

Master Piano Series

BIROULKI

(Jeux d'enfants)

FOR SOLO PIANO

by

ANATOL LIADOV

(1855-1914)

Op. 2

MASTERS MUSIC PUBLICATIONS, INC.

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CONTENTS

page

1. <i>Presto</i>	1
2. <i>Allegro</i>	4
3. <i>Allegretto</i>	5
4. <i>Allegro con fuoco</i>	6
5. <i>Vivace</i>	10
6. <i>Allegro</i>	12
7. <i>Moderato</i>	13
8. <i>Allegro moderato</i>	14
9. <i>Allegretto tranquillo</i>	15
10. <i>Allegro</i>	18
11. <i>Tempo di Valse</i>	20
12. <i>Prestissimo</i>	22
13. <i>Vivace</i>	24
14. <i>Presto</i>	25

A. LIADOFF.—BIROULKI
(Jeux d'Enfants)
QUATORZE PIÈCES

I

Presto.

p

p

p

First system of musical notation. The right hand features a continuous eighth-note pattern with slurs. The left hand plays a bass line with chords and single notes. A dynamic marking of *p* is present in the first measure.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand includes accents (*>*) and a dynamic marking of *p* in the fourth measure.

Third system of musical notation. The right hand has a mix of eighth and sixteenth notes. The left hand features a dynamic marking of *f* in the fourth measure. The tempo instruction **Meno mosso.** is written above the staff.

Fourth system of musical notation. The right hand continues with complex rhythmic patterns. The left hand includes accents (*>*) and a dynamic marking of *p* in the final measure.

Fifth system of musical notation. The right hand features a series of chords and melodic lines. The left hand includes accents (*>*) and a dynamic marking of *p* in the final measure.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains a supporting accompaniment of chords and single notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation, continuing the piece. It features similar melodic and accompaniment patterns to the first system.

Third system of musical notation. It begins with the instruction *1^o tempo.* above the staff. The treble clef staff has a melodic line with slurs. The bass clef staff has a simple accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of musical notation. The treble clef staff features a melodic line with many beamed notes and slurs. The bass clef staff has a simple accompaniment. A dynamic marking of *p* (piano) is present in the fourth measure.

Fifth system of musical notation, the final system on the page. It continues the melodic and accompaniment patterns. The piece concludes with a double bar line at the end of the system.

II

Allegro.

The musical score is written for piano in 3/4 time. It consists of five systems of staves. The first system is marked *mf* and begins with a treble clef and a key signature of one sharp (F#). The second system continues the piece. The third system is marked *f* in the treble and *p* in the bass. The fourth system continues the piece. The fifth system is marked *f* in the treble and *p* in the bass, and concludes with a double bar line. The music features a complex, rhythmic melody in the treble clef and a more rhythmic accompaniment in the bass clef. Dynamics range from *mf* to *f* and *p*. The piece ends with a final cadence in the bass clef.

III

Allegretto.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Allegretto." and the initial dynamic is "p" (piano). The score includes various musical notations such as slurs, accents, and dynamic markings like "f" (forte) and "p". The piece concludes with two endings, labeled "1^a" and "2^a".

IV

Allegro con fuoco.

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *f*. The second system features a dynamic marking of *ff*. The third system includes a dynamic marking of *f* and a triplet of eighth notes in the bass line, numbered 1, 2, and 3. The fourth system has a dynamic marking of *ff*. The fifth system concludes with a triplet of eighth notes in the bass line, numbered 2, 3, and 4. The music is characterized by strong rhythmic patterns and expressive dynamics.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 7/8. Dynamics: *p* (piano) in the first measure, *sf* (sforzando) in the fifth measure, *p* in the sixth measure. The music features eighth and sixteenth notes with slurs.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *p* in the second measure, *sf* in the fifth measure, *p* in the sixth measure. The music features eighth and sixteenth notes with slurs.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *p* in the third measure, *p* in the sixth measure. The music features eighth and sixteenth notes with slurs.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *p* in the third measure. The music features eighth and sixteenth notes with slurs.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *p* in the first measure. The music features eighth and sixteenth notes with slurs.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *s* (sforzando) in the second measure, *p* in the third measure. The music features eighth and sixteenth notes with slurs.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music includes a dynamic marking of *f* (forte) in the second measure.

Second system of musical notation, continuing the piece with a dynamic marking of *sf* (sforzando) in the fourth measure.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the fifth measure.

Fourth system of musical notation, featuring dynamic markings of *sf* (sforzando) in the second measure and *p* (piano) in the fourth and sixth measures.

Fifth system of musical notation, featuring dynamic markings of *sf* (sforzando) in the third measure and *p* (piano) in the fourth and sixth measures.

