Philip Ellis Foster

For Wanda

for harpsichord

	pagina
For Wanda	2
Appendix	7

Béla Bartók (1881–1945)

Mikrokosmos

een selectie voor klavecimbel

	pagina
76. Driestemmig	8
77. Kleine studie	9
78. Pentatonische toonsoort	10
79. Eerbetoon aan J. S. B.	11
92. Chromatische invention	12
104. Wandeling door de toonsoorten	14

For Wanda © 2021 Philip Ellis Foster

Music Engraving: Vaughan Schlepp, Amsterdam

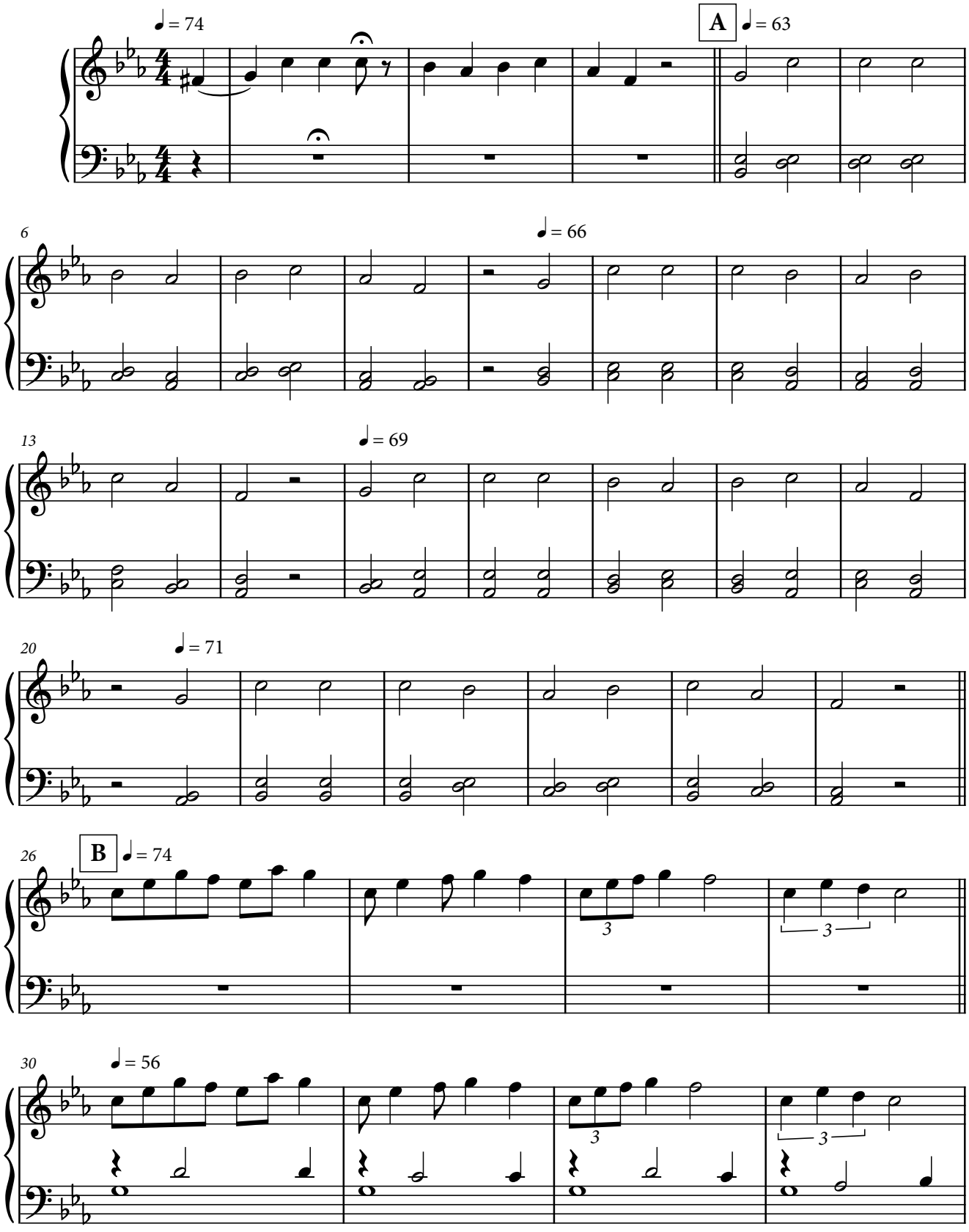
'Introductie' door Vaughan Schlepp
het Clavecimbel – 2021, 2 najaar – pagina 23

