PIANO REPERTOIRE

MASTERPIECES WITH FLAIR!

Book 1

Compiled and Edited by Jane Magrath

CONTENTS

		Page
Suggested Teaching Order		2
Preface		2
Practice Notes		3
BAROQUE–CLASSICAL		
Bach	*Short Prelude in C Major*, BWV 939	9
Beethoven	*Country Dance in D Major*, Wo0 11, No. 7	16
	Country Dance in D Major, Wo0 15, No. 1	15
Clarke	*King William's March*	8
Diabelli	*Bagatelle*	10
Duncombe	*Trumpet Tune*	7
Haydn	*Allegro scherzando in F Major*, Hob. III:75/4	12
	German Dance in D Major, Hob. IX:22/2	11
	German Dance in E Major, Hob. IX:22/9	14
ROMANTIC		
Ellmenreich	*Spinning Song*, Op. 14, No. 4	32
Gurlitt	*Allegro non troppo*, Op. 82, No. 65	25
	The Fair, Op. 101, No. 8	22
	The Mill, Op. 117, No. 33	21
	Storm and Stress, Op. 140, No. 20	26
Heller	*The Avalanche*, Op. 45, No. 2	35
Oesten	*Spanish Dance*, Op. 61, No. 10	20
Reinhold	*Gypsy Song*, Op. 39, No. 13	29
	Hungarian Dance, Op. 39, No. 9	30
Schumann	*The Happy Farmer*, Op. 68, No. 10	17
	The Wild Rider, Op. 68, No. 8	18
TWENTIETH CENTURY		
Bartók	*Play Song*	46
	Rhythmic Dance	48
Gretchaninoff	*Holidays*, Op. 119, No. 17	42
Kabalevsky	*A Merry Tune*, Op. 89, No. 26	43
	Toccatina, Op. 27, No. 12	44
Maykapar	*The Butterfly*, Op. 28, No. 12	40
	In the Garden, Op. 28, No. 1	39
	The Music Box, Op. 28, No. 13	41
	Prelude No. 1	38

This book is dedicated to Julie Sondag.

Jane Magrath

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Practice Notes

BACH

Short Prelude in C Major **9**

The performer should feel the tension build through each phrase as the harmonies progress. Strive to match the intensity of tone from one note to another within a phrase.

BEETHOVEN

Two Country Dances in D Major **15, 16**

Both of these dances are energetic and boisterous, reflecting good nature and earthiness. With thick textures such as these, a primary consideration should always be to maintain fine voicing of the melody above the accompanying voices. Strong contrast in dynamic levels is essential.

CLARKE

King William's March **8**

A fanfarelike work, *King William's March* needs a steady sense of rhythm throughout. Play the quarter notes slightly detached.

DIABELLI

Bagatelle **10**

This sprightly work calls for buoyant staccato notes and a steady tempo, and should be played in a lighthearted and cheerful manner. Strive to play the theme beginning in measure 9 with a different character from that in the opening measures.

DUNCOMBE

Trumpet Tune **7**

This stately piece needs a steady rhythm throughout to help portray the mood of a trumpet announcement for an important event. Maintain a loose wrist while playing the thirds beginning in measure 9.

HAYDN

Allegro scherzando in F Major **12**

This playful piece is filled with surprise and humor, as in the repetition of the melody an octave higher in measure 39. Exaggerate contrasts in dynamic levels.

German Dance in D Major **and** ***German Dance in E Major*** **11, 14**

Play these dances with a feeling of one pulse per measure. Chords in the left hand should never drown out the melody.

ELLMENREICH

Spinning Song **32**

The repetition in the left hand, and later in the right hand of the B section, probably represents the regularity of a spinning wheel. Avoid rushing to the syncopated beats throughout. This piece has a 2/4 time signature. Be sure to feel two beats per measure, not four.

GURLITT

Allegro non troppo **25**

This passionate piece calls for a strongly defined bass that sings out above the repeated-note accompaniment in the right hand. Strive for rounded phrases and a singing tone.

The Fair **22**

Pay special attention to the articulation from the earliest stages of learning *The Fair*. Notice how much repetition occurs in this piece, making for ease in study.

