

PIANO MASTERWORKS FOR TEACHING AND PERFORMANCE

A Comprehensive Anthology of Standard Literature

Edited by E. L. Lancaster & Kenon D. Renfrow

About This Collection

The 100 pieces (including individual sonata movements) in this anthology provide a valuable resource for pianists and piano teachers as well as piano pedagogy faculty and students. The literature ranges from intermediate to advanced levels of difficulty.

- Pianists at this level will find that it includes favorite selections for study and performance.
- Piano teachers can use the volume as a resource for choosing repertoire for students.
- Piano pedagogy faculty will be able to use the pieces as examples when assigning projects from Jeanine Jacobson's *Professional Piano Teaching*, Volume 2.
- Piano pedagogy students and new teachers will immediately have a valuable compendium of music to aid them in beginning their teaching careers.

Chosen from the four stylistic periods of piano repertoire, all selections are in their original form and have neither been simplified nor arranged. To make the music easier to perform, the editors have realized ornaments and added editorial markings such as phrasing, expression marks, pedal marks, and dynamics where appropriate. The music will provide hours of enjoyment for pianists of all ages. Within the collection, the pieces appear in alphabetical order according to the composer's last name.



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CONTENTS BY COMPOSER

Albéniz, Isaac

Tango in D Major, Op. 165, No. 2 6

Bach, Johann Sebastian

Gavotte (French Suite No. 5 in G Major),
BWV 816 12

Gigue (Partita in B-flat Major),
BWV 825 9

Invention No. 8 in F Major, BWV 779 14

Invention No. 13 in A Minor,
BWV 714 16

Invention No. 14 in B-flat Major,
BWV 785 18

Prelude and Fugue in C Minor (The Well-
Tempered Clavier, Book 1), BWV 847 . . . 20