Muziekbijlage – *het* Clavecimbel, 2021 – 2

For Wanda

for harpsichord

Philip Ellis Foster



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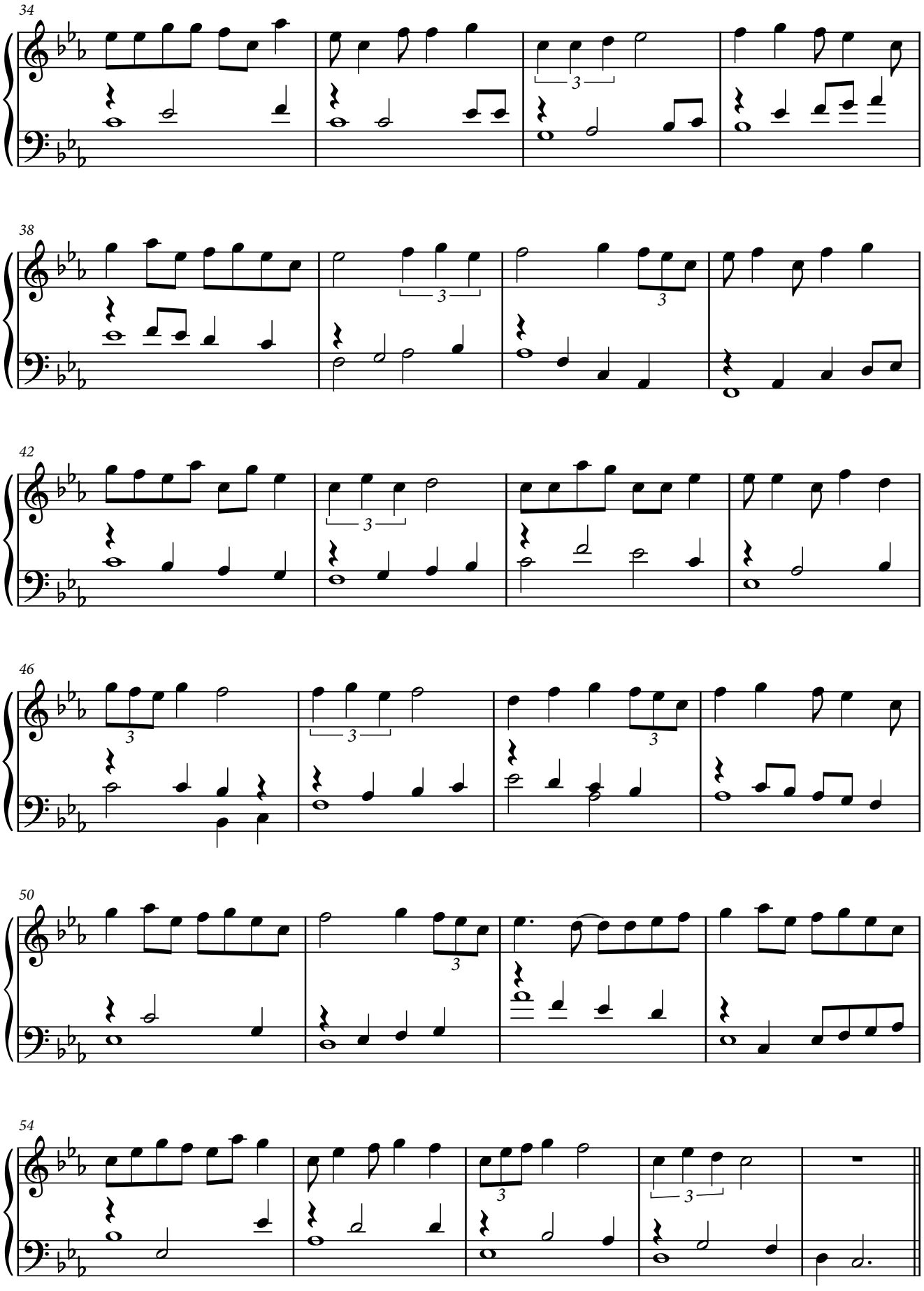
Music Engraving: Vaughan