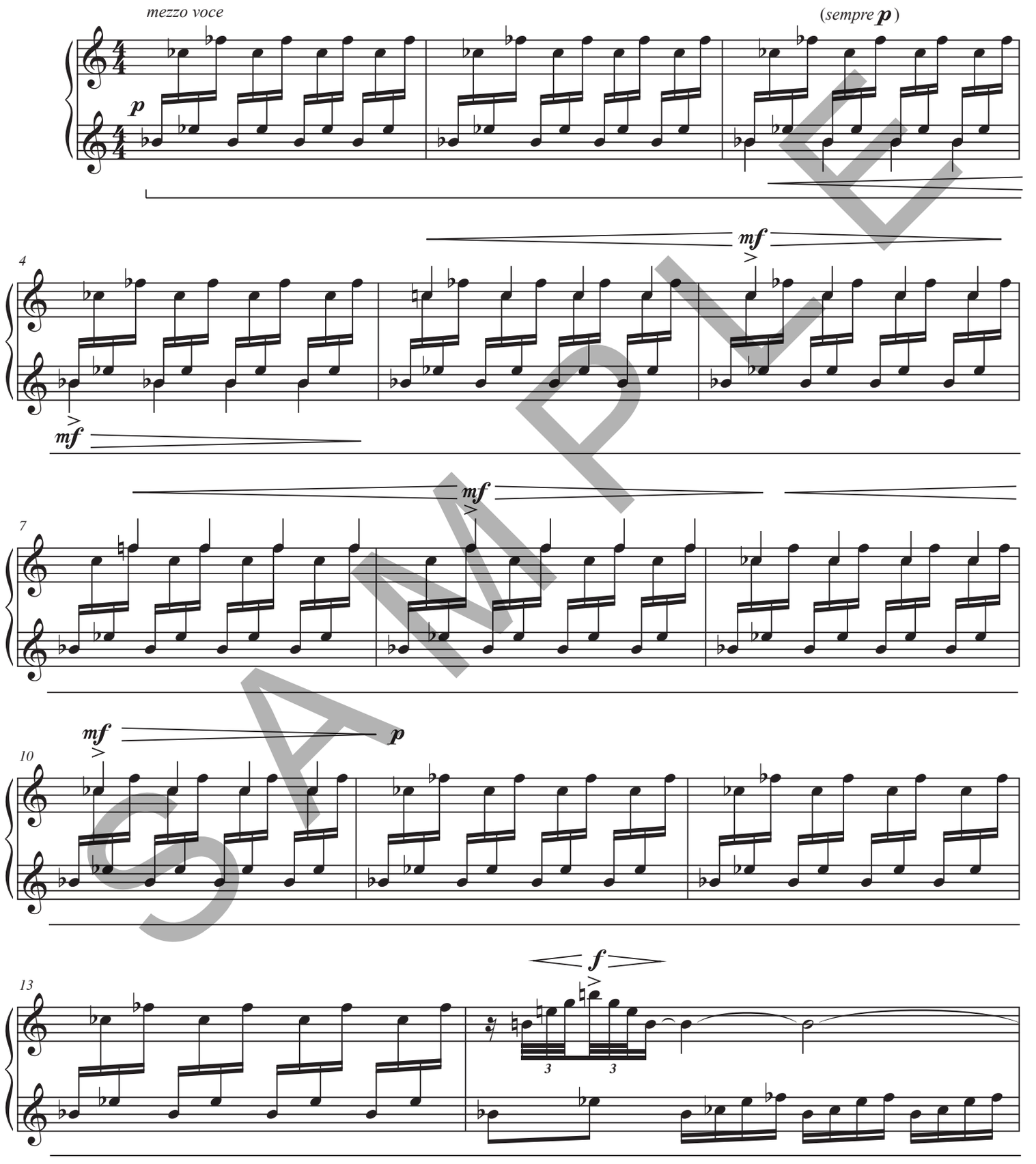
Study in Poetry No. 7

– Near Changes –

(Mona Van Duyn)

Always moving forward ♩ = ca. 100

John Burge



SAMPLE

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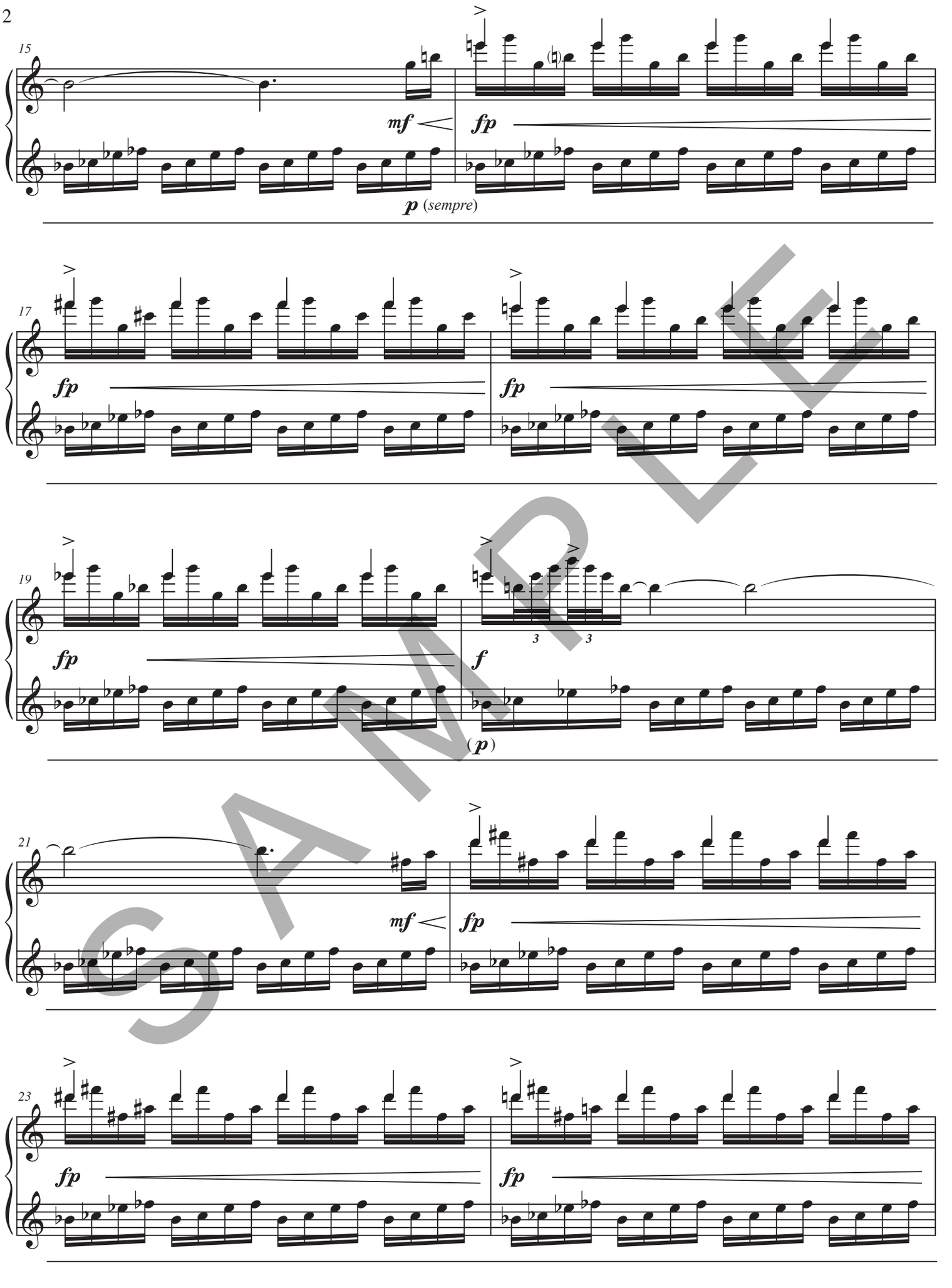
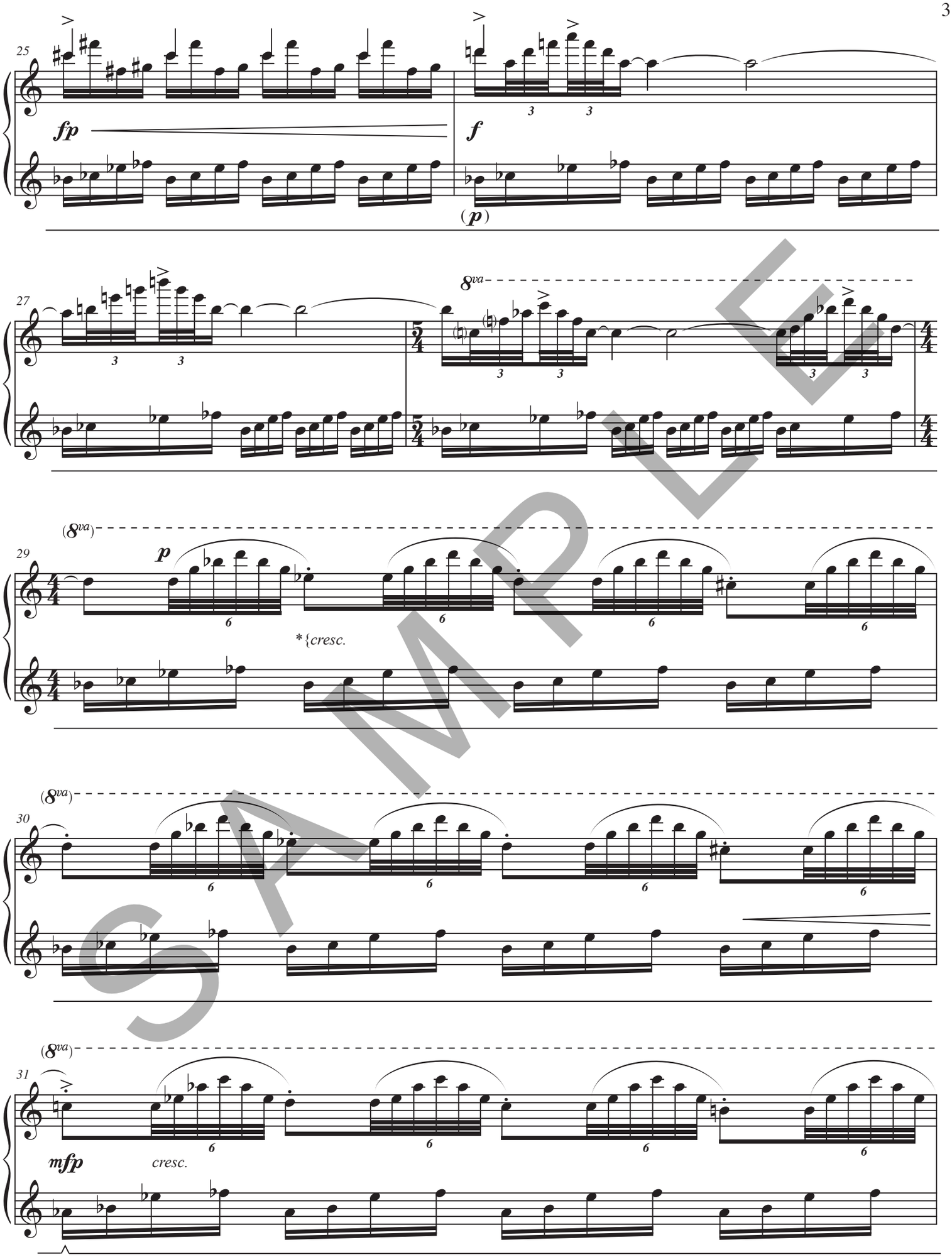
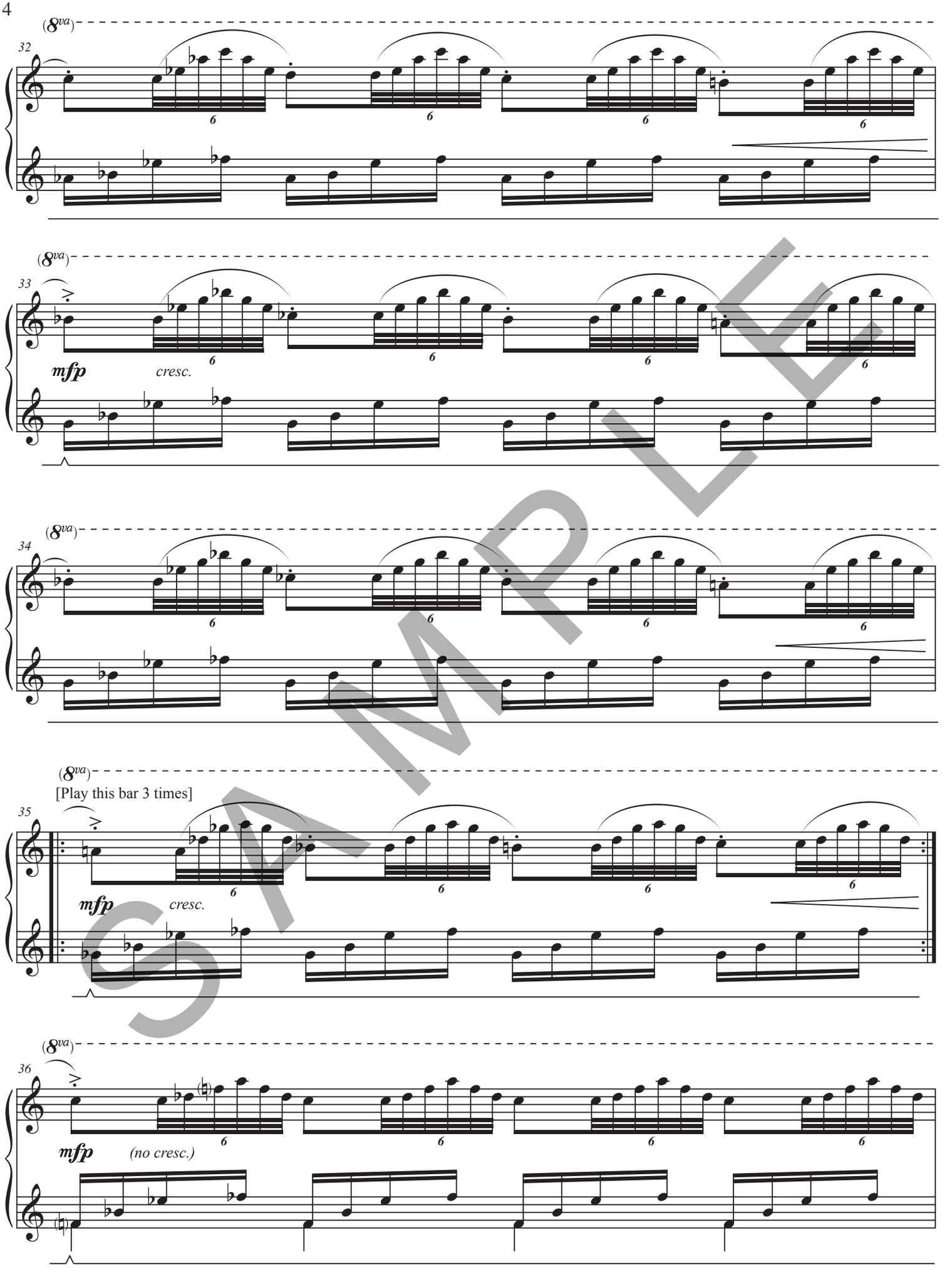


