

Andrew Rindfleisch

Reverie

for solo piano

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Manzo Music



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Reverie (1999)

for solo piano

Duration: 10 minutes

Andrew Rindfleisch

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to John Kamitsuka
Reverie

Piano Solo

Andrew Rindfleisch

Molto drammatico ♩ = ca. 48-52

Musical score for measures 1-4. The score is written for three staves: Right Hand (R.H.), Left Hand (L.H.), and a lower Left Hand (L.H.). The R.H. staff uses treble clef and the L.H. staves use bass clef. The time signature changes from 3/4 to 4/4, then 6/4, and back to 4/4. Dynamics include *ff* and *vc*. Fingerings are indicated with numbers 1-5. Pedal markings include *Red.* and ** Red.*. Trills are marked with '8' and a slur.

Musical score for measures 5-8. The score is written for three staves: R.H., L.H., and L.H. The time signature changes from 3/4 to 5/4, then 4/4, and back to 4/4. Dynamics include *f*, *mf*, *mp*, and *p*. Performance instructions include *rit.* and *meno poco*. Pedal markings include *Red.* and *Una Corda*. A large 'Do Not Copy' watermark is overlaid on the score.

Musical score for measures 9-12. The score is written for three staves: R.H., L.H., and L.H. The time signature changes from 3/4 to 3/4, then 3/4, and finally 3/4. Dynamics include *ppp*, *p*, *mp*, *f*, and *p*. Performance instructions include *rit.* and *U.C.**. Pedal markings include *(Red.) (Una Corda)* and *U.C.**.

♩ = ca. 52-56

15

p *pp* *p*

* red. * red. * red.

21

pp *p* *pp* *p*

poco rit.

* red. * red. * red. * red.

27

a tempo

p *pp* *ppp* *mp* *cantabile* *cantabile*

p *pp* *p*

(red.) * red. * red. * red.

poco rit. . . . a tempo rit. . . . a tempo (con moto)

31

pp mf f

* ped. * ped. * ped. * ped. * ped.

36

rit. . . . molto breve rit. . . . Molto (libero)

$\text{♩} = \text{ca. } 52$

molto calmo

(f) mf f p pp pp

* ped.

(Ped. continues through fermata)
Una Corda

41

$\text{♩} = \text{ca. } 52$

ppp p pp p pp poco rit.

(ppp) p pp p pp

(ped.) (U.C.) * ped. * ped. * ped. * ped.

U.C. *

Più con moto (♩ = ca. 60)

48

p

p

(red.) * red. * red. * red.

rit. Meno poco (♩ = ca. 52)

rit. molto (♩ = ca. 44-48 (poco libero))

52

mp

mf

ff

cantabile

ff

* red. * red. * red. * red. * red.

57

f

ff

* red. * red. * red. * red. * red.

poco rit.

molto

Meno poco

molto calmo

62

mf *decresc.*

mf *decresc.*

mp

p

pp

pp

* red. * red. * red. * red.

molto rit. ♩ = ca. 48-52

rit. ----- subito più ♩ = ca. 56

67

pp *p* *p*

rit. *subito più*

rit. *rit.* *rit.*

72

rit. *rit.*

rit. *rit.*

76

rit. ----- *meno poco (libero)*

pp *p* *pp* *p* *pp*

rit. *rit.* *(hold to end)*

80 *Meno (libero)*

pp *pp* *ppp* *ppp* *pppp* *pppp*

pp *ppp* *ppp* *ppp*

Una Corda (hold to end)

Program Note

Reverie for solo piano was commissioned by Charles and Jesse Price and composed at the request of pianist John Kamitsuka. The genesis of its composition is directly related to the recital at which it was premiered. Since that recital was conceived around the music of J.S. Bach, Mr. Kamitsuka's request came with the desire that the new work relate to the music of Bach in some way. In fact, the piece, which resulted, was composed with the knowledge that, at its premiere, it would fall between the D Minor Keyboard Concerto and the Goldberg Variations. Finding myself in this precarious position led me to avoid composing a work which sounded at all like Bach, which employed Baroque conventions, or which attempted to redefine or reinvent Baroque musical ideals. Instead, I recalled my childhood infatuation with Bach's music. As a boy, I remember daydreaming about this music. *Reverie* is a reflection of those daydreams, a brief work exploring spatial sonority, texture, and memory. Although quotations in the work are few, the central harmonic design of the piece is based on the chorale "Schmucke Dich, O Liebe Seele" (a favorite chorale of mine as a child). The work, therefore, evokes a child's daydream of Bach's music; a "reverie" of deeply felt wide-eyed admiration.

(A. Rindfleisch)

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