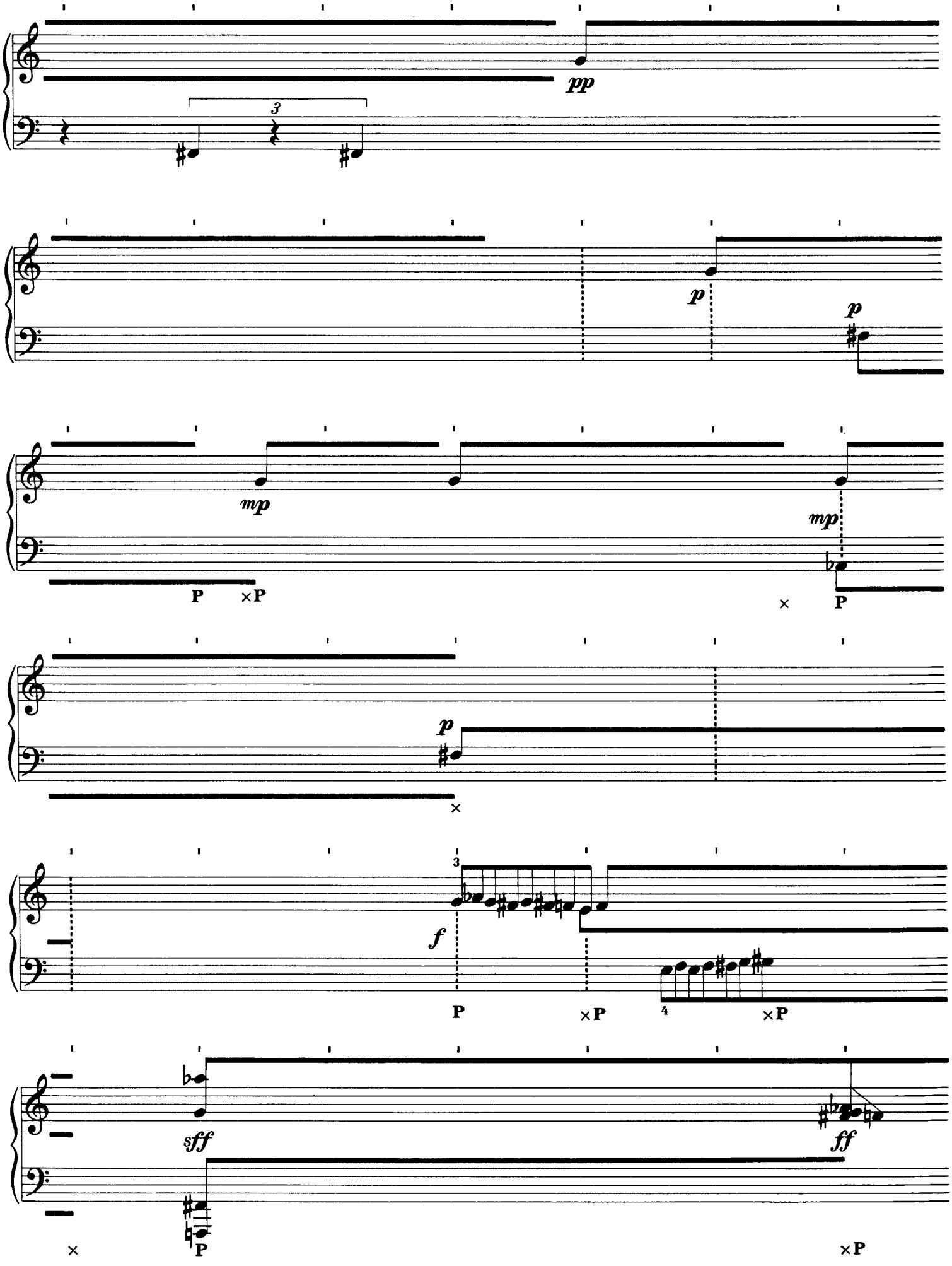
