

12 x 11

Piano Music in  
Twentieth Century America

Compiled and Edited by  
**MAURICE HINSON**

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## FOREWORD

This collection contains twelve original compositions written by eleven contemporary composers of the United States. The pianistic styles and devices reflected provide many varied opportunities in keyboard technique and interpretation. Stylistically, the pieces range from the romantic heritage to post-serial techniques. All of these works are based on musical tradition even though some are more avant-garde than others. A brief paragraph about each piece throws some light on the work but only intensive study will unlock its secrets. Purposeful study of contemporary music will bring one into closer contact with more traditional music. A prelude and fugue of J.S. Bach juxtaposed with the David Diamond *Prelude and Fugue* in C Minor provides a provocative and exciting comparison. The warm chromatic lines of Halsey Stevens's *Notturno – Bellagio Adagio* are etched from the same inspiration that gave us many beautiful nineteenth century character pieces. The George Crumb piece *Dream Images* quotes directly from the Chopin *Fantaisie-Impromptu*. Other threads to the past could also be drawn from the theme in Fred Coulter's *Variations for Agnes*. This is the same theme used by Mozart, James Hewitt and other eighteenth-century composers. These influences from the past lead both performer and audience to the knowledge that today's music can be just as enjoyable as yesterday's music.

Fingerings and pedal markings are included sparingly and should be understood only as suggestions or small assistance to performance.

I hope this collection will provide challenging and exciting new piano repertoire for students, teachers and performers alike. It demonstrates many of the varied creative skills and styles present today in our composers of the United States.

Since the pieces are of varied difficulty, a freely suggestive order (from easier to more difficult) is listed below.

Maurice Hinson

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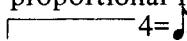
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## FREELY SUGGESTIVE ORDER OF PROGRESSIVE DIFFICULTY

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## NOTES

Milton Babbitt (born 1916) has given us a work that employs characteristically unfamiliar rhythmic notation in a simple context (3/4 meter).

A strong rhythmic consciousness is absolutely necessary to achieve a fine performance of *Playing For Time*. The technique of proportional rhythmic relationships is frequently used. This is indicated, for example, as in bar two, but the sign  i.e., four sixteenth notes are to be played in the time value of a dotted eighth note. The underlying "set" finally evolves and appears explicitly in (and among other places) the final four measures as: a flat, a, e, d, b flat, e flat, f sharp, g, d flat, b, d and f. Dynamics serve to distinguish and differentiate foreground set segments, and foreground from more background, more explicit segments, although, of course, functions evolve, alter, and interact as the composition proceeds. The dynamics also not only differentiate segments of different set forms but associate those of the same set forms, or of "combinationally" related forms. Dynamics and phrasing both serve as means of reference between, for instance, registrally presented pitch-class successions and temporally presented pitch-class successions.

The musical syntax of the piece is highly organized and uses such pointillistic techniques as fragmented voices, disjunct melodic lines, frequent rests, emphasis on dynamics, accent and tone color. *Playing for Time* falls into place remarkably fast when read through even a few times and it contains some unique pianistic sonorities.

Leslie Bassett (born 1923) has given us in *Mobile* a piece that is lyrical yet intense, constantly unfolding, rich in color and range. Its chromatic language is enhanced by several varied repetitions that, as it were, assume new perspectives as they turn in the wind. An effective, expressionistic work.

Fred Coulter (born 1934), in his *Variations for Agnes*, provides fresh approaches to this durable and delightful folk tune. In addition, they are offered as an excellent example of principles of Gestalt techniques, (rhythmic scansion and Schenkerian pitch organization). Their style is intentionally simple orally and technically. Careful attention should be paid to cross-phrasing between the voices. There should be no break between variations.

*Dream Images* (Love-Death Music) Gemini by George Crumb (born 1929) is from his larger work *Makrokosmos*, Vol. 1. A microphone should be suspended over the bass-strings inside the piano. The level of amplification should be set rather high. Accidentals apply only to the notes they precede except in case(s) of immediate repetition of pitch or pattern of pitches. PI=right (damper) pedal; PII=middle (sostenuto) pedal; PIII=left (una corda) pedal. PIII sempre=keep una corda pedal depressed throughout. 3=3 seconds approximately. All boxed notes=harmonics (depress keys silently and catch dampers off strings). f.t.=fingertip to be used for glissando on strings (fourth score). l.v.=let vibrate.

Long pedals and electric amplification add effectively to Crumb's highly eclectic style. The elegant sonorities are created with varied vertical and horizontal densities. Chopin's *Fantaisie-Impromptu* excerpts must enter and leave as the character directions at the beginning of *Dream Images* states: "Musically, like the gentle caress of a faintly remembered music."

David Diamond (born 1915) has given us a clearly structured, tightly knit, neo-classic *Prelude and Fugue* in C Minor. The cantando lyric lines of the Prelude go their graceful individual way and finally arrive at a colorful cadence. The three-voiced Fugue is basically tonal but uses chromaticism freely and builds to a strong emotional climax. A rhythmic subject with strong off-beat accents adds excitement to this forceful work that is constantly idiomatic for the piano.

