CELEBRATION SERIES®

THE PIANO ODYSSEY®

PIANO
REPERTOIRE

5

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FREDERICK HARRIS MUSIC

CELEBRATION SERIES®

THE PIANO ODYSSEY®

The *Celebration Series*® was originally published in 1987 to international acclaim. In 1994, a second edition was released and received with heightened enthusiasm. Launched in 2001 and building on the success of previous editions, the *Celebration Series*®, *The Piano Odyssey*® takes advantage of the wealth of new repertoire and the changing interests and needs of teachers.

The series is breathtaking in its scope, presenting a true musical odyssey through the ages and their respective musical styles. The albums are graded from late elementary to early intermediate (albums Introductory to 3) through intermediate (albums 4 to 8) to advanced and concert repertoire (albums 9 and 10). Each volume of repertoire comprises a carefully selected grouping of pieces from the Baroque, Classical, Romantic, and 20th-century style periods. *Studies/Etudes* albums present compositions especially suited for building technique as well as musicality relevant to the repertoire of each level. *Student Workbooks* and recordings are available to assist in the study and enjoyment of the music. In addition, the comprehensive *Handbook for Teachers* is an invaluable pedagogical resource.

A Note on Editing and Performance Practice

Most Baroque and early Classical composers wrote few dynamics, articulation, or other performance indications in their scores. Interpretation was left up to the performer, with the expectation that the performance practice was understood. In this edition, therefore, most of the dynamics and tempo indications in the Baroque and early Classical pieces have been added by the editors. These editorial markings, including fingering and the execution of ornaments, are intended to be helpful rather than definitive.

The keyboard instruments of the 17th and early 18th centuries lacked the sustaining power of the modern piano. Consequently, the usual keyboard touch was detached rather than legato. The pianist should assume that a lightly detached touch is appropriate for Baroque and early Classical music, unless a different approach is indicated by the style of the music.

Even into the 19th century, composers' scores could vary from copy to copy or edition to edition. Thus, the editors of the *Celebration Series*® have also made editorial choices in much of the Classical and Romantic repertoire presented in the series.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

Teachers and students should refer to the companion guides – the *Student Workbooks* and the *Handbook for Teachers* – for further discussion of style and pedagogical elements. For examination requirements of The Royal Conservatory of Music, please refer to the current *Piano Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

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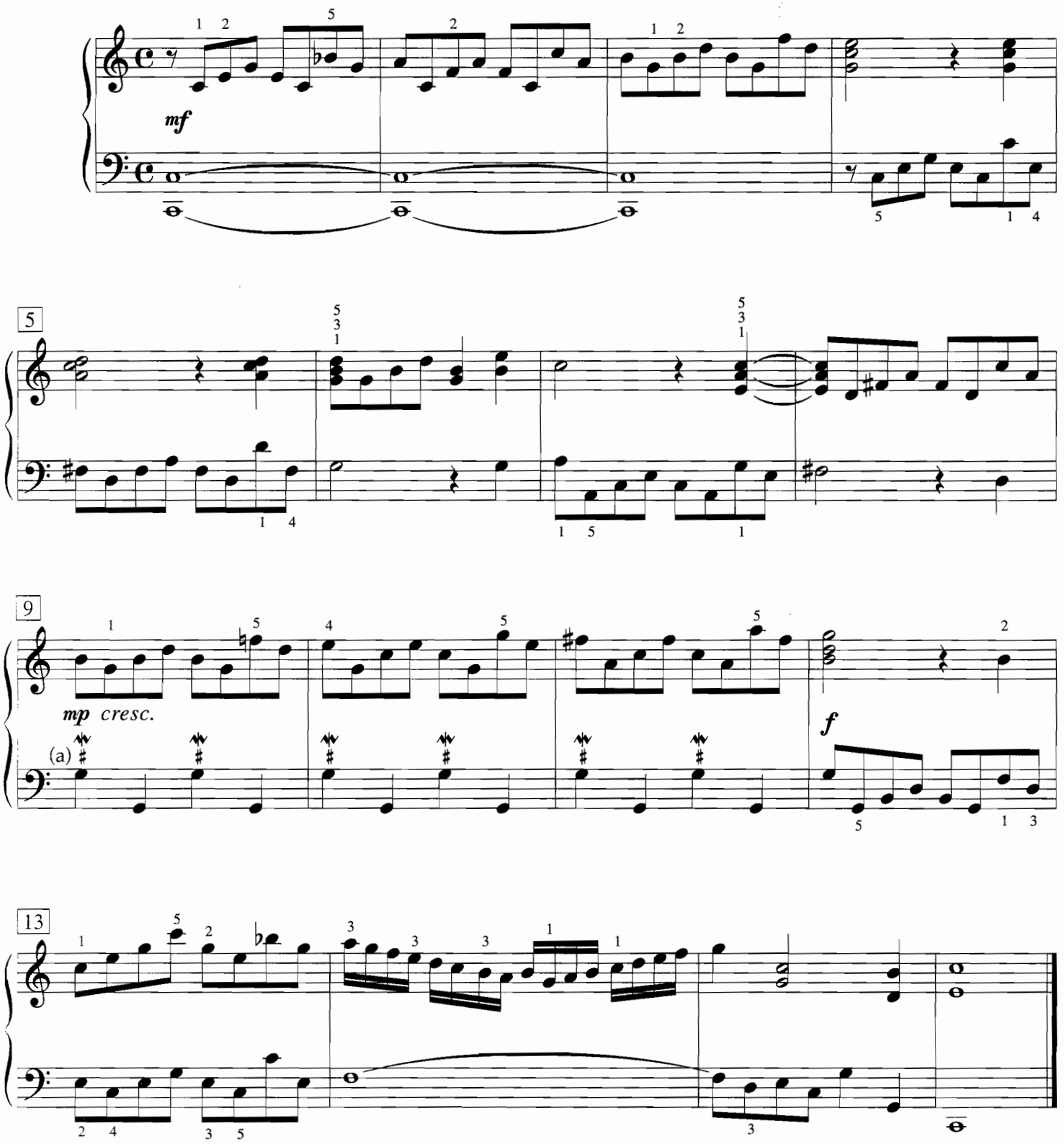
Little Prelude in C Major

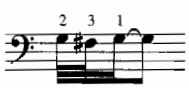
BWV 939

Johann Sebastian Bach
(1685 – 1750)

♩ = 100 – 120



(a)

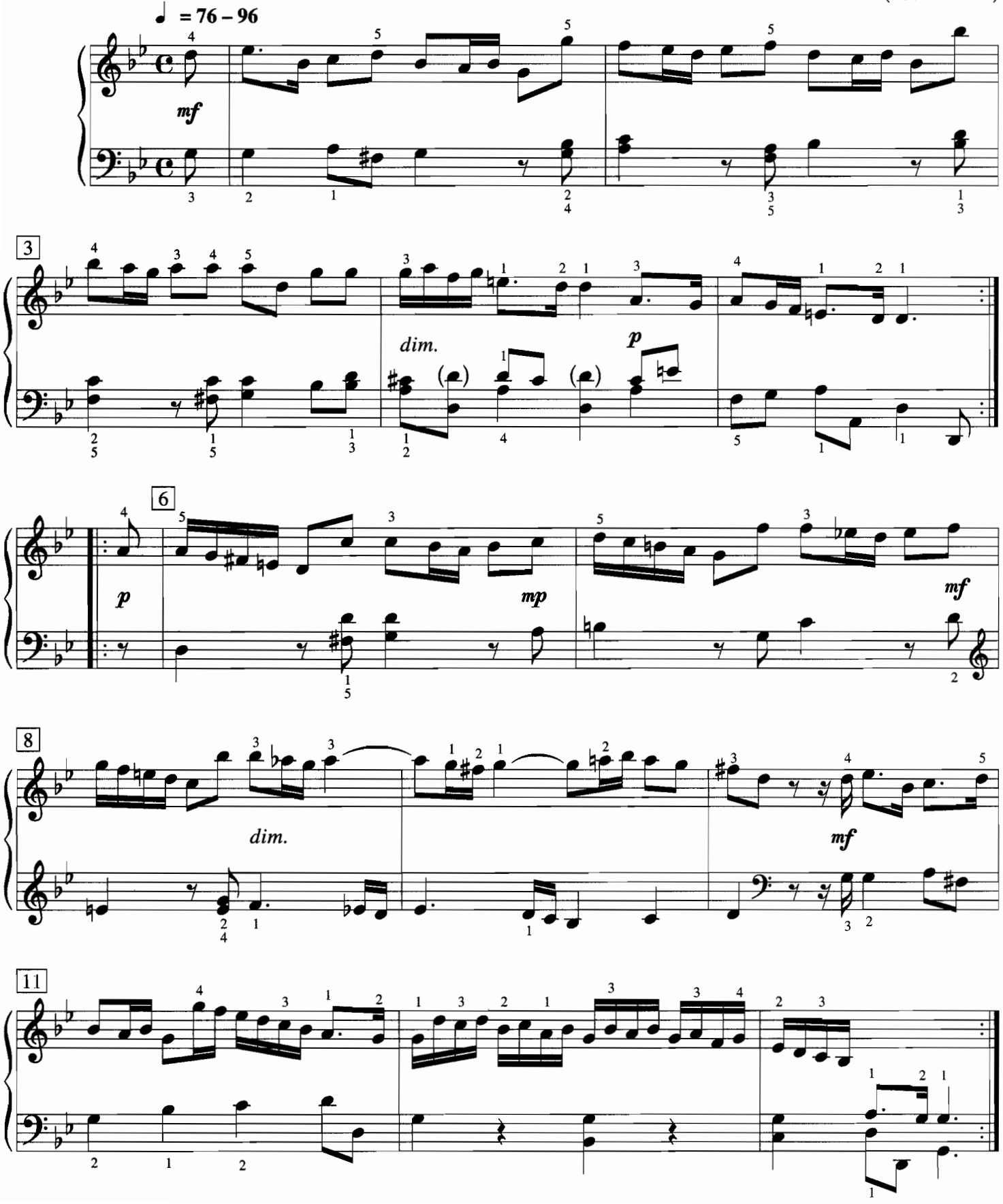


Quarter notes may be played detached.

Allemande in G Minor

BWV 836

Johann Sebastian Bach
(1685 – 1750)

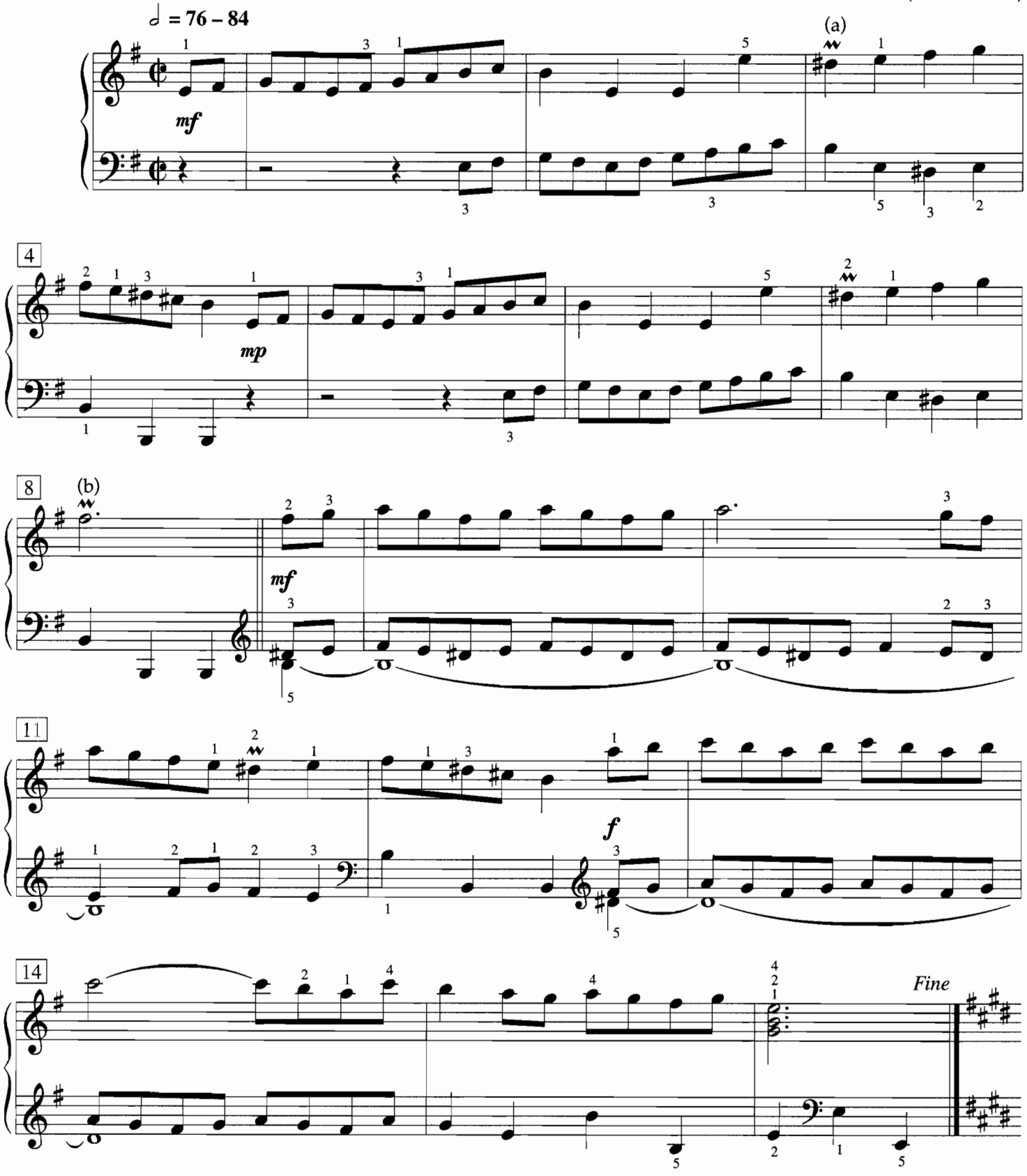


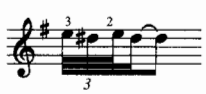
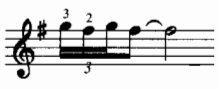
Deux rigaudons

Two Rigadoons

Rigaudon I

Jean-Philippe Rameau
(1683 – 1764)



(a)  (b) 

For examinations, the ornaments in mm. 23 and 31 must be played; the remaining ornaments are optional.

17

(c)

mf

21

25

mp

f

29

(d)

(e)

D.C. Rigaudon I
al Fine

33

mf

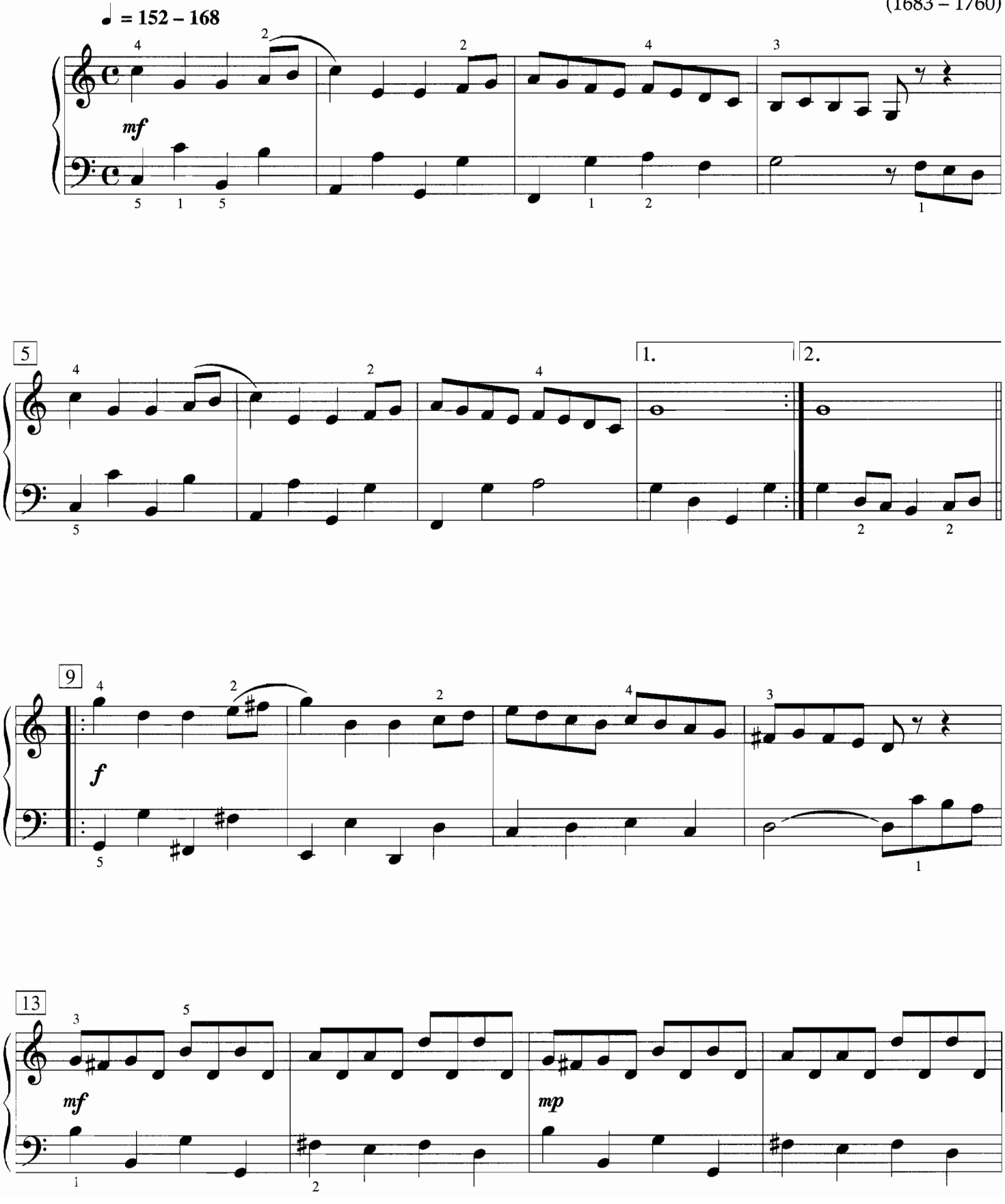
(c)

