#### **USENCE**

#### R.A. MOULDS

# AQUARELLES BOOK I

for Solo Piano

2015

(MSSOR RO)



### R.A. MOULDS



Op. 90

for Solo Piano

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#### R.A. MOULDS



for Solo Piano

A series of aural 'postcards' evoking both real and imaginary pictures. As always, dynamics, tempos, and pedaling indications are open to the interpretation of the performer. Above all, these pieces should be played with a sensitive flexibility and expansive expressiveness.

Note: the pieces are numbered in order of their conception rather than completion, but it is not necessary to play them as a group or in any specific order.

R.A. Moulds, a native of Maryland currently residing in the Republic of Ireland, studied composition with William Presser at the University of Southern Mississippi. His early music exhibited an idiosyncratic, non-dogmatic post-tonal style, which was soon abandoned in favor of a more eclectic manner. Around 1992, his music made increasing use of tonal materials, not as pastiche or postmodern irony, but rather as acknowledgment of the continuing power of such music to have a complex, expressive effect on performers and audiences. These later works draw on a wide variety of other works—both from the history of music and Moulds's own—but are integrated within his own graceful, sophisticated sensibility.

www.ramoulds.com

Catalog No. RAM-90

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## I. CHRYSANTHÈMES

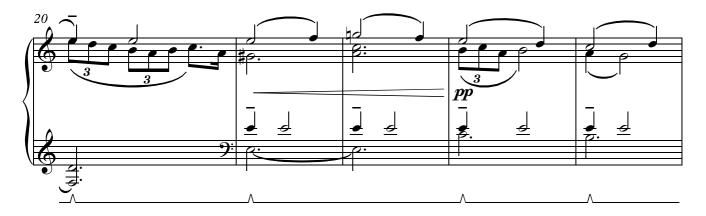
for Judah Adashi

R.A. Moulds Op. 90, No. 1

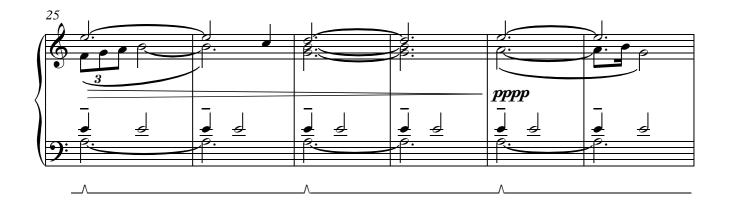


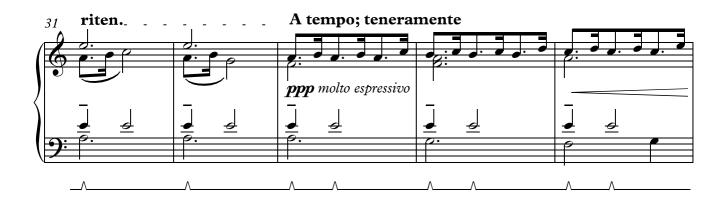






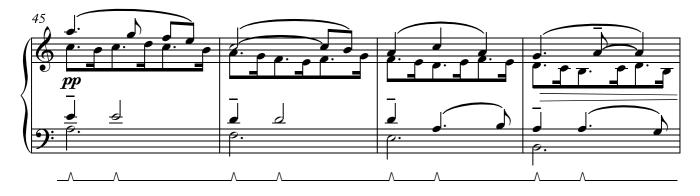
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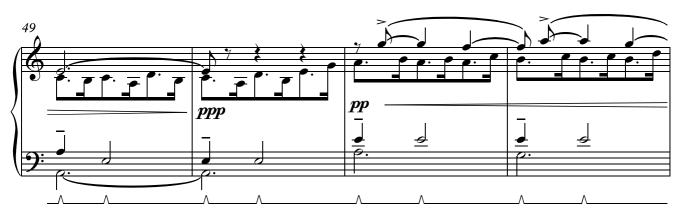




