Sergei Zagny

Pieces No. 5, 5a

piano

1999

ZNGA

Zagny Edition 1999
Score 005
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Thanks to Anton Rovner (Piece No. 5) and Peter Ringwood (Pieces No. 5 and 5a)
for corrections in the English text.

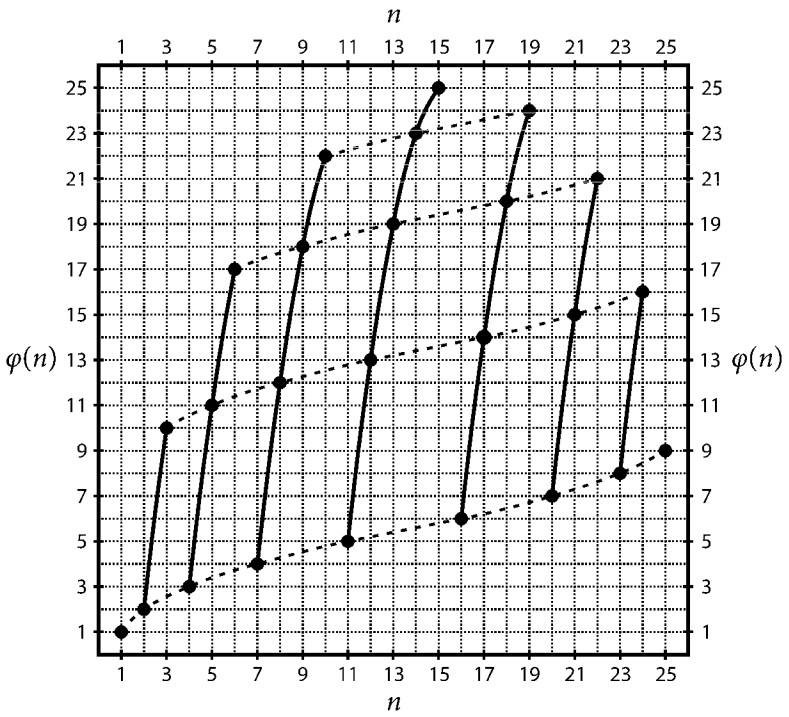
Сергей Загний

Пьесы № 5, 5а

фортепиано

1999

ZNAGY

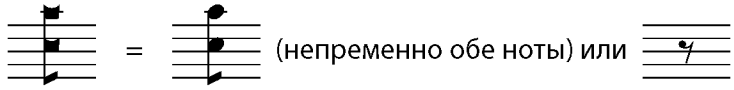

n
1 3 5 7 9 11 13 15 17 19 21 23 25
φ(n)
25 23 21 19 17 15 13 11 9 7 5 3 1
n

Обозначения

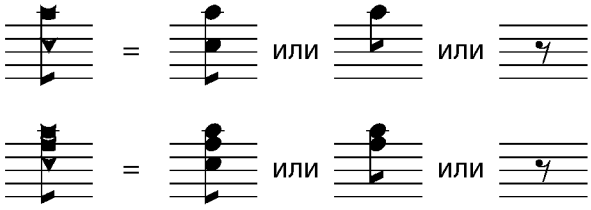
Ноты, имеющие форму , , , или , исполняются как ноты либо как паузы — по желанию исполнителя. Форма нотной головки отображает предполагаемую вероятность, с какой данная нота прозвучит:

= непременно нота (максимальная вероятность);
= почти наверное нота;
= …
= …
= скорее всего, пауза;
= непременно пауза (минимальная вероятность).

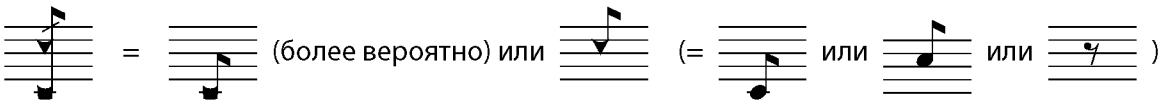
Если ноты располагаются на одном штиле, то ноты и имеющие одинаковую вероятность («вес»), могут появляться только вместе, например:



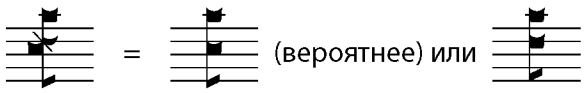
— а ноты меньшего веса могут звучать только если звучат ноты бóльшего веса:



(«или») = если стоит на штиле над/под всеми нотами, то может быть выбрана только одна нота (которая может исполняться и как пауза, если форма ноты — , , или):



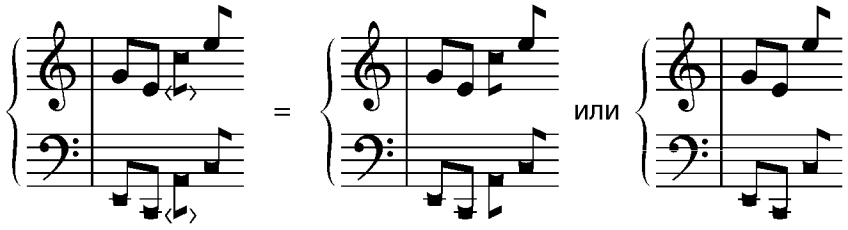
Если «» стоит на штиле между двумя нотами, то выбирается одна из этих двух (вес всей «пары» равен весу бóльшей из двух нот):



(«и/или»):

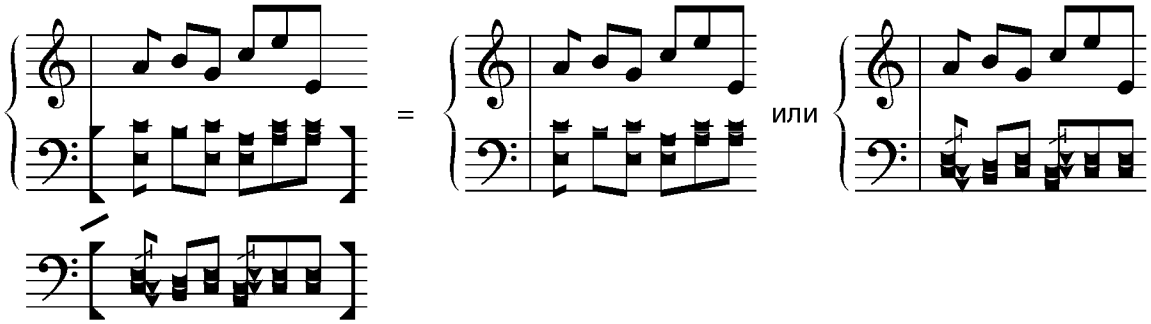
(«или» для форм) = выбираются все ноты одной формы:

〈 〉 = нота (или пауза) в угловых скобках может быть пропущена (вместе с такими же нотами в других голосах):



Скорее всего, однако, все такие ноты нужно исполнять (если же их пропускать, то, по-видимому, также все).

Выбор между секциями:



(Выбираемые секции ограничены скобками [ ] и отделены друг от друга знаком «/».)

, , или = нота, длительность которой определяется контекстом.

= пауза, длительность которой определяется контекстом.

= возможность лиги.

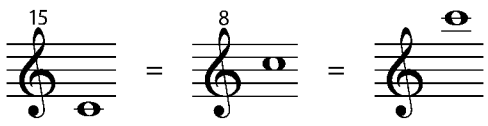
= звучание может возникать, прекращаться и возобновляться в любой точке в пределах данной длительности, т.е.:

= длительность, которая будет, скорее всего, увеличена за счёт последующей длительности.

rit = сразу после «» исходный темп восстанавливается.

(2–3) = длительность, к которой эта фермата относится, должна быть увеличена, скорее всего, в 2-3 раза.

Ключи:



~ = *tempo rubato.*

Случайные знаки действительны только для нот перед которыми они непосредственно стоят.

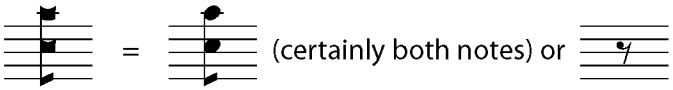
Сергей Загний, 10 апреля 1999 г.

Symbols

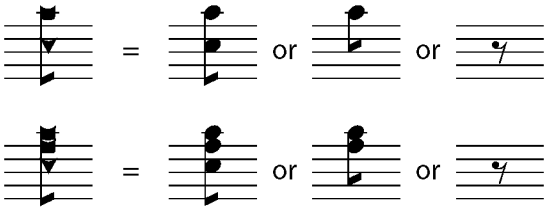
Notes having the form , , or are to be played as notes or as pauses according to the performer's will. Notehead shape represents the supposed probability of whether a given note will sound:

= necessarily a note (maximal probability);
= almost certainly a note;
= …
= …
= most probably a pause;
= necessarily a pause (minimal probability).

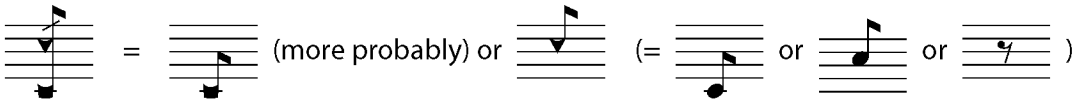
If notes are on the same stem, then notes that have equal probability ("weight") may appear only together, for example:



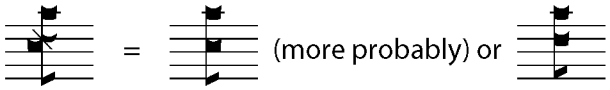
— and notes of less weight may sound only if weightier notes sound:



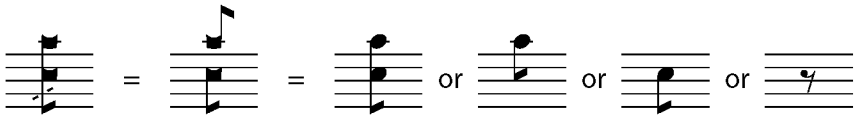
("or") = when placed on the stem above/below all notes it means that only one note may be chosen (which may be performed as a pause as well if a shape of the note is , , or):



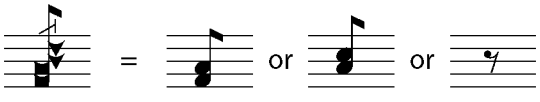
When «» is placed on the stem in between two notes one of them is to be chosen (the weight of the entire "pair" is equal to the weightier among two notes):



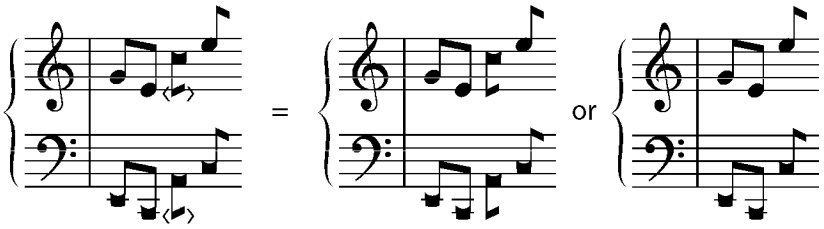
("and/or"):



("or" for shapes) = all notes of the same shape are to be chosen:

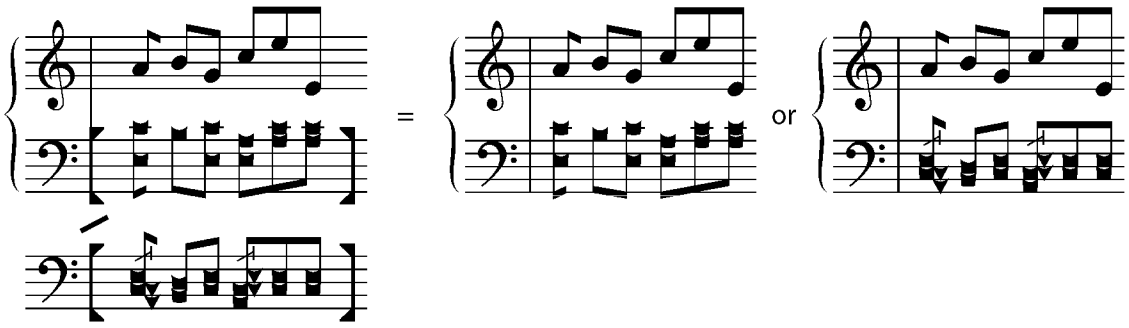


〈 〉 = note (or pause) in angle brackets may be omitted (together with similar notes in the other parts):



Most likely, however, all such notes should be played (if nevertheless they are dropped, then, apparently, all they are).

Choice between sections:



(The alternative sections are bounded in brackets [ ] and separated from each other by a "/" sign.)

|□|, |◇|, or |▷◁| = note the duration of which is determined by a context.

= pause the duration of which is determined by a context.

= possibility of tie.

= the sound may appear, stop and resume at any point within a given duration, i.e.:

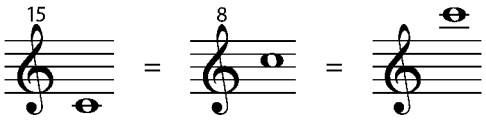
= (or even , where is an indefinite duration).

= duration which will be, most likely, increased with a respective decrease of the following duration.

rit ___/ = just after "___/" initial tempo resumes.

(2–3) = the duration to which the fermata applies is to be augmented, most likely, 2-3 times.

