

**MELODIOUS MASTERPIECES****Book 1**

Compiled and Edited by Jane Magrath

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This book is dedicated to  
Anna Kwa.

*Jane Magrath*

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## Preface

As the title reflects, the pieces found in this anthology are *Melodious*. Included are both familiar and less familiar pieces, all of which require the performer to play in a lyrical manner. Many of these pieces call for a refined control of the melodic line and skill in phrasing.

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Many will also advance the performer's skill in voicing a melody above an accompaniment. They are pieces that should motivate and inspire the performer. Various compositional styles are represented with an intentionally strong representation of literature from the Romantic period. It is the Romantic period literature that provides a great wealth of music that is *Melodious*. This Romantic period music often still remains little known and little represented in today's teaching collections.

All works are original compositions presented in their original version and based on primary editions when possible. Editing has been kept to a minimum so that the essence of the composer's original text stands out. Most fingerings are editorial as are dynamic indications in the Baroque and, sparingly, in the Classical selections. All suggestions strive to steer the performer in the direction of the most authoritative and stylistically appropriate performance possible.

Students capable of playing standard classical literature from *Masterwork Classics*, Books 3–5 (easiest pieces by Haydn and Mozart, easiest works from the *Anna Magdalena Bach Notebook* and Gurlitt's *Album for the Young*, Op. 140) may work from this volume. A suggested teaching order is provided only as a guide to assigning repertoire in this collection. The performer may also enjoy investigating literature in the companion volume to this one, *Piano Repertoire ... Masterpieces With Flair!*, Book 1, also published by Alfred Publishing Company.

The editor extends warm thanks and appreciation to Morty and Iris Manus for their insight, help, encouragement and continuous support. Appreciation for their help is also due to Kim O'Reilly and David Smooke.

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## Practice Notes

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of each hand independently, from the outset of study, will pay off in a solidly learned fingering that makes a true *legatissimo* possible.

## CLEMENTI

### *Arietta in C Major* .....16

The two-note slurs render this a highly expressive work from the Classical era. Portray a strong feeling of tension and release in these slurs, especially in measure 16. Use finger legato when possible to maintain a seamless sound.

## DUNCOMBE

### *Sonatina in C Major* .....15

Strive for a strong pulse in this stately work. Maintain smooth and inaudible finger crossings under and over the thumb.

## KUHNAU

### *Prelude in G Major* .....12

During the Baroque period, works similar to this piece containing broken chords might have been composed for the lute, a forerunner of the modern guitar, as well as for a keyboard instrument. The performer might imagine how this piece would sound if it were played on a guitar. This work provides ample opportunity to listen for harmonic tension and release.

## BACH

### *Musette in G Major* .....14

A musette is a work of pastoral character with a sustained drone. Note the long drone in this musette. A true finger legato in both hands is essential for an effective performance of this work. Careful practice

## Aria

Domenico Scarlatti (1685–1757)

K. 32

Andante

The musical score for Domenico Scarlatti's Aria, K. 32, is presented in 3/8 time. The key signature has one flat (G minor). The tempo is marked Andante. The score is divided into three systems, each with a measure number in a box at the beginning.

- System 1 (Measures 1-4):** Measure 1 starts with a piano (*p*) dynamic and a left-hand chord marked with an asterisk (\*). Fingerings are indicated: 1 for the right hand and 5, 2 for the left hand. Measure 2 has a right-hand fingering of 2 and a left-hand fingering of 1, 2, 3. Measure 3 has a right-hand fingering of 2 and a left-hand fingering of 1, 2, 3. Measure 4 has a right-hand fingering of 2 and a left-hand fingering of 1, 2, 3.
- System 2 (Measures 5-14):** Measure 5 starts with a *poco cresc.* dynamic and a right-hand fingering of 2. Measure 6 has a *mf* dynamic and a right-hand fingering of 5. Measure 7 has a *mf* dynamic and a right-hand fingering of 1. Measure 8 has a *mf* dynamic and a right-hand fingering of 1. Measure 9 has a *mf* dynamic and a right-hand fingering of 1. Measure 10 has a *cresc.* dynamic and a right-hand fingering of 1. Measure 11 has a *cresc.* dynamic and a right-hand fingering of 1. Measure 12 has a *cresc.* dynamic and a right-hand fingering of 1. Measure 13 has a *cresc.* dynamic and a right-hand fingering of 1. Measure 14 has a *cresc.* dynamic and a right-hand fingering of 1.
- System 3 (Measures 15-21):** Measure 15 starts with a *mf* dynamic and a right-hand fingering of 1. Measure 16 has a *mf* dynamic and a right-hand fingering of 1. Measure 17 has a *mf* dynamic and a right-hand fingering of 1. Measure 18 has a *mf* dynamic and a right-hand fingering of 1. Measure 19 has a *mf* dynamic and a right-hand fingering of 1. Measure 20 has a *f* dynamic and a right-hand fingering of 1. Measure 21 has a *f* dynamic and a right-hand fingering of 1.

\* The editor suggests that the left-hand chords in measures 1, 3, 5, 11, 17 and 21 be rolled or arpeggiated from the bottom upward.

# Musette in G Major

Johann Sebastian Bach  
(1685–1750)

Andante

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, fingerings (1-4), and dynamics (*p*, *mf*, *pp*). Measure numbers 1, 5, 9, and 13 are indicated in boxes at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots.

Measure 1: Treble staff has a slur over a quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a half note G3. Dynamics: *p*. Fingering: 3 (treble), 5 (bass).

Measure 5: Treble staff has a slur over a quarter note A4, an eighth note B4, and a quarter note C5. Bass staff has a half note A3. Dynamics: *mf*. Fingering: 4 (treble), 1 (bass).

Measure 9: Treble staff has a slur over a quarter note B4, an eighth note C5, and a quarter note D5. Bass staff has a half note B3. Dynamics: *mf*. Fingering: 4 (treble), 2 (bass).

Measure 13: Treble staff has a slur over a quarter note C5, an eighth note D5, and a quarter note E5. Bass staff has a half note C4. Dynamics: *pp*. Fingering: 4 (treble), 3 (bass).

\* Ornament is optional.