

Master Piano Series

SIX PIECES

FOR SOLO PIANO

by

ANATOL LIADOV

(1855-1914)

Op. 3

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A. LIADOFF.— SIX MORCEAUX

A Mademoiselle VARVARA ANTIPOFF

PRÉLUDE

Nº J

Presto.

The musical score consists of six systems of piano notation. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a *Presto.* tempo marking. The first system includes a *p* (piano) dynamic marking. The second system continues the melodic and harmonic development. The third system also features a *p* dynamic marking. The fourth system introduces a *fp* (fortissimo piano) dynamic marking. The fifth system concludes with a *p* dynamic marking. The piece ends with a final chord in the sixth system.

First system of musical notation. The treble clef staff contains six measures of music, each with a slur over a pair of eighth notes. The bass clef staff contains six measures of music, each with a slur over a pair of eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff contains six measures of music, each with a slur over a pair of eighth notes. The bass clef staff contains six measures of music, each with a slur over a pair of eighth notes. A piano dynamic marking (*p*) is present in the first measure of the treble staff. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff contains six measures of music, each with a slur over a pair of eighth notes. The bass clef staff contains six measures of music, each with a slur over a pair of eighth notes. A piano dynamic marking (*p*) is present in the third measure of the bass staff. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff contains six measures of music, each with a slur over a pair of eighth notes. The bass clef staff contains six measures of music, each with a slur over a pair of eighth notes. An *Accelerando.* marking is placed above the treble staff in the fifth measure. A piano dynamic marking (*p*) is present in the fifth measure of the bass staff. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff contains six measures of music, each with a slur over a pair of eighth notes. The bass clef staff contains six measures of music, each with a slur over a pair of eighth notes. The key signature has one sharp (F#).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of six chords, each with a slur over it, moving in a descending sequence. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, also moving in a descending sequence. The key signature has one sharp (F#).

A tempo.

The second system continues the musical piece. It features the same chordal structure in the upper staff and accompaniment in the lower staff. A hairpin crescendo is present in the upper staff, starting from the second measure and reaching the end of the system. The dynamic marking *Rit. fp* is placed in the middle of the system.

The third system continues the musical piece. The upper staff shows the chordal progression, and the lower staff shows the accompaniment. A hairpin crescendo is present in the upper staff, starting from the second measure and reaching the end of the system. The dynamic marking *p* is placed in the middle of the system.

The fourth system continues the musical piece. The upper staff shows the chordal progression, and the lower staff shows the accompaniment. A hairpin crescendo is present in the upper staff, starting from the second measure and reaching the end of the system. A fermata is placed over the final chord in the upper staff.

Poco a poco accelerando al fine.

The fifth system continues the musical piece. The upper staff shows the chordal progression, and the lower staff shows the accompaniment. A hairpin crescendo is present in the upper staff, starting from the second measure and reaching the end of the system. The dynamic marking *p* is placed at the beginning of the system. A fermata is placed over the final chord in the upper staff.

First system of musical notation. The treble clef staff contains a series of six chords, each with a slur over it, moving in a stepwise fashion. The bass clef staff contains a series of six chords, also with slurs, moving in a stepwise fashion. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff contains a series of six chords, each with a slur over it, moving in a stepwise fashion. The bass clef staff contains a series of six chords, also with slurs, moving in a stepwise fashion. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff contains a series of six chords, each with a slur over it, moving in a stepwise fashion. The bass clef staff contains a series of six chords, also with slurs, moving in a stepwise fashion. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a series of six chords, each with a slur over it, moving in a stepwise fashion. The bass clef staff contains a series of six chords, also with slurs, moving in a stepwise fashion. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *s* (piano) and a fermata over the first note. It then transitions to *mf* (mezzo-forte) and finally *p* (piano). The bass clef staff contains a series of chords, some with slurs, moving in a stepwise fashion. The key signature is one sharp (F#).

A Monsieur GEORGES DUTZ

GIGUE

Nº 2

Allegro.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass clef provides a simple accompaniment of quarter notes.

The second system continues the piece. The treble clef staff features a more active melody with eighth and sixteenth notes, including some grace notes. The bass clef staff continues with a steady accompaniment of quarter notes.

The third system shows the continuation of the musical themes. The treble clef staff has a melodic line with eighth notes and some rests. The bass clef staff maintains the accompaniment with quarter notes and some longer note values.

The fourth system continues the piece. The treble clef staff features a melodic line with eighth notes and some grace notes. The bass clef staff continues with a steady accompaniment of quarter notes.

