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Foreword

Although the organ has historically been the principal instrument of church worship, its role has been taken over by the piano in many churches. Many churches use the piano as their main musical instrument, and many have a piano located in the sanctuary or in smaller chapels and educational rooms.

Classical music, specifically, music from the 17th through the 19th centuries, is frequently used in churches and is appropriate for many types of worship services. Keyboard music from the Baroque period, for example, is easily assimilated in the worship service because of its linear elements and serious character. Composers such as J. S. Bach, Mendelssohn and Franck wrote a great deal of music for the church, and much of their keyboard music fits easily into a church service. Their music contains lasting value and has withstood the test of time.

The purpose of this three-volume series is to provide the pianist classical music appropriate to the worship service. Many pianists study classical music and their talents can and should be used in church services. The editor grew up attending a church that encouraged him to use his classical piano training by playing preludes, offertories, solos and postludes in religious services. These collections present music that falls within the technical capacity of the intermediate pianist. For this music to be effective, the pianist must feel comfortable with it both technically and interpretatively. A piece that is sufficiently prepared is a piece that will probably be performed well in the church service. Therefore, information is given about each piece to help the pianist approach it as musically as possible.

1. Melody

Melody is very obvious to most ears, and flowing melody helps create an appropriate atmosphere in a service. Thus, diatonic melodies are desirable, and those that are disjunct, highly fluid or very chromatic should be avoided.

2. Harmony

A great deal of harmonic variety can be found in good church music. However, there are limits, harmonically speaking, to what is generally considered acceptable for most services. Music that incorporates a great deal of dissonance should be avoided, as should pieces that use harmonies and progressions associated with blues, jazz and rock. Aleatoric and 12-tone works also are generally not acceptable as church music.

3. Rhythm and Tempo

Highly syncopated music is not appropriate for worship services. Too many unusual rhythmic stresses hinder a smooth musical flow. Music that ranges from slow to moderately fast will probably be better suited to most services than very fast music.

4. Dynamics

Good church piano music will have a balance between piano and forte. Short excursions into pianissimo and fortissimo can also be desirable. A piece that uses fortissimo for long periods may tend to demonstrate virtuosity and have a showy character. Virtuosity places too much emphasis on the performer and detracts from the worship atmosphere.

5. Form

Good formal structure is essential. Intelligible shape is necessary to any art.

Criteria for Selecting Piano Music for Church Use

6. Articulation and Touch

Legato and cantabile pieces are generally more suitable to the worship service than pieces that use a great deal of staccato and drastic articulation changes.

7. Title

The title usually gives the composer's idea(s) of the mood and/or character of the piece. Religious titles such as "Prayer," "Reconciliation" and "Andante Religioso" indicate music that is probably suitable for church use. Works with titles similar to these are probably suitable.

8. Association

It is best to avoid pieces which have strong secular connotations, as do most popularized classics. For example, Debussy's *"Clair de lune"* is a beautiful piece, but has strong secular associations which may be distracting—perhaps the listeners have heard it at a piano recital, or it may recall a movie that used this piece, etc. Works associated with opera, movies or television should not be used.

9. Appropriateness

Always consider the type of service (morning worship, communion, youth group), as well as the cultural, ethnic and social background of the congregation, when selecting music.

About This Edition

These collections contain music that meets the above criteria for selecting piano music for church use. They are practical performer's editions and provide repertoire for amateur or professional musicians, and for students in elementary through high school. This repertoire can be used in recitals and for leisure playing, as well as in religious services.

In compiling these collections, the editor has used the most reliable sources available. All editorial indications are included in parentheses. Fingering is editorial, as are pedal indications, with exceptions listed in footnotes. All metronome marks are editorial as well, and are only suggestions. Ornaments are realized in the score or in footnotes. The editor's marks may need to be modified to suit the acoustics of a particular room or church sanctuary. The pianist should pay careful attention and try to avoid a thick, muddy sound. The una corda (soft) pedal may be especially effective in pianissimo passages. Much of the music in this collection is excellent for developing a cantabile (singing) tone on the piano.

