NOTES

I am often unhappy in committing myself to definitive "expressive" markings, and I feel much more strongly about this in some of my pieces than in others. In the present "3 Hommages," for instance, I felt quite uncomfortable about marking No. 1. The theme and its three variations present so many possibilities that I would like to urge the performer to feel the piece out a great many different ways and then perhaps let each performance dictate the expressive conditions for him as it unfolds. For example, page 3 of Hommage No. 1, (Variation #1), which is marked simply p, mainly because I like to begin this variation more quietly than the preceding theme, can be played throughout, as would seem to be indicated, in a quite subdued manner or, as I tend to do myself, with a very large range of dynamics. Rhythmic flexibilities in this piece are almost never specifically indicated, but the molto rubato indication at the beginning of the piece should be given full rein. In all three pieces, una corda may be used liberally.

Robert Helps

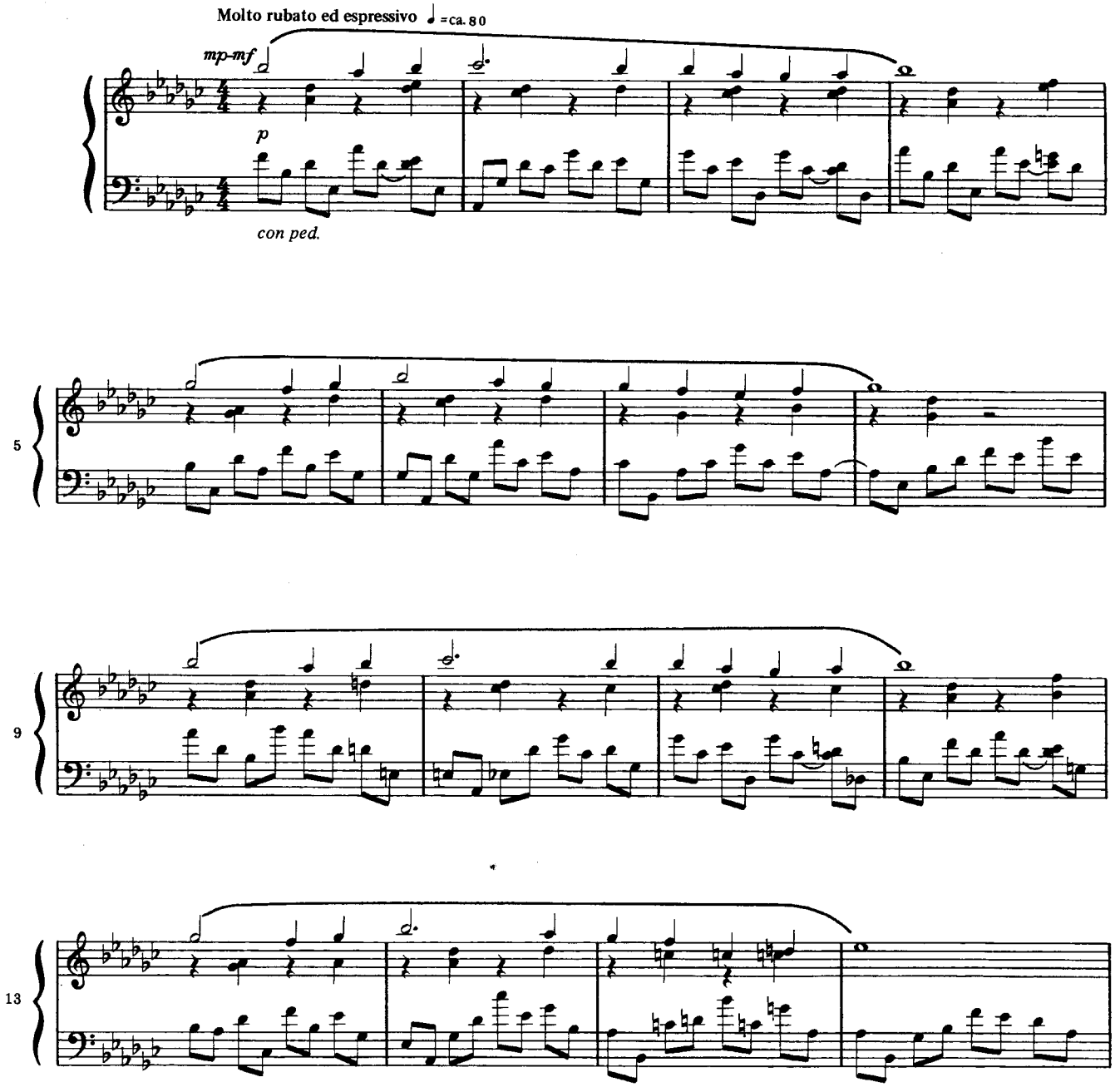
to Grace Castagnetta and Howard Kasschau

3 HOMMAGES

I

Hommage à Fauré

ROBERT HELPS
(1972)



