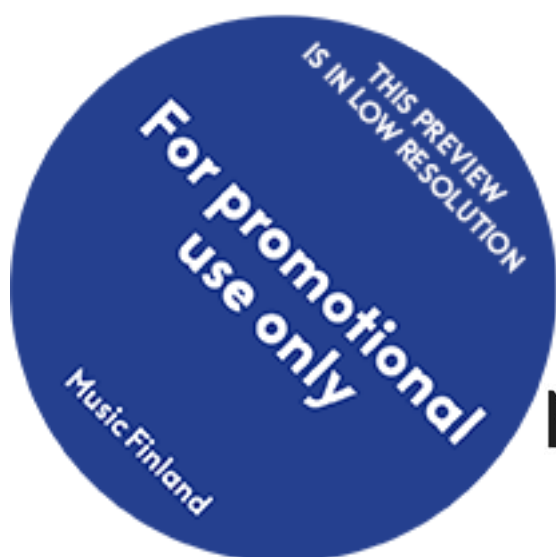


Matei Gheorghiu

Piano Sonata no. 3

2015



Music Finland

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Piano Sonata no. 3



Legend

Rubatos:

Rubato 1 is the most common type of rubato. Unless indicated, always use rubato 1 when you see the brackets. Here the freedom consists in helping the musician faking a bit the difficult rhythms, without making the music seem easier. Otherwise, the tempo, beats and a very close idea to the basic rhythm should be kept. Whenever a formula is repeated/appears again (page 1 measures 1, 12 and 19 for ex.) repeat the rhythms within the formula in the same way.

Rubato 2. Here the musician should try to make the rhythms seem more difficult then they actually are. Nevertheless, both r.h. and l.h. should play simultaneously everything.

Rubato 3. Like rubato 2 but here r.h and l.h. should not always be together.

Rubato 4. The most free type of rubato, still, a clear idea of tempo, beats and natural flow from both hands individually should be valued.

Special signs:

The image shows two staves of musical notation in bass clef, illustrating various special signs and techniques:

- Written accelerando:** A series of notes with a green vertical line at the start and a green arrow pointing right, indicating a gradual increase in tempo.
- Written rallentando:** A series of notes with a green vertical line at the start and a green arrow pointing left, indicating a gradual decrease in tempo.
- Cluster:** A group of notes beamed together, with a black square symbol above them, indicating a cluster of notes.
- Random pitch:** A single note with a green 'x' above it, indicating a random pitch.
- Play formula until the arrow shows:** A series of notes with a green arrow pointing right, indicating that the formula should be played until the arrow shows.
- Long fermata:** A single note with a long horizontal line above it, indicating a long fermata.
- Short fermata:** A single note with a short horizontal line above it, indicating a short fermata.
- Play as fast as possible:** A series of notes with a green arrow pointing right, indicating that the notes should be played as fast as possible.

NOTE!

Other signs and playing techniques will be explained in the score.



Piano Sonata no. 3

I

Allegretto alla marcia (♩ = 100)

(rubato 1)

f *pesante, risoluto e tenuto (detachée)*

poco ped.

4

p *calando*

f

8^{va}

11

pesante, risoluto e tenuto

poco ped.

13

mp

f *pesante, risoluto e tenuto*

mp

f

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21

24

Andante poco rubato

29

senza
minsuratura

f poco a poco legato

(approximate the simultaneity of the r.h. and l.h.)

senza
minsuratura

(each accentuated note is kept until the next one appears)

30

tr accel.

mf *f*

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p

Largo senza rubato (♩ = 50-55)

, 5

(misterioso e freddo)

32

p

p

col ped. *p*

39

mp

p

pp

Ped. 8vb

Andante poco rubato

42

senza misura

f poco a poco legato

senza misura

senza misura

mf

Ped.

43

f

Ped.

