

Of Rope and Slate

for piano solo

William Bolles-Beaven

Notes on the Performance of *Of Rope and Slate*:

All Movements:

Throughout it is assumed, unless otherwise marked, that the eighth note remains consistent.

Movement II:

una corda -----> t.c. Gradually transition from fully depressing the una corda pedal to completely releasing it. The same principle applies in reverse if "t.c." is marked going to "una corda."

In measures 99-107 the player is asked to sing. The player may sing in whatever octave is most comfortable but may not move to another octave during the melody.

Program Note for *Of Rope and Slate*:

Of Rope and Slate was requested by and written for Paul Bolles-Beaven, my loving and talented father.

Of Rope and Slate

I.

Frenetic

$\text{♩} = 198$

William Bolles-Beaven (b. 1996)

Musical score for measures 1-4. The piece is in 2/8 time. The first measure is marked *ff*. The right hand features a triplet of eighth notes with an accent (>) and a slur. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#).

Musical score for measures 5-8. The time signature changes to 2/4. The right hand has a dynamic marking of *f* followed by *ff*. The left hand has a dynamic marking of *pp*. The key signature changes to two sharps (F# and C#).

Musical score for measures 9-13. The time signature changes to 3/8. The right hand has a dynamic marking of *ff* and a triplet of eighth notes. The left hand has a dynamic marking of *ff* and a triplet of eighth notes. The key signature has two sharps (F# and C#).

Musical score for measures 14-17. The time signature changes to 2/4. The right hand has a dynamic marking of *pp* and a triplet of eighth notes. The left hand has a dynamic marking of *ff*. The key signature has two sharps (F# and C#).

← ♩ = ♩ → ← ♩ = ♩ →

34

ppp *ppp* >

ppp
sost. Ped.

38

ff *ppp* *pp* *pppp*

42

ppp *ff* *ppp*

47

fff *pp*

53

depress silently

sost. Ped.

8va

3

ppp

ppp

8vb

59

8va

3

pp

3

f

8vb

63

8va

ppp

3

ff

pp

3

5

p

ppp

8vb

78

Tempo I

♩ = 99

83

90

93

120

fff *pp* 8va

Meno mosso

126

mp *ppp*

131

ppp 8va

137

mf *ppp*

180

3 *ff* *ppp* 3

184

188

3 *f* *ppp* A

193

3 *mf* *ppp*

199

205

II.

Cascading

♩ = 198

The musical score is written for piano and consists of four systems of music. The first system (measures 1-3) features a treble clef with a 3/8 time signature and a bass clef with a 3/8 time signature. The tempo is marked as ♩ = 198. The first measure is marked *ff*. The second system (measures 4-8) includes dynamic markings *pp*, *p*, and *fff*. The third system (measures 9-14) includes dynamic markings *ppp*, *pp*, *f*, and *mp*. The fourth system (measures 15-18) includes dynamic markings *ppp*, *pp*, and *sfp*. The score contains various musical notations including triplets, octaves (8va), and complex rhythmic patterns. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

A tempo

Tempo I ♩ = 198

38

pp mp ppp sf fff

pppp pp mp ppp

una corda

Andante ♩ = 86

rit.

43

pp ppp ppp sf f ppp sf ppp

f ppp t.c.

Tempo I ♩ = 198

47

ppp fff ppp

una corda

51

ff ppp

una corda t.c. una corda

8va

66

ppp

ppp

Ped.

8va

70

f *ppp*

ppp

non cresc.

Ped.

8va

74

ff *ppp*

ppp

8va

77

fff *ppp* *sf*

sf

sost. Ped.

Molto Rubato

♩ = 46 humming*

96

ppp

p earnest, delicate

ppp

pedal ad lib.

101

105

rit. A tempo

pp

111

rit. A tempo

rit.

ppp

p

*If the line gets too high for comfortable humming, the pianist may switch to "oo" or, if discomfort still persists, "ah". However the pianist chooses to vocalize, it should remain intimate.