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!

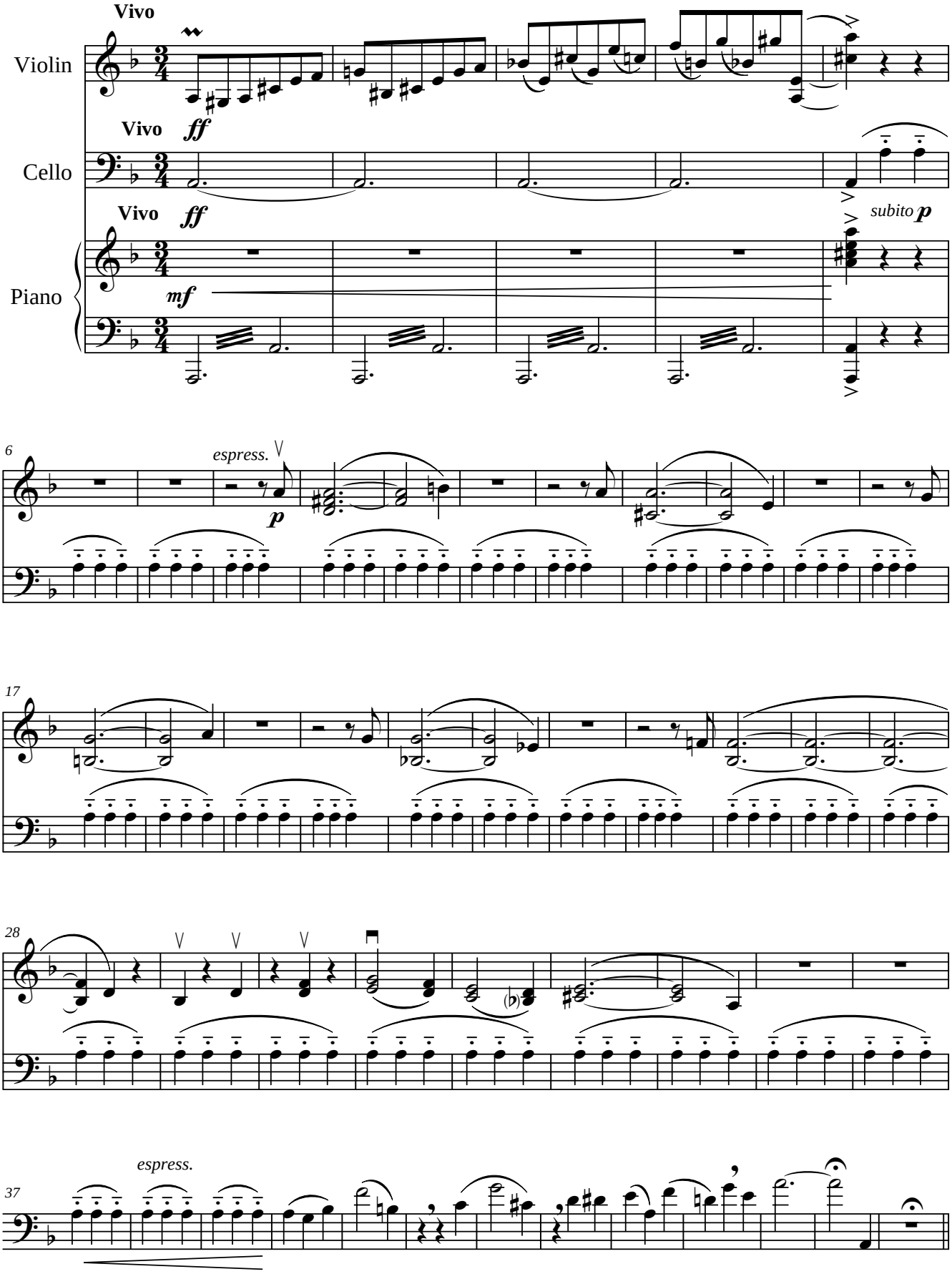
Hakan A Toker

Score

Waltz

Nadezhda

Hakan A. Toker
Spring 2005



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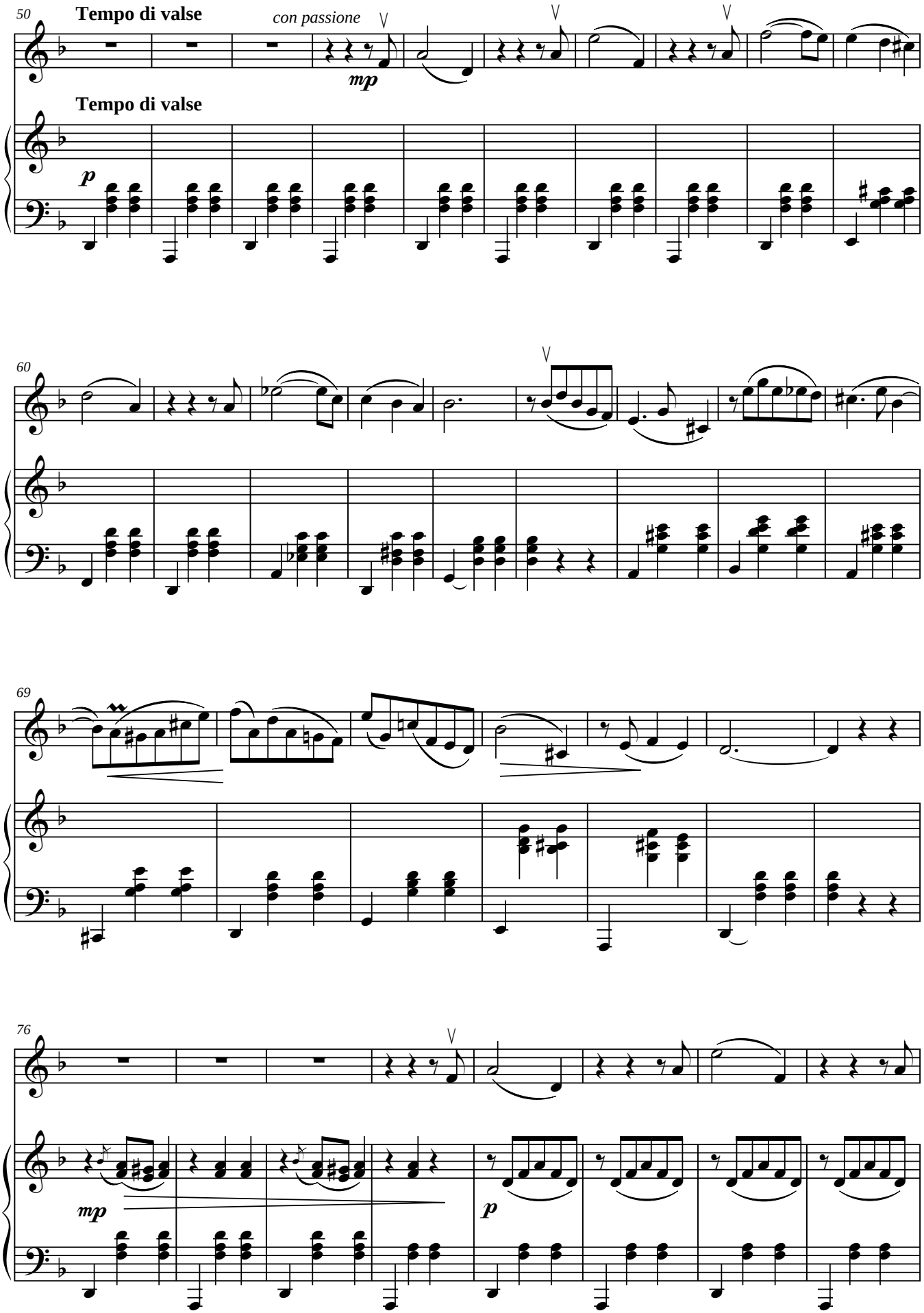
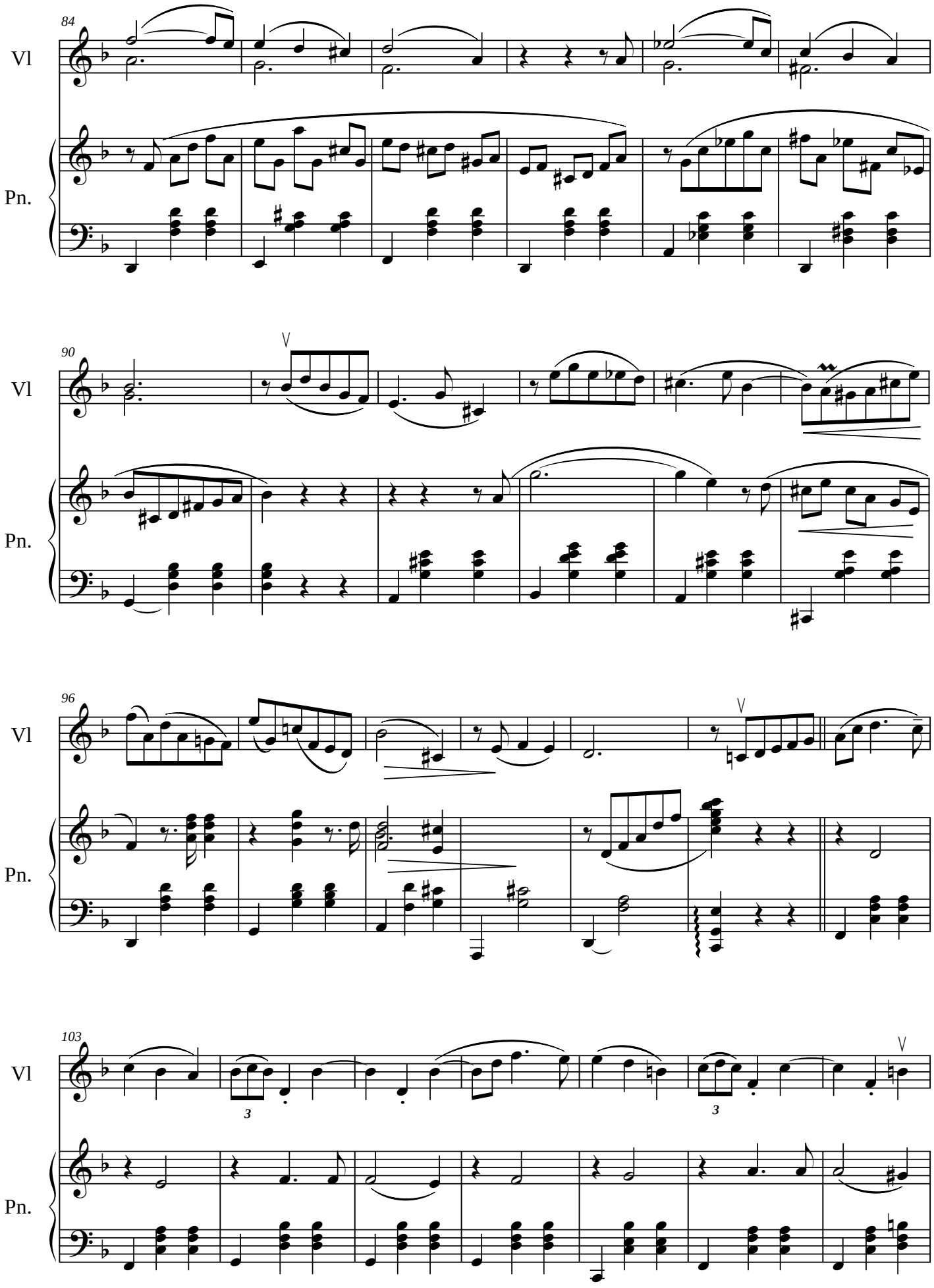
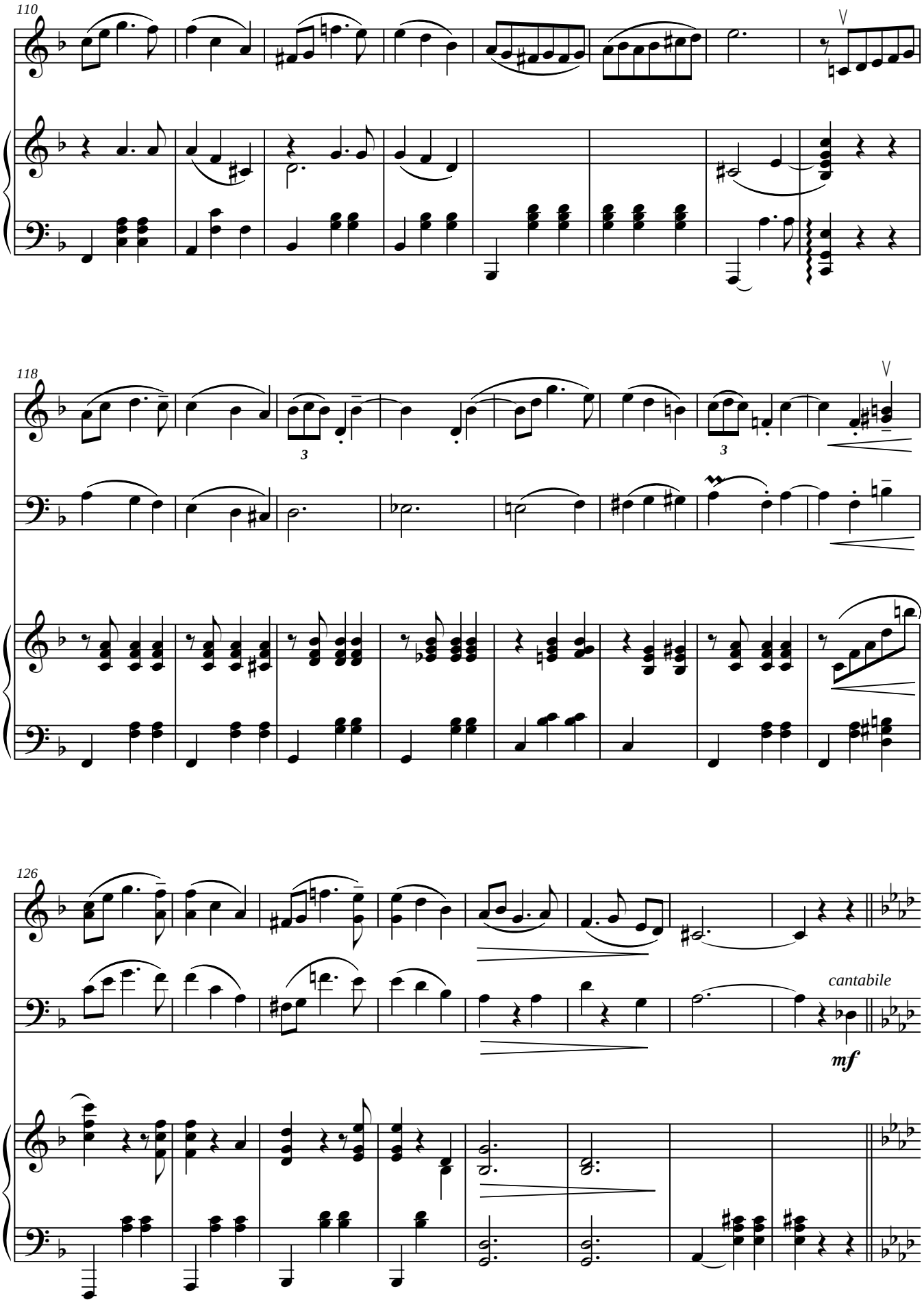
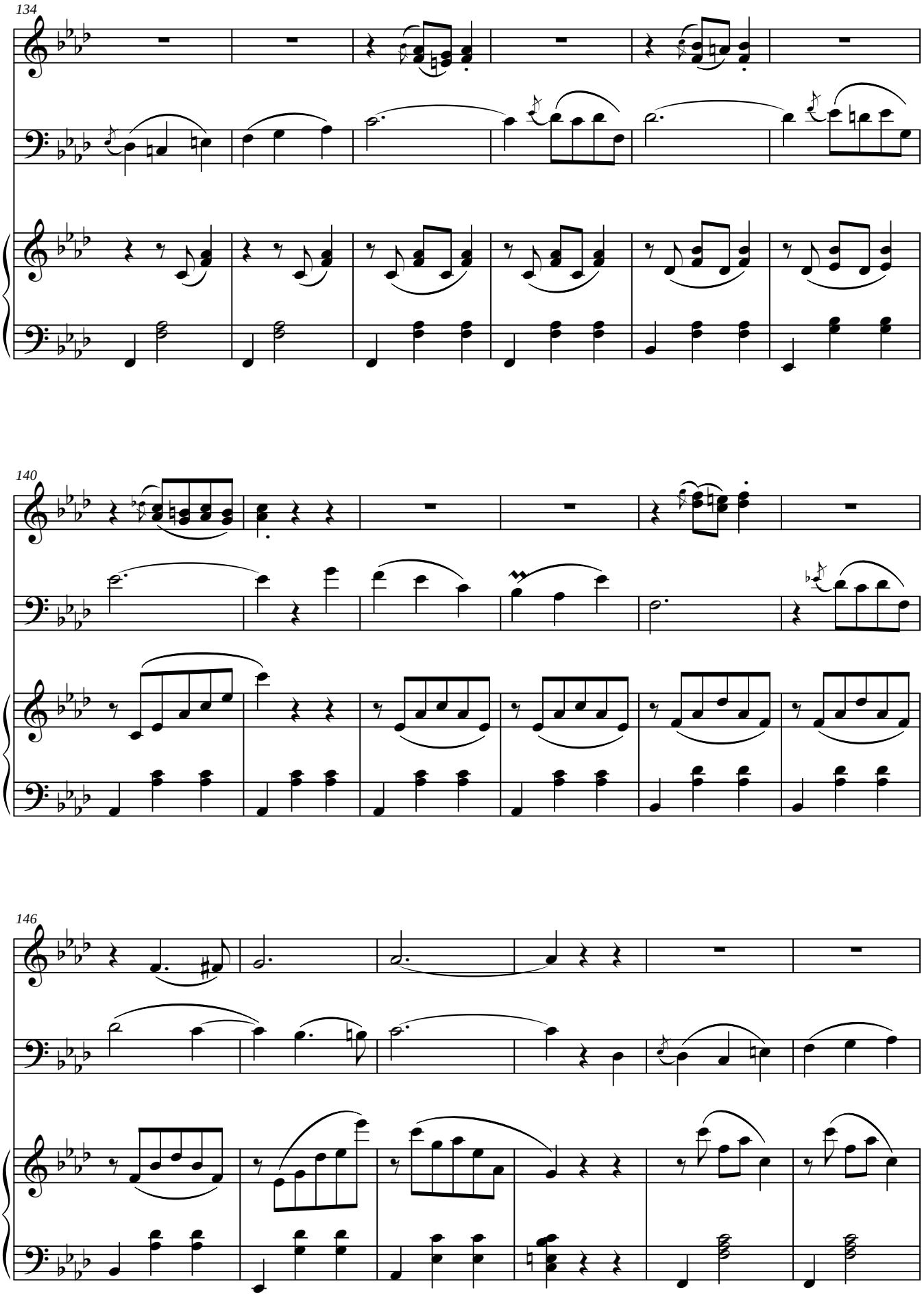