Clefs:

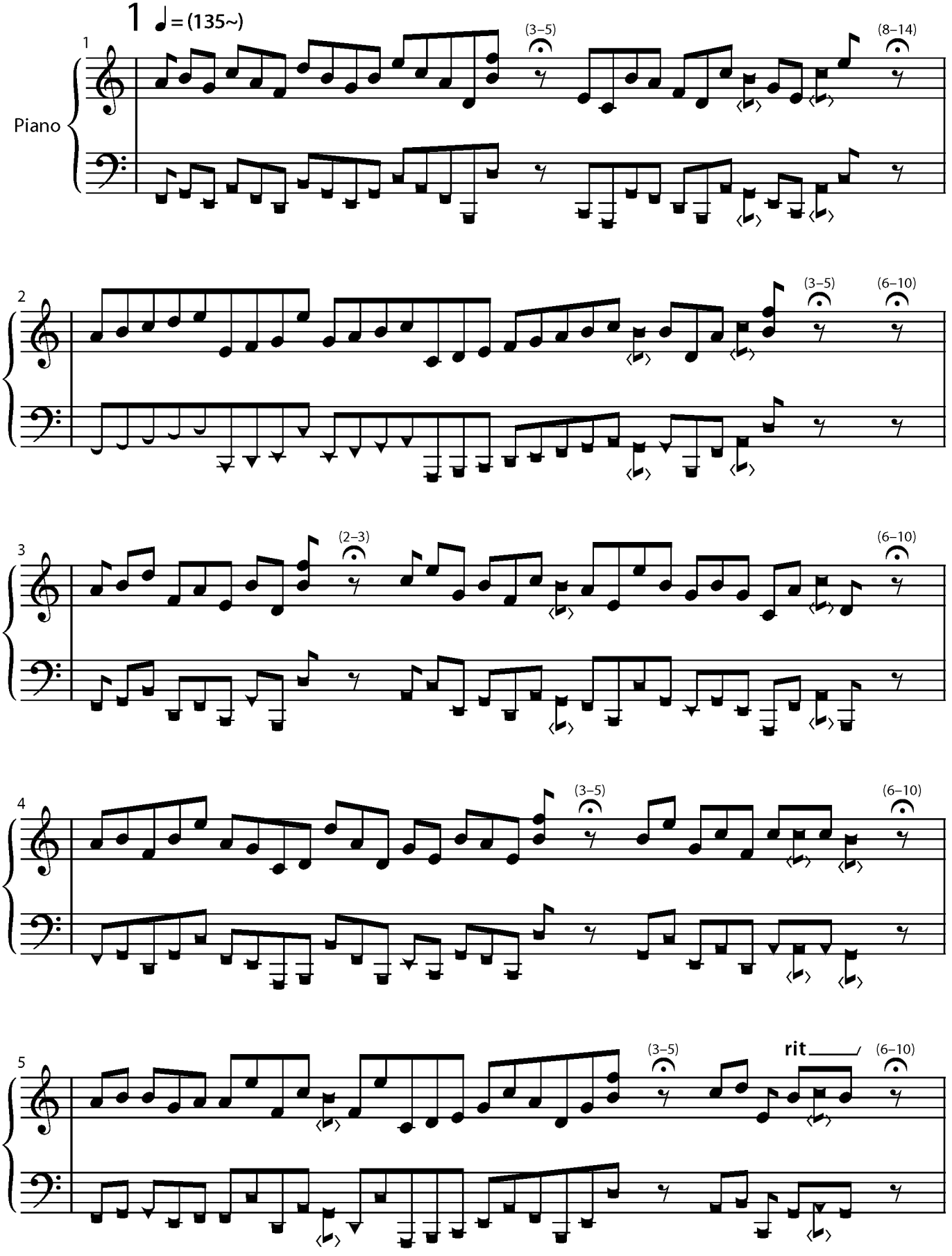


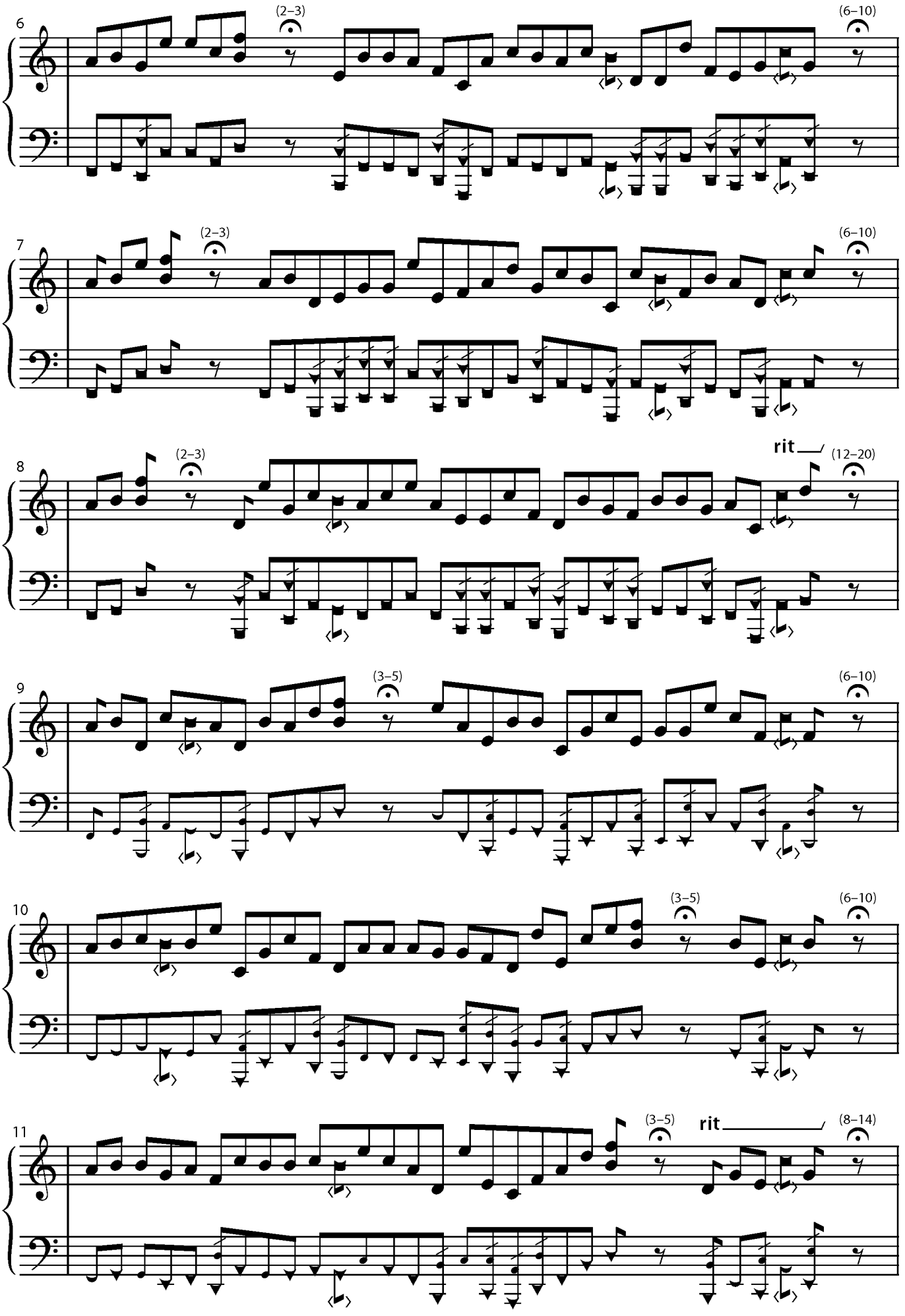
~ = *tempo rubato.*

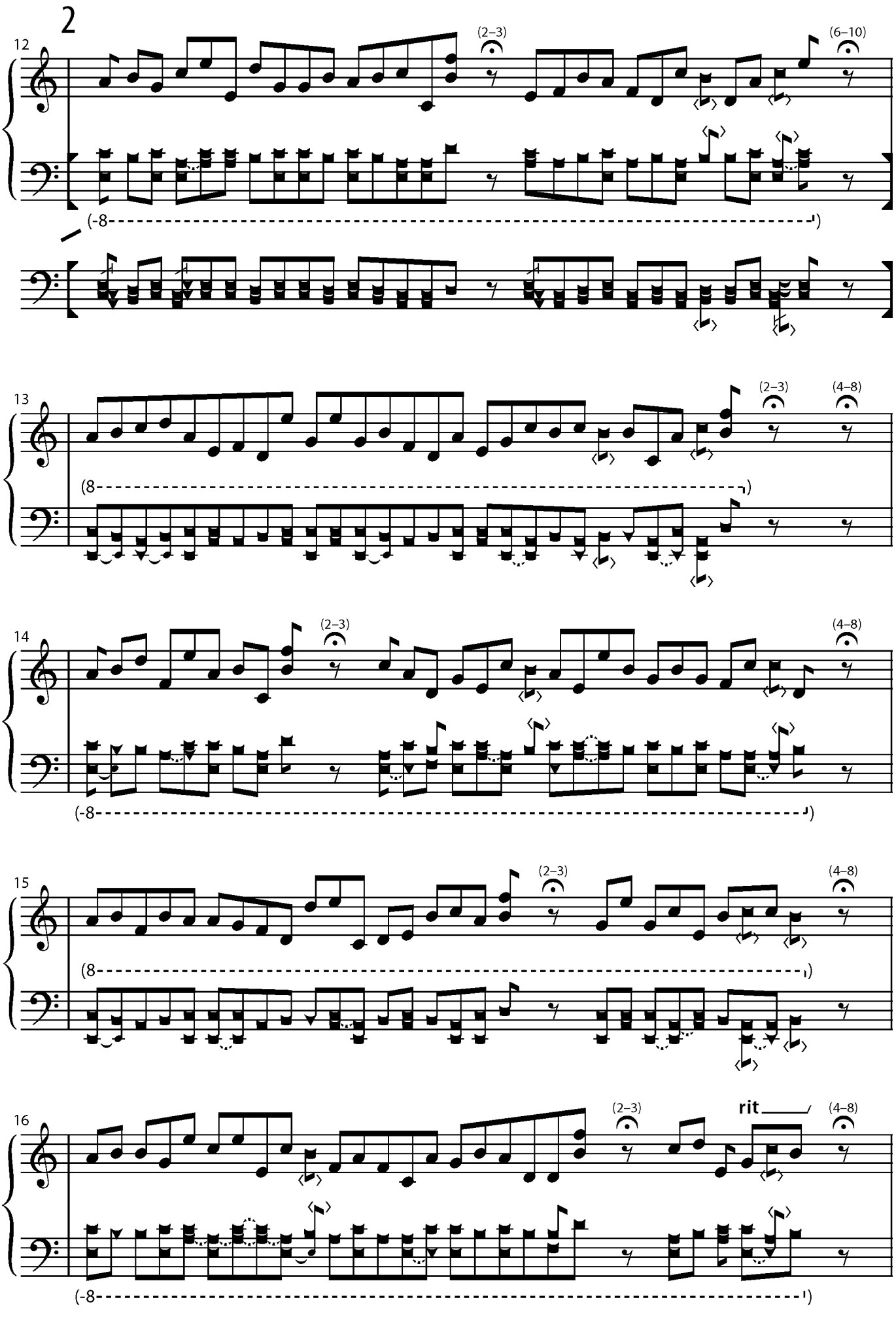
Accidentals apply to the notes which they directly precedes.

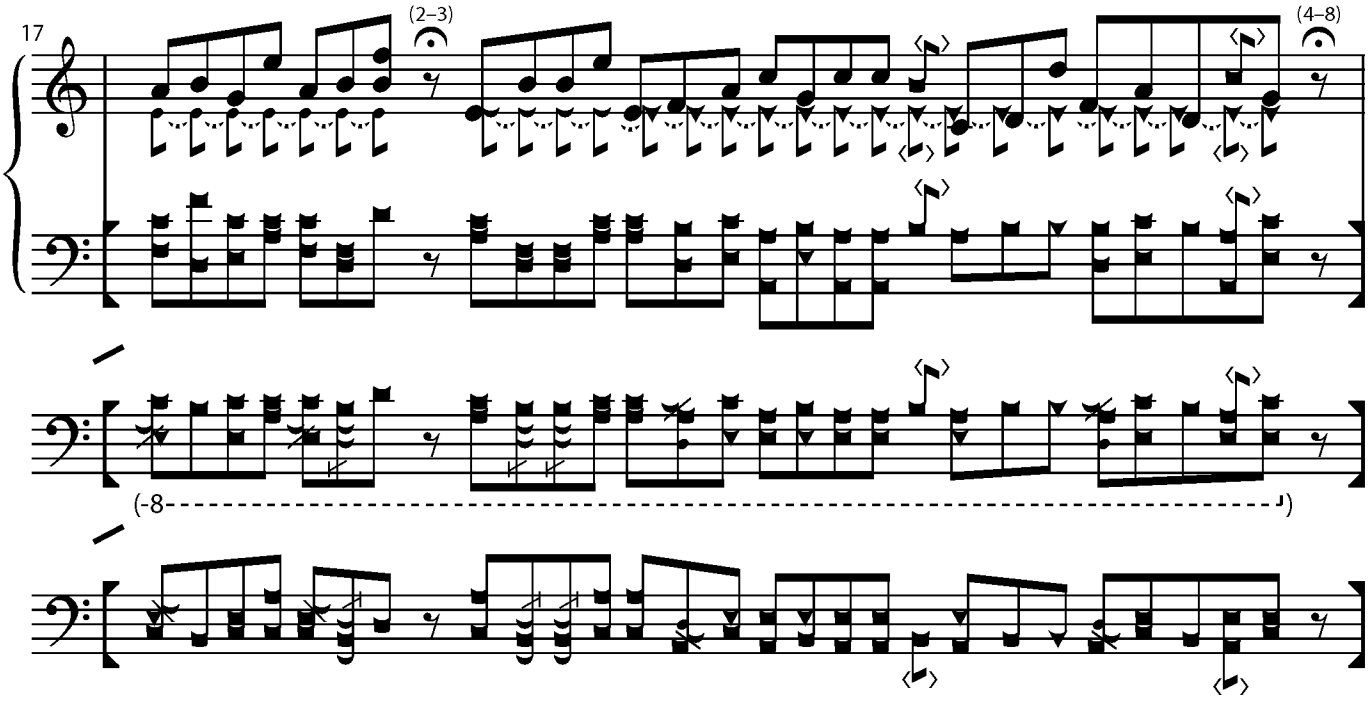
Sergei Zagny, 10 April, 1999.

