

On the Art of Making Bread

I. prelude - gathering and measuring

Paul Richards

1 $\text{♩} = 36$

$\text{♩} = 36$

mp

6 *with rubato* *mf* *noble and triumphant* *poco rit.*

10 *a tempo* $\text{♩} = 52$ *accel.* *p III* *f* *Tempo 1* *mf*

a tempo $\text{♩} = 52$ *accel.* *rit.* *Tempo 1* *mp* *f* *mp*

(*8vb*) *loco*

13 *poco rit.* *a tempo* Tempo 2

mp *a tempo* Tempo 2 *legato*

poco rit. *p delicate*

15

6 6 6 6

16 *sul pont.* *p*

6 6 6 6

17 *rit.* *molto*

8va *pp*

rit. *molto*

dim. 6 6 6 6

Tempo 1 18 *ord.* *poco rit.* *a tempo*

(8va) *mf* *mp* *pp*

Tempo *noble and triumphant* *poco rit.* *a tempo*

ppp *loco*

mp dim. poco a poco

mp *8vb* *loco*

22 *sul pont.* *rit.* *pp*

p *pp*

rit. *pp*

II. accelerando poco a poco - mixing and kneading

♩ = 36 *accel. poco a poco al fine*

1 (ord.) *strained*
p < mf molto espr.

♩ = 36 *accel. poco a poco al fine*

3 *vib. to senza vib.*
p

mp *p*

5 *add vib.* (♩ = 54) *ord. vib.*
mp *pp*
funky, with anticipation
mp cresc. poco a poco

mp *pp*
funky, with anticipation
mp cresc. poco a poco

7

mp cresc. poco a poco

8

mf *p* *mf cresc. poco a poco* *gliss.*

(*mf*)

11

tr.

13 *f* *mp* *f* *ff* *tr* *b*

(*f*) *ff*

15 *f* *mp*

f *mp cresc. poco a poco* *gathering energy*

17 *pizz.* *arco* *mp* *pp* *mf* 6

19 *sim.* (♩ = 90) *p* *f* *mf* \langle

21 *f* *mf* *f* *mf* \langle

23 *f* *mp* *mp* *mp* \langle

(♩ = 108)

24

f cresc.

(♩ = 108)

funky, energized

f cresc.

8vb

26

8va

(ff)

(ff)

(8vb)

(molto accel.)

loco

(♩ = 120)

28

fff

(8va)

(molto accel.)

(♩ = 120)

sim.

fff

sim.

III. largo - rising

violin plays all pitches in steady tempo;
piano places pitches between violin pitches
as indicated spacially, holding all pitches
until the next are sounded.

♩ = 30 *con sord. senza vib.*

♩ = 30

ped. II sempre

pp sempre

System 1: A single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four whole notes: F#4, A4, C5, and E5. Below it is a grand staff (treble and bass clefs) with a brace on the left. The treble staff has a first measure with a quarter rest and an accent (>) over a quarter note G4. The second measure has a quarter rest. The third measure has a quarter note G4 with a *sim.* dynamic marking and an accent (>) over a quarter note G4. The fourth measure has a quarter note G4 with an accent (>) over a quarter note G4. The bass staff has a whole note chord consisting of F#4, A4, and C5 in the first measure, and a whole note chord consisting of F#4, A4, and C5 in the second measure.

System 2: A single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four whole notes: F#4, A4, C5, and E5. Below it is a grand staff (treble and bass clefs) with a brace on the left. The treble staff has a first measure with a quarter rest. The second measure has a quarter note G4 with a flat (\flat) and an accent (>) over a quarter note G4. The third measure has a quarter note G4 with a sharp (\sharp) and an accent (>) over a quarter note G4. The fourth measure has a quarter note G4 with a flat (\flat) and an accent (>) over a quarter note G4. The bass staff has a whole note chord consisting of F#4, A4, and C5 in the first measure, and a whole note chord consisting of F#4, A4, and C5 in the second measure.

