

Changing Faces

New Piano Works by

Robert Beaser
Kamran Ince
Stephen Paulus
Tobias Picker
Christopher Rouse
Joseph Schwantner
Alvin Singleton

With Introductions by Maurice Hinson

European American Music Corporation
Helicon Music Corporation
Valley Forge, Pennsylvania

Universal Edition A.G., Vienna • Alfred A. Kalmus (Universal Edition) Ltd, London
B. Schott's Soehne, Mainz • Schott Japan Company Ltd, Tokyo

Changing Faces

Contents

Robert Beaser
Landscape With Bells 3

Kamran Ince
My Friend Mozart 8

Stephen Paulus
Dance 12

Tobias Picker
Old and Lost Rivers 17

Christopher Rouse
Little Gorgon 22

Joseph Schwantner
Veiled Autumn 25

24

Alvin Singleton
Changing Faces 30

Editor: Corey Field
Design: Stahl Advertising Design

©Copyright 1987 European American Music Corporation
All Rights Reserved International Copyright Secured
Printed in U.S.A.
Second Printing

Landscape with Bells

*“Landscape with Bells, a ‘portrait in miniature,’
was composed in August of 1986 during an especially
bucolic summer sojourn spent at ‘Les Oiseaux,’
a private country estate in Tarreytown, New York.*

*There amongst the well-trimmed lawns, the duck ponds and wisteria,
I began to enjoy an otherworldly mix of tranquility and euphoria
experienced so rarely in one’s life. As a result, I began producing
a series of ‘Bell’ pieces, etching a semblance of my natural and
manicured surroundings, drawing upon the distant yet
everpresent aroma of bells, both real and imagined.”*

Robert Beaser

Born 1954, Boston, Massachusetts

Introduction By Maurice Hinson:

This piece uses the pedal to produce colorful bell-like sonorities. Count carefully, so the composer’s metrical subtleties such as 4/4, 7/8, 5/8, 7/8, 2/4, etc., will easily melt into each other. At measures 11-12, 41, and 43, the second staff for left hand usage in the repeats makes the notation even more clearly understood. Check these measures out first so they will not be confusing visually.

Observe meticulously the composer’s accents at the indicated levels (measures 2, 5, 10, 12, 14, 27, etc.) so that the bell-like ringing tone is produced. A big climax should be reached in measures 74-76 to provide the effective contrast brought about by the Coda, measures 80 to the end. Take plenty of time at measure 97 and let the final measures float away into nothingness.

Landscape With Bells

Fast, light, and ringing tempo I ($\text{♩} = 90-96$)

Robert Beaser

Red tenuto ad lib.

25

mf

f

* mf

* mf

29

mf

f

* mf

* mf

33

mf

f

* mf

* mf

* mf

38

mf

1.

2nd° L.H.

43

p

2. *lyrico*

f

2nd° L.H.

47

mp

52 **Tempo II** (♩ = 88) **Ancora più mosso**

p distinctly

4 3 1 2 or 3 1 3 4

56

(*p*) 4 3 2 1 2 3 4

60

64 **Più agitato**

mf

68

1. 3 2 4

f *ff*

72 2. *espressivo*

f *ff*

76 *f* *mf* *mp* *rit. tenuto*

80 **Tempo I** **CODA** *pp* *p*

86 *p* *mf sub.* *mp* *sonore* *poco* *rit. tenuto*

91 *pp*

97 **G.P.** *mp* *ppp* *lunga* *l.v.* *niente* *rit. tenuto al Fine*

My Friend Mozart

“My Friend Mozart was written in Rome, Italy, on a rainy day in mid-October. I had been reading a lot about Mozart those days, and was very effected by his endless struggle to exist. He was struggling to exist to write the incredible works that we listen to today with such ease. I have always felt that Mozart is my friend; somehow I can always communicate with him. This piece is a celebration of my friendship with Mozart, as well as an expression of my emotions for his life-long fight for existence.”

Kamran Ince

Born 1960, Glendive, Montana

Introduction By Maurice Hinson:

This atmospheric piece is based on contrasting textures that produce contrasting sections. The opening section A (measures 1-11), provides a rocking left-hand figuration under a syncopated right-hand melody. Accelerandos and ritards are integrally worked into this section and throughout the piece. Section B (measures 12-23) features repeated chords between the hands that gradually accelerate while getting louder. Measures 24-27 are reminiscent of section A. Section B returns at measures 28-40 at a higher pitch level.

