

# *Preface*

The *Contemporary Piano Literature* series (Books 1, 2, 3, 4, 5, and 6) is devoted to choice smaller keyboard works written by some composers who achieved prominence in the twentieth century.

The six books of this series were designed as companion volumes to the six books of *Piano Literature of the 17th, 18th and 19th Centuries*. Together, the two sets form a representative collection of easier keyboard literature by great composers from the time of Bach to the present day.

Many of the pieces in the *Contemporary Piano Literature* books were written on commission for the *Frances Clark Library for Piano Students*. Others were taken from the repertoire of available contemporary works.

Frances Clark

## *Table of Contents*

TCHEREPNIN, ALEXANDER .....	6
Happy Stowaway .....	7
Mic and Mac .....	8
BARTÓK BÉLA .....	10
Sonatina .....	11
FINNEY, ROSS LEE .....	20
Hopping .....	21
Swinging .....	22
Night .....	22
Running Around .....	24
PROKOFIEV, SERGEI .....	26
Tarantella .....	27
Evening .....	30
Moonlit Meadows .....	32
KABALEVSKY, DMITRI .....	34
Sonatina, Op. 13, No. 1 .....	35



## Alexander Tcherepnin

1899–1977

**T**he long, cold winters of St. Petersburg, the snowy reaches and frozen lakes and canals, and the endless drifts of fog were inspiring to young Alexander Tcherepnin. They were sad, he said, and made him feel like writing music. As the only child of the famous composer Nicolai Tcherepnin, he was allowed to specialize in music at an early age and his whole youth was devoted to composing.

When he was 21, he went to Paris where he studied at the Paris Conservatory and supported himself with the sale of pieces he had written in earlier years. He never again lived in his homeland.

Concert tours took him to almost every country in the world, and he visited the United States frequently. In 1949, he was invited by DePaul University in Chicago to teach piano and composition, a post he held until his retirement. The rest of his life, he divided his time between New York and Paris.

As a young man, Tcherepnin was very much influenced by the great Rimsky-Korsakov. The piano music from this early period (*Bagatelles*, *Sonatine*, and *First Concerto*) is Russian in flavor and romantic in form. After his study in France, Tcherepnin began to experiment with polyphonic writing and a nine-step scale and to write in a much more individual way.

During his world tour, Tcherepnin became deeply interested in folk music, particularly that of China and Japan. His music from this period (*5 Concert Studies and Chinese Bagatelles*) takes on an Oriental character, and he often uses the pentatonic scale.

In later years, Tcherepnin wrote music, which can be described as neo-romantic. He used the romantic forms of Chopin and Liszt but gave them a new character and modern harmonies. *The Song Without Words*, *12 Preludes*, and *Expressions* come from this period.

Together with Prokofiev and Stravinsky, Tcherepnin continued the work of the earlier Russian composers (Rimsky-Korsakov and others) who were known as the famous Russian Five. Perhaps his most important contribution is his piano music, which is full of humor, boundless energy, striking rhythms, lyric melodies, and rich, unusual harmonies.

The pieces in our collection were commissioned for the *Frances Clark Library for Piano Students*.

# Mic and Mac

With animation

Alexander Tcherepnin

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The music is written for piano. The first system consists of five measures. The upper staff features a melodic line with various ornaments and fingerings (4, 3, 4). The lower staff provides a rhythmic accompaniment with fingerings (1, 2, 1). Dynamics include *f* and *sf*. Accents (>) are placed over several notes.

Musical notation for measures 6-10. The second system consists of five measures. The upper staff has a melodic line with a slur over measures 6-7 and fingerings (3, 4, 3, 4). The lower staff has a bass line with fingerings (2, 1, 2, 1). Dynamics include *p*, *f*, and *sf*. Accents (>) are present.

Musical notation for measures 11-16. The third system consists of six measures. The upper staff features a melodic line with slurs and fingerings (3, 4, 3, 4). The lower staff has a bass line with fingerings (2, 4, 1). Dynamics include *sf* and *p*. Accents (>) are used throughout.

Musical notation for measures 17-21. The fourth system consists of five measures. The upper staff has a melodic line with slurs and fingerings (1, 2, 5, 1, 4). The lower staff has a bass line with fingerings (1, 4, 3, 5, 1, 4, 2, 1). Dynamics include *sf*. Accents (>) are present.



## *Béla Bartók*

### *1881–1945*

**I**n some ways, the life of Béla Bartók is one of the saddest and most inspiring stories about a great musician of our own day.

The frail, gentle Hungarian composer was plagued by poverty, illness, and others' lack of understanding for his music. Yet he had an indomitable will and tremendous energy, besides his great gift as a pianist and composer.

His exciting discovery of authentic Hungarian folk melodies started him on a life-long study of the folk songs from many countries. This study greatly enriched the world's knowledge about the native music of primitive tribes. But more important, it became a new source of inspiration for Bartók's own art.

From the elements of this music, Bartók was able to work out a personal style, which is equaled by few composers of his time. His melodies are folk-like yet highly organized; his harmonies are clear and often extremely simple, yet he explored every possible kind of chord. "It may sound odd," he wrote, "but the simpler the melody the more unusual may be its accompanying harmony." His rhythms are vital and varied, and although he used the forms of the classic and pre-classic eras, he used them in a free and entirely personal way.

When the turmoil in Hungary in 1940 caused him and his wife to flee to the United States, both copies of his thirteen years' study of folk songs survived, carefully hidden. In America, his health failed and, although a number of musicians and musical organizations came to his aid, he died in near-poverty in 1945. Just three years after his death, his music was played by American orchestras more often than that of any other twentieth-century composer except Richard Strauss and Sergei Prokofiev.

It is always difficult to judge fairly the work of a composer who lived in our own century. But it seems evident that Bartók is one of the great composers of all time—a composer who took the best musical ideas and technics of his own day and brought them to a flowering and fulfillment.

# Sonatina

Bagpipers

Very moderately (♩ = 74)

Béla Bartók

2 1 3 1 2 4 5

*f* *f* *sf* *mf*

6 3 2 3 *sempre f* 3 3 2 3 2

9 2 5 1-2 2 3 3 2 3 2

13 3 3 2 3 3 3 2 3 2

17 3 1 3 2 5 1 2 2 3 3 5 1 3 5

*sf* *sf* *sf* *sf* *rit.* *sf* *sf*