Zesses Seglias

SSSSSh

for piano

THESSALONIKI, 2006

Let no one know
the one 'n' only howl I yowled
was for somebody to listen

Performance/Program note

Throughout this piece I try(and so has the performer to do) to achieve a "gradual progression" in some certain parameters-the exceptional is that this effort is applied in a restricted range to the higher or lower limits of each parameter.

Thus, the performer has to do: **i)** a progressive diminuendo, but in the area of ***p***.

ii) an ascending progression already in the higher register(**b-c5**).

iii) two types of accelerando;

-one concerning the(already fast) figures used( ).
-one concerning the ***PULSE.***

PULSE is the most important of the aforementioned parameters. The sense of the basic beat must be emphsasized and differ via acceleration from chapter to chapter until its hazy "semi-existence" in chapter **V** leads to its silent "elimination" in chapter **0.**

In other words, the ***PULSE*** is for **I**

for **II**

for **III**

for **IV**(fast **but in rhythm**)

for **V**(fast but **out of rhythm**)

The character of the piece is both "mealymouthed" and humoresque.

The nodus of this task lies both in the tempo and also in dynamics; Tempo must be at least at 120 for . Nevertheless, the difference between chapters **IV** and **V** may be imperceptible. Consequently, the other musical parameters are more emphasized. Considering the dynamics, it would also be easier if it was to be played in the area of ***f***.

Performance indications

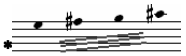
* : in the second occasion the main note comes faster after the grace note than in the first one.

* : stem up: upbeat / stem down: downbeat grace note.

* : as fast as possible **but out of rhythm!!!**

* : as fast as possible **but in rhythm!!!**

*[for chapter **IV** the performer has to select a rythmic value for these figures, faster than* *(i.e.* *) and keep it steady throughout this chapter]*
*[for chapter **II** the performer has to create a rhythmic pattern, without a steady velocity; a series of accelerations and decelerations is required instead]*

*  : the performer has to create a fast and out of rhythm pattern with these notes. She/he may play them in any order and also combine them chordally. There must be a clear difference between **this figure** and or and **trills.** The attack must also be hazy.

* All trills must begin with the higher note(the one in the bracket) and with a really slight “rubato”. The sound must be “clear” and accurate, contrary to the previous pattern, in a rather baroque style.

* indicates that the notes of the chord should not be played simultaneously. The direction is up to the performer(even the inner note(s) could be played first).
also indicate the direction(downwards or upwards respectively).

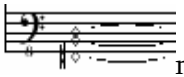
* The begining of / must correspond to the previous rhythmic value.

* Ped. ——————— and Ped. ——————— indicate the gradual taking down or off the pedal respectively.

* The little rest 𝄾 refers to the minimum time needed for the sostenuto pedal. Once it functions, the following notes must be played immediately.

* In parts wich are repeated *ad libitum*, the length of the line indicates approximately the time of this repetition. Thus, a repeated part with a long line will last longer than a part with a sort one.

* Each chapter follows the previous without a break.

* The silent keys F#, B and D  must be silently and continuously pressed (probably with a scotch tape) before the performance. They should be released by the performer during chapter **0.**

*The third pedal must be fixed pressed with a heavy object(i.e. a brick) before the performance.

* Chapter **0** must last as long as it takes for the performer to calm down. Any hasty movement should be avoided. Chapter **0** bears a rather theatrical atmosphere.

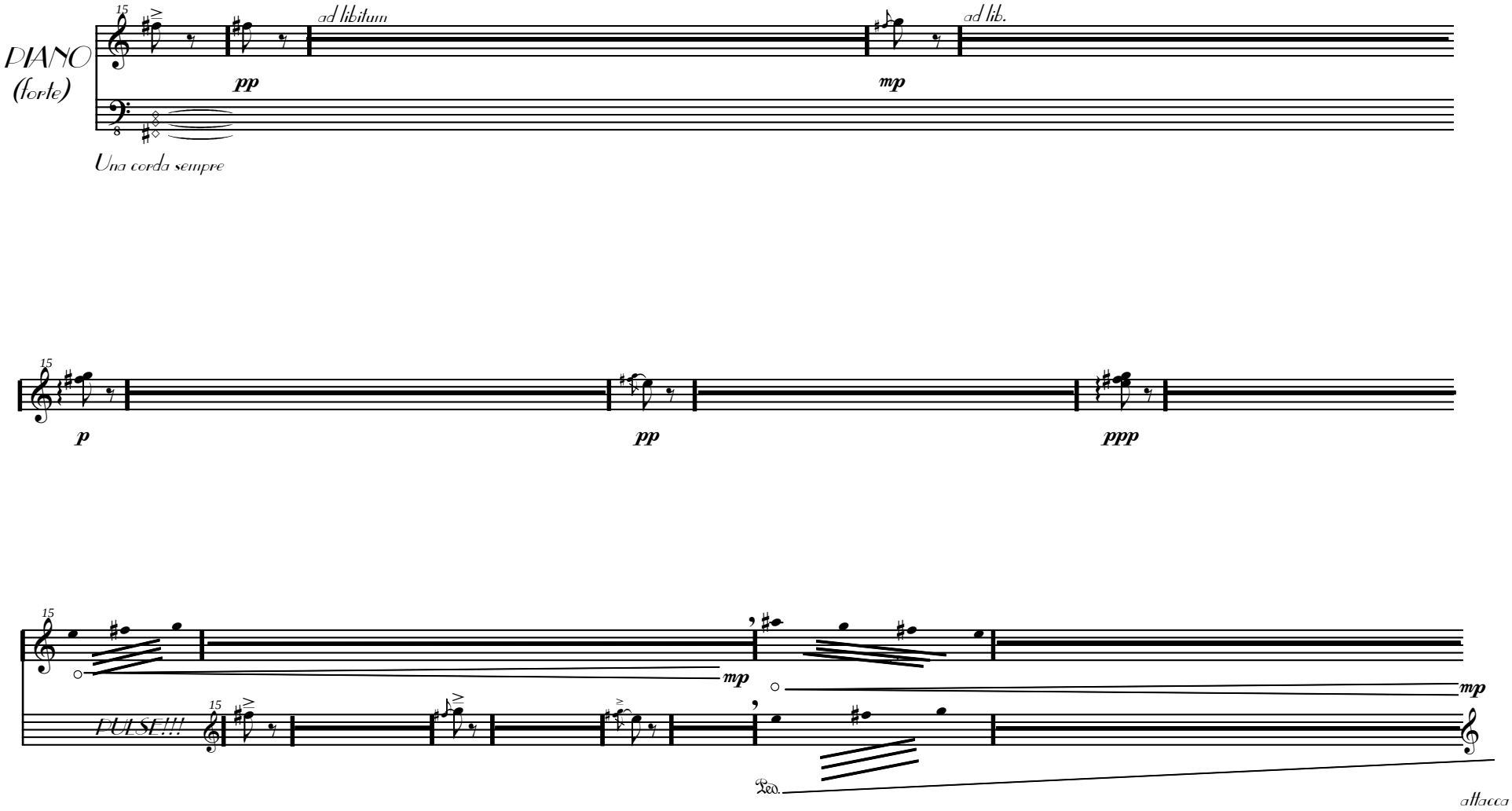
* Overall duration c.a.: 5-6'

