# ABOUT THE REPERTOIRE ORDER

The pieces in this collection are grouped into five sets, or "programs." Each program has four pieces, with each piece from a different compositional period — Baroque, Classical, Romantic, and early 20th Century — to ensure a balanced study of piano music representing contrasting styles.* The pieces within each program may be learned in any order or simultaneously. The study of all the pieces within each program is recommended before going on to the next, as each successive program is cumulatively more challenging. The following elements determined the program into which the repertoire is placed:

- Ornamentation (trills, turns, mordents)
- Passagework (scales and arpeggios)
- Chords and octaves
- Polyphony and two-part textures
- Rhythmic complexity
- Harmonic complexity

Equal consideration of *all* movements determined the best program for each Classical sonata/sonatina.

SAMPLE

## Program 1


Bach . . . . . Prelude in C Minor, BWV 999 . . . .3
Beethoven. . . Six Variations on a Swiss Song. . . .6
Burgmüller . . The Storm, Op. 109, No. 13 . . . .11
Bartók. . . . . Aurora . . . . . .14


## Program 2


Bach . . . . . Prelude in D Minor, BWV 935 . . .16
Haydn . . . . . Sonata in C, Hob.VXI:7 . . . . . .19
MacDowell . . To a Wild Rose, Op. 51, No. 1 . . .24
Bartók. . . . . Bear Dance . . . . . .26


## Program 3


Bach . . . . . Invention No. 1 in C . . . . . .30
Clementi . . . . Sonatina in F, Op. 36, No. 4 . . . .32
Chopin . . . . . Prelude in C Minor . . . . . .42
Debussy . . . . The Little Shepherd. . . . . .43


## Program 4


Bach . . . . . Invention No. 8 in F . . . . . .46
Beethoven. . . Sonata in G, Op. 49, No. 2 . . . . .48
Chopin . . . . . Prelude in E Minor . . . . . .60
Tcherepnin . . Bagatelle, Op. 5, No. 1 . . . . . .62


## Program 5


Scarlatti . . . . Sonata in D Minor, L. 58 . . . . . 64
Mozart . . . . . Sonata in C, K. 545. . . . . 66
Schubert . . . . Waltz in A Minor, Op. 77, No. 9 . 80
Ibert . . . . . The Little White Donkey . . . . . 82


**From the editor:**

These are the pieces I teach most frequently at upper intermediate levels, and grouped in the order I usually teach them. It is music that I always look forward to teaching, and that I find students play most successfully. I hope you enjoy teaching and playing these pieces as much as I do.

*Keith Snell*

*See page 88 for a listing of the pieces by period and date.

