

Three Concert Pieces

Ayden Kael McDonald

For Piano

I: Scintillate – Variations on a Theme by C. Daquin, ‘Le Coucou’

This work was conceived in August 2015 whilst establishing a profound interest in orchestral writing and virtuosic piano music. Thus, it was originally composed for piano and orchestra, however after an unsuccessful revised version it was arranged into a solo piano work in early December 2016.

The solo version expands upon virtuosity, structure, harmony, and length. Scintillate reached its final product in early 2017, with slight changes mid-year.

Scintillate – to emit flashes of light; sparkle: be animated, witty, clever – this title has always been, no word best articulates the style and expression of this work.

II: Impromptu on D. Cimarosa Sonata B^b Major, R23: III Allegro

Commencing notation in February 2017, Impromptu was completed before Scintillate as it had undergone minor changes since its first draft. Overall the structure is identical to the original Cimarosa Sonata – following the same thematic material. The harmonic structure is almost identical with minimal changes throughout.

After some months and now into mid-2017 both Scintillate and Impromptu would be part of a decided larger work titled Three Concert Pieces – an homage to Liszt.

III: Le Cygne – After Liszt on C. Saint-Saëns Carnival of the Animals, ‘Le Cygne’

Following the same model as its predecessors the third piece would be inspired from a Baroque or Classical era work. Originally it was to be M. Clementi’s Sonatina in C Major Op.36, No.1: II Andante, yet with many sketches and compositional ideas put forth, it ultimately did not succeed. It was the inspirational material and techniques of Liszt, and the beauty of Saint-Saëns’s famed melody which formed the creation of the final piece.

The first draft of Le Cygne was written within weeks in order to push the completion of the final work, initial notation began in late July – after improvisatory ideas for some days.

The Ossia section and b.19 – 53 were added in the final weeks before completion in late October 2017. In order to remain true to the homage objective – Le Cygne was written in the style of Liszt’s 3rd concert etude S.144 ‘Un Sospiro’.

This set of concert pieces were edited and revised in October 2017. Dedicated to two friends and teachers – one near and afar; Irina Klamka and Pam Larkin.



Ayden Kael McDonald
October 8, 2017

I

Allegro vivace ♩ = 140

First system of the first movement, measures 1-5. The music is in 2/4 time with a key signature of one sharp (F#). The left hand plays a rhythmic pattern of eighth notes and quarter notes, while the right hand plays a more complex pattern with sixteenth notes and eighth notes. Dynamics include *ff feroce* and *molto cresc.*

Second system of the first movement, measures 6-7. The music continues with a similar rhythmic pattern. The right hand has a melodic line with eighth notes. Dynamics include *presto*.

Third system of the first movement, measures 8-16. The music continues with a similar rhythmic pattern. The right hand has a melodic line with eighth notes. Dynamics include *presto*.

Fourth system of the first movement, measures 17-22. The music continues with a similar rhythmic pattern. The right hand has a melodic line with eighth notes. Dynamics include *p*, *fz*, and *mp deciso*.

Fifth system of the first movement, measures 23-28. The music continues with a similar rhythmic pattern. The right hand has a melodic line with eighth notes. Dynamics include *mp* and *f*.

Sixth system of the first movement, measures 29-34. The music continues with a similar rhythmic pattern. The right hand has a melodic line with eighth notes. Dynamics include *mp* and *f*.

30 ^s

sfz *mp dim.*

37 *rall.*

p *mp giustamente* **Allegro** ♩ = 140

43 ^s

mf

49 ^s *tr*

f

55

cresc.

Allegro con forza ♩ = 140

61

f *dim.* *mf* *f* *dim.*

69

mf

Allegro non troppo ♩ = 40

74

p
presto
mp laissez vibrer

76

78

cresc.
fff
mf
ff
a tempo
mf

80

ff
mf
ff
mf

81

ff
presto

82

cresc.