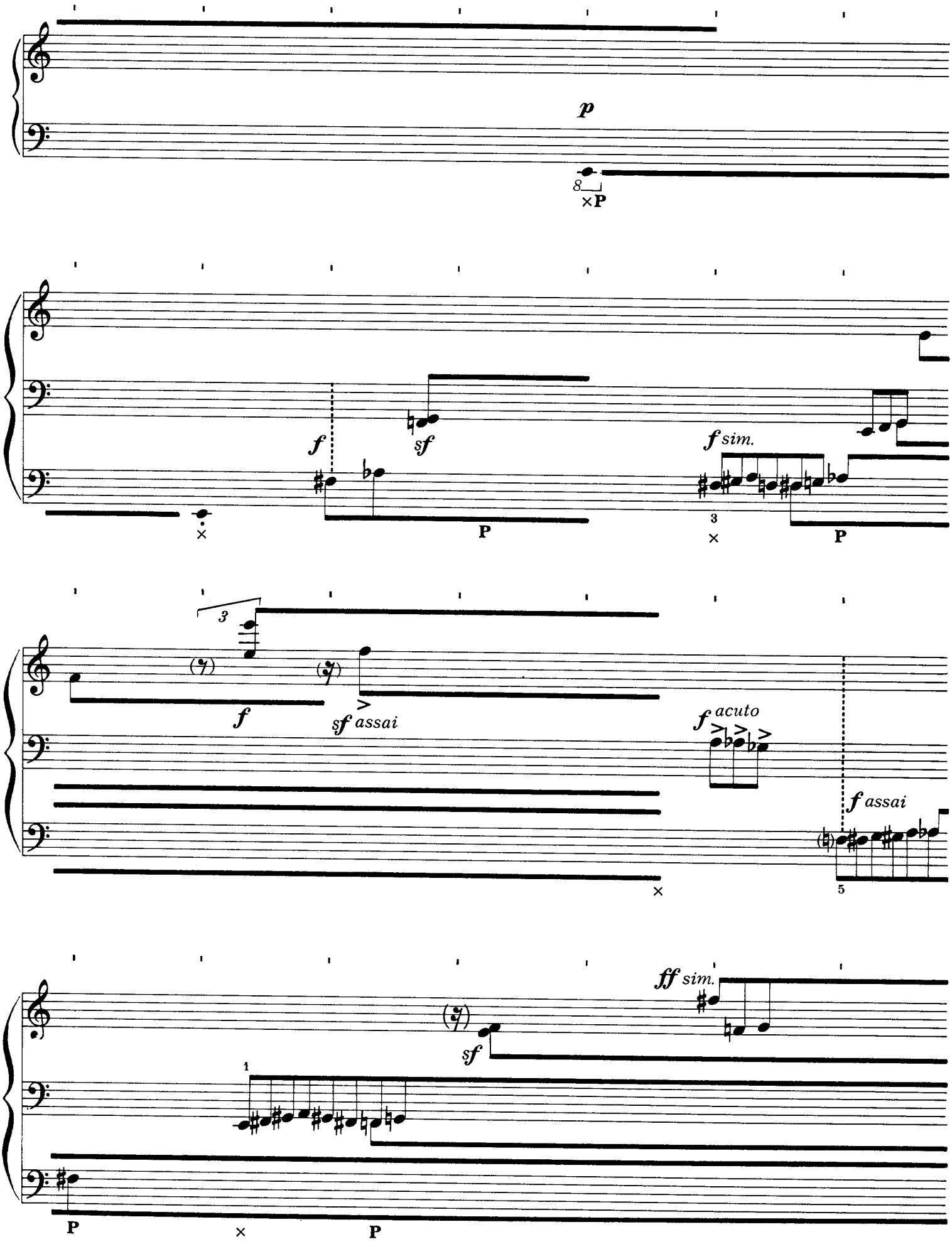
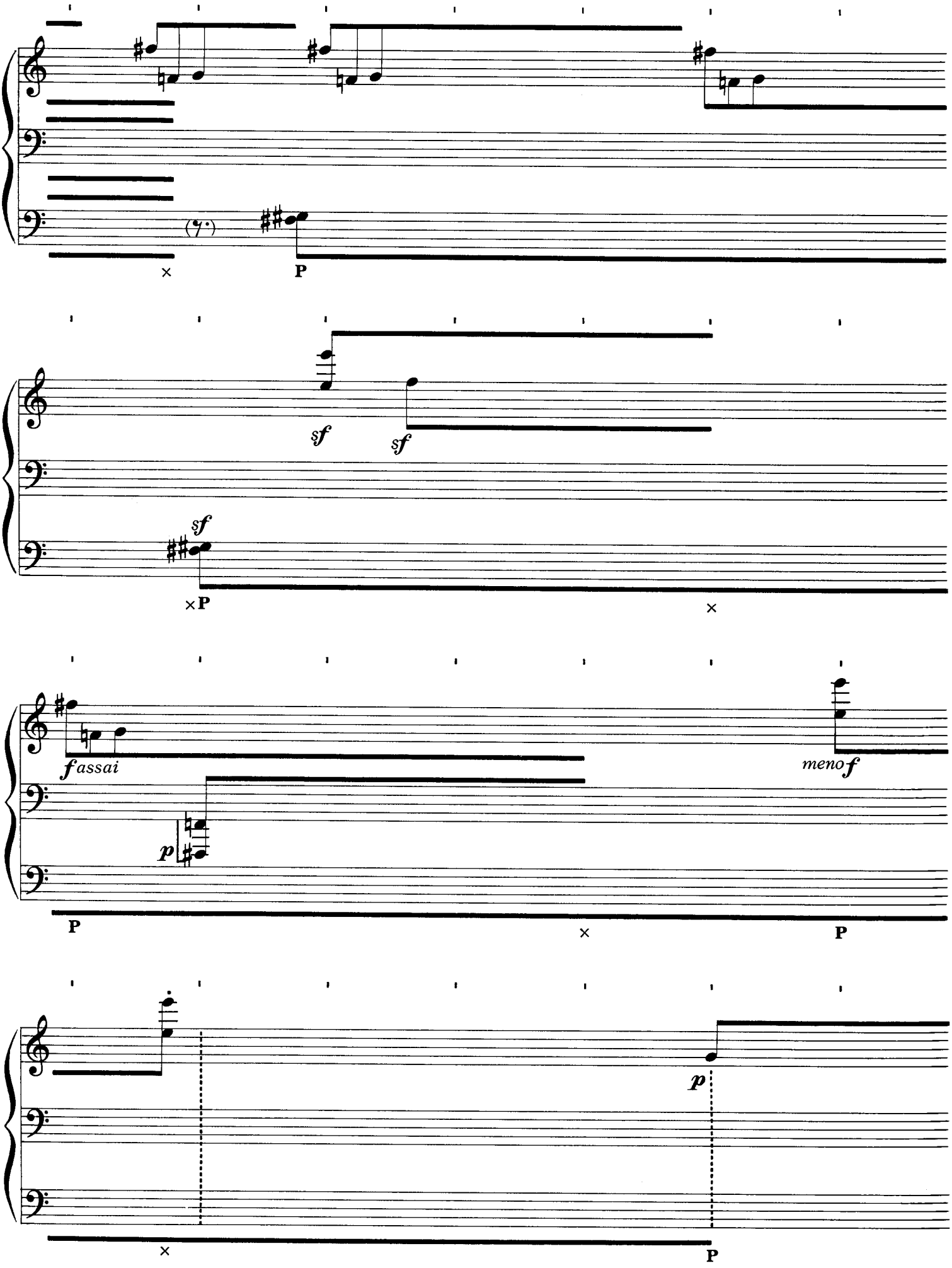