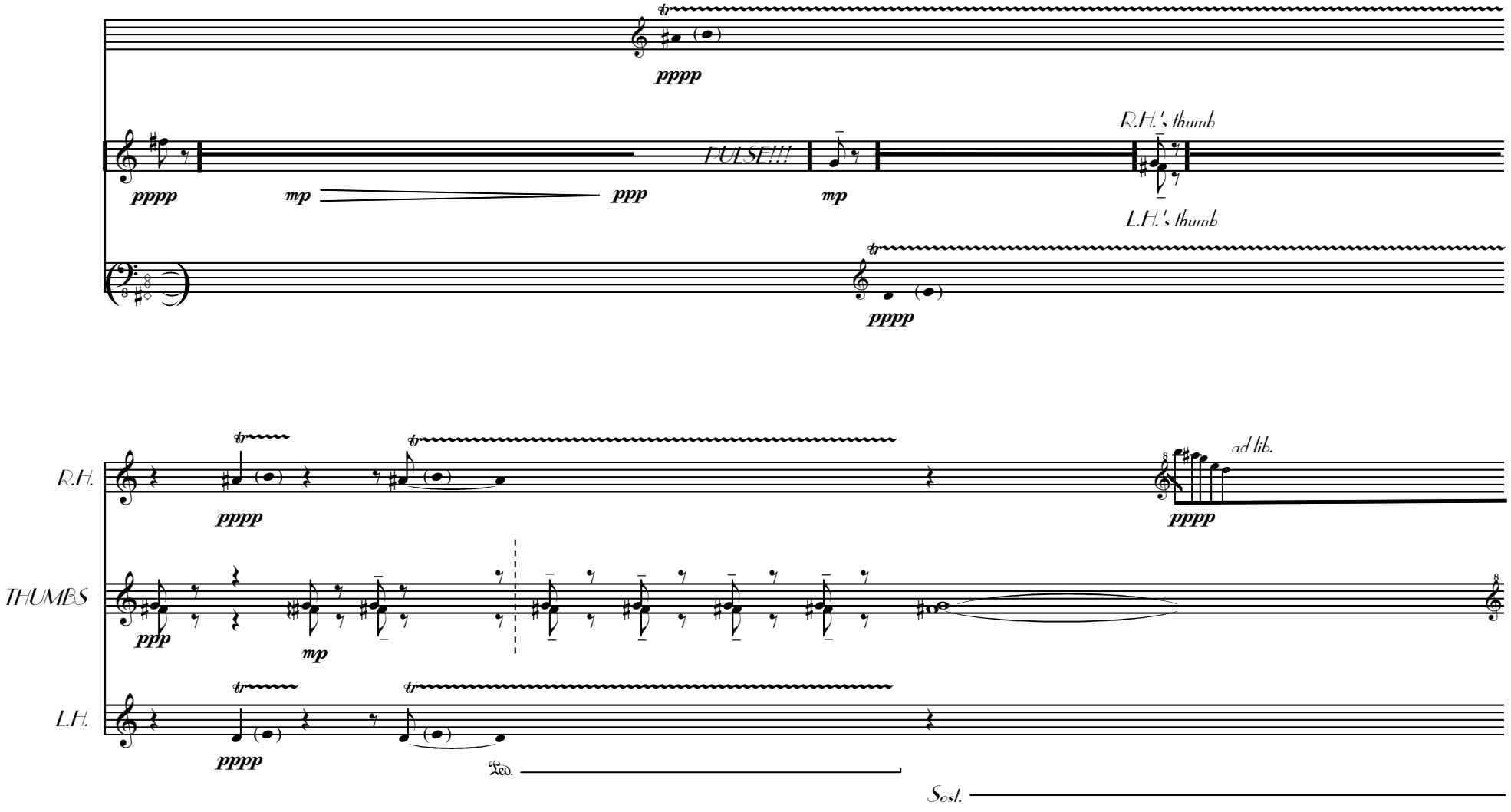
SSSSSh

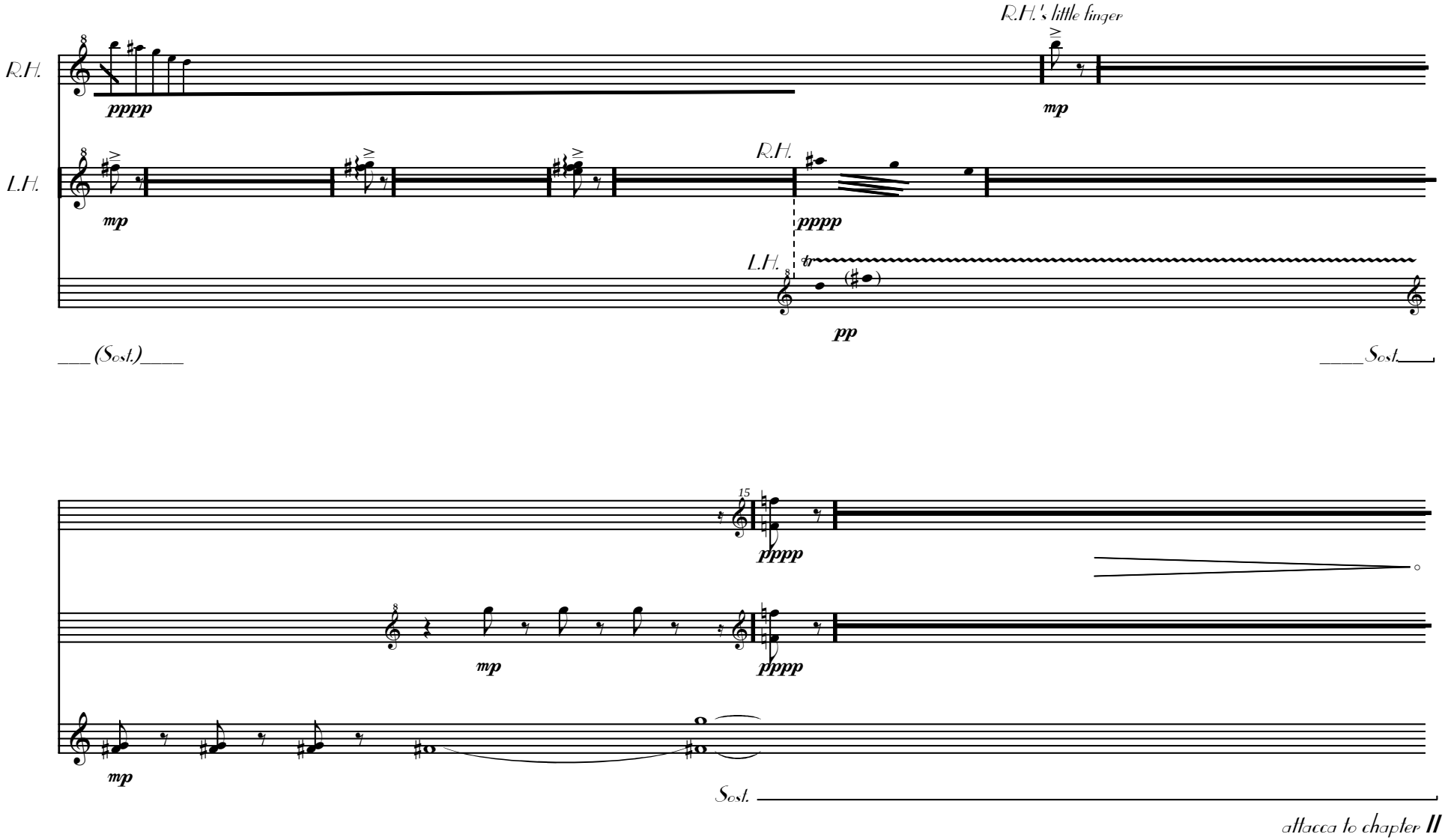
CHAPTER I

PULSE: ♩

As fast as possible/♩ ≥120
mealymouthed and humoresque




pppp
mp
ppp
PULSE!!!
mp
R.H.'s thumb
L.H.'s thumb
pppp
R.H.
pppp
ad lib.
pppp
THUMBS
ppp
mp
L.H.
pppp
Ped.
Sost.

