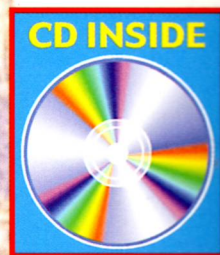




NEIL A. KJOS
PIANO LIBRARY

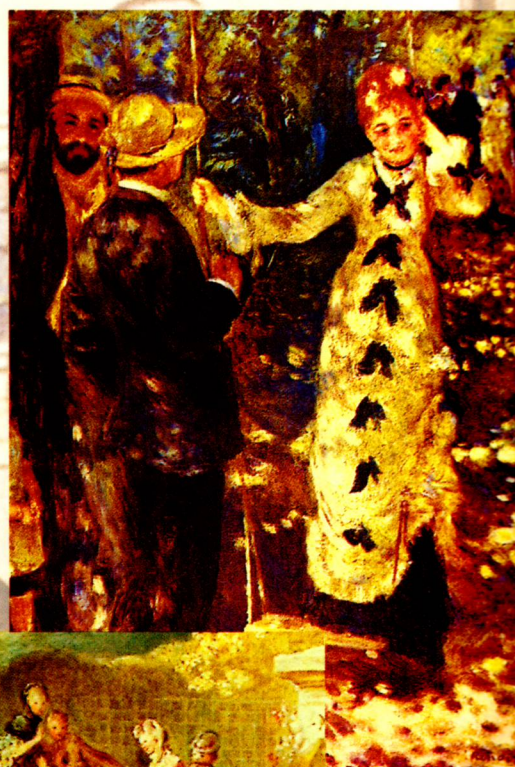
GP451
LEVEL ONE



ESSENTIAL PIANO REPERTOIRE

from the 17th, 18th, & 19th Centuries

SELECTED & EDITED BY
Keith Snell



NEIL A. KJOS MUSIC COMPANY
Publisher

NEIL A. KJOS
PIANO LIBRARY

LEVEL ONE

ESSENTIAL PIANO REPERTOIRE

From the 17th, 18th, & 19th Centuries

SELECTED & EDITED BY

Keith Snell

ISBN 0-8497-6351-7

© 2007 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California 92117
International copyright secured. All rights reserved. Printed in U.S.A.

Warning! These arrangements are protected by copyright law. To copy or reproduce them by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

THE NEIL A. KJOS PIANO LIBRARY

The **Neil A. Kjos Piano Library** is a comprehensive series of piano music in a wide variety of musical styles. The library is divided into eleven levels and will provide students with a complete performance experience in both solo and ensemble music. Teachers will find the carefully graded levels appropriate when choosing repertoire for evaluations, auditions, festivals, and examinations. Included in the **Neil A. Kjos Piano Library**:

Preparatory Level – Level Ten

Fundamentals of Piano Theory
Piano Repertoire: Baroque & Classical
Piano Repertoire: Romantic & 20th Century
Piano Repertoire: Etudes
Scale Skills
Essential Piano Repertoire
Music of the 21st Century
New Age Piano
Jazz Piano
One Piano Four Hands
Music for Christmas

PREFACE

Essential Piano Repertoire from the **Neil A. Kjos Piano Library** provides piano students with carefully chosen collections of the very best keyboard literature from the 17th, 18th, and 19th Centuries. The appropriately graded levels ensure steady and thorough progress as pianists advance in their study of the baroque, classical, and romantic styles.

Compact disc recordings, performed by pianist Diane Hidy, are included in each volume of ***Essential Piano Repertoire***. The interpretations follow the editions closely as practical examples for students.

