

Piano Trios for Tots through Teens:  
An Exploration of Piano, Violin and Cello Trios for the Beginning through Intermediate Levels

Technical Level			Piece/Collection	Publisher	Likeability Rating			LHS/position	Technical/Musical Features:	Ensemble
P	V	C	Composer/Editor	# of pno pgs	P	V	C	Key(s)	Individual Instruments	
LE	1	1	<b>Highland Parade</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	8	8	8	h6/1/1 D	P: crushed grace notes V: easy, open string double stops C: no extensions, appealing, open string double stops	
LE	2	2	<b>Waltz, Op39, No13</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 1.5	8	7	7	m8/1/1 d	P: keep LH double notes light and bouncy V: optional 3rd position (end of Bk 3) C:	
LE	2	3	<b>The Empty Birdhouse</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	8	8	8	m8/1/1 g, G	P: fun to play V: Bk2-3 great key, balance between V and C C: easy, appealing	
LE	2	3	<b>The Sleeping Cat</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	8	8	8	m8/1/3 d	P: has a solo part V: mid-Bk2, key comes in 2 Grenadiers, easy double stops C: simple, appealing, good balance	
LE	3	2	<b>Nothing to Do</b> /Tunes for my Piano Trio 2 Nelson, Sheila M	B&H 3	6	8	6	m7/1/1 B	P: syncopation, difficult to count the rests V: rhythmically complex C: syncopation, rests (m52), otherwise technically simple	6/8 time
LE/ EI	1	1	<b>Fireplace</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	7	8	9	h6/1/1 C	P: LH position changes, RH has a melodic 7th V: has low finger 2 pattern, dynamics, slurs C: very easy	Great 1st chamber music piece. Tempo marking seems too slow for what we want to play (mm J=120).
LE/ EI	1	1	<b>Jeanie's Blue E'en</b> /Tunes for my Piano Trio 1 Traditional/arr Sheila M Nelson	B&H 1	10	8	8	m8/1/1	P: interesting voices V: very well-written C:	Easy, very cute, good for starting chamber music. 6/8 time.
LE/ EI	3	2	<b>Witches' Night Out</b> /Tunes for my Piano Trio 2 Nelson, Sheila M	B&H 3	9	8	9	m8/1/1 e, A	P: chromatic scale, trill, fun to play V: chromatic scale, trill in 1/2 position, pizzicato chord, no shifting C: very appealing	Key change, tempo change, great teaching piece.

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EI	1	1	<b>Ecoisaise</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Beethoven, L van/arr Joseph McSpadden	MM 2	10	8	8	m8/1/1 G	P: V: scotch snap rhythm, counterpoint is tricky C: scotch snap rhythm, double stop pizzicato on open strings	has D.S. al Coda
EI	1	1	<b>Indian Lore</b> /A Tableau of Piano Trios GP374 Rocherolle, Eugénie R	kjos 2	8	9	9	h7/1/1 e	P: Indian beat, some accidentals, pedal V: very playable, syncopations, quite a bit of slurring, great teaching piece C: rhythm has syncopation, very appealing, great for young children	
EI	1	1	<b>Minuet</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Bach, J S/arr Joseph McSpadden	MM 2	8	7	6	m8/1/1 G	P: some held notes, including the melodic octaves V: C:	Harmonies different from Suzuki, v & c need to read well
EI	1	1	<b>Seal Song</b> /Tunes for my Piano Trio 1 Jones, Edward Huws/arr Sheila M Nelson	B&H 2	7	10	8	h5/1/1	P: some places a bit dissonant, pedal markings V: low in range - goes down to A below middle C, really playable C: musically different flavor, good cello solo, more appealing to a more advanced listener	
EI	1	2	<b>Rustic Dance</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Haydn, F J/arr Joseph McSpadden	MM 1	8	8	8	h7/1/1 D	P: LH has melodic 8ths, RH has arpeggiated chords V: hemiola, slurred string crossing C: has harmonic D and harmonic A, which are very easy to teach, slurred string crossing	Great for young starting group
EI	1	2	<b>The Wild Horseman</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Schumann, R/arr Joseph McSpadden	MM 3	9	7	6	h6/1/1 a, F	P: LH has melody in middle of piece, fun to play V: hooked bow C: hooked bow, Bb & G# accidentals	Good for strong pianist, 6/8 time
EI	2	1	<b>A Short Story</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Lichner, H/arr Joseph McSpadden	MM 3	9	7	4	h7/1/1 C	P: scalar passages, double 6ths V: has nice counter melody C:	
EI	2	1	<b>Arabesque</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Burgmuller, F/arr Joseph McSpadden	MM 2.5	10	8	8	h7/1/1 a	P: RH has melodic 8th also V: harmonic E, counterpoint C: harmonic D and A.	
EI	2	1	<b>Bagatelle</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Diabelli, A/arr Joseph McSpadden	MM 2	9	8	8	h7/1/1 C	P: many chances to learn different combinations of articulations and phrasing between hands, repetitive V: C:	Great for young starting group
EI	2	1	<b>Ecoisaise</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Hummel, J N/arr Joseph McSpadden	MM 2	10	9	9	m7/1/1 C	P: grace notes, some held notes, including the melodic 7ths V: C:	Great piece for beginning piano trio
EI	2	1	<b>End of the Day</b> /Tunes for my Piano Trio 1 Nelson, Sheila M	B&H 2	9	8	10	m8/1/1	P: cute V: mid-Bk2, 1 note E#, otherwise very doable C: very appealing easy	
EI	2	1	<b>Minuet in F</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Mozart, W A/arr Joseph McSpadden	MM 1.5	10	8	9	m8/1/1 F	P: fun as solo or with trio V: has Bb & G# C: needs Bb, which is introduced later, but is easy to teach	Great for young starting group