The Mill **21**

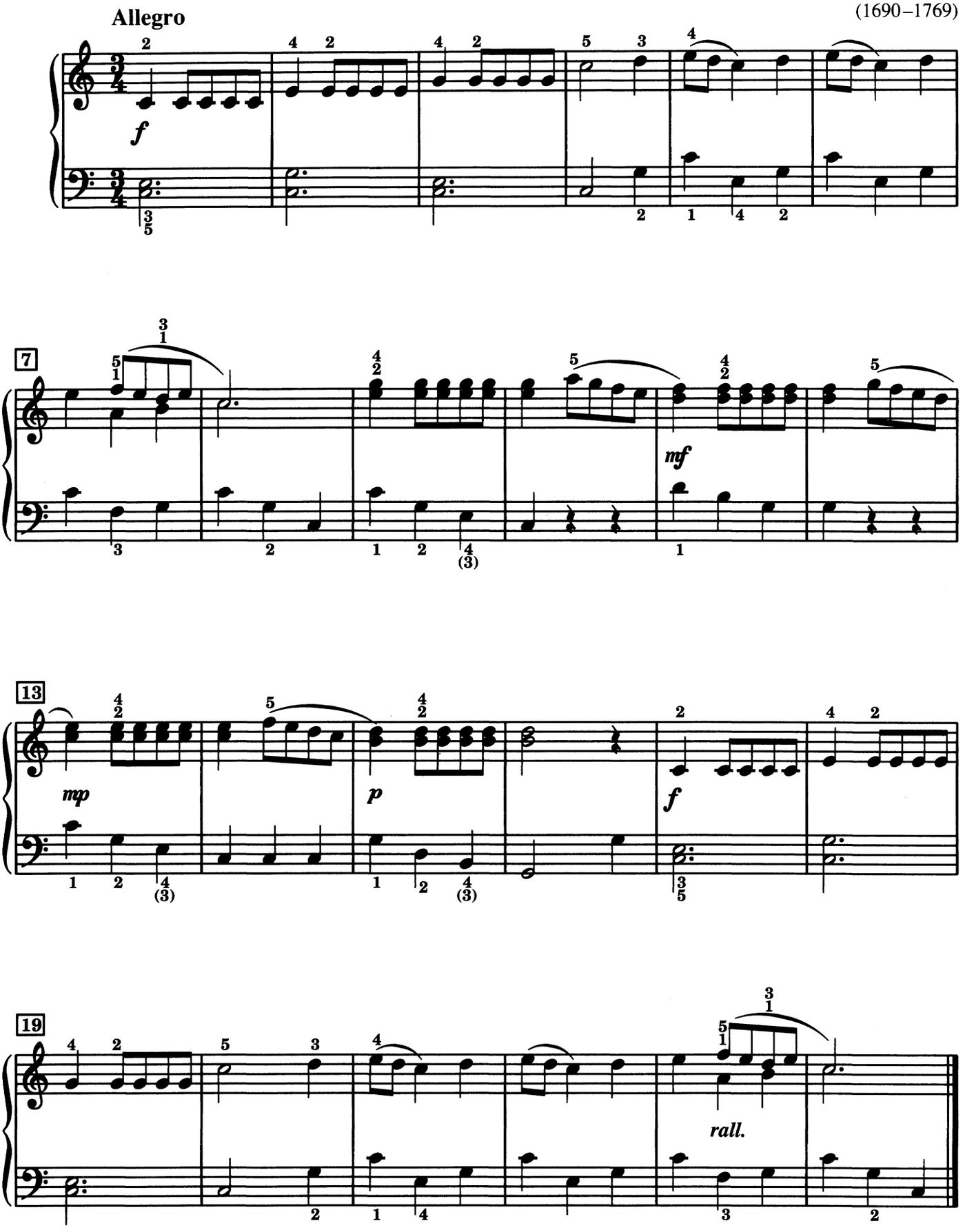
Throughout, listen for the repeated figures and the continuous eighth notes representing the repetitive motions heard at a mill. The staccatos should be exact and quite short. The work is in three sections.