Contents

	PAGE	CD TRACK
JOHANN HERMANN SCHEIN (1586-1630)		
Allemande	4	1
GEORG PHILIPP TELEMANN (1681-1767)		
Minuet	5	2
Gavotte	6	3
JEAN-PHILIPPE RAMEAU (1683-1764)		
Minuet	7	4
LEOPOLD MOZART (1719-1787)		
Minuet	8	5
JOSEPH HAYDN (1732-1809)		
Quadrille	9	6
JOHANN CHRISTIAN BACH (1735-1782)		
Minuet	10	7
JAMES HOOK (1746-1827)		
Minuet	11	8
DANIEL GOTTLÖB TÜRK (1750-1813)		
Dance	12	9
ALEXANDER REINAGLE (1756-1804)		
Minuet	13	10
ANTON DIABELLI (1781-1858)		
Morning Song	14	11
Bagatelle	15	12
FERDINAND BEYER (1803-1863)		
Round Dance	16	13
LOUIS KÖHLER (1820-1886)		
Etude in A Minor	17	14
CORNELIUS GURLITT (1820-1901)		
Sonatina in C	18	15
The Hunt, Op. 117, No. 15	19	16
LUDWIG SCHYTTÉ (1848-1909)		
The Harp	20	17
Scherzo	21	18
Melody for the Left Hand	22	19
TAT'IANA SALUTRINSKAYA (Dates Unknown)		
The Shepherd's Flute	23	20
Composer Biographies	24	

Allemande



Johann Hermann Schein
(1586-1630)

Moderato

1
mf
2 1

4

7
5 4 3 4
2

10
2 1 5 1
1

Minuet



Georg Philipp Telemann
(1681-1767)

Moderato

Measures 1-4 of the Minuet. The music is in G major (one sharp) and 3/4 time. The tempo is Moderato. The first staff (treble clef) contains measures 1-4, featuring triplets and a slur. The second staff (bass clef) contains measures 1-4, featuring a slur and a triplet. The dynamic marking *mf* is present in measure 1. A finger number 5 is written below the first note of the bass staff in measure 1.

Measures 5-8 of the Minuet. The first staff (treble clef) contains measures 5-8, featuring a slur and a triplet. The second staff (bass clef) contains measures 5-8, featuring a slur and a triplet. A finger number 3 is written below the first note of the bass staff in measure 5.

Measures 9-12 of the Minuet. The first staff (treble clef) contains measures 9-12, featuring a slur and a triplet. The second staff (bass clef) contains measures 9-12, featuring a slur and a triplet. The dynamic marking *f* is present in measure 9, and *p* is present in measure 11. A finger number 1 is written below the first note of the bass staff in measure 9.

Measures 13-16 of the Minuet. The first staff (treble clef) contains measures 13-16, featuring a slur and a triplet. The second staff (bass clef) contains measures 13-16, featuring a slur and a triplet. The dynamic marking *f* is present in measure 13, and *p* is present in measure 14. A finger number 1 is written below the first note of the bass staff in measure 13.

Gavotte



Georg Philipp Telemann
(1681-1767)

Moderato

3 *mf* 2 3 *p*

3 5 1 3

5 *mf* 1 2

3

9 3 1 3 3 *p* *mf*

1 2 1 3

13 2

1 3

Minuet

Jean-Philippe Rameau
(1683-1764)

Allegretto

5 3

mf

5 1 1

5

p

4 1 2

Fine

9 5 3

mf

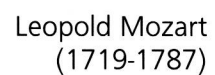
5 1 1

13 5

p

4 1

D.C. al Fine



Allegretto

Quadrille



Joseph Haydn
(1732-1809)

Allegretto

First system of the musical score, measures 1-4. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff has a *sempre staccato* instruction. Fingerings are indicated by numbers 1, 3, 5, 2, 4, 3, 5 above the treble staff and 1, 3, 5 below the bass staff.

Second system of the musical score, measures 5-8. Measure 5 is marked with a box containing the number 5. The system concludes with a repeat sign.

Third system of the musical score, measures 9-12. Measure 9 is marked with a box containing the number 9. The treble clef staff has a *p* dynamic marking at the start and a *f* dynamic marking at the end. The bass clef staff features a repeat sign at the beginning.

Fourth system of the musical score, measures 13-16. Measure 13 is marked with a box containing the number 13. The system concludes with a repeat sign.

