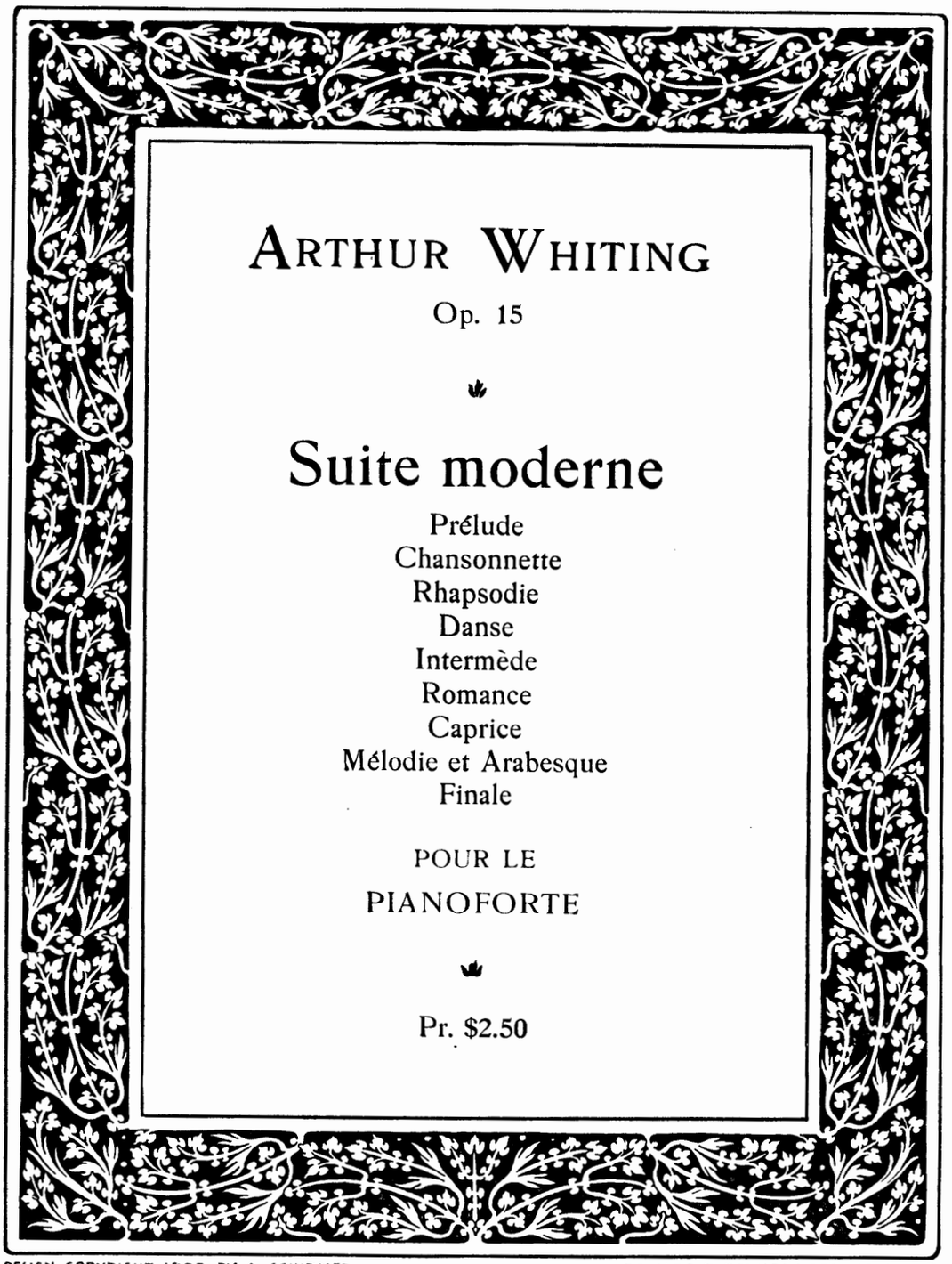

ARTHUR WHITING

Op. 15

Suite moderne

Prélude
Chansonnette
Rhapsodie
Danse
Intermède
Romance
Caprice
Mélodie et Arabesque
Finale

POUR LE
PIANOFORTE

Pr. $2.50

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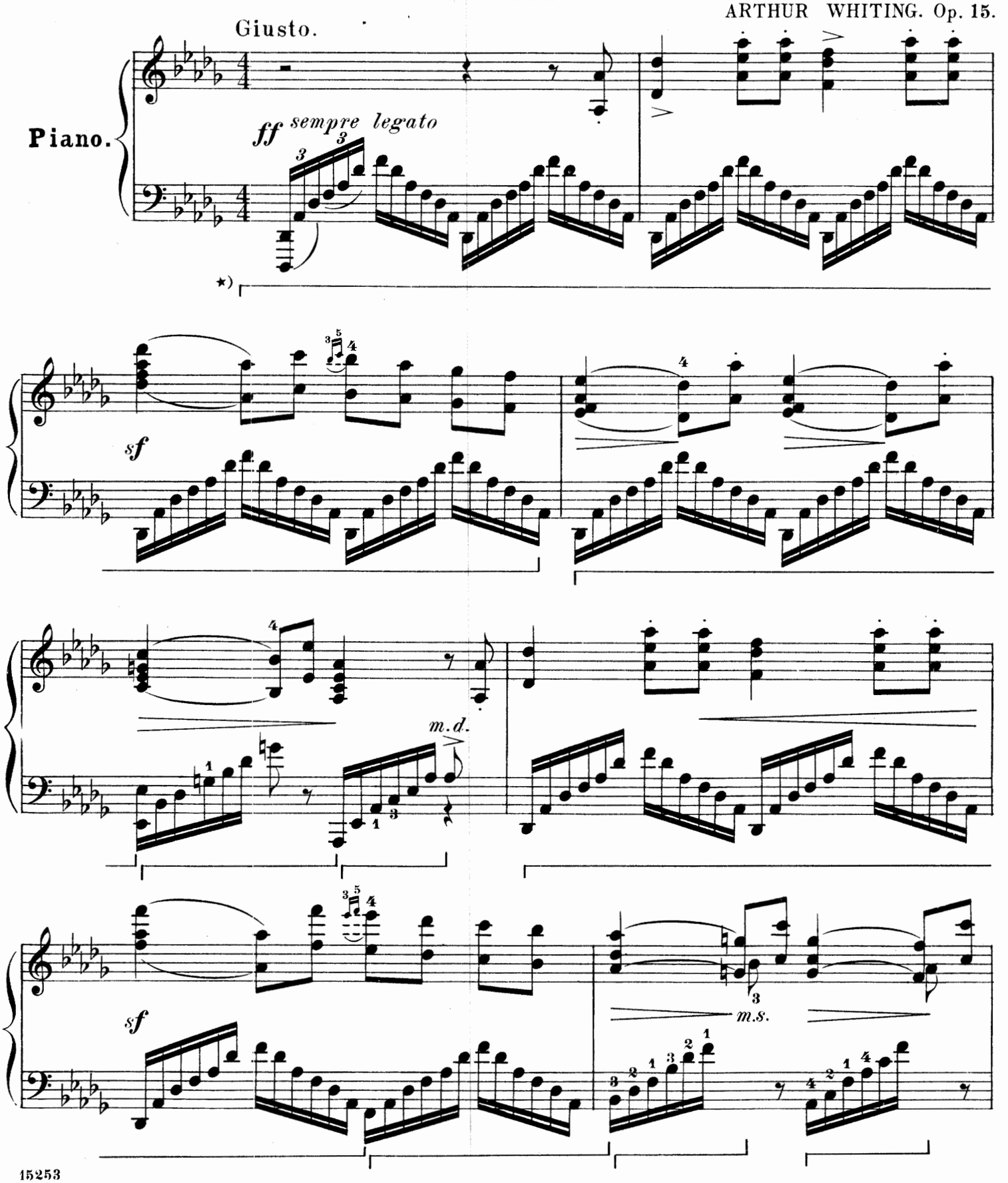
To G.G. W.

Suite Moderne.

I

Prelude.

ARTHUR WHITING. Op. 15.



15253

★) The use of the damper pedal is indicated thus

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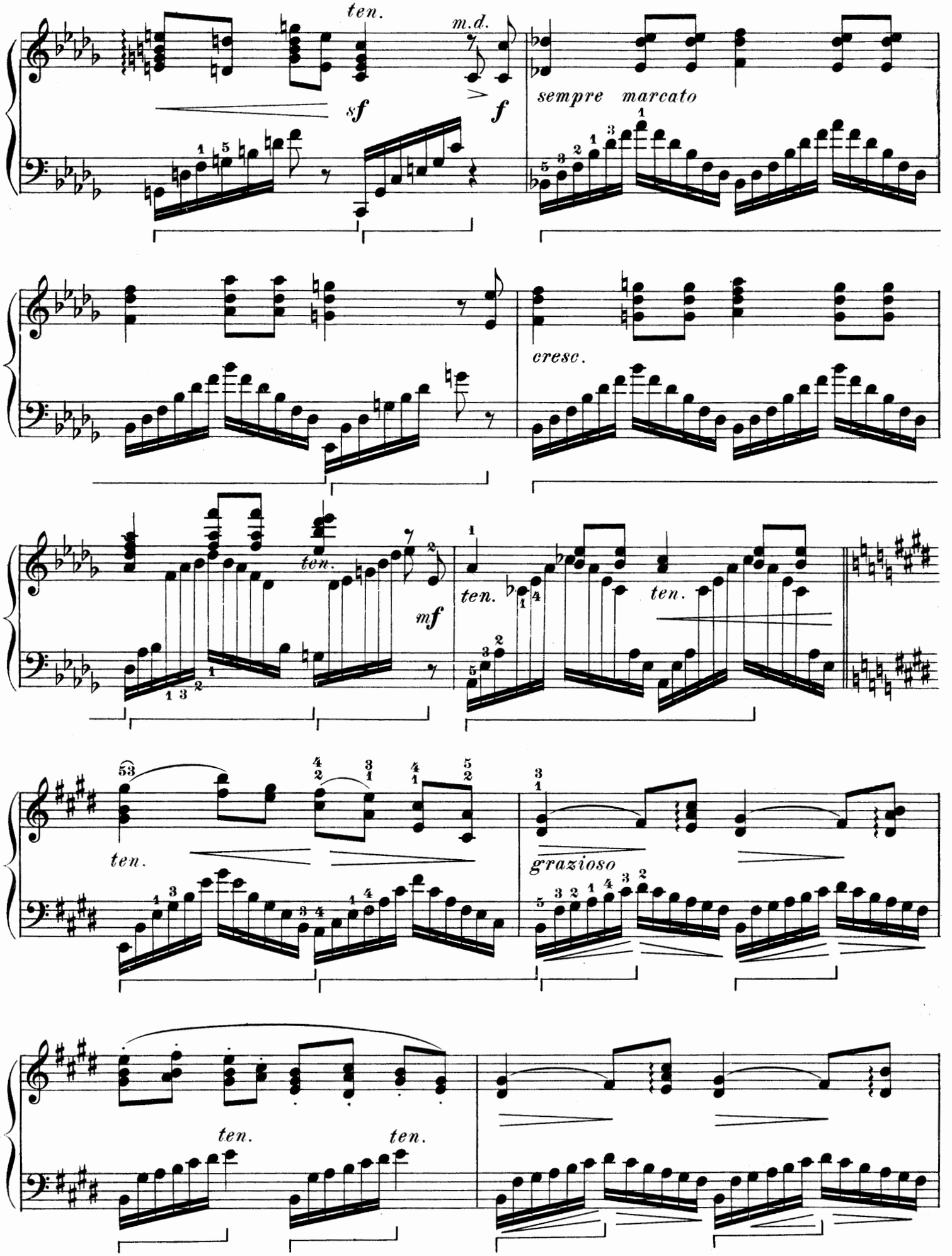
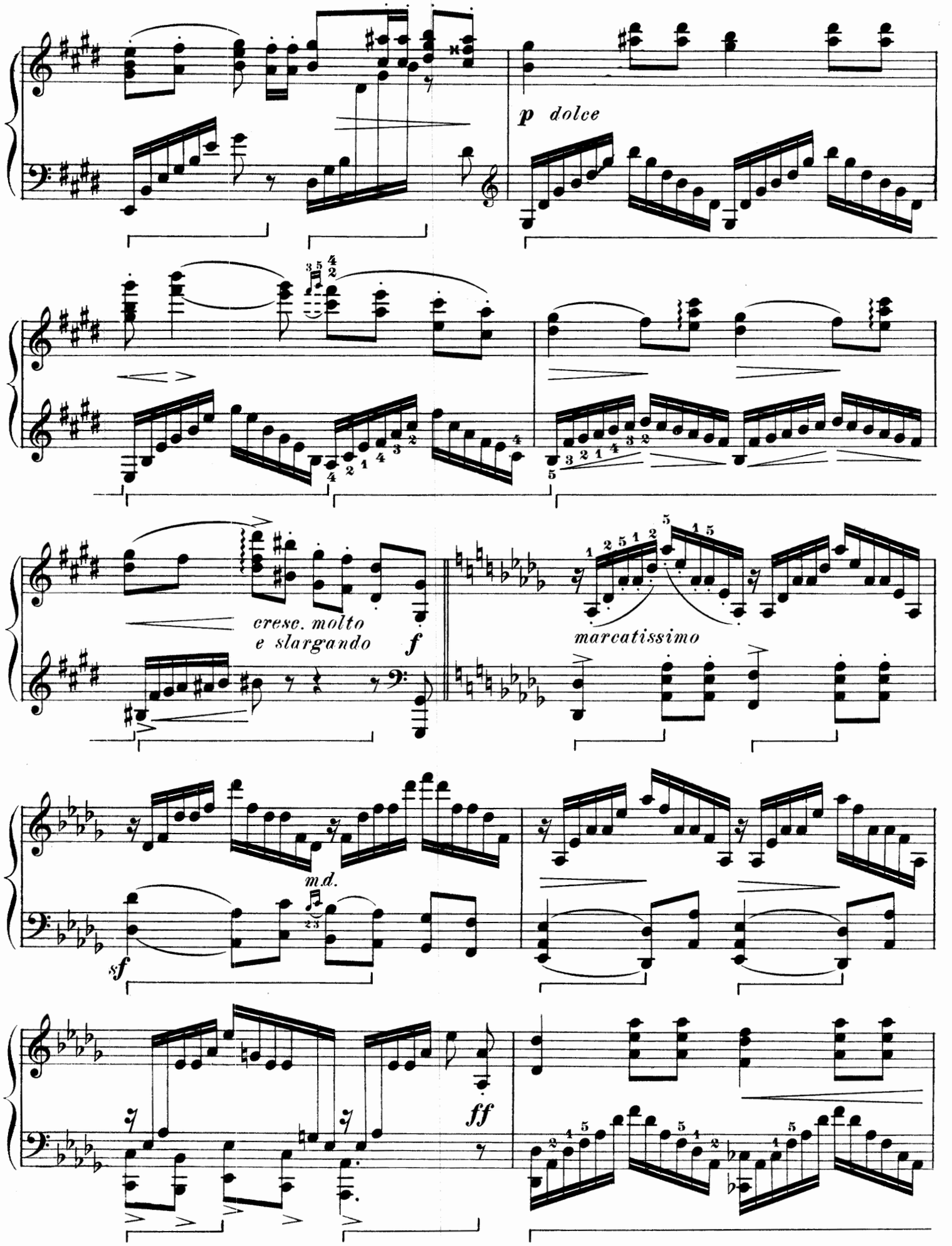
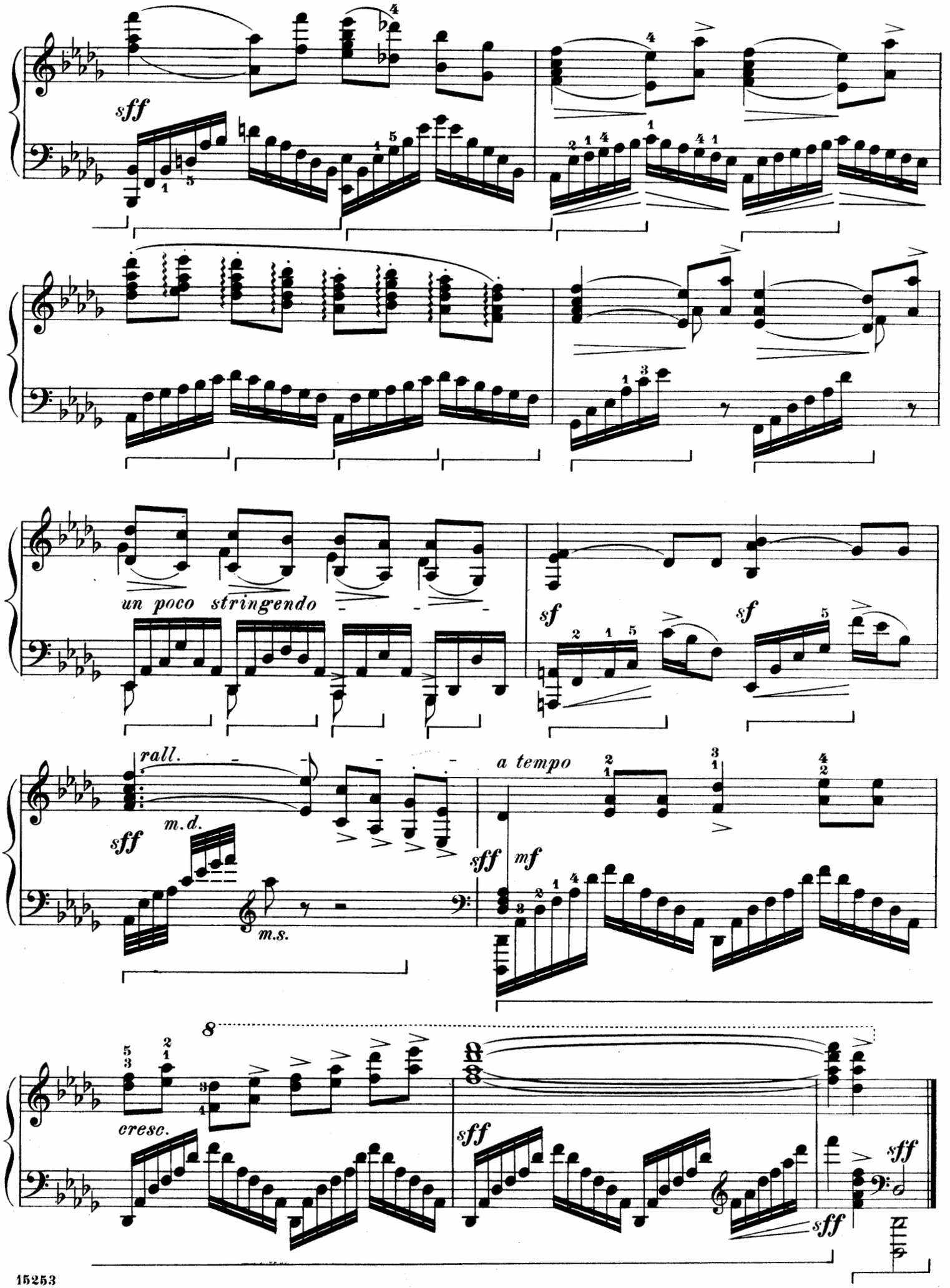
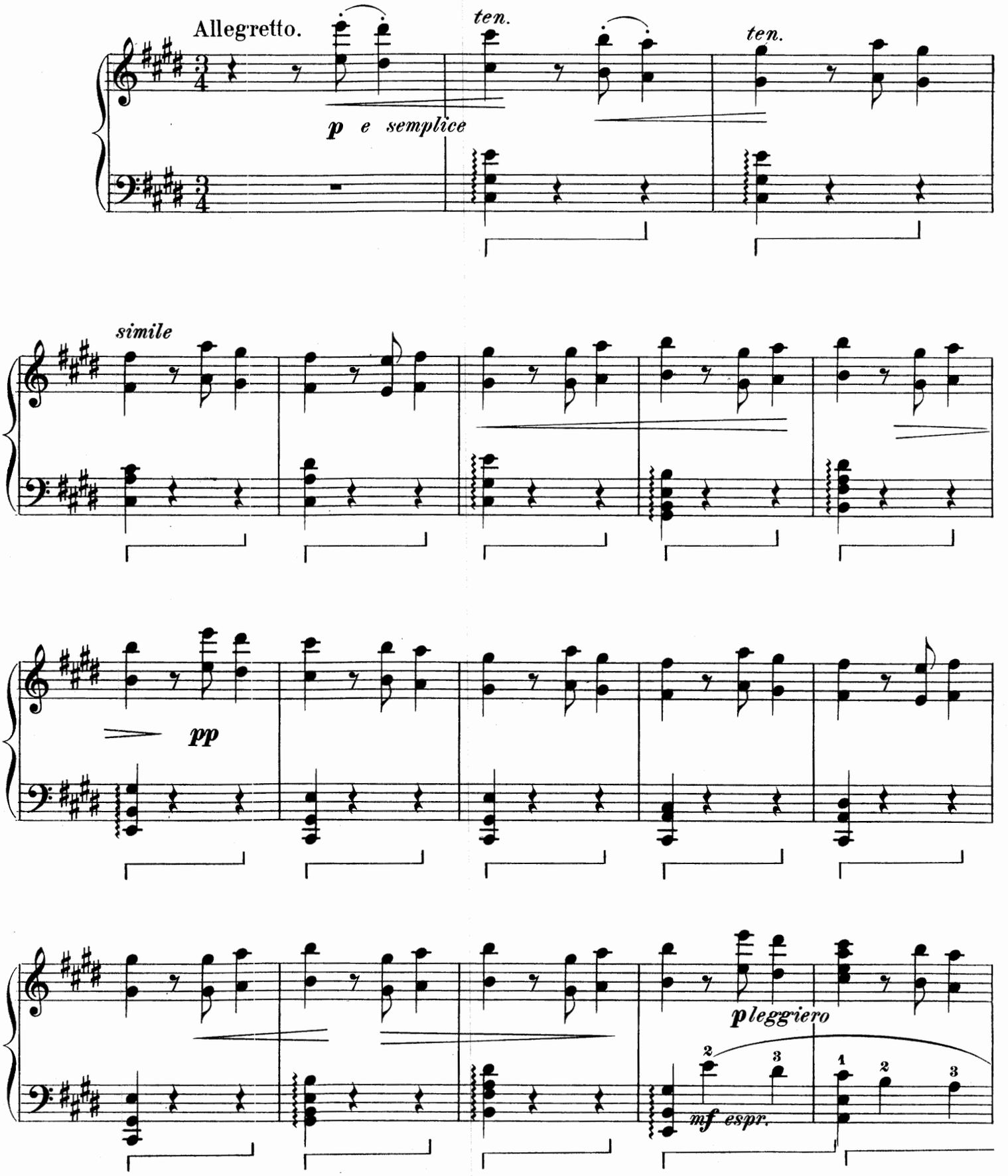

