KEITH JARRETT

THE KÖLN CONCERT

ORIGINAL TRANSCRIPTION

PIANO

SCHOTT

ED 7700

Preface

Ever since the release of THE KÖLN CONCERT recording on ECM in 1975, I have been asked by pianists, students, musicologists, and others, to publish this music so others can play it. I have steadfastly resisted for at least two reasons: (1) this was a totally improvised concert on a certain night and should go as quickly as it comes; and, (2) it is almost impossible to transcribe many sections *as they are on record.*

However, since this improvisation already exists in one permanent format (recording), and the transcription only *represents* the music (although it *is* incredibly close sometimes), I finally decided to publish this authorized edition.

By authorized I mean that I have personally overseen every step (and almost every note) of the final transcription process. While this edition is as close as possible to the music on the record, there are many places where notes are correct, but time is not, because on the recording I am playing *completely out of* metronomic time. There are also places where we had to choose between alternate *in*accuracies. Also, we decided that notation would actually work *against* accuracy, since none of the notation methods of which we were aware were correct for much of the piece. It would almost need notation *on every note* to be accurate. For instance, on pages 50 and 51 of Part IIa there is no way to obtain, on paper, the real rhythmic sense of this section. There is much more going on on the recording, but this "going on" does not always translate into notes on paper. Many notes are *inferred by the rhythmic sense;* others depend on the harmonics or attack of the previous note (or notes). So, writing down *all* the notes would give *more* of a false view of the sense of this section than selecting *some* notes. And yet, even this selection cannot reveal the real sense of this section-*as an improvisation*, where listening is what determines the music's strength.

So we are looking at, let us say, a picture of an improvisation (sort of like a print of a painting). You cannot see the depth in it, only the surface.

As a result of all this, I am recommending that every pianist who intends to play THE KÖLN CONCERT use the recording as the final-word reference.

Good luck!

Keith Jarrett

Vorwort

Seit 1975 das KÖLN CONCERT in einer ECM-Aufnahme erschien, wurde ich von Pianisten, Studenten, Musikwissenschaftlern und anderen immer wieder gefragt, warum ich nicht eine Notenausgabe veröffentliche, damit auch andere Musiker die Möglichkeit hätten, es zu spielen. Aus zwei Gründen habe ich jedoch dieser Versuchung bisher widerstanden: Zum einen war das Konzert völlig improvisiert, das Phänomen eines Abends, das so schnell wieder verschwindet wie es kommt; zum anderen ist es nahezu unmöglich, die Musik mancher Teile so in Noten wiederzugeben, *wie sie auf der Platte* zu hören ist.

Da diese Improvisation nun aber schon in einer konkreten Form existiert (Platte) und die Transkription nur eine *Beschreibung* der Musik darstellt (obgleich sie ihr manchmal erstaunlich nahe kommt), habe ich mich schließlich doch entschlossen, diese autorisierte Ausgabe zu veröffentlichen.

Mit "autorisiert" meine ich, daß ich jeden Schritt (ja fast jede Note) des Transkriptionsvorganges persönlich überwacht habe. Obwohl diese Notenausgabe der Plattenaufnahme so nah wie möglich kommt, gibt es doch viele Stellen, wo die Töne zwar korrekt sind, nicht aber die 'Zeit' ('time'), einfach deshalb, weil ich an diesen Stellen völlig *ohne* metronomisches Taktmaß gespielt habe. Hin und wieder mußten wir uns auch zwischen wechselnden *Un*genauigkeien entscheiden. Ebenso mußten wir feststellen, daß die Notation der Genauigkeit eher *entgegenwirkt,* da in großen Teilen des Stückes keine der uns bekannten Notationsmethoden eine korrekte Darstellung ermöglicht. Um ganz genau zu sein, müßte man eigentlich eine Notation für *jede einzelne Note* haben. So ist es beispielsweise auf Seite 50 und 51 des Teil IIa völlig unmöglich, die rhythmische Logik dieser Passage wirklich zu Papier zu bringen. Bei der Aufnahme passiert erheblich mehr, doch dieses "Passieren" läßt sich nicht immer so ohne weiteres in Notenschrift umsetzen. Manche Noten ergeben sich *aus dem rhythmischen Gefühl,* andere hängen von Obertönen ab, oder davon, wie die vorhergehende(n) Note(n) angegangen wurden. Eine Umsetzung *sämtlicher* Noten in Tonschrift anstatt einer Beschränkung auf *einige Noten* würde daher den Sinn dieses Abschnittes eher entstellen. Und dennoch kann selbst diese Auswahl den eigentlichen Sinn dieser Passage *als einer Improvisation* nicht vermitteln, da lediglich das Zuhören über die Aussagekraft der Musik entscheidet.

So haben wir hier sozusagen das Bild einer Improvisation vor uns (vergleichbar mit dem Druck eines Gemäldes), doch alles was wir sehen ist die Oberfläche - die Tiefe bleibt uns verborgen.

Als Konsequenz daraus möchte ich jedem Pianisten, der beabsichtigt, das KÖLN CONCERT zu spielen, die Aufnahme als endgültige Referenz empfehlen.

Viel Glück!

Keith Jarrett

KEITH JARRETT
THE KÖLN CONCERT

KÖLN, January 24, 1975

Part I 8

Part IIa 37

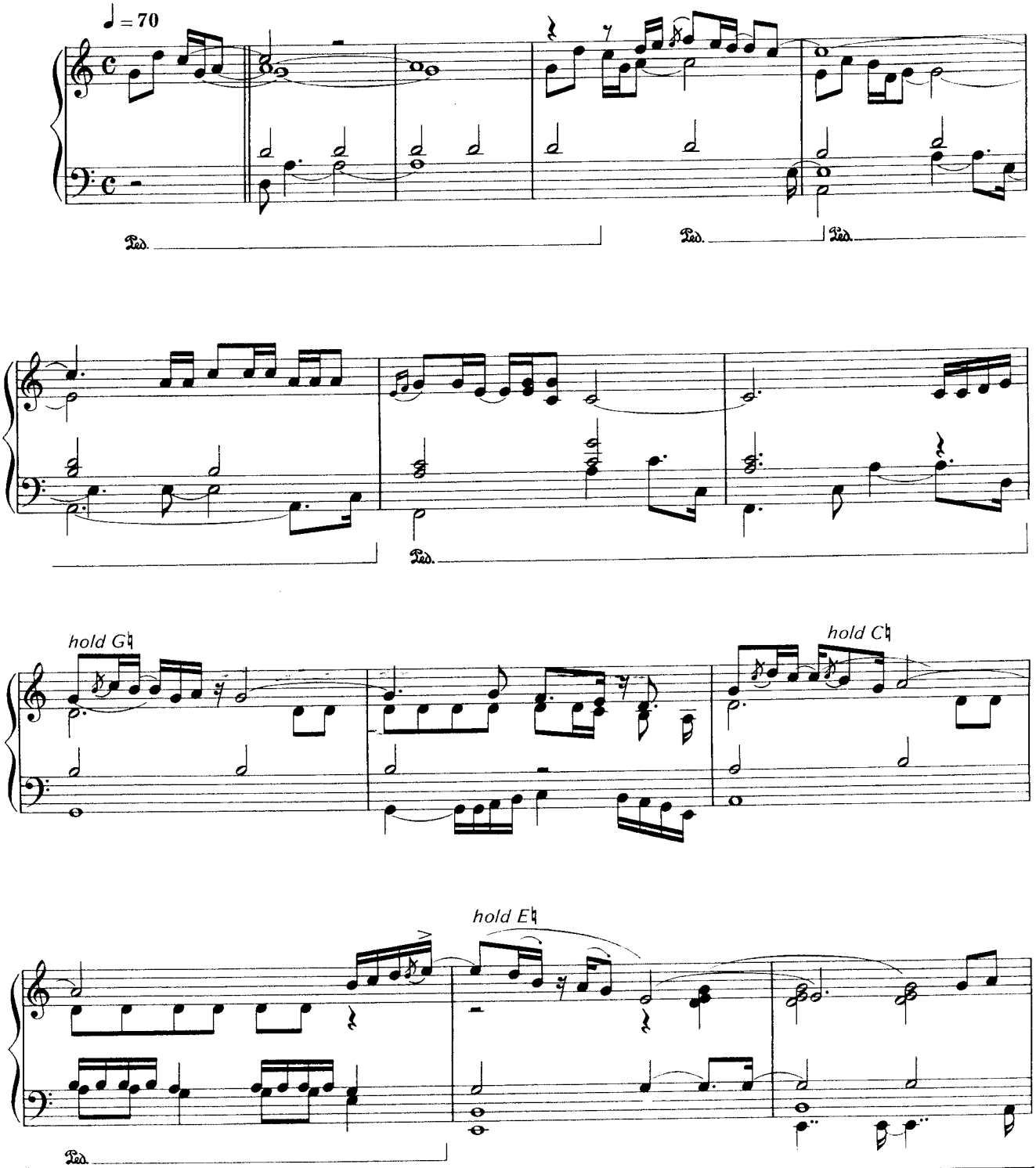
Part IIb 58

Part IIc 82

THE KÖLN CONCERT

Part I

Keith Jarrett



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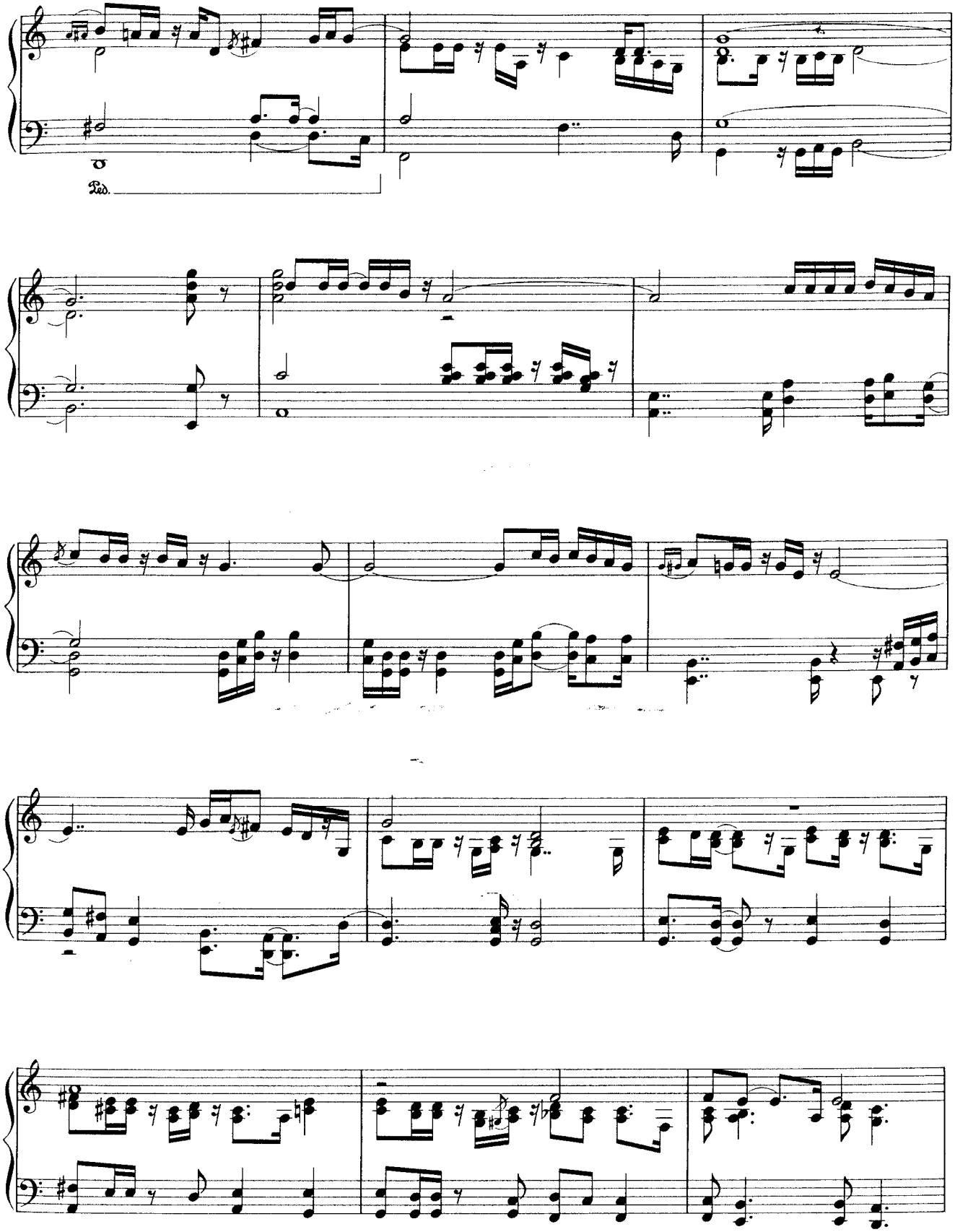
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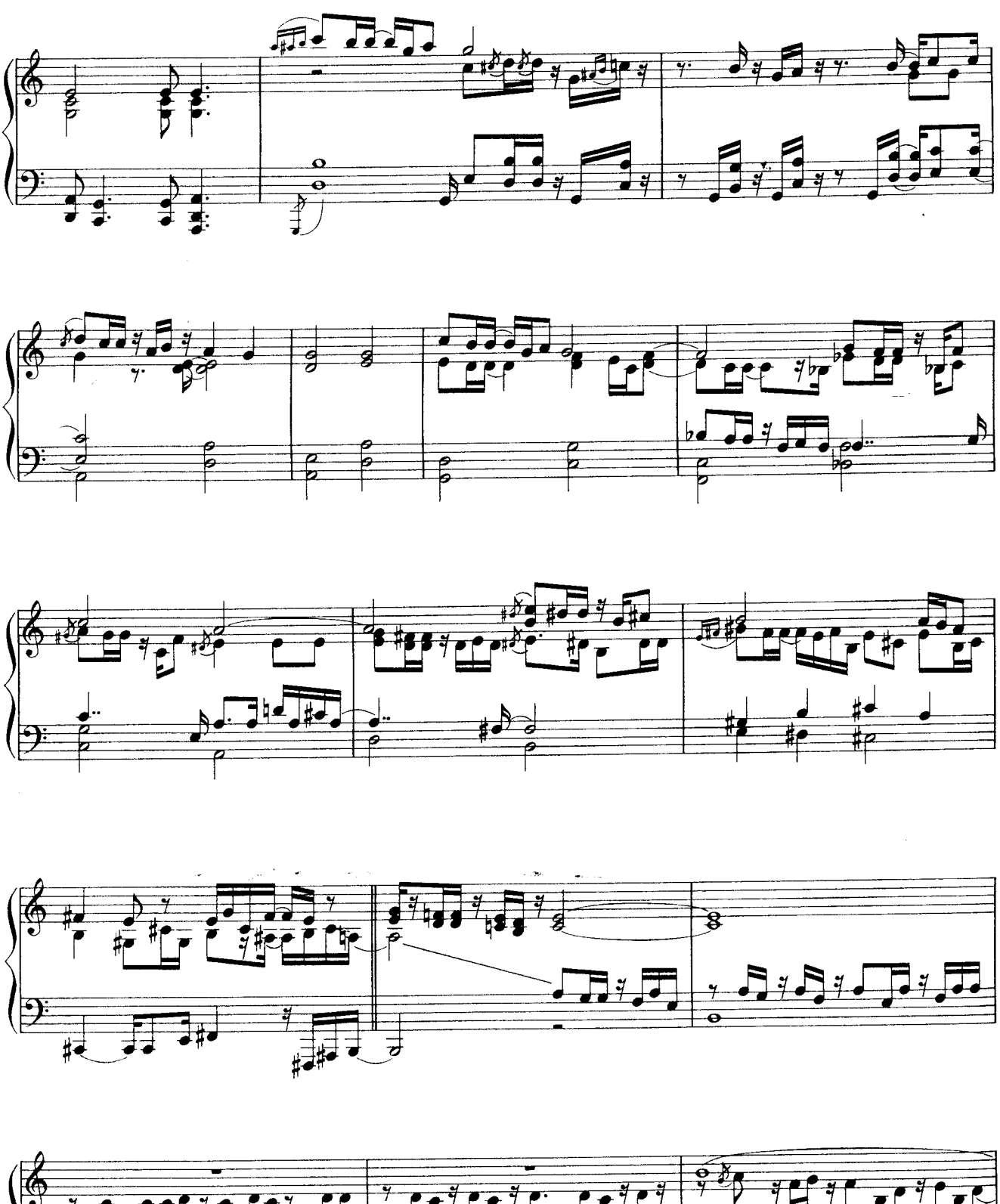

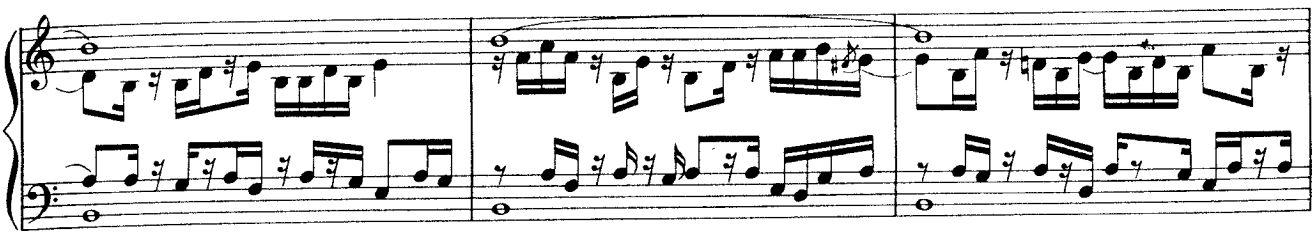

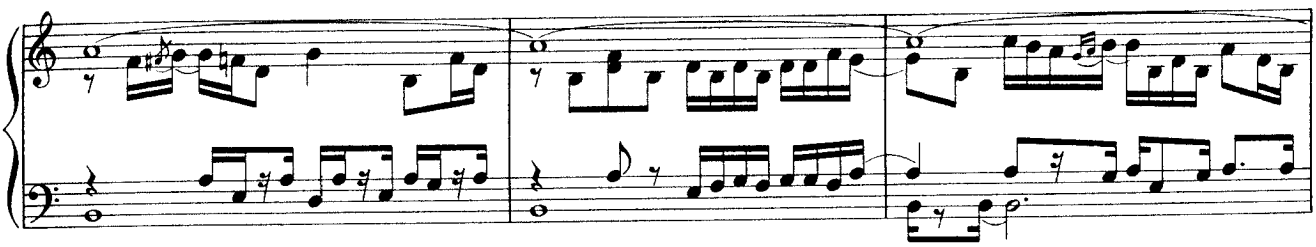

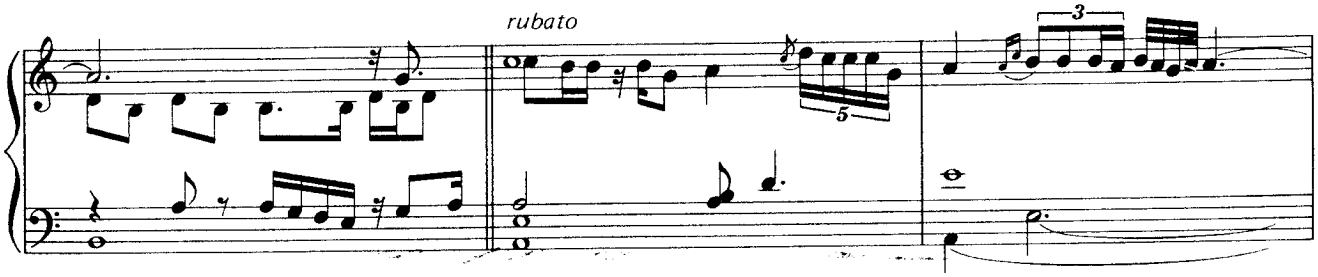
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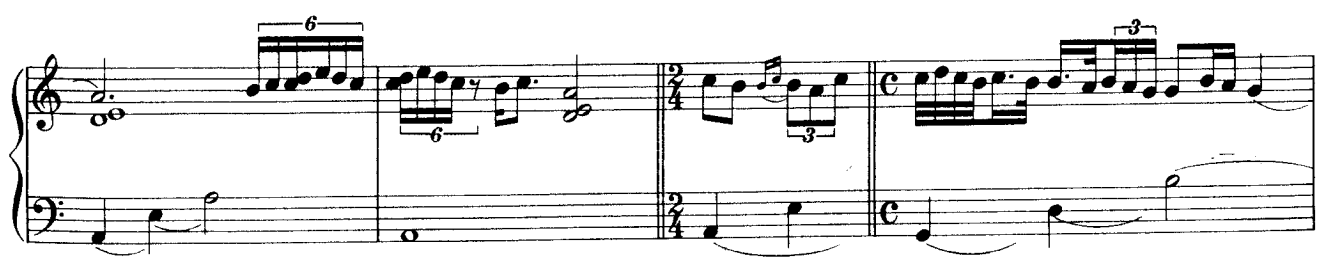
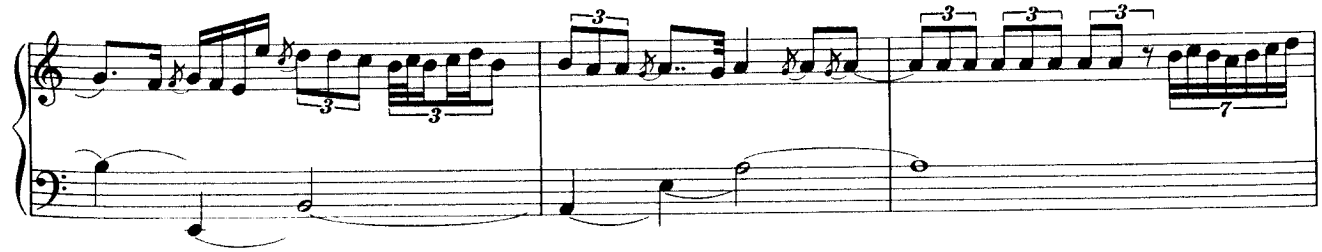
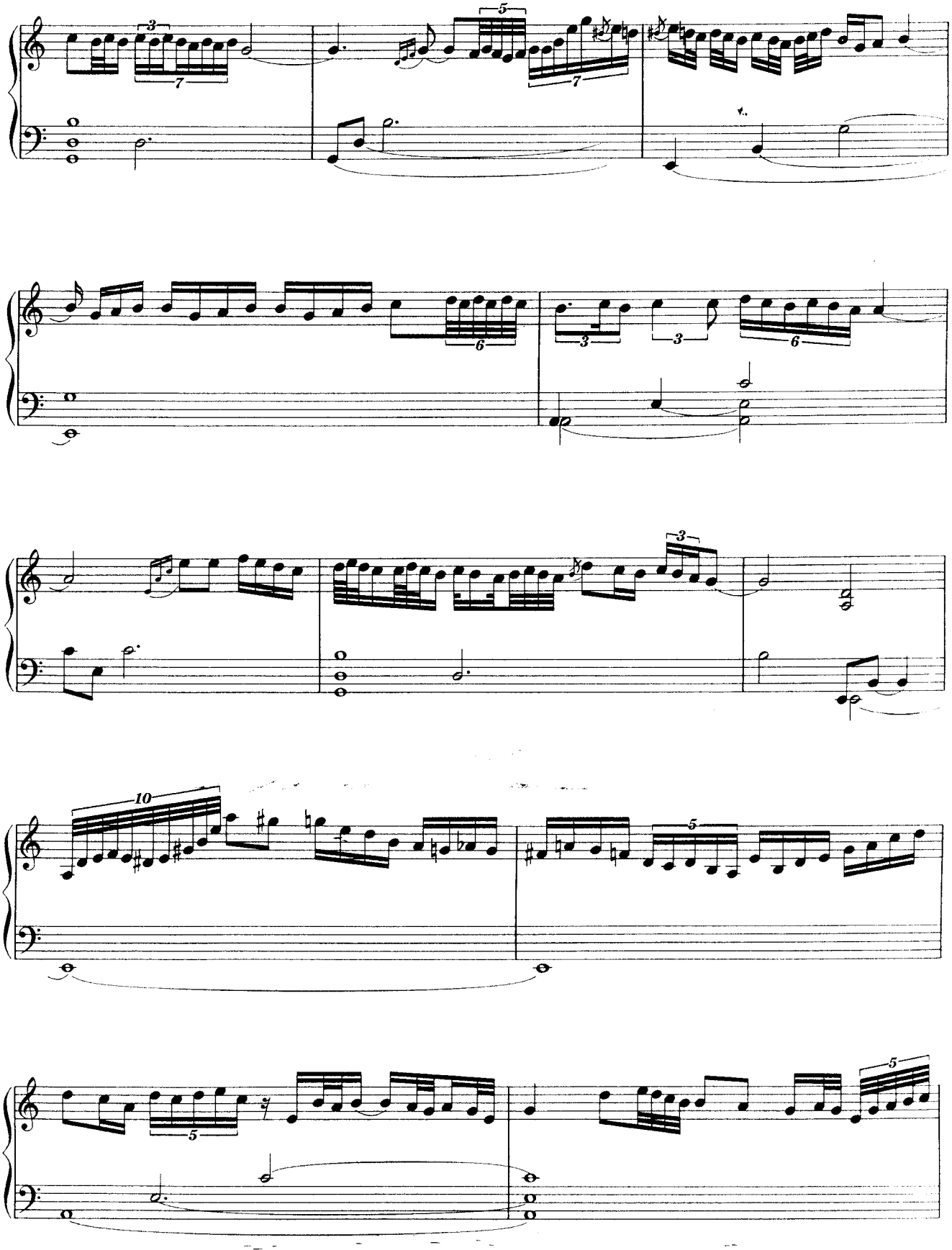
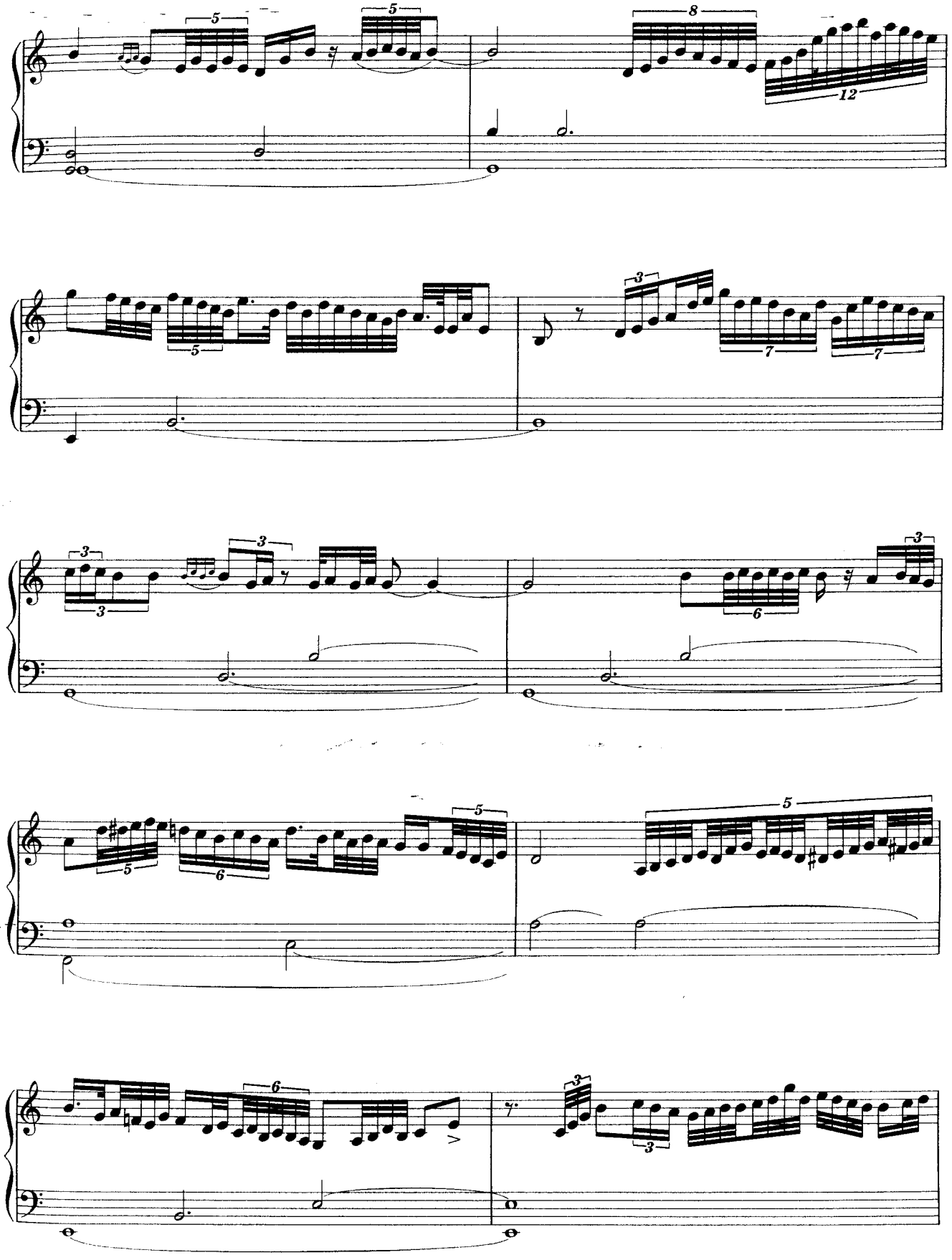
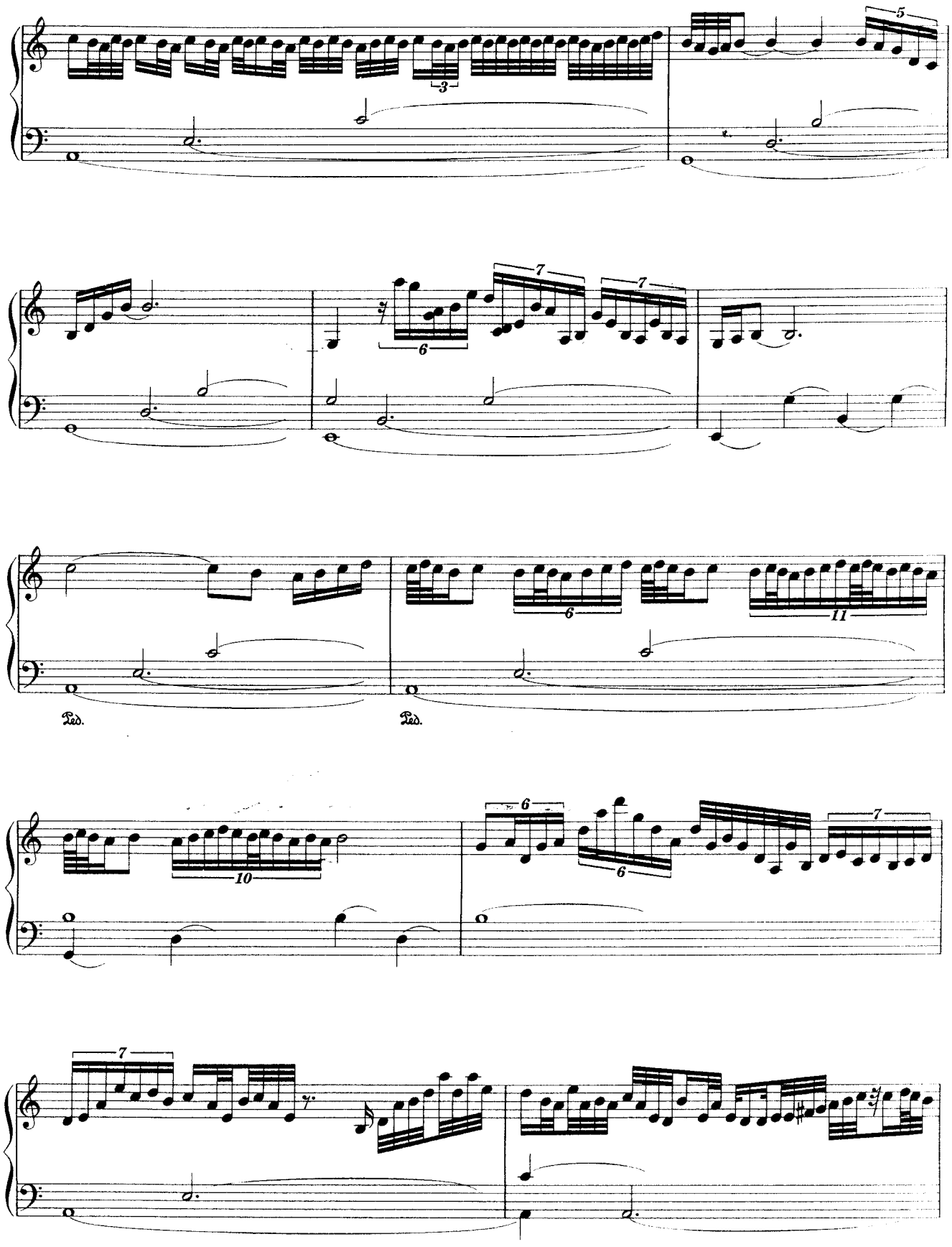
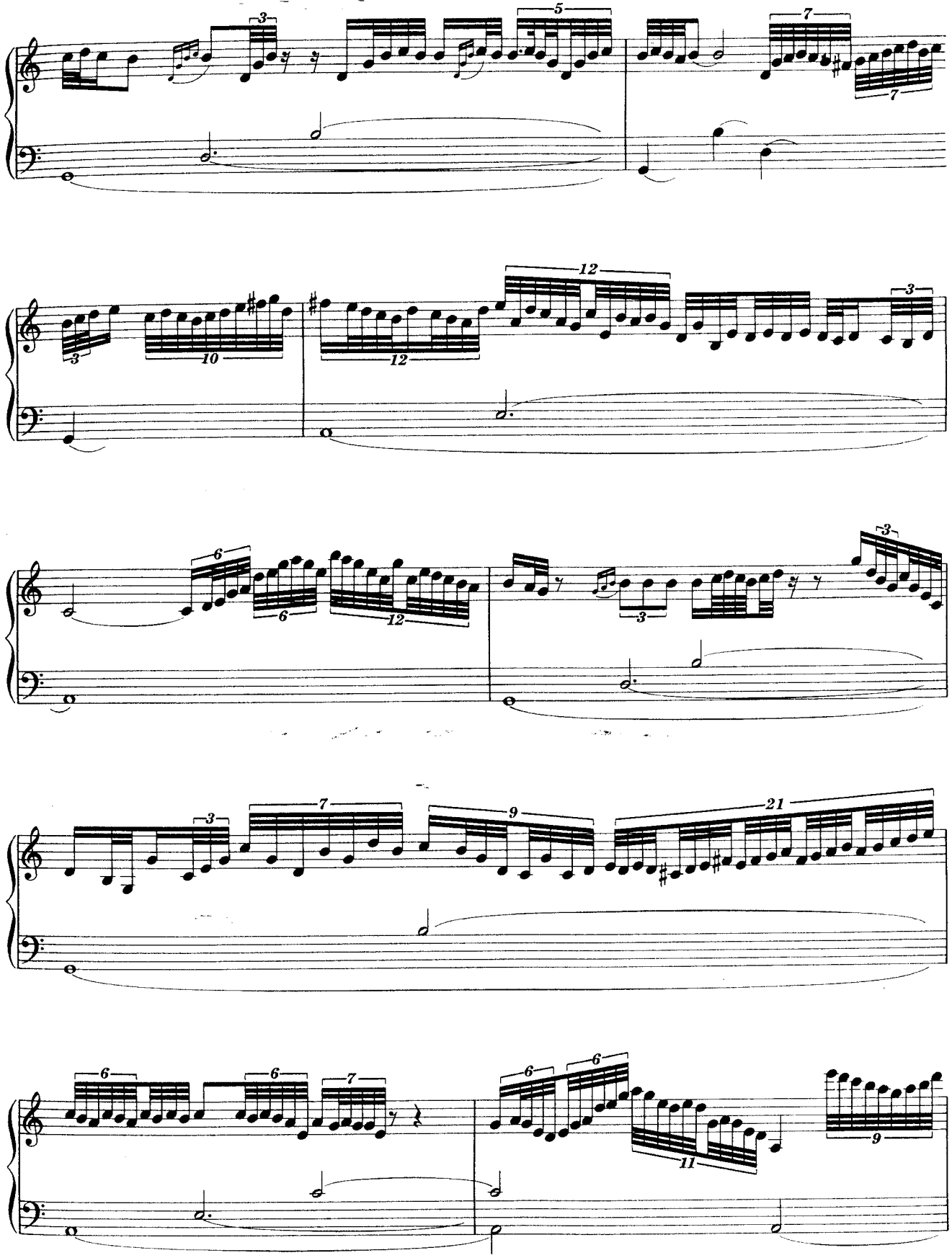