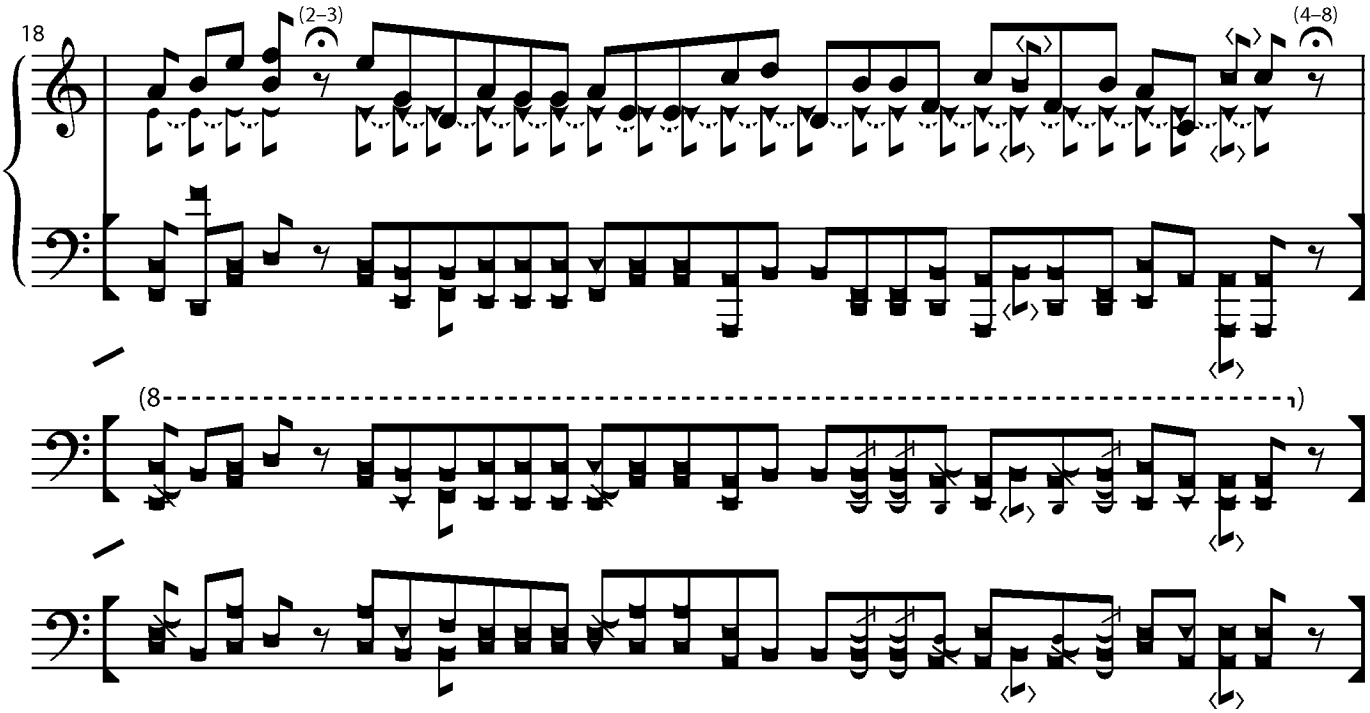
Piece No. 5

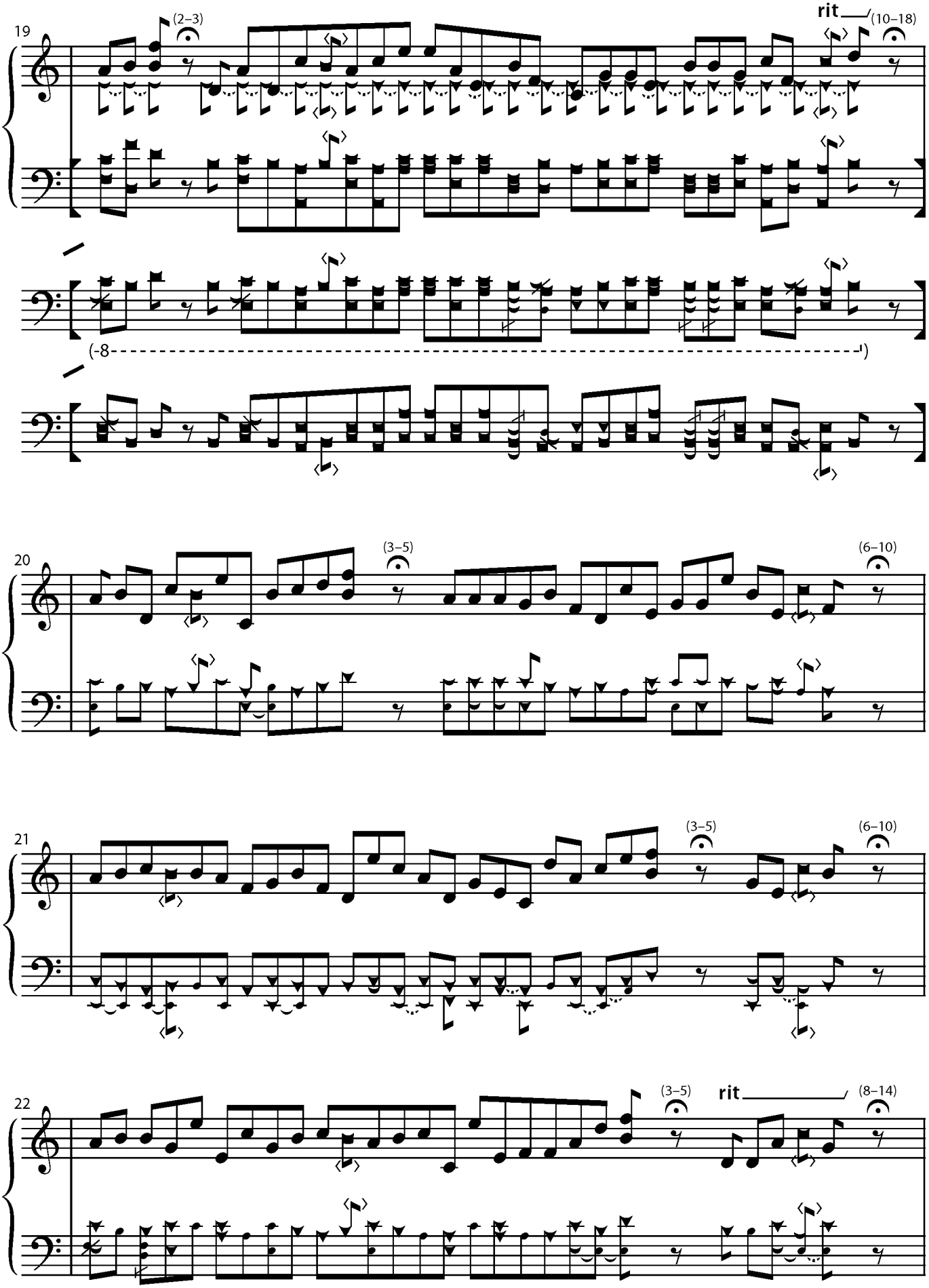


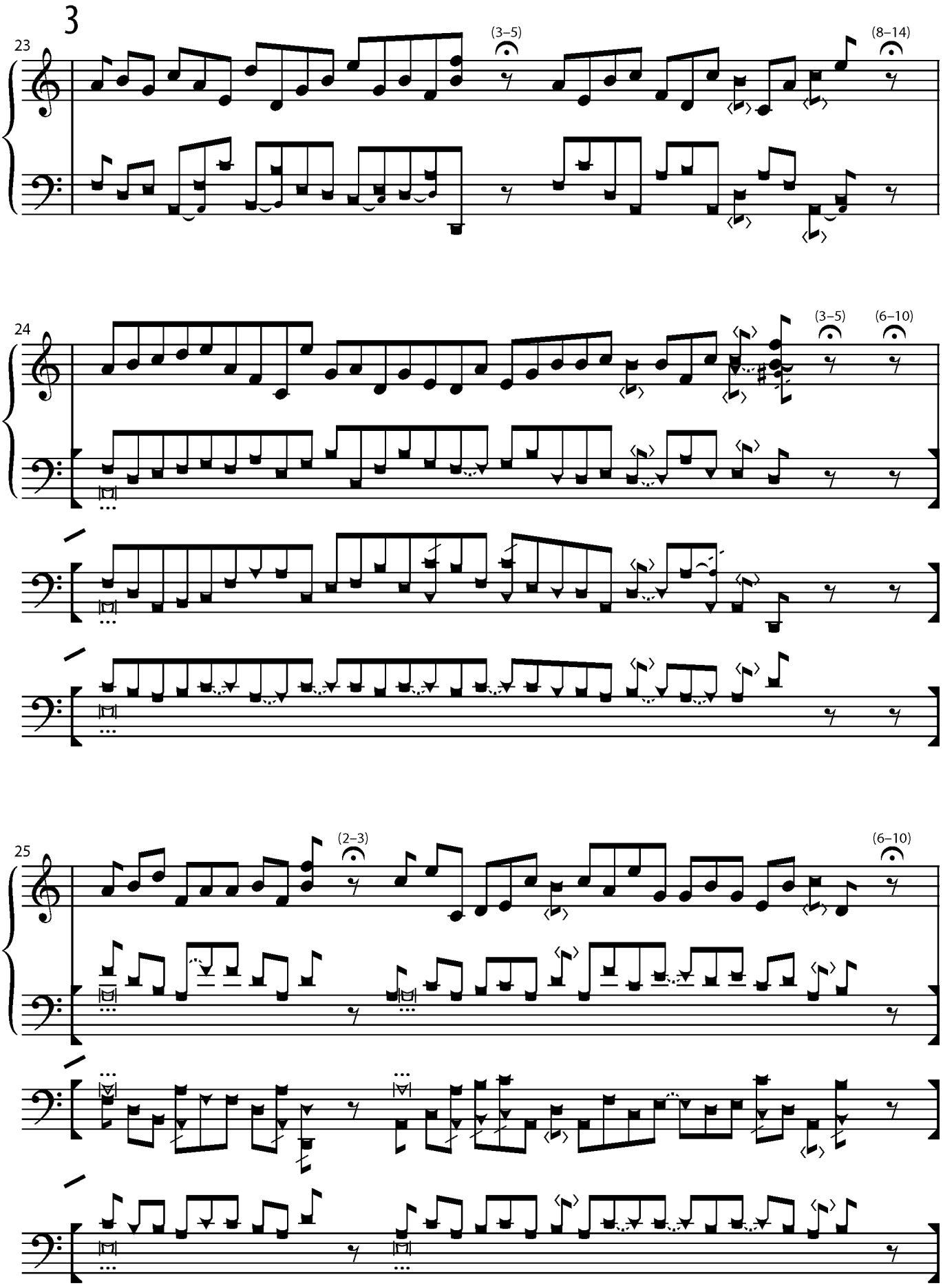

6
(2–3)
(6–10)
7
(2–3)
(6–10)
8
(2–3)
rit
(12–20)
9
(3–5)
(6–10)
10
(3–5)
(6–10)
11
(3–5)
rit
(8–14)

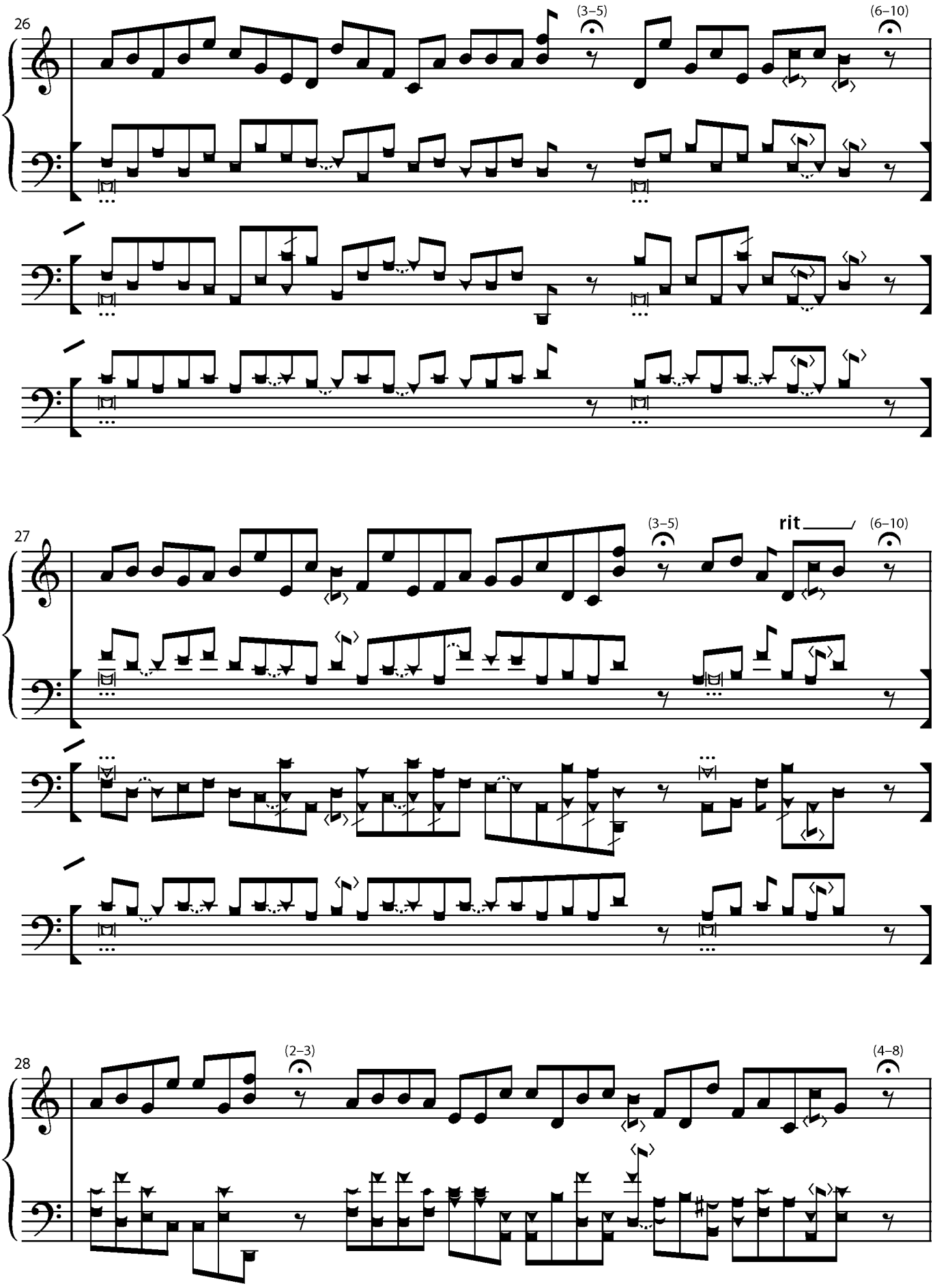

2
12
(2–3)
(6–10)
(-8
13
(2–3)
(4–8)
(8
14
(2–3)
(4–8)
(-8
15
(2–3)
(4–8)
(8
16
(2–3)
rit
(4–8)
(-8

