

Impressions for the Piano

(2020.03.15 - 2020.05.26)

Naoya Ozawa

1. Ripples ('Hamon')

sempre accel. e cresc.

1. *sempre accel. e cresc.*

4

8

12

16

20

23

26

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

30

Red.

Red.

Red.

Red.

This image shows the bass line of the song 'The Sound of Silence' by Simon & Garfunkel. The score is written on a single staff in bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with a descending line in the first three measures. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The seventeenth measure is a whole note chord. The eighteenth measure is a whole note chord. The nineteenth measure is a whole note chord. The twentieth measure is a whole note chord. The twenty-first measure is a whole note chord. The twenty-second measure is a whole note chord. The twenty-third measure is a whole note chord. The twenty-fourth measure is a whole note chord. The twenty-fifth measure is a whole note chord. The twenty-sixth measure is a whole note chord. The twenty-seventh measure is a whole note chord. The twenty-eighth measure is a whole note chord. The twenty-ninth measure is a whole note chord. The thirtieth measure is a whole note chord. The thirty-first measure is a whole note chord. The thirty-second measure is a whole note chord. The thirty-third measure is a whole note chord. The thirty-fourth measure is a whole note chord. The thirty-fifth measure is a whole note chord. The thirty-sixth measure is a whole note chord. The thirty-seventh measure is a whole note chord. The thirty-eighth measure is a whole note chord. The thirty-ninth measure is a whole note chord. The fortieth measure is a whole note chord. The forty-first measure is a whole note chord. The forty-second measure is a whole note chord. The forty-third measure is a whole note chord. The forty-fourth measure is a whole note chord. The forty-fifth measure is a whole note chord. The forty-sixth measure is a whole note chord. The forty-seventh measure is a whole note chord. The forty-eighth measure is a whole note chord. The forty-ninth measure is a whole note chord. The fiftieth measure is a whole note chord. The fifty-first measure is a whole note chord. The fifty-second measure is a whole note chord. The fifty-third measure is a whole note chord. The fifty-fourth measure is a whole note chord. The fifty-fifth measure is a whole note chord. The fifty-sixth measure is a whole note chord. The fifty-seventh measure is a whole note chord. The fifty-eighth measure is a whole note chord. The fifty-ninth measure is a whole note chord. The sixtieth measure is a whole note chord. The sixty-first measure is a whole note chord. The sixty-second measure is a whole note chord. The sixty-third measure is a whole note chord. The sixty-fourth measure is a whole note chord. The sixty-fifth measure is a whole note chord. The sixty-sixth measure is a whole note chord. The sixty-seventh measure is a whole note chord. The sixty-eighth measure is a whole note chord. The sixty-ninth measure is a whole note chord. The seventieth measure is a whole note chord. The seventy-first measure is a whole note chord. The seventy-second measure is a whole note chord. The seventy-third measure is a whole note chord. The seventy-fourth measure is a whole note chord. The seventy-fifth measure is a whole note chord. The seventy-sixth measure is a whole note chord. The seventy-seventh measure is a whole note chord. The seventy-eighth measure is a whole note chord. The seventy-ninth measure is a whole note chord. The eightieth measure is a whole note chord. The eighty-first measure is a whole note chord. The eighty-second measure is a whole note chord. The eighty-third measure is a whole note chord. The eighty-fourth measure is a whole note chord. The eighty-fifth measure is a whole note chord. The eighty-sixth measure is a whole note chord. The eighty-seventh measure is a whole note chord. The eighty-eighth measure is a whole note chord. The eighty-ninth measure is a whole note chord. The ninetieth measure is a whole note chord. The ninety-first measure is a whole note chord. The ninety-second measure is a whole note chord. The ninety-third measure is a whole note chord. The ninety-fourth measure is a whole note chord. The ninety-fifth measure is a whole note chord. The ninety-sixth measure is a whole note chord. The ninety-seventh measure is a whole note chord. The ninety-eighth measure is a whole note chord. The ninety-ninth measure is a whole note chord. The hundredth measure is a whole note chord.

[illegible]

37

Measures 37-40 of the musical score for 'The Rose Tree'. The music is in 2/4 time and G major. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#). The tempo is marked 'And.' (Andante). The score is for a single system.

41

The image shows the 41st measure of a musical score for 'The Rose Tree'. It is a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The measure is divided into four groups of notes, each marked with an accent (>) and a breath mark (^). The first group consists of a quarter note B-flat, an eighth note E-flat, and a quarter note D. The second group consists of a quarter note C, an eighth note B-flat, and a quarter note A. The third group consists of a quarter note G, an eighth note F, and a quarter note E. The fourth group consists of a quarter note D, an eighth note C, and a quarter note B. The measure ends with a double bar line. The word 'Red.' is written below the staff, indicating a red note or a specific performance instruction.