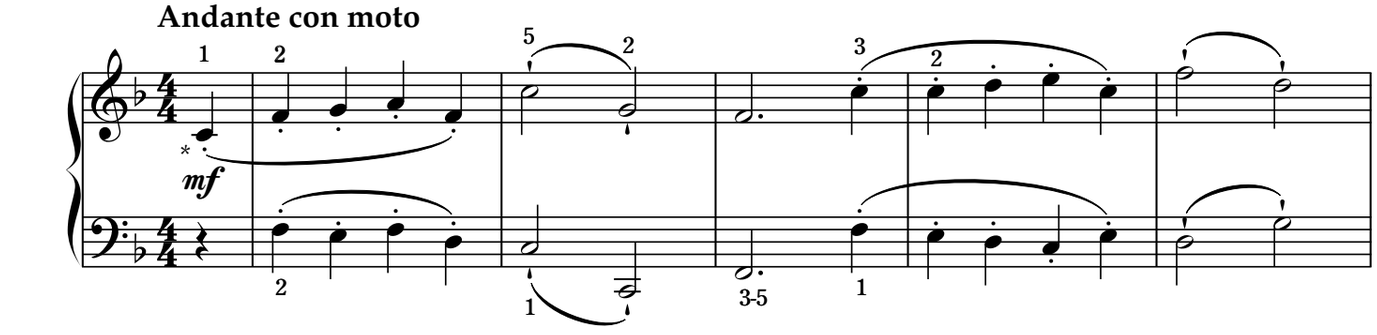
# Six Variations on a Swiss Song

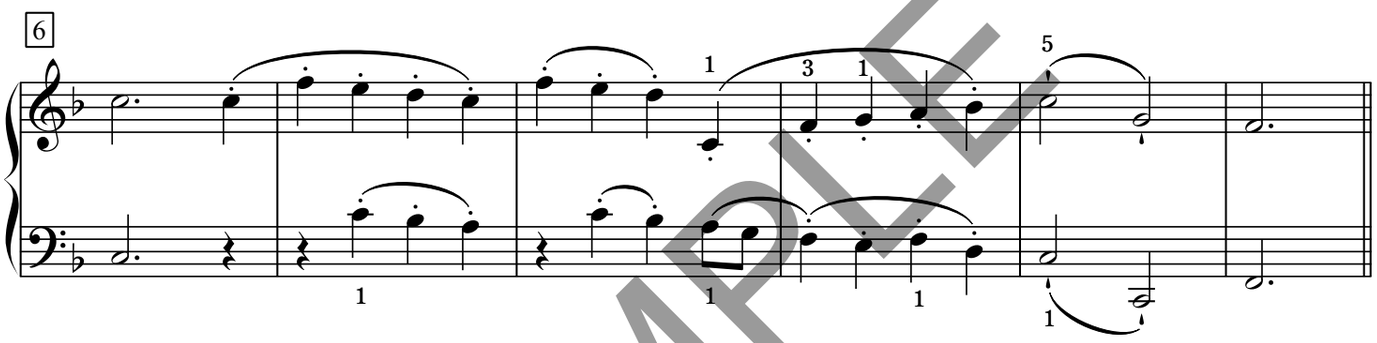
WoO 64

Ludwig van Beethoven
(1770-1827)

