

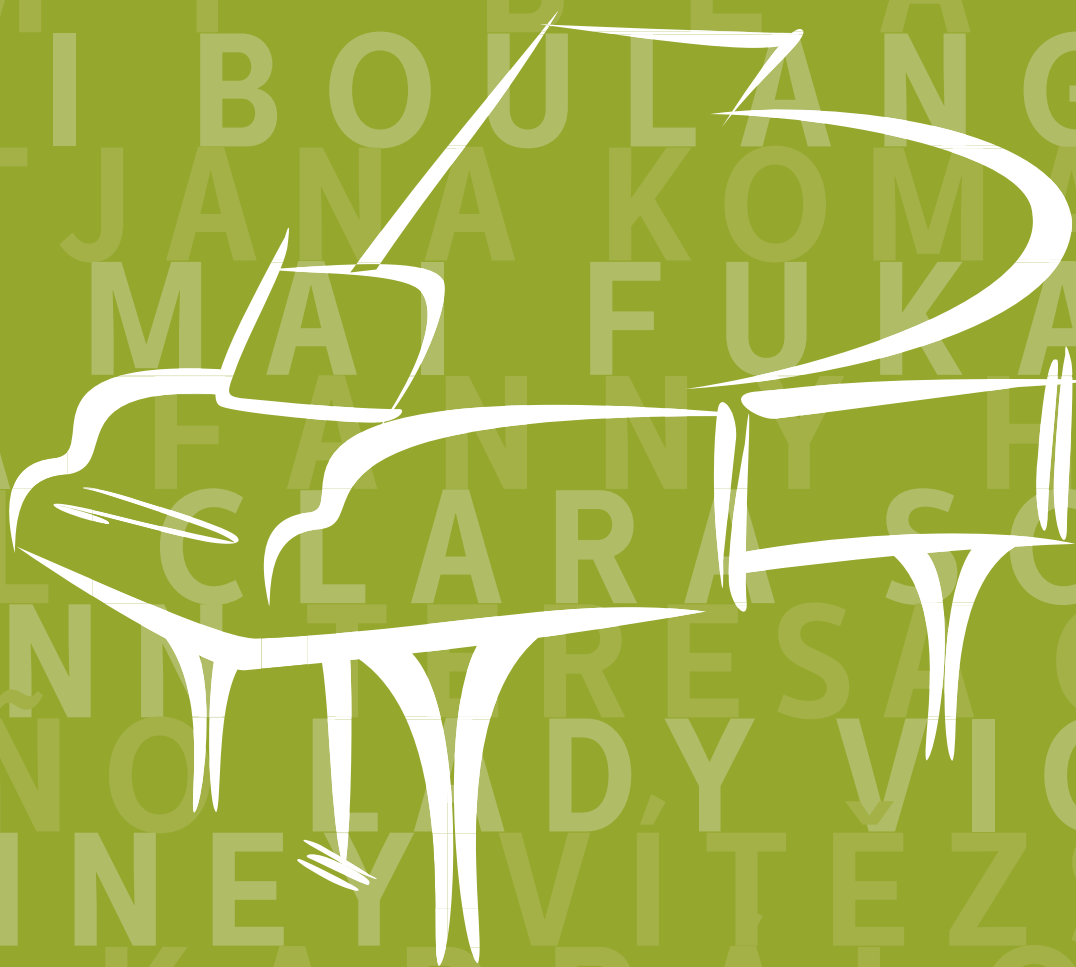
MELANIE SPANSWICK

WOMEN COMPOSERS

A GRADED ANTHOLOGY

FOR PIANO

BOOK 3



ED 23475

SCHOTT

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GRADES 7-8 AND ABOVE

ED 23475

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Musical Terms

Note values are given in the order American-British on their first mention within each section, then American terms alone thereafter.

whole note (semibreve)

half note (minim)

quarter note (crotchet)

eighth note (quaver)

sixteenth note (semiquaver)

thirty-second note (demisemiquaver)

sixty-fourth note (hemidemisemiquaver)

Other terms follow British usage, for example:

bar (Br) = measure (Am)

ED 23475

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Preface

Women Composers: A Graded Anthology for Piano is a three-book series featuring piano music by female composers. Intended as a progressive compendium of educational piano music, this series illustrates the rich and varied repertoire written by female composers from the Seventeenth century to the present day.