50
Tempo di valse
con passione
mp
Vl
Tempo di valse
p
Pn.
60
Vl
Pn.
69
Vl
Pn.
76
Vl
mp
p
Pn.


84
Vl
Pn.
90
Vl
Pn.
96
Vl
Pn.
103
Vl
Pn.


110
Vl
Pn.
118
Vl
Vc.
Pn.
126
Vl
Vc.
Pn.
cantabile
mf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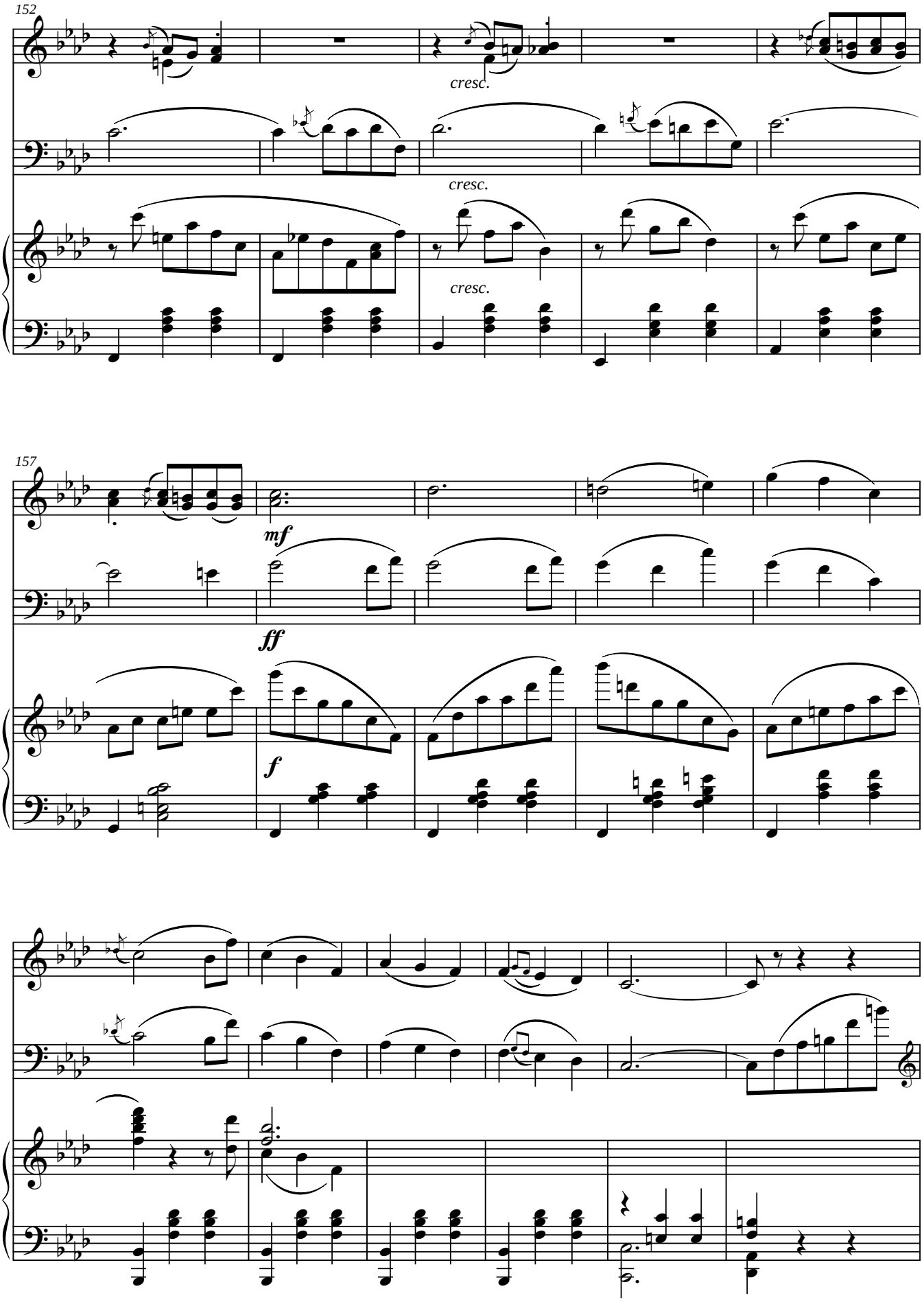
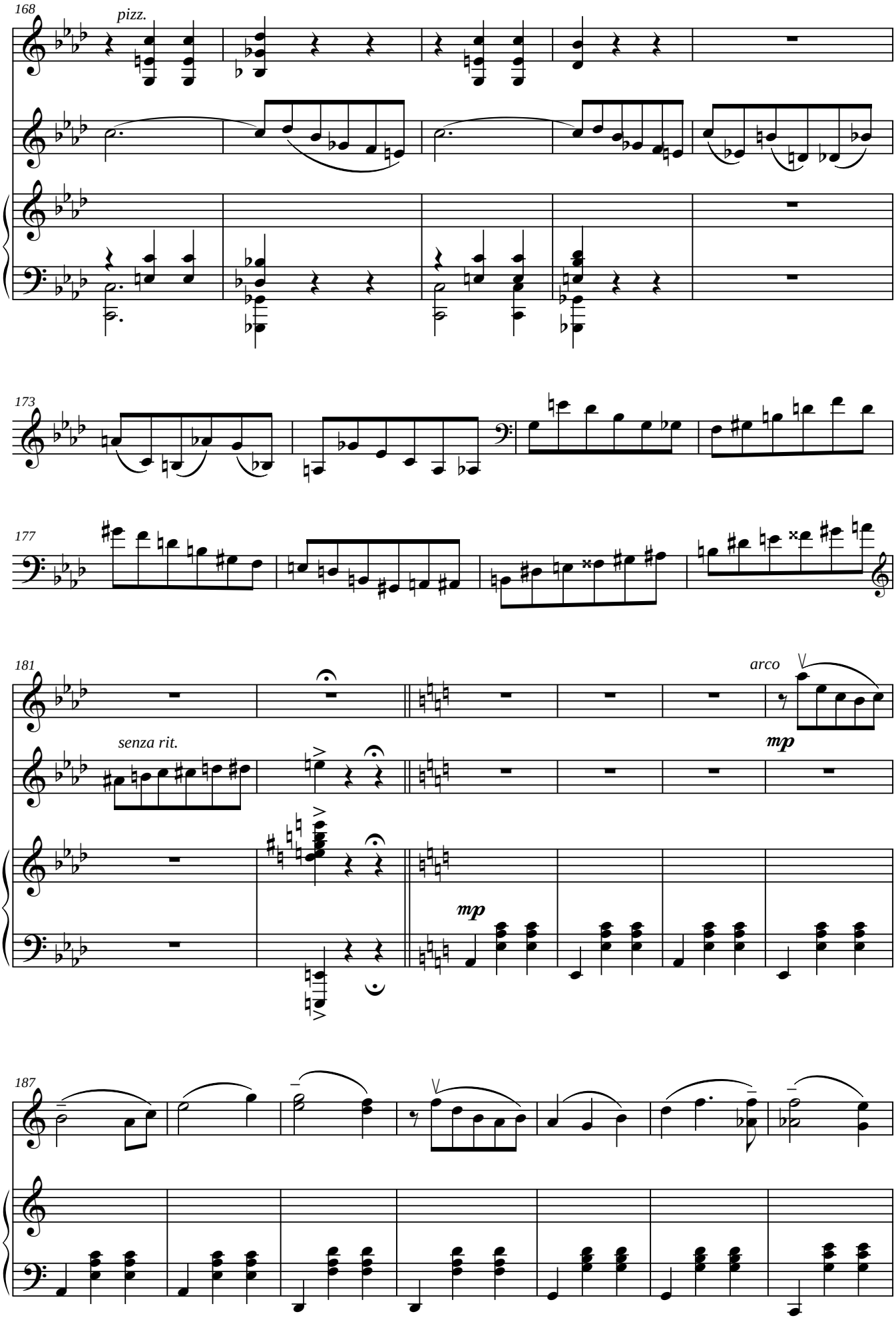
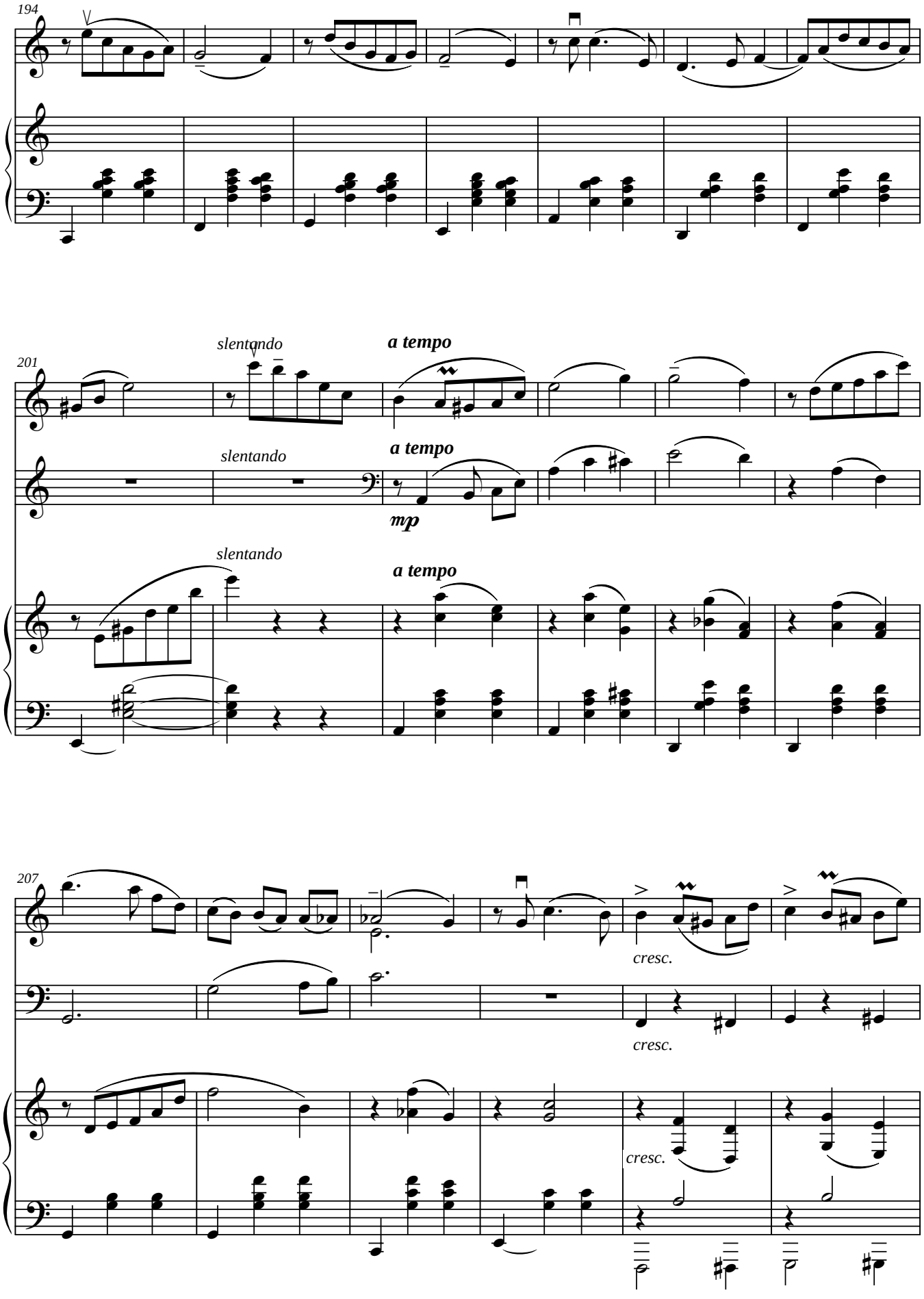
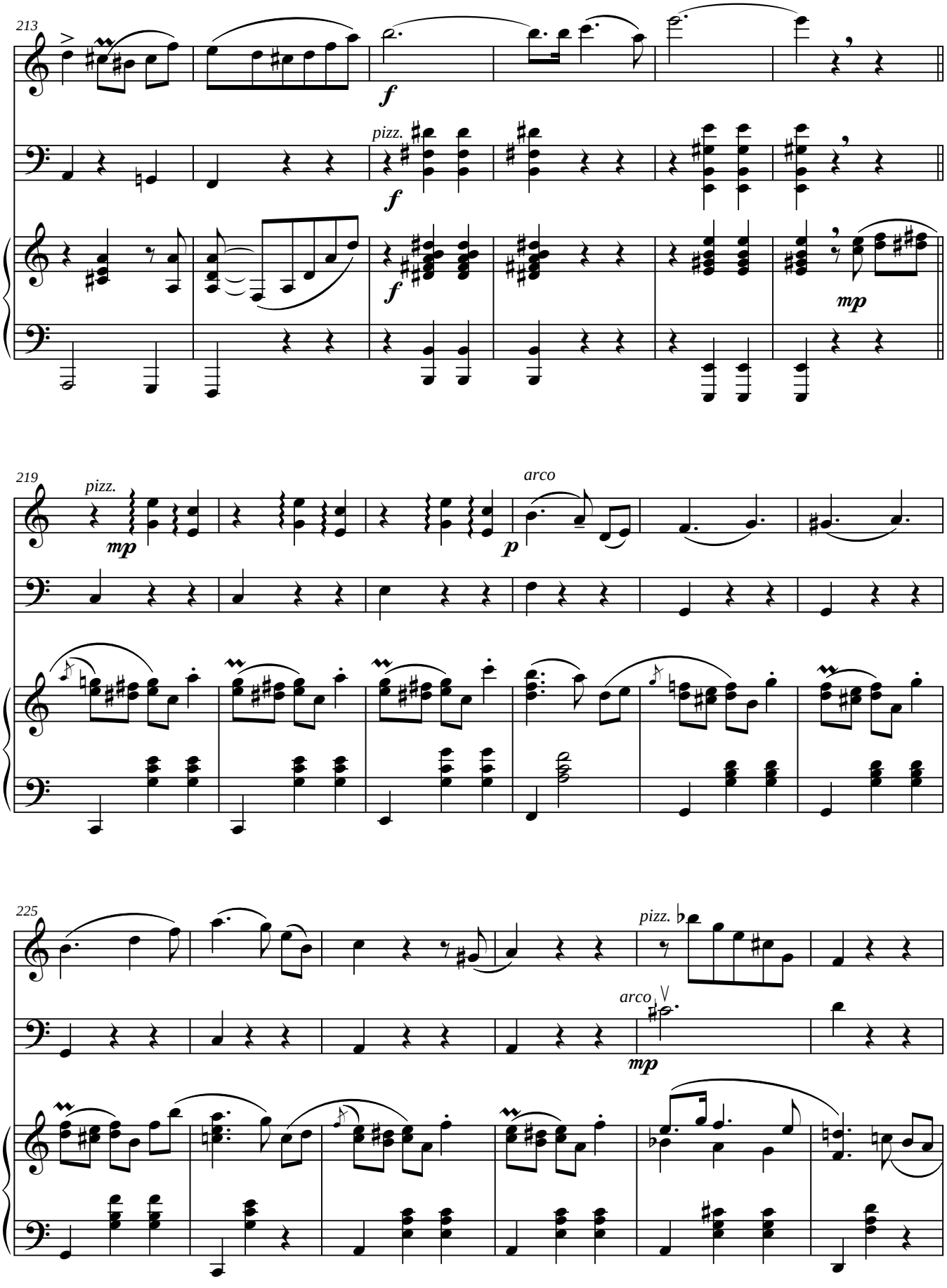
Vl
Vc.
Pn.
140
Vl
Vc.
Pn.
146
Vl
Vc.
Pn.