Original titles have been used with each piece. A suggested second title, enclosed in parentheses, is included with some of the pieces. This second title may be more appropriate for a specific church service and may be used in church bulletins. If an opus number or other identification is listed in this collection, it should be used in the bulletin as well.

Pieces are arranged alphabetically by composer. A suggested classification for use (preludes, offertories, solos, postludes) of the pieces in this collection is listed on page 8. Many of the pieces may be used for more than one function, i.e., the same piece may serve well for a prelude and offertory, etc.

*This volume is dedicated to Dr. Richard Shadinger,
with appreciation and admiration.*

Maurice Hinson

About the Pieces

SAMUEL ARNOLD (1740–1802)

Song of the Shepherd Boy

Page 9

This charming piece requires a singing style throughout. Play the grace notes on the beat. Repeat both sections, changing dynamics on the repeat.

JOHANN SEBASTIAN BACH (1685–1750)

Prelude in C, BWV 943

Page 10

The constant eighths should move gently but should never be rushed. Separate between notes an octave apart and observe rhythmic values. This will help to create a sensitive and musical interpretation of this beautiful prelude.

Prelude in C Minor, BWV 934

Page 12

Bach's flowing contrapuntal writing pervades this piece. The editor has added a few articulation marks (separated quarters at end of subject in measures 2, 4, etc.) to help clarify musical ideas.

LUDWIG VAN BEETHOVEN (1770–1827)

Theme from Variations on "God Save the King," WoO 78

Page 14

Every listener will know this tune. It is most appropriate to use for the Sunday nearest July 4th. Be careful of the two-against-three rhythm in measures 19 and 27.

JOHANN FRIEDRICH BURGMÜLLER (1806–1874)

Harmony of the Angels, Op. 100, No. 21

Page 16

The damper pedal must be used throughout most of this piece. A quick decrescendo at measure 11 will ensure a quiet beginning at measure 12. Repeat both sections and take plenty of time with measures 30–33.

Ave Maria, Op. 100, No. 19

Page 18

Aim for a legato touch and clearly connected pedaling. Notice the narrow dynamic range. Bring out the inner voices at measures 21–22.

FRÉDÉRIC CHOPIN (1809–1849)

Largo, B♭ 109

Page 19

The melody is of uppermost importance in this brief, nocturne-like piece. Build to a full climax at measures 12–13. Be sure the pedal clears all dampers when changing for each harmony, i.e., the pedal must come all the way to the top before being depressed for the next chord.

Prelude in B Minor, Op. 28, No. 6

Page 20

The cello-like left-hand melody must not be pedaled harmonically until indicated at measure 13. Some pedal can be used to assist the legato in the beginning measures, but do not blend the harmonies until measure 13. Make a gradual ritard beginning at the sostenuto in measure 20 to the end.

Prelude in E Minor, Op. 28, No. 4

Page 22

Notice the time signature: alla breve, not 4/4. Most students play this piece too slowly. Pedal the chord changes, although the autograph of this piece shows pedal marks only at measures 17 and 18.

CÉSAR FRANCK (1822–1890)

Poco Allegretto

Page 24

This piece contains many interesting inner voices. Take plenty of time with the eighths. Listen carefully to pedal changes.

Maestoso

Page 25

This work contrasts a melody, first unharmonized then harmonized. Notice the wide dynamic range. Take the final four measures somewhat slower than the rest of the piece.

REINHOLD GLIÈRE (1875–1956)

Prayer, Op. 43, No. 2

Page 26

Keep this piece tranquil and sustained at all times. Damper pedal should be generously used, but carefully cleared, with each change. Take a little extra time at measures 10–12, with an *ad libitum* at measure 13.

ALEXANDER GOEDICKE (1877–1957)*Elegy, Op. 46, No. 29*

Page 27

Bring out the left-hand expressive melodic line at measures 1–9 and 18–26. Play this cello-like line with your best cantabile (singing) style. The portato touch should have the chords just slightly separated.

CHARLES GOUNOD (1818–1893)*Prelude*

Page 28

Each voice entering in measures 2–5 should be clearly heard. The finger substitutions in measure 27 will ensure a fine legato melody. Take a slight ritard at measures 34 to the end.

