S. CHRISTIAN COLLINS

Op. 17

For My Students

For the Piano

Revision A1

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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

for Nadia and Haley

Op. 17, No. 1

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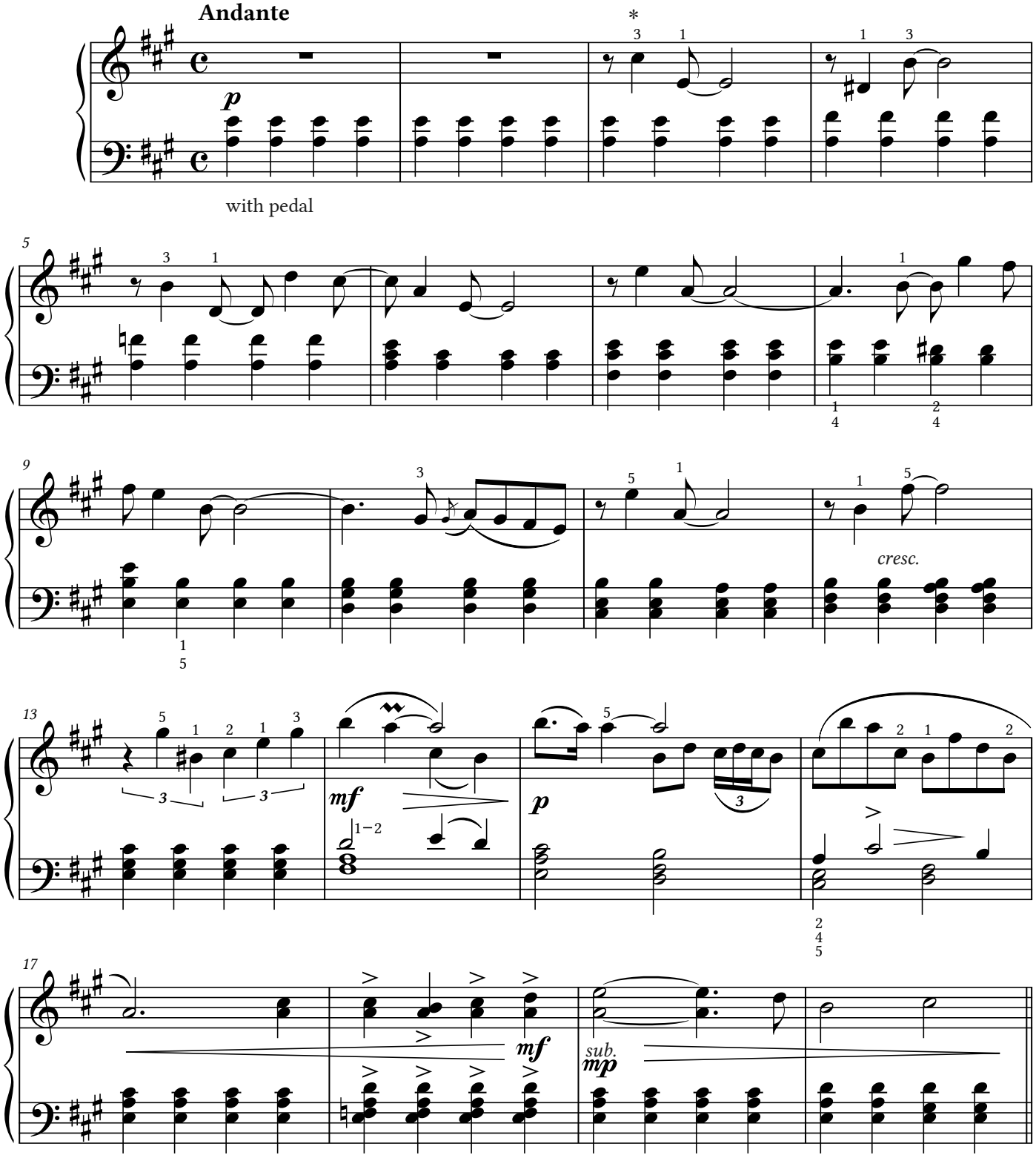

* - except where indicated otherwise, the RH should use a non-legato technique, which will cause each note to be articulated with greater clarity.

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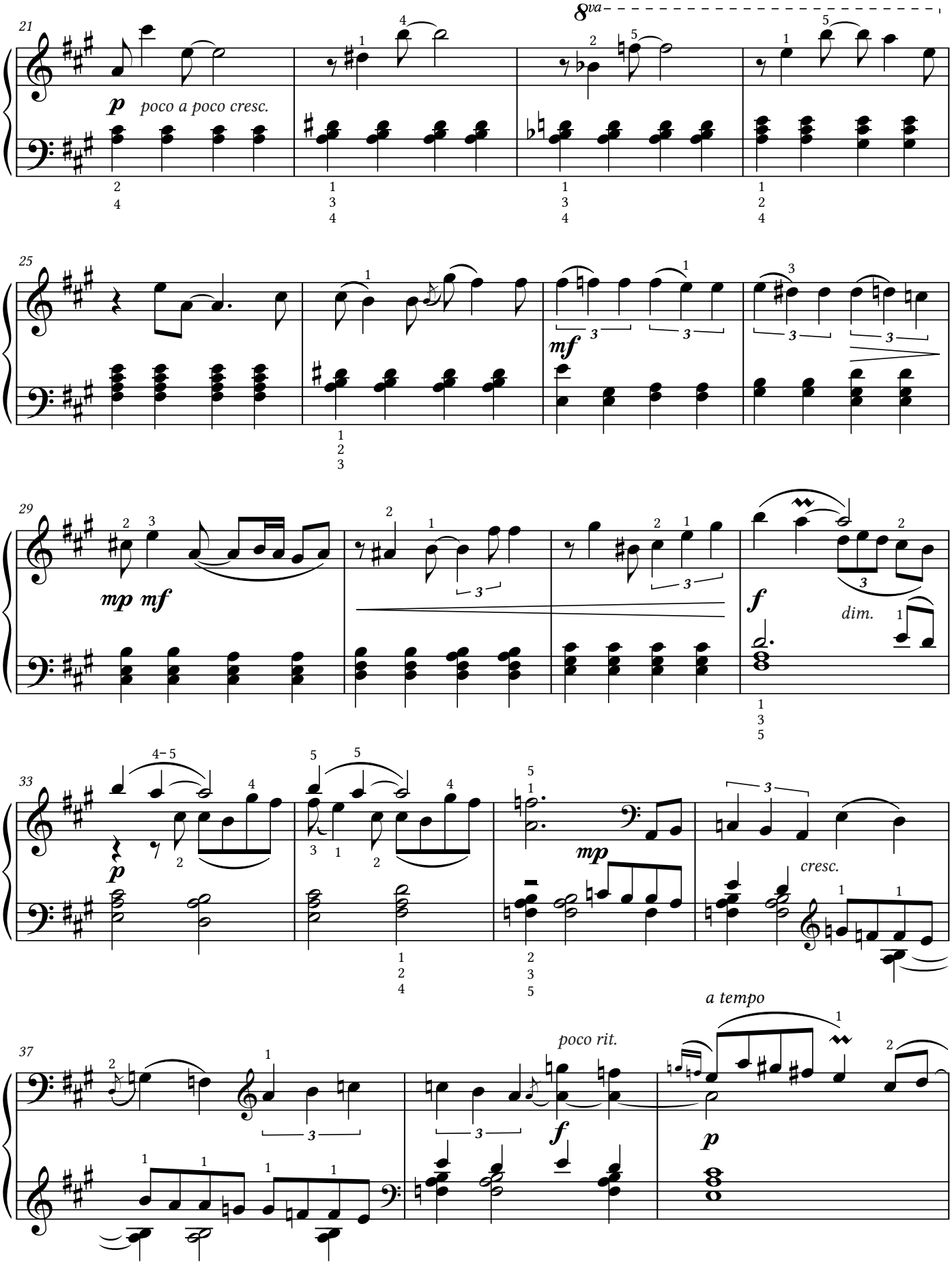
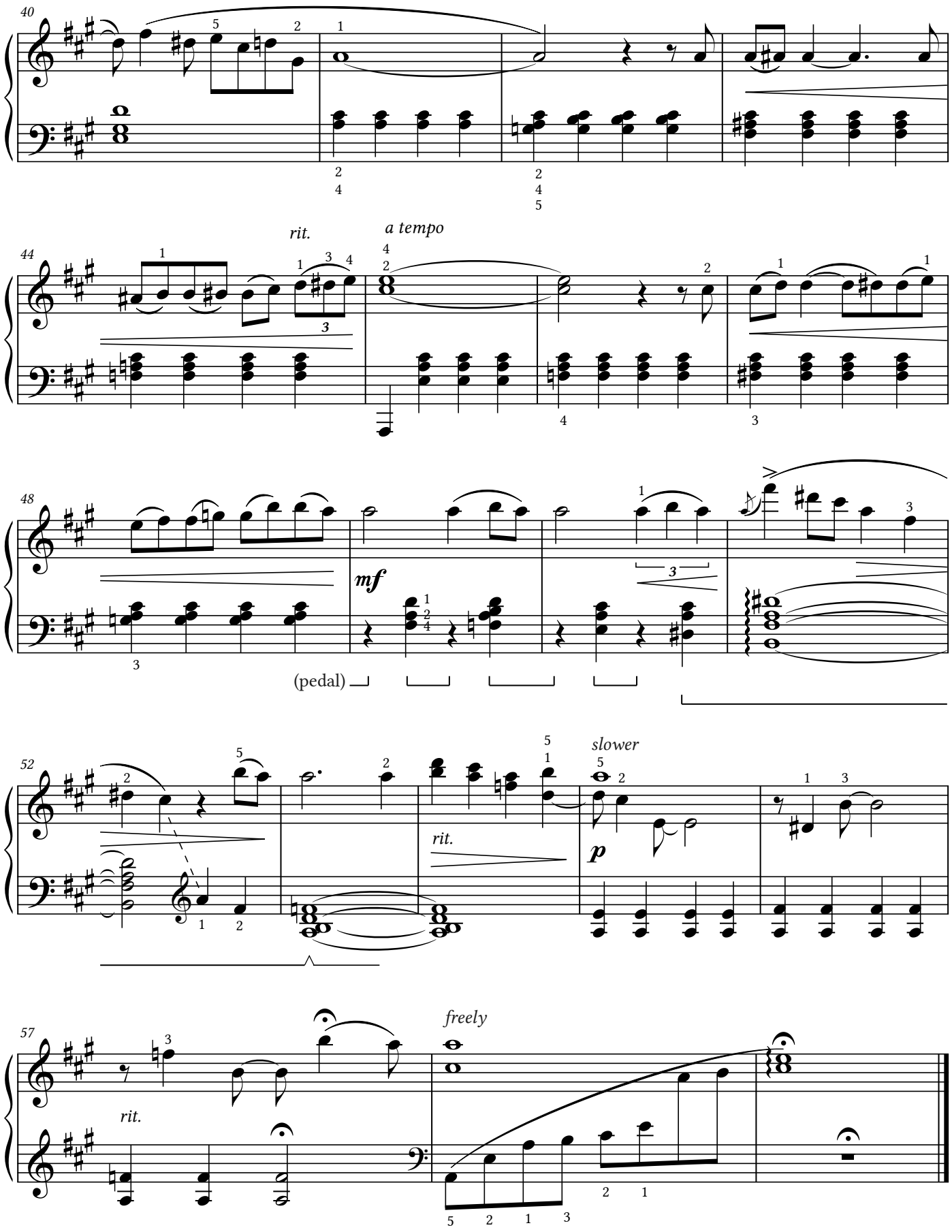

