Сергей Загний

Соната

фортепиано

1990

ZNAGY

Zagny Edition 1998

Score 004

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Thanks to Peter Ringwood, Eugene Ulman and Edward Purkiss for corrections in the English

Sergei Zagny

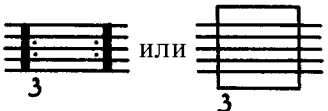
Sonata

piano

1990

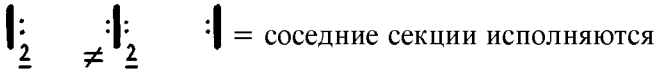
Обозначения

Повторы

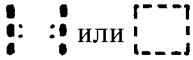


или = помещённое внутри

или исполняется соответствующее число раз (см., например, с. 1, 10, 25).



= соседние секции исполняются неодинаковое число раз, при этом каждая не менее двух раз (с. 1).


или = возможность повторов (с. 6, 10).

Ферматы

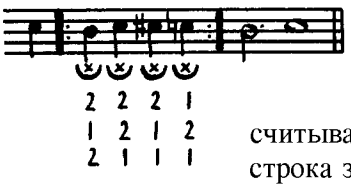
= обычная фермата / фермата, величина которой определяется исполнителем.

= долгая фермата.

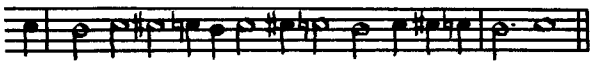
= короткая фермата.

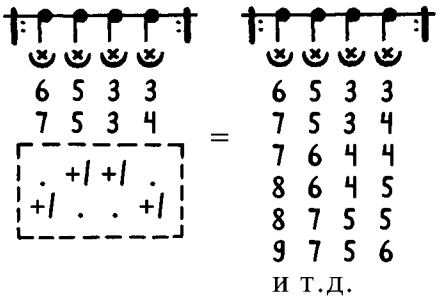
= фермата, увеличивающая длительность в 3 раза.

= фермата, увеличивающая длительность в целое число раз.



= числа под ферматами (в пределах) считываются последовательно строка за строкой, т.е. данный фрагмент исполняется следующим образом:


(с. 10, 13).



(с. 23, 27), где:

и т.д.

. = предыдущее в том же столбце значение повторяется;

+1 = предыдущее в том же столбце значение увеличивается на 1.

 или = возможность ферматы (с. 3, 13).

 = возможность удлинить фермату (с. 6).

Фермата действует на все ноты созвучия.

Фермата над тактовой чертой есть пауза.

Величины и соотношения

/ = или.

2/3 = 2 или 3.

2 = не менее двух.

3/2 = не менее трёх вторых (с. 25).

(3) = вероятнее всего, 3 (но возможны и другие значения) (с. 1, 3).

3–5 = в пределах от трёх до пяти (с. 13).

1,2,3,... = 1, затем (при возвращении к тому же месту) 2, затем 3, и т.д. (с. 25, 32).

∞ = неопределённо большое число (с. 2).

≈ = приблизительно равно (с. 1).

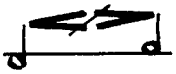
≠ = не равно (с. 1).

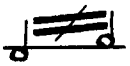
(≠) = вероятнее всего, не равно (с. 31).

Тремоло

= .

= постепенно ускоряющееся тремоло.


= ускоряющееся, затем замедляющееся тремоло.


= неопределённо быстрое тремоло, *quasi trillo*.

Выбор и мелкие ноты

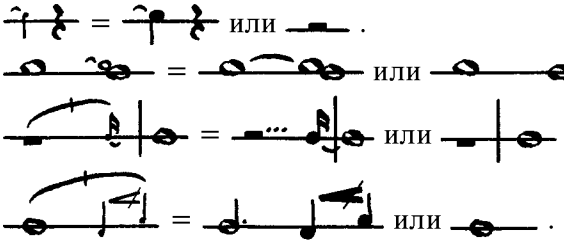
[ ]/[ ] = из двух построений (внутри [ ]) выбирается одно, по желанию исполнителя (с. 4, 14-17).

Мелкие ноты = ноты, которые можно исполнять либо не исполнять. Бывают двух видов: независимые и связанные.

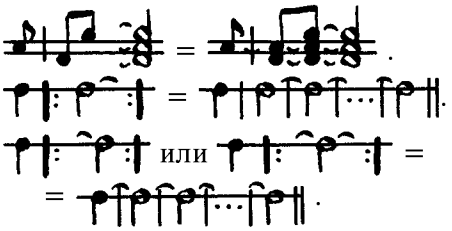
Независимые мелкие ноты — если не исполняются, то на их месте можно подразумевать паузы либо свободное от знаков пространство (с. 4, 7).

Связанные мелкие ноты = мелкие ноты, связанные с крупной посредством перечёркнутой лиги — если исполняются, то за счет соответствующей крупной ноты или паузы (с. 26, 28).

Примеры:



Лиги



= возможность лиги.

Окончания и пропуски

= здесь пьеса может быть окончена (с. 23, 32).

= от созвучия, над которым стоит можно, пропустив последующее, перейти к ближайшему (с. 6).

Длительность ноты или аккорда под или выдерживается целиком.

= от можно, пропустив пьесу или группу пьес, перейти к ближайшему (с. 7).

, = в случае окончания или перехода созвучия под этими знаками меняют свою длительность соответственно на и , например:

(с. 8, 28)

(), () или () = менее вероятное , или .

= наиболее вероятное место окончания пьесы (с. 32).

= то же, что , но возможное не ранее чем при втором исполнении данного эпизода (не ранее чем на *второй вольте*) (с. 6).

(v2) = вероятнее всего, v2 (с. 10).

= 3 означает здесь — не менее чем три (неполных) раза; в частности, может действовать не ранее чем при третьем проигрывании построения внутри (с. 32).

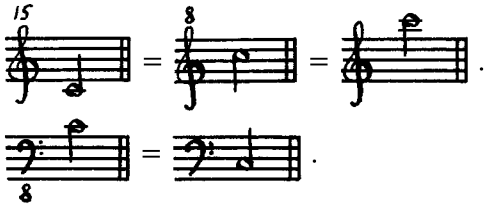
— фермата действует только если пьеса в этом месте оканчивается (с. 25).

Другие знаки

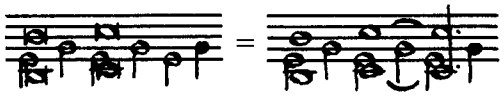
= постепенный переход, в процессе повторения, от данной звучности к (с. 33).

= тишина (уровень громкости) (с. 6).

dim () = diminuendo, в процессе повторения, возможно, до полного исчезновения звучности (с. 31).



= длительность, определяемая контекстом, например:



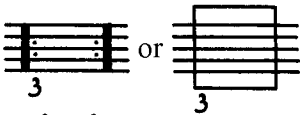
(с. 25).

= нота, нажимаемая беззвучно (с. 33).

Сергей Загний, 25 сентября 1998 г.

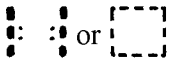
Symbols

Repeats



or = what is placed within |: :| or ☐ should be played the indicated number of times (see, for example, p. 1, 10, 25).

= adjacent sections are to be played an unequal number of times, but no less than twice each (p. 1).


or ⬚ = possibility of repetitions (p. 6, 10).

Fermatas

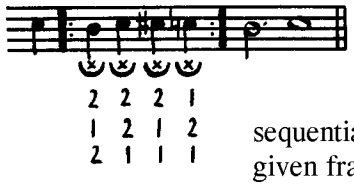
= usual fermata / fermata, the value of which is defined by the performer.

= long fermata.

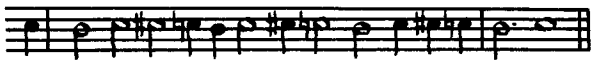
= short fermata.

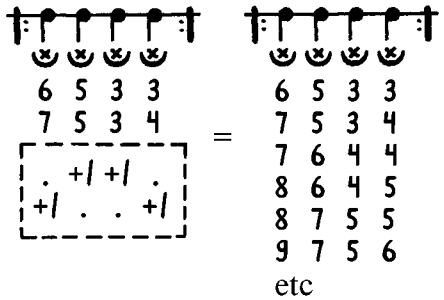
= the duration below the fermata is to be multiplied by 3.

= the duration below the fermata is to be multiplied by an integer.



= figures below the fermatas (within |: :|) are to be read sequentially line by line, i.e. the given fragment is to be performed in the following way:


(p. 10, 13).



(p. 23, 27), where:

. = the preceding value in the same column is to be repeated;

+/ = the preceding value in the same column is to be increased by 1.

or = possibility of a fermata (p. 3, 13).

= possibility of lengthening the fermata (p. 6).

Fermatas apply to all notes below/above them.

A fermata above a barline indicates a rest.

Values and Relations

/ = or.

2/3 = 2 or 3.

2 = no less than 2.

3/2 = no less than two thirds (p. 25).

(3) = most probably 3 (but other values are also possible) (p. 1, 3).

3-5 = within the limits of 3 and 5 (p. 13).

1,2,3,... = 1, then (when returning to the same place) 2, then 3, etc (p. 25, 32).

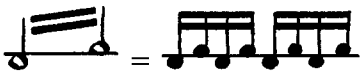
∞ = indefinitely many (p. 2).

≈ = approximately equal (p. 1).

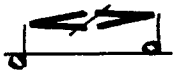
≠ = not equal (p. 1).

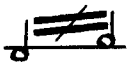
(≠) = most probably, not equal (p. 31).

Tremolos


= .

= gradually accelerating tremolo.


= accelerating, then decelerating tremolo.


= indefinitely fast tremolo, *quasi trillo*.

Choices and Grace Notes

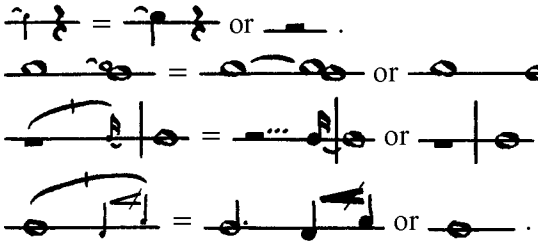
[ ]/[ ] = one out of two sections (within [ ]) may be chosen, at the performer's will (p. 4, 14-17).

Grace notes = notes which may either be played or not played. They are of two types: independent and tied.

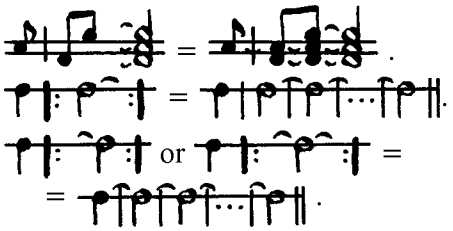
Independent grace notes — if they are not played, rests or space free from any signs can be imagined in their place (p. 4, 7).

Tied grace notes = grace notes that are tied with a normal note by means of a crossed tie — if they are played, it is at the expence of the tied normal note or rest (p. 26, 28).

Examples:



Ties



= possibility of tie.

Endings and Omissions

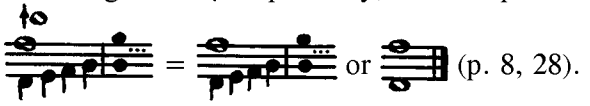
= here the piece may be finished (p. 23, 32).

("exit", "return") = after a chord below one can omit the following episode and go directly to the nearest (p. 6).

The duration of a note or chord below or should be held to its full extent.

= from one can skip the following piece or pieces and go to the nearest (p. 7).

, = in the case of ending or omission all the durations underneath these signs are altered, becoming and respectively, for example:



(p. 8, 28).

, or = less probable , or .

= the most probable point for the piece to end (p. 32).

= the same as but possible not earlier than the given episode being played for the second time (*volta*) (p. 6).

= most probably, (p. 10).

= here the 3 means — no less than three (incomplete) times; in particular, may be applied no earlier than the third appearance of the section within (p. 32).

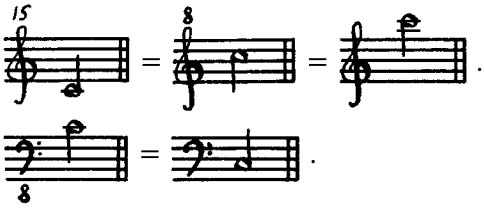
— the fermata has effect only if the piece ends here (p. 25).

Miscellaneous

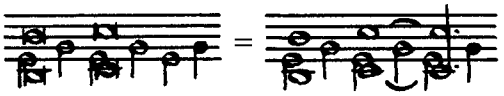
= gradual transition, in the process of repetitions, from given volume to (p. 33).

= silence (a dynamic level) (p. 6).

= diminuendo, in the process of repetitions, possibly until complete silence (p. 31).



= duration which is determined by a context, for example:



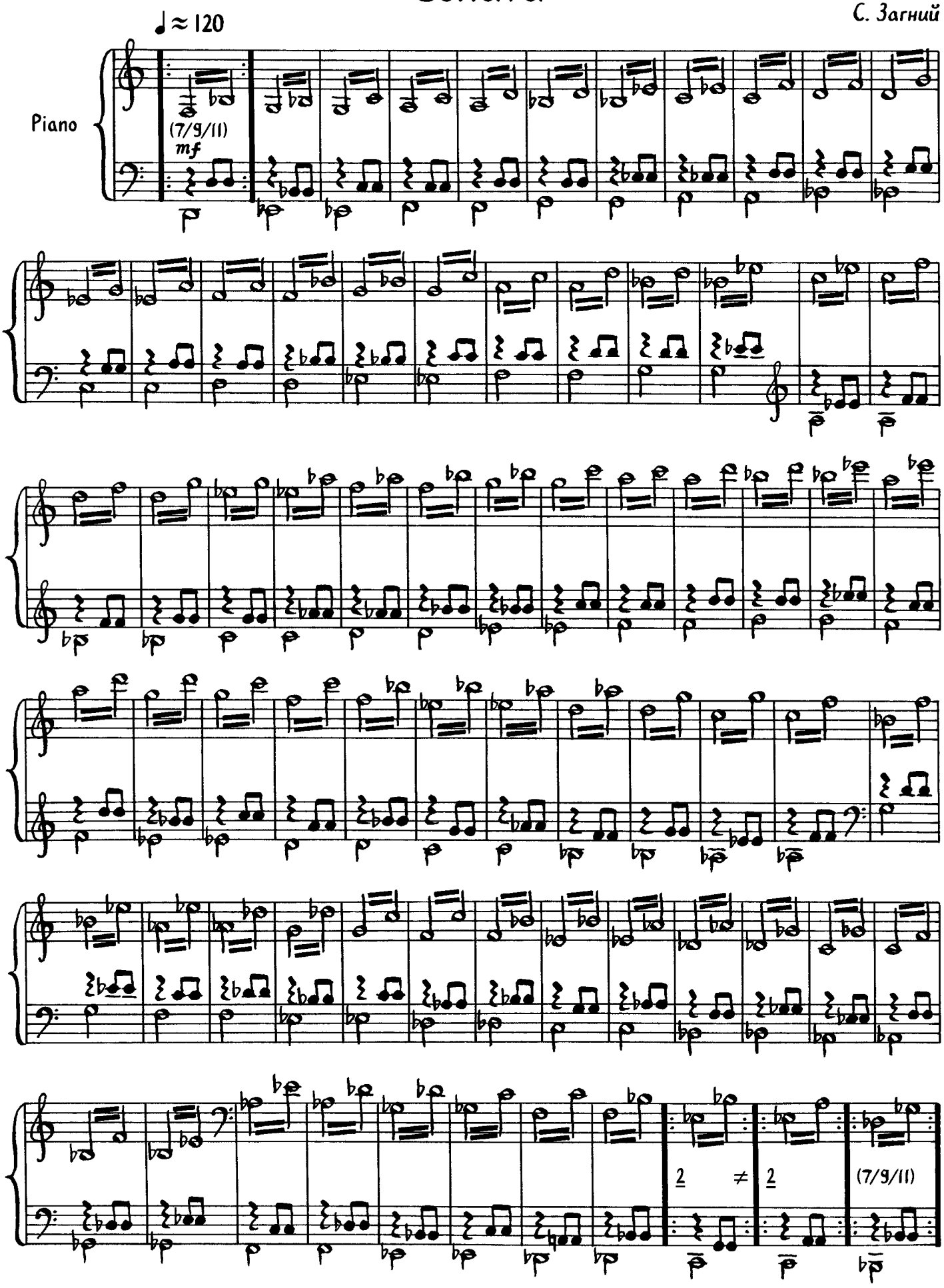
(p. 25).