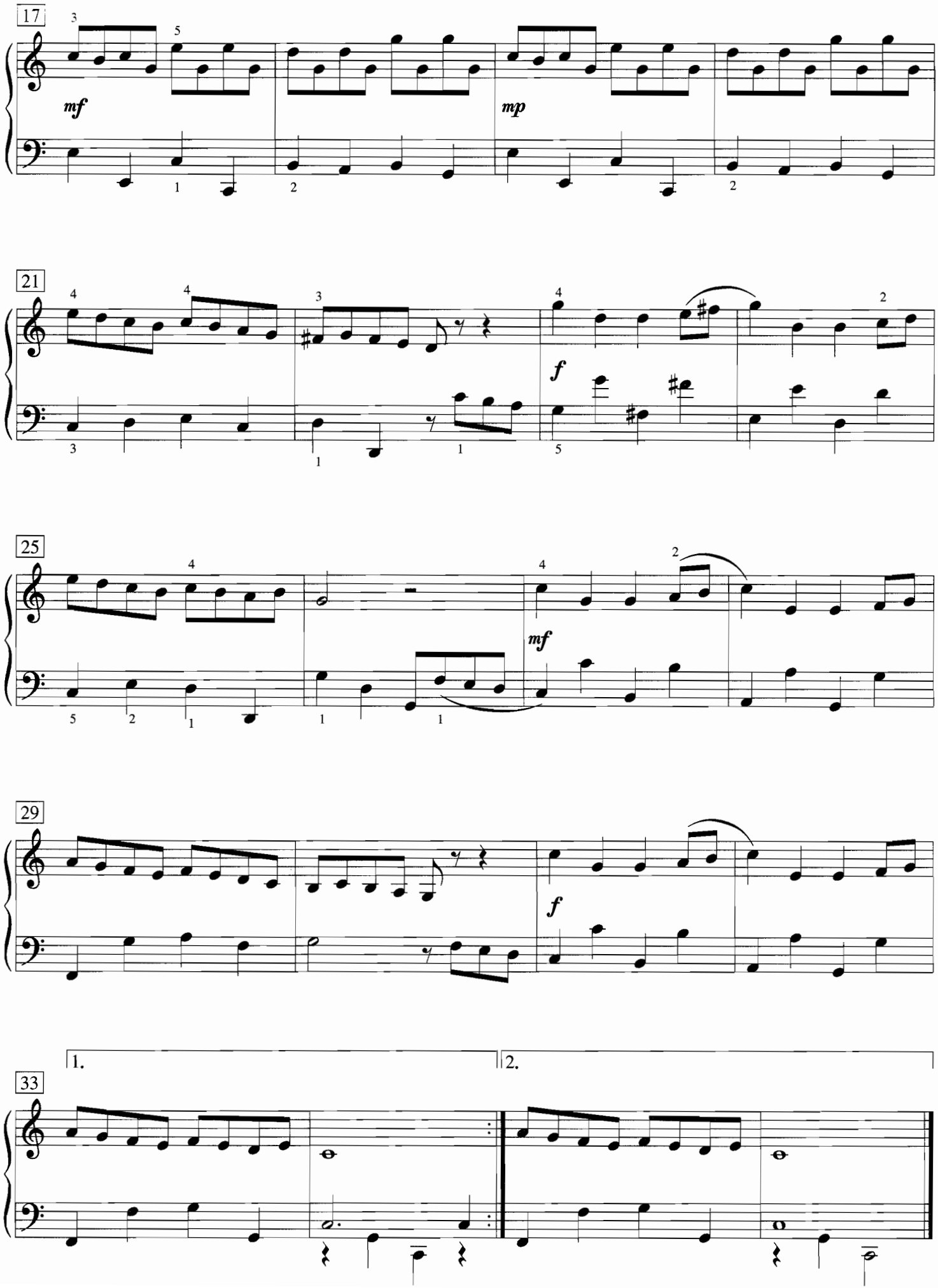
(d) Composer's original:

(e)

Intrada in C Major

Christoph Graupner
(1683 – 1760)

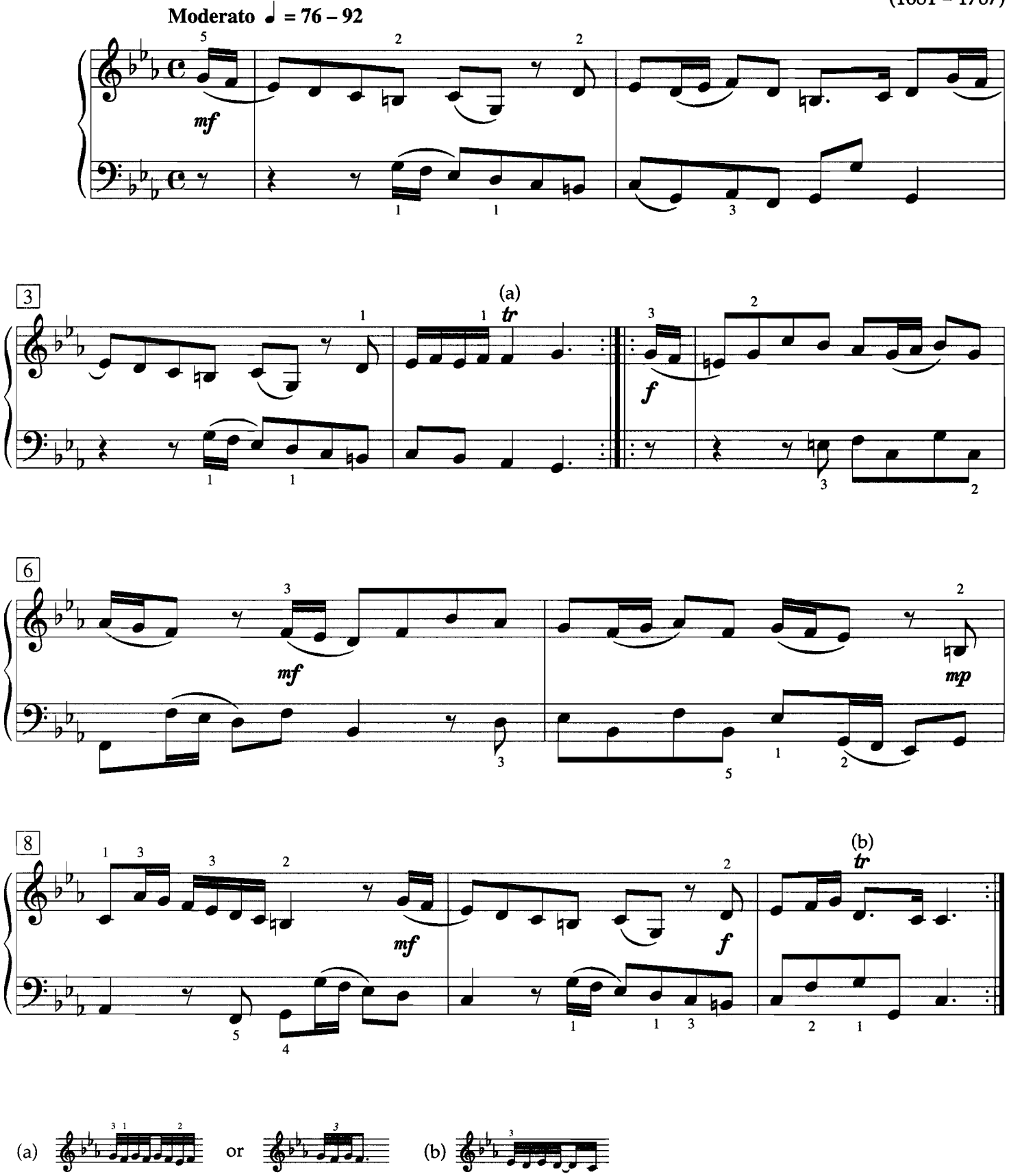



17
mf
mp
21
f
25
mf
29
f
1.
2.
33

Fantasia in C Minor

TWV 33: 35

Georg Philipp Telemann
(1681 – 1767)



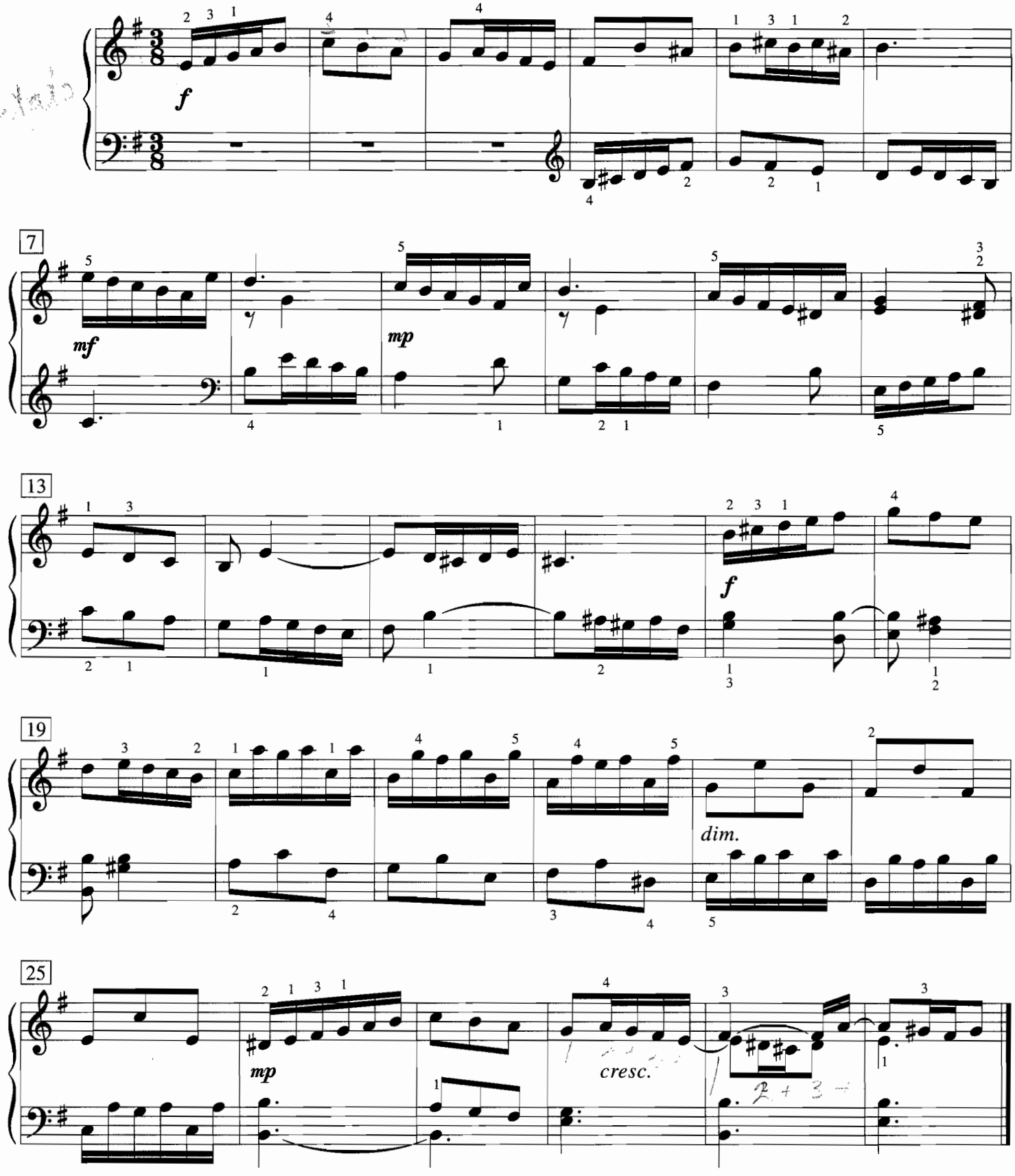
(a) or (b)

Verso in E Minor

detach all

Domenico Zipoli
(1688 – 1726)

♪ = 138 – 160



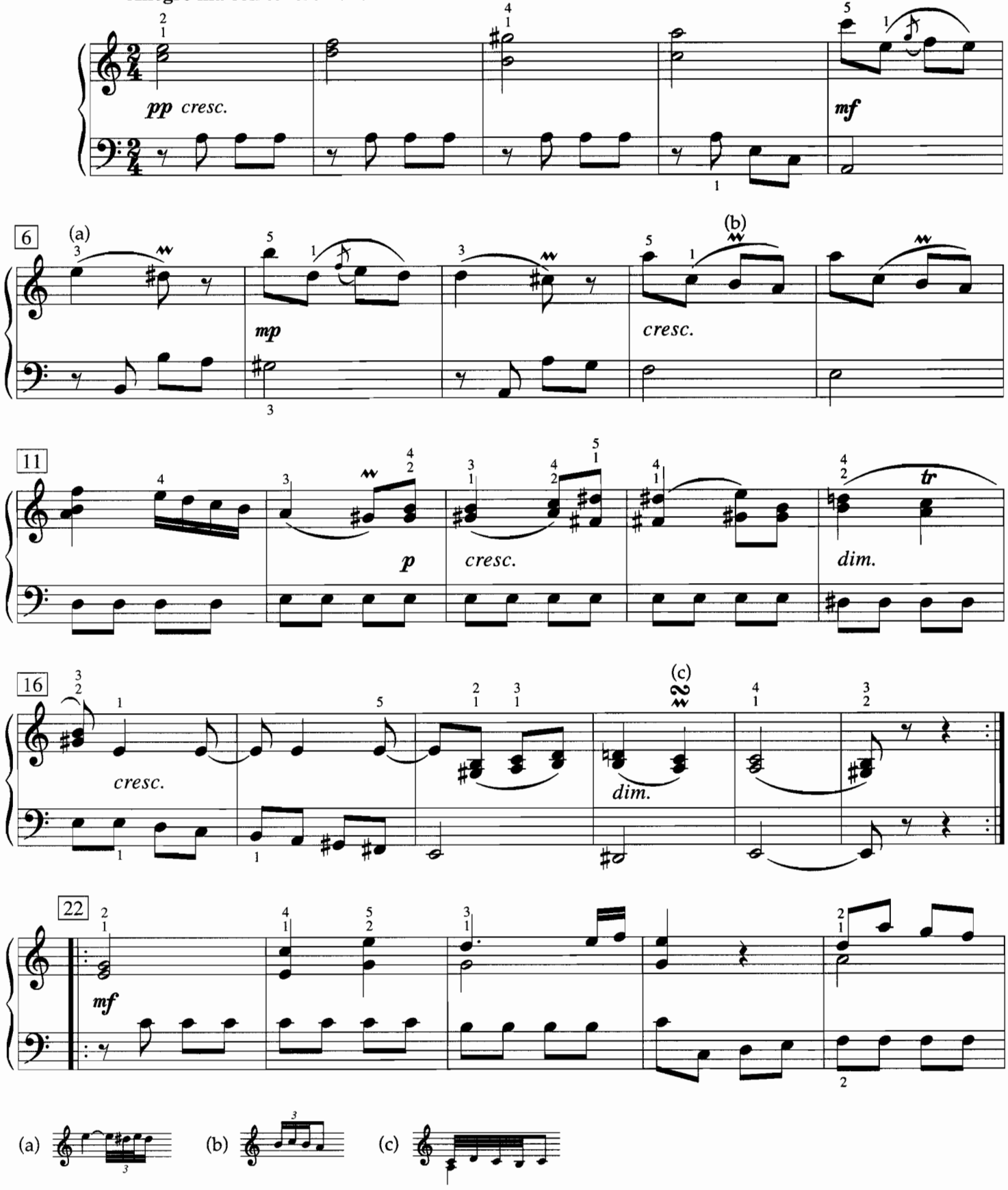
Most eighth notes may be played slightly detached.

