

Preface

Teachers seeking further material to enlarge their pupil's repertoire but without having to search through quantities of music that is technically too challenging for their pupil's level, need look no further.

This selection of pieces from classical to modern and studies of all kinds, is suitable for each of grades 1, 2 and 3. I have kept in mind the technical requirements for major music examinations at each level.

Whether examinations are undertaken or not, this collection presents an opportunity for any pupil in their early years of tuition to broaden their musical experiences and explore the wide variety of music that is within their grasp.

James Rae

Vorwort

Lehrerinnen und Lehrer müssen auf der Suche nach Material, um das Repertoire ihrer Schülerinnen und Schülern zu erweitern, nun nicht mehr Unmengen von Notenheften durchstöbern, um fündig zu werden.

Diese Auswahl von klassischen bis modernen Stücken und Etüden ist geeignet für Anfänger bis leicht fortgeschrittene Spielerinnen und Spieler. Sie fand unter Berücksichtigung der Schwierigkeitsgrade des englischen Musikprüfungssystems statt.

Unabhängig davon, ob die Ausbildung nun diesem Prüfungssystem folgt oder nicht, bietet die Sammlung allen Lernenden in den ersten Jahren die Gelegenheit, den Fähigkeiten entsprechend ihre musikalischen Erfahrungen zu erweitern und eine große Vielfalt an Musikstücken zu erkunden.

James Rae

Préface

Vous êtes enseignant et souhaitez élargir le répertoire de vos élèves sans recourir à des morceaux d'un niveau technique trop élevé ? Ne cherchez plus !

La présente sélection de pièces et études de toutes sortes, classiques et modernes, convient aux niveaux 1, 2 et 3. En faisant mon choix, j'ai aussi tenu compte des exigences techniques des examens musicaux significatifs de chaque niveau.

Que l'on choisisse ou non de gravir les échelons du système d'examens, cette sélection est pour l'élève en début d'apprentissage une occasion d'élargir le champ de son expérience musicale et d'explorer la grande variété des œuvres à sa portée.

James Rae

Contents

Inhalt

Tables des matières

Grade 1	The Skye Boat Song 2 <i>Traditional</i>
	March from “Rinaldo” 4 <i>Handel</i>
	Original Dances, No. 5 6 <i>Schubert</i>
	Morning has Broken. 7 <i>Traditional</i>
	Out and About 9 <i>Rae</i>
	Rum Point 11 <i>Rae</i>
	Counting Rhyme 13 <i>Bornefeld</i>
	Allegretto <i>Köhler</i>
	Allegro moderato <i>Popp</i>
	Les a Dieu de Bagnolet, Minuet 1 <i>Chédville</i>
Grade 2	In the Wings <i>Rae</i>
	Autumn Clouds <i>Rae</i>
	That’ll do Nicely! <i>Rae</i>
	The Time has Come <i>Rae</i>
	Ecoissaise 14 <i>Beethoven</i>
	Lord of the Dance 16 <i>Traditional</i>
	March in C Major 18 <i>de Caix d’Hervelois</i>
	Suite Paysanne Hongroise (No. 6 & 7) . 20 <i>Bartók</i>
	Summer Evening 22 <i>Reeman</i>
	Hacienda 24 <i>Rae</i>
Grade 3	Minuet in D Major (HWV 505) <i>Handel</i>
	Minuet in D Major (HWV 556) <i>Handel</i>

unaccompanied

unaccompanied

Grade 3	Minuet from “Don Giovanni” <i>Mozart</i>
	Open Spaces <i>Rae</i>
	Limbo <i>Rae</i>
	Mixin’ It! <i>Rae</i>
	Maestoso <i>Gariboldi</i>
	Papageno’s Aria from “The Magic Flute” 26 <i>Mozart</i>
	Polonaise in D Major 28 <i>Telemann</i>
	Old French Song 30 <i>Tchaikovsky</i>
	Cha Cha Calypso 32 <i>Rae</i>
	The Londonderry Air 34 <i>Traditional</i>
Grade 4	Allegro moderato <i>Köhler</i>
	Allegretto <i>Soussmann</i>
	The Irish Washerwoman <i>Traditional</i>
	Estländler <i>Pärt</i>
	Cloud Nine <i>Rae</i>
Grade 5	Flute Un-Plugged <i>Rae</i>

unaccompanied

The Skye Boat Song

Traditional
arr. James Rae

Grade 1

Gently rocking



p dolce

Flute

Piano

6

11

16

to Coda

Lord of the Dance

Traditional
arr. John Reeman

Brightly (♩ = 120 ca.)

The first system of the score consists of three staves. The top staff is a single treble clef line with a whole rest followed by a quarter note G4 marked *mp*. The middle staff is a grand staff (treble and bass clefs) with a forte *f* dynamic. It features a complex texture with sixteenth-note patterns and chords. The bottom staff is a single bass clef line with a *con ped.* marking and fingerings: 1 4, 1 5, 1 4, 5, 1 2, 4, 5. There are also *ped.* markings under the 4th and 5th measures and a *sim.* marking at the end.

The second system continues the piece from measure 5. It features a single treble clef line with a melody of eighth and sixteenth notes. The grand staff below has a piano *p* dynamic and continues with sixteenth-note patterns in both hands.

The third system continues from measure 9. The single treble clef line shows a melody with some chromaticism. The grand staff continues with sixteenth-note accompaniment. Fingerings 4, 5, and 5 are indicated in the bass line. There are also fingerings 5 1 and 5 1 3 in the treble line.

Papageno's Aria from "The Magic Flute"

Wolfgang Amadeus Mozart

(1756–1791)

arr. Peter Kolman

Andante