Thirty Short Pieces for the Developing Pianist

by

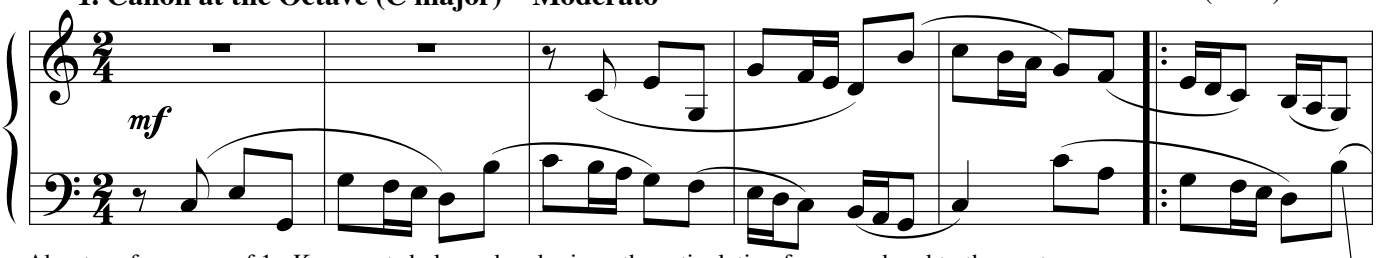
Justin Henry Rubin

HARVEY MUSIC EDITIONS

Thirty Short Pieces for the Developing Pianist

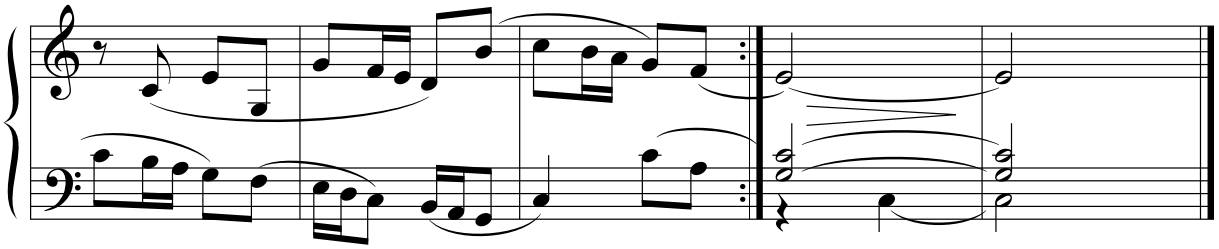
Justin Henry Rubin
(2017)

1. Canon at the Octave (C major) – Moderato

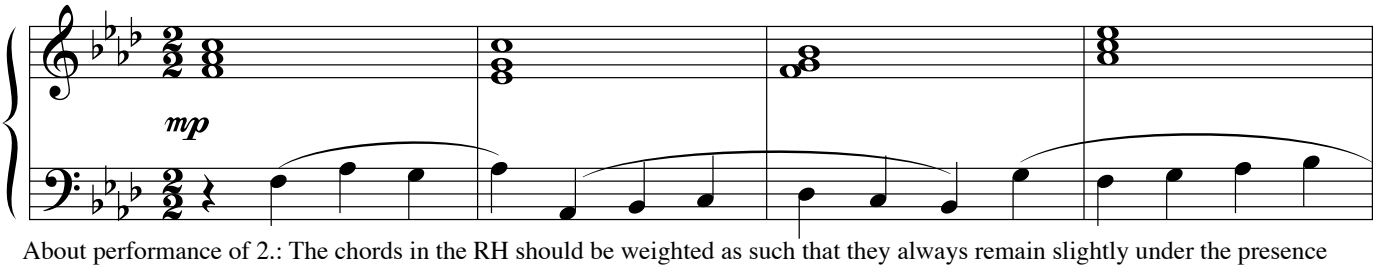


About performance of 1.: Keep parts balanced and mirror the articulation from one hand to the next.
Note: When parts cross do not change which hands play each note.

L.H. over R.H.

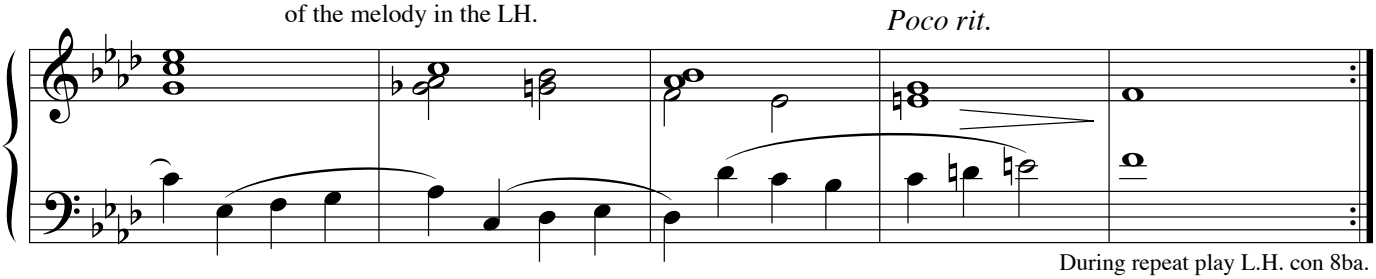


2. Cantabile, poco espressivo (F minor)



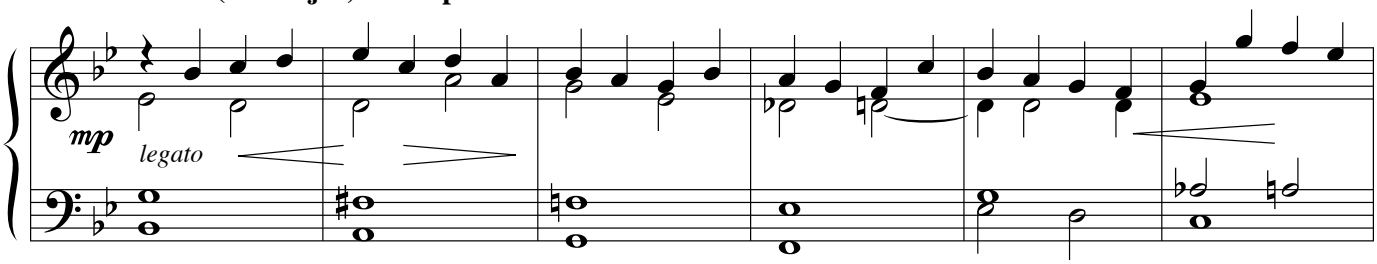
About performance of 2.: The chords in the RH should be weighted as such that they always remain slightly under the presence of the melody in the LH.

Poco rit.



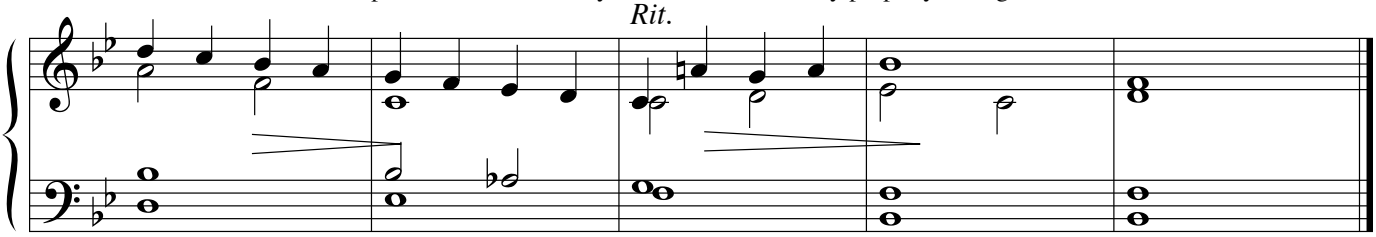
During repeat play L.H. con 8ba.

3. Chorale (Bb major) – Semplice



About performance of 3.: Ensure that the lower part played by the RH is weighted the same as the LH and not like the melody.
Note: Use of pedal will be necessary to connect the melody properly throughout.

Rit.



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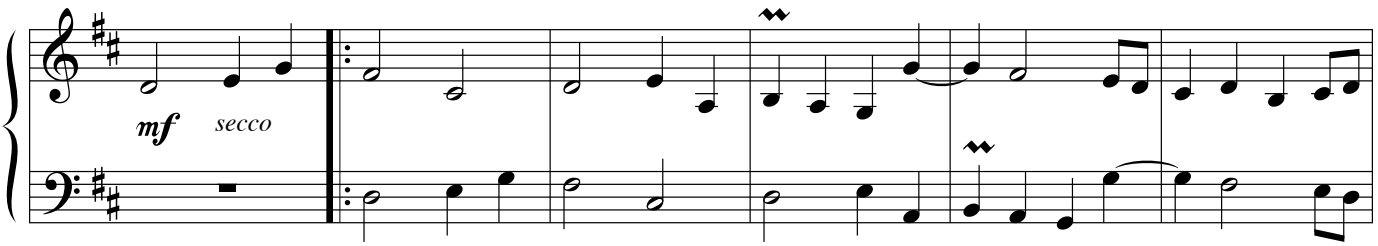
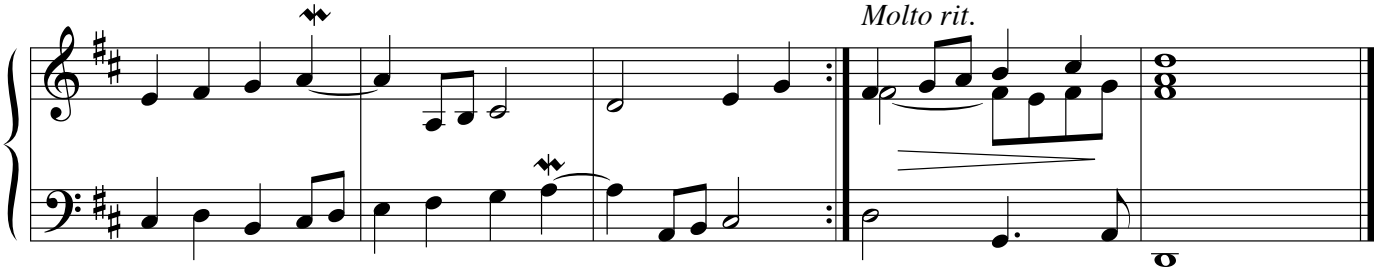
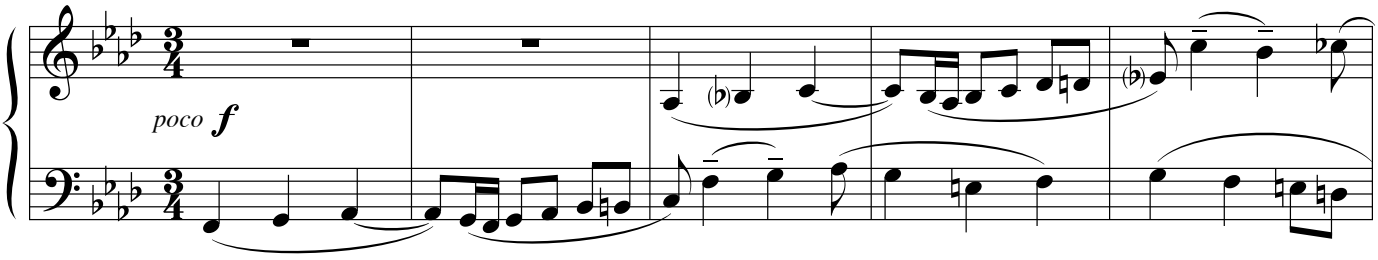
4. Canon at the Octave (D major) – Andante con poco moto



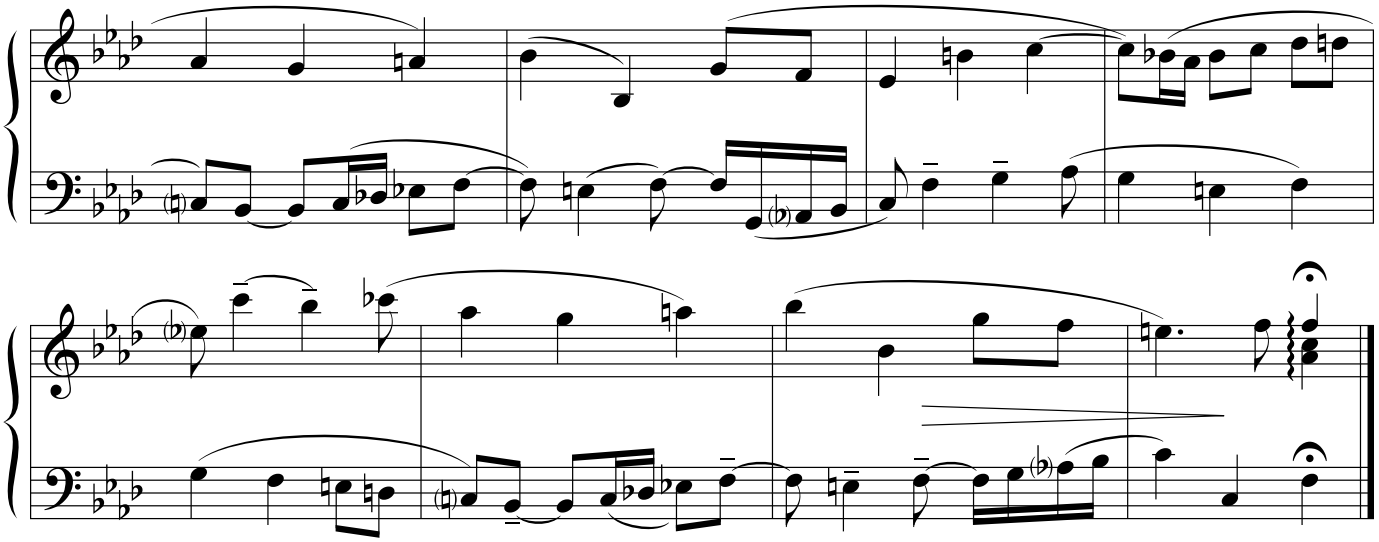
About performance of 4.: As the marking 'secco' indicates, play with little pedal; the ornaments should be fairly quick and distinct.