System 3: A single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four whole notes: F#4, A4, C5, and E5. Below it is a grand staff (treble and bass clefs) with a brace on the left. The treble staff has a first measure with a quarter note G4 with a sharp (\sharp) and an accent (>) over a quarter note G4. The second measure has a quarter note G4 with a double sharp ($\times\sharp$) and an accent (>) over a quarter note G4. The third measure has a quarter note G4 with a flat (\flat) and an accent (>) over a quarter note G4. The fourth measure has a quarter note G4 with a sharp (\sharp) and an accent (>) over a quarter note G4. The bass staff has a whole note chord consisting of F#4, A4, and C5 in the first measure, and a whole note chord consisting of F#4, A4, and C5 in the second measure.

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains four measures of music, each with a half note chord. The first two measures have a flat (Bb) before the notes, and the last two have a double sharp (C# and F##) before the notes. The grand staff below it has a treble clef staff and a bass clef staff. The treble staff has three measures of music, each with a half note chord. The first two measures have a flat (Bb) before the notes, and the last one has a double sharp (C# and F##) before the notes. The bass staff has three measures, with the last one containing a half note chord.

The second system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains four measures of music, each with a half note chord. The first two measures have a flat (Bb) before the notes, and the last two have a double sharp (C# and F##) before the notes. The grand staff below it has a treble clef staff and a bass clef staff. The treble staff has two measures of music, each with a half note chord. The first measure has a flat (Bb) before the notes, and the second has a double sharp (C# and F##) before the notes. The bass staff has two measures, with the second one containing a half note chord.

The third system of music consists of a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains three measures of music, each with a half note chord. The first measure has a flat (Bb) before the notes, the second has a double sharp (C# and F##) before the notes, and the third has a double sharp (C# and F##) before the notes. The system ends with a double bar line.

The fourth system of music consists of a grand staff with a treble clef staff and a bass clef staff. The treble staff has three measures of music, each with a half note chord. The first measure has a flat (Bb) before the notes, the second has a double sharp (C# and F##) before the notes, and the third has a double sharp (C# and F##) before the notes. The bass staff has one measure, with a half note chord. The system ends with a double bar line.

IV. presto - second kneading

1 $\bullet = 120$ *rit.* *molto*

dramatic f dim. *p*

3 *sub. as fast as possible* *sim.* 3 6 6 6 6 6 3

(*senza sord.*) *mp* *sub. as fast as possible*

mp

5 3 6 6 6 6 6 3

7

p poco cresc.

p poco cresc.

9

mp

sim.

mp

11

mf

sim.

poco rit.

breve

mf

poco rit.

p

breve

♩ = 120

13

mf

♩ = 120

mp

sim.

16

19

p cresc.

p cresc.

22

(*mf*)

(*mf*)

24

rit. *gliss.*

stringendo
tr *tr*

f *p*
stringendo

rit. *f*

a tempo (♩ = 120)

27

mf

a tempo (♩ = 120)

mp *sim.*

mf

30

f

V

3 3 3 3

33

rit.

pp *p*

rit.

8va = 92

loco

*sempre legato*³

p

Red.

3

3 3

36

p

3 3 3 3

Red.

38

Red.

40

Red.

42

Red. Red.

44 *rit.*

rit.

sub. as fast as possible

46

sub. as fast as possible

8va

sim.

loco

p

47

48

Sya *loco*

6 6 6 3

3

49

6 6 6 3

50

f 6 6 6 3 6 6 6 6

sub. f *sim.* *sim.*

52

3 3 3 3 *ff* 6 6 6 *sim.* 3

6 *ff* *sim.*

sim.

54

6 6 3

55

3 3 3 3 6 6 6 *fff*

fff

V. adagietto - second rising

gentle, careful
sempre legato

pp

sempre una corda

pp

con sord.
lyrical

p

sim.

-21-

13

poco cresc.

poco cresc.

17

mp poco dim.

mp poco dim.

20

p

p

23 *p* *mp cresc.*

cresc. (*mp*)

26 *poco rit.* *mf > p* *f* *p*

poco rit. *f*

30 *a tempo* *rit.* *molto* *gliss.* *lunga*

a tempo *rit.* *molto* *lunga*

p *pp dim. al niente* *pp ppp*

VI. allegro - baking

1 $\bullet = 156$ *col legno battute*

p cresc.