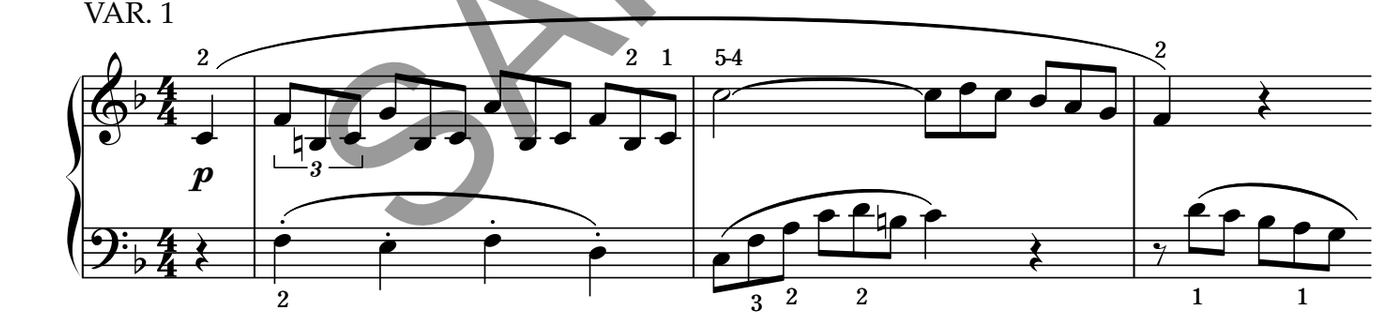
THEME

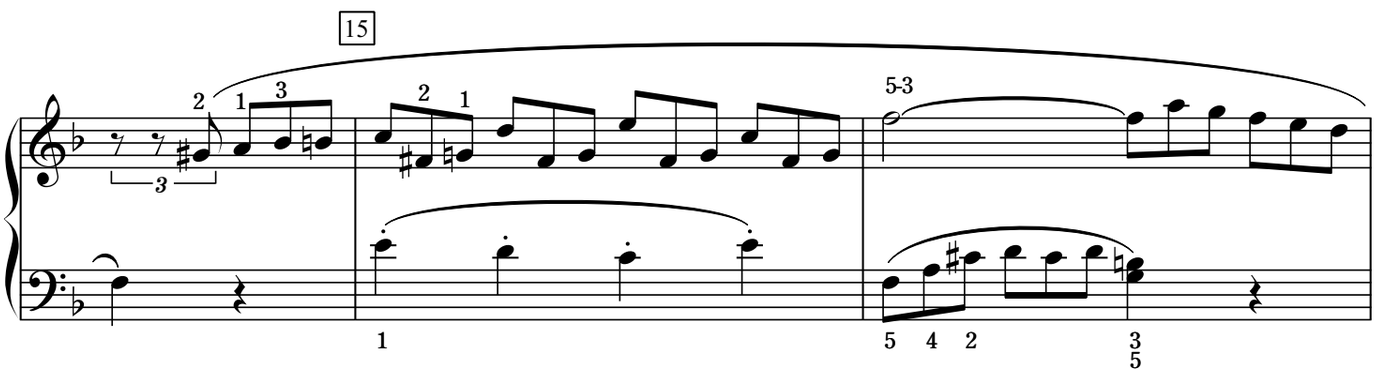
**Andante con moto**




VAR. 1




*Staccato dots with slurs mean to play *portato*, i.e. non-legato. The wedge-staccatos in measures 2, 5, and 10 indicate an accented portato. These are Beethoven's markings.

SAMPLE

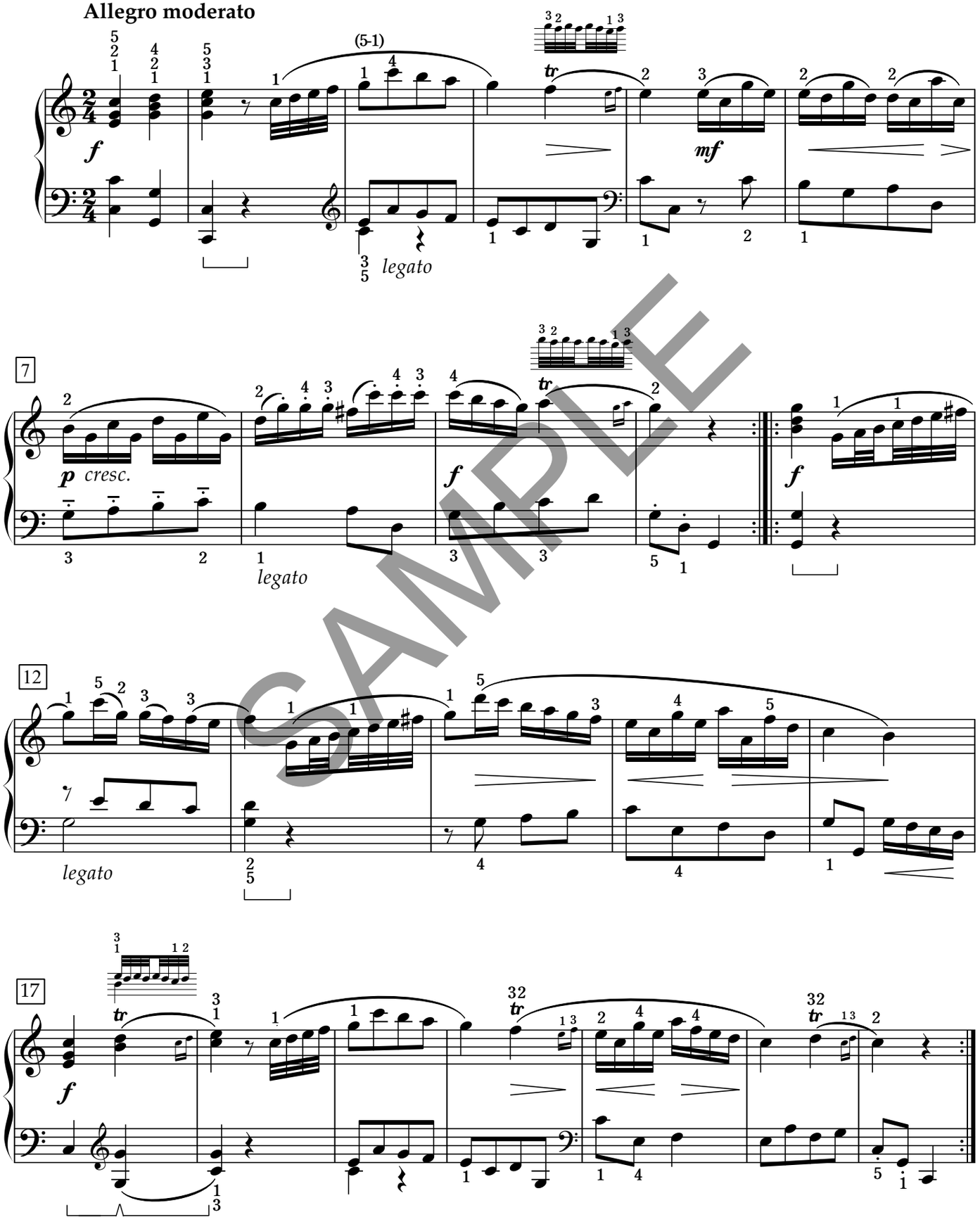
# Sonata in C

Hob. XVI:7

## I.

Joseph Haydn
(1732-1809)