Minuet



Johann Christian Bach
(1735-1782)

Allegretto

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The piece is marked **Allegretto** and *mf* (mezzo-forte).

System 1: Measures 1-4. Treble staff: Measure 1 has a quarter note G4 (finger 1) and a dotted quarter note A4 (finger 3). Measure 2 has a half note B4 (finger 2). Measure 3 has a quarter note C5 (finger 4) and a dotted quarter note B4. Measure 4 has a quarter note A4 and a dotted quarter note G4. Bass staff: Measure 1 has a whole rest. Measure 2 has a half note B3. Measure 3 has a half note C4. Measure 4 has a half note B3. Fingerings: 1, 3, 2, 4, 1, 3, 2, 5.

System 2: Measures 5-8. Treble staff: Measure 5 has a quarter note G4 (finger 3) and a dotted quarter note A4. Measure 6 has a half note B4 (finger 2). Measure 7 has a quarter note C5 and a dotted quarter note B4. Measure 8 has a quarter note A4 and a dotted quarter note G4. Bass staff: Measure 5 has a whole rest. Measure 6 has a half note B3. Measure 7 has a half note C4. Measure 8 has a half note B3. Fingerings: 3, 2, 1, 5, 2, 5. The system ends with a **Fine** marking.

System 3: Measures 9-12. Treble staff: Measure 9 has a quarter note G4 (finger 3) and a dotted quarter note A4. Measure 10 has a quarter note B4 and a dotted quarter note A4. Measure 11 has a quarter note C5 and a dotted quarter note B4. Measure 12 has a quarter note A4 and a dotted quarter note G4. Bass staff: Measure 9 has a whole rest. Measure 10 has a half note B3. Measure 11 has a half note C4. Measure 12 has a half note B3. Dynamics: **f** (forte) at the start, **p** (piano) at the end.

System 4: Measures 13-16. Treble staff: Measure 13 has a quarter note G4 and a dotted quarter note A4. Measure 14 has a quarter note B4 and a dotted quarter note A4. Measure 15 has a quarter note C5 and a dotted quarter note B4. Measure 16 has a quarter note A4 and a dotted quarter note G4. Bass staff: Measure 13 has a whole rest. Measure 14 has a half note B3. Measure 15 has a half note C4. Measure 16 has a half note B3. The system ends with a **D.C. al Fine** marking.

Minuet



James Hook
(1746-1827)

Moderato

Measures 1-4. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics: *mp*. Fingerings: 3, 2, 1 in treble; 1 in bass.

Measures 5-8. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics: *mp*. Fingerings: 3, 2 in treble.

Measures 9-12. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics: *mf*, *mp*. Fingerings: 3 in treble.

Measures 13-16. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics: *f*. Fingerings: 3, 2 in treble; 3 in bass.

Dance

Track
9Daniel Gottlob Türk
(1750-1813)

Moderato

1

5

3

mf

2

p

f

9

4

5

2

1

13

3

p

poco rit.

Minuet



Alexander Reinagle
(1756-1804)

Andantino

1 *p* 2 4

5 3 2

5 *cresc.* *mf* 2

5 4

9 *mf* 3 4

1

13 *p* *cresc.* *mf* 2

5 2

Morning Song



Anton Diabelli
(1781-1858)

Moderato

The musical score is written for piano in common time (C). It consists of four systems, each with a treble and bass staff. The tempo is marked "Moderato".

Measure 1: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff has a whole note chord of G2, B2, D3. Dynamics: *p*.

Measure 5: Treble staff continues the melody. Bass staff has a whole note chord of G2, B2, D3. Dynamics: *p*.

Measure 9: Treble staff continues the melody. Bass staff has a whole note chord of G2, B2, D3. Dynamics: *mp*.

Measure 13: Treble staff continues the melody. Bass staff has a whole note chord of G2, B2, D3. Dynamics: *f*.

