Paul Richards

Recastings

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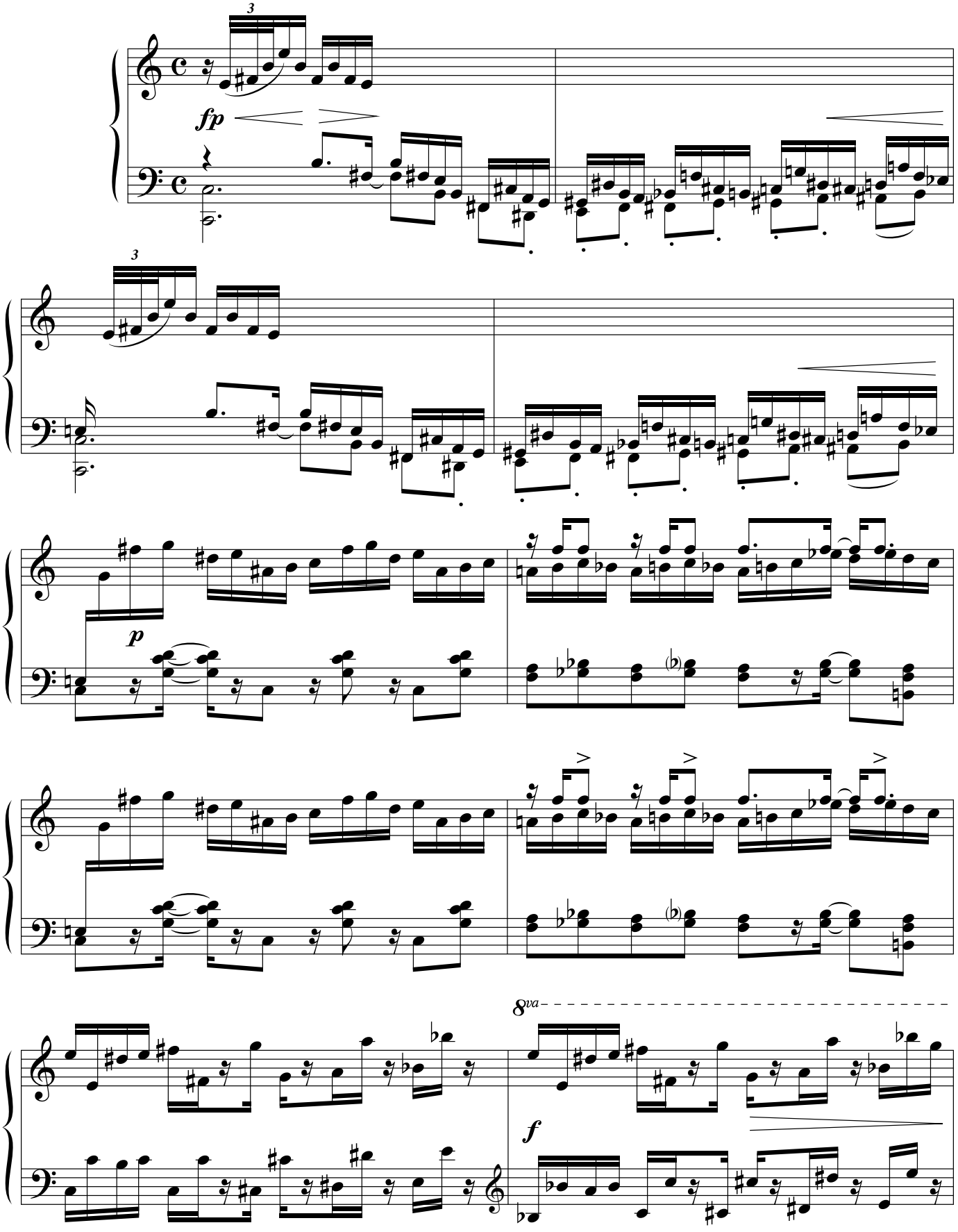
I. After Liszt
II. After Chopin
III. After Mendelssohn
IV. After Brahms
V. After Schubert

Program note:
As if a sculptor copied the mold used by a master from the past and recast it with different materials - those familiar with the models will certainly recognize their form and basic content, though some features may become exaggerated, while others are obscured, in the recasting process.
The specific works modeled to create this piano suite are:
I. Liszt's #1 from "Etude in 12 Exercises", Op. 1 (a virtuoso study composed while Liszt was a teenager, revised and expanded later as the first of the "12 Grand Etudes" and ultimately as part of the "Transcendental Etudes", here recast with a different harmonic basis);
II. Chopin's Prelude, Op. 28, #15 (the so-called "raindrop prelude", a sostenuto study recast in a 7/8 meter);
III. Mendellsohn's "Hunting Song", Op. 19, #3 (from one of the collections of "Songs without Words"; the recasting process for this piece involved the least amount of alteration, involving simple rhythmic and harmonic displacement);
IV. Brahms' Intermezzo, Op. 119, #1 (distinct from the others in the set in two ways: it was not a youthful work originally, but rather one from near the end of the masters' career; and, it is drastically altered in the recasting, employing a different intervallic basis for both the melody and harmony throughout);
V. Schubert's "Andante in C Major" (written in 1812 by the young composer, classical in its' form while aiming toward romantic expression; here the recasting exploits a similarity to jazz progressions found in some romantic compositions).

RECASTINGS
I. After Liszt

Allegro con fuoco (♩ = 132)

