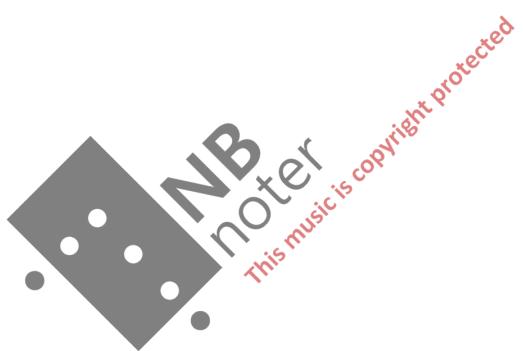


Ricardo Odriozola

# song and dance



## Notes to the performer

Should some of the wider chord spans prove too large for smaller hands, it is preferred to break the chords "inwards". That is, the outer notes of the chord must sound simultaneously. For instance:



becomes



The sign  designates a note or chord to be played with a *dolce* attack.

# song and dance

Ricardo Odriozola

2020

$\text{♩} = \text{ca. } 88$

*f ma dolce*

*p pp* *molto delicato, sempre fluente e con fantasia*

*p* *con molta esd.*

*mp sub.*

## song and dance

3

*8va* -

*p*

*mp*    3    9    9    3

(*p*)

*ben marcato il canto*

*8va* -

*mf*

*3*    *3*    *3*

(*p*)

*8va* -

*(mf)*

*3*    *3*    *3*

(*p*)

*8va* -

*(mf)*

*3*    *3*    *3*

(*poco*)

*poco a poco quasi non marcato il canto*

*mp*

*poco a poco perdendosi*

(*p*)

(*p*) *dim.*

*al ppp*

(*pp*)

*p*

*mf leggero, danzante*

*mp*

*p*

*mf*

*mf*

*senza o con poco* *Ad.*

*d.= ca. 72*

*NB* *noter* *This music is copyright protected*

## song and dance

5

song and dance

5

*f*

*pp sub.*

*una corda*

(8va)

*mp*

*tre corde*

*mf molto cantabile*

*mp legato*

NB noter  
This music is copyright protected

3

## song and dance

*mp sempre cantabile*

*p legato possibile*

*mf*

*8va -*

*NB noter*

*f molto cantabile*

*f - - -*

*marcato il canto*

*8va - - - - -*

*6*

*poco a poco calmadosi*

9  
*p*

**subito in tempo**

*8va* -----

*f*

*loco*

*8va* -----

 $\text{♩} = \text{ca. } 96$ 

*p dolce*

*mf*

*(8va)* -----

con molto  $\ddot{\text{x}}$ .

*poco slentando**al*

*p dolcissimo*

*mp*

*loco*

*(8va)* ----- \*

*una corda*

## song and dance

$\text{♩} = \text{ca. } 80$

*p*

**NB** *noter*  
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*marcato il canto, ma dolce*

*p*

3

$\frac{5}{4}$

$\frac{5}{4}$

song and dance

senza tre corde

*movendo*

*al*

♩ = ca. 92

Musical score for two staves. The top staff is treble clef, 4/4 time, dynamic *mp*. The bottom staff is bass clef, 4/4 time, dynamic *p*, with a instruction *8va-----*. Measure 1 starts with eighth-note pairs. Measure 2 begins with a bass note followed by eighth-note pairs. A fermata is placed over the second measure.

Musical score for two staves. The top staff has a tempo marking *>*. The bottom staff has a tempo marking *mf*. Measure 3 continues eighth-note pairs. Measure 4 begins with eighth-note pairs, followed by sixteenth-note patterns, and ends with a dynamic *mf*.

Musical score for two staves. The top staff has a tempo marking *f*. The bottom staff has a tempo marking *mf*. Measure 5 starts with eighth-note pairs. Measure 6 begins with eighth-note pairs, followed by sixteenth-note patterns, and ends with a dynamic *f*.

Musical score for two staves. The top staff has a tempo marking *8va-----*. The bottom staff has a tempo marking *v*. Measure 7 starts with eighth-note pairs. Measure 8 begins with eighth-note pairs, followed by sixteenth-note patterns.

*marcato il canto*

Musical score for two staves. The top staff is treble clef, the bottom is bass clef. Measure 1 starts with a forte dynamic (**f**) and a bass note. Measure 2 begins with a mezzo-forte dynamic (**mf**). The music consists of eighth-note patterns.

Musical score for two staves. The top staff shows a continuation of the eighth-note patterns. Measure 4 ends with a half note on the bass staff.

Musical score for two staves. The top staff features a complex harmonic progression with a shaded area indicating a three-note cluster. Measure 6 begins with a dynamic marking *ben f sub.* The bass staff continues its eighth-note pattern.

Musical score for two staves. The top staff shows eighth-note patterns with slurs and grace notes. The bass staff begins with a dynamic marking *cresc.* Measures 7 and 8 conclude with fermatas over the bass notes.

## song and dance

Λ

*cresc.*

*cresc.*

*f*

*cresc.*

*ff*

*ff*

*mf*

*f*

con molto *f*.

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\*)

\*)

*p legatissimo, transparente, quasi improvisando*

*mp* *3* *3* *(p)*

*movendo* *al*

*pp*

*3* *4* *6* *5:6* *6* *-* *3* *4*

♩ = ca. 98

*p*

*8va* *6*

*(p)*

*mf* *8va* *6* *3*

\* *Redo.*

\*) A legato slur joining two arpeggio signs designates a continuos arpeggio between the two chords, with no rhythmical accentuation

*poco a poco calmando il tempo*

*8va* - - - - -      *8va* - - - - -      *8va* - - - - -

**p** la mano sinistra sempre dim.

(*8va*) - - - - -

(dim.)      *sempre più dolce*

(*8va*) - - - - -

(dim.) ————— al n

al  $\text{♩} = \text{ca. } 88$ 

(*8va*) - - - - -

*mf* \*N.B. *This music is copyright protected*

(8va) -

*p*      *f* sub.

(8va) -

*f* sub.

(8va) -

6                  6

(8va) -

5                  3

(8va) -

6                  -                  5

*p dolce*

con *ped.*

3                  3                  3

3                  3                  3

3/4 *p*.      4/4 *pp*

3/4 *p*      4/4

*sub.*  $\text{♩} = \text{ca. } 116$

*rall.*  $8^{\text{va}}$  - - - - -

*p*      *pp*

*mp*

*p*      *pp*

*mp*

*p*      *pp*

*al*  $\text{♩} = \text{ca. } 92$

*p*

*quasi organo*

*mp* *legatissimo*

\*

*mp*

*5* *4*

*3* *4*

*pp*

*pp*

(ben in tempo)

*mp*

*pp leggeramente*

*pp sub.*

*pp*

*mp*

\*)

*6*

*6*

*6*

*6*

*liberamente*

*5*

*5*

ben in tempo

*p*

*3*

*3*

*p secco*

\*

\*) See note on page 12

*mf* *giocoso*

*p*

*mf*

*p*

*p*

*ben in tempo*

*mp*

\*

*f*

*sub.*

*p*

Svelvik July 27th 2020, 20:24

To my friend Oliver Fraenzke