21
8va
p
poco a poco cresc.
25
mf
29
mp mf
f
dim.
33
p
mp
cresc.
37
poco rit.
f
a tempo
p


40
44
rit.
a tempo
48
mf
(pedal)
52
rit.
slower
p
57
rit.
freely

Brick Man

for Lillie

Op. 17, No. 2

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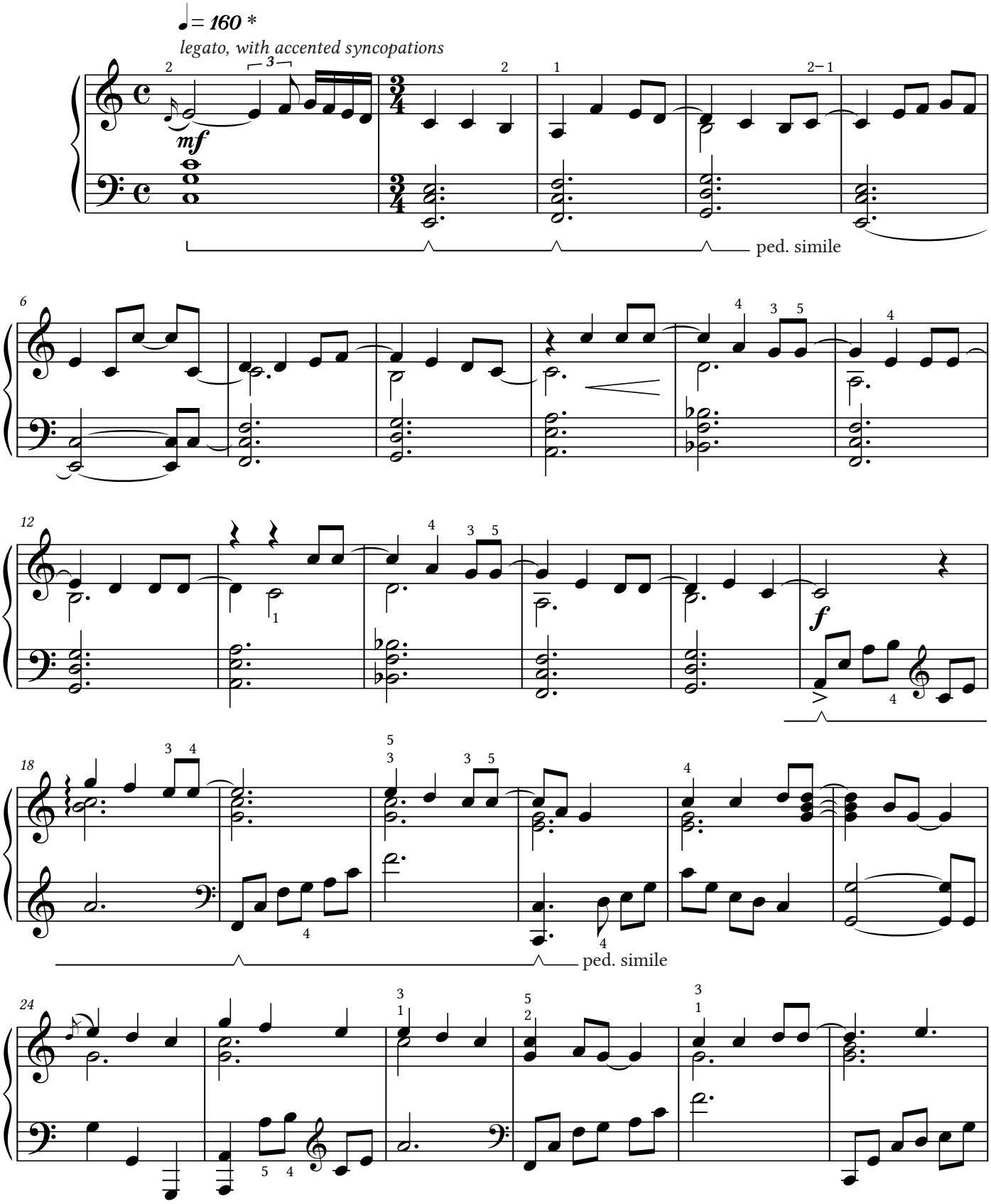

* - Start the first measure a bit slower, and accelerate to 160 by the second measure.

