

# Still (2016) for solo piano

James Romig ([www.jamesromig.com](http://www.jamesromig.com))  
Ashlee Mack ([www.ashleemackpiano.com](http://www.ashleemackpiano.com))

## Iteration 04.

PCs: 023-79e  
Forte: 6-224  
Replica: none

Musical score for measures 45-50. The piece is in a key with one flat (B-flat major or D minor). The time signature changes from 6/4 to 7/4 to 5/4. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment with triplets. Dynamics include *p*, *pp*, *mp*, and *ppp*. A *Ped.* marking is present at the beginning.

Musical score for measures 51-52. The time signature changes from 5/4 to 6/4 to 4/4. The right hand continues with melodic lines and triplets. Dynamics include *p*, *mp*, *mf*, and *pp*. A fermata is placed over the final note of measure 52.

Musical score for measures 53-54. The time signature changes from 4/4 to 5/4 to 3/4. The right hand features melodic lines with triplets. Dynamics include *p*, *ppp*, and *mp*. A fermata is placed over the final note of measure 54.

Musical score for measures 55-56. The time signature changes from 3/4 to 4/4 to 3/4. The right hand features melodic lines with triplets. Dynamics include *ppp*, *mp*, and *mf*.

Musical score for measures 57-58. The time signature changes from 3/4 to 2/4 to 4/4. The right hand features melodic lines with triplets. Dynamics include *mp*, *pp*, *ppp*, *pp*, *mp*, and *pp*.

Musical score for measures 59-60. The time signature changes from 4/4 to 3/4 to 5/4. The right hand features melodic lines with triplets. Dynamics include *p*, *ppp*, *pp*, *pp*, *mp*, and *mp*. A fermata is placed over the final note of measure 60.

Musical score for measures 61-62. The time signature changes from 5/4 to 4/4 to 6/4. The right hand features melodic lines with triplets. Dynamics include *p*, *pp*, *pp*, *pp*, *mp*, and *mp*. A fermata is placed over the final note of measure 62.

Musical score for measures 63-64. The time signature changes from 6/4 to 5/4 to 6/4. The right hand features melodic lines with triplets. Dynamics include *mp*, *pp*, *ppp*, *mp*, and *pp*.

James Romig: Still (2016) for solo piano

	C	D	E <sup>b</sup>	G	A	B	A <sup>b</sup>	F	E	C	E <sup>b</sup>	B <sup>b</sup>	D	G	F <sup>#</sup>	B	D <sup>b</sup>	F	B <sup>b</sup>	E <sup>b</sup>	A	D	G	C	Forte #	m2	M2	m3	M3	P4	TT	Replica	
01)	C	D	E <sup>b</sup>																						3-2	1	1	1	0	0	0		
02)	C	D	E <sup>b</sup>	G																					4-14	1	1	1	1	2	0		
03)	C	D	E <sup>b</sup>	G	A																				5-29	1	2	2	1	3	1	41 (T <sub>0</sub> )	
04)	C	D	E <sup>b</sup>	G	A	B																			6-z24	2	3	3	3	3	1		
05)		D	E <sup>b</sup>	G	A	B																			5-30	1	2	1	3	2	1	35 (T <sub>8</sub> l)	
06)			E <sup>b</sup>	G	A	B																			4-24	0	2	0	3	0	1		
07)				G	A	B																			3-6	0	2	0	1	0	0		
08)				G	A	B	A <sup>b</sup>																		4-2	2	2	1	1	0	0		
09)				G	A	B	A <sup>b</sup>	F																	5-8	2	3	2	2	0	1		
10)				G	A	B	A <sup>b</sup>	F	E																6-z10	3	3	3	3	2	1		
11)					A	B	A <sup>b</sup>	F	E																5-z18	2	1	2	2	2	1		
12)						B	A <sup>b</sup>	F	E																4-18	1	0	2	1	1	1		
13)							A <sup>b</sup>	F	E																3-3	1	0	1	1	0	0		
14)							A <sup>b</sup>	F	E	C															4-19	1	0	1	3	1	0	24 (T <sub>2</sub> )	
15)							A <sup>b</sup>	F	E	C	E <sup>b</sup>														5-z37	2	1	2	3	2	0		
16)							A <sup>b</sup>	F	E	C	E <sup>b</sup>	B <sup>b</sup>													6-z48	2	3	2	3	4	1		
17)								F	E	C	E <sup>b</sup>	B <sup>b</sup>													5-14	2	2	1	1	3	1		
18)									E	C	E <sup>b</sup>	B <sup>b</sup>													4-z15	1	1	1	1	1	1	32 (z)	
19)										C	E <sup>b</sup>	B <sup>b</sup>													3-7	0	1	1	0	1	0		
20)										C	E <sup>b</sup>	B <sup>b</sup>	D												4-11	1	2	1	1	1	0		
21)										C	E <sup>b</sup>	B <sup>b</sup>	D	G											5-27	1	2	2	2	3	0		
22)										C	E <sup>b</sup>	B <sup>b</sup>	D	G	F <sup>#</sup>										6-31	2	2	3	4	3	1		
23)											E <sup>b</sup>	B <sup>b</sup>	D	G	F <sup>#</sup>										5-21	2	0	2	4	2	0		
24)												B <sup>b</sup>	D	G	F <sup>#</sup>										4-19	1	0	1	3	1	0	14	
25)													D	G	F <sup>#</sup>										3-4	1	0	0	1	1	0		
26)													D	G	F <sup>#</sup>	B									4-20	1	0	1	2	2	0		
27)													D	G	F <sup>#</sup>	B	D <sup>b</sup>								5-20	2	1	1	2	3	1	39 (T <sub>8</sub> )	
28)													D	G	F <sup>#</sup>	B	D <sup>b</sup>	F							6-z43	3	2	2	3	3	2		
29)														G	F <sup>#</sup>	B	D <sup>b</sup>	F							5-15	2	2	0	2	2	2		
30)															F <sup>#</sup>	B	D <sup>b</sup>	F							4-16	1	1	0	1	2	1	36 (T <sub>4</sub> )	
31)																B	D <sup>b</sup>	F							3-8	0	1	0	1	0	1		
32)																B	D <sup>b</sup>	F	B <sup>b</sup>						4-z29	1	1	1	1	1	1	18	
33)																B	D <sup>b</sup>	F	B <sup>b</sup>	E <sup>b</sup>					5-24	1	3	1	2	2	1		
34)																B	D <sup>b</sup>	F	B <sup>b</sup>	E <sup>b</sup>	A				6-22	2	4	1	4	2	2		
35)																	D <sup>b</sup>	F	B <sup>b</sup>	E <sup>b</sup>	A				5-30	1	2	1	3	2	1	5	
36)																		F	B <sup>b</sup>	E <sup>b</sup>	A				4-16	1	1	0	1	2	1	30	
37)																			B <sup>b</sup>	E <sup>b</sup>	A				3-5	1	0	0	0	1	1		
38)																			B <sup>b</sup>	E <sup>b</sup>	A	D			4-8	2	0	0	1	2	1		
39)																			B <sup>b</sup>	E <sup>b</sup>	A	D	G		5-20	2	1	1	2	3	1	27	
40)																			B <sup>b</sup>	E <sup>b</sup>	A	D	G	C	6-z25	2	3	3	2	4	1		
41)																				E <sup>b</sup>	A	D	G	C	5-29	1	2	2	1	3	1	3	
42)																					A	D	G	C	4-23	0	2	1	0	3	0		
43)																						A	D	G	C	3-9	0	1	0	0	2	0	