Daily Studies, Bagatelles, and Meditations for the Development of the Expressive and Technical Potential of the Student of the Piano

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

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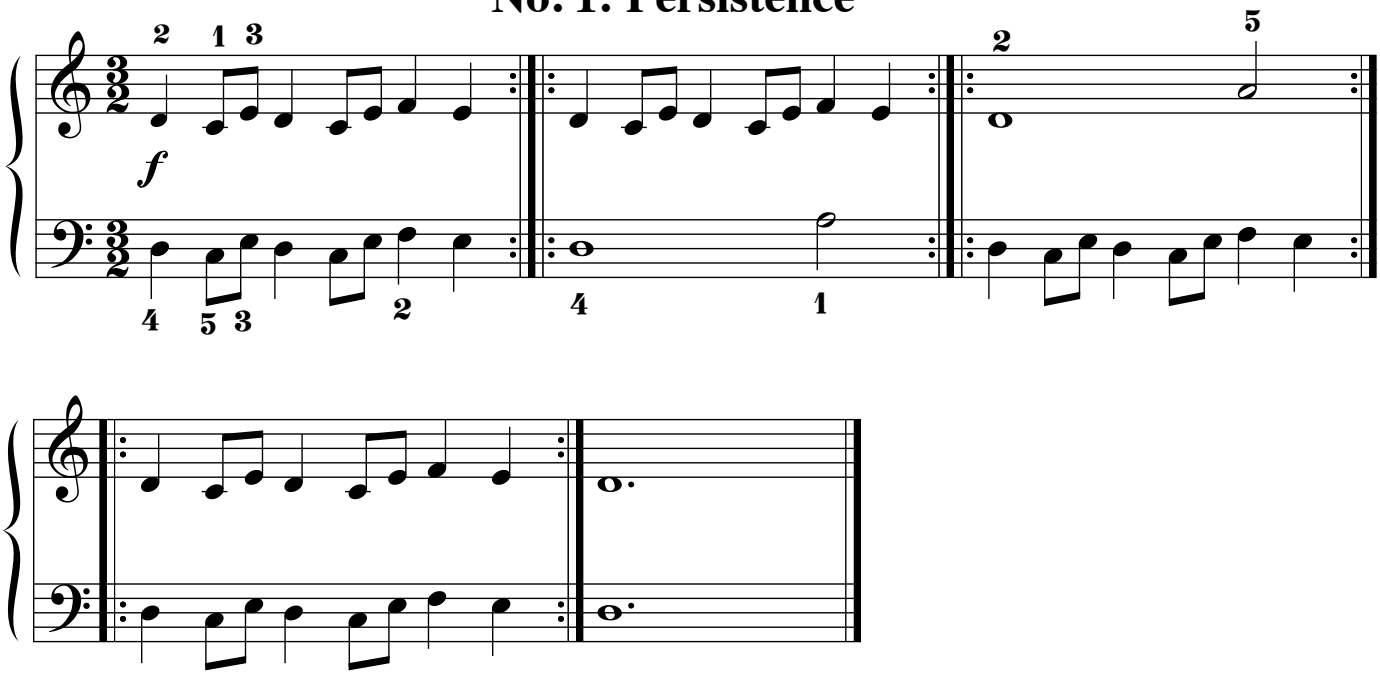
Daily Studies, Bagatelles, and Meditations for the Development of the Expressive and Technical Potential of the Student of the Piano

Justin Henry Rubin (2019)

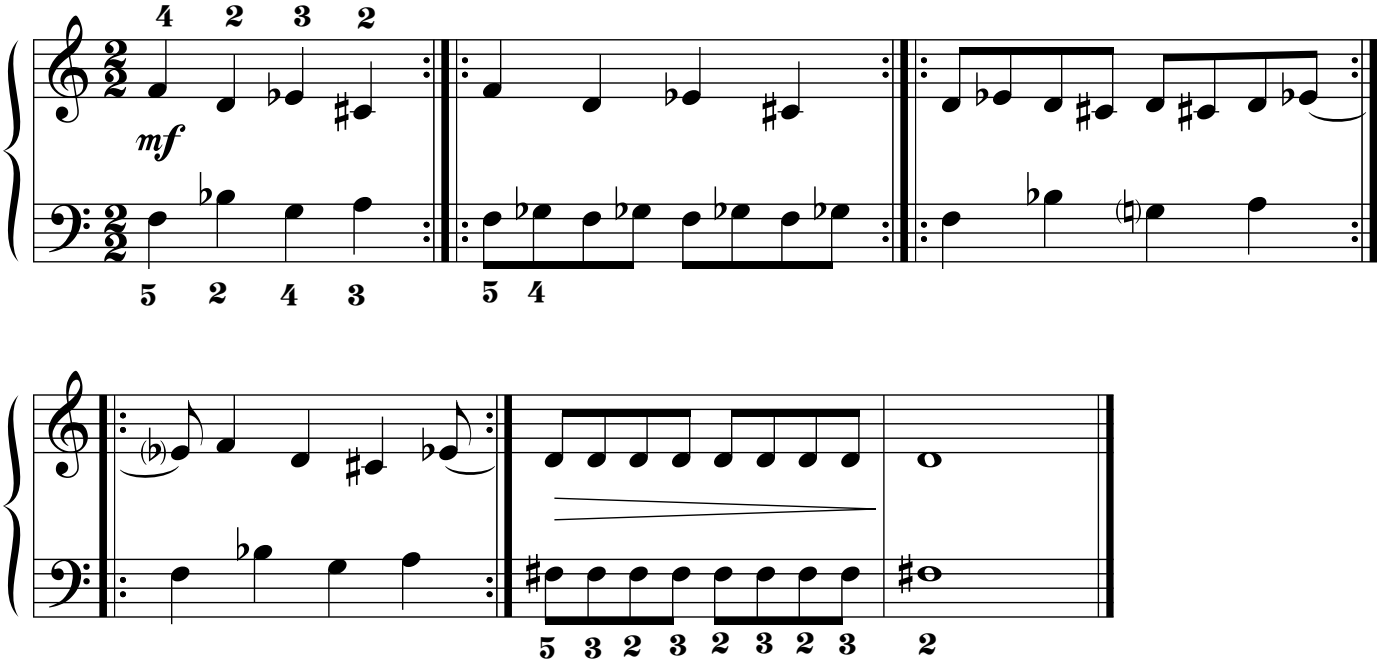
No. 1: Persistence

Con moto



No. 2: Close Quarters

Andante



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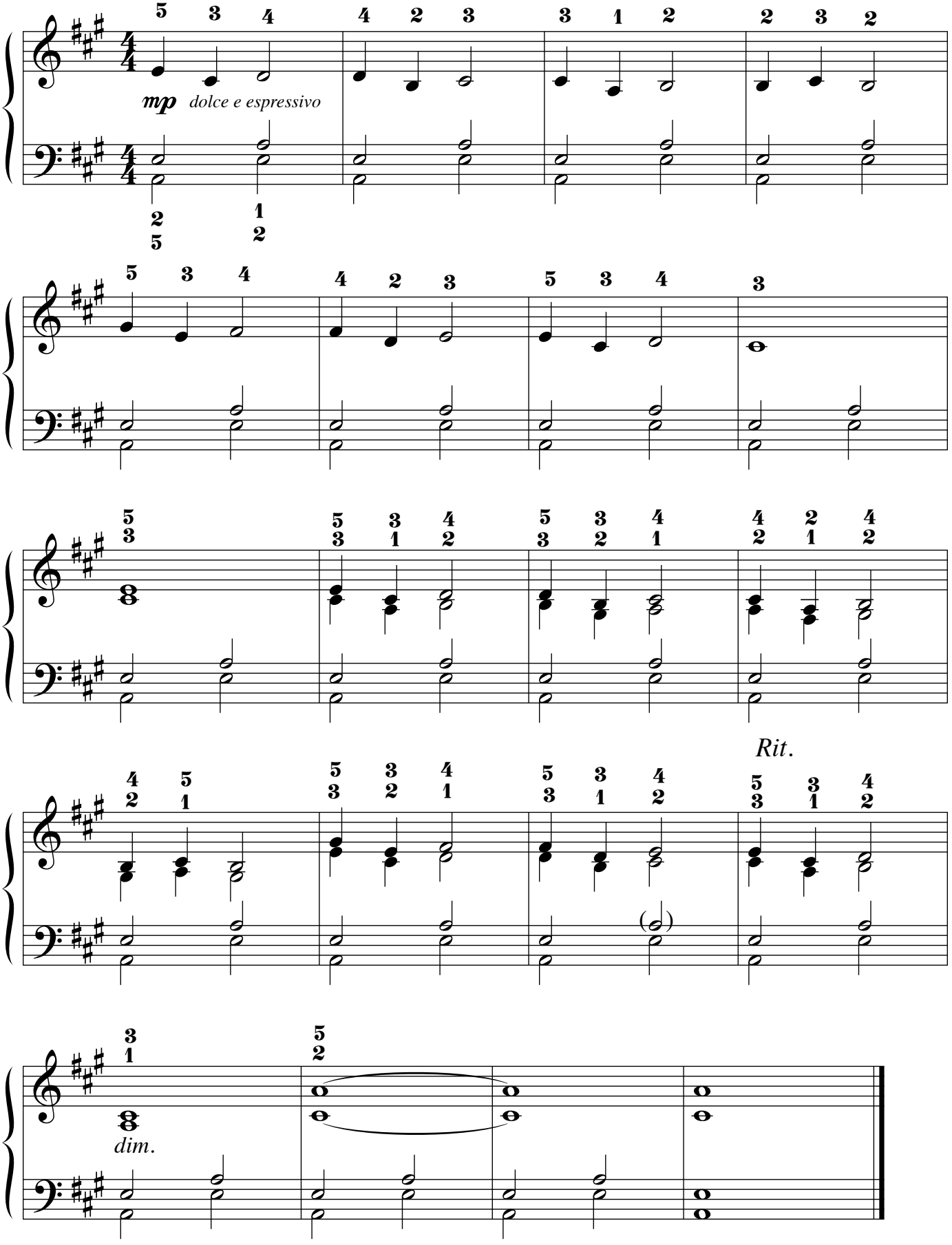
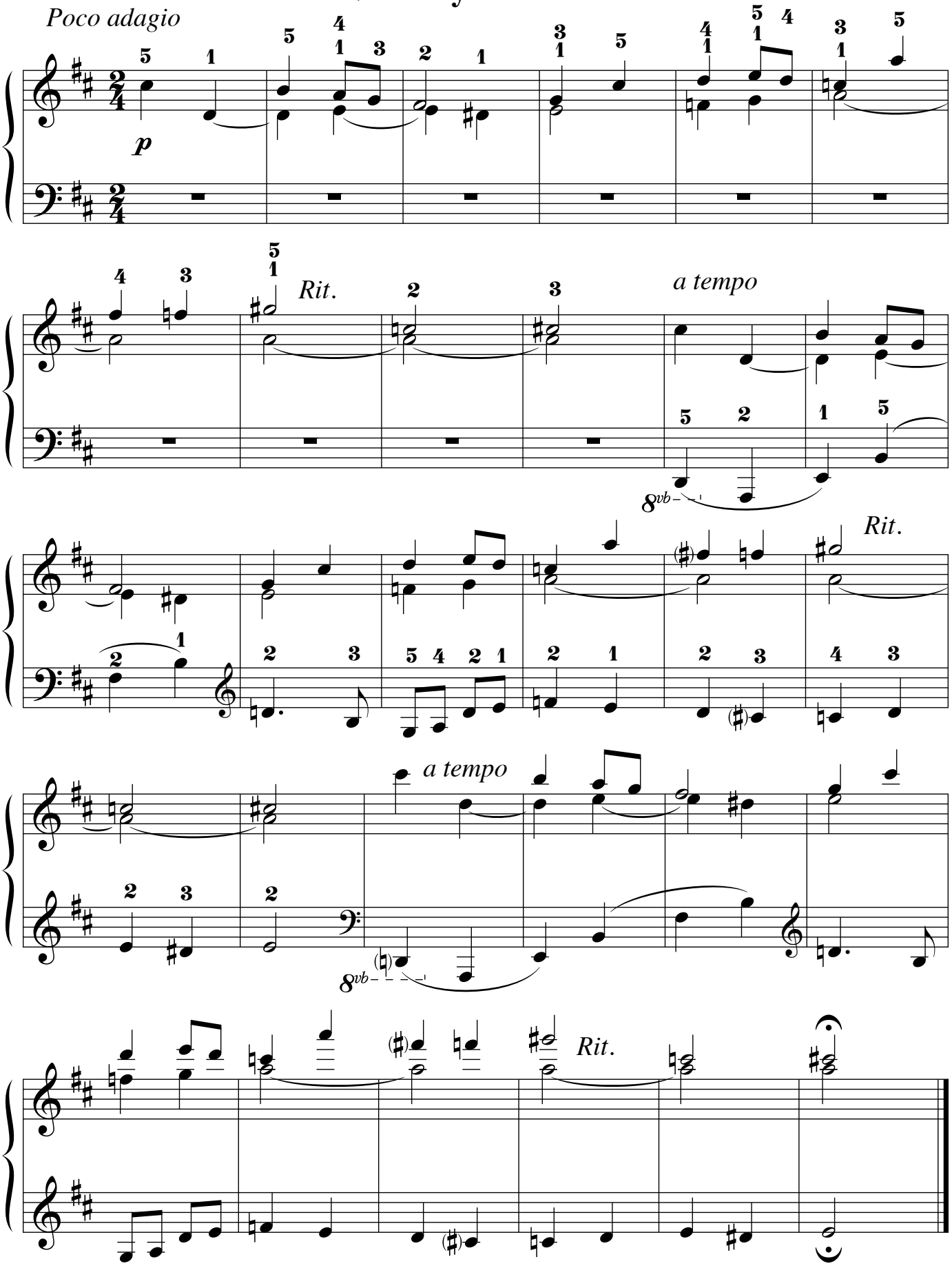
No. 3: Sunset



No. 4: Lyrical Trio



No. 5: Canon à 2 (at the Fourth)

Leggeramente

mf *c.f. Der du bist drei Einingkeit*

Rit.

No. 6: Interlude

Andantino

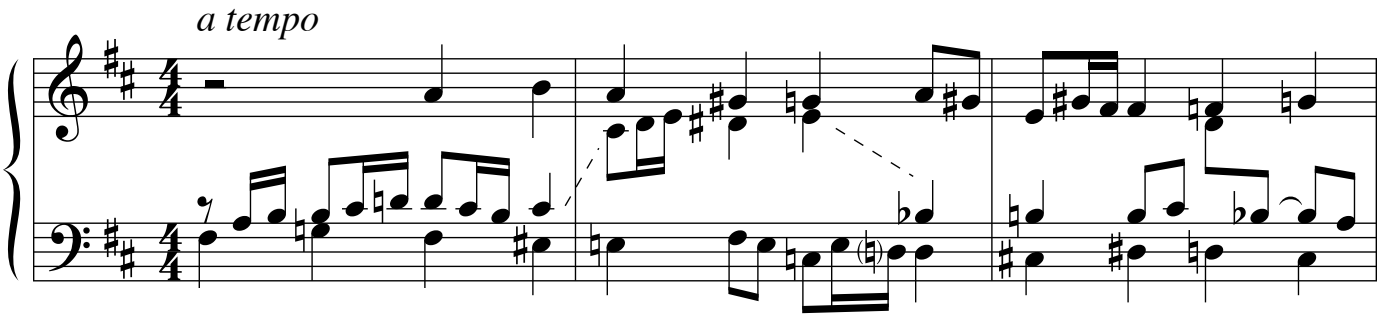
mp

Rit.

