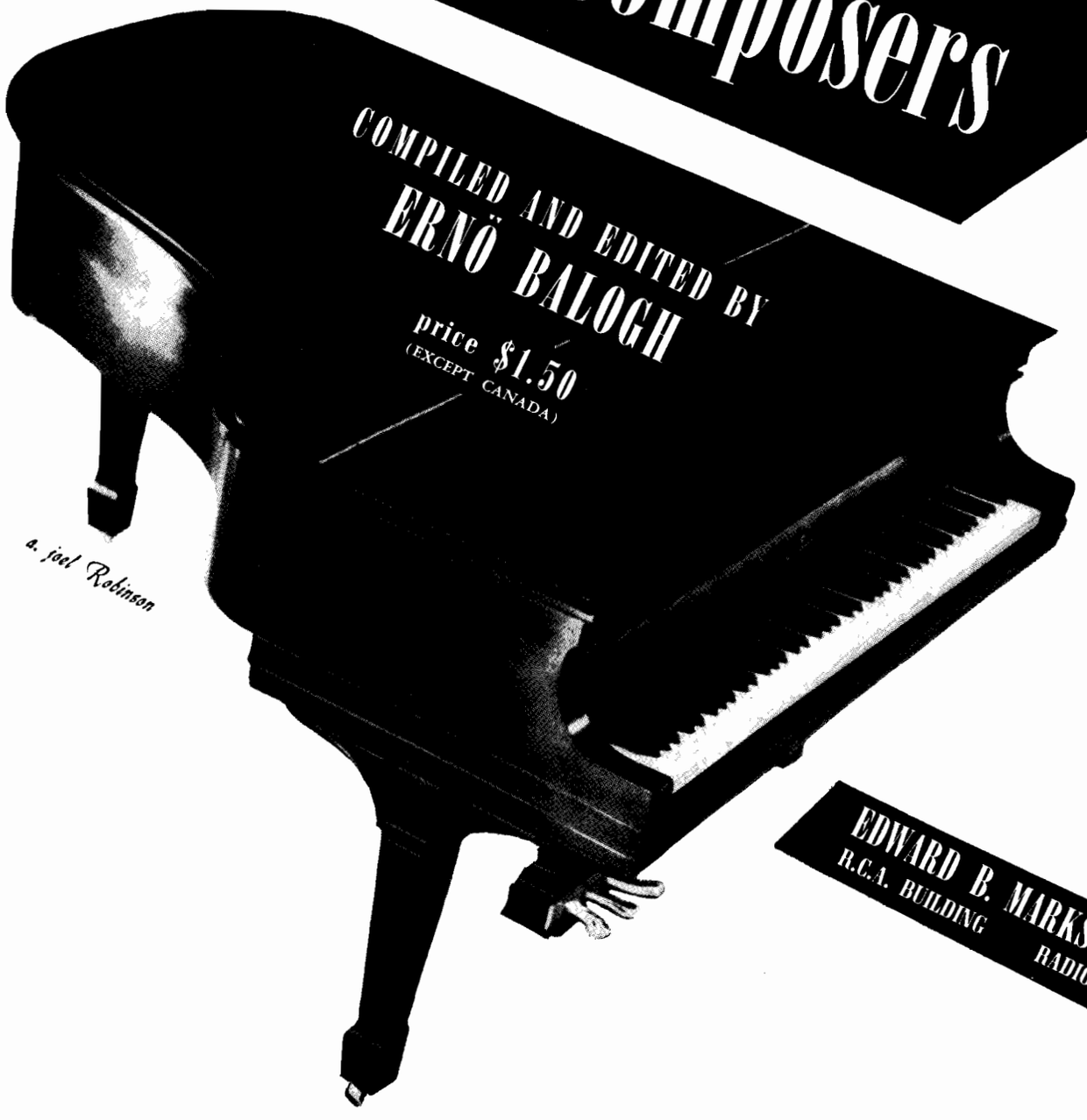
CON TEMPO ALBUM

piano compositions by modern composers



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price $1.50
(EXCEPT CANADA)

EDWARD B. MARKS MUSIC CORPORATION
R.C.A. BUILDING RADIO CITY NEW YORK, N. Y.

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705583

BIOGRAPHICAL DATA REGARDING COMPOSERS REPRESENTED IN THIS VOLUME

ALBÉNIZ, ISAAC, (Camprodon, Spain, 1860-1909, Cambo-les-Bains, French Pyrenees). Albéniz began to study music at the Conservatory at Madrid when he had already achieved success as a composer. Later he became a pupil of Liszt and then settled in Paris where he came under the influence of Debussy. His works are chiefly for piano.

BARTÓK, BÉLA, (Nagyszentmiklos, Hungary, 1881-1945, New York). One of the greatest composers produced by Hungary was Bartók. He began composing at nine and one year later he made his first public appearance as a pianist. He was a very versatile and prolific composer, and he utilized much of his country's folk songs in his music.

COWELL, HENRY, (Menlo Park, California, 1897—). Cowell is undoubtedly one of the boldest innovators among contemporary composers. He was a pupil of Seeger and Wood and has appeared as a pianist in Europe and America. His experiments in music have produced new forms of expression and novel qualities of sound. His musical output is small but distinguished.

DEBUSSY, CLAUDE, (St.-Germain-en-Laye, France, 1862-1918, Paris). Soon after receiving his musical training at the Paris Conservatoire, Debussy evolved a distinct style of his own in composition. He became the leader in the movement toward impressionistic expression, producing many works characterized by their originality in harmonic effects and tone coloring.

GRANADOS, ENRIQUE, (Lerida, Spain, 1867-1916, at sea). Although Granados was of the school of impressionism, he was one of the few composers of Spain who retained his own individuality. His compositions, not many in number, are intensely Spanish in subject matter and flavor.

LOPATNIKOFF, NIKOLAI, (Reval, 1903—). He commenced his musical education at the St. Petersburg Conservatory. He composes in the modern style with Mussorgsky having had a great influence upon him. His works are principally for the orchestra, which have enjoyed numerous performances.

MIGNONE, FRANCISCO, (Sao Paulo, Brazil, 1897—). This Brazilian composer, like many other composers of South America, received part of his musical training in Europe. He is regarded as one of the best examples of Latin-American composers who have drawn on the rich store of folklore of their native land. His symphonic poem, "The Four Churches," has been particularly successful.

RAVEL, MAURICE, (Ciboure, France, 1857-1937, Paris). Like his great contemporary Debussy, Ravel too was trained at the Paris Conservatoire. Before his thirtieth year, he was recognized as one of the finest of the impressionists. He was a versatile composer; his chief works were for the piano.

SHOSTAKOVICH, DMITRI, (St. Petersburg, 1906—). By far the best known of Soviet composers is Shostakovich. At an early age he displayed musical talent and as a youth studied at the Leningrad Conservatory piano with Nikolaiev and composition with Steinberg. His works exhibit many harmonic novelties, the freshness of youth and a gift for musical satire unapproached by modern composers heretofore. Shostakovich is extremely prolific and versatile.

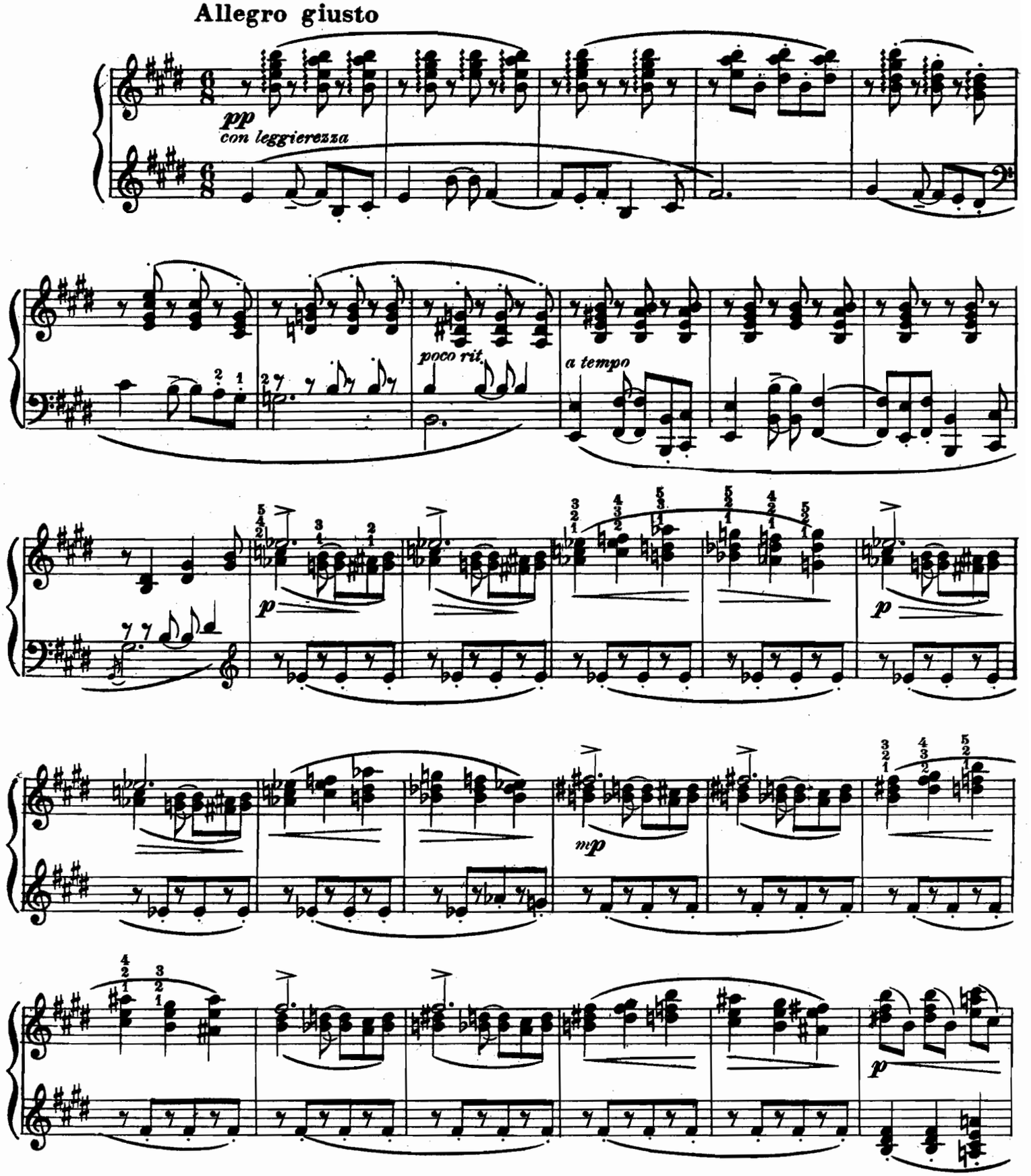
SZYMANOWSKI, KAROL, (Tymoszowka, Russia, 1883-1937, Lausanne, Switzerland). Szymanowski was doubtlessly the greatest modern composer given to the world by Poland. A pupil of Noskowski, his early works, especially for piano, reveal the influence of Chopin. This style was superseded later by one peculiarly his own which was highly modern in its harmony, melodic expression and emotional feeling.

TURINA, JOAQUIN, (Seville, 1882—). He was a pupil of Moszkowski and d'Indy in Paris where he spent very much of his life. Turina, who is also a conductor, is recognized as one of the leaders of the modern school of Spanish composers. His music indicates certain French influences; his list of works is not large.

VILLA-LOBOS, HEITOR, (Rio de Janeiro, 1881—). The most famous composer produced by South America is Villa-Lobos. As a boy he was taught by his father, an amateur musician. Later he became a pupil of Braga and earned his livelihood as a violoncellist. A trip to Paris as a young man served to awaken his original talents for composition. In his works, Villa-Lobos has captured much of the barbaric passion and sensuousness of the folk music of his country.

DANSE

CLAUDE DEBUSSY



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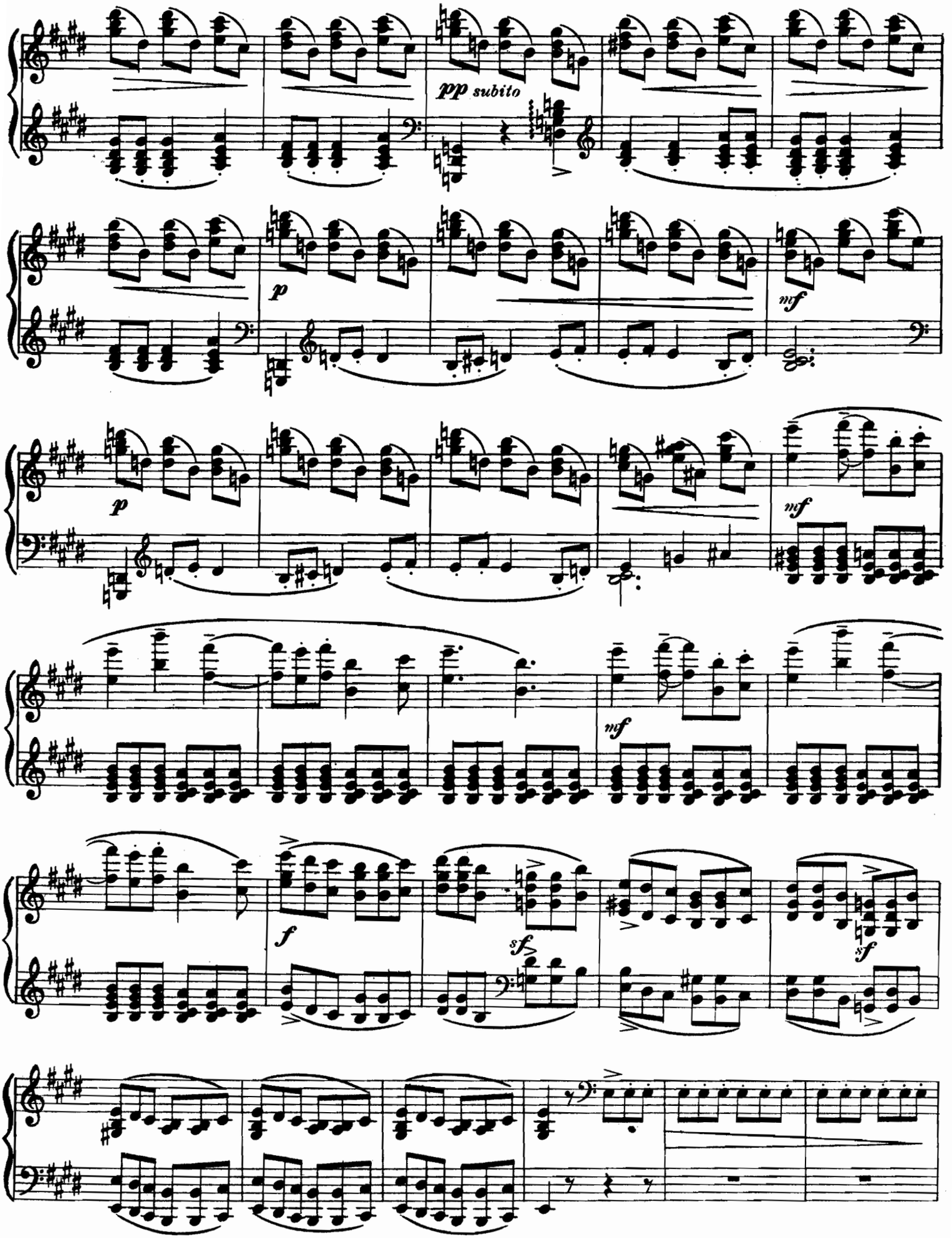
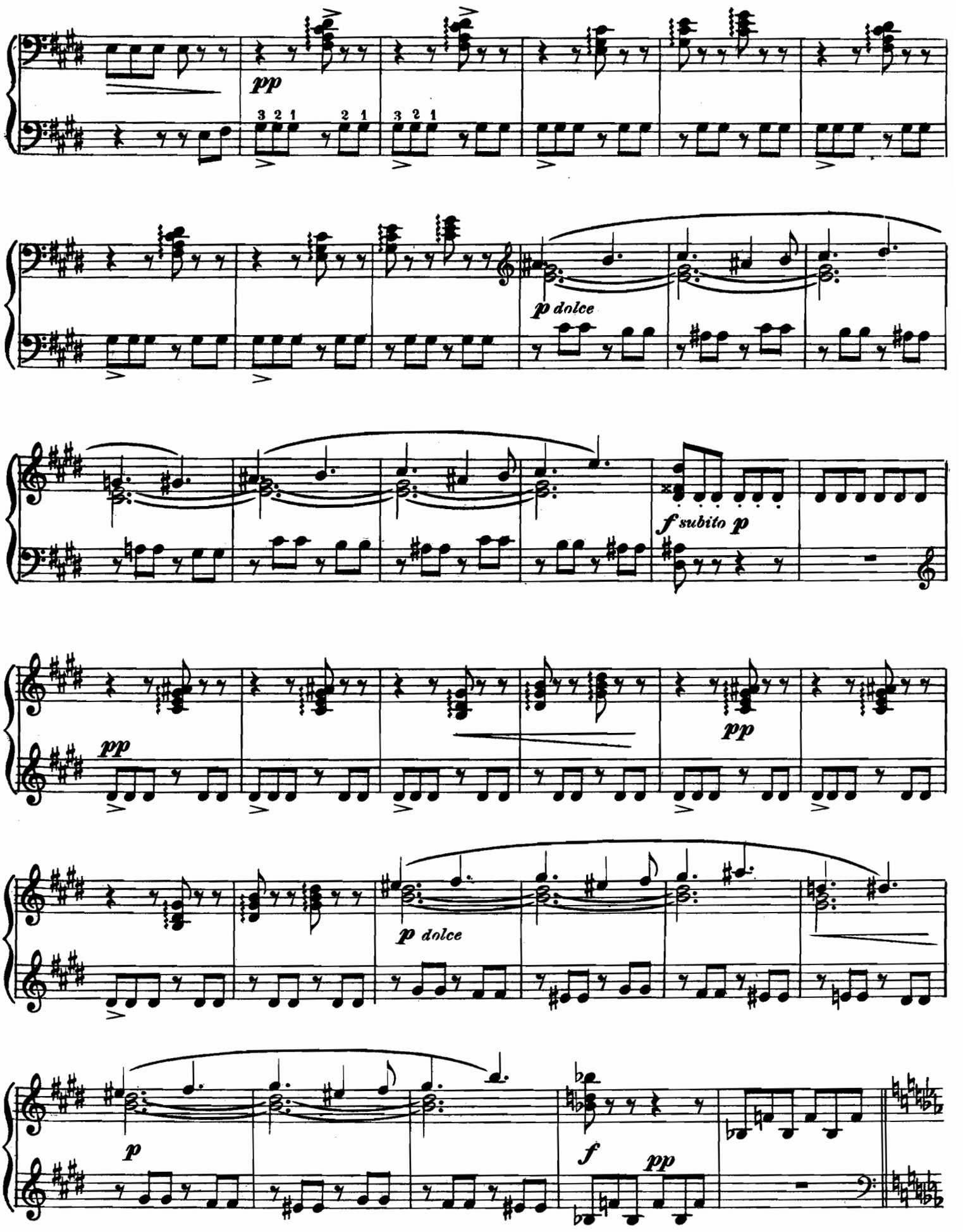
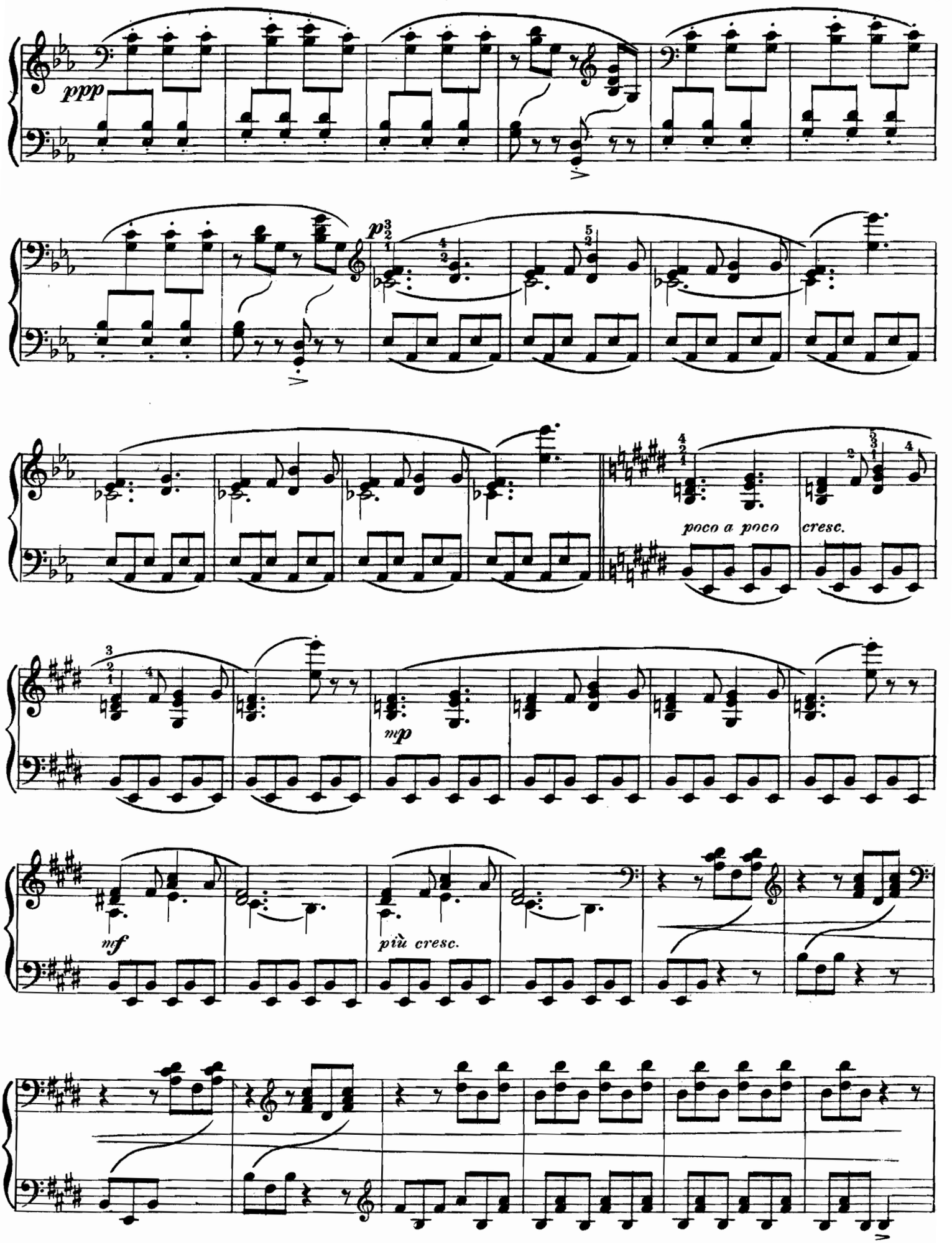
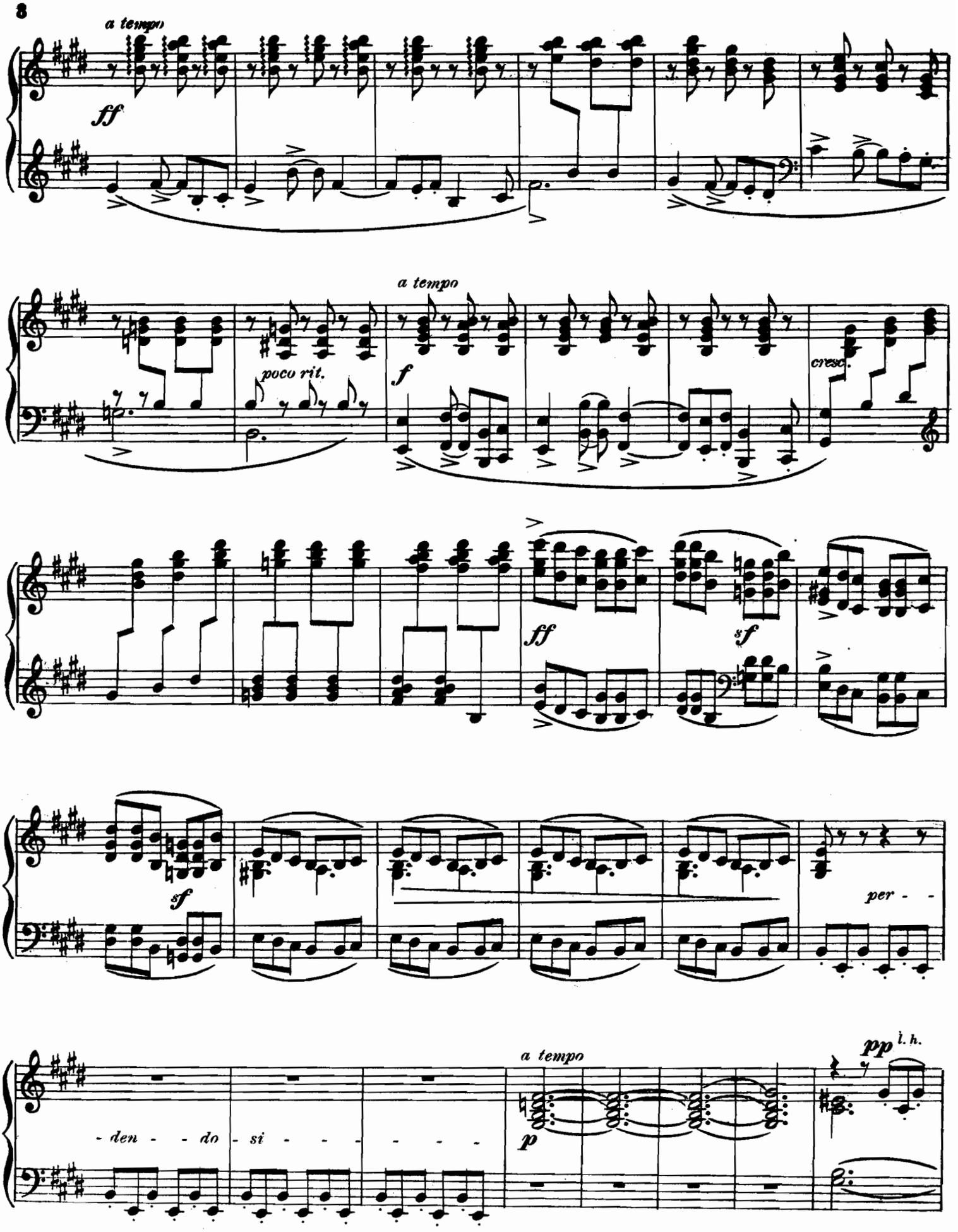
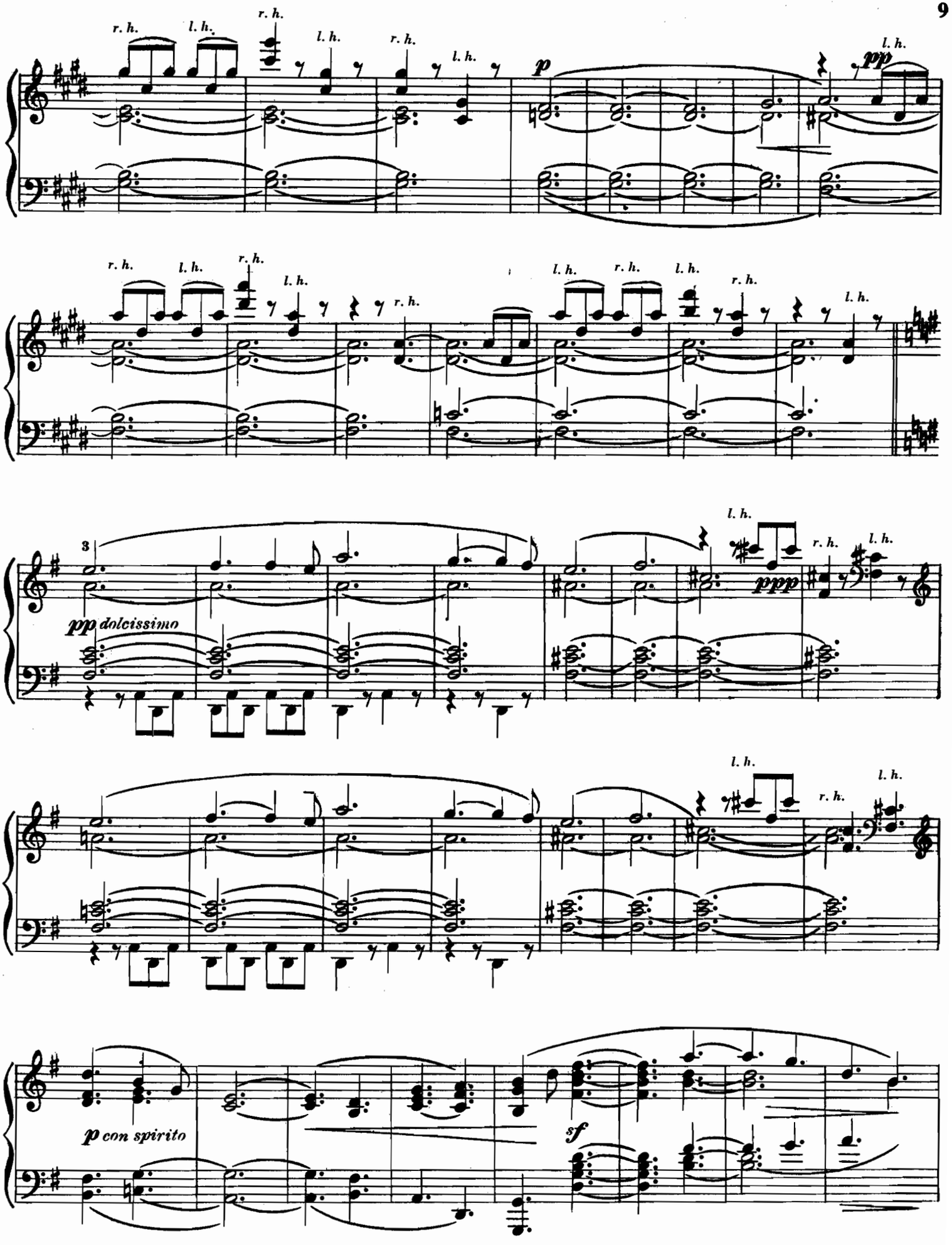
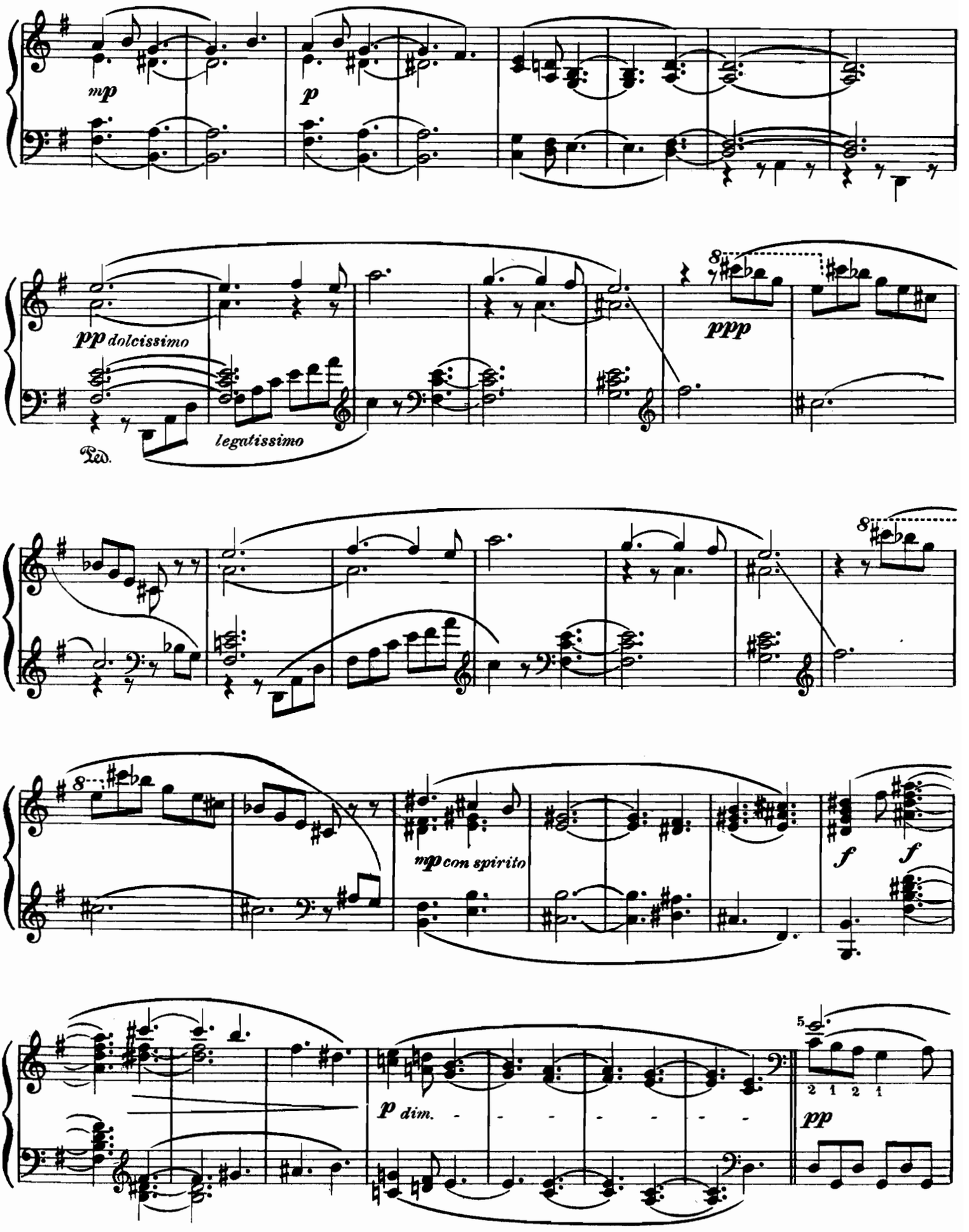