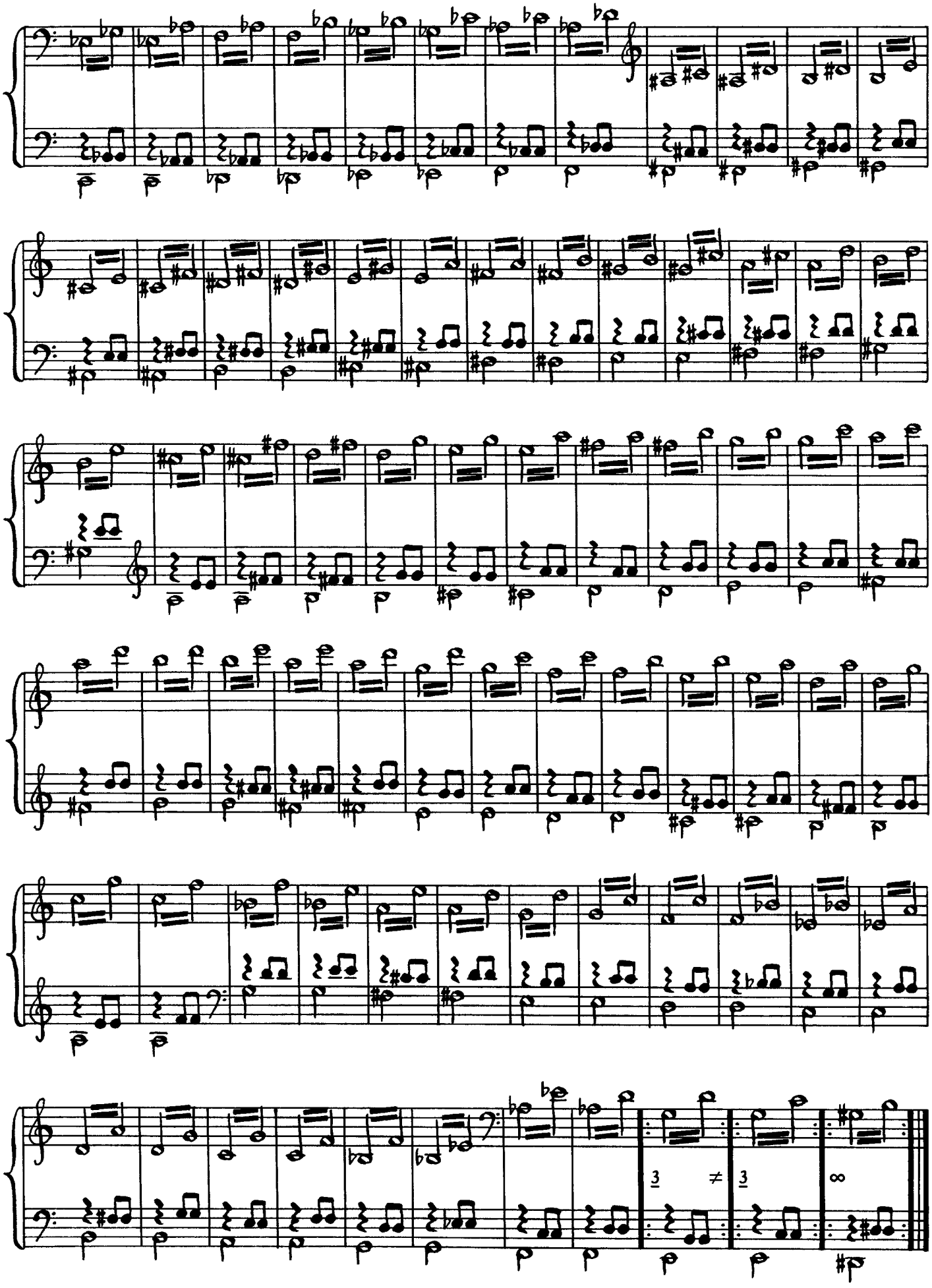
= silently pressed note (p. 33).

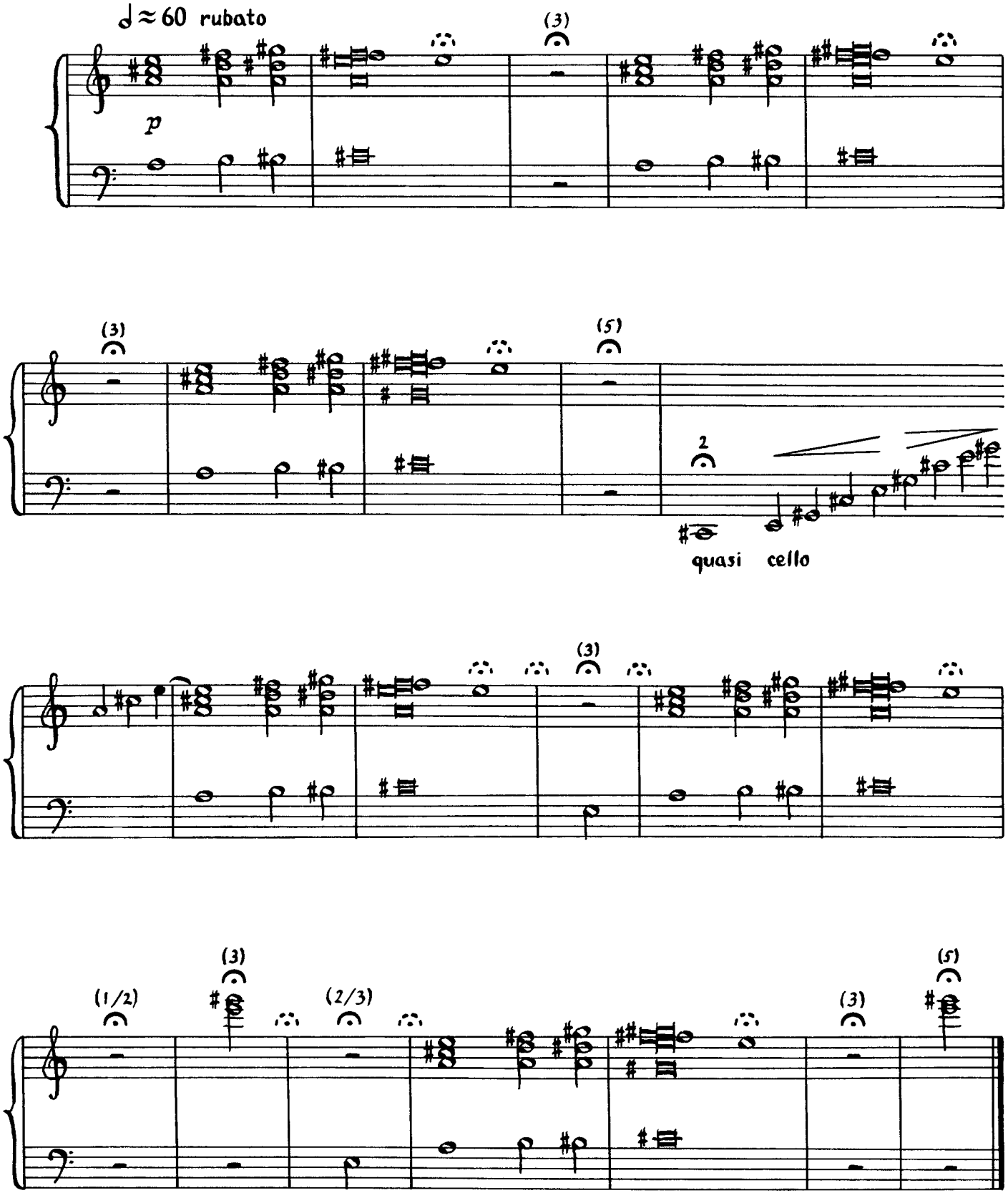
Sergei Zagny, 25 September, 1998.

