

Covering Oli

'Duets' for solo piano

by

Casey Sokol

based on the tunes of

Oliver Schroer

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These compositions are not conceived as “settings” of Oliver’s melodies, nor are they piano transcriptions of Oliver’s arrangements. While there is a range of compositional approaches, none of the pieces goes so far as to deconstruct and alter his wonderful melodies in order to form new phrases, motives, or new structures. While the right hand occasionally adds another voice to the tune, the melody is presented as Oli wrote it; the newly minted left hand is my own. But this addition began to be more than merely an inventive or tasteful support for the melody. I felt the left hand to be a kind of rejoinder: an opportunity to respond to Oli’s creativity with something equally and independently creative.

So, these are, in a sense, duets.
When I play them it feels like playing a duet with Oli:

he in the left brain

me in the right.

Casey Sokol
June 2011, Toronto

Heartfelt thanks go out to my family who listened to these compositions many times, through many incarnations, and to the community of friends and fellow musicians who surrounded Oliver, welcomed me in, and continue to make his music heard.

Thanks to Oliver's estate for permission and encouragement to use these tunes for the present volume of piano music.

More about Oli at
www.oliverschroer.com

A film about Oliver's life and work, *Silence at the Heart of Things*, is available through Stormy Nights Productions
www.stormynights.ca

An Oli tunebook is slowly in preparation and should be available in the not-too-distant future: hundreds of tunes, his unique bowings, ...

Book design by Lindsay Smail
www.lindsaysmail.com

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Covering Oli

*‘Duets’ for solo piano
by Casey Sokol*

NOTES ON THE MUSIC

Writing a good tune, as easy as it may seem, is in fact rather difficult. Oliver Schroer wrote hundreds of them. When a stellar tunesmith like Oliver is also a stellar musician, improviser, arranger and producer, the recorded version may unintentionally become, for the listener, the enduring sonic “image” of the tune, making it difficult for other musicians to conceive of playing it any other way. One of my reasons for writing these pieces is to get the tunes “off” the cd, set them sailing, and encourage other admirers of Oliver’s melodies to mine some of the precious veins of musicality that run through them.

Covering a good tune is as old an activity as creating one. Not only have performers always done this, but composers from many times and places have also engaged with pre-existing melodies, leaving in the wake of their creativity a vast repertoire of settings, arrangements, paraphrases, variations, adaptations, orchestrations, and so on. While there is a lot of joy and creative satisfaction in playing around with a good tune, I wanted, in this set of pieces, to preserve the integrity of Oliver’s melodic creations. Because each one has a unique character, I felt the tune itself should remain audible and whole.

Covering Oli includes compositions based on thirteen melodies: five from two early cds (*Whirled* and *Oliver Schroer and the Stewed*

Tomatoes), five from *Smithers* (his last book and double cd album of 59 pieces written for his students in Smithers, bc), and three pieces which, up until the time of my writing, had not yet been released on cd. In fact, it was the charming quality of the tunes notated in the *Smithers* songbook that ultimately persuaded me to undertake this project. They are simple, but they reap the benefit of having been written by a loving, mature and seasoned artist and teacher. They are a gracious thank-you and going-away present for those students and a posthumous hello to everyone else who discovers them and the rest of Oliver’s music.

I wanted to honor Oliver’s music and send these tunes out for a fresh hearing. But I also wanted to write these pieces for a level of proficiency at which pianists often stop practicing and quit their lessons. When students advance to a level where they can handle some of the mainstays of the repertoire, their teachers often provide them with some of the warhorses that they themselves worked through. But if one is not technically and musically ready for those pieces, practice can stop being fun ... and anyway, you can’t really play a Brahms Intermezzo at a birthday party. If there were a way to keep young, talented pianists engaged a bit longer, they might come to see for themselves the incredible world of the master composers, and they might discover many other musical tradi-

tions as well. I hope that this collection of pieces can make a modest contribution toward the possibility of continued, enthusiastic engagement and a love of practice.