La Caroline

Wq 117/39, H98

Carl Philipp Emanuel Bach
(1714 – 1788)

Allegro ma con tenerezza ♩ = **108 – 126**



(a) (b) (c)

For examinations, all ornaments are optional except the trills in mm. 31 and 53.

27

(d) *tr*

mp

32

(e)

mf

dim.

38

43

pp cresc.

mf

mp

50

cresc.

f

p

56

ff

(f)

(d) (e) (f) Composer's original:

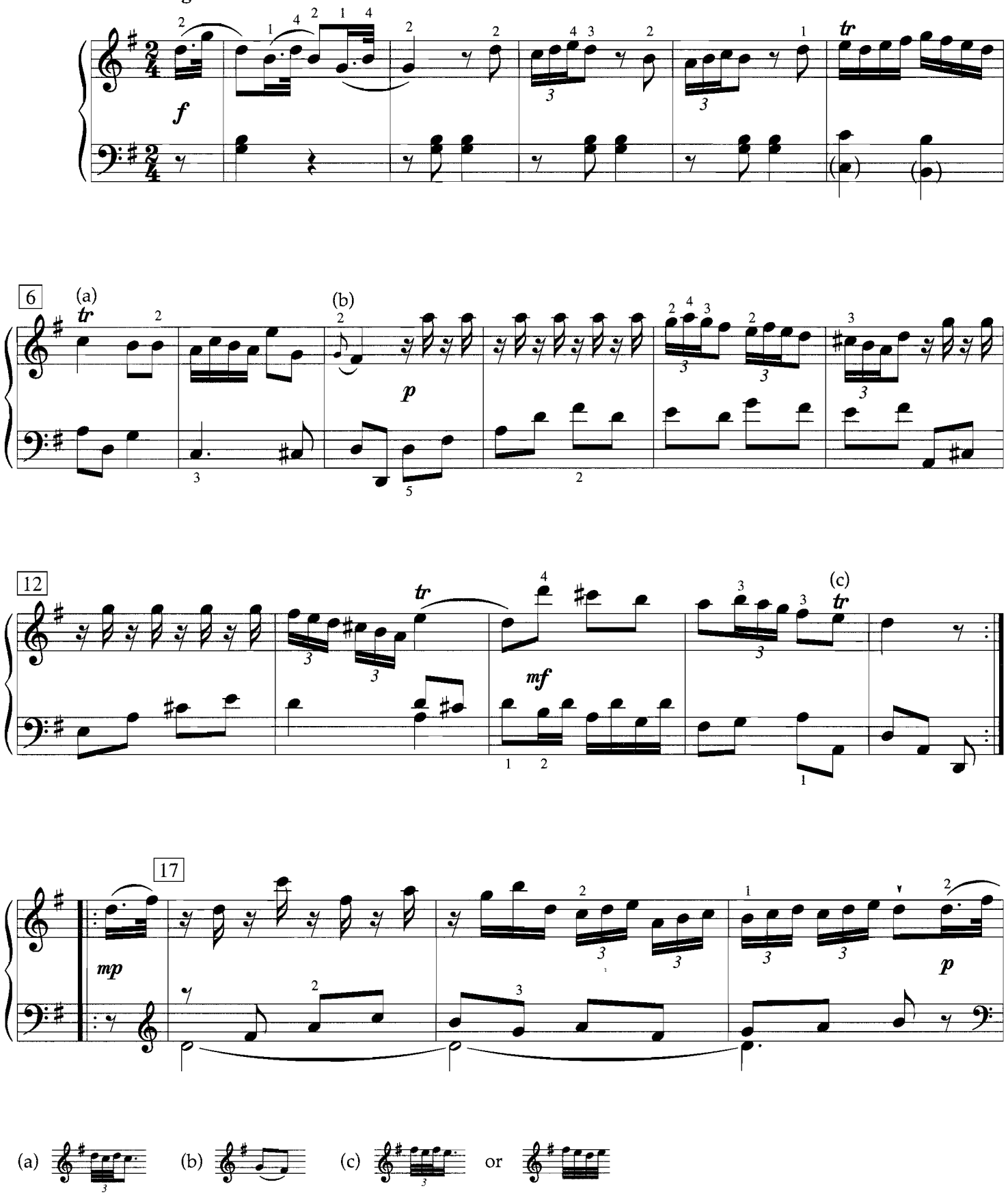
Divertimento in G Major

Hob. XVI:8

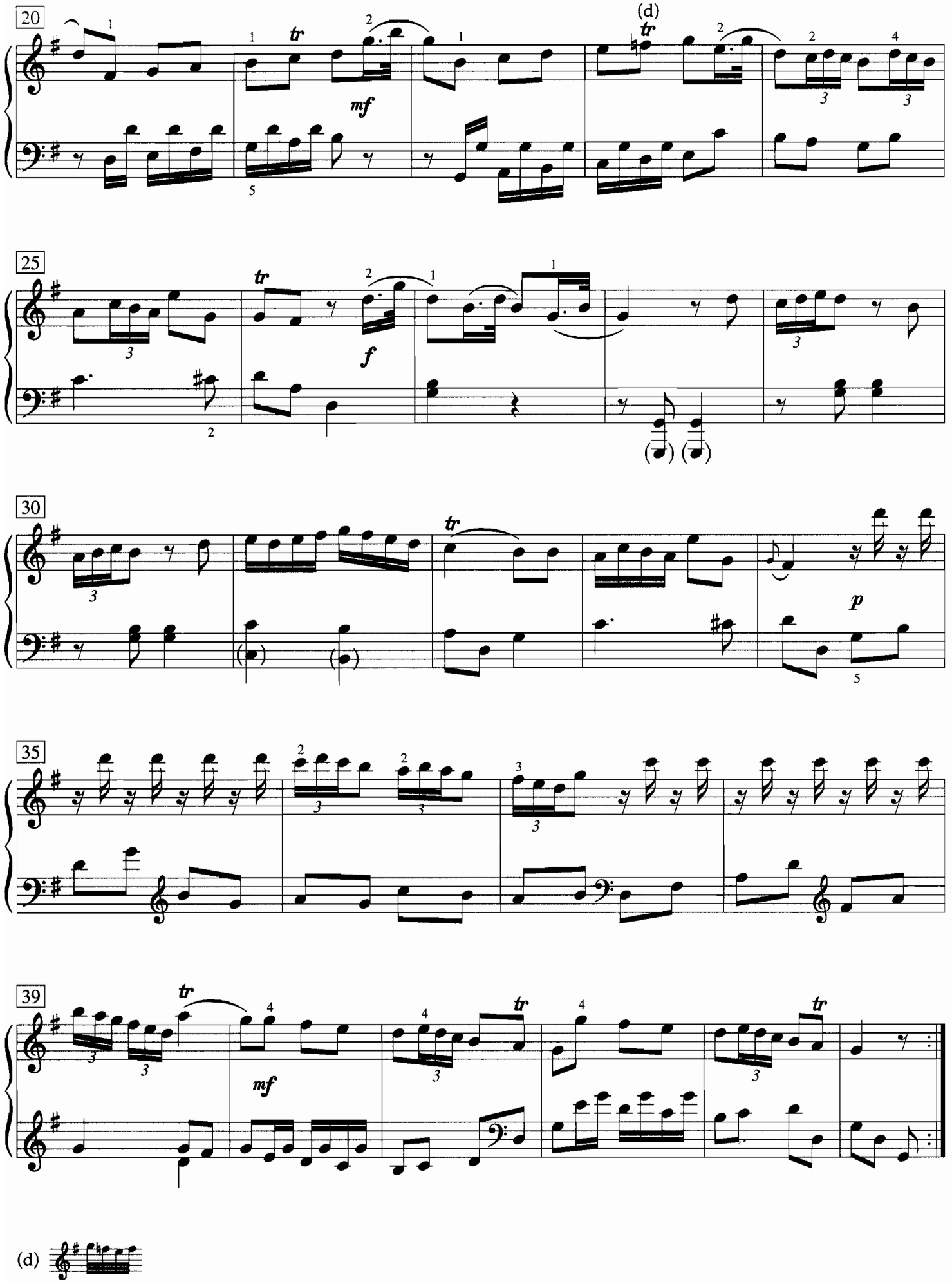
I

Franz Joseph Haydn
(1732 – 1809)

Allegro ♩ = 72 – 80



(a) (b) (c) or

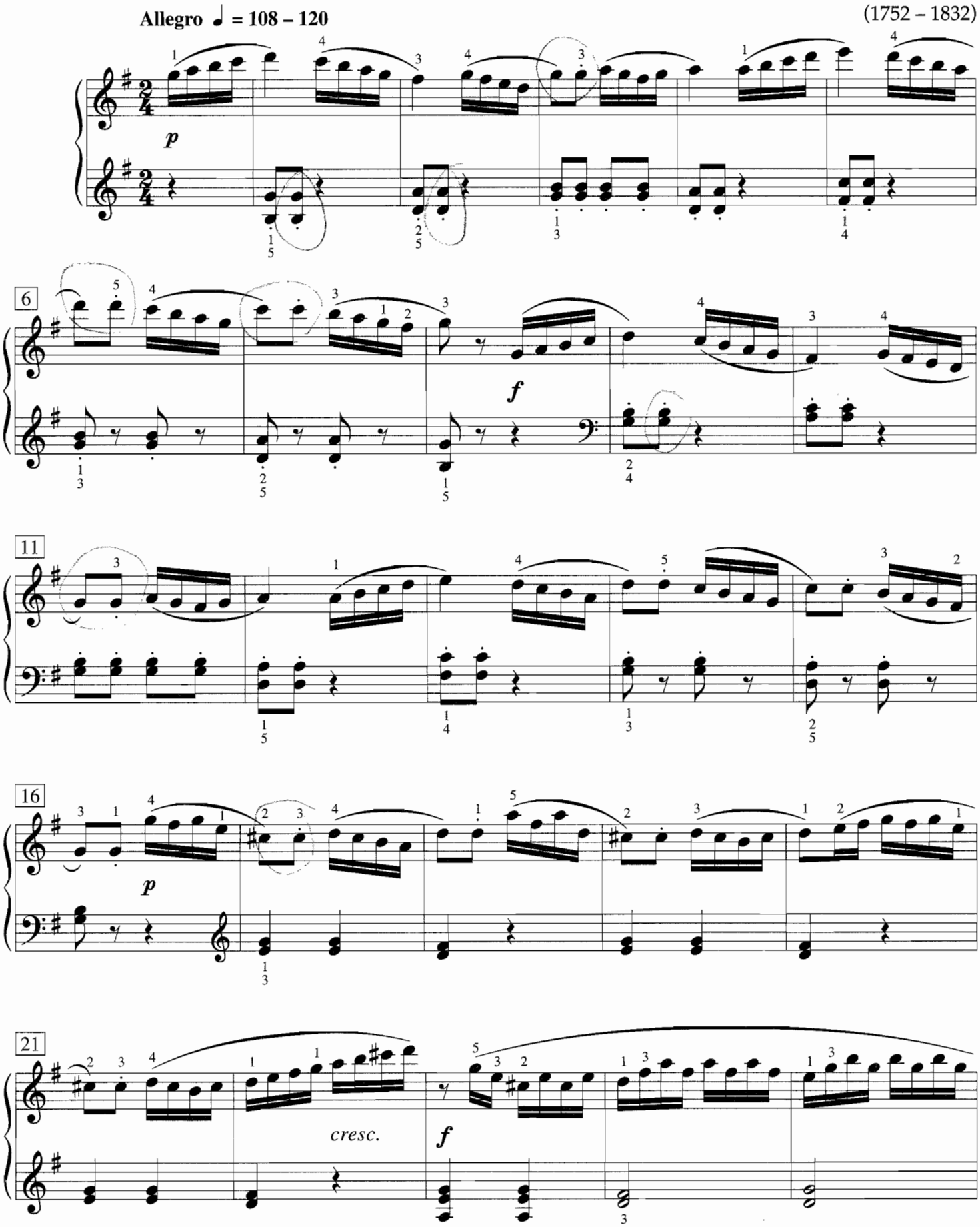

20
(d)
tr
mf
25
f
30
p
35
39
mf
(d)

