

[A. Nadzharov]
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[for Sergej Tchirkov and Mikhail Dubov]

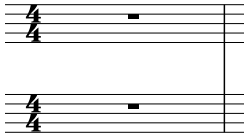
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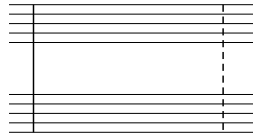
[performance notes]

1. time

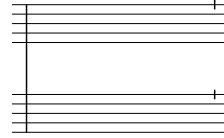
1. exact time



S
M 2. 1 bar=1 second



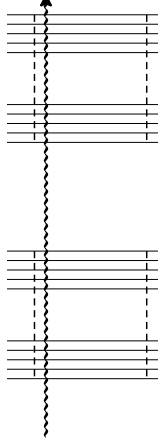
S
M 3. free



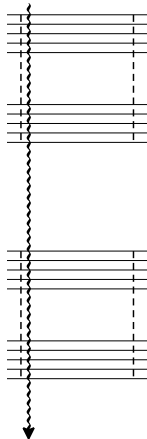
all the section changes should be as fast as possible

2. interaction

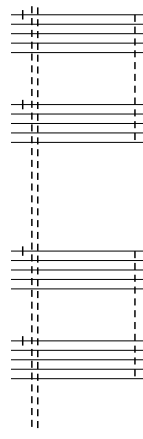
1. piano player shows section start



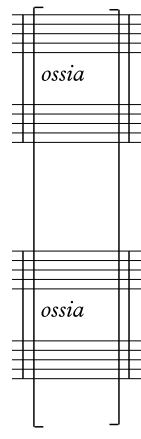
2. accordion player shows section start



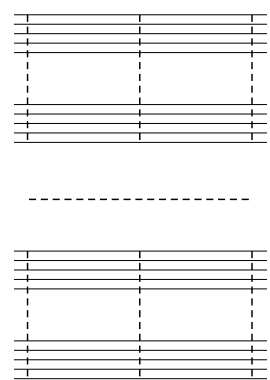
3. someone shows section start



4. the notated text is optional

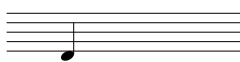


5. the instruments can play asynchronously

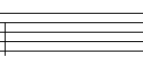


3. notations

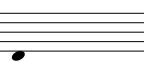
1. normal



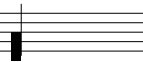
2. any note(s)



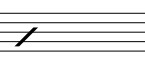
3. this exact pitch



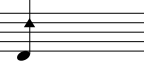
4. cluster



5. hit the keyboard



6. avoiding touching the keyboard



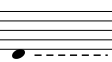
1. single note



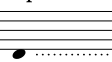
2. long note



3. repeated note



4. note that can be repeated



5. glissando



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[A. Nadzharov]

1

♩=110-130

["techniques"]

Acc.

Pno.

p sf mf p sf

mp sf pp sf mp

S ["a note"]

M 8^{va}

3

2

3

8^{ub}

2

["small hysteria"]

4 5

S M 6

["exact"]

S M 8

["a note(s)"]

7 9

mp fff

mf sf mf

nervous

["small hysteria"]

8^{va}

["exact"]

nervous

fff mf

3

10 11 12 13 14 15

["a chord"] ["intermission"] ["molto riflessivo"] S M ["harsh"] ["stop"]

["f"] *mf sf pp sf*

["a chord"] ["intermission"] ["molto riflessivo"] ["harsh"] ["molto espressivo"]

["f"] *p pp sf > p sf*

8^{va}

16 **4** ["swing"]

Musical score for measures 16 and 17. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 16 starts with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a triplet of eighth notes. Measure 17 continues with dynamics ranging from *mp* to *sff*. The left hand includes a triplet of eighth notes and a bass line with an 8^{va} marking. A double bar line with repeat dots is located to the left of measure 16.

18

Musical score for measures 18 and 19. Measure 18 features dynamics from *pp* to *sfp* in the right hand and *p* in the left hand. Measure 19 continues with dynamics from *mf* to *sfp*. The right hand contains several triplet markings. The left hand includes a triplet of eighth notes and a bass line with an 8^{va} marking. A double bar line with repeat dots is located to the left of measure 18.

20

Musical score for measures 20 and 21. Measure 20 features dynamics from *ppp* to *mf* in the right hand and *ppp* in the left hand. Measure 21 continues with dynamics from *sf* to *ppp*. The right hand contains several triplet markings. The left hand includes a triplet of eighth notes and a bass line with an 8^{va} marking.

