

Exploring the Temporalities of a Musical Idea

Three Preludes by Leah Kardos

My composition practice is heavily influenced by and intertwined with my interest in music technology and practice as a record producer. This orientation philosophically favours the recording as the primary text (Moore 2002, Shuker 2005) and views the score as the beginning and not the end of music. This preference considers the recording to be more than a mere ‘document’ of past events being reproduced; it is a sonic construction and musical abstraction that is “the only evidence of the music’s existence, its final (and only) authority” (Dellaira 1995). The notes on the page are merely an abstract set of symbols that allow us to decode ideas from one mind to another for reproduction and realisation; music itself is transitory, existing in the vibrating air of the moment, reflected and absorbed by the matter around us. When a composition of mine that exists only as a score is performed, many contributing and collaborating factors influence the result - there is fascination for the nuances of timbre/tone, groove, space and reflection, sound position and frequency response; these aspects of a musical composition that are difficult, if not impossible, to represent precisely in staff notation, aspects that, until the moment of performing, are a mystery. Every reading is unrepeatable and unique, completely unlike the facsimile audio recording that can be replayed countless times.

An interest in exploring the spaces between these texts, the performed score and the produced recording, is what led to the conception of my *Three Preludes* project, destined to exist as an experiment, a score and a produced recorded document. Here I wanted to consider music’s shifting states; from the ‘chance’ of the performance scenarios to the ‘total control’¹ of the finished production and beyond to the realms of sampling, remixing and technology-aided-experimentation

¹ In *Total Control and Chance in Musics: A Philosophical Analysis* (1970), Robert Charles Clark contrasts the theories of Karlheinz Stockhausen and John Cage (‘total control’ and ‘chance’ respectively), illuminating the different philosophies and artistic priorities of these approaches. On a personal level I find Clark’s analysis relates to my own differing priorities and approaches when it comes to score based performance experimentation and record production.

where the lines become blurred. When writing a score, especially for a specific performer, my imagination is focussing on the moment these musical ideas are transformed into sound waves, that material ‘filtering’ through an individual performer in real time, the sound being shaped in the moment by various factors: their technical ability, experience and interpretation, the build of the instrument itself, the environment. Michael Nyman alludes to these ideas when he describes “people processes” (Nyman 1974) and I am continually fascinated with the ways these ‘human filters’ can influence, alter or transform a musical idea.

Switching orientation towards the recording as being the primary text introduces new ideas to explore from here; which performance is the one destined to be the final “document” of the work? In the realisation of my score, where do my ideas end at collaborative creativities outside of myself meet? Are all played ‘versions’ of the score, no matter now casual or seemingly inconsequential actually ‘variations’ worth preserving? How could I used the collected assets taken from all of these processes and use them to fuel further musical creativity? In the case of *Three Preludes*, such thinking lead me to try and use recorded material taken from rehearsals and location recordings around the environment where the rehearsals were happening, as well as sight-reading sessions and slowed-down run-throughs of the material, capturing human errors or chance sonic occurrences as they happened. By capturing these moments as recorded audio I can utilise this ‘changed’ material for further music creation by using post-production technology. There are two seemingly opposed ideas here: the creation of scores and recordings, and playing with the differing perspectives each mode affords, and then the multiple ‘versions’ of the work in the aftermath of captured performance, which may exist as different arrangements, samples, mixes or remixes, transformed by various technology applications and interfaces, interpretations, performances in specific spaces or use with different contexts (as underscoring a narrative, as a concert performance or a triggered laptop improvisation). Not unlike the economy of Mahler as he built large structures from small

primeval cells of music, or any composer trying to optimise musical mileage with a minimum amount of materials, I enjoy the idea of creating new, vastly different works using small audio samples and offcuts or accidental sounds that occur incidentally through the creation of other recorded works.

