

FOUR TRIFLES

FOR THE PIANO

BY

Thos. J. Hewitt.

1. "NYMPH" (Minuetto)
2. "PUCK" (Scherzino)
3. "HEATHERBLOOM" (Song without words)
4. "ELF" (Mazurka)

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FOUR TRIFLES.

I. NYMPH.

MINUETTO.

THOS. J. HEWITT.

Slowly and gracefully. ♩ = 84.

PIANO. *mf*

First system of musical notation. The treble staff contains a series of chords and single notes, with a *cresc.* marking above the second measure. The bass staff features a melodic line with eighth and sixteenth notes, including a triplet. A *Leg.* marking is placed below the first measure, and an asterisk is placed below the second measure.

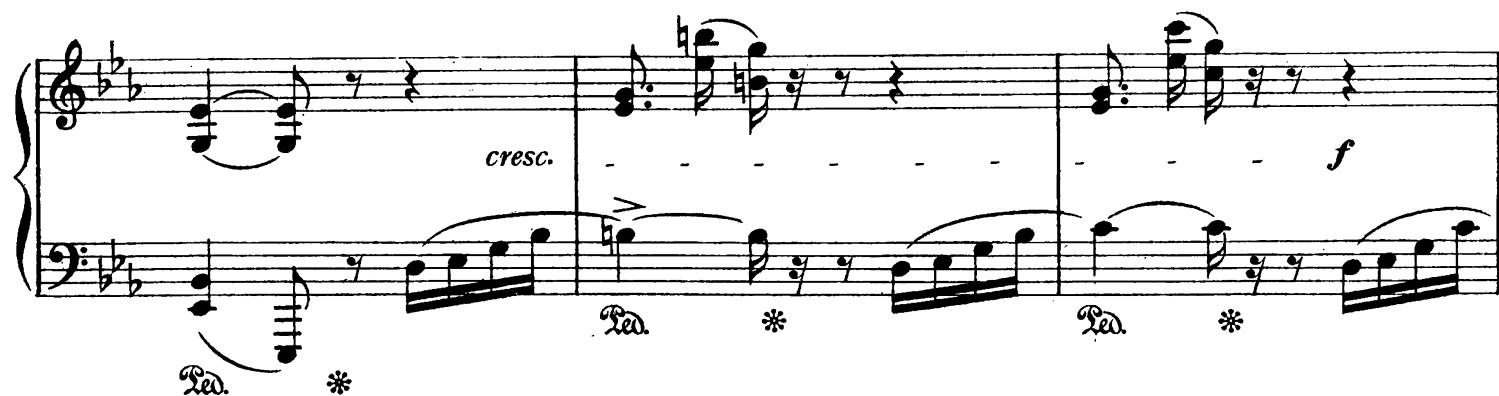
Second system of musical notation. The treble staff continues with chords and single notes, marked with *ff* in the second measure and *mp poco rit.* in the third measure. The bass staff continues with a melodic line. A *Leg.* marking is placed below the first measure, an asterisk below the second measure, and another *Leg.* marking below the third measure.

Third system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, marked with *pp più rit.* in the second measure, *accel. mf* in the third measure, and *a tempo* in the fourth measure. The bass staff continues with a melodic line. A *Leg.* marking is placed below the first measure, an asterisk below the second measure, another *Leg.* marking below the third measure, and an asterisk below the fourth measure.

Fourth system of musical notation. The treble staff continues with a melodic line, marked with *f* in the third measure and *mf* in the fourth measure. The bass staff continues with a melodic line. A *Leg.* marking is placed below the first measure, an asterisk below the second measure, another *Leg.* marking below the third measure, and an asterisk below the fourth measure.



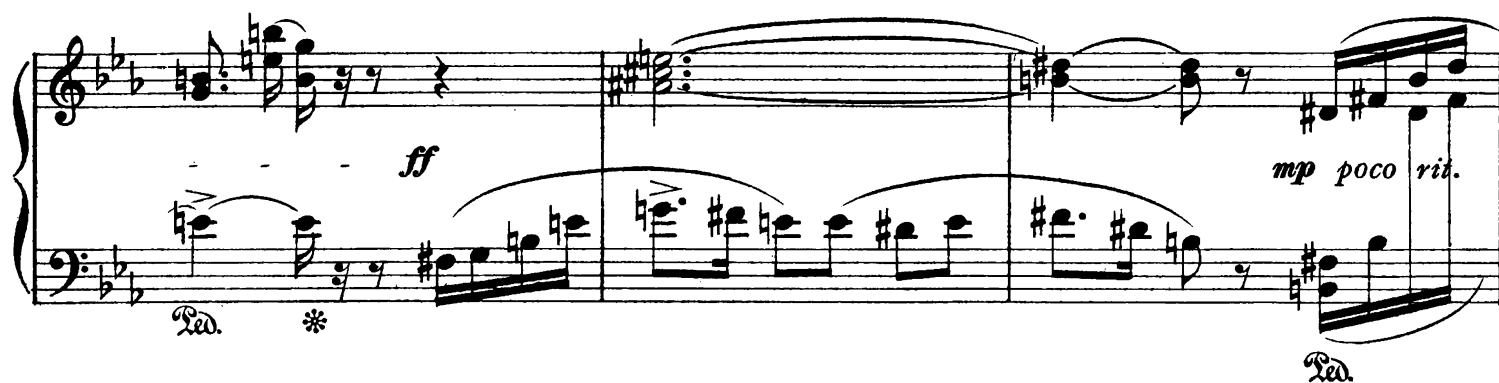
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes and rests. The key signature has two flats. The first measure of the bass staff is marked *Red.* and the second measure is marked with an asterisk (*). The third measure of the bass staff is marked *Red.* and the fourth measure is marked with an asterisk (*). The word *dim.* is written above the treble staff in the third measure.



