

# ANTHOLOGY OF ROMANTIC PIANO MUSIC

EDITED BY MAURICE HINSON

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This volume is dedicated to Rick E. Jones,  
with admiration and appreciation.

*Maurice Hinson*

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# Granada

## Serenata

Isaac Albéniz (1860–1909)  
Op. 47, No. 1

**Allegretto** (*arp. simile*)

*p*

(*cantabile*)

6

12

18

*pp*

*p*

The musical score consists of four systems of music. Each system has a treble clef staff and a bass clef staff. The right hand (RH) primarily plays arpeggiated chords, while the left hand (LH) plays a melodic line. The tempo is marked 'Allegretto' and the texture is 'arp. simile'. The first system includes a 'p' dynamic and a '(cantabile)' marking. Measure numbers 6, 12, and 18 are indicated in boxes. Dynamics include 'pp' in the third system and 'p' in the fourth. Fingerings (1-5) and articulation (accents, slurs) are clearly marked throughout the piece.

# Scottish Legend

Amy Beach (1867–1944)  
Op. 54, No. 1

(Slow and with much expression)  
*Lento con molto espressione*

*p*  
*sempre cantabile*

*mf*  
*dim.*

*poco rit.*  
*mf*  
*a tempo*

*pp*

# Romance sans paroles

(Romance without Words)

Gabriel Fauré (1845–1924)  
Op. 17, No. 3

Andante moderato

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 2/4 time signature. It contains a whole rest in the first three measures and a triplet of eighth notes in the fourth measure, marked *dolce*. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment pattern, marked *pp* in the first measure and *p* in the fourth. Fingering numbers (5, 1, 2, 4, 1, 4, 5, 1, 2, 4, 1) are provided for the first three measures of the bass line.

The second system begins at measure 5, indicated by a box containing the number 5. The upper staff continues with a melodic line marked *sempre legato*, featuring a slur over measures 5-6 and a slur over measures 7-8. Fingering numbers 4, 3, 2, 3, 1, 1, 2 are shown above the notes. The lower staff continues the eighth-note accompaniment.

The third system begins at measure 9, indicated by a box containing the number 9. The upper staff has a slur over measures 9-10 and a slur over measures 11-12. Fingering numbers 3, 5, 4, 3, 2, 1 are shown above the notes. A dynamic marking of *pp* is placed below the first measure of this system. The lower staff continues the eighth-note accompaniment. The instruction *u.c.* (unaccompanied) is written below the bass staff.

The fourth system begins at measure 13, indicated by a box containing the number 13. The upper staff has a slur over measures 13-14 and a slur over measures 15-16. Fingering number 1 is shown above the first note. The lower staff continues the eighth-note accompaniment.

## Moravian Dance

Leős Janáček  
(1854–1928)

*Con moto*

1 2 3 5 4 2 3 1 5 3 4 2 3 1 2 1

*mf* *f*

9

3 5 3 4 3 1 3 2 1

*mf* *(p)*

16

*f* *(p)*

24

3 5 2 1 2 5 1 1 2 3

*mf* *cresc.*

30

3 2 1 3 4 5 3 1 3 1 1 2 3 4 2 3 1 3 2 1

*sf* *ff*

# Polka

Anton Rubinstein (1829–1894)  
Op. 82, No. 7

**Moderato**

**a** **b**

*mp*

**5**

*(cresc.)* *(dim.)*

**9**

*mp*

**13**

*(p)*

**a** Articulation is editorial.

**b** Play the grace notes before the beat.

# Tritsch-Tratsch Polka

(Chit-Chat Polka)

Johann Strauss, Jr. (1825–1899)  
Op. 214

**Allegro**

The musical score is presented in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked **Allegro**. The first system begins with a piano (*p*) dynamic. The second system, starting at measure 8, features a forte (*f*) dynamic. The third system, starting at measure 15, also features a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings (1-5). The piece concludes with a final chord in the fourth system.