

Alexey Shmurak - Crocodile in the bathroom

♩ = 54, without any changes!!

cantabile, but with bold dynamics

First system of the score, measures 1-6. The music is in 4/4 time, with a key signature of one flat (Bb). The tempo is marked as ♩ = 54, without any changes!! The dynamics are *cantabile, but with bold dynamics*. The notation includes triplets and various dynamic markings.

Vn (Violin): *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *mf*

Vc (Violoncello): *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *mf*

Pn (Piano): *mf* *mp* *very softly* *pp* *mp*

Ped. take softly

Second system of the score, measures 7-12. The music continues with the same tempo and key signature. The dynamics are *cantabile, but with bold dynamics*. The notation includes triplets and various dynamic markings.

Vn (Violin): *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *mf*

Vc (Violoncello): *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *mf*

Pn (Piano): *mf* *mp* *very softly* *pp* *mp*

Ped. take softly

Third system of the score, measures 13-18. The music continues with the same tempo and key signature. The dynamics are *cantabile, but with bold dynamics*. The notation includes triplets and various dynamic markings.

Vn (Violin): *sotto voce* *p* *pp* *p* *pp* *mp* *pp* *p* *pp*

Vc (Violoncello): *sotto voce* *p* *pp* *p* *pp* *mp* *pp* *p* *pp*

Pn (Piano): *hysterically* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

these crescendo:
bold and brightly

these crescendo:
bold and brightly

calm

calm

mp > *pp* << *mf* *p* << *f* *f* *p* << *f* *p* << *f* *mp* << *pp*

mp > *pp* << *mf* *p* << *f* *f* *p* << *f* *p* << *f* *mp* << *pp*

16

f > *mp* *f* *f* *mf* << *p*

agressively *tenderly*

Ped. *Ped.* *Ped.* *Ped.*

take softly take off immediately [dirty] [dirty] take off gradually

cantabile, but with bold dynamics

cantabile, but with bold dynamics

pp << *mp* > *pp* *p* << *mf* *mp* << *pp* *p* << *mf* *pp* << *mf*

pp << *mp* > *pp* *p* << *mf* *mp* << *pp* *p* << *mf* *pp* << *mf*

21

sotto voce

sotto voce

hysterically

p > *pp* *mp* > *pp* *p* > *pp* *mp* > *pp* *p* > *pp*

p > *pp* *mp* > *pp* *p* > *pp* *mp* > *pp* *p* > *pp*

f > *mp* *f* *mp* *f* > *mp* *f* *mp*

27

these crescendo:
bold and brightly

these crescendo:
bold and brightly

agressively

Ped. Ped.
take softly
take off immediately

calm

calm

tenderly

[dirty] [dirty] take off gradually

very softly

very softly

very softly

Ped. Ped. Ped.
take softly take softly take softly

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4
42

Pn

very softly
ppp

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a similar pattern. The tempo is marked 4/42. The piece is in a key with two flats (B-flat major or D-flat minor). The introduction ends with a fermata over the final chord.

43 *cantabile, but with bold dynamics*

Vn

pp $\triangleleft$ **mf** **mp** $\triangleright$ **pp** **pp** $\triangleleft$ **mp** $\triangleright$ **pp** **pp** $\triangleleft$ **mp** $\triangleleft$ **mf** $\triangleright$ **pp**

Vc

pp $\triangleleft$ **mf** **mp** $\triangleright$ **pp** **pp** $\triangleleft$ **mp** $\triangleright$ **pp** **pp** $\triangleleft$ **mp** $\triangleleft$ **mf** $\triangleright$ **pp**

Pn

The Violin and Viola parts enter at measure 43. Both parts play a melodic line with a series of dynamics: pp, mf, mp, pp, pp, mp, pp, mf, pp. The piano accompaniment continues with a sustained chordal texture.

