PIANO REPERTOIRE

MELODIOUS MASTERPIECES

Book 1

Compiled and Edited by Jane Magrath

CONTENTS

		Page
Suggested Teaching Order		3
Preface		4
Practice Notes		4
BAROQUE–CLASSICAL		
Bach	*Musette in G Major*	14
Clementi	*Arietta in C Major*	16
Duncombe	*Sonatina in C Major*	15
Kuhnau	*Prelude in G Major*	12
Mozart	*Minuet in C Major*, K. 6	17
Scarlatti	*Aria*, K. 32	11
	Sonata in C Major, K. 73b	10
ROMANTIC		
Bertini	*Chord Study*, Op. 166, No. 6	18
Gurlitt	*Allegretto*, Op. 50, No. 6	30
	The Bright Sky, Op. 140, No. 3	20
	By the Spring, Op. 101, No. 5	26
	The Little Wanderer, Op. 140, No. 13	32
	Longing, Op. 140, No. 11	28
	Melodic Study, Op. 50, No. 5	36
	The Murmuring Brook, Op. 140, No. 5	34
	Slumber Song, Op. 101, No. 6	22
	Song without Words, Op. 117, No. 34	24
Heller	*Etude in C Major*, Op. 47, No. 19	48
	Prelude in C Minor, Op. 119, No. 25	50
	Tolling Bell, Op. 125, No. 8	47
Köhler	*The Child Asleep*, Op. 283, No. 22	52
Schumann	*First Loss*, Op. 68, No. 16	38
	Melody, Op. 68, No. 1	37
	The Reaper's Song, Op. 68, No. 18	39
Spindler	*Song without Words*	19

This book is dedicated to Anna Kwa.

Jane Magrath

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		Page
Tchaikovsky	*Daydream*, Op. 39, No. 21	42
	In Church, Op. 39, No. 23	44
	Morning Prayer, Op. 39, No. 1	41
	Old French Song, Op. 39, No. 16	46

TWENTIETH CENTURY

Gretchaninoff	*My Dear Mother*, Op. 119, No. 1	55
	Nurse Tells a Story, Op. 119, No. 8	54
Kabalevsky	*At the River*, Op. 89, No. 35	64
	A Melancholic Rain, Op. 89, No. 34	63
	Song, Op. 27, No. 2	62
Khachaturian	*Andantino*	60
Maykapar	*The Orphan*, Op. 28, No. 2	58
Rebikov	*Angels*	57
	Gather Around the Christmas Tree	56

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. 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.

Practice Notes

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 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

