PIANO SOLOS

RAY LYNCH
ANTHOLOGY

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Photos by Bruce Forrester

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Ray Lynch

Q:What is your musical philosophy?

Ray: My "musical philosophy" is not really an important factor in my music. I don't begin with some sort of conceptual description of reality and then try to create music which conforms to that picture. The reason I take the trouble to compose music in the first place (and it does involve a lot of effort) is because "philosophy", as I understand it, doesn't get to what I most value. What I value is an open heart and I've never been able to think my way into such a condition. Music (and other forms of art) can assist in opening doors which are normally shut because of the dominance of our survival mechanisms. Mind filters out so much of our humanity. Great art, if we participate fully in it, gives us permission to feel and creates a space in which we can feel at a depth not ordinarily allowed.

Q: Tell us about your background. What was your childhood like?

Ray: I was raised in West Texas, where my father was a lawyer. Both my mother and my older brother were classical pianists and I began studying piano at the age of 5 or 6. But even before that, I remember being strongly affected by the music I heard at church—at around 2 or 3. When I turned 12, I asked my parents for a guitar (classical, of course) and shortly thereafter I heard a recording of Andrés Segovia and was so moved (moved to tears in fact) that I knew what my life was going to be about. The classical guitar seemed so beautiful to me that I couldn't stay away from it.

Q: Tell us about your studies with Eduardo Sainz de la Maza. Did you get your musical motivation from him?

Ray: I studied classical guitar with Eduardo Sainz de la Maza in Barcelona for three years in the early 60's. I was 18 when I first went to Spain—I had been through a year of college and was dissatisfied with my philosophy and psychology courses and had finally made up my mind about what I wanted to do. Eduardo was not merely a good teacher, he was a great teacher. I practiced 8 hours a day, saw him twice a week, and I covered a lot of ground in those three years. He was also a composer and I became increasingly interested in composition. I left Spain to return to the University of Texas in order to study composition and music theory.

Sainz de la Maza was certainly a factor in my musical motivation, but I feel that I was born with the basic impulse to do music. Even a great teacher can't supply the basic motivation toward something as difficult as the mastery of an instrument. He can mold things, but the student has to already love it enough to persist regardless of the cost.

Q: How did you start playing the lute, and what do you value most from your period as a lutenist with the Renaissance Quartet in New York?

Ray: While I was still studying at the University of Texas, the Madrigal Singers (a small vocal ensemble from the area that specialized in early music) happened to have a lute gathering dust in the closet. I learned to play it, so that I could perform with them (I provided their only instrumental accompaniment). That's how it began—and when I discovered how much beautiful music there is from that period, I was hooked.

Later, when the instrumental group, the Renaissance Quartet, invited me to join them, I spent a period as a part of the early music scene in New York City—in the 60's and early 70's. That time was very valuable to me for several reasons. Prior to that, I was primarily a soloist. As a member of the Renaissance Quartet, I was fortunate to be able to work with some of the best musicians in the country and as I got better as an ensemble player, I discovered that performing chamber music with others was both more satisfying and more demanding than my efforts as a soloist.

Q: What are the major musical influences in your works?

Ray: The most important influence throughout my career, both as performer and composer, is Western, classical music of the last five centuries. As a guitarist, I concentrated on 18th, 19th, and 20th century music and as a lutenist, I specialized in the 16th and 17th centuries. As a listener, I've covered a lot of ground, from traditional Indian music to folk music from all over the world, 20th century avant-garde music, and popular music of our own time. There is a great deal of recorded music of all kinds available these days and most contemporary composers have been influenced by that diversity. My harmonic language, however, was basically intact in the Renaissance.

Q: Did you have a vision of success when you were growing up?

Ray: In our culture, "success" seems to mean the accumulation of wealth. In that sense, I've never had a vision of success. It seems to me that if your primary interest is to make a lot of money and accumulate the goods of life, then music or art is a very poor career choice. The chances of success in that sense are very slim. For an artist, the criteria of success is very different. He or she wants the art to "succeed". A real artist loves what he or she makes more than he cares about what it may bring back to him. If you love what you make, you have to work it until it is beautiful, until it succeeds, in other words. When I was a performer, I wanted the performance to succeed so I played as if my life depended on it. As a composer, I want my music to succeed, to be beautiful and therefore useful to myself and others. So I struggle with it until it's right.

This anthology contains pieces from Ray's debut album, "The Sky of Mind"; from his platinum album, "Deep Breakfast"; and his third album, "No Blue Thing". Also included is "Ivory" from Ray's fourth and most classical album, "Nothing Above My Shoulders but the Evening". Robert White, of the Juilliard School of Music states, "His innovative approach to music, and his compelling use of rhythm, harmony and melody result in an evocative gem...a record I find to be rare in its ability to move the listener."

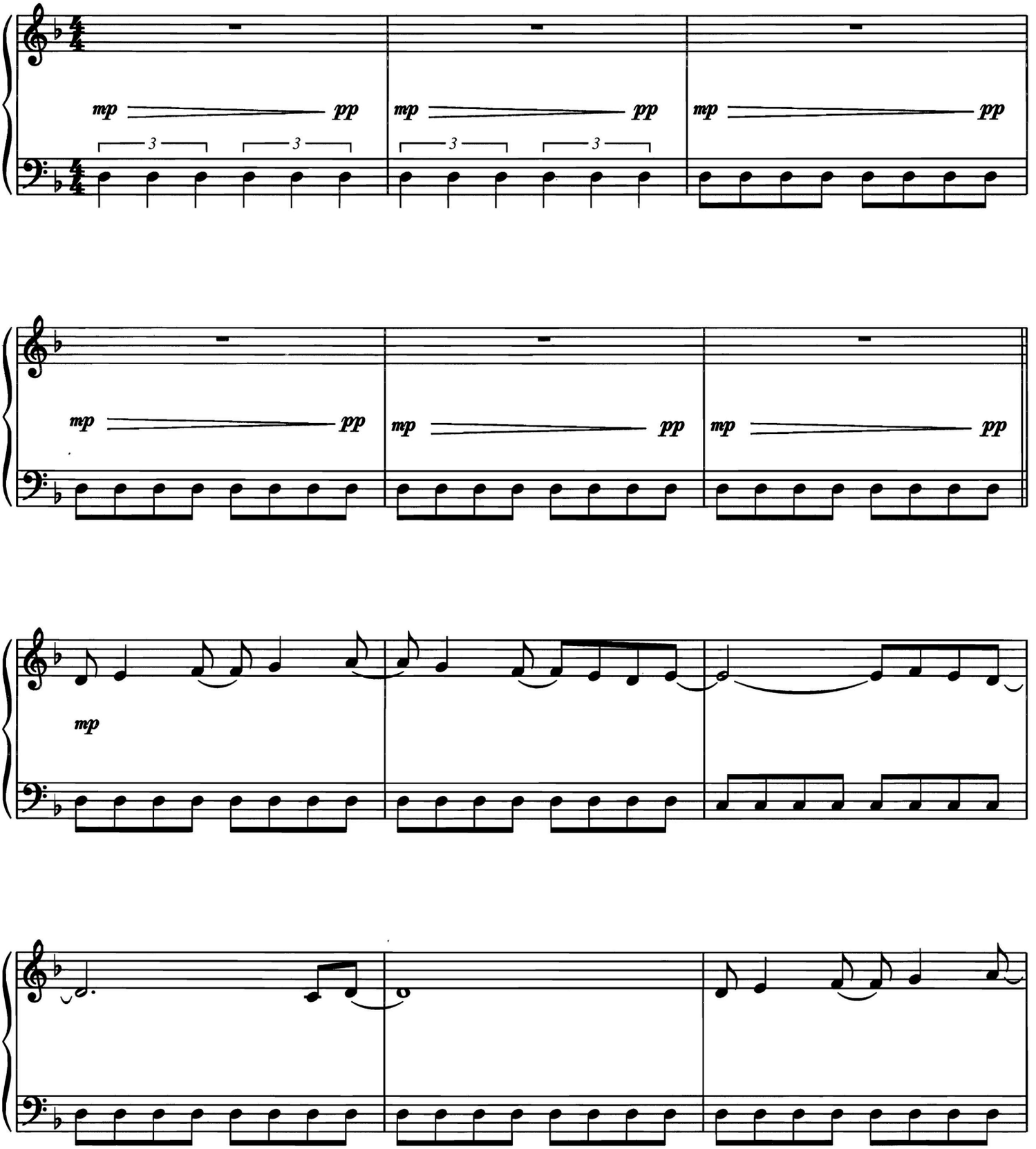
Ray has won three BILLBOARD awards, including two for Artist of the Year (Adult Alternative Charts) and Album of the Year (Adult Alternative Chart).

Ray's albums have sold over two million copies. He is currently writing his fifth album.

CELESTIAL SODA POP

Composed by RAY LYNCH

Moderate shuffle (♩♩ = ♩³♪)



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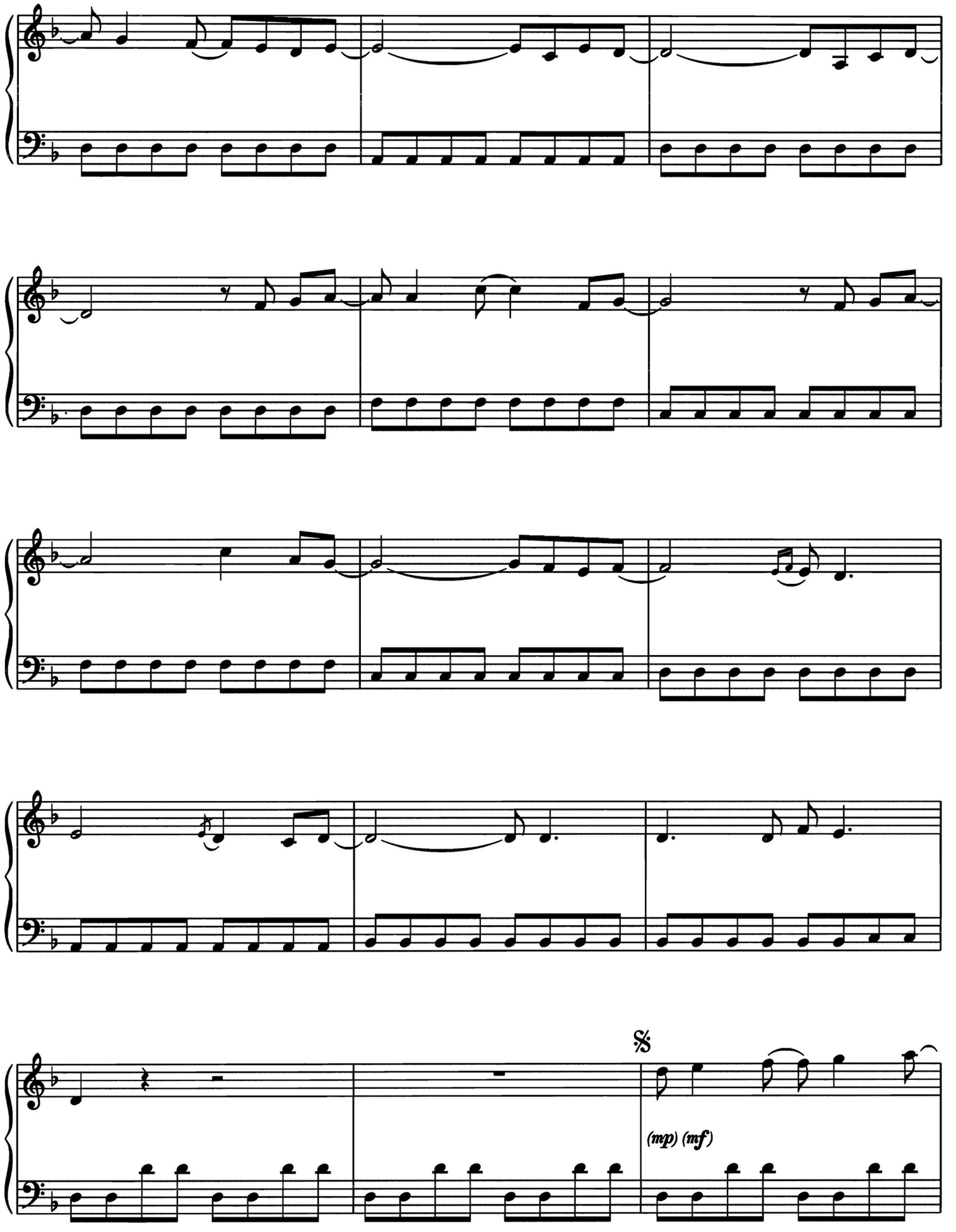
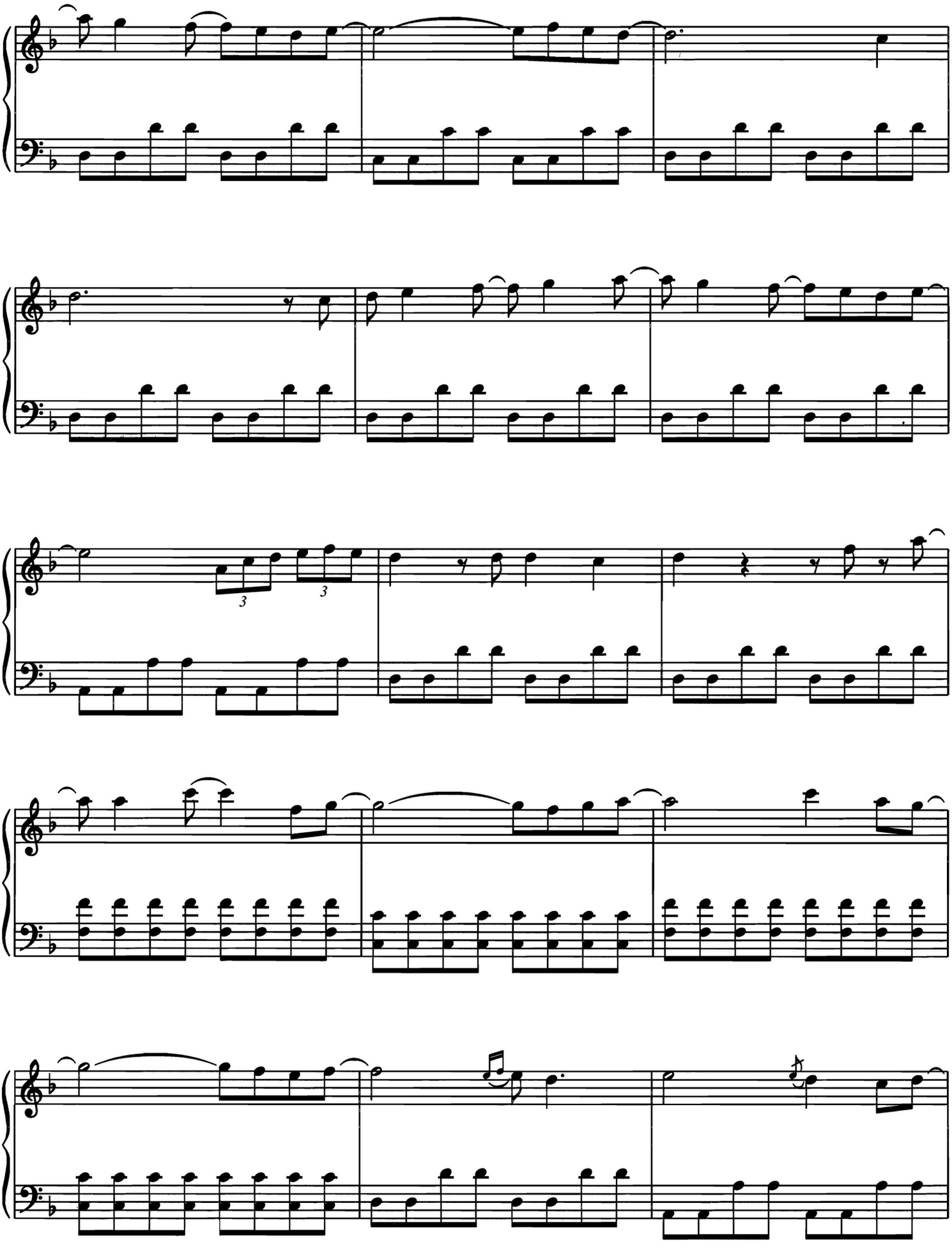
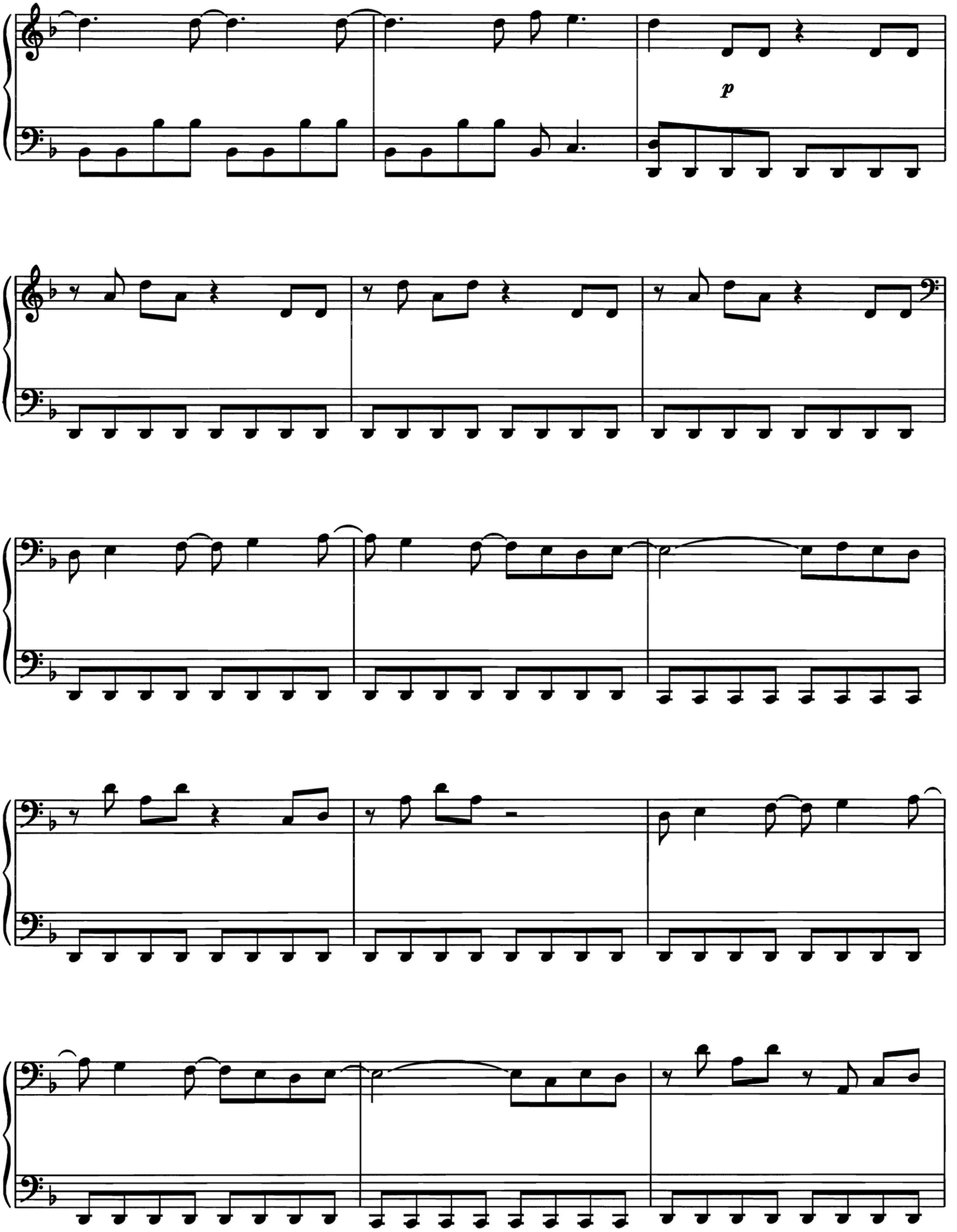

𝄋
(mp) (mf)

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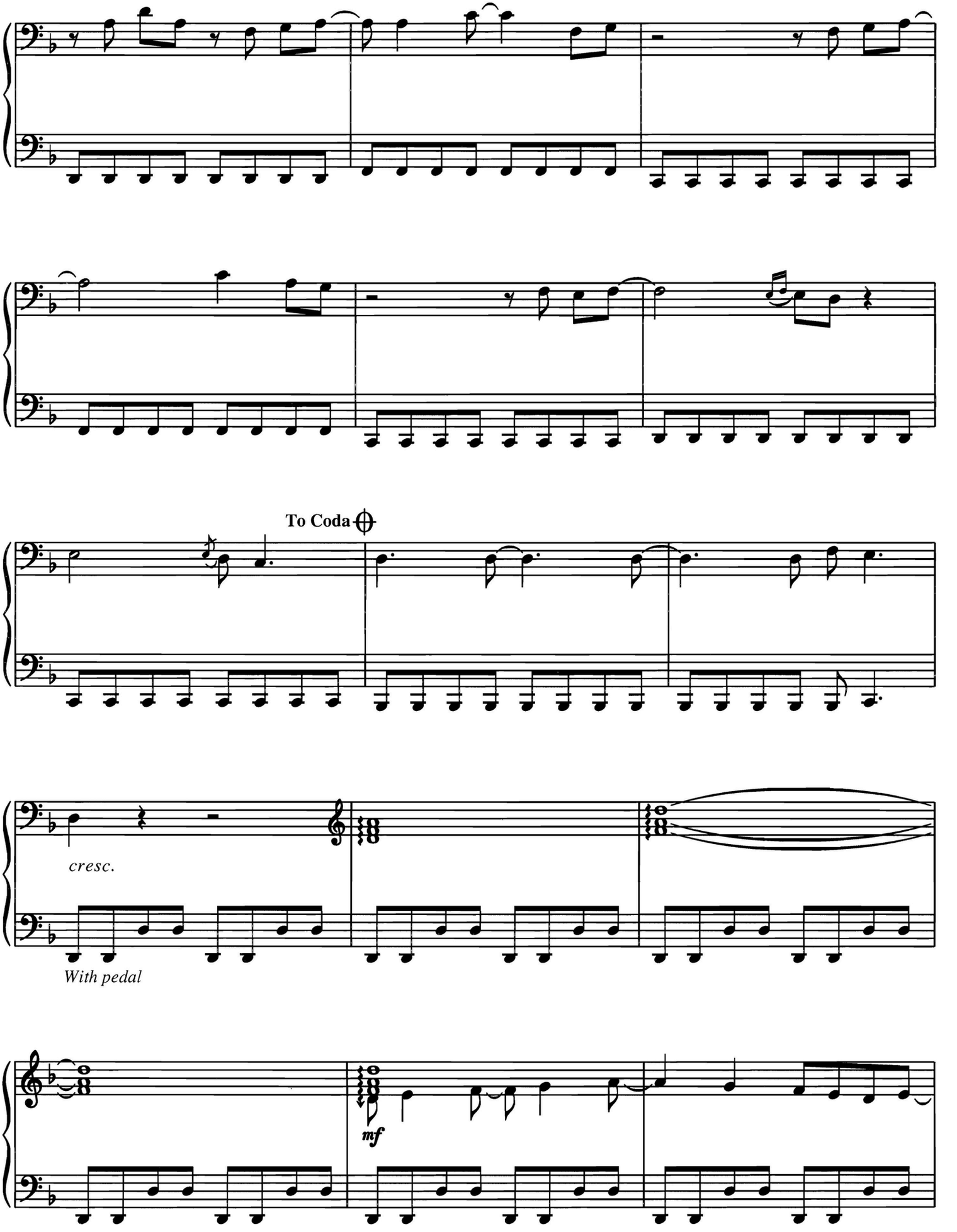
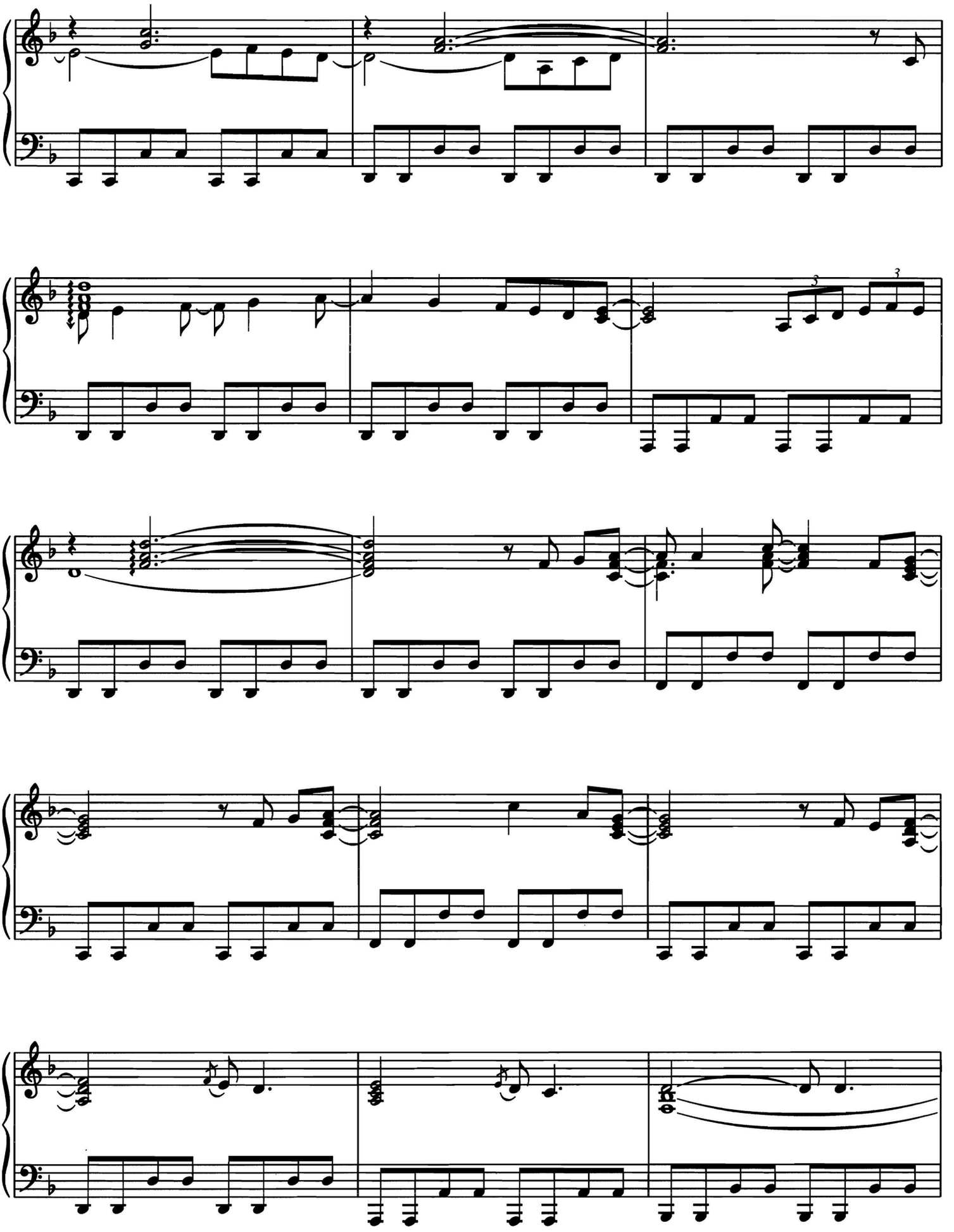
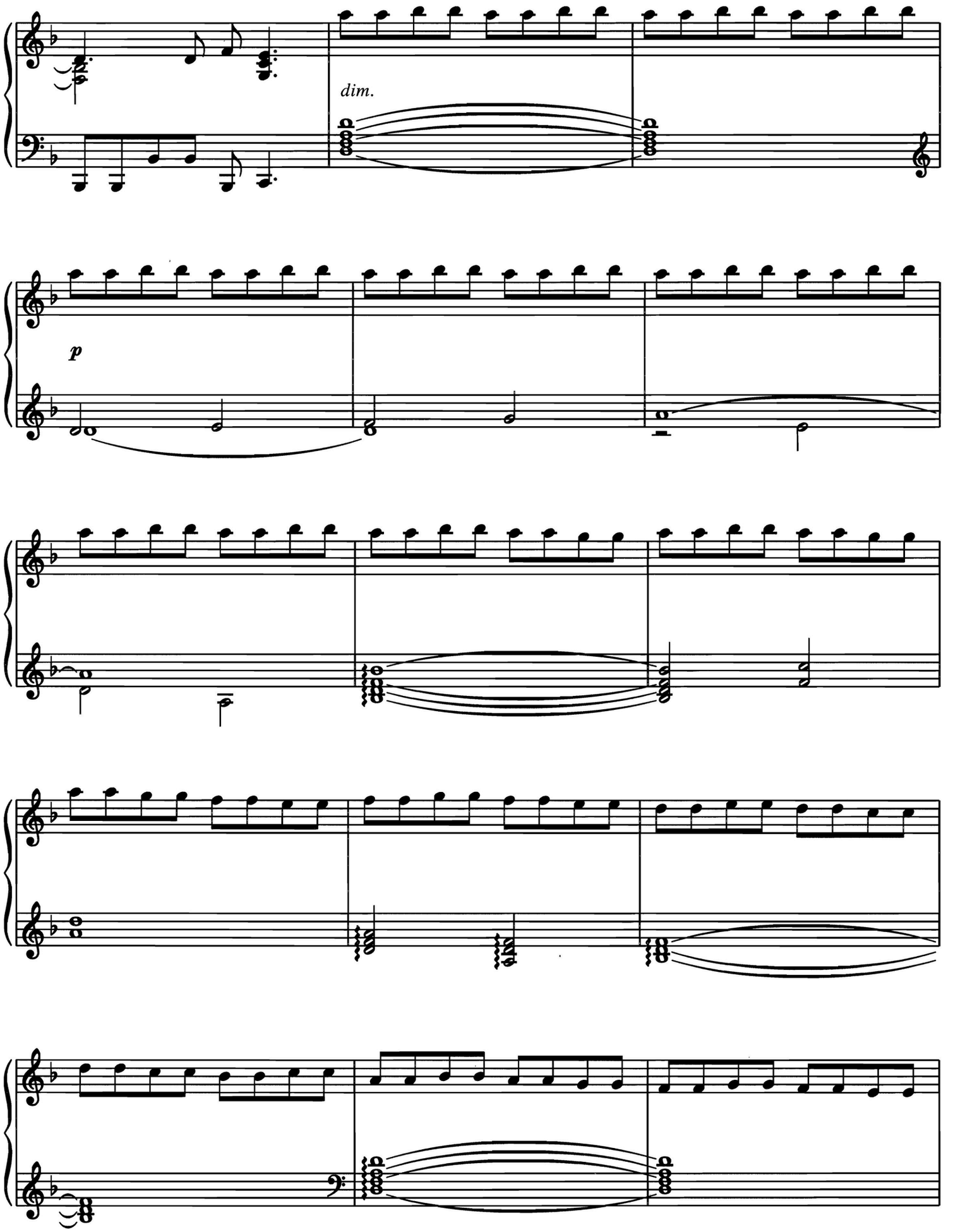
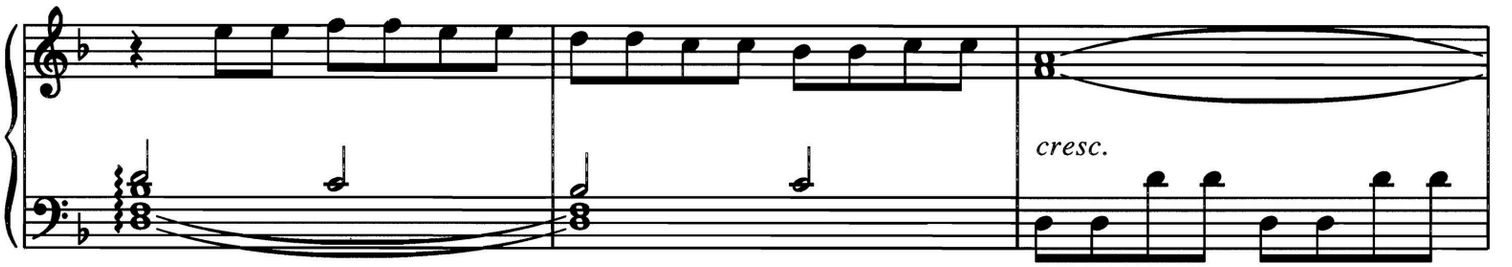
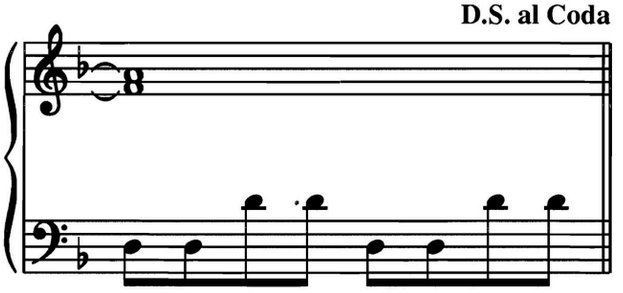

To Coda
cresc.
With pedal
mf




dim.
p



D.S. al Coda



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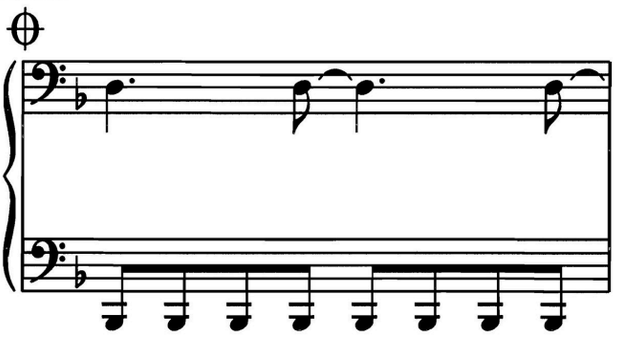
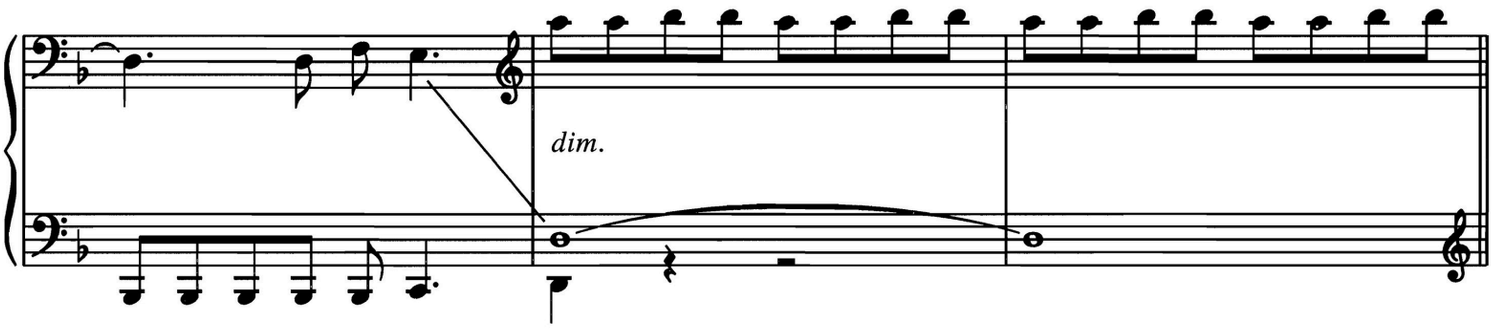
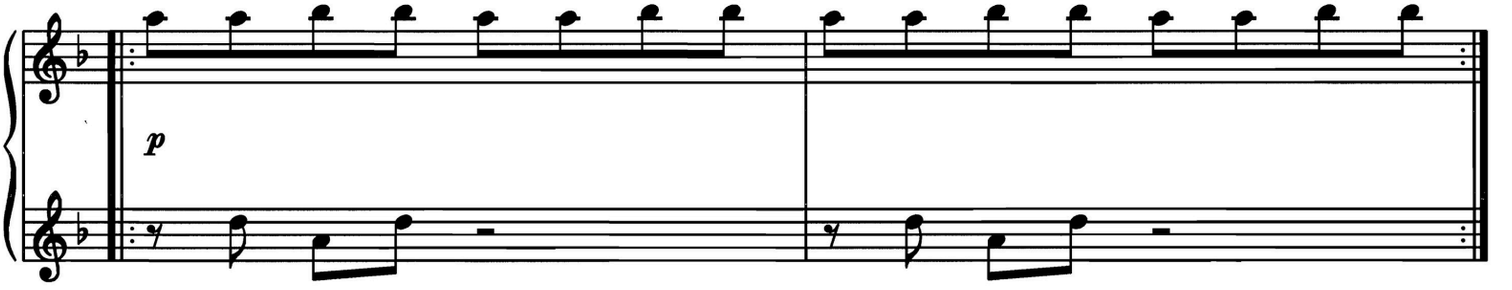
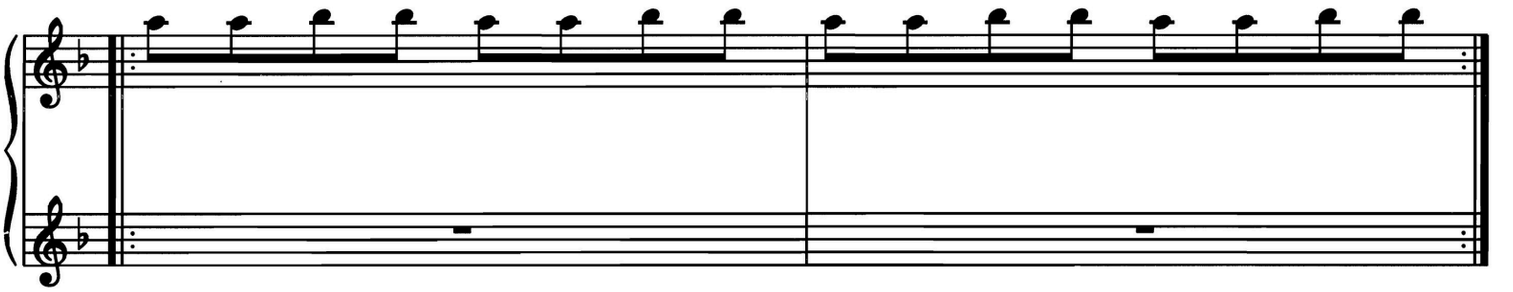