Measures 41-57, section C, exploits octotonic usage with accents over a gradually descending line. The closing section, measures 58 to the end, contains references to the opening A section, plus short choral-style passages. The free, mildly dissonant, tonal usage centers around E minor and is basically triadic.

Even though this piece is short, Ince displays excellent motivic development, balance, and overall shaping of lines. Much pedal use provides color throughout, and an elegiac mood hovers over most of the piece. The title is thought-provoking—maybe referring to the triadic harmony and melodic style. Who knows, perhaps Mozart would have composed in this style if he were living today.

My Friend Mozart

Kamran Ince

♩ = 50 accel. - - - - ♩ = 63 rit. - - - -

6 ♩ = 50 accel. - - - - ♩ = 63 rit. - - - - ♩ = 54 accel. - - - - ♩ = 63

10 rit. - - - - ♩ = 48 gradual accel. - - - -

14 ♩ = 88 (- *rit.* ->) gradual cresc. - - - -

18 ♩ = 100 (- *rit.* ->)

21 $\text{♩} = 116$ $\text{♩} = 126$

fff *più fff*

24 $\text{♩} = 66$ rit. $\text{♩} = 40$ accel. $\text{♩} = 56$ rit. $\text{♩} = 48$

fff *ff* *mf* *p* *ppp* *pp*

28 gradual accel.

pp

gradual cresc.

31 $\text{♩} = 88$

mf

34

f

37 $\text{♩} = 108$ $\text{♩} = 138$

ff *più fff*

♩ = 72 (notes with ≥ should be played a little longer)

41

fff

IV VI

46

gradual rit.

gradual dim.

IV VI

51

mf

IV VI

56

pp

p mp mf p pp

= 48 = 40 accel. = 58 rit. = 40

60

p mp mf p pp

= 58 rit. = 40 accel. = 58 = 40 = 58

65

più p

pp

rit.

Dance

“Dance is a short, rhythmic work which is sprightly and upbeat in nature. The opening and closing sections are rapid and should be played very precisely while the middle section is more reverie-like and allows for some rhythmic freedom. The student should take care especially to make evident all of the dynamic contrasts.”

Stephen Paulus

Born 1949, Summit, New Jersey

Introduction By Maurice Hinson:

This energetic piece is highly effective, especially when all of the dynamic and articulation marks are carefully observed. The composer has notated accents that help support strong syncopations. Long pedals in the middle section provide a sonorous atmosphere for the flowing melody. Keep the outer sections (measures 1-29, and 52 to the end) light and bouncy with only a few quick touches of pedal. Present are numerous repetitions of and variations on easily remembered melodic fragments. Tonalities are used clearly with some chromatic coloration. When performing this piece, always remember its title and the mood you are trying to create.

Dance

Stephen Paulus

Allegro ♩ = 160

The musical score is written for piano in 4/4 time, marked Allegro with a tempo of 160 beats per minute. It consists of five systems of two staves each (treble and bass clef). Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective systems. The key signature is one sharp (F#). The score includes various dynamics such as *f*, *mf*, *p*, *mp*, *cresc.*, and *fp*. There are also accents and slurs throughout the piece.

21

Musical score for measures 21-24. The piece is in 3/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines. Dynamics include *v* (accents) and *v.v.* (double accents).

25

sub. p *poco a poco cresc.*

Musical score for measures 25-28. The bass staff features a series of chords with a dynamic marking of *sub. p* (subito piano) and a *poco a poco cresc.* (poco a poco crescendo) instruction. The treble staff is mostly empty, with some notes appearing in the final measure.

29

ff *mp* *mf* *mp*

$\text{♩} = 88$

Musical score for measures 29-32. The tempo is marked $\text{♩} = 88$. The piece changes to 4/4 time. The treble staff has a melodic line with triplets and a dynamic of *ff* (fortissimo). The bass staff has a sustained chord with a dynamic of *mp* (mezzo-piano). Dynamics change to *mf* (mezzo-forte) and then *mp* again. A *♯* symbol is present at the end of the system.