Just as technology allows me to engage with my creative materials in different ways, different compositional processes force me to engage with musical and sonic materials in different ways. Brown identifies five specific modes of compositional engagement with computers that are used to aid music creation: the ‘observer’, where the technological medium is an ‘artifact’; the ‘director’, where the medium is a ‘tool’; the ‘player’, where the medium is the ‘instrument’; the ‘explorer’, where the medium is the ‘model’; and the ‘selector’, where the medium itself is the ‘creator’ (Brown 4-6). With a creative methodology so reliant on interaction with computers, I recognise each of the ‘modes of engagement’ as articulated by Brown in my own approaches to composition and they are all present in the creation of the the *Three Preludes*. It is beneficial to have an awareness of this aspect of one’s creative practice, especially when shifting between different modes of engagement or consciously approaching the work from different perspectives. Often, many modes of engagement with the materials of music and sound are required to take a composition from conception to completion; these can be a mixture of process-based and intuitive approaches with each mode influencing decision-making at different stages of production.

The score was written for pianist Ben Dawson as a gift to commemorate his 30th birthday in 2012. The music represented in the scores, as well as the content of the produced EP, reflects on our burgeoning personal relationship, contrasted with the stark landscape of winter in Europe. While the first prelude is rather rhapsodic compared to the others, the overall prevailing aesthetic is close to what Kyle Gann (2001) describes as postminimalist, with a focus on repetitive gestures, additive and subtractive processes in a diatonic pitch language. Phasing cycles of theme and rhythm arise

quite frequently in my music. I use them variously to create shifting emphasis, to highlight processes and permutations of material, to enliven harmonic textures or just emancipate my grooves from the confinement of 4/4. Here, these ideas are in the foreground; discreet thematic cells that favour different pulses, metres or rhythm groupings, occurring simultaneously to form a non-linear rhythmic/thematic web.

Once written, I became interested in the various states this music might exist in and curious about the ‘what ifs’: what would it sound like being sight read for the first time by this individual? If he were to rehearse a challenging passage, where would he repeat and how slow or fast would he play that section? What would happen if I left some ambiguities in the score that would force him to make a creative decision in the moment? What if a ‘mistake’ made the music better? Finally, if I could record and collect all of this material, what could I do with it? While the idea of interpretative/creative performance resulting in a unique reading and collaborative composition is by no means new, throughout this project I sought to uphold and honour the pianist as my collaborator, to respect any mistake or accidental sound as a variation and/or resource ripe for exploitation. Consider the silences at the start and ends of takes, all of the mistakes, the unintended sounds, breaths, squeaks, knocks, hisses and hums of equipment and the distant sound of traffic outside the recording environment. The sounds heard on the journeys to and from the recording sessions - a whole diverse ecology of music and sound sprung from one source. In this way the music is more than it’s score and it’s recorded version - it becomes a catalogue of assets; all of the events resulting from situations, actions and incidents that occur as a direct result of the composition existing; a language all of its own.

In my pianist I had a willing accomplice and my record label backed the release of a small collection of works called “Three Preludes” as an EP in November 2013. The EP comprises the

three original pieces, recorded in their newly edited versions (informed by collaboration and early experimentation with the pianist), followed by three companion sound collages constructed electronically using sounds created and captured from the process: sight reading and rehearsal sessions, mistakes, edit offcuts, alternate recording takes and various random unintentional sounds ranging from chair squeaks to outside traffic noise and sirens. Taken as a whole, the collected works featured on the Three Preludes EP are a meditation on people and process, timelines, seasonal landscapes, the changing states of music as ideas become sounds and the happy accidents that occur throughout the process of ideas growing in collaboration.

In the following section I will discuss how the work unfolds, signposting some of the technical and compositional approaches/processes along the way.

Prelude 1 (Track 1: Draw) (Refer to accompanying score)

Pulsing crotchets playing a minor second act as the glue holding the opening theme together: initially suggested as a cold prodding minor dissonance (Em6+2, bar 2), as the harmony cycle progresses it is incorporated as part of warmer extended chords (for example Am9 in bar 5 and Cmaj7 bar 6), thus its character shifts as the music grows, a hypnotic, compulsive repetition leading the music forward. The melody dances around and obsessively returns to the same B note as the texture intensifies with a cycle of chords and widening gestures. Accompanying bass notes are offset from harmony changes by a semi-quaver, creating a delayed syncopation emancipating it from the repeating pulse. As the pianist reaches out further from the minor 2nd centre, time becomes increasingly elastic and the elements (melody, pulse, harmony, bass line) stagger with semi-quaver offsets becoming momentarily disjointed before calming back into the original groove.