Paul Richards



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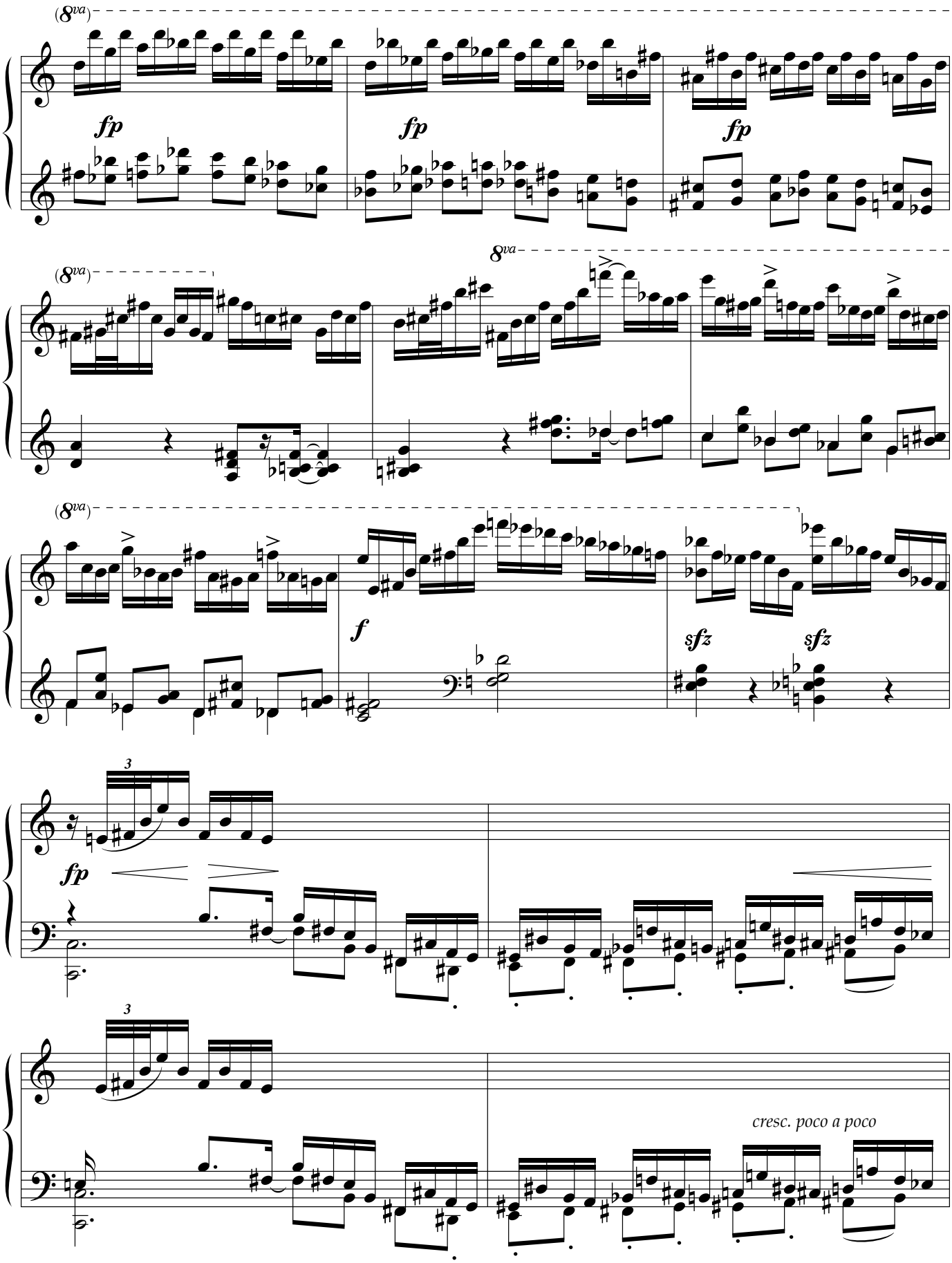
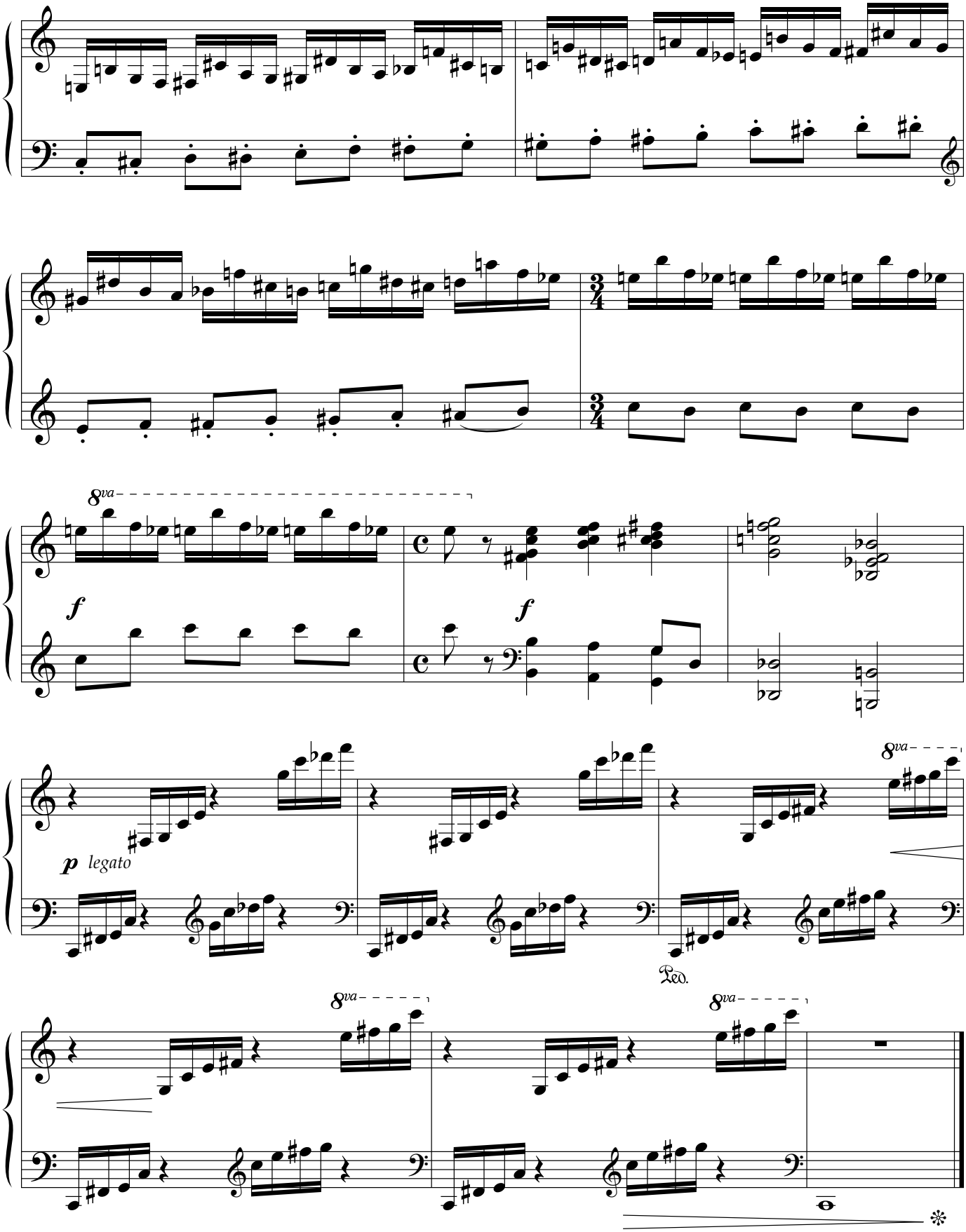