33

mf *mp* *p*

Musical score for measures 33-36. The treble staff has a melodic line with triplets and a dynamic of *mf*. The bass staff has a sustained chord with a dynamic of *mp*. The tempo changes to 2/4 and then back to 4/4. Dynamics change to *p* (piano). A *♯* symbol is present at the end of the system.

37

poco rit.

Musical score for measures 37-40. The treble staff has a melodic line with triplets and a dynamic of *poco rit.* (poco ritardando). The bass staff has a sustained chord with a dynamic of *poco rit.*. A *♯* symbol is present at the end of the system.

41 a Tempo (poco più mosso ♩ = 96)

Musical score for measures 41-44. The piece is in 4/4 time. Measure 41 starts with a piano (*p*) dynamic and a *very legato* instruction. The melody in the right hand consists of quarter notes, while the left hand plays a steady eighth-note accompaniment. A crescendo leads to a mezzo-piano (*mp*) dynamic in measure 42, which then decrescendos to a piano (*p*) dynamic by measure 44. The key signature has one sharp (F#).

45

Musical score for measures 45-48. The tempo remains a tempo. Measure 45 starts with a mezzo-piano (*mp*) dynamic. The right hand has a melody of quarter notes, and the left hand has a steady eighth-note accompaniment. A *poco rit.* (slightly slower) instruction begins in measure 46. The key signature changes to two flats (Bb, Eb) in measure 47. The piece ends in measure 48 with a piano (*p*) dynamic. There are some markings below the staff: *3ad. * 3ad. ** under measures 45-46 and *3ad. * 3ad.* under measures 47-48.

♩ = 88

50

Musical score for measures 50-53. The tempo is marked as ♩ = 88. Measure 50 starts with a piano (*p*) dynamic and a *poco rit.* instruction. The right hand has a melody with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. A *f* (forte) dynamic is marked in measure 51, and a *mf* (mezzo-forte) dynamic is marked in measure 52. The key signature changes to three sharps (F#, C#, G#) in measure 52. The piece ends in measure 53 with a *mf* dynamic. There are some markings below the staff: *(3ad.)* under measure 50, *** under measure 51, and *vcl.* under measure 53.

♩ = 160

54

Musical score for measures 54-56. The tempo is marked as ♩ = 160. Measure 54 starts with a forte (*f*) dynamic. The right hand has a melody of quarter notes, and the left hand has a steady eighth-note accompaniment. A decrescendo leads to a mezzo-forte (*mf*) dynamic in measure 55. The key signature changes to two sharps (F#, C#) in measure 55. The piece ends in measure 56 with a *mf* dynamic.

57

Musical score for measures 57-60. The tempo is marked as ♩ = 160. Measure 57 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melody of quarter notes, and the left hand has a steady eighth-note accompaniment. A *sfz* (sforzando) dynamic is marked in measure 58. The key signature changes to one flat (Bb) in measure 58. The piece ends in measure 60 with a *mf* dynamic.

61

Musical notation for measures 61-63. The system consists of two staves. Measure 61 is in 2/4 time, measure 62 is in 4/4 time, and measure 63 is in 3/4 time. The music features chords and eighth notes in both staves.

64

Musical notation for measures 64-67. The system consists of two staves. Measure 64 is in 2/4 time, measure 65 is in 4/4 time, measure 66 is in 4/4 time, and measure 67 is in 4/4 time. The music features chords and eighth notes. Dynamics include *fp* and *cresc.*

68

Musical notation for measures 68-71. The system consists of two staves. Measure 68 is in 2/4 time, measure 69 is in 2/4 time, measure 70 is in 3/4 time, and measure 71 is in 3/4 time. The music features chords and eighth notes. Dynamics include *f*.

72

Musical notation for measures 72-75. The system consists of two staves. Measure 72 is in 2/4 time, measure 73 is in 2/4 time, measure 74 is in 3/4 time, and measure 75 is in 3/4 time. The music features chords and eighth notes. Dynamics include *sub. p* and *poco a poco cresc.*

76

Musical notation for measures 76-79. The system consists of two staves. Measure 76 is in 2/4 time, measure 77 is in 2/4 time, measure 78 is in 4/4 time, and measure 79 is in 4/4 time. The music features chords and eighth notes. Dynamics include *ff*.