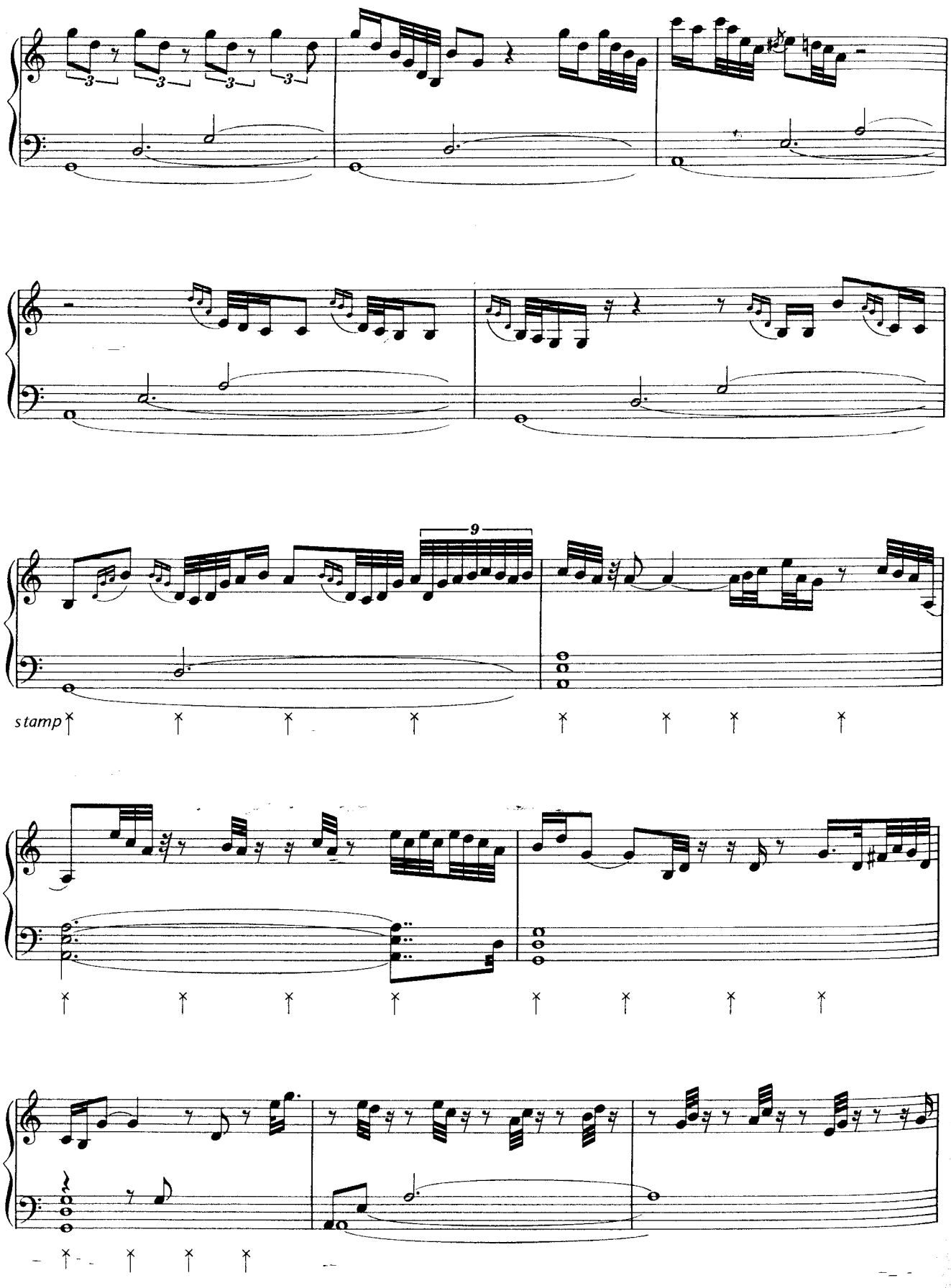







3
5
7
7
6
6
11
Ped.
Ped.
10
6
6
7
7

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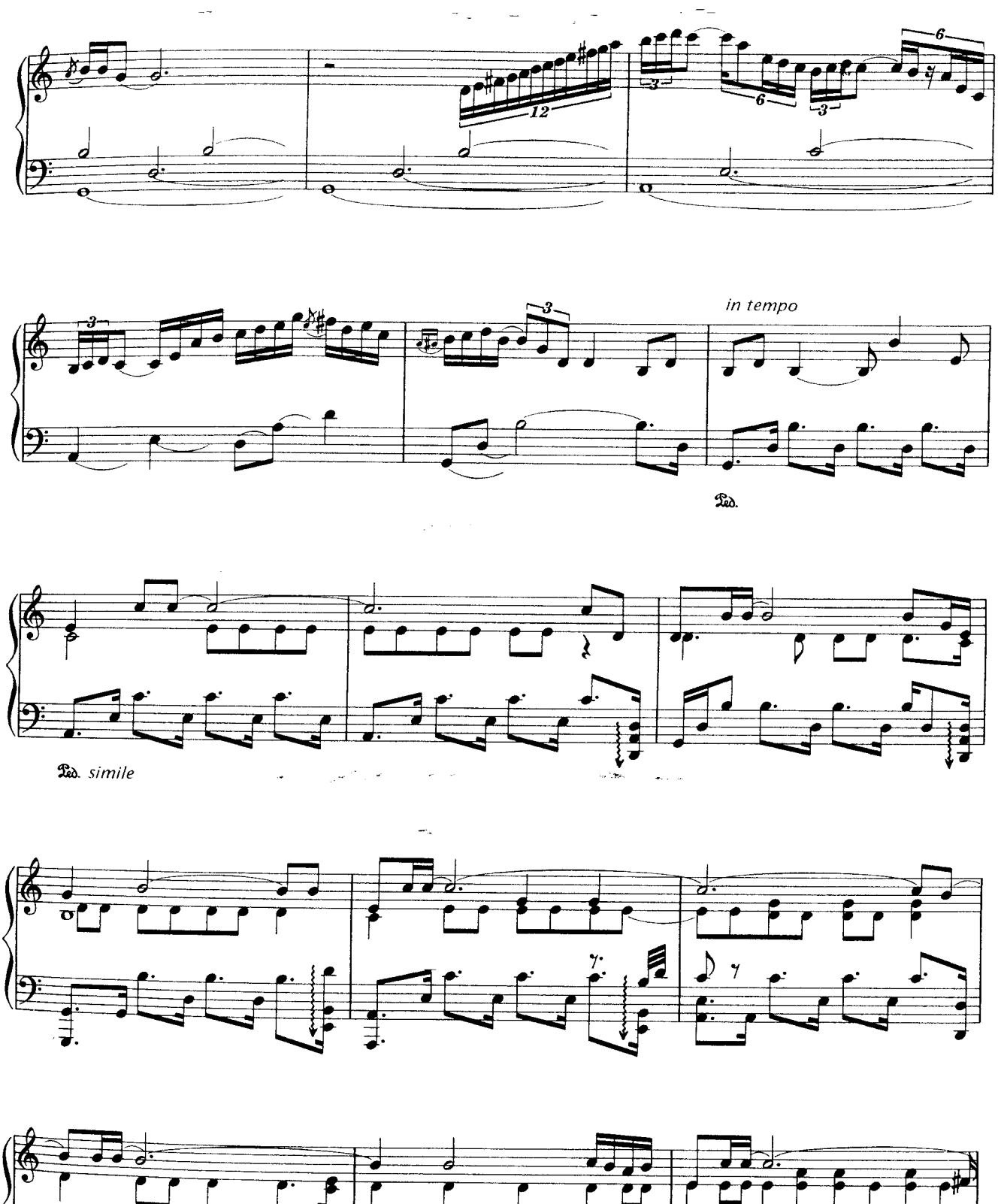
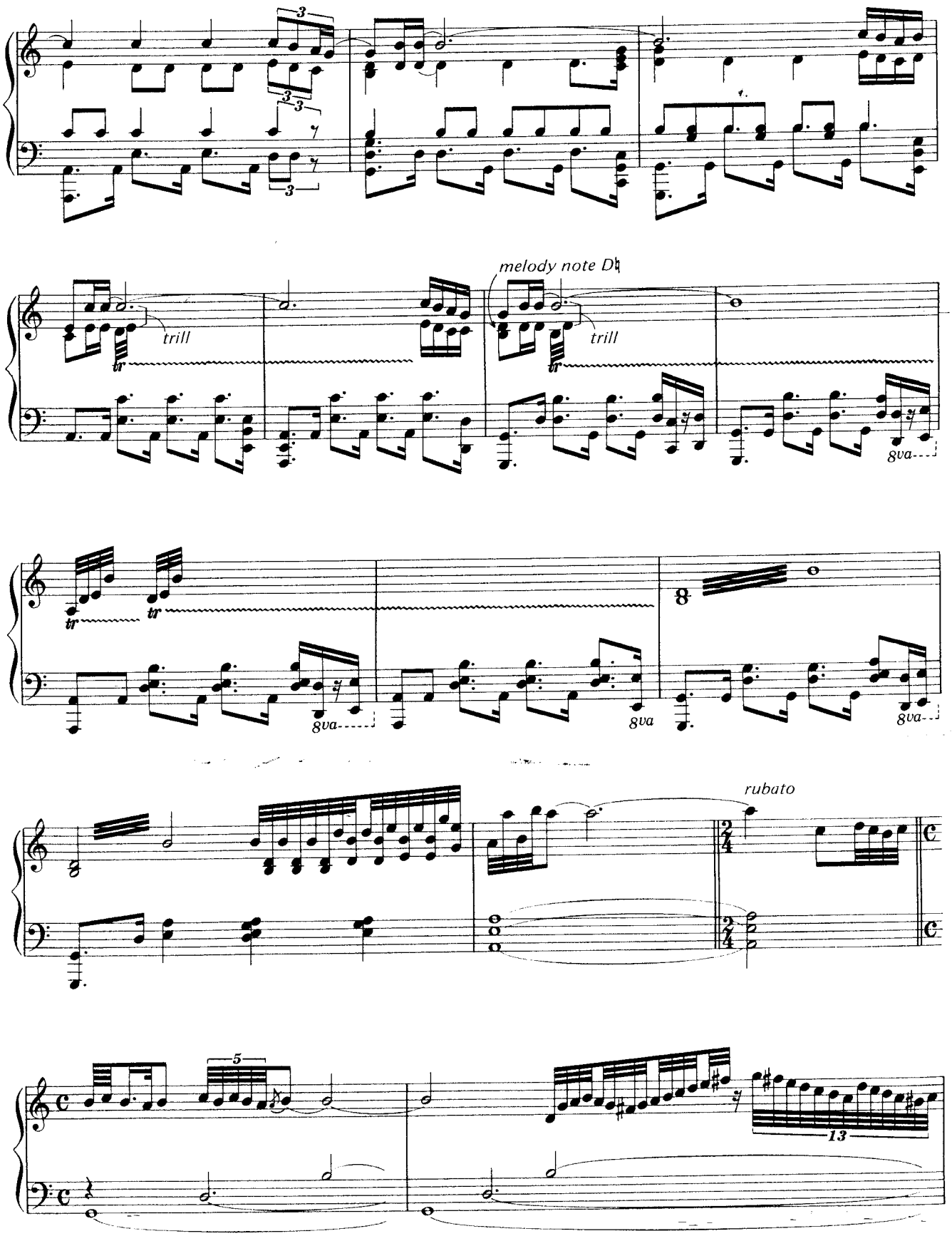
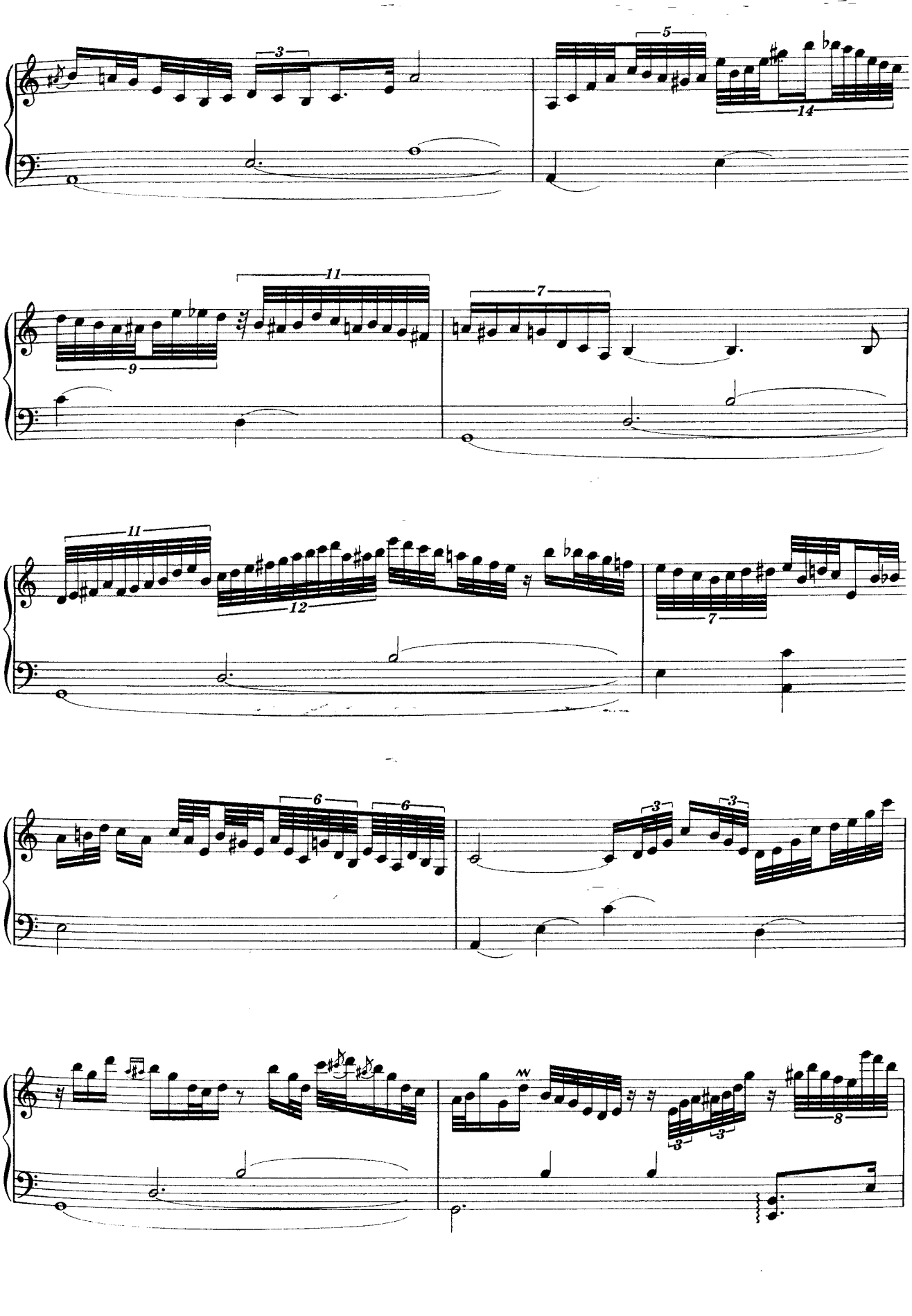
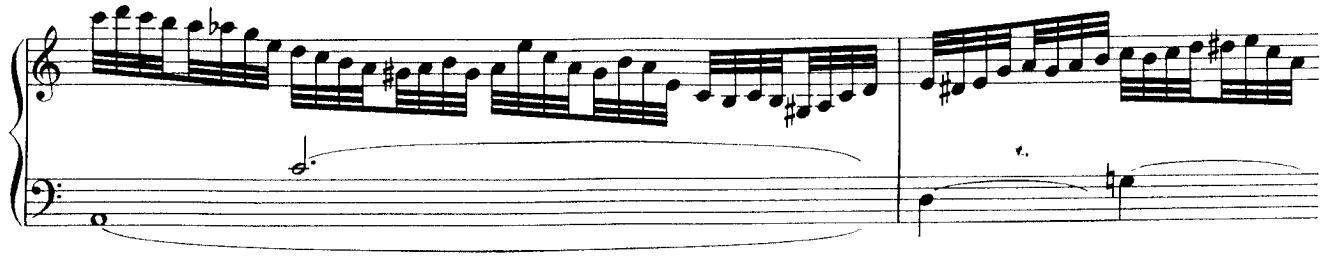
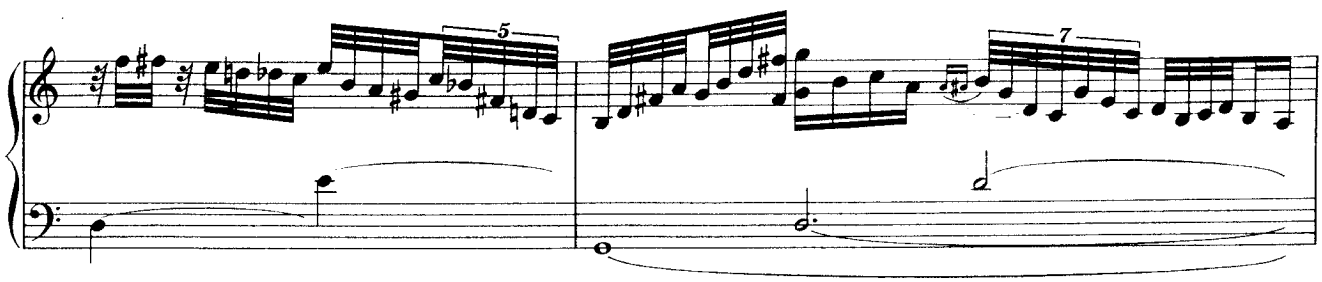

12
3
6
3
6
3
in tempo
Ped.
Ped. simile


melody note D♮
trill
trill
8va
8va
8va
8va
rubato
13



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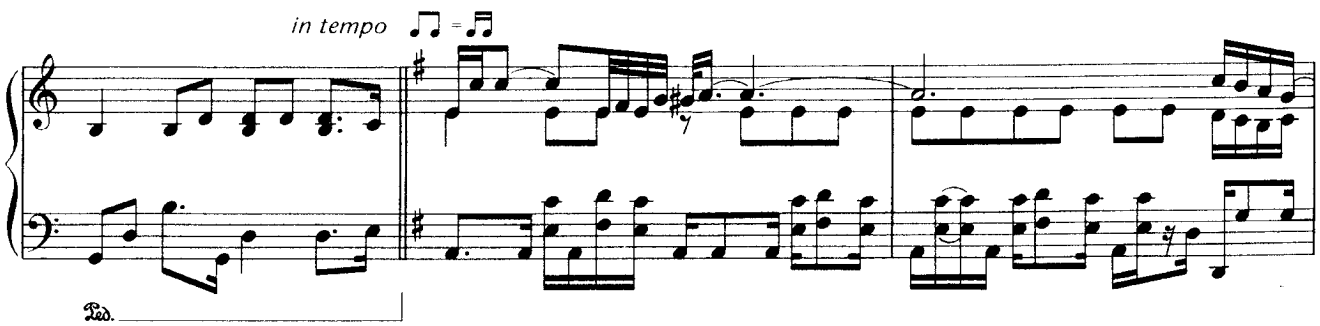
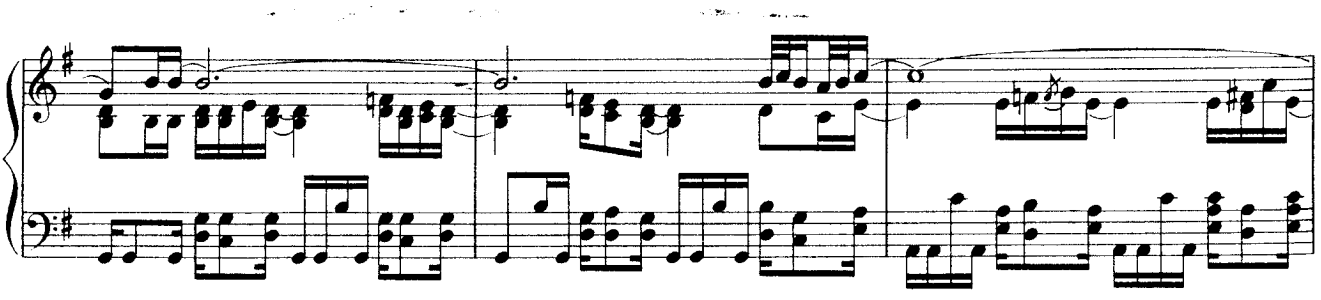
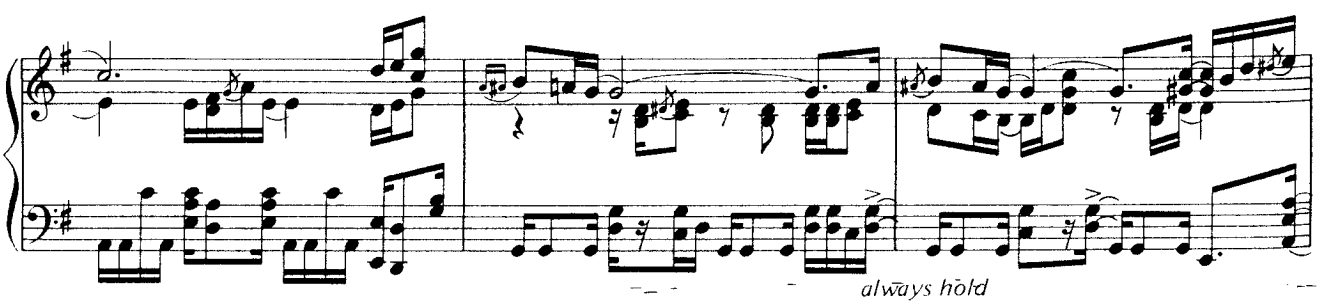
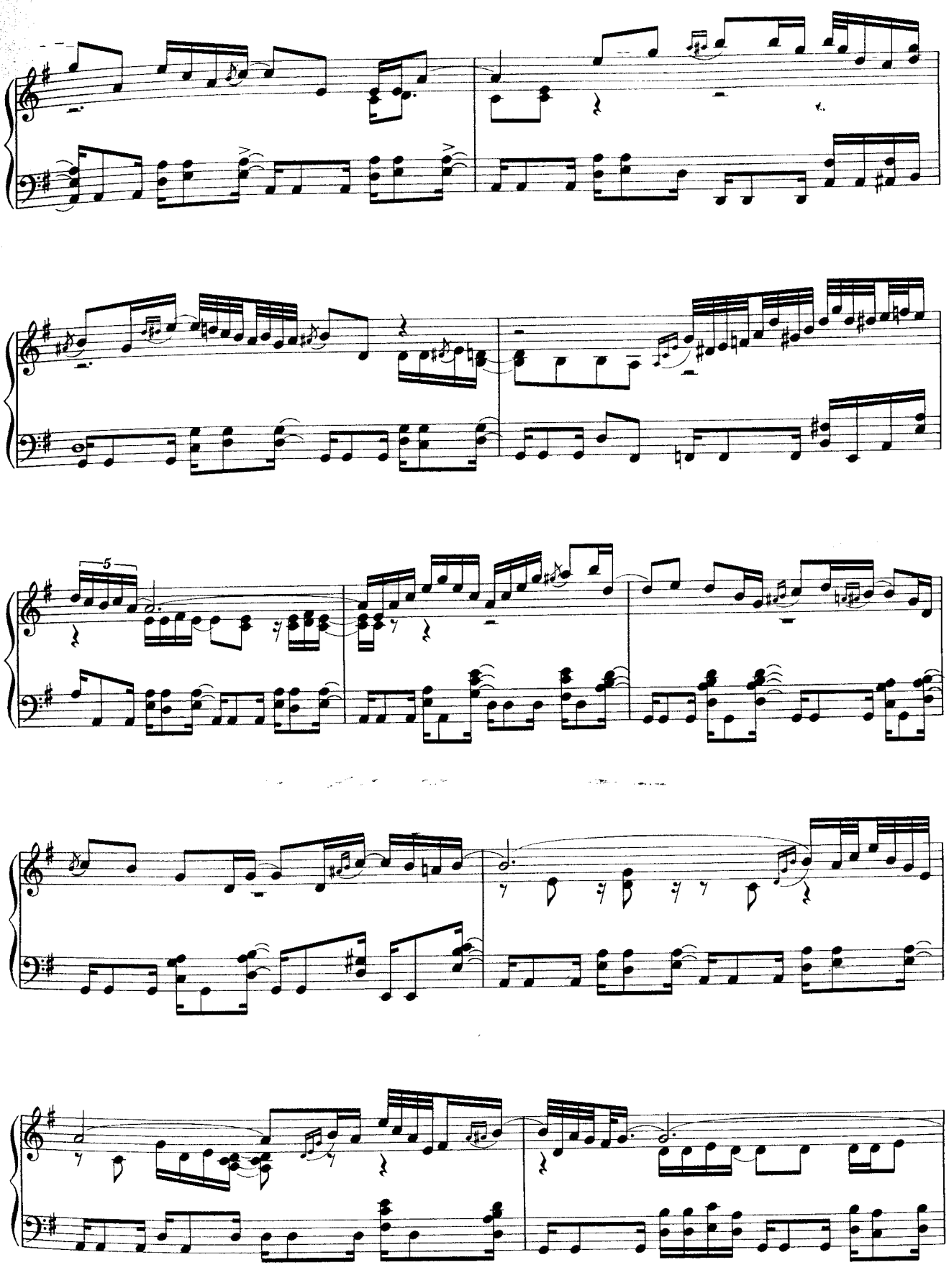

in tempo
Ped.




always hold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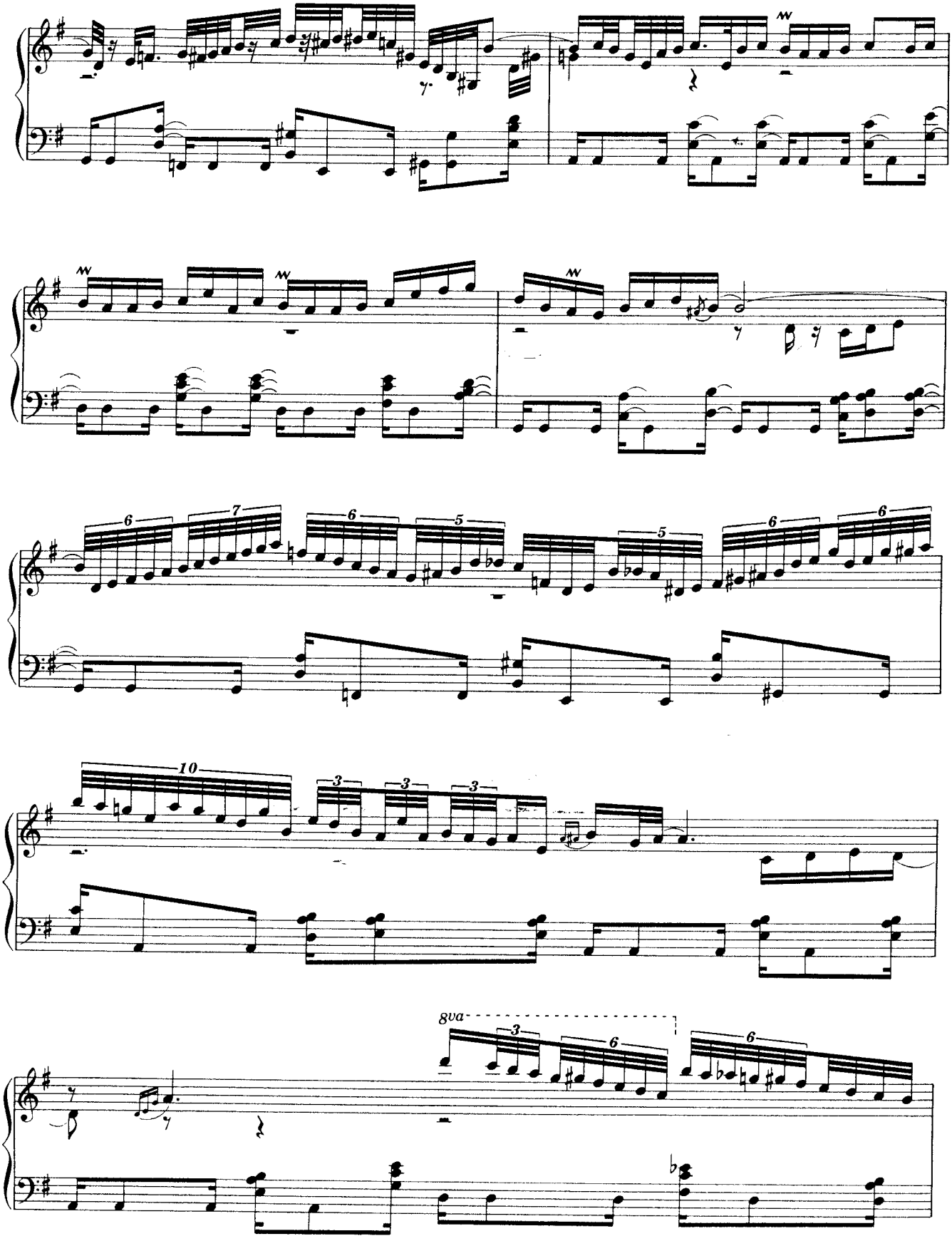
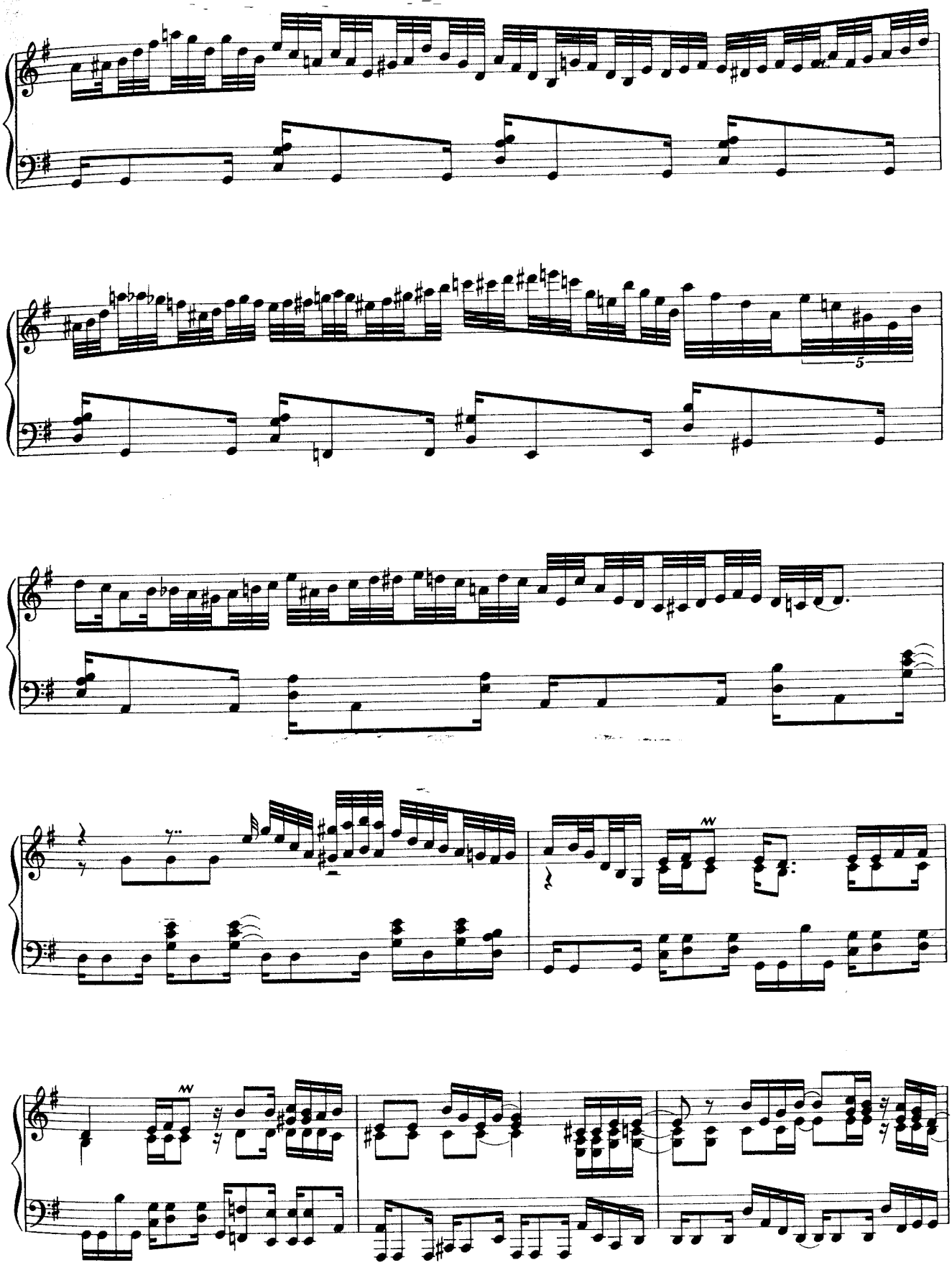
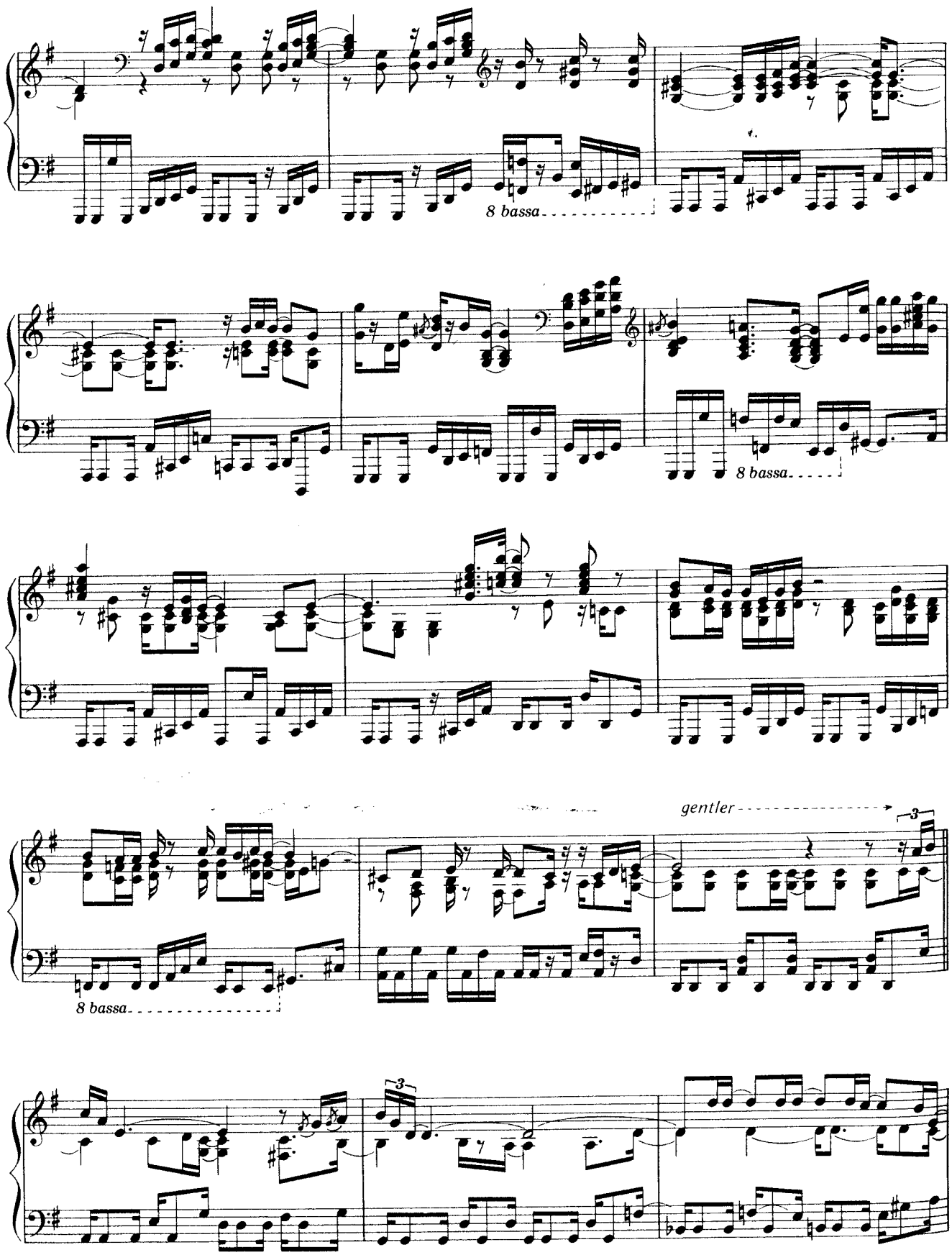
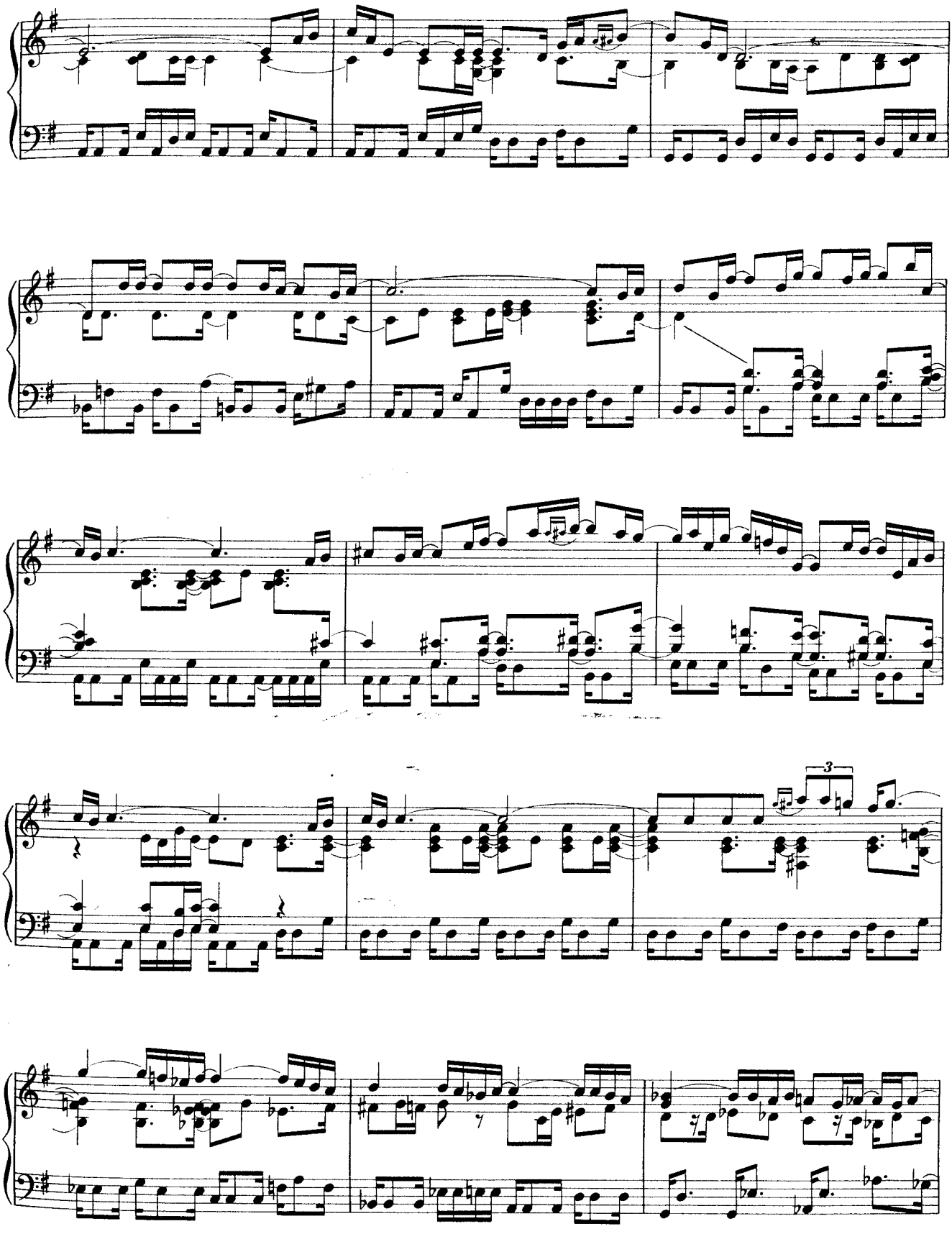
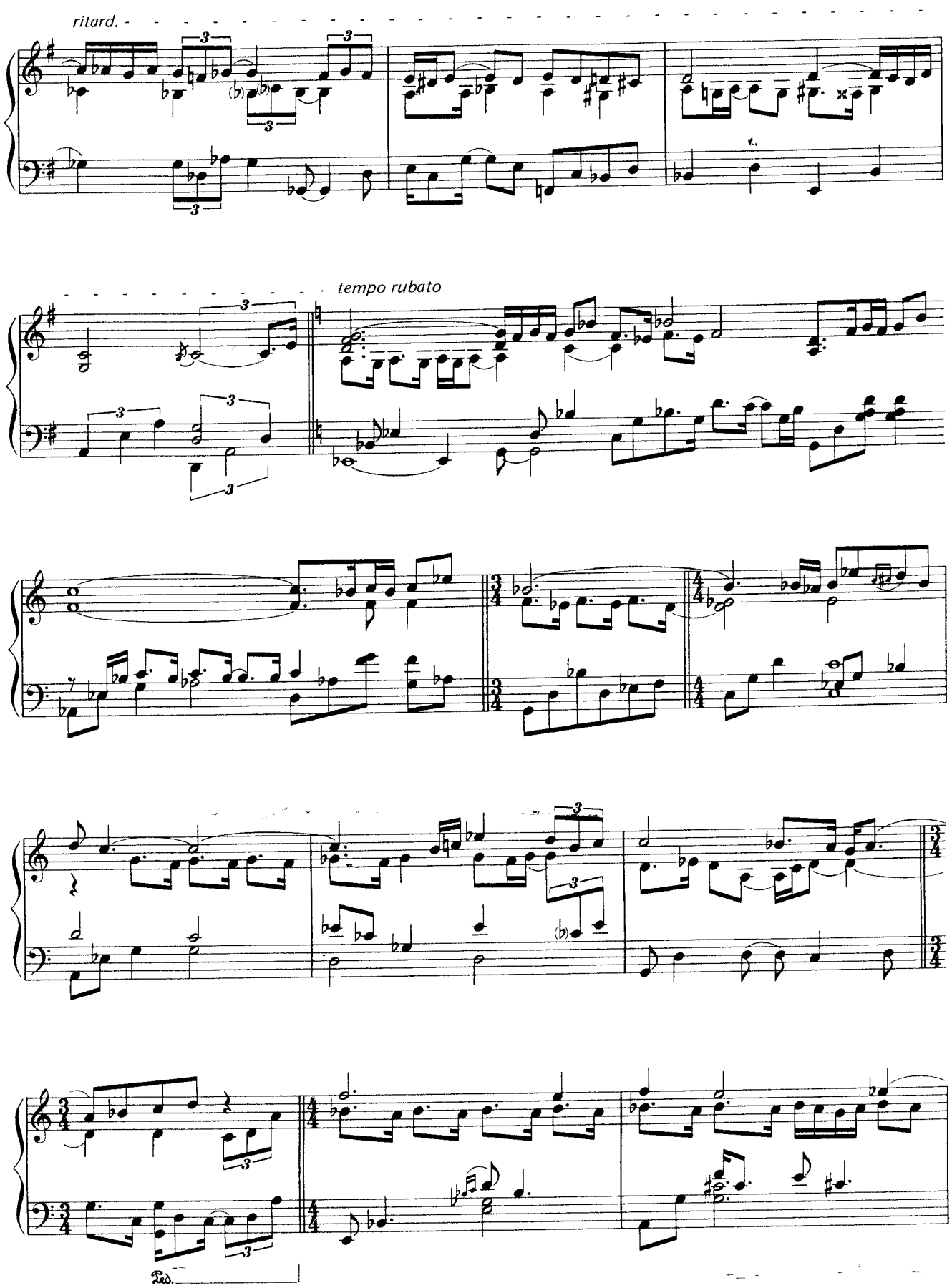
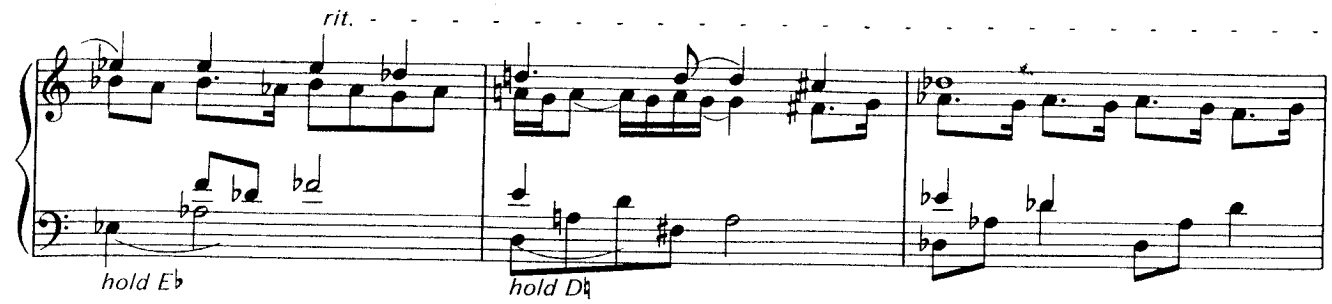

