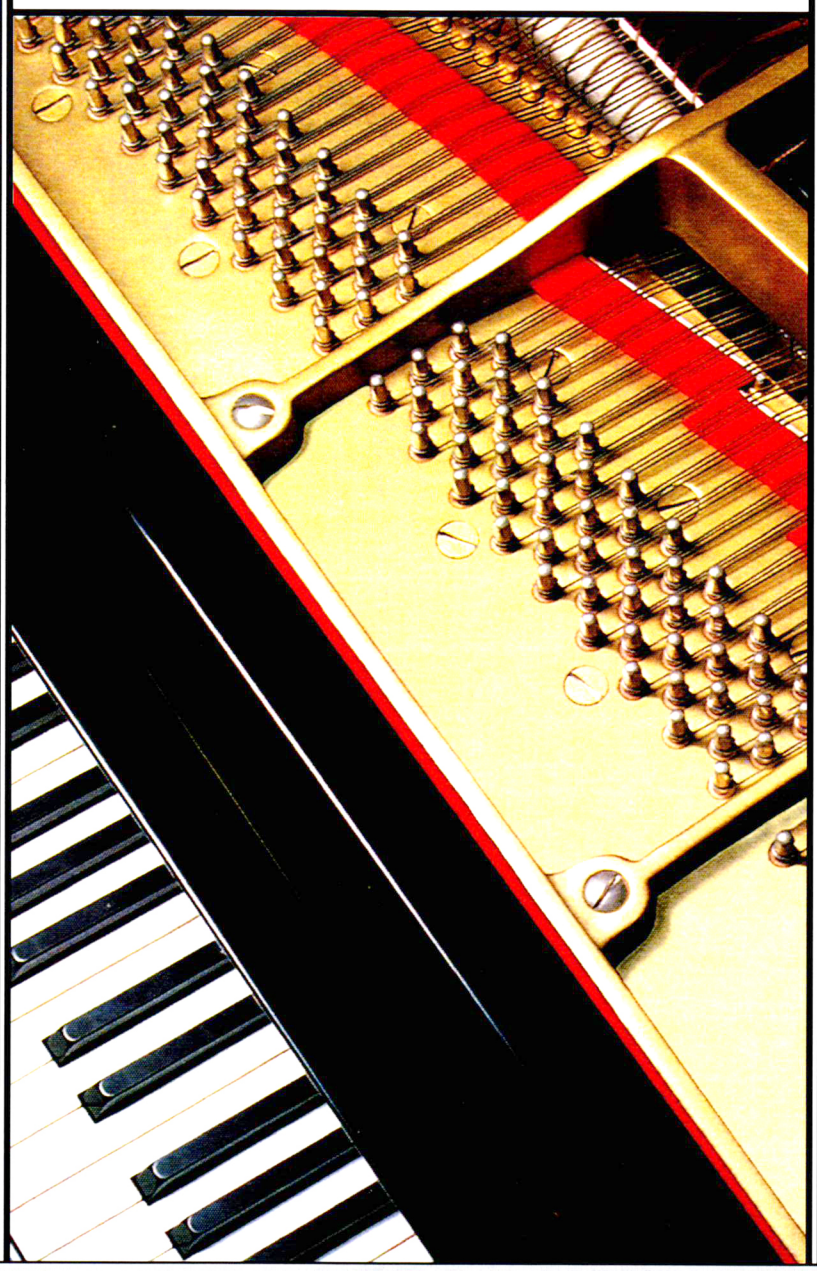
EVERYBODY'S PERFECT MASTERPIECES

A Collection of Exciting Recital Repertoire
for Early Levels of Piano Performance

To Be Taught by Reading or Rote

VOLUME ONE



EDITED BY CAROLE L. BIGLER & VALERY LLOYD-WATTS

Alfred

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Valery Lloyd-Watts performs all selections from volumes 1–4 on one compact disc (#14050), available from your music dealer.

