

“Illusory angel”

for piano solo
(2003)

General abbreviations and symbols

PI = Right (Damper) pedal
PII = Middle (Sostenuto) pedal
PIII = Left (Una Corda) pedal

l.v = Let vibrate.



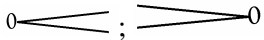
= Depress the indicated keys (Diamond shape) silently and secure by the PII



= A chromatic cluster within the indicated notes.



= Accelerando; Ritardando.



= Crescendo dal niente; Diminuendo al niente

* The tempi marking are approximately and may vary slightly, depending on the acoustical properties of the hall, etc.

** The other performance explanations are indicated on the score.

Duration: c. 8'30''

Trasparente

Subito brutale

Piu calmo

Irresoluto

♩ = c.40

♩ = c.100

♩ = c.84

(Rubato)

♩ = c.40

Piano solo

ppp Serenely

loco

6:4

fff

8vb

P.I

Sub. ppp legatiss. pp ppp

8vb

fff P.III P.II

* Repeating the same note or chord.

Pno.solo

piu accel.

Piu calmo

Irresoluto

sfz Secco

pp

f

sffz

ppp legatiss. pp ppp

5:4

5:4

5:4

5:4

5:4

8vb

P.III

8vb

Pno.solo

8

sffz

mf

f

pp

ff

mp

ff

pp

8

8^{vb}

(P.II) (keep P.II)

rit. -----

Pno.solo

12

10

ppp Serenely

p

p

ppp

12

10

ppp

(P.II)

P.III

piu mosso
♩ = c.40

piu accel.

piu mosso
♩ = c.84

piu accel.

Piu calmo Molto irresoluto

♩ = c.40 ♩ = c.54

8va 1.v

Pno.solo

p molto espres. *mp* *sfz* *p* *sfz* *p*

sfz *p* dolciss.

PI $\frac{1}{4}$ *PI* $\frac{1}{4}$ *PI*

P II →

Molto irresoluto

piu accel.

♩ = c.54

Pno.solo

f *ff* *sfz* *sfz* *pp* molto espres.

pp *ff* *fffz* Secco *mp* *p* *mf* *pp*

Con pedal I. Senza pedal I. $\frac{1}{4}$ *PI* *8vb* - *mp*

(P II)

string. e intenso ----- $\text{♩} = \text{c.}54$ *molto rit.*

Pno.solo

25 *f* *ff* *fff* *pp* molto espres. *p*

25 *pp* Sub. *mp* *pp* *legatiss.*

25 break off suddenly

8vb ----- *f* (PI) 1/4 PI PII

Con pedal I sempre

Piu agitato

$\text{♩} = \text{c.}40$ $\text{♩} = \text{c.}60$

Pno.solo

29 *sfz* *f* *sfz* *pp* *p* *legatiss.* *mf*

29 *sfz* *f* *pp* *p* *legatiss.*

29 *sfz* *pp* *p* *legatiss.*

Con pedal I sempre

(PII)

string. e intenso ----- (Rubato) -----

8^{va} -----

cresc. -----

fff Sub *p* ----- *fffz* ----- *fffz*

P.I -----

Pno.solo

Piu calmo **piu mosso**

♩ = c.40 ♩ = c.84

8^{va} -----

ppp Serenely ----- *ppp* Serenely -----

p ----- *f* ----- *p*

piu accel. -----

♩ = c.40 ----- **piu mosso** ♩ = c.84

5:4 ----- 5:4 ----- 5:4 ----- 5:4 -----

P.III -----

P.III -----

Pno.solo

Piu calmo
♩ = c.40

Molto irresoluto
♩ = c.54

molto rit. -----

piu accel. →

Pno.solo

ppp *p* *ppp*

(loco)

P.III *P.I* *P.II*

Molto irresoluto
♩ = c.54

piu rit. → *piu accel.* →

Pno.solo

molto espres. *mp* *sffz* *p* *sfz* *p* *f* *ff* *sffz*

Sub.

p *dolciss.* *pp* *ff* *sffz* *Secco*

1/4 *P.I* 1/4 *P.I* Con pedal I Senza pedal I

-- (*P.II*)

Senza misura

Flexibly

ca 4" ca 5"