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EI	2	2	<b>A Soldier's March</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Schumann, R/arr Joseph McSpadden	MM 2	9	9	9	h8/1/1 G	P: dotted rhythm V: hooked bow C: hooked bow	Added intro has strings tapping w/ forefinger. Fun and energetic for youngsters.
EI	2	2	<b>Antique Lace</b> /A Tableau of Piano Trios GP374 Eugénie R Rocherolle	kjos 3	8	8	8	m7/1/2 Bb	P: arpeggiated accompaniment between hands, accidentals V: can do all in 1st position, but would have an open E, so better to go to 3rd position C: marking in 3rd position optional	Has possibility of ensemble teaching points, leading, following... Ritardando, a tempos, ensemble needs to rehearse.
EI	2	2	<b>Arietta</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Mozart, W A/arr Joseph McSpadden	MM 2	8	8	7	h8/1/2 F	P: V: has running 16th notes C:	
EI	2	2	<b>Melody</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Schumann, R/arr Joseph McSpadden	MM 2	9	8	8	m6/1/2 C	P: great for small hand span V: C:	Great piece for beginning piano trio
EI	2	3	<b>Parade</b> /A Tableau of Piano Trios GP374 Rocherolle, Eugénie R	kjos 4	8	8	9	h7/1/1 C	P: some arpeggios V: hooked bowing, quarter note triplet, fast page turn C: 1st position except 1 note in 2nd position, nice if do vibrato, cheerful, very appealing	
EI	3	1	<b>Arietta</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	9	8	9	m8/½/1	P: fun to play, LH has pattern similar to Alberti bass, some position jumps are larger than an octave, but do not require the handspan V: awkward fingering - goes to 1/2 position, very practical and useable. C: easy	Appealing for young children.
EI	3	2	<b>A Little Song, Op27, No2</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 1.5	9	8	8	m5/1/1 e	P: double 3rds & other intervals while other hand scalar passage V: C:	pretty, changing roles, good chamber music coaching, an opportunity to teach a more modern style.
EI	3	3	<b>The Clown, Op39, No20</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 1.5	9	8	8	h7/1/1 A/a, F, f	P: fun to play, major/minor interplay V: B# C:	no sharps or flats in key signature, but many accidentals to reflect the temporary and quick key changes, nice interaction between parts
EI	3	3	<b>The Rising of the Lark</b> /Tunes for my Piano Trio 2 Welsh Traditional/arr Sheila M Nelson	B&H 3	8	8	8	m8/1/1 C	P: scalar passages, rotating wrists on 16th notes V: scotch snap - 16th followed by dotted eighth note C: some syncopations, good chamber music interaction, quite a bit of off-beat entrances	Vivace - fast!
EI	3	4	<b>The Setting Sun</b> /A Tableau of Piano Trios GP374 Rocherolle, Eugénie R	kjos 5	8	8	8	m7/3/4 e	P: both hands in unison for awhile, undulating eighth notes V: 3rd position because need vibrato, could actually play at end o Bk1, but without vibrato would sound bad, vibrato, tone, phrasing work C: good teaching points, ensemble, counting rests	Violin needs to play in tune with Cello.
EI	4	1	<b>Icicles</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 2	8	8	10	m6/3/1 G	P: lots of repetition, ledger lines, both hands in treble clef V: fast pizzicato - might not sound good on a 1/2 size V C: very cute, easy & appealing	

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EI	5	4	<b>Children's Trio</b> II. Arioso - Andante cantabile Tansman, Alexandre	EME	2	6	7	7	h7/3/1 a, D	P: RH repeated chords and intervals V: to play well, cantabile tone, needs teacher to bow & finger it, accidentals, could do in 1st position, but more lyrical in 3rd with vibrato C: Bk4 w/ good musical background, or Bk5, harmonic progression not predictable, accidentals	
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Int	1	1	<b>Andante</b> /Tunes for my Piano Trio 1 Pleyel/arr Sheila M Nelson	B&H 1	9	8	9	m8/1/1 G	P: musical, good phrasing needed, appealing V: easier than Bagatelle, 6/8 time, but easy to teach C: appealing, chamber music good - melody shared, good phrasing required	
Int	1	1	<b>Bring a Torch, Jeanette Isabella</b> /A Christmas Tableau of Piano Trios GP376 French Carol/arr Eugénie R Rocherolle	kjos 3	8	8	9	h7/1/1 G	P: fun to play, interplay between hands V: interesting arrangement, nice countermelody, 6/8 time, high 3 on A string C: appealing, a couple of notes off of Bk1: D#/Eb	
Int	1	1	<b>Come and See</b> /Tunes for my Piano Trio 1 Nelson, Sheila M	B&H 2	9	8	9	m8/1/1 G	P: fun & lilting piece V: V & C coming in together, D.S. al Fine C: very appealing, chamberwise good for listening	Good teaching piece. Count the rests.
Int	1	1	<b>Hunting in Pairs</b> /Tunes for my Piano Trio 1 Nelson, Sheila M	B&H 2	8	8	7	m8/1/1 D	P: has nice lilt, fun to play, scalar passages V: counting rests, good teaching points C: counting rests, notes so predictable - pairing with different people	
Int	1	1	<b>Sonatina in G</b> /Twenty Triolets for Piano, Violin and Cello, Volume I <b>Moderato</b> Beethoven, L van/arr Joseph McSpadden	MM 2.5	10	8	5	h6/1/1 G	P: V: C:	For better results, use higher level string players
Int	1	1	<b>Swing Your Partner!</b> /A Tableau of Piano Trios GP374 Rocherolle, Eugénie R	kjos 2	8	9	9	h7/1/3 G	P: accompaniment pattern, has some interesting short solo passages, happy! V: ending counting issues, really fast page turn C: syncopation, very appealing	
Int	1	1	<b>The First Noel</b> /A Christmas Tableau of Piano Trios GP376 English Carol/arr Eugénie R Rocherolle	kjos 3	8	8	9	h7/1/1 D	P: flowing, mostly accompaniment pattern and some countermelody V: optional oct. higher (which would make it Bk5) C: nice opportunity to sing - has a melody and a second voice that is tuneful without being difficult.	
Int	1	2	<b>Gathering Peascods</b> /Tunes for my Piano Trio 1 Traditional/arr Sheila M Nelson	B&H 2	8	8	10	m8/1/1	P: some fugal parts V: although technically Bk1, requires more chamber experience C: good texture, more involved ensemble-wise	Everyone gets a solo/duet.
Int	1	3	<b>Children's Trio</b> I. Gavotte - Allegro risoluto Tansman, Alexandre	EME 3	8	8	8	h8/1/1 G	P: V: bowing needs editing C: predictable, no rests	
Int	1	4	<b>Close Conference</b> /Tunes for my Piano Trio 1 Nelson, Sheila M	B&H 3	9	8	9	m8/1/1 G	P: goes quickly, interesting counterpoint & scalar passages V: Bk1 notewise, rhythm difficult - not predictable, needs to be a good reader C: count - syncopations, rhythm, following the other instruments important	Interplay between voices complicated. Good chamber music coaching opportunities.

