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Rigaudon in D Minor

by Johann Kasper Ferdinand Fischer

About the Composer and the Piece

Jacob Kasper Ferdinand Fischer (c. 1656–1746) was a prominent composer in Germany during the Baroque period whose works were influential among his contemporaries, including Bach and Handel. Unfortunately, very few of his works have survived over the centuries for modern audiences to enjoy.

A rigaudon is a moderately fast French dance in duple meter. To capture the mood of this springy dance, strive for crisp staccatos with clear contrasts between the legato and staccato. Avoid performing this dance too quickly to maintain its elegance.

Before You Begin

- Although it's in cut time, write in the counting (1 + 2 + 3 + 4 +) in mm. 1–4.
- Tap mm. 1–4 hands together, counting aloud.

Preparatory Warm-Ups

- Play a D minor scale, hands separately: 1 octave in *mf* quarter notes, then 2 octaves in eighth notes, legato then detached.
- To prepare for the trills, play an ascending D minor scale with a trill on each note.

Practice Tips

- Practice hands separately, focusing on fingering and articulation.
- First, practice without the trills. Add them only when you feel confident.
- Practice hands together:
 1. Begin at ♩ = 80.
 2. Gradually increase to ♩ = 120.
 3. Switch to ♩ = 60.
 4. Gradually increase to ♩ = 100.
 5. Switch to ♩ = 50.
 6. Gradually increase to the suggested final tempo of ♩ = 76–84.

Performance Pointers

- Opening: Gracefully lift both hands to the piano. Before beginning, hear mm. 7–8 in your head to set the correct tempo.
- Bring out the top notes in the RH and the lowest notes in the LH.
- Observe the dynamics and articulation to highlight the character of the music.
- Perform with the repeats, omitting the trills the first time. Trills should begin on the beat and fit smoothly into the melodic line.
- Closing: In m. 23, make a *poco rit.* on the repeat; lift both hands at the end with a crisp, decisive gesture.

Rigaudon in D Minor

Johann Kasper Ferdinand Fischer
(c. 1656–1746)

Allegro (♩ = 76–84)

The musical score for "Rigaudon in D Minor" is presented in a single system with five staves. The first two staves are the piano accompaniment, and the last three staves are the melody. The key signature is D minor (three flats) and the time signature is 3/4. The tempo is marked "Allegro" with a quarter note equal to 76–84 beats per minute. The score includes various dynamics such as *f*, *p*, *mf*, *mp*, and *poco rit.*. Fingerings are indicated by numbers 1–5. Trills are marked with "tr". The piece concludes with a repeat sign and two endings, with the second ending marked "2.".

5

20

(2nd time poco rit.)

1. 2. 3.

Sonata No. 10 in B-flat Major (III. *Presto*)

by František Xaver Dušek

About the Composer and the Piece

František Xaver Dušek (1731–1799) was a Czech composer, pianist, and highly regarded piano teacher. He was a friend of Mozart's, with Mozart having visited his home. Dušek's wife was one of the singers Mozart wrote for in his operas, and Mozart's son Karl Thomas studied with Dušek.

This cheerful sonatina requires a light, crisp staccato touch. Listen for Dušek's humorous touches, such as the bouncy staccatos between the hands at mm. 25–28 and the teasing rests at mm. 64–65. Also, have fun with the final forte chords after the pianissimo release in m. 106.

Before You Begin

- Circle the clef changes throughout.
- Write in the counting (1 + 2 +) in mm. 1–12, 35–39, 64–67, and 103–end.
- Tap the above measures hands together, counting aloud.

Preparatory Warm-Ups

- Play a B \flat major scale, RH alone: 1 octave in *mf* legato quarter notes, then 2 octaves in eighth notes, and 4 octaves in sixteenth notes.
- Play a B \flat major scale, LH alone: 1 octave in *p* staccato quarter notes, then 2 octaves in eighth notes.
- Play a B \flat major scale hands together with alternating hands and a staccato touch.

Practice Tips

- Practice hands separately, focusing on fingering and articulation.
- Practice hands together: Keep the fingertips firm for crisp staccatos.
 1. Begin at $\text{♩} = 88$.
 2. Gradually increase to $\text{♩} = 120$.
 3. Switch to $\text{♩} = 60$.
 4. Gradually increase to the suggested final tempo of $\text{♩} = 120\text{--}132$.

Performance Pointers

- Opening: Sitting up straight, lift both hands to the piano with a crisp, rhythmic gesture. Before beginning, hear mm. 33–34 in your head to set the correct tempo and get into a playful character.
- Listen carefully to ensure the RH is always louder than the LH. When there are two notes in the RH, be sure to bring out the top note.
- Exaggerate the dynamics and articulation to highlight the changing character of the music.
- Observe the ritards, *a tempos*, fermata, and rests that bring out the humor in this charming piece.
- Closing: Lean in during mm. 105–106. Sit tall in m. 107 and breathe during the rest on beat one. Play the final two chords with energy, and lift both hands at the end with a crisp, decisive gesture.

Sonata No. 10 in B-flat Major

Third Movement

František Xaver Dušek
(1731–1799)

Presto (♩ = 120–132)

1 *mf* *cresc.* *f* *mf*

pp *mp* *cresc.*

f *p* *poco rit.* *pp*

a tempo *mf* *p*

* *mf*