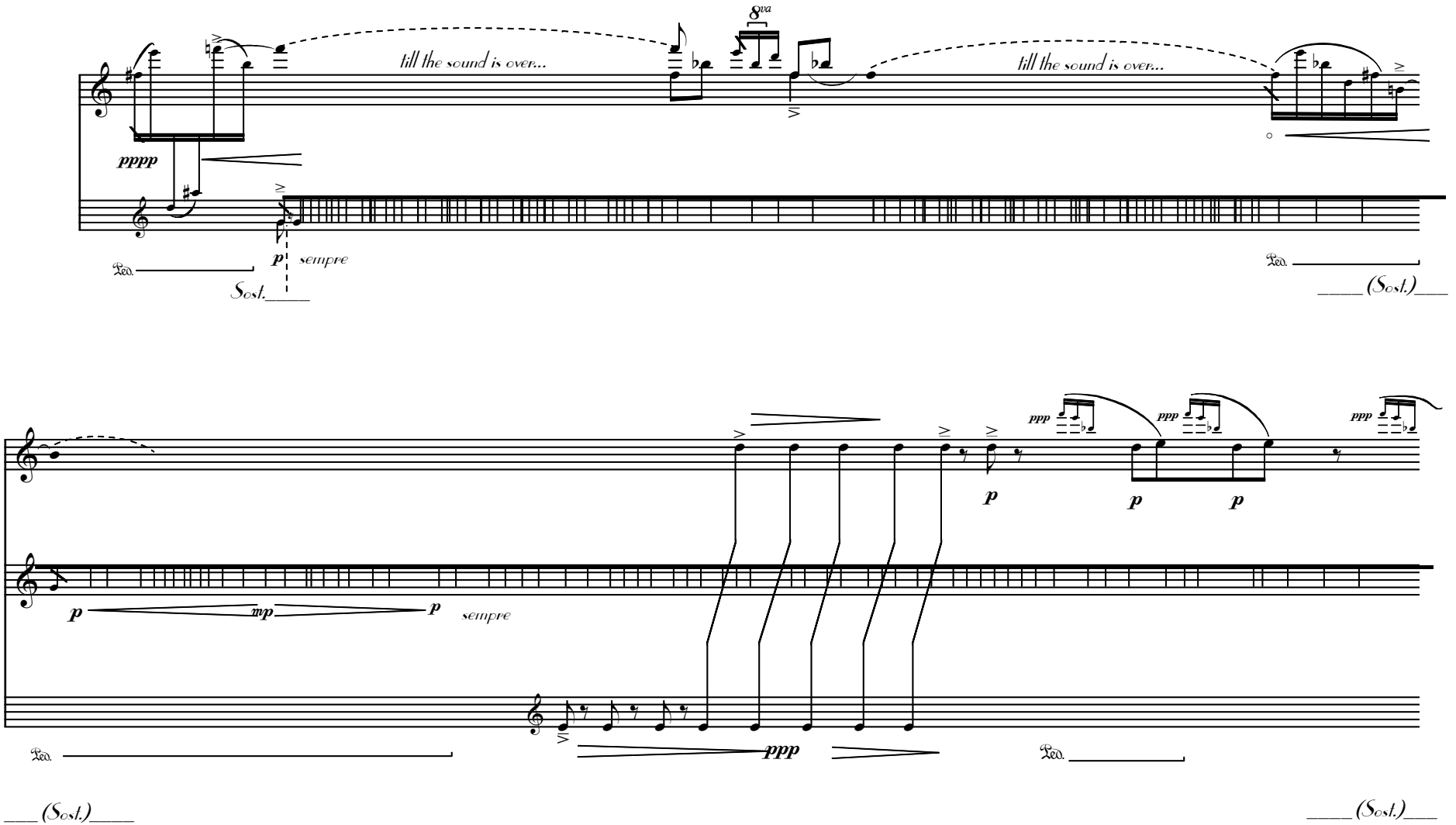

R.H.
L.H.
pppp
mp
R.H.'s little finger
mp
R.H.
pppp
L.H.
tr
pp
___(Sost.)____
____Sost.___
15
pppp
mp
pppp
mp
Sost.
attacca to chapter II

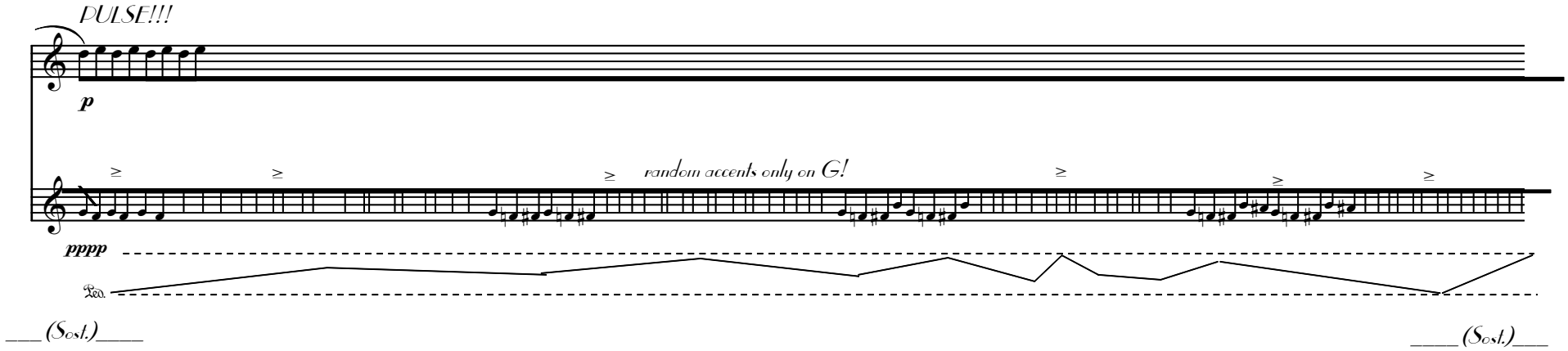
CHAPTER II

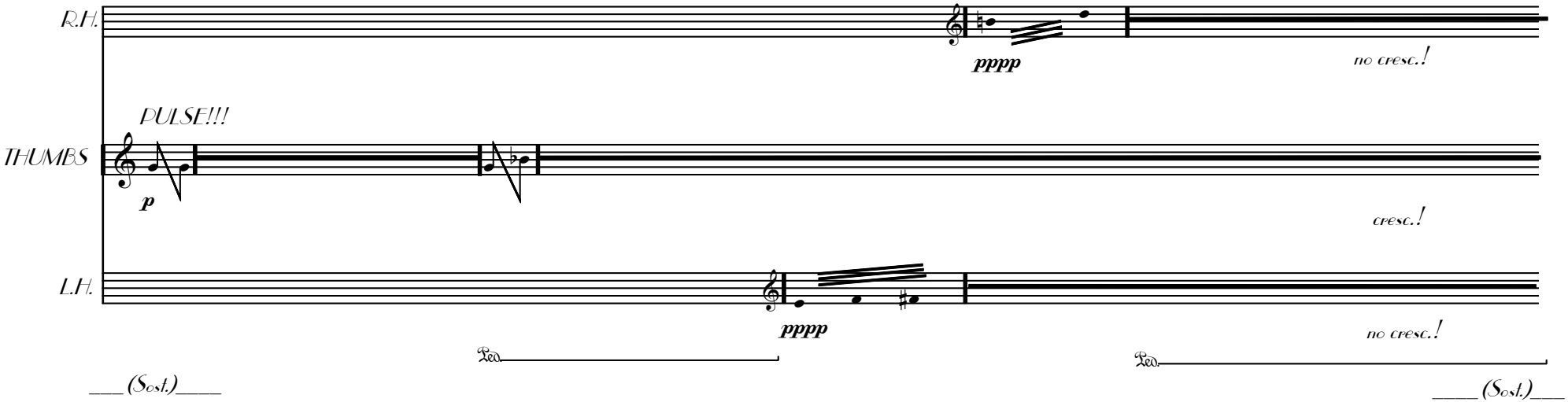
(sempre ♩ ≥ 120)