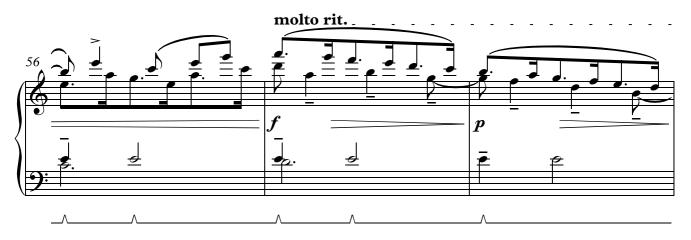


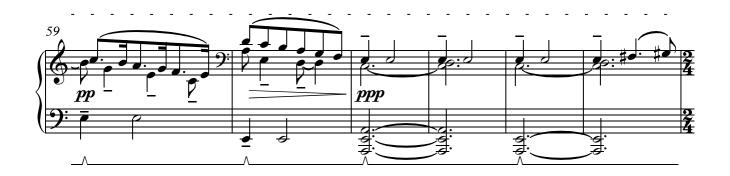




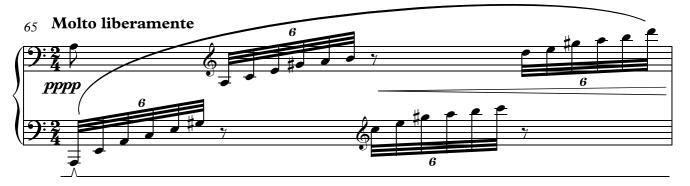


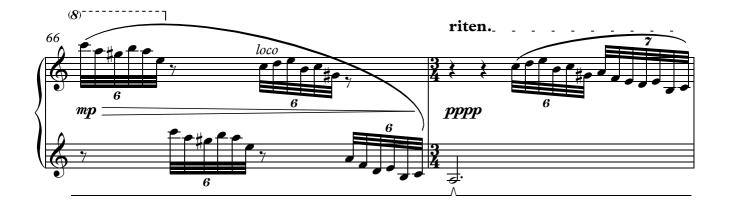


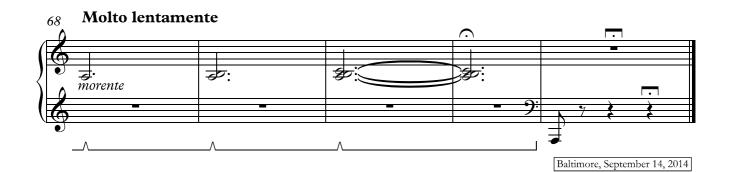




**8**<sup>va-----</sup>







## II. CHEVREAUX

#### for Michael Sheppard

R.A. Moulds Op. 90, No. 2

























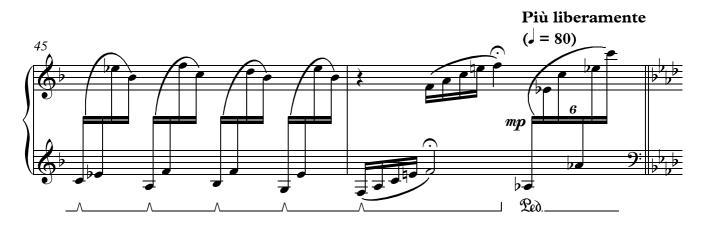


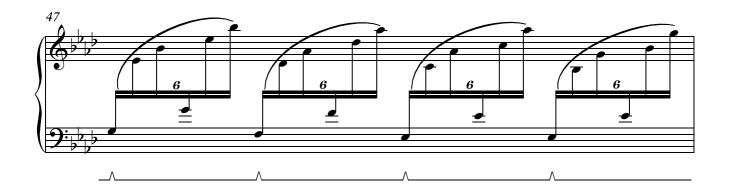


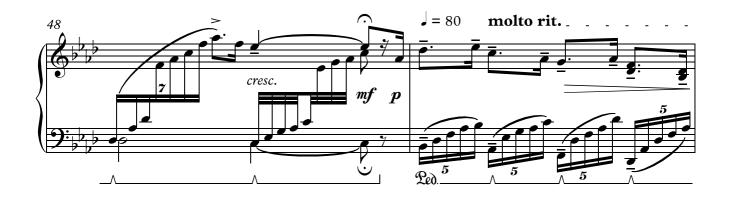


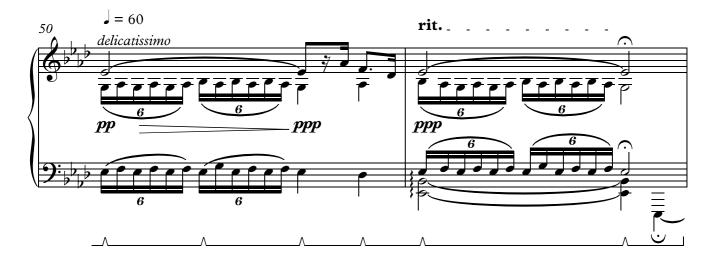


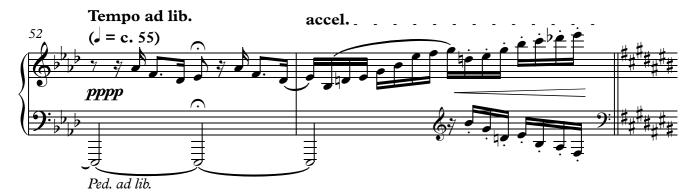


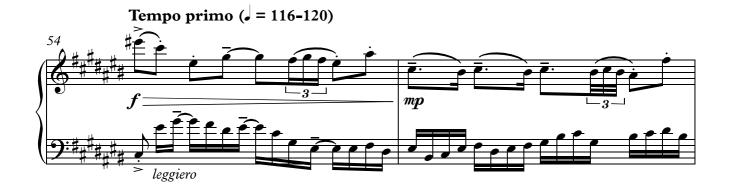


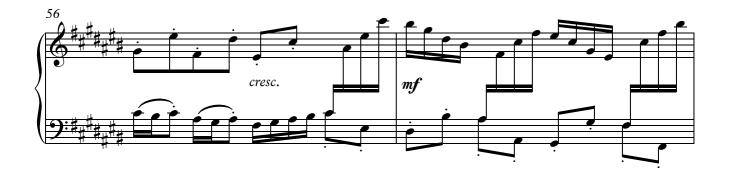


















































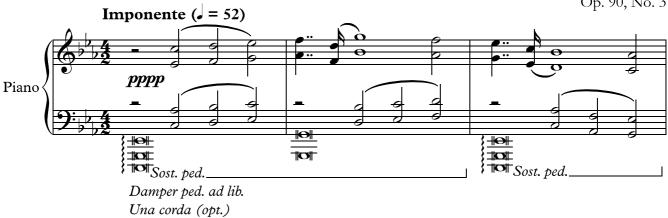


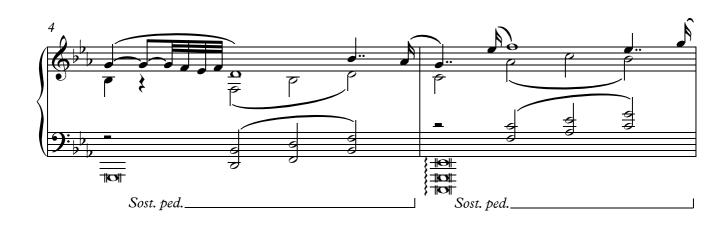


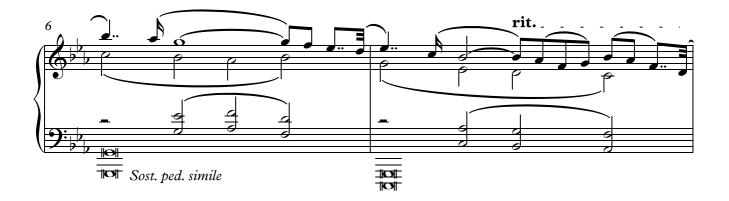