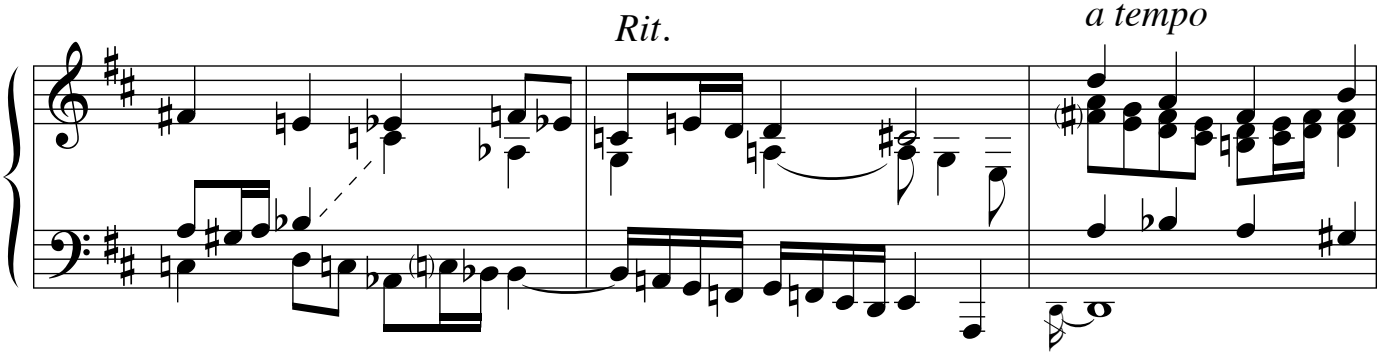
a tempo

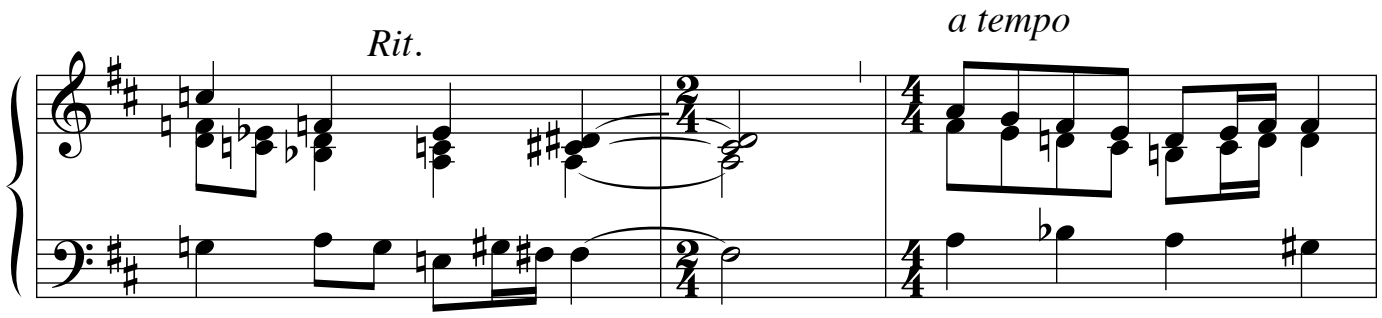
Rit.

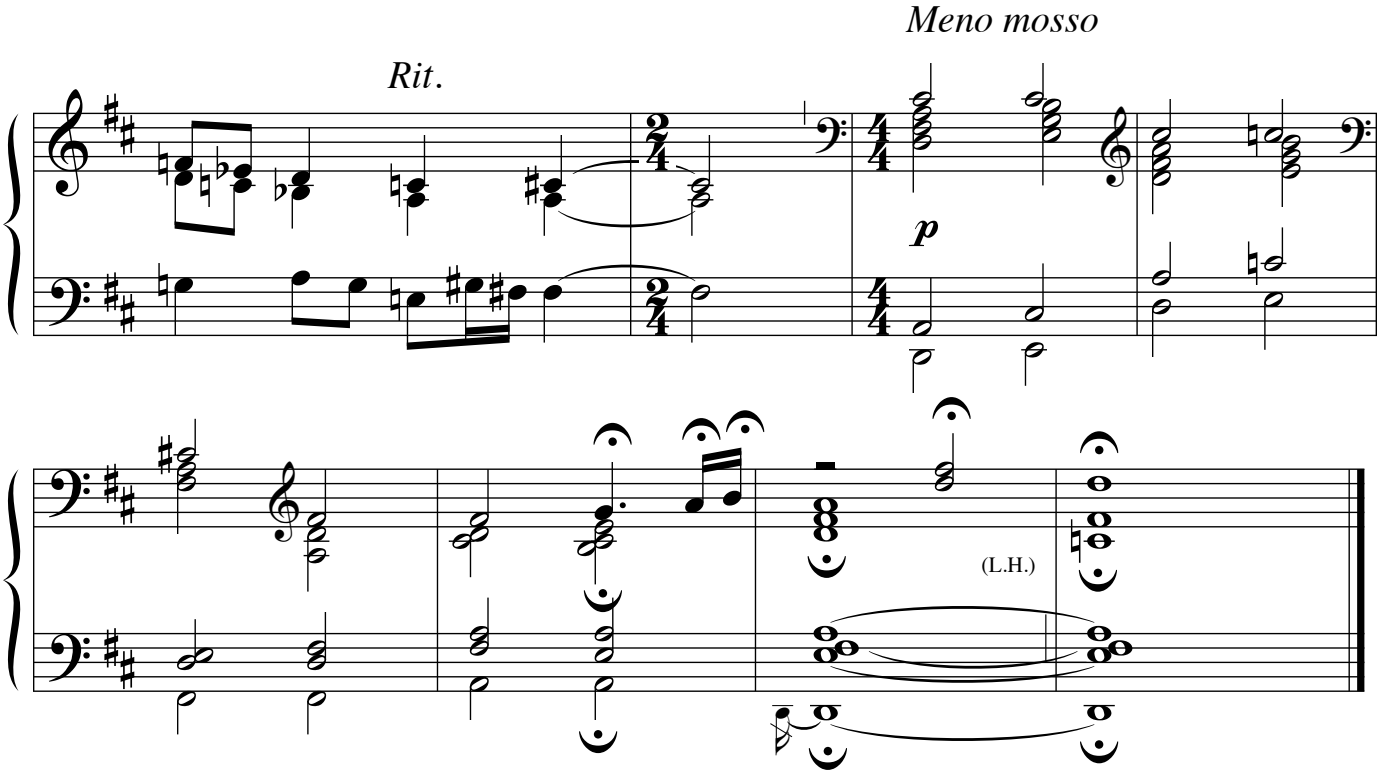
* Pianist: You can play all the notes in the Treble with the R.H. and gain a more nuanced control of the solo line in the L.H. but this wil require very careful thought for the Pedal. *Alternatively,* you can play the tenor line with the L.H., splitting the four parts equally between the hands, in which case less nuanced use of the Pedal will be needed.



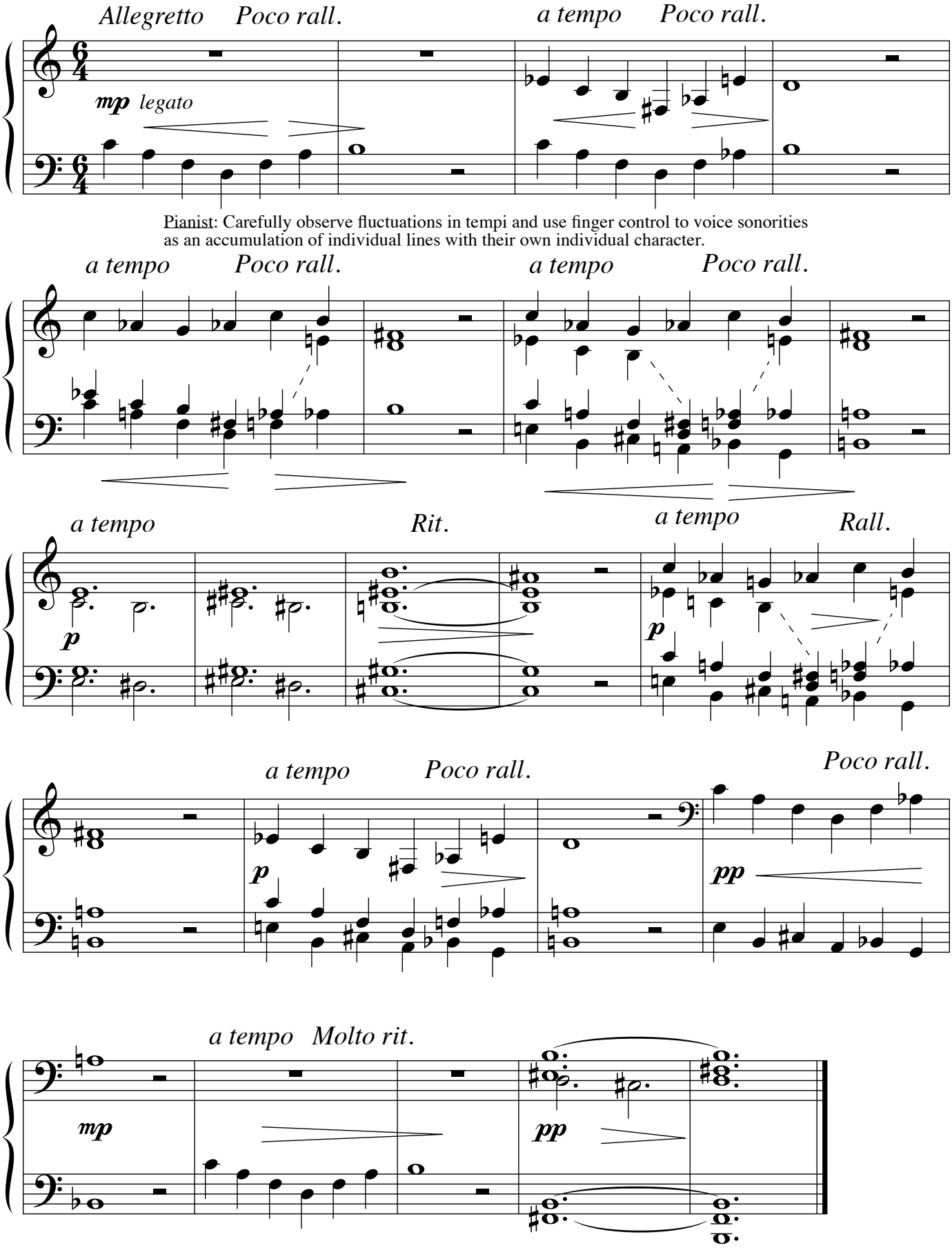
Pianist: Note that in this section, which had plays the inner part is indicated by the notation.
Regardless of the change in hands, keep this inner part consistent throughout the line.



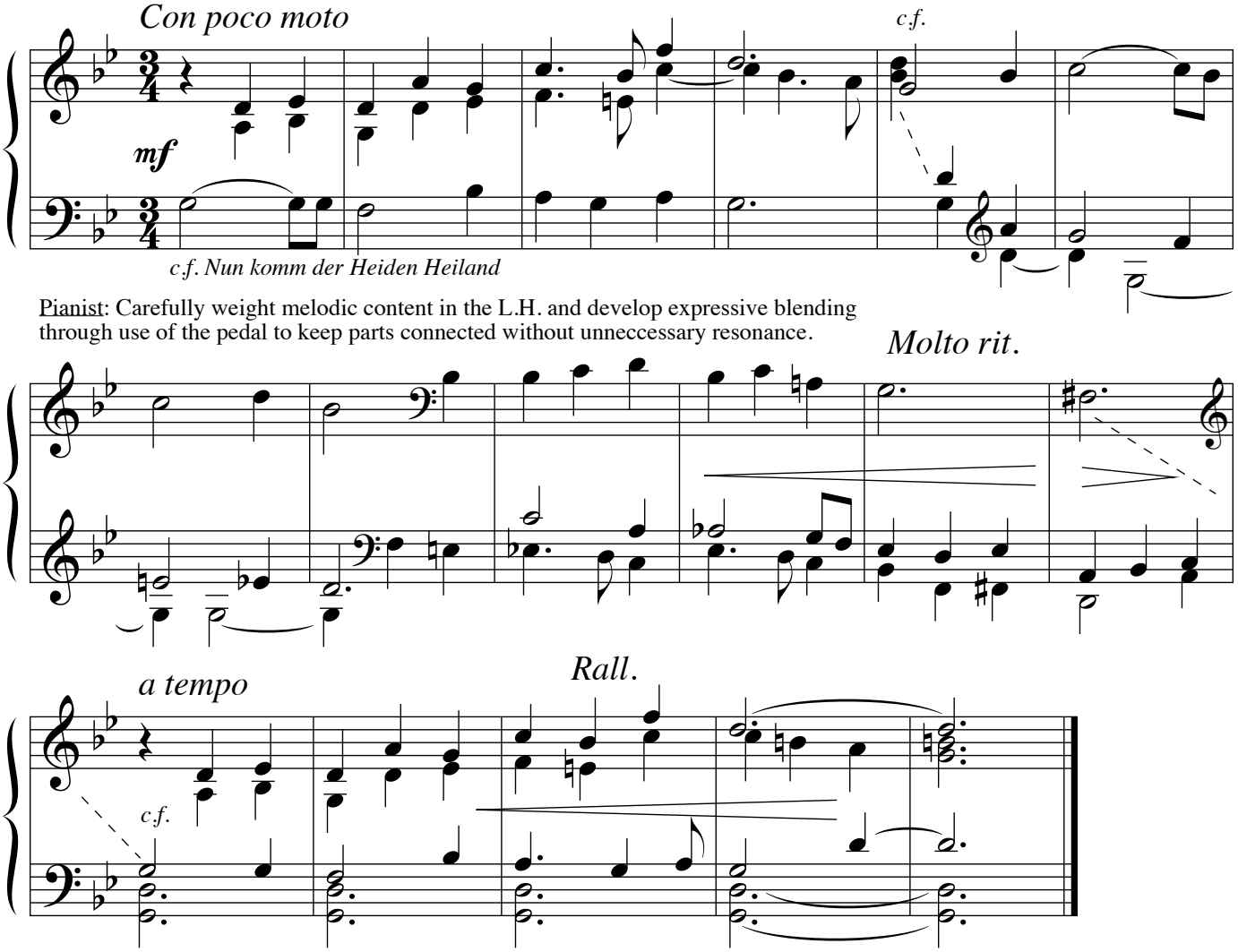




No. 7: Waves

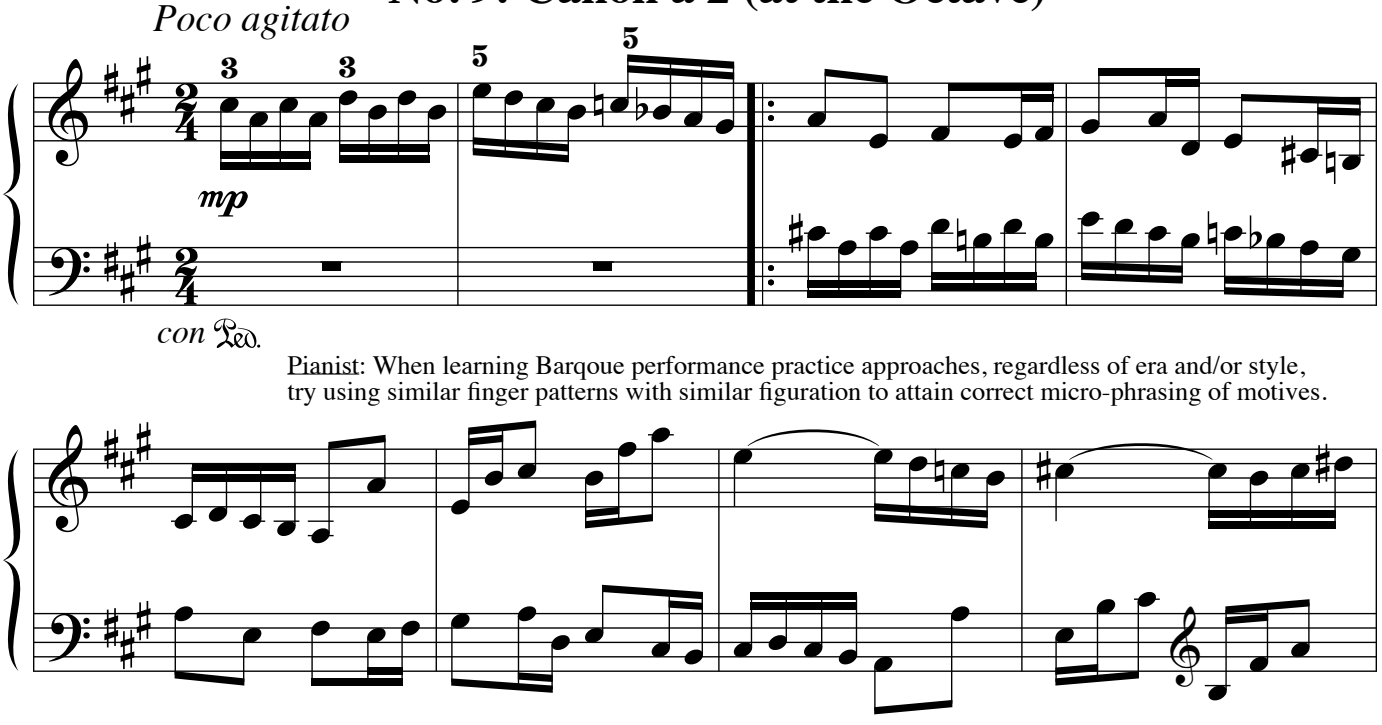

Allegretto
Poco rall.
a tempo
Poco rall.
mp legato
Pianist: Carefully observe fluctuations in tempi and use finger control to voice sonorities as an accumulation of individual lines with their own individual character.
a tempo
Poco rall.
a tempo
Poco rall.
a tempo
Rit.
a tempo
Rall.
p
p
a tempo
Poco rall.
Poco rall.
p
pp
a tempo
Molto rit.
mp
pp

No. 8: Chorale "Nun komm..."

