

Три концертные пьесы для двух фортепиано  
(1980)

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*Misterioso*

1. СПИРАЛЬ

The musical score is divided into six systems, each containing two staves (I and II) for two pianos. The music is in common time. Key signatures change throughout the piece. Dynamics include *p sempre* and *Ped. sempre*. Measure numbers 1 through 12 are marked above the staves.

13

14

15

b<sub>1</sub>)

b<sub>2</sub>)

#<sub>1</sub>)

#<sub>2</sub>)

16

17

18

b<sub>1</sub>)

b<sub>2</sub>)

b<sub>3</sub>)

b<sub>4</sub>)

b<sub>5</sub>)

b<sub>6</sub>)

b<sub>7</sub>)

b<sub>8</sub>)

19

20

21

b<sub>1</sub>)

b<sub>2</sub>)

b<sub>3</sub>)

b<sub>4</sub>)

b<sub>5</sub>)

b<sub>6</sub>)

b<sub>7</sub>)

b<sub>8</sub>)

22

23

24

b<sub>1</sub>)

b<sub>2</sub>)

b<sub>3</sub>)

b<sub>4</sub>)

b<sub>5</sub>)

b<sub>6</sub>)

b<sub>7</sub>)

b<sub>8</sub>)

A handwritten musical score for two voices, likely for soprano and alto, spanning five staves. The music is written in common time. The vocal parts are separated by a brace. The score includes measure numbers 25 through 33, dynamic markings such as  $\frac{8}{-}$ ,  $\frac{11}{-}$ , and  $\frac{11}{+}$ , and various performance instructions like slurs and grace notes.

25      26      27      28      29      30      31      32      33

$\frac{8}{-}$        $\frac{11}{-}$        $\frac{11}{+}$

A handwritten musical score consisting of two staves, each with a treble clef and a bass clef. The music is divided into five systems by vertical dashed lines. The first system starts at measure 34 and ends at measure 36. The second system starts at measure 37 and ends at measure 39. The third system starts at measure 40 and ends at measure 42. The fourth system starts at measure 43 and ends at measure 44. The fifth system starts at measure 44 and ends at measure 45. Measures 34, 37, 40, and 43 feature eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). Measures 35, 38, 41, and 44 feature sixteenth-note patterns with dynamics like forte (f), piano (p), and sforzando (sf). Measures 36, 39, 42, and 45 are mostly blank or contain single notes.

7

#### ПРИМЕЧАНИЯ:

Вертикальные линии разграничивают такты по четвертным долям, каждая из которых длится  $\approx 1''$ .  
Ноты на линиях являются четвертями, ноты между линиями – восьмыми.  
Пьеса должна исполняться строго ритмично, в хорошем звуковом балансе и ансамбле.

## 2. ВОЗДАЯНИЕ

**A**

I { 1

1	2	3	4	5	6	7	8	9	10	11	?
---	---	---	---	---	---	---	---	---	----	----	---

II { Ped. \*

**2**

1	2	3	4	5	6	7	8	9	10	11	?
---	---	---	---	---	---	---	---	---	----	----	---

II { Ped. \* Ped. \*

**3**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	?
---	---	---	---	---	---	---	---	---	----	----	----	----	----	---

II { Ped. \* Ped. \*

**4**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	?
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	---

II { Ped. \* Ped. \*

**5**

1	2	3	4	5	6	7	8	9	10	11	12	13	?
---	---	---	---	---	---	---	---	---	----	----	----	----	---

II { Ped. \* Ped. \*

**[6]**

II {  
1 2 3 4 5 6 7 8 9 10 11 12 13 ,  
Ped. \*Ped. \*

**[7]**

II {  
1 2 3 4 5 6 7 8 9 10 11 12 14 ,  
Ped. \*Ped. \*

**[8]**

II {  
1 2 3 4 5 6 7 8 ,  
Ped. \*

**[9]**

II {  
1 2 3 4 5 6 7 8 9 10 11 12 ,  
Ped. \*

**[10]**

II {  
1 2 3 ,  
Ped. \*

**[11]**

II {  
1 2 3 4 5 ,  
Ped. \*

**[12]** „Ожидание“

II {  
silentium ( $\approx 10''$ )

