Concert Score

Richard Cumming

HOMMAGERIE

for

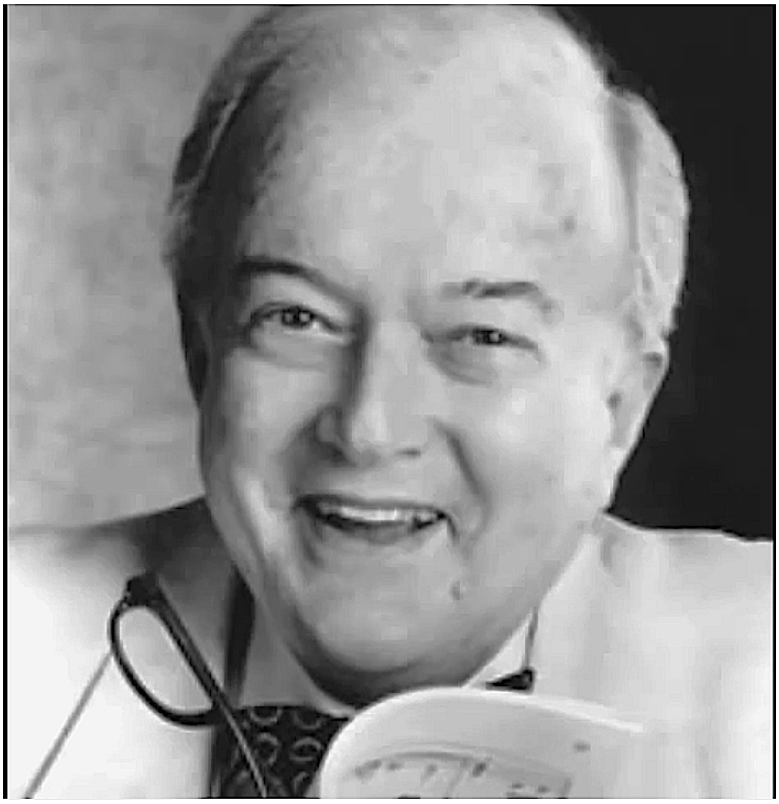
Solo Piano

HOMMAGERIE

1. Hommage à Poulenc **1**

2. Yumajkuli uk Bartok **4**

3. Toccata - Hommage à Ravel **5**

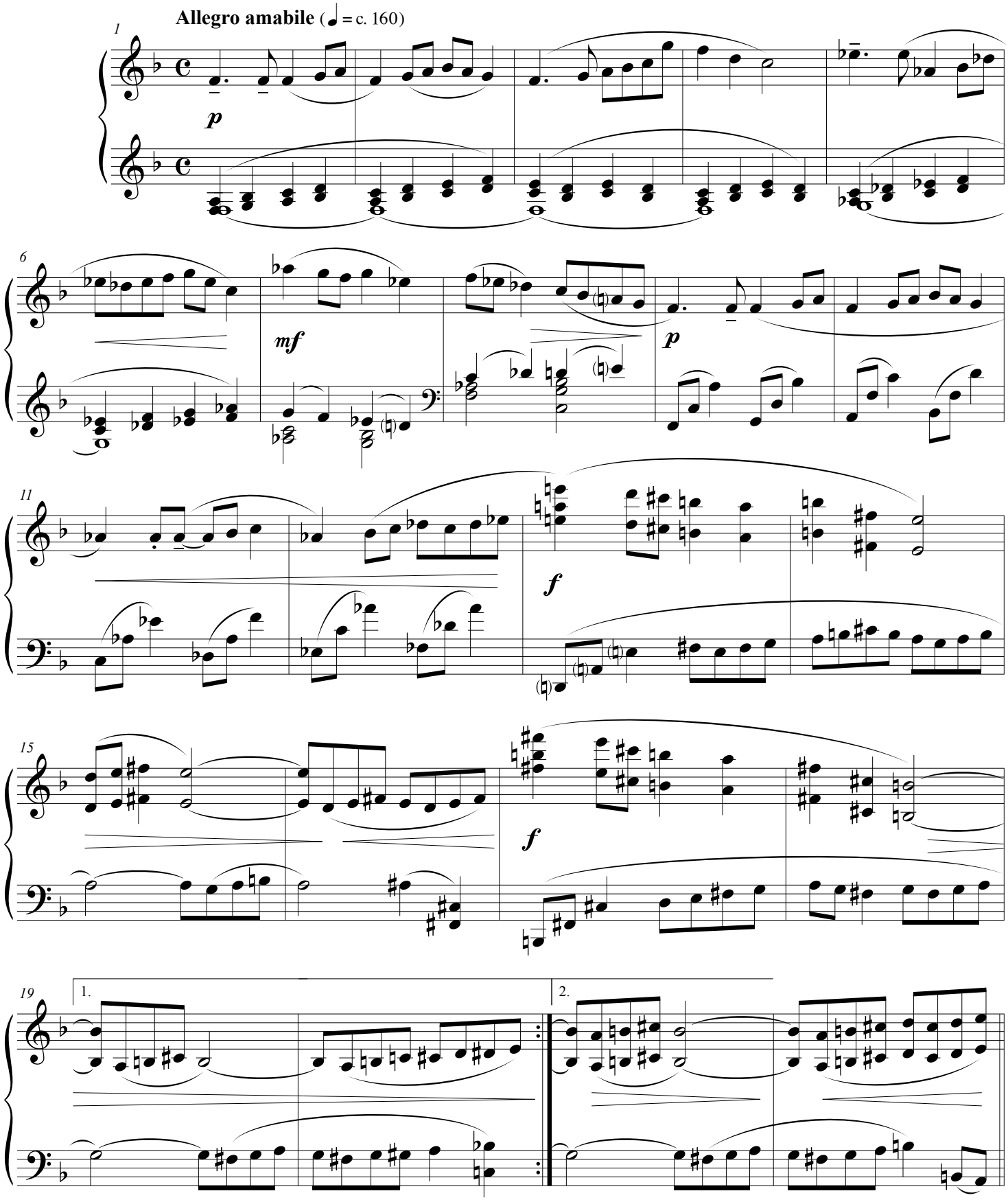


Richard Cumming, composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. As a student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as a soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company in Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.

