

ANTHOLOGY OF 20TH CENTURY PIANO MUSIC

EDITED BY MAURICE HINSON

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This volume is dedicated to David Doscher,
with admiration and appreciation.

Maurice Hinson

For Johnny Mehegan

Leonard Bernstein
(1918–1990)

Agitato: scherzando, ♩ = 176

First system of the musical score. The piece is in common time (C) and marked *ppp*. The tempo is *Agitato: scherzando* with a quarter note equal to 176 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line featuring a slur over the first four notes, with fingering numbers 2, 5, 1, and 5 above them. The bass staff has a complex accompaniment with a slur over the first four notes and fingering numbers 4, 1, 5, and 1 below them. The word *u.c.* is written below the bass staff. The system concludes with a repeat sign.

Second system of the musical score, starting at measure 4. The treble staff features a melodic line with a slur and a *poch.* (poco) marking. Fingering numbers 1, 2, 5, 3, 2, 1, 2, 1, 2, 1, 2, 5, 4, 1, 5, 1 are visible. The bass staff has a complex accompaniment with a slur and fingering numbers 5, 3, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The system concludes with a repeat sign.

Third system of the musical score, starting at measure 8. The treble staff has a melodic line with a slur and a *mf* marking. Fingering numbers 2, 5, 3, 1, 5, 2 are visible. The bass staff has a complex accompaniment with a slur and fingering numbers 4, 2, 1, 3, 2, 1, 2. The word *t.c.* is written below the bass staff. The system concludes with a repeat sign.

A Giddy Girl

Jacques Ibert
(1890–1962)

(Going)
Allant
(in the style of a sentimental English romance)
dans un style de romance sentimentale anglaise

Measures 1-3 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked **Allant**. The first measure starts with a piano (*p*) dynamic. Fingerings are indicated: 5, 3, 1 for the right hand in measure 1, and 2 for the left hand in measure 2. A circled 'a' is placed below the first two measures, indicating a pedal point. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment.

Measures 4-6 of the piece. Measure 4 begins with a box containing the number 4. The tempo marking changes to *(a little ritard.) un peu retenu*. The right hand has a triplet of eighth notes in measure 4, with fingerings 3, 2, 1. The tempo returns to *(a tempo) au mouvt* in measure 5. The musical texture continues with the same accompaniment pattern.

Measures 7-10 of the piece. Measure 7 begins with a box containing the number 7. The tempo marking changes to *(A little slower) Un peu plus lent*. The music concludes in measure 10 with a final chord. Pedal markings are present throughout the section, with some in parentheses indicating editorial additions.

ⓐ Pedal indications in measures 1–2 and 9–10 are the composer's. Those in parentheses are editorial.

The New Puppet

Shimmy

Bohuslav Martinů
(1890–1959)

Moderato (♩ = ca. 92)

(a) $\frac{2}{5}$
 (b) *senza ped.*

3

5

7

(a) Fingerings are the composer's.

(b) This pedal indication is the composer's.

Prelude in C Major

("Harp")

Serge Prokofiev (1891–1953)
Op. 12, No. 7

Vivo e delicato, ♩ = 138

sempre pp

5 2 3 1

p 1 2 1 2 1 3 1 2 1 3 2 4

4

1 3 5 1 4 5 2 3 5

7

pp

pp *p* 1 2 1 2 1 3 1 2 1 3 2 4

10

pochissimo cresc. *p*

8va

2 4 5 3

Tango

Joaquín Turina (1882–1949)
Op. 8, No. 2

Andante ritmico (♩ = ca. 52)

p (very expressive)
très express.

5

dim.
p

9

(very lyrical and very expressive)
bien chanté et très express.

dim.
pp
p

14

sf
p

O Polichinelo

Heitor Villa-Lobos
(1887–1959)

Vivo (♩ = ca. 144)

The first system of the score is in 2/4 time. The right hand features a series of chords with accents and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats. The system concludes with a bracketed instruction: *col pedal sempre* (a).

The second system continues the piece. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. The system ends with a bracketed instruction: *col pedal sempre* (a).

The third system shows a change in the right hand's texture, with more complex melodic patterns. The left hand continues with eighth notes. The system ends with a bracketed instruction: *col pedal sempre* (a).

The fourth system features a change in the right hand's texture, with more complex melodic patterns. The left hand continues with eighth notes. The system ends with a bracketed instruction: *col pedal sempre* (a).

The fifth system continues the piece. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. The system ends with a bracketed instruction: *col pedal sempre* (a).

(a) This indication is the composer's.