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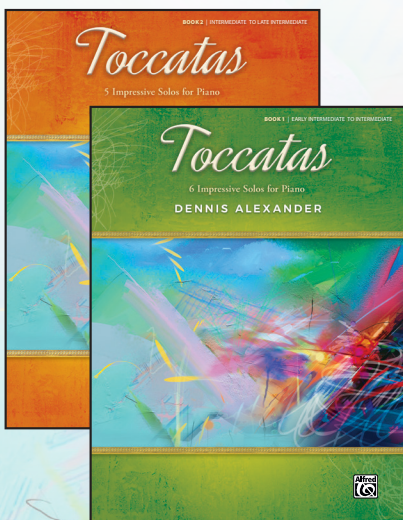
Premier Piano Express Repertoire • Toccatas

Presented by Dennis Alexander

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By Dennis Alexander, Gayle Kowalchyk,
E. L. Lancaster, Victoria McArthur, and Martha Mier

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Starry Night ♩7

Dennis Alexander
Martha Mier

Andante

mp

Musical score for 'Starry Night' in 6/8 time, key of B-flat major. The score is divided into four systems. The first system starts with a treble clef and a bass clef. The melody in the treble clef is marked with a first finger (1) and a second finger (2). The bass line is marked with a fifth finger (5). The second system continues the melody with a first finger (1) and a second finger (2). The third system features a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass. The fourth system concludes with a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass.

Tarantella Siciliano ♩9

Dennis Alexander
Martha Mier

Spirited

mf

Musical score for 'Tarantella Siciliano' in 6/8 time, key of B-flat major. The score is divided into four systems. The first system starts with a treble clef and a bass clef. The melody in the treble clef is marked with a first finger (1), a second finger (2), and a third finger (3). The bass line is marked with a fifth finger (5). The second system continues the melody with a first finger (1), a second finger (2), and a third finger (3). The third system features a first finger (1), a second finger (2), and a third finger (3) in the treble, and a fifth finger (5) in the bass. The fourth system concludes with a first finger (1), a second finger (2), and a third finger (3) in the treble, and a fifth finger (5) in the bass.

Premier Piano Express, Book 3 • 48632

Sonatina in G Major ♩12 (Acoustic piano tracks only) (First Movement)

Jean Théodore Lautre
(1766-1837)

Allegro

mf dolce

Musical score for 'Sonatina in G Major' in 4/4 time, key of G major. The score is divided into four systems. The first system starts with a treble clef and a bass clef. The melody in the treble clef is marked with a first finger (1) and a second finger (2). The bass line is marked with a fifth finger (5). The second system continues the melody with a first finger (1) and a second finger (2). The third system features a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass. The fourth system concludes with a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass.

Premier Toccatina* ♩19

Dennis Alexander
Martha Mier

Allegro

f

Musical score for 'Premier Toccatina' in 4/4 time, key of G major. The score is divided into four systems. The first system starts with a treble clef and a bass clef. The melody in the treble clef is marked with a first finger (1) and a second finger (2). The bass line is marked with a fifth finger (5). The second system continues the melody with a first finger (1) and a second finger (2). The third system features a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass. The fourth system concludes with a first finger (1) and a second finger (2) in the treble, and a fifth finger (5) in the bass.

* A toccatina is a short toccata (display piece).

Premier Piano Express, Book 3 • 48632

Rondino ♩ 3

Jean-Philippe Rameau
(1683-1764)

Moderato

mf

p *Fine*
last time poco rit.

f

mf *D.C. al Fine*

Sonatina in G Major ♩ 7 (First Movement)

Thomas Attwood
(1765-1838)

Allegro

mf

f

p

mf

Premier Piano Express, Book 4 • 48633

Serenade de Seville* ♩ 10

Dennis Alexander
Martha Mier

Allegro moderato

mf

f

mf

mp *diva 7*

* Seville is a city in southern Spain known for its art and literature.

Reverie ♩ 18

Dennis Alexander
Martha Mier

Andantino grazioso

mf

p *simile*

mp

f

Premier Piano Express, Book 4 • 48633

2

Toccata capriccio *

Presto giocoso (♩ = 132-144) Dennis Alexander

5

9

13

* Capriccio = a piece in free form

3

17

21

25

29

Toccatas, Book 1 • (EI/I) 47845

6

Toccata marcato *

Vivace spirito (♩ = 104-112) Dennis Alexander

5

9

13

* Marcato = accented, stressed

7

17

21

25

29

33

Toccatas, Book 1 • (EI/I) 47845

14

Toccata alla breve *

Dennis Alexander

Molto allegro (♩ = 116-126)

f

5

9

11 *cresc. poco a poco*

* Alla breve = cut time (♩ = $\frac{2}{2}$)