HOMMAGERIE

1. Hommage à Poulenc

Richard Cumming



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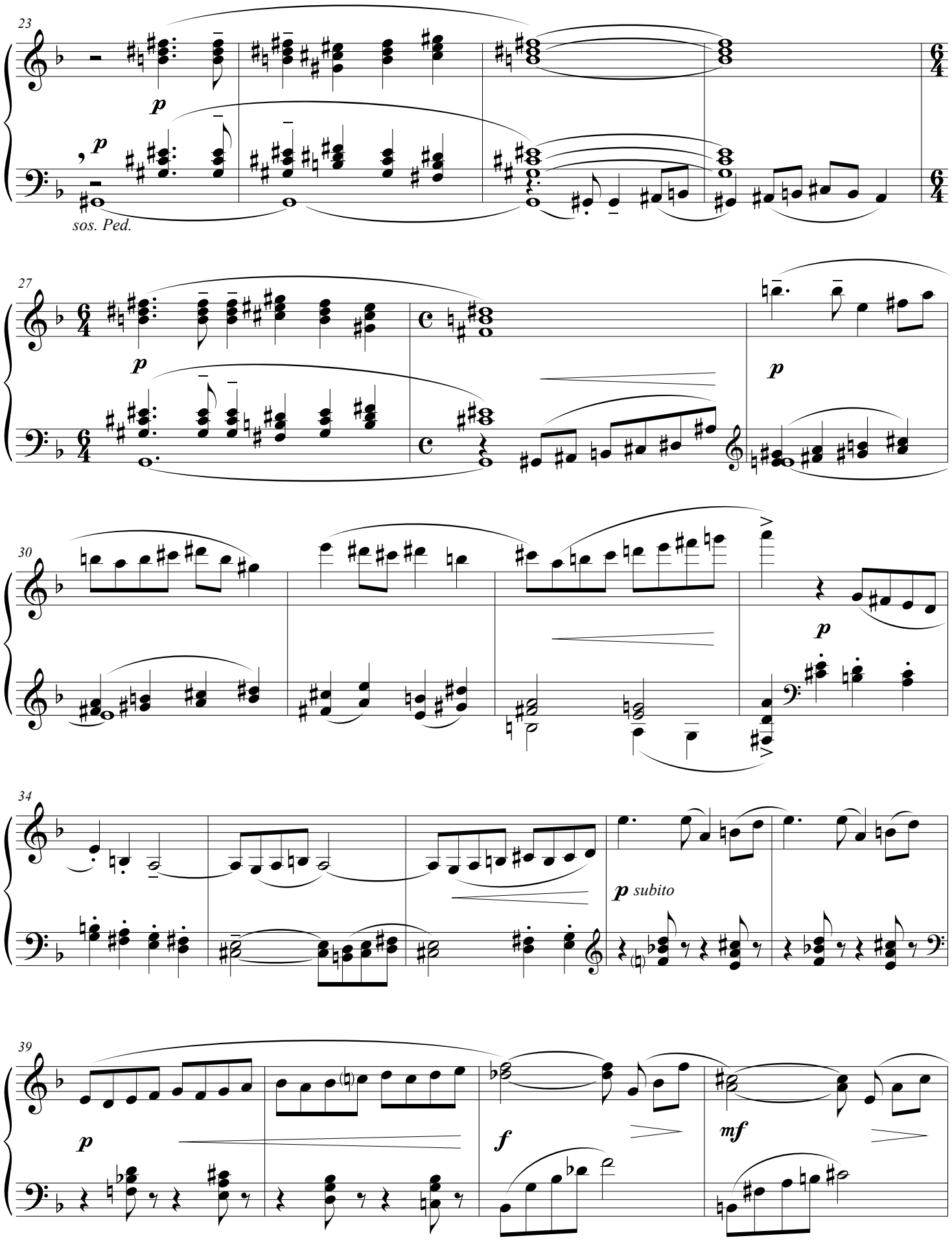
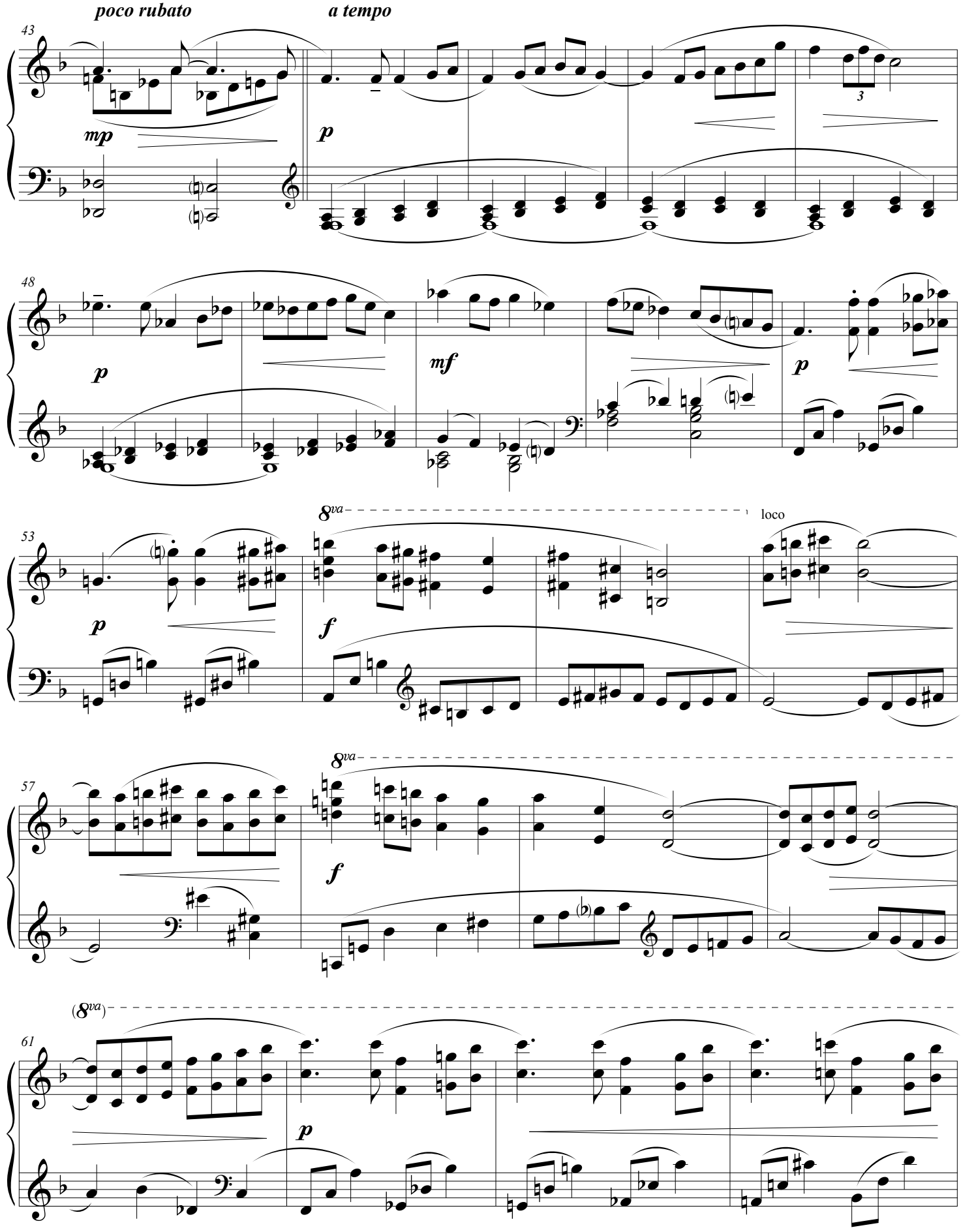
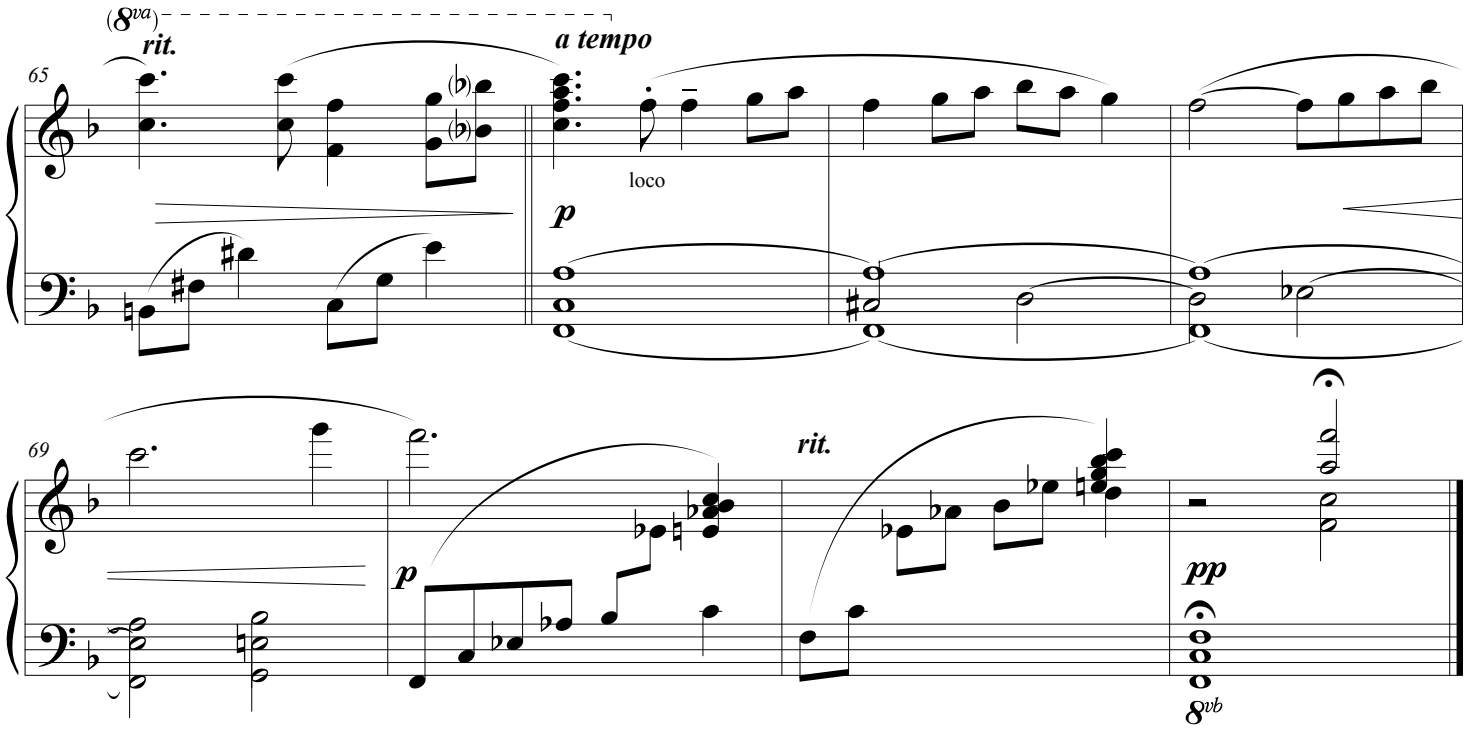
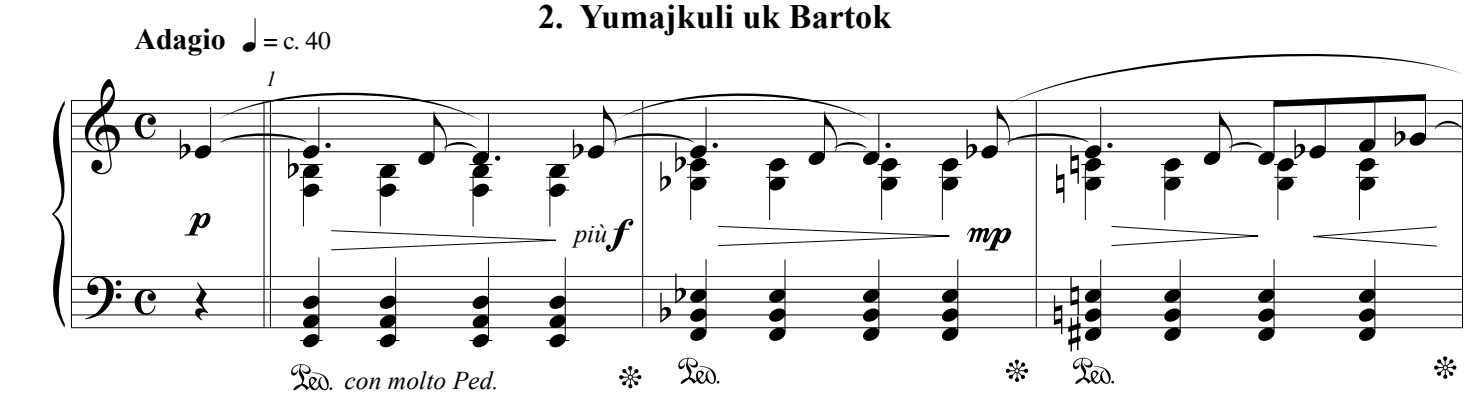