152
Vl
Vc.
Pn.
cresc.
cresc.
cresc.
157
Vl
Vc.
Pn.
mf
ff
f
Vl
Vc.
Pn.


168
pizz.
Vl
Vc.
Pn.
173
Vc.
177
Vc.
181
arco
mp
Vl
senza rit.
Vc.
mp
Pn.
187
Vl
Pn.


194
Vl
Pn.
201
slentando
a tempo
Vl
slentando
a tempo
Vc.
mp
slentando
a tempo
Pn.
207
Vl
cresc.
Vc.
cresc.
Pn.
cresc.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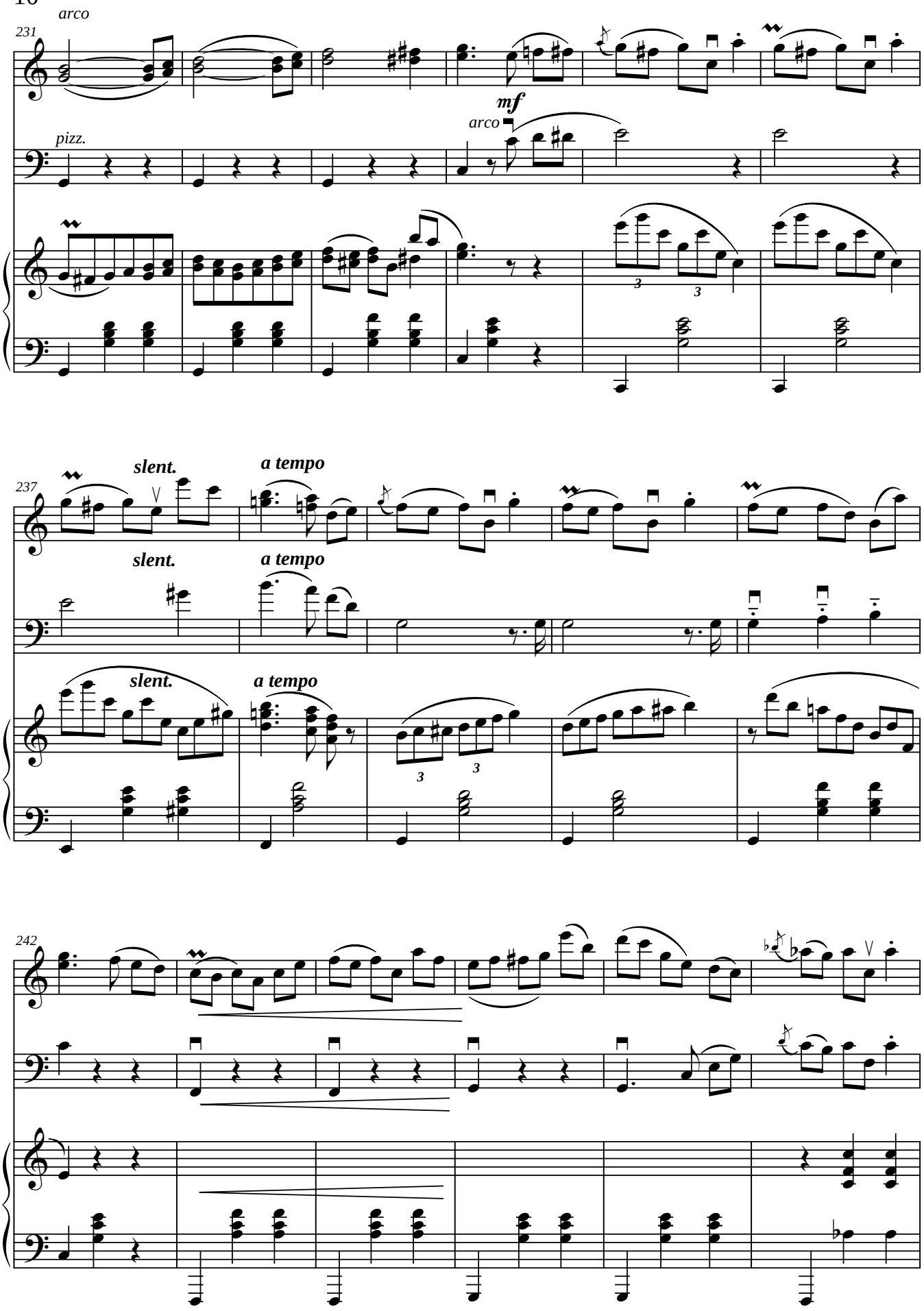
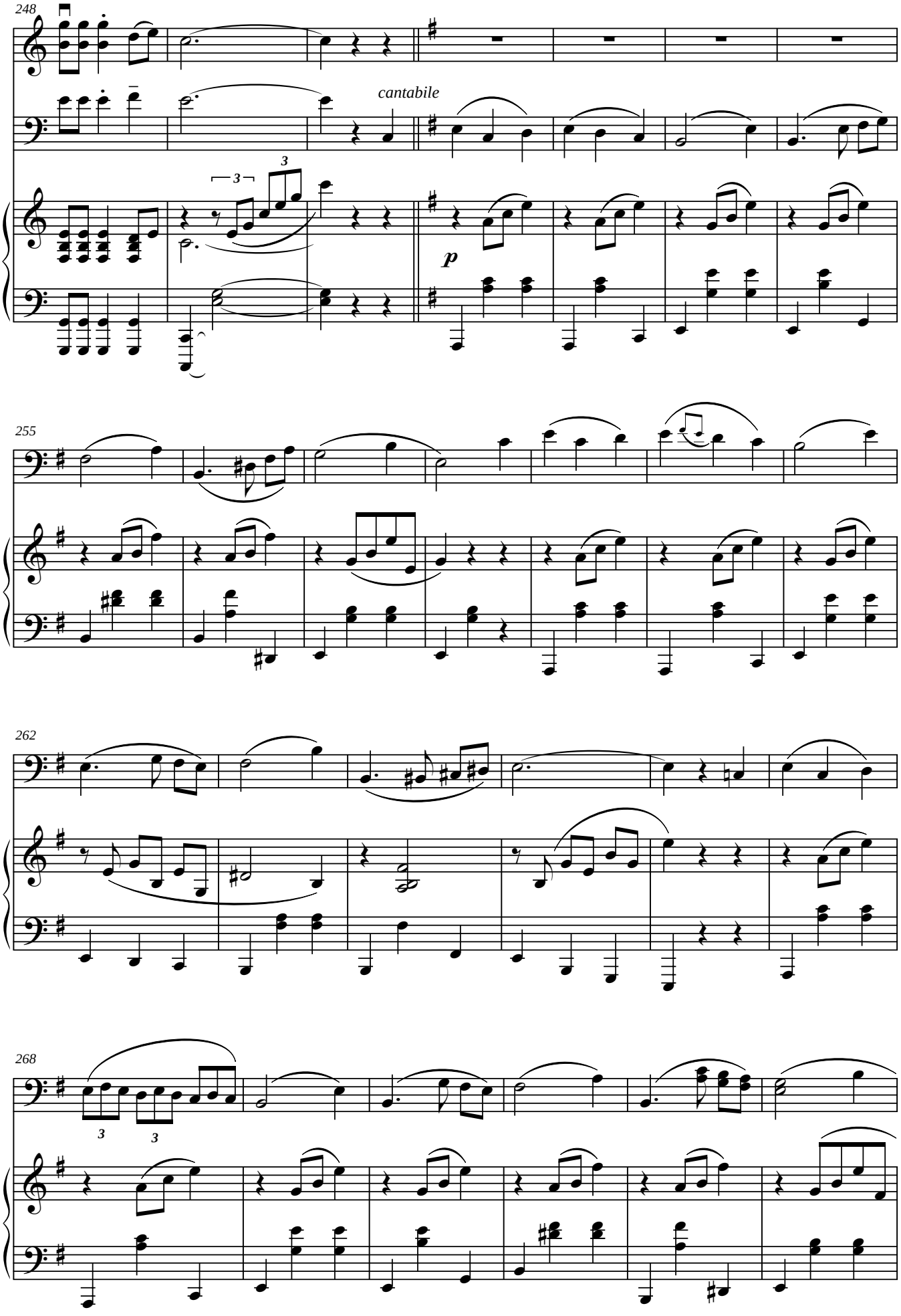
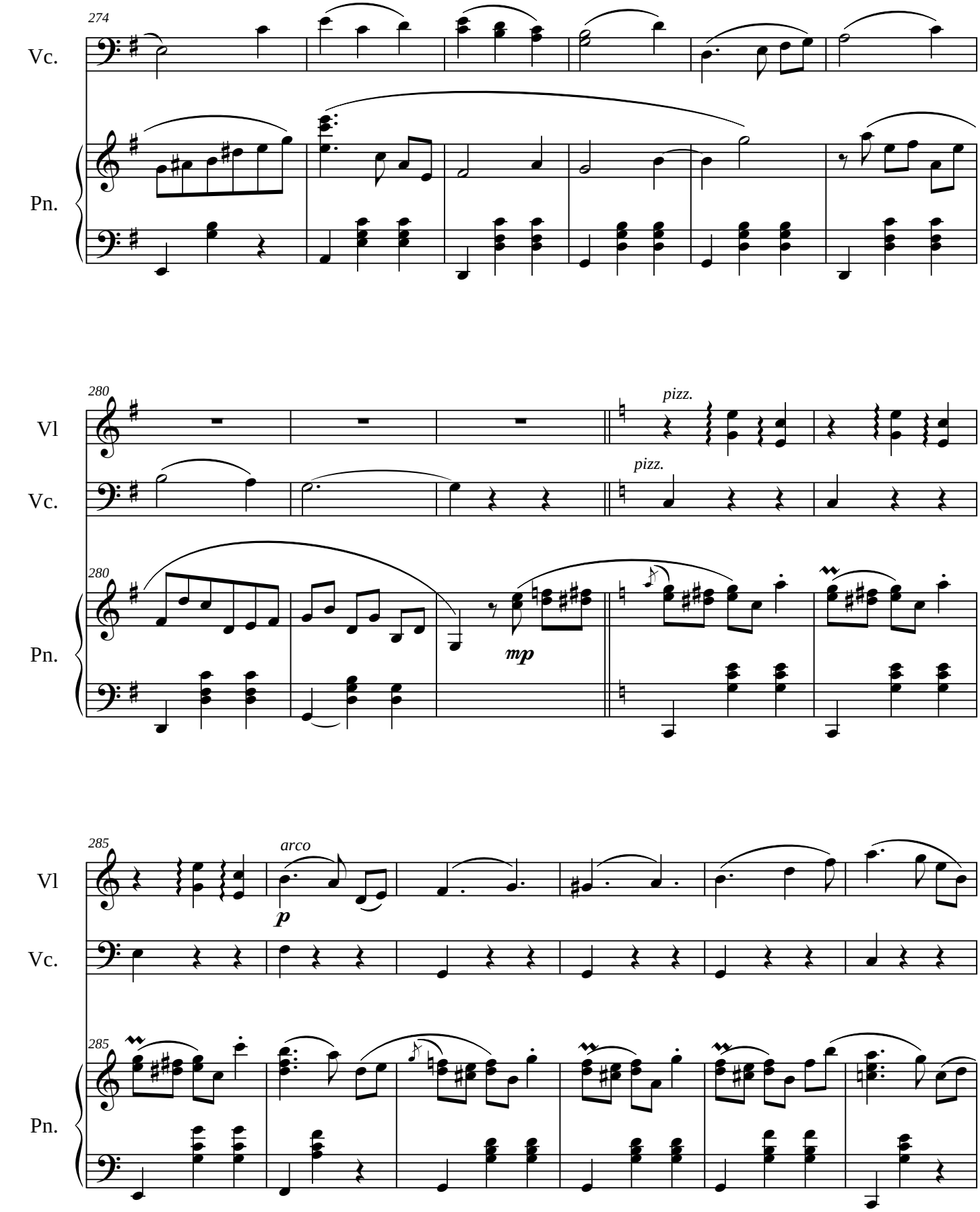
Vl
Vc.
Pn.
pizz.
f
mp
219
arco
p
225


arco
231
Vl
pizz.
Vc.
mf
arco
Pn.
3
3
slent.
a tempo
237
Vl
slent.
a tempo
Vc.
slent.
a tempo
Pn.
3
3
242
Vl
Vc.
Pn.


248
Vl
Vc.
cantabile
Pn.
p
255
Vc.
Pn.
262
Vc.
Pn.
268
Vc.
Pn.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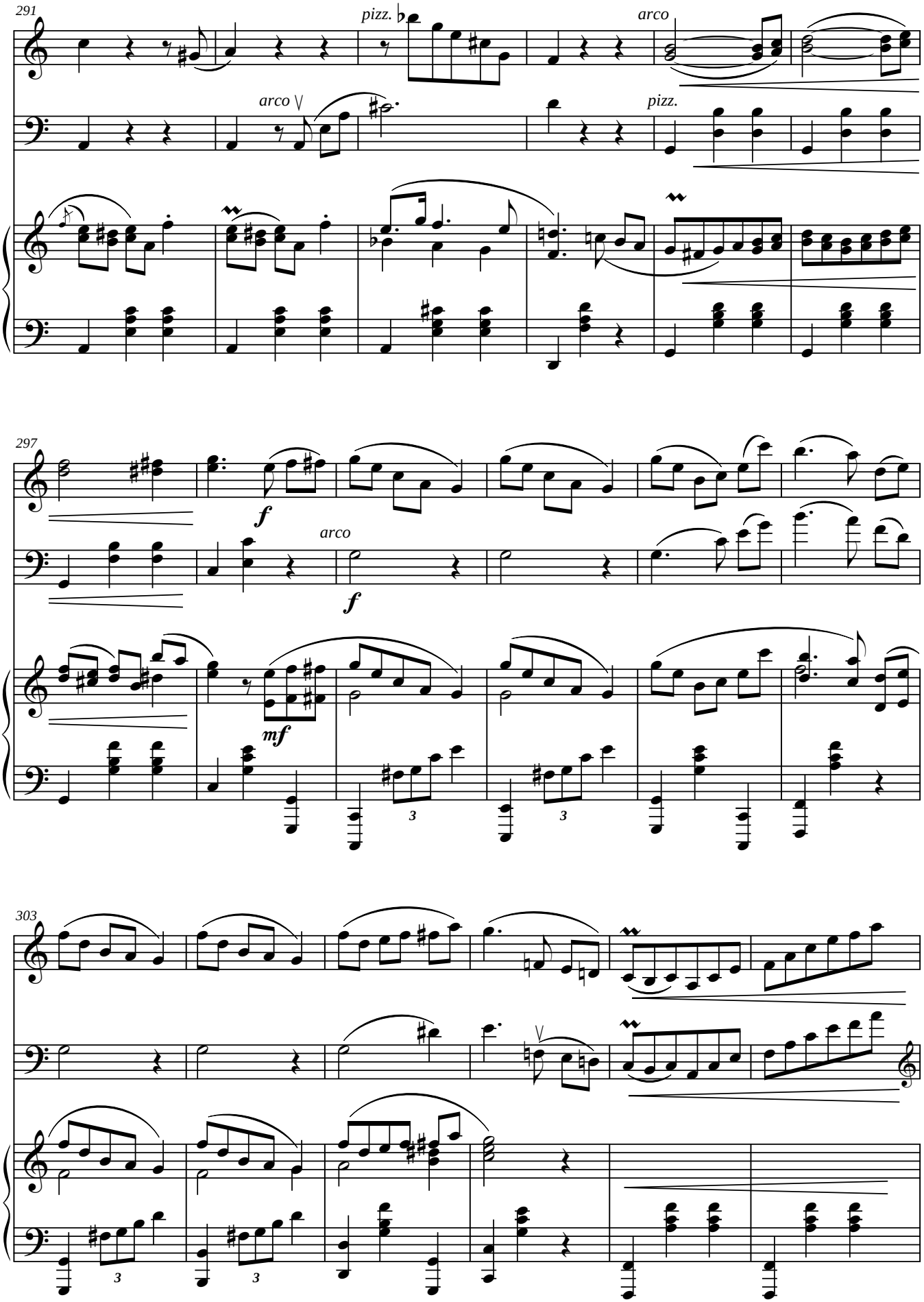
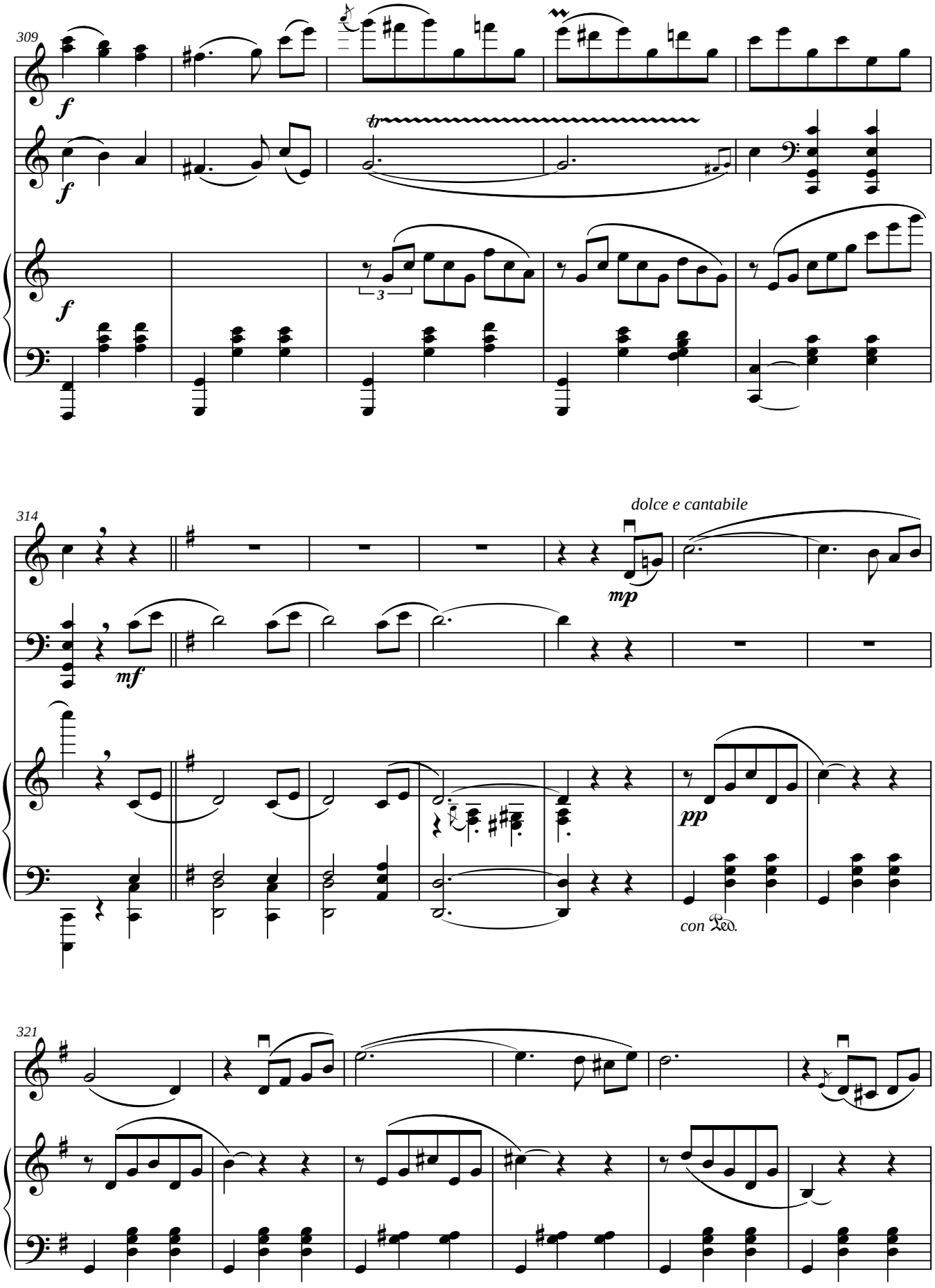
Vc.
Pn.
280
Vl
pizz.
Vc.
pizz.
280
Pn.
mp
285
Vl
arco
p
Vc.
285
Pn.


