

IV.. RIGAUDON

from

à la mémoire de Pierre et Pascal Gaudin

Le Tombeau de Couperin

by Maurice Ravel

Assez vif

PIANO
(*)

ff *mp*

ff *ff* *mf*

f *più f*

ff *pp*

(*) Les petites notes doivent être frappées sur le temps.

First system of a musical score in G major (one sharp). The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

Moins vif

Second system, marked *pp* (pianissimo). The tempo is indicated as *Moins vif*. The right hand has a melodic line with slurs, and the left hand continues with a steady eighth-note accompaniment. A *rit.* (ritardando) marking is present at the beginning of the system.

Third system of the musical score, continuing the melodic and accompanimental themes.

Fourth system of the musical score.

Fifth system of the musical score, marked *soutenu* (sustained).

Sixth system of the musical score, concluding the piece.

pp

Sourdine

p

pp

Tempo I^o

ff

mp

The musical score consists of six systems of two staves each. The first system begins with a piano (*pp*) dynamic and a 'Sourdine' instruction. The second system features a piano (*p*) dynamic. The third system continues the melodic and harmonic development. The fourth system returns to a piano (*pp*) dynamic. The fifth system is marked 'Tempo I^o' and includes a fortissimo (*ff*) dynamic. The sixth system concludes with a mezzo-piano (*mp*) dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and slurs.

ff *ff* *mf*

f

più f

pp

f *ff*

105. Игра

(в двух пентатонических звукорядах)

"Playsong," from Mikrokosmos no. 105

by Belá Bartók,

Allegro ♩ = 144

sotto 4 3 2 1 5 4 3 2 1

sopra *f* *sempre simile*

Più allegro ♩ = 152

più f con brio, marcato

Tempo I

accel. *poco allarg.* *ff*

[1 min.]

"La Cathédrale Engloutie," from Preludes, Book I by Claude Debussy

.X.

Profondément calme (Dans une brume doucement sonore)

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a grand staff (treble and bass clef). The first system begins with a piano (*pp*) dynamic and includes an 8-measure rest in the right hand. The tempo/mood is indicated as "Profondément calme (Dans une brume doucement sonore)". The second system includes the instruction "Doux et fluide". The third system features a crescendo hairpin. The fourth system starts with a piano (*pp*) dynamic and includes the instruction "(sans nuances)". The score is characterized by dense, sustained chords and a hazy, atmospheric quality.

Peu à peu sortant de la brume

sempre pp

p marqué pp

p marqué pp

p

marqué

Augmentez progressivement (Sans presser)

f

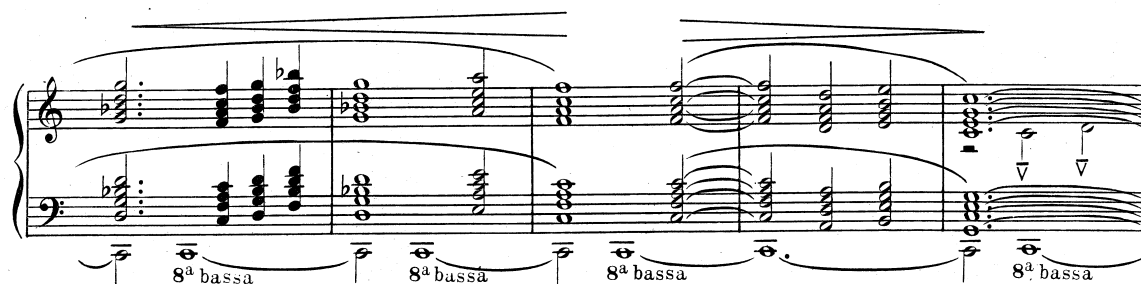
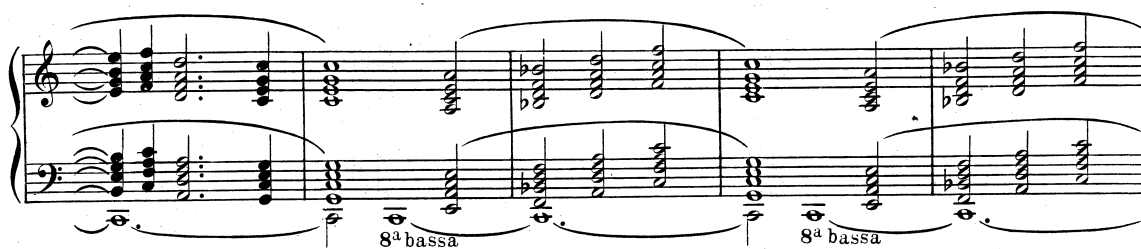
più f