Measure 16: Treble staff ends with a half note G4. Bass staff has a whole note chord of G2, B2, D3. Dynamics: *p*.

Dynamic markings: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte).

Articulation: Slurs are used over the treble staff melody in measures 1-4, 5-8, 9-12, and 13-16. A crescendo hairpin is in measure 15, and a decrescendo hairpin is in measure 16.

Figured bass: The bass staff contains figured bass notation (3 5, 3 5, 3 5, 5 2) indicating the harmonic structure.

Bagatelle



Anton Diabelli
(1781-1858)

Moderato

Measures 1-4 of the Bagatelle. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mf* (mezzo-forte) and hairpins for crescendo and decrescendo. Fingerings 1 and 2 are indicated for the first two notes of the melody.

Measures 5-8 of the Bagatelle. The melody continues with a half note D5, followed by quarter notes C5 and B4, then a half note A4. The bass clef accompaniment remains the same eighth-note pattern. Dynamics include *p* (piano) and hairpins for crescendo and decrescendo. Fingerings 1 and 2 are indicated for the first two notes of the melody.

Measures 9-12 of the Bagatelle. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bass clef accompaniment changes to a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *f* (forte) and hairpins for crescendo and decrescendo. Fingerings 1, 2, 4, and 5 are indicated for the first four notes of the melody.

Measures 13-16 of the Bagatelle. The melody continues with a half note D5, followed by quarter notes C5 and B4, then a half note A4. The bass clef accompaniment remains the same eighth-note pattern. Dynamics include *p* (piano) and hairpins for crescendo and decrescendo. Fingerings 1, 2, 4, and 5 are indicated for the first four notes of the melody.

Round Dance

Op. 101, No. 60

Track
13Ferdinand Beyer
(1803-1863)**Allegretto**

Measures 1-4 of the piece. The music is in 3/4 time. The right hand (treble clef) starts with a piano (*p*) dynamic. The left hand (bass clef) has a whole rest in measure 1, then enters in measure 2 with a descending eighth-note pattern. Fingerings 1, 3, 5, and 3 are indicated for the right hand. The piece concludes with a double bar line and repeat dots.

Measures 5-8 of the piece. Measure 5 is marked with a box containing the number 5. The right hand continues its melodic line, and the left hand provides a steady accompaniment. The piece ends with a double bar line and the word *Fine*.

Measures 9-12 of the piece. Measure 9 is marked with a box containing the number 9. The right hand begins a new melodic phrase with a forte (*f*) dynamic. The left hand continues its accompaniment. The piece ends with a double bar line and repeat dots.

Measures 13-16 of the piece. Measure 13 is marked with a box containing the number 13. The right hand has a whole rest in measure 13, then enters in measure 14. The left hand continues its accompaniment. The piece ends with a double bar line and the instruction *D.C. al Fine*.

Etude



Louis Köhler
(1820-1886)

Allegro

5 1 3 5

mf

legato

5

p

9

f

p

5 4 2

13

mf

5 1 5 5

Sonatina



Cornelius Gurlitt
(1820-1901)

Allegro

5

mf - p

3 4 2 3 1

5

3 4 3

Fine

9

5 2 3

p cresc. f

5

13

5 5

D.C. al Fine without repeat

1

The Hunt

Track
16

Cornelius Gurlitt
(1820-1901)

Allegro



The Harp

Ludwig Schytte
(1848-1909)**Moderato**

5 3 5 2 5 5 5 2

5 1 2 3 5 2

9 3 3 5 2 5 2

13 1 2 5 2 1 2

Scherzo

Ludwig Schytte
(1848-1909)

Allegro

Melody for the Left Hand



Ludwig Schytte
(1848-1909)

Moderato

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Moderato. The first staff (treble clef) contains chords with fingerings 5, 3, 1 indicated above the first measure. The second staff (bass clef) contains a single note with a fingering of 1. The dynamic marking *mf* is present.