SAMPLE

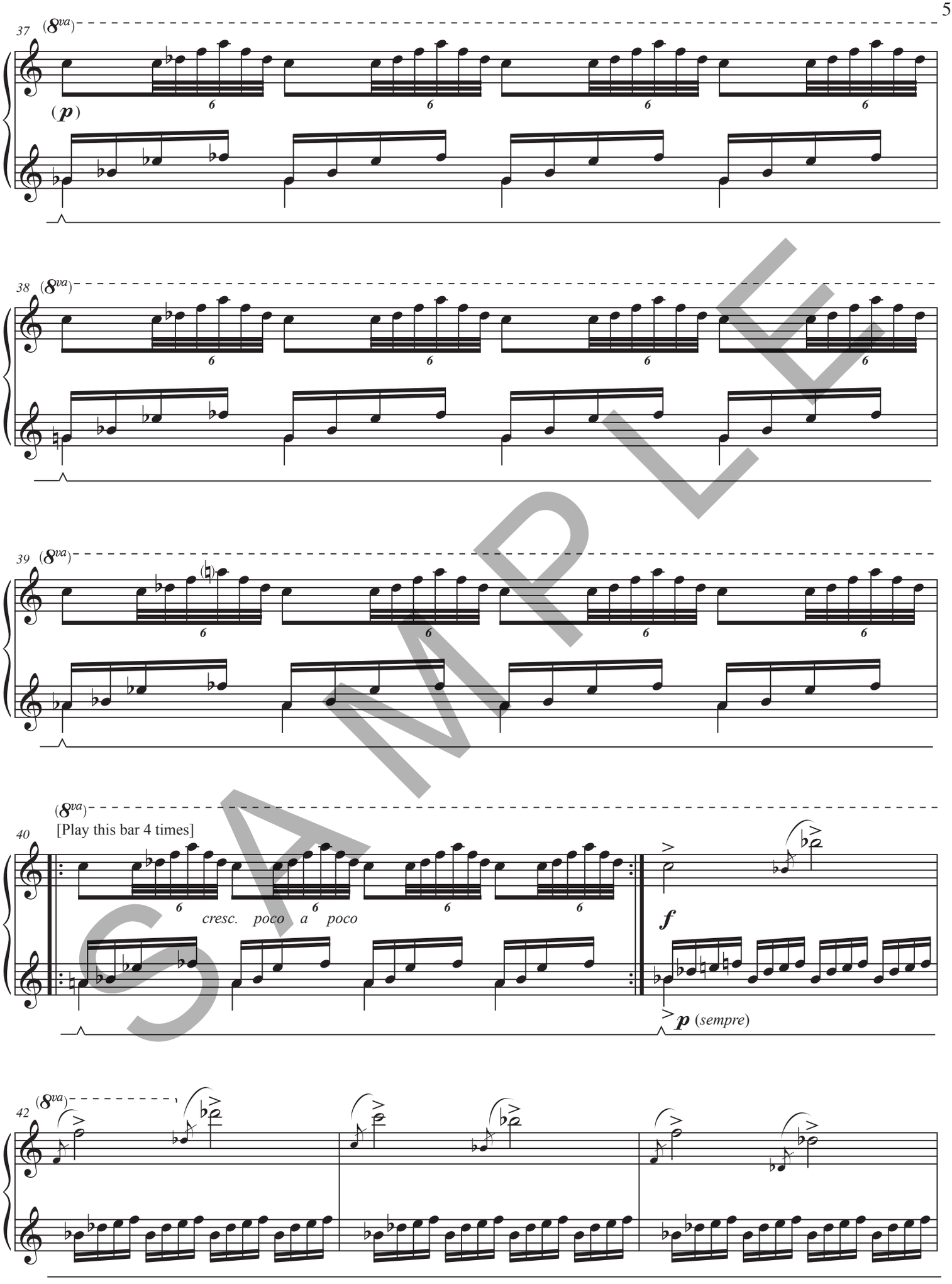


SAMPLE

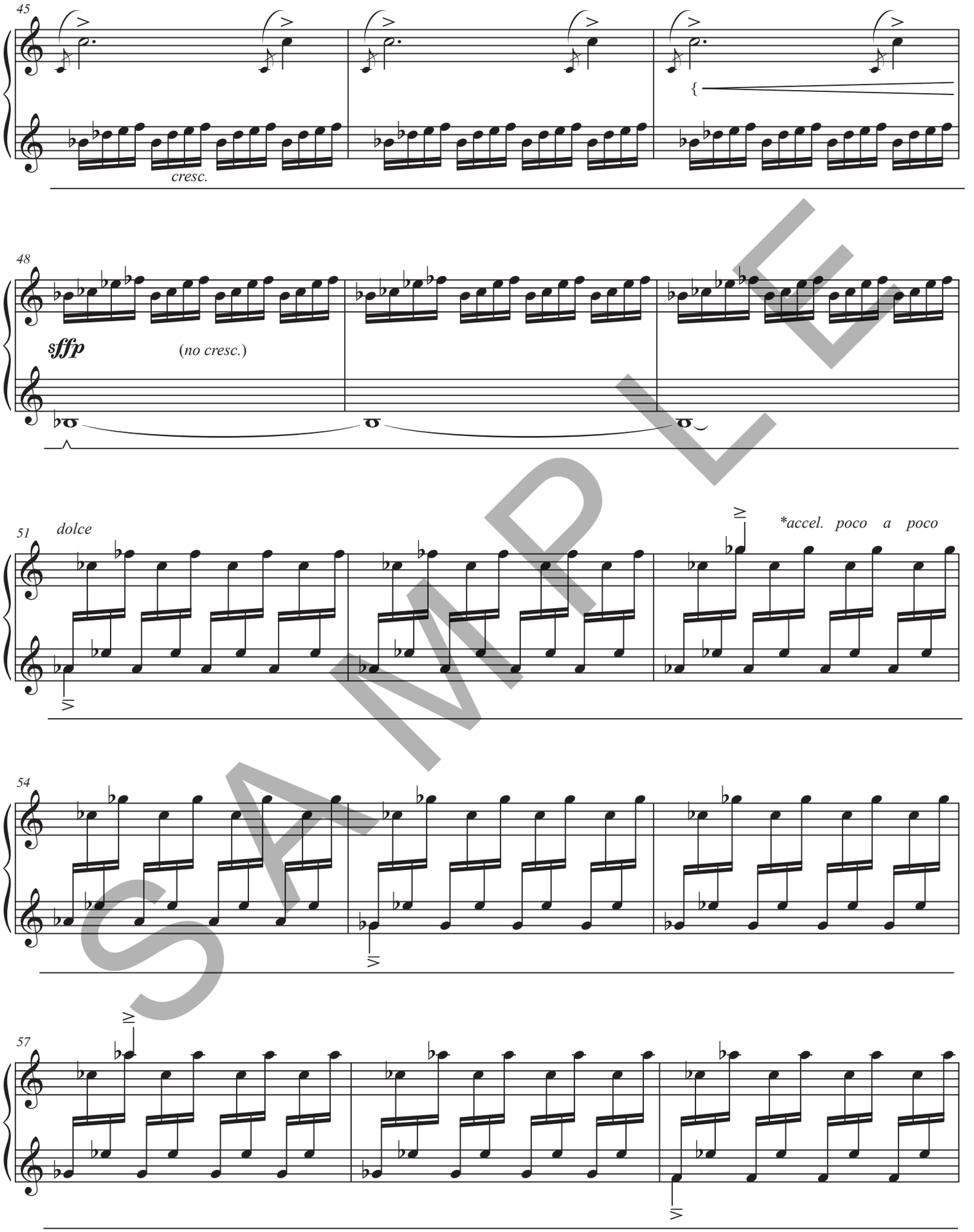
*A bracket before a dynamic marking indicates that all subsequent dynamics apply to both hands or staff lines.