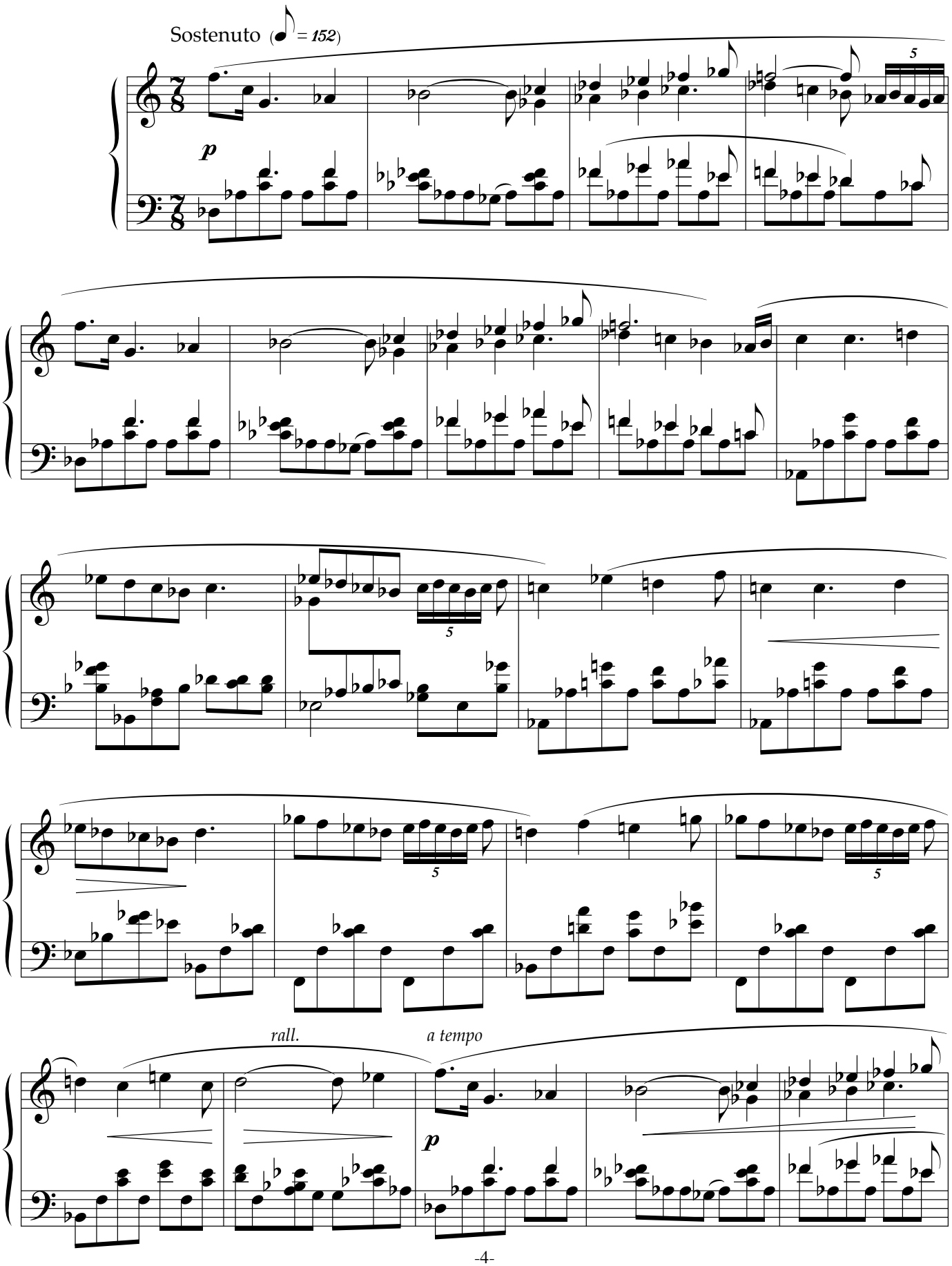
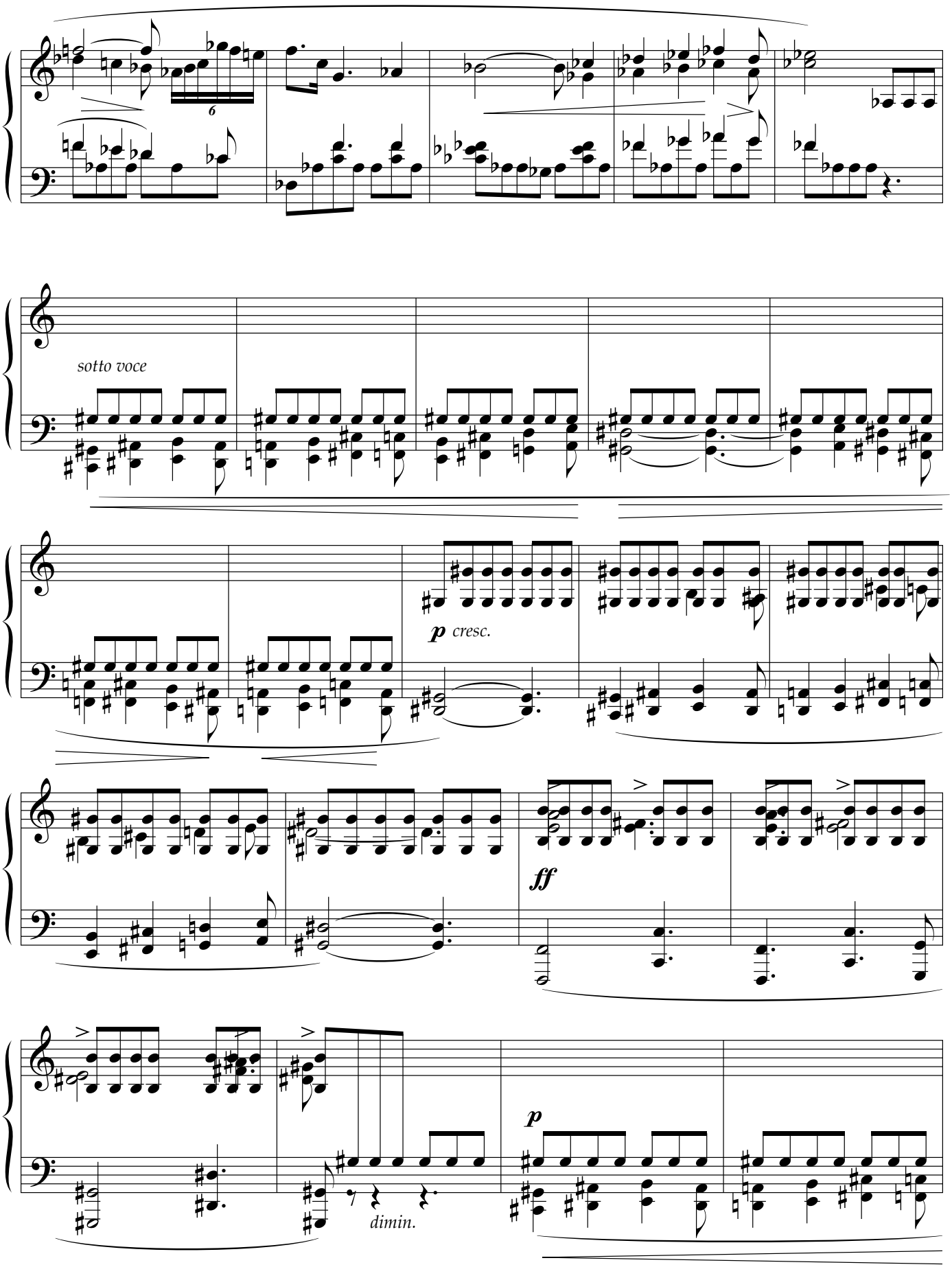
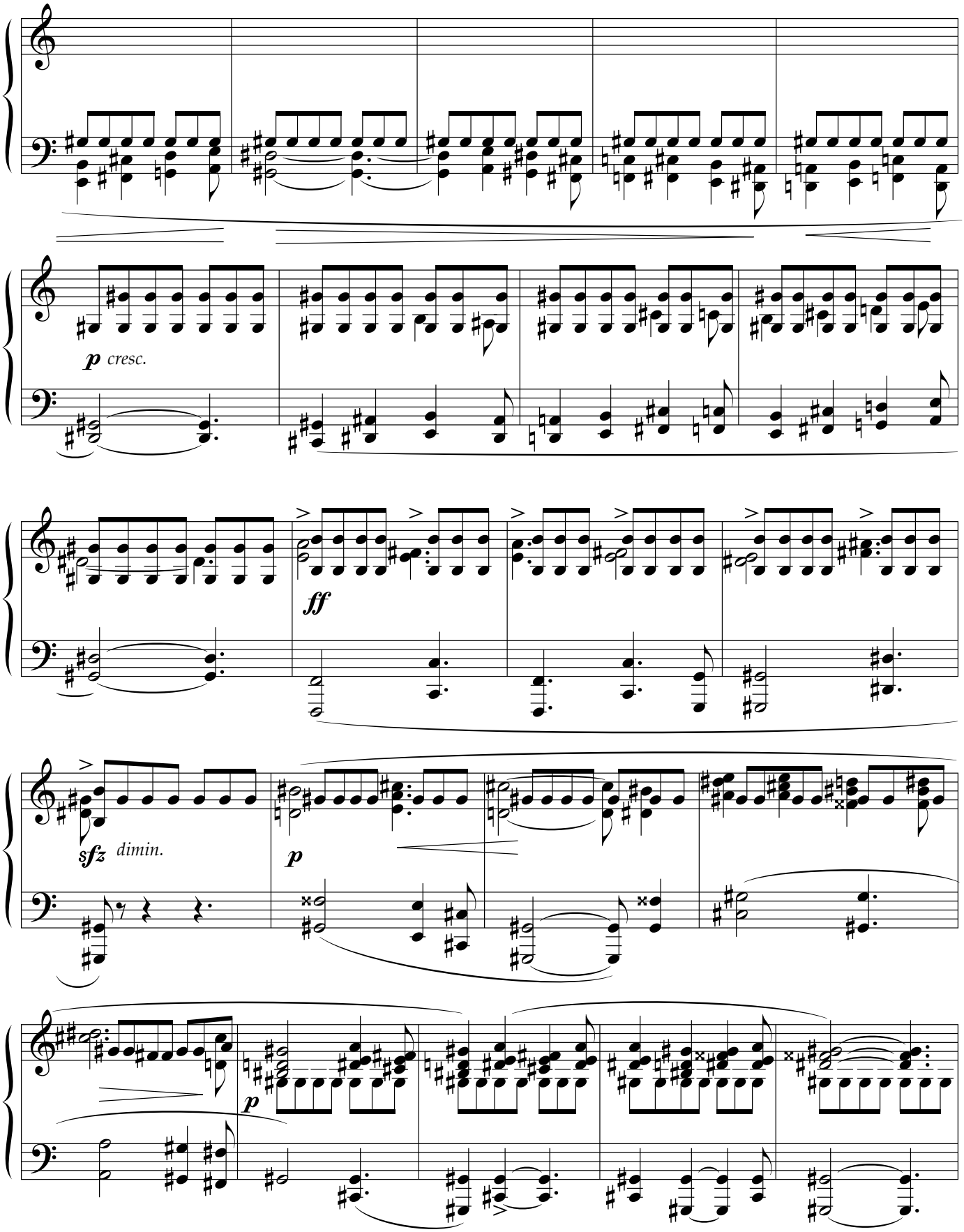