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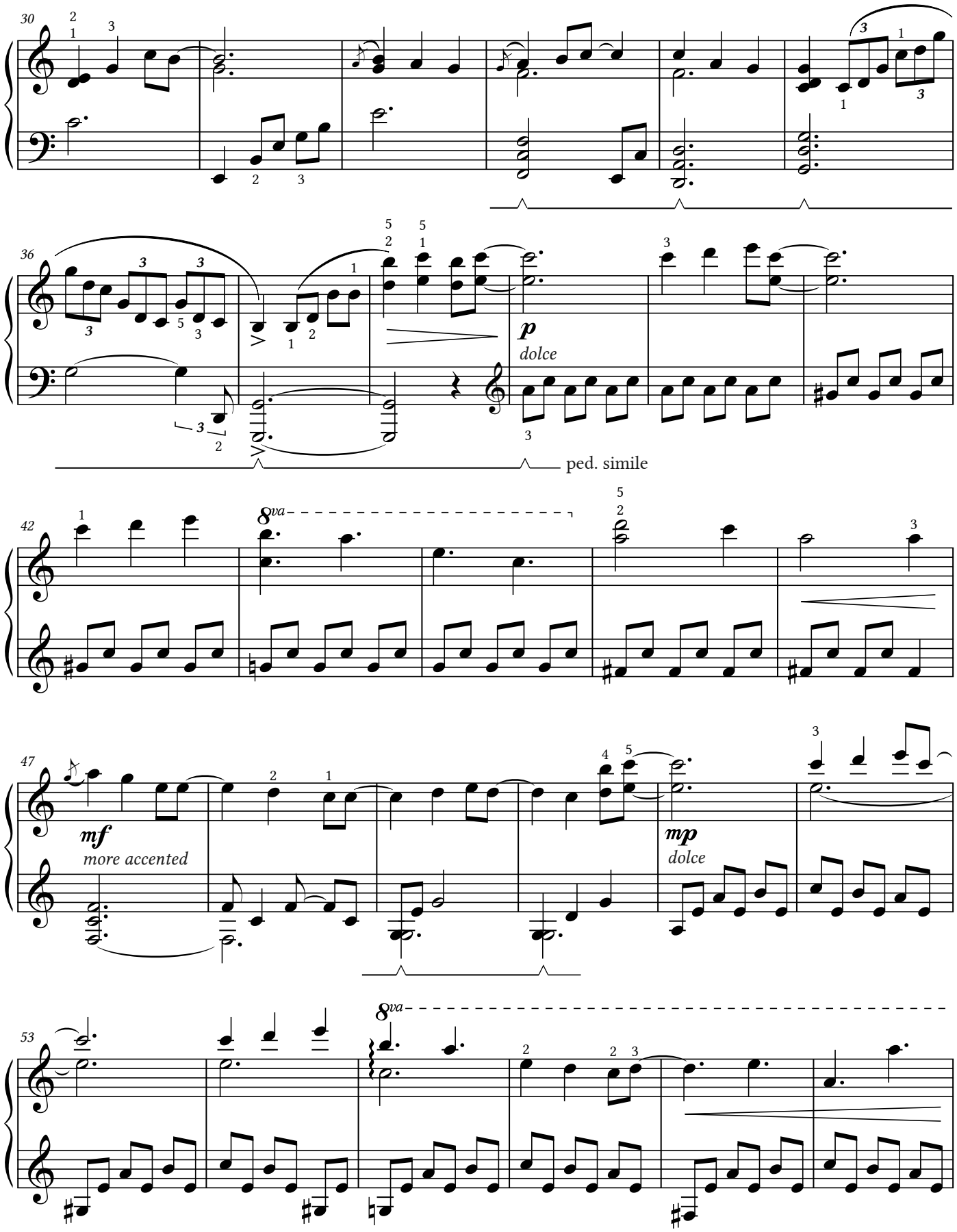
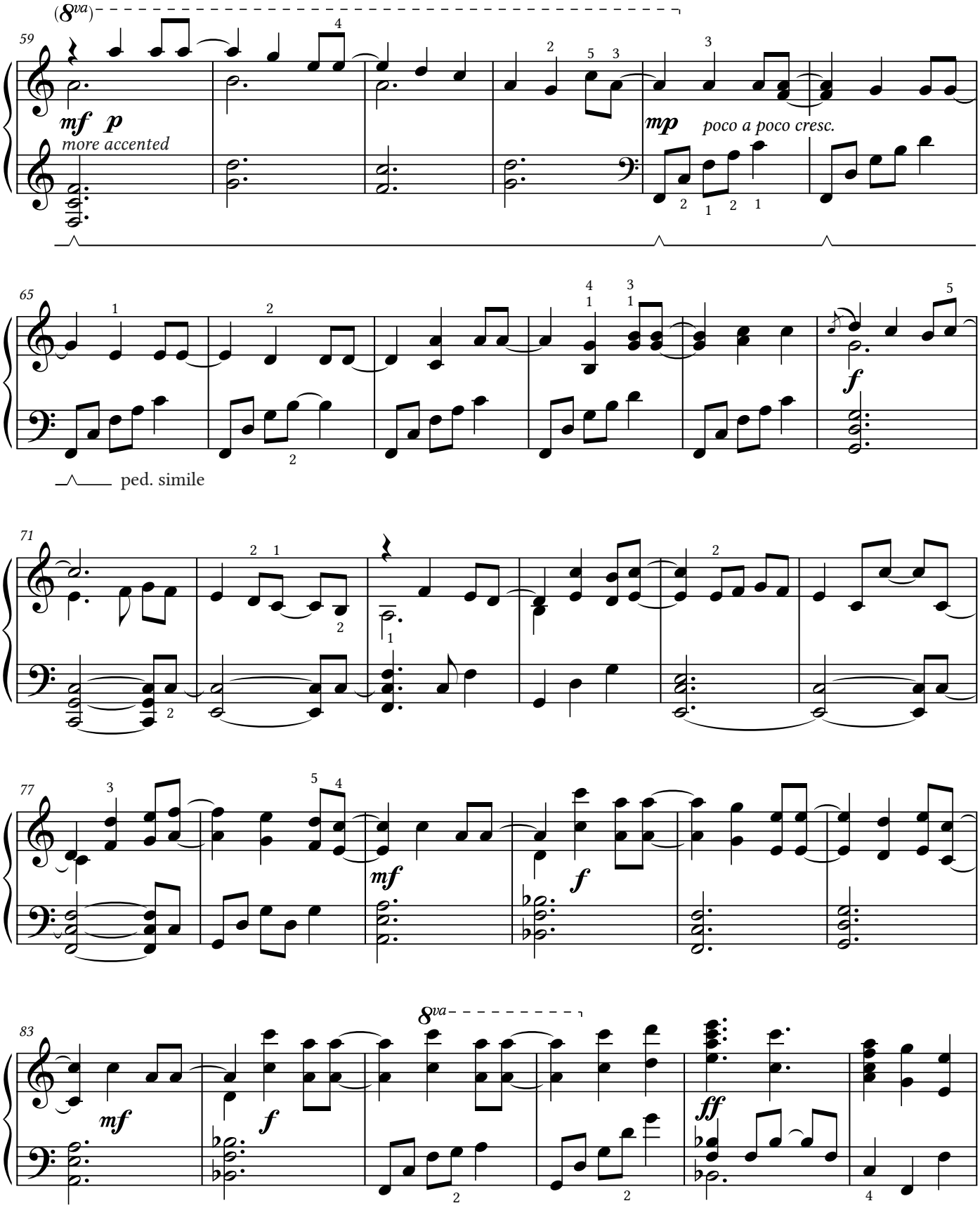