8va

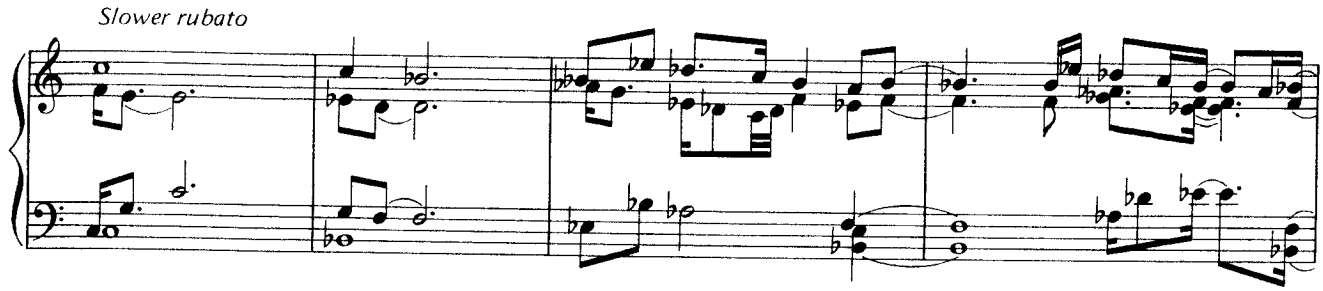


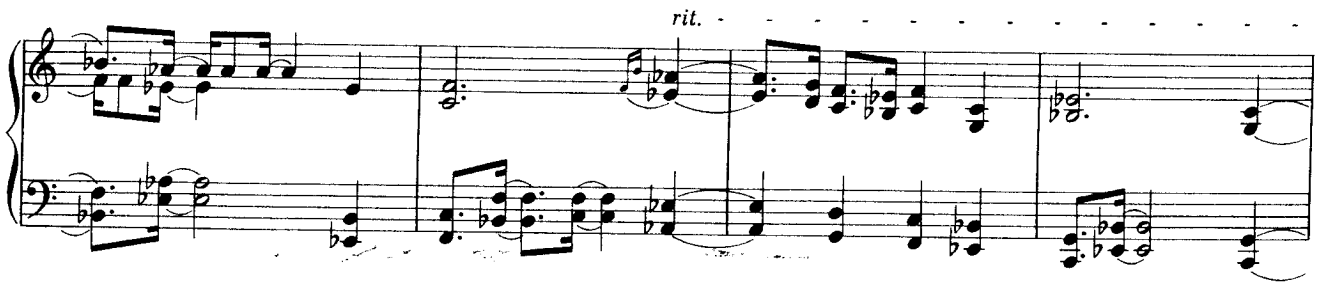

8 bassa
8 bassa
gentler
3
8 bassa
3

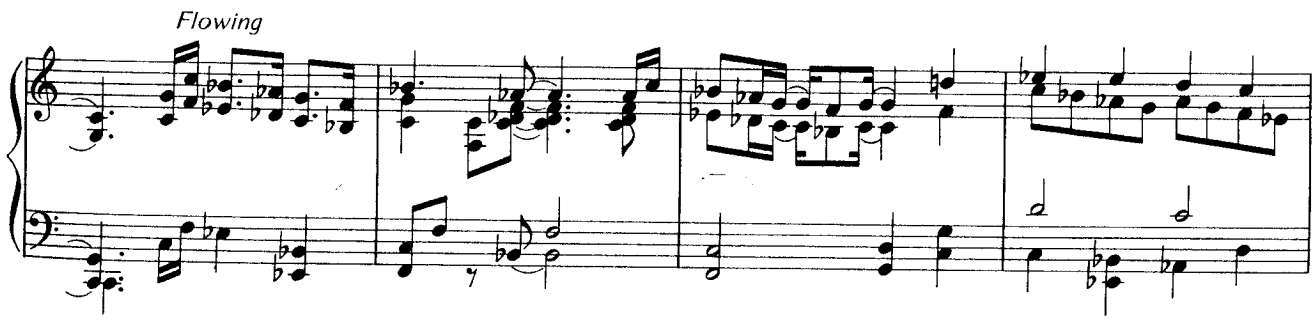


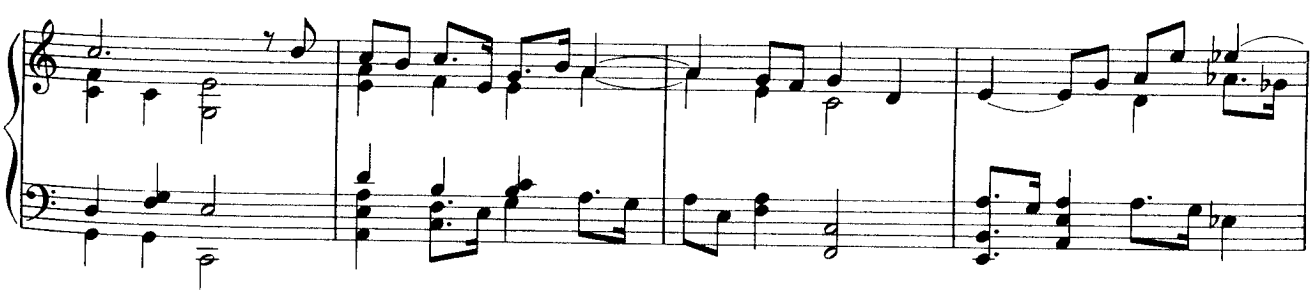

ritard.
tempo rubato
Ped.

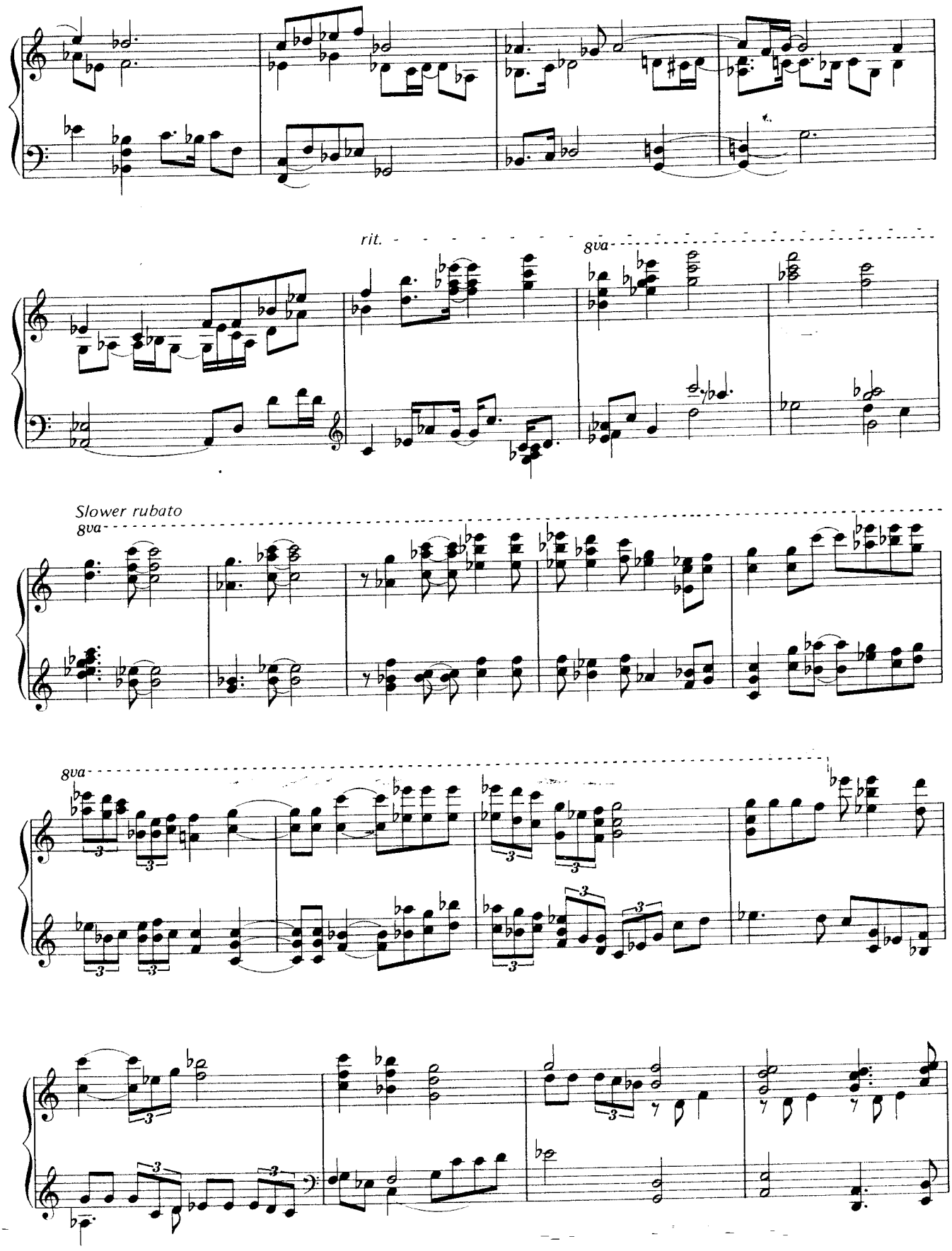

rit.
hold E♭
hold D♮

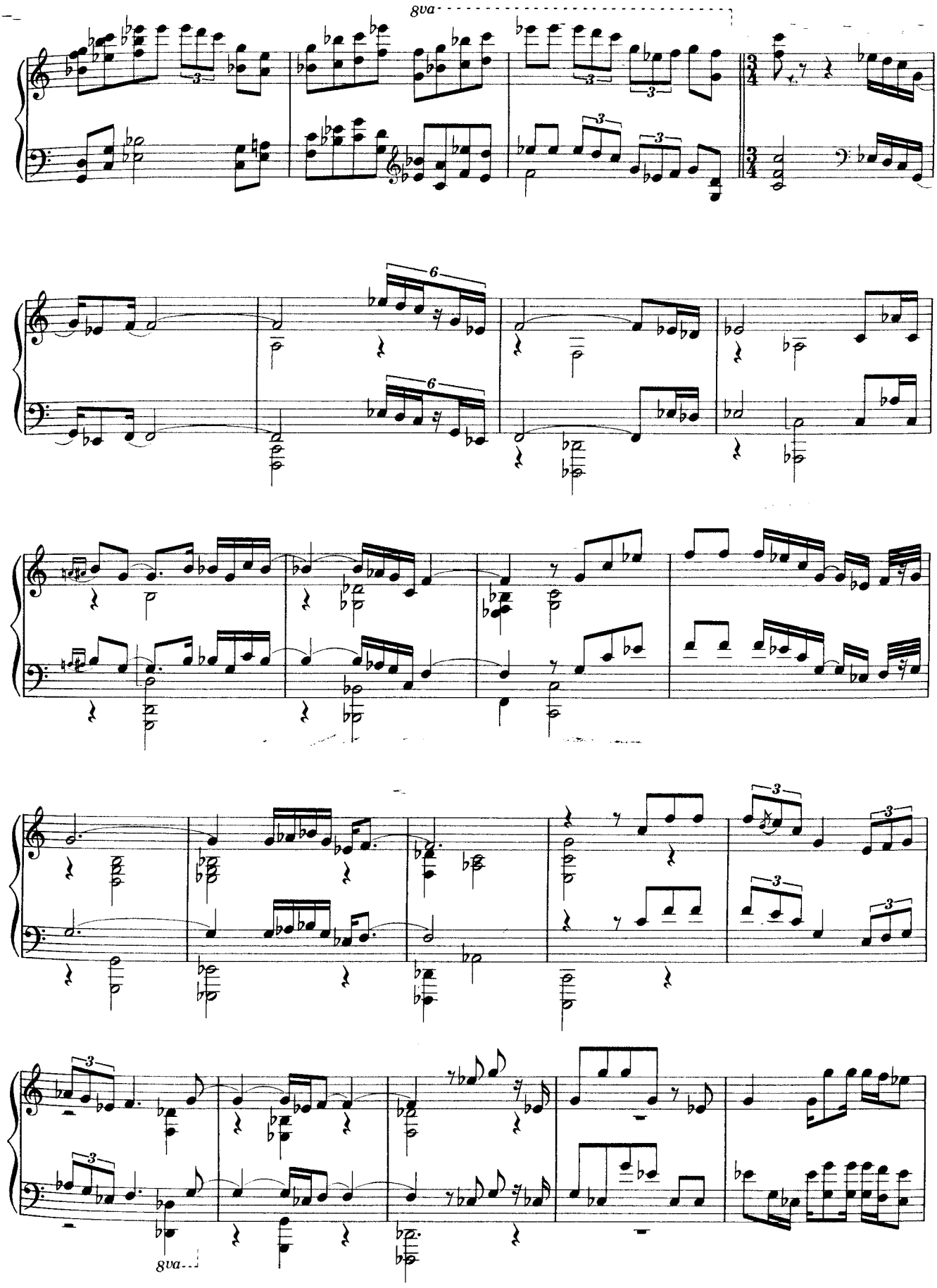

Slower rubato


rit.

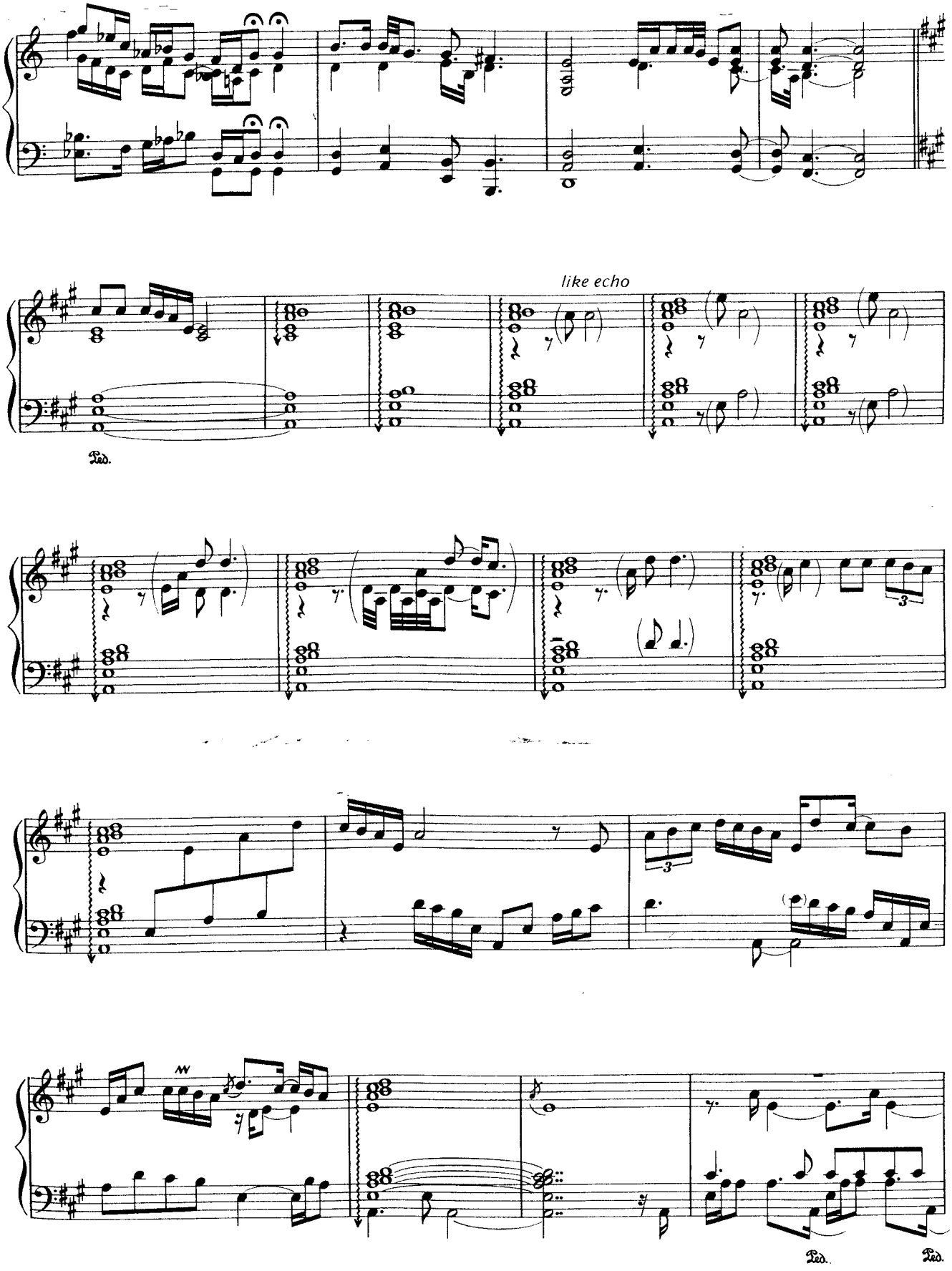

Flowing

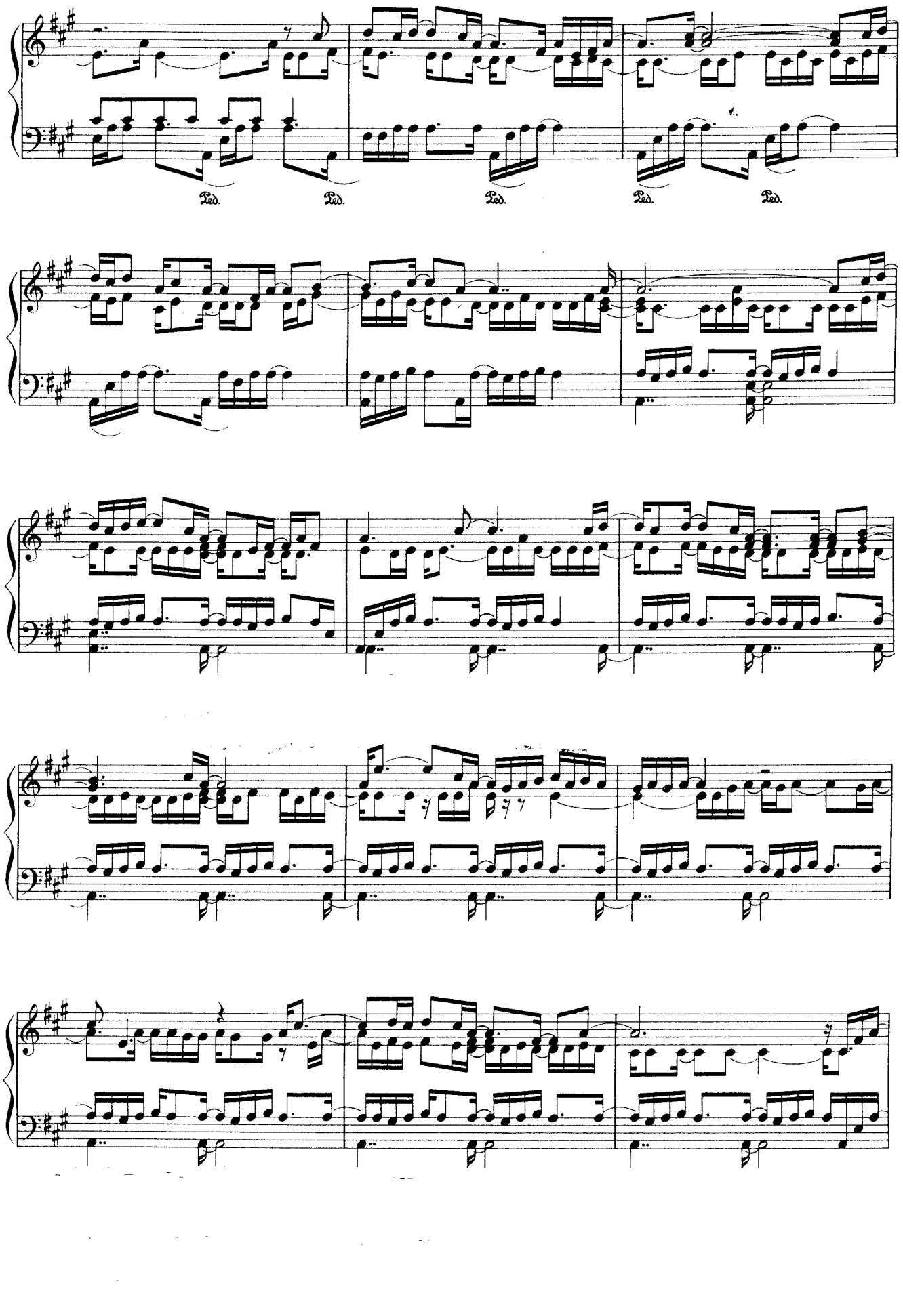



rit.
8va
Slower rubato
8va
8va


8va
8va

8va
8va
8va
8va
8 bassa
3
3
3
3
3
3
3
4
4/4
3/4
6/8
4/4


like echo
Ped.
Ped.
Ped.


Ped.
Ped.
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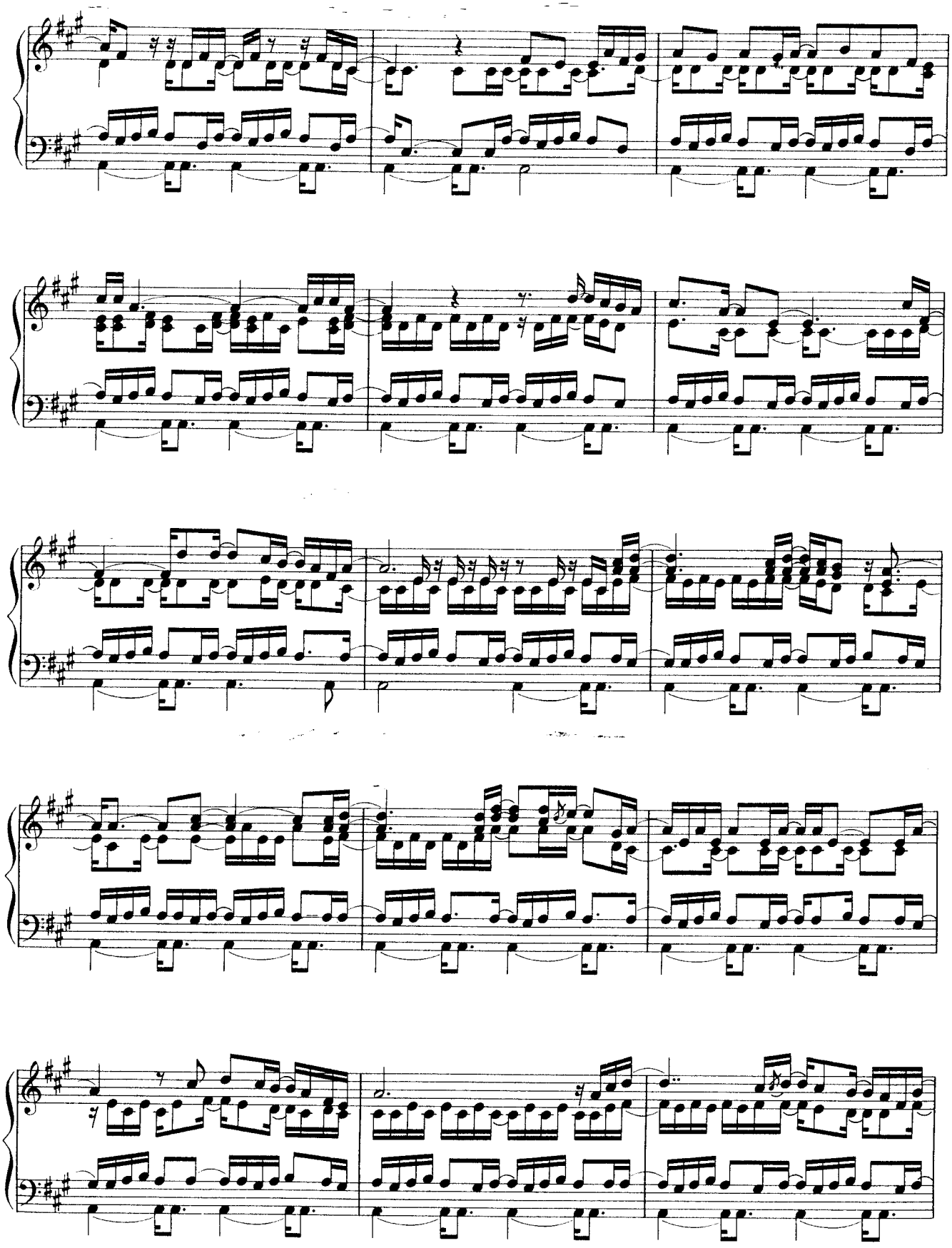
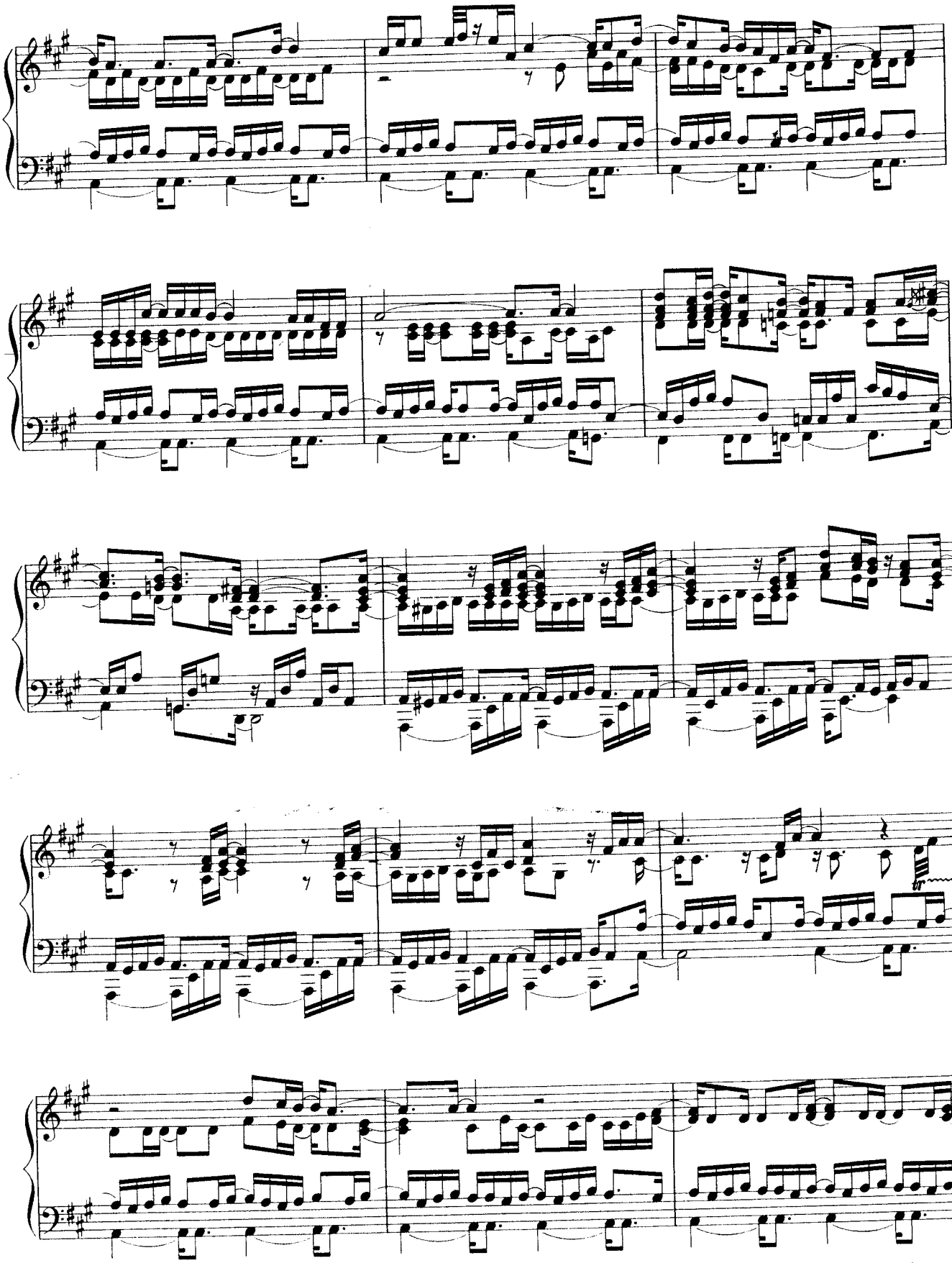
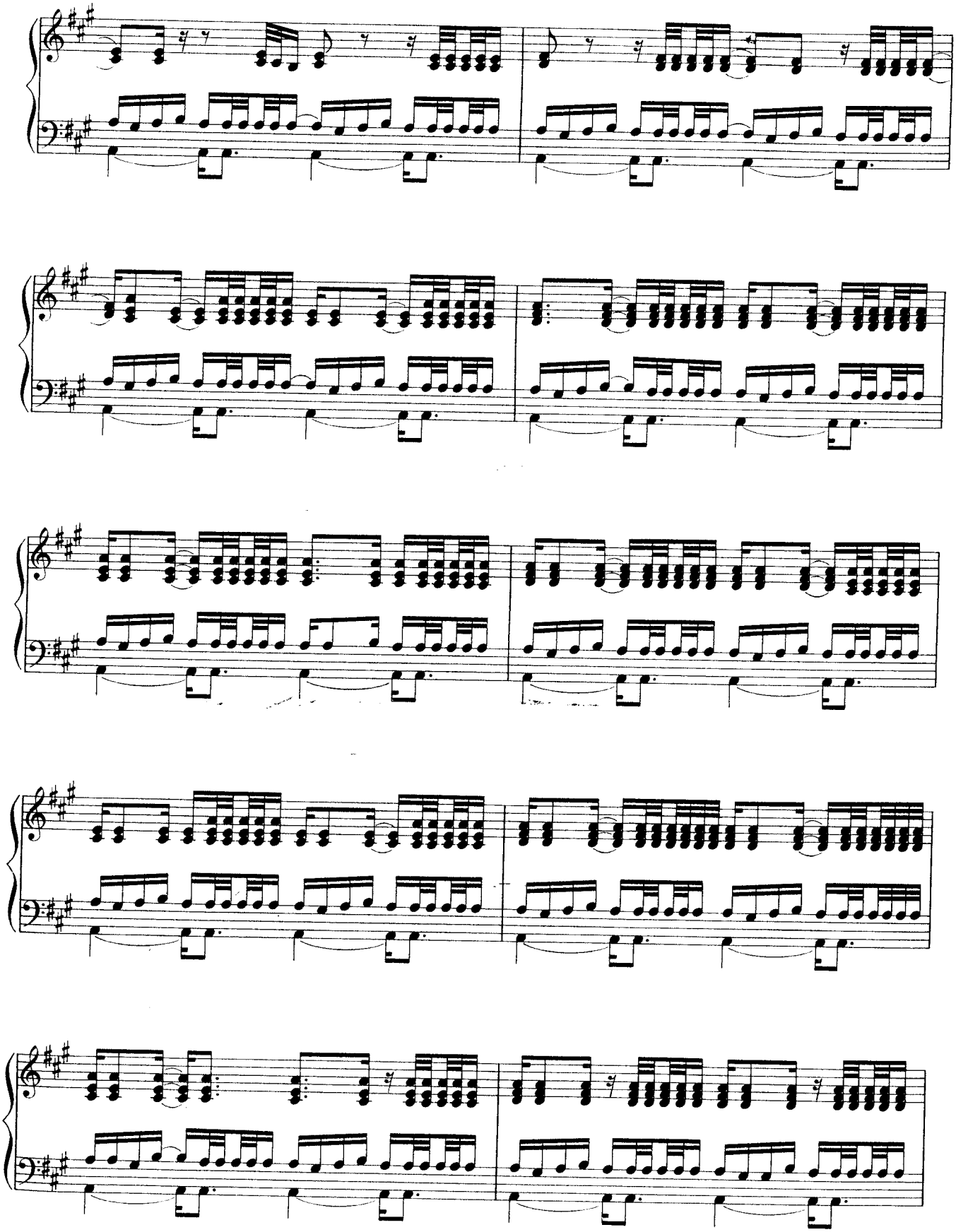
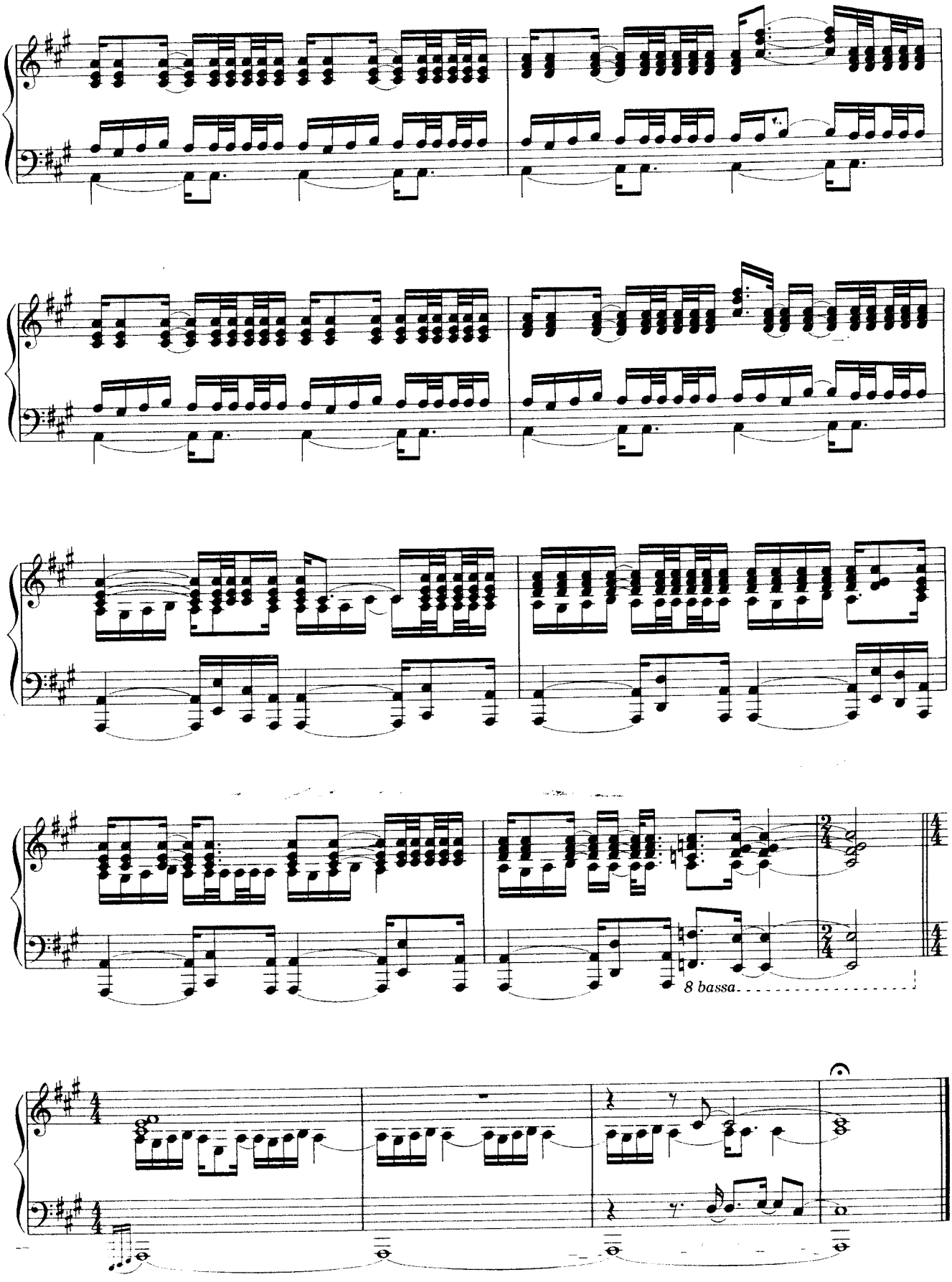
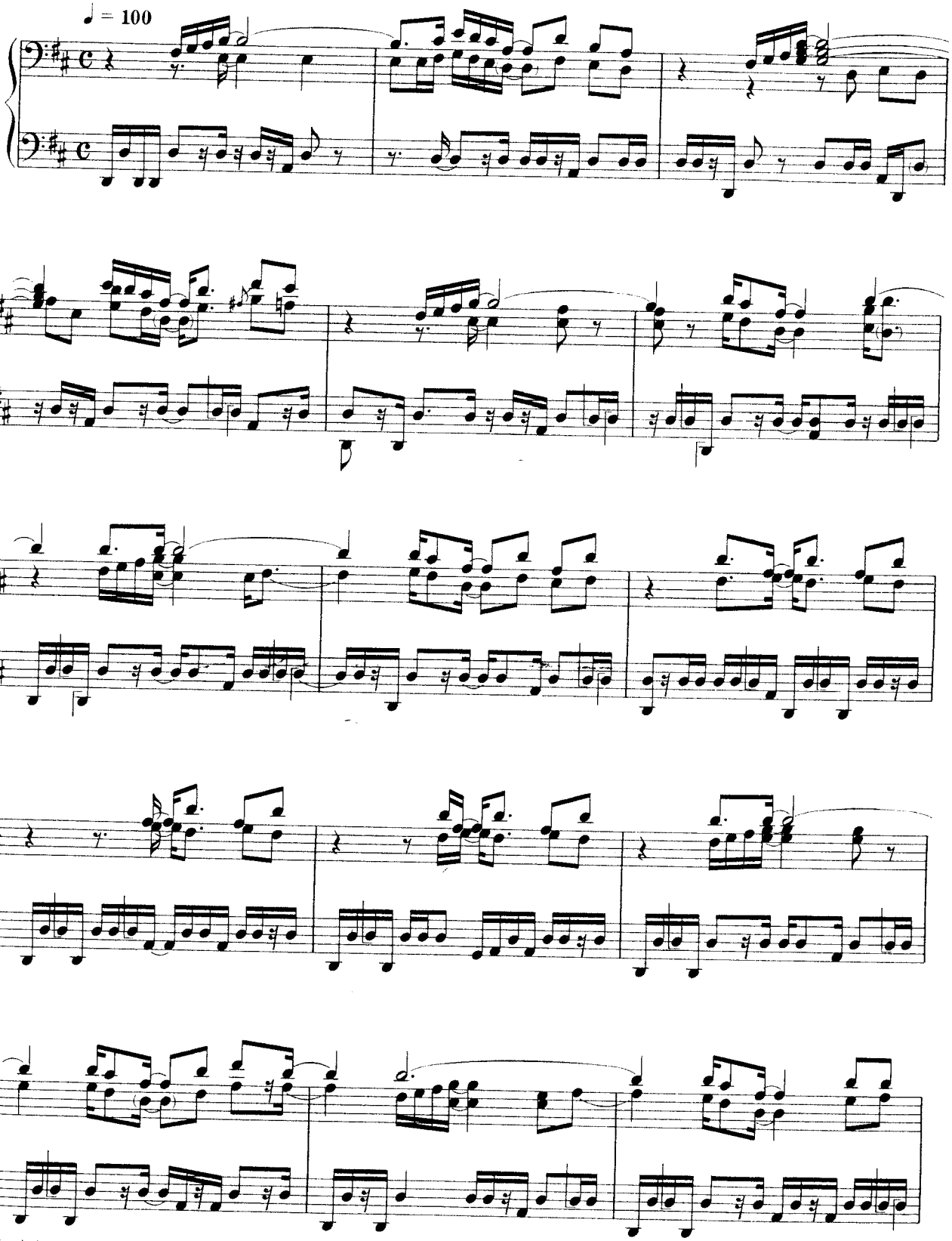