5. Canon at the Third (F minor) – Deliberato

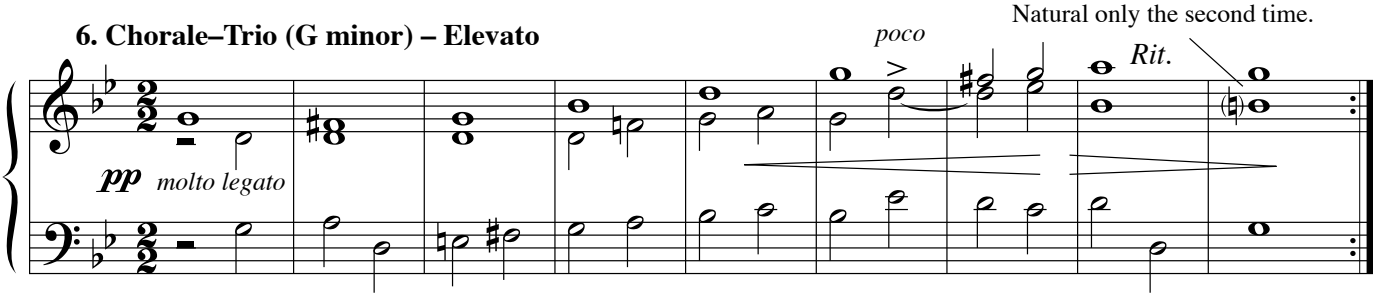


About performance of 5.: Attention to careful articulation is essential to properly execute the interplay of rhythm in any piece featuring syncopation.



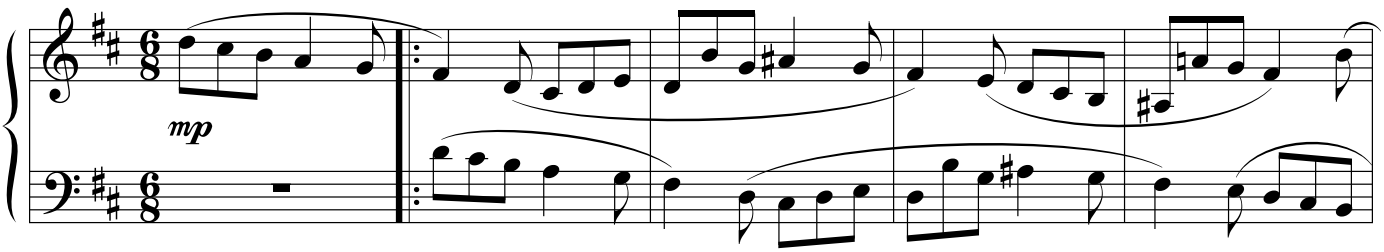
Natural only the second time.

6. Chorale–Trio (G minor) – Elevato

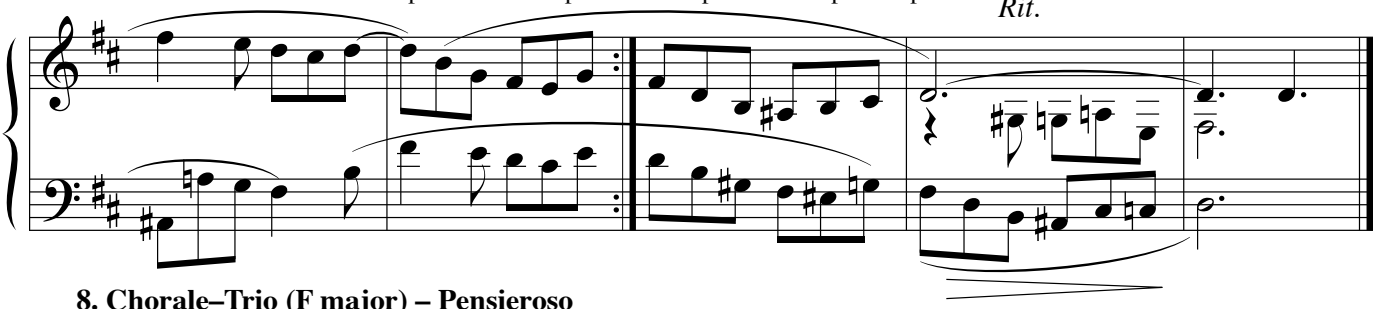


About performance of 6.: Weight the upper–most part in the treble so that it carries properly from one bar to the next in a manner that allows the ear to connect the slow–moving melodic contour. As such, weight the lower parts so they support a balance of focus.

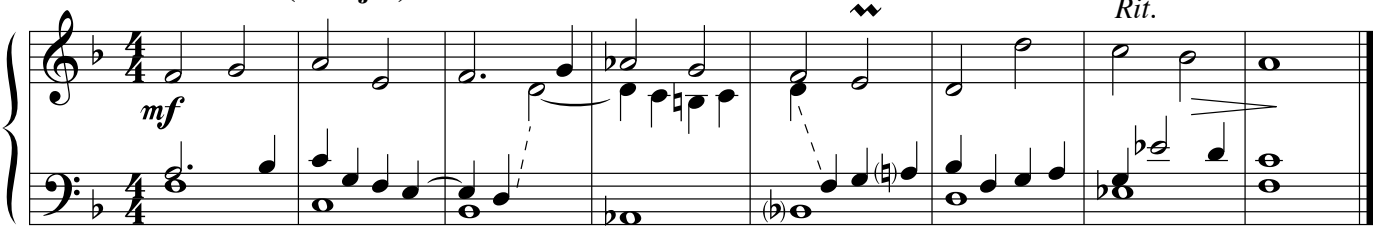
7. Canon at the Octave (D major/B minor) – Agilmente



About performance of 7.: In a piece such as this where tonality is ambivalent, the chromatic occurances can be expressed by a subtle depression in tempo and an emphasis on important pitches.

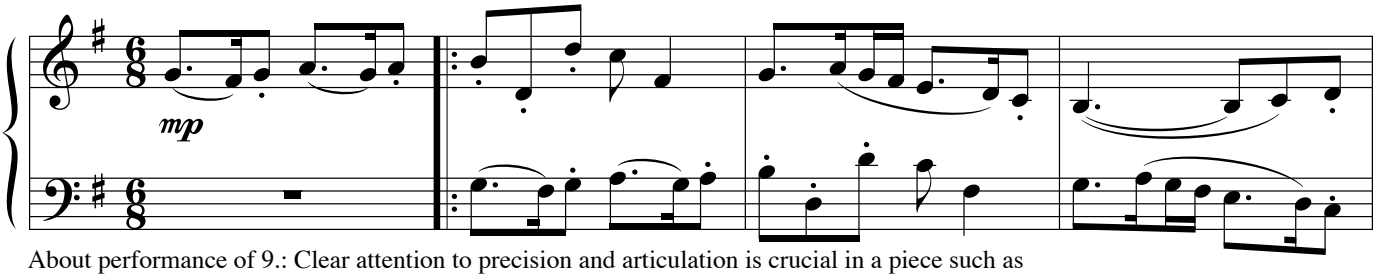


8. Chorale–Trio (F major) – Pensieroso

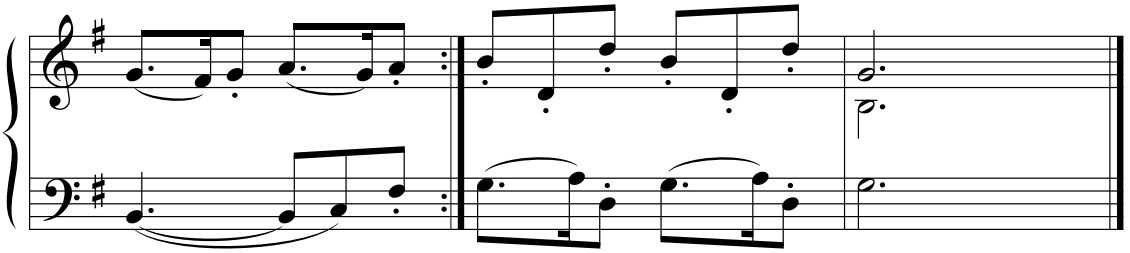


About performance of 8.: Weight the lower–most part in the bass so that it carries properly from one bar to the next in a manner that allows the ear to connect the slow–moving melodic contour. In addition, ensure that the weight of the inner voice is consistent as it moves from LH to RH and back.

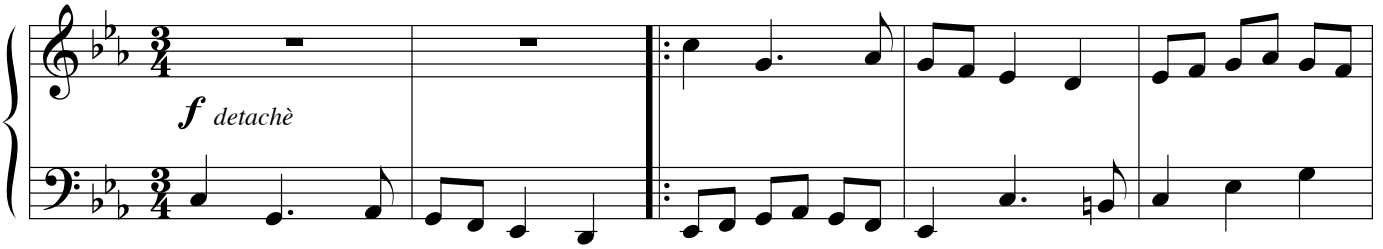
9. Canon at the Octave (G major) – Con franchezza

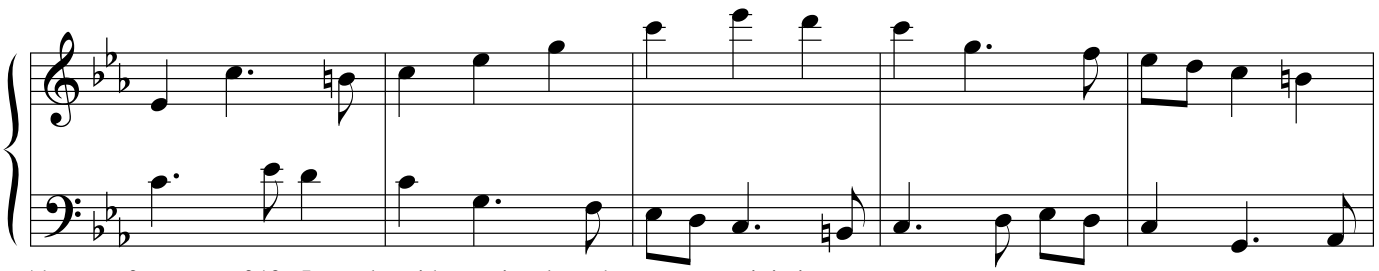


About performance of 9.: Clear attention to precision and articulation is crucial in a piece such as this that relies on the rhythmic impulse to propel the piece forward.