## III. AU PIC DE BUGARACH

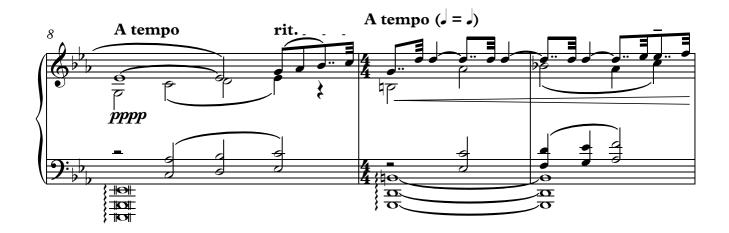
for Cedric Peachey

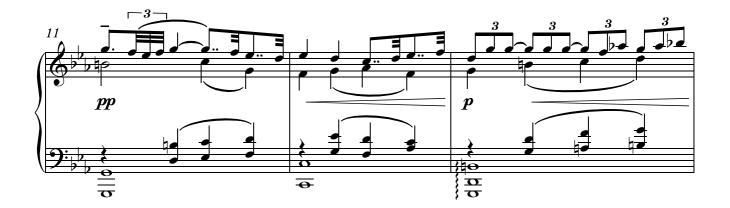
R.A. Moulds Op. 90, No. 3

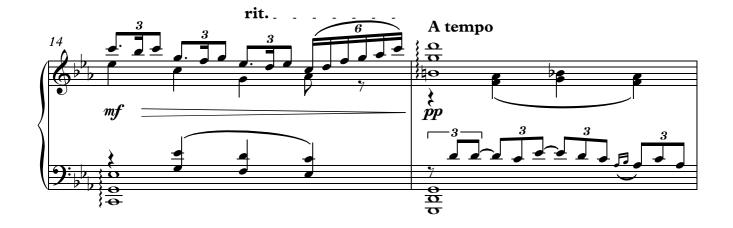


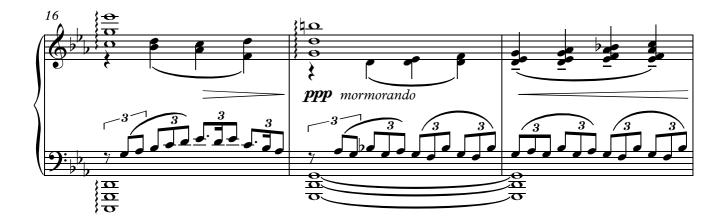


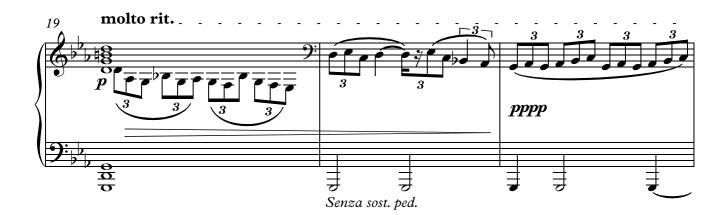


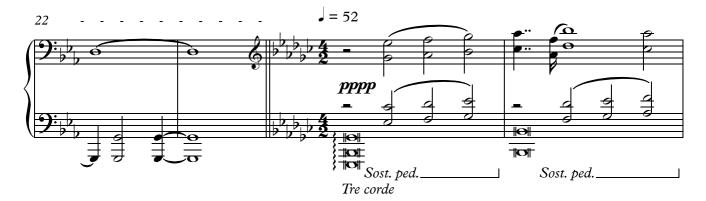


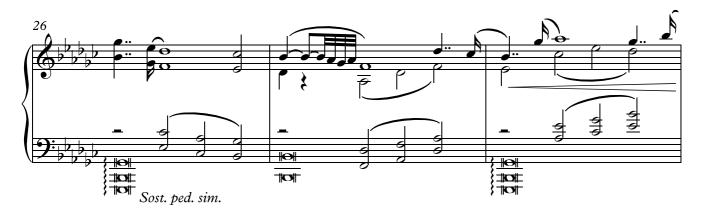


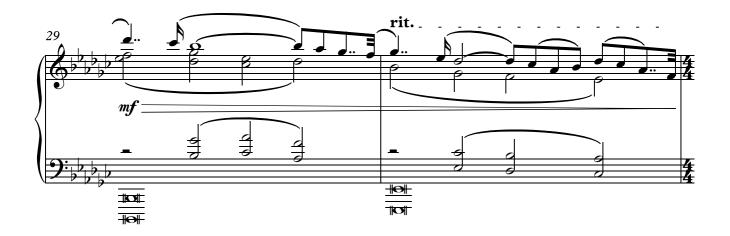


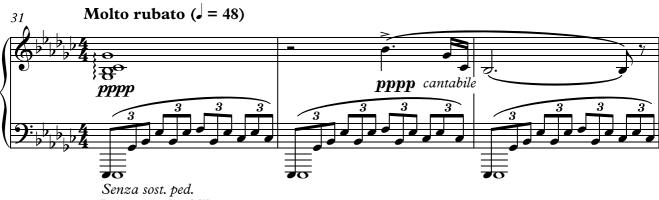


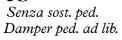










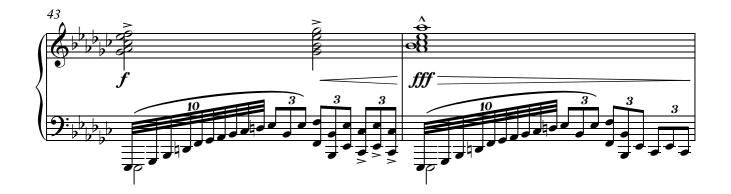


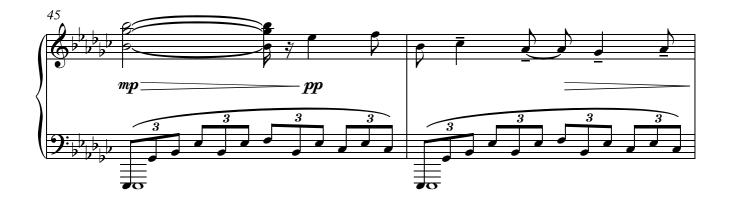




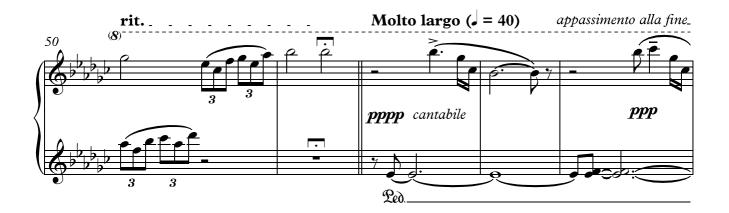


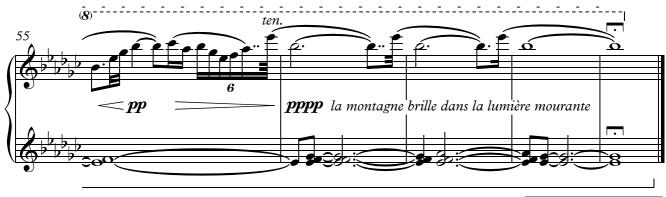












Baltimore, September 10, 2014

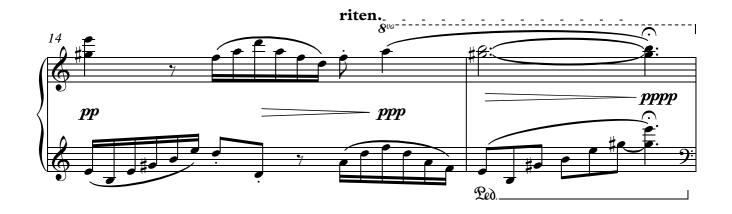
### IV. HIRONDELLES AU CRÉPUSCULE



Ped. ad lib.