ten.
m.d.
sf
f
sempre marcato
cresc.
ten.
mf
ten.
ten.
ten.
grazioso
ten.
ten.

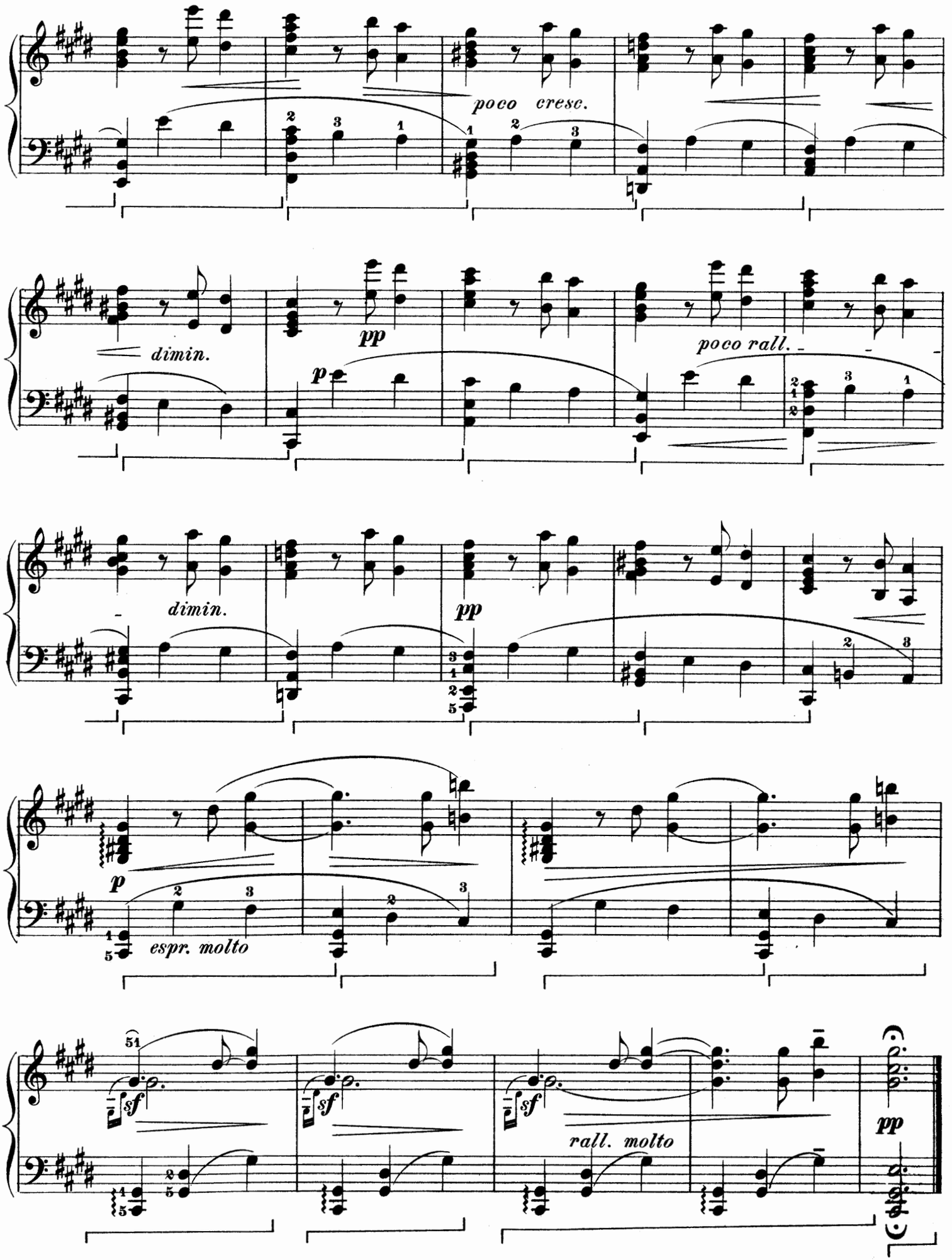

p dolce
cresc. molto
e slargando
f
marcatissimo
m.d.
sf
ff


sff
un poco stringendo
sf
sf
rall.
m.d.
m.s.
a tempo
sff
mf
8
cresc.
sff
sff
sff

II.

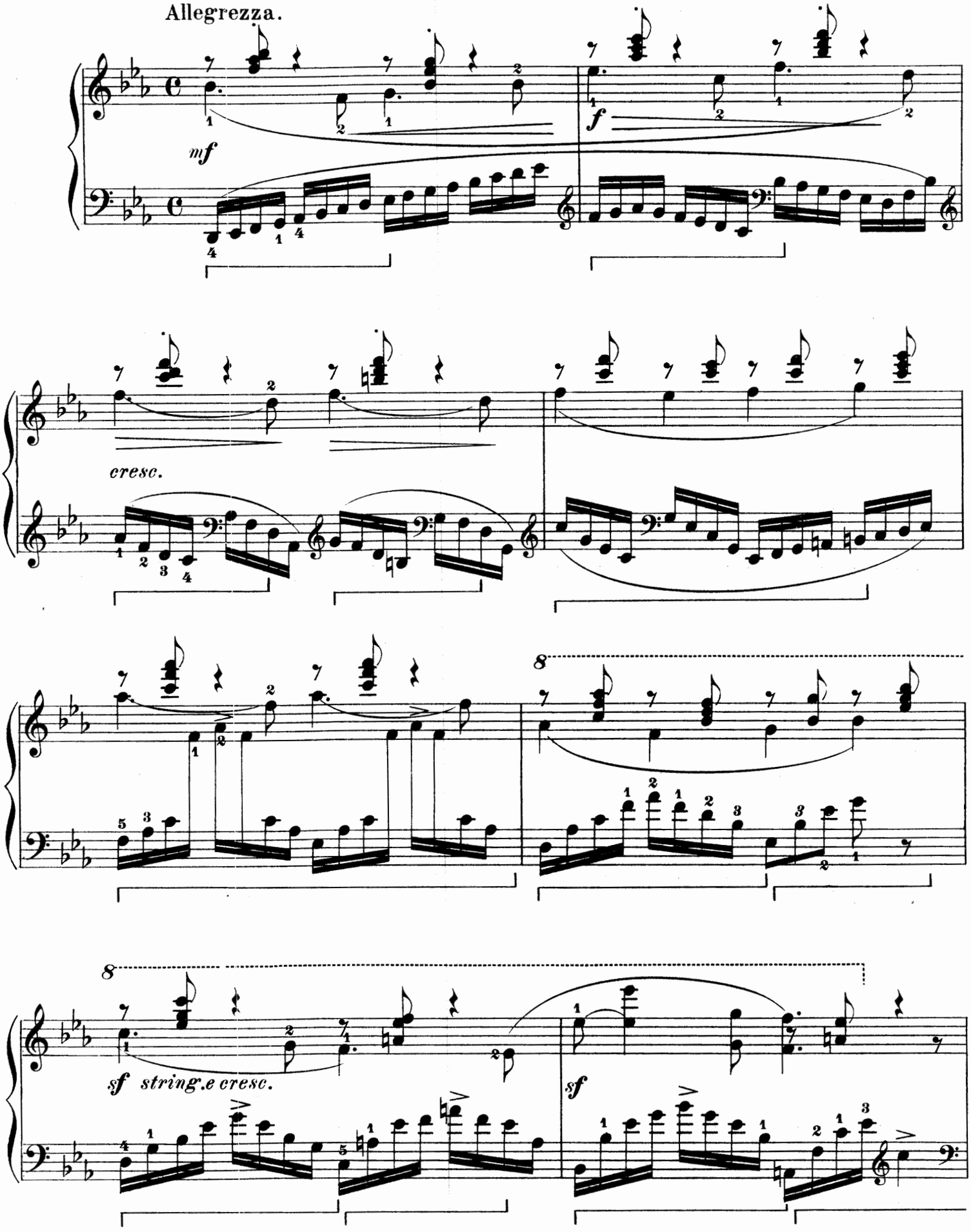
Chansonnette.

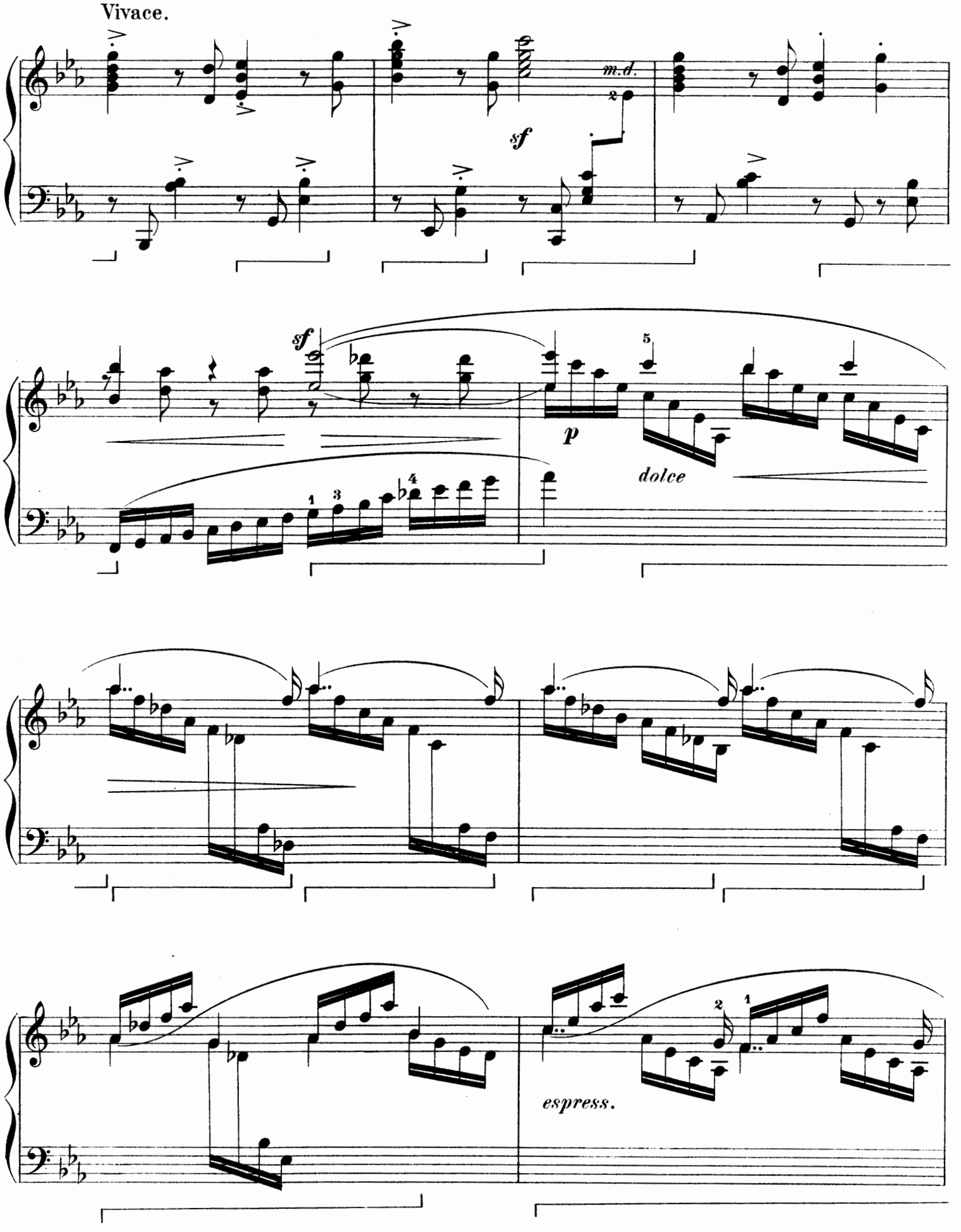


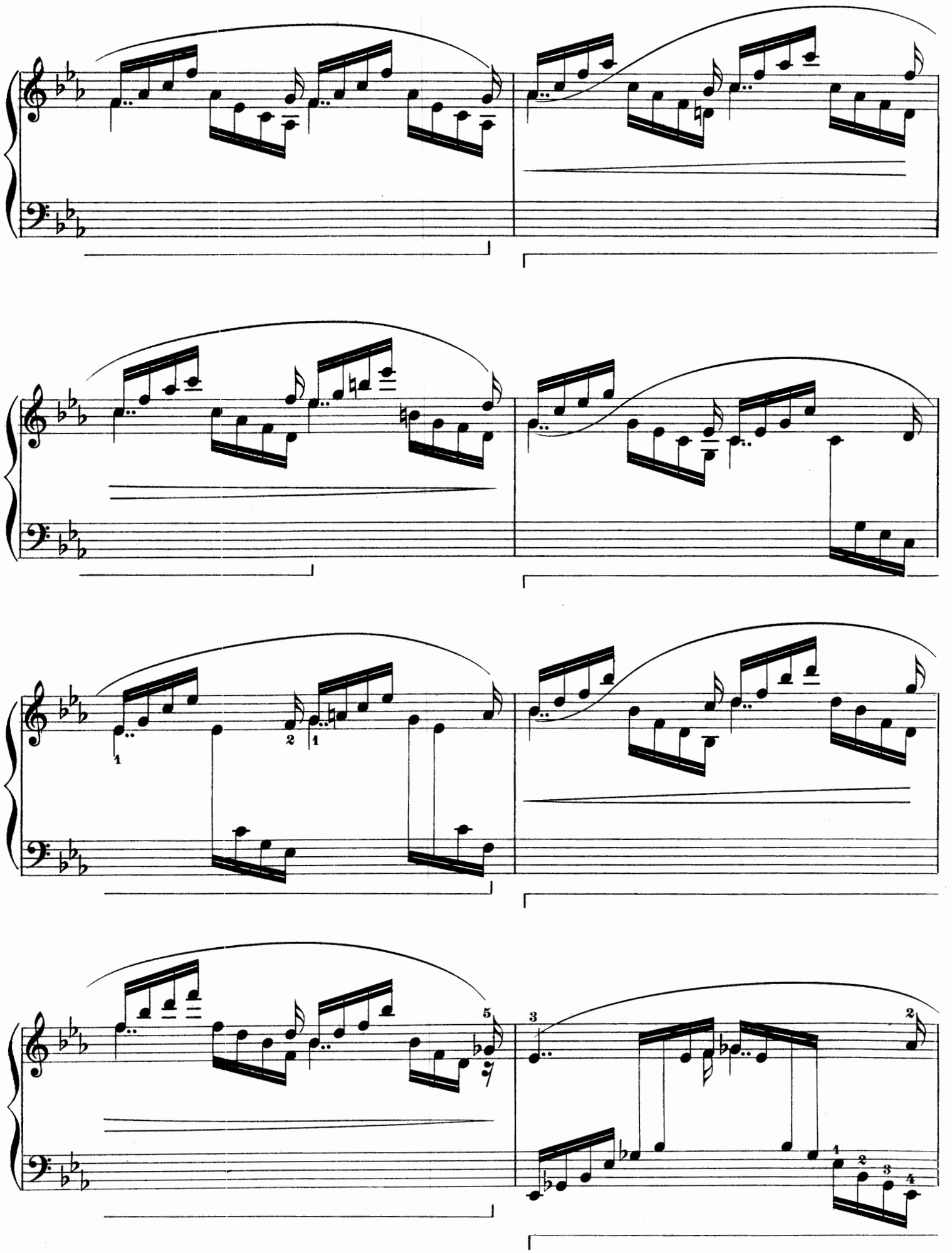

poco cresc.
dimin.
pp
p
poco rall.
dimin.
pp
p
espr. molto
sf
sf
sf
rall. molto
pp

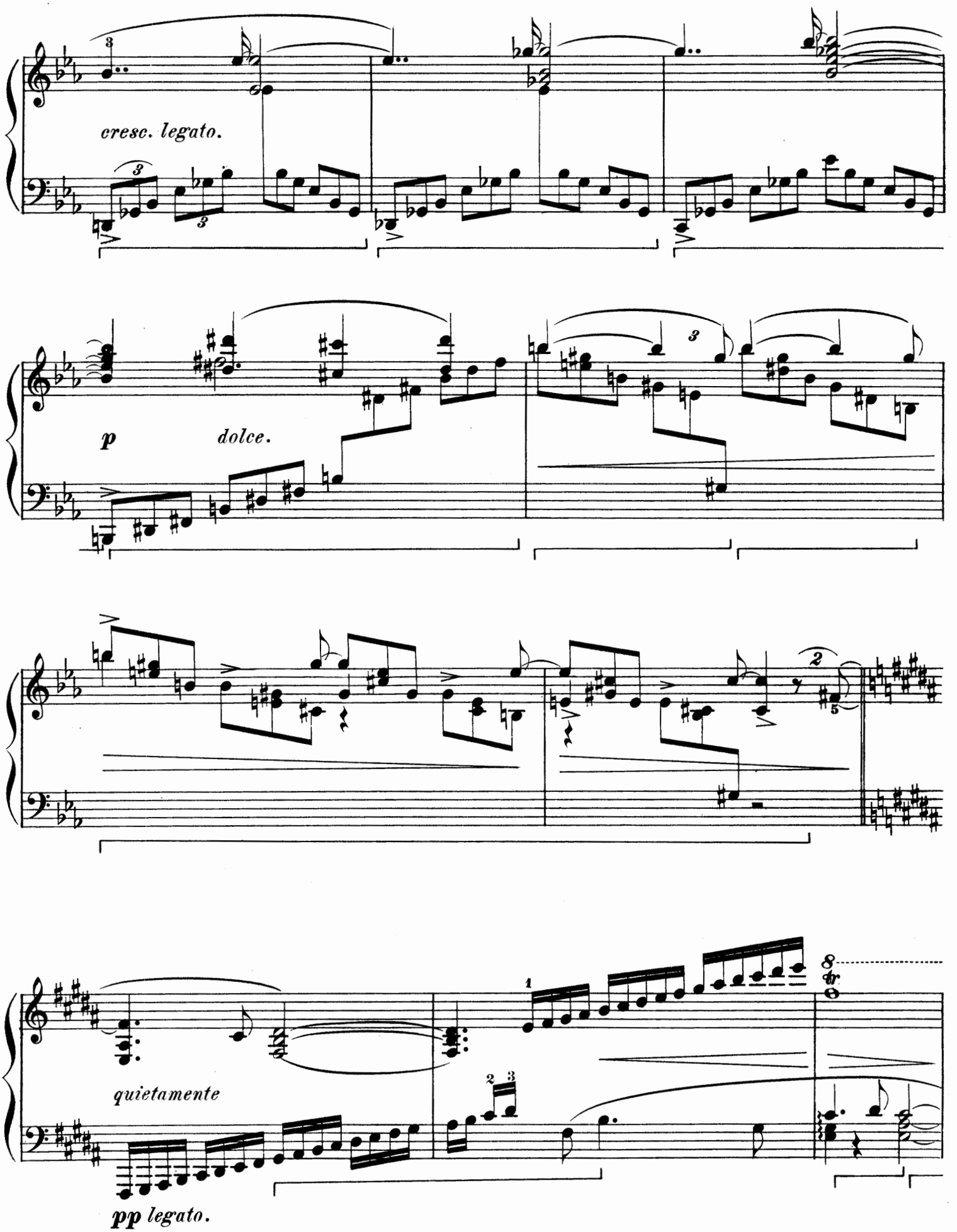
III.