Senza rubato
(and with depth)

44

mf

mf

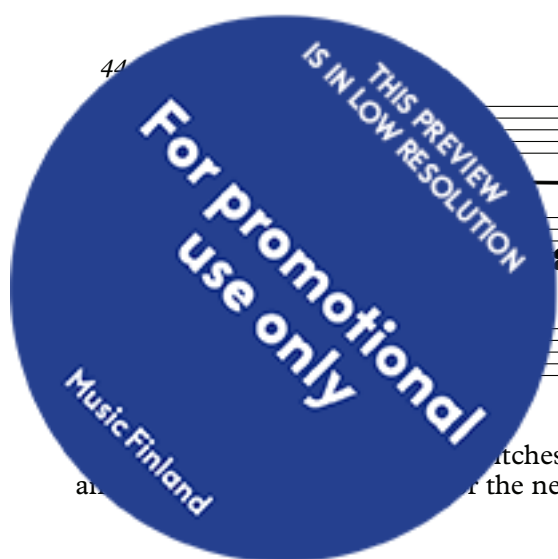
mp

Ped.

atches that are below C (big C)

Ped. Ped.

and the next passage (besides the last one which should be lower).

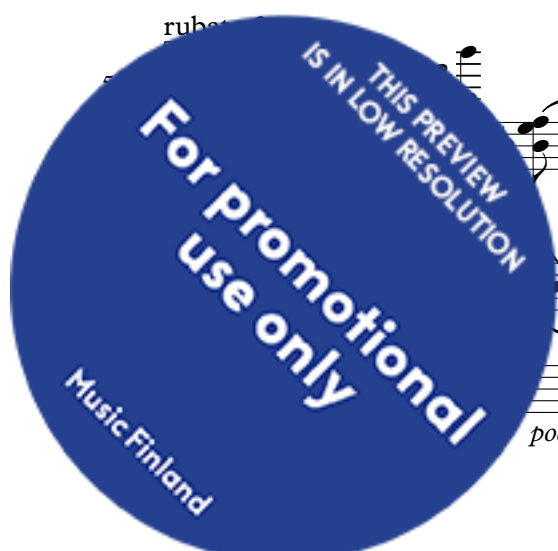


Musical score for measures 48-52. The score is in 3/4 time and features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The key signature has one sharp (F#). The piece includes several pedal markings (Ped.) and a fermata over measure 50. The notation includes various accidentals and dynamic markings.

Musical score for measures 53-55. The score continues the complex rhythmic pattern. Measure 54 includes the instruction "rubato 2" and a dynamic marking of *f*. A note in measure 54 is marked with a slur and the instruction "(play the higher line arpeggio)". The piece includes several pedal markings (Ped.) and a fermata over measure 55.

Musical score for measures 56-59. The score continues the complex rhythmic pattern. Measure 56 includes the instruction "rubato 2" and a dynamic marking of *mf*. Measure 57 includes the instruction "rubato 2" and a dynamic marking of *poco f*. Measure 58 includes the instruction "rubato 2" and a dynamic marking of *mf*. The piece includes several pedal markings (Ped.) and a fermata over measure 59.

Musical score for measures 60-63. The score continues the complex rhythmic pattern. Measure 60 includes the instruction "rubato 2" and a dynamic marking of *poco f*. Measure 61 includes the instruction "rubato 2" and a dynamic marking of *f*. Measure 62 includes the instruction "rubato 2" and a dynamic marking of *f*. The piece includes several pedal markings (Ped.) and a fermata over measure 63.



Tempo I (♩ = 100)

Più mosso
(♩ = 110)

7

62

f pesante, risoluto e tenuto

65

sempre

68

8va

70

6 3 6 3 6

71

poco rit. A tempo

p *mp* 6 6 6 6

8vb col ped.

72

f cresc. (col ped.)



8^{va}

75

76

ff

78

80

mp *fff* *p* *fff*

mf *fff*

rit. *A tempo*

8^{va} 7

fff col ped.