The fifth and final system of the piece. The treble clef staff has a melodic line with eighth notes and some grace notes. The bass clef staff continues with a steady accompaniment of quarter notes. The piece concludes with a piano (*p*) dynamic marking.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* (forte) and *p* (piano) across the measures.

Third system of musical notation, showing a transition in dynamics with a prominent *f* marking followed by a *p* marking.

Fourth system of musical notation, primarily featuring a *p* (piano) dynamic marking throughout the system.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

Sixth system of musical notation, concluding the page with intricate melodic and harmonic patterns in both staves.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the right-hand staff.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment. A dynamic marking of *p* is visible.

Third system of musical notation. The treble staff shows a melodic line with various intervals and slurs. The bass staff has a consistent accompaniment. A dynamic marking of *p* is present.

Fourth system of musical notation. The treble staff features a melodic line with a dynamic marking of *s* (sforzando) in the first measure. The bass staff has a more active accompaniment with slurs. A dynamic marking of *p* is present.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *s* and later transitions to *p*. The bass staff has a more active accompaniment. A dynamic marking of *p* is present.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef with eighth and sixteenth notes, and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A fermata is present over a note in the treble clef.

Third system of musical notation, showing further development of the melodic and bass lines. The treble clef staff contains a more active melodic line with slurs and ties.

Fourth system of musical notation. A dynamic marking of *p* (piano) is visible in the treble clef staff. The music continues with complex rhythmic patterns in both staves.

Fifth system of musical notation, the final system on the page. It features a dynamic marking of *p* (piano) and concludes with a melodic phrase in the treble clef and a bass line in the bass clef.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with accents and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic development. The bass staff features a steady accompaniment. A dynamic marking of *sp* (sforzando) is present in the second measure of the treble staff.

Third system of musical notation. The treble staff shows a more active melodic line with slurs. The bass staff continues with a consistent accompaniment. A dynamic marking of *p* (piano) is located in the second measure of the treble staff.

Fourth system of musical notation. The treble staff features a complex melodic pattern with many slurs. The bass staff provides a rhythmic and harmonic foundation.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff features a more active accompaniment. A dynamic marking of *f* (forte) is present in the second measure of the treble staff.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with slurs. The bass staff features a rhythmic accompaniment. Dynamic markings of *p* (piano) are present in the second and fourth measures of the treble staff.

4 Monsieur CONSTANTIN ANTIPOFF

FUGUE

N° 3

Moderato.

The first system of the fugue consists of two staves. The upper staff is in treble clef and contains a series of whole notes, starting with a piano (*p*) dynamic marking. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes, with some notes beamed together. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the fugue with two staves. The upper staff features a melodic line with eighth notes and some beaming. The lower staff continues the rhythmic accompaniment with eighth notes and some rests.

The third system of the fugue consists of two staves. The upper staff has a melodic line with eighth notes and some beaming. The lower staff continues the rhythmic accompaniment with eighth notes and some rests.

The fourth system of the fugue consists of two staves. The upper staff has a melodic line with eighth notes and some beaming. The lower staff continues the rhythmic accompaniment with eighth notes and some rests.

The fifth system of the fugue consists of two staves. The upper staff has a melodic line with eighth notes and some beaming. The lower staff continues the rhythmic accompaniment with eighth notes and some rests.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, featuring more complex melodic lines and harmonic support.

Fifth system of musical notation, including a dynamic marking of *p* (piano) in the first measure.

Sixth system of musical notation, concluding the page with a final melodic flourish.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests, including a dynamic marking of *ff*.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests, including a dynamic marking of *ff*.

A Mademoiselle ANASTASIE KOZYREFF

I^{ère} MAZURKA

(EN SOL MAJEUR)

N^o 4

Allegro.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro.' The first measure of the right hand is a whole rest, while the left hand plays a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the right hand.

This page of musical notation, numbered 15, contains six systems of piano music. Each system consists of a treble and a bass staff. The music is written in G major (one sharp) and 3/4 time. The notation includes various dynamics such as *sf* (sforzando), *p* (piano), and *f* (forte). It also features articulation like slurs and accents, and ornaments such as trills and mordents. The piece concludes with a double bar line and repeat dots.

