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Rondo in Stride for Cello and Piano

Malcolm Forsyth

Piano Score

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CP079



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Program Notes by the Composer:

The legendary jazz pianist Fats Waller developed a unique style, which became known as “Stride Piano”, in which the left hand made striding leaps of a tenth, as it moved through the harmonic sequence. This, and other cute clichés of classic jazz, such as the string pizzicato with double stops and slides, are parodied in this tongue-in-cheek morsel.

The piece was commissioned by Miriam Mahood with the assistance of the Yamaha Music Company, and was written in late 1988. The first performance was given by Ms. Mahood and the German cellist Cornelius Hermann, in Edmonton, in June, 1989.

Duration ca 6’

Malcolm Forsyth, Composer (1936-2011)

Canadian composer Malcolm Forsyth enjoyed a distinguished international career as one of Canada’s major composers, having written a wide variety of works including three symphonies, much other orchestral music, chamber music (especially for brass and strings), vocal, instrumental and choral music.

He was named “Canadian Composer of the Year” by the Canadian Music Council in 1989, and received many other awards, including three JUNOs for “Best Classical Composition” -- 1987, 1994 and 1998, and several JUNO nominations. Since his arrival in Canada from his native South Africa in 1968 to take up his post as Professor at the University of Alberta, his career included creating works for many distinguished performers. Those performers included contralto Maureen Forrester, conductor Charles Dutoit, mezzo soprano Judith Forst and orchestras such as the Edmonton Symphony who premiered many of his works, the National Arts Centre, the Montreal Symphony and Calgary Philharmonic. His 1995 work, *Electra Rising*, a cello concerto written for his daughter Amanda Forsyth, a gifted and distinguished cellist, was premiered with the Calgary Philharmonic Orchestra, conducted by Mario Bernardi. This piece went on to win a JUNO award. A 60th birthday celebratory CD of *Electra Rising*, his saxophone concerto, *Tre Vie*, and *Valley of a Thousand Hills*, for chamber orchestra, was released in 1997 was his last JUNO award-winning disc. His *Concerto for Eight* (2003) received rave reviews after its many performances in March 2003. *Double Concerto*, for viola, cello & orchestra was commissioned for violist Rivka Golani and cellist Tanya Prochaska, received its world première in October 2004.

Dr. Forsyth’s last major work was *A Ballad of Canada*, for mixed chorus and orchestra, a joint commission by the National Arts Centre Orchestra and the Edmonton Symphony, received its premiere June 9, 2011 to much acclaim, a month before his death. His work was influenced by both the country of his birth and the country he adopted. Since his death, his works continue to be appreciated and performed across Canada and around the world. Many of his former students have made distinguished careers for themselves in orchestras and as performers around the world.

Please visit the composer’s website at: www.malcolmforsythcomposer.com

Commissioned by Miriam Mahood with funding from Yamaha Ltd

Rondo in Stride

for cello and piano

Malcolm Forsyth
1988, rev. 1997

Relaxed and Swingy ♩. = 104

The musical score is divided into three systems. The first system features a Cello part and a Piano part. The Cello part begins with a melodic line marked *p* *sweet and smilingly*, which then transitions to a more forceful passage marked *f* and *aggressive*, ending with a *sfz* (sforzando) accent. The Piano part is mostly silent, with a few notes appearing at the end of the system marked *f*. The second system features a Violoncello (Vc.) part and a Piano (Pno.) part. The Vc. part starts with a rest, then enters with a melodic line marked *p*. The Pno. part provides accompaniment with chords and arpeggios, marked *ff* (fortissimo) and *p* (piano). The third system features a Violoncello (Vc.) part and a Piano (Pno.) part. The Vc. part continues with a melodic line marked *fp* (fortissimo piano) and includes several accents. The Pno. part continues with accompaniment, marked *f* (forte).

10

Vc. *fp* *ff*

Pno. *f* *8va*

13

Vc. *f*

Pno.

16

Vc.

Pno. *8va*

A Little Slower; groovy and unhurried (♩. = 88)

19

Vc. *pizz.* *f*

Pno. *pp quasi stacc. e secco* *8va*

21

Vc.

sf *sf* *sf*

Pno.

