

AARON COPLAND

FOUR PIANO BLUES

Boosey & Hawkes
New York

For Leo Smit

Four Piano Blues

1

AARON COPLAND

Freely poetic

(*hold back*.....)

move forward

(*hold back*.....)

mf

moving forward

poco cresc.

Musical score page 3, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in 2/8 time. The key signature is one sharp. Measure 1 starts with eighth-note pairs in common time, followed by a measure in 3/8 time with eighth-note pairs. Measure 2 begins with a measure in 8/8 time, followed by a measure in 6/8 time. Dynamic markings include *mf* at the end of measure 1 and *mf* at the beginning of measure 2.

Musical score page 3, measures 3-4. The top staff is in 7/8 time and the bottom staff is in 2/8 time. The key signature changes to one flat. Measure 3 ends with a dynamic *warmly*. Measure 4 begins with a measure in 6/8 time, followed by a measure in 8/8 time. Dynamic markings include *mf* at the end of measure 3 and *mf* at the beginning of measure 4.

Musical score page 3, measures 5-6. The top staff is in 8/8 time and the bottom staff is in 2/8 time. The key signature changes to one flat. Measure 5 includes dynamic markings *l.h.*, *r.h.*, and *l.h. to the fore*. Measure 6 ends with a dynamic *rit.*

Musical score page 3, measures 7-8. The top staff is in 7/8 time and the bottom staff is in 7/8 time. The key signature changes to one flat. Measure 7 starts with a dynamic *mp*. Measure 8 ends with a dynamic *mf*.

Musical score page 3, measures 9-10. The top staff is in 7/8 time and the bottom staff is in 7/8 time. The key signature changes to one flat. Measure 9 ends with a dynamic *mf*. Measure 10 ends with a dynamic *mf*.

4

The image shows five systems of handwritten musical notation for piano, with various dynamics and performance instructions.

System 1: Treble and bass staves. Dynamics: *f*, *firmly*, *accel. e cresc.*

System 2: Treble and bass staves. Dynamics: *a tempo*, *ff with emphasis*.

System 3: Treble and bass staves. Dynamics: *l.h.*, *come sopra*, *mf*, *pensive mp*.

System 4: Treble and bass staves. Dynamics: *somewhat slower*, *mp*.

System 5: Treble and bass staves. Dynamics: *pp*, *mf*, *p*. The page number *1947* is at the bottom right of this system.

2

Soft and languid ($\text{d}=108$)

mp legato

p

mf

mp

mf

p a tempo

trifle faster ($\text{d}=120$)

rit.

pp

pp

mp

mp

pp

mf non legato

pp

don't hurry

p

mf

p

pp

Tempo I graceful, flowing ($\text{♩} = 108$)

mp

p

pp

mp

p

pp

mp

pp

rit.

p

pp

a tempo

pp

mp

Musical score page 7, measures 1-2. Treble and bass staves. Dynamics: *p*, *mf*. Text: *mark the bass melody*.

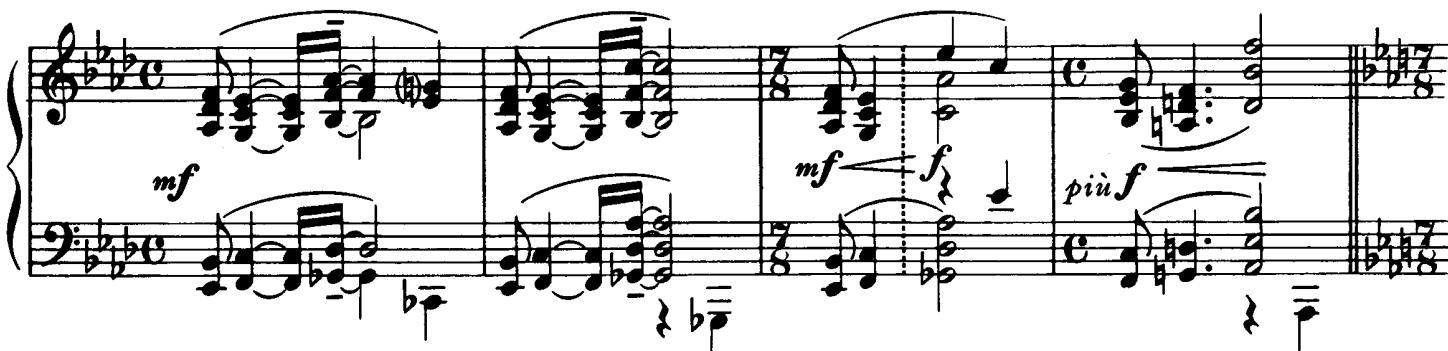
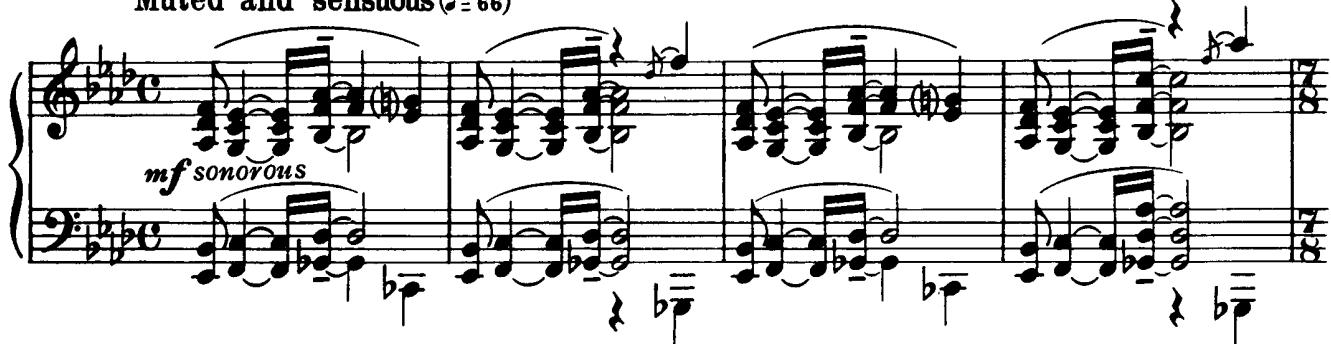
Musical score page 7, measures 3-4. Treble and bass staves.

