

## ***Preface***

*This collection of eight lyrical piano solos was inspired by nature and outdoor activities associated with the four seasons. The pieces explore a wide range of moods and technical challenges.*

*I hope you enjoy them!*

*Teresa Richert*

## ***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.*

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## ***Notes on Seasons***

### ***No. 1 Spring Blossoms***

The *leggero* section (spring showers) requires careful coordination between the hands to keep the sixteenth notes even. Each of the hands carries its own melody in the *dolce* section (blooming flowers). The LH part in measures 27 to 34 is tricky so practice it alone first.

### ***No. 2 Beyond the Clouds***

What lies beyond the clouds? Sunshine, twinkling stars or a bright moon? Try rolling your wrists (over and inward and then under and outward) for each group of six sixteenths. Project the notes marked *tenuto*. In the middle section, bring out the top notes in the RH.

### ***No. 3 Moonlit Summer Night***

This piece is a jazzy waltz. In the first section (romance), make the RH sing and keep the offbeat chords in the LH accompaniment very quiet. Practice playing the cross-rhythms in the middle section (passion) slowly first.

### ***No. 4 Song of the Sunflowers***

Project the RH melody while keeping the LH sixteenths light and even. (Slow practice may be needed here.) In the middle section (growing tall), listen carefully to keep your LH and RH synchronized.

### ***No. 5 The Wind***

The melody (played by the RH) is written in the top staff and the accompaniment (shared by both hands) is written in the lower two staves. Make the melody sing out over the moving accompaniment.

### ***No. 6 The Storm***

This short introduction (the calm before the storm) is followed by a peaceful but increasingly haunting section (a light breeze becomes a strong wind) which continues to build until the climax (a wild storm). At measure 40, the storm begins to subside and it is calm again.

### ***No. 7 Snow Drifts***

A light snow begins to fall and gradually builds. At measure 33, it's no longer snowing but there is plenty of snow on the mountain and you're skiing or snowboarding down. As you reach the bottom, the snow begins to fall again. Measures 33 – 36 are tricky so practice the LH alone first.

### ***No. 8 The Ice Dancers***

The piece begins with a melody in the middle register (solo by the male ice dancer) followed by a melody in a higher register (solo by the female ice dancer). At measure 17, the melodies play simultaneously (they dance together). Project the melodies in the RH throughout.

# Seasons No. 1

## Spring Blossoms

5

Leggiero ♩ = ca. 100

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Measures 1-2 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a triplet of eighth notes (F#, A, C) followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure. A bracket with the number 2 spans the first two measures.

Measures 3-4. The right hand continues with eighth-note patterns. A bracket with the number 3 spans the first three measures. A fermata is placed over the end of measure 4, with the instruction *ped. simile* below it.

Measures 5-6. The right hand includes a triplet of eighth notes (F#, A, C) and a half note (F#). A mezzo-piano (*mp*) dynamic marking is in the first measure. A bracket with the number 5 spans the first five measures.

Measures 7-8. The right hand features a series of eighth notes with accidentals (F#, A, C, E, G, A, C, E). A bracket with the number 7 spans the first seven measures. In measure 8, there is a fermata over a half note (F#) with the instruction *poco rit.* below it. A circled '8va' marking is also present.

# Seasons No. 2

Beyond the Clouds

Con moto ♩ = 60 - 76

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5  
*p*  
5 3 2  
Λ *ped. simile*

3

5  
*mp*

7  
5 2 1 2 5 3

9  
*pp*  
b̄

# Seasons No. 3

## Moonlit Summer Night

11

Comodo ♩ = ca. 100

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*p legato*  
*con pedale*

*mp*  
*rit.*

*a tempo*  
*mf 3*

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# Seasons No. 4

## Song of the Sunflowers

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Cantabile ♩ = ca. 92

*p*

*cresc.*

*mf*

*mp*

*ped. simile*

# Seasons No. 5

17

## The Wind

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Con Moto ♩ = ca. 88

The first system of the musical score for 'Seasons No. 5: The Wind' consists of two staves. The upper staff is a single treble clef staff with a whole rest. The lower staff is a grand staff (treble and bass clefs) in common time (C). It begins with a piano (*pp*) dynamic. The right hand (R.H.) plays a series of eighth-note chords, with fingerings 1, 2, 3, 5, 5, 3, 2, 1 indicated above the notes. The left hand (L.H.) plays a descending eighth-note scale, with fingerings 5, 4, 3, 1 and 1 indicated below the notes. A brace connects the two hands at the end of the first measure.

The second system of the musical score consists of two staves. The upper staff is a single treble clef staff with a whole note, marked with a mezzo-forte (*mp*) dynamic and a 'ca' (crescendo) marking. The right hand (R.H.) has a fingering of 5 indicated. The lower staff is a grand staff in common time. It continues the eighth-note patterns from the first system. A 'ped. simile' (pedal simile) marking is placed below the first measure. Measure numbers 3, 4, 5, and 4 are indicated below the staff.

The third system of the musical score consists of two staves. The upper staff is a single treble clef staff with a whole note, marked with a crescendo (*cresc.*) dynamic. The lower staff is a grand staff in common time, continuing the eighth-note patterns. Measure numbers 4 and 3 are indicated below the staff.

The fourth system of the musical score consists of two staves. The upper staff is a single treble clef staff with a whole note, marked with a forte (*f*) dynamic. The lower staff is a grand staff in common time, continuing the eighth-note patterns. Measure numbers 7 and 6 are indicated below the staff.



# Seasons No. 6

## The Storm

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**Rubato** ♩ = ca. 100

*p*  
*con pedale*  
*poco rit.*

**6** **Tranquillo** ♩ = ca. 66

*pp*  
R.H. 1 2 3 4  
5-1  
*una corda*

**8**

**10**

*p*  
5 1 5 1 5 2 1 3

**12**

## Seasons No. 7

## Snow Drifts

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Rubato ♩ = ca. 66

First system of the musical score. The right hand (RH) begins with a *mf* dynamic, playing a series of chords and moving lines. The left hand (LH) provides a harmonic accompaniment with sustained chords. A *rit.* (ritardando) marking is present in the RH. The system concludes with a *con pedale* instruction.

Second system of the musical score. The RH continues with a *pp* (pianissimo) dynamic, featuring a *cresc.* (crescendo) marking. The LH maintains its accompaniment. A dashed line above the RH indicates a *8va-* (octave up) transposition for the final measure.

Third system of the musical score. The RH plays a *mp* (mezzo-piano) melody. The LH includes a *pp* (pianissimo) section with fingerings (2, 1, 2, 3) and a *5* (five) marking. The system ends with a *2 1 2 3* fingering in the RH and a *4* (four) marking in the LH.

Fourth system of the musical score. The RH features a *pp* (pianissimo) section with a *8va-* (octave up) transposition marking. The LH continues with its accompaniment. The system concludes with a *4* (four) marking in the RH.

Fifth system of the musical score. The RH begins with a *f* (forte) dynamic, playing a series of chords. The LH provides a complex accompaniment with various fingerings (5, 2, 1, 4, 3, 2, 1, 3, 2, 3, 1, 2, 3, 4, 1, 2, 4, 2, 5, 2, 4, 2). The system concludes with a *5* (five) marking in the LH.

# Seasons No. 8

## The Ice Dancers

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**Espressivo** ♩ = ca. 108

6

11

16

21

*p*

*mp*

*p*

*mp*

*mf*

*simile*