Hakan A. Toker

Fugue–Postlude

For piano

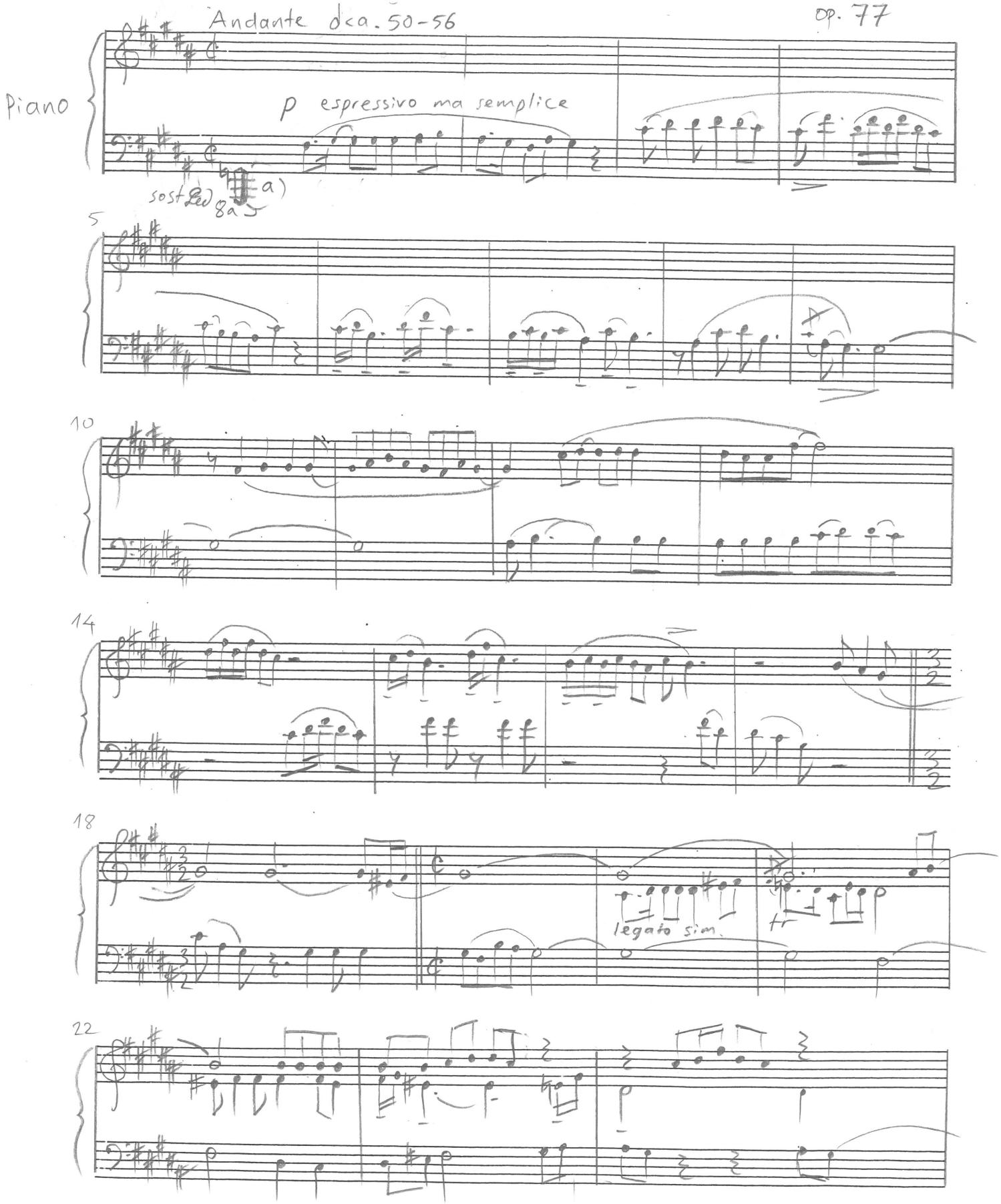
Op. 77

ca. 8

Fugue - Postlude

To my dearest beloved, Pernille.

Hakan A. TOKER
Op. 77



a) Depress cluster silently on black and whites, hold with middle pedal, until asked to release.