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Int	2	1	<b>Air</b> /Tunes for my Piano Trio 1 Handel/arr Sheila M Nelson	B&H 2	7	8	7	m8/1/1 G	P: has trill, counterpoint V: 3/8 time, also has D# on D string, trill C: musically has hemiolas, appealing, for more mature taste	
Int	2	1	<b>Bagatelle, Op119</b> /Tunes for my Piano Trio 1 Beethoven/arr Sheila M Nelson	B&H 1	8	8	8	m8/1/1 G	P: rhythm has 16th notes, 2-note slurs, needs to be musically phrased V: harder than the other pieces in book, 16th notes, counting, syncopation, musically a step up from Hunting in Pairs, good phrasing required C: has a trill (Bk3), unexpected syncopation at end, counting rests	A high school or adult beginning group would like this. Musically appealing, good chamber music.
Int	2	1	<b>Sailing South</b> /Tunes for my Piano Trio 1 Nelson, Sheila M	B&H 3	8	8	10	m8/1/1 G	P: can feel lilt of the waves, 2 voices - 1 for RH, 1 for LH V: 6/8 time (Bk4), lots to study, lots of juice C: ery nice beautiful chamber music coaching, change of tempi - new to this book, phrasing & sound production very important, dynamic contrasts, very appealing	
Int	2	2	<b>Allegro in F</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Haydn, F J/arr Joseph McSpadden	MM 2.5	9	8	8	h8/1/2 F	P: V: fast triplets C: hard to read 8va higher but not difficult to play, which requires 3rd position at the end of Bk3,(without 8va, then end of Bk 2. Has harmonic A	
Int	2	2	<b>Carriage and Pair</b> /Miniature Trios for Violin, Cello and Piano H274 Carse, Adam	S&B 4	8	9	8	m8/1/1	P: Enjoyable, also has handspan of h7 in LH V: no shifting, would work well for late elem school Bk2-3 C: has a Db, not very difficult	Great piece for beginner chamber music group, work on rallentando, a tempo. Interesting but not technically/musically challenging.
Int	2	2	<b>Peaceful Day</b> /Tunes for my Piano Trio 2 Norton, Christopher/arr Sheila M Nelson	B&H 3	7	6	5	m8/1/4 G	P: broken arpeggiated chords V: ends on open G (might be flat sounding), rhythm - tie - hemiola C:	Hemiola! Melody?
Int	2	2	<b>Rudolph, the Red-Nosed Reindeer</b> /A Christmas Tableau of Piano Trios GP376 Marks, Johnny/arr Eugénie R Rocherolle	kjos 5	8	8	9	h8/1/1 D	P: fun to play V: E#, cute! C: Ab, syncopation, very enticing, nice chamber music	Everyone has a turn playing the melody.
Int	2	2	<b>Scherzo, Op27, No14</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 2.5	4	4	4	h6/1/2 b	P: lots of staccato and chromatic notes, not much melody V: chromatic and dissonant C: chromatic, no melody, dissonance that sounds incorrect	
Int	2	2	<b>Sicilienne</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Schumann, R/arr Joseph McSpadden	MM 3	7	8	7	m8/1/2 a	P: repetitive passages V: has D# and A#, LH pizzicato on open string C: has D# and A#, LH pizzicato on open string	Time signature changes from 6/8 to 2/4 and back to 6/8. D.C. will not work as written. Suggested solutions are to add 2 or 5 eighth rests before the pick up note.
Int	2	2	<b>Sonatina in G</b> /Twenty Triolets for Piano, Violin and Cello, Volume I <b>Romanza</b> Beethoven, L van/arr Joseph McSpadden	MM 4	10	8	6	h8/1/2 G	P: grace notes, m39 solo piano version has dotted rhythm here V: D# on D string, grace notes C: very easy	cheerful piece, 6/8 time

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Int	2	2	<b>Sonatina, Op27, No18</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 3.5	7	4	4	m8/1/1 a	P: measure 31 - LH has h10, but can take top note in RH, fun to play, but dissonant with strings V: dissonant notes that sound incorrect, double stops C: dissonance that sounds incorrect, no melody	
Int	2	2	<b>The Happy Farmer</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Schumann, R/arr Joseph McSpadden	MM 2	10	8	10	m7/1/2 F	P: V: count the rests C: lovely bass line, fun to play, good for teaching tone quality in lower register	
Int	2	3	<b>Sonatina in F</b> /Twenty Triolets for Piano, Violin and Cello, Volume II <b>Rondo</b> Beethoven, L van/arr Joseph McSpadden	MM 5.5	9	7	6	h8/1/4 F	P: turns, LH roll V: some off-beats C:	
Int	2	5	<b>Minuet</b> /B. M. Co. Trio Album, Vol.1 Beethoven, Ludwig van/Hugo Ries	BMC 3	9	8	9	h8/1/6 G	P: octaves in LH V: bowing is different from Suzuki Method's, violas also have this piece at the end of Bk2 in the same key, so can do with viola instead of violin C: very appealing, nice chamber music interaction	
Int	3	2	<b>Ballade</b> /Twenty Triolets for Piano, Violin and Cello, Volume II Burgmuller, F/arr Joseph McSpadden	MM 6	10	8	8	h7/3/2 C, C	P: LH has lots of fast 16th note melody V: off-beat entrances, running 16th notes with shift, hemiola C: off-beat entrances, running 16th notes with shifts	
Int	3	2	<b>Berceuse</b> /Tunes for my Piano Trio 2 Gounod, Charles/arr Sheila M Nelson	B&H 3	5	6	7	m8/1/1 G	P: scalar passages V: goes up to high C - shifting/extension, up bow staccato C: briefly has melody	Many tempo changes, not very interesting
Int	3	2	<b>Children's Trio</b> III. Danza Senza Fine - Allegro con moto Tansman, Alexandre	EME 3	8	8	9	m8/1/1 C	P: quick, bouncy, some awkward leaps V: kind of fun & quirky, difficult rhythm C: easy for cello, cute	
Int	3	2	<b>Finale, from Kindertrio in F Major, Op. 39, No. 1</b> /WP324 Chamber Music Sampler, Book 1 Klengel, Julius/ed Joanne Haroutounian	kjos 9	8	8	7	h8/3/2 F	P: triplet scales, double fourths V: C: has Ab, F#	
Int	3	2	<b>March</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Bach, J S/arr Joseph McSpadden	MM 4	8	7	6	m8/1/1 D	P: V: C:	For math lovers. Counterpoint/fugue-like v & c must count rests, cannot rely on ear. Cut time - count in 2. Dynamic contrasts, phrasing and balance important.
Int	3	2	<b>Merry Dance Variations, Op51, No2</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 5.5	8	7	6	h7/1/2 A, d/F	P: count the rests, V: harmonics in 4th position, E#, double stops C: m33 - 40 requested harmonic is not clear	dissonant ending
Int	3	2	<b>Minuet</b> /Palm Court Trios, Book 1 Boccherini, Luigi/arr Peter Wilson	B&H 4	5	5	6	h10/3/2 A	P: plays only accompaniment and strange intro/ending V: last piece in Bk2, but confusing if student is in Suzuki Method, as CODA goes up to 3rd position, which is more like Bk3/Bk4. C: should be a mature Bk 2 player	not a good arrangement