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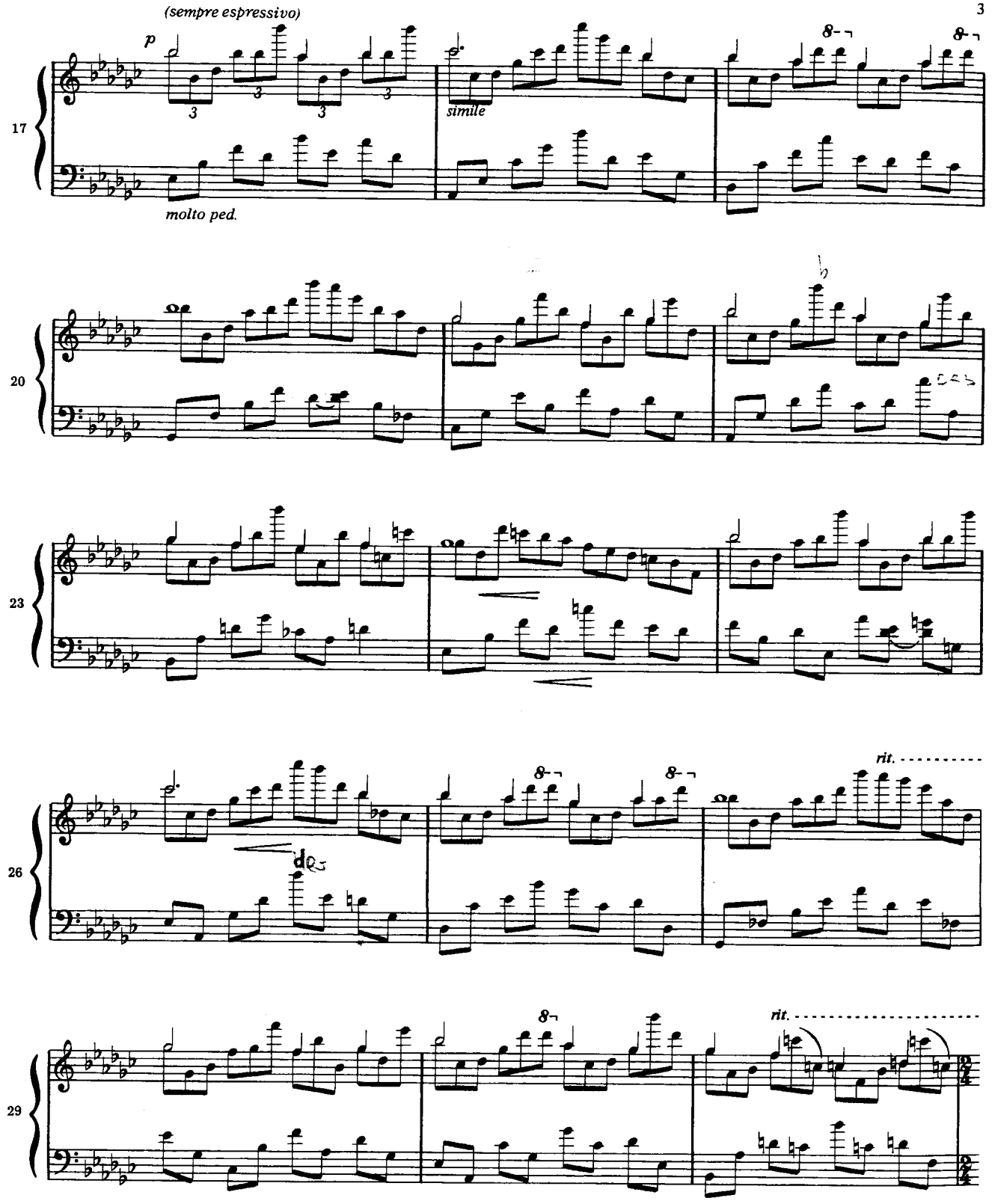