This system contains measures 82 and 83. Measure 82 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef consists of a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. Measure 83 continues the melodic and harmonic development. The dynamic marking *cresc.* (crescendo) is placed above the first staff.

Allegro con forza ♩ = 100

83

fff feroce

This system contains measures 83 and 84. Measure 83 features a bass clef with a key signature of one sharp (F#) and a treble clef with a key signature of one flat (Bb). The melody in the bass clef consists of a series of eighth and sixteenth notes, while the treble clef provides a harmonic accompaniment. Measure 84 continues the melodic and harmonic development. The dynamic marking *fff feroce* (fortissimo, ferocious) is placed above the first staff.

84

This system contains measures 84 and 85. Measure 84 features a bass clef with a key signature of one sharp (F#) and a treble clef with a key signature of one flat (Bb). The melody in the bass clef consists of a series of eighth and sixteenth notes, while the treble clef provides a harmonic accompaniment. Measure 85 continues the melodic and harmonic development.

85

This system contains measures 85 and 86. Measure 85 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef consists of a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. Measure 86 continues the melodic and harmonic development.

86

This system contains measures 86 and 87. Measure 86 features a bass clef with a key signature of one sharp (F#) and a treble clef with a key signature of one flat (Bb). The melody in the bass clef consists of a series of eighth and sixteenth notes, while the treble clef provides a harmonic accompaniment. Measure 87 continues the melodic and harmonic development.

87

88

89

brillante con grazia

rit.

91

come prima con agitato

p tranquillo

poco a poco cresc.

96

poco a poco agitato

f cresc.

101

ff

106

rit.

dim.

p cresc.

Adagio portamento ♩ = 55

113

rall.

a tempo

mf

dim.

mp

cresc.

122

rall.

mf

p

Allegro grazioso ♩ = 100

128

132

cresc.

136

ff appassionato

139

142

rall.
dim.

146

mp
p delicato
molto rall.

Allegro con brio ♩ = 100

152

mp affettuoso
cresc.
mf
meno mosso
molto rit.

155 *come prima*

mp scherzando *mf*

161 *rit.* *tr.*

cresc. *f* *mf*

167 **Vivace con fuoco** ♩ = 132

ff

172

177 *fff*

182

187

f *ff* *dim.*

Assai brillante ♩ = 140

190

ff *attacca* *dim.*

Andante ♩ = 70

196

f *cresc.* *ff* *sfz* *mp sfogato*

204

p *mp*

209

mf *p* *cresc.*

214

f *dim.* *mp* *rall.*

220 *s* **Lento non troppo** ♩ = 70 *rit.*

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

lontano

231 **a tempo** *rall.*

p *mp* *mf* *dim.*

240 **Riposo con moto** ♩ = 70 *tr* *rall.*

p *mf piacevole* *dim.* *p*

244 **a tempo**

cresc. *mf*

246

cresc. *mf*

248

mp

249

cresc.

250

f *molto rit.* *meno mosso* *mf dim.* *p* *mf*

253

rall. *dim.* *mp* *f*

256

ff *presto*

257

sfz

Prestissimo ♩ = 70

259

mf scintillate *cresc.* *ff*

262

mf *molto cresc.*

264

fff *dim.* *molto rall.* *accel.* *p*

Grazioso con moto ♩ = 55

266

mp portamento *non legato*

268

mf *mp*

270

mf *cresc.*

272

f cresc.

molto rall.

273

ff

dim.

Affrettando ♩ = 100

275

mp

f

con forza

281

fff

286_s

rall.

dim.

Affettuoso poco agitato ♩ = 35

292

ff *pesante*

295 *rall.*

Ayden Kael McDonald
October 8, 2017

II

Adagio con moto ♩ = 70

Measures 1-4 of the first system. The music is in 3/4 time with a key signature of two flats. The right hand plays chords, and the left hand plays a continuous eighth-note pattern. Dynamics include *mf* *maestoso*, *cresc.*, and *più mf*.

Measures 5-7 of the first system. The right hand continues with chords, and the left hand maintains the eighth-note pattern. A *rall.* marking appears at the start of measure 7.