(8va)
32
6
(8va)
33
mfp
cresc.
6
(8va)
34
6
(8va)
[Play this bar 3 times]
35
mfp
cresc.
6
(8va)
36
mfp
(no cresc.)
6

SAMPLE

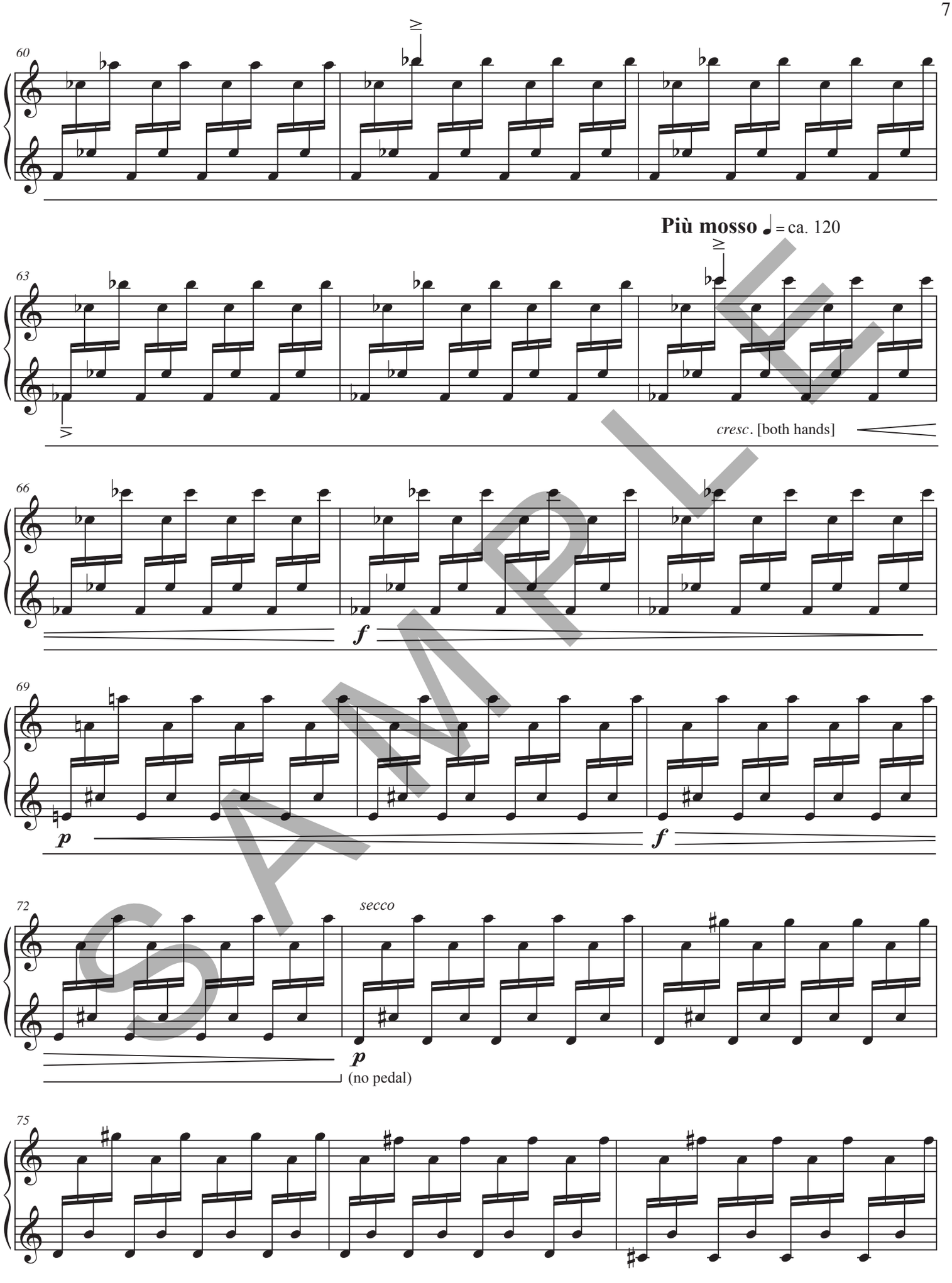

37
(8va)
(p)
38
(8va)
39
(8va)
40
(8va)
[Play this bar 4 times]
cresc. poco a poco
f
p (sempre)
42
(8va)