At bar 22 the spell is broken and the music cascades down into a low semiquaver rumble on an E minor ninth chord. Within this busy texture, melodic fragments built on the delayed

semiquaver rhythmic motif propel the music forward and explore possibilities. At bar 54 a version of the opening melody appears above a bubbling semiquaver accompaniment. Small cells from the melody push the music toward its climax at bar 72, where from a resounding high B octave, clumsy dissonances fall a semiquaver later. The repeating B confidently guides the music through the harmony cycle once again, steadily narrowing in texture drawing the listener back in to the minor 2nd pulse from the opening, and a revisit from the themes of the opening section, albeit somewhat muted from before. The prelude ends as the minor 2nd finally breaks down into a single repeated, fading B note.

Prelude 2 (Track 2: February)

The thematic material was derived from a crude note cypher based on our names (fig 4), and structured in an additive way: each 2 bar repetition including more thematic information, thickening up the texture and leading to a climactic point (which occurs starting at bar 30).



Fig. 4: The note cypher used for the melody Prelude 2. Some notes were sharpened or flattened to fit certain harmonies.

Adagio $\text{♩} = 60$

Fig. 5: Opening 8 bars of Prelude 2, showing the three different cycles of accompaniment rhythm

A distinguishing feature of this piece is the rhythm placement of the left hand harmonic accompaniment. While the right hand keeps a constant dotted crotchet pulse, the left hand harmony cycles through three rhythmic styles: together with the right hand, offset from the right hand by a quaver, and anticipating the right hand by a quaver (fig. 5). While tempo and meter remain unchanged, the left hand harmonies carry the emphasis confusing the pulse and implying the use of different time streams, or polytemporality. This rhythmic device alludes to the delayed syncopations that feature in Prelude 1.

Prelude 3 (Track 3: Hold Pattern)

Commencing with a repetitive 6/8 accompaniment figure in simple upward motions, the ‘Hold Pattern’ is a set cycle of harmonies (fig. 6) that repeat throughout the A section, interrupted by quick flourishes and mordents, and at the end of the cycle a moment of shifting rhythmic

emphasis that temporarily breaks away from the compound duple lilt (fig. 7). To me, the short florid interruptions to the regular pattern feel like attempts to escape and the end of cycle syncopations like a more muscular struggle away from the regularity of the theme.



Fig. 6: The cycle of harmonies that make up the ‘Hold Pattern’



Fig. 7: (excerpt) at the end of the harmonic cycle a short section with a shift in rhythmic emphasis (from the second beat of bar 17 to the first beat of bar 20)

The B section commences from bar 42 and introduces new harmonic directions. As if trying to find a way out, the music explores and develops the motifs established in section A, travelling through light and shade, different harmonies and temporary tonal centres. From the second beat of bar 81, one last effort to escape is made leading finally to emancipation with an Eb5/F chord with the right hand Eb5 chord allowed to ring for an extended fermata.

January, Orann and Correction/E17

The three accompanying sound collage pieces on the *Three Preludes* EP utilise sound assets collected from the process of writing, rehearsing, collaborating and recording the three score-based preludes. The goal was to capitalise on the additional musical materials created from the various

recorded performance scenarios and to use post-production music technology to recycle these sounds into new works. With each piece I adopted a different approach in utilising such materials.

January is a wet and wintry soundscape made up of samples taken from the alternate recording takes, with the attack transient edited out leaving the ringing tails of sound without the note articulation. Some of these ‘sound tails’ were stretched out using flex algorithms in Logic Pro to become long drones and layered against each other to create a thick atmosphere. In this foggy soundscape, the opening notes of *February* (Prelude 2) sound, surrounded by the ringing tails of other sonorities, as though a multitude of tone colours are resonating in accompaniment. Percussion sounds from tapping the piano and adjusting the music stand combine with short, reverberant piano samples lift the piece from ambient melancholy to a more hopeful place.