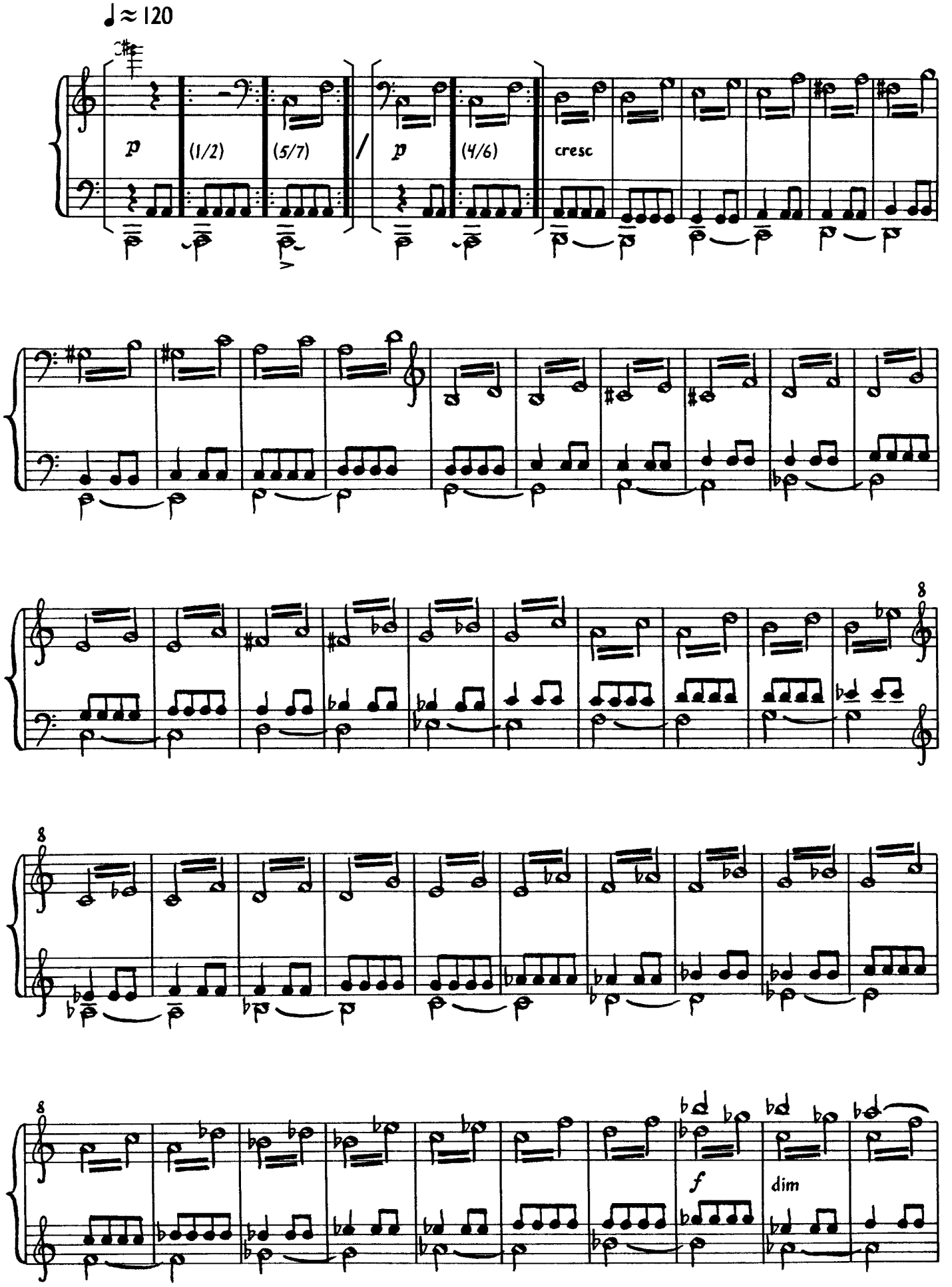
Соната

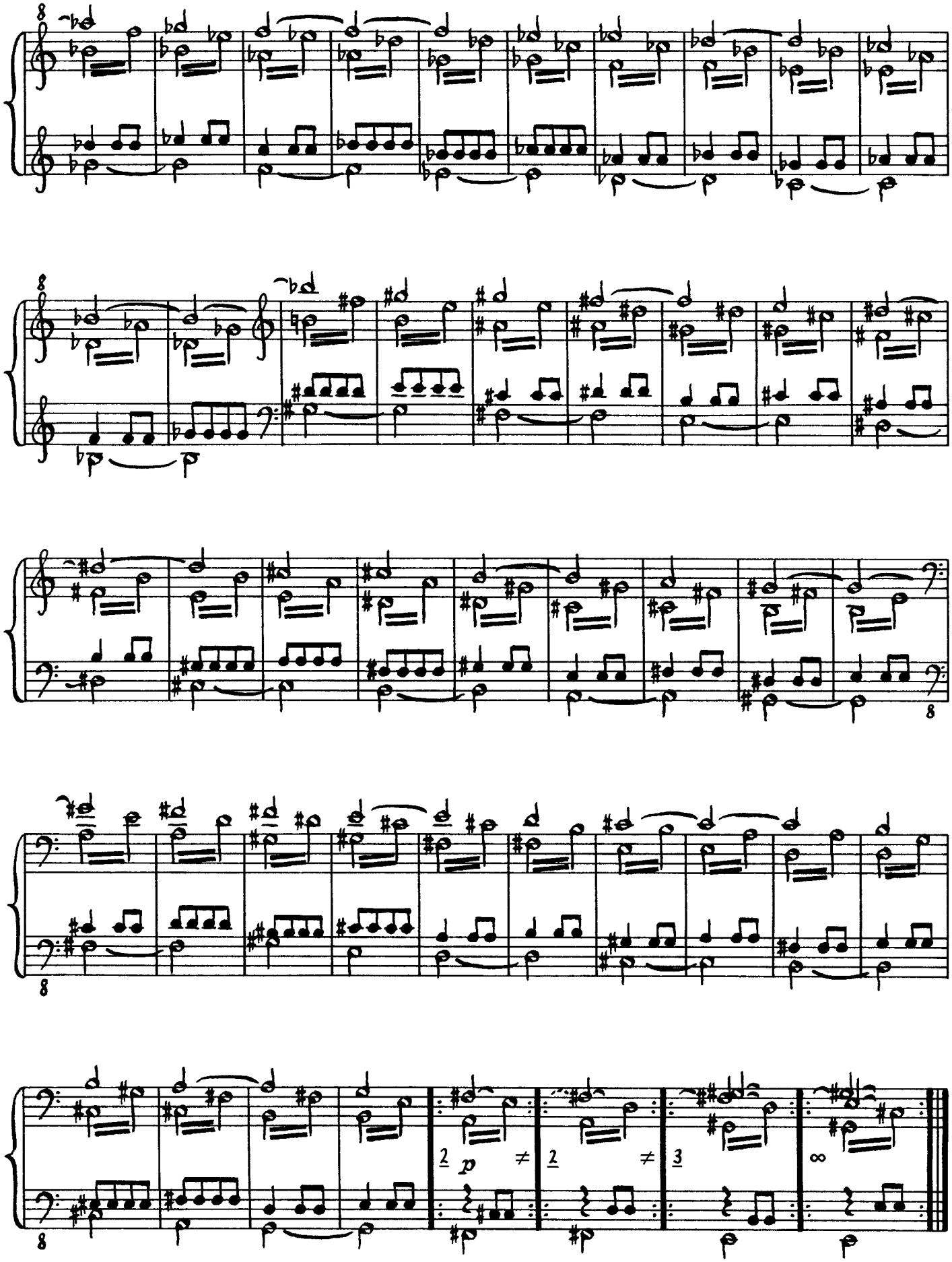
С. Загний

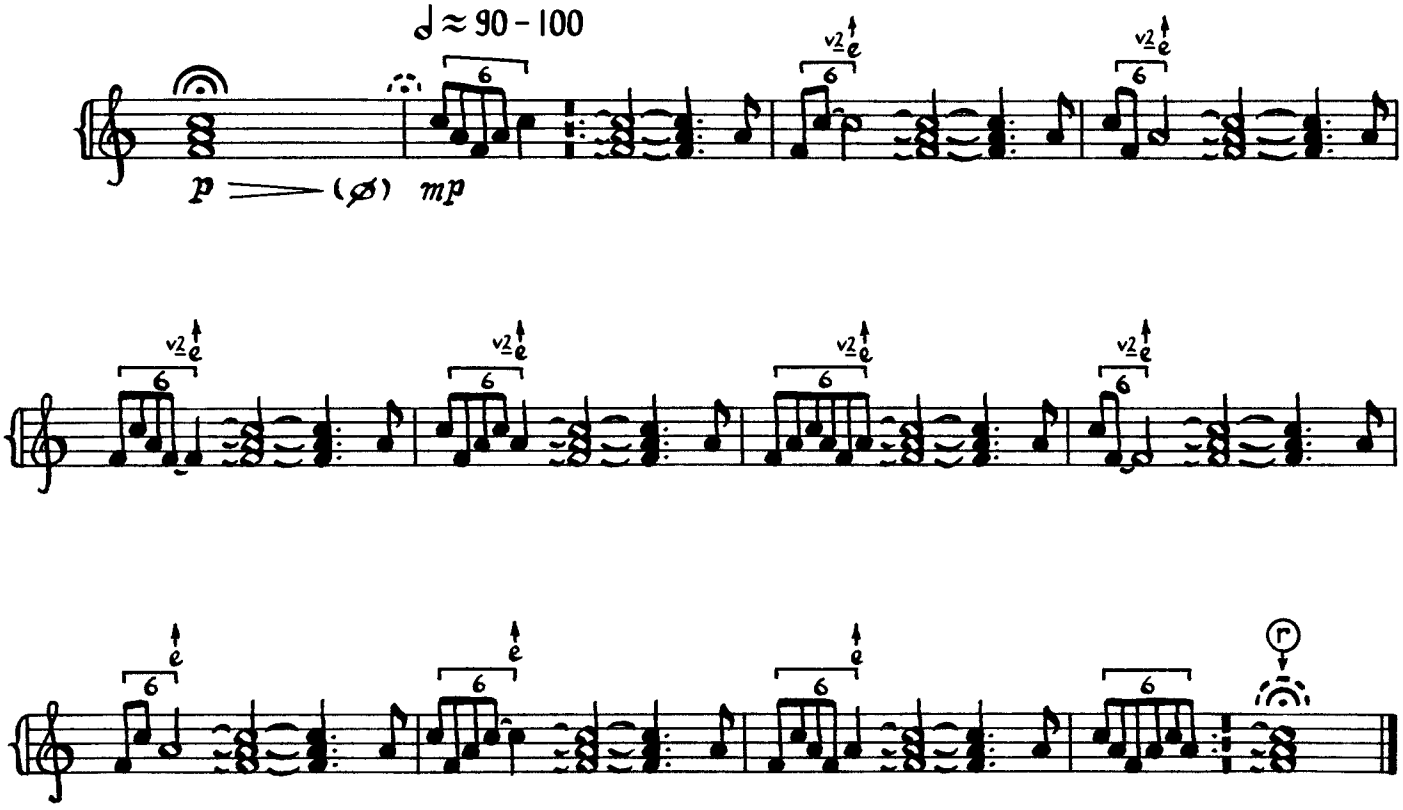


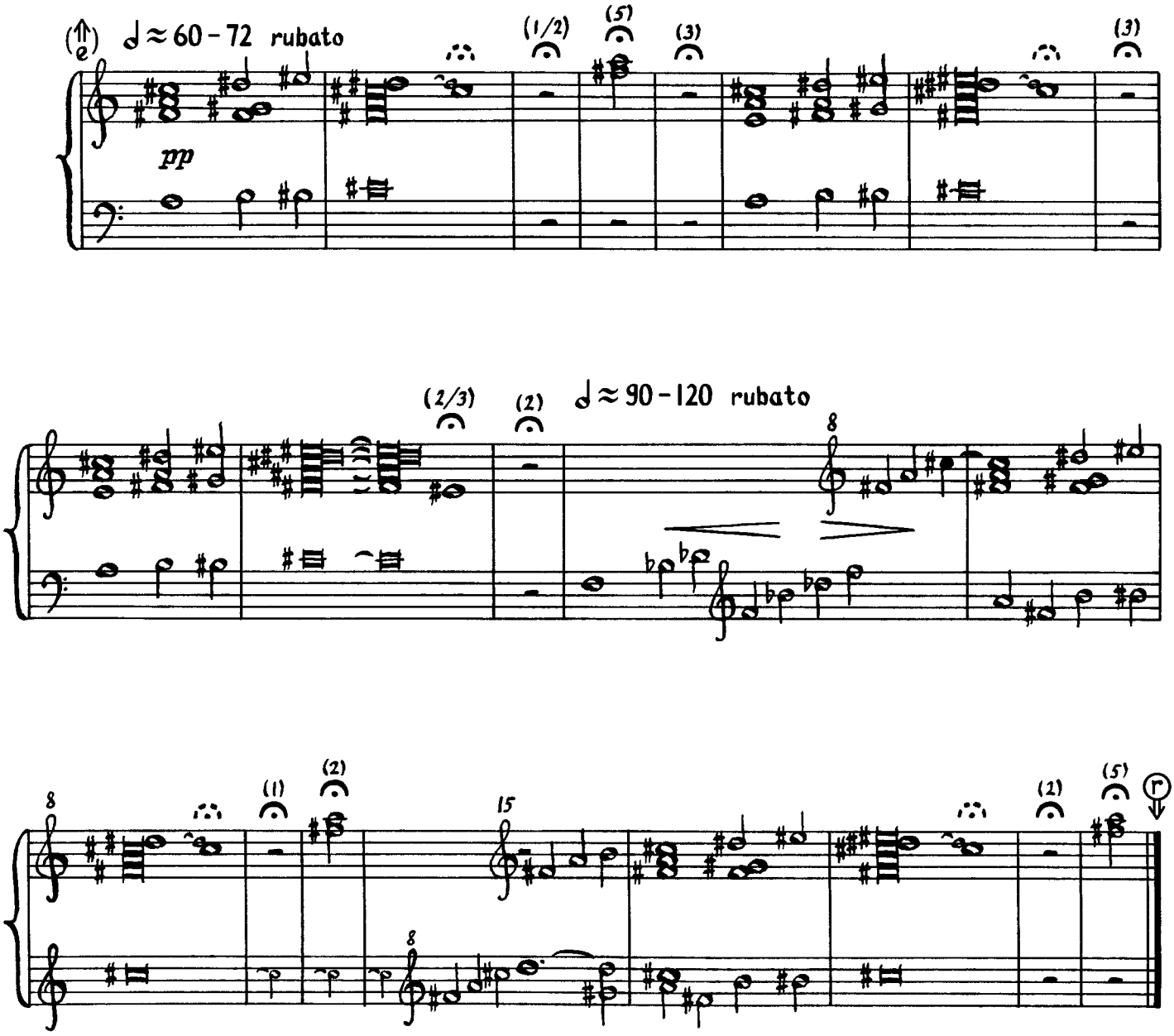


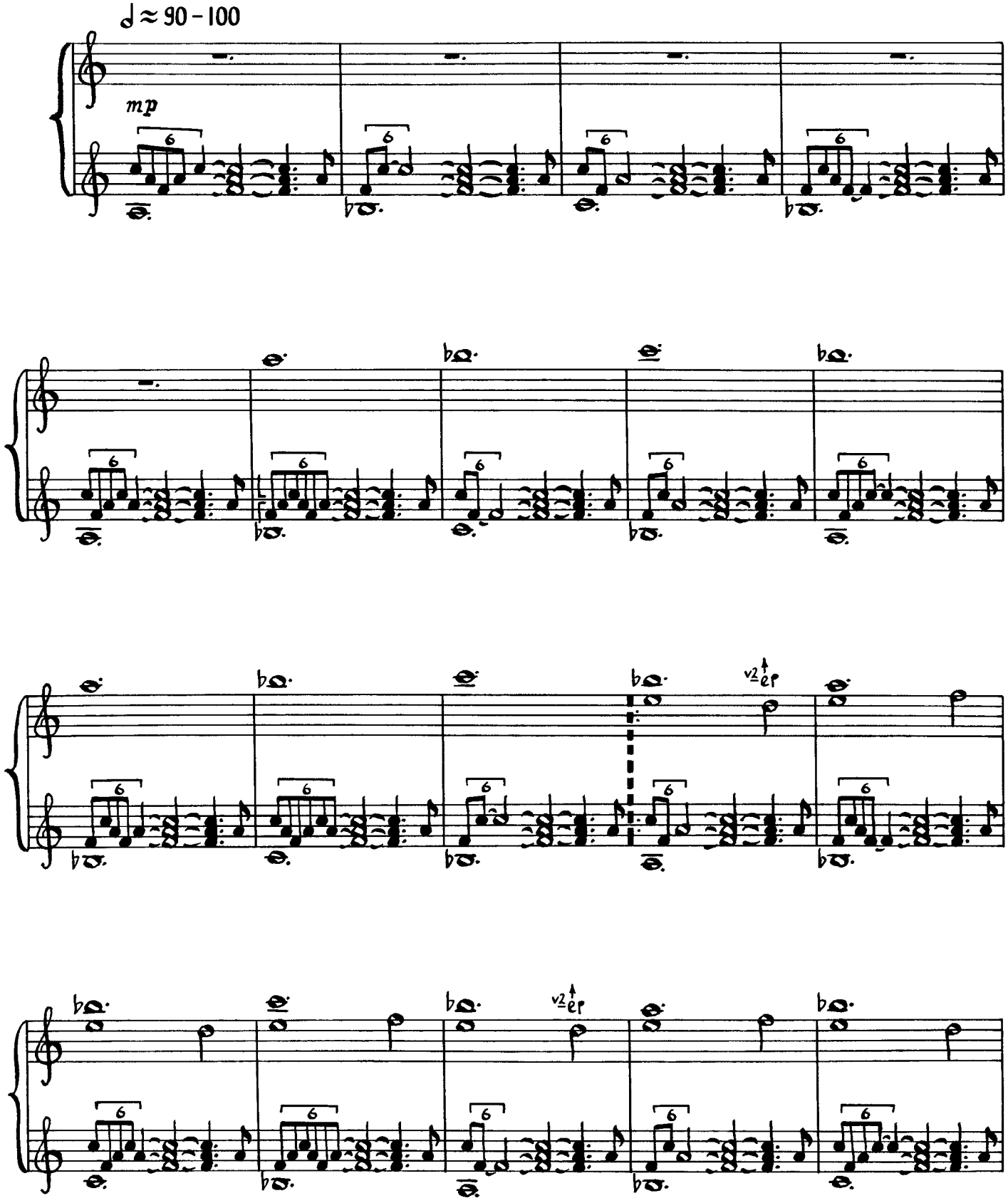

♩≈60 rubato
p
(3)
(3)
(5)
2
quasi cello
(3)
(1/2)
(3)
(2/3)
(3)
(5)

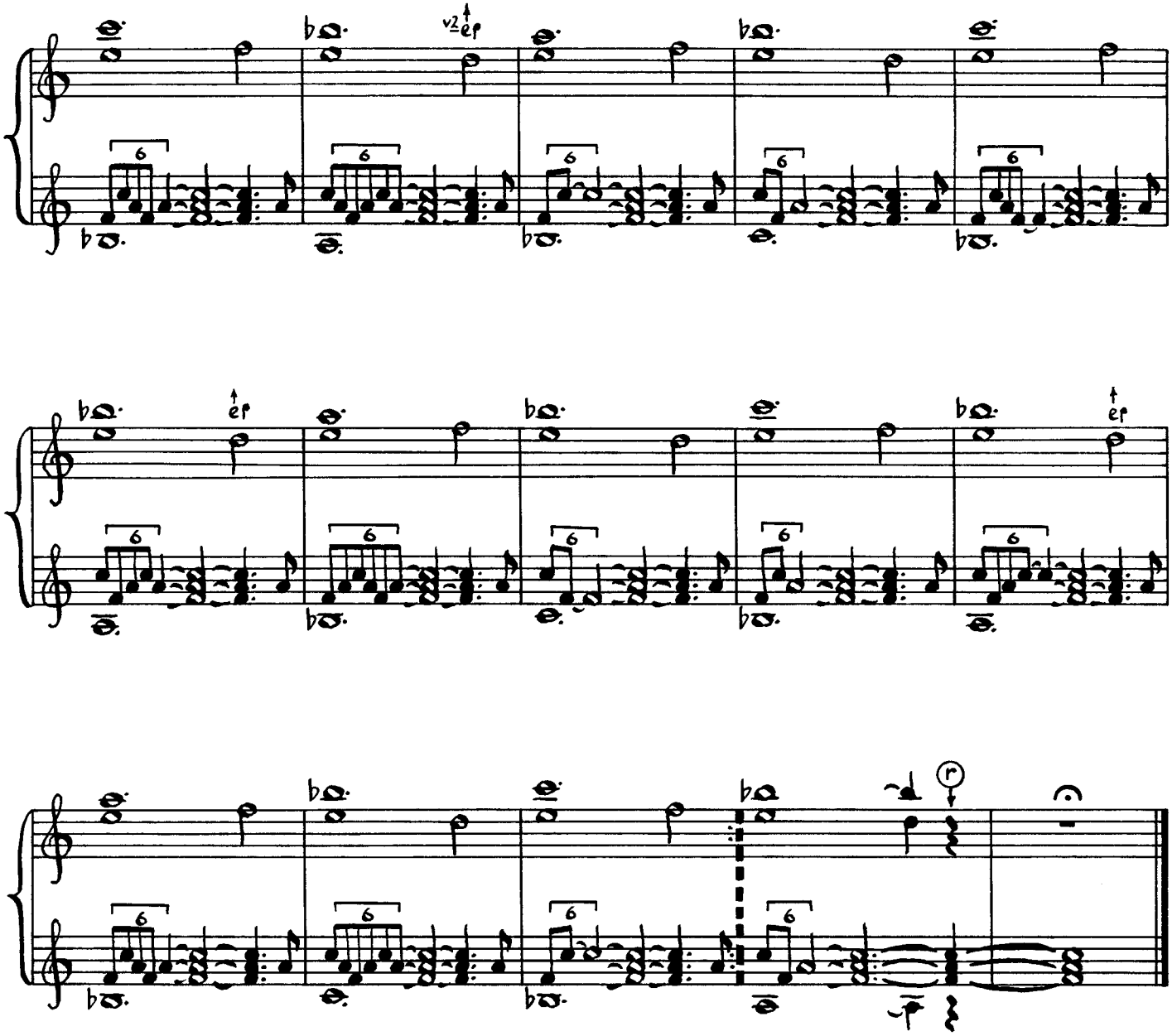

♩≈120
p
(1/2)
(5/7)
p
(4/6)
cresc
8
8
8
f
dim

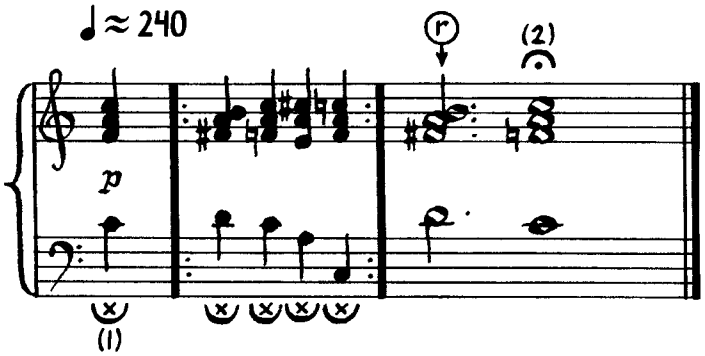

p


♩≈90-100
p
(ø)
mp
6
v2
e


(e)
♩ ≈ 60 - 72 rubato
pp
(1/2)
(5)
(3)
(3)
(2/3)
(2)
♩ ≈ 90 - 120 rubato
8
8
(1)
(2)
15
8
(2)
(5)


♩≈90-100
mp
6
v2
er





(3)

2 2 2 1 v2 e →
1 2 1 2
2 1 1 1

(1/2)

2 2 1 2
1 1 2 2
2 1 1 1

2 2 1 2 (v2) e →
1 1 2 2
2 1 1 2

(1/2)