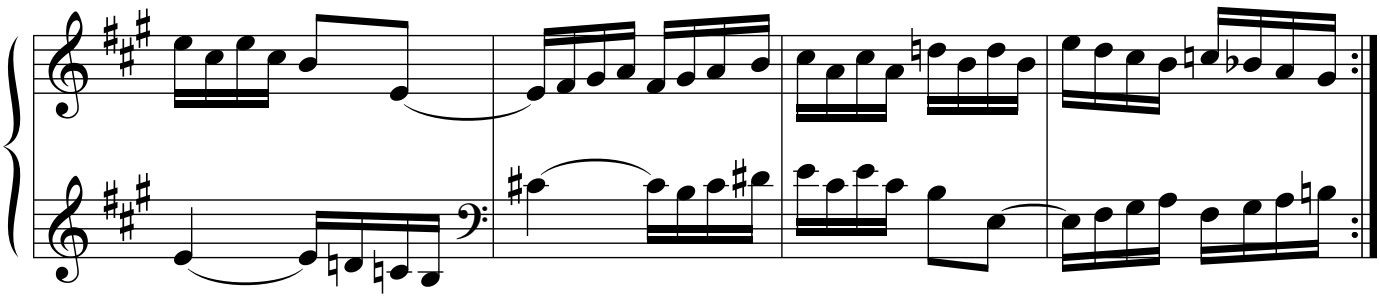


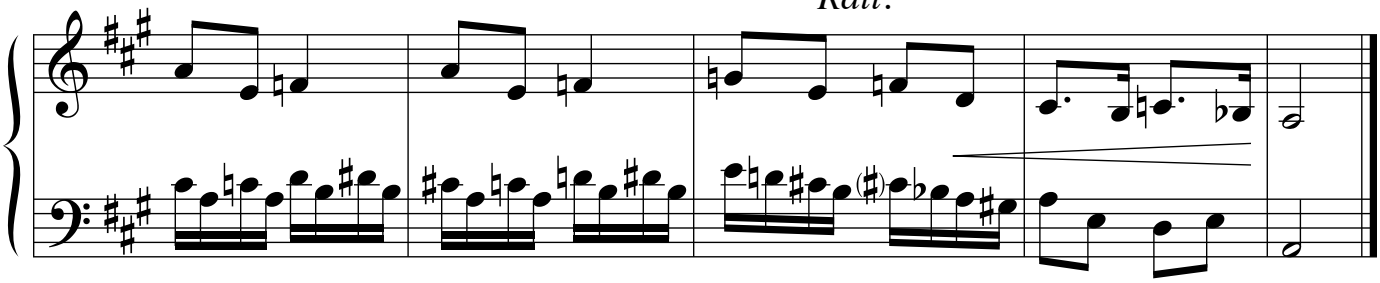
Pianist: Carefully weight melodic content in the L.H. and develop expressive blending through use of the pedal to keep parts connected without unneccessary resonance.

No. 9: Canon à 2 (at the Octave)



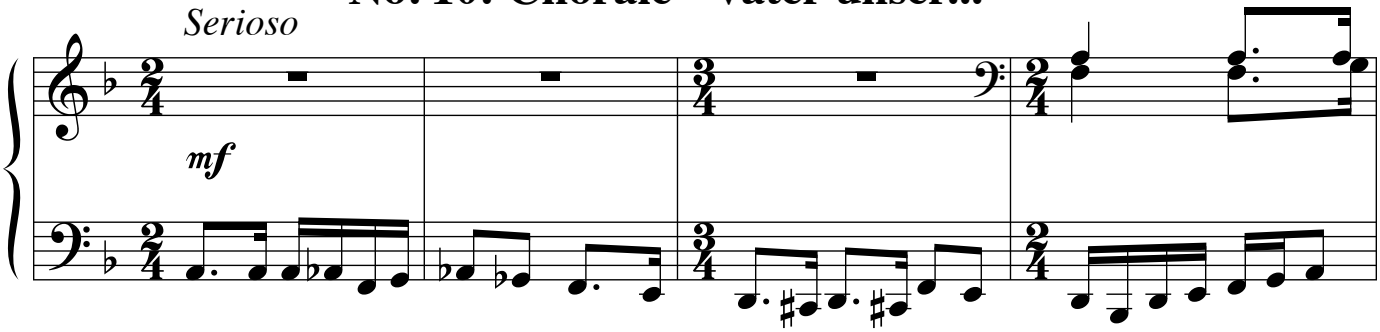
Pianist: When learning Barqoue performance practice approaches, regardless of era and/or style, try using similar finger patterns with similar figuration to attain correct micro-phrasing of motives.

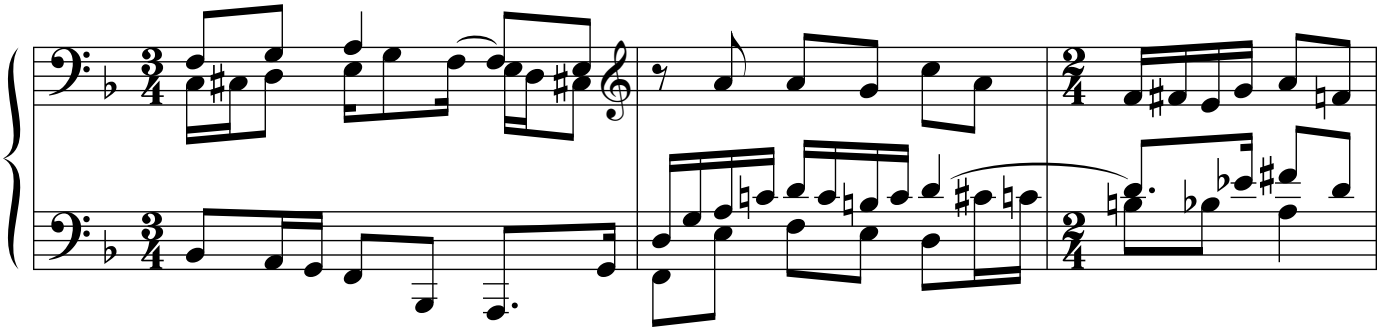


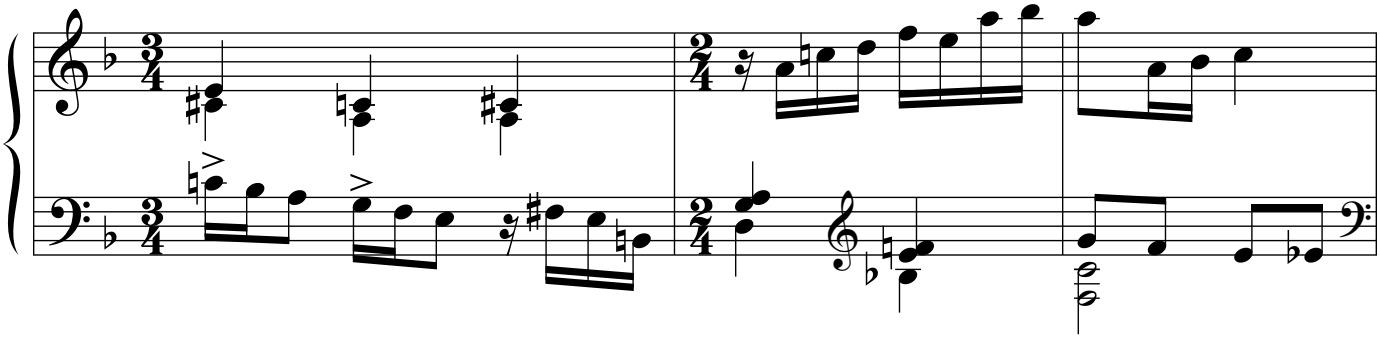


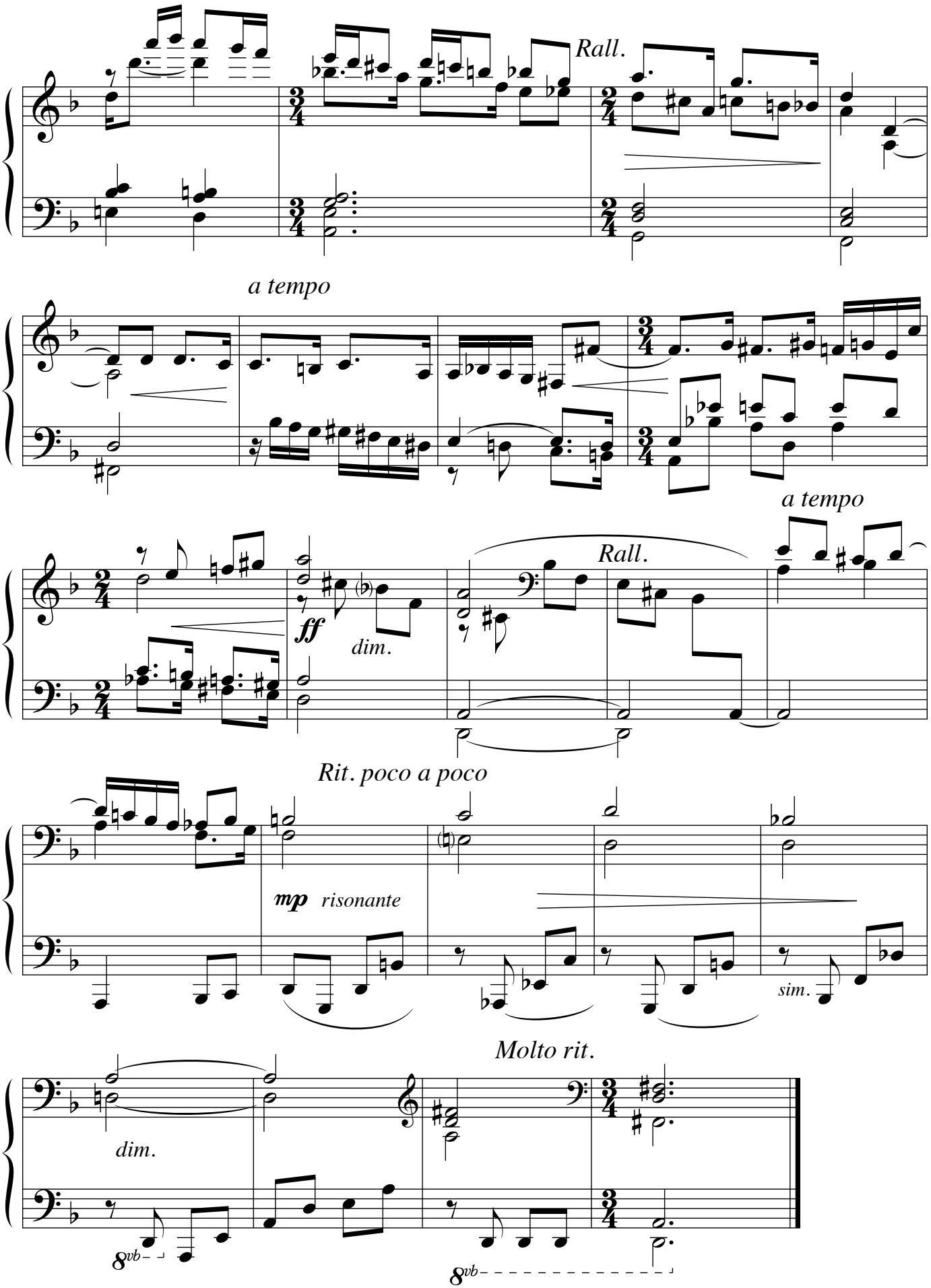
No. 10: Chorale "Vater unser..."

c.f. Vater unser im Himmelreich



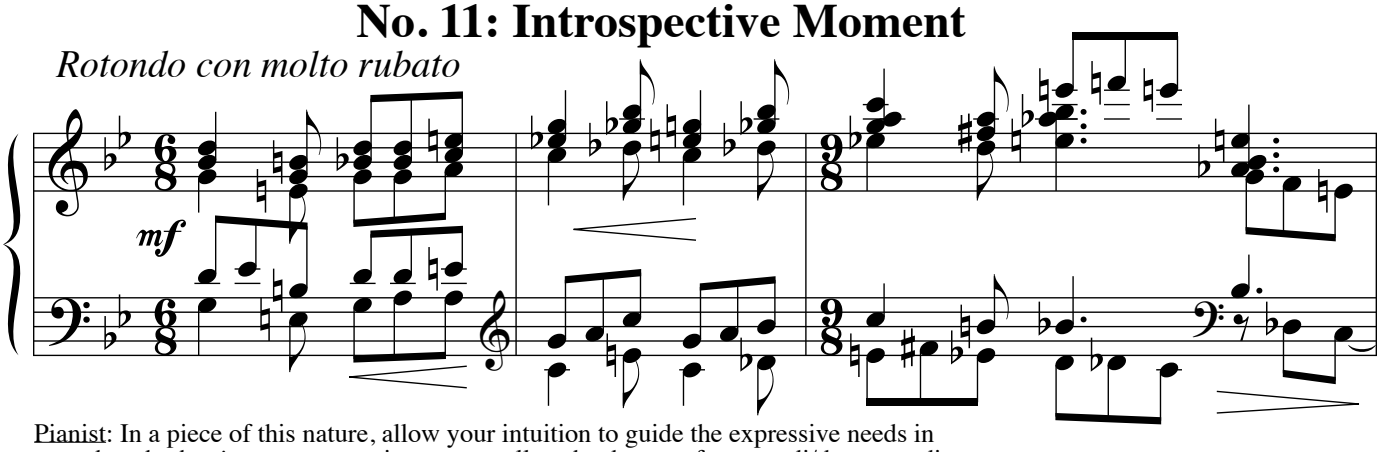




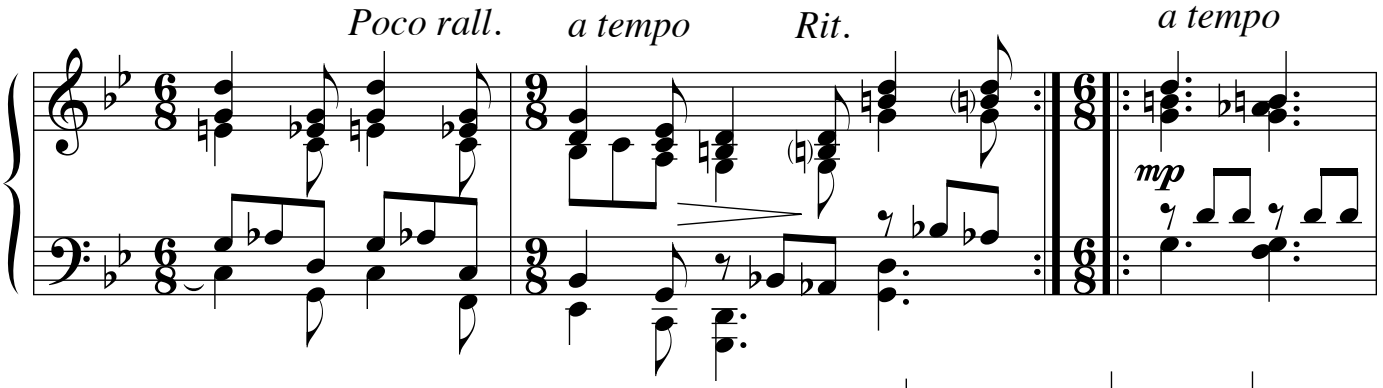

Rall.
a tempo
a tempo
Rall.
ff
dim.
Rit. poco a poco
mp risonante
sim.
Molto rit.
dim.
8vb
8vb

