



pdf-Noten Wilk

Music Pedagogy

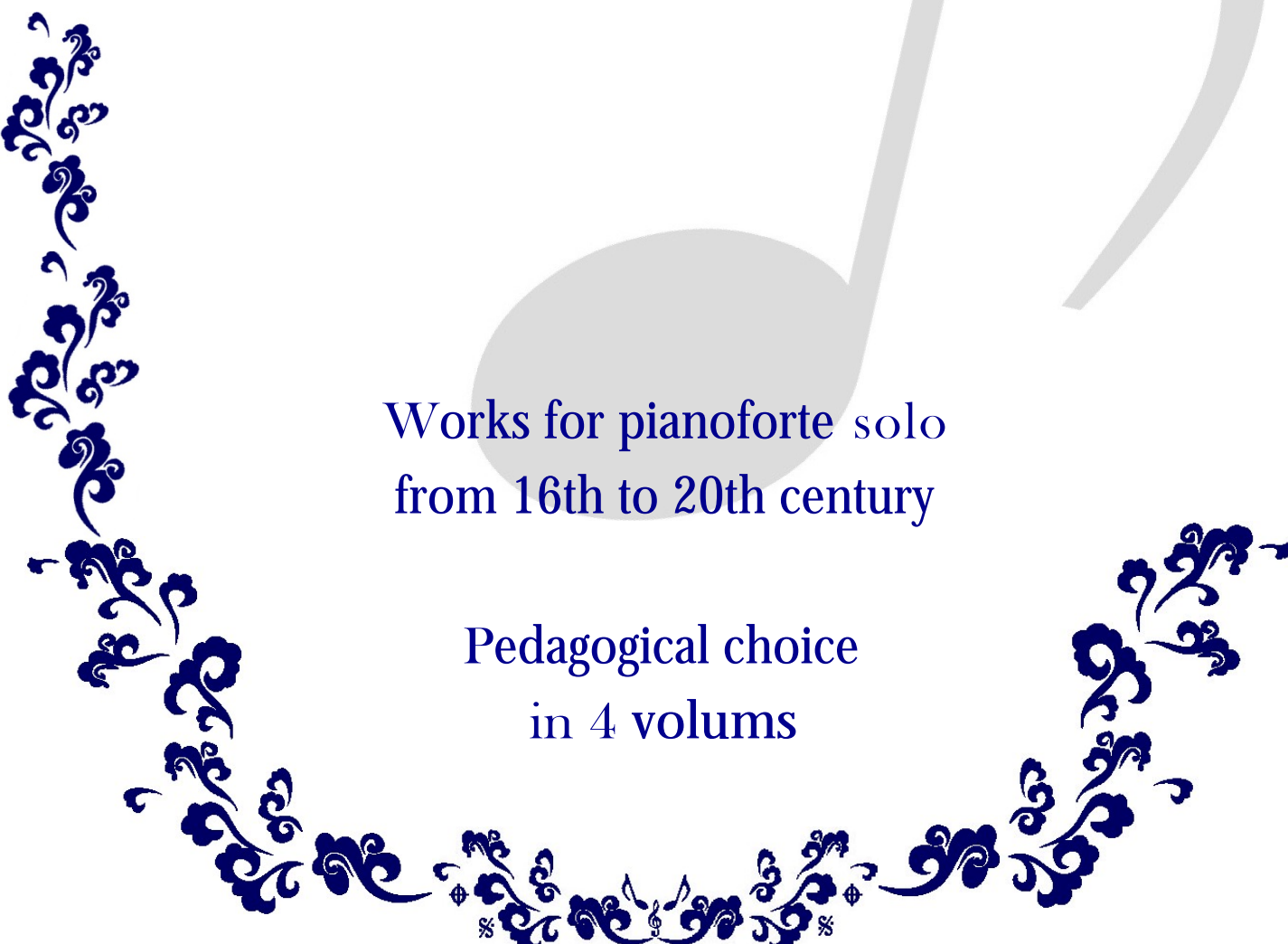


Piano pieces

III

Works for pianoforte solo
from 16th to 20th century

Pedagogical choice
in 4 volumes



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Robert Schumann

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8 pieces from Album for the Young

1.Melody
op.68 No.1

Musical notation for 'Melody' (op.68 No.1) in C major, 4/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

9

2.Humming Song
op.68 No.3

Musical notation for 'Humming Song' (op.68 No.3) in C major, 4/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

9

3.little piece
op.68 No.5

Musical notation for 'little piece' (op.68 No.5) in C major, 4/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

11

4.The Poor Orphan
op.68 No.6

Musical notation for 'The Poor Orphan' (op.68 No.6) in C major, 2/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'slow'.

