

Piano Miniatures

Twelve Pieces for Piano

by
D.E. Smith

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1. Bells

♩ = 108

The first system of the musical score for '1. Bells' consists of two staves. The treble staff is in 3/4 time with a key signature of one flat (Bb). It features a series of chords and single notes, with dynamic markings *ff* and *f* and crescendo/decrescendo hairpins. The bass staff provides a harmonic accompaniment with chords and single notes, marked with 'Red.' and slurs. The system concludes with a final chord in the treble staff.

10

The second system of the musical score continues from the first. It features similar musical notation with dynamic markings *f*, *ff*, and *mf*. The bass staff includes 'Red.' markings and slurs. The system ends with a final chord in the treble staff.

20

The third system of the musical score continues the piece. It includes dynamic markings *mf*, *f*, and *ff*. The bass staff features 'Red.' markings and slurs. The system concludes with a final chord in the treble staff.

29

Musical score for measures 29-33. The score is written for piano in B-flat major (one flat). The right hand features a melodic line with slurs and dynamic markings *ff* and *f*. The left hand provides a harmonic accompaniment with chords and single notes. Below the staff, five measures are bracketed and labeled "Led.".

39

Musical score for measures 39-43. The score is written for piano in B-flat major (one flat). The right hand features a melodic line with slurs. The left hand provides a harmonic accompaniment with chords and single notes. Below the staff, four measures are bracketed and labeled "(Led.)".

2. Bicinium

The first system of the musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of four measures. The treble clef part begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass clef part begins with a half note G3, followed by quarter notes A3, Bb3, and A3, then a half note G3. Both parts are marked with a forte (*f*) dynamic. The melody in the treble clef continues with a half note F4, followed by quarter notes E4, D4, and C4, then a half note B3. The bass clef continues with a half note F3, followed by quarter notes E3, D3, and C3, then a half note B2. The system concludes with a final measure where the treble clef has a half note B3 and the bass clef has a half note A2.

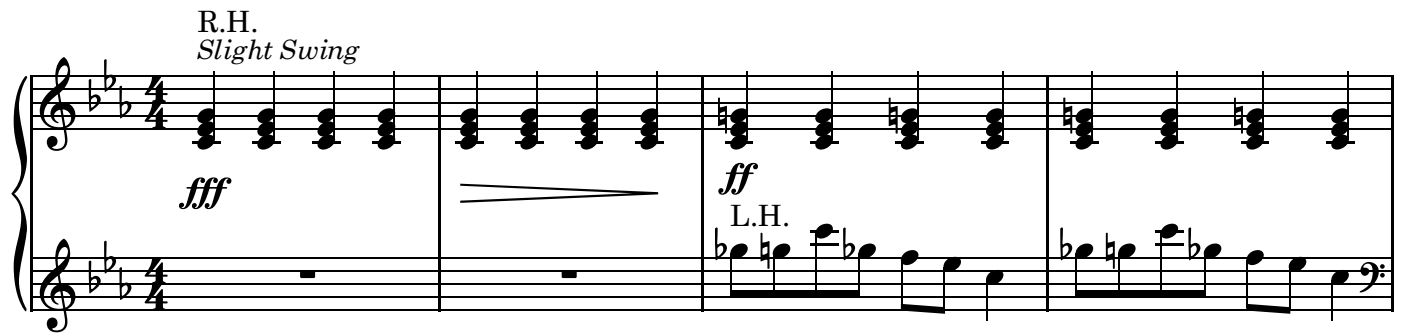
The second system of the musical score continues from the first system, starting at measure 5. The treble clef part begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass clef part begins with a half note G3, followed by quarter notes A3, Bb3, and A3, then a half note G3. Both parts are marked with a mezzo-forte (*mf*) dynamic. The melody in the treble clef continues with a half note F4, followed by quarter notes E4, D4, and C4, then a half note B3. The bass clef continues with a half note F3, followed by quarter notes E3, D3, and C3, then a half note B2. The system concludes with a final measure where the treble clef has a half note B3 and the bass clef has a half note A2. The dynamic changes to mezzo-piano (*mp*) in the final measure of both staves.

