

Piano Remixes:

Vol. 2
Intermediate

Classics

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



Anne Britt

Piano Remixes: *Classics*

Vol. 2 (Intermediate)

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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

Turkish March

(funk remix)

Mozart composed this piece at about the age of 27, when the music of Turkish military marching bands was very much in fashion. This arrangement takes the tempo a bit slower and is based on the sounds of funk music: syncopated rhythms and heavy emphasis on the first downbeat of each measure.

Moderate funk (not too fast)

Wolfgang Amadeus Mozart
arr. Anne Britt

Colonel Bogey March (chill remix)

This wildly popular British march was composed in 1914 and sold millions of copies. Two fun facts: 1) It was the first song ever played by a computer; and 2) As of 2019, it was still the most commonly played song by ice cream trucks in the UK. This version takes the march out of it and gives it a lazy, swinging feel.

Lazily

Kenneth J. Alford
arr. Anne Britt

Measures 1-4 of the musical score. The piece is in 3/8 time with a key signature of one sharp (F#). The first measure starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a steady bass line of quarter notes.

Measures 5-8 of the musical score. The melody continues with eighth and quarter notes, maintaining the lazy, swinging feel. The bass line remains consistent with quarter notes.

Measures 9-11 of the musical score. The melody becomes more active with eighth notes and quarter notes. The bass line continues with quarter notes, providing a steady accompaniment.

Measures 12-14 of the musical score. The melody concludes with a series of eighth and quarter notes. The bass line continues with quarter notes, ending the piece.

Flight of the Bumblebee

(spy remix)

This piece was composed as an orchestral interlude in the the opera "The Tale of Tsar Saltan." In the opera, the Tsar's son is changed into an insect so he can fly away to visit his father, who doesn't know that he is alive. This simplified version starts out at a slower tempo, reminiscent of a tango, and gradually speeds up throughout.

Sneakily

Nikolai Rimsky-Korsakov
arr. Anne Britt

The Toreador Song

(ragtime remix)

"The Toreador Song" is a famous aria from the opera "Carmen" and is sung by Escamillo the bullfighter ("toréador" in French).
This arrangement features both the jaunty orchestral opening theme and the celebratory chorus in a fun ragtime setting.

Georges Bizet
arr. Anne Britt

Lively ragtime

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is D major (two sharps) and the time signature is common time (C), which is equivalent to 2/4 for this piece. The first system begins with a piano (*p*) dynamic marking. The melody in the right hand is characterized by eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes and rests. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. The score concludes with a final chord in measure 16.

In the Hall of the Mountain King (tango remix)

This famous classical piece was composed by Grieg for a dream-like fantasy scene in the Norwegian play "Peer Gynt" that includes trolls, gnomes, and goblins. For this version, it is presented in a fun tango setting.

Tempo di Tango

Edvard Grieg
arr. Anne Britt

Measures 1-3 of the musical score. The piece is in 2/4 time with a key signature of two sharps (D major). The first system consists of two staves. The upper staff is in bass clef and contains the right-hand part, starting with a mezzo-piano (*mp*) dynamic. The lower staff is also in bass clef and contains the left-hand part, which is a simple bass line of quarter notes. The music begins with a quarter rest in the right hand, followed by a quarter note D4, a quarter note E4, and a quarter rest.

Measures 4-6 of the musical score. The first system consists of two staves. The upper staff is in bass clef and contains the right-hand part. The lower staff is in bass clef and contains the left-hand part. The music continues with a quarter note D4, a quarter note E4, and a quarter rest in the right hand, followed by a quarter note F#4, a quarter note G4, and a quarter rest.

Measures 7-9 of the musical score. The first system consists of two staves. The upper staff is in bass clef and contains the right-hand part. The lower staff is in bass clef and contains the left-hand part. The music continues with a quarter note A4, a quarter note B4, and a quarter rest in the right hand, followed by a quarter note C5, a quarter note B4, and a quarter rest. The dynamic changes to mezzo-forte (*mf*) at measure 7. The second system starts with a treble clef and contains the right-hand part, which is a melodic line of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6.

Measures 10-12 of the musical score. The first system consists of two staves. The upper staff is in treble clef and contains the right-hand part, which is a complex chordal texture of eighth notes. The lower staff is in bass clef and contains the left-hand part, which is a simple bass line of quarter notes. The music continues with a quarter note D4, a quarter note E4, and a quarter rest in the right hand, followed by a quarter note F#4, a quarter note G4, and a quarter rest.

Dance of the Hours

(snake charmer remix)

"Dance of the Hours" is a short ballet from the opera "La Gioconda" that depicts the hours of the day through solo and ensemble dances. This arrangement switches to a minor mode and takes on an Egyptian sound in the style of a mesmerizing snake charmer melody.

Amilcare Ponchielli
arr. Anne Britt

Freely, like a snake charmer

mf

Cello Suite No. 1

(rock remix)

Bach's six unaccompanied "Cello Suites" are considered to be some of his greatest musical achievements. The prelude movement from the first suite is the most famous and has appeared in numerous TV shows and films. This version follows much of the cello part closely, with the left hand adding a driving rock beat.

Steadily

J.S. Bach
arr. Anne Britt

Measures 1-3 of the Cello Suite No. 1 prelude. The right hand plays a melody in G major, starting with a piano (*p*) dynamic. The left hand provides a driving rock beat with a steady eighth-note pattern.

Measures 4-6 of the Cello Suite No. 1 prelude. The right hand continues the melody, and the left hand maintains the driving rock beat. A crescendo hairpin is visible in the right hand.

Measures 7-9 of the Cello Suite No. 1 prelude. The right hand continues the melody, and the left hand maintains the driving rock beat. A *sim.* (sustained) marking is present in the right hand.

Measures 10-12 of the Cello Suite No. 1 prelude. The right hand continues the melody, and the left hand maintains the driving rock beat. A *sim.* (sustained) marking is present in the right hand.

Rhapsody on a Theme of Paganini

(New Age remix)

Rachmaninoff's "Rhapsody" is a set of 24 variations on one of Paganini's "Caprices for Solo Violin." This is a New Age arrangement of the 18th variation, which is the most well known and has been featured in many films, including "Somewhere in Time" and "Groundhog Day."

Sergei Rachmaninoff
arr. Anne Britt

Slowly, with rubato

Measures 1-3 of the musical score. The piece is in 3/4 time and the key signature has three flats (B-flat major or D-flat minor). The first system shows the right hand playing a melodic line with triplets and slurs, and the left hand providing harmonic support. The dynamic marking is *p* (piano).

Measures 4-6 of the musical score. The right hand continues with melodic lines and triplets, while the left hand features more active triplet patterns. The dynamic marking is *mp* (mezzo-piano).

Measures 7-9 of the musical score. The right hand has a long melodic phrase with a triplet, and the left hand continues with rhythmic triplet patterns.

Measures 10-12 of the musical score. The right hand features a melodic line with a triplet, and the left hand has a more complex rhythmic accompaniment with triplets.