Measures 5-8 of the piece. Measure 5 is marked with a box containing the number 5. The first staff (treble clef) contains chords. The second staff (bass clef) contains a single note with a fingering of 1. A crescendo hairpin is visible in the second staff.

Measures 9-12 of the piece. Measure 9 is marked with a box containing the number 9. The first staff (treble clef) contains chords. The second staff (bass clef) contains a single note with a fingering of 1. A crescendo hairpin is visible in the second staff.

Measures 13-16 of the piece. Measure 13 is marked with a box containing the number 13. The first staff (treble clef) contains chords. The second staff (bass clef) contains a single note with a fingering of 1. A crescendo hairpin is visible in the second staff. The dynamic marking *poco rit.* is present. The piece ends with a double bar line.

The Shepherd's Flute

Track
20

Tat'iana Salutrinskaya
(Dates unknown)

Andante

mp

4

7

p

10

pp

COMPOSER BIOGRAPHIES

Johann Christian Bach (1735–1782) was the youngest son of Johann Sebastian Bach. An organist at the Milan Cathedral, he left in 1763 for England, and became music master of the Queen of England. He was also a friend of Mozart. A prolific composer, J.C. Bach wrote approximately ninety symphonies, several piano concertos, a piano sextet, violin sonatas, operas, and numerous piano sonatas.

Ferdinand Beyer (1803–1863) wrote one of the first complete piano methods. It is still in use in many parts of the world today. He was also well known during the Romantic period for his transcriptions and arrangements for piano of orchestral music.

Anton Diabelli (1781–1858) was born in Mattsee, near Salzburg, Austria. He was a choirboy at the Salzburg Cathedral, and studied for the priesthood in Germany. However, he later went to Vienna and earned a living teaching piano and guitar lessons, and composing. He later co-owned a publishing company specializing in fashionable operatic and dance music, which became the publisher for Franz Schubert. Schubert often complained that Diabelli underpaid him—Diabelli often complained that Schubert wrote too much music!

Cornelius Gurlitt (1820–1901) studied in Copenhagen, Denmark. He taught at the Hamburg Conservatory of Music. Gurlitt is known mostly for his piano teaching pieces, but he also composed choral and orchestral music.

Joseph Haydn (1732–1809), an Austrian composer, as a youth studied singing, violin, and clavier, and became a choirboy to the Vienna Cathedral. He spent more than thirty years in the service of Prince Esterhazy, a Hungarian nobleman, at Eisenstadt. Haydn was a major influence in the development of the symphony, sonata, and string quartet. During his long life, he composed approximately eighty-three string quartets, more than fifty piano sonatas, two hundred songs, one hundred and four symphonies, eighteen operas, a vast amount of church music, concertos, and many other works.

James Hook (1746–1827) was an English organist and composer who held various positions as an organist and music director. His many compositions include over two thousand songs and 117 sonatas, sonatinas, and other pieces for piano.

Louis Kohler (1820–1886) was a German conductor, pianist, teacher, and music critic. Kohler wrote a piano method and is best known for his many piano pieces.

Leopold Mozart (1719–1787) was a German-born Austrian composer, violinist, music theorist, and father of Wolfgang Amadeus Mozart. He taught violin in the Prince-Archbishop's Court in Salzburg, where he was also the court composer and played violin in the court orchestra. He dedicated himself to the musical education of his children. He produced an influential violin method, and his Nannerl-Notebook is a model of a child's music album. His complete works include vocal and choral music, symphonies, chamber music, and works for keyboard.

Jean-Philippe Rameau (1683–1764) was a French organist, composer, and theorist. His book *Treatise of Harmony* was a great influence on many later composers. Although he became famous for his operas, they are rarely performed today; however, his charming miniature harpsichord pieces are performed frequently.

Alexander Reinagle (1756–1809) was born into a musical family in Edinburgh, Scotland. He moved to the United States in 1786 and settled in Philadelphia. There he composed, performed, worked in local musical theatre, and had many pupils, one of whom was the step-granddaughter of George Washington!