Schlepp, Amsterdam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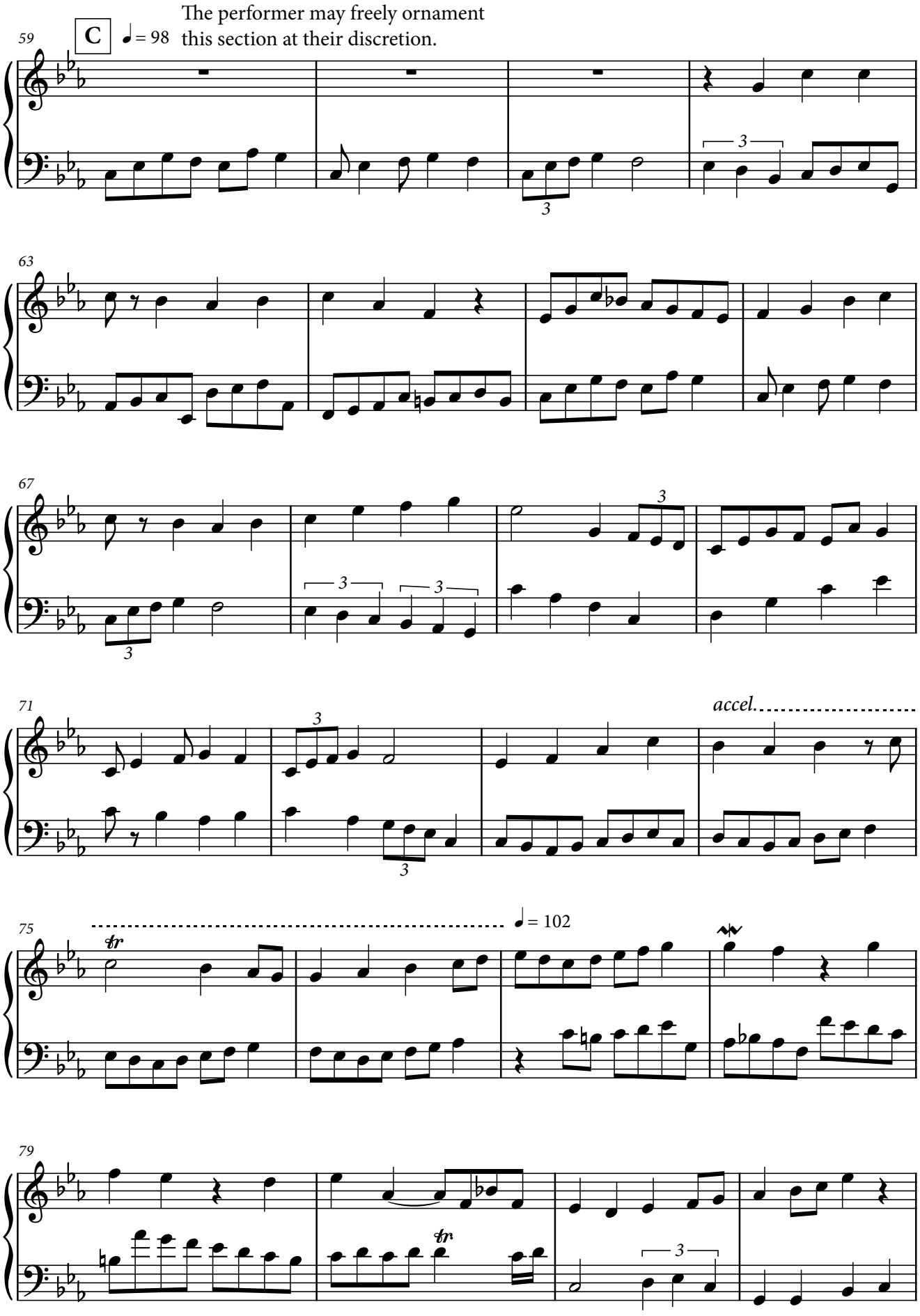
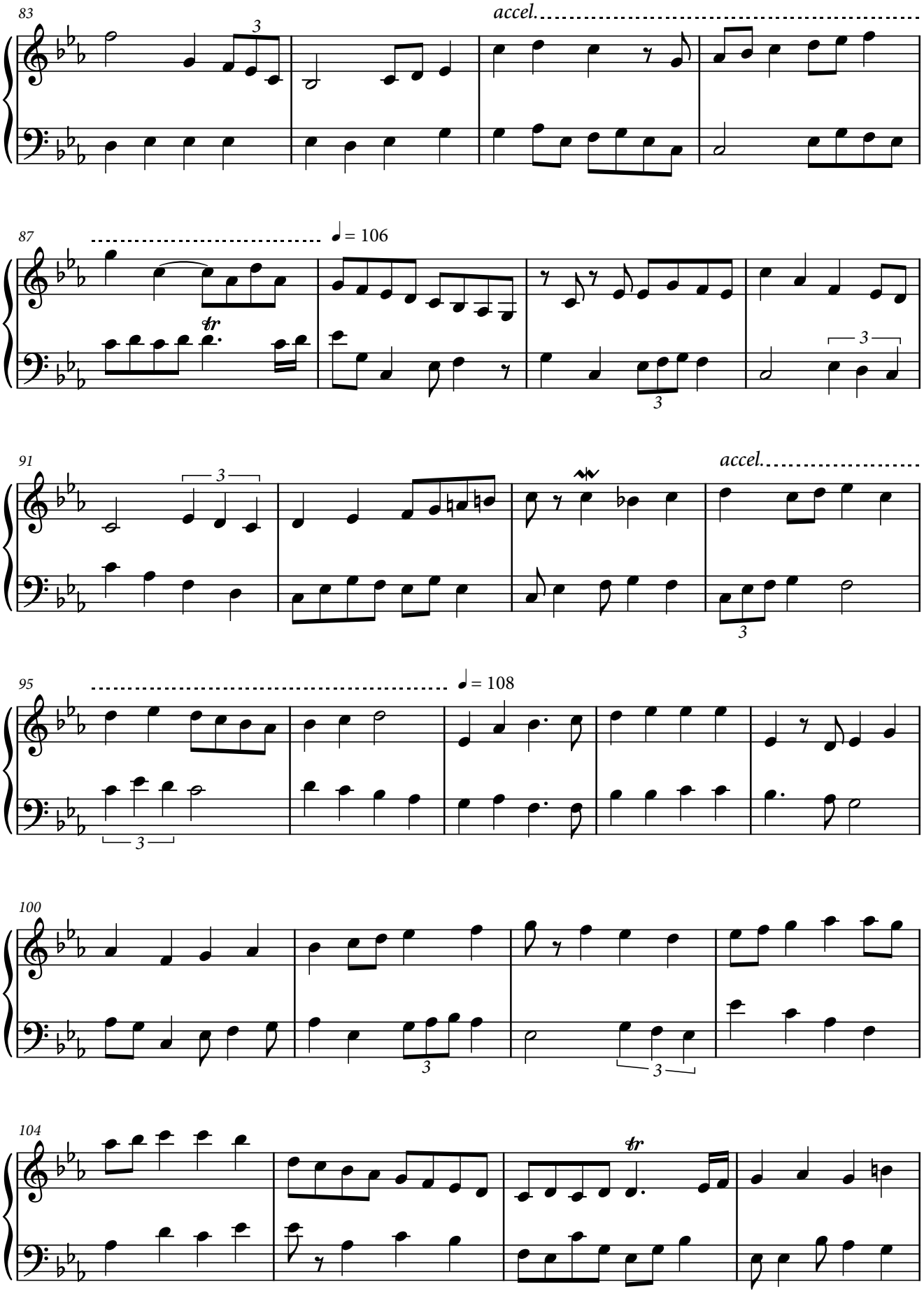
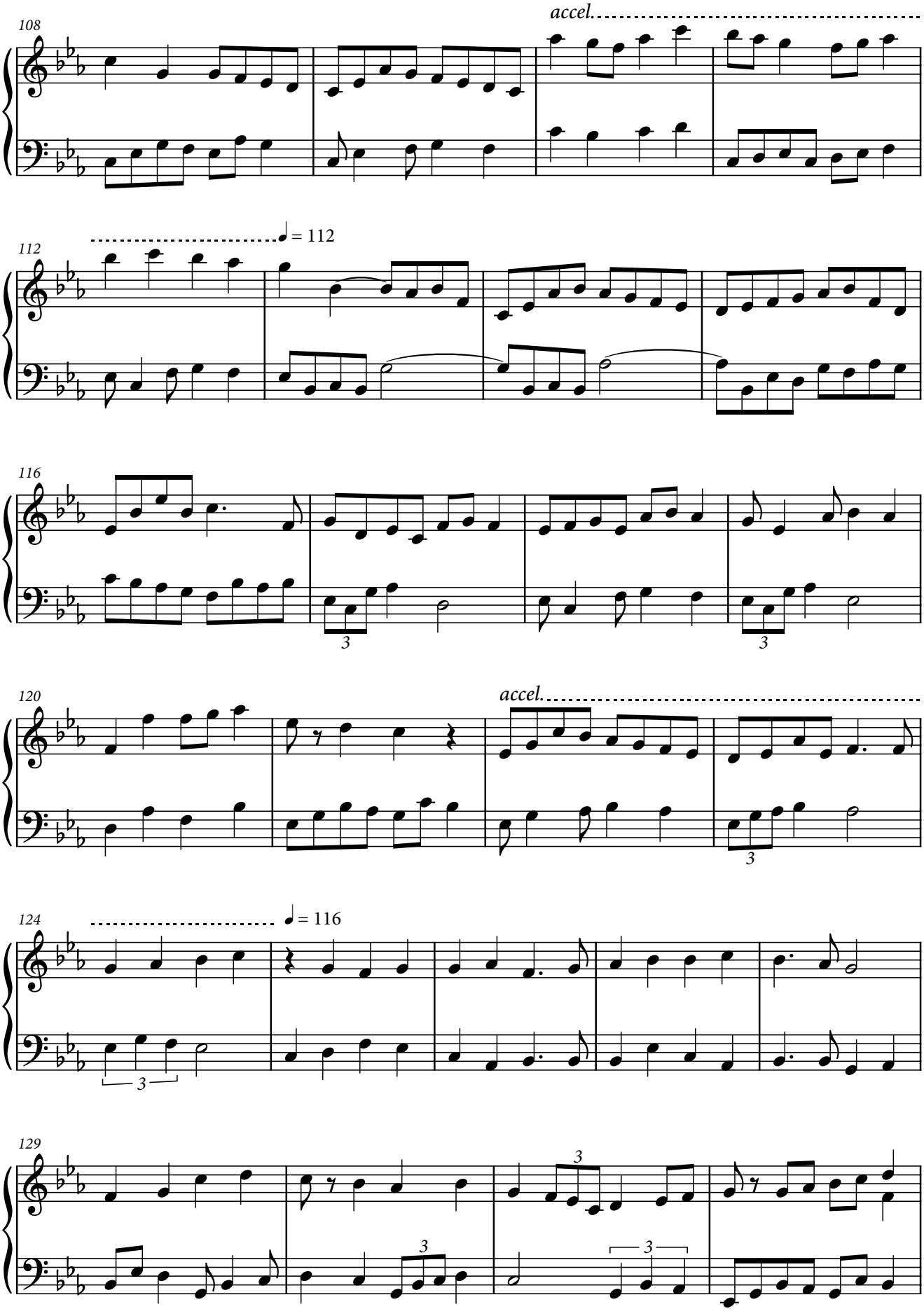
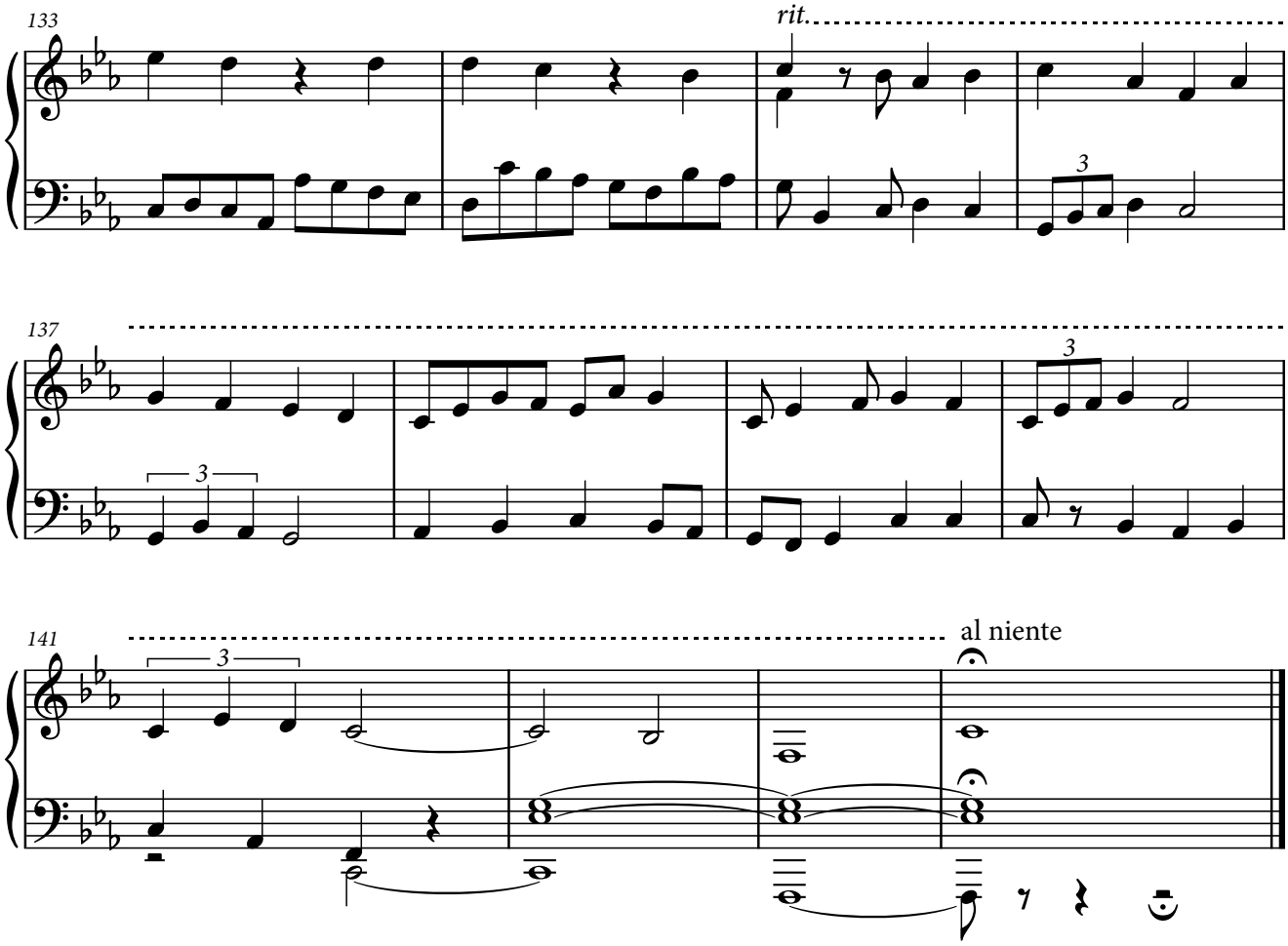