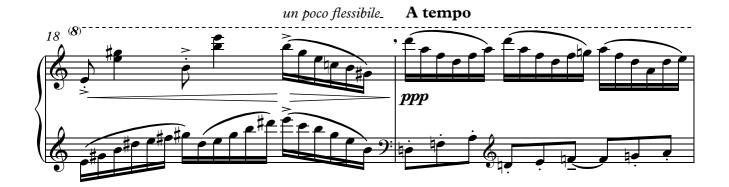










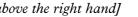








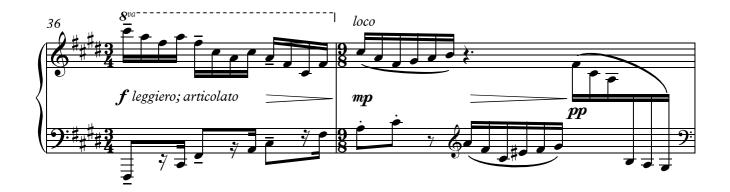










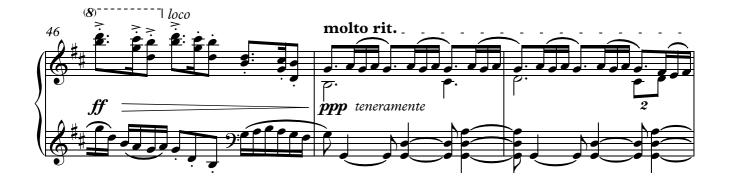




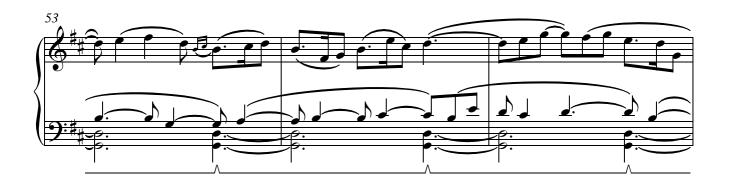




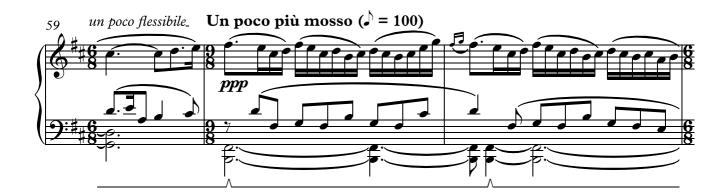


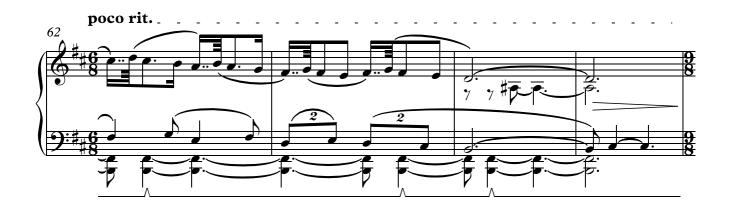


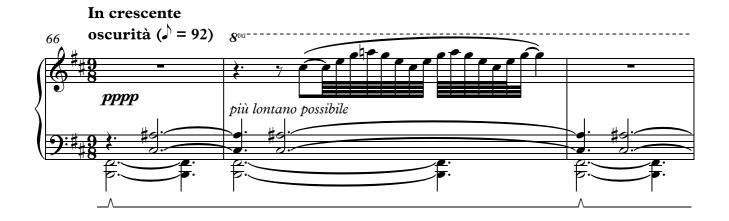


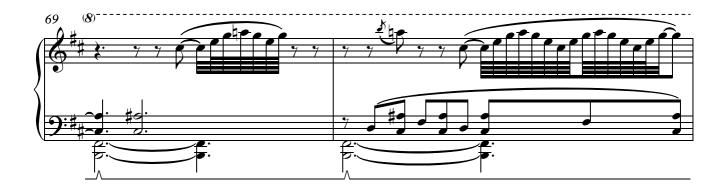


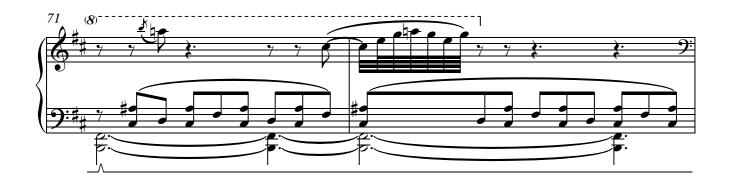




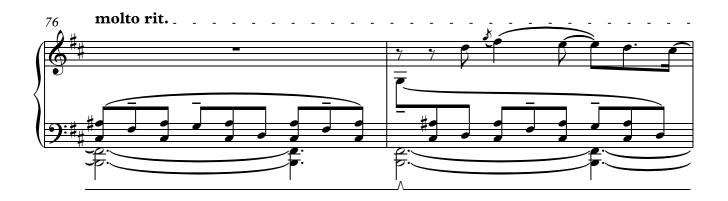


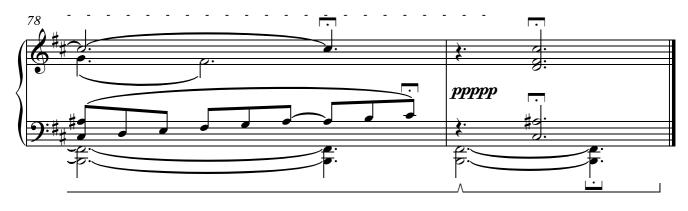








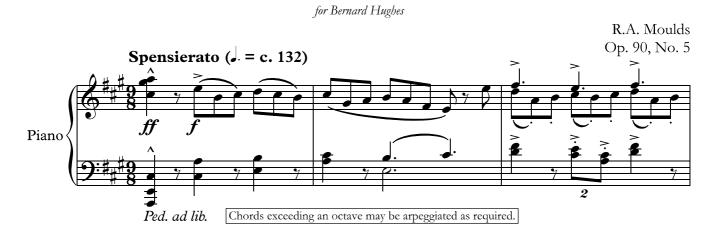




The bird calls in bars 67-72 are modeled after Amy Beach's "A Hermit Thrush at Eve"

