



S. CHRISTIAN COLLINS

Op. 16

Five Pieces in Popular Styles

For the Piano

Revision A0

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For the Piano

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Prelude

Op. 16, No. 1
S. Christian Collins

4 5

mp

with pedal

5 4

10 4 4

14 5

mf

19

simile

Prelude

2
24

29

with pedal

33

37

41

Prelude

3

45

Measures 45-48. Treble clef: Chords with slurs. Bass clef: Eighth-note patterns.

49

Measures 49-52. Treble clef: Long slur over measures 49-50. Bass clef: Eighth-note patterns and accents.

53

Measures 53-56. Treble clef: Eighth-note patterns. Bass clef: Chords and eighth-note patterns.

57

Measures 57-61. Treble clef: Eighth-note patterns. Bass clef: Eighth-note patterns and chords.

62

Measures 62-65. Treble clef: Chords. Bass clef: Eighth-note patterns and chords.

Prelude

4

5
1

1

66

ff

f

3

75

3

3

79

Musical score for 'The Rose Tree' (Meisterlied). The score is in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note chord (G4, B4, D5) and continues with a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The score includes fingerings (5, 2, 4) and breath marks (V) for the vocal line.

84

3 4 5 3 4 5 3 5 3

f *cresc.*

8va

88 *ff* *poco rit.*

(8va)

93 *slower p* *mf* (melody) *p* *8va*

with pedal

97 *mf* *p* *8va*

mf *p* *8va*

101 *ff* *mf* *p* *8va*

ff *mf* *p* *8va*

Prelude

6

104

mf *p*

(8va) 8va

107

mf *p*

(8va) 8va

112

rit. *mf*

(8va)

Crystal Rain

for Crystal

Op. 16, No. 2

S. Christian Collins

$\text{♩} = 88$ *legato, espressivo* *

mp

with pedal

6

12

17

rall.

* - ornaments marked with an asterisk are to be played only on the repeat.

Crystal Rain

8

21 *a tempo* *like raindrops* *a tempo*

p *poco rit.* *mf* *p*

26 *a tempo* *poco rit.* *mf* *poco rall.*

31 *a tempo* *8va* *a tempo*

p *poco rit.* *mf*

36 *f* *dim. e rit.*

40 *a tempo*

p

Crystal Rain

9

45

bring out inner-voice melody

50

rit. e dim.

54

p

a tempo

LH

58

mf

RH

LH

3/4

Crystal Rain

10

(♩=♩)

62

p *cresc.* *f*

66

mp *cresc.* LH

70

LH *ff* LH

(♩=♩)

74

mp *cresc.* *poco rall.* *ff* 8va

Crystal Rain

11

78 *8va* *broaden* *fff*

81 *8va* *dim.*

84 *mf* *dim.*

88 *56* *cresc. e rall. (broaden)* *f* *poco accel.* *molto rall. e dim.* *8va*

Crystal Rain

8^{va}-----

92 $\text{♩} = 76$

pp

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

1 2 3 1 2 3 1 2 4 5 2 3 1 2 3 1 4 5 2 1 2 3 1 2 5

97

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

mp

*rubato**-----

sub. f

5 4 2 1 2 4 5 1 2 3

101

p

mf

3 2 1 3 2 1

104

*rubato**-----

sub. f

p

rin f

*molto rub.**-----

1 1 1 2 1 2
2 3 4 5 3 5
5

* - on these notes, suspend the tempo slightly

107

mp

molto rit. e dim.

1 2 2 1 4

110

$\text{♩} = 69$

p *dolce*

1 2 3 4

116

poco rit. *a tempo*

mp

1 2 4 5-3 2-1 4 5

121

rit.

1 3 1

* - these beats should be slightly suspended in time

Crystal Rain

14

126

Measures 126-130. Treble and bass staves. Treble staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Bass staff has a piano (*p*) dynamic. The key signature is two sharps (F# and C#).

Measures 131-134. Treble and bass staves. Treble staff has an acceleration (*accel.*) marking and a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. The key signature is two sharps (F# and C#). Fingerings are indicated with numbers 1-5. A tempo marking of $\text{♩} = 88$ is present.

Measures 135-140. Treble and bass staves. Treble staff has a piano (*p*) dynamic and a poco a poco crescendo (*poco a poco cresc.*) marking. Bass staff has a mezzo-forte (*mf*) dynamic and a poco rallentando (*poco rall.*) marking. The key signature is two sharps (F# and C#). Fingerings are indicated with numbers 1-5.

Measures 141-145. Treble and bass staves. Treble staff has a piano (*p*) dynamic and a poco rallentando (*poco rall.*) marking. Bass staff has a piano (*p*) dynamic and a poco rallentando (*poco rall.*) marking. The key signature is two sharps (F# and C#). Fingerings are indicated with numbers 1-5.

