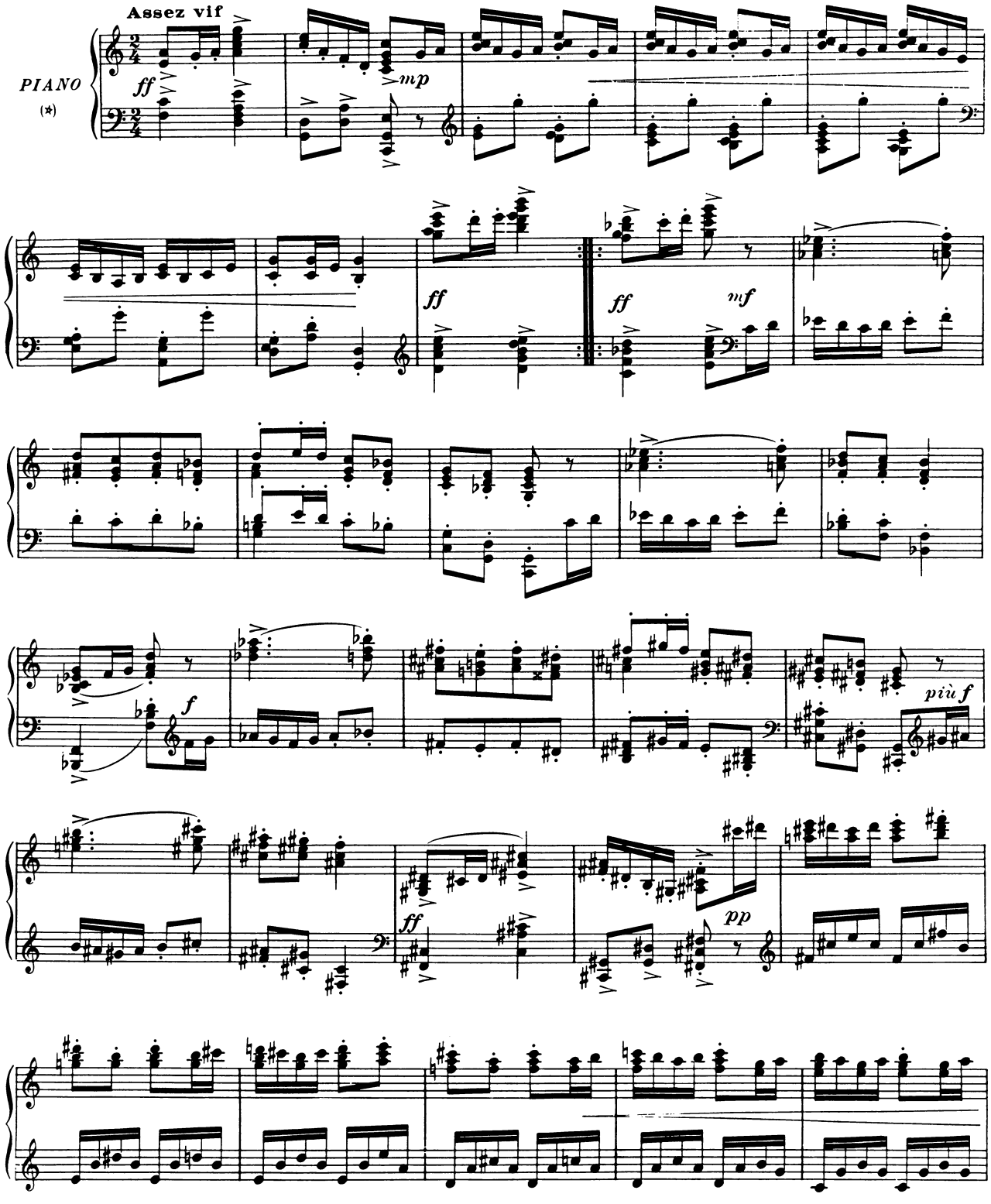
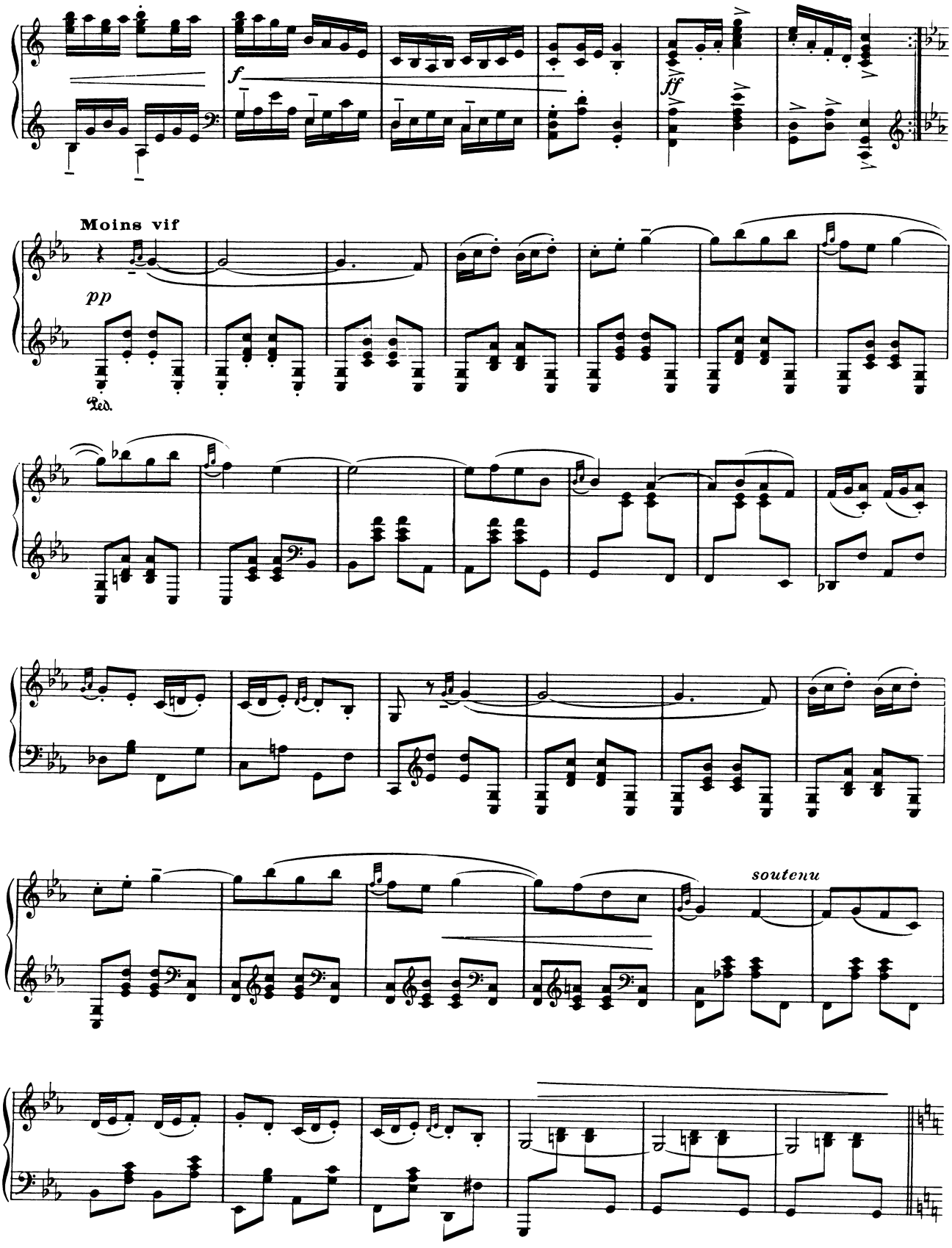
IV. RIGAUDON