Sixth system of musical notation, featuring a dynamic marking of *p* (piano) in the first measure and another *p* (piano) in the fifth measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together. The bass clef staff contains a bass line with quarter notes and chords. A dynamic marking 'p' is placed above the bass line in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady bass line with chords. A dynamic marking 'p' is placed above the treble staff in the first measure.

Third system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a bass line with chords. Dynamic markings 's' and 'p' are present in the second and fourth measures respectively.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bass line with chords. A dynamic marking 's' is present in the second measure.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a bass line with chords. A dynamic marking 'ff' is present in the fourth measure.

Sixth system of musical notation, ending with a double bar line. The treble clef staff has a melodic line with some slurs. The bass clef staff has a bass line with chords.

V

Vivace.

The musical score is written for piano in 3/4 time, marked *Vivace*. It consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#). The first system shows a rhythmic pattern of eighth and sixteenth notes with accents. The second system continues this pattern, ending with a *ff* dynamic marking. The third system features a dense texture of chords in the right hand and a more active bass line. The fourth system returns to a similar rhythmic pattern as the first system. The fifth system concludes with a *ff* dynamic marking and a final chordal texture.

First system of musical notation, featuring treble and bass staves with piano (*p*) dynamics and various musical notations including slurs and accents.

Second system of musical notation, continuing the piece with treble and bass staves and various musical notations.

Third system of musical notation, including a *Rall.* (Ritardando) marking and a piano (*p*) dynamic marking.

Fourth system of musical notation, including an *A tempo.* marking and a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring treble and bass staves with various musical notations.

Sixth system of musical notation, including a fortissimo (*ff*) dynamic marking and ending with a double bar line.

VI

Allegro.

This musical score is for a piece titled "VI" in 5/4 time, marked "Allegro." It consists of five systems of piano accompaniment. The first system begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system transitions to a piano (*p*) dynamic and includes a repeat sign. The third system continues with piano dynamics and uses slurs to connect phrases. The fourth system returns to a forte (*f*) dynamic, mirroring the initial rhythmic motifs. The fifth system concludes the piece with a piano (*p*) dynamic and a final cadence. The score is written in a key with one sharp (F#) and includes various musical notations such as accents, slurs, and dynamic markings.

VII

Moderato.

Musical score for the Moderato section, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines.

Più mosso.

Musical score for the Più mosso section, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines.

Musical score for the Staccato section, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines. The word "Staccato." is written above the right-hand staff. A first ending bracket labeled "8^a" spans the final two measures of the section.

Musical score for the 8^a section, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines. A first ending bracket labeled "8^a" spans the first two measures of the section.

Musical score for the final section, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines.

VIII

Allegro moderato.

The musical score is written for piano in two staves per system. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Allegro moderato." The score is divided into five systems. The first system begins with a piano (*p*) dynamic. The second system includes a repeat sign and a piano (*p*) dynamic. The third system features a sforzando (*s*) dynamic. The fourth system includes accents (*>*) over the notes. The fifth system concludes with a double bar line. The notation includes various note values, slurs, and dynamic markings.

IX

Allegretto tranquillo.

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto tranquillo'. The first system begins with a dynamic marking of *mf*. The fifth system begins with a dynamic marking of *p*. The score features various musical notations including slurs, accents, and dynamic markings. The bass line in the fifth system is particularly notable for its rhythmic pattern and phrasing.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with quarter and eighth notes. A dynamic marking *f* is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking *p* is located at the beginning of the system.

Third system of musical notation. The treble clef staff shows a melodic phrase with a slur. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff features a melodic line with accents (>) and a dynamic marking *p*. The system concludes with a fermata over the final notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *f* (forte) is present in the fourth measure of the upper staff.

The second system continues the piece with similar melodic and harmonic textures. The upper staff maintains the melodic flow with various note values and rests, while the lower staff continues the accompaniment with consistent rhythmic patterns.

The third system shows further development of the musical themes. The upper staff includes a prominent melodic phrase with a slur, and the lower staff continues to support it with a steady accompaniment.

The fourth system features a melodic line in the upper staff that includes a half note and a quarter note, with a slur over the latter. The lower staff continues with its accompaniment, showing some chromatic movement.

The fifth and final system on the page concludes the piece. The upper staff ends with a melodic phrase that includes a sharp sign, and the lower staff provides a final accompaniment with a double bar line at the end.

Allegro.

X

The image displays a musical score for piano, consisting of five systems of two staves each. The tempo is marked "Allegro." and the section is labeled "X". The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system begins with a dynamic marking of *mf* (mezzo-forte). The score features a complex texture with frequent chords and arpeggiated patterns in both the treble and bass staves. The bass line is particularly active, often moving in eighth-note patterns. The piece concludes with a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines in both hands, with various accidentals and phrasing slurs.

Second system of musical notation, continuing the piece with intricate harmonic textures and melodic development in both staves.