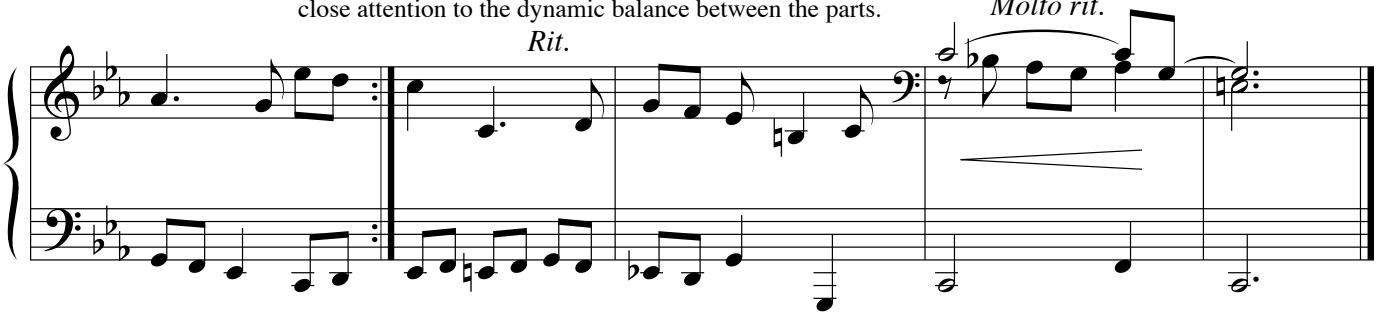


10. Canon at the Octave (C minor) – Serioso

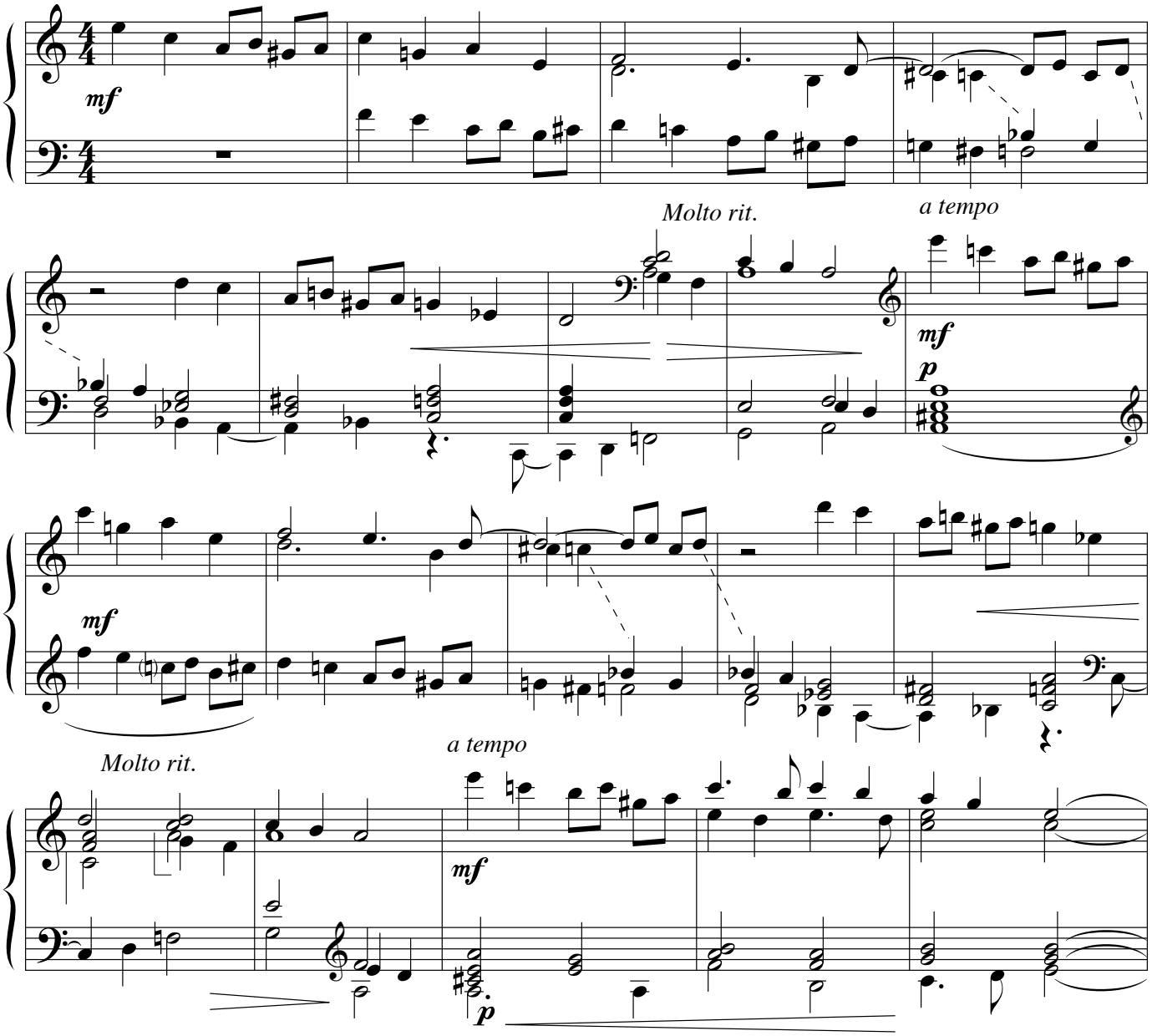


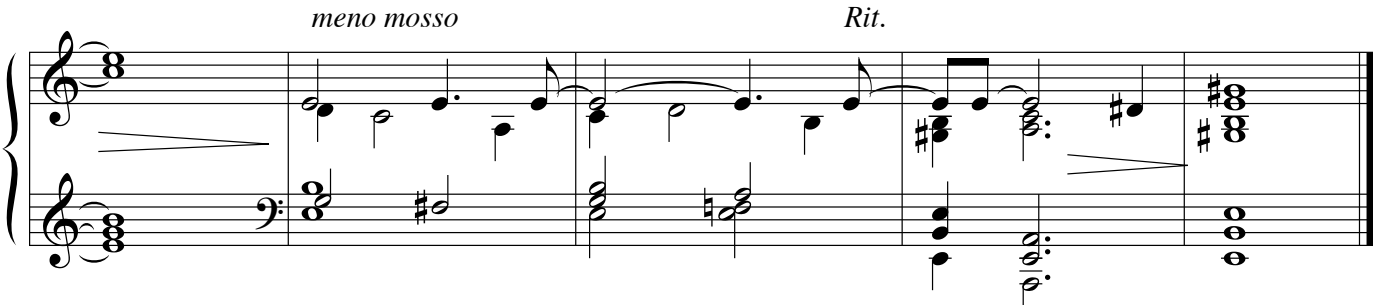


About performance of 10.: In works with a registral gap between parts it in important to pay close attention to the dynamic balance between the parts.

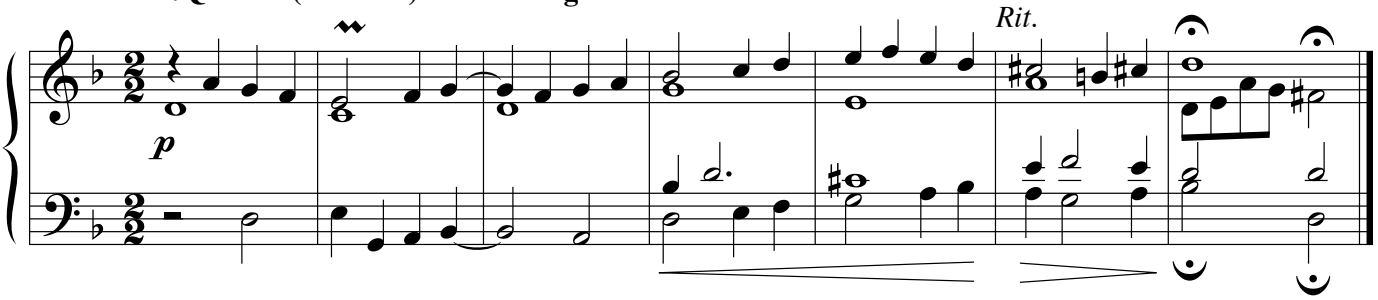


11. Fugato (A minor) – Sognando, con fantasia

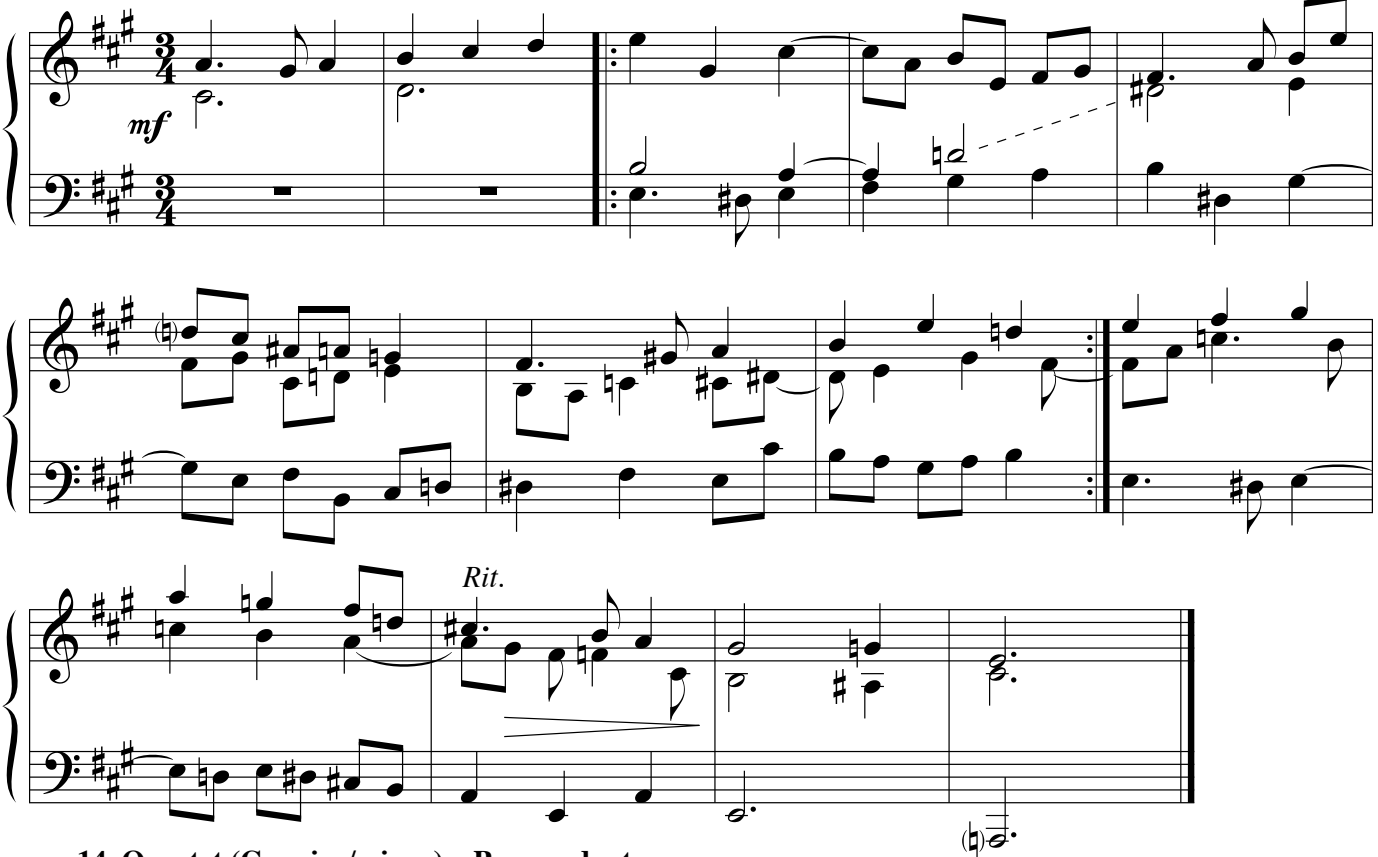




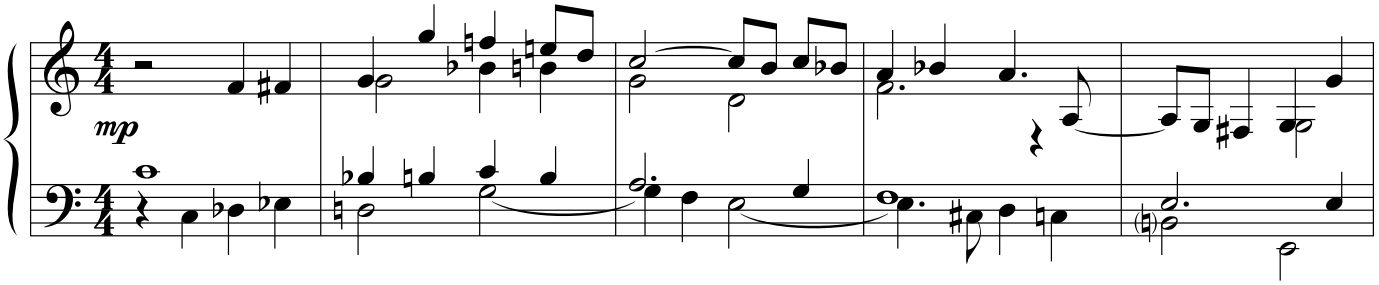
12. Trio/Quartet (D minor) – Poco adagio



