

Six Rhythmic Breathing Etudes

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Introduction

Breathing is an involuntary activity, typically happening without much effort or thought, yet it has a massive impact on our functioning and performance. It can be enlightening to bring the breath to the foreground of our awareness in order to examine it more closely. Each person breathes in a unique way, and the single most important function of respiration is to keep us alive and well. There isn't really a right or wrong way to breathe but rather a plethora of options. Certain options that are optimal for certain situations. It is worthwhile to explore these options and to take a deeper look into ways breathing impacts enjoyment, ease, and success in playing and performance.

How to Breathe

For this practice I recommend breathing in the most natural, familiar, and comfortable way possible. You may find that you breathe more forcefully than usual as you first attempt these experiments. As you gain a clearer sense of the breathing movements, aim to reduce the amount of effort needed to bring in and expel air from your lungs. It's possible to sense the slightest change in breath direction, and it's not necessary or beneficial to take large, dramatic, or effortful breaths. You may also experiment with where the breath goes in your body. Do you breathe more into the chest or the belly, or perhaps the back? Try out all of the options to discover what's best for you!

Observing the Breath

These breathing etudes deal with observing and directing the timing of the four movements of the breath; inhalation, pause, exhalation, pause. The process is part inquiry and part experiment. Intentionally directing the timing and duration of the breathing movements increases our awareness of the breath and how it relates to our playing.

Some pianists prefer to maintain a specific rhythmic breathing pattern throughout an entire piece while others prefer to breathe following the phrase structure. This is not a requirement or even a suggestion. Playing piano is challenging, and the end goal is to be able to reduce mental effort and hold fewer thoughts in the conscious mind. It's lovely to work with the breath in an intentional way for short periods of time, but at some point it will be necessary to abandon the directed breathing activities altogether.

In the end you may find it most comfortable to allow the breath to unfold naturally and without effort. Awareness of the connection between breath, fingers, mind, and body is enough to lead to profound changes in one's playing.

Mindful breathing is a powerful tool for increasing present moment awareness. Athletes and other performers use intentional breathing practices to enhance performance and control any anxiety that may arise. Sensing the movements of the breath can be enough to pull you back into the present moment if your mind starts anxiously racing during performance, thus it's a worthwhile endeavor to cultivate this skill.

Considerations for Comfort

It's important to keep yourself comfortable during this practice. If you become dizzy or lightheaded you should stop and allow yourself to breathe normally for a good chunk of time. It may be that your body and mind need more time to digest this material. Focus on a small section and allow yourself many breaks in between repetitions of the breathing sequence. I recommend going through this process on more than one occasion. Ten minutes of practice a few days a week is enough to create noticeable differences.

The tempos of the etudes are variable and the notated breathing patterns are not a rule but merely a suggestion. Children have smaller lungs, and thus might need to play these at a faster tempo or breathe more frequently than marked in the score. It's possible that adults also may prefer more rapid breathing patterns than are recommended in some of the pieces. Please adjust the tempo and breathing patterns as necessary to maintain comfort.

What is the Feldenkrais Method®?

The Feldenkrais Method is a method of movement education. In a lesson, students examine their habits and patterns in order to increase awareness of potential options for movement. The movement lessons typically follow a theme and variation format, exploring movements related to a particular function like walking, rolling, or sitting. The aim of this work is to find greater ease in movement through exploration, experimentation, and play.

The Breathing Etude Process

Part 1: Initial Impressions

There are two scores included in this PDF. The first version is traditional and the second version includes annotated inquiries for further exploration. Begin this process by playing through the pieces using the traditional scores. The purpose is simply to become acquainted with the music. Once you've played through them a few times you may move on to part two.

Part 2: Feldenkrais® Lesson on Rhythmic Breathing

Visit www.pianowithkatie.com/breath to access the audio recording. The movement lesson is intended to be practiced while lying on the floor using a yoga mat, folded up blanket, or carpet for extra cushioning. Throughout this lesson please do what you need to do to remain comfortable. You may pause and rest your mind and your breath at any time. An outline of the movement lesson is provided for your reference on page 22, but I recommend first doing the lesson from the recording.