Richard Faith (born 1926) uses a strong craft and expressive imagination in his piece *Souvenir*. The title suggests a remembrance. The piece itself may suggest that the memory is of a sad and tender nature, a recollection of something in the distant past. Bitonal shifting from A minor to F major is colored with chromatics that add interest to the flowing melodic lines. Rich sonorities coupled with upper register textures make for a beautiful original work.

Ross Lee Finney (born 1906) has dipped into American folk tunes for his *Medley*. The medley is an honored American musical form. *Medley* develops naturally and a charm of sheer sound is enhanced with a harmonic translucency. When melodies are combined (measures 41 forward), the performer must be sure to bring out both of them. Other performance problems encountered include passing melodies from one hand to another and making fast adjustments to sudden tempo changes. Strong tonal functions support this brightly colored piece.

Lou Harrison (born 1917) studied with Henry Cowell (1934-35) and the *Reel – Homage to Henry Cowell* shows this influence. Sumptuous black key hand and arm clusters in the right hand are interspersed with an active single line melody over ostinati-like figures in the left hand. In playing octave clusters the two outer tones ought to be slightly louder than the interior ones. In the half-arm clusters, the little finger of the fist ought to bring out strongly the lowest tone, which in all instances is that melody tone when the cluster is in the right arm. When the cluster (half arm, two octave one) is in the left, then the top note, again the little finger, of the fist should bring out its melody tones. Cowell's family was Irish and the reel and modal influences draw inspiration from that culture.

Harrison has at times immersed himself in the works of Frescobaldi, Rameau, Couperin and Handel. The *Homage to Milhaud* stems from music of the past. A musette-like left hand part supports and interacts with a flexible archaic melodic line that produces a charming medieval polyphony.

Nelson Keyes (born 1928) composed the *Three Love Songs* as a birthday gift for his pianist wife. They are settings of American folk tunes, imaginatively conceived for solo piano. The first and third employ canons in both hands that require careful tonal balancing. Legato sixths in the left hand part of "Shenandoah" must flow with great ease.

Halsey Stevens (born 1908) writes in a personal style that displays a firm discipline and stern self-criticism. *Notturno – Bellagio Adagio* is characterized by beautiful singing lines, concise and clear form (ABA), eloquent chromatic motifs, and logical transfer of the line between the hands. Dynamic indications are sparse but the "natural" dynamic fluctuation is highly expressive. The piece was written while Dr. Stevens was a Resident Scholar at the Cultural Center of the Rockefeller Foundation in the Villa Serbelloni, Bellagio, Italy.

In the *Four Piano Pieces*, Bruce Wise (born 1929) uses a four note motive as the basis of the work: G, F sharp, E, and F. Each piece has its own tempo and mood as well as it's own treatment of the basic musical idea. As the music unfolds a twelve-tone series is arrived at in the fourth piece: D, A, B, C, sharp, E, G flat, A flat, E flat, B flat, C, F, and G. Every voice participates in the texture of these short and pointillistically conceived pieces.

# MEDLEY

(Campfire on the Ice )

ROSS LEE FINNEY

$\text{♩} = 50$

5

9

13

$\text{♩} = 120$ 

17

*8va*

*ff*

*mp*

21

*Slower ♩ = 44*

*loco*

*mf*

*sound melody*

25

*p*

*mf*

29

*f accent*

33

**36** ♩ = 50 ♩ = 92

**39**

Slower ♩ = 40

mp

Bring out melodies in upper and middle voices.

p

**42**

**45** ♩ = 36 Slower ♩ = 50

p

pp

**49** ♩ = 36 ♩ = 50

p

pp

p Slow and Sustained

To Wesley True

## FOUR PIANO PIECES

## I

BRUCE WISE

Fast

6

11

16

22

Musical score page 22. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *f*. The bottom staff shows a bass clef, a key signature of one sharp, and a dynamic of *pp*. The music consists of eighth-note patterns.

26

Musical score page 26. The top staff shows a treble clef and a dynamic of *ff*. The bottom staff shows a treble clef and a dynamic of *fff*. The music includes measures in 5/8 and 3/8 time signatures.

(Ad.)

Ad. —

32

Musical score page 32. The top staff shows a treble clef and a dynamic of *secco*. The bottom staff shows a bass clef and dynamics of *pp*, *sfz*, and *ff*. The music includes measures in 4/8 and 2/8 time signatures.

37

Musical score page 37. The top staff shows a treble clef and a dynamic of *p*. The bottom staff shows a bass clef and dynamics of *pp*. The music includes measures in 4/8 and 3/8 time signatures.

## II

Moderate

Musical score for page 12, section II, measures 1-4. The score consists of two staves. The top staff uses a treble clef and 3/4 time, starting with a dynamic *p*. It features several grace notes and slurs. The bottom staff uses a treble clef and 4/4 time, also starting with a dynamic *p*. Measure 4 ends with a dynamic *mf*.

5

Musical score for page 12, section II, measures 5-8. The top staff continues with a treble clef and 4/4 time, dynamic *mf*, and includes a bassoon part with dynamics *pp* and *8va*. The bottom staff uses a bass clef and 4/4 time, dynamic *p*, and includes a piano part.