Johann Hermann Schein (1586–1630) was a German organist and composer who studied in Dresden while singing in the choir of the Elector of Saxony. He held court positions in Weimar and Leipzig. Most of his compositions are sacred choral and instrumental works, and he was one of the first Baroque composers to absorb new Italian styles into German music.

Ludwig Schytte (1848–1909) Born in Denmark, Schytte was a pharmacist by profession. He began his study of piano relatively late in life. He worked with the best teachers he could find, among them Franz Liszt. Schytte became a successful piano teacher and composer. He published over 200 works.

Georg Philipp Telemann (1681–1767) was a German church musician and composer, and the musical director of five churches in Hamburg. He wrote a prodigious amount of music that included passions, operas, and keyboard works. He was a friend of Bach and Handel. Handel once remarked that Telemann could write a vocal motet in eight parts as easily as anyone could write a letter.

Daniel Gottlob Türk (1750–1813) was a German organist, pianist, and teacher who studied in Dresden and Leipzig. He was the music director at the university in Halle. In 1798, he wrote a piano method to use with his students.



NEIL A. KJOS PIANO LIBRARY

The **Neil A. Kjos Piano Library** is an eleven-level series of solo and ensemble music in a full spectrum of musical styles with coordinated theory and technic books.

PIANO REPERTOIRE:

Music Collections & Compact Discs compiled by Keith Snell

BAROQUE & CLASSICAL

Preparatory	GP600
Level 1	GP601
Level 2	GP602
Level 3	GP603
Level 4	GP604
Level 5	GP605
Level 6	GP606
Level 7	GP607
Level 8	GP608
Level 9	GP609
Level 10	GP610

ROMANTIC & 20th CENTURY

Preparatory	GP620
Level 1	GP621
Level 2	GP622
Level 3	GP623
Level 4	GP624
Level 5	GP625
Level 6	GP626
Level 7	GP627
Level 8	GP628
Level 9	GP629
Level 10	GP630

ETUDES

Preparatory	GP640
Level 1	GP641
Level 2	GP642
Level 3	GP643
Level 4	GP644
Level 5	GP645
Level 6	GP646
Level 7	GP647
Level 8	GP648
Level 9	GP649
Level 10	GP650

COMPACT DISCS

All music in the Piano Repertoire series is recorded.

Prep.-Level 1	GP600CD
Level 2	GP602CD
Level 3	GP603CD
Level 4	GP604CD
Level 5	GP605CD
Level 6	GP606CD
Level 7	GP607CD
Level 8	GP608CD
Level 9	GP609CD
Level 10	GP610CD

ESSENTIAL PIANO REPERTOIRE

Preparatory	GP450
Level 1	GP451
Level 2	GP452
Level 3	GP453
Level 4	GP454
Level 5	GP455
Level 6	GP456
Level 7	GP457
Level 8	GP458
Level 9	GP459
Level 10	GP460

SCALE SKILLS

SCALES • ARPEGGIOS • CHORDS • FINGER EXERCISES
by Keith Snell

Preparatory	GP680
Level 1	GP681
Level 2	GP682
Level 3	GP683
Level 4	GP684
Level 5	GP685
Level 6	GP686
Level 7	GP687
Level 8	GP688
Level 9	GP689
Level 10	GP690

FUNDAMENTALS OF PIANO THEORY

by Keith Snell & Martha Ashleigh

Each level has a Student Book & a Teacher's Answer Book

Preparatory	GP660 (GP660T)
Level 1	GP661 (GP661T)
Level 2	GP662 (GP662T)
Level 3	GP663 (GP663T)
Level 4	GP664 (GP664T)
Level 5	GP665 (GP665T)
Level 6	GP666 (GP666T)
Level 7	GP667 (GP667T)
Level 8	GP668 (GP668T)
Level 9	GP669 (GP669T)
Level 10	GP670 (GP670T)

