



Nadezhda
Waltz

By

Hakan A. Toker

Op. 97

Arranged for
violin, cello and piano
by the composer



About “Nadezhda”

In March 2005, while living in Bloomington, Indiana, USA; I met somebody online. What seemed to be a beautiful girl by the name Nadezhda Mayorova, who claimed to live in Cheboksary, Russia. I fell in love instantly! And so did she, according to her emails. I had not fallen in love for 3 years. Nor had I composed any music in 3 years. I used to write a waltz every time I fell in love. Two days after my first

correspondence with "Nadezhda"; inspiration struck me as I was driving from Bloomington to Indianapolis, Indiana. Mostly while driving, singing her name over and over; on my steering wheel, I wrote the initial draft of this piece. A musical motive, or rather "germ" appears in over 200 places throughout the music, based on the contour of her name: a short note followed by a higher pitched longer note, followed by a lower pitched short note.

Over the next several weeks as "Nadezhda" and I kept on sending many passionate love letters (emails) and photos to each other, I worked diligently on my waltz; adding details, fine-tuning it; creating first a solo accordion rendition, then a piano-trio version. Love drove me into a creative delirium that resulted in not only this piece of music but also many other visual works of art I created night and day, inspired by her. I recorded both versions of the waltz with the help of my friends Danny Stewart (violin) and Lucio Amanti (cello); intending to send it to "Nadezhda" as a surprise present.

She said she wanted to come visit me in the States and claimed she didn't have the money for it. I was on the brink of sending her \$1550 when I found-out -thanks to friends and the internet- that “Nadezhda” was but an illusion created in order to steal money from me. A common international spam which toys with the feelings of gullible men like myself, causing them to lose thousands of dollars sometimes. I was lucky not to lose any money...

When the void in the heart is so strong, it can make us delusional. It can make us go for the “wrong” target. Yet, even in those situations there is tremendous gain. I believe there's a reason for everything, and that even the most negative experiences could be looked upon as a learning experience; hence a "failure" can turn into a "gain" with a shift in perception. That's how and why; at the critical moment when I found-out what "Nadezhda" really was, I made the choice of letting go of whatever was already lost -instead of resentfully holding onto it- and being grateful for whatever was gained (the waltz, the lesson, and more). I wrote a final email to “Nadezhda” starting “Dear sir or madam”. I congratulated them for deceiving me for over 3 months, thanked them for bringing love back into my life, and making me write the waltz, and I forgave them in the name of Love.

I do believe it was love, true Love that made me write this piece. Although the *trigger* was fake, the *source* which it helped me connect with, is real and endless.

May Love shine from within you, and illuminate your path and the paths of others!

Hakan A Toker

Score

Waltz Nadezhda

Hakan A. Toker
Spring 2005

Vivo

Violin

Vivo *ff*

Cello

Vivo *ff*

Piano

mf

subito p

6

Vl

espress.

p

Vc.

17

Vl

Vc.

28

Vl

Vc.

espress.

37

Vc.

50 **Tempo di valse** *con passione* *mp*

VI

Pn.

60

VI

Pn.

69

VI

Pn.

76

VI

Pn.

mp *p*

84

VI

Pn.

90

VI

Pn.

96

VI

Pn.

103

VI

Pn.

110

VI

Pn.

Musical score for measures 110-117. The Violin I (VI) part features a melodic line with slurs and a 'V' marking at the end. The Piano (Pn.) accompaniment consists of chords and moving lines in both staves.

118

VI

Vc.

Pn.

Musical score for measures 118-125. The Violin I (VI) part features a melodic line with triplets and a 'V' marking. The Violin Cello (Vc.) part features a melodic line with triplets. The Piano (Pn.) accompaniment consists of chords and moving lines.

126

VI

Vc.

Pn.

cantabile

mf

Musical score for measures 126-133. The Violin I (VI) part features a melodic line. The Violin Cello (Vc.) part features a melodic line with a 'cantabile' marking and a 'mf' dynamic. The Piano (Pn.) accompaniment consists of chords and moving lines.

134

VI

Vc.

Pn.

140

VI

Vc.

Pn.

146

VI

Vc.

Pn.

152

VI

Vc.

Pn.

cresc.