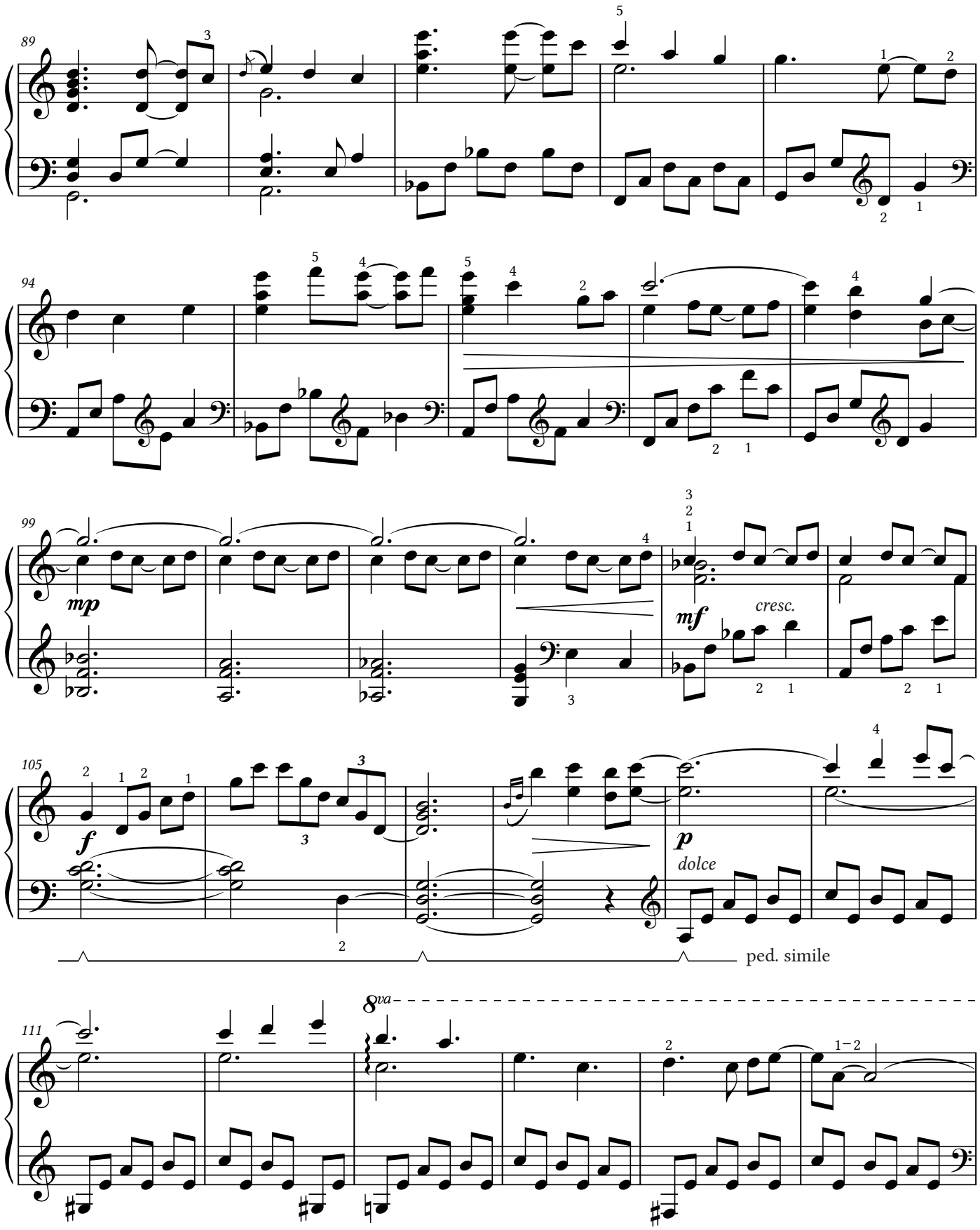
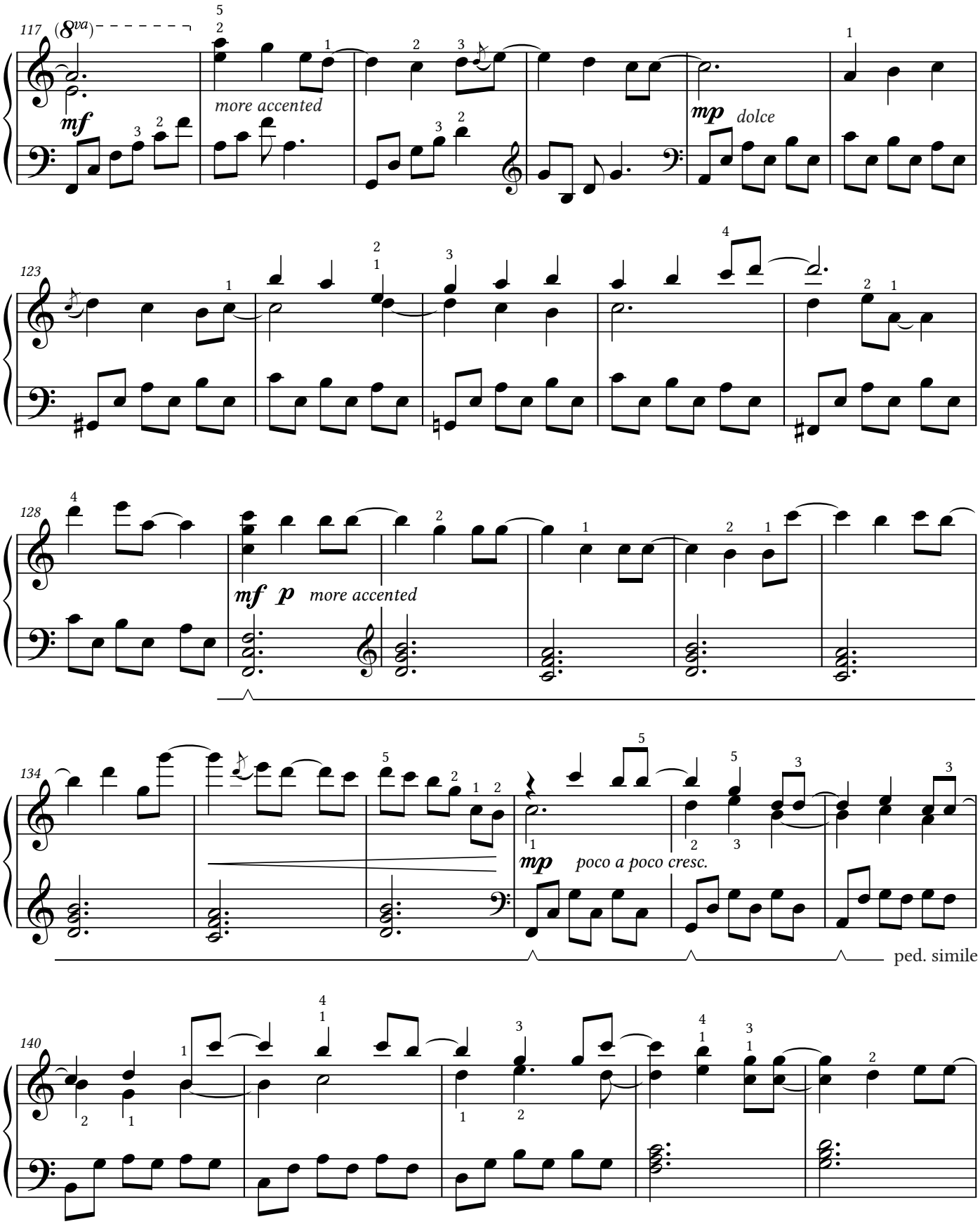
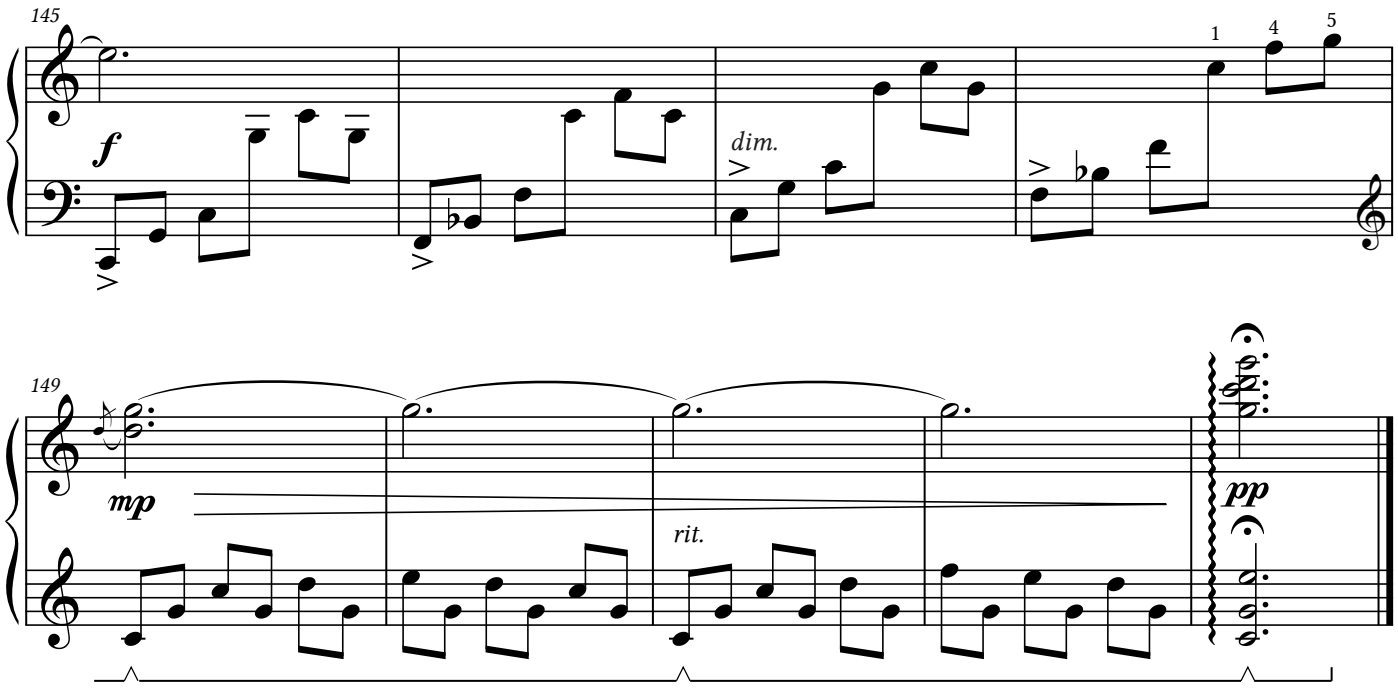