$\bullet = 156$

p cresc.

4 *ord.*

Detailed description: This is a musical score for a piece titled "VI. allegro - baking". The score is written for a single melodic line and a piano accompaniment. The tempo is marked "allegro" and the time signature is 4/4. The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 3. Measure 1 is marked with a first ending bracket and a tempo marking of 156. The melodic line in the first system is marked "col legno battute" and "p cresc.". The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef, also marked "p cresc.". The second system contains measures 4 through 6. Measure 4 is marked with a fourth ending bracket and the instruction "ord.". The melodic line in the second system features a sequence of chords and is marked "ord.". The piano accompaniment continues with a similar rhythmic pattern.

7 *a tempo*
at the tip

f *p* *p* *a tempo*

10

mp *p* *mp*

13 *ord.*

pp *mf* *mp*

16

f *mp* *f*

mp *mf* *f*

19

tr *3* *gliss.* *tr*

p cresc.

mp cresc.
sempre staccato

22

gliss. *tr* *poco rit.*

3 *f* *poco rit.*

f

25 *poco accel.*

mp
poco accel.
mf
mp cresc.
mp cresc.

31

36

f
f
sim.
sim.

38

cresc.

cresc.

41

ff

mp

45

ff

mp

sim.

48 *pizz.* *p* *mf* *mp* *arco* 3

50 3 3 3 3

52 3 3 *tr* *(non cresc.)* *cresc.* *sim.* *sim.*

54

57

8^{vb}

loco

poco rit.

col legno battute

f

lunga

f

ff

loco

61

a tempo

ord.

f

a tempo

65

ff

f cresc. poco a poco

gliss.

3

68

gliss.

3

ff p ————— *ff*

ff

71

mf

3

3

3

3

ff

ff

pizz.

mf

3

3

3

3

ff

sim.

sim.

8vb

73

73

74

75

sim.

ff

sim.

(8vb)

76

76

arco

tr

ff p

ff

77

78

(8va)

(8vb)

79

79

f

80

81

(8va)

(8vb)

82

ff *sim.*

(8va) *loco* *sim.*

loco *sim.*

This system contains measures 82 and 83. The top staff (treble clef) features a melodic line with slurs and accents, marked *ff* and *sim.*. The middle staff (treble clef) has a dense chordal texture with slurs and accents, marked *ff*, *(8va)*, *loco*, and *sim.*. The bottom staff (bass clef) has a simple melodic line with slurs and accents, marked *loco* and *sim.*.

84

This system contains measures 84 and 85. The top staff (treble clef) continues the melodic line with slurs and accents. The middle staff (treble clef) has a dense chordal texture with slurs and accents. The bottom staff (bass clef) has a simple melodic line with slurs and accents.

86

sim.

sim.

sim.

This system contains measures 86 and 87. The top staff (treble clef) continues the melodic line with slurs and accents, marked *sim.*. The middle staff (treble clef) has a dense chordal texture with slurs and accents, marked *sim.*. The bottom staff (bass clef) has a simple melodic line with slurs and accents, marked *sim.*.

88 *Sra*

gliss.

91 *loco*

f cresc.

sim.

f cresc.

Srb

95 *Sra*

(*ff*)

(*ff*)

(*Srb*)

99 (= 112) ^(8va) *loco*

fff *ff* *f* *mf > p*

fff *ff* *f* *mf* *loco*

(8vb)

102

mf *p* *mf*

(8vb)

106

mp *mf* *p*

loco

(8vb)

109

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

113

col legno battute *ord.*

pp *mf* *p* *pp*

mp *p*

119

ppp *diminuendo a niente*

ppp *ppp* *(loco)*

8va

VII. postlude

sul tasto

1 ♩ = 48

p

sim.

gradually change to ord.

3

cresc. poco a poco
sempre legato

p cresc. poco a poco

Red.

5

ord. *gradually change to sul tasto*

f dim. poco a poco

f dim. poco a poco

7

Red. (b) \ominus

9

sul tasto *rit.* *p* *ppp*

rit. *p*

Red.