Third system of musical notation, showing further progression of the musical themes with dynamic and articulation markings.

Fourth system of musical notation, marked with *A tempo.* and *p*. It includes a *Rall.* marking in the bass staff and a *f* marking in the treble staff, indicating changes in tempo and dynamics.

Fifth system of musical notation, continuing the musical narrative with complex chordal structures and melodic lines.

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

XI

Tempo di valse.

The musical score is written for piano in 3/4 time, marked "Tempo di valse". It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The music features a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of eighth-note chords and single notes. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with eighth-note chords, while the lower staff provides a consistent eighth-note accompaniment with slurs.

The third system of musical notation shows the progression of the music. The upper staff continues with eighth-note chords, and the lower staff has a more active accompaniment with some sixteenth-note patterns. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the bass staff.

The fourth system of musical notation features two staves. The upper staff continues with eighth-note chords, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is placed above the first measure of the lower staff.

The fifth and final system of musical notation on the page consists of two staves. The upper staff continues with eighth-note chords, and the lower staff provides a rhythmic accompaniment. The system concludes with a double bar line.

XII

Prestissimo.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/8. The first system begins with a dynamic marking of *f* (forte) and includes a crescendo hairpin leading to a *pp* (pianissimo) marking. The second system starts with a *pp* marking. The third system also starts with a *pp* marking. The fourth system starts with a *pp* marking. The fifth system starts with a *p* (piano) marking. The sixth system does not have a dynamic marking at the beginning. The music features a mix of chords and moving lines in both hands, with some chromaticism in the bass line.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter notes. A dynamic marking *pp* is present at the end of the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. Dynamic markings *ff* and *pp* are present.

Third system of musical notation, consisting of two staves. The upper staff features a more complex melodic line with some accidentals, and the lower staff continues the bass line. A dynamic marking *pp* is present.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking *f* is present.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking *p* is present.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking *f* is present. The system concludes with a double bar line.

XIII

Vivace.

This musical score, titled 'XIII', is written for piano and consists of five systems of music. The tempo is marked 'Vivace.' The key signature is one sharp (F#), and the time signature is 3/8. The notation is arranged in two columns: the right column contains the treble clef staff and the left column contains the bass clef staff. Each system shows a complex, rhythmic piece of music with many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line at the end of the fifth system.

XIV

Presto.

The musical score is written for piano in 2/4 time. It begins with a piano (*p*) dynamic marking. The first system includes a fortissimo (*ff*) dynamic marking. The score is characterized by intricate rhythmic patterns, particularly in the right hand, which often features sixteenth-note runs and chords. The left hand provides a steady accompaniment with chords and occasional melodic lines. The piece concludes with a final flourish in the right hand.

p

mf Più mosso.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic marking. The music features intricate melodic lines with slurs and ties, and a bass line with chords and single notes. The second system continues the melodic development. The third system shows a change in the bass line's texture. The fourth system features a more complex melodic line with many accidentals. The fifth system continues this complexity. The sixth system introduces a *mf* dynamic and the instruction *Più mosso.* (faster). The final system on the page is a single bass clef line, likely a continuation of the bass line from the previous system.

Più mosso.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *fp* (fortissimo piano) and accents.

Second system of musical notation, continuing the piece. The treble staff features more complex melodic figures with slurs. The bass staff has a steady accompaniment. Dynamics include *ff* (fortissimo).

Third system of musical notation. The treble staff shows a melodic line with slurs. The bass staff has a consistent accompaniment. Dynamics include *ff* (fortissimo).

Fourth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a consistent accompaniment. Dynamics include *p.* (piano).

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a consistent accompaniment. Dynamics include *p.* (piano).

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs. The bass staff has a consistent accompaniment. Dynamics include *s* (sforzando) and *ff* (fortissimo).

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 Preludietto, 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 boîte à joujoux
- 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 Improptu; 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. Improptu, 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 Improptus

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):

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- 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)

HOMAGE TO HAYDN

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, Leos (1854-1928):

M1451 Fifteen Moravian Folksongs (1922) (Stedron)

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 Valsette

KORNGOLD, Erich Wolfgang (1897-1957):

M1623 Maerchenbilder, Op. 3

W1016 Sonata in D minor

M1446 Sonata No. 2, Op. 2

LIAPUNOV, Sergel (1859-1924):

M1392 Christmas Festivals, Op. 41

LISZT, Franz (1811-1886):

M1102 Hungarian Historical Portraits (Veress)

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

W1049 Rapsodie Espagnole

W1051 Reminiscences de Don Juan

MACDOWELL, Edward (1861-1908):

M1445 Forgotten Fairy Tales

MALIPIERO, Gian Francesco (1882-1973):

M1062 Risonanze (1918); To Claude Debussy (1920)