1 2 2 1
1 1 2 2
2 1 1 2

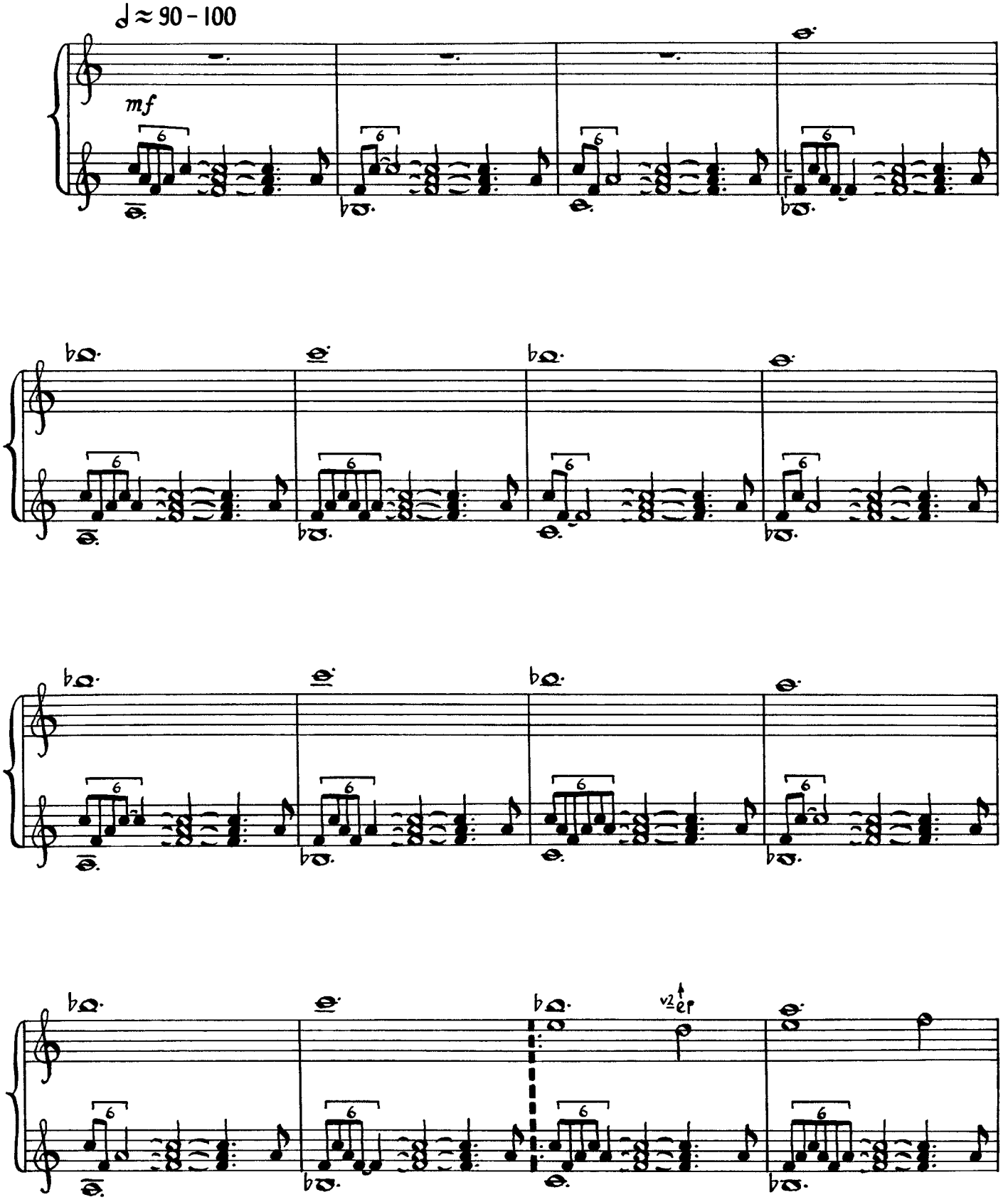
1 2 2 1 (v2) e →
1 1 2 2
1 2 1 1

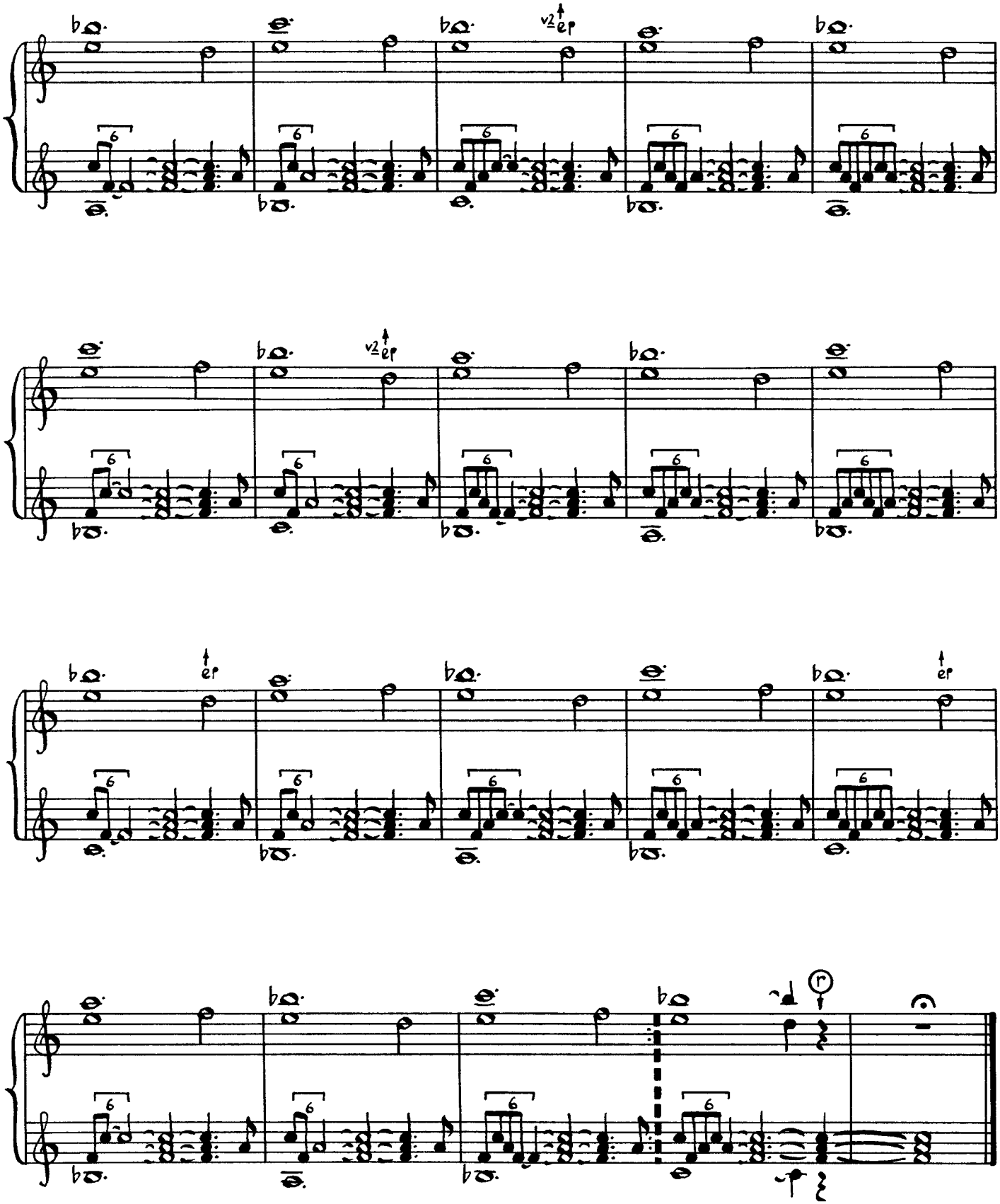
(1/2)

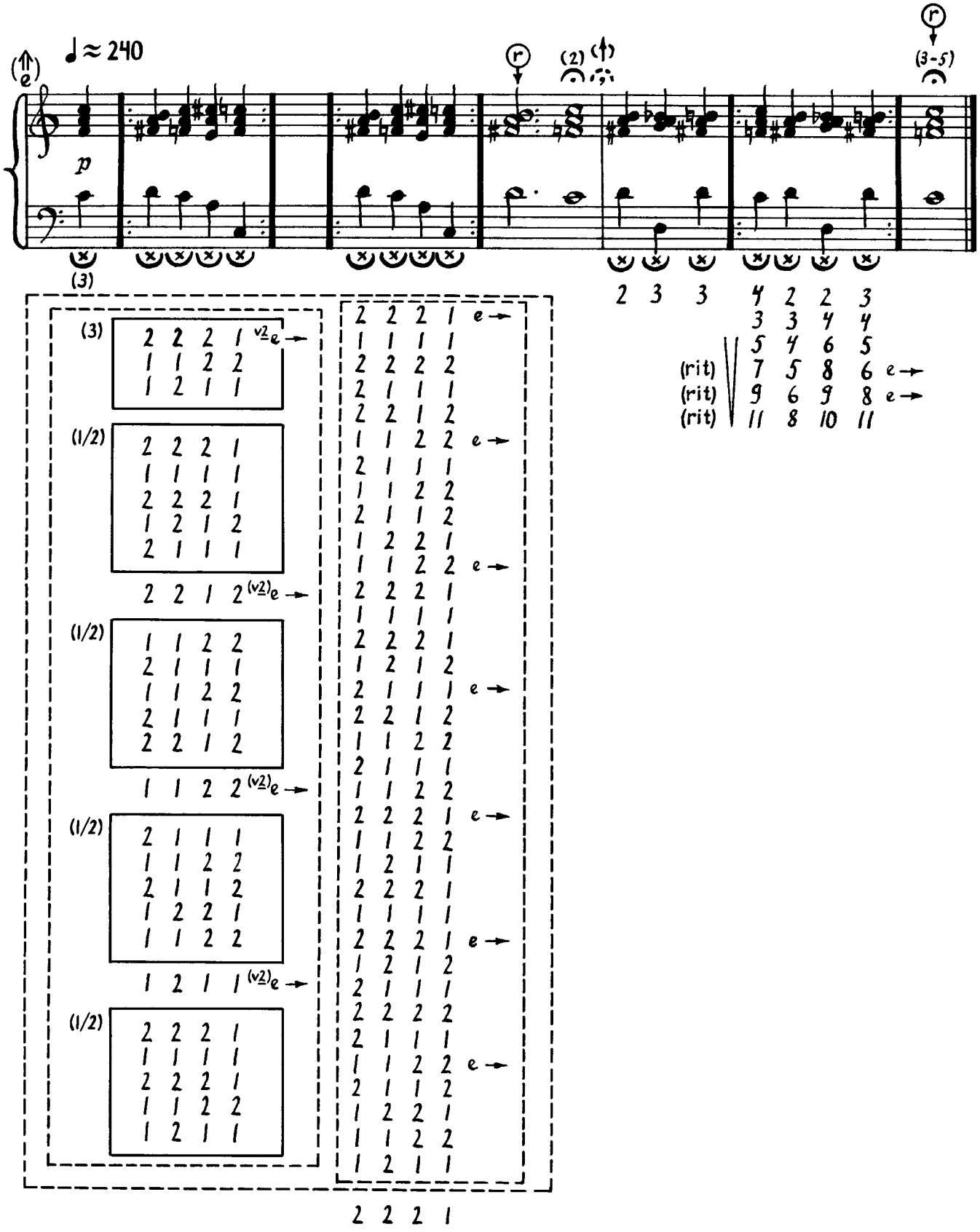
2 2 2 1
1 1 2 2
1 2 1 1

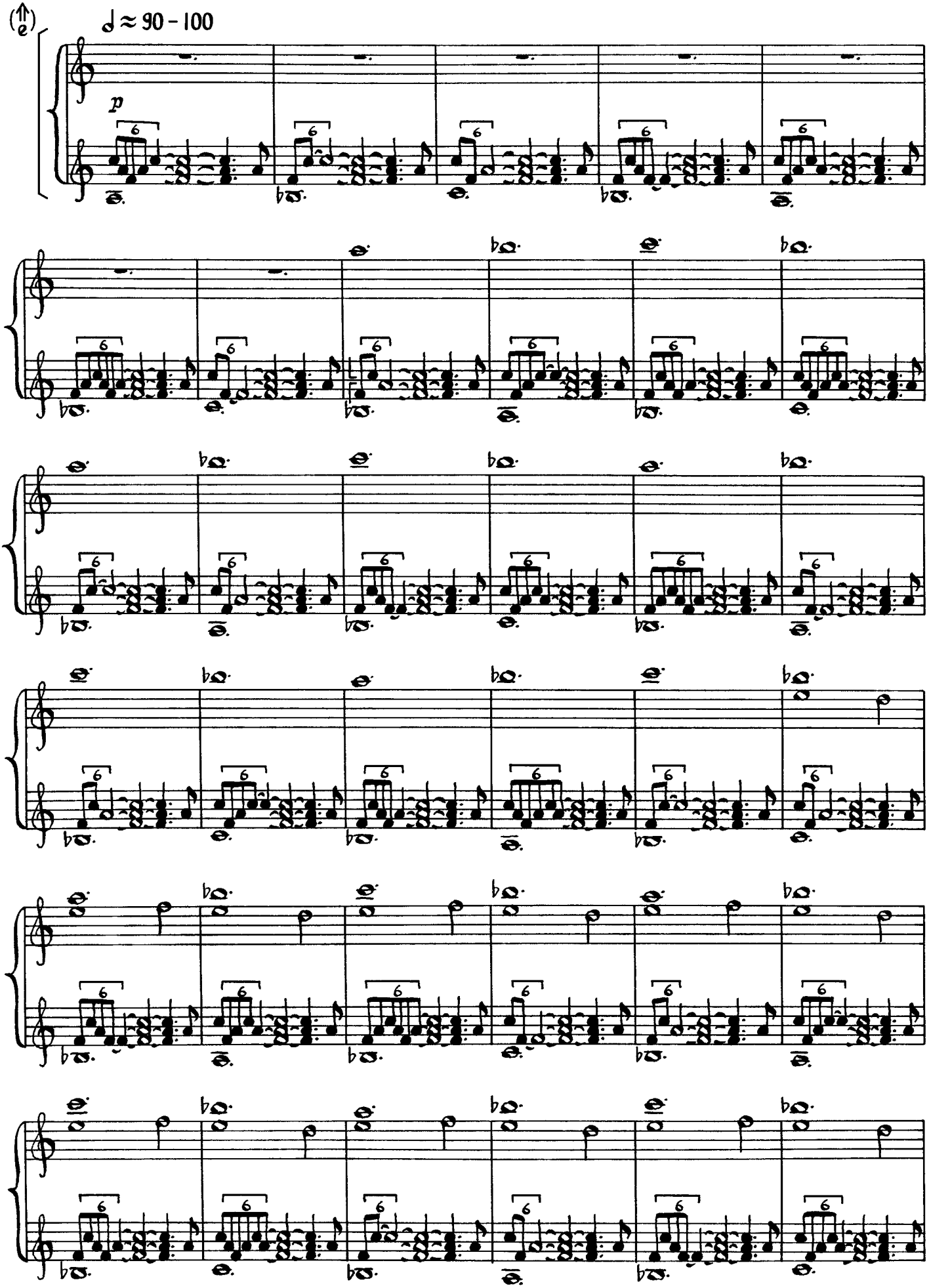
2 2 2 1 e →
1 2 1 2
2 1 1 1
2 2 1 2 e →
1 1 2 2
2 1 1 2
1 2 2 1 e →
1 1 2 2
1 2 1 1

