

THE MATADOR

Con brio

Anonymous

James Bastien / arrangement

Allegretto



First system of musical notation (measures 1-5). The right hand features a melodic line with fingerings 2, 4, 1, 2, 5, 1, 2, 3, 4, 2, 1, 3. The left hand provides a harmonic accompaniment with fingerings 1, 2, 3, 1, 2, 1, 2. A *cresc.* (crescendo) marking is present above the right hand in measure 4.

Second system of musical notation (measures 6-10). The right hand continues the melody with fingerings 2, 1, 4, 3, 5, 1, 2, 3, 1, 2, 4. The left hand accompaniment has fingerings 1, 4, 2, 2, 2, 2, 2. A *mf* (mezzo-forte) marking is present above the right hand in measure 7.

Third system of musical notation (measures 11-15). The right hand melody includes fingerings 3, 5, 4, 2, 1, 2, 1, 2, 4. The left hand accompaniment has fingerings 1, 2, 1, 2, 1, 2, 1, 2.

Fourth system of musical notation (measures 16-20). The right hand melody includes fingerings 4, 2, 1, 2, 4, 1, 4, 2. The left hand accompaniment has fingerings 2, 2, 2, 2, 2, 2, 2. A *decresc.* (decrescendo) marking is present above the right hand in measure 18.

Fifth system of musical notation (measures 21-25). The right hand melody includes fingerings 4, 2, 1, 2, 5, 1, 2, 1. The left hand accompaniment has fingerings 4, 2, 1, 2, 1, 2, 1, 2. A *pp* (pianissimo) marking is present above the right hand in measure 23. The system concludes with a *8va* (octave) marking and a final flourish in the right hand.

TRANTELLA

Vivace ♩ = 160

W.Gillock

Piano

Measures 1-4: *p* to *f*

Measures 5-8: *p*

Measures 9-12: *f* to *p*

Measures 13-16: *To Coda* *mf*

Measures 17-24: Continuation of the piece

25 1 2 1 4 5

30 1 2 5

mp *p* *f*

leggiere

D.C. al Coda

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RUMBA TOCCATA

Paul R. Harvey

Presto agitato, con ritmico ♩ = c108

f 3 2 3 2 **mp**

R.H. L.H.

5 (over) (over)

9 **mf** 3 2

13 (over) (over)

17 **f brillante** 3 2 3 2

21 **mp**

PIANO LOVERS 2 0 2 6

12-13 нас

25 *f brillante*

29 *ben marcato* *p*

33 *f subito* *mp*

37 (over) (over)

41 *crescendo poco a poco* *loco*

46 *f* *poco diminuendo* *sfz* *loco*

P.R.Harvey Rumba toccata _ page 2

* Pianists who cannot reach a tenth should play the lower two notes of the left hand chord at the same time as the right hand chord, followed by the E.

POLKA

Milosz Magin

Vivace

8va

The image displays a piano score for a piece titled 'M. Magin Polka'. The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into five systems, each consisting of a grand staff (treble and bass clefs). The first system includes fingerings (4, 1, 3, 1, 3) and a crescendo. The second system includes fingerings (5, 2, 3, 1, 1) and a 'Red.' marking. The third system includes fingerings (5, 5, 4, 2) and a 'sfz' marking. The fourth system includes fingerings (3, 1, 2, 3, 1, 2, 3) and a 'Red.' marking. The fifth system includes fingerings (5, 4, 3, 2, 1, 1, 3, 5) and a 'Red.' marking. The score also includes a 'PIANO AMATEURS ASSOCIATION IN MONGOLIA' watermark.

PIANO LOVERS 2 0 2 6

14-15 нас

8va

1

3

Red.

8va

Red.

md.

mg.

md.

mg.

2

2

2

5

4

3

4

3

4

8va

p

pp

ppp

sfz

5

2

8va

3

Red.

POLKA DANCE

Allegretto, ma non troppo

Dmitri Shostakovich

p sempre staccatissimo

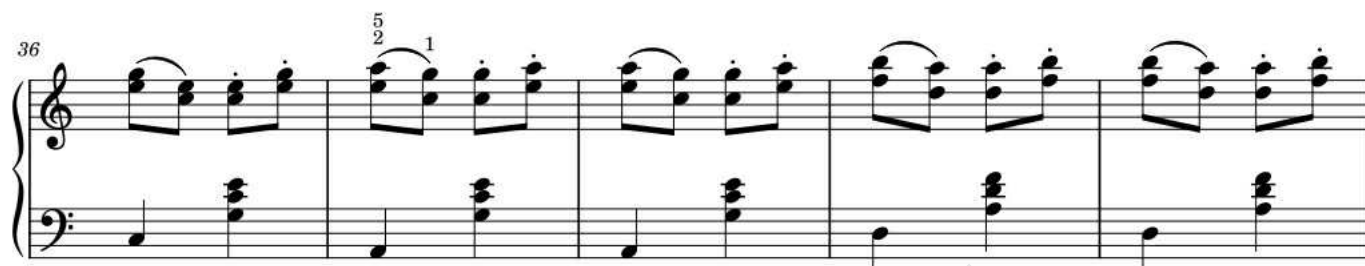
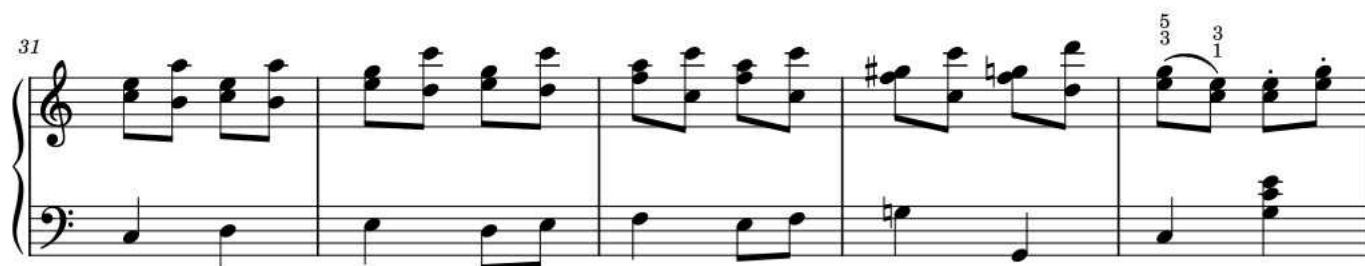
ritard. *a tempo*

13

20

27

pp poco a poco cresc.





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78

82 *ritard.*

85 *Tempo I*

91

97