(8va)
fp
fp
fp
(8va)
8va
(8va)
f
sfz
sfz
3
fp
3
cresc. poco a poco

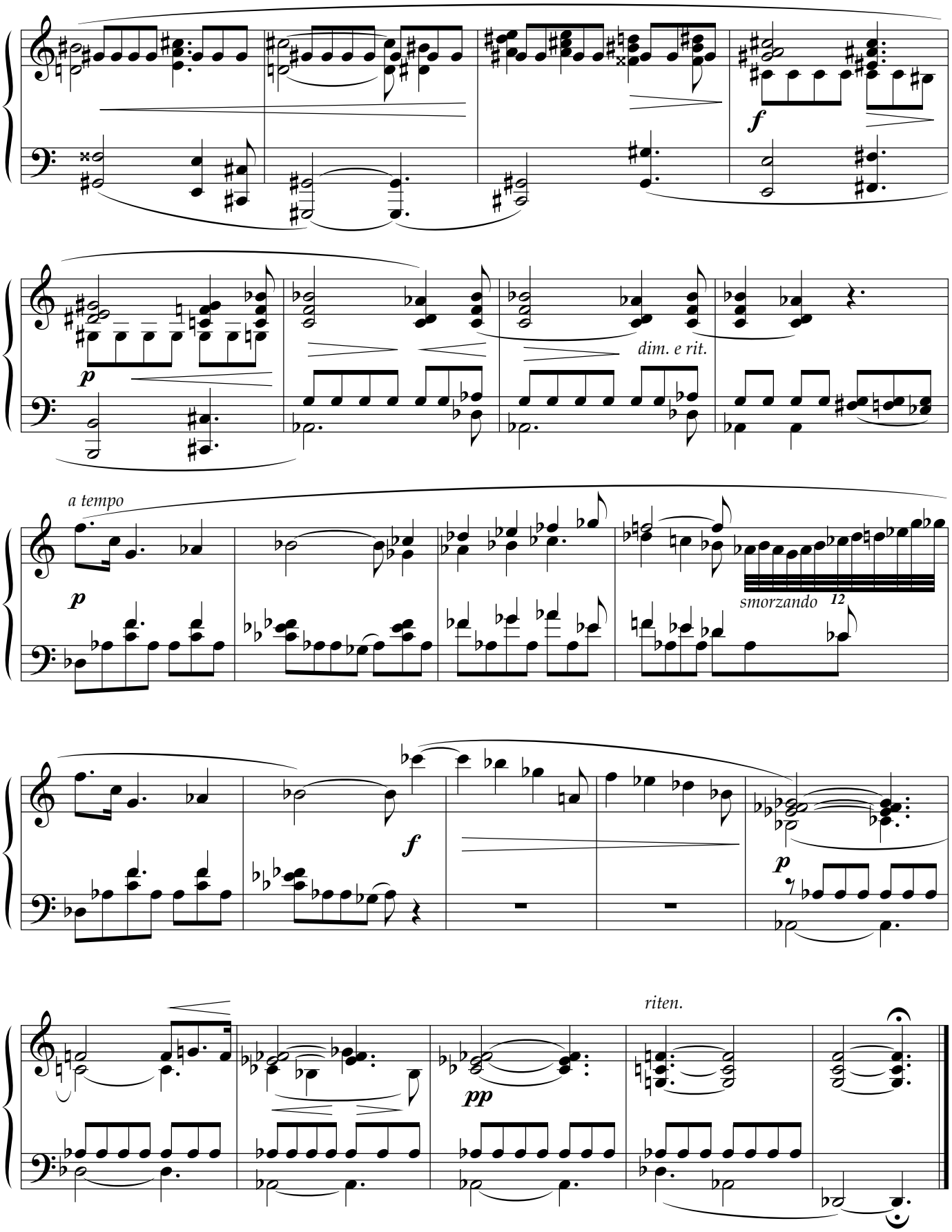

8va
f
f
p legato
Ped.
8va
8va
8va

II. After Chopin

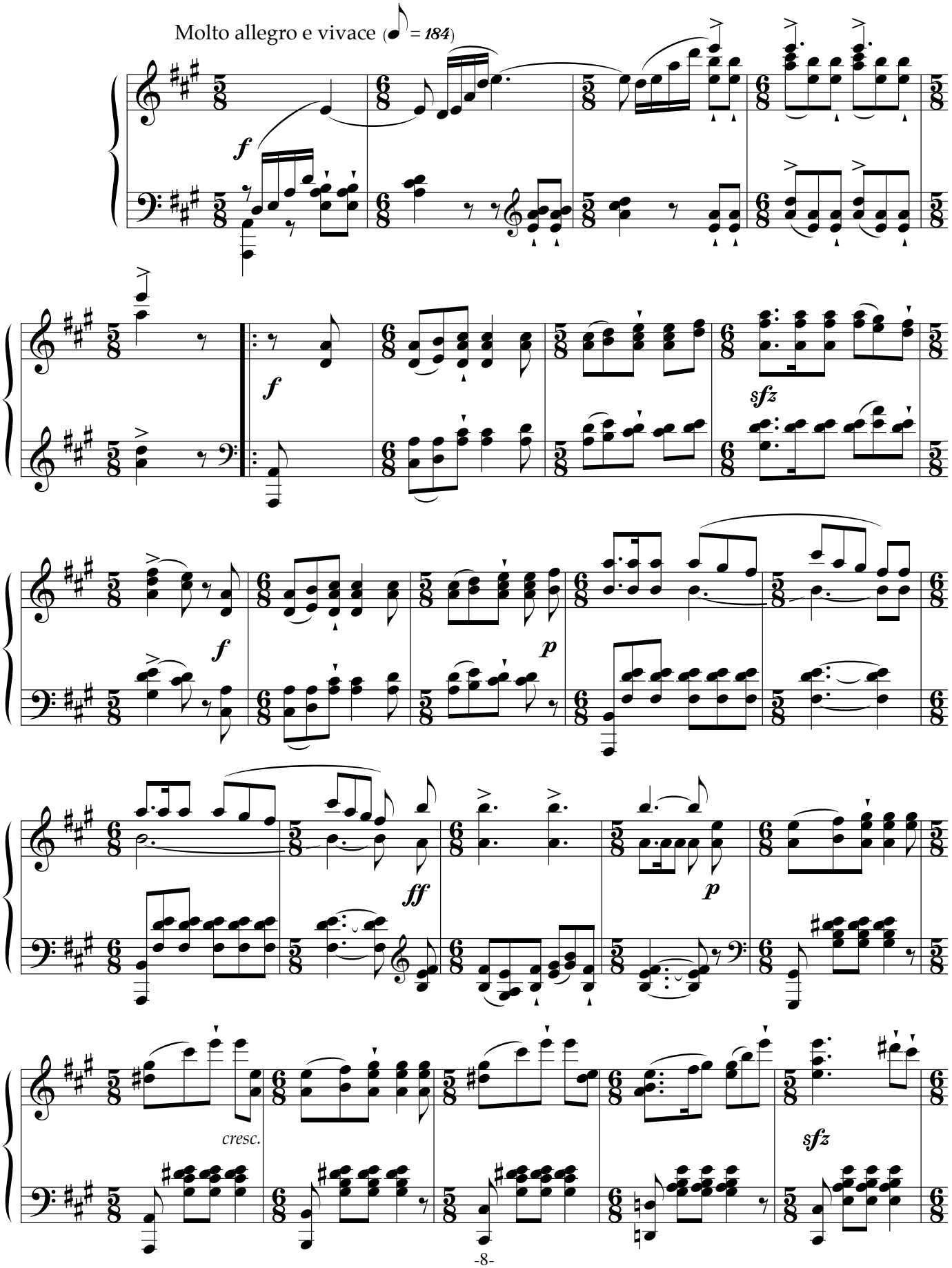


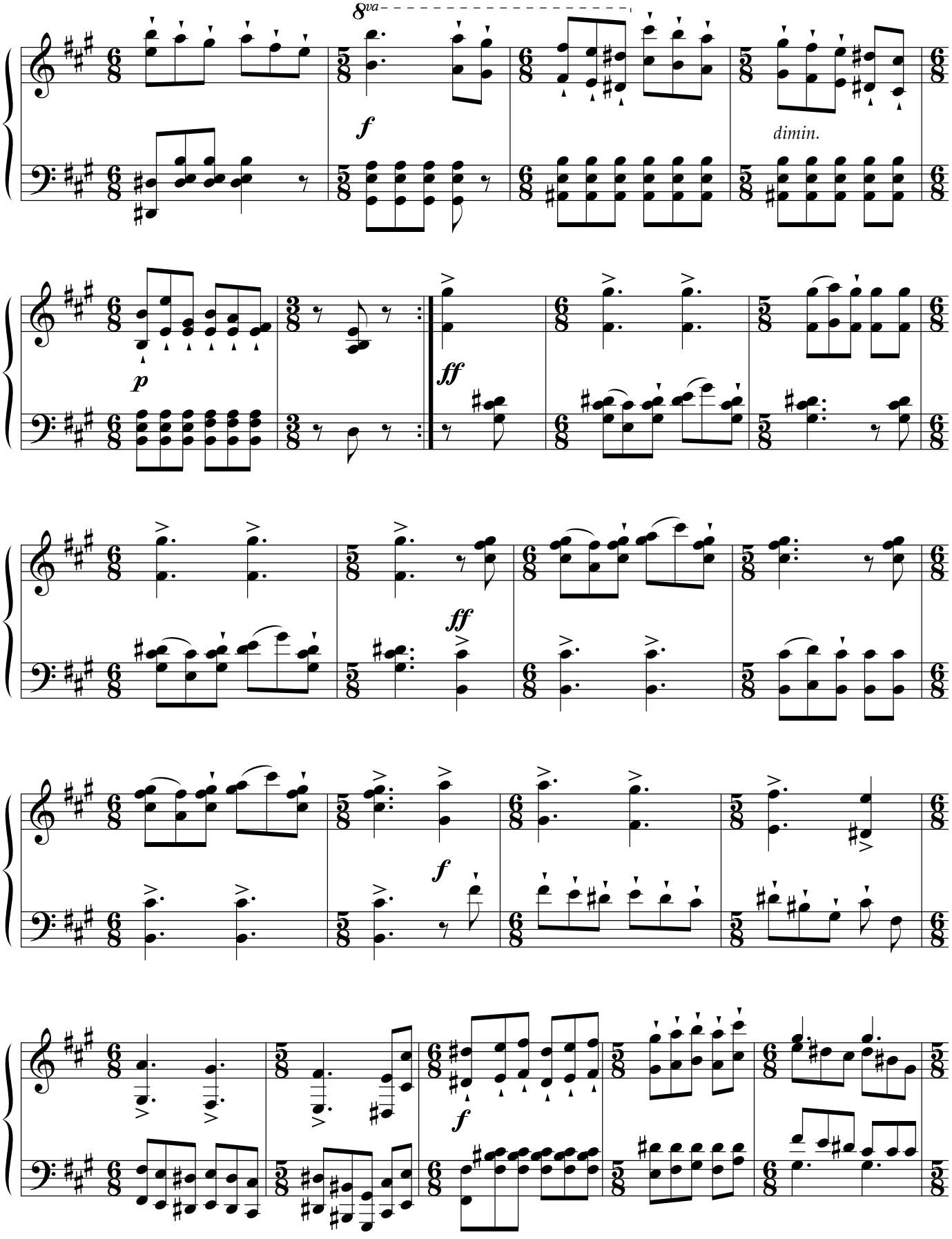

6
sotto voce
p cresc.
ff
p
dimin.