Baltimore, September 3, 2014

### V. KERMESSE VILLAGEOISE



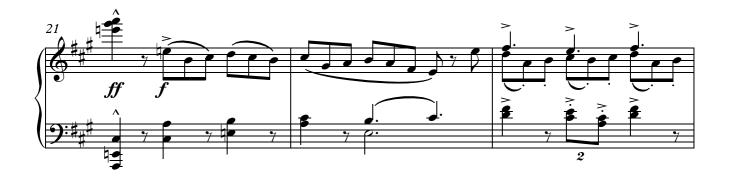


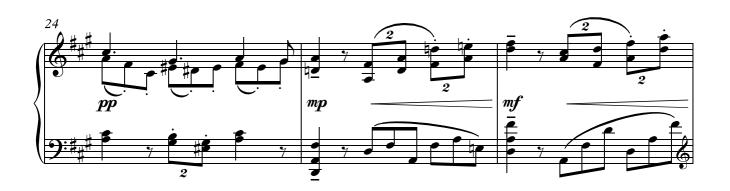




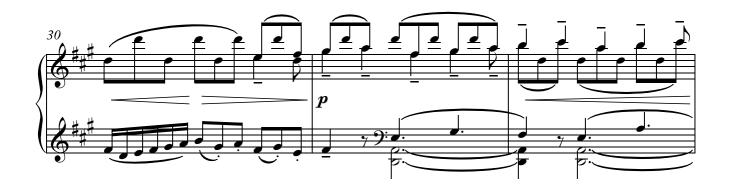


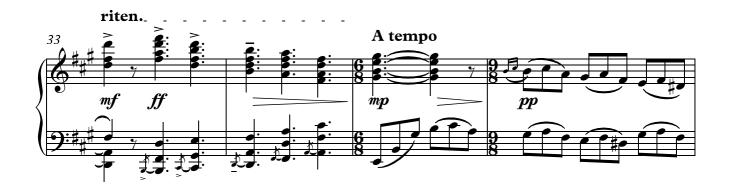


































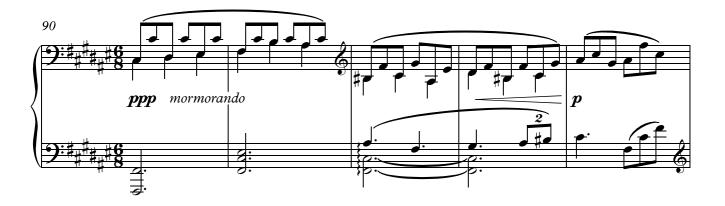




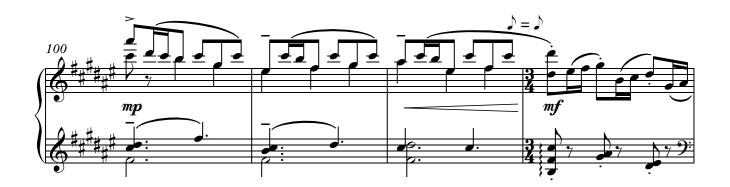


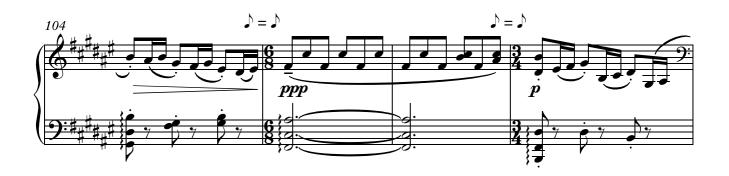


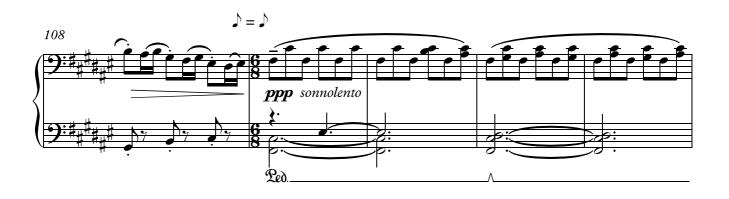


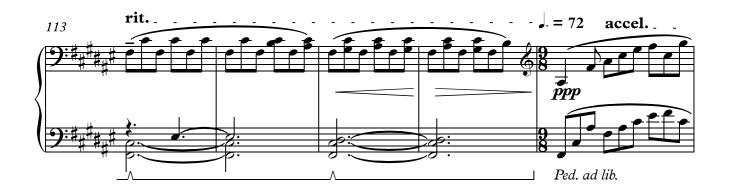












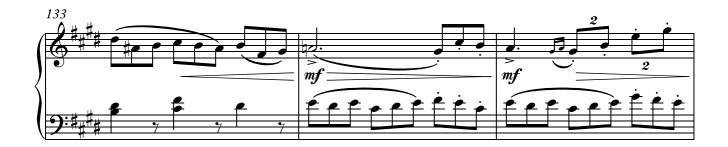


















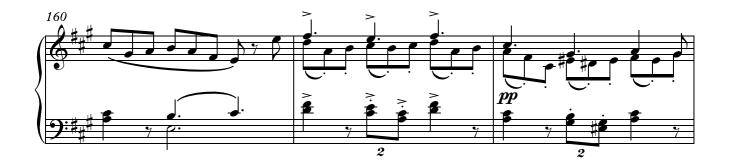


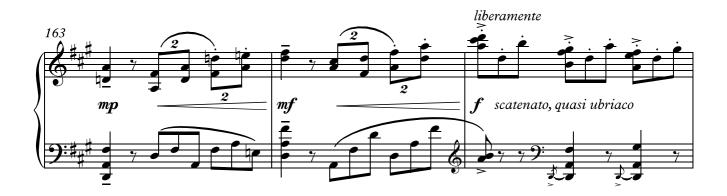




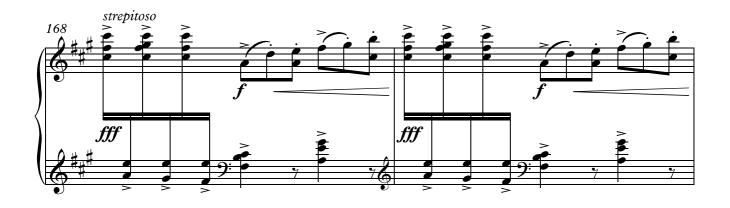








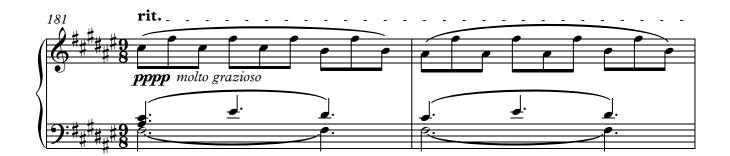


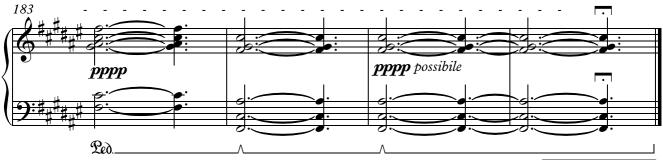






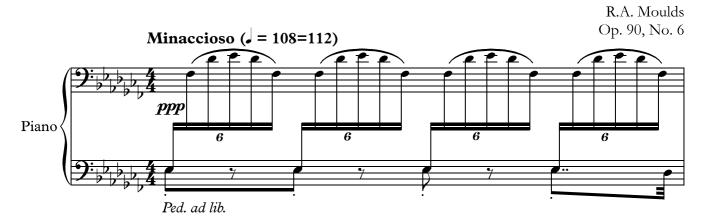




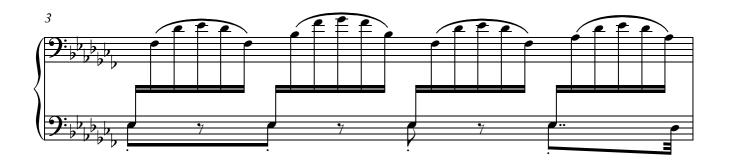


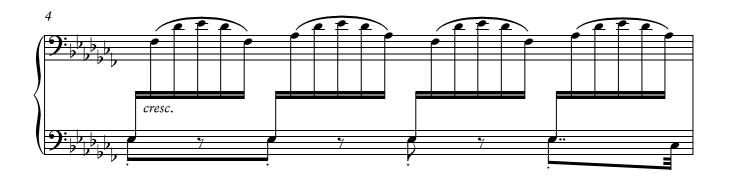
## VI. ENTR'ACTE

à l'Ombre rêveuse de C.-A.D.