The piano writing in *Covering Oli* may display flashes of Chopin, Prokofiev, Bartok, Scarlatti, Bach, Jarrett, Komitas, de Hartmann, Tajevic, Debussy, Brahms, Gershwin, and many others. Great composers have given us many distinctive sounds and wonderfully inventive ways to use the hands. And while there are many disparate influences embedded in these pieces, there is, throughout, a consistent approach to the sound-world as well as to the choreography of the hands. It feels like these pieces belong together.

Some technical notes on the music

KEY, METER, GROOVE, TEXTURE

Though some pieces would have been very well set in other keys, I chose in each case to use the key in which Oli played and notated the piece. The time signatures remain as he wrote them but, as he did not always write one, they had occasionally to be invented or recast a bit. *The Humours of Plato*, for example, is notated as five long measures [51+35+21+31+33 eighth-note values] with no time signatures, but it isn't possible to notate a complex two-hand composition in the absence of smaller time groupings.

When there is a change of time signature, it should be assumed that the pulse flow remains the same. So in a sequence of time signatures such as $\frac{13}{8} > \frac{7}{4} > \frac{9}{8}$, the eighth-note maintains a constant value. While Oliver did compose many pieces in odd time signatures (*The Yodeler* and *Different Shoes* are both in 7s, *Maria K* in 9s), the scores that show many quick changes of meter may appear more difficult than they are to play. With pieces such as *Whirled*, *Nine Miles High* and *Marcie's Dhzygh*, Oliver created the music first—through the physical and emotive gesture of playing violin; the time signatures are merely the notated documentation of those melodic gestures. There is no need to count the music; one can rely on the melody to count itself.

Occasionally I preferred to recast a tune with a different interpretation from Oliver's. A number of pieces (such as *Waltz for Em* and *Caitlin's Smile*) are conceived in a slower tempo in order to accommodate a more polyphonic texture, and I discovered an unexpected depth of feeling in *Natasha's Waltz* after changing Oliver's dotted-note groove in the 'A' section to a straight eighth-note flow. The textural element is usually the most obvious change from Oliver's recordings and, although traditional accompaniment

patterns are also used, the two hands more or less dance along together, with the pianist's left hand often as busy as the right.

MARKINGS

Play the music however it makes sense to you—however you feel it should sound. To be responsible and helpful for learning and performance, I have added suggestions for fingering, phrasing, articulation, pedaling and dynamics, but they are meant only as a guide, since they only represent, more or less, the way I play these pieces now. I tried to keep the score relatively uncluttered, providing only enough markings to convey a feeling for the music. For example, if a note is written as a quarter-note you can cut it shorter if doing so suits your interpretation. If a chord requires too wide a stretch for your hand (as many are for mine), you can feel free to “break” it. Pedaling and articulation are very personal and connected to the way one hears, and in any case it’s impossible to notate a score to precisely reflect a performance. You will sometimes see “*simile*,” which means to carry on, generally, in the same way as previously indicated. Pedal however you hear it.

There are also markings used by composers to give a head’s-up to the player: “courtesy” accidentals remind or confirm; connecting lines can show where a “voice” passes from one hand to the other; double bar lines warn of an impending change of key or meter, etc. Lastly, composers sometimes offer “ossias,” that is, alternate passages that can be substituted for the ones in the score. Some of these are simply musical alternatives, while others are intended as easier versions.

The choice of fingering rests partly on one’s physical attributes but also on musical taste, since particular fingerings address different performance needs: strength, speed, clarity, nuance, phrasing, accent, endurance, memory, rhythmic alignment of the hands, and so on. The opening notes of *The Secret Life of Maria*

K. are fingered as if one were beginning to play a descending four-note root-position G-minor chord [5–3–2–1], but [4–1–2–1] may better suit a smaller hand. If flow and musical meaning could possibly be improved by means of a redistribution of notes between the two hands, my teachers would encourage me to try. So, for example, those opening four notes of *Maria K* could even be divided 2+2: the G–D in the right hand followed by the Bb–D in the left hand. It’s good to consider the sound you want to find rather than dutifully adhere to notated suggestions.