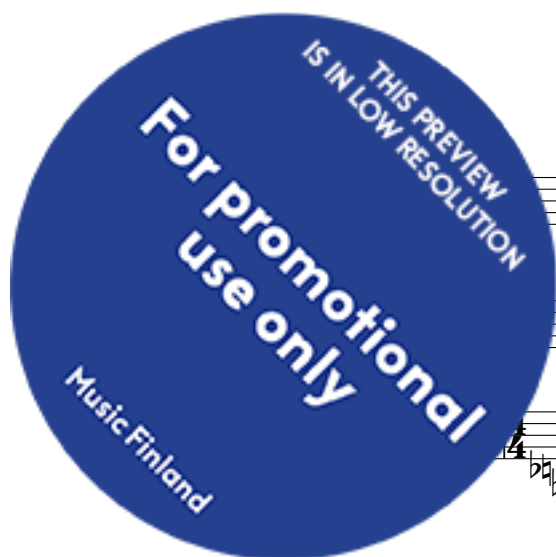
Ped. _____ senza ped.

8^{va}

8^{va}

Ped. _____ senza ped.

Ped. _____ senza ped.



87 *8va*

sempre legato

3 3 3

91 *8va*

Adagio
(♩ = 60)

*maestoso, pesante e lacrimoso
(sempre legato)*

3

95 *8va*

3 3 3 3 3

3 3 3 3 3

f

Red.

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Lead. 

$$f \longrightarrow ff$$
$$f \qquad \qquad \qquad ff$$

pesante e con folia



114

Start rubato 4

11

5 3 6 5 *f*

116

ff 3 6 6 6 3 3 *ff* senza ped. *mf*

118

f *fff* *f* *fff* *8va* *f* *ff* 9 *ff* *mf* *mf* *ff* *mf*

120

fff *mf* 6 6 *mf* *f* legato 3 3 3 *8va* *p* *mp*

(try to get both voices out very well)

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3 6 6 *f*

123

Play random pithes that follow the drawing. They shouldn't all have all the time the same
rhythmical value. The rhythmical value can range from 32 notes to 64 notes, with any tuplets
in between allowed.

legato

124

accel. - - - **rit.** - - -

fff

fff molto ped

127

Total chaos (free improvisation) ★

end rubato 4

senza misura

ff

Total chaos (free improvisation)

senza misura

128

Tempo I (♩ = 100)

*ff pesante, risoluto
e tenuto (detachée)*

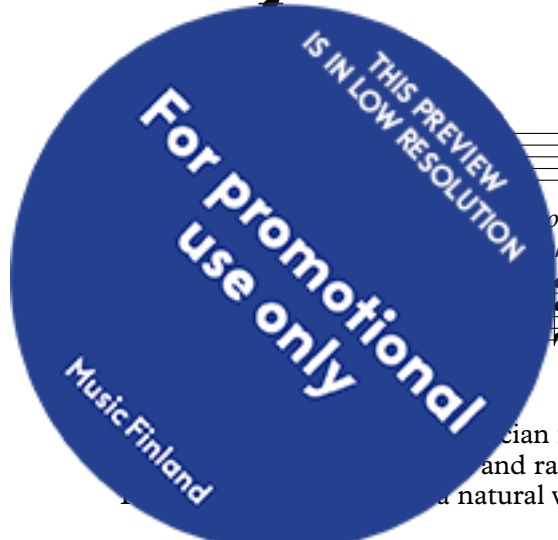
mf scherzando

130

sf

sf

8vb



...ian feels like (ideally not less than 8 seconds, not more than 40 seconds),
and rapid rhythmical shifts, accents, more in the style of new complexity.
a natural way to reach the main theme after finishing the section.

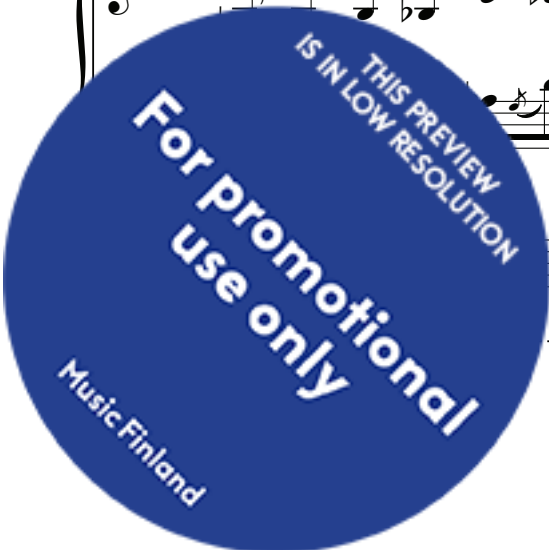
II

132 **Tempo I ma tranquillo e misterioso**

Musical score for measures 132-136. The piece is in 4/4 time, marked **Tempo I ma tranquillo e misterioso**. The score is for piano. The right hand features a melodic line starting in measure 134 with a *p* (piano) dynamic and a *legato* marking. The left hand provides harmonic support with chords and single notes. The key signature has one sharp (F#).