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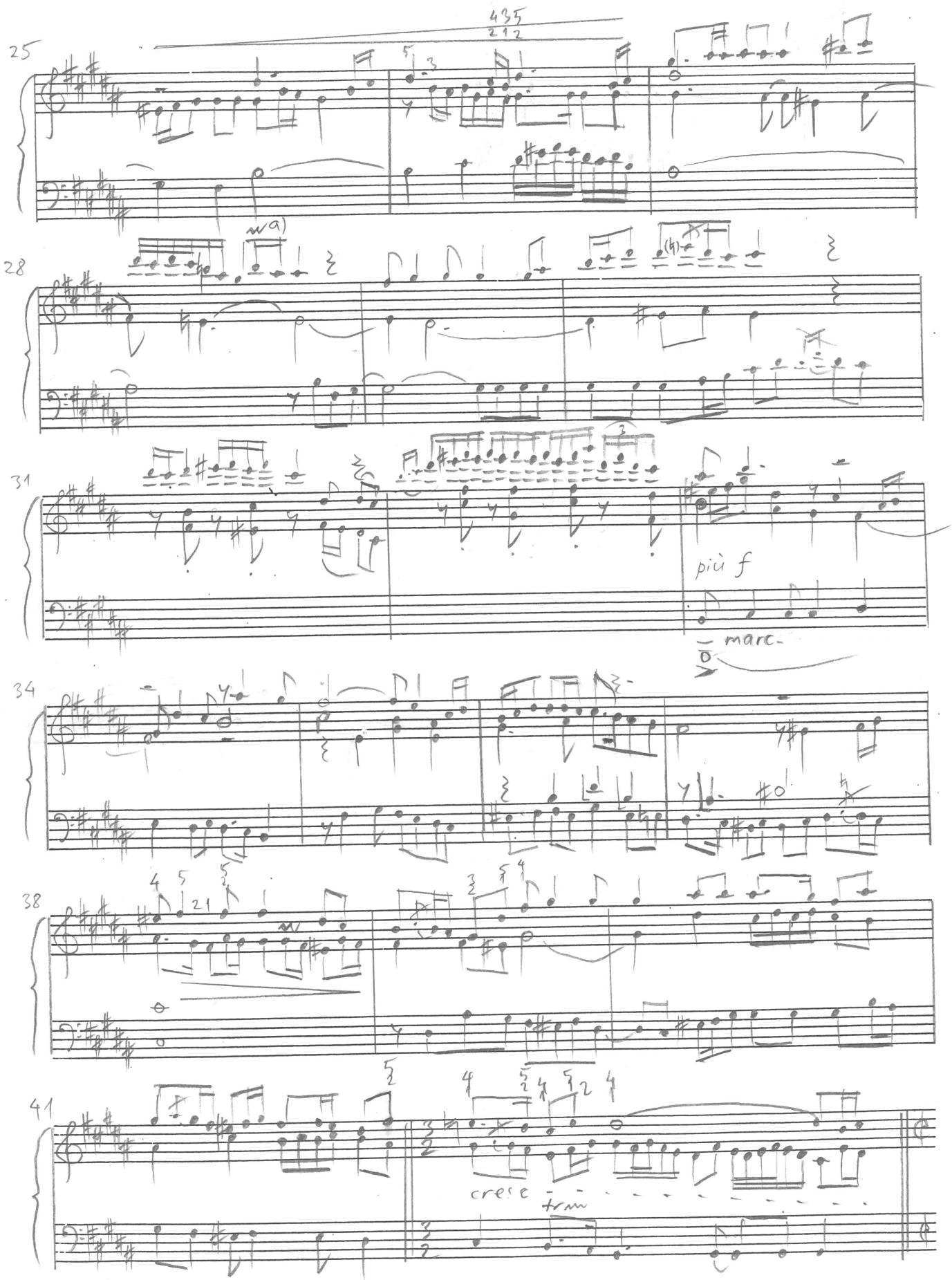