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Int	3	3	<b>A Short Story, Op27, No13</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 3.5	7	5	5	m8/1/2 Eb	P: many accidentals, LH broken chord pattern V: vibrato suggested C: no melody	
Int	3	3	<b>Alman</b> /Fitzwilliam Folio, Volume One Byrd, William/arr Catherine McMichael	CM 3	8	8	8	m8/1/5 G	P: scalar and chordal passages V: no shifting, low1, low2 finger pattern C: 2 notes need Bk3. If transcribe A & F above middle C down, then can do at end of Bk1.	Young group can play. Counting is not challenging. Highly appealing for a simple piece.
Int	3	3	<b>Daydreaming</b> /A Tableau of Piano Trios GP374 Rocherolle, Eugénie R	kjos 3	8	8	8	h8/½/3 c	P: mostly accompaniment, pretty sounding V: half position due to Ebs, ensemble needs work, good control over bow, needs good vibrato C: more difficult, requires shifting	Bowing well-edited for string players. Good for middle school female group.
Int	3	3	<b>Jingle Bells</b> /A Christmas Tableau of Piano Trios GP376 Pierpont, John/arr Eugénie R Rocherolle	kjos 4	8	8	6	h8/1/3 Bb,G,C	P: fun accompaniment patterns, need to count well V: have to be a good leader, demands a different level of ensemble playing C: Ab & Gb accidentals, not very cello-friendly	Fun to play, good gigging piece. Requires a lot of rehearsal due to many changes of tempi & key signature.
Int	3	3	<b>O Holy Night</b> /A Christmas Tableau of Piano Trios GP376 Adam, Adolphe/arr Eugénie R Rocherolle	kjos 5	8	8	8	h7/1/3 D	P: arpeggiated accompaniment V: good to play w/ student who can play vibrato C: E#, G#, some syncopation, long notes on open strings - either boring or shift to another string, appealing, nice melody & 2nd voice, technically can play in 1st position, but will not sound good.	Syncopations, time signature change
Int	3	3	<b>Polonaise</b> /Twenty Triolets for Piano, Violin and Cello, Volume I Bach, J S/arr Joseph McSpadden	MM 3	4	5	4	h7/1/1 g	P: double thirds, some large leaps in LH V: functions as 2nd violin, a bit strange at this level C:	Reward doesn't match effort put into piece Unexpected harmonies
Int	3	3	<b>Sonatina in F</b> /Twenty Triolets for Piano, Violin and Cello, Volume II <b>Allegro assai</b> Beethoven, L van/arr Joseph McSpadden	MM 5	10	8	6	h8/3/4 F	P: scalar passages, grace notes V: syncopation, trills, m66 use 3rd position or have a difficult string crossing C:	
Int	3	3	<b>The Fall of the Leaf</b> /Fitzwilliam Folio, Volume One Peerson, Martin/arr Catherine McMichael	CM 3	6	7	7	h8/3/4 d	P: only last chord h8, otherwise largest span h6 or m8 V: last note has to shift. To play this well & not use an open E, need to shift. C: a little complicated. Very easy except 3mm (at Bk3 level). If transcribe this phrase down, then can play at end of Bk1.	
Int	3	3	<b>Three's Company</b> /Tunes for my Piano Trio 2 Nelson, Sheila M	B&H 2	8	8	8	m8/1/1 G	P: fun, syncopated, classical style, 2-note slurs, chromatic scales V: chromatic scales, 16th/8th/16th rhythm C: syncopations & speed, needs to be alert to fit in with V melody - kind of tricky	
Int	4	2	<b>Contredanse from Divertimento K.213</b> /Tunes for my Piano Trio 1 Mozart/arr Sheila M Nelson	B&H 3	9	9	9	m8/1/1 F	P: rests, 2/4 time - goes by very quickly, lots of LH changing clefs, fun V: spiccato bow stroke preferred - very light & bouncy, so needs to be quick, if don't use spiccato, then Bk2, due to F Maj. C: not difficult, appealing, if spiccato, then Bk4 (same as V)	Good for all ages.