SAMPLE

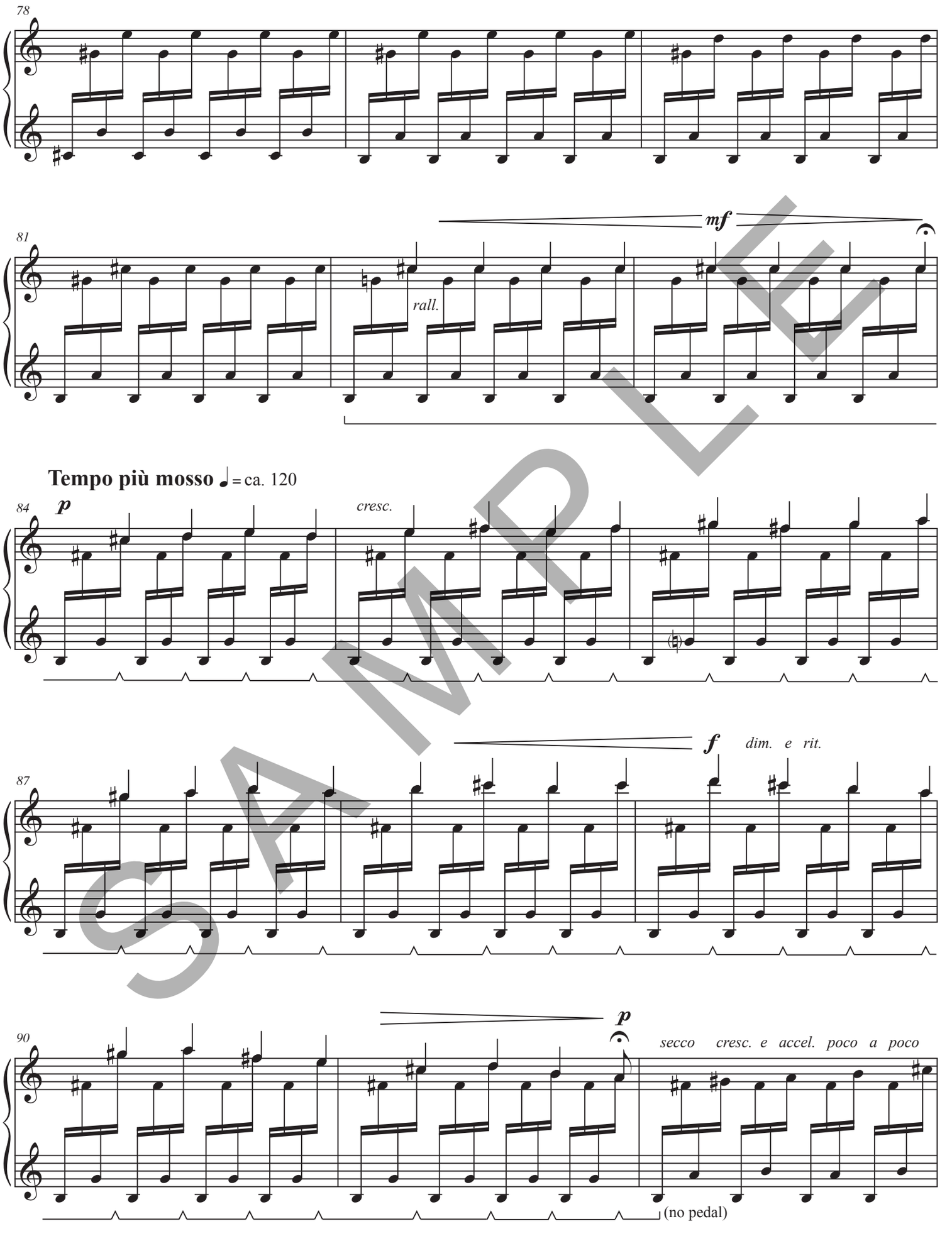


SAMPLE

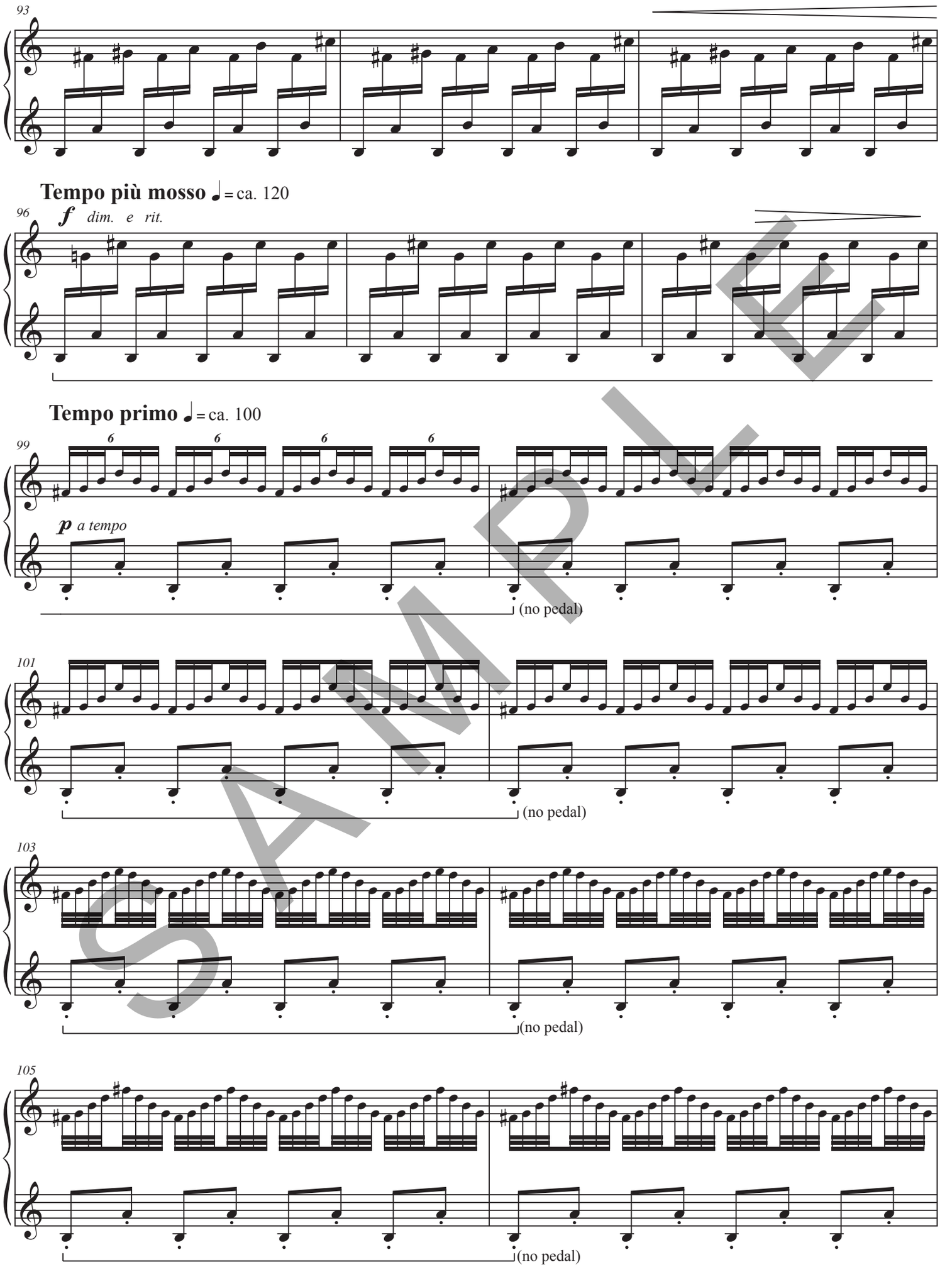
*A slight increase in the tempo every two bars works well to create this accelerando.


60
Più mosso ♩ = ca. 120
63
cresc. [both hands]
66
f
69
p
f
72
secco
p
(no pedal)
75

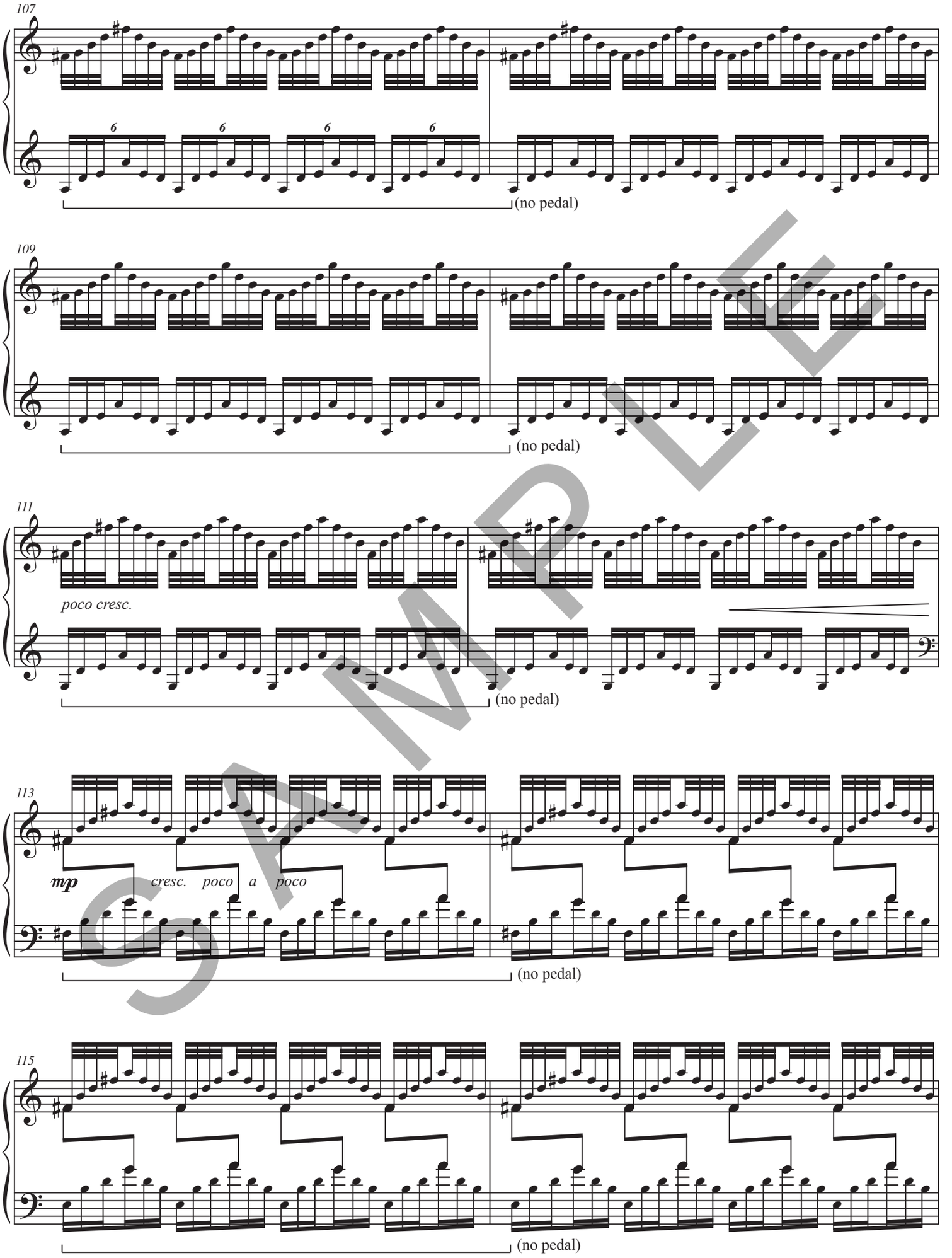
SAMPLE


78
81
mf
rall.
Tempo più mosso ♩ = ca. 120
84
p
cresc.
87
f
dim. e rit.
90
p
secco cresc. e accel. poco a poco
(no pedal)

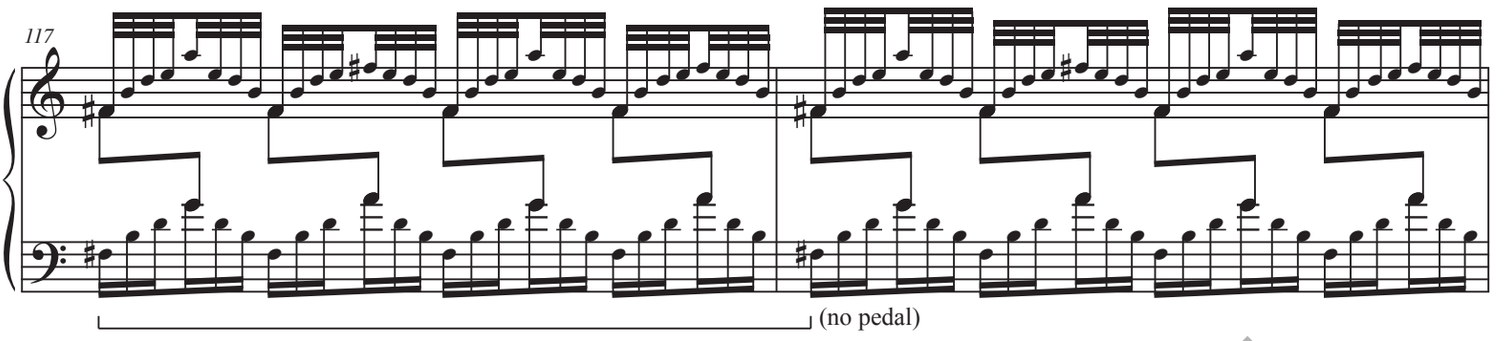
SAMPLE

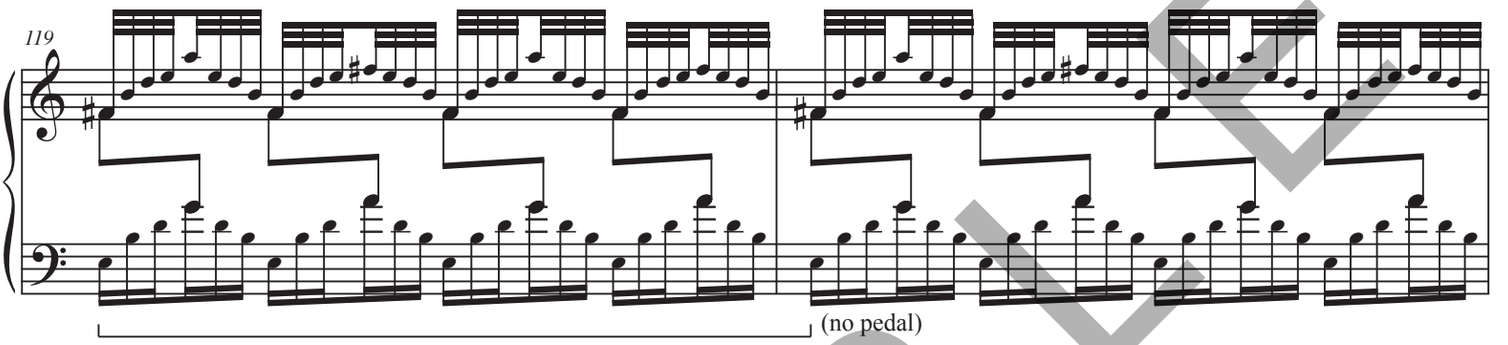

93
Tempo più mosso ♩= ca. 120
96
f dim. e rit.
Tempo primo ♩= ca. 100
99
6 6 6 6
p a tempo
(no pedal)
101
(no pedal)
103
(no pedal)
105
(no pedal)