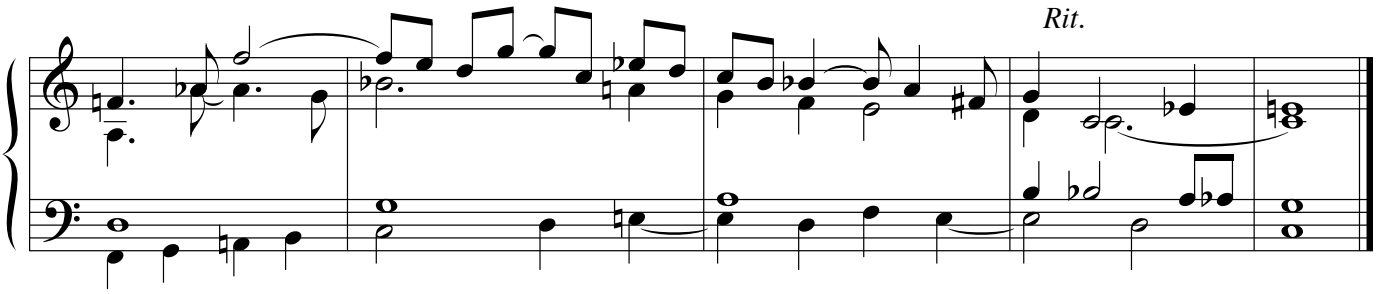
13. Canon at the Fourth with an Additional Free Voice (A major) – Andante moderato



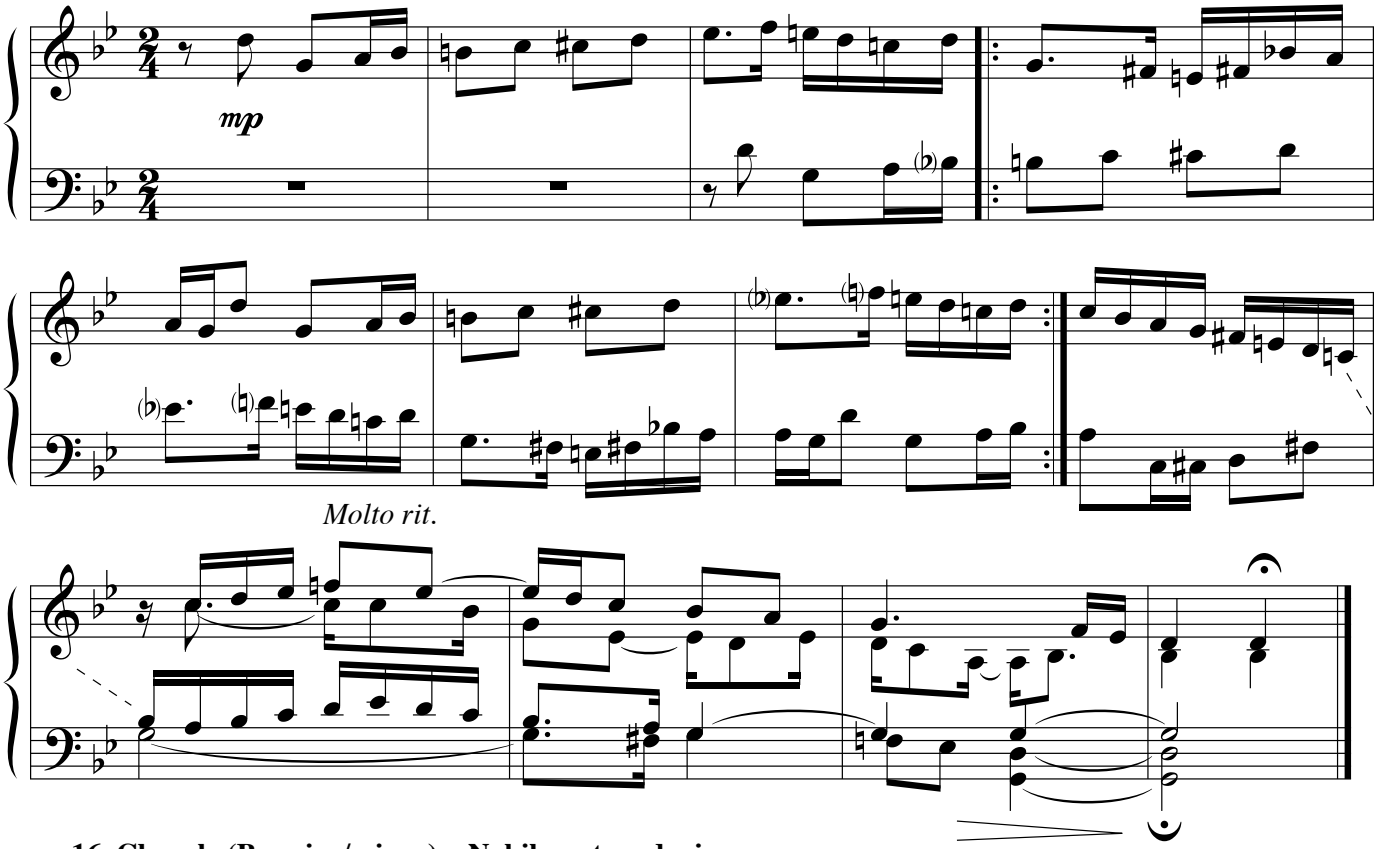
14. Quartet (C major/minor) – Poco andante



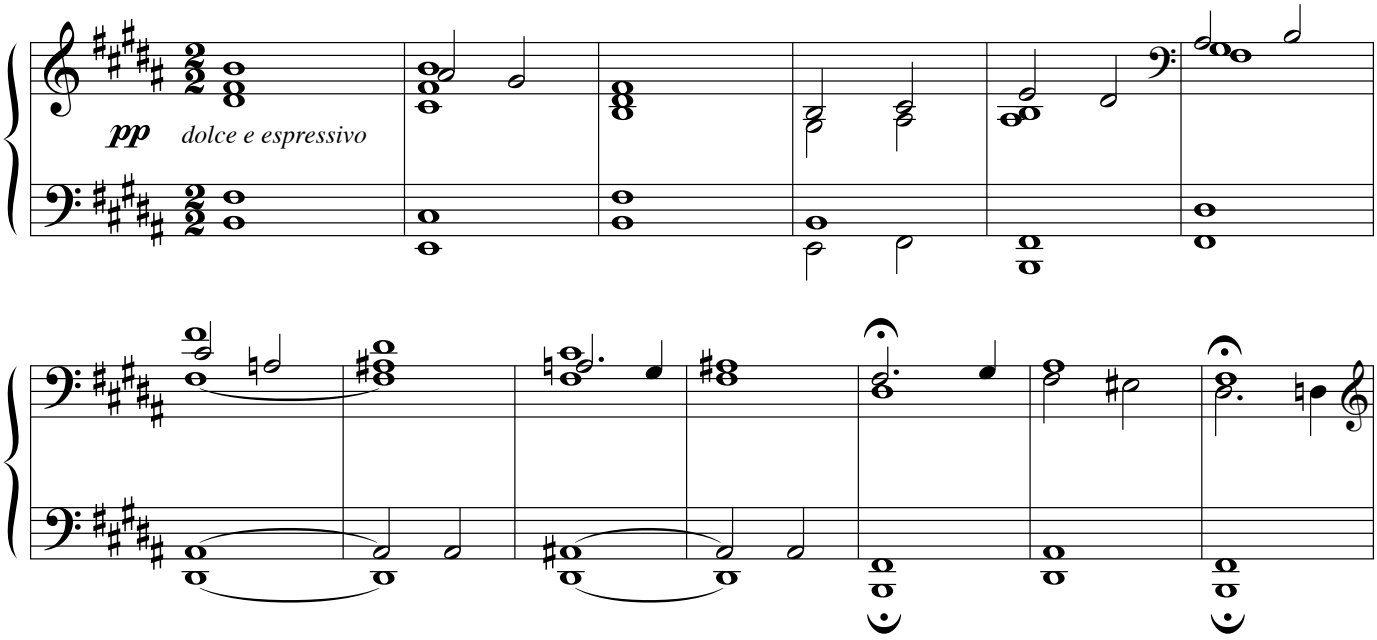
About performance of 14.: Careful and subtle use of the Pedal will be pertinent to connecting contrapuntal voices clearly.