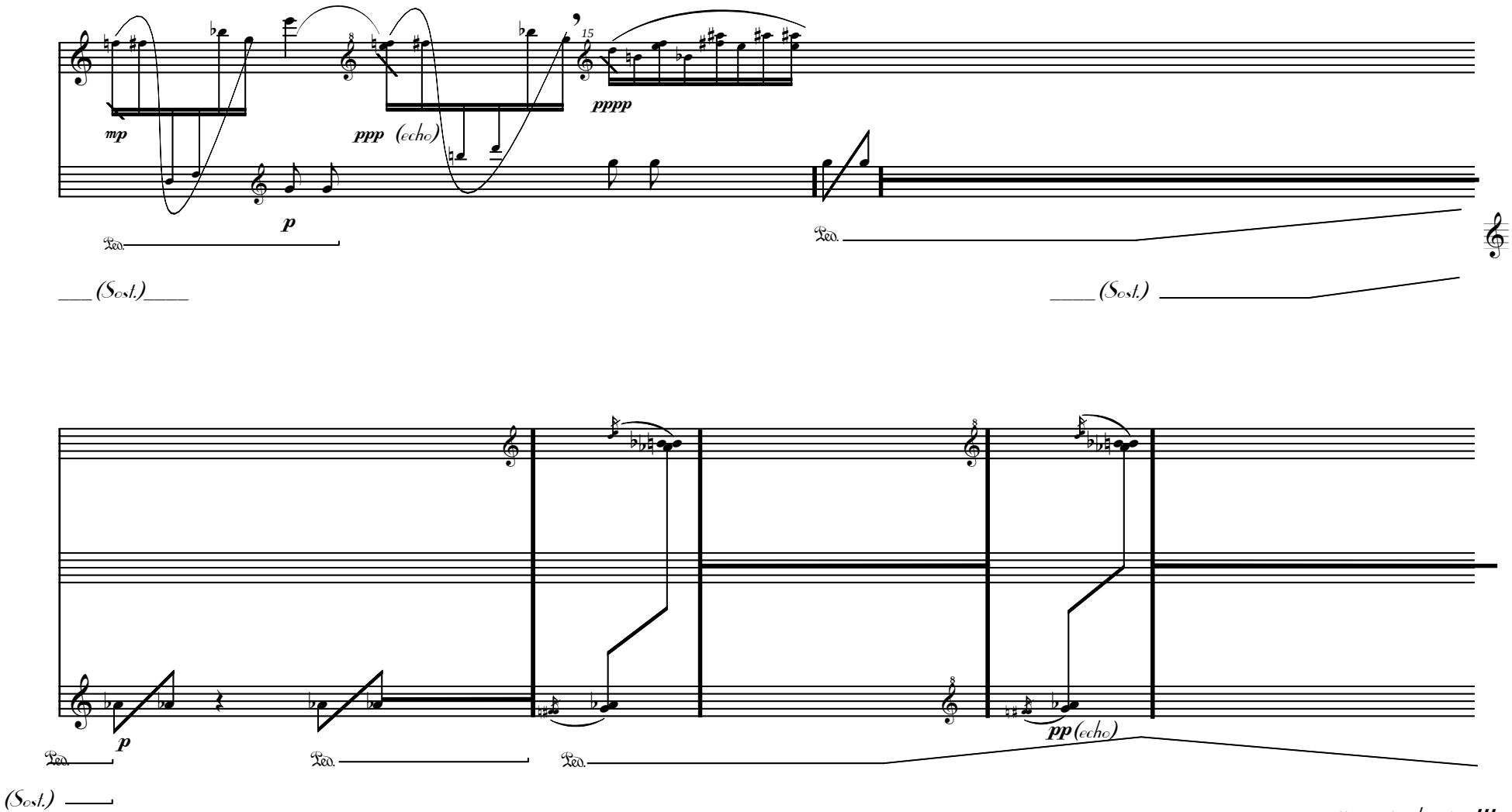
PULSE ; ♪

...attacca




PULSE!!!
p
random accents only on G!
pppp
Ped.
___(Sost.)____
____(Sost.)___


R.H.
pppp
no cresc.!
PULSE!!!
THUMBS
p
cresc.!
L.H.
pppp
no cresc.!
Ped.
Ped.
___(Sost.)____
____(Sost.)___