FORM

Most of Oliver’s pieces have a two- or three-part form, which he often performed about three times through. For the most part, I’ve stuck with that. *The Humours of Plato* is the only major exception, as the quirkiness of the tune seemed to warrant a more exploratory, extended composition. *Whirled* was originally arranged for quartet at Oliver’s request and is the only piece in which an improvisational section is indicated, also at his request. But, of course, you could improvise in almost any of the pieces. The trick is to make the exit and re-entry points fit with the rest of the piece. None of the pieces has an introduction, with the exception of *Healing*—a piece he wrote for me in 1995. The dissonance in the introduction was my way of remembering the need for an ongoing state of healing.

Casey Sokol, June 2011, Toronto

Natasha's Waltz

melody: Oliver Schroer
composition: Casey Sokol

Tenderly, with rubato $\text{♩} = 84$

Oli Casey

0 p Ped. Ped. Ped. flutter pedaling

5 Ped. Ped. Ped. mp simile

10 rit.

15 *a tempo* Ped. Ped. Ped. Ped.

20 Ped. Ped. Ped. Ped. Ped.

You can purchase the book to see the missing page 2 of

Natasha's Waltz

and have the whole collection all in
a handsome and durable sewn binding.

Most of the eighty pages of *Covering Oli* are reproduced here as PDF files.

Most of the pages are included so you can know what level and what kind of piano music I have written, but I've left out one or more pages of most of the pieces, simply to encourage people to buy the book.

Pianists, in particular, like to play from a bound book rather than separate sheets and, in any case, the 9x12" format of the PDF files will produce cramped copies, uncomfortable for reading.

The book sales are not intended for profit but to compensate for the formidable cost of printing, binding and shipping. Until I find someone to handle distribution, I will get you a copy myself. You can write to me at <casey.sokol AT gmail.com> or on Facebook.

51

Pd.

56

61

65 *dolce*

pp

molto rallentando - - -

70

Tip!

*melody: Oliver Schroer
composition: Casey Sokol*

Spunky $\text{♩} = 120 +$

Oli

Casey

mp

1 3 1 2 4 3

Ped.

3 2 1 4 5 3

Ped.

2 1 5 2 2. 2.

cresc. . .

3 2 2 2

Ped.

13 2 1 4

5 1 2 1 4 2

3 2

Ped. Ped. Ped. Ped. Ped.

sf 5 1

19

Ped. Ped. Ped. Ped. Ped. Ped.

simile

25

mf 3

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Tip!

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67

rit. *mp* *a tempo*

73

79

f

3 2 1 1 1

Ped.

sfz

poco rit.

5 1 4 2 4

2 4

or play LH as in m.18-19

92

rit.

a tempo

4 2 3 8va

2

Ped. *

Different Shoes

melody: Oliver Schroer
composition: Casey Sokol

The sheet music consists of five staves of musical notation for two pianists, Oli and Casey. The music is in 7/8 time throughout. The notation includes various dynamics such as **p** (piano), **mp** (mezzo-piano), **sfz** (sforzando), and **rffz** (rallentando sforzando). Pedaling instructions like **Ped.**, **with pedal**, and **sim.** are included. Fingerings (e.g., 1, 2, 3, 4, 5) and grace notes are also present. The music is divided into measures by vertical bar lines, with measure numbers 0, 6, 11, 17, and 21 indicated at the top of each staff.

Measure 0: Both pianists play in 7/8 time. Oli's part starts with a dynamic **p** and a pedaling instruction **with pedal**. Casey's part begins with a dynamic **p** and a pedaling instruction **Ped.**

Measure 6: The music continues in 7/8 time. Oli's part includes a dynamic **mp** and a pedaling instruction **Ped.** Casey's part includes a pedaling instruction **sim.**

Measure 11: The music continues in 7/8 time. Oli's part includes a dynamic **sfz** and a pedaling instruction **Ped.** Casey's part includes a pedaling instruction **Ped.**

Measure 17: The music continues in 7/8 time. Oli's part includes a dynamic **mf** and a pedaling instruction **Ped.** Casey's part includes a pedaling instruction **Ped.** The notation shows fingerings 5, 2, 1, 4, 5; 4; 4; 1/1; 2; 5.