Old and Lost Rivers

*“Driving east from Houston on Interstate 10, you will come to a high bridge which crosses many winding bayous. These bayous were left behind by the great wanderings over time of the Trinity River across the land. When it rains the bayous fill with water and begin to flow. At other times—when it is dry—they evaporate and grow green in the sun. The two main bayous are called Old River and Lost River. Where they converge, a sign reads:
Old and Lost Rivers.”*

Tobias Picker
Born 1954, New York City

Introduction By Maurice Hinson:

The upper range of the keyboard is exploited in this expressive character piece. Write in the name of the notes close to the note head for those using seven or eight ledger lines. The tempo of quarter note equals 76 should be the fastest tempo used, but there are numerous places where a slower tempo may be felt. There are also a few *rallentandos* indicated (big ritards), but smaller ritards, or *rubato*, can and should be used. After playing over the piece a few times, you will begin to feel where some of this “bending of tempo” can take place. The title and description of the piece by the composer lets us know these rivers have wandered over time, and a sense of meandering and wandering is most appropriate for the flexible phrasing. Even though the dynamic level is very quiet, a climax is felt at measure 38—but do not be too forceful here. Much pedal must be used and the low notes should be kept sounding as long as possible without over-blurring.

Old And Lost Rivers

for Ursula Oppens

Tobias Picker

Tranquillo $\text{♩} = 76$ *gva* *loco* *Rall.* ;

The general dynamic is *pianissimo*; however, the moment may dictate fluctuations within.

A tempo *gva*

loco *Rall.* ; A tempo *gva*

10

©Copyright 1986 by Helicon Music Corporation

All Rights Reserved International Copyright Secured Printed in U.S.A.

NOTE: The unauthorized reproduction of this composition, in whole or in part, by any means whatsoever, is a violation of the U.S. Copyright Law, Title 17, U.S.C.

Rall...; A tempo

13 *loco* *gva*

Rall...; A tempo

16

19 *loco*

22 *loco* *gva*

25 *loco*

Musical score for measures 25-27. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 25 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 26 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 27 has a treble clef with a half note chord and a bass clef with a half note chord. The tempo marking *loco* is placed above the treble staff in measure 27.

28 *Rall. ; A tempo*

Musical score for measures 28-30. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 28 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 29 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 30 has a treble clef with a half note chord and a bass clef with a half note chord. The tempo marking *Rall. ; A tempo* is placed above the treble staff in measure 28.

31 *gva*

Musical score for measures 31-33. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 31 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 32 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 33 has a treble clef with a half note chord and a bass clef with a half note chord. The tempo marking *gva* is placed above the treble staff in measure 31.

34 *loco* *gva*

Musical score for measures 34-36. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 34 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 35 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 36 has a treble clef with a half note chord and a bass clef with a half note chord. The tempo marking *loco* is placed above the treble staff in measure 34, and *gva* is placed above the bass staff in measure 34.

36 *Rall.* *gva*

Musical score for measures 36-37. The piece is in a key with three flats (B-flat major or D-flat minor). Measure 36 starts with a 9/8 time signature and a half note in the treble clef. Measure 37 changes to 6/4 time. The tempo is marked *Rall.* and the dynamics are *gva* (pianissimo). The music features a long melodic line in the treble and a more rhythmic accompaniment in the bass.

38 *A tempo loco*

Musical score for measures 38-39. The tempo is marked *A tempo loco*. Measure 38 is in 6/4 time, and measure 39 changes to 2/4 time. The music continues with a melodic line in the treble and accompaniment in the bass.

40 *Rall.* *A tempo, ma molto tranquillo* *gva*

Musical score for measures 40-41. The tempo is marked *Rall.* and *A tempo, ma molto tranquillo*. Measure 40 is in 2/4 time, and measure 41 changes to 5/4 time. The dynamics are *gva*. The music features a melodic line in the treble and accompaniment in the bass.