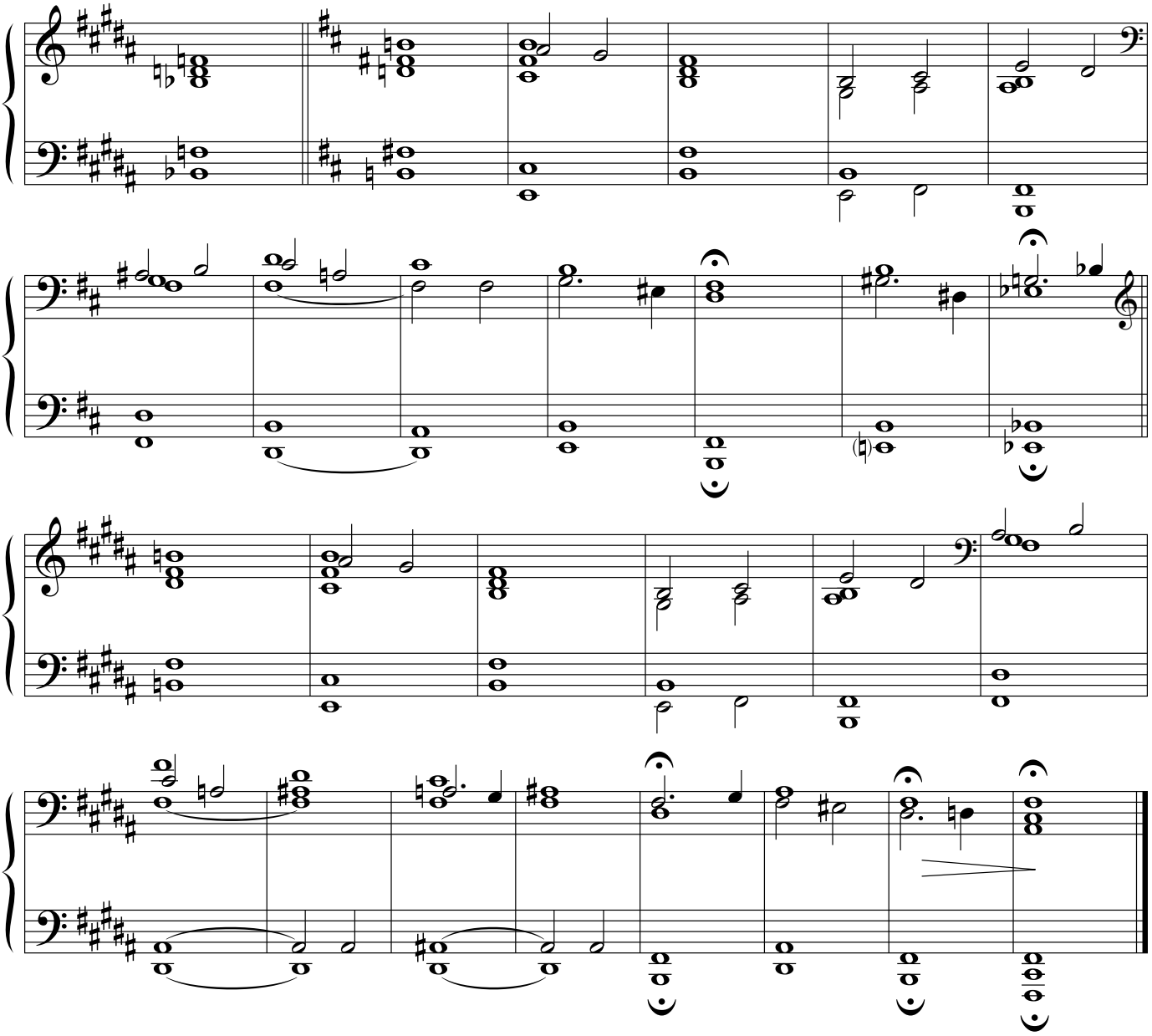


15. Canon at the Octave (G minor) – Un poco inquieto

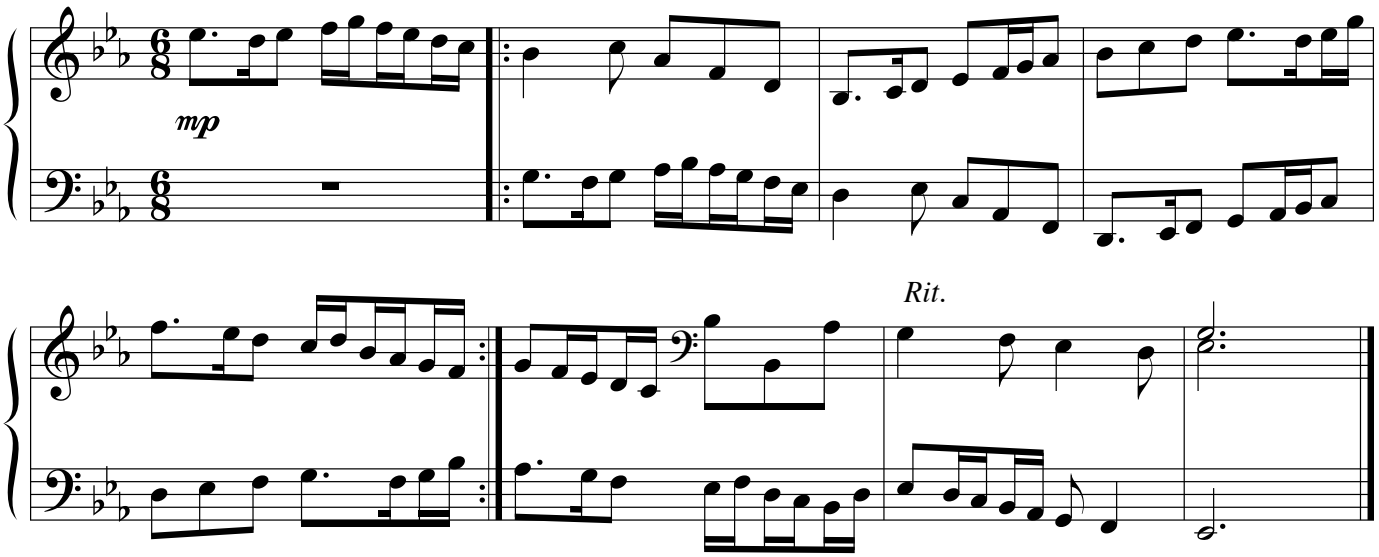


16. Chorale (B major/minor) – Nobilmente; adagio

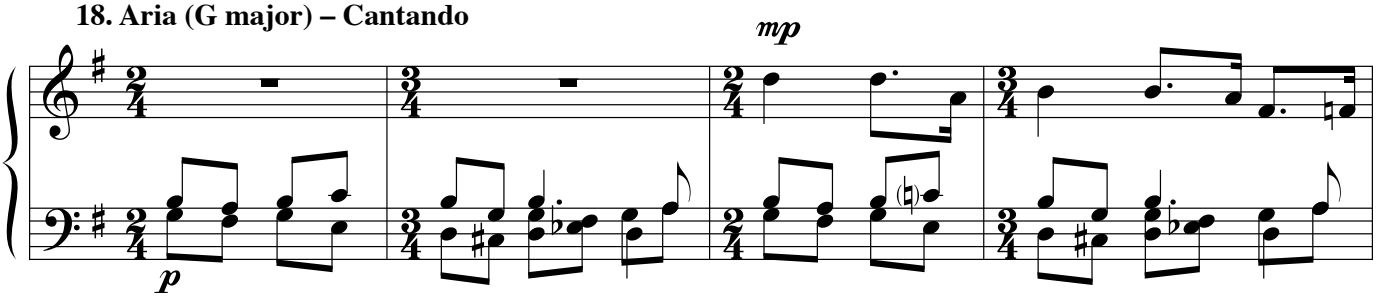




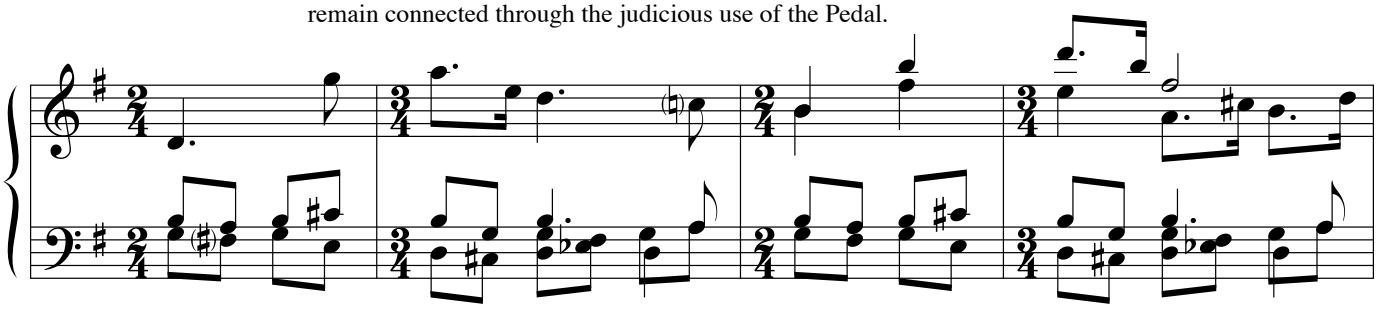
17. Canon at the Sixth (Eb major) – Ondeggiante

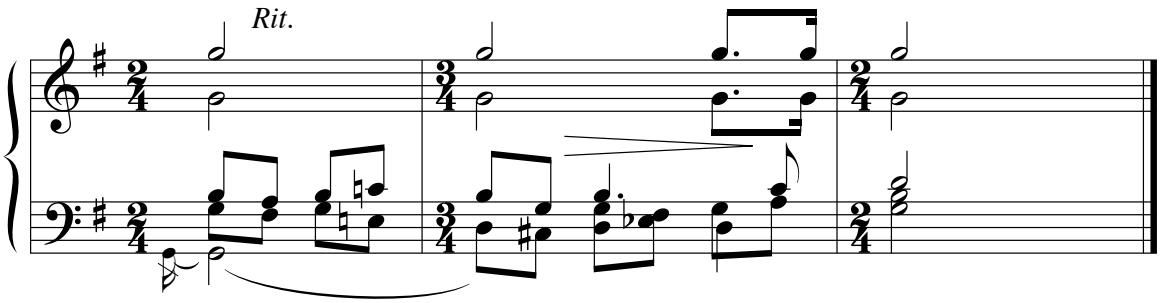


18. Aria (G major) – Cantando

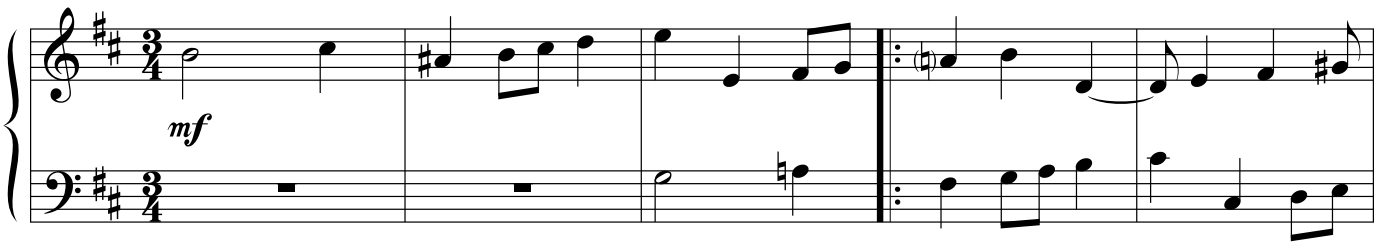


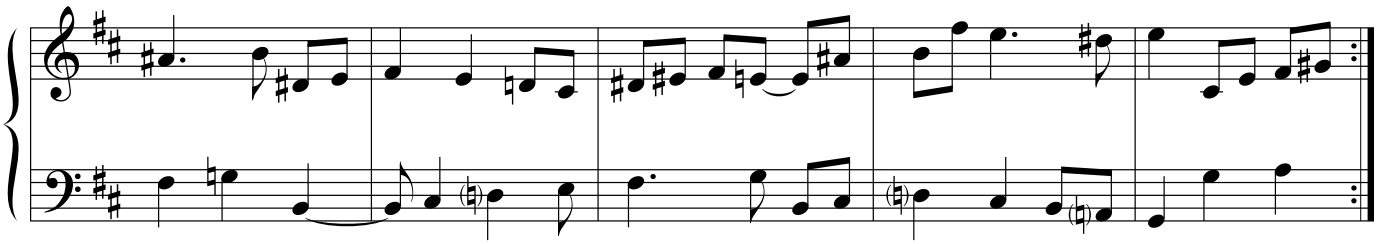
About performance of 18.: Ensure the lyrical part is at the fore but also has dynamic contrast while the accompanying parts remain connected through the judicious use of the Pedal.

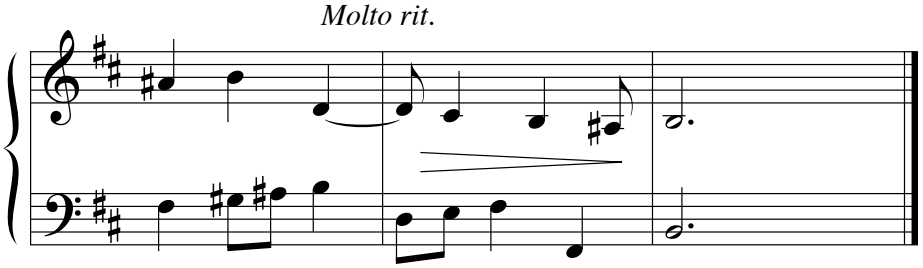




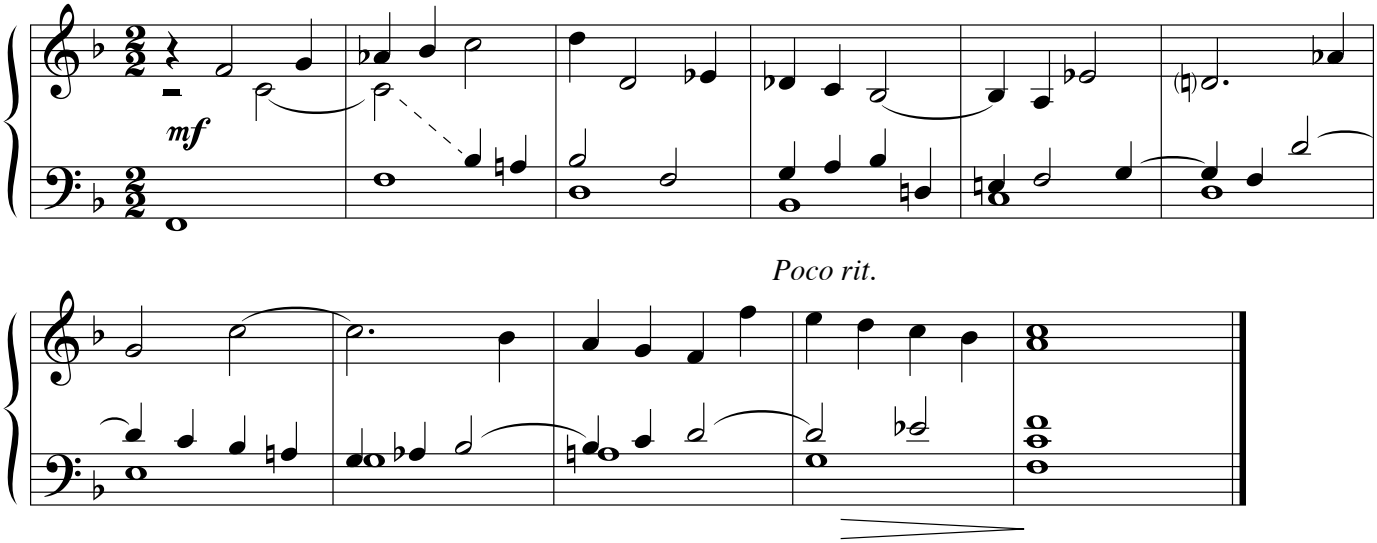
19. Canon at the Third (B minor) – Naturalmente