Bartók, Béla

Bear Dance 27

Brâul (Romanian Folk Dances),
Sz. 56, No. 2 32

Măruntel (Romanian Folk Dances),
Sz. 56, No. 6 33

Beethoven, Ludwig van

Sonata No. 8 in C Minor, Op. 13
(Pathétique) (Movement II) 36

Sonata No. 14 in C-sharp Minor, Op. 27,
No. 2 (Moonlight) (Movement I) 41

Sonata No. 20 in G Major, Op. 49,
No. 2 (Movements I & II) 52

Sonatina in F Major (Movements I & II) . . 46

Benda, Georg Anton

Sonatina in A Minor 70

Bowman, Euday Louis

Twelfth Street Rag 65

Brahms, Johannes

Intermezzo in A Major, Op. 118, No. 2 . . . 76

Intermezzo in E-flat Major,
Op. 117, No. 1 72

Waltz in A-flat Major, Op. 39, No. 15 82

Waltz in E Major, Op. 39, No. 2 84

Chopin, Frédéric

Nocturne in E Minor, Op. 72, No. 1 85

Nocturne in E-flat Major, Op. 9, No. 2 . . . 90

Prelude in A Major, Op. 28, No. 7 96

Prelude in C Minor, Op. 28, No. 20 97

Prelude in D-flat Major, Op. 28, No. 15,
(Raindrop) 98

Prelude in E Minor, Op. 28, No. 4 94

Waltz in A Minor 103

Waltz in D-flat Major, Op. 64, No. 1
(Minute) 106

Clementi, Muzio

Sonatina in C Major, Op. 36, No. 3 112

Dacquin, Louis-Claude

Le Coucou (The Cuckoo) 122

Debussy, Claude

Clair de Lune (Suite bergamasque) 132

First Arabesque 126

Golliwog's Cakewalk
(Children's Corner) 145

Le fille aux cheveux de lin
(Preludes, Book 1) 139

Le petit nègre 142

Rêverie 150

Dett, R. Nathaniel

Juba (In the Bottoms) 156

Durand, Marie-Auguste

Waltz in E-flat Major, Op. 83 160

Elgar, Edward

Salut d'amour (Liebesgross), Op. 12 168

Field, John

Nocturne in B-flat Major 172

Glière, Reinhold

Prelude in D-flat Major, Op. 43, No. 1 . . . 182

Granados, Enrique

Spanish Dance, Op. 5, No. 5 176

Grieg, Edvard

Elfin Dance, Op. 12, No. 4 185

Notturmo, Op. 54, No. 4 192

Puck, Op. 71, No. 3 188

Gurlitt, Cornelius

Scherzo in D Minor 196

Handel, George Frideric

Prelude in G Major 198

Sarabande (Suite No. 4 in D Minor) 200

Haydn, Franz Joseph

Sonata in C Major, Hob. XVI/35
(Movement I) 203

Sonata in D Major, Hob. XVI/37
(Movement I) 212

Ibert, Jacques

- A Giddy Girl (Histoires) 224
 The Little White Donkey (Histoires) 219

Joplin, Scott

- The Easy Winners 226
 The Entertainer 230
 Maple Leaf Rag 234

Kölling, Carl

- Fluttering Leaves, Op. 147, No. 2 238

Kuhlau, Friedrich

- Sonatina in C Major, Op. 55, No. 3
 (Movements I & II) 242

Kullak, Theodor

- Witches' Dance, Op. 4, No. 2 252

MacDowell, Edward

- To a Wild Rose (Woodland Sketches),
 Op. 51, No. 1 254

Mendelssohn, Felix

- Consolation (Songs Without
 Words), Op. 30, No. 3 256
 Venetian Boat Song (Songs Without
 Words), Op. 19, No. 6 258
 Venetian Boat Song (Songs Without
 Words), Op. 30, No. 6 260

Moszkowski, Moritz

- Spanish Dance, Op. 12, No. 1 262

Mozart, Wolfgang Amadeus

- Fantasy in D Minor, K. 397 266
 Sonata in A Major (Rondo Alla Turca),
 K. 331 (Movement III) 278
 Sonata in C Major, K. 545 (Movement I) 273

Nazareth, Ernesto

- Remando 284

Paderewski, Ignace

- Minuet in G Major, Op. 14, No. 1 292

Palmgren, Selim

- May Night, Op. 27, No. 4 289

Paradisi, Pietro

- Toccatà in A Major 298

Pieczonka, Albert

- Tarantella 302

Rachmaninoff, Sergei

- Prelude in C-sharp Minor, Op. 3, No. 2 . . 310

Ravel, Maurice

- Menuet sur le nom d'Haydn 315
 Pavanne pour une infante défunte 318

Satie, Erik

- First Gymnopédie 324

Scarlatti, Domenico

- Sonata in C Major, K. 159; L. 104 327
 Sonata in D Minor (Pastorale),
 K. 9; L. 413 330

Schubert, Franz

- Impromptu in A-flat Major,
 Op. 142, No. 2 342
 Moments musicaux, Op. 94, No. 3 340
 Scherzo in B-flat Major, D. 593 348
 Sonata in A Major, Op. 120
 (Movement I) 333

Schumann, Robert

- About Strange Lands and People (Scenes
 from Childhood), Op. 15, No. 1 357
 Grillen (Fantasiestücke),
 Op. 12, No. 4 352
 Romance in F-sharp Major,
 Op. 28, No. 2 360
 Träumerei (Scenes from Childhood),
 Op. 15, No. 7 358

Scott, James Sylvester

- Grace and Beauty 364

Sibelius, Jean

- Romance, Op. 24, No. 9 368
 Valsette, Op. 40, No. 1 374

Sinding, Christian

- Rustles of Spring, Op. 32, No. 3 376

Tcherepnin, Alexander

- Bagatelle, Op. 5, No. 1 384
 Bagatelle, Op. 5, No. 3 386
 Bagatelle, Op. 5, No. 10 388

Villa-Lobos, Heitor

- O Polichinelo (The Baby's Family,
 Book 1) 392

Weber, Carl Maria von

- Scherzo in A Minor 396

Zipoli, Domenico

- Fughetta 398

CONTENTS BY TITLE (ALPHABETICALLY)