23
p
p
sos. Ped.
27
p
p
30
p
34
p subito
39
p
f
mf

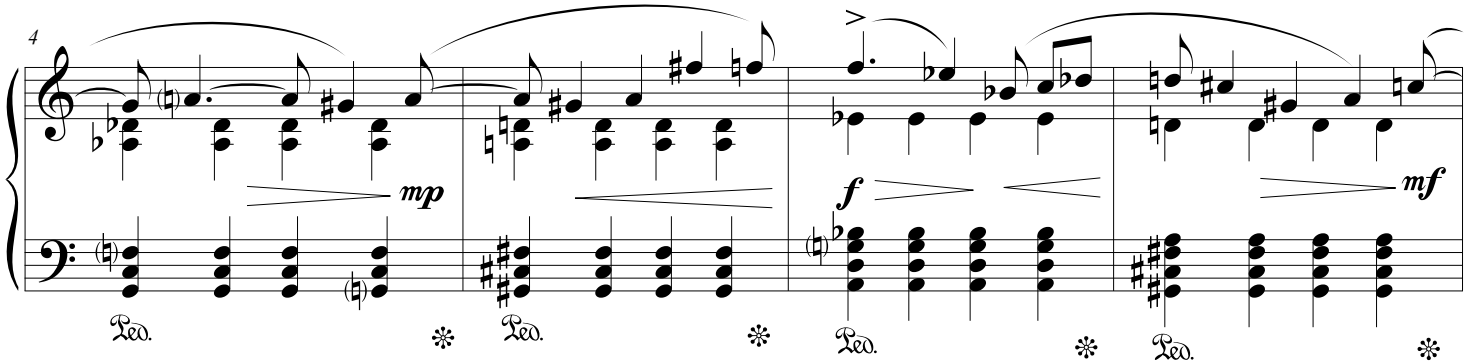

poco rubato
a tempo
43
mp
p
48
p
mf
p
53
8va
loco
p
f
57
8va
f
(8va)
61
p

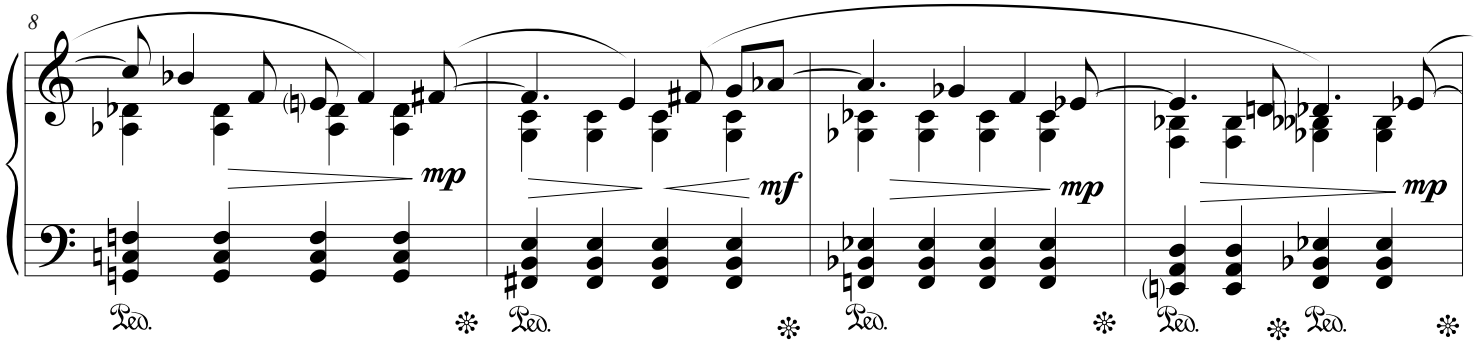


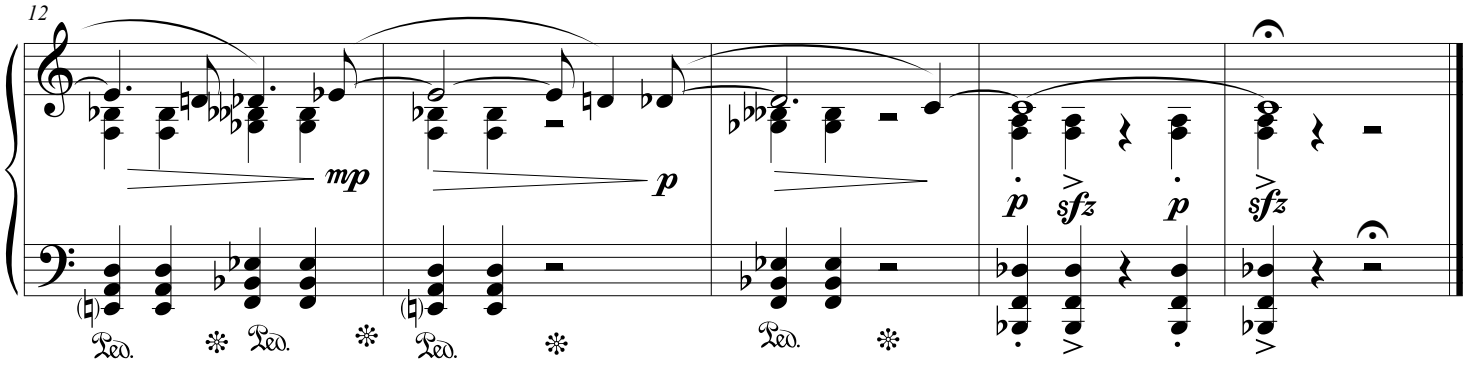
2. Yumajkuli uk Bartok



NOTE: The composer indicates "*con molto Ped.*" until the last 2 measures. Pedal indications are suggested by the editor - (VG)