CHRISTMAS

First Scenes From Christmas - Becker,
Preparatory (WP550)

Christmas Enchantments - Yeager, Level 1 (WP551)

Second Scenes From Christmas - Becker, Level 2 (WP552)

Christmas Enchantments - Yeager, Level 2 (WP557)

Christmas Enchantments - Yeager, Level 3 (WP558)

Christmas Enchantments - Yeager, Level 4 (WP559)

Forever Christmas - Rocherolle, Level 4 (GP402)

Jazz Impressions of Christmas - Minsky, Level 5 (WP554)

More Jazz Impressions of Christmas - Minsky,
Level 5 (WP553)

A Joyful Christmas - Buys, Level 6 (WP555)

Christmas Joy - Rocherolle, Level 6 (GP404)

Christmas Visions - Yeager, Level 7 (WP556)

MUSIC OF THE 21st CENTURY

Just Fun - Becker, Preparatory (WP513)

Just Fun - Becker, Level 1 (WP514)

Rainbow's End - Rocherolle, Level 2 (GP416)

Rainbow's End - Rocherolle, Level 3 (GP417)

A Musical Patchwork - Pease, Level 4 (WP515)

Mood Impressions - Haddad, Level 5 (WP560)

Cuatro Rumores Hispanicos - Rocherolle, Level 6 (GP418)

Romancing In Style - Rocherolle, Level 7 (GP419)

Scenes From the Theatre - Becker, Level 8 (WP527)

ONE PIANO, FOUR HANDS

Weekley & Arganbright editions unless noted otherwise

Easy For Two - Preparatory (WP530)

Piano Together - Level 1 (WP531)

East Meets West - Level 2 (WP578)

Primo Progresses: Duets for Student & Teacher -
Level 3 (WP572)

Duet Repertoire - Level 4 (WP590)

Let's Duet - Rocherolle, Level 4 (GP403)

The Blue and the Gray: Favorite Songs

of the Civil War - Hyson, Level 5 (WP535)

Duet Repertoire - Level 5 (WP592)

Three Scenes From New Orleans - Clark, Level 6 (WP536)

Duet Repertoire - Level 6 (WP596)

Brahms Waltzes, Op. 39 - Level 7 (WP537)

Duet Repertoire - Level 8 (WP538)

Duet Repertoire - Level 9 (WP539)

Franz Schubert Selected Works - Level 10 (WP565)

NEW AGE PIANO

Fresh Impressions - Yeager, Preparatory (WP517)

Fresh Impressions - Yeager, Level 1 (WP518)

Fresh Impressions - Yeager, Level 2 (WP519)

Lyrical Impressions - Yeager, Level 2 (WP511)

Fresh Impressions - Yeager, Level 3 (WP520)

Song Of the Seasons - Yeager, Level 4 (WP521)

Song Of the Seasons - Yeager, Level 5 (WP522)

JAZZ PIANO

Also see Christmas

Jazz Beginnings - Minsky, Preparatory (WP540)

Jazz Beginnings - Minsky, Level 1 (WP541)

Jazz Seasonings for Christmas - O'Hearn,

Level 1 (WP595)

Jazz Cruise - O'Hearn, Level 2 (WP542)

Reflections of Jazz - Minsky, Level 3 (WP543)

Jazz Introspectives - O'Hearn, Level 4 (WP544)

Images of Jazz - Minsky, Level 5 (WP545)

Patterns of Jazz - Minsky, Level 6 (WP546)

Portraits of Jazz - Minsky, Level 7 (WP547)

*Music by Keith Snell • Weekley & Arganbright • Arletta O'Hearn
Jeanine Yeager • Eugénie Rocherolle • Joyce Schatz Pease • Barbara Becker
Larry Minsky • Ann Buys • Winifred Hyson • Sondra Clark • Donald Haddad*

ISBN 0-8497-6351-7

9 00000



9 780849 763519



NEIL A. KJOS MUSIC COMPANY • Publisher

www.Kjos.com