EDVARD GRIEG (1843–1907)*Arietta, Op. 12, No. 1*

Page 30

Keep the 16th-note accompaniment figure that is divided between the hands quieter than the melody. Take extra time at measures 12 and 22–23.

FRANZ JOSEPH HAYDN (1732–1809)*Romanze*

Page 31

This movement appears in Haydn's Symphony No. 85 ("La Reine"). It was also published in this keyboard version, although it is not definitely known to have originated from Haydn. Aim for thin sonorities and simplicity of presentation.

JAMES HOOK (1746–1827)*Rondo*

Page 32

Careful articulation is essential for a successful presentation of this piece. Change the staccato articulation to legato on the repeat of measures 25–32.

ARAM KHACHATURIAN (1903–1978)*Andantino*

Page 34

Keep the pulsating left-hand accompaniment quieter than the right-hand melody at measures 1–17. In measures 18 to the end, bring out the bass movement and keep the syncopated inner voice quiet.

Evening Song

Page 36

Bring out the melody at all times and keep the left hand subdued at measures 5–23 and 36–51.

THEODOR KIRCHNER (1823–1903)*Intermezzo*

Page 38

Careful pedaling is the key to a successful presentation of this charming piece. Play the grace notes at measures 7 and 23 before the beat.

FRANZ LISZT (1811–1886)*Consolation No. 1, G. 172, No. 1*

Page 39

This elegant piece requires a sustained sound and flowing line throughout. Observe the eighth rests carefully, as they outline phrase structure.

FELIX MENDELSSOHN (1809–1847)*Song without Words, Op. 30, No. 3*

Page 40

The beautiful melody in this piece should be uppermost in the pianist's mind. Take a little more time with measure 17, and a slight ritard at measures 25–27 is appropriate.

Charakterstück, Op. 7, No. 6

Page 42

The moving accompaniment must be kept subdued in this piece. A gracefully flowing quality is present throughout.

MORITZ MOSZKOWSKI (1854–1925)*Etude in G Minor, Op. 91, No. 10*

Page 44

Careful fingering will help the legato cantabile style of this work. The haunting melodic line is beautifully shaped. A slight crescendo as it rises and a slight decrescendo as it falls is appropriate.

Idylle, Op. 94, No. 3

Page 46

A reflective quality pervades this piece. The 16th notes should never sound rushed. *Raddolcendo* (measure 15) means "becoming quieter." The piano dynamic at measure 18 should be louder than the rest of the measure.

MODEST MOUSSORGSKY (1839–1881)*A Tear*, from *Pieces Diverses*

Page 48

The first three and last four measures of this piece should be slower than the rest of the piece. Let the crescendo in measures 7, 16, 18 and 36 reach a full mezzo forte level to provide the proper contrast. The *B* section (measures 22–32) may move a little faster than the opening and closing *A* sections.

WOLFGANG AMADEUS MOZART (1756–1791)*Larghetto in F*

Page 50

Measures 1 and 2 provide the main thematic material for this piece. Do not accent the first beat of measures 7, 23 and 27. Small decrescendos (two-note slurs) are appropriate for measures 4, 8, 20, 23–24 and 28.

JEAN-PHILIPPE RAMEAU (1683–1764)*Menuet*

Page 52

An easy, flowing tempo is desirable for this piece. Keep the left-hand quarters slightly separated. Repeat the first two sections, changing dynamics on the repeats.

MAX REGER (1873–1916)*Reconciliation*, Op. 17, No. 20

Page 54

Reger uses some interesting harmonies in this piece, especially in measures 30–31 which come as a surprise following measures 28–29. The whole piece seems to reflect its title: the opening 2 measures always return (as the reconciliation?) after highly contrasted material.

FRANZ SCHUBERT (1797–1828)*Andante in C*, D. 29

Page 56

This piece was composed in 1812, when Schubert was 15. It is Schubert's arrangement of a rejected slow movement for his String Quartet in C (D. 32). Be sure the inner voices at measures 13–14, 25–26 and 53–56 are brought out.