Orann is a MIDI construction that makes use of two original sample instruments: one constructed completely out of all of the “mistakes” collected on the way, the other a virtual ‘drum kit’ comprising manipulated sounds sampled from a squeaky piano chair. In building my archive of usable sounds, a “mistake” would be any piano note that was played unintentionally. These were edited and assigned to a pitch on my sampler instrument - to make the composition process even more fun I made sure that the pitches of the sample were nowhere near matching the assigned pitch on the sampler. The music was then composed in the piano roll² of Logic Pro, with programmed MIDI notes triggering the collected samples (fig. 8). The various samples of the squeaky piano chair were variously EQ’s, compressed, distorted and otherwise manipulated to render them usable for the style and context of the piece. A solitary low piano note was used to create a pitch correct “bass” sample, which was used to balance out the mix.

²‘Piano Roll’ refers to the standard MIDI note editor in the Logic Po DAW

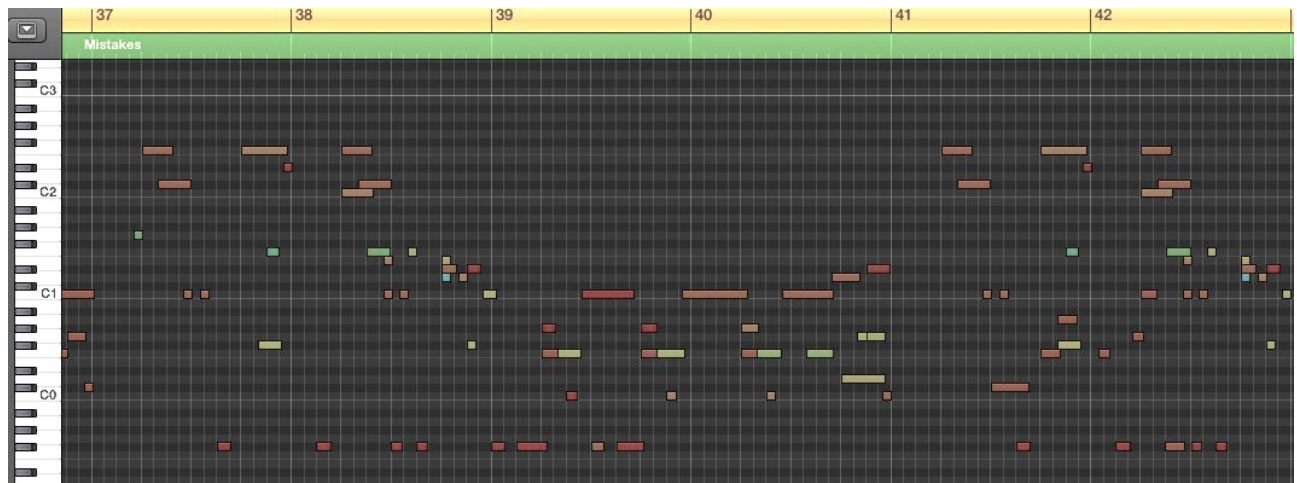


Fig. 8: a screen shot of an example of the piano roll MIDI programming for the ‘Mistakes’ sampler instrument in Orann

Correction/E17 focusses on a rehearsal session in a London flat (postcode E17) and features a section of *Prelude 1* in repeated slow practice (fig. 9). This snippet was slowed down even further, treated with a low pass filter, bussed to an auxiliary effects channel and sent through a spectral blurring effect, and formed into a slightly lop-sided loop resulting in an atmospheric, warm but muted ostinato. Placed on top of this looping soundscape are single notes extracted from *Prelude 1*, filtered to only allow the low warm frequencies through. In the closing moments we hear the actual rehearsal at full speed from a microphone in the adjoining room, complete with E17 traffic noise floating in from an open window.



Fig. 9: the section of rehearsed music from *Prelude 1* that was looped and treated, forming the basis of *Correction/E17*.