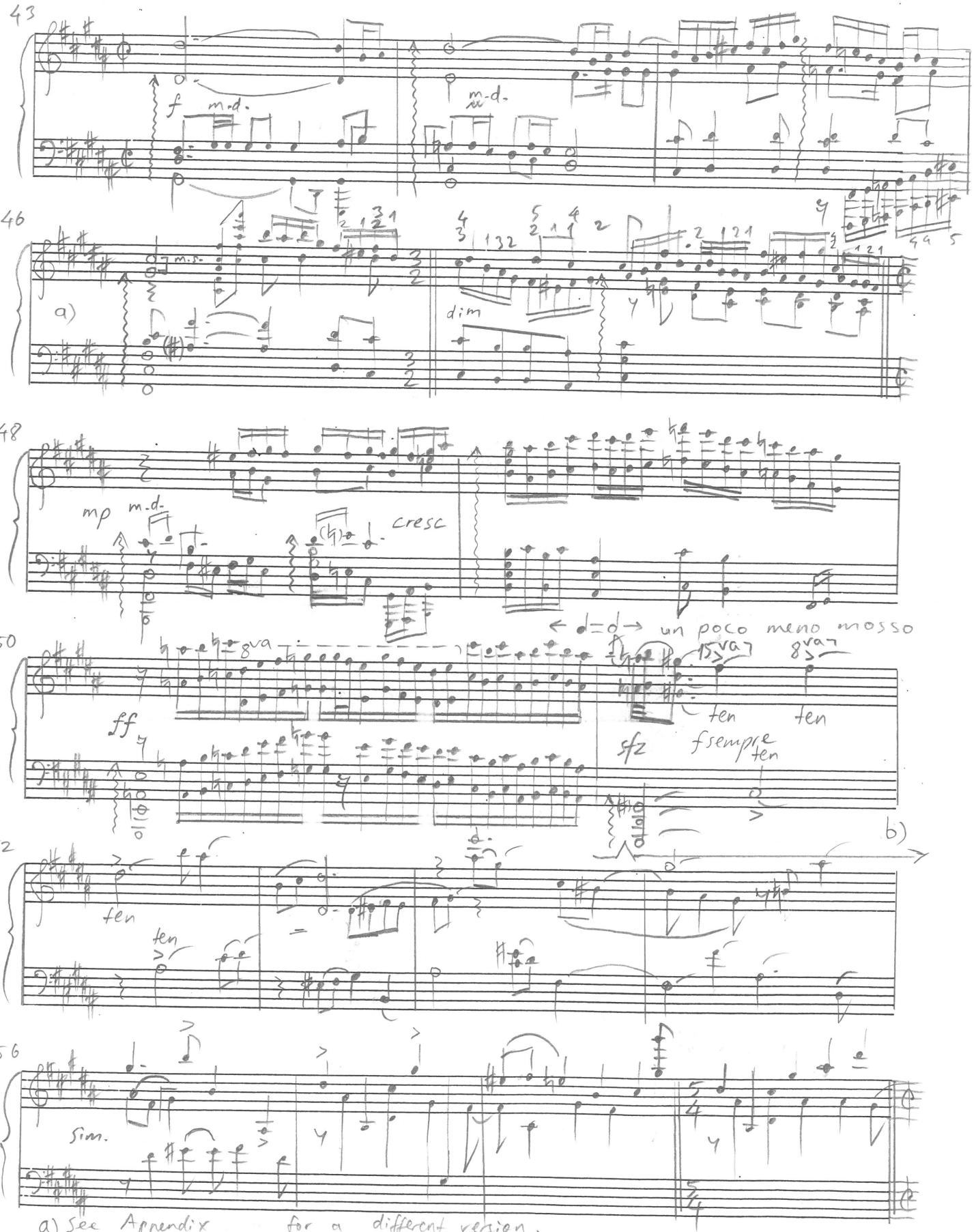
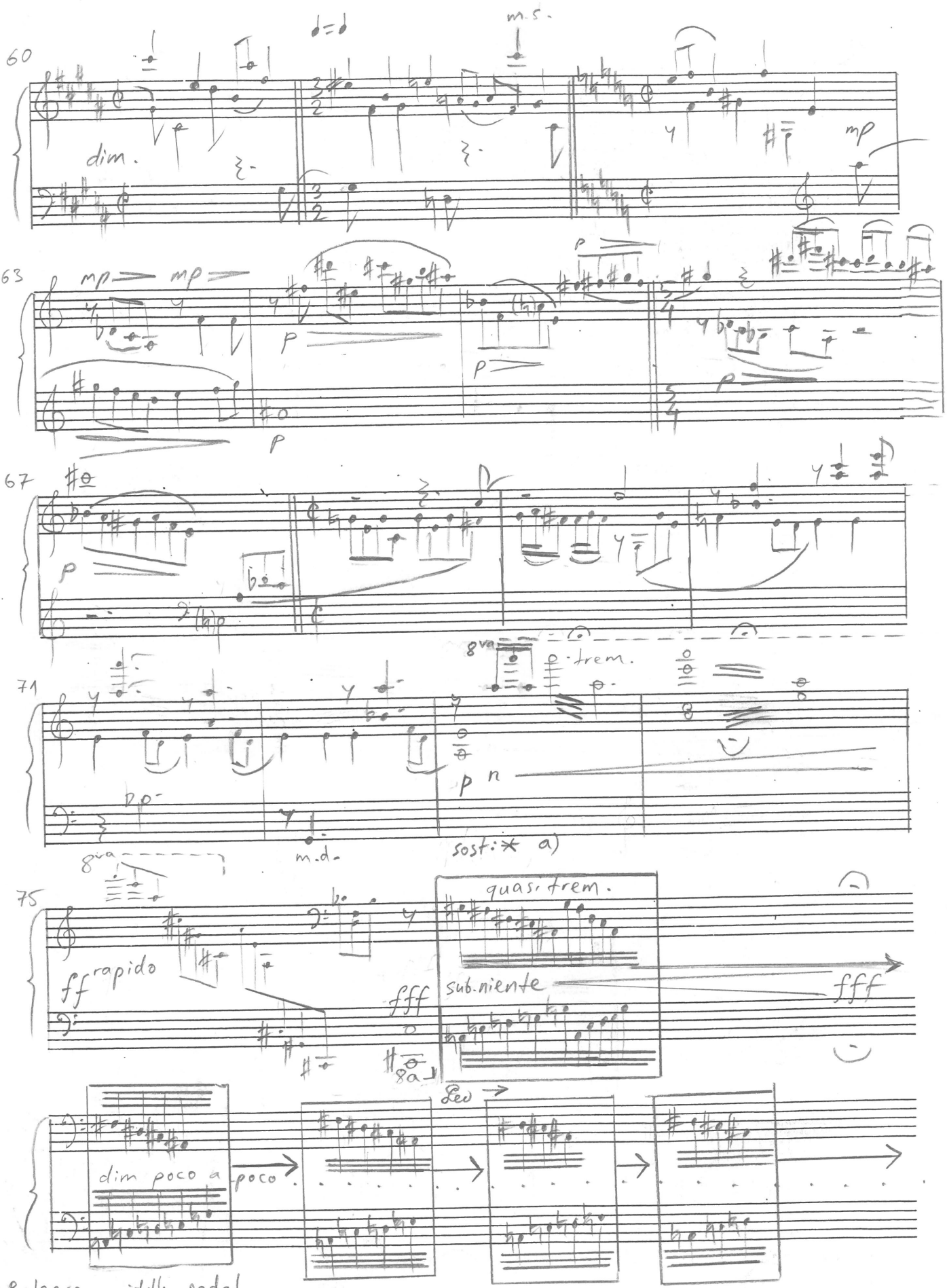