DEDICATION

To all piano teachers who, by their selfless dedication and heroic persistence, have kept alive our precious heritage of classical music.

ACKNOWLEDGMENT

We thank Iris and Morty Manus and Willard Palmer for their ongoing encouragement. Their generosity in sharing their expertise and experience has been invaluable to us.

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PREFACE

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To the students, we wish you an exciting adventure in music, in which you will experience both the beauty of the music and emotional, intellectual and physical rewards as well.

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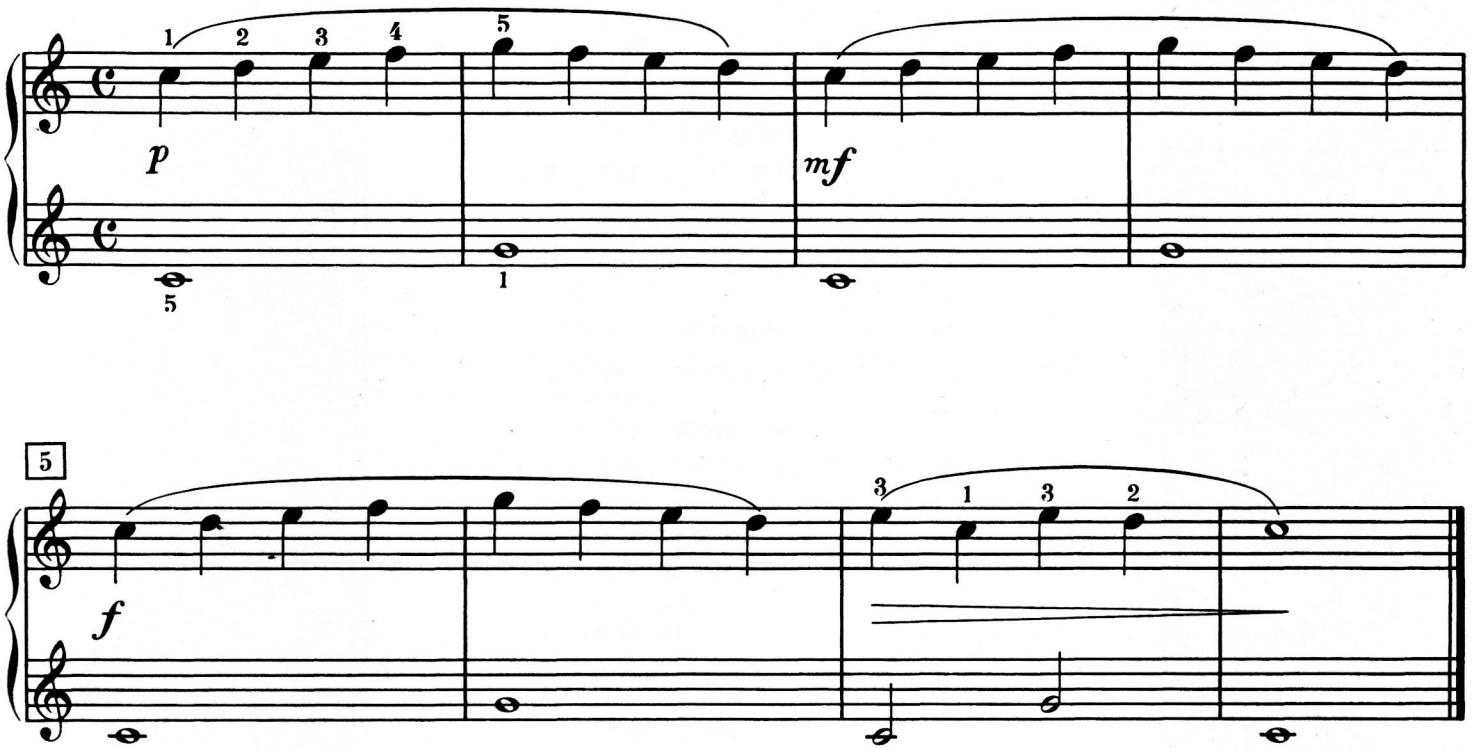
1. Etude in C