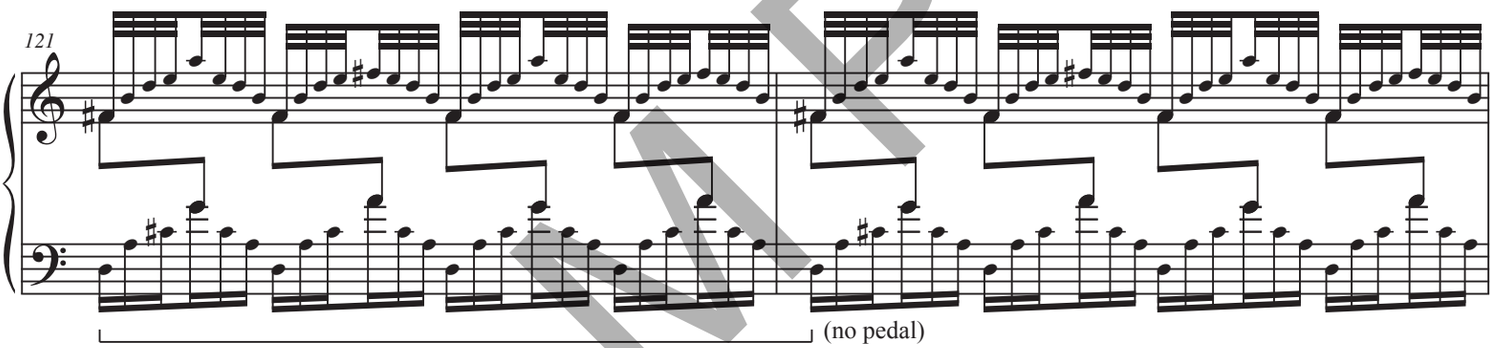
SAMPLE

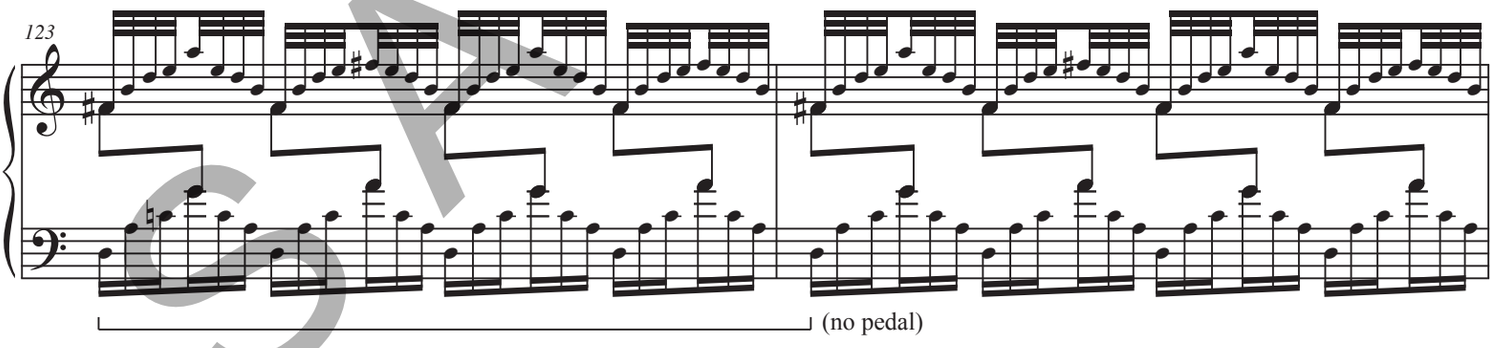

107
6
6
6
6
(no pedal)
109
(no pedal)
111
poco cresc.
(no pedal)
113
mp
cresc. poco a poco
(no pedal)
115
(no pedal)

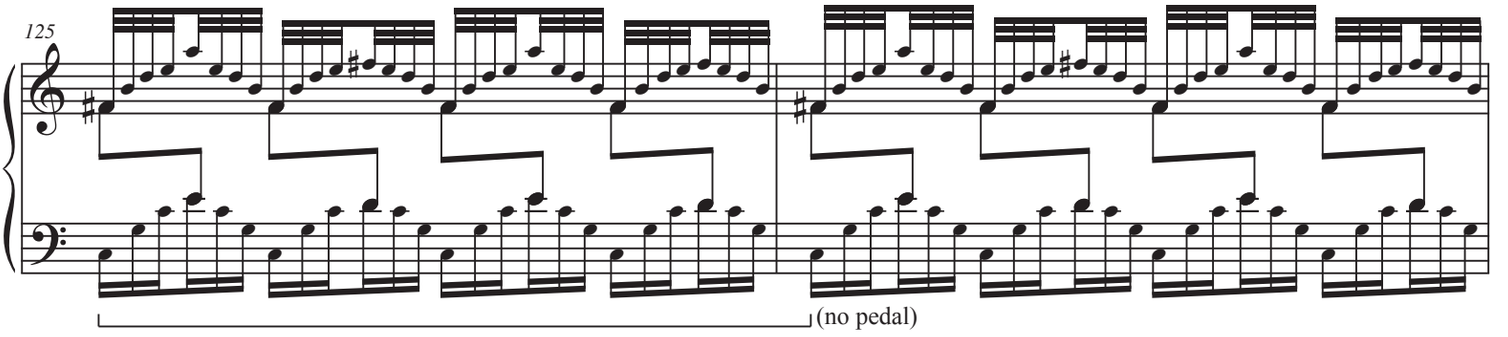
SAMPLE


117
(no pedal)

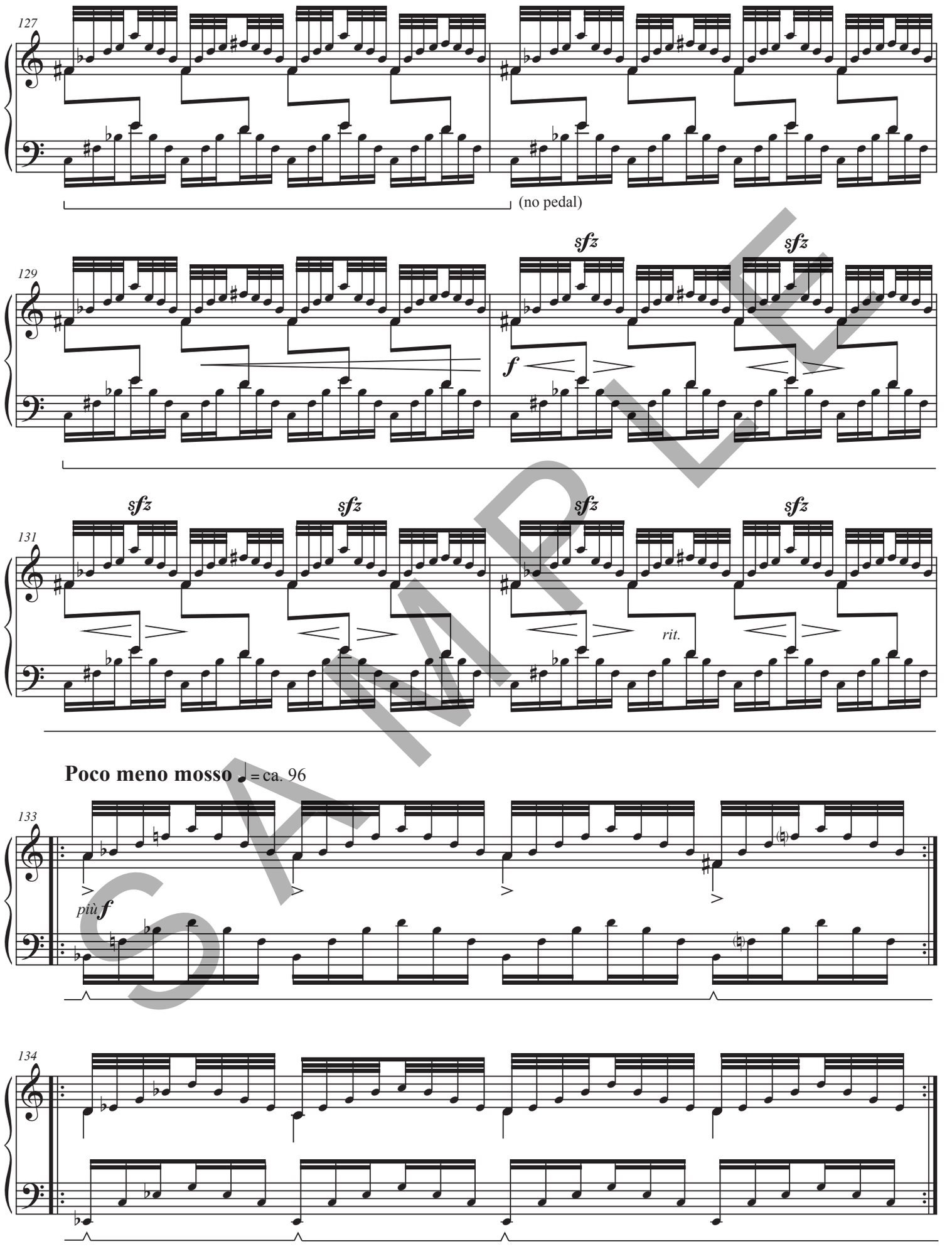

119
(no pedal)


121
(no pedal)

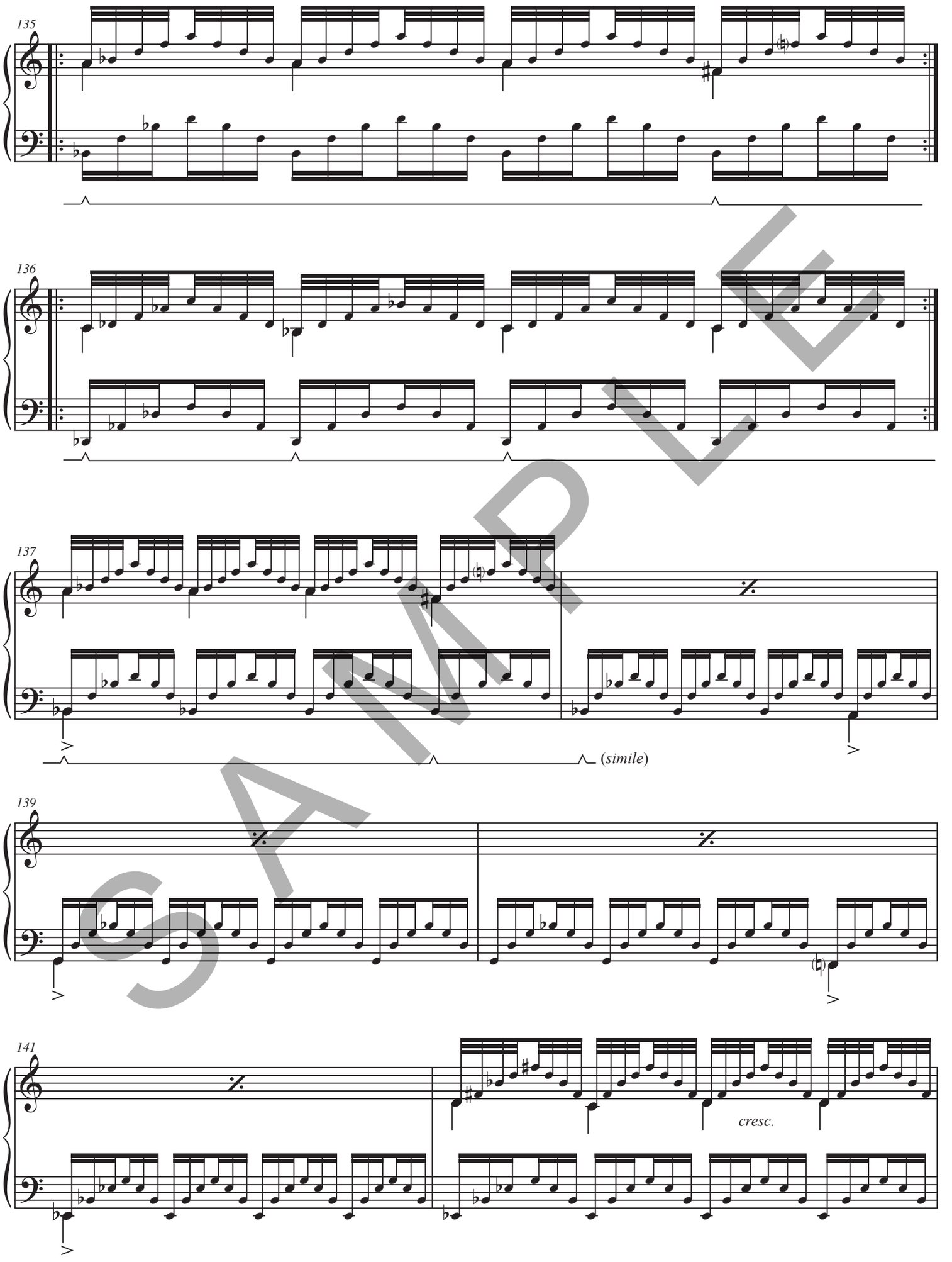

123
(no pedal)