I have included a large variety of musical styles and genres, and you will find all types of music from Classical sonata movements, through to dance and salon pieces as well as more adventurous Contemporary Classical music.

There are twelve works in Book 3 composed by twelve female composers, and they are arranged over two levels:

Advanced: Grades 7–8

Late Advanced: Grade 8 and above

Each level might be considered broadly similar to the implied examination grades set by the various music exam boards in the UK. A total of six pieces are housed within both the Advanced and Late Advanced levels in this book. Several works composed by living, or Contemporary, composers have been written especially for this series.

Every piece is published alongside the composer's biography and performance notes for an optimal learning experience. I've also added some fingerings, suggested metronome markings and pedalling to most scores. My hope is that you enjoy this series, and it will inspire a renewed interest in educational piano music composed by women.

Melanie Spanswick MMus (RCM) GRSM (Hons) DipRCM ARCM (PG)

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Marianna von Martinez

Allegro

from: *Sonata in E major* (first movement)

Marianna von Martinez (1744–1812) was an Austrian composer of Spanish descent, and the daughter of a Neopolitan. Growing up in Vienna, her family lived with court poet and librettist Pietro Metastasio, who became her mentor. Martinez resided in the same building as Joseph Haydn, from whom she took keyboard lessons and who became a close friend. She studied singing with Nicola Porpora, a well-known vocal teacher, who also lived in the same building. Martinez studied further with Johann Adolph Hasse and Imperial court composer Giuseppe Bonno.

As a child, she performed for the Imperial Court, and as an adult, often played and sung for Empress Maria Theresa. Martinez, together with her sister, hosted weekly musical soirees at their home, attracting many distinguished guests. W. A. Mozart was a frequent visitor and he apparently composed his four-hand sonatas to perform with Martinez.

She wrote over 200 works, including a number of secular cantatas, two oratorios, four masses, six motets, as well as three keyboard sonatas, keyboard concerti and a symphony. Her music was typical of the early Classical period popular in Vienna, and she wrote in the Italian style. Martinez was admitted to the Bologna Accademia Filarmonica in 1773.

Performance Notes

Sonata in E major was written in 1762 and is a sprightly work. The first movement lies comfortably under the hands at a quarter note (crotchet) equals 100 beats per minute. It requires a bright yet light touch for an energetic, sparkling rendition.

Short slurs or phrasings such as those in the right-hand part at bar 1 (beat 1), bar 5 (beat 2) and bar 22, must be adhered to as these markings will offer crisp, elegant articulation which is an important part of the Classical style. As a general rule, eighth notes (quavers) might be articulated with a *legato*, or detached, touch, and notes requiring a *staccato* touch should ideally be short and spikey.

Keep sixty-fourth note (hemidemisemiquaver) scalar passages, as at bars 4, 35, 58 and 91, light; it may be helpful to practice them with a heavy touch at slow speeds to ensure finger precision, as well as tonal and rhythmic evenness. Suggested ornament interpretation, with some fingerings, has been included at the bottom of the score, but the embellishment at bar 57 (and similarly at bar 90) can be played either using the double note trill (as implied at bar 57), or as a single note version (as shown in the footer). The latter is neater and easier. Aim to learn the piece before adding the ornaments, as this tends to encourage a steadier pulse.

Try to play figurations and note patterns ‘in position,’ that is, without too much movement. Bars 11–12 are good examples; the right-hand part has been fingered as though playing the passage as a chord, with movement only on the final beat of bar 12, and similarly the left-hand part has been fingered as though playing a chord. This practice generally aids accuracy and control. However, alternative fingering has also been provided for certain notes patterns (in brackets) if turning the hand is preferable.

Allegro

Marianna von Martinez
(1744-1812)

$\text{♩} = 100$

Measures 1-5: *f*, trills, slurs, fingerings (1-5).

Measures 6-11: Slurs, triplets (2(3), 1(2), 2(1), 4(3), 5), fingerings.

Measures 12-16: Slurs, triplets (1(2), 2(3), 3(4), 4(1)), fingerings.

Measures 17-22: *p dolce*, trills (31, 13), slurs, fingerings (3, 2, 4, 3, 2, 1, 4).

Measures 23-34: Slurs, trills (34), fingerings (1, 2, 3, 4, 3, 2, 1, 2).

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a) b) or c)