



S. CHRISTIAN COLLINS

Op. 17

For My Students

For the Piano

Revision A1

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1. Cantabile	3
2. Brick Man	6
3. Gymnopédie	12
4. March of the Pollywogs	14
5. The Gift	16
6. Soundtrack to a Dream	17

Preface

The pieces in this collection were composed as gifts to my students for Christmas of 2010, with the exception of *The Gift*, which was written in 2000. The difficulty of these pieces ranges from intermediate to advanced.

About the Music

#1. **Cantabile** (*for Nadia and Haley*)

Two of my students, Nadia and Haley, were best friends, so I wrote this piece for both of them. Haley said this piece “sounds like a Disney song,” so that's the description I'll go with.

Performance Notes

- The Italian word *cantabile* means “in a singing style”. The best way to interpret the melody is to imagine it being sung.
- Measures 3 and 55: Be sure to voice the RH so that the 'E' in the melody stands out against the same note in the LH.

#2. **Brick Man** (*for Lillie*)

Lillie really loved the music of Jim Brickman, so I wanted to write her a piece in a similar style. I don't know if this tune will ever become as famous as any of Mr. Brickman's songs, but I'm pretty sure I have him beat for the least creative song title (although he did put up a good fight).

#3. **Gymnopédie** (*for Emma*)

Gymnopédie is inspired by the similarly-named compositions of Erik Satie, of which Emma was quite fond. I have also followed in Satie's footsteps by adding strange directions to the music.

#4. **March of the Pollywogs** (*for Kathleen*)

Can a pollywog actually march? I would doubt it, considering they don't have legs, but if they *could* march, perhaps it might sound something like this.

#5. **The Gift** (*for Judi*)

I wrote *The Gift* in college after a long night in the practice studio, scrawling it on the back of a half-used piece of paper. I didn't really think much of the piece, but my composition teacher encouraged me to keep it. I felt the piece's title and short length would make it a nice gift for my older student, Judi. *The Gift* somewhat recalls the style of Robert Schumann, whose music Judi particularly admired.

#6. Soundtrack to a Dream (for Alyssa)

I will often hear music in my dreams that is new and unfamiliar, but I can almost never remember any of it by the time I'm awake. One night, however, I managed to wake up in the middle of my dream with the music still fresh in my memory. I rushed to the piano and while still half-asleep, immediately began improvising on the themes that I had heard. Later, I notated out a large section of my improvisation, made a few changes, and *Soundtrack to a Dream* was born. The specific music that was playing in my dream can be heard starting at measure 75, at the section labeled “An enchanted waterfall.”

Soundtrack to a Dream is very dream-like in its form, an adventure in creative subconsciousness moving from one scene to another without really much to tie it all together. There is no prevailing motive or returning theme, with the exception of the unexpected, final measure.

Performance Notes

- Measure 32: The direction “hesitate” means to hold up a bit on the designated note or chord before proceeding forward.
- Measures 65 and 100: The note to the right of the dashed line is to be interpreted as a pick-up to the RH melody notes in the following measure and should be played *after* the notes to the left of the dashed line. You could think of it this way: the RH pick-up note is to be played at the tempo of the following measure rather than its current measure. This causes the note to be closer to the next downbeat than the note in the LH it is vertically aligned with.
- Measures 103 and 104. Where the zig-zagged line appears, the performer should play the right hand notes slightly after the left.

Cantabile

4

21 *p* poco a poco cresc. *8va*

25 *mf*

29 *mp mf* *f* *dim.*

33 *p* *mp* *cresc.*

37 *poco rit.* *f* *p* *a tempo*

The musical score is for a piece titled "Cantabile". It consists of five systems of music, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as notes, rests, fingerings, and dynamics. The first system (measures 21-24) starts with a piano (p) dynamic and a crescendo. The second system (measures 25-28) features a mezzo-forte (mf) dynamic and triplets. The third system (measures 29-32) includes mezzo-piano (mp), mezzo-forte (mf), and forte (f) dynamics, along with a decrescendo (dim.). The fourth system (measures 33-36) shows a piano (p) dynamic, mezzo-piano (mp), and a crescendo. The fifth system (measures 37-40) includes a deceleration (poco rit.), a forte (f) dynamic, a piano (p) dynamic, and a return to tempo (a tempo).

40

5 2 1

2 4 2 4 5

44

rit. *a tempo*

1 3 4 2 1

3 4 3

48

mf

1 2 3

(pedal) 1 2 4 3

52

rit. *p* *slower*

5 2 1 5 2 1 3

1 2 5

57

rit. *freely*

3 5 2 1 3

3 5 2 1 3

Brick Man

for Lillie

Op. 17, No. 2
S. Christian Collins

$\bullet = 160$ *

legato, with accented syncopations

mf

ped. simile

6

12

18

24

ped. simile

* - Start the first measure a bit slower, and accelerate to 160 by the second measure.

7

53

8va

2 2 3

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff uses a soprano clef and contains a melody with notes marked '8va' (octave up) and fingerings '2', '2', '3'. The lower staff uses an alto clef and contains a bass line. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The first measure of the upper staff has a '53' written above it. The second measure of the upper staff has an '8va' written above it. The third measure of the upper staff has '2', '2', and '3' written above it. The score ends with a double bar line.