10

Musical score for page 12, section II, measures 10-14. The top staff uses a treble clef and 4/4 time, dynamic *p*, and includes a piano part. The bottom staff uses a bass clef and 4/4 time, dynamic *pp*, and includes a piano part. Measure 14 ends with a dynamic *ppp*.

15

Musical score for page 12, section II, measures 15-19. The top staff uses a treble clef and 4/4 time, dynamic *mf*, and includes a piano part. The bottom staff uses a bass clef and 4/4 time, dynamic *p*, and includes a piano part. Measure 19 ends with a dynamic *ppp* and a instruction "hold until inaudible".

## III

Fast

Musical score for piano, two staves. Key signature changes between G major (two sharps) and E major (one sharp). Time signature changes between 16/16, 4/16, 3/16, and 4/16. Dynamics include *ssffz*, *f*, *mf*, and *ff*. Measure 1 starts with a dynamic *ssffz* followed by a measure of *f*. Measures 2-3 show a transition with changing time signatures and dynamics. Measure 4 begins with *mf* and ends with *ff*.

6

Continuation of the musical score. Key signature changes between A major (no sharps or flats) and D major (one sharp). Time signature changes between 4/16, 3/16, 5/16, and 6/16. Dynamics include *ff*, *f*, and *ff*. Measure 6 starts with *ff* followed by a measure of *f*. Measures 7-8 show a transition with changing time signatures and dynamics.

11

Continuation of the musical score. Key signature changes between F# major (one sharp) and C major (no sharps or flats). Time signature changes between 6/16, 3/16, 5/16, and 6/16. Dynamics include *(sempre) pp*, *ff*, and *ff*. Measure 11 starts with a measure of *pp* followed by a measure of *ff*. Measures 12-13 show a transition with changing time signatures and dynamics.

16

Continuation of the musical score. Key signature changes between B major (two sharps) and G major (two sharps). Time signature changes between 5/16, 4/16, and 5/16. Dynamics include *p*, *p*, *p*, and *f*. Measure 16 starts with a measure of *p* followed by a measure of *p*. Measures 17-18 show a transition with changing time signatures and dynamics.

22

Musical score page 22. The top staff is in bass clef, 3/16 time, with dynamic markings *mf*, *f*, *f*, *ff*, *p*, and *p*. The bottom staff is in bass clef, 3/16 time, with dynamic markings *f*, *ff*, and *p*.

28

Musical score page 28. The top staff is in treble clef, 3/16 time, with dynamic markings *pp*, *p*, *pp*, *pp*, *p*, and *p*. The bottom staff is in bass clef, 3/16 time, with dynamic markings *pp*, *p*, and *p*.

34

Musical score page 34. The top staff is in treble clef, 4/16 time, with dynamic markings *p*. The bottom staff is in bass clef, 4/16 time.

40

Musical score page 40. The top staff is in treble clef, 4/16 time, with dynamic marking *pp sempre*. The bottom staff is in treble clef, 4/16 time, with dynamic marking *pp sempre*. The page ends with a repeat sign and a short line.

45

Musical score page 45. The top staff shows a treble clef, 9/16 time, and a key signature of 3 sharps. The bottom staff shows a bass clef, 9/16 time, and a key signature of 1 sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes.

(End.)

50

Musical score page 50. The top staff shows a treble clef, 4/16 time, and a key signature of 1 sharp. The bottom staff shows a bass clef, 4/16 time, and a key signature of 1 sharp. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

f

ff

p

(End.)

55

Musical score page 55. The top staff shows a treble clef, 3/16 time, and a key signature of 1 sharp. The bottom staff shows a bass clef, 3/16 time, and a key signature of 1 sharp. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

dim. and gradual slowing down-----

ff

(End.)

fff

62

Musical score page 62. The top staff shows a treble clef, 4/4 time, and a key signature of 1 sharp. The bottom staff shows a bass clef, 4/4 time, and a key signature of 1 sharp. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

pp

ppp

hold until  
inaudible

## IV

Slow

*p semper*

5

9

13

# HOMAGE TO MILHAUD

**Allegro moderato**

LOU HARRISON

The musical score for "Homage to Milhaud" by Lou Harrison is presented in five staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (two sharps). The time signature varies throughout the piece, indicated by numbers above the staff (e.g., 3, 4, 2, 3, 4). Measure numbers 1 through 17 are marked on the left side of each staff. Dynamics are indicated by letters p (piano) and f (fortissimo). Articulation marks like dots and dashes are placed under various notes. The vocal parts are separated by a brace.

## MOBILE

LESLIE BASSETT

Slowly flowing

Piano

pp

*8va*

*p*

*f*

*r.h.*

*l.h.*

(16)      r.h.  
           l.h.

(18)

(21)

(24)      8va  
           mf      3      mp      p

(27)      8va  
           pp      3

# THREE LOVE SONGS

## I. GENTLY, JOHNNY, MY JINGALO

NELSON KEYES

Gently swaying ( $\text{♩} = \text{ca.} 72$ )

*p*  
*legato*

I put my hand all in her own,  
Fair maid is a li - ly, O! She said, "If you love

6

me a - lone, come to me, qui - et - ly, Do not do me in - ju - ry,

11

*poco rit.* *a tempo*

Gent - ly, John - ny my Jing - a - lo."