This page of musical notation, numbered 16, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic and features accents (*>*) over several notes. The second system includes a piano (*p*) dynamic marking. The third system contains two piano (*p*) markings and a *Rit.* (ritardando) instruction. The fourth system continues with piano (*p*) dynamics and accents. The fifth system also features piano (*p*) dynamics. The sixth system includes piano (*p*) dynamics and a *Rit.* instruction. The seventh system concludes with piano (*p*) dynamics, a *Rit.* instruction, and a final forte (*f*) dynamic marking. The notation is dense and detailed, typical of a classical piano score.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a dynamic marking *p* (piano).

Third system of musical notation, including dynamic markings *p* (piano).

Fourth system of musical notation, including dynamic markings *f* (forte) and *p* (piano).

Fifth system of musical notation, including dynamic markings *p* (piano) and *sf* (sforzando).

Sixth system of musical notation, concluding the page with various notes and rests.

II^{me} MAZURKA

(EN SI MAJEUR)

N^o 5

Allegro energico.

The musical score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro energico.' The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 's'. The piece is a Mazurka, characterized by its rhythmic patterns and melodic lines.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble clef with slurs and accents, and a supporting bass line with chords and single notes. A dynamic marking of *s* (piano) is present at the beginning.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with slurs and accents. A dynamic marking of *s* (piano) appears in the middle of the system.

Third system of musical notation, showing more complex melodic passages in the treble clef. A dynamic marking of *s* (piano) is located in the lower part of the system.

Fourth system of musical notation, featuring a melodic line with slurs and accents. A dynamic marking of *s* (piano) is present at the start of the system.

Fifth system of musical notation, concluding the page. It contains melodic and harmonic elements consistent with the previous systems, with a dynamic marking of *s* (piano) at the beginning.

This musical score page contains six systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic and features a variety of musical textures, including arpeggiated figures, triplets, and melodic lines. Dynamics range from *p* to *ff*. The score includes several articulation marks such as accents (*>*) and slurs. The sixth system concludes with a *Rit.* (ritardando) marking and a *p* dynamic. The final system is marked *A tempo.* and features a prominent triplet in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, including a *Rit.* (Ritardando) marking in the bass staff. The notation continues with complex rhythmic patterns and slurs.

Third system of musical notation, showing further development of the melodic and harmonic lines with various note values and slurs.

Fourth system of musical notation, featuring more intricate rhythmic figures and dynamic markings.

Fifth system of musical notation, continuing the piece with complex textures and articulations.

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

III^{me} MAZURKA

(EN UT MAJEUR)

N^o 6

Allegro non troppo.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The melody in the treble clef includes several triplet markings. The bass clef provides harmonic support with chords and single notes. The second system continues the melodic and harmonic development. The third system introduces a forte (*f*) dynamic. The fourth system features a piano (*p*) dynamic with the instruction *Con grazia.* and includes more complex triplet patterns. The fifth system concludes the piece with a forte (*f*) dynamic. The score is marked with various musical notations including slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings: *f* (forte) in the middle of the system, *Rit.* (ritardando) in the third measure, and *p* (piano) in the fifth measure. The treble staff shows more complex melodic patterns with slurs and ties.

Third system of musical notation. The treble staff features several triplet markings (indicated by a '3' over the notes). The bass staff continues with a steady accompaniment.

Fourth system of musical notation. It includes a *p* (piano) dynamic marking. The treble staff has prominent triplet markings. The bass staff has a melodic line with some slurs.

Fifth system of musical notation, the final system on the page. It includes a *Rit.* (ritardando) marking and a *p* (piano) dynamic marking. The treble staff features triplet markings. The system concludes with a double bar line.

PIANO SOLO

ALBENIZ, Isaac (1860-1909):

- M1088 Navarra (completed by Deodat de Severac)
- W7104 Six Spanish Dances

ALFVEN, Hugo (1872-1960):

- M1391 Skargardsbilder (Archipelago pictures), Op. 17

ALKAN, Charles Valentin (1813-1888):

- W1137 Bourree d'Auvergne, Op. 29
- W1136 Le chemin de fer, Op. 27

BACH, Carl Philipp Emanuel (1714-1788):

- M1616 18 Practice Pieces in Six Sonatas (Hoffmann-Erbrecht)
- M1440 Little Pieces (Vrieslander)

BACH, Johann Christian (1735-1782):

- M1455 Sonatas, Volume I: Op. 5, No. 5; Op. 17, No. 5; Op. 5, No. 2; Op. 17, No. 4; Op. 17, No. 2 (Landshoff)
- M1456 Sonatas, Volume II: Op. 5, No. 4; Op. 17, No. 6; Op. 17, No. 3; Op. 5, No. 6; Op. 5, No. 3 (Landshoff)