Ferdinand Beyer
(1803–1866)

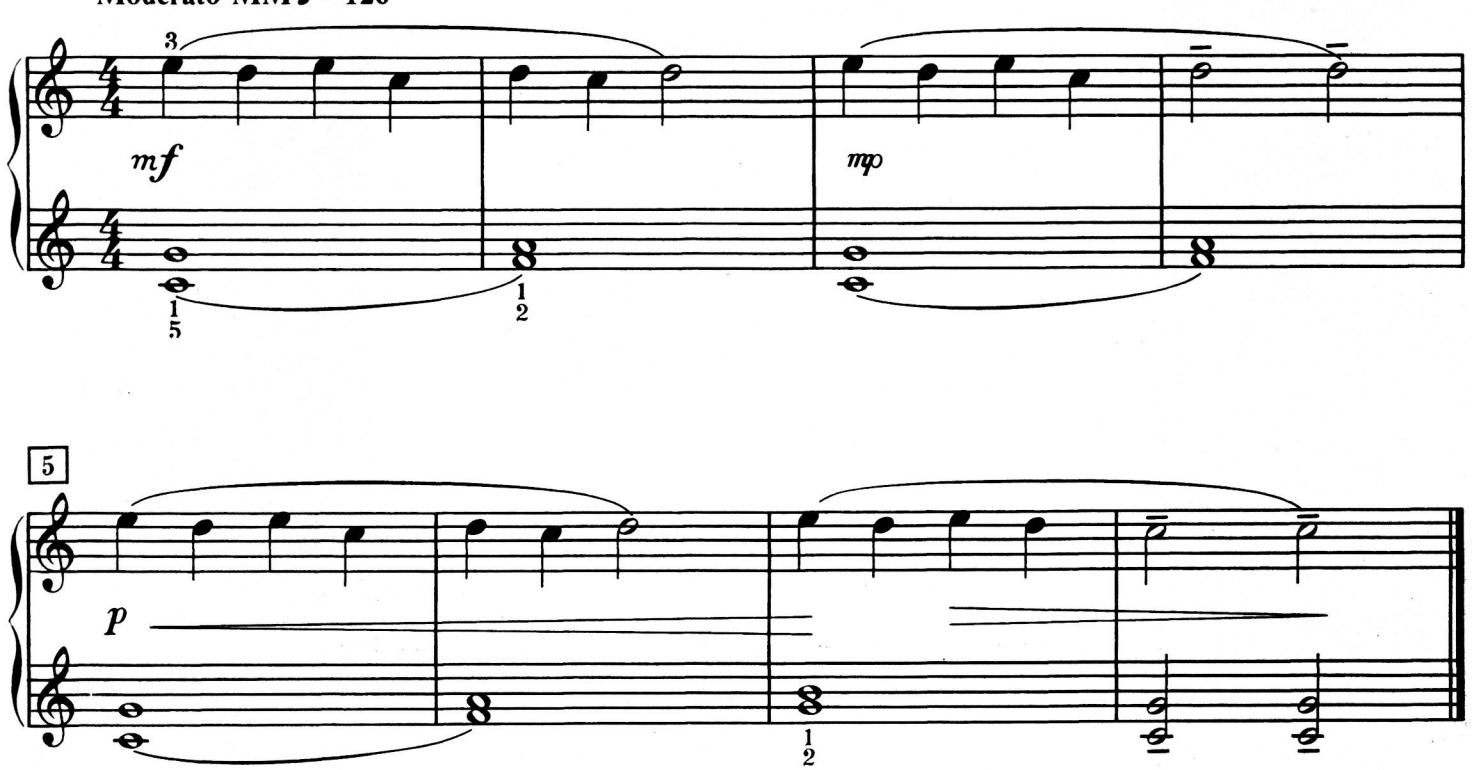
Moderato MM ♩ = 132