3. To Florence Price

R.H.
Slight Swing

fff

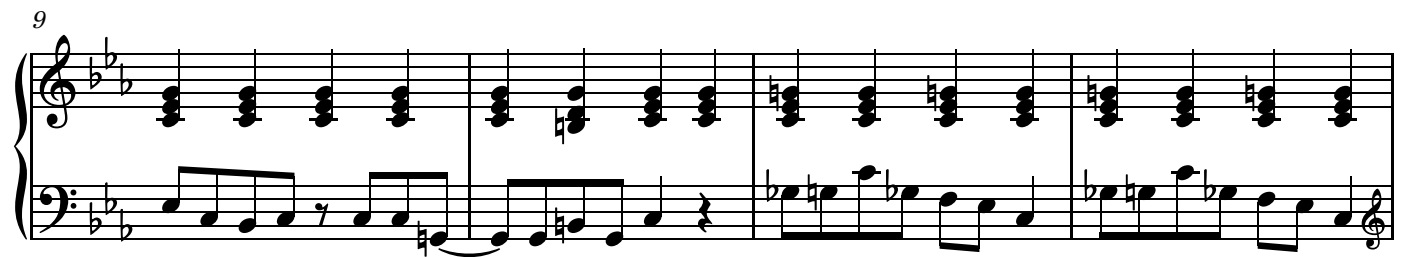
ff
L.H.



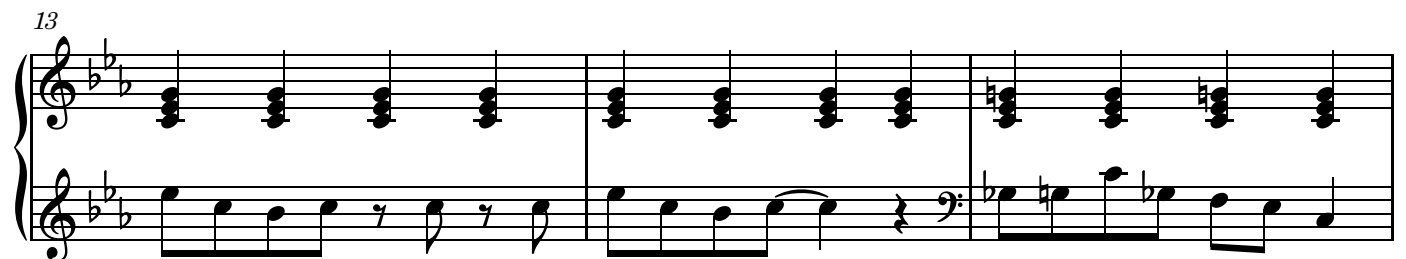
5



9



13



16 rall.....

Musical score for measures 16-18. The key signature has two flats (B-flat and E-flat). Measure 16: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (B3, A3, G3, F3, E3, D3). Measure 17: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (C3, D3, E3, F3, G3, A3). Measure 18: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (B3, A3, G3, F3, E3, D3). The tempo marking 'rall.' is above measure 18.

19

Musical score for measures 19-21. The key signature has two flats (B-flat and E-flat). Measure 19: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (B3, A3, G3, F3, E3, D3). Measure 20: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (C3, D3, E3, F3, G3, A3). Measure 21: Treble clef has a series of chords (F4-A4, F4-A4, F4-A4, F4-A4); Bass clef has a melodic line (B3, A3, G3, F3, E3, D3). The piece ends with a double bar line. The dynamic marking 'p' is below measure 21.

4. A Short Hymn

♩ = 60

Measures 1-4 of the hymn. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 60. The first staff (treble clef) begins with a half note chord (F4, B-flat4) and continues with half notes. The second staff (bass clef) begins with a half note chord (F3, B-flat3) and continues with half notes. Dynamics include *mf* (measures 1-2) and *f* (measures 3-4). A crescendo hairpin is shown between measures 2 and 3.

Measures 5-8 of the hymn. The first staff (treble clef) features chords and moving lines. The second staff (bass clef) features a steady bass line. Dynamics include *mp* (measures 5-6) and *f* (measures 7-8). A crescendo hairpin is shown between measures 6 and 7.

Measures 9-12 of the hymn. The first staff (treble clef) features chords and moving lines. The second staff (bass clef) features a steady bass line. Dynamics include *f* (measures 9-10) and *p* (measures 11-12). The piece concludes with a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

5. Raindrops

$\text{♩} = 100$

Measures 1-6 of the piece. The key signature has one sharp (F#). The time signature is 3/4. The piece begins with a forte (*f*) dynamic. The right hand has whole rests for the first four measures, followed by eighth-note chords in measures 5 and 6. The left hand plays a steady eighth-note accompaniment throughout.