[illegible][illegible]

52

Red.

Red.

Red.

Red.

64

67

69

70

rit. e dim.

8vb

2. In the precincts ('Keidai-nite')

$\text{♩} = 90$

pp
Like a deep rumble that is gradually approaching

pp

And.

2

3

A distant chant
ppp

4

5

Measures 5-6 of a musical score in E-flat major (three flats). The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 5 and a single half note C in measure 6.

6

Measures 7-8 of the musical score. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 7 and a single half note C in measure 8.

7

Measures 9-10 of the musical score. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 9 and a single half note C in measure 10.

8

Measures 11-12 of the musical score. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 11 and a single half note C in measure 12.

9

Measures 13-14 of the musical score. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 13 and a single half note C in measure 14.

10

Measures 15-16 of the musical score. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note accompaniment. The bass line consists of a single half note E-flat in measure 15 and a single half note C in measure 16.

11

Measures 11-12 of a musical score in E-flat major (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. A fermata is placed over the final note of the left hand in measure 12.

12

Measures 13-14 of the musical score. The right hand continues with eighth-note patterns. The left hand continues with quarter notes. A fermata is placed over the final note of the left hand in measure 14.

13

Measures 15-16 of the musical score. The right hand continues with eighth-note patterns. The left hand continues with quarter notes. A fermata is placed over the final note of the left hand in measure 16.

14

Measures 17-18 of the musical score. The right hand continues with eighth-note patterns. The left hand continues with quarter notes. A fermata is placed over the final note of the left hand in measure 18.

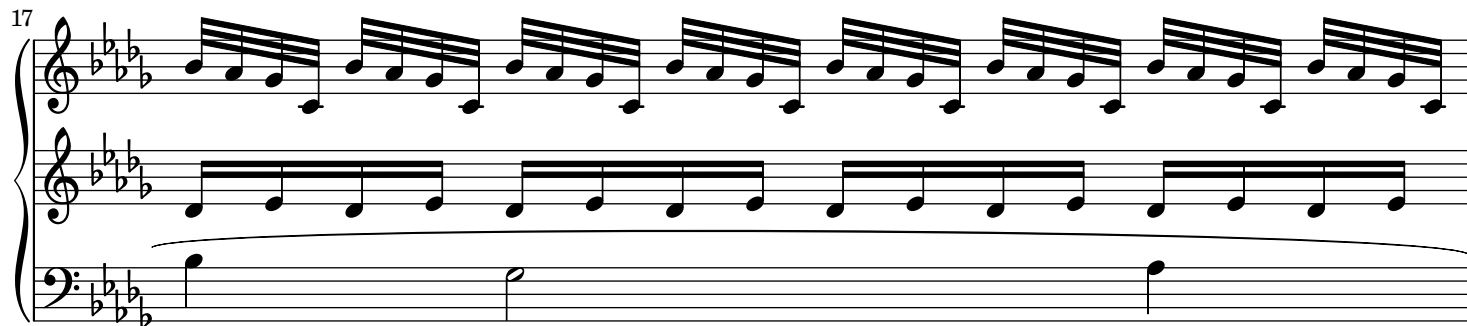
15

Measures 19-20 of the musical score. The right hand continues with eighth-note patterns. The left hand continues with quarter notes. A fermata is placed over the final note of the left hand in measure 20.

16

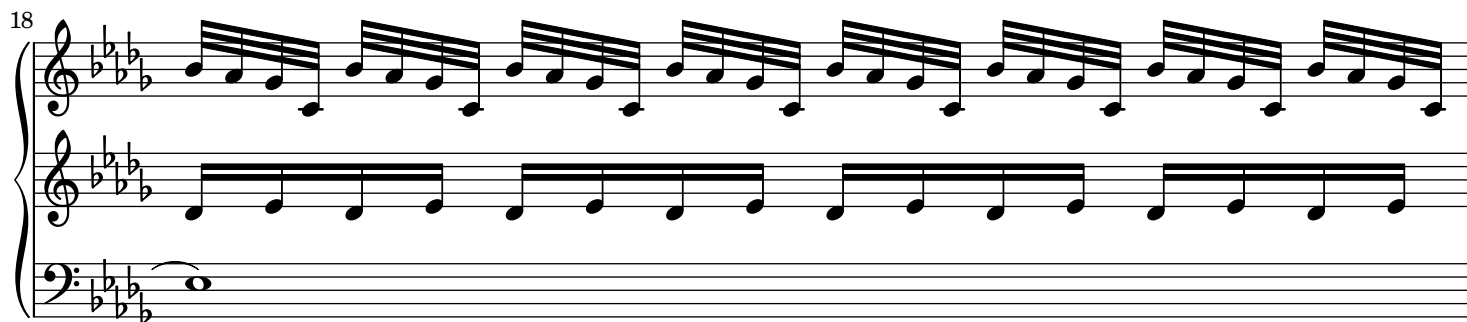
Measures 21-22 of the musical score. The right hand continues with eighth-note patterns. The left hand continues with quarter notes. A fermata is placed over the final note of the left hand in measure 22.