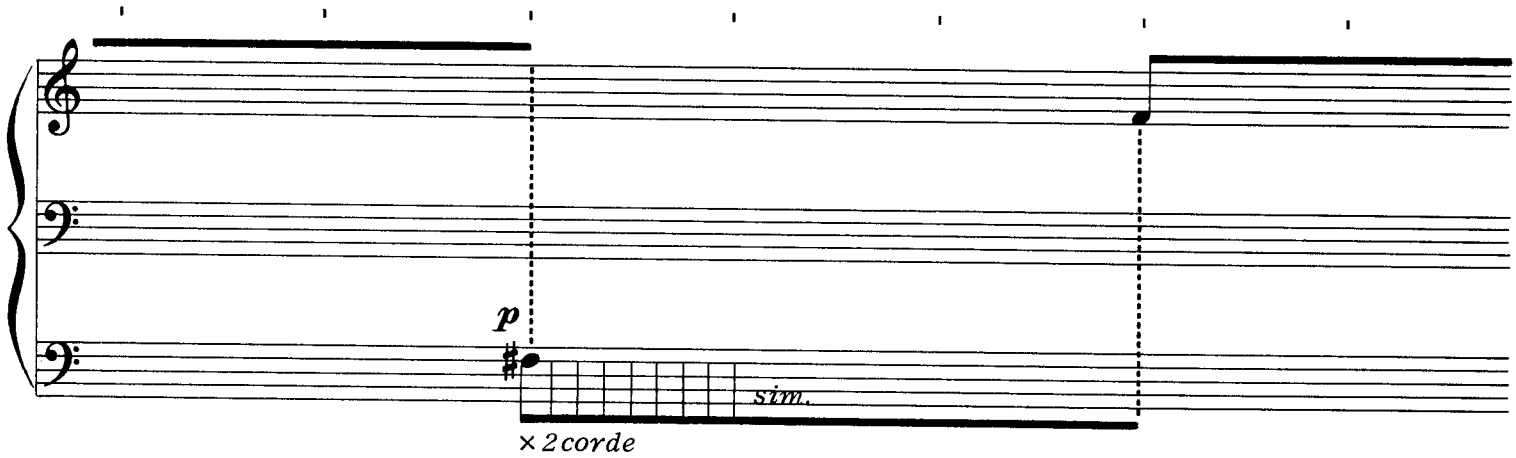