44 *loco* *pp* *ppp*

Musical score for measures 44-45. The tempo is marked *loco*. Measure 44 is in 7/8 time, and measure 45 changes to 4/4 time. The dynamics are *pp* and *ppp*. The music features a melodic line in the treble and accompaniment in the bass.

47 *Rall.* *gva* *loco* *pppp*

Musical score for measures 47-48. The tempo is marked *Rall.*. Measure 47 is in 2/4 time, and measure 48 changes to 6/4 time. The dynamics are *gva* and *loco*. The music features a melodic line in the treble and accompaniment in the bass.

Little Gorgon

“In Greek mythology, the three gorgons were sisters with snakes for hair, tusks for teeth, and claws of brass. So hideous was their appearance that any human who looked one in the face would be turned to stone immediately. Of the three—Stheno, Euryale, and Medusa—only the last was mortal.

*These monstrous but tragic figures were the inspiration for my orchestral work of 1984, **Gorgon**.*

*When I composed my brief piano work in 1986 based upon some of the music from the orchestra score, I decided to call it **Little Gorgon** partly because of its short duration but also inspired by the slightly whimsical image of a newborn baby gorgon caught in a tantrum. As a child, I always enjoyed attacking the lowest octave of the piano with a certain reckless abandon, and it is my hope that this small piece will afford the young student an opportunity to “legally” indulge the same passion.”*

Christopher Rouse

Born 1949, Baltimore, Maryland

Introduction By Maurice Hinson:

This fast and violent piece exploits the bass register with strong percussive treatment. Obsessive rhythmic drive with many hand crossings plus wrenching brutality, in its use of the keyboard, make it a boldly conceived work. Tritone usage permeates the piece and adds to its unstable tonal feeling.

The *sffz*'s and *fff*'s give the pianist numerous opportunities to “attack” the keyboard. Lyric lines at measures 15-20 and 37-42 are skillfully woven into the texture and provide colorful contrasts. Measures 43 to the end should grow in intensity to the final exploding tonal clusters. The physical feel of this piece makes it fun and exciting to play.

Little Gorgon

Christopher Rouse

Fast and violent ♩ = 152

The musical score is written for piano in 3/4 time. It consists of five systems of two staves each. The key signature has one flat (B-flat). The tempo is marked 'Fast and violent' with a quarter note equal to 152 beats per minute. The score includes various dynamics such as *fff*, *fffz*, *p*, and *f*. There are also performance markings like accents (^) and breath marks (b). The score is divided into measures, with measure numbers 5, 9, 14, and 19 indicated at the beginning of their respective systems. The notation includes eighth and sixteenth notes, rests, and slurs.

24

8ba - - -
fffz *fffz*

8ba - - -
fffz *fffz*

(8ba) - - -

29

8ba - - -
fffz *fffz* *fffz*

8ba - - -

(8ba) - - -

34

8ba - - -

8ba - - -

8ba - - -

8ba - - -

39

p

fff

p

43

fff

8ba - - -

49

fff

(8ba) - - -

■ - tone clusters: press down all the black and white notes between A and E (left hand) and between F and C (right hand).

Veiled Autumn

“Veiled Autumn is a brief elegiac character piece for piano. The title provides the poetic backdrop for the introspective, reflective and somewhat dark-hued tone and character of the piece. The overall design is rondo-like with the melodic material lyric and expressive and the harmonic material essentially modal.”

Joseph Schwantner
Born 1943, Chicago, Illinois

Introduction By Maurice Hinson:

This impressionistic piece is full of subtle sonorities that require careful use of the damper pedal. Even though the composer has added some pedal marks, pedal should be used much more than indicated. Lyrical gestures permeate “Veiled Autumn” and clear, but changing tonal centers undergird the logical structure. Ringing sonorities brought about by sharply attacked chords that are left to die away slowly, or sharply accented notes left to ring, add much color and atmosphere. A few of these sonorities are heard at measures 2, 4, 5 and 52. The composer attributes his continuing interest in ringing sonorities to his early experience as a guitarist. Metrical changes should flow smoothly from one into the other. The Coda (measures 53 to the end), with its repeated motives, ends unresolved tonally, and the pedal should be held until all the sound has disappeared.