**Allegro moderato**



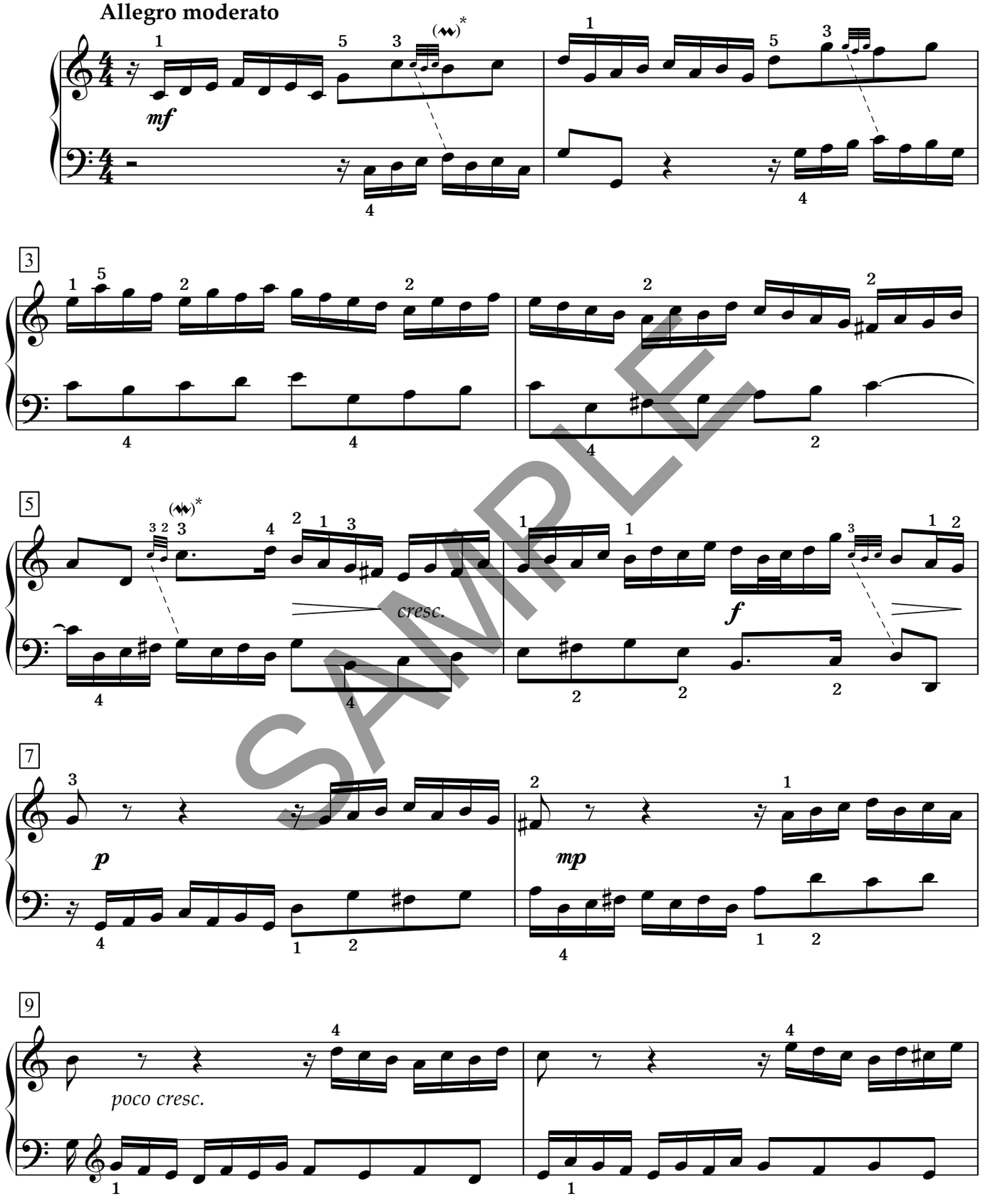

SAMPLE

# Invention No. 1

BWV 772

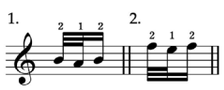
Johann Sebastian Bach
(1685-1750)

**Allegro moderato**




SAMPLE

*The small notes show how to play the trills (𝆗𝅥) and mordents (𝆗𝅥). Most early editions have mordents rather than trills in m. 1 and 2, which may be considered as a practical option for some pianists.