125
(no pedal)

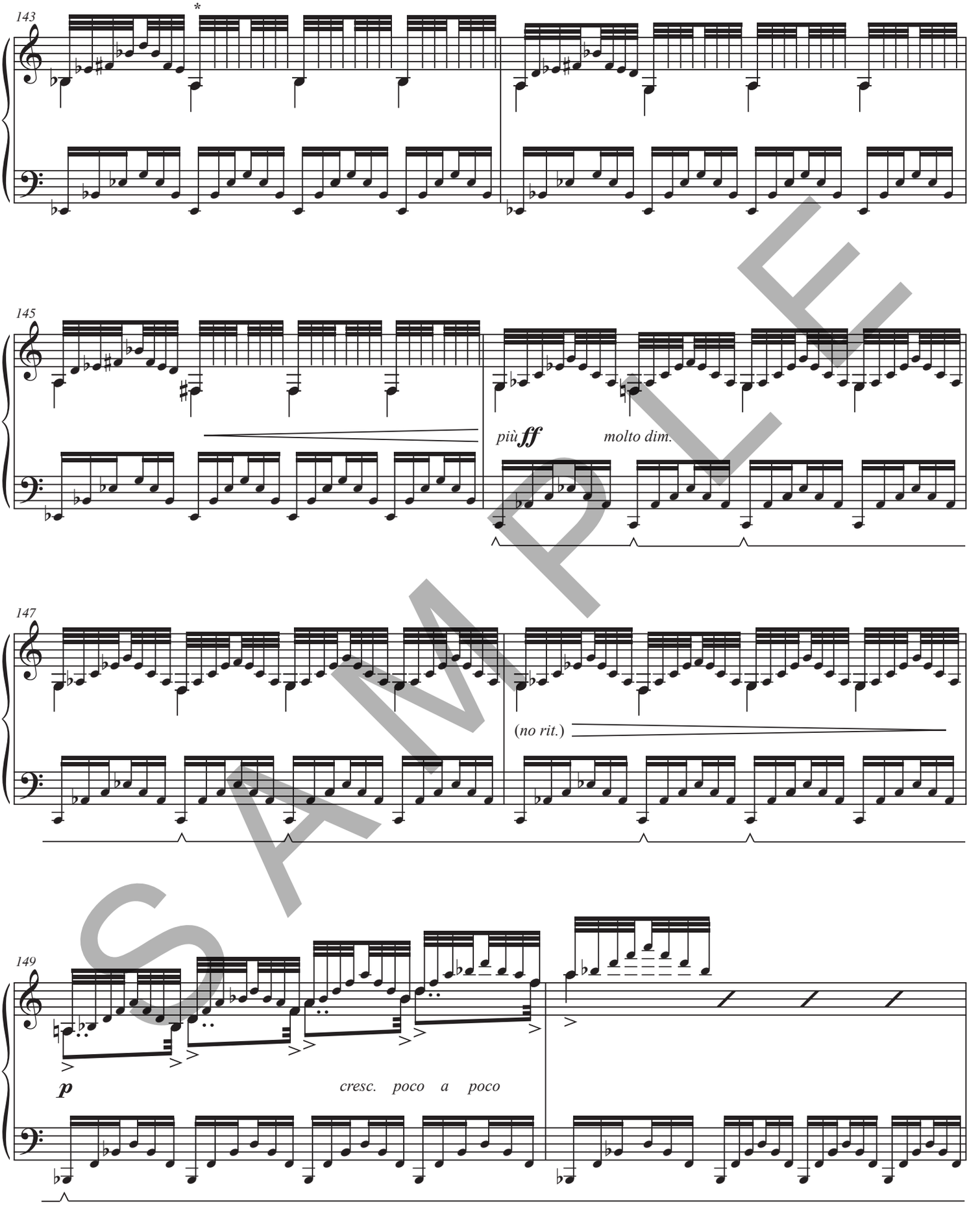
SAMPLE


127
(no pedal)
129
sfz
sfz
f
131
sfz
sfz
sfz
sfz
rit.
Poco meno mosso ♩= ca. 96
133
più f
134