8 bassa

Part IIa



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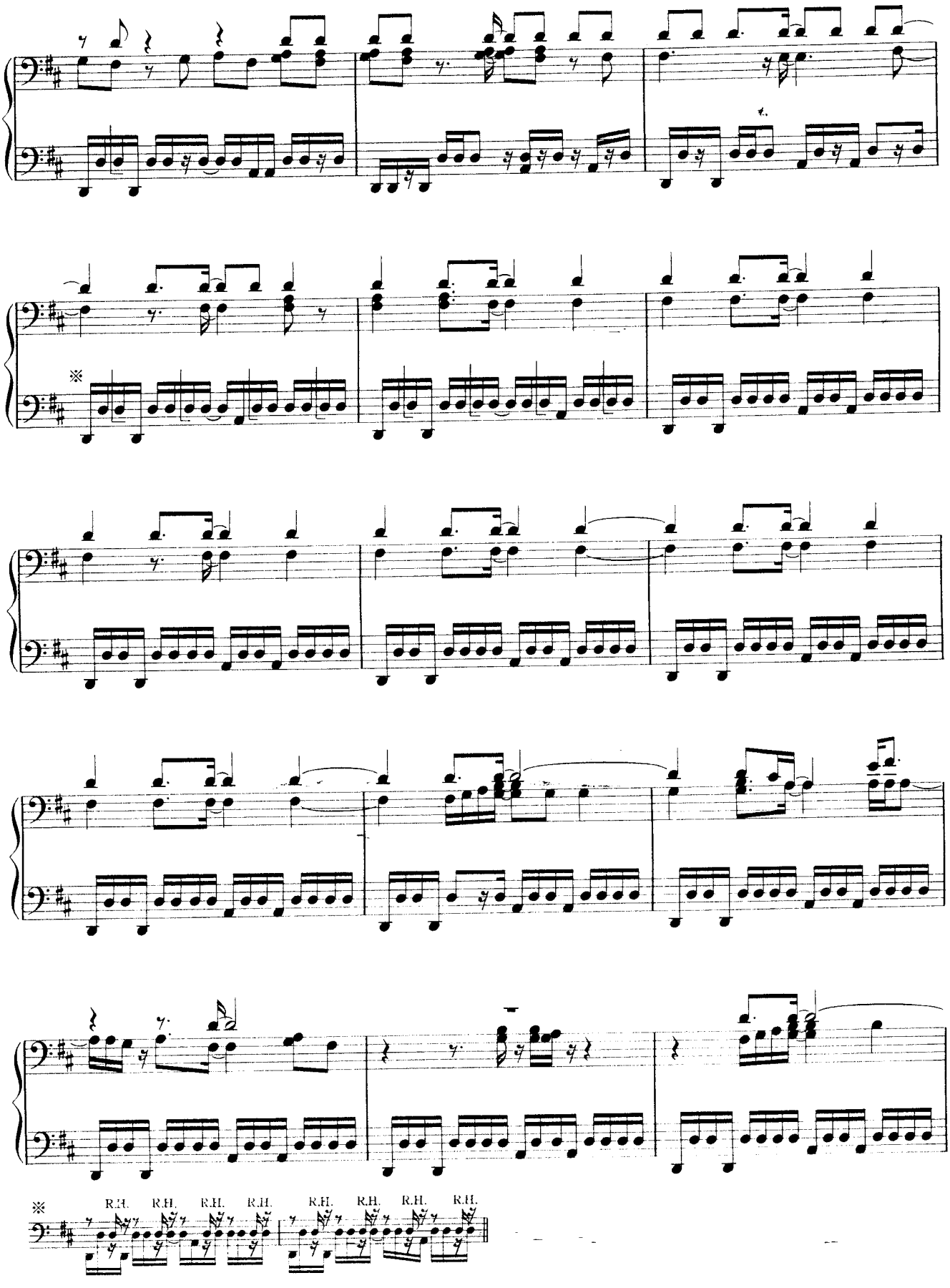
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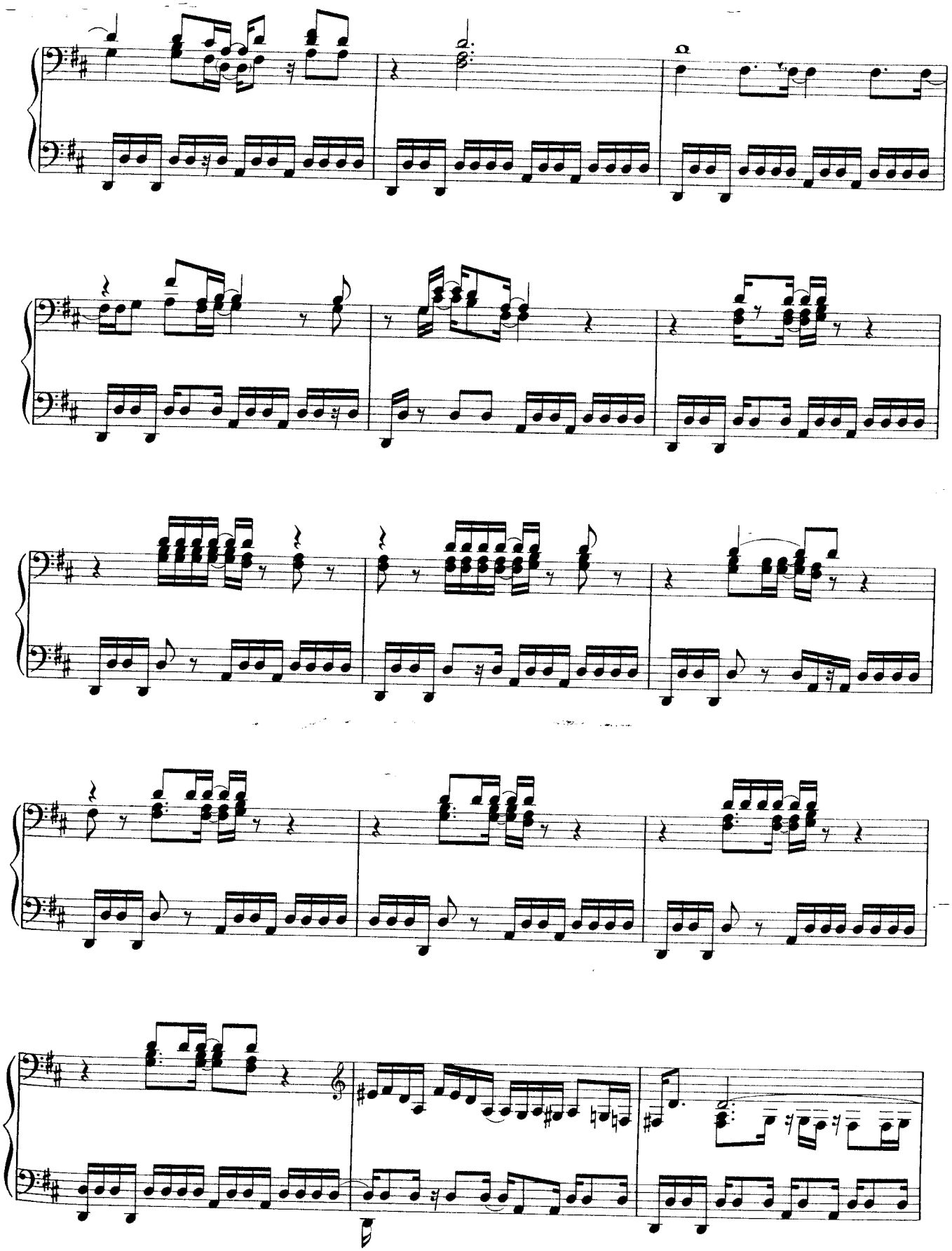

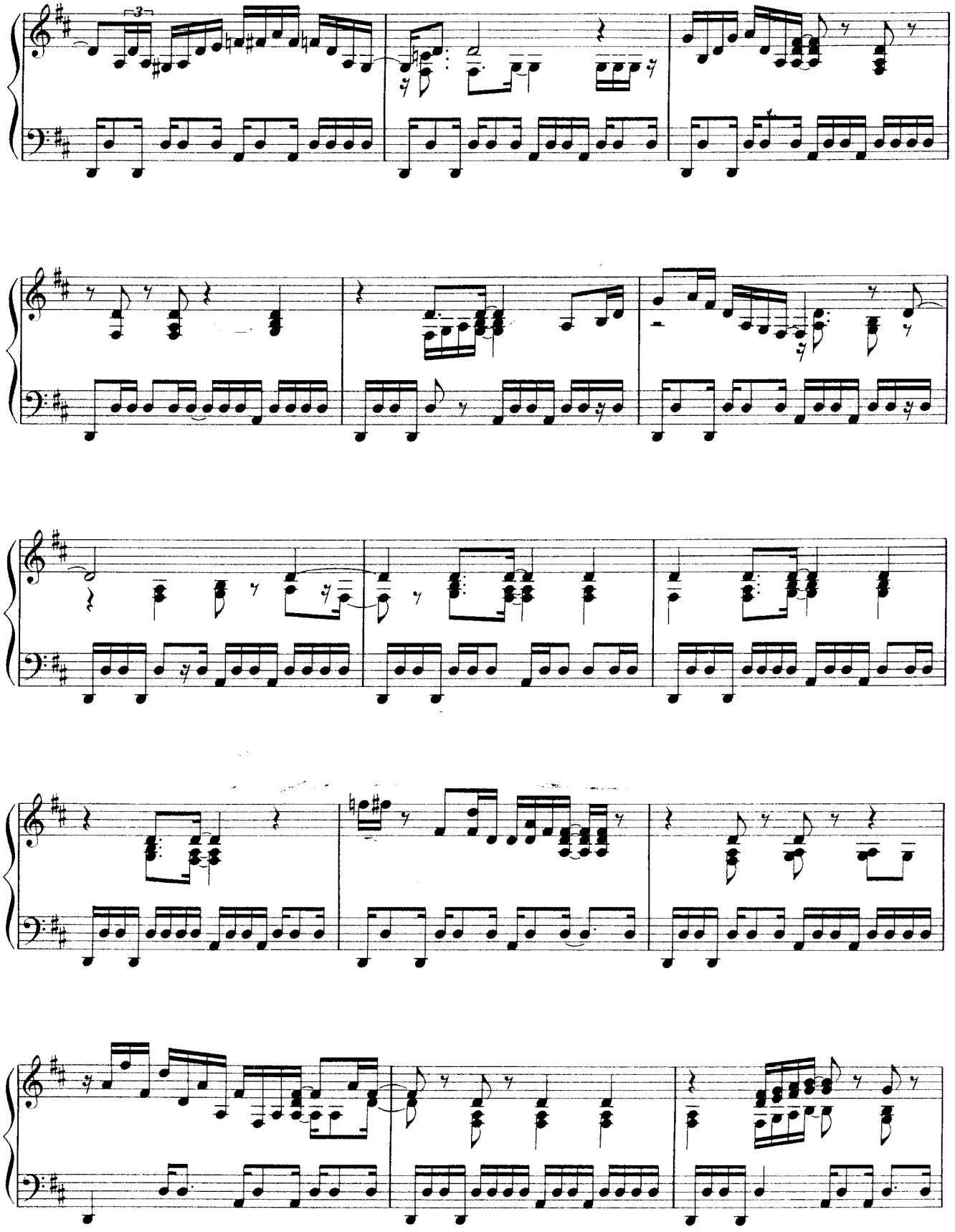

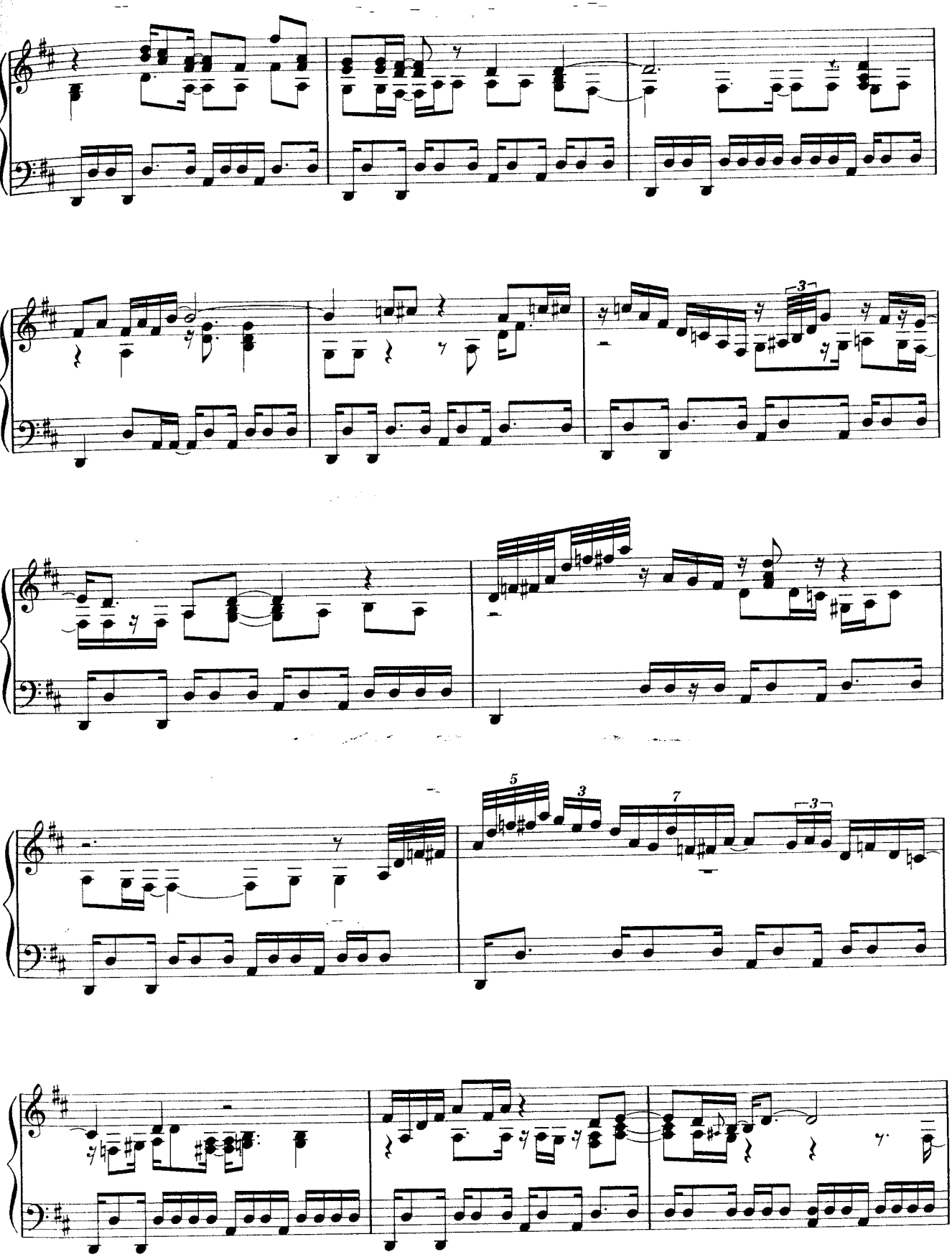
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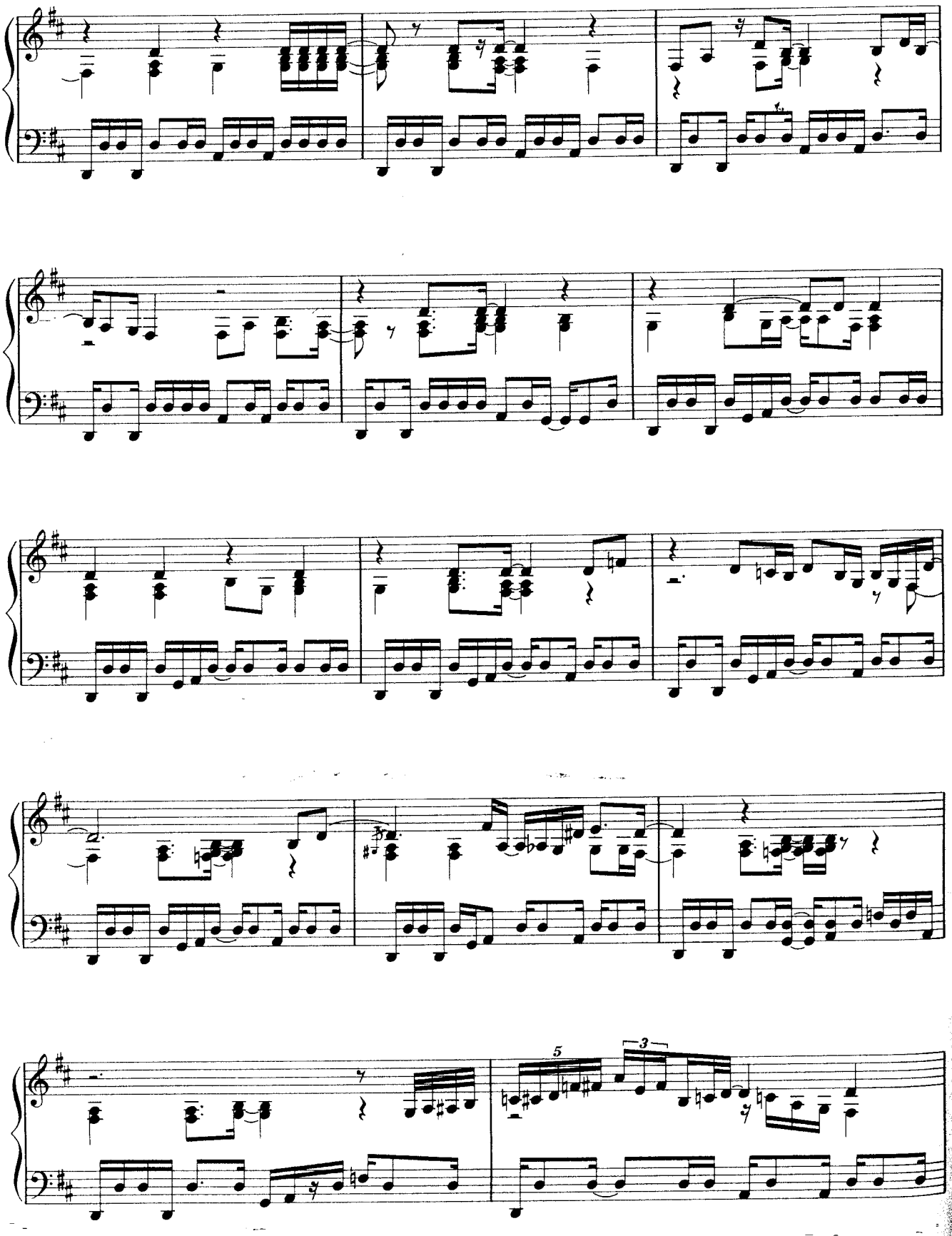
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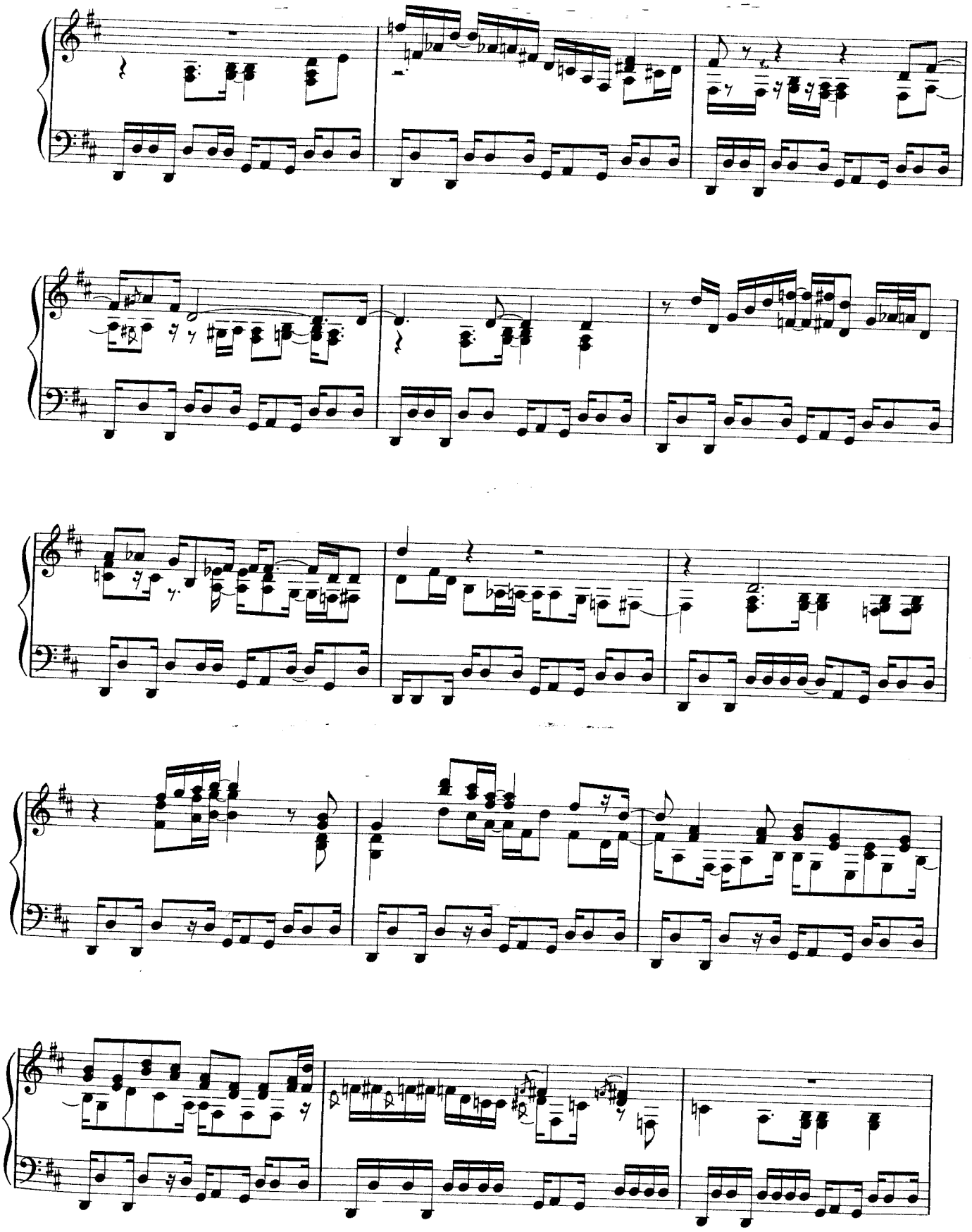

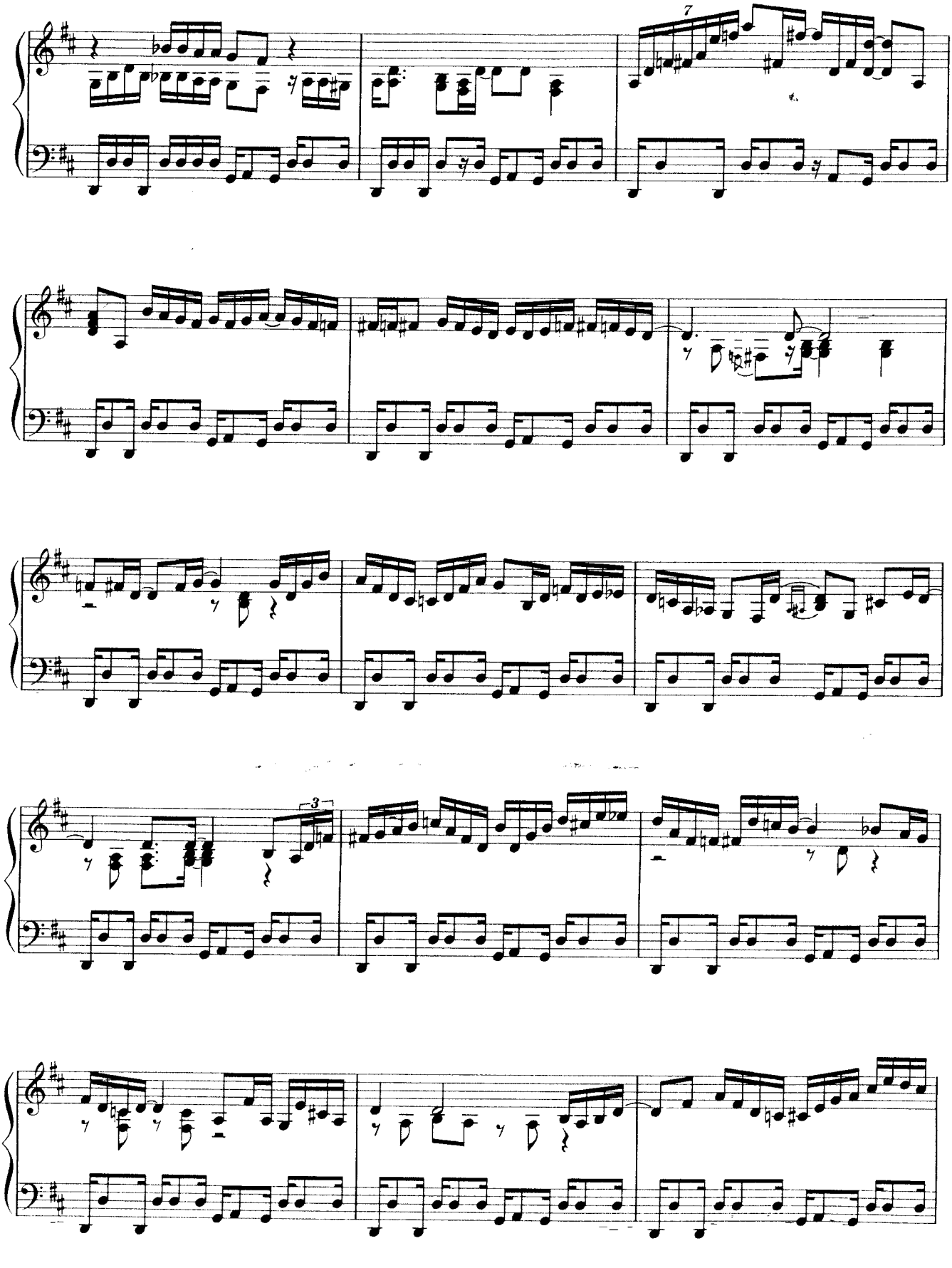
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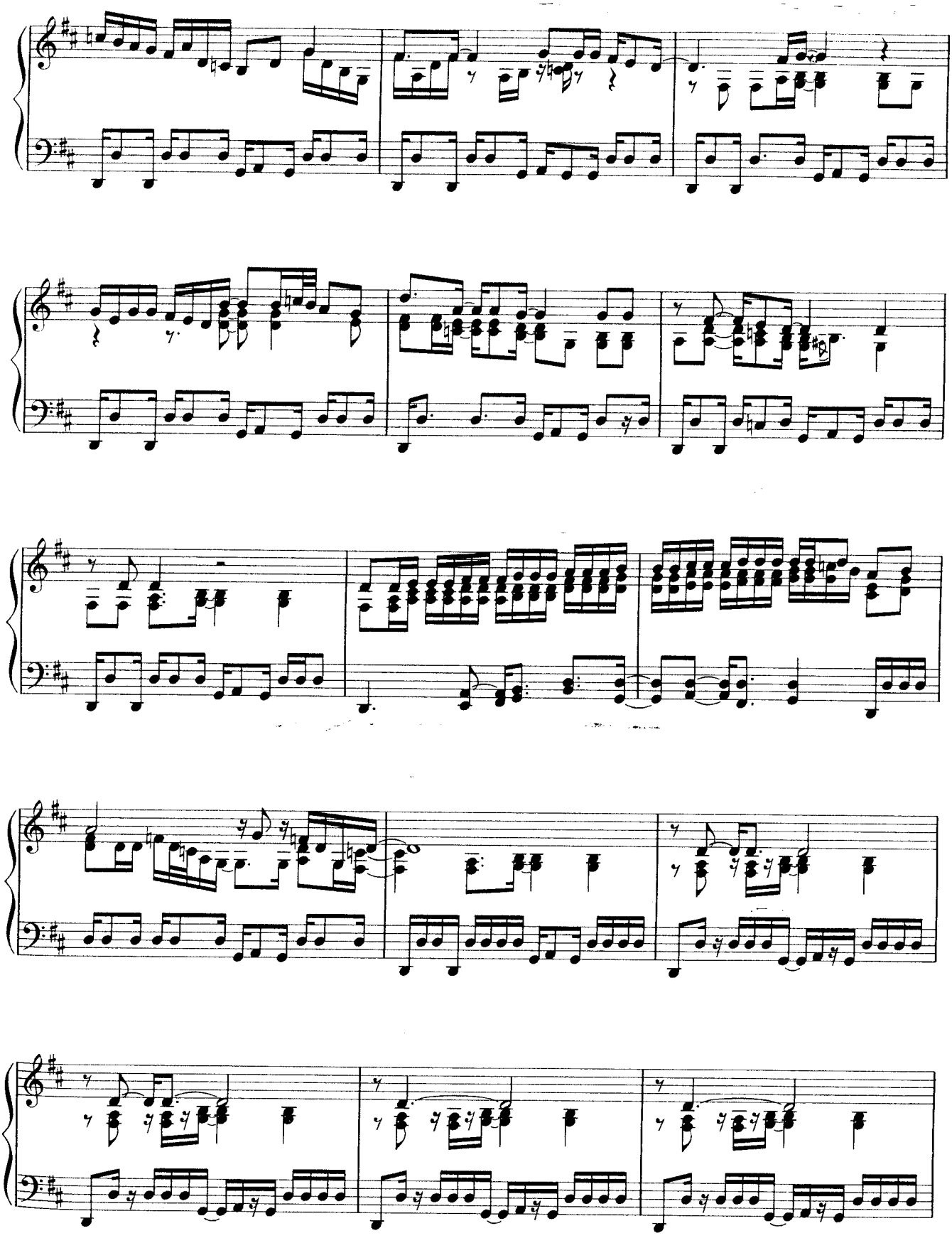