About Strange Lands and People (Scenes from Childhood), Op. 15, No. 1, Robert Schumann	357	Invention No. 13 in A Minor , BWV 714, Johann Sebastian Bach	16
Bagatelle , Op. 5, No. 1, Alexander Tcherepnin	384	Invention No. 14 in B-flat Major , BWV 785, Johann Sebastian Bach	18
Bagatelle , Op. 5, No. 3, Alexander Tcherepnin	386	Juba (In the Bottoms), R. Nathaniel Dett	156
Bagatelle , Op. 5, No. 10, Alexander Tcherepnin	388	Le Coucou (The Cuckoo), Louis-Claude Dacquin	122
Bear Dance , Béla Bartók	27	Le fille aux cheveux de lin (Preludes, Book 1), Claude Debussy	139
Brâul (Romanian Folk Dances), Sz. 56, No. 2, Béla Bartók	32	Le petit nègre , Claude Debussy	142
Clair de Lune (Suite bergamasque), Claude Debussy	132	The Little White Donkey , (Histoires) Jacques Ibert	219
Consolation (Songs Without Words) Op. 30, No. 3, Felix Mendelssohn	256	Maple Leaf Rag , Scott Joplin	234
The Easy Winners , Scott Joplin	226	Măruntel (Romanian Folk Dances), Sz. 56, No. 6, Béla Bartók	33
Elfin Dance , Op. 12, No. 4, Edvard Grieg	185	May Night , Op. 27, No. 4, Selim Palmgren	289
The Entertainer , Scott Joplin	230	Menuet sur le nom d'Haydn , Maurice Ravel	315
Fantasy in D Minor , K. 397, Wolfgang Amadeus Mozart	266	Minuet in G Major , Op. 14, No. 1, Ignace Paderewski	292
First Arabesque , Claude Debussy	126	Moments musicaux , Op. 94, No. 3, Franz Schubert	340
First Gymnopédie , Erik Satie	324	Nocturne in B-flat Major , John Field	172
Fluttering Leaves , Op. 147, No. 2, Carl Kölling	238	Nocturne in E Minor , Op. 72, No. 1, Frédéric Chopin	85
Fughetta , Domenico Zipoli	398	Nocturne in E-flat Major , Op. 9, No. 2, Frédéric Chopin	90
Gavotte (French Suite No. 5 in G Major), BWV 816, Johann Sebastian Bach	12	Notturmo, Op. 54, No. 4 , Edvard Grieg	192
A Giddy Girl , (Histoires), Jacques Ibert	224	O Polichinelo (The Baby's Family, Book 1), Heitor Villa-Lobos	392
Gigue (Partita in B-flat Major), BWV 825, Johann Sebastian Bach	9	Pavanne pour une infante défunte , Maurice Ravel	318
Golliwog's Cakewalk (Children's Corner), Claude Debussy	145	Prelude and Fugue in C Minor (The Well-Tempered Clavier, Book 1), BWV 847, Johann Sebastian Bach	20
Grace and Beauty , James Sylvester Scott	364	Prelude in A Major , Op. 28, No. 7, Frédéric Chopin	96
Grillen (Fantasiestücke), Op. 12, No. 4, Robert Schumann	352	Prelude in C Minor , Op. 28, No. 20, Frédéric Chopin	97
Impromptu in A-flat Major , Op. 142, No. 2, Franz Schubert	342	Prelude in C-sharp Minor , Op. 3, No. 2, Sergei Rachmaninoff	310
Intermezzo in A Major , Op. 118, No. 2, Johannes Brahms	76	Prelude in D-flat Major , Op. 28, No. 15, (Raindrop), Frédéric Chopin	98
Intermezzo in E-flat Major , Op. 117, No. 1, Johannes Brahms	72		
Invention No. 8 in F Major , BWV 779, Johann Sebastian Bach	14		