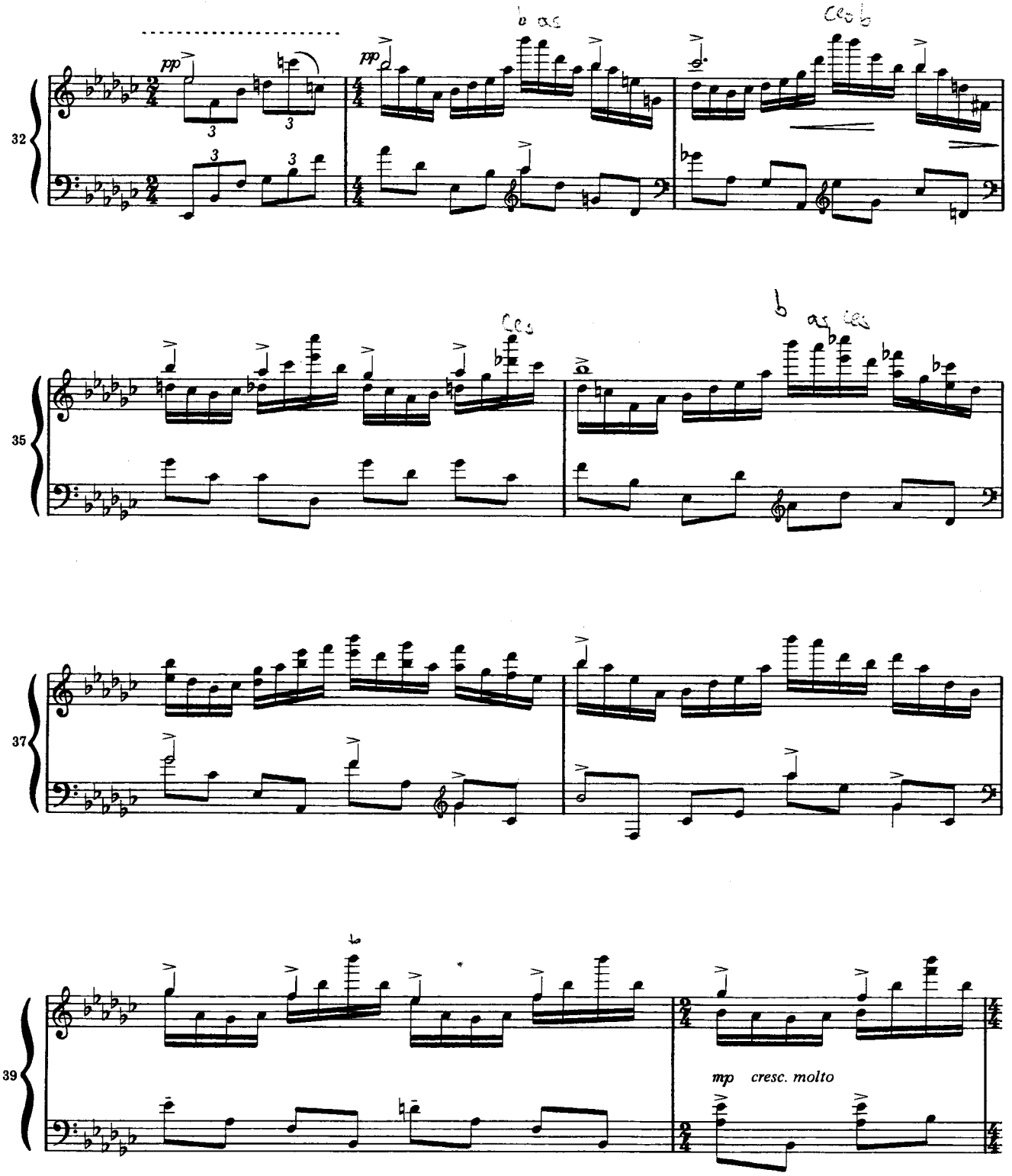
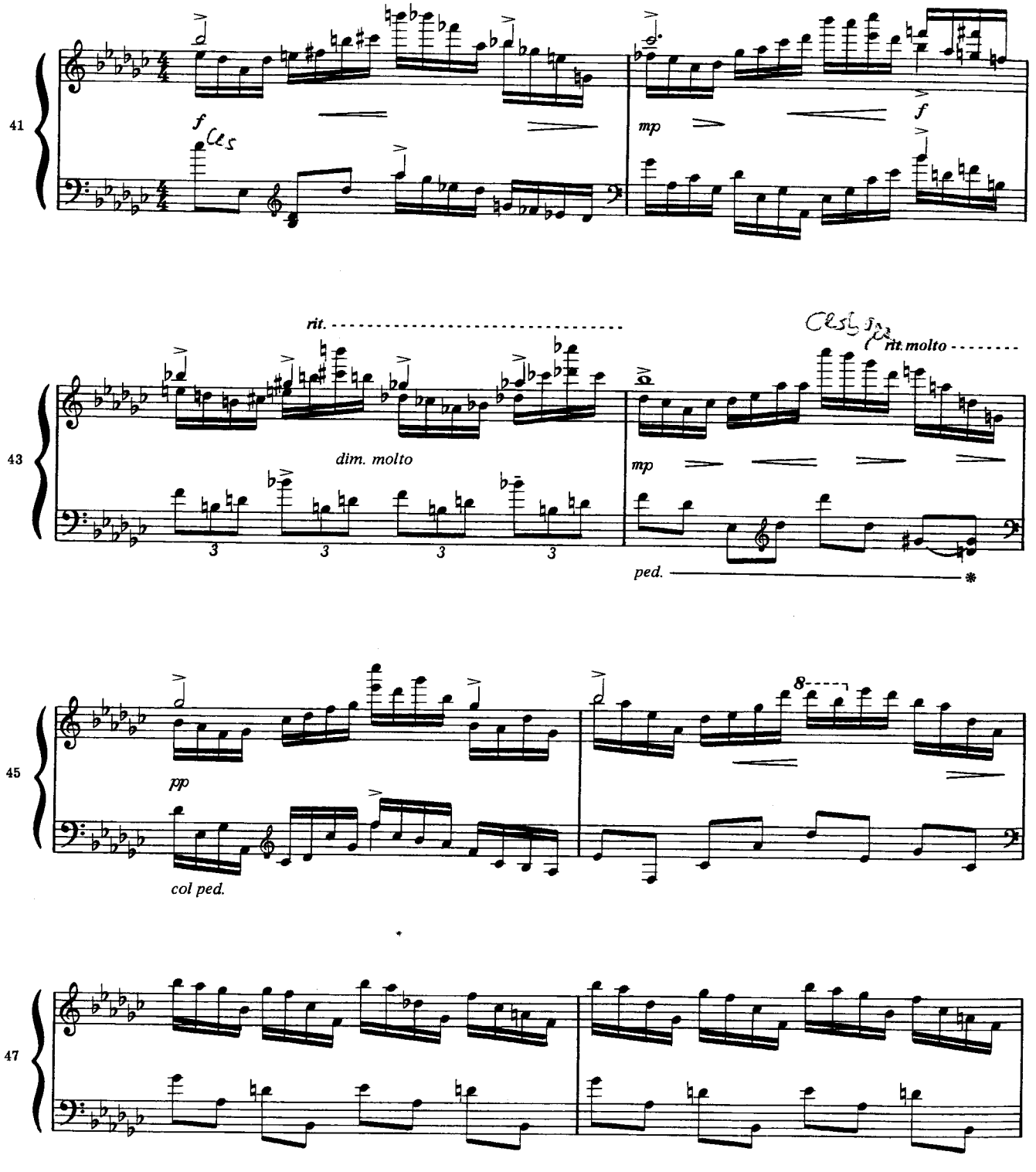
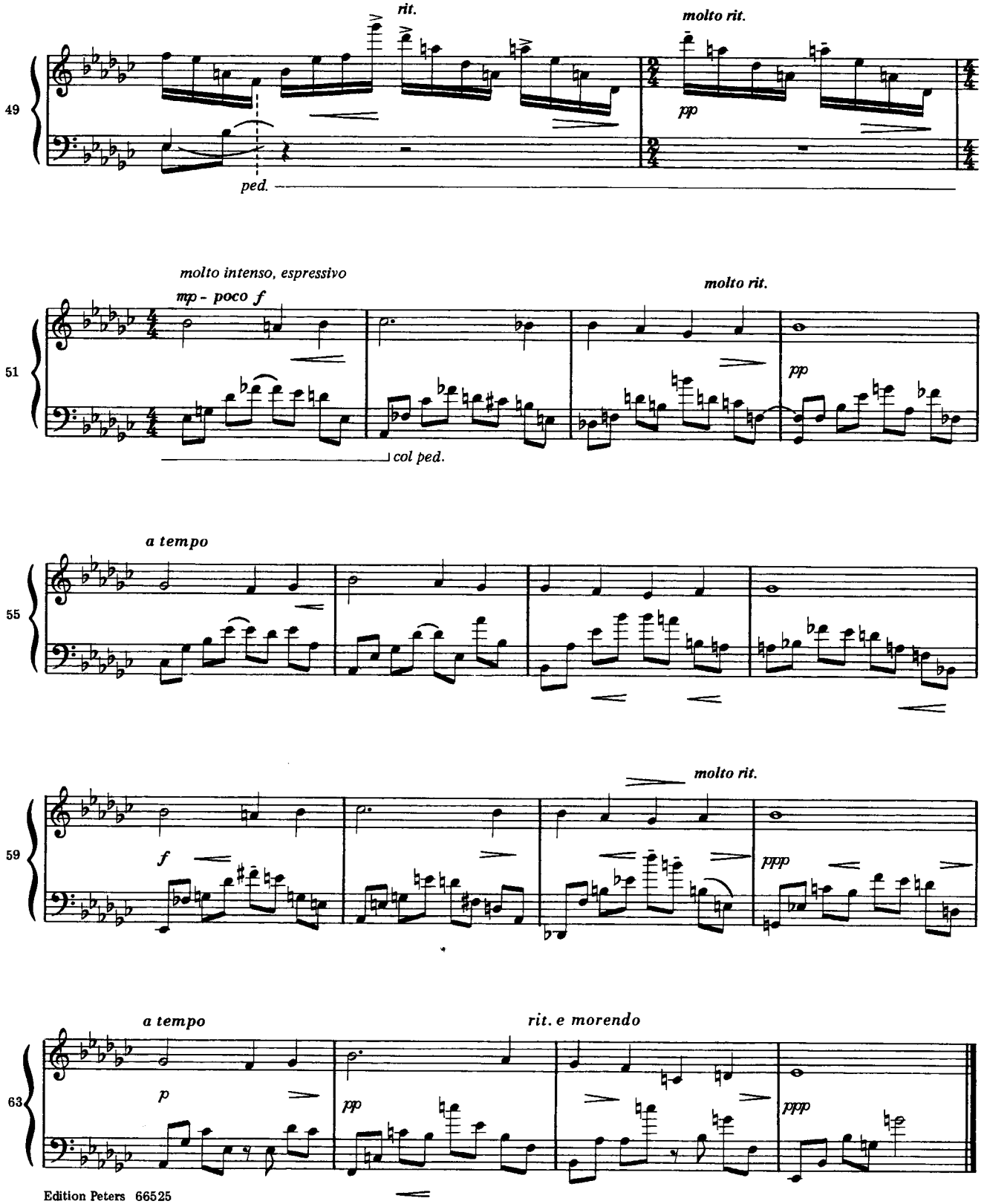