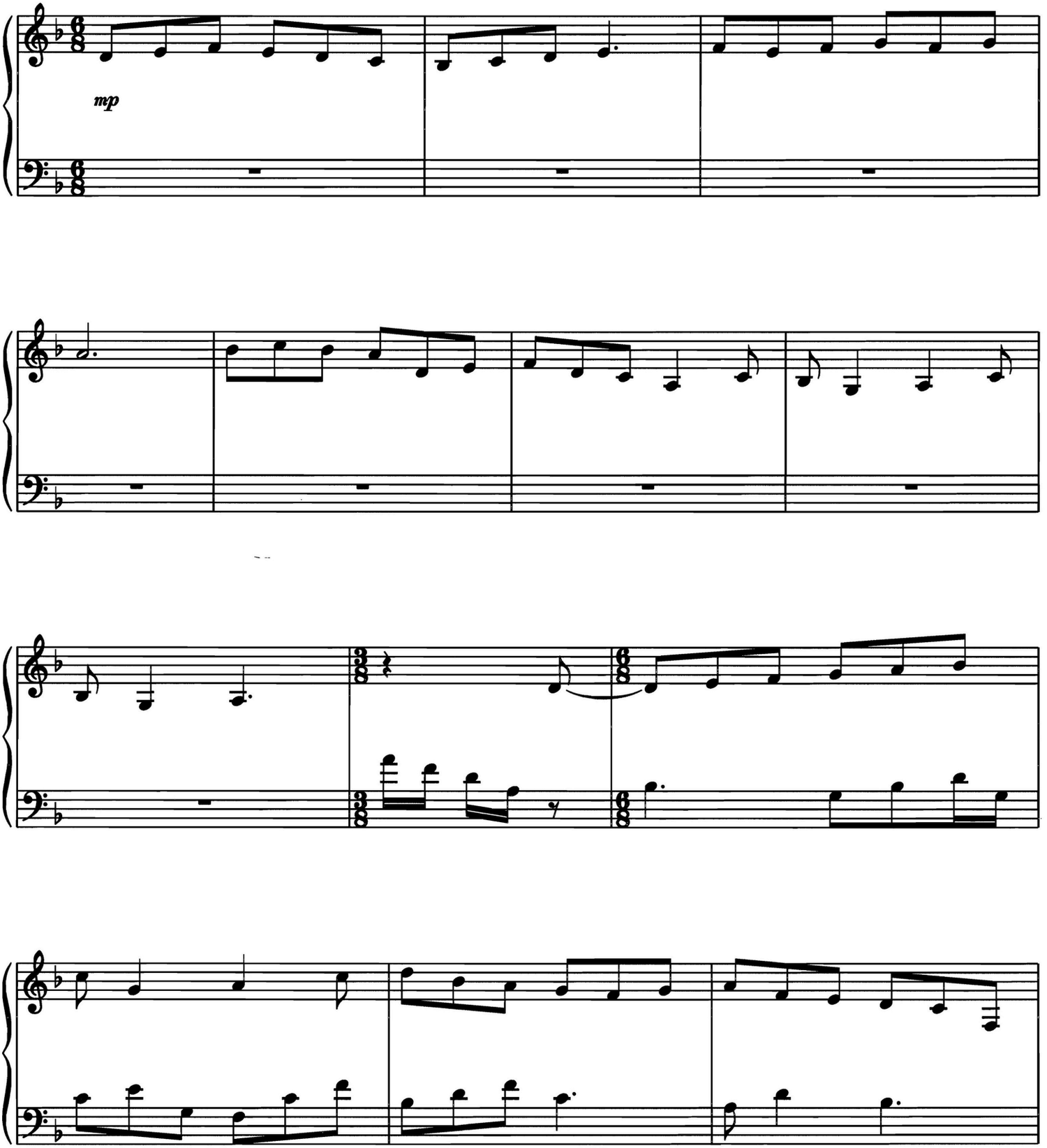
Repeat and Fade



EVENINGS, YES

Composed by RAY LYNCH

Slowly, with feeling



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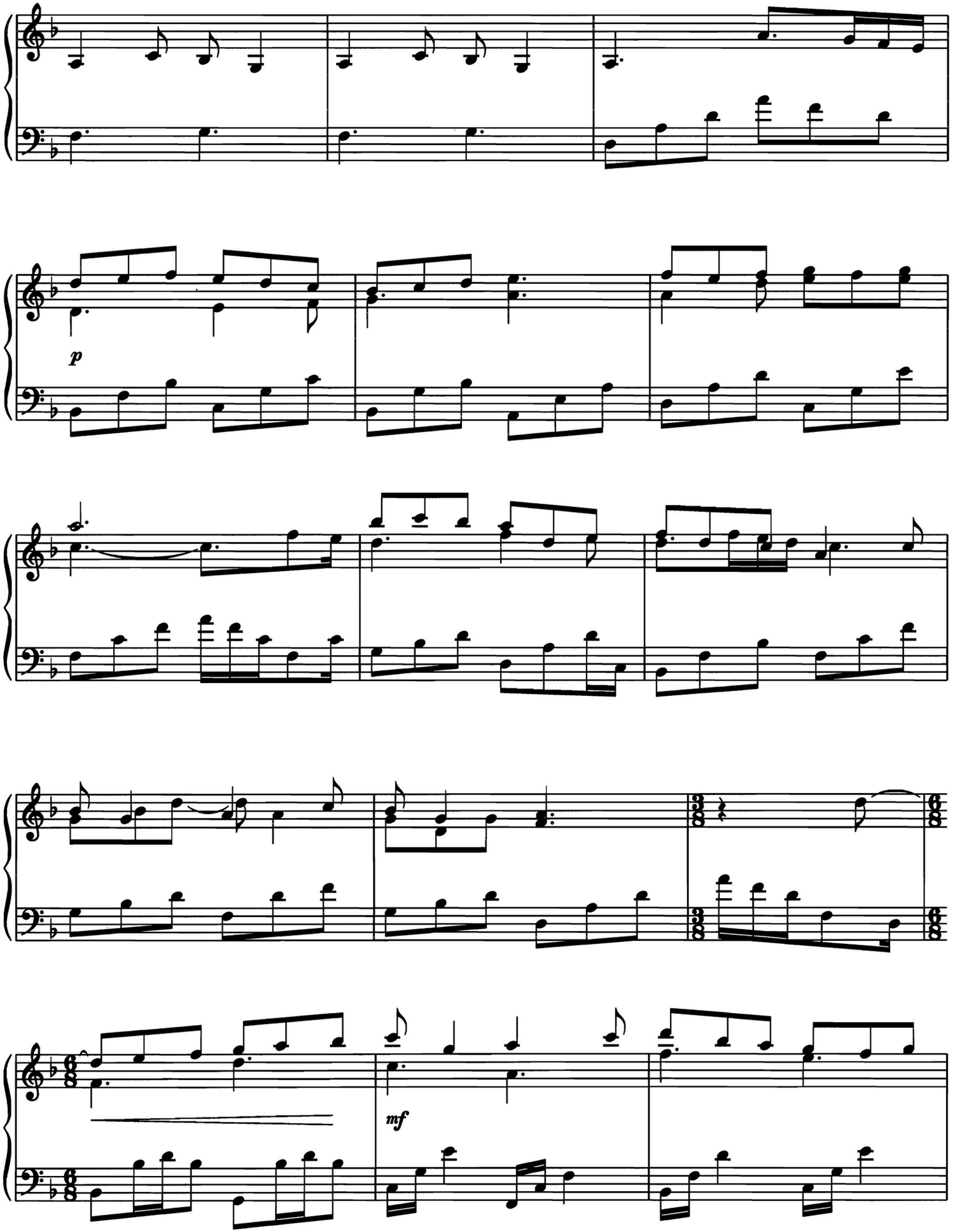
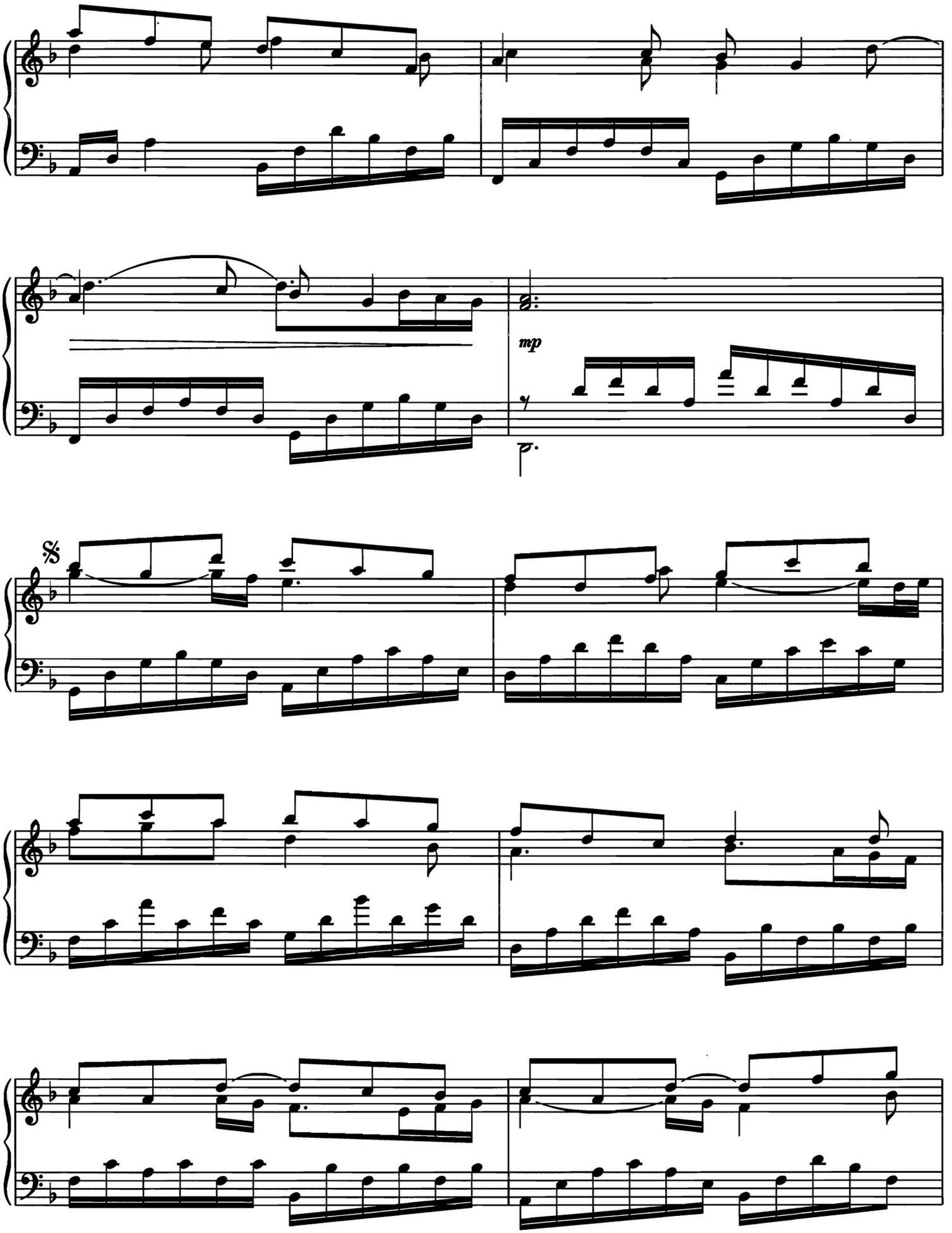
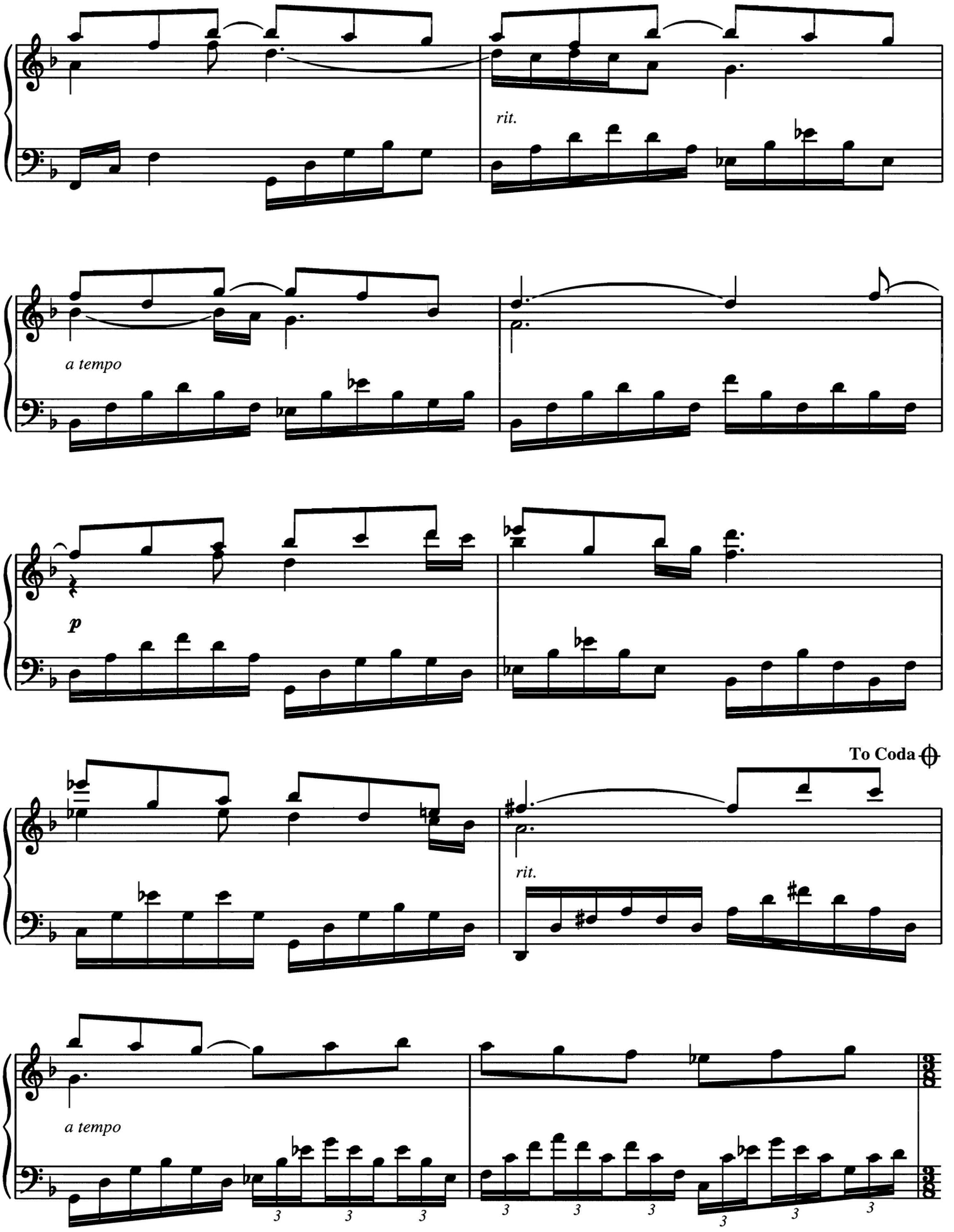
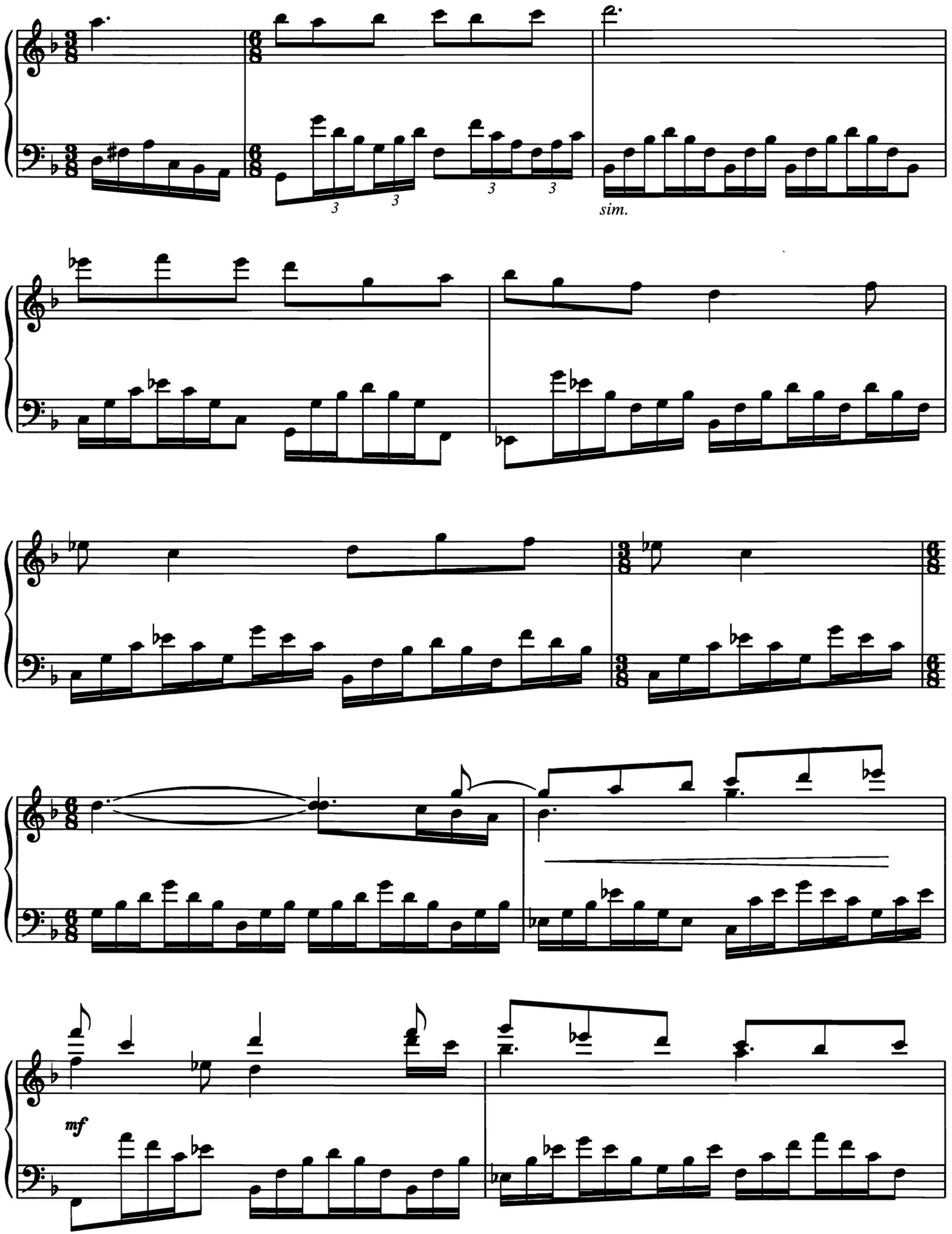
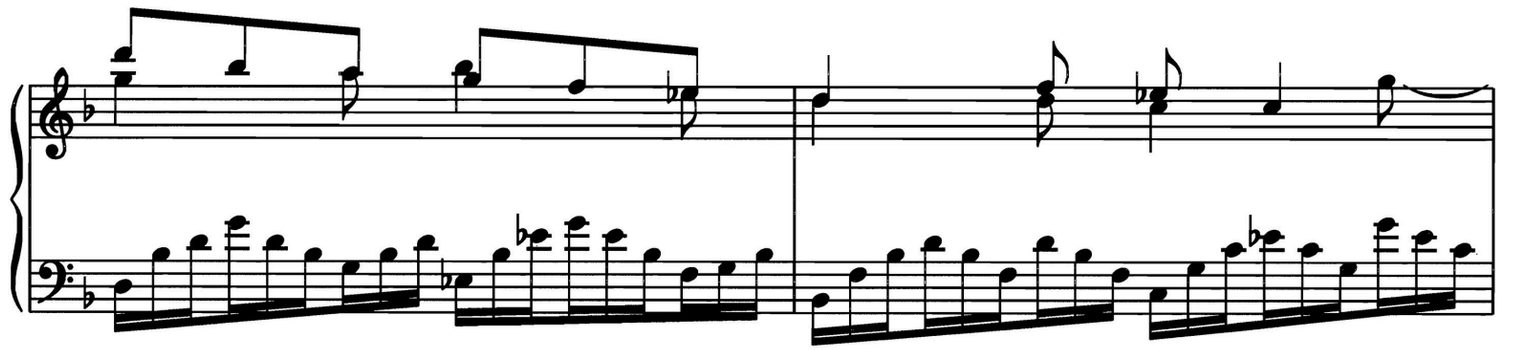
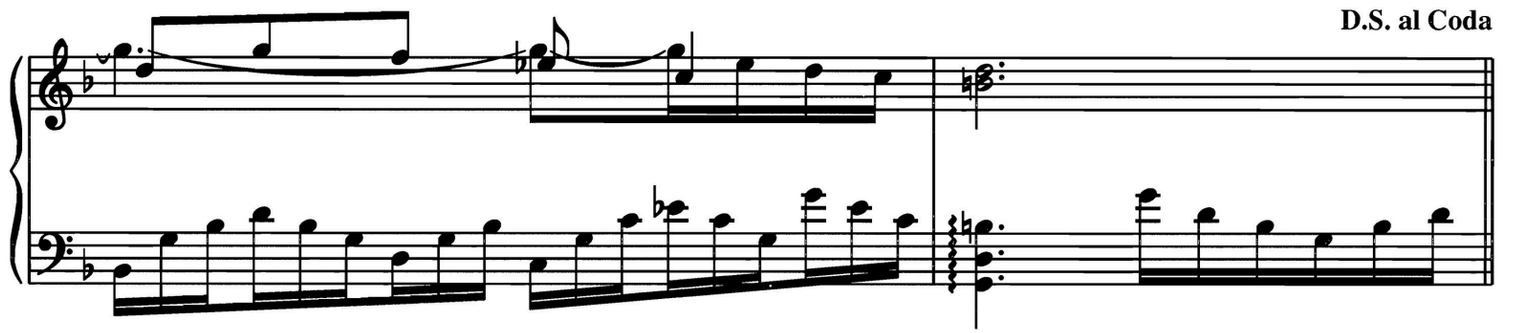

p
mf

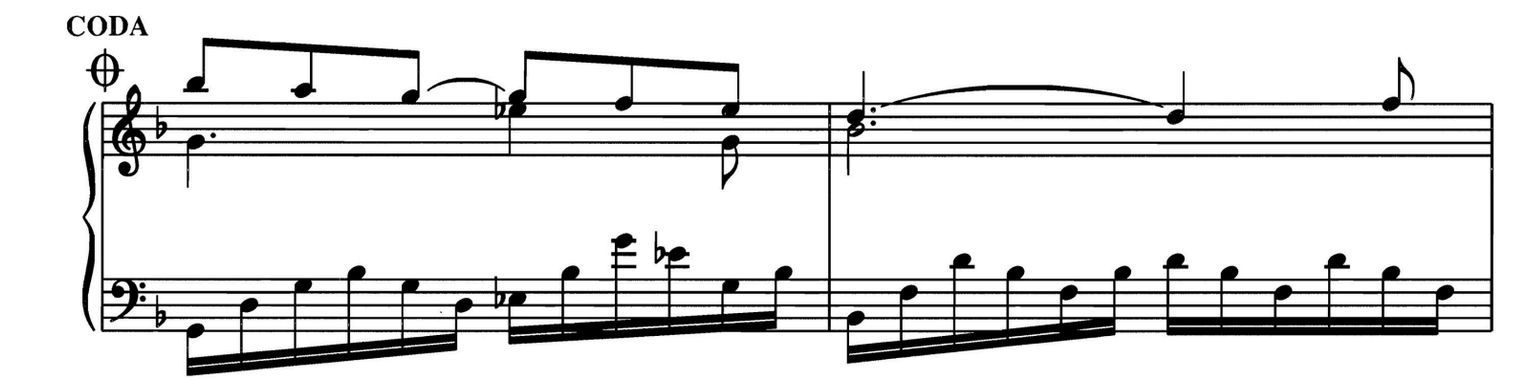

mp
𝄋


rit.
a tempo
p
To Coda
rit.
a tempo


3
3
3
3
sim.
mf




D.S. al Coda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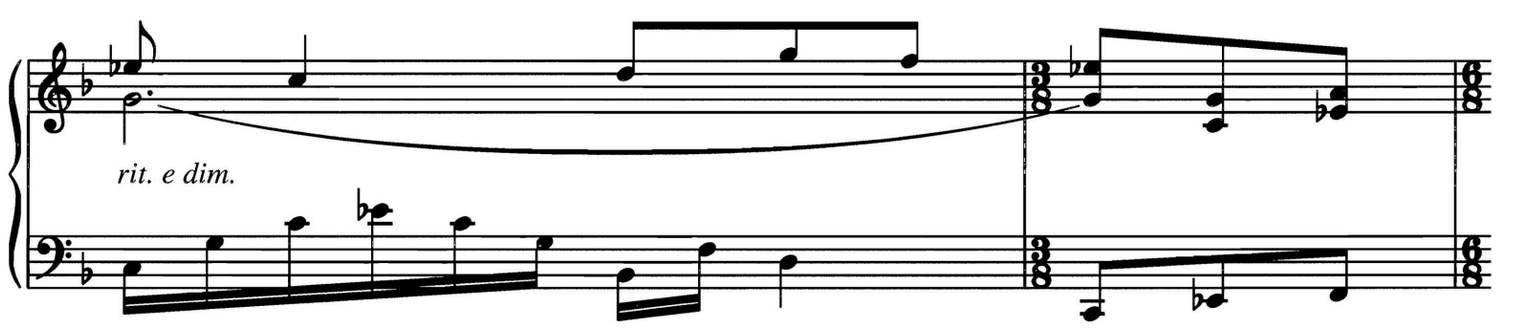
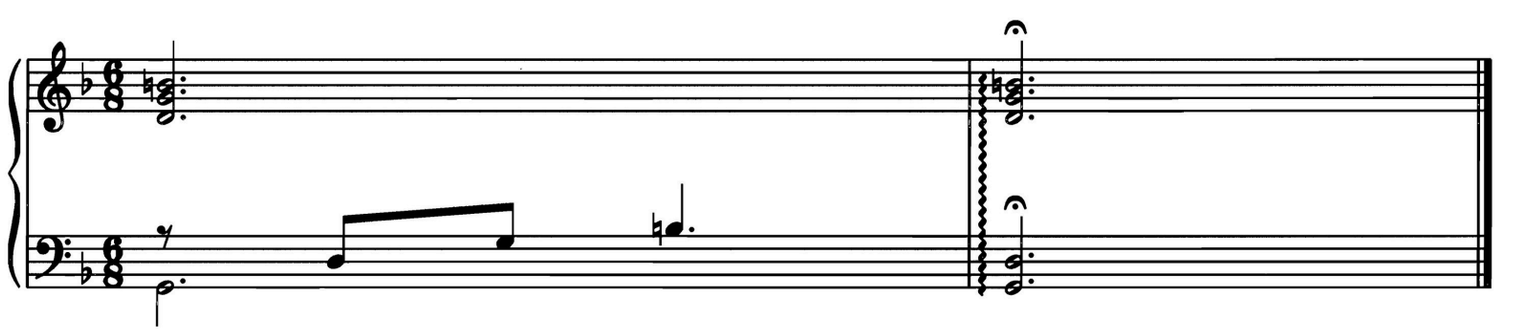
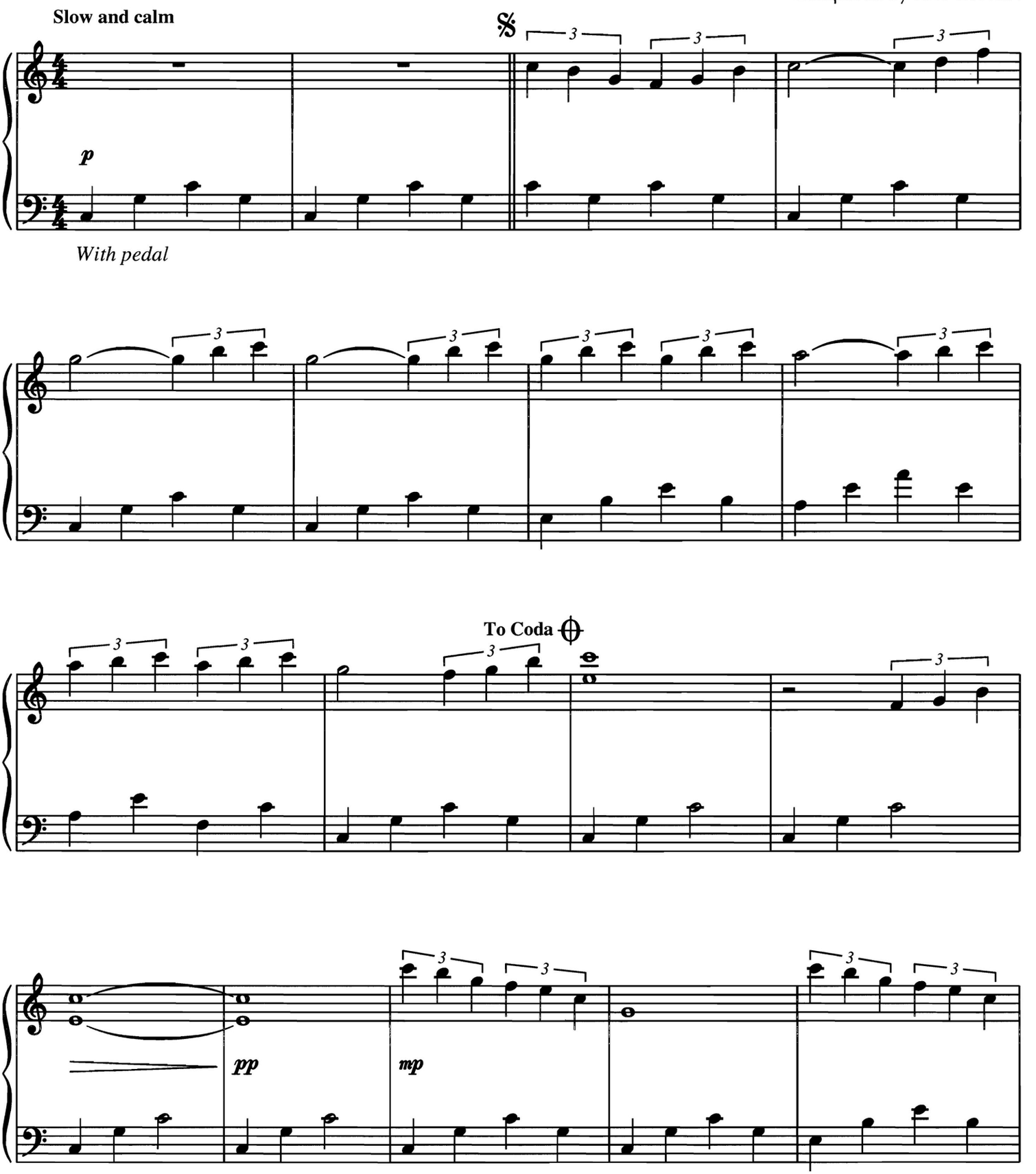

rit. e dim.



FALLING IN THE GARDEN

Composed by RAY LYNCH



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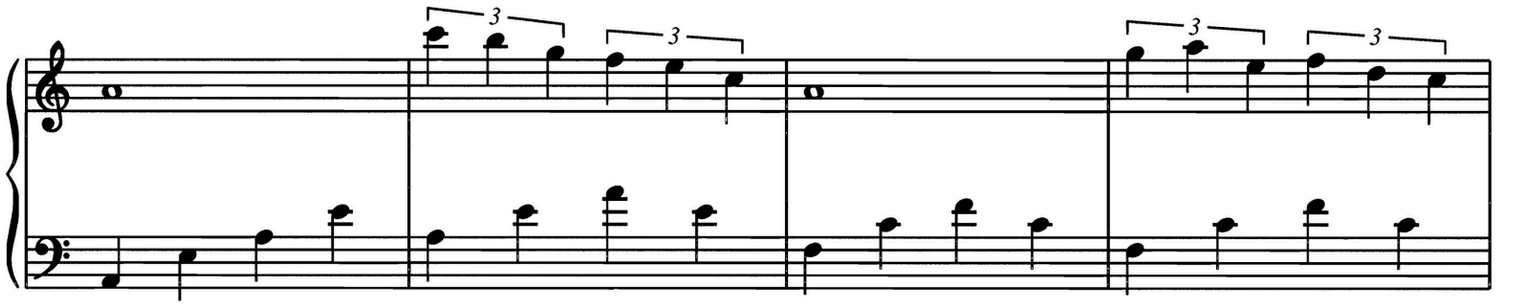
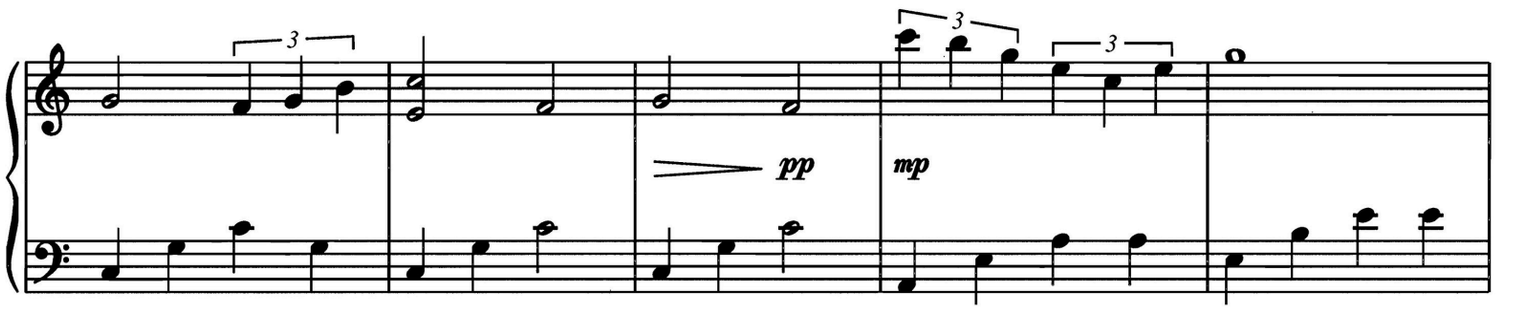
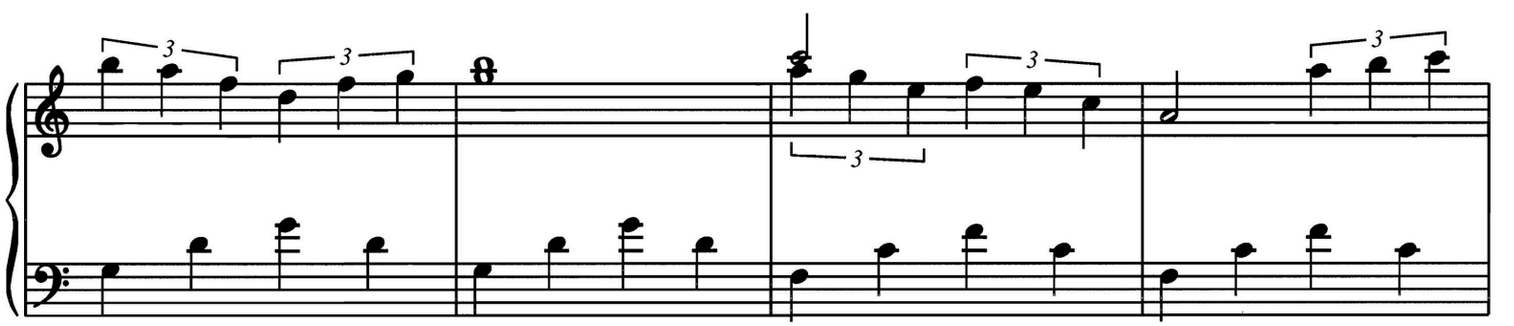
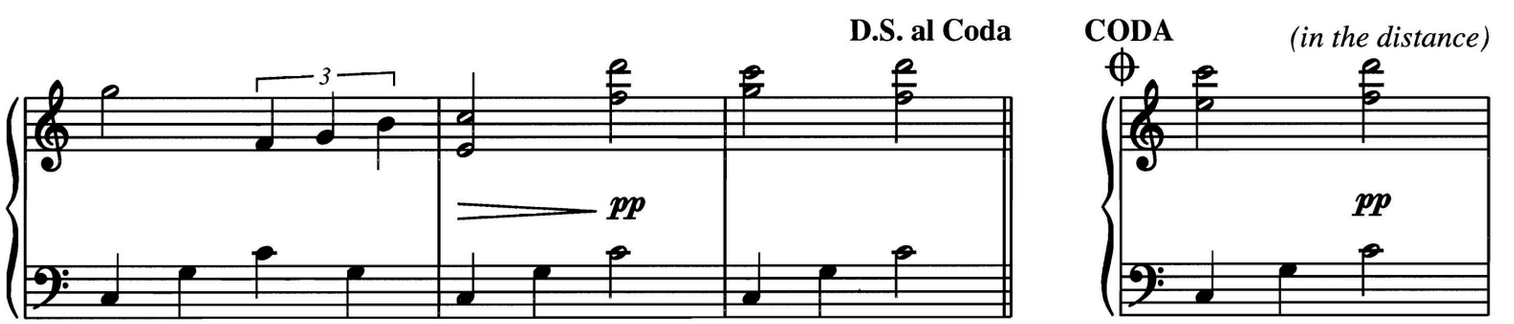
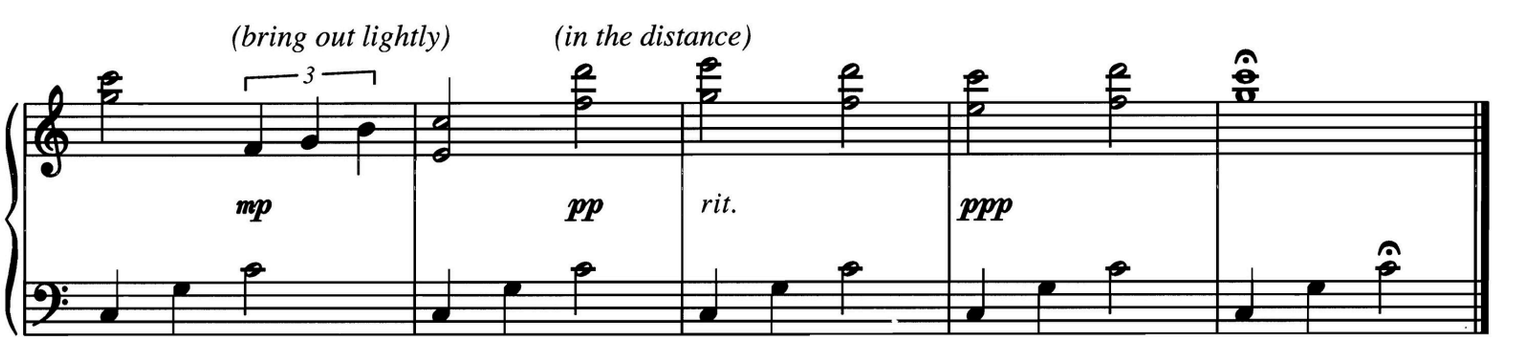