**B**

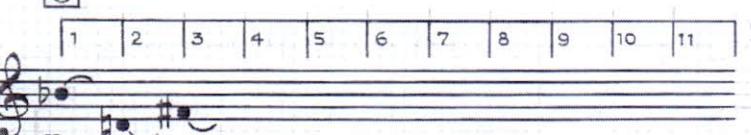
**[1]**

I {  
1 2 3 4 5 6 7 8 9 10 11 12 ,  
Ped. \*

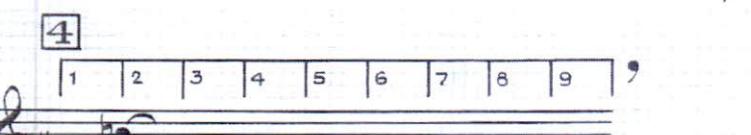
**[2]**

I {  
1 2 3 4 5 6 7 8 9 10 11 12 ,  
Ped. \*

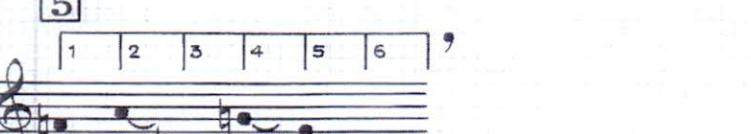
**3**

I {  }

**4**

I {  }

**5**

I {  }

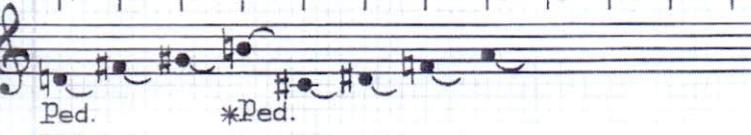
**6**

I {  }

**7**

I {  }

**8**

I {  }

**9**

I {  }

**10**

I {  }

**11**

I {  }

**12**

I {  }

silentium ( $\approx 10''$ )

## 13 „Приговор“

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

## ПРИМЕЧАНИЯ:

Вертикальными линиями отмечены равные, но относительные для каждого из квадратов доли времени.

Запись звуков в первой октаве условна.

При исполнении квадраты разграничиваются паузами.

## ПОРЯДОК ИСПОЛНЕНИЯ:

Начинает пианист II. Он исполняет квадраты в произвольном порядке, за исключением двенадцатого, всегда последнего. Каждому квадрату придаются индивидуальные (по желанию) и неизменные на его протяжении параметры: темп, динамика, регистр (любая из октав фортепианного диапазона), прием и характер звукоизвлечения. Последний квадрат „Ожидание“ длится не менее 10''. Звуковая совокупность квадратов должна интерпретироваться исполнителем как осмыслиенный пластичный музыкальный процесс.

Пианист I, следя по нотам, фиксирует номера сыгранных квадратов, т. е. их возникающую последовательность. По окончании партии II (включая квадрат 12!) пианист I должен сыграть (также соло) свои квадраты в аналогичном цифровом порядке, точно копируя приданную каждому номеру музыкальную характеристность (темп, нюанс, регистр, артикуляцию). Тринадцатый квадрат „Приговор“ звучит последним в произвольной характеристики, вытекающей из субъективных ощущений исполнителем формы пьесы в целом.

## 3. ЗВУКОВЫЕ СЛЕДЫ

*Con moto (♩ = 86)*

A (L'istesso tempo)

<sup>\*)</sup> Цитата из Canticum Sacrum И. Ф. Стравинского (III ч., Ad Tres Virtutes Hortationes, Caritas)

A handwritten musical score consisting of two staves (treble and bass) on five systems. The music is written in common time.

**System 1:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 2:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 3:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 4:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 5:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 6:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 7:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 8:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 9:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 10:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

**System 11:** Treble staff has a single note on the 5th line. Bass staff has a single note on the 4th line.

12

Musical score page 12. The score consists of two systems of four staves each. The top system starts with a treble clef, followed by three bass staves. The bottom system starts with a treble clef, followed by three bass staves. Measure 12 begins with a single note on the top staff. Measure 13 begins with a single note on the top staff, followed by a measure of rests. Measure 14 begins with a single note on the top staff, followed by a measure of rests. Measure 15 begins with a single note on the top staff, followed by a measure of rests.

13



14

15



16

17



18



19



Handwritten musical score page 13, featuring five staves of music. The staves are organized into two systems separated by a vertical bar line.

**System 1 (Measures 20-21):**

- Staff 1:** Treble clef, key signature of one flat (B-flat). Measure 20: Dynamics *mp*, sixteenth-note cluster. Measure 21: Dynamics *f*, sixteenth-note cluster.
- Staff 2:** Bass clef, no key signature. Measures 20-21: Rests.
- Staff 3:** Treble clef, no key signature. Measures 20-21: Rests.

**System 2 (Measures 22-27):**

- Staff 1:** Treble clef, key signature of one sharp (F-sharp). Measure 22: Dynamics *mp*, sixteenth-note cluster. Measure 23: Dynamics *ff*, sixteenth-note cluster.
- Staff 2:** Bass clef, no key signature. Measures 22-23: Rests. Measure 24: Three eighth-note strokes on the first three strings.
- Staff 3:** Treble clef, no key signature. Measures 22-23: Rests. Measure 24: Three eighth-note strokes on the first three strings.
- Staff 4:** Bass clef, no key signature. Measures 22-23: Rests. Measure 24: Three eighth-note strokes on the first three strings.
- Staff 5:** Treble clef, key signature of one sharp (F-sharp). Measure 25: Rest. Measure 26: Dynamics *p*, sixteenth-note cluster. Measure 27: Dynamics *mf*, sixteenth-note cluster.