pp subito
p
mf
p
mf
mf
f
sf
sf

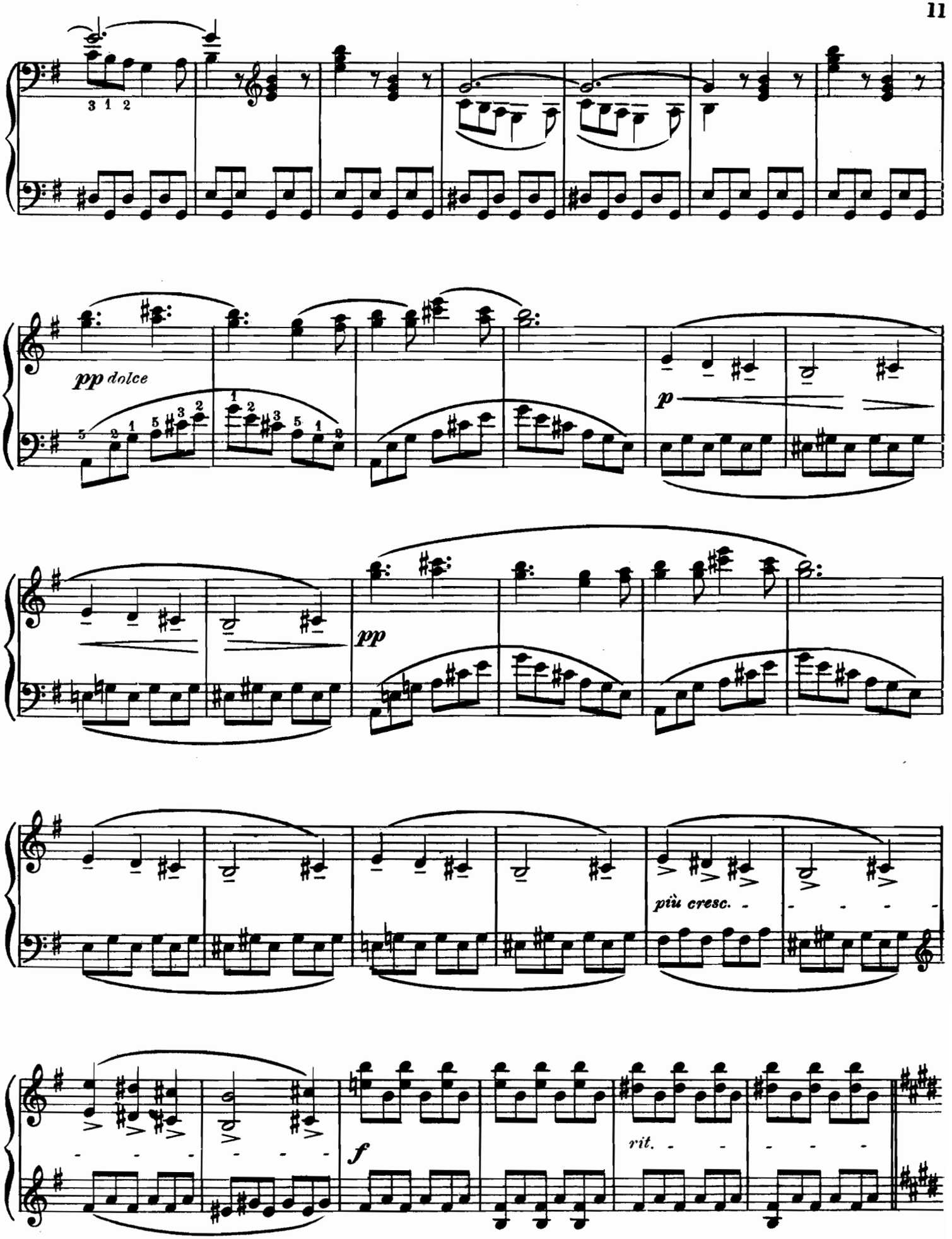

pp
3 2 1
2 1
3 2 1
p dolce
f subito p
pp
pp
p dolce
p
f
pp


ppp
p
poco a poco
cresc.
mp
mf
più cresc.

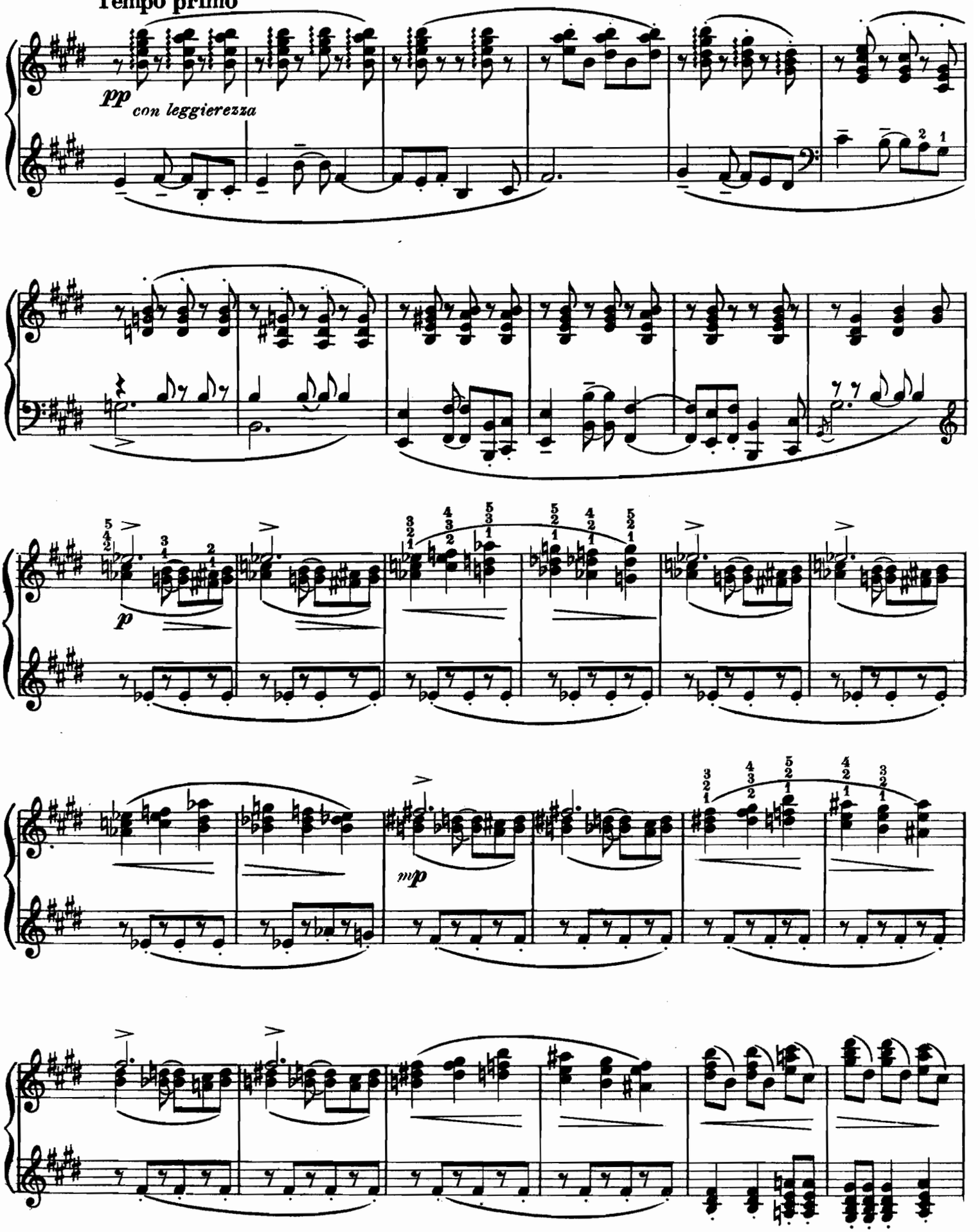

a tempo
ff
a tempo
poco rit.
f
cresc.
ff
sf
sf
per - -
- den - - do - si - - - - - -
a tempo
p
pp
l. h.

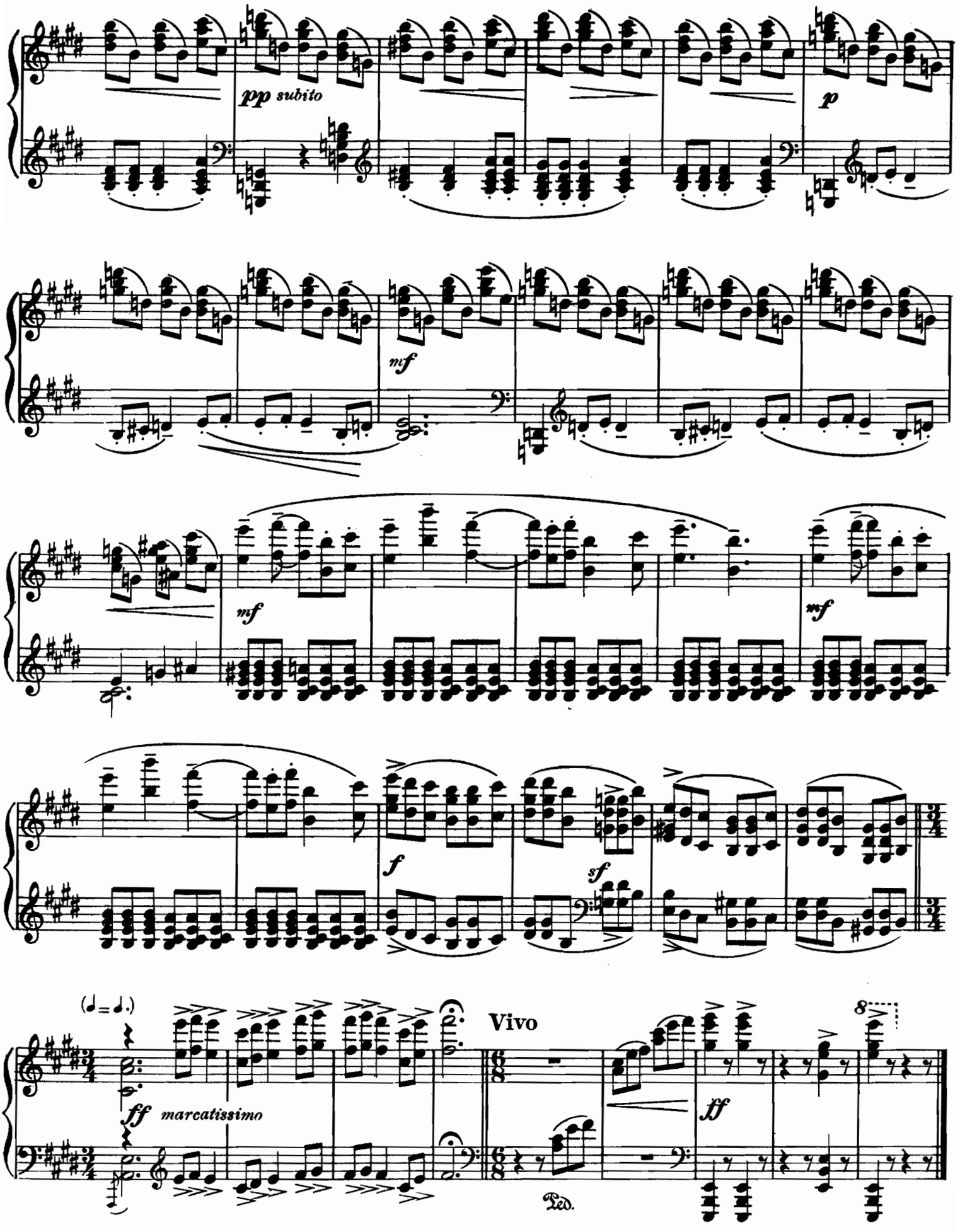

r. h.
l. h.
p
pp
3
pp dolcissimo
ppp
sf
p con spirito


mp
p
pp dolcissimo
legatissimo
Ped.
8
ppp
8
8
mp con spirito
f
f
p dim.
5
2 1 2 1
pp


pp dolce
p
pp
più cresc.
f
rit.

Tempo primo

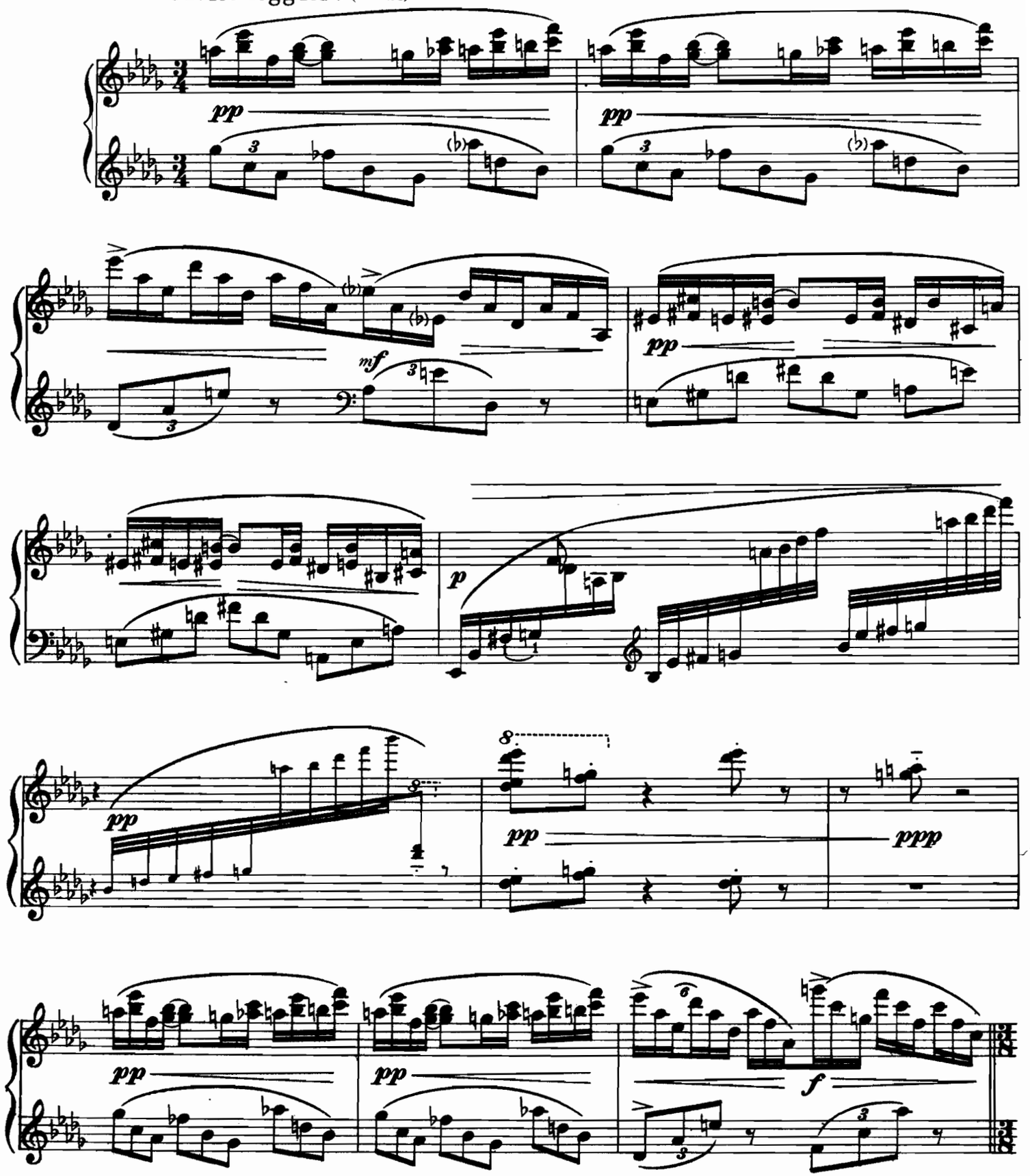



pp subito
p
mf
mf
mf
f
sf
(♩= ♩.)
ff marcatissimo
Vivo
ff
Ped.

NOCTUELLES

MAURICE RAVEL

Molto leggiero (♩= 128)



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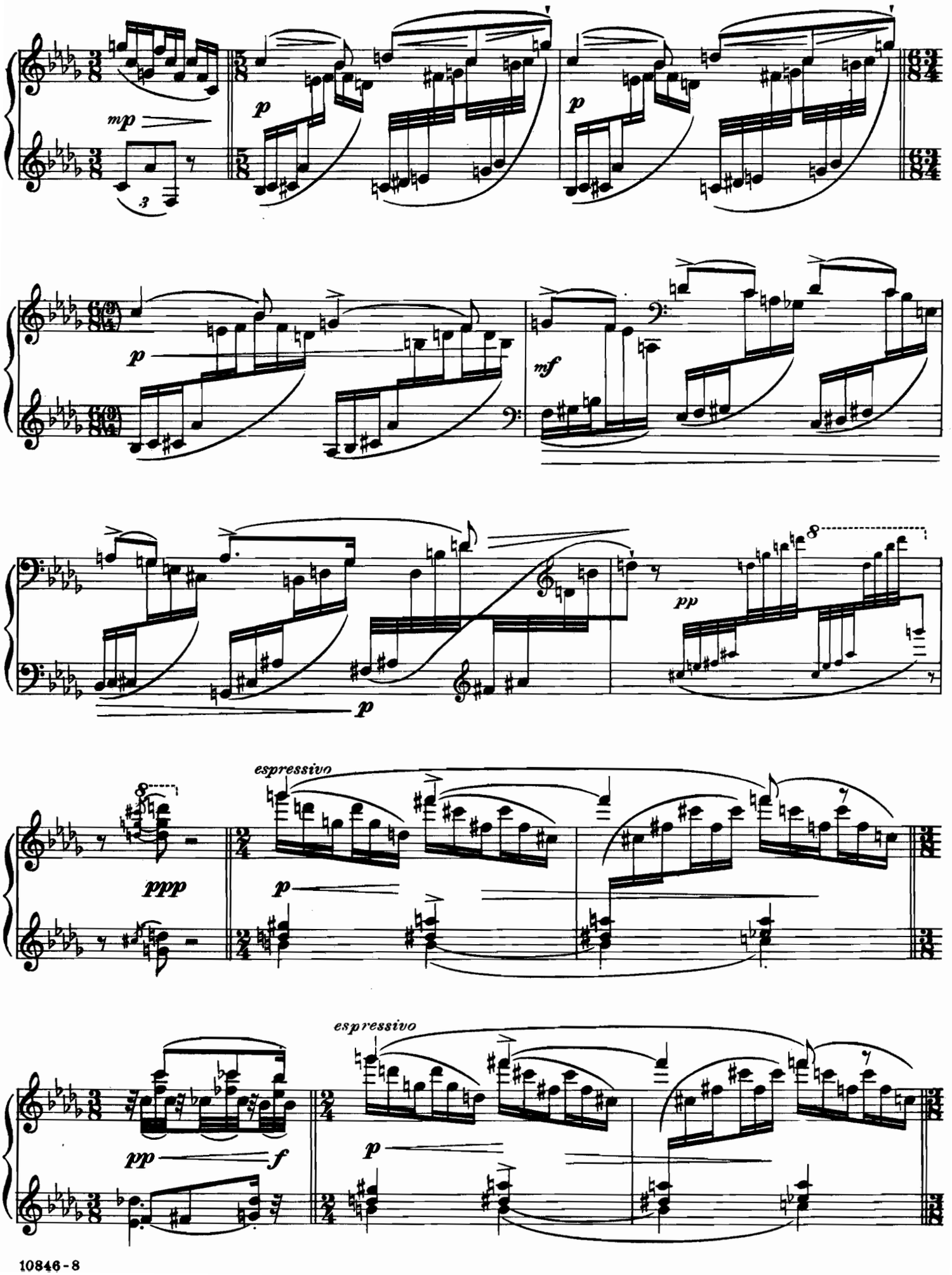
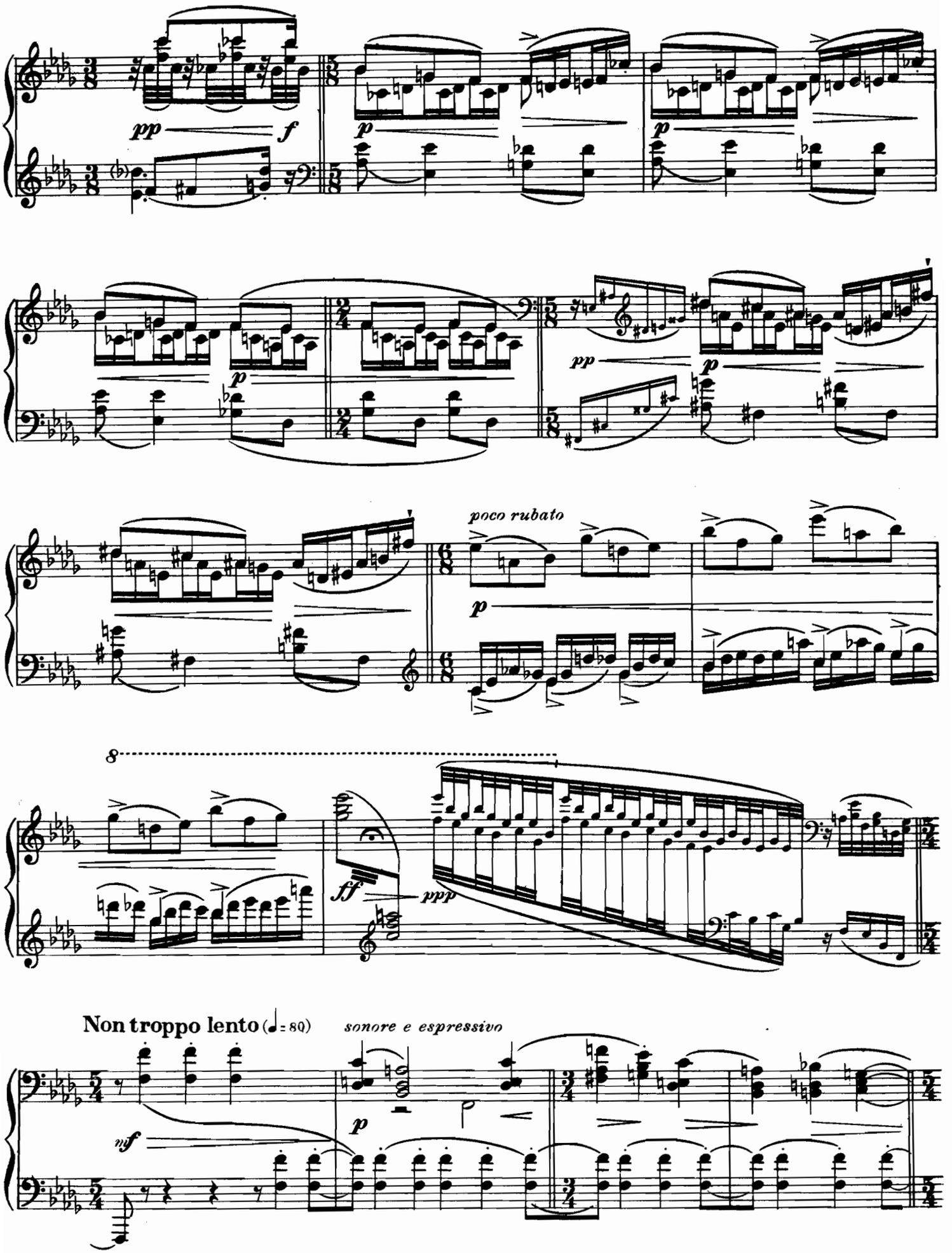
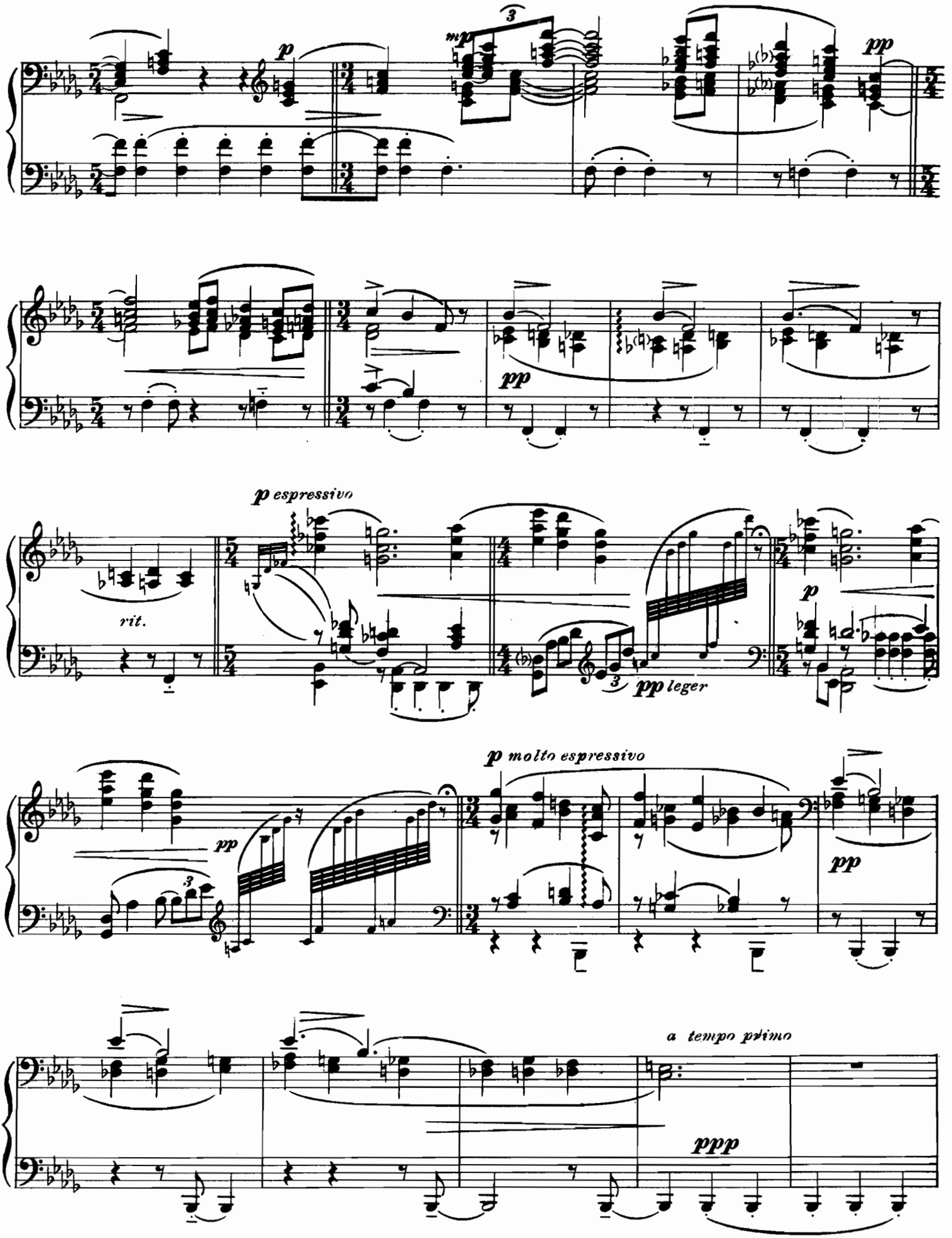
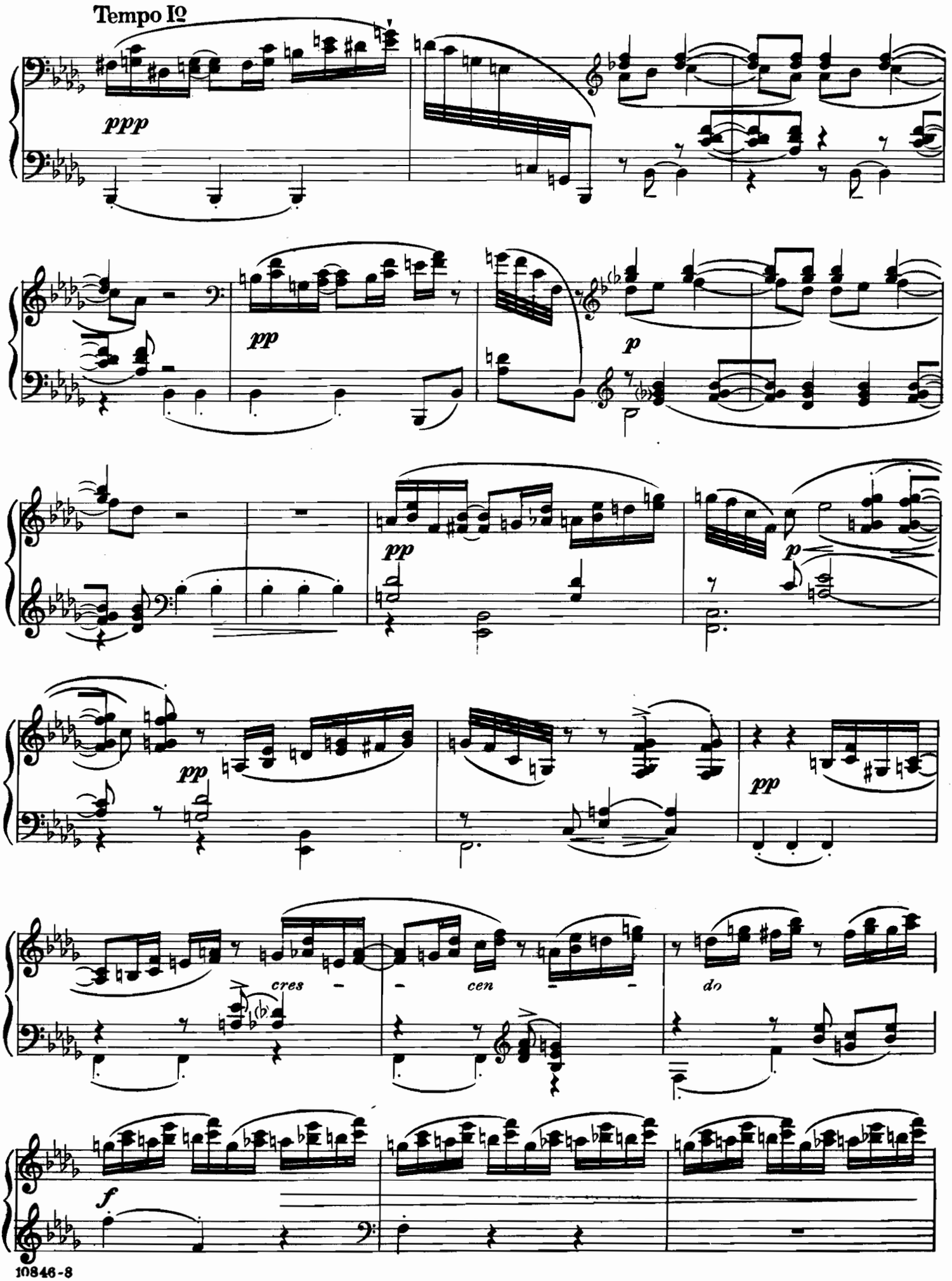
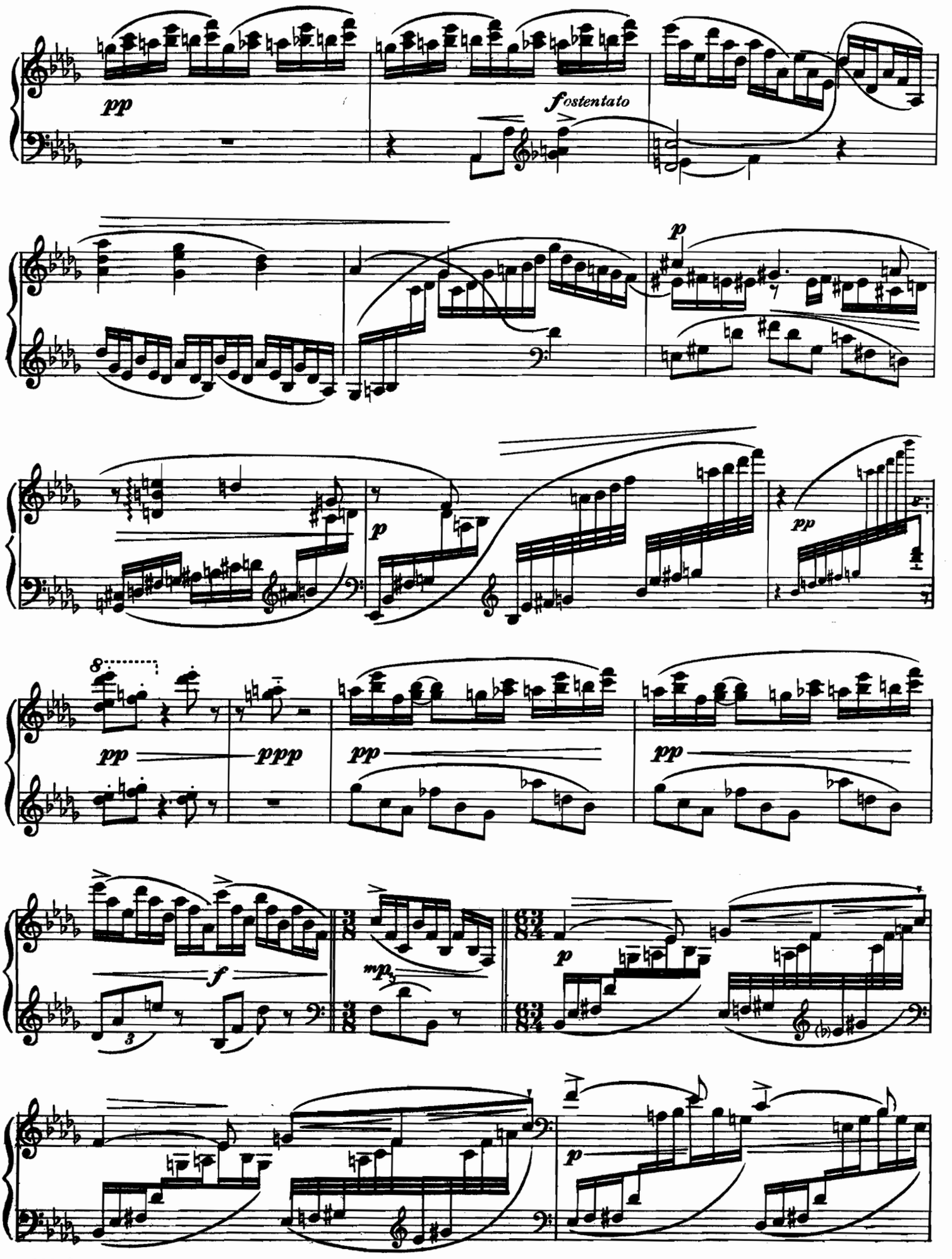
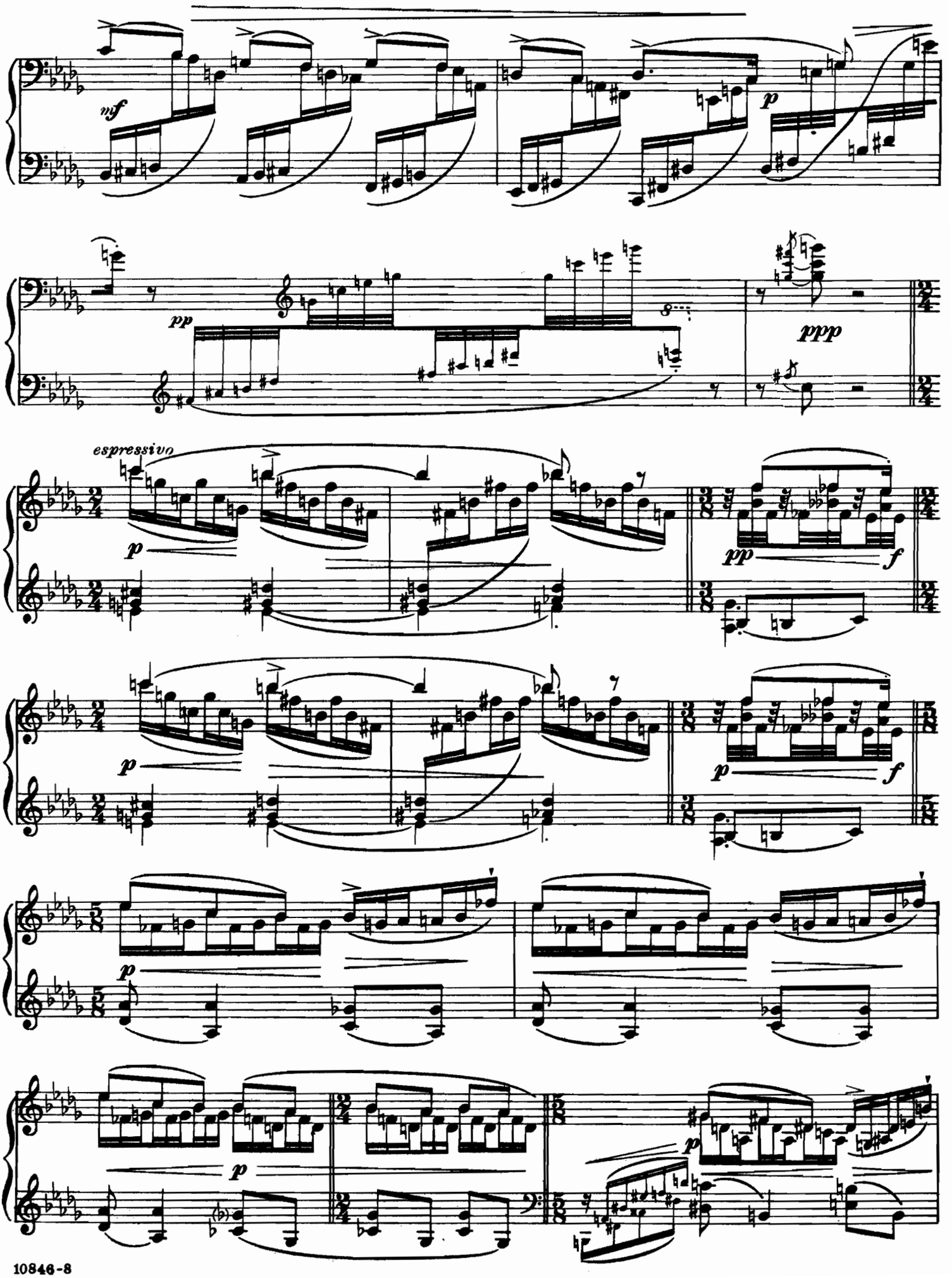

