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**THREE
CLEVELAND
SCENES**

A Supplement to *American Recorder*

THREE CLEVELAND SCENES

for Recorder Trio (SAT)

by Carolyn Peskin

These three short movements, whose titles refer to places in the composer's home town, are written in a neo-Classical idiom. Classical forms are employed, but the melodies and harmonies are modern, featuring shifting tonal centers.

Directions for articulation and suggestions for increasing expressiveness follow each movement. The dynamic markings should not be taken literally, since the recorder has a limited range of dynamics. The *mf* marking is used where the pitches lie principally in the recorder's middle range. Passages emphasizing the instrument's upper register are marked *f*. The *p* marking is reserved for the recorder's lowest notes. Breaths should be taken at rests and at places marked by commas.

—Carolyn Peskin

Carolyn Peskin, an ARS member since 1977, is currently music director and *Newsletter* editor of the Greater Cleveland (Ohio) Chapter and editor of *American Recorder's* Q & A column. A former high-school chemistry teacher, Mrs. Peskin took early retirement in order to pursue her musical interests. She obtained a Master of Music degree in 1985 from Cleveland State University, specializing in music history, theory, and recorder performance. She has since been performing in numerous ensembles and composing and arranging music, mainly for recorders and choral groups. Some of her arrangements of Early American dance music and Peruvian Indian melodies have appeared in *American Recorder*, and she has recently published two editions of Christmas music. Her *Three Cleveland Scenes* are excerpted from a five-movement composition, which received an Honorable Mention in the 1987 Erich Katz Composition contest.



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Three Cleveland Scenes

I. Belgian Village

Carolyn Peskin

c. 72

Soprano *mf espressivo* *f* *dim.* *mf*

Alto *mf*

Tenor *mf*

5

10

15 *rit.*

This movement should be played legato. Use rubato in the moving line to increase expressiveness. A horizontal line over a note indicates tenuto.

II. Old Stone Church

Soprano *mf* *c. 72* 5

Alto *mf*

Tenor *mf*

poco rit. 10 *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

15 *espressivo* 20 *espressivo* *cresc.* *f*

cresc. *espressivo* *f*

poco rit. 25 *a tempo* *rit.* 30

poco rit. *mf* *dim.* *p*

poco rit. *mf* *a tempo* *dim.* *p*

poco rit. *mf* *a tempo* *dim.* *p*

f *mf* *dim.* *p*

This movement should be played legato. Use rubato in the moving line to increase expressiveness. A horizontal line over a note indicates tenuto.

III. Cuyahoga River View

♩. c. 84

Soprano

Alto

Tenor

mf

mf

mf

5

f

dim.

mf

p

cresc.

mf

10

f

dim.

mf

p

cresc.

mf

15

f

dim.

mf

cresc.

Musical score for measures 18-20. The top staff features dynamics *f*, *dim.*, and *mf*, with a *rit.* marking above the third measure. The middle staff has dynamics *f* and *mf*. The bottom staff has dynamics *f* and *mf*.

Musical score for measures 21-23. The top staff has dynamics *mf* and *p*, with a *cresc.* marking above the third measure. The middle staff has dynamics *mf* and *dim.*. The bottom staff has a tempo marking *a tempo* and dynamics *mf* and *p*.

Musical score for measures 24-26. The top staff has dynamics *mf* and *p*, with a *cresc.* marking above the third measure. The middle staff has dynamics *mf* and *dim.*. The bottom staff has dynamics *mf*.

Musical score for measures 27-30. The top staff has dynamics *mf*. The middle staff has dynamics *mf*. The bottom staff has dynamics *mf*. The score ends with a 12/8 time signature change.

Articulation for the  figure: "tarata tara tara."