16

*mp* *mf*

21

*rall.* *dim.*

**[26]** *a tempo*

*p* *cresc.* *f*

**[31]**

*mp sub.*

**[36]** *rall.* *molto rall.* *a tempo* *poco rall.* *a tempo*

*p*

**[41]** *cresc.* *mf*

**[46]** *rall.* *mp* *dim.*

**[51]** *a tempo* *poco rall. al fine* *(molto rit.)*

*p* *attacca:*

This page contains six staves of musical notation for piano, spanning measures 26 to 51. The music is primarily in common time, with some changes indicated by measure numbers. Measure 26 starts with a dynamic of *p* and includes performance instructions *a tempo*, *cresc.*, and *f*. Measure 31 features a dynamic of *mp sub.*. Measures 36, 41, and 46 each contain a dynamic of *p*. Measure 41 includes dynamics *cresc.* and *mf*. Measure 46 includes dynamics *mp* and *dim.*. Measure 51 concludes with a dynamic of *p* and a performance instruction *attacca:*. The notation includes various note heads, stems, and beams, along with slurs and grace notes.

## II. SHENANDOAH

Not fast ( $\text{♩} = \text{ca.} 60$ )*legato**mf* *espressivo*

5

*poco rall.**p*

10

*a tempo**mf**f**meno f*

15

*dim.**mp**p*

20

*poco rall.**a tempo**rall.**dim.**pp*

### III. LOLLY. TOO. DUM

Gaily ( $\text{♩} = 144 - 152$ )



7



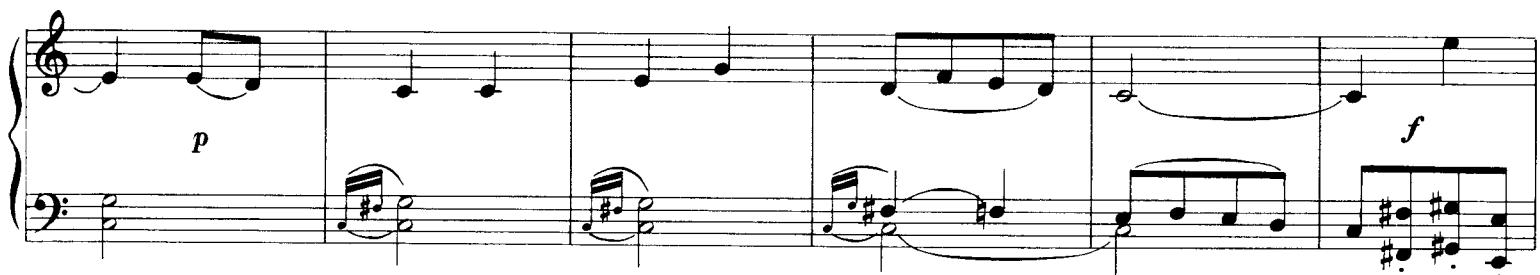
13



19



25



31

(Ped.)

36

41

(Ped.)

46

51

56

61.

66.

71.

76.

81.

86.

A musical score for piano, featuring two staves (treble and bass). The score consists of six staves, each starting with a measure number:

- Staff 1 (Treble): Measure 91
- Staff 2 (Bass): Measure 91
- Staff 1 (Treble): Measure 97 (with dynamic *cresc.*)
- Staff 2 (Bass): Measure 97 (with dynamics *ff* and *f*)
- Staff 1 (Treble): Measure 103 (with dynamic *p*)
- Staff 2 (Bass): Measure 103
- Staff 1 (Treble): Measure 109 (with dynamic *piu p*)
- Staff 2 (Bass): Measure 109
- Staff 1 (Treble): Measure 115 (with dynamic *pp*)
- Staff 2 (Bass): Measure 115
- Staff 1 (Treble): Measure 121 (with dynamic *p*)
- Staff 2 (Bass): Measure 121

The music includes various note heads, stems, and beams. Measure 91 shows eighth-note patterns. Measures 97 and 103 feature sustained notes with grace notes. Measures 109 and 115 show more complex harmonic changes with different key signatures. Measure 121 concludes with a dynamic *p*.

For William C. and Betsy Olson

# NOTTURNO

("Bellagio Adagio")

HALSEY STEVENS

Poco adagio  $\text{♩} = 60-64$

*p espressivo*

5

9

13

*ritenuto*

M.D.