Summary reflection

I very much enjoyed creating these score-based compositions; partly because they were a deviation from my regular studio-based creative practice, and partly because of the collaborative nature of the music's realisation and the unknowable diversity of the results. Working with pen and paper feels very different to clicking on a screen, very different again from notating and editing an improvisation, worlds away from using digital tools to cut wave forms and stretch transients. In my experience these modes of engagement (Brown 2001) with the writing process and with the materials of music and sound themselves dramatically inform the result. When working on the score I am generally not focussed on the spatial spectral qualities of the notes I'm writing; with the audio editing tools I am less concerned about the harmonic analysis or thematic tightness. I found that forcing a crossover in thinking opened up interesting creative opportunities. Similarly, a deliberate switching of the primary text from score to recording (and possibly back again when the time comes to perform these works in the future), allows for cross-pollination of ideas, priorities, approaches and processes, for the generation of a wealth of diverse and original materials from a single compositional starting point, provides an economical approach to theme, the creation of a unique sound world, and a diverse, yet finite framework within which to explore possibilities and experiment. By meditating on the shifting states of music and sound, I gained insight into how ideas grow through collaboration, the value of human filters or 'people processes' (Nyman 1999) as a creative work the score can be the starting point of a creative process, the raw materials that are activated by people, realised into a temporary physical existence, tempered by years and experience and training, talents and personal taste. Here, the final recorded production offers a version of the work and a document of this process. From working this way I have gained insight into my own evolving musicality; a new appreciation and understanding into how musical ideas can develop and

become refined through collaboration; a deep and continuing fascination with the unique ephemeral magic of music performance occurring in real time.

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Three Preludes

for Ben Dawson on his thirtieth birthday

Leah Kardos

I.

Leah Kardos

Adagio ♩ = 60

Piano

pp

4

pp

7

pp

9

3

11

p

13

mf

15

Musical score for measures 15 and 16. The piece is in 6/4 time with a key signature of one sharp (F#). The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. Measure 15 features a complex melodic line in the treble with triplets and a dynamic marking of *mf*. Measure 16 continues this line, ending with a dynamic marking of *subito p*. The grand staff provides harmonic support with chords and bass lines. The bottom staff contains a rhythmic accompaniment of eighth notes.

17

Musical score for measures 17 and 18. The piece is in 6/4 time with a key signature of one sharp (F#). The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. Measure 17 features a melodic line in the treble with a dynamic marking of *mf*. Measure 18 continues this line, ending with a dynamic marking of *subito p*. The grand staff provides harmonic support with chords and bass lines. The bottom staff contains a rhythmic accompaniment of eighth notes.

19

Musical score for measures 19 and 20. The piece is in 6/4 time with a key signature of one sharp (F#). The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. Measure 19 features a melodic line in the treble with a dynamic marking of *mf*. Measure 20 continues this line, ending with a dynamic marking of *subito p*. The grand staff provides harmonic support with chords and bass lines. The bottom staff contains a rhythmic accompaniment of eighth notes.

21

3 3

23

più mosso

6 6 6 6 6 6

25 *very legato, with lots of pedal*

mf

6 6 6 6 6 6

sim

28

poco a poco crescendo

6 6 6 6 6 6

31

Musical score for measures 31-33. The piece is in G major (one sharp) and 3/4 time. Measure 31 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 32 has a treble clef with two groups of sixteenth notes, each marked with a '6' and an accent (>), and a bass clef with a sixteenth note followed by a dotted quarter note, also marked with a '6' and an accent. Measure 33 has a treble clef with a group of sixteenth notes marked with a '6' and an accent, and a bass clef with a triplet of eighth notes. A fermata is placed over the final note of the bass line in measure 33.

34

Musical score for measures 34-36. The piece is in G major (one sharp) and 3/4 time. Measure 34 has a treble clef with a group of sixteenth notes marked with a '6' and an accent (>), and a bass clef with a group of sixteenth notes marked with an accent. Measure 35 has a treble clef with a group of sixteenth notes marked with a '6' and an accent, and a bass clef with a group of sixteenth notes marked with an accent. Measure 36 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent.

37

Musical score for measures 37-39. The piece is in G major (one sharp) and 3/4 time. Measure 37 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent. Measure 38 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent. Measure 39 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent. A fermata is placed over the final note of the bass line in measure 39. The dynamic marking *sfz* (sforzando) is written below the bass line in measure 39.

40

Musical score for measures 40-42. The piece is in G major (one sharp) and 3/4 time. Measure 40 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent. Measure 41 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a group of sixteenth notes marked with an accent. Measure 42 has a treble clef with a group of sixteenth notes marked with an accent, and a bass clef with a triplet of eighth notes marked with a '3' and an accent. A fermata is placed over the final note of the bass line in measure 42.