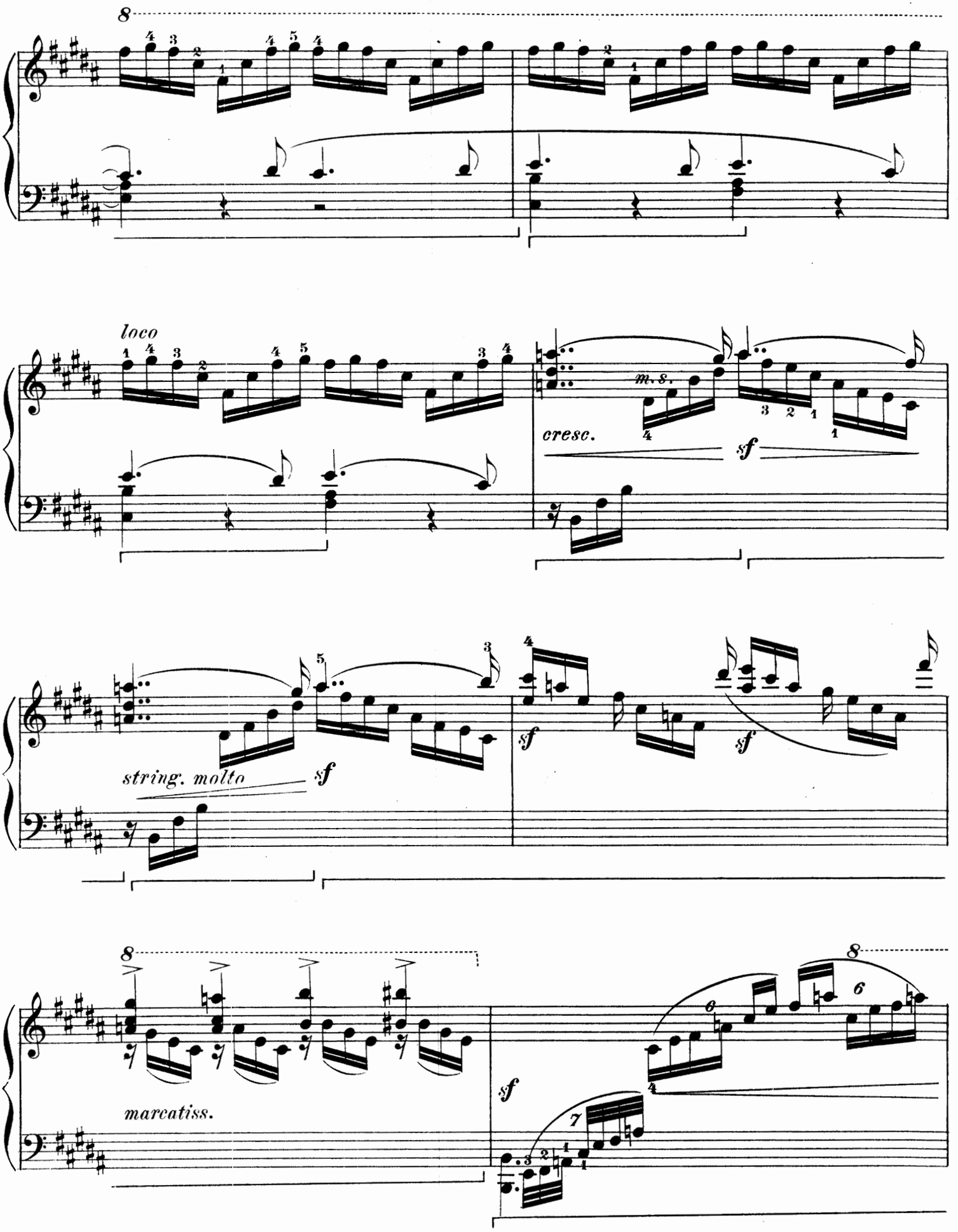
Rhapsodie.

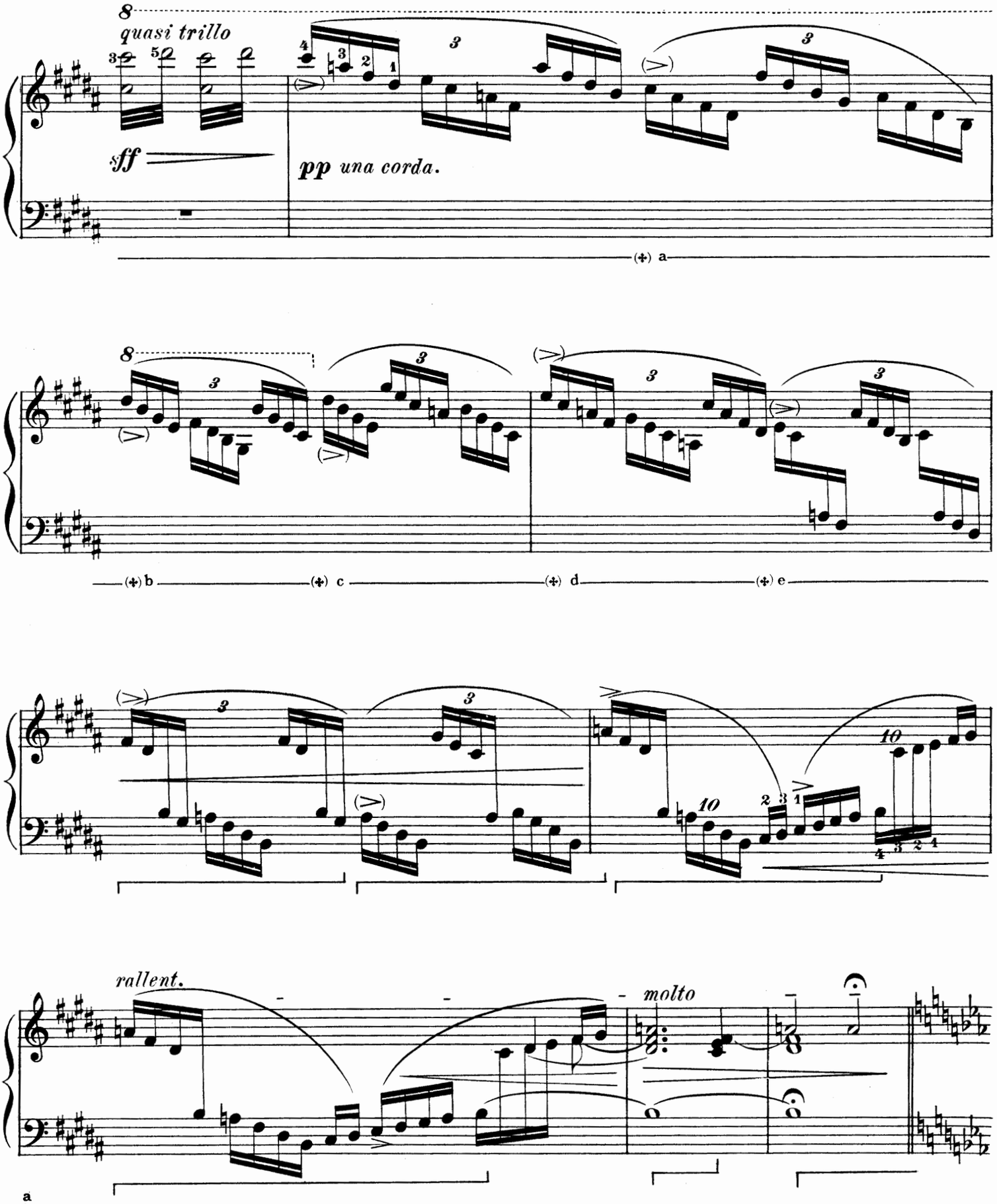



Vivace.
m.d.
sf
sf
p
dolce
espress.

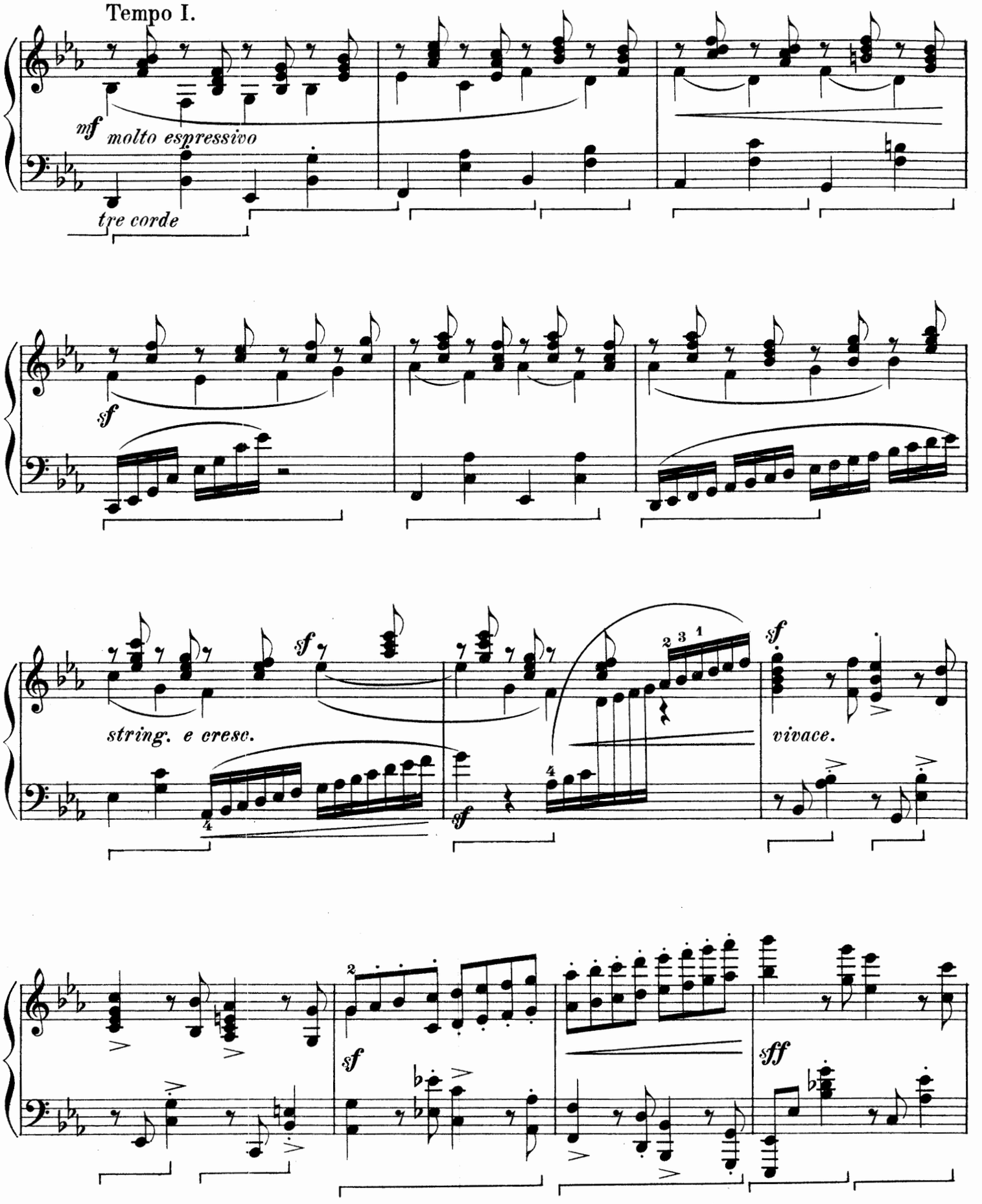


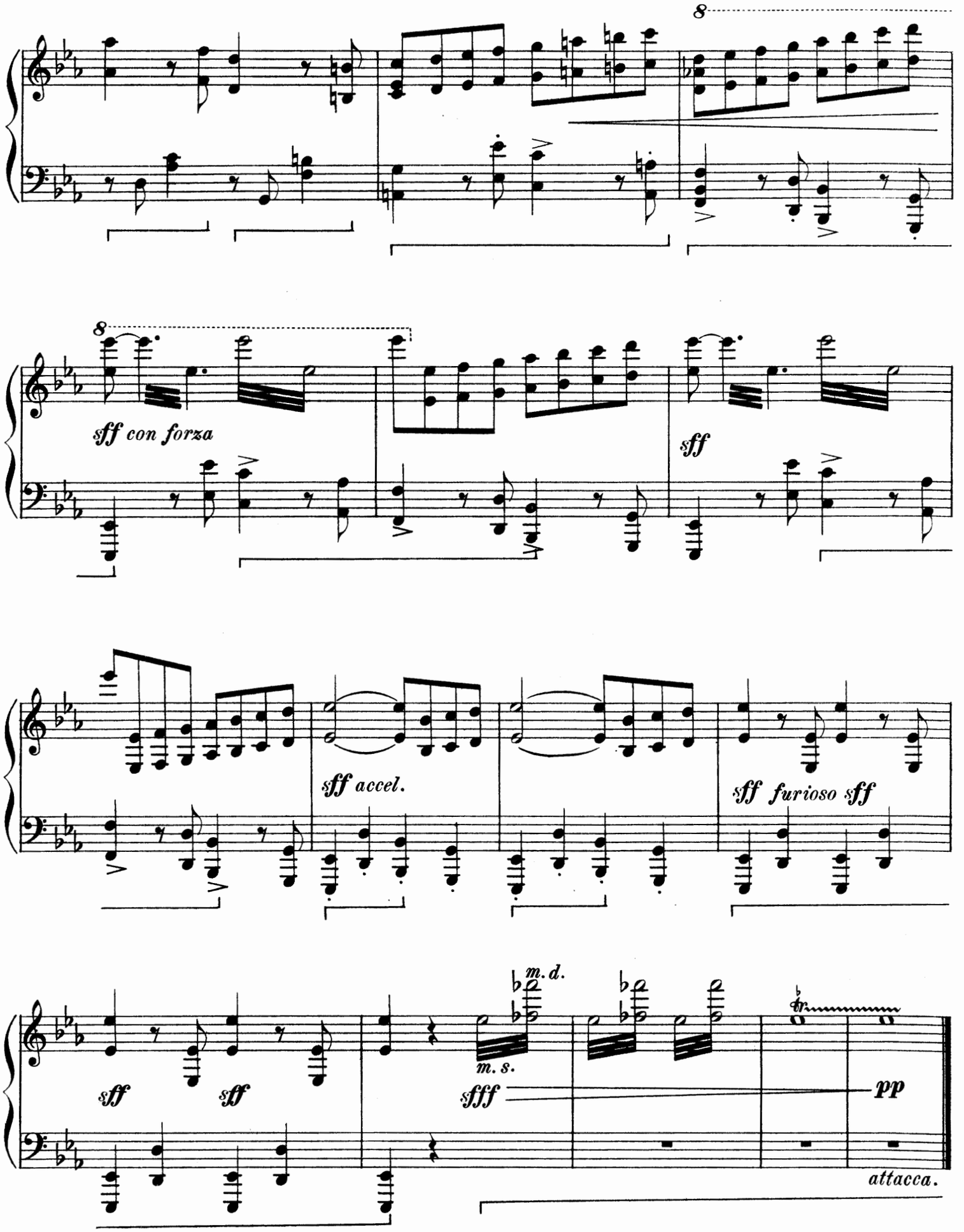

cresc. legato.
p
dolce.
quietamente
pp legato.