17

*a tempo*

21

25

29

33

**37**

**41**

**45**

**49**

**53**

## Dream Images (Love-Death Music) Gemini

Musingly, like the gentle caress of a faintly remembered music [♩ = 60, but flexible and expressive]

*popp* (pale, fragile)      *ppp* sempre      *101010*

*r.h.*      *(sim.)*      *dotted*      *(sim.)*

*ppp*      *P.I.*      *P.III. sempre*

*l.h. > 101010*      *Moderato cantabile* [♩ = 60]      *(mp)*      *molto ritard*

*Chopin*  
[Fantaisie-Impromptu]

*r.h.*      *10101010*      *as if emerging from silence* (wistfu elegant)

*P.I.*      *(P.III. sempre)*      *pochiss. pressando* -      *(blur!)*

*101010*      *l.h. > 3 3 3 3 3*      *poco*      *sf (deciso)*      *f sf*

*3*      *r.h. 101010*

*P.I.*      *(P.III. sempre)*      *un poco più animato* [♩ = 72] (P.I.)      *(senza P.III.)*      *leggieriss.*

*ppp*      *3 4*      *(loco)* *cristallino, delicatiss.*      *tr*      *8*      *5*

*r.h.*      *hold down* →      *(loco)* *(a piacere)*      *fast*      *101010*      *5 (loco)*

*ppp* sempre      *(P.I. P.III. sempre)*      *ritard.*      *poco più l.* [♩ = 48]      *Tempo I.* [♩ = 60]

*5*      *3*      *3*      *(long)*      *molto rit.* -      *2*

*(P.I.)*      *(P.III. sempre)*      *1/2 P.I.*      *(blur!)*      *(full)*      *stingin*      *FF p sub.*

*8*      *5*      *5*      *(sonoro)*      *FFF sub.*

th Music) [Gemini]

int'l remembered music [♩= 60, but flexible and expressive]

George Crumb

**REEL**  
HOMAGE TO HENRY COWELL

LOU HARRISON

$\text{♩} = 66-76$

Musical score for measures 1-3. The score consists of two staves: treble and bass. Measure 1 starts with a 5-note cluster. Measures 2 and 3 continue the pattern with some changes in dynamics and note heads.

4

Musical score for measure 4. The treble staff shows a 1-2-3 pattern of clusters. The bass staff shows a continuous eighth-note pattern.

8

Musical score for measure 8. The treble staff features vertical strokes with small dots above them. The bass staff shows a continuous eighth-note pattern. A circled 'A' is placed near the beginning of the treble staff.

12

Musical score for measure 12. The treble staff shows vertical strokes with dots. The bass staff shows a continuous eighth-note pattern.

16

Musical score for measure 16. The treble staff shows vertical strokes with dots. The bass staff shows a continuous eighth-note pattern.

(A)

Palm clusters

20

24

(B)

28

32

36

40

(B) Arm clusters

44

48

52

57

62

Repeat with octave in  
bass tune

Sheet music for piano, two staves, six systems. The music is in common time and consists of six systems, each starting with a measure number in a box.

**System 1 (Measures 65-70):** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**System 2 (Measures 71-76):** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**System 3 (Measures 77-82):** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**System 4 (Measures 83-88):** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**System 5 (Measures 89-94):** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**System 6 (Measures 95-100):** Treble staff: eighth-note chords. Bass staff: eighth-note chords. The bass staff includes a dynamic marking *crescendo* and a fermata over the last note.

**PRELUDE AND FUGUE II**  
 ( C Minor )  
**PRELUDE**

Lento, ben cantando, e con grand' espressione ( $\text{♩} = 63$ )

DAVID DIAMOND

Musical score for the Prelude. The score consists of two staves: treble and bass. The key signature is C minor (two flats). The time signature is common time (indicated by '4'). The dynamics include *mp*, *poco*, and *Ped.*. Measure numbers 1 through 4 are present above the staves. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a continuation of melodic patterns with eighth-note figures. Measure 5 begins with a forte dynamic (*f*). Measures 10 and 15 are marked with boxes around their first measures. Measure 10 has a dynamic of *f*. Measure 15 has dynamics of *mf* and *mp*. Measures 20 and 25 are also marked with boxes around their first measures. Measure 20 has a dynamic of *f*.

Continuation of the musical score. Measures 5 through 9 are shown. Measure 5 continues the melodic line with eighth-note figures. Measures 6-9 show a continuation of the pattern. Measure 10 begins with a forte dynamic (*f*). Measures 11-14 continue the melodic line. Measure 15 begins with a dynamic of *mf*. Measures 16-19 continue the melodic line. Measure 20 begins with a dynamic of *f*. Measures 21-24 continue the melodic line. Measure 25 begins with a dynamic of *f*.

Continuation of the musical score. Measures 10 through 14 are shown. Measure 10 begins with a forte dynamic (*f*). Measures 11-14 continue the melodic line. Measure 15 begins with a dynamic of *mf*. Measures 16-19 continue the melodic line. Measure 20 begins with a dynamic of *f*. Measures 21-24 continue the melodic line. Measure 25 begins with a dynamic of *f*.

Continuation of the musical score. Measures 15 through 19 are shown. Measure 15 begins with a dynamic of *mf*. Measures 16-19 continue the melodic line. Measure 20 begins with a dynamic of *f*. Measures 21-24 continue the melodic line. Measure 25 begins with a dynamic of *f*.

Final section of the musical score. Measures 20 through 24 are shown. Measure 20 begins with a dynamic of *f*. Measures 21-24 continue the melodic line. Measure 25 begins with a dynamic of *f*.

25

*p*

*f*

*p*

29

*cresc.*

*ff*

*dim.*

30

*p*

*mf*

*mp*

35

*mf*

*p*

40

*lunga*

FUGUE  
(3 Voices)

Allegretto ( $\text{♩} = 80$ )

Musical score for the first system of a fugue in three voices. The top voice (treble) starts with a dotted half note followed by eighth notes. The middle voice (bass) enters with eighth-note chords. The bottom voice (bass) enters with eighth-note chords. Dynamics include *mf*, *f*, and *mp*.