2. Melody

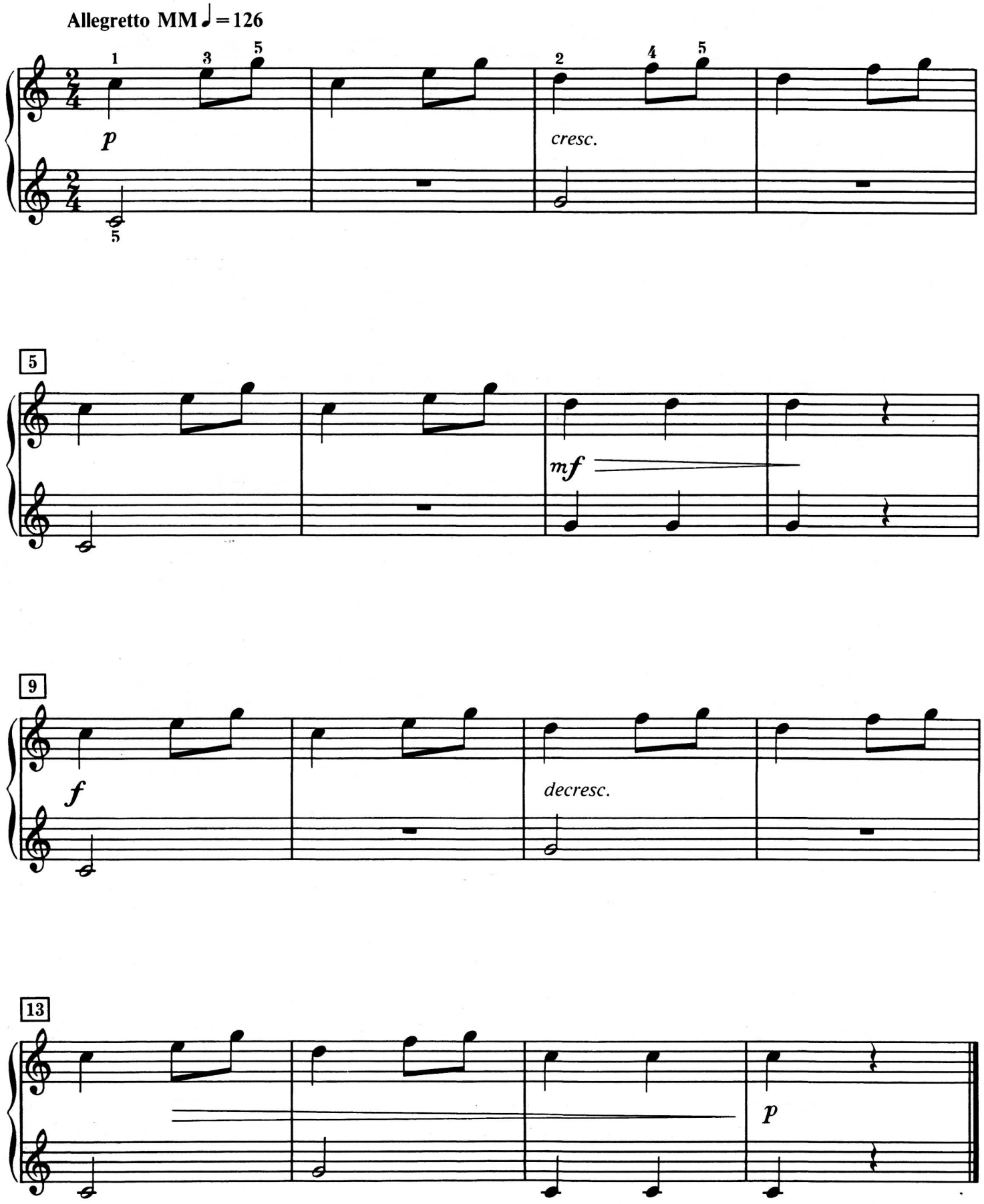
Dmitri Kabalevsky, Op. 39, No. 1
(1904-1987)