Theme, from Op. 145

Page 58

This theme is from the *Adagio and Rondo in E* for piano, composed in 1817. Keep the left hand light and separated but not accented. All the melodic emphasis is focused in the right hand.

ROBERT SCHUMANN (1810–1856)*From Foreign Lands and People*, Op. 15, No. 1

Page 59

This piece is taken from Schumann's *Scenes from Childhood*. Be sure the 16th note in measures 2, 4, 6, 10, 12, 14, etc., is played after the third note of the triplet. Bring out the top voice.

Mignon, Op. 68, No. 35

Page 60

This piece comes from the *Album for the Young*, composed in 1848. Stretch the fourth beat slightly in measures 3, 21, 27 and 29. Each fortissimo in measures 1–4 is only a small accent.

Theme with Variations, from Op. 118, No. 2

Page 62

This theme consists of six measures divided 2+2+2. Each variation contrasts with the others, and a four-measure coda rounds off the set. All of the variations contain the melody and some type of accompaniment in the right hand. This requires two different dynamics in the same hand. Practice the accompaniment separately and at a quieter dynamic level than the melody.

**Suggested
Classifications
for Use
of the
Pieces**

PRELUDES		
Arnold	<i>Song of the Shepherd Boy</i> .9	Mendelssohn <i>Charakterstück</i>42
Burgmüller	<i>Harmony of the Angels</i>16	Moszkowski <i>Etude in G Minor</i>44
Chopin	<i>Largo</i>19	Moszkowski <i>Idylle</i>46
Chopin	<i>Prelude in B Minor</i>20	Moussorgsky <i>A Tear, from Pieces Diverses</i>48
Chopin	<i>Prelude in E Minor</i>22	Mozart <i>Larghetto in F</i>50
Franck	<i>Poco Allegretto</i>24	Reger <i>Reconciliation</i>54
Gounod	<i>Prelude</i>28	Schubert <i>Andante in C</i>56
Grieg	<i>Arietta</i>30	Schumann <i>From Foreign Lands and People</i>59
Haydn	<i>Romanze</i>31	Schumann <i>Mignon</i>60
Hook	<i>Rondo</i>32	
Kirchner	<i>Intermezzo</i>38	SOLOS
Liszt	<i>Consolation No. 1</i>39	J. S. Bach <i>Prelude in C Minor</i>12
Mendelssohn	<i>Song without Words</i>40	Beethoven <i>Theme from Variations on "God Save the King"</i>14
Mendelssohn	<i>Charakterstück</i>42	Burgmüller <i>Harmony of the Angels</i>16
Moszkowski	<i>Etude in G Minor</i>44	Burgmüller <i>Ave Maria</i>18
Moszkowski	<i>Idylle</i>46	Chopin <i>Largo</i>19
Moussorgsky	<i>A Tear, from Pieces Diverses</i>48	Chopin <i>Prelude in B Minor</i>20
Mozart	<i>Larghetto in F</i>50	Glière <i>Prayer</i>26
Reger	<i>Reconciliation</i>54	Goedicke <i>Elegy</i>27
Schubert	<i>Andante in C</i>56	Gounod <i>Prelude</i>28
Schubert	<i>Theme</i>58	Grieg <i>Arietta</i>30
Schumann	<i>From Foreign Lands and People</i>59	Khachaturian <i>Andantino</i>34
Schumann	<i>Mignon</i>60	Kirchner <i>Intermezzo</i>38
Schumann	<i>Theme with Variations</i>62	Liszt <i>Consolation No. 1</i>39
OFFERTORIES		
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J. S. Bach	<i>Prelude in C</i>10	Mendelssohn <i>Charakterstück</i>42
J. S. Bach	<i>Prelude in C Minor</i>12	Moszkowski <i>Idylle</i>46
Burgmüller	<i>Harmony of the Angels</i>16	Moussorgsky <i>A Tear, from Pieces Diverses</i>48
Burgmüller	<i>Ave Maria</i>18	Mozart <i>Larghetto in F</i>50
Chopin	<i>Largo</i>19	Reger <i>Reconciliation</i>54
Chopin	<i>Prelude in B Minor</i>20	Schumann <i>From Foreign Lands and People</i>59
Chopin	<i>Prelude in E Minor</i>22	Schumann <i>Mignon</i>60
Glière	<i>Prayer</i>26	
Goedicke	<i>Elegy</i>27	POSTLUDES
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Haydn	<i>Romanze</i>31	Franck <i>Poco Allegretto</i>24
Khachaturian	<i>Andantino</i>34	Franck <i>Maestoso</i>25
Khachaturian	<i>Evening Song</i>36	Hook <i>Rondo</i>32
Kirchner	<i>Intermezzo</i>38	Rameau <i>Menuet</i>52
Liszt	<i>Consolation No. 1</i>39	Schubert <i>Theme</i>58
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		Schumann <i>Theme with Variation</i>62