Measures 7-12. The right hand features half-note chords with ties across measures 7, 9, and 11. The left hand continues with the eighth-note accompaniment.

Measures 13-17. The right hand has eighth-note chords in measures 13 and 14, followed by half-note chords with ties in measures 15, 16, and 17. The left hand continues with the eighth-note accompaniment.

Measures 18-22. The right hand has half-note chords with ties in measures 18 and 19, followed by eighth-note chords in measures 20 and 21, and a final half-note chord with a tie in measure 22. The left hand continues with the eighth-note accompaniment.

23

Measures 23-26 of the piece. The right hand features a continuous eighth-note melody in a descending chromatic scale. The left hand provides a steady accompaniment of eighth-note chords. A *cresc.* (crescendo) marking is placed above the right hand in measure 25.

27

Measures 27-30. The musical texture continues with the eighth-note patterns in both hands. The right hand's melody remains a descending chromatic scale.

31

Measures 31-35. The right hand's melody continues its chromatic descent. In measure 35, the right hand plays a whole note chord, and the *ff* (fortissimo) dynamic marking is indicated.

36

Measures 36-40. The right hand begins with a whole rest in measure 36, then enters with a descending eighth-note scale. A *f* (forte) dynamic marking is present in measure 37. The left hand continues its accompaniment throughout.

41

Measures 41-46. The right hand features a series of whole notes, some with long horizontal lines indicating sustained sounds. The left hand continues with its eighth-note accompaniment.

47

Measures 47-51 of the piece. The key signature is B-flat major (two flats). The music is in 3/4 time. The right hand features a melody of half notes and quarter notes, often with slurs. The left hand provides a steady accompaniment of eighth notes, frequently beamed in pairs. The texture is light and flowing.

52

molto calando.....

Measures 52-55 of the piece. The tempo/mood instruction *molto calando* (very gradually slowing down) is indicated above the staff. The musical notation continues with similar patterns to the previous section. A dynamic marking of *mf* (mezzo-forte) appears in measure 54. The piece concludes with a final measure (55) featuring a sustained chord in the right hand and a final eighth-note accompaniment in the left hand.

6. Little Canon

Allegro moderato ♩ = 120

Measures 1-4 of the piece. The music is in 4/4 time, key of B-flat major. The first measure has a forte (*f*) dynamic. The melody in the right hand starts on a whole note B-flat and moves up stepwise. The bass line consists of eighth notes.

Measures 5-7. The melody continues its ascent in the right hand. The bass line maintains a steady eighth-note pattern.

Measures 8-10. The right hand melody reaches a peak and begins to descend. The bass line continues with eighth notes, featuring some chromatic movement.

Measures 11-13. Measure 11 features a forte (*ff*) dynamic in the right hand. Measure 12 has a fortissimo (*ff*) dynamic marking. Measure 13 has a mezzo-forte (*mf*) dynamic marking. The piece concludes with a final bass line of eighth notes.

14

mf

fff

fff

Detailed description: This block contains the musical notation for measures 14 through 17. The music is in G minor (one flat) and 3/4 time. Measure 14 starts with a mezzo-forte (mf) dynamic. The melody in the treble clef consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 15 continues the eighth-note patterns. Measure 16 features a half note G4 in the treble and a half note G3 in the bass. Measure 17 concludes with a fortissimo (fff) dynamic, marked with an accent (^) over a G4-A4-Bb4 triad in the treble and a G3-Bb3-G3 triad in the bass.

18

Detailed description: This block contains the musical notation for measure 18. The treble clef part has a G4-A4-Bb4 triad with an accent (^) and a quarter rest. The bass clef part has a G3-Bb3-G3 triad with an accent (^) and a quarter rest. The measure ends with a double bar line.

7. Tiny Fugue

Measures 1-4 of the piece. The music is in 4/4 time. The treble clef staff contains the melody, starting with a forte (*f*) dynamic. The bass clef staff is mostly empty, with a few notes appearing in measure 4. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measure 4.

Measures 5-8 of the piece. The treble clef staff continues the melody, featuring beamed sixteenth notes and eighth notes. The bass clef staff has a few notes in measure 8, marked with a forte (*f*) dynamic. The melody is more active in this section, with more frequent note values.

