

Trembling Time

continuous flow of sound & pulse, *sempre legato*.

- Individual time keeping, always bring forward
an 'out of phase' impression with the other player)

Ped. (variate pressed ↔ half pressed)

Ilya Ziblat Shay

Piano I

♩.=160 5" ♩.=around 160 (±20)* 5" 30"

ff *(±) mf*
ped. (blending with other piano)

Piano II

5" 5" 30"

♩.=160 ♩.=around 160 (±20)*

ff *(±) mf*
ped. (blending with other piano)

(¿ alternate L-R ?)

* play around this middle speed, gradually (& freely)
speeding up / slowing down between any point
within the indicated boundaries (140 ← → 180).
(never entrain to other player's speed).



♩.=160
(♩=♩)

mf *f* *mp*

ped.

♩.=160
(♩=♩)

mf *f* *mf* *f* *mf* *f*

ped.

I

(*red.*)

(let sound die) 5"

II

(*red.*)

(let sound die) 5"

I

5"

$\text{♩} = 120$

p *mf* *f* *mp*

II

5"

$\text{♩} = 160 (\pm 20)$

f (\pm) *mp*

(follow piano I)

mf *mp*

(*ped.*)

mp

(*ped.*)

mf = 96 (*♩* = ♩)

mp = 120 (*♩* = ♩) (*cue)

etc.

©

≡

¿ C4 - D4 ?

10" 5"

Gradually release pedal

10" 5"

Gradually release pedal

(*ped.*)

4

**start together
(in synchrony)**

**individual time keeping
(as in beginning)**

accel. -----

1 a tempo

♩.=96

p

♩.=160

**start together
(in synchrony)**

**individual time keeping
(as in beginning)**

accel. -----

1 a tempo

♩.=96

p

♩.=120

mp

x

(follow piano I)

etc.



(♩.=♩)
always

f

p

f

mp

RH

(ped.)

Ⓢ

(♩.=♩)
always

x

(follow piano I)

etc.

(*mp sempre*)

(ped.)

10" 5"

mp

(*red.*)

etc. 10" 5" *f mp* (follow piano I)

sfz 8^{va}

5" 5"

mp *subito f*

(*red.*)

etc. 5" 5" *f mp* (follow piano I) *mf*

sfz 8^{va}

I

II

etc.

mp

(ped)

(follow piano I)

10"

10"

I

II

etc.

p

pp*

mp*

accel.*

as fast as possible

etc.

etc.

etc.

(follow piano I)

p

(ped)

*change register gradually C5 -> C4 (overlapping)

10"

10"

a tempo
♩.=160

I

II

f

mf

I

p *mf*

II

mp etc.

(follow piano I for next change)

I

mp etc.

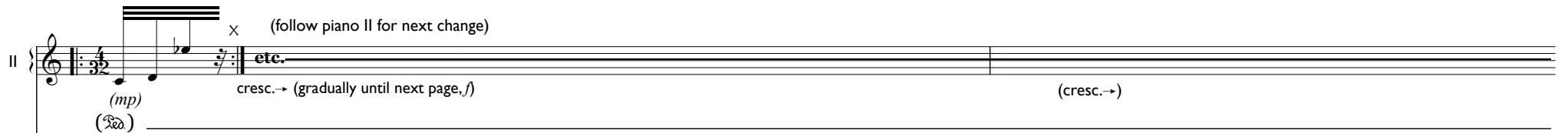
10"

II

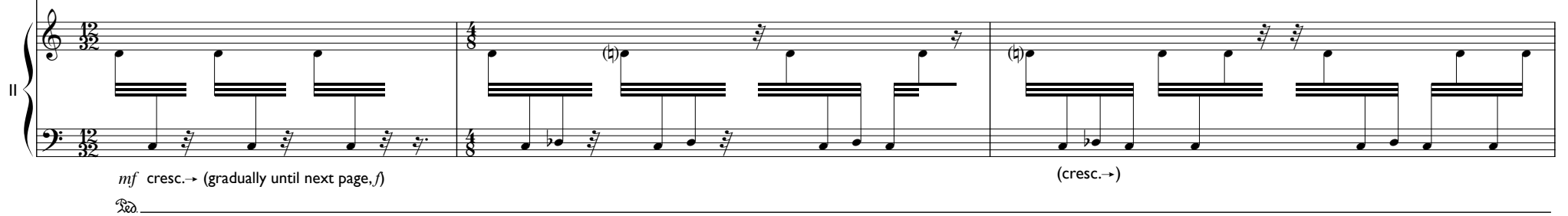
etc.

