

P R E F A C E

The five volumes of the *Piano Literature* series (Books 2, 3, 4, 5, and 6) contain a selection of choice smaller works in original form by master composers of the seventeenth, eighteenth, and nineteenth centuries. Because there is almost no keyboard music by master composers easy enough for first-level students, Book 1 is a collection of folk songs and singing games in delightful piano arrangements.

The selections in Book 2 and the following volumes were carefully considered from the standpoint of difficulty, not only technically but musically. In each volume, our aim has been to include compositions of fairly uniform difficulty and only compositions that can be played beautifully by the average student at that level.

The series is planned to provide:

- 1) A thorough musical preparation for performance of the composers' major keyboard works through experience with representative smaller works at each of the five levels.
- 2) Experience in a variety of styles and forms and an understanding of the way these styles and forms have developed in the history of music.

All of the selections are presented in their original form. The fingerings are based on a study of the tempo and dynamics as well as ease of performance. We are aware that in many cases there may be more than one good way to finger a passage and recommend that students study the fingering from the standpoint of what best fits their own hands.

A glossary, containing definitions of all the musical terms used in the music and in the biographical notes, appears at the end of each book.

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Johann Sebastian Bach

1685–1750

Johann Sebastian Bach was the greatest member of a famous musical family. The Bachs had been well-known musicians in Germany for two centuries before Johann Sebastian was born, and four of his sons—Carl Philipp Emanuel, Johann Christian, Johann Christoph, and Wilhelm Friedemann—contributed to the family’s fame in the eighteenth century.

For almost one hundred years after Bach’s death, his music was practically unknown. Then a German musician of the nineteenth century, Felix Mendelssohn, rediscovered some of his compositions and began to perform them in public. Ever since that time, people have recognized Bach’s music as among the greatest and most beautiful ever written.

Bach’s compositions are almost the last and perhaps the greatest music of the baroque period, an era in music history that began about 1600. In fact, Bach’s compositions mark such a climax of this style that we frequently use the year of his death, 1750, as a convenient date for the end of the baroque period in music.

The baroque period saw the rise of many of the kinds of music still written today: opera, oratorio, sonata, suite, and concerto. During this period, each country contributed special features of musical style. The Italians developed long, arching, tuneful vocal melodies and an orchestral style of great power and rhythmic drive. French composers specialized in elegant harpsichord music, in which simple melodies were decorated with many ornaments. The Germans contributed keyboard compositions, especially for organ, of great brilliance and speed; their specialty was contrapuntal music, of which the fugue was a highlight.

As a composer, Bach borrowed from almost every style popular in the baroque period. One of the most important parts of his music is that which he wrote for clavier. The pieces that follow were composed for harpsichord or clavichord, early forerunners of the piano. Even though the piano was invented in Bach’s lifetime (1709), he played the new instrument only a few times and never composed any music for it. Today, we play his clavier music on the piano.

The preludes in this collection come from two sets of *Little Preludes and Fugues*, which Bach composed for students.

Prelude in C Major

From *Notebook for Wilhelm Friedeman, BWV Anh. 924*

Johann Sebastian Bach

The musical score is presented in two systems, each with a treble and bass clef. The first system (measures 1-4) features a treble line with eighth-note patterns and a bass line with quarter notes. Fingerings are indicated above the treble notes. The second system (measures 5-8) continues the treble line and includes exercises b) and c) in the bass line. The third system (measures 9-12) continues the treble line and includes exercises d) and e) in the bass line. The fourth system (measures 13-16) continues the treble line and includes exercise f) in the bass line. At the bottom of the page, six small diagrams (a-f) illustrate specific fingering techniques for the exercises.

a) \sharp
b) \sim
c) \sim
d) \sim
e) \sim
f) \sharp



Carl Philipp Emanuel Bach 1714–1788

One of the most important composers between Johann Sebastian Bach and Franz Joseph Haydn was Bach's second son, Carl Philipp Emanuel. This famous son, who was born in Weimar in 1714, took music lessons from his father and learned to play the organ, harpsichord, and clavichord and to compose. At the University of Frankfurt, he studied philosophy and law but soon gave them up in order to devote all of his time to music.

For nearly thirty years, Philipp Emanuel lived in Berlin, where he was a musician in the court of King Frederick the Great. Later in his life, Philipp Emanuel moved to Hamburg, where he became music director of the principal churches.

Philipp Emanuel was one of the most important German composers and musicians of the mid-eighteenth century. In fact, to his contemporaries, the name "Bach" meant Carl Philipp Emanuel, not his father, Johann Sebastian. In speaking of Philipp Emanuel's importance to eighteenth-century music, Mozart said: "He is the father, we are the children."

Philipp Emanuel was born toward the end of the Baroque period. His early music lessons from his father were based on baroque music, and he learned to compose in baroque style. But as he grew older, he became an important composer in the pre-classic style of his own generation. In fact, his music may be said to mark the change from baroque musical style to the style of the classic period.

Philipp Emanuel had been brought up on the harpsichord and clavichord, but as a young man at the Court of Frederick the Great, he began to play the piano. He became one of the finest pianists of his time and one of the leading early composers of piano music. He wrote more than two hundred short pieces—such as the Allegro, Solfeggietto, and Fantasia—and many piano sonatas, which pianists and composers have been playing and studying ever since.

Solfeggietto

Wot. X, No. 17

Carl Philipp Emanuel Bach

Prestissimo

The musical score is written for piano in G minor, 3/4 time. It consists of 17 measures, divided into four systems of two staves each. The tempo is marked **Prestissimo**. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings: **[f]** (forte), **[p]** (piano), and **f** (forte). Fingerings are indicated by numbers 1 through 5. Measure numbers 3, 6, 9, 12, and 15 are enclosed in boxes. The piece concludes with a final flourish in the right hand and a sustained bass note in the left hand.