

Churen Li

Ephemory



Five pieces for solo piano

Ephemory

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Experience and memory are fleeting ephemera. Each piece on this album draws on material that I have created during different seasons of my life, inspired by the people, places, and things that have graced and impressed themselves deeply upon me. I weave these materials together into a narrative that explores the fleetingness that colours what happens in our lives and how we remember them — hence the title, *Ephemory*, which is a portmanteau of these words: ephemerality and memory.

Many of these pieces take existing repertoire as starting points, before wandering off into their own fantasies. I am very much influenced by the harmonic language of French Impressionism and jazz, as well as the zen aesthetic of Japanese anime. This collection bears witness to my evolution as a classical pianist, and also offers a glimpse of what is to come.

- Churen, December 2022

I.

Prelude After Bach

Prelude After Bach

-for piano-

Churen Li

(2021)

5

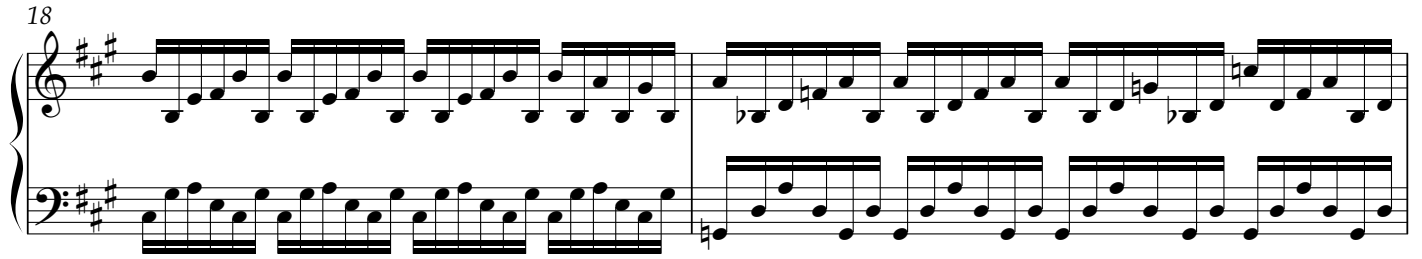
9

12 *rit.* *a tempo*

14

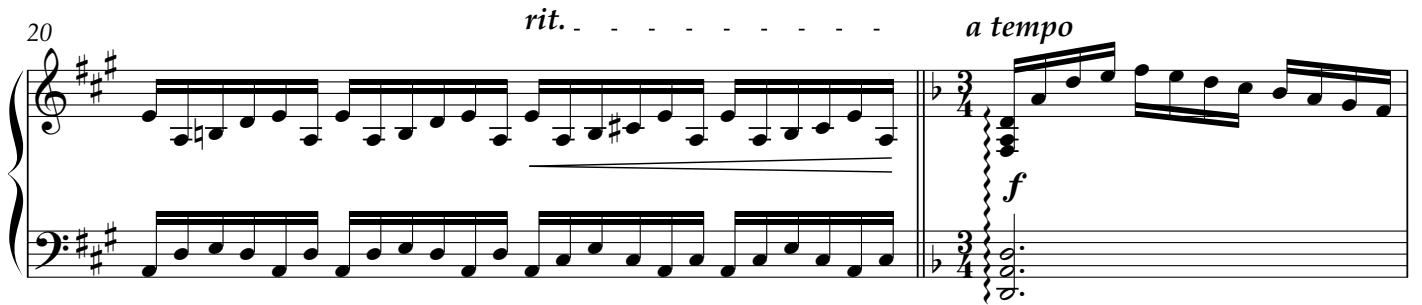
16

18



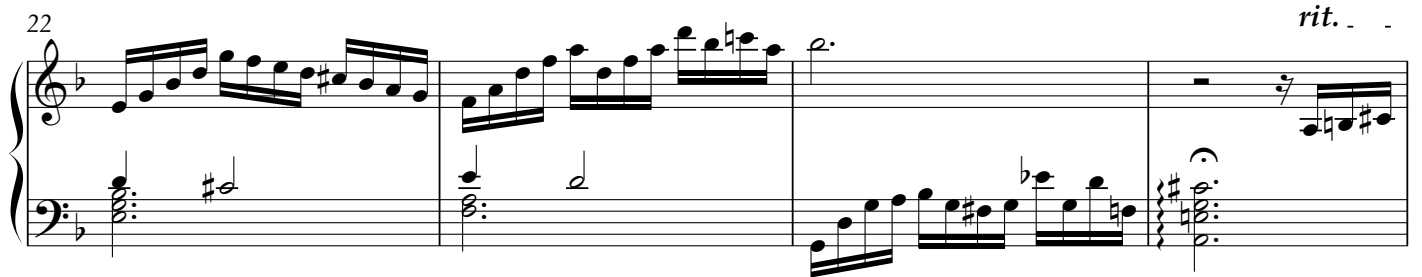
20

rit. *a tempo*



22

rit. . .