Second system of musical notation. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The key signature has two flats. The first measure of the bass staff is marked *Red.* and the second measure is marked with an asterisk (*). The word *cresc.* is written above the treble staff in the second measure. The word *f* is written above the treble staff in the fourth measure. The third measure of the bass staff is marked *Red.* and the fourth measure is marked with an asterisk (*).



Third system of musical notation. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The key signature has two flats. The word *cresc.* is written above the treble staff in the second measure. The third measure of the bass staff is marked with an asterisk (*).



Fourth system of musical notation. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The key signature has two flats. The first measure of the bass staff is marked *Red.* and the second measure is marked with an asterisk (*). The word *ff* is written above the treble staff in the second measure. The word *mp poco rit.* is written above the treble staff in the fourth measure. The third measure of the bass staff is marked *Red.*

First system of musical notation. The treble staff contains a melodic line with various intervals and rests. The bass staff contains a supporting line with chords and single notes. Dynamic markings include *pp* *più rit.*, *accel.*, *mf*, and *a tempo*. There are two asterisks (*) below the bass staff, each preceded by the word "Ped.".

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active line with eighth and sixteenth notes. Dynamic markings include *f* and *mf*. There are two asterisks (*) below the bass staff, each preceded by the word "Ped.".

Third system of musical notation. The treble staff features a melodic line with a fermata. The bass staff has a steady accompaniment. Dynamic markings include *rit.*, *pp*, and the instruction *p gradually slower and softer till the end.*. There are two asterisks (*) below the bass staff, each preceded by the word "Ped.".

Fourth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff has a steady accompaniment. The dynamic marking *ppp* is present. There are two asterisks (*) below the bass staff, each preceded by the word "Ped.".

II. PUCK.

SCHERZINO.

THOS. J. HEWITT.

Fast and very lightly (♩ = 152)

PIANO.

p una corda

The musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Fast and very lightly' with a metronome indication of 152 quarter notes per minute. The dynamics are marked 'PIANO.' and 'p una corda'. The score is divided into four systems, each containing two staves (treble and bass clef). The first system includes the tempo and dynamics markings. The second system continues the rapid sixteenth-note patterns. The third system features more complex chordal textures. The fourth system concludes with a final cadence.

8

tre corde mf

Do.

*

8

Do.

*

dim.

pp

8

poco rit. p

p

a tempo

First system of musical notation, measures 1-5. The treble clef contains a melody with eighth and sixteenth notes, often beamed in groups. The bass clef contains a simple accompaniment of eighth notes. The tempo marking *a tempo* is above the first measure, and the instruction *una corda* is written below the first measure of the bass staff.

Second system of musical notation, measures 6-10. The treble clef continues the melodic line with various rests and note values. The bass clef accompaniment remains consistent with eighth notes.

Third system of musical notation, measures 11-15. The treble clef features more complex rhythmic patterns, including sixteenth notes. The bass clef continues with eighth notes.

CODA.

8

Fourth system of musical notation, measures 16-20, marked as the CODA. The treble clef has a more active melody with slurs. The bass clef features a more complex accompaniment with chords and eighth notes. The instruction *f tre corde* is written below the first measure of the bass staff. There are dynamic markings *f* and *pp* in the bass staff. A first ending bracket is shown above the treble staff in measure 16.

Fifth system of musical notation, measures 21-25. The treble clef continues with a melodic line. The bass clef features a more complex accompaniment with chords and eighth notes. The instruction *pp very slowly* is written below the fourth measure of the bass staff. There are dynamic markings *p*, *pp*, and *pp very slowly* in the bass staff. A first ending bracket is shown above the treble staff in measure 21. The system concludes with a double bar line and repeat signs.

III. HEATHER BLOOM.

SONG WITHOUT WORDS.

THOS. J. HEWITT.

Slowly and with expression. (♩ = 54)

PIANO.

mp

First system of musical notation. Treble and bass staves in D major (two sharps). The melody in the treble staff is marked with a slur. The bass staff has a whole rest in the first measure. The tempo marking *poco rit.* appears in the third measure.