BACH, Johann Sebastian (1685-1750):

- M1256 Chaconne in D minor, BWV 1004 (Busoni)
- W7050 Chromatic Fantasy and Fugue, BWV 903 (Bischoff)
- M1590 The Collected Keyboard Works: French Suites, BWV 812-817 (Busoni/Petri)
- M1591 The Collected Keyboard Works: Italian Concerto in F, BWV 971; Partita in B minor, BWV 831 (Busoni/Petri)
- M1592 The Collected Keyboard Works: Partitas Nos. 1-3 (Busoni/Petri)
- M1593 The Collected Keyboard Works: Partitas Nos. 4-6, BWV 828-830 (Busoni/Petri)
- M1589 The Collected Keyboard Works: Two-Part Inventions, BWV 772-786; Three-Part Inventions, BWV 787-801 (Busoni)
- M1034 From the Notebook for Anna Magdalena Bach (Bartok)
- M1195 Organ Chorale-preludes (Busoni)
- M1298 Prelude and Fugue in D, BWV 532 (Busoni)
- M1196 Prelude and Fugue in E-flat, BWV 552 (Busoni)
- W7051 69 Chorales with Figured Bass
- M1299 Toccata in C, BWV 564, (Busoni)
- M1277 Toccata in D minor, BWV 565 (Busoni)
- W7094 Two- and Three-Part Inventions, BWV 772-786; BWV 787-801 (Bischoff)
- W7063 The Well-Tempered Clavier, BWV 846-869, Vol. I (Bischoff)
- W7064 The Well-Tempered Clavier, BWV 846-869, Vol. II (Bischoff)

THE BACH PERIOD

- W7019 (Herrmann)

BARTOK, Bela (1881-1945):

- W7052 Little Pieces for Children, Vol. I
- W7053 Little Pieces for Children, Vol. II
- W1048 Rhapsodie, Op. 1 (first version)

BAX, Arnold (1883-1953):

- M1424 Two Russian Tone Pictures: Nocturne; National Dance

BEETHOVEN, Ludwig van (1770-1827):

- W1139 Cadenzas to the Piano Concertos (Busoni)
- M1300 Ecossaises, WoO 83 (Bartok)

BERENS, Hermann (1826-1880):

- W7054 Newest School of Velocity, Op. 61

BERNERS, Lord (1883-1950):

- M1301 Three Little Funeral Marches: The Goldfish

BIZET, Georges (1838-1875):

- M1610 Chants du Rhin (Songs of the Rhine)
- M1599 First Nocturne

BLISS, Arthur (1891-1975):

- M1064 Masks
- M1050 Two Interludes

BRIDGE, Frank (1879-1941):

- M1436 Two Pieces: Romance; Minuet

BRUCH, Max (1838-1920):

- W1050 Swedish Dances, Op. 63

BUSONI, Ferruccio (1866-1924):

- M1450 Eight Etudes after Cramer
- M1074 Elegies (Seven pieces for the piano)
- M1448 Giga, Bolero e Variazione (An die Jugend, Part III)
- M1449 Introduction, Capriccio and Epilog (An die Jugend, Part IV)
- M1442 Preludetto, Fughetta ed Esercizio (An die Jugend, Part I)
- M1441 Preludio, Fuga e Fuga figurata (An die Jugend, Part II)
- M1443 Sonatina
- M1257 Sonatina Seconda

BUXTEHUDE, Dietrich (1637-1707):

- M1594 Collected Piano Works, Volume I: Suites I-X (Bangert)
- M1595 Collected Piano Works, Volume II: Suites XI-XIX (Bangert)
- M1596 Collected Piano Works, Volume III: Works of Variation; Anonymous Works (Bangert)

CASELLA, Alfredo (1883-1947):

- M1413 Inezie (Three Pieces); Deux contrastes

CERVANTES, Ignazio (1847-1905):

- M1390 Seis Danzas Cubanas

CHABRIER, Emmanuel (1841-1894):

- M1101 Bourree fantasque
- M1624 Capriccio (1883) (Le Boucher)
- M1104 Dix Pieces Pittoresques
- W1022 Four Pieces
- M1612 Three Pieces: 1. Air de Ballet; 2. Suite de Valses; 3. Prelude Pastoral

CHAMINADE, Cecile (1857-1944):