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Int	4	3	<b>Allegro, from Kindertrio in G Major, Op. 35, No. 2/WP324</b> Chamber Music Sampler, Book 1 Klengel, Julius/ed Joanne Haroutounian	kjos 6	8	8	5	h10/3/4 G	P: Mozart-like, fun to play, h10 is a rolled chord, otherwise largest interval is h8 V: C: has only bass line	
Int	4	3	<b>Antoinette: March and Two-step/Tunes for my Piano Trio 2</b> Joplin, Scott/arr Sheila M Nelson	B&H 3	8	8	8	h6/3/2 G, C	P: chromatic, doubling up with V (or duet) in RH and cello in LH, Lh has leaps that are 8+ V: shifting in trio, chromatic, unison - hard to get in tune, especially 1st few measures C: shifts, chromatic	
Int	4	3	<b>Hungarian Dance No.9/Tunes for my Piano Trio 2</b> Brahms, Johannes/arr Sheila M Nelson	B&H 3	8	8	8	m8/3/2 E	P: ledger lines, syncopation, trills, 32nd notes V: harmonic above 3rd position C: rhythmically challenging, syncopation, counting, off-beat entrances, appealing, needs to be good listener, chamber music interaction	
Int	4	3	<b>Neapolitan Serenade/Palm Court Trios, Book 1</b> Winkler, Gerhard/arr Peter Wilson	B&H 6	6	7	7	h8/4/4 C, Ab	P: LH has some spots requiring a 6th between fingers 3 & 1. V: Difficult key, doesn't come in Suzuki literature C: Difficult key, will play open D all the time	
Int	4	3	<b>Toccatina, Op27, No12/Kabalevsky Kammermusik</b> Kabalevsky, Dmitri/arr Joseph McSpadden	MM 2.5	9	8	8	h6/1/1 a	P: fun to play, accidentals V: well-edited, double stops doable, awkward accidental moments C: mm22-25 will not sound good unless shift to 5th position (Bk6)	
Int	4	4	<b>Snowball Fight/The Empty Birdhouse and Other Songs for Piano Trio VX-24</b> Critelli, Carol D	LME 3	8	8	9	m5/1/4 g, G	P: many repeated notes, key changes, very quick, lively piece V: Bk3 drills G Maj/g min, rehearsing spiccato together will take time. C: mid-Bk3 or 4, shift to 4th position - otherwise easy, spiccato.	Charming for young children, good for coaching.
Int	4	4	<b>The Carman's Whistle/Fitzwilliam Folio, Volume One</b> Byrd, William/arr Catherine McMichael	CM 3	8	7	6	h8/3/5 C	P: some scalar passages V: shifts to 3rd position. Octaves between V and C in beginning difficult to play together. C: high position notes are within scales	
Int	4	5	<b>Passepied/B. M. Co. Trio Album, Vol.1</b> Delibes, Léo/Hugo Ries	BMC 5	6	8	6	h8/3/3 c#, A	P: needs to have wide enough reach, basically an accompaniment V: 7th & 8th graders play at this level, but new key - not hard, but in a 'weird' key, 1 note needs to shift to 3rd position C: basic chords, but need to know how to play in the key, doubling with piano, not very interesting for cello, cute piece overall, doesn't fit well into Suzuki Method repertoire. Can teach how to play chords with this piece.	
Int	4	6	<b>Pachelbel Canon</b> Pachelbel, Johann/arr Daniel Dorff	TP 4	8	8	8	h8/3/7 D	P: some nice duet parts V: does not hear the canon, is in original key C: needs to be fluent in all positions	Not the best arrangement for V and C. Good for cellist who needs to be challenged.
Int	5	2	<b>An Old Dance, Op27, No7/Kabalevsky Kammermusik</b> Kabalevsky, Dmitri/arr Joseph McSpadden	MM 1.5	6	5	6	h8/1/1 a	P: awkward, forced, trills on harmonic thirds V: Bk5 for precision, awkward, forced, pizzicato after bow difficult, easy pizzicato chords C: pizzicato after bow difficult, easy pizzicato chords	

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Int	5	3	<b>The Boulevardier</b> /Palm Court Trios, Book 1 Curzon, Frederic/arr Peter Wilson	B&H 6	8	8	7	h8/3/4 g	P: LH has several jumps of melodic 14th, also some other wide arpeggiated moments, requiring a 6th between fingers 3 & 1. V: part that is 8va on repeat (6th position), part at end is really high, but ad lib (BK7)-really pianistic way to write. C: some chromatics, but not difficult, <i>Ab</i> , easy pizzicato	Rhythm-wise & ensemble-wise not hard. Good for a younger, advanced elementary group
Int	5	4	<b>A Sad Story, Op27, No3</b> /Kabalevsky Kammermusik Kabalevsky, Dmitri/arr Joseph McSpadden	MM 2	8	7	8	h6/1/4 f	P: accidentals, LH large leaps V: Bk5 due to the key, but doable at a lower level, double stops C: need to be good at shifting, technically can play at 2nd position, but will not sound good.	Beautiful, more modern style, interesting interaction between instruments
Int	5	4	<b>Interlude oriental</b> /B. M. Co. Trio Album, Vol.1 Rimsky-Korsakow, N/arr A Krein/Hugo Ries	BMC 3	5	6	6	8/1/4 G	P: accompaniment, accidentals, mostly broken chord accompaniment with drone on the bottom V: many flats, counting difficult, syncopation, lot of notes to fit into 1 bow, will sound better with higher positions C: musically needs to be mature, accidentals in middle section unexpected, counting may be a challenge, good for teaching	Very Rimsky-ian...
Int	5	4	<b>Showoff</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 3	9	8	8	h8/4/1 G	P: fun swing, tricky to get hands together V: hard double stop, oct. string crossing in 3rd & 4th positions. Hardest piece in book. Has an E# on D string C: swinging, double stops (simple ones)	
Int	6	4	<b>Contra-Dance</b> /Trio Delights, Volume One Beethoven, Ludwig van/arr Catherine McMichael	CM 6	8	8	8	h8/4/4 C, G	P: interesting V: goes to 3rd position w/ harmonic. C: not too difficult.	Charming & cute teaching piece, especially for a young group that is fairly advanced. You can get a lot of mileage out of this. Bow stroke - light spiccato.
Int	6	4	<b>The New Sa-Hoo</b> /Trio Delights, Volume One Farnagy, Giles/arr Catherine McMichael	CM 3	6	6	6	h8/6/5 D	P: full of scalar passages V: all except 1 note (6th position) is in 3rd position or lower, otherwise, not hard. C: not very difficult	
Int	6	5	<b>By the Brook</b> /B. M. Co. Trio Album, Vol.1 Boisdeffre, René de/Hugo Ries	BMC 9	8	8	8	10/6/5 A, F	P: arpeggios between hands, fun to play, beautiful to listen to, accidentals V: flats! C: appealing, 5th position is only a harmonic A	
Int	6	5	<b>Hungarian Dance No.5</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Brahms, Johannes/arr Keith Stent	KML 6	8	8	9	h8/6/5 g, G	P: change of key, all broken chords, some octaves V: lots of double stops, spiccato, ensemble will take time to rehearse, need to be comfortable playing in the higher positions, good recital piece C: very appealing, ritardando, change of tempi	
Int	6	5	<b>Sarabande</b> /Trio Delights, Volume One Handel, Georg Friedrich/arr Catherine McMichael	CM 4	8	8	4	h8/5/6 d	P: double notes, has 1 melodic 9th V: Bk5-6, not technically demanding. Cute piece, likeable. C: tenor clef, easy notes & rhythm, easy to to prepare.	