Moderato MM ♩ = 126



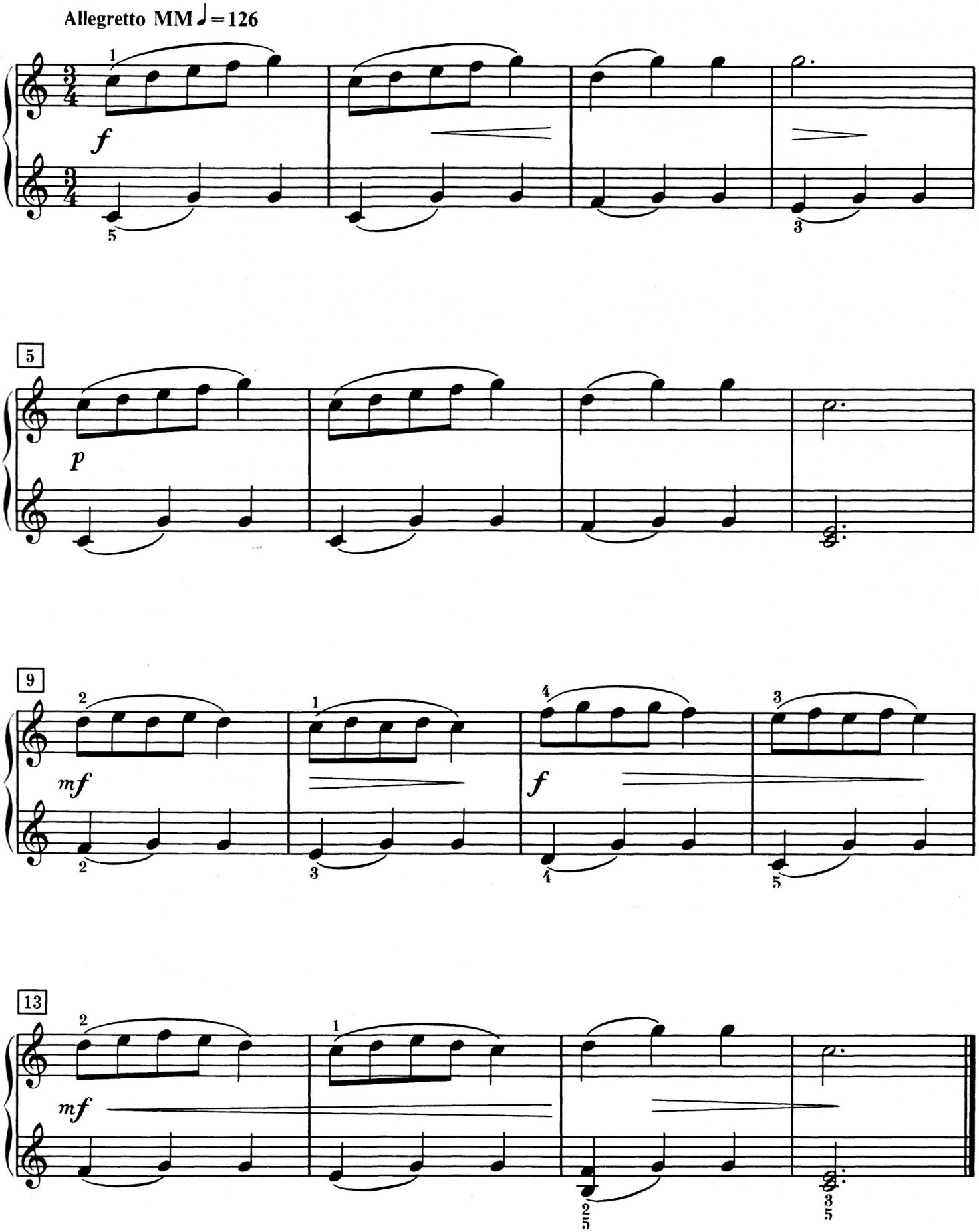
3. Allegretto

Cornelius Gurlitt, Op. 117, No. 5
(1820-1901)