8
loco
m.s.
cresc.
sf
string. molto
sf
sf
sf
8
8
marcatiss.
sf



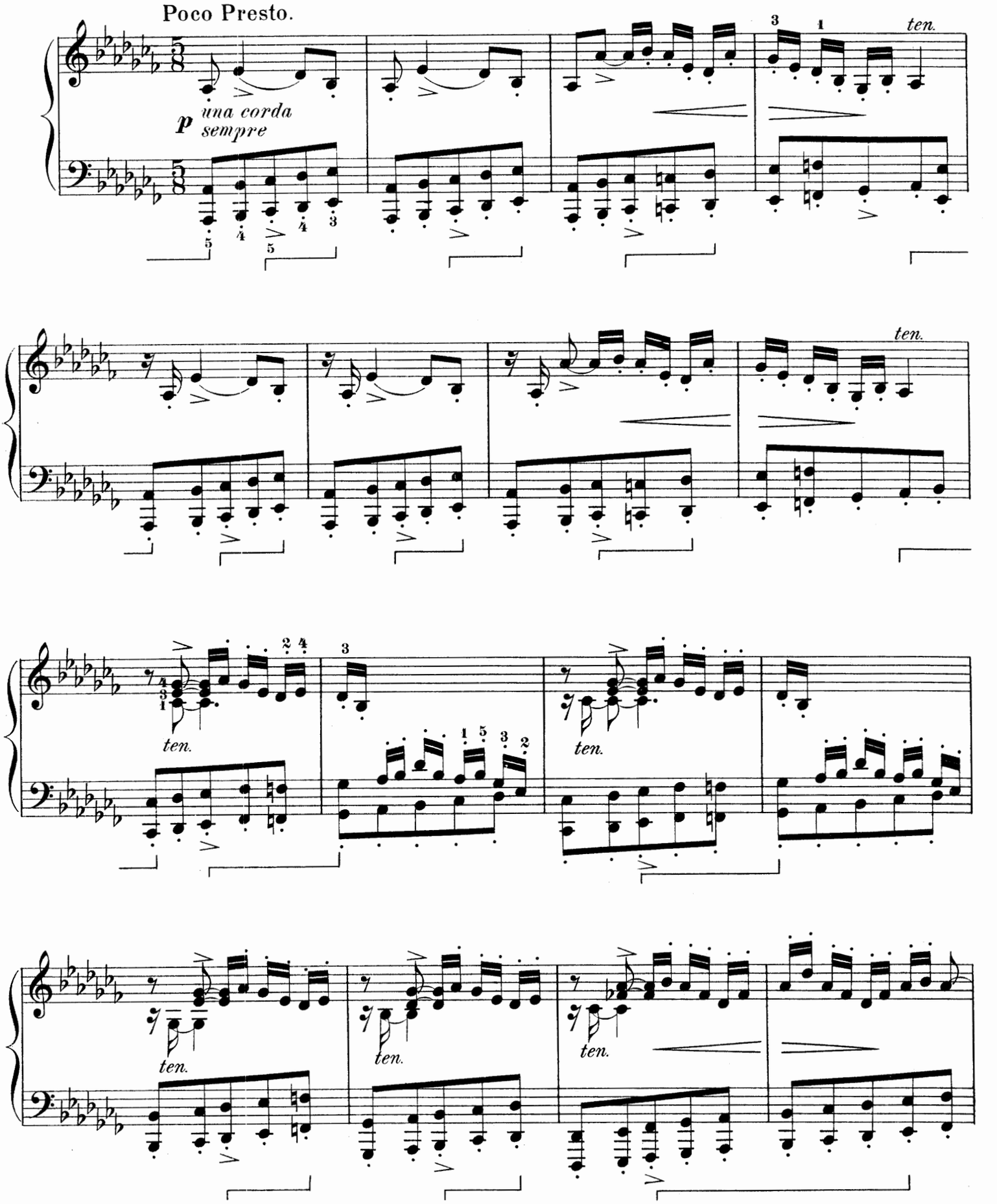
a The damper pedal should be only partially raised.
b
c
d
e

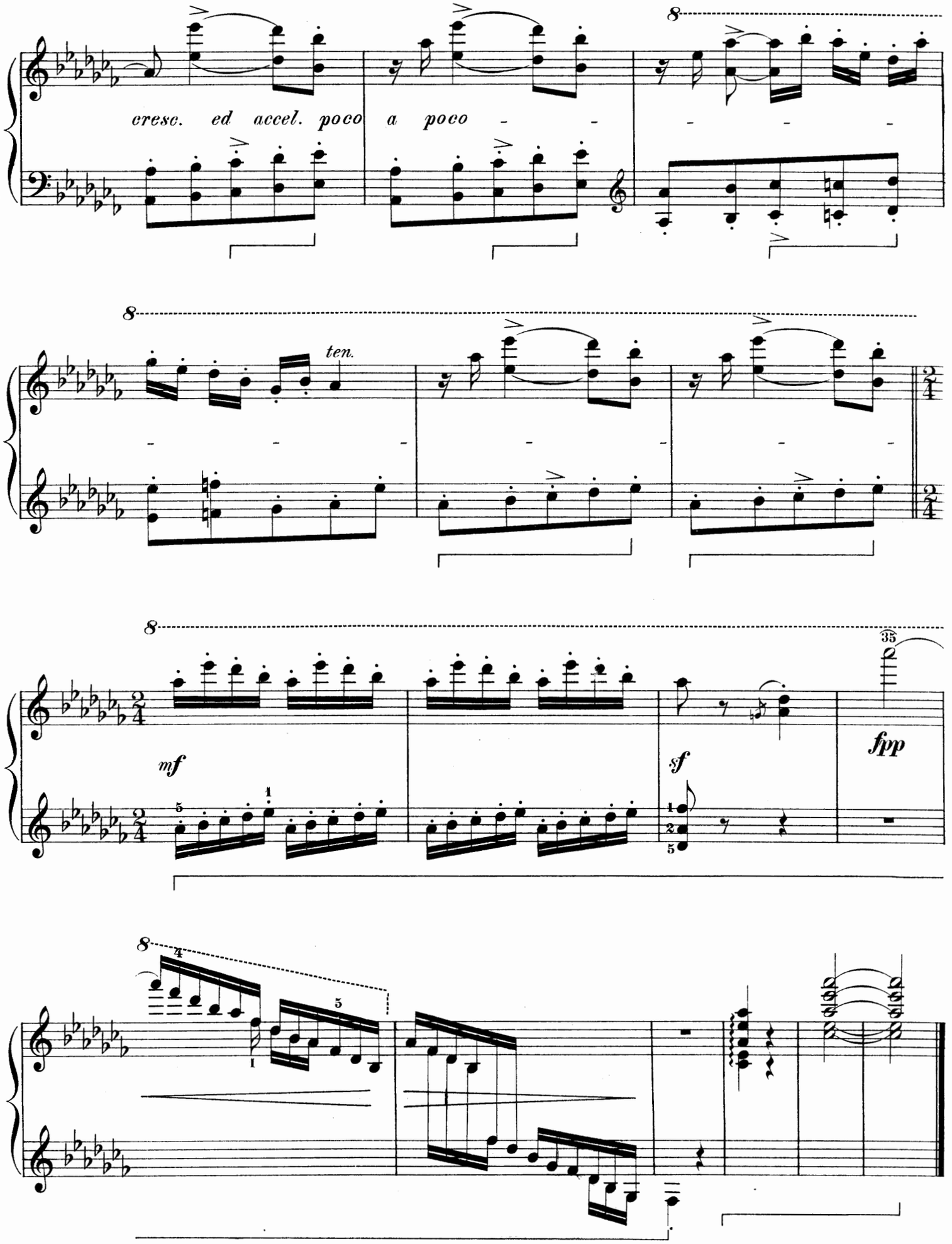

Tempo I.
mf molto espressivo
tre corde
sf
sf
string. e cresc.
sf
sf
vivace.
sf
sff


8
8
sff con forza
sff
sff accel.
sff furioso sff
sff
sff
m. d.
m. s.
fff
pp
attacca.

IV.

Danse.

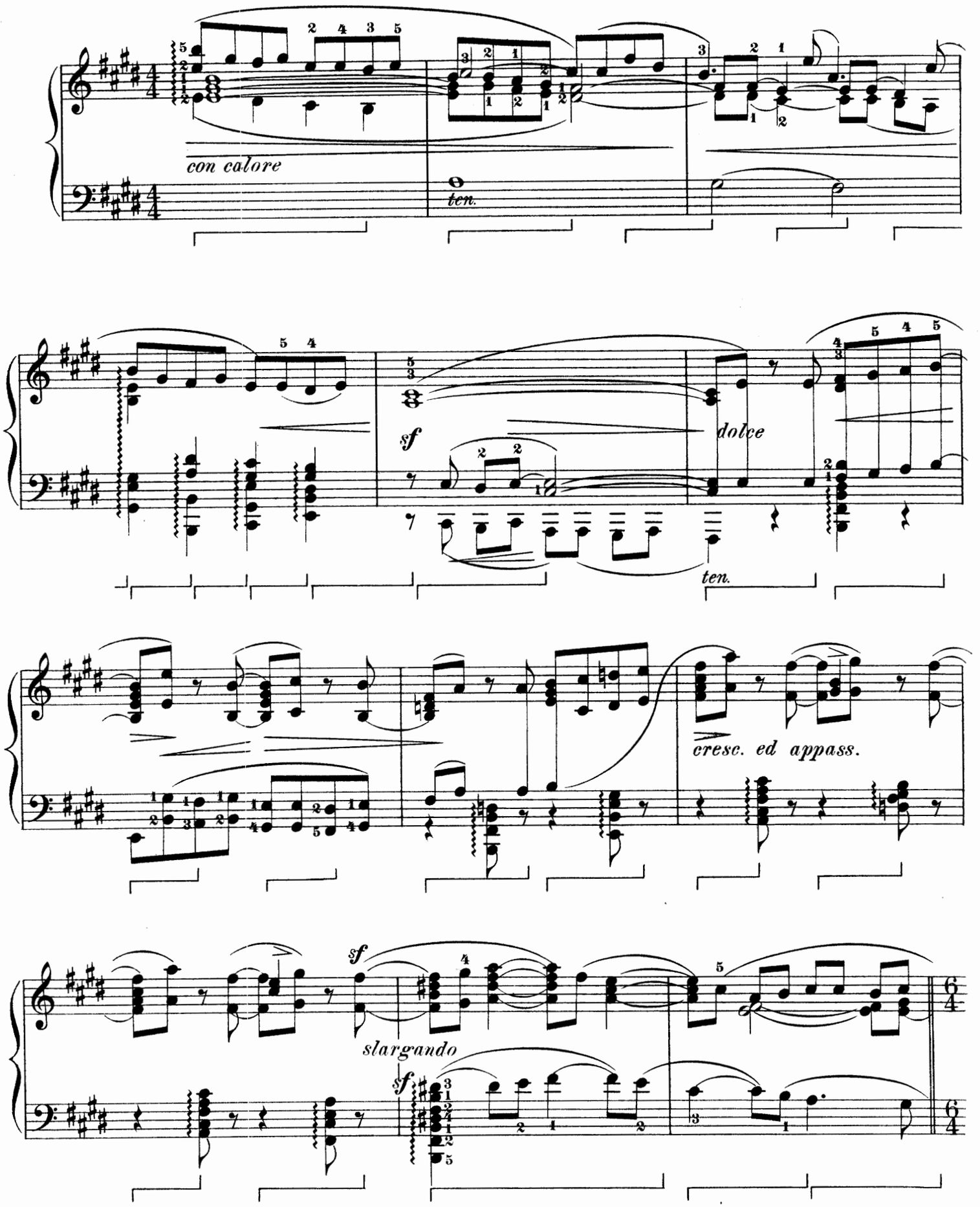


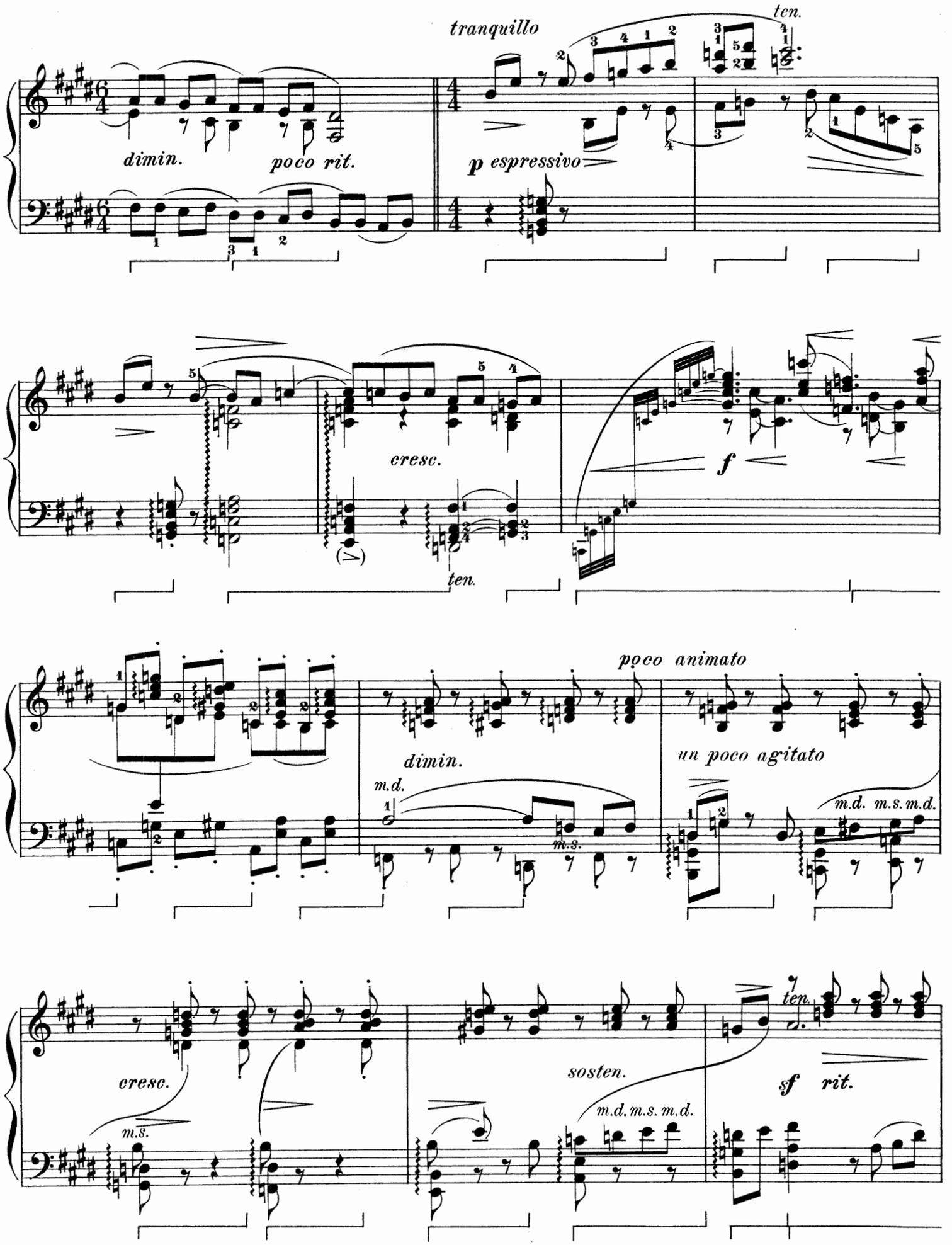

cresc. ed accel. poco a poco
ten.
mf
sf
fpp
35

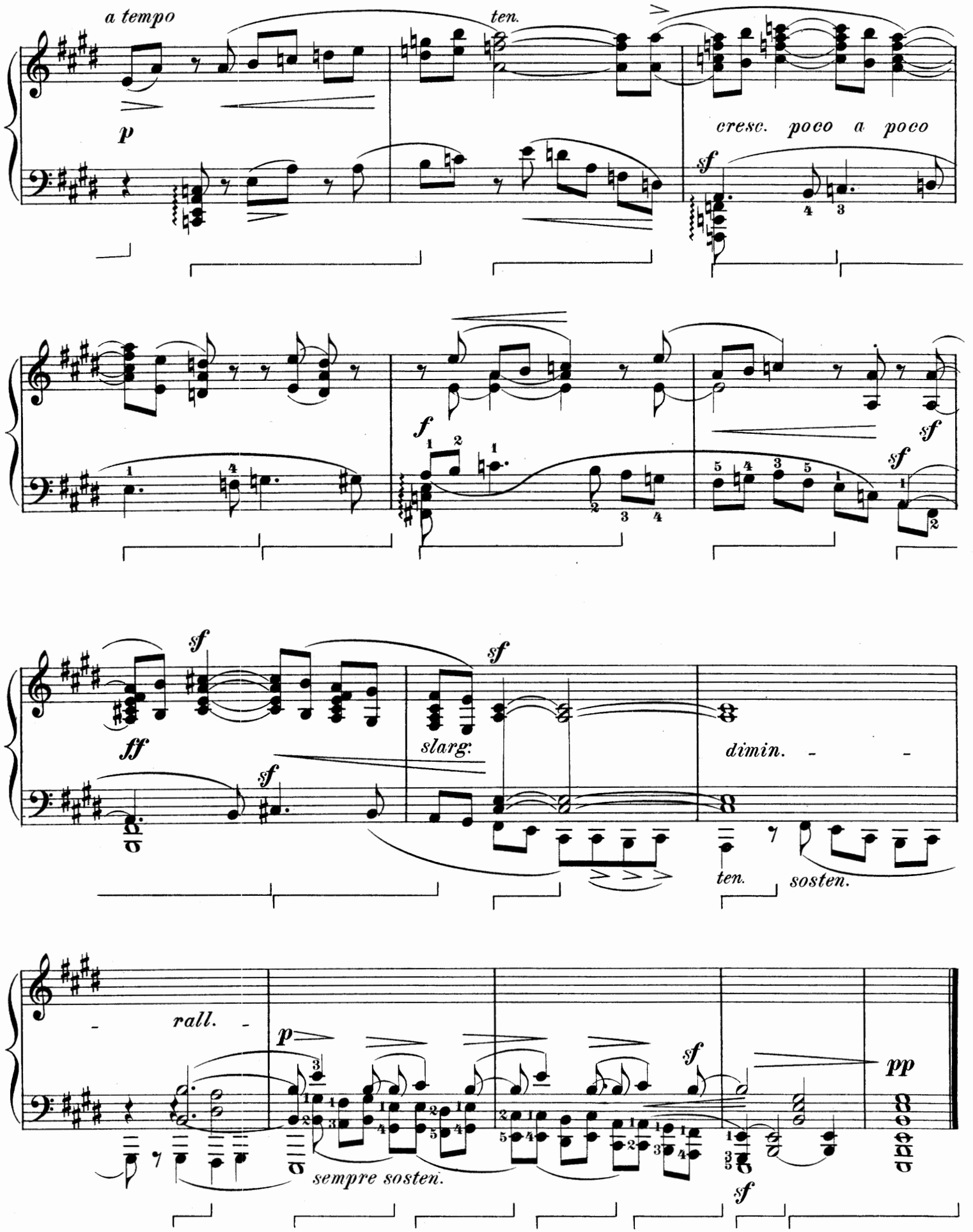
V.

Intermède.

Moderato.



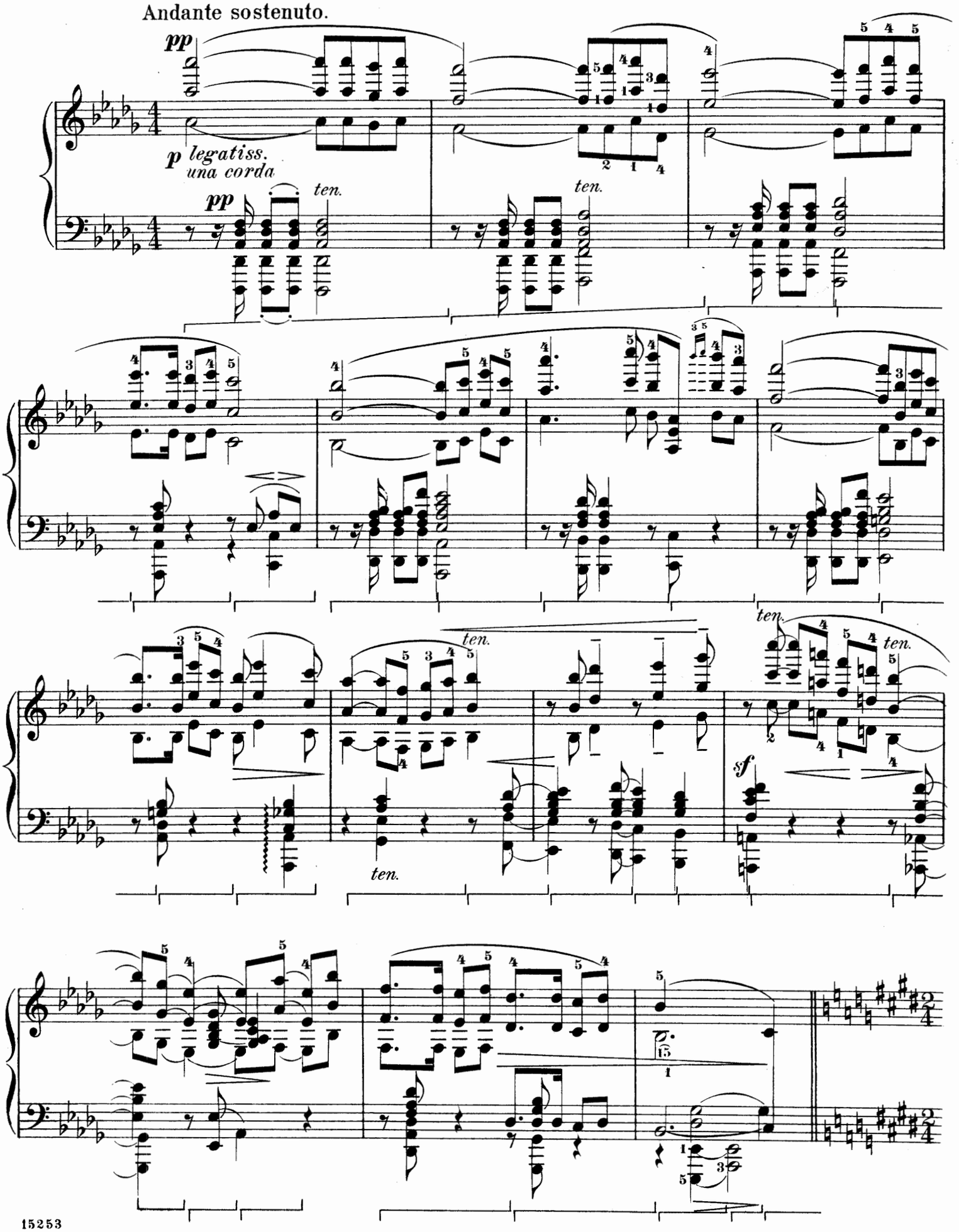

tranquillo
ten.
dimin.
poco rit.
p espressivo
cresc.
ten.
f
poco animato
dimin.
un poco agitato
m.d.
m.s.
m.d. m.s. m.d.
cresc.
m.s.
sosten.
m.d. m.s. m.d.
ten.
sf
rit.