The performer may freely ornament this section at their discretion.
C
♩ = 98
59
63
67
71
accel.
75
♩ = 102
79


83
accel.
87
♩= 106
tr
91
accel.
95
♩= 108
100
104
tr


108
accel.
112
♩ = 112
116
3
3
120
accel.
3
124
♩ = 116
3
129
3
3
3



Appendix

This composition is dedicated to Wanda Landowska (1879-1959) who revived the performance of Baroque music on the harpsichord at the end of the 19th century. It consists of three parts: the first is based on a pseudo-niggun reflecting her Jewish origins in Poland, the second on a melody from her unpublished *Rhapsodie Orientale* of 1917, and the third, which incorporates elements of the first and second along with both fragments from Bach, whose music she popularized though out Europe and the United States, and quotes from *My Country 'Tis of Thee*, a patriotic song of America where she finally made her home.

A copy of the score of the *Rhapsodie Orientale*, archived in the Landowska-Restout collection of the Library of Congress in Washington, D.C., https://lccn.loc.gov/2013568041, was kindly brought to my attention by Bret Werb, and I remain greatly indebted to Daniel Sawler at the Eastman School of Music for his generous assistance in composing this piece.

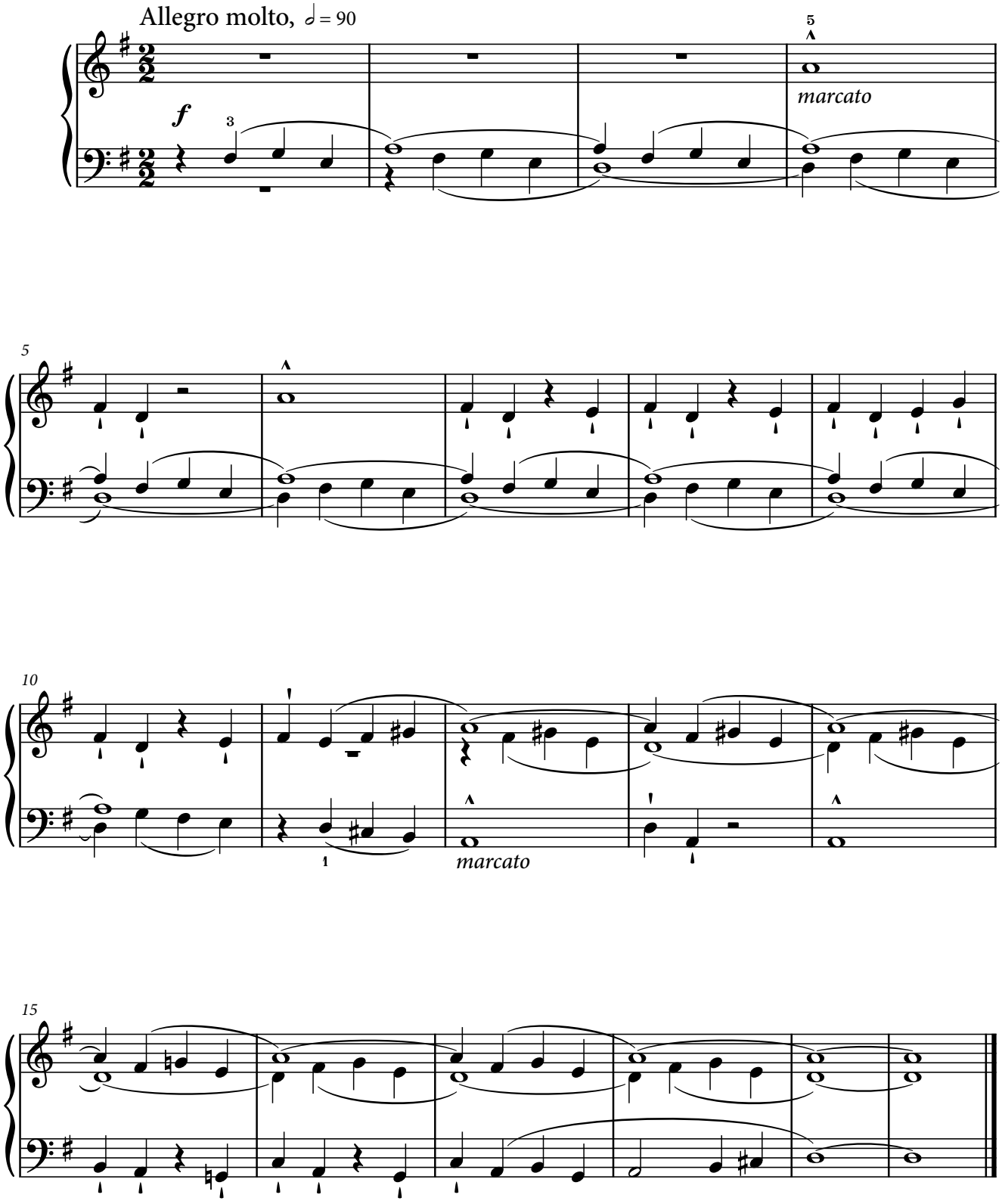
Contact: philipellisfoster@earthlink.net

