

# Play!

*for solo piano*

*written for Ellen Pavliska*

*by Georgi Dimitrov*

## Notes:

The *Piano Hauptstimmen* staff is dedicated to pitches that shall be voiced out from the general texture. Unless indicated otherwise all expression and text directions are to be copied from the full *Piano* staff.

All accents are to be played within their applicable dynamic: e.g.: accents in measure 1 are in "piano". A *sforzando* is an even-more pronounced accent.

Eighth notes within a 4/12 time signature are equal to an eighth-note triplet within a 4/4 measure. Eighth notes within a 6/10 measure are equal to an eighth-note quintuplet within a 4/4 measure.

# Play!

Fun, ♩=152

Georgi Dimitrov

Piano Hauptstimmen

Piano

Fun, ♩=152

*p*

\* observe octave clefs!

\* an eighth note in a 4/12 signature equals to a triplet eighth within a "standard" meter

6

12

"∪" is an "unstress" symbol:

avoid any unintentional emphasis on the marked note

Musical score for measures 16-19. The score is written for a single melodic line and a piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *f*, *p*, and *ff*. A 6/10 time signature is used in measure 17. A fermata is placed over the final measure of this system.

an eighth note in a 6/10 signature equals  
a quintuplet eighth within a "standard" meter

Musical score for measures 20-23. The piano part continues with intricate rhythmic textures, including a prominent *ff* dynamic marking in measure 21. The melodic line features various note values and rests.

Musical score for measures 24-27. The piano part features a *p* dynamic marking in measure 24. The melodic line includes a *f* dynamic marking in measure 25. The piano part has a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 28-31. The piano part features a *f* dynamic marking in measure 29. The melodic line includes a triplet in measure 31. The piano part has a complex rhythmic pattern with many sixteenth notes.

32

\* observe non-octave clef

36

40

44

48

call

*(p)* *f* *sfz (f)*

51

response

*sfz (steady f)* *sfz (f)* *sfz* *p*

observe octave clef!

54

*f sfz p*

58

*mp* *f* *p* *f*

observe octave clef!

62

*p*

67

call response (m. 69-71)

*f (f)*

71

*fff* *f p* gentle, sweet *(p)*

74

*f sfz* *f p* *f p*

\*observe clef changes!

6 78

Musical score for measures 78-81. The system includes a vocal line and a piano accompaniment with RH and LH parts. Dynamics include *f* and *p steady*.

82

Musical score for measures 82-84. The system includes a vocal line and a piano accompaniment. Dynamics include *p*.

85

Musical score for measures 85-88. The system includes a vocal line and a piano accompaniment. Dynamics include *f* and *p*.

89

Musical score for measures 89-92. The system includes a vocal line and a piano accompaniment. Dynamics include *p* and *f*.

93

97

call

101

response 1

response 2

103

response 3

\*observe changed chord

m. 100-105: be aware of the hauptstimmen pattern yet do not bring it out of the texture. It is important that all chords are as rich and as flavorful as possible

legatissimo possibile, no pedal

8 106

(p)

observe octave clef

m. 111-128: play left and right hands as independently as possible

109

\*observe octave clefs

*p* R. H. steady, L. H. undulating

112

a dotted eighth in a 4/12 equals a "standard" eighth in conventional meter

115

*p* *f* \*observe clef change *mp* *f*

*p* *f* *l.h. steady f*

118

*p* *f*

*steady f* *f*

120

consider using both 4+5 finger on top for more power

123

126

\*make a ritenuo only if, and as much as, necessary for the execution of the right hand leap

observe  
octava cleff



$\text{♩} = 76, \text{ Steady}$

observe octava clefs

*p molto secco*

exaggerate the difference between  
slurred and non-slurred notes

observe octave clefs in both hands!

149

(p)

" $\cup$ " is an "unstress" symbol

(h)

153

(p)

continue avoiding all unintentional tenutos

(h)

(b)

157

(p)

(b)

161

(p)

164

(p)

5

(h)

168

(p)

(h)

171 observe octave clefs

*(p)* r.h. molto espressivo

174

*(p)*

3

\* be shocked at the rest: do not move until last possible second!

177

x-notehead: loud sniff noise to create syncopation

*(p)*

\* another shock: do not move!

*(p)*

*ff*

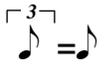
181 another loud sniff breath

*ff*

*(p)*

183

*ppp* like a distant echo



185

♩=114

189

191

accel. . . . .

Tempo I, ♩=152

193

196

200

Musical score for measures 200-202. The score is written for piano in two staves. Measure 200 is in 7/8 time, measure 201 is in 3/4 time, and measure 202 is in 6/8 time. Dynamics include *p subito*, *f*, *p*, and *f*. A fingering '5' is indicated in measure 201. A slur is present in measure 202. The key signature has one sharp (F#).

203

Musical score for measures 203-205. The score is written for piano in two staves. Measure 203 is in 6/10 time, measure 204 is in 9/8 time, and measure 205 is in 4/8 time. Dynamics include *p* and *f*. The key signature has one sharp (F#).

206

Musical score for measures 206-208. The score is written for piano in two staves. Measure 206 is in 4/12 time, measure 207 is in 3/4 time, and measure 208 is in 4/4 time. The key signature has one sharp (F#).

209

Musical score for measures 209-212. The score is written for piano in two staves. Measure 209 is in 4/4 time, measure 210 is in 3/4 time, measure 211 is in 6/8 time, and measure 212 is in 2/4 time. Dynamics include *ff*, *p*, and *f*. The instruction "observe octave cleffs" is written above the right-hand staff in measure 210. The key signature has one sharp (F#).

212

3

*ff*

216

**molto accel.**

*f* *cresc.*

*fffz* *fffz* *fffz* *fffz* *fffz* *fffz*

220

**Mysterious, slow**  
**(choose your own tempo)**

*molto cresc.* *p* *possibile, roll chords as fast as poss.*

long fermata, do not move

observe octave clef

223

**Absolutely no accelerando**

*(p)* *no cresc.!*

225

*(p)*

227

*f*

*p subito*

229

observe clef changes

*f with thick sound*

Ped. \* Ped. \* Ped. \* Ped.

232

As fast as possible

As fast as possible

*p legatissimo, no cresc.!*

observe clef changes

\* Ped. \* Ped. \* Ped. \*

236

238

*fff*

241

*(fff)* *(fff) p*

244

observe clef change

*fff* *p* *molto cresc.* *fff*

observe clef change

*L.H. no cresc.!*

247

*fff* *p* *f*

R.H. *>*

L.H. *>* legato

249

staccatissimo

*p* *f*

*Ped.*

252

*ff* with huge sound  
but not ugly

*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Tempo I, ♩=152

256

*fff*

\* Ped. \* Ped.

258

*(fff)*

*(fff)*

\* Ped. \* Ped. \* Ped.

Slower, ♩=112

261

R.H. (notes with stem up): tap on the wood to the right of the highest "c" (C8)

*ff*

L.H. (notes with stem down):  
tap on the wood to the left  
of the lowest "a" (A0)