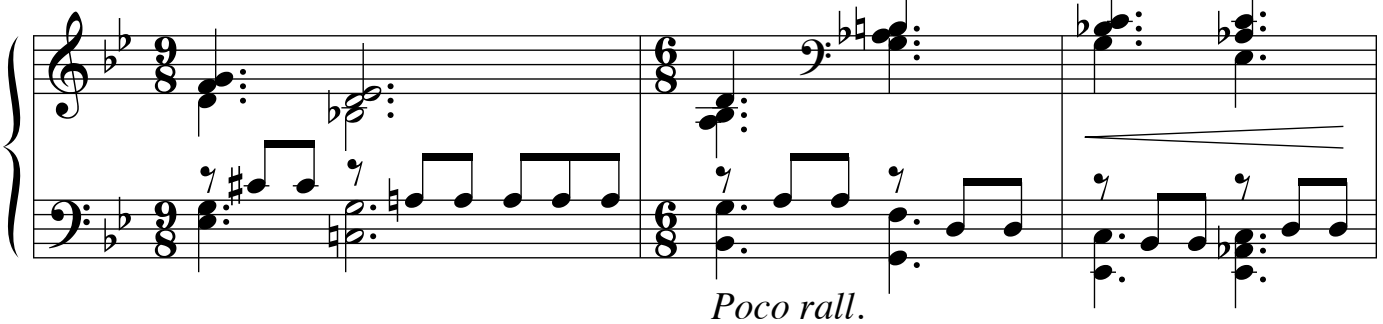
No. 11: Introspective Moment

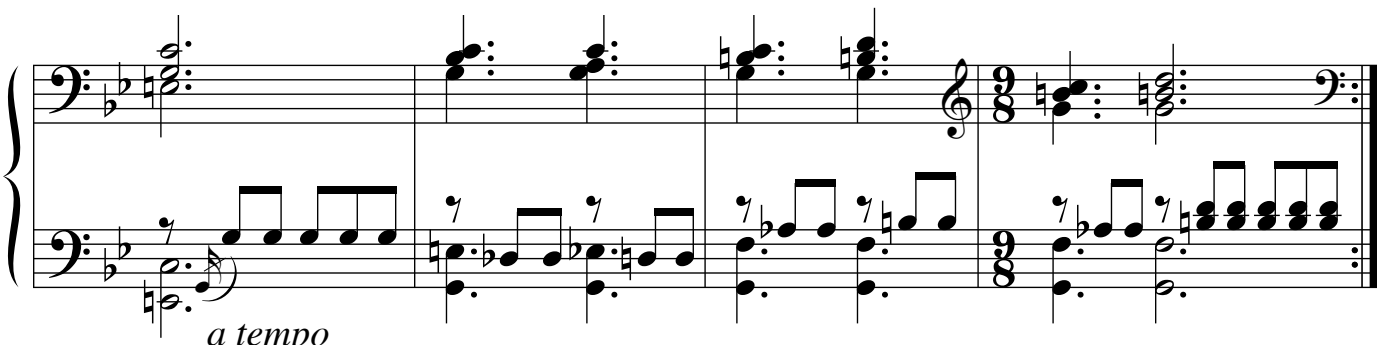
Rotondo con molto rubato

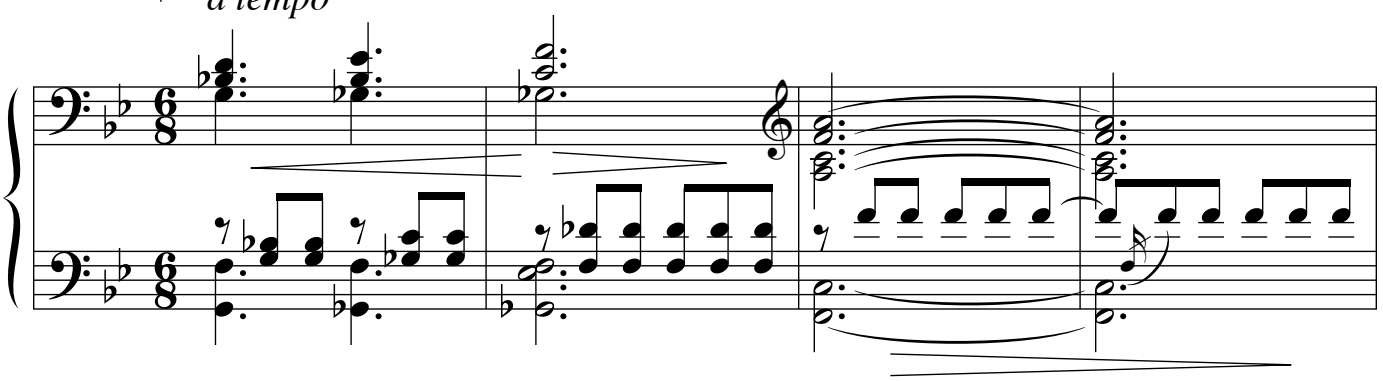


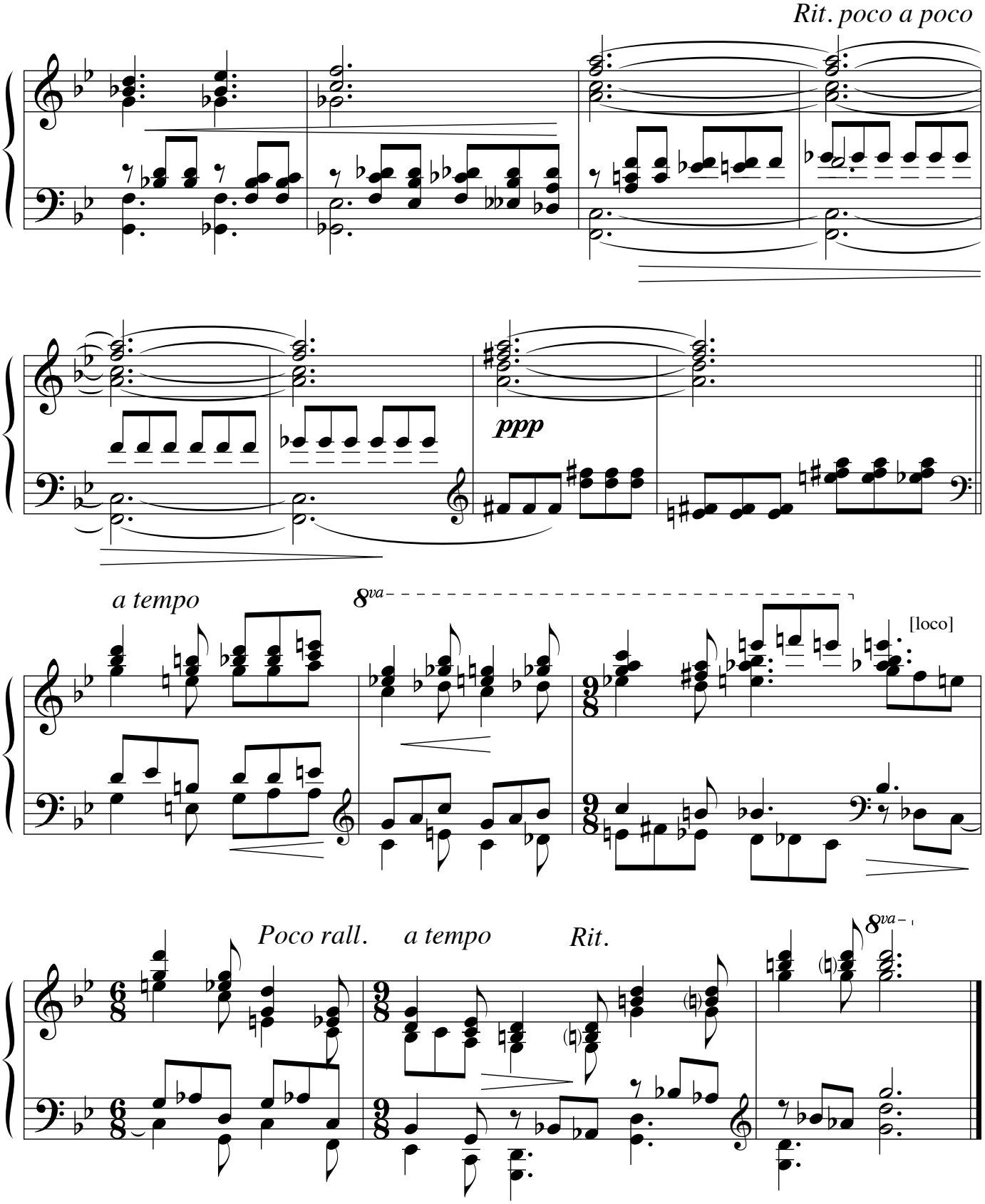
Pianist: In a piece of this nature, allow your intuition to guide the expressive needs in regards to both *minute* tempo variances as well as the degree of crescendi/decrescendi.





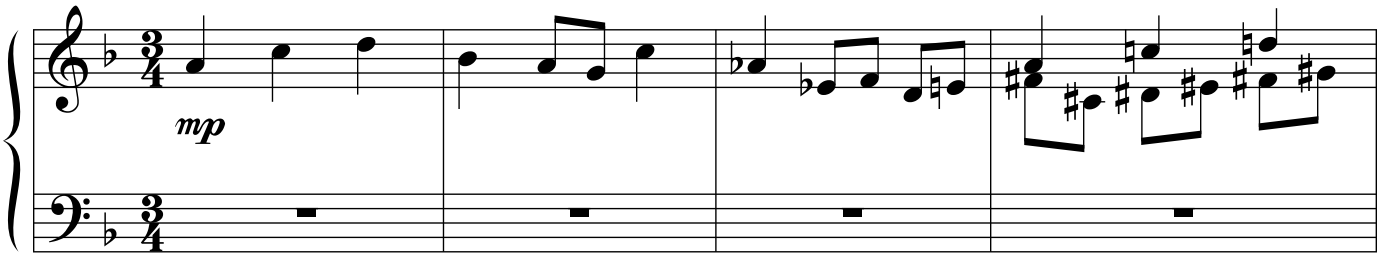




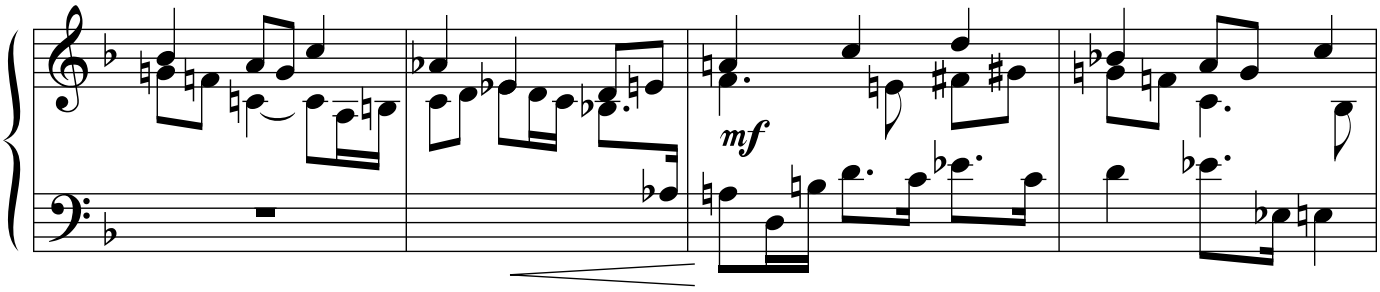

Rit. poco a poco
ppp
a tempo
8va
[loco]
Poco rall.
a tempo
Rit.
8va

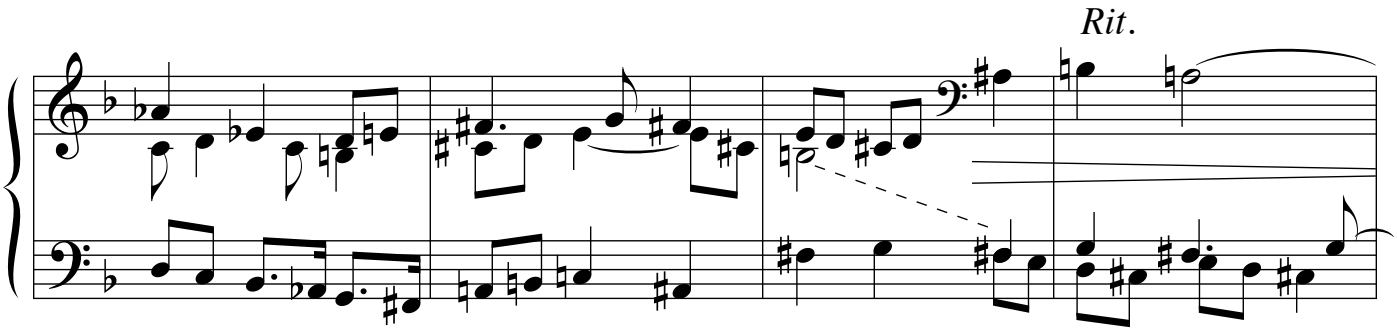
No. 12: Fugato à 3

Semplice

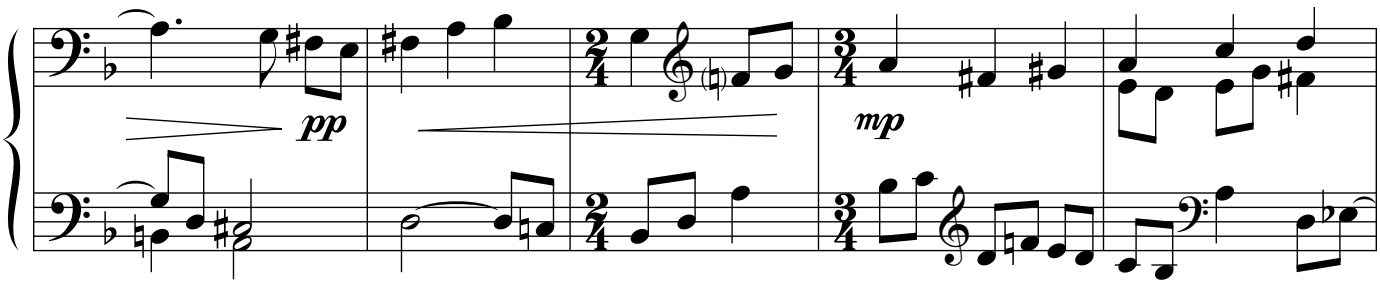


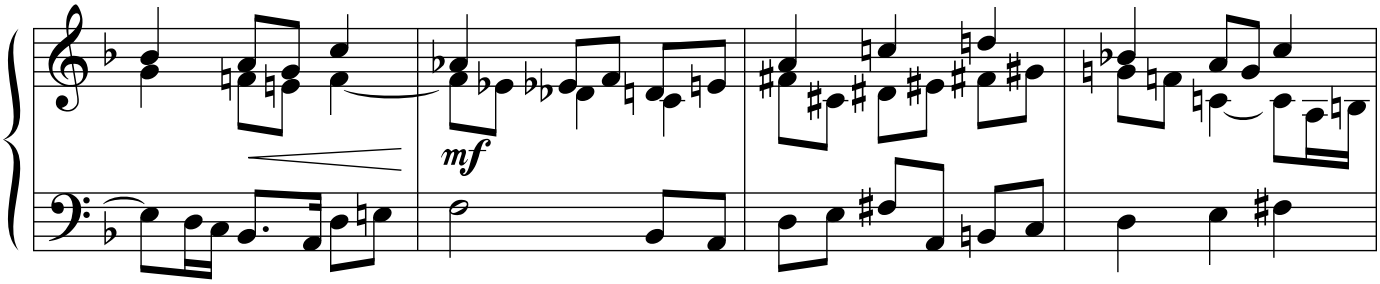
Pianist: Clarity does not mean that the pedal cannot be used, however one must develop a descreet use of the pedal to overcome the complexities of fingering as well as to simply add a degree of resonance to the instrument. Regardless, the transparency of the counterpoint must *never* be compromised.