Mikrokosmos

een selectie voor klavecimbel

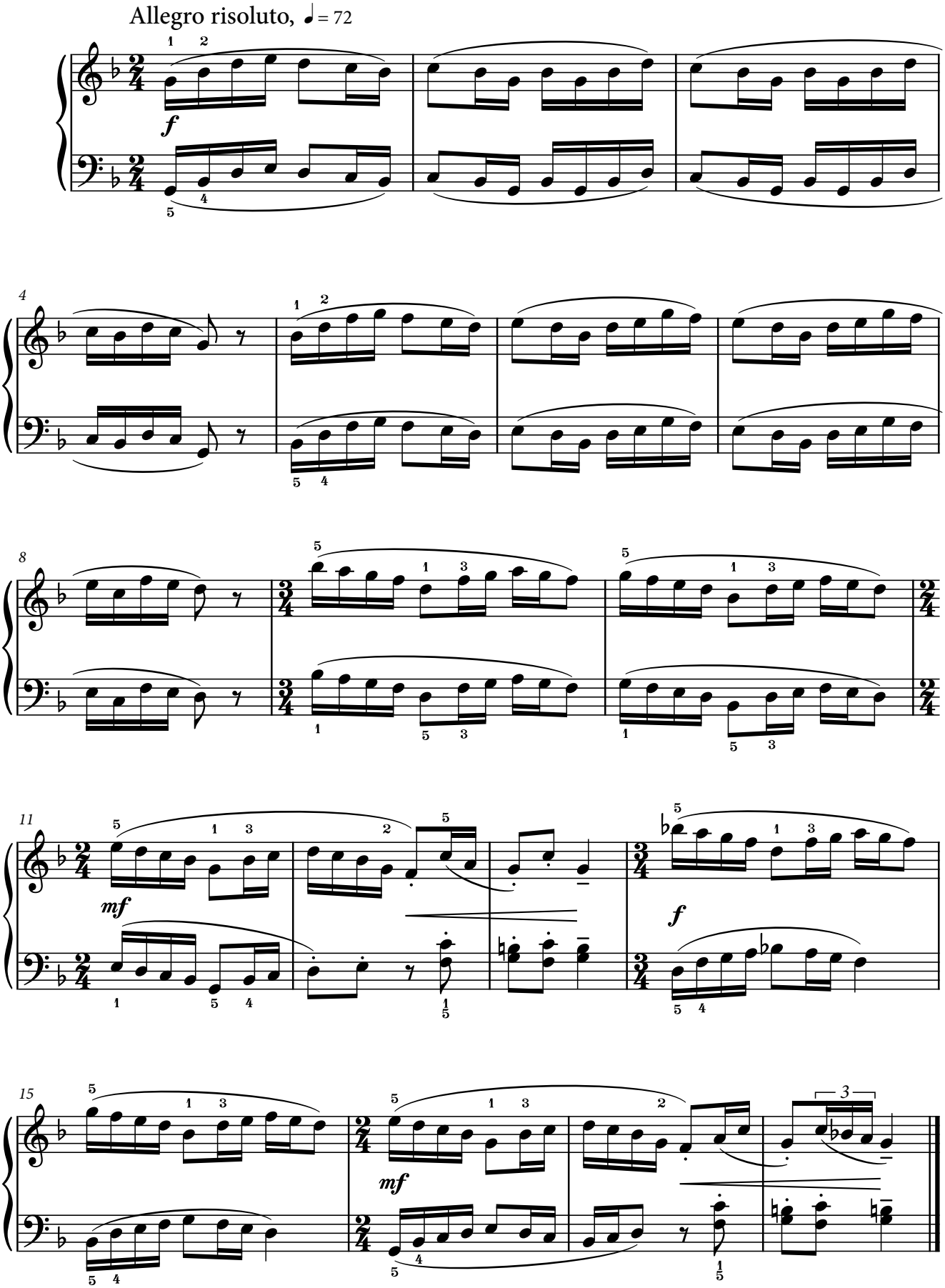
Béla Bartók

76. Driestemmig

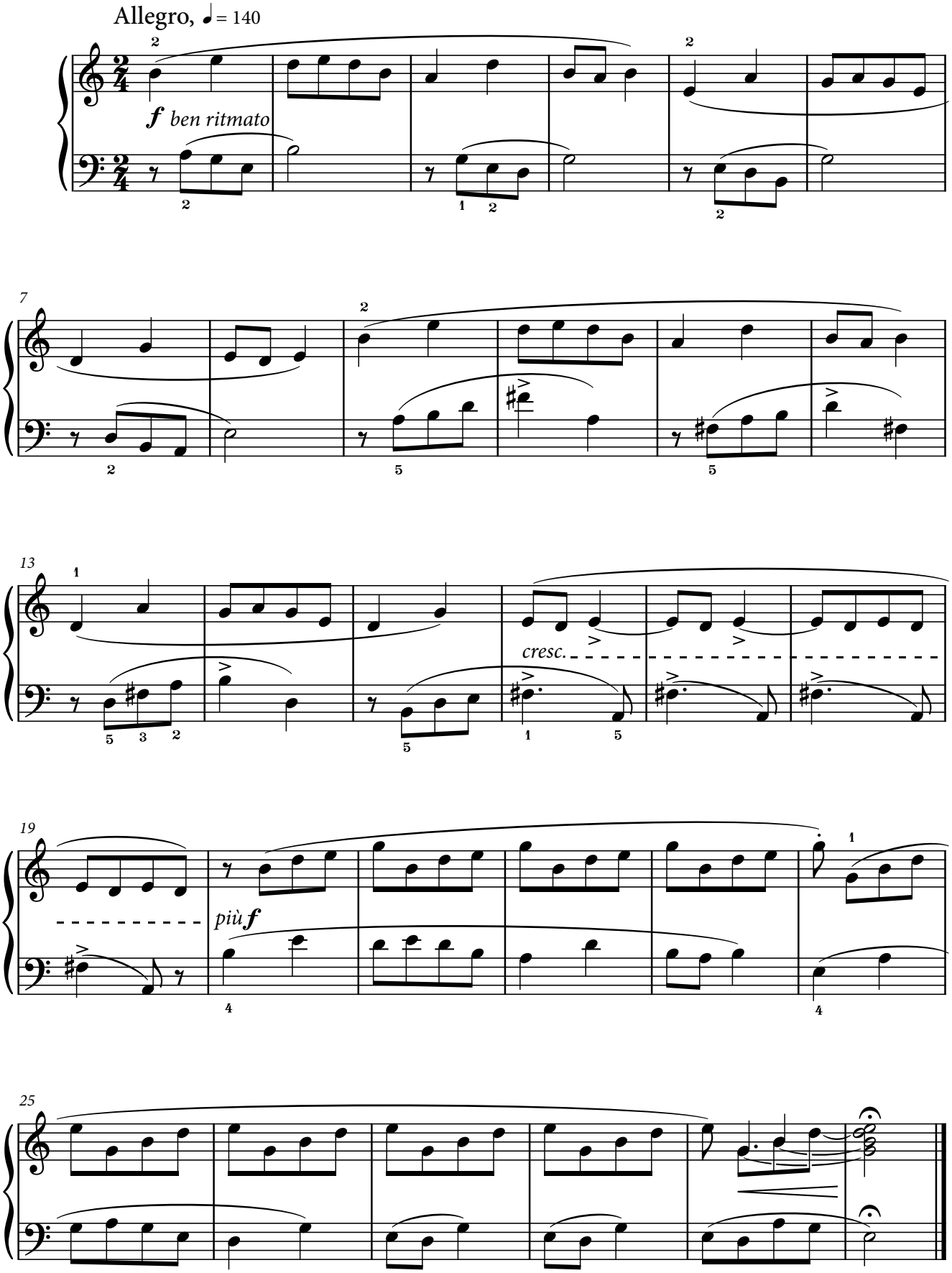