Storm and Stress **26**

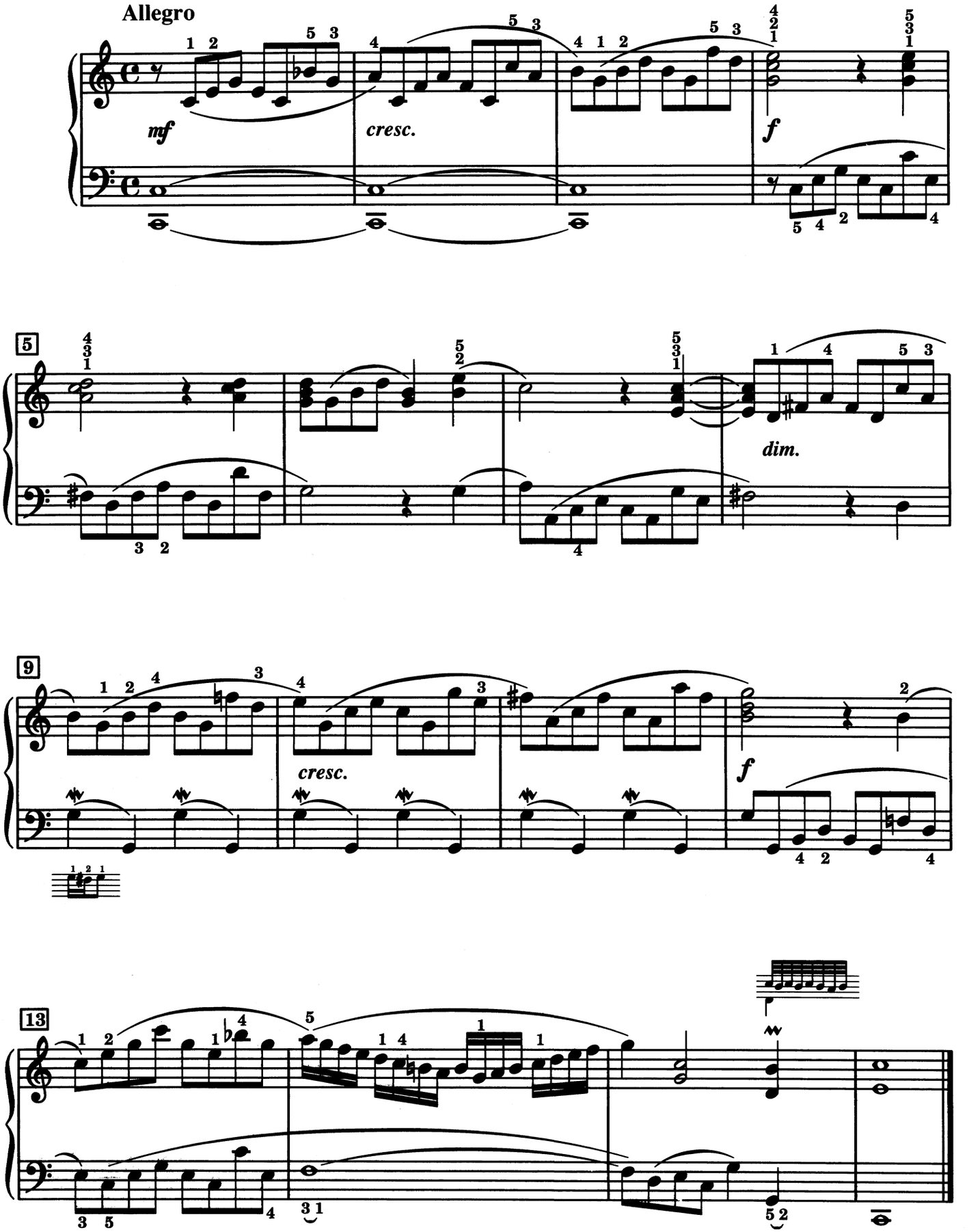
The piece capitalizes on repetition so that after learning several ideas well, the student will find the piece to be quite manageable. The work represents the *Sturm und Drang* or *Storm and Stress* movement, a time during the Romantic period when artistic creations were filled with emotion, passion and drama.

Trumpet Tune

William Duncombe
(1690–1769)



Short Prelude in C Major

Johann Sebastian Bach (1685–1750)

BWV 939