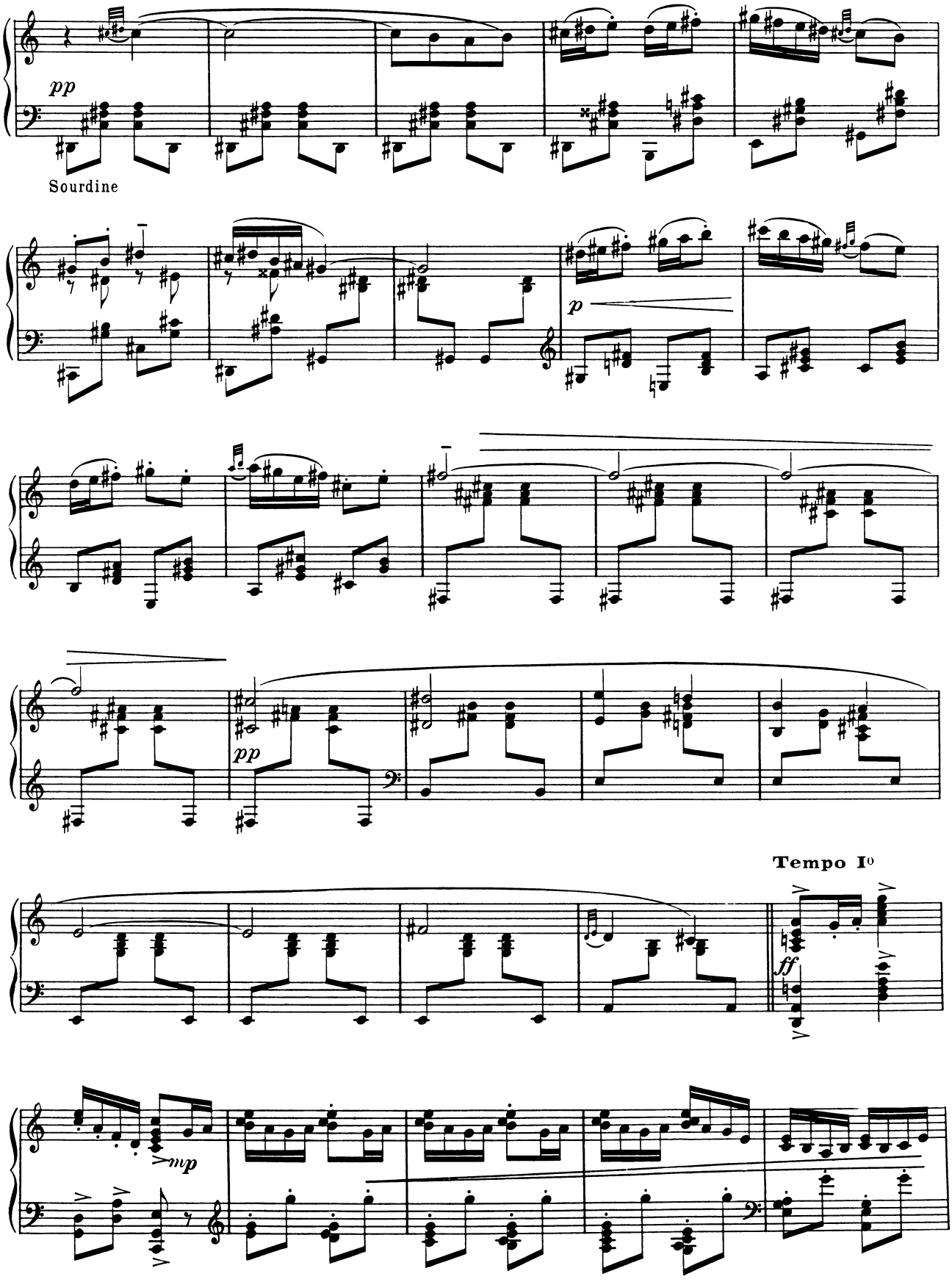
from
Le Tombeau de Couperin
by Maurice Ravel

