

# MASTERWORK CLASSICS

COMPILED AND EDITED BY JANE MAGRATH

## CONTENTS

	<i>Page</i>
Foreword.....	2
Suggested Order of Study .....	3
Notes to the Teacher.....	32
<b>Music</b>	
<b>Bartók, Béla</b> .....	
Folk Dance.....	29
Song .....	30
<b>Berens, Hermann</b> .....	
Frolicking.....	13
<b>Czerny, Carl</b> .....	
The Swing.....	14-15
Village Dance .....	12
<b>Diabelli, Anton</b> .....	
Bagatelle.....	9
<b>Duncombe, William</b> .....	
Trumpet Tune .....	10-11
<b>Goedicke, Alexander</b> .....	
Russian Dance.....	28
<b>Gurlitt, Cornelius</b> .....	
Anyone Home?.....	20
Dance .....	17
Stretching .....	16
Told You So!.....	19
<b>Kabalevsky, Dmitri</b> .....	
Light and Dark.....	25
A Little Dance .....	27
A Little Porcupine.....	26
Melody .....	24
The Trumpet and the Drum.....	30-31
The Trumpeter and the Echo.....	24
<b>Köhler, Louis</b> .....	
Andantino .....	7
Melodic Tune .....	6
Melody .....	5
Waltz of the Young.....	8
<b>Oesten, Theodor</b> .....	
Spring's Delight.....	21
<b>Schytte, Ludwig</b> .....	
Dance .....	22
Deep Singer .....	23
<b>Türk, Daniel Gottlob</b> .....	
Carefree .....	4
Determination.....	4
March .....	5
<b>Vogel, Moritz</b> .....	
Brave Knight.....	18

Loosely correlated to be used with Lesson Book 2 of Alfred's Basic Piano Library.

Start Masterwork Classics after page 8 of Lesson Book 2.

## SUGGESTED ORDER OF STUDY

### Baroque–Classic Styles Page

<b>Türk “Carefree”</b> .....	4
•coordination	
•balance between hands	
<b>Türk “Determination”</b> .....	4
•coordination	
•balance between hands	
<b>Köhler “Melody”</b> .....	5
•balance between hands	
•inflection of nuance	
<b>Türk “March”</b> .....	5
•coordination	
•shifting positions	
<b>Köhler “Melodic Tune”</b> .....	6
•inflection of nuance	
<b>Köhler “Andantino”</b> .....	7
•balance between hands	
•control of dynamics	
<b>Köhler “Waltz of the Young”</b> .....	8
•balance between hands	
•phrase nuance	
<b>Diabelli “Bagatelle”</b> .....	9
•playing of chords	
•homophonic style	
•staccato touch	
<b>Duncombe “Trumpet Tune”</b> .....	10–11
•rapid repeated notes	
•contrapuntal playing	
•playing out of position	
•extended reaches	
<b>Czerny “Village Dance”</b> .....	12
•broken chords	
•finger dexterity	
•balance between hands	
•phrase nuance	
<b>Berens “Frolicking”</b> .....	13
•finger dexterity	
•balance between hands	
•phrase nuance	
•Alberti bass	
<b>Czerny “The Swing”</b> .....	14–15
•broken chords	
•finger dexterity	
•balance between hands	
•phrase nuance	

### Romantic–Contemporary Styles Page

<b>Kabalevsky “Melody”</b> .....	24
•balance between hands	
<b>Kabalevsky “The Trumpeter and the Echo”</b> .....	24
•dynamic contrast	
•articulation	
<b>Gurlitt “Stretching”</b> .....	16
•dexterity	
<b>Gurlitt “Dance”</b> .....	17
•coordination	
•balance between hands	
•dexterity	
<b>Vogel “Brave Knight”</b> .....	18
•coordination	
•control of nuance	
<b>Bartók “Song”</b> .....	30
•coordination	
•contrapuntal playing skills	
<b>Kabalevsky “Light and Dark”</b> .....	25
•articulation	
•inflection of nuance	
<b>Kabalevsky “A Little Porcupine”</b> .....	26
•shifting positions	
•articulation	
<b>Gurlitt “Told You So!”</b> .....	19
•balance between hands	
•broken chords	
<b>Gurlitt “Anyone Home?”</b> .....	20
•dexterity	
•balance between hands	
<b>Kabalevsky “A Little Dance”</b> .....	27
•playing of chords	
•balance between hands	
<b>Goedicke “Russian Dance”</b> .....	28
•balance between hands	
•coordination	
<b>Bartók “Folk Dance”</b> .....	29
•coordination	
•contrapuntal playing skills	
•balance between hands	
<b>Kabalevsky “The Trumpet and the Drum”</b> .....	30–31
•coordination	
•playing out of position	
<b>Oesten “Spring’s Delight”</b> .....	21
•broken chords	
•phrase nuance	
•control of dynamics	
<b>Schytte “Dance”</b> .....	22
•dexterity	
•phrase nuance	
<b>Schytte “Deep Singer”</b> .....	23
•balance between hands	
•legato tone	

This order of study is suggested to allow playing requirements for each piece to build upon skills developed in earlier repertoire in *Masterwork Classics 1–2*.

Literature is listed in two columns since most students will study at least two pieces from this book simultaneously. This dual list allows contrast of style and sound for the student. Teachers may want to move more slowly through the Baroque–Classic Styles list than through the Romantic–Contemporary Styles list.

# Trumpet Tune

William Duncombe  
(1690–1769)

**Allegro**

The first system of music is in 3/4 time and begins with a forte (*f*) dynamic. The treble clef staff contains a melodic line with fingerings 2, 4, 2, 4, 2, 5, and 3. The bass clef staff provides a harmonic accompaniment with fingerings 3, 5, and 2.

The second system continues the piece, starting with a boxed measure number 5. The treble clef staff features a melodic line with a slur over the first four notes and a triplet of notes (5, 1, 3) in the final measure. The bass clef staff has a simple accompaniment with fingerings 1, 4, 2, 3, and 2.

The third system begins with a boxed measure number 9. The treble clef staff has a melodic line with a slur over the first four notes and a triplet of notes (5, 1, 3) in the final measure. The bass clef staff has a simple accompaniment with fingerings 1, 2, 4, 1, 3, 5, and (3). The dynamic marking *mf* (mezzo-forte) is placed in the middle of the system.

# The Swing

Op. 777, No. 5

Carl Czerny  
(1791–1857)

**Allegro vivace**

Musical notation for measures 1-4. The piece is in 6/8 time. The right hand features a melodic line with slurs and fingerings (1, 3, 5). The left hand plays a rhythmic accompaniment with slurs and fingerings (5, 3, 1, 5, 3, 5, 2, 1). The dynamic marking is *p*.

Musical notation for measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand continues the rhythmic accompaniment. The dynamic marking is *mp*.

Musical notation for measures 9-12. The right hand has slurs and fingerings (1, 4). The left hand has slurs and fingerings (5, 2, 1). The dynamic marking starts as *mf* and changes to *p* in measure 11.

Musical notation for measures 13-16. The right hand continues the melodic line with slurs and fingerings. The left hand continues the rhythmic accompaniment. The dynamic marking is *mf*.