Prelude in C

Johann Sebastian Bach
BWV 943

(Not too slow, ♩ = c. 116)

5

15

20

25

f

p

① Dynamics are editorial.

Evening Song

(Alternate title: Moderato Cantabile)

Aram Khachaturian

Moderato cantabile (♩ = c. 112)

The musical score is written for piano in 3/4 time. It consists of four systems of staves, each with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Moderato cantabile' with a quarter note equal to approximately 112 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'ritardando' marking and a final 'a tempo' instruction.

Measure 1: Treble clef starts with a half note G4 (finger 3), followed by a quarter note F#4 (finger 2). Bass clef has a whole rest.

Measure 2: Treble clef has a half note E4 (finger 3), followed by a quarter note D4 (finger 1). Bass clef has a whole rest.

Measure 3: Treble clef has a half note C#4 (finger 2), followed by a quarter note B3 (finger 1). Bass clef has a whole rest.

Measure 4: Treble clef has a half note A3 (finger 1), followed by a quarter note G#3 (finger 2). Bass clef has a whole rest.

Measure 5: Treble clef has a half note F#3 (finger 1), followed by a quarter note E3 (finger 2). Bass clef has a whole rest.

Measure 6: Treble clef has a half note D3 (finger 1), followed by a quarter note C#3 (finger 2). Bass clef has a whole rest.

Measure 7: Treble clef has a half note B2 (finger 5), followed by a quarter note A2 (finger 4). Bass clef has a whole rest.

Measure 8: Treble clef has a half note G2 (finger 3), followed by a quarter note F#2 (finger 2). Bass clef has a whole rest.

Measure 9: Treble clef has a half note E2 (finger 1), followed by a quarter note D2 (finger 1). Bass clef has a whole rest.

Measure 10: Treble clef has a half note C#2 (finger 5), followed by a quarter note B1 (finger 4). Bass clef has a whole rest.

Measure 11: Treble clef has a half note A1 (finger 3), followed by a quarter note G1 (finger 2). Bass clef has a whole rest.

Measure 12: Treble clef has a half note F#1 (finger 1), followed by a quarter note E1 (finger 1). Bass clef has a whole rest.

Measure 13: Treble clef has a half note D1 (finger 3), followed by a quarter note C#1 (finger 2). Bass clef has a whole rest.

Measure 14: Treble clef has a half note B1 (finger 1), followed by a quarter note A1 (finger 1). Bass clef has a whole rest.

Measure 15: Treble clef has a half note G1 (finger 1), followed by a quarter note F#1 (finger 2). Bass clef has a whole rest.

Measure 16: Treble clef has a half note E1 (finger 1), followed by a quarter note D1 (finger 2). Bass clef has a whole rest.

Measure 17: Treble clef has a half note C#1 (finger 1), followed by a quarter note B1 (finger 2). Bass clef has a whole rest.

Measure 18: Treble clef has a half note A1 (finger 1), followed by a quarter note G1 (finger 2). Bass clef has a whole rest.

Measure 19: Treble clef has a half note F#1 (finger 1), followed by a quarter note E1 (finger 2). Bass clef has a whole rest.

Measure 20: Treble clef has a half note D1 (finger 1), followed by a quarter note C#1 (finger 2). Bass clef has a whole rest.