Second system of musical notation. The melody continues with a slur. The bass staff has a whole rest in the first measure. The dynamic marking *pp* appears in the first measure. The tempo marking *poco rit.* appears in the third measure. The system ends with the marking *ppp pause*.

Third system of musical notation. The melody continues with a slur. The bass staff has a whole rest in the first measure. The tempo marking *rit.* appears in the first measure. The tempo marking *a tempo* appears in the second measure. The system ends with a forte *f* dynamic marking.

Fourth system of musical notation. The melody continues with a slur. The bass staff has a whole rest in the first measure. The dynamic marking *dim* appears in the second measure. The tempo marking *slower and softer* appears in the third measure.

Fifth system of musical notation. The melody continues with a slur. The bass staff has a whole rest in the first measure. The dynamic marking *ppp* appears in the first measure. The system ends with a final cadence marked with a double bar line and a repeat sign.

IV. ELF. MAZURKA.

THOS. J. HEWITT.

Quickly and daintily. $\text{♩} = 66$.

PIANO.

pp

mf

dim.

p *f* *rit.*

pp
hold the bass notes.

pp
cresc.

f

5.
3.
1 2 1 2 1

8

With strongly marked rhythm.

First system of musical notation. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a melody with a slur and a fermata. Dynamics include *f* and *mf*. There are accents and slurs throughout.

Second system of musical notation. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a melody with a slur and a fermata. Dynamics include *mf*. There are accents and slurs throughout.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a melody with a slur and a fermata. Dynamics include *mf*. There are accents and slurs throughout.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a melody with a slur and a fermata. Dynamics include *mf*. There are accents and slurs throughout.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a melody with a slur and a fermata. Dynamics include *mf*. There are accents and slurs throughout.



First system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p.* (piano) and *p.* (piano).

Second system of musical notation. The right hand includes a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The left hand continues with a steady accompaniment. Dynamics include *p.* (piano) and *p.* (piano).

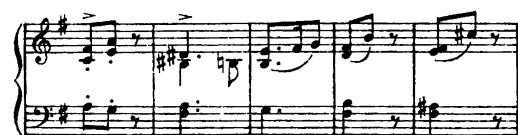
Third system of musical notation. The right hand features a melodic line with eighth notes. The left hand includes a triplet of eighth notes (1 2 3). Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

Fourth system of musical notation. The right hand features a melodic line with eighth notes. The left hand includes a triplet of eighth notes (1 2 3). Dynamics include *f* (forte) and *p.* (piano).

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IM ALTEN PEKIN

[IN OLD PEKIN]

10 IMPRESSIONS FOR PIANOFORTE BY S. KAMENEFF.

No 1 SEN YANG JEN

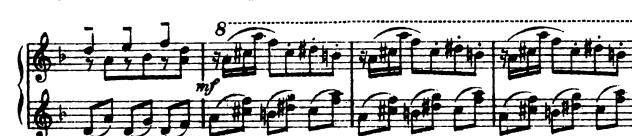
Slowly and wistfully

a tempo



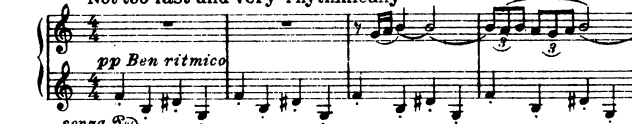
No 3 WINDBELLS

Lightly and daintily



No 5 THE SONG OF THE COOLIES

Not too fast and very rhythmically



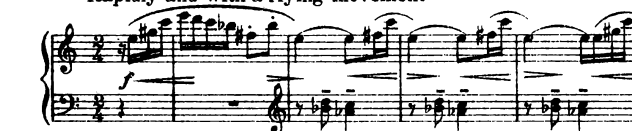
No 7 SEN YANG JEN'S SOLILOQUY

Slowly and with much expression



No 9 FIREWORKS

Rapidly and with a flying movement



No 2 PEKIN

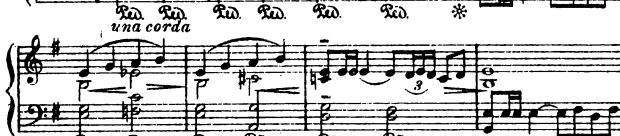
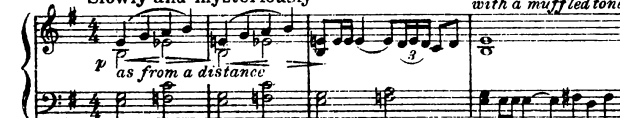
Briskly but steadily



No 4 THE FORBIDDEN CITY

Slowly and mysteriously

with a muffled tone



No 6 DER MANDARIN

Pompously, with humour



No 8 FEAST OF LANTERNS

Quaintly and not too quickly



No 10 THE PRINCE OF HER DREAMS

Slowly and reflectively



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