146

f *LH* *molto rit.* *fp* $\text{♩} = 76$

147 148 149 150

151

8va *dim.* *rit.*

152 153 154 155

Canonical in D

for my father, Clifford

Op. 16, No. 3
S. Christian Collins

$\text{♩} = \text{c. } 88$

f

RH legato, LH detached

mf

ped. simile

23

27

32

Don't make staccato too short; "dig into" the keys.

36

40

Canonical in D

18

44

detached, with emphasis -----

49

53

legato, with pedal

mf *fp*

bring out LH melody

57

61

mf

65

mp

2

69

mf

4 1

2 1

4

73

poco a poco cresc.

mp

LH detached, no pedal

77

add pedal

81

f

LH accented notes form the melody. Use the pedal to sustain the melody notes,
and don't allow the melody to become buried in the texture.

Canonical in D

20

85

mp cresc.

89

f

bring out inner-voice melody

93

poco a poco dim.

97

mp poco a poco cresc.

101

105

ff *p*

8va

109

cresc. *f* *mf*

no pedal

113

RH legato *p* *mp*

117

not staccato

121

mf *p*

Canonical in D

22

125 *f* *detached* *mp* 3

129 *mf*

133 ped. simile

137

141 4

145

bring out inner-voice melody

149

mp *sub.* *f*

153

ff

157

161

p

Canonical in D

24

166 *RH detached* -----

mf no pedal

170 *mp*

174 *RH legato*
poco a poco cresc.
add pedal

178

181 *ff* *8va* -----

185

mf

bring out inner-voice melody

189

morendo

rit.

Desert Dawn

Op. 16, No. 4
S. Christian Collins

$\text{♩} = 136$ improvise the second time through

RH legato

mp

use pedal sparingly

simile

RH use "finger pedal" technique

f

8va

no pedal

27 $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$

mp

simile

31 $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

35 $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \\ 1 \end{smallmatrix}$

39 $\begin{smallmatrix} 3-4 \end{smallmatrix}$

mf

43 *mf*

Desert Dawn

28

47

3 3 4 2 3 3

51

f

55

1. *mf* *poco rit.* (D.C.)

59

2. *mf* *poco a poco dim.*

63

rit. *p*

ped. simile

The musical score is written for piano and features a variety of musical notations. It includes measures 47 through 63. The score is divided into systems, each with a treble and bass staff. Measure 47 starts with a treble staff containing chords and a bass staff with a steady eighth-note accompaniment. Measures 51 and 55 show a change in dynamics and tempo. Measure 55 includes a first ending bracketed section marked '1.' with a 'poco rit.' instruction. Measure 59 begins a second ending bracketed section marked '2.' with a 'poco a poco dim.' instruction. Measure 63 concludes with a 'rit.' instruction and a piano (*p*) dynamic. Pedal markings include 'ped. simile' at the bottom left and a double bar line with a repeat sign at the bottom right.

Face to the Sun

Op. 16, No. 5
S. Christian Collins

Allegro (♩ = c. 120)

stems up: melody (stays mezzo forte)

stems down with diamond note heads: echo effect

mf *legato* *mp* *p* *pp* *mf*

p *pp* *mp* *p* *pp* *mp*

melody legato *f* *no pedal*

simile

* - This is a rolling tremolo, which should be played like this: 
The rhythm does not need to be exact.