Measure 21: The music continues in 7/8 time. Oli's part includes a dynamic **p** and a pedaling instruction **Ped.** Casey's part includes a pedaling instruction **Ped.** The notation shows fingerings 1, 2, 1; 2, 1; 1; 5, 4; 3.

25

Ped. 1 2 1 *Ped.* * *Ped.*

29

Ped. *Ped.* *Ped.*

32

subito p *sf*

flutter pedaling

38

f *sf* *mp*

: 1 4 2 5 3 *rfz*

43

cresc. 4

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Different Shoes

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73

Ped. Ped. Ped. Ped.

rfz 3 >

sf

79

p

mf

85

f

p

90

cresc.

95

mf

p

3/5

99

cresc.

mp

104

110

115

120

125

The Secret Life of Maria K.

melody: Oliver Schroer
composition: Casey Sokol

$\text{♩} = 190$

Oli { *mp*
Casey { -

with pedal -----
flutter pedaling

5 -
p

Ped. _____

9 -
-

Ped. _____ Ped. _____ Ped. _____

13 *mp*
-

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

17 *f*
3 2 2
tr

Ped. _____

21

mf

3 5 1 2 4 3 5 4

Ped. Ped.

25

mf

2 3 5 1 2 4 3 5

Ped. Ped.

29

3 2 5

5 1 3 4 2 1 2 3 1

mp

3 2 1 3 2 1 4 3

sfz

Ped. Ped. Ped. Ped. Ped.

33

3 5

5 1 2 3 1

tr

5 1 2 3 1

sfz

Ped. Ped. Ped. Ped. Ped.

37

2 4 5 3

4 5

mf

2 1 4 5 3

4 5

Ped. Ped. Ped. Ped. Ped.

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The Secret Life of Maria K

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4

61

f

1 2

Ped.

65

sfz

Ped.

Ped.

Ped.

69

sfz

rfz

5 1 4

Ped.

Ped.

73

mp

sfz

3 2 5

5 1 3 4 2 1 2 3 1

4 5 3 2

Ped.

Ped.

Ped.

Ped.

77

mf

sfz

3 2 5

3 3 3

2 5 1 2 5

Ped.

Ped.

Ped.

Ped.

81

mp

Ped.

85

mf

Ped.

89

p cresc.

sfz

f ff

Ped.

93

2

3

1

4

3

4

2

4

1

Ped.

98

mf

f

2

4

1

3

5

4

2

1

ff

Ped.

102

r fz

sfz

Ped.

The Yodeler of Guadalajara

Have fun ♩ = 160

*melody: Oliver Schroer
composition: Casey Sokol*

Oli { *mf*

Casey { *with pedal*

6

12

17

22

8va |
gliss.
gliss.

f

Ped. □ Ped. □ Ped. □ ▲

28

33

38

43

48

3 4

³₄ *alternates in appendix

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The Yodeler of Guadalajara

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78

mf

cresc.

dim.

83

sfz

88

cresc.

f

93

cresc.

(h)

98

dim.

8va

(8) - I

103

sfz mp

mf

109

f

113

116

f

119

mf

cresc.

sfz

Caitlin's Smile

melody: Oliver Schroer
composition: Casey Sokol

Easily, with an optional slight lilt $\text{♩} = 66$

Oli

Casey

con pedale Ped. $\frac{2}{5} \frac{1}{4} \frac{2}{5}$ $\frac{4}{3}$ Ped. $\frac{4}{3} \frac{4}{2}$ $\frac{1}{3} \frac{2}{5}$

flutter pedaling

5

$\frac{1}{3} \frac{2}{1}$ Ped.

9

Ped. simile

12

3 mf $2 \frac{1}{4} 3 \frac{1}{2} 1$

You can purchase the book to see the missing pages 2-3 of

Caitlin's Smile

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44

slower, like a hymn

rit.

r.h.

p

47

*a tempo
espressivo*

5 4

accel.

mp cresc.

51

full

mf

p f

cresc.