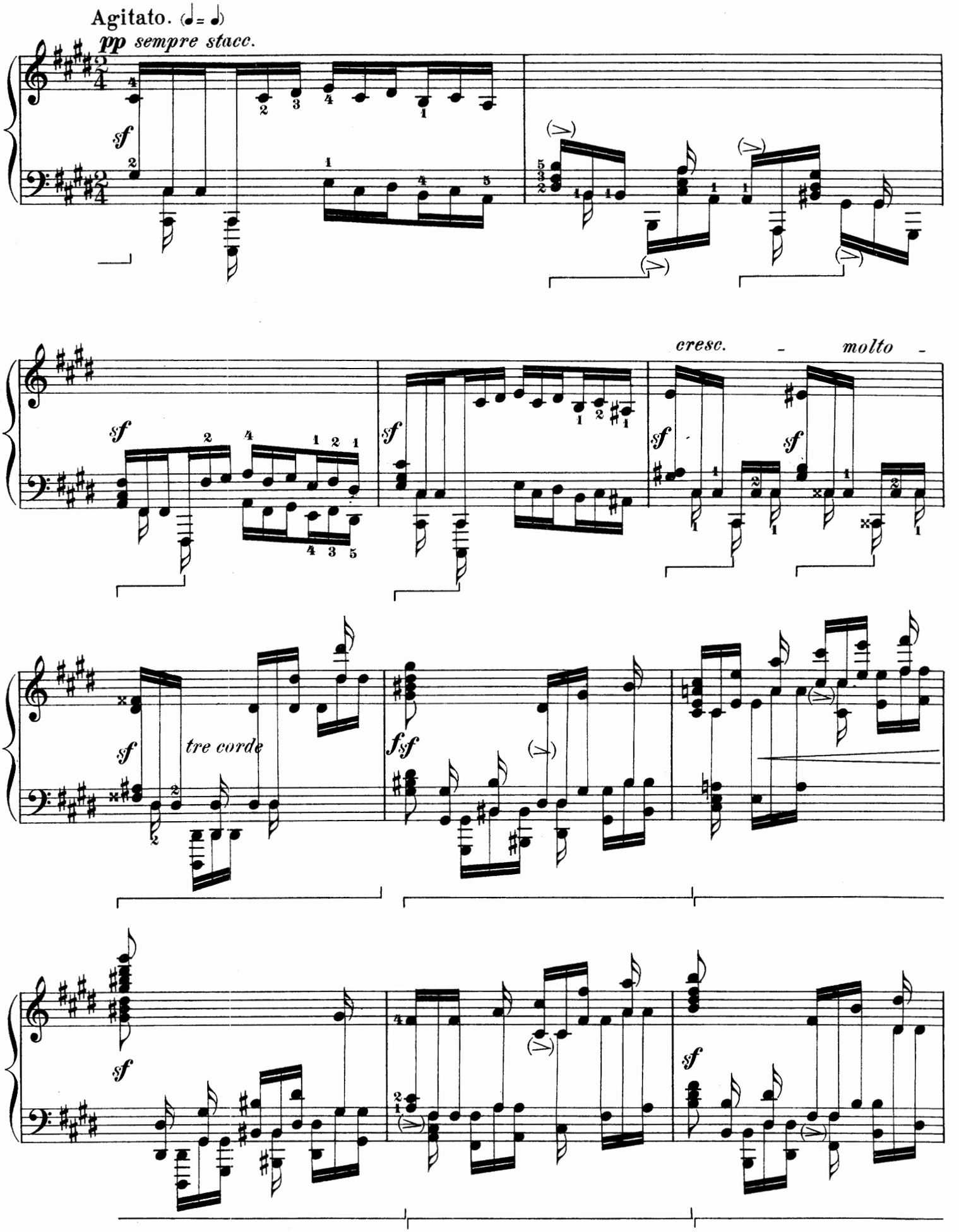

a tempo
ten.
p
cresc. poco a poco
sf
f
sf
sf
sf
ff
sf
slarg.
sf
dimin.
ten.
sosten.
rall.
p
sempre sosten.
sf
sf
pp

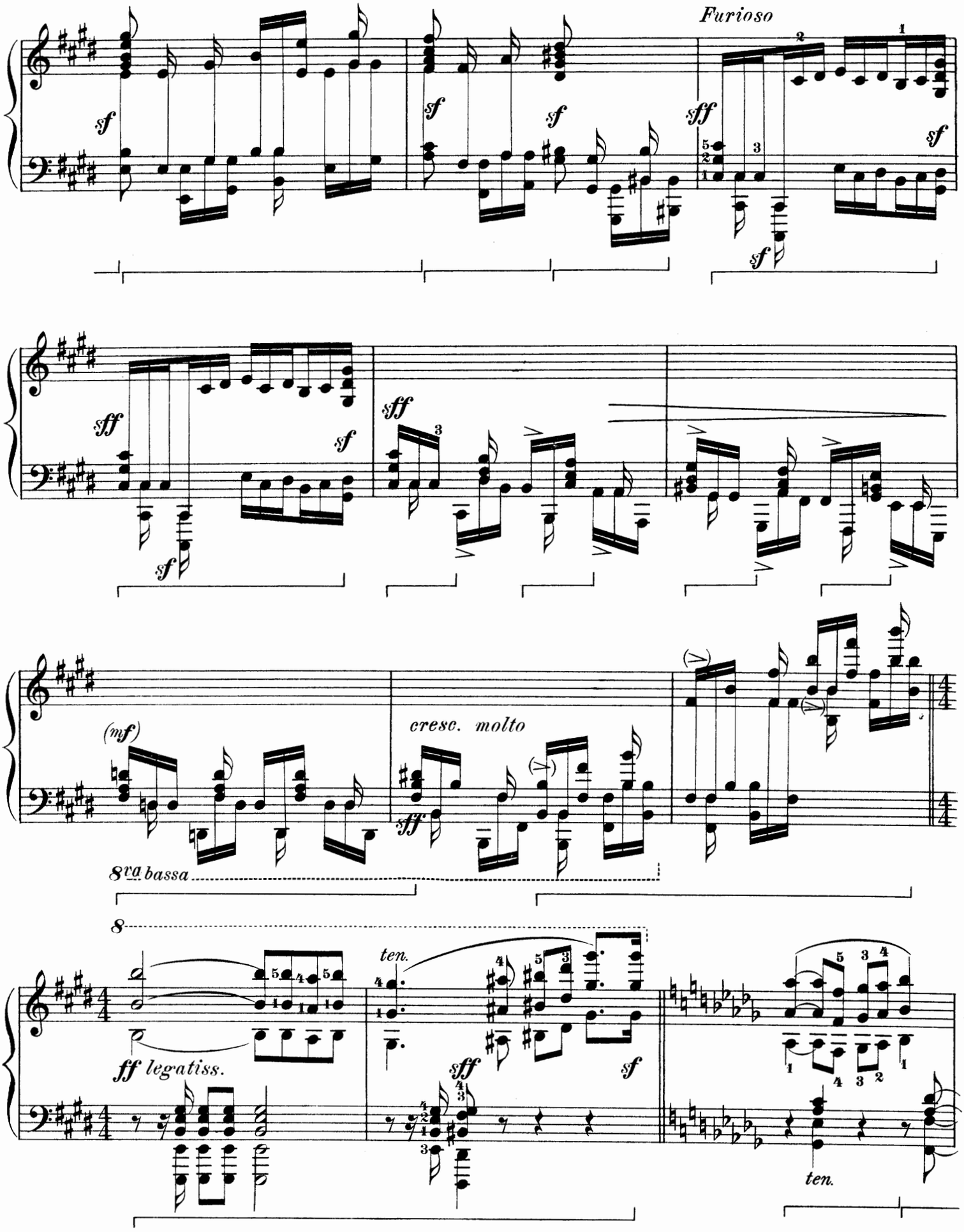
VI.

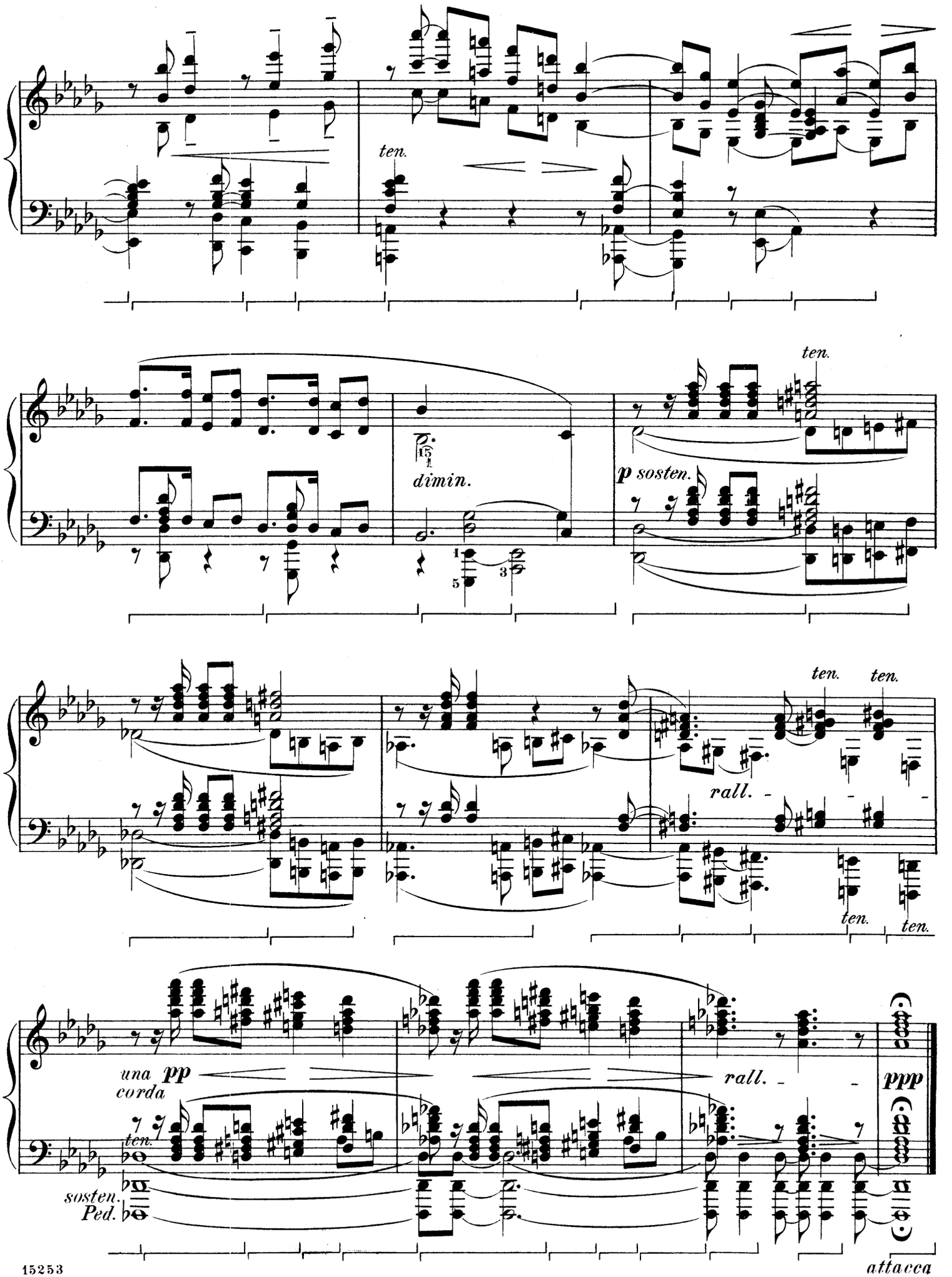
Romance.

Andante sostenuto.



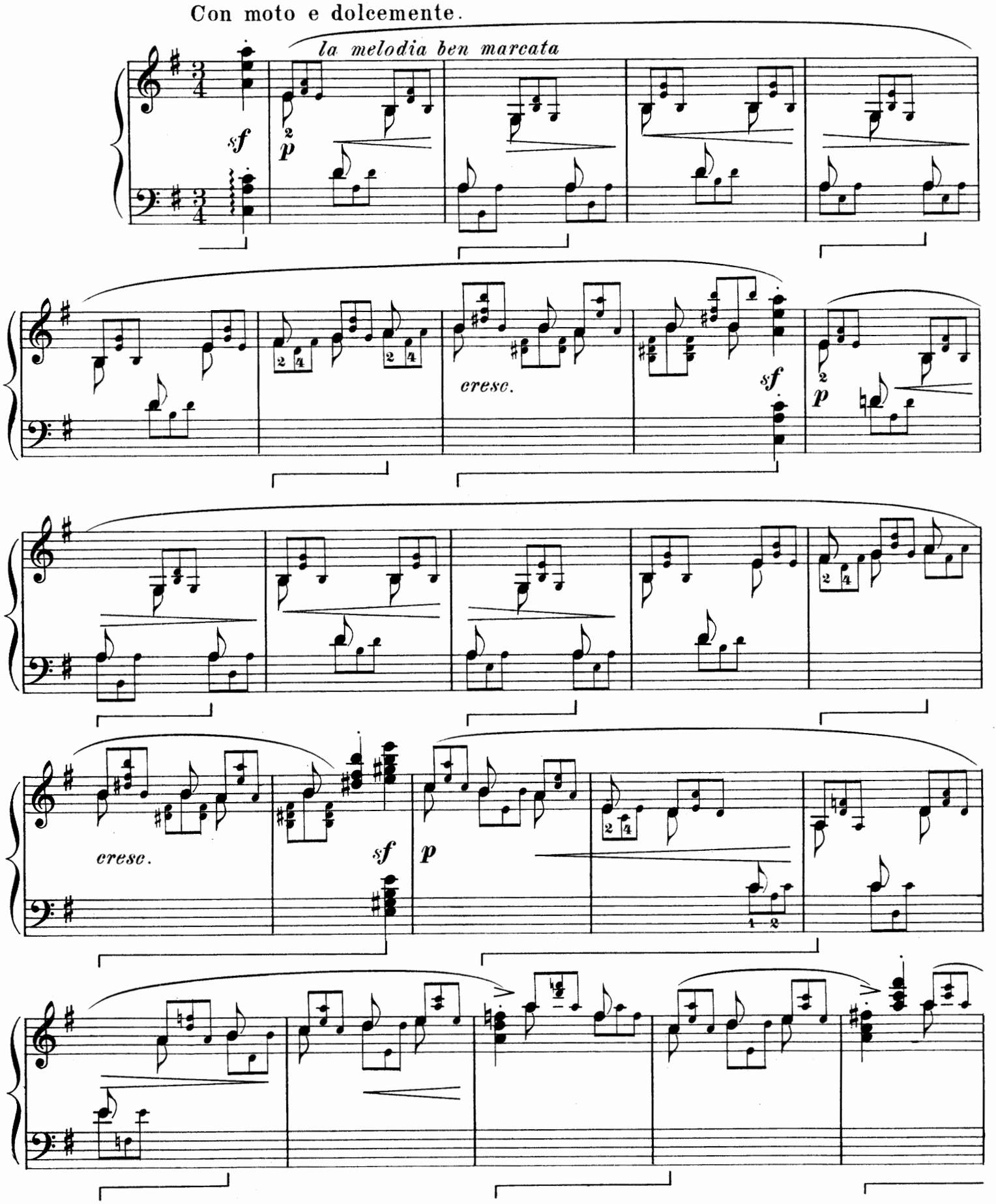

Agitato. (♩= ♩)
pp sempre stacc.
sf
cresc. molto
sf
tre corde
fsf

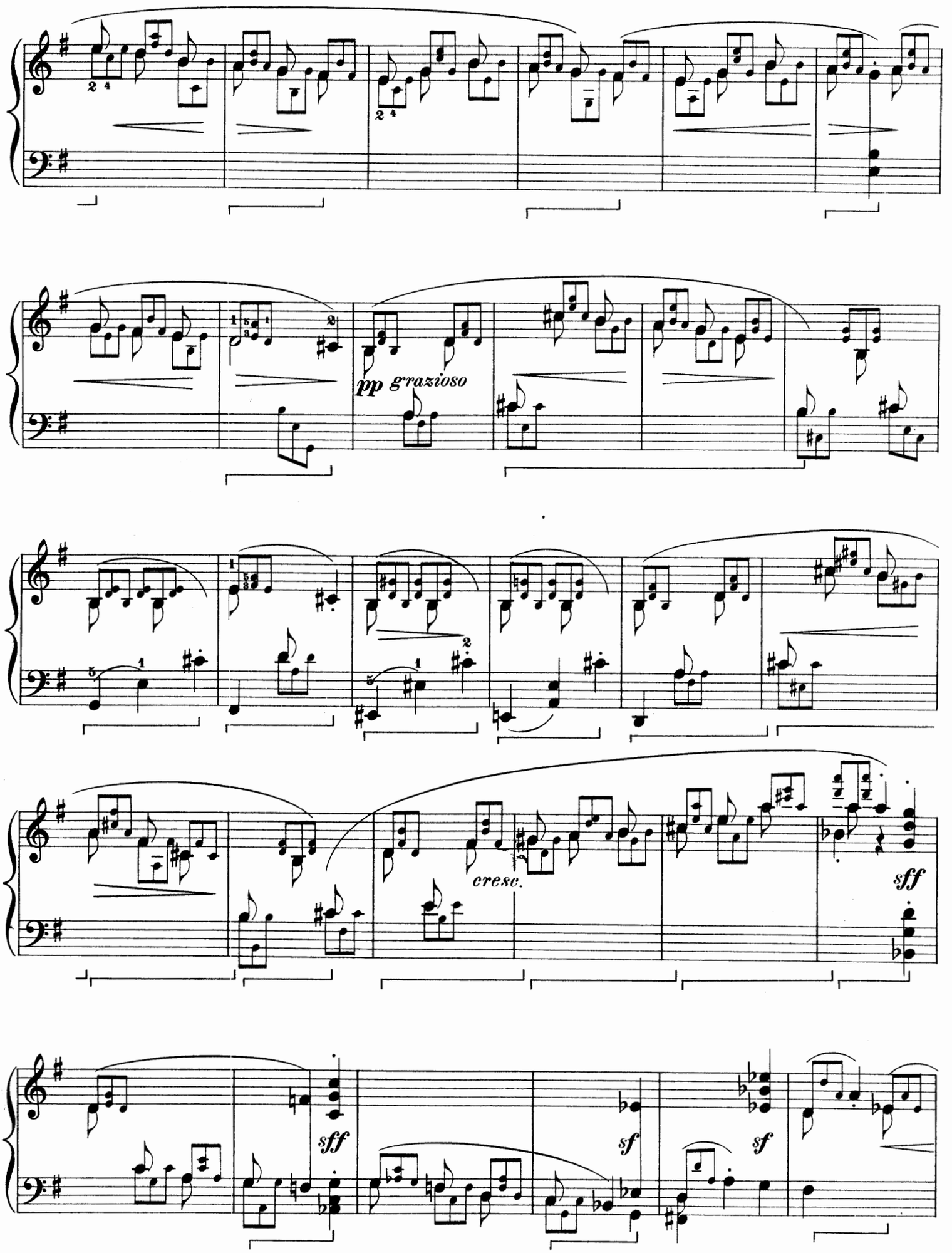

Furioso
sf
sff
(mf)
cresc. molto
8va bassa
8
ten.
ff legatiss.