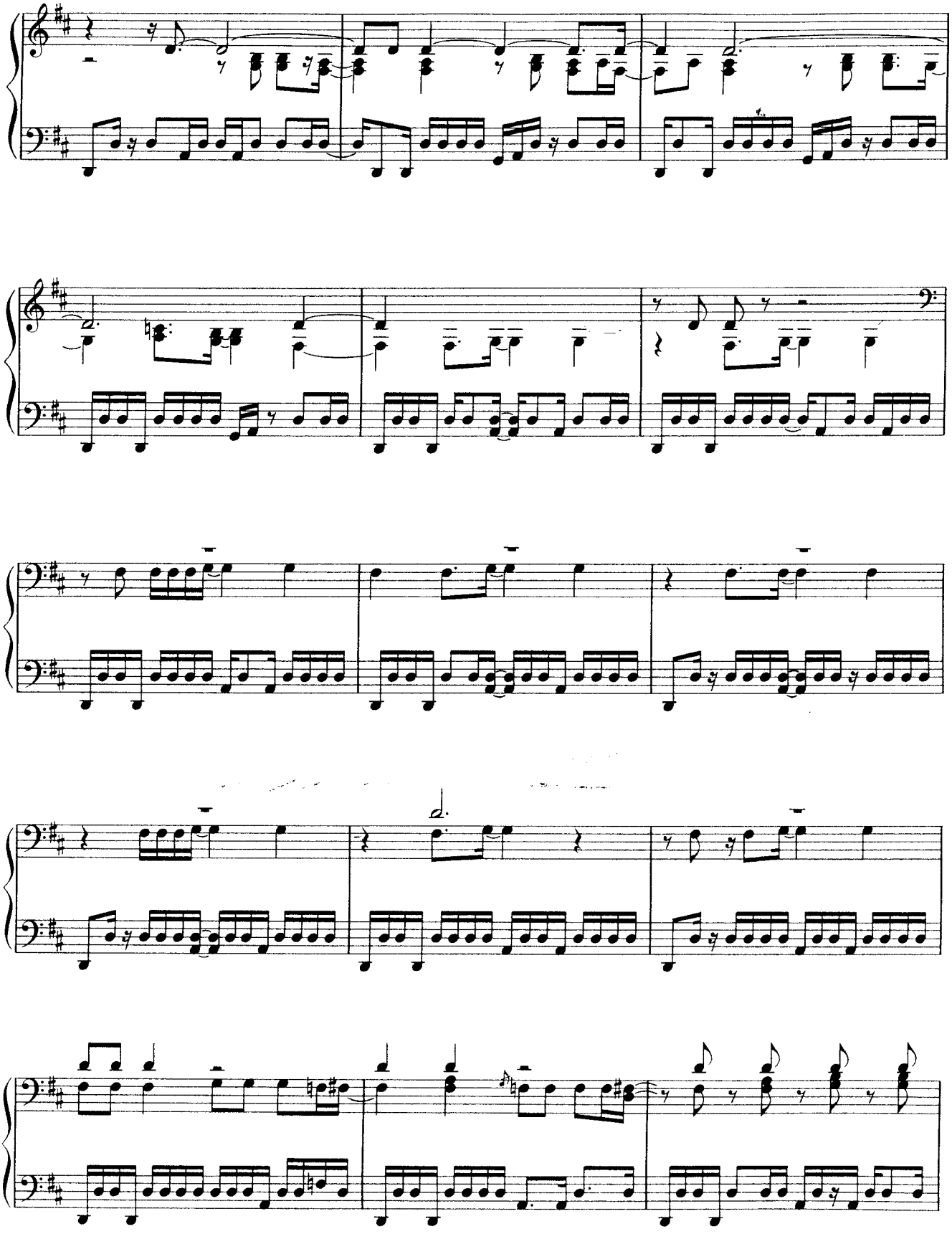

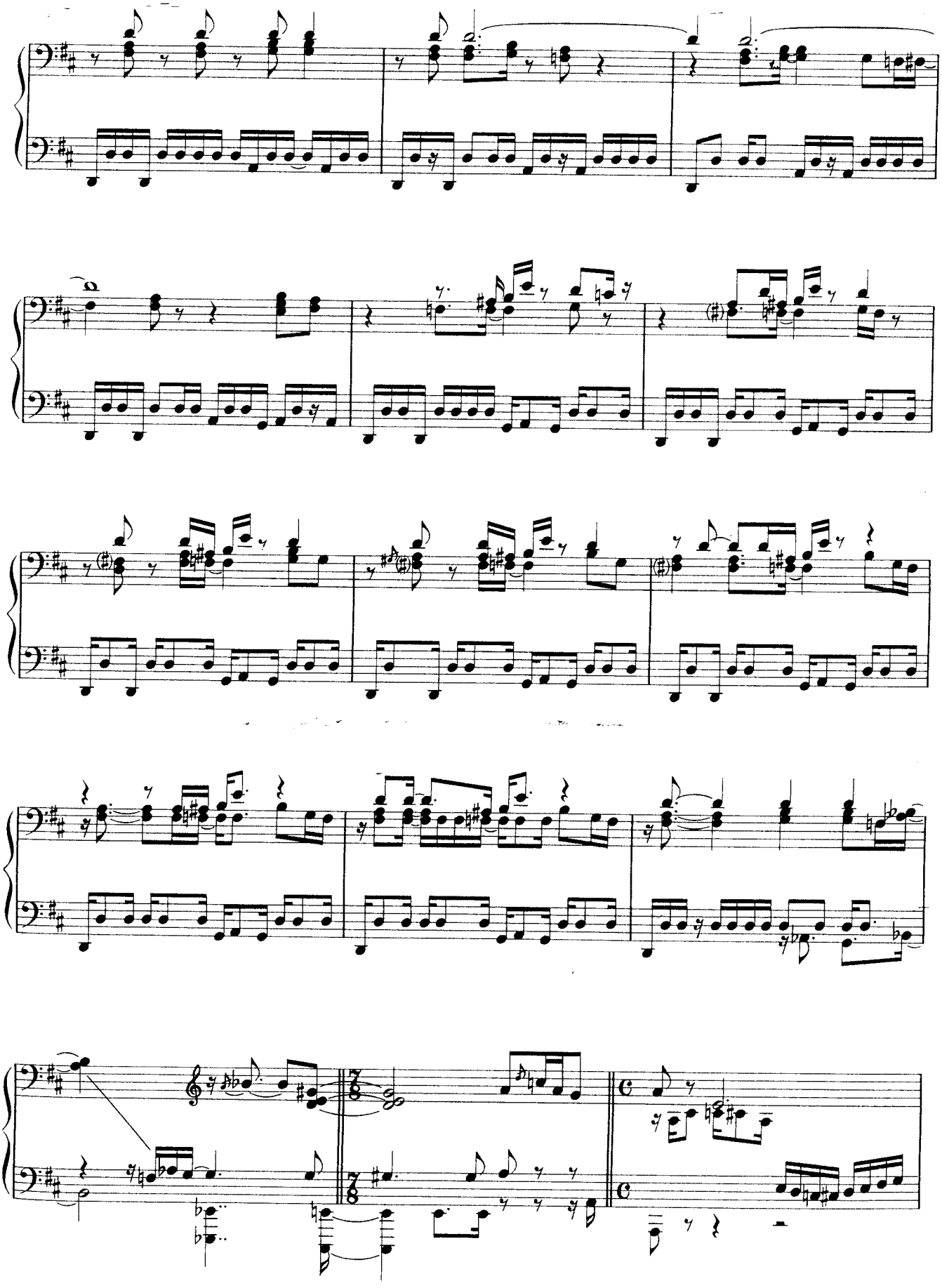

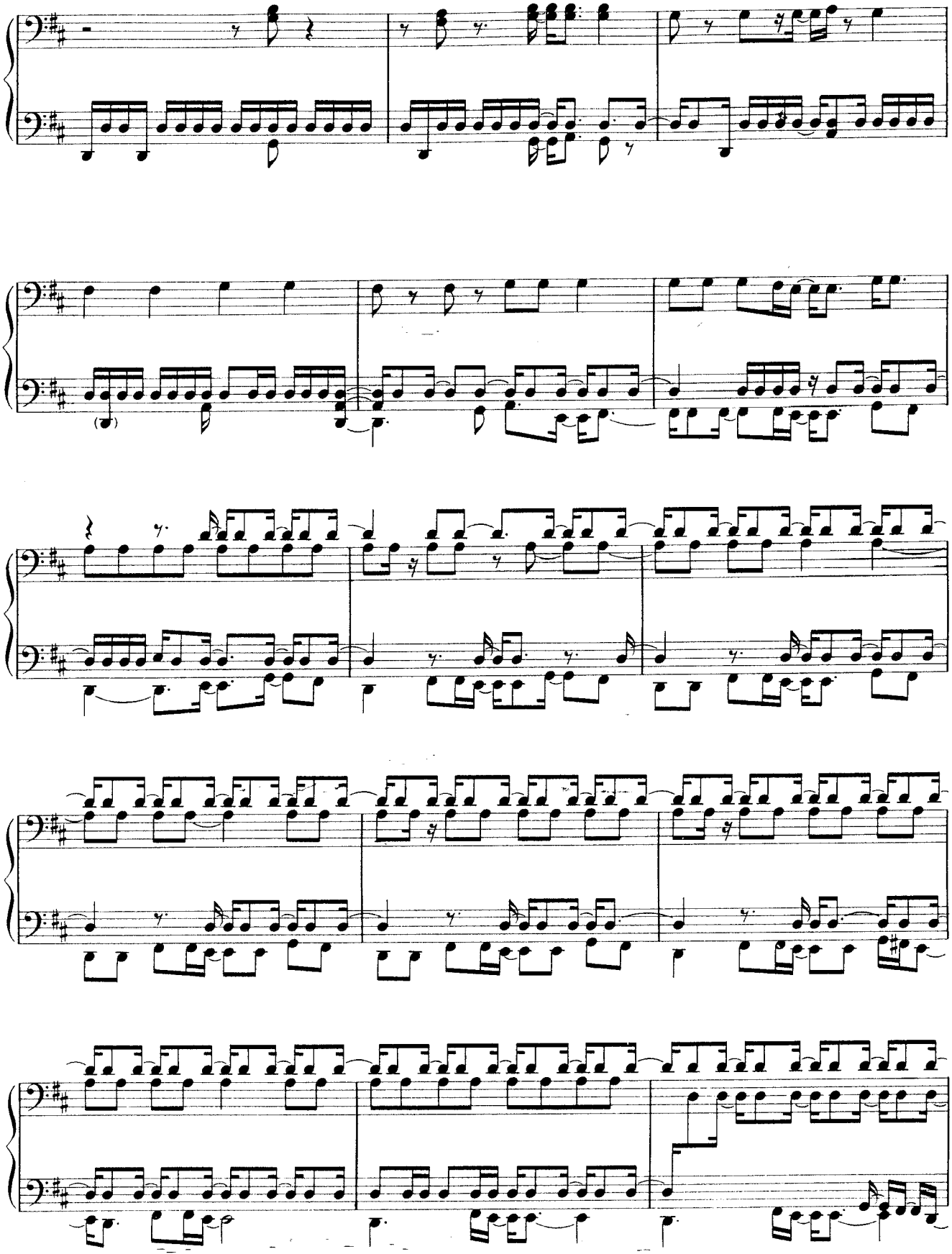

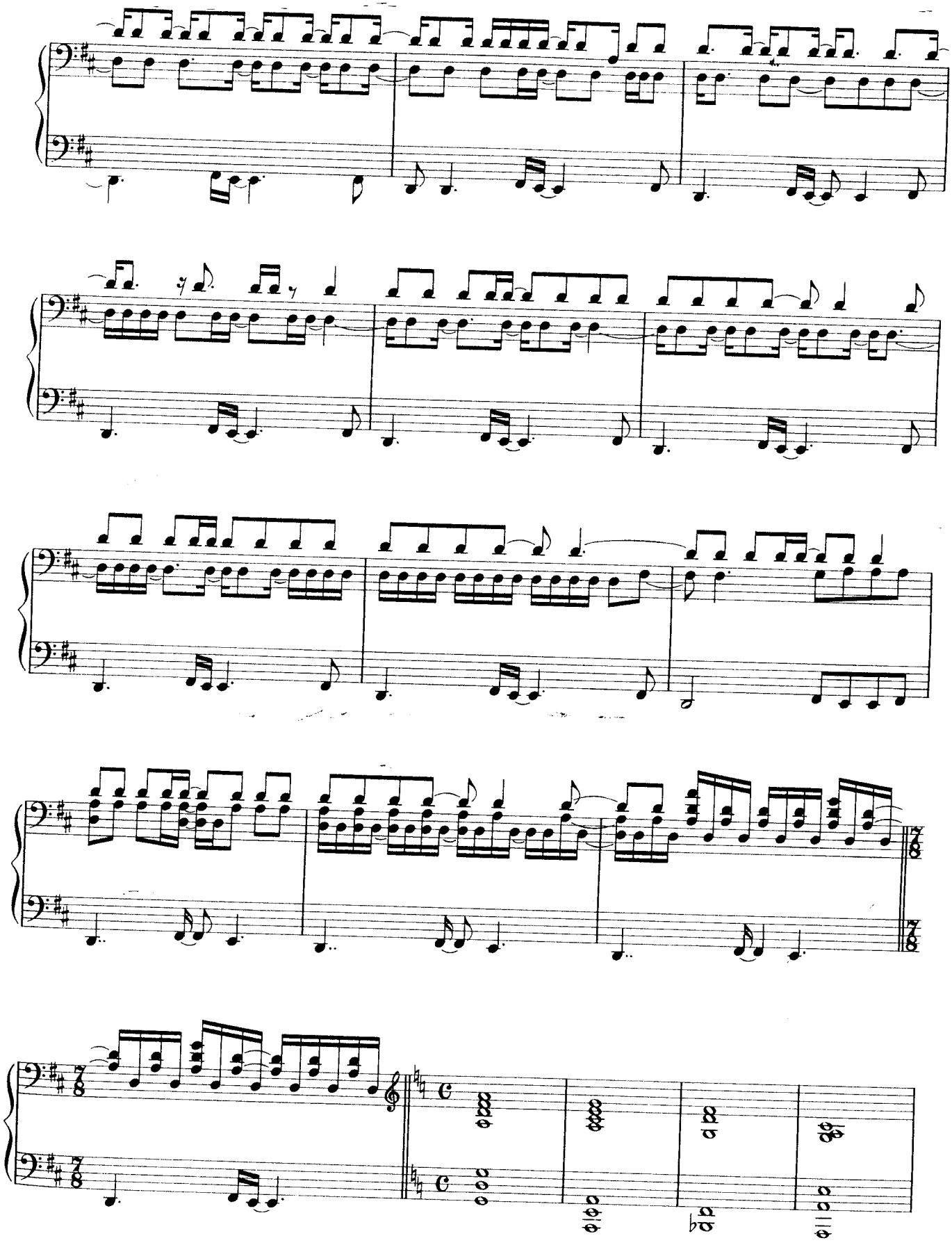

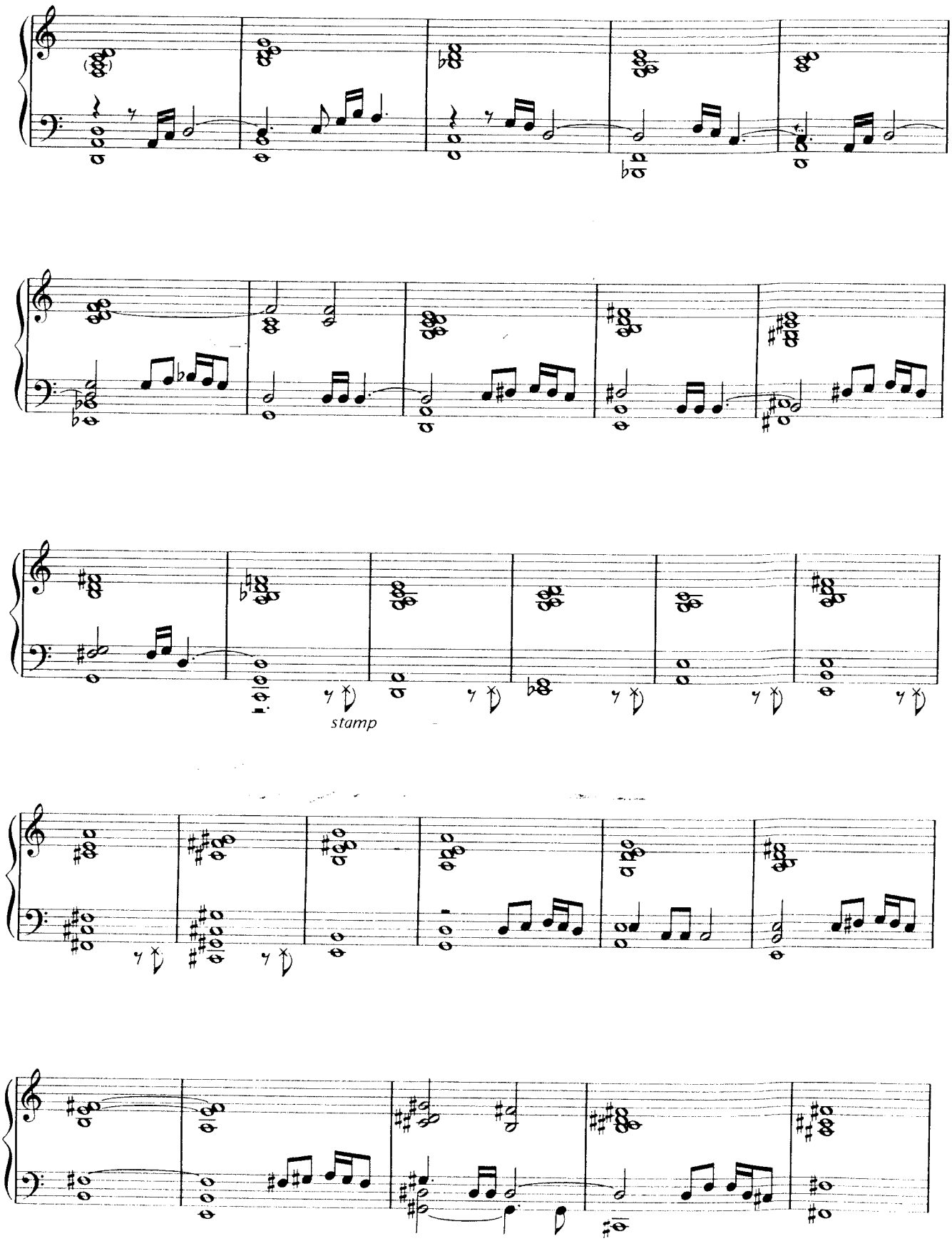
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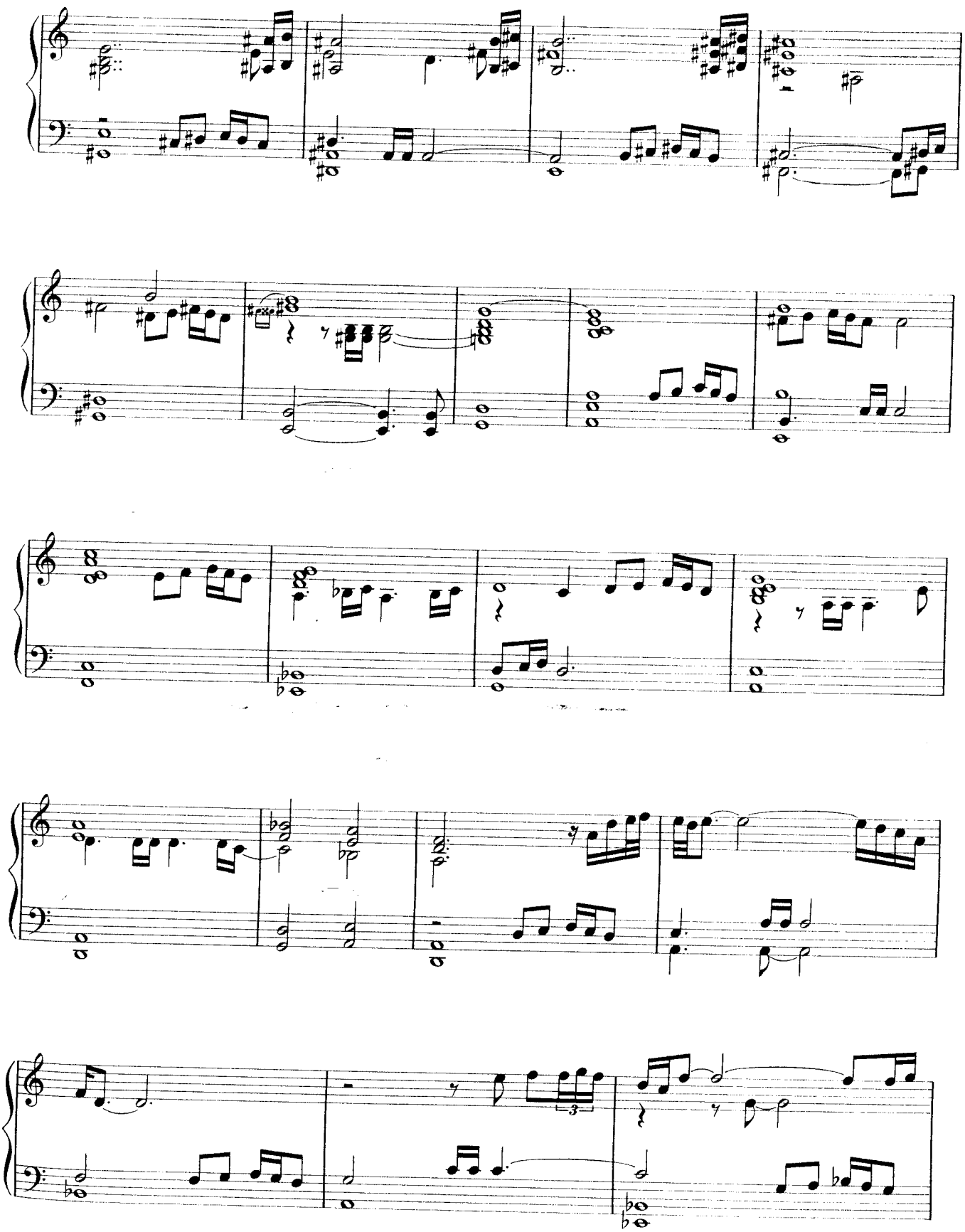

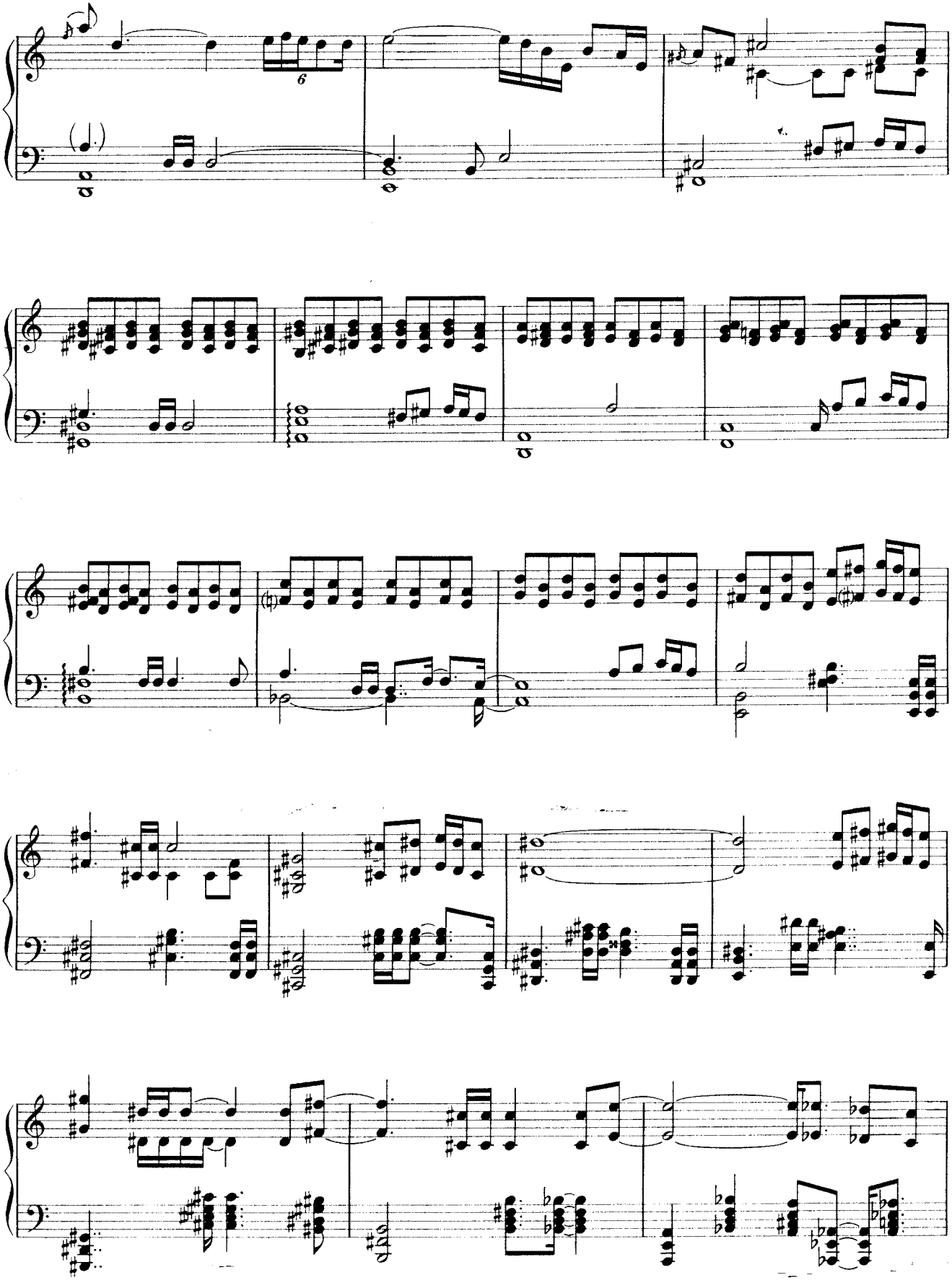

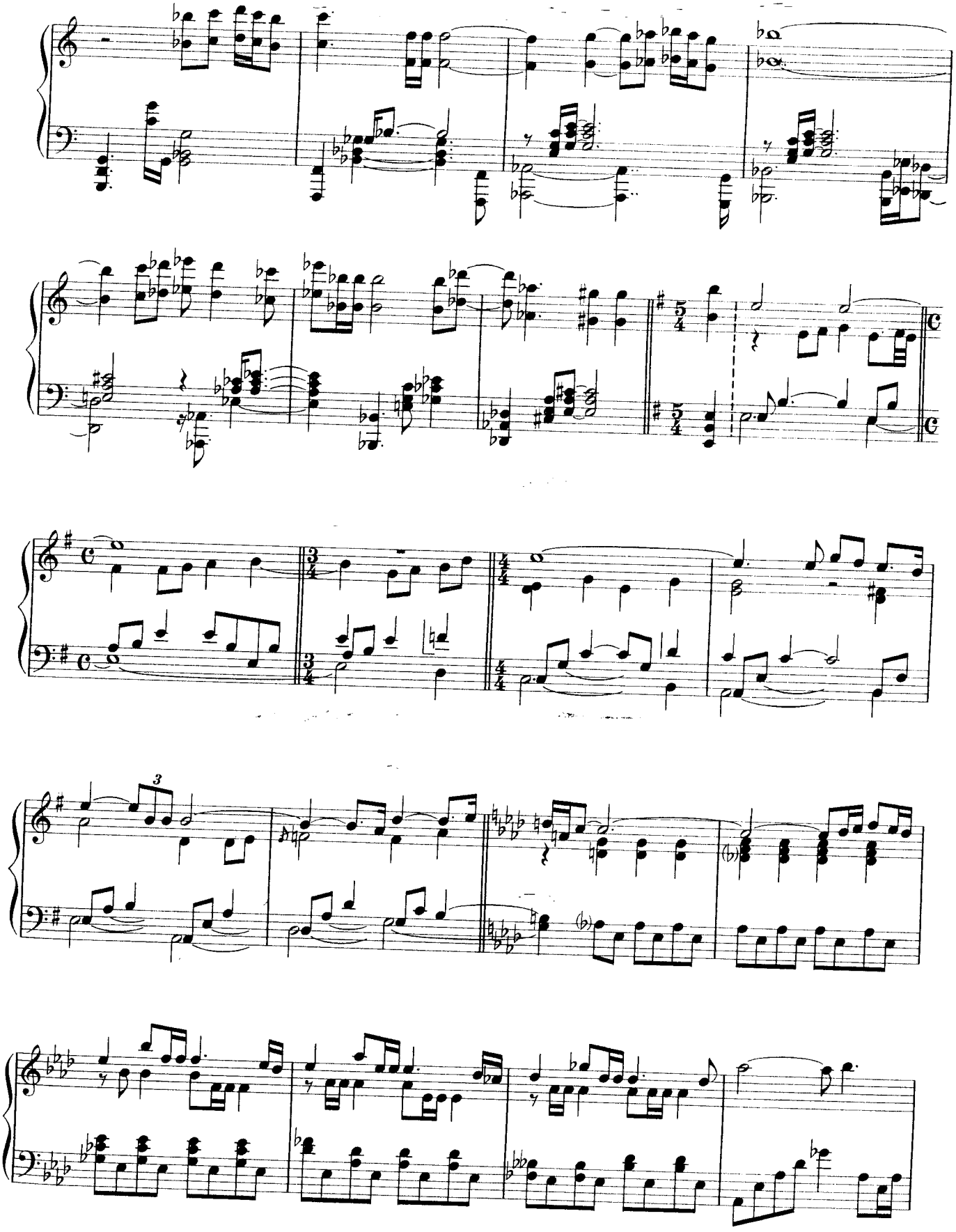

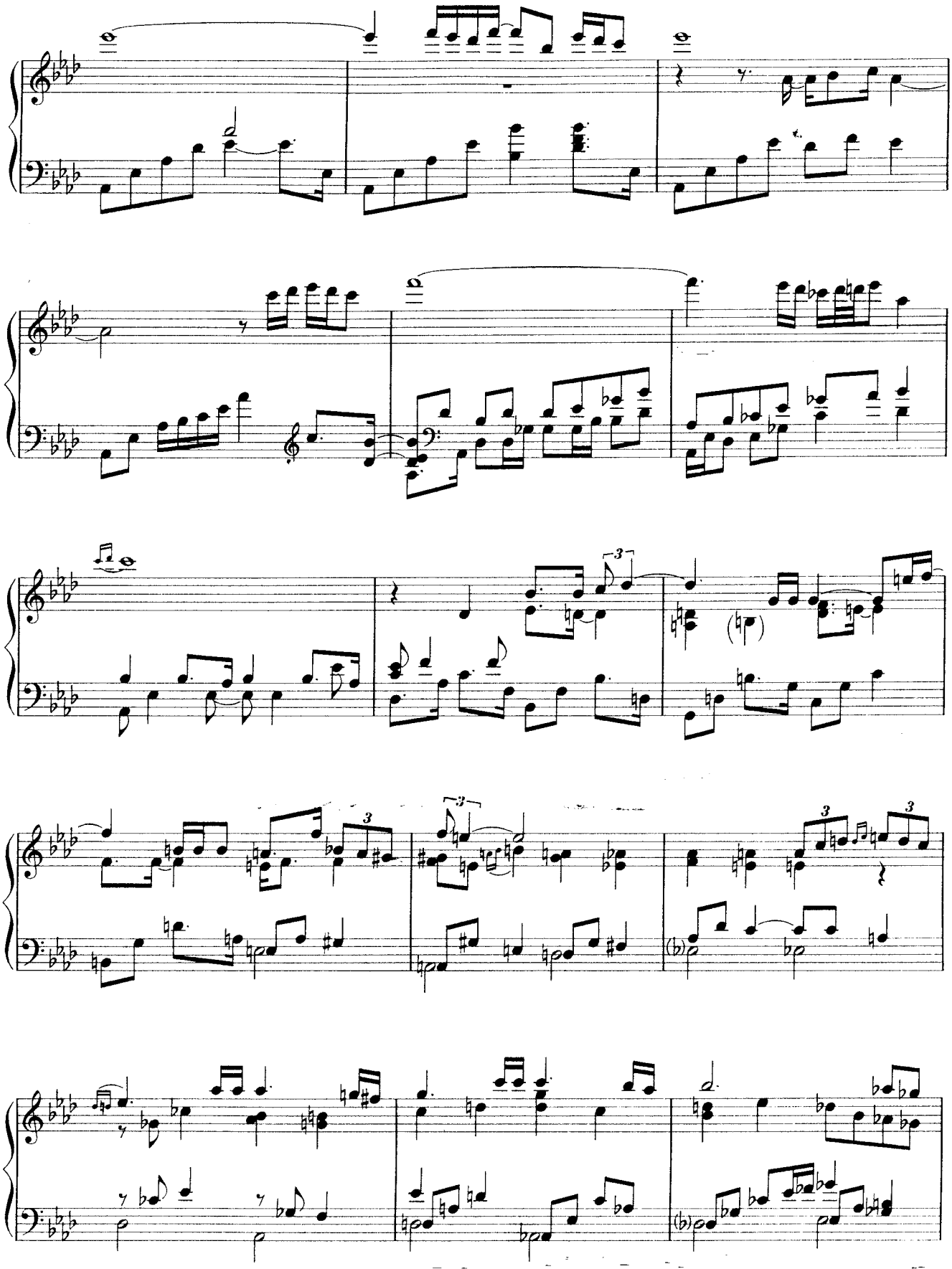

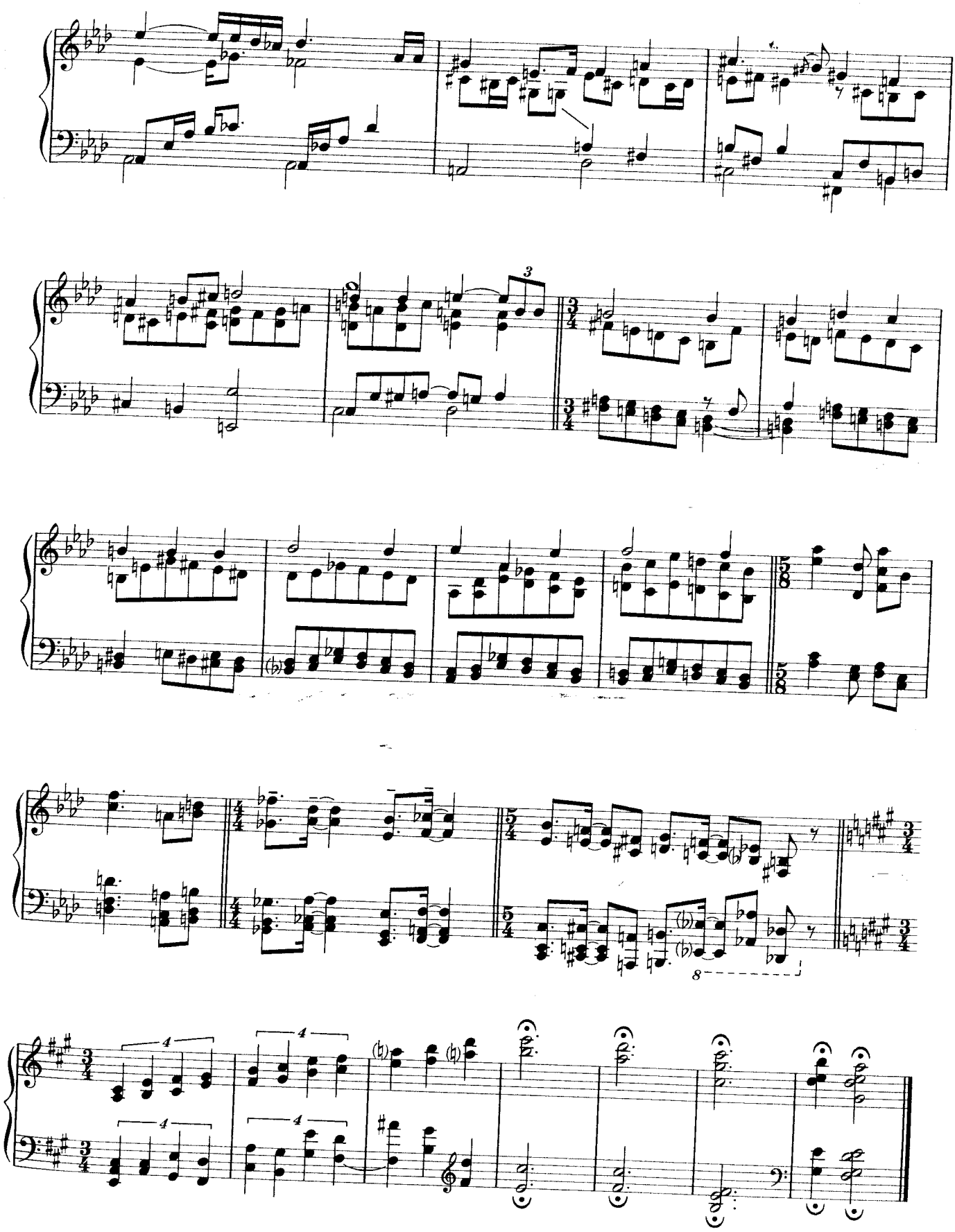

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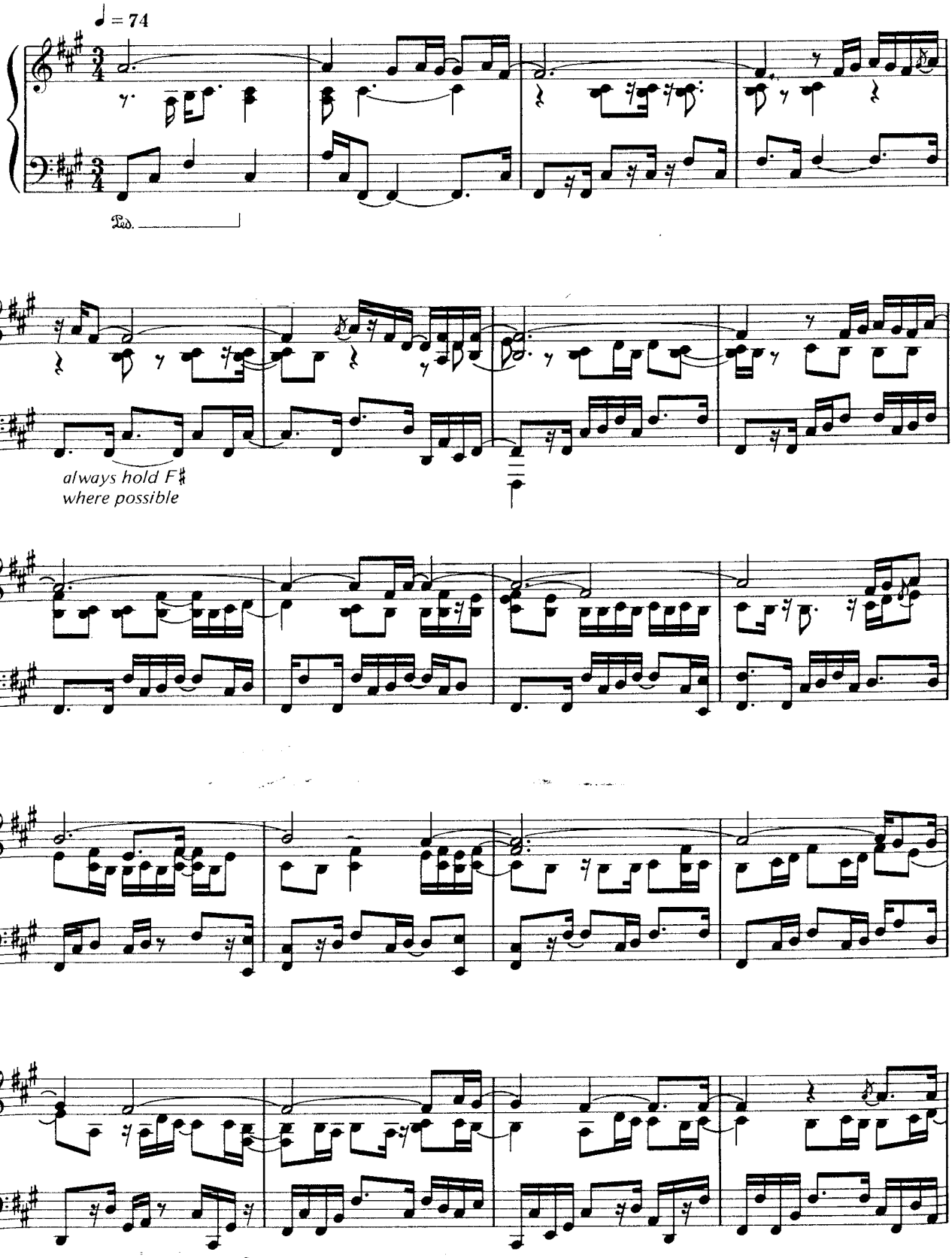