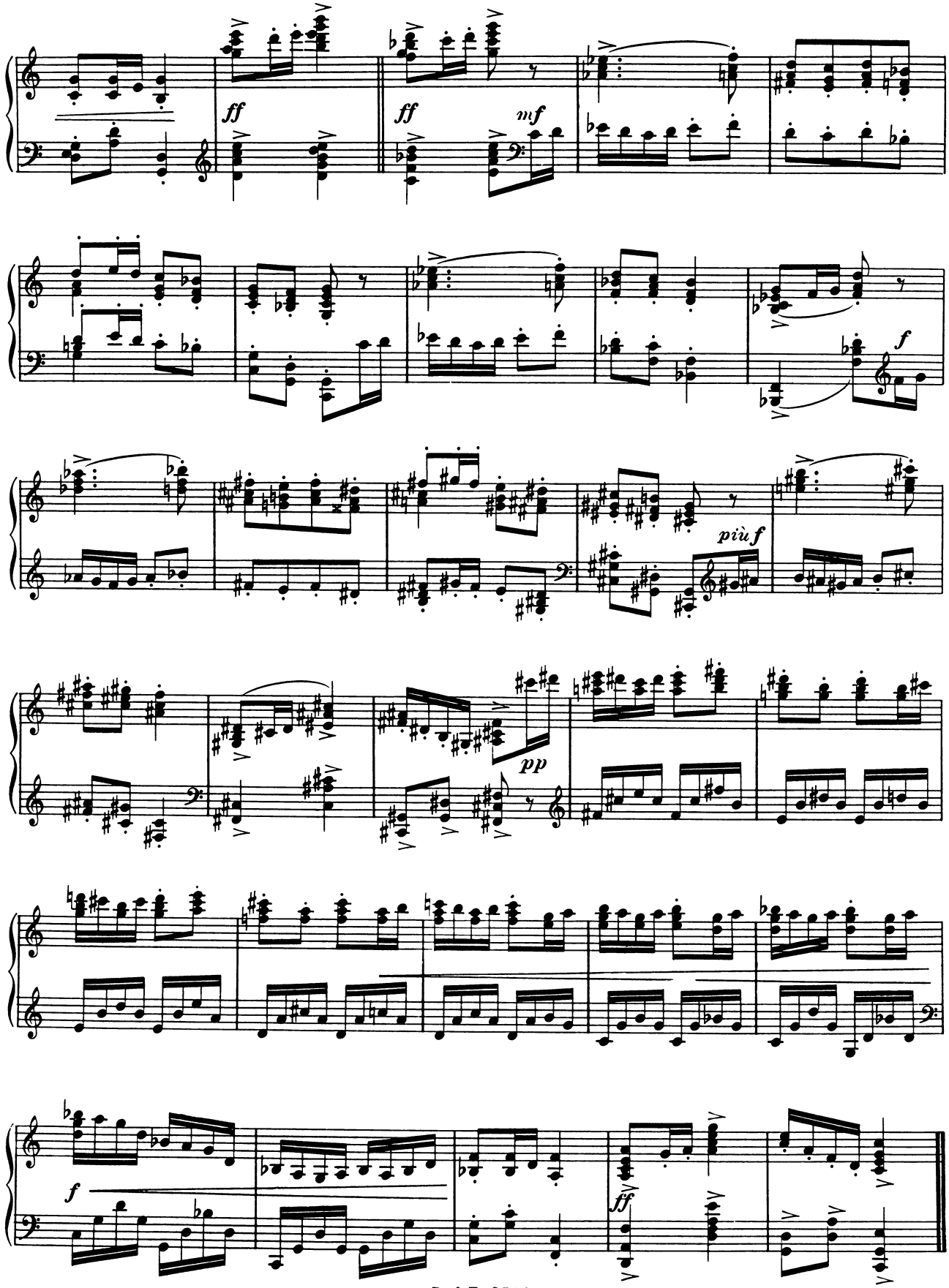
à la mémoire de Pierre et Pascal Gaudin



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


f
ff
Moins vif
pp
Ped.
soutenu

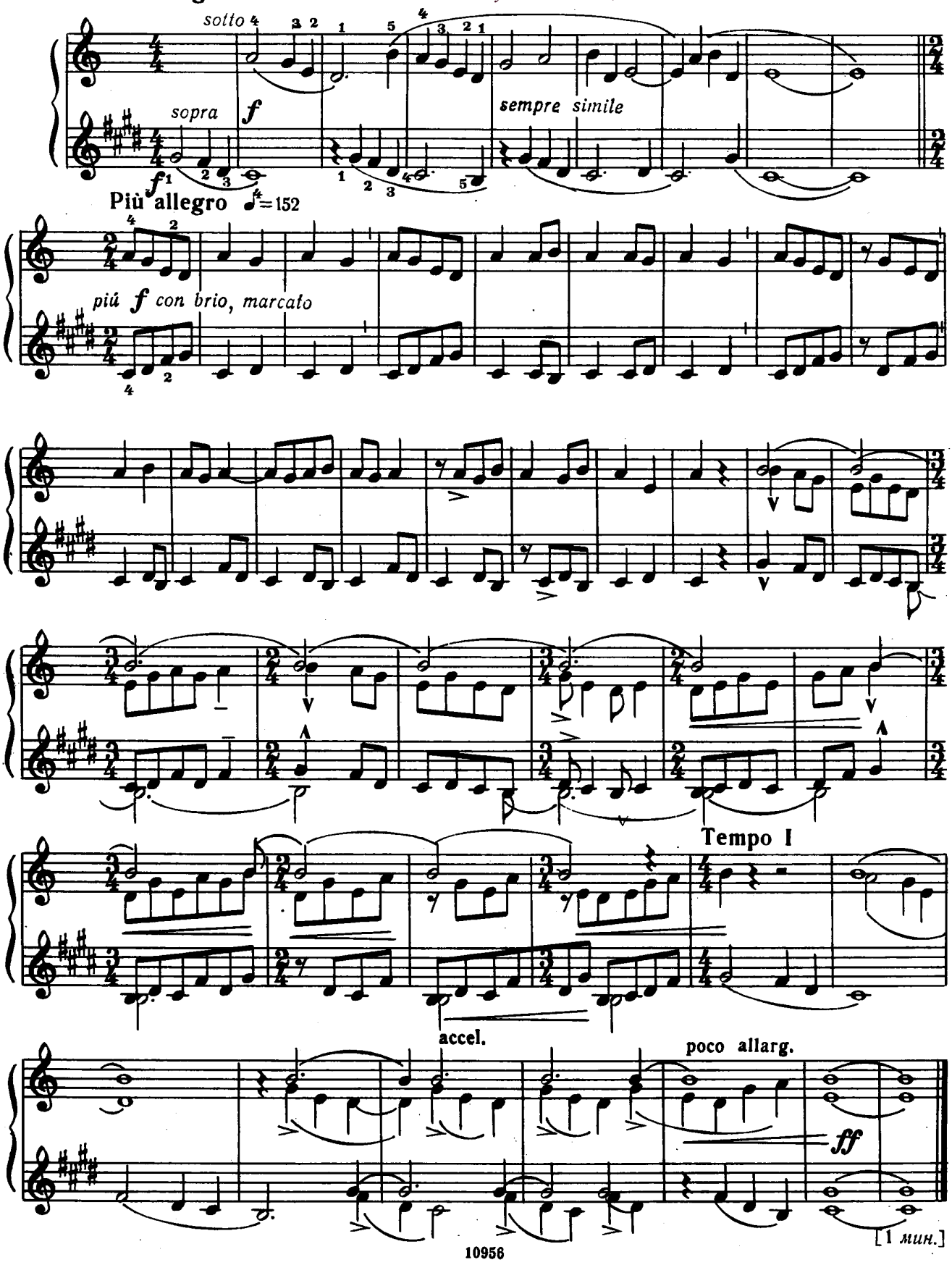

pp
Sourdine
p