50 *a little hard*

Vn

pp $\triangleleft$ **mp** **pp** $\triangleleft$ **mf** **mp** $\triangleright$ **p** **p** $\triangleright$ **pp** **mp** $\triangleright$ **p** **p** $\triangleright$ **pp**

Vc

pp $\triangleleft$ **mp** **pp** $\triangleleft$ **mf** **mp** $\triangleright$ **p** **p** $\triangleright$ **pp** **mp** $\triangleright$ **p** **p** $\triangleright$ **pp**

Pn

tenderly **p** $\triangleright$ **pp** *tenderly* **p** $\triangleright$ **pp**

take off softly **Ped.** *take off softly the same way next times*

The Violin and Viola parts enter at measure 50. The piano accompaniment features a series of chords and a melodic line. The dynamics for the Violin and Viola are: pp, mp, pp, mf, mp, p, p, pp, mp, p, p, pp. The piano accompaniment has a dynamic of mf. The piece ends with a pedal point and a final chord.

56

Vn

Vc

Pn

mp > *p* *p* *pp*

mp > *p* *p* > *pp* *pp*

mf > *mp* *mp* > *p*

mp > *p* *p* *pp*

mp > *p* *p* > *pp* *pp*

mf > *mp* *mp* > *p*

p < *mp*

Ped.

60

Vn

Vc

Pn

mf > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

ff > *f* *ff* > *f*

mp > *p* *pp*

mf > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

ff > *f* *ff* > *f*

mp > *p* *pp*

more bold *mf* *mp*

tenderly *mp*

Ped.

Ped.

64

Vn

Vc

Pn

mp > *p* *p* > *pp*

mp > *p* *p* *pp*

mp > *p* *p* > *pp* *pp*

mp > *p* *p* > *pp*

mp > *p* *p* *pp*

mp > *p* *p* > *pp* *pp*

p > *pp*

mp *p* < *mp*

Ped.

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68

Vn

Vc

Pn

*tenderly
colourful*

8va -

Ped.

mf > mp mp > p

mf > mp mf > mp f > mf f > mf

mf > mp mp > p

mf > mp mf > mp f > mf f > mf

p

mf

*more bold
mf*

Ped.

72

Vn

Vc

Pn

ff > f ff > f

mp > p pp

mp > p p > pp

ff > f ff > f

mp > p pp

mp > p p > pp

mp

tenderly

pp

p

Ped.

76

Vn

Vc

Pn

mp > p p pp

mp > p p > pp pp

mp > p p > pp pp

mp > p p > pp pp

like distant bells

p

pp p pp p

Ped.

8va - -

8va - -

80

Vn

Vc

Pn

mf > *mp* *mp* > *p* *mf* > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

mf > *mp* *mp* > *p* *mf* > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

p *mp* *mp* *mf* *p* *p* *pp* *p* *pp* *mp*

8va - - - 1 8va - - - 1 8va - - - 1 Ped. 8va - - - 1 8va - - - 1

84

Vn

Vc

Pn

ff > *f* *ff* > *f* *mp* > *p* *pp* *mp* > *p* *p* > *pp*

ff > *f* *ff* > *f* *mp* > *p* *pp* *mp* > *p* *p* > *pp*

p *p* *3* *Ped.*

tenderly

88

Vn

Vc

mp > *p* *p* *pp* *mp* > *p* *p* > *pp* *pp* *mf* > *mp* *mp* > *p*

mp > *p* *p* *pp* *mp* > *p* *p* > *pp* *pp* *mf* > *mp* *mp* > *p*

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8

92

Vn

Vc

Pn

Ped.

mf > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

mf > *mp* *mf* > *mp* *f* > *mf* *f* > *mf*

calm *p* *mp*

calm *p* *mp*

like distant bells

p *pp* *p* *pp* *p* *p* *mp* *p* *mp*

8va - - - 8va - - - 8va - - - 8va - - - 8va - - - 8va - - -

96

Vn

Vc

Pn

mf *f*

mf *f*

more and more bright

more and more bright

a little hard *mp* > *p* *p* > *pp*

a little hard *mp* > *p* *p* > *pp*

8va *15ma*

mp *mf* *f* *ff*

p *mp* *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

8va - - - 8va - - - 8va - - - 8va - - - 8va - - - 8va - - - 8va - - - 8va - - -

[dirty] take off immediately

101

Vn

Vc

mp > *p* *p* > *pp*

mp > *p* *p* > *pp*

mp > *p* *p* > *pp*

mp > *p* *p* > *pp*

106

Vn

Vc

Pn

calm non vibr.