- Prelude in D-flat Major**, Op. 43, No. 1,
Reinhold Glière 182
- Prelude in E Minor**, Op. 28, No. 4,
Frédéric Chopin 94
- Prelude in G Major**, George Frideric Handel 198
- Puck**, Op. 71, No. 3, Edvard Grieg 188
- Remando**, Ernesto Nazareth 284
- Rêverie**, Claude Debussy 150
- Romance**, Op. 24, No. 9, Jean Sibelius 368
- Romance in F-sharp Major**, Op. 28, No. 2,
Robert Schumann 360
- Rustles of Spring**, Op. 32, No. 3,
Christian Sinding 376
- Salut d'amour** (Liebesgross), Op. 12,
Edward Elgar 168
- Sarabande** (Suite No. 4 in D Minor),
George Frideric Handel 200
- Scherzo in A Minor**, Carl Maria von Weber 396
- Scherzo in B-flat Major**, D. 593,
Franz Schubert 348
- Scherzo in D Minor**, Cornelius Gurlitt 196
- Sonata in A Major** (Rondo Alla Turca),
K. 331 (Movement III),
Wolfgang Amadeus Mozart 278
- Sonata in A Major**, Op. 120 (Movement I),
Franz Schubert 333
- Sonata in C Major**, Hob. XVI/35 (Movement I),
Franz Joseph Haydn 203
- Sonata in C Major**, K. 159; L. 104,
Domenico Scarlatti 327
- Sonata in C Major**, K. 545 (Movement I),
Wolfgang Amadeus Mozart 273
- Sonata in D Major**, Hob. XVI/37 (Movement I),
Franz Joseph Haydn 212
- Sonata in D Minor** (Pastorale), K. 9; L. 413,
Domenico Scarlatti 330
- Sonata No. 8 in C Minor**, Op. 13 (Pathétique)
(Movement II), Ludwig van Beethoven 36
- Sonata No. 14 in C-sharp Minor**, Op. 27, No. 2
(Moonlight) (Movement I),
Ludwig van Beethoven 41
- Sonata No. 20 in G Major**, Op. 49, No. 2
(Movements I & II), Ludwig van Beethoven . . . 52
- Sonatina in A Minor**, Georg Anton Benda 70
- Sonatina in C Major**, Op. 36, No. 3,
Muzio Clementi 112
- Sonatina in C Major**, Op. 55, No. 3
(Movements I & II), Friedrich Kuhlau 242
- Sonatina in F Major** (Movements I & II),
Ludwig van Beethoven 46
- Spanish Dance**, Op. 5, No. 5,
Enrique Granados 176
- Spanish Dance**, Op. 12, No. 1,
Moritz Moszkowski 262
- Tango in D Major**, Op. 165, No. 2, Isaac Albéniz . . . 6
- Tarantella**, Albert Pieczonka 302
- To a Wild Rose** (Woodland Sketches),
Op. 51, No. 1, Edward MacDowell 254
- Toccata in A Major**, Pietro Paradisi 298
- Träumerei** (Scenes from Childhood),
Op. 15, No. 7, Robert Schumann 358
- Twelfth Street Rag**, Euday Louis Bowman 65
- Valsette**, Op. 40, No. 1, Jean Sibelius 374
- Venetian Boat Song** (Songs Without Words),
Op. 19, No. 6, Felix Mendelssohn 258
- Venetian Boat Song** (Songs Without Words),
Op. 30, No. 6, Felix Mendelssohn 260
- Waltz in A Minor**, Frédéric Chopin 103
- Waltz in A-flat Major**, Op. 39, No. 15,
Johannes Brahms 82
- Waltz in D-flat Major**, Op. 64, No. 1 (Minute),
Frédéric Chopin 106
- Waltz in E Major**, Op. 39, No. 2,
Johannes Brahms 84
- Waltz in E-flat Major**, Op. 83,
Marie-Auguste Durand 160
- Witches' Dance**, Op. 4, No. 2, Theodor Kullak . . . 252

TANGO IN D MAJOR

(ESPANA)

Isaac Albéniz (1860–1909)
Op. 165, No. 2

Andantino

Musical notation for measures 1-4. The piece is in D major (two sharps) and 2/4 time. The tempo is marked 'Andantino'. The first measure starts with a piano (*p*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The notation includes various chords and melodic lines in both the treble and bass staves. Fingerings are indicated with numbers 1-5. A trill is present in the right hand of the second measure.

Musical notation for measures 4-5. This system shows the continuation of the piece, with a mezzo-piano (*mp*) dynamic. The notation includes a trill in the right hand of measure 4 and a chord in the right hand of measure 5.

Musical notation for measures 5-9. Measure 5 is marked with a box containing the number '5'. The tempo changes to 'a tempo'. The dynamic is 'poco rit.' (poco ritardando) in measure 5 and 'cresc.' (crescendo) in measure 6. The notation includes various chords and melodic lines in both the treble and bass staves. Fingerings are indicated with numbers 1-5.

Musical notation for measures 10-14. Measure 10 is marked with a box containing the number '10'. The dynamic is 'mf marcato' (mezzo-forte marcato). The notation includes various chords and melodic lines in both the treble and bass staves. Fingerings are indicated with numbers 1-5.

Musical notation for measures 15-19. Measure 15 is marked with a box containing the number '15'. The dynamic is 'f riten.' (forte ritardando) in measure 15 and 'riten.' (ritardando) in measure 16. The tempo returns to 'a tempo' in measure 17. The dynamic is 'mp' (mezzo-piano) in measure 18. The notation includes various chords and melodic lines in both the treble and bass staves. Fingerings are indicated with numbers 1-5.

FUGHETTA

Domenico Zipoli
(1688–1726)

Moderato

Measures 1-6: *mf*, fingerings: 2 3 1, 1 4, 5 2.

Measures 7-12: *mf*, *dim.*, *mf*, fingerings: 5, 4 1 2 5, 4 1 2 5, 4 1, 3 2.

Measures 13-18: *mf*, fingerings: 1 3, 3, 2 3 1, 2 1, 1, 2.

Measures 19-24: *mp*, *mf*, fingerings: 3 1 2, 1, 1, 1, 1, 2.

Measures 25-30: *f*, *rit.*, fingerings: 1, 2 3 4 1, 1 4, 3 (1) 2, 5, 3.