Part 3: Rhythmic Breathing In Practice

After completing the movement lesson play the breathing etudes again using the score with annotated breathing inquiries. The breathing patterns are indicated by "IN" and "OUT". These are merely suggestions for experimentation, so feel free to try out various patterns of breathing. Below are further inquiries to expand upon your explorations:

- Take note of the places in the music where you can easily adhere to a breathing pattern as well as where the pattern gets disrupted.
- What tempo allows you to breathe comfortably? Does the comfortable tempo change at different times of the day or throughout your practice session?
- What is the smallest breathing movement you can sense and feel?
- Notice your sense of overall ease and if this has any relationship to your breathing.
- Where does the air go when you breathe? (Belly, chest, throat, shoulders?)
- How does your posture impact your breath? Try out some familiar "bad habit" postures such as slouching or raising the shoulders to the ears. How does this impact the breath?
- Notice how the musical elements of pitch, harmony, and rhythm impact your breathing pattern.

Suggestions for Tackling the Challenging Bits

It typically becomes more challenging to maintain a healthy breath pattern as musical material increases in difficulty. If the priority is the breath, it will be necessary to creatively limit the challenge of the material so that a natural breathing pattern can be more easily maintained. Here are a few strategies for exploring and integrating the breath in the most difficult of passages:

- Explore various breath patterns while playing hands separately
- Explore various breath patterns while playing one part divided in between two hands (Ex. Use the right and left hand to play the notes of the lower staff that typically belong only to the left hand.)
- Explore various breath patterns while playing single voices
- Explore various breath patterns while imagining the sound of the music
- Work in small sections
- Play with a flexible tempo and match the music to your natural breathing cycle
- Use a metronome to cue the breathing movements (I recommend the [Impulse Metronome App](#) for this.)
- Say the words “in” and “out” rather than performing the breathing movements
- Experiment with your breathing while listening to a recording of the piece

Further Learning

Share your own recordings of the *Six Rhythmic Breathing Etudes* and gain access to a collection of recordings by other pianists. It is possible to hear how each person’s unique approach to breathing shapes the music and this can bring your awareness and playing to a whole new level! Upload your recording to YouTube and share a link or share your file through Google Drive, Dropbox or another file sharing service. For more info contact Katie at pianowithkt@gmail.com.

Schedule a coaching session with Katie to dive deeper into the function of breath. As though piano weren’t already hard enough, breathing is a highly complex and elusive part of human functioning. It’s normal to have many questions! Visit www.awarenessthroughmusic.com/feldenkraisformusicians for more information.

Reading Recommendations

The resources below provide an in-depth view of the function of breath along with tools for working with the breath.

- [Stasis Breath Training](#) - Website with free breath training programs
- [The Breathing Book](#) by Donna Farhi
- [Breath](#) by James Nestor
- [The Oxygen Advantage](#) by Patrick Mckeown

About the Author

Katie O'Rourke is a pianist, composer and Feldenkrais® practitioner based in Seattle, Washington. Katie works with pianists who are interested in exploring the ways we use the mind and body to make music in a comfortable and pleasurable way. Katie's interests include injury prevention and recovery, anatomically informed playing, as well as strategies for incorporating the healing power of music into the learning process.

Visit www.awarenessthroughmusic.com to learn more about Katie's work.

1. Breath Perception

Freely *p* *8va 1* *Pushing ahead*

8 *As fast as you'd like* *A tempo* *Faster* *f* *f*

11 *At a tempo that allows the breath to flow naturally* *p* *cresc. rit.* *f* *cresc.*

13 *A tempo* *ff* *p* *8va 1*

2. Hyperventilation

Quickly, but without dizziness

Musical notation for measures 1-4. The piece is in G major and 6/8 time. The right hand starts with a whole rest in measure 1, followed by a melodic line in measures 2-4. The left hand plays a steady accompaniment of quarter notes. The dynamic marking is *mp*.

Musical notation for measures 5-8. The right hand continues the melodic line with a slur over measures 5-6 and a crescendo hairpin starting in measure 7. The left hand accompaniment continues. The dynamic marking is *cresc.*

Musical notation for measures 9-13. The right hand has a complex melodic line with a slur over measures 9-10 and a dynamic change from *mf* to *mp* in measure 10. The left hand accompaniment continues. The dynamic marking is *pp* in measure 11.