pp
Tempo I°
ff
mp


ff
ff
mf
f
più f
pp
f
ff

105. Игра

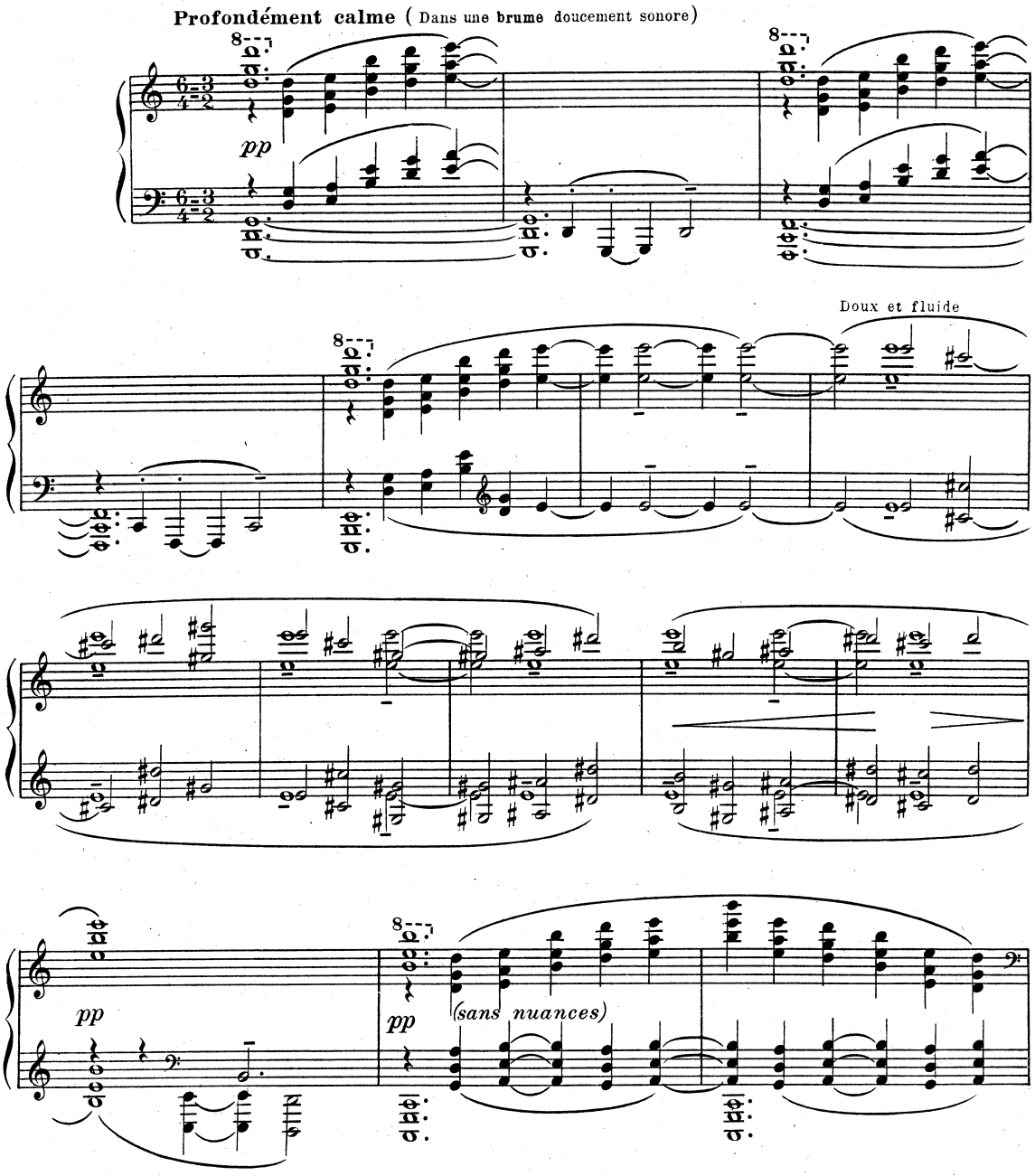
(в двух пентатонических звукорядах)

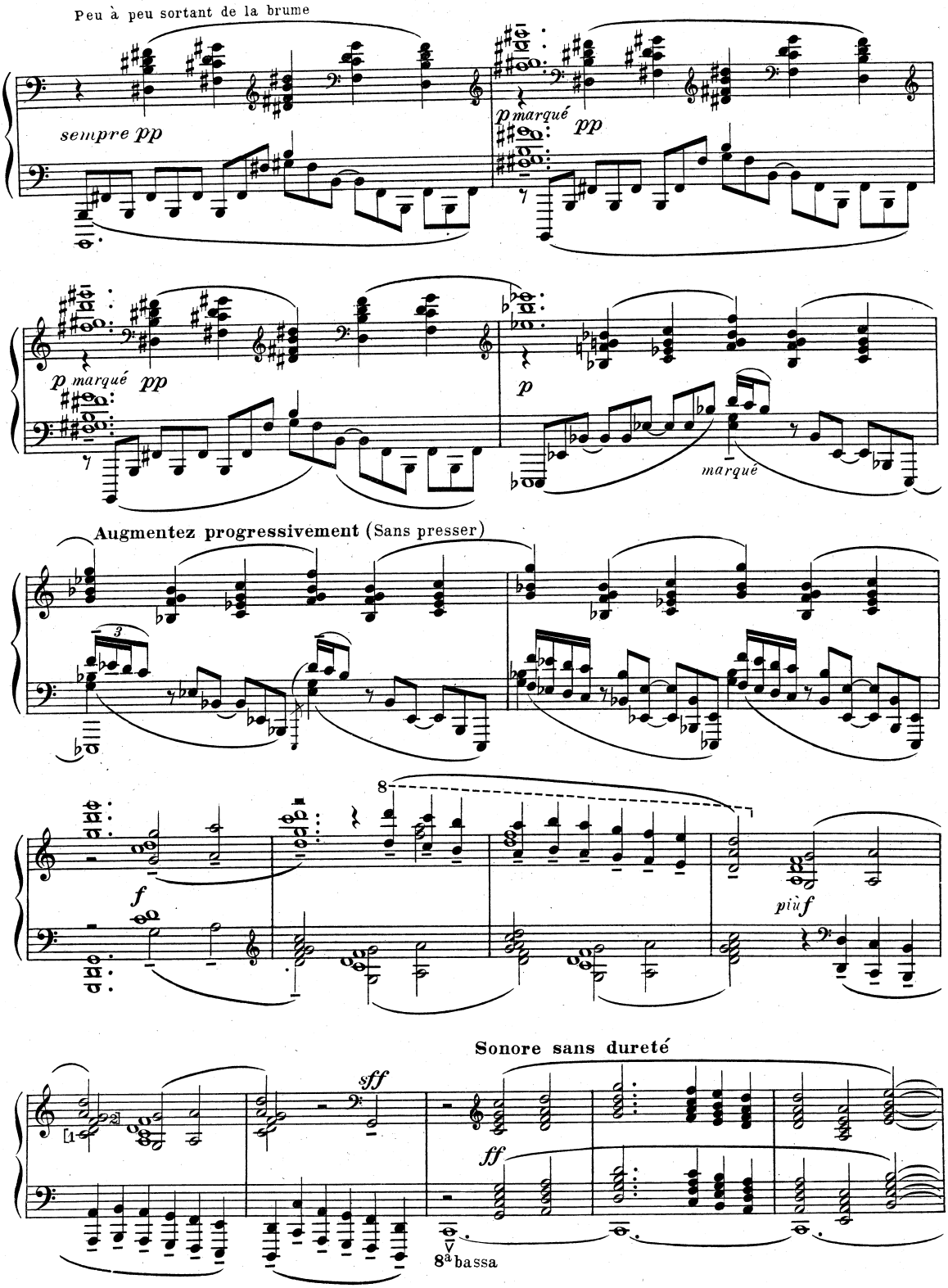
"Playsong," from Mikrokosmos no. 105
by Belá Bartók,