291
Vl
Vc.
Pn.
pizz.
arco
arco
pizz.
297
Vl
Vc.
Pn.
f
arco
f
mf
3
3
303
Vl
Vc.
Pn.
3
3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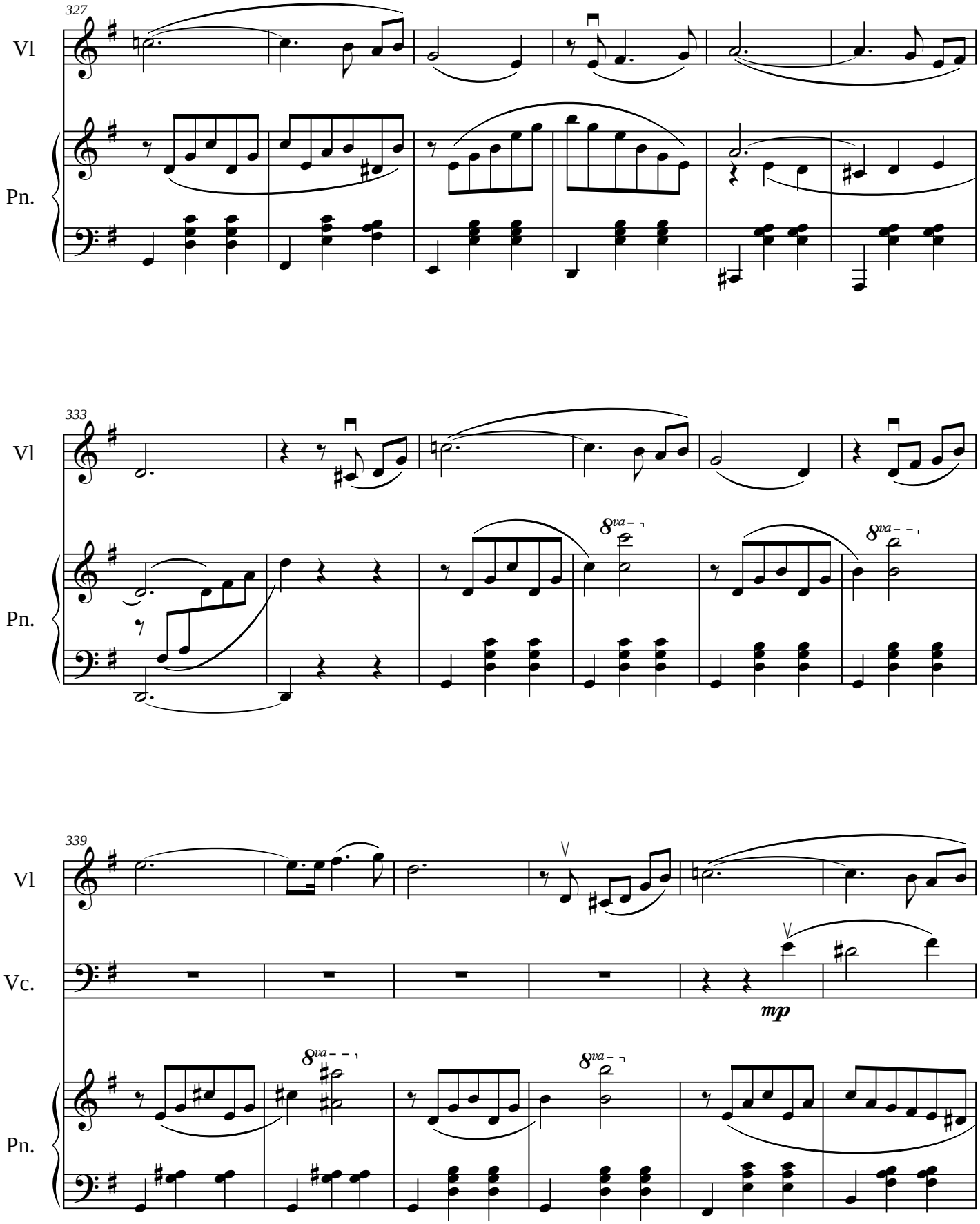
Vl
Vc.
Pn.
f
tr
3
314
dolce e cantabile
mp
mf
pp
con Ped.
321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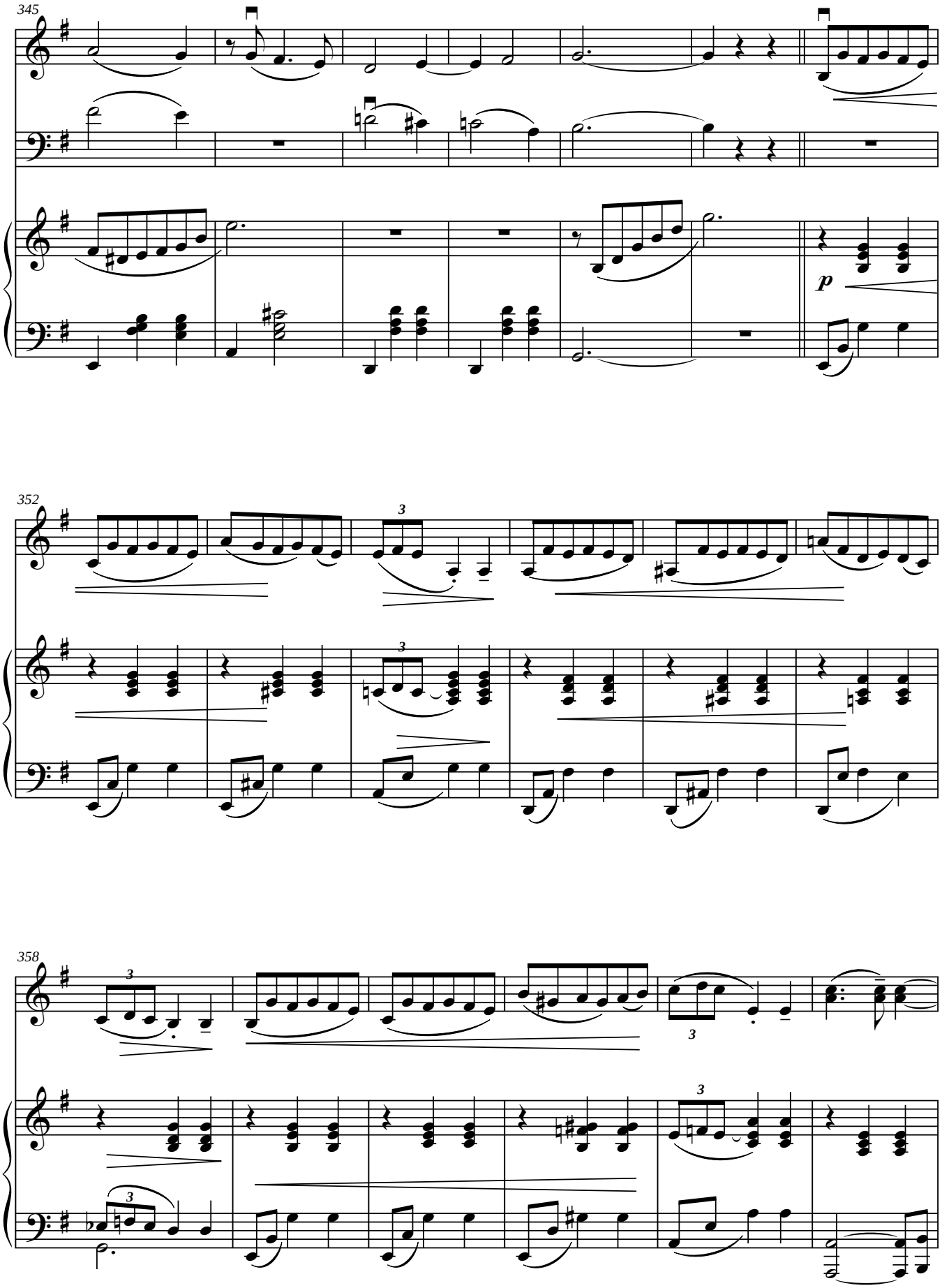
Vl
Pn.
333
Vl
Pn.
8va
339
Vl
Vc.
mp
Pn.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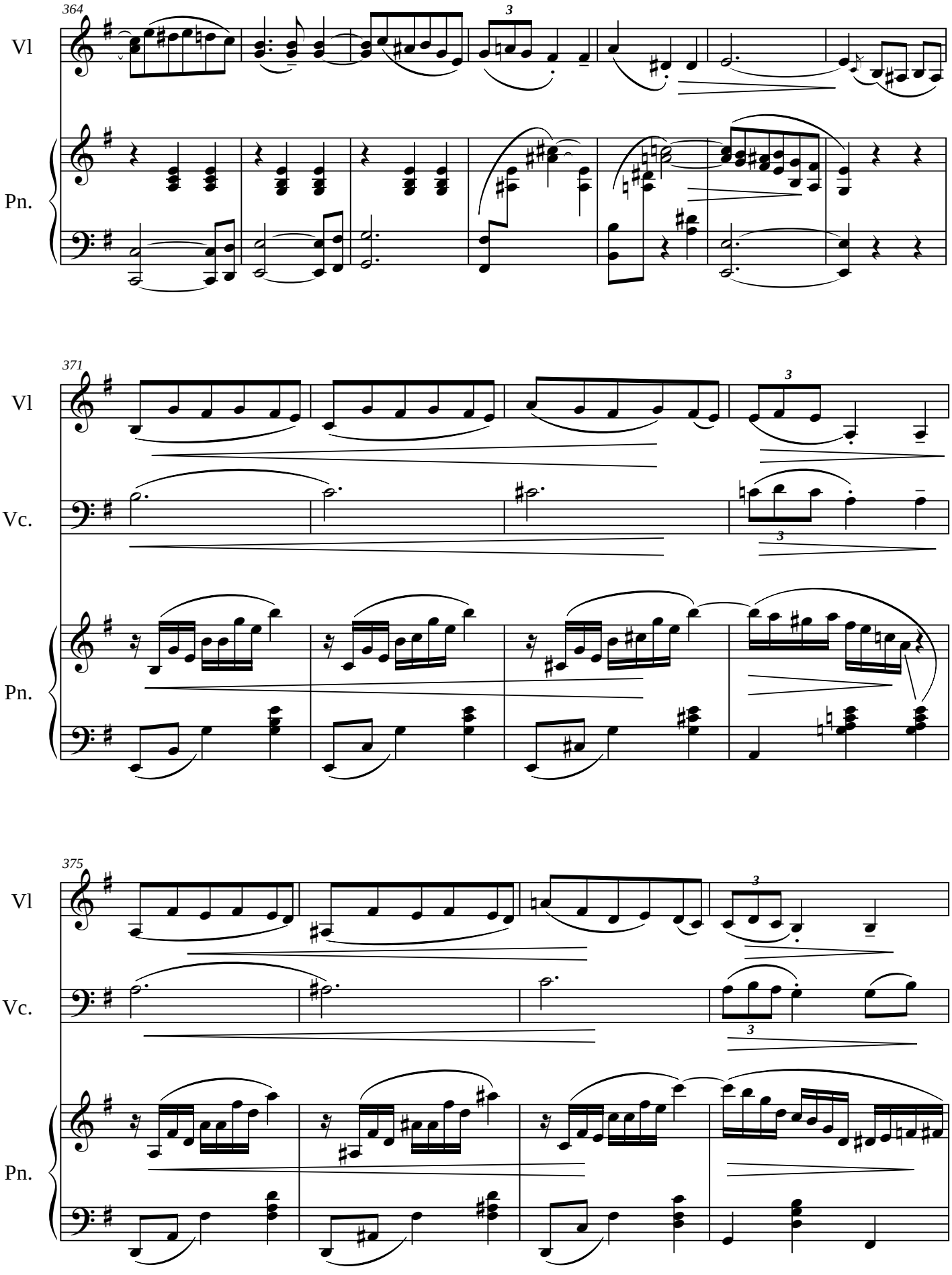
Vl
Vc.
Pn.
p
352
Vl
Pn.
3
358
Vl
Pn.
