

NEIGHBORHOOD MUSIC SCHOOL

presents

THE 2019
RENÉE B. FISHER PIANO
COMPETITION

Moscow Sketches

by George Stevenson

**ELEMENTARY / MIDDLE SCHOOL
DIVISION WORK**

Commissioned by the Renée B. Fisher Foundation

London-based Scottish composer George Stevenson has written for musicians of the Russian National Orchestra, New Russia State Symphony Orchestra, Solovey Ensemble, Psappha Ensemble, Pentaèdre, Assembly Project, Brodick Quartet and Duo Palladium, as well as dancers of The Bolshoi Ballet. Other works have been commissioned by Moscow Viola Festival, Suzuki Scotland and International Flute Competition 'Moya Lyubimaya Fleyta'. Upcoming projects include works for the London Symphony Orchestra and Berkeley Ensemble, as well as continued collaboration with Juncture Ensemble on a forthcoming album.

George is a 2018 LSO Panufnik Composer and also joins the PRS Accelerate Scheme for emerging composers this year. Past awards include First Prize in the St Magnus Composers' competition, as well as the Dvořák Prize at the International Dvořák Composition Competition. George also won Creative Scotland's 'The Night With...' Call for Scores, the Montréal Concert Society Composition prize and the Renée B. Fisher Composer Award. In the UK, his works have been performed at the Barbican, Sadler's Wells, St Magnus Festival, St James's Piccadilly, The Royal Academy of Arts and the Elgar Room of The Albert Hall. His influences are numerous, but a love for jazz and other forms of improvised music has had a particular impact on his work.

In London George studied with Julian Anderson and Joseph Phibbs, and holds a Masters from The Guildhall School of Music and Drama. He also received an Advanced Diploma in Composition from Moscow Conservatoire under Alexander Tchaikovsky.

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"These three short pieces for young pianists recall fleeting scenes from a year spent living in Moscow. 'Night Horses' was prompted by a chance encounter with two riders on horseback, prowling the frozen streets of Moscow after dark. 'Snow Train' captures some of energy and growing bustle of an overnight train leaving Moscow for St. Petersburg, plowing through knee high snow. 'Morning Bells' is built around transcriptions of local church bells which shook the apartment each morning at 8am."

- George Stevenson, 2017

I. Night Horses

George Stevenson

2017

Very still, con rubato $\text{♩} = 120$

8^{va}

pp

5

rit.

mf

A tempo, playful

10

p subito

mf \rightarrow *mp*

13

16 *mf*

18 *p* *mf*

20 *p* *mp*

22

24 *mf* *p subito*

26 *mf* *p subito*

28 *f* *mf* *p* *8va* Very still, con rubato

(8) 31

34 *loco* *pp*

II. Snow Train

Tentative, con rubato ♩ = 100 rit.

A tempo

rit.

Musical score for measures 1-6. The piece is in 2/4 time. Measures 1-3 are marked *mp*, *mf*, and *p* respectively, with a crescendo hairpin. Measure 4 is marked *mp*. Measures 5-6 are marked *mf* and *p* respectively, with a decrescendo hairpin. There are triplets in measures 1, 3, and 5. Fingering numbers 5, 2, 1, 2, 3 are shown under the first triplet. A fermata is placed over measure 4.

Musical score for measures 7-11. Measures 7-8 are marked *mp* and *p* respectively, with a decrescendo hairpin. Measures 9-11 are marked *mp*, *mf*, and *p* respectively, with a crescendo hairpin. There is a triplet in measure 9. A fermata is placed over measure 10. Above measure 11, the tempo changes to "A tempo" and then "rit.".

Musical score for measures 12-16. Measures 12-13 are marked *mp* and *p* respectively, with a decrescendo hairpin. Measures 14-16 are marked *mp*, *mf*, and *p* respectively, with a crescendo hairpin. There is a triplet in measure 14. A fermata is placed over measure 15. Above measure 16, the tempo changes to "A tempo" and then "rit.".

♩ = 80 accel.

Purposeful ♩ = 100

Musical score for measures 17-21. Measures 17-18 are marked *pp* and *mp* respectively, with a crescendo hairpin. Measures 19-21 are marked *mp*, *mf*, and *p* respectively, with a decrescendo hairpin. There are triplets in measures 17, 19, and 21. Fingering numbers 5, 4, 1, 2, 3 are shown under the first triplet.

Musical score for measures 22-28. Measures 22-28 are marked *mp* and *p* respectively, with a decrescendo hairpin. There are triplets in measures 22, 24, and 26. A fermata is placed over measure 27. Above measure 28, the tempo changes to "rit.".

rit. Playful ♩ = 80 accel.

Musical score for measures 29-34. Measures 29-30 are marked *mf* and *mp* respectively, with a decrescendo hairpin. Measures 31-34 are marked *mp*, *mf*, and *p* respectively, with a crescendo hairpin. There are triplets in measures 29, 31, and 33. A fermata is placed over measure 32. Above measure 34, the tempo changes to "Playful ♩ = 80 accel.".

Musical score for measures 35-38. Measures 35-38 are marked *mp* and *p* respectively, with a decrescendo hairpin. There are triplets in measures 35, 36, and 37. A fermata is placed over measure 38. Above measure 38, the tempo changes to "Grim, forceful ♩ = 100".

Grim, forceful ♩ = 100

Musical score for measures 39-43. Measures 39-43 are marked *f* and *pp* respectively, with a decrescendo hairpin. There are triplets in measures 39, 41, and 43. A fermata is placed over measure 42. Above measure 43, the tempo changes to "Grim, forceful ♩ = 100".

44 *accel.*

ff

48 Light but penetrating $\text{♩} = 120$

mf

54

59 *f* *ff*

63 *sfz*

III. Morning Bells

Solemn, meditative, con rubato $\text{♩} = 30$

mp *f*

$\text{♩} = 40$

p

rit. $\text{♩} = 30$

mp *p*

15 A tempo ($\text{♩} = 40$)

p

19

mp

24

p *mp*

27

p *mp* *p*

32 accel.

mp *p* *mf*

$\text{♩} = 100$ still con rubato

(8)

mp

41 accel.

f

$\text{♩} = 130$

44

mp