Sonore sans dureté

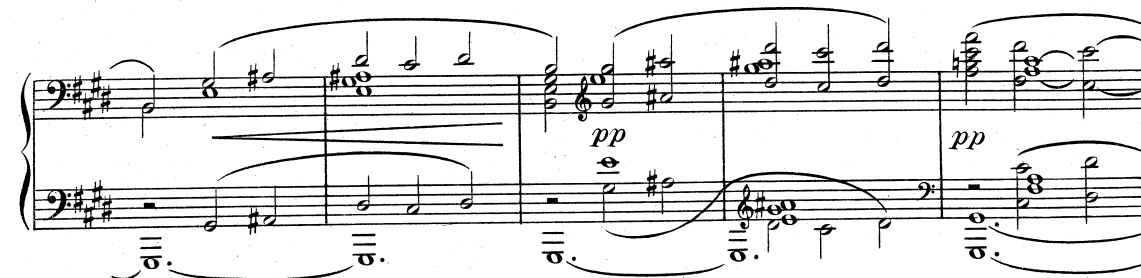
ff

ff

8^a bassa



Un peu moins lent (Dans une expression allant grandissant)



First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Dynamics: *p*, *f*. A dashed line labeled "8" is above the staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *ff*, *molto dim.*. A dashed line labeled "8" is above the staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p*. A dashed line labeled "8" is above the staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *pp*. Text: "au Mouvt", "Comme un écho de la phrase entendue précédemment", "Flottant et sourd". A dashed line labeled "8^a bassa" is below the staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *pp*. A dashed line labeled "8^a bassa" is below the staff.

8^a bassa

8^a bassa

Dans la sonorité du début

piu pp

pp

8^a bassa

pp

ppp

(... La Cathédrale engloutie)

Sonata for Flute and Piano, Mvt. II by Paul Hindemith

II. Sehr langsam (♩ etwa 80)

The musical score is written for Flute and Piano in 3/4 time. It consists of four systems of music.

System 1: The flute part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano part begins with a half note G3, followed by a quarter note A3, and then a half note B3. Dynamics include *p* (piano) and *pp* (pianissimo). A *cresc.* (crescendo) is marked over the piano part.

System 2: The flute part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano part continues with a half note G3, followed by a quarter note A3, and then a half note B3. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A measure marked **10** is indicated.



System 3: The flute part continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano part continues with a half note G3, followed by a quarter note A3, and then a half note B3. Dynamics include *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo).

System 4: The flute part continues with a half note B5, followed by a quarter note C6, and then a half note D6. The piano part continues with a half note G3, followed by a quarter note A3, and then a half note B3. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ppp* (pianissimo). The word *einleiten* (introduce) is written above the flute part.

The Tides of Manaunaun

Henry Cowell

EXPLANATION OF SYMBOLS

The Symbol  or  indicates that all the Chromatic tones inclusive between the upper and lower tones given, are to be played simultaneously.



Whole and half notes are written open, as in symbol (a).

Notes of other time values are written closed, as in symbol (b).


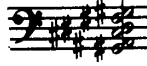
A sharp or flat above or below such a symbol indicates that only the black keys between the outer limits are to be played, while a natural in the same position indicates that only the white keys are to be played.

This rule is to be followed irrespective of key signature, since the tones within a tone-cluster are not affected by the key.

Only the outer tones, the highest and lowest, must be in conformance with the key signature.

It is seen therefore that the symbol  stands for  all played together)

the symbol  stands for 

the symbol  stands for 

the symbol  stands for 

The tone clusters indicated by these symbols are to be played either with the flat of the hand, or with the forearm or with the fist, according to the length of the cluster.

Care should be taken to play all the tones exactly together, and in legato passages, to press down the keys, rather than to strike them, thus obtaining a smoother tone quality, and a unified sound.

Care must be taken that the outer limits of the clusters are absolutely precise, as written, and that each tone as indicated between the outer limits is actually sounded.

The forearm should be held in a straight line along the keys, except in case the arm of the pianist is too long, in which case the arm must be partly dropped off the keys at an angle, to give the proper length.

If desired, melody tones may be brought out with the knuckle of the little finger, in the playing of clusters.

Tone clusters to be played in the manner indicated by the symbol (◊) will be written as:



An arrowhead is used in connection with arpeggiation marks to indicate whether the arpeggiation is to be from the lowest tone upwards, as is customary, (↑) or from the highest tone downwards (↓).

R. F. Stands for right fist; L. F. for left fist.

R. A. Stands for right arm; L. A. for left arm.

The Tides of Manaunaun

No. 1 of *Three Irish Legends* (1912)

Story according to John Varian

Manaunaun was the god of motion, and long before the creation he sent forth tremendous tides, which swept to and fro through the universe, and rhythmically moved the particles and materials of which the gods were later to make the suns and the worlds.

Henry Cowell
(1897-1965)

Largo, with rhythm

smooth, full tone
pp *mpp* *p*

Basso 15 with pedal.....

mf *mp* *poco a poco cresc.*

Basso 15

f cresc. *ff 8va.....*

Basso 8va.....

8va..... loco 3 *8va..... loco 3*

Basso 8va.....

8va *loco*

ff

Basso 8va.....

8va *loco*

Top notes fff emphasized melodically

cresc. e rit.

Basso 8va..... *loco*

Basso 8va..... *loco*

ffff

Slow arpeggios!

dim. molto

Basso 8va.....

f *dim.* *rit.* *pu tempo*

Basso 15.....

rit. e dim. *pp* *p* *p* *pp* *ppp*

Basso 15.....