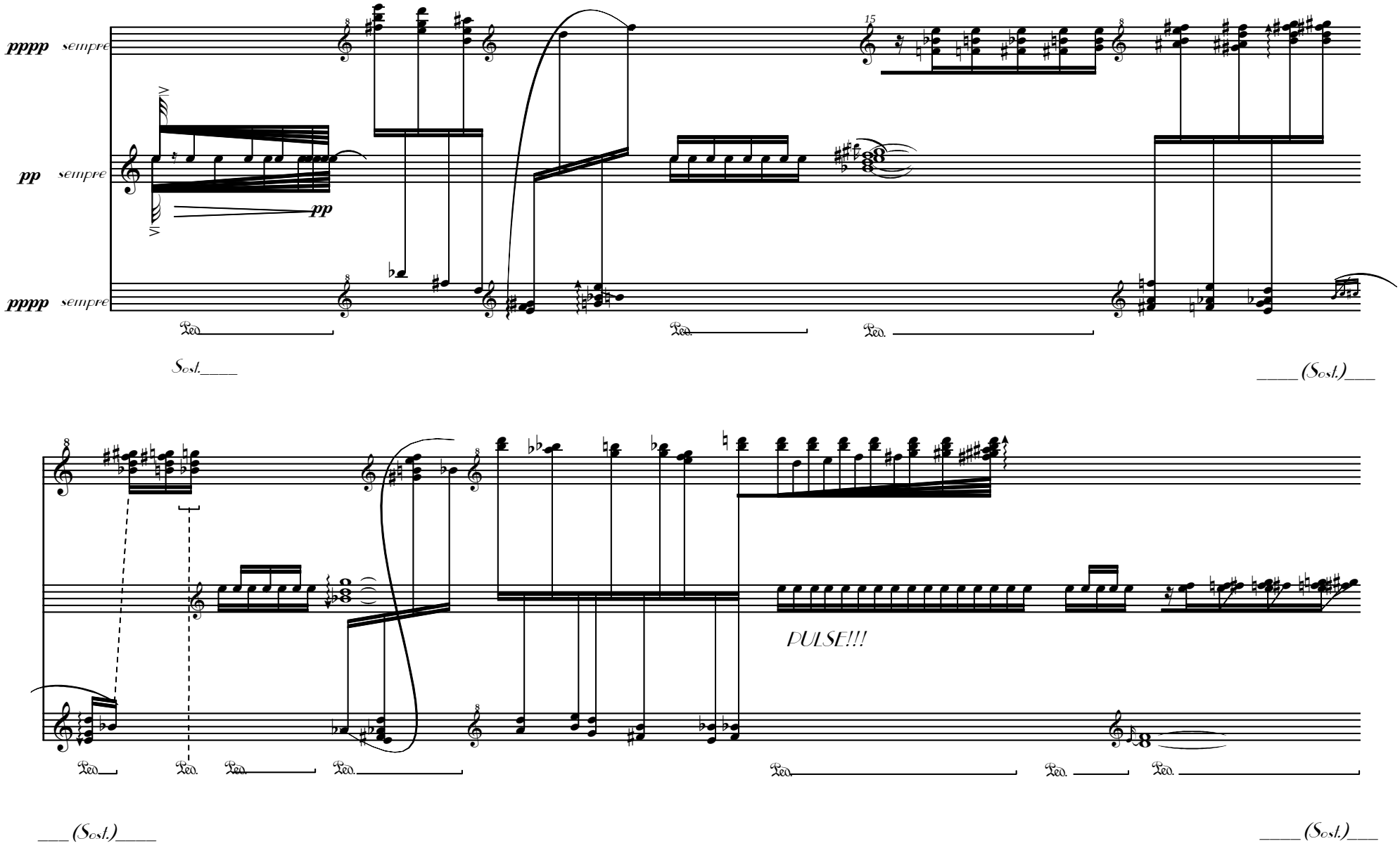


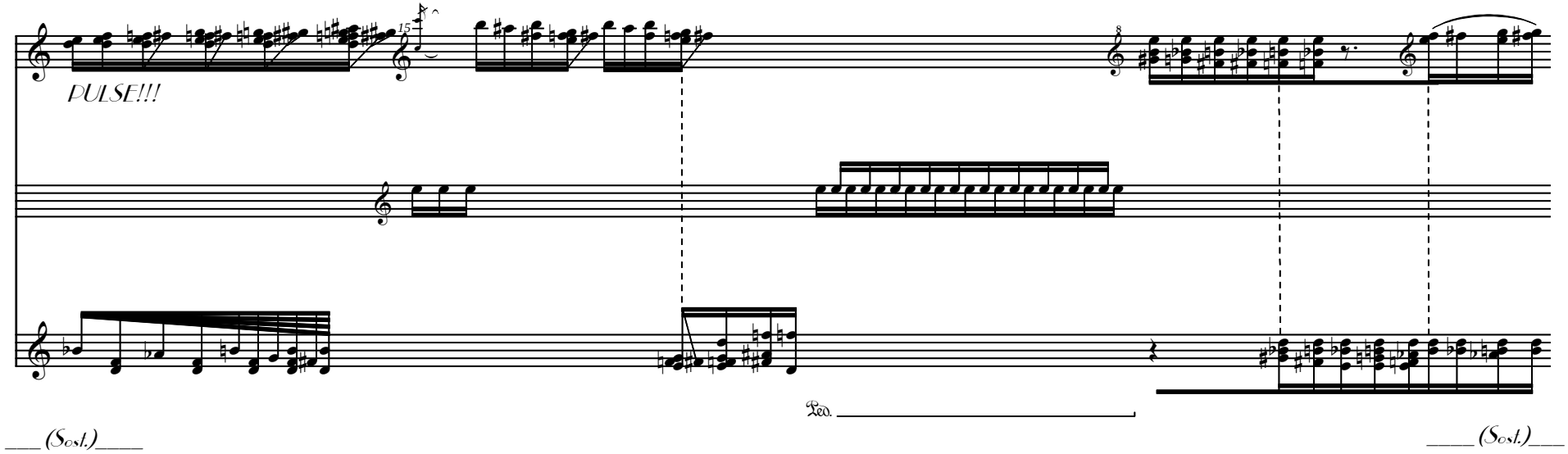
attacca to chapter III

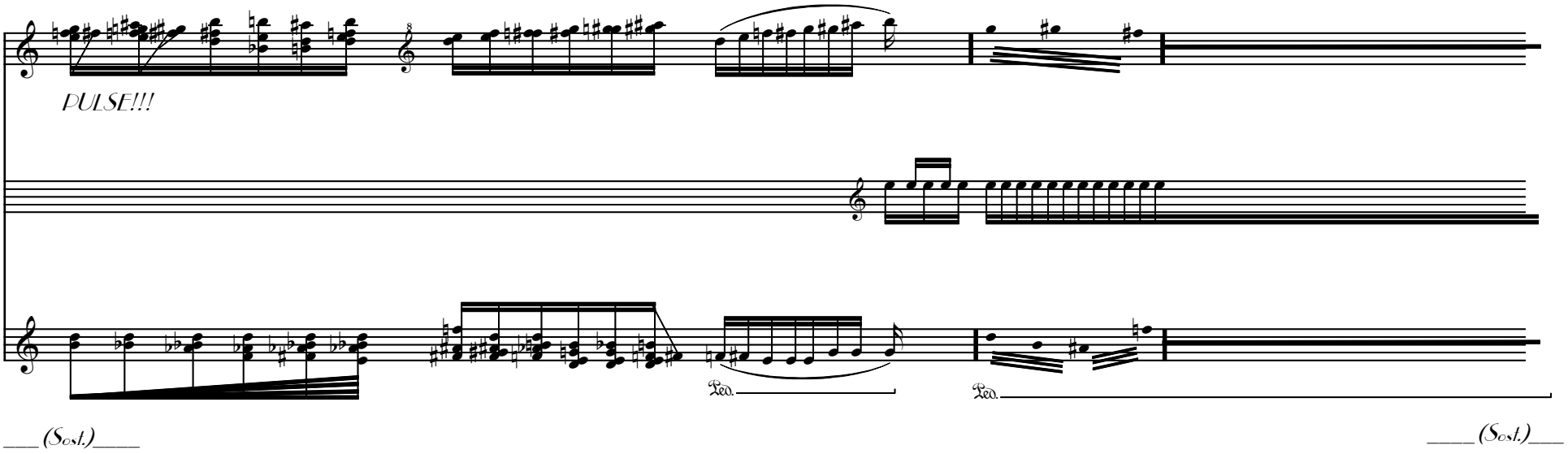
CHAPTER III

...attacca

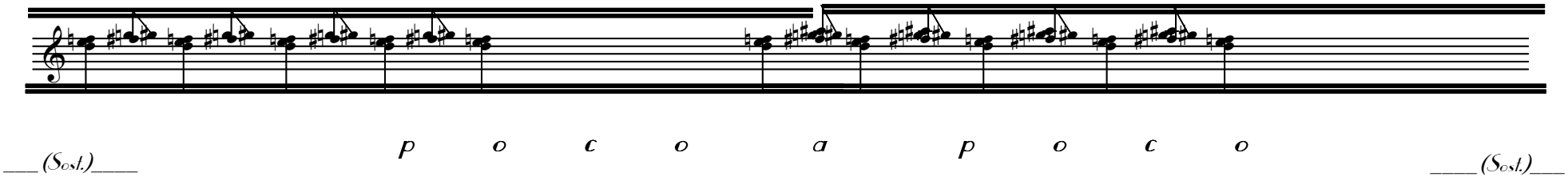
PULSE; ♪

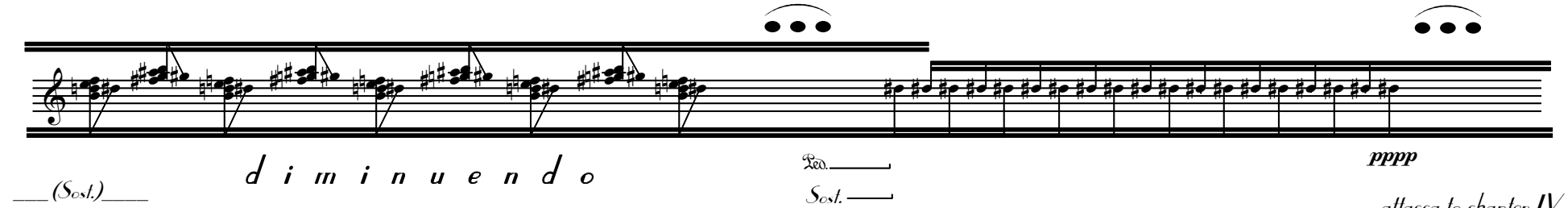



PULSE!!!
Ped.
___(Sost.)____
____(Sost.)___


PULSE!!!
Ped.
Ped.
___(Sost.)____
____(Sost.)___

Ped.
ad lib.
Ped.
simile
Sost.
Sost.
(Sost.)

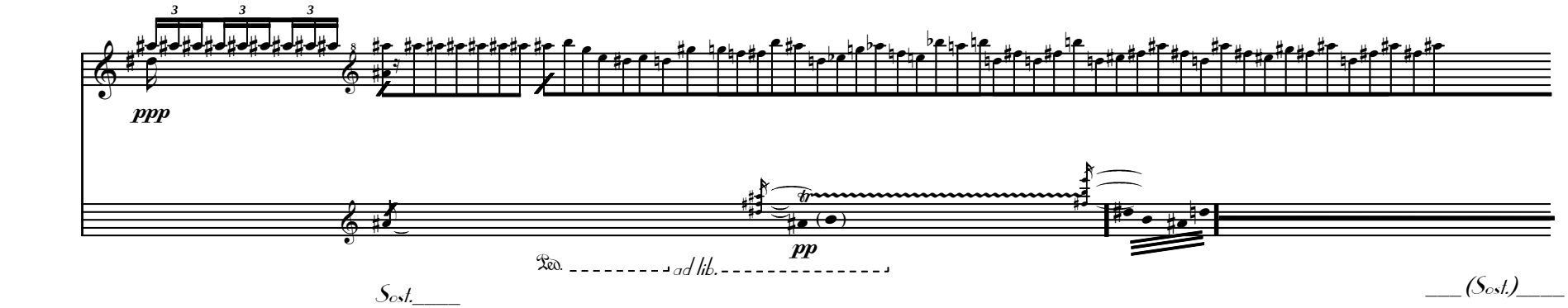

(Sost.)
p o c o a p o c o
(Sost.)