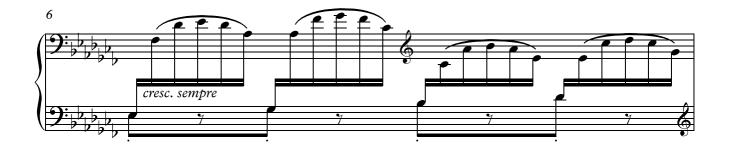


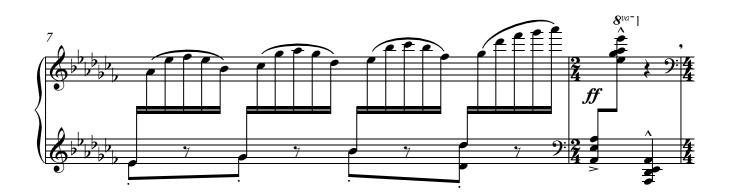


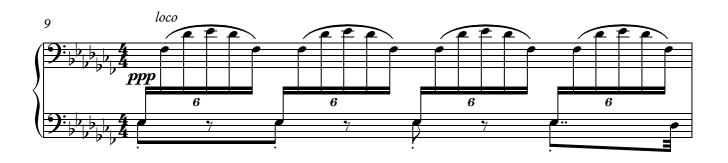




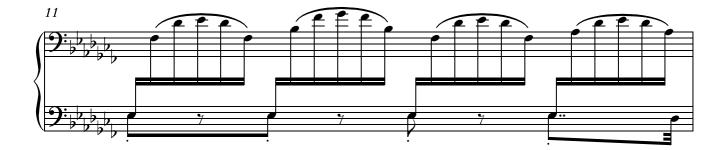




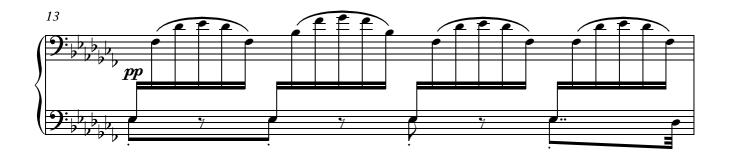


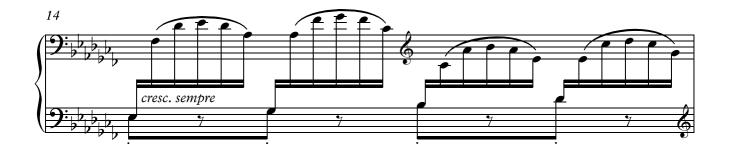


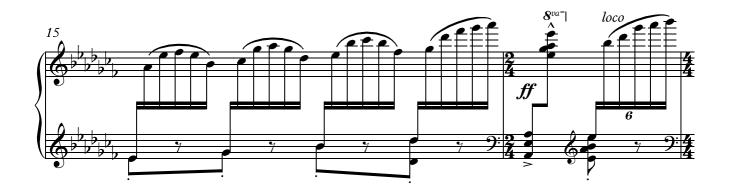


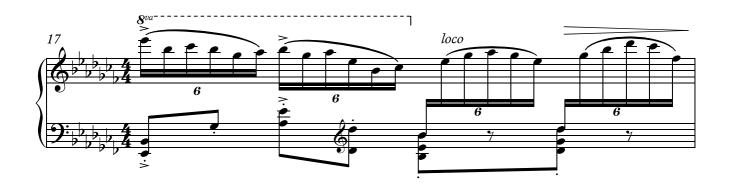


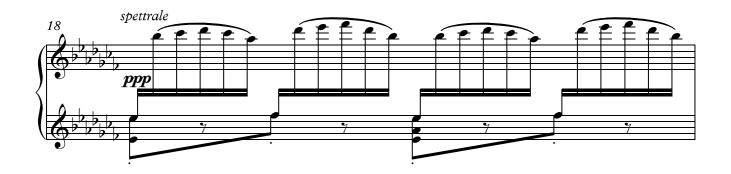


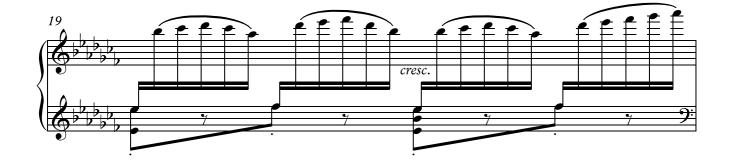




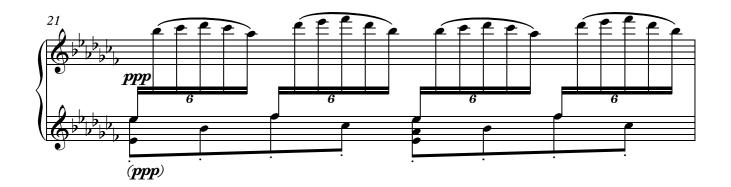


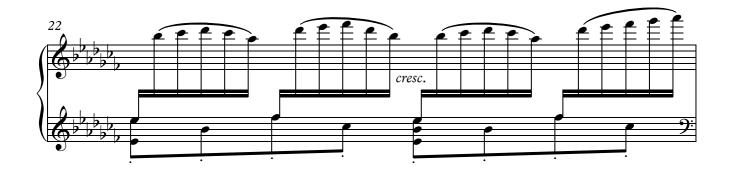


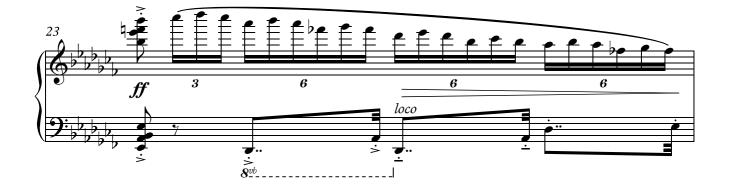