157

VI

Vc.

Pn.

mf

ff

f

VI

Vc.

Pn.

168 *pizz.*

VI

Vc.

Pn.

173

Vc.

177

Vc.

181

VI

Vc. *senza rit.*

Pn. *mp*

arco *mp*

187

VI

Pn.

194

VI

Pn.

201

VI

Vc.

Pn.

slentando *a tempo*

mp

207

VI

Vc.

Pn.

cresc.

213

VI

Vc.

Pn.

f

pizz.

f

mp

219

VI

Vc.

Pn.

pizz.

mp

arco

p

225

VI

Vc.

Pn.

pizz.

arco

mp

10

arco

VI 231

Vc. *pizz.* *arco* *mf*

Pn.

VI 237

Vc. *slent.* *a tempo*

Pn. *slent.* *a tempo*

VI 242

Vc.

Pn.

274

Vc.

Pn.

280

VI

Vc.

Pn.

pizz.

mp

285

VI

Vc.

Pn.

arco

p

291

VI

Vc.

Pn.

pizz. *arco*

arco *pizz.*

297

VI

Vc.

Pn.

f *arco*

f *mf*

303

VI

Vc.

Pn.

309

VI

Vc.

Pn.

f

f

f

3

314

VI

Vc.

Pn.

dolce e cantabile

mp

mf

pp

con Leg.

321

VI

Pn.

f

327

VI

Pn.

Musical score for measures 327-332. The Violin I (VI) part features a melodic line with a long slur across measures 327-332. The Piano (Pn.) part has a complex accompaniment with slurs and ties. The key signature is one sharp (F#).

333

VI

Pn.

Musical score for measures 333-338. The Violin I (VI) part features a melodic line with a long slur across measures 333-338. The Piano (Pn.) part has a complex accompaniment with slurs and ties. Includes markings *8va-1* and *8va--1*. The key signature is one sharp (F#).

339

VI

Vc.

Pn.

Musical score for measures 339-344. The Violin I (VI) part features a melodic line with a long slur across measures 339-344. The Violoncello (Vc.) part has a few notes in the final measure. The Piano (Pn.) part has a complex accompaniment with slurs and ties. Includes markings *8va--1* and *8va-1*. Dynamic marking *mp* is present. The key signature is one sharp (F#).

345

VI

Vc.

Pn.

352

VI

Pn.

358

VI

Pn.

364

VI

Pn.

371

VI

Vc.

Pn.

375

VI

Vc.

Pn.

379

VI

Vc.

Pn.

383

VI

Vc.

Pn.

389

VI

Vc.

Pn.

395 *espress.*

VI
Vc.
Pn.

401

VI
Vc.
Pn.

407

VI
Vc.
Pn.

413

VI

Vc.

Pn.

420

VI

Vc.

Pn.

426

VI

Vc.

Pn.

431

Vc.

Pn.

dolce e legato

8vb

436

Vc.

Pn.

8vb

441

Vc.

Pn.

sul G

447

cantabile

Vl.

Vc.

Pn.

mf cantabile

mf

8vb

452

VI

Vc.

Pn.

8^{vb-1}

Detailed description: This system of music covers measures 452 to 457. It features three staves: Violin I (VI), Violoncello (Vc.), and Piano (Pn.). The VI staff contains a melodic line with various note values and rests. The Vc. staff provides a harmonic accompaniment with sustained notes and some melodic movement. The Pn. staff is divided into two parts, with the left hand playing a steady bass line of chords and the right hand playing chords and some melodic fragments. A dynamic marking of 8^{vb-1} is present in the lower left of the piano part.

458

VI

Vc.

Pn.

Detailed description: This system of music covers measures 458 to 463. It features three staves: Violin I (VI), Violoncello (Vc.), and Piano (Pn.). The VI staff has a melodic line with several accents and slurs. The Vc. staff continues the accompaniment with sustained notes and some melodic movement. The Pn. staff is divided into two parts, with the left hand playing a steady bass line of chords and the right hand playing chords and some melodic fragments. There are several 'V' markings above the VI staff, likely indicating vibrato or accents.

464

VI

Vc.

Pn.