(8^{va})

23

Vc.

Pno.

(8^{va})

25

Vc.

Pno.

(8^{va})

27

Vc.

arco *pizz.*

mp *f* *sf*

Pno.

(8^{va})

* in pizzicato arcs are not intended as slurs; therefore all notes must be plucked.

Vc. *arco*
p ————— *f* *accel.*

Pno.

Vc. *mf*

Pno. *f just like "Fats"*

Vc.

Pno. *p*

Vc. *pizz. RH* *arco*

Pno.

39

Vc. *ff* *pizz.>*

Pno. *sf sf*

41

Vc. *rubato* *a tempo*

Pno. *secco* *rubato* *pp quasi stacc. e secco* *sfz*

43

Vc. *pizz.* *f*

Pno. *(8va)*

45

Vc.

Pno. *(8va)*

Vc. *arco* *ff* *pizz.* *sf sf*

Violoncello staff 1, measures 47-50. The staff is in bass clef with a key signature of three flats. Measure 47 starts with a forte (*ff*) dynamic and an *arco* instruction. A slur covers measures 47-49, with a *V* (breath mark) above measure 49. Measure 50 begins with a *pizz.* instruction and a sforzando (*sf*) dynamic. The staff ends with another *sf* dynamic.

Pno. (8va)

Piano staff 1, measures 47-50. The staff is in treble clef with a key signature of three flats. A dashed line labeled (8va) is above the staff. The music consists of a continuous eighth-note accompaniment pattern.

Vc. *sf sf sf*

Violoncello staff 2, measures 49-52. The staff is in bass clef with a key signature of three flats. Measure 49 starts with a sforzando (*sf*) dynamic. Measures 49-52 feature a series of notes with accents and slurs. The staff ends with a *sf* dynamic.

Pno. (8va)

Piano staff 2, measures 49-52. The staff is in treble clef with a key signature of three flats. A dashed line labeled (8va) is above the staff. The music consists of a continuous eighth-note accompaniment pattern.

Vc. *sf*

Violoncello staff 3, measures 51-54. The staff is in bass clef with a key signature of three flats. Measure 51 starts with a sforzando (*sf*) dynamic. The staff features a series of notes with accents and slurs. The staff ends with a *sf* dynamic.

Pno. (8va)

Piano staff 3, measures 51-54. The staff is in treble clef with a key signature of three flats. A dashed line labeled (8va) is above the staff. The music consists of a continuous eighth-note accompaniment pattern.

Vc. *arco* *ff*

Violoncello staff 4, measures 53-56. The staff is in bass clef with a key signature of three flats. Measure 53 starts with a forte (*ff*) dynamic and an *arco* instruction. A slur covers measures 53-55, with a *V* (breath mark) above measure 55. The staff ends with a *ff* dynamic.

Pno. (8va)

Piano staff 4, measures 53-56. The staff is in treble clef with a key signature of three flats. A dashed line labeled (8va) is above the staff. The music consists of a continuous eighth-note accompaniment pattern.

55

Vc. *pizz.*

ff *pp*

(8va)

Pno.

heavy

f

Tempo 1. sweet (♩ = 104)

57

Vc. *arco*

p

Pno.

light

p

59

Vc.

f *sf*

Pno.

f

62

Vc.

p

Pno.

ff

p

65

Vc. *mf* *fp* *fp* *fp* *fp* *ff*

Pno. *f*

68

Vc.

Pno. *8va*

71

Vc. *f* *sf*

Pno.

74

Vc.

Pno. **Tempo II. groovy (♩ = 88)** *ff*

76

Vc. *f*

Pno.

78

Vc. *ff* *mf* *p*

Pno. *ff* *mf* *p*

8^{va}

80

Vc. *mp*

Pno. *mp*

8^{va}

82

Vc. *pizz.* *arco* *mf* *f*

Pno. *mf*

84

Vc.

Pno.

87

Vc.

Pno.

89

Vc.

Pno.

91

Vc.

Pno.

Tempo 1. sweet (♩ = 104)