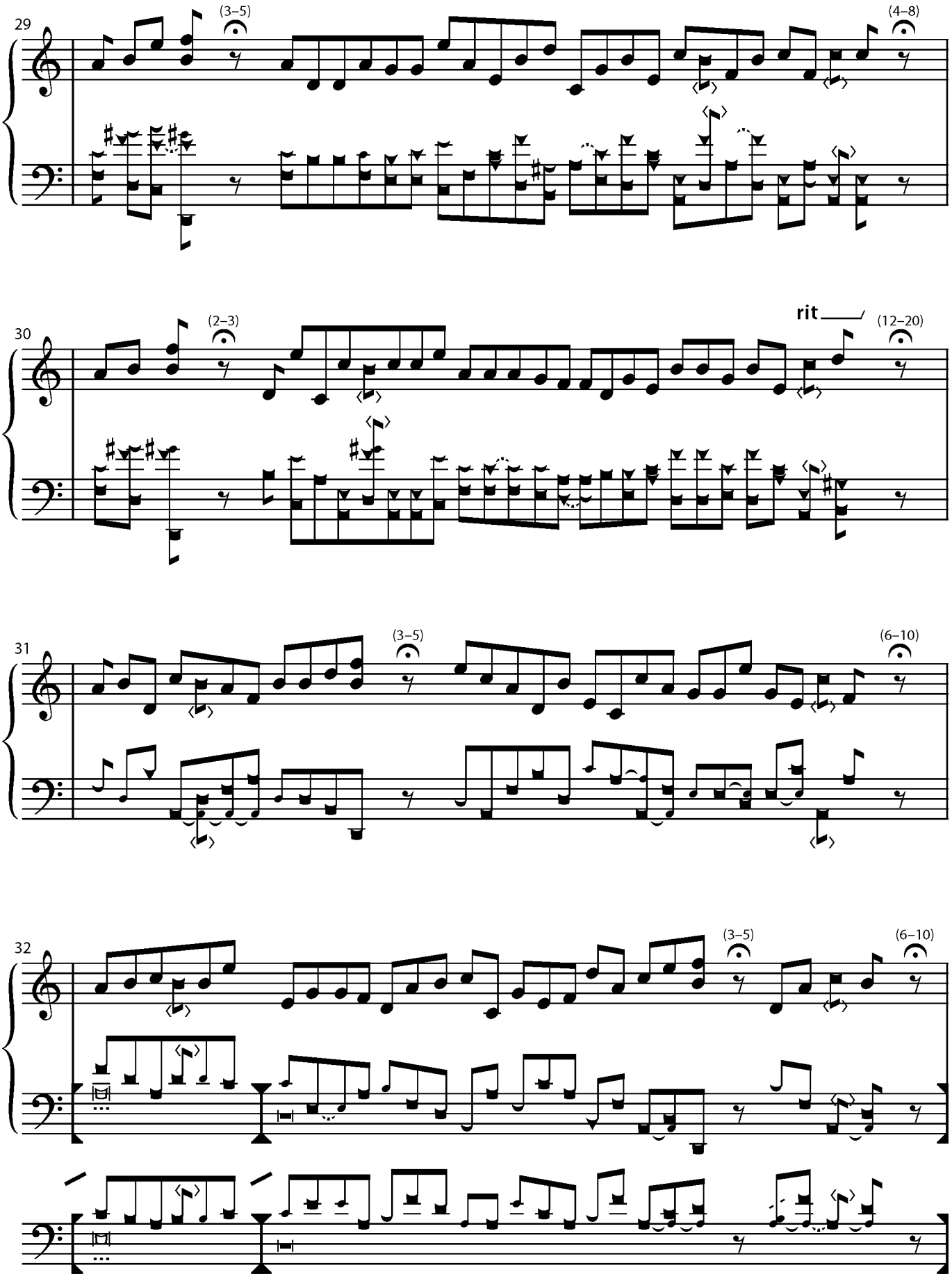

17
(2–3)
(4–8)
(-8

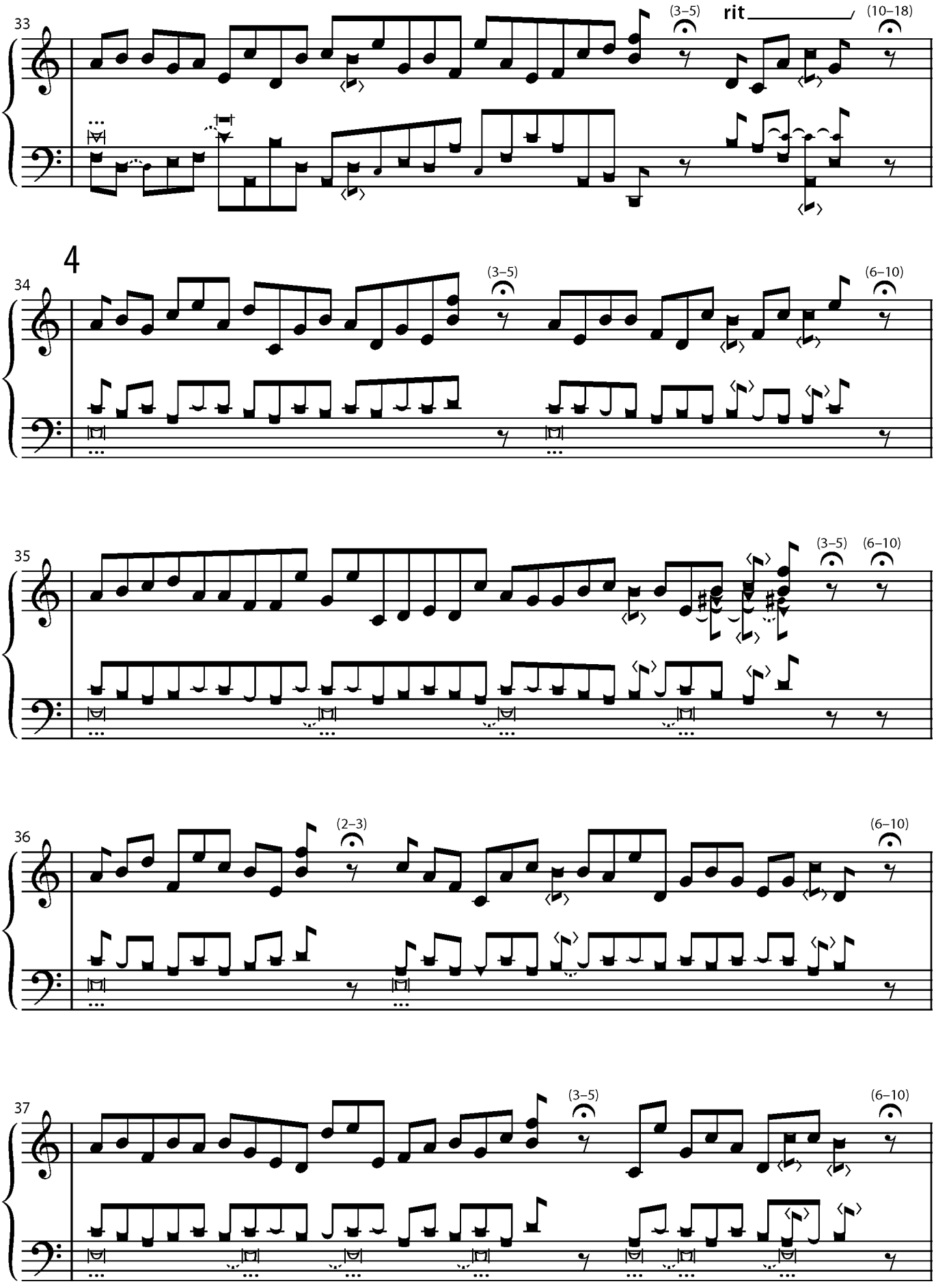

18
(2–3)
(4–8)
(8

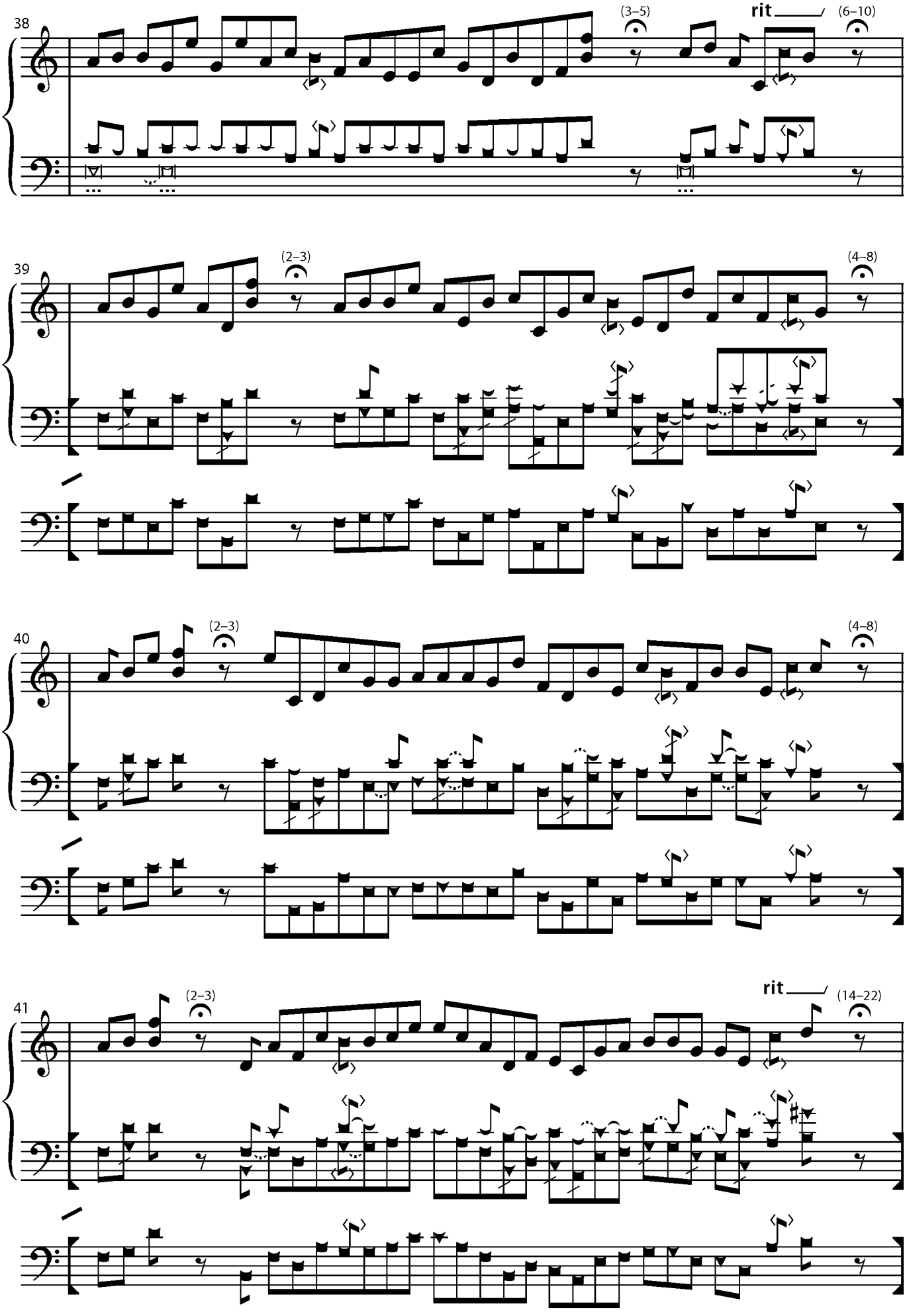

19
(2–3)
rit
(10–18)
(-8
)
20
(3–5)
(6–10)
21
(3–5)
(6–10)
22
(3–5)
rit
(8–14)