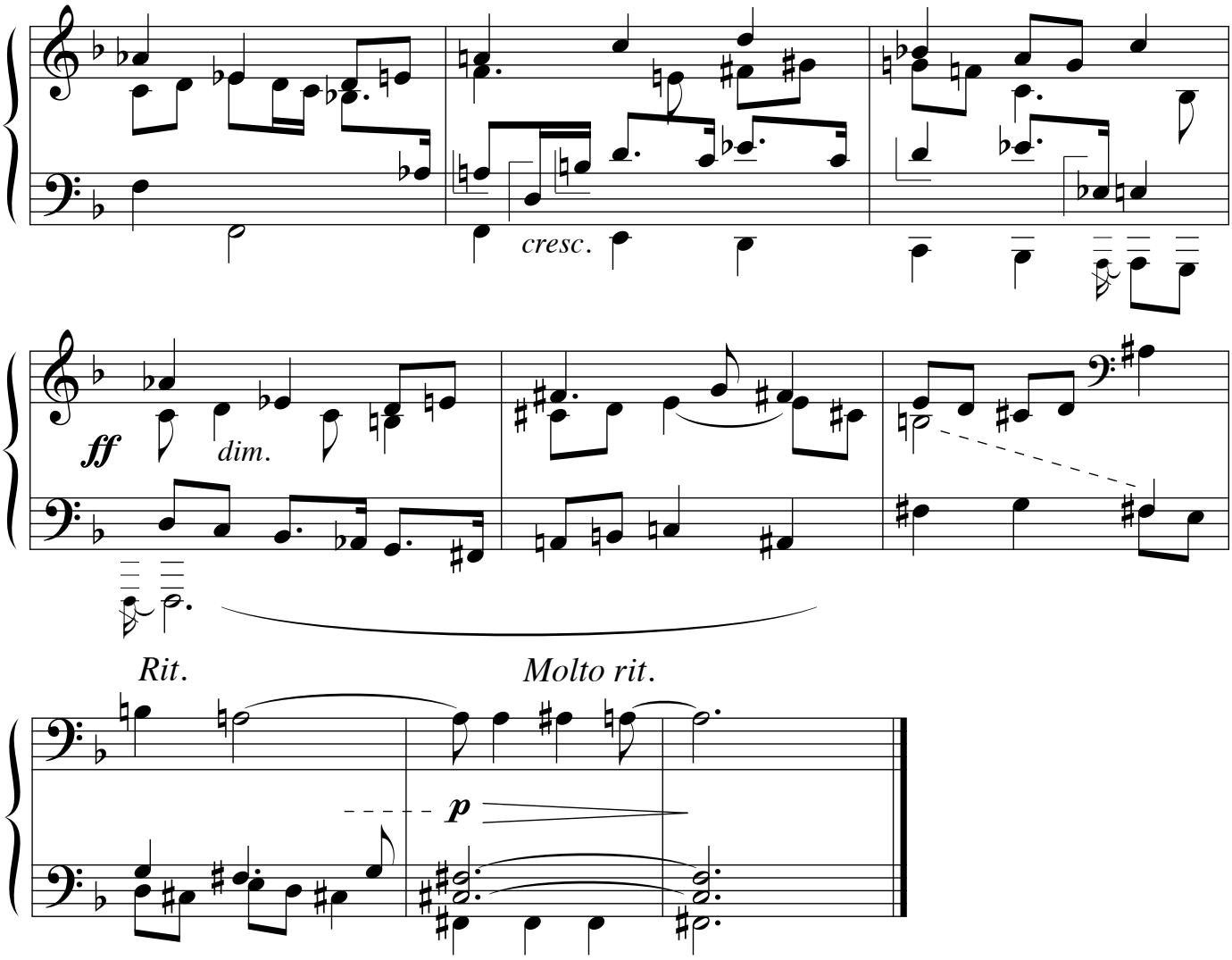




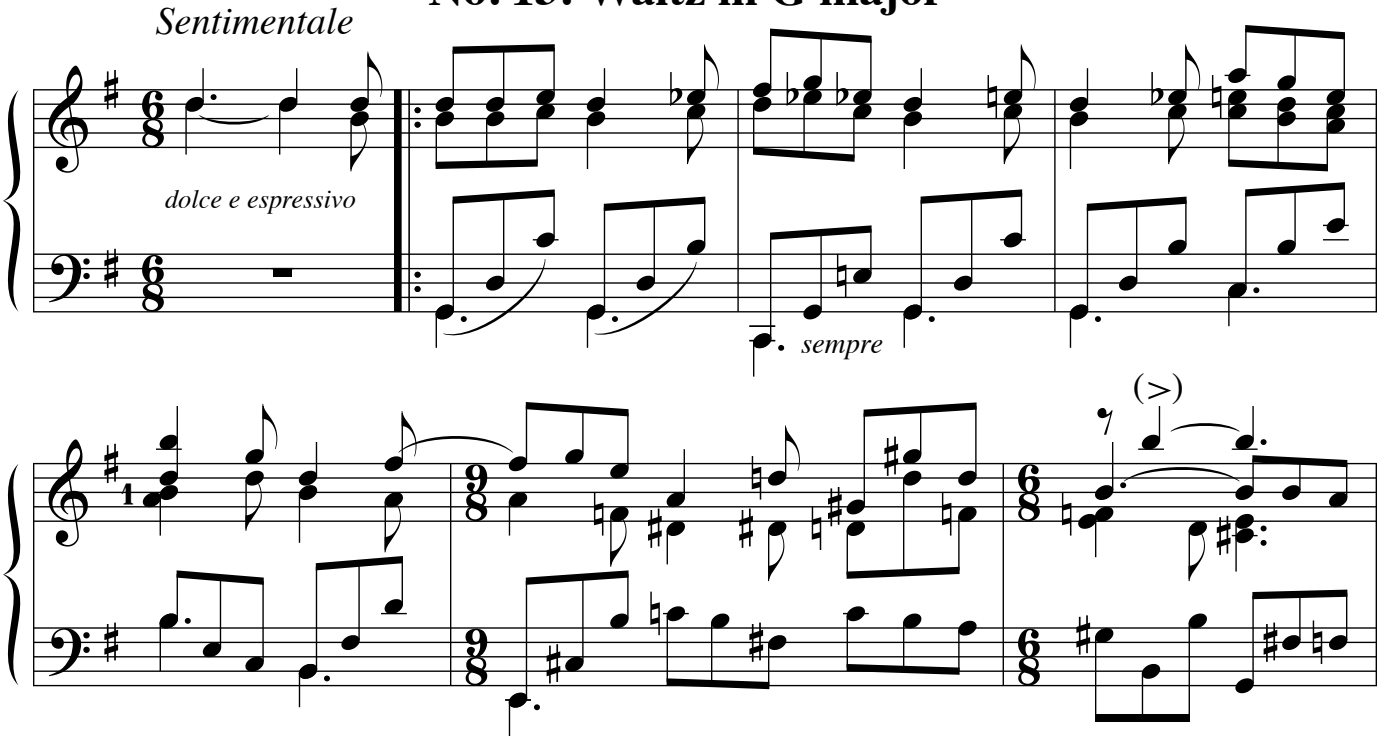
a tempo

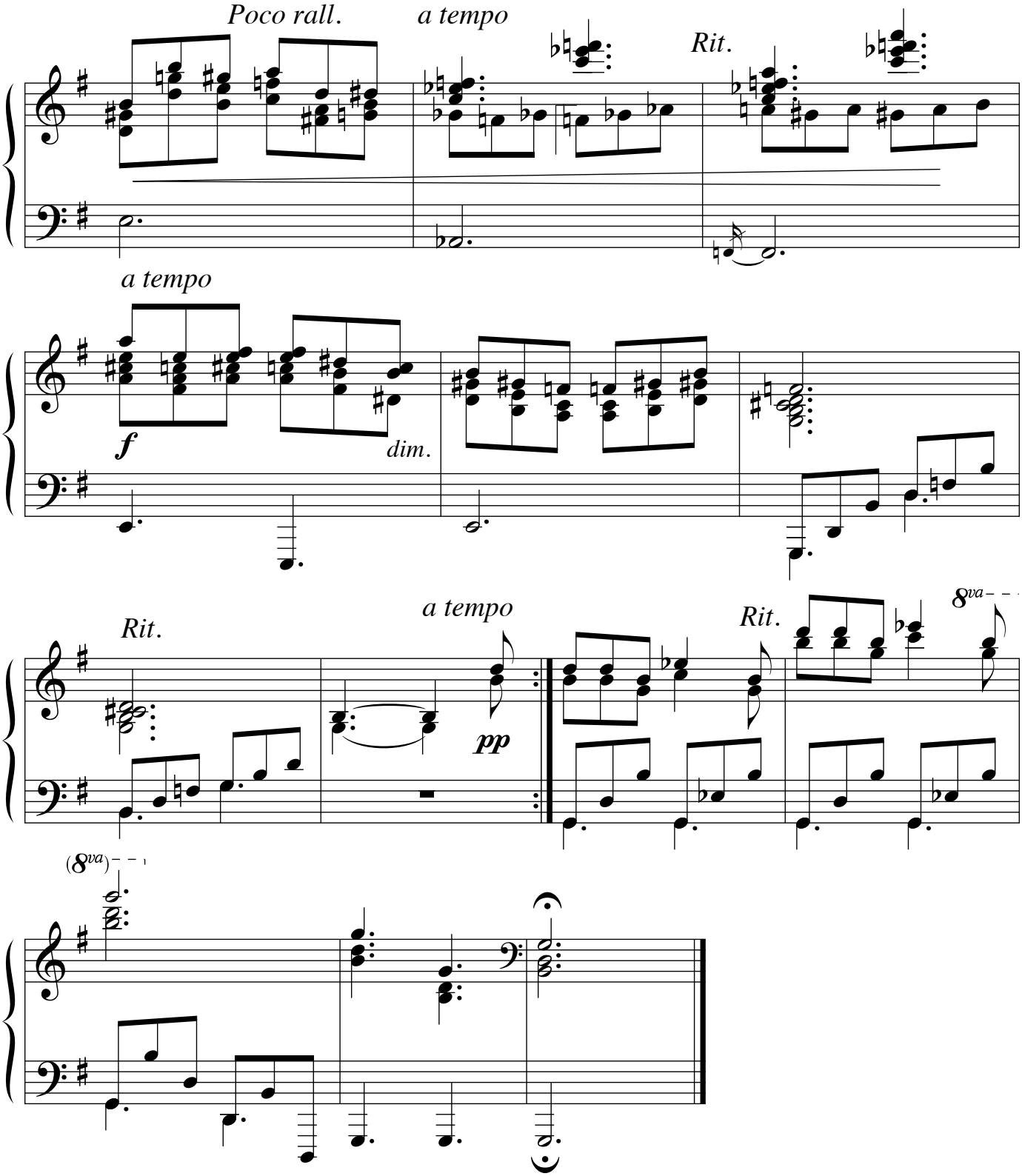






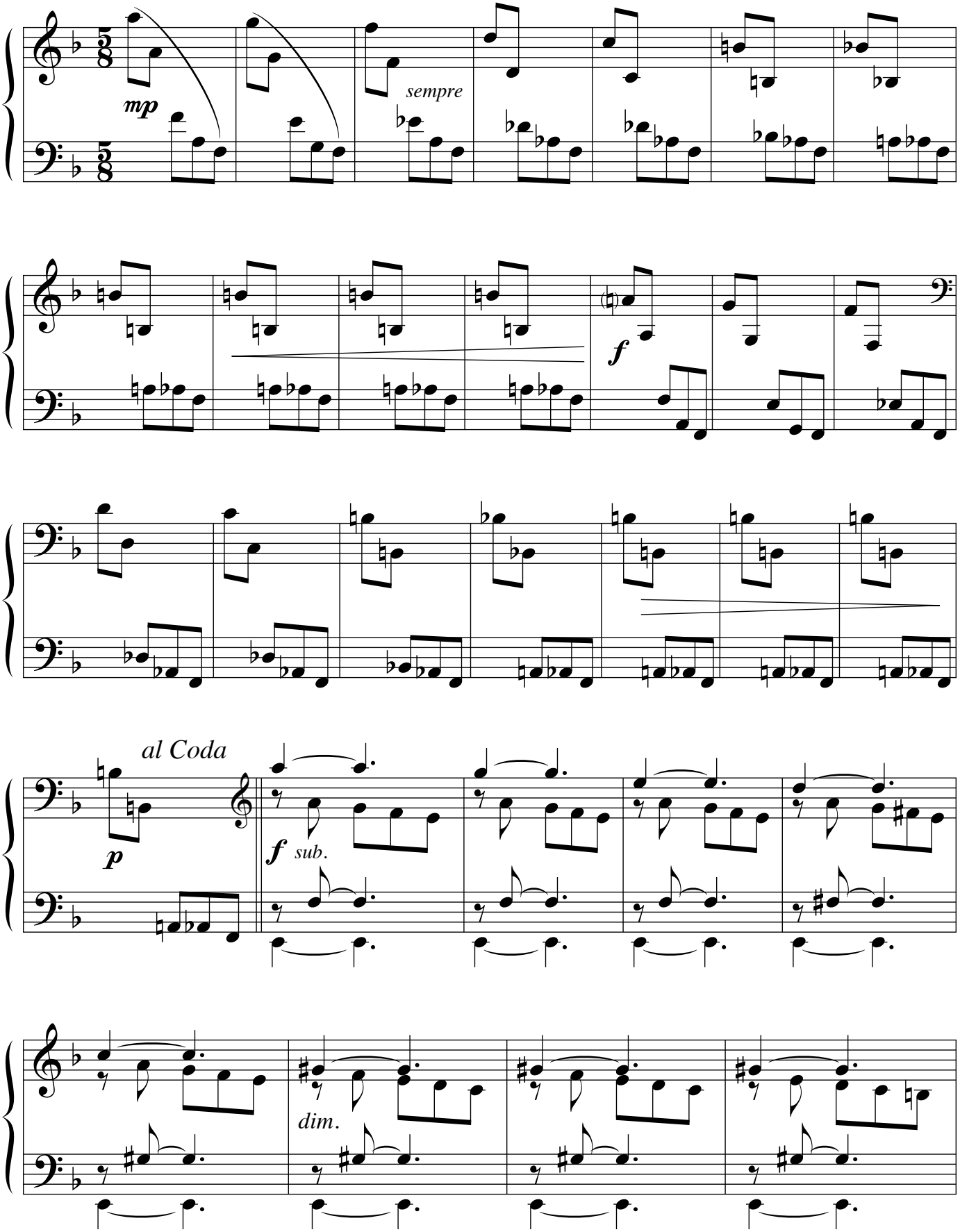
No. 13: Waltz in G major

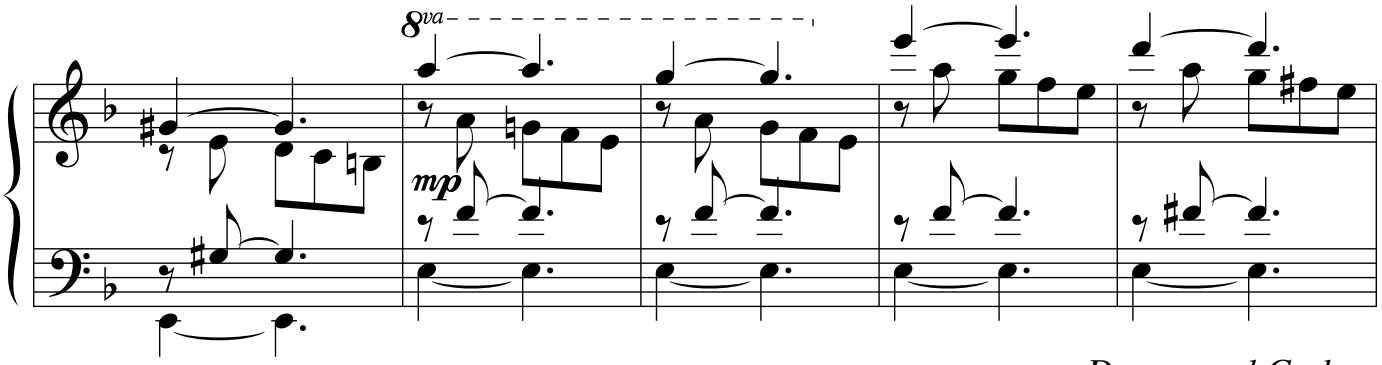


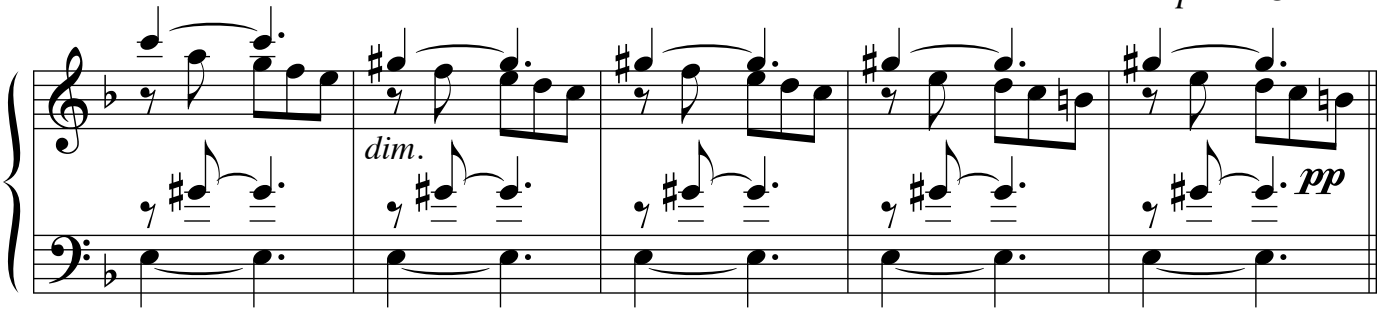

Poco rall.
a tempo
Rit.
