# LONESOME ROAD

## (The Crawford Variations)

Larry Polansky

### I. Opening

♩ = 72-84 (or a bit faster)

(Like a toy piano)

*ppp*

(rhythms in RH not too strict)

*ppp* (LH always a little softer than right hand in this variation)

(slight pause)

(*pp*)

(*pp*) LH very lightly

(LH lightly)

rhythmic

*pp*

*ppp*

* Grace notes, in general, throughout the piece, rather fast, like "bent" notes.

11

8va loc. 8va

13

8va

sub. ppp

sub. ppp

slowing

(pp)

(pp)

(slowing and quieting)

very gently (LH)

16

(slowing)

Slower

pppp

pp

18

slowly and steadily
(to end)

opt.

20

(straight to II)

(pp)

pppp

(Fast)

ff

## II. Little Black Dots

**As fast as possible**

*mf—f*

(LH very staccato)

*(f)*

*(f)*

*(f)*

8va

tr

12

(f)

14

mf

mf

(mp)

(mp)

(a little softer
and slower)

p

mp

speeding up

17

f

ff

speeding up

rit.

19

sub p

slow roll

sub pp

roll, but
play A last

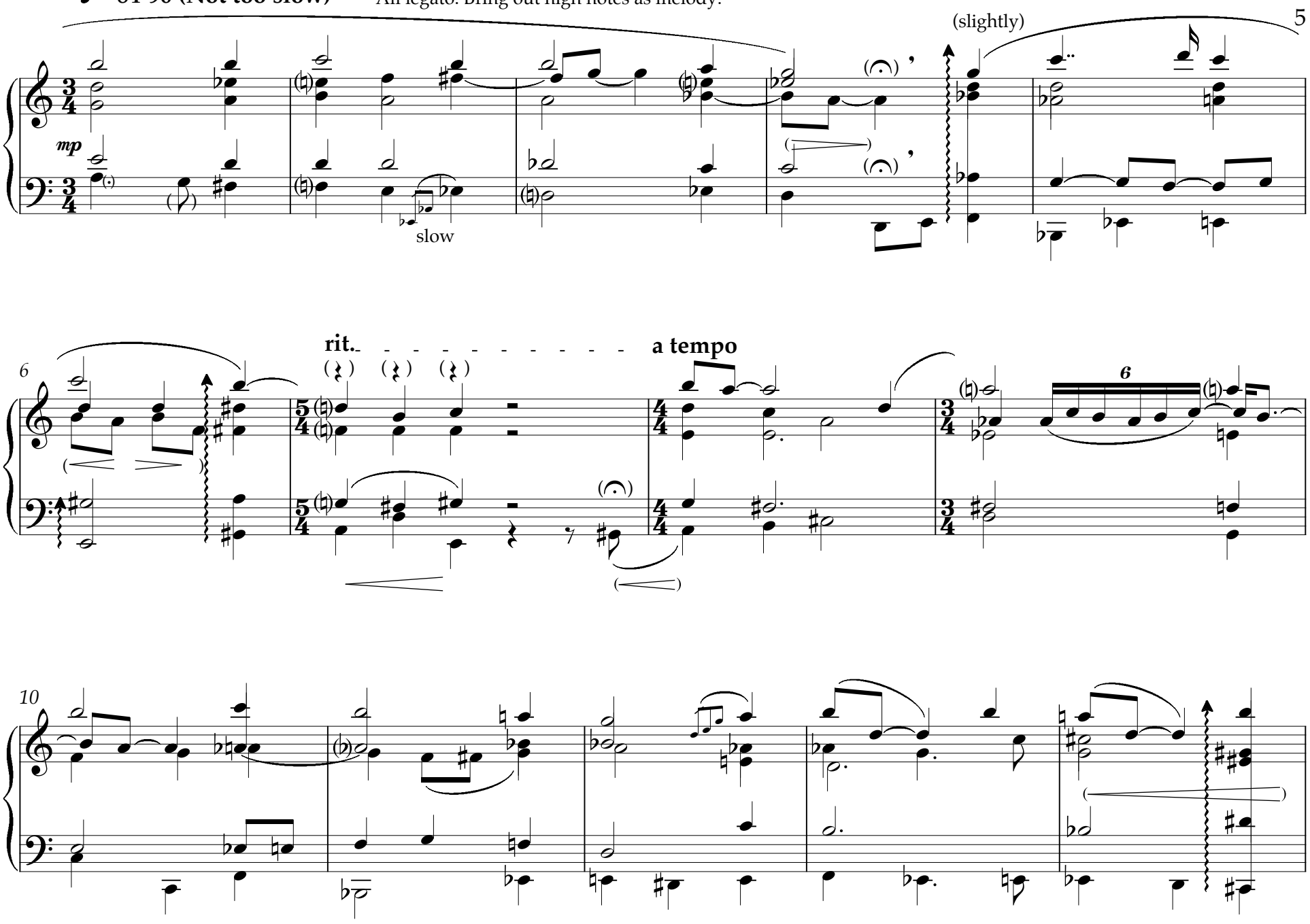
slowing

freely, but rhythmically steady to chorale

## III. Chorale I*

♩ = 84-96 (Not too slow)

All legato. Bring out high notes as melody.