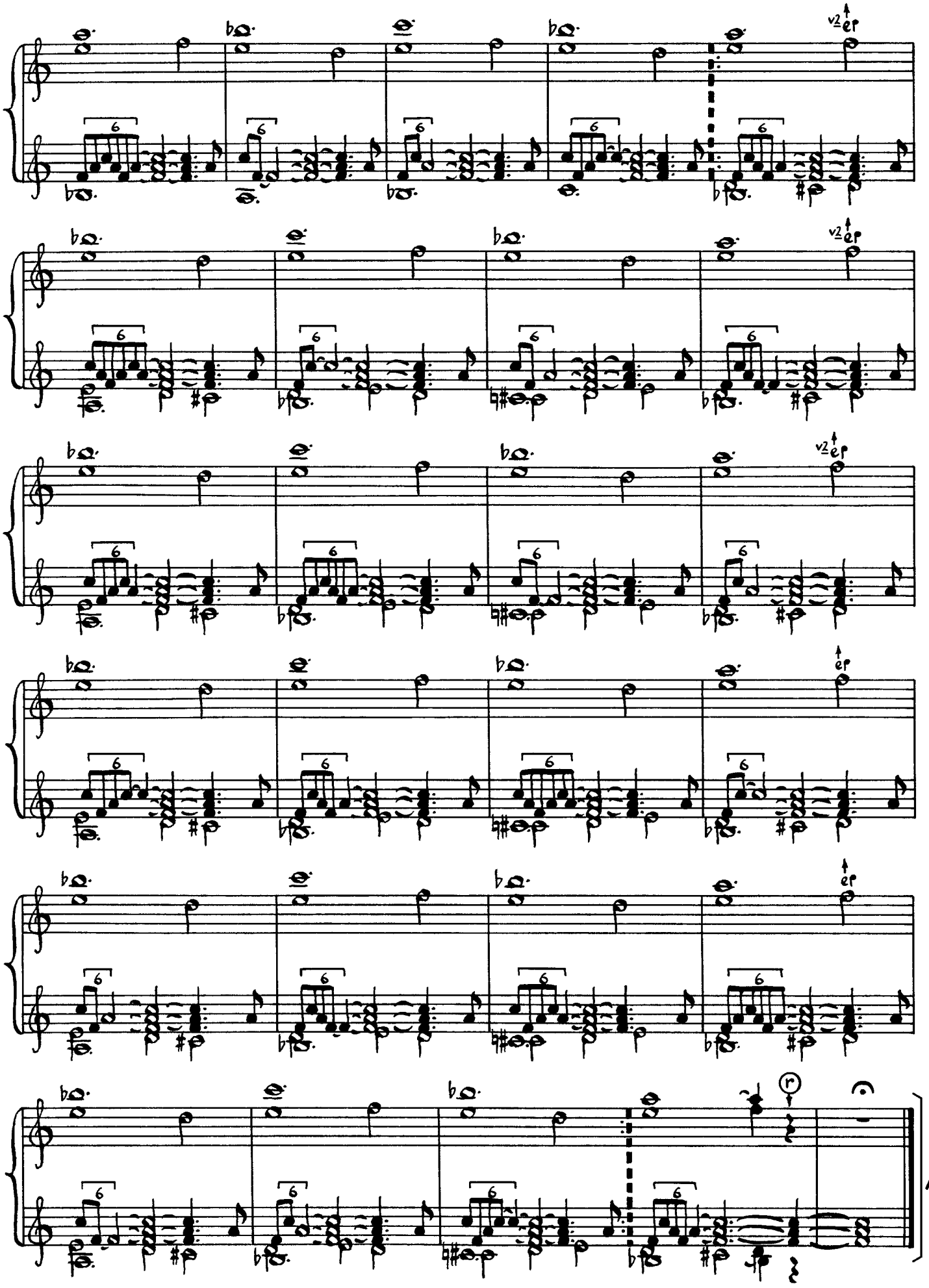
2 2 2 1

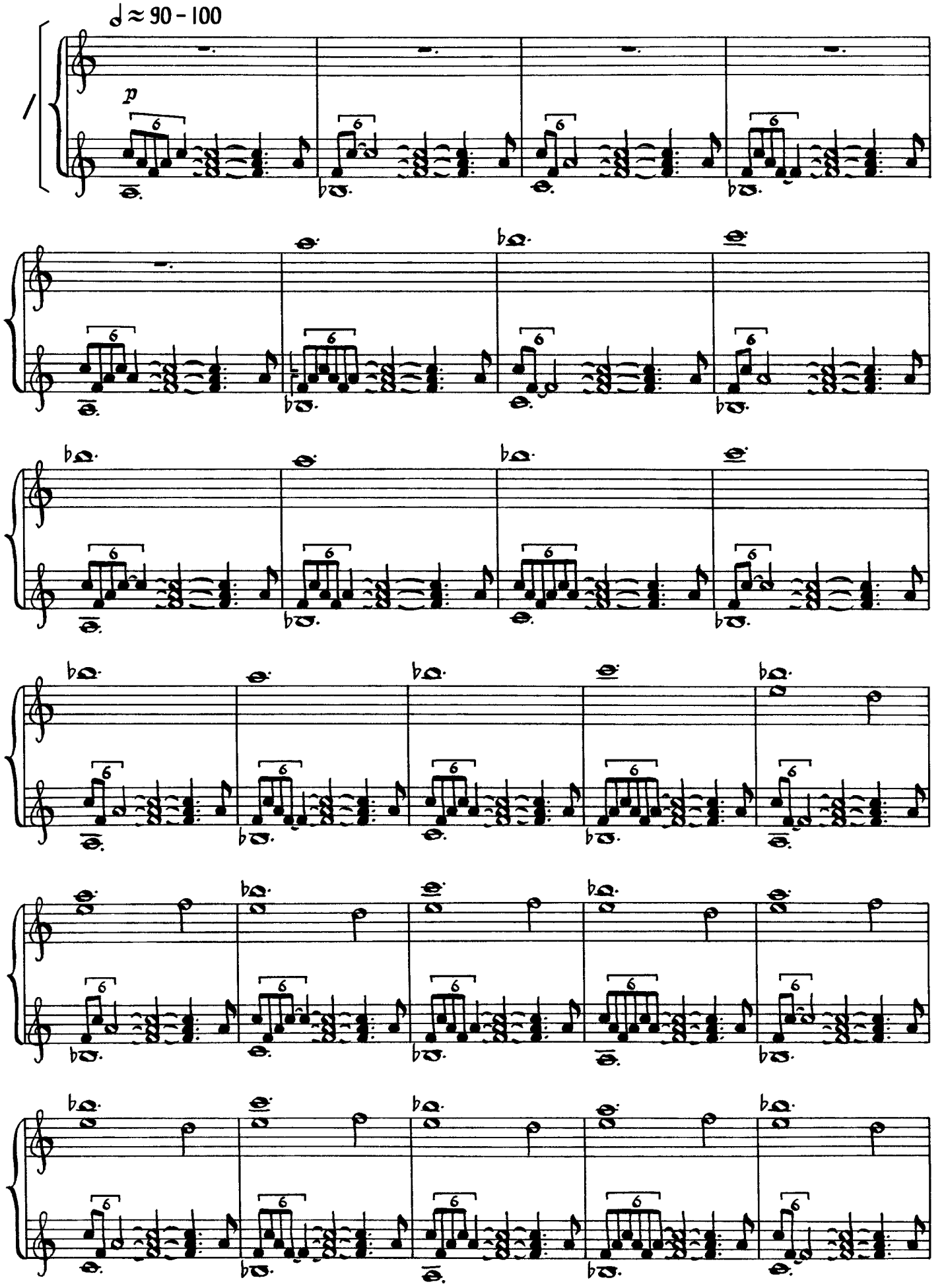

𝅗𝅥 ≈ 90 - 100
mf
6
v2 ep

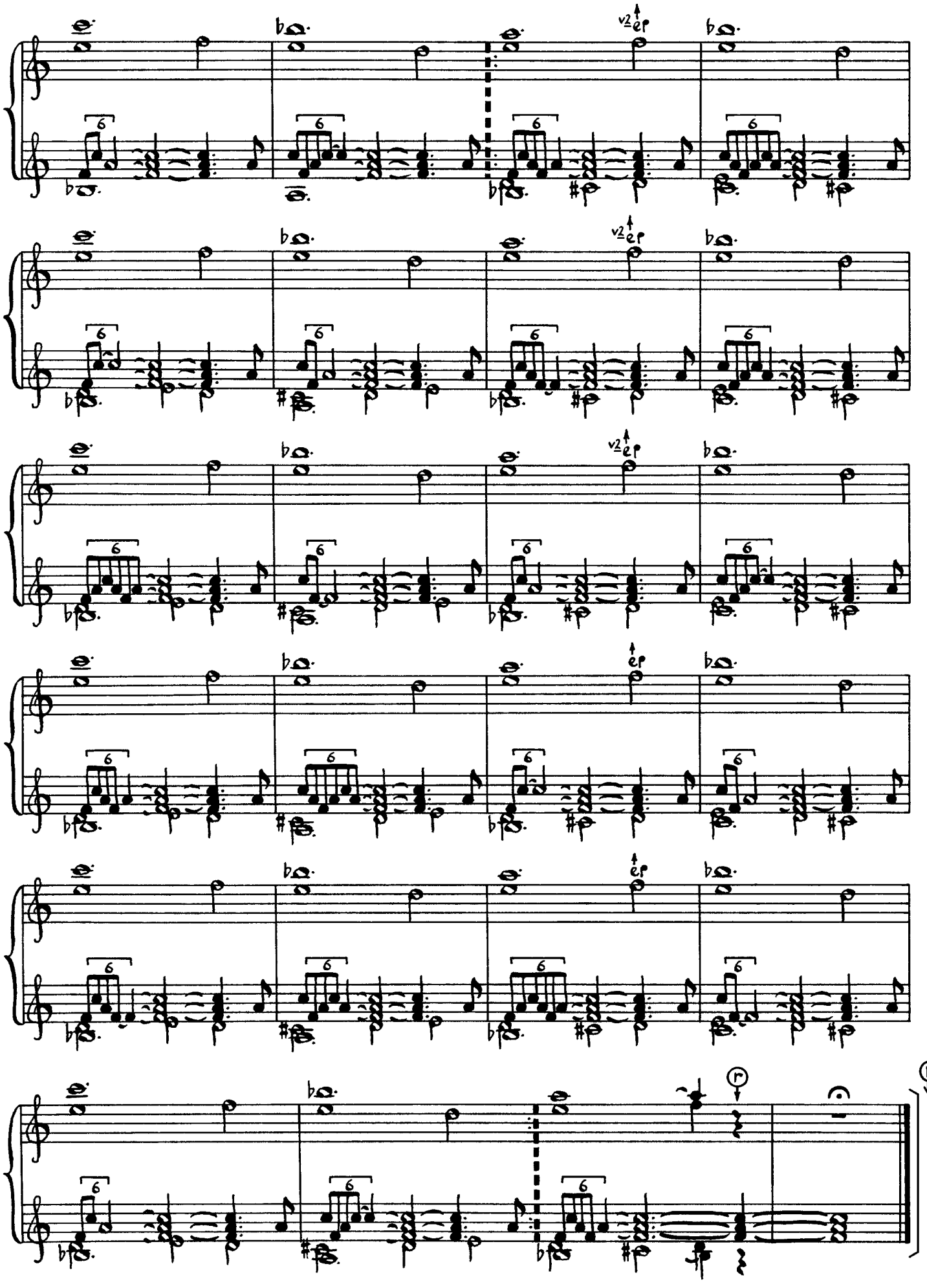


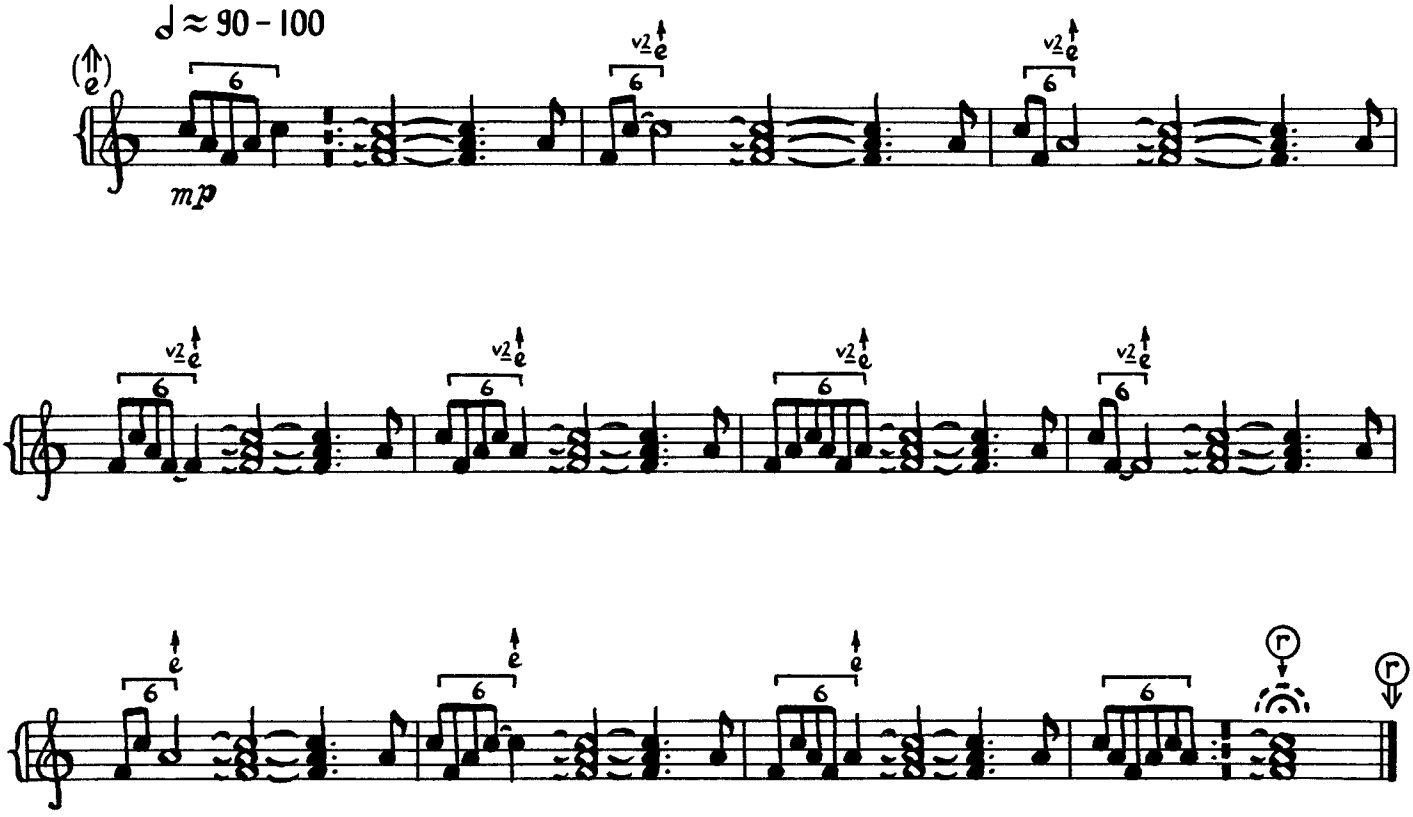

♩≈240
p
(3)
(2)
(3-5)
2 3 3 4 2 2 3
3 3 4 4
5 4 6 5
(rit) 7 5 8 6 e→
(rit) 9 6 9 8 e→
(rit) 11 8 10 11
(1/2)
(v2)e→
e→