a tempo
f
dim.
Rit.
a tempo
pp
Rit.
8va
(8va)

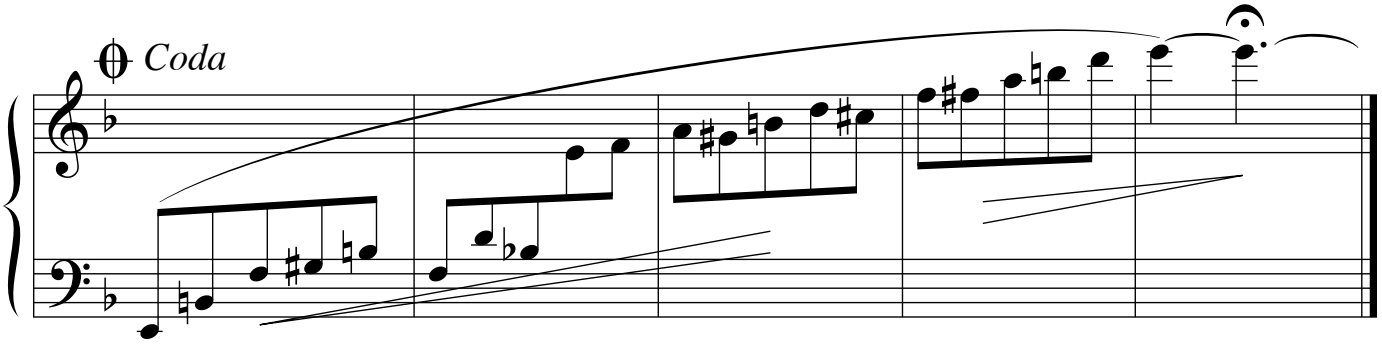
Allegro

No. 14: Étude in 5/4

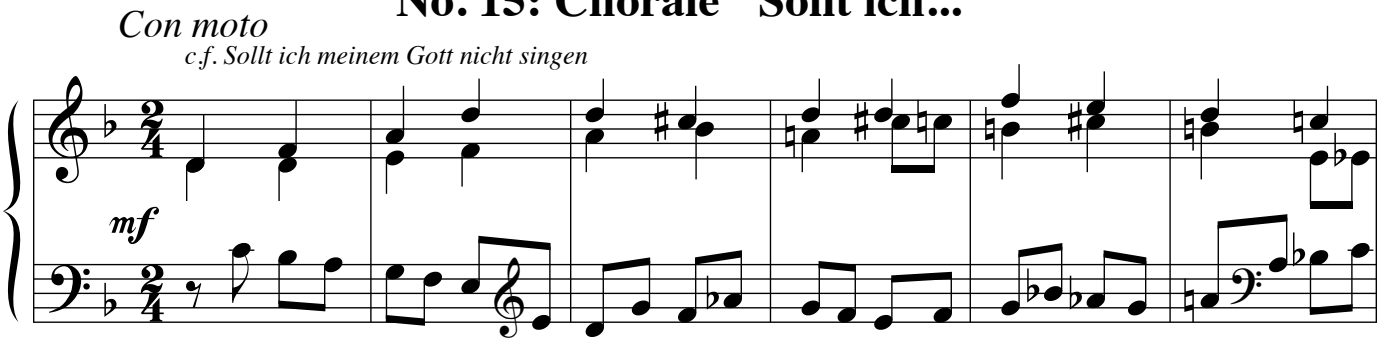


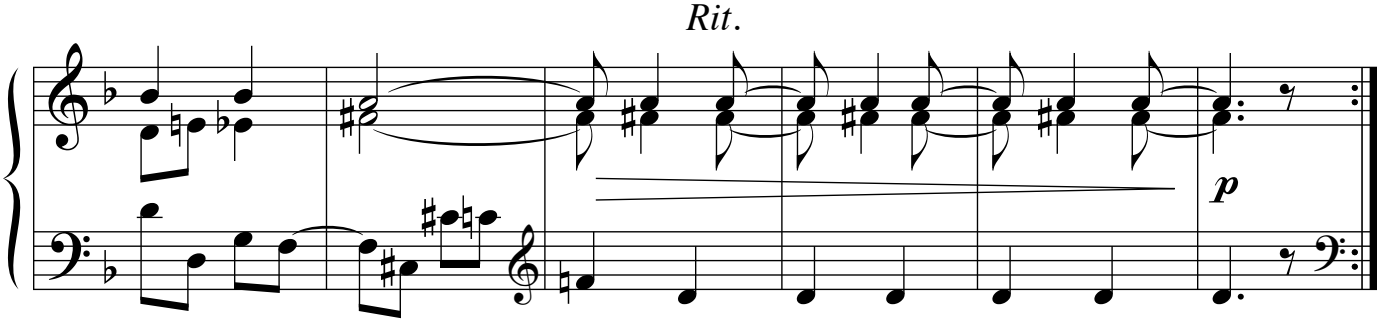


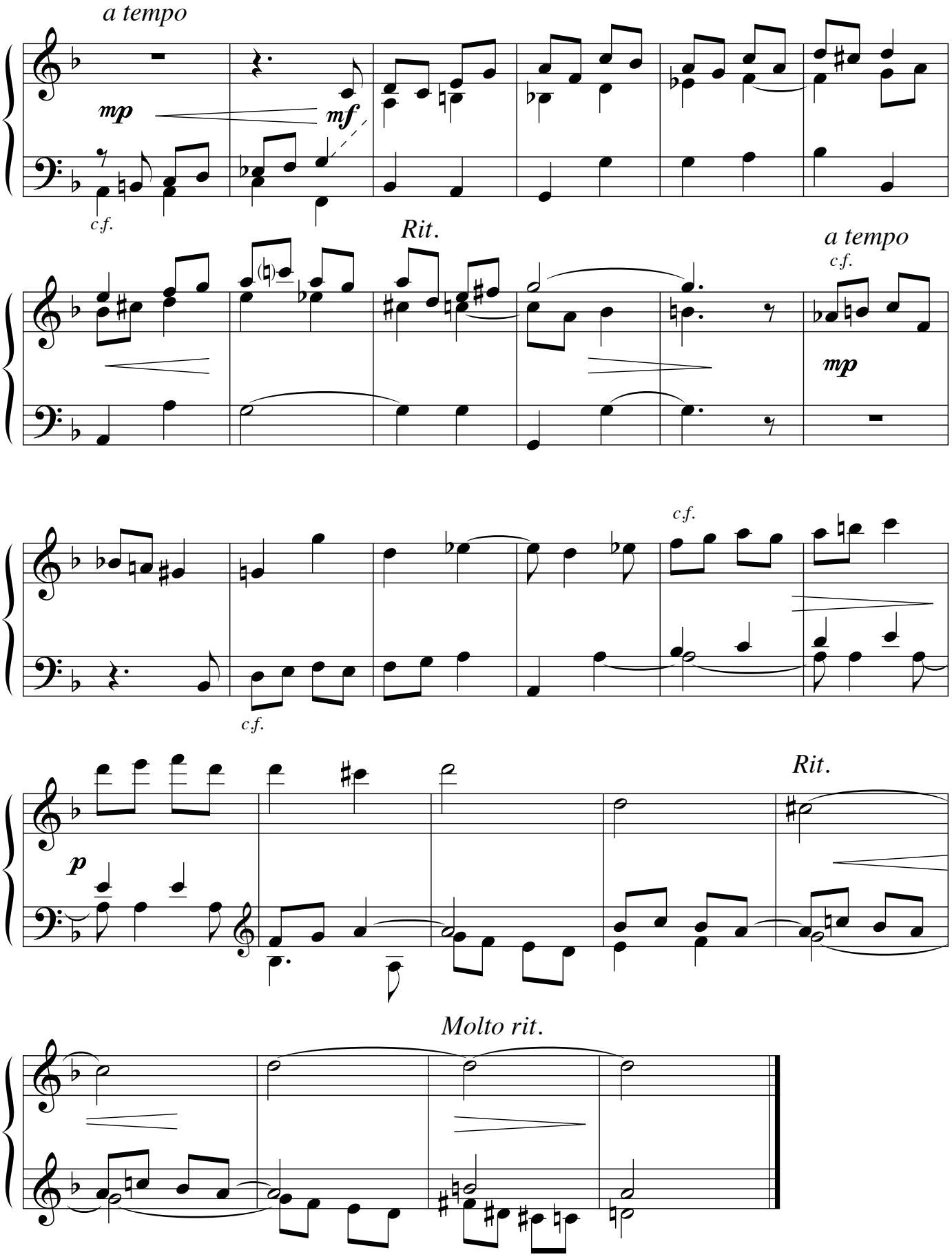




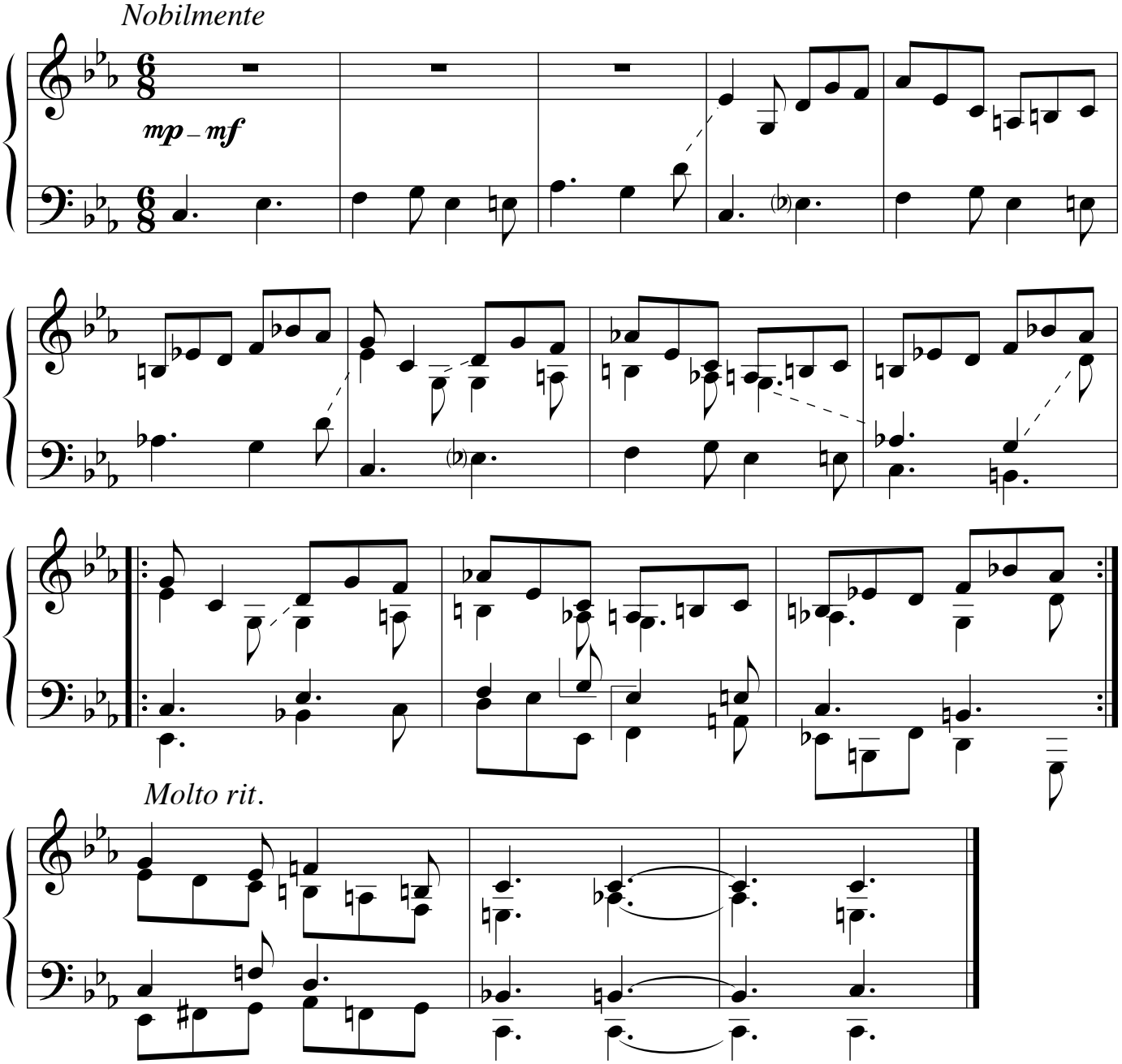
No. 15: Chorale "Sollt ich..."



