

Preface

*The ten solos that make up **Petals for Piano** are named after the official flowers of the ten Canadian provinces. The trio, **Northern Petals**, represents the three Canadian Territories.*

Each of the solo pieces is in a different key. The solos explore a variety of technical challenges for the intermediate student. All of the pieces, including the trio, require expressive playing and extensive use of the damper pedal.

I hope you enjoy them!.

Cover Art by Myles Mathis

Myles Mathis is a self-taught artist who lives in Mission, B.C. He is a member of the Fraser Valley Watercolour Society in Abbotsford and has been involved with the Mission Arts Council, the Mission Arts Society and the Arts Alive Tours. His works, which have been exhibited in numerous art shows throughout the lower mainland, feature a wide scope of subject material including seascapes, animals, and human interest. He has received several awards for his art including B.C. Wildlife Artist of the Year for 2009.

Many thanks to Myles for painting the cover art for this collection.

Teresa Richert

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Dogwood

Teresa Richert

$\text{♩} = \text{ca. } 69$

The musical score for 'Dogwood' consists of ten measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as approximately 69 beats per minute. The score is written for piano, with a right-hand (RH) and left-hand (LH) part. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The piece includes various fingerings and articulations, such as slurs, accents, and a 'simile' marking. The first measure is marked *mp* and features a right-hand melody with a slur and a left-hand accompaniment. The second measure is marked *p* and features a right-hand melody with a slur and a left-hand accompaniment. The third measure is marked *pp* and features a right-hand melody with a slur and a left-hand accompaniment. The fourth measure is marked *mp* and features a right-hand melody with a slur and a left-hand accompaniment. The fifth measure is marked *mf* and features a right-hand melody with a slur and a left-hand accompaniment. The sixth measure is marked *f* and features a right-hand melody with a slur and a left-hand accompaniment. The seventh measure is marked *f* and features a right-hand melody with a slur and a left-hand accompaniment. The eighth measure is marked *f* and features a right-hand melody with a slur and a left-hand accompaniment. The ninth measure is marked *f* and features a right-hand melody with a slur and a left-hand accompaniment. The tenth measure is marked *f* and features a right-hand melody with a slur and a left-hand accompaniment.

Measures 1-10 are shown, including dynamics (*mp*, *p*, *pp*, *mf*, *f*) and fingerings (RH, LH, 1, 2, 3, 4, 5). The piece concludes with a *simile* marking.

Wild Rose

Teresa Richert

$\text{♩} = \text{ca. } 60$

p *mp*

Ped.

6 *ad lib.* *15^{ma}* *8^{va}*

1 *2* *1* *5* *3* *1*

11 *a tempo* *p* *mp*

ped. simile

16 *mf*

Prairie Lily

Teresa Richert

♩. = ca. 52

First system of music (measures 1-3). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with notes: G2 (pedal), A2, B2, C3, D3, E3, F#3, G#3. Dynamics: *p*.

Second system of music (measures 4-6). The right hand continues the eighth-note pattern. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F#3, G#3. Dynamics: *p*. Includes a first finger fingering (1) and a left hand over right hand (LH over RH) instruction.

Third system of music (measures 7-9). The right hand continues the eighth-note pattern. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F#3, G#3. Dynamics: *mp*. Includes a first finger fingering (1) and a left hand over right hand (LH over RH) instruction.

Fourth system of music (measures 10-12). The right hand continues the eighth-note pattern. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F#3, G#3. Dynamics: *mp*. Includes a first finger fingering (1) and a left hand over right hand (LH over RH) instruction.

Fifth system of music (measures 13-15). The right hand continues the eighth-note pattern. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F#3, G#3. Dynamics: *mf*. Includes a first finger fingering (1) and a left hand over right hand (LH over RH) instruction.

Prairie Crocus

Teresa Richert

$\text{♩} = \text{ca. } 84$

pp *p*

legato *ped.*

pp

ped. simile

mp *mf*

mp *p*

poco rit.

White Trillium

Teresa Richert

♩ = ca. 92

The musical score for "White Trillium" is written for piano in 3/4 time, with a tempo of approximately 92 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into four systems, each with a treble and bass staff.

- Measures 1-4:** The first system begins with a piano (*pp*) dynamic. The right hand features a trill on G#4, marked with a '3' and a slur. The left hand plays a descending eighth-note pattern. A pedaling line labeled 'Ped.' spans measures 1-3. Measure 4 includes an 8va trill on G#5, marked with a '5' and a slur.
- Measures 5-9:** The second system starts at measure 5 with a piano (*p*) dynamic. The right hand continues with trills on G#4, marked with a '2' and a slur. The left hand plays a descending eighth-note pattern. A pedaling line labeled 'ped. simile' spans measures 5-9.
- Measures 10-13:** The third system starts at measure 10 with a mezzo-piano (*mp*) dynamic. The right hand features trills on G#4, marked with a '1' and a slur. The left hand plays a descending eighth-note pattern. Measure 13 includes a mezzo-forte (*mf*) dynamic marking.
- Measures 14-17:** The fourth system starts at measure 14. The right hand features trills on G#4, marked with a '5' and a slur. The left hand plays a descending eighth-note pattern.

Blue Iris

Teresa Richert

$\text{♩} = \text{ca. } 100$

pp *poco rit.* *Ped.* *ped. simile*

a tempo *mp*

mf

Violets

Teresa Richert

♩ = ca. 108

Musical score for "Violets" by Teresa Richert, page 16. The score is in 3/4 time, key of B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The piece includes various dynamics (*pp*, *p*, *mp*, *mf*) and articulation (*ped.*, *ped. simile*). Fingerings are indicated by numbers 1-5. The score is divided into systems of four measures each, with measure numbers 5, 10, 15, 19, and 22 marking the start of new systems.

Mayflower

Teresa Richert

$\text{♩} = \text{ca. } 84$

mp

Ped. *simile*

mp cresc.

mf dim. *p*

Lady's Slipper

Teresa Richert

♩ = ca. 120

3

pp *sempre legato*

1 Ped.

7

p

ped. simile

13

mp

19

25

mf

Sarracenia

Teresa Richert

♩ = ca 100

8va

p

RH 5

LH

Ped.

ped. simile

4

8va

RH 1

mp

7

8va

pp

10

8va

p

8 (8)

Pl.1

Pl.2

Pl.3

(8)