pp
mp



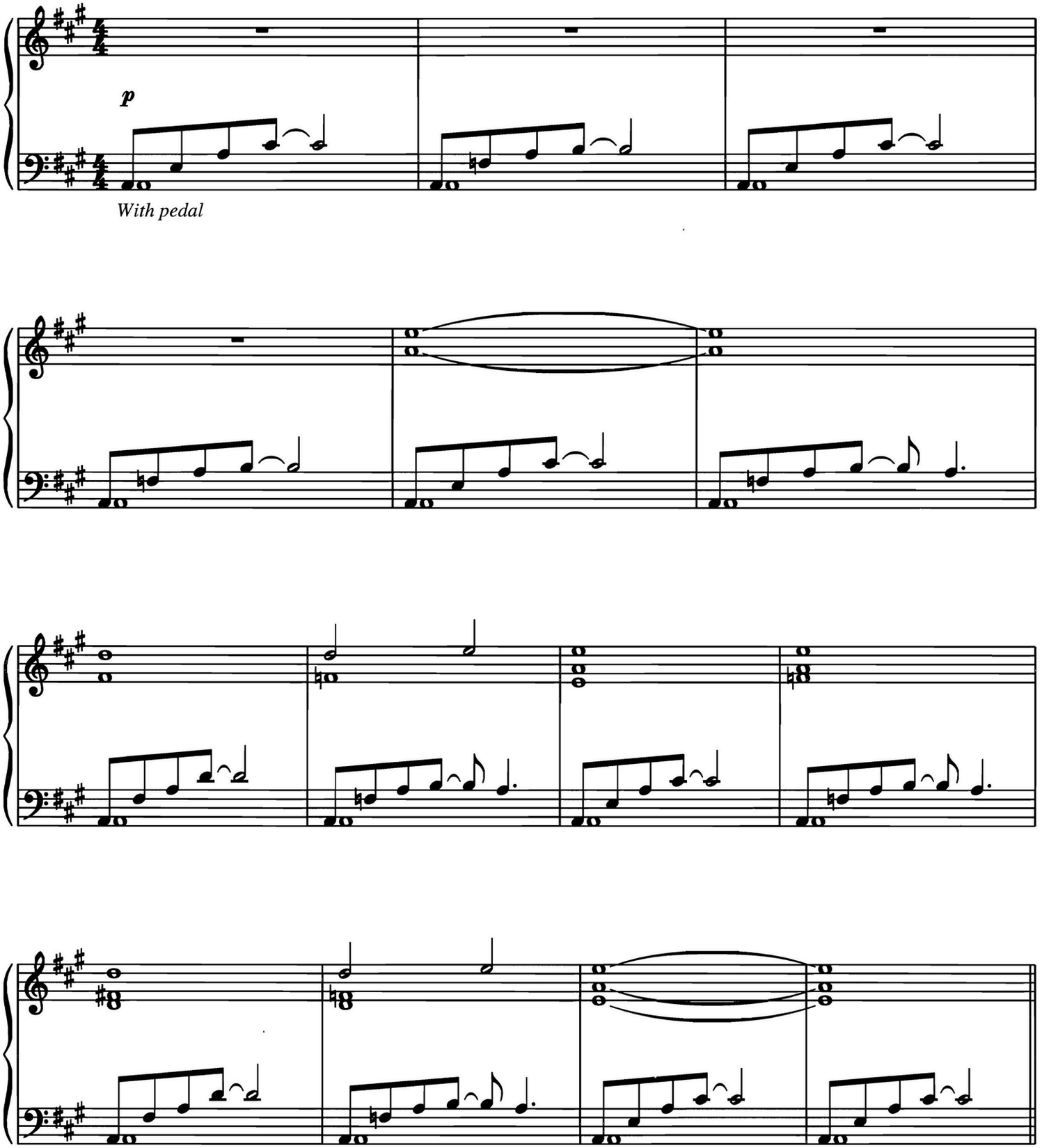

D.S. al Coda
pp
CODA
(in the distance)
pp


(bring out lightly)
(in the distance)
mp
pp
rit.
ppp

GOOD NEWS

Composed by RAY LYNCH

Pensively



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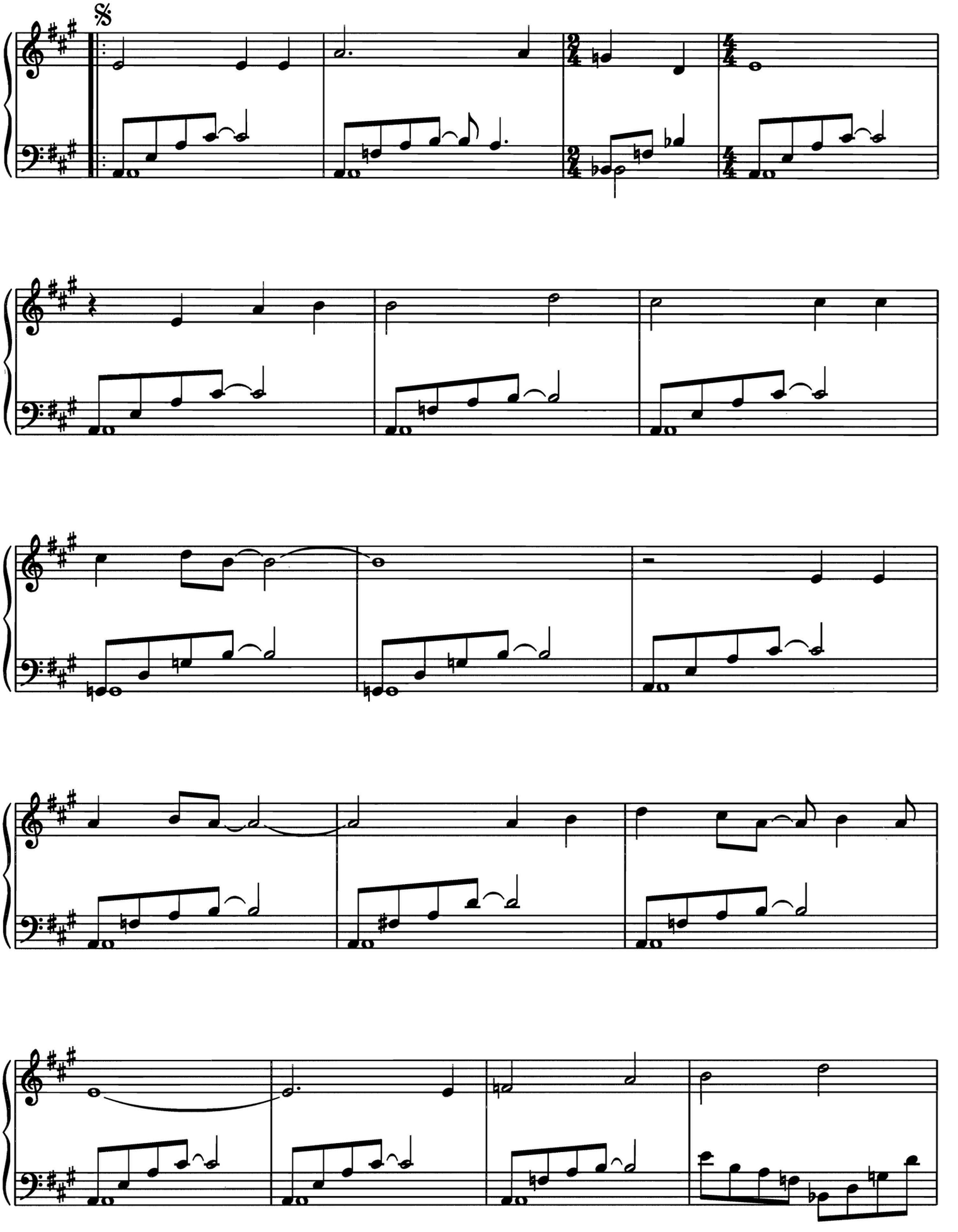
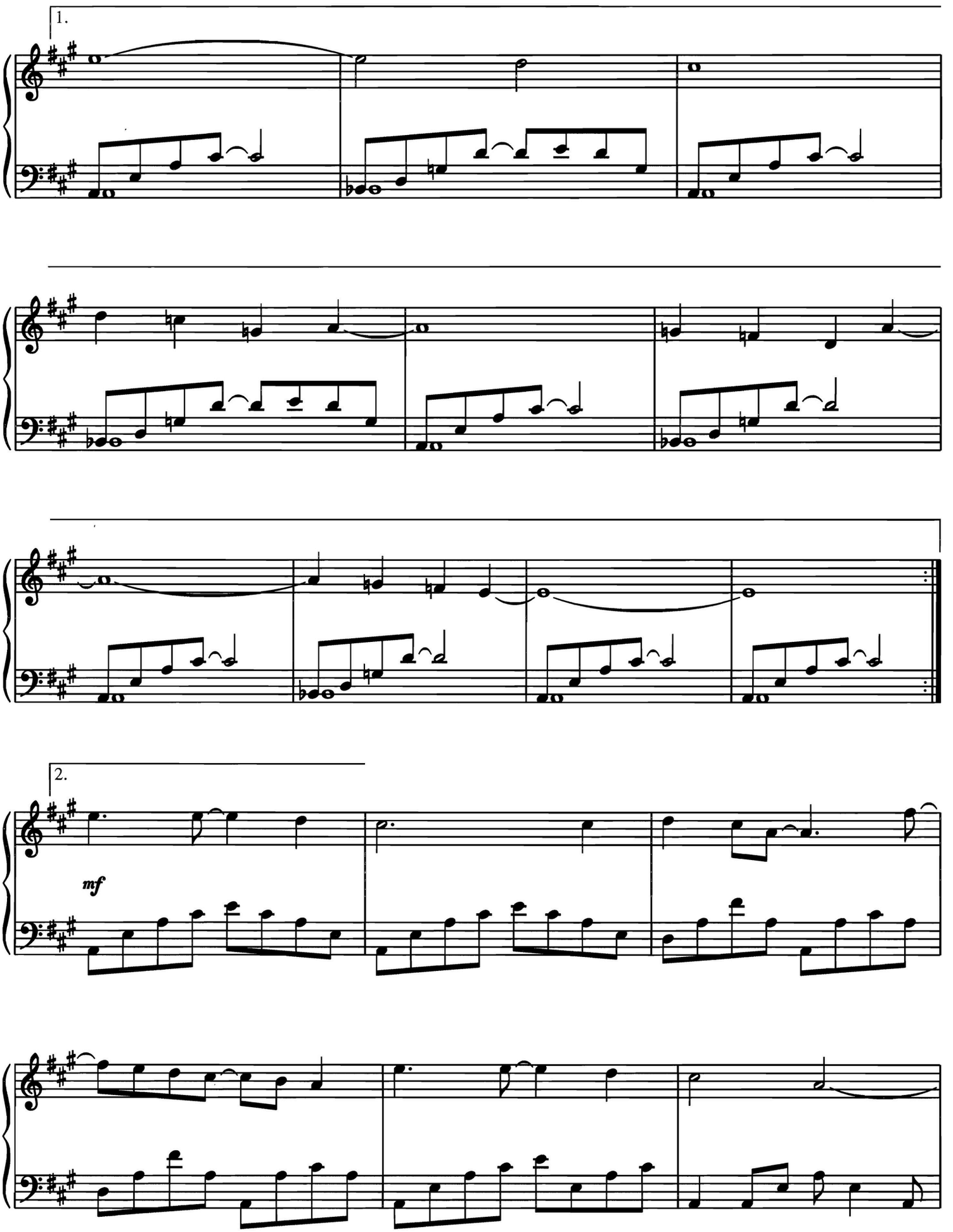
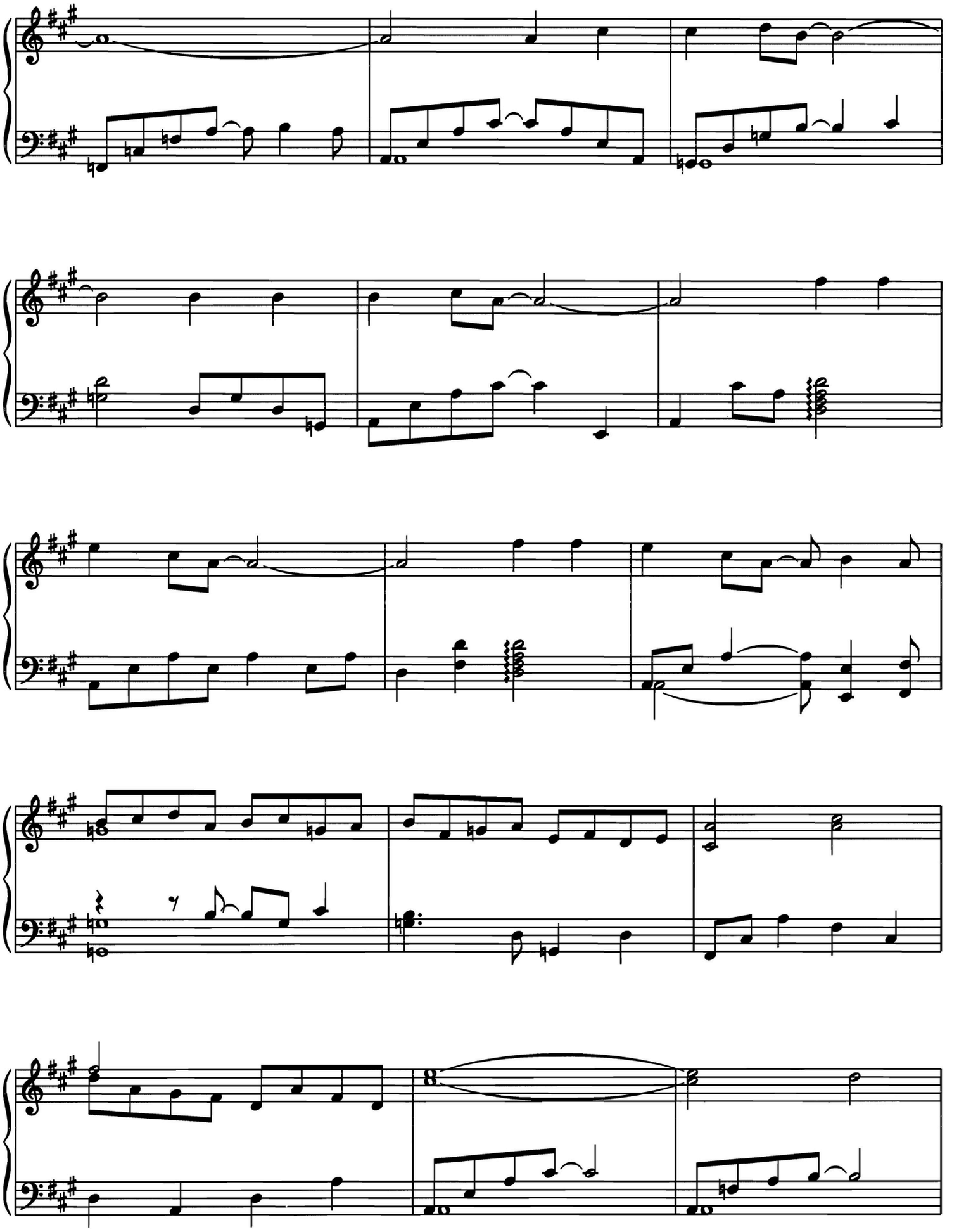
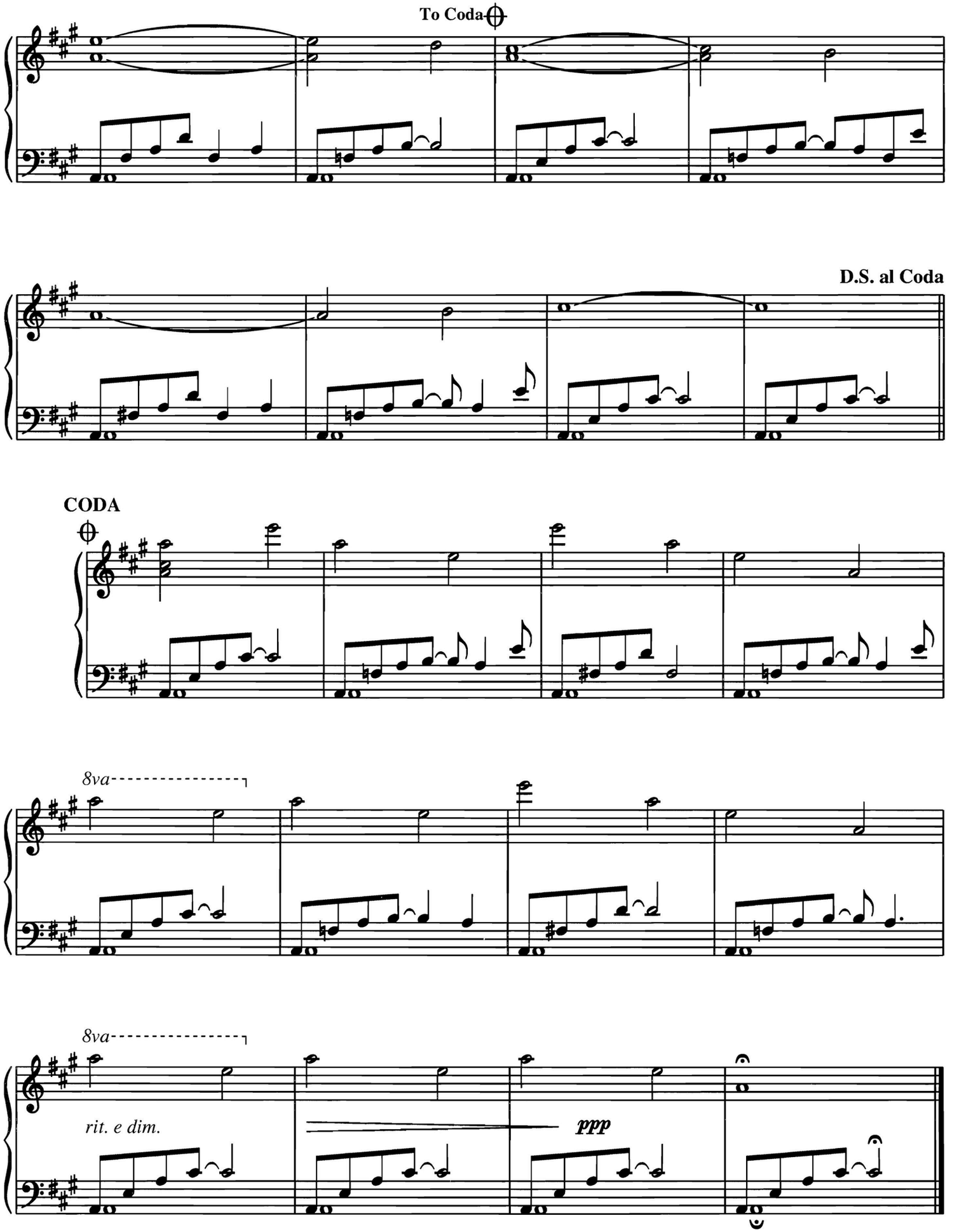


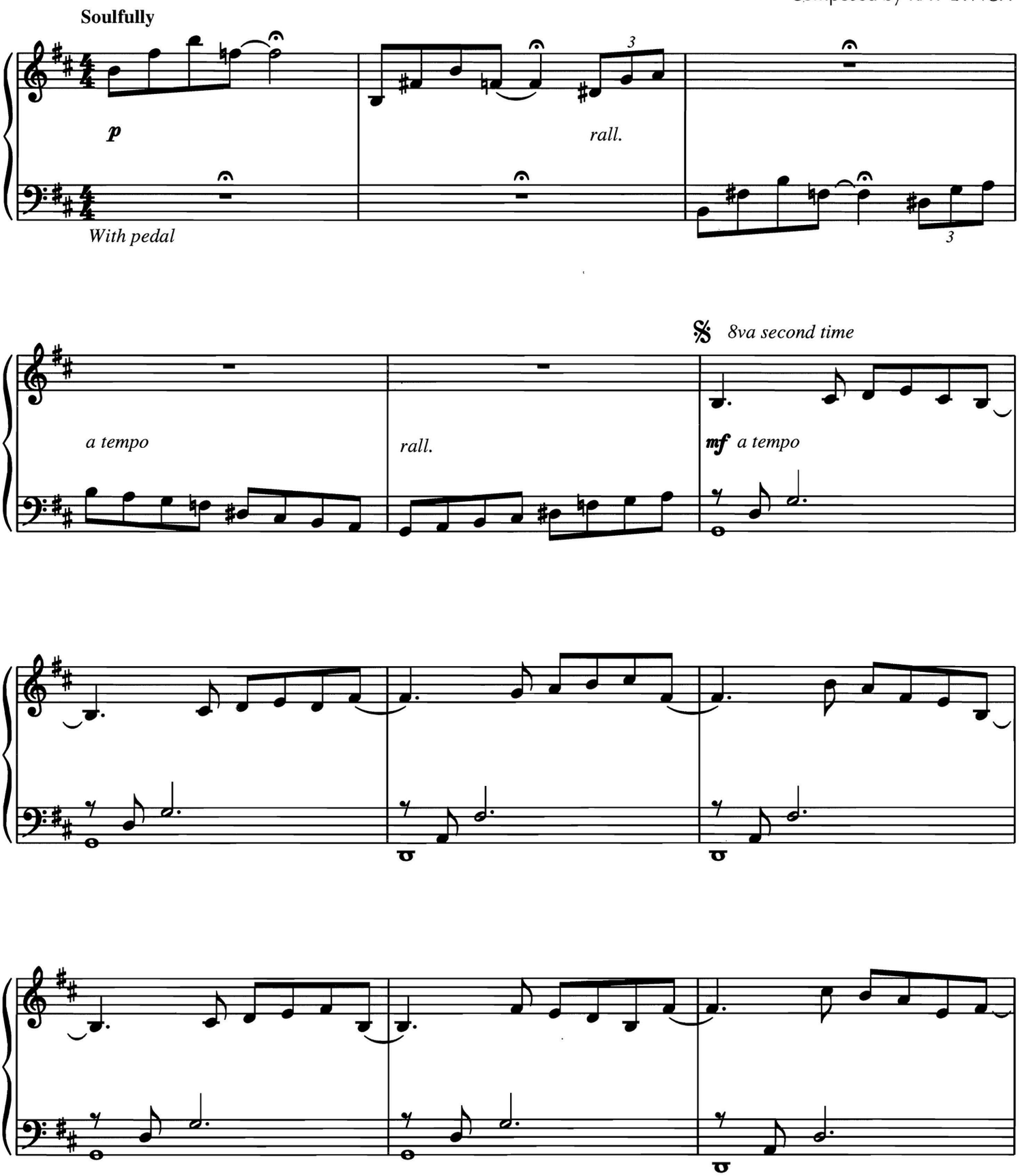

1.
2.
mf




To Coda
D.S. al Coda
CODA
8va
8va
rit. e dim.
ppp

KATHLEEN'S SONG

Composed by RAY LYNCH



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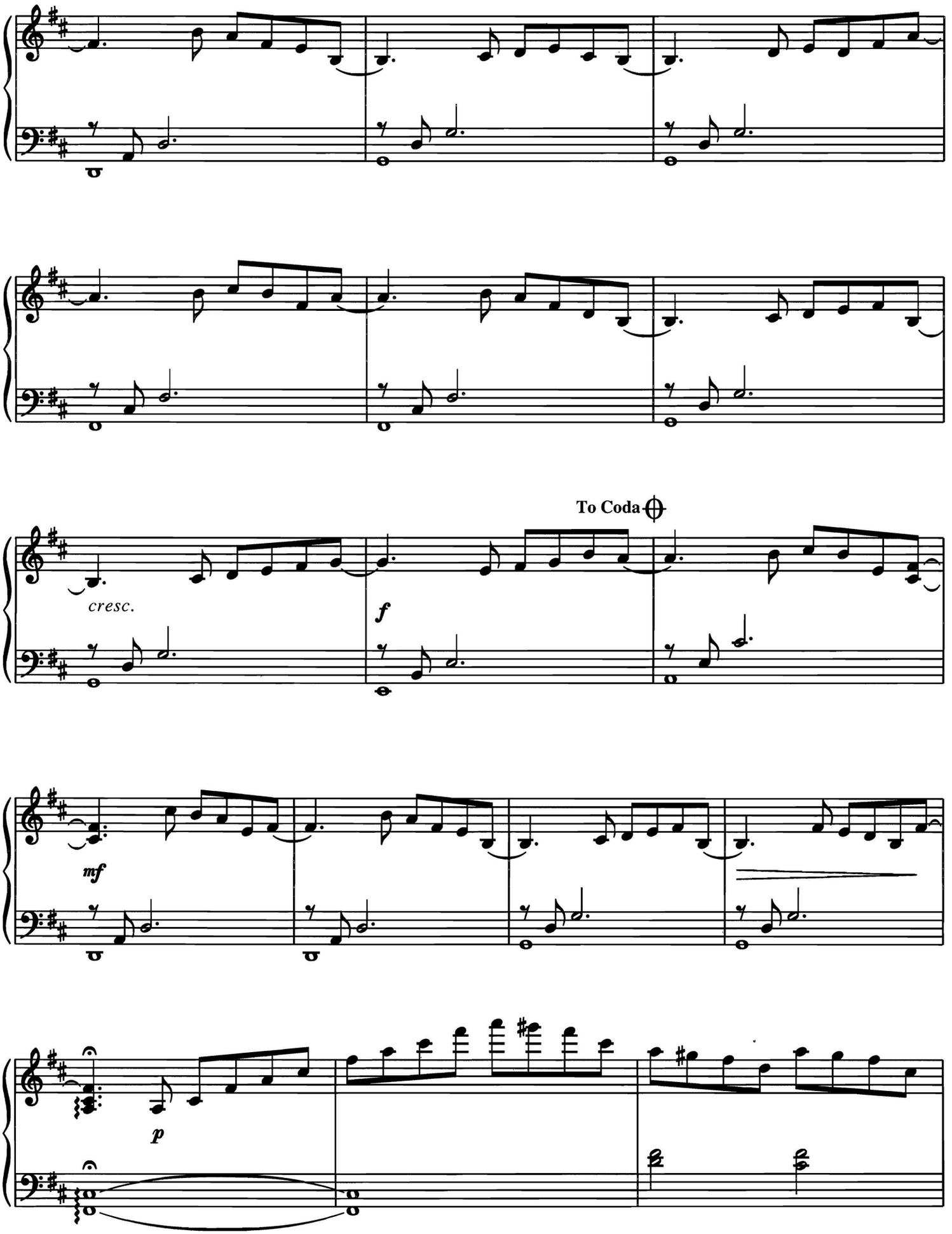
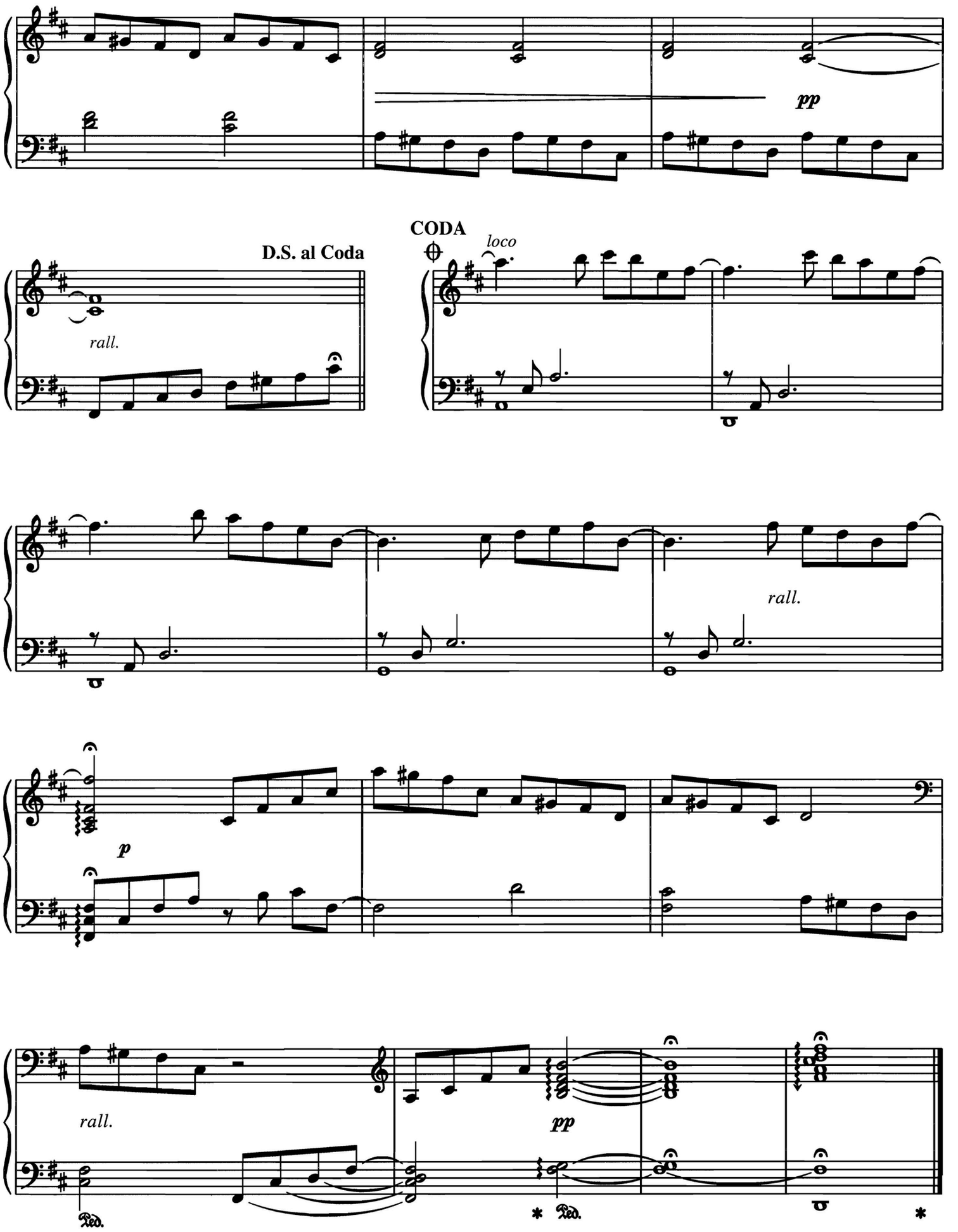
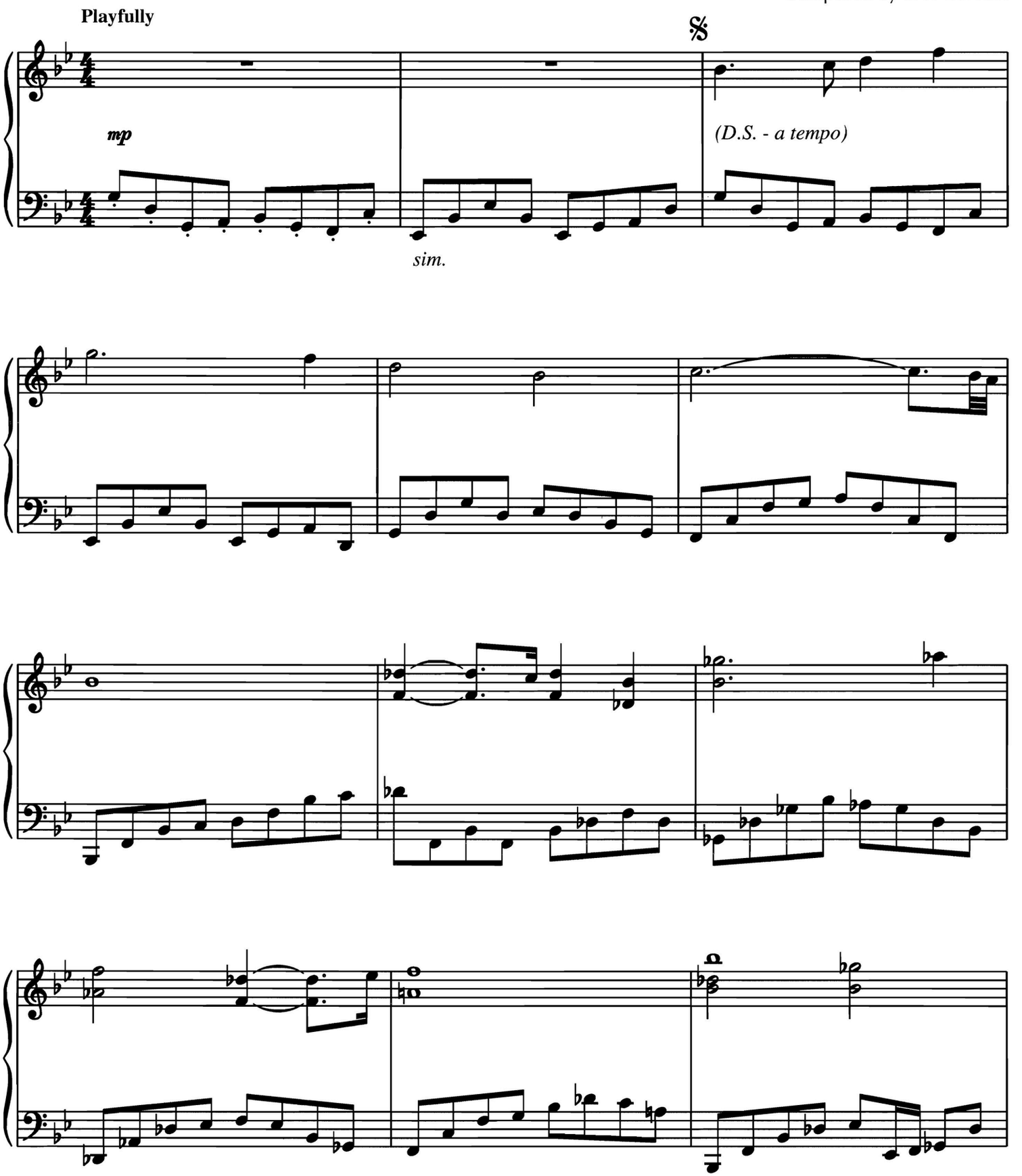

To Coda
cresc.
f
mf
p


pp
D.S. al Coda
rall.
CODA
loco
rall.
p
rall.
pp
Ped.
Ped.

HERE & NEVER FOUND

Composed by RAY LYNCH



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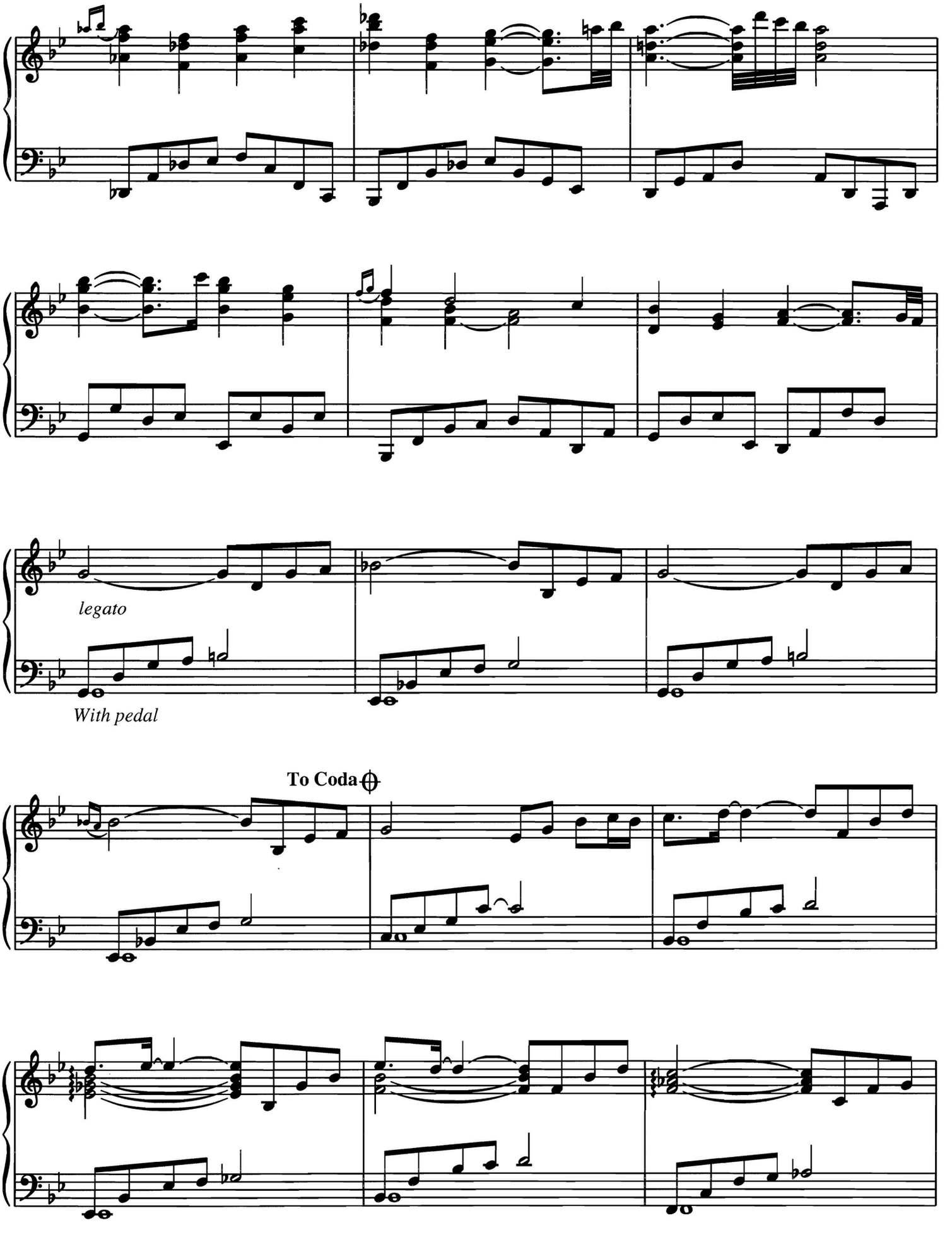
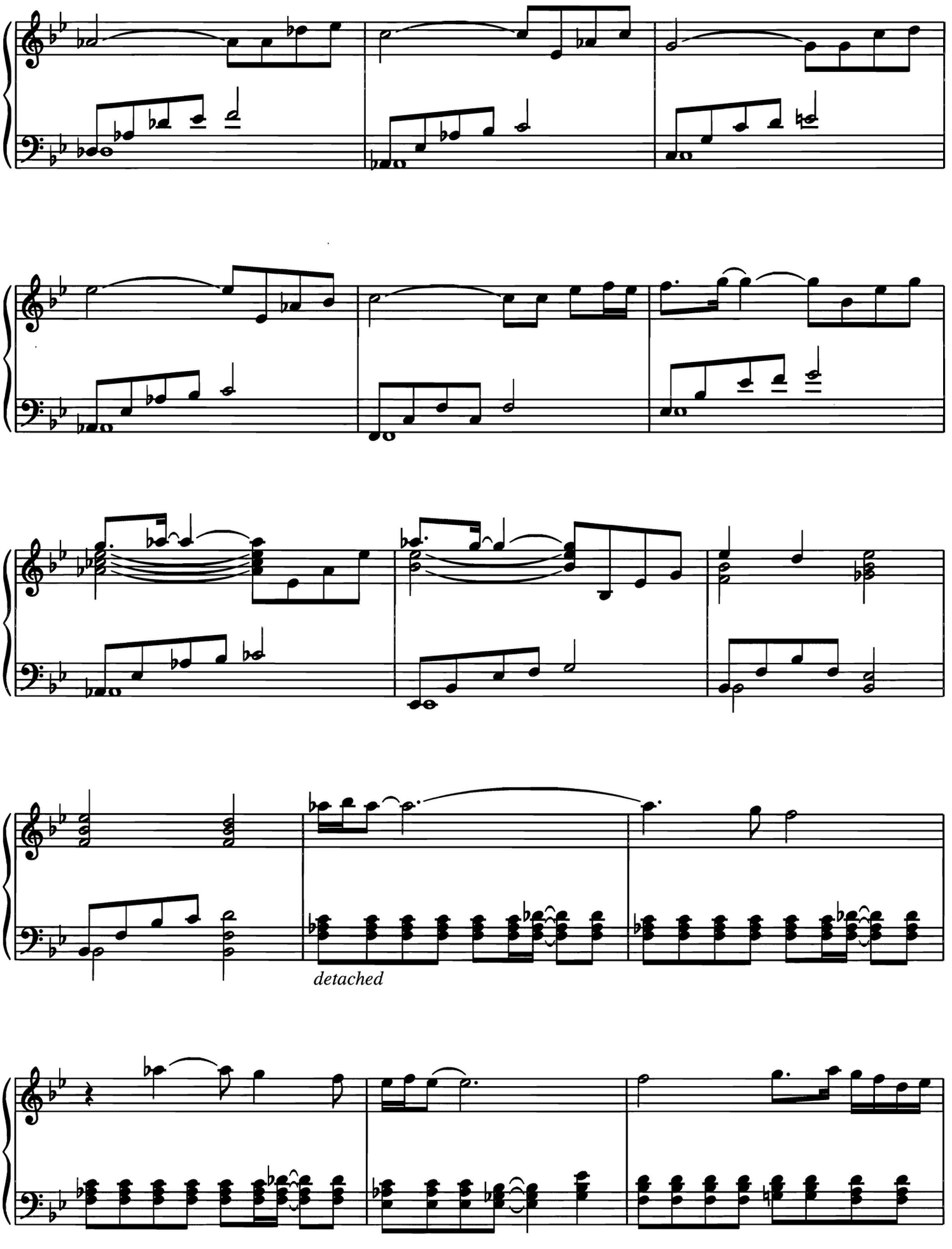
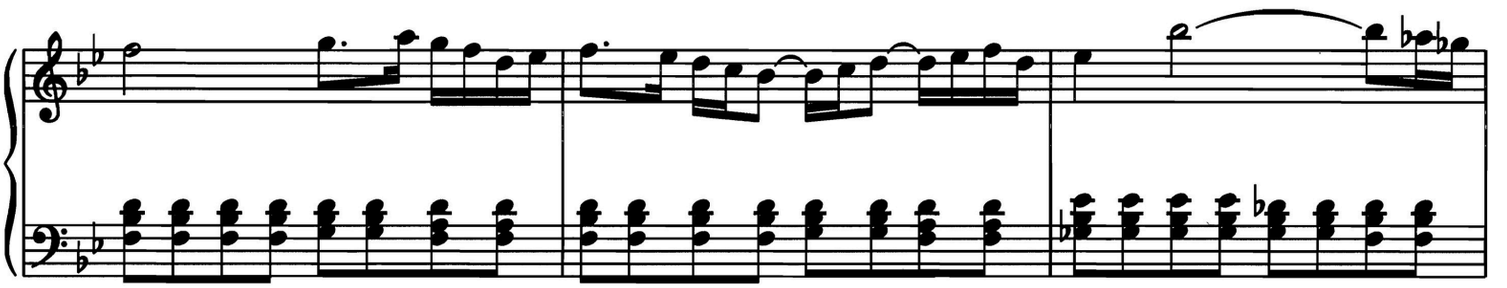
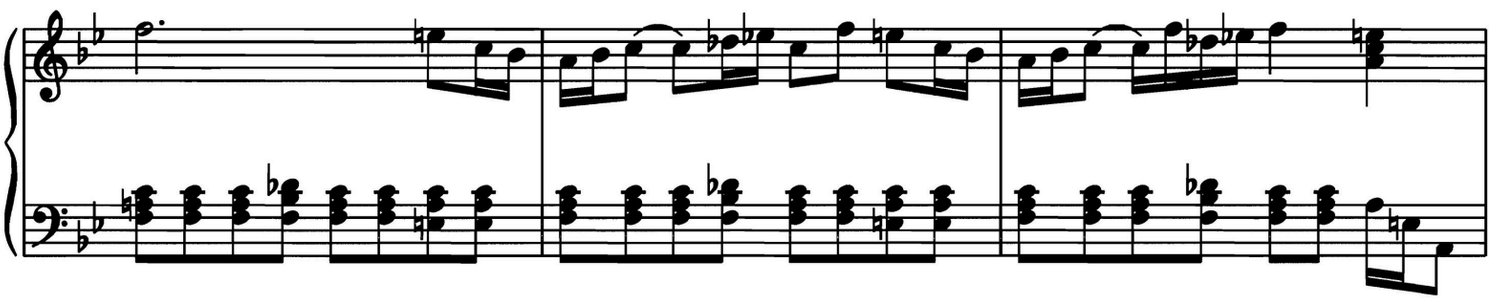
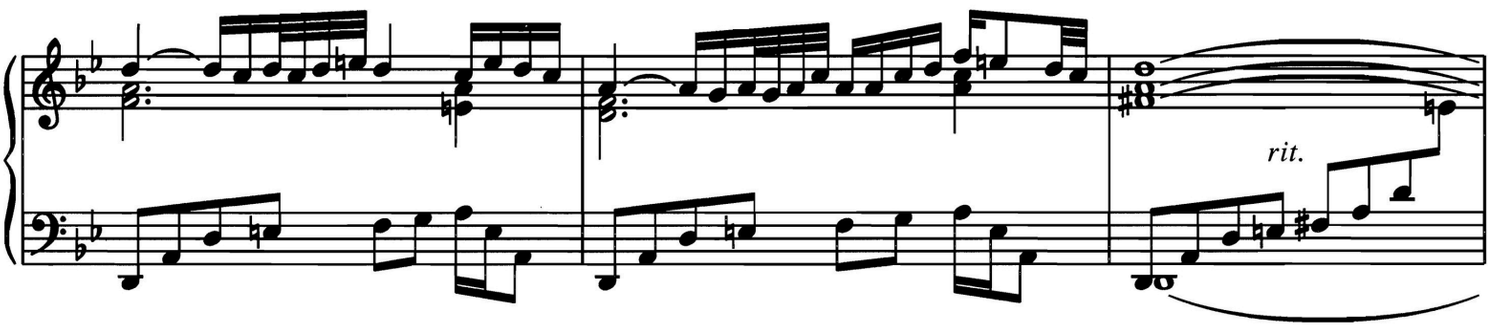
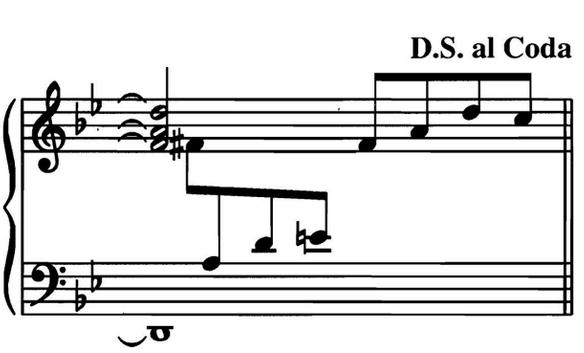

legato
With pedal
To Coda

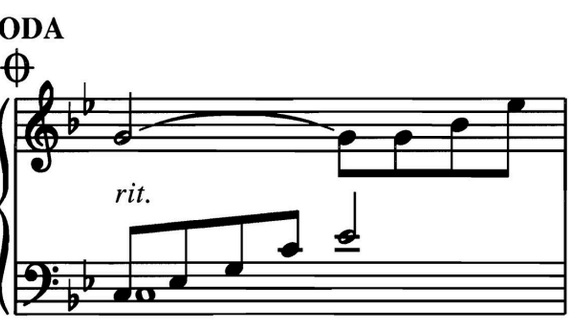

detached

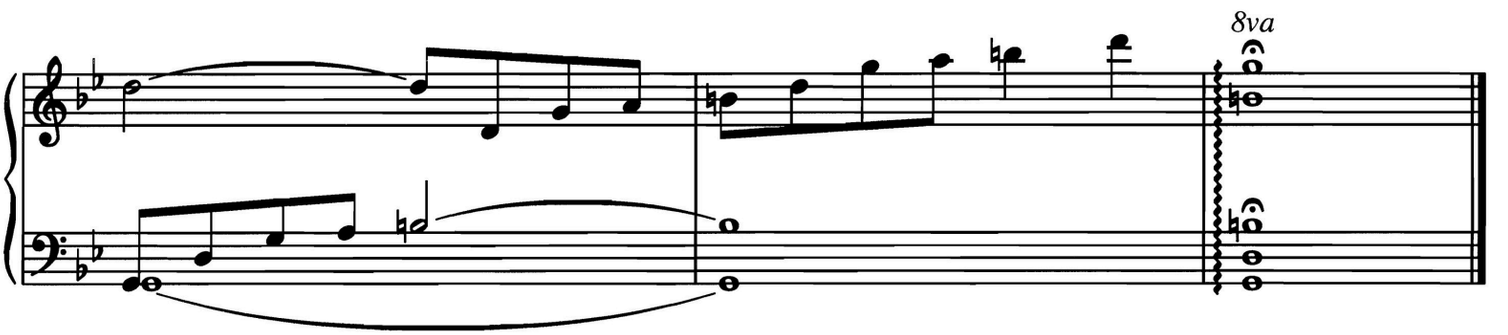





rit.