a) All mordents (m) should start with the note above the principal note

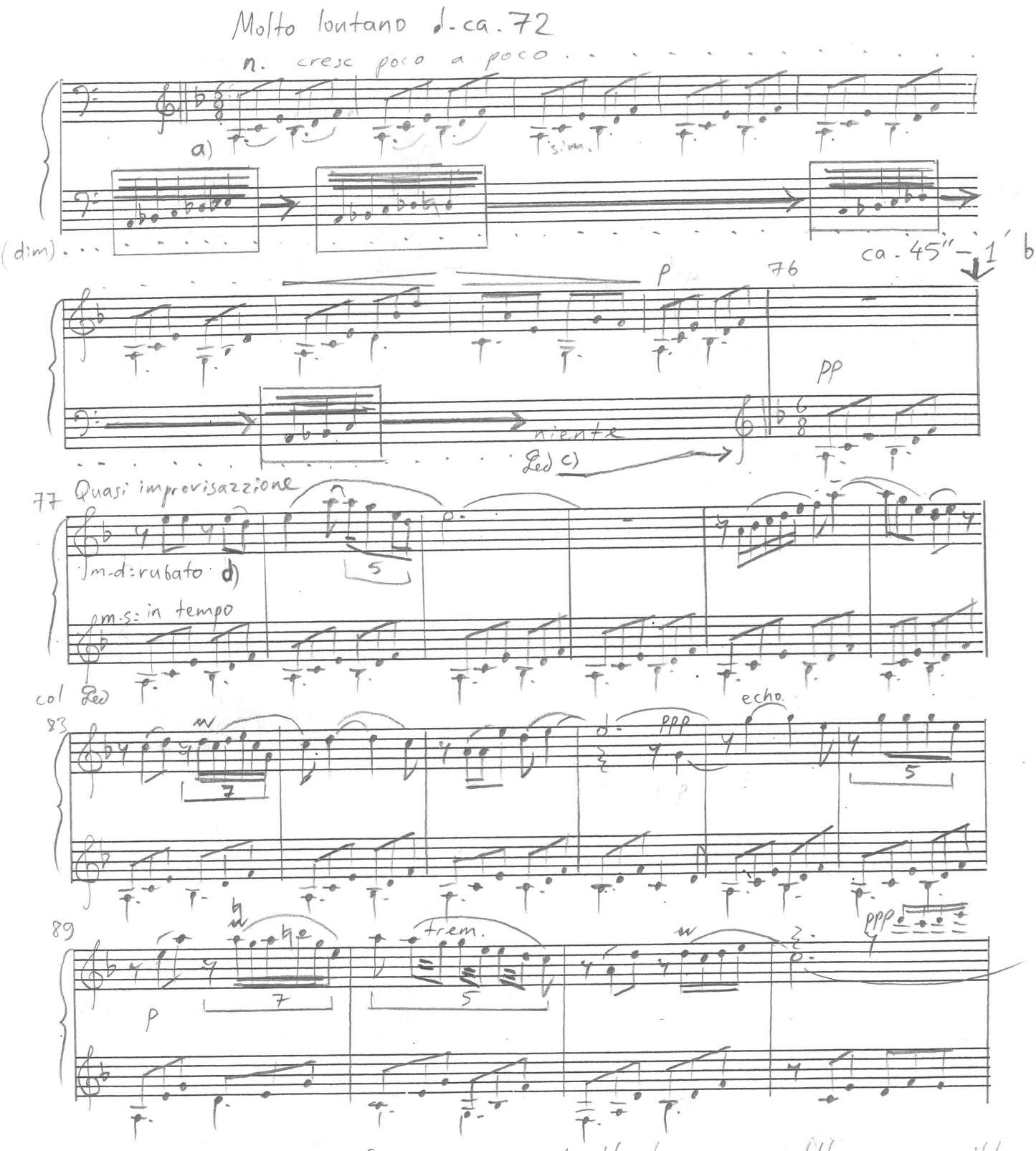


a) See Appendix for a different version.

b) Keep right pedal mostly down, until the release of the middle pedal for a blurry effect. But change it halfway when it gets too blurred.



a) Release middle pedal
b) Repeat patter rapidly. Vary order of given pitches, if necessary to obscure points of repetition. The changes from one box to the other must be unnoticable.