Musical notation for measures 14-17. The right hand continues the melodic line with a slur over measures 14-15 and a crescendo hairpin starting in measure 16. The left hand accompaniment continues. The dynamic marking is *cresc.*

Musical notation for measures 18-21. The right hand has a complex melodic line with a slur over measures 18-19 and a dynamic change from *f* to *dim.* in measure 20. The left hand accompaniment continues. The dynamic marking is *p* in measure 21.

24

Musical score for measures 24-30. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords, mostly triads and dyads, with some grace notes. The left hand plays a rhythmic eighth-note pattern with a descending melodic line.

31

Musical score for measures 31-34. The right hand has a series of chords with accents (>) and grace notes. The left hand continues the eighth-note pattern. A dynamic marking of *f* (forte) is present at the beginning of measure 31.

35

Musical score for measures 35-40. The right hand has chords with accents and grace notes, followed by a melodic line. The left hand continues the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present in measure 37.

41

Musical score for measures 41-45. The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. A dynamic marking of *cresc.* (crescendo) is present in measure 43.

46

Musical score for measures 46-50. The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. Dynamic markings of *f* (forte) and *p* (piano) are present in measures 49 and 50, respectively.

3. A Box for Holding the Breath

Controlled

mp

7 *legato con pedale*

cresc. *f* *dim.*

12 *p* *cresc.*

15 *mf* *dim.*

p

Detailed description: This is a piano score for a piece titled '3. A Box for Holding the Breath'. The music is in 4/4 time and consists of five systems of two staves each. The first system starts with a dynamic of *mp* and includes the instruction 'Controlled' above the staff and 'legato con pedale' below the bass staff. The second system features dynamics of *cresc.*, *f*, and *dim.*. The third system starts at measure 12 with a dynamic of *p* and includes *cresc.*. The fourth system starts at measure 15 with a dynamic of *mf* and includes *dim.*. The fifth system ends with a dynamic of *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

4. Polyrhythmic Breathing

Slow waltz *cantabile*

1 2 3 4 5 6 7

8

8 9 10 11 12 13

14

14 15 16 17 18 19 20

21

21 22 23 24 25 26

27

Faster

27 28 29 30 31 32

34 *A tempo*

f *dim.* *rit.* *p*

40

3 *3* *5* *accel.*

46 *A tempo*

rit. e dim *p* *pp*

50

4 *poco rit.* *cresc.*

53

f *dim.* *p*

5. To the Left

Andante mosso

Musical notation for measures 1-2. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first system shows the right hand (R.H.) and left hand (L.H.) staves. The left hand plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The right hand plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The dynamic marking is *mf*. The system ends with a fermata over the final notes of both hands, with an 8va bracket below the right hand.

Musical notation for measures 3-4. The left hand (L.H.) continues the descending sixteenth-note scale from measure 1, with fingerings 6, 6, 6, 6. The right hand (R.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The dynamic marking is *mf*. The system ends with a fermata over the final notes of both hands, with an 8va bracket below the right hand.

Musical notation for measures 5-6. The left hand (L.H.) continues the descending sixteenth-note scale from measure 1, with fingerings 6, 6, 6, 6. The right hand (R.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The dynamic marking is *f*. The system ends with a fermata over the final notes of both hands, with an 8va bracket below the right hand.

Musical notation for measures 7-11. The piece transitions to a new texture. The left hand (L.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The right hand (R.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The dynamic marking is *mp*. The system ends with a fermata over the final notes of both hands, with an 8va bracket below the right hand.

Musical notation for measures 12-16. The left hand (L.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The right hand (R.H.) plays a descending sixteenth-note scale starting on G#4, with fingerings 6, 6, 6, 6. The dynamic marking is *mp*. The system ends with a fermata over the final notes of both hands, with an 8va bracket below the right hand.

15

18

20

A tempo

mf

22

24

6. Obstacles

With comfort and ease

mp

6 3 3 3

8va

5

8va

cresc.