SAMPLE

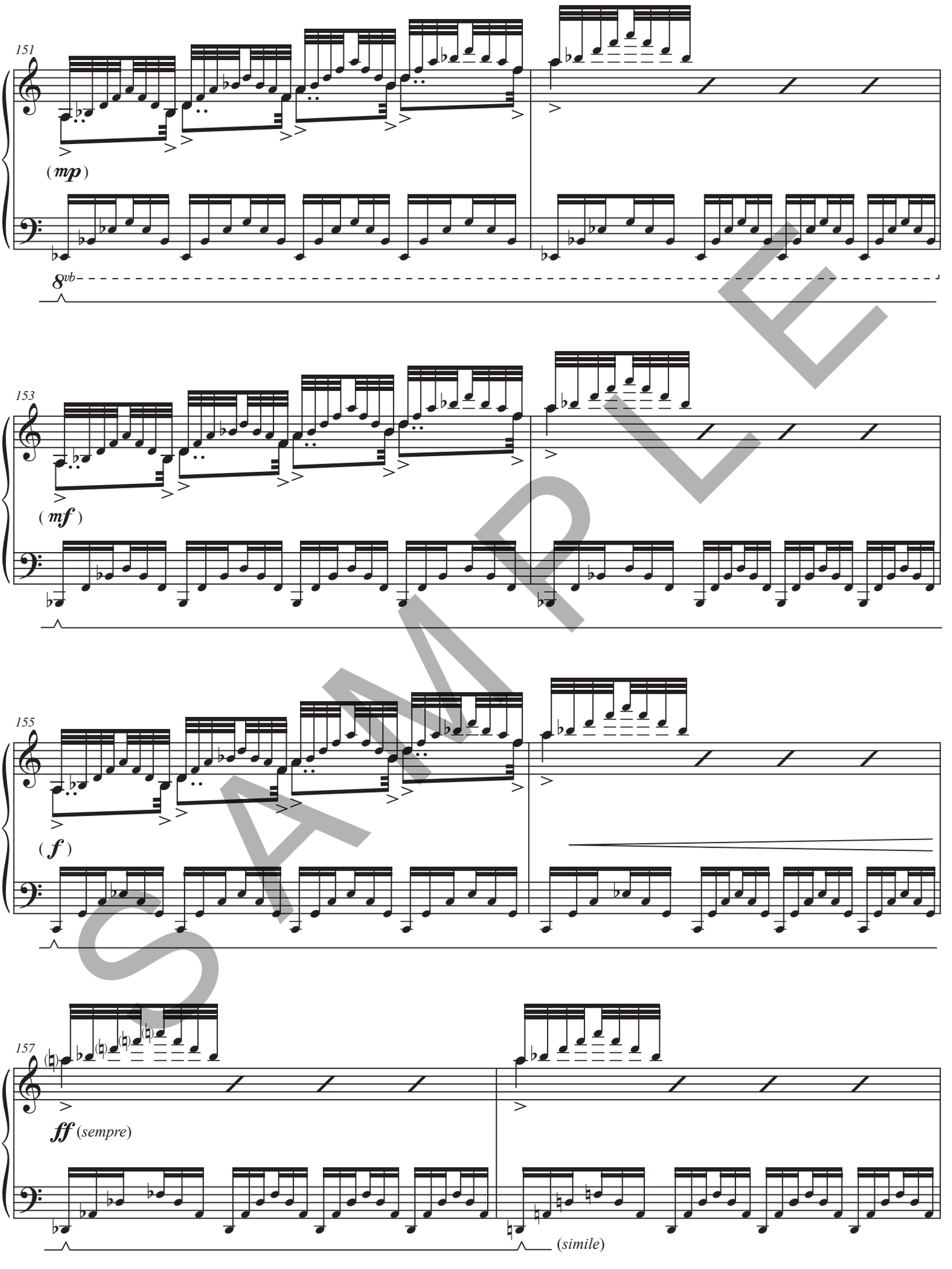


SAMPLE

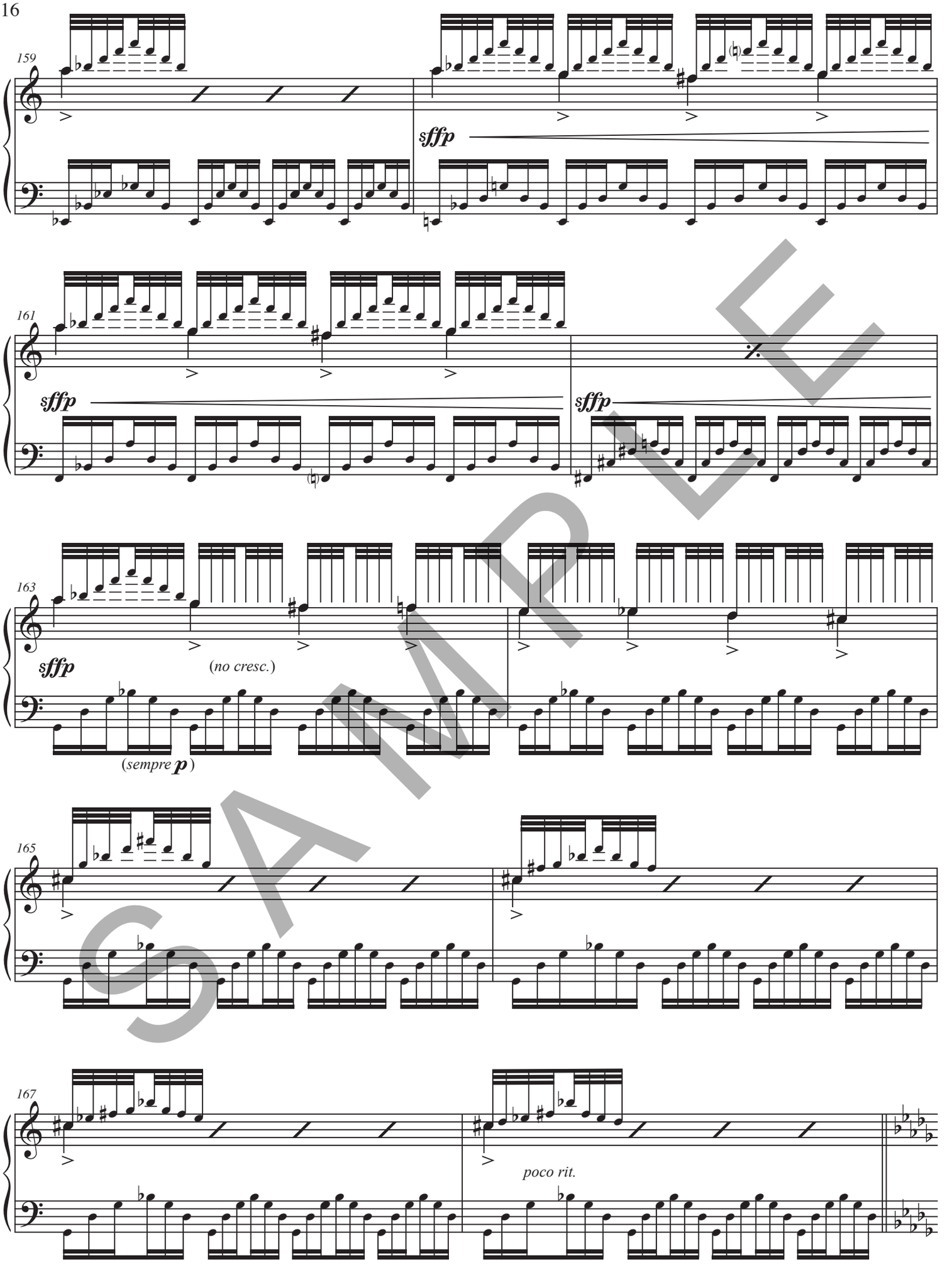


SAMPLE

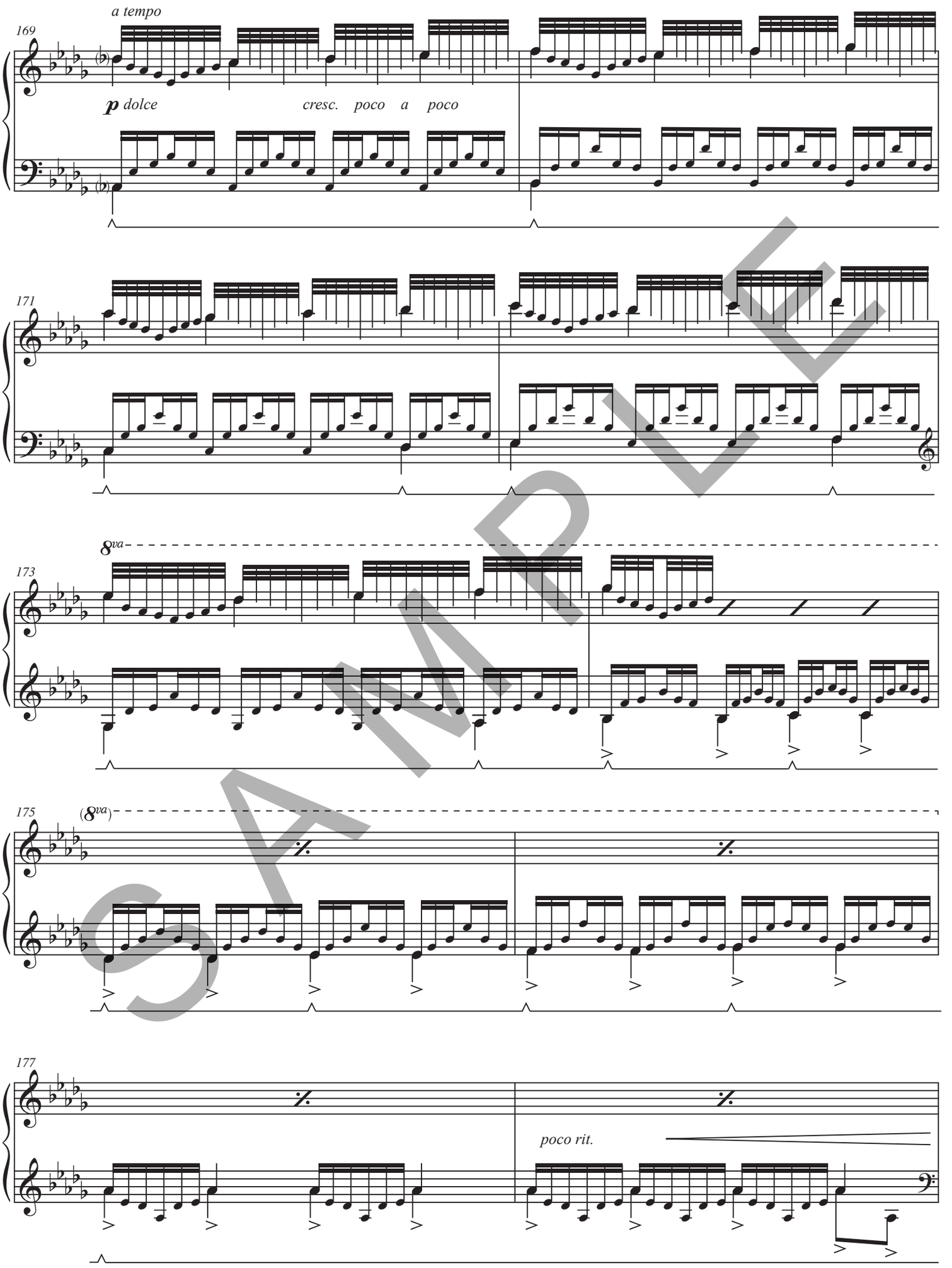
*For passages lacking noteheads, simply repeat the previous pattern for which noteheads were provided.



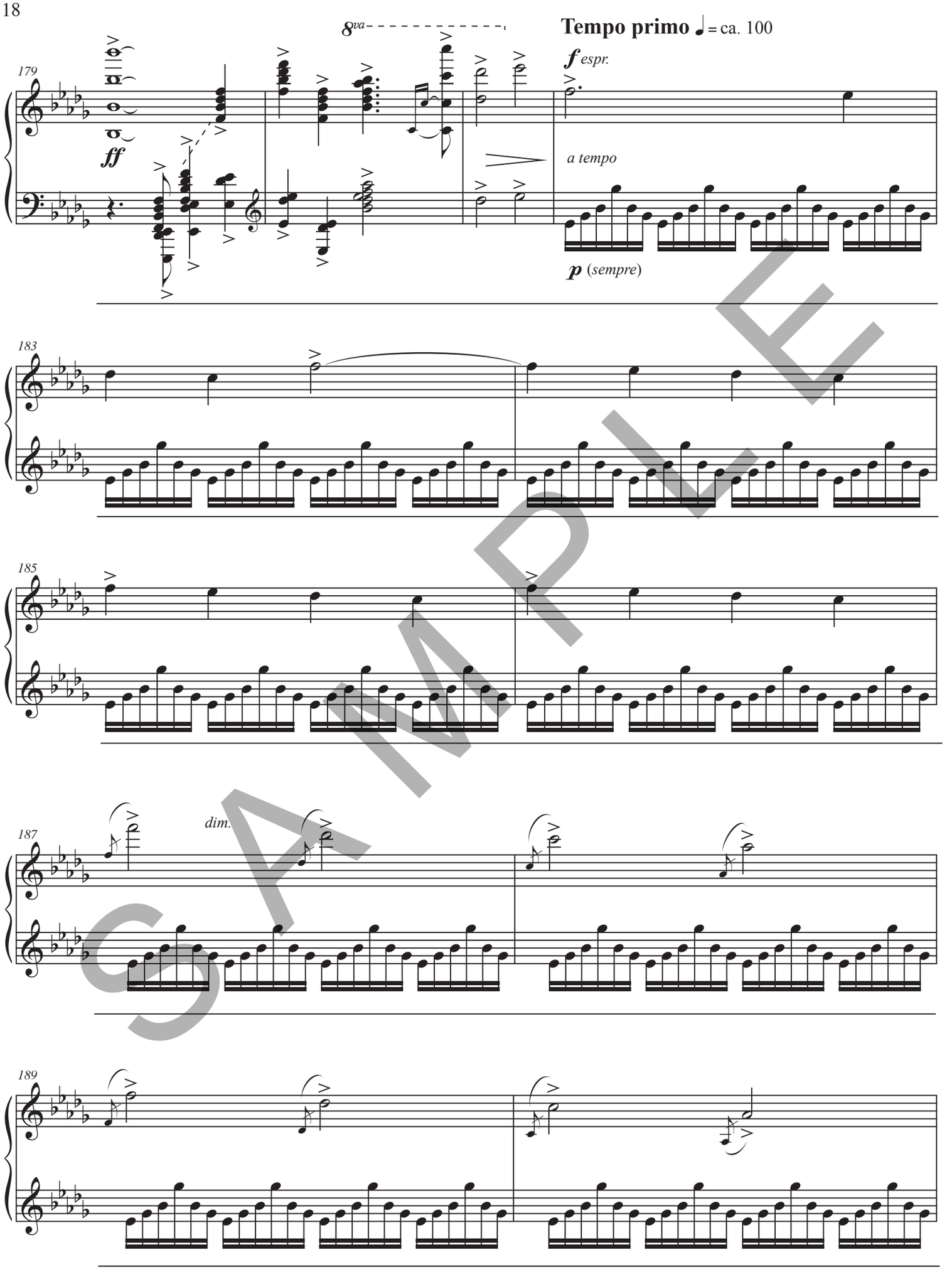
SAMPLE


159
sffp
161
sffp
sffp
163
sffp
(no cresc.)
(sempre p)
165
167
poco rit.