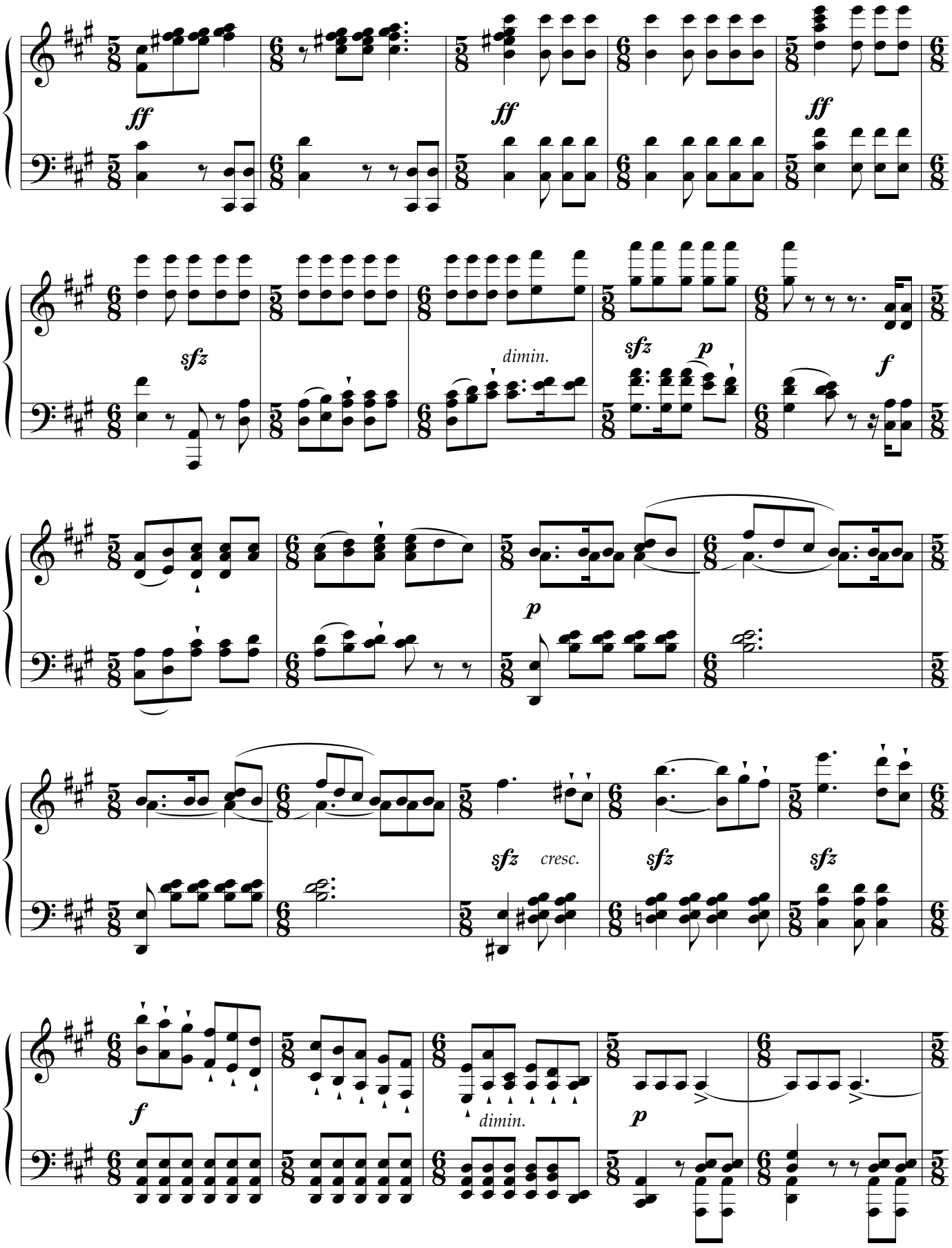

p cresc.
ff
sfz dimin.
p
p

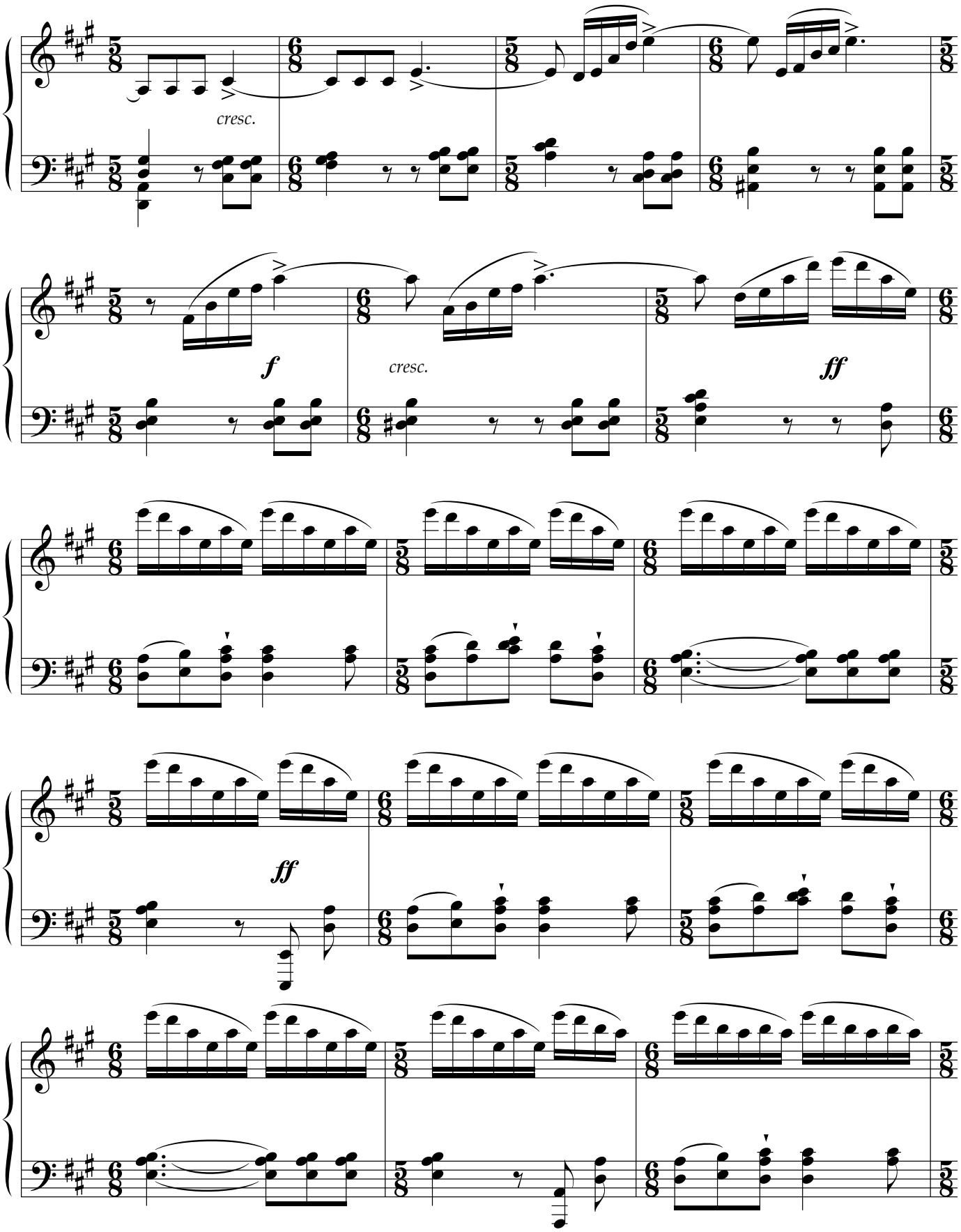

f
p
dim. e rit.
a tempo
p
smorzando
12
f
p
riten.
pp

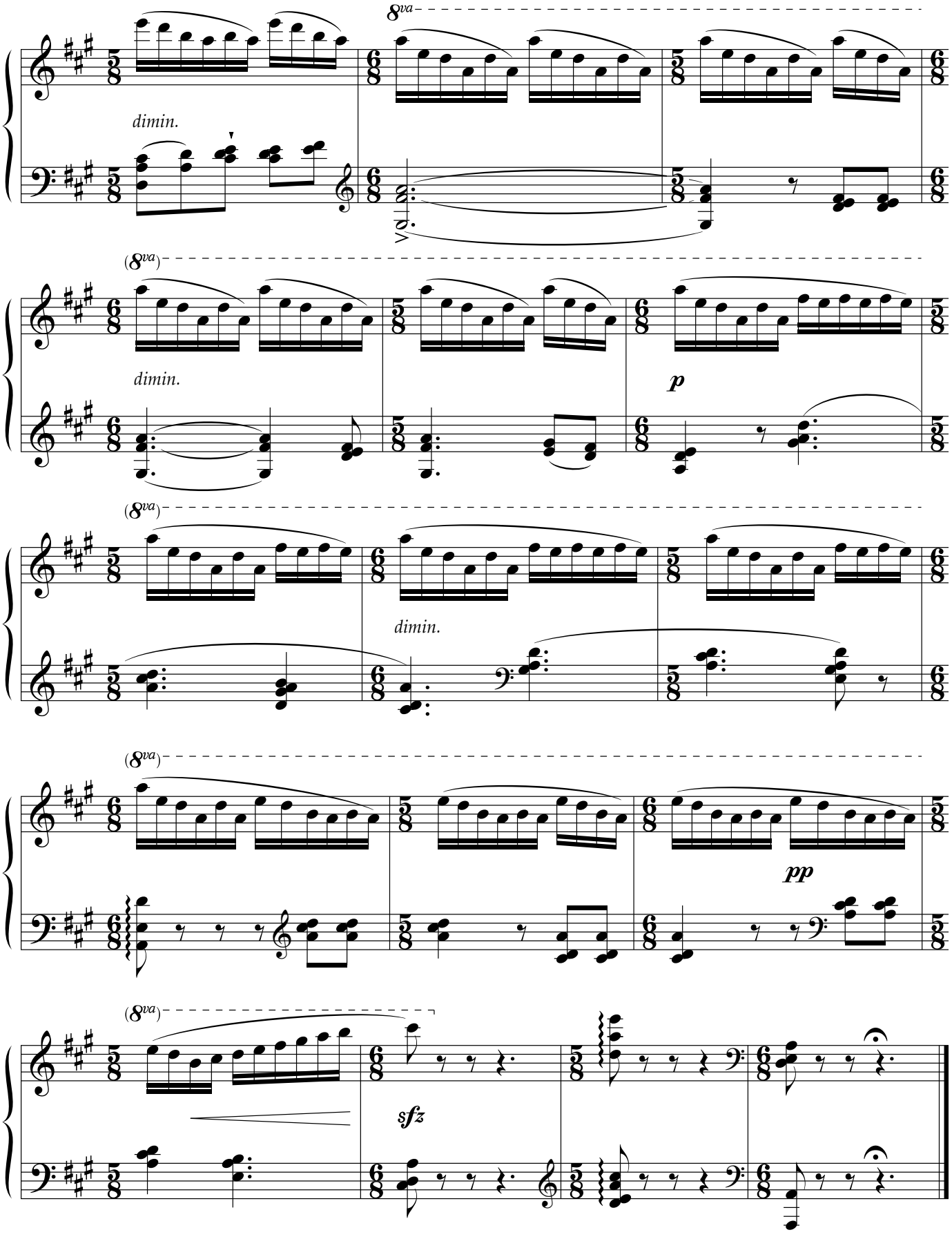