5

Continuation of the musical score for the first system. The top voice continues with eighth-note patterns. The middle voice provides harmonic support with eighth-note chords. The bottom voice continues its eighth-note pattern. Measure number 5 is indicated in a box.

10

Continuation of the musical score for the first system. The top voice maintains its eighth-note patterns. The middle voice continues its eighth-note chords. The bottom voice continues its eighth-note pattern. Measure number 10 is indicated in a box.

15

Continuation of the musical score for the first system. The top voice continues with eighth-note patterns. The middle voice provides harmonic support with eighth-note chords. The bottom voice continues its eighth-note pattern. Measure number 15 is indicated in a box.

Piano sheet music with two staves (treble and bass) in 2/4 time, 2 flats (B-flat and D-flat). Measure 1: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs.

20

25

ff

L.H.

35

*ff*

40

*f*

45

*dim.*    *e*    *rit.* - - -    *poco* - - -*tr* - - -*mp**a* - - - *poco* - - -

# SOUVENIR

**Andantino, poco rubato**  
 $\text{♩} = \text{c.}100$

RICHARD FAITH

Musical score for Souvenir, page 41, measures 1-4. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef. Measure 1 starts with a dynamic *mp*. Measure 2 begins with *espressivo*. Measures 3 and 4 show a change in key signature from B-flat major to A major. Fingerings 1, 2, 3, and 4 are indicated above the notes.

5

Musical score for Souvenir, page 41, measures 5-8. The score continues with two staves. Measure 5 shows a melodic line with fingerings 1, 2, 3, 4, and 5. Measure 6 begins with a dynamic *p*. Measures 7 and 8 show a continuation of the melodic line with fingerings 1, 2, and 3.

10

Musical score for Souvenir, page 41, measures 10-13. The score includes dynamics *Pochiss. rit.*, *a tempo*, and *p*. Measures 10 and 11 feature slurs and grace notes. Measure 12 begins with a dynamic *p*. Measures 13 and 14 show a continuation of the melodic line with fingerings 1, 2, and 3.

15

Musical score for Souvenir, page 41, measures 15-18. The score includes dynamics *Poch. string.*, *poco*, *cresc.*, and *simile*. Measure 15 features a dynamic *8va*. Measures 16 and 17 show a continuation of the melodic line with fingerings 1, 2, 3, 4, and 5. Measure 18 concludes with a dynamic *8va*.

20

8va

mf  
mp  
2 3 5  
2 4 5  
2 4  
2 1  
3  
3

25

loco

2  
p  
mp  
4  
L.H. over

30

3 1  
p  
mp  
5  
4  
3  
2 1  
2 5  
2  
1 4 5

35

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

40

4 1  
1  
1  
2  
3 1  
3 4  
2 1  
2 3  
poco dim.  
mp  
4  
2 3 5  
2 4 5

45

Poco rit. a tempo

50

55

Poch. rit.

*8va*

dim.

*pp*

*poco*

60

*8va*

*mf*

*mp*

*8va*

64

*sub.*

*mf*

*Poch. rit.*

*8va*

*rit.*

*pp*

*8va*

# PLAYING FOR TIME

(♩ = at least 60)

MILTON BABBITT

The musical score consists of four systems of music for two staves (treble and bass). The first system starts with a forte dynamic (f) and includes a tempo marking of  $\text{♩} = \text{at least } 60$ . The second system begins with a piano dynamic (p) and includes dynamics ff, (p), fff, ff, f, and sforzando. The third system includes dynamics ff, p, fff, ff, pp, and a tempo marking of  $\text{3} = \text{♩}$ . The fourth system includes dynamics p, mp, and pp. The score uses various accidentals (sharps, flats, naturals) which affect specific notes. Performance instructions include '8va' (octave up) and '3 = ♩' (tempo marking).

NOTE: Accidentals affect only the notes they immediately precede, without exception.

Sheet music for piano, showing five staves of musical notation. The music consists of six measures, with measure 8 indicated by a box.

**Measure 1:** Treble clef, B-flat key signature. Dynamics: *mp*, *ppp*, *fff*, *ppppp*, *ff*. Articulations include slurs and grace notes.

**Measure 2:** Treble clef, B-flat key signature. Dynamics: *ppp*, *fff*, *pp*, *p*. Articulations include slurs and grace notes.

**Measure 3:** Treble clef, B-flat key signature. Dynamics: *pp*, *f*, *ffff*, *mf*. Articulations include slurs and grace notes.