Music Engraving: Vaughan Schlepp, Amsterdam

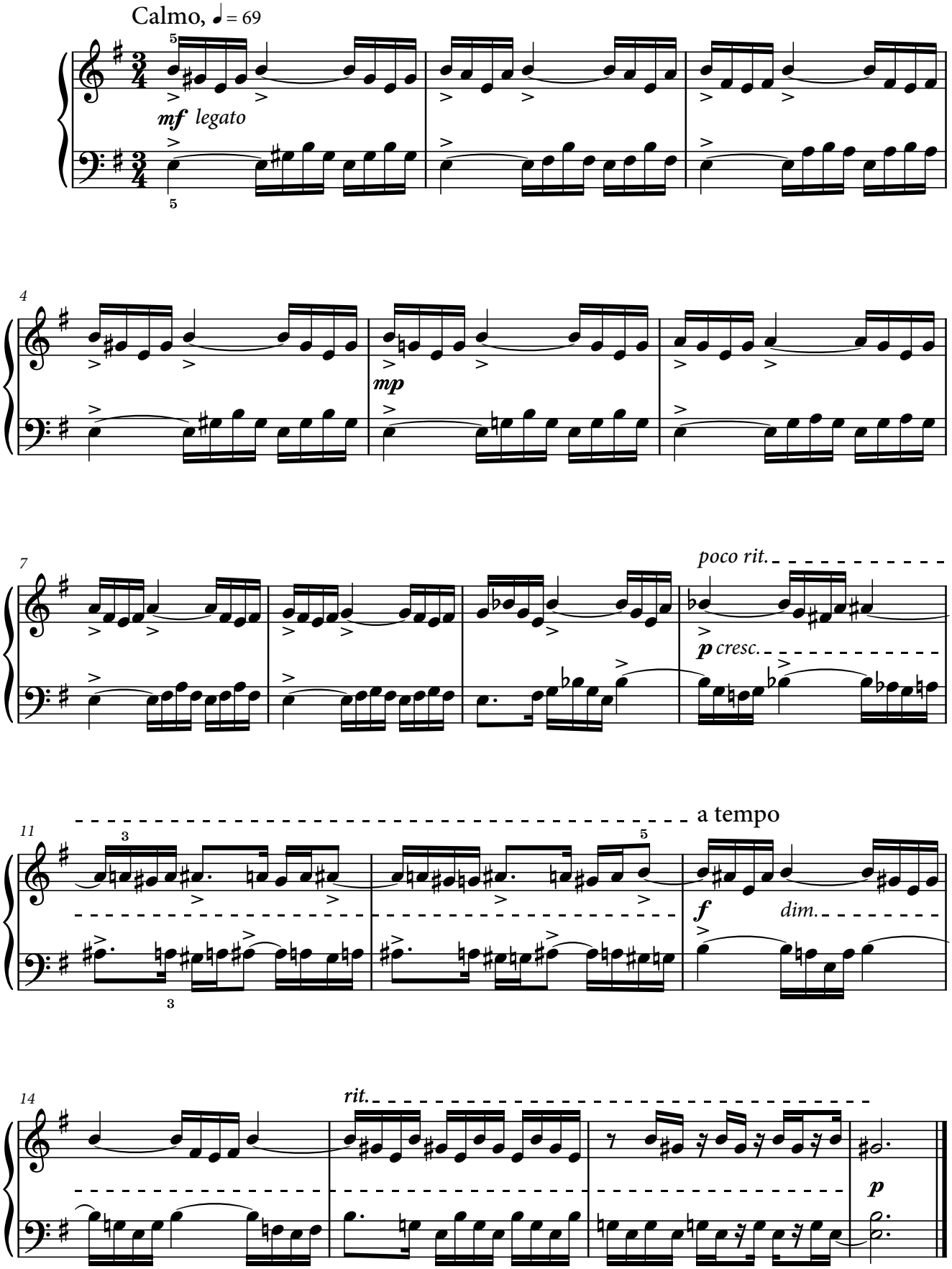
77. Kleine studie



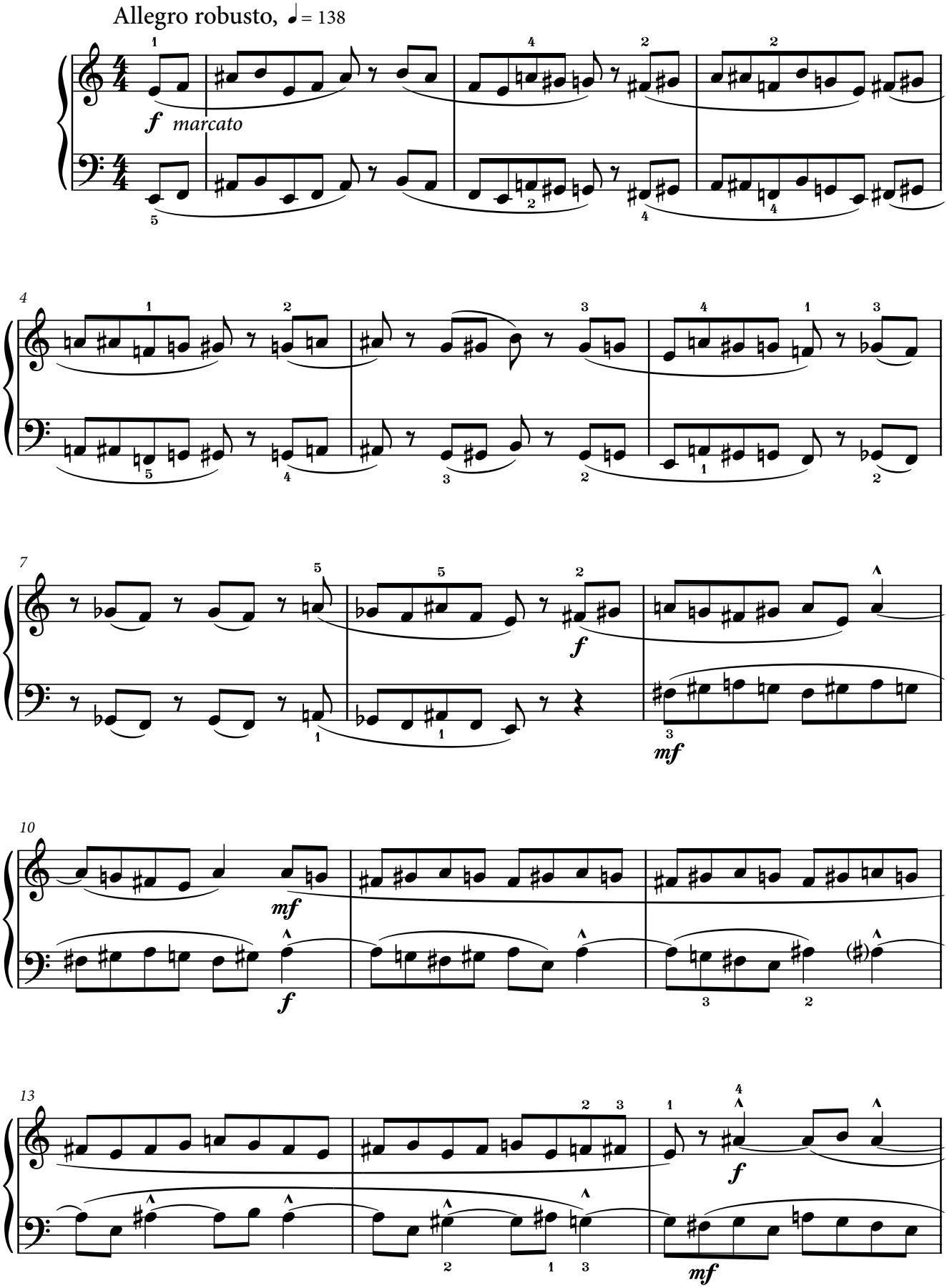