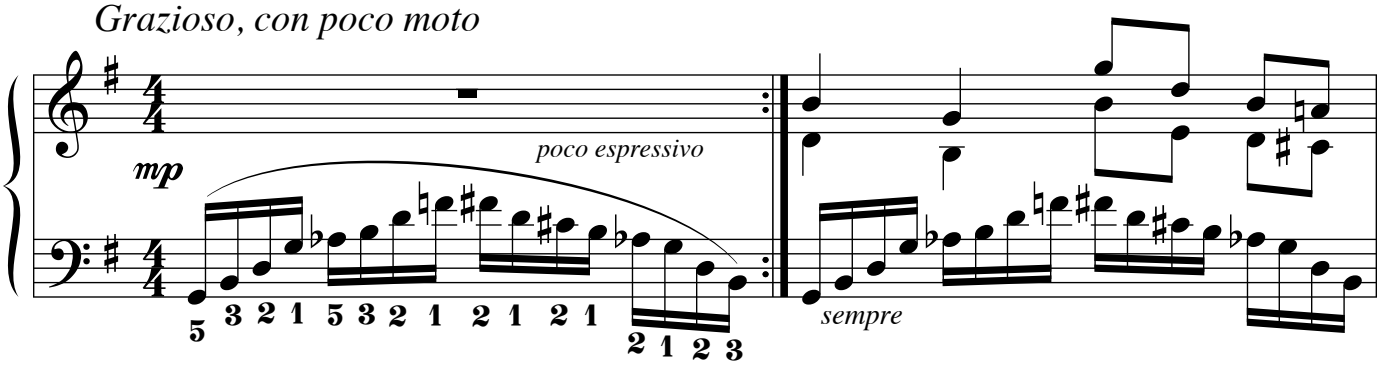


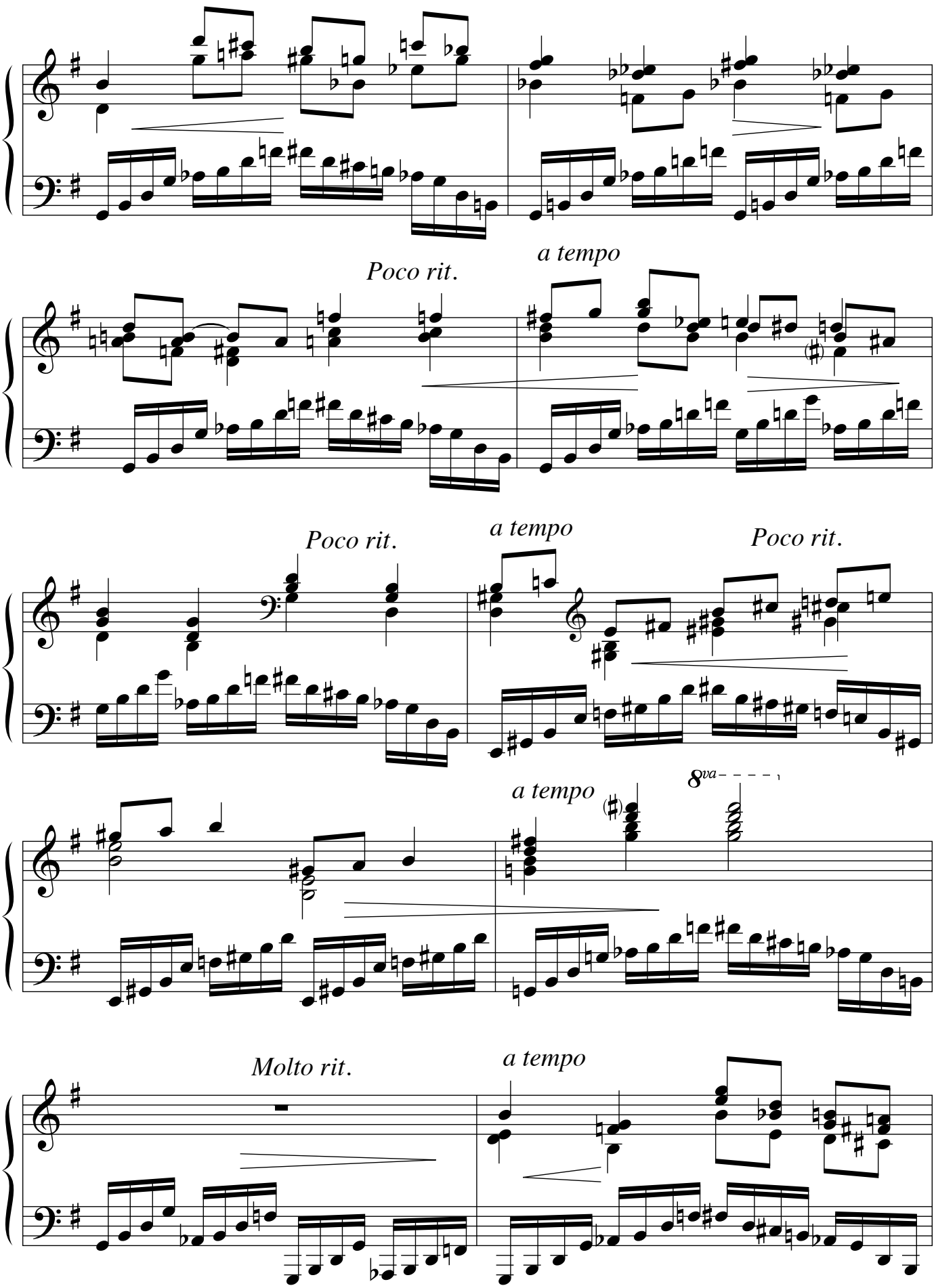

a tempo
mp
mf
c.f.
Rit.
a tempo
c.f.
mp
c.f.
c.f.
p
Rit.
Molto rit.

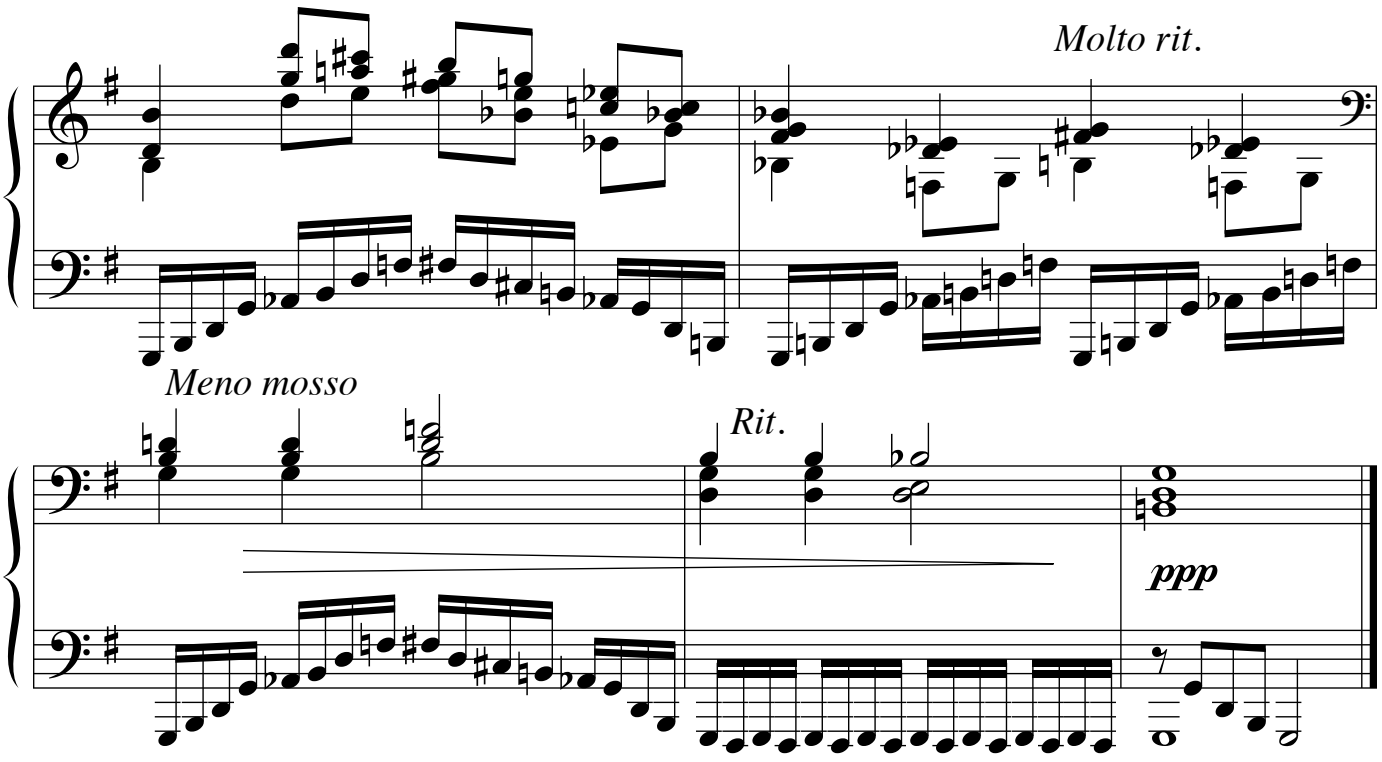
No. 16: Canon à 4 (at the Unison)



