

**Vitaliy Kyianytsia (\*1991)**

*5 Pieces for Piano*

*(written for Contempus Open Call)*

- I. Hammer Music*
- II. Durations A&B*
- III. In Kagel's Style*
- IV. Thimble Music*
- V. Epilogue (Mechanical Music)*

*January 2021, Duration - ca 6 min.*

# 5 Pieces for piano

## I. Hammer music

Vitaliy Kyianytsia (\*1991)

15<sup>ma</sup>-----

This pitches should be prepared by a piece of gum each separately.  
The sound must be unpitched, very dry like "wooden".

**HAMMER!!**  
To play with a percussion hammer  
(usually used for tubular bells) on the  
metal frame of middle range  
(FRONT SIDE of the frame)

2 = 54

Right side of the frame

15<sup>ma</sup>-----

*ff* *f* *pp* *pp*

Ped.

6

Left side of the frame

15<sup>ma</sup>-----

*p* *pp* *pp* *f* *p*

9

Front side of the frame

Right side of the frame

Left side of the frame

*ff* *p* *pp* *pp*

13

15<sup>ma</sup>-----

to press mutely

Sost. ped.

*ff* *f* *p* *f*

16 *15<sup>ma</sup>* *fmf ppp* *pp* *ppp mff* *ff*

*9:8* *8<sup>vb</sup>* *9:8* *8<sup>vb</sup>*

(Sost. ped.)

19 *15<sup>ma</sup>* *pp* *ff*

*9:8* *8<sup>vb</sup>* *9:8* *8<sup>vb</sup>*

(Sost. ped.) Ped.

23 *HAMMER!!!* *(Front side of the frame)* *15<sup>ma</sup>* *pp* *f* *p*

27 *Front side of the frame* *ff* (ped.) \*

## II. Durations A&B\*

### Durations A

$\text{♩} = 68$

*pp*  
*semplice*  
*mp*  
*sempre senza ped.!!!*

*mp*  
*pp*  
*p*

5

9

12

16

15<sup>ma</sup>

*p*  
*mp*  
*p*

*8va*  
*8va*  
*15<sup>ma</sup>*

\* - performer should choose to play only ONE of this two pieces due to his preferences.

# Durations B

This musical score, titled "Durations B", is a piano piece consisting of five systems of music. Each system is written for piano and bass staves. The piece features a variety of time signatures, including common time (C), 3/4, 5/4, 2/4, 5/2, 6/4, 4/4, 1+16, 8/4, 7/4, and 5/4. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The score includes numerous slurs, accents, and articulation marks. Specific tempo markings are provided for several measures: ♩ = 58, ♩ = 62, ♩ = 56, ♩ = 60, ♩ = 52, ♩ = 54, ♩ = 66, ♩ = 64, ♩ = 68, ♩ = 70, and ♩ = 48. The piece concludes with a final measure in 7/4 time, marked *p*. The score is marked with "Red." and includes asterisks (\*) at the end of several systems.

19  $\text{♩} = 58$  *8va* *fff* *ff*

23  $\text{♩} = 56$   $\text{♩} = 60$  *f* *ff*

28  $\text{♩} = 52$   $\text{♩} = 54$   $\text{♩} = 66$  *pp* *p* *f*

32  $\text{♩} = 64$   $\text{♩} = 68$   $\text{♩} = 70$  *fff* *f* *ff*

36  $\text{♩} = 48$   $\text{♩} = 50$  *8va* *mf* *p*

### III. In Kagel's style

$\text{♩} = 70$   
*8va*

*p legato*  
*senza ped.*

Not musical actions

2 *(8va)*

2

$\text{♩} = 60$

*f* *gliss.* **Claps!**  
Ha-ha-ha-ha-ha-ha-ha-ha *f*

7

*mp* **Voice!** *gliss.*  
*pp* *ff*  
Iii...