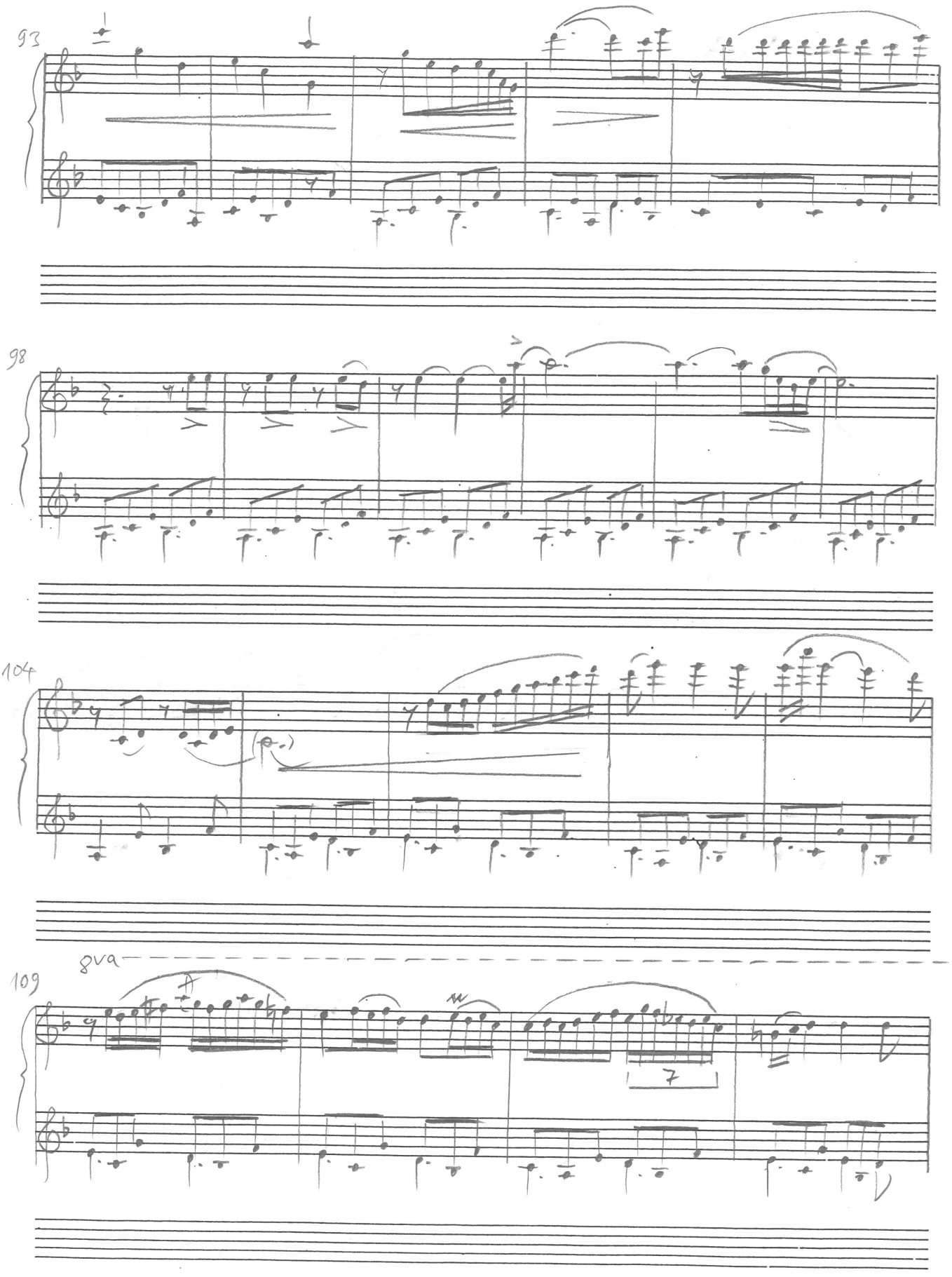


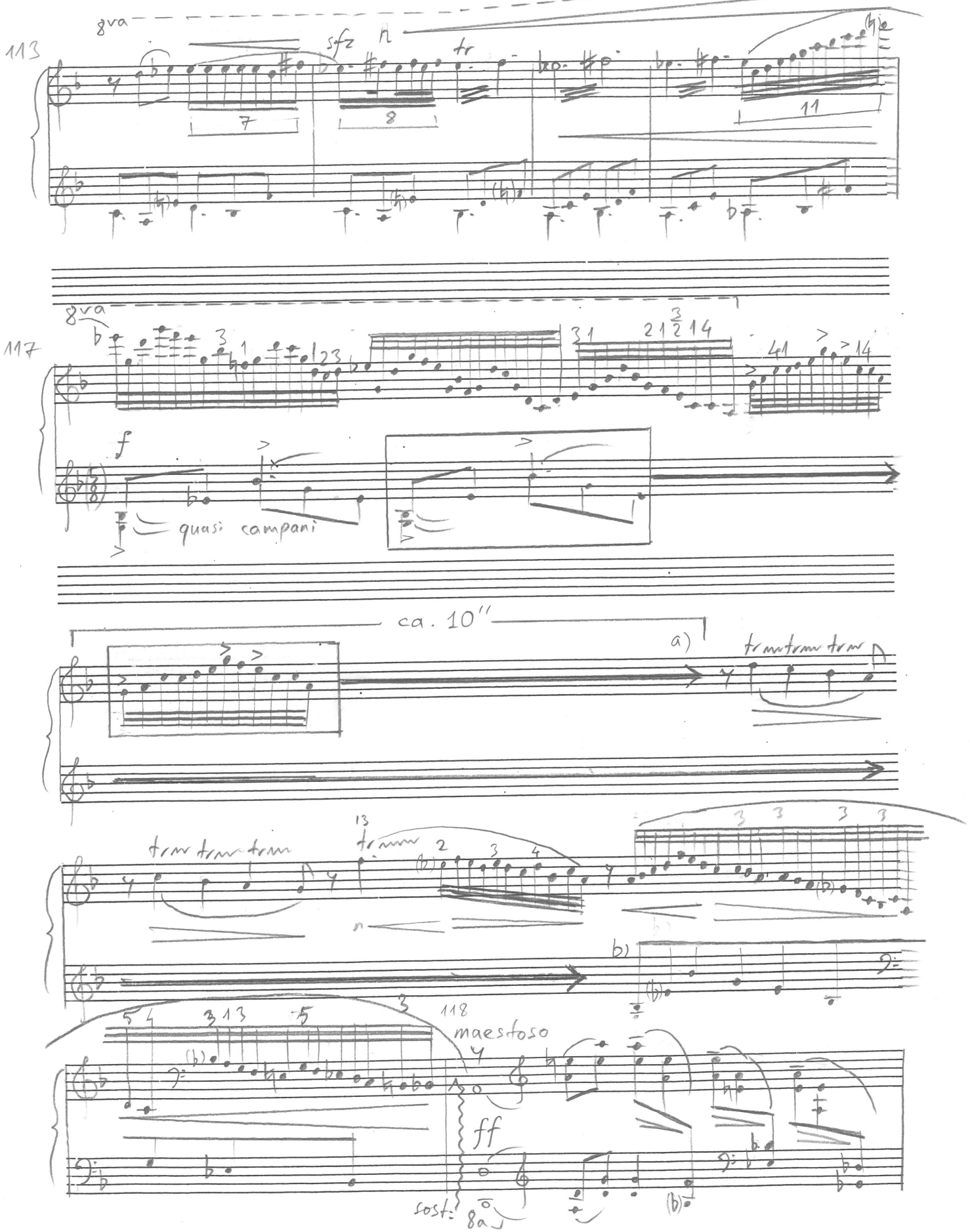
a) The appearance of the r.h. should be as subtle as possible, as well as the disappearance of the l.h. The points in time the appearance and disappearance take place are given approximately.