3

3

Detailed description: This system of music covers measures 464 to 469. It features three staves: Violin I (VI), Violoncello (Vc.), and Piano (Pn.). The VI staff has a melodic line with a triplet of eighth notes in measure 469. The Vc. staff continues the accompaniment with sustained notes and some melodic movement. The Pn. staff is divided into two parts, with the left hand playing a steady bass line of chords and the right hand playing chords and some melodic fragments. There are two '3' markings above the VI staff and one '3' marking above the Pn. staff, indicating triplets.

470

VI

Vc.

Pn.

475

VI

Vc.

Pn.

sfp

sfp

481

VI

Vc.

Pn.

mp

sfp

487

VI *sfp* *agitato*

Vc. *agitato*

Pn. *agitato*

492

VI *cresc.*

Vc. *cresc.*

Pn. *cresc.*

497

VI *ff*

Vc. *ff*

Pn. *ff*

501

VI *esitando ed accel.*
sf p

Vc. *esitando ed accel.*
sf p

Pn. *esitando ed accel.*
sf p

8vb

506

VI *rit.*
tr
ff

Vc. *rit.*
ff

Pn. *rit.*
ff

512

VI *rapido*
a tempo

Vc. *a tempo*

Pn. *a tempo*

8vb

517

VI

Vc.

Pn.

f

mf

8vb

Musical score for measures 517-522. The VI part (Violin I) is in treble clef, featuring a melodic line with accents and dynamics. The Vc. part (Violoncello) is in bass clef, providing a steady accompaniment. The Pn. part (Piano) is in grand staff, with chords and dynamics. The score includes '8vb' markings in the bass line of the piano part.

523

VI

Vc.

Pn.

8vb

Musical score for measures 523-528. The VI part (Violin I) is in treble clef, featuring a melodic line with slurs. The Vc. part (Violoncello) is in bass clef, providing a steady accompaniment. The Pn. part (Piano) is in grand staff, with chords and slurs. The score includes '8vb' markings in the bass line of the piano part.

529

VI

Vc.

Pn.

mp

Musical score for measures 529-534. The VI part (Violin I) is in treble clef, featuring a melodic line with slurs and accents. The Vc. part (Violoncello) is in bass clef, providing a steady accompaniment with slurs. The Pn. part (Piano) is in grand staff, with chords and slurs. The score includes an 'mp' dynamic marking.

535

VI

Vc.

Pn.

pizz.

8vb

535

535

535

541

VI

Vc.

Pn.

arco

f

arco

mf

p

8vb

541

541

541

547

VI

Vc.

Pn.

3

547

547

547

552

VI

Vc.

Pn.

557

VI

Vc.

Pn.

561

VI

Vc.

Pn.

pizz.

mf

8vb

567

VI

arco

Vc.

3

Pn.

3

572

VI

Vc.

3

Pn.

577

VI

rit. V accel.

Vc.

rit. accel.

Pn.

rit. accel.

legato

583 *a tempo*

VI

Vc.

Pn.

589 *slent.* *a tempo*

VI

Vc.

Pn.

595 *agitato*

VI

Vc.

Pn.

601

VI

Vc.

Pn.

606

VI

Vc.

Pn.

611

VI

Vc.

Pn.

f

rit.

616 *a tempo*

VI

Vc. *mf* *a tempo* *p*

Pn. *a tempo* *p*

621

VI

Vc.

Pn.

627

VI

Vc.

Pn.

632

VI

Vc.

Pn.

637

VI

Vc.

Pn.

cresc.

f

642

VI

Vc.

Pn.

647 *animando*

VI *p cresc. molto* *f*

Vc. *animando* *f*

Pn. *p cresc. molto* *f*

8va *8vb*

VI 654 *ff*

Vc. 654 *ff*

Pn. 654 *ff*

8va *8vb*

VI 661

Vc. 661

Pn. 661 *(8va)*

667 *rit.*

VI

Vc.

Pn.

rit.

8^{vb}

8^{vb}

3

673 *a tempo*

VI

Vc.

Pn.

meno f *dim.* *p*

p

p

8^{vb}

679 *poco a poco rit.*

VI

Vc.

Pn.

poco a poco rit.

pp *ff*

pp *ff*

8^{va}

8^{vb}