43

poco a poco crescendo

46

f

49

f

52

p

55

lightly

mp

3 3 6 6 6 6

58

crescendo...

6 6 6 6 6

61

subito p

f

6 6 6 6 6 6

64

6 6 6 6 6 6 3 3

67

3 3 6 8va 3 6 6 6

f

70

rall...

heavily, clumsily

8va

3 3 sfz 3 3 3 3

73

A Tempo (Adagio)

(8)

ff

l.h. over

3 3 3 3

77

Musical score for measures 77-80. Treble clef has a key signature of one sharp (F#) and a common time signature. It features a melody with slurs and accents. Bass clef has a key signature of one sharp (F#) and a common time signature, with chords and a low octave marked (8vb).

81

Musical score for measures 81-83. Treble clef has a key signature of one sharp (F#) and a common time signature. It features a melody with triplets and slurs. Bass clef has a key signature of one sharp (F#) and a common time signature, with chords and slurs.

84

Musical score for measures 84-86. Treble clef has a key signature of one sharp (F#) and a common time signature. It features a melody with triplets and sextuplets. Bass clef has a key signature of one sharp (F#) and a common time signature, with chords and slurs. A 6/4 time signature change is indicated.

88

Musical score for measures 88-89. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 88 features a treble staff with a triplet of eighth notes and a slur over a quarter note. The bass staff has a steady eighth-note accompaniment. Measure 89 continues the accompaniment in the bass staff and has a whole note in the treble staff.

90

Musical score for measures 90-91. Measure 90 has a treble staff with a *sfz* dynamic marking and a crescendo hairpin. The bass staff has a steady eighth-note accompaniment. Measure 91 features a treble staff with a triplet of eighth notes and a slur over a quarter note. The bass staff continues the accompaniment. A *8^{vb}* marking is present in the lower bass staff.

92

Musical score for measures 92-93. Measure 92 has a treble staff with a triplet of eighth notes and a slur over a quarter note. The bass staff has a steady eighth-note accompaniment. Measure 93 features a treble staff with a *pp* dynamic marking and a decrescendo hairpin. The bass staff continues the accompaniment.

94

ppp niente...

Attacca

II.

Continue with same pulse. RH like a ticking clock or dripping tap; LH like breathing.

Leah Kardos

Adagio ♩. = 60

Musical score for measures 1-3. The piece is in 12/8 time and B-flat major. The right hand (RH) plays a steady eighth-note pulse. The left hand (LH) plays a series of chords and arpeggios, with a *pp* dynamic marking. A fermata is placed over the final chord of measure 3.

Musical score for measures 4-6. The RH continues with the eighth-note pulse. The LH features a series of chords and arpeggios, with a *p* dynamic marking. A fermata is placed over the final chord of measure 6.

Musical score for measures 7-10. The RH continues with the eighth-note pulse. The LH features a series of chords and arpeggios, with a *mp* dynamic marking. A fermata is placed over the final chord of measure 10.

Musical score for measures 11-14. The RH continues with the eighth-note pulse. The LH features a series of chords and arpeggios, with a *mp* dynamic marking. A fermata is placed over the final chord of measure 14.

14

Musical score for measures 14-16. The piece is in a minor key, indicated by two flats in the key signature. The music is written for piano in a grand staff. The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include accents (v) and a hairpin crescendo.

17

mf

Musical score for measures 17-19. The music continues in the same style. Measure 17 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic phrase with a slur and a fermata. The left hand features a complex chordal texture with slurs and ties. Dynamic markings include accents (v) and a hairpin crescendo.

20

Musical score for measures 20-22. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment of chords and moving lines. Dynamic markings include accents (v) and a hairpin crescendo.

23

Musical score for measures 23-25. The right hand has a melodic line with slurs and accents. The left hand features a complex chordal texture with slurs and ties. Dynamic markings include accents (v) and a hairpin crescendo.

26

Musical score for measures 26-27. The piece is in 3/4 time with a key signature of two flats. Measure 26 features a treble clef with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The bass clef has a complex accompaniment of chords and moving lines. Measure 27 continues the melodic line in the treble and features a dynamic marking of *f* (forte) and a second ending bracket over the final two notes.

