

PIANO SOLO

Synergo Edition™

No. 064

NIKOLSKY

Fantasia Xenoglossia

Dedicated to Sheila Bazleh

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FANTASIA XENOGLOSSIA

Dedicated to Sheila Bazleh

Composer: Aleksey Nikolsky

I was inspired to write this piece after playing on the 1803 Erard pianoforte, identical to the piano owned by Beethoven, on which he composed most of his works between 1804 and 1820.

Its sublime tone possessed peculiar charm. Its slender delicate keys called for refined touch. They expressed their dislike of rough treatment by limping the passages, or causing the hammers stuck. There was something enigmatic - how could the instrument that served Beethoven in his powerful play be so flimsical? There must be some secret that keeps separating us today from that Erard's past. The touch of the hands that stroke its ivories, the sound of the music brought to life from under its lid, the air of the 19th century guest-rooms - the memory of it all was still alive in this aged yet beautiful incrustated body. But can we bring these memories to life? Can this venerated Erard let us hear voices of the distant past talk to us?

The voices of the past are too subtle for our ears that are used to harsh and pungent sonority of our age of rock-n-roll. The quaint yet graceful parlance of these voices appear perhaps dull. We strain our modern minds to make sense out of the old-fashioned relics, and find nothing but queer eccentricities. We eavesdrop the sonance coming from the lid, but hear nothing but mutters and whispers. We peruse the spot trying to see a speaking spirit, but it remains invisible to our eyes.

*Perhaps, there is some ghostly figure that indeed extracts magnificent sounds - on par with Beethoven himself - from this antique body amidst the night, when everyone is gone, and nothing disturbs the privacy of the perpetual rest. Alas! For us, all we are left with is that peculiar taste of *deja vu*.*

Andante in modo di Adagio

The musical score is written for piano in G major (one sharp) and common time. It consists of three systems of music. The first system (measures 1-4) features a piano (*p*) dynamic and is characterized by triplet patterns in the right hand and sustained chords in the left hand. The second system (measures 5-8) features a mezzo-piano (*mp*) dynamic and continues the triplet patterns. The third system (measures 9-12) features a sub-piano (*sub p*) dynamic and includes a trill in the right hand at the end of the piece. The score is written for piano with treble and bass clefs.

Con moto

13

sub mp

sub mp

mf

tr 5 4 1
5-3 1

tr 1
3

tr 5 4 1
5

17

sf

sf

dim.

1 2 1
3

stretto

21

mp

rall.

allarg.

a tempo libero

25

p

pp espr.

p 3 morendo

4

Andantino

29 *p* *pp* *8^{vb}*

33 *cresc.* *(8^{vb})*

37 *rit.* *a tempo* *mf* *dim.* *(8^{vb})*

41 *Con fluidezza, calma* *mp* *8^{vb}*

45 *rall.* *a tempo* *p*

49 *rit.* *a tempo*

mf

tr *8vb*

53 *rall.* *a tempo*

sf

tr *2 3 1*

tr *3 1 2*

57 *rit.* *a tempo* *Poco avanti*

mp

p

tr *13* *25*

61 *rall.* *Piu lento*

pp

espr.

tr *12* *312*

67 *stretto* *allarg.*

sub ppp

p

tr *2* *4*

Andante cantabile

74 *pp* *8va secco*

Red. * Red. * Red. *

78 *p*

Red. * Red. * Red. *

82 *stretto* *poco avanti* *mp*

Red. * Red. * Red. * Red. * Red. *

86 *stretto* *Piu maestoso* *mf* *marcato*

Red. * Red. * Red. * Red. *

90 *stretto* *8va* *a tempo* *f*

Red. * Red. * Red. * Red. * Red. *

rit. stretto Moderato assai

f sf mf comodo

rall. a tempo

mf mp

rit. a tempo rit. a tempo rit.

cresc. fp fp

a tempo rit. stretto

mf sf sf

Piu mosso Lento Piu mosso Lento

sffp pp sffp pp

a piacere

allarg.

113

sf pp
secco

Adagio indeciso

8^{va}

117

espr.
p

Led. * Led. * Led. * Led. *

rit. libero

(8^{va})

121

mf
rinf.
sub p

Led. * Led. * Led. *

rit.

(8^{va})

125

Led. * Led. * Led. * Led. *

a tempo

129

pp
morendo
pppp

Led. * Led. * Led. *