b) The duration between the appearance of the boxes up to hear should be ca.45"-1'

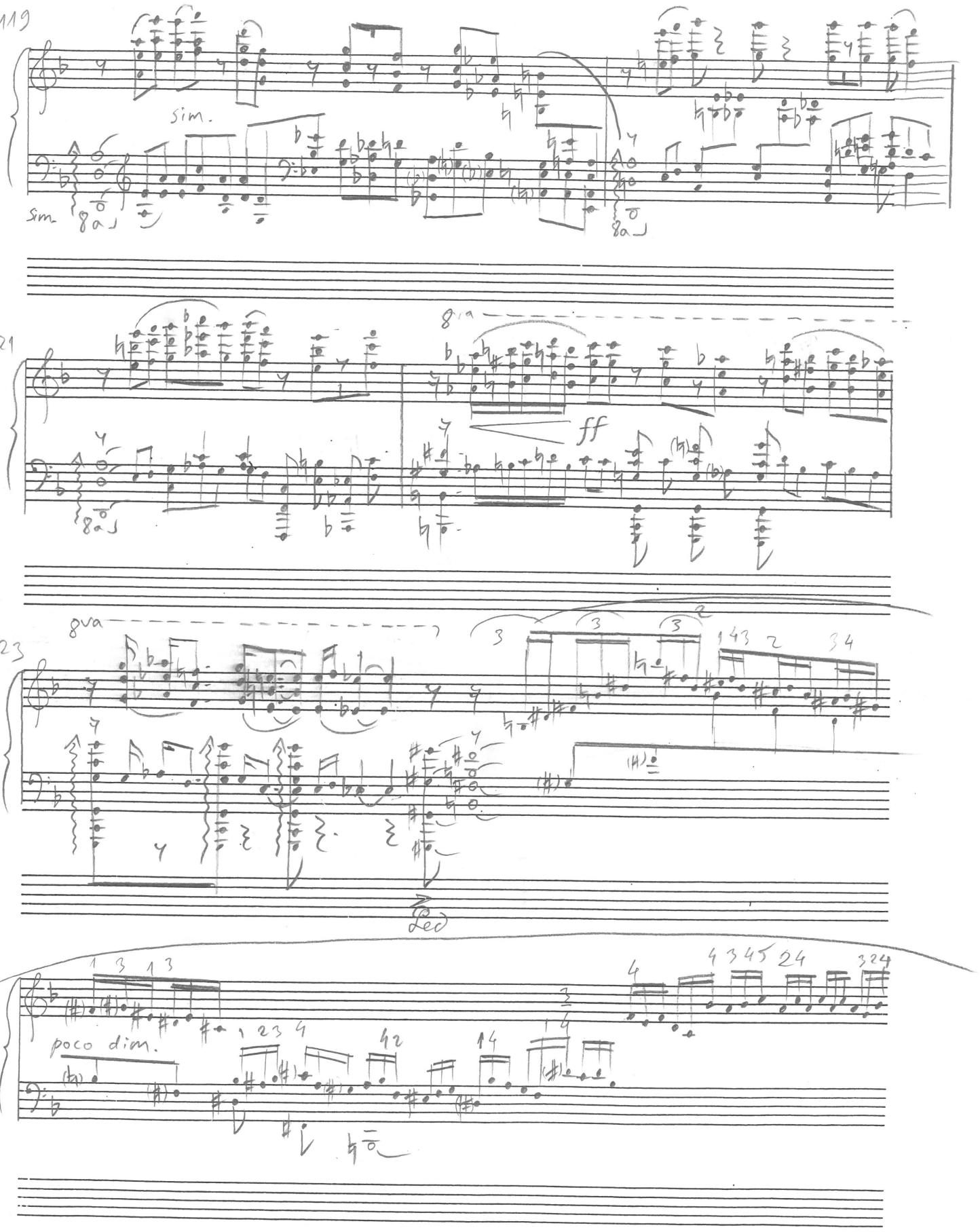
c) Proceed subtlely from full-pedal to half-pedal. Use plenty of half-pedal in this section