17



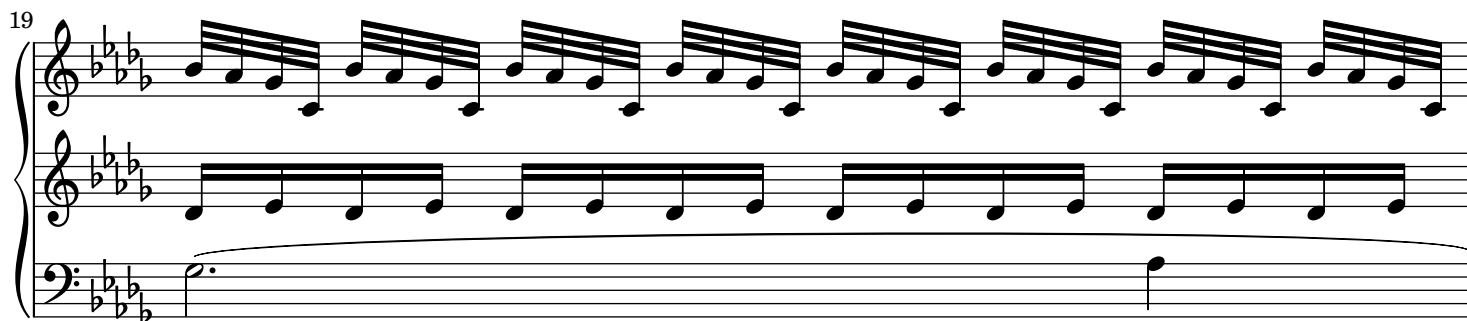
Measures 17-18 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

18



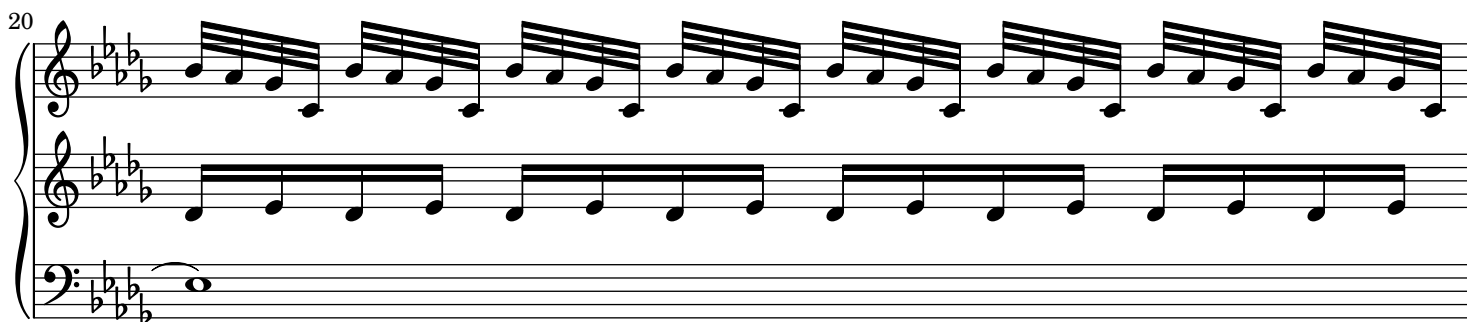
Measures 18-19 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