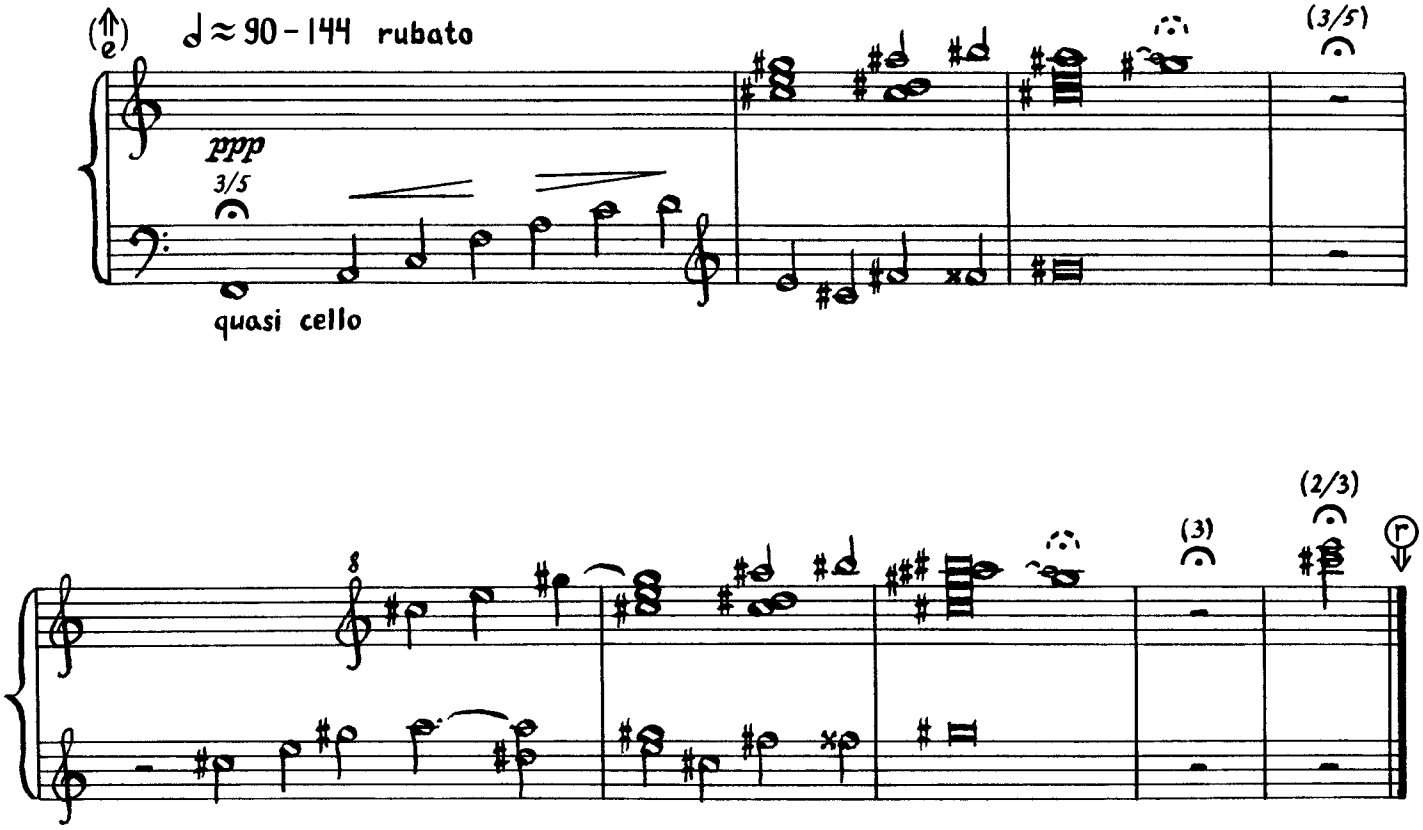

(e)
♩ ≈ 90 - 100
p

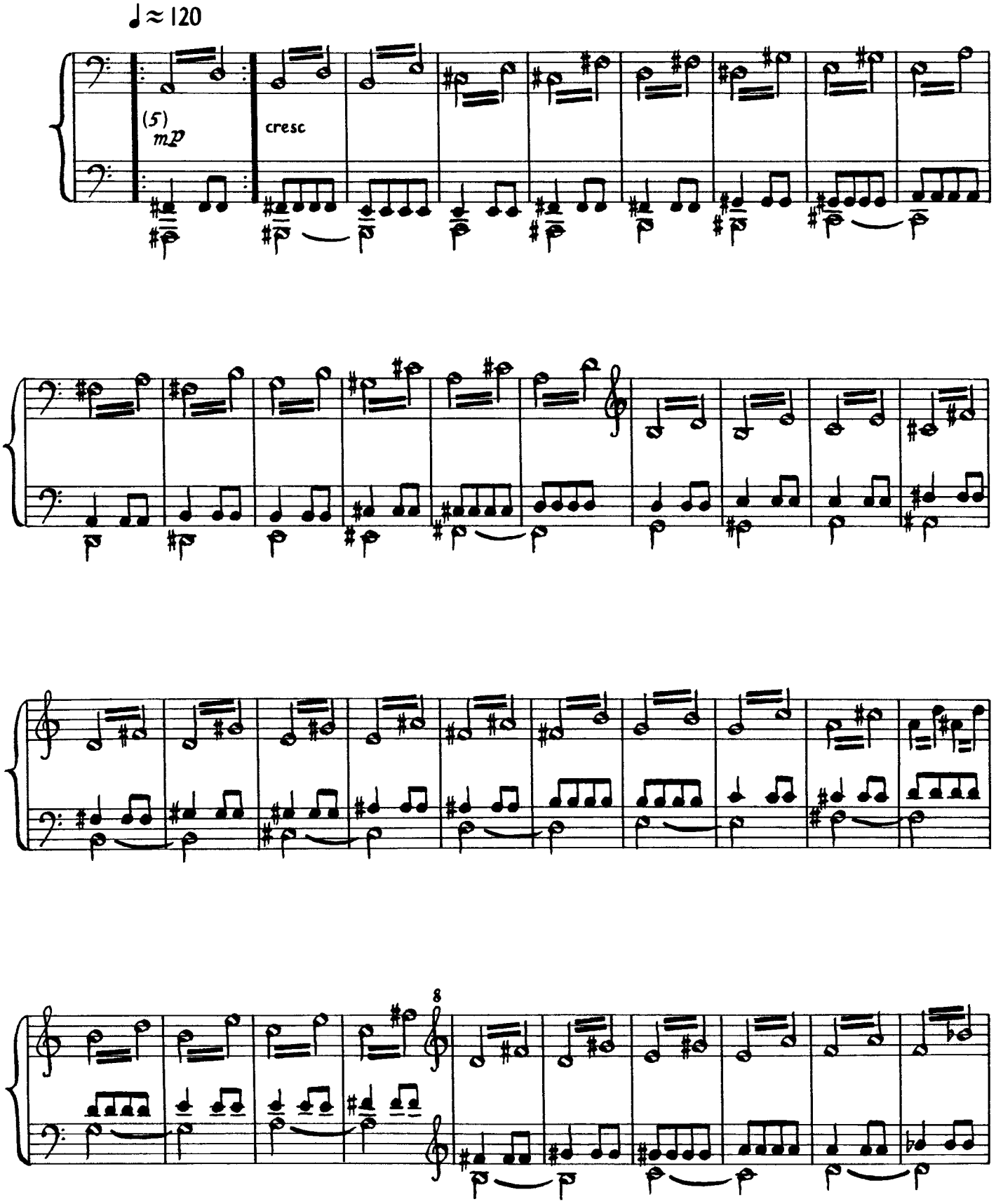


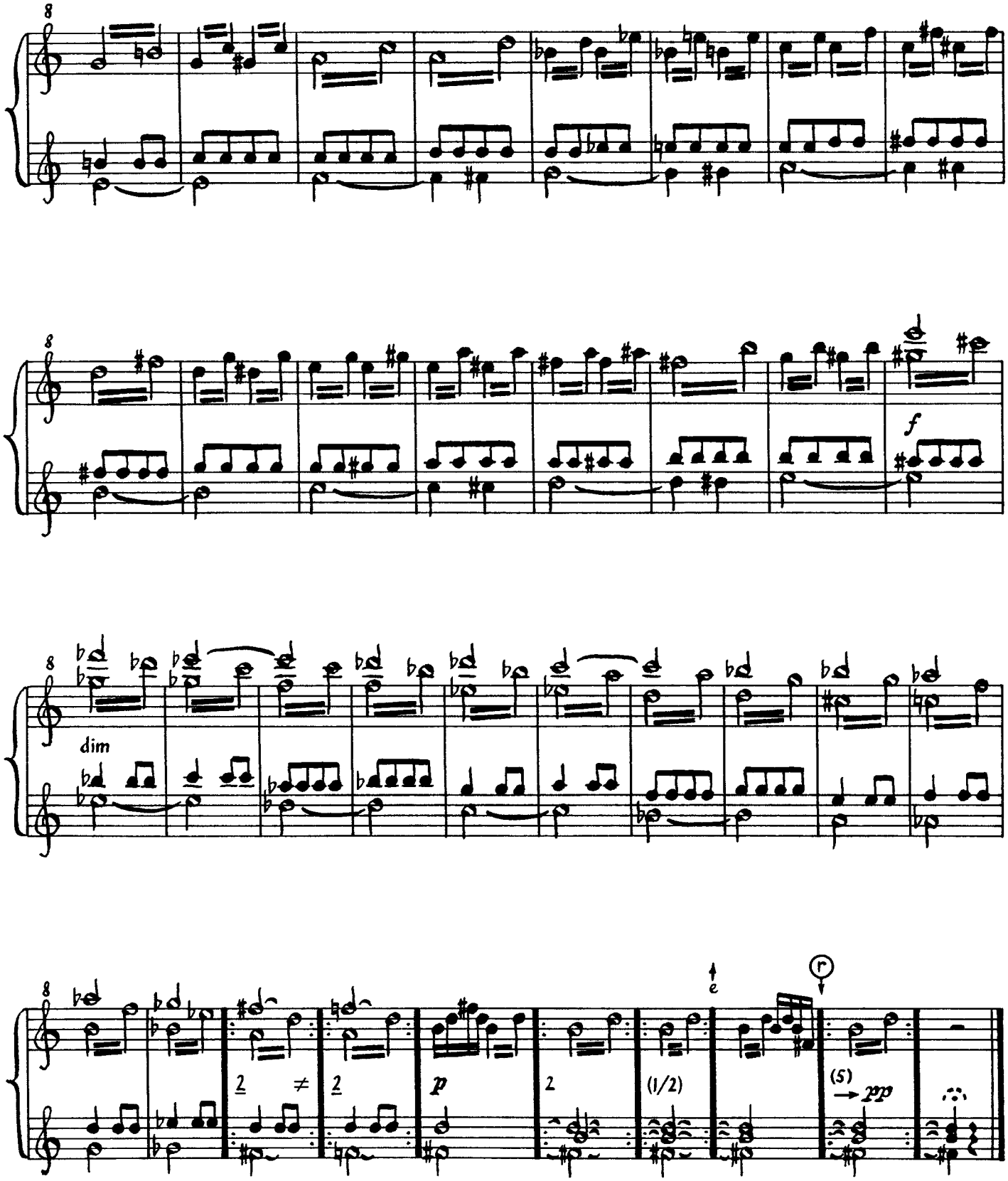

♩≈90-100
p

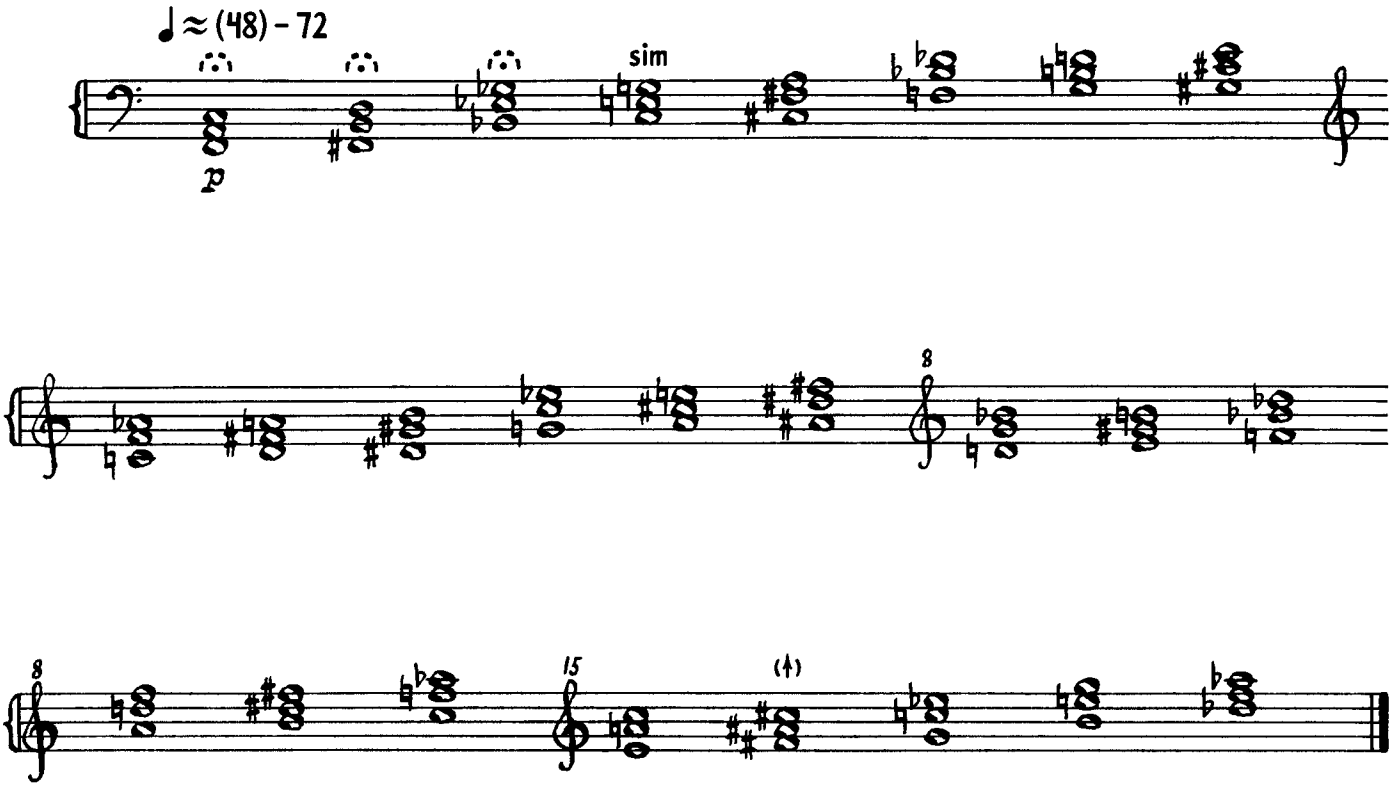


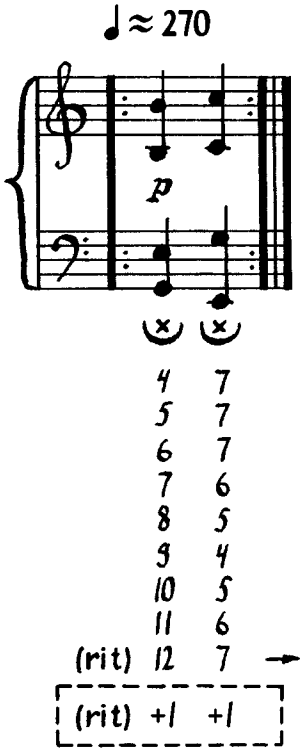

♩ ≈ 90 - 100
mp

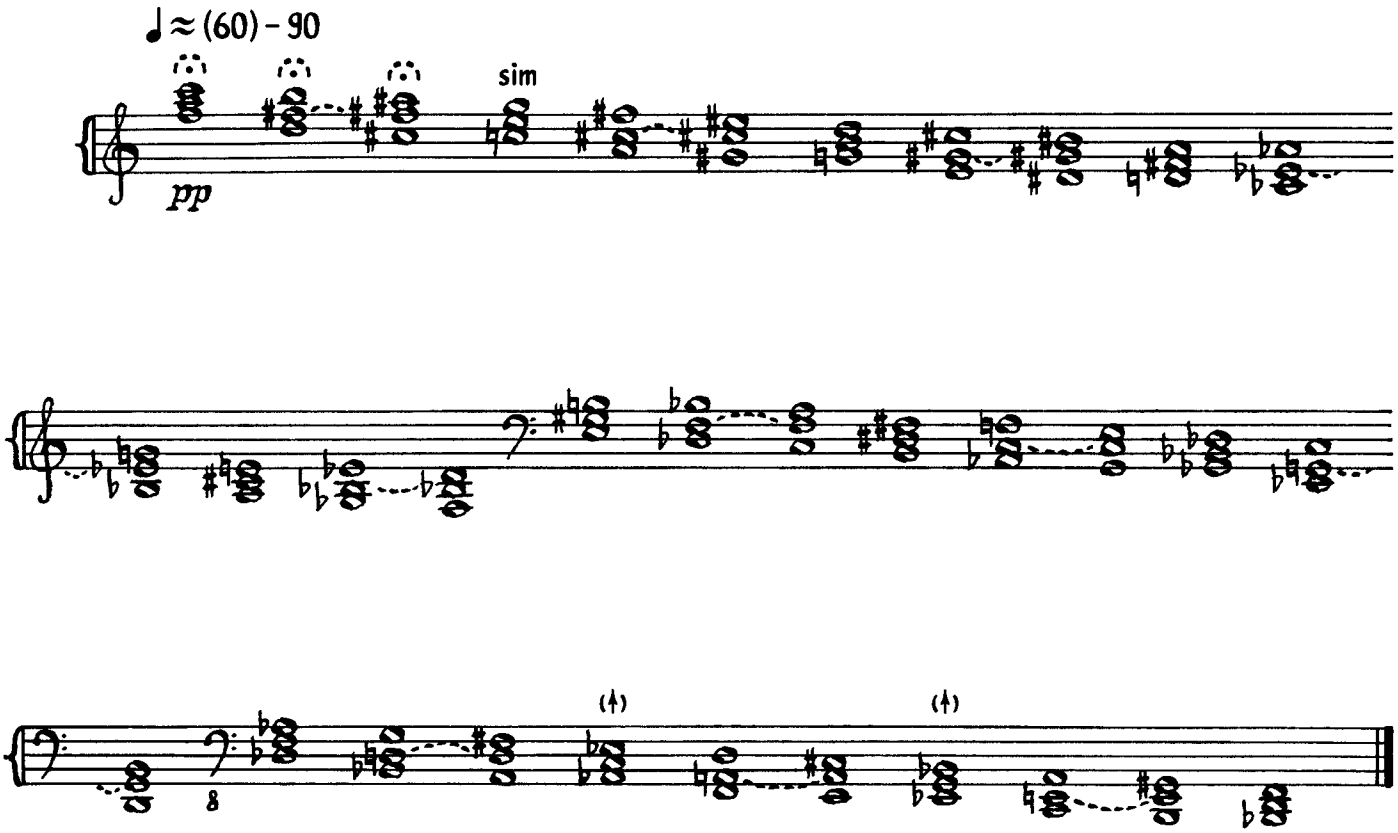

(e)
♩ ≈ 90 - 144 rubato
ppp
3/5
quasi cello
(3/5)
8
(3)
(2/3)
2

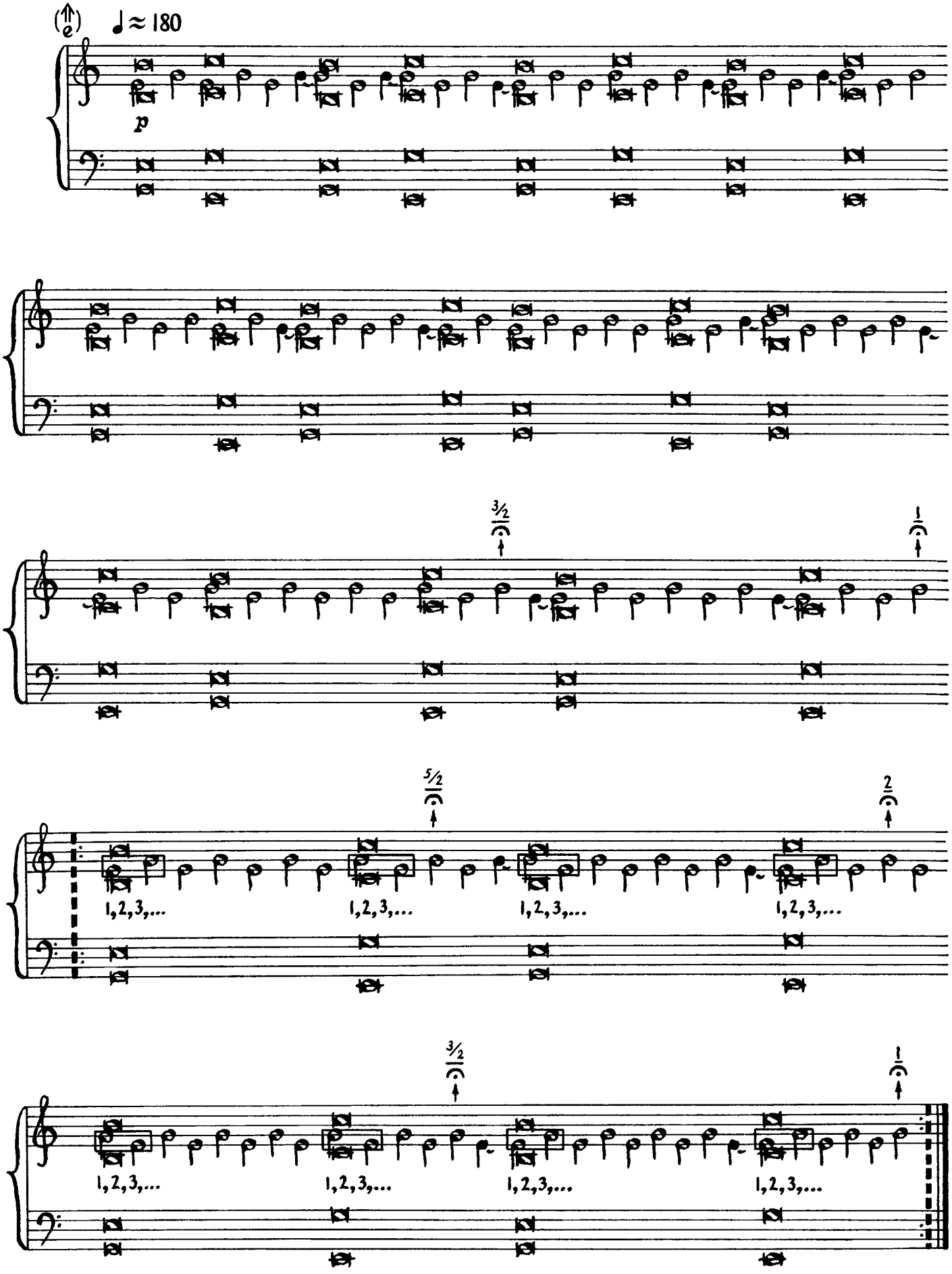

♩≈120
(5)
mp
cresc
8

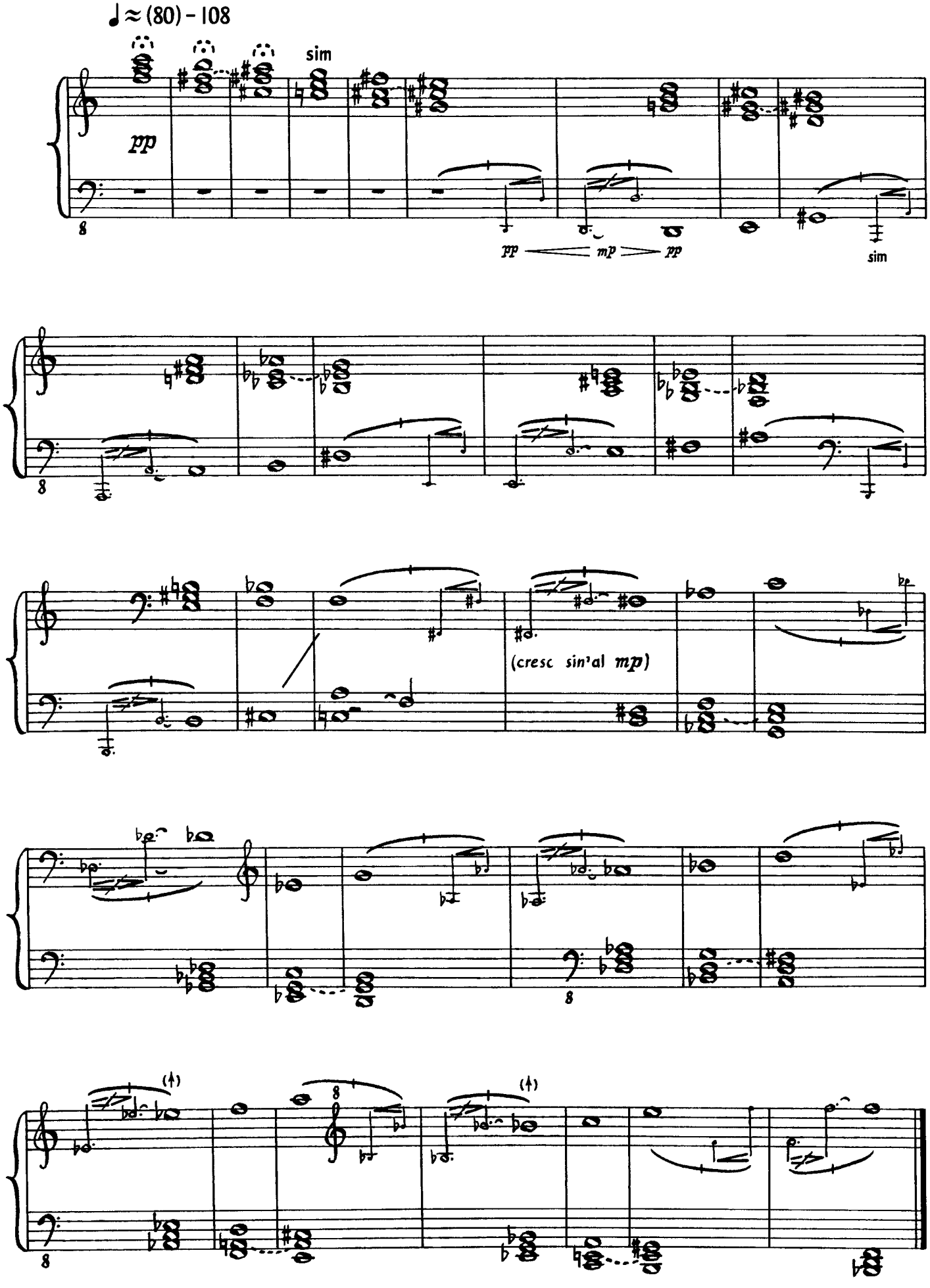