Musical score for measures 137-141. The piece continues in 4/4 time. The right hand has a melodic line with triplets and a *mp* (mezzo-piano) dynamic. A bracket above the right hand indicates "(only the right hand)". The left hand has a bass line with chords and single notes. The key signature has one sharp (F#). The score ends with a double bar line and a *8vb* (8va) marking.

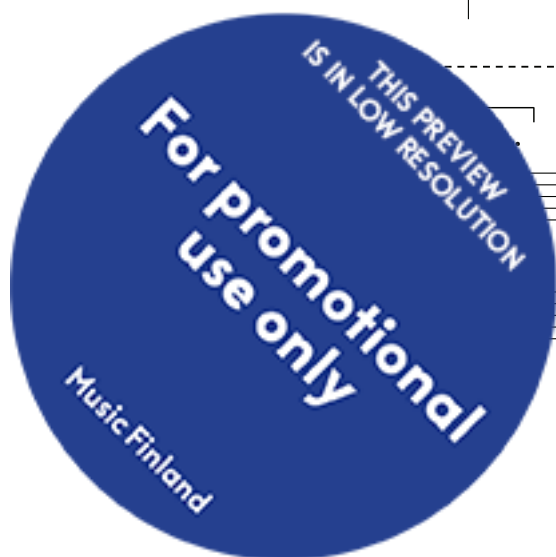
Musical score for measures 142-146. The piece continues in 4/4 time. The right hand has a melodic line with triplets and a *mf* (mezzo-forte) dynamic. The left hand has a bass line with chords and single notes. The key signature has one sharp (F#). The score ends with a double bar line and a *8vb* (8va) marking.



As in a Dream (♩ = 63)

(8)-----

(8) -----



157

p *p* *poco f* *p* *leggiero* 10:6 *mp* *col molto ped.*

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef and a key signature of one flat (B-flat), with a tempo marking of 160. The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, with a key signature change to two flats (B-flat and E-flat) and a tempo marking of 10:6. The third system concludes the piece with a key signature change to one flat (B-flat) and a tempo marking of 10:6. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf).

rit. A tempo

(8)

163

f

poco gicoso

cresc.

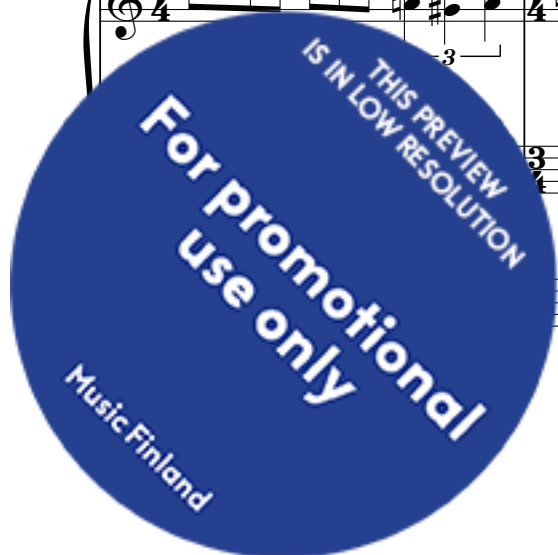
8^{va}

f

(col ped.) 8^{vb}

cresc.

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A musical score for the song 'The Rose Tree'. The score is written for two staves, likely representing a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features several triplets and a final measure with a grace note. The piano part provides harmonic support with chords and triplets. The score is presented in a low-resolution format, with some notes appearing as black dots.