19



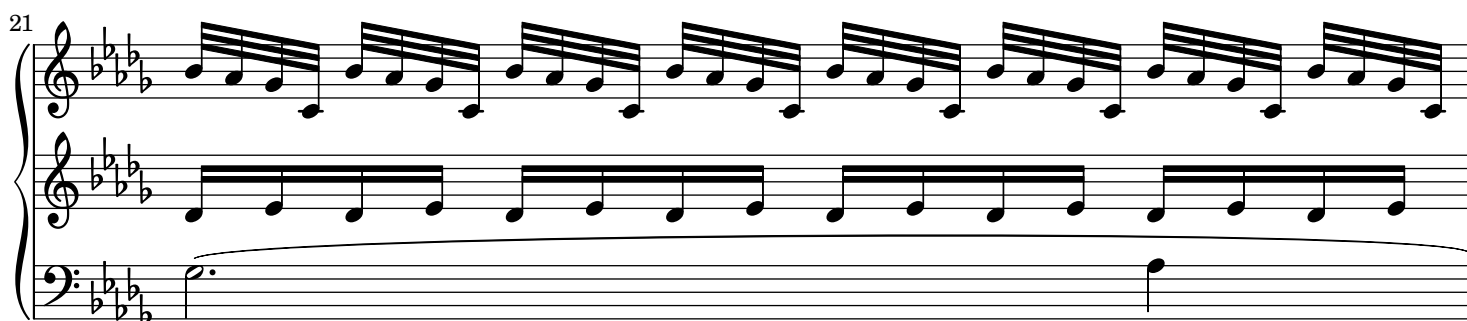
Measures 19-20 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

20



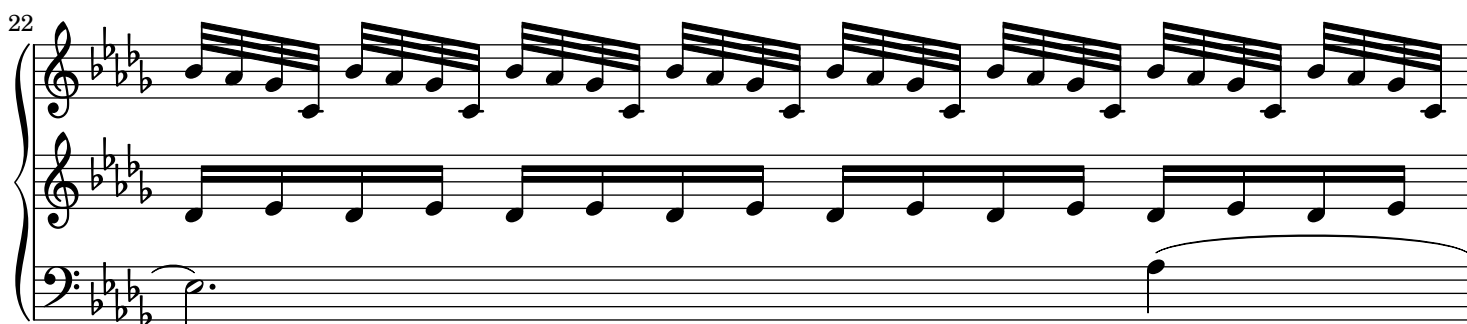
Measures 20-21 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

21



Measures 21-22 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

22



Measures 22-23 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a steady quarter-note accompaniment. The bass line consists of a single half-note chord at the beginning of each measure.

23

23

24

24

25

25

26

26

cresc.

ff

Red.

Red.

28

28

mp

mp

31

This musical score shows measures 31, 32, and 33 of Example 10-10. The score is written for three staves: a treble staff and two bass staves. The key signature is B-flat major (two flats). Measure 31 features a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note F3 and a quarter note G3. Measure 32 features a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note F3 and a quarter note G3. Measure 33 features a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note F3 and a quarter note G3.

34

mf

mf

38

pp

mf

mf

This musical score shows measures 38 and 39 of 'The Swan' from 'The Nutcracker'. Measure 38 features a piano (pp) introduction with a treble staff playing sixteenth-note chords and a bass staff playing a steady eighth-note accompaniment. Measure 39 begins with a mezzo-forte (mf) section, where the treble staff plays a melodic line and the bass staff provides a harmonic accompaniment.

40

40

f *pp*

f *pp*

46

15ma

pp

mf

ppp

49

15ma

ppp

52

15ma

ppp

55

15ma

secco

ppp

59

Red.

63

fade out gradually

pp

f

Red.

65

Red.

66

Red.

67

Red.

68

pp

pp

69

70

71

f

72

pp

pp

73

73

74

74

75

75

76

76

77

77

78

78

79

3. Fragrant olives in the rainy season ('Tsuyu-no-Kinmokusei')

Andante

sotto voce

16

And.

23

And.

29

And.

35

And.

41

Red. Red. Red. Red. Red.

46

Red. Red. Red. Red. Red. Red.

52

Red. *

60

Red.

66

Red. Red. Red. * Red.

71

Red. Red. Red. Red. Red.

76

Reh. Reh. Reh. Reh. Reh.

81

Reh. Reh. Reh. Reh. Reh. *

86

Reh. Reh. Reh.

93

Reh. Reh. Reh. Reh. Reh. Reh. Reh.

99

Reh. Reh. Reh. Reh. Reh. Reh.

105

Reh. *

111

Red.

4. Freedom is Slavery

Play any number of notes for any duration of time