mp
p
p
p
mf
p
pp
espressivo
ppp
p
espressivo
pp
f
p

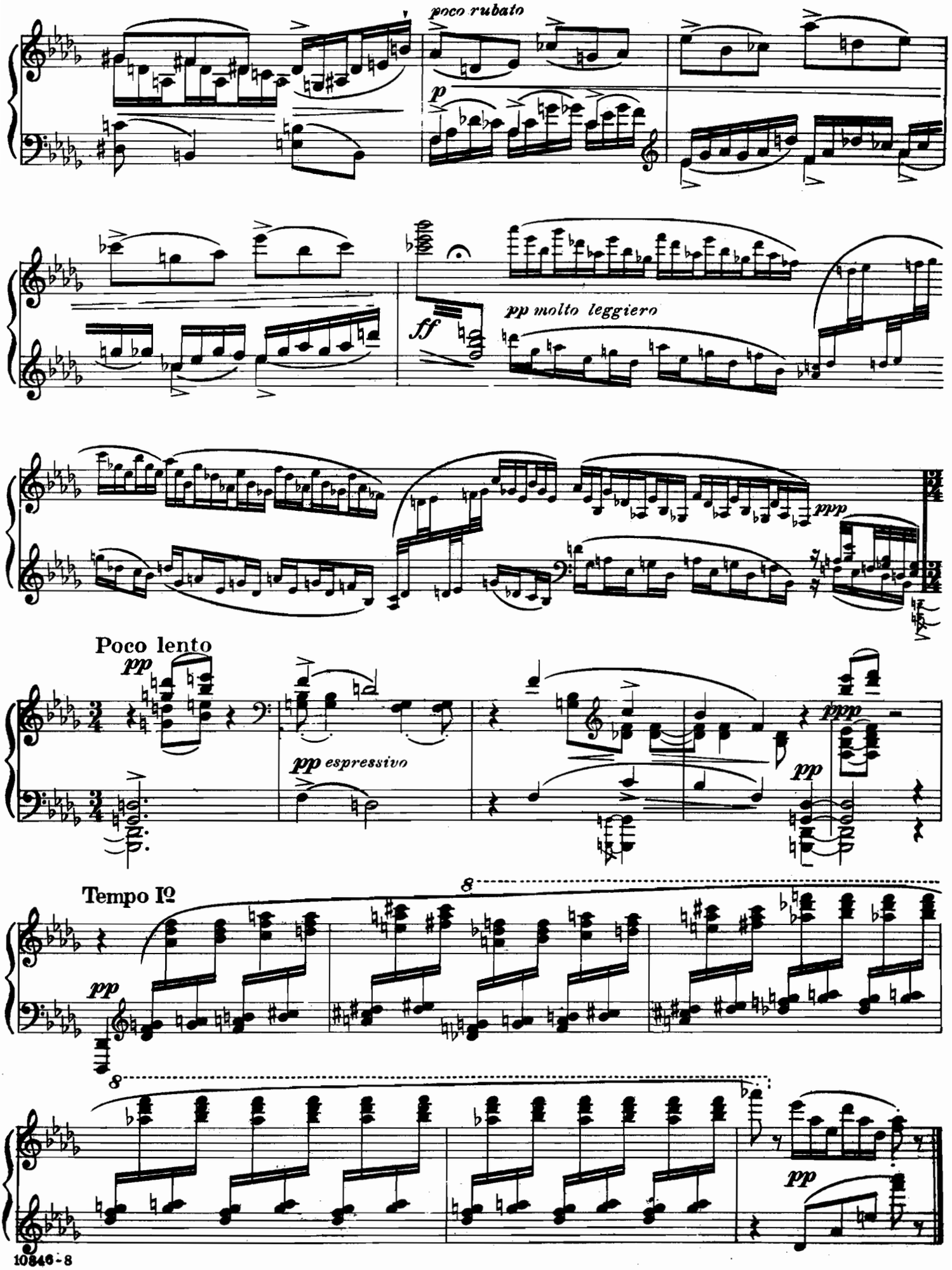

pp
f
p
p
p
pp
p
poco rubato
p
8
ff
ppp
Non troppo lento (♩= 80)
sonore e espressivo
mf
p


p
mp
3
pp
pp
p espressivo
rit.
pp leger
p
p molto espressivo
pp
pp
a tempo primo
ppp


Tempo Iº
ppp
pp
p
pp
p
pp
pp
cres
cen
do
f


pp
fostentato
p
p
pp
8
pp
ppp
pp
pp
f
mp
p
p


mf
p
pp
ppp
espressivo
p
pp
f
p
p
f
p
p
p

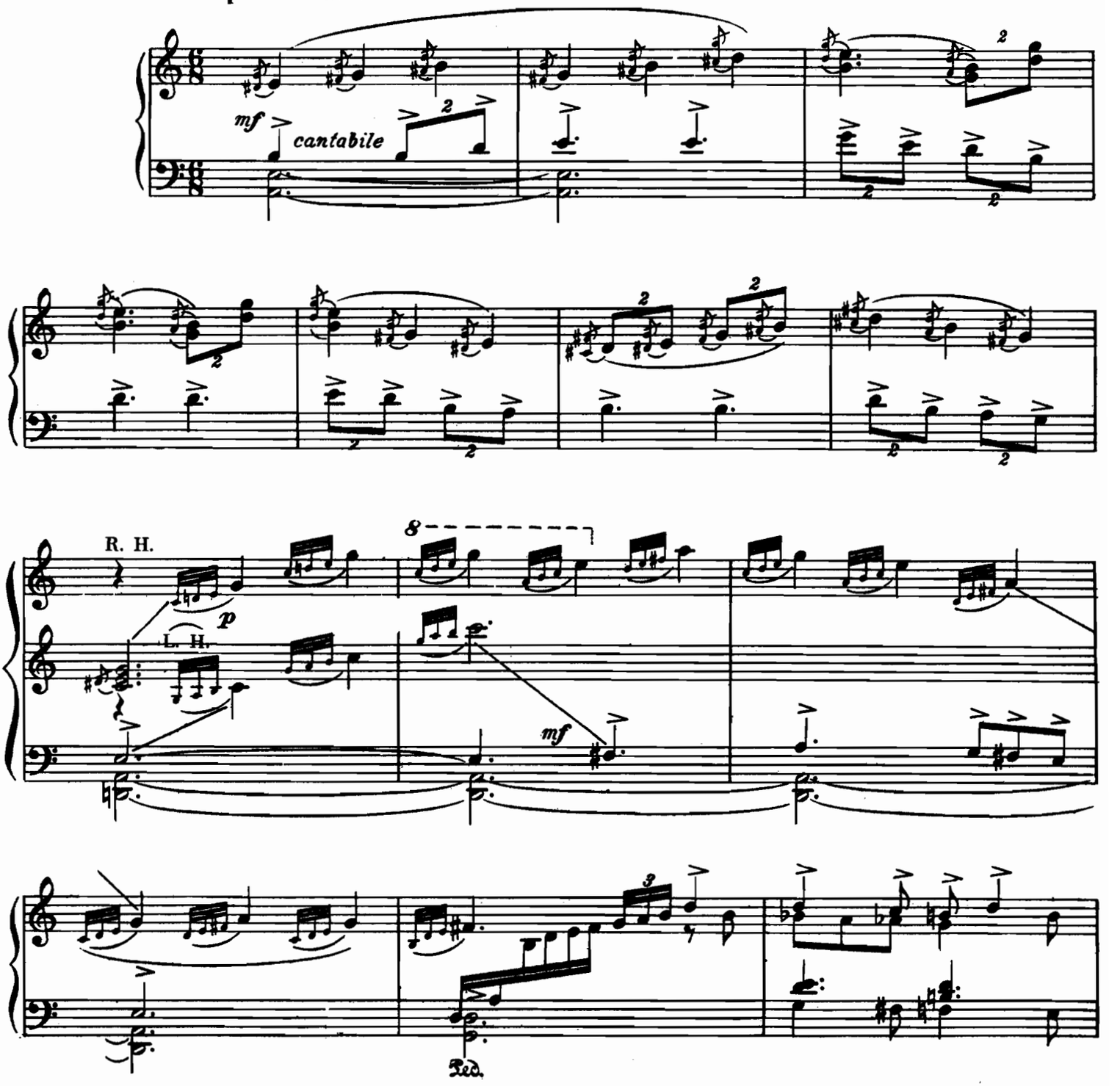

poco rubato
p
ff
pp molto leggiero
ppp
Poco lento
pp
pp espressivo
ppp
pp
Tempo Iº
8
pp
8
pp

MULATINHA

The Rubber Doll ("from Próle Do Bébé")

HEITOR VILLA-LOBOS

Un poco animato



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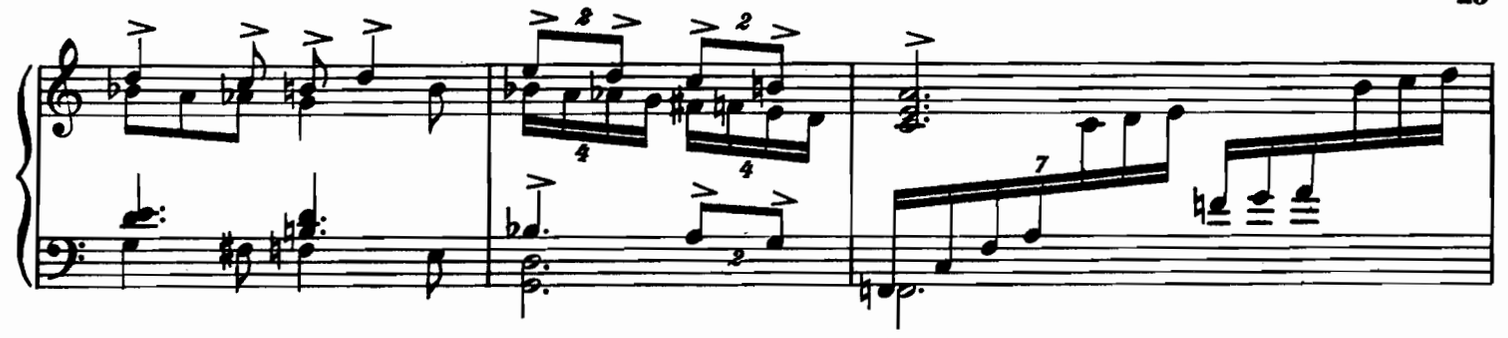
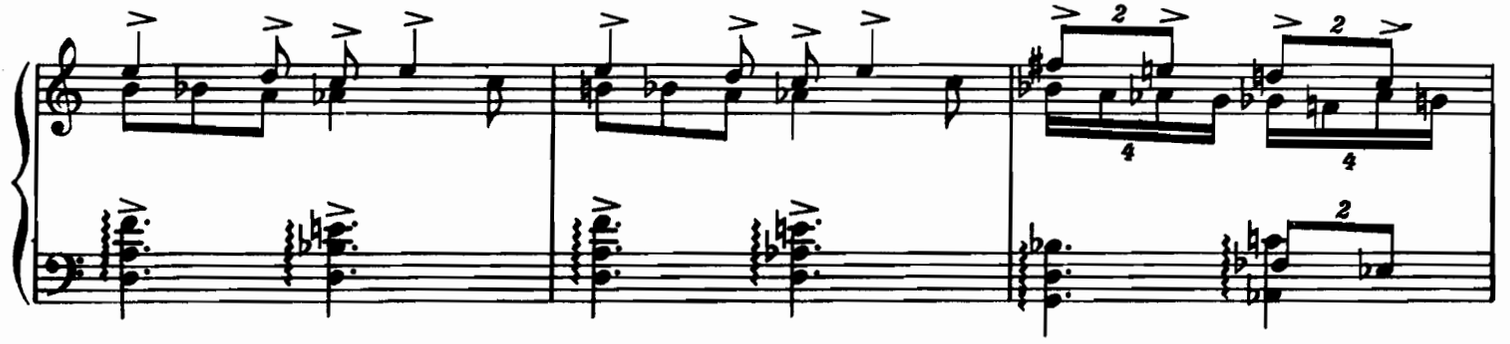
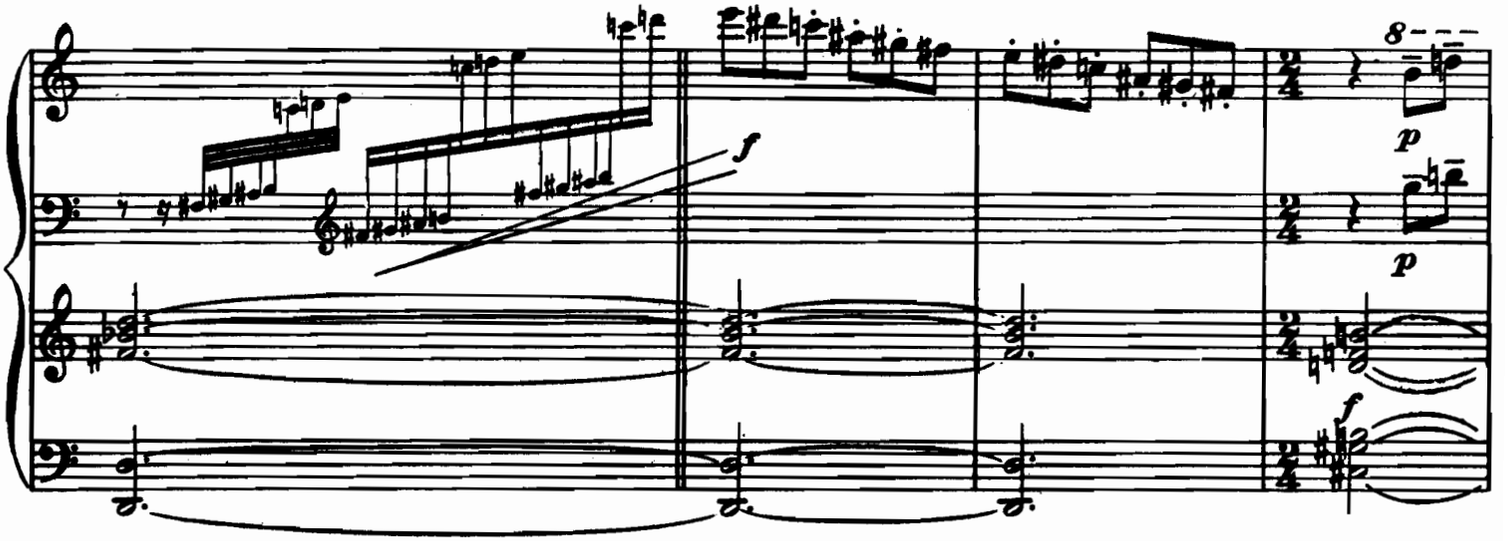
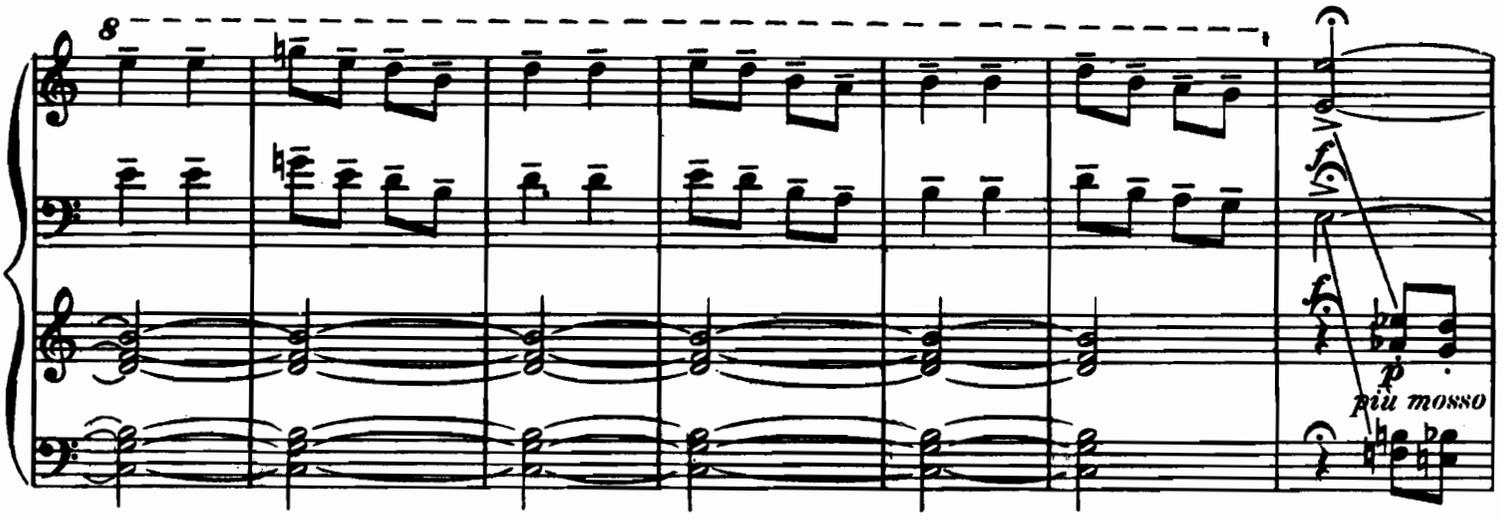
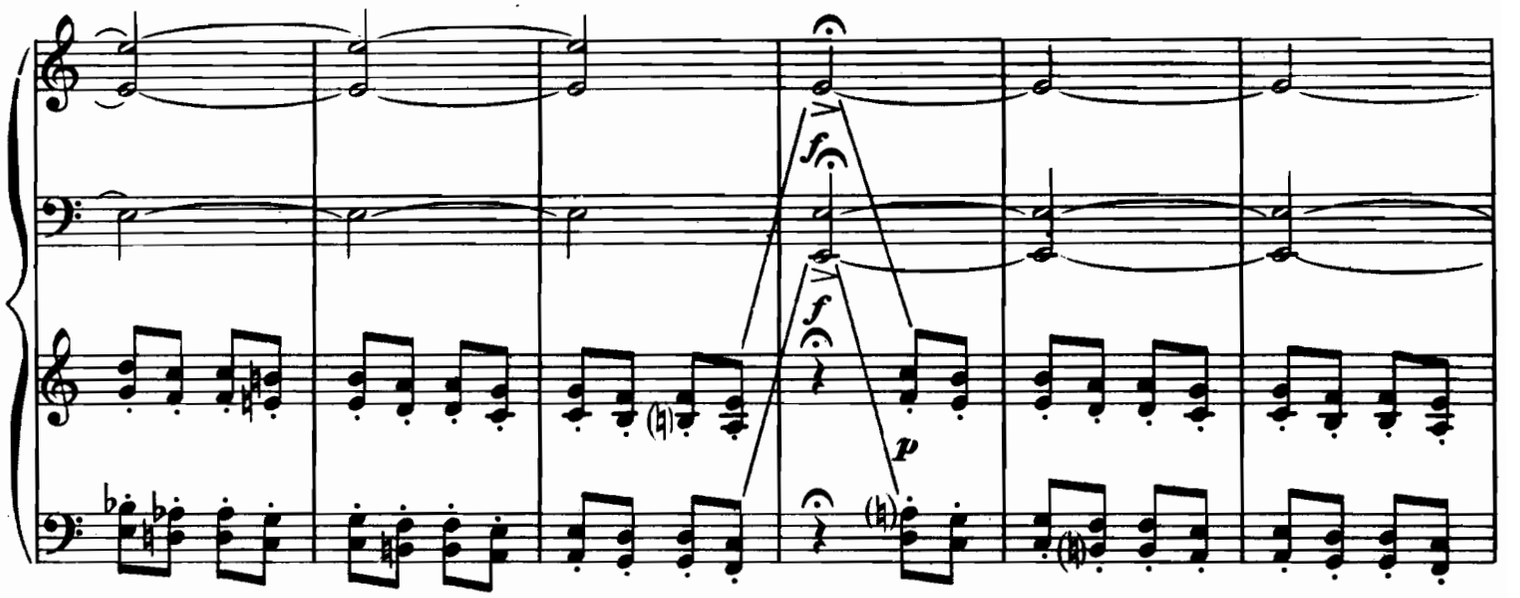