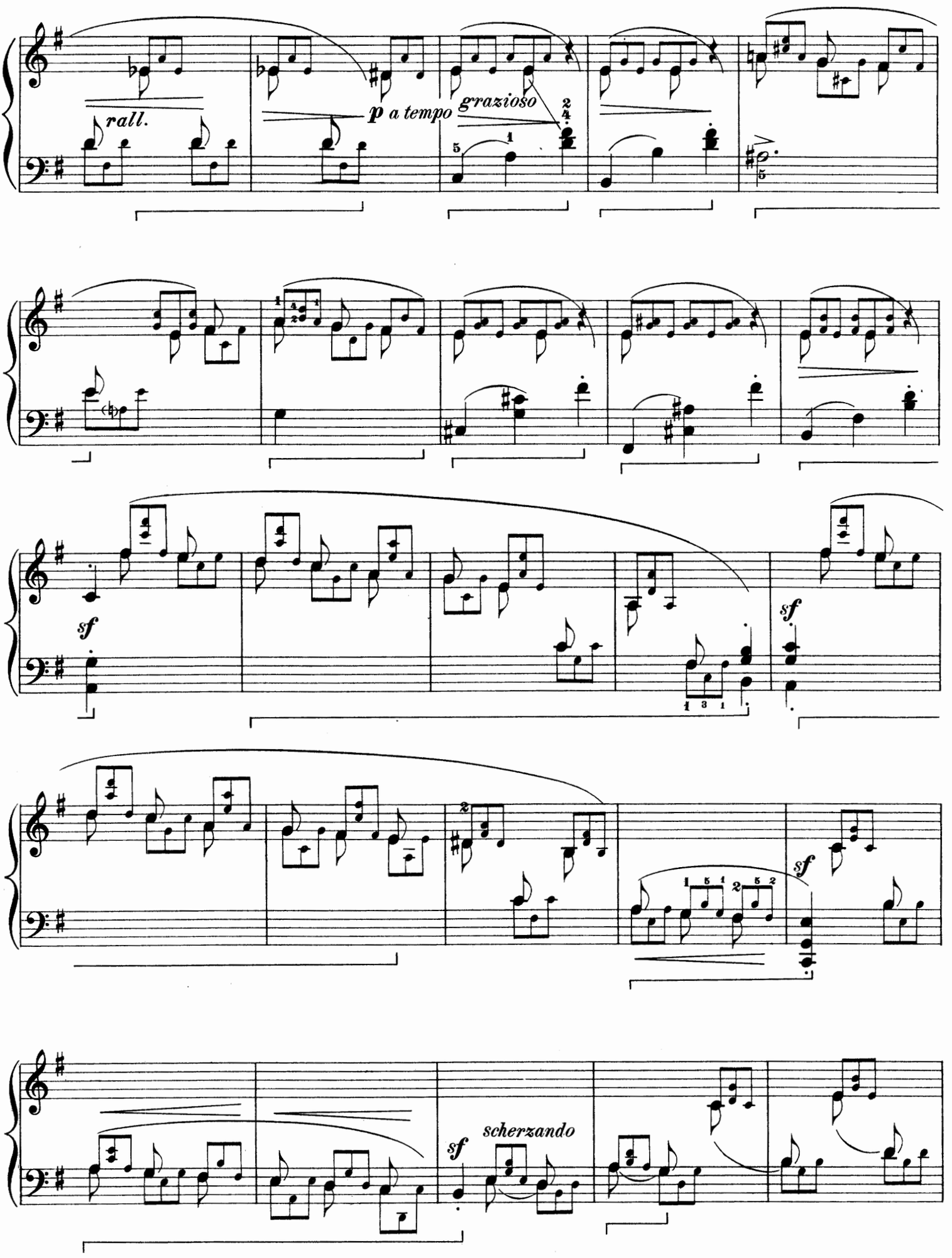

ten.
dimin.
p sosten.
ten.
rall.
una corda
pp
sosten. Ped.
ppp
attacca

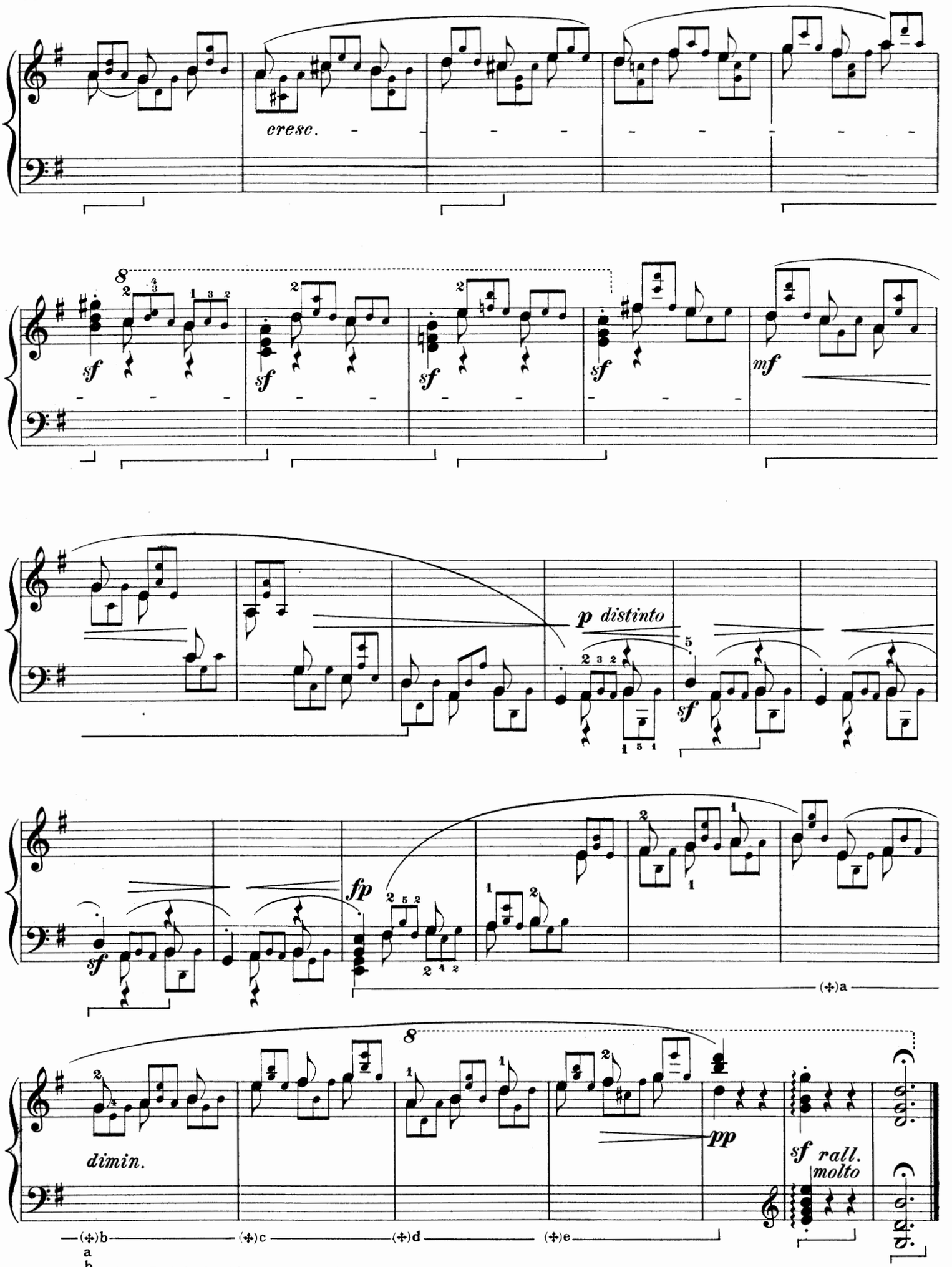
VII.

Caprice.


Con moto e dolcemente.
la melodia ben marcata
sf
p
cresc.
sf
p
cresc.
sf
p
1 2


pp grazioso
cresc.
sff
sff
sf
sf


rall.
p a tempo grazioso
sf
sf
sf
sf
scherzando

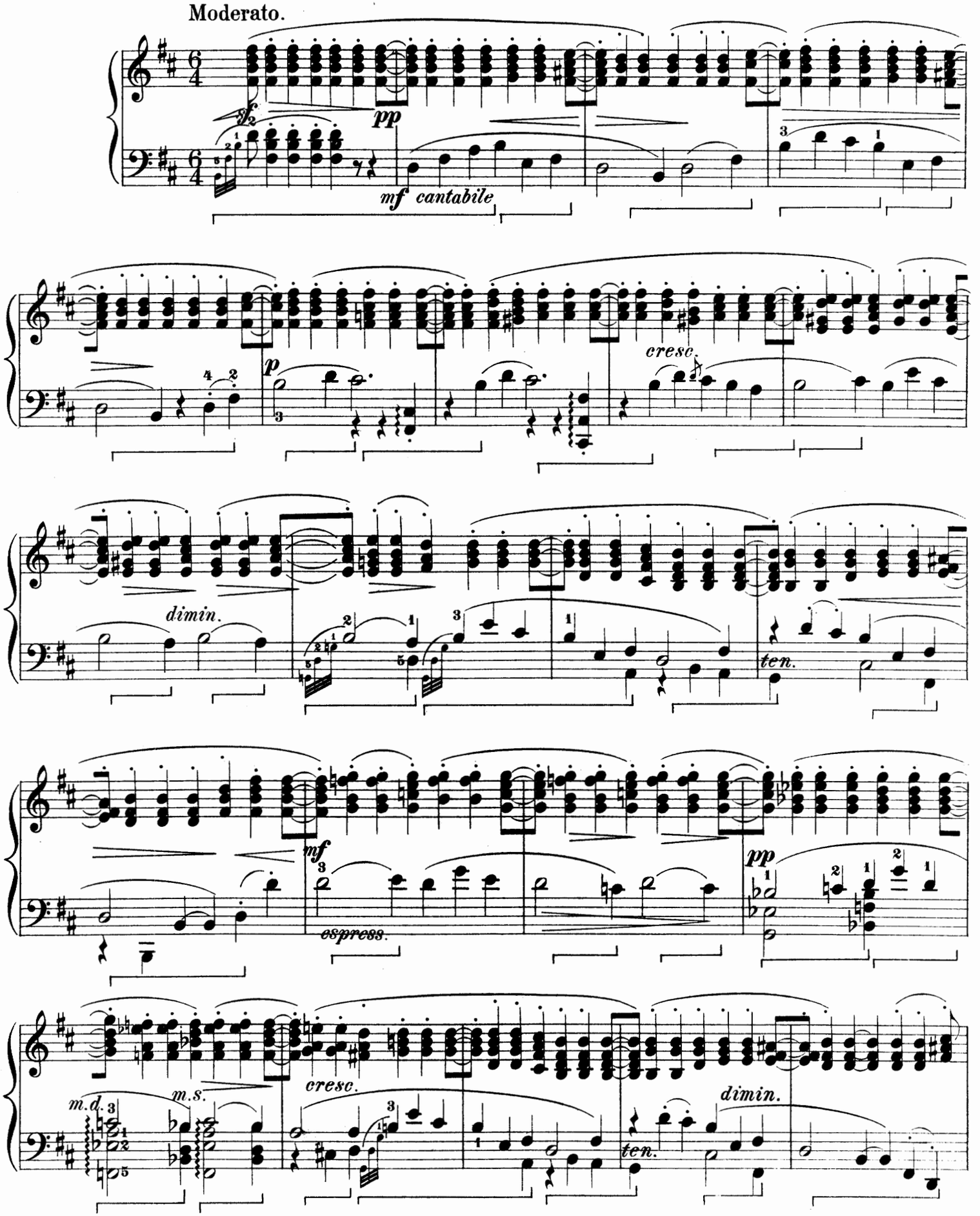


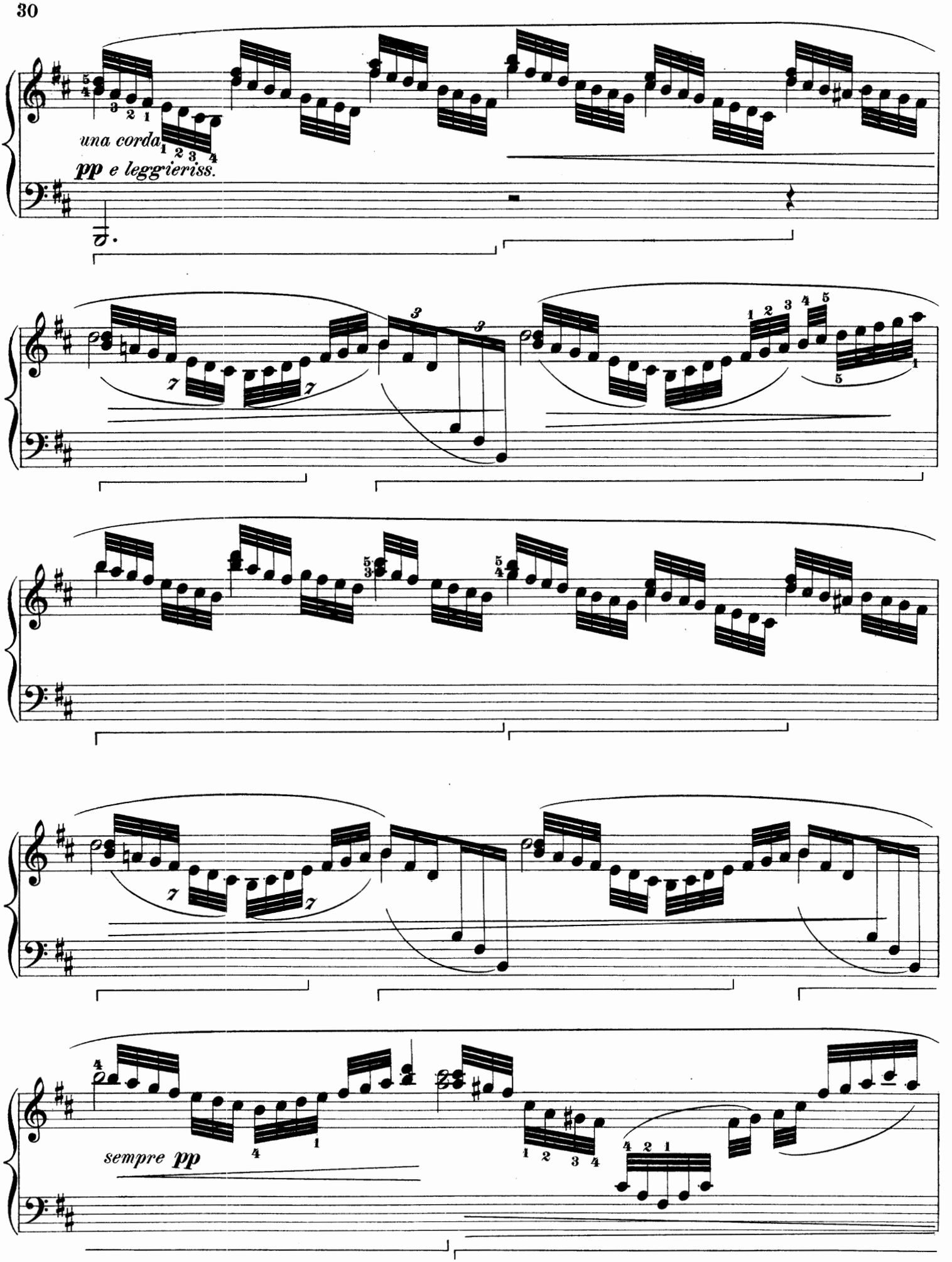
a The Pedal should be only partially raised.
b
c
d
e

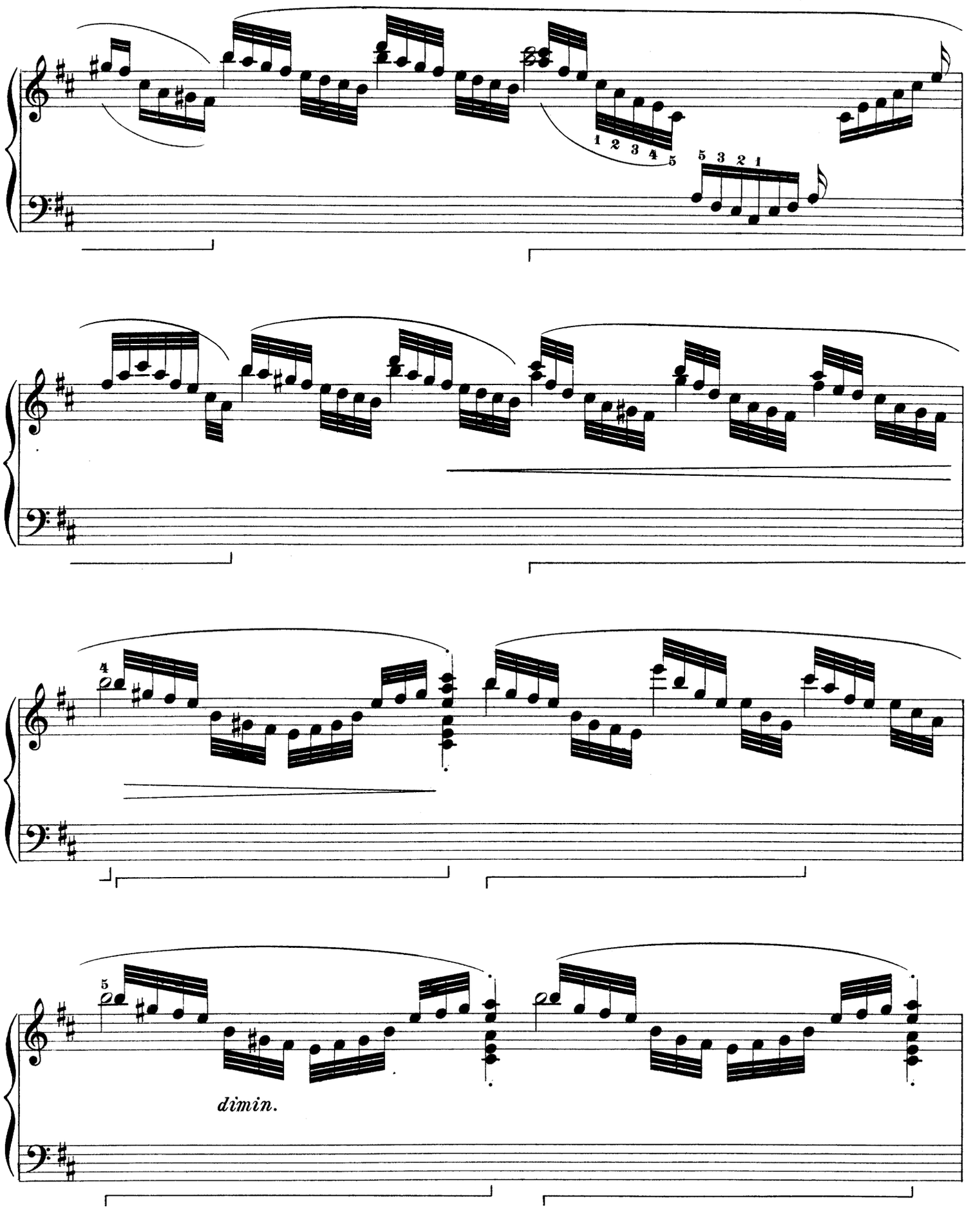
VIII.