Veiled Autumn

(Kindertodeslied)

Joseph Schwantner

[♩ = 54]

elegantly

pp *fp* *poco* *p*

let (ring)

pp *fp* *poco* *p*

dp → (damper pedal)

p *mf* *sub.* *f*

8va -----

4

boldly

lunga

serene

p *mf* *sub.* *f*

—(dp)→ (Pedal release)

dp → *pp*

—(dp)→

8

p *mf*

p (left hand no cresc.) *p*

—(dp)→

sempre *poco rit.* *a tempo cantabile*

p *mf* *p* *cresc.*

11

(*p*)

14 *mp cresc.* *mf cresc.* *f*

17 *lontano* *pp sub.*

20 *poco rit.* *a tempo cantabile* *pp* *mp > p* *p* *cresc.*

23 *mp cresc.* *rit.* *a tempo* *pp sub.* *mp > p* *pp delicato with clarity*

27 *p* *mp cresc.* *dp* *(dp)*

30 *rit.* *a tempo*
8va -
delicatob
f *pp sub.* *(mp sub.)*
— (dp) — *pp* (L.H. sempre)

33 (8va) - dp — (dp) —
pp *(mp)* *pp* *(mp)* *pp* *(mp)*

36 *mp* *cresc.* *mf cresc.* *f* *cresc.*

39 *ff* *f* *mp* *pp* *rit.* *a tempo*

42 *p*

45

mp *mf*

48

f *dim.* *mf dim.*

51

mp *dp -> (sempre) ->*

54

p *(dp) ->*

57

pp *(dp) ->*

Changing Faces

“The fixed patterns on the wall do handstands in my head.”

Alvin Singleton

Born 1940, Brooklyn, New York

Introduction By Maurice Hinson:

This work calls for *legato* touch throughout its thinly textured modulated sonorities. Triadic harmony supports its numerous repeated patterns punctuated with structural dynamic indications. Effective shifting accents will keep performer and listener alert.

The title may refer to the evolving tonalities (sometimes only implied) and to these shifting accents. This lyric piece uses only one very loud (*ff*) outburst—that being the highest pitch (measure 111) that is held for six and one-half measures. It is a good example of “minimal music,” since it is based on the repetition of short figures.

Dynamics must be carefully observed and subtle use of the pedal will provide great enhancement.

Changing Faces

to Jimito + Chris

Alvin Singleton

Fast (♩ = 126)

f legato

5

10

15

20

p

25

Musical notation for measures 25-29. The system consists of two staves. The upper staff (treble clef) contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs.

30

Musical notation for measures 30-34. The system consists of two staves. The upper staff (treble clef) contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs.

35

Musical notation for measures 35-39. The system consists of two staves. The upper staff (treble clef) contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs.

40

Musical notation for measures 40-44. The system consists of two staves. The upper staff (treble clef) contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs.

45

Musical notation for measures 45-49. The system consists of two staves. The upper staff (treble clef) contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs. A dynamic marking *f* is present in measure 46.

50

Musical notation for measures 50-54. The system consists of two staves. The upper staff (treble clef) contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped in pairs with slurs.

55

Measures 55-59 of a piano piece. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

60

Measures 60-64 of a piano piece. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

65

Measures 65-69 of a piano piece. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

70

Measures 70-74 of a piano piece. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

75

Measures 75-79 of a piano piece. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

80

Measures 80-84 of a piano piece. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords and ties.

85

Musical notation for measures 85-88. Treble clef has eighth notes with slurs and accents. Bass clef has eighth notes with slurs and accents.

90

Musical notation for measures 90-95. Treble clef has sixteenth notes with slurs and accents. Bass clef has sixteenth notes with slurs and accents.

96

Musical notation for measures 96-100. Treble clef has sixteenth notes with slurs and accents. Bass clef has sixteenth notes with slurs and accents.

101

Musical notation for measures 101-105. Treble clef has sixteenth notes with slurs and accents. Bass clef has a long note with a slur and an *f* dynamic marking.

106

Musical notation for measures 106-110. Treble clef has sixteenth notes with slurs and accents. Bass clef has a long note with a slur.

111

Musical notation for measures 111-115. Treble clef has sixteenth notes with slurs and accents. Bass clef has a long note with a slur and a *pp* dynamic marking.