30
36
p
dolce
ped. simile
42
8va
47
mf
more accented
mp
dolce
53
8va


(8va)
59
mf p
more accented
mp
poco a poco cresc.
65
f
ped. simile
71
77
mf
f
83
8va
mf
f
ff


89
94
99
mp
mf
cresc.
105
f
p
dolce
ped. simile
111
8va


117
(8va)
mf
more accented
mp
dolce
123
128
mf
p
more accented
134
mp
poco a poco cresc.
ped. simile
140


145
f
dim.
1
4
5
149
mp
rit.
pp

Gymnopédie

for Emma

Op. 17, No. 3

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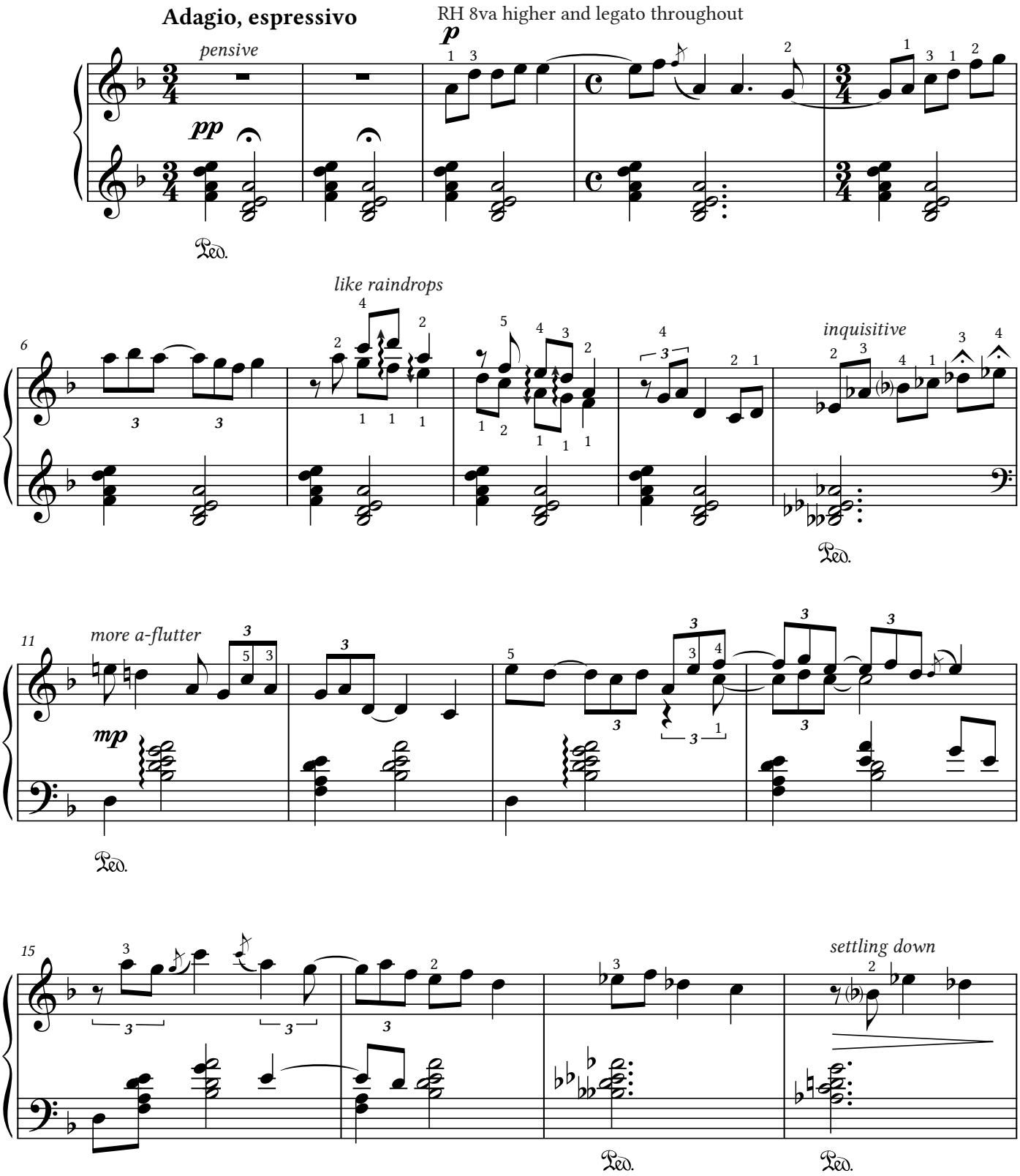

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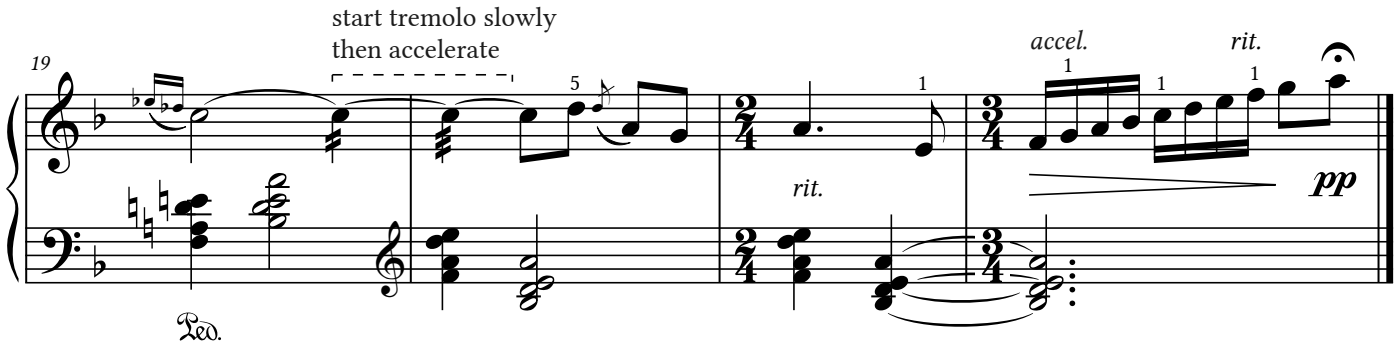
19
start tremolo slowly
then accelerate
5
1
rit.
accel.
1
1
1
rit.
pp
Ped.

March of the Pollywogs

for Kathleen

Op. 17, No. 4

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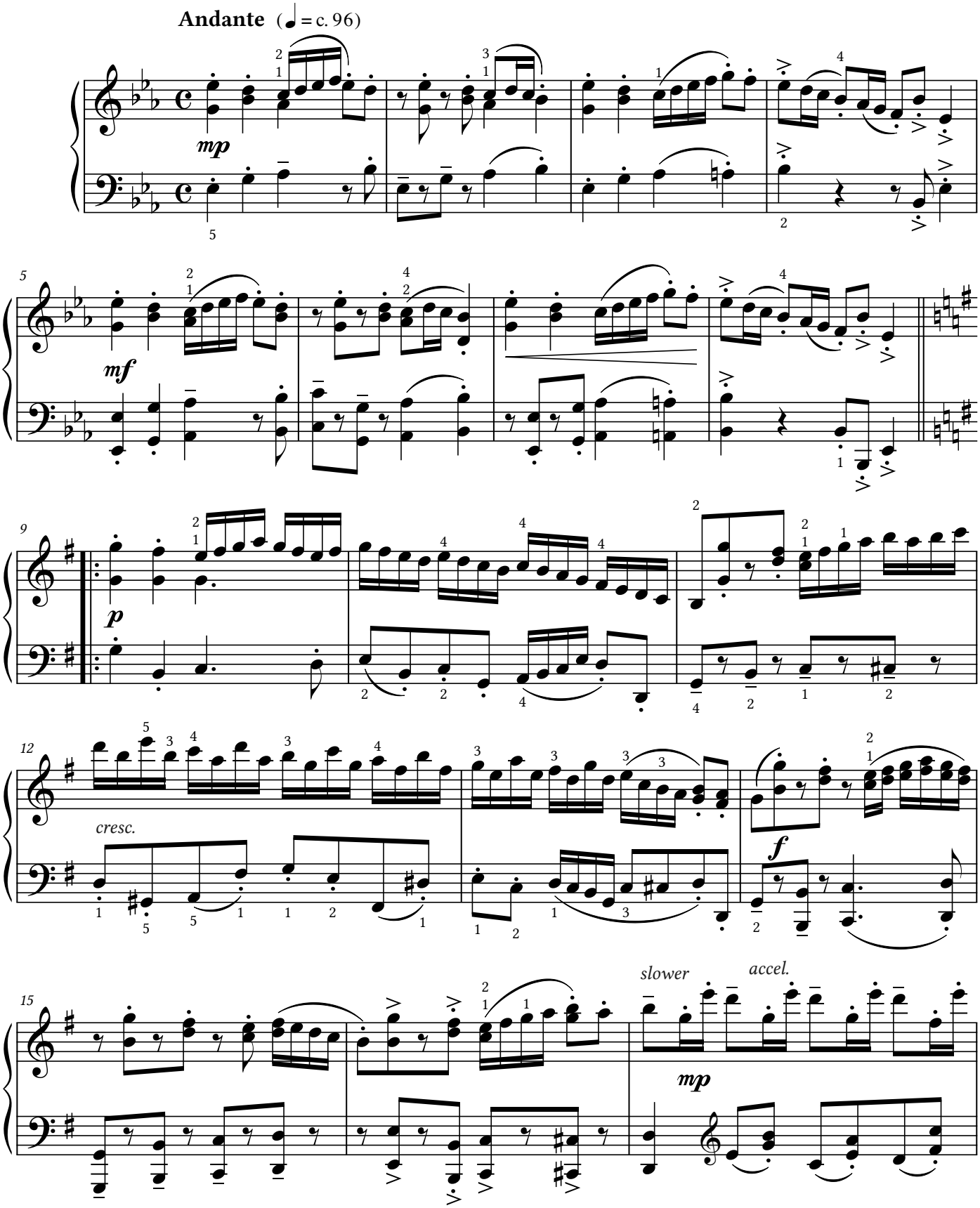