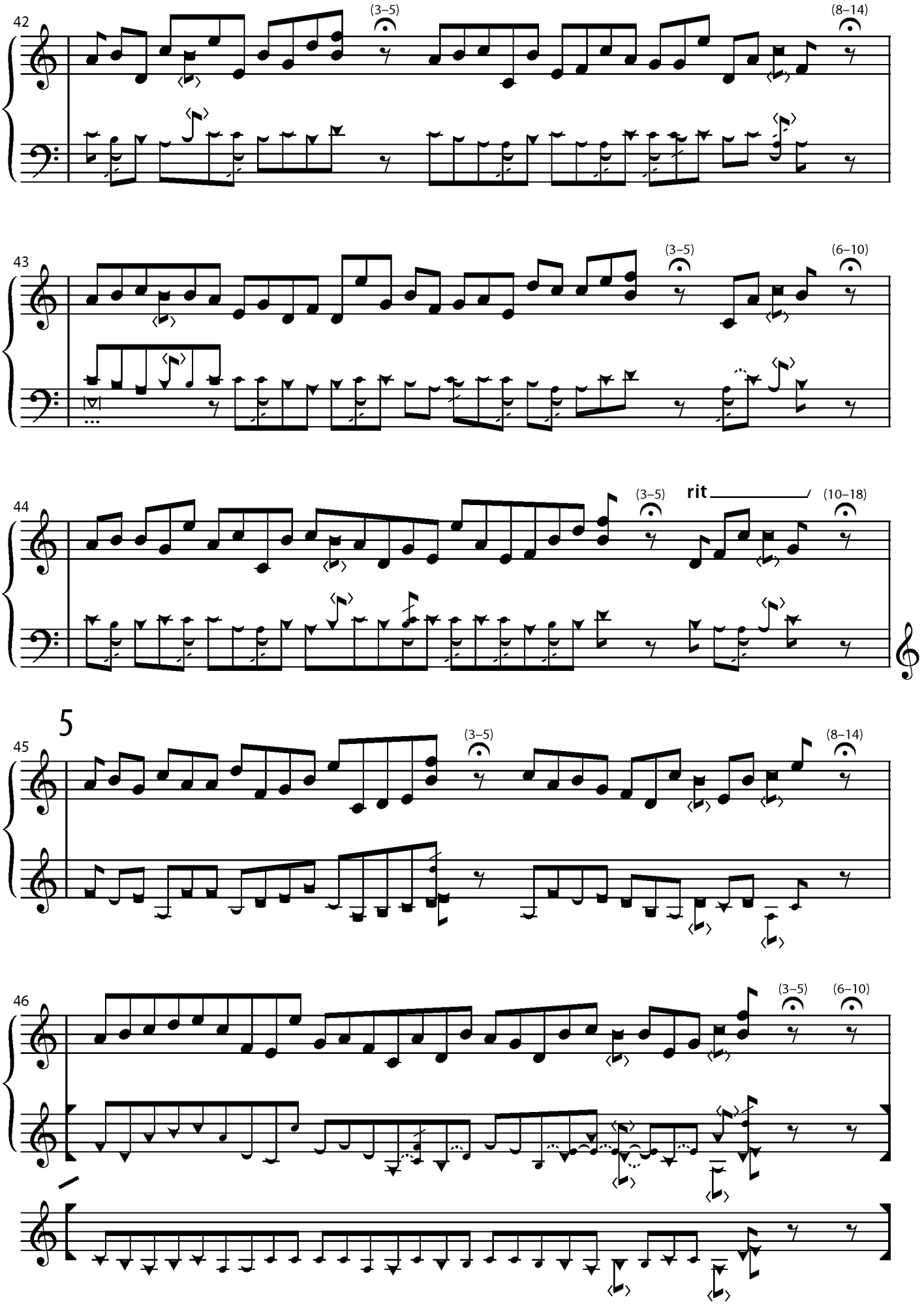

3
23
(3–5)
(8–14)
24
(3–5)
(6–10)
25
(2–3)
(6–10)

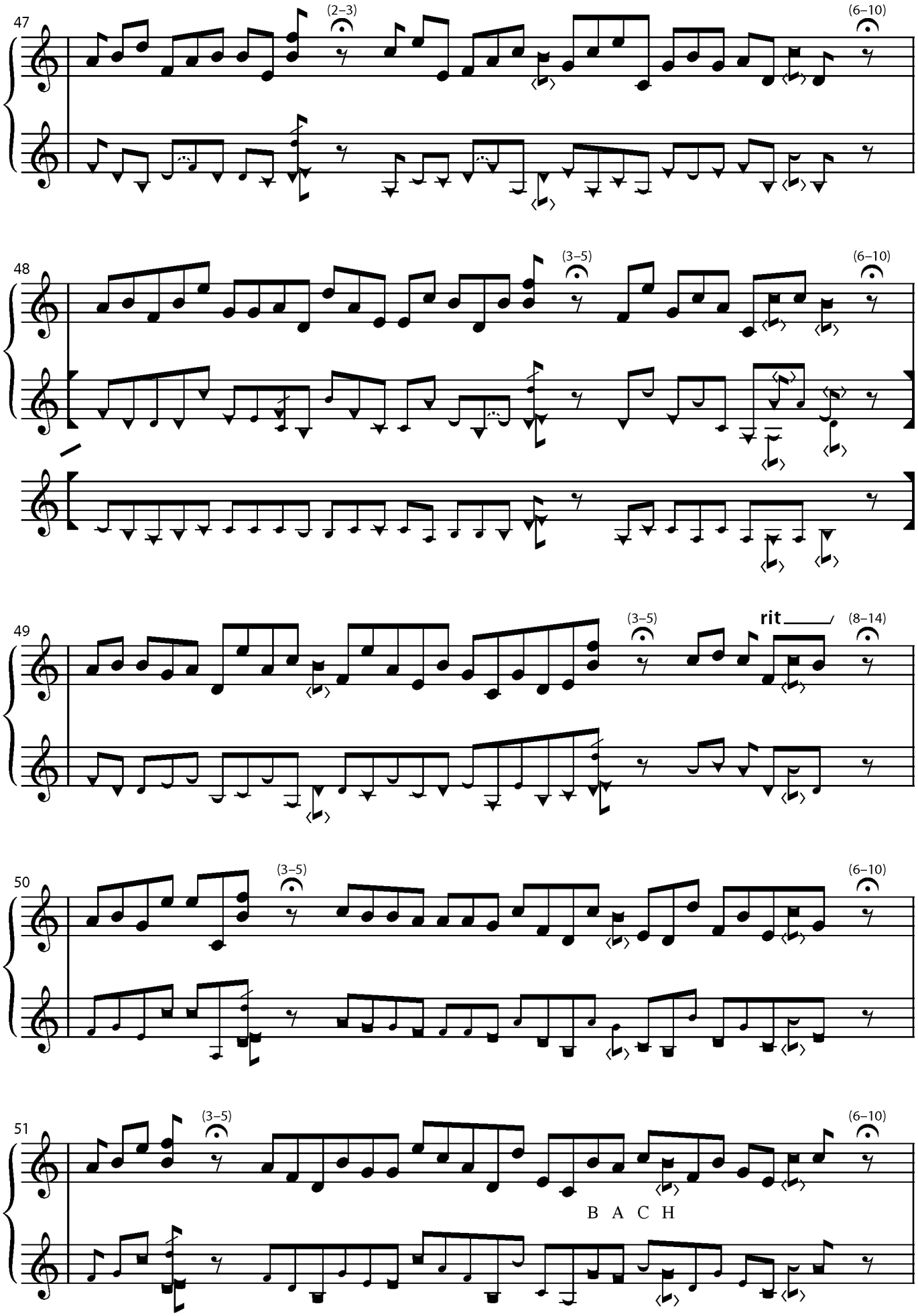

26
(3–5)
(6–10)
27
(3–5)
rit
(6–10)
28
(2–3)
(4–8)

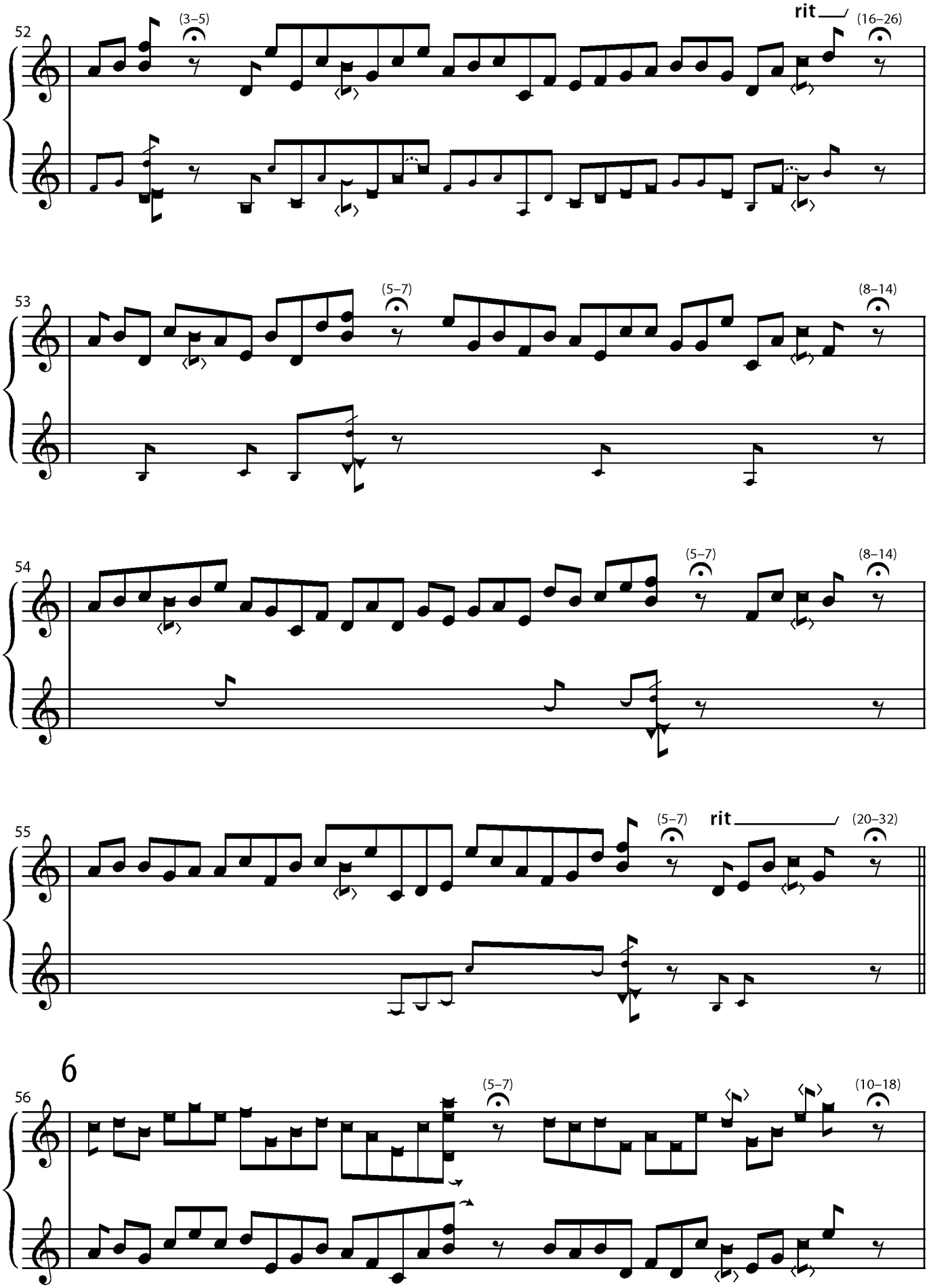

29
(3–5)
(4–8)
30
(2–3)
rit
(12–20)
31
(3–5)
(6–10)
32
(3–5)
(6–10)

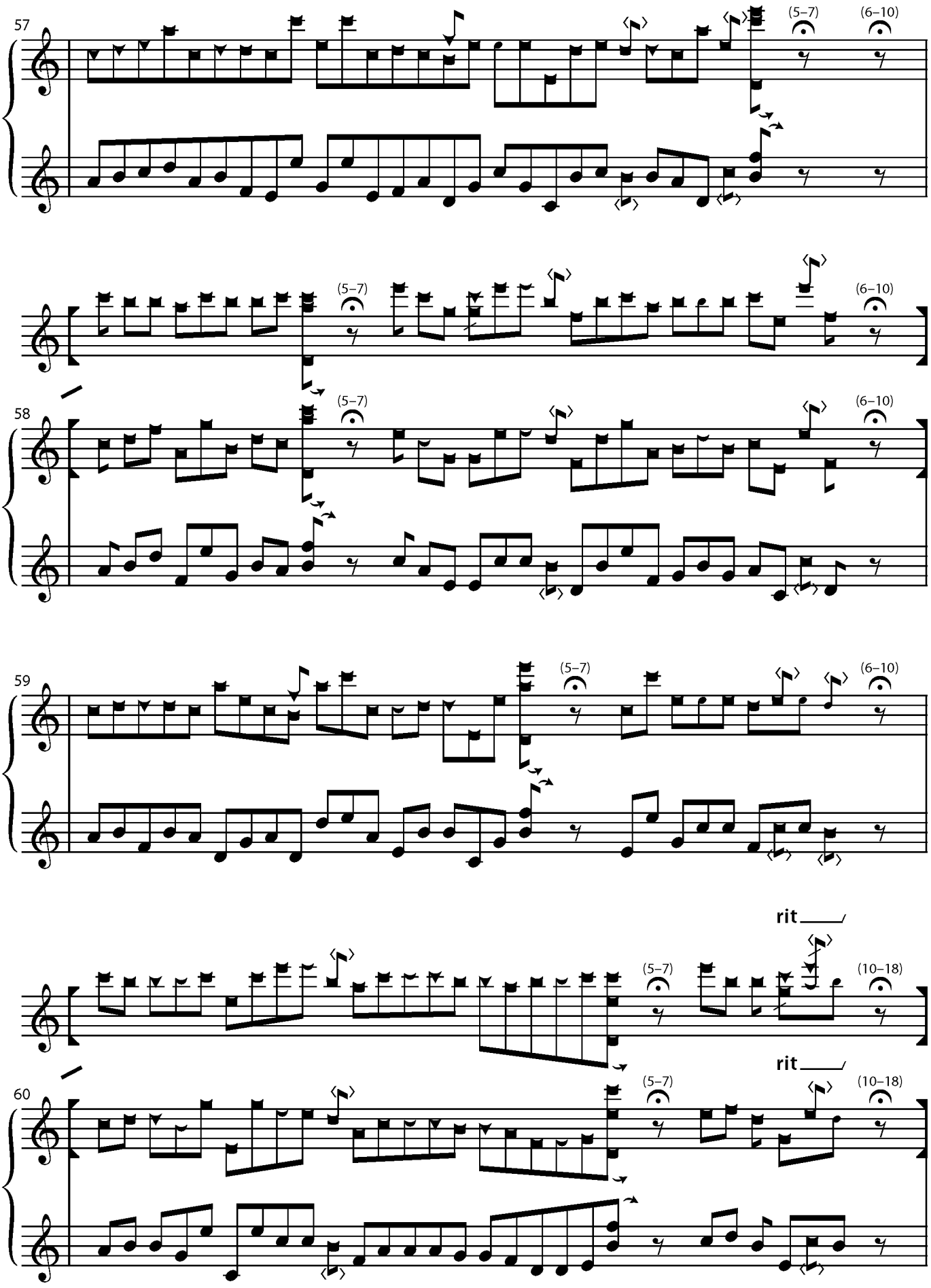

33
(3–5)
rit
(10–18)
4
34
(3–5)
(6–10)
35
(3–5)
(6–10)
36
(2–3)
(6–10)
37
(3–5)
(6–10)