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Technical Level			Piece/Collection	Publisher	Likeability Rating			LHS/position	Technical/Musical Features:	Ensemble
P	V	C	Composer/Editor	# of pno pgs	P	V	C	Key(s)	Individual Instruments	
LI	1	2	<b>Silent Night</b> /A Christmas Tableau of Piano Trios GP376 Gruber, Franz/arr Eugénie R Rocherolle	kjos 3	7	8	9	h8/1/3 D	P: all accompaniment, some interesting arpeggios V: comes in in awkward place, but all melody C: needs page turner or another copy, nice solo & harmony, technically can play in 2nd position, but will not sound good.	
LI	2	1	<b>A Holly Jolly Christmas</b> /A Christmas Tableau of Piano Trios GP376 Marks, Johnny/arr Eugénie R Rocherolle	kjos 3	6	7	5	h8/1/1 C	P: interesting harmonies, sometimes sounds incorrect, but a bit jazzy and might be good for a high school group V: has melody, bow stroke needs to be crispy, in order to sound good, end of Bk2, technically end of Bk1 C: rhythm more challenging, syncopation with melody difficult if not solid reader, harmonies not predictable, has a very clear second voice function that is a bit off.	
LI	2	1	<b>What Child Is This?</b> /A Christmas Tableau of Piano Trios GP376 English Carol/arr Eugénie R Rocherolle	kjos 6	8	8	8	h8/1/3 e	P: some parts very easy, other is arpeggiated between hands, no melody line, smaller hands can manage, LH last chord octave, 1 interval of 7th, the rest of piece max hand span 6th V: has half position to D# and C#, cute C: Bk1 except unusual shift in mm 18 and 50 to D# and C#, technically can play in 2nd position	
LI	2	2	<b>It Came Upon a Midnight Clear</b> /A Christmas Tableau of Piano Trios GP376 Willis, Richard S/arr Eugénie R Rocherolle	kjos 3	7	8	6	h8/1/1 A	P: many tied notes, LH has leaps for 2 voices V: E# C: D# & E# very unexpected, syncopation - rhythmically challenging, so reading & rhythm Bk4, technically Bk2	6/4 time!
LI	2	5	<b>Entr'acte from 'HMS Pinafore'</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Sullivan, Arthur/arr Keith Stent	KML 4	8	8	8	h8/1/4 G	P: RH octave, melody, LH oompah pah, goes quickly V: don't have to shift, LH is Bk2, RH something not pretty - need a big sound, octaves between V & C - hard to match, mordent, 2 rallentandos C: not difficult, appealing, not too difficult to do as ensemble	Good for giggling.
LI	4	4	<b>Pamina and Papageno</b> /Tunes for my Piano Trio 2 Mozart, Wolfgang Amadeus/ arr Sheila M Nelson	B&H 3	8	8	8	h8/1/1 D	P: 6/8 time, tricky rhythm, written out turn V: rhythm complex, spicatto bow C: very appealing	
LI	4	7	<b>Gila Monster</b> /The Empty Birdhouse and Other Songs for Piano Trio VX-24 Critelli, Carol D	LME 5	7	7	7	h7/3/6 F, d	P: lots of syncopation, not easy to put hands together, RH many triads and many double 3rds, 4ths and 5ths V: Ebs, D#s, some rhythmical challenges, boring & repetitive, get tune for a few measures. C: Bk6 or 7 - way more difficult than rest of the book, tenor clef, minor keys, accidentals, rhythm, easy to get lost, unpredictable, weird.	Good piece for different leveled partners (uneven group), older high school group. 5 tempo changes, many piu mossos, accel. at end.
LI	5	3	<b>Melody in F</b> /Palm Court Trios, Book 1 Rubinstein, Anton/arr Peter Wilson	B&H 7	4	8	6	m10/6/4 F	P: LH has some wide arpeggiated moments, RH has double 3rds V: needs good vibrato & tone C: needs drive, long line, tone quality, Ab and Db, easy LH pizzicato	An older, not so advanced group that can phrase well, will enjoy this piece.

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LI	5	4	<b>Bal Masqué</b> /Palm Court Trios, Book 1 Fletcher, Percy/arr Peter Wilson	B&H 12	6	6	8	h8/5/4 D, G	P: LH some melodic 9ths & 10ths. V: not that hard, sightreadable. C: technically not difficult, intonation may be problematic because of octaves. Modulations, complex chords, changes of tempo.	Designed for cocktail music gigs, good high school level group could get this ready.
LI	5	4	<b>Ballet Music from 'Rosamunde'</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Schubert, Franz/arr Keith Stent	KML 7	8	8	7	h8/5/4 G, g	P: plenty of octaves, has some melody, LH some wide broken chords V: straightforward C: peppy & nice, appealing	
LI	5	4	<b>The Rosary</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Nevin, Ethelbert/arr Keith Stent	KML 2	8	8	8	h10+/5/3 D	P: LH has large leaps, very chordal V: ensemble work, more of a gigging book C: synchronization with tempo changes, good interaction	
LI	5	5	<b>Barcarolle from 'The Tales of Hoffmann'</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Offenbach, Jacques/arr Keith Stent	KML 4	8	8	8	h8/5/6 D	P: wide reaches, RH rolled octave chords throughout, 6/8 time V: strong vibrato needed, 1st section could be done by Bk2, needs careful editing - could finger high with different fingerings to avoid string crossings. Good for teaching tone. C: tenor clef, very appealing, other than mm42-46 going high, (B & A), easy, so otherwise could be done by mid-Bk4	Good for a teenager group. No fingering provided.
LI	5	5	<b>Berceuse from 'Jocelyn'</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Godard, Benjamin/arr Keith Stent	KML 6	7	8	7	h10/3/4 C, F	P: LH over RH rolled chords, need to cue in the others, some measures style was different, many solo parts, need to learn own part before rehearsing V: cadenza needs confidence, need to rehearse entrance, needs to have good tone and vibrato C: big tone, ensemble difficult, counting	
LI	5	6	<b>Scherzo from Trio in Bb, Op. 49, No. 2/</b> WP324 Chamber Music Sampler, Book 1 Köhler, Pius/ed Joanne Haroutounian	kjos 5	7	7	6	h10/4/6 F, Bb	P: stretch of harmonic minor 7 between fingers 2 & 5 in LH, harmonic 10th is a rolled chord, some awkward jumps V: C: unusually high notes on bass clef	Difficult to play in tune when Piano and Violin parts, and Violin and Cello parts are doubled.
LI	5	8	<b>Tango, in D/B.</b> M. Co. Trio Album, Vol.1 Albeniz, I/arr Henry Eichheim	BMC 4	9	9	9	10/5/7 D	P: rhythm, RH switches between bass and treble clef V: lots of octave unisons between V & C, rhythmical difficulties C: tenor clef, shifts, accidentals, triplets/duplets combined, grace notes	Really good piece for a more advanced group.
LI	6	4	<b>The Grasshopper's Dance</b> /Palm Court Trios, Book 1 Bucalossi, Ernest/arr Peter Wilson	B&H 8	6	7	6	h8/8/4 Eb, Ab	P: an accompaniment, LH a few large leaps, RH has repetitive chords V: could play at a reception, light, not challenging to listen to C: inconvenient key, intonation will be a problem, too many accidentals	Good for a young and technically advanced group or an older group to prepare as cocktail music. Tempo changes will need rehearsing, might not be worth the effort.
LI	6	6	<b>Valzer gentile, Op7, No1</b> /B. M. Co. Trio Album, Vol.1 Nevin, Ethelbert/arr Henry Eichheim	BMC 9	7	8	8	10/6/6 A, F	P: basically accompaniment, some spurts of activity V: lots of melody, pizzicato double stops C: cute piece, tenor clef, chromatic, A#, B#, C#, D#, nice interaction with V	Cute piece, good for gigging, not for sightreading.