15

17 *f*

22 *p*

27 *mp*

31 *p*

36

Toccatas, Book 1 • (E/I) 47845

2

Blue, Blue Toccata

Dennis Alexander

Molto presto (♩ = 112-120)

f

5

9

11 *LI over*

17 *p*

mf

3

21 *f*

25 *p*

33 *f*

37 *p*

Toccatas, Book 2 • (I/LI) 47846

6

Toccata alla Tarantella

Vivo e molto deciso (♩ = 126-138) Dennis Alexander

17

7

18

24

29

35

41

47

Toccatas, Book 2 • (I/LI) 47846

15

Toccata Espagnol

Allegro ardito (♩ = 126-138) Dennis Alexander

1

4

7

10

* Ardito = bold, daring

16

13

16

19

22

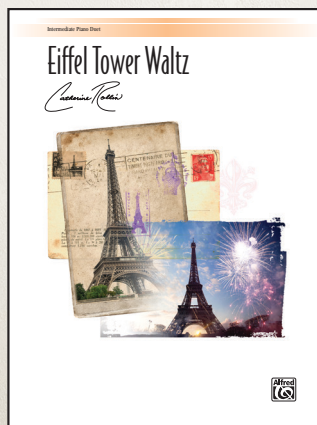
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Toccatas, Book 2 • (I/LI) 47846



Museum Masterpieces, Books A & B By Catherine Rollin

Book A (E/LE) 48634. \$8.99
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Eiffel Tower Waltz By Catherine Rollin

1P/4H (I) 48679. \$5.50

13



The Swing

MUSEE D'ORSAY, PARIS

The Swing (1876) by **Pierre-Auguste Renoir (1841–1919)** was painted in the Musée de Montmartre gardens, where Renoir had rented a cottage to be close to the subjects of his paintings. Renoir was one of the most influential artists of the *Impressionist* style. In this work, his use of light contributes to a carefree mood with dapples of sunlight dancing and shimmering on the canvas. (Music: page 2)

Tiger in a Tropical Storm

NATIONAL GALLERY, LONDON

Self-taught, **Henri Rousseau (1844–1910)** was known as a *Naïve* or *Primitive* artist. In his 1891 painting *Tiger in a Tropical Storm* (also known as *Surprised!*), Rousseau conveys the intensity of the moment a tiger prepares to pounce on its prey. Although Rousseau never left his native France, his vivid imagination led to many depictions of the jungle. (Music: page 4)



A Maratha Hunting Party

PRIVATE COLLECTION

Edwin Lord Weeks (1849–1903) was born in Boston to an affluent family. He traveled and painted throughout the world, but his paintings of Indian and Moroccan scenes are among his most famous. *A Maratha Hunting Party* (1887) depicts an Indian hunting party with its colorful procession of men and elephants. (Music: page 6)

14



The Oregon Trail

BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO

Albert Bierstadt (1830–1902) was a German-American painter best known for his works depicting the American West. *The Oregon Trail* (1869) uses the distinctive landscape-art style called *Luminism*. This technique, popular among American artists from 1850 to 1870, uses invisible brushstrokes to create a luminous golden lighting effect. (Music: page 8)



At Sea

HERMITAGE MUSEUM, SAINT PETERSBURG

Albert Edelfelt (1854–1905) was one of the first Finnish artists to be recognized internationally. *At Sea* (1883) is one of the finest works representing the school of *Realism* in art, which focused on evocative scenes of everyday life. (Music: page 10)

Museum Masterpieces, Book A • (E/LE) 48634

15



Napoleon Crossing the Alps

MUSEE NATIONAL DU CHATEAU DE MALMAISON, RUEIL-MALMAISON, FRANCE

In *Napoleon Crossing the Alps* (1801), **Jacques-Louis David (1748–1825)** depicts the famous leader on horseback. It is one of five similar paintings of Napoleon that the great French painter executed in his *Neoclassical* style. (Music: page 17)



Butterflies

MUSEUM OF MODERN ART, NEW YORK

Butterflies (1910) is one of several depictions of butterflies by the French *Symbolist* artist **Odilon Redon (1840–1916)**. Before 1900, Redon had painted mostly in black and white; after 1900, he took a dramatic turn into the world of color. He celebrated nature's beauty in the intricate details of delicate shells and beautiful butterflies. (Music: page 20)