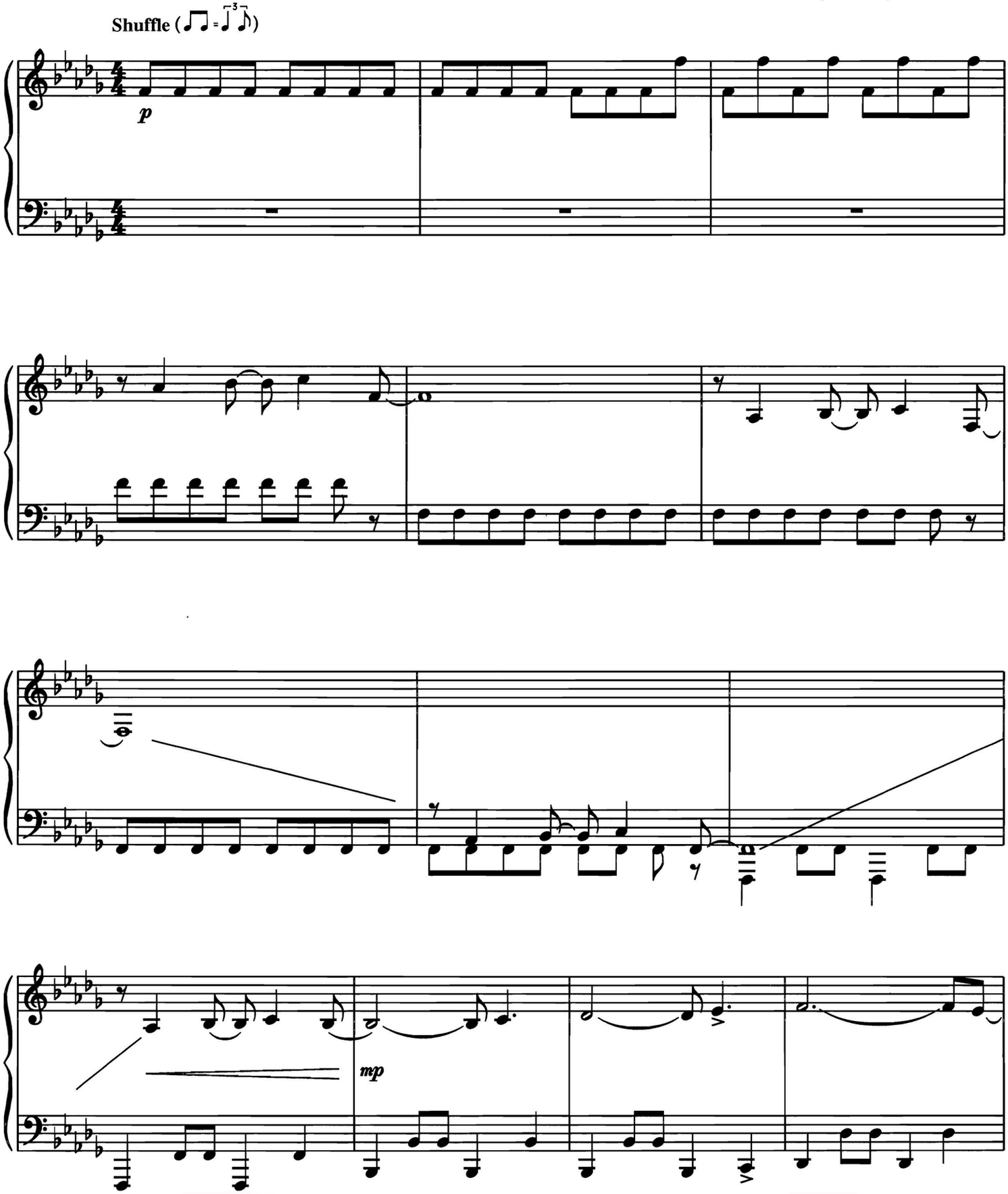

D.S. al Coda


CODA
rit.


8va

HOMEWARD AT LAST

Composed by RAY LYNCH



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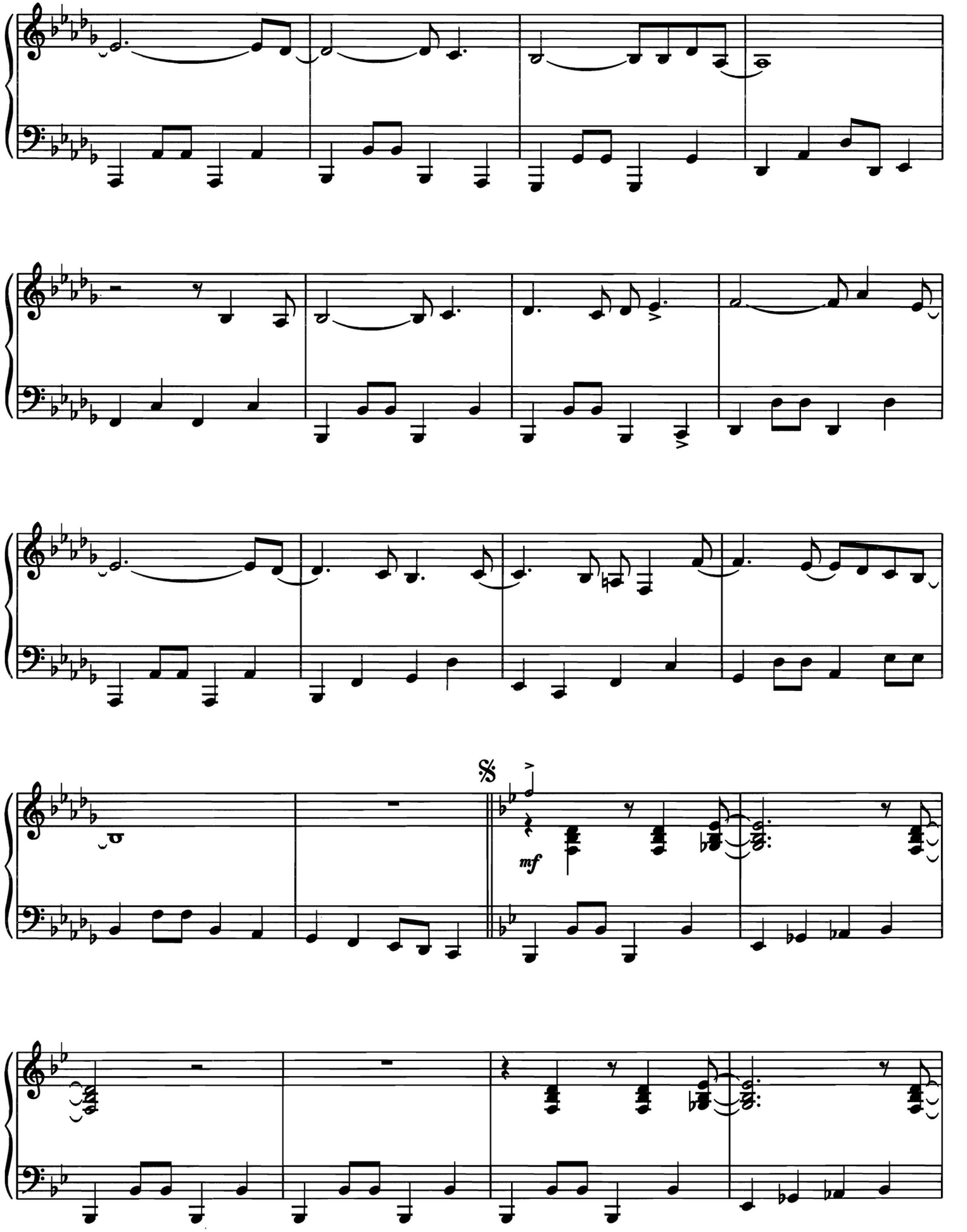
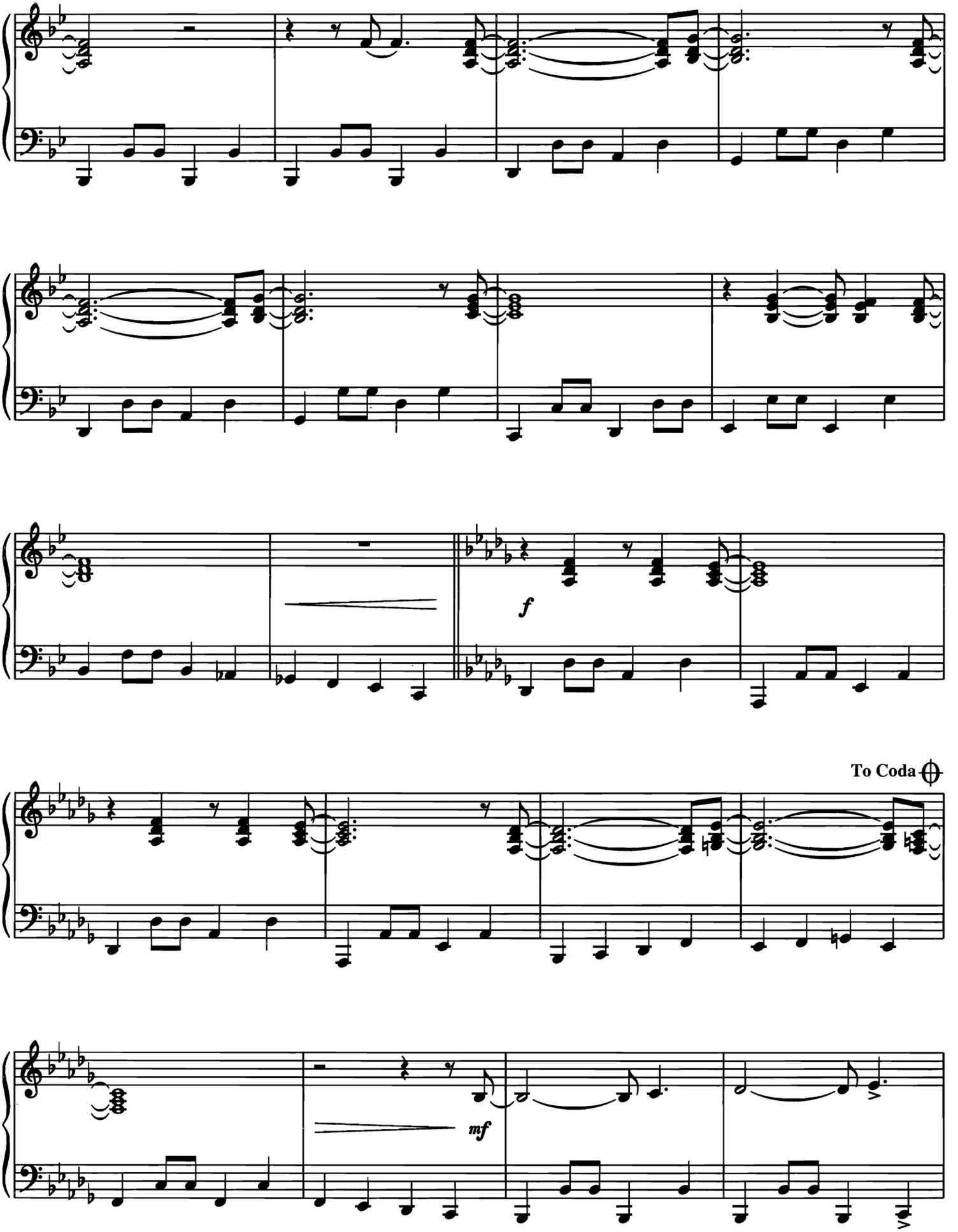
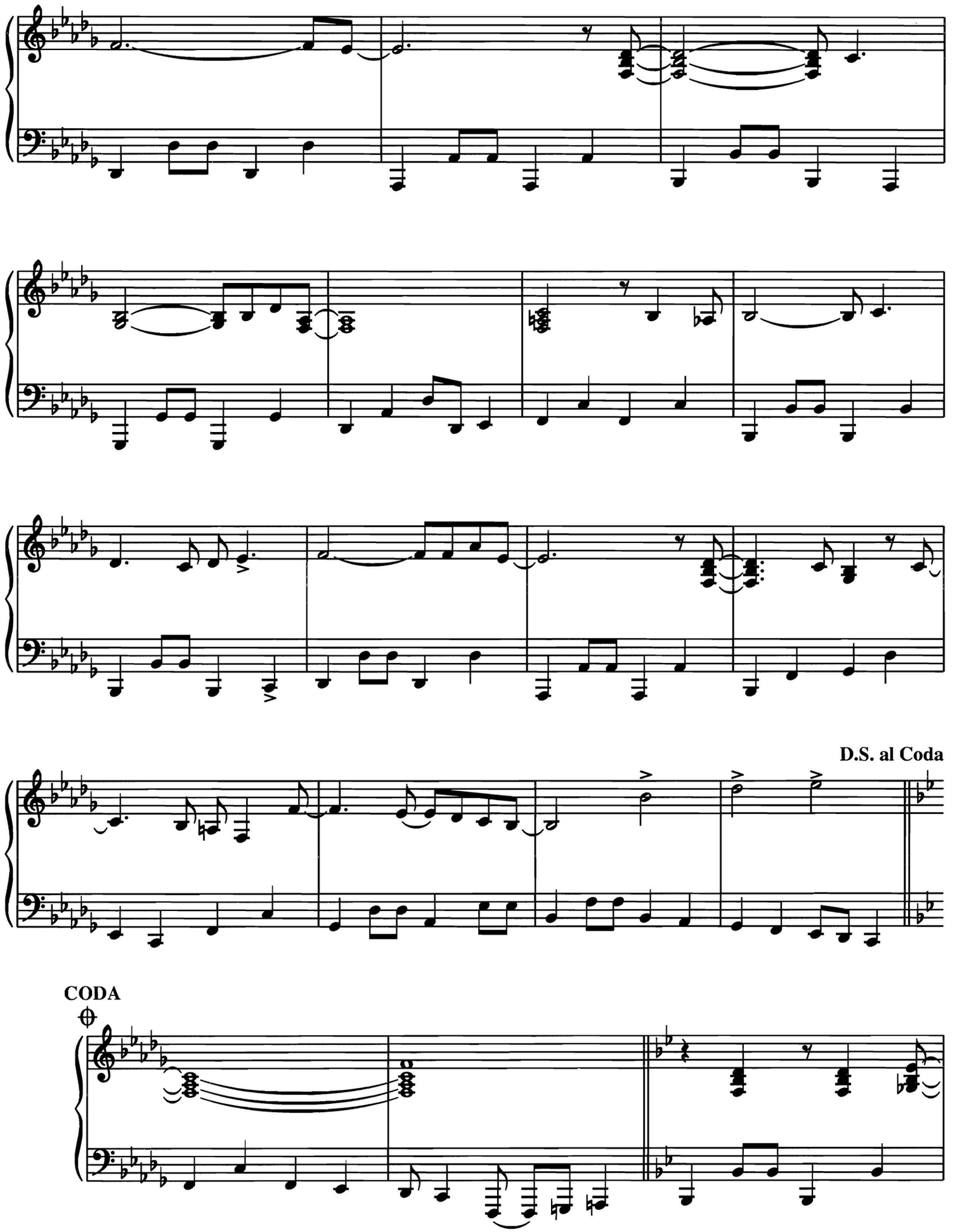
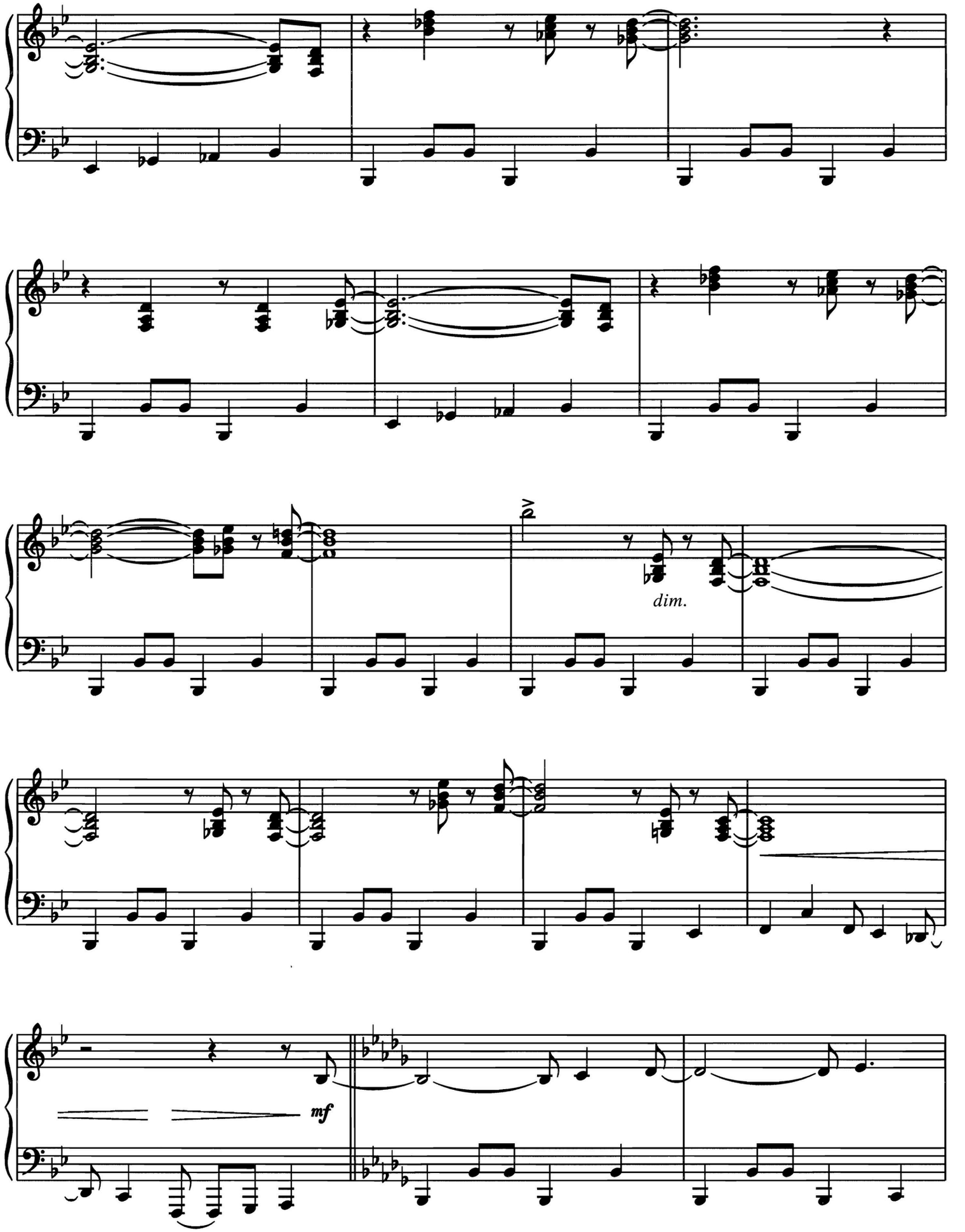
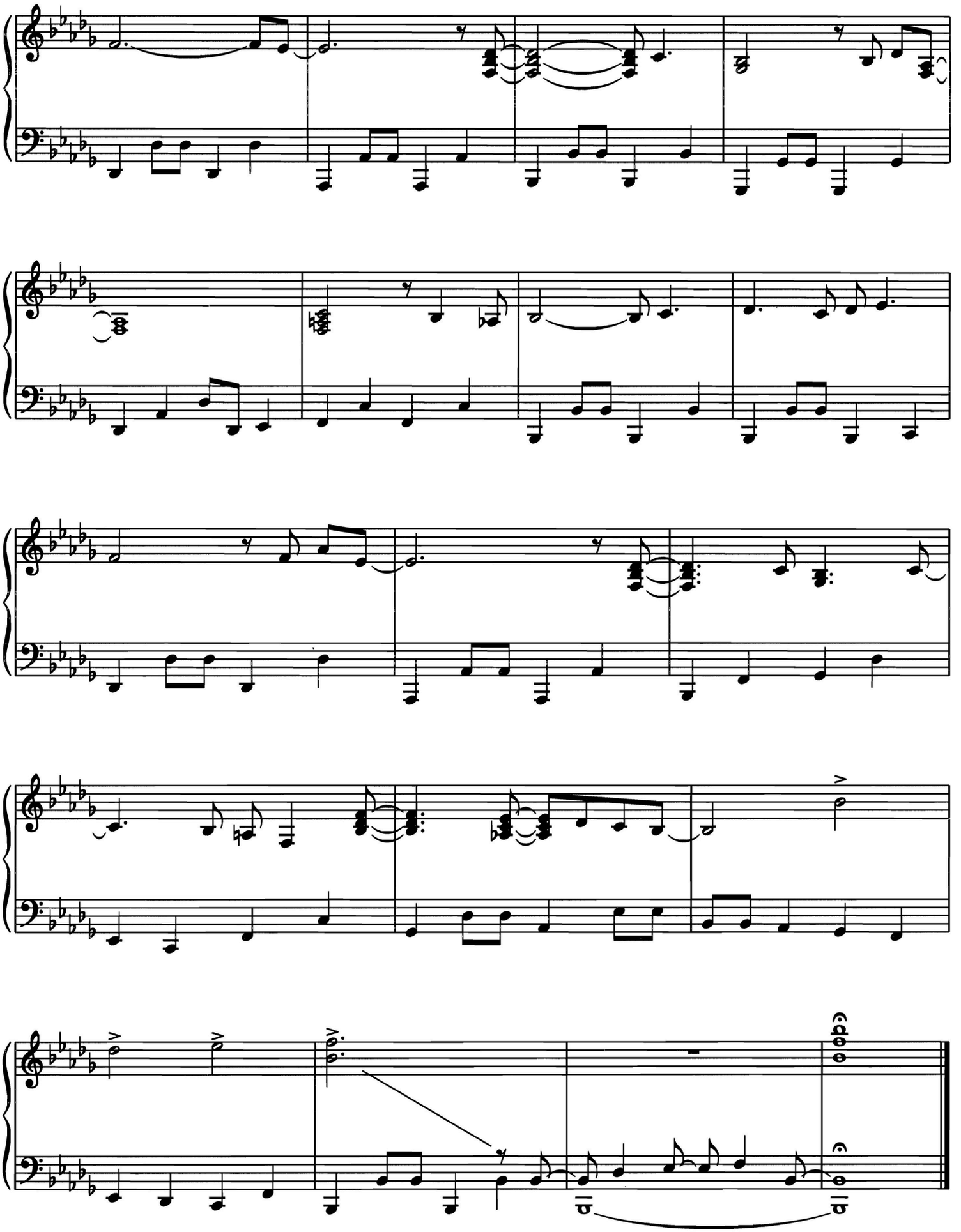