3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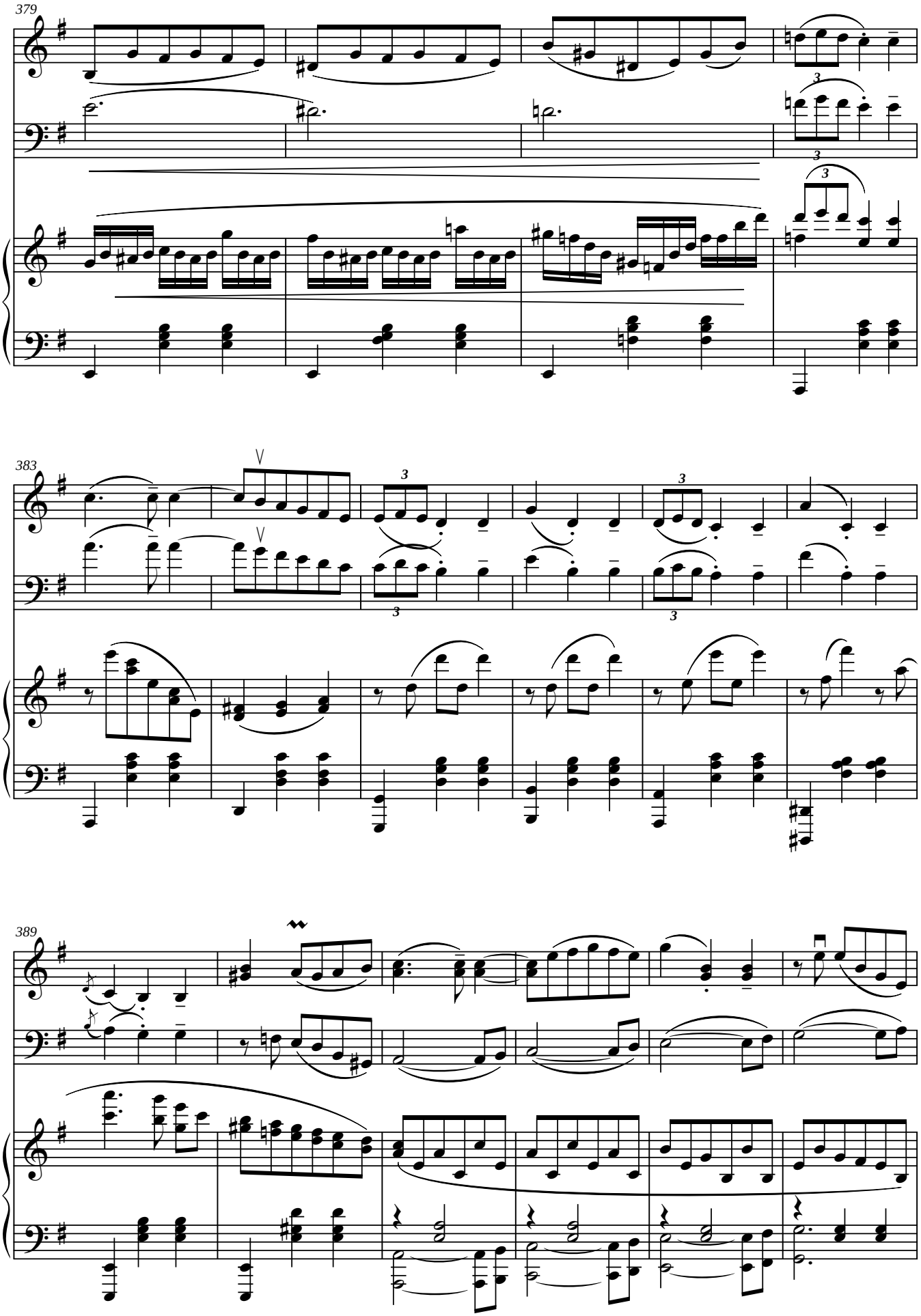
Vl
Pn.
371
Vl
Vc.
Pn.
375
Vl
Vc.
Pn.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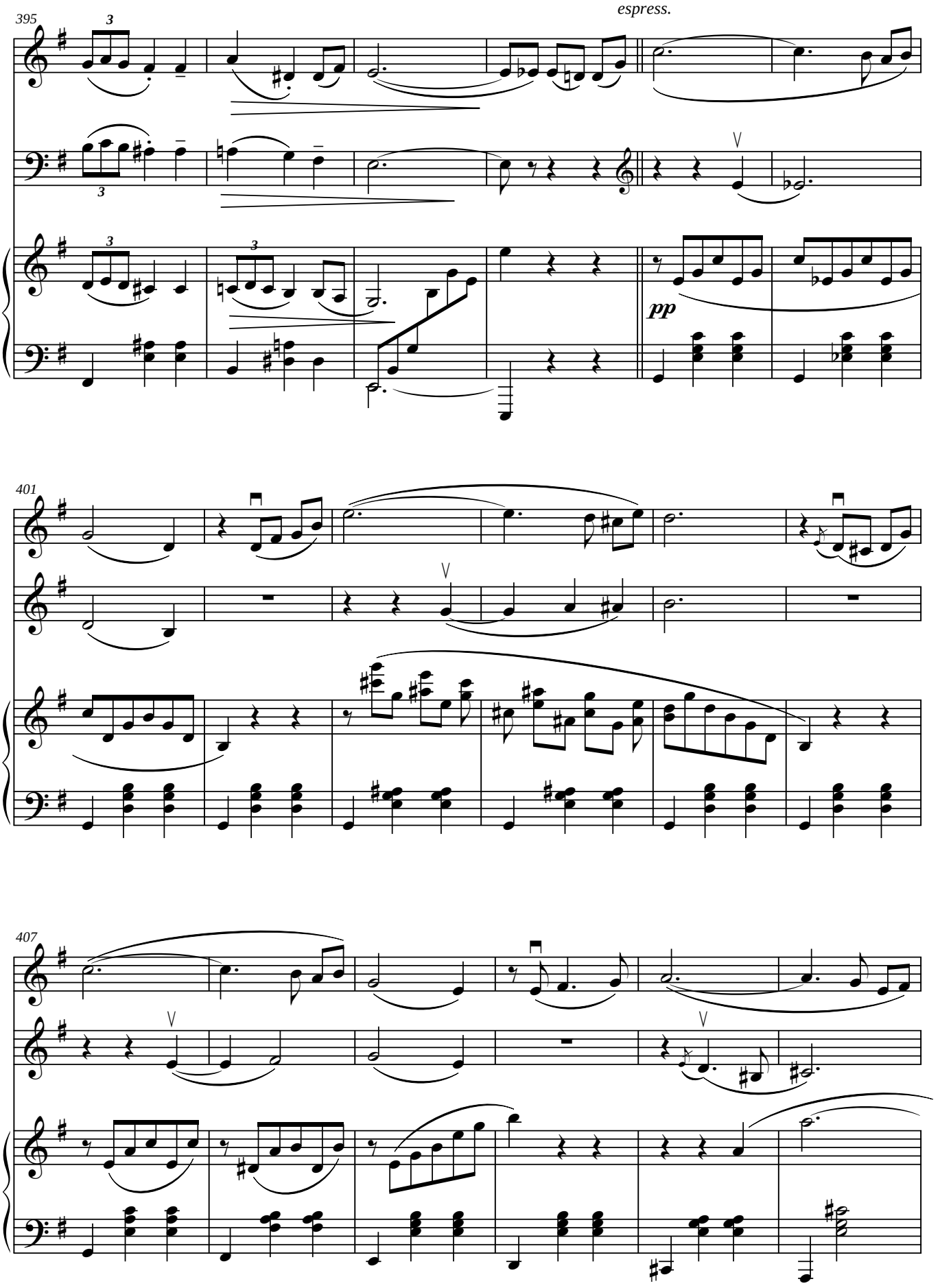
Vl
Vc.
Pn.
383
Vl
Vc.
Pn.
389
Vl
Vc.
Pn.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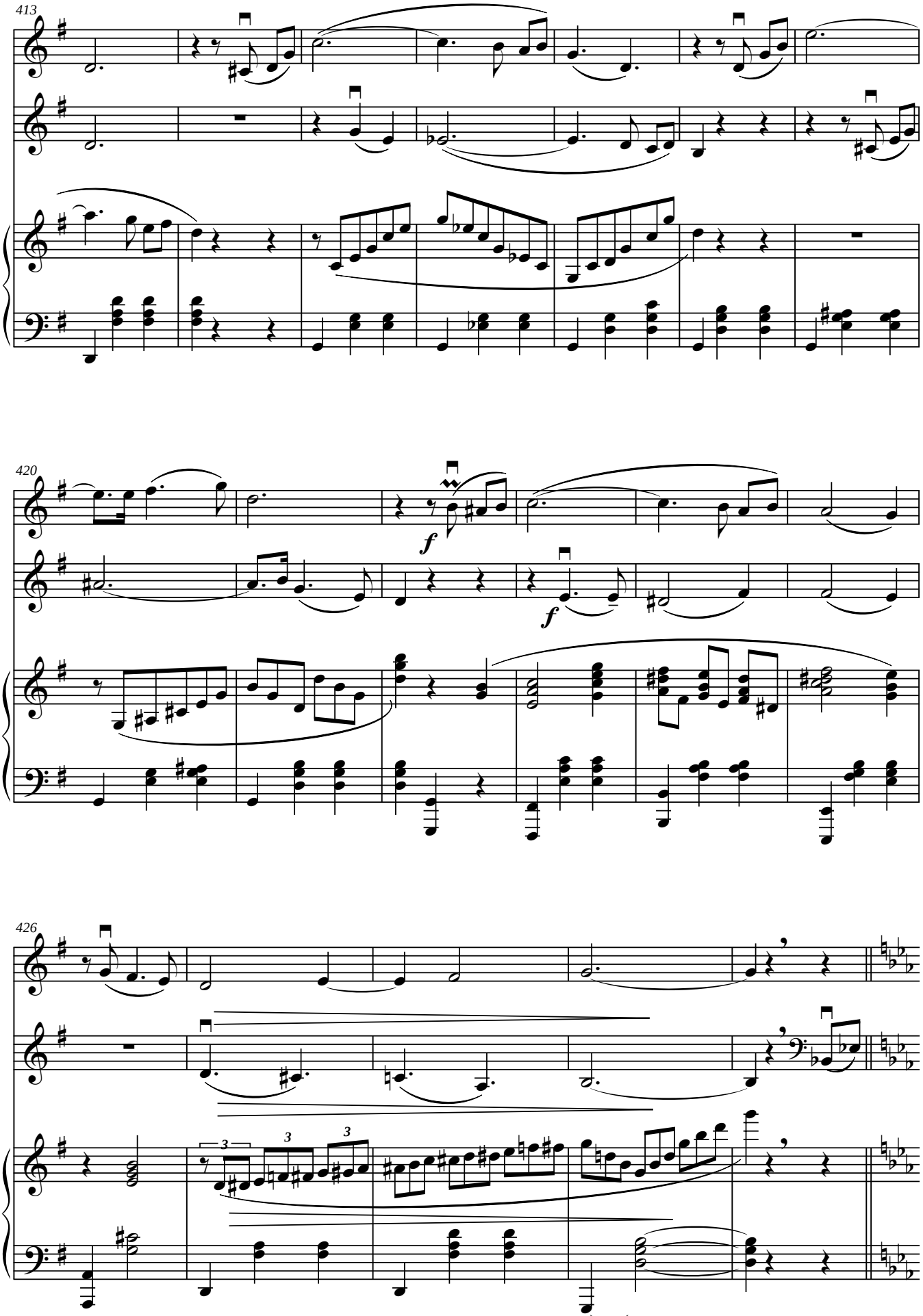
espress.
Vl
Vc.
Pn.
pp
401
Vl
Vc.
Pn.
407
Vl
Vc.
Pn.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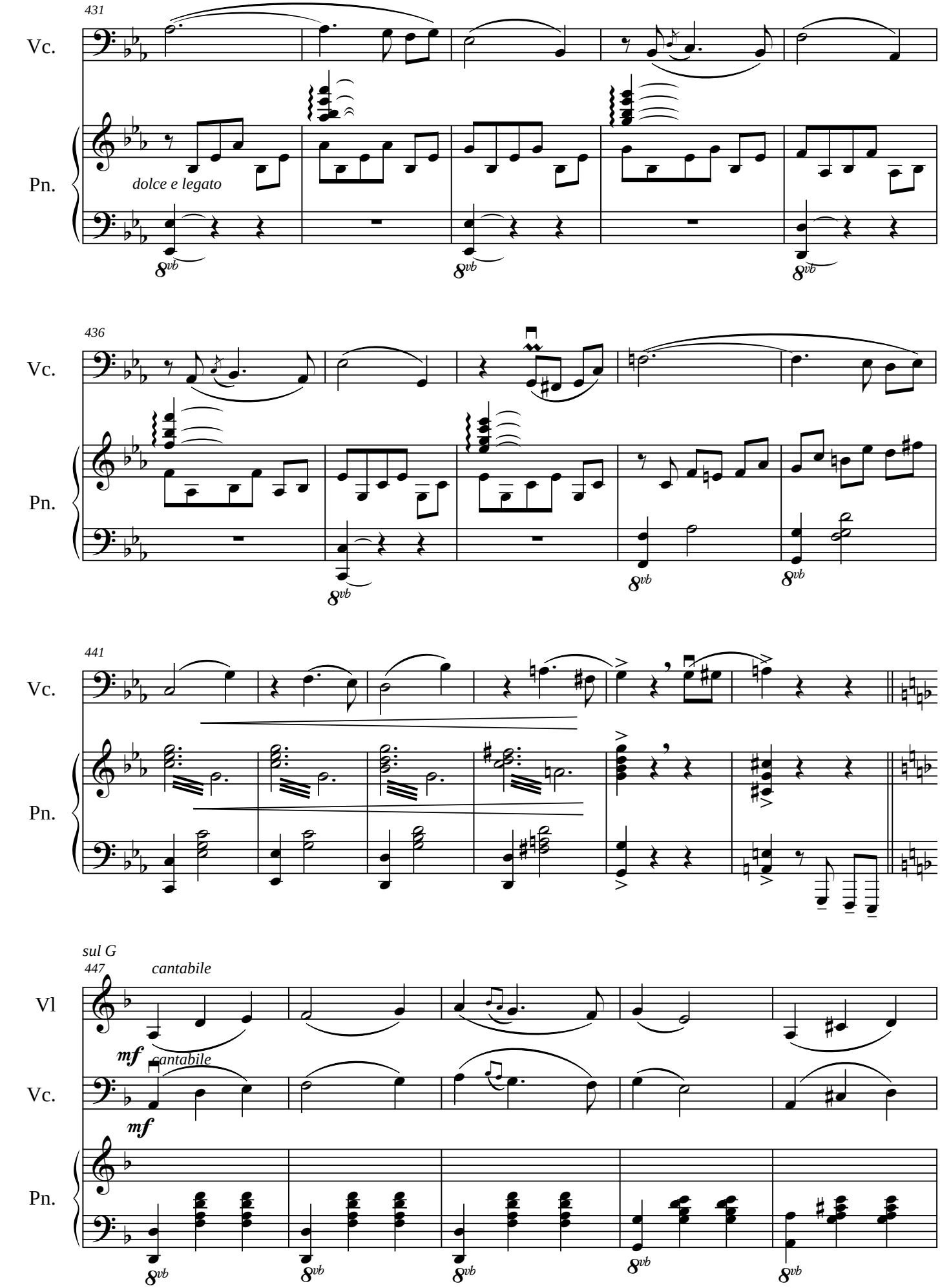
Vl
Vc.
Pn.
420
f
f
426
3
3
