

Piano Remixes:

Vol. 1
Early Intermediate

Classics

A collection of classical music favorites transformed into creative solos
for the early intermediate piano student



Anne Britt

Piano Remixes: *Classics*

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Front cover art by Beverly Barnett

*"Such a fun twist on familiar classics that students will love and recognize! What pre-teen or teen wouldn't want to play a Harry Potter twist on "Hungarian Dance No. 5" or a "Mission: Impossible" version of "Für Elise"? And what intermediate student wouldn't want to play a tango twist on "Flight of the Bumblebee" or a ragtime version of "The Toreador Song"? I can see how these arrangements would spark the interest and enthusiasm of "classical-resistant" students and liven up a "classical-lover" student's repertoire.
Very fun, original, and refreshing!*

~ Edda Phillips, piano teacher in Castle Rock, Colorado

*"I love these unique arrangements of the classics! Who can help being captivated by such all-time favorites, even if they haven't had much exposure to classical music? That same universal appeal shines through in Anne's arrangements. The surprising variety of styles she brings to the original melodies is delightful, and I love the richness of the harmonies. As a retired piano teacher, I wish I'd had these available for my students. Interest is SO important in teaching music. If they love it, they put in so much more practice time and better quality time. They are also enthusiastic and eager to learn.
This is top-notch teaching material!*

~ Valerie Lathen, retired piano teacher in Grants Pass, Oregon

Canon in D (rock remix)

Pachelbel's famous canon has frequently been used for weddings and funerals and has led to a variety of pop song adaptations. This version starts out with the classic slow chord progression of the original, then shifts gears to a driving rock beat.

Johann Pachelbel
arr. Anne Britt

Slowly

Driving rock tempo

Hungarian Dance No. 5 (Harry Potter remix)

The Hungarian Dances are a set of 21 lively dance tunes completed by Brahms in 1869. This unique arrangement of the popular No. 5 is given a simple yet hauntingly mysterious setting in the style of John Williams' musical score from the Harry Potter films.

Mysteriously

Johannes Brahms
arr. Anne Britt

Musical notation for measures 1-5. The score is in 3/8 time and D major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with dotted half notes and quarter notes. A dynamic marking of *mp* is present in the first measure.

Musical notation for measures 6-10. The right hand continues the melodic line with eighth notes and quarter notes. The left hand features a bass line with dotted half notes and quarter notes, including a fermata over the final two measures.

Musical notation for measures 11-15. The right hand has a melodic line with eighth notes and quarter notes. The left hand continues the bass line with dotted half notes and quarter notes, including a fermata over the final two measures.

Musical notation for measures 16-20. The right hand features a melodic line with eighth notes and quarter notes, including a fermata over measures 17-18. The left hand continues the bass line with dotted half notes and quarter notes, including a fermata over measures 17-18 and a fingering '2' in the final measure.

Musical notation for measures 21-25. The right hand has a melodic line with eighth notes and quarter notes. The left hand continues the bass line with dotted half notes and quarter notes, including a fermata over measures 22-23 and a fingering '2' in the final measure. A *8va* marking with a dashed line is positioned above the right hand staff.

Blue Danube

(jazz samba remix)

"The Blue Danube" is a well known waltz featured at the 1867 Paris World's Fair. This arrangement has a very different feel with its jazz samba setting of the first waltz theme.

Moderate jazz samba

Johann Strauss, Jr.
arr. Anne Britt

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The tempo is marked 'Moderate jazz samba'. The dynamic marking *mp* (mezzo-piano) is placed above the first measure of the upper staff. The melody in the upper staff begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth notes and quarter notes. The bass line continues with a steady accompaniment. A measure rest is present in the bass line at the end of the system.

The third system of musical notation consists of two staves. The upper staff features a triplet of eighth notes marked with a '3' and a slur. The instruction *bring out melody* is written above the staff. The bass line continues with a steady accompaniment. A measure rest is present in the bass line at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff features a triplet of eighth notes marked with a '3' and a slur. The bass line continues with a steady accompaniment. A measure rest is present in the bass line at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff features a triplet of eighth notes marked with a '3' and a slur. The bass line continues with a steady accompaniment. A measure rest is present in the bass line at the end of the system.