𝄋
mf


f
To Coda
mf

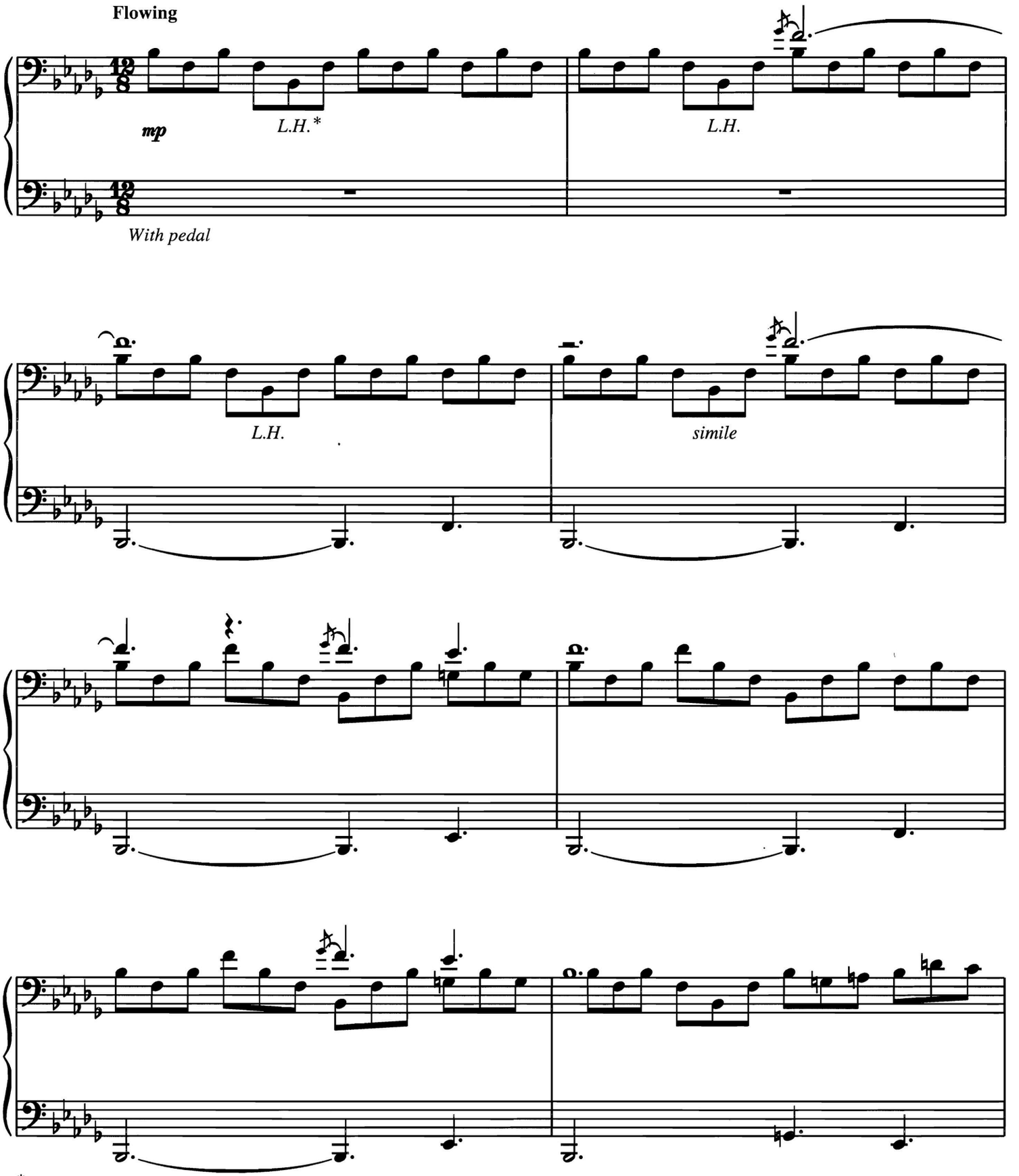

D.S. al Coda
CODA


dim.
mf



IVORY

Composed by RAY LYNCH



* *Low B♭ is played by Left Hand.*

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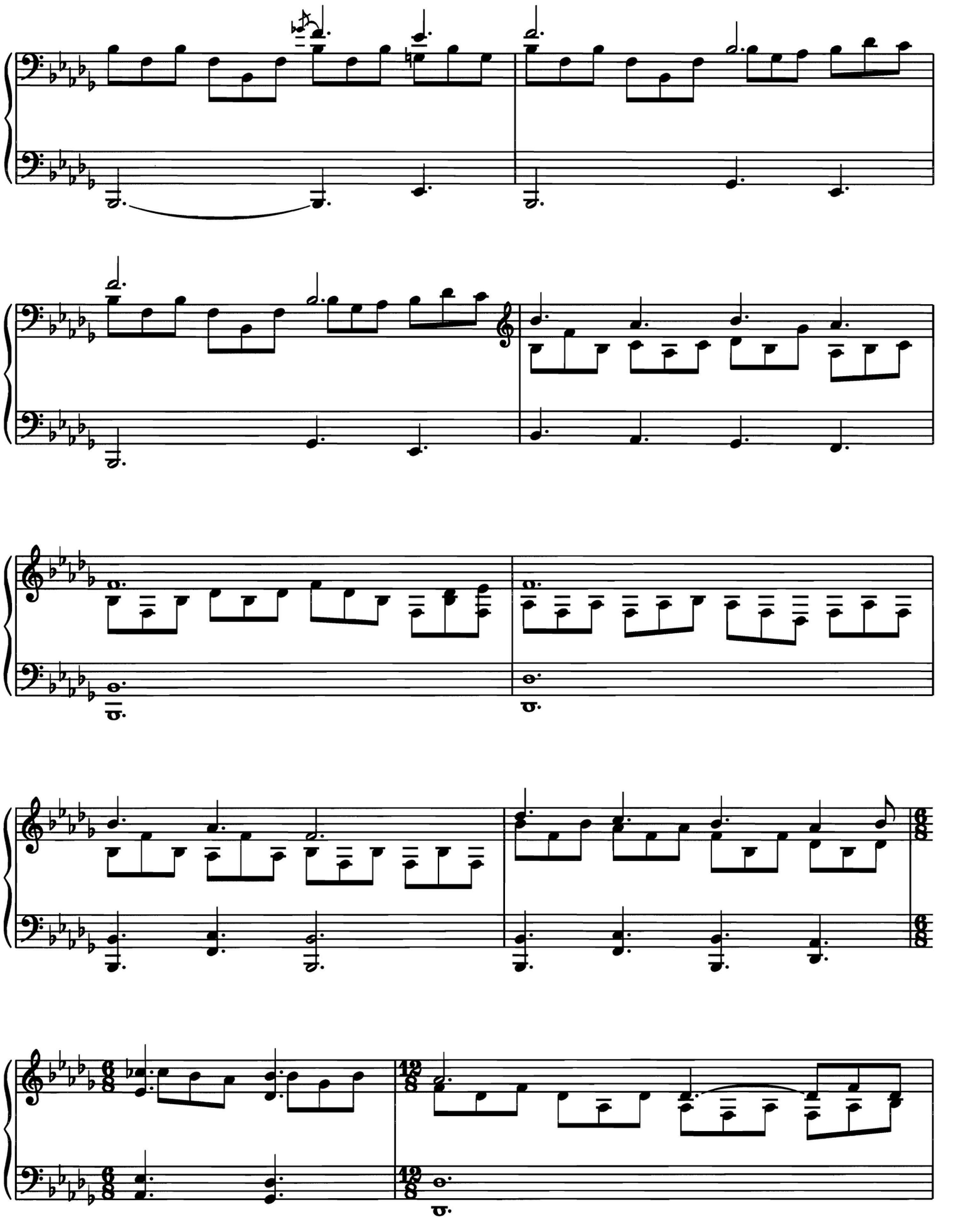
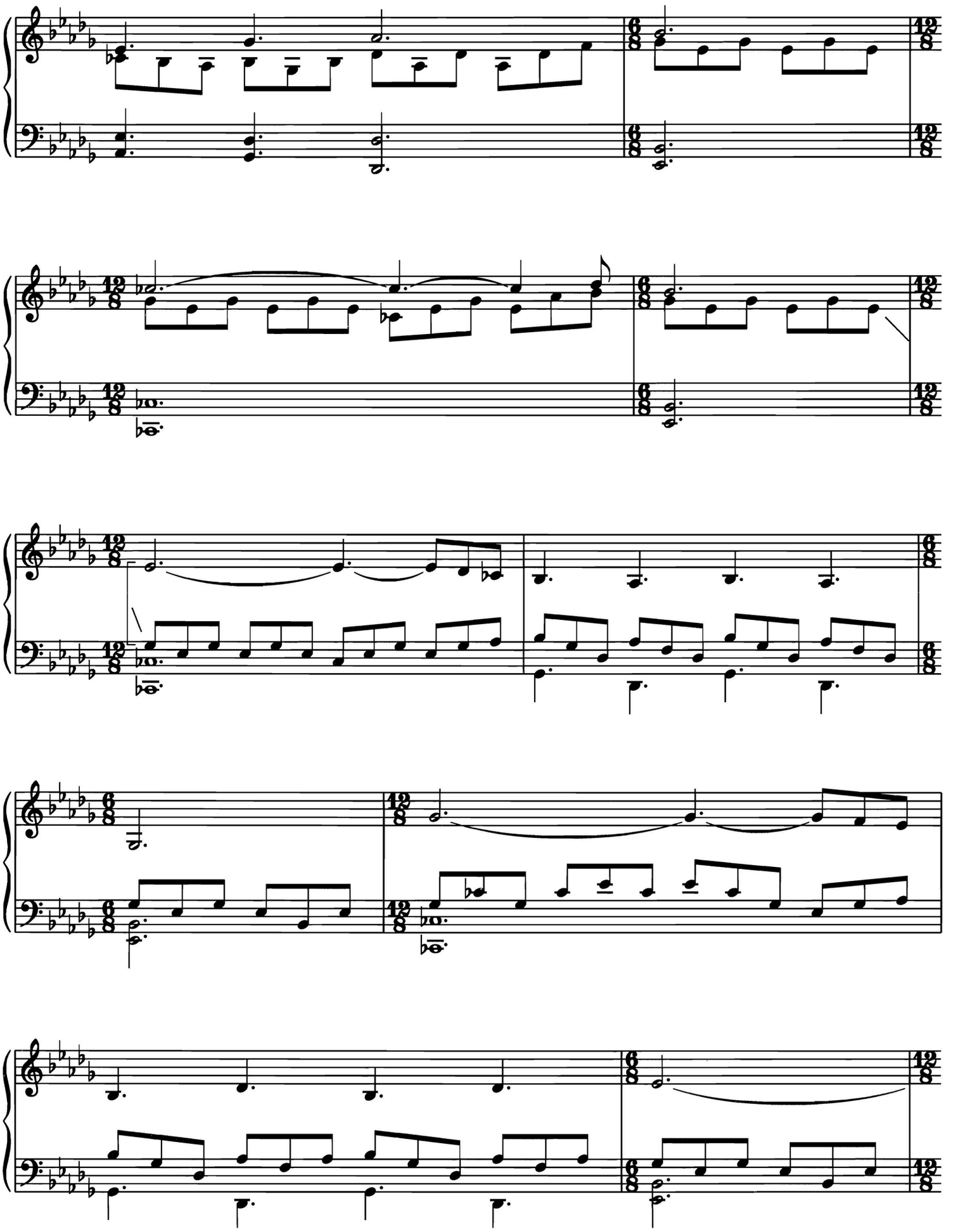
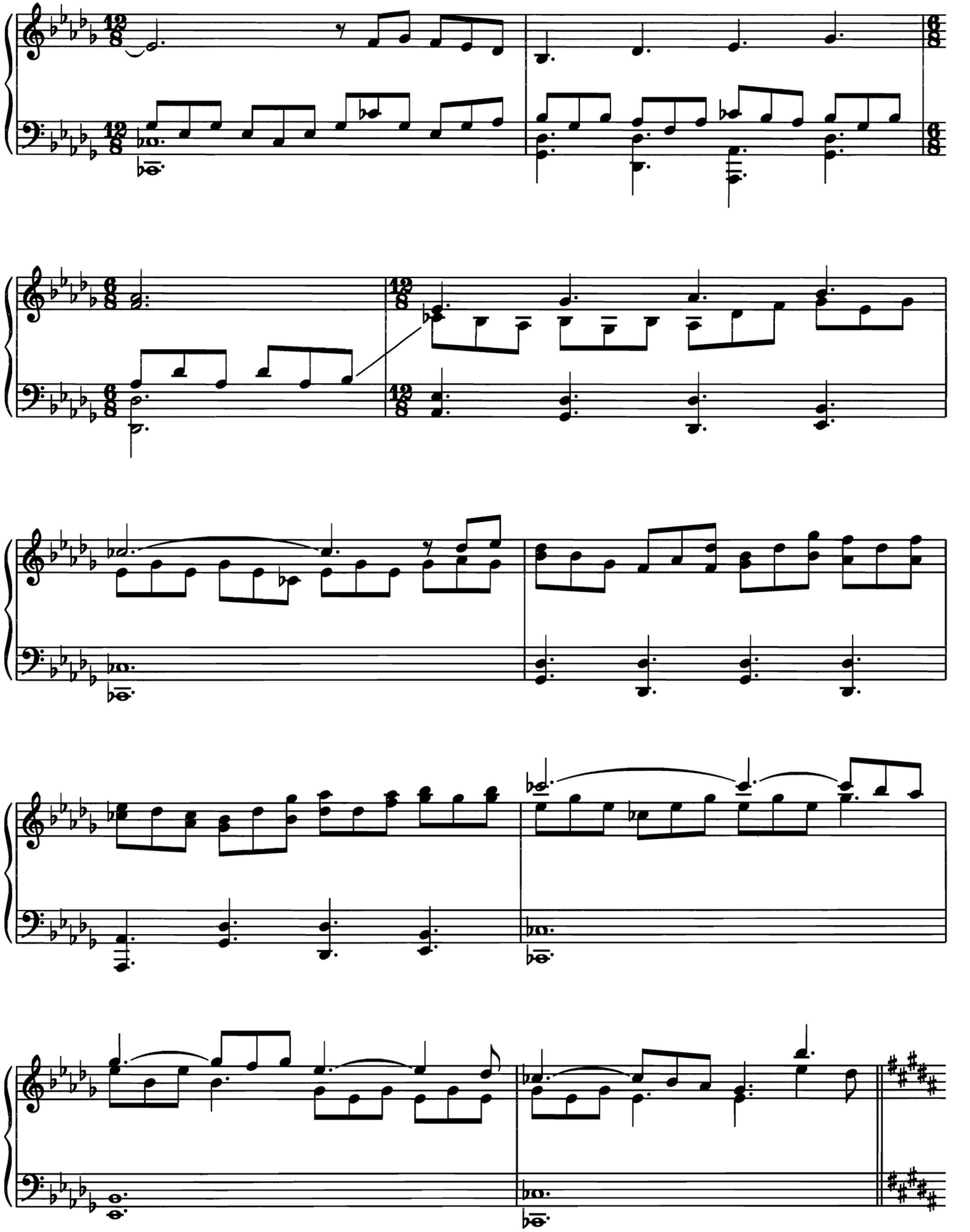
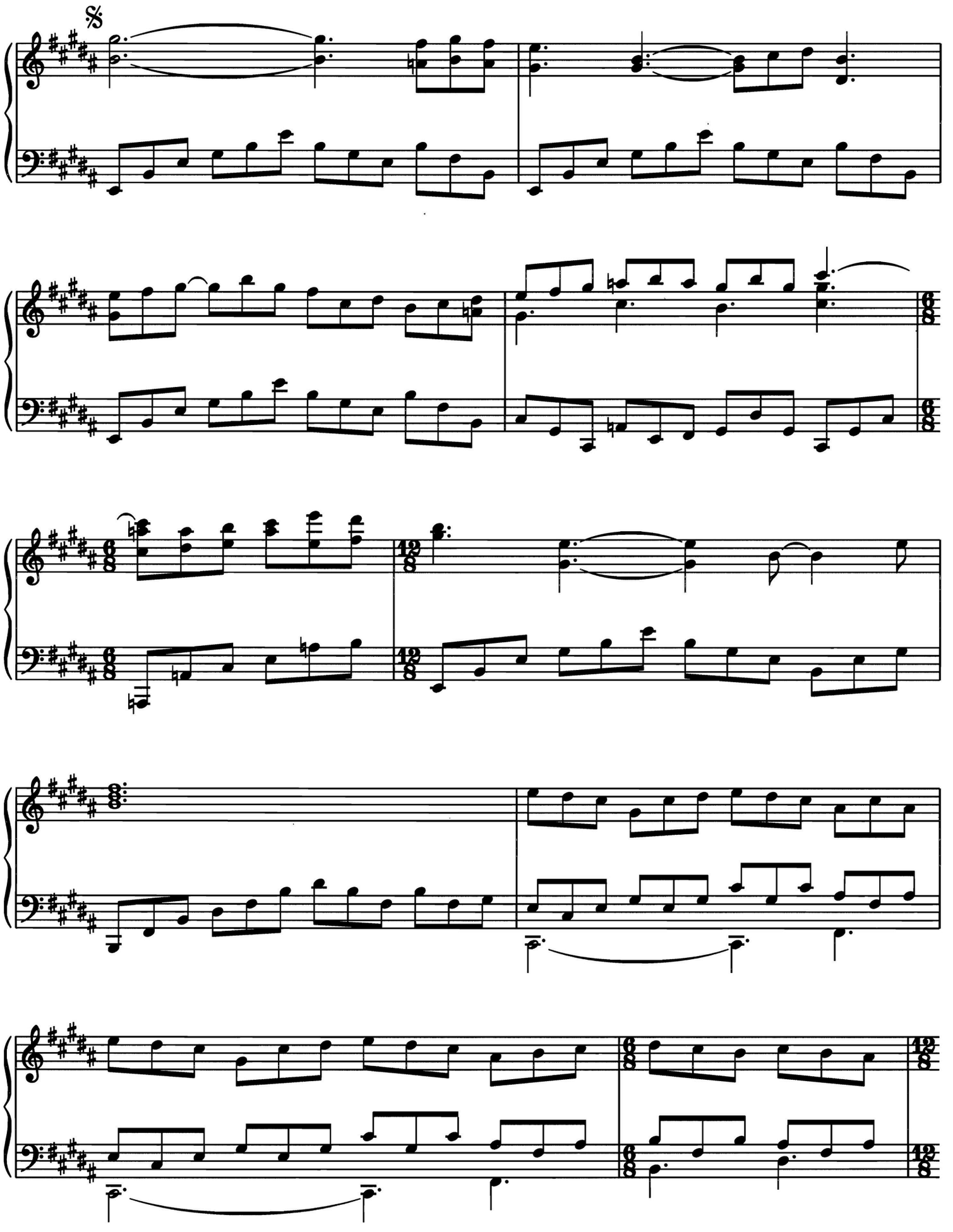
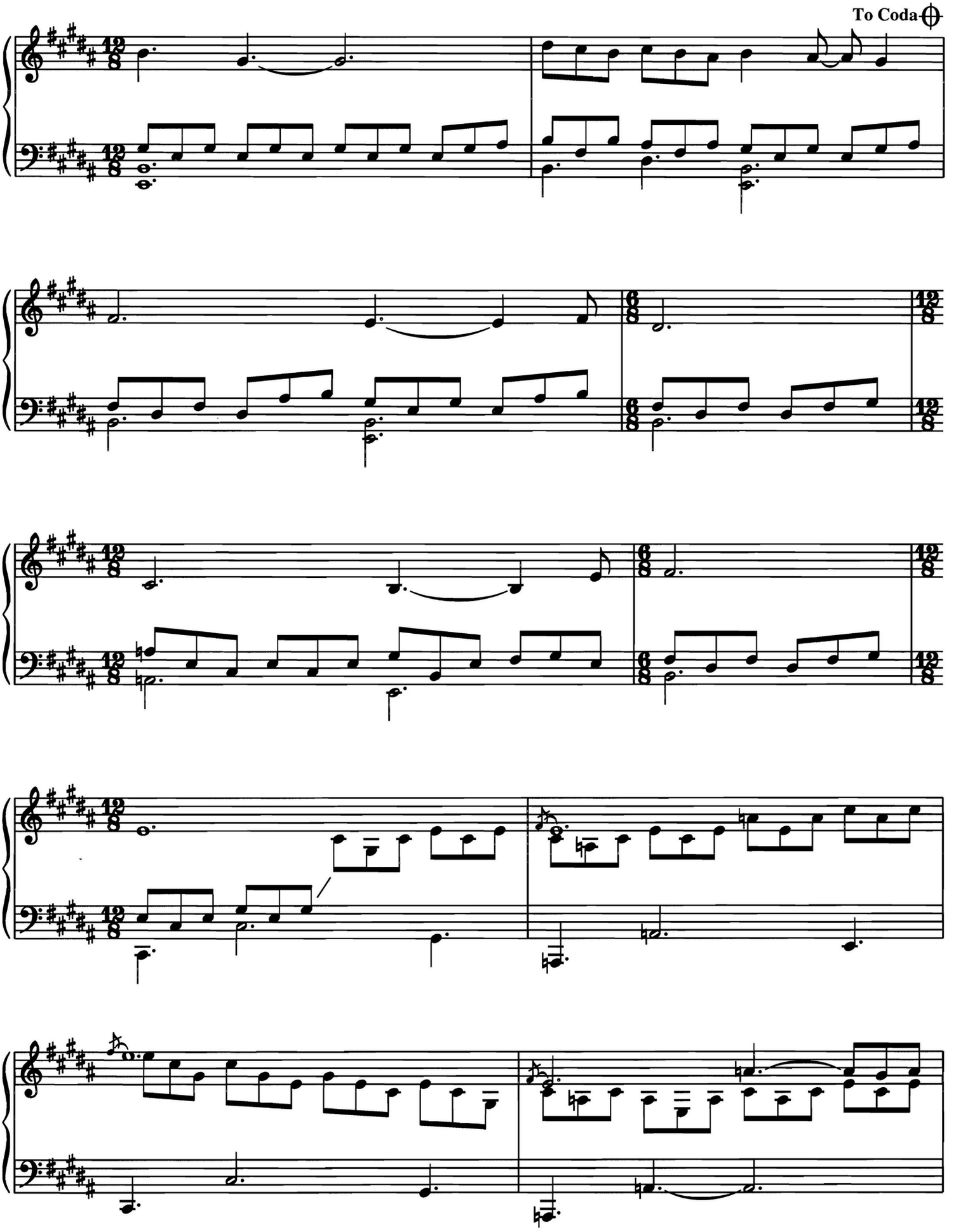
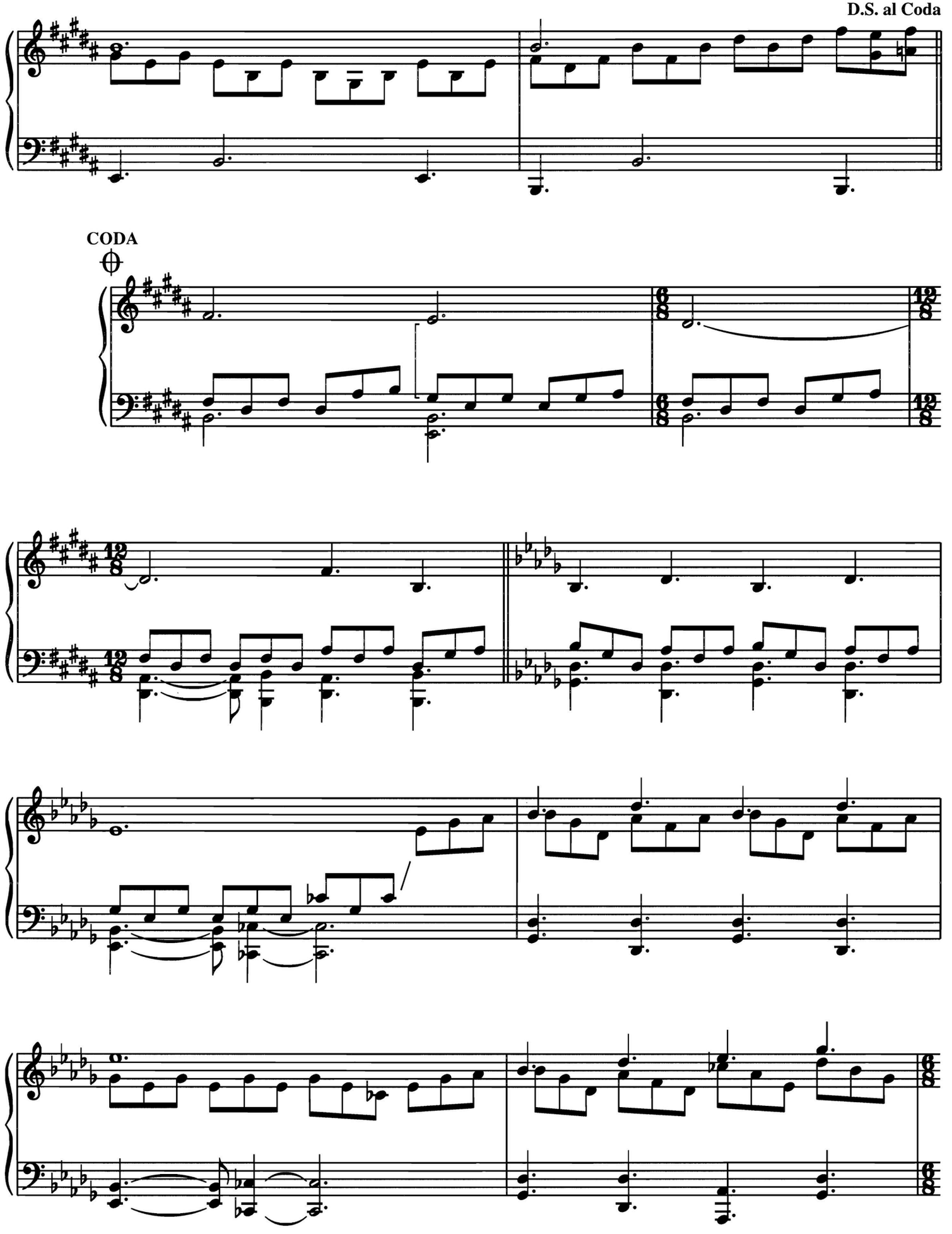


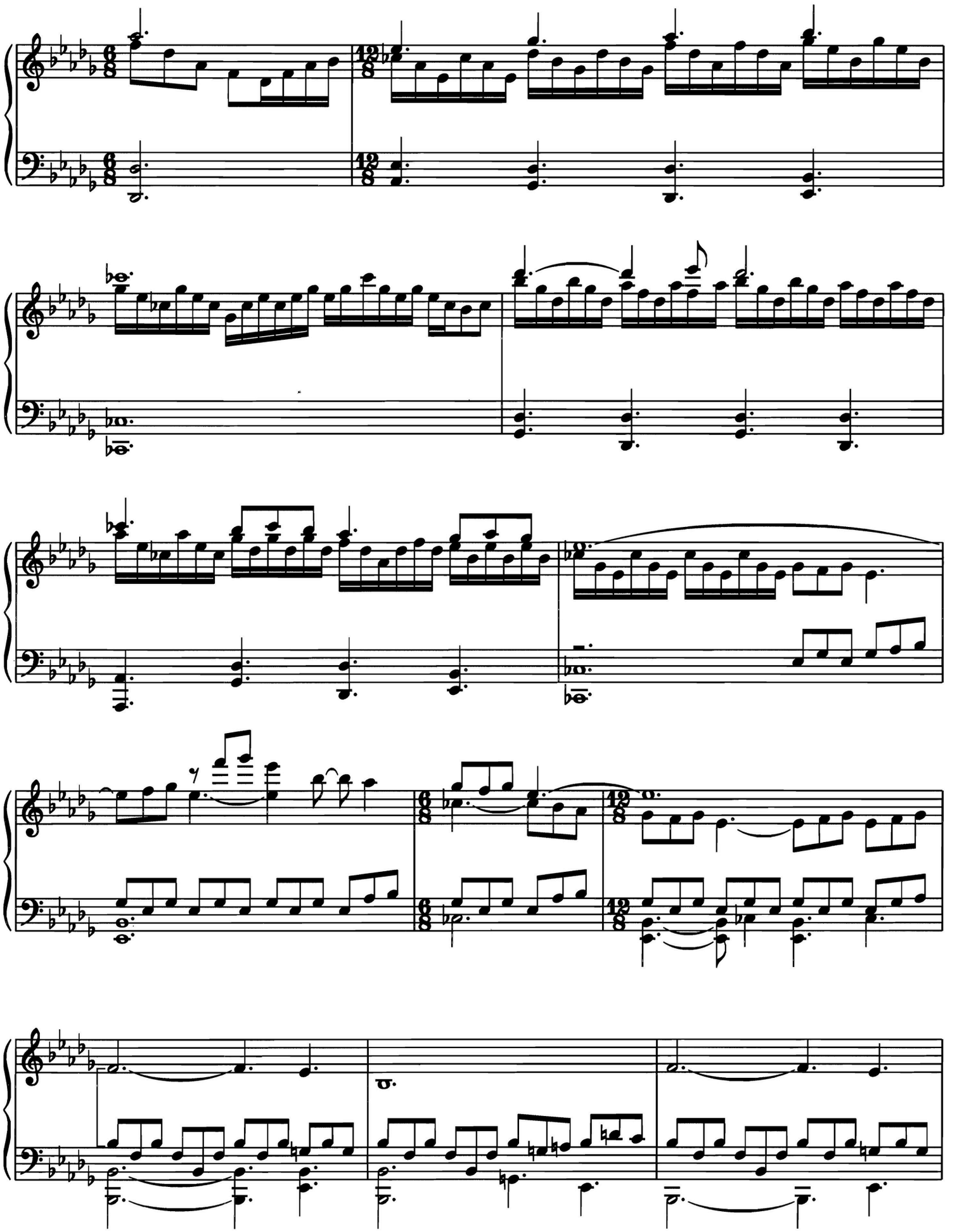


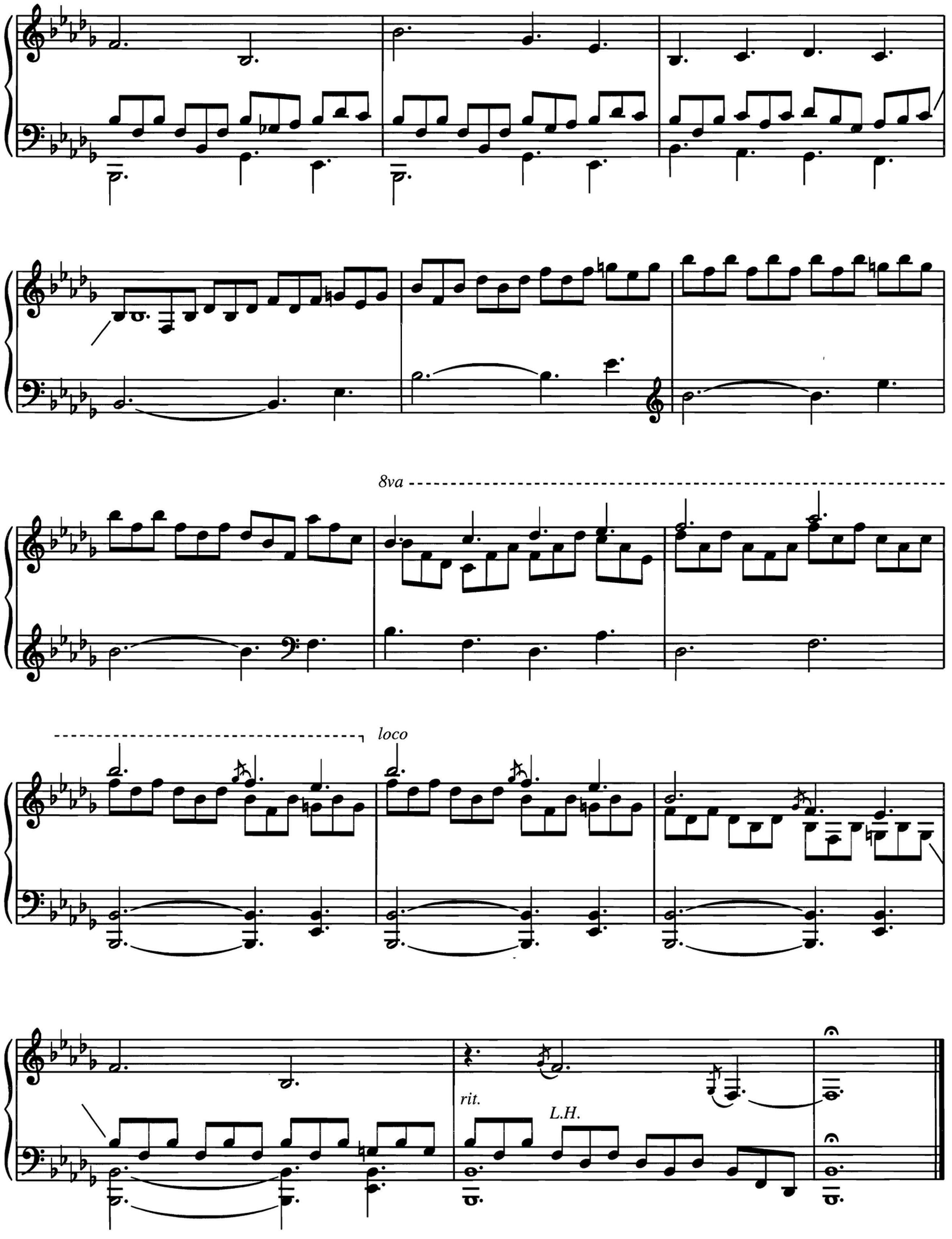





To Coda

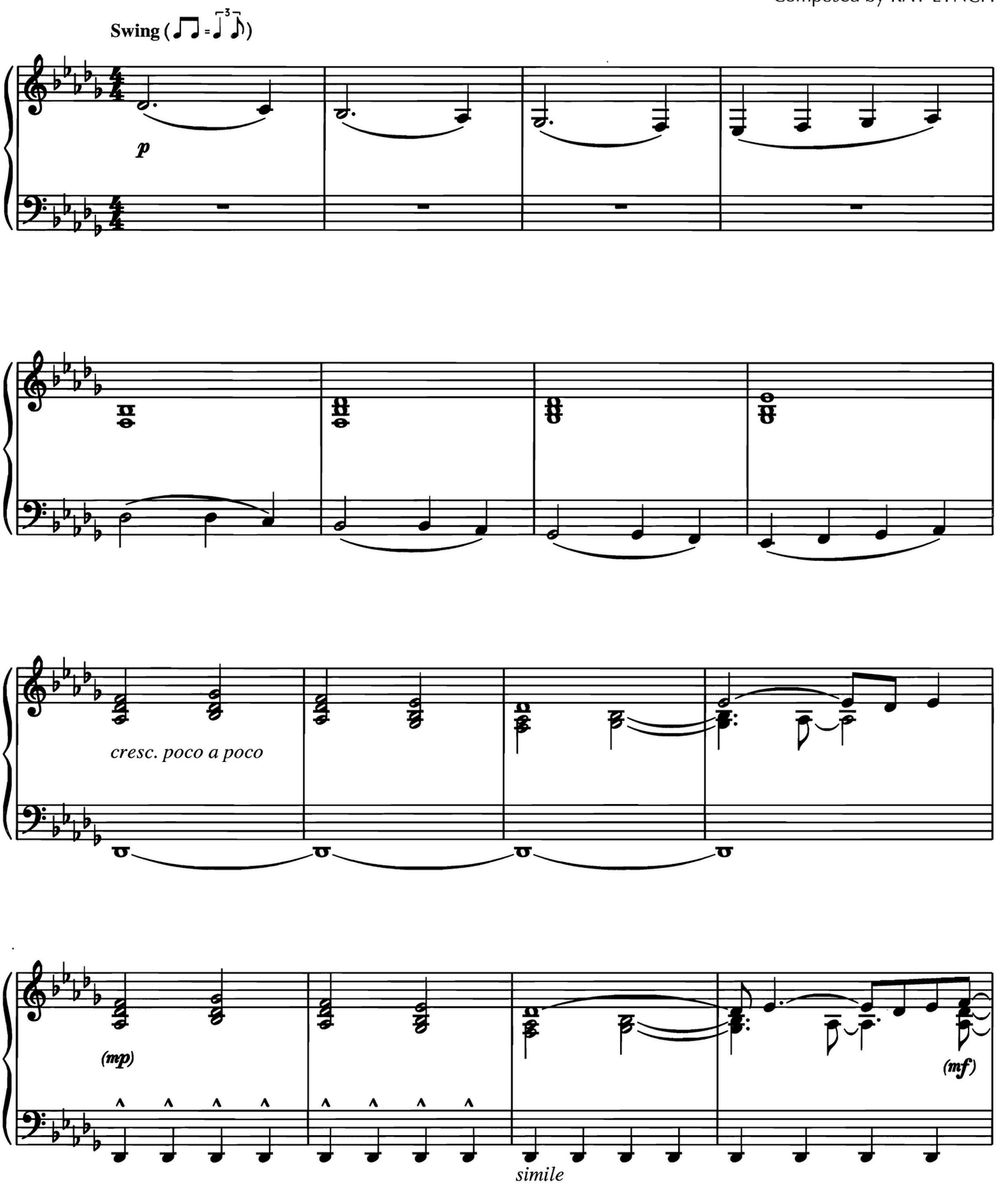

D.S. al Coda
CODA




8va
loco
rit.
L.H.

NO BLUE THING

Composed by RAY LYNCH



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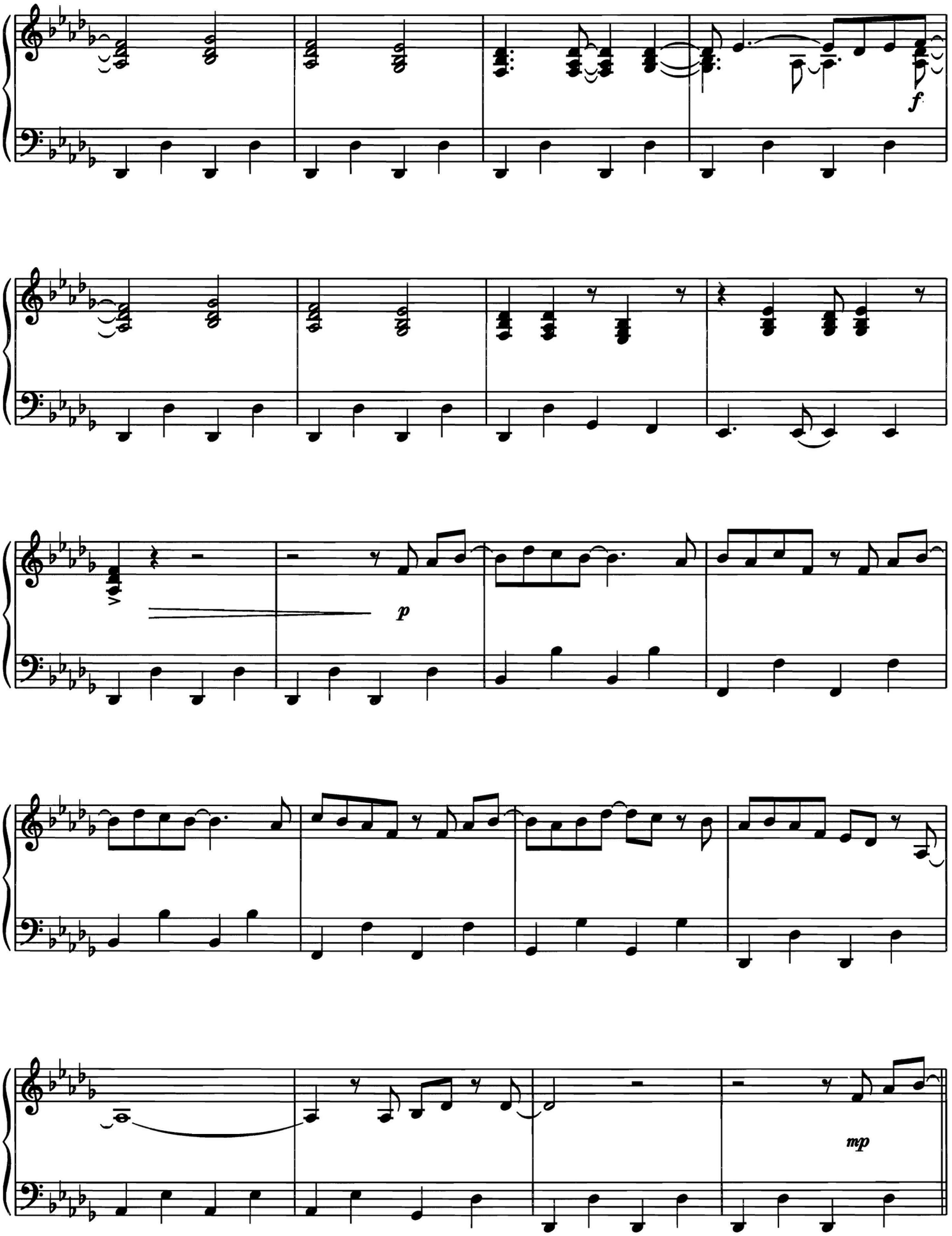
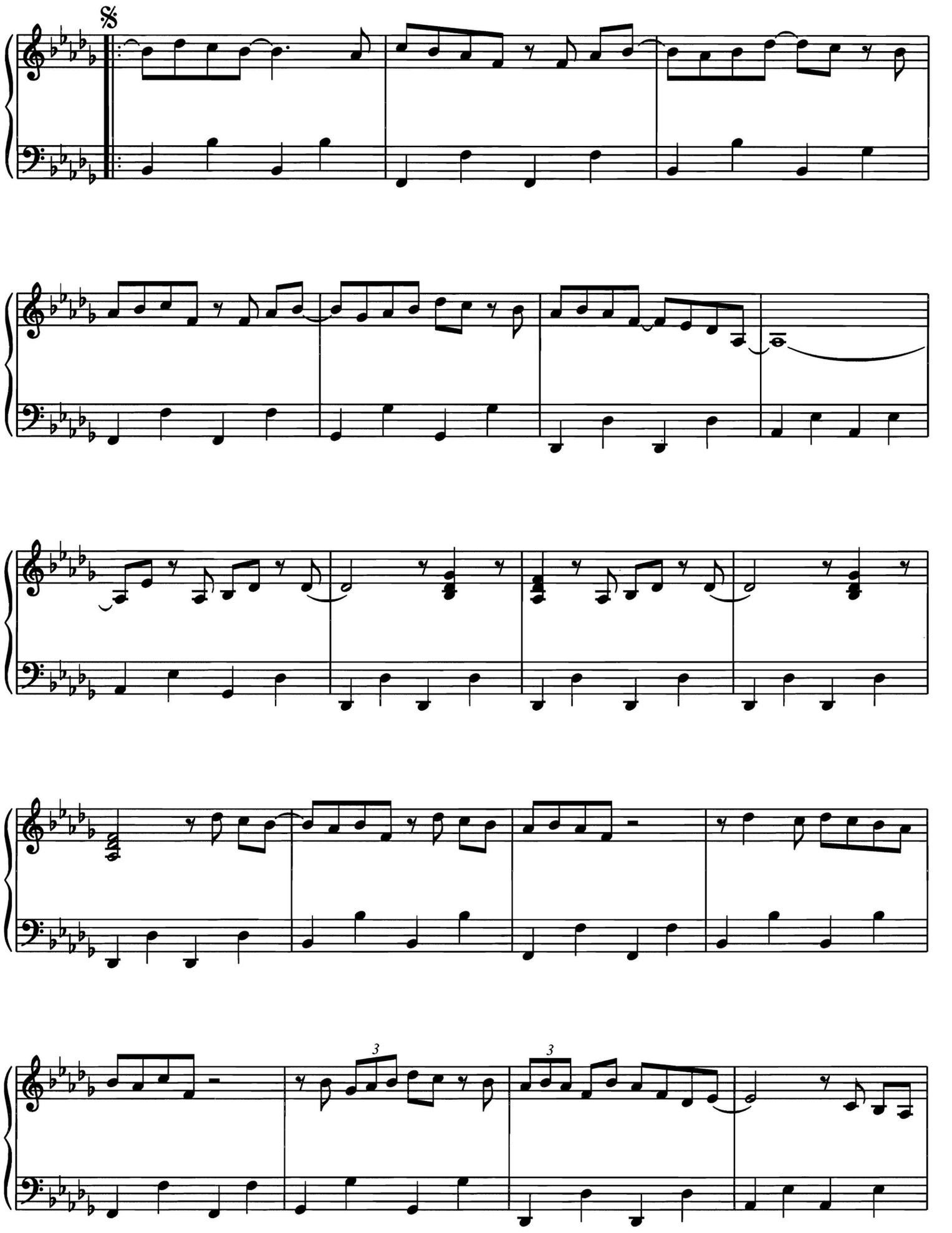
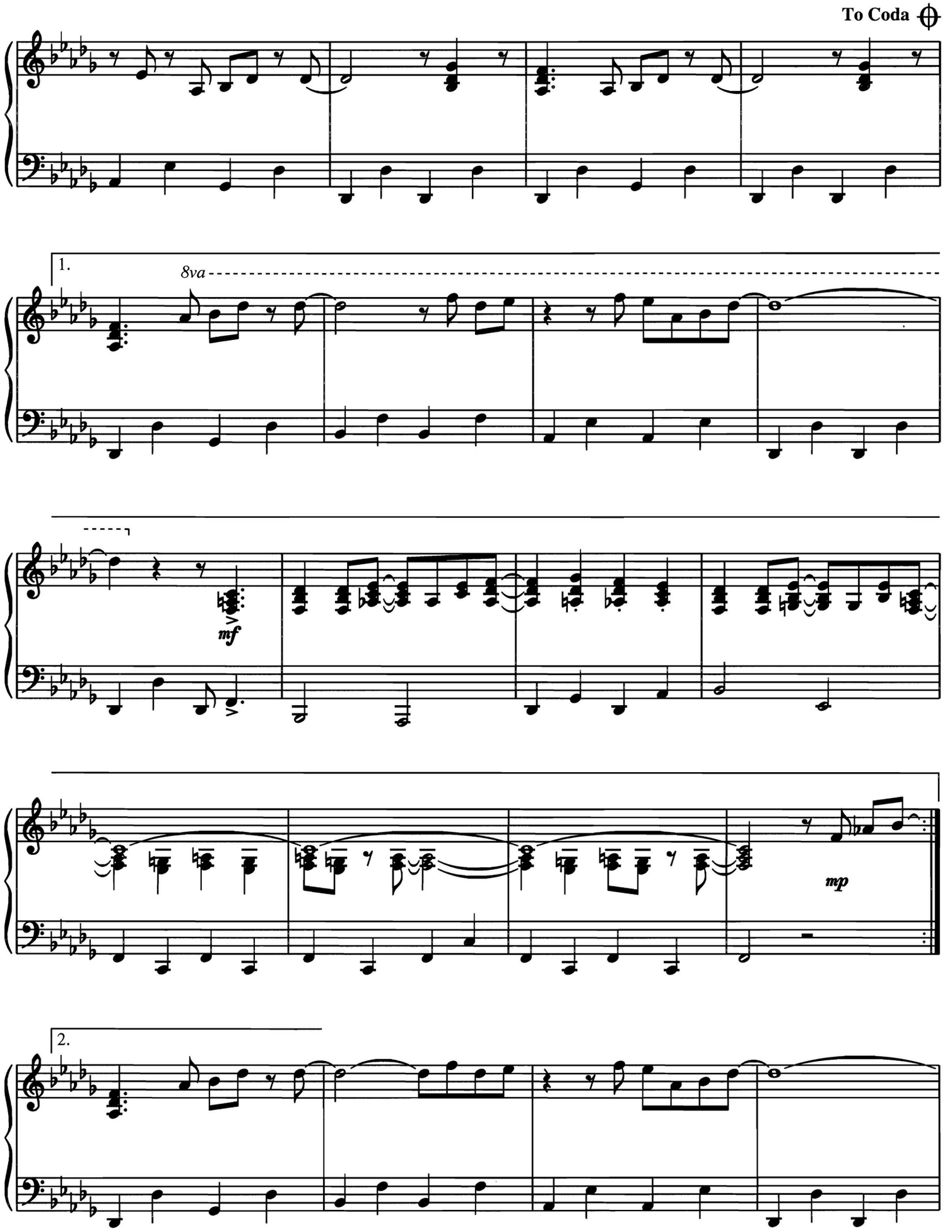
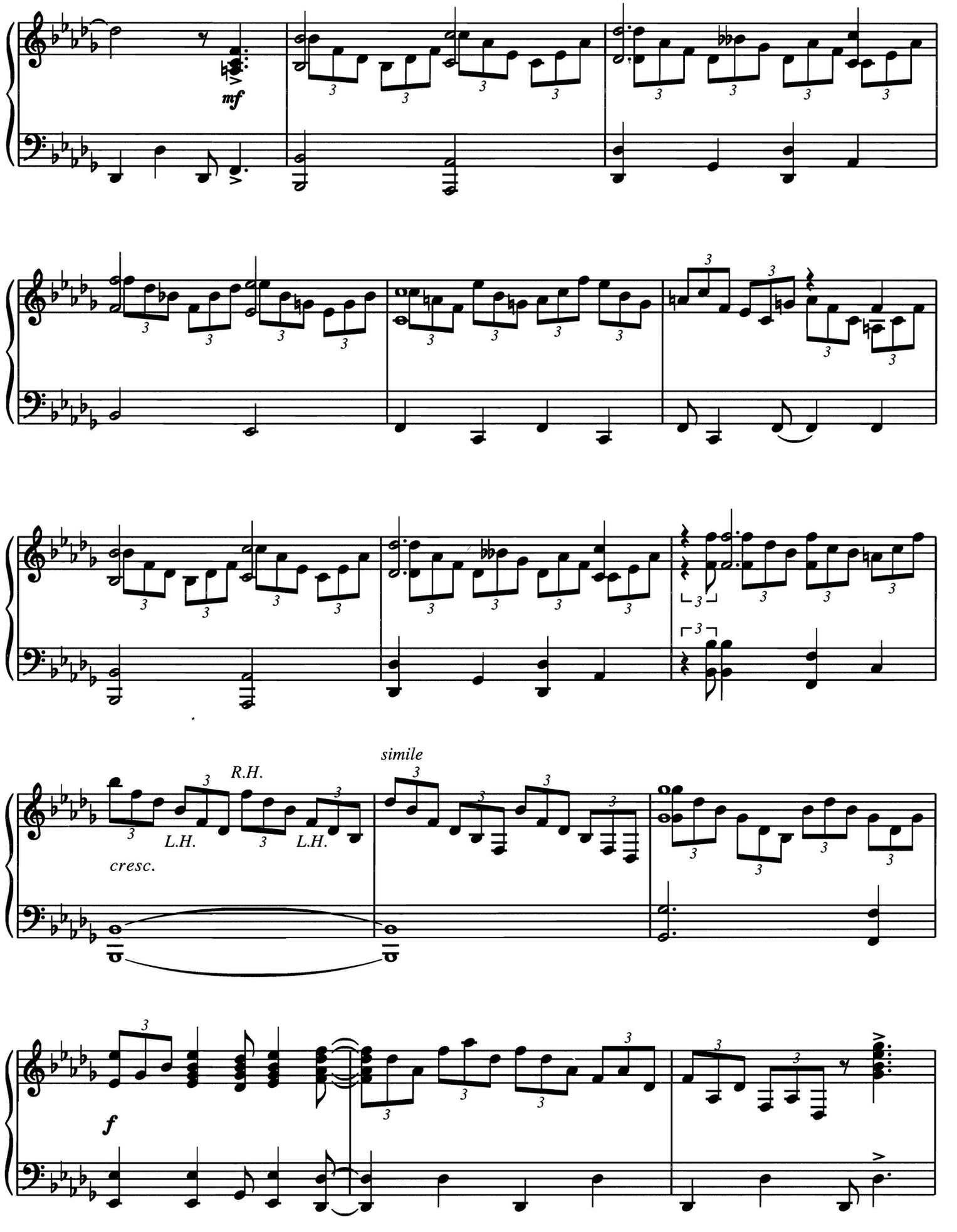
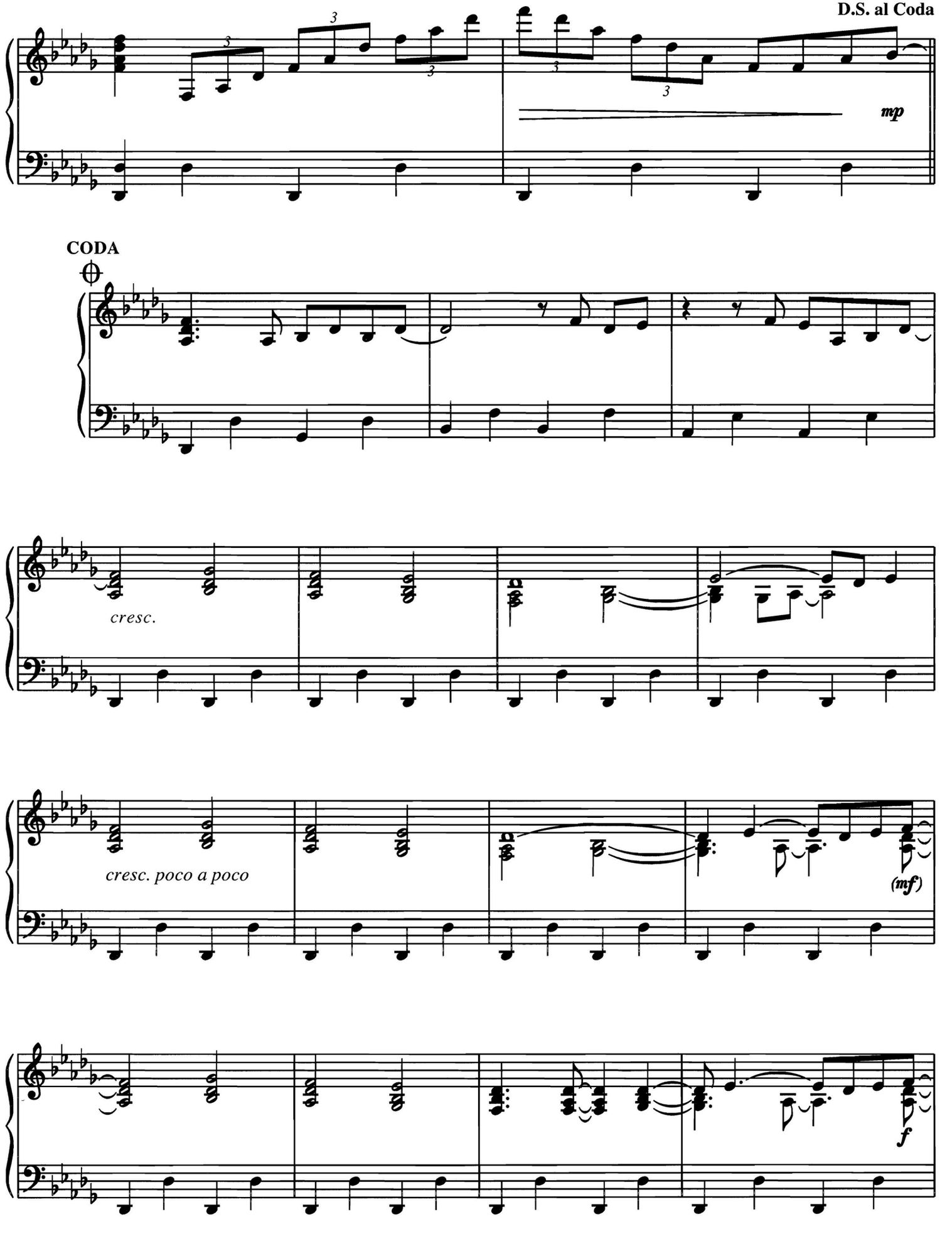
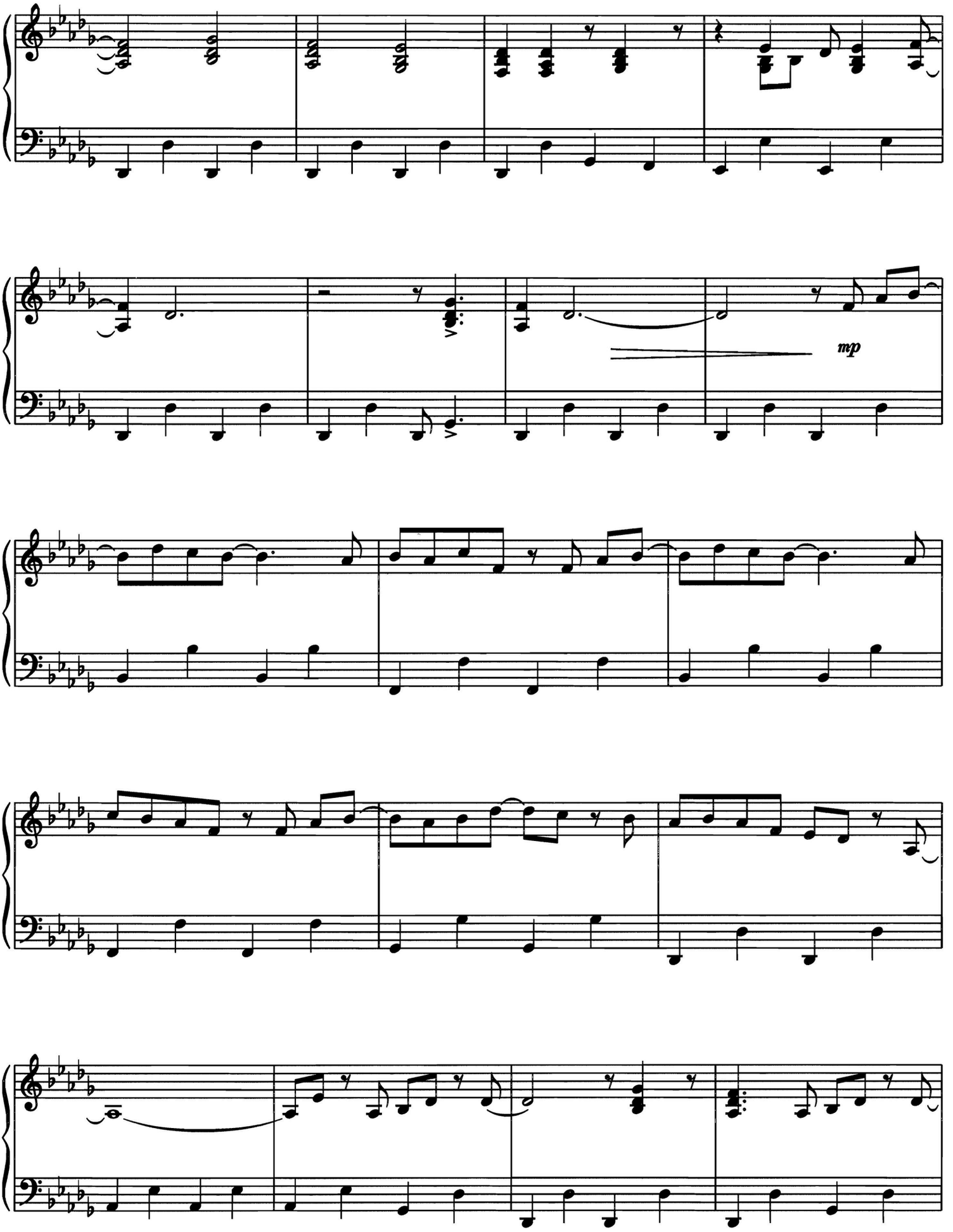

