

Edison Denissow

# Tote Blätter

für Cembalo

Dead Leaves

for Harpsichord

Feuilles mortes

pour clavecin



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# Tote Blätter

für Cembalo

Edison Denisow, 1980

*Tranquillo, poco rubato*

*I f*, *secco*, *II f*, *tenere possibile*, *I secco*

*I*, *II*, *poco espr.*, *3*

*6*, *7:8*, *9:8*

*3*, *5*, *7:8*, *(8:...)*

The image displays a musical score for piano, consisting of four systems of two staves each. The notation includes various rhythmic patterns, such as triplets and quintuplets, and dynamic markings like *poco espr.* and *più espr.*. Trills are indicated by the word *tr* above notes. The score is written in a key signature of one flat (B-flat) and a 7/8 time signature. The first system features a complex melodic line with a 5-measure phrase and a 7:8 time signature. The second system includes a *poco espr.* marking and a 7:8 time signature. The third system has a *poco espr.* marking and a 7:8 time signature. The fourth system includes a *più espr.* marking and a 7:8 time signature. The score concludes with a repeat sign and the instruction *[[II-8'+4']]*.

II (4')  
I (8')

*leggiere, poco inquieto*

*il più veloce possibile*

The score consists of two systems of piano music. The first system has two staves. The upper staff is marked 'II (4')' and the lower 'I (8')'. It begins with a 3-measure rest in the upper staff, followed by a series of eighth-note patterns. Dynamic markings include *tr* (trill) and *5* (quintuplet). Time signatures 7:8 and 9:8 are indicated. The second system also has two staves, continuing the rhythmic complexity with many sixteenth and thirty-second notes. It includes a 3-measure rest in the upper staff and a 5-measure rest in the lower staff. The instruction 'il più veloce possibile' is written between the systems.

\* r. H.: 4' und eine Oktave tiefer spielen

tr *7:8* *tr* *7:8* *tr* *5* *tr* *3* [II-4'+8']

*loco* +MK I -MK II *secco* *veloce* +MK I *tr*

-MK II +MK I -MK II +MK I -MK *secco*

II +MK I -MK II +MK I -MK

II

*poco espr.*

3 7:8 3 5

7:8 5 tr 5 tr 7:8

9:8 7:8 3 5

+MK I -MK II +MK I -MK +MK -MK II [III-8'+4']

*secco* *leggiero* *tenuto* *leggiero*

8

I II +MK I -MK II

*poco espr.* *leggiero* *secco* *molto leggiero*

8 8 8 8

*Регистровка этой пьесы была указана автором в расчёте на клавесин с "современной" диспозицией (1 мануал 8, 2 мануал 8, 4, pedalное управление регистрами). Поскольку в распоряжении конкурсантов будет клавесин с "историческим" расположением регистров (1 мануал- 8 и 4, 2 мануал - 8, лютневый регистр, копула на 1-ом мануале), предлагается создать регистровку в соответствии с этой диспозицией, максимально сохраняя общий динамический замысел.*

*В тех местах, где у автора указаны 8 на первом мануале и 4 на втором при одновременной игре на разных мануалах, предлагается заменить это сочетание 8 на втором мануале и 4 на первом мануале с отключённой 8 первого мануала.*

*Диапазон предоставляемого клавесина - Фа контроктавы- фа третьей октавы. Ноты, не помещающиеся в этот диапазон ("Соль" третьей октавы, первая система на третьей странице; и "Ми бемоль" контроктавы, вторая система на третьей странице) следует перенести соответственно на октаву ниже или выше.*

The choice of stops for this piece was specified by the author based on the harpsichord with a "modern" disposition (1st manual 8, 2nd manual 8, 4, pedal registerscontrol). As the contestants will have at their disposal a harpsichord with the "historic" registers disposition (1st manual 8 and 4, 2nd manual 8, lute register and copula on the first manual), it is suggested to choose the stops and their combinations in accordance with this disposition, maximally maintaining the general dynamic design.

Where the author pointed 1st manual 8 and 2nd manual 4 with simultaneous playing on different manuals, it is suggested to switch this combination to 2nd manual 8 and 1st manual 4 with disabled "8" on the first manual.

The diapason of the Harpsichord for the Competition is from F Contra Octave to F 3rd Octave. The notes exceeding this diapason (G 3rd Octave - on the first stave on the third page, and E flat Contra Octave - on the second stave on the third page) should be accordingly moved an Octave lower or higher.