54

molto rall.

simply

mp rit.

dim.

pp let ring---

15^{mb}

Marcie's Dzhygh

melody: Oliver Schroer
composition: Casey Sokol

Rhythmically decisive $\text{♩} = 200$

Oli Casey

5 3rd time go to coda mf

9

13

17

The musical score consists of five systems of music. System 1 (measures 1-4) shows Oli playing eighth-note patterns with grace notes, and Casey providing harmonic support with sustained chords. Measure 1 has a dynamic of *f*. Measures 2-4 feature rhythmic patterns with counts 1, 1, 2, 4, 5. A piano-roll style grid is shown above measure 4 with counts 2, 5, 1, 2, 3, 4, 3, 5. System 2 (measures 5-8) continues the pattern with a dynamic of *mf*, leading to a repeat sign and a '3rd time go to coda' instruction. System 3 (measures 9-12) shows Oli's line becoming more melodic with grace notes and slurs. System 4 (measures 13-16) features a mix of 7/8 and 6/8 time signatures. System 5 (measures 17-20) concludes with a final melodic flourish.

21

2 1 3
2 3 4 3
5
sfz v
V

25

5 4
ff
V
5 3
4/3
1/1 4/2
4/3 5/4
6/8
6
6/8

29

4/2
4/3
4/3
9/8
9/8

31

6/8
6/8

33

mp
10/8
10/8

37

3 2 1 2 4 3
"ff" for the repeat
sfz
ff
4 4 2
V

A Twist of Fate

melody: Oliver Schroer
composition: Casey Sokol

With a slight lilt (if you like) $\text{♩} = 170$

Oli Casey

mp

Ped.

simile

cresc.

sfz

optional: continuing with a gentle lilt

straight eighths

mf

sf

straight eighths

© Casey Sokol 1990

22

1 2 4 5 2 1 4 3 2 1

26

mp 2 1 *f* 2 1 >

30

3 2 1 5 4 3 2 1 *sfz* *subito mp*

1 5 2 5 2 1 *sfz*

35

cresc. *f* *sfz* *dim.*

opt: to reintroduce a slight rhythmic lilt

40

2 3 1 *mp*

You can purchase the book to see the missing page 3-4 of

A Twist of Fate

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95

cresc.

1 3 2 1 1

f

6

99

f

5 1 2 1

p

8

103

12

107

mp gradual crescendo

Ped. _____

Ped. _____

Ped. ³ ₂ _____

111

Ped. _____

Ped. _____

mf

Ped. _____

Ped. ¹ ₄ _____

115

Ped. _____

Ped. _____

f

Ped. _____

119

Ped.

mp cresc.

simile

124

2 5

rfz

ff

sfz

3 5 2 1 2 1

129

sfz

f crescendo

134

broadening

ff

sffz meno

5 4 3

137

molto rall.

8va

sfz

8vb

Ped.

*

Nine Miles High

melody: Oliver Schroer
composition: Casey Sokol

$\text{♪} = 340$

Oli Casey

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

6

12

16

con pedale

23

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30

37

44

51

58

a tempo

You can purchase the book to see the missing page 3 of

Nine Miles High

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93

100

subito mp

mp

subito p

f p

106

mf

p cresc.

mf

f

113

mp

mf

119

mp

mf

bring out l.h.

126

mf

cresc.

f ff

1 4 2 5

2 4

132

Ped. v 5 5 2 sim.

136

f.

142

sfz mp leggiero, détaché

146

legato mf

151

ff

156

mf cresc.

163

ff

3

5/8

3/4

5/8

168

mp

molto cresc.

sfz

sub. p

bring out l.h.

5/8

6/8

5/8

5/8

174

181

187

Waltz for Em

melody: Oliver Schroer
composition: Casey Sokol

Thoughtful and expressive $\text{♩} = 84$

Oli Casey

mp

Ped.

Use 'flutter' pedaling throughout

rit.

simile

a tempo

pp

p

cresc.

You can purchase the book to see the missing pages 2-3 of

Waltz for Em

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78

a tempo

ppp *mp*

cresc.

Ped.

8vb

83

meno mosso

mf

pp

mf

simile

87

pp

mf

90

5

3

93

rit.

molto rit.

Ped.