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LI	6	6	<b>With Joy my Heart from 'Les Cloches de Corneville'</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Planquette, Robert/arr Keith Stent	KML 7	7	8	8	8+ 5/7 Eb, Ab	P: mostly accompaniment, LH jumps, octaves V: lot of nice melody, double stops, high towards the end, otherwise not difficult, key is a bit problematic C: tenor clef, otherwise easy, need a big tone	
LI	7	4	<b>March from A Little Suite</b> /Palm Court Trios, Book 1 Duncan, Trevor/arr Peter Wilson	B&H 8	6	6	5	h11/6/3 G, C	P: needs large LHS. V: goes high, goes flat, needs someone who has been playing up there for awhile. C: with fingering, not too hard. Much easier than others in this collection.	Difficult to understand this piece, if playing it only for a short time.
LI/ EA	5	3	<b>Spring Jazz</b> /Suite in Season for Flute, Bassoon, and Piano Bober, Melody (alternate instrumentation: Violin, Cello, and Piano)	Alfred 4	10	10	10	h8/8/4 d	P: V: great for middle school & above, syncopation is hard C: depends on age & personality, syncopation is hard, notewise not a problem	Very appealing for everyone.
LI/ EA	5	4	<b>Winter Romance</b> /Suite in Season for Flute, Bassoon, and Piano Bober, Melody (alternate instrumentation: Violin, Cello, and Piano)	Alfred 4	10	10	10	h8/4/1 D	P: V: C: technically can be played by end of Bk 2, needs a full sound	Very appealing for everyone.
LI/ EA	5	5	<b>Humoresque</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Dvořák, Antonín/arr Keith Stent	KML 4	8	8	9	h10/5/4 G, g	P: wide reaches V: would be confusing for violinist if doing Suzuki Method, different key, some different notes, needs careful teacher editing, 1 note out of range of Bk4 C: not difficult, very musical, interesting part for C, good for gigging	
LI/ EA	7	3	<b>Autumn Ballade</b> /Suite in Season for Flute, Bassoon, and Piano Bober, Melody (alternate instrumentation: Violin, Cello, and Piano)	Alfred 4	10	10	10	h8/5/3 d	P: V: needs good fingering C: needs a mature-sounding cellist, technically not difficult	Very appealing for everyone.
LI/ EA	7	3	<b>Summer Latin</b> /Suite in Season for Flute, Bassoon, and Piano Bober, Melody (alternate instrumentation: Violin, Cello, and Piano)	Alfred 7	10	10	10	h8/7/3 D	P: V: high & fast C: depends on age & personality, syncopation is hard, notewise not a problem, technically can be played in 2nd position.	Very appealing for everyone.
LI/ EA	7	7	<b>Century Music (Piano Trio No.3)</b> /GP438 Rocherolle, Eugénie R	kjos 25	8	9	8	h8/5/7 C,G,E,c,Ab	P: EA due to length V: key changes, double stops, funky difficult rhythms, needs a strong violinist C: uses treble & tenor clefs, not too high..., needs to be comfortable shifting all over, big tone quality, change of keys difficult, rhythm, difficult counting, interesting, musically needs Bk7	High schoolers will love it, feeling of a popular piece. Good chamber music to teach.