f
p
mp

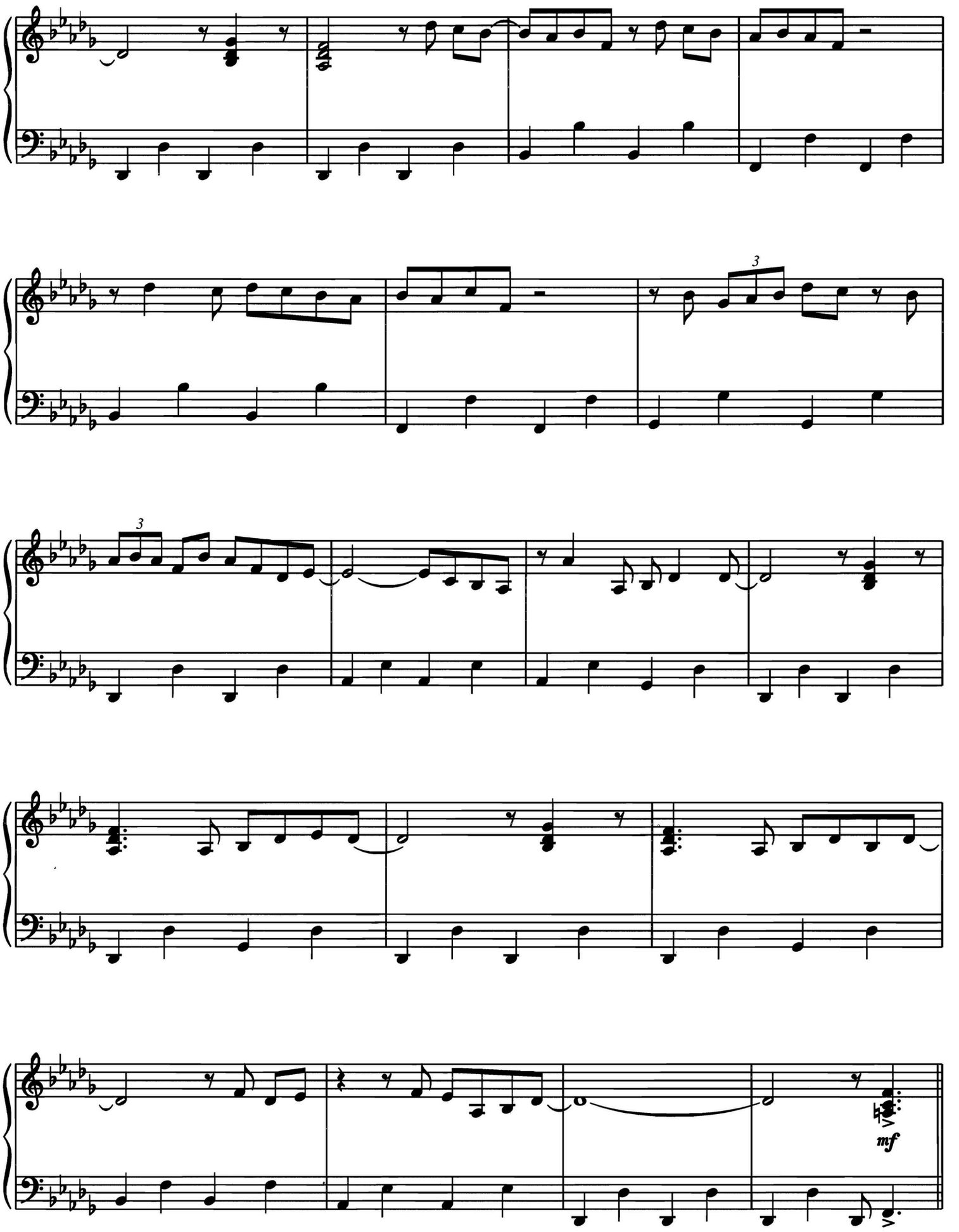

𝄋
3
3

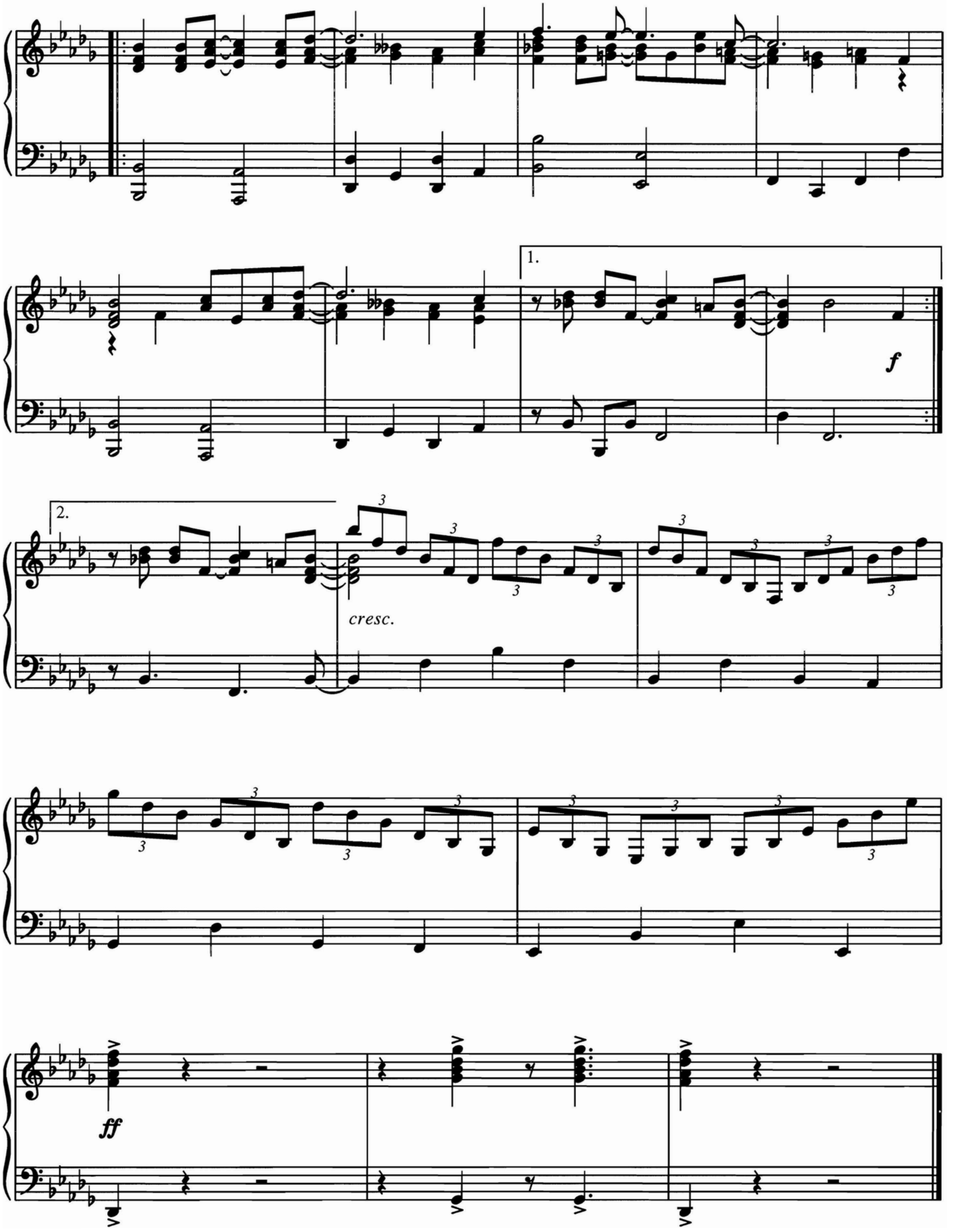

To Coda
1.
8va
mf
mp
2.


mf
R.H.
L.H.
L.H.
cresc.
simile
f


D.S. al Coda
mp
CODA
cresc.
cresc. poco a poco
(mf)
f


mp

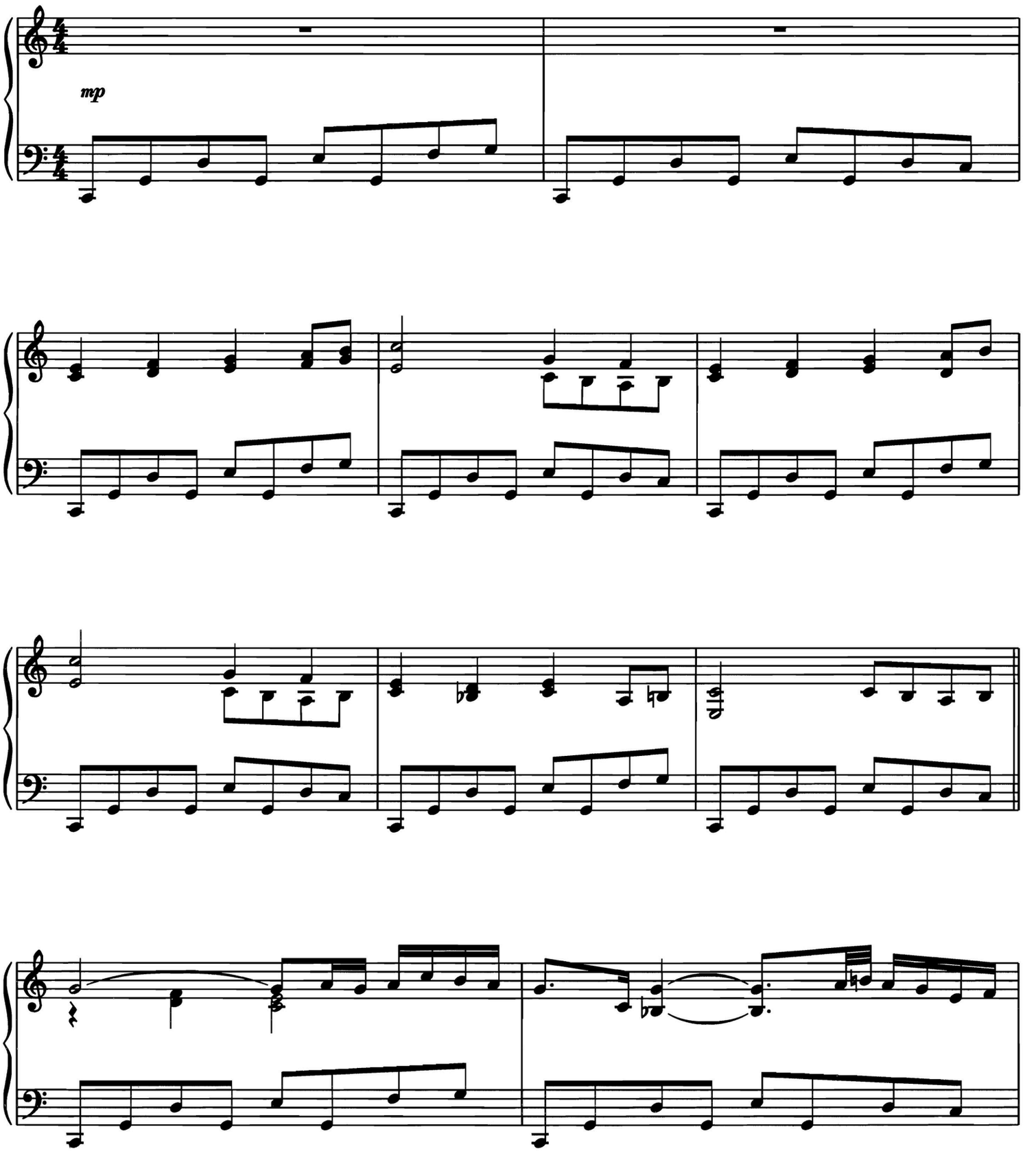

3
3
mf


1.
f
2.
cresc.
ff

PASTORALE

Composed by RAY LYNCH

Walking Tempo (Andante)



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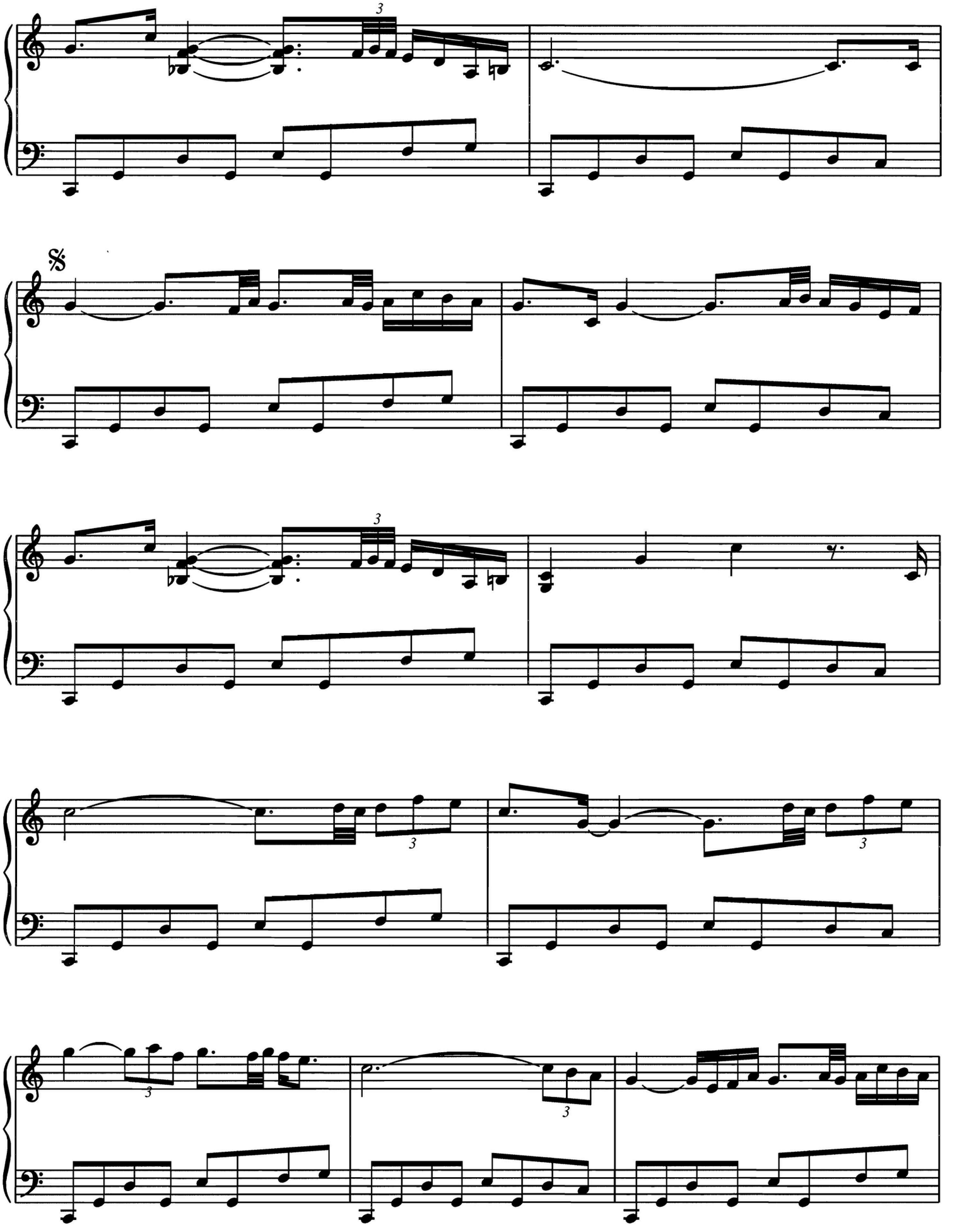
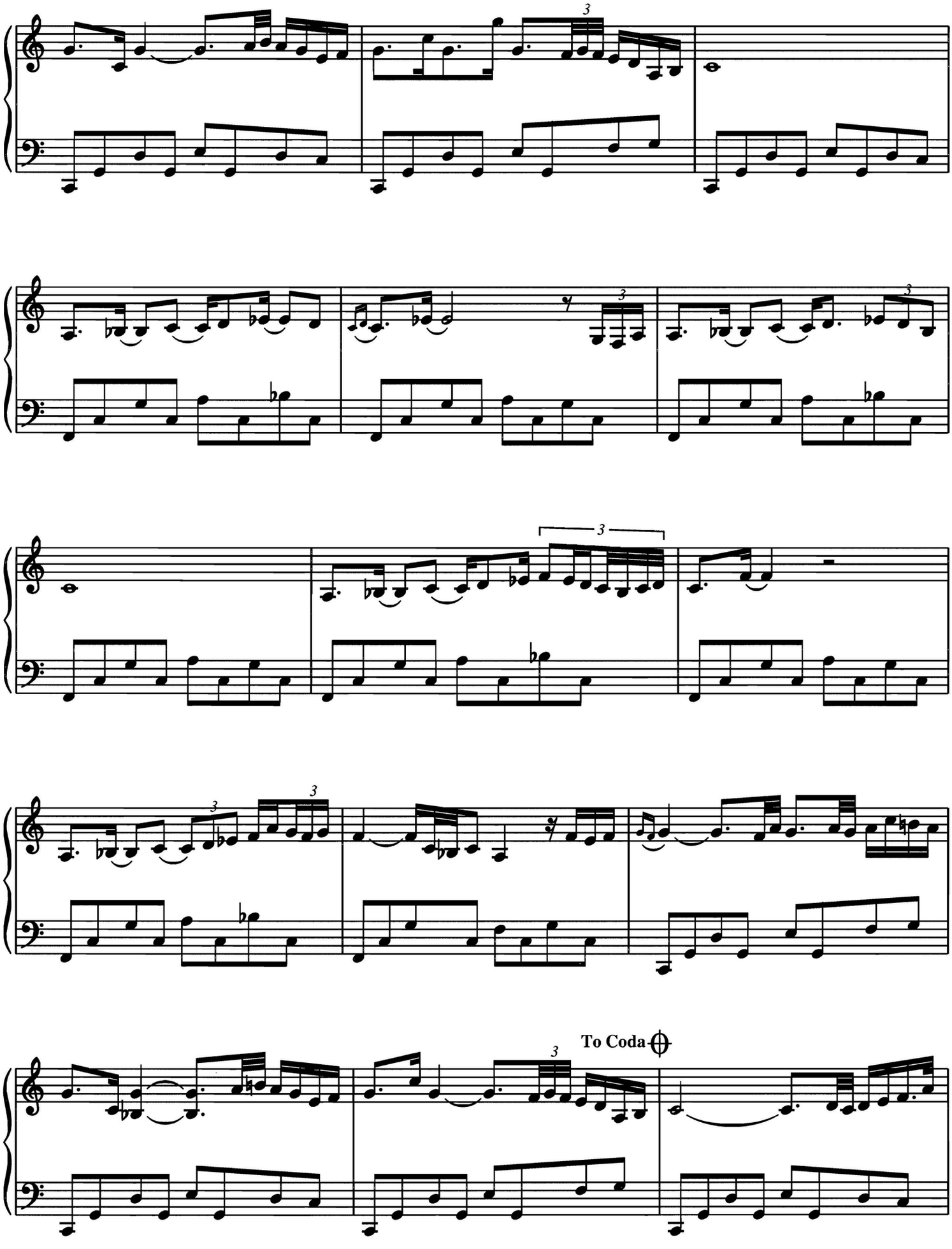
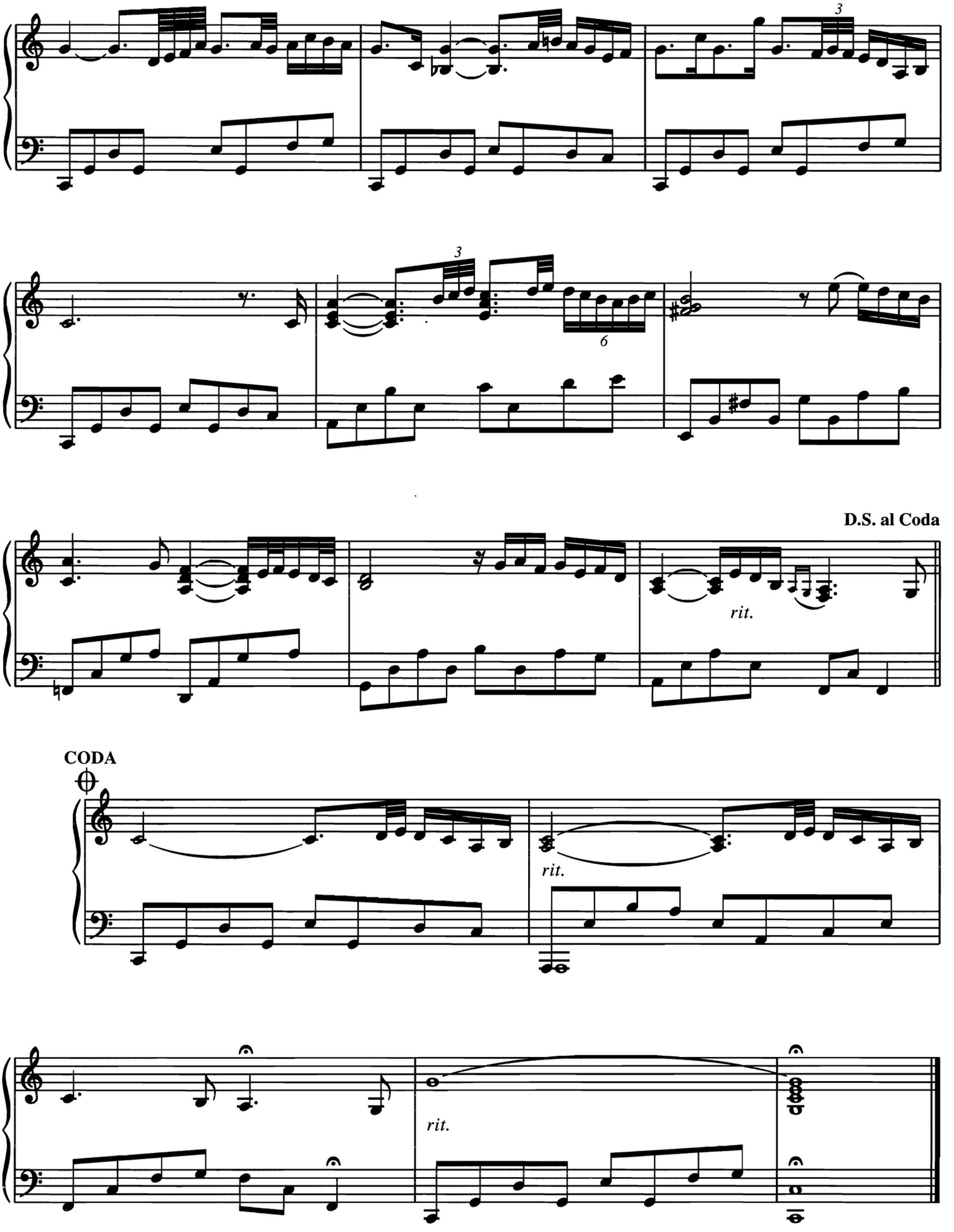
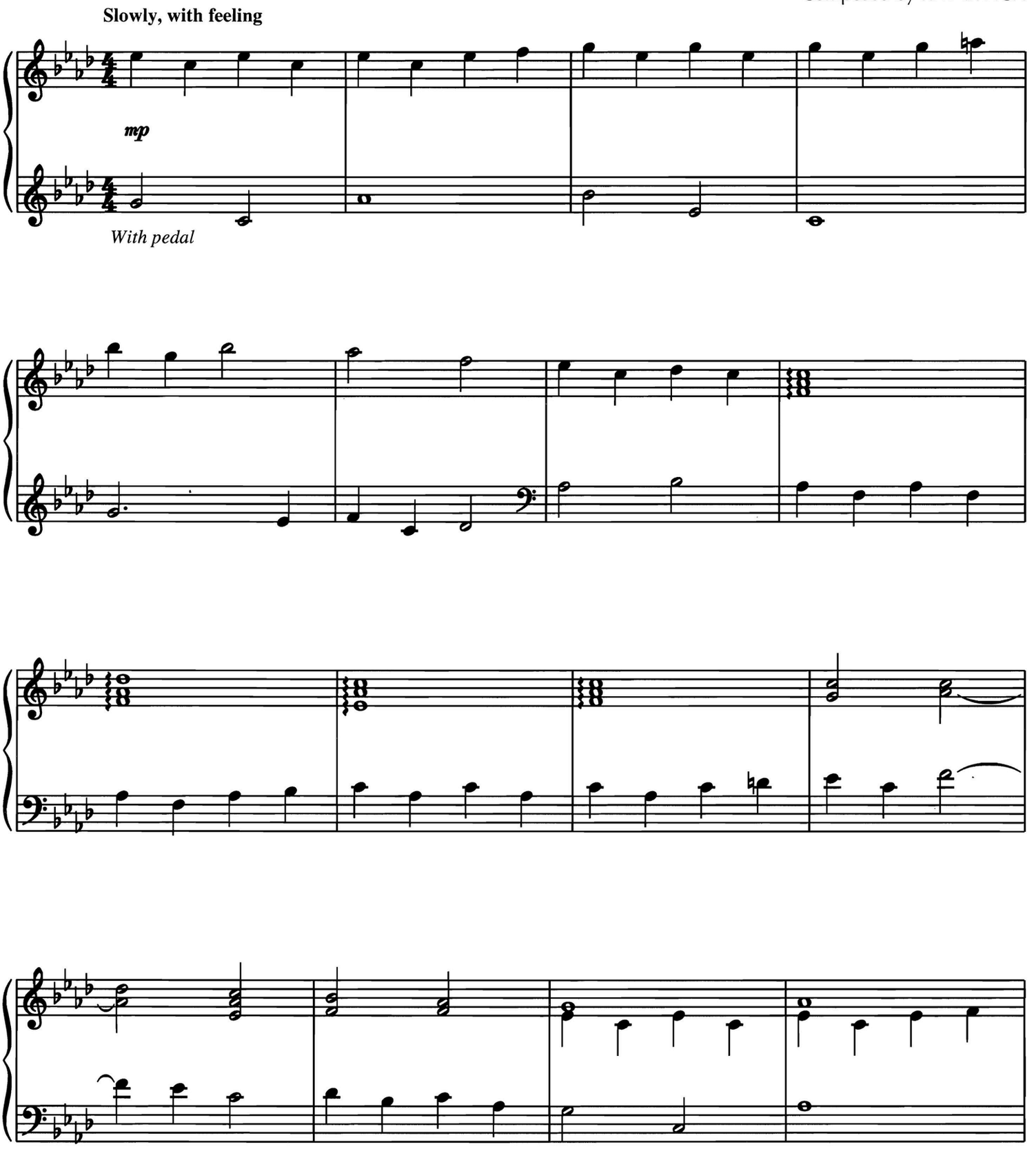



To Coda


3
3
6
D.S. al Coda
rit.
CODA
rit.
rit.