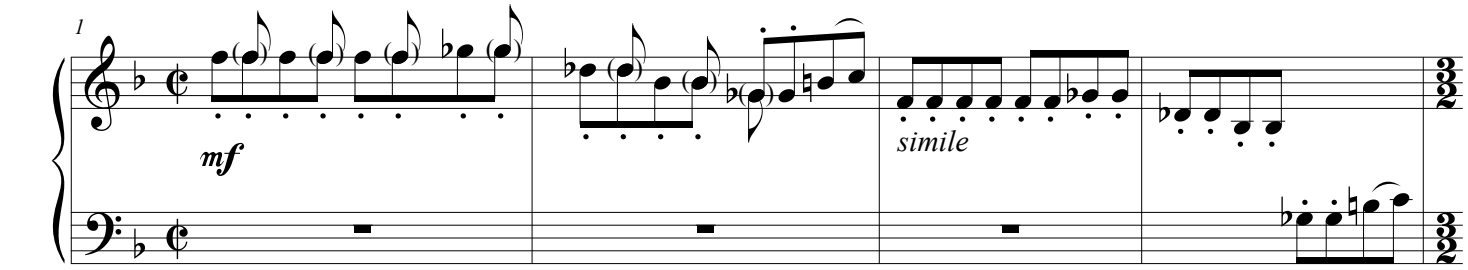




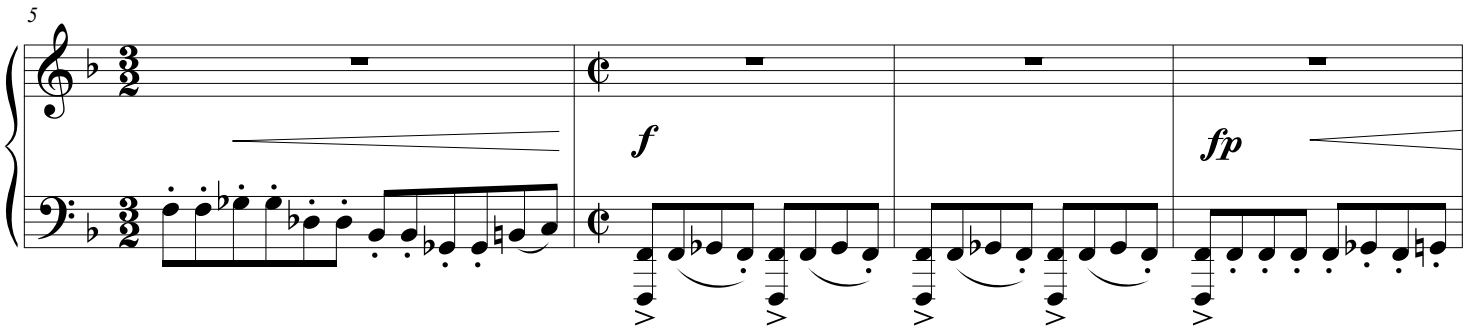


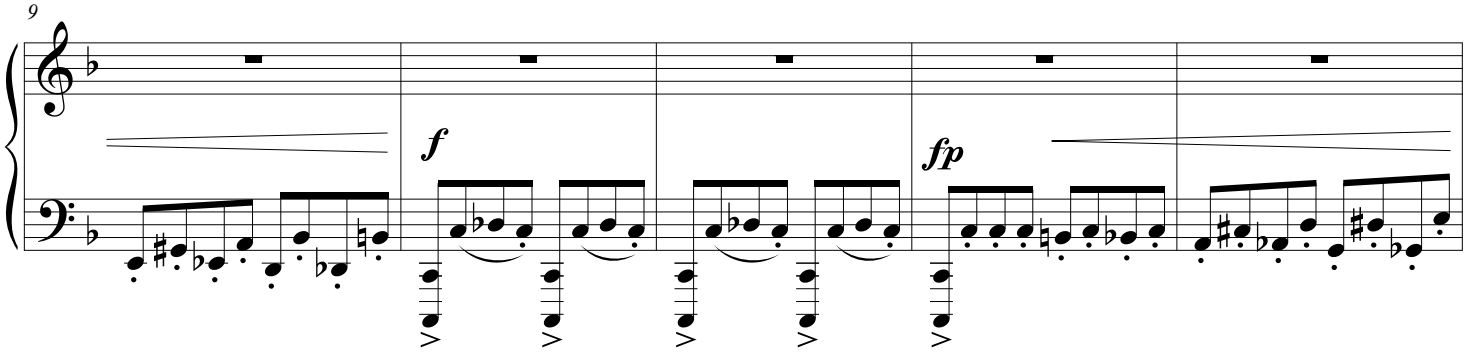
3. Toccata - Hommage à Ravel

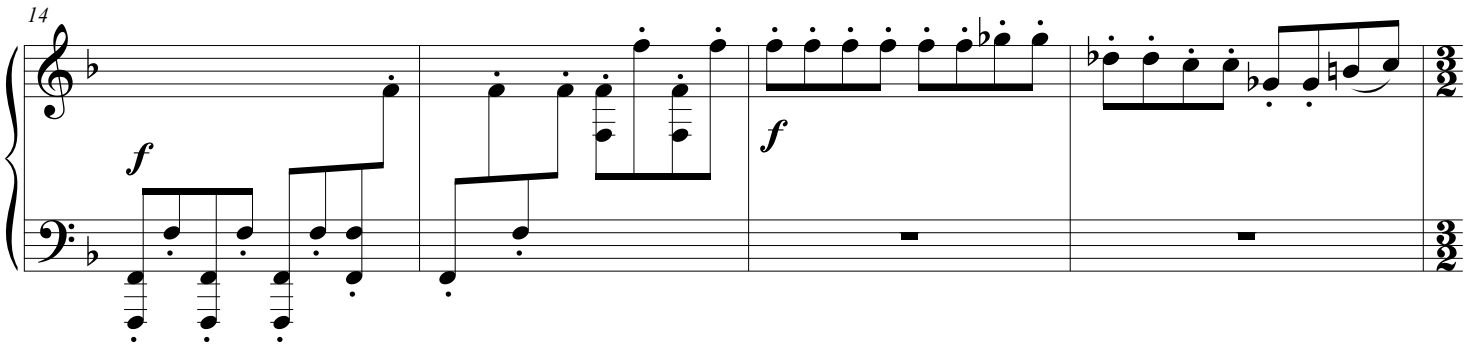
*** Allegro molto** (= c. 126)