III. After Mendelssohn



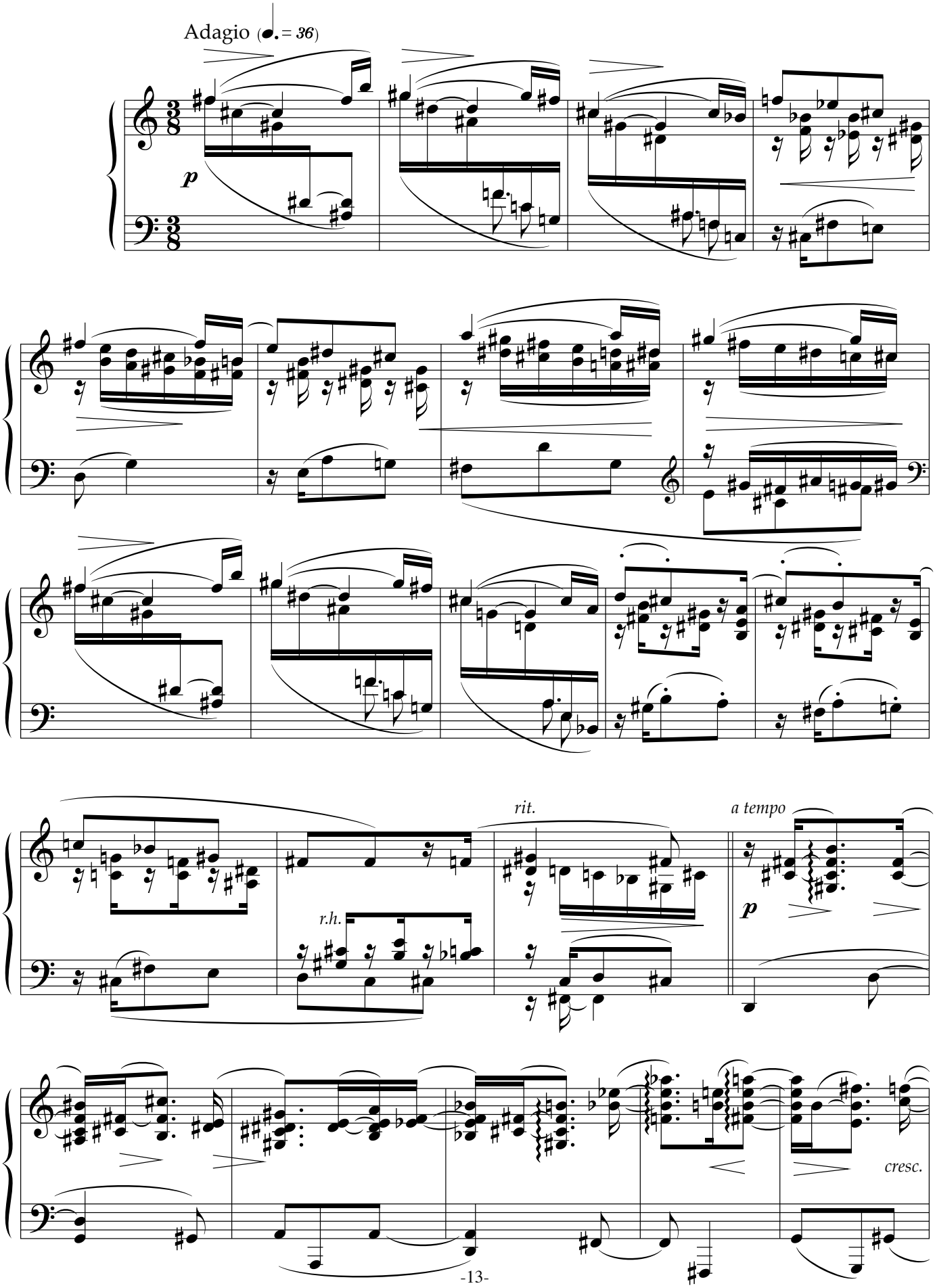

8va
f
dimin.
p
ff
ff
f
f

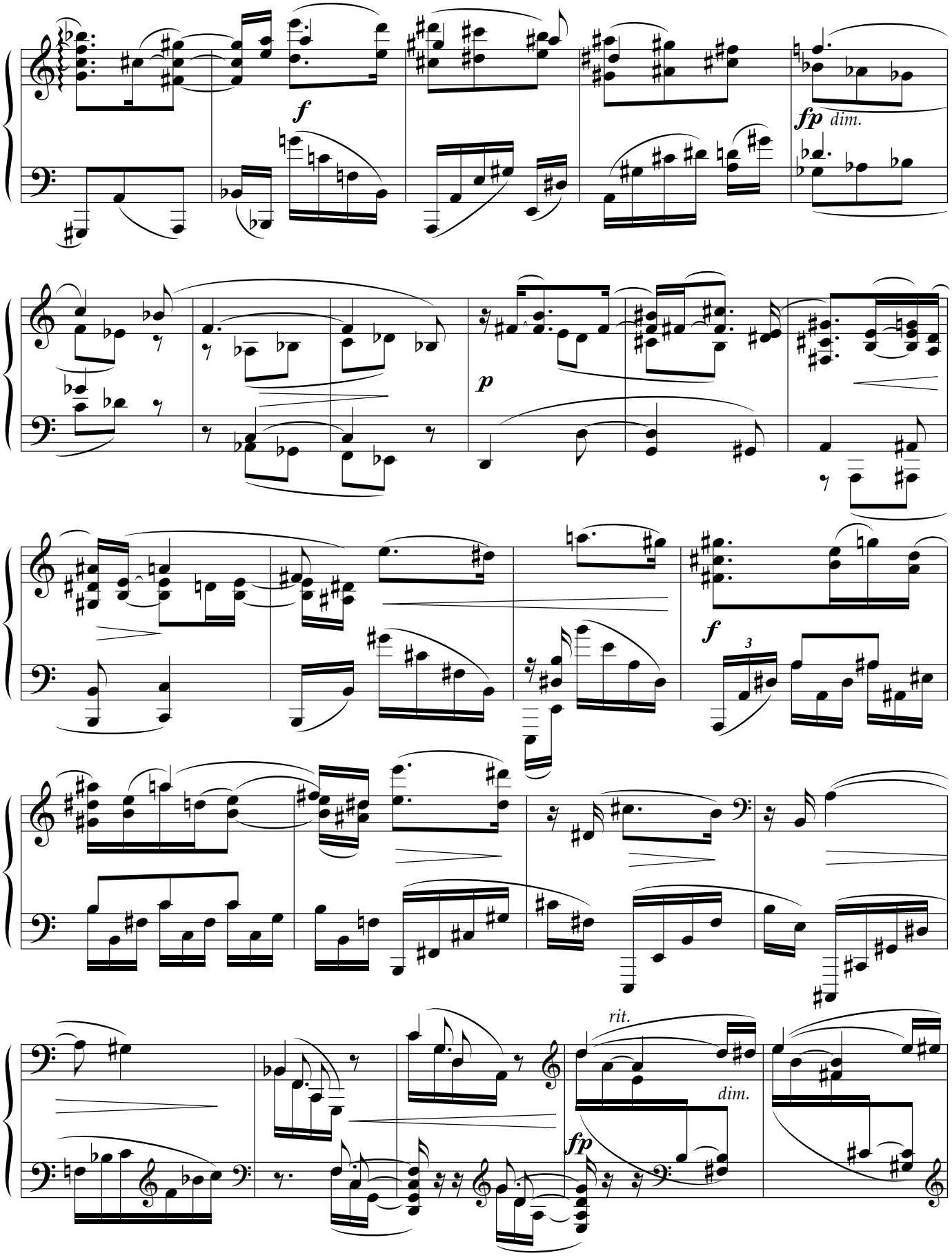

ff
ff
ff
sfz
dimin.
sfz
p
f
p
sfz
cresc.
sfz
sfz