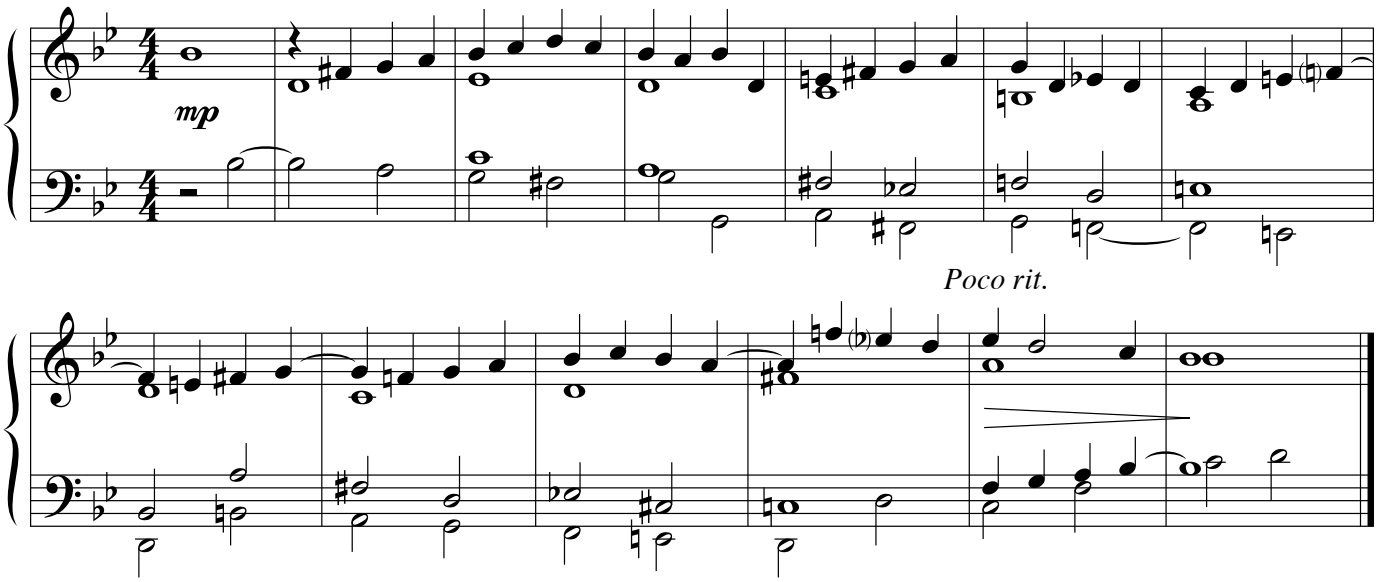




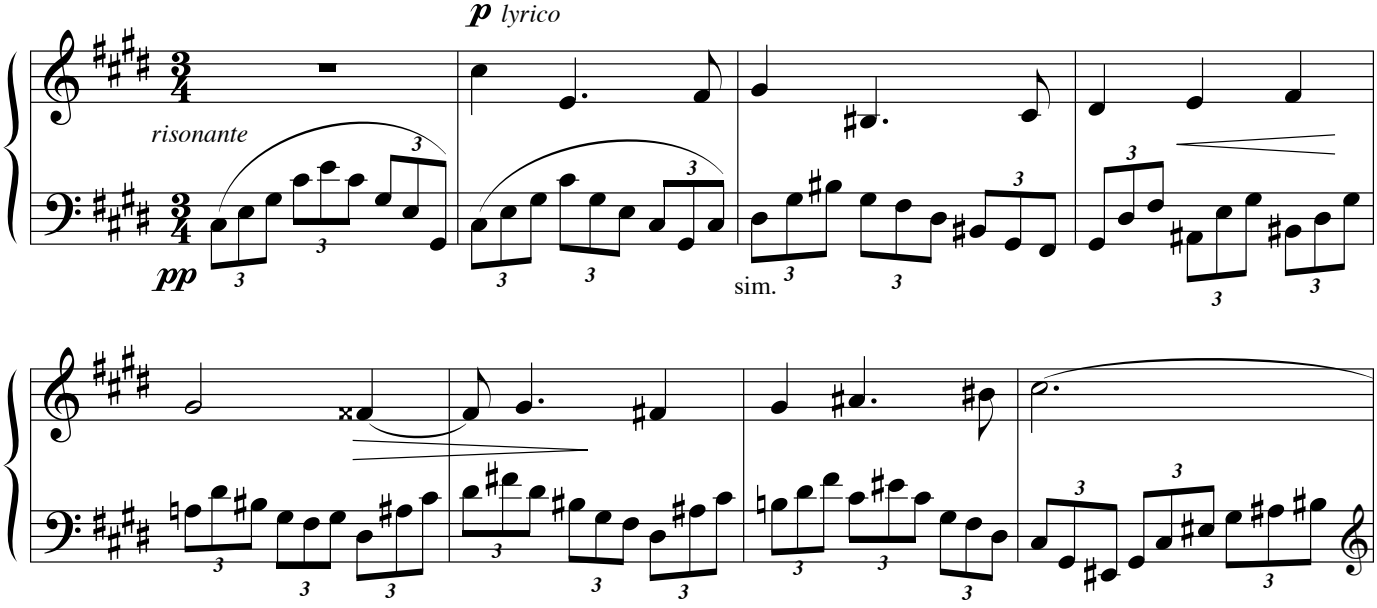
20. Trio (F major) – Semplice, poco adagio