Feeding the Ducks

ALLEN MEMORIAL ART MUSEUM, OBERLIN, OHIO

In *Feeding the Ducks* (1895), American-born **Mary Cassatt (1844–1926)** captures the delightful mood of a day on the water. Cassatt, one of the first women artists to receive major recognition, was mentored in the *Impressionist* style by the great artist Edgar Degas. In *Feeding the Ducks*, she was also influenced by the printmaking style of Japanese artists. (Music: page 22)

16



Rain

PHILADELPHIA MUSEUM OF ART

In *Rain* (1889), the Dutch painter **Vincent van Gogh (1853–1890)** captures the bleak mood of rain falling on the wheat fields of southern France, where he was living at the time. Van Gogh's distinctive use of brushstrokes and textures creates a unique mood in each of his paintings. In *Rain*, he uses diagonal slashes of paint to create the rain. (Music: page 24)



Portrait of Adele Bloch-Bauer I

NEUE GALERIE, NEW YORK

The commissioned painting *Portrait of Adele Bloch-Bauer I* (1903–1907) is a prime example of the "Byzantine" or "Golden" period of Austrian artist **Gustav Klimt (1862–1918)**. In this work, oil, silver, and gold leaf are used on canvas, and the shimmer of the gold creates a magical effect. The story of how this painting made its way from Vienna to New York is captured in the movie *Woman in Gold*. (Music: page 26)

Museum Masterpieces, Book A • (E/LE) 48634

2 Art: page 13

for Marilyn Slenk
THE SWING
COLLECTION OF MUSÉE D'ORSAY, PARIS
ARTIST: PIERRE-AUGUSTE RENOIR (1841–1919)

Happily Catherine Rollin
Both hands one octave higher throughout

Optional Duet Accompaniment (Student plays as written.)

4 Art: page 13

for Emma and Mia Asayama-Stoloff
TIGER IN A TROPICAL STORM
COLLECTION OF NATIONAL GALLERY, LONDON
ARTIST: HENRI ROUSSEAU (1844–1910)

Moving forward, on the prowl Catherine Rollin

Optional Duet Accompaniment (Student plays as written.)

Museum Masterpieces, Book A • (E/LE) 48634

6 Art: page 13

for Alexander Weiner
A MARATHA HUNTING PARTY
PRIVATE COLLECTION
ARTIST: EDWIN LORD WEEKS (1849–1903)

Moderately Catherine Rollin

Optional Duet Accompaniment (Student plays one octave higher.)

* Play the staccatos with a "sticky" detached touch.

8 Art: page 14

for Olivia and Madison Weakland
THE OREGON TRAIL
COLLECTION OF BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO
ARTIST: ALBERT BIERSTADT (1830–1902)

Moderately, ambling along* Catherine Rollin

Optional Duet Accompaniment (Student plays one octave higher.)

* Optional: eighth notes may be played in long-short pairs (♩♩ = ♪♩).

Museum Masterpieces, Book A • (E/LE) 48634

10 *Art: page 14*

for Sophie and Pierre von der Westhutzen and family

AT SEA

COLLECTION OF HERMITAGE MUSEUM, SAINT PETERSBURG
ARTIST: ALBERT EDELFFELT (1854–1905)

Catherine Rollin

With energy, like waves *f* *mf* *singing*

* Student does not use the pedal with duet.

Optional Duet Accompaniment (Student plays one octave higher.)

With energy, like waves *mf*

Art: page 15 17

for Sam Eoff

NAPOLÉON CROSSING THE ALPS

COLLECTION OF MUSÉE NATIONAL DU CHÂTEAU DE MALMAISON,
RUEIL-MALMAISON, FRANCE
ARTIST: JACQUES-LOUIS DAVID (1748–1825)

Catherine Rollin

Lively and heroic *mp* *p* *cresc.*

Optional Duet Accompaniment (Student plays one octave higher.)

Lively and heroic *pp* *cresc.*

Museum Masterpieces, Book A • (E/LE) 48634

20 *Art: page 15*

for Charlotte Meier

BUTTERFLIES

COLLECTION OF MUSEUM OF MODERN ART, NEW YORK
ARTIST: ODILON REDON (1840–1916)

Catherine Rollin

With movement *p* *δva* *rit.*

Lightly, like fluttering wings

hold damper pedal throughout

* Student does not use the pedal with duet.

Optional Duet Accompaniment (Student plays one octave higher.)

With movement *lightly* *pp*

hold damper pedal throughout

24 *Art: page 16*

for Kevin Chance

RAIN

COLLECTION OF PHILADELPHIA MUSEUM OF ART
ARTIST: VINCENT VAN GOGH (1853–1890)

Catherine Rollin

With movement *p* *rit.* *pp* *a tempo* *singing*

Little raindrops

* Student does not use the pedal with duet.