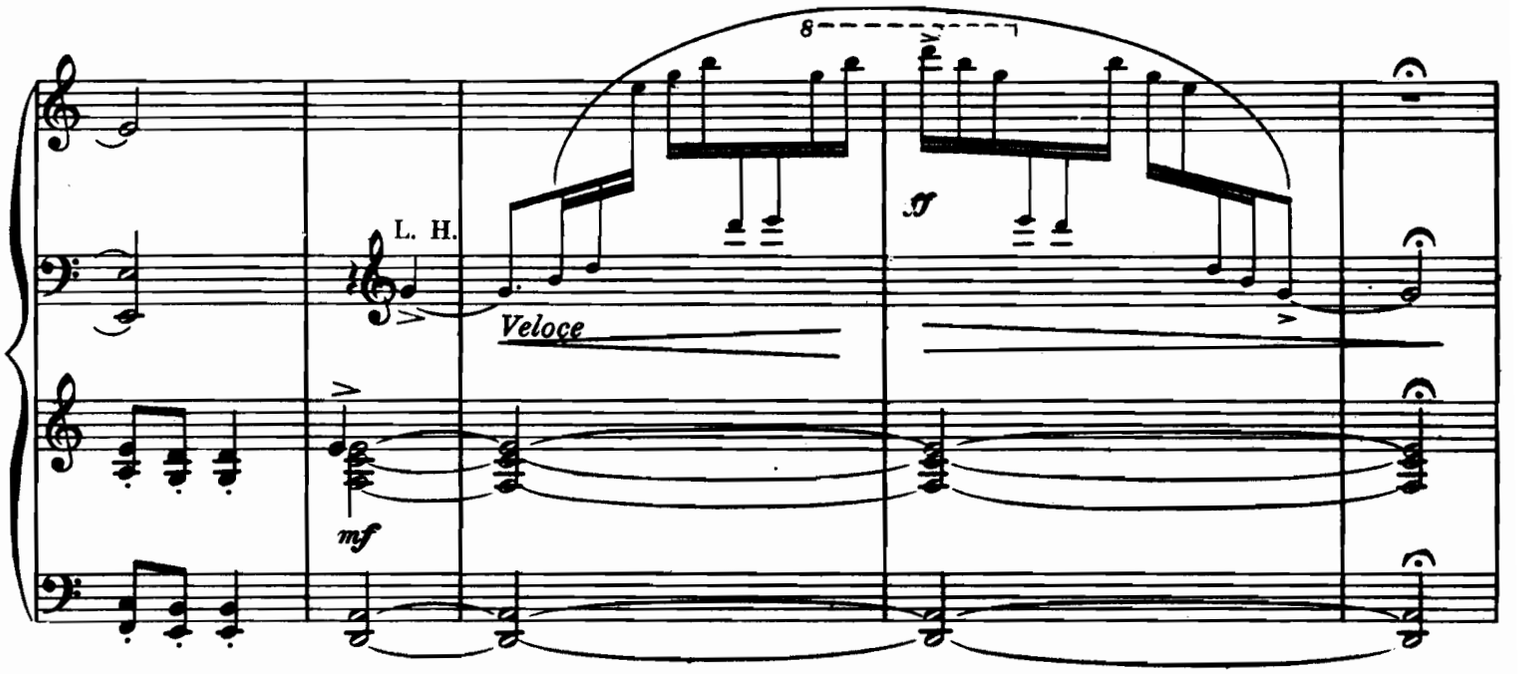


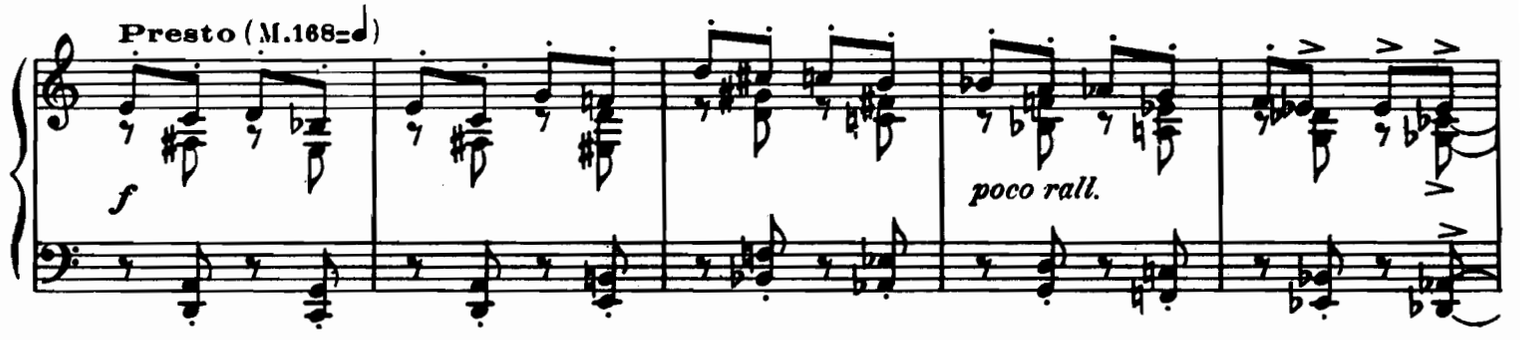
Presto

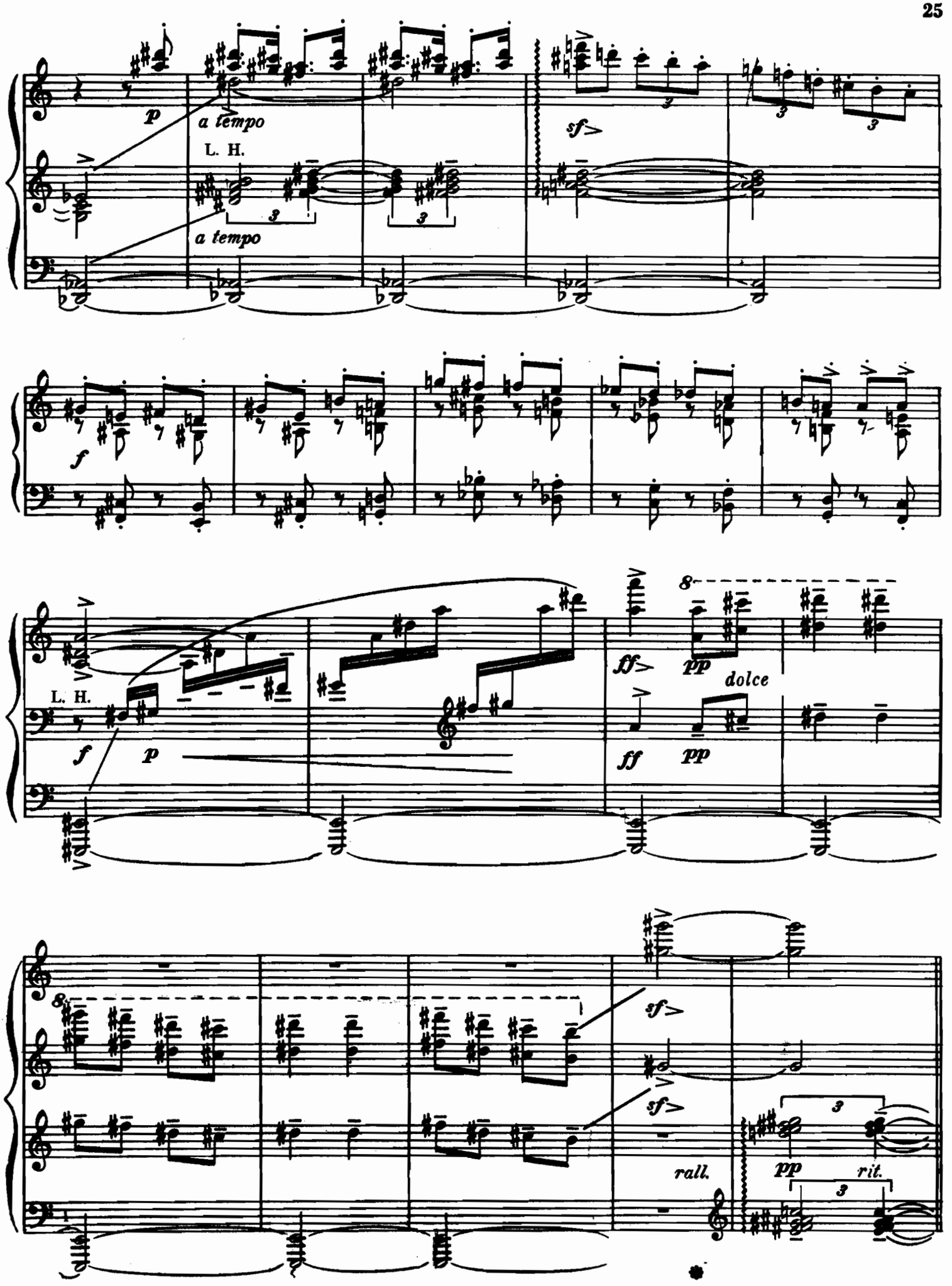


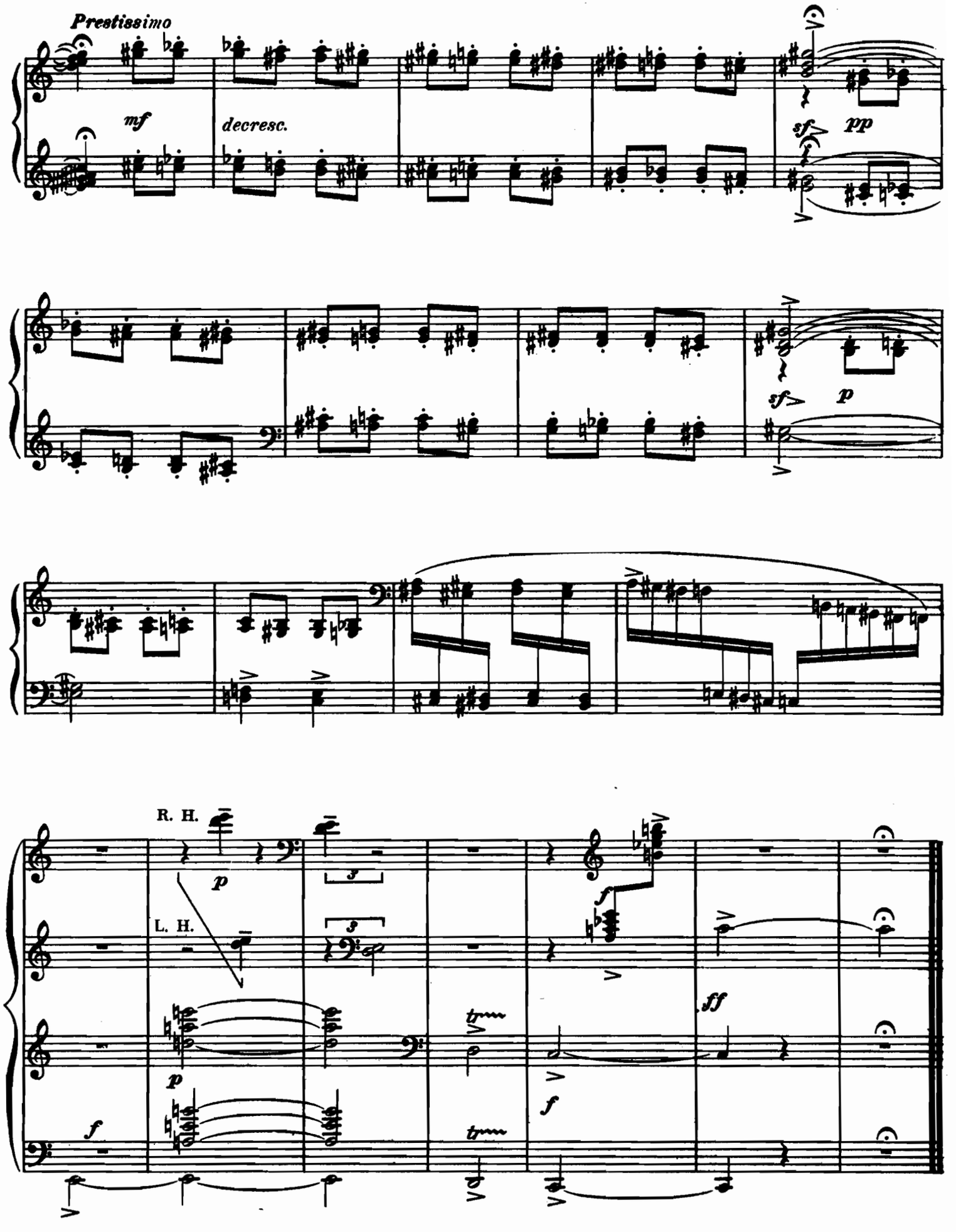



f
f
p


8
L. H.
Veloce
mf
sf


Presto (M.168=♩)
f
poco rall.

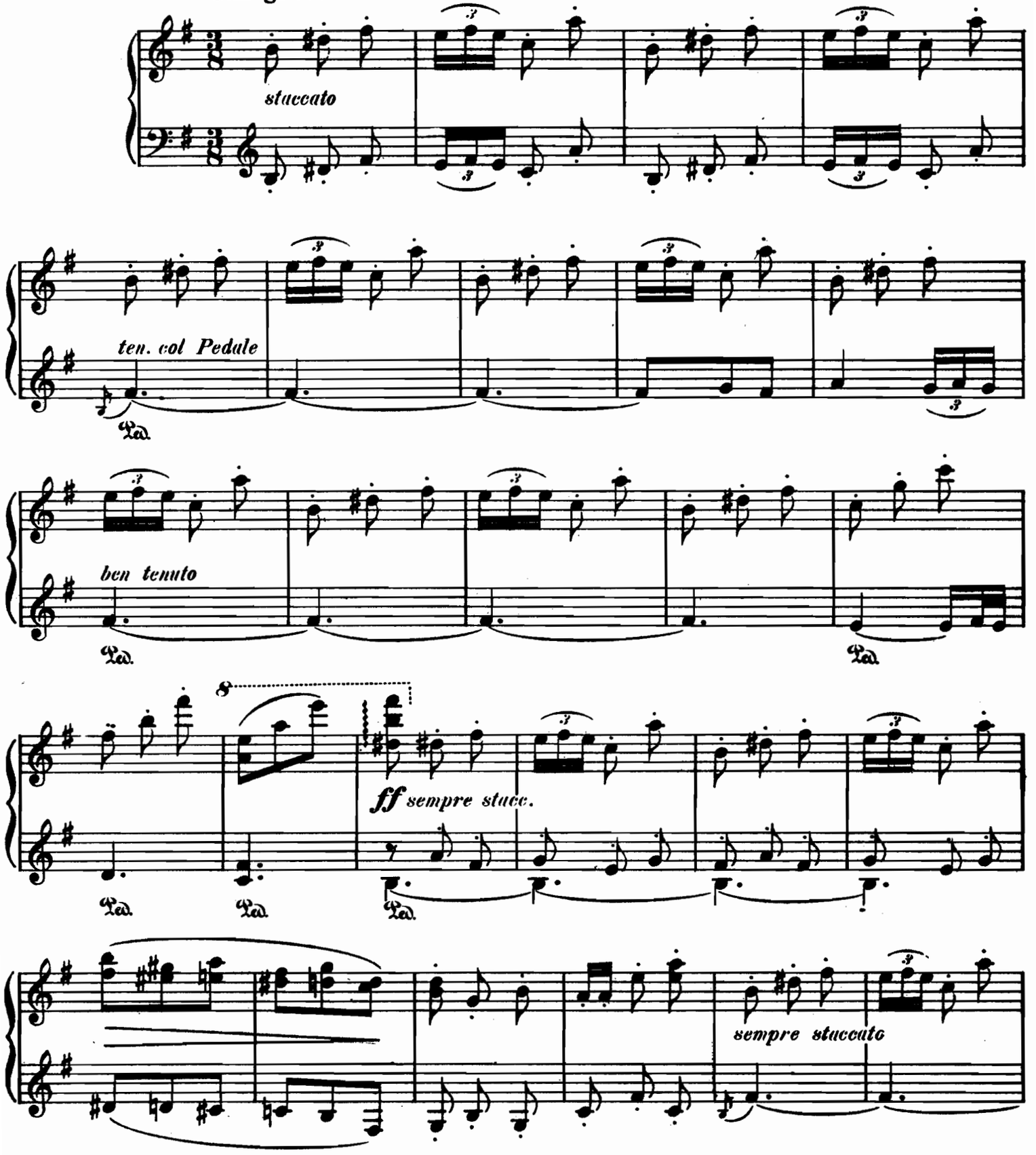

p
a tempo
L. H.
a tempo
sf
f
L. H.
f
p
ff
pp
dolce
ff
pp
sf
sf
rall.
pp
rit.


Prestissimo
mf
decresc.
sf
pp
sf
p
R. H.
p
L. H.
f
ff
p
f
f

MALAGUENA

Allegretto

ISAAC ALBÉNIZ, Op. 165, No. 3



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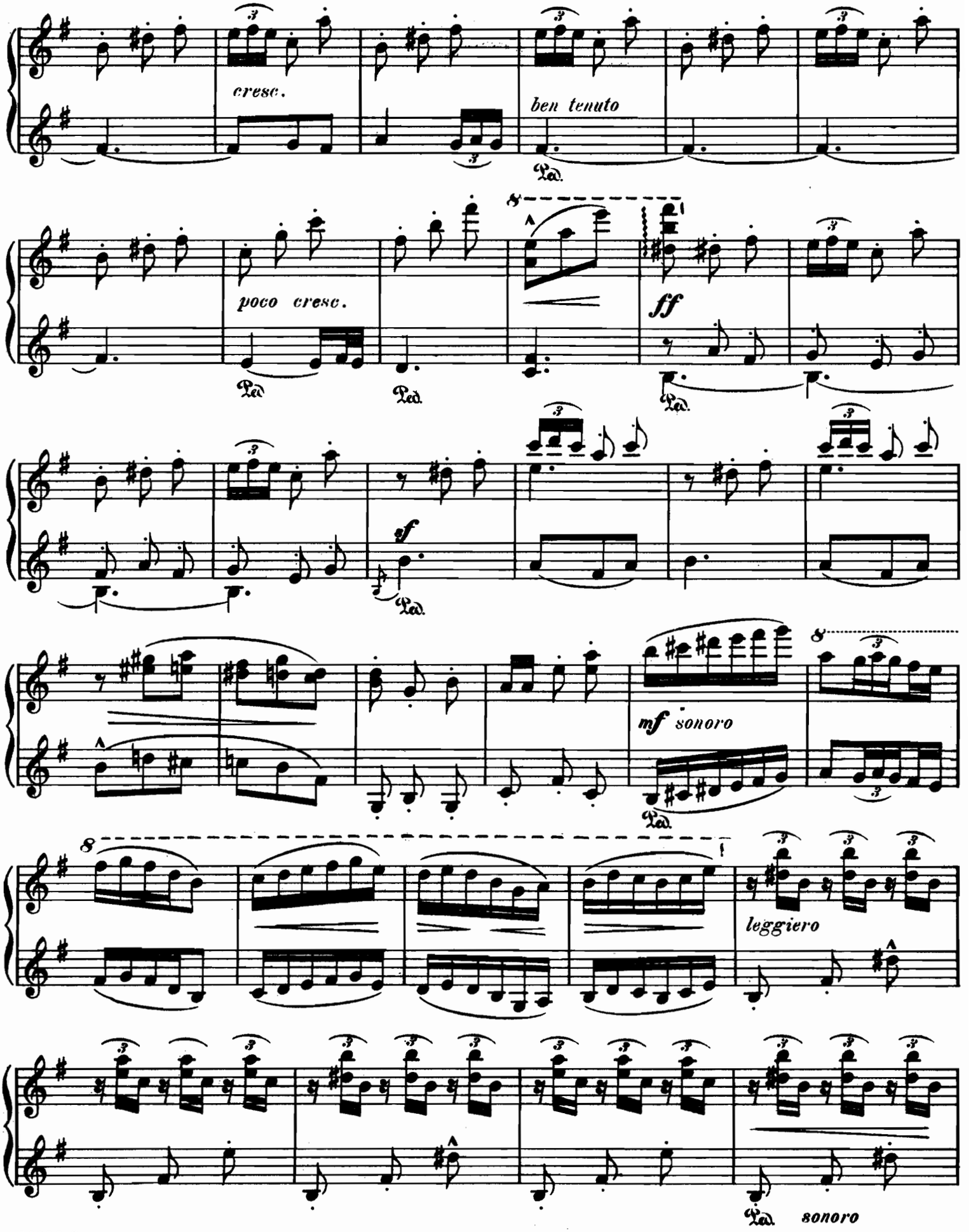
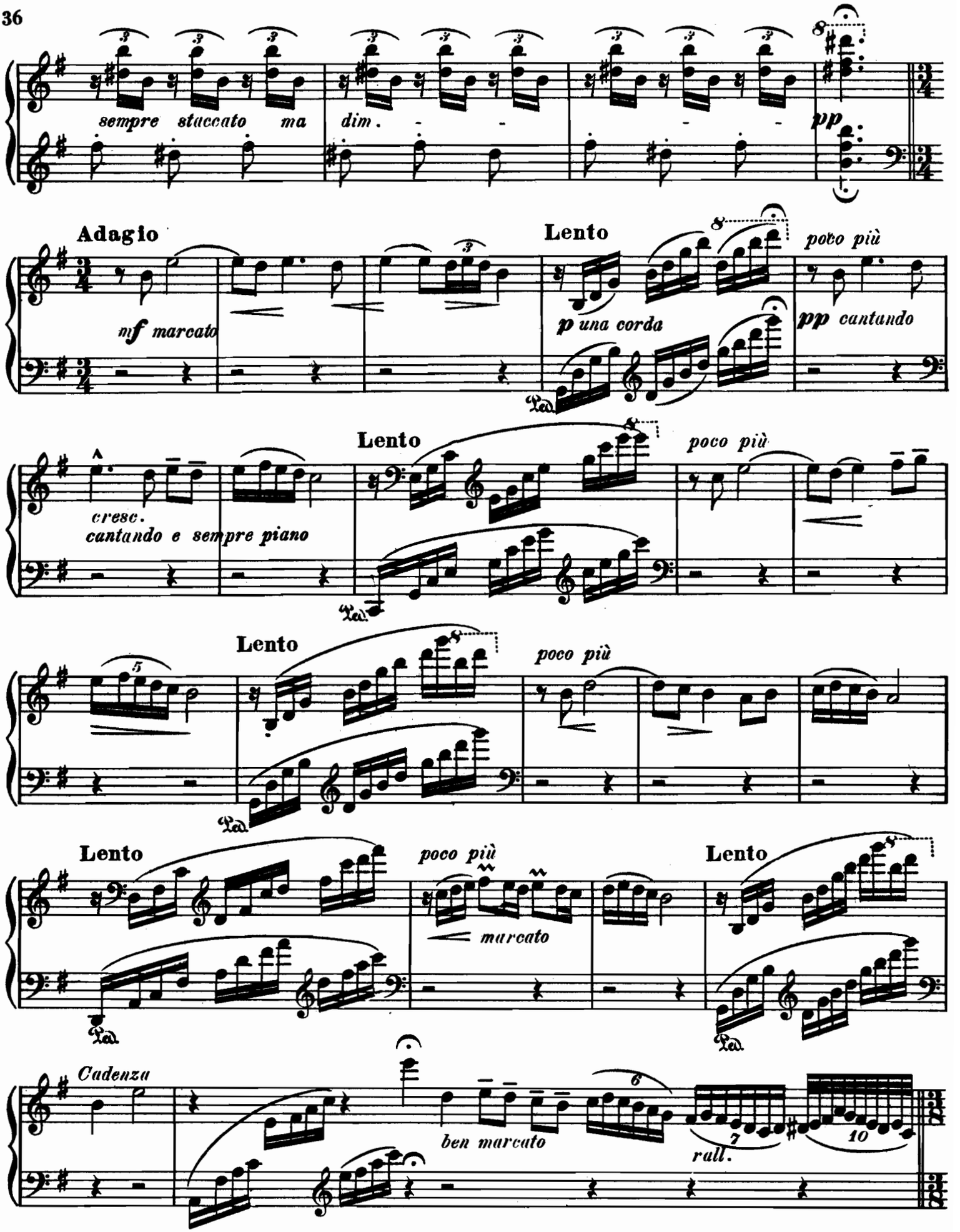
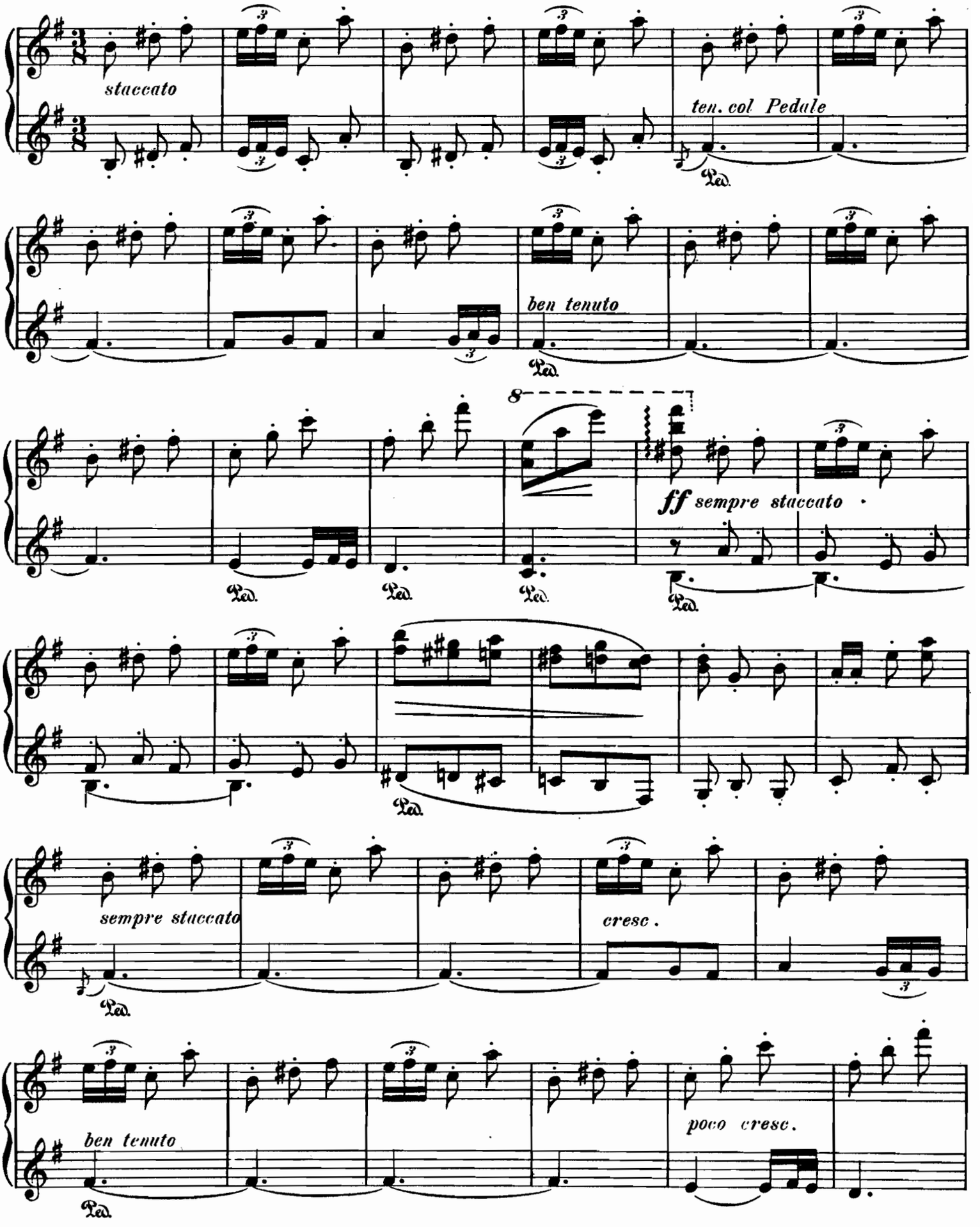
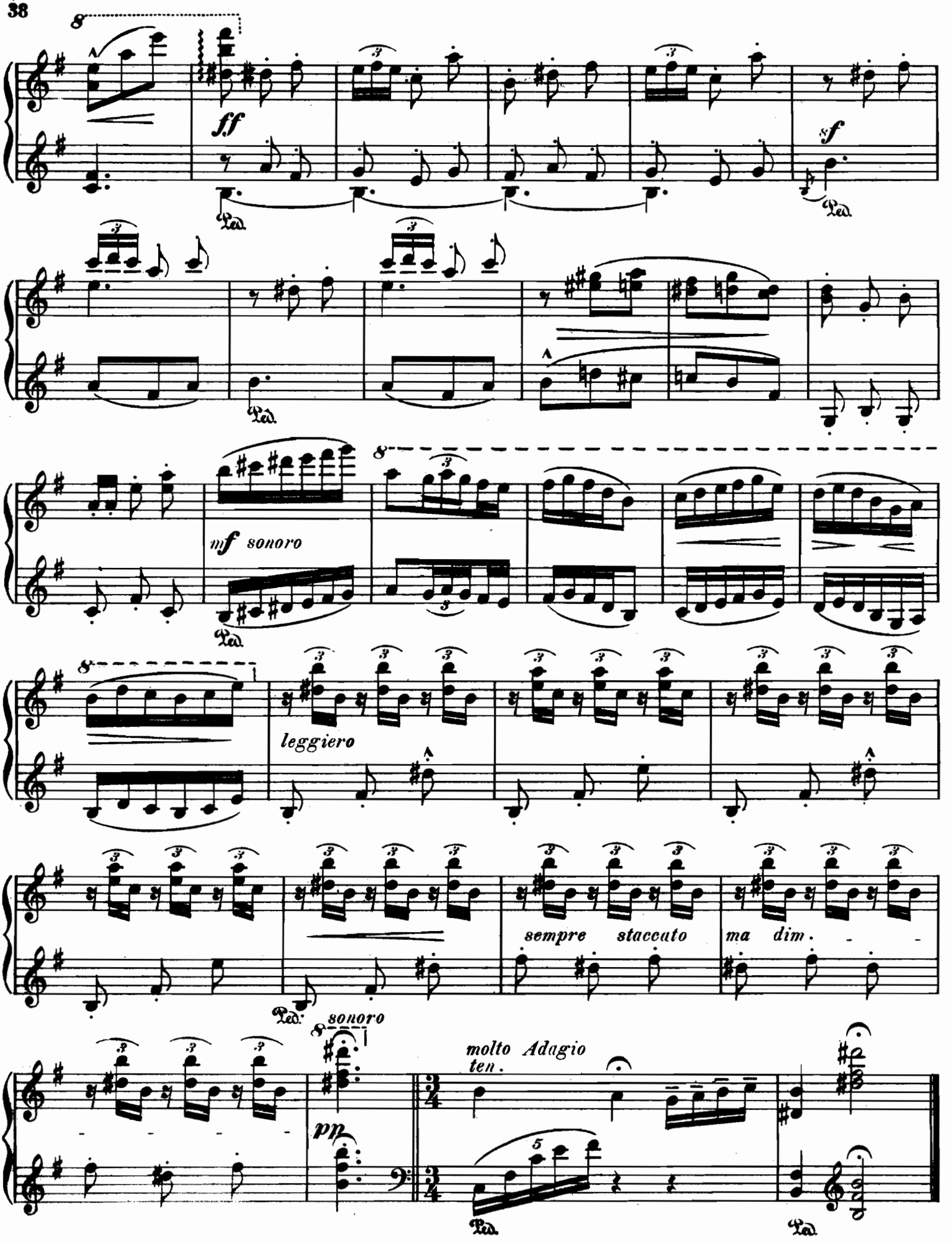

cresc.
ben tenuto
poco cresc.
ff
sf
mf sonoro
leggiero
sonoro


sempre staccato ma
dim.
pp
Adagio
mf marcato
Lento
p una corda
poco più
pp cantando
cresc.
cantando e sempre piano
Lento
poco più
Lento
poco più
Lento
poco più
marcato
Lento
Cadenza
ben marcato
rall.


staccato
ten. col Pedale
Ped.
ben tenuto
8
ff sempre staccato
sempre staccato
cresc.
poco cresc.

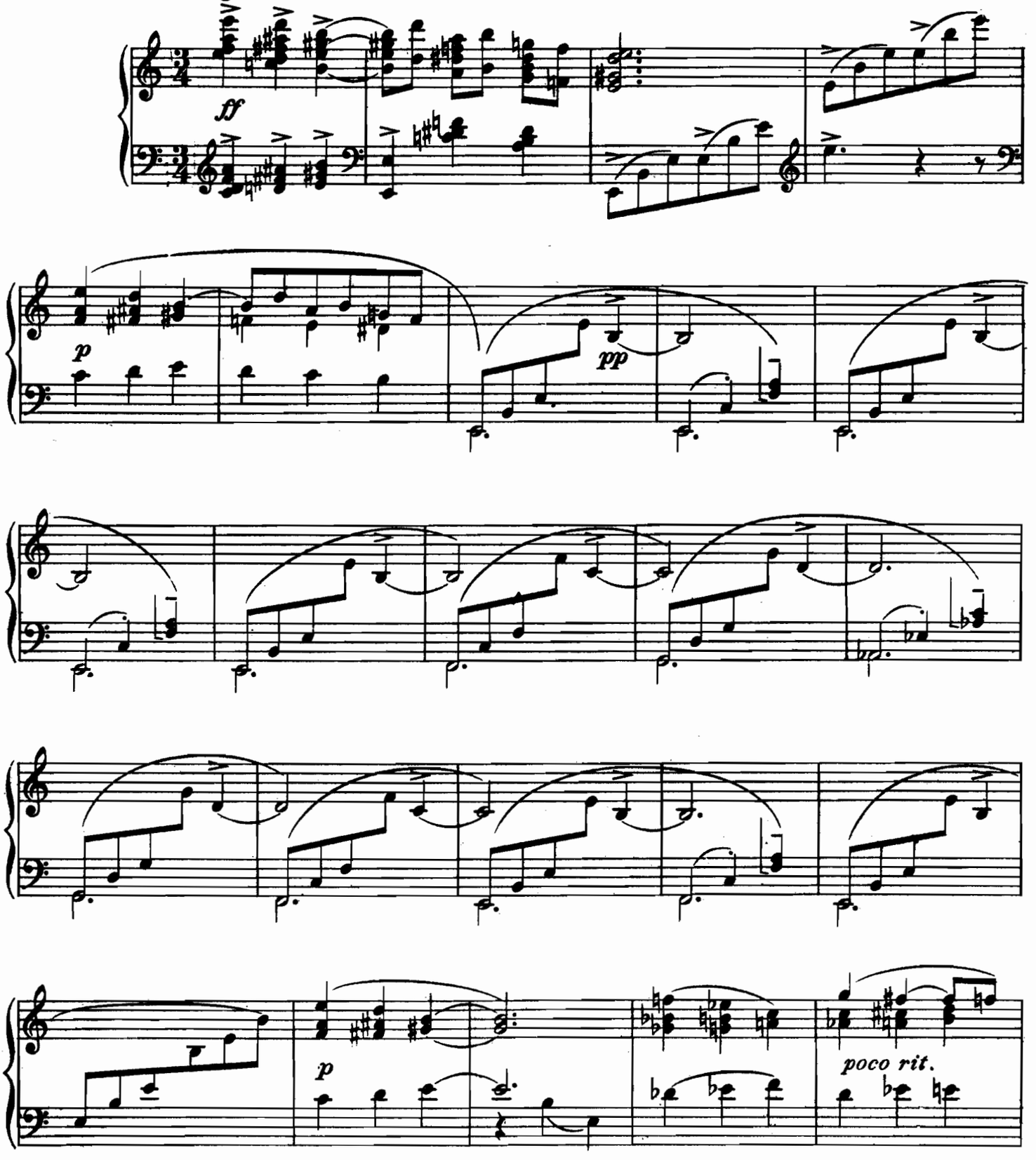

ff
Ped.
sf
Ped.
mf sonoro
Ped.
leggiero
sempre staccato
ma dim.
Ped.
sonoro
molto Adagio
ten.
pp
Ped.
Ped.