- W1003 Children's Album, Op. 123 (first series)
- W1004 Children's Album, Op. 126 (second series)
- W7069 Selected Pieces, Vol. I (Scharfenberg)
- W7070 Selected Pieces, Vol. II (Scharfenberg)

THE CLASSICAL PERIOD

- W7020 (Herrmann)

COATES, Eric (1886-1957):

- M1437 Entr'acte a la Gavotte
- M1418 Miniature Suite
- M1419 Six Short Pieces (without octaves)

COLERIDGE-TAYLOR, Samuel (1875-1912):

- M1387 Moorish Dance, Op. 55
- M1611 Three Humoresques, Op. 31

COUPERIN, Francois (1668-1733):

- M1258 Eighteen Selected Pieces (Bartok)

LE COUPPEY, Felix:

- W7015 The Alphabet (Scharfenberg)

CUI, Cesar (1835-1918):

- M1336 Two Mazurkas, Op. 70

DALLAPICCOLA, Luigi (1904-1975):

- M1426 Sonatina canonica on "Caprices" of Niccolò Paganini

DEBUSSY, Claude (1862-1918):

- M1600 La boite a bijoux
- W1034 Khamma
- M1235 Le Martyre de Saint Sebastien Suite (Caplet)
- W1002 Pelleas et Melisande-Interludes (Roques)
- M1197 Six Pieces: Reverie; Valse romantique; Mazurka; D'un cahier d'esquisses; Nocturne; Ballade
- M1352 Two Transcriptions: Le triomphe de Bacchus; Printemps paraphrase

DOHNANYI, Ernst von (1877-1960):

- W1015 Humoresques, Op. 17
- M1427 Six Concert Etudes, Op. 28, Book I
- M1428 Six Concert Etudes, Op. 28, Book II
- M1302 Winter Rounds, Op. 13

DOWLAND, John (1563-1626):

- M1337 The Lute Music (Warlock)

DUKAS, Paul (1865-1935):

- M1259 Variations, Interlude et Finale

DVORAK, Antonin (1841-1904):

- M1411 Berceuse; Capriccio (Critical edition)
- M1618 Compositions for Piano, Op. 52 (Critical edition)
- M1617 Dances (Critical edition)
- M1278 Dumka, Op. 35 (Critical edition)
- M1429 Humoresques, Op. 101 (Critical edition)
- M1601 Impromptu; Humoresque (Critical edition)
- M1619 Mazurkas, Op. 56 (Critical edition)
- M1024 Silhouettes, Op. 8 (Critical edition)
- M1021 Suite, Op. 98 (Critical edition)
- M1430 Tema con variazioni, Op. 36 (Critical edition)
- M1023 Waltzes, Op. 54 (Critical edition)

EASY COMPOSITIONS BY MOZART AND HAYDN

- W7013 (Herrmann)

EASY PIECES BY MODERN MASTERS

- W7021 (Bartok, Kabalevsky, Shostakovich, Khachaturian, Prokofiev, Stravinsky)

ELGAR, Edward (1857-1934):

- M1279 Chanson de nuit; Chanson de matin (Thomson)
- M1216 The Coronation March (1911) (Brooke)
- M1280 Four Pieces: Imperial March; Funeral March; Canto Popolare; Prelude and Angel's Farewell
- M1198 Three Pieces, Op. 10 (arr.)

ENESCO, Georges (1881-1955):

- W1142 Suite dans le style ancien, Op. 3

FAURE, Gabriel (1845-1924):

- M1036 Nine Preludes, Op. 103
- M1217 Nocturnes 1-6
- W7072 Three Songs Without Words, Op. 17

FRANCK, Cesar (1822-1890):

- W1005 Prelude, Aria et Final
- M1027 Three Chorales (Selva)

GERMAN, Edward (1862-1936):

- M1338 Coronation March from "Henry VIII"

GODOWSKY, Leopold (1870-1938):

- M1358 Polonaise

GOOSSENS, Eugene (1893-1962):

- M1438 Nature Poems, Op. 25
- M1439 Ships (Three Preludes for Piano)
- M1421 Two Studies, Op. 38

GRAINGER, Percy Aldridge (1882-1961):

- M1460 Mock Morris ("Room-Music Tit-Bits" No. 1)
- M1071 Mock Morris (Concert version); Walking Tune
- M1020 Three British Folk Music Settings: 1. Irish Tune from County Derry 2. Shepherd's Hey 3. Sussex Mummers' Carol

GRANADOS, Enrique (1867-1916):