28

Musical score for measures 28-29. Measure 28 shows a continuation of the melodic line in the treble, with a dynamic marking of *f* and a second ending bracket. The bass clef accompaniment consists of chords and moving lines. Measure 29 continues the melodic line and features a dynamic marking of *f* and a second ending bracket.

30

Musical score for measures 30-31. Measure 30 features a dynamic marking of *pp* (pianissimo) in the treble and *ff* (fortissimo) in the bass. The treble clef has a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a complex accompaniment of chords and moving lines. Measure 31 continues the melodic line in the treble and features a dynamic marking of *f* and a second ending bracket.

32

Musical score for measures 32-33. Measure 32 features a dynamic marking of *pp* in the bass. The treble clef has a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a complex accompaniment of chords and moving lines. Measure 33 continues the melodic line in the treble and features a dynamic marking of *f* and a second ending bracket.

35

Musical score for measures 35-37. The piece is in a minor key, indicated by two flats in the key signature. The music is written for piano in a grand staff. Measure 35 features a melodic line in the right hand with eighth notes and a bass line with chords and eighth notes. Measure 36 continues the melodic line and includes a fingering '2' for the second measure. Measure 37 concludes with a melodic phrase and a bass line with sustained chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

38

Musical score for measures 38-40. The piece continues in the same minor key. Measure 38 shows a melodic line in the right hand with a slur over the first two measures. Measure 39 features a melodic line in the right hand with a slur over the first two measures and a dynamic marking of *ppp* (pianissimo) in the bass line. Measure 40 concludes with a melodic phrase in the right hand and a bass line with sustained chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

III.

Leah Kardos

Easy, gentle ♩ = 70

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Easy, gentle' with a quarter note equal to 70 beats per minute. The dynamic is marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 6-10. The notation continues with similar melodic and harmonic patterns. The dynamic is marked *mf*. A fermata is placed over the final note of measure 10. A repeat sign is present at the end of the system.

Musical notation for measures 11-15. The melodic line in the right hand becomes more active with sixteenth-note runs. The dynamic is marked *mf*. A fermata is placed over the final note of measure 15. A repeat sign is present at the end of the system.

Musical notation for measures 16-20. The piece concludes with a final melodic flourish in the right hand. The dynamic is marked *f subito mp*. A fermata is placed over the final note of measure 20. A repeat sign is present at the end of the system.

21 *dolce*

insistent

25

30

34 *f*

38 *f*

43

Musical score for measures 43-47. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Measure 43 starts with a treble clef and a bass clef. The music concludes with a fermata over a whole note chord in measure 47.

48

Musical score for measures 48-51. The right hand contains a series of chords, many of which are beamed together and marked with a '2' (fingerings). The left hand has a more active line with eighth notes. The dynamic marking *mf* (mezzo-forte) is placed above the first measure of this system. The instruction *(lightly)* is written below the bass line in measure 50. The system ends with a fermata over a whole note chord in measure 51.

52

Musical score for measures 52-55. The right hand continues with chords, some marked with '2' for fingerings. The left hand features a prominent eighth-note pattern. The system concludes with a fermata over a whole note chord in measure 55.

56

Musical score for measures 56-59. The dynamic marking *dolce* (dolce) is placed above the first measure of this system. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. The system ends with a fermata over a whole note chord in measure 59.

60

Musical score for measures 60-63. The right hand features a melodic line with eighth notes and some grace notes. The left hand has a rhythmic accompaniment with eighth notes. The system concludes with a fermata over a whole note chord in measure 63.

65

mp

Musical score for measures 65-69. The system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *mp* is present.

70

Musical score for measures 70-74. The right hand continues with complex chordal textures and melodic fragments. The left hand features more active accompaniment with some grace notes.

75

Musical score for measures 75-78. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is steady.

79

p
v. lightly

Musical score for measures 79-83. The right hand features a series of chords with a dynamic marking of *p*. The left hand accompaniment is marked *v. lightly*.

84

mf *f* *sfz*

Musical score for measures 84-88. The right hand has a dynamic progression from *mf* to *f* to *sfz*. The left hand accompaniment is active with many grace notes. A final instruction *(LH don't hold)* is at the bottom right.

(LH don't hold)