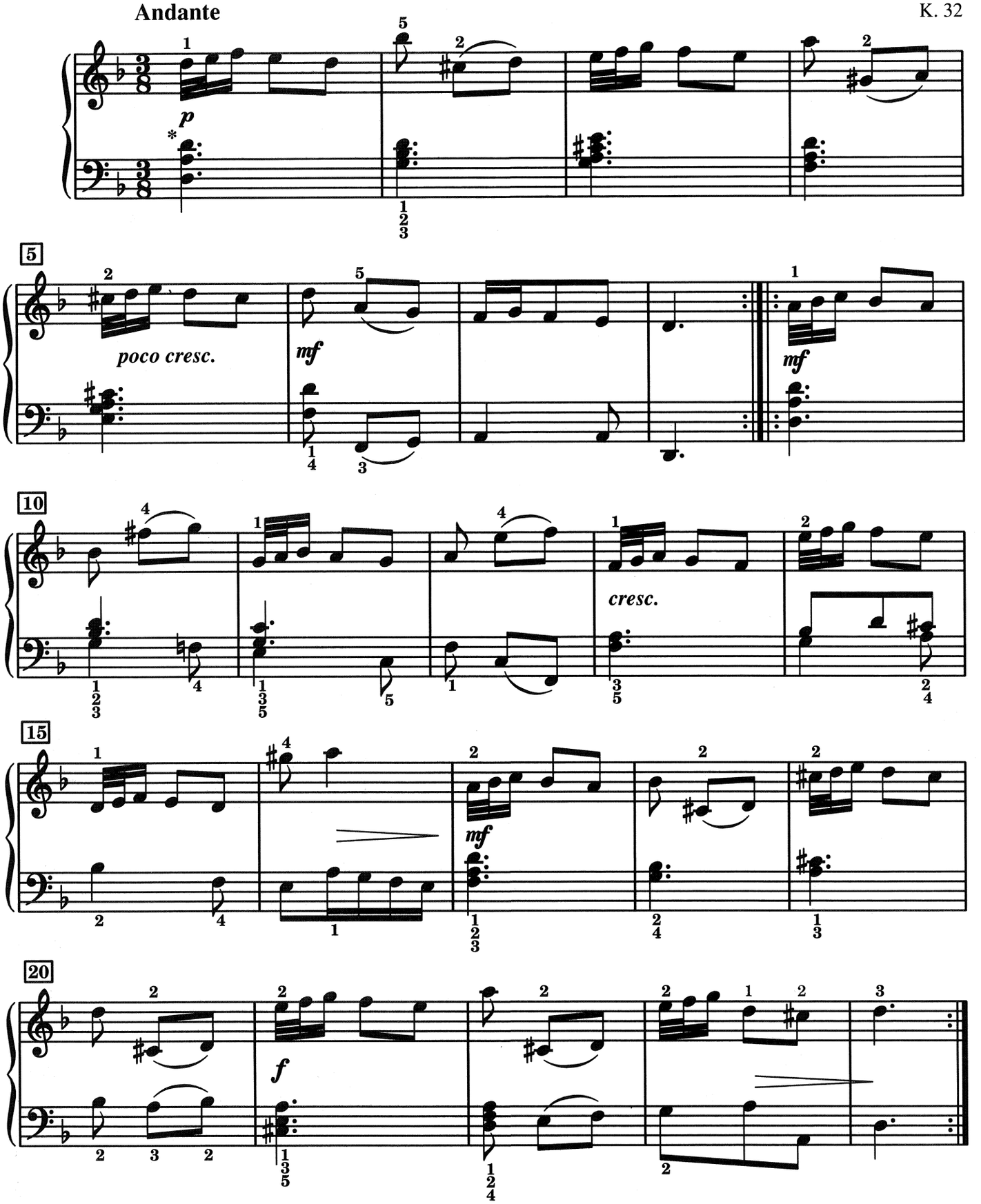
***Prelude in G Major* 12**

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.

Aria

Domenico Scarlatti (1685–1757)
K. 32

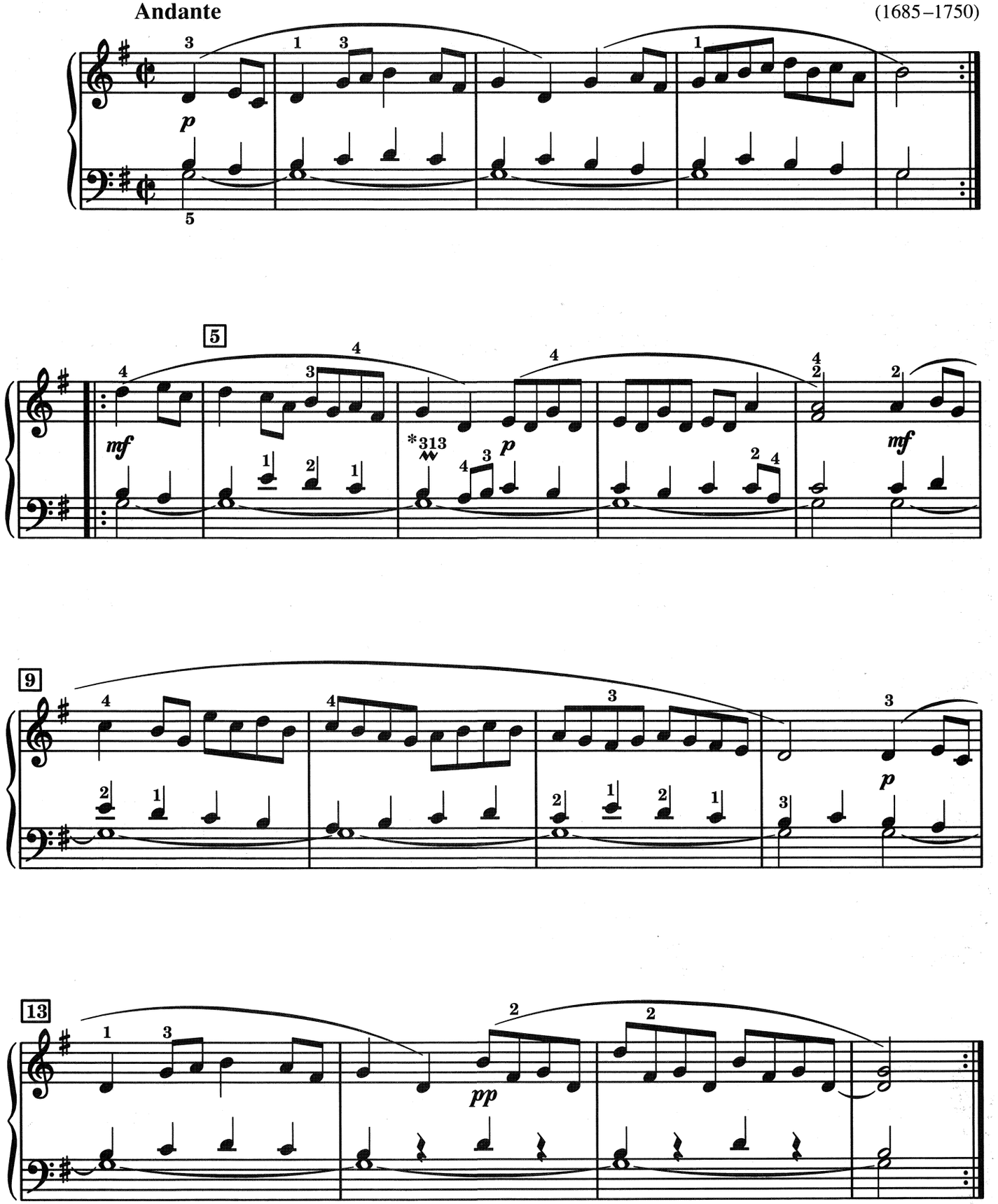
Andante



* 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)



* Ornament is optional.