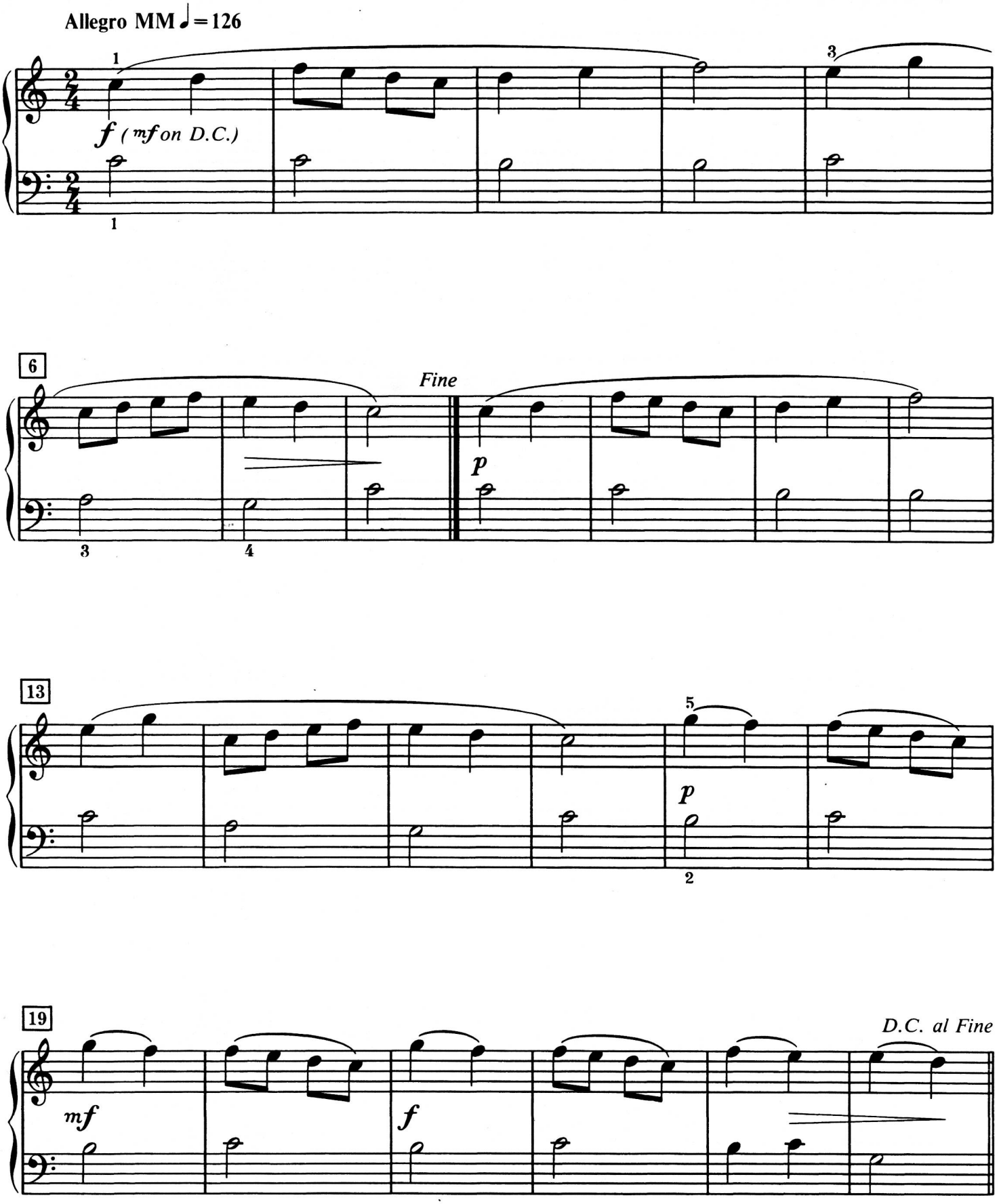
4. Dance

Cornelius Gurlitt
(1820-1901)