26

pp



II.

Llamas' Land

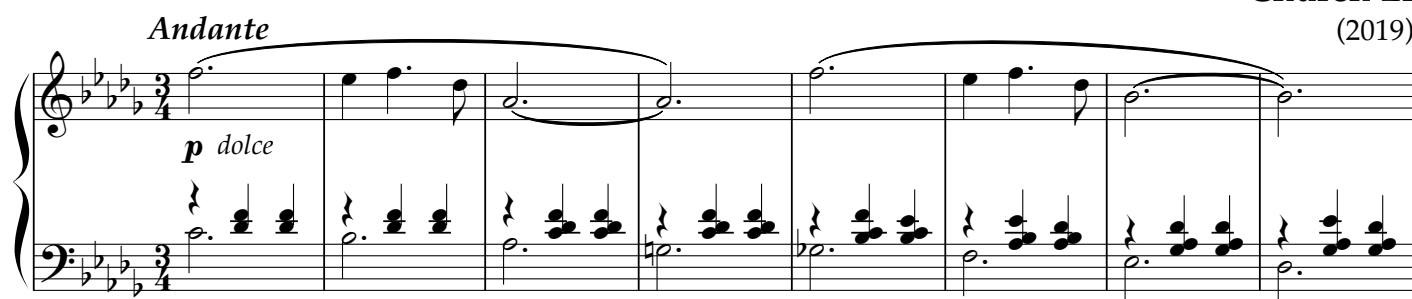
Llamas' Land

-for piano-

Churen Li
(2019)

Andante

p dolce

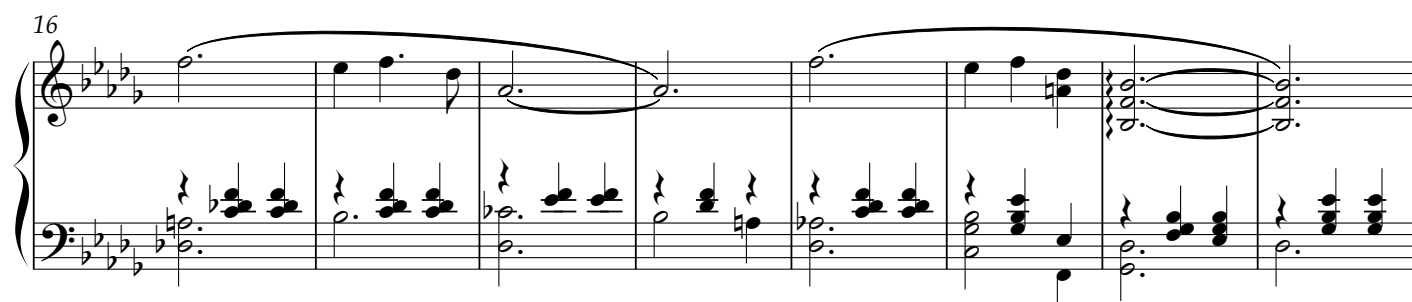


9

poco rall.



16



24

cresc.



31

mp



rit.

36

a tempo

40

mp

43

46

cresc.

50

f

54 *rit.* *p sub.*

57

60 *8va* *f*

63 (8) *mp*

66

Detailed description: This is a musical score for piano, spanning measures 54 to 66. The score is written for two staves, treble and bass. The key signature has one flat (B-flat). The tempo/mood is marked 'rit.' (ritardando) at the beginning of measure 54. The dynamics are marked 'p sub.' (pianissimo) at measure 54, 'f' (forte) at measure 60, and 'mp' (mezzo-piano) at measure 63. The score features a variety of musical textures, including trills, triplets, and sixteenth-note passages. A '8va' (octave) marking is present above the treble staff in measure 60. The piece concludes with a final measure (66) featuring a sixteenth-note run.

69

8va

6

6

6

6

6

6

6

6

6

6

6

6

72

*

f

3

3

3

tr

76

rit.

tr

pp

3

3

3

tr

80

espress.

(tr)

tr

cresc.

* From Mm. 72-79, the RH arpeggios are just a general guideline and not meant to be followed strictly. The performer should follow the outline of these arpeggios and play as many as they deem musically coherent.