8va

l.v.

pp

1 3 5

3 5

2 1

8vb

*

The Humours of Plato

melody: Oliver Schroer
composition: Casey Sokol

♩=270 *With a sense of viscosity*

Musical score for measures 1-4. The score consists of two staves: Oli (top) and Casey (bottom). The key signature is one sharp. Measure 1 starts with a 5/8 time signature, followed by a 9/8 measure. Measure 2 begins with a 9/8 time signature. Measure 3 starts with a 9/8 time signature, followed by a 5/8 measure. Measure 4 starts with a 5/8 time signature. Dynamics include *mf* and *Ped.* (pedal). Measure 1 ends with a 5/8 time signature.

Musical score for measures 5-8. The score consists of two staves: Oli (top) and Casey (bottom). The key signature is one sharp. Measure 5 starts with a 5/8 time signature, followed by a 7/8 measure. Measure 6 begins with a 7/8 time signature. Measure 7 starts with a 7/8 time signature, followed by a 8/8 measure. Measure 8 starts with a 8/8 time signature. Dynamics include *Ped.* (pedal).

Musical score for measures 9-12. The score consists of two staves: Oli (top) and Casey (bottom). The key signature is one sharp. Measure 9 starts with a 5/8 time signature, followed by a 9/8 measure. Measure 10 begins with a 9/8 time signature. Measure 11 starts with a 9/8 time signature, followed by a 3/8 measure. Measure 12 starts with a 3/8 time signature. Dynamics include *Ped.* (pedal) and *simile*.

Musical score for measures 13-16. The score consists of two staves: Oli (top) and Casey (bottom). The key signature is one sharp. Measure 13 starts with a 5/8 time signature, followed by a 7/8 measure. Measure 14 begins with a 7/8 time signature. Measure 15 starts with a 7/8 time signature, followed by a 8/8 measure. Measure 16 starts with a 8/8 time signature. Dynamics include *Ped.* (pedal) and *simile*.

Musical score for measures 17-20. The score consists of two staves: Oli (top) and Casey (bottom). The key signature changes to one flat. Measure 17 starts with an 11/8 time signature, followed by a 13/8 measure. Measure 18 begins with a 13/8 time signature. Measure 19 starts with a 13/8 time signature, followed by a 11/8 measure. Measure 20 starts with a 11/8 time signature. The bass staff in measure 19 has a bass clef and a 1/8 note value.

20

13
11

23

11
10
11

(ties are optional) (ties are optional)

26

4 5
cresc.
Ped.

29

5 11
Ped.

33

f
mf
Ped.

39

5 7
8

44

48

52

55

58

(ties are optional)

(ties are optional)

62

66

Oli's melody slightly veiled

71

77

83

88

91

You can purchase the book to see the missing pages 5-12 of

The Humours of Plato

and have the whole collection all in
a handsome and durable sewn binding.

Whirled

*melody: Oliver Schroer
composition: Casey Sokol*

Skittering along ♩ = 190

Oli

Casey

mf

5

9

cresc.

13

17

f

21

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

25

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

Dynamics: *sfz*, *mp*, *mf*.

29

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

33

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

37

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

Dynamics: *cresc.*, *f*.

41

Treble staff: eighth notes, eighth-note pairs.

Bass staff: eighth-note pairs.

You can purchase the book to see the missing page 3 of

Whirled

and have the whole collection all in
a handsome and durable sewn binding.

69

10/8

10/8

73

15/8

15/8

77

13/8

13/8

81

13/8

13/8

85

7/8

7/8

89

7/8

7/8

93

* See note on last page of piece.

improvisation for r.h. or both hands

LH may play either upper or lower 'd'
or any other ostinato desired.

97

101

105

110

114

118

cresc.

5 5 5 4 5

rit. 122 long ...

p

(\natural) 5 4 1 3

\natural 5

Ped. *Ped.* *Ped.*

126

mp

mf

cresc.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

130

f

cresc.

Ped. *Ped.* *Ped.* *Ped.*

134

ff

ff

Ped. *Ped.*

2 3 1

*

* The improvisation at m.94 begins over the pulsed 'D' ostinato but can venture from there: other metric groupings, other keys, textures, etc. Following the improvisation, the pianist should aim to re-enter the composition with natural continuity, that is, in the same tempo as in the beginning and over the pulsed 'D' ostinato.

