Johannes Rövenstrunck

MINIATURES op.1

Music for piano education

133 piano pieces
in ascending difficulty

Book I
Preface

The Miniatures op.1 actually don´t really need a preface. The subtitle “Music for piano education” (where “music” is highlighted), speaks for itself.

Just some remarks of technical nature may be allowed.

The finger settings are given only in the books 1 - 2. From the consequent development of the 5-finger-positions (changing positions and expanding positions) those are logical in the books 3 – 4.

The Ped.-signs are given exactly only in book 3, understanding, that the pedal should be used on similar places exactly like on the indicated ones. On similar places the use of the pedal is described by “Ped. Simile” or just “simile”. In book 4 is only indicated, if the pedal should be used or not.

Some work should be left to the teacher.................

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Johannes Rövenstrunck
MINIATURES op.1
First book

1. Whole And Half Notes

\[ \text{Johannes Rövenstrunck} \]

\[ \text{q} = 112 \]

2. Whole, Half And Quarter Notes
3. Dotted Half Notes

\[ \text{\textbf{Dotted Half Notes}} \]

\[ \text{\textbf{Dotted Half Notes}} \]
6. Counter Movement I

\[ \dot{=116} \]

7. Counter Movement II

\[ \dot{=100} \]
8. Sad Song

\[ \text{\textbf{8. Sad Song}} \]
9. Parallel And Counter Movement I
10. Parallel And Counter Movement II
11. Melody

\[ \text{mf} \]

\[ \text{cresc.} \]
12. Melody And Accompaniment

\( \frac{3}{4} \) =144

\[
\begin{align*}
\text{Melody:} & \quad \text{Accompaniment:} \\
25 & \quad \text{dim.} \\
29 & \quad \text{p} \\
8 & \quad \text{f} \\
16 & \quad \text{f} \\
23 & \quad \text{mf} \\
\end{align*}
\]
13. Broken Triads

\( \text{transposed on } \text{p. } 7 \)

\( \text{transposed on } \text{p. } 14 \)
14. Imitation

\[ \frac{\dot{q}}{92} \]

\[ \frac{f}{1} \]

\[ \frac{mf}{5} \]

\[ \frac{f}{3} \]

\[ \frac{\dot{q}}{1375/1} \]

copy-us 1375/1
16. Crescendo II

\begin{align*}
\text{\texttt{\textcopyright US 1375/1}}
\end{align*}
17. Black And White

\[ \frac{d}{=72} \]

\[ \begin{align*}
&1 \quad \text{cresc.} \\
&2 \\
&7 \\
&14 \\
&20 \\
&27 \\
&33 \\
&\text{p}
\end{align*} \]
2 Dances

18. Dance I

\( \text{\textcopyright{cup-us 1375/1}} \)
19. Dance II

\( \text{\textit{\( 132 \)}} \)
20. Diminuendo

\[ \text{\textcopyright \textregistered \# 1375/1} \]
21. Crescendo And Diminuendo

\( q = 144 \)

Cresc. ——

\( \text{ff} \)

Dim. ——

\( \text{copy-us 1375/1} \)
22. Minuetto antiquato

\[ \begin{align*}
&\text{\( p \)} &\text{\( \text{dim.} \)} &\text{\( pp \)} \\
&\text{\( \text{\( \text{\( q = 100 \)} \} \} \} \} \} \}
\end{align*}
23. Lullaby

\[ \text{\textit{mf}} \]

\[ \text{\textit{sfz}} \]
26. Two Melodies Competing

\[ \frac{1}{4} \text{cresc.} \]

\[ \frac{5}{4} \text{mf dim.} \]

\[ \frac{9}{4} \text{mf} \]

\[ \frac{13}{4} \text{p} \]

\[ \frac{17}{4} \text{f} \]

\[ \frac{21}{4} \text{mf dim.} \]
(like a far away echo)
28. Repetitions

\( \text{\textcopyright US 1375/1} \)
29. Silent Soundings

\( \text{q} = 140 \)

\( \text{pp} \)

\( \text{pf} \)

\( \text{pp} \)

\( \text{dim.} \)

\( \text{mf} \)

\( \text{sffz} \)
30. Three Against Four

\[ \frac{\text{\( \frac{1}{5} \) = 128}}{} \]

\( p \) cresc.

\( f \)

\( p \) cresc.

\( \text{dim.} \)

\( sffz \)

\( p \)