(Sost.)
d i m i n u e n d o
Ped.
Sost.
pppp
attacca to chapter IV

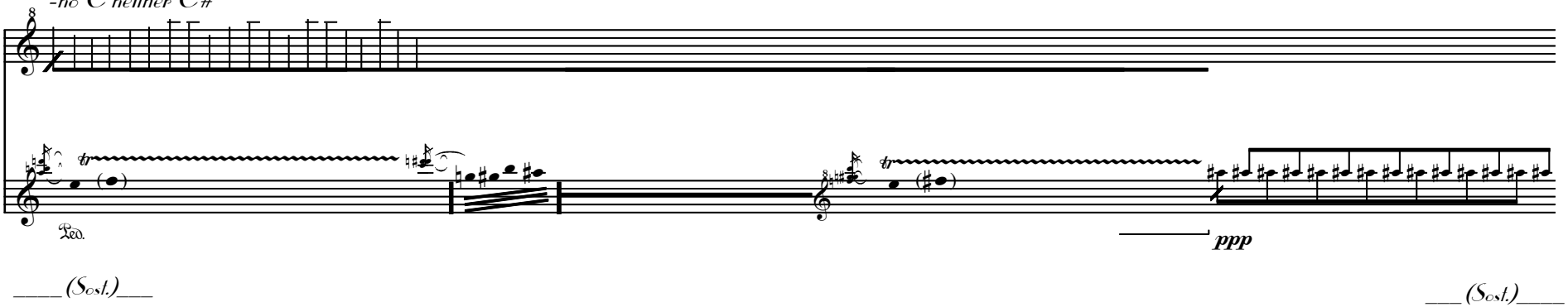
CHAPTER IV

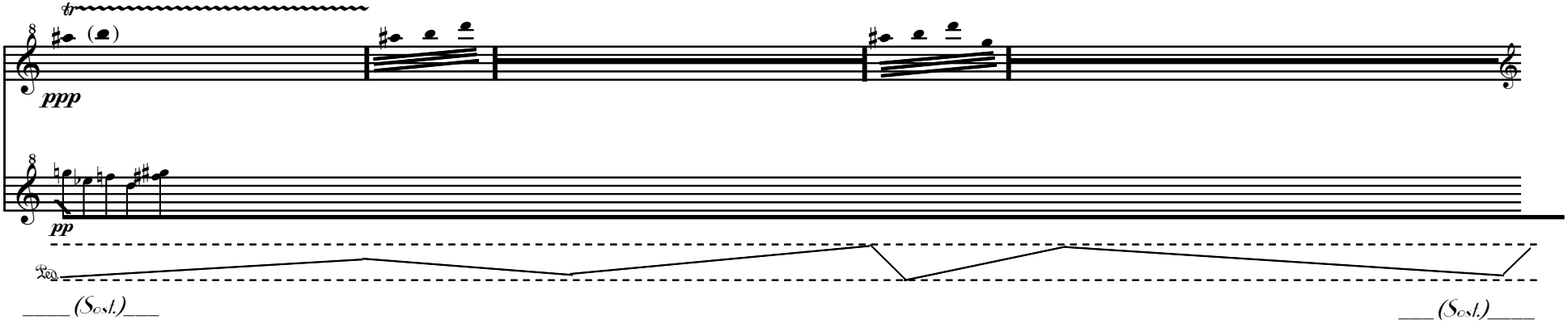
PULSE: 𝅘𝅥𝅯

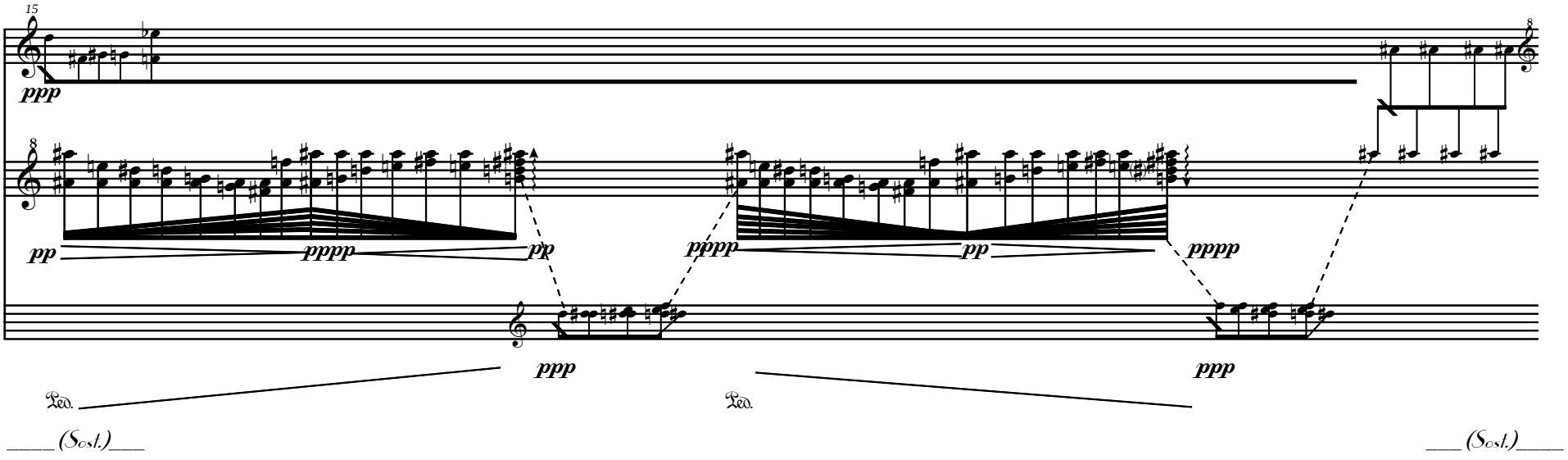
...attacca

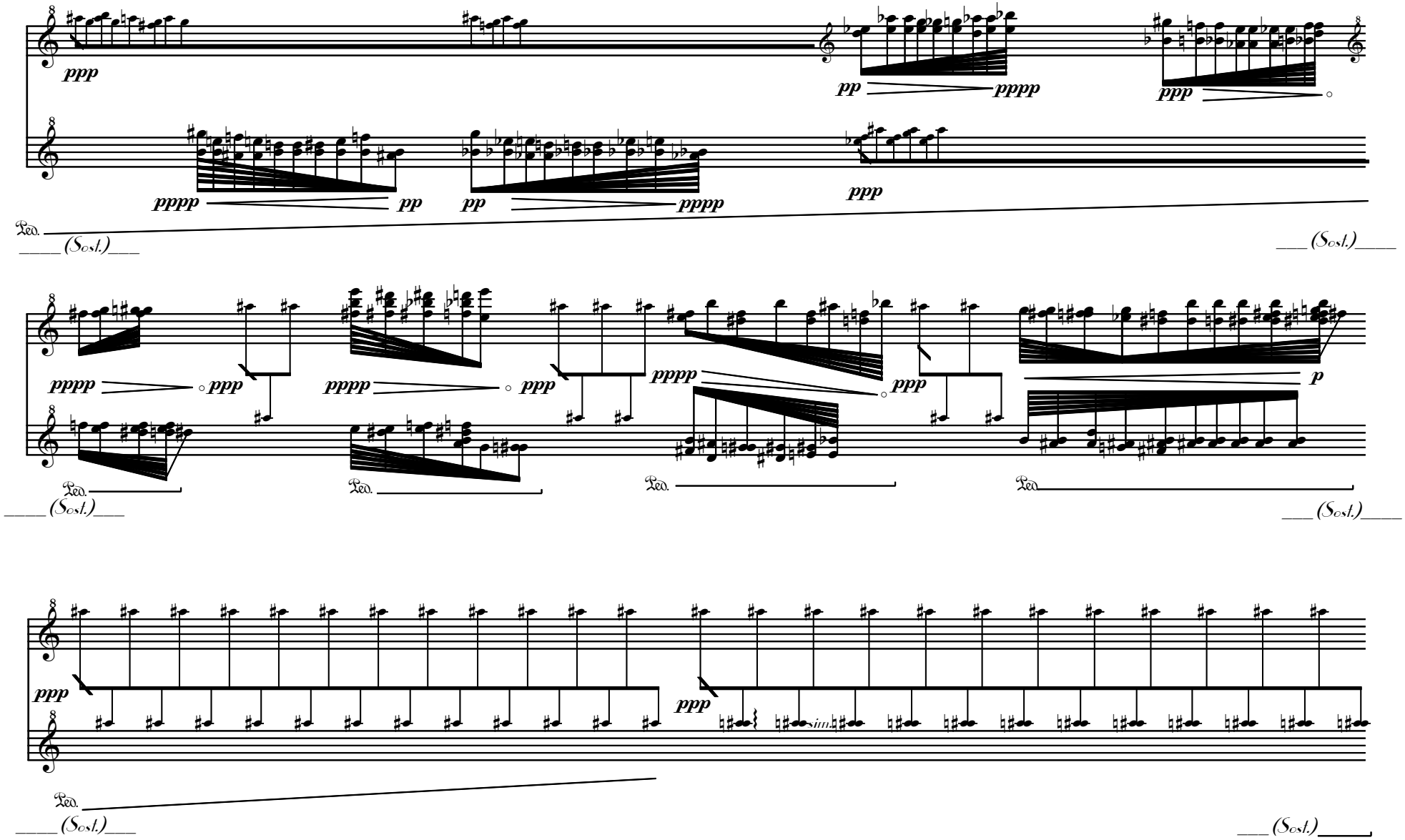


simile...upper tone: B, lower: D
-no C neither C#




tr
ppp
pp
Ped.
(Sost.)
(Sost.)

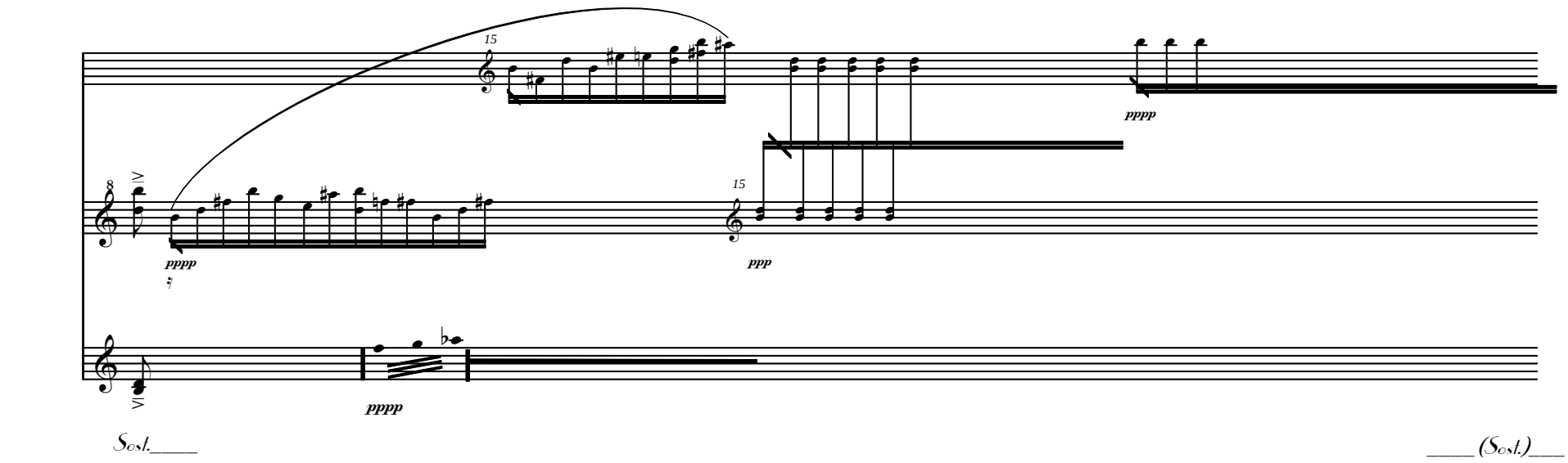

15
ppp
pp
pppp
pp
pppp
pp
pppp
ppp
ppp
Ped.
Ped.
(Sost.)
(Sost.)