10"

*change gradually to E_b / F₇ and back to E_b

II 

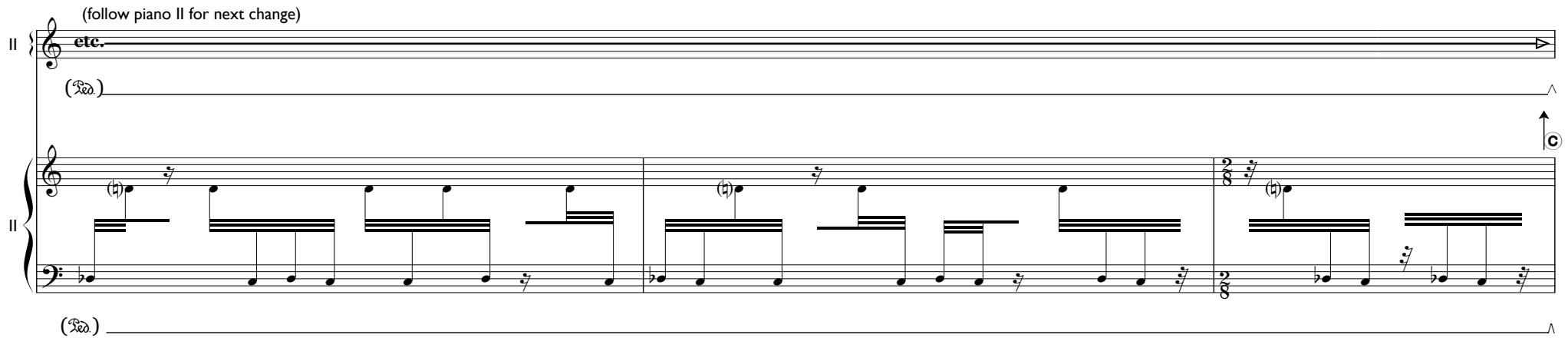
(mp) *cresc.→ (gradually until next page, f)* *(cresc.→)*

II 

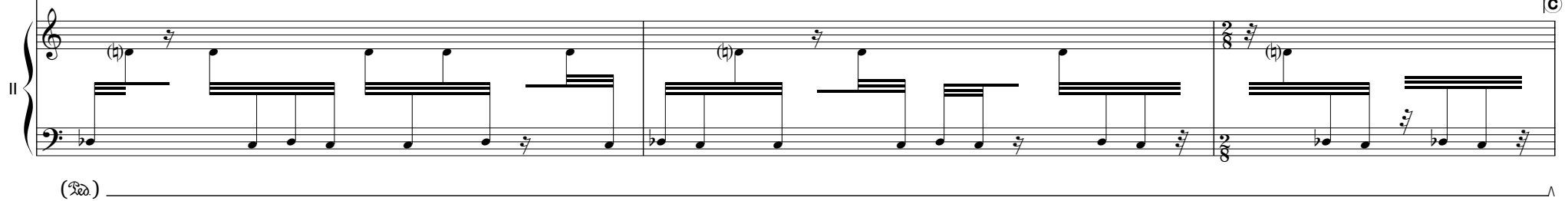
mf cresc.→ (gradually until next page, f) *(cresc.→)*

(accidentals apply
throughout entire bar)



II 

(follow piano II for next change) *etc.* *(f)*

II 

(f)

(♩ = ♪)

f

senza Ped.

etc.

Ped. the same →

follow piano I

etc.

5"

5"



follow piano II

etc.

