

PETER JAMES LEARN

SONATINA
EQUESTRIANA

For Piano Solo

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EQUESTRIANA

For Piano Solo

NOTES

For Danny Brian

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ARGUMENT:

E·ques·tri·an: *n.*

1: a: Of, relating to, or featuring horseback riding.

b: (Archaic) Riding on horseback, mounted.

c: Representing a person on horseback.

2: (Lat., Roman) A member of the second aristocratic rank, just below the senate in terms of prestige.

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I - DRESSAGE - *Feroce e Brutale*

"Bring on the Dancing Horses, Wherever they may roam,
Shiver and say - the words - of every lie you've heard,
First I'm gonna make it, and then I'm gonna break it til it falls apart,
Hating all the faking, and shaking while I'm breaking your brittle heart."

- *Echo & the Bunnymen*

II - EQUUS FERUS - *Sedate, Lento*

"Graceless lady, you know who I am,
You know I can't let you slide through my hands.
Wild horses couldn't drag me away,
Wild, wild horses couldn't drag me away."

- *Mick Jagger*

III - "Die Schwarzwälder Kaltblut" - *Andante-Schnell*

"Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm."

- *Goethe/Franz Schubert*

All movements are connected and are performed with minimal pause.

(ca. 10')

SONATINA EQUESTRIANA

I - DRESSAGE

PETER JAMES LEARN (b. 1982)
BMI

Molto feroce e brutale (♩ = 104)

The first system of the musical score is written for piano in 2/4 time. It features a complex rhythmic pattern with frequent accents and dynamic markings. The right hand includes markings for *fff martellato*, *sfz*, and *ff*. The left hand includes markings for *8va*, *8vb*, and *loco*. There are three *Red.* (Reduction) markings at the bottom of the system.

relenting, ritmico tenuto

The second system begins at measure 5. The right hand has a melodic line with a *mf* dynamic, while the left hand provides a steady accompaniment. The system concludes with a *p* dynamic. A *Red.* marking is present at the bottom left.

The third system begins at measure 9. The right hand continues the melodic development with a *mf* dynamic, and the left hand maintains its accompaniment. A *Red.* marking is present at the bottom left.

The fourth system begins at measure 14. The right hand features a melodic line with a *pp* dynamic, and the left hand provides a steady accompaniment. A *Red.* marking is present at the bottom left.

subito feroce, come sopra

21 *loco*
p *veloce*
ff *ben marc., mart.*
 (Red.)
 (senza ped.)

24

legato, blurred - quasi-trem., ma l'istesso tempo

26 *sfz* *mf* *pp* *sfz* *mf* *p* *n*
 (Red.)

29 *sfz* *mf* *p* *n*
 (Red.)

32 *sfz* *mf* *p* *pp* *n*
 (Red.)

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65 *ff* *f* *f*

(8vb) (pochiss. ped.) (*) loco ped.

67 *ff* *f* *sfz* *mf*

legato, blurred - quasi-trem., ma l'istesso tempo

(8vb) loco ped.

69 *sfz* *mf* *p* *sfz* *mf* *p* *sfz* *mf*

p (observe upper dynamics in r.h. only)

(ped.) v

72 *pp* *sfz* *mf* *p*

(ped.) v

75 *n* *sfz* *mf* *p* *n*

(ped.) v

78

sfz *mf* *p* *mf* *mp* *mf* *mp*

(Red.)

rit. espr. ----- / a tempo, ritmico tenuto

81

mf *p* *f*

(Red.)

85

p

(Red.)

rit. morendo ----- /

90

p *mp* *mp* *mp*

(Red.)

Tranquillo (♩ = 60)

94

p *pp* *mp* *mp*

(Red.)

attacca

II - EQUUS FERUS

Sedate, lento ($\text{♩} = \text{c. } 60$)

mf (r.h. ben marc.)
 p sempre legato e tenuto
 (con ped. for legato)

5

Placido, flessibile espr.

mp
 Red.

9

Red.

13

8^{va} loco
 (l.h.)
 Red.

17

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22

mf *mp* *mf*

(ped.) *8vb* loco

poco riten., a piacere

25

pp *mp* *p* *pp* *mp* *pp* *mp*

(ped.) *8va* loco *a tempo* (fast) *8va*

28

pp *p* *pp* *p* *mp* *p* *mf*

(ped.) *8va* loco loco

31

pp *p* *mf* *p* *f* *poco*

(ped.)

con poco ped. for convenience/legato

35

pp *mf* *p* *mp* *mf* *mp*

(con ped.)

39

p
con ped.
mf
p
Ped.

42

poco rit. ----- / *a tempo*
dolciss., poco delicato
mp l.h. sempre legato, r.h. ben marc.

pp
mf
mf
Ped.

46

mf
mf
mf
mf
Ped.

51

8va -----
poco cresc. ----- *mf*

mf
mf
mf
Ped.

54

8va -----

mf
mf
mf
mf
mf
Ped.

III - "Die Schwarzwälder Kaltblut"

Andante, ritmico meccanico (♩=72)

Musical score for measures 1-3. The piece is in 4/4 time. The right hand (RH) features a series of chords, each with a dotted quarter note and an eighth note, moving in a stepwise fashion. The left hand (LH) has a steady eighth-note accompaniment. Dynamics include *p* and *cresc. poco a poco*. A dashed line labeled *8va* is above the RH staff. A *Red.* (Reduction) symbol is at the bottom.

Musical score for measures 4-7. The right hand (RH) continues with chords, now including some with a dotted half note. The left hand (LH) has a more active eighth-note accompaniment. Dynamics include *f* and *mf*. A dashed line labeled *8va* is above the RH staff. A *Red.* (Reduction) symbol is at the bottom.

Musical score for measures 8-11. The right hand (RH) features chords with a dotted half note, some with a sharp sign. The left hand (LH) has a steady eighth-note accompaniment. Dynamics include *f* and *ff*. A dashed line labeled *8va* is above the RH staff. A *Red.* (Reduction) symbol is at the bottom.

Schnell, gehend (♩=104)

Musical score for measures 12-15. The piece is in 4/4 time. The right hand (RH) features a series of chords, each with a dotted quarter note and an eighth note, moving in a stepwise fashion. The left hand (LH) has a steady eighth-note accompaniment. Dynamics include *f* (r.h. ben marc.), *mf*, and *ff*. A dashed line labeled *cresc.* is above the LH staff. A *Red.* (Reduction) symbol is at the bottom.

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15

f *ff*

(Red.)

17

(a la Erlkönig)

f *ff* *f* *ff* *f marc. sempre*

(Red.)

21

(Red.)

25

cresc.

(Red.)

29

ff

(Red.)

32

(Red.)

35

f *flurrying, legatiss.* *marc.* *flurrying, legatiss.* *marc.*
l.h. *p* sub. *f* *f*
pochiss. ped., if any *8vb*

39

f *ff* *f* *ff* *f*
loco *(pochiss. ped., if any)* *Red.*

43

cresc. molto
(Red.)

Presto possibile, sextuplet feel

46

fff
(Red.)