

first favorite CLASSICS

SOLO BOOK ONE

**23 Favorite Pieces for
Elementary through Late Elementary
Students from the
Four Stylistic Periods
of Piano Repertoire**


Selected & Edited by E. L. Lancaster & Kenon D. Renfrow

About This Collection

The 23 pieces in this collection have proven to be favorites of elementary through late elementary students throughout the years. Chosen from the four stylistic periods of piano repertoire, the volume contains selections of varying difficulty levels so that it may be used over a two- to three-year period.

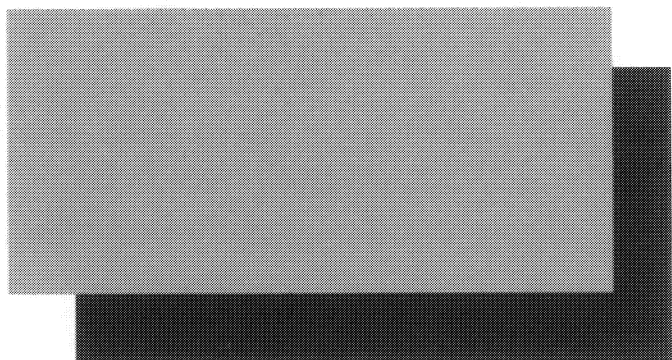
A companion volume, *First Favorite Classics—Accompaniment Book One* (Alfred #14712), contains specially composed second keyboard parts for the teacher, parent or a more advanced student. The pieces in each collection have a page-by-page cross reference, and measures are numbered to facilitate ease of use. The second keyboard part may be played on a second piano or electronic instrument and may be recorded or sequenced to enhance practice, learning and performance.

A General MIDI disk (Alfred #17250), available separately, contains accompaniments for each piece in the collection. Accompaniments were especially created to enhance the musical performance in a stylistic manner. The accompaniments on the disk were recorded on separate tracks allowing teachers to use only those tracks needed for study, practice or performance. The right hand and left hand of each piece as well as the orchestrated accompaniments and rhythm parts were recorded on separate tracks.

An icon shows the TRACK number for each example on the General MIDI disk:  **1 (24)** The first number after the icon is the TRACK number for the Type 0 MIDI file; the second number (in parentheses) is the TRACK number of the Type 1 MIDI file.

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Elementary

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Shepherd Pipes, The	13
Diabelli, Anton	
Song	14

Suggested Order of Study

The following is a suggested order of study for elementary through late elementary levels. Students should study pieces from two or more style periods simultaneously.

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Köhler Louis	
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Note: Many of the pieces in this collection are from the Classical and Romantic periods. This is due to the fact that 1) few composers from the Baroque period wrote music at this level and 2) much of the music at this level from the Contemporary period could not be used due to copyright restrictions.

Baroque Period

Hofe, Joachim van der	
Dance	5

Classical Period

Beethoven, Ludwig van	
Russian Folk Song	20
Czerny, Carl	
Dance, Op. 823, No. 11	12
Diabelli, Anton	
Song	14
Duncombe, William	
Fanfare	23
Haydn, Franz Joseph	
Minuet in G Major	24
Mozart, Leopold	
Minuet in F Major	22
Reinagle, Alexander	
Allegro	9
Türk, Daniel Gottlob	
March No. 1	7
March No. 2	7
March No. 3	17
Scale Ladder, The	17

Romantic Period

Gurlitt, Cornelius	
Allegretto, Op. 117, No. 5	6
Chase, The, Op. 117, No. 15	19
Etude	21
Vivace, Op. 117, No. 8	8
Köhler Louis	
Andantino	15
Etude, Op. 190, No. 31	16
Schytte, Ludvig	
Dance, Op. 108, No. 1	18

Contemporary Period

Bartók, Béla	
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(The First Term at the Piano)	11
Song	
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Study	
(The First Term at the Piano)	4
Salutrinskaya, Tat'iana	
Shepherd Pipes, The	13

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Study

(The First Term at the Piano)

1 (24)

Béla Bartók
(1881–1945)

Moderato

First system of musical notation (measures 1-3). The piece is in 4/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes F2, E2, and D2. Both hands have a slur over the first three measures. A dynamic marking of *f* (forte) is placed below the first measure of the right hand. A fingering '1' is above the first note of the right hand, and a fingering '5' is below the first note of the left hand.

4

Second system of musical notation (measures 4-6). The right hand continues with quarter notes D5, E5, and F5. The left hand continues with quarter notes C2, B1, and A1. Both hands have a slur over the three measures.

7

Third system of musical notation (measures 7-9). The right hand continues with quarter notes G5, A5, and B5. The left hand continues with quarter notes G1, F1, and E1. Both hands have a slur over the three measures.

10

Fourth system of musical notation (measures 10-12). The right hand continues with quarter notes C6, B5, and A5. The left hand continues with quarter notes D1, C1, and B0. Both hands have a slur over the three measures. The piece ends with a double bar line. A dynamic marking of *dim. e rit.* (diminuendo e ritardando) is placed below the first measure of the right hand.

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page 3.

Dance

2 (25)

Moderato

Joachim van der Hofe
(c. 1612)

First system of musical notation for the dance piece. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The dynamics are marked 'f-p'. The notation includes a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure, followed by eighth and quarter notes. The bass staff has a whole note chord in the first measure, marked with a '1/5' below it. A large red watermark 'Preview Only' is overlaid on the page.

5

Second system of musical notation for the dance piece. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked 'mf' and 'p'. The notation includes a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure, followed by eighth and quarter notes. The bass staff has a whole note chord in the first measure. A large red watermark 'Preview Only' is overlaid on the page.

9

Third system of musical notation for the dance piece. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked 'f-p' and '(rit. 2nd time)'. The notation includes a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure, followed by eighth and quarter notes. The bass staff has a whole note chord in the first measure. A large red watermark 'Preview Only' is overlaid on the page.