

Romances

BOOK TWO

5 Solos in Romantic Style for Early Intermediate
to Intermediate Pianists of All Ages

Margaret Goldston

For my husband, Bob

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FOREWORD

In response to requests of teachers and students (including my own), I've written collections of piano solos in a romantic-contemporary style. *Romances* provides students of all ages a progression of supplementary solos in three levels:

Book One, Late Elementary to Early Intermediate

Book Two, Early Intermediate to Intermediate

Book Three, Intermediate to Late Intermediate

Many of the solos are lyrical with cantabile melodies, expressive dynamics, pedaling and the beginnings of rubato. To create variety, some lively pieces with syncopated rhythms are included.

The books are useful in several ways. Valuable for developing skills in musical interpretation, they provide wonderful companion pieces to contrast with the Baroque or Classical period solos performed at festivals, auditions, contests and recitals. Moreover, they help to expand familiarity with playing in various keys. All three books contain selections written in different major keys. Books Two and Three include some minor keys as well.

I am fortunate to have eager students "try out" the compositions. Carefully considering their suggestions contributes greatly to the success of these solos. It is my wish that my students and you, the romantically inclined pianist, enjoy these *Romances*!



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Secrets

Andante cantabile with rubato ♩ = 100

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The first system of the musical score is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Andante cantabile with rubato' with a quarter note equal to 100 beats per minute. The dynamics are marked 'mp' (mezzo-piano) in the treble and 'simile' in the bass. The treble staff features a melodic line with a slur over the first two notes, marked with fingering 1 and 5. The bass staff has a more active accompaniment with slurs and fingering 5, 2, 1, 2, 1, 2, 1. A bracket under the bass staff indicates the 'simile' dynamic.

The second system continues the piece. The treble staff has a slur over the first two notes with fingering 5. The bass staff has a slur over the first two notes with fingering 1. The piece continues with similar melodic and accompaniment patterns.

The third system continues the piece. The treble staff has a slur over the first two notes with fingering 1 and 5. The bass staff has a slur over the first two notes with fingering 1. The piece continues with similar melodic and accompaniment patterns.

The fourth system continues the piece. The treble staff has a slur over the first two notes with fingering 1 and 5. The bass staff has a slur over the first two notes with fingering 4. The dynamics are marked 'mf' (mezzo-forte) in the bass. The piece concludes with a final flourish in the treble staff with fingering 3 and 2, and a final note in the bass with fingering 5.