* RH, top part single-note melody may be played by a second pianist, or sung, or by another instrument.

## IV. After Subono (I)

Fast ♩ = 120

Slow

5:4

sub pp

sub p

pp

5 very slow

(pp)

Faster

ff

5

(,)

(,)

sub mf

pp

8 Fast

ff

10 Slower!

sub p

5:3

Fast

f

pp

(mp)

ff

5

6

mf

13

sub pp

p

mf

(mf)

5

f

5

3

ff

(mf)

3

Slowing

slowing even more

slower

15

8va

loc.

5:3

mf

mp

p

mf

ff

mp

Ped.

(straight to V)

18

sub mp

mf

(RH)

moving into steadier time

## V. Waltz (I)s

♩ = 90-104 or a bit slower

1

p

mp

mp light, and rhythmic

mp—mf throughout

steady tempo (flexible) throughout

pedal freely

2

6

(7)

a little softer

11

4:3

(mp—mf)

(bring out accents as melody)

(gentler)

4:3

(mp—mf)

15

3

3

(mp—mf)

Ped.

18

freer time

back to waltz time

4:3

3

sub p

(mf)

(Ped.)

21

accel.

ass tempo

f

sub mp

(p)

(mp)

sub mp

24

24a

steady tempo

(mp)

p

pp

ppp

ppp

ff (or pp)

## VI. Unison/Octaves

**Fast**

(***pp*** or ***ff*** throughout) (no pedal or legato unless indicated)

3

8va

8va

6

(l.v.)

(l.v.)

Ped.

10

13

15

16a

speeding up

staccato

Slower

17

19

even slower

19a

speeding up

same tempo as beginning

21

## VII. Chorale II

**Soft, slow, legato**

(p)

(slow)

3

6

(softer and a bit slower)

*a tempo*

p

11

slowing slightly

*a tempo,* at a steady pulse

16

freely to cadence

Ped.

## VIII. Genderan (for Marc Perlman)

**(All legato, soft, and not very fast, ♩ ≈ 96)**

*p—mp*

Ped. *ad lib.*

**accel.**

4

7 **♩ = 108-112**

10

**accel.**

13 **(♩ ca. 120)**

bring out

16 **decel.** **(decel.)**

(LH a little louder)

(decel.) ca. 96

19

slow

## IX. Unison

**(Fast and loud)**

LH in octaves, one octave below. In this variation, the performer may ocasionally leave out pitches in either hand.

4

8

12

slowing a bit...

