

Prelude in D Minor

BWV 940

Johann Sebastian Bach

[Poco adagio]

The musical score for the Prelude in D Minor, BWV 940, is presented in four systems. The first system begins with a mezzo-forte (*mf*) dynamic and a tempo marking of [Poco adagio]. The second system includes a piano (*p*) dynamic. The third system features a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The fourth system concludes with a rallentando (*rall.*) marking. The score is written for piano and includes various fingerings, slurs, and articulation marks.

Measure 1: Treble clef, D4 (4), E4 (4), F#4 (323), G4. Bass clef, D3 (1/3), E3, F#3. *mf*.

Measure 2: Treble clef, G4 (2), A4 (5), B4 (1), C#5 (4). Bass clef, D3 (5), E3 (1), F#3 (2), G3 (4), A3 (131), B3 (2), C#4 (3).

Measure 3: Treble clef, D5 (1), E5 (4), F#5 (4), G5 (2), A5 (1), B5 (323), C#6. Bass clef, D4 (5), E4, F#4, G4.

Measure 4: Treble clef, D5 (4), E5 (2), F#5 (1), G5 (2), A5 (1), B5 (3-5), C#6 (323), D6. Bass clef, D4 (1), E4, F#4, G4, A4 (1), B4 (4), C#5 (232), D5 (5).

Measure 5: Treble clef, D5 (5), E5 (4), F#5 (4-5), G5 (2-3), A5 (1), B5, C#6. Bass clef, D4 (1/3), E4 (2), F#4 (1), G4 (2), A4 (3), B4 (5), C#5 (1/5), D5 (1).

Measure 6: Treble clef, D5 (3), E5 (5), F#5 (1), G5 (3), A5 (2), B5 (4-5), C#6 (5), D6 (1), E6 (2), F#6 (3), G6. Bass clef, D4 (1/3), E4 (2), F#4 (1), G4 (2), A4 (3), B4 (5), C#5 (1/5), D5 (1).

Measure 7: Treble clef, D5 (3), E5 (5), F#5 (1), G5 (3), A5 (2), B5 (4-5), C#6 (5), D6 (1), E6 (2), F#6 (3), G6. Bass clef, D4 (1/3), E4 (2), F#4 (1), G4 (2), A4 (3), B4 (5), C#5 (1/5), D5 (1).

Measure 8: Treble clef, D5 (3), E5 (5), F#5 (1), G5 (3), A5 (2), B5 (4-5), C#6 (5), D6 (1), E6 (2), F#6 (3), G6. Bass clef, D4 (1/3), E4 (2), F#4 (1), G4 (2), A4 (3), B4 (5), C#5 (1/5), D5 (1).

Mazurka in G Major

Op. Post.

Frédéric Chopin

(Allegro) 



f *ped. simile* *Fine* *Dal Segno*

a **b**

a 

b Measures 1–8, 9–16 and 1–8 follow here, then the Trio followed by measures 1–8 one final time.

Album Leaf

Claude Debussy

Modéré (a)

p

dim.

più p

ped. simile

5 *mouvement* (c)

en serrant (d)

mouv

10

mf

15 *en retenant* (e)

p

(a) moderately (b) hold back (c) *a tempo* (d) press forward (e) slowing down

Composer Biographies

Johann Sebastian Bach (1685–1750, Germany) was a composer and organist. Born in Eisenach, Germany, he studied several musical disciplines as a boy, including violin, harpsichord, clavichord, organ and singing. He composed many keyboard works, including the 48 Preludes and Fugues from the *Well-Tempered Clavier* Books 1 and 2, 6 *French Suites*, 6 *English Suites* and 6 *Partitas* (all sets of dances), *Inventions* for two and three voices, and numerous other keyboard works. The *Notebook for Anna Magdalena Bach* from 1725 was probably a gift from the composer to his wife Anna Magdalena.

Domenico Scarlatti (1685–1757, Spain, born Italy), born in the same year as Handel and Bach, lived most of his life in Portugal and Spain. From 1720 to 1725 Scarlatti was court harpsichordist to the King of Portugal and teacher of his daughter Princess Maria Barbara, remaining her teacher even after she moved to Madrid in 1727. Her skill as a performer was likely the inspiration for his over 500 single-movement keyboard sonatas, which were innovative in the use of unusual keyboard techniques, such as crossed hands and rapid repeated notes.