Measures 9-12 of the piece. The treble clef staff continues the melody, with a mix of eighth and sixteenth notes. The bass clef staff has a more active line, with eighth and sixteenth notes. The melody in the treble clef staff is more complex, with some beamed sixteenth notes.

Measures 13-16 of the piece. The treble clef staff continues the melody, with a mix of eighth and sixteenth notes. The bass clef staff has a more active line, with eighth and sixteenth notes. The melody in the treble clef staff is more complex, with some beamed sixteenth notes.

13

Measures 13-15 of the musical score. The piece is in G major (one sharp). Measure 13 features a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 14 continues with similar eighth-note chords. Measure 15 features a treble staff with eighth-note chords and a bass staff with eighth-note chords. The key signature has one sharp (F#).

16

rall.....

Measures 16-18 of the musical score. Measure 16 features a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 17 features a treble staff with a half note and a bass staff with a half note. Measure 18 features a treble staff with a half note and a bass staff with a half note. The key signature has one sharp (F#). The tempo marking "rall....." is above measure 17. The dynamic marking "ff" is below measure 18.

8. Bicinium II

Andante ♩ = 76



9. To Joseph Bologne, Chevalier de Saint-Georges (A Melodic Fantasy)

Andantino ♩ = 92

Measures 1-2 of the piece. The music is in 4/4 time, marked Andantino with a tempo of ♩ = 92. The key signature has one flat (B-flat). The melody in the right hand is marked *mf* and consists of eighth-note runs. The left hand has whole rests.

Measures 3-4. The melody continues with eighth-note runs. A slur covers measures 3 and 4. The left hand has whole rests.

Measures 5-6. The melody continues with eighth-note runs. A slur covers measures 5 and 6. The left hand has whole rests.

Measures 7-9. The melody continues with eighth-note runs. A slur covers measures 7 and 8. Measure 9 has a repeat sign. The left hand has whole rests.

10

Measures 10 and 11 of the musical score. Measure 10 features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, and a quarter rest. Measure 11 begins with a forte (*f*) dynamic and contains a continuous eighth-note triplet pattern: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, 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10. A Short Fantasy

Moderato ♩ = 108

Measures 1-6 of the piece. The music is in 5/8 time. The right hand has rests in measures 1-3 and a chord in measure 4, followed by a whole note chord in measure 5 and a rest in measure 6. The left hand plays a continuous eighth-note pattern with slurs across measures 1-6. A piano (*p*) dynamic marking is present in measure 1.

Measures 7-12. Measure 7 begins with a treble clef and a key signature change to one sharp (F#). The right hand has a half note chord in measure 7, a half note chord in measure 8, and eighth-note patterns in measures 9-11, ending with a whole note chord in measure 12. The left hand continues the eighth-note pattern with slurs across measures 7-12.

Measures 13-16. The right hand has eighth-note patterns in measure 13, a half note chord in measure 14, and eighth-note patterns in measures 15-16. The left hand continues the eighth-note pattern with slurs across measures 13-16.

Measures 17-20. Measure 17 features a rapid sixteenth-note scale in the right hand. The right hand has eighth-note patterns in measures 18-19 and a half note chord in measure 20. The left hand continues the eighth-note pattern with slurs across measures 17-20. A *Red.* (Reduction) marking is at the bottom left.

21

ff

This system contains measures 21 through 26. The right hand features a series of chords, some with grace notes, and a final measure with a whole rest. The left hand plays a continuous eighth-note accompaniment. A fortissimo (ff) dynamic marking is placed above the right hand in measure 25.

27

This system contains measures 27 through 31. The right hand has a melodic line with grace notes and a measure with a whole rest. The left hand continues with the eighth-note accompaniment.

32

This system contains measures 32 through 35. The right hand has a melodic line with grace notes and three measures with whole rests. The left hand continues with the eighth-note accompaniment.

36

This system contains measures 36 through 39. The right hand has a melodic line with grace notes and three measures with whole rests. The left hand continues with the eighth-note accompaniment.

40

p sub.

44

pp

11. A Dance

Measures 1-3 of the piece. The key signature is one flat (B-flat) and the time signature is 4/4. The bass clef part features a rhythmic pattern of eighth notes: G2, A2, B-flat2, G2, F2, E2, D2, C2. The treble clef part is mostly whole rests, with a dynamic marking of *f* (forte) at the beginning and *mf* (mezzo-forte) at the start of measure 3.