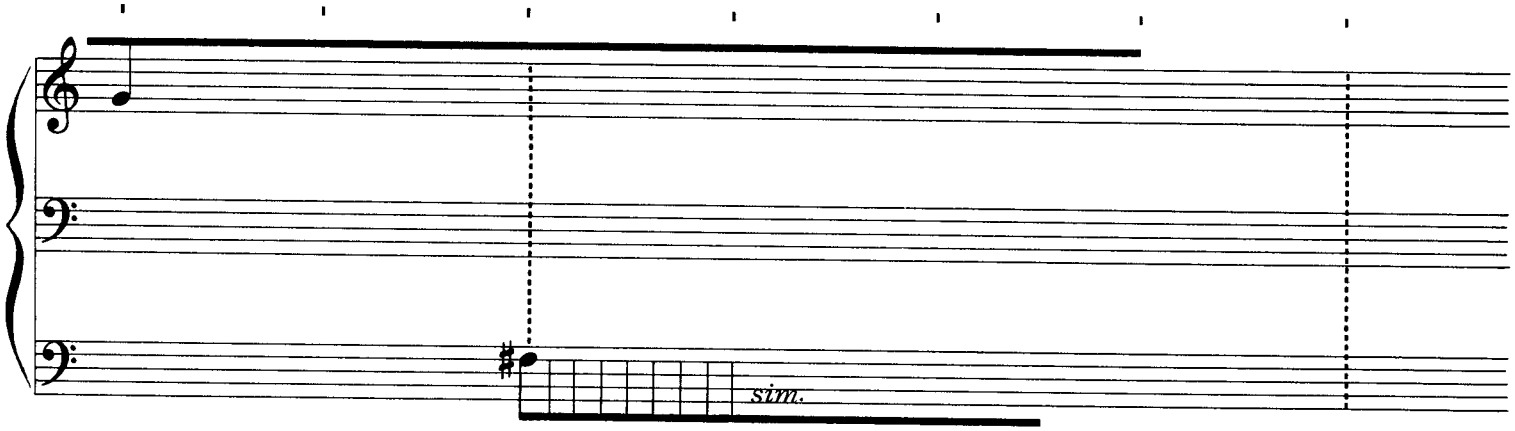

