

ESSENTIAL KEYBOARD REPERTOIRE

95 Early/Late Intermediate Miniatures One or Two Pages in Length

Selected and Edited by Maurice Hinson

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Foreword

Piano literature contains some wonderful and exciting miniatures for the intermediate student. For the purposes of this volume, a miniature is a piece no longer than two pages. Some of the greatest composers wrote short pieces that reinforce essential elements of musicianship and technique. These miniatures have proven to be effective teaching pieces throughout the years since they were written.

The intermediate piano repertoire is so extensive that it is frequently difficult for the teacher and student to locate some of these attractive miniatures. *Essential Keyboard Repertoire: 95 Early/Late Intermediate Miniatures, One or Two Pages in Length* is designed to assist both teacher and student with this problem. Some of these miniatures are well known, while others may not be so familiar. All contain the following essential characteristics:

1. Interesting melodies, rhythm and harmonies
2. Technical accessibility
3. Carefully planned design and formal structure
4. Exceptional aesthetic value

These miniatures are easily learned by today's busy students. The editor prefers assigning two or three miniatures rather than one large work. Students often prefer the variety provided by several miniatures over one long repertoire piece.

In addition to use in the formal lesson, this collection can be used (1) as a sight-reading supplement for more advanced students, (2) by the pianist for his or her enjoyment, (3) by the pianist performing at receptions and other social events, and (4) for auditions and competition.

This edition is dedicated to
Dr. Donald Massingale,
with admiration and
appreciation.

Maurice Hinson

The Intermediate-Level Student

The intermediate level is a crucial period in the development of a pianist. It encompasses the period of time when a student is nearing completion of beginning method books but is not quite ready to move on to advanced works by the great composers. Individual students reach this level at different rates, depending on their ability, age and previous experience. To facilitate easy use, this collection is divided into three levels: *early intermediate*, *intermediate* and *late intermediate*.

Students at the early-intermediate level should be able to play the scales of C, G, D and F major, plus D and A minor. These students should also be able to perform musically the pieces in J. S. Bach's *Anna Magdalena Notebook* or similar pieces of equivalent difficulty. Material for this level should approximate *Level 3* of *Alfred's Basic Piano Library*.

Students at the *intermediate* level should be able to play the scales of C, G, D, F and B-flat major, plus D, A, E and G minor. At this level, students should be able to play some of the easier dances in J. S. Bach's *Notebook for W. F. Bach*, easier dances by Beethoven and other pieces of equivalent difficulty. The repertoire and minimum technical requirements for this level approximate *Level 4* of *Alfred's Basic Piano Library*.

Students at the *late-intermediate* level should be able to play the scales of C, G, D, A, E, F, B-flat, E-flat and A-flat major, plus A, D, E, G, B, C, F-sharp and C-sharp minor. Appropriate repertoire for this level should approximate *Levels 5–6* of *Alfred's Basic Piano Library* or more difficult works such as selected *Two-Part Inventions* of J. S. Bach and *Sonatinas* of Kuhlau.

The editor hopes that you will find much pleasure in playing these attractive miniatures, and will thereby develop a fond appreciation for this repertoire.

Editing

Great care has been given to the layout and engraving of this music. Each piece appears in its original form; notes have not been added or removed, unless stated otherwise. When articulation, notes, pedal, dynamics or interpretive indications have been added by the editor, they are always identified in footnotes or parenthetically.

Either more or less pedal may be used than is indicated in some pieces, depending on room acoustics, the sound of the instrument and the personality of the player. Fingerings are based on modern teaching principles and are editorial. Measures are numbered for easy reference. The indications **f–mp** (or other dynamics) mean that the section is to be played forte the first time and mezzo piano on the repeat.

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Bourrée in C Minor

Leopold Mozart
(1719–1787)

Allegro

Musical score for the first system of the Bourrée in C Minor. The key signature is C minor (two flats). The tempo is Allegro. The music consists of two staves: treble and bass. Measure 1 starts with a dotted half note (labeled 'a' and *mf*). Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern (labeled 'b'). Measures 5 through 8 continue the eighth-note patterns. Measure 9 starts with a sixteenth-note pattern.

Musical score for the second system of the Bourrée in C Minor. The key signature is C minor (two flats). Measure 5 starts with a sixteenth-note pattern (labeled '5'). Measures 6 and 7 continue the eighth-note patterns. Measure 8 begins with a sixteenth-note pattern. Measure 9 starts with a sixteenth-note pattern (labeled '9'). Measures 10 and 11 continue the eighth-note patterns. Measure 12 begins with a sixteenth-note pattern.

Musical score for the third system of the Bourrée in C Minor. The key signature is C minor (two flats). Measures 13 and 14 continue the eighth-note patterns. Measure 15 begins with a sixteenth-note pattern. Measures 16 and 17 continue the eighth-note patterns. Measure 18 begins with a sixteenth-note pattern.

Musical score for the fourth system of the Bourrée in C Minor. The key signature is C minor (two flats). Measures 19 and 20 continue the eighth-note patterns. Measure 21 begins with a sixteenth-note pattern. Measures 22 and 23 continue the eighth-note patterns. Measure 24 begins with a sixteenth-note pattern.

Ⓐ Articulation is editorial.



March in E-flat Major

from *Anna Magdalena Bach Klavierbüchlein*, 1725

Johann Sebastian Bach (1685–1750)
BWV Anh. 127

(Moderato)

1 1 3 5
3 1 2 4 1 4 3
a f
p

5

4 3
3 3 2 1
1 2
3 3
5

1 2 3
1 2 3
1 2 3
1 2 3

8

1 3 1
5 2
1 2 1 2 1 tr
1 2 1
1 2 1
1 2 1
1 2 1

3 5 2 5 1 i 1

11

1 3
f
3 2
3 3 4 5
3 3 4 5

ⓐ Dynamics and articulation are editorial.

ⓑ or

Orientale

Cécile Chaminade (1857–1944)
Op. 123, No. 9

(Moderate waltz tempo)
Mouvt modéré de valse, $\text{♩} = 54$

The sheet music contains six systems of music, each starting with a measure number in a box (e.g., 1, 5, 10, 15, 20) and ending with a bracket under the bass staff indicating a pedal setting. Measure 1 starts with a dynamic *mf*. Measure 5 starts with a dynamic *f*. Measure 10 starts with a dynamic *p*. Measure 15 starts with a dynamic *f*. Measure 20 starts with a dynamic *f*.

① Pedal indications are editorial.