Measures 4-6. Measure 4 continues the bass line. Measures 5 and 6 show the treble clef part with chords: G2-A2-B-flat2 in measure 5, and G2-A2-B-flat2 and G2-F2-E2-D2 in measure 6. The bass line continues with the same eighth-note pattern.

Measures 7-9. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 8/8. The treble clef part has whole rests in measures 7 and 8, and a whole note chord of G2-A2-B-flat2 in measure 9. The bass line continues with the eighth-note pattern.

Measures 10-12. The treble clef part has a whole note chord of G2-A2-B-flat2 in measure 10, which is tied to a whole note chord of G2-A2-B-flat2 in measure 11. In measure 12, the treble clef part has a whole rest. The bass line continues with the eighth-note pattern.

Measures 13-15. Measures 13 and 14 show the treble clef part with chords: G2-A2-B-flat2 in measure 13, and G2-A2-B-flat2 and G2-F2-E2-D2 in measure 14. Measure 15 shows the treble clef part with a whole note chord of G2-A2-B-flat2. The bass line continues with the eighth-note pattern.

16

Musical notation for measures 16-18. Measure 16: Treble clef has a whole rest, bass clef has a descending eighth-note scale (F4, E4, D4, C4). Measure 17: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 18: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4).

19

Musical notation for measures 19-21. Measure 19: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 20: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 21: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4).

22

Musical notation for measures 22-24. Measure 22: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 23: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 24: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4).

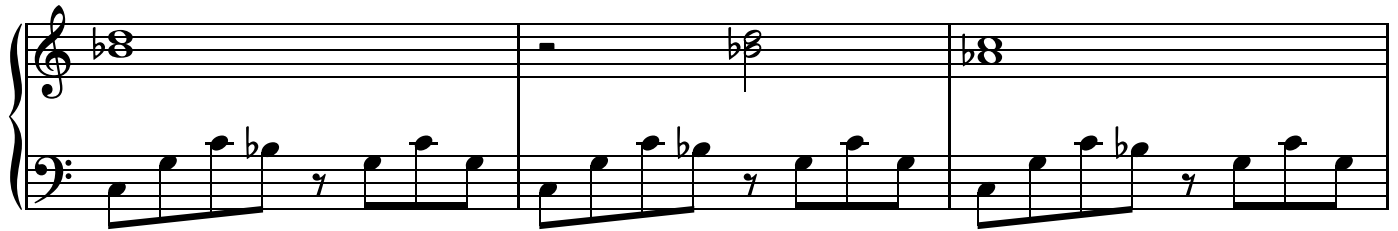
25

Musical notation for measures 25-27. Measure 25: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 26: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 27: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4).

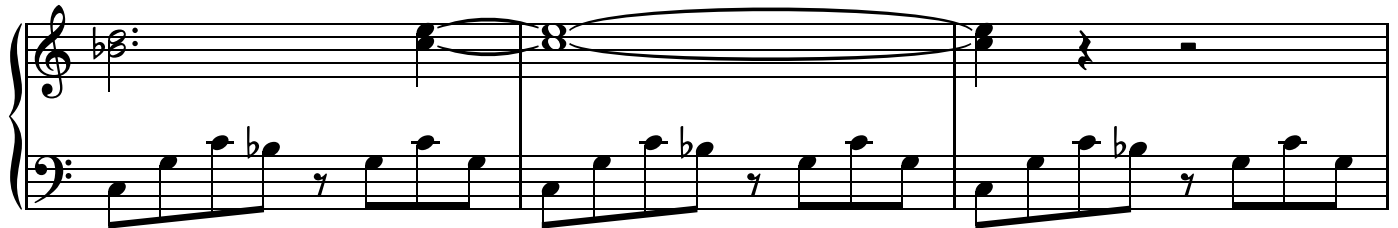
28

Musical notation for measures 28-30. Measure 28: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 29: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4). Measure 30: Treble clef has a whole note chord (Bb3, F4), bass clef has a descending eighth-note scale (Bb3, Ab3, Gb3, F4).