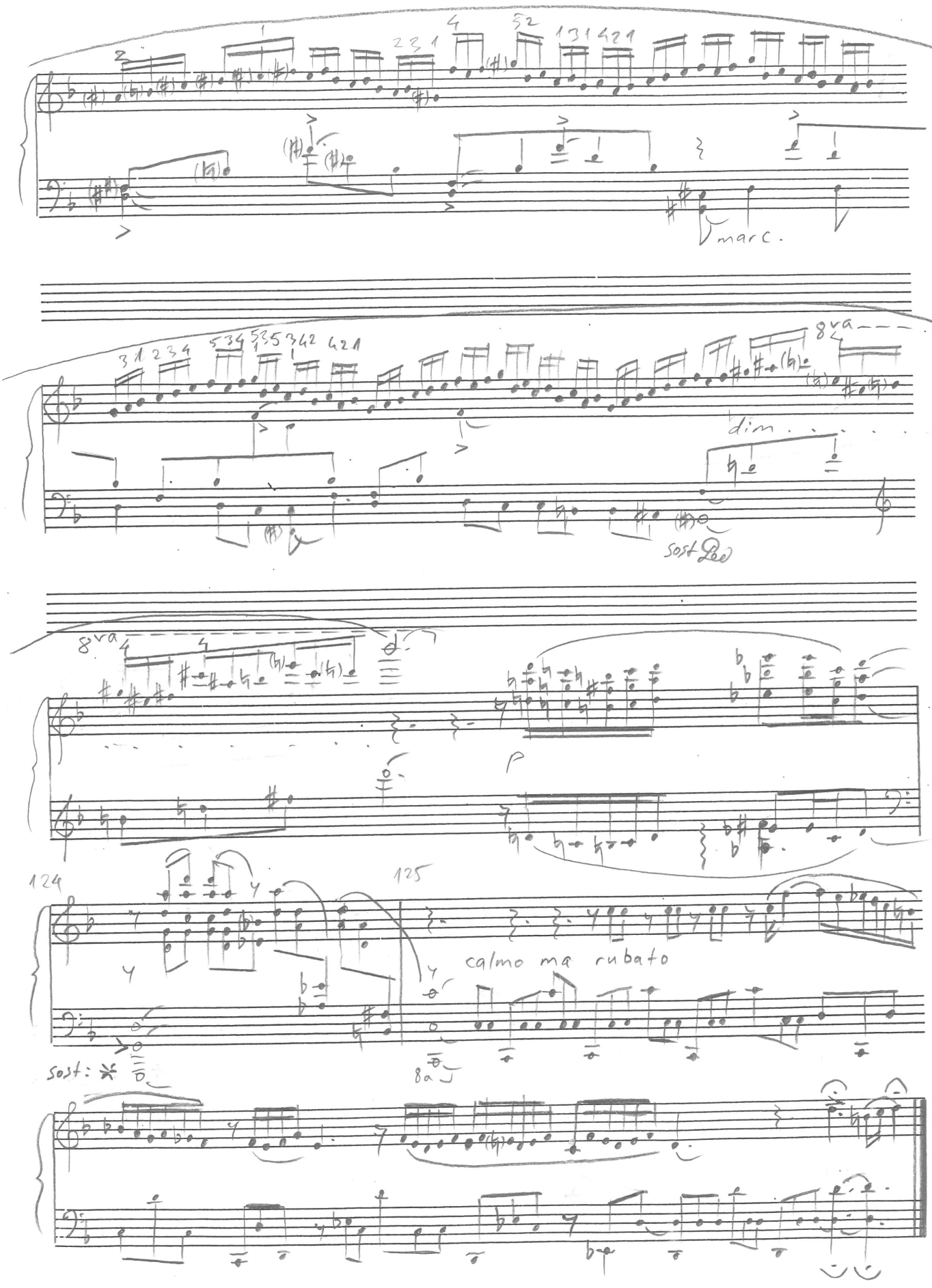
d) l.h. keeps the pulse steady; whereas r.h. may occasionally fall out of synchronisation.


93
98
104
8va
109
7



a) Stop the repetition on any point in the box.
b) The values of these notes are variable. Their positions against r.h. are given approximately.