14

28

29

mf

p

mp

30

31

ff

32

33

mp

più p

34

35

f

p

mf

36                                  37

38                                  39

40                                  41

42                                  43

8

16

44

45

46

47

48

49

50

(senza 8 - - -)

51

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staves each. The score uses a common time signature and includes measure numbers 52 through 59. Measure 52 consists of two empty staves. Measures 53 and 54 show melodic lines for the top two voices, with measure 54 featuring dynamic markings *p* and *pp*. Measures 55 and 56 continue the melodic line, with measure 56 featuring dynamic *mf*. Measures 57 and 58 show melodic lines for the bottom two voices, with measure 58 featuring dynamic *p*. Measures 59 and 60 conclude the section, with measure 59 featuring dynamic *ppp*. The music is characterized by its rhythmic complexity and use of grace notes.

52

53

54

55

56

57

58

59

18

60

*più p*

61

*p*

62

*ppp*

*pp*

*mp*

63

*più p*

64

*pp*

65

66

*p*

67

*pp*

This is a handwritten musical score for a string quartet, featuring four staves (Violin 1, Violin 2, Viola, Cello) on five-line staff paper. The score is divided into measures by vertical bar lines. Measure 60: Violin 1 has a melodic line with grace notes and a fermata. Measure 61: Violin 1 continues with a melodic line and ends with a dynamic 'p'. Measure 62: Violin 1 starts with a dynamic 'ppp' and a melodic line with grace notes. Measure 63: Violin 1 continues with a melodic line and ends with a dynamic 'più p'. Measure 64: Violin 1 has a dynamic 'pp' and a melodic line with grace notes. Measure 65: Violin 1 continues with a melodic line and ends with a dynamic 'pp'. Measure 66: Violin 1 has a dynamic 'p' and a melodic line with grace notes. Measure 67: Violin 1 continues with a melodic line and ends with a dynamic 'pp'.

A handwritten musical score for a string quartet, featuring four staves (Violin I, Violin II, Viola, Cello) on five-line staff paper. The score consists of six systems of music, each starting with a measure number and ending with a repeat sign (8).

- System 1 (Measures 68-69):** Measure 68 starts with a dynamic *più p*. Measure 69 begins with a dynamic *p*.
- System 2 (Measures 70-71):** Measure 70 starts with dynamics *ppp* and *pp*. Measure 71 begins with a dynamic *p*.
- System 3 (Measures 72-73):** Measure 72 begins with a dynamic *p*. Measure 73 begins with a dynamic *più p*.
- System 4 (Measures 74-75):** Measure 74 begins with a dynamic *ppp*. Measure 75 begins with a dynamic *pp*.

The score uses various slurs and grace notes to indicate performance techniques. Measures 68-69 and 74-75 include slurs connecting multiple notes. Measures 70-71 and 74-75 feature grace notes indicated by small dots preceding main note heads.

20

76

*più p*

77

8

78

*pppp*

79

8

80

81

*pp*

82

83

*pppp*

8

*pppp*

8

*pp*

This is a hand-drawn musical score for a string quartet. The score is organized into measures, each containing four staves. The staves are grouped by brace and feature a treble clef and four horizontal lines. Measure 76 begins with a melodic line featuring grace notes and a dynamic marking of 'più p'. Measure 77 continues this line. Measure 78 starts with a sustained note, indicated by a bracket over the first two staves and a dynamic 'pppp'. Measure 79 follows with another sustained note. Measure 80 begins with a melodic line with grace notes and a dynamic 'pp'. Measure 81 continues this line. Measure 82 starts with a sustained note. Measure 83 follows with another sustained note. The score uses various dynamics such as 'più p', 'pp', and 'pppp'.

84

85

86

87

88

89 \*)

pppp

89

pppp

90

91

89

\*) По ощущению исполнителей протяженность пауз между группами звуков может несколько сокращаться.

22

92                    93                    94

95                    96

8 -

C

*pppp*

G.P.                G.P.

\*                    G.P.                G.P.

\*

(Tempo I)

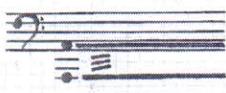
*tranquillo e non f*

*tranquillo e non f*

Условные обозначения:



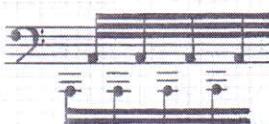
- группы нот, исполняемые максимально быстро.



- тремоло обеими руками:



- тремоло обеими руками:



etc.



etc.