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[illegible]

192

p

mf

poco rit.

rubato 2

[illegible]

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p The duration of 1 pitch is around $\text{♩} 7$

18

200

6 6 6

3 3

mp *mf*

202

(careful with accidentals)

ff

3 5 3 6 3

205

f agitato (same tempo)

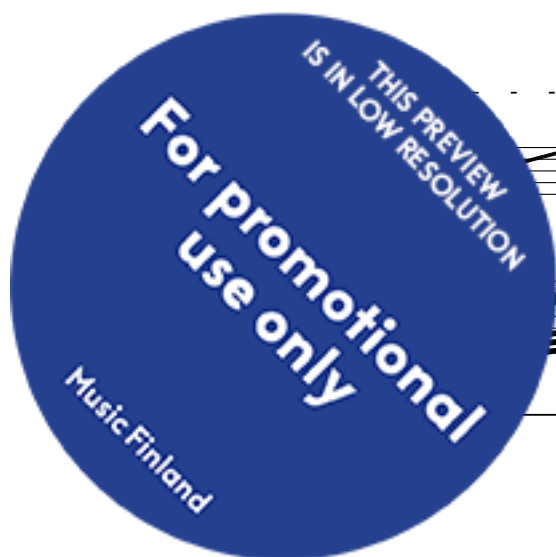
5 5 3 5

3 3 3 Ped. 3

208

ff *mf* *p* *fff* *sf*

Ped.



8va

5 5 5 5

rubato 3

213

$\text{♩} = 140$

fff

8va

218

molto rit.
poco rubato

227 *mf* *pp* sotto voce e con tristezza *< >*

[illegible]

Theme A

236 Allegro ritmico (♩ = 120)

f senza ped.

f *ad lib.*

Meno mosso *ff*

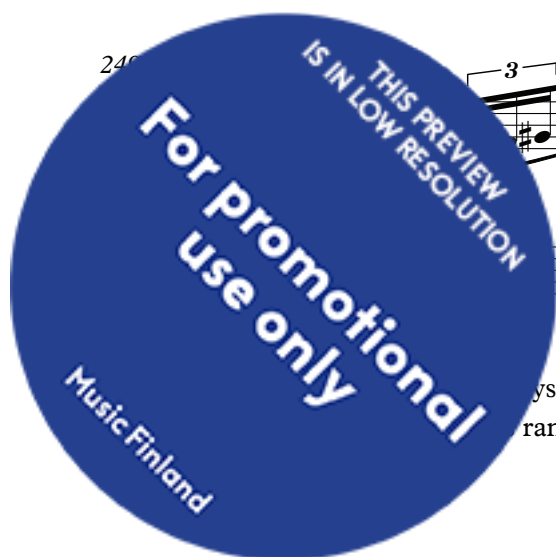
Var. A 1

Allegro

mf *mf*

ff

ys random and the duration of each note should be around ♩ 3
random and the duration of each note as short as possible.



252

8^{va}

ff

8^{vb}

254

5

256

Meno mosso

259

8^{va}

8^{vb}

3

5

263

3

Var. 2 A

$\text{♩} = 100$

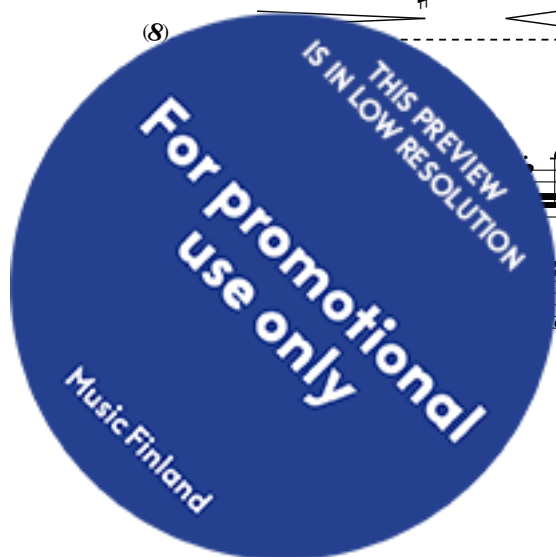
f

mp

Ped.