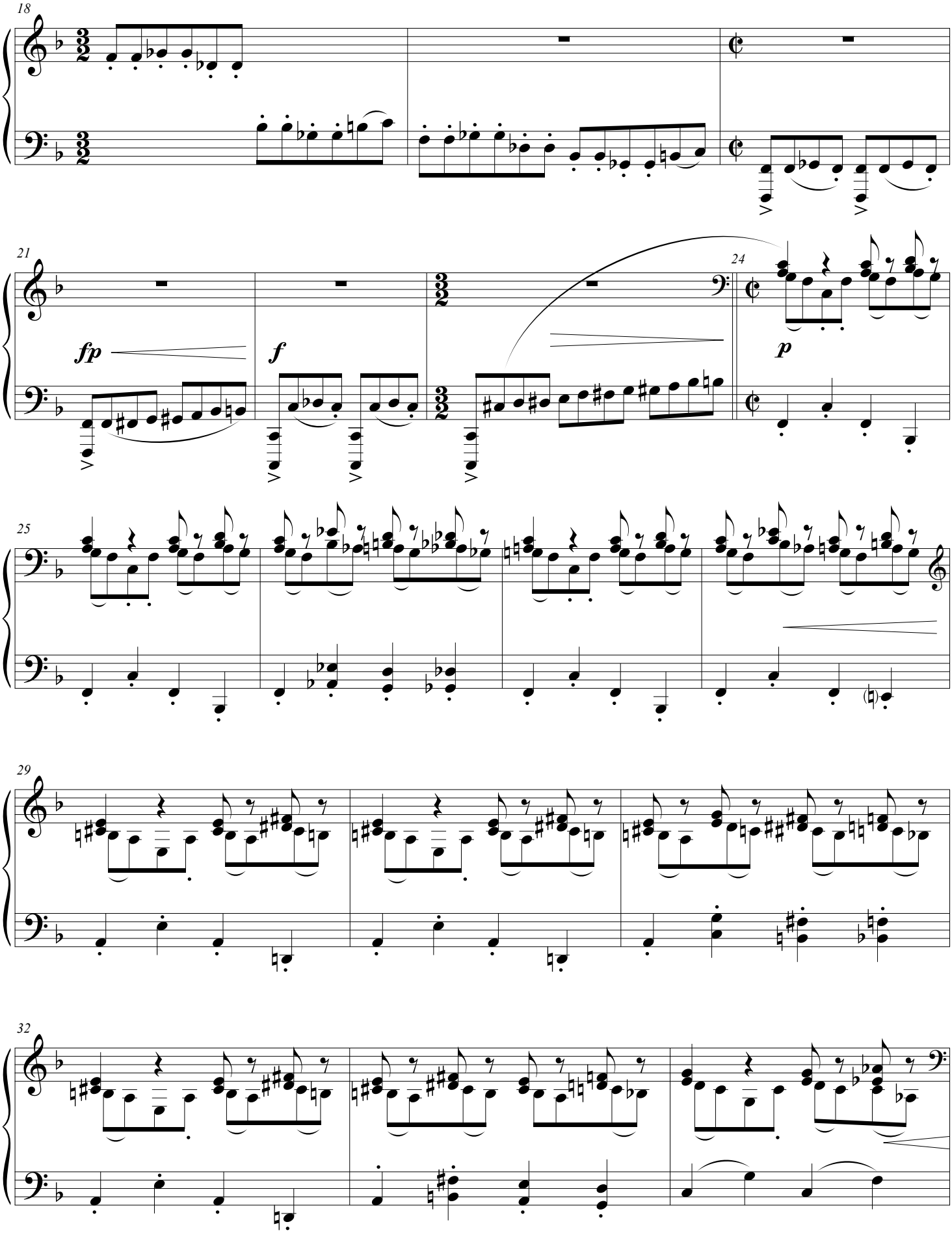


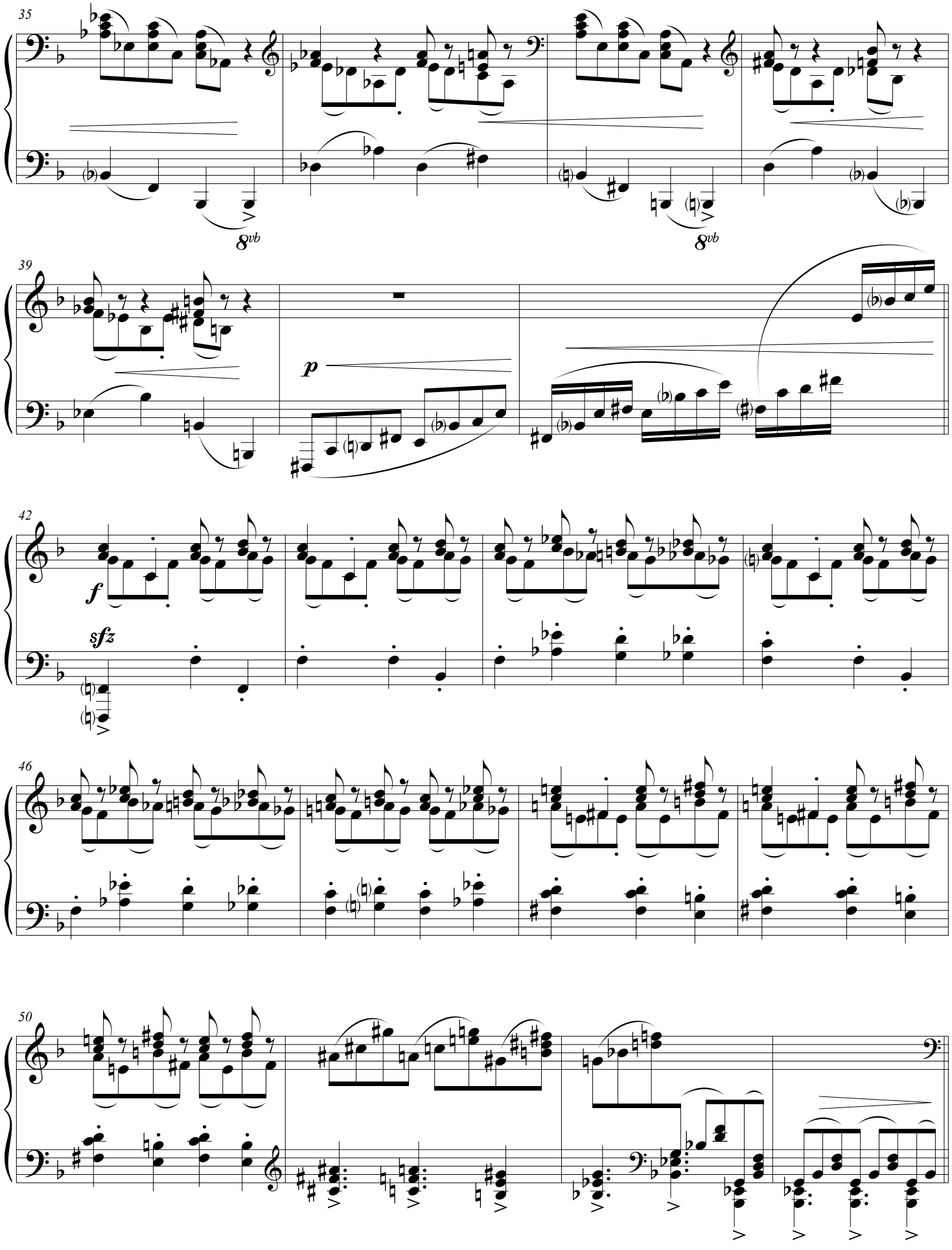
* In the composer's manuscript, the time signatures are common time (4/4) and 6/4 and the tempo marking is Quarter=126. This seems to be an error if one were to compare it to Ravel's *Toccata.*