(sempre espressivo)
p
simile
molto ped.
17
20
23
26
29
rit.
rit.

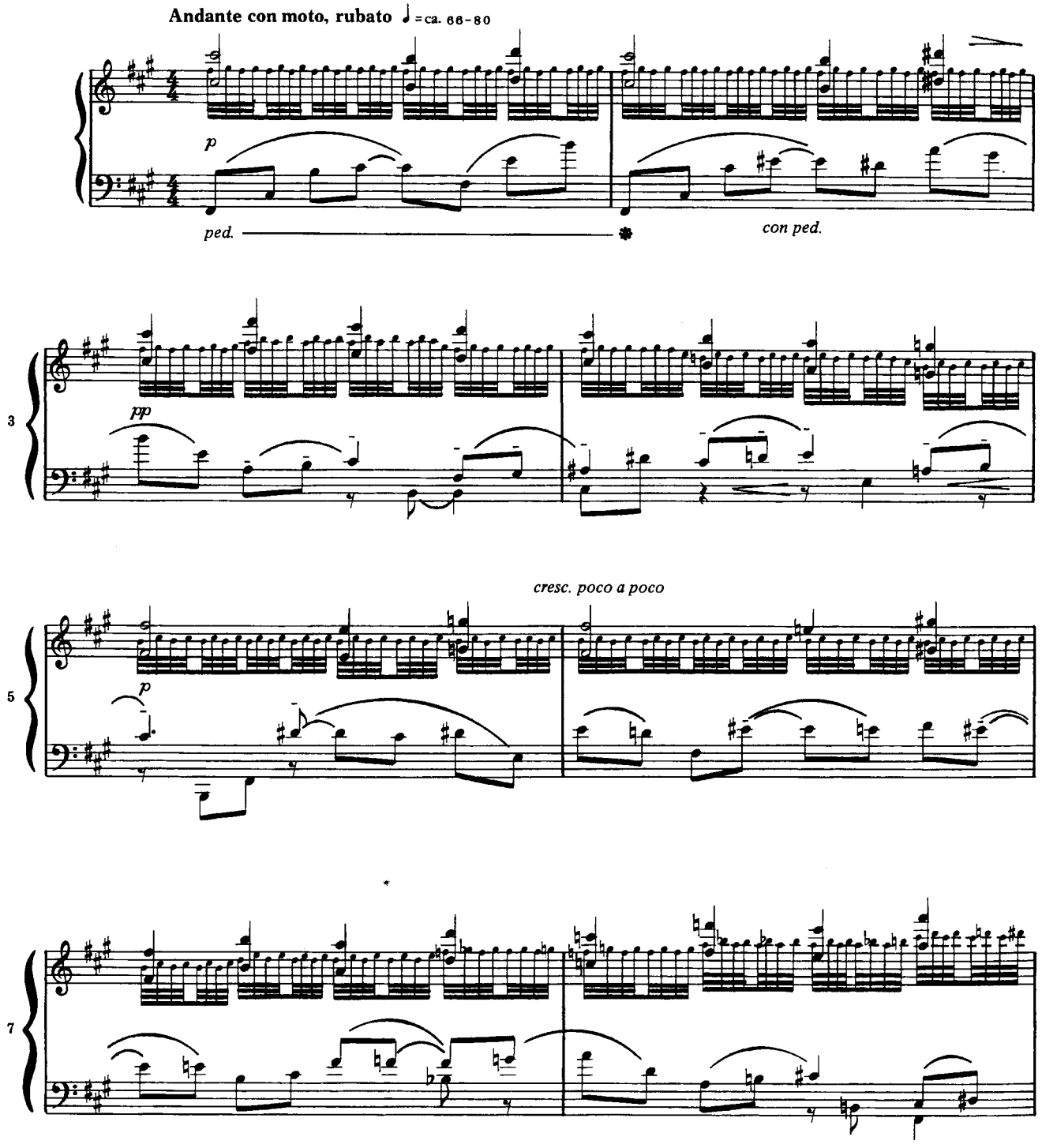

32
pp
pp
35
37
39
mp cresc. molto

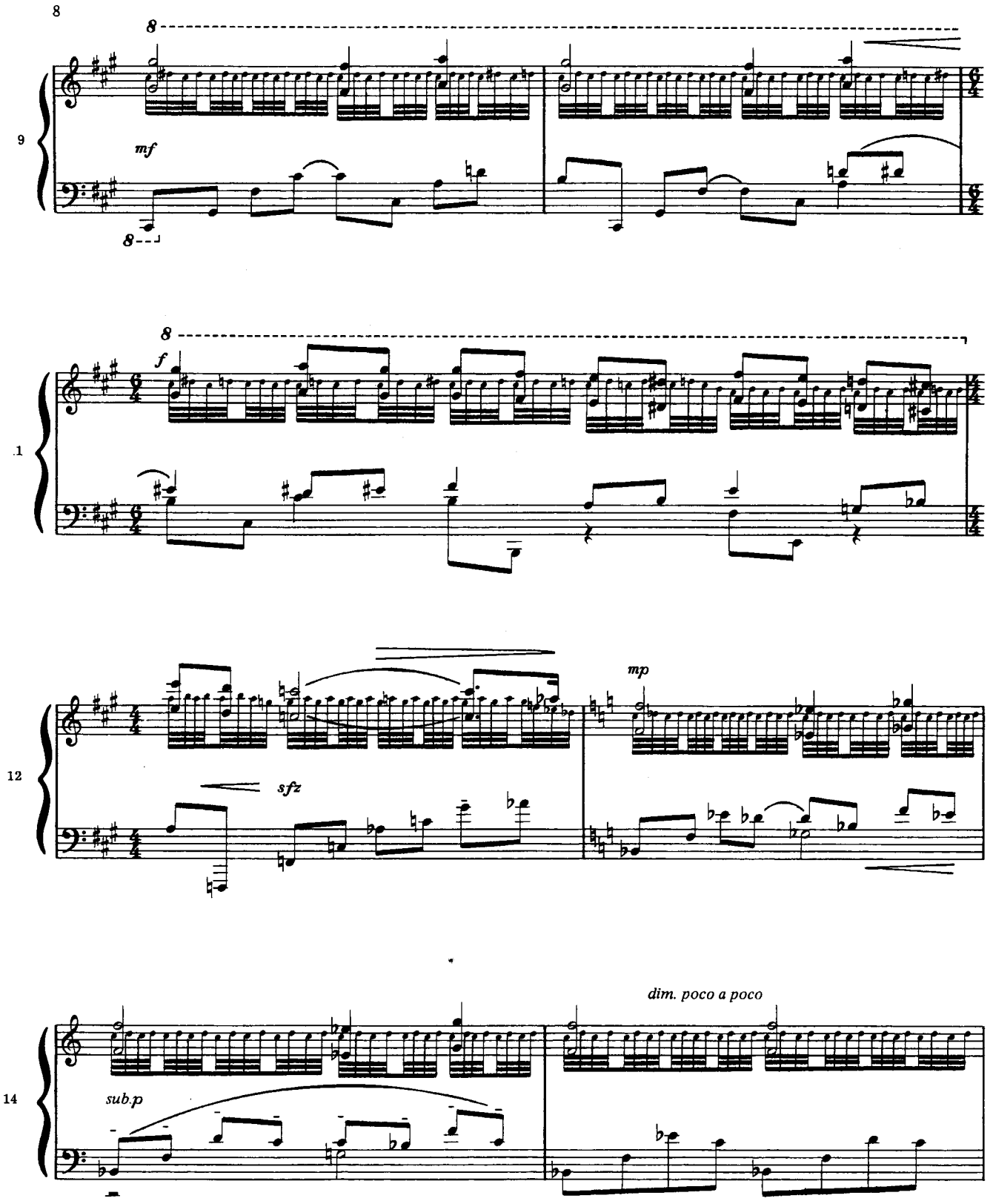

41
f
Ces
mp
f
43
rit.
dim. molto
3
3
3
3
mp
rit. molto
ped.
45
pp
col ped.
8
47

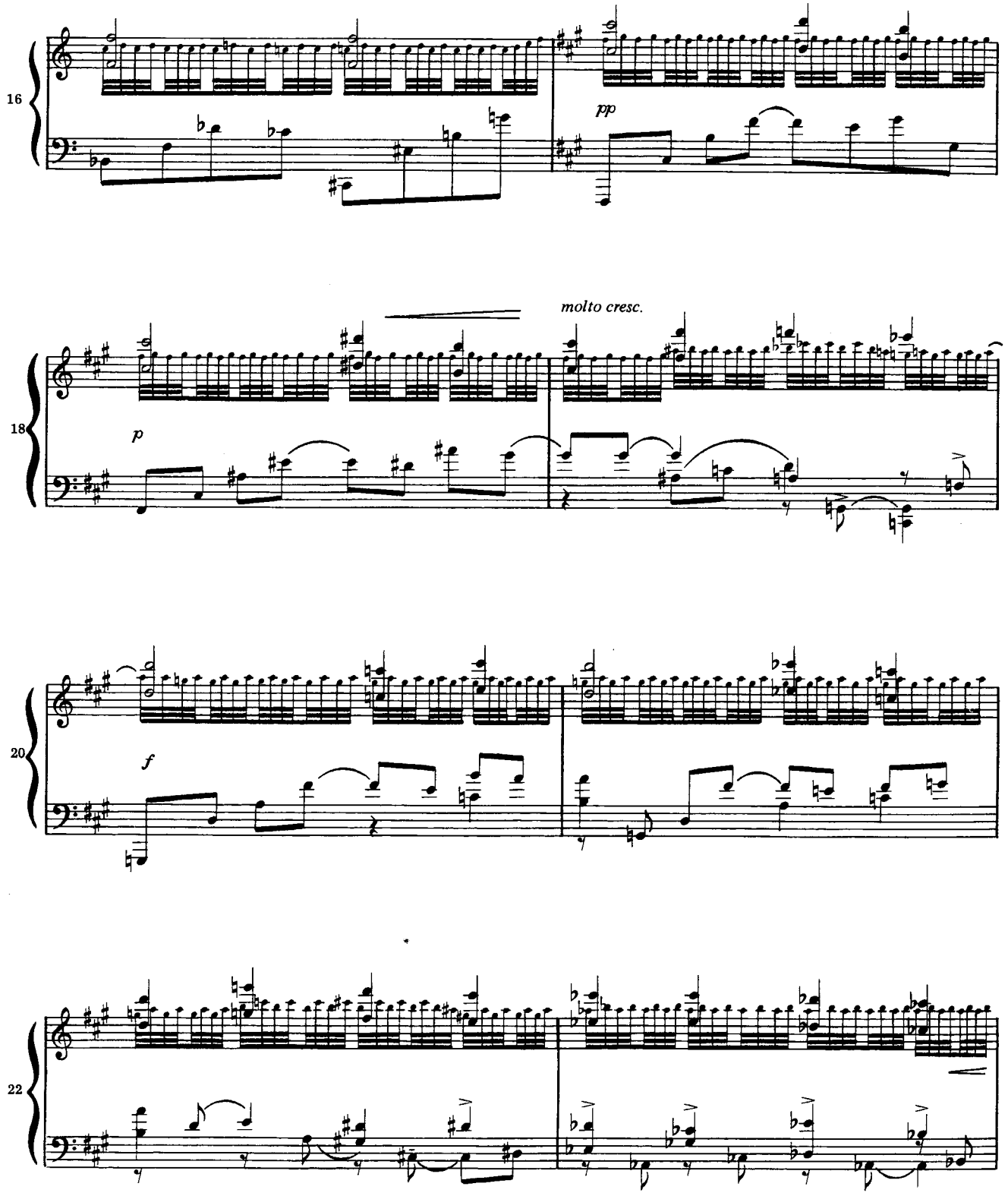

49
rit.
molto rit.
pp
ped.
51
molto intenso, espressivo
mp - poco f
molto rit.
pp
col ped.
55
a tempo
59
f
molto rit.
ppp
63
a tempo
p
pp
rit. e morendo
ppp