giocososo

5



271

5 5 6 3 *mf*

rubato 4

274

6 *ff* *f* *con folia* *ff* *mf*

8va

276

mf *ff* *ff* *f* *ff* *mf*

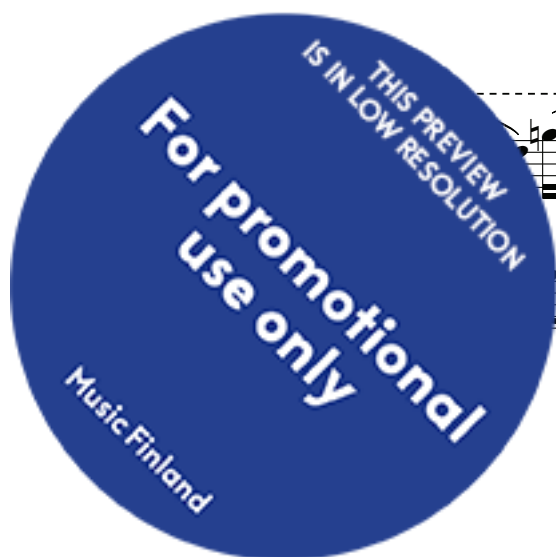
8va

278

ff *mf* *mf* *ff*

8va

6 (*mf*) *f* *mf*



299

302

8va

f *meno f* *ff* *mf* *sf*

senza ped.

rubato 4 rit.

304

8va

mf *f* *calando* *p*

poco ped. *f* *ff* col ped. Ped.

Theme B

306 Allegro (♩ = 120)

(continue the same figure without minding the 32nd notes' rhythmic accuracy)

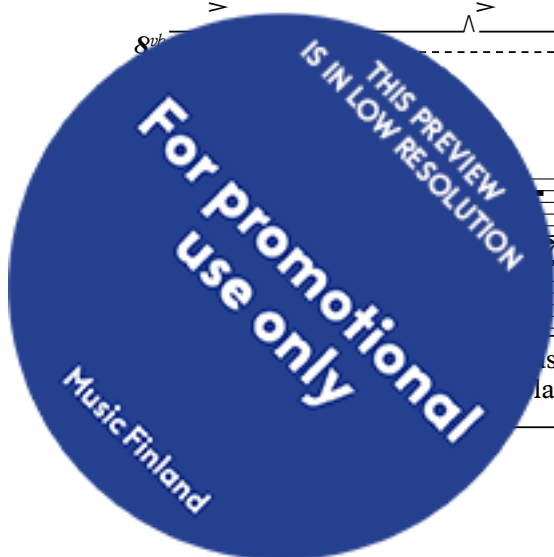
p *legato* *f* *mp*

8va

mp 8va 8va

col molto ped.

usage of these 4 pitches; their duration is an approximation and should be played slower than indicated).



316

mf *legato*

8^{va}
(col molto ped.)

mp

Ped. _____

321

(Can be a bit slower too) *

mp

3 3 6 5

7

8^{va}

pp (col molto ped.)

326

3 3 6 6 6

Var. B 1

Meno mosso poco rubato (♩ = 90)

331

mp *mf*

espress. legato

7 3

mf dolce

col ped.

10 6 7

3 3

can be a bit slower for the right hand wherever needed,
in the original tempo.



340

3 7 7 3 3 6 3

Red.

345

5 5 5 5 5 3 5 5

poco *f* 3

f

Red. *mf* *f*

348

5 5 3 9 3 7 3

mf

mp

Red. *mf*

352

7 3 10 3 7 3

Red.

7 7 7 7 5

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362 Var. A 4

ritmico

subito mp

mf

6 6 6 6

7

365

f

ff

6 6 6 6

8^{va}

3 3 3

369

f

sf

ff

8^{vb}

rit.

Var. B 2

372

8^{va}

felice (happy) e poco pesante

ff

8^{vb}

♩ = cca. 100

3 3 5

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♩ = cca. 110
(8)

378

8^{vb}

381 (8) rit. ♩ = cca. 100

mf

8^{vb}

Ped.