50 *g^{va}* *l.v.* *pp* *mp* *f* *p* *mf* *mp* *f* *mf* *f* *p* *f* *p*

50 *l.v.* *ca. 76* *5:4* *sffz* *sfz* (loco) *sfz* (loco) *sfz*

50 *g^{ub}*

PI $\frac{1}{2}$ *PI* (Senza pedal I) $\frac{1}{2}$ *PI* con pedal I ad lib. *PII*

(Senza pedal I) (Senza pedal I)

Lontano

Flexibly

Flexibly

Lontano

Flexibly

ca 5" ca 4"

50 *g^{va}* *p* *ppp* sempre *f* *mp* *f* *mf* *ppp* *f* *mp*

50 (loco) *sfz* (loco) *sfz* (loco) *pp* (loco) *sfz*

50 *ca. 54* *ca. 110* *ca. 110* *ca. 54* *ca. 110*

$\frac{1}{2}$ *PI* *PI* $\frac{1}{2}$ *PI* *PI*

(*PII*) (Senza pedal I) (Senza pedal I) (Senza pedal I)

Flexibly $\text{♩} = c.110$ *ca 7"* **piu mosso** $\text{♩} = c.90$

(loco)

Pno.solo

Sub.*pp* *ff* *p* *f* *p*

1/2 *PI* Senza pedal I

con pedal I ad lib. *ppp* legatiss.

8^{va}

54

54

Pno.solo

poco a poco cresc.

Piu vivo

♩ = c.110

a tempo

♩ = c.110

Pno.solo

58

ff

(loco)

6:4

5:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

pp

legatiss. (loco)

6:4

6:4

dim. ----- ppp



molto agitato

Subito misterioso

♩ = c.40

Pno.solo

(8va)

61

(loco)

61

61

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

molto

fff

pp

5:4

pp piu sonore

$\text{♩} = \text{c.}110$ *accel.* ----- *molto accel.* ----- *Estrem. tempo*

8va

Pno. solo

70

ff poco a poco cresc. ----- *(molto cresc.)* ----- *ffff* tutta la forza



8vb
(P.II) →
* change gradually from aug 4th to become cluster of same interval range.

rit. ----- ($\text{♩} = \text{c.}100$) ----- ($\text{♩} = \text{c.}84$)

Pno. solo

74

poco a poco dim. ----- *pp*

8vb
(P.II) ----- *8vb*
P.II →

(♩ = c.84)

Pno.solo

78

5:4

legatiss.

sfz *ppp* *pp* *ppp* *sfz* *ppp* *pp* *ppp*

8^{va}

8^{vb}

P.III

P.III

Molto misterioso (♩ = c.40)

Vivacissimo molto ritmico (♩ = c.84)

Pno.solo

81

5:4

p piu sonore

ppp sempre legatiss.

poco a poco cresc.

8^{vb}

P.I

pp *sfz* P.II

Molto misterioso

♩ = c.40

Pno.solo

84

84

84

sfz

p piu sonore

5:4 5:4

8^{vb}

pp molto

(P.II) →

(P.I)

Detailed description: This block contains the musical score for the first section, 'Molto misterioso'. It features three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is in a minor key with a complex, chromatic texture. The tempo is marked as 'Molto misterioso' with a quarter note equal to approximately 40 beats per minute. The score includes dynamic markings such as *sfz* (sforzando), *p* (piano), and *pp* (pianissimo), along with performance instructions like 'piu sonore' and 'molto'. There are also time signature changes to 5:4. A double bar line with a repeat sign is present. Performance notes include '(P.II) →' and '(P.I)' with arrows pointing to specific measures.

Vivacissimo

♩ = c.84

Pno.solo

87

87

87

Sub. ffff dim.

molto dim.

quasi niente

c.12"

c.12"

8^{va}

8^{vb}

sfz

P.I catch resonance

Detailed description: This block contains the musical score for the second section, 'Vivacissimo'. It features three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is in a minor key with a complex, chromatic texture. The tempo is marked as 'Vivacissimo' with a quarter note equal to approximately 84 beats per minute. The score includes dynamic markings such as *Sub. ffff* (sublimely fortissimo), *dim.* (diminuendo), *molto dim.* (molto diminuendo), and *quasi niente* (quasi niente). There are also performance instructions like 'catch resonance'. A double bar line with a repeat sign is present. Performance notes include '(P.I) catch resonance'.

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