12

5.The Wild Horseman
op.68 No.8

Musical notation for 'The Wild Horseman' (op.68 No.8) in C major, 6/8 time. The piece begins with a mezzo-forte (*mf*) dynamic and a melodic line in the right hand. The tempo is marked 'slow'.

12

6.Happy Farmer
returning from
work
op.68 No.10

Musical notation for 'Happy Farmer returning from work' (op.68 No.10) in C major, 2/4 time. The piece begins with a forte (*f*) dynamic and a melodic line in the right hand. The tempo is marked 'Fresh and lively'.

13

7.Knight Rupert
op.68 No.12

Musical notation for 'Knight Rupert' (op.68 No.12) in C major, 2/4 time. The piece begins with a forte (*f*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

14

8.First Loss
op.68 No.16

Musical notation for 'First Loss' (op.68 No.16) in D major, 2/4 time. The piece begins with a fortissimo (*fp*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

16

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op.124 No.4

Musical notation for 'Waltz' (op.124 No.4) in C major, 3/4 time. The piece begins with a forte (*f*) dynamic and a melodic line in the right hand. The tempo is marked 'Lively'.

16

2.Lullaby
op.124 No.6

Musical notation for 'Lullaby' (op.124 No.6) in D major, 2/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

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Dreaming
op.15 No.7

Musical notation for 'Dreaming' (op.15 No.7) in C major, 4/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

20

The poet speaks
op.15 No.13

Musical notation for 'The poet speaks' (op.15 No.13) in D major, 4/4 time. The piece begins with a piano (*p*) dynamic and a melodic line in the right hand. The tempo is marked 'Not fast'.

21

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2. German dance 
pp

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p

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116

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mf

118

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123

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2.Waltz
op.39 No.10

p poco scherzando

3.Waltz
op.39 No.15

p dolce

Gavotte
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mf *cresc.*

Sarabande
WoO posth. 5 No.1

poco f

Sarabande
WoO posth. 5 No.2

f *p*

Alexander Borodin

Mazurka

Allegro *p* *cresc.* *f*

Cesar Cui

Dolce Far Niente
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Allegretto ♩ = 80 *p*

Nikolay Rimsky-Korsakov

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op.10 No.1
Variation zum Theme /
Variations to the theme
"B-A-C-H"

Grave *ff* **B** **A** **C** **H**

8 Stücke aus dem Jugendalbum - pieces from Album for the Young

Robert Schumann
op.68 No.1

Melody

1. *p*

The first system of the musical score for 'Melody' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melody with a long slur over the first four measures, followed by eighth-note patterns. The lower staff provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a repeat sign at the beginning of the upper staff. The melody in the upper staff includes some grace notes and slurs. The accompaniment in the lower staff continues with eighth-note patterns.

9

1. 2.

The third system starts at measure 9. It includes first and second endings for the upper staff. The first ending leads back to the beginning of the system, while the second ending concludes the piece. The piano (*p*) dynamic is maintained.

Trällerliedchen - Humming Song

Not fast

op.68 No.3

2. *p*

The first system of the musical score for 'Trällerliedchen - Humming Song' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melody with a long slur over the first four measures, followed by eighth-note patterns. The lower staff provides a steady accompaniment of eighth notes.

5

Musical notation for measures 5-8. The right hand features a melodic line with a long slur over measures 5-6 and another slur over measures 7-8. The left hand plays a steady eighth-note accompaniment. Measure 8 ends with a fermata.

9

Musical notation for measures 9-12. The right hand continues the melodic line with a slur over measures 9-10 and another slur over measures 11-12. The left hand accompaniment remains consistent. Measure 12 ends with a fermata.

13

Musical notation for measures 13-16. The right hand has a slur over measures 13-14 and another slur over measures 15-16. Measure 15 includes a dynamic marking of $<$ and $>$. Measure 16 ends with a fermata.

17

Musical notation for measures 17-20. The right hand has a slur over measures 17-18 and another slur over measures 19-20. The left hand accompaniment continues. Measure 20 ends with a fermata.

21

Musical notation for measures 21-24. The right hand has a slur over measures 21-22 and another slur over measures 23-24. The left hand accompaniment continues. Measure 24 ends with a fermata.

Stückchen - Little piece

Not fast

op.68 No.5

3. *p*

Musical notation for measures 3-4. The right hand (treble clef) plays a melody with a slur over measures 3 and 4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present. The key signature has one sharp (F#).