Coda (A + B)

386 ♩ = 90 *f*

animato

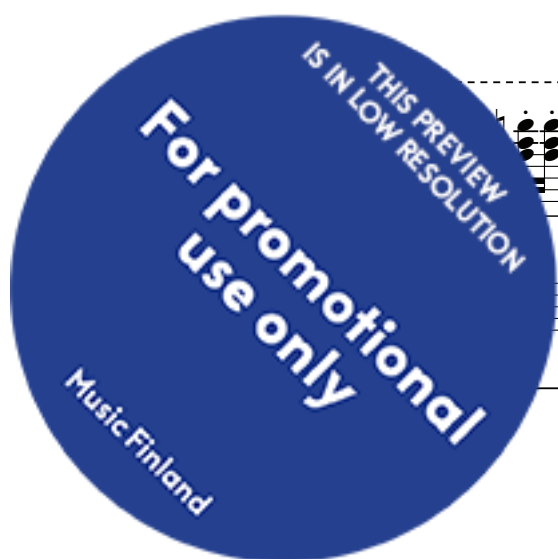
3 6 6 6

mf

8^{vb}

col ped.

Repeat the same pattern, don't mind the rhythm of the left hand.



Ped.

Ped.

392

sf *mf* *f* *f* *8va*

senza ped.

sf *Red.*

395

f *f* *ff* *mf* *f* *ff* *mf*

Red.

398

start rubato 1

mp *ma sonore* *agitato (same tempo)* *mp* *mf* *mp* *mf*

mp *p* *p* *p* *p* *p*

401

senza rubato

f



Allegretto alla marcia (♩ = 100)

403

pesante, risoluto e tenuto

fff

7

3

3

406

7

3

3

3

♩ = cca. 90

(the tempo can be a bit slower)

409

7

3

3

3

ff animato e pesante

8^{va}

8^{vb}

Ped.

412

3

3

3

3

3

3

3

3

8^{vb}

col ped.

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(8) $\left(\overset{\cdot}{\underset{\cdot}{\text{3}}} = \text{♩} \right)$

416

mf

senza ped.

8^{va}

420

3 6 3 6

422

Total chaos (free improvisation) ★

senza misura

fff Total chaos (free improvisation)

senza misura

poco ad lib.

423

8^{va}

fff 6

(5 notes)

mf 6

(4 notes)

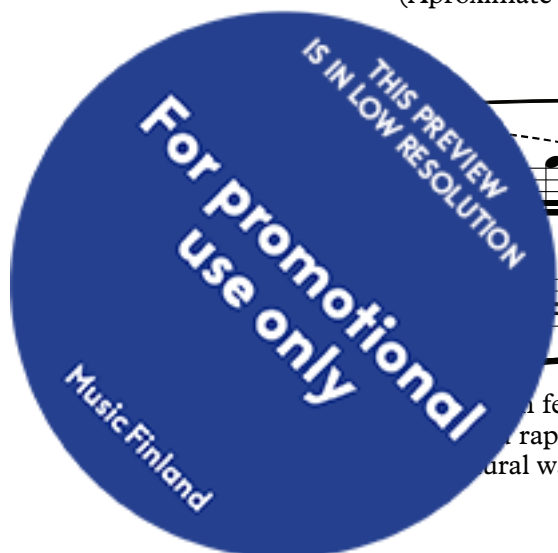
mp 6

(3 notes)

6

(2 notes)

(Approximate the rhythm for the left hand)



6

p

8^{va}

... feels like (ideally not less than 5 seconds, not more than 30 seconds),
 ... rapid rhythmical shifts, accents, more in the style of new complexity.
 ... natural way to reach the following written section.

32

427

senza ped.

f *meno f* *f* *mf* *ff* *ff*

Ped.

(8)

434

p

molto accel.

molto rit.

mp

legato

Ped.

8vb

440

accel.
repeat 5-7 times

poco rit.

Allegro

6

ff

subito p

f

fff

ff

8^{vb}

(the accel. and the cresc. are for the whole duration of the passage, so not just 1 measure)

444

444

445

446

447

448

4-6 times

A tempo

p

ff

ff