22 **5** ["(mental) tape stop"] **S** ["avoid touching keys though playing some pitches and then some rhythms"] **M** 23

["(mental) tape stop"] ["avoid touching keys though playing some pitches and then some rhythms"]

24 **6** [" "] (slow gliss) possibly endless

25 **7** ["some more music"] 26 27 **S** ["the long note"] **M** 28

29 **8** ["fast changes"] 30 31 32 33

34 **6** 35 **9** ["to the silence"] 36

ppp sf mf f

ppp ["to the silence"] mf sf f

7 16

7 16

Detailed description: This system contains measures 34 to 36. Measure 34 has a piano part with a six-measure phrase marked '6' and a dynamic of ppp. Measure 35 is a whole rest for both parts, marked 'sf'. Measure 36 has a piano part with a six-measure phrase marked '6' and dynamics of mf and f. The bass part has a six-measure phrase marked '6' with dynamics of mf and f. The system ends with a double bar line and the number 16.

37 38 39 40

mp sf pp mf ppp

f sfp pp mf ppp

Detailed description: This system contains measures 37 to 40. Measure 37 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 38 has a piano part with a six-measure phrase marked '6' and a dynamic of sf. Measure 39 has a piano part with a six-measure phrase marked '6' and a dynamic of pp. Measure 40 has a piano part with a six-measure phrase marked '6' and a dynamic of mf. The bass part has a six-measure phrase marked '6' with dynamics of f, sfp, pp, mf, and ppp. The system ends with a double bar line.

41 **10** ["accidentally touching pitches"] 42 43 44

["accidentally touch pitches"]

Detailed description: This system contains measures 41 to 44. Measure 41 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 42 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 43 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 44 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. The bass part has a six-measure phrase marked '6' with dynamics of mp and mp. The system ends with a double bar line.

45 46 47 48 49 **11** ^S _M

mp mp mf

["the baroque"]

ossia

Detailed description: This system contains measures 45 to 49. Measure 45 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 46 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 47 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 48 has a piano part with a six-measure phrase marked '6' and a dynamic of mp. Measure 49 has a piano part with a six-measure phrase marked '6' and a dynamic of mf. The bass part has a six-measure phrase marked '6' with dynamics of mp and mp. The system ends with a double bar line and the word 'ossia'.

50 **12** ["the fade"]

51

S
M

["the fade"]

pp p

8^{va} 8^{vb}

52 53 54

S
M

sf pp pp

8^{va} 8^{vb}

55 **13** 56 57 58 59

sf pp pp pp

8^{va} 8^{vb}

60 **14** ["play something"]

61 62 63 (x2 - x6)

S
M

["trap #1. play the note"]

ossia

mf

["play something"]

["trap #1. play the note"]

mf

8^{va}

15 ["the escape"]

64 65 66 67 68

ff mp ff *p f*

["the escape"]

ff mp f



S
M

16 ["(you) have already played that"]

69 70 71

f p mf

["(you) have already played that"]

mp f pp mf



72 73

f p pp ff

f mp f mp ff

15^{ma}
8^{ub}

17 ["the trap #2.
harmonics and accents"]

S
M

74 75 76 77

ppp (hold)

["the trap #2.
harmonics and accents"]

ppp (hold)

8^{2b}

78 79 80 81

87 **18** ["the escape. again"]

88 M

89

90

19

S

M

93 ["the note"]

94

95

96

19

["some electronic sounds"]

101

102

103

19

104

105

106

107

108

109

110 M S 111 112 113 M 114 115 "espressivo" 116 117

mf

sf harmonic

mp

mp

p sf

118 119 120 121 122

b

espressivo

123 124 125 126 127 128 129

b

(remove cloth from strings)

5

130 S ["hit the keyboard"] 131 21 ["swing"] 132 S ["annoying"] M

fff

mp

sf

f

["hit the keyboard"]

["swing"]

8va

8^{va}

8^{ub}

["some more music"]

S
M

133 **22** 134 135 136 137

ossia

["some more music"]

ossia

23 138 139 140 141 142

["annoying"] ["annoying"]

f

["annoying"] ["not a trap #3. get stuck in the repeating notes"]

f sf pp

["the trap #3. get stuck for a while in the repeating notes"] ["not an escape. absurd sections"] 1. avoid playing very loud notes

143 **24** 144 145 146

fff

S M S M

["the trap #3. get stuck for a while in the repeating notes"] ["not an escape. absurd sections"] 1. avoid playing very loud notes

fff

2. play melancholic but very fast

147

mp

2. play melancholic but very fast

mp

3. play this annoying thing
very expressively

25

["the trap #4.
background music"]

148 149 150 151 152 153

154 155 156 157

158 159 160 161

162 163 164 165

12

166 **26** ["possibly an escape.
remember some music"]

167 168 169 170 171 172 173

ossia

27 S ["fast accents"]

M

174 175 176 177 178

["fast accents"]

28 ["the intermission"]

179 180 181 182

["the intermission"]

183 **29** ^S_M ["trap #5. the patterns"]
1. annoying music (x5-x15)

184 185

ff f

["trap #5. the patterns"]
1. annoying music

186 **30** 2. two different things (x5-x15)

187 ppp

mf ppp

2. two different things

188 **31** 3. swing (x5-x15) 189

190 ^S_M **32** ["stop"]

mf mf

["stop"]

8^{vb} 8^{vb}