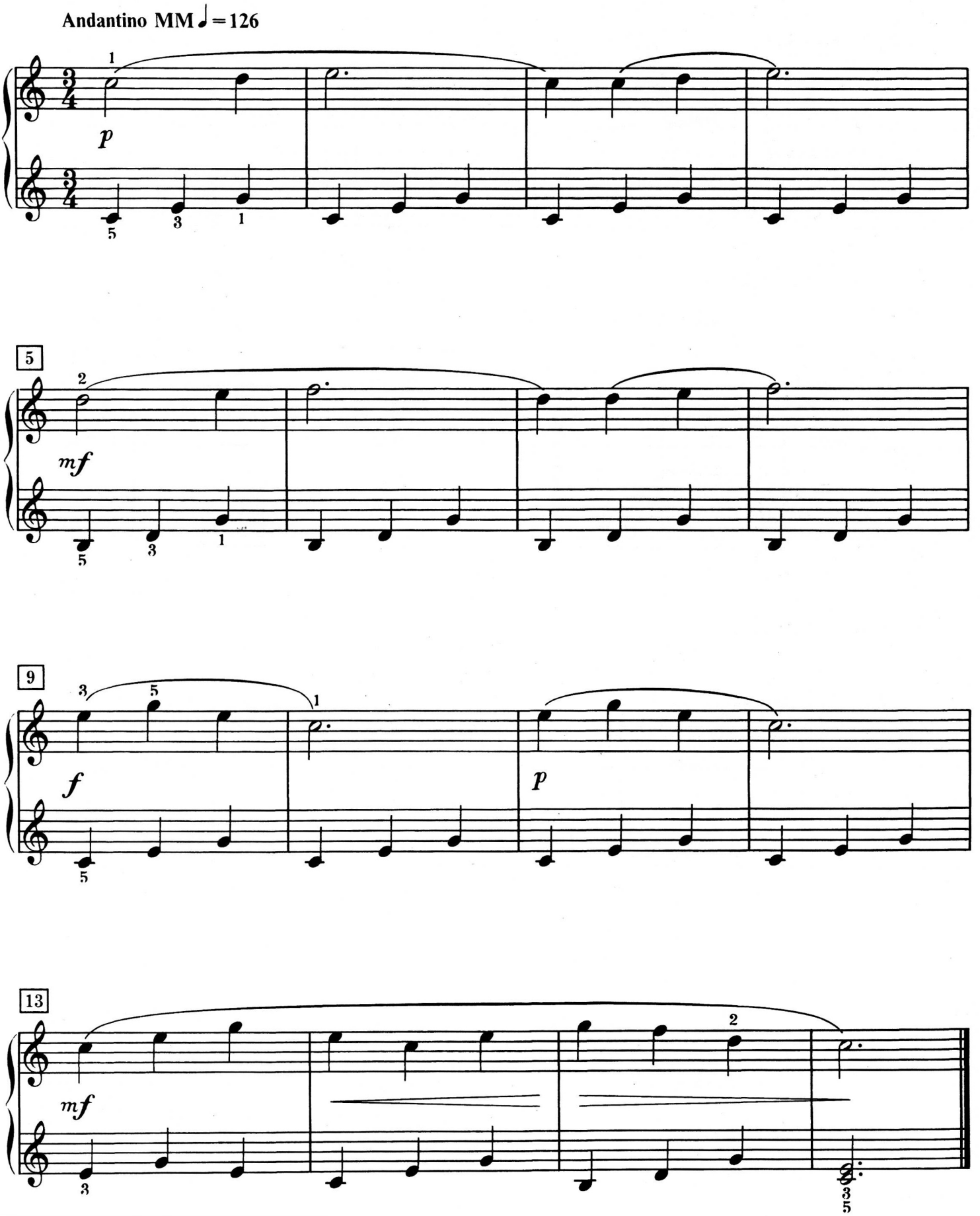
5. Allegro in C

Alexander Reinagle
(1756-1809)