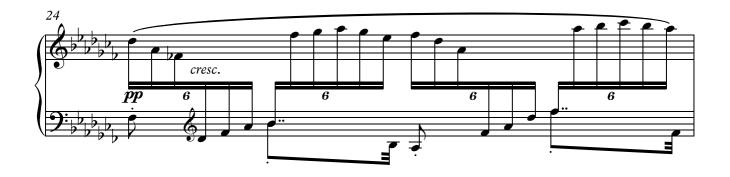


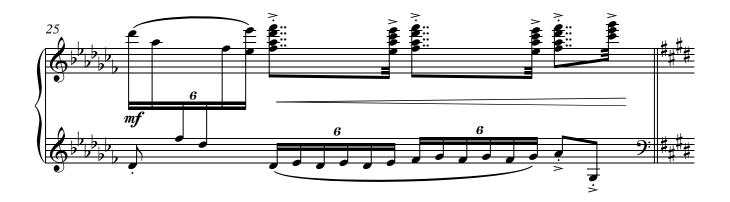


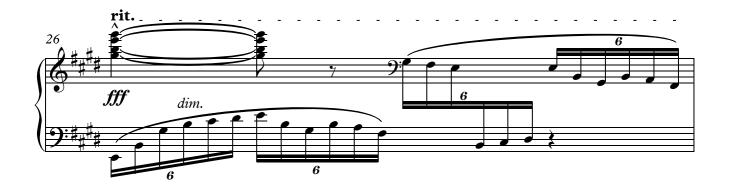




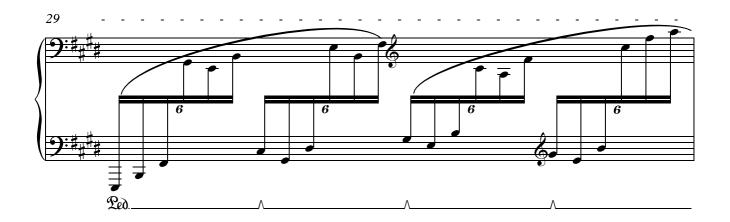


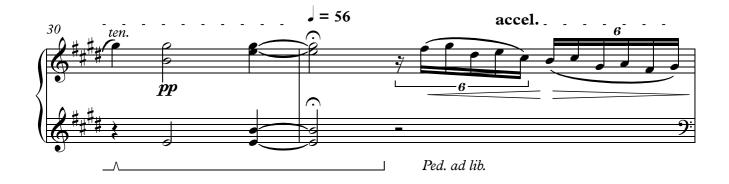


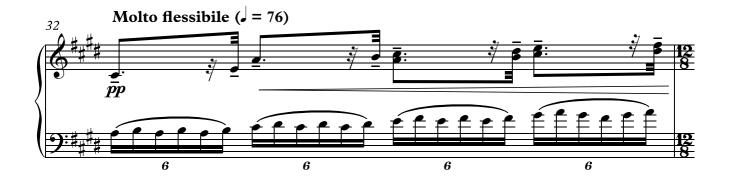


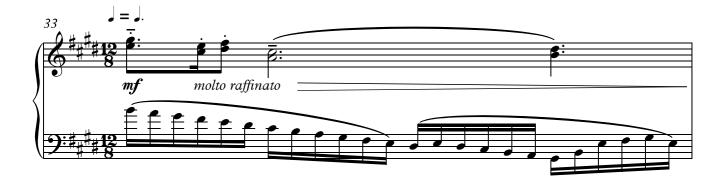




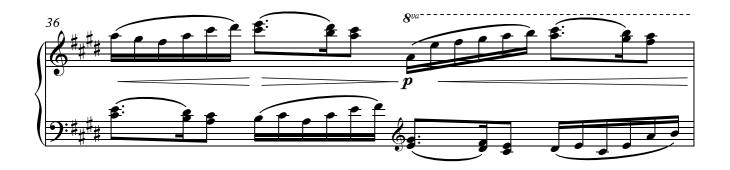








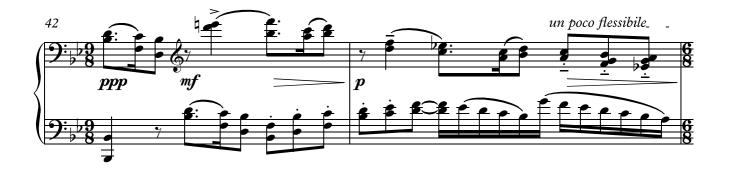


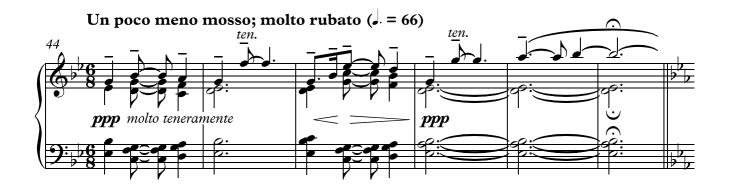


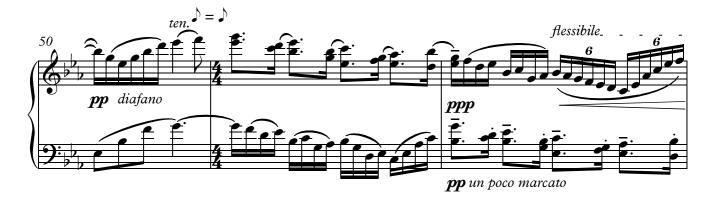






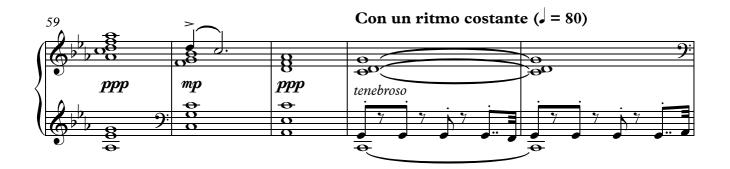