Face to the Sun

30

13

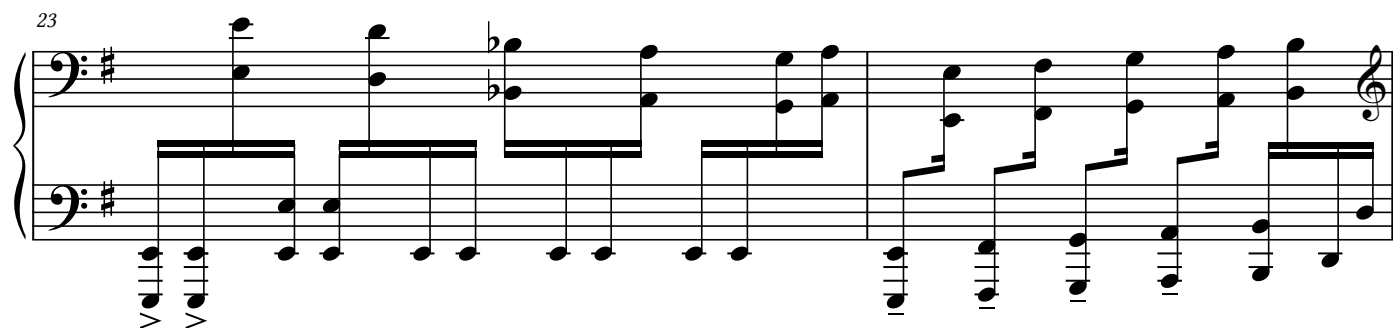
15

17 *staccato, aggressive*

19

21

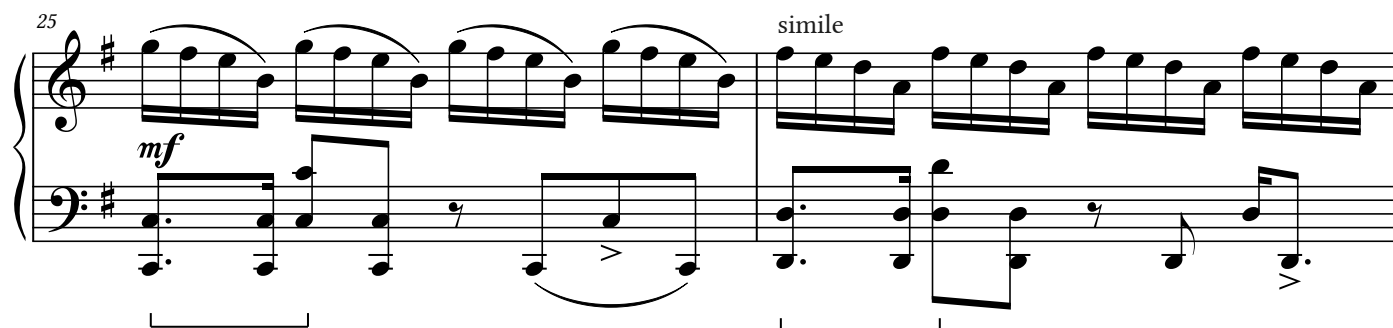
23



25

mf

simile




27



Accent melody; keep 16th-note pattern in the background.

29

f

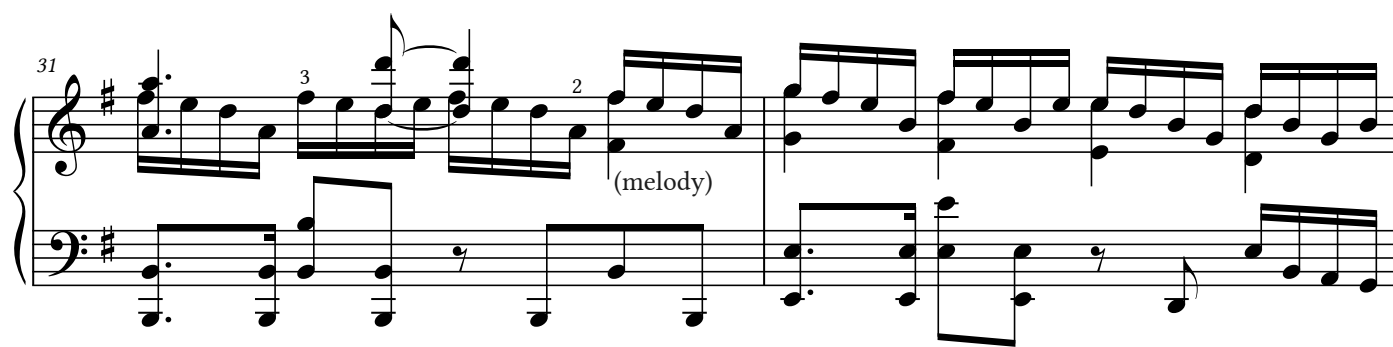


— Continue pedaling as in ms. 25-26. Use pedal to help sustain the melody as needed.

31

3 2

(melody)



Face to the Sun

32

33

1 4

35

4 4 1

(melody)

37

3 4

39

4 2 1 2 3 2 1 1

41

1 2 1 1 2 1 1

43

RH

LH

LH

RH

LH

45

staccato

mp

no pedal

47

depress pedal gradually

49

mf

5 1 5 1

51

gradually morph RH rhythm into quarter-note triplets

cresc.

gradually add pedal

Face to the Sun

34

53 *f* *no pedal* descending chromatic scale

55 *mp* *poco a poco cresc.*

56

57 *gradually add pedal*

58

Face to the Sun

35

RH: emphasize melody (stems up);
keep 16th-note pattern very light

59 *fp*

61

63

65 *poco a poco cresc.*

67 *f* LH

use pedal as needed to sustain melody

Face to the Sun

36

69

LH

simile

71

73

mf

76

78

cresc.

staccato, aggressive

f

no pedal

80 *rit.* //

82 *quickly* *sfz*

83 84