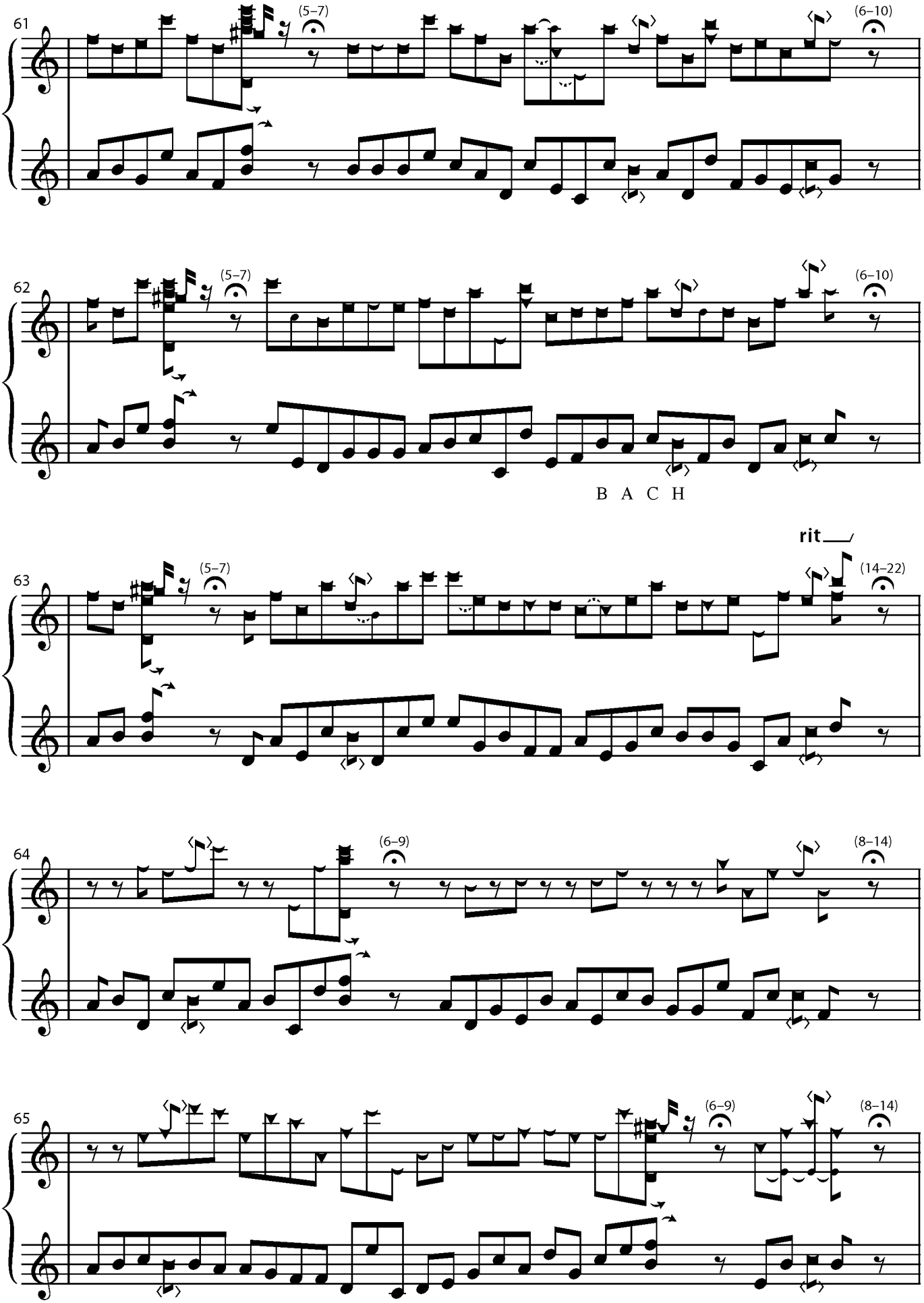

38
(3–5)
rit
(6–10)
39
(2–3)
(4–8)
40
(2–3)
(4–8)
41
(2–3)
rit
(14–22)

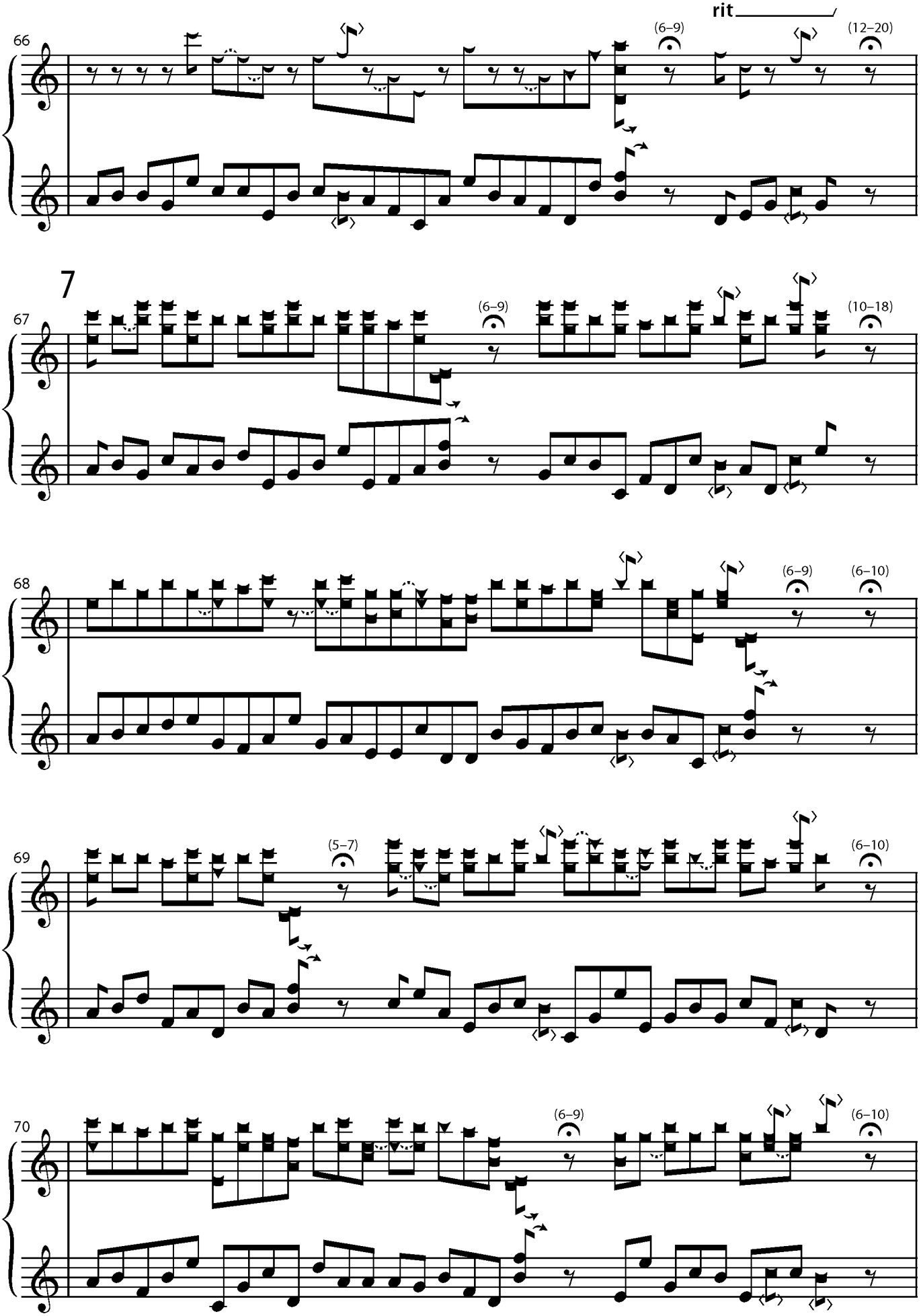

42
(3–5)
(8–14)
43
(3–5)
(6–10)
44
(3–5)
rit
(10–18)
5
45
(3–5)
(8–14)
46
(3–5)
(6–10)


47
(2–3)
(6–10)
48
(3–5)
(6–10)
49
(3–5)
rit
(8–14)
50
(3–5)
(6–10)
51
(3–5)
(6–10)
B A C H


52
(3–5)
rit
(16–26)
53
(5–7)
(8–14)
54
(5–7)
(8–14)
55
(5–7)
rit
(20–32)
6
56
(5–7)
(10–18)


57
(5–7)
(6–10)
58
(5–7)
(6–10)
59
(5–7)
(6–10)
rit
(5–7)
(10–18)
60
rit
(5–7)
(10–18)


61
(5–7)
(6–10)
62
(5–7)
(6–10)
B A C H
rit
63
(5–7)
(14–22)
64
(6–9)
(8–14)
65
(6–9)
(8–14)


rit
66
(6–9)
(12–20)
7
67
(6–9)
(10–18)
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(6–9)
(6–10)
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(5–7)
(6–10)
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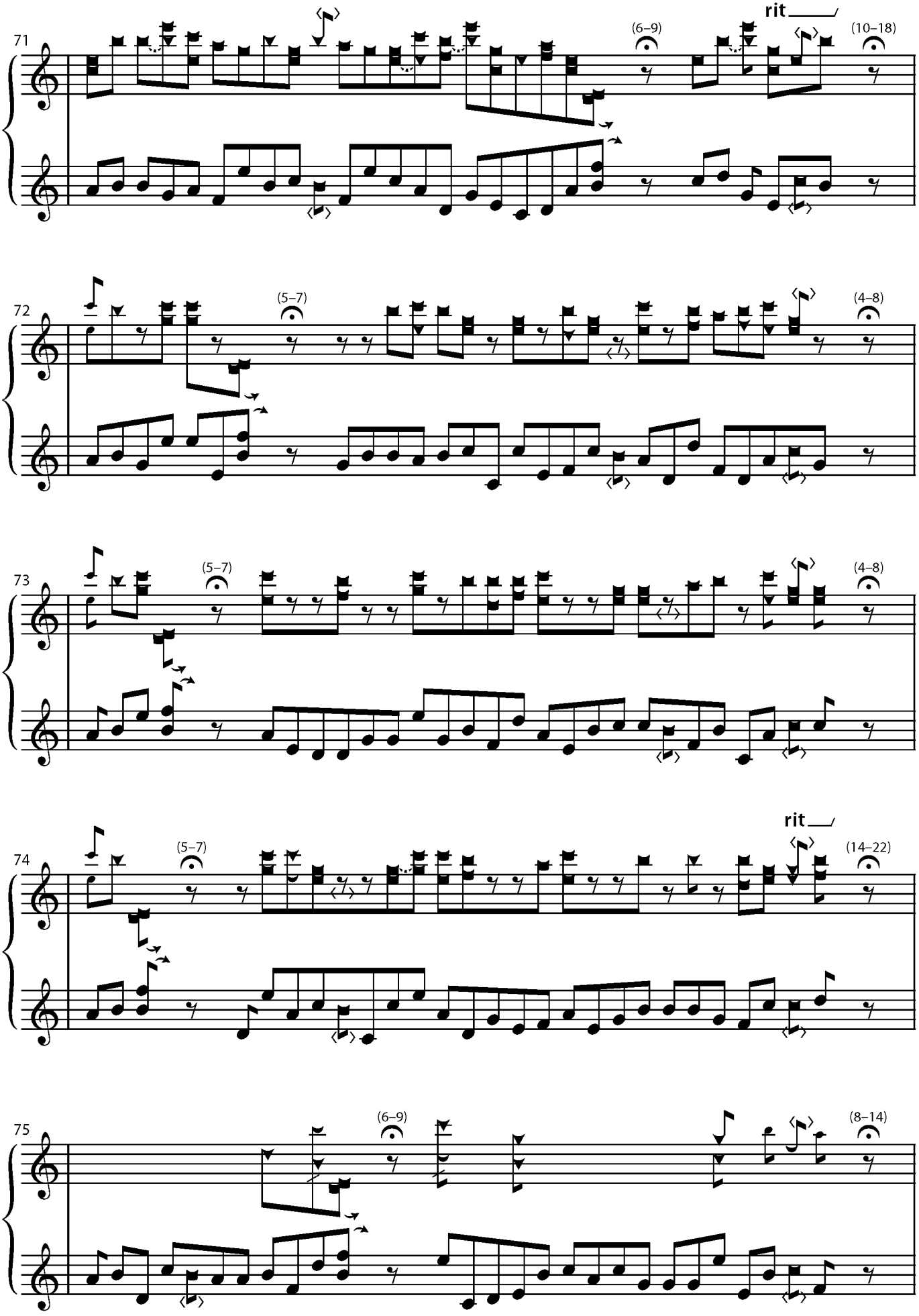
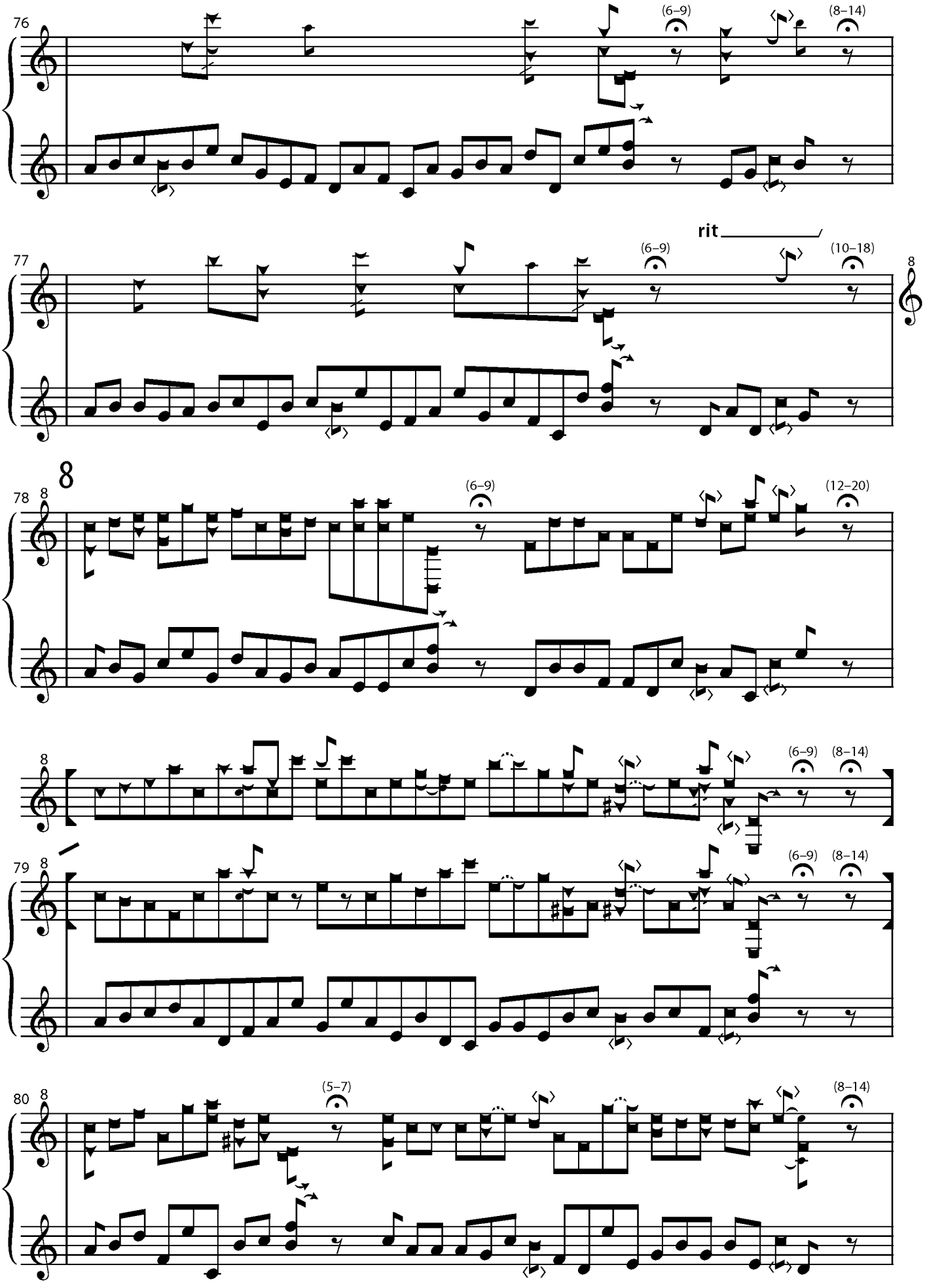
(6–9)
(6–10)