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M1052 Fables

M1452 Film en miniature

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M1086 Puppets, Book II (Solc)

M1087 Puppets, Book III (Solc)

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M1046 Two Dances (Solc)

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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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M1058 Piano Music for Young and Old, Op. 53 (complete in one volume)

M1068 Symphonic Suite, Op. 8

M1219 Three Pieces, Op. 59 (1928)

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M1447 Album for my Little Friends, Op. 14

M1200 Three Pieces, Op. 40 (Concert suite)

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

M1409 Variations on a Theme by Chopin, Op. 22

RANGSTROM, Ture (1884-1947):

M1379 Sommarskyar (Summer Clouds)

RAVEL, Maurice (1875-1937):

M1238 L'heure Espagnole (Fantasy) (Roques)

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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

M1620 Variation and Fugue on a Theme by Telemann, Op. 134

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M1381 Four Epigrams, Op. 11

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SAINT-SAENS, Camille (1835-1921):

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maestoso

W7121 Sonata, Op. 66

W7119 Summerland

W1001 Three Dances

M1604 Vistas

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M1306 Sonata No. 5

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No. 1, Op. 12; Four Preludes from Op. 34; Nine Preludes and Fugues from Op. 87

W7084 Three Fantastic Dances, Op. 5

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M1084 Kyllikki (Three Lyric Pieces) Op. 41

M1025 Six Impromptus, Op. 5

M1078 Three Sonatinas, Op. 67

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SINDING, Christian (1856-1941):

M1386 Burlesques, Op. 48

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SMETANA, Bedrich (1824-1884):

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M1026 Czech Dances (Stepan)

M1431 Easier Pieces for the Piano (Stepan)

W1000 A Polka Album

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M1241 Sonata in G minor (Repkova)

M1628 Three Pieces for the Revolution of 1848 (Fiala)

M1629 Waltzes (1844) (Kurz)

M1106 Wedding Scenes

STRAUSS, Richard (1864-1949):

M1051 Concert Waltz from "Der Rosenkavalier" (Singer)

M1091 Five Piano Pieces, Op. 3

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STRAVINSKY, Igor (1882-1971):

M1221 Apollon Musagete (Stravinsky)

W7085 The Five Fingers

M1201 Piano-Rag-Music

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W1012 Suite, Op. 92**RESPIGHI, Ottorino (1879-1936):**

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VIERNE, Louis (1870-1937):W7055 Allegretto
W7118 Symphony No. 3, Op. 28
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M1408 Berceuse Triste; Sarabande, Op. 10

GUITAR**AGUADO, Dionisio (1784-1849):**

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BACH, Johann Sebastian (1685-1750):

M1671 Preludio, Allemande and Two Minuets (Segovia)

W7061 Selected Pieces transcribed for one and two guitars

DIABELLI, Anton (1781-1858):

M1672 Thirty Very Easy Studies, Op. 39 (Peter)

GIULIANI, Mauro (1781-1829):

W7066 Twenty-four Etudes, Op. 48

PAGANINI, Niccolo (1782-1840):

M1674 Twenty-six compositions (Schulz)

SEVEN PIECES FOR GUITAR

M1667 1. Bach: Gavotte; 2. Handel: Sarabande with Variations; 3. Haydn: Andante; 4. Sor: Study in G; 5. Schumann: Siciliano; 6. Tarrega: Study in A Major; 7. Tarrega: Capricho Arabe (Bream)

TARREGA, Francisco (1852-1909):

W7097 Twenty-one Selected Pieces

2 GUITARS**CARULLI, Ferdinand (1770-1841):**M1399 Nocturne de Salon, Op. 227
W7105 Six Easy Duets, Op. 34, Book I: Nos. 1-3 (Gotze)
W7106 Six Easy Duets, Op. 34, Book II: Nos. 4-6 (Gotze)**3 GUITARS****GIULIANI, Mauro (1780-1829):**

M1669 Trio, Op. 71, No. 3 (Albert)

4 GUITARS**SOR, Ferdinand (1778-1839):**

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

GUITAR AND VIOLIN**GIULIANI, Mauro (1780-1829):**

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

PAGANINI, Niccolo (1782-1840):M1400 Cantabile (Schwarz-Reiffingen)
M1395 Six Sonatas, Op. 2 (Schwarz-Reiffingen)
W7117 Six Sonatas, Op. 3
M1396 Sonata Concertanta (Schwarz-Reiffingen)
M1403 Variazioni di Bravura (Schwarz-Reiffingen)**GUITAR AND OTHER INSTRUMENTS****PAGANINI, Niccolo (1782-1840):**M1398 Quartet No. 7 (Schwarz-Reiffingen) (violin, viola, violoncello and guitar)
M1397 Terzetto Concertante (Schwarz-Reiffingen) (viola, violoncello and guitar)