

# HORIZONS

**BOOK TWO**  
(Rhythms, Chords and Other Things)  
**Grades 6 - 8**

EDITORIAL BOARD

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PREFACE

These eight pieces from a continuation of "A Kaleidoscope of Scales", the first volume in the HORIZONS series for the Western Board of Music aimed at acquainting students and teachers with 20th-Century piano styles. While the first collection dealt exclusively with music derived from the use of scales which were not the traditional major and minor ones, the pieces contained in the present volume explore more advanced techniques of composition, without, however, exceeding a modest level of difficulty.

Besides various concepts of rhythm, they offer also more recent developments in "open" or "free" forms, improvisation, and notational practices.

As in "A Kaleidoscope of Scales" all contributions are original works, specially commissioned for this series by the Western Board of Music from Canadian composers.

Three of the pieces in this volume, because of their particular styles, do not lend themselves to normal "grading" according to the Syllabus of the Western Board of Music. They have been included in this volume, however, because they are good examples of certain contemporary styles of composition. The ungraded pieces are there for the interest and benefit of imaginative and adventurous teachers and students. If a student wishes to prepare any one of the ungraded pieces for examinations, in Grade VI, VII or VIII, the Western Board will accept his choice.

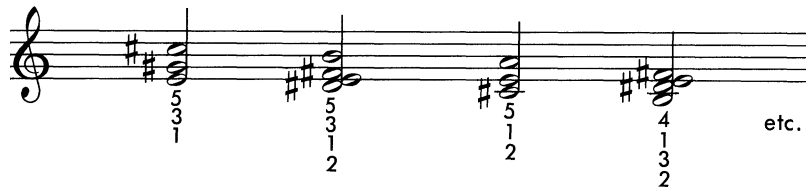
For Jonathan

# 3. New Mobiles

John Beckwith

## Wind-Harp \*

The hands are to play independently and freely. Lengths of the notes are to be unequal, and generally slow. There should be no coordination or sense of pulse. The piece is quiet and smooth. The right hand has a distinct melodic phrase-shape; the left hand is continuous, unbroken, but in no way mechanistic or regular. Hands must first be practiced separately. Together, they should both be audible; in order for this to happen, the right hand may require a slight extra effort, being in an extra high register. Suggested fingering for right hand-thumb on E throughout, i. e. :



## 1. WIND-HARP

John Beckwith

15

*pp e legato sempre*

\* See Preface.

# Lydian Mood

(GRADE VI)

For an explanation of the Lydian mode, please refer to Volume one, "A Kaleidoscope of Scales", No. 3, "A Quiet Chat", by the same composer.

This piece is a romantic duet between a low and a high voice. The chords belong in the "cluster"-category: they fill the interval of the fifth with major and minor seconds, or consist of whole-tone combinations, as in measures 25-28 and similar places.

Obviously, these harmonies have only the function of an accompaniment: the melody — whether above or below — must be heard prominently!

## 2. Lydian Mood

Violet Archer

Larghetto tranquillo  $\text{♩} = 72$

*p* *cantabile* 1 *mf* 5 1 4 *simile*

Ped. (appropriate use of pedal)

*cantabile* 2 *mf* *simile*

*mf* 1 3 2

*p* 1 3

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The systems contain the following elements:

- System 1:** Bass clef. Measures 1-5. Fingerings: 3, 2, 3, 4, 5. Includes a trill in measure 5.
- System 2:** Bass clef. Measures 6-10. Fingerings: 6, 5, 3, 5, 1, 2. Dynamics: *mf dolce*. Includes a trill in measure 10.
- System 3:** Treble clef. Measures 11-15. Fingerings: 3, 2, 3, 4, 5. Includes a trill in measure 15.
- System 4:** Treble clef. Measures 16-20. Fingerings: 4, 2, 3, 3, 4, 3, 2. Dynamics: *sf p*. Includes a trill in measure 20.
- System 5:** Treble clef. Measures 21-24. Fingerings: 3, 4, 5, 6. Dynamics: *p*. Includes a trill in measure 24.
- System 6:** Bass clef. Measures 25-28. Fingerings: 5, 4, 3, 2. Dynamics: *dim.*. Includes the instruction *senza rall.* at the beginning of the system.