Habanera

(New Age remix)

"Habanera" is the entrance aria sung by the title character in Bizet's opera "Carmen." This arrangement transforms the Cuban habanera rhythm (similar to a tango) into a gentle waltz with a flowing New Age feel. It begins in a somewhat melancholy minor key, and after transitioning to the tonic major, gradually builds as the refrain repeats several times with variations.

Georges Bizet
arr. Anne Britt

Expressively

Musical score for measures 1-4. The piece is in 3/4 time, starting in a minor key (B-flat major). The right hand plays a melody with a waltz feel, and the left hand plays a steady eighth-note accompaniment. The dynamic marking is *mp* (mezzo-piano).

Musical score for measures 5-8. The melody continues with a slight variation, and the accompaniment remains steady. The dynamic marking is *p* (piano).

Musical score for measures 9-12. The melody features a more complex rhythmic pattern. The dynamic marking is *p* (piano). A *rit.* (ritardando) marking is present in measure 11.

Musical score for measures 13-16. The melody returns to a simpler waltz-like pattern. The dynamic marking is *a tempo* (allegretto). The piece concludes in the tonic major key (B-flat major).

Für Elise

(Mission: Impossible remix)

The German title of this popular piano composition translates to "For Elise," although the identity of Elise is unknown.
This playful version is done in the energetic style of the "Mission: Impossible" theme.

Energetically

Ludwig von Beethoven
arr. Anne Britt

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 2.

Musical notation for measures 4-6. The right hand continues the melodic line with slurs and accents. The left hand maintains the rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) is present in measure 6.

Musical notation for measures 7-9. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 8.

Musical notation for measures 10-12. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. A dynamic marking of *sfz* (sforzando) is present in measure 11.

Dance of the Sugar Plum Fairy

(swing remix)

In "The Nutcracker" ballet, the Sugar Plum Fairy rules over the magical Land of Sweets. Although this catchy adaptation adds some new swing rhythms, it should be played with the light, delicate feel of the original, using the dynamics to add dramatic contrast.

Delicate swing

Peter Ilyich Tchaikovsky
arr. Anne Britt

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The music is marked *p* (piano). The right hand features a melody of eighth notes and quarter notes, while the left hand provides a simple bass line of quarter notes.

Musical notation for measures 5-8. The right hand continues the melody with some grace notes and slurs. The left hand has a steady bass line. A dynamic marking of *mf* (mezzo-forte) appears in measure 7.

Musical notation for measures 9-12. The right hand has a more active melody with slurs and accents. The left hand continues with a steady bass line. A dynamic marking of *mf* is present in measure 10.

Musical notation for measures 13-16. A section symbol (S) is placed above measure 13. The right hand has a melody with slurs and accents. The left hand has a bass line with some grace notes. A dynamic marking of *p* (piano) is present in measure 13.

Musical notation for measures 17-20. A section symbol (Coda) is placed above measure 17. The right hand has a melody with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings of *mf* (mezzo-forte) and *sfz* (sforzando) are present in measures 18 and 19 respectively.

Minuet (Latin remix)

This piano arrangement offers a Latin twist on Boccherini's famous minuet, with the A section set in a minor key and the short B section in a major key for contrast. Experiment with the use of rubato to give it a more passionate flair.

Luigi Boccherini
arr. Anne Britt

Freely

mf

3

6

mp

9

p

8^{va}

12

f

(8^{va})

Liebestraum

(Latin ballad remix)

"Liebestraum," which is German for "Dreams of Love," is a set of three solo pieces published in 1850. This is the third and most popular piece of the set. The arrangement offers a new setting that is easier to play, but still captures the soaring melody and beautiful harmonies of the original.

Franz Liszt
arr. Anne Britt

Passionately

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a mezzo-piano (*mp*) dynamic marking. The melody features a series of eighth notes with slurs and accents, including a fermata over the final note of the first phrase. The lower staff is also in bass clef and provides a simple harmonic accompaniment with quarter and half notes.

The second system of musical notation continues the piece. It starts with a measure rest followed by a measure number '4'. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with quarter notes.

The third system of musical notation begins with a measure rest followed by a measure number '8'. The upper staff introduces a treble clef for the first few notes of the melody. The lower staff continues the harmonic accompaniment with quarter notes.

The fourth system of musical notation starts with a measure rest followed by a measure number '11'. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment. A mezzo-forte (*mf*) dynamic marking is introduced in the second measure of this system. The system concludes with a double bar line.