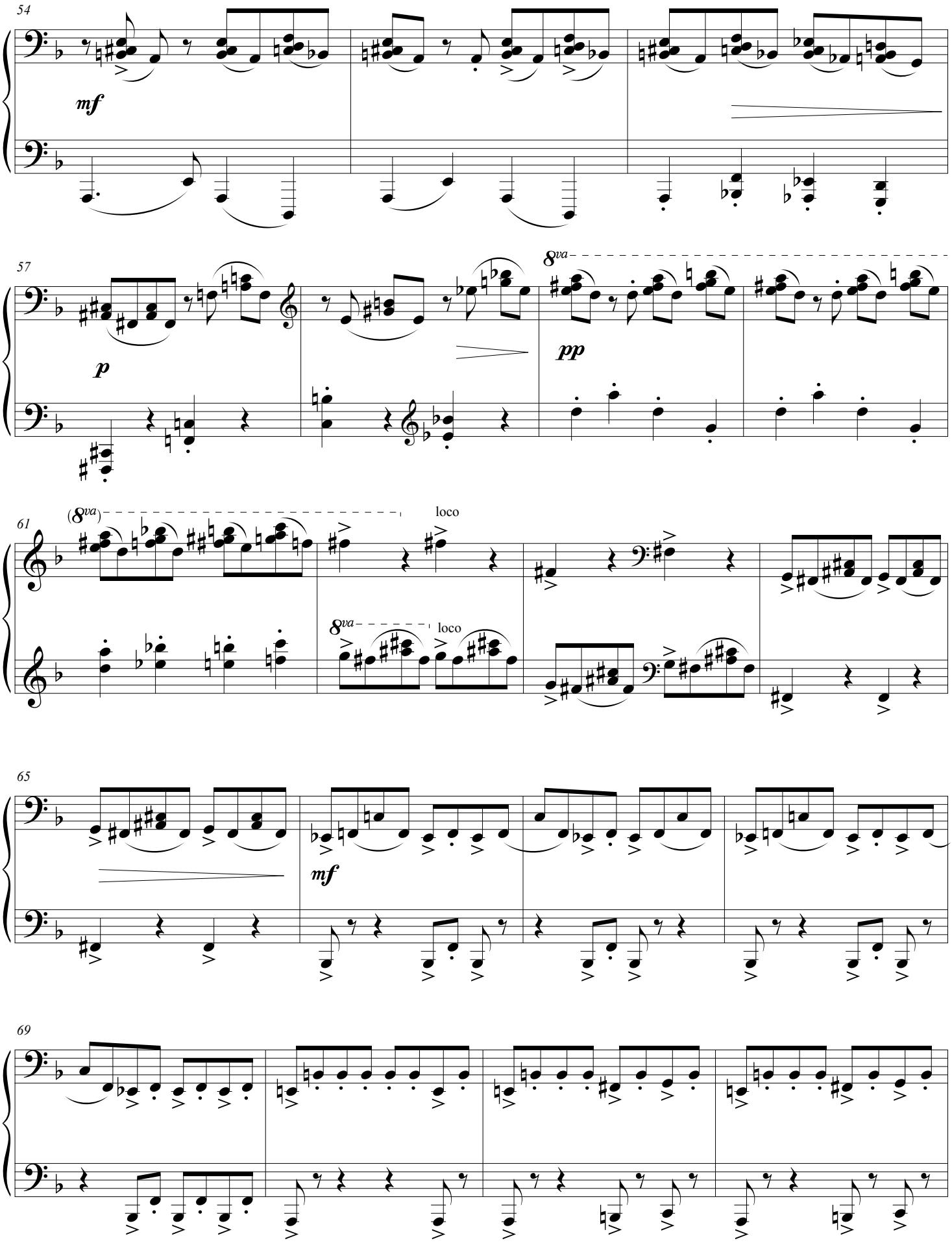


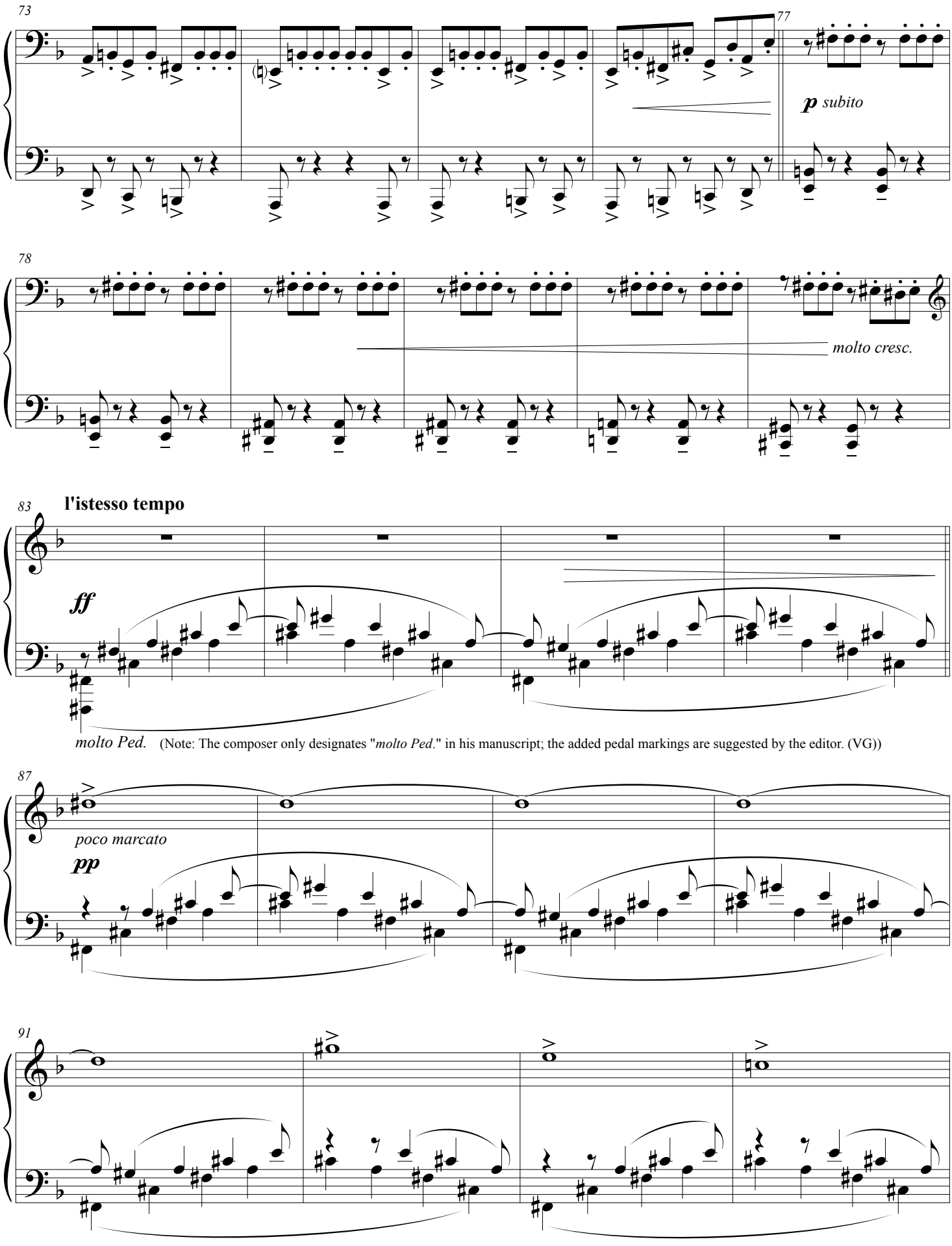


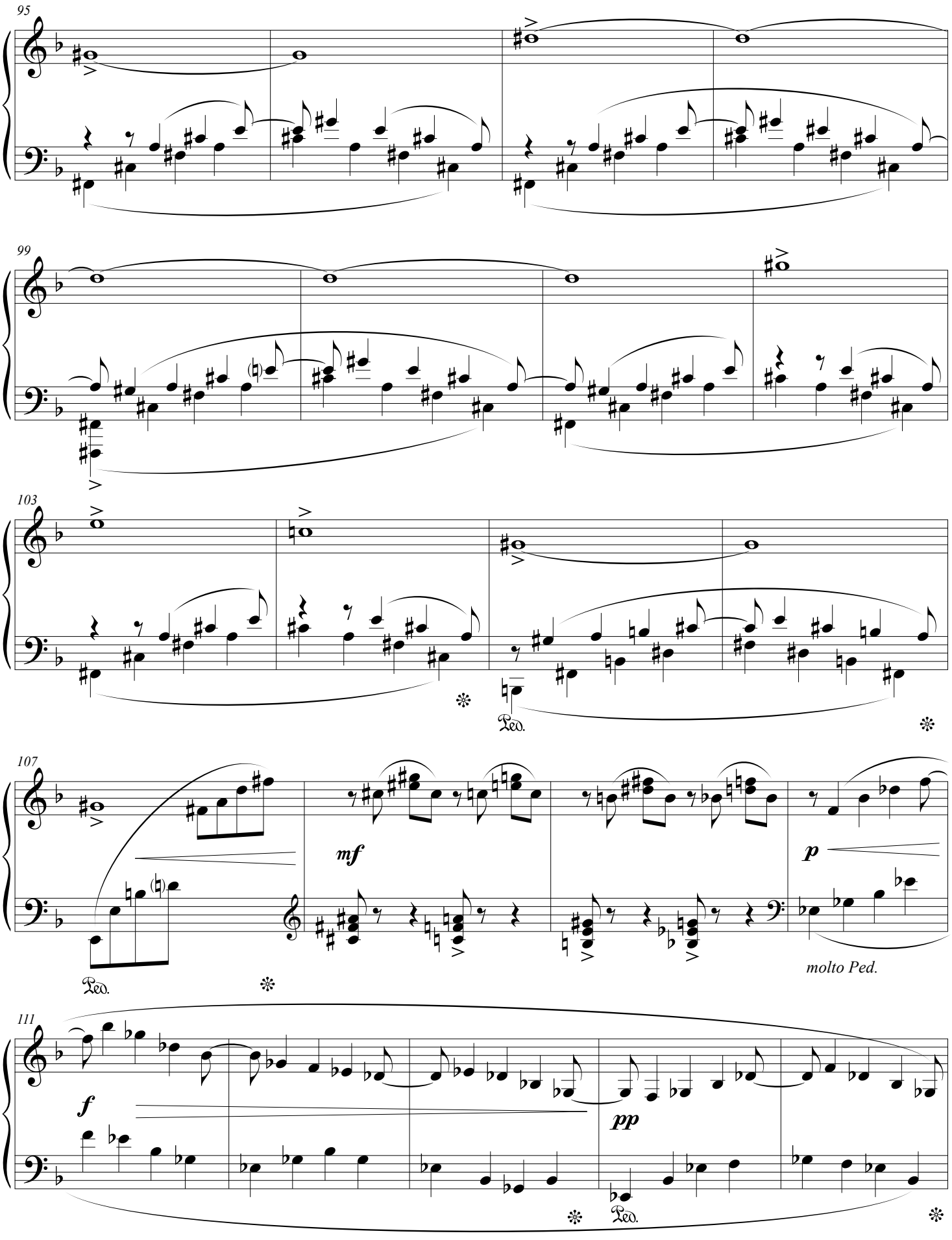


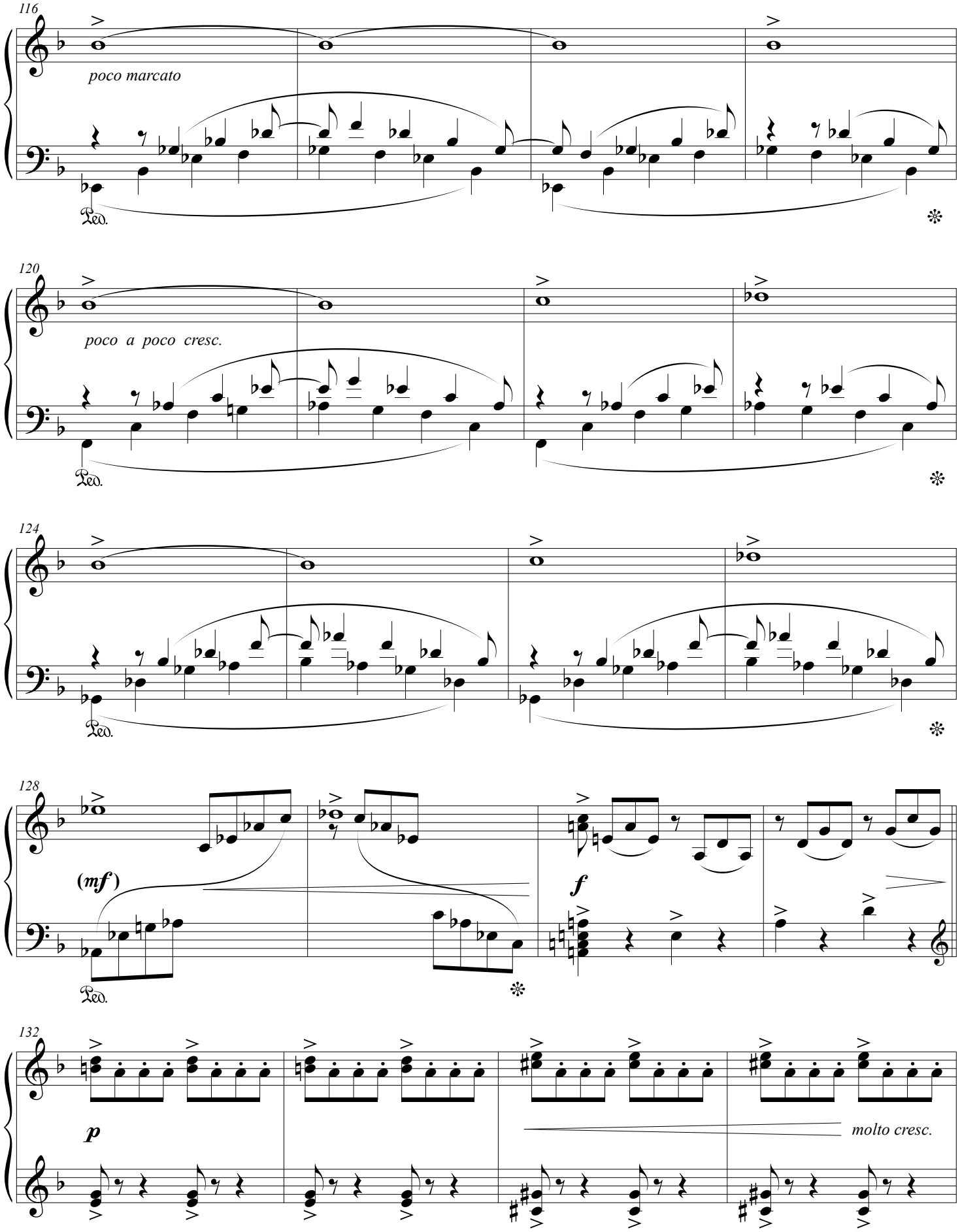

18
21
fp
f
24
p
25
29
32

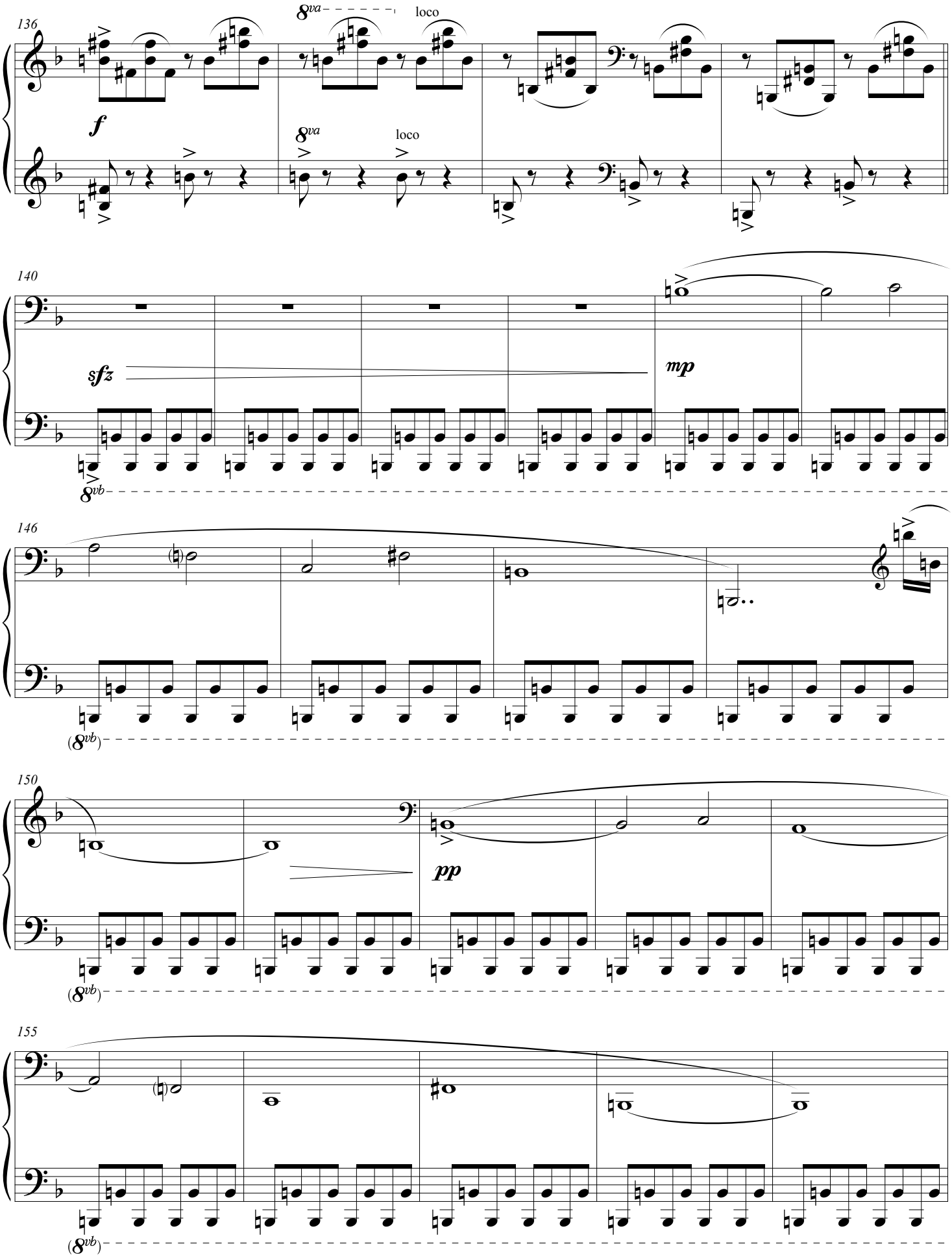

35
8vb
8vb
39
p
42
f
sfz
46
50

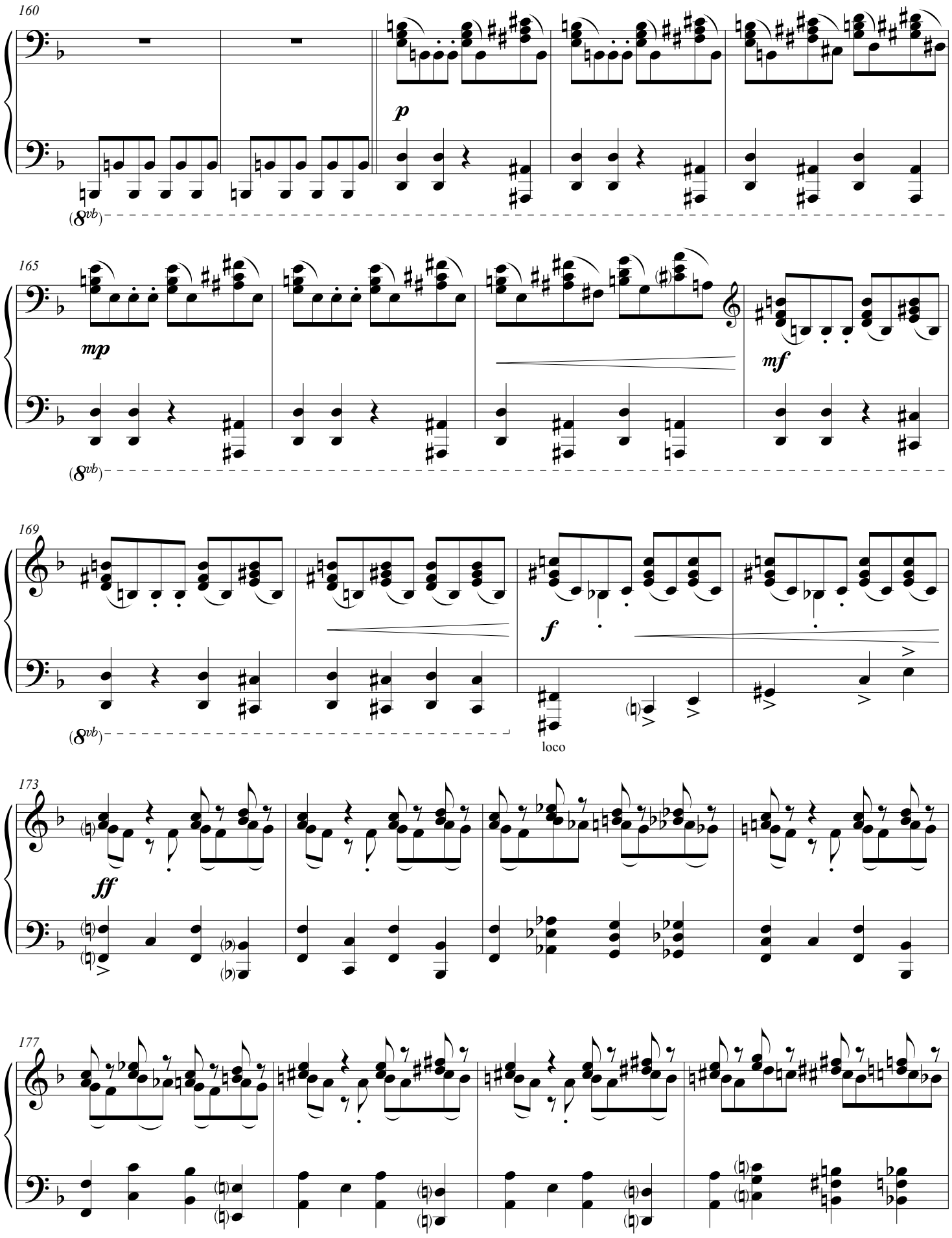

54
mf
57
p
8va
pp
61
(8va)
loco
8va
loco