- M1633 Five Pieces: 1. Valse de concert, Op. 35; 2. A la Cubana, Op. 36; 3. Spanish Dances, Op. 37; 4. Marche militaire, Op. 38; 5. Impromptu, Op. 39

- M1459 Paisaje, Op. 35

- M1105 Six Expressive Studies in the Form of Easy Pieces

- M1236 Sketches: Landscapes in Sound I: Caressa (Waltz)

- M1103 Two Impromptus

GRETCHANINOFF, Alexandre (1864-1956):

- M1339 Suite Miniature, Op. 145

- M1341 Two Pieces, Op. 37

GRIEG, Edvard (1843-1907):

- M1626 Sonata in E minor, Op. 7 (Gallico)

GURLITT, Cornelius (1820-1901):

- W7095 Album for the Young, Op. 140: Twenty Melodious Pieces

HAYDN, Joseph (1732-1809):

- M1211 Sonatas, Volume I--Nos. 1-7 (Bartok)
- M1230 Sonatas, Volume II--Nos. 8-13 (Bartok)
- M1252 Sonatas, Volume III--Nos. 14-19 (Bartok)

HELLER, Stephan (1813-1888):

- W7077 Thirty Progressive Studies, Op. 46 (Complete in one volume)

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W1006 Three Pieces for the Haydn Centenary, 1909, by Dukas, Ravel and Debussy

IBERT, Jacques (1890-1962):

M1454 Matin sur l'eau

D'INDY, Vincent (1851-1931):

M1281 Little Sonata in Classical Form, Op. 9

M1389 Poeme des montagnes, Op. 15

M1260 Sonata in E minor

JANACEK, Leoš (1854-1928):

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M1083 On an Overgrown Path (Kurz, Schaefer)

M1032 1. X. 1905

M1033 Theme and Variations (Zdenka Variations)

JUON, Paul (1872-1940):

M1340 Little Suite, Op. 20

KABALEVSKY, Dmitri (1904-1987):

W1030 Music for Children and Young People, Book I: Preludes and Fugues, Op. 61

W1031 Music for Children and Young People, Book II: Three Rondos, Op. 30; Four Rondos, Op. 60

W1032 Music for Children and Young People, Book III: Variations, Opp. 40, 51, 87

KHACHATURIAN, Aram (1903-1978):

W1140 Poeme

W1138 Two Dances from "Spartakus" (Witkind)

KODALY, Zoltan (1882-1967):

M1035 Nine Piano Pieces, Op. 3

M1095 Valse

KORNGOLD, Erich Wolfgang (1897-1957):

M1623 Maerchenbilder, Op. 3

W1016 Sonata in D minor

M1446 Sonata No. 2, Op. 2

LIAPUNOV, Sergei (1859-1924):

M1392 Christmas Festivals, Op. 41

LISZT, Franz (1811-1886):

M1102 Hungarian Historical Portraits (Veress)

W7016 Les jeux d'eau a la Villa d'Este

W1049 Rapsodie Espagnole

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MACDOWELL, Edward (1861-1908):

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M1452 Film en miniature

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MOSCHELES, Ignaz (1794-1870):

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W7123 Three Etudes, Op. 51

MOSZKOWSKI, Moritz (1854-1925):

W7124 Six Pieces, Op. 31

NIELSEN, Carl (1865-1931):

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M1447 Album for my Little Friends, Op. 14

M1200 Three Pieces, Op. 40 (Concert suite)

RACHMANINOFF, Sergei (1873-1943):

W7130 Sonata No. 1 in D minor, Op. 28

M1409 Variations on a Theme by Chopin, Op. 22

RANGSTROM, Ture (1884-1947):

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RAVEL, Maurice (1875-1937) and**CASELLA, Alfredo (1883-1947)**

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M1239 Variations and Fugue on a Theme of J. S. Bach, Op. 81

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maestoso

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W1001 Three Dances

M1604 Vistas

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SMETANA, Bedrich (1824-1884):

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M1026 Czech Dances (Stepan)

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STRAUSS, Richard (1864-1949):

M1051 Concert Waltz from "Der Rosenkavaller" (Singer)

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M1221 Apollon Musagete (Stravinsky)

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M1404 Quartet, Op. 15

GUITAR AND PIANO**CARULLI, Ferdinand (1770-1841):**

M1402 Sonata No. 1, Op. 21

DIABELLI, Anton (1781-1858):

M1394 Sonatina, Op. 68

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M1401 Grand Sonata, Op. 85 (flute or violin)

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