71
rit
(6–9)
(10–18)
72
(5–7)
(4–8)
73
(5–7)
(4–8)
74
rit
(5–7)
(14–22)
75
(6–9)
(8–14)


76
(6–9)
(8–14)
77
rit
(6–9)
(10–18)
8
78
8
(6–9)
(12–20)
8
(6–9)
(8–14)
79
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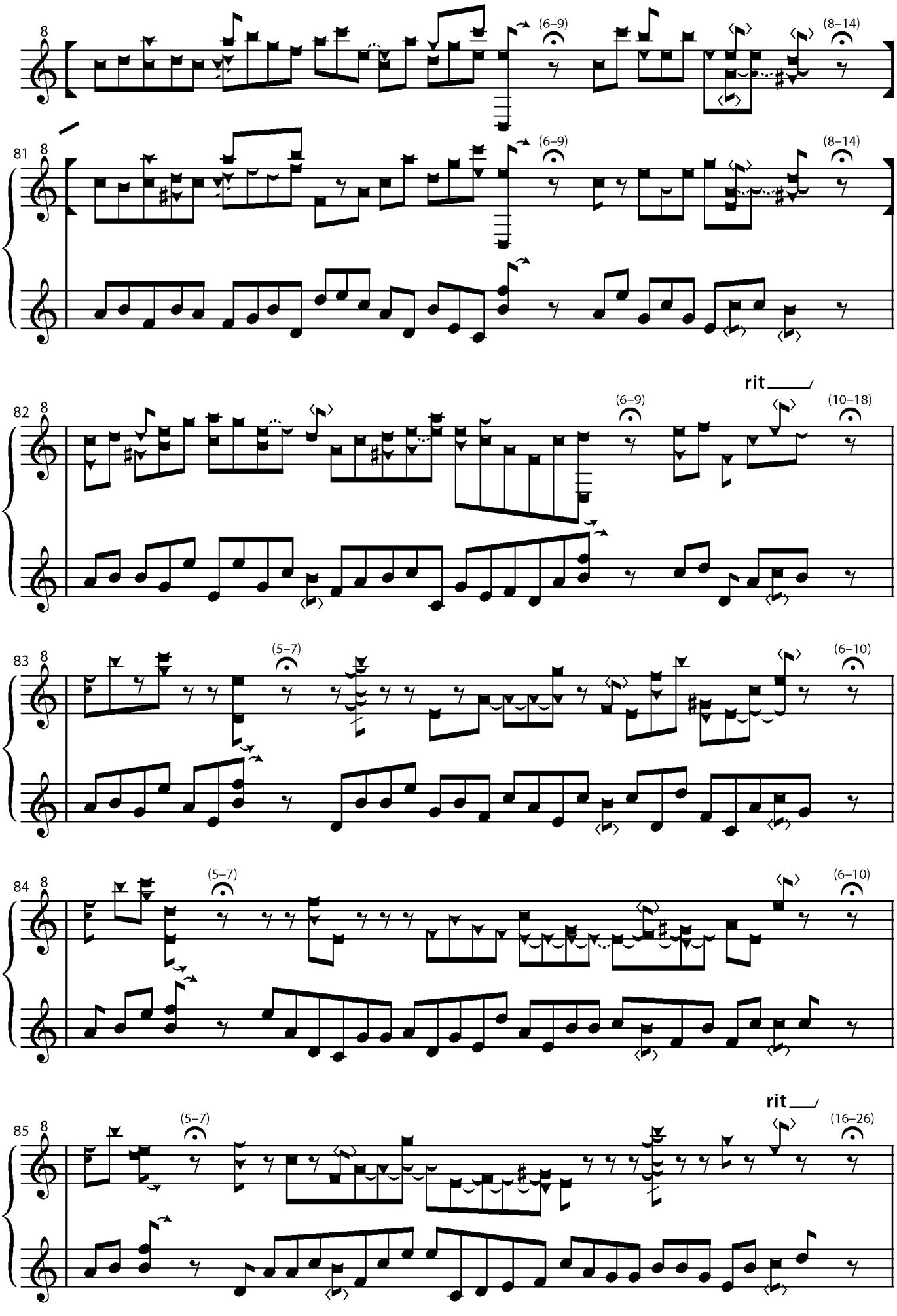
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82
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(6–9)
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84
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85
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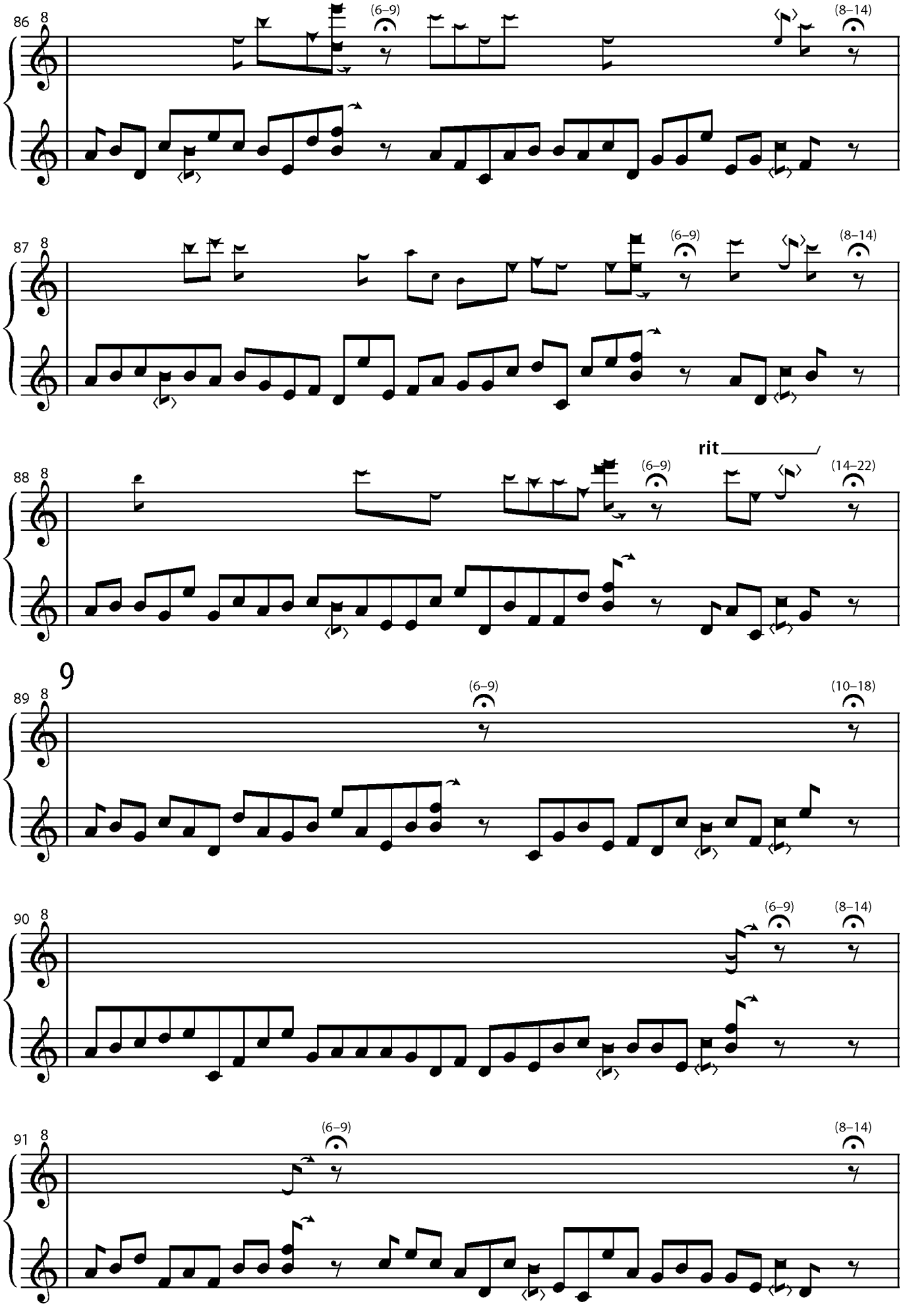
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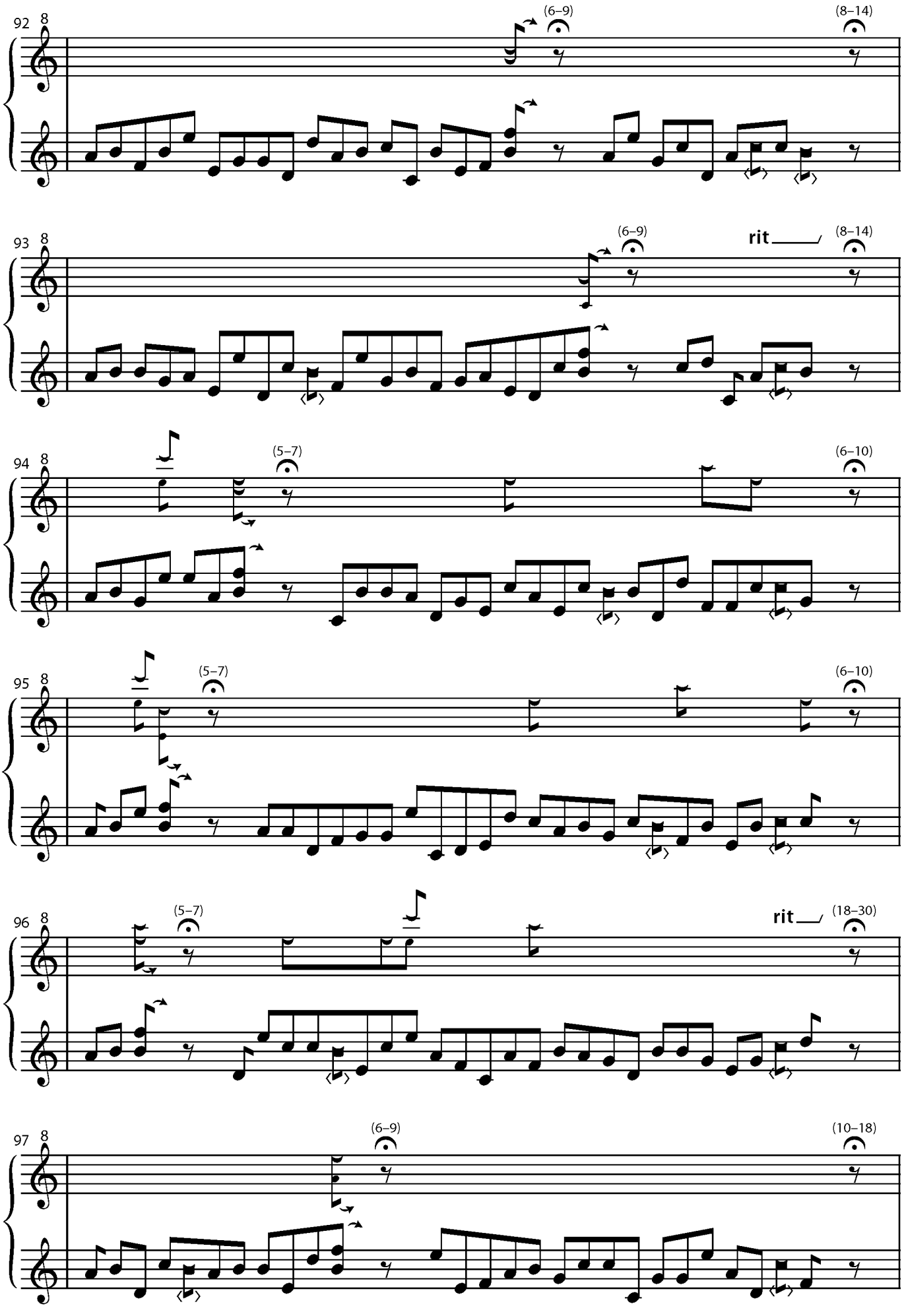
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94
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96
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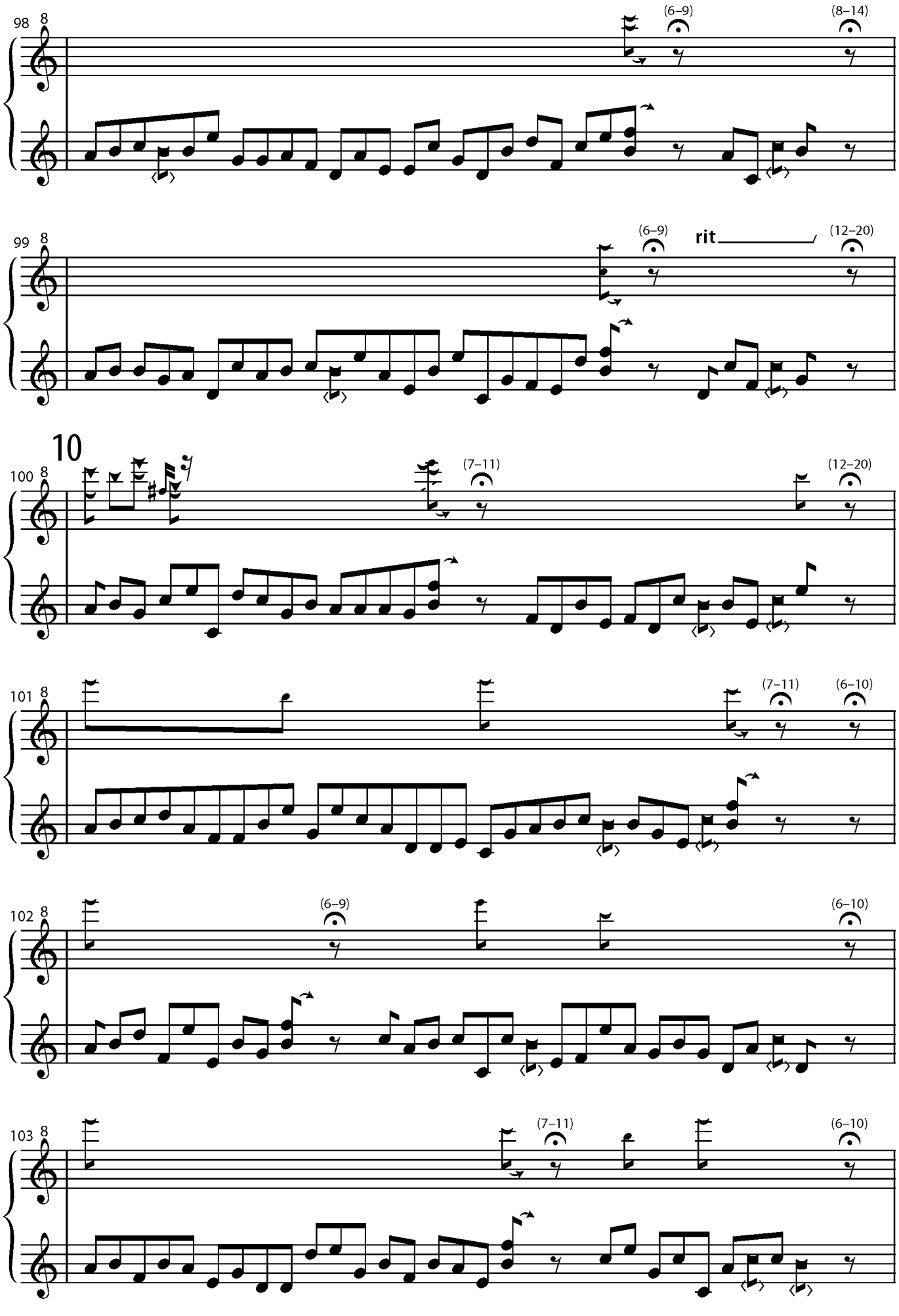
(5–7)
rit
(18–30)
97
8
(6–9)
(10–18)