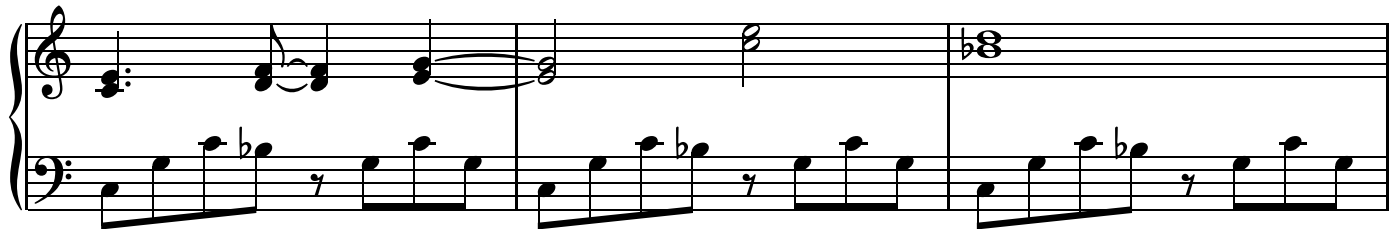
31



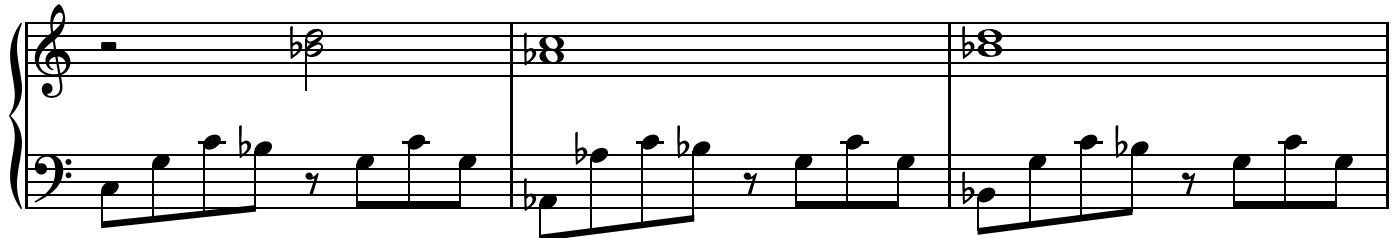
34



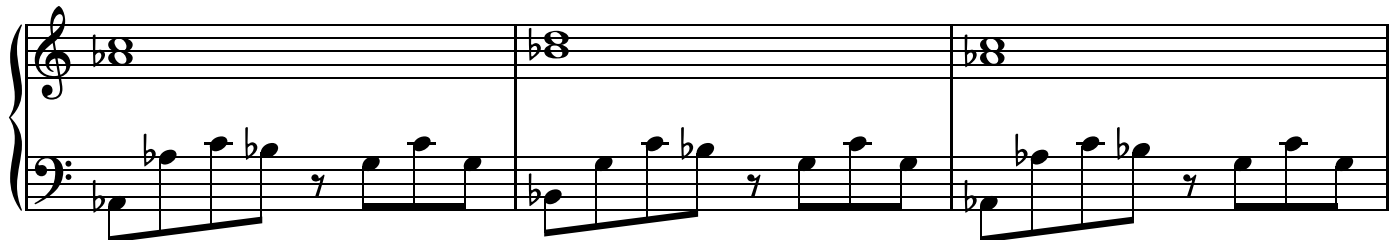
37



40



43



46

8/8

49

8/8

12. Dance in 3

Andante ♩ = 80

Measures 1-5 of the piece. The music is in 3/4 time. The right hand (treble clef) starts with a whole rest in measure 1, then plays a series of chords and eighth notes in measures 2-5. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *mf* (measures 1-2) and *mp* (measures 3-5). The piece is marked Andante with a tempo of ♩ = 80. The bottom of the page features five measures of a simplified bass line, each labeled 'Led.' with a bracket underneath.

Measures 6-10 of the piece. The right hand continues with chords and eighth notes. The left hand accompaniment remains steady. Dynamics are *mp*. The simplified bass line at the bottom continues with five measures, each labeled 'Led.' with a bracket underneath.

Measures 11-15 of the piece. The right hand features a melodic line with a long note in measure 11, followed by rests. The left hand accompaniment continues. Dynamics are *mp*. The simplified bass line at the bottom continues with five measures, each labeled 'Led.' with a bracket underneath.

Measures 16-20 of the piece. The right hand continues with chords and eighth notes. The left hand accompaniment remains steady. Dynamics are *mp*. The simplified bass line at the bottom continues with four measures, each labeled 'Led.' with a bracket underneath.

20

Ped. Ped. Ped. Ped.

24

Ped. Ped. Ped. Ped.

28

molto smorz.....

p

Ped. Ped. Ped. Ped.