3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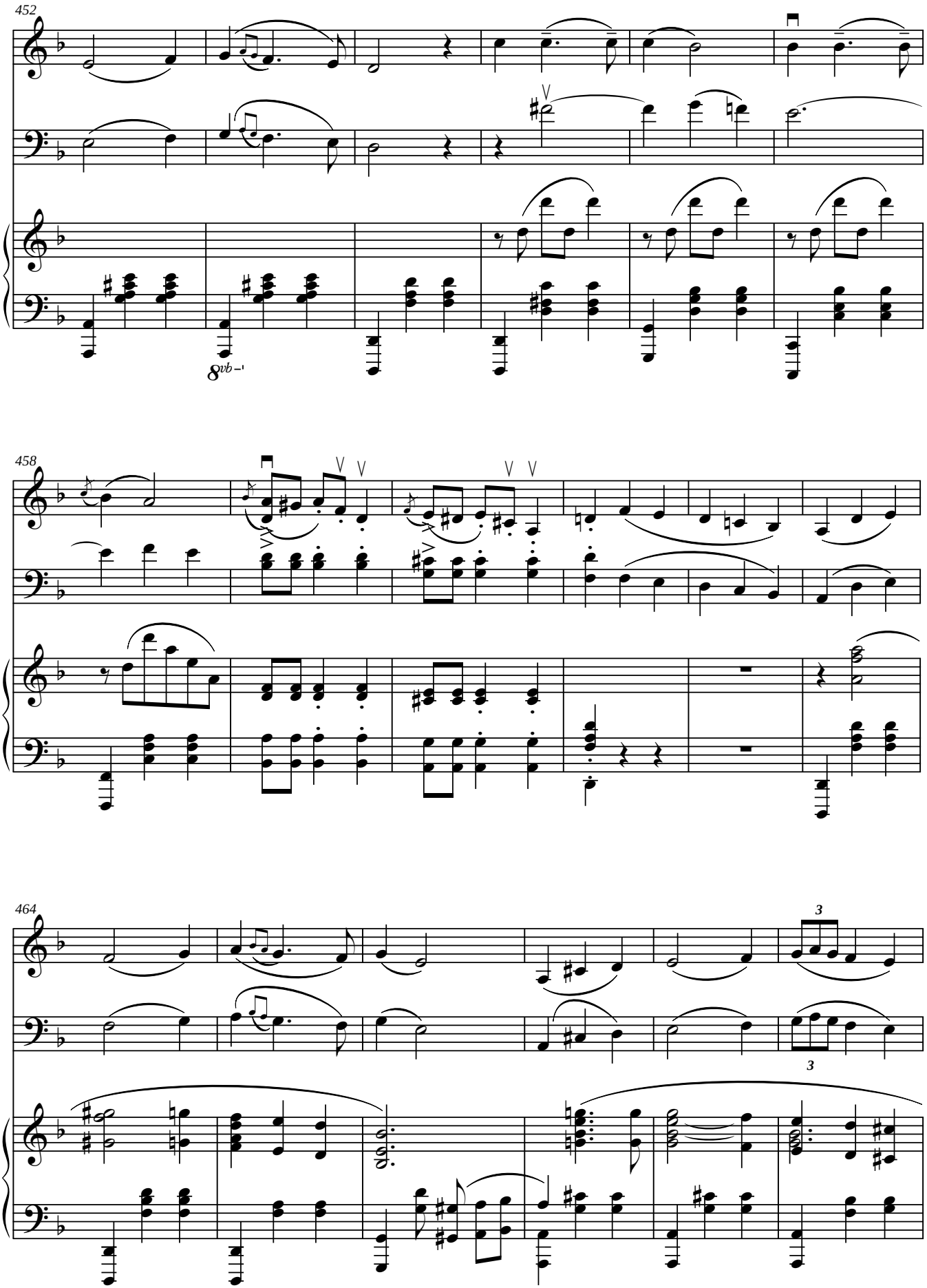
Vc.
Pn.
dolce e legato
8vb
436
Vc.
Pn.
8vb
441
Vc.
Pn.
sul G
447
cantabile
Vl
mf
cantabile
Vc.
mf
Pn.
8vb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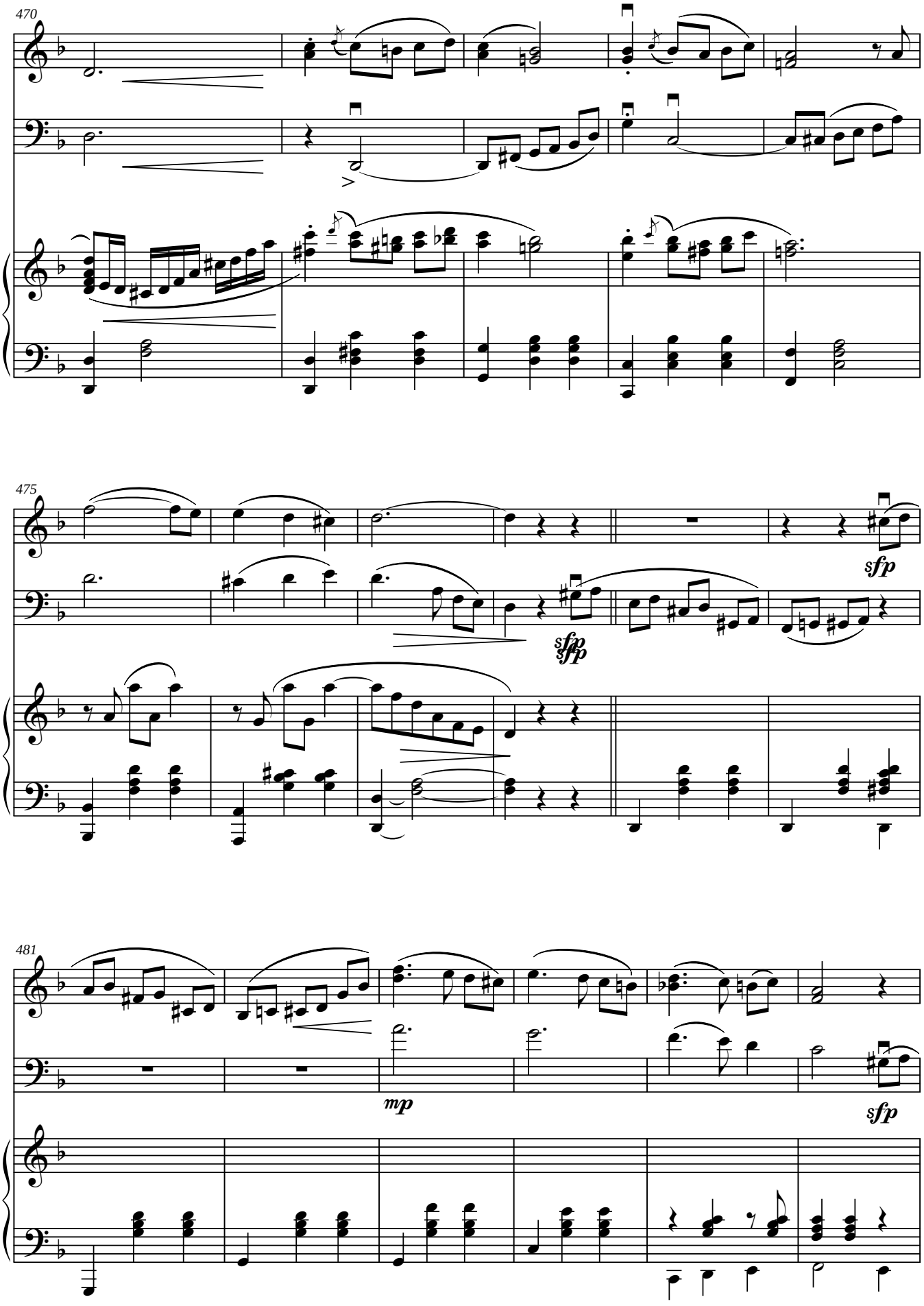
Vl
Vc.
Pn.
8vb
458
Vl
Vc.
Pn.
464
Vl
Vc.
Pn.
3
3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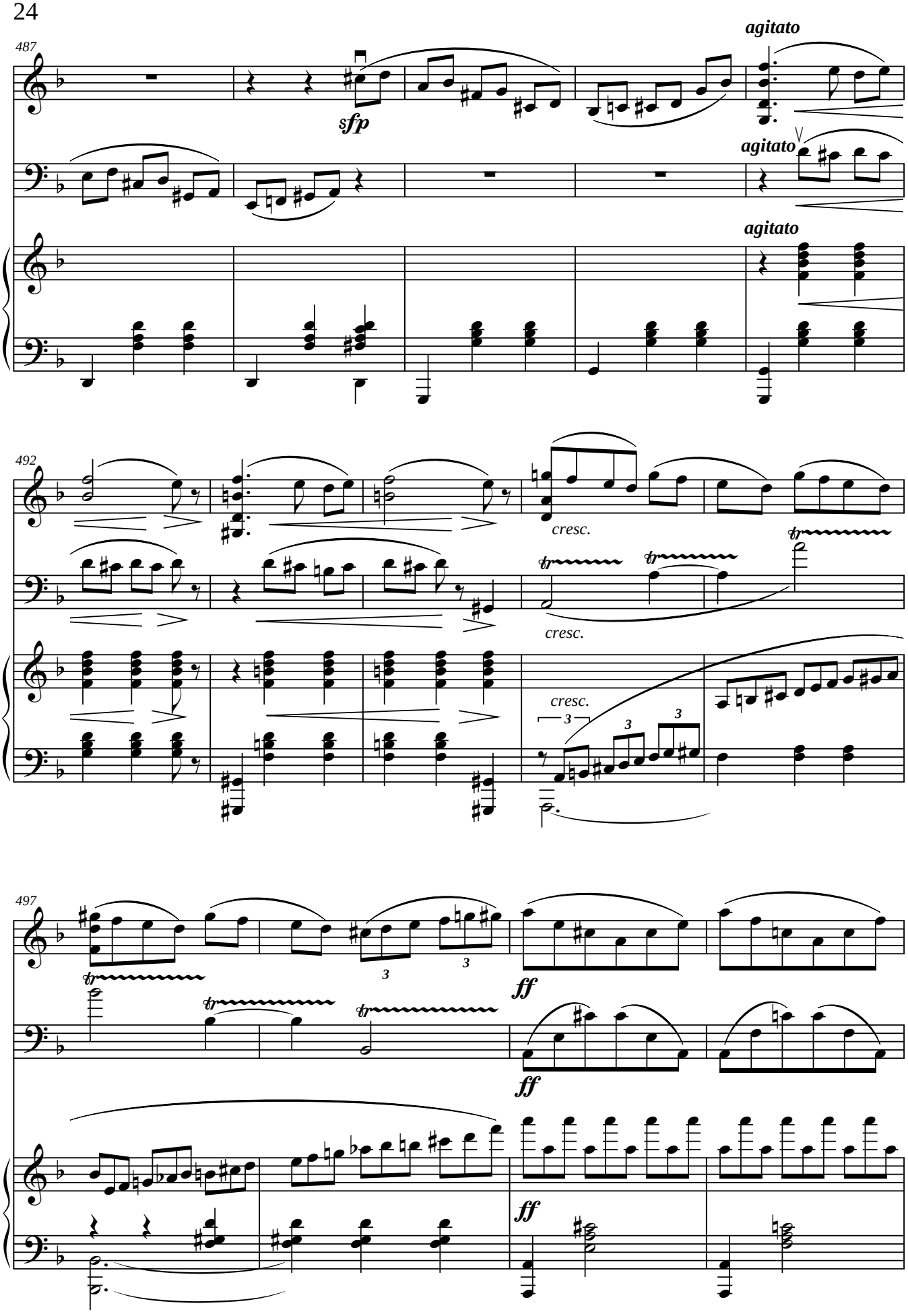
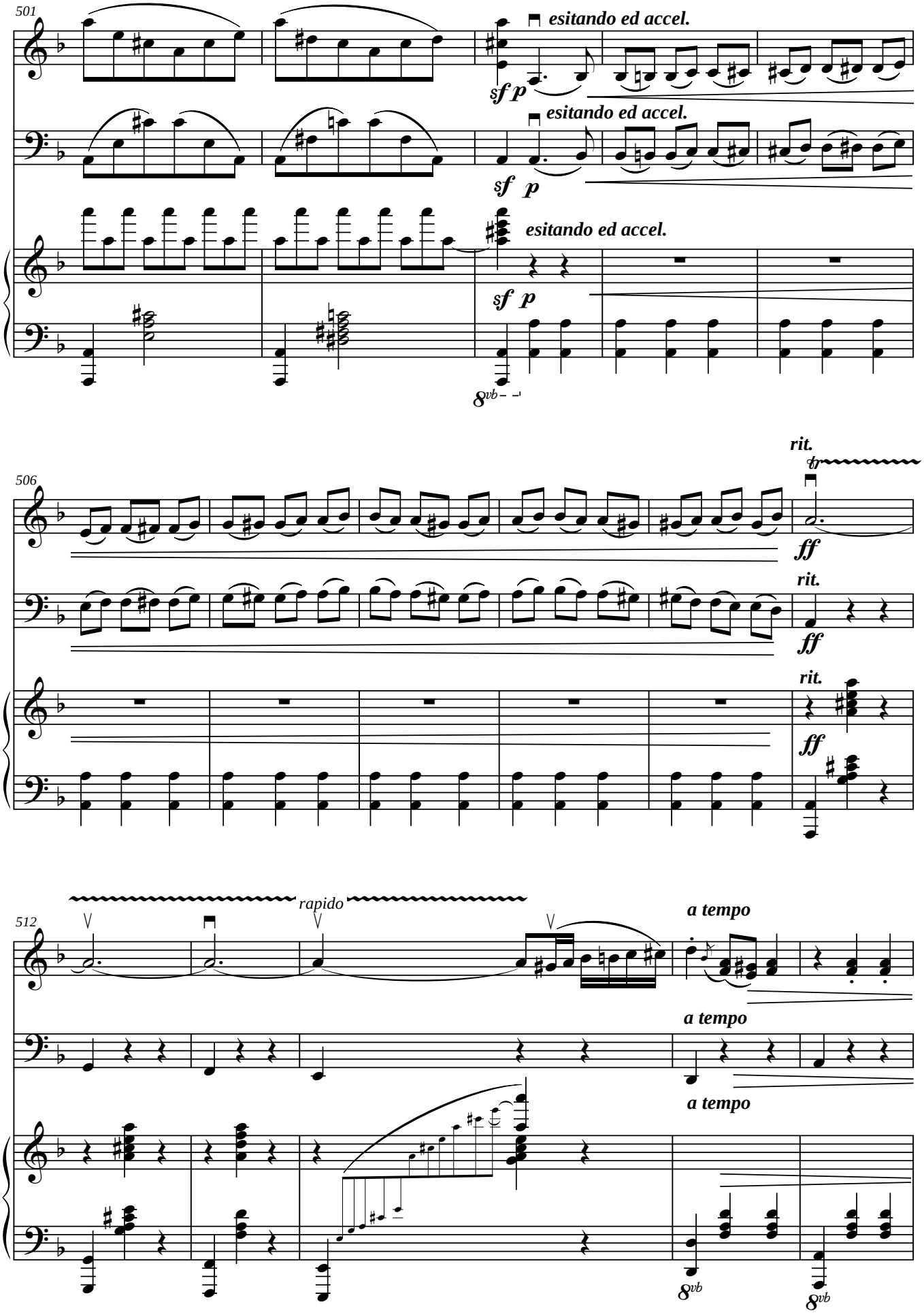
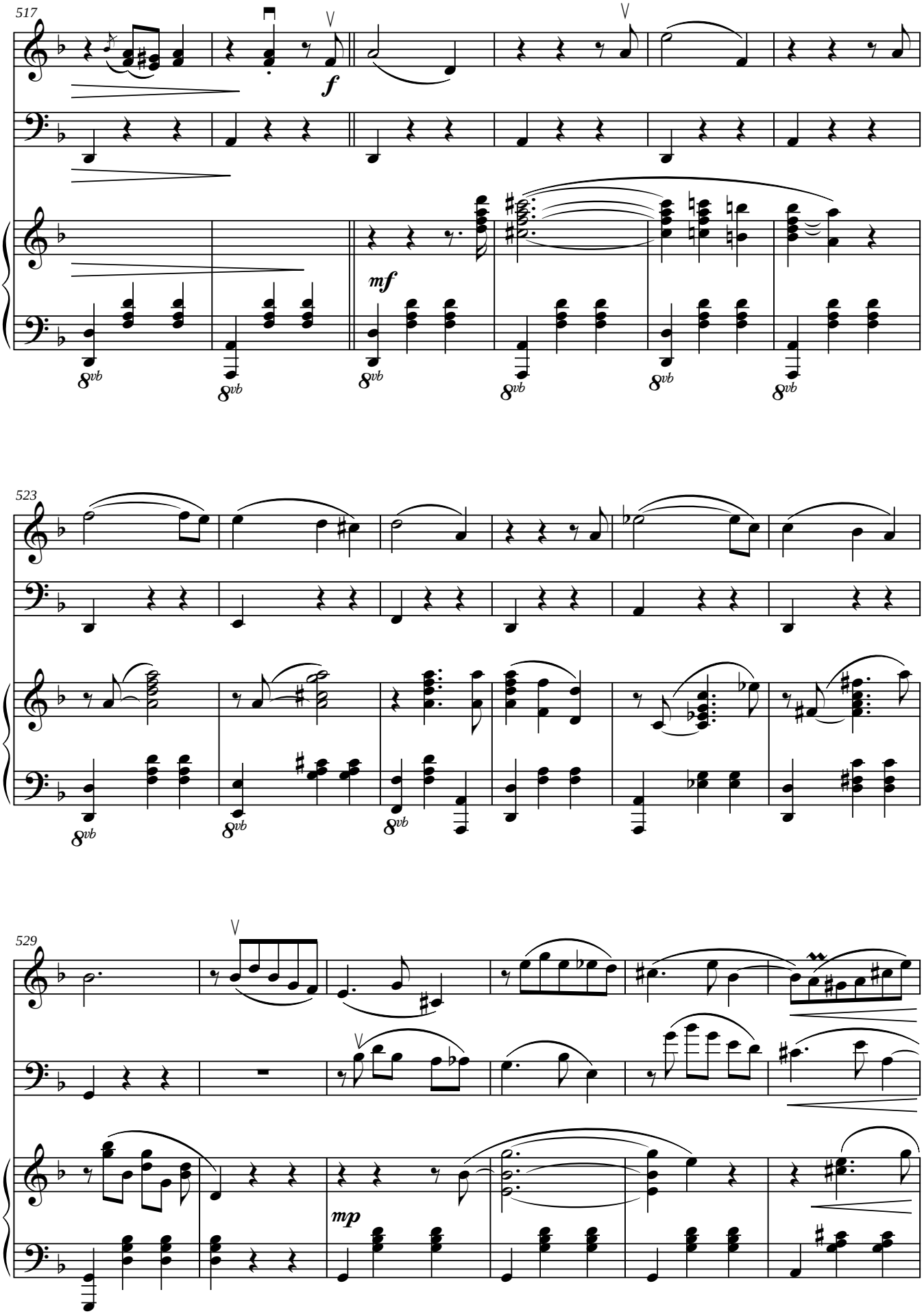
Vl
Vc.
Pn.
475
sfp
sfp
sfp
481
mp
sfp