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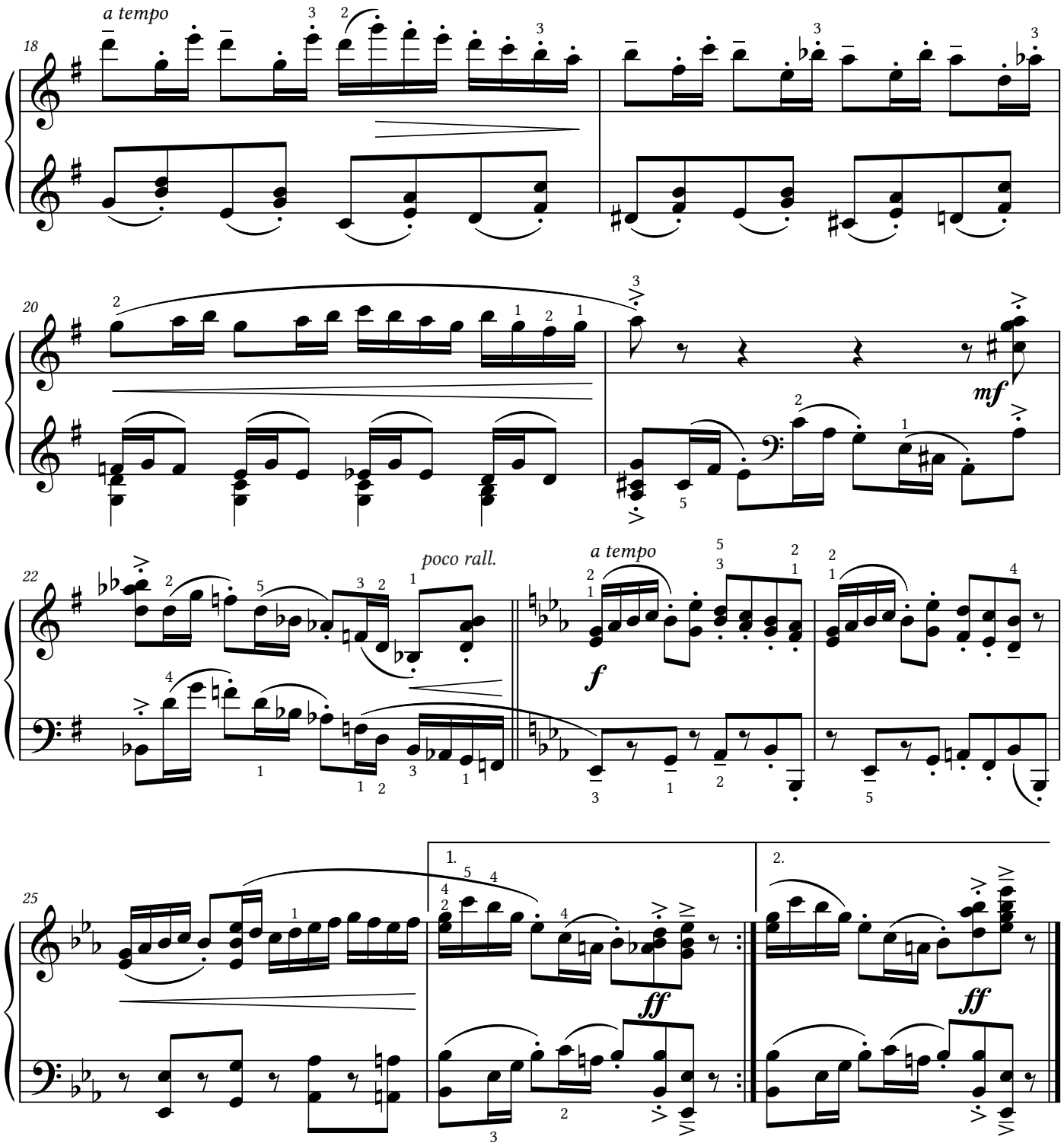
a tempo
18
20
mf
22
poco rall.
a tempo
f
25
1.
2.
ff
ff

The Gift

for Judi

Op. 17, No. 5

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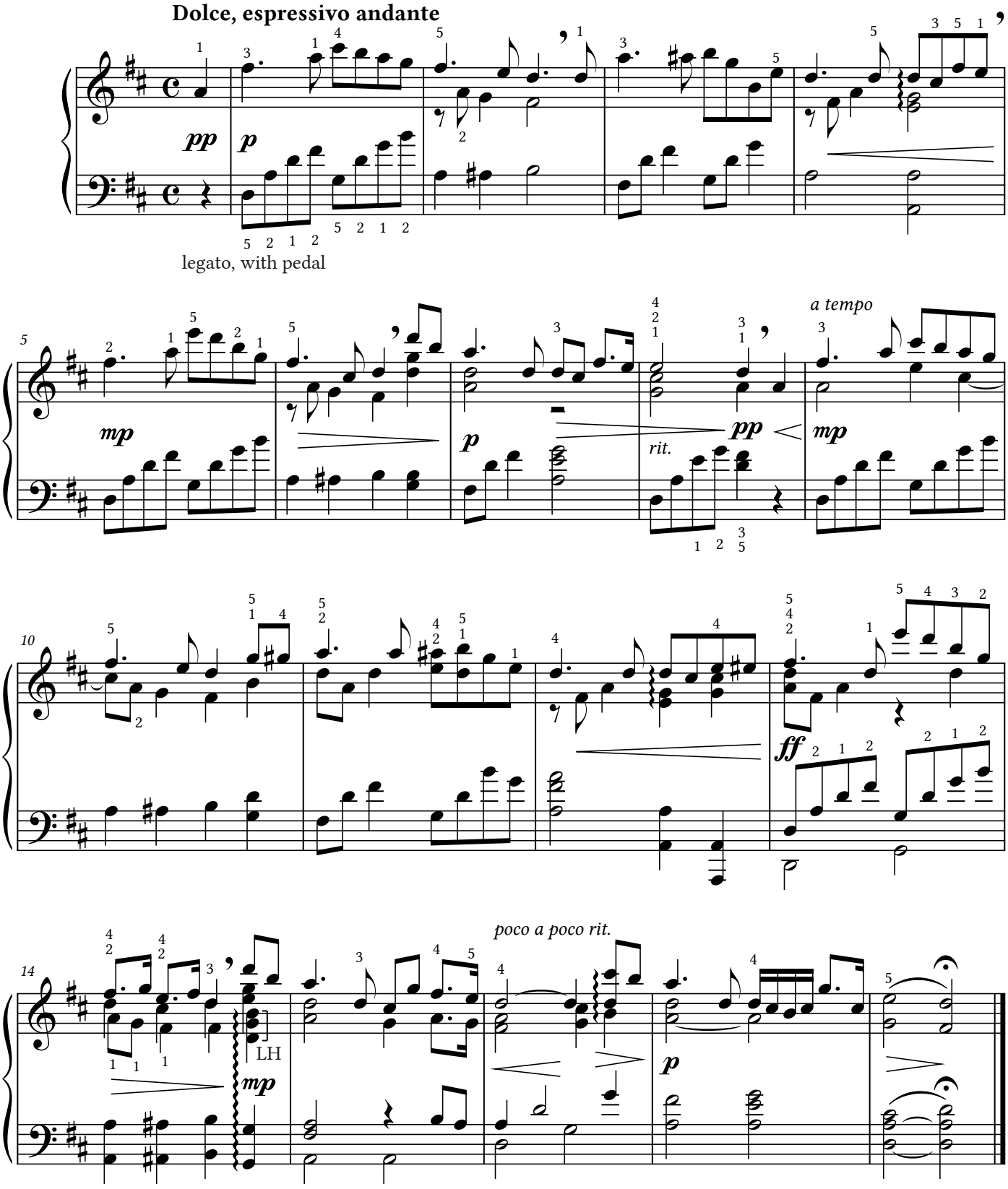

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Soundtrack to a Dream

for Alyssa

Op. 17, No. 6

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Lullabye

♩= c. 88

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

rit.

rit.