QUANDRA

Composed by RAY LYNCH



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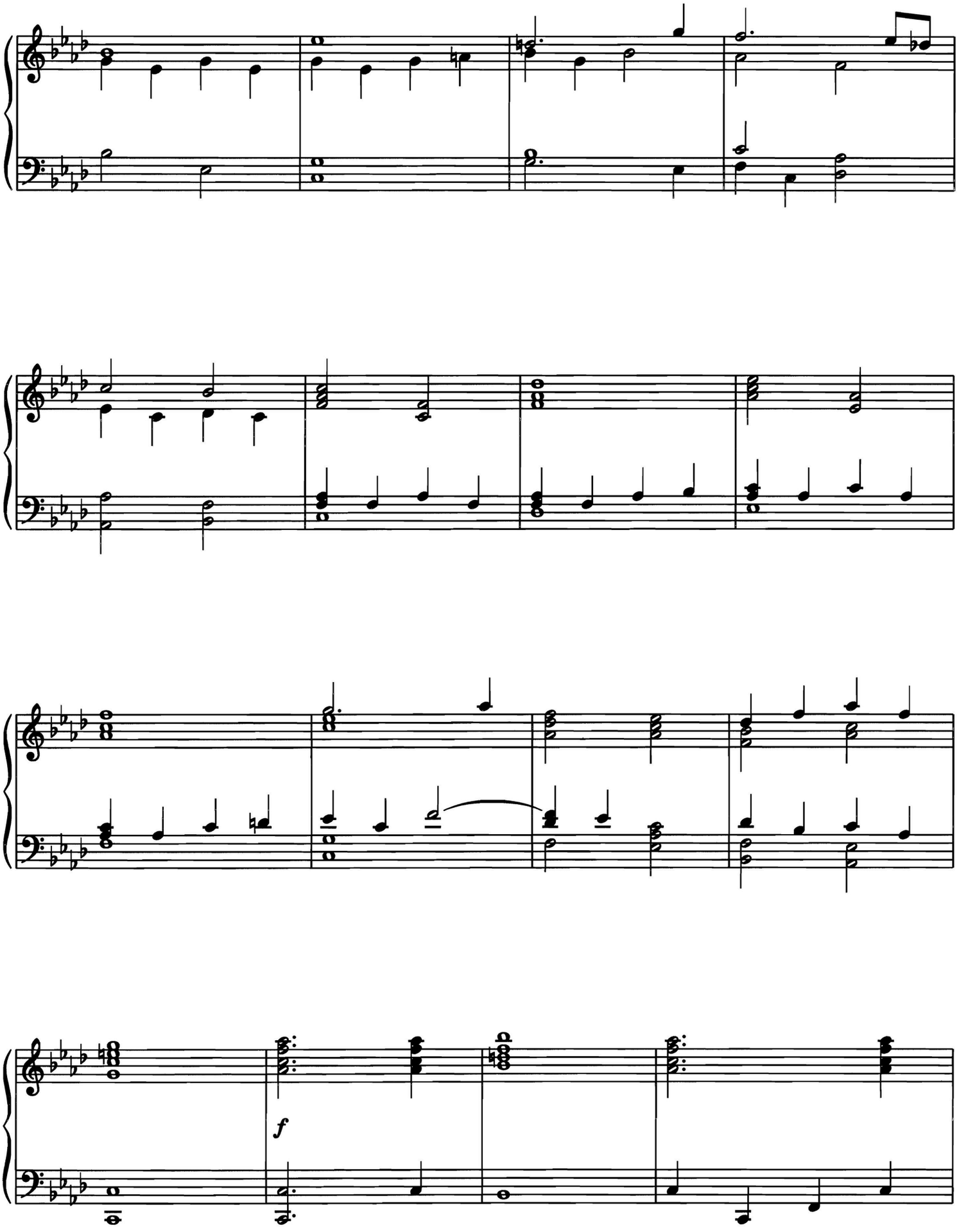
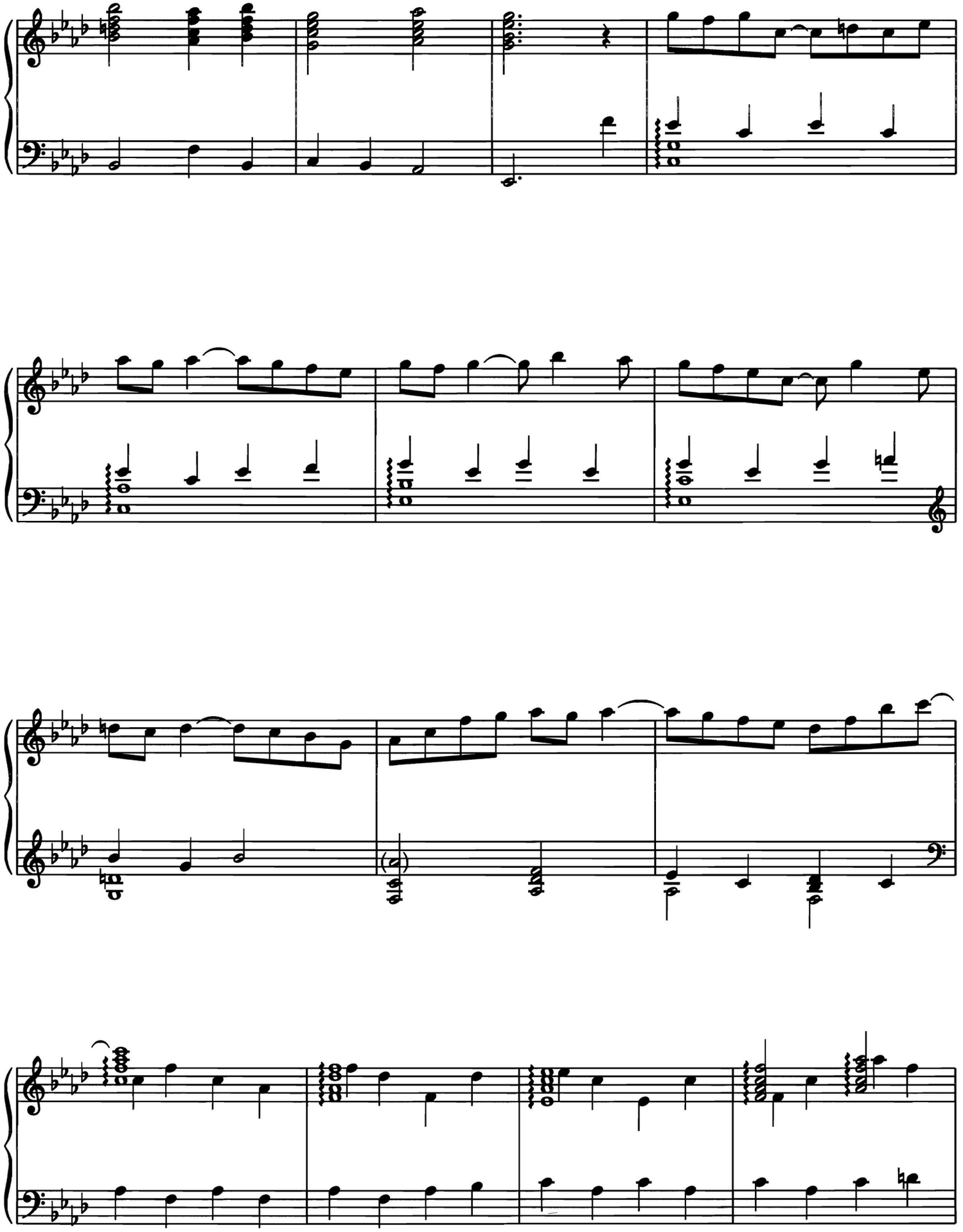
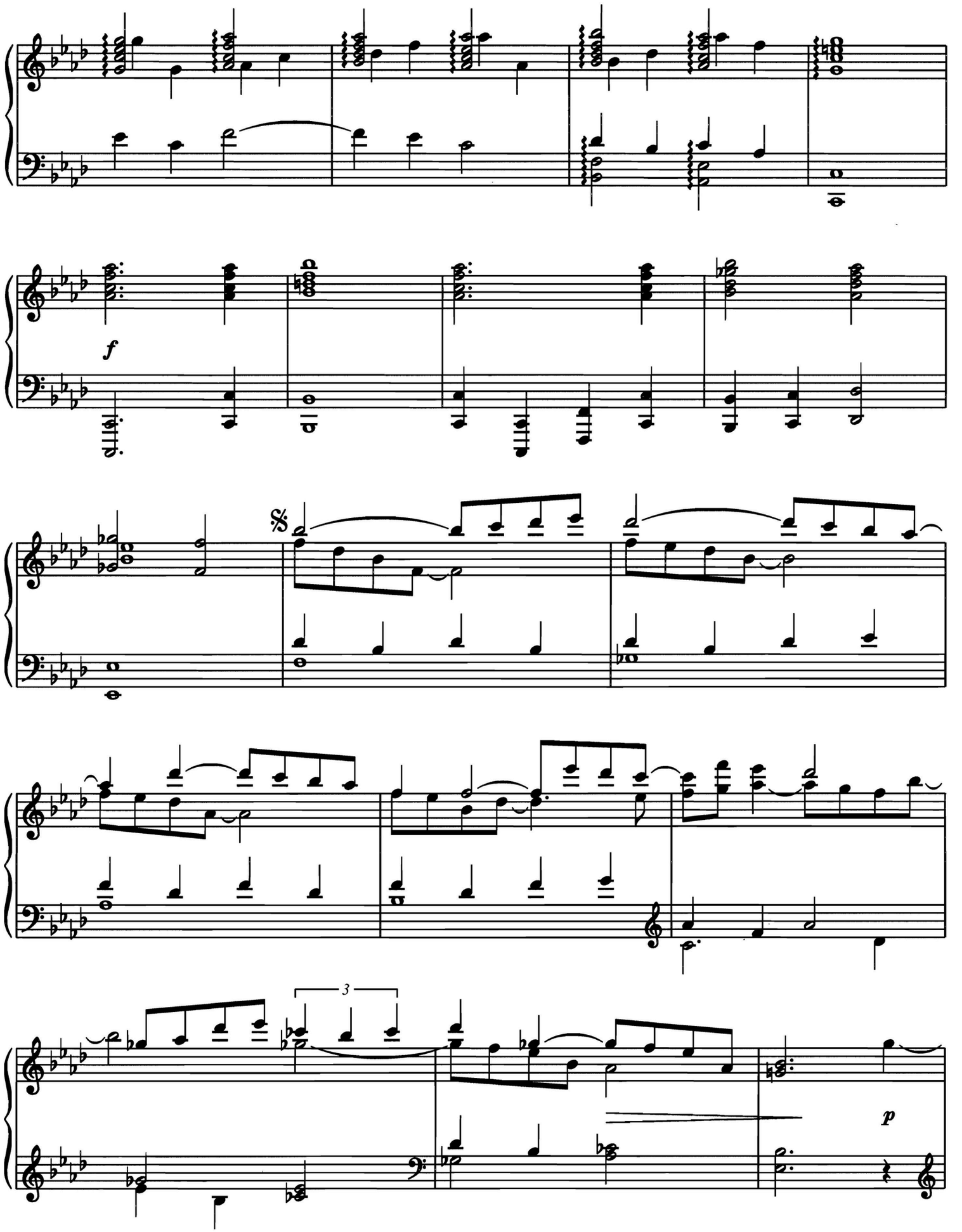
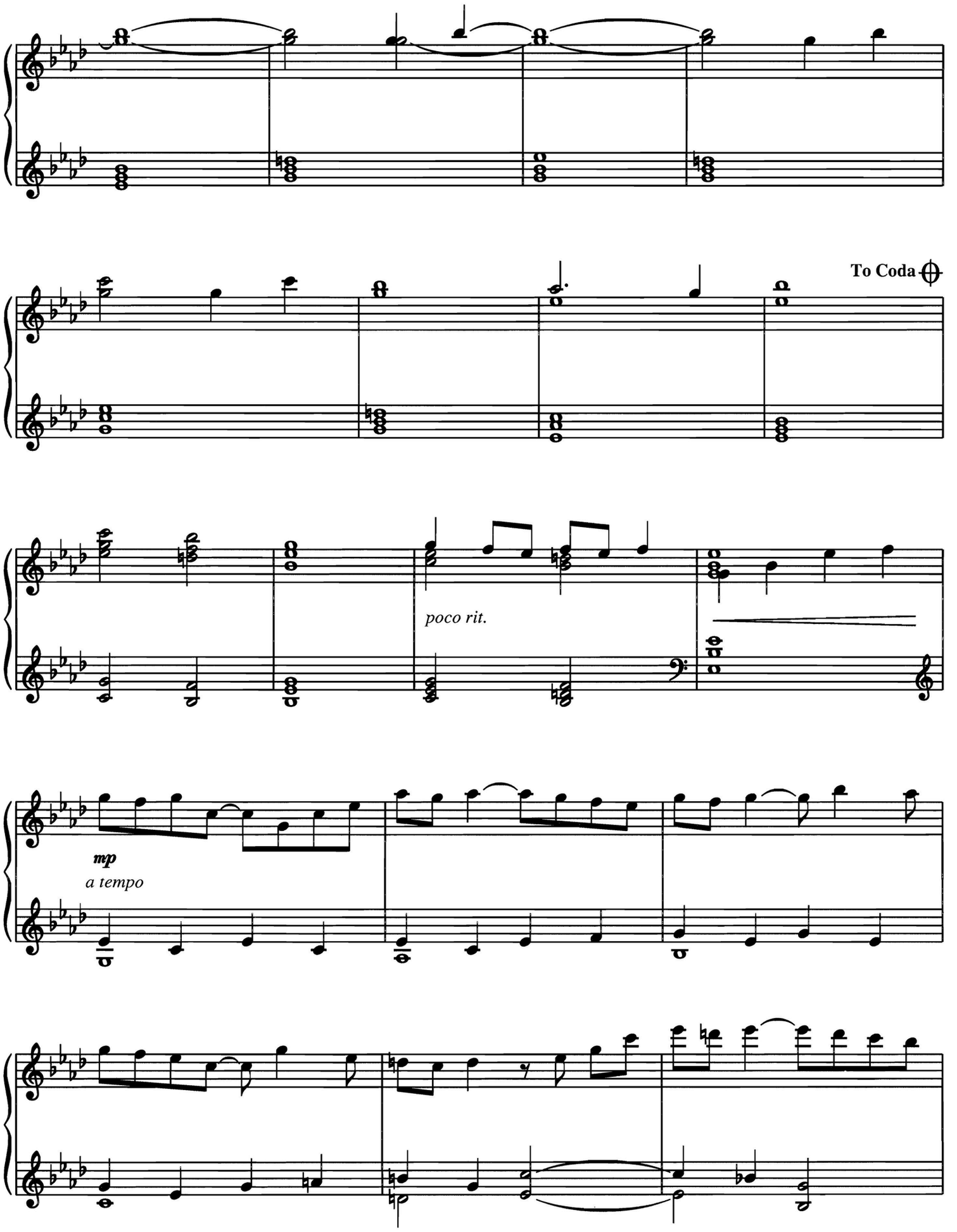
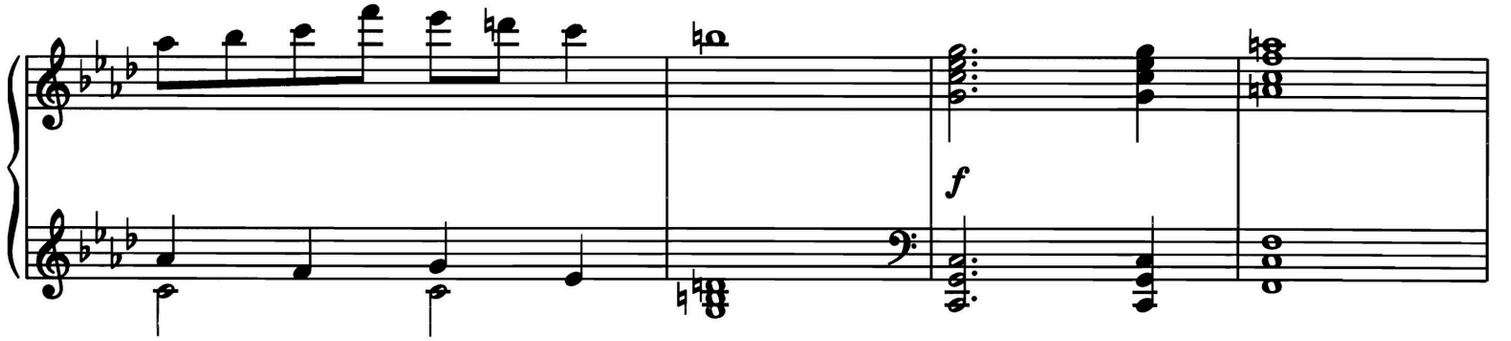
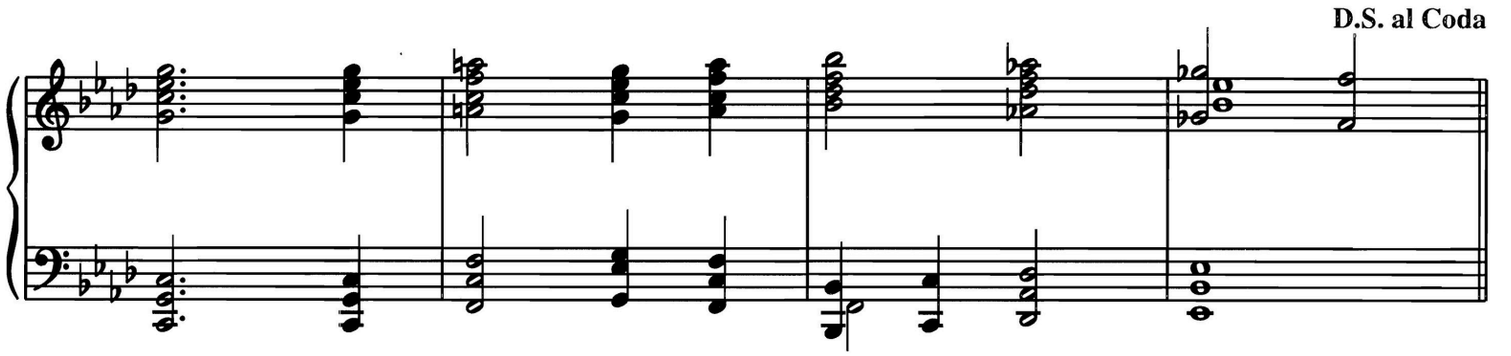

f

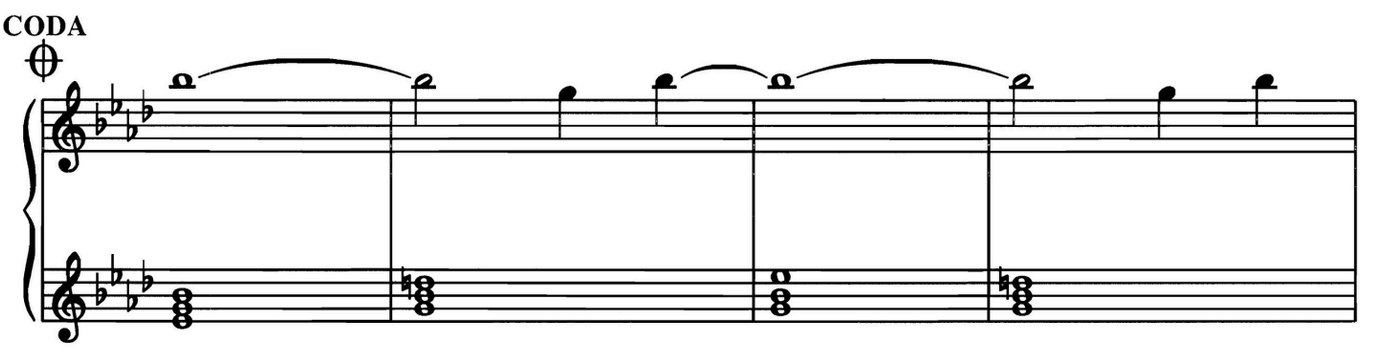


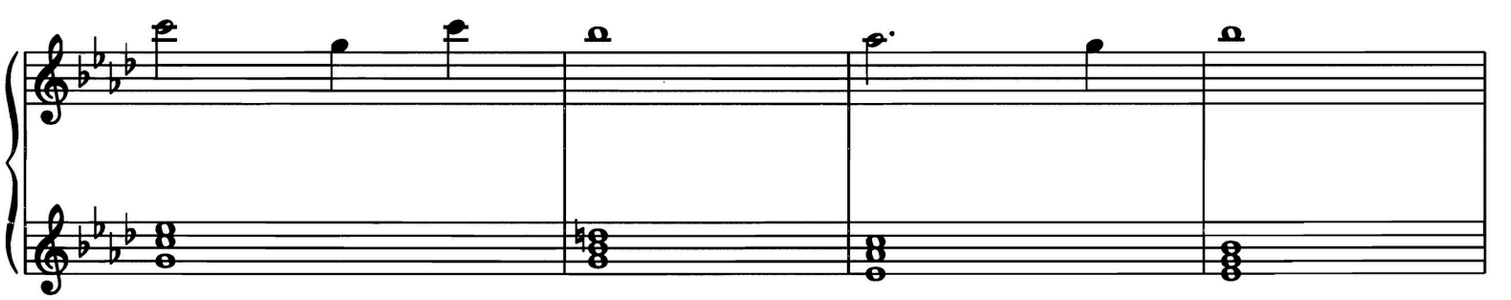

f
3
p

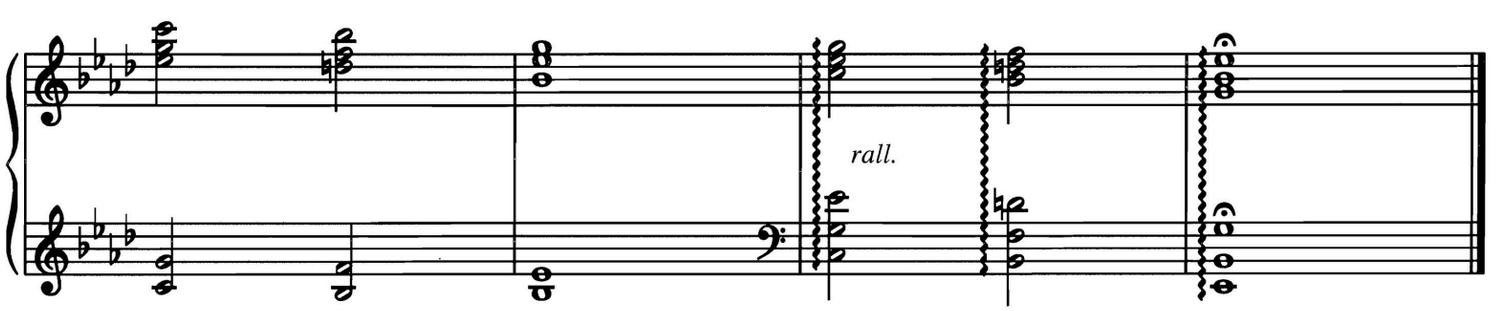

To Coda
poco rit.
mp
a tempo


f


D.S. al Coda


CODA

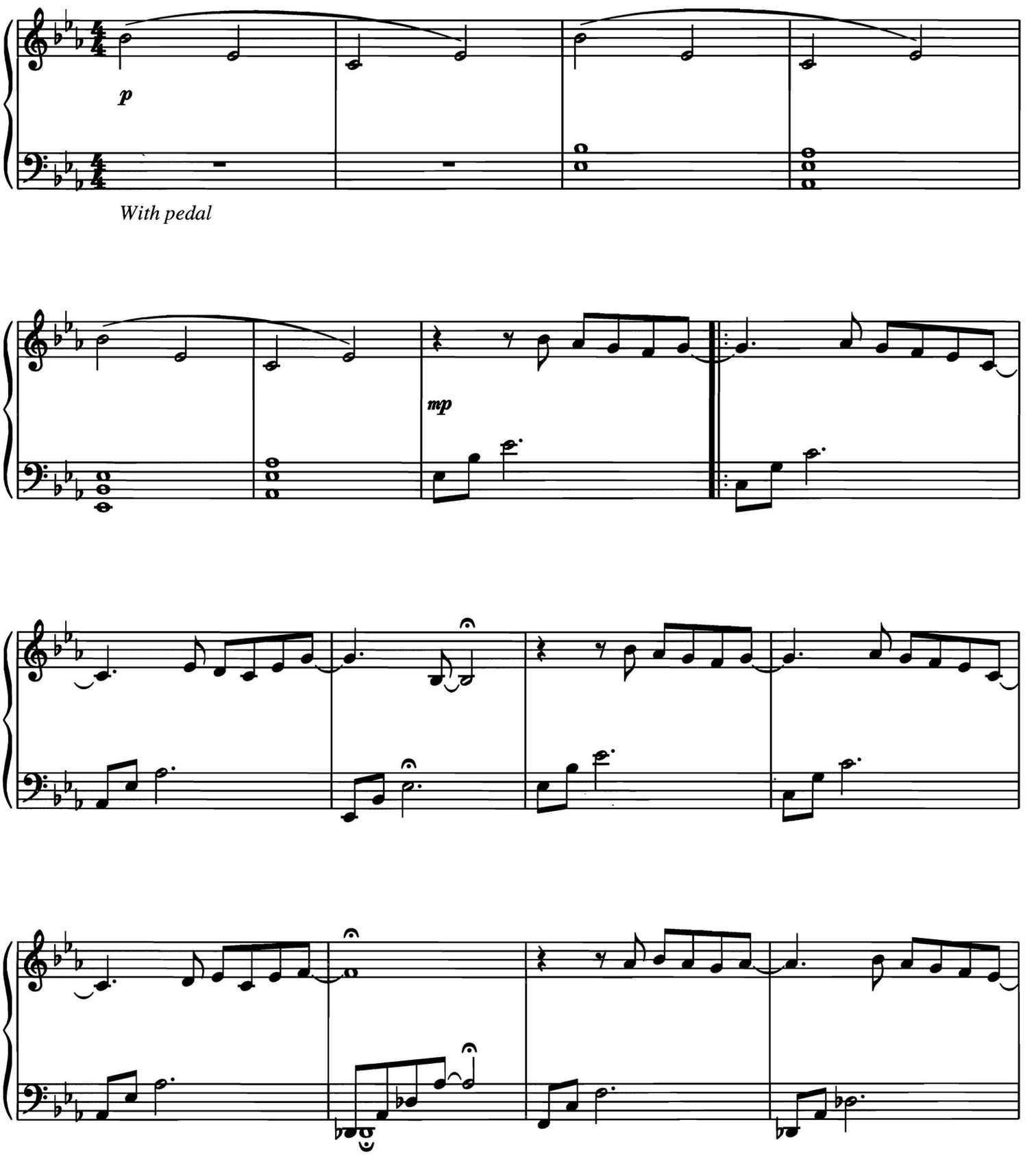



rall.

TOO WOUNDED

Composed by RAY LYNCH

Slowly, somewhat freely



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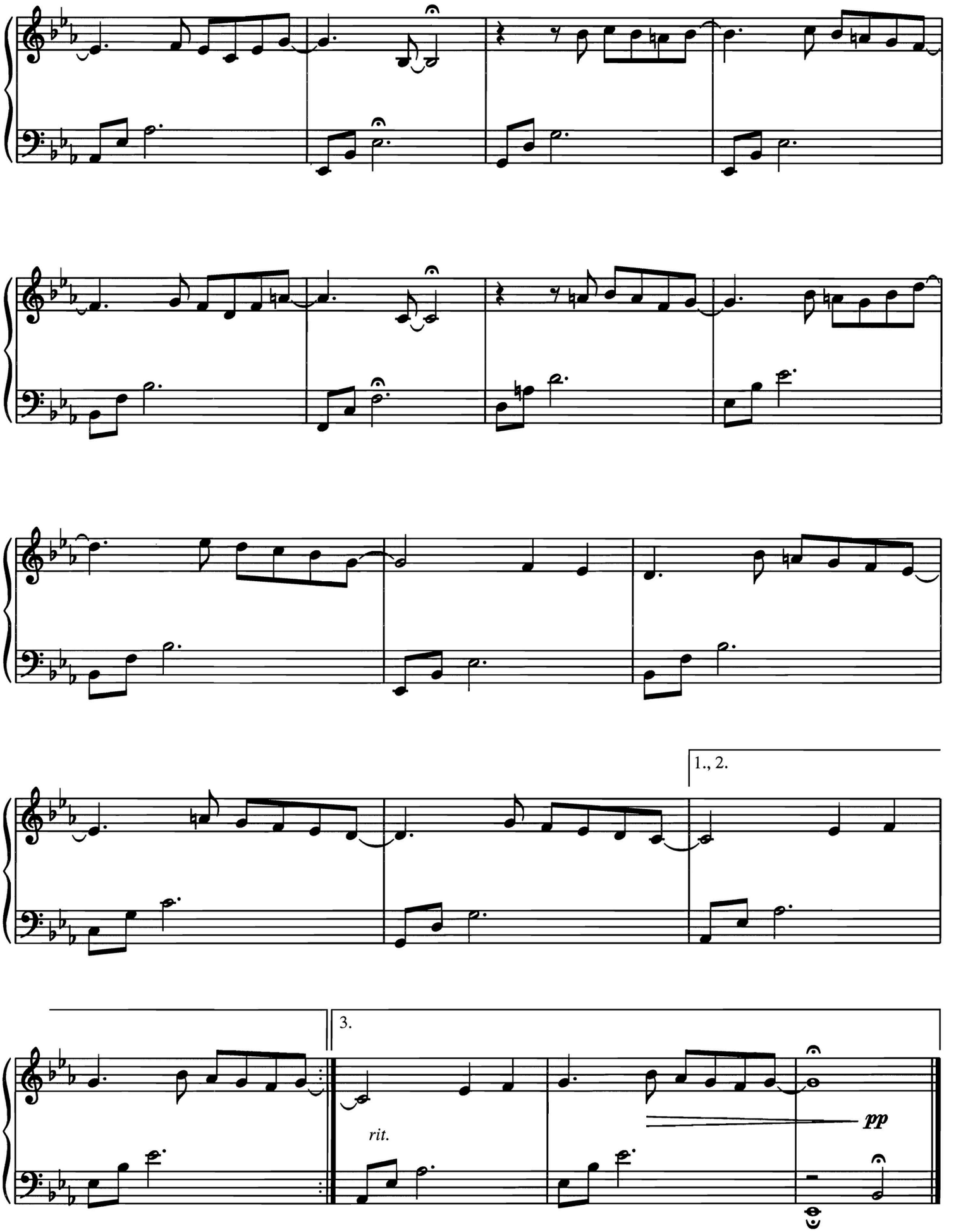
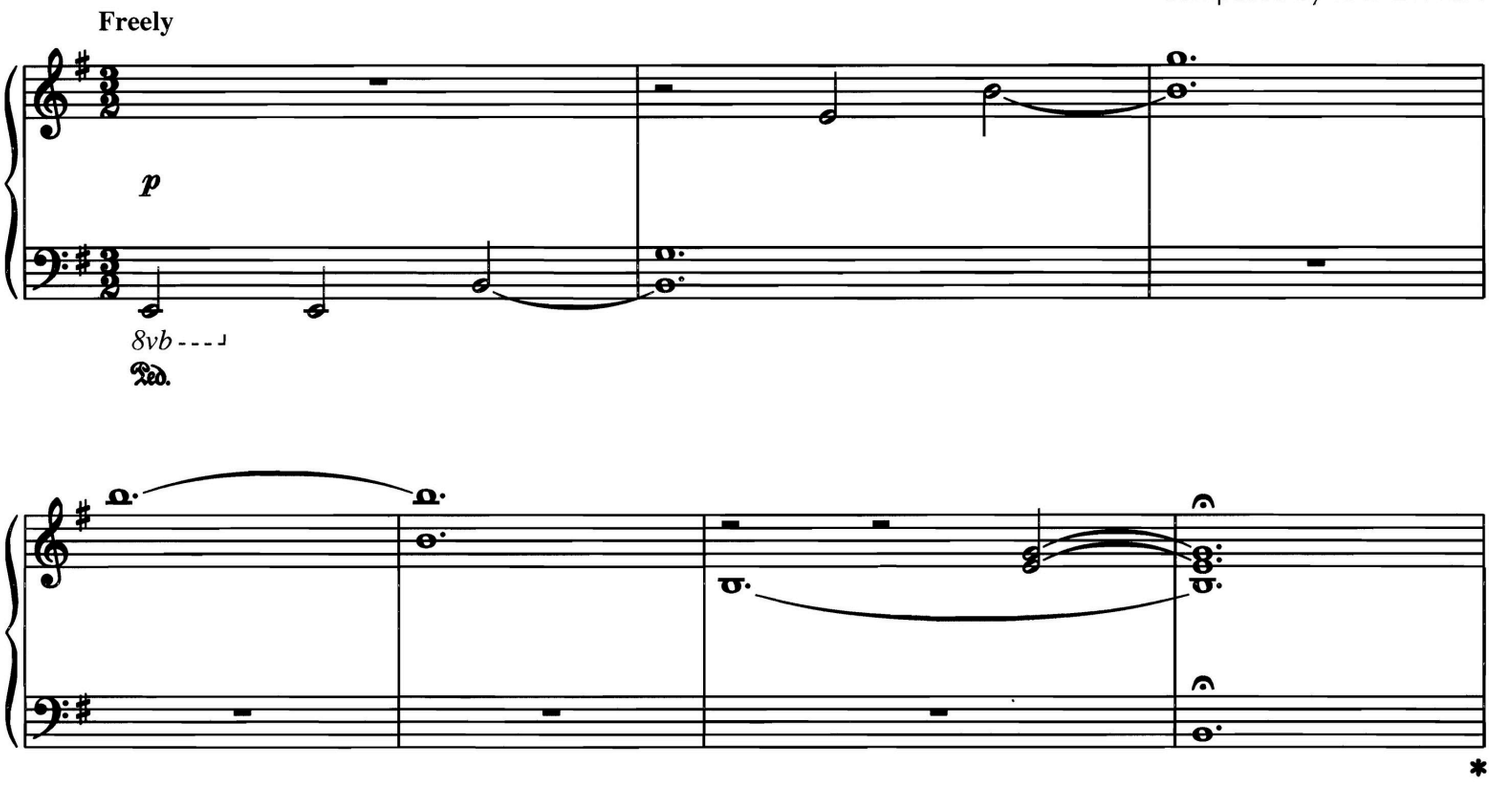
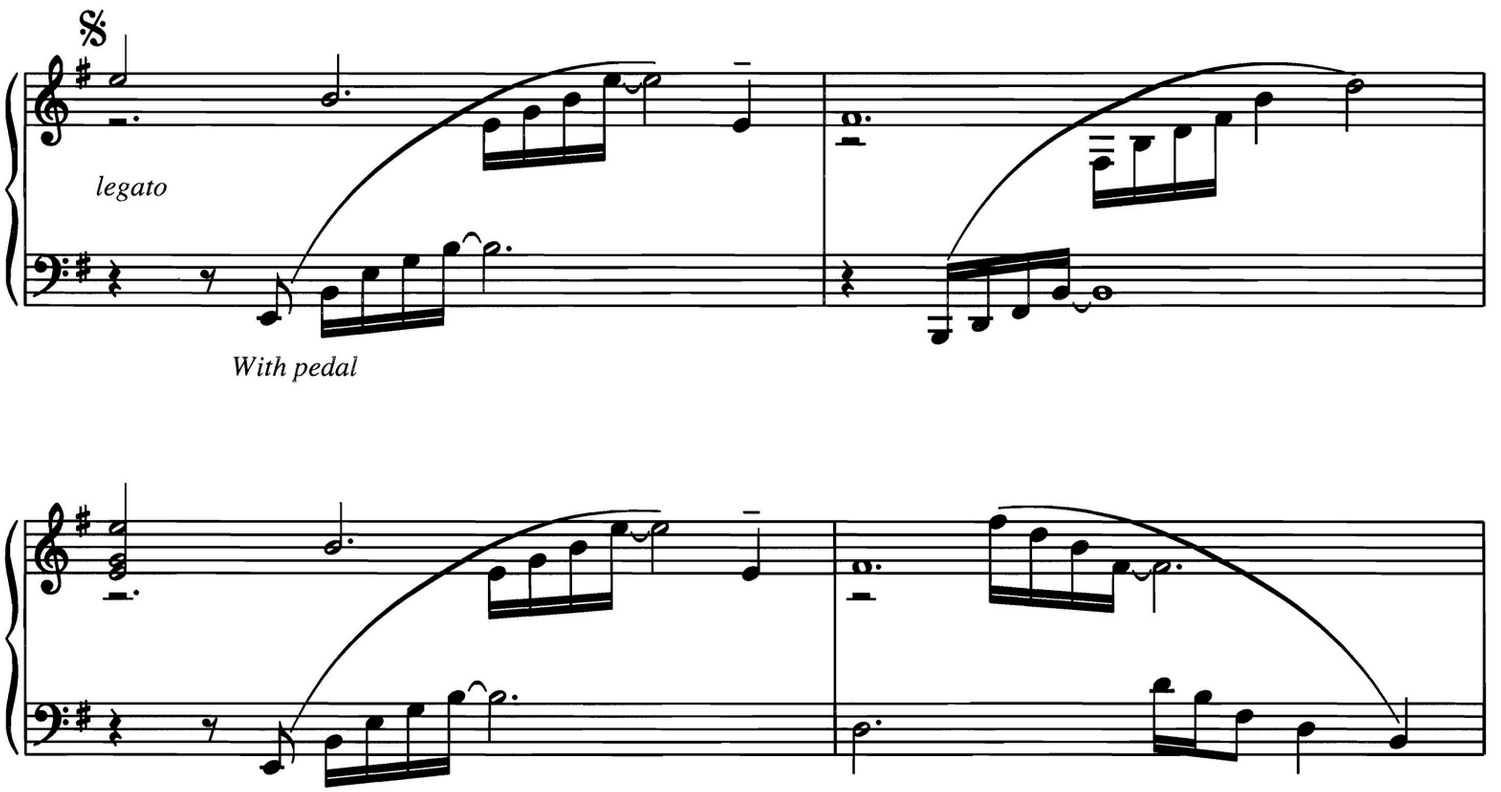

1., 2.
3.
rit.
pp

YOUR FEELING SHOULDERS

Composed by RAY LYNCH





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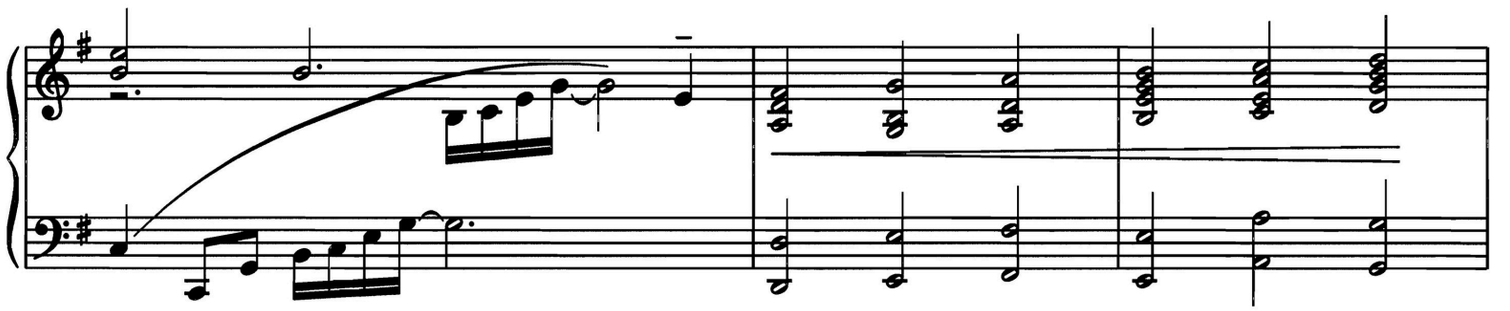
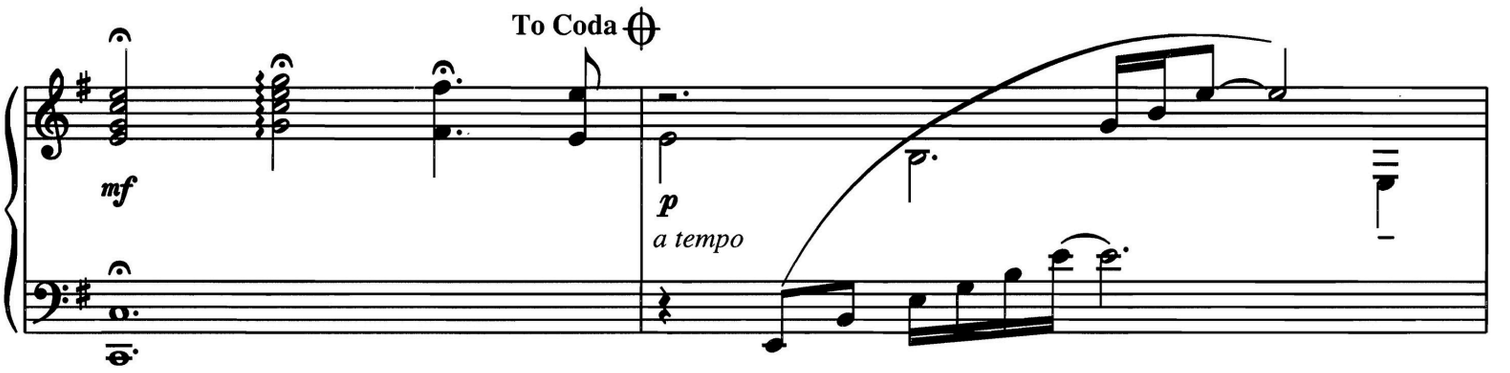
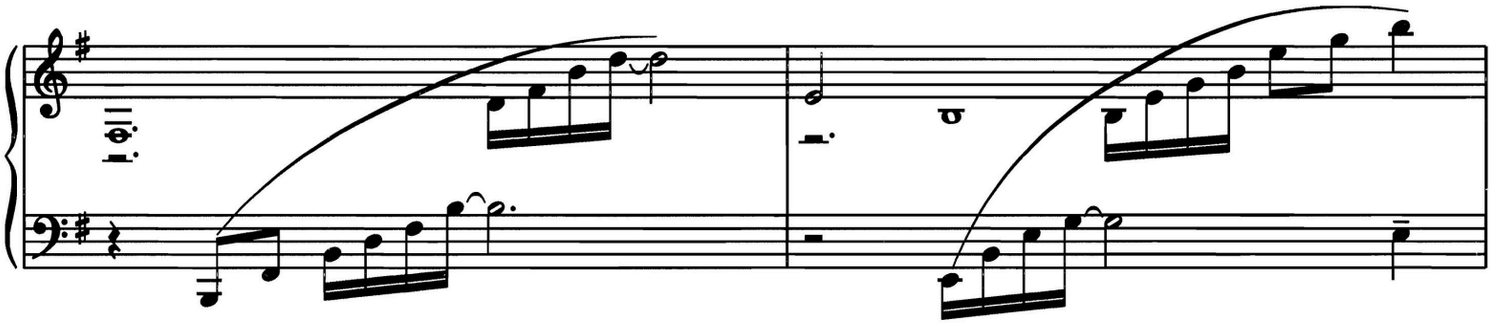
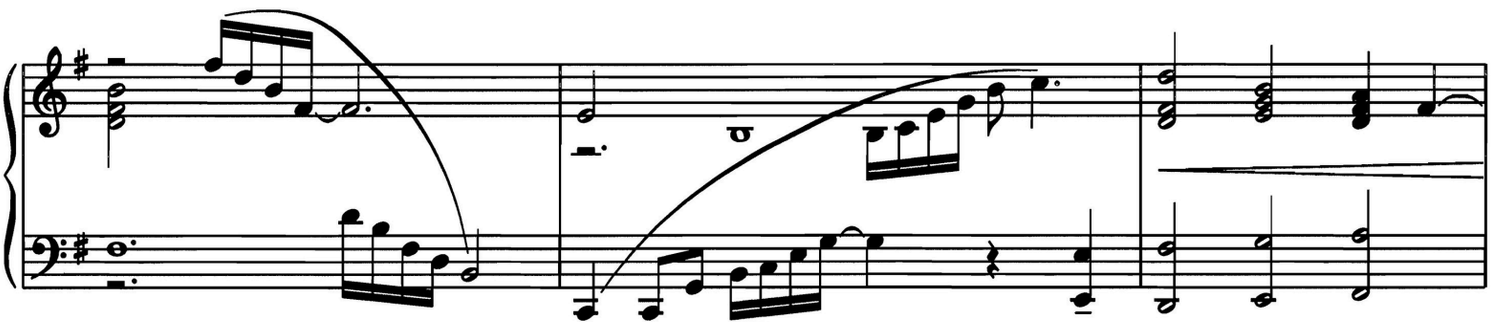
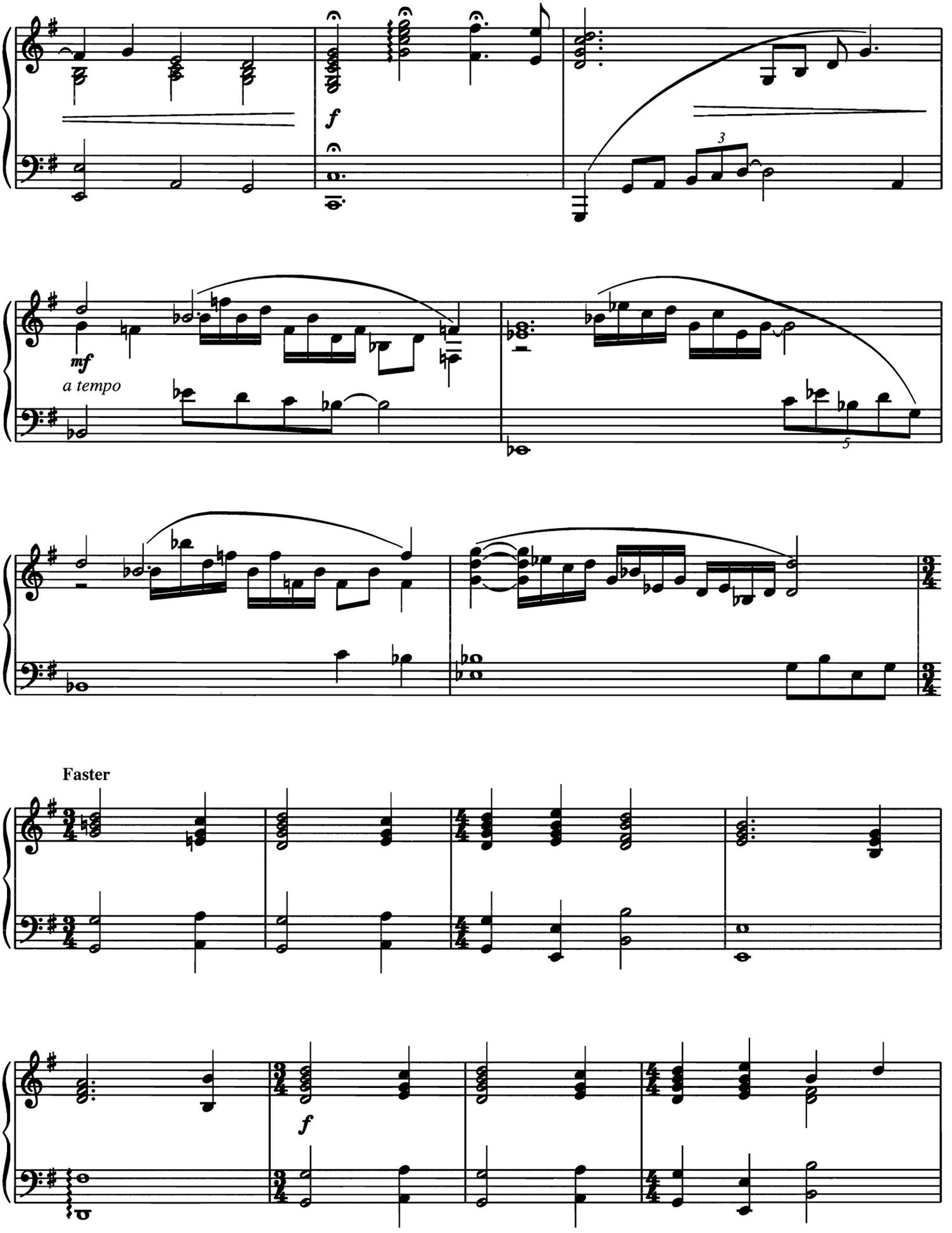
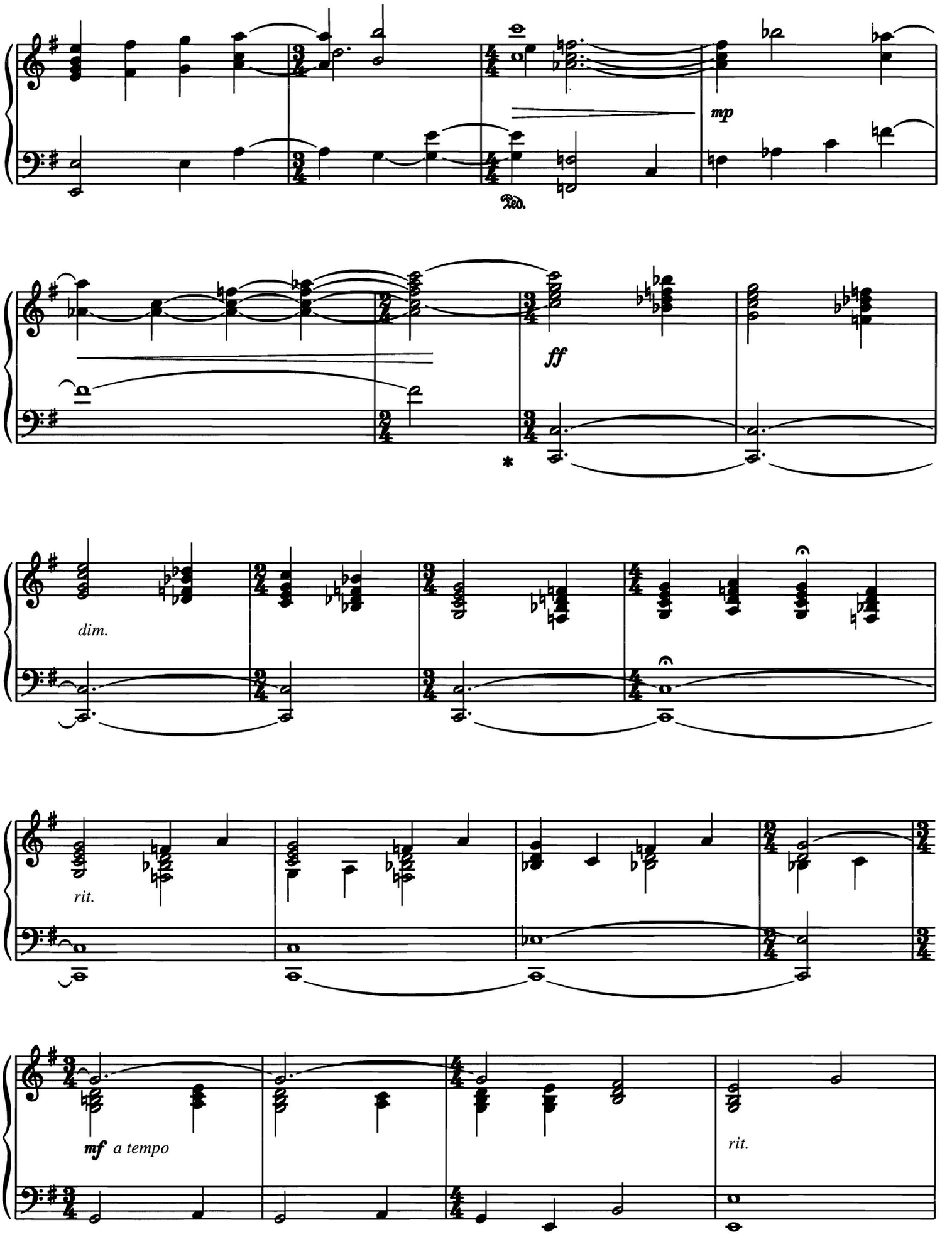