487
Vl
Vc.
Pn.
sfp
agitato
agitato
agitato
492
cresc.
cresc.
cresc.
497
ff
ff
ff


501
Vl
Vc.
Pn.
esitando ed accel.
sf p
esitando ed accel.
sf p
esitando ed accel.
sf p
8vb
506
rit.
tr
ff
rit.
ff
rit.
ff
512
rapido
a tempo
a tempo
a tempo
8vb
8vb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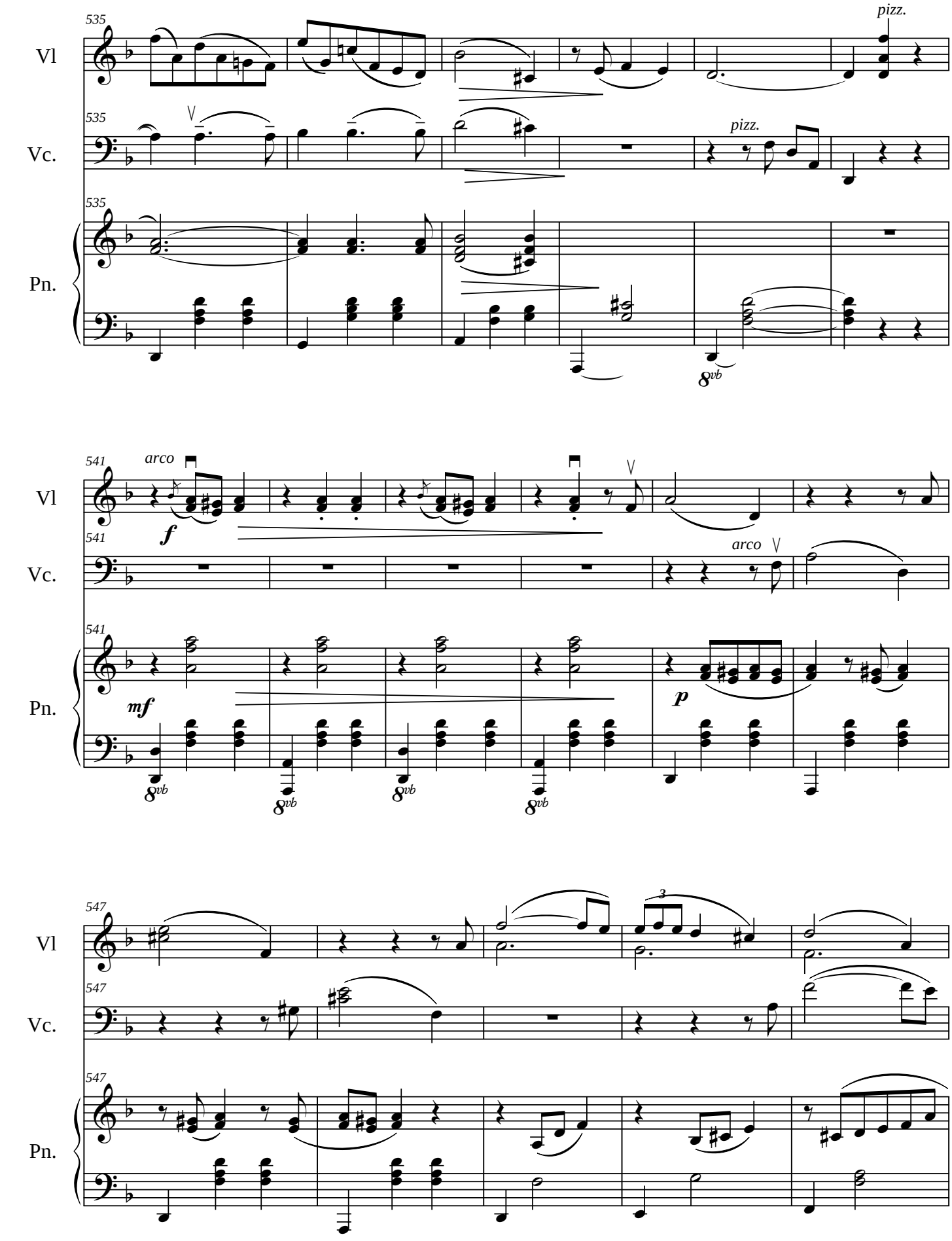
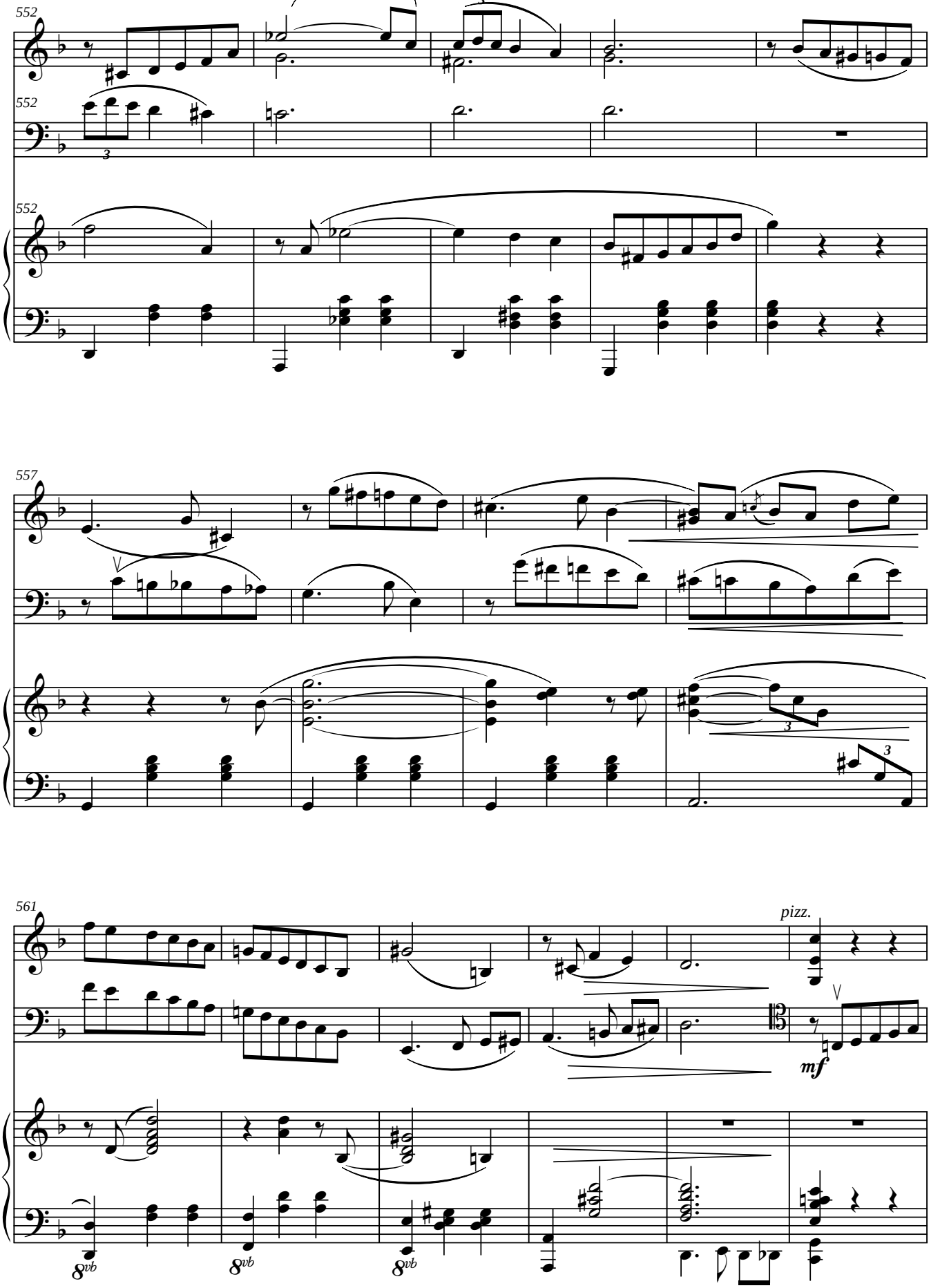
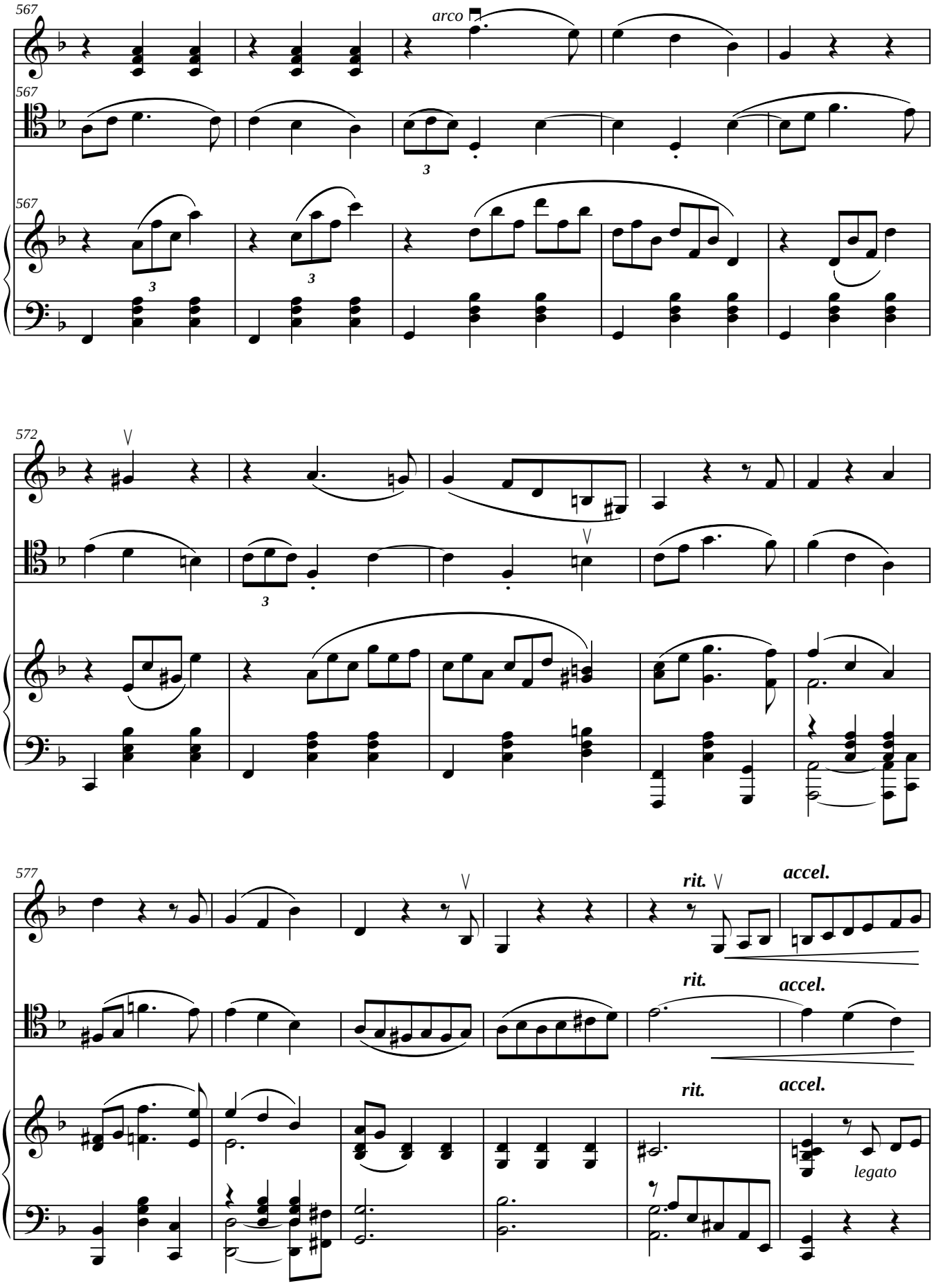
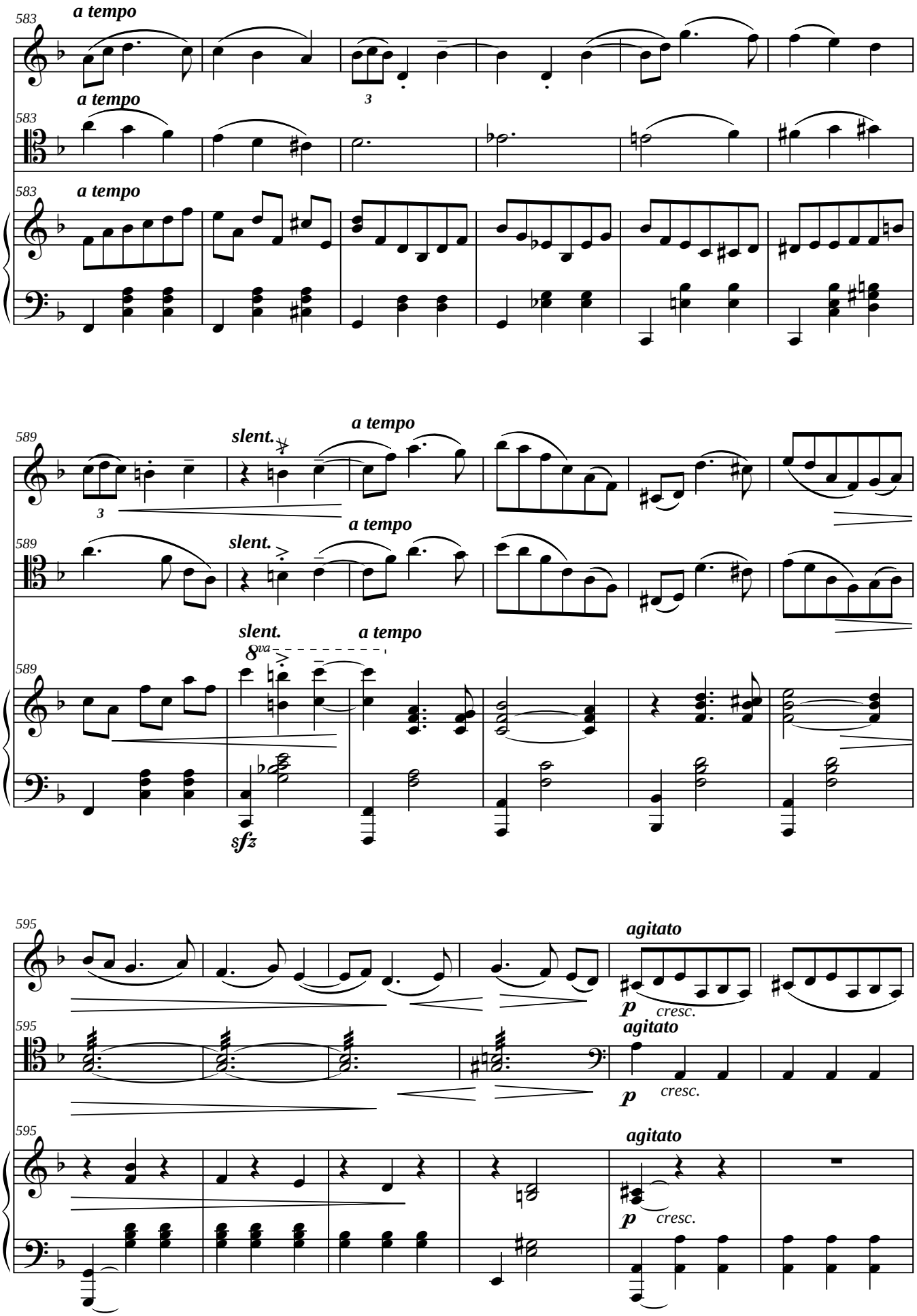
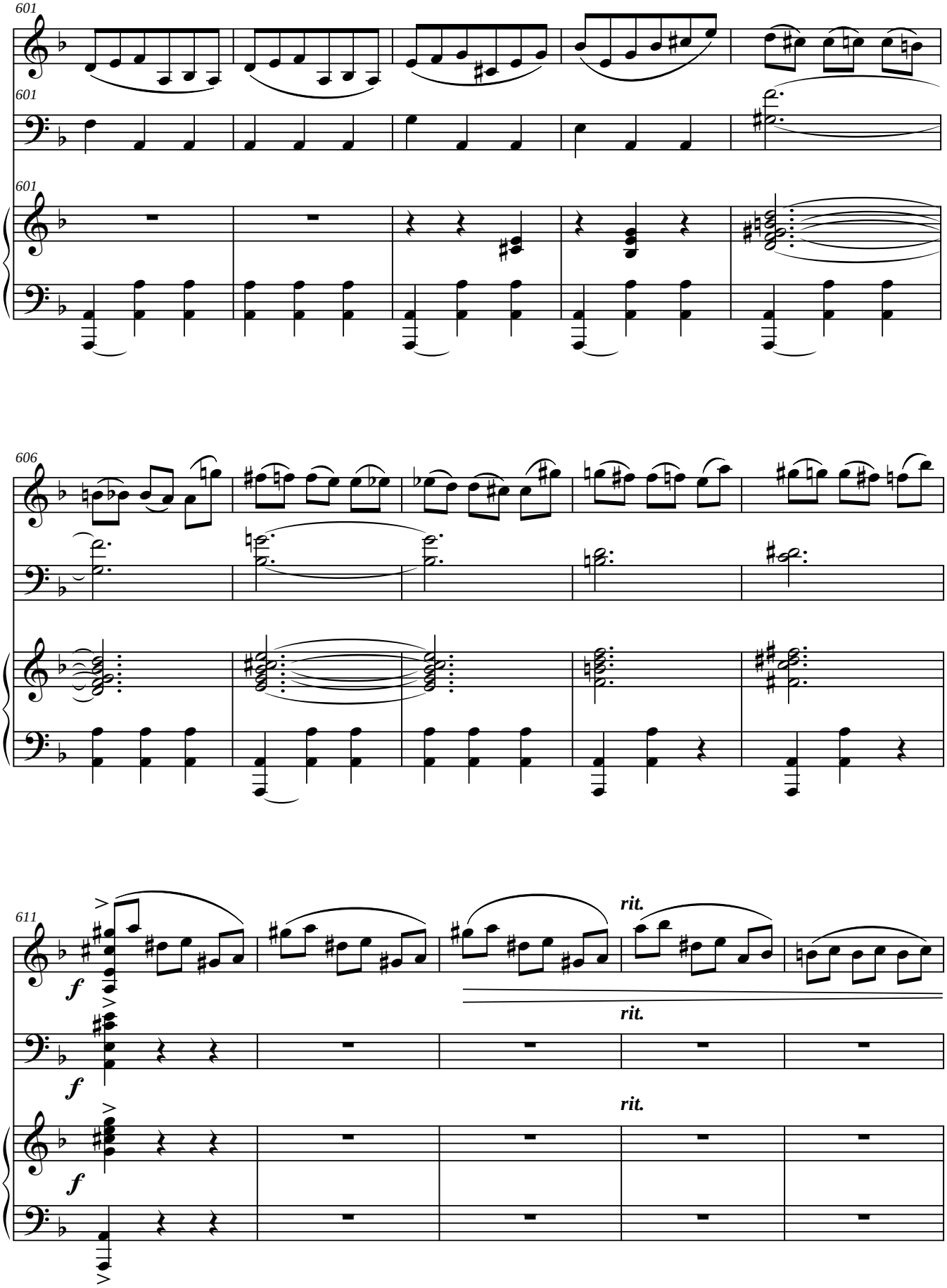
Vl
Vc.
Pn.
f
mf
8vb
523
529
mp