Wolfgang Amadeus Mozart (1756–1791, Austria) composed in many musical mediums with equal brilliance, and was one of the greatest child prodigies ever. Mozart began to compose at the age of five by writing pieces for keyboard, and from then on composed quickly and easily. At the age of nine he composed his first choral piece, and composed his first opera at age 12.

Franz Joseph Haydn (1732–1809, Austria) was 24 years older than Mozart, yet outlived him by 18 years. Haydn produced an enormous output of music, including 47 keyboard sonatas and 104 symphonies. For nearly 50 years he was in the service of Prince Esterházy, a wealthy Hungarian nobleman. He was the supreme example of a royal court musician, having at his disposal a full orchestra of musicians to try out his musical ideas. He was called “Papa Haydn” by his friends in appreciation of his likable personality and good sense of humor.

Ludwig van Beethoven (1770–1827, Germany) was born in Bonn and grew up in a musical home. He began piano study at a young age and was a keyboard virtuoso by the time he had reached adulthood; at one point he was known as the greatest pianist of his time. The sense of humor in his music was more offbeat than the cheerful humor of Haydn. Throughout his music one finds sudden shifts in emotion and numerous surprises through changes of rhythm, key and dynamics.

Franz Schubert (1797–1828, Austria) was at the center of a circle of devoted friends who were leading writers, dramatists, singers, painters and poets in Vienna. Some of these friends held evening musicales, or so-called “Schubertiaden,” at which only the works of Schubert were performed. Often Schubert himself would play the piano during these evenings, sometimes accompanying dancers, and improvise waltzes, ländler and écossaises. He is known for writing long, lyrical, and quite beautiful melodic lines.

Robert Schumann (1810–1856, Germany), born in Zwickau, began piano lessons at the age of six. His piano works primarily consist of sets of short pieces with descriptive titles—character pieces. Robert fell in love with, and eventually married Clara Wieck, a concert pianist and daughter of his piano teacher who did not approve of the courtship. Schumann wrote secret messages to Clara through motives in his compositions.

Frédéric Chopin (1810–1849, Poland) was born in the same year as Schumann and composed almost exclusively for the piano. He was one of the few truly great composers to achieve distinction solely by writing piano music. At the age of 20, he left his native Poland to live in Paris, where he made a career as a performer, teacher and composer. The popularity of many of his mazurkas, waltzes, nocturnes and polonaises brought Chopin great fame.

Edvard Grieg (1843–1907, Norway) stands at the forefront of those composers who wrote in a Nationalistic idiom. Many of his pieces are based on Norwegian folk music. The pieces included in this book are all from his sets of *Lyric Pieces*, some of the greatest character pieces in piano teaching literature. Grieg wrote that his objective in arranging the folk tunes of his native land was to raise them to the level of art music. His music displays a great deal of poetic fantasy.

Claude Debussy (1862–1918, France) was one of the most original and influential musical geniuses of all time. His compositions represent the epitome of Impressionism in music. As opposed to the bold statements and clarity of Germanic music, Impressionistic compositions tended to hint at ideas and featured an emphasis on color and atmosphere.

Béla Bartók (1881–1945, Hungary) was both a concert pianist and composer. He traveled throughout Rumania and Slovakia listening to and recording folks songs of the people of those regions. Bartók’s music often uses Hungarian and other folk tunes as its basis. He wrote numerous educational piano works including *Mikrokosmos* and *For Children*, Books 1 and 2.

Sergei Bortkiewicz (1877–1952, Ukraine) studied both law and music, receiving his advanced training at the Imperial Conservatory in St. Petersburg. He composed in the style of Chopin, Liszt, Tchaikovsky and Rachmaninoff, and did not consider himself a modernist. The two pieces in this book are from his collection entitled *The Little Wanderer*, Op. 21, which is a series of pieces that reflect on the stages of an individual’s travel.

Bohuslav Martinů (1890–1959, Czechoslovakia) is one of the most important 20th-century Czech composers, who made substantial contributions to the piano repertoire. The two pieces in this book are from a set of three books entitled *Puppets*, in which the music describes various aspects of a puppet’s character. During World War II, Martinů resided in the United States.

George Gershwin (1898–1937, United States) was a popular American composer who was involved in the worlds of both pop music and concert music. Gershwin was a highly energetic person who loved parties where he could play the piano and sing his own songs for friends. *Promenade*, included in this book, was written for a film sequence titled “Walking the Dog.” Gershwin’s famous *Rhapsody in Blue*, composed in 1924, combined elements of jazz and the classical piano concerto, and is one of his most frequently performed works.