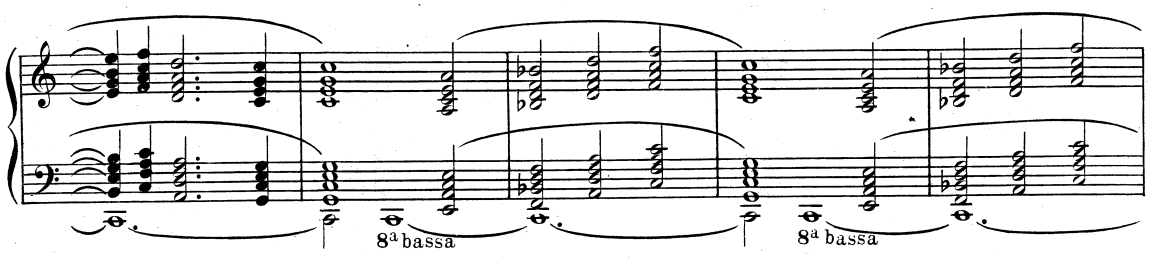


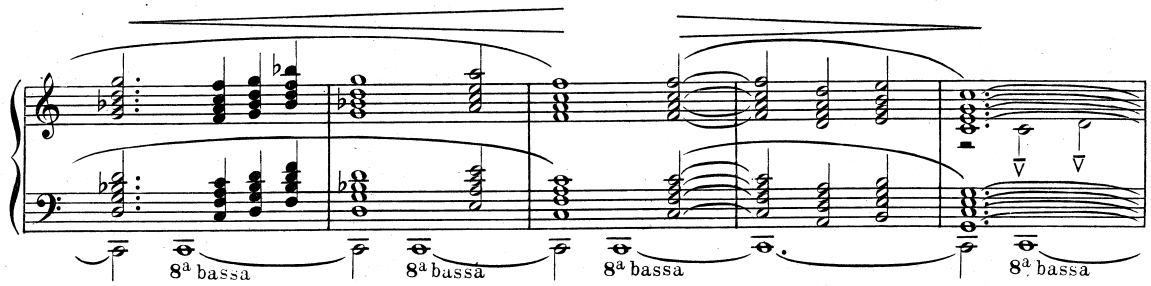
[1 мин.]

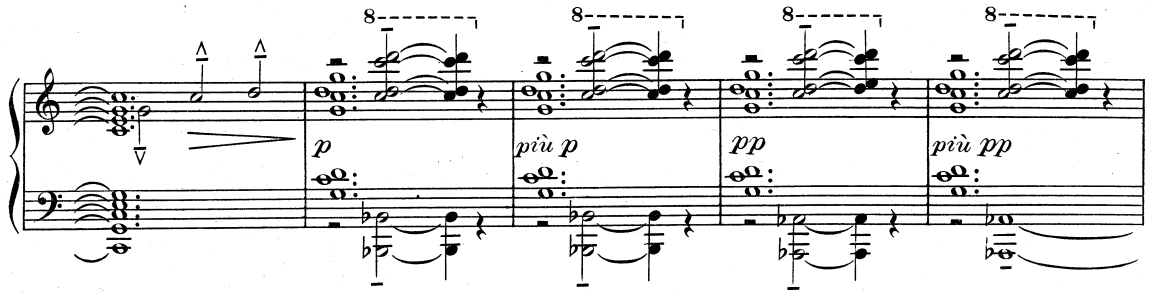
X.


Profondément calme (Dans une brume doucement sonore)
pp
Doux et fluide
pp
pp
(sans nuances)

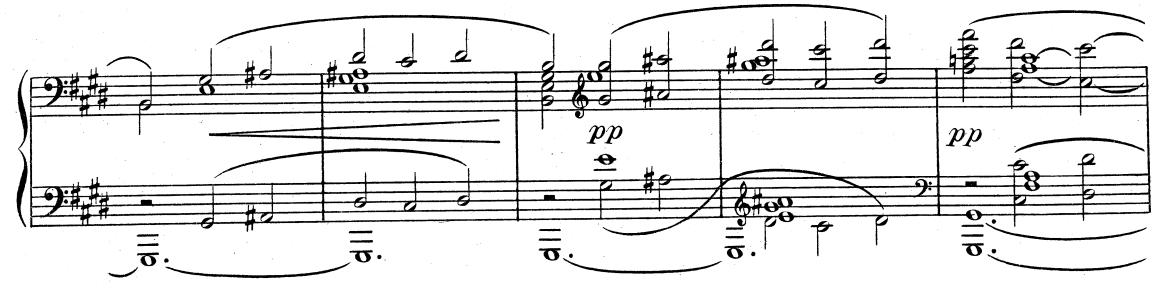

Peu à peu sortant de la brume
sempre pp
p marqué pp
p marqué pp
p
marqué
Augmentez progressivement (Sans presser)
f
8
più f
Sonore sans dureté
sff
ff
8ª bassa