Musical score page 7, measures 5-6. Treble and bass staves. Dynamics: *mp*, *mf*, *p*.

Musical score page 7, measures 7-8. Treble and bass staves. Dynamics: *mf*, *mp*.

Musical score page 7, measures 9-10. Treble and bass staves. Dynamics: *p*, *pp dreamily*. Text: *rit.* Measure 10 ends with a bracketed ending sign. Date: 1934.

3

Muted and sensuous ($\text{J}=66$)

(J=66)

mp

mf

più f

measures 1-4

f cresc.

ff — f

measures 5-8

As at first

mf

pp

p

measures 9-12

mp

mf

measures 13-16

rit.

l.h.

rit.

c.

pp

c.

rit.

p

c.

pp

measures 17-20

4

With bounce ($\text{d}=152$)*a trifle faster**molto rit.**much slower ($\text{d}=88$)*

Tempo I ($\text{d} = 152$)

rit. *accel.* *mf legato*
as before
molto rit.
much slower
rit. *accel.* *rit.*

1926

Aaron Copland

Operas and Ballets

The second hurricane (1937)
Rodeo (1942)
The tender land (1954)

Billy the Kid (1938)
Appalachian spring (1944)
Dance panels (1959)

Orchestral

Symphony for organ and orchestra (1924)
Dance symphony (1925)
Two pieces (1928)
Short symphony (1933)
El salón México (1936)
An outdoor overture (1938)
Our town (1940)
Lincoln portrait (1942)
Danzón Cubano (1942/44)
Third symphony (1946)
Clarinet concerto (1948)
The tender land suite (1957)
Down a country lane (1964)

Music for the theatre (1925)
Piano concerto (1926)
Symphonic ode (1929, rev. 1955)
Statements (1934)
Music for radio (1937)
Quiet city (1940)
John Henry (1940, rev. 1952)
Music for the movies (1942)
Letter from home (1944, rev. 1962)
The red pony (1948)
Preamble for a solemn occasion (1949)
Orchestral variations (1957)
Connotations (1961/62)

Music for a great city (1964)

Instrumental

As it fell upon a day (1923)
soprano, flute and clarinet
Vitebsk (1929)
violin, cello and piano
Sextet (1937)
string quartet, clarinet and piano
Sonata (1943)
violin and piano
Four piano blues (1948)
piano solo
Quartet (1950)
piano and strings
Nonet for strings (1960)
solo strings or string orchestra

Two pieces (1928)
string quartet
Piano variations (1930)
piano solo
Sonata (1941)
piano solo
Danzón Cubano (1944)
two pianos
Preamble for a solemn occasion (1953)
organ
Piano fantasy (1955/57)
piano solo
Down a country lane (1962)
piano solo

Vocal

Song (1927)
Old American songs SET I (1950)
Old American songs SET II (1952)

Vocalise (1928)
Twelve poems of Emily Dickinson (1950)
Dirge in woods (1954)

Choral

Las Agachadas (1942)

In the beginning (1947)
Canticle of freedom (1955)

Band

Waltz and celebration (Lang) (1938)
Lincoln portrait (Beeler) (1942)
Variations on a Shaker melody (1956)

An outdoor overture (1938)
Fanfare for the common man (1942)
Emblems (1964)

BOOSEY & HAWKES