7

7 7 5 5 5 5

f *poco accel.*

8va

9

As fast as possible

Starting slowly and picking up speed

poco rit. *mf* *poco rit.* *cresc.*

8va

13

Musical score for measures 13-14. The piece is in a minor key. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a supporting line. Measure 14 begins with a forte (*f*) dynamic and contains six triplet eighth notes in the treble clef. The bass clef continues with a steady eighth-note accompaniment.

15

Musical score for measures 15-16. Measure 15 continues with triplet eighth notes in the treble clef. Measure 16 features a *dim.* (diminuendo) dynamic marking. The bass clef accompaniment remains consistent.

16

Musical score for measures 17-18. Measure 17 starts with a mezzo-piano (*mp*) dynamic. Measure 18 begins with a pianissimo (*pp*) dynamic and includes a *cresc.* (crescendo) marking. The treble clef has an *8va* (octave up) marking with a dashed line. The bass clef has a fermata over the final note of the measure.

19

Musical score for measures 19-20. Measure 19 starts with a mezzo-piano (*mp*) dynamic. Measure 20 features a *dim.* (diminuendo) dynamic and ends with a pianissimo (*pp*) dynamic. The treble clef has an *8va* (octave up) marking with a dashed line. The bass clef has a fermata over the final note of the measure.

Outline of Rhythmic Breathing Lesson

Introduction

This is a series of explorations intended to allow us to closely examine the rhythm of the breath. We are meant to breathe in many different ways and breathing is unique to each person. Please don't fuss about doing it the correct way as there is no correct way! There is nothing to achieve in this practice other than increased awareness. These are explorations and not exercises.

Initial Body Scan

1. Notice how you make contact with the floor. As you lie still can you sense some movements of the breath? Where does it originate?
2. Track where the air goes as it fills your lungs.
3. What is the pace of the breath? Choose a tempo marking that best describes the pace of your breath.

Lie on your back with the knees bent and point towards the ceiling, standing on your feet. Begin to roll the left hand on the floor going from palm up to palm down. Make this an easy and continuous movement.

1. Begin to coordinate your breath with the movement of the arm. The arm will turn once as you inhale, and turn again as you exhale.
2. Observe the inhale - which direction do you take the arm as you inhale?
3. Observe the exhale - which direction do you take the arm as you exhale?
4. Make the arm go in the opposite pattern now. Which do you prefer?

Stop the movement and rest your mind. Then begin to turn the arm again, left and right, in coordination with your breath. What is your natural pace?

1. Experiment with different speeds
2. Do it while breathing through the mouth
3. Do it while breathing through the nose
 - o Does mouth vs. nose breathing impact the pace of the breath?

Turn one direction for the inhale and the other direction for the exhale, finding your natural rhythm.

1. Add a hold after the inhale. This hold will be equal to one movement of the arm.
2. Add a hold after the exhale that is equal to one movement of the arm. Now there are four parts to the breath, (inhale-hold-exhale-hold) and each part is equal to one movement of turning the arm.
3. Now make two arm movements per breath movement. (Two per inhale, two per hold, etc.)
4. Now make four arm movements per breath. (Four per inhale, four per hold, etc.)

Lie on your stomach. (If this is uncomfortable you may remain on your back.) If you are on your stomach, rest your forehead on top of the right hand and extend the left hand straight above your head and place the left palm on the floor. (You may modify this position if needed.)

1. Tap the index finger rhythmically and use this tapping to measure the four parts of the breath. Try not to interfere with what you naturally do, but simply use the tapping to observe the length of each breathing movement.
2. First observe the inhale. Is there a pause after the inhale?
3. Listen for the inhale. How many taps fit in one inhale? Match the exhalation to the inhalation.
4. Add in the pauses, and do all four parts equally. Inhale-hold-exhale-hold will all be equal in duration.

Return to lying on your back with the knees bent to a standing position. Roll the left palm up and palm down as we did in the beginning. Make one arm movement for each of the four parts of the breath.

1. Notice the sense of ease of this movement now.
2. Is it easier than before, or perhaps it's the same?
3. How can you describe the quality of the movement? Smooth, choppy, even, light, or thick?

Return to the position on your stomach with the left hand extended above the head with the palm down.