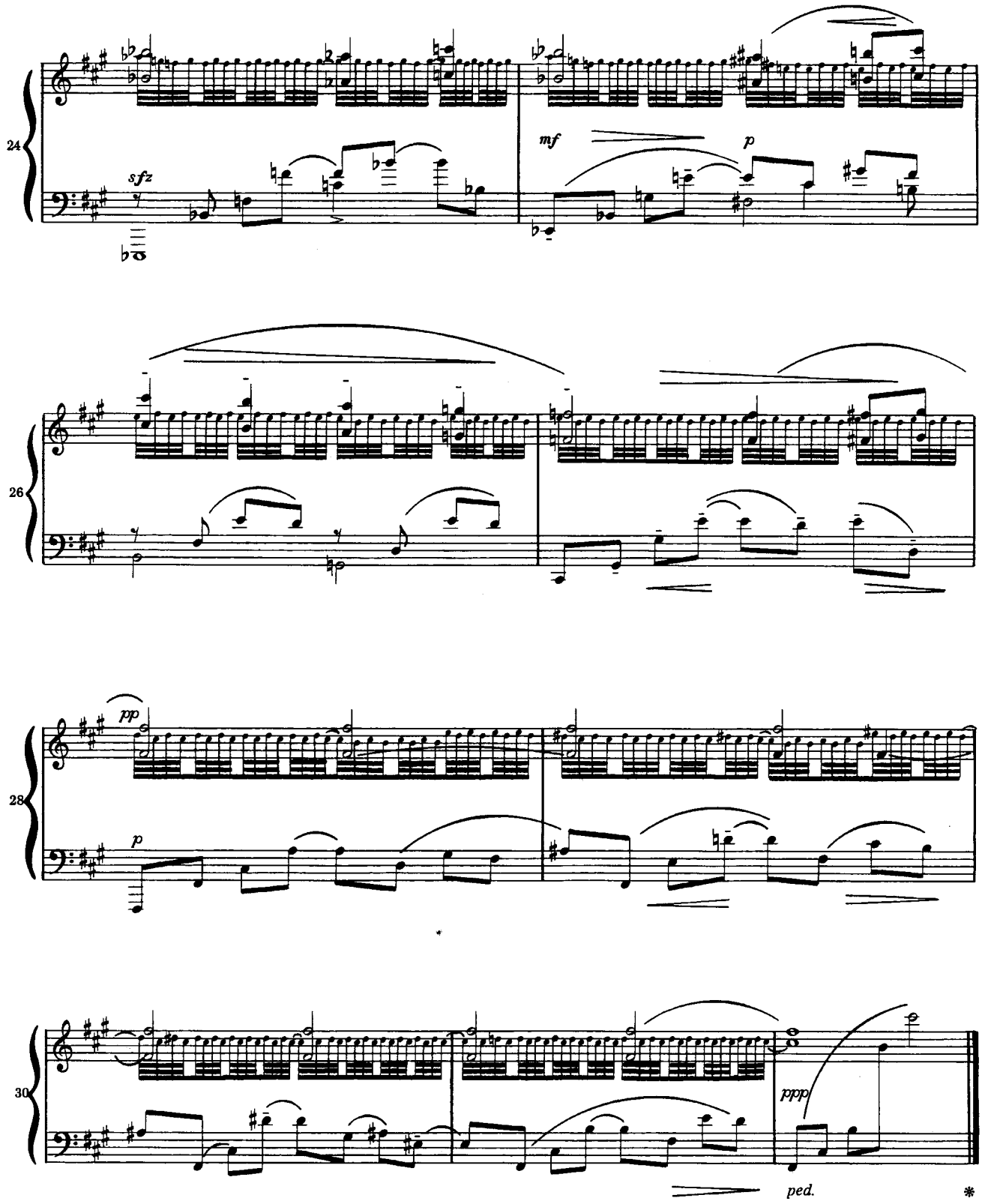
II

Hommage à Rachmaninoff




8
8
9
mf
8
8
f
.1
12
sfz
mp
14
sub.p
dim. poco a poco

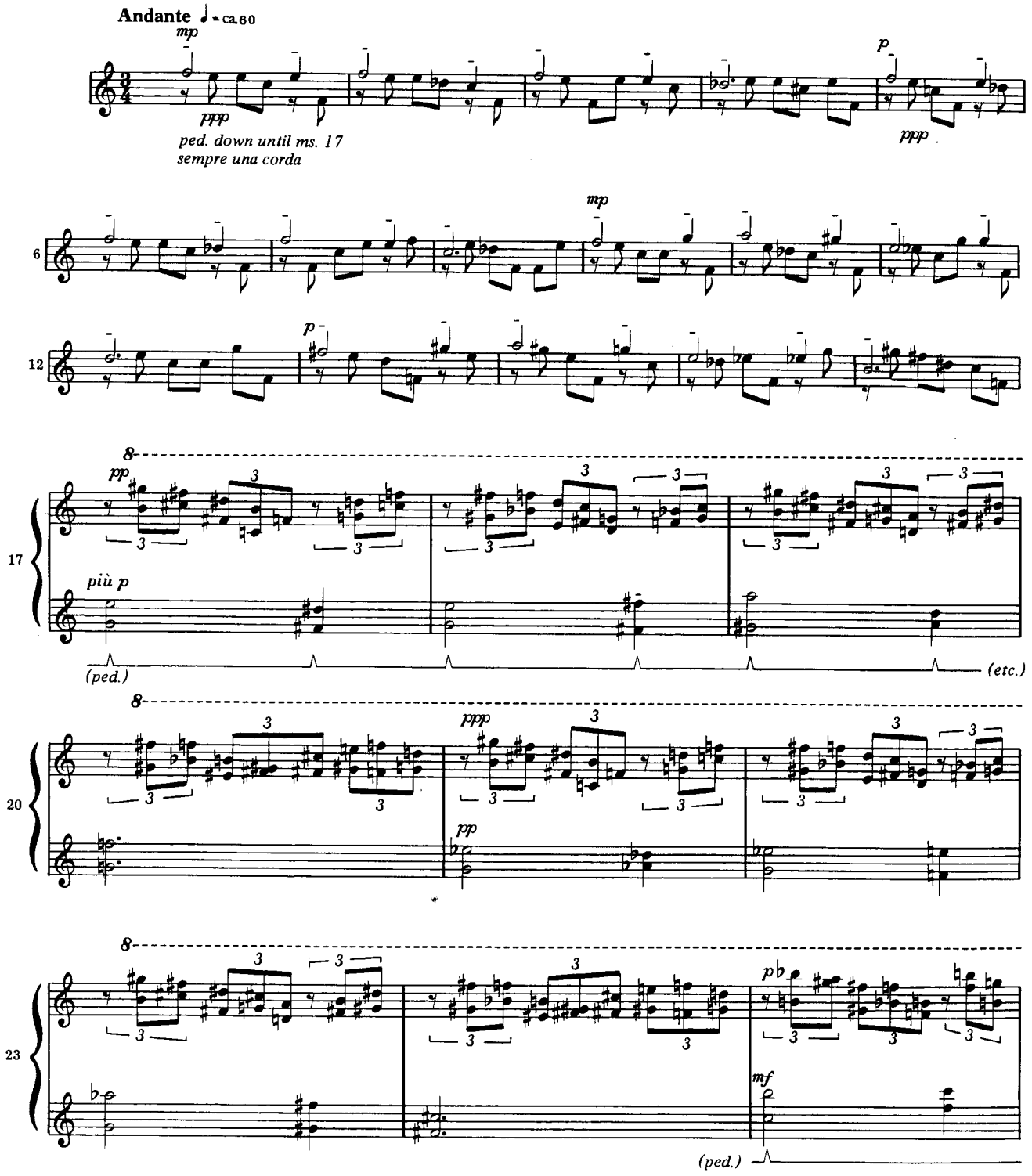

16
pp
molto cresc.
18
p
20
f
22

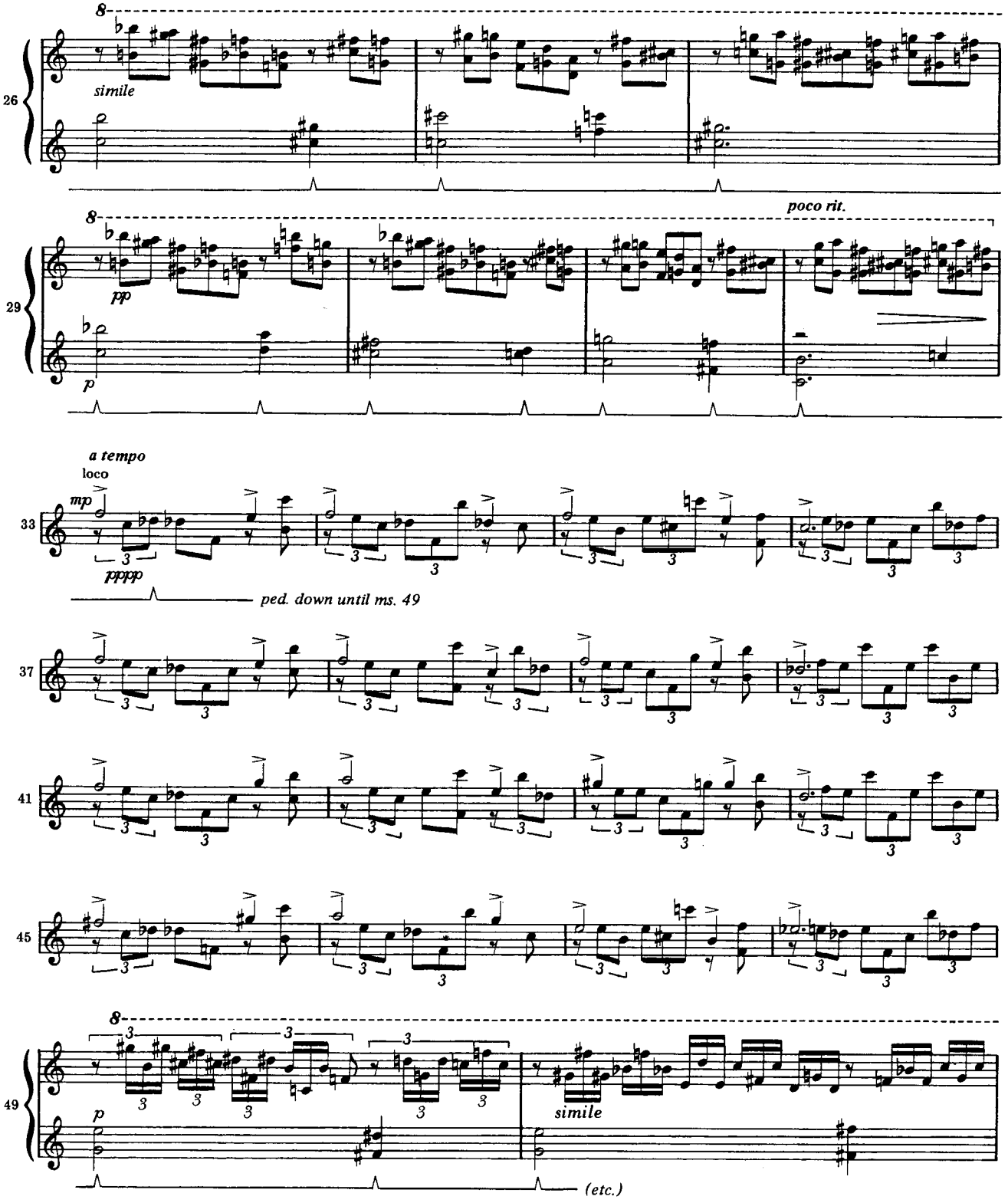

24
sfz
mf
p
26