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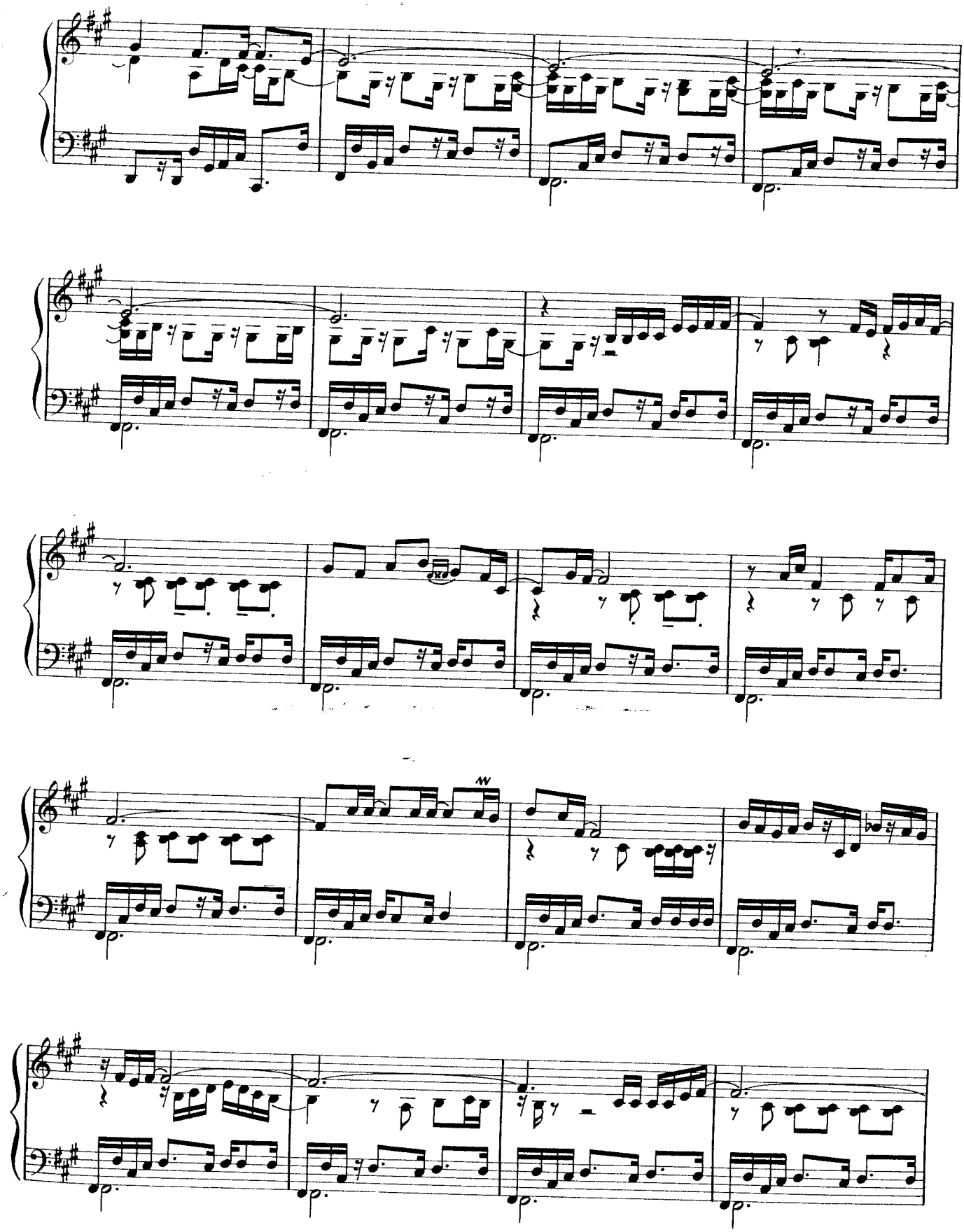

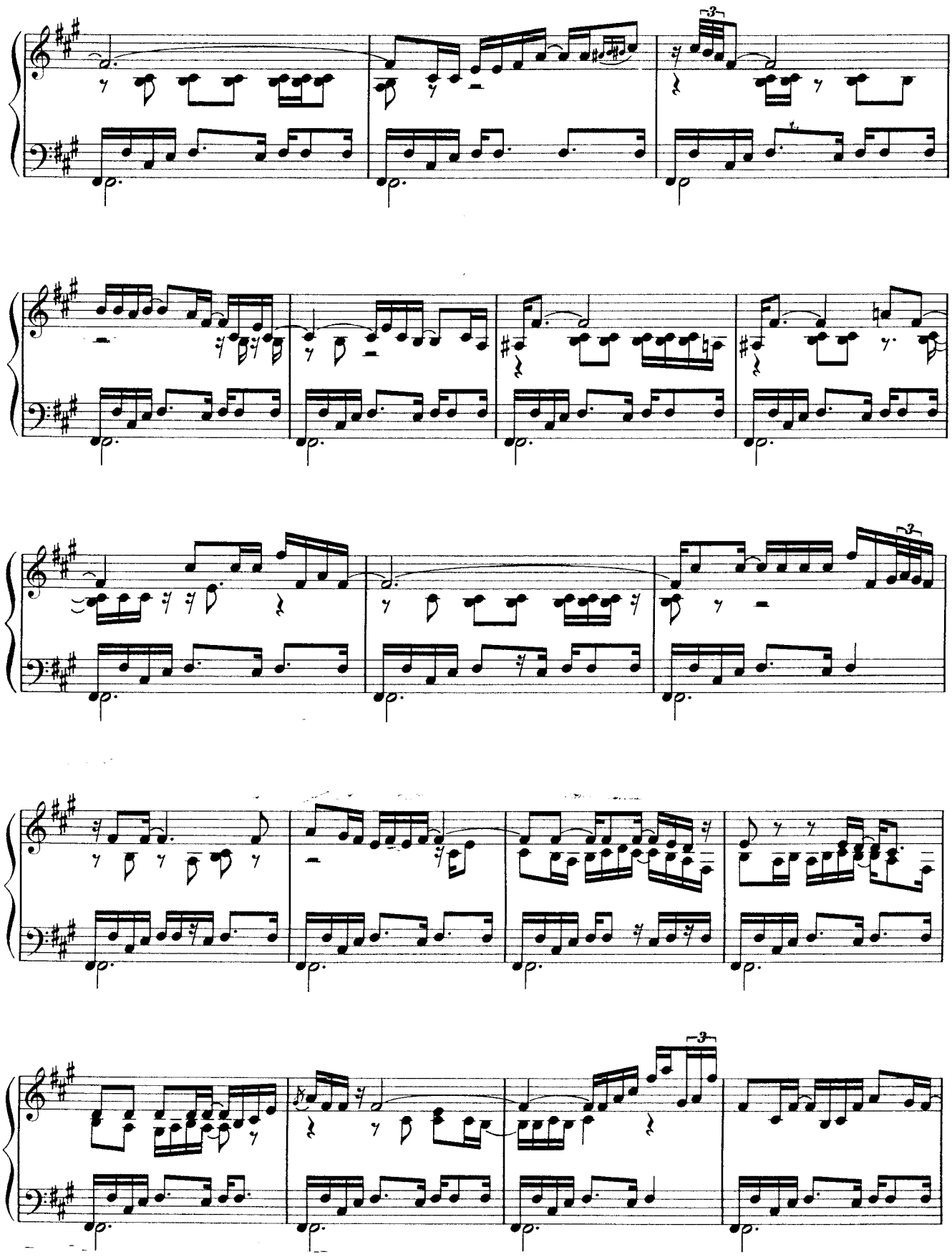

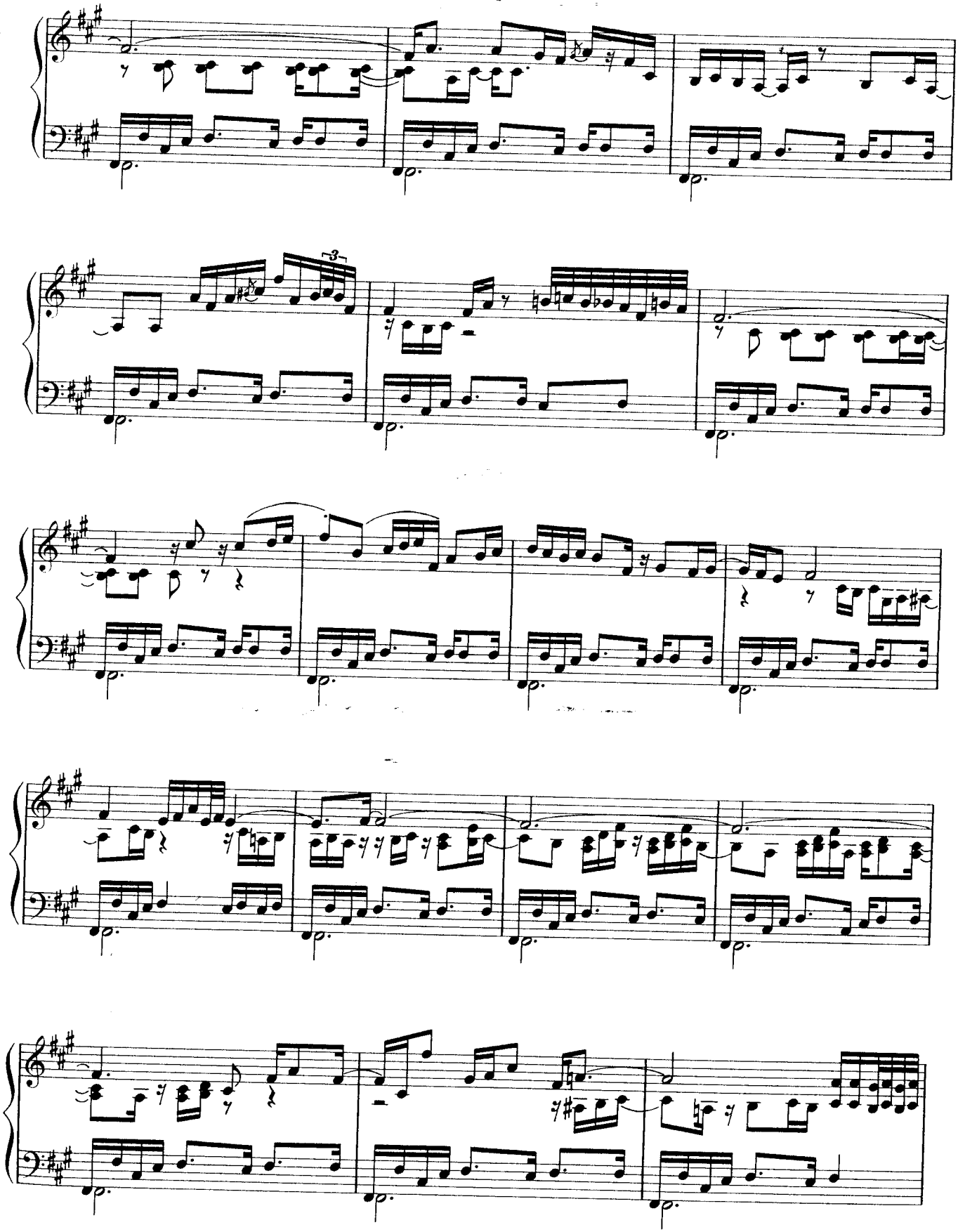

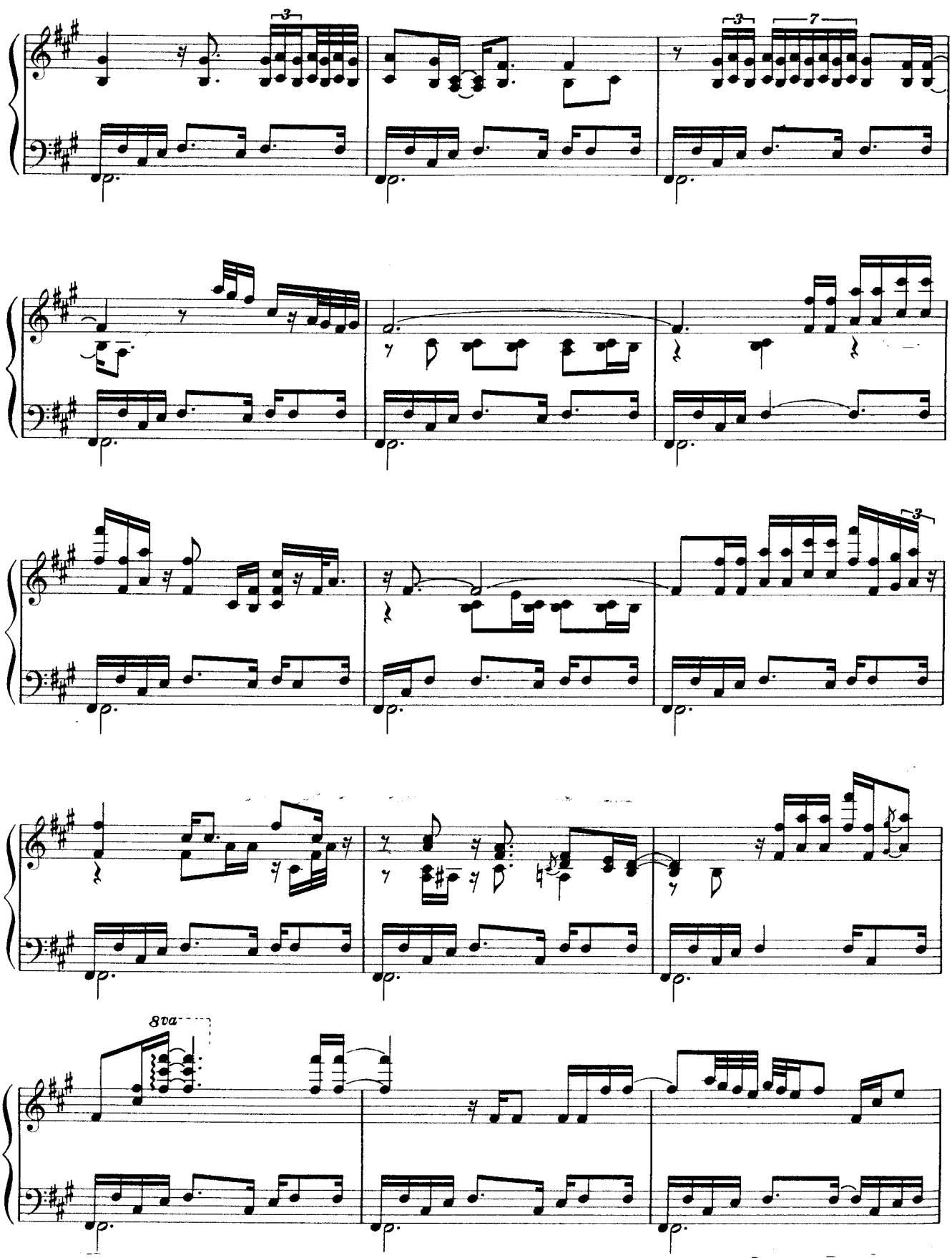
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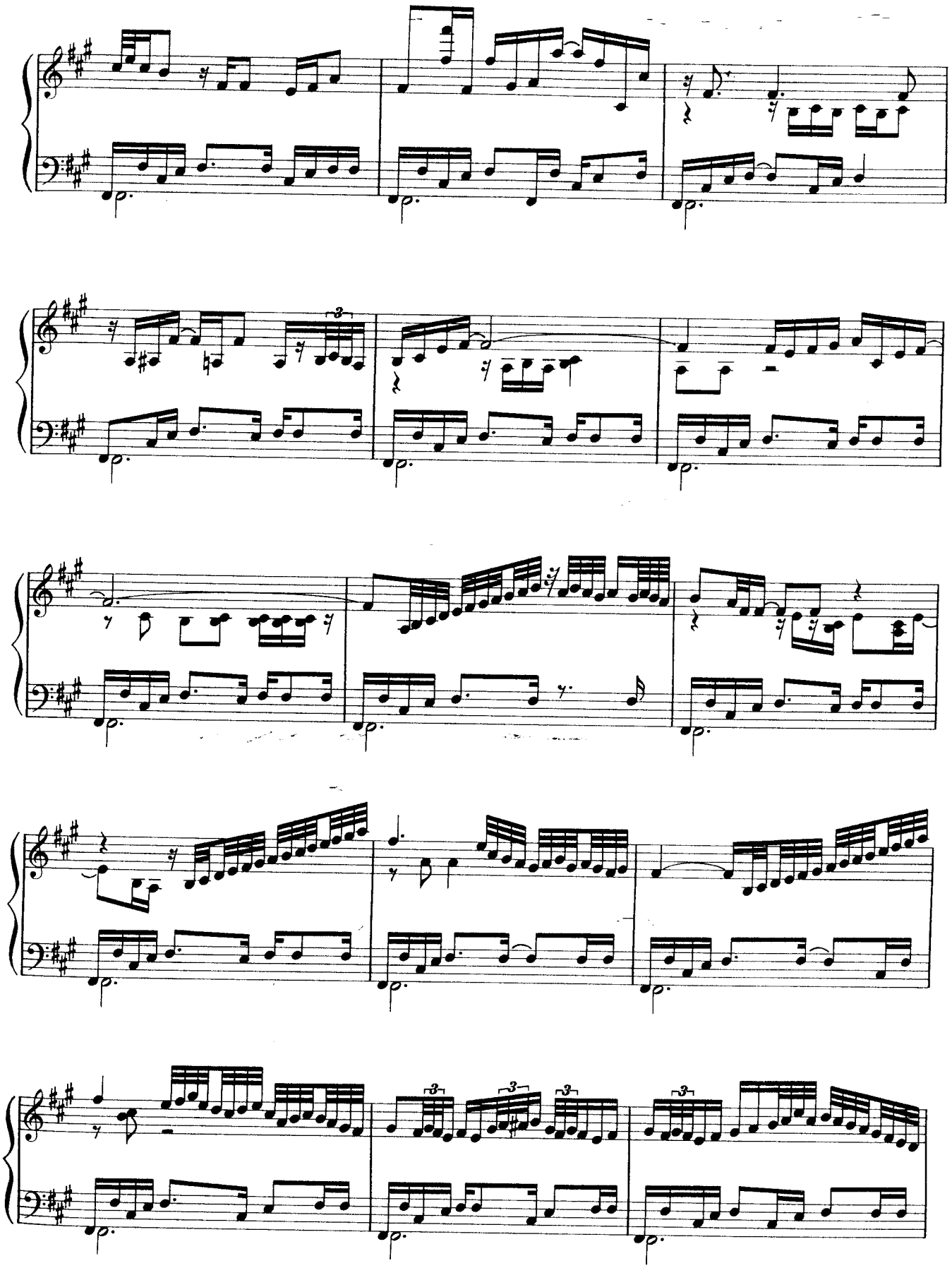

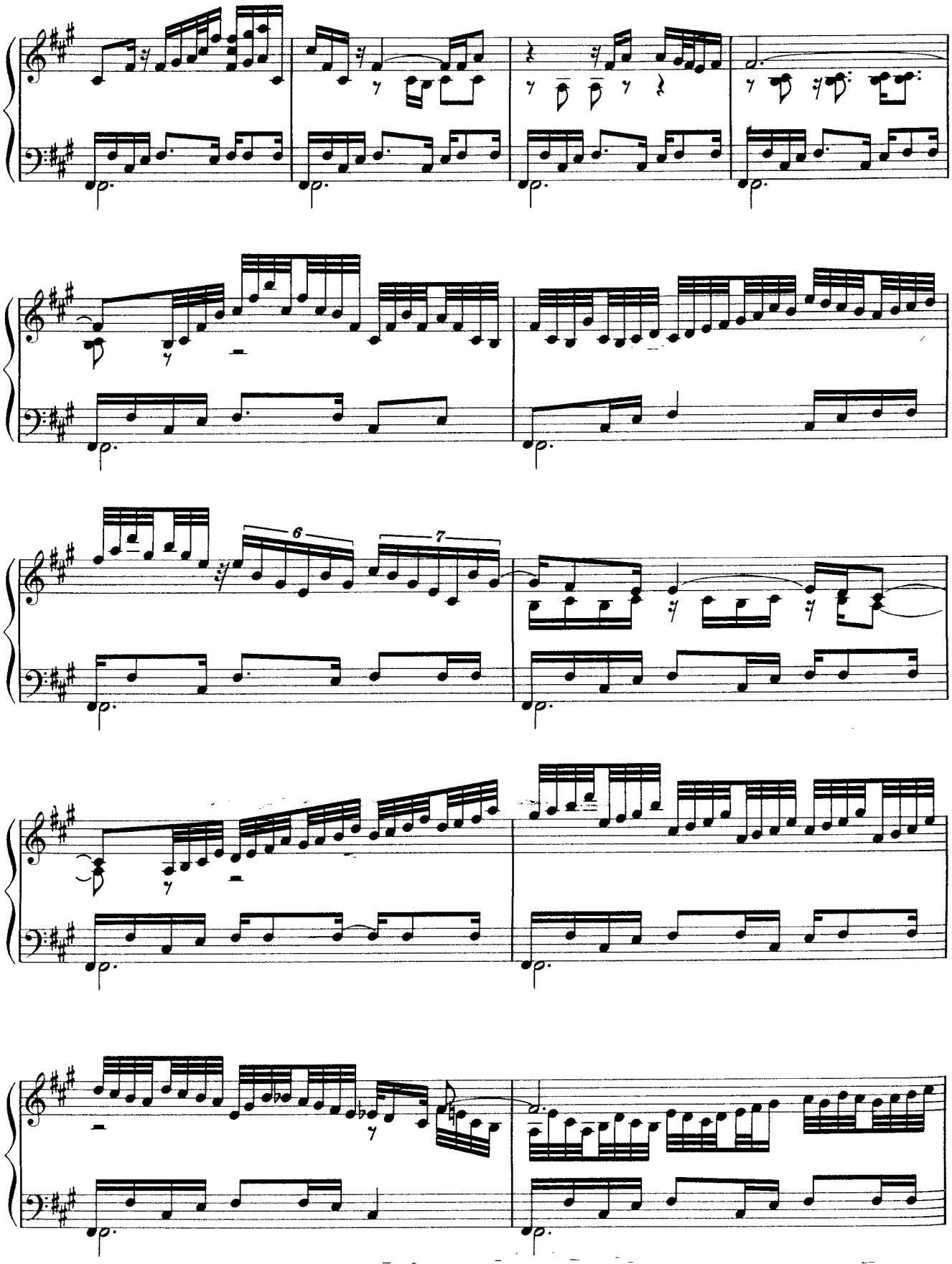
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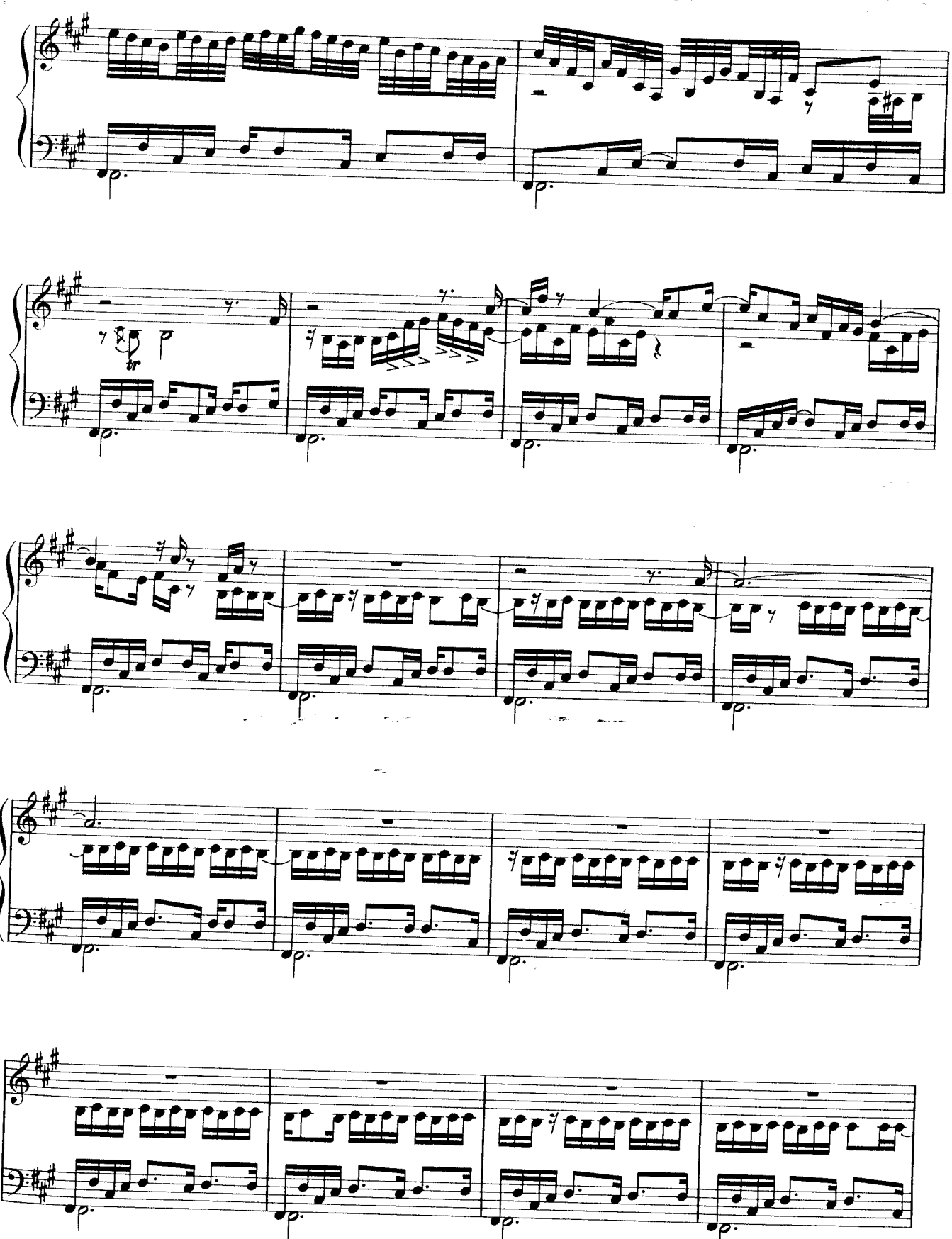

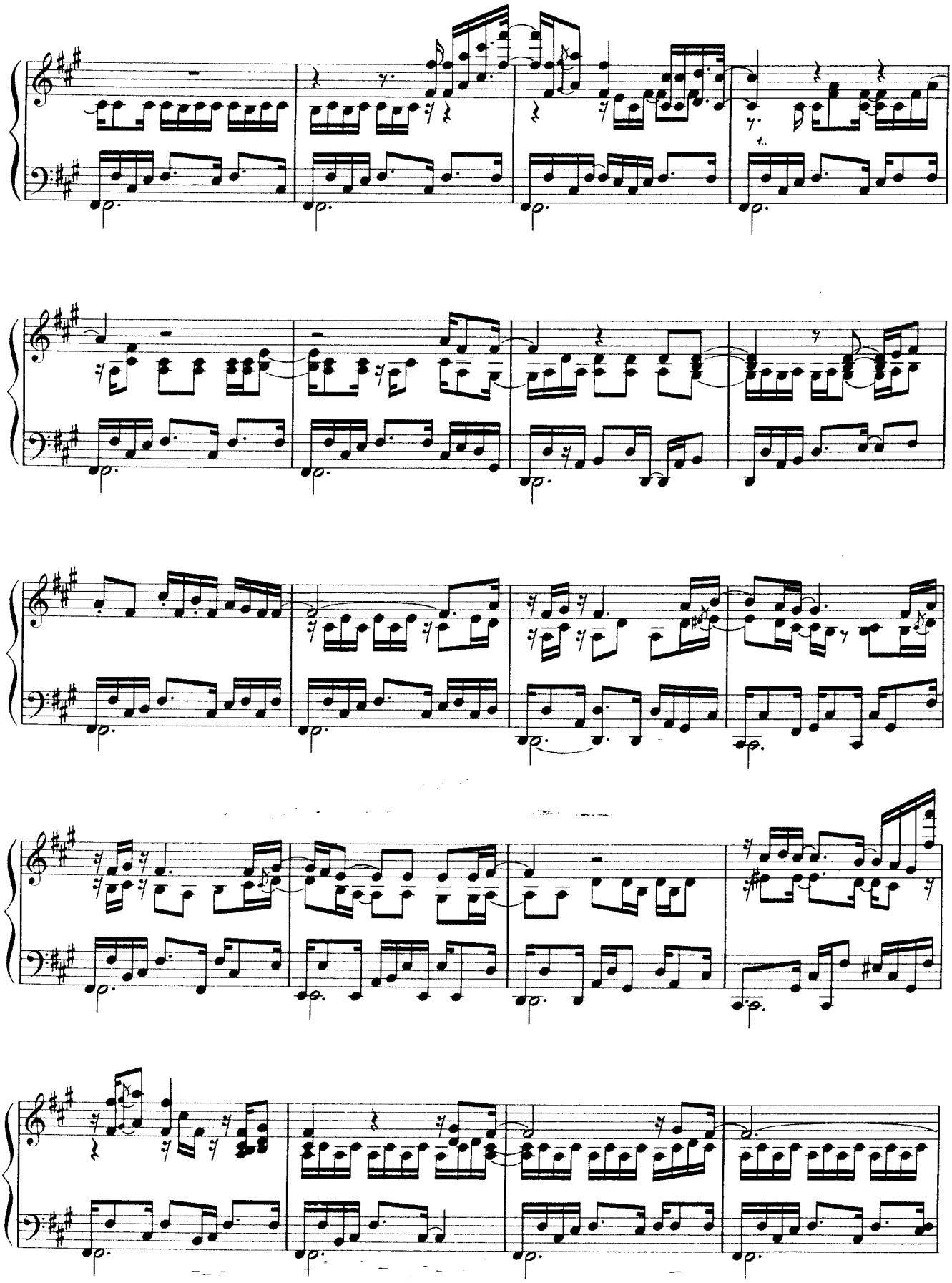

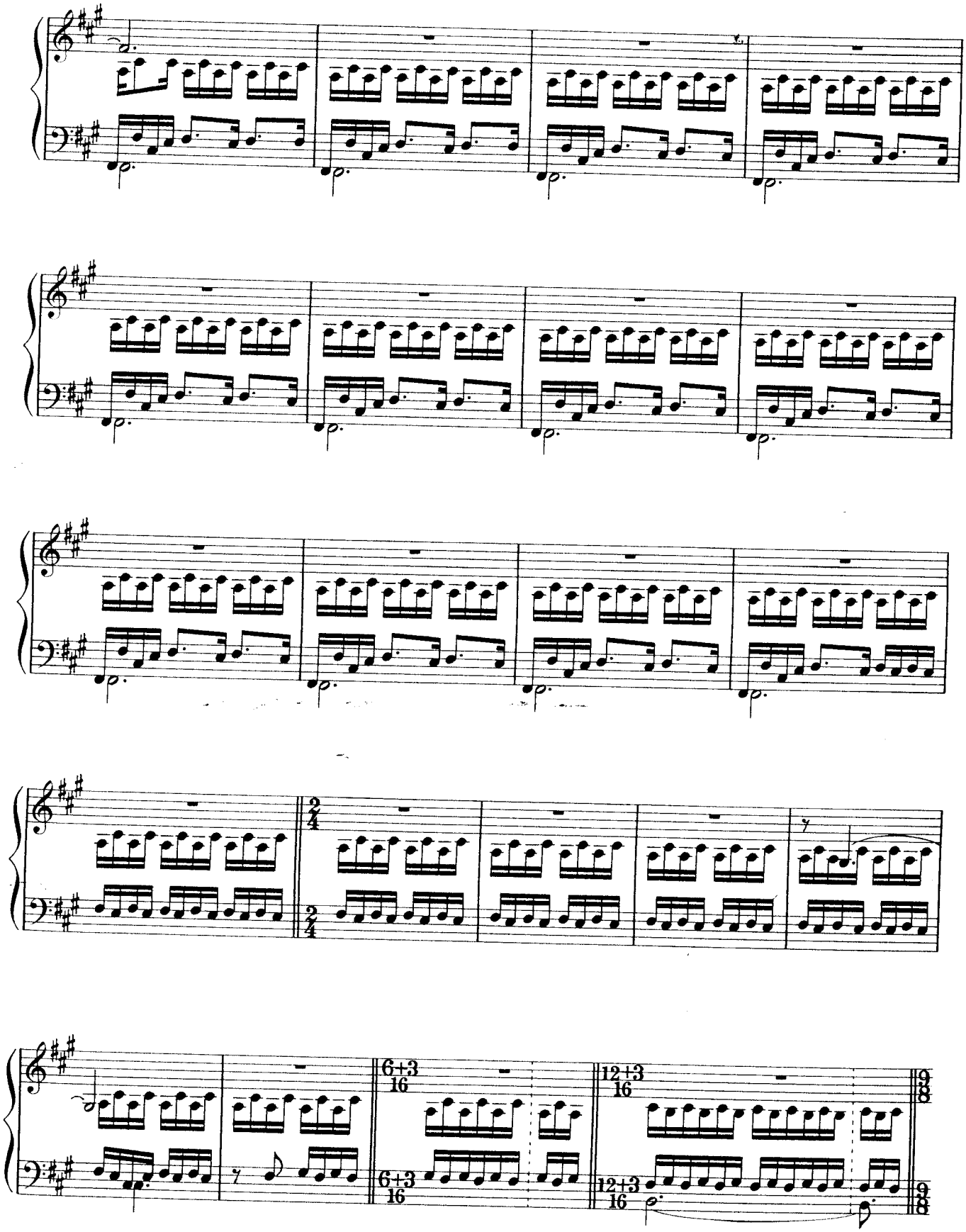
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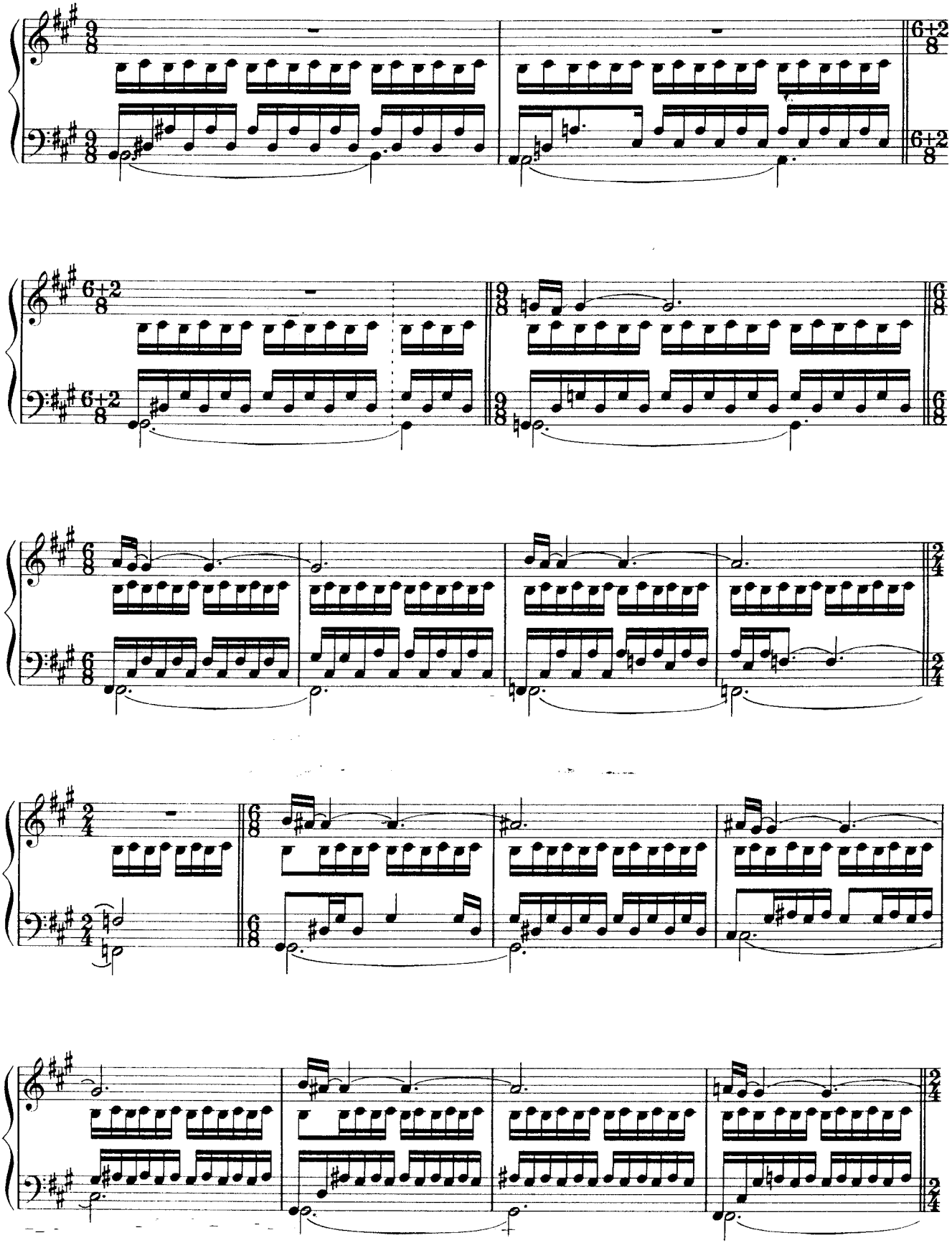

