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The Critical Notes on the pieces of this book are to be found on:

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AIMS AND PURPOSES OF THE ANTHOLOGY

The present anthology groups together piano music of considerable stylistic breadth, but a narrower band of difficulty. It consists of entry level concert repertoire ranging from baroque works and complete classical sonatas to individual late romantic and early 20th century character pieces. The standard repertoire has been juxtaposed with some lesser-known works, giving the performer the option of compiling a musically contrasting and technically diverse programme. The music in the present collection covers levels that are compatible with the following international grading criteria: UK: Grade 8 to First diploma level, US/Canada: Grade 10 and above.

This collection has been developed in collaboration between Wiener Urtext Edition and the International Institute for Piano Pedagogy (IIPP) as a high-quality resource for pianists, students and teachers.

INHALT

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Die Kritischen Anmerkungen zu den Stücken dieses Bandes finden Sie online unter:
www.wiener-urtext.com oder www.universaledition.com/ut50406

ZIEL UND ZWECK DER SAMMLUNG

Die vorliegende Anthologie vereint Klaviermusik von beträchtlicher stilistischer Breite in einem relativ einheitlichen Schwierigkeitsrahmen. Sie enthält Klavierwerke für den Einstieg ins Konzertrepertoire vom Barock über Sonaten der Wiener Klassik bis hin zu Charakterstücken des 19. und frühen 20. Jahrhunderts. Bekannte Kompositionen werden weniger bekannten gegenübergestellt; damit eröffnet sich dem Spieler die Möglichkeit, sich ein musikalisch facettenreiches wie technisch vielfältiges Programm zusammenzustellen. Vom Schwierigkeitsgrad her entspricht die Werkauswahl in einer fünfstufigen Skala (von sehr leicht bis sehr schwer) etwa der Stufe 4 (schwer).

Der Band wurde in Zusammenarbeit zwischen der Wiener Urtext Edition und dem International Institute for Piano Pedagogy (IIPP) als Urtext-Sammlung für Pianisten, Studenten und Lehrer entwickelt.

Editor: Christian Eisert
Fingering: Robert Hill

Toccatà

BWV 914

Johann Sebastian Bach
(1685–1750)

The image displays a musical score for the Toccata BWV 914 by Johann Sebastian Bach. The score is written for piano and is in the key of D major (one sharp) and 3/2 time. It is divided into several systems of music. The first system (measures 1-3) shows the beginning of the piece with a treble and bass clef. The second system (measures 4-6) continues the piece. The third system (measures 7-9) shows a change in the bass line. The fourth system (measures 10-13) ends with a double bar line. The fifth system (measures 14-17) is marked *un poco allegro a 4.* and shows a change in the time signature to common time (C). The sixth system (measures 18-21) continues the piece with a trill (tr) in the final measure.

Sonata

Editor: Jochen Reutter
Fingering: Nils Franke

K. 259

Domenico Scarlatti
(1685–1757)

Andante

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as triplets, slurs, and specific fingering numbers (1-5) for both hands. The first system (measures 1-3) features a triplet in the treble and a single note in the bass. The second system (measures 4-7) continues the melodic line with more complex fingering. The third system (measures 8-11) shows a more intricate treble part with multiple slurs and fingerings. The fourth system (measures 12-15) features a similar pattern with a triplet and a slur. The fifth system (measures 16-19) concludes the page with further melodic development and fingering.

Editor: Ulrich Leisinger
Fingering: Oswald Jonas

Sonata

Hob. XVI:46

Joseph Haydn
(1732–1809)

Allegro moderato

1 3 2 4 tr 3 tr 4 3 tr

4 3 4 12 3 2 42 tr 4 2 1 2

7 1 2 1 2 3 5 3 4 3 tr 1 4 tr 5

10 2 tr 4 3 1 3 tr 3 4 5 4 2 1

13 2 2 1 6 6

15 3 2 3 4 2 1 3 5 2 3 1

Editor: Peter Hauschild
Fingering: Gerhard Oppitz

Sonata

op. 10/1

Ludwig van Beethoven
(1770–1827)

Allegro molto e con brio

The musical score consists of six systems of two staves each (treble and bass clef). The first system (measures 1-7) begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second system (measures 8-16) features a piano (*p*) dynamic and a *rinf.* (ritardando) marking. The third system (measures 17-23) shows dynamics ranging from *pp* to *ff*. The fourth system (measures 24-31) is marked *ff*. The fifth system (measures 32-42) includes a *fp* dynamic and a *p* dynamic. The sixth system (measures 43-49) concludes with a *p* dynamic. Fingerings are meticulously indicated throughout the piece.