a little hard

calm non vibr.

a little hard

sharp

mf

mp *p* *pp* *pp* *mp* *p* *pp* *pp* *mp* *p* *pp*

109

Vn

Vc

Pn

calm non vibr.

calm non vibr.

agressively, with very bold dynamics

agressively, with very bold dynamics

agressively

more calm

hard

mf

pp *fp* *f* *ff* *mp* *pp* *mf* *ff* *mp* *pp* *mf*

Ped. gradual change **after** every new chord, make it dirty

112

Vn

Vc

Pn

a little softer

agressively, with very bold dynamics

a little softer

agressively

more calm

mp *pp* *fp* *f* *ff* *mp* *pp* *mf* *mp* *pp* *mp* *pp* *mp* *pp*

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10
115

Vn

Vc

Pn

non diminuendo!!

agressively, with very bold dynamics

agressively

more calm

ff *f* *mp* *pp* *mf*

ff *mp* *pp*

5 *3*

118

Vn

Vc

Pn

a little softer

agressively, with very bold dynamics

a little softer

colourful sensitive

mp *pp* *fp* *f* *ff* *mp* *pp* *mf* *mp* *pp* *mf*

agressively

more calm

5 *3*

121

Vn

Vc

Pn

softer, but tenuto

sharp

take off immediately

ironically *agressive* *colourful* *sensitive* *ironically* *agressive* *colourful* *sensitive* *ironically* *agressive* *colourful* *sensitive*

cresc. *cresc.* *cresc.*

p *mp* *p* *mf* *mf* *p* *mp* *pp* *mf* *p* *mp* *p* *mf* *mf*

124

Vn *ironically*
> p mp > pp

Vc *ironically*
> p mp > pp

Pn *agressively*
ff *5*

hard mf

Ped. *gradual change after every new chord, make it dirty*
[dirty]

fp *f*

127

Vn *ff* *3* *mp* *pp* *mf* *mp* *pp* *fp* *f* *ff* *3* *mp* *pp* *mf*

Vc *agressively, with very bold dynamics* *a little softer* *agressively, with very bold dynamics*
ff *mp* *pp* *mp* *pp* *ff* *mp* *pp*

Pn *more calm* *agressively* *more calm*
mf *ff* *5* *3* *mf*

130

Vn *mp* *pp* *fp* *f* *ff* *3* *mp* *pp* *mf* *mp* *pp*

Vc *a little softer* *agressively, with very bold dynamics* *a little softer*
mp *pp* *ff* *3* *mp* *pp* *mp* *pp*

Pn *agressively* *more calm*
ff *5* *3* *mf*

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12

133

Vn

Vc

Pn

133

non diminuendo!!

colourful sensitive

aggressive colourful sensitive

ironically cresc.

softer, but tenuto

sharp

take off immediately

136

Vn

ironically colourful sensitive ironically colourful sensitive ironically sensitive

> p mp > pp mf > p mp > p < mf mf > p mp > pp mf

Vc

ironically colourful sensitive ironically colourful sensitive ironically sensitive

> p mp > pp mf > p mp > p < mf mf > p mp > pp mf

136

Pn

Violin (Vn) and Viola (Vc) parts are in 2/4 time. The Violin part starts at measure 139 with a melodic line. The Viola part follows a similar pattern. The Piano (Pn) part provides harmonic support with chords and single notes. Dynamics include *p*, *mp*, *p*, *mf*, *mf*, *p*, *mp*, and *pp*. Performance instructions include *ironically* and *colourful sensitive*. A *Ped.* (pedal) instruction is at the end of the Piano part.