28
pp
p
30
ppp
ped.
*

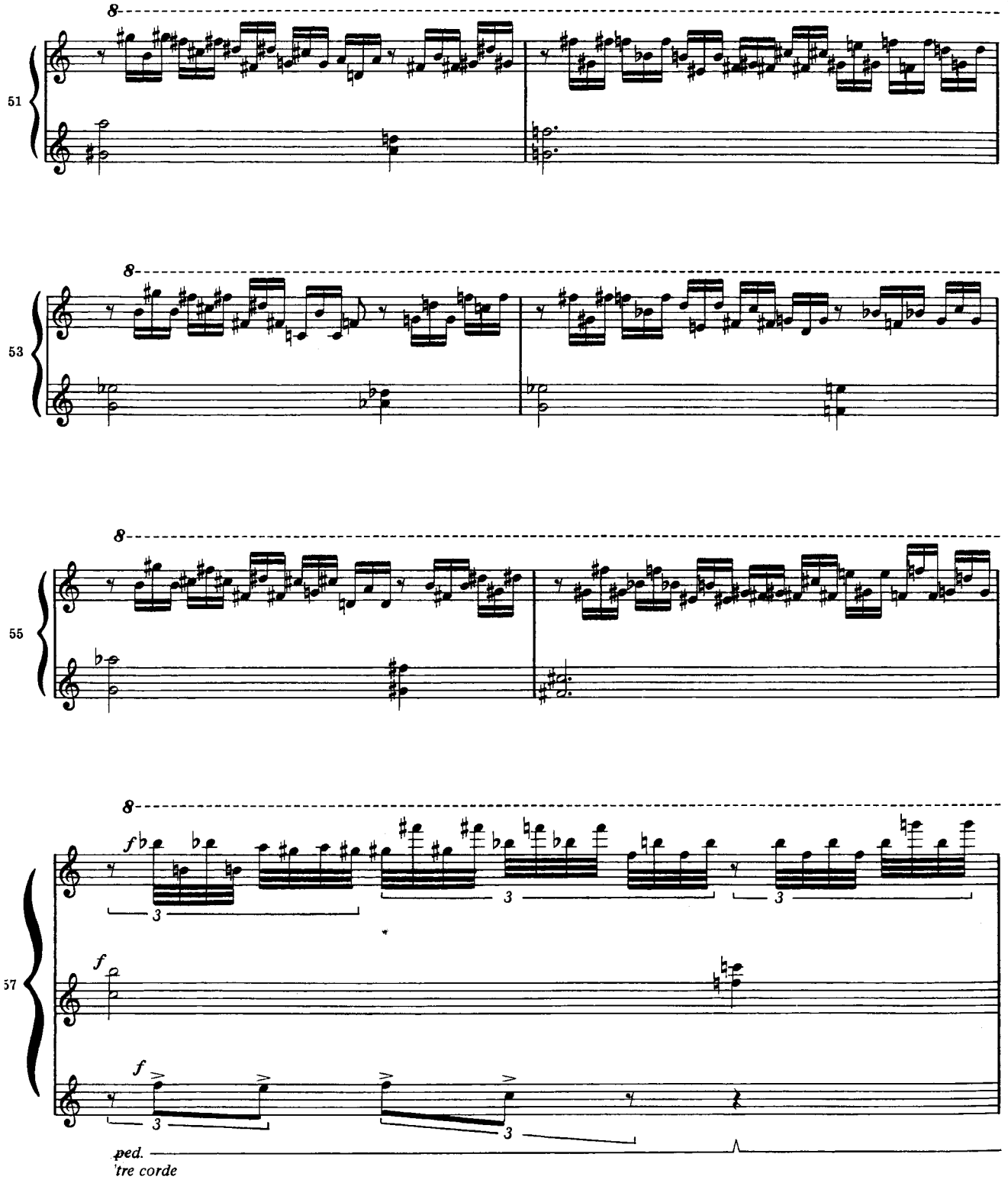
to Beveridge Webster

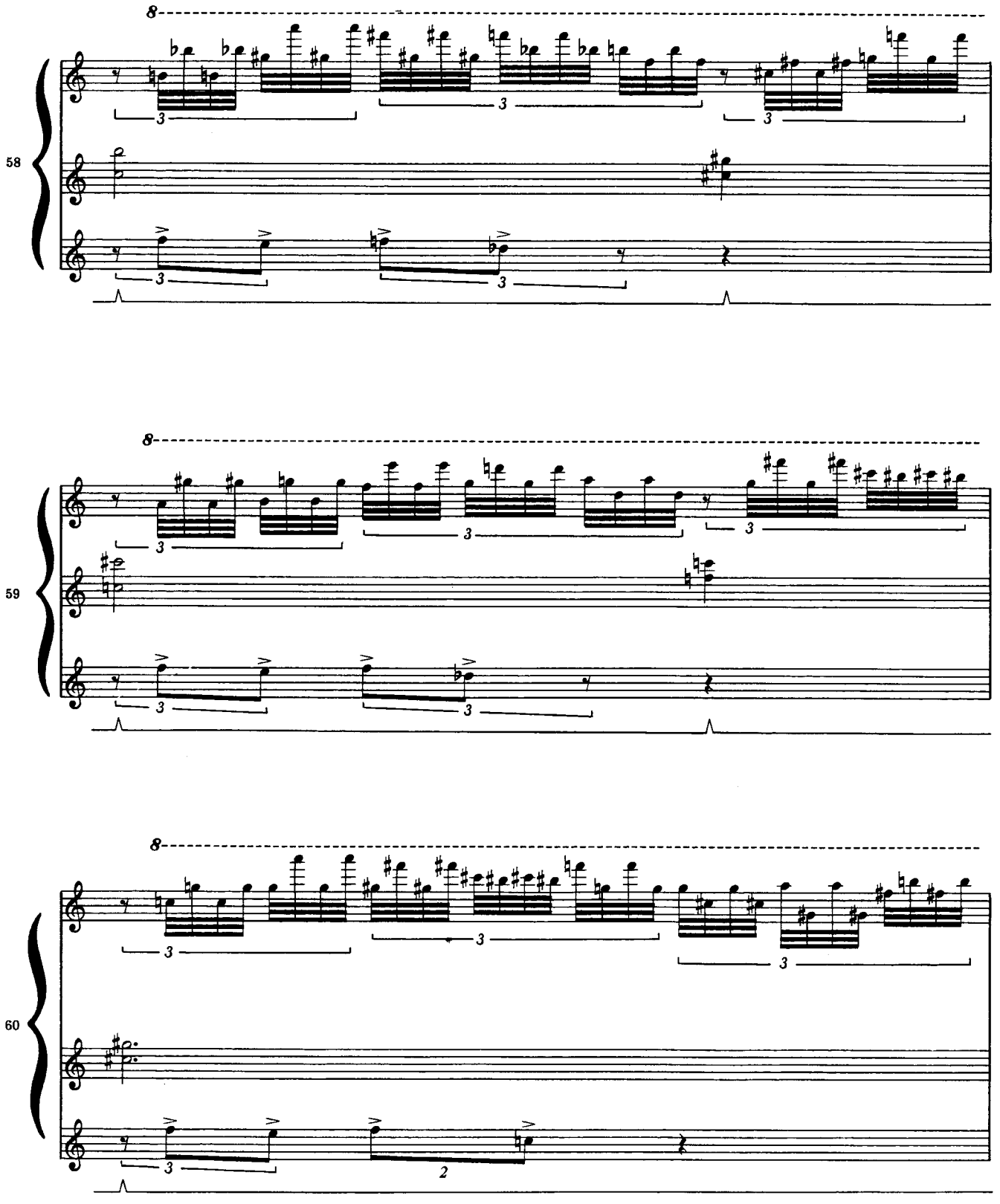
III

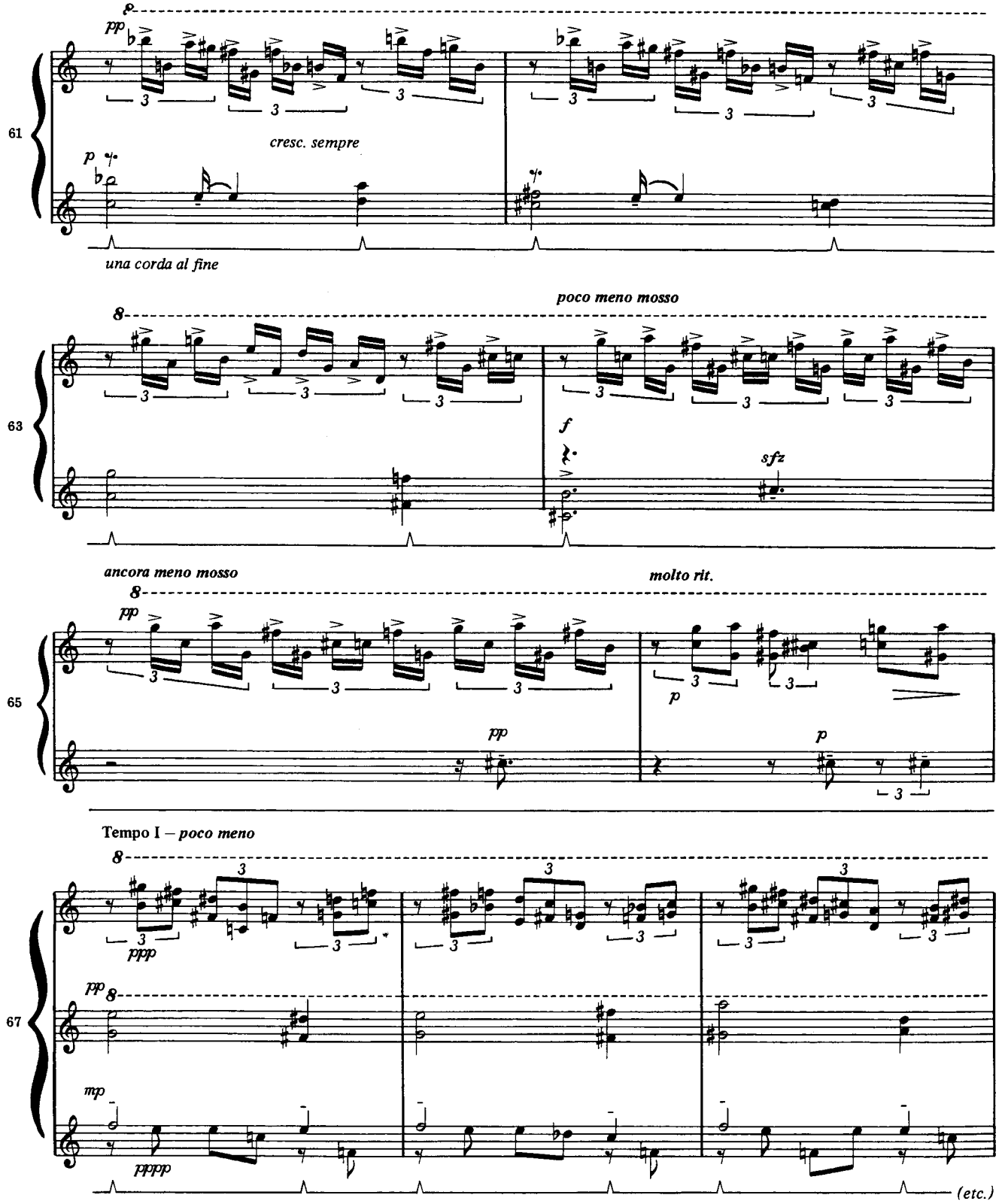
Hommage à Ravel

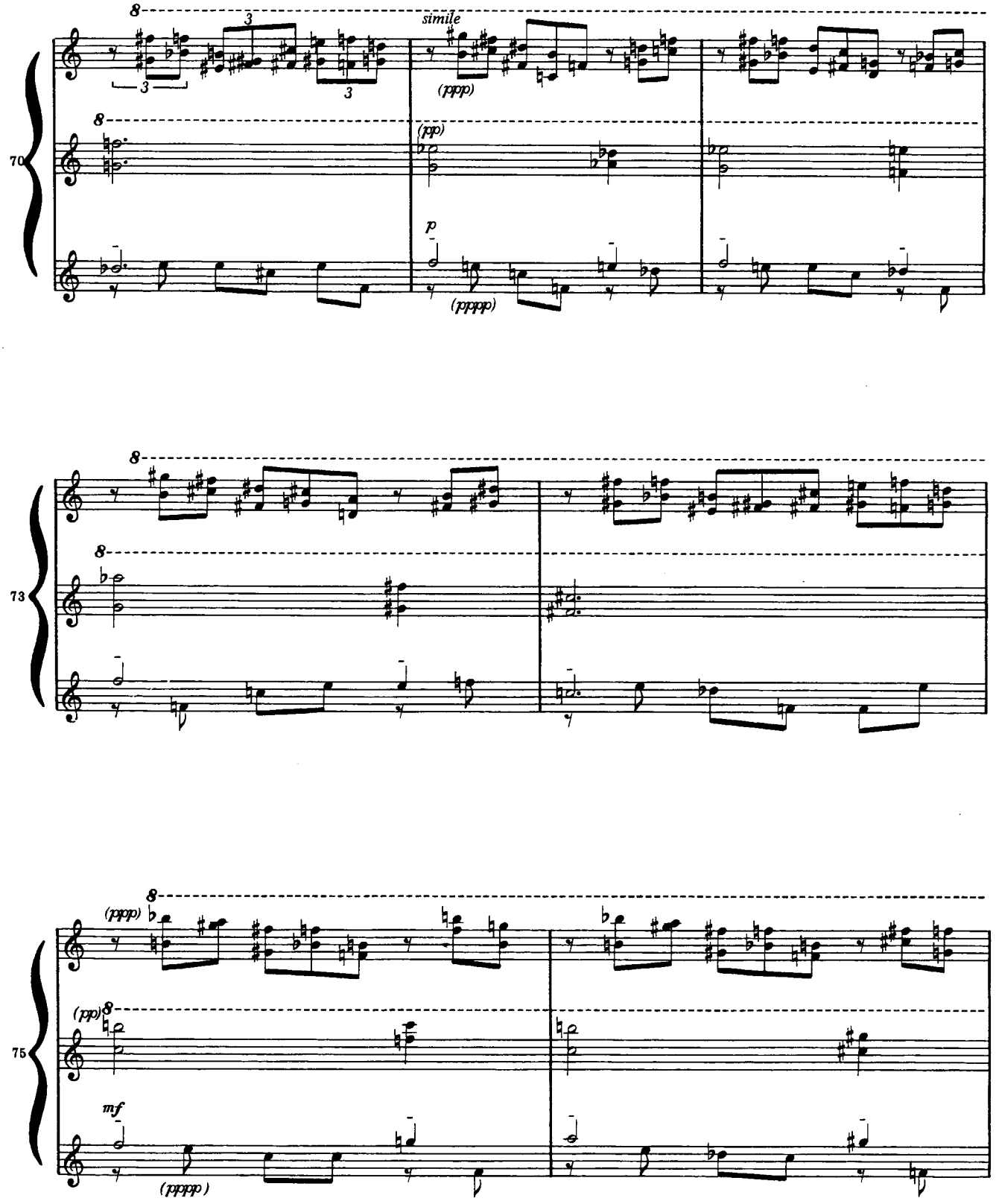


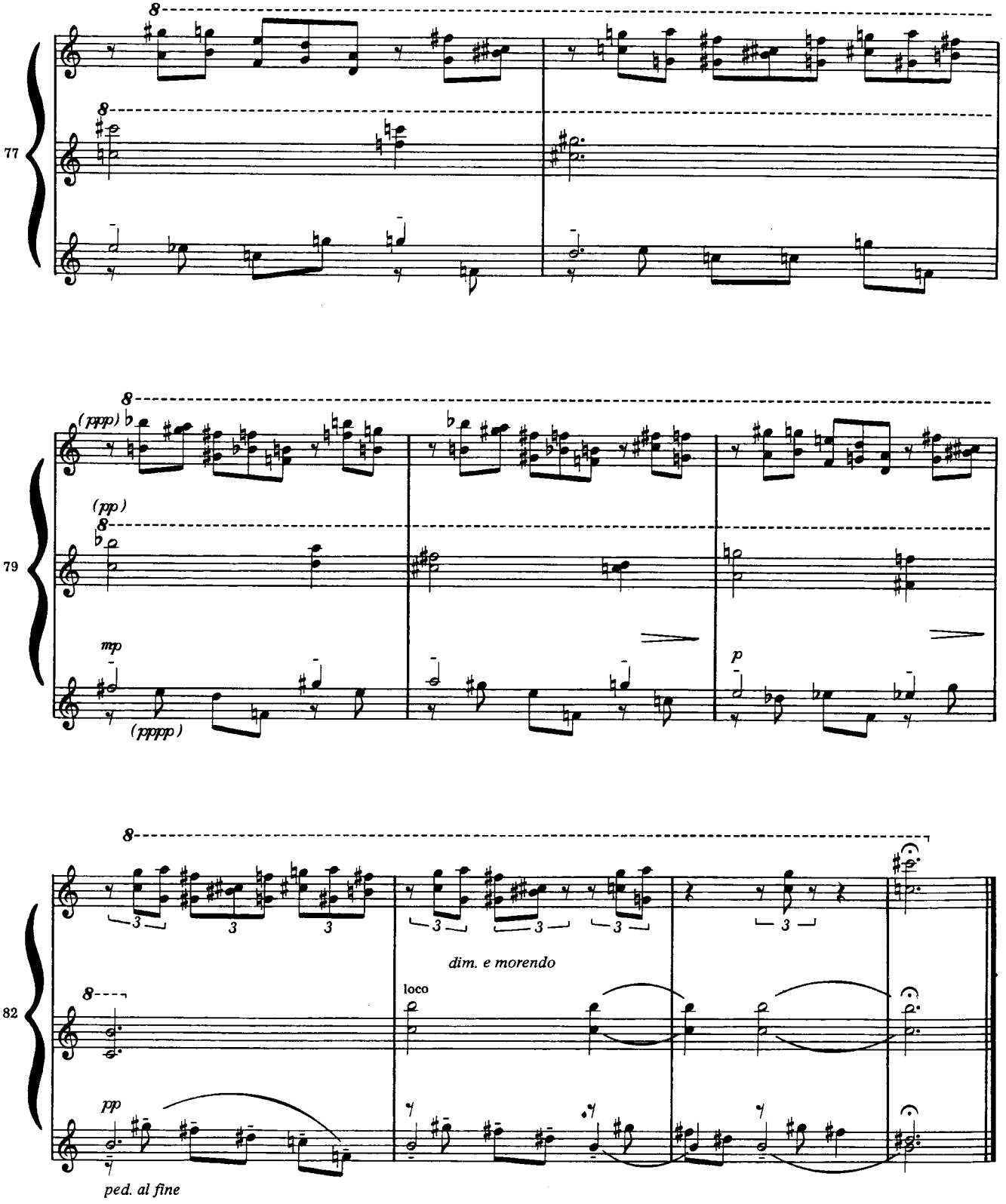

8
simile
26
poco rit.
8
pp
29
p
a tempo
loco
mp
33
pppp
ped. down until ms. 49
37
41
45
8
49
p
simile
(etc.)


8
51
8
53
8
55
8
57
f
3
3
3
f
f
3
3
ped.
tre corde


8
58
3
3
3
3
3
8
59
3
3
3
3
3
8
60
3
3
3
3
2


61
pp
cresc. sempre
p
una corda al fine
poco meno mosso
63
f
sfz
ancora meno mosso
molto rit.
65
pp
p
Tempo I – poco meno
67
ppp
pp
mp
pppp
(etc.)


8
3
3
3
simile
(ppp)
70
8
(pp)
p
(ppppp)
8
73
8
(ppp)
(pp)
8
75
mf
(ppppp)


77
79
82
(ppp)
(pp)
mp
(pppp)
p
dim. e morendo
loco
pp
ped. al fine