SOUS LES ORANGERS

(from "Sevilla")

Allegro

JOAQUIN TURINA



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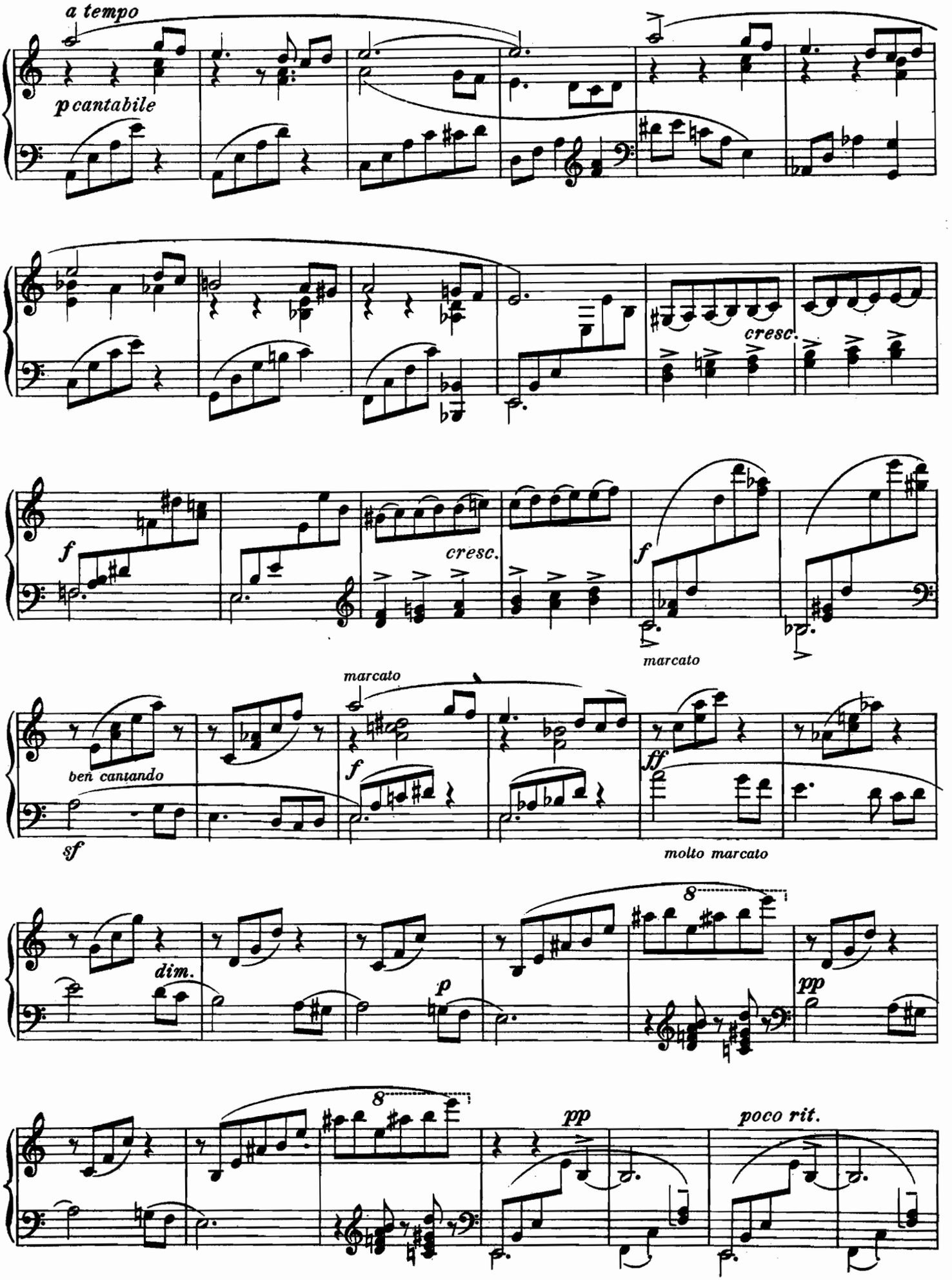
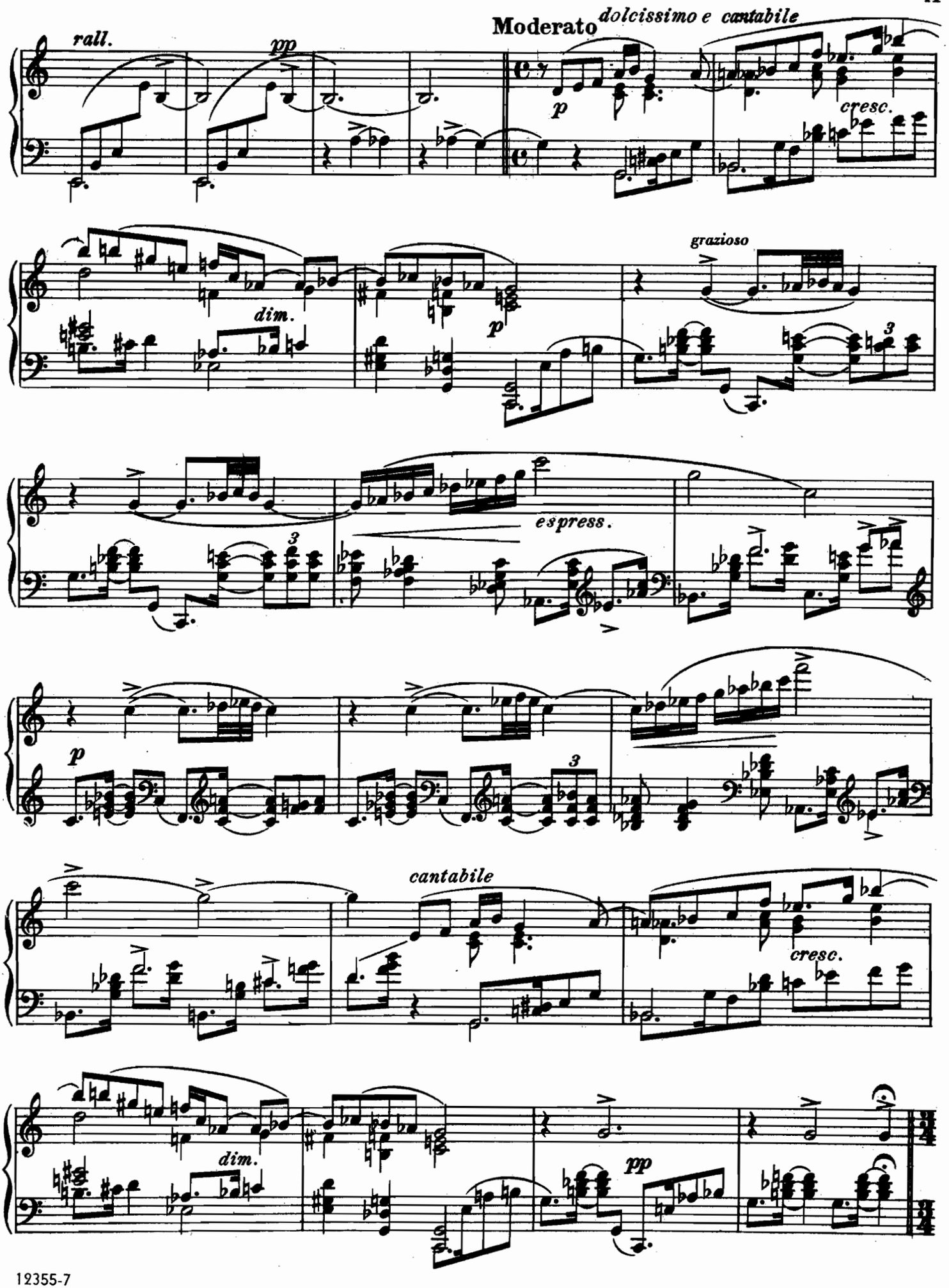
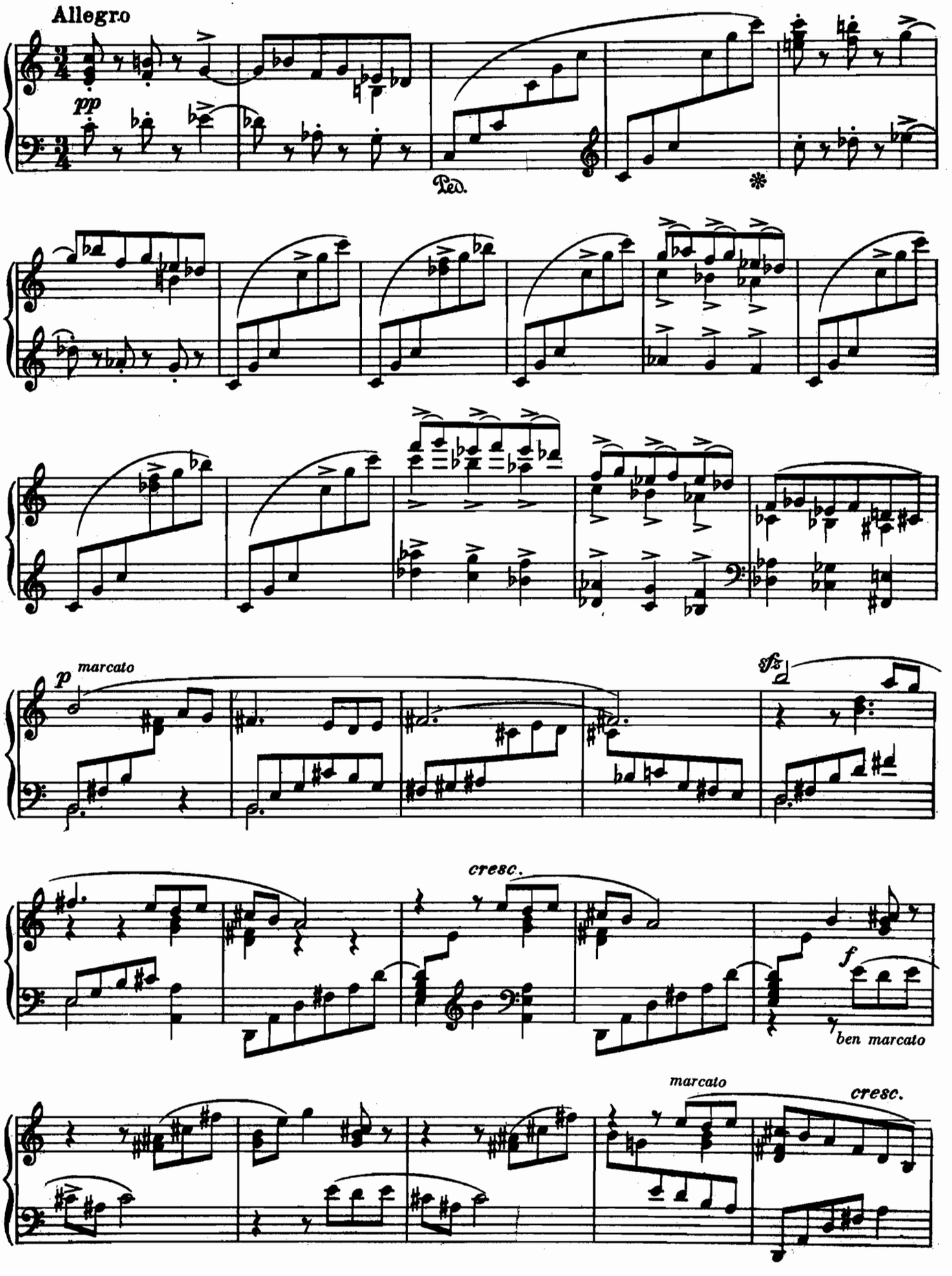
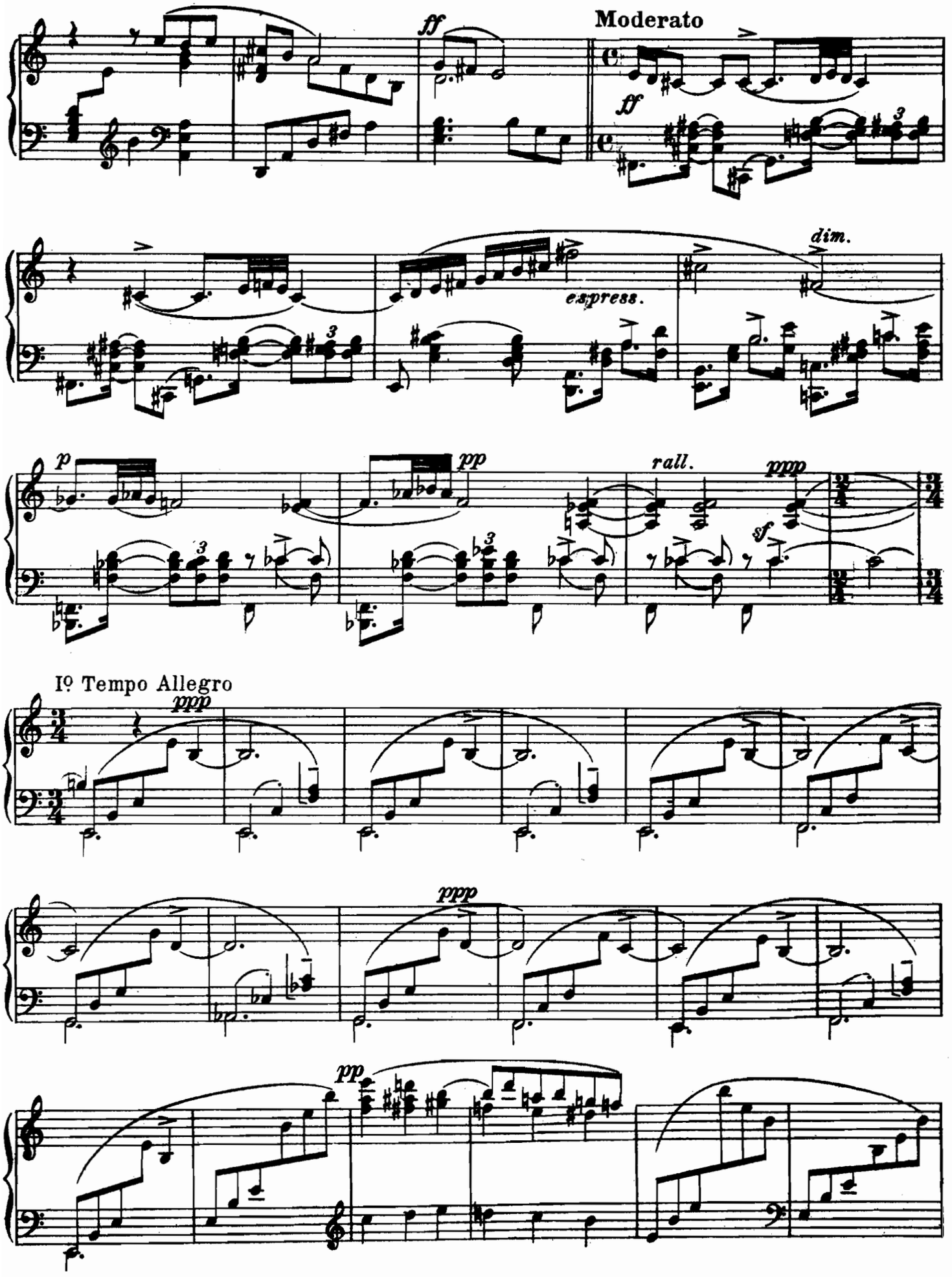
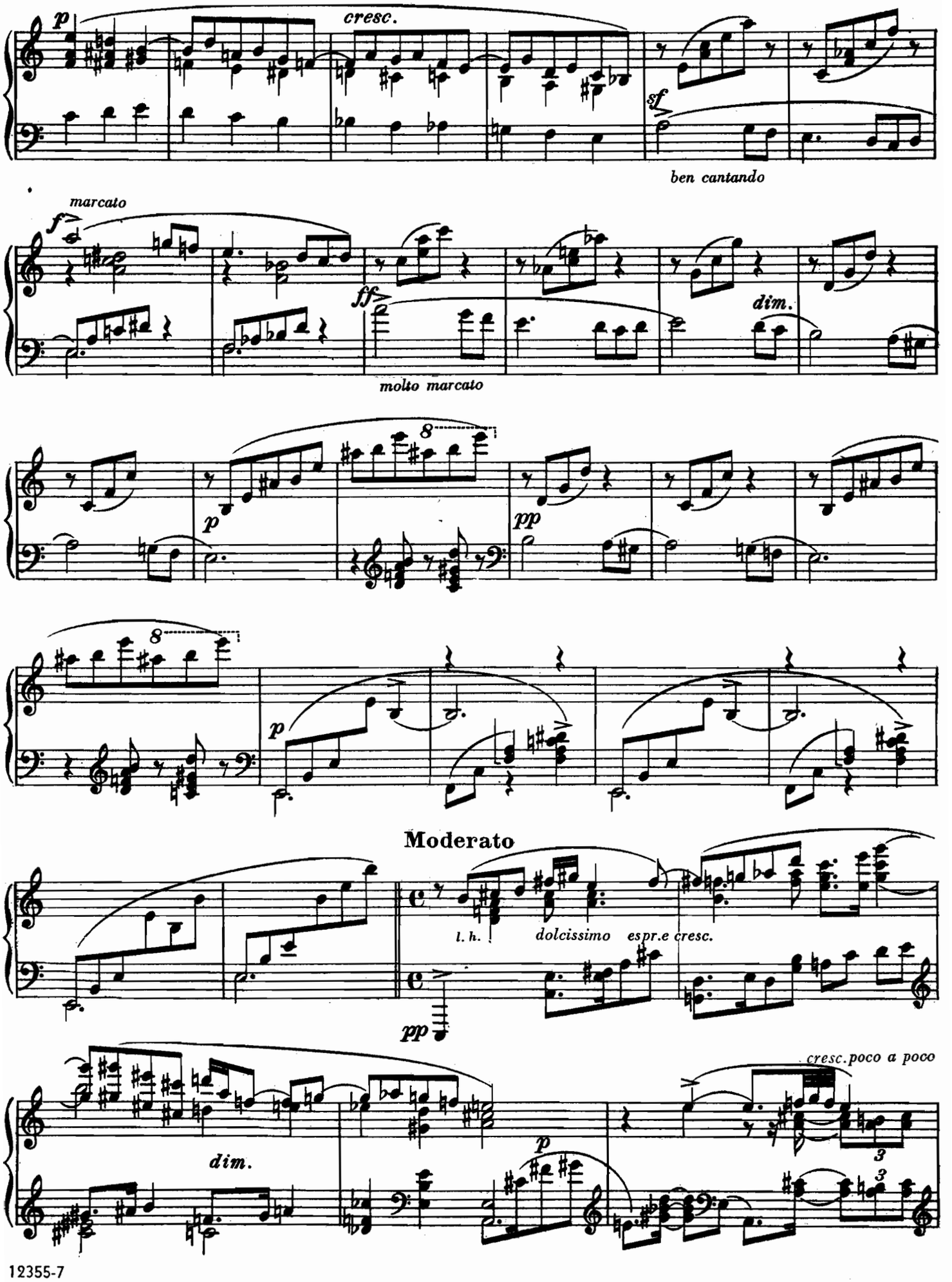
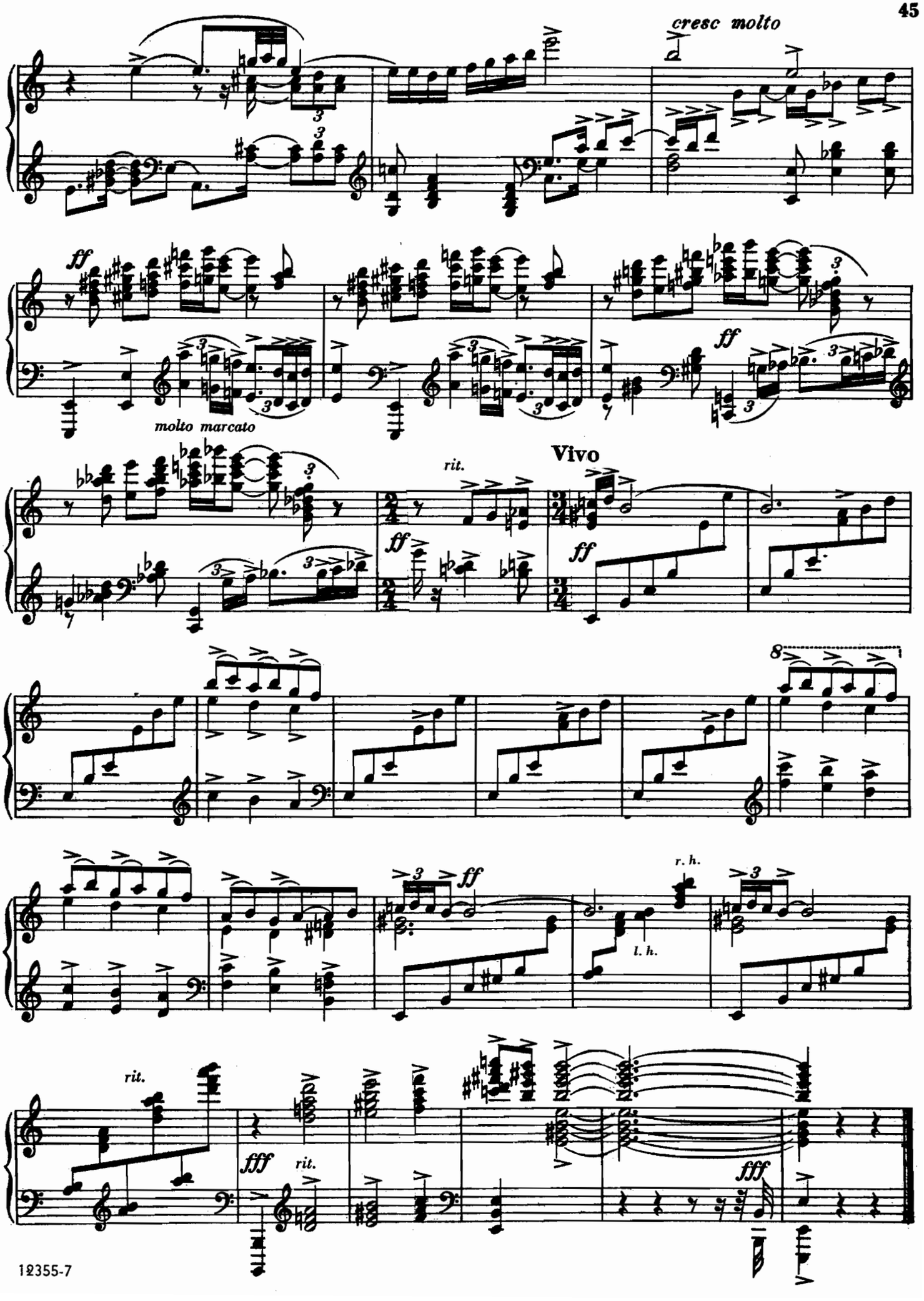

a tempo
p cantabile
cresc.
f
cresc.
f
marcato
marcato
ben cantando
sf
f
ff
molto marcato
dim.
p
8
pp
8
pp
poco rit.


rall.
pp
Moderato
dolcissimo e cantabile
p
cresc.
dim.
p
grazioso
espress.
p
cantabile
cresc.
dim.
pp


Allegro
pp
Ped.
*
p
marcato
sfz
cresc.
f
ben marcato
marcato
cresc.


ff
Moderato
ff
dim.
espress.
p
pp
rall.
ppp
sf
Iº Tempo Allegro
ppp
ppp
pp

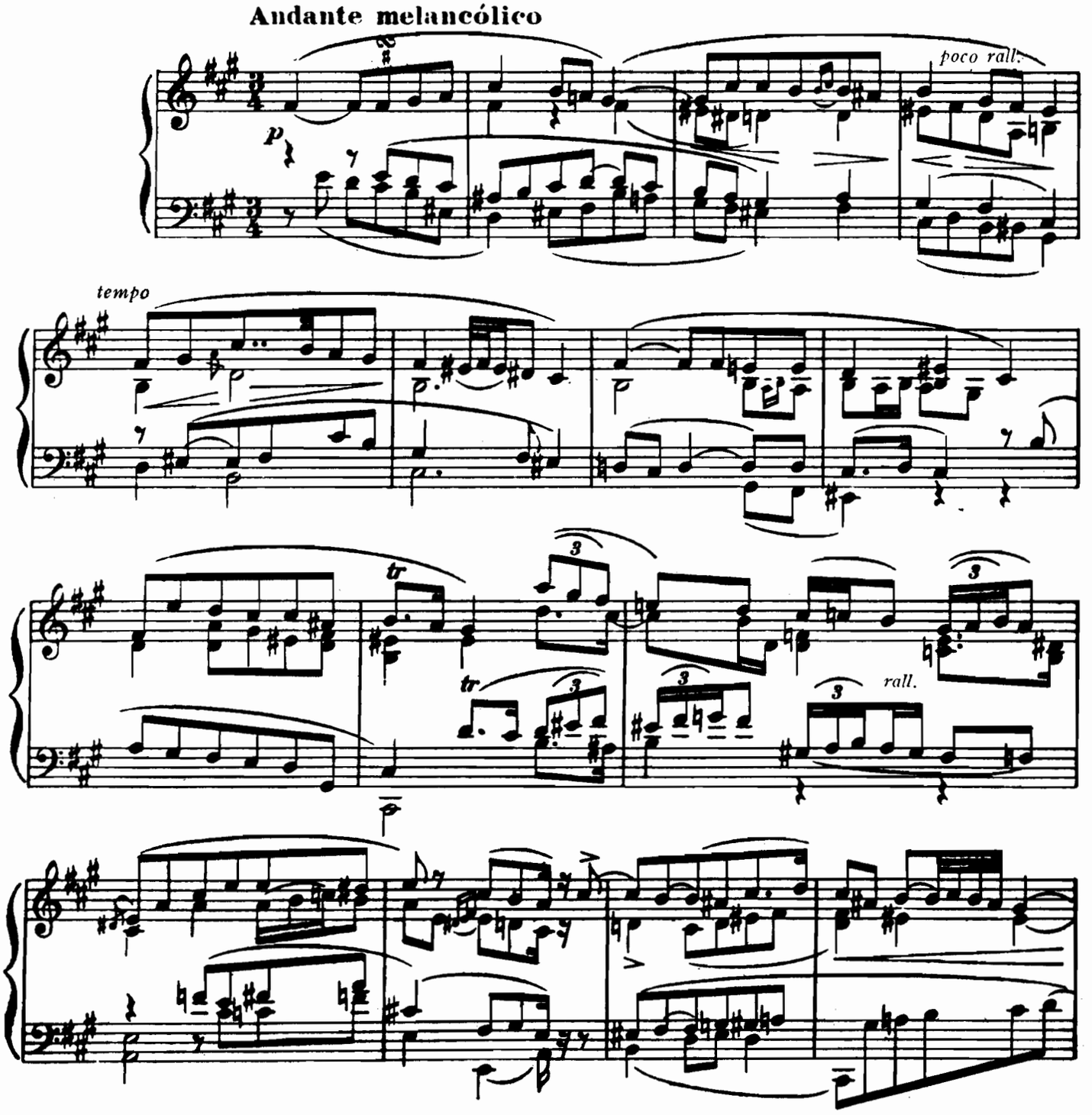

p
cresc.
sf
ben cantando
marcato
f
ff
molto marcato
dim.
8
p
pp
8
p
Moderato
l. h.
dolcissimo espr.e cresc.
pp
cresc. poco a poco
dim.
p
3
3


cresc molto
ff
molto marcato
ff
rit.
Vivo
ff
ff
8
ff
r. h.
l. h.
rit.
fff
rit.
fff

QUEJAS, Ó LA MAJA Y EL RUISEÑOR

Laments, Or The Maiden And The Nightingale
(from "Goyescas", No. 4)