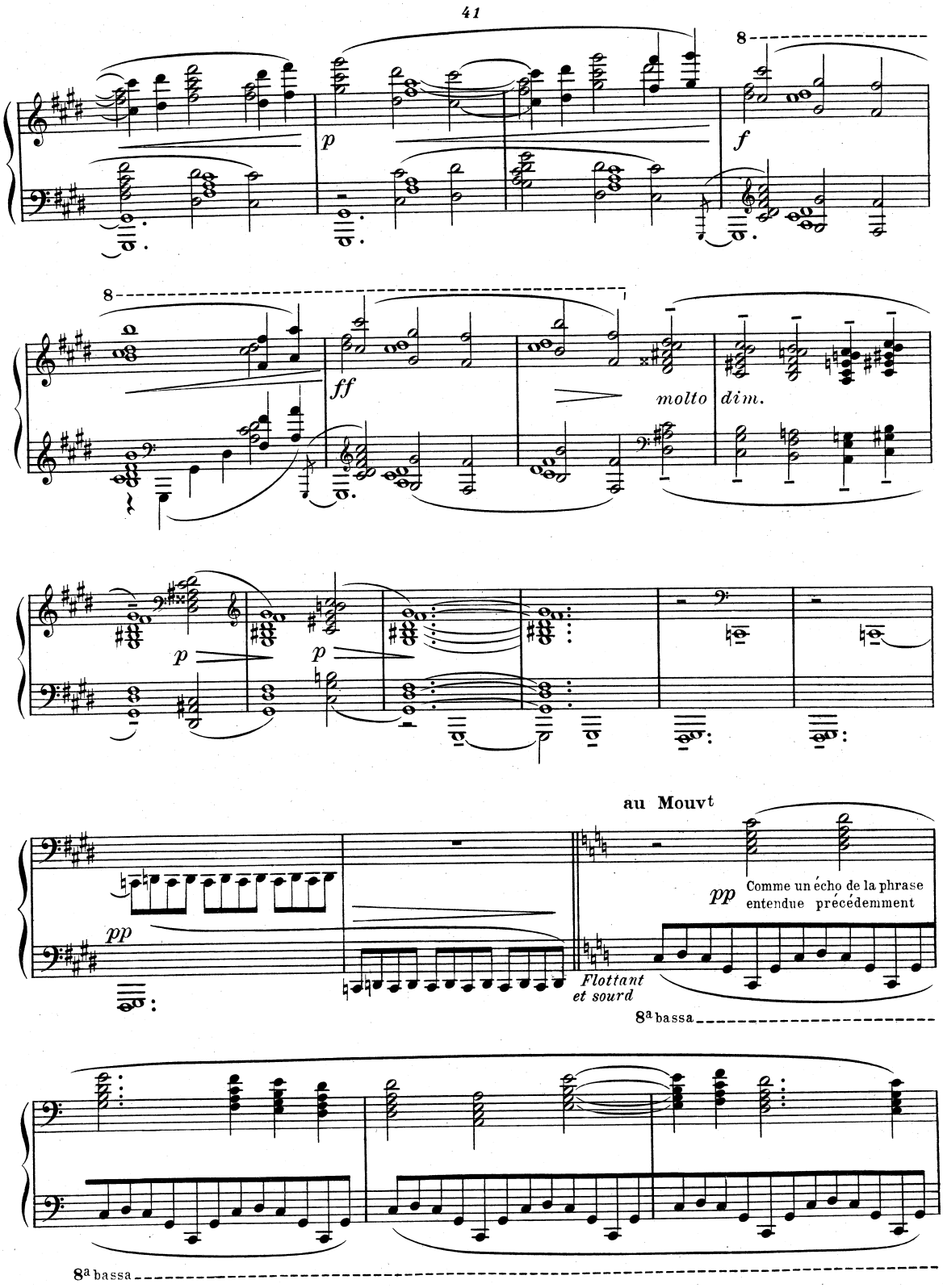


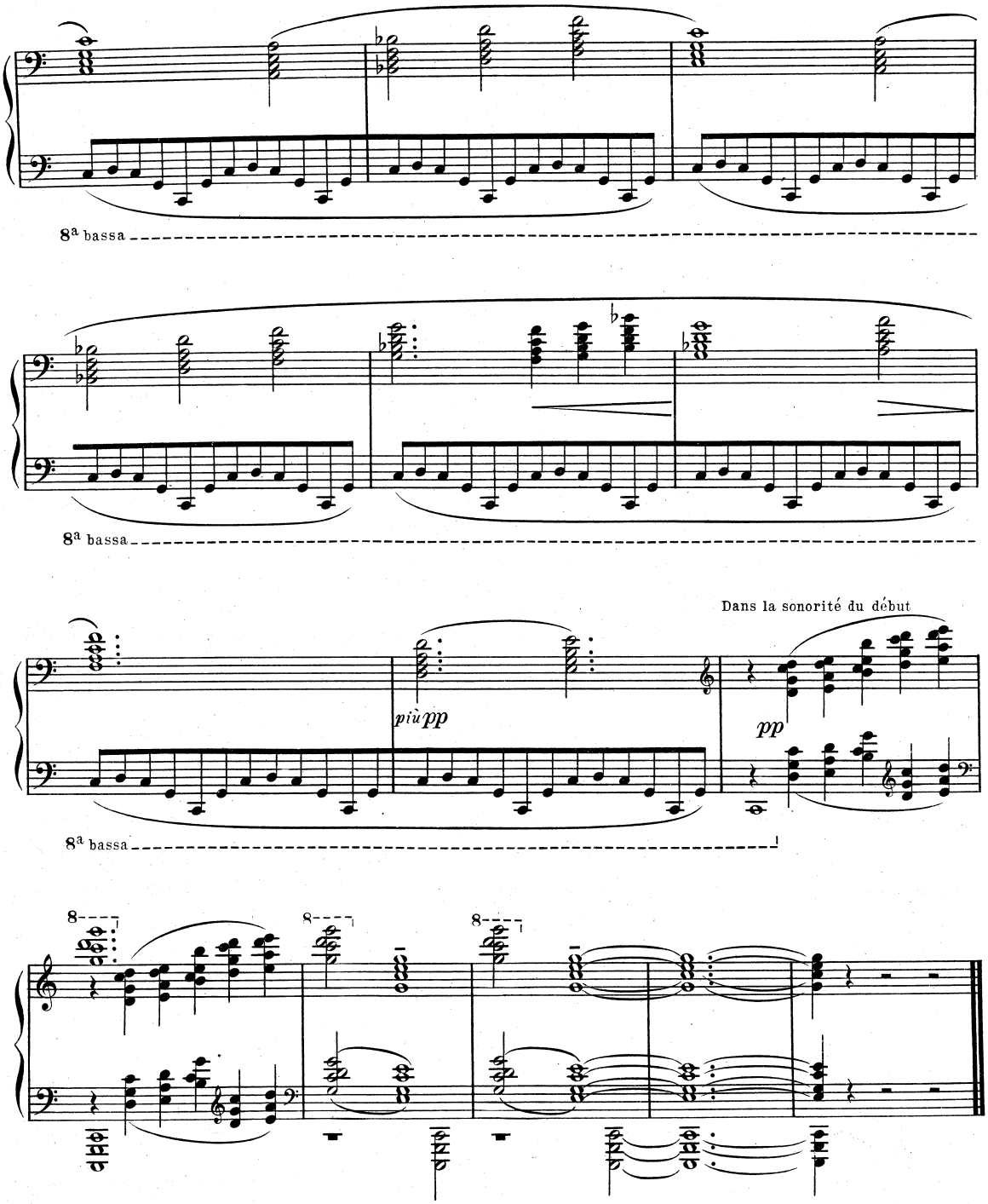




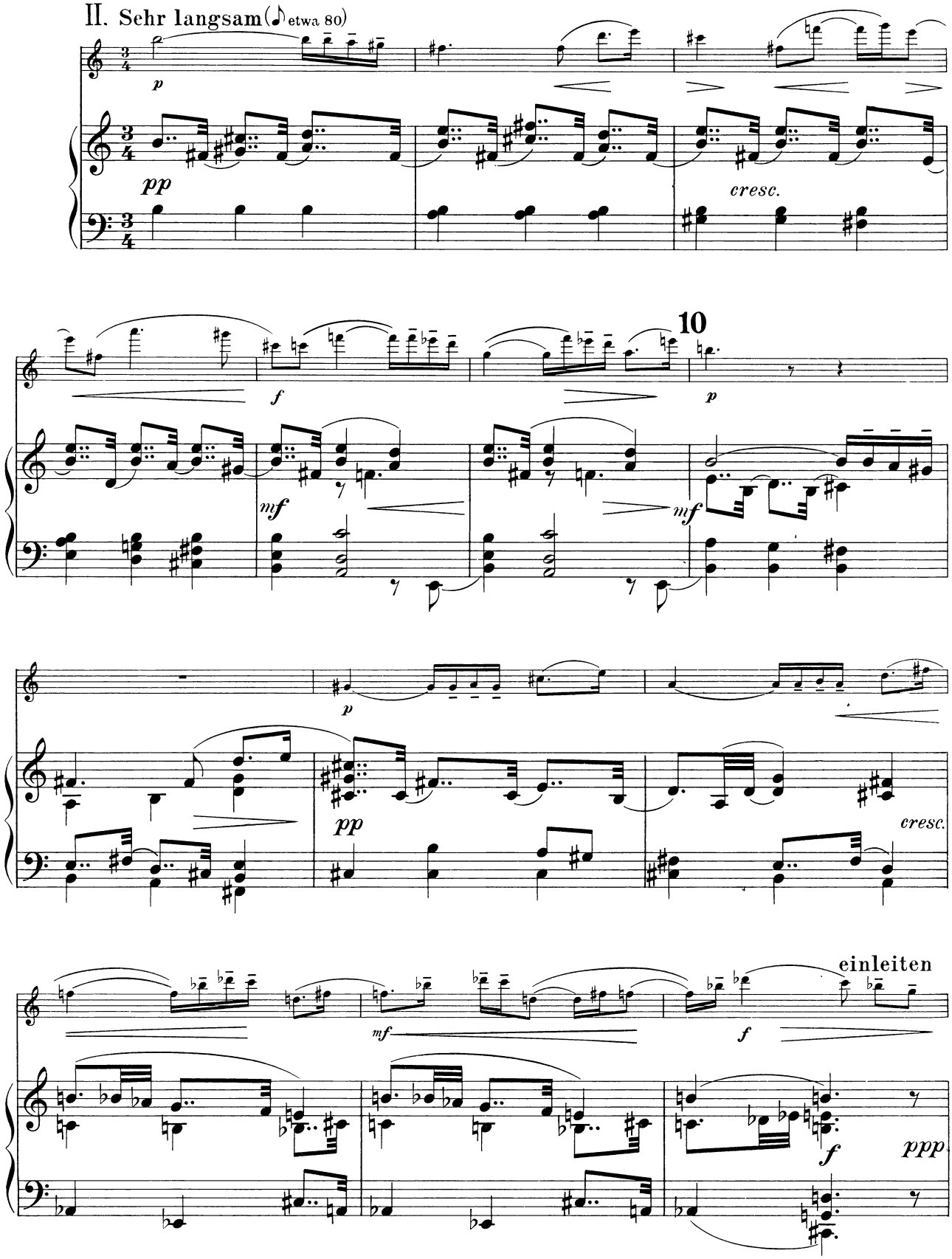
Un peu moins lent (Dans une expression allant grandissant)




8
p
f
8
ff
molto dim.
p
p
au Mouvt
pp
Comme un écho de la phrase entendue précédemment
pp
Flottant et sourd
8a bassa
8a bassa



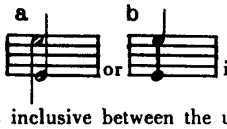
(... La Cathédrale engloutie)


II. Sehr langsam (♪ etwa 80)
p
pp
cresc.
10
f
p
mf
mf
p
pp
cresc.
einleiten
mf
f
f
ppp

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).

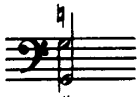
Notes of other time values are written closed, as in symbol (b).

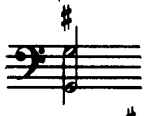
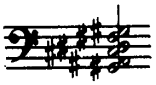
A sharp or flat above or below such a symbol indicates that only the black keys between the outer limits are to be played, while a natural in the same position indicates that only the white keys are to be played.

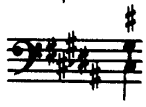
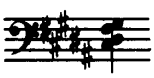
This rule is to be followed irrespective of key signature, since the tones within a tone-cluster are not affected by the key.

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.