141

Vn

Pn

hard
mf

fp *f*

agressively

ff

gradual change **after** every new chord, make it dirty
[dirty]

144

Vn

Vc

Pn

ff *mp* *pp* *mf*

agressively, with very bold dynamics

mp *pp* *fp* *f*

ff *mp* *pp* *mf*

agressively, with very bold dynamics

ff *mp* *pp*

more calm *mf*

agressively *ff*

more calm *mf*

147

Vn

Vc

Pn

mp *pp* *fp* *f* *ff* *mp* *pp* *mf*

a little softer

agressively, with very bold dynamics

a little softer *colourful sensitive*

mp *pp* *mf*

agressively *ff*

more calm *mf*

150

ironically *agressive cresc.* *colourful sensitive* *ironically* *colourful sensitive*

p mp p mf mf *p mp pp mf*

Vn

ironically *agressive cresc.* *colourful sensitive* *ironically* *colourful sensitive*

p mp p mf mf *p mp pp mf*

Vc

150 *softer, but tenuto*

mp *sharp*

mf

take off immediately

Pn

152

ironically *colourful sensitive* *ironically* *colourful sensitive* *ironically* *colourful sensitive*

p mp p mf mf *p mp pp mf* *p mp p mf mf*

Vn

ironically *colourful sensitive* *ironically* *colourful sensitive* *ironically* *colourful sensitive*

p mp p mf mf *p mp pp mf* *p mp p mf mf*

Vc

152

mp *sharp*

mf

Pn

155

ironically *colourful sensitive* *ironically* *sensitive more calm*

p mp pp *mp pp mf* *pp* *mp mf* *pp*

Vn

ironically *colourful sensitive* *ironically* *sensitive more calm*

p mp pp *mp pp mf* *pp* *mp mf* *pp*

Vc

155

mp

mf

Pn

158 **Non accelerando!!** *sadistically calm* *with bold crescendo*

Vn *p* *mf* *p* *mf*

Vc *p* *mf* *p* *mf*

Pn

163

Vn *p* *mf* *p* *f* *p* *f*

Vc *p* *mf* *p* *f* *p* *f*

Pn *mf* *f*

the clef in the left hand is still suboctave!

Ped. *take softly* *take off immediately*

169

Vn *p* *f* *p* *f* *p* *f*

Vc *p* *f* *p* *f* *p* *f*

Pn *f* *ff*

16 *agressively*
176

very aggressively

*show the contrasts
of the articulation of the layers*

Ped.
take softly

Violin (Vn) and Viola (Vc) parts are in 2/4 time, starting at measure 182. The Violin part begins with a half note G4, marked *sadistically calm* and *p*. The Viola part begins with a half note G3, marked *sadistically calm* and *p*. Both parts then move to a 4/4 time signature. The Violin part has a half note G4, marked *hysterically* and *fff*. The Viola part has a half note G3, marked *hysterically* and *fff*. Both parts then move to a 4/4 time signature. The Violin part has a half note G4, marked *pizz* and *pp*. The Viola part has a half note G3, marked *pizz* and *pp*. Both parts then move to a 4/4 time signature. The Violin part has a half note G4, marked *mf*. The Viola part has a half note G3, marked *mf*. Both parts then move to a 4/4 time signature. The Violin part has a half note G4, marked *p*. The Viola part has a half note G3, marked *p*. Both parts then move to a 4/4 time signature. The Violin part has a half note G4, marked *pp*. The Viola part has a half note G3, marked *pp*.

Piano (Pn) part is in 2/4 time, starting at measure 182. The right hand has a half note G4, marked *mf*. The left hand has a half note G3, marked *mf*. Both hands then move to a 4/4 time signature. The right hand has a half note G4, marked *mp*. The left hand has a half note G3, marked *mp*. Both hands then move to a 4/4 time signature. The right hand has a half note G4, marked *pp*. The left hand has a half note G3, marked *pp*. Both hands then move to a 4/4 time signature. The right hand has a half note G4, marked *mf*. The left hand has a half note G3, marked *mf*. Both hands then move to a 4/4 time signature. The right hand has a half note G4, marked *p*. The left hand has a half note G3, marked *p*. Both hands then move to a 4/4 time signature. The right hand has a half note G4, marked *pp*. The left hand has a half note G3, marked *pp*.

take off softly