ENRIQUE GRANADOS



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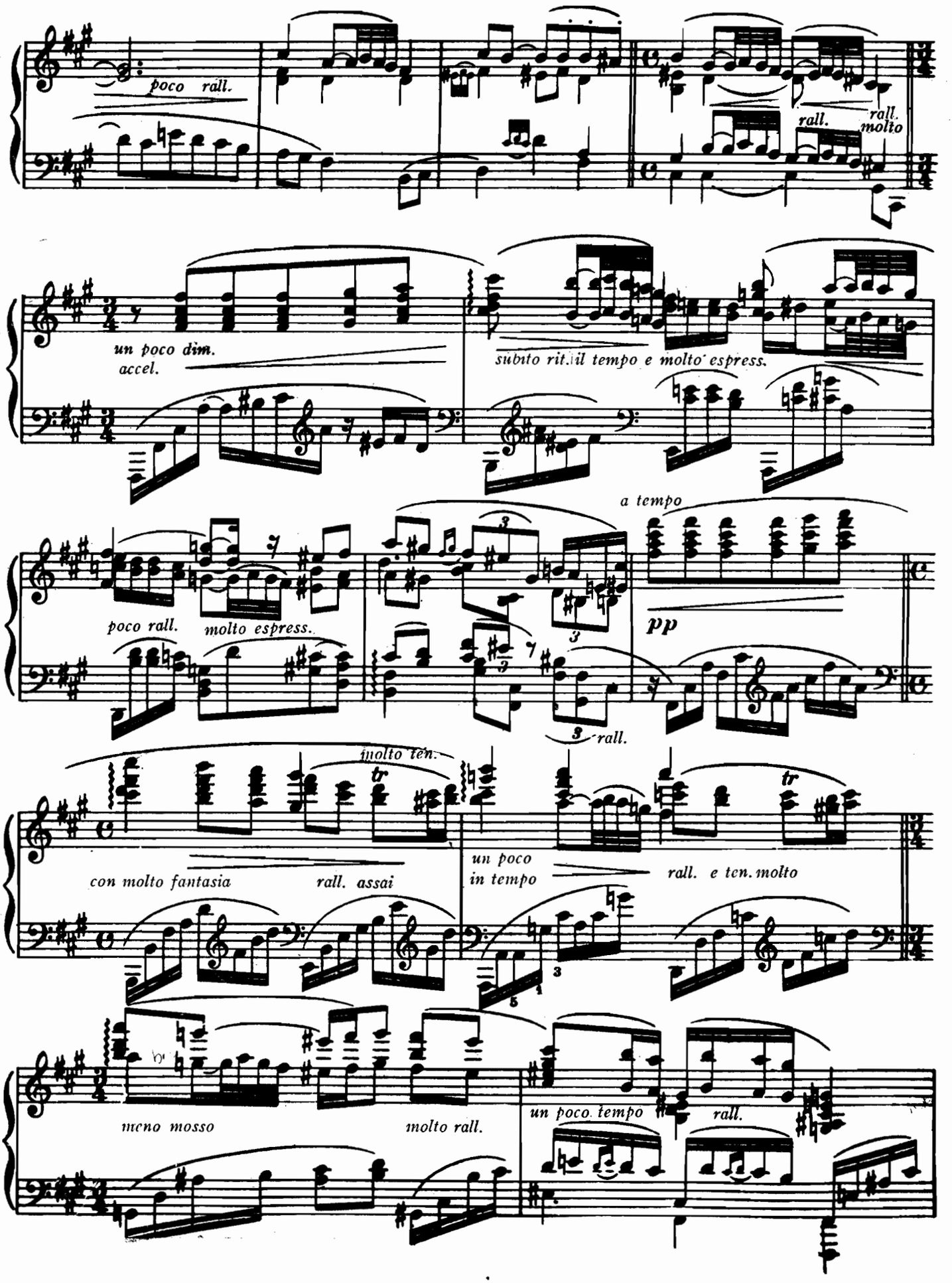
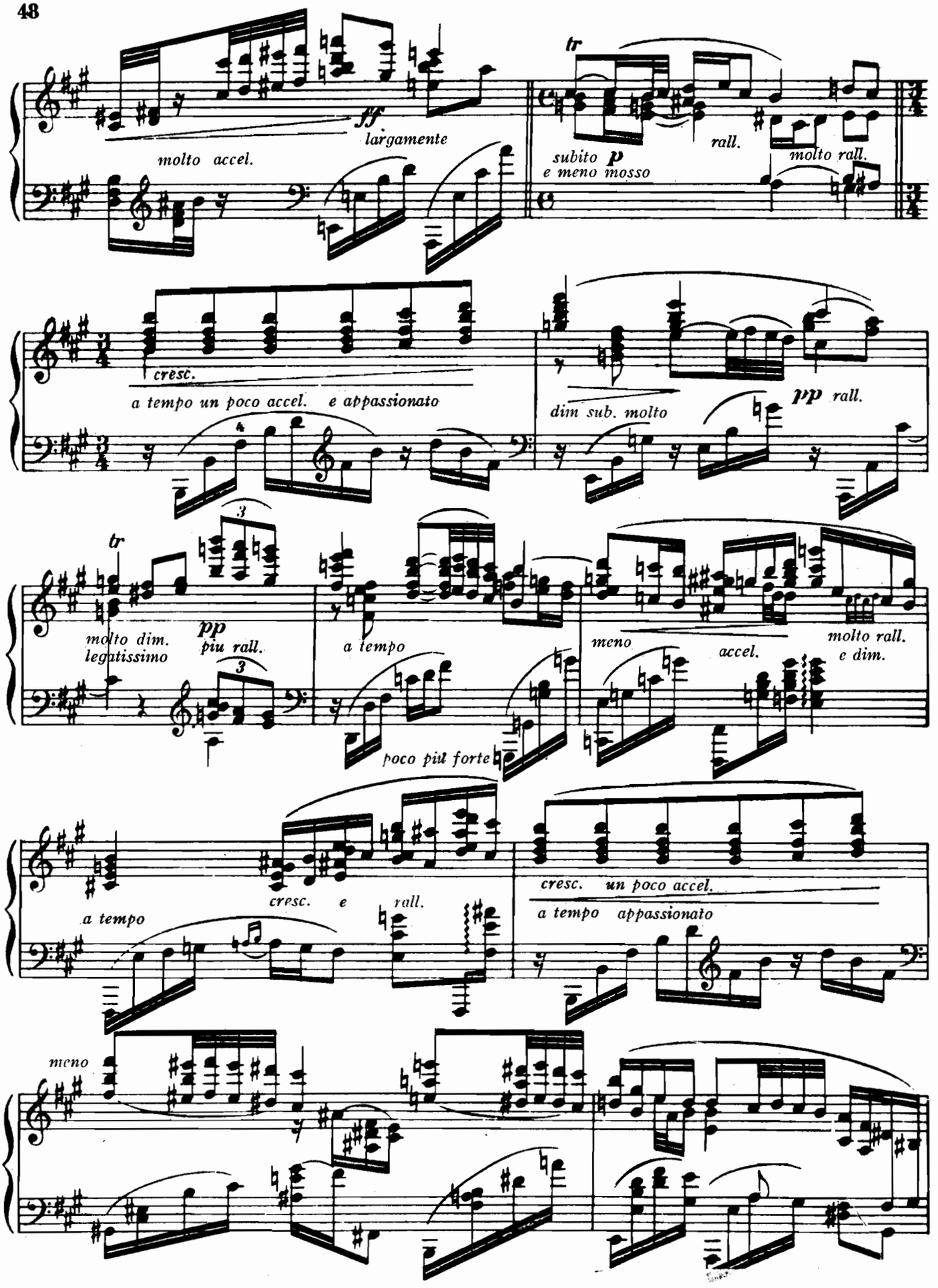
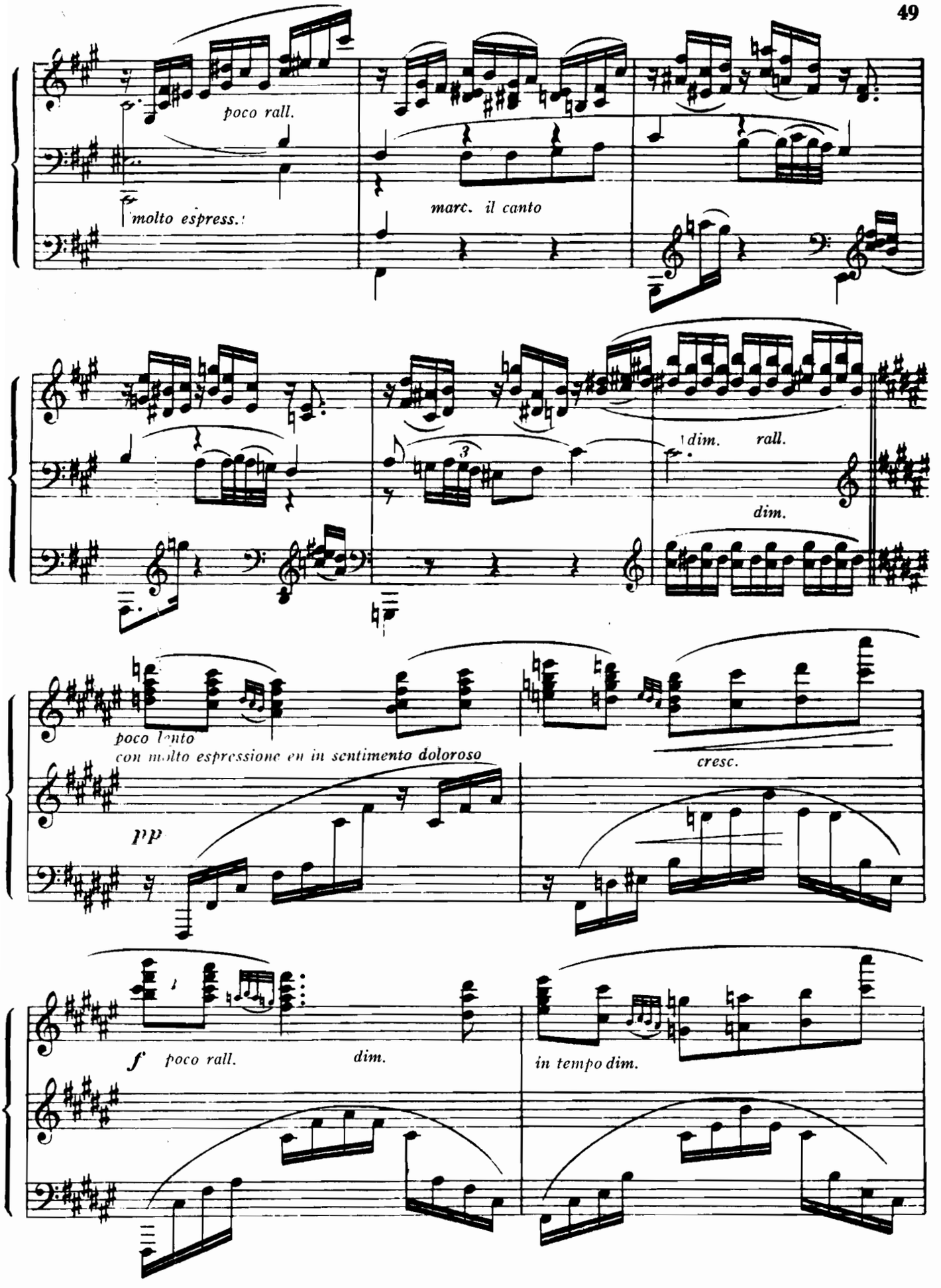
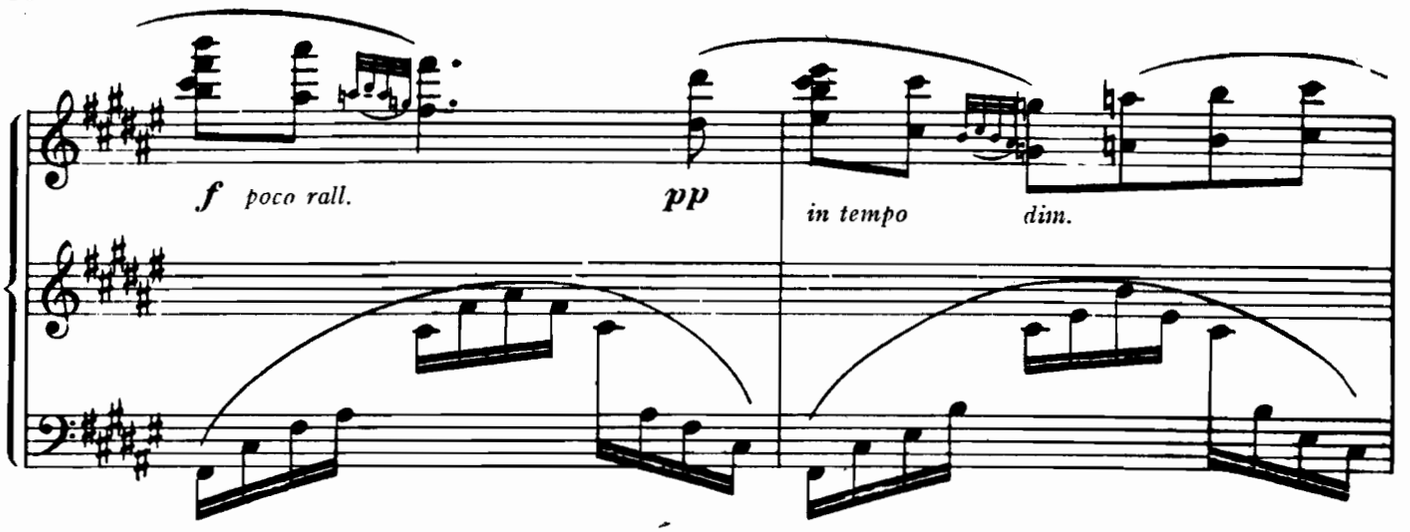
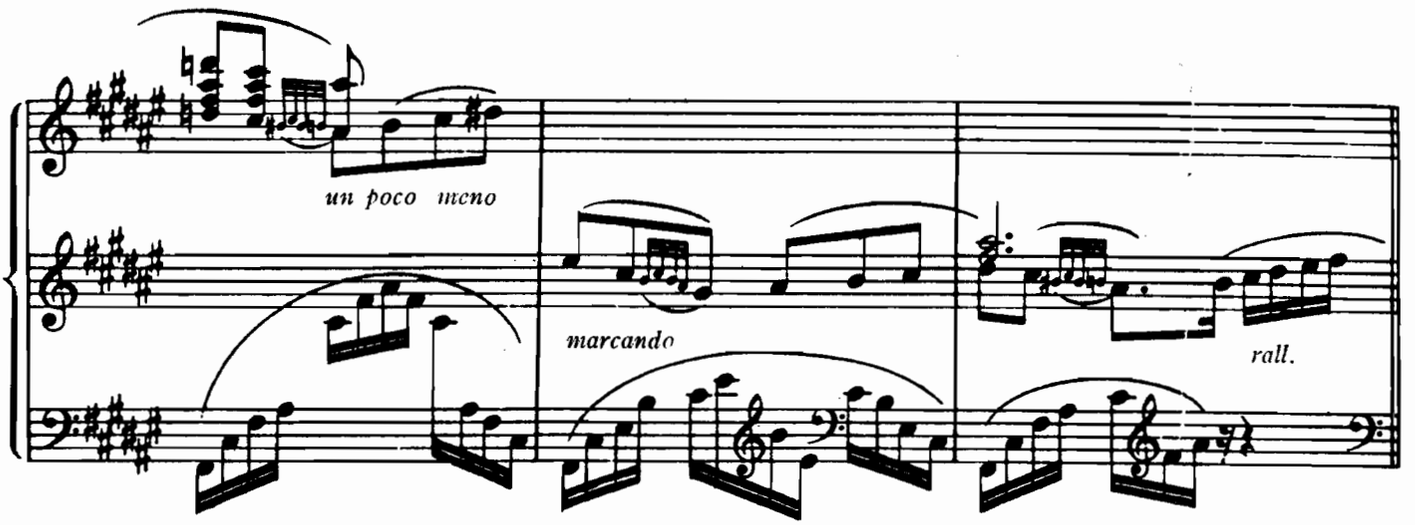
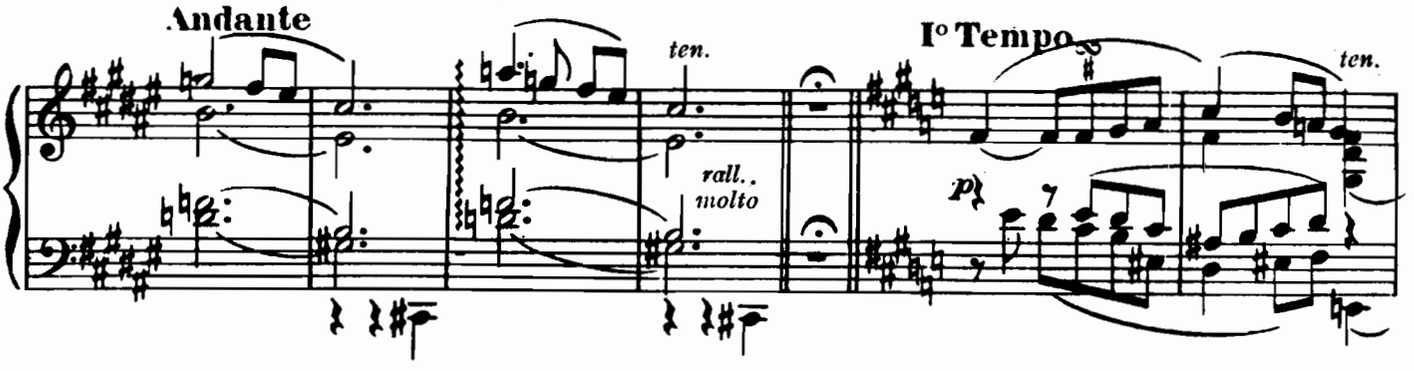

poco rall.
rall.
rall. molto
un poco dim.
accel.
subito rit. il tempo e molto espress.
a tempo
poco rall.
molto espress.
pp
rall.
molto ten.
tr
con molto fantasia
rall. assai
un poco
in tempo
rall. e ten. molto
meno mosso
molto rall.
un poco tempo
rall.

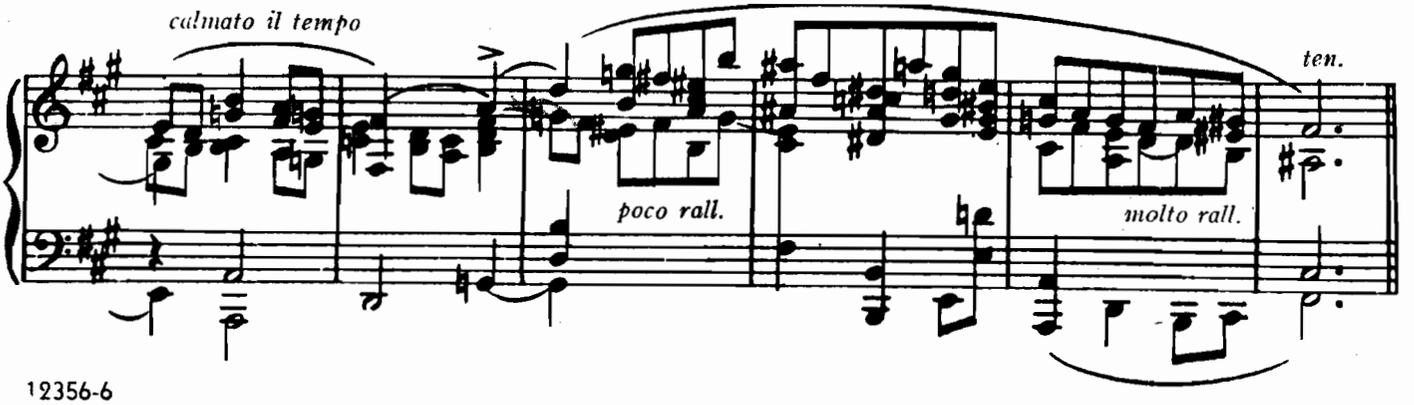

molto accel.
ff
largamente
tr
subito p
e meno mosso
rall.
molto rall.
cresc.
a tempo un poco accel. e appassionato
dim sub. molto
pp rall.
tr
molto dim.
legatissimo
pp
piu rall.
a tempo
meno
accel.
molto rall.
e dim.
poco piu forte
a tempo
cresc. e rall.
cresc. un poco accel.
a tempo appassionato
meno

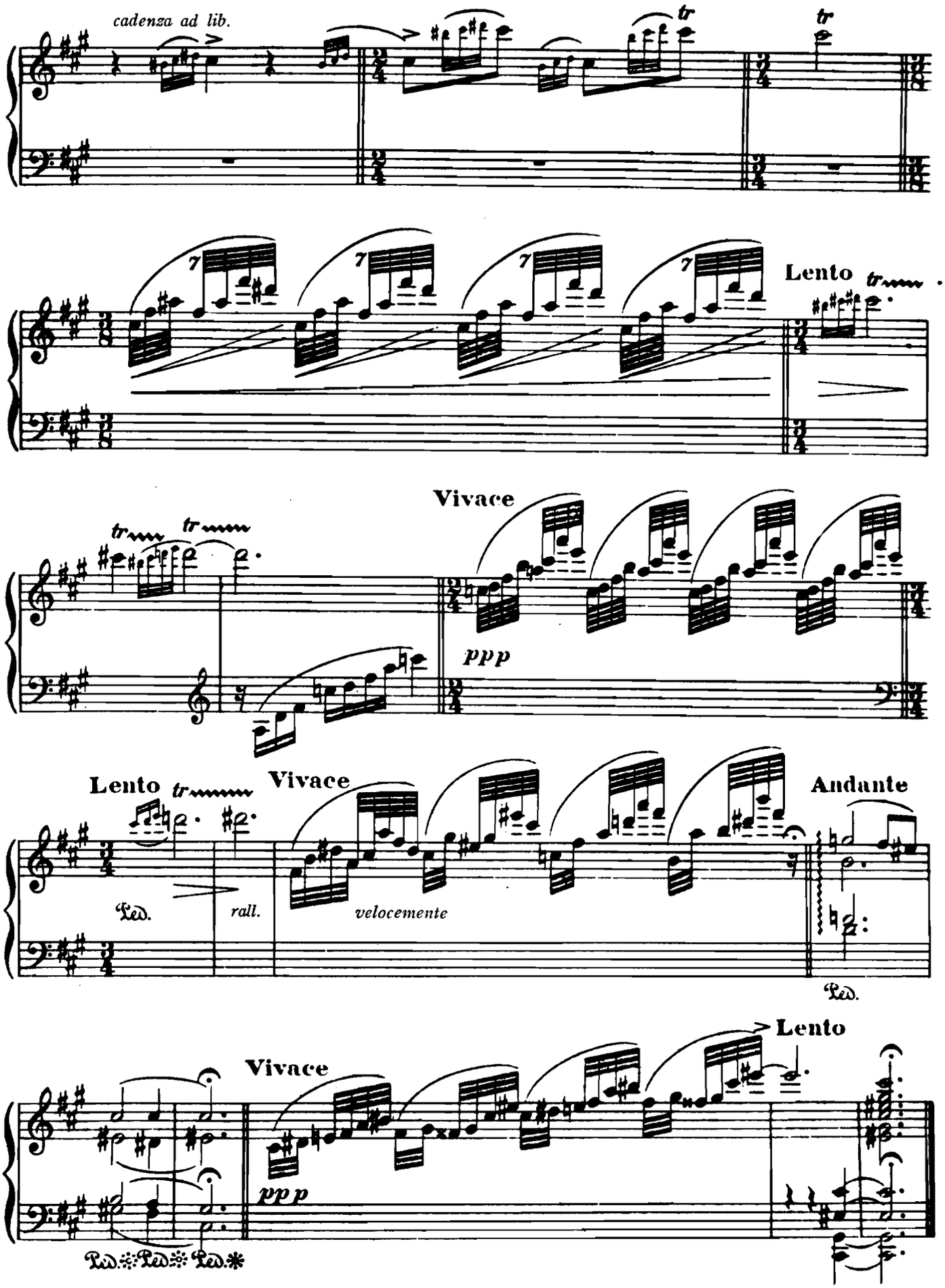

poco rall.
molto espress.
marc. il canto
dim. rall.
dim.
poco lento
con molto espressione ed in sentimento doloroso
pp
cresc.
f poco rall.
dim.
in tempo dim.


f poco rall.
pp
in tempo
dim.


un poco meno
marcando
rall.

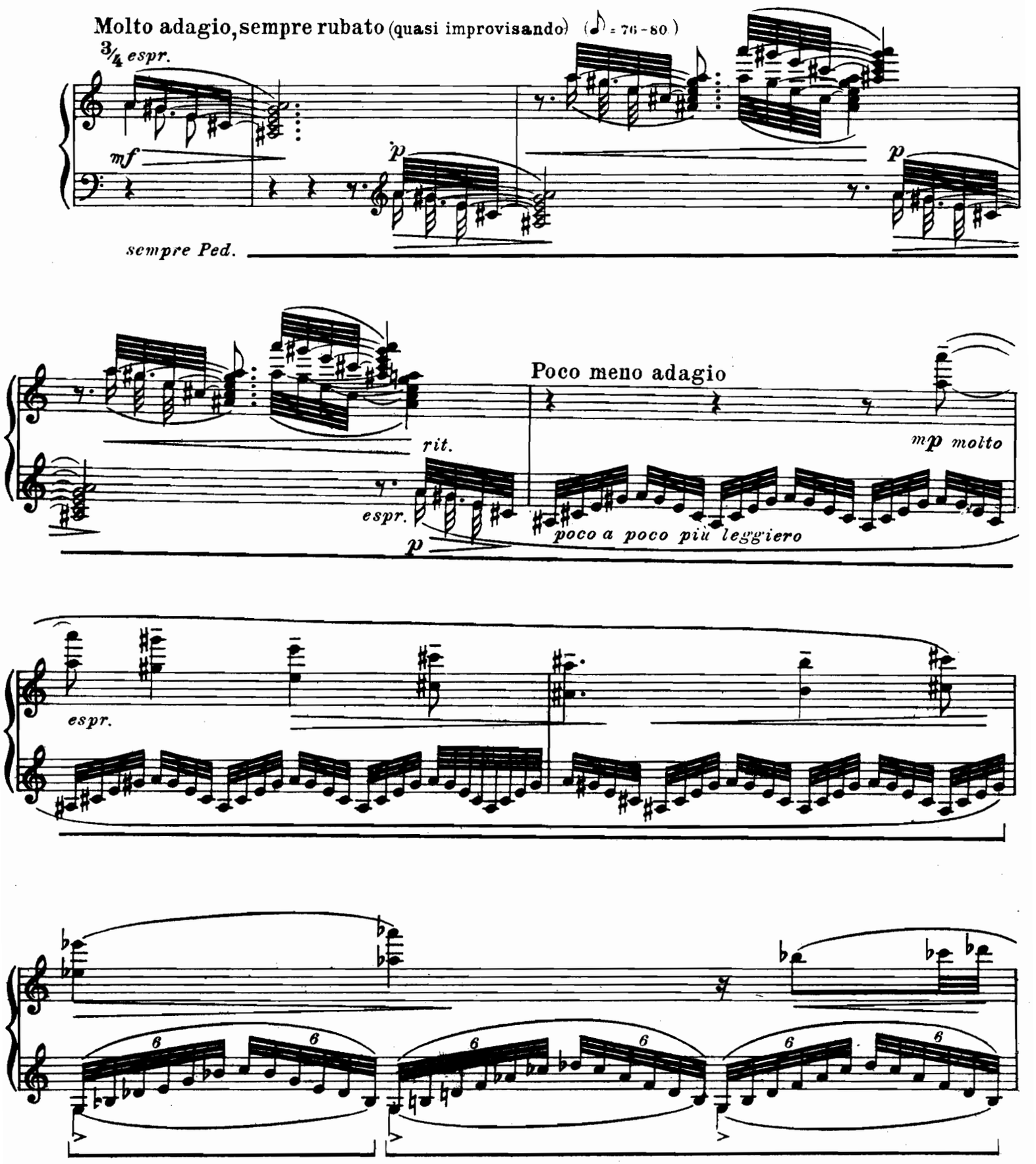

Andante
ten.
rall.. molto
Io Tempo
ten.
p


calmato il tempo
poco rall.
molto rall.
ten.


cadenza ad lib.
tr
tr
7
7
7
7
Lento
tr
tr
tr
Vivace
ppp
Lento
tr
Vivace
Andante
Led.
rall.
velocemente
Led.
Lento
Vivace
ppp
Led.
Led.
Led.

