

Museum Masterpieces

9 Piano Solos Inspired by Great Works of Art

Catherine Rollin

As a child, I was very fortunate to have wonderful parents who loved the arts and viewed culture as something essential to life. They frequently took me to concerts, plays, operas, and our city's art museum, the Detroit Institute of Arts. It was there where I first became aware of the power of the visual arts. The greatest journey one can take is the one that my parents fostered in me—the journey into the world of creativity and imagination. It is through the arts that human beings create and reach beyond the ordinary experiences of daily life and the best of human potential is reached.

In *Museum Masterpieces*, I have composed music inspired by paintings that have moved me and taken me on that creative journey. These paintings are shown on pages 13–16. See the first page of each composition for the painting's corresponding page number. I hope that students enjoy these pieces and experience the profound interconnection between these two worlds of the arts.

Warmest wishes,



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for Pat and Rick Greaves

BANK OF THE OISE AT AUVERS

COLLECTION OF THE DETROIT INSTITUTE OF ARTS
ARTIST: VINCENT VAN GOGH (1853–1890)

Catherine Rollin

Gently murmuring

3

5

7

Flowing gently

for David Brunell

THE STARRY NIGHT

COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK

ARTIST: VINCENT VAN GOGH (1853–1890)

Catherine Rollin

Flowing gently

RH sempre legato

The first system of the score is in 4/4 time. The right hand (RH) plays a continuous eighth-note melody starting on G4, with fingering 5 3. The left hand (LH) plays a bass line starting on G2, with fingering 1 5. Dynamics include *pp* in the RH and *p* in the LH. The system concludes with a *mp* dynamic and a *p* dynamic in the LH.

The second system continues the piece. The RH melody features a triplet of eighth notes (5 4 3) and a single eighth note (5). The LH accompaniment includes chords with fingering 1 3 5 and 1 2 5. Dynamics range from *mp* to *mf* and *p*. The system ends with a *mp* dynamic.

The third system is marked "to Coda" with a Coda symbol. The RH melody continues with a triplet (5 3 2) and a single eighth note (5). The LH accompaniment features chords with fingering 1 3 5. Dynamics include *p* and *mp*. The system concludes with a *mp* dynamic.

The fourth system features a *p* dynamic in the RH. The LH accompaniment includes a section marked "8va" (octave) with a fermata. Fingering for the LH includes 2 1 2 1 and 5 2 1 2 1. The system ends with a *p* dynamic.

for Peter and Jan LeWitt

THE GREAT WAVE OFF KANAGAWA

COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

ARTIST: KATSUSHIKA HOKUSAI (1760–1849)

Catherine Rollin

Dramatically, with great energy

Musical notation for measures 1-4. Treble clef, 6/8 time. Dynamics: *mp*, *cresc.*, *f*. Fingerings: LH 4, RH 2, 4. Includes a 4-measure rest in the bass line.

Musical notation for measures 5-8. Treble clef, 6/8 time. Dynamics: *ff*, *mf*. Includes a 5-measure rest in the treble line and a 4-measure rest in the bass line. Performance instructions: *(poco rit. on repeat)*.

Musical notation for measures 9-13. Bass clef, 6/8 time. Dynamics: *pp*, *mp*. Includes a 5-measure rest in the bass line and an 8va marking.

Musical notation for measures 14-17. Bass clef, 6/8 time. Dynamics: *poco cresc.*. Includes a 5-measure rest in the bass line.

* Play LH lightly to simulate rippling waves.

for Joyce Grill

WATER LILIES (1919)

COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

ARTIST: CLAUDE MONET (1840–1926)

Catherine Rollin

Flowing gently

Musical notation for the first system. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo/mood is 'Flowing gently'. The first staff (treble clef) contains a melodic line with slurs and fingerings: 1 3 5 and 1 2 5. The second staff (bass clef) contains a bass line with fingerings 5 3 1 and 1 4. The dynamic marking is *mp sempre legato*.

3

Musical notation for the second system, starting at measure 3. It continues the melodic and bass lines from the first system. The bass line has a fingering of 1 4.

5

Musical notation for the third system, starting at measure 5. The first staff has fingerings 1 3 5 and 1 2 5. The second staff has a fingering of 1 4. The dynamic marking is *simile*.

7

Musical notation for the fourth system, starting at measure 7. The first staff has fingerings 1 3 5 and 2 3 5. The second staff has a fingering of 1 3. The dynamic marking is *poco rit. e dim.*