

ESSAYS IN THE MODES

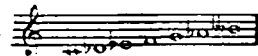
(ESSAIS SUR DES MODES)

N° 1. EXOTIC (EXOTIQUE)

JOHN FOULDS

Opus 78

MODE II A



Quasi lento

Piano

ppp

una corda

Molto più lento
ten.
in Tempo

f *p* *pp*

dolce

quasi una cadenza

p *pp delicato* *ppp*

poco

rapido possibile

ppp *ppp*

una corda

Rall.

tenuto per il mano sino

12 13

ppp sempre senza crescendo

non presto ma eguale

ancora espr.

mf

tre corde

in Tempo

pp una corda

ppp

UH

RTT

Come prima

mf sonore

Rall.

tre corde

p

Not trip

incalzando

cresc.

Rall.

13 5 12 13

più passionata

12 11 10 9 8 7 6 5 4 3 2 1

*

adiv

sempre più passionata

cresc.

* (circled)

ff

stretto

melodia marcato sempre

fff

fff

molto dim.

Molto rall.

p

In Tempo

p

pp

sempre pp

ten.

una corda

delicato

ppp trattenuto

lunga

ppp

(he'd down but not stru-k)

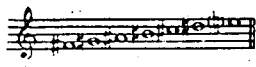
led.

(pic.)

Nº 2. INGENUOUS
(INGENU)

EH BX

MODE VK



(♩ = 72)

Poco rit. . . .

a mezza voce *pp*

canto dolce

Poco rit. . . .

con Ped. *pp*

p leggiero

Poco rit. . . . - - - *mf canto*

mf

marcato *cresc.*

ancora cresc. *Poco rit. . . .*

delicato possibile

ppp subito
 2^{da}. *delicato possibile*
 8
 senza

cresc.
 5
 8
 sempre ppp Poco rit.

brillante
 mf
 8
 canto marcato sempre
 mf tre corde
 cresc.

f

cresc.
 Senza rit.

ff *dim. subito* *normorando* *mp*

Handwritten annotations: *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

p *Rall.* *molto*

Handwritten annotations: *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

Come prima. calma

p *pp* *mp* *molto*

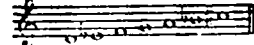
Handwritten annotations: *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

p *più p* *ten.* *ppp* *Lento*

sempre mancando

Handwritten annotations: *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

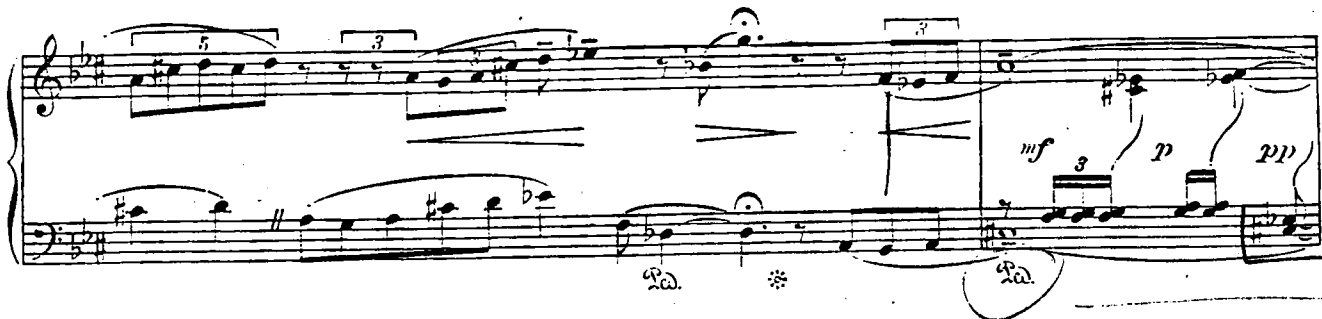
Nº 3. INTROVERSIVE (INTROVERSIVE)

MODE TI C 

(♩ = 60) *Semplice con rassegnazione*



mp *p* *mp*



mf *p* *pp*



mf *m.d.* *m.s.* *Grave (♩ = 48)* *pp* *più espr.*
ten. ten. ten.



cresc. *f* *dimin.* *p*

dimin. *tenuto* *ried* *pp*

This system shows the beginning of a musical phrase. The right hand has a melodic line with a fermata over a note, and the left hand has a bass line. Handwritten annotations include "ried" above the first measure and "pp" above the second measure. The word "tenuto" is written above the first measure.

Tempo primo *p* *pp canto* *5* *3*

This system marks the start of a new section with "Tempo primo". It features a complex melodic line in the right hand with fingerings (3, 5) and a more active bass line. Handwritten annotations include "pp canto" and "5" above a note.

muovendo *pp senza cresc.* *Riten.* *ppp*

This system continues the piece with a "muovendo" tempo. The right hand has a long melodic line, and the left hand has a steady accompaniment. Handwritten annotations include "pp senza cresc." and "Riten." above the right hand.

ppp 3 *nuova forza* *mf* *una corda* *tre corde* *54*

This system introduces a change in dynamics and texture. The right hand has a triplet of notes marked "ppp 3". The left hand has a sustained chord marked "una corda" and "tre corde". Handwritten annotations include "nuova forza" and "mf" above the right hand, and "54" below the left hand.

Quasi in tempo *ten.* *ten.* *ten.* *dolce* *Riten.* *54* *ried*

This system is marked "Quasi in tempo" and features a series of sustained chords in the right hand, each marked "ten.". The left hand has a melodic line. Handwritten annotations include "dolce" and "Riten." above the right hand, and "54" and "ried" below the left hand.

ppp *3* *f*

una corda tre corde

ff *mp dim.* *p* *pp*

Grave (Tempo secondo)

levare il pedale poco a poco

calando

2^a Ped.

cresc. *f* *dim.* *p*

dimin. *tenuto* *pp*

lira

molto *ppp* *p* *semplice*

lunga

Nº 4. MILITARY

(MILITAIRE)

MODE VE.



