

# LADY MARGARET'S SUITE

*8 Intermediate Piano Solos in the Style of J.S. Bach*

Johann Sebastian Bach composed three sets of suites, all classified as advanced repertoire. Since I have enjoyed these suites as a performer and teacher, I thought it would be nice to have a suite in the style of J.S. Bach for intermediate-level students. Therefore, I composed *Lady Margaret's Suite*, a work that contains an allemande, a sarabande and a gigue: three of the four traditional movements inherent to all of Bach's suites.

The dances of *Lady Margaret's Suite* follow several baroque traditions. All dances are in the key of D minor and several explore the binary form, using two voice textures and an occasional third voice for harmonic support and color. The following contrapuntal devices are also employed: imitation, sequence, melodic inversion, invertible counterpoint, fragmentation and augmentation. Composers of the baroque period (1670–1750) also used many different ornaments to enhance and decorate their melodies. These ornaments are notated above or below the staff and may be added at the discretion of the teacher and student. As students learn these pieces, they can be encouraged to add ornaments. Remember that Bach was a great improviser and frequently added ornaments in his performances.

From the arpeggiated chords of the "Prelude" (similar to Prelude No. 1 from the *Well-Tempered Clavier*, Book 1, which inspired Charles Gounod to compose the melody for "Ave Maria") to the running rhythm of the "Allemande," the expressive melody of the "Air" to the emphasized second beat in the "Sarabande," and the anacrusis and alla breve indication in the "Gavotte" to the compound meter of the "Gigue," the student will encounter some of the chief characteristics of baroque keyboard suites. I hope that students have as much fun learning and playing this set of dances as I had in composing them.

*David Karp*

Lady Margaret's Prelude .....	2
Lady Margaret's Allemande .....	4
Lady Margaret's Sarabande .....	6
Lady Margaret's Bourré .....	8
Lady Margaret's Minuet .....	10
Lady Margaret's Gavotte.....	12
Lady Margaret's Air.....	14
Lady Margaret's Gigue .....	16

*Lady Margaret's Suite* is dedicated to Margaret Pilar Rejino, daughter of Richard and Mona Rejino, whose birth a few years ago inspired this work.

*David Karp*



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# Lady Margaret's Prelude

Moderately

David Karp

Musical notation for measures 1-4. Treble clef, 4/4 time. Dynamics: *mp*. Fingerings: 1 3 5, 4 2, 4 1.

Musical notation for measures 5-8. Treble clef, 4/4 time. Measure 5 starts with a boxed '5'. Dynamics: *mp*. Fingerings: 1 3 5, 3 1, 1 2, 5 1, 3 1 3 5 1. Bass clef, 4/4 time. Fingerings: 1 2 1.

Musical notation for measures 9-12. Bass clef, 4/4 time. Dynamics: *cresc.*, *mf*. Fingerings: 1, 4, 4, 5.

Musical notation for measures 13-16. Treble clef, 4/4 time. Measure 13 starts with a boxed '13'. Dynamics: *poco rit.*. Fingerings: 2 4 5, 1, 1 3. Includes the instruction "to Coda 2nd time" with a double bar line and a circle with a cross symbol. Ends with "LH over" and a fermata over a whole note in the bass clef with a '2' below it.

Musical notation for measures 17-20. Treble clef, 4/4 time. Measure 17 starts with a boxed '17'. Dynamics: *a tempo*, *mp*. Fingerings: 1 3 5, 4, 5, 5.

Lady Margaret's  
Air

Slow and expressive

David Karp

5

9

13