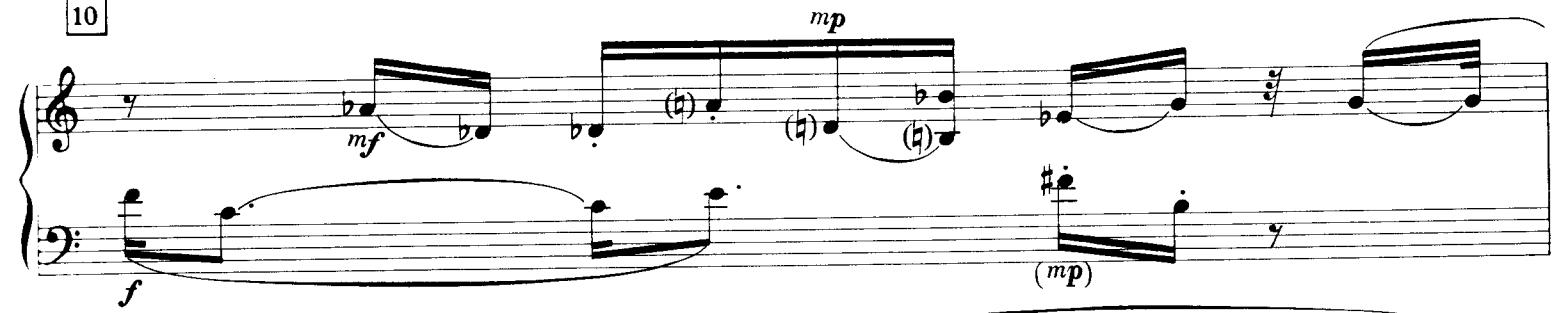
**Measure 4:** Treble clef, B-flat key signature. Dynamics: *mf*. Articulations include slurs and grace notes.

**Measure 5:** Treble clef, B-flat key signature. Dynamics: *ff*, *f*. Articulations include slurs and grace notes.

**Measure 6:** Treble clef, B-flat key signature. Dynamics: *(f)*, *ff*, *f*, *pp*. Articulations include slurs and grace notes.

**Measure 8:** Treble clef, B-flat key signature. Dynamics: *mf*. Articulations include slurs and grace notes.

10

*mf**mp**ppp**mf**ppp*

3

12

*pppp**pp**mf**pp**pp**mf**mp**pppp*5 =  $\text{♪}$ *ff**mp*5 =  $\text{♪}$ 

3

*fff**mp**pp**fff**ppp**p*

3

3

3

3

3

3

**Top Staff:** (h) ♭, ff, mp, pp, 3

**Middle Staff:** (h) ♭, 3, (h) ♭, ♯, f, mp, 3, ppp, mp, 4 = ♦.

**Third Staff:** (h) ♭, ♯, 3, pppp, ff, mp

**Fourth Staff:** (h) ♭, ♯, 3, ff, ppp, ppppp, p, 3, pp

**Fifth Staff:** (h) ♭, ♯, 3, ppp, ff, mp

**Bottom Staff:** (h) ♭, ♯, 3, ppp, ff, mp, (mp)

[20]

*ff* (ff) *pp* *p* *ppp* 3 (ppp)

*8va* 3 = ♩ —

*pp* (hp) *pppp* *p* 3 = ♩ — *mp* *pppp*

(pppp)

3 = ♩ —

*8va* — — — —

*ppppp* *ppppp* *ppppp* *ppppp* *pp* *(pp)* *ppp*

[24]

*f*

*pp* *p* *mf* *ff*

*8va*

*ff*

*f* *3* *fff*

*3* = *d.* *3* = *d.* *3* = *d.*

*ppp*

*mp*

*pppp*

*mf*

*ff*

*p*

*ff*

*ppp*

*pppp*

29

*pp*

*f*

*ff*

*mf*

30

*ff*

*ff*

*ff*

*ff*

*ff*

4 = ⋄

*8va*

*mp*

*p*

*ppp*

*pp*

*f*

*3*

*5 = ⋄*

*mf*

*fffff*

*ppp*

*pp*

*mp*

*3 = ⋄*

*3 = ⋄*

*3 = ⋄*

*3 = ⋄*

*8va*

*fff*

36

37      5 = ♩

*pp*   *ppp*   *fff*   *pppp*   *ppppp*

*8va* ---

*mp*   *p*   *pp*   *ppp*

*8va* ---

*ff*

40

*8va* ---   *8va* ---

*ppp*   *pppp*   *p*   *m p*

*f*

*p*   *m p*

41

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *p*, *f*, *mp*, *ppp*, *pppp*, *fff*, *pp*, *p*, *mp*, *f*, *pp*, *fff*, *mf*, *ppp*, *mf*, *p*, and *ff*. Articulation marks like *8va* (octave up) and *(b)* (bend) are also present. Performance instructions include measure numbers 45 and 3. The music features various note heads, stems, and bar lines, typical of a piano roll or sheet music.

Musical score page 53, measures 48-49. Treble and bass staves. Dynamics: *f*, *pp*, *ppp*, *f*.

Musical score page 53, measures 48-49. Treble and bass staves. Dynamics: *ff*, *p*, *pp*.

Musical score page 53, measures 48-49. Treble and bass staves. Dynamics: *mf*, *p*, *ppp*.

49

Musical score page 53, measure 49. Treble and bass staves. Dynamics: *fff*.

50

Musical score page 53, measure 50. Treble and bass staves. Dynamics: *mp*, *fff*, *p*, *ppp*, *mp*. Articulations: *8va*.

8va

53

Musical score for piano, page 55, measures 55-60.