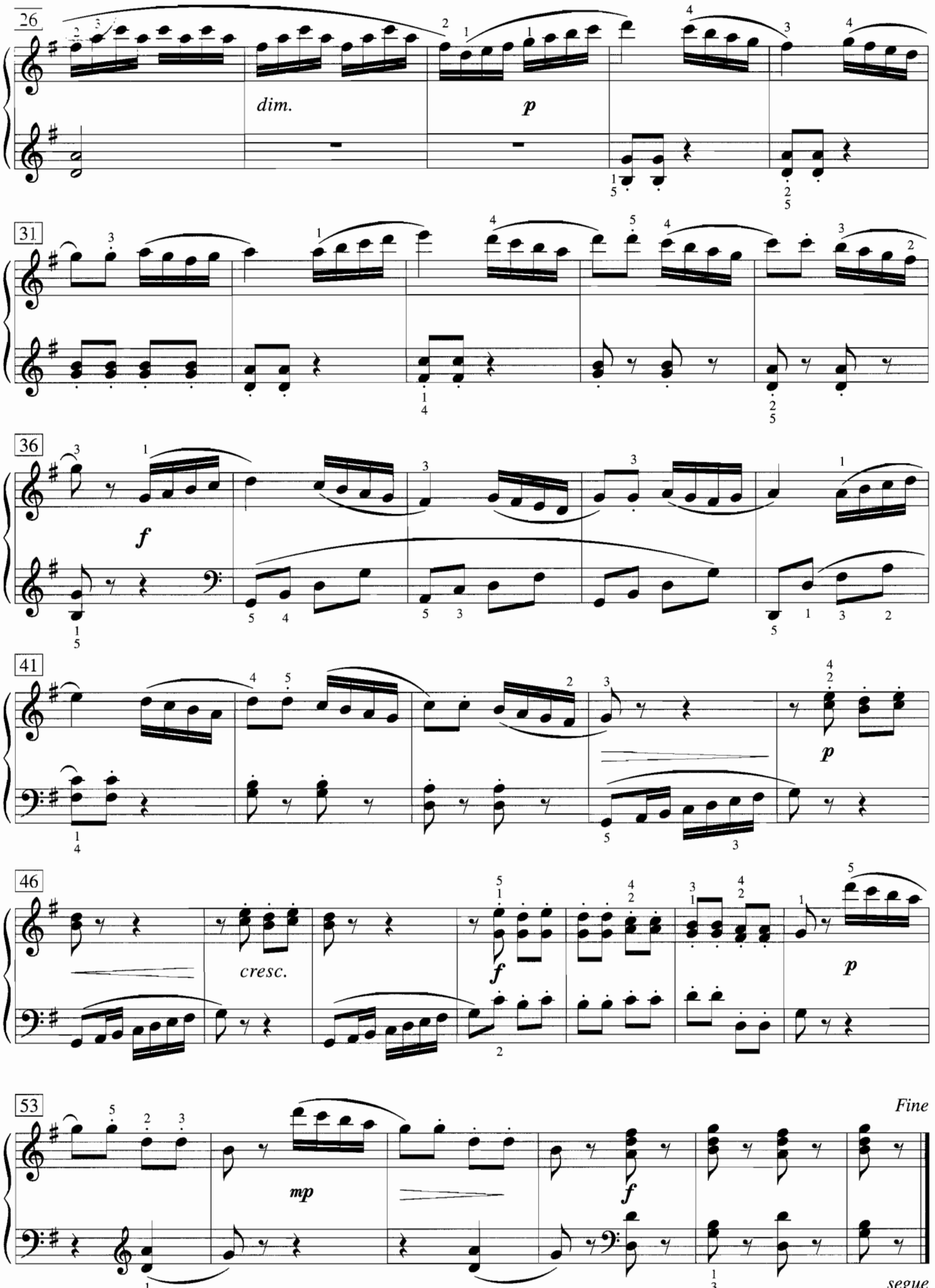
Sonatina in G Major

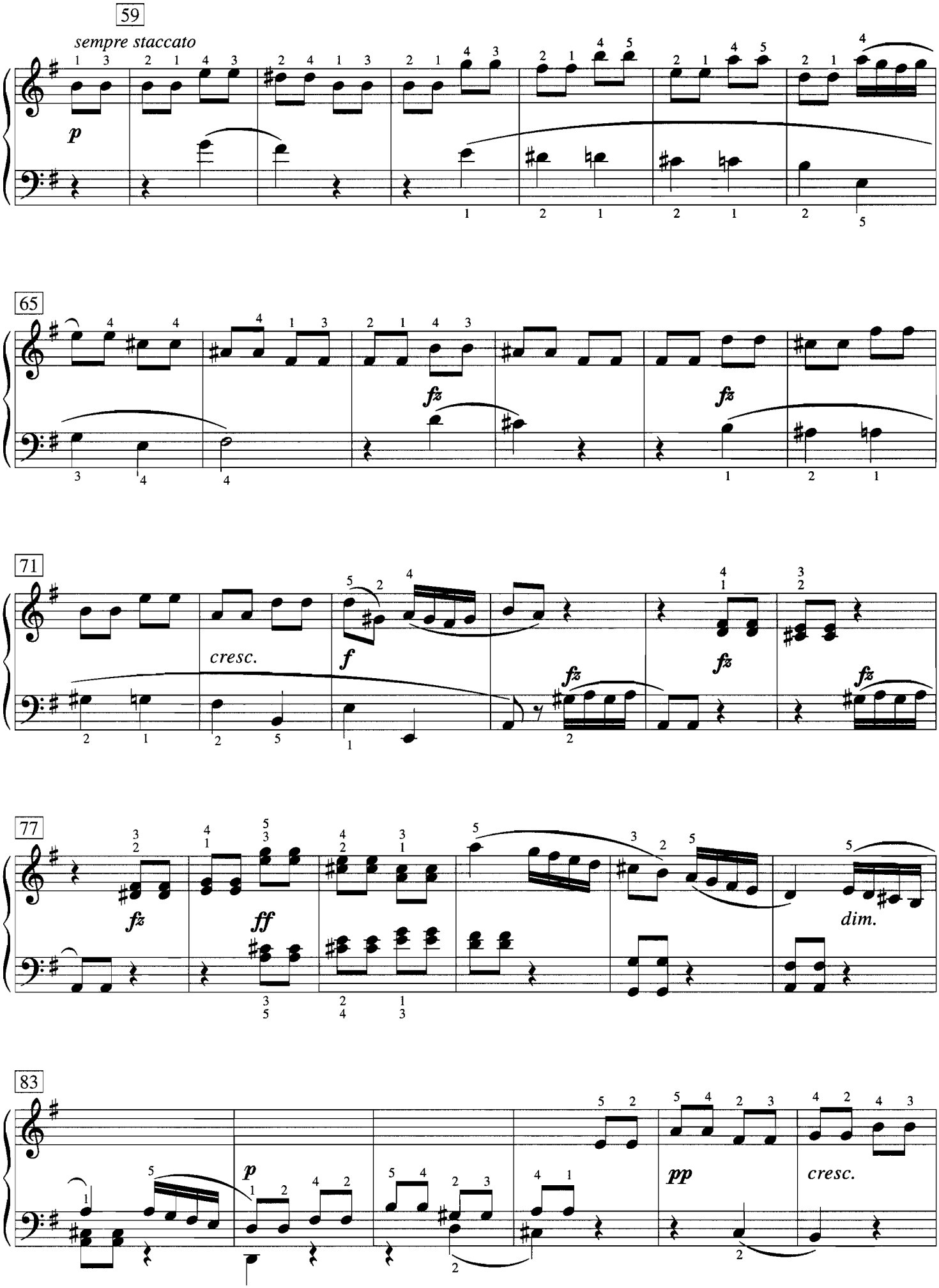
op. 36, no. 5

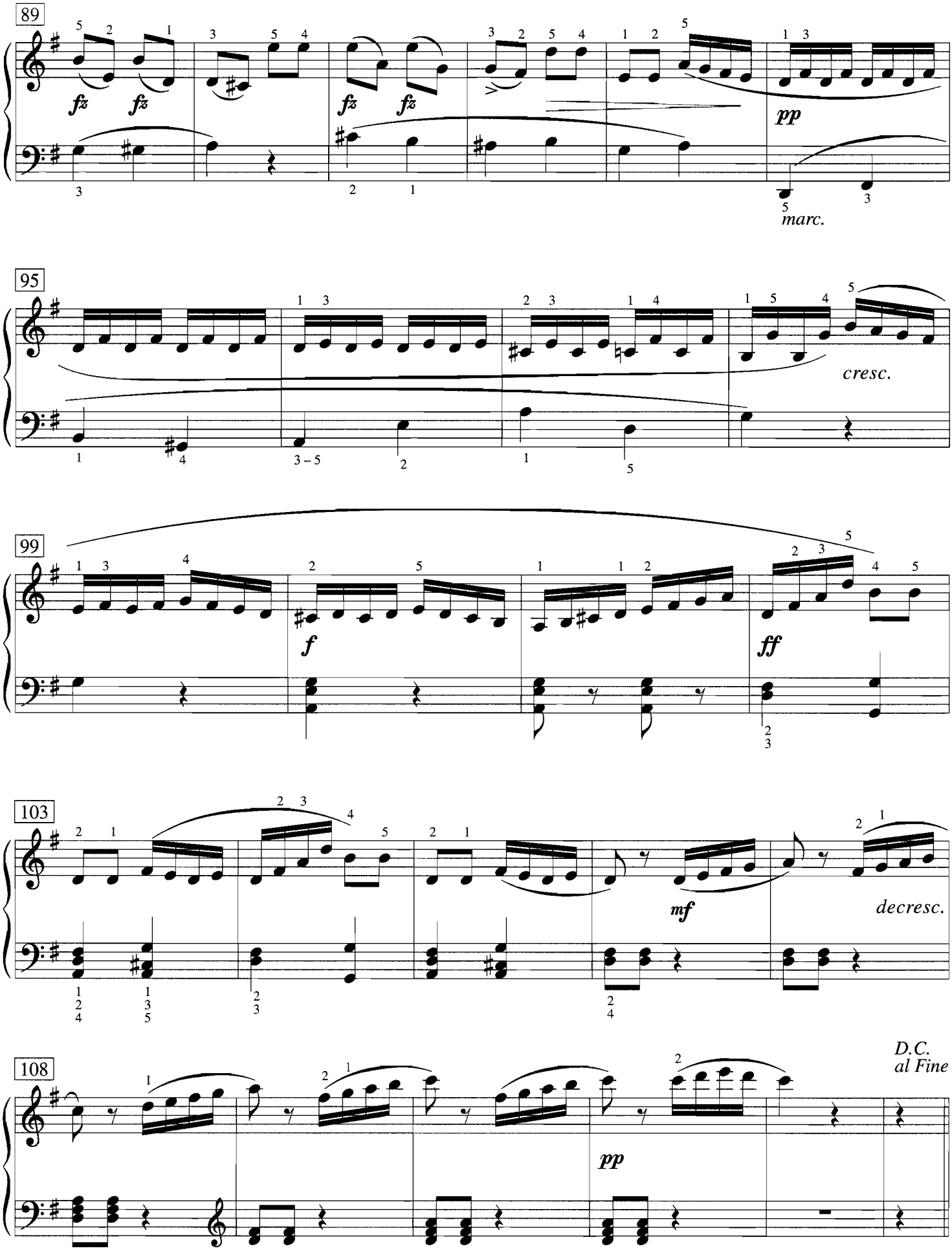
III: Rondo

Muzio Clementi
(1752 – 1832)




26
dim.
p
31
36
f
41
p
46
cresc.
f
p
53
Fine
mp
f
segue


59
sempre staccato
p
65
fz
fz
71
cresc.
f
fz
fz
fz
77
fz
ff
dim.
83
p
pp
cresc.

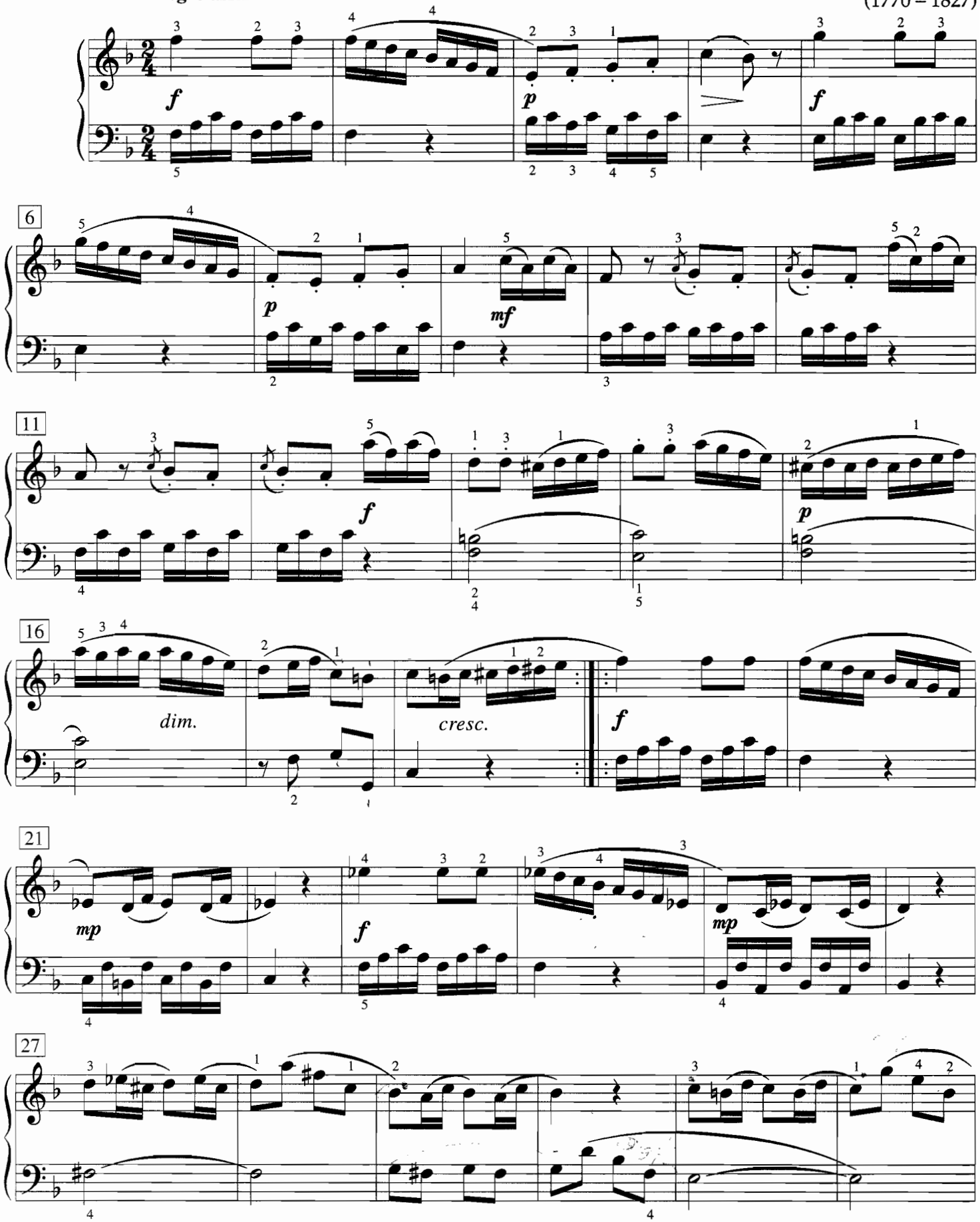

89
fz fz
fz fz
pp
marc.
95
cresc.
99
f
ff
103
mf
decresc.
108
pp
D.C.
al Fine

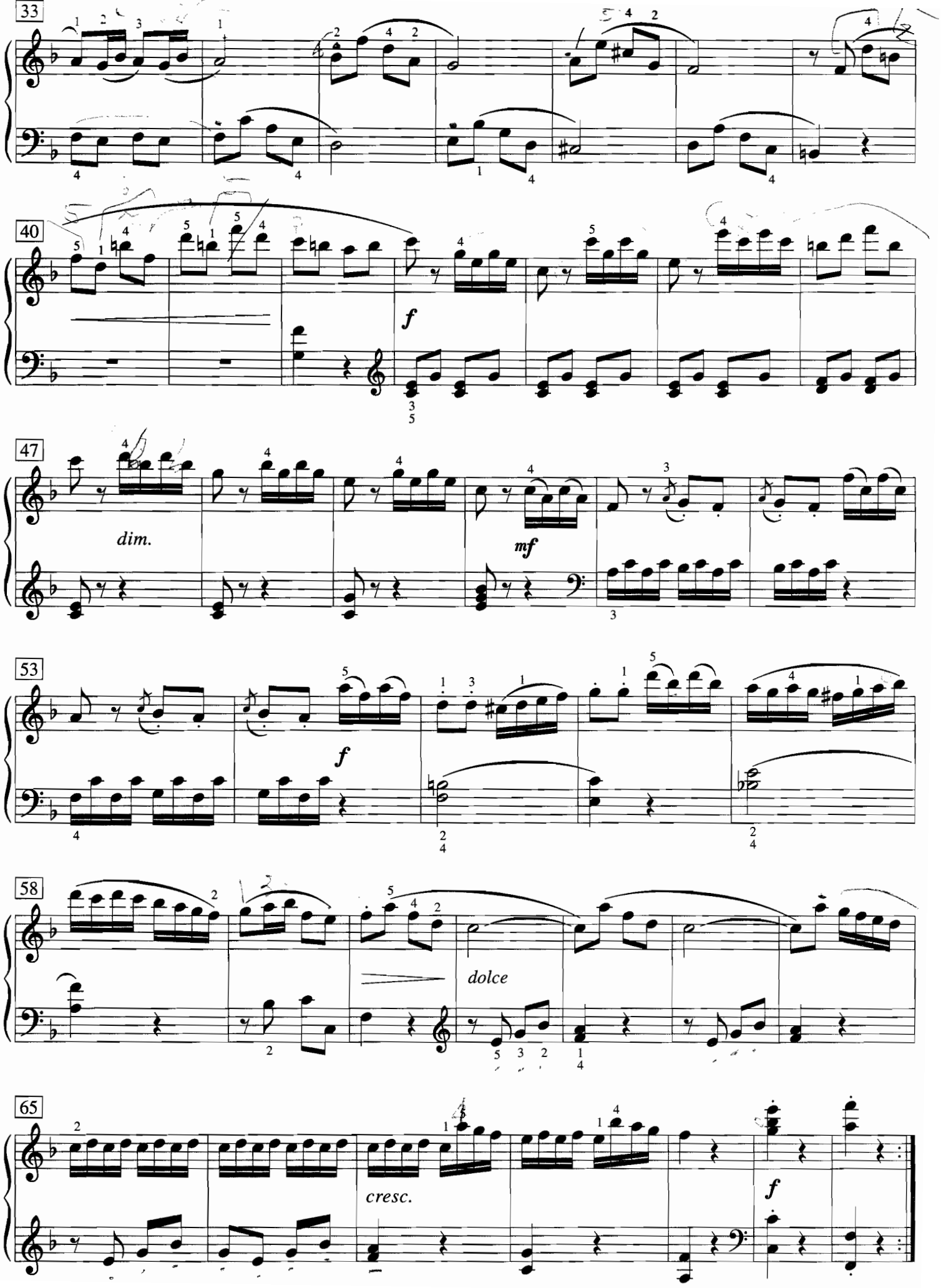
Sonatina in F Major

I

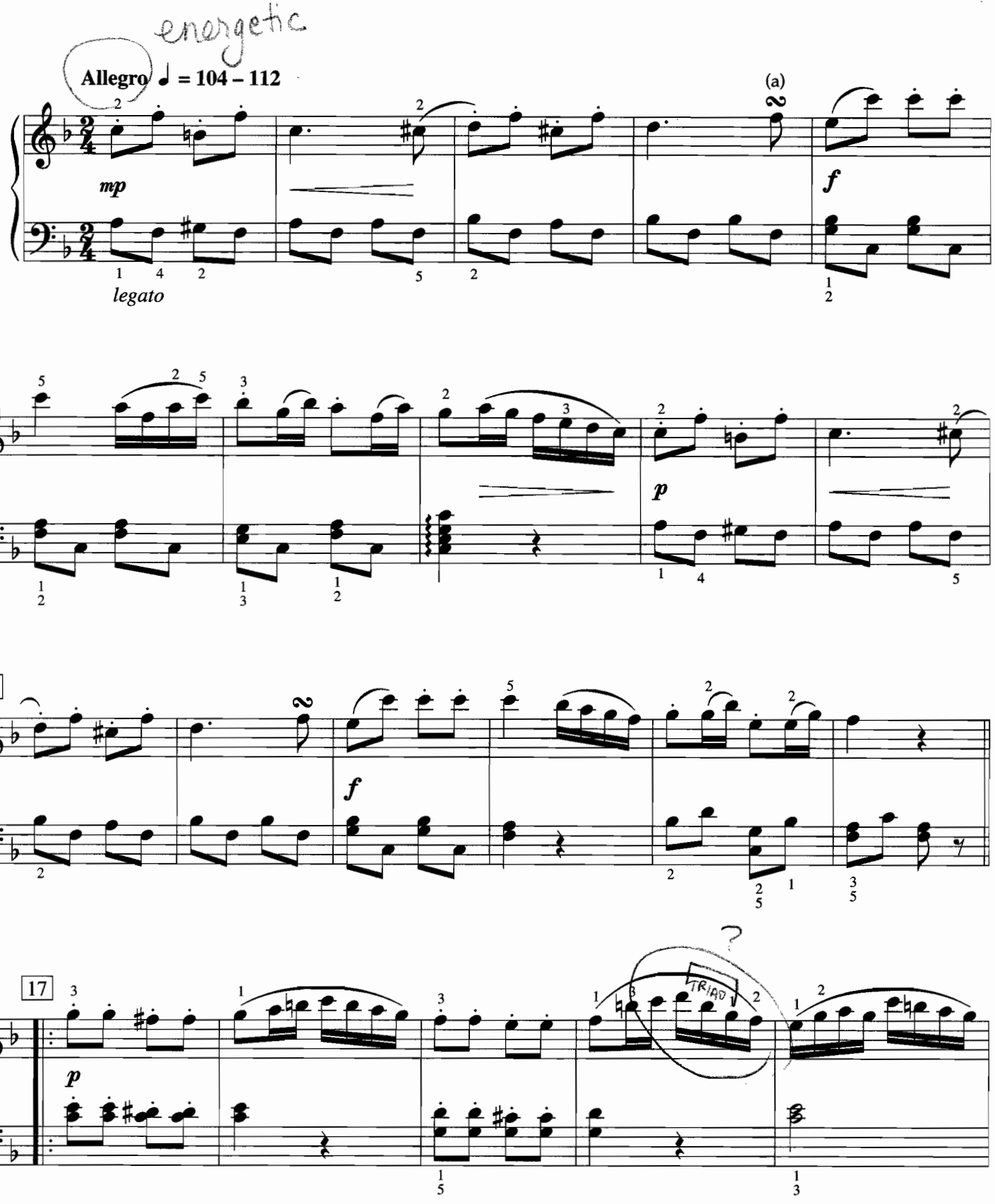
Ludwig van Beethoven
(1770 – 1827)