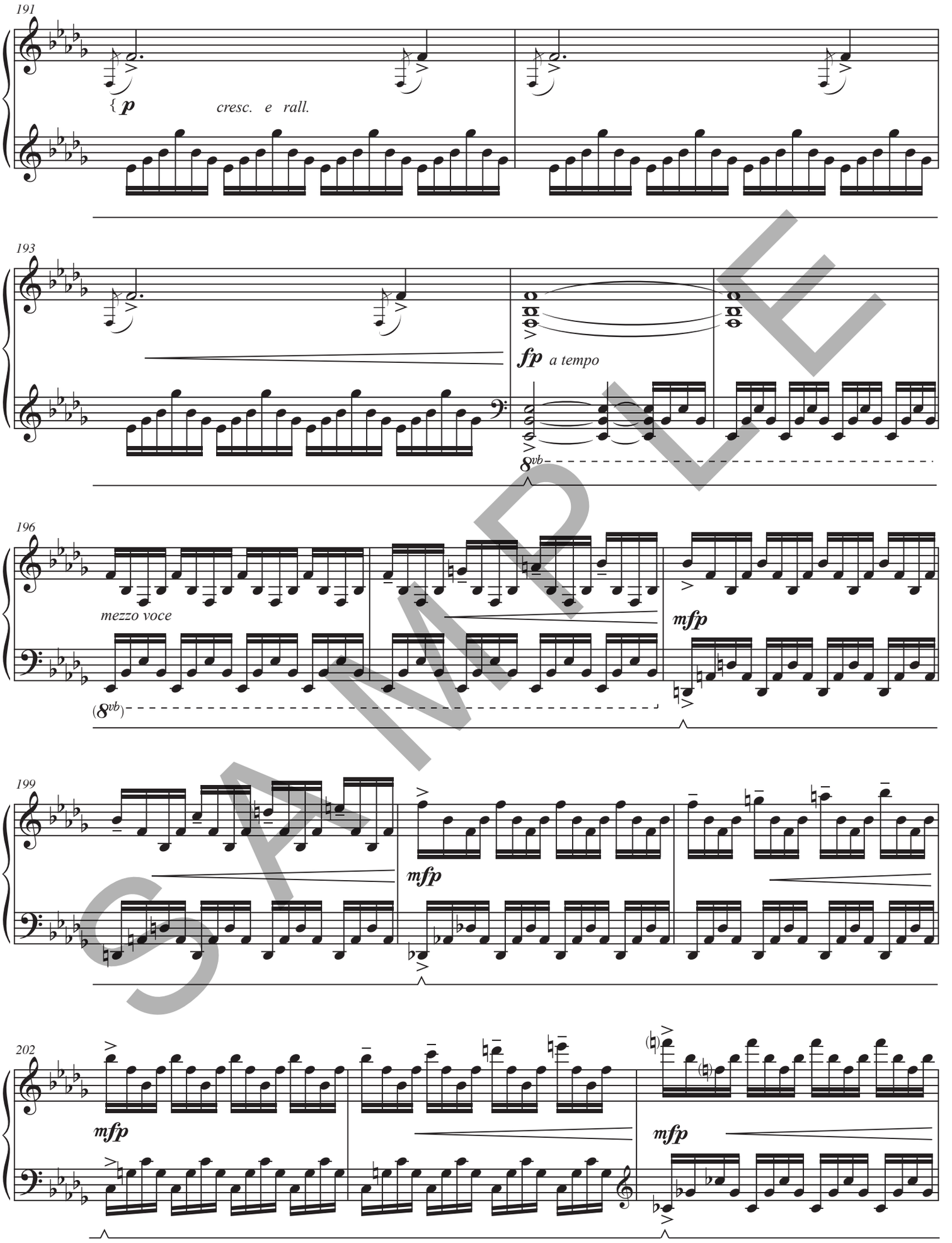
SAMPLE


a tempo
169
p dolce
cresc. poco a poco
171
8va
173
(8va)
175
177
poco rit.

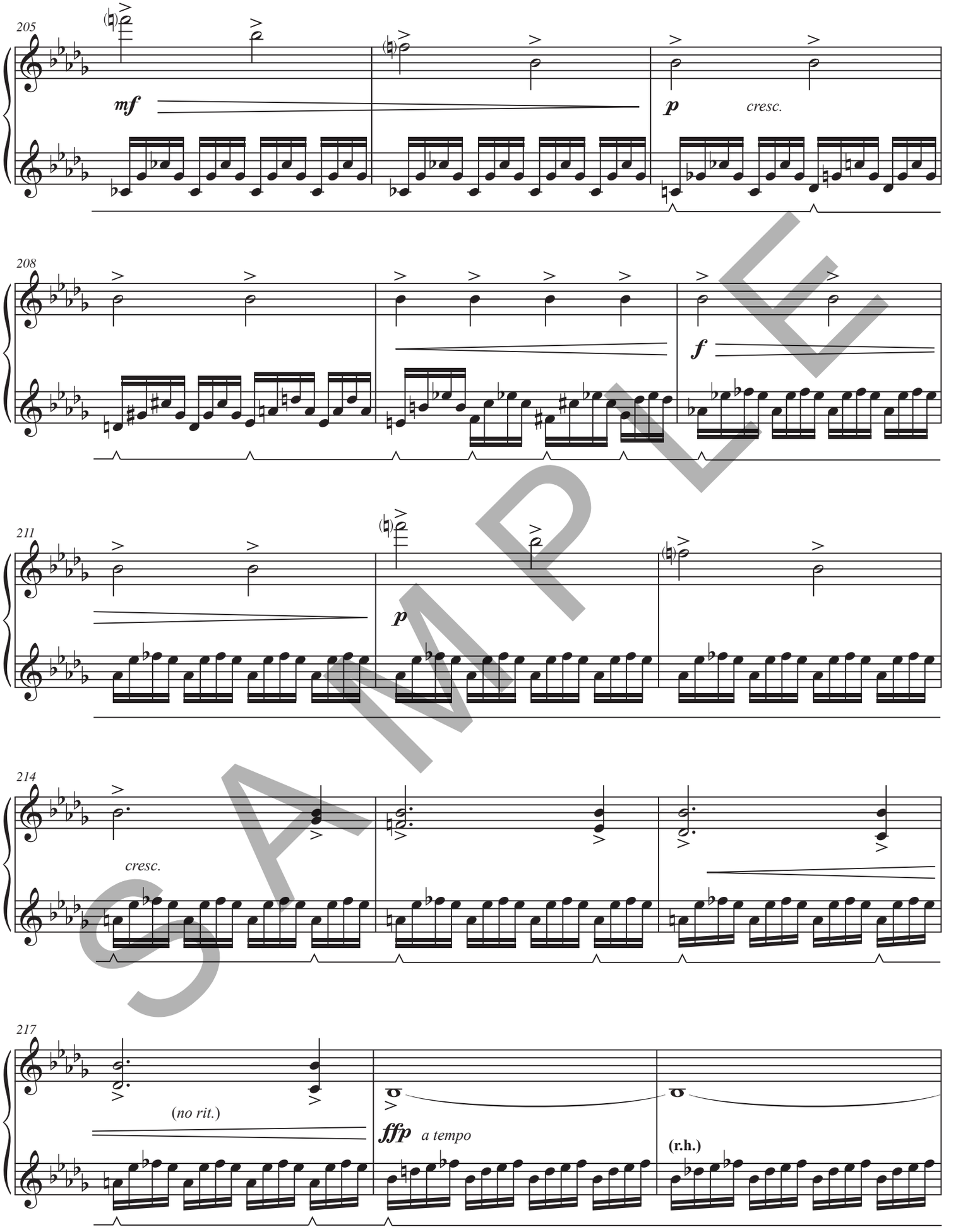
SAMPLE


8va
Tempo primo ♩= ca. 100
179
ff
f espr.
a tempo
p (sempre)
183
185
187
dim.
189

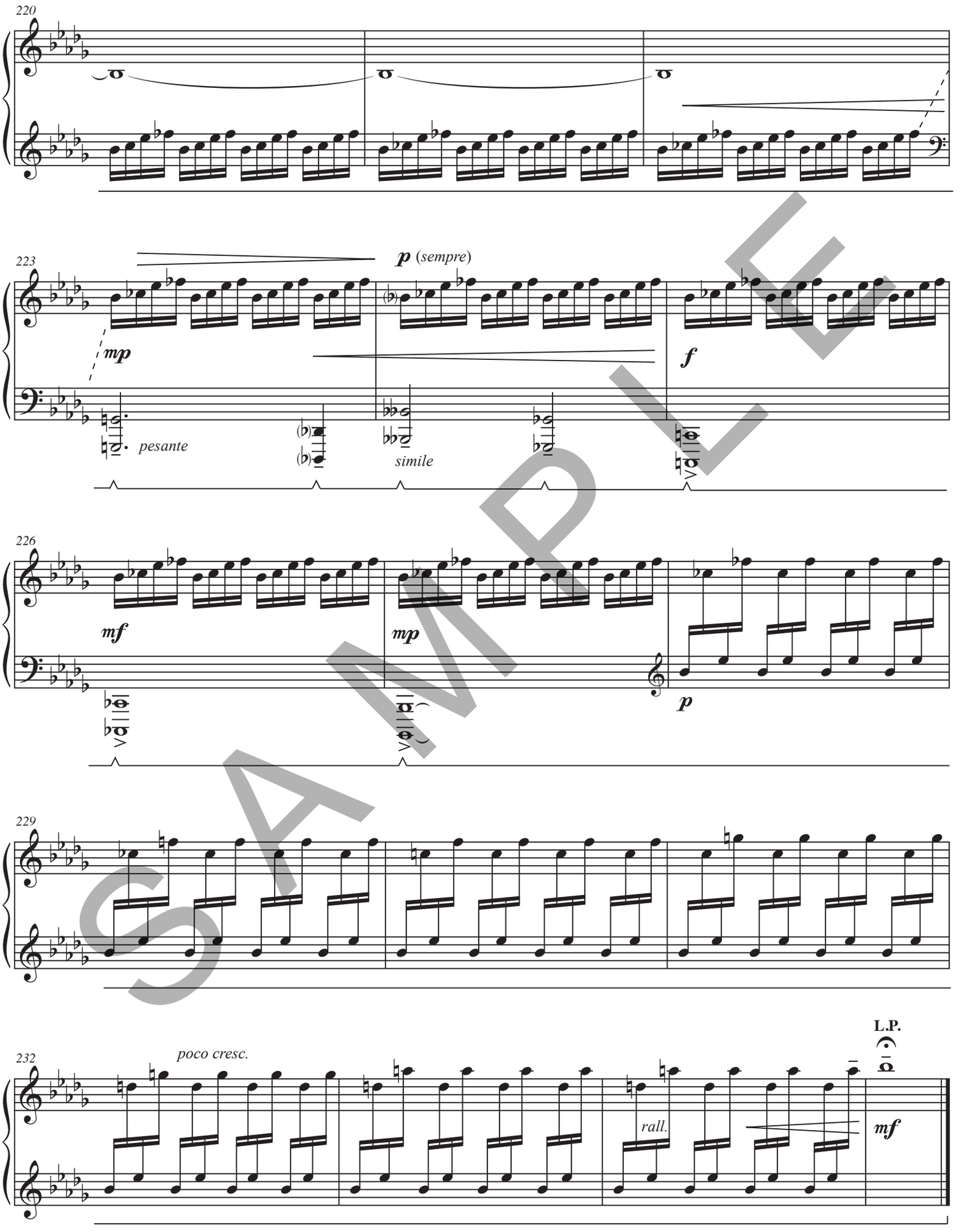
SAMPLE


191
p
cresc. e rall.
193
fp a tempo
8vb
196
mezzo voce
(8vb)
mfp
199
mfp
202
mfp
mfp

SAMPLE



SAMPLE



SAMPLE

[ca. 9' 30"]