1. Tap the fingers of the left hand in this pattern: 2345. One finger tap will equal one breath movement. (Finger 2=inhale, Finger 3=hold, Finger 4=exhale, finger 5=hold)
2. Notice how the breath is impacted by each individual finger.
3. Try using fingers 1234 and 5432 and choose the finger pattern that suits you.
4. Now tap two fingers for each breath part (Inhale while tapping finger 2 then 3, hold while tapping finger 4 then 5, etc.)

Return to lying on your back. Tap the whole hand in slow three beat groupings.

1. Inhale on the first count, and exhale on the “and” of beat 2.
2. Exhale on beat 1 and inhale on the “and” of beat 2.
 - Do you prefer to inhale or exhale on beat one?

Return to the initial movement of rolling the left hand and forearm on the floor. Make four movements for each part of the breath. Focus on the exhale. Exhale while opening the mouth and saying ahhh. Feel the effect this has on the upper chest area.

1. Shift your weight to the left by slightly tilting the knees or rolling the pelvis left. Focus on the exhale. Breathe out with an open mouth saying “ahhh”.
2. Shift your weight to the right by slightly tilting the knees or rolling the pelvis. Focus on the exhale. Breathe out saying” ahhh.”
 - Notice the differences between the two sides.

Final Body Scan

1. Before you get up, take note again of your contact with the floor and observe your mood and overall physical, mental, and emotional state.
2. Slowly move to standing and walking. While you walk, notice the length of your arms and the rhythm of your breath.
3. The next step is to take what we’ve explored back to the piano.

1. Breath Perception

Freely *8va 1* *Pushing ahead*

p Bring the breath into your awareness as you play.

How do you breathe when you feel a sense of urgency?

8 *As fast as you'd like* *A tempo* *Faster*

f *p* *f*

11 *At a tempo that allows the breath to flow naturally*

p *cresc. rit.* *f* *cresc.*

How do you breathe when something is challenging?

13 *A Tempo* *8va 1*

ff *p*

How do you breathe when something is easy?

2. Hyperventilation

Quickly, but without dizziness

Musical score for measures 1-6. The piece is in 6/8 time with a key signature of one sharp (F#). The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Dynamics include *mp*, *IN* (blue), *OUT* (red), and *simile*.

7

Musical score for measures 7-12. The right hand continues the melodic line. Dynamics include *cresc.*, *mf*, *mp*, and *pp*. Breathing instructions include *IN* (blue), *OUT* (red), *IN* (blue), *OUT* (red), *IN* (blue), and *simile*. The instruction "Reverse the pattern" is written above the staff.

13

Musical score for measures 13-18. The right hand continues the melodic line. Dynamics include *cresc.* and *f*. Breathing instructions include *IN* (blue) and *OUT* (red).

19

Follow the new breathing pattern!

Musical score for measures 19-22. The right hand is mostly silent. The left hand plays a bass line with eighth notes. Dynamics include *dim.*. Breathing instructions include *IN* (blue) and *OUT* (red).

23

Musical score for measures 23-26. The right hand plays a melodic line with a *p* dynamic. The left hand plays a bass line with eighth notes. Breathing instructions include *IN* (blue) and *OUT* (red).

Musical notation for measures 27-30. Treble clef has a whole note chord. Bass clef has a rhythmic pattern of eighth notes. Breath marks 'IN' and 'OUT' are placed over the bass line.

31 Maintain the pattern!

Musical notation for measures 31-34. Treble clef has a pattern of chords with accents. Bass clef has a rhythmic pattern. Breath marks 'IN' and 'OUT' are placed over the bass line. Dynamic marking *f* is present.

35 Breathe however you like!

Musical notation for measures 35-38. Treble clef has a pattern of chords with accents. Bass clef has a rhythmic pattern. Breath marks 'IN' and 'OUT' are placed over the bass line. Dynamic marking *mp* is present.

39 Does your breath follow the music?

Musical notation for measures 39-42. Treble clef has a melodic line with slurs. Bass clef has a pattern of chords. Breath marks are placed over the treble line.

43 *cresc.*

Musical notation for measures 43-46. Treble clef has a melodic line with slurs. Bass clef has a pattern of chords. Dynamic marking *cresc.* is present.