10 *15<sup>ma</sup>*  
*p legato* 7(4+3) 7(4+3) 7(4+3) 7(4+3) 7(4+3)  
*8<sup>va</sup>* 7(3+4) 7(3+4) 7(3+4) 7(3+4) 7(3+4)

10

11 *(15<sup>ma</sup>)* 7(4+3) 7(4+3) 7(4+3) 7(4+3)  
*(8<sup>va</sup>)* 7(3+4) 7(3+4) 7(3+4) 7(3+4)

11 **Laugh!** *sf* *molto rit.*  
*gliss.*  
 3 3 3  
 Ha-ha-ha-ha-ha-ha-ha-ha

13 ♩ = 40  
*sempre p*

13 **Recitativo!** *mp* *mf*  
 Ein Two Tre Fünf

16 *mp* *f* *mp* *mf*  
 Otta Thirteen Einundzwanzig Thirtee-four

20 *8va-1*

20 *p f mp f*

Cinquatacinque Eighty-nine Ein vier vier Eighty-nine

24

24 *mp mf mp p pp*

Duo tre tre Three seven seven Sei uno zero Neun acht sieben

28  $\text{♩} = 80$

28 *mp pp p*

$\text{♩} = 70$   
15<sup>ma</sup>

7(4+3) 7(4+3)  
7(3+4) 7(3+4)

31  $\text{♩} = 80$

31 *mp p mf*

3 3/4 4/4

31

Claps!  
*f*



35

35

*f*

2/4

4/4

38

38

*ff*

4/4

8<sup>vb</sup>

41

(15<sup>ma</sup>)

*sf*

41 (8<sup>vb</sup>)

**Laugh!** *sf* *gliss.* *molto rit.* **Slow Recitativo!** *p*

3 3 3

Ha - ha - ha - ha - ha - ha - ha - ha - ha Ein vier vier

# IV. Thimble music\*

To wear four thimbles to fingers 2-5

♩ = 70

Musical score for measures 1-4. The piece is in 2/4 time. Measure 1 features a glissando on the right hand, starting on a white key and moving to a black key, with a dynamic marking of *pp*. Measure 2 is a whole rest. Measure 3 has a dynamic marking of *ff* and a *sf* marking. Measure 4 has a dynamic marking of *f*. The bass line is marked "to press mutely" and features a half note in measure 2. Thimble diagrams are shown below the staves, indicating fingerings for measures 1, 3, and 4.

Musical score for measures 5-8. Measure 5 is a whole rest. Measure 6 contains a rapid sixteenth-note pattern with fingerings 2, 3, 4, 5, 2, 3, 4 and a dynamic marking of *p*. Measure 7 is marked "accel." and "molto rit." with a dynamic marking of *pp*. Measure 8 is marked "a tempo" and has a dynamic marking of *ff*. The bass line has a half note in measure 5 and a whole rest in measure 8. Thimble diagrams are shown below the staves for measures 6 and 8.

Musical score for measures 9-10. Measure 9 is marked "senza misura, rubato" and "pitches are approx." It features a complex sixteenth-note pattern with various fingerings and dynamic markings. Measure 10 is marked "a tempo" and has a dynamic marking of *mf*. The bass line has a half note in measure 9 and a whole rest in measure 10. Thimble diagrams are shown below the staves for measures 9 and 10.

Musical score for measure 10. The piece is in 6/4 time. The right hand has a whole rest, and the left hand has a whole note. A dynamic marking of *mf* is present. A thimble diagram is shown above the staff with the instruction "Gliss. on black keys with thimbles".

senza misura, rubato

11

*mp*

8<sup>va</sup> ---, 5 4 3 2 2 5

8<sup>va</sup> ---, 5 4 3 2 2 5

8<sup>va</sup> ---, 5 4 3 2 2 5

8<sup>va</sup> ---, 5 4 3 2 2 5

8<sup>va</sup> ---, 5 4 3 2 2 5

6/4

6/4

\*

12

*f*

*mf*

*mf*

8<sup>va</sup> ---, ritard.

8<sup>va</sup> ---, ritard.

6/4

6/4

6/4

• Ped.

\*

14

*mp*

*mp*

*mp*

8<sup>va</sup> ---, ritard.

8<sup>va</sup> ---, ritard.

6/4

6/4

6/4

• Ped.

\*

16

*pp*

*pp*

*ff*

8<sup>vb</sup> ---, sfz

6/4

6/4

6/4

• Ped.

\*

## V. Epilogue (Mechanical music)

15<sup>ma</sup>-----

*This pitches should be prepared by a pieces of gum each separately. The sound must be unpitched, very dry and "wooden"*

*f* very mechanically, unemotionable  
*sempre senza ped.*

*pp*  
*secco*

10 15

*f*

12 15

14 15

*mp*

16 15

*mp*

*poco diminuendo*

8:6

20 15

*pp*

*p*

*f*

8:6

23 15

*f* *p* *p*

26 15

*sf pp* *f*

31 15

*mf*

33 15

*mf* *mp*

36 15

♩ = 120

*p* *secco* *senza rit.!!!* *pppp*

repeat this bar 10-11 times