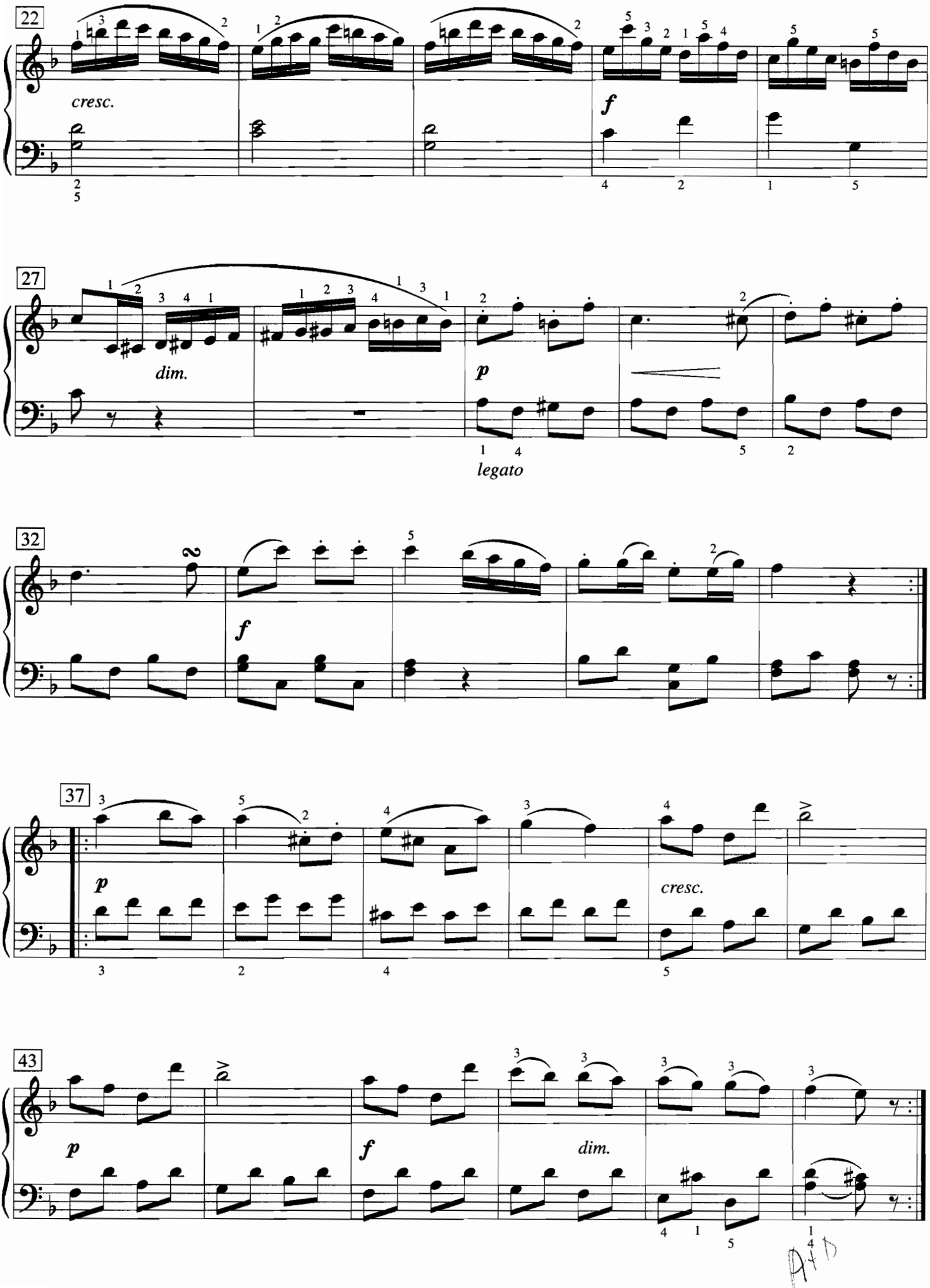
Allegro assai ♩ = 96 – 112

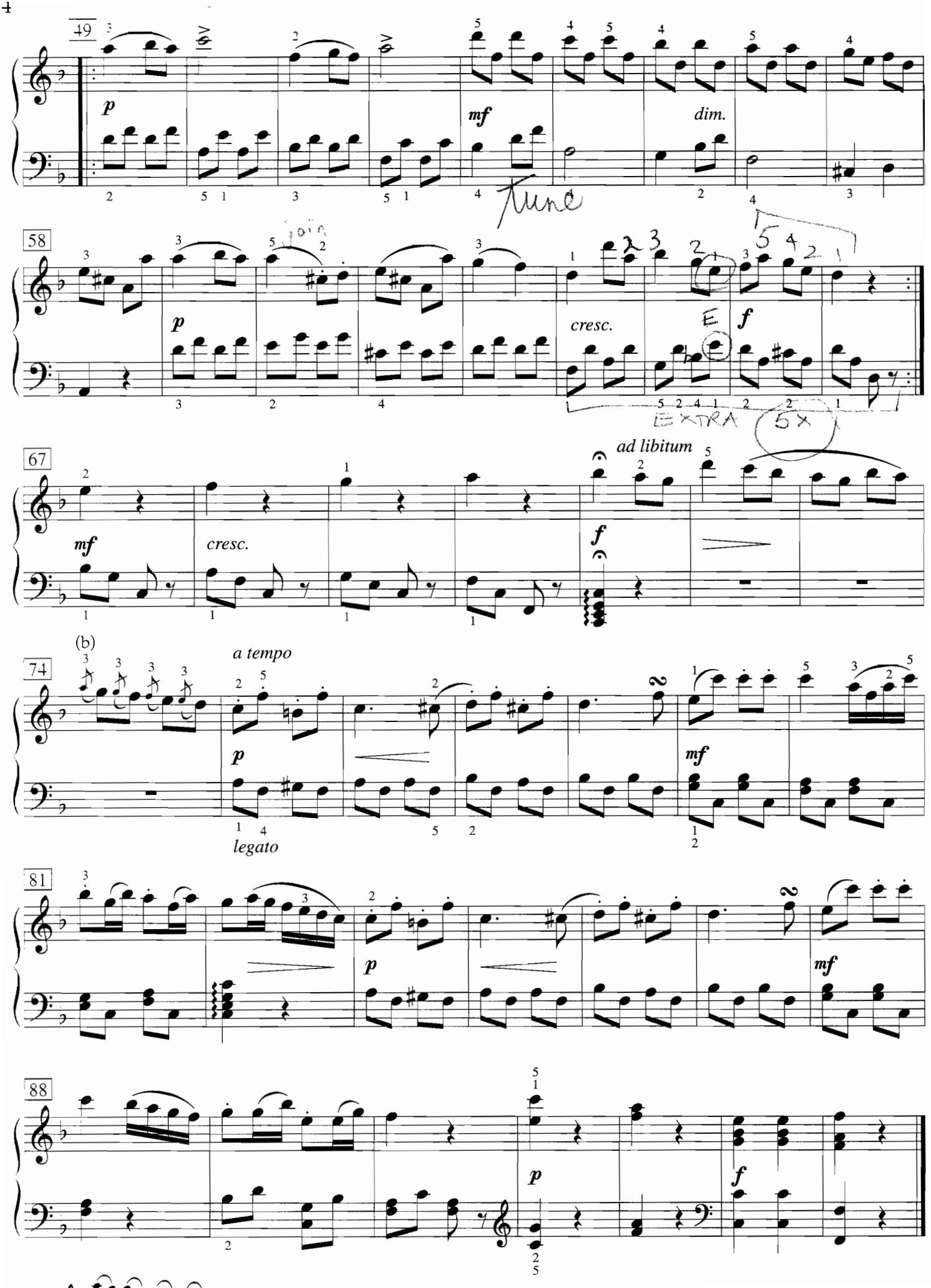



33
40
f
47
dim.
mf
53
f
58
dolce
65
cresc.
f

II: Rondo



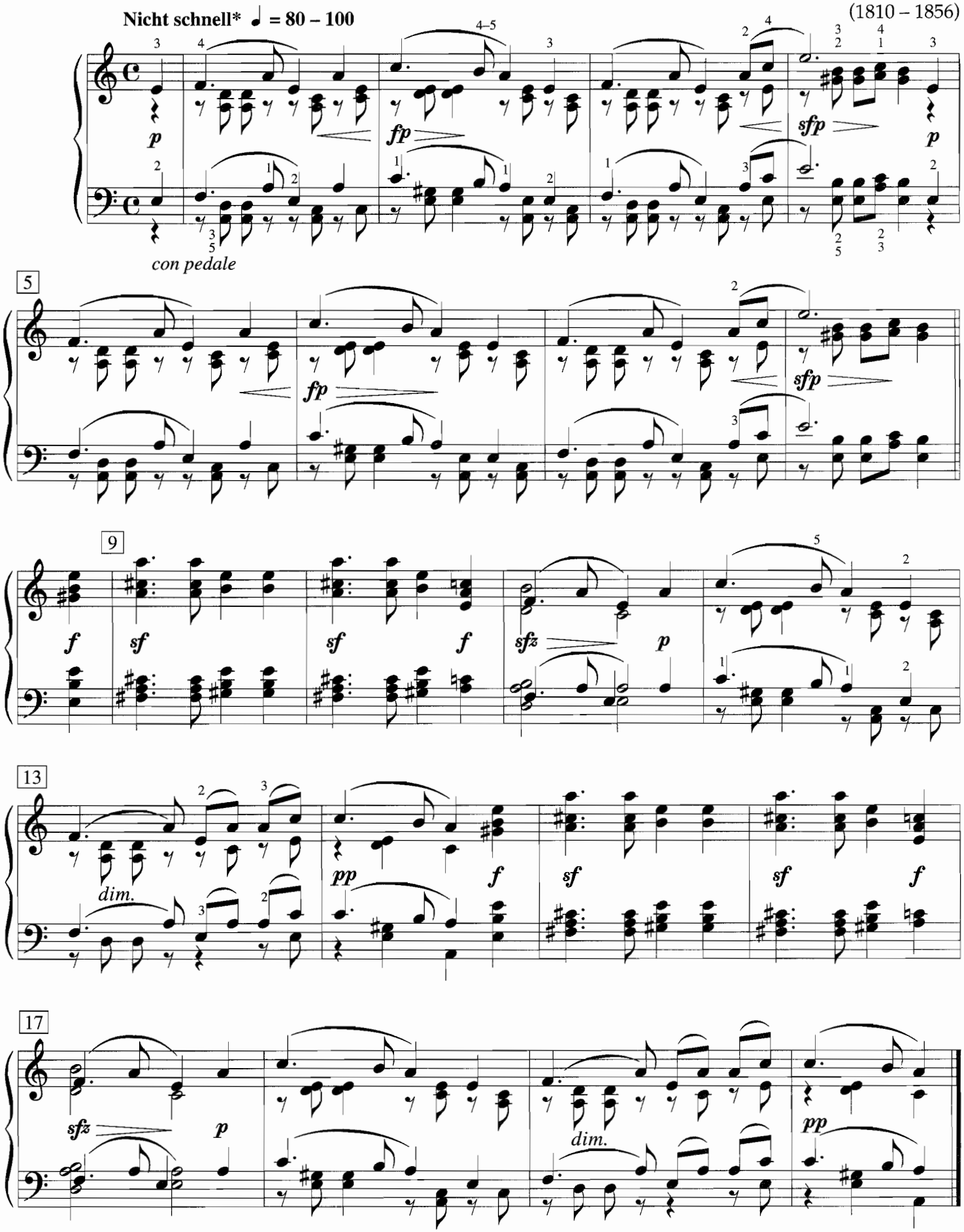

22
cresc.
f
27
dim.
p
legato
32
f
37
p
cresc.
43
p
f
dim.


49
p
mf
dim.
58
p
cresc.
E
f
67
mf
cresc.
ad libitum
f
(b)
74
a tempo
p
legato
mf
81
p
mf
88
p
f

A Little Romance

op. 68, no. 19

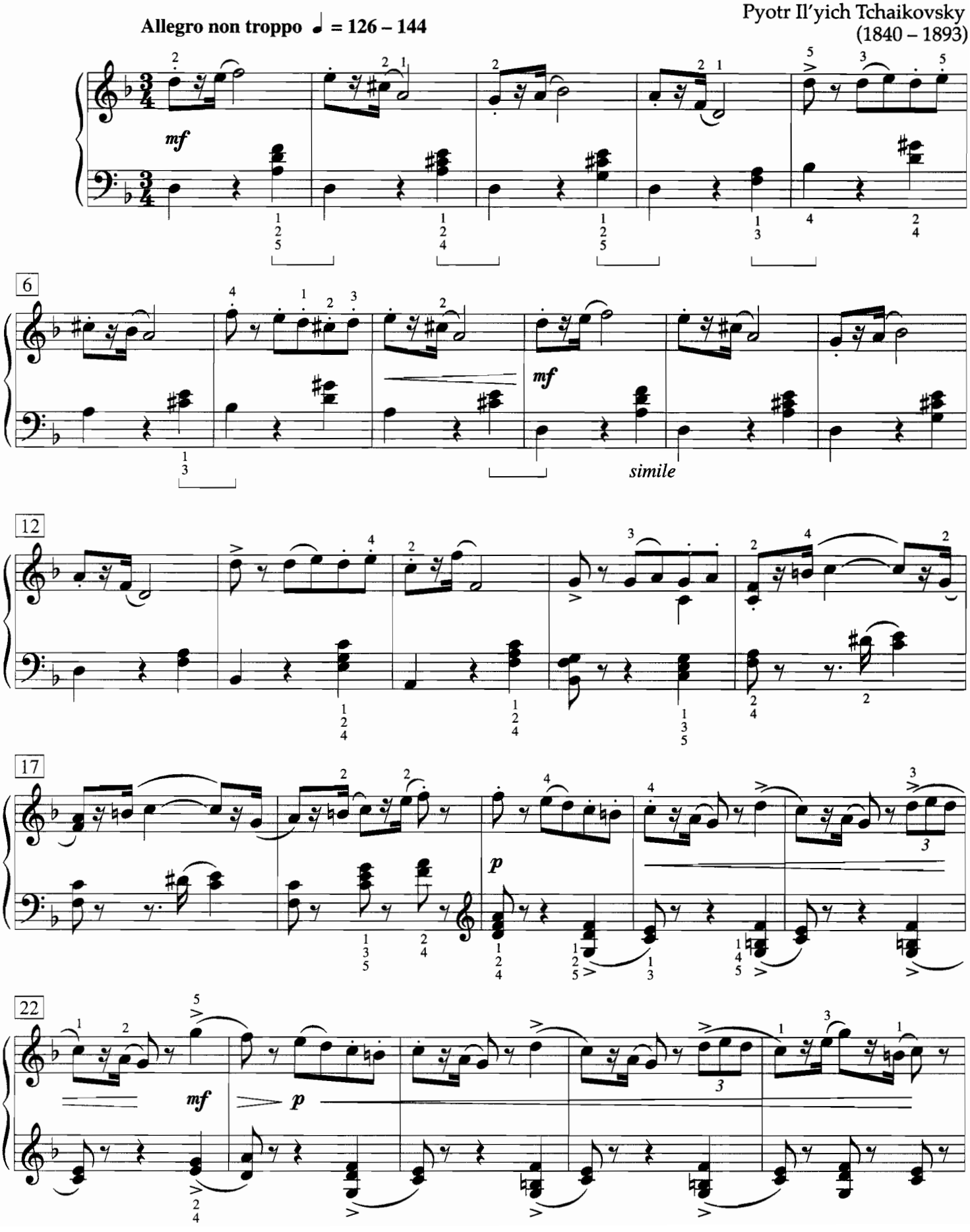
Robert Schumann
(1810 – 1856)