47 *f* *p*

Musical notation for measures 47-50. Treble clef has a melodic line with slurs. Bass clef has a pattern of chords. Dynamic markings *f* and *p* are present.

3. A Box for Holding the Breath

Controlled

5 *legato con pedale*

How does it feel to hold the breath while playing?

9

Does it feel more natural to hold after the inhale or exhale?

13

We often unintentionally hold the breath when the music increases in intensity or challenge.

17

What sensations do you associate with breath holding?

How do you feel after breathing in this way for approximately one minute?

21

This 4-4-4-4 breath pattern can be used to calm the nervous system and is sometimes called square breathing or box breathing.

4. Polyrhythmic Breathing

Slow waltz *cantabile*

OUT IN *p* simile

9

pp OUT IN *p*

15

simile

22

mp

28

Faster

poco accel. **mf** **OUT** **IN** *simile*

35

A tempo

f *dim.* *rit.* **OUT** **IN** **p**

41

OUT **IN** *accel.*

46

A tempo

rit. e dim. **p** **pp**

51

4 *poco rit.* *cresc.* **f** *dim.* **p**

5. To the Left

Andante mosso

IN OUT

mf

6 6 6 6

R.H.

8vb

Round your back as you exhale.

3 IN L.H. OUT

mf

6 6 6 6

L.H.

R.H.

8vb

Exhale while saying, "Ahhh."

5 IN OUT

mf *cresc.* *f*

6 6 6 6

R.H.

8vb

Notice how you align over the left sit bone and left foot.

7

mp *p*

How do you breathe as you shift quickly up and down the piano?

9

mf *p* *mf*

12

Observe how the breath naturally unfolds as you play.

mp

14

mp

16

mp

18

pp *rit.*

20 *A tempo*
IN

mf 6 6 6 6 R.H. 8vb

22 IN L.H. OUT

6 6 6 6 R.H. 8vb

24 IN

6 6 6 6

25 OUT

f R.H. dim. *p* 8va 8vb

6. Obstacles

With comfort and ease

mp

OUT IN OUT IN

6

simile

8va

3 3

3 3

8va

cresc.

7 7

5 5 5

f

poco accel.

poco rit.

10

As fast as possible

mf

OUT IN

simile

poco rit.

12

Starting slowly and picking up speed

cresc.

13

14

Do whatever it takes to keep the breath flowing!

f

OUT IN

3 3 3 3 3 3

15

Musical score for measures 15-16. Measure 15 features a treble clef with a series of eighth-note triplets, marked with a red "OUT" and a blue "IN". The bass clef has a steady eighth-note accompaniment. Measure 16 continues the bass line with a "dim." (diminuendo) marking.

OUT IN dim.

16

Musical score for measures 17-18. Measure 17 has a treble clef with a melodic line starting on a whole note, marked with a mezzo-piano (*mp*) dynamic. The bass clef continues with eighth notes. Measure 18 features a treble clef with a melodic line marked with an 8va (octave) and a crescendo (*cresc.*) marking. The bass clef has a steady eighth-note accompaniment.

mp 8va 8va *cresc.*

17

Musical score for measures 19-20. Measure 19 has a treble clef with a melodic line marked with a piano-piano (*pp*) dynamic. The bass clef continues with eighth notes. Measure 20 features a treble clef with a melodic line marked with an 8va (octave) and a crescendo (*cresc.*) marking. The bass clef has a steady eighth-note accompaniment.

pp 8va 8va *cresc.*

A tempo

19

Musical score for measures 21-22. Measure 21 has a treble clef with a melodic line marked with a mezzo-piano (*mp*) dynamic. The bass clef continues with eighth notes. Measure 22 features a treble clef with a melodic line marked with a piano-piano (*pp*) dynamic. The bass clef has a steady eighth-note accompaniment.

mp *pp*

22

Musical score for measures 23-24. Measure 23 has a treble clef with a melodic line marked with a piano-piano (*pp*) dynamic. The bass clef continues with eighth notes. Measure 24 features a treble clef with a melodic line marked with a piano-piano (*pp*) dynamic. The bass clef has a steady eighth-note accompaniment.

pp *pp*