*) See Detailed Notes / Siehe Einzelanmerkungen

À son ami A. Gorla

Le Bananier

Editor: Jochen Reutter
Fingering: Nils FrankeChanson nègre
op. 5Louis Moreau Gottschalk
(1829–1869)

$\text{♩} = 88^{*})$

lourdement *semplice*

p *mf*

leg.

7 *diminuendo* *perdendosi*

13 *semplice* *mf*

19 *dim.* *perdendosi*

25 *bien rythmé* *scintillante e staccatissimo* *P* *legato e marcato il basso*

*) D, S: $\text{♩} = 96$

Rhapsodie

op. 79/2

Johannes Brahms
(1833–1897)

Molto passionato, ma non troppo allegro

The musical score is presented in a grand staff with a treble and bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated as "Molto passionato, ma non troppo allegro".

Measures 1-3: The piece starts with a forte (*f*) dynamic. The right hand features a triplet of eighth notes (5, 3, 3) and a quarter note (5). The left hand has a quarter note (2) and a half note (2). A first ending bracket covers measures 2 and 3. The second ending bracket covers measures 4 and 5. A *red.* (ritardando) marking is placed below the first ending.

Measures 4-6: The tempo changes to *rit.* (ritardando) for measures 4 and 5, then returns to *in tempo* for measure 6. The right hand has a quarter note (5) and a half note (2). The left hand has a quarter note (4) and a half note (4). A *f* dynamic is present at the end of measure 6.

Measures 7-9: The tempo changes to *rit.* (ritardando) for measures 7 and 8, then returns to *in tempo* for measure 9. The right hand has a quarter note (3) and a half note (4). The left hand has a quarter note (4) and a half note (5). A *f* dynamic is present at the end of measure 9.

Measures 10-12: The right hand has a quarter note (4) and a half note (1). The left hand has a quarter note (4) and a half note (4). A *f* dynamic is present at the end of measure 10. A *vol.* (volume) marking is placed below the left hand in measure 11.

Measures 13-15: The right hand has a quarter note (5) and a half note (2). The left hand has a quarter note (4) and a half note (4). A *mp* (mezzo-piano) dynamic is present at the end of measure 13. A *vol.* marking is placed below the left hand in measure 14.

Prélude

Editor: Jochen Reutter
Fingering: Nils Franke

from / aus: Chants d'Espagne
op. 232/1

Isaac Albéniz
(1860–1909)

Allegro ma non troppo

pp
marcato il canto

5

9

fpp

13

pp

17

cresc.

21

cresc.

cresc.

*) See Detailed Notes / Siehe Einzelanmerkungen

Editor: Michael Stegemann
Fingering: Michel Béroff

Prélude X

(Premier livre)

Claude Debussy
(1862–1918)

Profondément calme <Dans une brume doucement sonore>

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into four systems, each with a measure number (5, 10, 14) at the beginning of the first staff. Performance instructions include *pp* (pianissimo) and *Doux et fluide* (soft and fluid). The first system includes a tempo marking *Profondément calme* and a descriptive phrase *<Dans une brume doucement sonore>*. The second system includes *Doux et fluide*. The third system includes *pp*. The fourth system includes *pp <sans nuances>* and *sempre pp*. The score features various musical notations such as slurs, ties, and fingering numbers (1-5). There are also some unusual markings like '8' and '12' above the staff, and '51' below the staff in the final system.

Maple Leaf Rag

Editor: Jochen Reutter
Fingering: Nils Franke

Scott Joplin
(1867–1917)

Tempo di marcia

2

f

6

p *r. h.* *r. h.*

l. h. *l. h.*

10

mf

14

1. 2.

Sechs Kleine Klavierstücke

op. 19

Arnold Schönberg
(1874–1951)

Editor: Reinhold Brinkmann
Fingering: Peter Roggenkamp

Leicht, zart (♪)

I

etwas zögernd - - - - -

The musical score is written for piano in 6/8 time. It consists of six systems of music. The first system (measures 1-2) begins with a treble clef and a bass clef, with dynamics *ppp* and *p*. The second system (measures 3-5) includes the instruction *flüchtig* and dynamics *ppp* and *p*. The third system (measures 6-8) includes *leicht*, *pp*, and *fpp*. The fourth system (measures 9-12) includes *pp flüchtig* and *rit.*. The fifth system (measures 13-15) includes *mf* and *molto rit.*. The sixth system (measures 16-18) includes *ppp* and *molto rit.*. The piece ends with a final chord and a fermata.

Nach jedem Stück ausgiebige Pause; die Stücke dürfen nicht ineinander übergehen!