85

85 86 87 88

89

mp *molto cresc.*

even broader *molto rit.*

89 90 91

in free time, lots of rubato

92

ff

92 93

93

93 94

94

94 95

andante cantabile

95 *p dolce*

99 *poco rall.*

103

107 *poco rall.*

111 *rit.* *very broad, lots of rubato* *molto rit.* *8va*

III.

Butterfly

Butterfly

-for piano-

Churen Li
(2014)

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each containing two staves (treble and bass).
 - **Measure 1:** The treble staff begins with a tremolo marked with a double asterisk (**). The bass staff has a piano (*p*) dynamic marking. Both staves have a slur over the first two measures.
 - **Measures 2-3:** The treble staff continues with a melodic line, and the bass staff has a steady eighth-note accompaniment.
 - **Measures 4-5:** The treble staff has a melodic phrase, and the bass staff continues its accompaniment.
 - **Measures 6-7:** The treble staff has a melodic phrase, and the bass staff continues its accompaniment.
 - **Measures 8-9:** The treble staff has a melodic phrase, and the bass staff continues its accompaniment.
 - **Measure 10:** The treble staff has a melodic phrase, and the bass staff continues its accompaniment.

* Pianists may choose to alter individual notes for ease of performance. Everybody's hands are different and what works for mine might not work for others.

** Tremolos are to be placed slightly after the melody. See written-out tremolos on the first page for reference. Trills are to be played with a similar tremolo effect.

10

2

5 3

2

2

3

6

6

6

12

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is for three parts: Treble (Right Hand), Treble (Left Hand), and Bass (Left Hand). The key signature has one sharp (F#). The time signature is 3/4. The music is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The Treble (Right Hand) part features a melody with a long note in measure 1, followed by eighth notes in measures 2 and 3, and a half note in measure 4. The Treble (Left Hand) part provides harmonic support with chords and single notes. The Bass (Left Hand) part features a bass line with eighth notes and a final measure with a triplet of eighth notes. Fingerings are indicated by numbers 1-5. A '6' is written below the bass line in measures 1, 2, 4, 5, 7, and 8, likely indicating a sixth or a specific fingering. The score ends with a double bar line in measure 8.

(13)

[illegible]

16

17 *With movement*

7 *tr*

21

7 *tr* 1

24 *Broader and broader*

6 *cresc.*

26

6

28

7 *f*

30 *rit.*

3

6

32 *Slower, like an echo* *a tempo*

mp
(loco)

8vb

7

35

10

7

IV.

Andante Cantabile

Andante Cantabile

-for piano-

Churen Li
(2020)

Andante Cantabile

mp

8

15

20

25

poco cresc.

30

mf

36

Measures 36-39. Treble clef: A melodic line starting on G4, moving up stepwise to D5, with a fermata. Bass clef: A steady eighth-note accompaniment.

40

Measures 40-43. Treble clef: A melodic line with a crescendo. Bass clef: A steady eighth-note accompaniment.

44

Measures 44-45. Treble clef: A melodic line with a piano subito marking. Bass clef: A steady eighth-note accompaniment.

46

Measures 46-47. Treble clef: A melodic line with a triplet. Bass clef: A steady eighth-note accompaniment.

48

Measures 48-49. Treble clef: A melodic line with a triplet. Bass clef: A steady eighth-note accompaniment.

50

Measures 50-51. Treble clef: A melodic line with a triplet. Bass clef: A steady eighth-note accompaniment.

52 *ff*

6 6 6 6 6 6 6 6

54

6 6 6 6 6 6 6 6

56 *mp* *poco rit.*

6 6 6 6 6 6 6 6

58 *a tempo* *mf*

2 2

61 *pp*

2

66

2

V.

Fantasy After Mozart

Fantasy After Mozart

-for piano-

Churen Li
(2020)

Pensieve

6

10

15

20

mf

23

Measures 23-25 of a piano piece in A major. Measure 23 features a half note A4 in the treble and a descending eighth-note line in the bass. Measures 24-25 are part of a single melodic phrase in the treble, starting with a quarter note A4, followed by eighth notes G4, F4, E4, and D4, then a half note C4. The bass continues with a steady eighth-note accompaniment.

26

Measures 26-28. Measure 26 has a half note A4 in the treble and a descending eighth-note line in the bass. Measures 27-28 continue the treble melody with a half note G4, followed by eighth notes F4, E4, and D4, then a half note C4. The bass accompaniment remains consistent.

