

Two Studies for an Algorithm

for solo piano

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The studies may be played in any order. In Study A, the difference between *pp* and *ppp* should be as obvious to the listener as possible. In Study B, *p* and *pp* passages may be difficult to execute in tempo, in which case they should be read as “quiet” and “as quiet as possible”, respectively.

Two Studies for an Algorithm

A

Jashiin
2021

Piano

$\text{♩} = 75$

pp *ppp* *pp*

rit. A tempo

Ped. Ped. Ped. Ped. Ped.

11

accel. A tempo

p *ppp*

Ped. Ped. Ped.

21

accel. A tempo

pp *mf* *p* *ppp*

Ped. Ped.

B

ff *pp*

Ped. *Ped.*

7 *f*

accel. *Ped.* *Ped.* *Ped.*

13 *p* *f*

Ped. *Ped.* *Ped.*

21

ff

5

3

3

3

Ped.

Detailed description: This system contains measures 21 through 27. The right hand features a complex melodic line with many sixteenth and thirty-second notes. The left hand has a bass line with several triplets and a quintuplet. A forte (ff) dynamic marking is present in measure 22. Pedal points are indicated at the end of measures 21 and 27.

28

$\text{♩} = 90$

pp

rit.

$\text{♩} = 110$

5

5

5

3

3

3

Ped.

Ped.

Ped.

Detailed description: This system contains measures 28 through 35. It begins with a piano (pp) dynamic and a tempo of quarter note = 90. A ritardando (rit.) marking spans measures 30-32. A tempo change to quarter note = 110 occurs at measure 33. The right hand has a melodic line with several quintuplets. The left hand features a bass line with triplets and quintuplets. Pedal points are marked at the end of measures 28, 30, and 35.

36

accel.

$\text{♩} = 90$

3

3

3

3

5

5

Ped.

Detailed description: This system contains measures 36 through 42. It starts with an accelerando (accel.) marking. A tempo of quarter note = 90 is indicated. The right hand has a melodic line with several triplets and a quintuplet. The left hand has a bass line with triplets and quintuplets. A pedal point is marked at the end of measure 42.