

FANCYMUSIC

**SERGEI ZAGNY**  
**PERPETUUM MOBILE**



**Sergei Zangy**  
**Perpetuum Mobile**

**Perpetuum Mobile** 24:30  
13.07.1994-28.06.2016

**Distributed Canon** 01:38:00  
10.08.2001-28.06.2016

I. Tenore	24:30
II. Basso	24:30
III. Alto	24:30
IV. Soprano	24:30

**Perpetuum Mobile (Early Version)** 23:58  
13.07.1994

**Perpetuum Mobile (Another Small Fragment)** 02:15  
09.10.2001-04.07.2016

Total Time: 02:28:43

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Perpetuum Mobile (Early Version) has been created in The Theremin Center, Moscow

Composed and produced by Sergei Zangy

Cover photo by Anna Zyabreva

Special thanks to Maxim Trefan, Alexander Mikhlin and Vyacheslav Kalika

В **Distributed Canon** четыре части, любую из них можно считать исходной, а любую другую — производной, то есть в соответствии с некоторой несложной процедурой любую часть можно получить из любой другой “автоматически”. В музыкальных терминах исходная часть (первоначальный голос канона) называлась бы пропоста, а любая другая часть (другой голос канона) — респоста. В отличие от обычного канона, где голоса большую часть времени звучат совместно, здесь они звучат по отдельности, отсюда слово “распределённый” в названии.

Если же все четыре части **Distributed Canon** исполнить одновременно, то результатом будет **Perpetuum Mobile**. Таким образом, **Perpetuum Mobile** — это тоже канон, но такой, где голоса вступают в один и тот же момент. В прежние времена такой канон назывался “canon sine pausis” (канон без пауз).

**Perpetuum mobile (Early Version)** — это **Perpetuum Mobile**, каким оно было в 1994 году.

Короткую пьесу **Perpetuum Mobile (Another Small Fragment)** можно рассматривать как дополнение к **Perpetuum Mobile**.

*Сергей Загний*

**Distributed Canon** consists of four movements, any of which can be considered a source and any other of which a derivative. That is, any movement can be produced from any other “automatically” by some simple procedure. In musical terms, a source movement (the first voice of a canon) would be called an antecedent and any other movement (another voice of a canon) would be called a consequent. Unlike usual canons, where the voices sound most of the time together, this one introduces all the voices separately, hence the use of the word “distributed” in the title.

But if all four movements of **Distributed Canon** be played simultaneously, the result will be **Perpetuum Mobile**. So **Perpetuum Mobile** is also a canon, but the voices here start at the same moment. Such a canon was formerly called a “canon sine pausis” (canon without rests).

**Perpetuum mobile (Early Version)** is a **Perpetuum Mobile** as it was in 1994.

A short piece **Perpetuum Mobile (Another Small Fragment)** can be understood as an addition to **Perpetuum Mobile**.

*Sergei Zagny  
translation corrected by Keith Hammond*

$\text{♩} = 60$  *cresc* 4 *f* rit.....//  $\text{♩} = 54$

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo is marked as quarter note = 60. The music begins with a piano (*p*) dynamic and a *cresc* (crescendo) marking. A first ending bracket with a repeat sign and a fermata covers the first two measures. A second ending bracket with a repeat sign and a fermata covers the next two measures. The tempo then changes to quarter note = 54, indicated by a double bar line and the text "rit.....//". The music concludes with a forte (*f*) dynamic.

$\text{♩} = 60$   $\text{♩} = 54$

The second system continues with two staves. The tempo is marked as quarter note = 60. The music features a first ending bracket with a repeat sign and a fermata. The tempo then changes to quarter note = 54, indicated by a double bar line and the text " $\text{♩} = 54$ ".

$\text{♩} = 72$

The third system continues with two staves. The tempo is marked as quarter note = 72. The music features a first ending bracket with a repeat sign and a fermata. The tempo then changes to quarter note = 54, indicated by a double bar line and the text " $\text{♩} = 54$ ".

*poco accel* .....  $\text{♩} = 85$

The fourth system continues with two staves. The tempo is marked as quarter note = 85, with the instruction "*poco accel* .....".

♩ = 80

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture.

accel.....// ♩ = 60

The second system continues the piece with an acceleration. It begins with a double bar line and the tempo changes to quarter note = 60. The music is marked with a forte dynamic (f) and includes a section with a four-measure rest in the bass staff. The phrase "dim poco a poco" is written in the lower right of the system, indicating a gradual deceleration.

The third system continues the intricate rhythmic patterns. It features a mix of eighth and sixteenth notes, with some measures containing triplets. The texture remains dense and complex.

The fourth system concludes the fragment with various rhythmic figures, including a five-measure rest in the bass staff and a six-measure rest in the treble staff. The piece ends with a fermata over a final chord.

(Perpetuum Mobile, Another Small Fragment)

Executive producer: Sergey Krasin

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