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LI/ EA	8	5	<b>Three Taiwanese Folk Songs</b> Young, Phil, arr	unpubl. 10	8	8	8	8+/7/5 a, d, f, F	<p>P: lots of arpeggios &amp; octave chords, tremolos, basics can be learned at LI Level, but musical concepts require a more mature performer.</p> <p>V: has at least 1 set of awkward double stops, needs lots of rehearsing for the tempo changes. Trills. Triplet quarters rhythm.</p> <p>Have to have good tone, lead well. Responsibility - need to carry it with force of your personality</p> <p>C: lots of tenor clef, key signature inconvenient, musically needs higher level - big sound, ensemble-wise nice - attractive</p>	Good for serious high schoolers.
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Technical Level			Piece/Collection	Publisher	Likeability Rating			LHS/position	Technical/Musical Features:	Ensemble
P	V	C	Composer/Editor	# of pno pgs	P	V	C	Key(s)	Individual Instruments	
EA	3	6	<b>Milonga</b> /GM 615a, 4 Tangoes für Klaviertrio, Volume I Ginastera, Alberto/arr Werner Thomas-Mifune	EK 3	7	8	8	h9/1/5 f, F	P: 3 vs 4, with ties from b3 to b4 - rhythm is tricky V: tricky rhythm C: many double stops but not difficult, frequently the harmonic is written for the bottom note, or the lower string is playing a higher pitch than the higher string, C has an accompaniment role but is very interesting. After working out the unusual details, it is not difficult to play.	This piece has a strong feeling of a slow Habanera. It has a beautiful and nostalgic melody with rich harmonies and syncopation in the accompaniment. There are simultaneous duplets and triplets. Needs mature players.
EA	5	4	<b>Pizzicato Polka</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Strauss, Johann and Josef/arr Keith Stent	KML 4.5	6	6	6	h10/5/4 C, d	P: starts off easy, but then so quick that octave chords difficult to play V: pizzicato will hurt fingers, cannot rehearse for long periods of time C: not difficult, accidentals	Balance problems, pizzicato on string cannot compete with 1 piano, would sound great with several strings. Needs a Bk5 violin and Bk4 cello classes - string ensemble to go with piano. Not a good arrangement for trio.
EA	5	6	<b>Kashmiri Song</b> /Grand Hotel, 10 Exquisite Pieces for Palm Court Piano Trio, Book 1 Woodforde-Finden, Amy/arr Keith Stent	KML 3.5	8	8	9	h10/5/6 D	P: lots of repeated chords, octave grace notes, wide reaches V: appealing C: tenor clef, unexpected alterations, really appealing, big tone and nice vibrato needed	Some surprising harmonies.
EA	6	6	<b>An American Rhapsody, Piano Trio No2</b> /GP437 Rocherolle, Eugénie R	kjos 19	9	9	8	8+/6/5 G,C,Eb,B,D	P: 8ve chords, arpeggiated passages, overlapping & held notes; V: 8ve sign, dbl stop, lots of counting C: change tempo/time signature at same time, counting rests, appealing, need cello with good projecting tone (to go over piano parts), expressive, nice vibrato, counting	Many key changes, very well-edited with cues, pianist has a lot of 'traffic control' to do. Simultaneously change tempo/time sig, unexpected modulations, style of 'serious piece' but easier, well-edited. For a seasoned group. Plenty of teaching points.
EA	6	6	<b>Milonga</b> /GM 615a, 4 Tangoes für Klaviertrio, Volume I Saenz, Pedro/arr Werner Thomas-Mifune	EK 5	7	8	8	h8/1/5 C, Ab	P: Many accidentals, chromatic scales, RH has fast double notes, dissonances. V: Many accidentals, chromatic scales, tricky rhythms, double stop harmonic. C: C has an accompaniment role but is very interesting. After working out the unusual details, it is not difficult to play. Syncopation, hemiola, off-beats, chords, accidentals	Needs mature players.
EA	6	6	<b>Serenade, Op3</b> /B. M. Co. Trio Album, Vol.1 Herbert, Victor/Hugo Ries	BMC 4	7	8	8	h8/3/4 D, Bb	P: rolled chords V: many double stops, including an octave or two, octaves with cello - will need time to rehearse, fast mordents, some spiccato C: interesting part with nice melodies, harmonic on A, accidentals, chromatic	Interesting chamber music. Changes of tempo and key.

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EA	7	8	<b>Mocosita</b> /GM 615a, 4 Tangoes für Klaviertrio, Volume I Rodriguez, G.H. Matos/arr Werner Thomas-Mifune	EK 2	8	9	8	h10/3/8 e, E	P: RH has jumping chords and melody simultaneously, trills V: many glissandos, harmonic, mordent, m19 F# below G string, frequently has cello thumb symbol that should be ignored when playing violin C: very interesting supporting part, with rich harmonies, many double stops, treble clef but play an octave lower, many glissandos	challenging rhythms, extreme dynamic contrasts, needs time to study parts before putting it together
EA	8	5	<b>Jealousy</b> /Palm Court Trios, Book 1 Gade, Jacob/arr Peter Wilson	B&H 8	7	8	9	m12/5/5 d, D	P: has to be able to play quietly, not pianistically written, mm77 - 101 RH should be in treble clef, not bass clef as printed. V: out of Suzuki Method. Cadenzas, large personality needed C: need a cello that can carry (full-sized) for tone quality, lots of melody	Difficult to put together. Needs a lot of musicianship and rehearsal time. Good for a serious group at a camp.
EA	8	6	<b>Prelude, in Ab</b> /B. M. Co. Trio Album, Vol.1 Cui, César/arr Henry Eichheim	BMC 5	8	8	7	h9+/9/7 Ab	P: rolled thick chords, both hands octaves + V: good for transitioning into advanced repertoire, short but difficult C: some tenor clef, musically needs to be mature	Best for older students. Good stepping stone. Time signature is 3/2.
EA	8	7	<b>Tango</b> /GM 615a, 4 Tangoes für Klaviertrio, Volume I Albeniz, Isaac/arr Werner Thomas-Mifune	EK 4	8	7	5	h8/5/5 D	P: difficult rhythms, with grace notes, accidentals including double sharps, familiar tune V: harmonic double stops, Fx, Bx, rhythmic groups of 7, 5 notes C: this is a piece for V & P with C accompaniment. Double stops with half steps, treble clef reading, difficult but not interesting	More for concerts rather than gigging. Other pieces in this collection just as difficult or harder. Needs mature players.
EA	8	7	<b>Told at Twilight</b> /B. M. Co. Trio Album, Vol.1 Huerter, Charles	BMC 4	8	8	9	10+/6/7 G, Eb	P: LH many jumps, RH mostly blocked chords V: double stop in 6th position, sul G (not necessary), octaves with C, needs to be able to play well high C: very attractive for cello who has melody all the way through, many shifts, cello needs good tone quality and big sound	Chamber music very rich. Lots to work on.
A	8	5	<b>Elegy</b> /B. M. Co. Trio Album, Vol.1 Suk, Jos./Hugo Ries	BMC 8	7	8	6	h8/7/7 Db, C	P: tricky rhythm, accidentals, hard to match up with V & C, lots of parts to work on V: high and hard to pitch C: Bk5 (technical), Bk 7 (musical) - easy rhythm by self, hard with V & P	Needs a well-established group to play this, lots of rehearsal. Small-scale hard-leveled piece. Good for transitioning into standard repertoire. Serious high schoolers could tackle this...