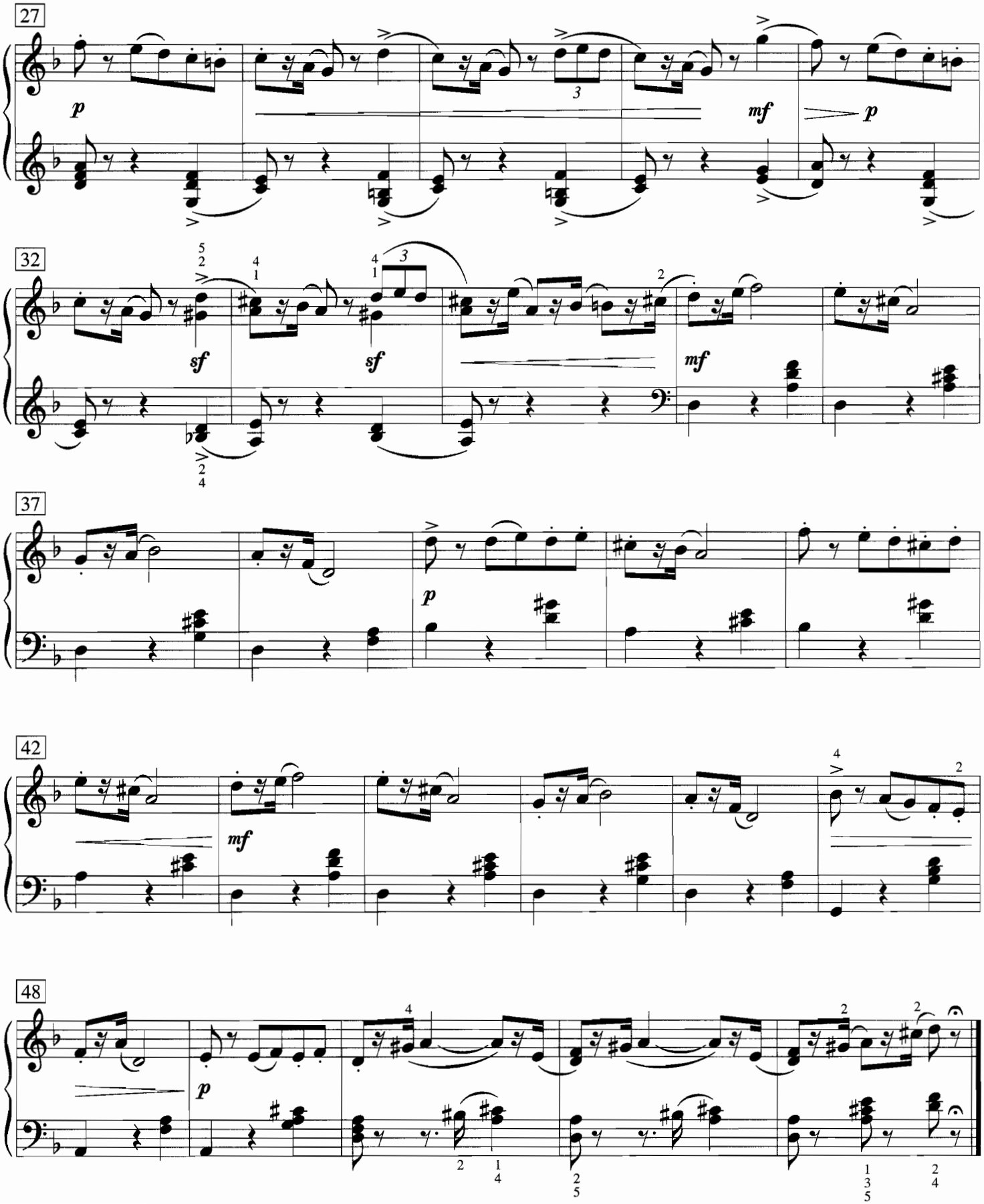


Mazurka

op. 39, no. 11

Pyotr Il'yich Tchaikovsky
(1840 – 1893)

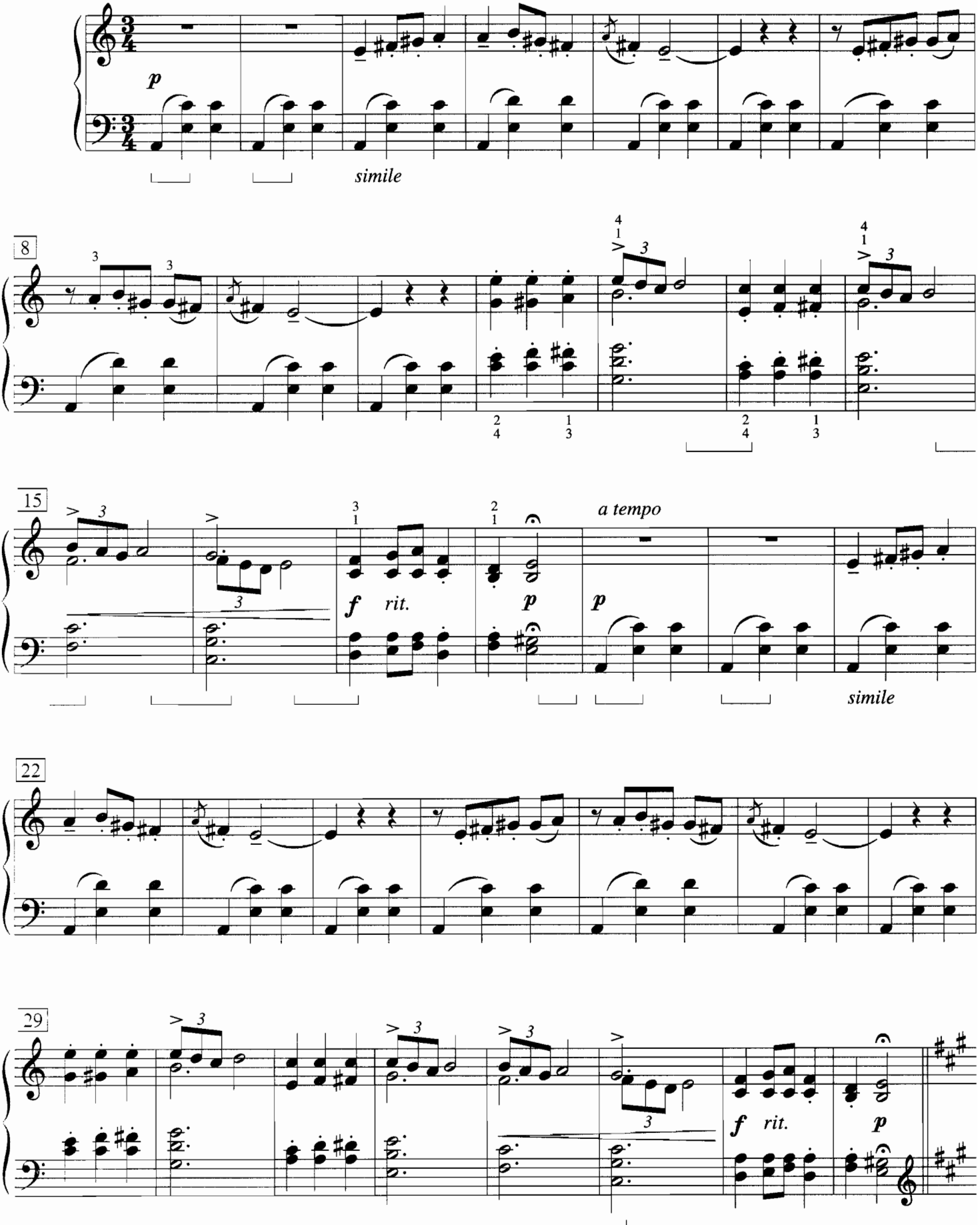


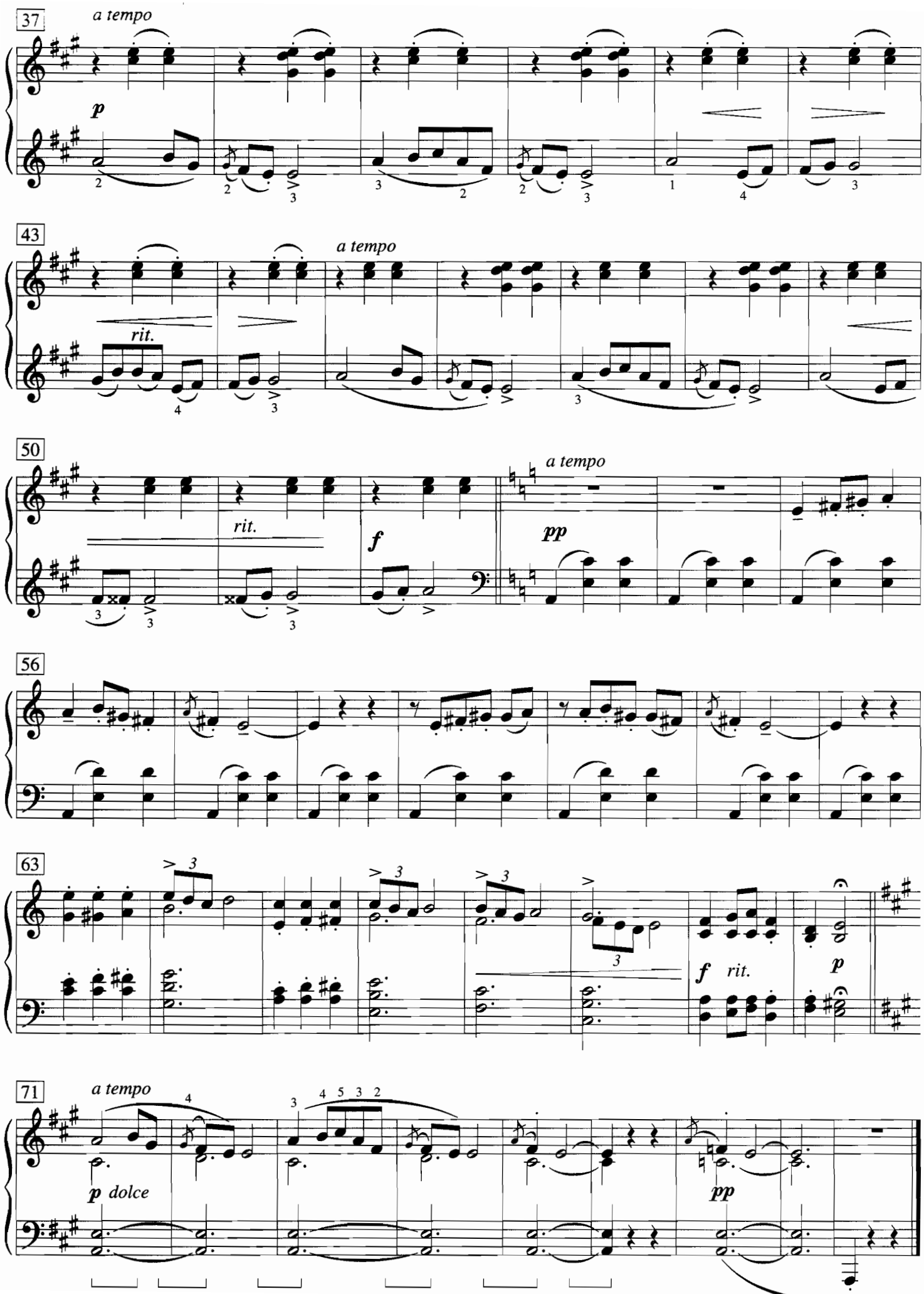

27
p
mf
p
32
sf
sf
mf
37
p
42
mf
48
p

Waltz

op. 12, no. 2

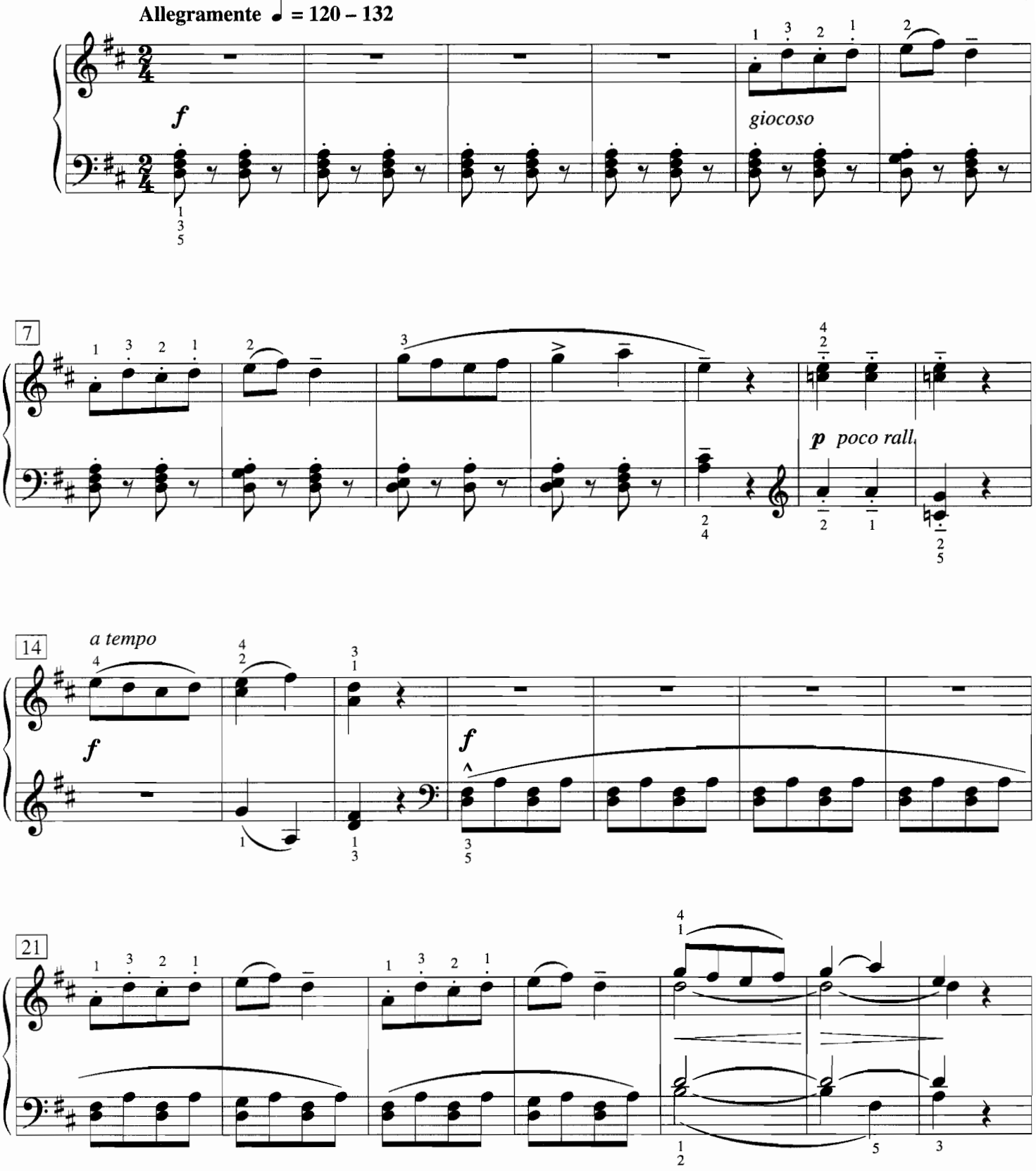
Edvard Grieg
(1843 – 1907)




37
a tempo
p
43
a tempo
rit.
50
a tempo
rit.
f
pp
56
63
f
rit.
p
71
a tempo
p dolce
pp

Jest

Béla Bartók
(1881 – 1945)