78. Pentatonische toonsoort

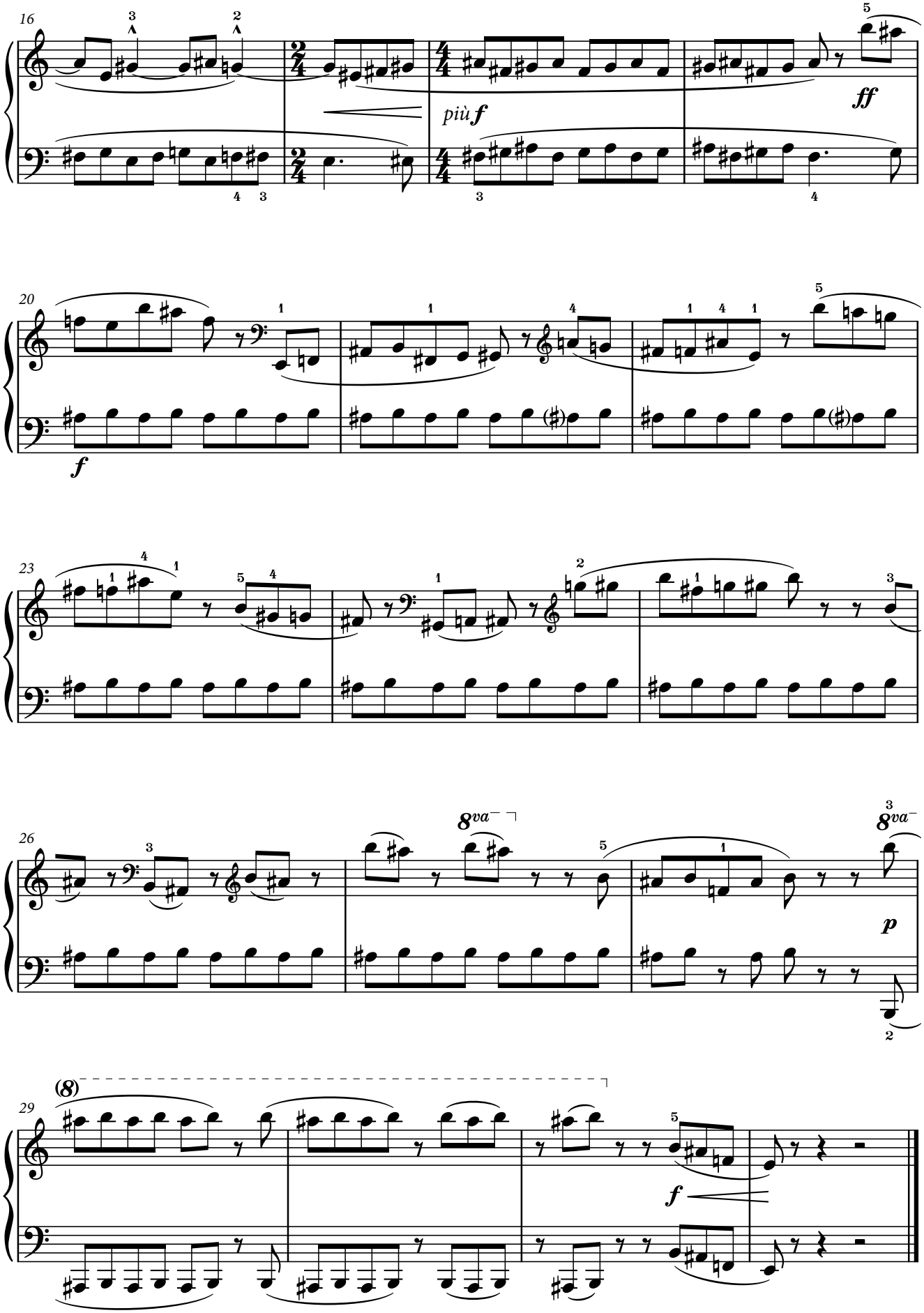


79. Eerbetoon aan J. S. B.

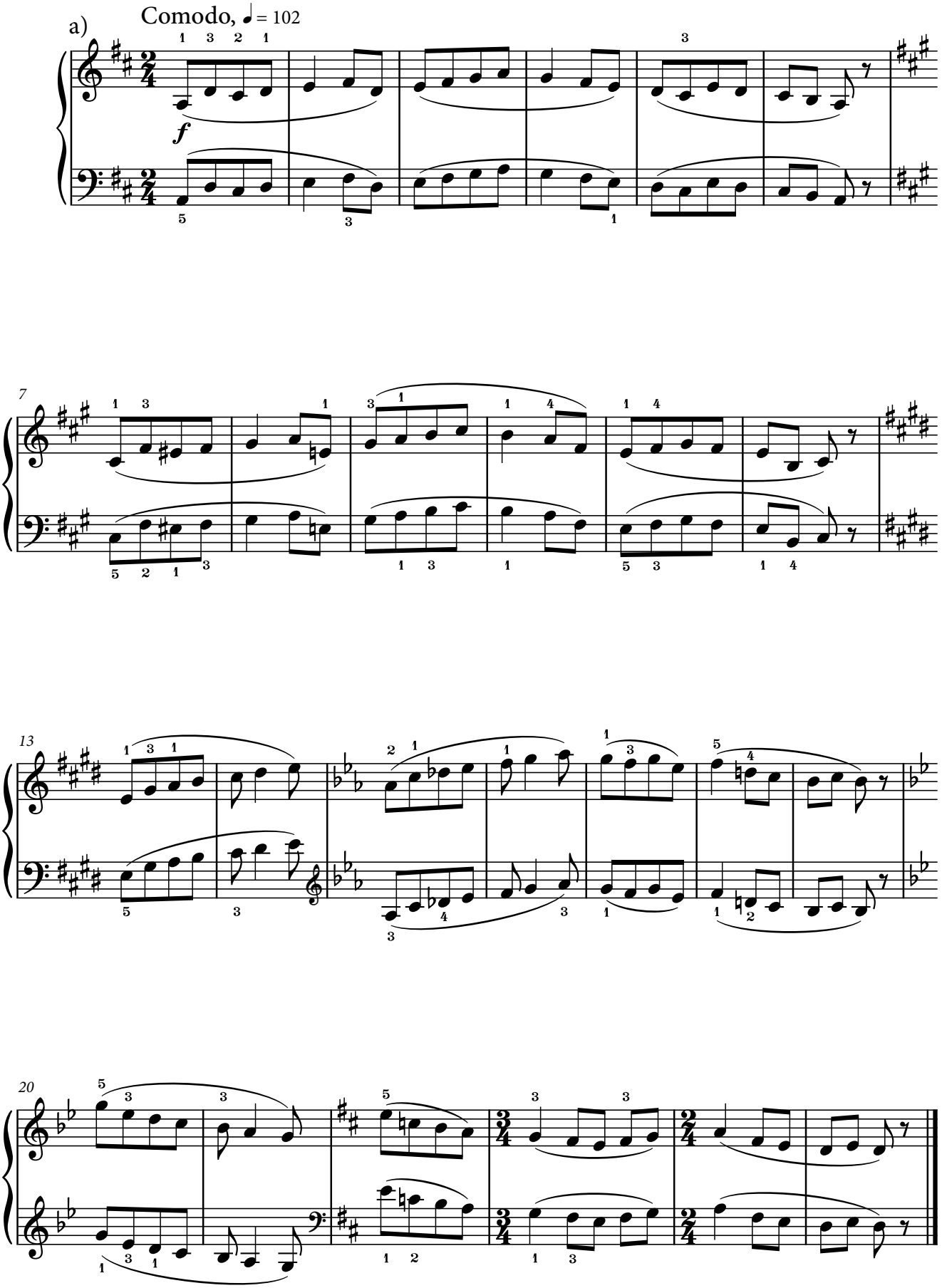