f
dimin.
p

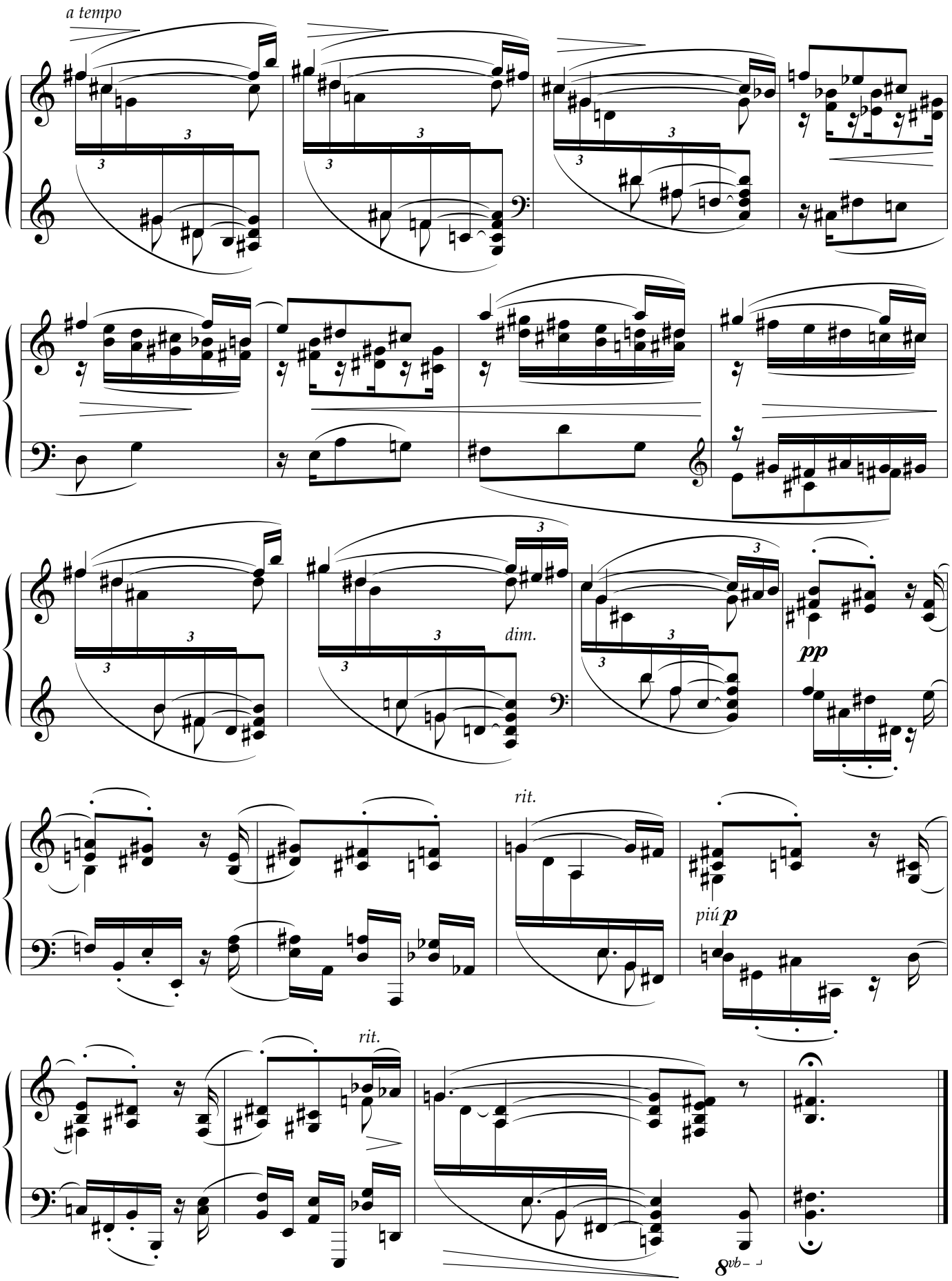

cresc.
f
cresc.
ff
ff


8va
dimin.
(8va)
dimin.
p
(8va)
dimin.
(8va)
pp
(8va)
sfz

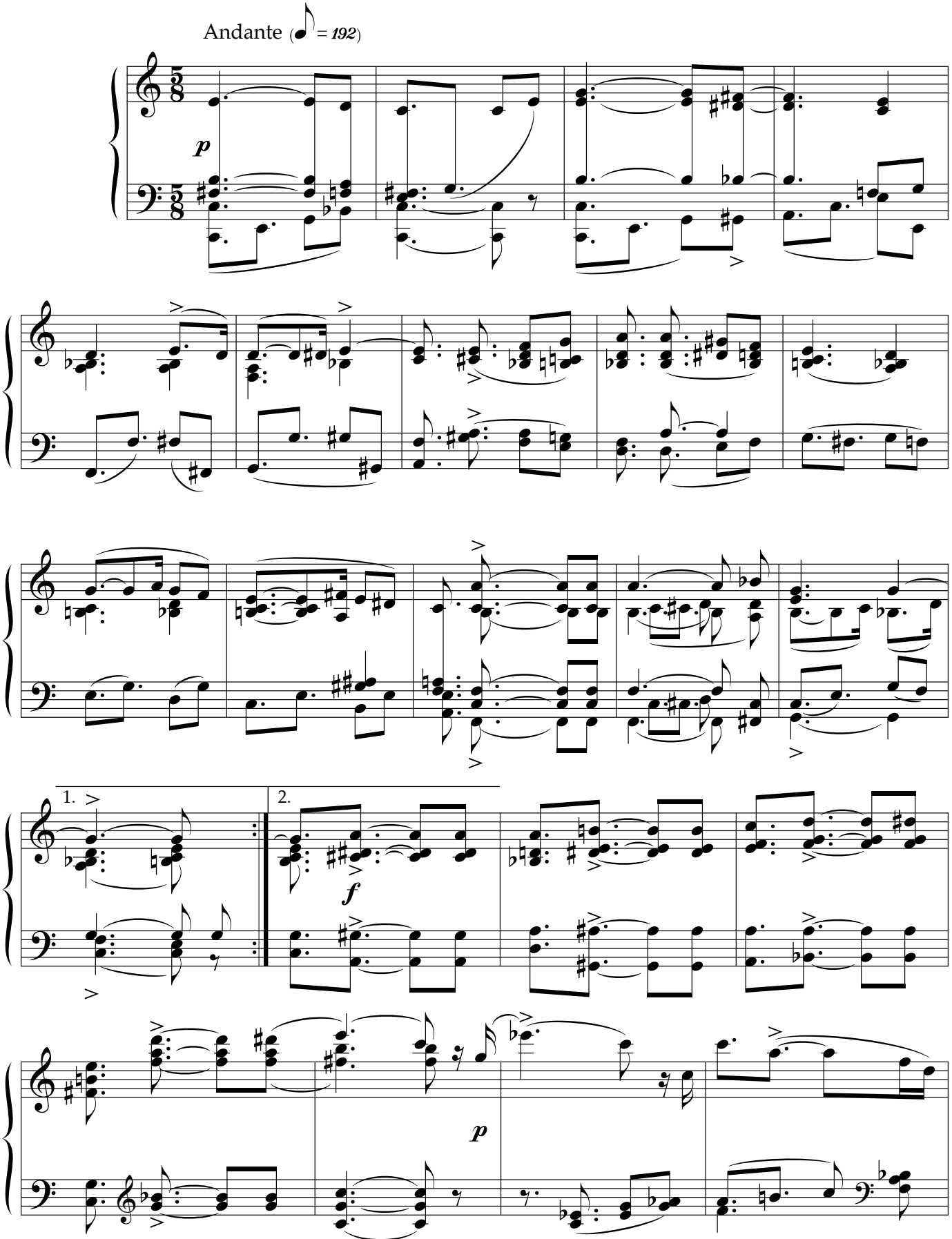
IV. After Brahms

