

MASTERWORK CLASSICS

COMPILED AND EDITED BY JANE MAGRATH

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SUGGESTED ORDER OF STUDY

This order of study is only a suggestion. Teachers should feel free to use a different progression to meet an individual student's needs.

Concepts listed below are musical/technical considerations for each piece.

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Bach "Gavotte" from <i>French Suite in G Major</i> , BWV 816	4	Bach "Invention in E major," BWV 777	5
<ul style="list-style-type: none"> • articulation in Baroque playing • independence of hands in contrapuntal playing 		<ul style="list-style-type: none"> • inflection of short ideas • independence of hands in contrapuntal playing • matching tones in a melodic line • finesse in phrasing 	
Mozart "Sonata in C Major," K. 545 (first movement)	24	Brahms "Waltz in E Major," Op. 39, No. 2	38
<ul style="list-style-type: none"> • contrast of musical ideas and sections • inflection of short musical ideas • finesse in phrasing 		<ul style="list-style-type: none"> • sustaining a long melodic line • voicing thick textures • rapid movement on the keyboard 	
Liszt "Consolation in E Major," S. 172, No. 1	48	Schumann "Träumerei," Op. 15, No. 7	42
<ul style="list-style-type: none"> • sustaining melody over thick accompaniment • voicing thick textures • inflection of short musical ideas 		<ul style="list-style-type: none"> • matching tones in a melodic line • finger substitution • sustaining legato melody over thick accompaniment • voicing thick textures 	
Bach "Invention in B\flat Major," BWV 785	8	Haydn "Sonata in G major," Hob. XVI:40 (third movement)	10
<ul style="list-style-type: none"> • independence of hands in contrapuntal playing • articulation in Baroque music • expansion and contraction of hands 		<ul style="list-style-type: none"> • inflection of short musical ideas • contrast of musical ideas and sections • rapid passage playing • matching tones in a melodic line 	
Tcherepnin "Bagatelle," Op. 5, No. 1	56	Hensel "Mélodie," Op. 4, No. 2	46
<ul style="list-style-type: none"> • rapid movement on the keyboard • inflection of short ideas 		<ul style="list-style-type: none"> • sustaining melody over arpeggiated accompaniment • matching tones in a melodic line • sustaining a long melodic line 	
Nazareth "Remando" (Tango)	62	Joplin "Elite Syncopations"	58
<ul style="list-style-type: none"> • expansion and contraction of the hands • rapid movement on the keyboard 		<ul style="list-style-type: none"> • rapid movement on the keyboard • expansion and contraction of the hand 	
Prokofiev "Vision Fugitive," Op. 22, No. 1	53	Bartók "Joc cu Băta" (from <i>Six Romanian Folk Dances</i>)	54
<ul style="list-style-type: none"> • sustaining a long melodic line by matching tones • realizing harmonic movement and tension • playing two voices in one hand 		<ul style="list-style-type: none"> • rapid movement on the keyboard • finesse in pedaling • inflection of short musical ideas 	
Brahms "Waltz in E Major," Op. 39, No. 5	39	Brahms "Waltz in B Minor," Op. 39, No. 11	40
<ul style="list-style-type: none"> • voicing thick textures • sustaining a long musical line • realizing harmonic movement and tension 		<ul style="list-style-type: none"> • rapid movement on the keyboard • realizing harmonic movement and tension • voicing thick textures 	
Dvořák "Silhouette in D\flat Major," Op. 8, No. 2	49	Chopin "Prelude in E Major," Op. 28, No. 9	30
<ul style="list-style-type: none"> • voicing thick textures • finesse in phrasing 		<ul style="list-style-type: none"> • voicing thick textures • sustaining melody over thick accompaniment • realizing harmonic movement and tension • realizing ornaments 	
Granados "Spanish Dance," Op. 5, No. 1	50	Haydn "Sonata in C Major," Hob. XVI:35 (first movement)	14
<ul style="list-style-type: none"> • rapid movement on the keyboard • voicing thick textures • contrast of musical ideas and sections 		<ul style="list-style-type: none"> • contrast of musical ideas and sections • playing extended sonata-allegro • rapid passage playing • realizing ornaments 	
Schumann "Curious Story," Op. 15, No. 2	44	Chopin "Waltz in D\flat Major," Op. 64, No. 1 ("Minute Waltz")	32
<ul style="list-style-type: none"> • voicing thick textures • inflection of short ideas • matching tones in a melodic line 		<ul style="list-style-type: none"> • expansion and contraction of the hand • realizing ornaments • rapid passage playing • contrast of musical ideas and sections 	
Chopin "Mazurka in A Minor," Op. 67, No. 4	28		
<ul style="list-style-type: none"> • inflection of short musical ideas • matching tones in a melodic line • contrast of musical ideas and sections • finesse in phrasing 			

Invention in B \flat Major

BWV 785

Johann Sebastian Bach
(1685–1750)

Andante

mp

cresc. *f* *dim.*

p

cresc.

mf

(a)

(a) Most eighth notes should be played slightly detached (detaché).

Waltz in D \flat Major

Op. 64, No. 1 ("Minute Waltz")

Frédéric Chopin
(1810–1849)

Molto vivace

232
tr
1 2 5 3
p

5
1 2 4

9
4 3 232 4 3 3 5 2

ped. simile

13
1 2 5 3 1 1

Joc cu Bâta

No. 1 from Six Romanian Folk Dances

Béla Bartók
(1881–1945)

Allegro moderato

The musical score consists of four systems of music, each with a measure number in a box at the beginning:

- System 1 (Measures 1-4):** Starts with a treble clef and a bass clef. The treble staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The bass staff has a 5-finger pattern. Pedal marking 'a' is present.
- System 2 (Measures 5-8):** Continues the piece. The treble staff has a *sopra* marking. The bass staff has a *sotto* marking. Dynamics include *sf*.
- System 3 (Measures 9-14):** Features more complex rhythmic patterns with triplets and slurs. Dynamics include *mf*.
- System 4 (Measures 15-18):** Ends with a treble clef and a bass clef. Dynamics include *sf* and *mf*. Pedal marking 'b' is present.

Title is translated as "Dance with Sticks."

(a) Although the pedal indications here are attributed to Bartók, some of the articulation markings will be blurred if the pedal indications are adhered to strictly. This piece can be effectively performed as notated or using less pedal than suggested.

Remando

Tango

Ernesto Nazareth
(1863–1934)

Andante

p

cresc.

p

simile

last time poco ritenuto

mf

rit.

Fine

4

9

14

1. 2. to measure 19 for ending only