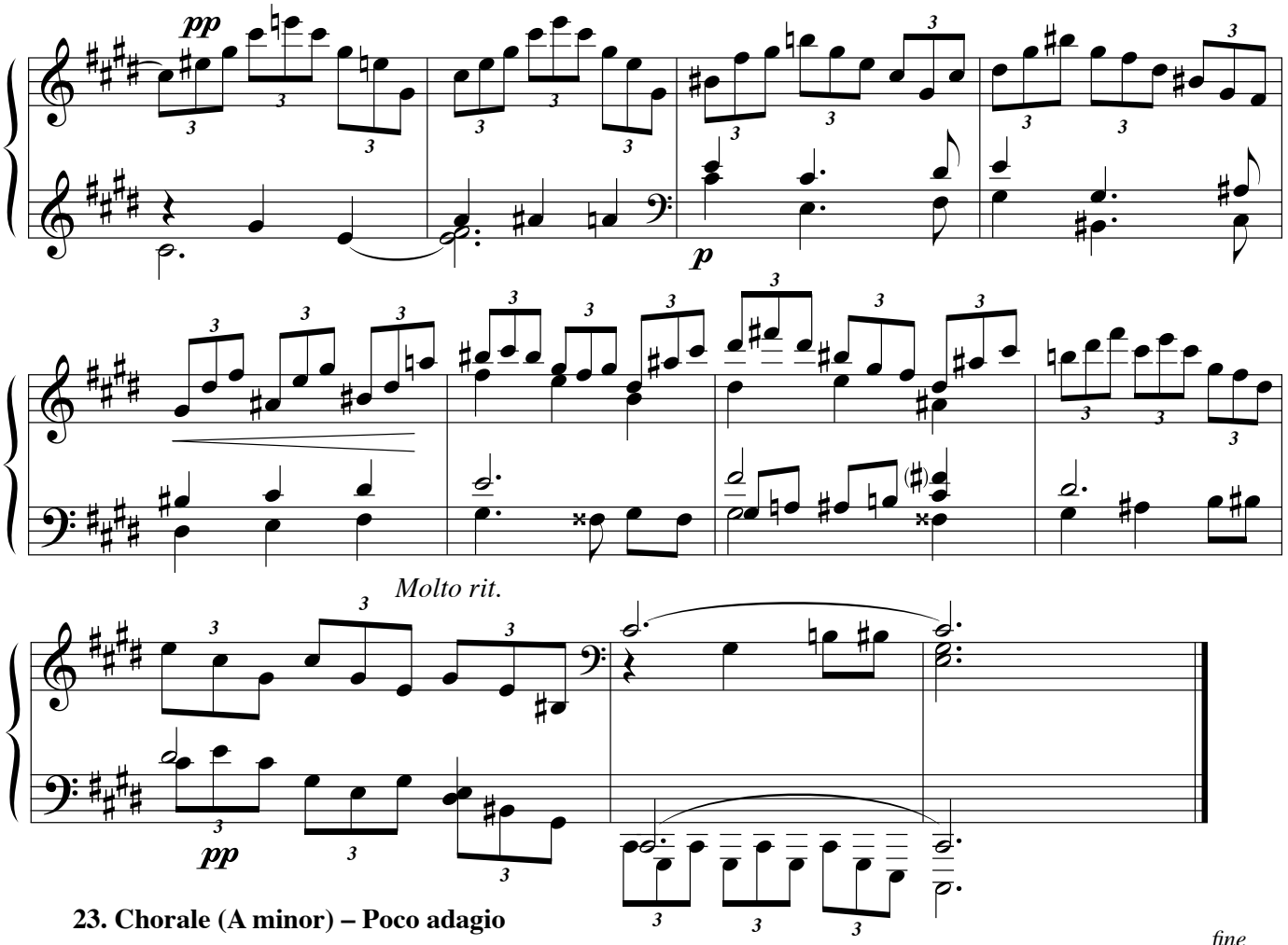


21. Quartet (Bb major) – Placido

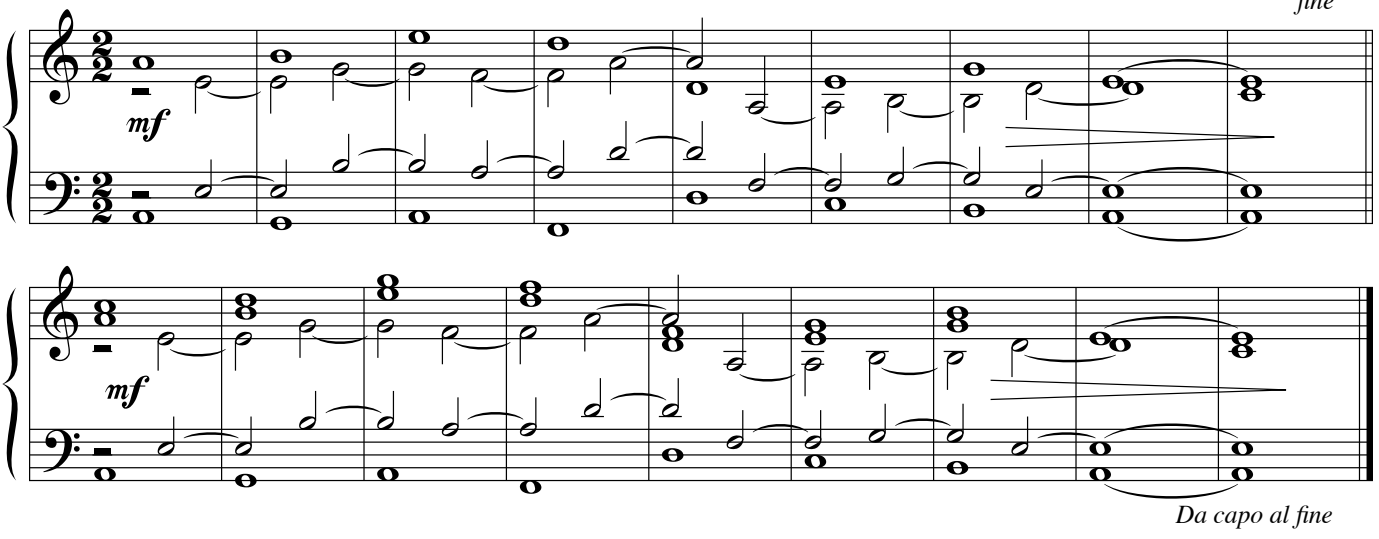


22. Aria (C# minor) – Sereno, con rubato

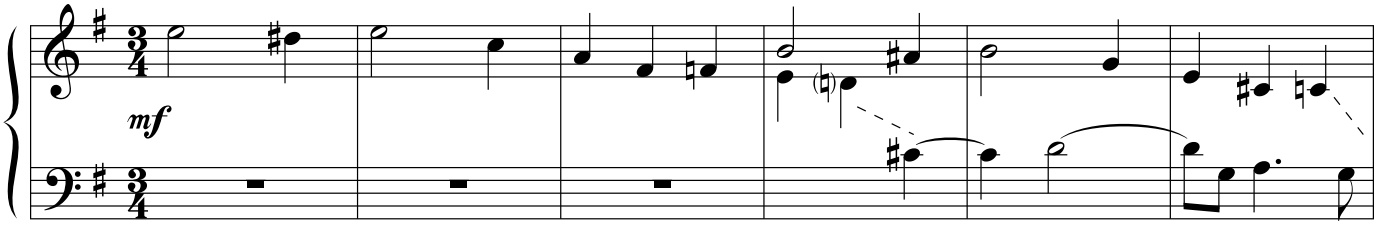


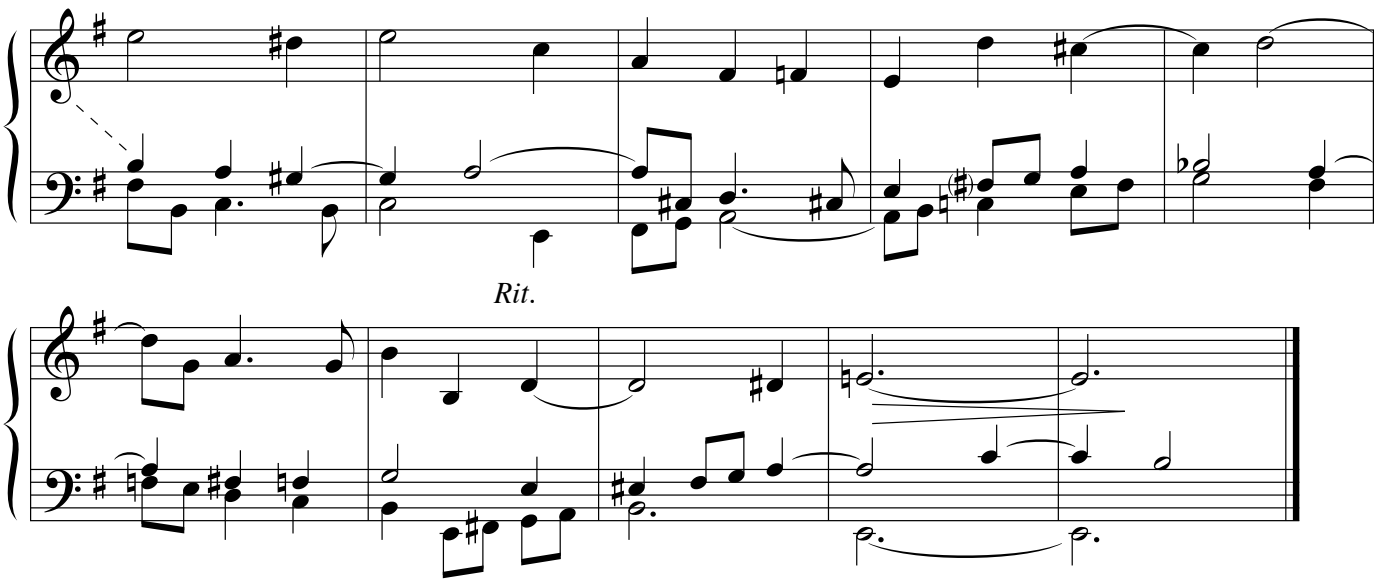


23. Chorale (A minor) – Poco adagio

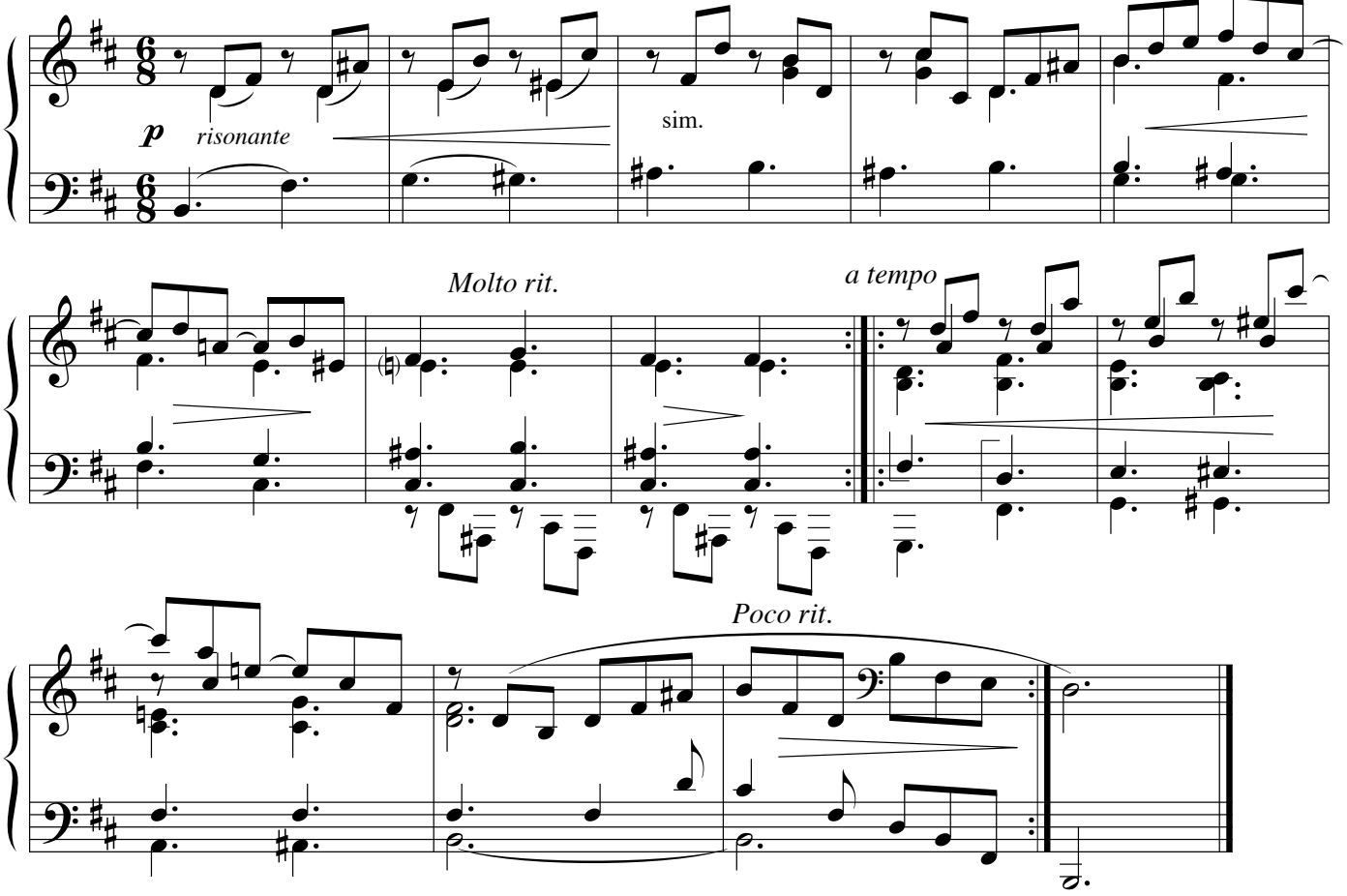


24. Three-Part Canon (E minor) – Moderato

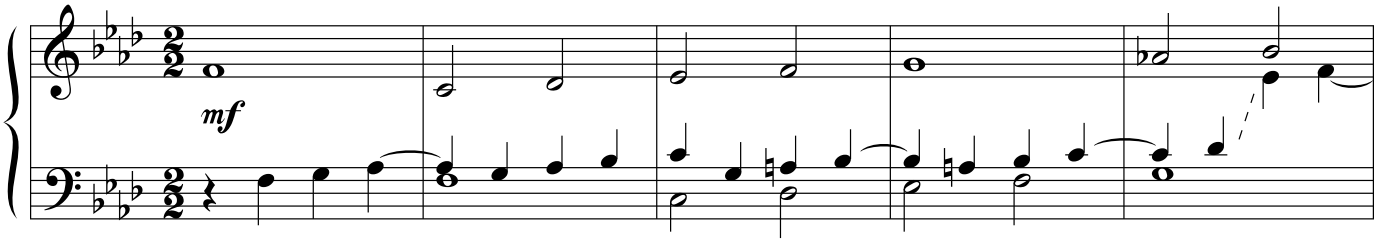


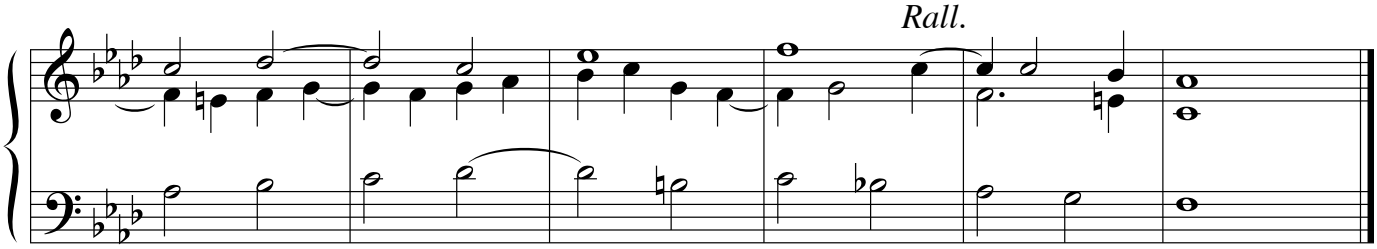


25. Waltz–Aria (B minor) – Cantabile, Andante moderato