8
8
f
8
dim
8
e
r
2
≠
2
p
2
(1/2)
(5)
→ pp

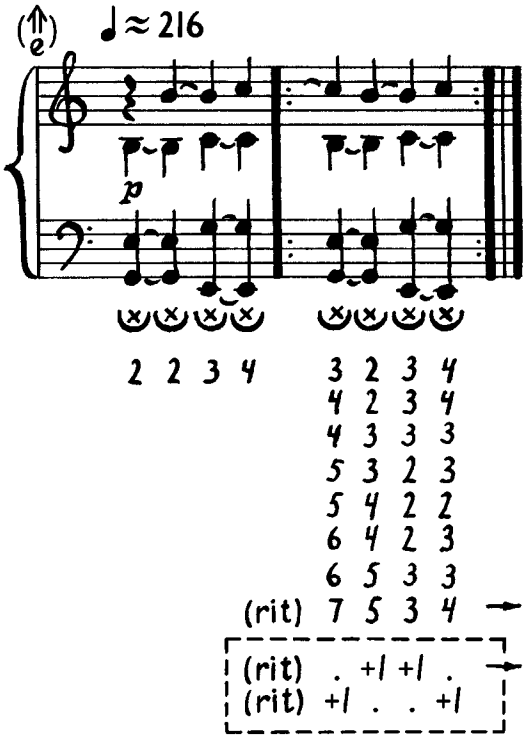

♩≈(48)-72
sim
p
8
8
15
(↑)

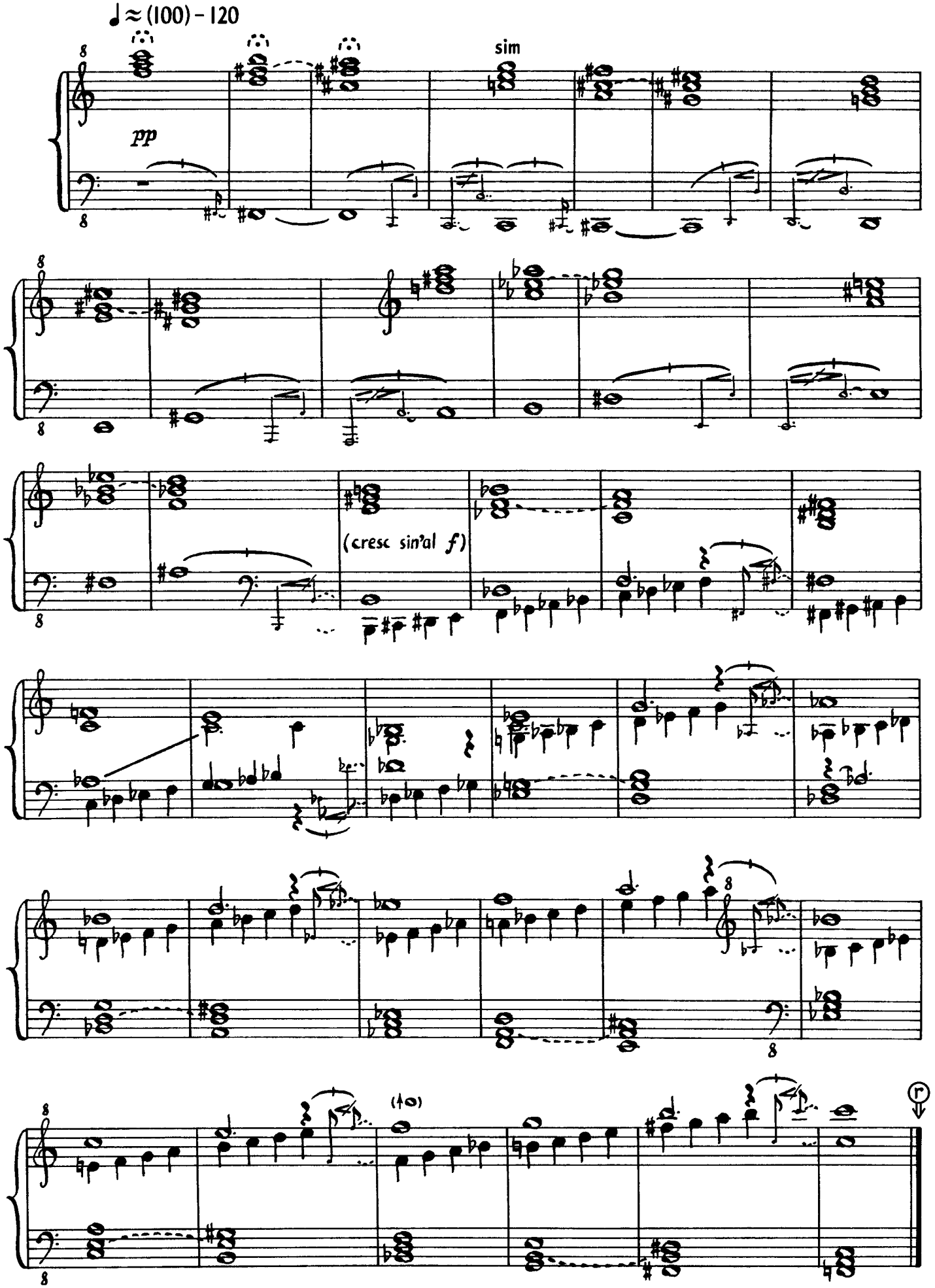

♩≈270
p
4 7
5 7
6 7
7 6
8 5
9 4
10 5
11 6
(rit) 12 7
(rit) +1 +1

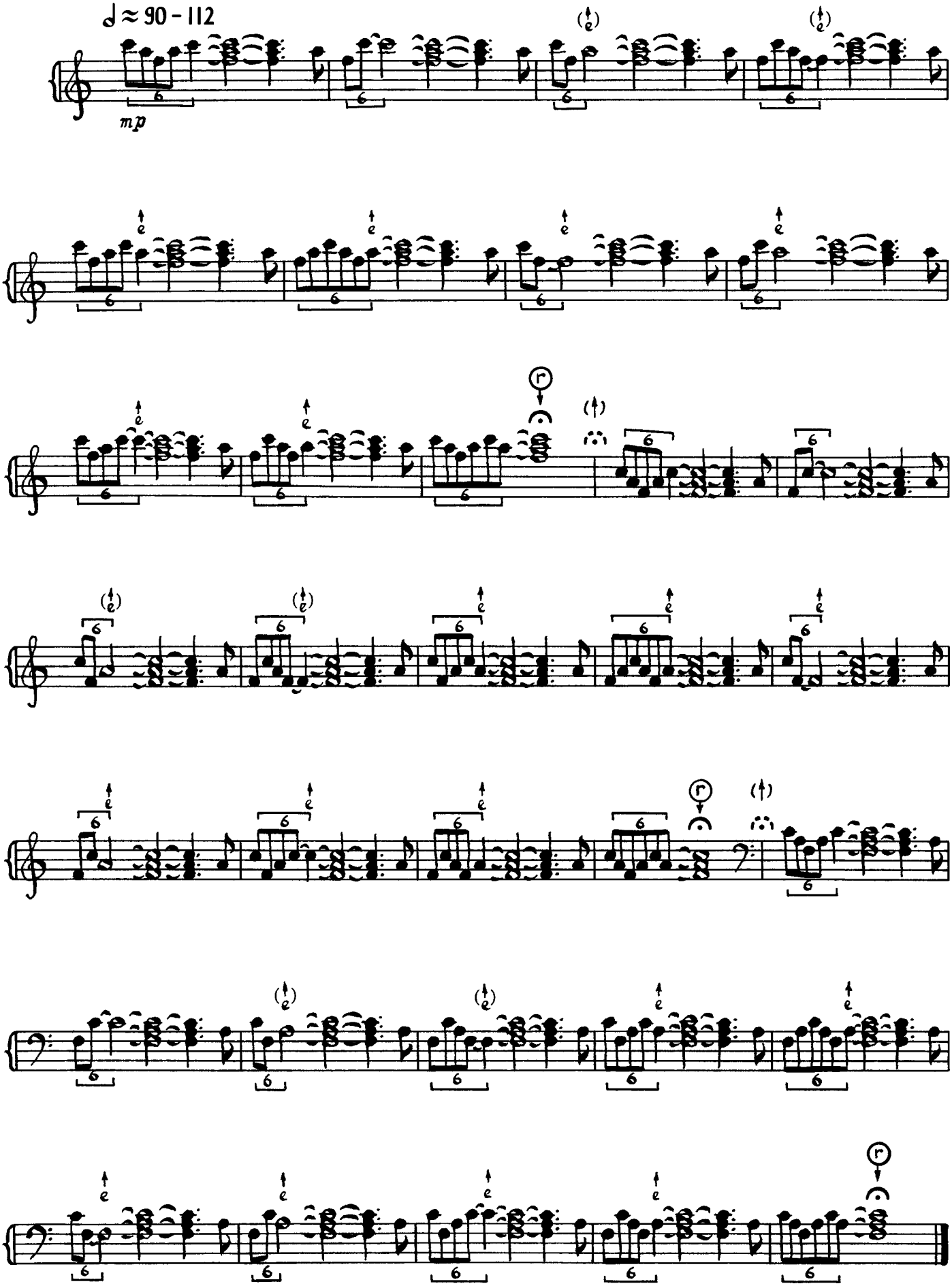

♩≈(60)-90
sim
pp
8

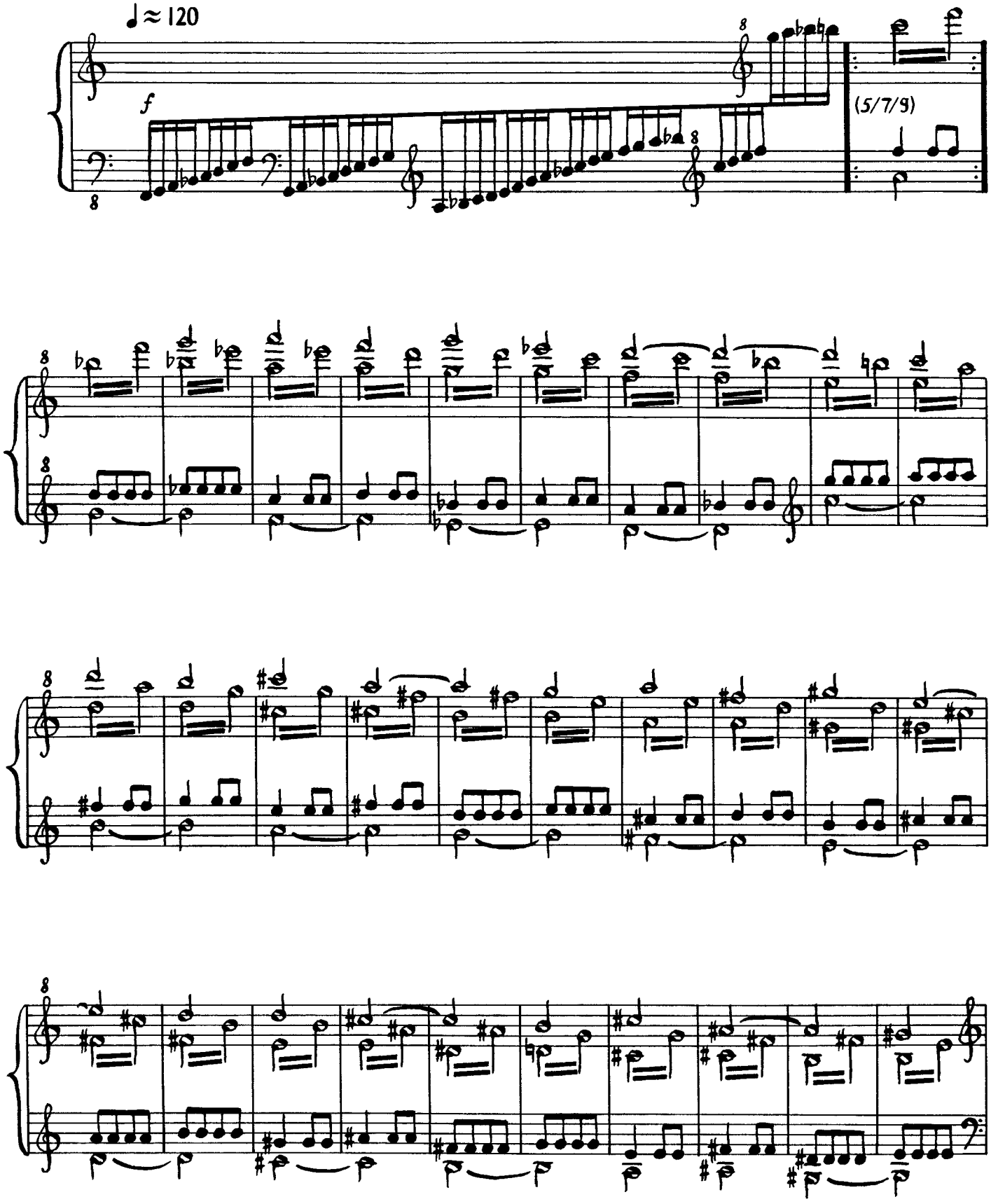

(e)
♩≈180
p
3/2
1
5/2
2
1,2,3,...
1,2,3,...
1,2,3,...
1,2,3,...
3/2
1
1,2,3,...
1,2,3,...
1,2,3,...
1,2,3,...

