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**Six Etudes and a Dream**  
for solo piano

ED 30168

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## Preface

Pianist Lisa Moore has an extraordinary charisma and energy at her instrument, with a kind of musical laser focus that I find tremendously inspiring. I wanted to write her a set of pieces that would play to her wonderful range and character as a performer. So I decided to write a set of 12 pieces, 11 of which are etudes: each focuses on a different type of playing or technique or piece of music. There is one odd piece out: the 'dream,' which is in no way an etude. This 'dream' came about when I was looking after Lisa's petunias while she was away from home. Unfortunately, her petunias wilted and died. Feeling very bad, I wrote a piece to commemorate the petunias that had perished in my care. The set of pieces as a whole is playful, energetic, and sometimes contemplative. It is a work which reflects my deep admiration for Lisa's musicianship and playfulness.

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2016

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# Fast and Slow

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$\text{♩} = 78$

*pp*

*with pedal, not too soft*

2

4

*p dolce esp.*

*mf*

*p*

*mp sub.*

*p dolce esp.*

Musical notation for measures 12-14. Measure 12 starts with a treble clef and a key signature of two flats. It features a sixteenth-note melody in the right hand and a bass line in the left hand. Measure 13 continues the melody with a triplet of eighth notes. Measure 14 concludes the phrase with a final note.

Musical notation for measures 15-17. Measure 15 begins with a treble clef and a key signature of two flats, marked *pp*. It features a sixteenth-note melody in the right hand and a bass line in the left hand. Measure 16 continues the melody with a triplet of eighth notes. Measure 17 concludes the phrase with a final note, marked *mp* and *p*.

Musical notation for measures 18-20. Measure 18 starts with a treble clef and a key signature of two flats, marked *mp*. It features a sixteenth-note melody in the right hand and a bass line in the left hand. Measure 19 continues the melody with a triplet of eighth notes. Measure 20 concludes the phrase with a final note.

Musical notation for measures 21-23. Measure 21 begins with a treble clef and a key signature of two flats, marked *pp*. It features a sixteenth-note melody in the right hand and a bass line in the left hand. Measure 22 continues the melody with a triplet of eighth notes. Measure 23 concludes the phrase with a final note, marked *mp* and *p*.

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21 *mp*

*pp*

Musical notation for measures 21-22. Measure 21 features a melody in the right hand starting on a half note G4, followed by eighth notes. The left hand plays a bass line of eighth notes. Measure 22 continues the melody with eighth notes and includes a fermata over the final note. Dynamics are marked *mp* at the start and *pp* at the beginning of measure 22.

22

Musical notation for measures 22-23. Measure 22 continues the melody with eighth notes and includes a fermata over the final note. Measure 23 features a melody in the right hand with eighth notes and a fermata over the final note. The left hand plays a bass line of eighth notes. Dynamics are marked *pp* at the start and *mp* at the end of measure 23.

23

*mp*

Musical notation for measures 23-24. Measure 23 features a melody in the right hand with eighth notes and a fermata over the final note. The left hand plays a bass line of eighth notes. Measure 24 features a melody in the right hand with eighth notes and a fermata over the final note. The left hand plays a bass line of eighth notes. Dynamics are marked *mp* at the end of measure 24.

*pp*

Musical notation for measures 24-25. Measure 24 features a melody in the right hand with eighth notes and a fermata over the final note. The left hand plays a bass line of eighth notes. Measure 25 features a melody in the right hand with eighth notes and a fermata over the final note. The left hand plays a bass line of eighth notes. Dynamics are marked *pp* at the start.

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26

3

3

27

28

*pp* sempre *murando*

*mp*

3

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