Healing

melody: Oliver Schroer
composition: Casey Sokol

Oli = 56 Casey

p *mf*

Ped.

poco rit. *a tempo* *rit.*

sim. *p*

9

14 2 5 4 5>4 3

mp

3 *3*

3 *3* *3* *3*

18

3 *3* *3* *3*

22

poco rit.

mf

a tempo

3

26

3

4

29

p

rit.

rit.

a tempo

rit.

mp

3

34

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{2}{1}$

3

5

4

3

38

4

5

4

5

$\frac{8}{8}$

3

3

$\frac{2}{5}$

$\frac{1}{3}$

43

46

51

Meno mosso

56

cresc.

Piu mosso

You can purchase the book to see the missing page 4 of

Healing

and have the whole collection all in
a handsome and durable sewn binding.

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Humours of Plato

© Oliver Schroer
1988

A handwritten musical score for a single instrument, likely a flute or recorder, consisting of five staves of music. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. The score includes several melodic segments labeled A, B, C, and D, separated by measure numbers. Segment A starts at measure 1, segment B at measure 11, segment C at measure 15, and segment D at measure 16. Measure numbers 1 through 17 are visible above the staff. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. The paper shows some bleed-through from the reverse side.

A

LAST TIME φ B

C

D

E

F

φ END (after A)