Brick Man

8

59 *8va* *mf p* *more accented* *mp* *poco a poco cresc.*

65 *f* *ped. simile*

71

77 *mf* *f*

83 *8va* *mf* *f* *ff*

89

3

5

1 2

2 1

94

5 4

5 4

2

2 1

99

mp

mf *cresc.*

3 2 1

4

3

2 1

2 1

105

2 1 2 1

3

3

2

p *dolce*

4

ped. simile

111

8va

2

1-2

Brick Man

10

117 (8^{va})-----

mf *more accented* *mp dolce*

123

1 2 3 4 2 1

128

mf p *more accented*

134

mp *poco a poco cresc.* ped. simile

140

1 2 3 4 3 2

145

f *dim.* *>*

1 4 5

149

mp *rit.* *pp*

Gymnopédie

for Emma

Op. 17, No. 3
S. Christian Collins

Adagio, espressivo

RH 8va higher and legato throughout

pensive
pp

Red.

like raindrops
p

inquisitive

Red.

more a-flutter
mp

Red.

settling down

Red. *Red.*

19

start tremolo slowly
then accelerate

5

1

1

1

rit.

accel.

rit.

pp

Leg.

The musical score for Gymnopédie No. 13, measures 19-23, is written in G major and 3/4 time. The tempo is marked 'Leg.' (Lento). The melody in the treble clef begins with a half note G4, followed by a half note A4, and then a half note B4. A dashed line indicates a tremolo starting on the second measure. The bass line in the bass clef provides harmonic support with chords. Measure 20 continues the melody with a half note C5, followed by a half note B4, and then a half note A4. Measure 21 is marked 'rit.' (ritardando) and features a half note G4, followed by a half note F#4, and then a half note E4. Measure 22 is marked 'accel.' (accelerando) and features a half note D4, followed by a half note C4, and then a half note B3. Measure 23 is marked 'rit.' (ritardando) and features a half note A3, followed by a half note G3, and then a half note F#3. The piece ends with a double bar line and a 'pp' (pianissimo) dynamic marking.

March of the Pollywogs

for Kathleen

Op. 17, No. 4
S. Christian Collins

Andante (♩ = c. 96)

mp

mf

p

cresc.

f

mp

slower accel.

a tempo

18

20

mf

poco rall.

a tempo

f

22

25

ff

ff

The Gift

for Judi

Op. 17, No. 5
S. Christian Collins

Dolce, espressivo andante

pp *p*

legato, with pedal

mp *p* *rit.* *pp* *a tempo* *mp*

ff

poco a poco rit. *mp* *p*

LH

Lullabye

for Alyssa

♩ = c. 88

dolce, legato, espressivo, with pedal throughout (lift pedal for rests present in both hands)

18

4 3 2 1 2 1 3 2 1

p *rit.*

8va-----

3 1 5

pp *p*

Drifting into slumber.

$\text{♩} = c. 60$

Soundtrack to a Dream

18

22

poco a poco cresc.

26

f

29

Dreams are not always pleasant.

mf *tempo rubato* *

accel. *a tempo* *rit.* *hesitate* *accel.* *a tempo*

sub. mp *poco a poco cresc.*

35

f *rit.* *accel.* *p* *cresc.*

42

a tempo

f

8va -1

* - The direction *tempo rubato* should cause many phrases to start slowly, accelerate to their full speed, and then slow down at the end. This effect should be used consistently throughout the remainder of the piece. Please use your own musical discretion. Tempo markings are approximate.

48 *f* *ff*

8va - 1

Floating away.

53 *sub. mp*

57 *poco a poco dim. e rit.*

63 *p* *8va - 1*

"Everything echoes here."

♩ = c. 52
even more tempo rubato

66 *sub. mp*

Soundtrack to a Dream

20

69 *4*
2
1 *5* *slower* *3* *4*
p *poco a poco*
accel. e cresc.
2 *5* *5* *3*

72 *8va* *rit. e dim.* *molto rit.*
3 *2* *3* *2* *4* *1* *1*

An enchanted waterfall.
(8va) *♩ = c. 56* *mf* *8va*
3 *5* *2* *3* *5* *3* *2* *4* *5* *3* *5* *3* *1* *2* *1* *2* *1* *4* *5* *4* *5* *3* *1*

78 *3* *5* *2* *4* *3* *1* *2* *5* *2* *5* *4* *2* *1* *3* *2* *4* *5* *4* *5* *2* *3* *5* *4* *2* *1* *2* *5* *4* *5*

81 *3* *5* *5* *3* *5* *3* *1* *2* *3* *5* *4* *5* *3* *2* *1* *1* *3* *2* *5* *4* *1* *5* *2* *4* *5* *3* *1* *2* *5* *4* *5* *3* *1* *2* *5* *4* *5* *3* *1* *2* *1* *1* *1*

"Take me with you."

Soundtrack to a Dream

21

accelerando ----- ♩ = *c. 108*

84

p

89

mf

94

dim. e rall.

This musical score is for the piece "Take me with you." It is in G major and 4/4 time. The tempo is marked as approximately 108 beats per minute. The score begins at measure 84 with a piano (*p*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a bass line with triplets and other rhythmic patterns. At measure 89, the dynamic changes to mezzo-forte (*mf*). The piece concludes at measure 94 with a *dim. e rall.* (diminuendo and rallentando) instruction, leading to a final chord.

"I will await the new dawn."

slower

99

mp

p

104

poco a poco dim. e rit.

rit.

*

This musical score is for the piece "I will await the new dawn." It is in G major and 4/4 time. The tempo is marked as *slower*. The score begins at measure 99 with a mezzo-piano (*mp*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a bass line with triplets and other rhythmic patterns. At measure 104, the dynamic changes to piano (*p*). The piece concludes at measure 104 with a *poco a poco dim. e rit.* (poco a poco diminuendo and rallentando) instruction, leading to a final chord marked with an asterisk (*).

* - This chord should sound like the end of the piece. What follows should be perceived by the listener as an unexpected reprise.