(♩ = 116) Burlesco ma ben ritmico

ppp

pp

(tamburo)

(piffero)

8

11

9

8

8

*m.s.
sopra*

Handwritten musical score system 1. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords and melodic lines. Handwritten annotations include "(da lontano)" above the first measure, "ppp" below the first measure, and "molto" above the final measure. A large arrow points to the right at the end of the system.

Handwritten musical score system 2. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with various dynamics and articulations. Handwritten annotations include "molto" above the first measure, "mf" above the second measure, and "pp" above the final measure.

Handwritten musical score system 3. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords and melodic lines. Handwritten annotations include "molto" above the first measure, "pp" above the second measure, "molto" above the third measure, and "mf" above the final measure. There are also some handwritten numbers "1 4" above the staff.

Handwritten musical score system 4. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords and melodic lines. Handwritten annotations include "molto" above the first measure, "f" above the second measure, "crescendo e stretto" above the third measure, and "molto" above the final measure. There are also some handwritten numbers "3 14" below the staff.

Handwritten musical score system 5. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords and melodic lines. Handwritten annotations include "8" above the first measure, "5" above the second measure, and "fff. subito tempo giusto" above the third measure. There are also some handwritten numbers "3 14" below the staff.

53

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes and slurs. The left hand provides a steady accompaniment. A handwritten '3' is above the first measure, and a handwritten 'D' is to the right of the system.

Second system of musical notation. The right hand continues with dense, beamed passages. The left hand has a few notes. A 'dimin.' marking is present in the right hand.

Third system of musical notation. The right hand has a more melodic line with slurs. The left hand has chords. Markings include 'mf dimin.' and 'ppp'.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Markings include 'molto' and 'f'.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Markings include 'pp', 'molto', and 'mf'.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Markings include 'molto', 'f', 'crescendo e stretto', and 'molto'.

Handwritten annotations: *2*, *5*, *8*, *9*

Dynamic: *fff*

Tempo: *tempo giusto*

System 1: Treble and bass staves with complex rhythmic patterns and slurs.

System 2: Treble and bass staves with complex rhythmic patterns and slurs.

System 3: Treble and bass staves with complex rhythmic patterns and slurs.

Piu animato *cresc.* *ff*

Presto martellato

System 4: Treble and bass staves with rhythmic patterns and slurs.

molto ritmico *ff* *mp*

System 5: Treble and bass staves with rhythmic patterns and slurs.

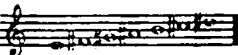
crescendo *5* *5* *6* *6* *fff* *ff* *ff*

System 6: Treble and bass staves with rhythmic patterns and slurs.

N° 5. STROPHIC

(STROPHIQUE)

MODE V L



I (♩ = 50) Come una memoria

sotta voce

mf *p*

mf *cal* *poco f* *p*

quasi f

pp (eco)

simile

dimin.

II

sotta voce

poco f *delicato*

ten. *in tempo giusto non stretto*

ppp *non cresc.*

Riten.

a Tempo *mancando* *ppp*

Handwritten '8' above the staff. *m.s.* *pp*

Calando Largo come un rituale

m.d. *p* *mf affermativo* *p negativo*

sempre poco marcato *simile*

p *poco* *p* *p*

p *più p* *pp*

p *pp* *mp* *mancando.*

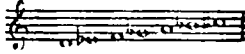
più pp

F#

Nº 6. PRISMIC

(PRISMIQUE)

MODE II P



(♩ = 92) Con alcuna licenza

121
Accel. molto

pp p mf più f

4 13

Presto

f f ff pp ten. Accel.

2 4 1 2 3

3 5 2 3 3 4

cresc. f

4 3

A $\mathbb{b}\mathbb{b}\mathbb{b}$

dimin.

stentato

Lento *Quasi in tempo* *cresc.*

grottesco *pp* *p fantastico*

stretto *Quasi in tempo*

f

stretto *Poco meno*

ff *f* *molto* *tenuto*

2/4

Ritenuato *Più lento*

p *pp* *tenuto* *ppp* *Accel.*

2/4 *4*

musical score system 1, piano part. The left hand plays a steady eighth-note accompaniment. The right hand features a series of chords and arpeggiated figures. Dynamics include *molto* and *cresc. molto*. A fermata is present over the final chord.

musical scale system 2, piano part. The right hand plays a descending scale with slurs and accents. The left hand provides harmonic support. Dynamics include *ff*. A fermata is present over the final chord.

Tempo giusto subito

musical scale system 3, piano part. The right hand plays a descending scale with slurs and accents. The left hand provides harmonic support. Dynamics include *ff*. A fermata is present over the final chord.

musical scale system 4, piano part. The right hand plays a descending scale with slurs and accents. The left hand provides harmonic support. Dynamics include *ff*. A fermata is present over the final chord.

Animato

musical scale system 5, piano part. The right hand plays a descending scale with slurs and accents. The left hand provides harmonic support. Dynamics include *ff*. A fermata is present over the final chord.

Handwritten number: 53217

stentato - - - *poco u poco* - - - *rall.*

dimin. *pp* *calmo assai* *senza cresc.*

flebile *molto p*

(ritmo come 6/8) *mf*

pp laborioso

Rall. 3 4
dim.
p

Presto
pp
ff
possibile

fff feroce

Tempo primo
fff
m.d.