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R.A. MOULDS

# LA RECOLETA: MILONGA FANTASIOSA

*for Solo Piano*

2015

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FOR PERUSAL USE ONLY

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OP. 92

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The fifth in the series *Leyendas Místicas* (Mystic Legends), this moody little tango-milonga fantasy was commissioned by the talented Brighton pianist, Johan de Cock. The title refers to one of the most picturesque and moving places in Buenos Aires, the 'City of the Dead,' *Cementario de la Recoleta*. The piece, in accordance with its fantastical nature, does not follow strict dance forms or rhythms, and performers are encouraged to use their imaginations freely.

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](http://www.ramoulds.com)

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# LA RECOLETA: MILONGA FANTASIOSA

for Johan de Cock

R.A. Moulds  
Op. 92

**Seducente e triste** (♩ = c. 52)

Piano

*ten.*

*ppp molto flessibile*

*Ped. ad lib.*

4

*riten.*

8

**A tempo**

*ppp*

*p*

12

*riten.*

**A tempo**

*mf*

*p*

*ppp*

*mp*

15

*pp* *ppp* *6* *p quasi gliss.* *ppp* *ten.*

**molto ritenuto**

2/4

18

**A tempo**

*f spaventoso* *ff* *ppp spettrale*

2/4

21

*mf subito*

2/4

24

*ff* *ppp* *6* *3* *6* *6* *p* *6* *ten.*

**molto teneramente** **riten.** **A tempo**

2/4

26

6 6 6 6

29

6 6 *ppp* 6 *p*

31

6 6 *mp* 6 *pp* *ppp*

33

6 6 6 6 *ppp* 6 6 *pppp* *flessibile.*

## Un poco meno mosso (♩ = c. 48)

36

*f* *mp*

39

*p sommessio*

42

*flessibile.* - - - *ten.* A tempo

*pp* *pp* *mf*

46

*f*



48

*pp* *mp*

6 6 6 6 6 6

51

*mf* *pp* *leggiero*

6 6 6 6 6 6

53

*ppp spigliato* *pppp* *flessibile.*

6 6 6 6 6 6

A tempo

56

*mp* *pp*

6 6 6 6 6 6

59 *flessibile* - - - - - ,

*pp* *mp*

61 **Tempo rubato**

*f* *raccapricciante* *mp*

63 *pp* *8va* - - - - -

*pp*

64 *flessibile loco* - - - - -

*mf* *f* *pp*

66 *riten.*

66 67

*ppp*

68 *Meno mosso* (♩ = c. 40) *riten.*

68 69 70 71

*ppp* *pppp* *Ped.*

72 *Seducente e triste* (♩ = c. 48) *ten.*

72 73 74 75

*ppp molto flessibile* *Ped. ad lib.*

76

76 77 78 79

*p* *ppp*

80

Measures 80-82 of a piano piece. Measure 80 features a complex texture with a rapid sixteenth-note run in the right hand and a sustained bass line in the left. Measure 81 continues the right-hand run with a slur. Measure 82 shows a dynamic shift to *p* (piano) with a more melodic right-hand line and a sustained bass line.

83

Measures 83-84. Measure 83 begins with a *mf* (mezzo-forte) dynamic and a sixteenth-note run in the right hand, marked with a '6' for a sextuplet. Measure 84 features a *p* (piano) dynamic in the right hand and a *ppp* (pianissimo) dynamic in the left hand, both with sextuplet markings.

85

Measures 85-87. Measure 85 starts with a *mp* (mezzo-piano) dynamic. Measure 86 features a *pp* (pianissimo) dynamic. Measure 87 continues with a *ppp* (pianissimo) dynamic and a sextuplet in the right hand.

88

**molto ritenuto**

Measures 88-90. Measure 88 begins with a *p* (piano) dynamic and a 'quasi gliss.' (quasi glissando) marking. Measure 89 features a *ppp* (pianissimo) dynamic. Measure 90 shows a *ppp* dynamic and a 'Ped.' (pedal) marking. The tempo is marked 'molto ritenuto' (very ritardando).

89

Quasi estinto (♩ = c. 60)

*pppp*

*ped.*

Cork, October 28, 2015

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\$8.95