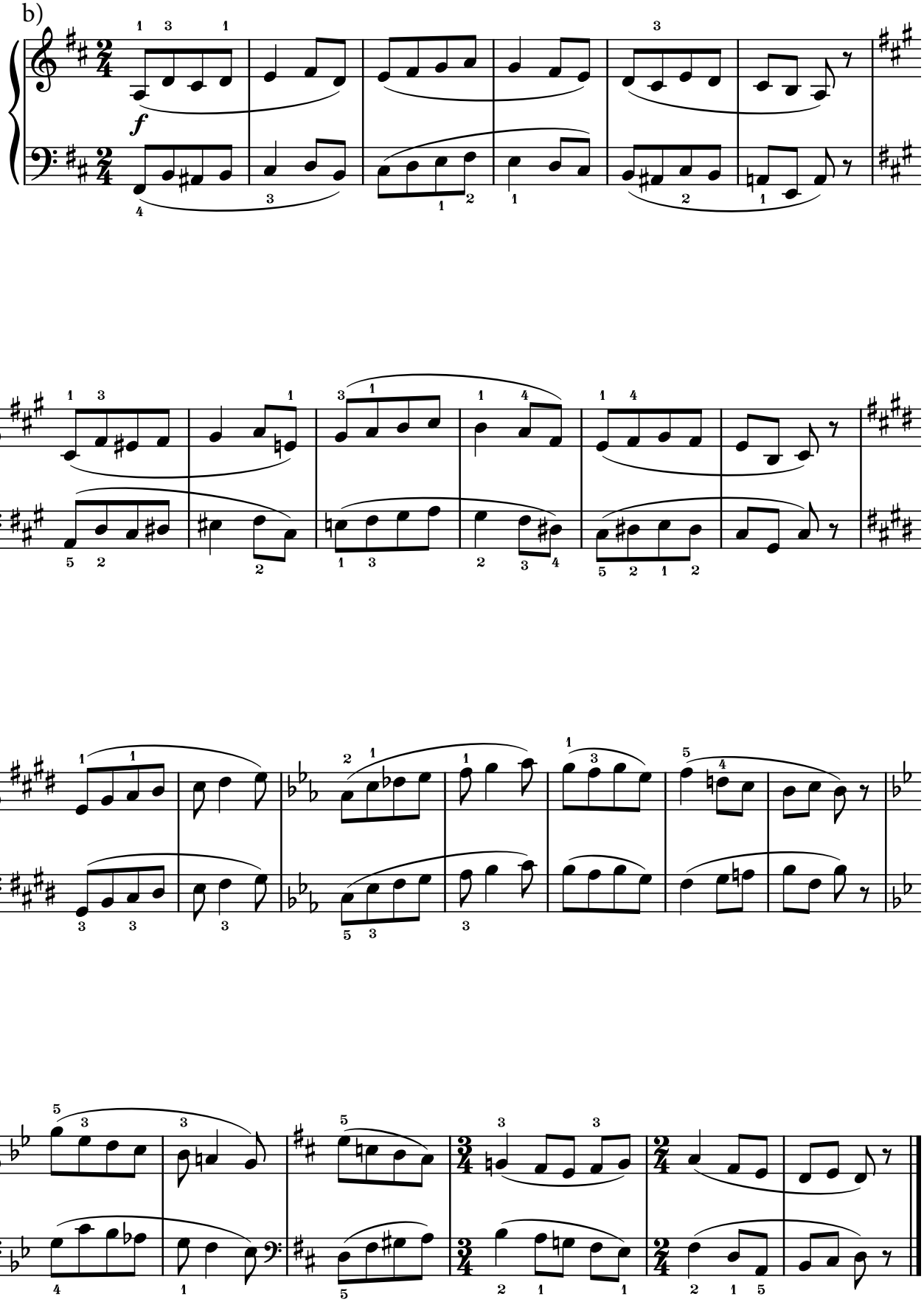
92. Chromatische invention




16
più f
ff
20
f
23
26
8va
8va
p
29
(8)
f

104. Wandeling door de toonsoorten




b)
f
7
13
20