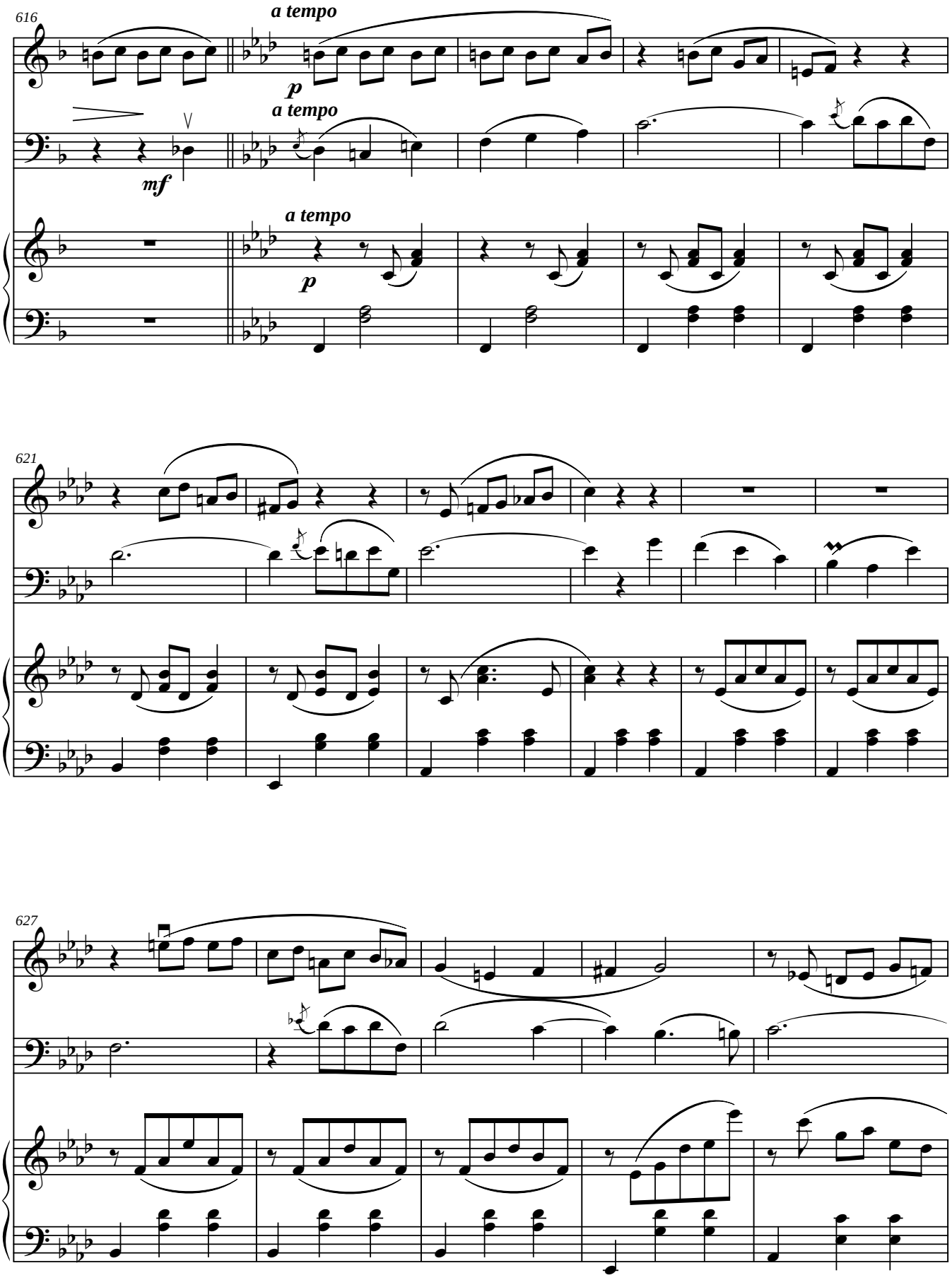

535
Vl
Vc.
Pn.
pizz.
pizz.
8vb
541
arco
f
arco
mf
p
8vb
8vb
8vb
8vb
547
Vl
Vc.
Pn.
3

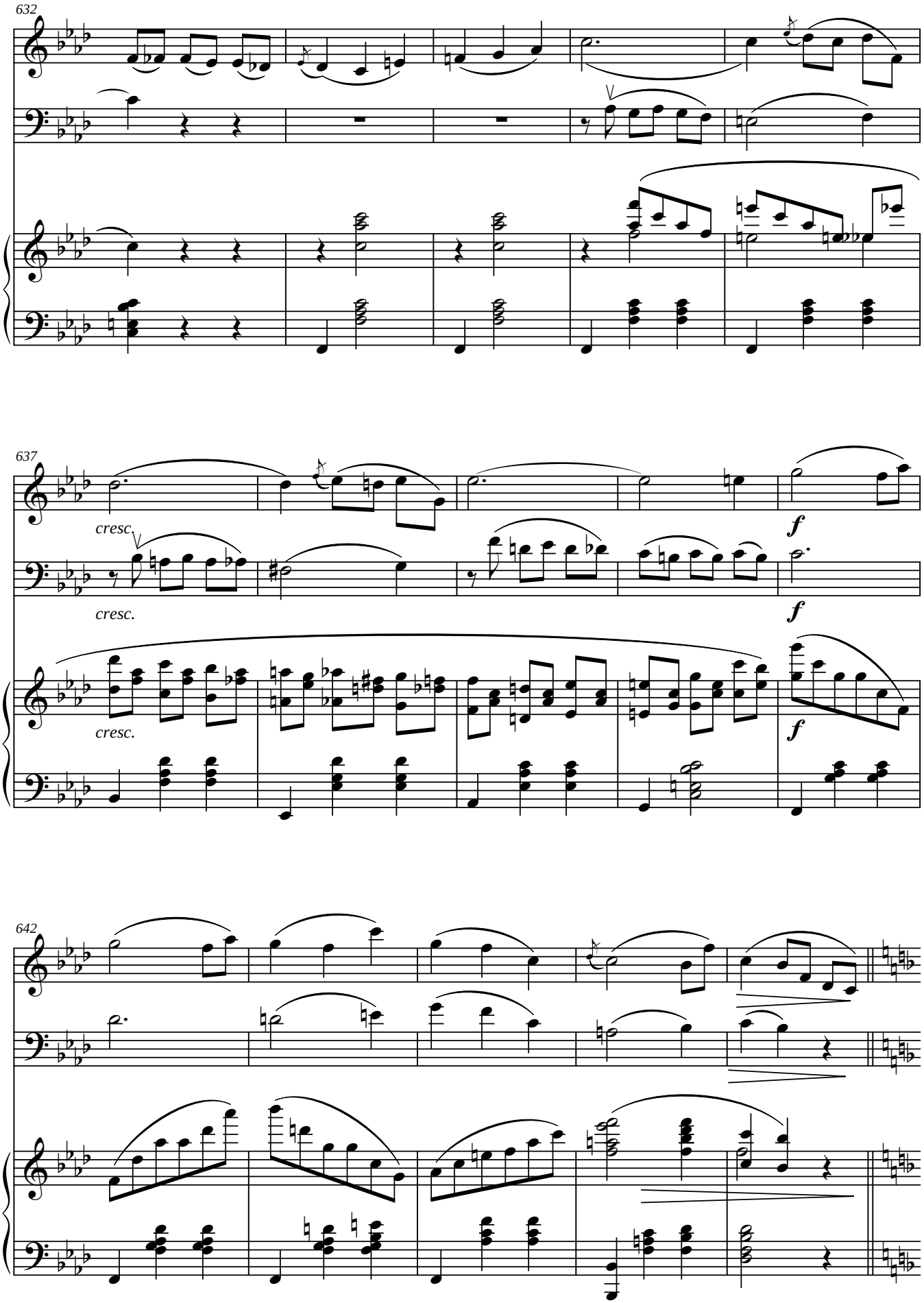

552
Vl
552
Vc.
552
Pn.
557
Vl
Vc.
Pn.
561
Vl
pizz.
Vc.
mf
Pn.
8vb
8vb
8vb

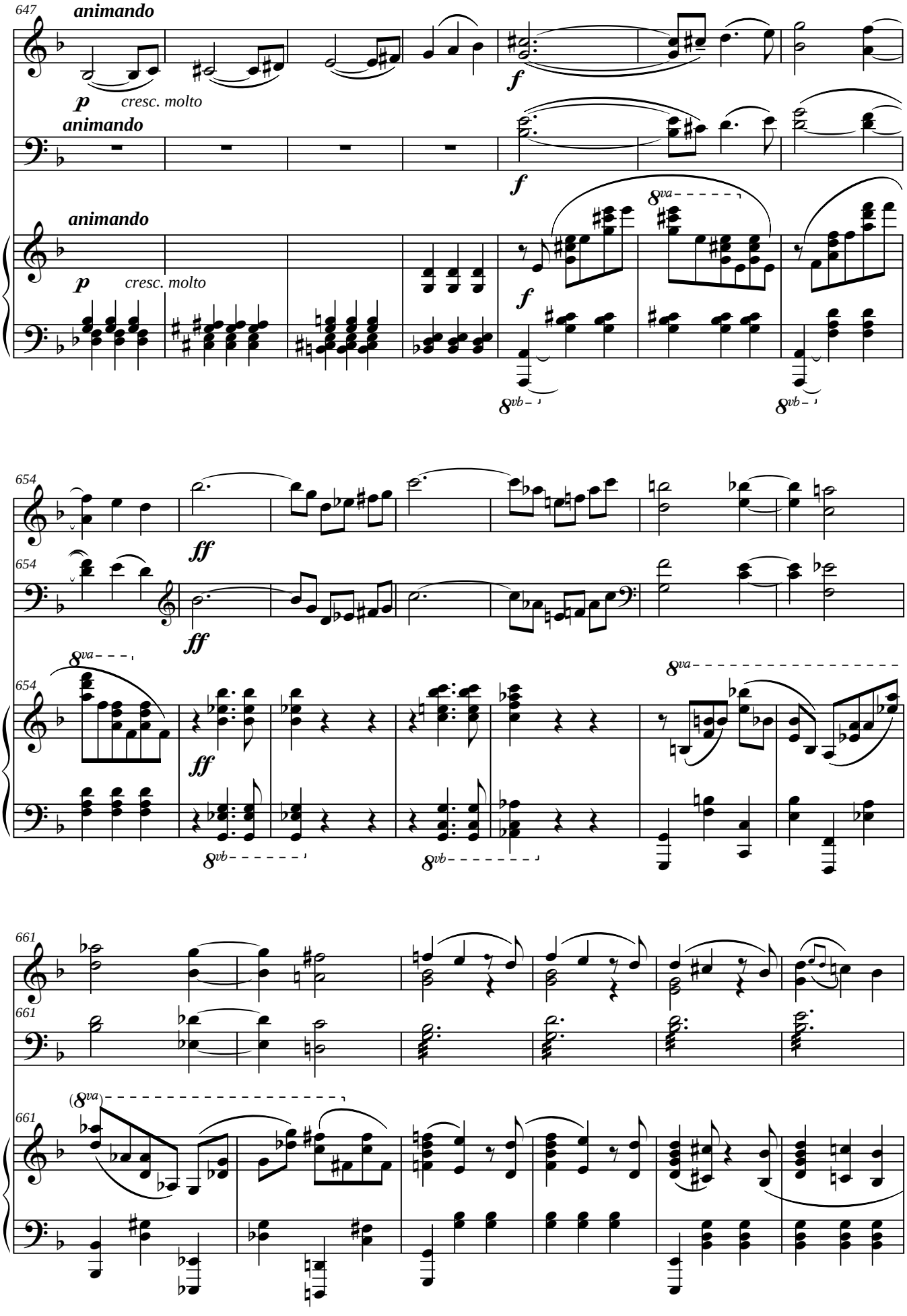

567
Vl
arco
567
Vc.
3
567
Pn.
3
3
572
Vl
Vc.
3
Pn.
577
Vl
rit.
accel.
Vc.
rit.
accel.
Pn.
rit.
accel.
legato

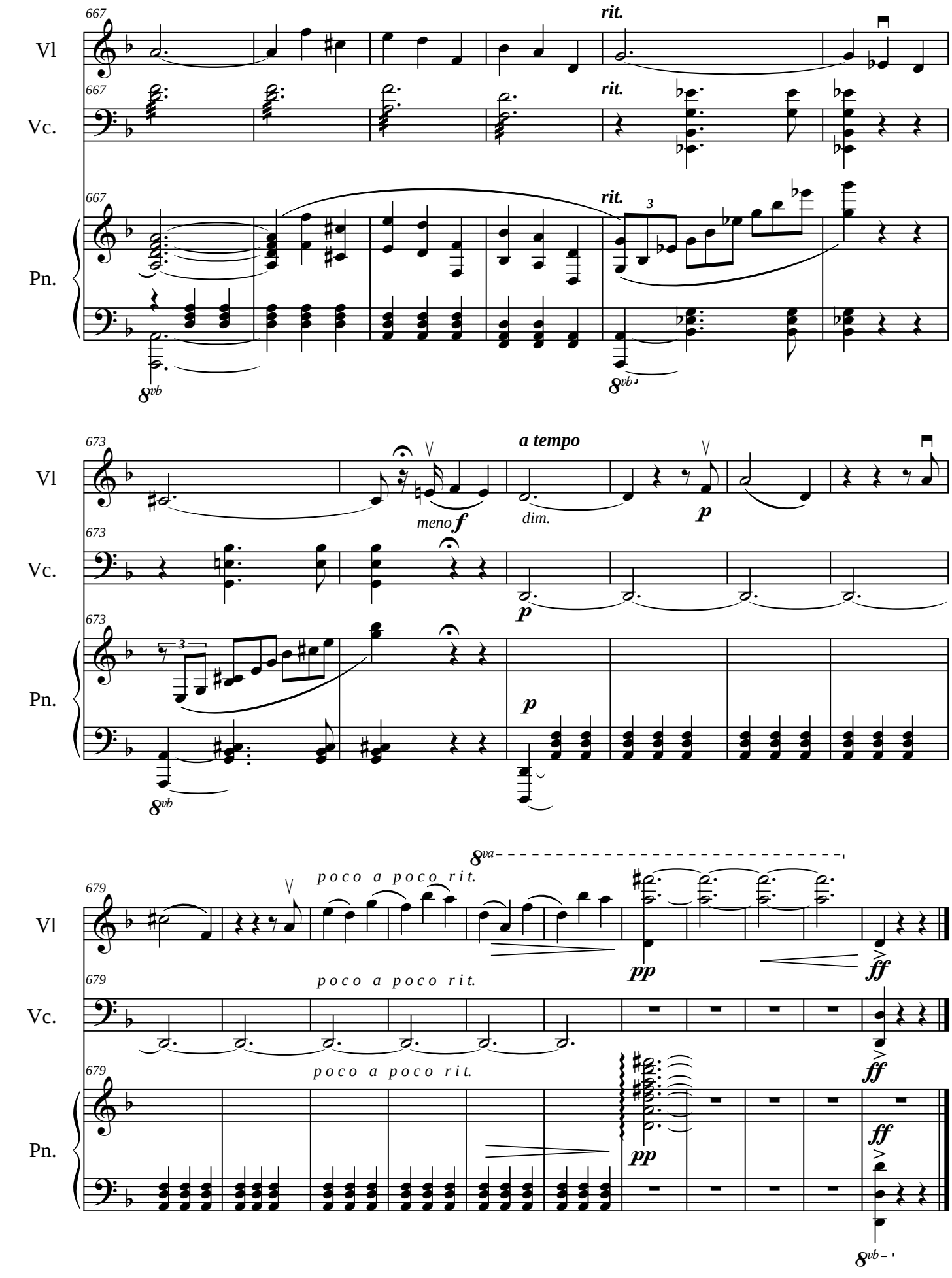

583
a tempo
Vl
Vc.
Pn.
589
slent.
a tempo
8va
sfz
595
agitato
p
cresc.


601
Vl
601
Vc.
601
Pn.
606
Vl
Vc.
Pn.
611
Vl
f
rit.
Vc.
f
rit.
Pn.
f
rit.


616
Vl
Vc.
Pn.
a tempo
p
mf
a tempo
a tempo
p
621
Vl
Vc.
Pn.
627
Vl
Vc.
Pn.


632
Vl
Vc.
Pn.
637
cresc.
cresc.
cresc.
f
f
f
642


647
animando
Vl
p
cresc. molto
animando
Vc.
f
animando
Pn.
p
cresc. molto
f
8va
8vb
8vb
654
Vl
ff
654
Vc.
ff
8va
654
Pn.
ff
8va
8vb
8vb
661
Vl
661
Vc.
(8va)
661
Pn.


667
Vl
Vc.
Pn.
rit.
8vb
673
a tempo
meno f
dim.
p
679
poco a poco rit.
8va
pp
ff
8vb