98
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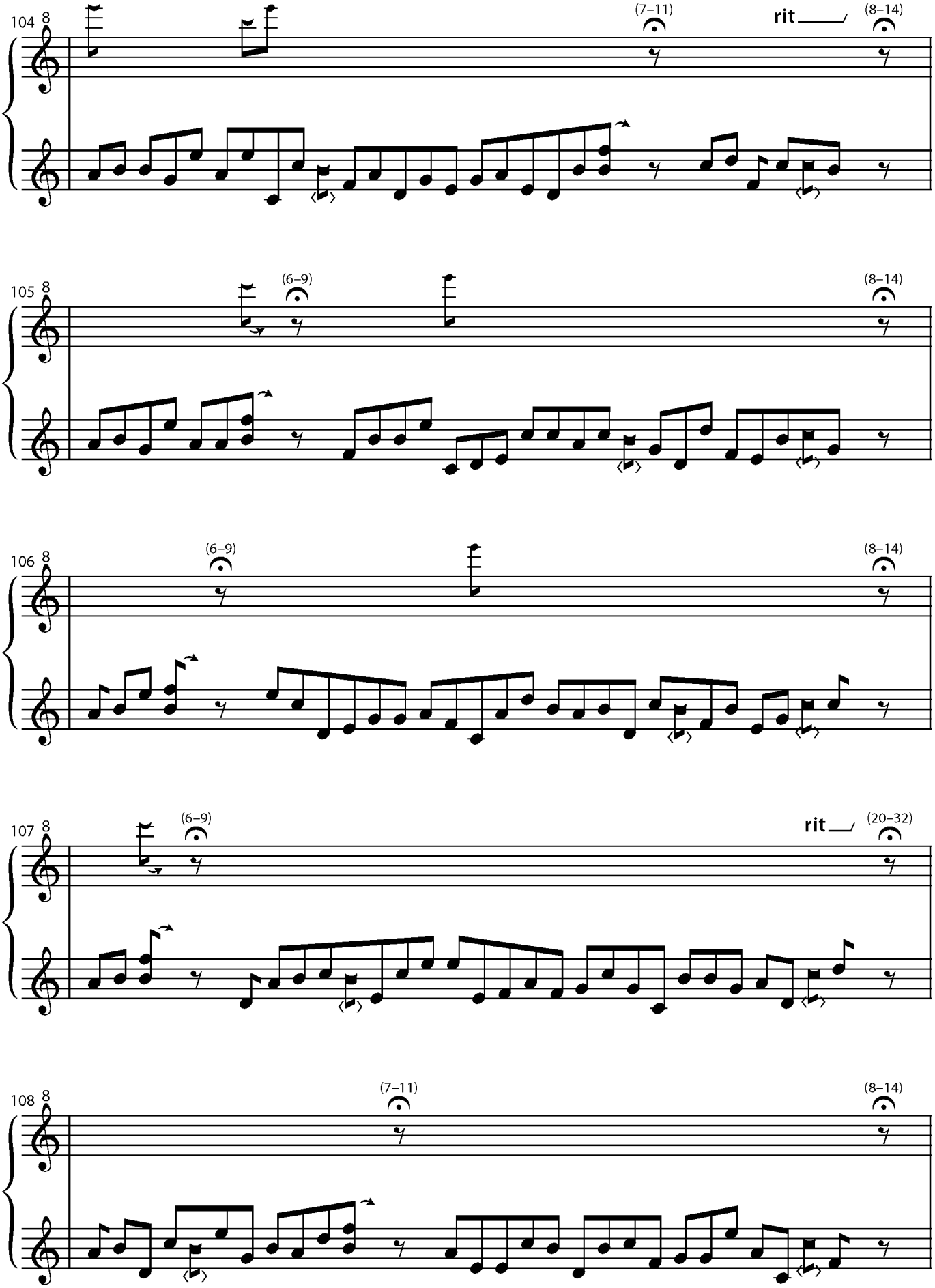
(8–14)
99
(6–9)
rit
(12–20)
10
100
(7–11)
(12–20)
101
(7–11)
(6–10)
102
(6–9)
(6–10)
103
(7–11)
(6–10)


104
(7–11)
rit
(8–14)
105
(6–9)
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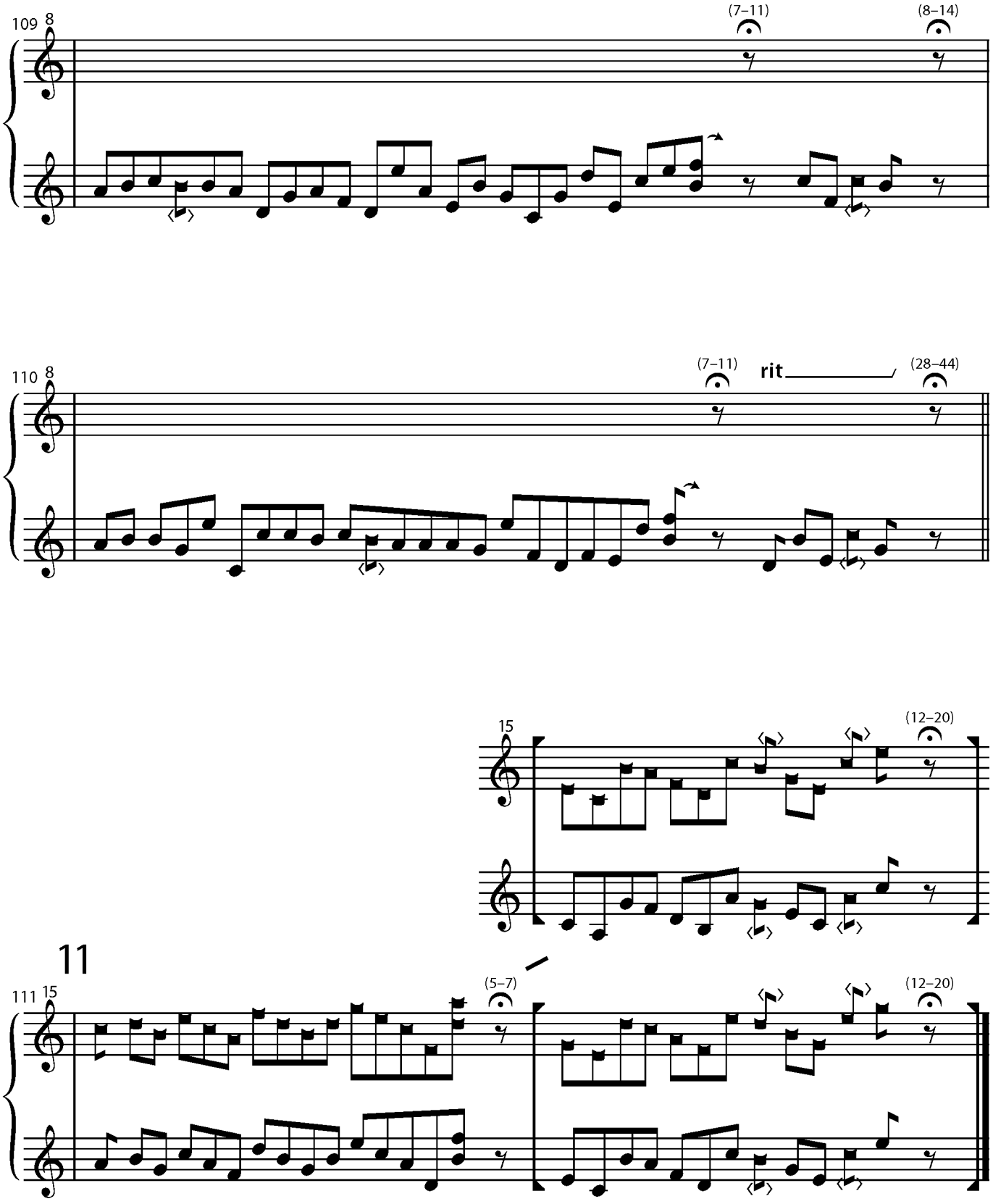
(8–14)
107
(6–9)
rit
(20–32)
108
(7–11)
(8–14)


109
8
(7–11)
(8–14)
110
8
(7–11)
rit
(28–44)
15
15
(12–20)
11
111
15
(5–7)
(12–20)

Пьеса № 5a
(cuiusvis toni)

Эта пьеса исполняется по партитуре *Пьесы № 5*. При этом нужно мысленно ставить знак (♯) перед каждой нотой *фа*, *до* и *соль*. То есть любую *фа*, *до* или *соль* можно (хотя и не обязательно) исполнять на полтона выше. Более того, иногда можно повышать на полтона также и *ре*.

Другая возможность: мысленно ставить (♭) перед каждой нотой *си*.

Обе возможности могут быть осуществлены в рамках одного исполнения, однако это маловероятно.

Если в *Пьесе № 5* перед какой-либо нотой уже стоит знак ♯, его нужно мысленно заменять на (♯).

Если во время исполнения *Пьесы № 5a* ни одно из возможных повышений (понижений) не будет реализовано, то данное исполнение не будет отличимо от исполнения *Пьесы № 5*. Иначе говоря, *Пьесу № 5* можно рассматривать как частный случай *Пьесы № 5a*.

Piece No. 5a
(cuiusvis toni)

To perform this piece one needs the score of *Piece No. 5*. Taking this music, one should mentally place the sign (♯) before each note F, C and G. That is, any F, C or G may (but not must) be played a half tone higher. Moreover, sometimes it is possible to raise by a half tone the notes D as well.

Another possibility: one can place (♭) mentally before each B.

Two possibilities can be actualized in one performance, but this is of low probability.

If there is a sign ♯ already before some note in the *Piece No. 5*, it should be mentally replaced by (♯).

If, during a performance of *Piece No. 5a,* no one possible raising (lowering) is realized, the given performance will be indistinguishable from one of *Piece No. 5*. In other words, *Piece No. 5* may be considered a particular case of *Piece No. 5a*.