16

**A tempo**

*mp*

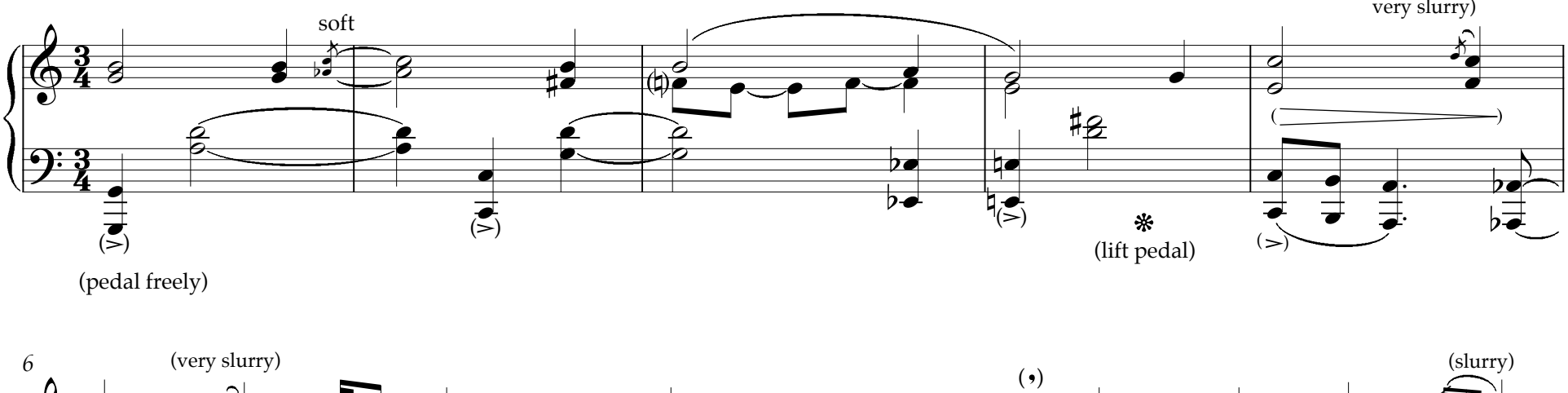
*ff*

*mf*

to variation X

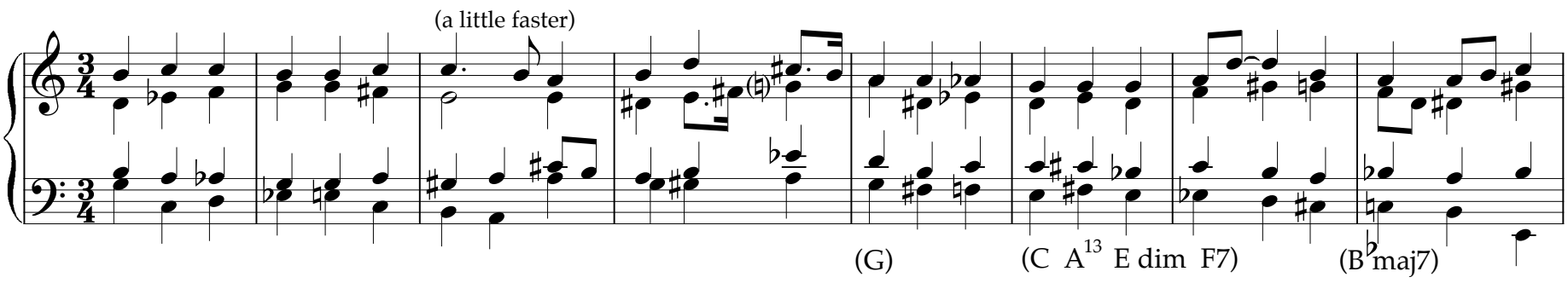
## X. Waltz II

**Medium waltz tempo. Not loud. Very rubato. (a little slower than V)**




## XI. Chorale III (compressed)

**Soft, even and not fast** (𝅗𝅥. ≈ 36) In 1.



## XII. Chorale (IV) (extended)

**(About the same tempo, with a bit more liberty than XI. ♩ ≈ 108)**

9

(E♭maj7+ E A) (D G)

5

## XIII. Chorale (V)

10

freely

(middle pedal)

5

12

slowing and quieting

18

getting a bit faster (sto XIV)

## XIVa.

♩ ≈ 96, or a bit slower (RH softer than LH, as an ornament)

(LH: melody)

*p-pp*

*mf*

Ped. *ad. lib.*

5

(lightly)

5:3

5:3

9

legato

13

17

rit.

*pp*

*p*

**XIVb.**

Much faster

*ff*

*sub pp*

*mp*

*(ff)*

*f*

(opt.)

(LH still melody!)

(opt.)

(opt.)

LH, 2nd pianist or roll

18

15

3

18

5

5

5

accel.

5

5

5

(mm. 21-22 optional)

21

5

5

5

5

5

5

24

5

5

5

5

5

5

27

accel. to XV

pp

ff

(this might be a good place for a second pianist)

## XV. Very fast and loud

*simile*

***fff*** all notes attacked (LH, RH)

*simile*

4

7

RH a bit softer, bell-like

loc.

10

*(decresc.)*

*cresc.*

*cresc.*

*(cresc.)*

12

***ff***

14

slight rit.

rit.

(softly)

(ff)

slight cresc.

rit.

(ff)

Faster

Slow (free time)

16

mp

(ff)

pp

mp—p

(no cresc.)

## XVI. Chorale (VI)

**(Gently, freely) organ-like ♩ = 84-96**

pp—p

(steady time)

7

13

18

rit.

(slowing to end)

with some rhythmic freedom

more in time

complete stop

## XVII. "The Hensley Deviations"

**Quite fast, staccato**

RH very staccato furious!

Very precise. All notes attacked, ***f*** throughout

4

7

10

13

16

19

(Grace notes like slides)

24

27

32

36

40

43

48

52

56

(LH only)

sub. *mf*

*f*

59

62

65

sub. *mf*

accel.

*(f)*

68

*f*

(accel.)

*(f)*