To Julia D. Brown

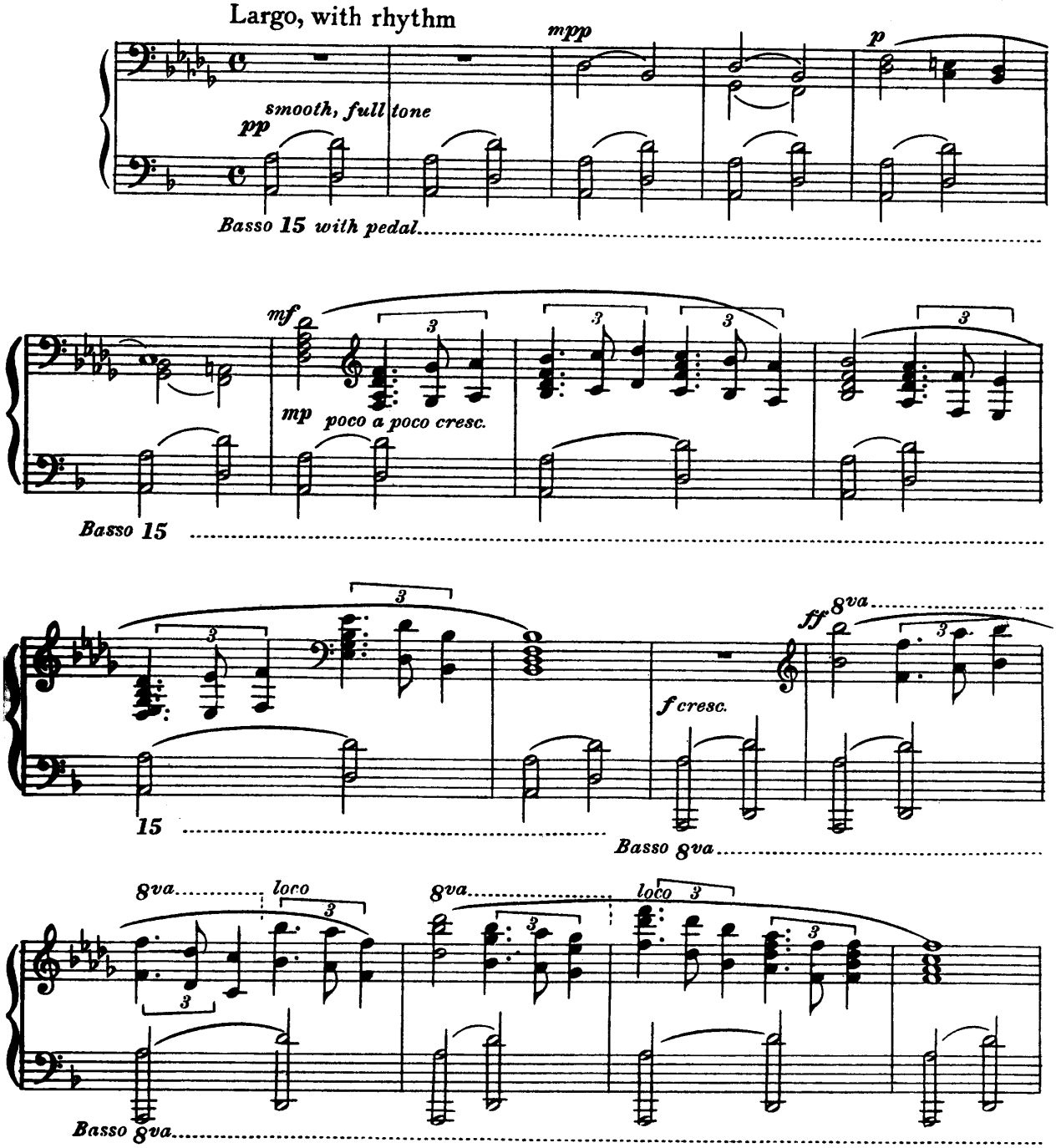
The Tides of Manaunaun

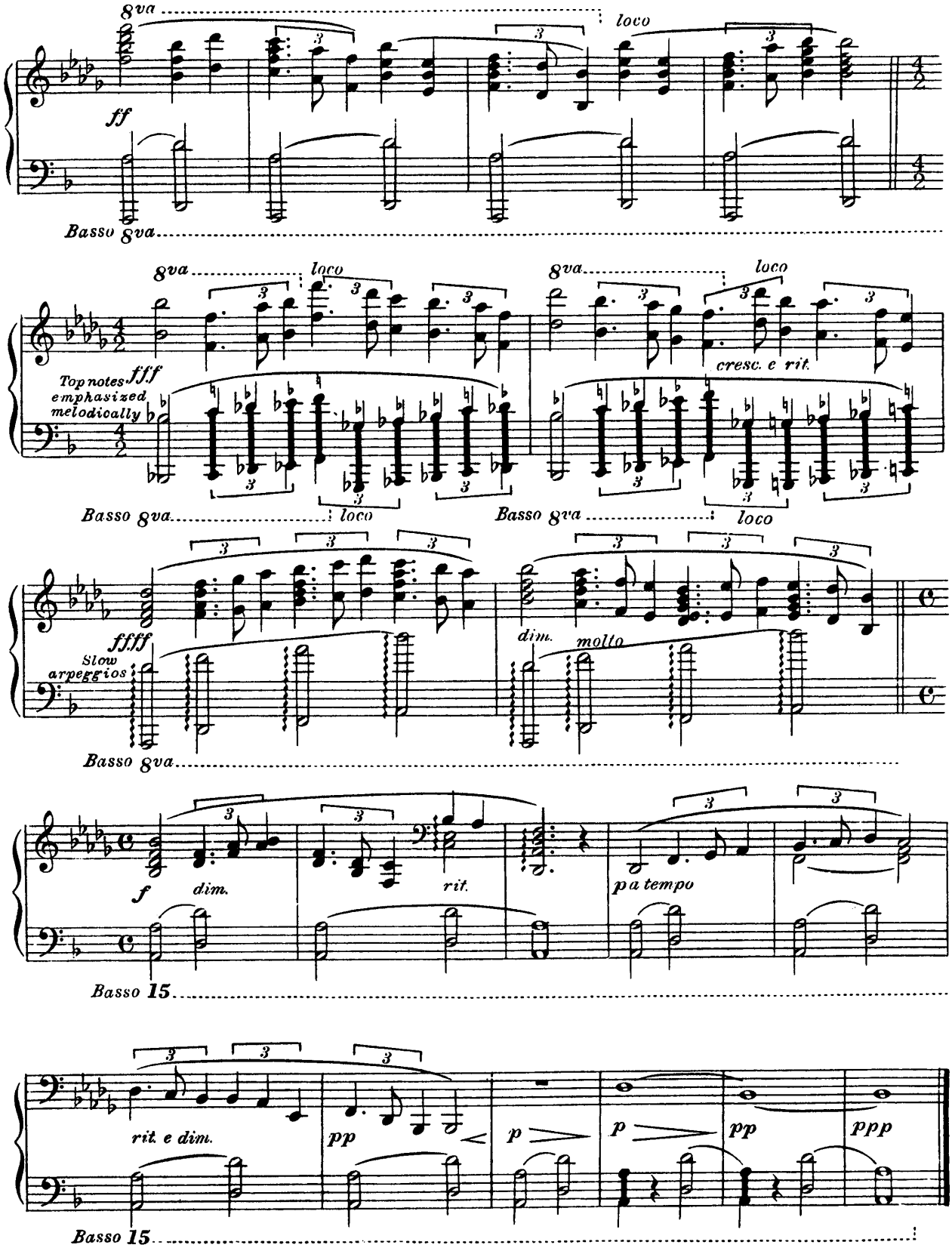
No. 1 of *Three Irish Legends* (1912)

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)




8va
loco
ff
Basso 8va
fff
Top notes emphasized melodically
cresc. e rit.
ffff
Slow arpeggios
dim.
molto
f
rit.
a tempo
Basso 15
rit. e dim.
pp
p
ppp