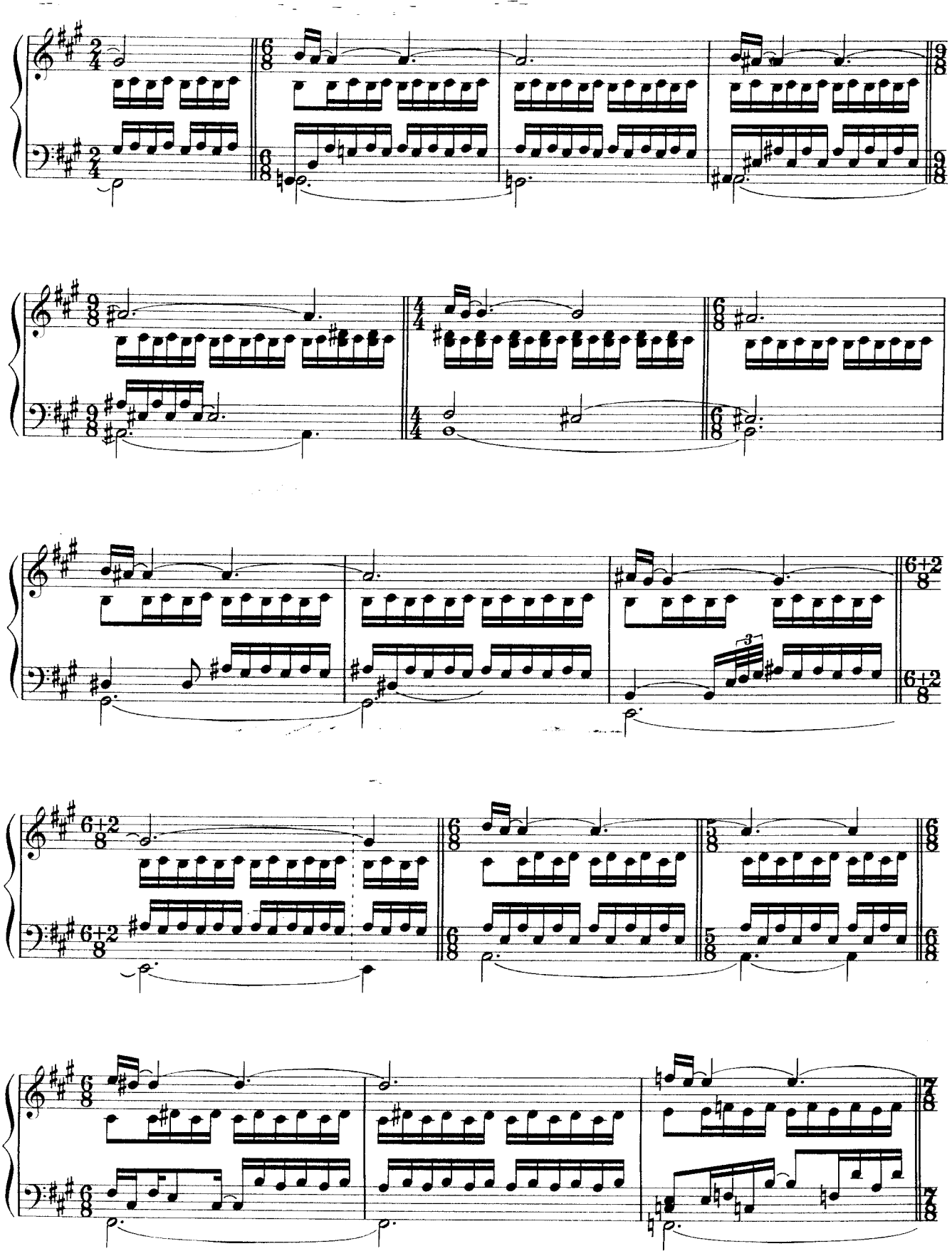

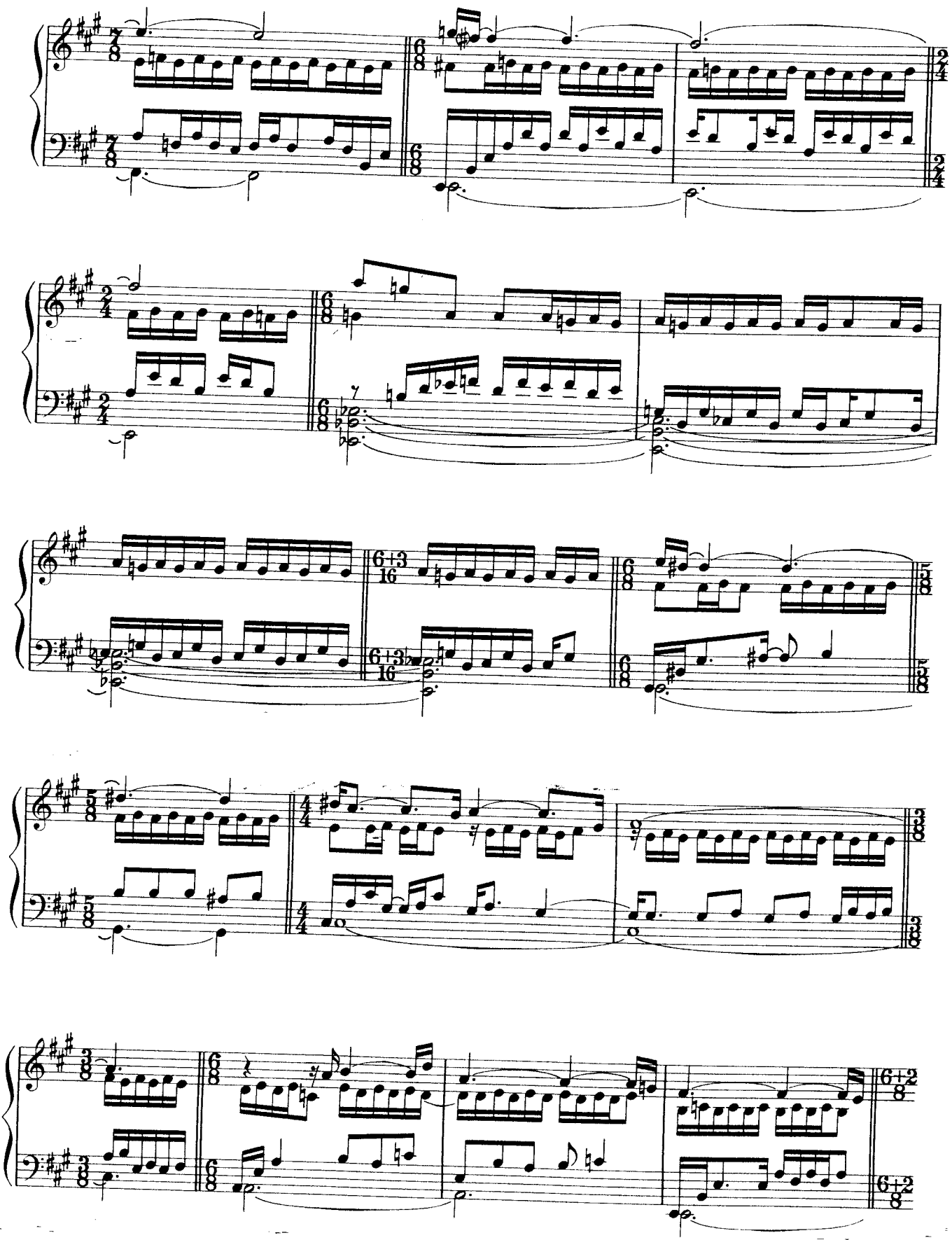

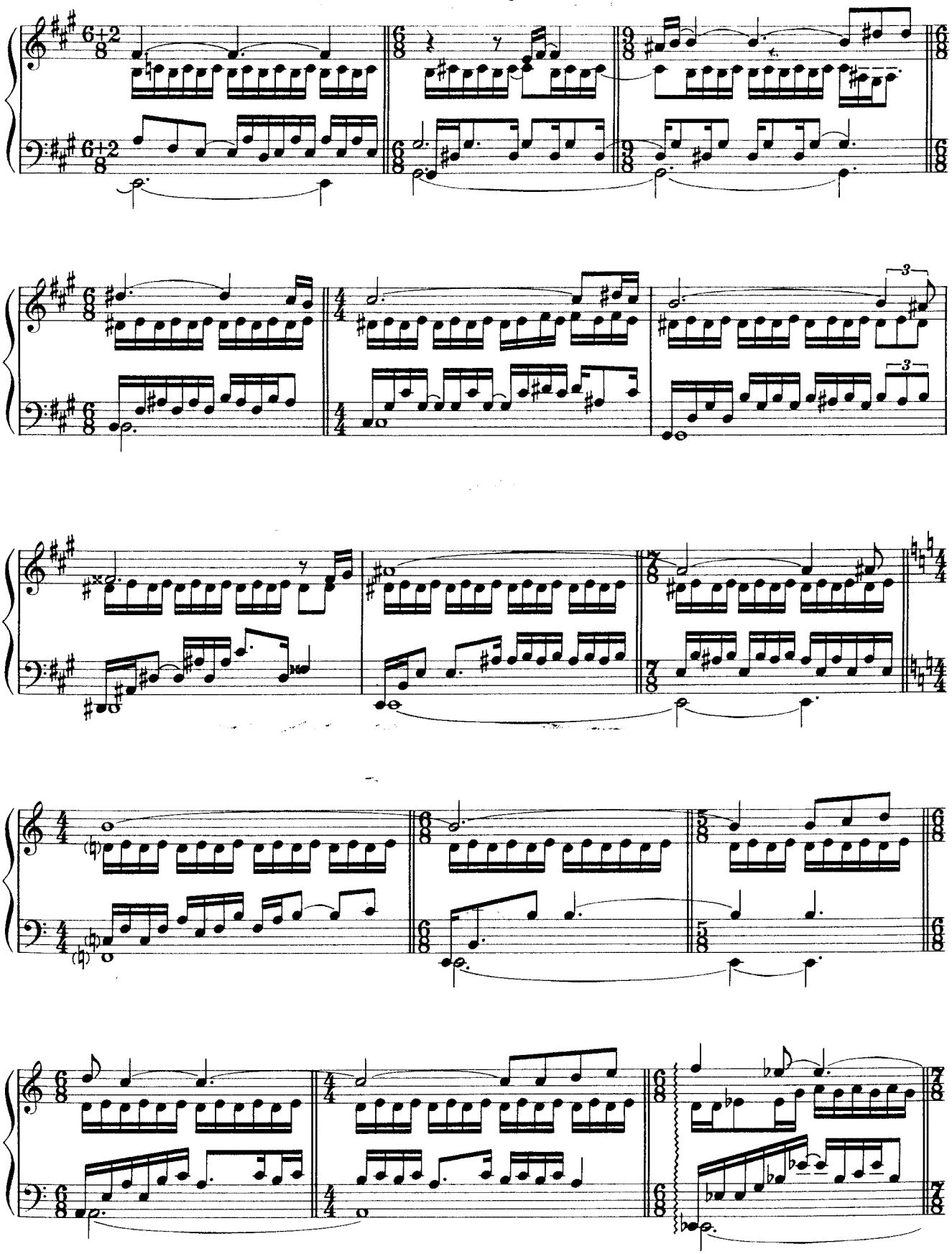

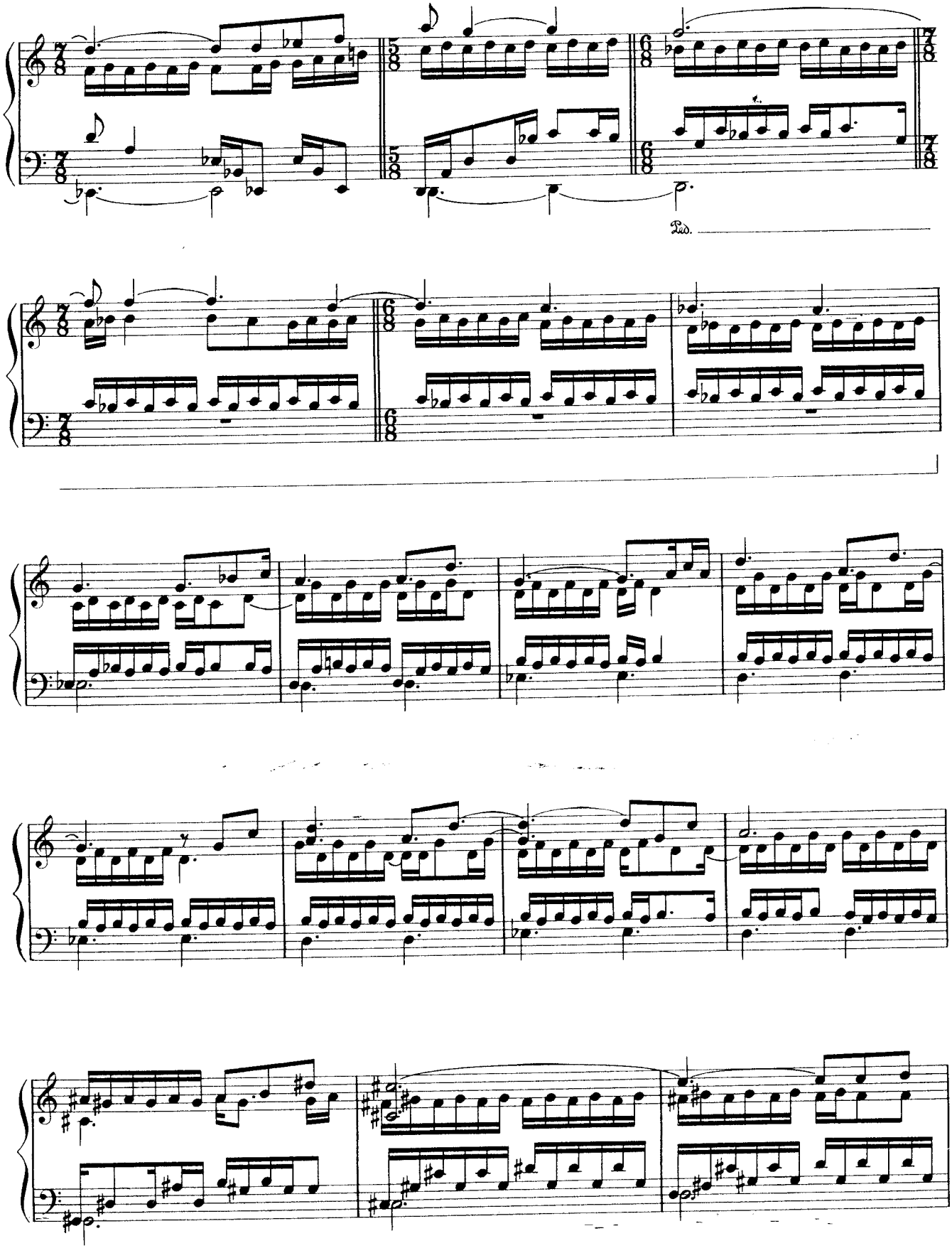
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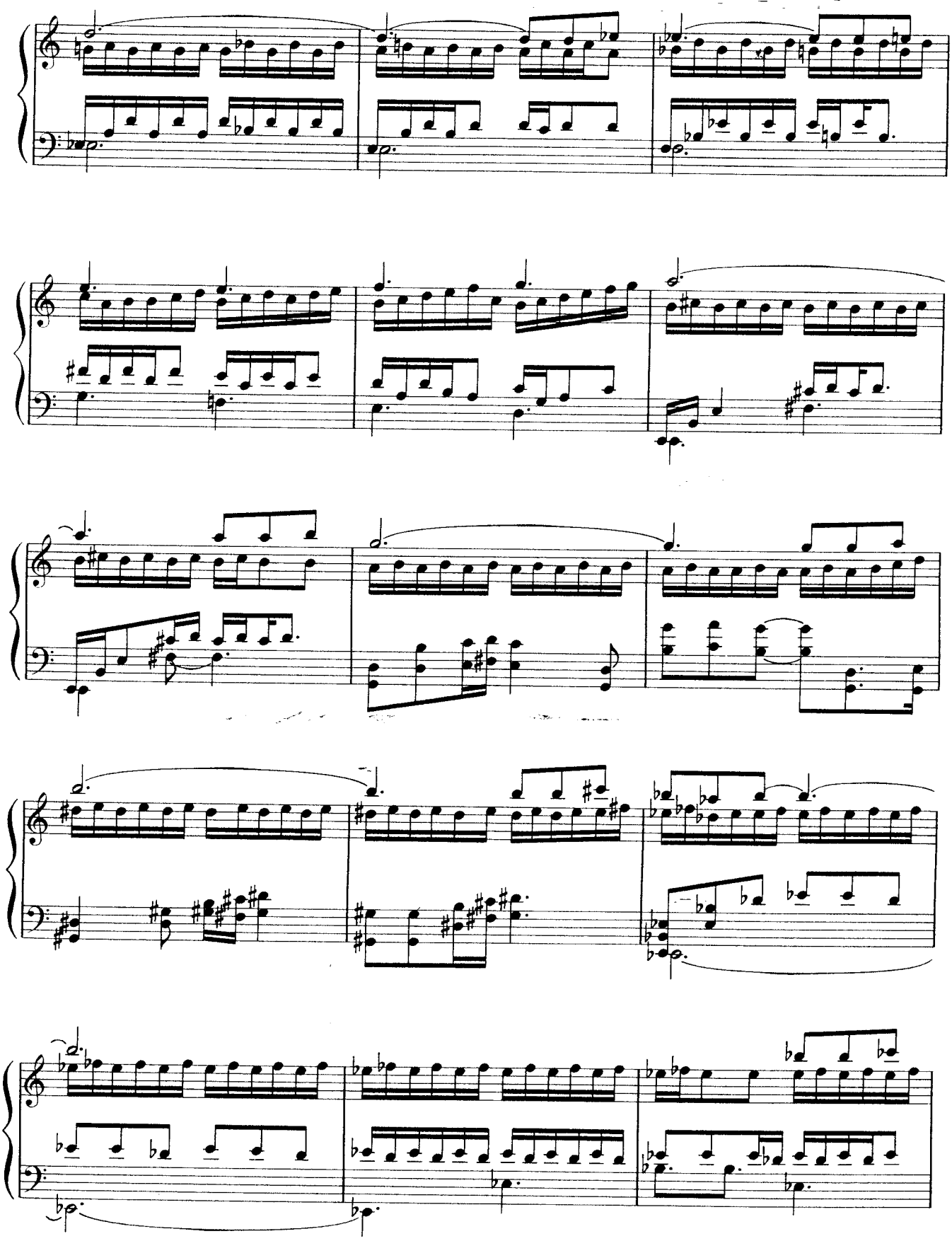

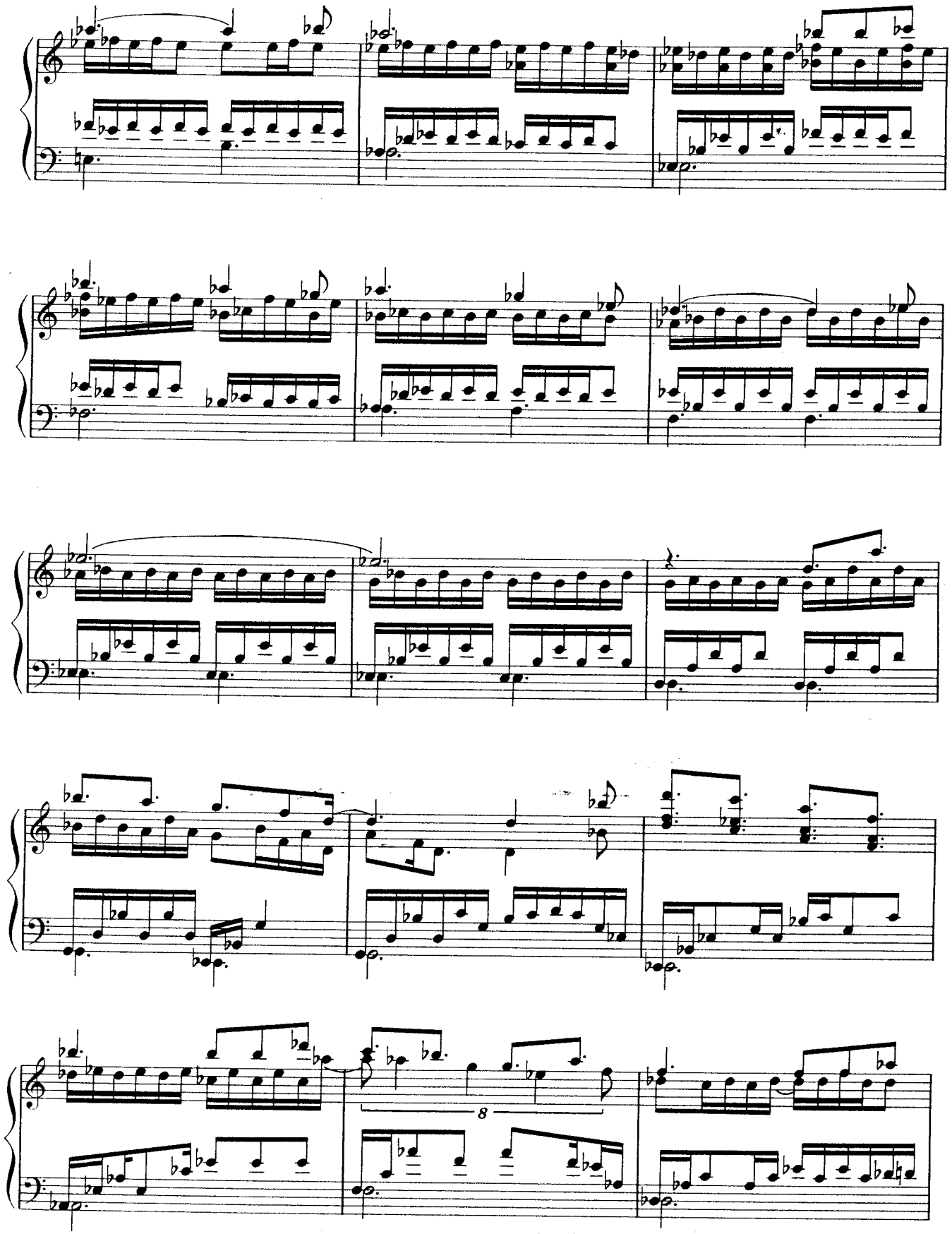
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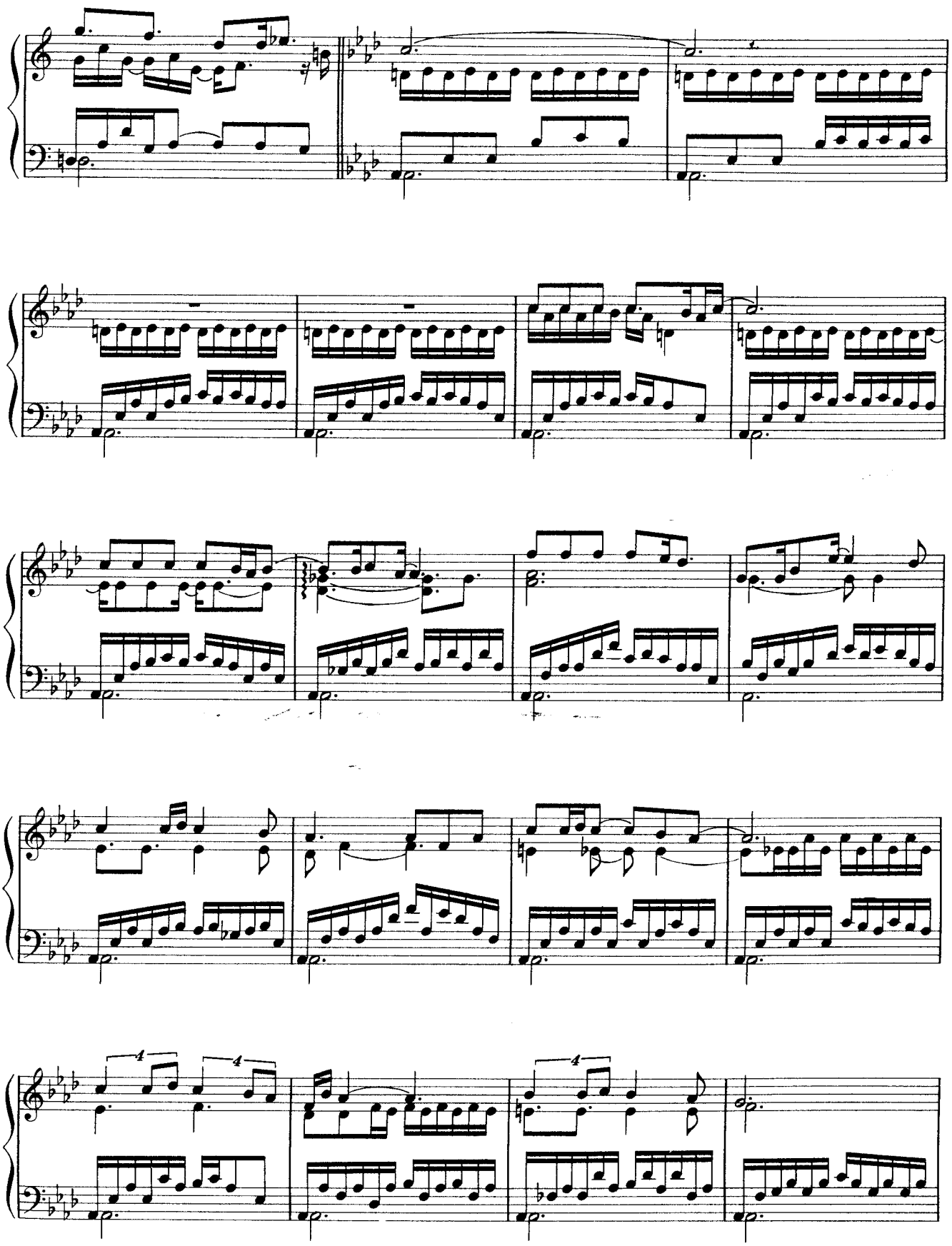