4

Musical notation for measures 5-6. The right hand (treble clef) continues the melody with a slur. The left hand (bass clef) continues the eighth-note accompaniment. The key signature has one sharp (F#).

Musical notation for measures 7-8. The right hand (treble clef) continues the melody with a slur. The left hand (bass clef) continues the eighth-note accompaniment. The key signature has one sharp (F#).

13

Musical notation for measures 9-12. The right hand (treble clef) continues the melody with a slur. The left hand (bass clef) continues the eighth-note accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Armes Waisenkind - The Poor Orphan

Slow

op.68 No.6

4. *p*

Musical score for measures 4-5. The piece is in 2/4 time and D major. Measure 4 starts with a piano (*p*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

5

Musical score for measures 6-10. The melody continues with some chromaticism. Measure 10 ends with a repeat sign. The left hand accompaniment features a steady eighth-note pattern.

11 *slower* *a Tempo*

Musical score for measures 11-15. The tempo changes to *slower* at measure 11 and then *a Tempo* at measure 13. The melody becomes more expressive with longer note values and dynamic markings like *mf* and *f*.

16

Musical score for measures 16-20. The piece concludes with a final cadence. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Wilder Reiter - The Wild Horseman

op.68 No.8

5. *mf* *sf* *sf*

Musical score for measures 5-11. The piece is in 6/8 time and D major. It starts with a mezzo-forte (*mf*) dynamic and becomes fortissimo (*sf*) from measure 7. The right hand has a rhythmic melody, and the left hand has a bass line with chords and eighth notes.

5

sf *sf*

Fine

sf *sf*

13

sf

Da Capo al Fine

Fröhlicher Landmann, von der Arbeit zurückkehrend - Happy Farmer

Fresh and lively

op.68 No.10

6.

f

1.

5

2.

f *f*

9

1.

2.

Knecht Ruprecht - Knight Rupert

op.68 N0.12

♩ = 126

7.

Musical score for measures 7-10. The piece is in 2/4 time. Measures 7-8 are in the key of D major, and measures 9-10 are in the key of E major. The score features a piano accompaniment with a strong bass line and a treble line. Dynamics include *f* (forte) and *ff* (fortissimo). There are several accents (^) and slurs. The piece ends with a double bar line.

6

Musical score for measures 11-14. The piece is in 2/4 time. Measures 11-12 are in the key of E major, and measures 13-14 are in the key of D major. The score features a piano accompaniment with a strong bass line and a treble line. Dynamics include *f* (forte). There are several accents (^) and slurs. The piece ends with a double bar line.

11

Musical score for measures 15-18. The piece is in 2/4 time. Measures 15-16 are in the key of D major, and measures 17-18 are in the key of E major. The score features a piano accompaniment with a strong bass line and a treble line. Dynamics include *f* (forte). There are several accents (^) and slurs. The piece ends with a double bar line.

15

Musical score for measures 19-22. The piece is in 2/4 time. Measures 19-20 are in the key of E major, and measures 21-22 are in the key of D major. The score features a piano accompaniment with a strong bass line and a treble line. Dynamics include *ff* (fortissimo). There are several accents (^) and slurs. The piece ends with a double bar line.

20

Musical score for measures 23-26. The piece is in 2/4 time. Measures 23-24 are in the key of D major, and measures 25-26 are in the key of E major. The score features a piano accompaniment with a strong bass line and a treble line. Dynamics include *f* (forte). There are several accents (^) and slurs. The piece ends with a double bar line and the word *Fine*.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *p* (piano) is present in the first measure. The system concludes with a repeat sign.

Second system of the piano score, starting at measure 29. It continues the eighth-note accompaniment and melodic line from the previous system. The system ends with a repeat sign.

Third system of the piano score. The bass line features a prominent dotted quarter note followed by an eighth note, which is repeated. A dynamic marking of *cresc.* (crescendo) is placed above the bass line in the third measure. The system ends with a repeat sign.

Fourth system of the piano score, starting at measure 37. The treble line has a dynamic marking of *p* (piano) in the first measure, which then changes to *sf* (sforzando) in the fourth measure. The system ends with a repeat sign.

Fifth system of the piano score, starting at measure 41. It features a consistent eighth-note accompaniment in the bass and a melodic line in the treble. A dynamic marking of *p* (piano) is present in the first measure. The system ends with a repeat sign.

Sixth system of the piano score, starting at measure 45. The treble line has a dynamic marking of *fp* (fortissimo piano) in the first measure. The system ends with a repeat sign.



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