The score consists of two staves: treble and bass. Measure 55 starts with a dynamic *mp*. The right hand has a sixteenth-note pattern with grace notes, and the left hand provides harmonic support. Measure 56 begins with a dynamic *mf*, followed by a measure of *ppp* where the right hand plays eighth-note pairs. Measure 57 starts with *pp*, followed by *p*, *ppp*, and *p*, with the right hand playing eighth-note pairs. Measure 58 features a dynamic *ff* and ends with *pp*. Measure 59 starts with a dynamic *15* (indicated by a bracket over three measures), followed by *8va* dynamics in each of the three measures. Measure 60 begins with *8va*, followed by *8va* dynamics in each of the three measures.

# VARIATIONS FOR AGNES

## THEME

## FRED COULTER

The image shows two staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of one sharp, and a tempo marking of  $\text{d} = 80$ . It features a series of eighth-note chords and single notes, with fingerings such as 1, 4, 5, 4, 4, 2, 1, 2, 5, 1, 2, 4, 1, 5, 4, 2, 3. Dynamics include  $mp$  and  $mf$  with the instruction *espressivo*. The bottom staff begins with a bass clef, a key signature of one sharp, and a tempo marking of  $\text{d} = 80$ . It continues the musical line with similar patterns of eighth notes and fingerings (e.g., 5, 4, 3, 2, 1, 4, 5, 4, 2, 1, 4, 5, 4, 2, 3, 5, 4, 2, 3). Dynamics include  $mf$ ,  $f$ , and  $mp$ .

## VARIATION I

**VARIATION 1**

Sheet music for Variation 1, featuring two staves of piano music. The top staff is in treble clef and G major, with a dynamic of *p*. The bottom staff is in bass clef and G major. Fingerings are indicated above the notes, such as 2-1-2-4-5 and 3-4-2-3. A dynamic of *mf.* is shown above the treble staff. The bottom staff has a dynamic of *f*. The music consists of six measures of melodic line with harmonic support from the bass staff.

## VARIATION II

Musical score for piano, page 10, measures 5-10. The score consists of two staves: treble (top) and bass (bottom). The key signature is one sharp (F#). Measure 5: Treble staff has a grace note (5), followed by notes 1, 2, and 1. Bass staff has a grace note (1), followed by notes 2 and 2. Measure 6: Treble staff has a grace note (2), followed by notes 1 and 1. Bass staff has a grace note (1), followed by notes 2 and 2. Measure 7: Both staves begin with a dynamic *f*. Treble staff has notes 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 3, 4. Bass staff has notes 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 3, 4. Measure 8: Both staves end with a dynamic *f*. Treble staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3. Bass staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3. Measure 9: Both staves end with a dynamic *f*. Treble staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3. Bass staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3. Measure 10: Both staves end with a dynamic *f*. Treble staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3. Bass staff has notes 2, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 3.

### VARIATION III

The image shows two staves of musical notation for Variation III. The top staff is in treble clef and 3/4 time, with a dynamic of *p*. Fingerings are indicated above the notes: 5-5-5-2 at the beginning, followed by 4-1-1-1, 2-3-1-4-2-5-2-5, 2-4-1-3, and 2-5-4-5-2. The bottom staff is in bass clef and 3/4 time. Fingerings include 2-5-1-3, 2-4, 2-3-1-4-2-5-2-5, 2-4-1-3, and 2-5-4-5-2. A vertical brace connects the two staves.

## VARIATION IV

\* grace notes to be played before the beat.

## VARIATION V

*p* *legato*

## CODA

Tempo Primo ( $\text{♩}=80$ )

*f*

Musical score for piano, page 59, featuring three staves of music.

**Staff 1 (Treble Clef):**

- Measure 1: Fingerings 5, 3; 2, 1; 5, 2, 4; 5, 1.
- Measure 2: Fingerings 2, 1; 3, 2, 5; 2, 1; 2, 3, 5.
- Measure 3: Fingerings 2, 1; 4, 3; 2, 1.
- Measure 4: Fingerings 5, 4, 3; 3; 5.
- Measure 5: Fingerings 2, 1; 2.
- Measure 6: Fingerings 5, 4; 5, 4, 3; 5, 1.

**Staff 2 (Bass Clef):**

- Measure 1: Fingerings 2, 1; 3, 2, 5.
- Measure 2: Fingerings 2, 1; 4, 3.
- Measure 3: Fingerings 2, 1; 4, 3; 2, 5, 1.
- Measure 4: Fingerings 2, 1; 4, 3; 2, 5, 1.
- Measure 5: Fingerings 2, 1; 4, 3; 2, 5, 1.
- Measure 6: Fingerings 2, 1; 4, 3; 2, 5, 1.

**Staff 3 (Treble Clef):**

- Measure 1: Fingerings 2, 1; 2, 3, 1; 2, 3, 4.
- Measure 2: Fingerings 2, 1; 2, 3, 1; 2, 1.
- Measure 3: Fingerings 2, 1; 2, 3, 1; 2, 1.
- Measure 4: Fingerings 2, 1; 2, 3, 1; 2, 1.
- Measure 5: Fingerings 3, 1; 4, 5, 1; 4, 3.

**Performance Instructions:**

- Measure 6: dynamic *p*.