Ped. the same →

(♩ = ♪)

senza Ped.

follow piano II

etc. ————— X

8va

Ped. the same →

etc. ————— X

8va

Ped. the same →

(senza Ped.)

follow piano II

etc. *mp* etc. (let sound almost die) 10" 5" 5"

8va fully pressed release Pedal

etc. *mp* etc. (let sound almost die) 10" 5" 5"

(8) a bit release Pedal

12

a tempo

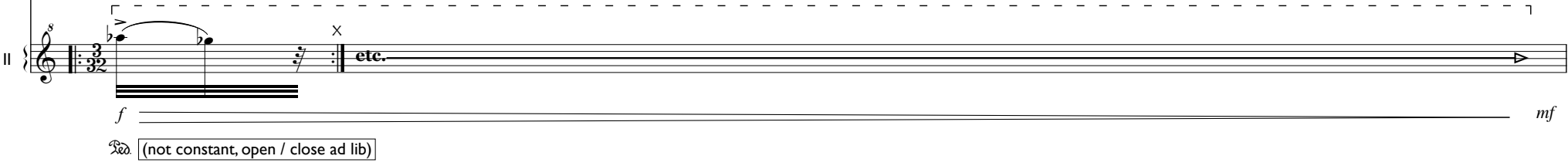
$\text{♩} = \pm 160$ * playing around middle speed, always against other player's speed)

90


I 

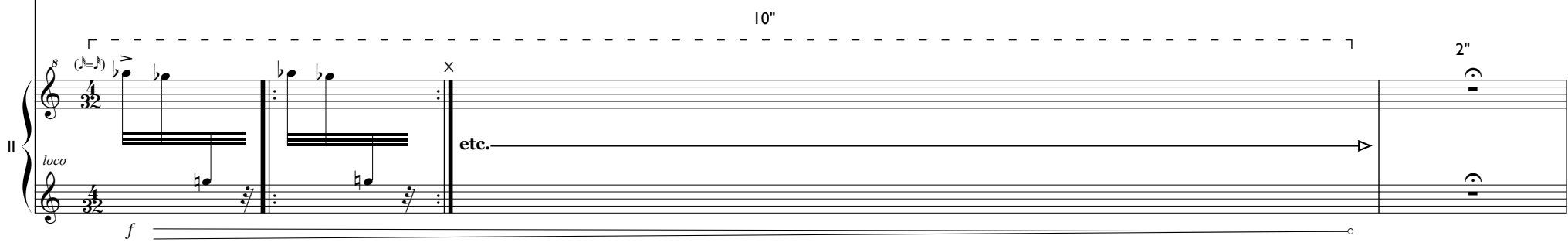
a tempo

$\text{♩} = \pm 160$ * playing around middle speed, always against other player's speed)

II 



I 

II 

(follow piano II)

I etc.

(mf sempre)

5" 5" 2"

II loco

f mf f

I etc.

5" 5" 2"

f

(follow piano I)

II loco

f mf

I

10"

loco *mf* etc. → *loco* etc. → *loco* etc.

cresc. → (gradually until next page, *f*)

II

10"

loco etc. → *loco*

mf cresc. → (gradually until next page, *f*)

II

(follow piano I)

(*loco*) etc. → etc.

(*loco*) (cresc. →)

(*loco*) (cresc. →)

(follow piano I)

etc. \rightarrow

$\rightarrow f$

$\rightarrow f$



* Following two systems should be played non synchronously (ignore aligned barlines), each player keeps his speed individually (as before).

*

C

*

Staff I: *mf* dim. not necessarily together wait for each other *mf* *etc.*

Staff II: *mf* *etc.*

Tempo markings: 3/2, 7/8, 2/8

Staff I: *mf* *etc.* *p* 10"

Staff II: *mf* *etc.* *p* 10"

Staff I: *mf* *etc.* *p* 5" *mf* *etc.* *p* 5"

Staff II: *mf* *etc.* *p* 5" *mf* *etc.* *p* 5"

♩.=160

**together (synchronously).
accurately.**

Musical score for the first system, piano I. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 12/32. The music features a series of sixteenth-note chords in the right hand and a bass line in the left hand. The dynamic marking is *f* and the instruction is *senza Ped.*

♩.=160

**together (synchronously).
accurately.**

Musical score for the second system, piano II. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 12/32. The music features a series of sixteenth-note chords in the right hand and a bass line in the left hand. The dynamic marking is *f* and the instruction is *senza Ped.*



Musical score for the third system, piano I and II. It consists of four staves. The top two staves are for piano I (treble and bass clefs) and the bottom two staves are for piano II (treble and bass clefs). The time signature is 12/32. The music features complex rhythmic patterns and chords across all four staves. The dynamic marking is *f* and the instruction is *senza Ped.*

Musical score for measures 1-6. The score is written for two systems, I and II, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 12/32. Measure 1 features a complex rhythmic pattern in the right hand of system I, while the left hand of system I and both hands of system II are mostly rests. Measures 2-6 show a progression of chords and rhythmic patterns across both systems, with system I generally having more active parts than system II.