65
mf
69

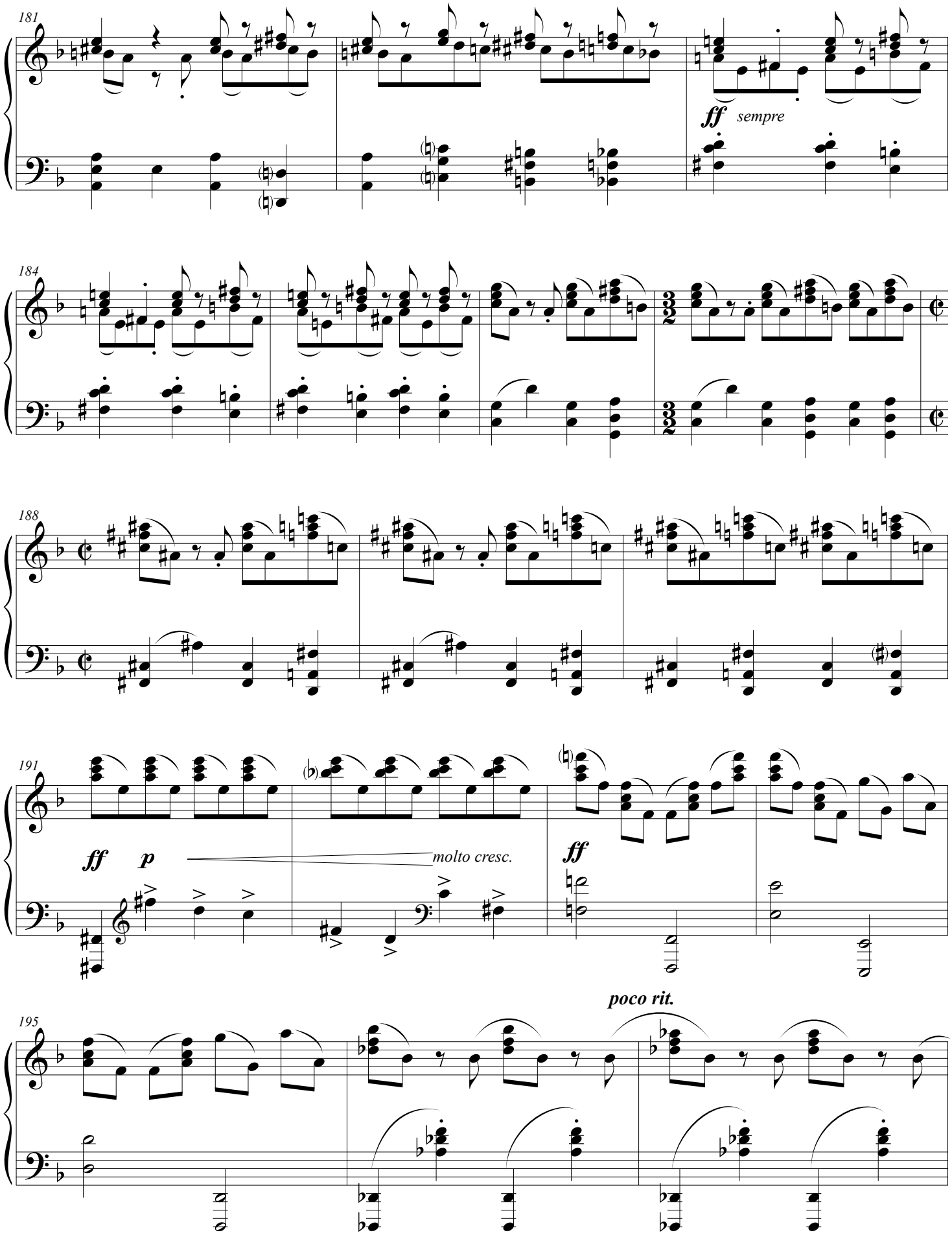

73
77
p subito
78
molto cresc.
83
l'istesso tempo
ff
molto Ped.
(Note: The composer only designates "molto Ped." in his manuscript; the added pedal markings are suggested by the editor. (VG))
87
poco marcato
pp
91

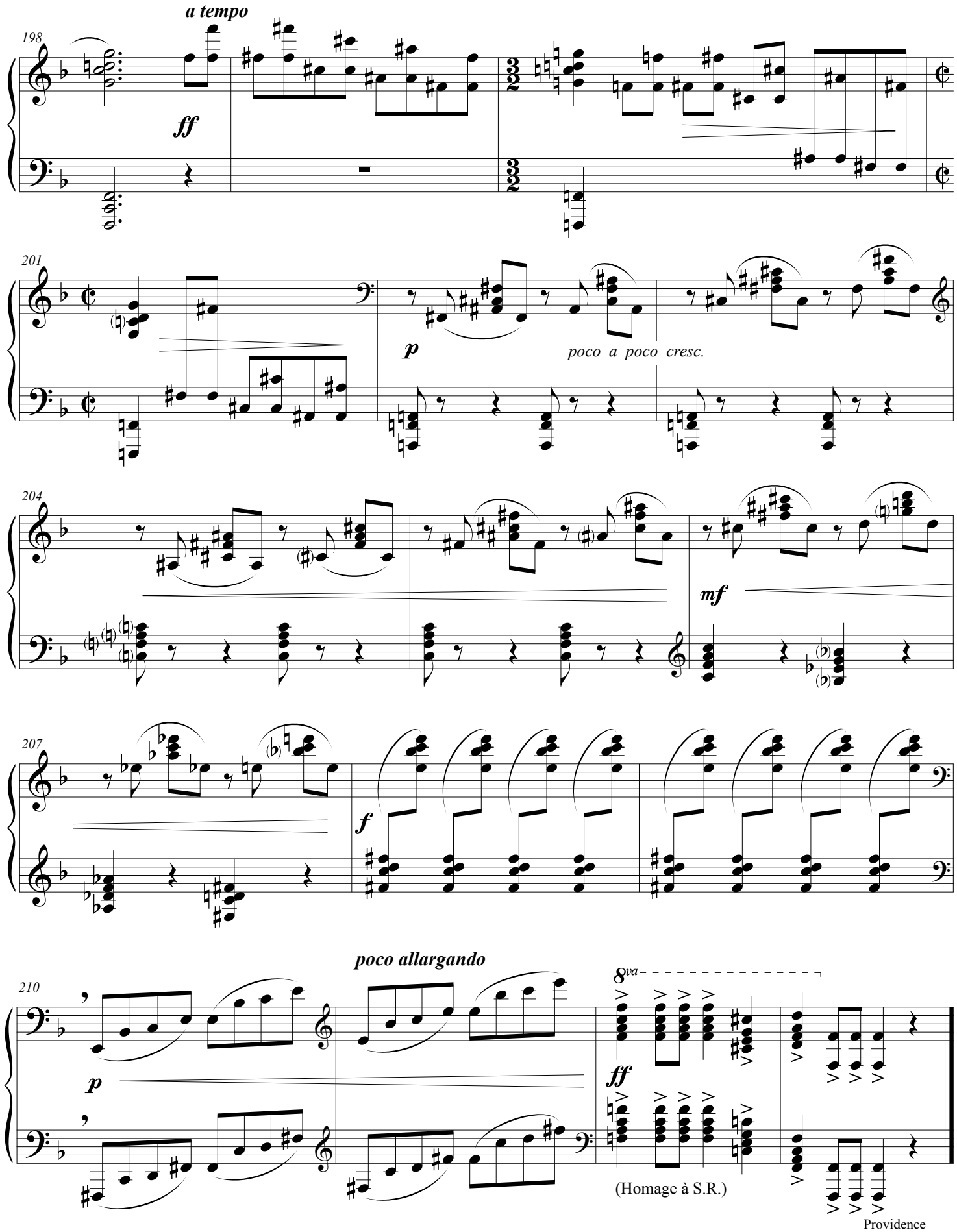

95
99
103
Ped.
107
mf
p
molto Ped.
Ped.
111
f
pp
Ped.


116
poco marcato
Ped.
120
poco a poco cresc.
Ped.
124
Ped.
128
(mf)
f
Ped.
132
p
molto cresc.


136
8va
loco
f
8va
loco
140
sfz
mp
8vb
146
(8vb)
150
pp
(8vb)
155
(8vb)


160
p
(8vb)
165
mp
mf
(8vb)
169
f
(8vb)
loco
173
ff
177


181
ff sempre
184
188
191
ff p
molto cresc.
ff
poco rit.
195



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