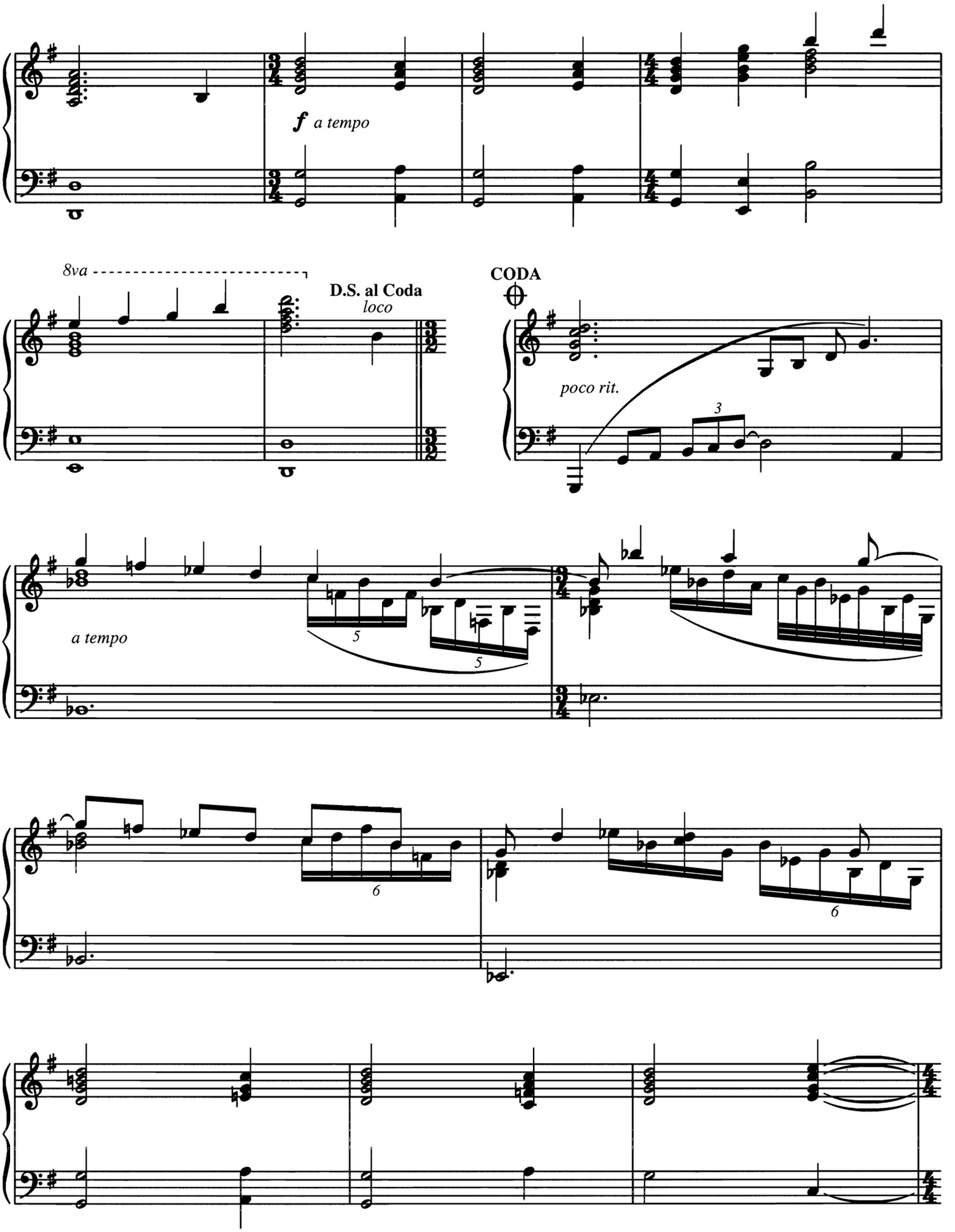

To Coda
mf
p
a tempo

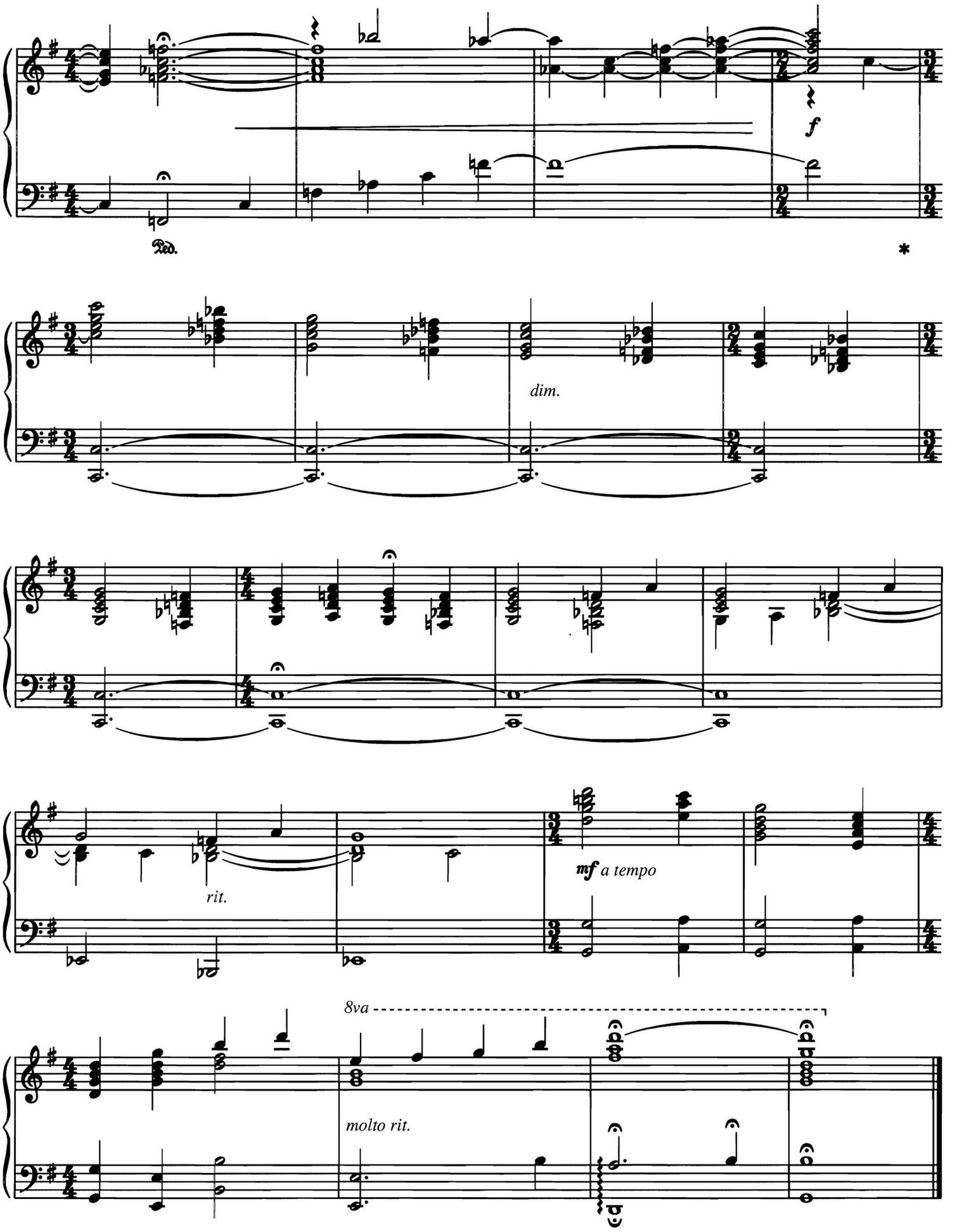





f
3
mf
a tempo
5
Faster
f

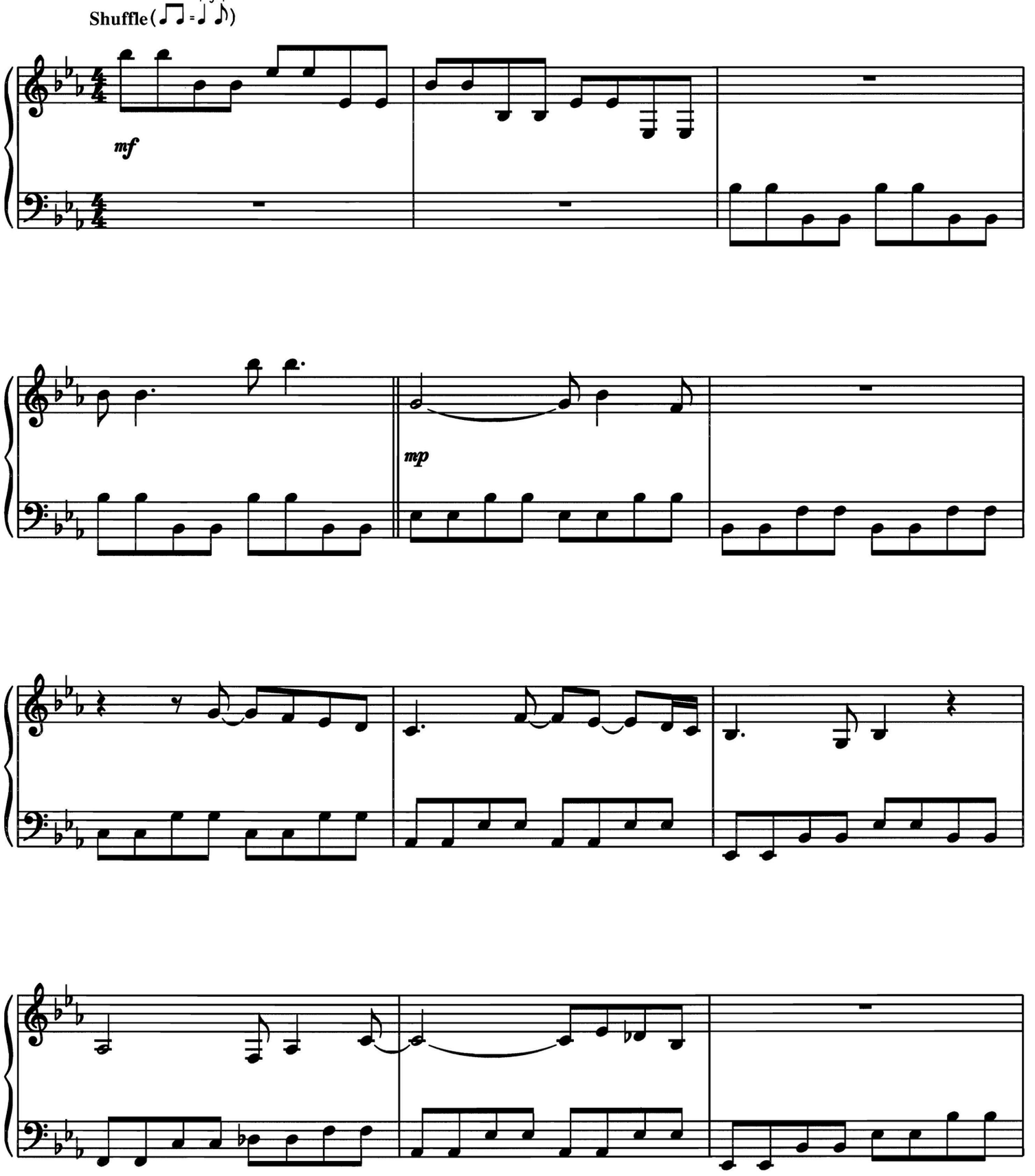

mp
Ped.
ff
*
dim.
rit.
mf a tempo
rit.


f a tempo
8va
D.S. al Coda
loco
CODA
poco rit.
3
a tempo
5
5
6
6


f
Ped.
*
dim.
rit.
mf a tempo
8va
molto rit.

RHYTHM IN THE PEWS

Composed by RAY LYNCH



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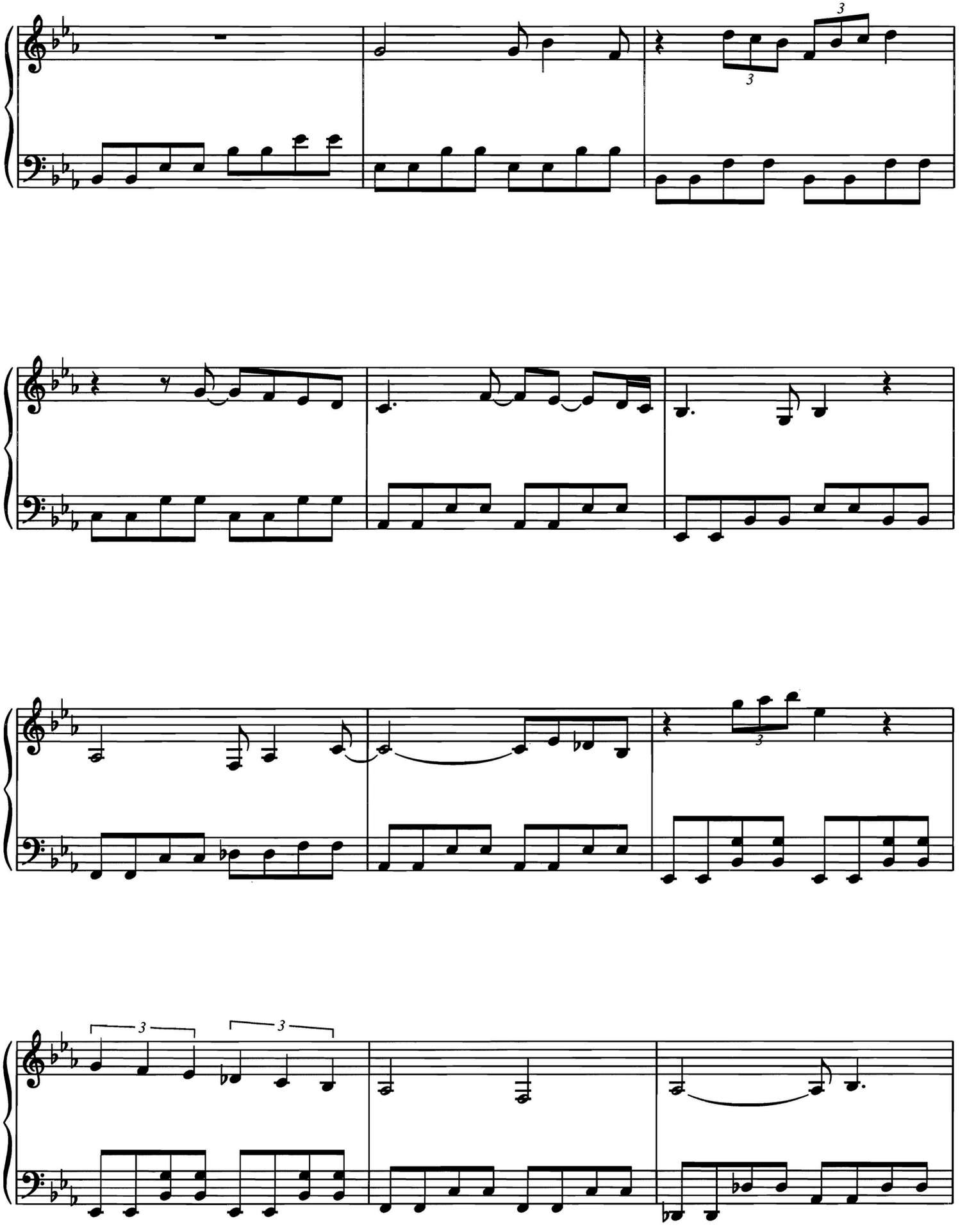
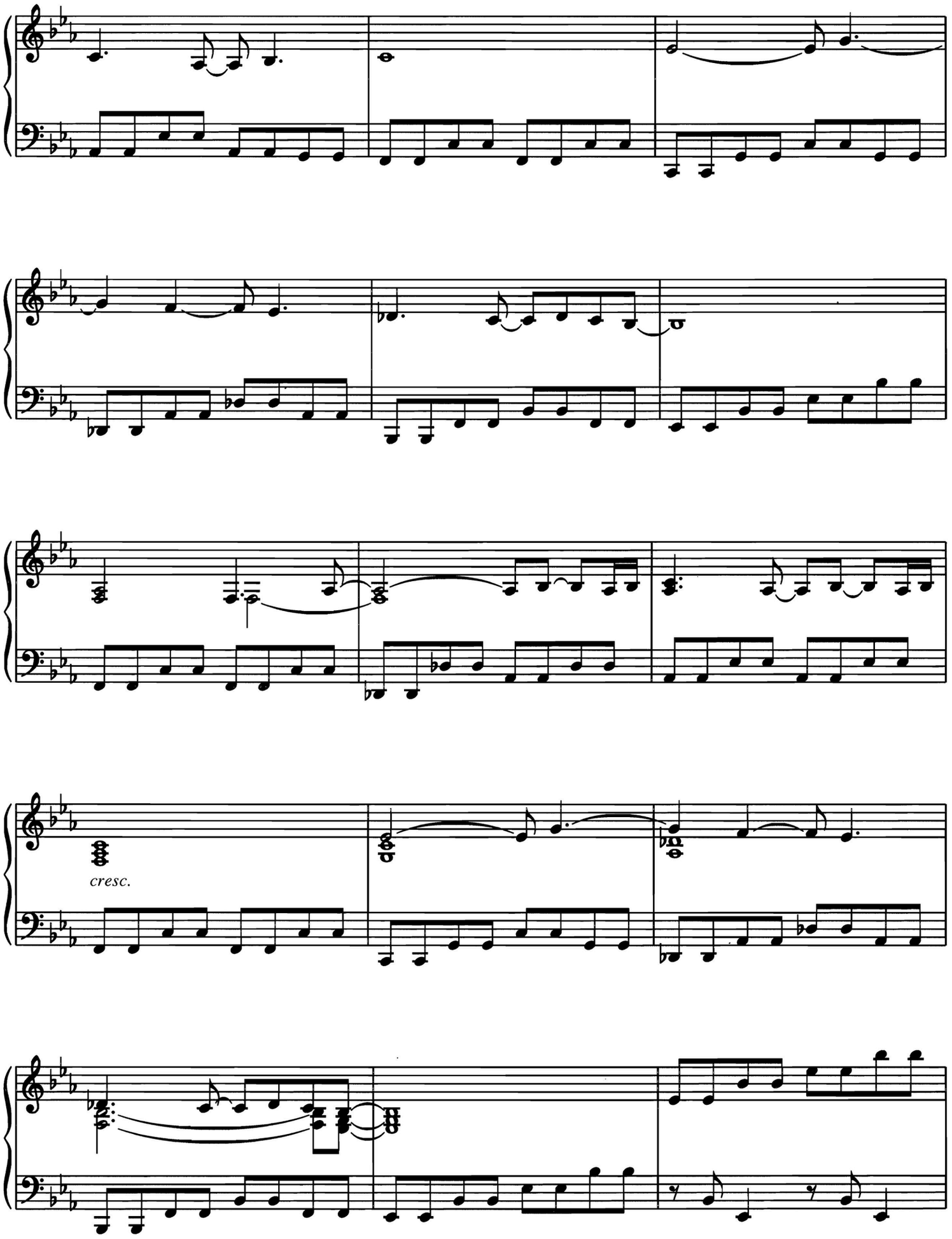
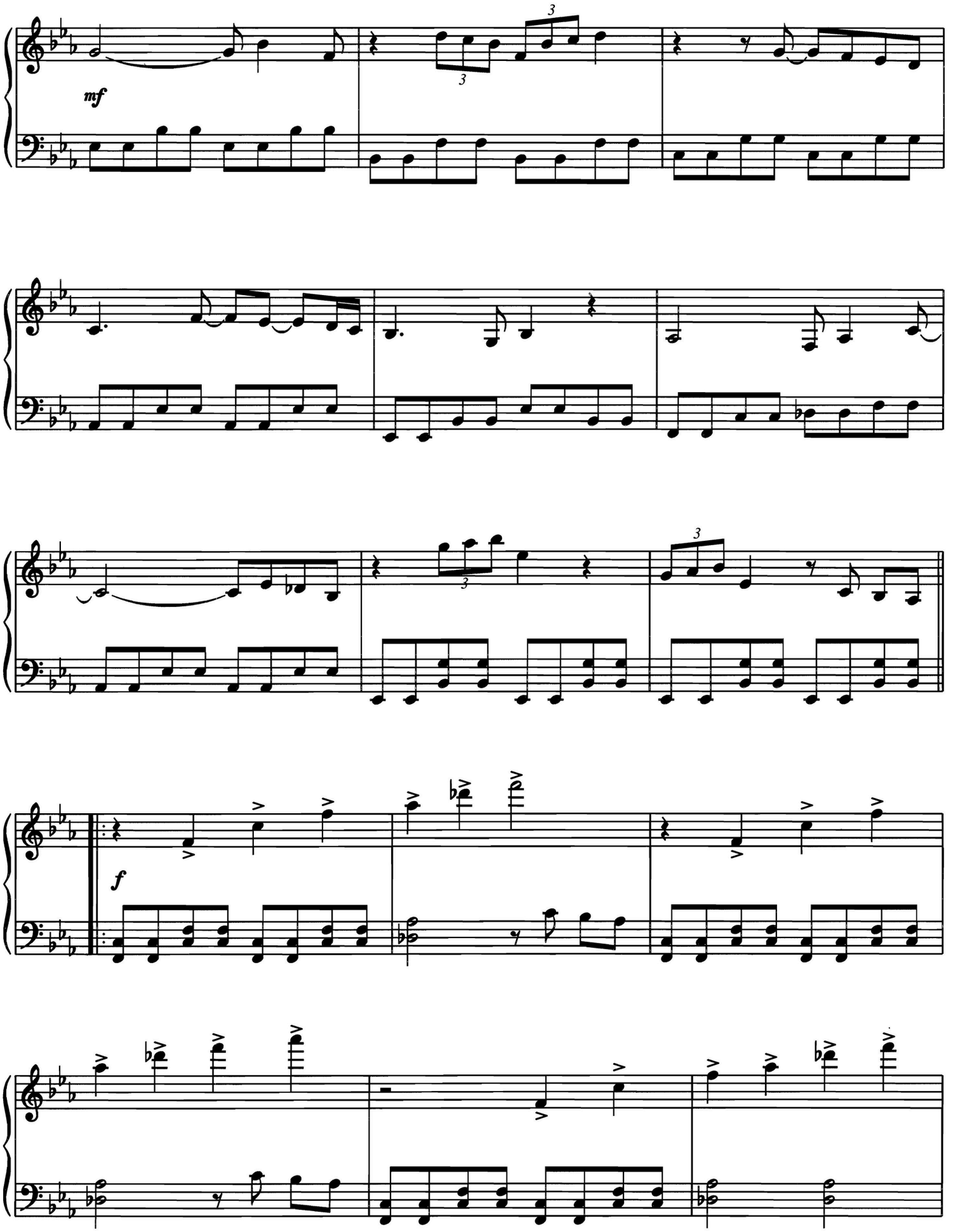
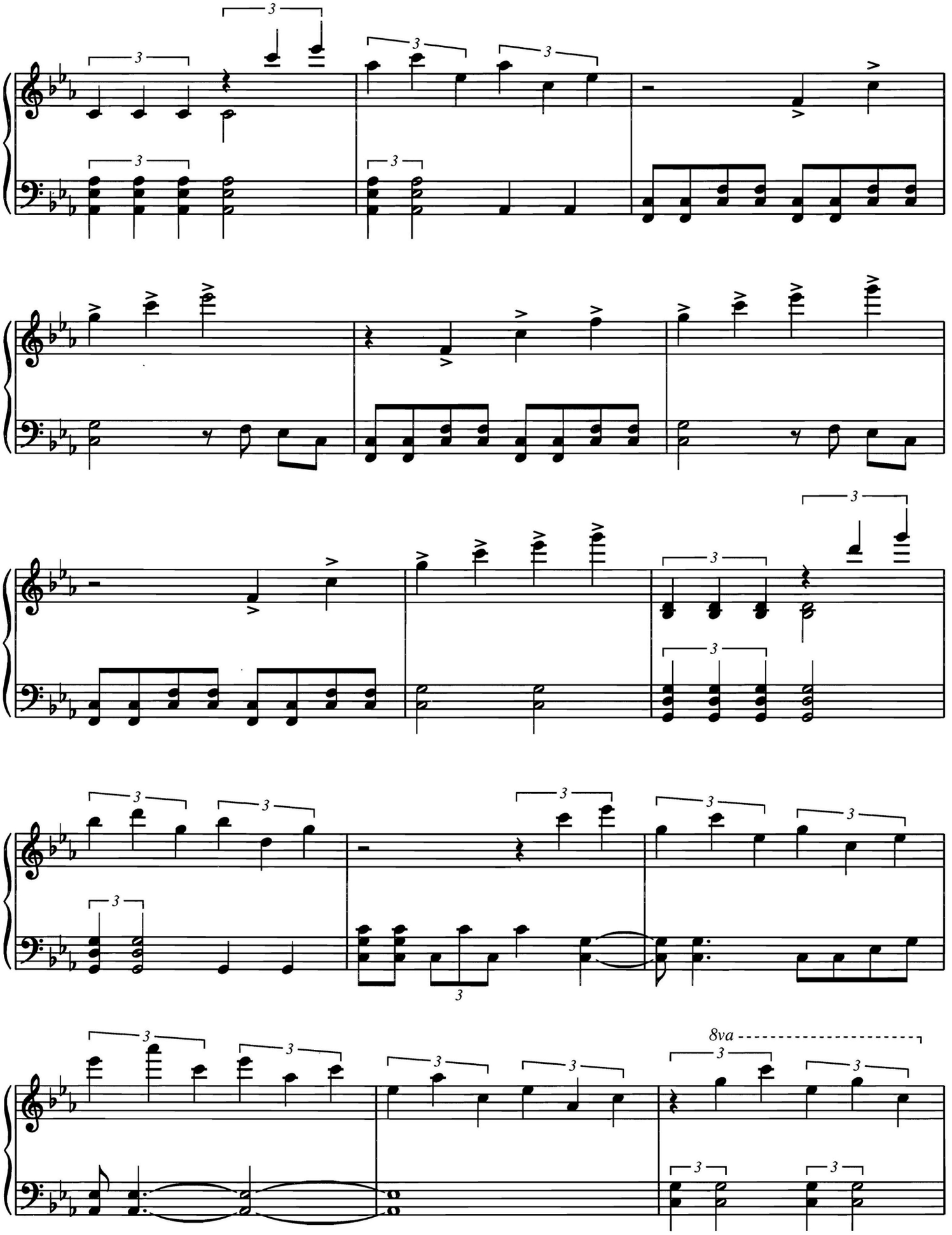
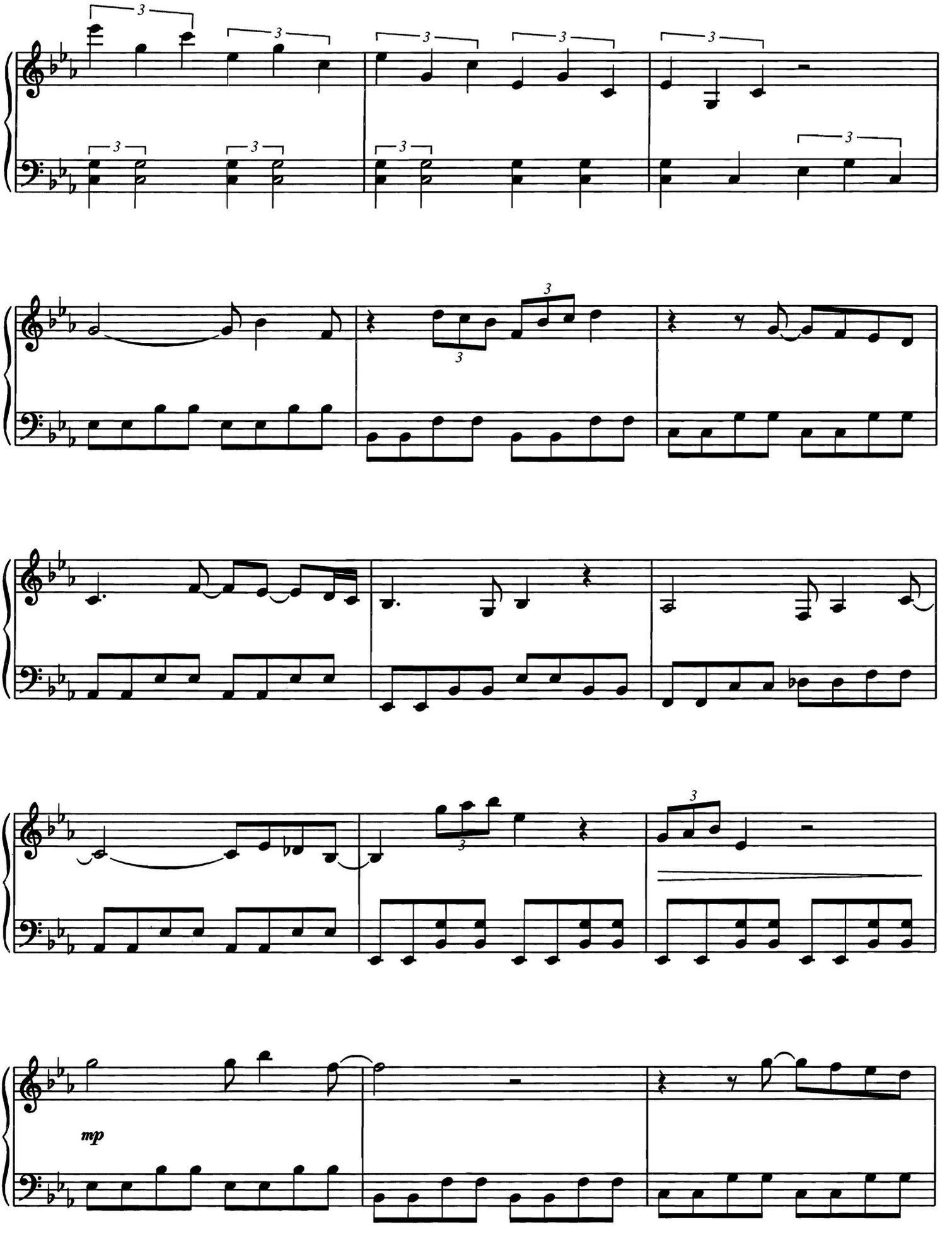
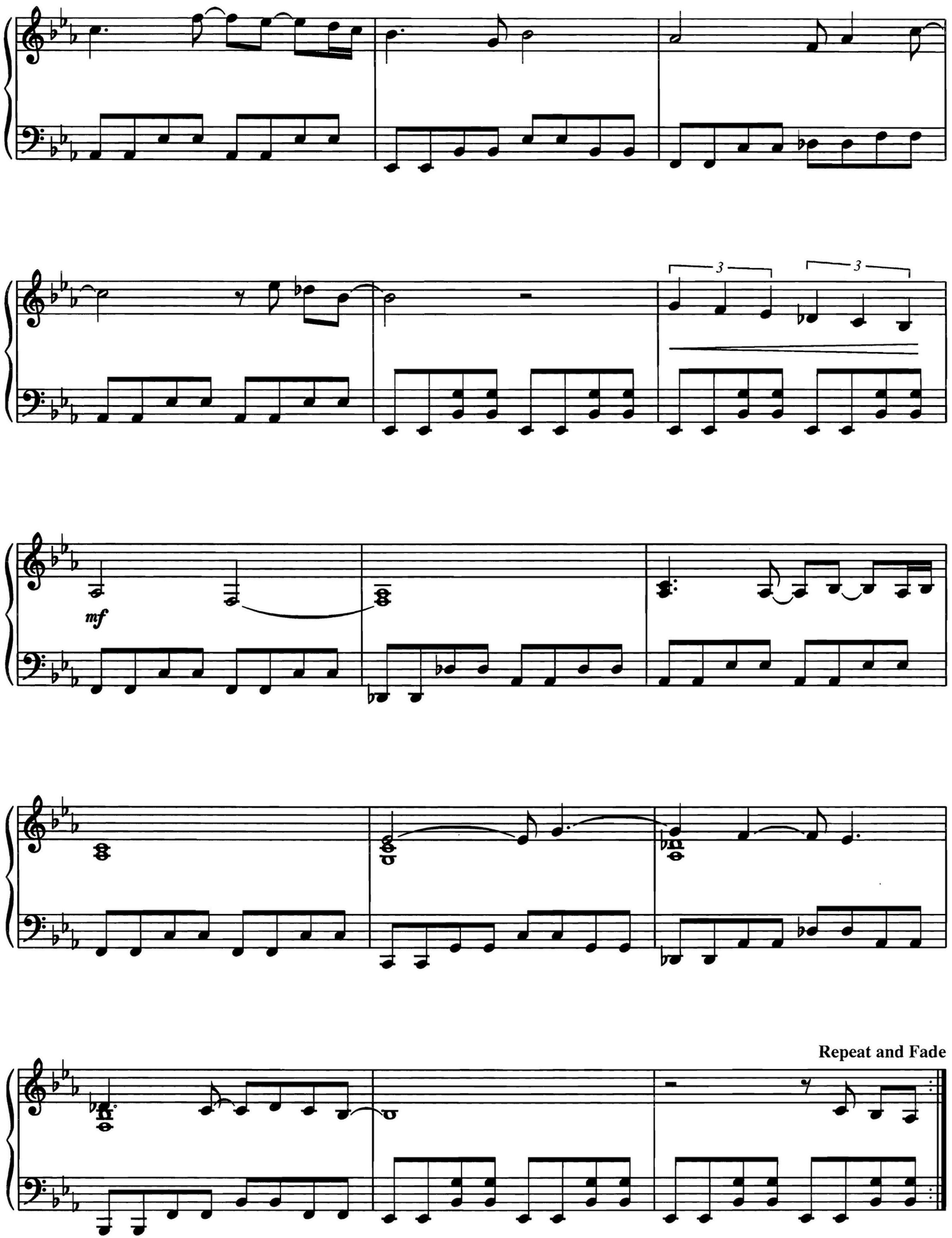



cresc.


mf
f


8va


mp


3
3
mf
Repeat and Fade