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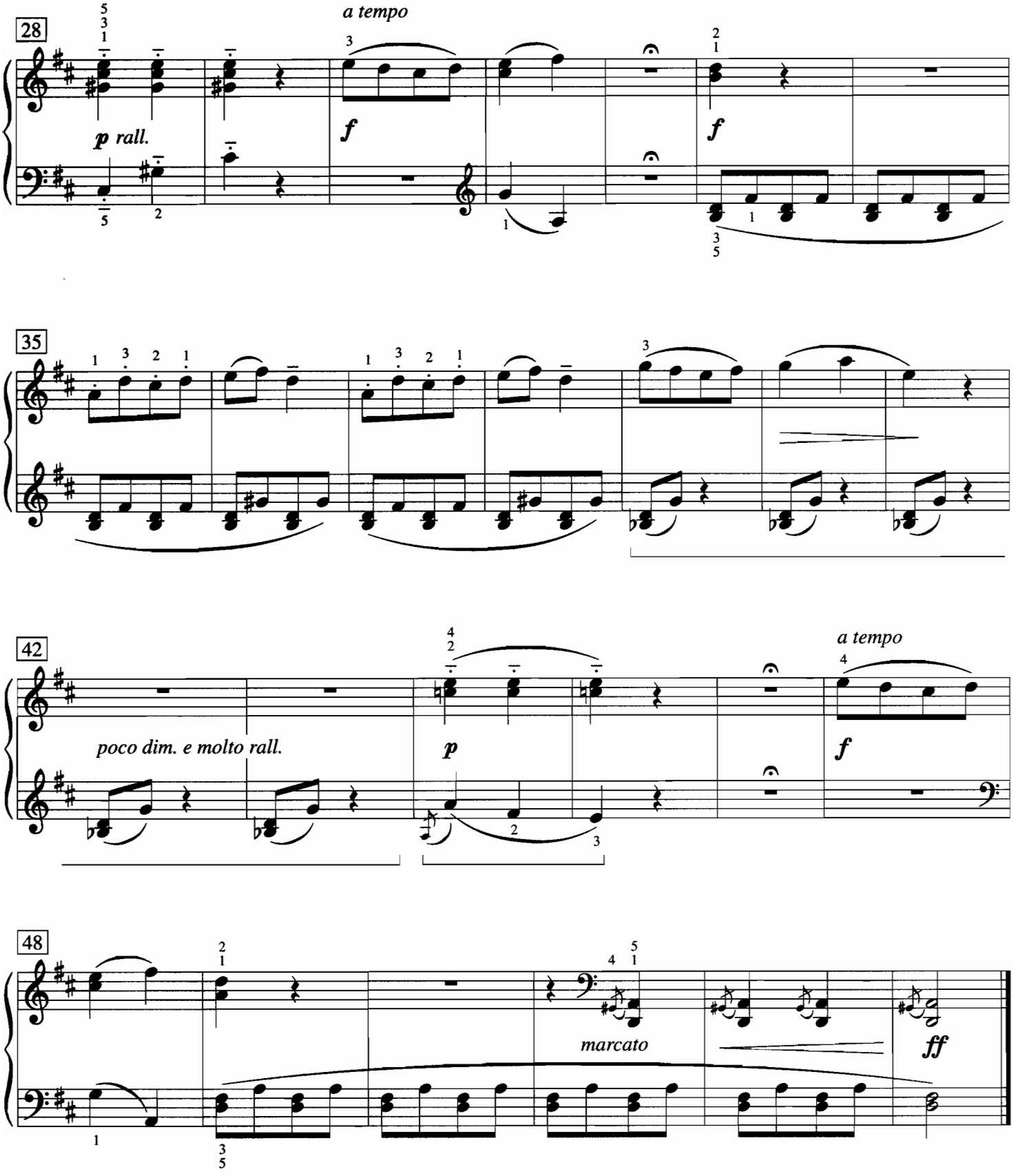
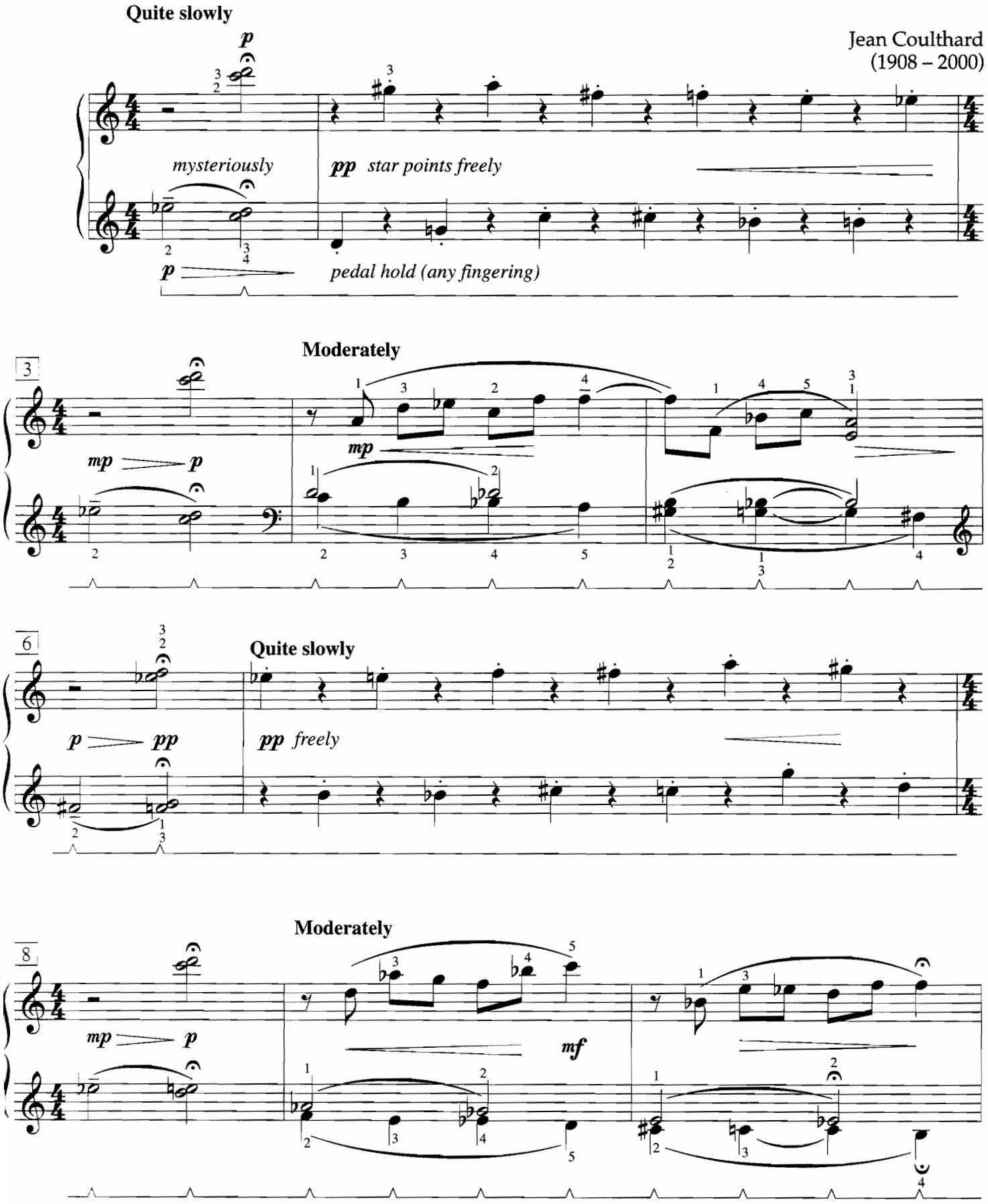

28
a tempo
p rall.
f
f
35
42
poco dim. e molto rall.
p
a tempo
f
48
marcato
ff

Star Gazing



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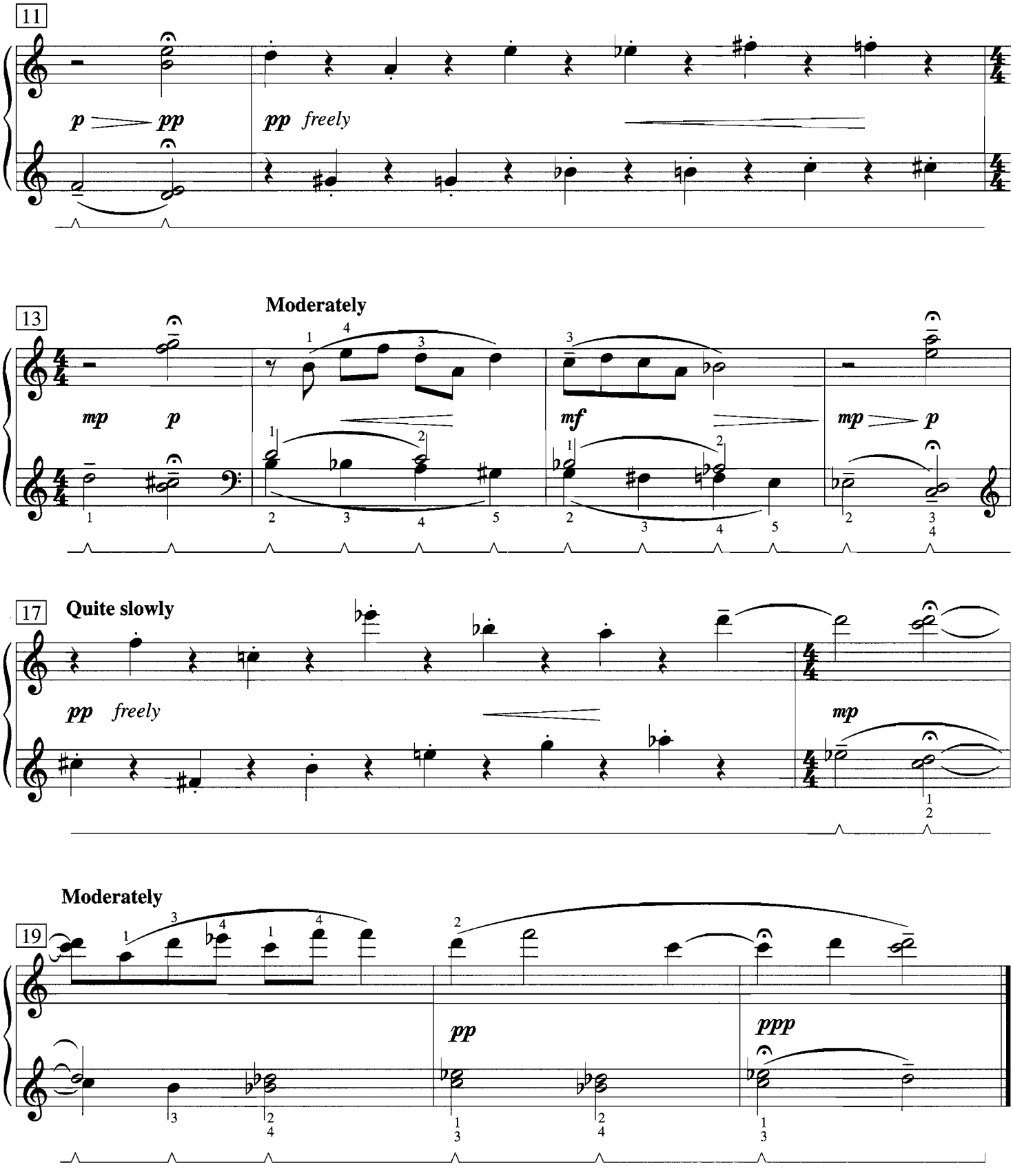
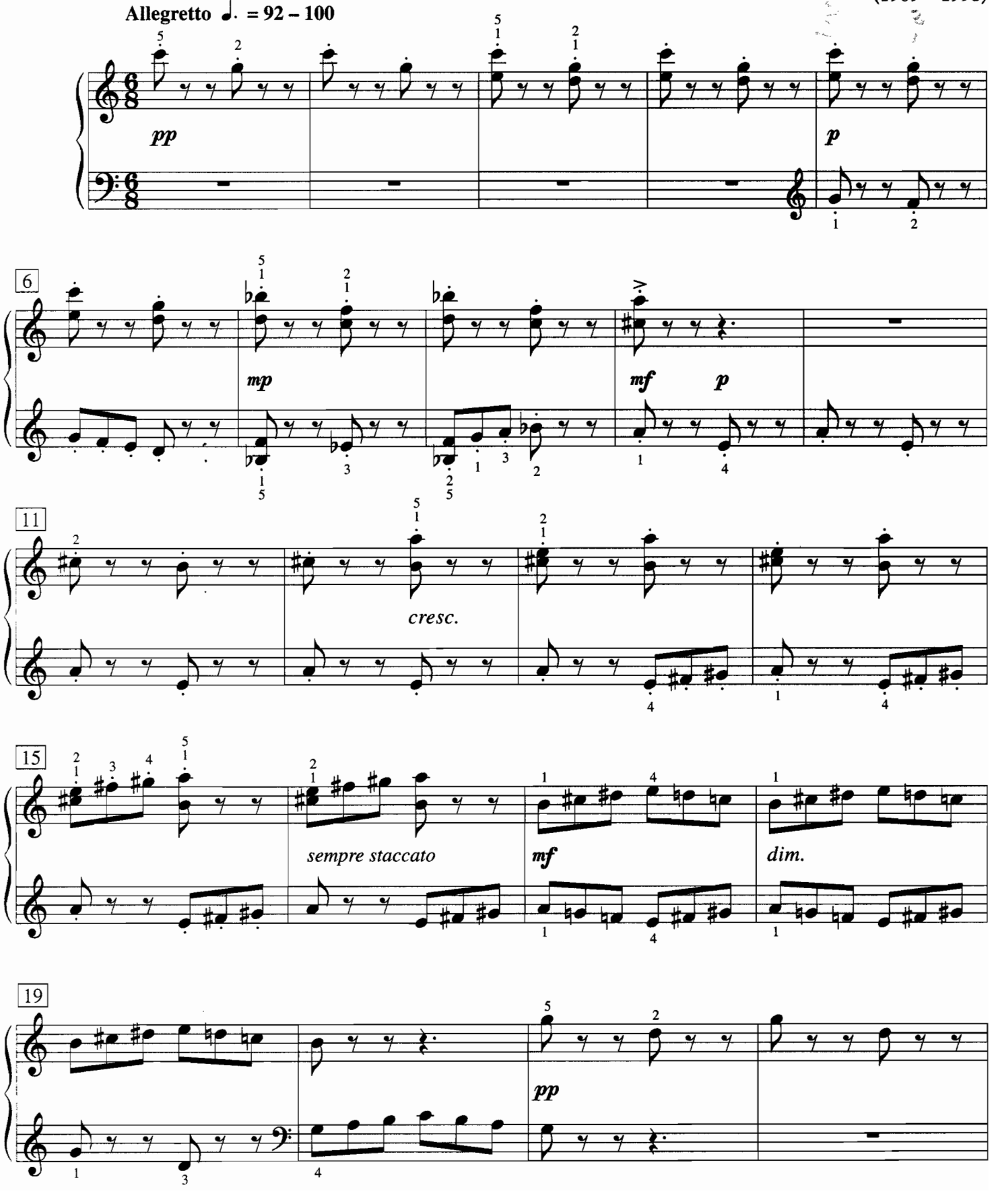
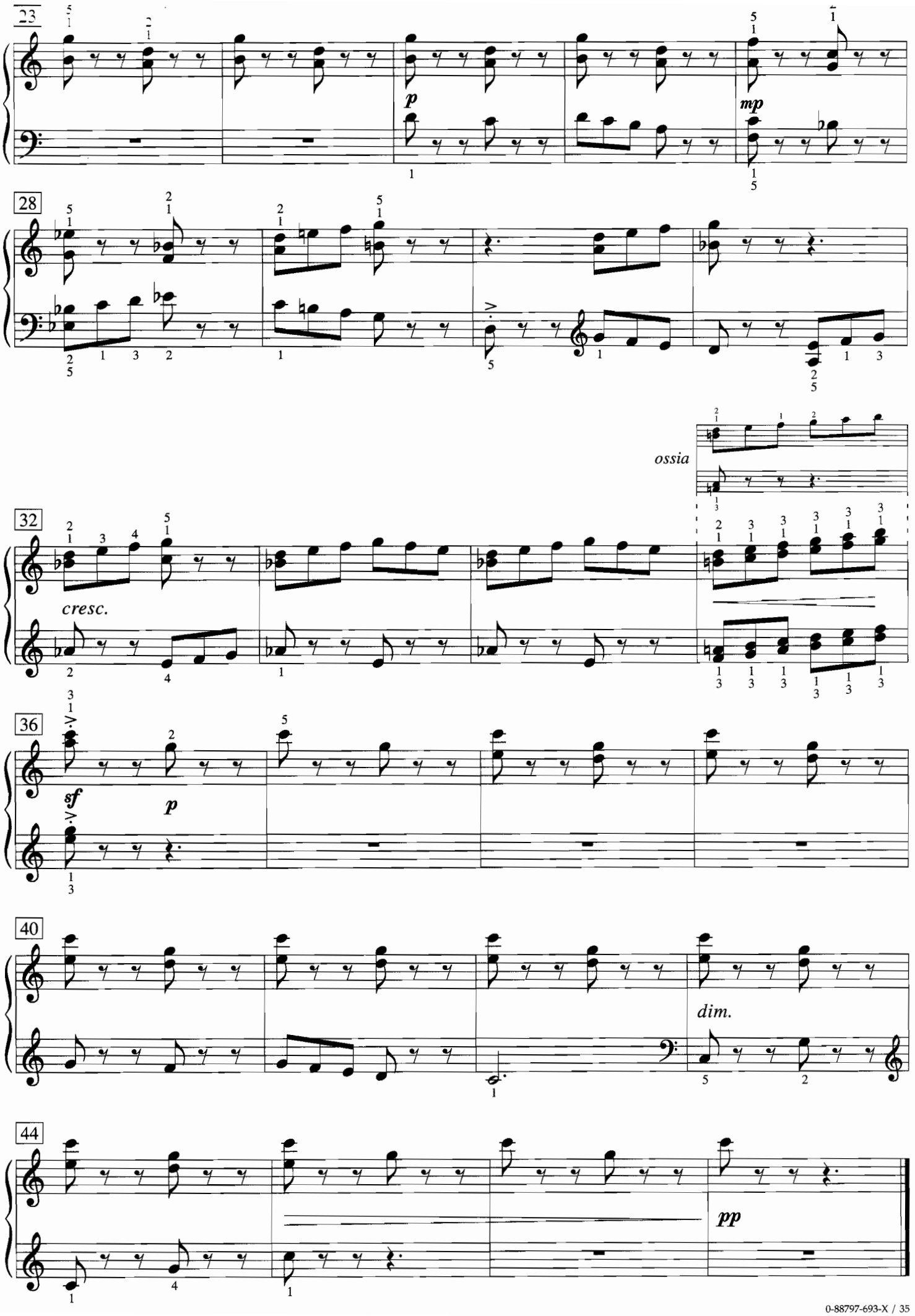

