

for Jerelen Bartone  
*Piano Derivations (1992)*

to Michele Favero

1. *Magnificat*  
 from "The Glory of His Majesty"

Jackson Berkey

**Maestoso** {♩ = 144}

*fff* \* r.h. 3 *sfz* *fff* *sfz* *fff*

\* r.h. plays upper note throughout in this figure. Ped. \* Ped. \*

Sost. Ped. ....

6 *sfz* *fff* *fff* *sfz* *p e accelerando*

Ped. \* Ped. ....

(Sost. Ped.).....

**Allegro e molto ritmico** {♩ = c. 160}

*ff e secco*

slow pedal release.....\*

Sost.\* Ped. \*

to Jennifer Northam

# 2. Crucifixus

from "O, Look to Calvary • A Messenger Named John"

Jackson Berkey (1992)

Molto calmo {♩ = c. 66 - 72}

Musical score for measures 1-8. Treble and bass clefs, 4/4 time signature. Dynamics include *ff*, *p*, and *poco sf*. Pedal markings are present.

Musical score for measures 9-15. Treble and bass clefs, 4/4 time signature. Dynamics include *fff* and *sf*. Pedal markings include *Sost. Ped.* and *Ped.*

Musical score for measures 16-22. Treble and bass clefs, 4/4 time signature. Dynamics include *sf* and *sempre ff*. Pedal markings include *Ped.* and *Sost.*

(Sost.).....

to John Wieting  
**3. Gethsemane**  
 from "Come, Follow Me!"

Jackson Berkey (1992)

**Molto pensiero** {♩ = c. 50}

pp poco cresc. mp (p)  
 Ped. Ped. Ped.

8 m.s. 3 2 3 4 2 3 4  
 pp  
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

**con tormento schiacciante**

14 subito **f** e intensamente più **f** con forza la melodia  
 (Ped.) Ped. Ped. Ped. Ped. Ped. Ped.

20 f ff più intensamente f  
 Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Sost. Ped. (hold through M.48)

to Jonathan Swoboda

# 4. Love One Another

from "A Messenger Named John"

Jackson Berkey (1992)

**Espressivo** {♩ = c. 60 - 72}

*f ma vellutato* *mf* *diminuendo al niente al fine* *mf*

*l.h.* *f*

Ped. \* Ped. Ped. Ped. Ped.

Sost. Ped. ....

Boxes indicate use of SOSTENUTO pedal. Hold until next indication for sustaining pedal occurs. Use damper pedal normally throughout, but be certain it is not engaged when making changes with the sostenuto pedal.

*mp* *mf finger simile* *mp* *mp*

Ped. \* Ped. Ped. Ped. Ped.

Sost. Ped. ....

to Carisa Leise

# 5. Rock Destruction

from "If Ye Shall Destroy • A Messenger Named John"

Jackson Berkey (1992)

**Quasi locomotiva** {♩ = c. 72} *accelerando* *al* **Alla breve** {♩ = c. 108}

*p* *f*

Ped. \* Ped. \* Ped. (to half pedal)

7 \* Ped. \* Ped. \* Ped. (to half pedal) \* Ped. \*

12 Ped. \* Ped. Ped. Ped. Ped. Ped. \* Ped. \* Ped.

18 Ped. Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

# 6. Sam Squirrel

from "American Visions • Olympic"

Molto espressivo e tranquillo { ♩ = c. 48-56 }

Jackson Berkey (1992)

con due pedale in tutto (make all pedal changes slowly)

Ped. Ped. Ped. Ped. Ped. Ped. simile

5

crescendo

sostentuo (se disponibile)

10

ritardando A tempo

cresc. f pp e crescendo

sost. sost. sost. sost. sost.

15

la melodia diminuendo al fine ritard. al fine

dim. pp p ppp

sost. sost. (hold to end)