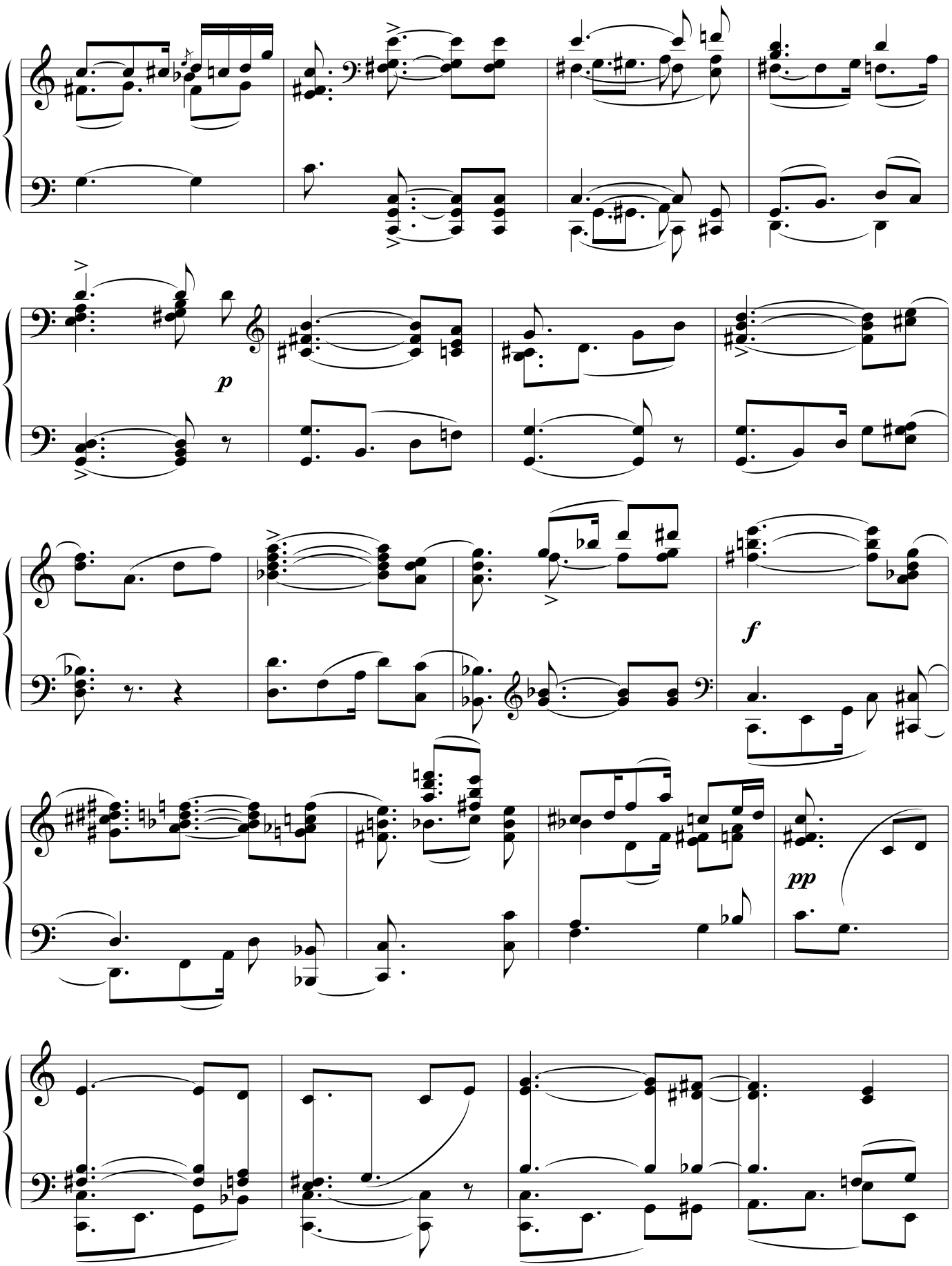


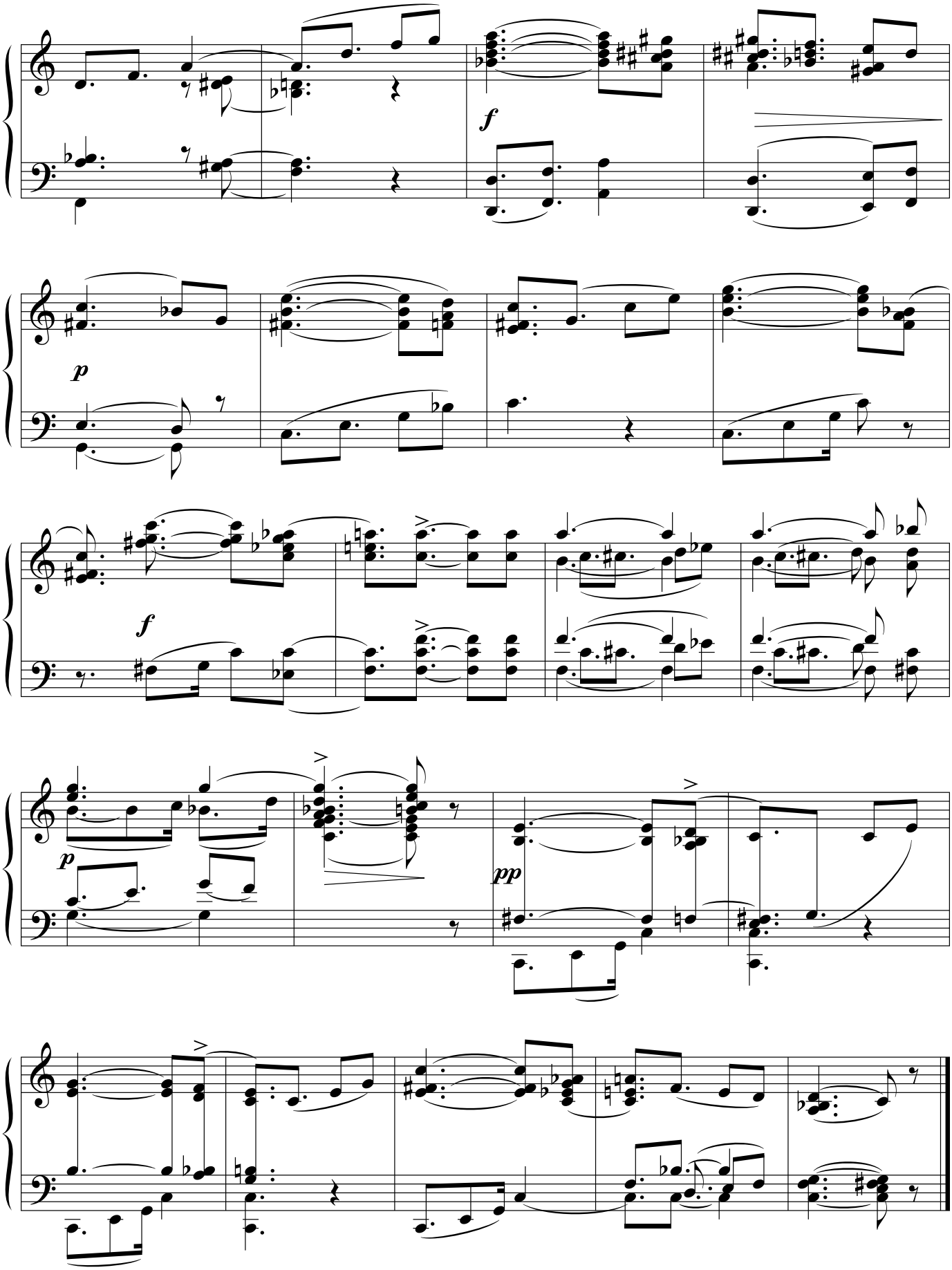

f
fp
dim.
p
f
3
rit.
dim.
fp


a tempo
dim.
pp
rit.
piú p
rit.
8vb

V. After Schubert




p
f
pp


f
p
f
p
pp