SECOND ELEGY

BÉLA BARTÓK



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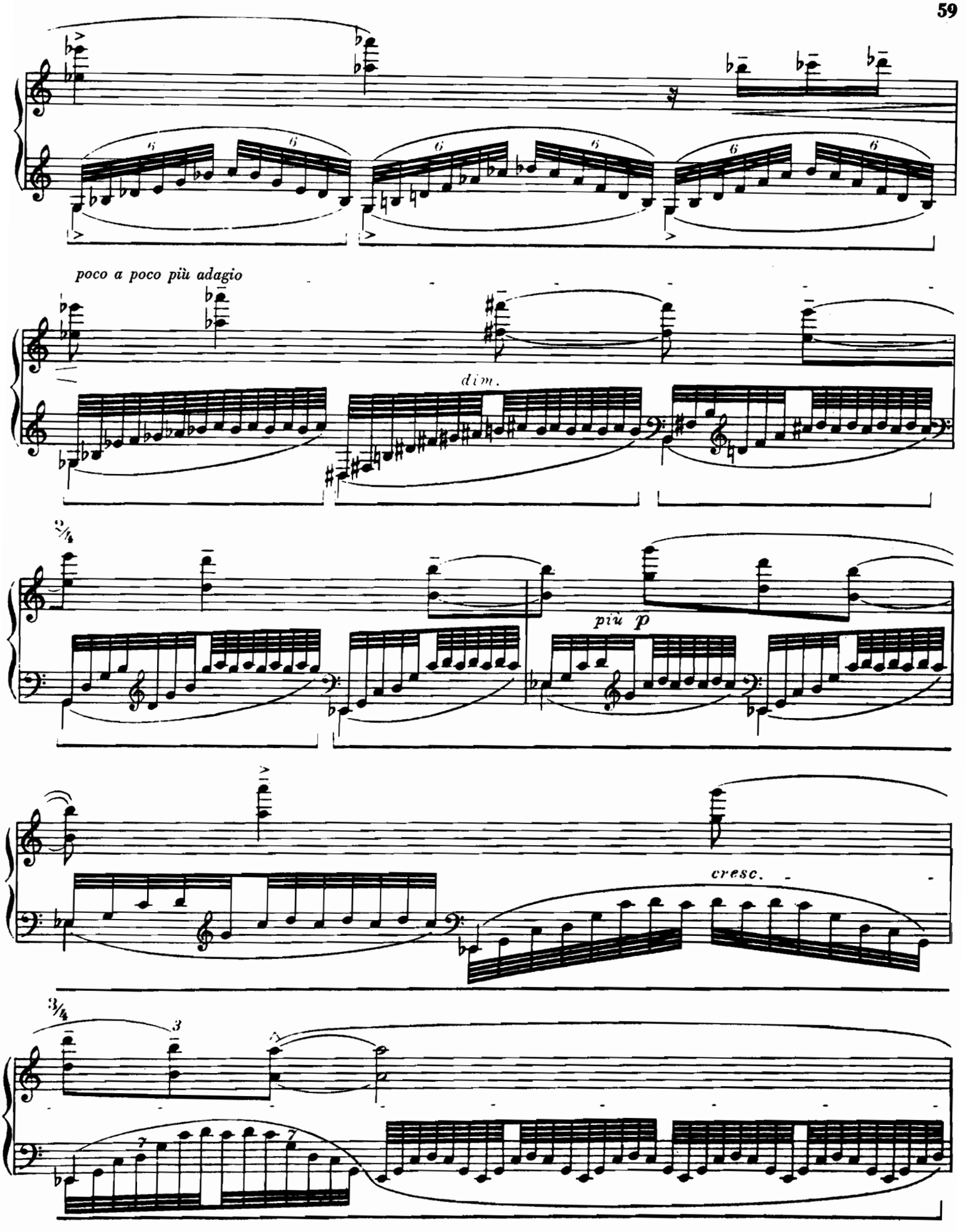
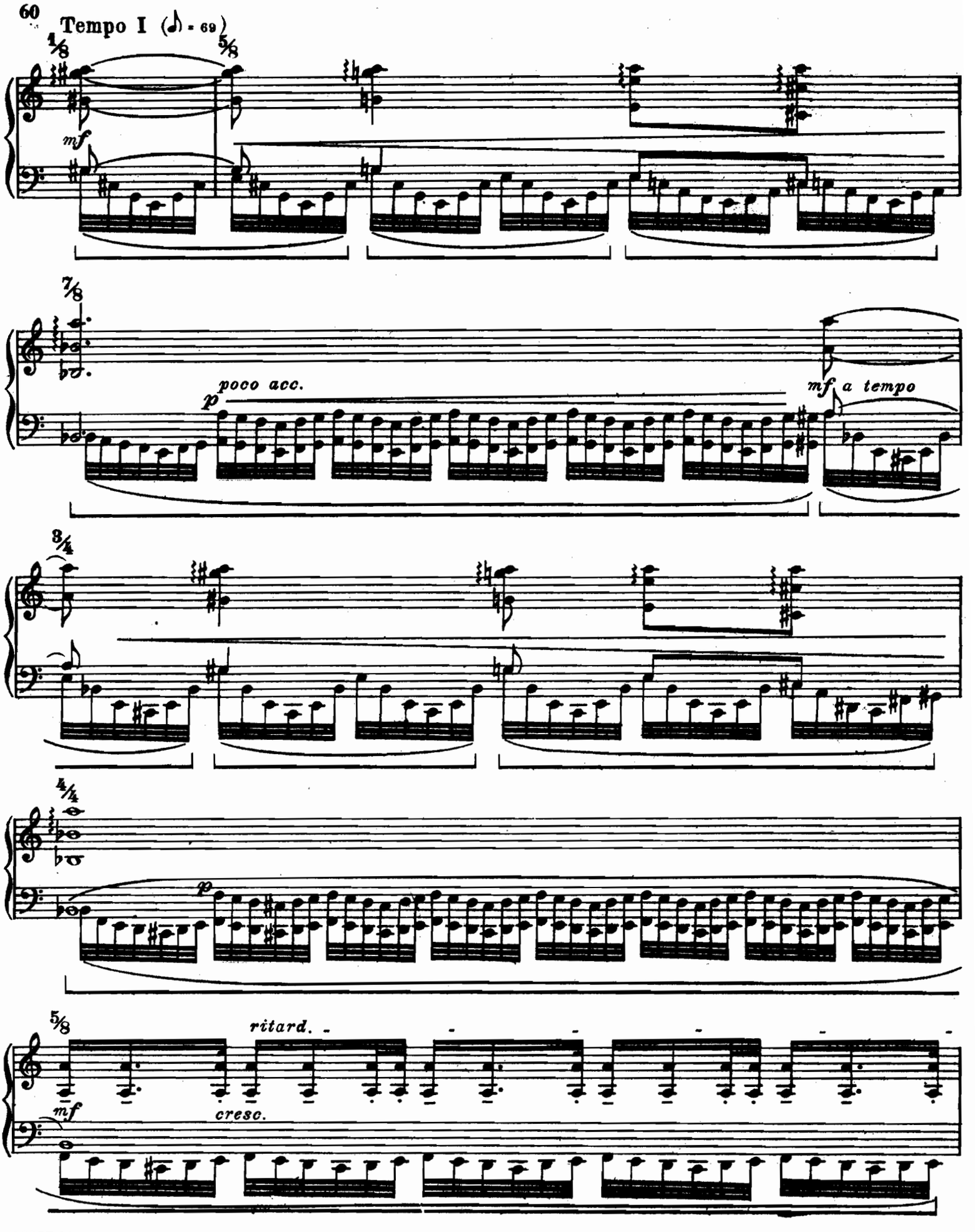
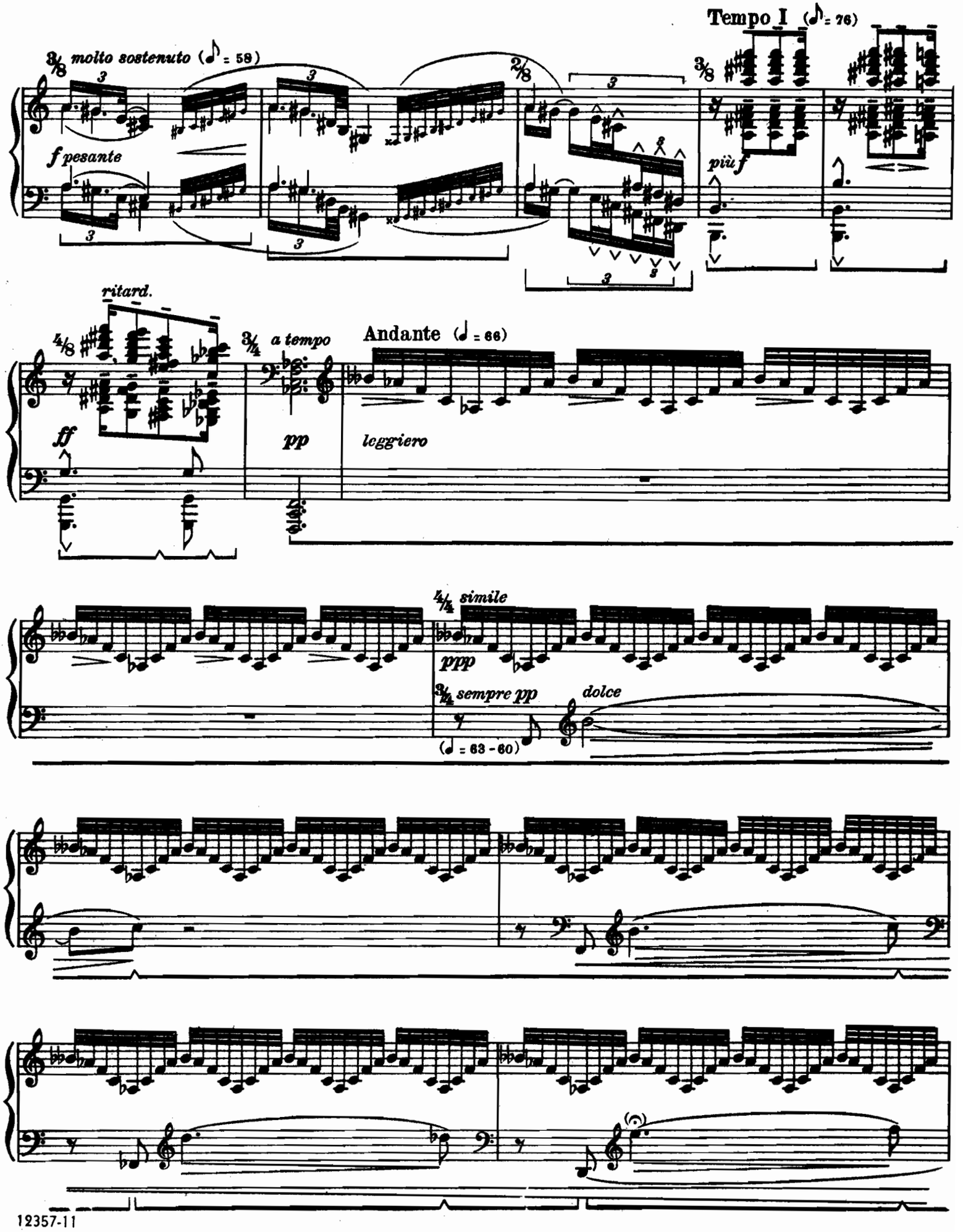
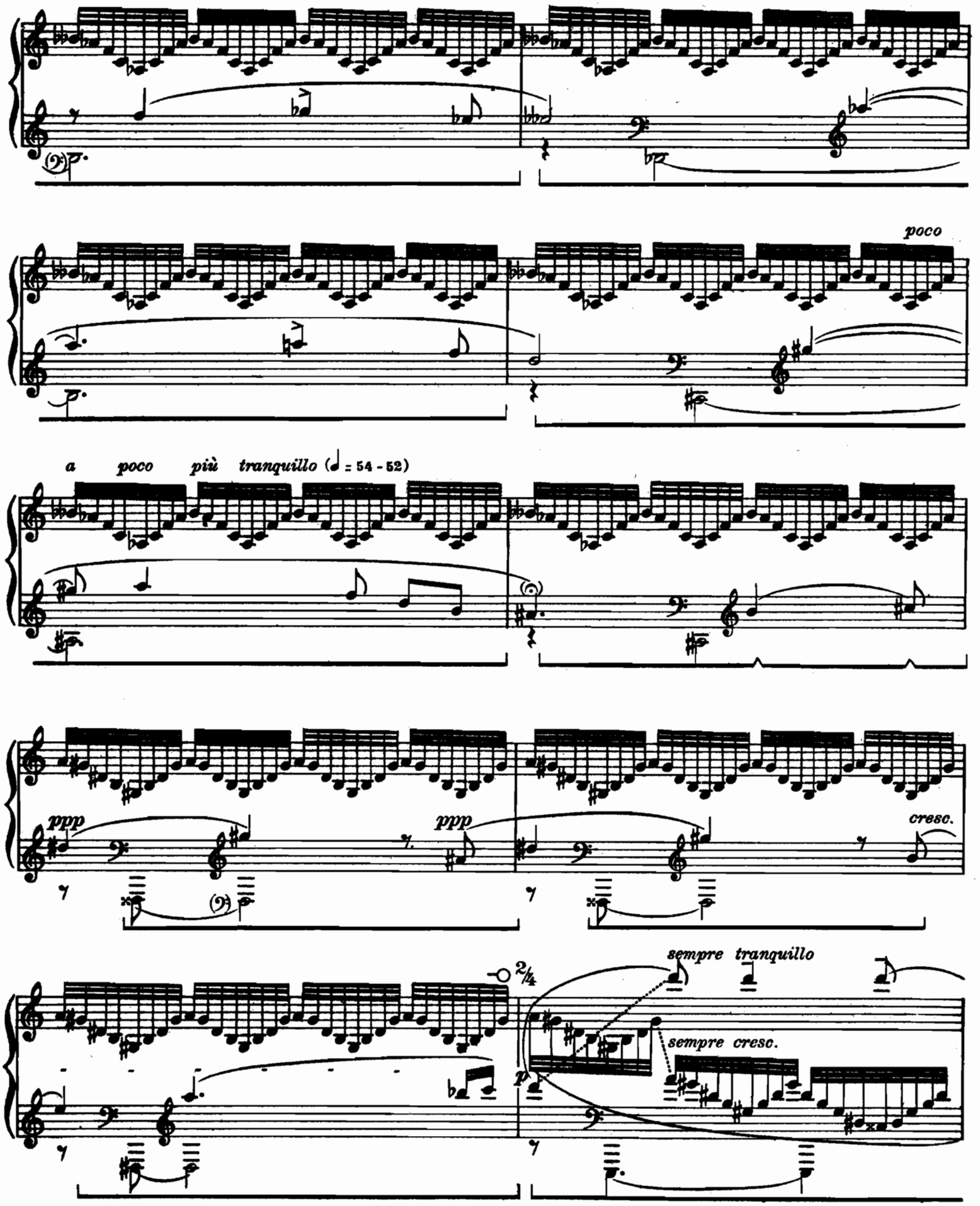
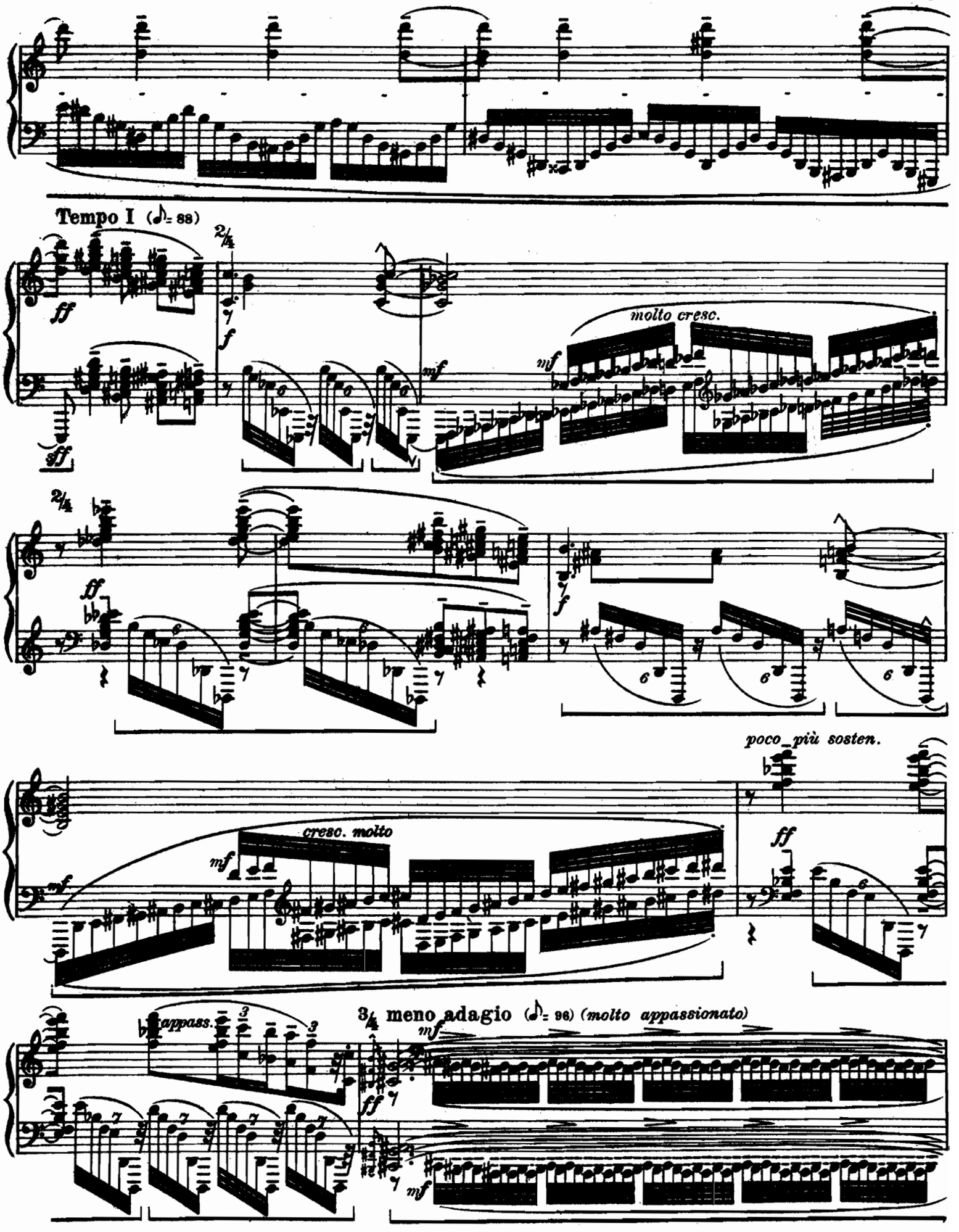
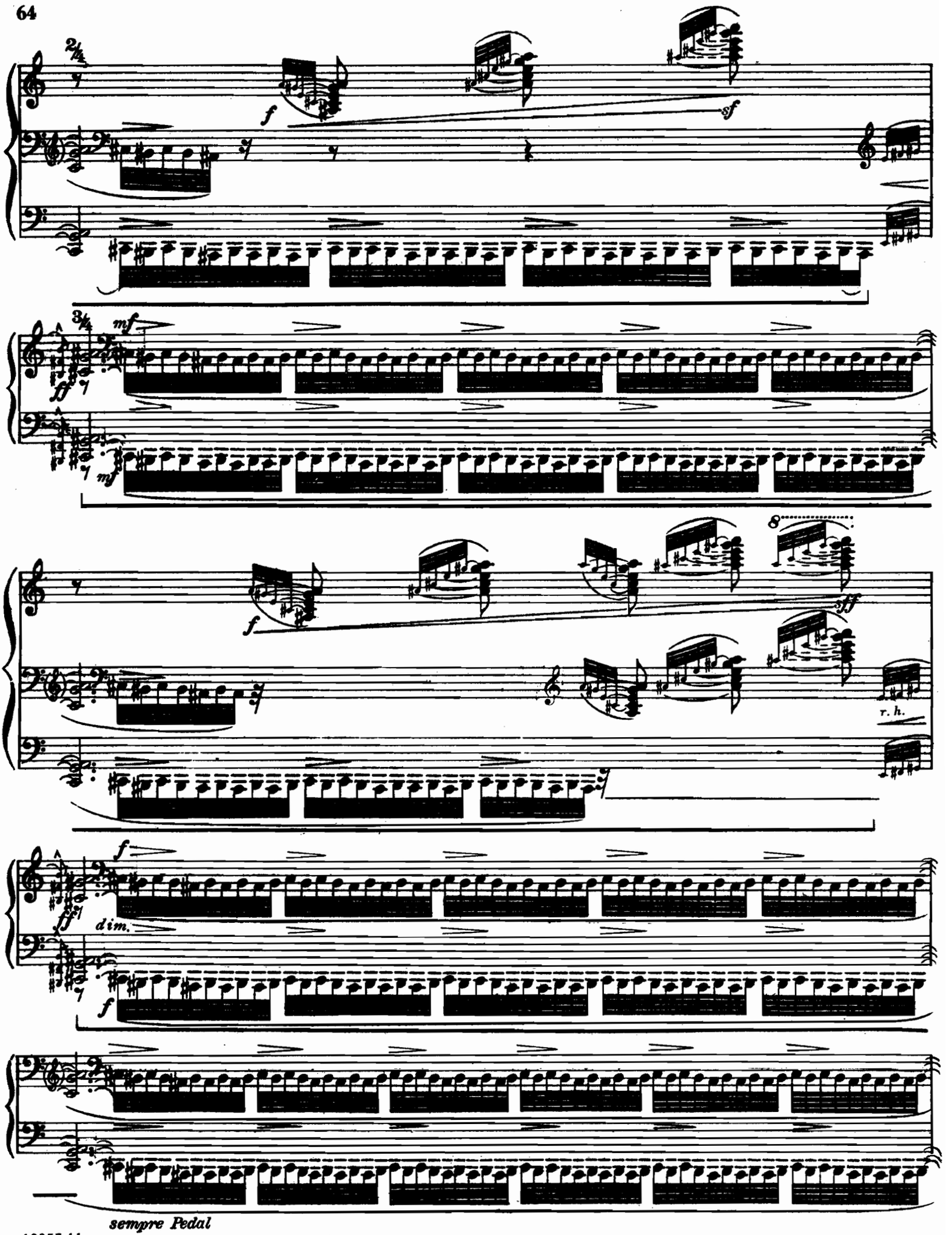

poco a poco più adagio
dim.
2/4
più p
cresc.
3/4

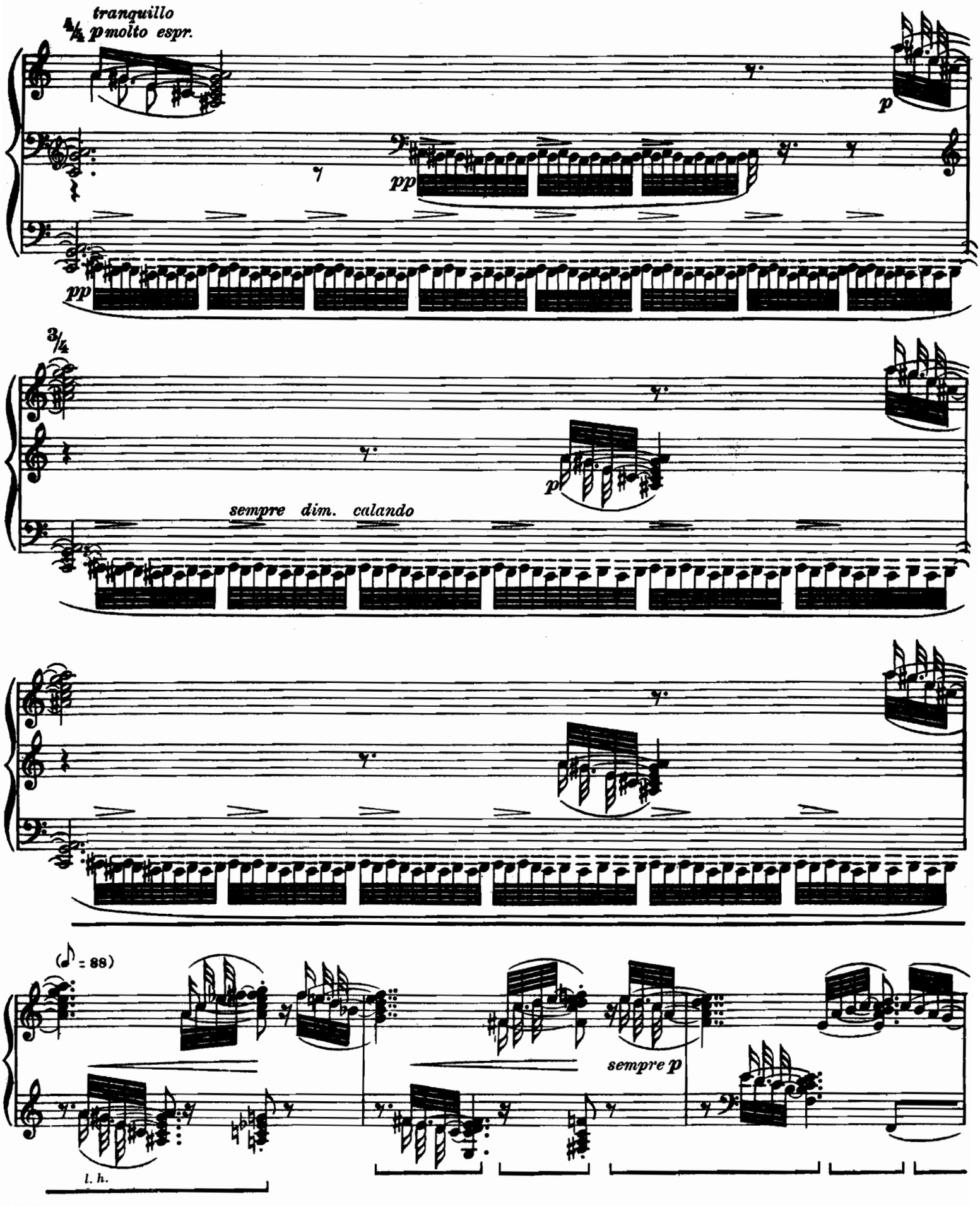

60
Tempo I (♪ = 69)
4/8
5/8
mf
7/8
p
poco acc.
mf
a tempo
3/4
4/4
p
5/8
ritard.
mf
cresc.

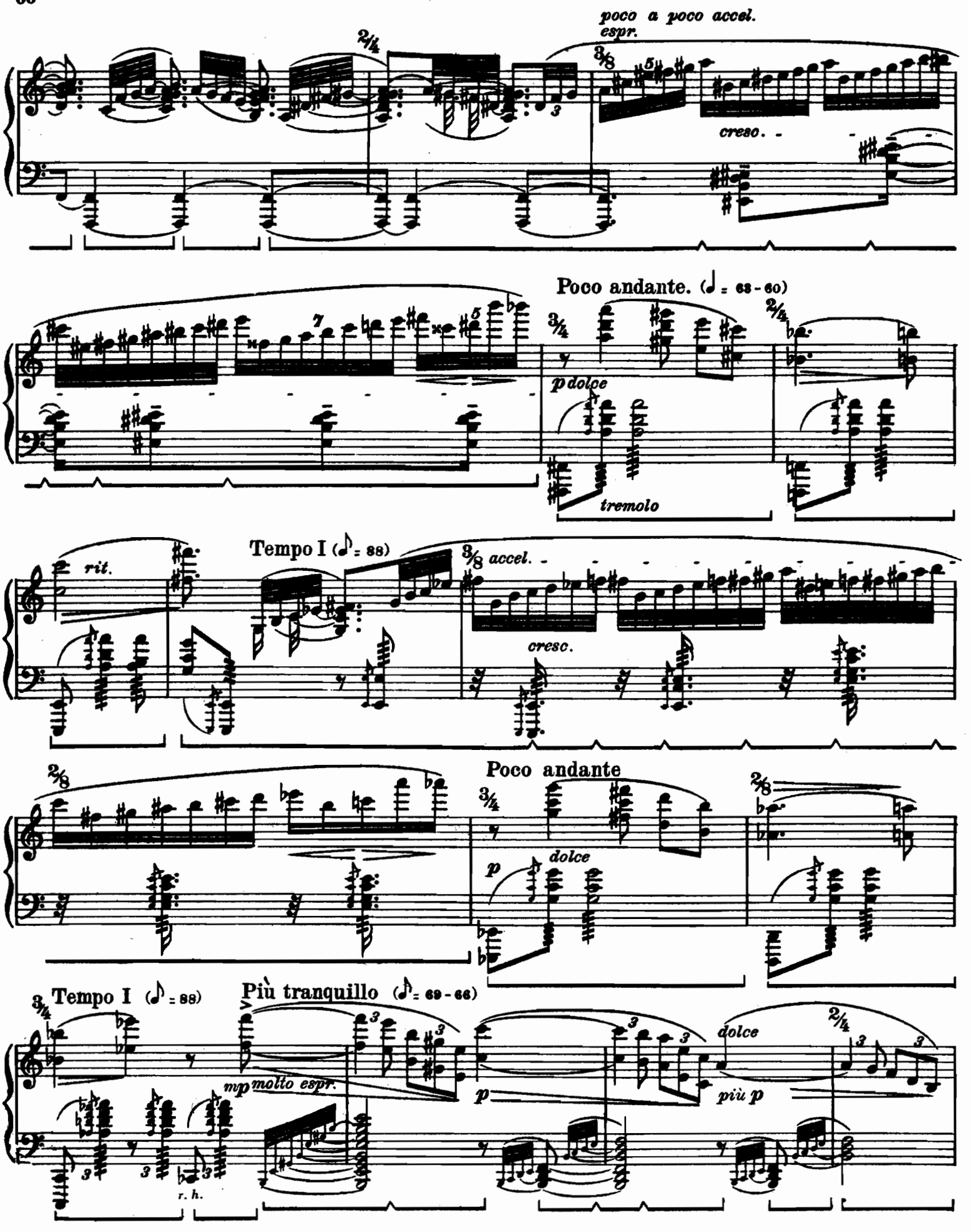

Tempo I (♪ = 76)
molto sostenuto (♪ = 58)
f pesante
più f
ritard.
a tempo
Andante (♩ = 66)
ff
pp
leggiero
simile
ppp
sempre pp
dolce
(♩ = 63 - 60)

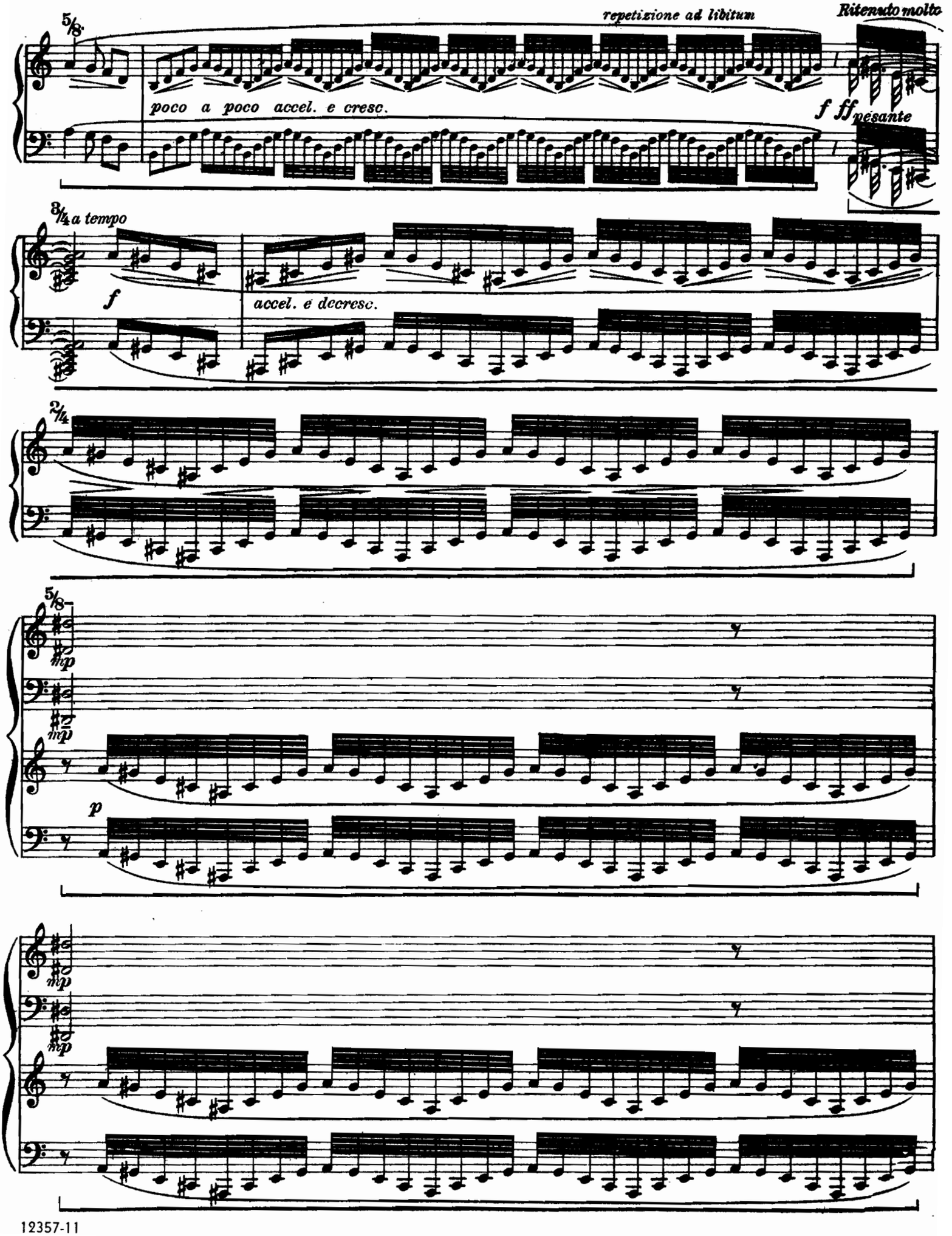

poco
a poco più tranquillo (♩ = 54 - 52)
ppp
ppp
cresc.
2/4
sempre tranquillo
sempre cresc.

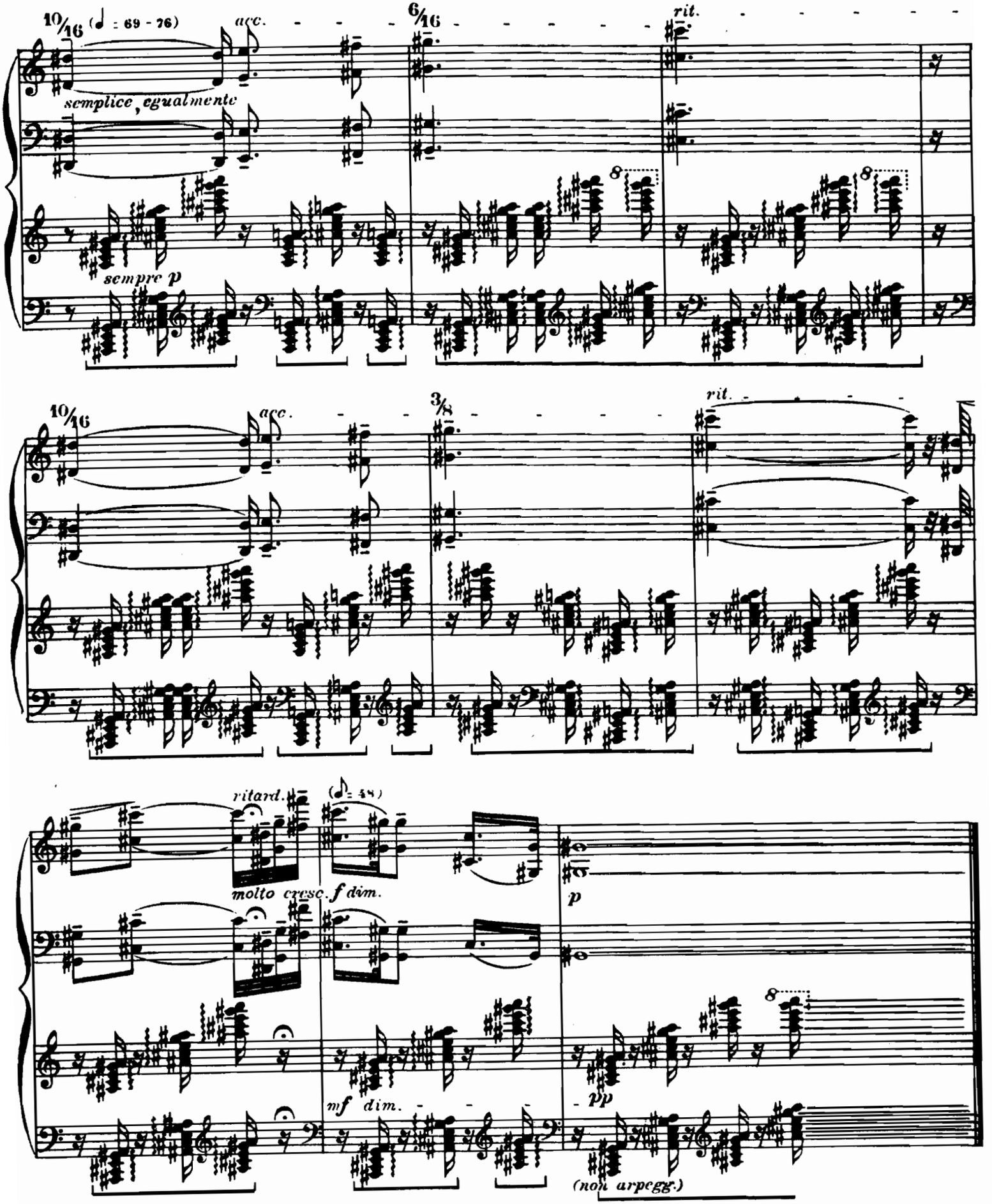

Tempo I (♪= 88)
molto cresc.
poco più sosten.
cresc. molto
appass.
3/4 meno adagio (♪= 96) (molto appassionato)


2/4
f
sf
3/4
mf
ff
mf
8
ff
r. h.
f
ff
dim.
f
sempre Pedal


tranquillo
4/4 pmolto espr.
p
pp
pp
3/4
p
sempre dim. calando
(♪ = 88)
sempre p
l. h.

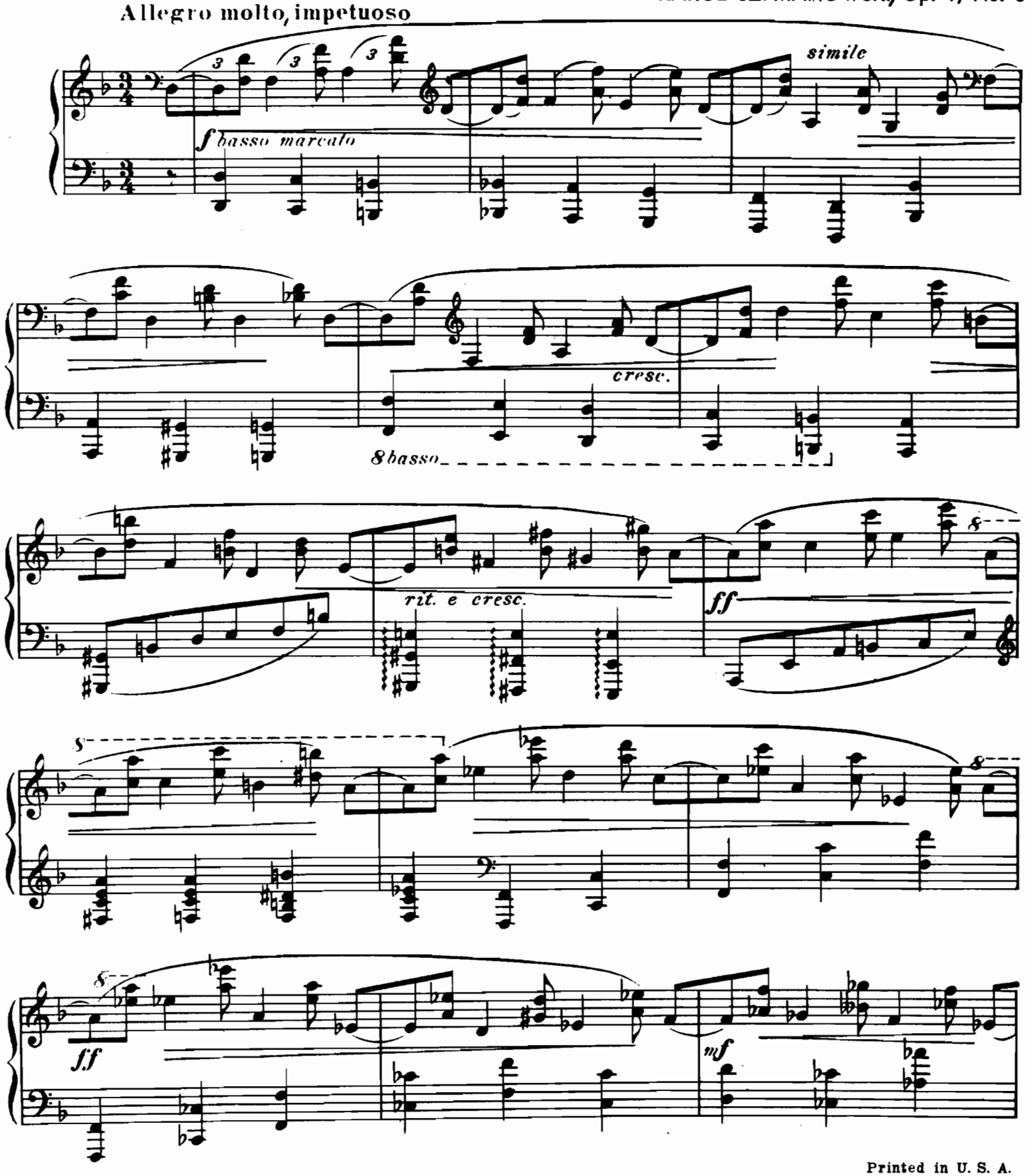

poco a poco accel.
espr.
cresc.
Poco andante. (♩ = 68 - 60)
p dolce
tremolo
rit.
Tempo I (♪ = 88)
accel.
cresc.
Poco andante
p
dolce
Tempo I (♪ = 88)
Più tranquillo (♪ = 69 - 66)
mp molto espr.
p
dolce
più p
r. h.


repetizione ad libitum
Ritenuto molto
5/8
poco a poco accel. e cresc.
f ff pesante
3/4 a tempo
f
accel. e decresc.
2/4
5/8
mp
mp
p
mp
mp


10/16
(♩ = 69 - 76)
acc.
6/16
rit.
semplice, egualmente
sempre p
8
10/16
acc.
3/8
rit.
ritard.
(♪ = 58)
molto cresc. f dim.
p
mf dim.
pp
(non arpegg.)