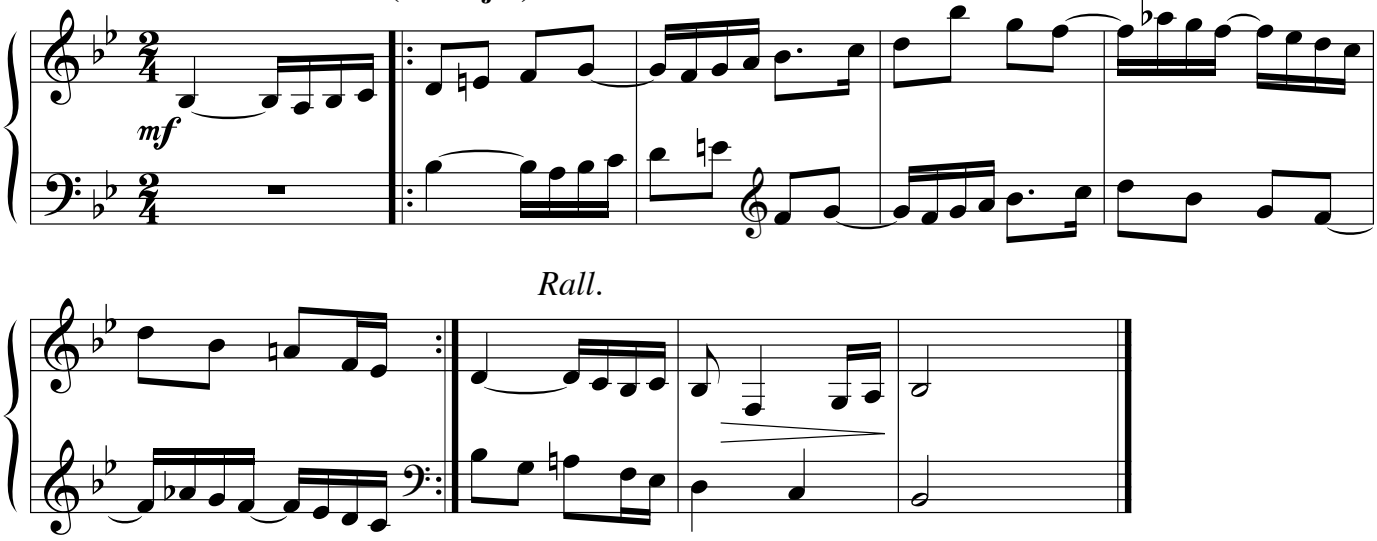


26. Chorale–Trio (F minor) – Chiaro

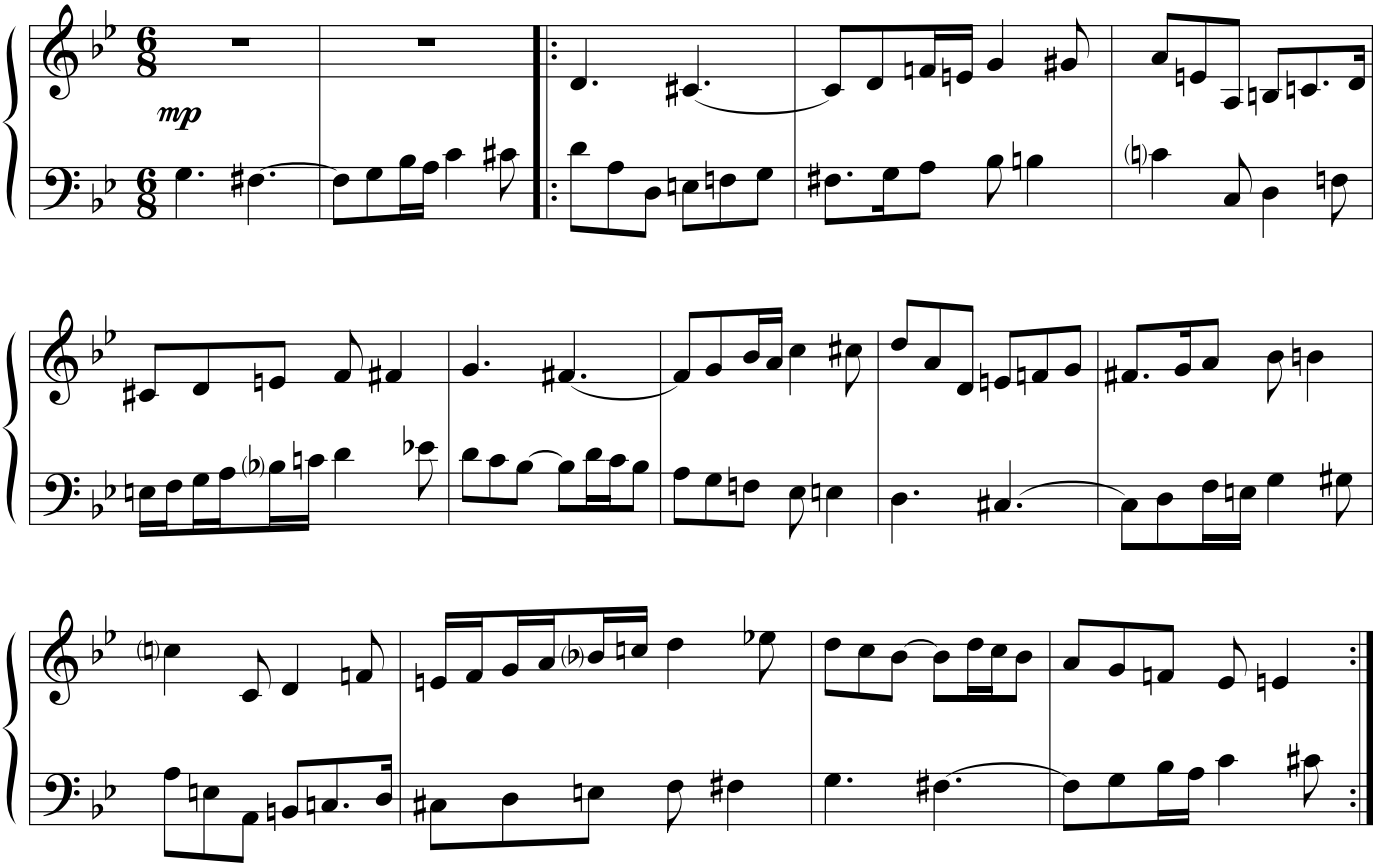


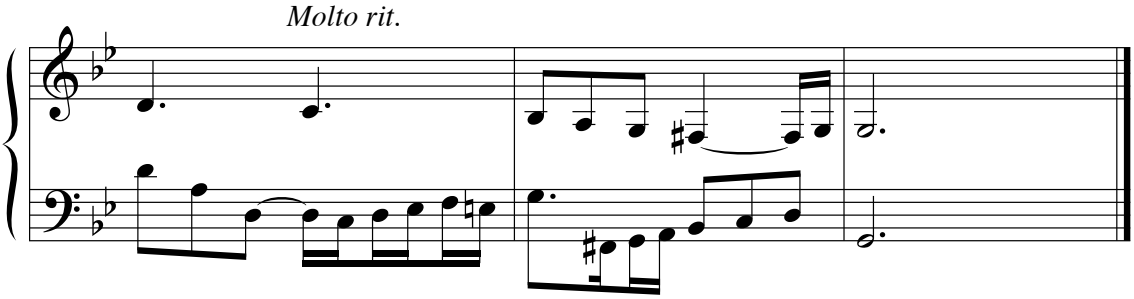


27. Canon at the Octave (Bb major) – Nervoso

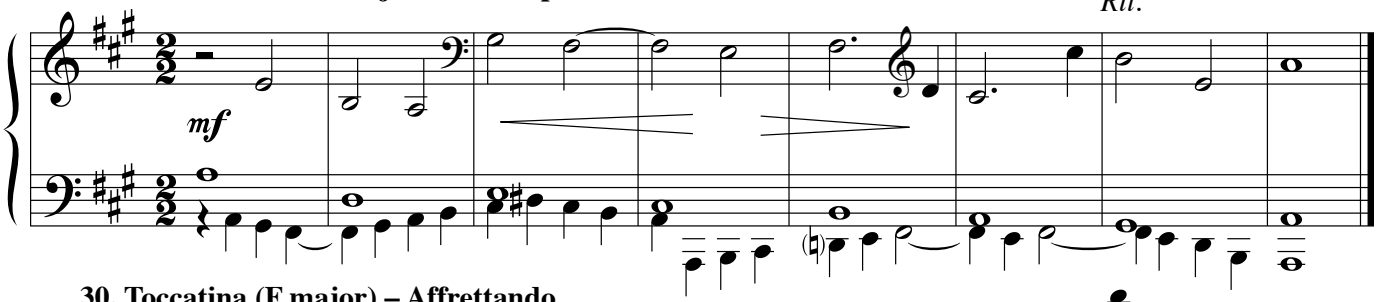


28. Invertible Canon at the Fifth (G minor) – Andando

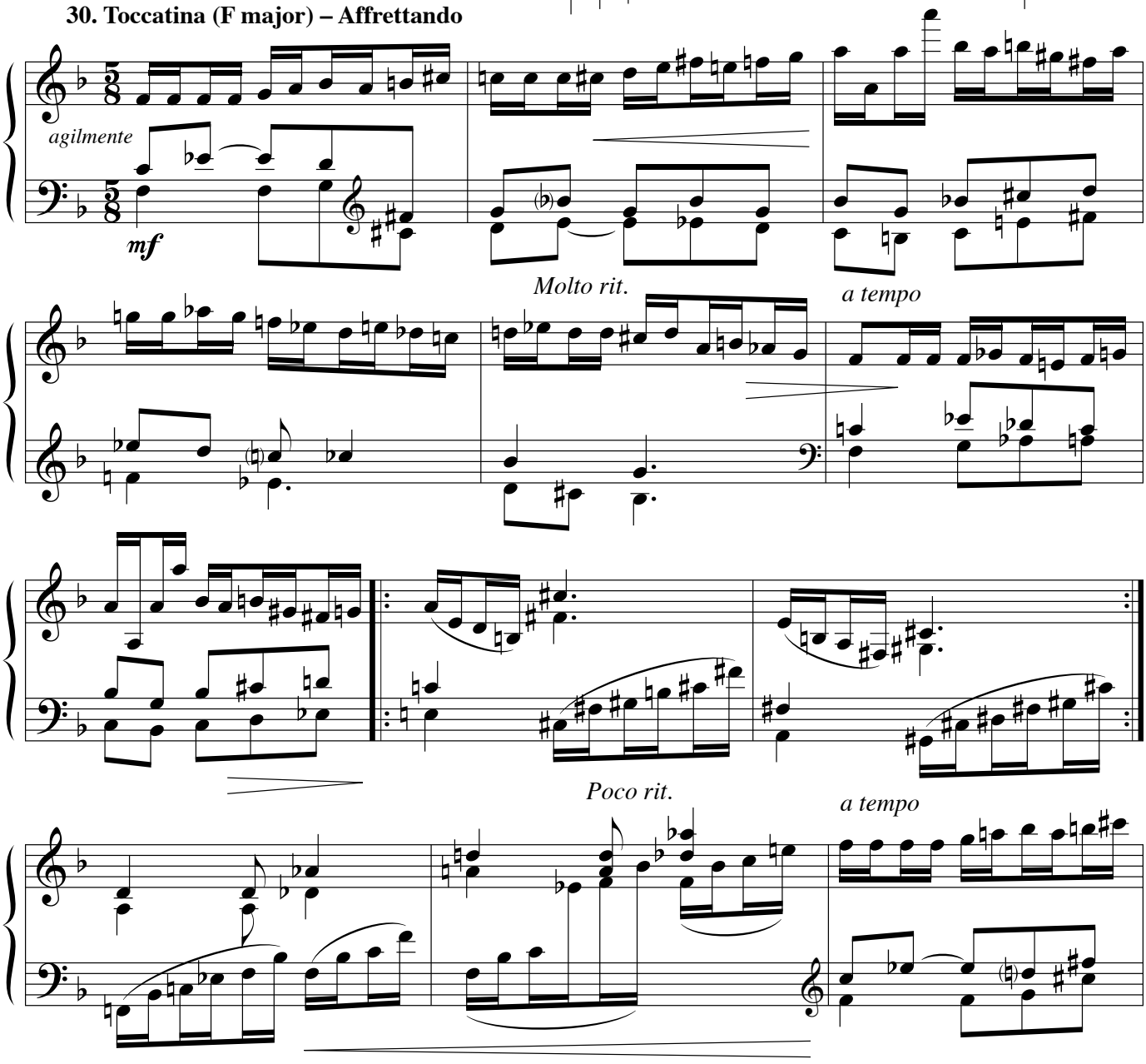


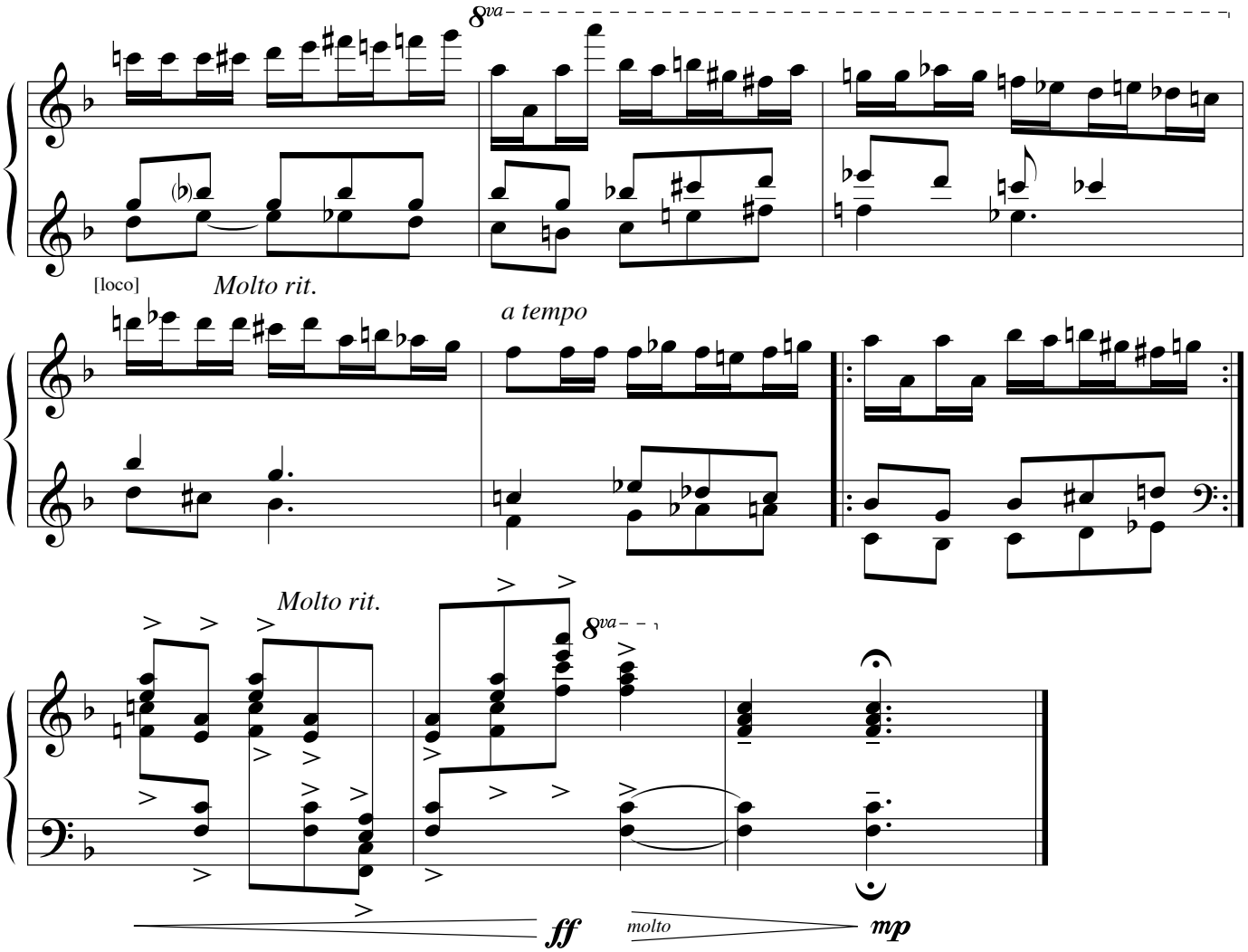


29. Chorale–Trio (A major) – Con riposo



30. Toccatina (F major) – Affrettando




8va
[loco]
Molto rit.
a tempo
Molto rit.
8va
ff
molto
mp