Optional Duet Accompaniment (Student plays one octave higher.)

With movement *Little raindrops* *ppp* *rit.* *a tempo*

Museum Masterpieces, Book A • (E/LE) 48634



The Cellist
PRIVATE COLLECTION

The Cellist (1909) captures the melancholy mood often associated with the works of Italian artist **Amedeo Modigliani (1884–1920)**. Although he was friends with many influential artists, Modigliani forged his own path stylistically and was well known for distinctive portraits and sculptures. Dying in poverty at the age of 35, Modigliani became one of the most beloved and collected artists of the early 20th century. (Music: page 2)

Rush Hour, New York
NATIONAL GALLERY OF ART, WASHINGTON, D.C.
Max Weber (1881–1961) was a Polish-born artist whose family settled in Brooklyn, New York, when he was 10 years old. *Rush Hour, New York* (1915), one of his earliest and finest paintings, represents the influence of both *Futurism* and *Cubism*. It captures the frenetic pace of New York streets along with the emerging world of mass transit trains and subways. (Music: page 4)



Poet on a Mountaintop
THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY

Poet on a Mountaintop (ca. 1500) is a revered work of the Chinese artist **Shen Zhou (1427–1509)**. It represents the Ming Dynasty value of living in harmony with nature. On the left side of the painting is a poem by the artist that captures this philosophy. It is translated below. (Music: page 6)

*White clouds wash-like sweep mountain seats,
The rock terrace flies in space distant, a narrow path.
Leaning on a humble staff
far and free I gaze, To the warble of valley brook
I will reply, whistling.*



Little Blue Horse

SAARLAND MUSEUM, SAARBRÜCKEN, GERMANY
Franz Marc (1880–1916) was a German Expressionist painter. He became increasingly fascinated with using unexpected color choices and also integrating Cubist influence into his art. His many depictions of animals painted in bright colors included several different “Blue Horse” works. *Little Blue Horse* (1912) is the most innocent, playful, and childlike of these canvases. (Music: page 8)



A Prairie Picnic Disturbed by a Rushing Herd of Buffalo

JESSEY ART MUSEUM, OMAHA, NEBRASKA
George Catlin (1796–1872) was an American artist known for paintings that depict life in the American West. *A Prairie Picnic Disturbed by a Rushing Herd of Buffalo* (1854) captures an actual event. In the scene, Catlin and his two companions are caught unaware by the stampeding buffalo, interrupting a pleasant picnic on the Missouri River. (Music: page 10)



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Fishermen at Sea

TATE BRITAIN, LONDON
In *Fishermen at Sea* (1796), the English Romantic artist **Joseph Mallord William Turner (1775–1851)** captures the power of nature alongside the vulnerability of human beings. Through his use of light and dark, Turner creates a dramatic scene where one can feel the waves crashing against the small boat carrying the fishermen. (Music: page 17)



Asbury Park South

PRIVATE COLLECTION
American artist **Florine Stettheimer (1871–1944)** created her own unique, modern style. She promoted literary, musical, and visual artworks of her contemporaries and was a social activist. *Asbury Park South* (1920) is infused with Stettheimer's colorful palette—bright shades of yellow and orange that bring to life the fun and whimsy of this famous New Jersey boardwalk. (Music: page 20)



Wheatfield with Crows

VAN GOGH MUSEUM, AMSTERDAM
Wheatfield with Crows (1890) was painted by **Vincent van Gogh (1853–1890)** during the last year of his life, and it might have been the Dutch artist's final work. With stark black crows flying over golden wheatfields, it has a haunting quality of loneliness, but also infinite beauty. (Music: page 22)



View of Le Crotoy from Upstream

DETROIT INSTITUTE OF ARTS
In *View of Le Crotoy from Upstream* (1889), **Georges Seurat (1859–1891)** uses *Pointillism*—a style in which the entire painting consists of tiny dots (points) that form a complete and serene work. Seurat, who is well known for developing this Neo-Impressionist technique, was highly influenced by the work of scientific theorists regarding how the human eye experiences the mixing of light and colors. (Music: page 24)



Alexander Pushkin at the Seashore

STATE RUSSIAN MUSEUM, SAINT PETERSBURG
Alexander Pushkin at the Seashore (1896) is one of finest works by Russian artist **Leonid Osipovich Pasternak (1862–1945)**. Although he created the painting before 1900, Pasternak already referred to himself as an *Impressionist*. Pushkin, depicted in the painting, was a beloved Russian poet. The expansive sea and Pushkin's gaze evokes a hopeful and idealistic spirit. (Music: page 26)