Musical score for measures 7-12. The score continues from the previous system. Measures 7-12 show a continuation of the musical themes, with system I and II both having more active parts. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents and slurs. The key signature remains one flat and the time signature is 12/32.

I

poco ritard. a tempo

p *f*

II

a tempo

f *loco* *loco*



II

cantabile

♩ = 48

hold until sound fades out completely

accel. -----

♩ = 60

loco

*All this section should be played non synchronously (ignore aligned barlines), each player keeps his speed individually (as before).

individual time keeping (non synchronously)*

f

Ped. - not too much, change every phrase, leave pauses silent

individual time keeping (non synchronously)*

f

8va-1

Ped. - not too much, change every phrase, leave pauses silent

senza Ped.

wait for 1st piano to end

poco ritard.

p

Ped.

a tempo
(non synchronously)

p f

a tempo
(non synchronously)

p f

First system of musical notation. The piano part (II) consists of two staves with complex rhythmic patterns. The violin part (I) features a melodic line with slurs and a dynamic marking of *f*. A box labeled "Ped. - a lot" is positioned below the piano part. The system concludes with a double bar line, a repeat sign, and the text "etc." followed by a fermata.

Second system of musical notation. The piano part (II) continues with complex rhythmic patterns. The violin part (I) has a long rest followed by a melodic entry marked *f*. A dashed line above the violin staff is labeled "5". The system concludes with a double bar line and the text "etc." followed by a fermata.

Musical score for system 1, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. A dynamic marking of *mf* is present. A bracket above the staff indicates an 8va interval. The system concludes with a double bar line.

Musical score for system 2, featuring a grand staff with treble and bass clefs. The system begins with a double bar line and a 5" bracket above the staff. The bass clef part contains a measure with a circled 'X' and the text "etc.". The treble clef part starts with a dynamic marking of *f* and a circled 'C' with a downward arrow. A dynamic marking of *mf* is also present. The system concludes with a double bar line.

Musical score for system 3, featuring a grand staff with treble and bass clefs. The system begins with a double bar line and the text "etc." in the bass clef. The treble clef part contains a 5" bracket above the staff. The system concludes with a double bar line, a circled 'X' in the bass clef, and the text "etc.". A dynamic marking of *mf* is present at the end of the system.

First system of a musical score for two pianos. The score is written for two staves per piano. The top piano (Piano I) starts with a treble clef and a 3/32 time signature. The bottom piano (Piano II) starts with a bass clef and a 3/32 time signature. Both pianos play a series of chords in the right hand and a rhythmic pattern in the left hand. The first piano has a dynamic marking of *f* (forte) and a slur over the first three measures. The second piano has a dynamic marking of *(mf)* (mezzo-forte). A dashed line labeled "5''" spans across both pianos, with an "X" above it. The text "(follow piano II)" is written above the first piano's staff. The system ends with a double bar line and a repeat sign.



Second system of the musical score for two pianos. The notation is similar to the first system. The first piano (Piano I) has a dynamic marking of *f* and a slur. The second piano (Piano II) has a dynamic marking of *(mf)*. A dashed line labeled "5''" spans across both pianos, with an "X" above it. The text "(follow piano II)" is written above the first piano's staff. The system ends with a double bar line and a repeat sign.

ritard.

(♩.=160)

Slower

♩.=96 (±10)

I

(mf)

p

5"

X

etc.



(follow piano II)

I } etc.

II

ritard.

(♩.=160)

mf

Slower

♩.=96 (±10)

p

5"

X

etc.

a tempo
(♩.=160)

ritard.

I } *mf*

II } etc.

(follow piano I)



(follow piano II)

Slower

♩.=96 (±10)

I } *p*

etc.

a tempo
(♩.=160)

ritard.

II } *mf*

gru *loco*

(follow piano II)

20"

I } etc.

mp pp mp pp

(ritard.) Slower $\lambda = 96 (\pm 10)$ 5" 20"

II } etc.

p mp pp mp pp mp pp



5" 30"

I } etc.

(pp)

5" 30"

I } etc.

(pp)