Measures 8-10 of the first system. The right hand plays chords, and the left hand continues the eighth-note pattern. A *dim.* marking appears at the start of measure 9.

Più mosso ♩ = 80

Measures 11-13 of the second system. The right hand plays chords, and the left hand continues the eighth-note pattern. A *p* marking appears at the start of measure 11.

Measures 14-16 of the second system. The right hand plays chords, and the left hand continues the eighth-note pattern. A *poco a poco cresc.* marking appears at the start of measure 14. Octave markings (8) are present above the right hand in measures 14 and 16.

Measures 17-19 of the second system. The right hand plays chords, and the left hand continues the eighth-note pattern. Octave markings (8) are present above the right hand in measures 17 and 19.

19

sfz quasi cadenza a piacere

20

cresc.

21

22

8

23

fff strepitoso

molto rall.

dim.

Come prima ♩ = 70

p

Allegro con moto ♩ = 110

29 *rall.*

f

34

37 *rit.*

42 *poco a poco accel.*

46 *rall.*

Brillante con forza ♩ = 70

49 *ff pesante*

51

cresc.

fff

53

rall.

dim.

54

fz

55

Come prima ♩ = 70

fp

molto rall.

59

Adagio con moto ♩ = 70

mp

mf maestoso

64

sotto voce

cresc.

f

68 *rall.*
dim. *mp*

73 **Allegro con moto** ♩ = 110
mf *p più mf* *cresc.* *f*

77 *ff*

80

83

86 *ff meno mosso* *dim.* *rall.*

90 *presto*

f *cresc.*

91 *a tempo*

fff pesante *mf* *mp leggero*

98 *rit.* *a tempo*

100 *cresc.* *8* *rall.* *dim.*

102 *Andante semplice* ♩ = 70

p piacevole *mp* *f*

109 *molto rall.* *Affettuoso* ♩ = 60

mp con anima

114 *rallentando al fine*

dim.

118 *pp*

The musical score consists of two systems. The first system, measures 114-117, is marked 'rallentando al fine' and 'dim.'. The right hand plays a series of chords, while the left hand plays a descending eighth-note scale. The second system, measure 118, begins with a fortissimo (pp) dynamic marking and ends with a repeat sign.

III

Riposo affettuoso

The musical score is written for piano and voice. It begins with a piano (*p*) dynamic and a tempo marking of *Riposo affettuoso*. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems, each containing a vocal line and a piano accompaniment. The piano accompaniment features a continuous, flowing eighth-note pattern in the right hand, while the left hand provides a steady bass line. The vocal line is characterized by long, sweeping melodic lines, often spanning multiple measures and ending with a fermata. The tempo and mood are indicated by the marking *dolce con grazia* (sweetly with grace). The score concludes with a final measure marked with a double bar line.

3
dolce con grazia

5

7

9

11

13

15

cresc.

17

mf *dim.*

19

meno mosso

p sotto voce

20

leggerissimo

21

rall.

pp

24

p

25

cresc.

8

26

impetuoso

ff

con forza

28

30

32

34

36

38

mf

poco a poco dim.

40

accel.

cresc.

ff presto

8

8

42

dim.

43

meno mosso

p una corda

45

47

49

mf

50

51

dim.

52

p

a tempo

53

tre corde

55

p

57

mp

58

mf

59

p

cresc.

60

62

dim.

mp

64

66

68

70

72

74

pesante

Un poco più mosso

77

78

79

accel.

80

81

82

a tempo

cresc.

83

84

ff

dim.

85

85

mf

86

87 *p* *tr* *rit.* *f* *dim.*

89 *graziso con moto* *mp*

91

93

94 *mf* *con passione*

96 *cresc.*

97

f

8

Ossia

fff presto

dim.

p

98

fff presto

dim.

8

99

Coda

p

subito lento

103

Ossia

106

calando

Ayden Kael McDonald
October 8, 2017