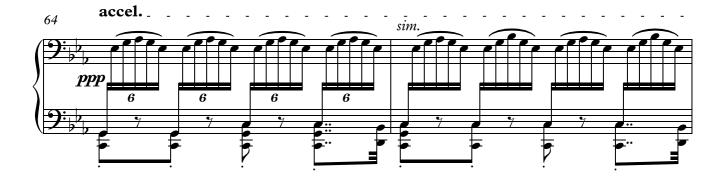


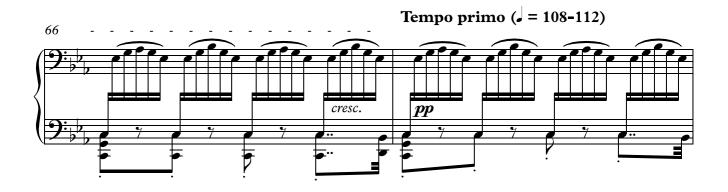


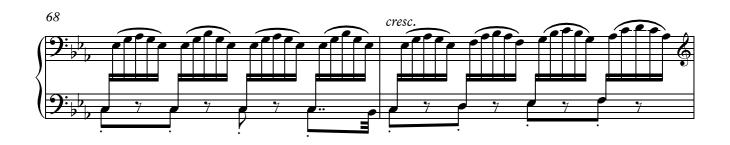


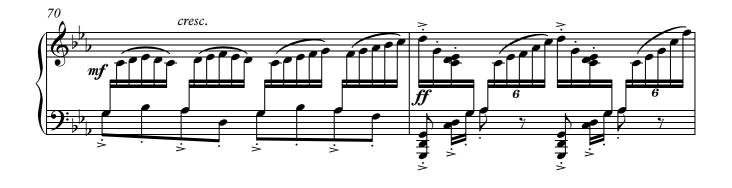


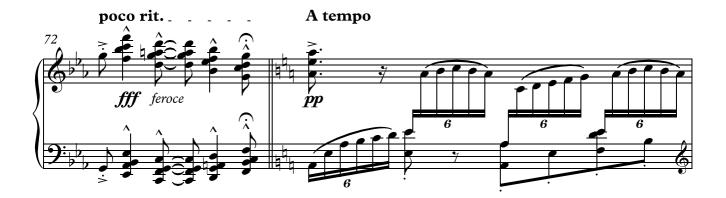


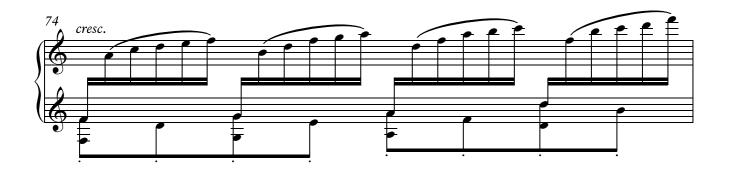


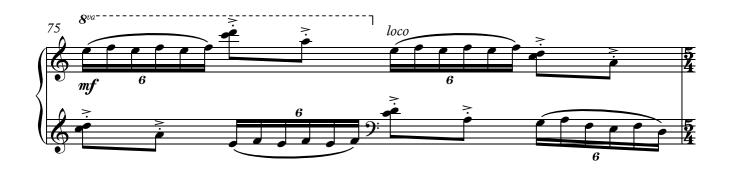




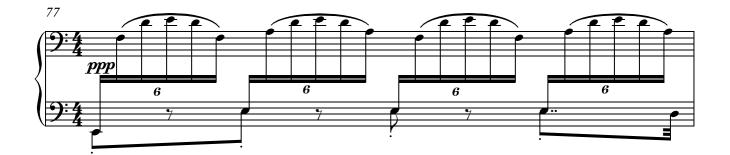










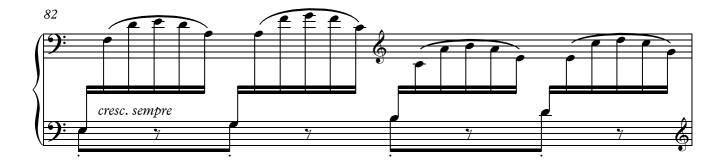


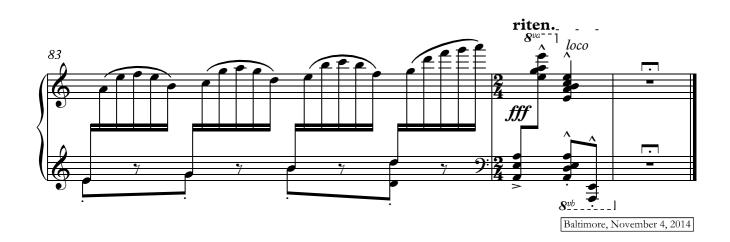












## CONTENTS

I.	CHRYSANTHEMUMS	1
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KORPERIONIA

\$21.95