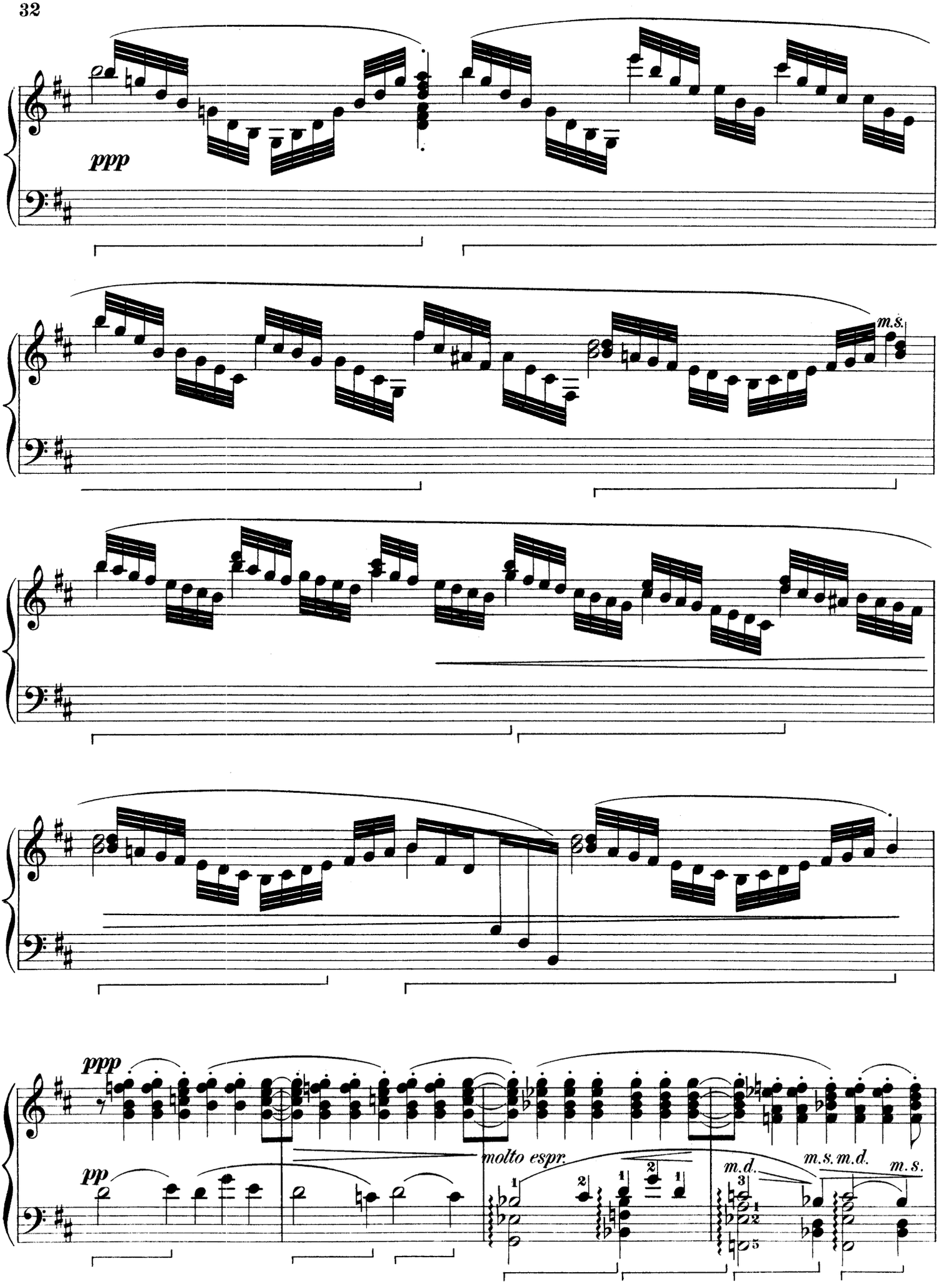
Melodie et Arabesque.

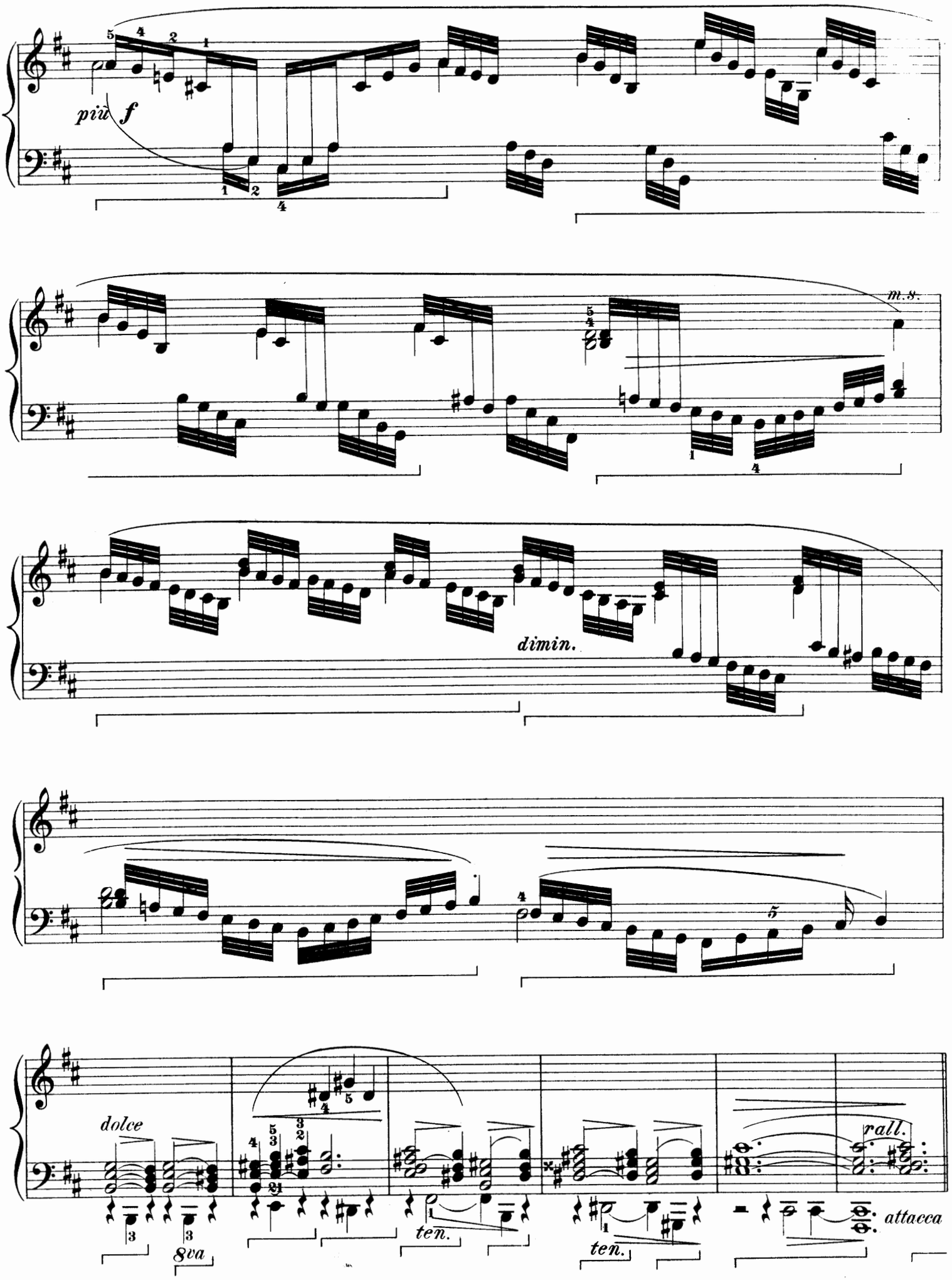
Moderato.




una corda
pp e leggieriss.
sempre pp

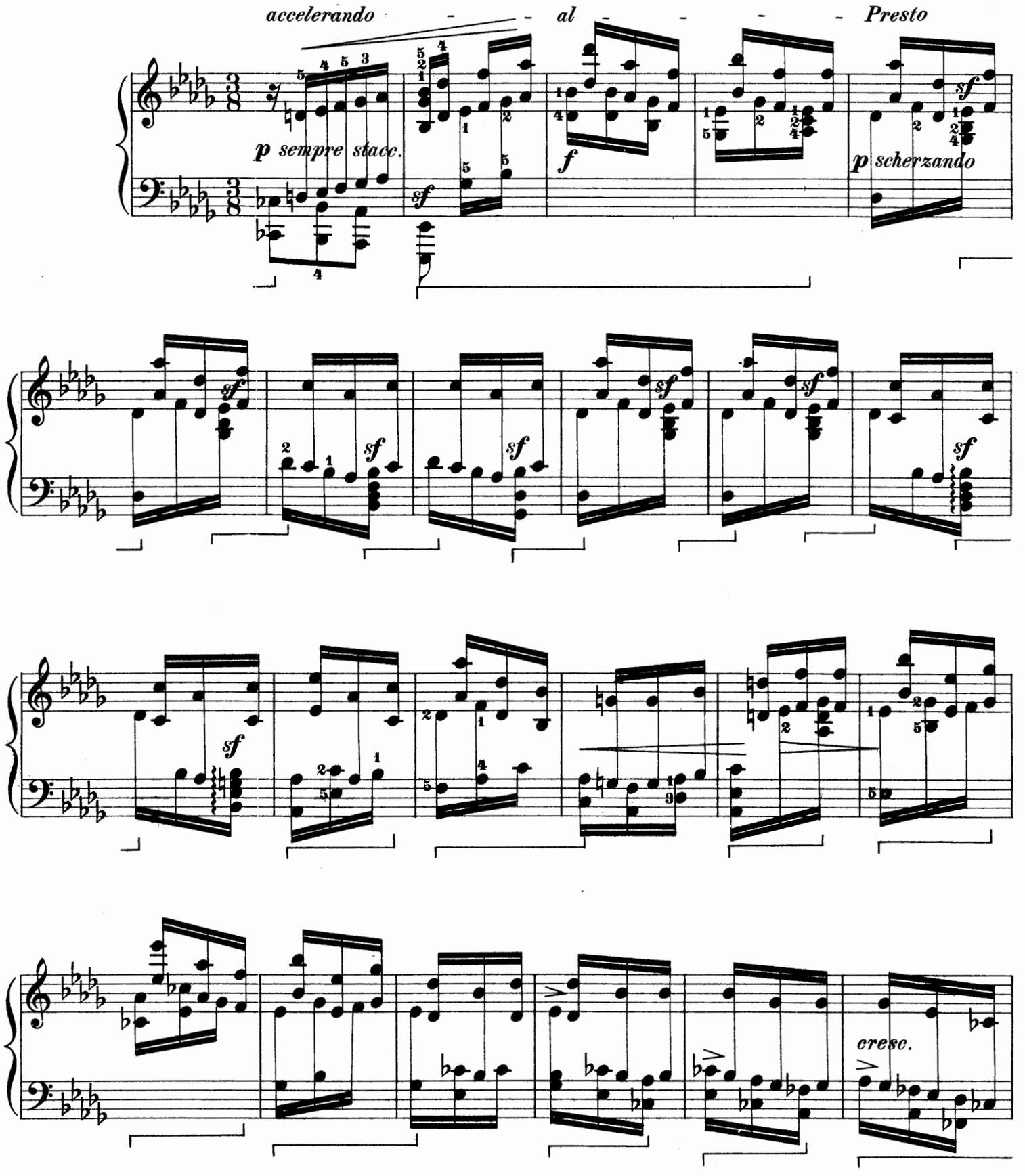

1 2 3 4 5
5 3 2 1
4
5
dimin.

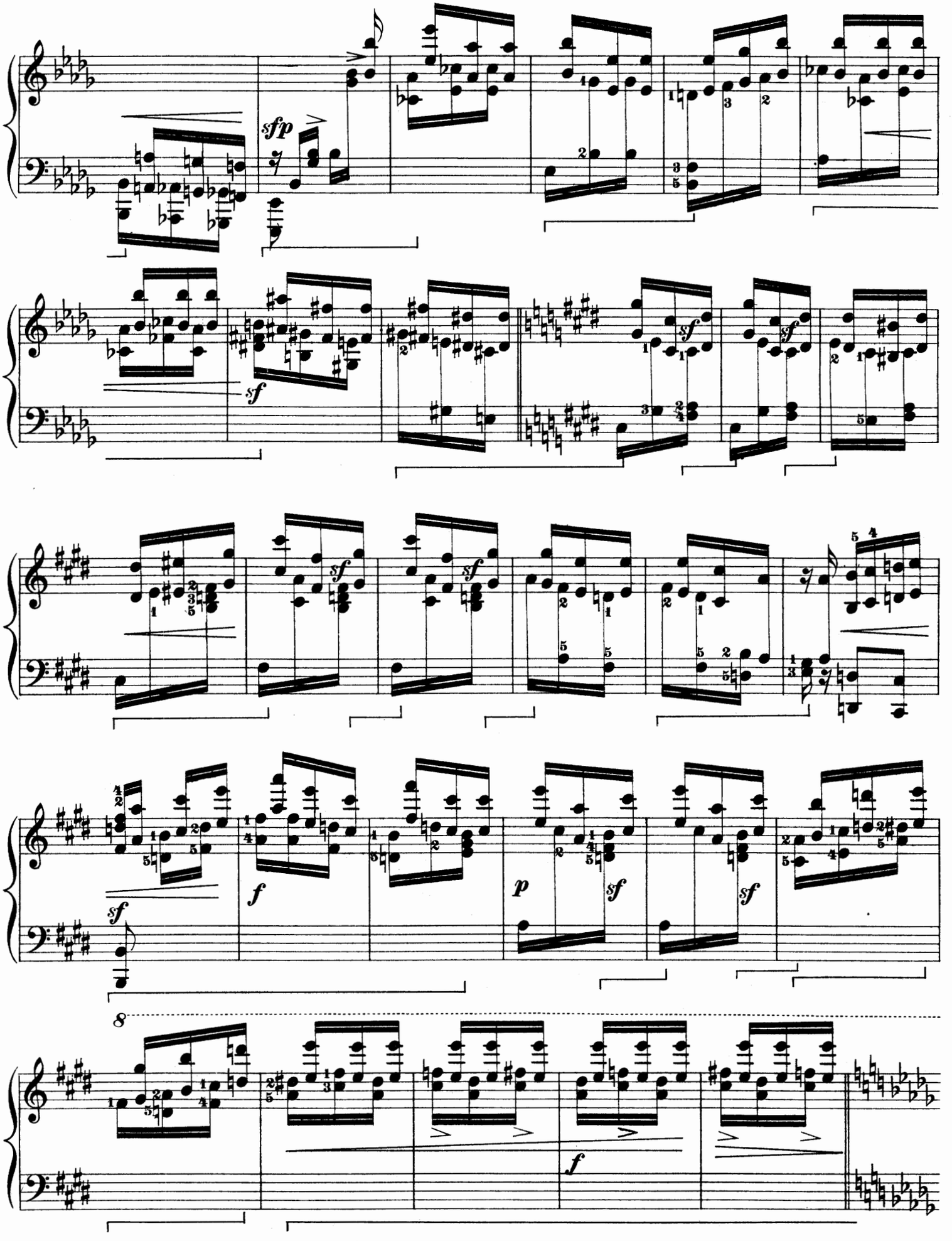

ppp
m.s.
ppp
pp
molto espr.
m.d.
m.s.m.d.
m.s.

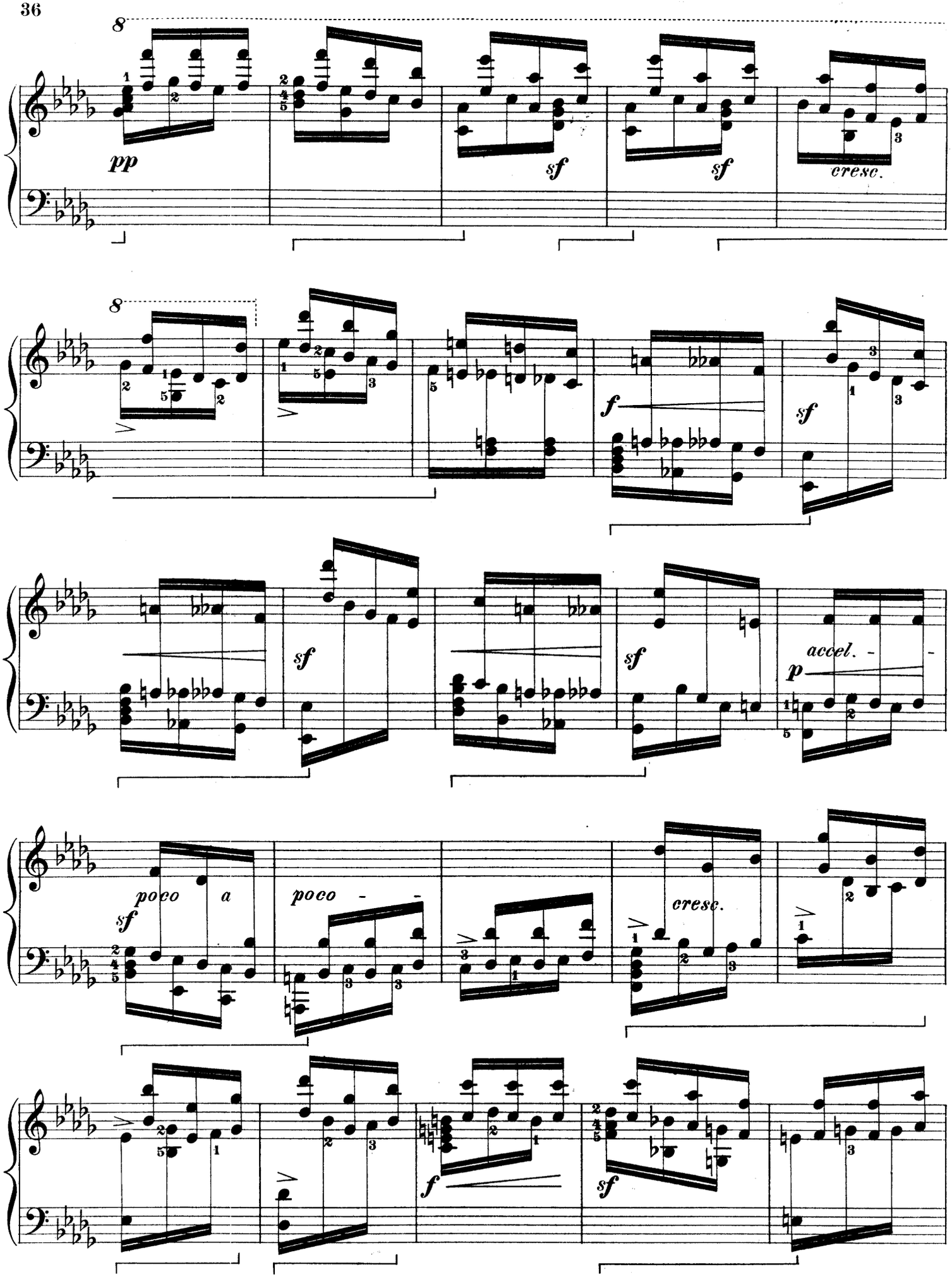

più f
m.s.
dimin.
dolce
8va
ten.
ten.
rall.
attacca

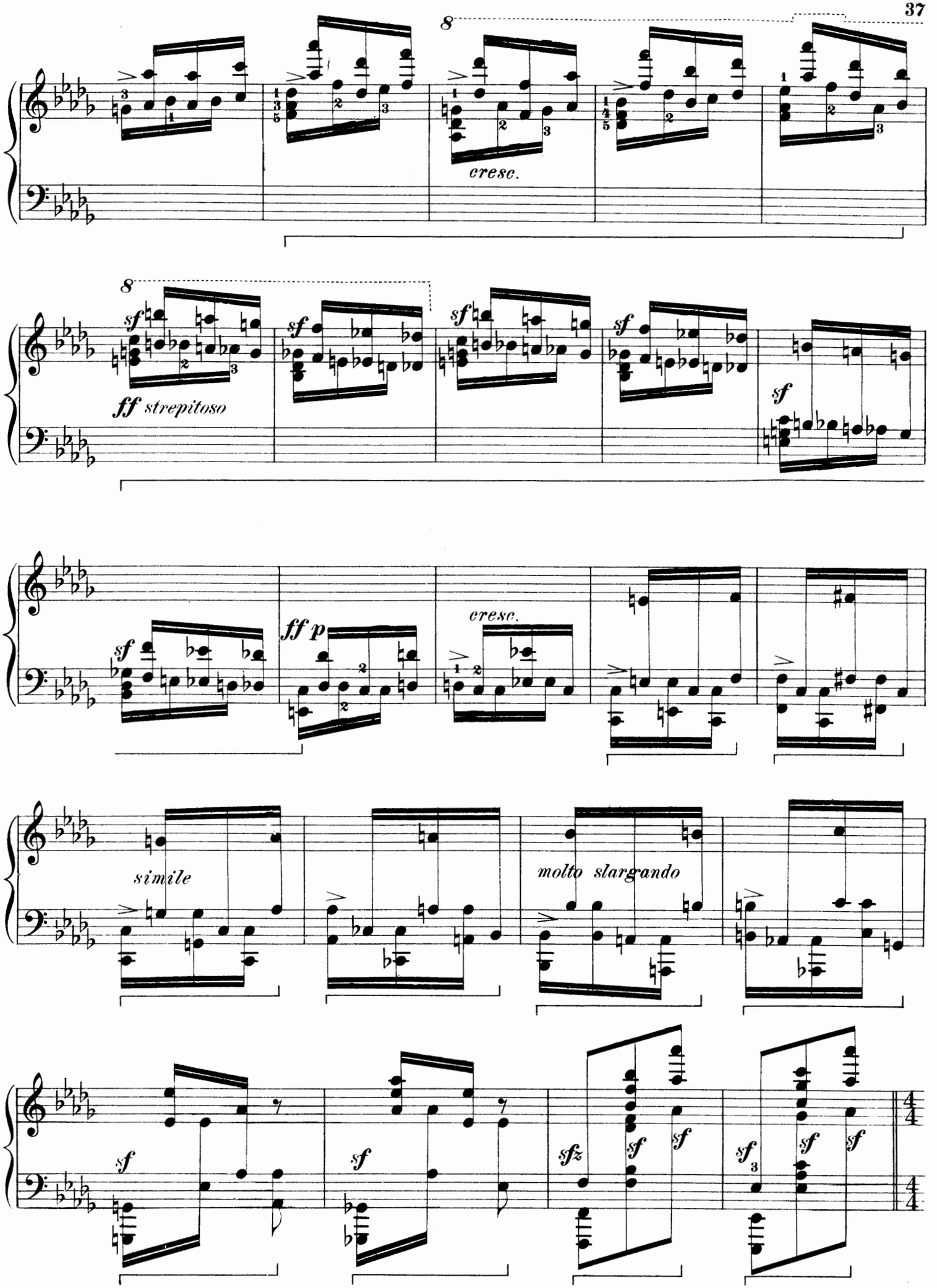
IX.

