

elementary C and D

GUILD REPERTOIRE

piano music appropriate for the auditions
of the National Guild of Piano Teachers

selected and edited by Leo Podolsky

in collaboration with June Davison and Ardella Schaub

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All rights reserved Printed in U.S.A.
ISBN 0-87487-640-0

Summy-Birchard Inc.

exclusively distributed by
WARNER BROS. PUBLICATIONS
15800 N.W. 48th Avenue
Miami, FL 33014

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Preface

I HAVE LONG HELD THE IDEA that an organized curriculum is of importance in assuring the consistent progress of piano pupils. Therefore, when Dr. Podolsky suggested that he, with his associates June Davison and Ardella Schaub, compile, grade, and edit a series of books of repertoire appropriate for the auditions of the National Guild of Piano Teachers, he found me receptive to the idea.

Beginning with the Intermediate classification, the Guild Syllabus outlines the goals and requirements for the Guild auditions in terms of representative compositions. In the Elementary classification, however, it has been impossible to list typical compositions since nothing in the standard literature for piano is of that easy a grade. Therefore, the editors made a selection of beginning material from various sources, and also had some written specially, to present the elements of music learning in gradual, logical order. These elements are introduced as follows:

Elementary A

2/4 3/4 4/4 measure
C, F, G Major; A Minor
simple note values
simple dynamics
staccato; legato
very occasional pedal indications

Elementary B

3/8 measure
triplet
dotted quarter-eighth time pattern
additional dynamic and expression marks

Elementary C

6/8 measure
D, B-flat Major; D, E Minor
grace note
additional dynamic and expression marks

Elementary D

A Major, G Minor
sixteenth-note time patterns
Italian tempo marks and terms

Through studying the Elementary books pupils are prepared to play the literature in the succeeding Intermediate series. Although GUILD REPERTOIRE is specifically designed to meet the requirements of the National Guild of Piano Teachers auditions, it furnishes a well-balanced curriculum for any piano pupil, enrolled in the Guild or not.



IRL ALLISON, *Founder-President*
National Guild of Piano Teachers

Quarrel of Three Chickens

Austrian Folk Song
Arranged by Hansi Alt

Lively

The first system of music consists of two staves in 4/4 time with a key signature of one sharp (F#). The right-hand staff begins with a treble clef, a sharp sign, and a 4/4 time signature. It features a triplet of eighth notes (F#, G, A) marked with a '3' above and a dynamic of *f*. The left-hand staff starts with a bass clef, a sharp sign, and a 4/4 time signature, with a dynamic of *f*. The system concludes with a triplet of eighth notes (F#, G, A) marked with a '3' above and a dynamic of *mf*. Fingerings '2' and '3' are indicated for the final notes in both hands.

The second system continues the piece. The right-hand staff features a melodic line with a triplet of eighth notes (F#, G, A) marked with a '3' above. The left-hand staff provides a rhythmic accompaniment with eighth notes. Fingerings '5', '4', and '3' are indicated for the right hand, and '4' for the left hand.

The third system continues the piece. The right-hand staff features a melodic line with a triplet of eighth notes (F#, G, A) marked with a '3' above. The left-hand staff provides a rhythmic accompaniment with eighth notes. Fingerings '3', '3', '2', '1', '5', '4', '3', '3', and '2' are indicated for the right hand, and '2' for the left hand.

The fourth system concludes the piece. The right-hand staff features a melodic line with a triplet of eighth notes (F#, G, A) marked with a '3' above. The left-hand staff provides a rhythmic accompaniment with eighth notes. The system concludes with a dynamic of *sfz*. Brackets are placed below the first and last measures of this system.

A Gay Waltz

GURLITT-KRENTZLIN

In waltz time

The first system of musical notation consists of two staves, treble and bass clef, in 3/4 time. The treble staff begins with a dynamic marking of *mf*. The first measure contains a triplet of eighth notes (F4, G4, A4) with a '3' above. The second measure has a dotted quarter note (B4) with a '3' above. The third measure has a dotted quarter note (C5) with a '2' above. The fourth measure has a dotted quarter note (B4) with a '1' above. The fifth measure has a dotted quarter note (A4) with a '4' above. The sixth measure has a dotted quarter note (G4) with a '1' above. The bass staff has a whole rest in the first measure, followed by chords in the second, third, fourth, and sixth measures, with fingerings '5', '4', and '5' indicated below.

The second system of musical notation continues the piece. The treble staff has a dynamic marking of *mp*. The first measure has a dotted quarter note (F4) with a '5' above. The second measure has a dotted quarter note (G4) with a '3' above. The third measure has a dotted quarter note (A4) with a '2' above. The fourth measure has a dotted quarter note (B4) with a '1' above. The fifth measure has a dotted quarter note (C5) with a '1' above. The sixth measure has a dotted quarter note (B4) with a '1' above. The bass staff has chords in the first, second, third, fourth, and sixth measures, with fingerings '5', '4', and '5' indicated below.

The third system of musical notation continues the piece. The treble staff has a dynamic marking of *mp* in the first measure, which changes to *p* in the fourth measure. The first measure has a triplet of eighth notes (F4, G4, A4) with a '3' above. The second measure has a dotted quarter note (B4) with a '2' above. The third measure has a dotted quarter note (C5) with a '3' above. The fourth measure has a dotted quarter note (B4) with a '5' above. The fifth measure has a dotted quarter note (A4) with a '3' above. The sixth measure has a dotted quarter note (G4) with a '2' above. The bass staff has chords in the first, second, third, fourth, and sixth measures, with fingerings '5', '4', and '4' indicated below.