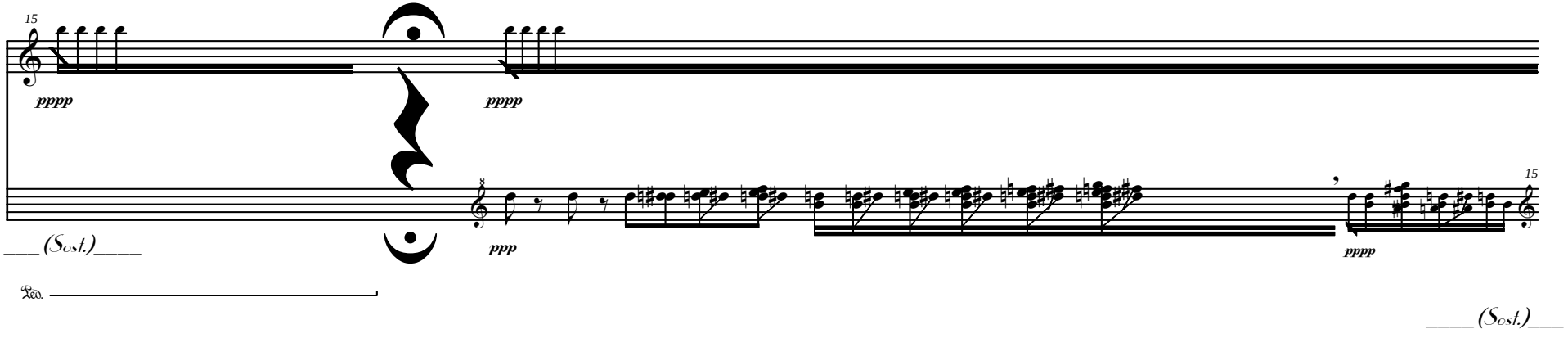


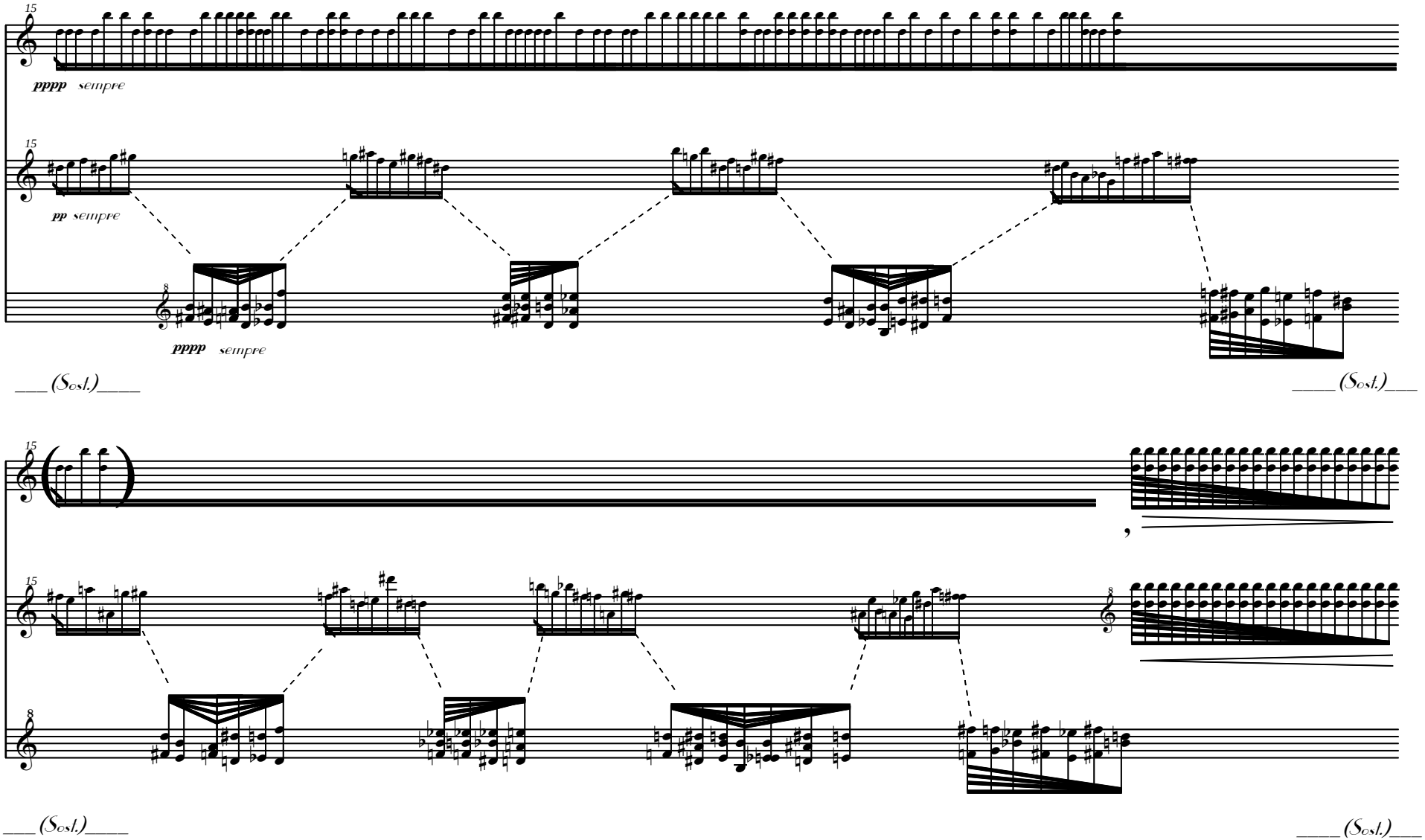
attacca to chapter V

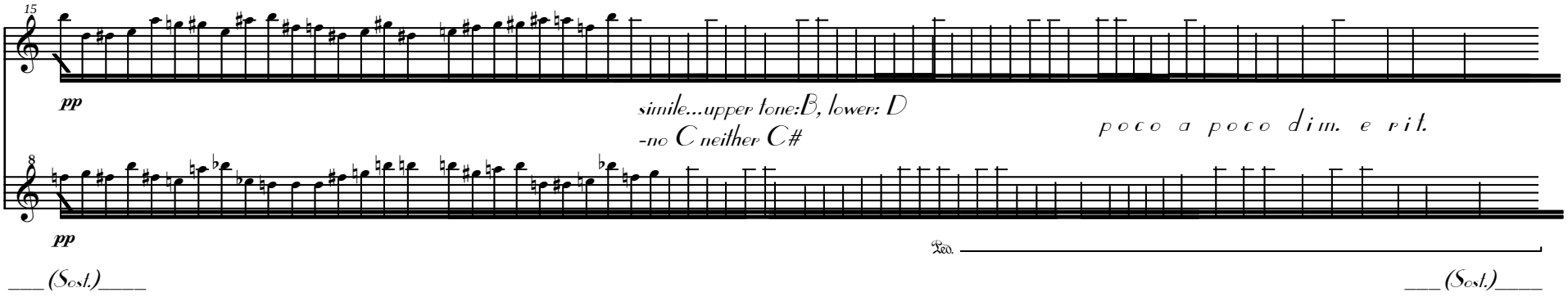
CHAPTER V

PULSE ;