mf
poco f
P
mp
p
p
3
mf
mp
senza P
(♭)
pp
2 corde
p
tre corde

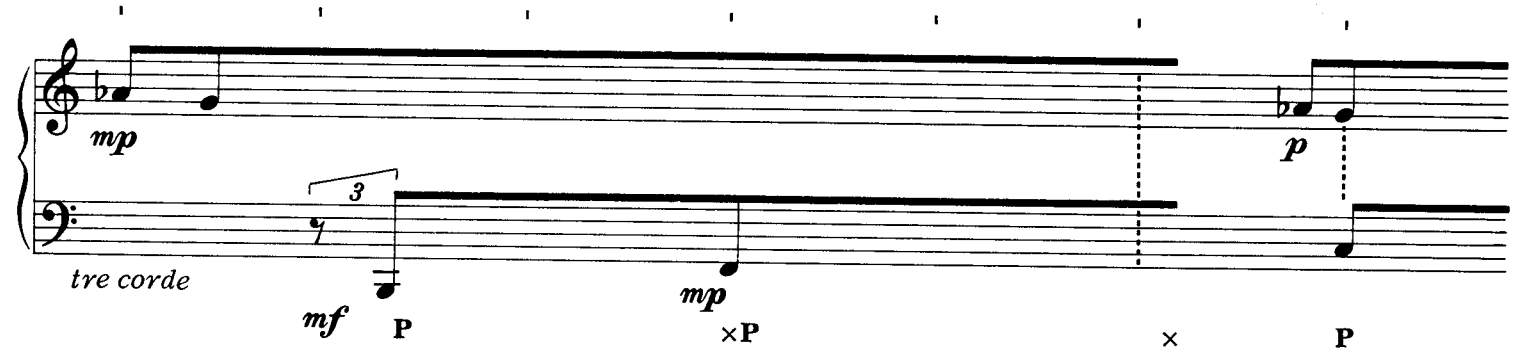

pp
3
p
p
mp
mp
P
×P
×
P
p
×
3
f
P
×P
4
×P
sff
ff
×
P
×P

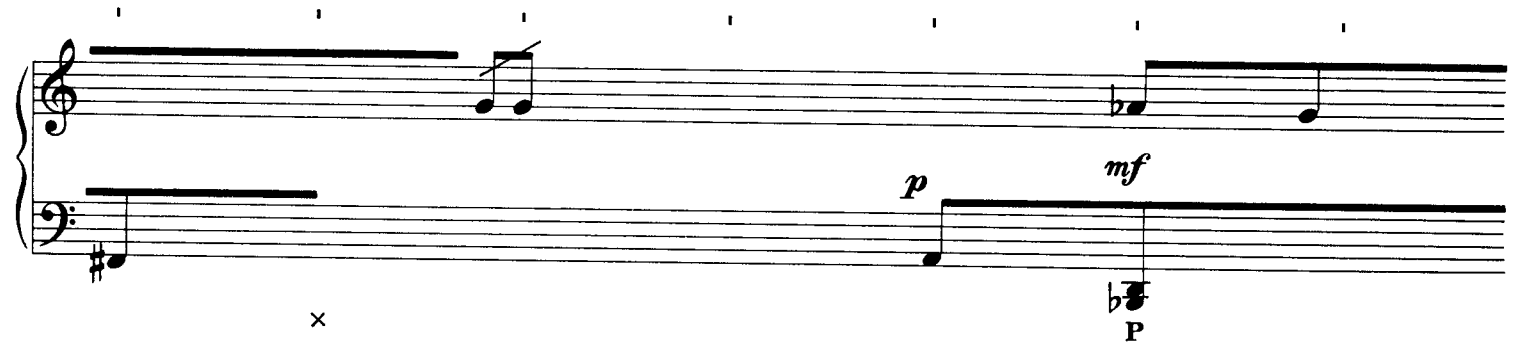

p
8
×P
f
sf
P
f sim.
3
×
P
3
f
sf assai
f acuto
f assai
5
ff sim.
sf
1
P
×
P

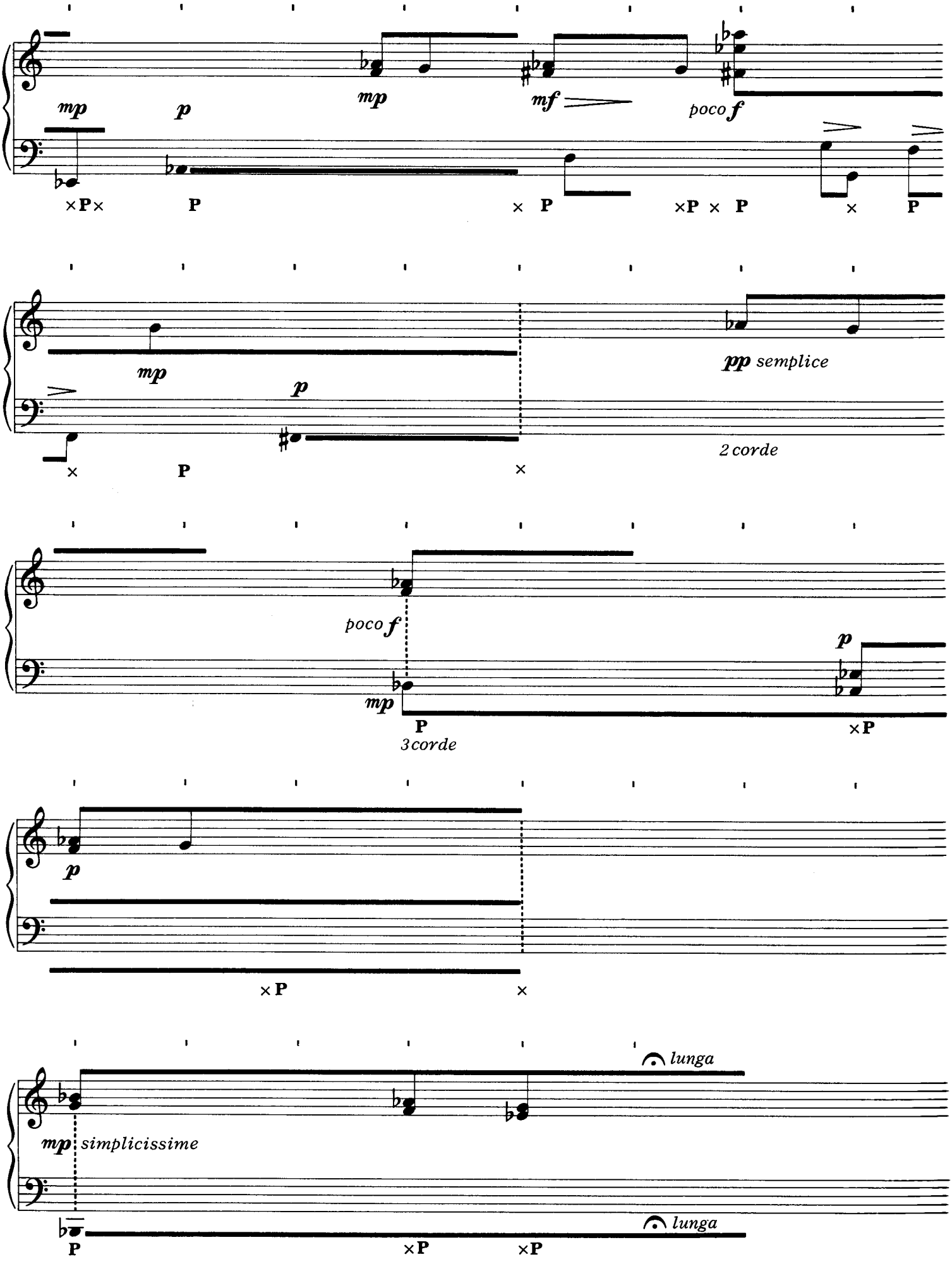

P
sf
sf
sf
P
P
fassai
p
meno f
P
P
p
P


p
sim.
× 2 corde


sim.

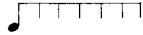

mp
3
tre corde
mf
P
mp
×P
×
p
P


×
p
mf
P


mp
p
mp
mf
poco f
×P×
P
× P
×P × P
×
P
mp
p
pp semplice
2 corde
×
P
×
poco f
mp
p
P
3 corde
×P
p
×P
×
mp simplicissime
lunga
lunga
P
×P
×P

Marek Kopelent (born in Prague in 1932) studied composition with Jaroslav Řidký at the Academy of Performing Arts in his native city. He worked as an editor for contemporary music at the Supraphon publishing company, and was the artistic director of the Prague ensemble for new music "musica viva pragensis".
Kopelent composed the *Lied für Klavier* (Song for Piano) in 1980. The composer chose a notation that is freer than the traditional one. Since he does not divide the piece with bar-lines, he has placed little vertical dashes above the upper stave; the distance from one dash to the next corresponds to MM 60–72, following the performance instructions at the beginning of the piece. If the performer chooses MM 60, then one field between two dashes lasts exactly one second; it is shorter when the metronome marking is higher. The notes that occur in one field should be performed within this time length. The first three attacks occur exactly on the one-second beat; with MM 60, the second attack comes four seconds after the first, and the third five seconds after the second. The fourth attack falls in the middle of the field, approximately after a quarter or a third of the allotted time. The composer did not want to determine the exact moment of the attack in this notation.

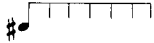
The tone is held.


The same note is repeated; the number of repetitions is laid down precisely.

The same note is repeated; the number of repetitions is not indicated.

The same note is repeated; this time "quasi ritardando" is indicated.

Accidentals apply only to the notes before which they are placed. One exception applies to the figure


: here, the ♯ maintains its validity.