

MASTERPIECES WITH FLAIR!

Book 1

Compiled and Edited by Jane Magrath

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This book is dedicated to
Julie Sondag.

Jane Magrath



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.

HAYDN

Allegro scherzando in F Major12

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.

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.

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.

CLARKE

King William's March8

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

GURLITT

Allegro non troppo25

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.

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.

The Fair22

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.

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.

The Mill21

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 Stress26

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)

Allegro

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four systems, each with a measure number in a box at the beginning of the first staff line.

- System 1 (Measures 1-5):** Starts with a dynamic marking of *f*. Fingerings are indicated above the notes: 2, 4 2, 4 2, 5 3, and 4. The bass line has a 3/5 chord in the first measure and fingerings 2, 1, 4, 2 in the fifth measure.
- System 2 (Measures 6-10):** Starts with measure number 7. Fingerings include 5 1, 3 1, 4 2, 5, 4 2, and 5. A dynamic marking of *mf* appears in the sixth measure. The bass line has fingerings 3, 2, 1, 2, 4 (3), and 1.
- System 3 (Measures 11-15):** Starts with measure number 13. Dynamics include *mp*, *p*, and *f*. Fingerings include 4 2, 5, 4 2, 2, and 4 2. The bass line has fingerings 1, 2, 4 (3), 1, 2, 4 (3), and a 3/5 chord.
- System 4 (Measures 16-20):** Starts with measure number 19. Fingerings include 4 2, 5 3, 4, and 5 1. A dynamic marking of *rall.* (rallentando) is present in the sixteenth measure. The bass line has fingerings 2, 1, 4, 3, and 2.

Short Prelude in C Major

Johann Sebastian Bach (1685–1750)
BWV 939

Allegro

Musical notation for measures 1-4. The piece is in C major, 3/4 time. Measure 1 starts with a treble clef and a common time signature. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a steady eighth-note accompaniment: C3, G2, C3, G2, C3, G2, C3, G2. Dynamics include *mf* and *cresc.*. Fingerings are indicated with numbers 1-5. A fermata is placed over the final chord in measure 4.

Musical notation for measures 5-8. Measure 5 begins with a boxed measure number '5'. The right hand continues with eighth-note patterns, including a triplet of eighth notes (G4, A4, B4) in measure 6. The left hand continues with eighth-note accompaniment. Dynamics include *dim.*. Fingerings are indicated with numbers 1-5.

Musical notation for measures 9-12. Measure 9 begins with a boxed measure number '9'. The right hand features a sequence of eighth-note patterns with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. A small inset shows a fingering for a specific eighth-note pattern.

Musical notation for measures 13-16. Measure 13 begins with a boxed measure number '13'. The right hand continues with eighth-note patterns, including a triplet of eighth notes (G4, A4, B4) in measure 14. The left hand continues with eighth-note accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A small inset shows a fingering for a specific eighth-note pattern.