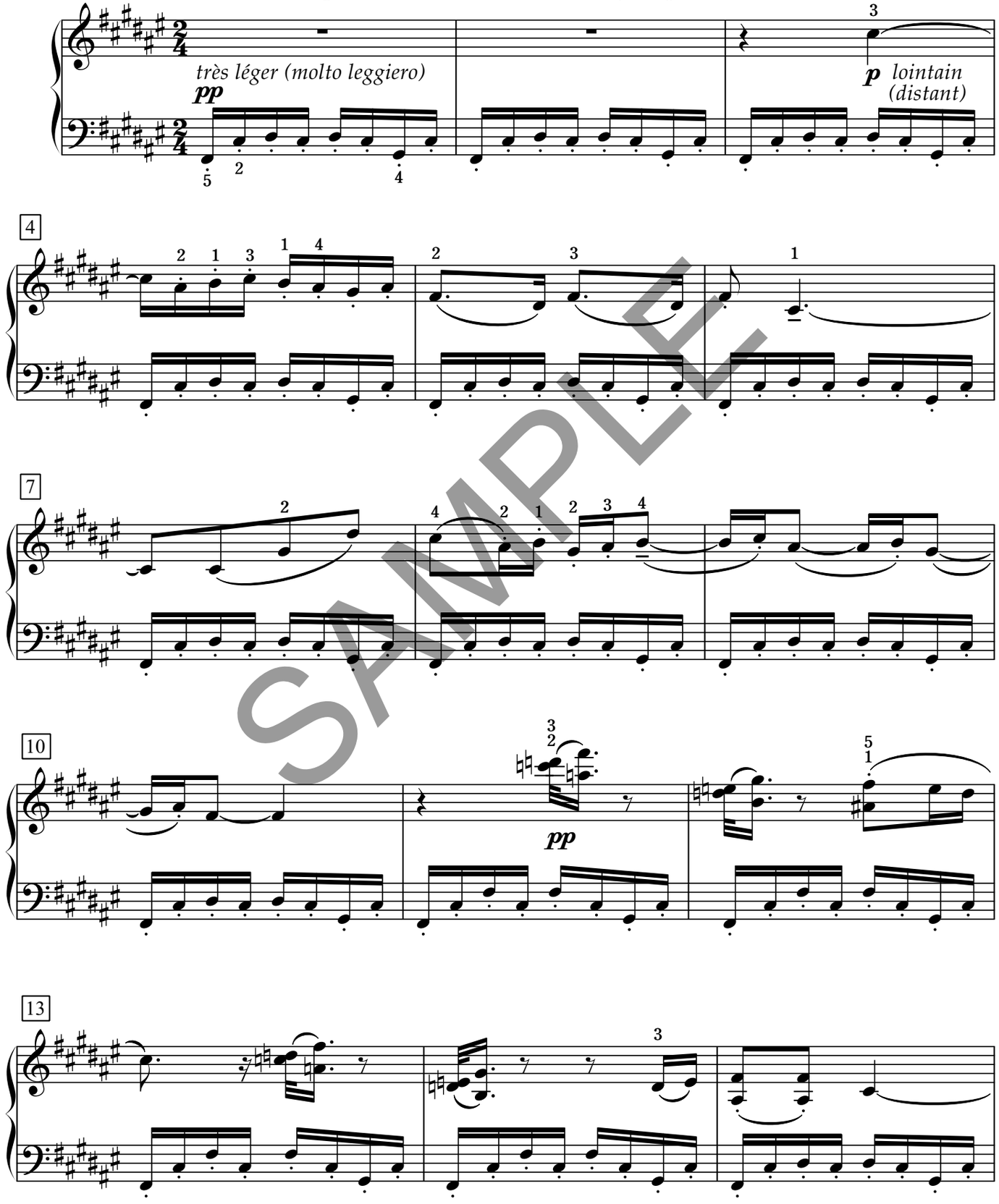


# The Little White Donkey

from *Histoires*

Jacques Ibert
(1890-1962)

**Avec une tranquille bonne humeur** *(with a quiet good humor)*




SAMPLE