123

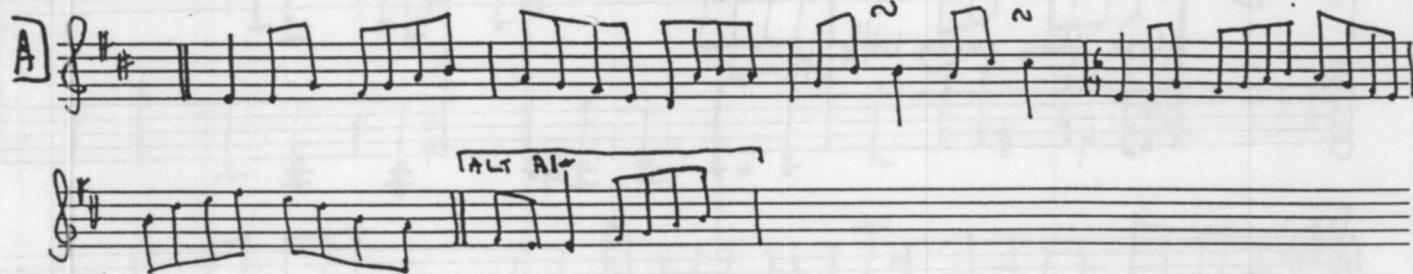
modo 2.0

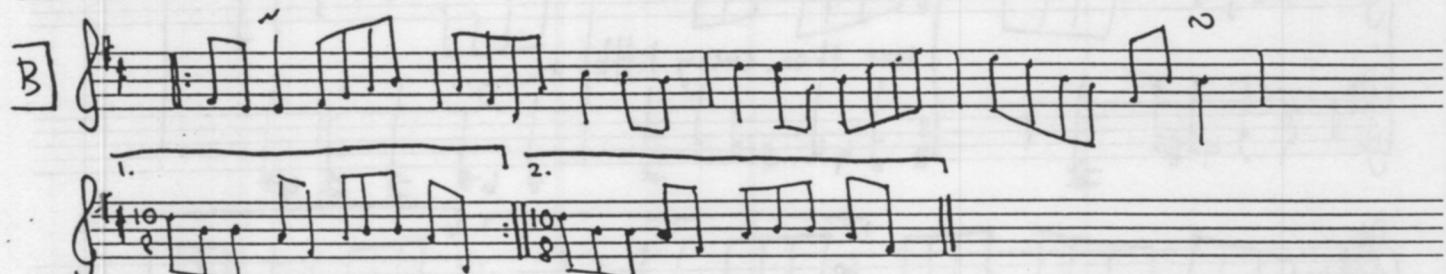
zotomot b3wot2

+3

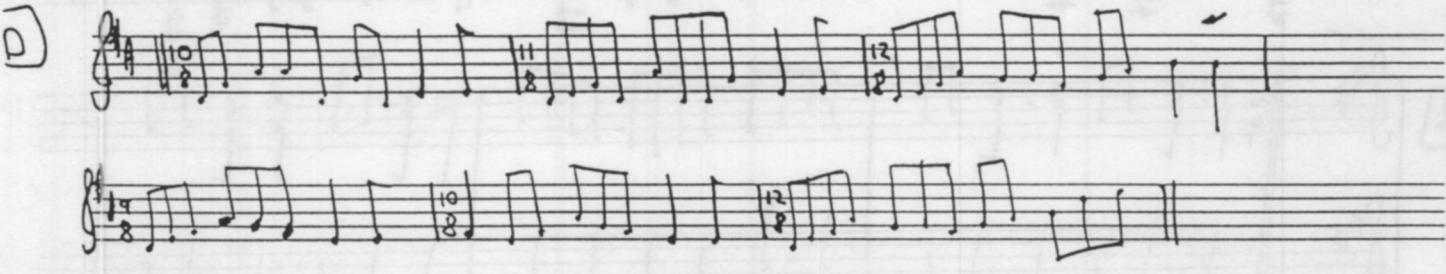
ATWIST OF FATE

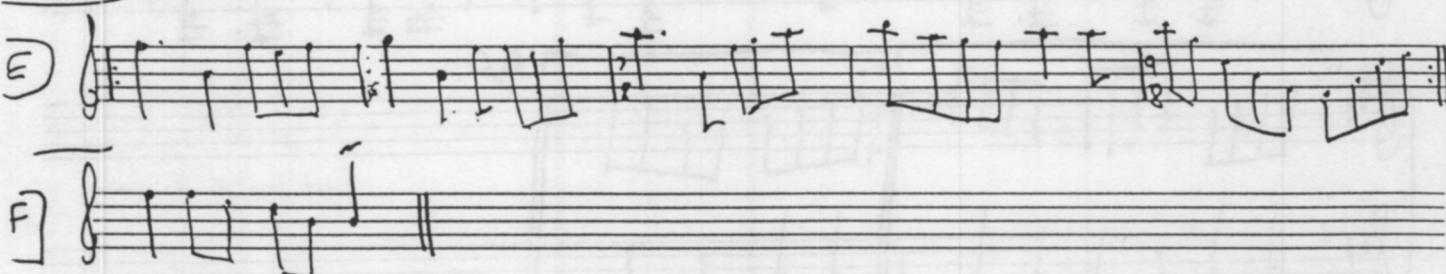
O. Schröer ©93

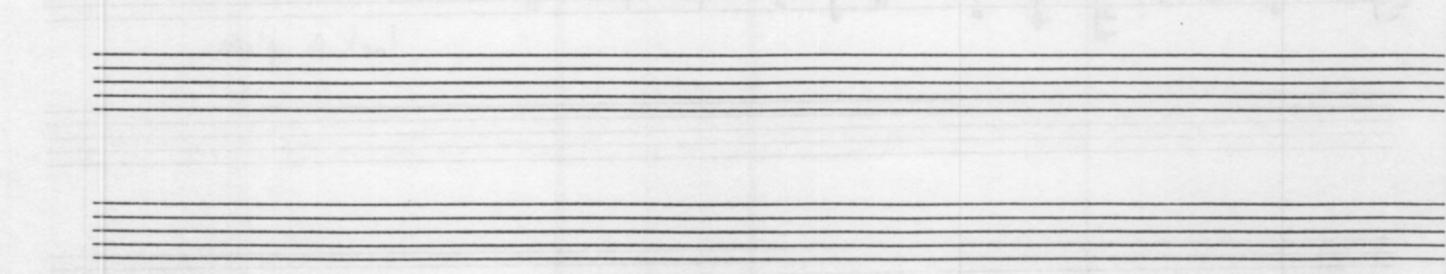
A) 

B) 

C) 

D) 

E) 

F) 

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Jan 18 '95
for C. Sokol

A

B