Drifting into slumber.

♩= c. 60

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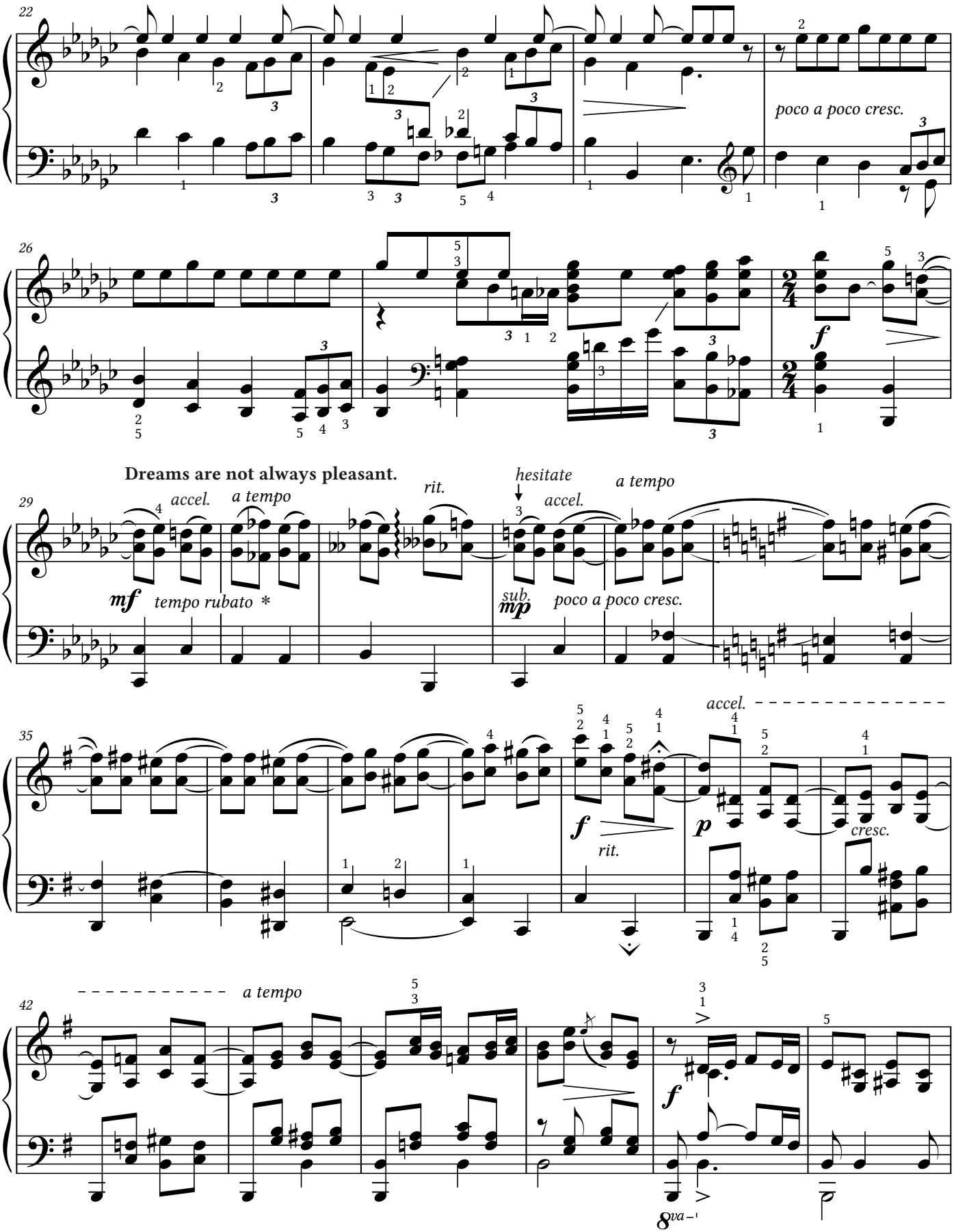
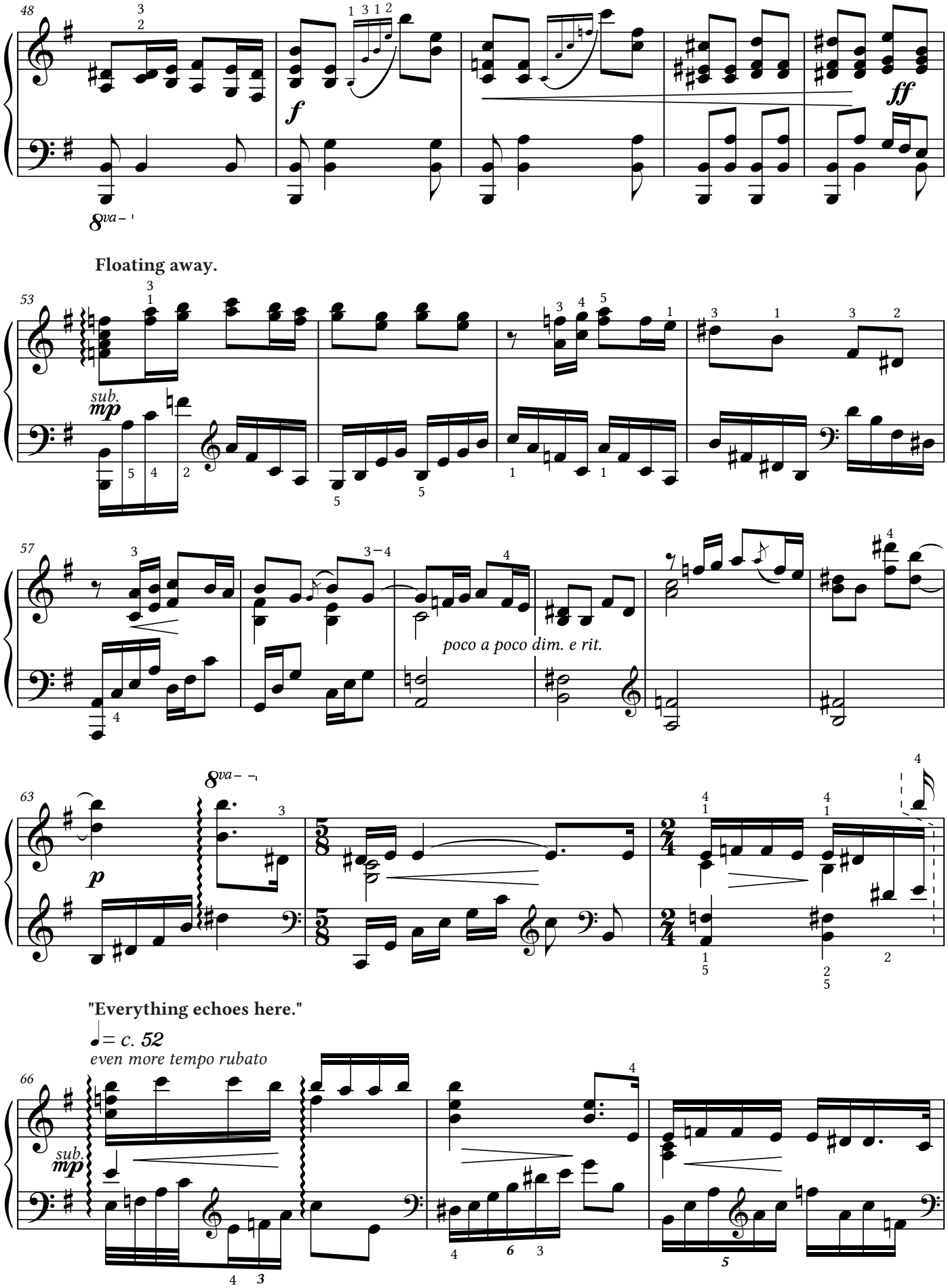
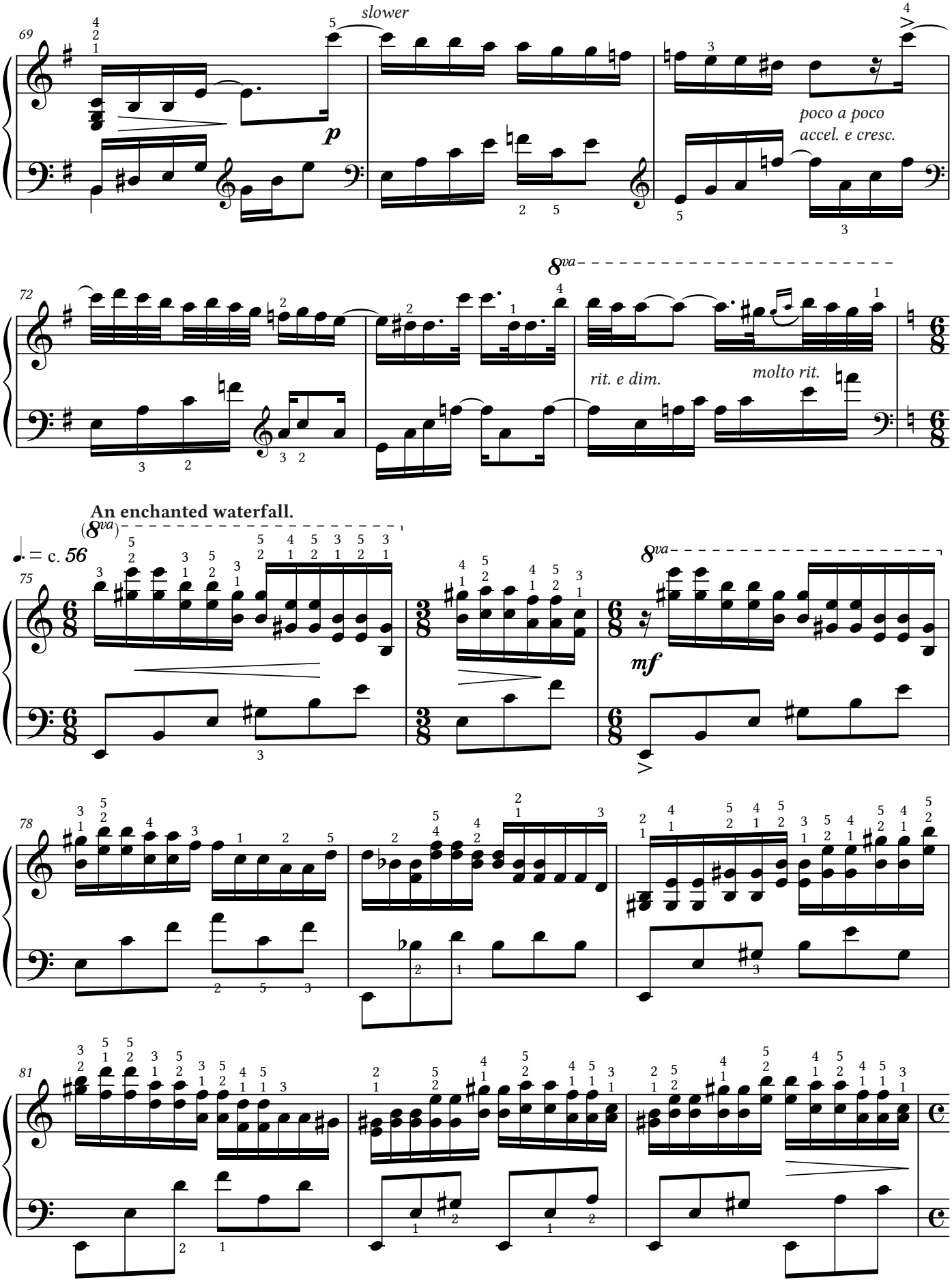
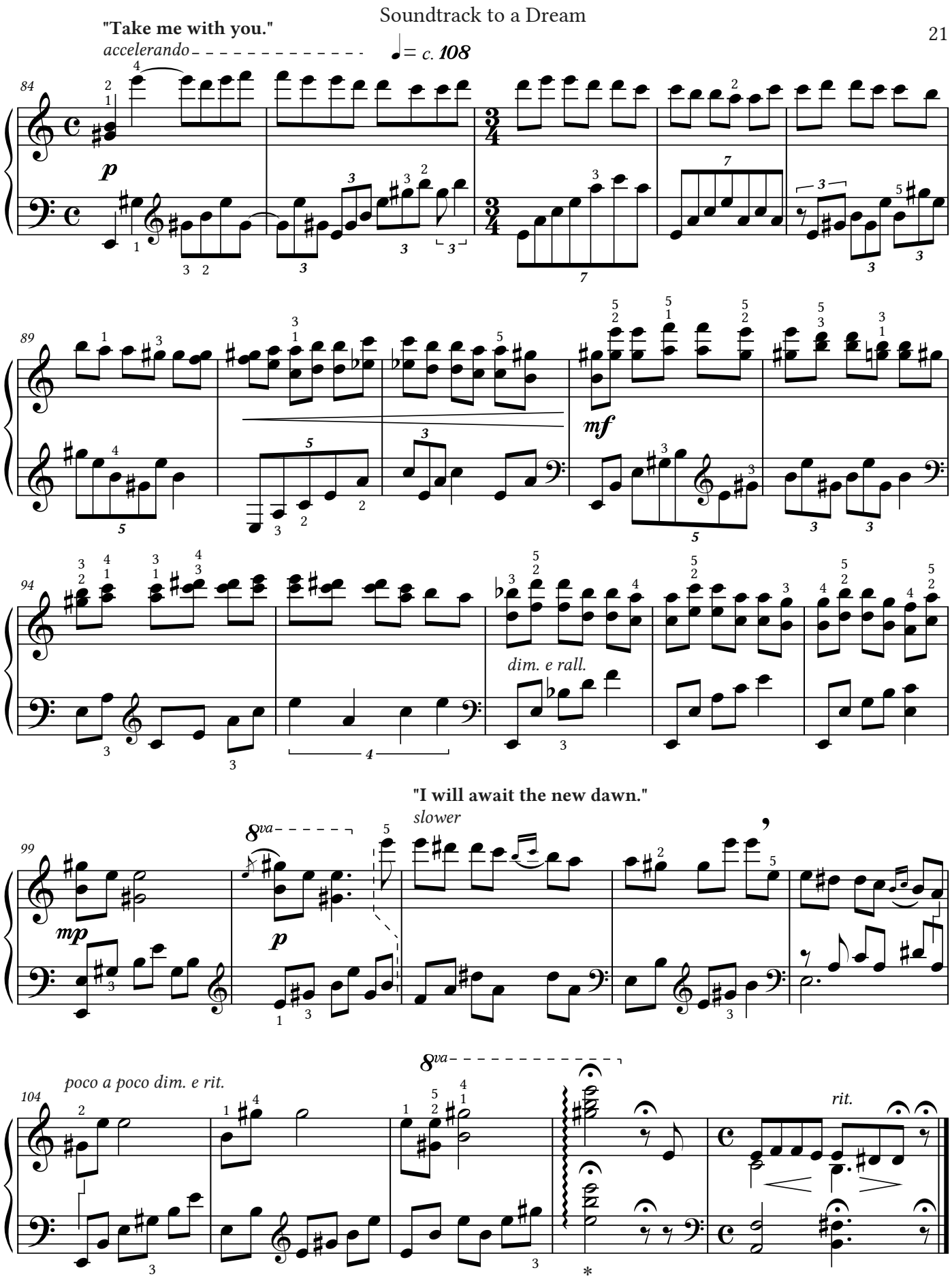


* - The direction *tempo rubato* should cause many phrases to start slowly, accelerate to their full speed, and then slow down at the end. This effect should be used consistently throughout the remainder of the piece. Please use your own musical discretion. Tempo markings are approximate.


48
f
ff
8va
Floating away.
53
sub.
mp
57
poco a poco dim. e rit.
63
p
8va
"Everything echoes here."
♩= c. 52
even more tempo rubato
66
sub.
mp


69
slower
p
poco a poco
accel. e cresc.
72
8va
rit. e dim.
molto rit.
An enchanted waterfall.
(8va)
♩. = c. 56
75
8va
mf
78
81



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