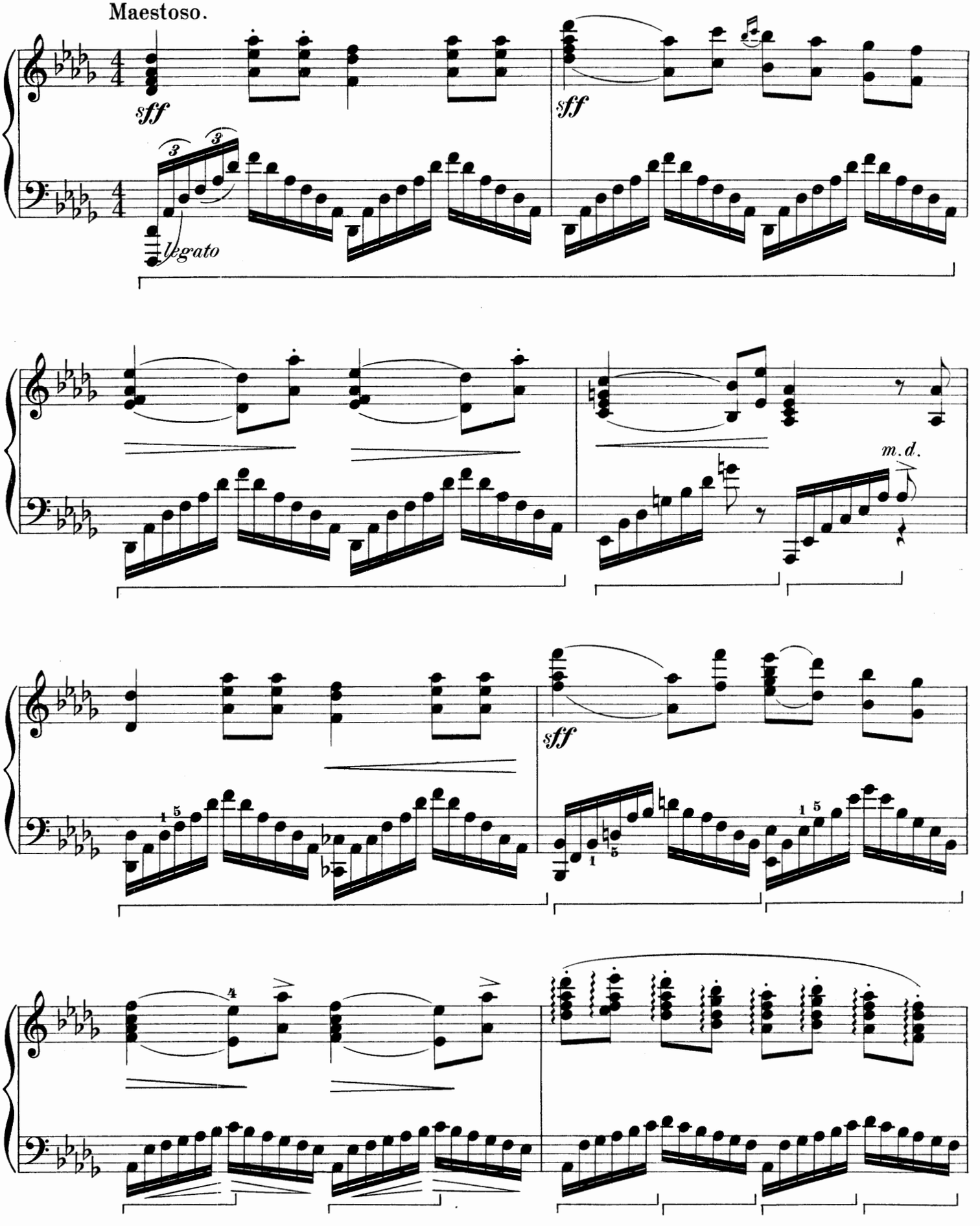
Finale.

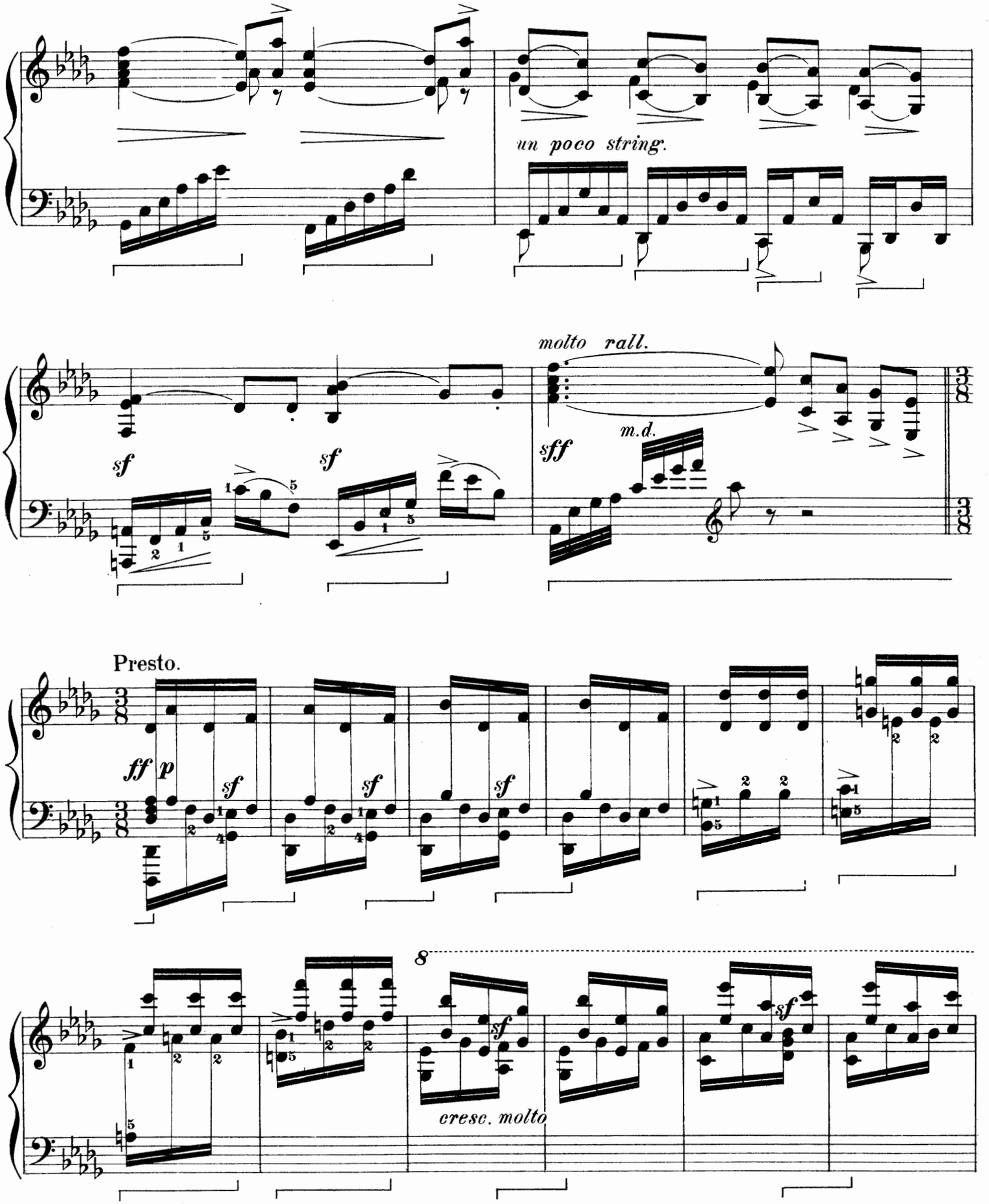

accelerando - - - al - - - - - Presto
p sempre stacc.
sf
f
p scherzando
cresc.

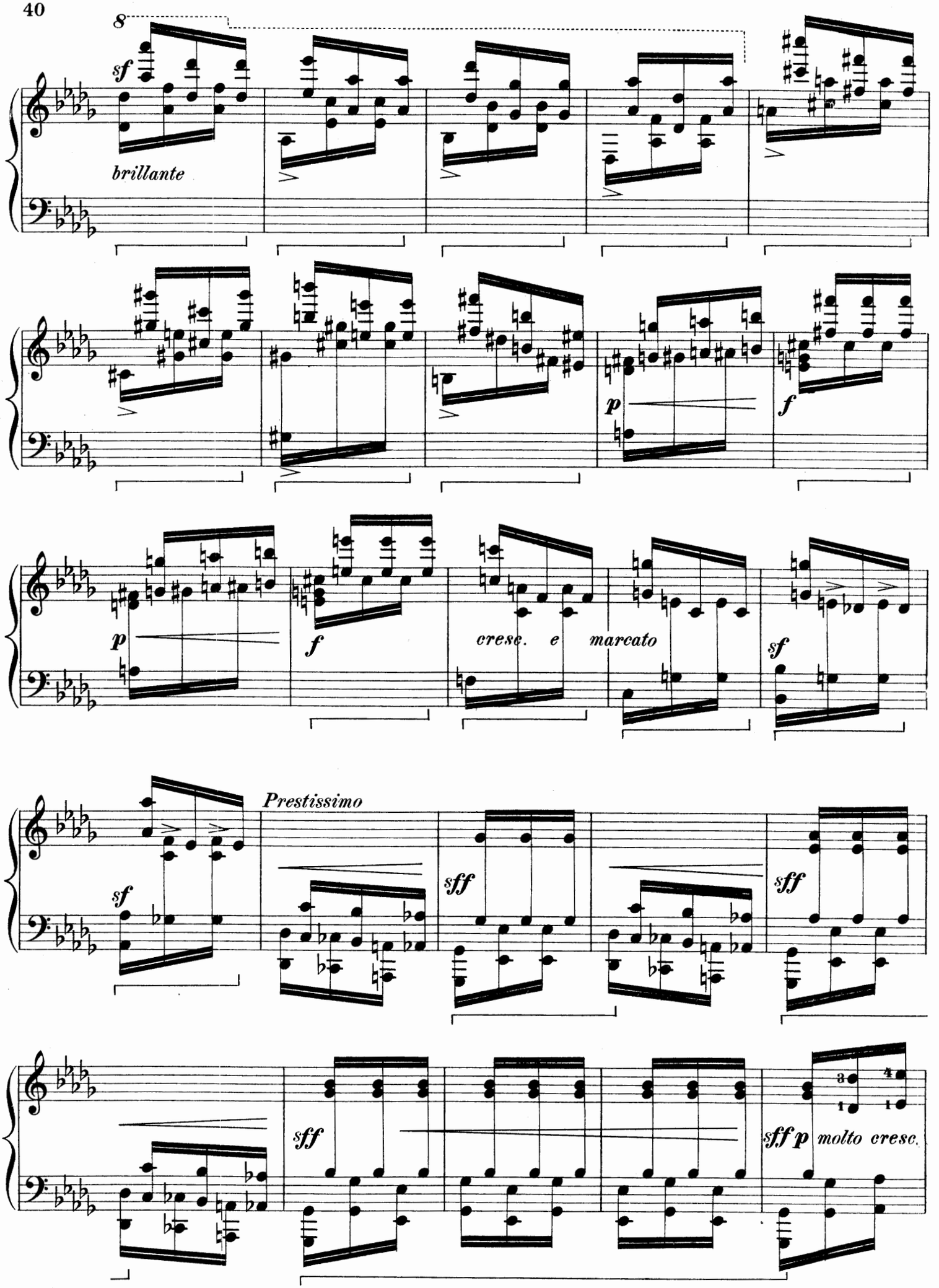

sfp
sf
sf
sf
sf
sf
sf
f
p
sf
sf
8
f

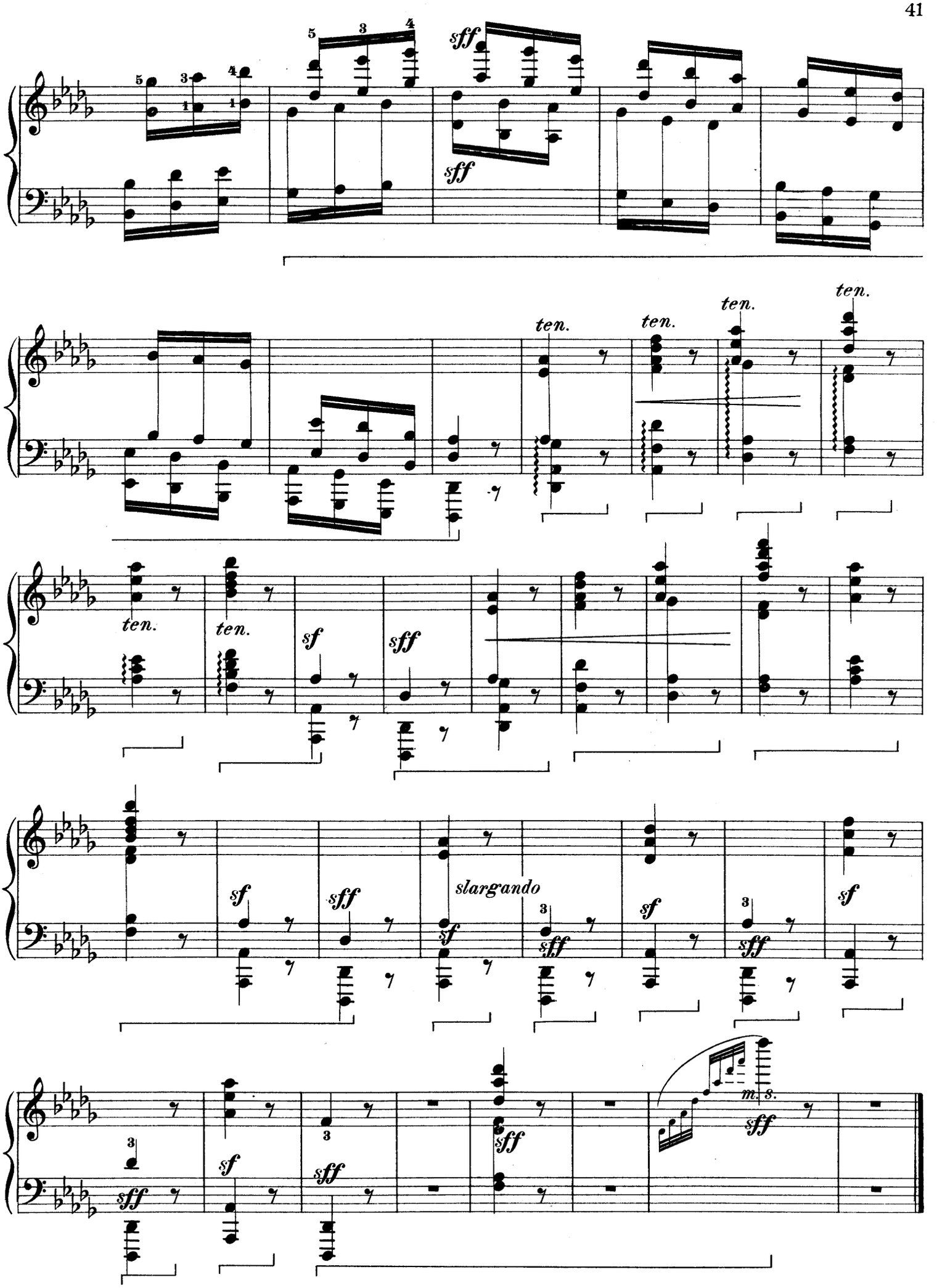

8
pp
sf
sf
cresc.
8
f
sf
sf
sf
accel.
p
poco a poco
sf
cresc.
f
sf


8
cresc.
8
sf
ff strepitoso
sf
sf
ff p
cresc.
simile
molto slargando
sf
sf
sfz
sf
sf
sf
sf


Maestoso.
sff
sff
legato
m.d.
sff


un poco string.
molto rall.
sf
sf
sff
m.d.
Presto.
ff
p
sf
sf
sf
8
sf
sf
cresc. molto


8
sf
brillante
p
f
p
f
cresc. e marcato
sf
Prestissimo
sf
sff
sff
sff
sff p molto cresc.


sff
sff
ten.
ten.
ten.
ten.
ten.
ten.
sf
sff
sf
sff
slargando
sf
sff
sf
sff
sff
sf
sff
sff
m. s.
sff

SOME ARRANGEMENTS

BY

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The intense enthusiasm aroused among concert-goers of this city by Ferruccio Busoni's wonderful recitals last month makes it opportune to call attention to his very great gifts as an editor and transcriber for his instrument.

As an editor his revision of Bach's Well-Tempered Clavichord (of which the first half only has as yet been completed), presents the master's work enriched by an exhaustive and monumental commentary in the shape of parallel exercises, notes, directions, modern technical variants of figuration, comparative phrasings, fingerings, and thematic analyses, that make it of incalculable value both to the artist and the student. This work has a world-wide reputation and is used by the leading pedagogues and conservatories abroad as well as in this country.

Of his transcriptions the two works above listed are typical. *The Dance in the Village Inn*, originally a brilliant and diabolically clever piece of orchestration by Liszt, Busoni has recast with equal cleverness for the solo instrument; while the fantastically glittering improvisational tonal broideries of the *Folies d'Espagne* and the *Jota aragonesa*, composed in the first instance for the piano alone and known as the Spanish Rhapsody, he has transformed into a tremendously effective concert piece for piano and orchestra. And, though he has made other transcriptions and arrangements of undoubted artistic worth, these two will always remain the best individual examples of his great talent in this capacity, just as his edition of the Well-Tempered Clavichord marks an ideal standard of editorial attainment.

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