11
p pp
pp freely
13
Moderately
mp p
mf
mp p
17
Quite slowly
pp freely
mp
Moderately
19
pp
ppp

Tick-Tock Toccata

Herbert Haufrecht
(1909 – 1998)



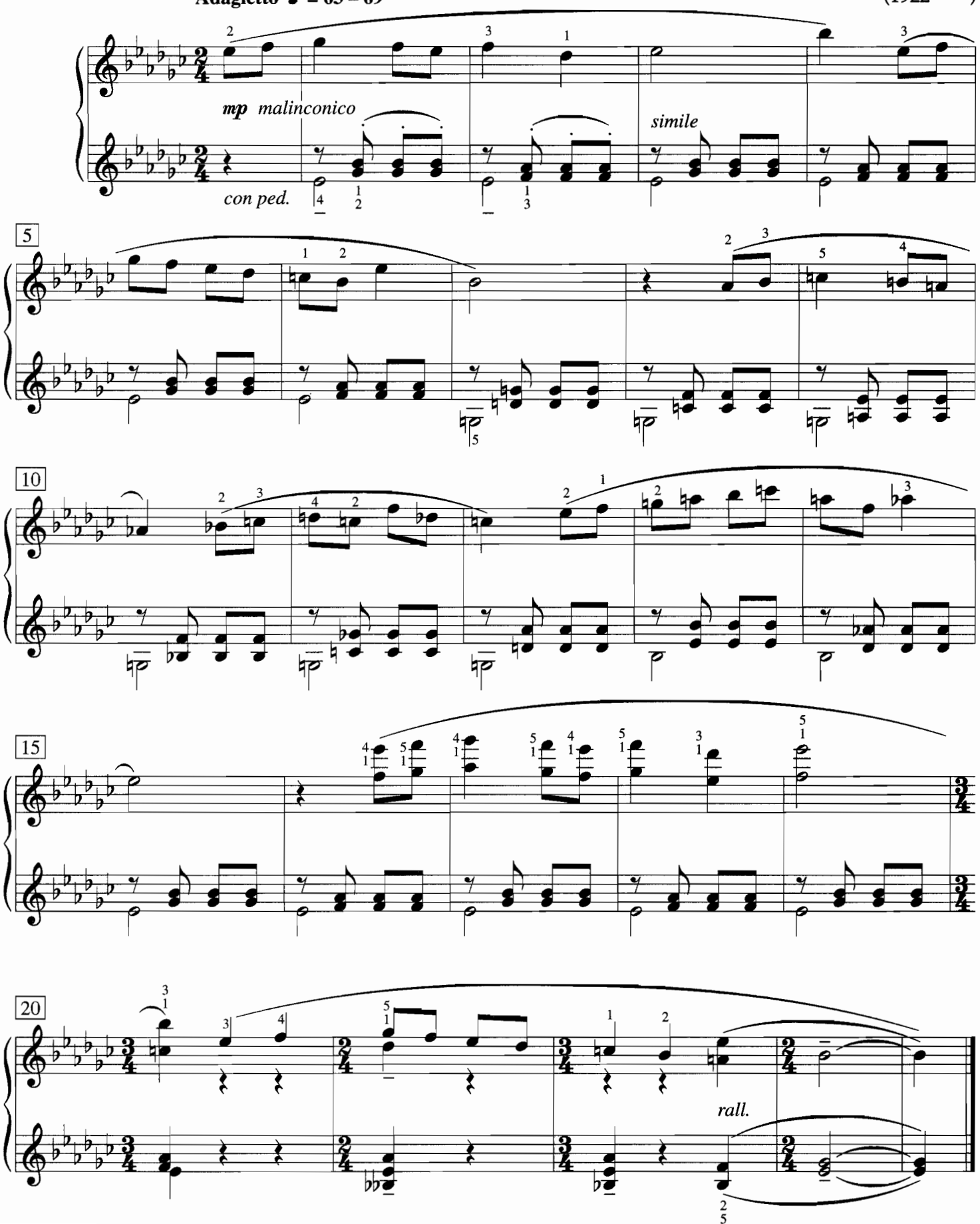

23
p
mp
28
32
cresc.
ossia
36
sf
p
40
dim.
44
pp

Postlude

(à la Shostakovich)

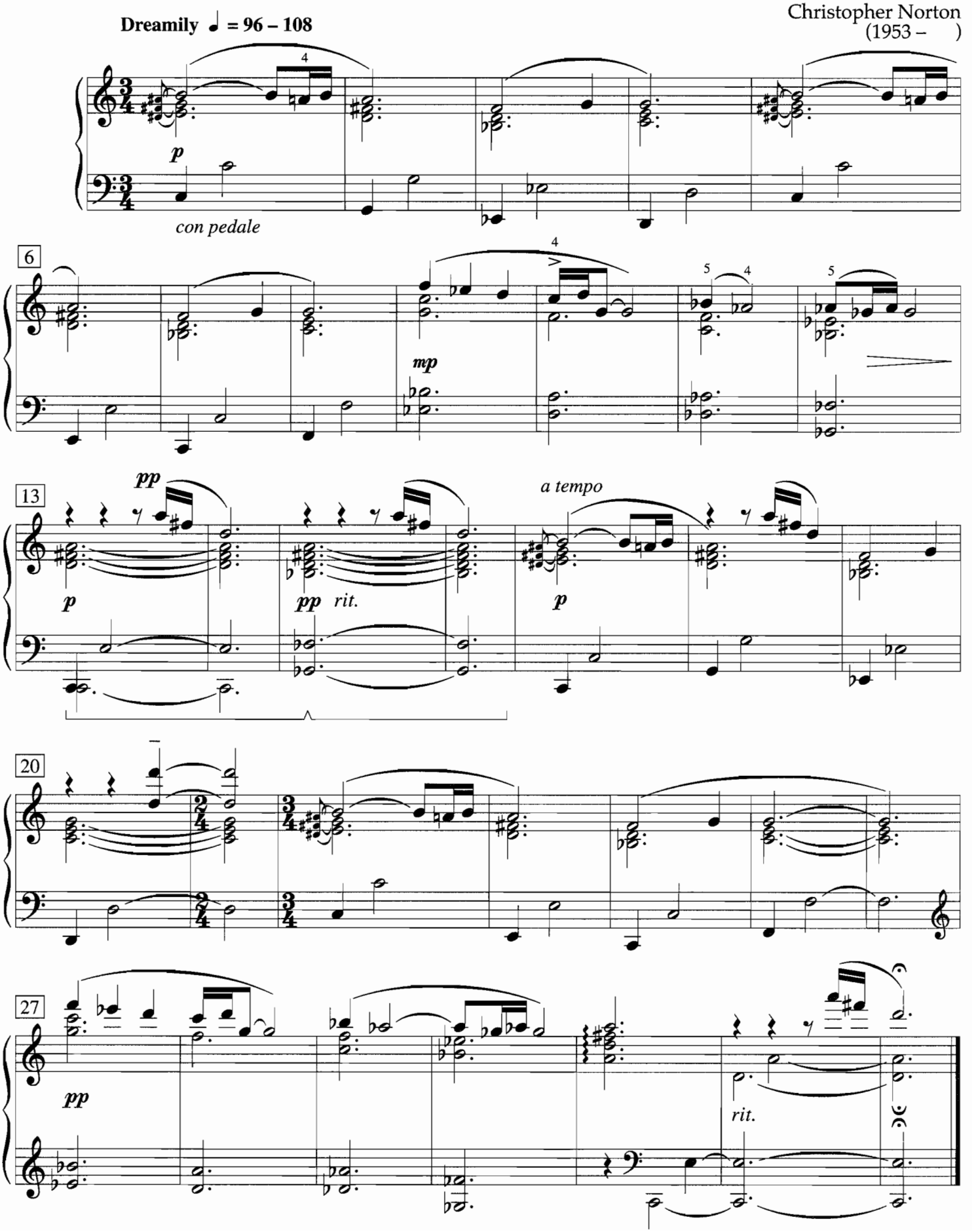
op. 7, no. 6

George Fiala
(1922 –)



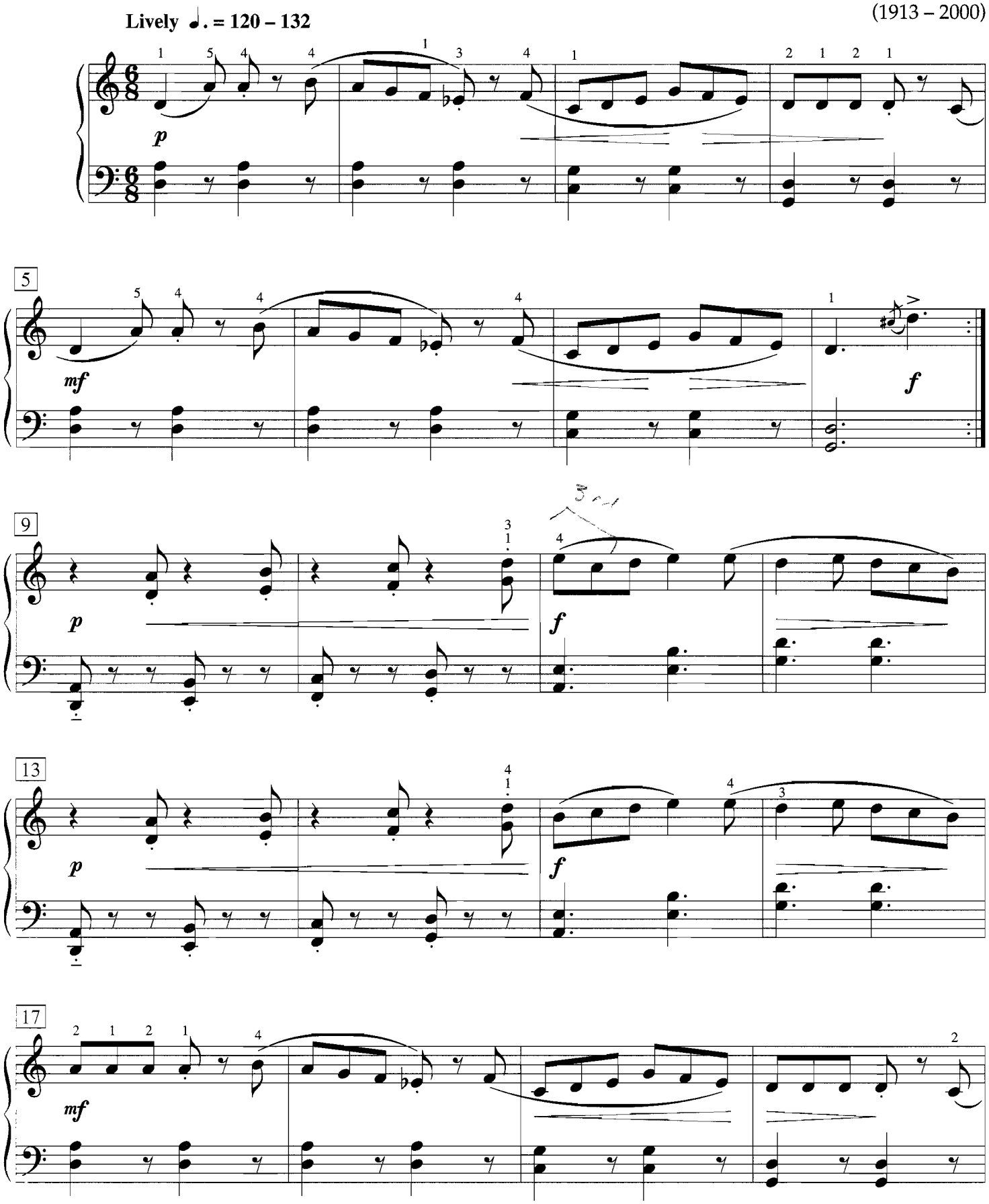
Dreaming

Christopher Norton
(1953 –)

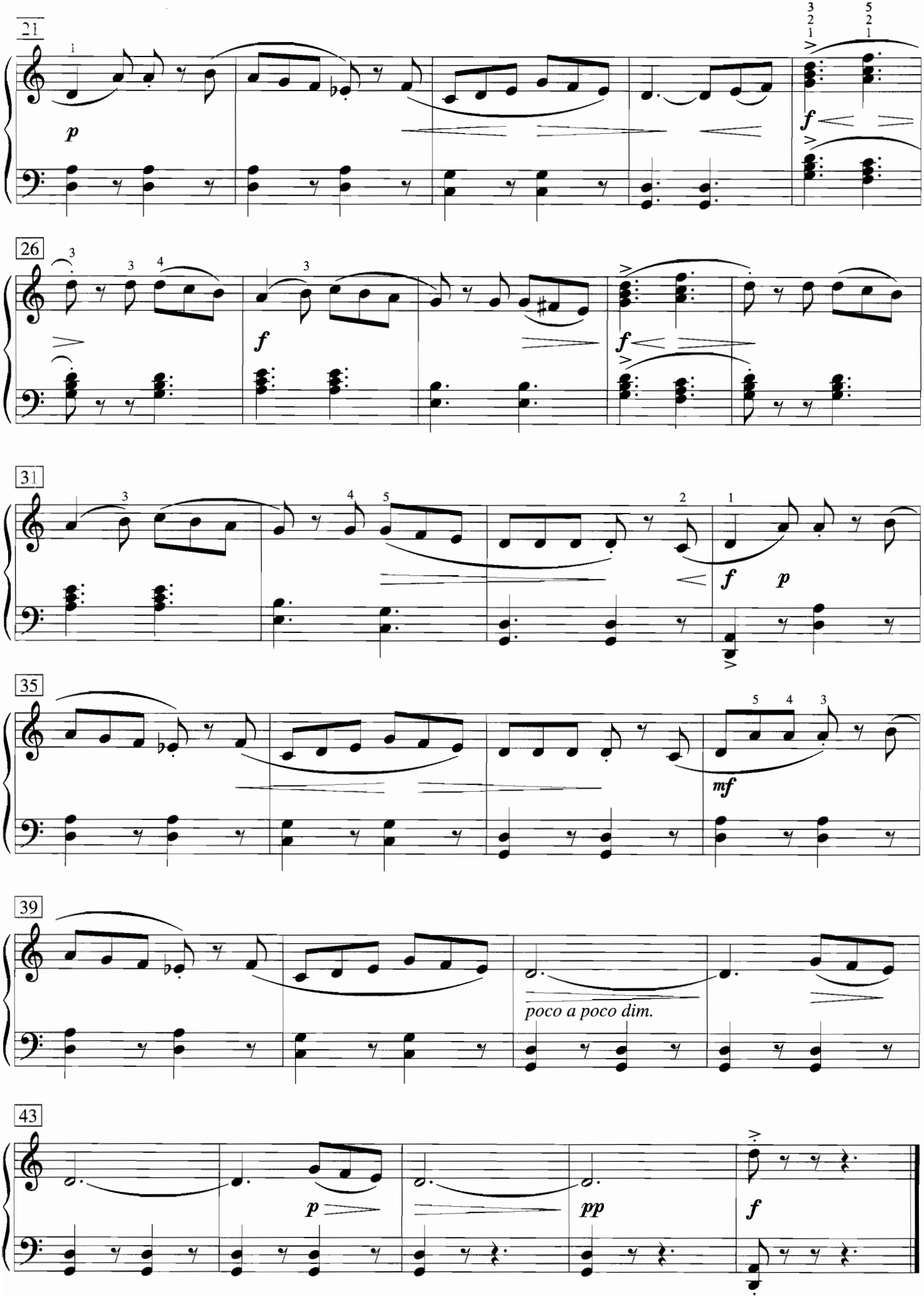


Jig

Violet Archer
(1913 – 2000)



Source: *Three Scenes (Habitant Sketches)* (1942)


21
26
31
35
39
43
p
f
f
f
f
p
mf
poco a poco dim.
p
pp
f

Romance

Larysa Kuzmenko
(1956 –)

Tempo rubato ♩ = 84 – 96

mp espressivo

con pedale

7

a tempo

rit.

mf

mp

13

a tempo

rit.

mf

20

mp

allarg.

p molto rit.

pp