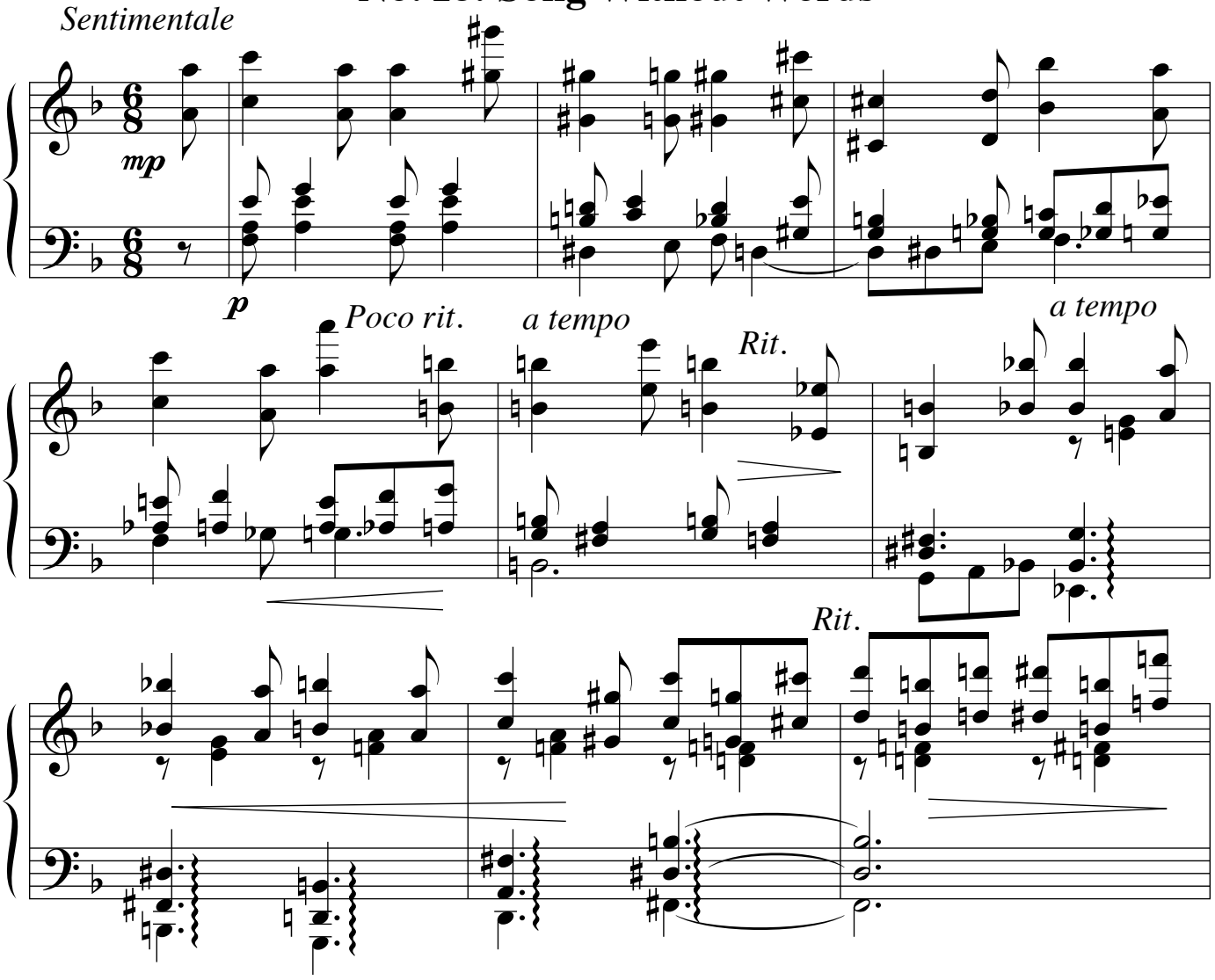
No. 17: Moment Musicaux

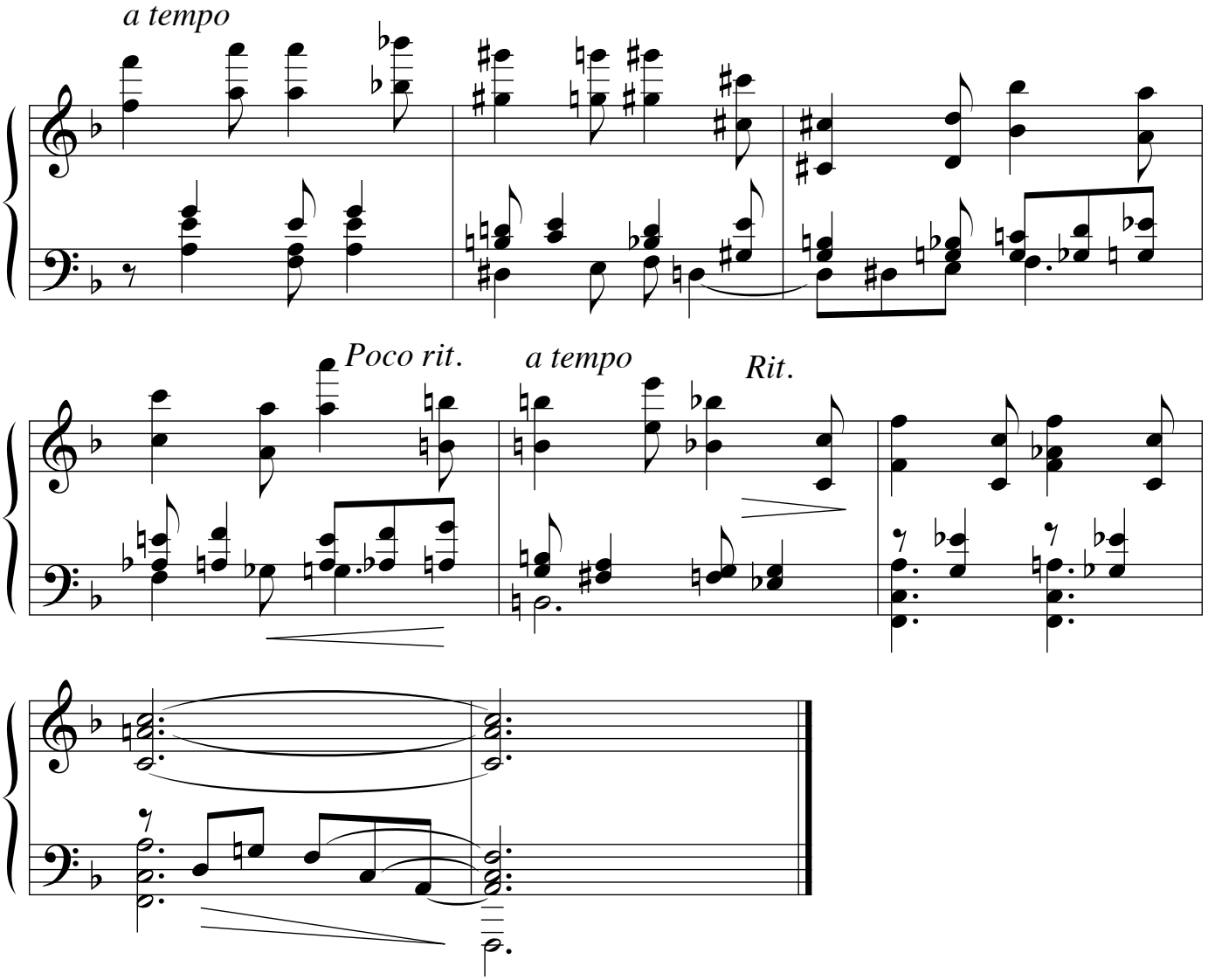



Poco rit.
a tempo
Poco rit.
a tempo
Poco rit.
a tempo
8va
Molto rit.
a tempo

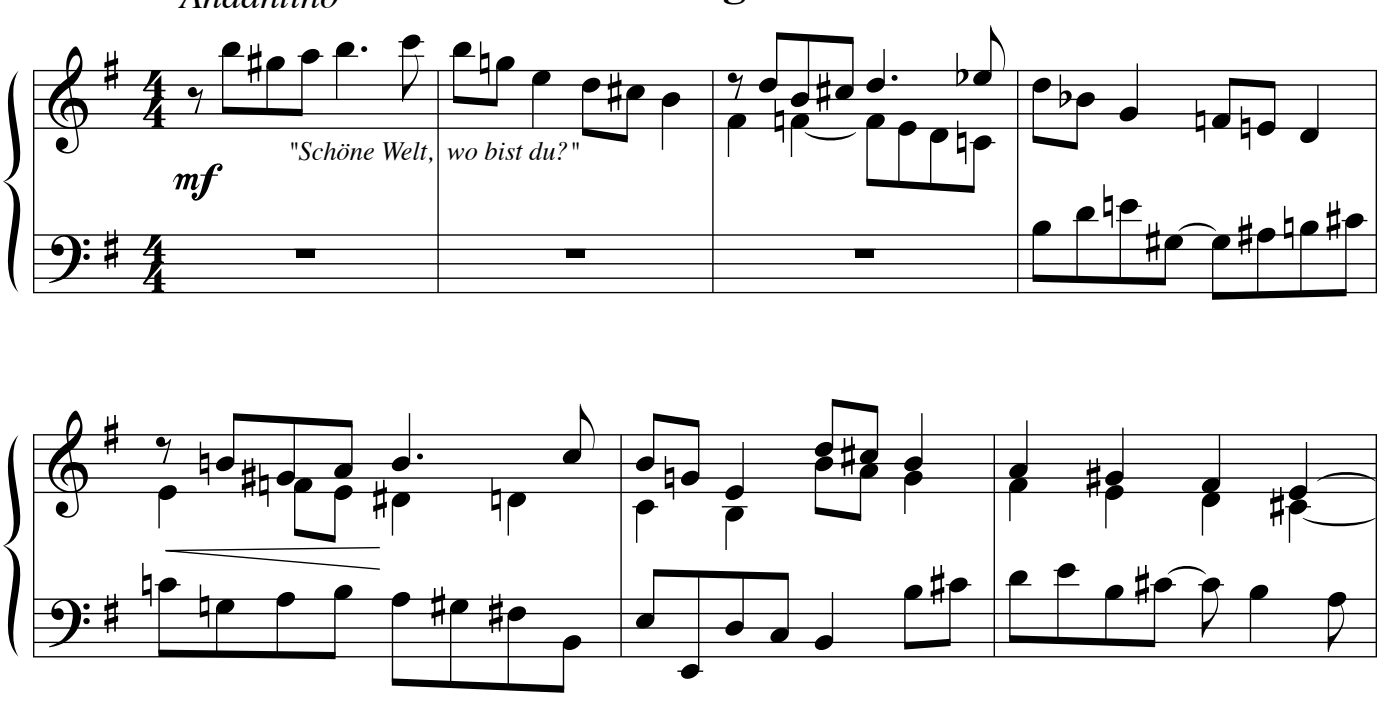


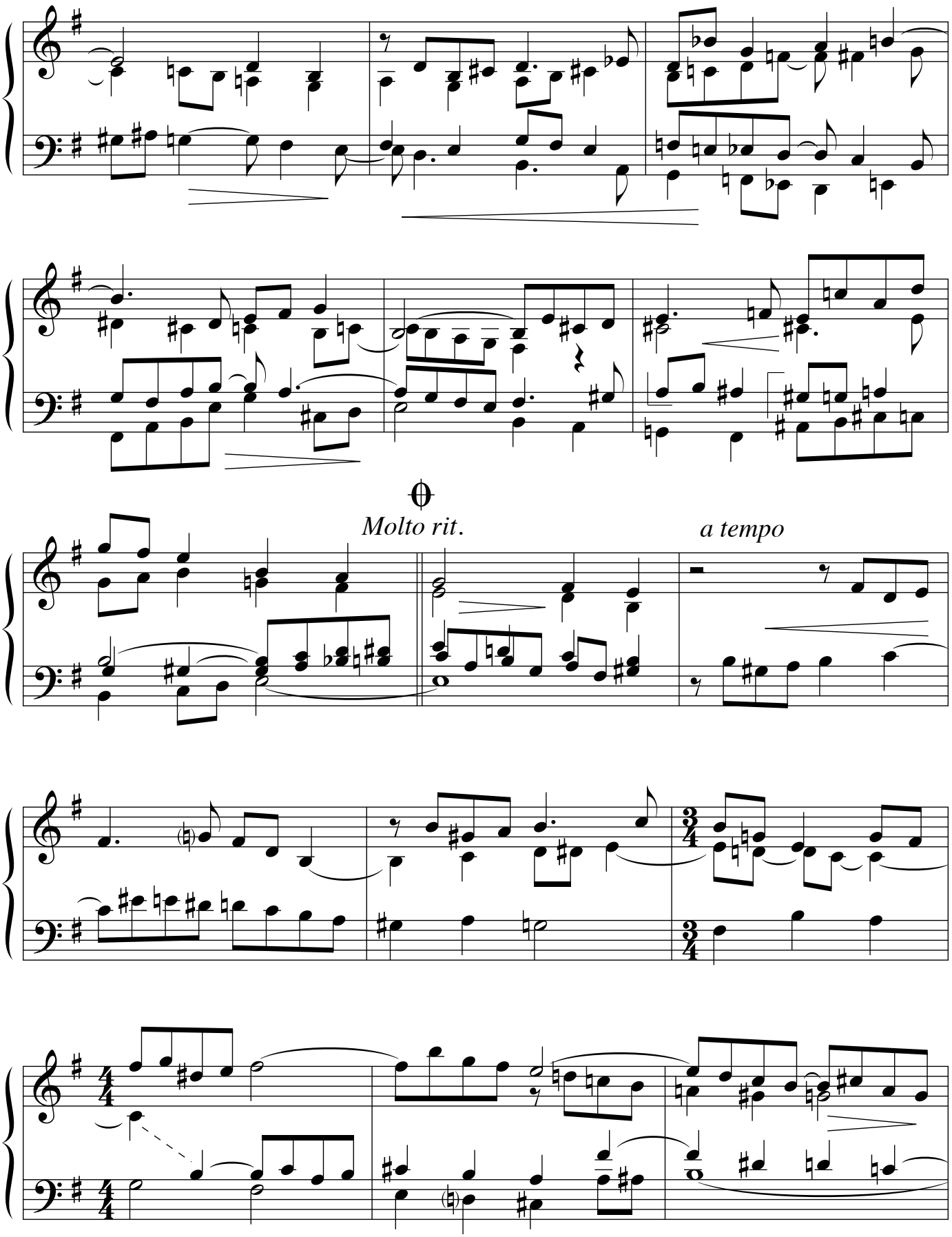
No. 18: Song Without Words

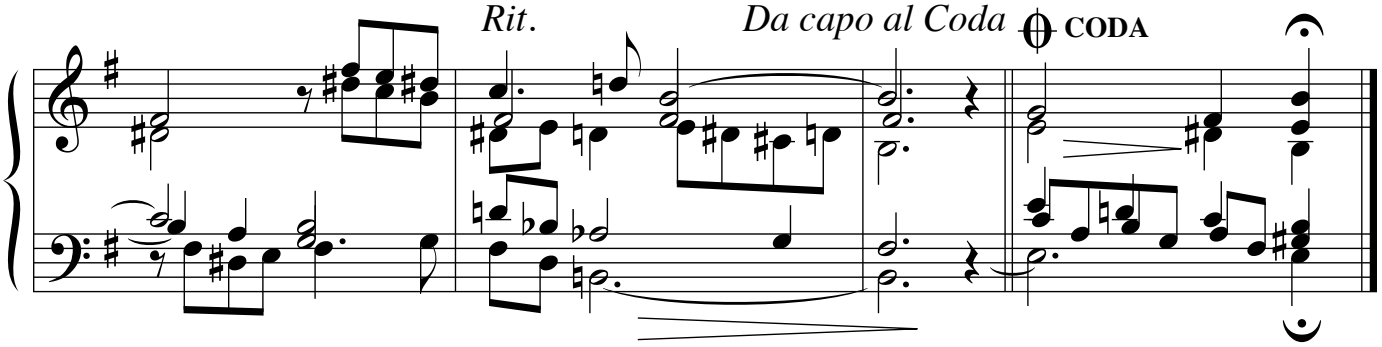



a tempo
Poco rit.
a tempo
Rit.

No. 19: Fuga à 5

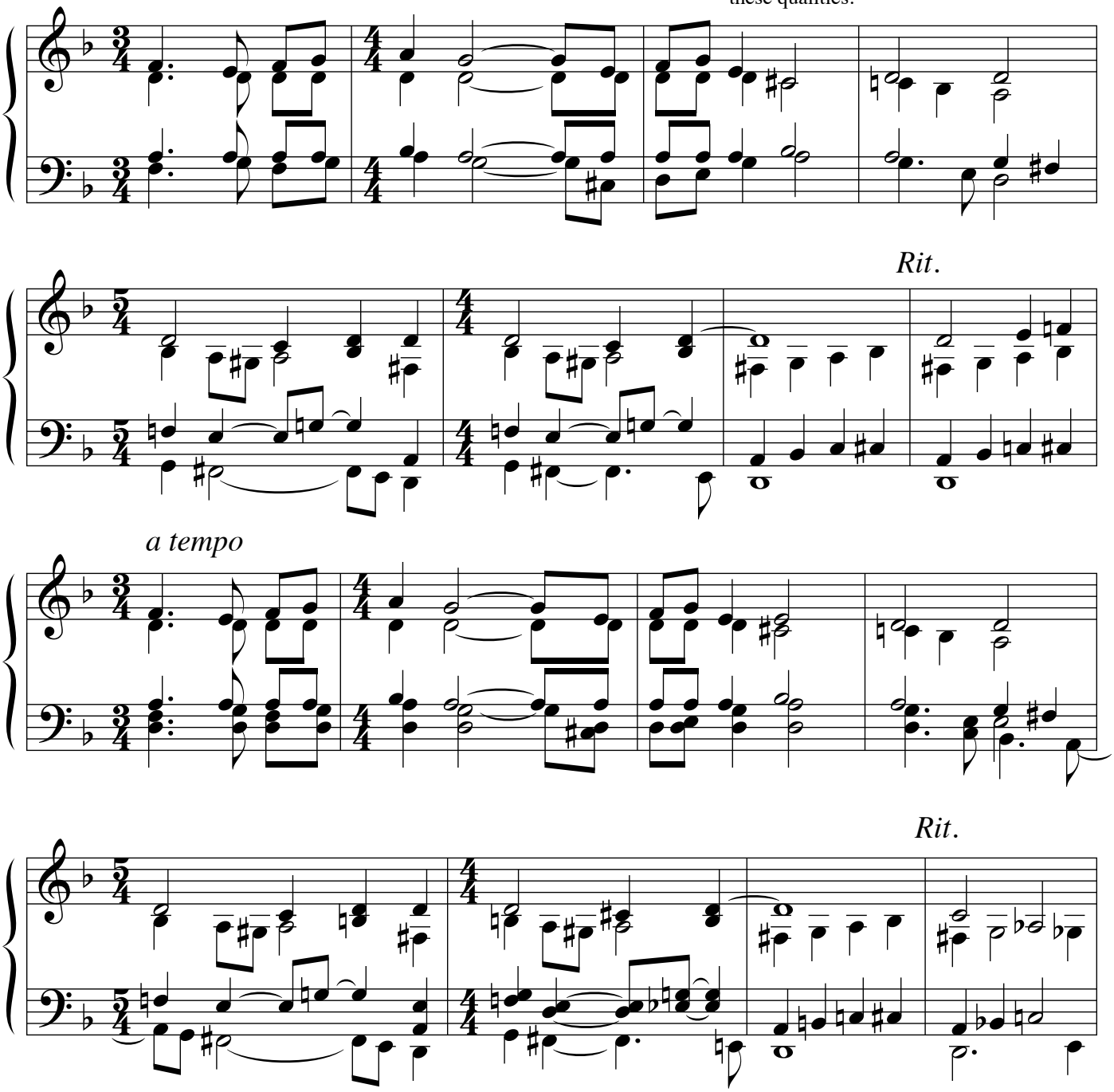

Andantino
mf
"Schöne Welt, wo bist du?"

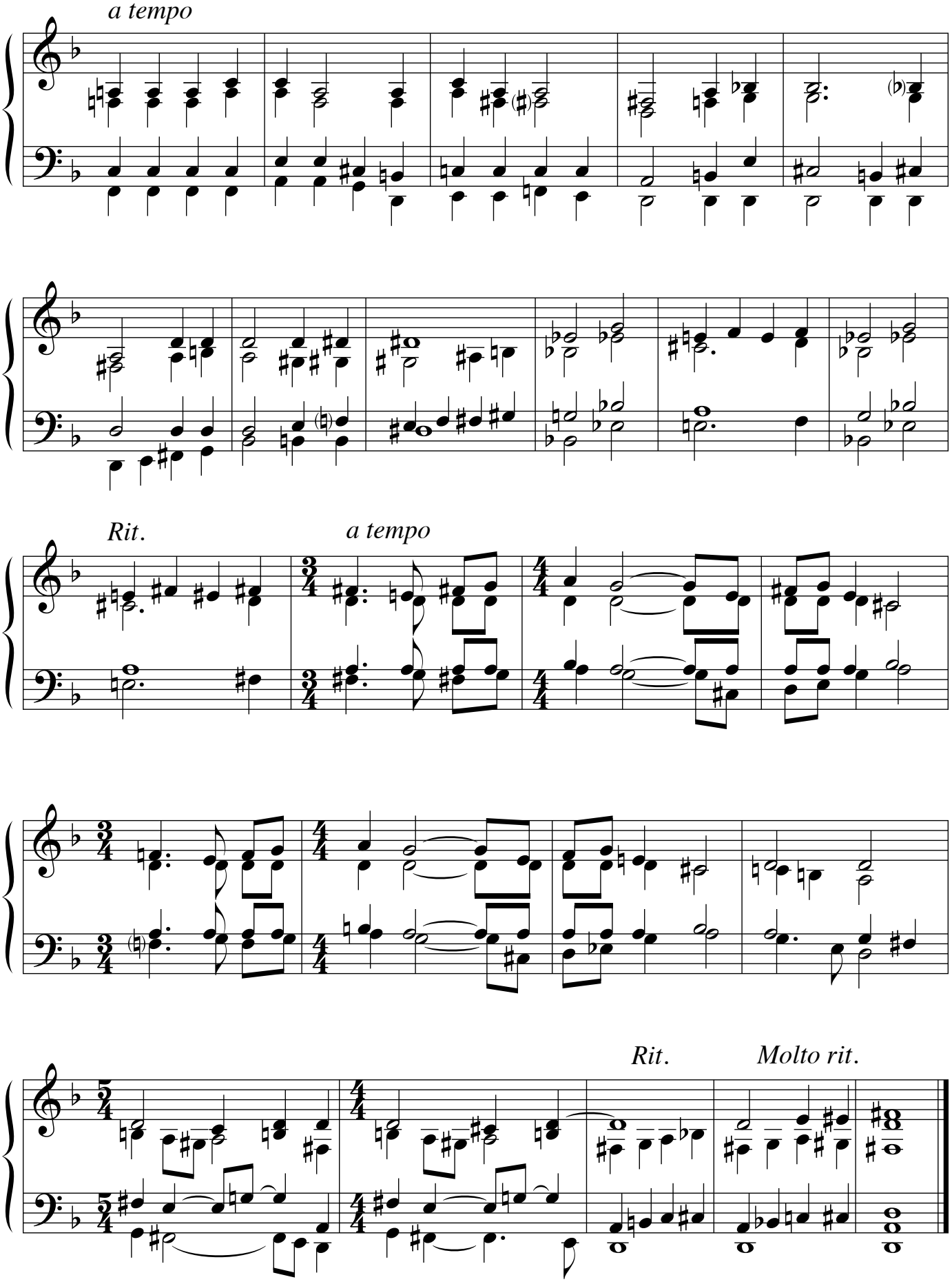

Molto rit.
a tempo



No. 20: Meditation

Pianist: Create a variety of colors and degrees of dynamics within an overall narrow envelope. Use of pedals and rubato must be involved to develop these qualities.




a tempo
Rit.
a tempo
Rit.
Molto rit.