PRELUDE

KAROL SZYMANOWSKI, Op. 1, No. 5



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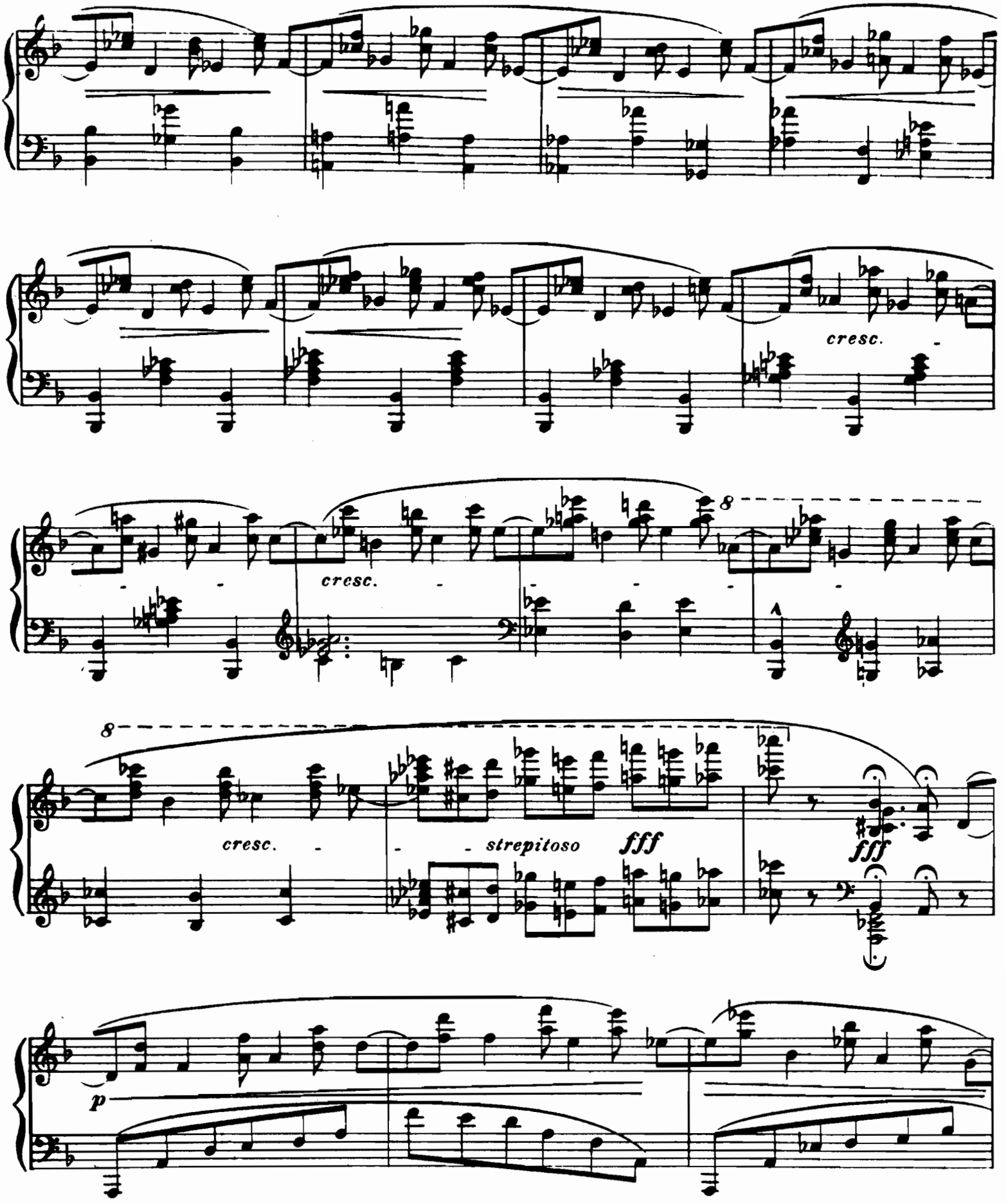
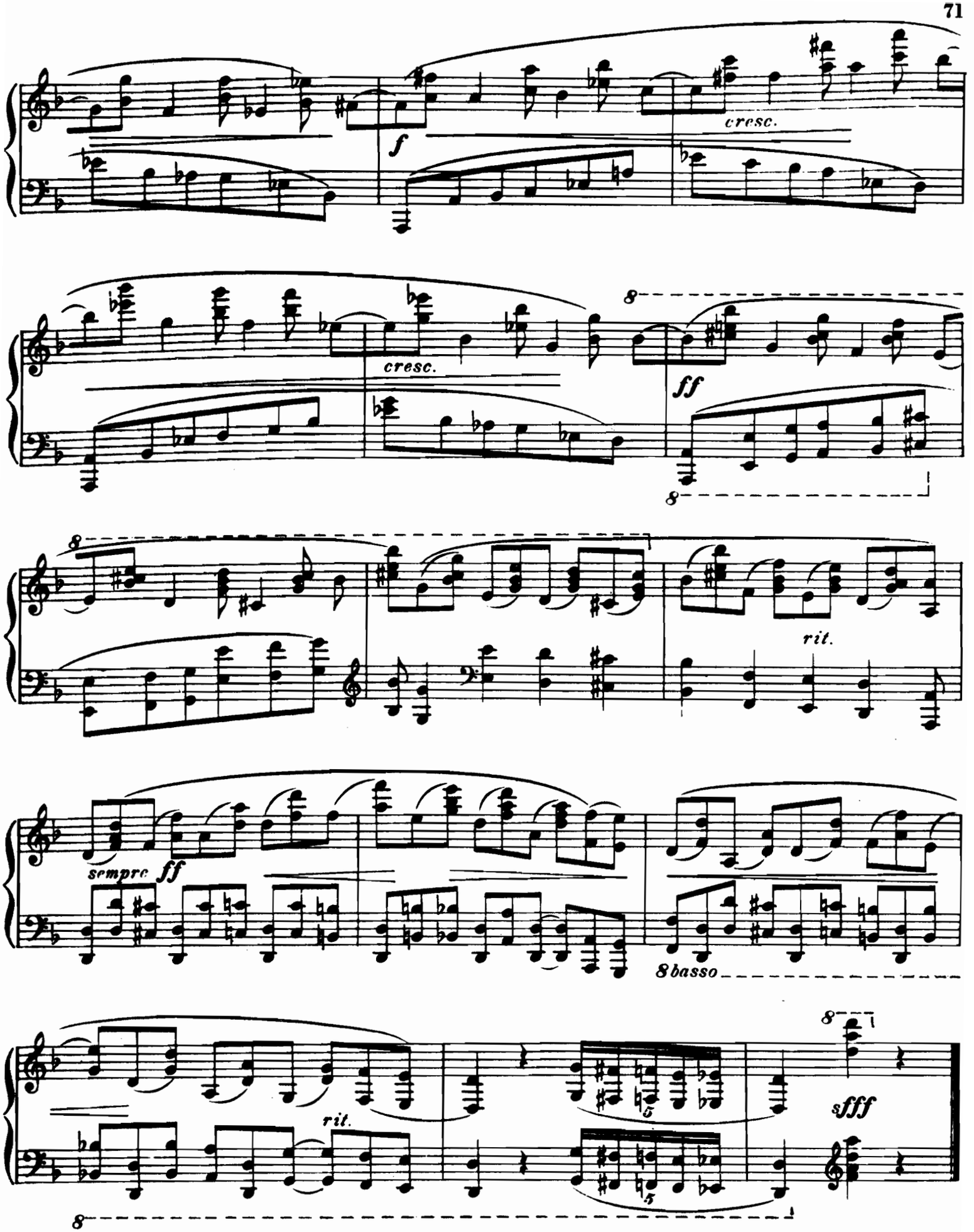
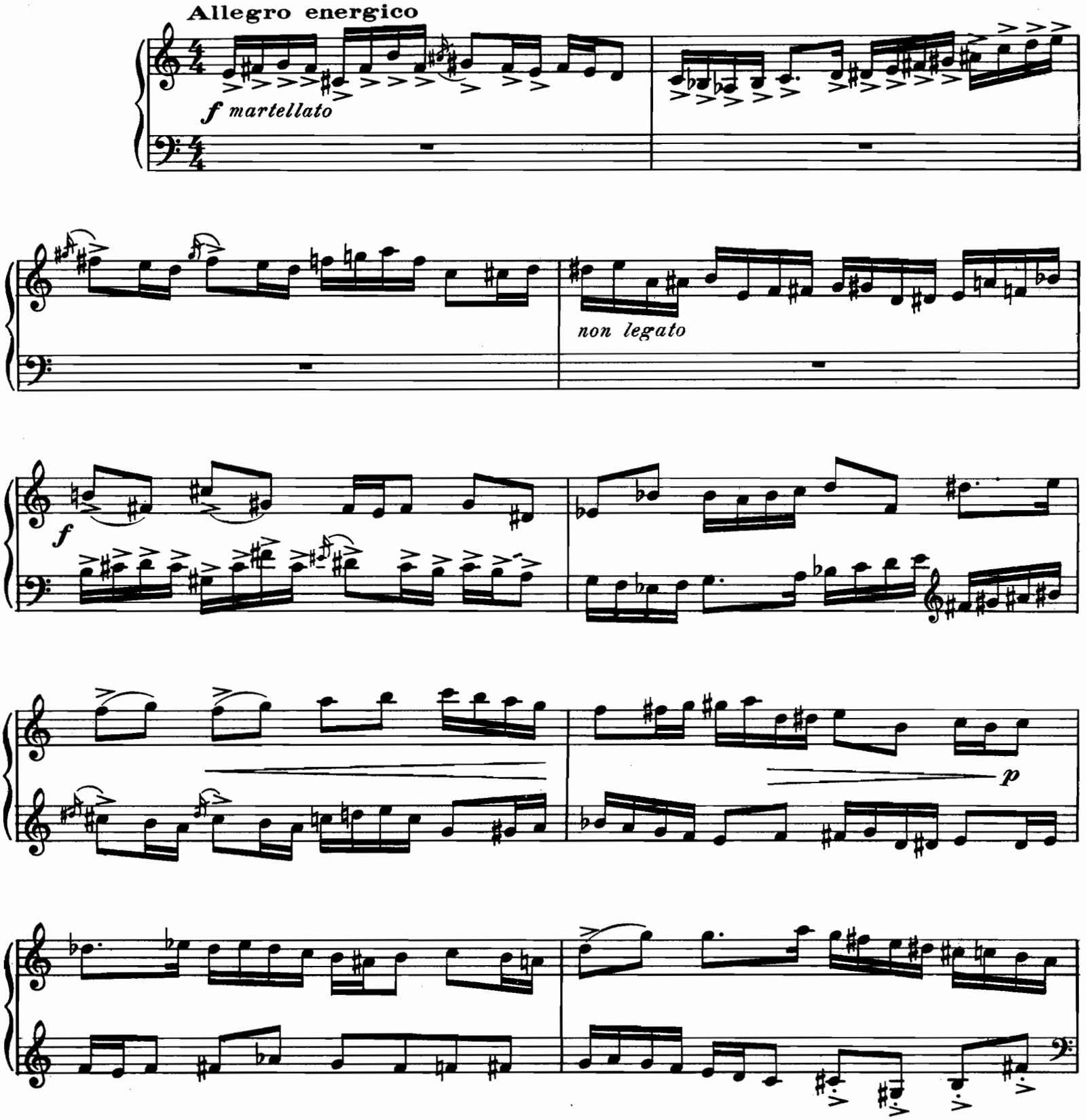
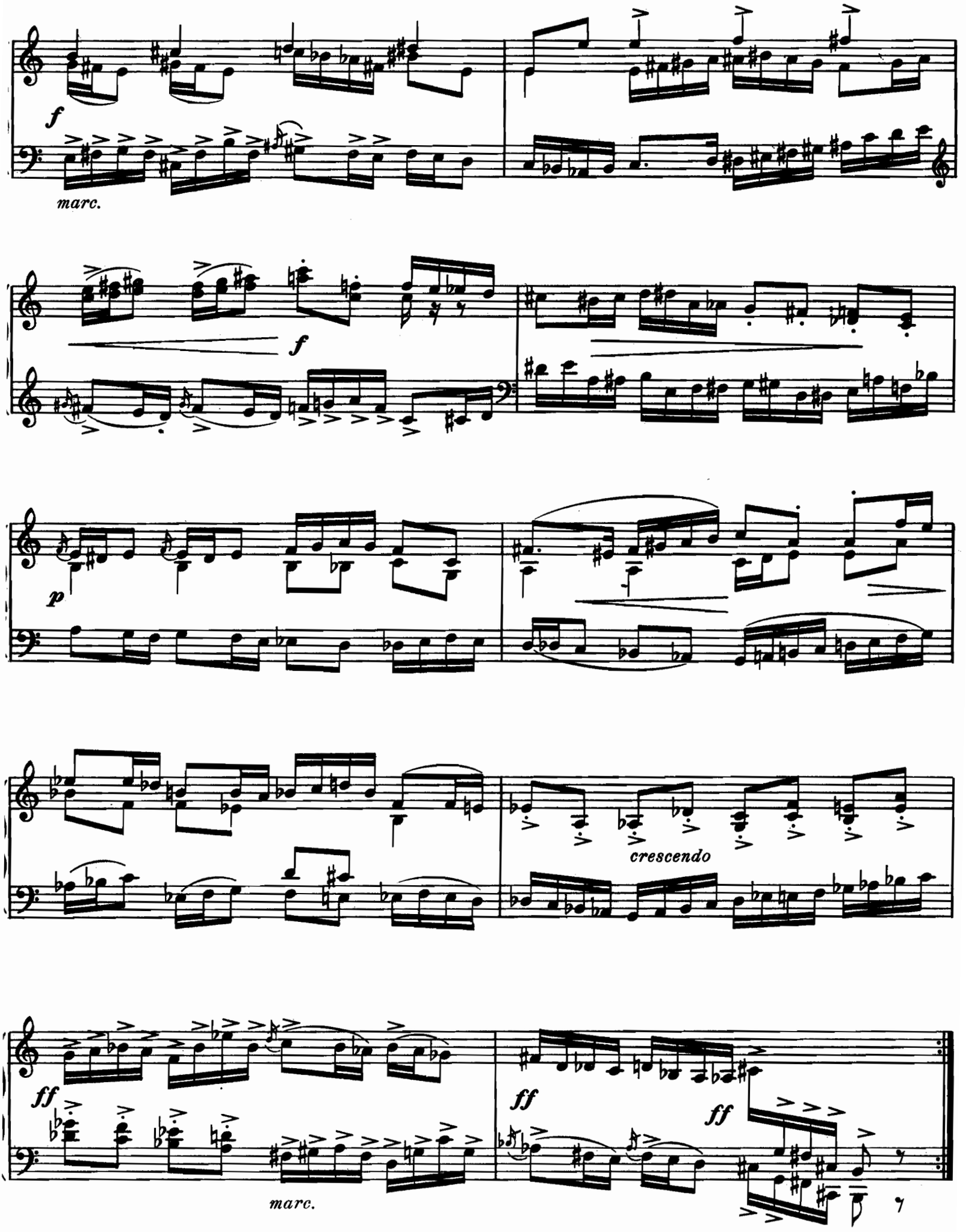

cresc.
cresc.
8
8
cresc.
strepitoso
fff
fff
p

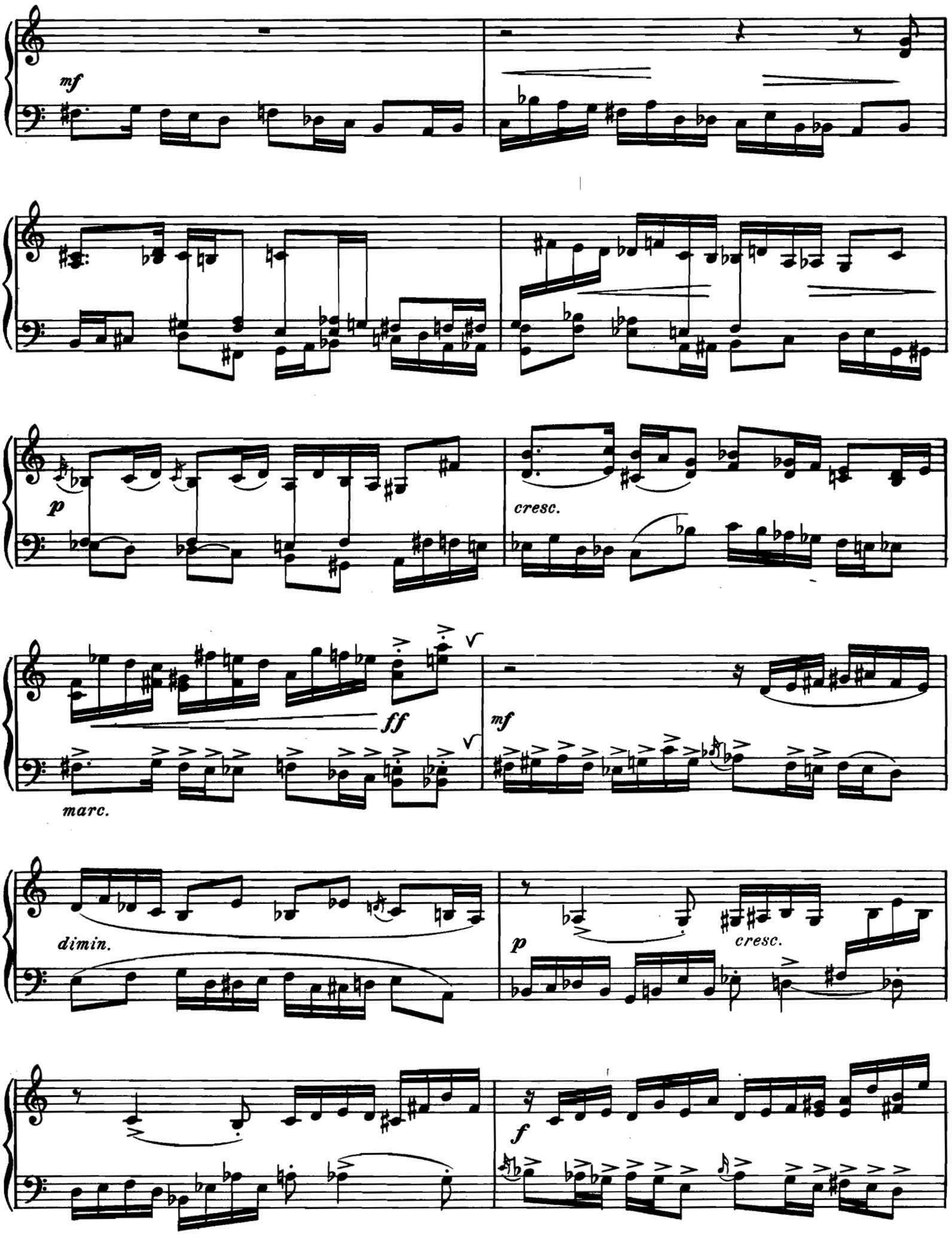

f
cresc.
cresc.
ff
rit.
sempre ff
8 basso
rit.
sfff

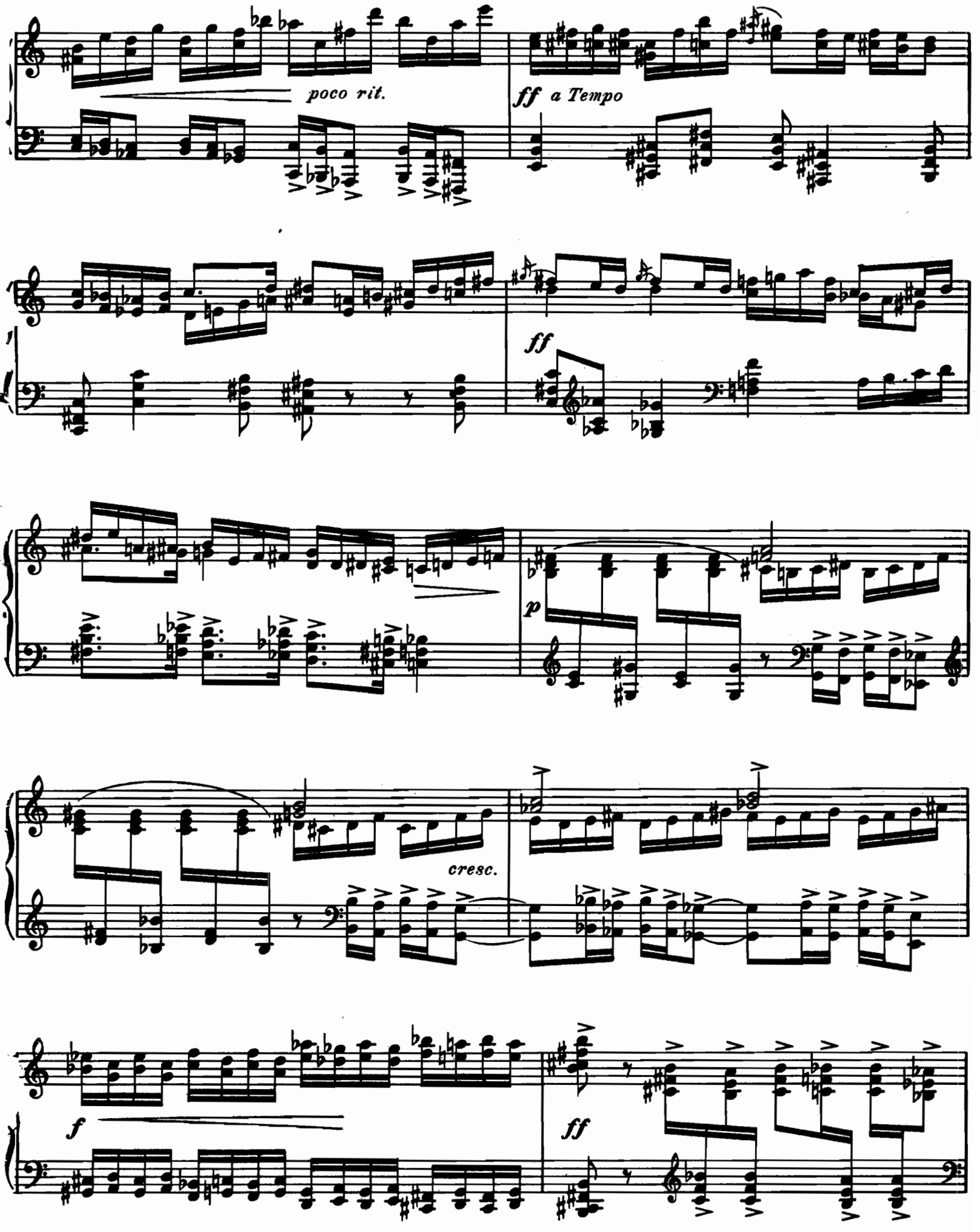
TOCCATA
(from Sonatine)

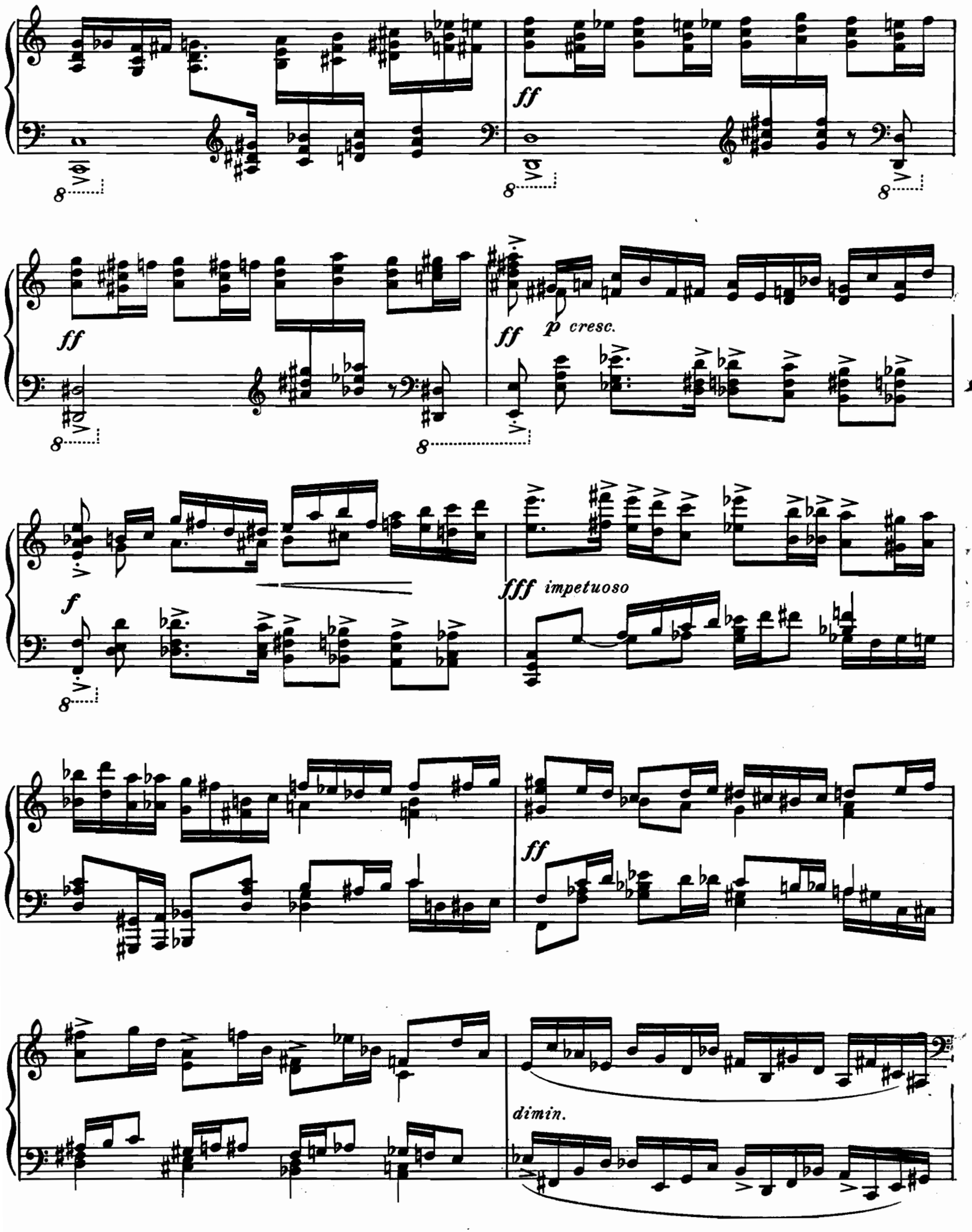
NIKOLAI LOPATNIKOFF

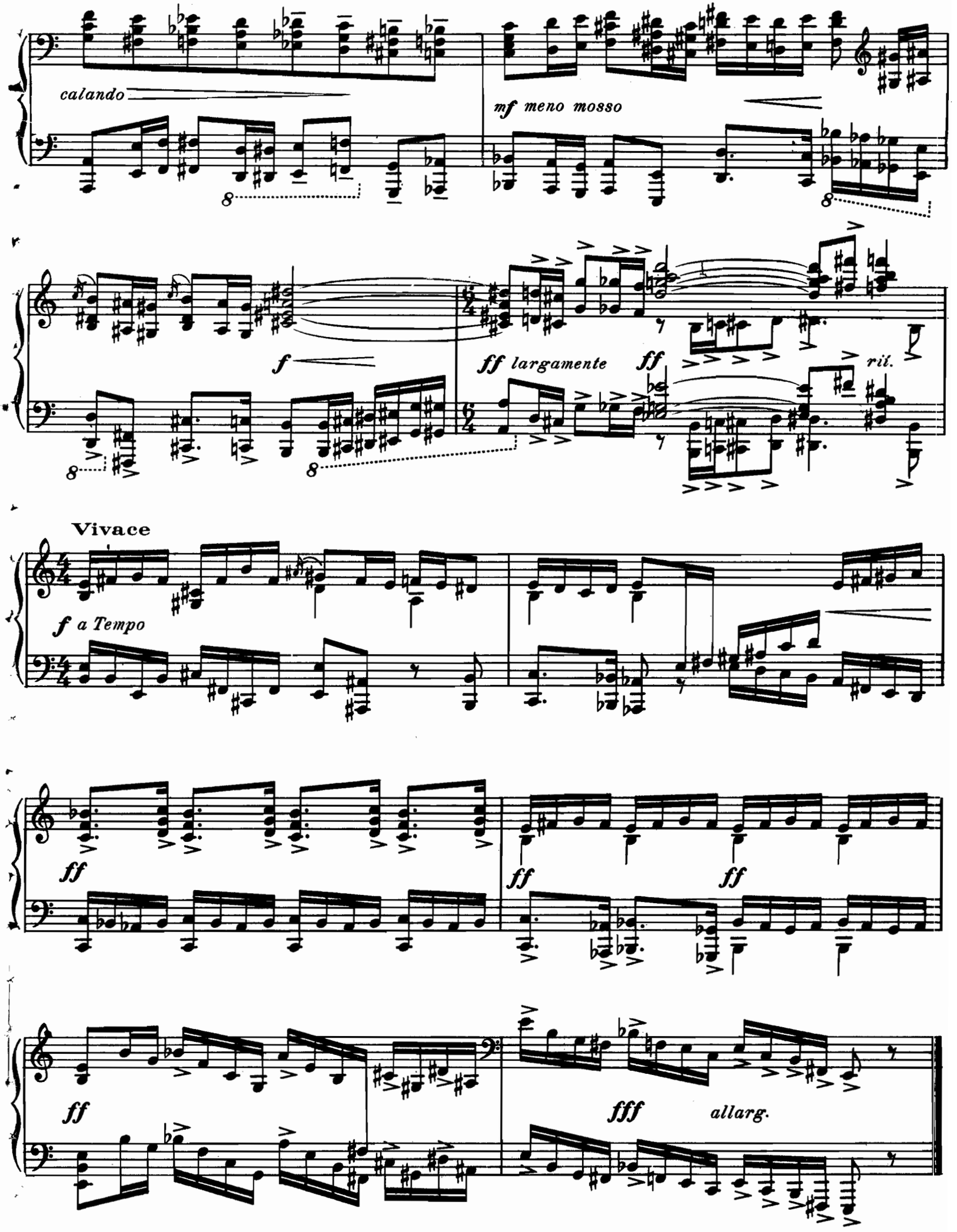



f
marc.
f
p
crescendo
ff
ff
ff
marc.


mf
p
cresc.
ff
marc.
mf
dimin.
p
cresc.
f


poco rit.
ff a Tempo
ff
p
cresc.
f
ff


ff
ff
p cresc.
f
fff impetuoso
ff
dimin.


calando
mf meno mosso
f
ff largamente
ff
rit.
Vivace
f a Tempo
ff
ff
ff
ff
ff
fff
allarg.

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