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2 Art: page 13

for Jackie Sharp
THE CELLIST
 PRIVATE COLLECTION
 ARTIST: AMEDEO MODIGLIANI (1884–1920)

Catherine Rollin

Andante, singing expressively

1 *rit.* *a tempo*

5

8

11

4 Art: page 13

for Viva and Magnolia Elenzil
RUSH HOUR, NEW YORK
 COLLECTION OF NATIONAL GALLERY OF ART, WASHINGTON, D.C.
 ARTIST: MAX WEBER (1881–1961)

Catherine Rollin

Moving along

5

8

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6 Art: page 14

for Sherri Hopeman
POET ON A MOUNTAINTOP
 COLLECTION OF THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY
 ARTIST: SHEN ZHOU (1427–1509)

Catherine Rollin

Flowing, peaceful

1 *singing gently*

4

7

8 Art: page 14

for Joshua Pjfer
LITTLE BLUE HORSE
 COLLECTION OF SAARLAND MUSEUM, SAARBRÜCKEN, GERMANY
 ARTIST: FRANZ MARC (1880–1916)

Catherine Rollin

Lively, playful

5

9

13

Museum Masterpieces, Book B • (LE/EI) 48635

10 *Art: page 14*

for Edward Varela

A PRAIRIE PICNIC DISTURBED BY A RUSHING HERD OF BUFFALO

COLLECTION OF JOSLYN ART MUSEUM, OMAHA, NEBRASKA
ARTIST: GEORGE CATLIN (1796–1872)

Catherine Rollin

Fast, in a strict galloping rhythm
The thunder of approaching buffalo

Musical score for 'A Prairie Picnic Disturbed by a Rushing Herd of Buffalo' in 4/4 time. The score is for piano and includes dynamic markings such as *p*, *mf*, and *f*. It features a 'Fast, in a strict galloping rhythm' and includes performance instructions like 'RH1', 'LH1', and 'LH slightly detached'. The score is divided into measures 1-4, 5-8, 9-12, and 13-16.

20 *Art: page 15*

for Kenneth Myers

ASBURY PARK SOUTH

PRIVATE COLLECTION
ARTIST: FLORINE STETTHEIMER (1871–1944)

Catherine Rollin

With a lively and pleasant strut (♩ = ♩♩)

Musical score for 'Asbury Park South' in 4/4 time. The score is for piano and includes dynamic markings such as *mf*. It features a 'With a lively and pleasant strut' and includes performance instructions like 'Sva' and 'loco'. The score is divided into measures 1-4, 5-8, 9-12, and 13-16.

* Play the eighth notes in a long-short pattern.

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22 *Art: page 15*

for Jack Naglick

WHEATFIELD WITH CROWS

COLLECTION OF VAN GOGH MUSEUM, AMSTERDAM
ARTIST: VINCENT VAN GOGH (1853–1890)

Catherine Rollin

Flowing, singing sadly

Musical score for 'Wheatfield with Crows' in 3/4 time. The score is for piano and includes dynamic markings such as *mp*, *p*, and *mf*. It features a 'Flowing, singing sadly' and includes performance instructions like 'simile' and 'Suggested LH finger pedaling'. The score is divided into measures 1-5, 6-10, 11-15, and 17-20.

* Suggested LH finger pedaling: etc. ** Play the grace notes very lightly and slightly before the beat.

26 *Art: page 16*

for John and Cinder LeDell

ALEXANDER PUSHKIN AT THE SEASHORE

COLLECTION OF STATE RUSSIAN MUSEUM, SAINT PETERSBURG
ARTIST: LEONID OSIPOVICH PASTERNAK (1862–1945)

Catherine Rollin

Moderately, delicate

Musical score for 'Alexander Pushkin at the Seashore' in 4/4 time. The score is for piano and includes dynamic markings such as *mp*, *p*, and *pp*. It features a 'Moderately, delicate' and includes performance instructions like 'LH over' and 'rit.'. The score is divided into measures 1-4, 5-8, 9-12, and 13-16.

* Play the staccatos with a gentle release.

Museum Masterpieces, Book B • (LE/EI) 48635

Commissioned by the Lancaster Music Teachers Association,
Lancaster, Pennsylvania, in celebration of their 50th anniversary

Eiffel Tower Waltz

Secondo

Catherine Rollin

Lively, with exuberant energy

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Commissioned by the Lancaster Music Teachers Association,
Lancaster, Pennsylvania, in celebration of their 50th anniversary

Eiffel Tower Waltz

Primo

Catherine Rollin

Lively, with exuberant energy

* Suggested LH finger pedalling for mm. 1-4, 109-110, and 113-114:

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Secondo

Primo

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