29

Measures 29-31. Measure 29 features a sixteenth-note triplet in the treble and a descending eighth-note line in the bass. Measures 30-31 continue the treble melody with a half note A4, followed by eighth notes G4, F4, E4, and D4, then a half note C4. The bass accompaniment remains consistent.

32

Measures 32-33. Measure 32 has a half note A4 in the treble and a descending eighth-note line in the bass. Measure 33 continues the treble melody with a half note G4, followed by eighth notes F4, E4, and D4, then a half note C4. The bass accompaniment remains consistent.

34

Measures 34-35. Measure 34 features a sixteenth-note triplet in the treble and a descending eighth-note line in the bass. Measure 35 continues the treble melody with a half note A4, followed by eighth notes G4, F4, E4, and D4, then a half note C4. The bass accompaniment remains consistent.

36

9 9 9 9 9 9

39

9 9 9 9 9 9

42

rit.

9 9 9 6

p

45

2 2

48

2 2

51

Measures 51-52. Treble clef: Measure 51 has a whole note chord (F4, A4, C5) with a fermata. Measure 52 has a whole note chord (F#4, A4, C5) with a fermata. Bass clef: Measure 51 has a half note (F3), quarter note (A3), and eighth note (C4) triplet. Measure 52 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. A forte (f) dynamic marking is present at the start of measure 52.

53

Measures 53-54. Treble clef: Measure 53 has a whole note chord (F#4, A4, C5) with a fermata. Measure 54 has a whole note chord (F#4, A4, C5) with a fermata. Bass clef: Measure 53 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. Measure 54 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. A forte (f) dynamic marking is present at the start of measure 54.

55

Measures 55-56. Treble clef: Measure 55 has a whole note chord (F#4, A4, C5) with a fermata. Measure 56 has a whole note chord (F#4, A4, C5) with a fermata. Bass clef: Measure 55 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. Measure 56 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. A forte (f) dynamic marking is present at the start of measure 56.

57

Measures 57-58. Treble clef: Measure 57 has a whole note chord (F#4, A4, C5) with a fermata. Measure 58 has a whole note chord (F#4, A4, C5) with a fermata. Bass clef: Measure 57 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. Measure 58 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. A forte (f) dynamic marking is present at the start of measure 58.

59

Measures 59-60. Treble clef: Measure 59 has a whole note chord (F#4, A4, C5) with a fermata. Measure 60 has a whole note chord (F#4, A4, C5) with a fermata. Bass clef: Measure 59 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. Measure 60 has a half note (F#3), quarter note (A3), and eighth note (C4) triplet. A forte (f) dynamic marking is present at the start of measure 60.

This musical score page contains six systems of piano music, measures 61 through 76. The notation is in standard staff format with treble and bass clefs. Measure numbers 61, (62), 65, 69, 73, and 76 are placed at the beginning of their respective systems. The key signature changes from one flat (B-flat) in measures 61-64 to two sharps (F# and C#) in measures 65-76. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic blocks. A triplet of eighth notes is marked in measure 61. A piano (*pp*) dynamic marking appears in measure 64. A trill is indicated in measure 73. The score is written for a single piano instrument.

61

(62)

pp

65

69

73

76

80

Measures 80-83 of a musical score in A major (three sharps). The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 82. The bass clef provides a harmonic accompaniment with chords and single notes.

84

Measures 84-87. Measure 84 continues the melodic and harmonic patterns. Measure 85 features a half note in the treble and a whole note in the bass. Measure 86 has a half note in the treble and a half note in the bass. Measure 87 begins with a double bar line and a repeat sign, followed by a half note in the treble and a half note in the bass.

88

Measures 88-91. Measure 88 starts with a long melodic line in the treble and a half note in the bass. Measure 89 continues the melodic line in the treble and a half note in the bass. Measure 90 has a half note in the treble and a half note in the bass. Measure 91 begins with a double bar line and a repeat sign, followed by a half note in the treble and a half note in the bass.

92

Measures 92-95. Measure 92 starts with a long melodic line in the treble and a half note in the bass. Measure 93 continues the melodic line in the treble and a half note in the bass. Measure 94 has a half note in the treble and a half note in the bass. Measure 95 begins with a double bar line and a repeat sign, followed by a half note in the treble and a half note in the bass.

96

Measures 96-98. Measure 96 starts with a long melodic line in the treble and a half note in the bass. Measure 97 continues the melodic line in the treble and a half note in the bass. Measure 98 begins with a double bar line and a repeat sign, followed by a half note in the treble and a half note in the bass.