

AVI SCHÖNFELD

QUASIS for piano



The three pieces that make up *Quasis* appear, at first glance, to have little in common, but nothing could be further from the truth. Although the dances and song-dances come from disparate parts of the world — Poland, Austria, America — and from different periods, Avi Schönfeld unifies them stylistically and brings them up to date through his own musical language. He also juxtaposes contrasting forms and compositional procedures — song-dance versus dance-song; intimate, introvert small-scale mazurka v. epic, extrovert waltz; improvisation v. more structured writing — and in so doing portrays different human temperaments. His aim in ‘Quasi Blues’ was not so much to write a traditional blues number as to create a link between his own compositional idiom and the characteristic elements of the blues.

Avi Schönfeld (*1947)

Quasis

Piano, c.20´

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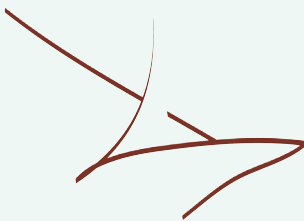
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Edition HH

AVI SCHÖNFELD

QUASIS
for piano

Edition HH Ltd
68 West End
Launton Nr. Bicester
Oxfordshire
OX26 5DG

Tel: +44 (0) 1869 241 672
Fax: +44 (0) 1869 690 013
Email: sales@editionhh.co.uk

QUASI BLUES

AVI SCHÖNFELD
(*1947)

Con emozione e liberamente ($\text{♩} = 122$)

pp legato e con abbandono senza rigore

mp intenso

mp più agitato molto

(sempre con *acc.*)

mf *sost.*

espr.

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