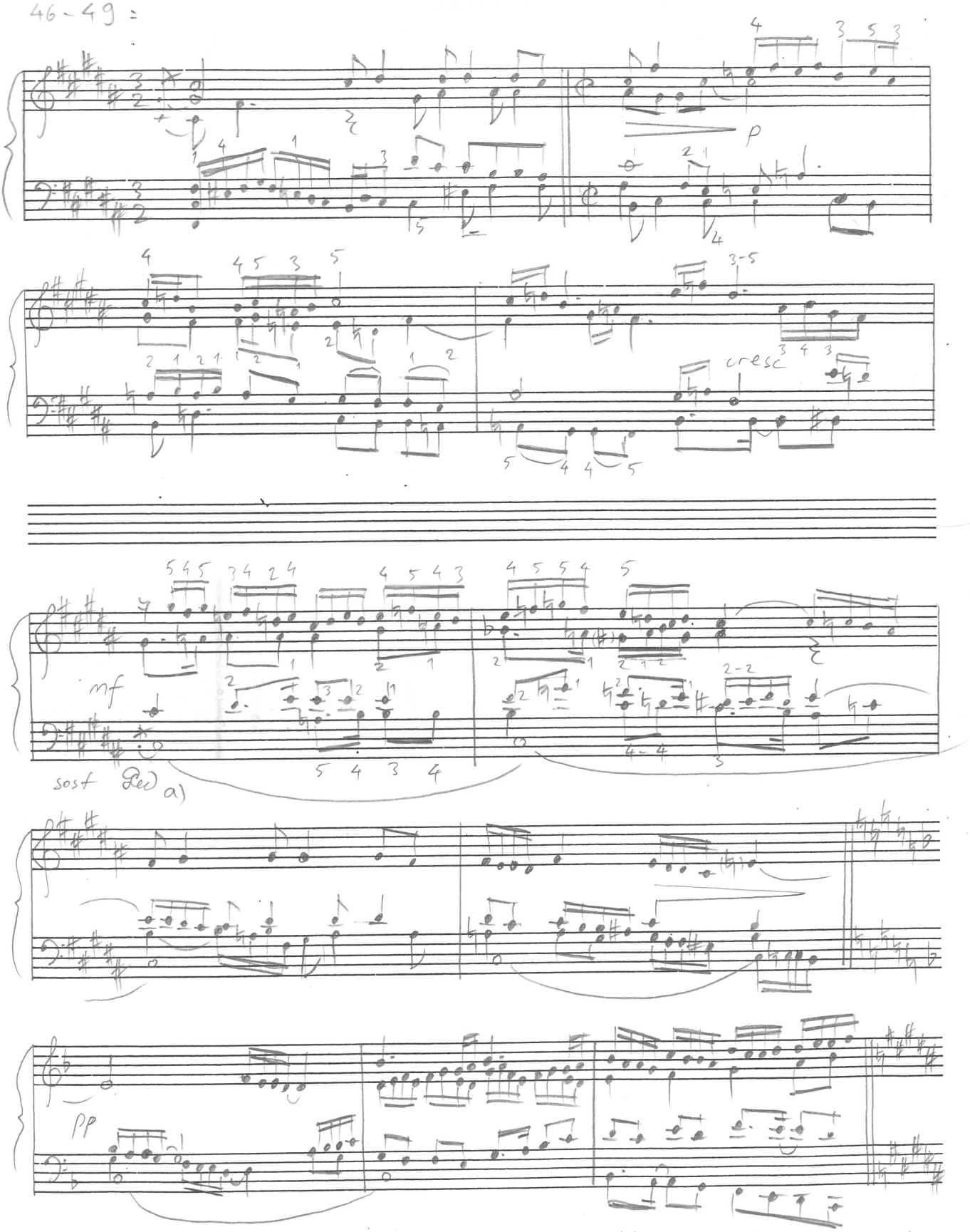

119
sim.
sim.
8a
8a
121
8va
ff
123
8va
poco dim.



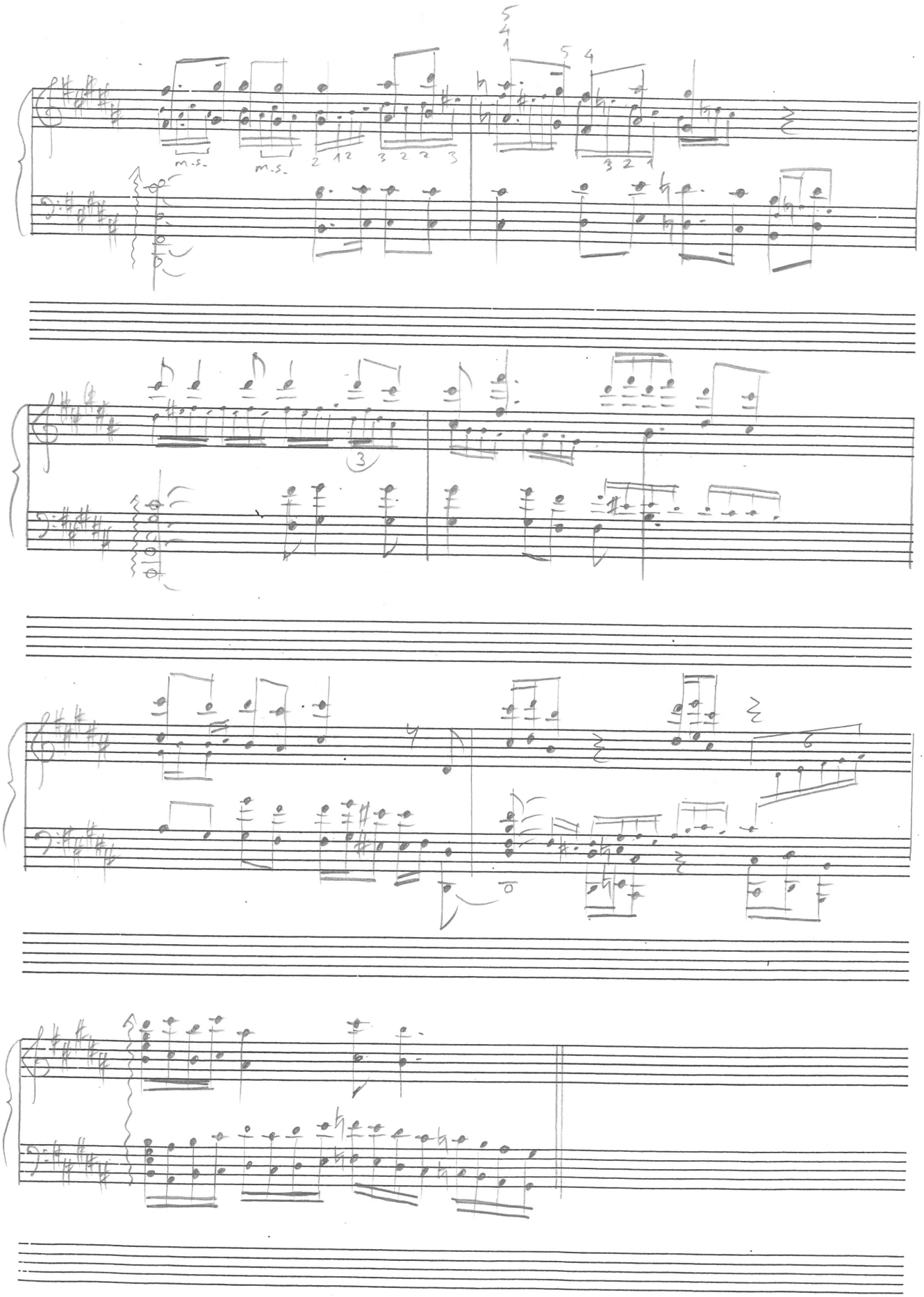
Feb./26/1999
Bloomington/U.S.A.

Replace with bars 46-49 =

APPENDIX



a) If playing this version, middle pedal should be re-depressed here to hold the low C#. In this case, ignore the "ped 2: * " sign at bar 73. Or you may chose to hold this low c# with l.h. and play all other parts with r.h. if you are able to play sufficiently legato.


m.s.
m.s.
2 12
3 2 2 3
5 4 1
5 4
3 2 1
3