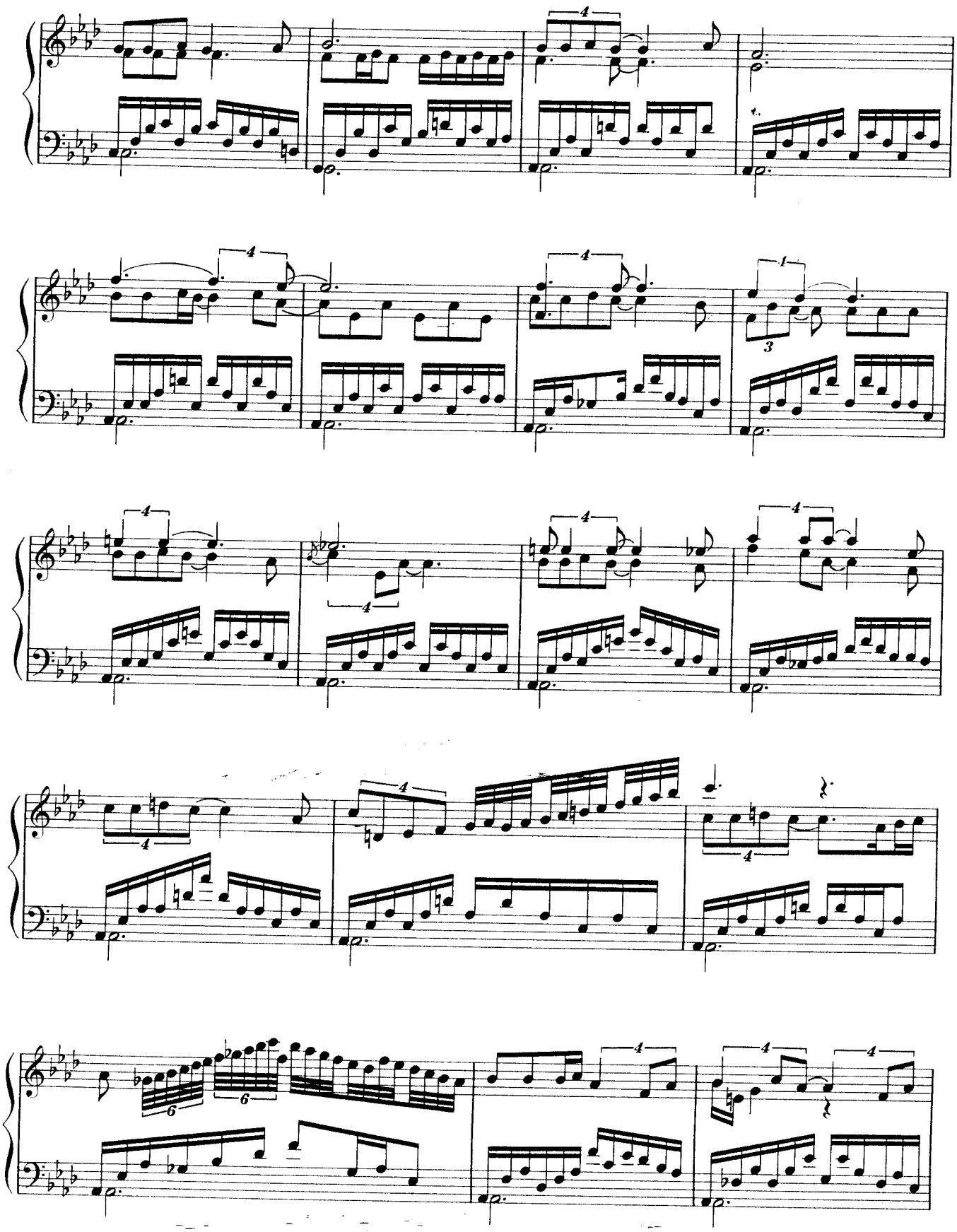

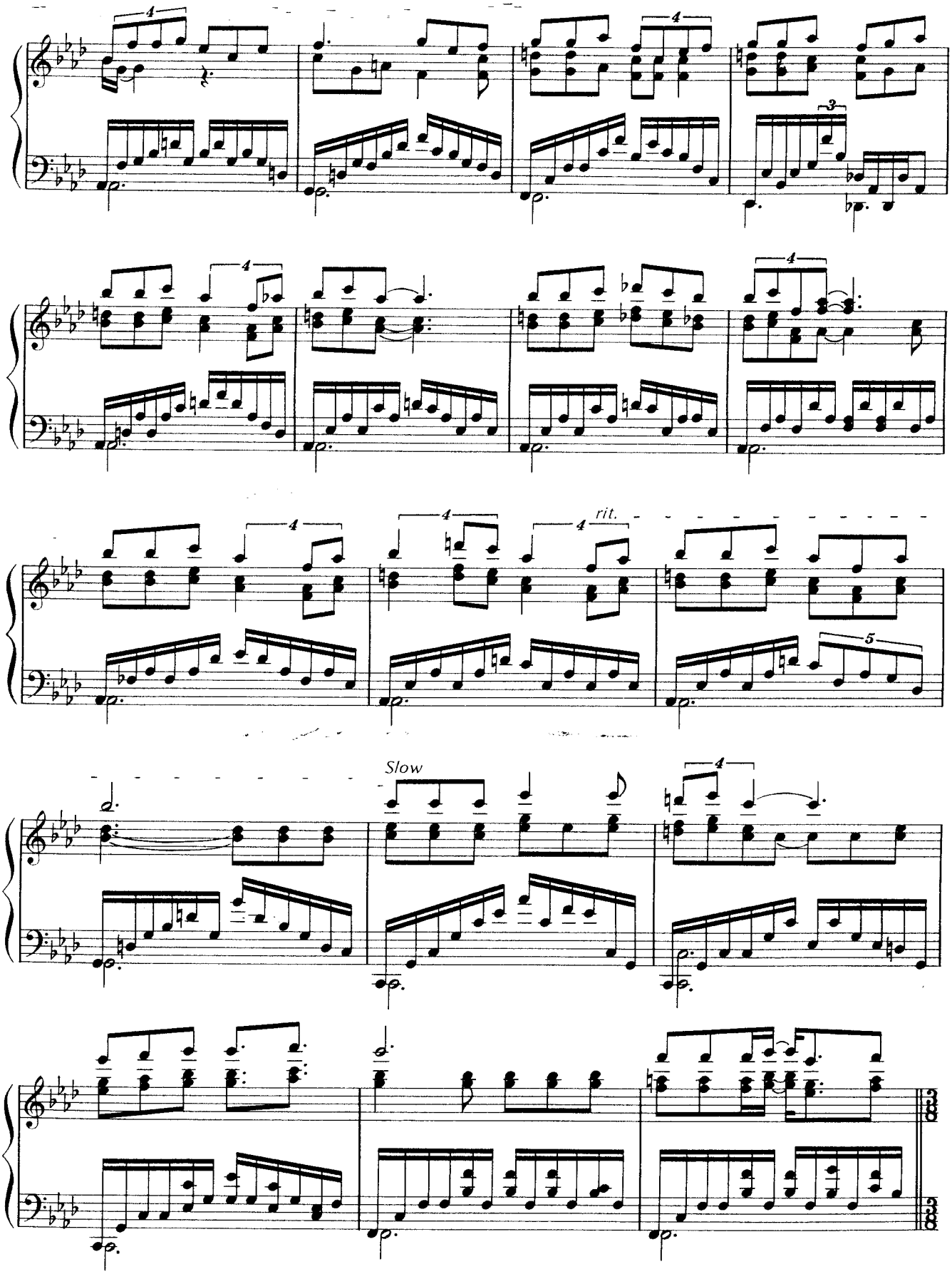
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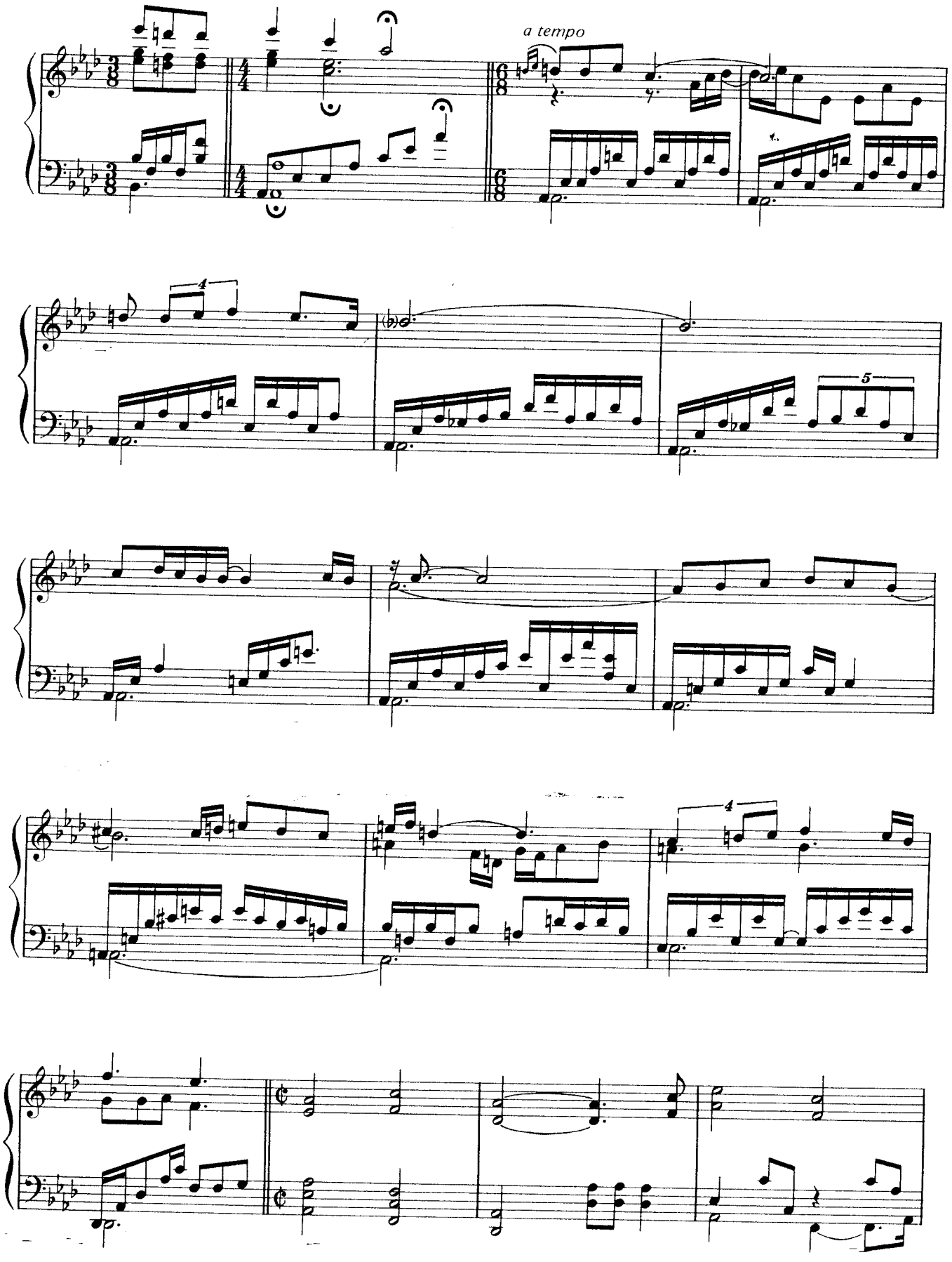
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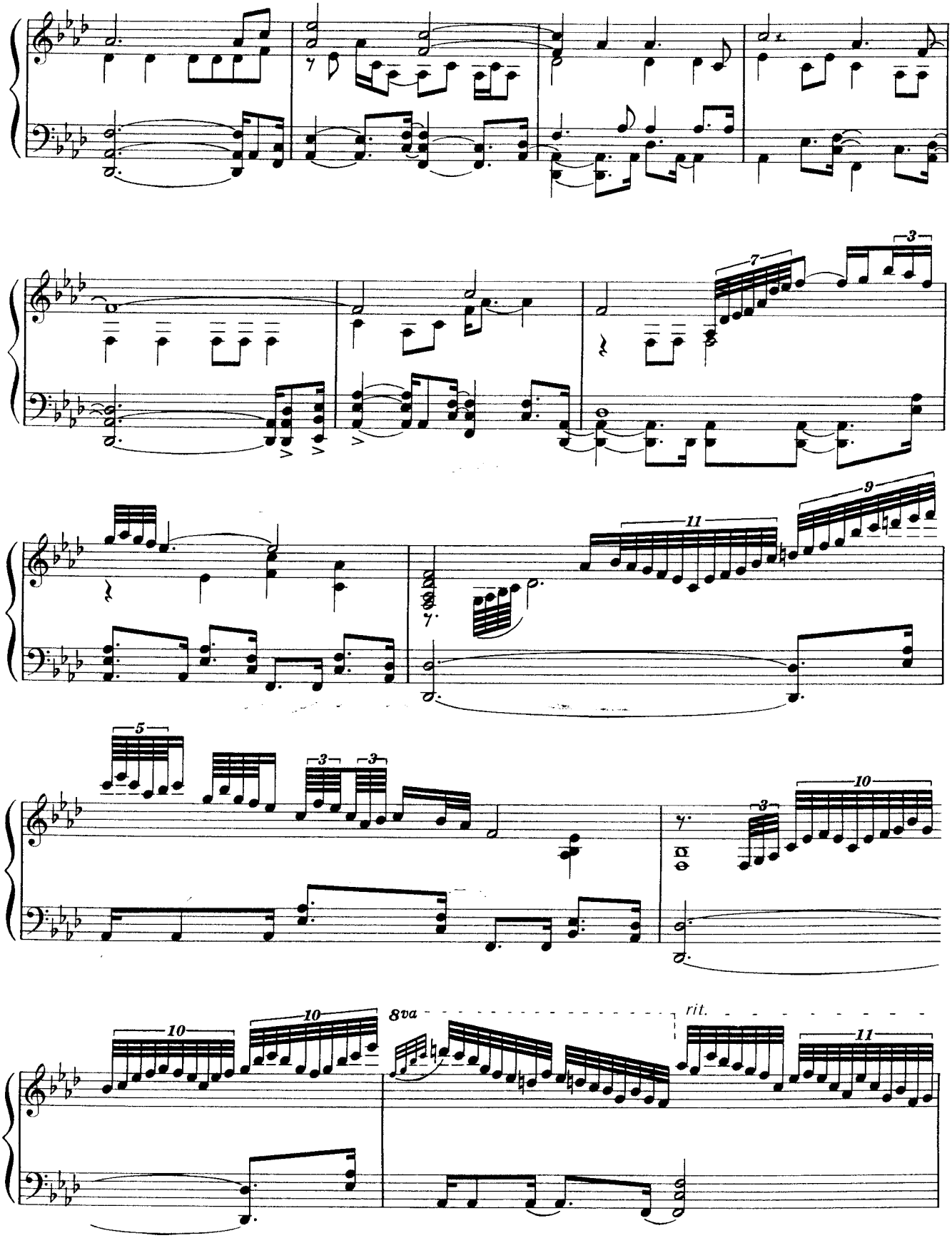
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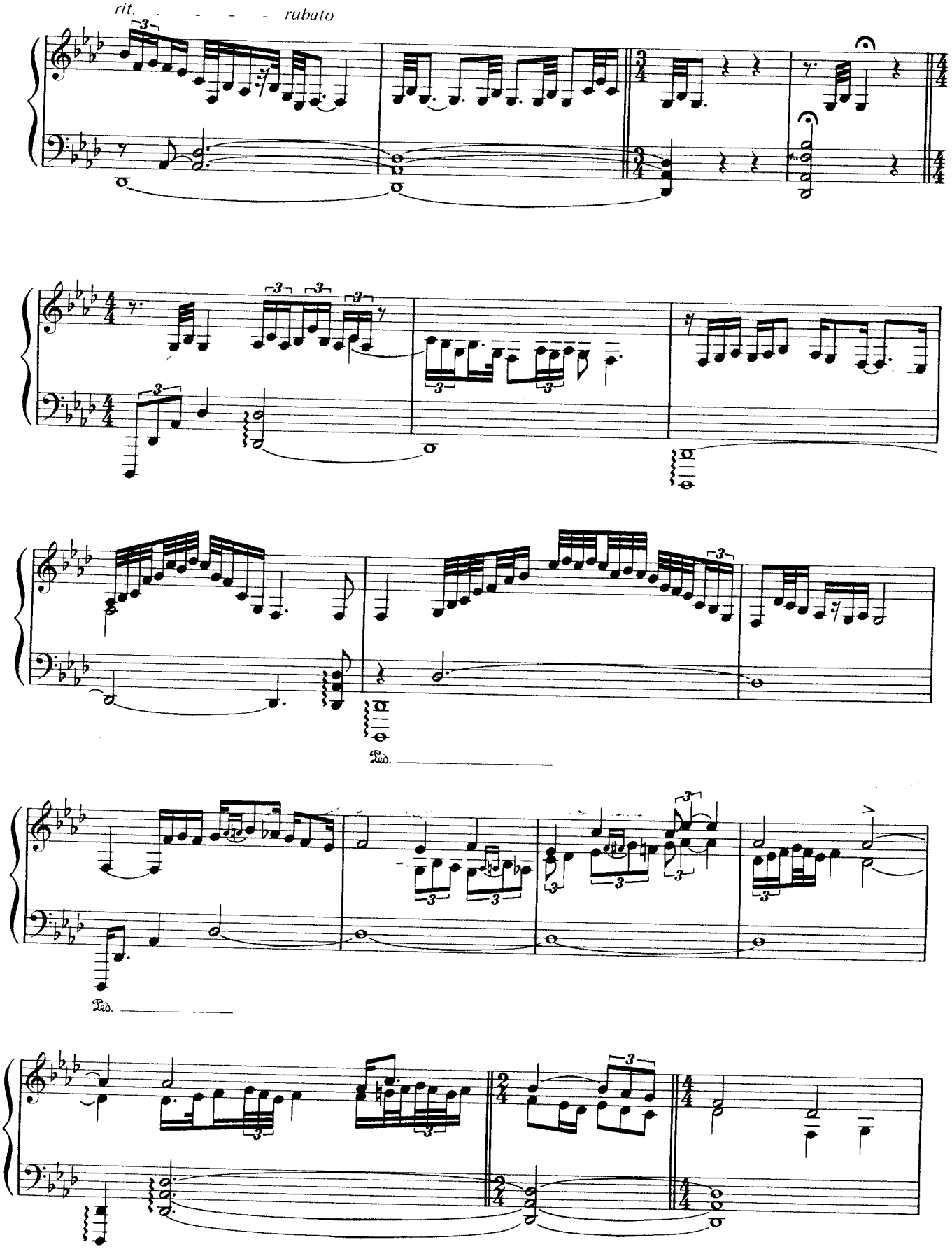
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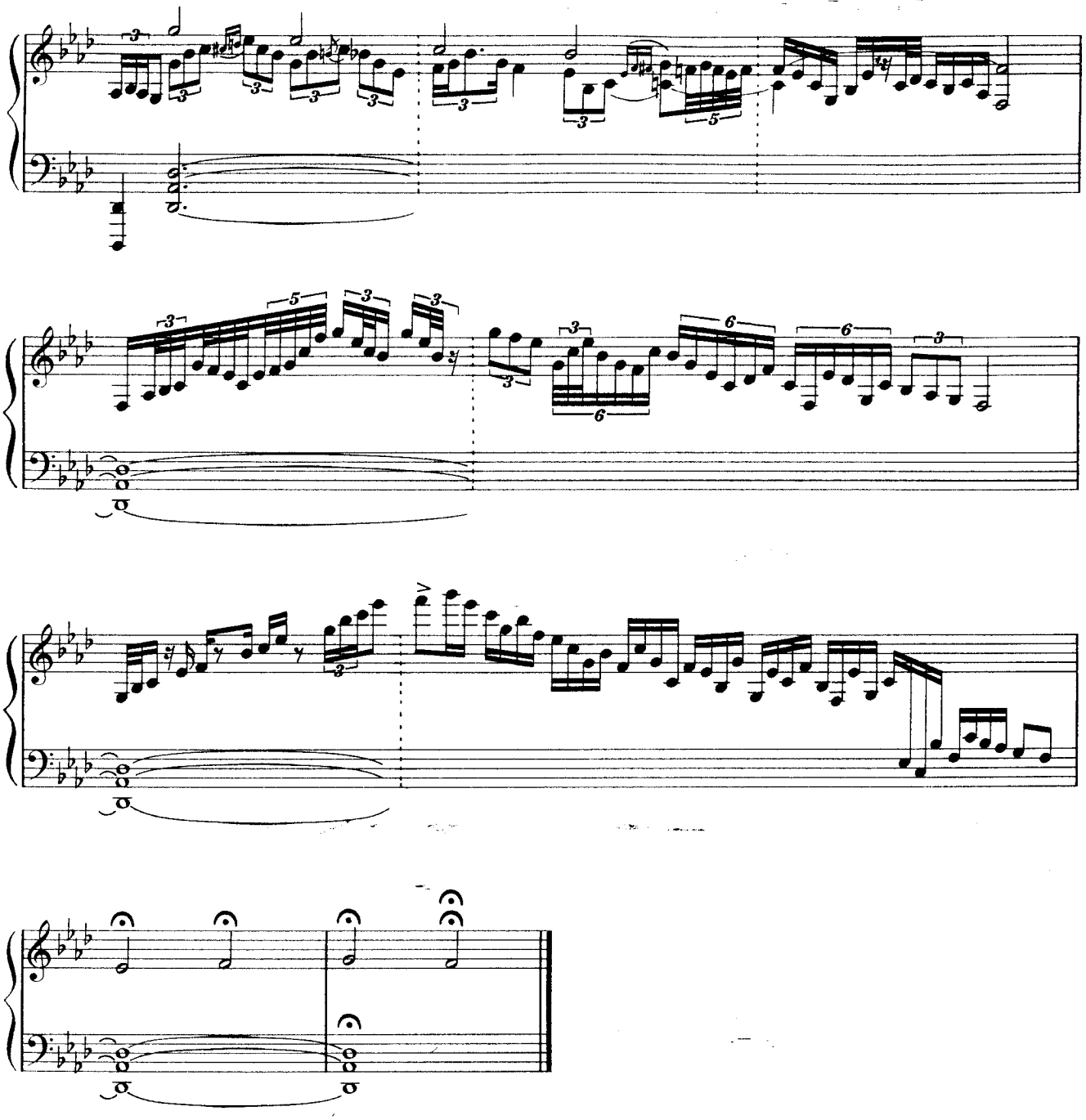

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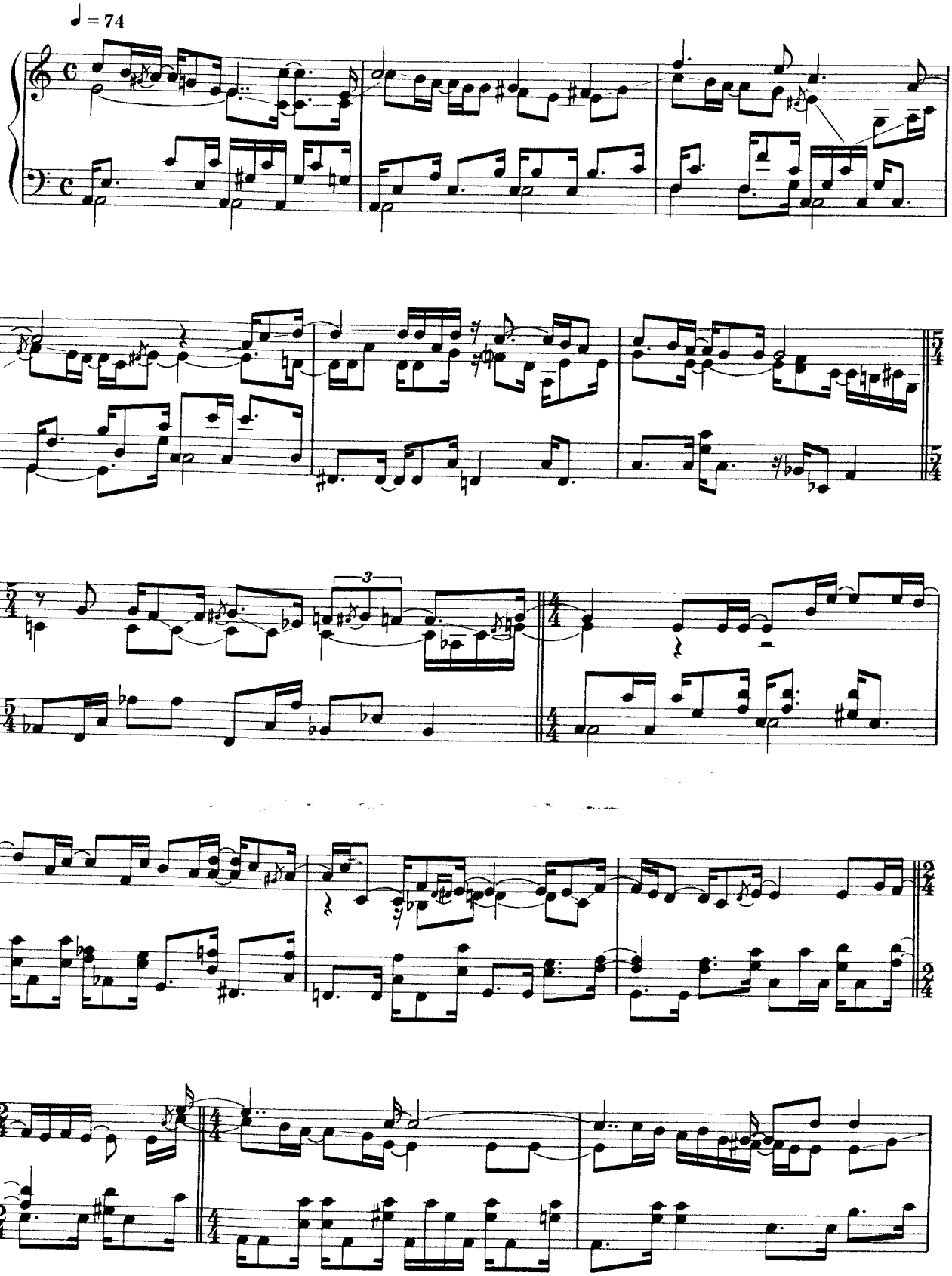

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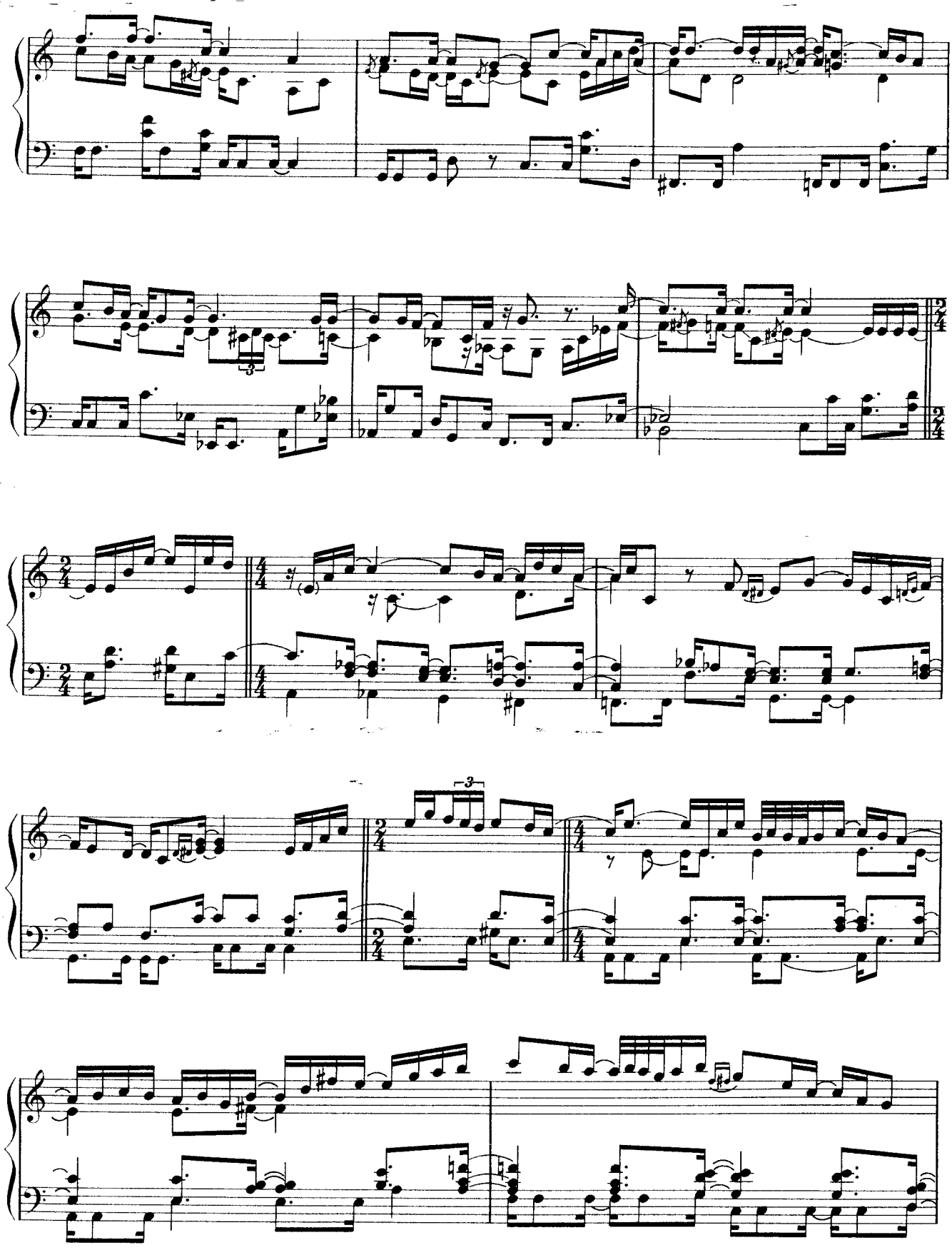

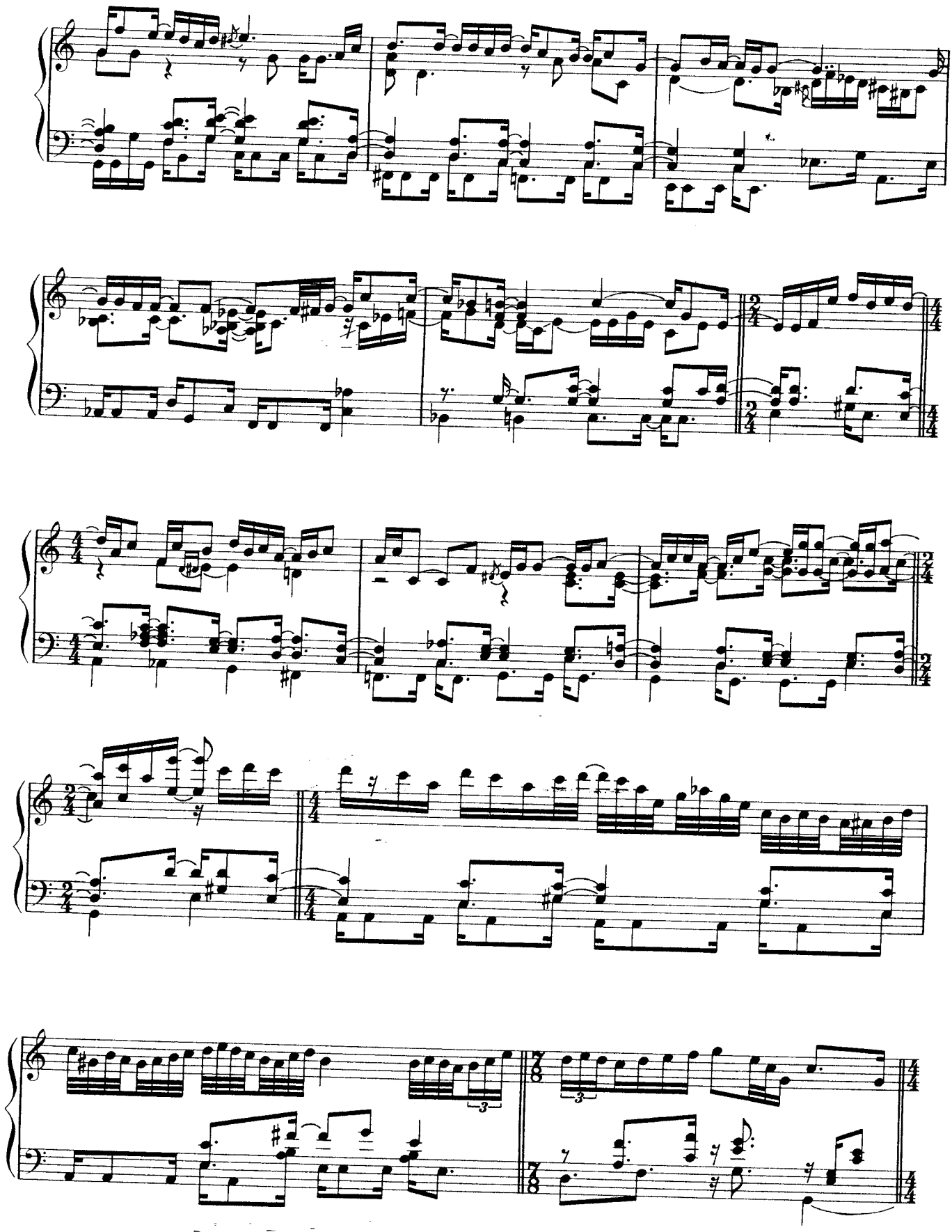

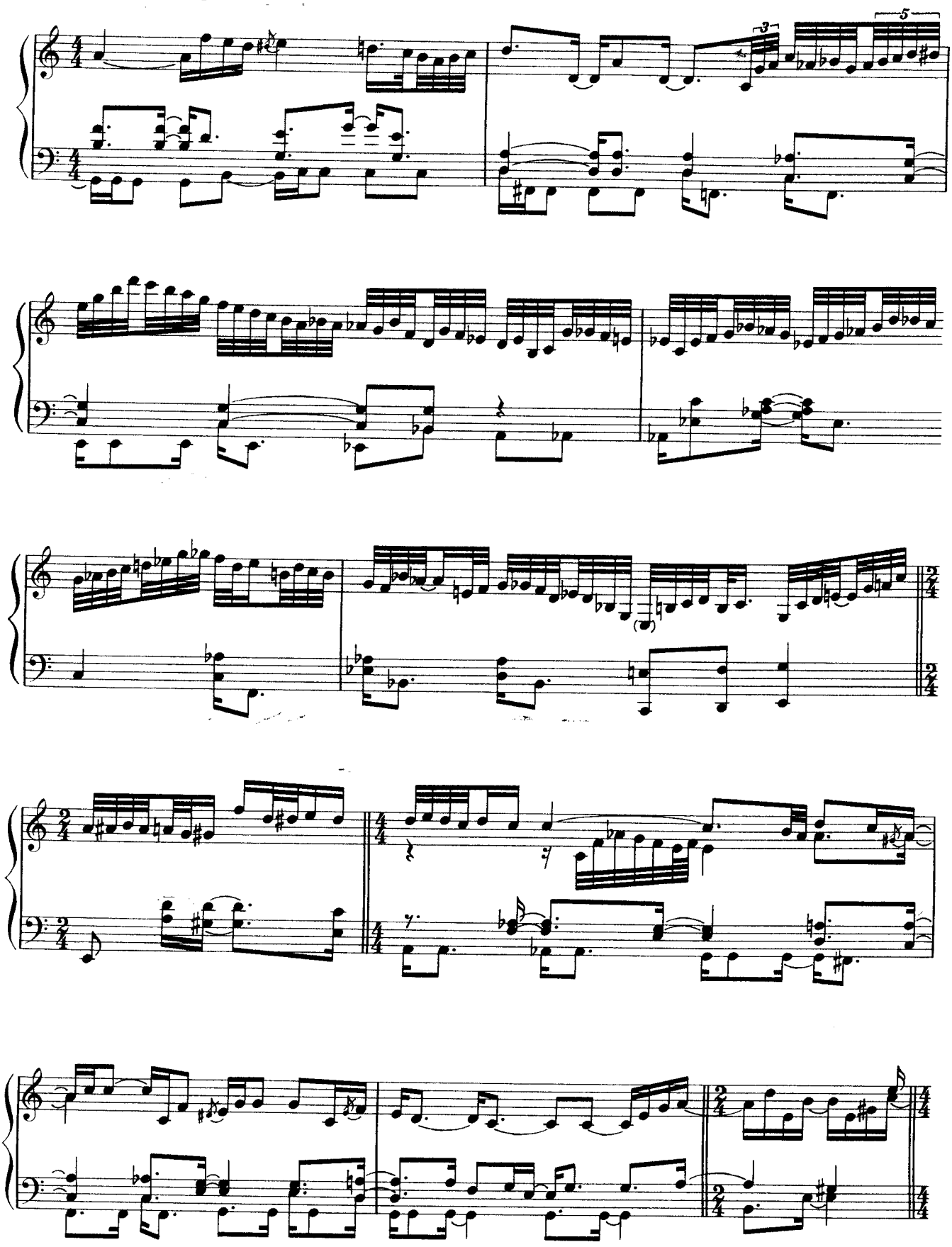

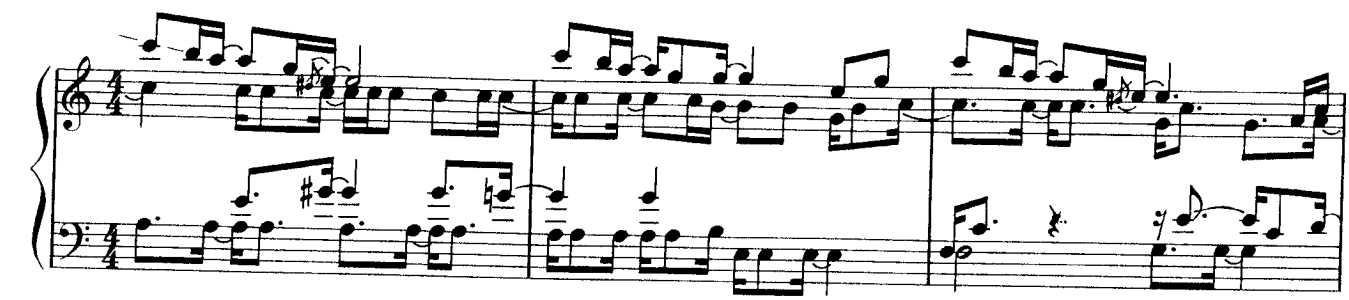

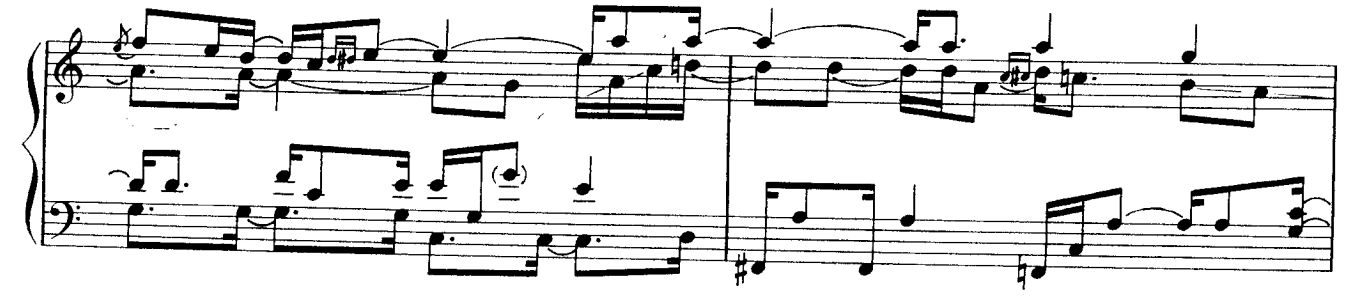

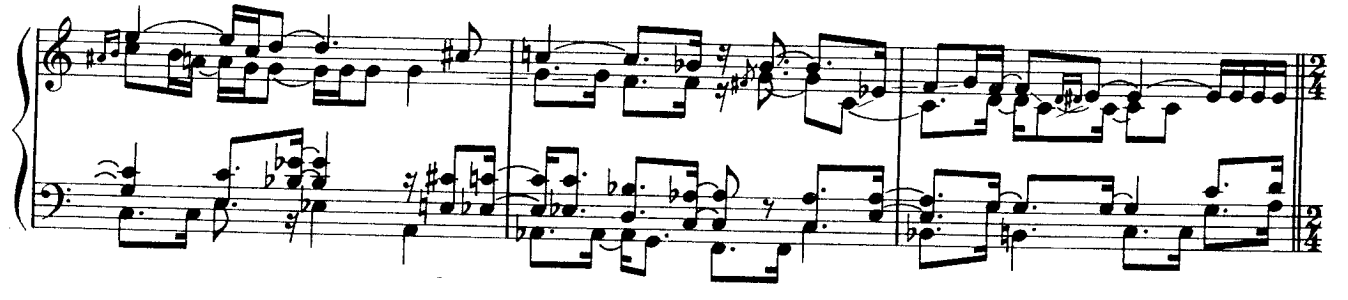

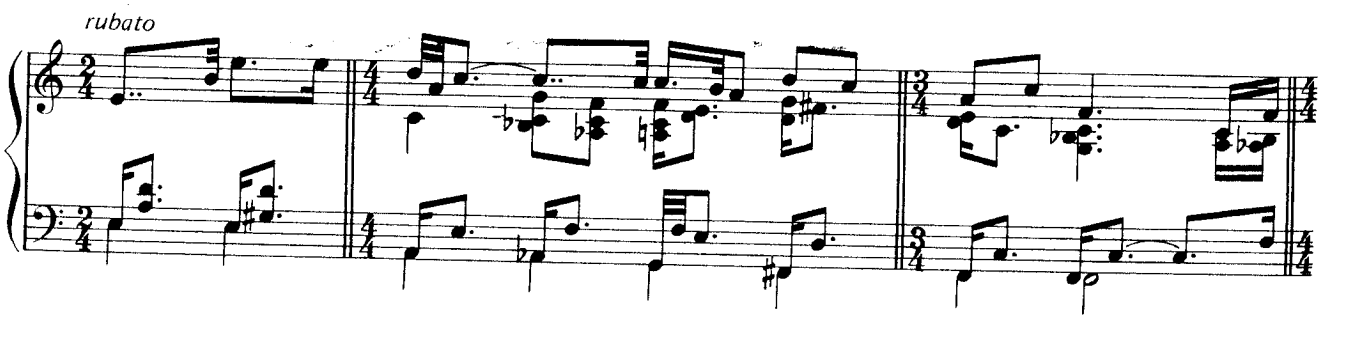
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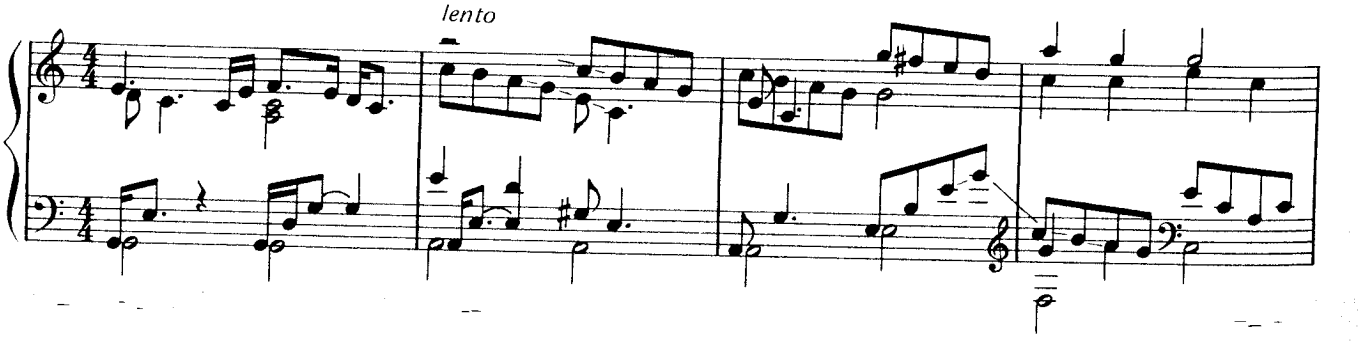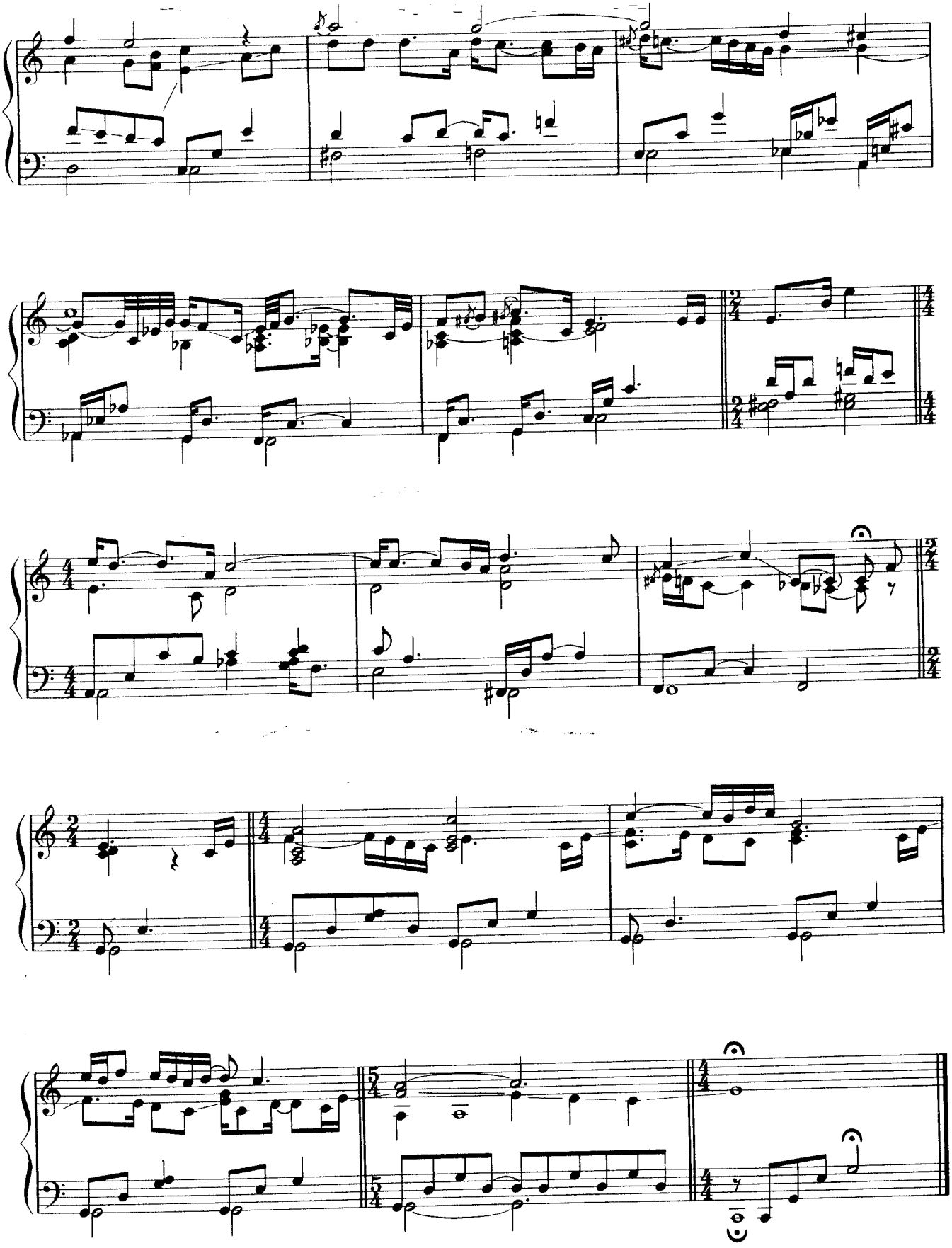
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