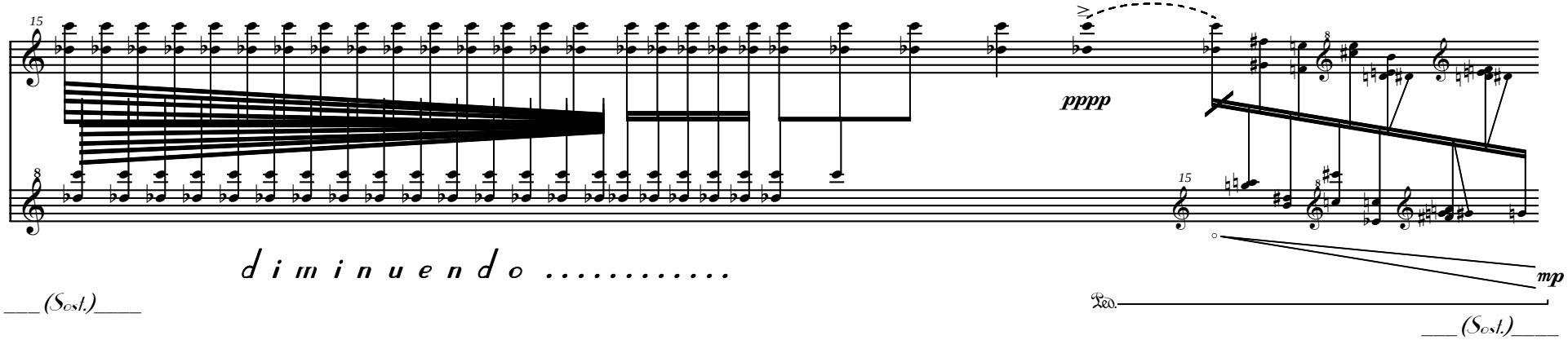


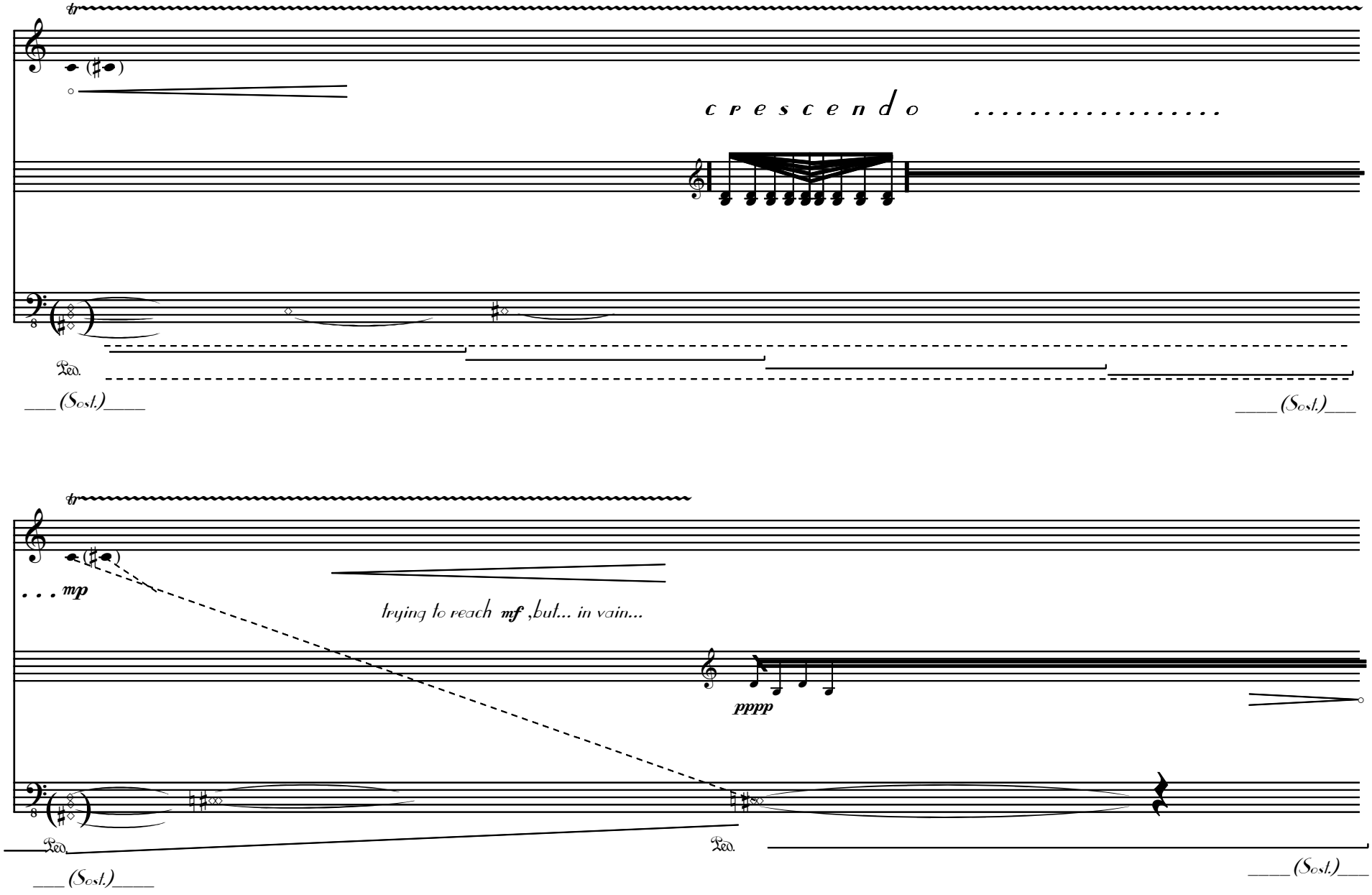



15
pppp sempre
15
pp sempre
8
pppp sempre
___(Sost.)____
____(Sost.)___
15
15
8
___(Sost.)____
____(Sost.)___

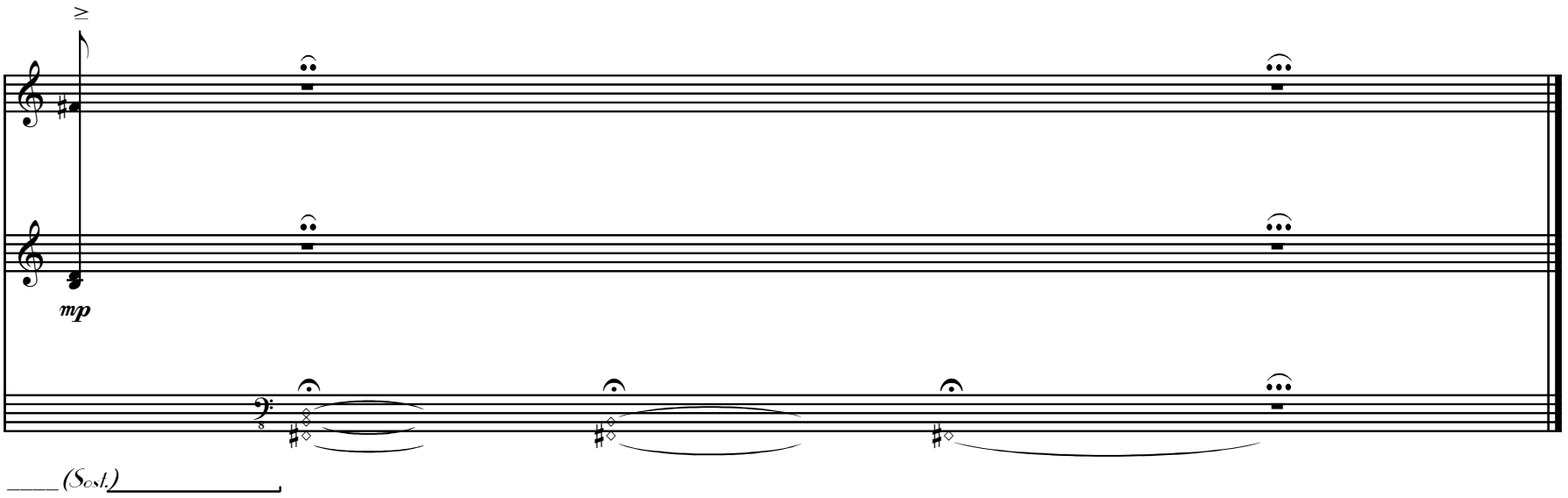

15
pp
simile...upper tone:B, lower: D
-no C neither C#
poco a poco dim. e rit.
8
pp
Ped.
___(Sost.)____
___(Sost.)____

Coda


15
pppp
8
15
mp
diminuendo .....
___(Sost.)____
Ped.
___(Sost.)____


tr
crescendo
Ped.
(Sost.)
(Sost.)
tr
mp
trying to reach mf ,but... in vain...
pppp
Ped.
Ped.
(Sost.)
(Sost.)

CHAPTER 0



Calm down and THEN take off the tape...

Duration c.a.:5-6'
2006