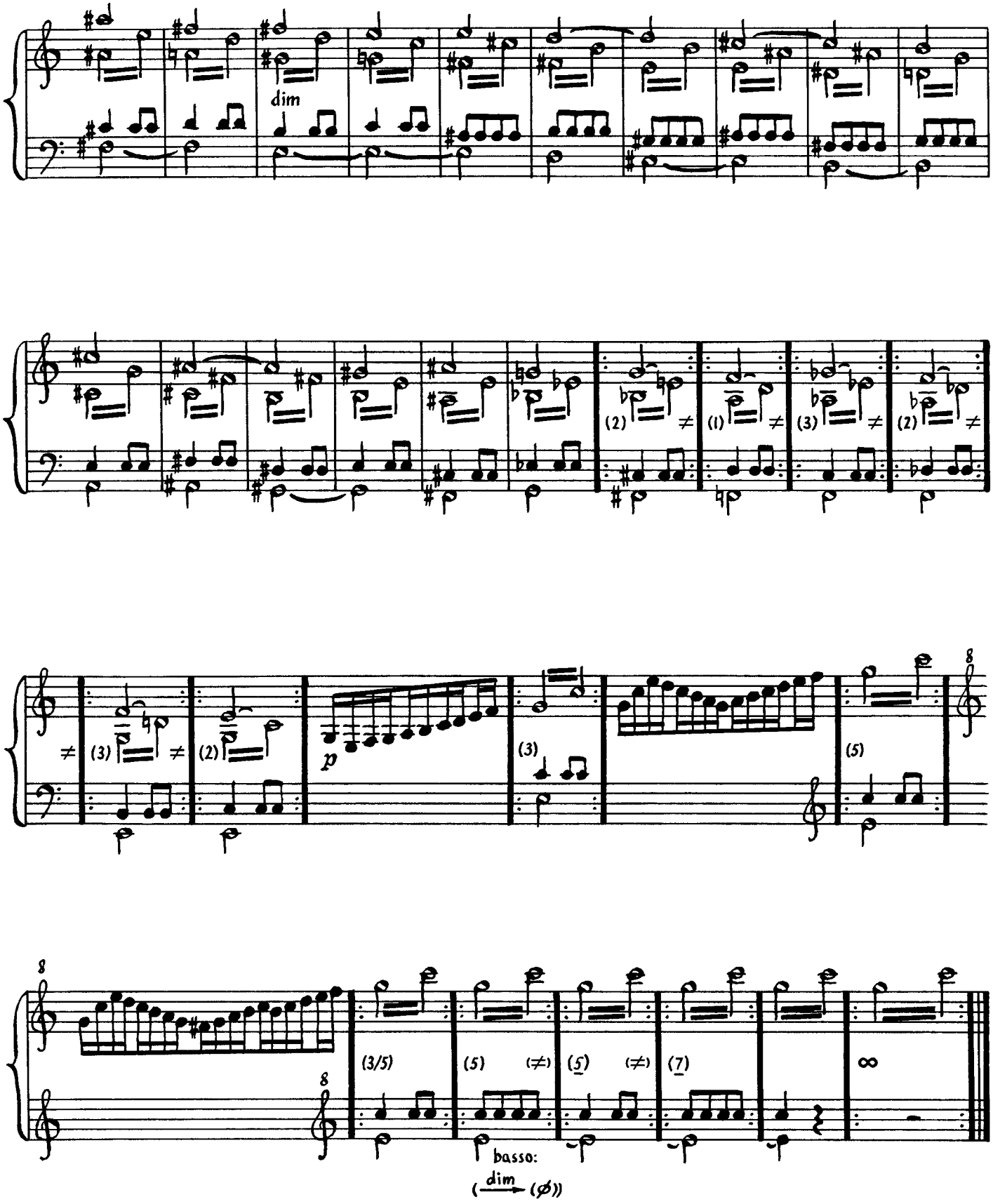

♩≈(80) - 108
sim
pp
pp mp pp
sim
(cresc sin'al mp)

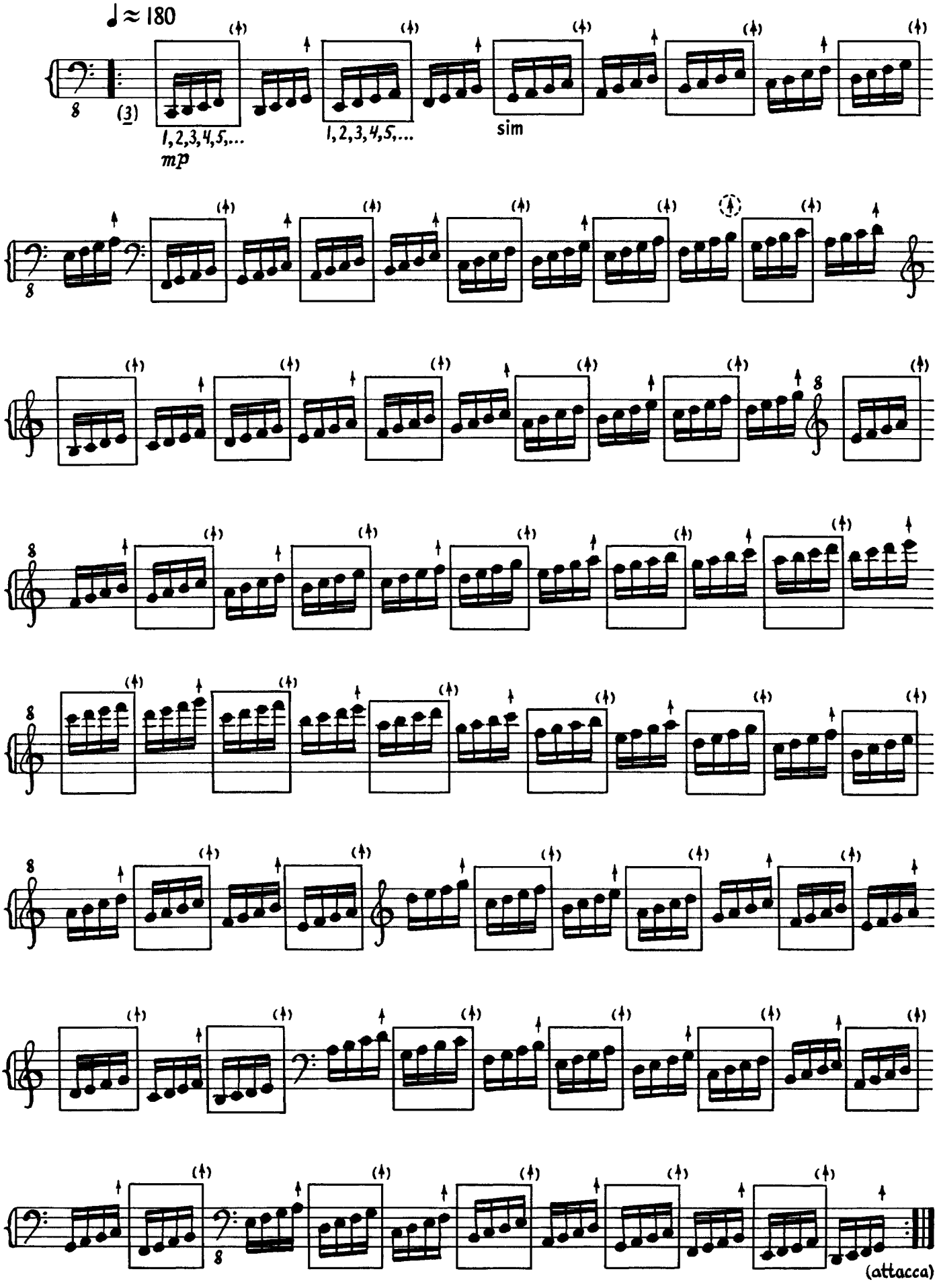

(e)
♩≈216
p
2 2 3 4
3 2 3 4
4 2 3 4
4 3 3 3
5 3 2 3
5 4 2 2
6 4 2 3
6 5 3 3
(rit) 7 5 3 4
(rit) . +1 +1 .
(rit) +1 . . +1

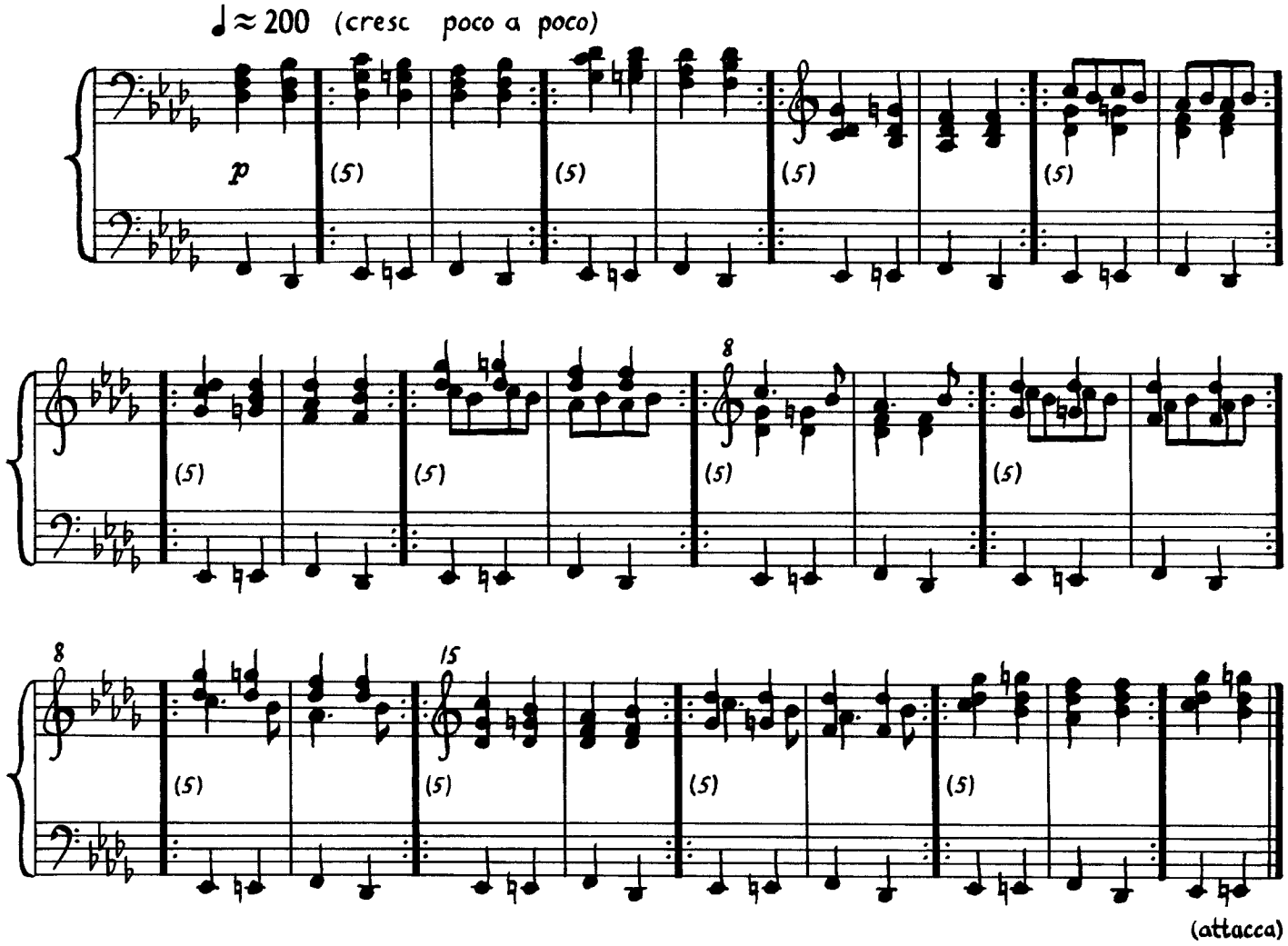

♩≈(100) – 120
sim
pp
(cresc sin'al f)
(to)

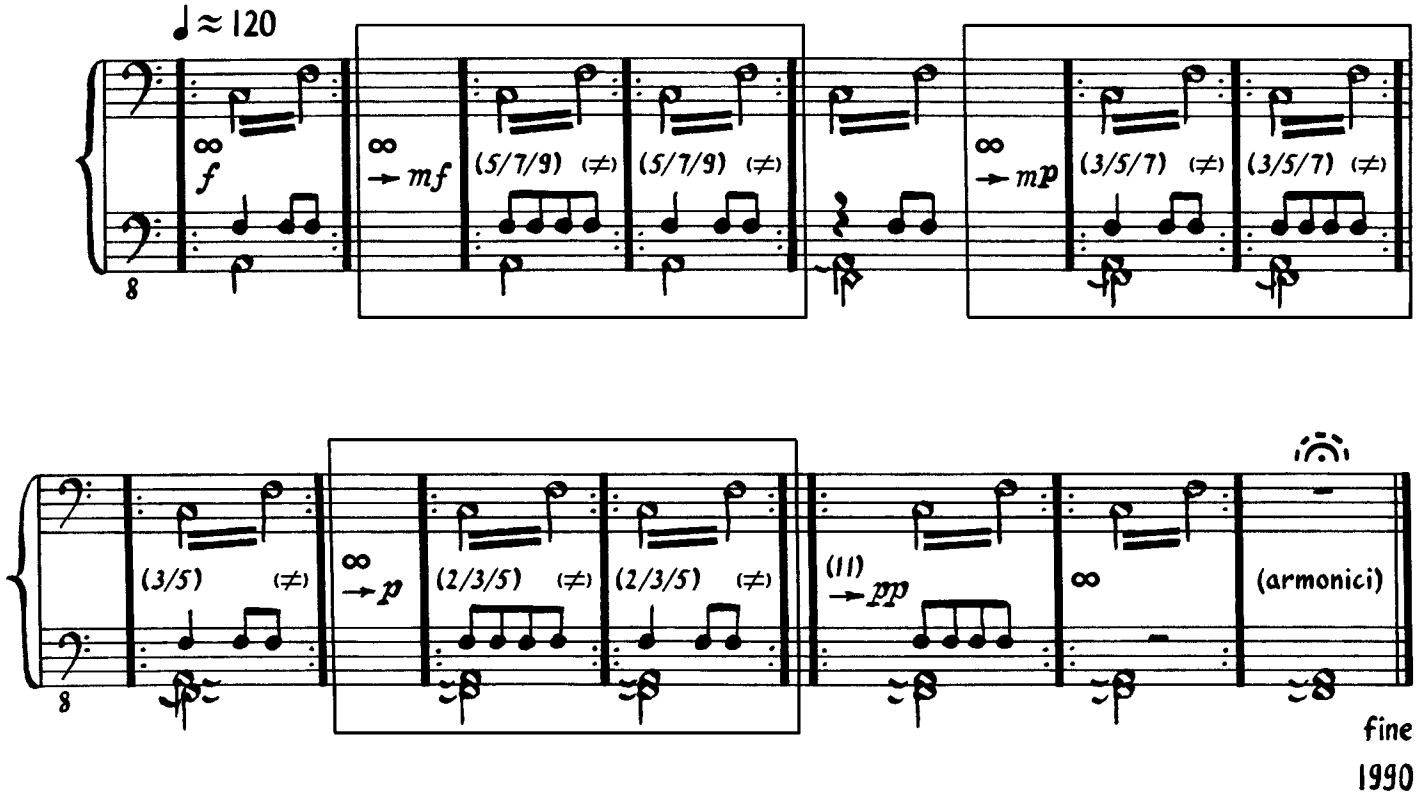

♩≈90-112
mp


♩≈120
f
(5/7/9)


dim
(2)
(1)
(3)
(2)
(3)
(2)
p
(3)
(5)
8
8
8
(3/5)
(5)
(5)
(7)
basso:
dim


♩≈180
(3)
1,2,3,4,5,...
mp
1,2,3,4,5,...
sim
(attacca)


♩≈200 (cresc poco a poco)
p
(5)
8
15
(attacca)


♩≈120
f
mf
(5/7/9) (≠)
mp
(3/5/7) (≠)
(3/5) (≠)
p
(2/3/5) (≠)
(11)
pp
(armonici)
fine
1990