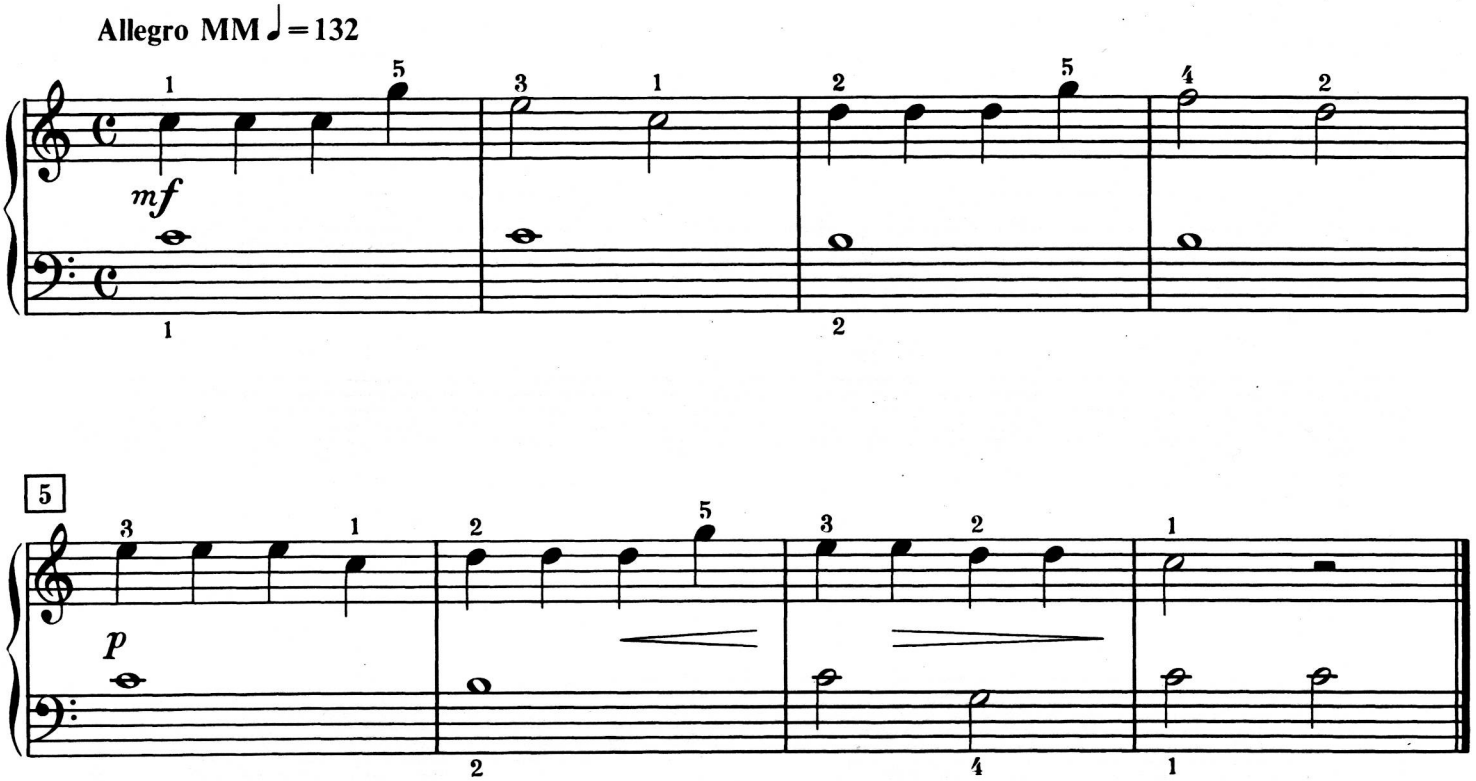
6. Children's Song

Louis Köhler
(1820-1886)



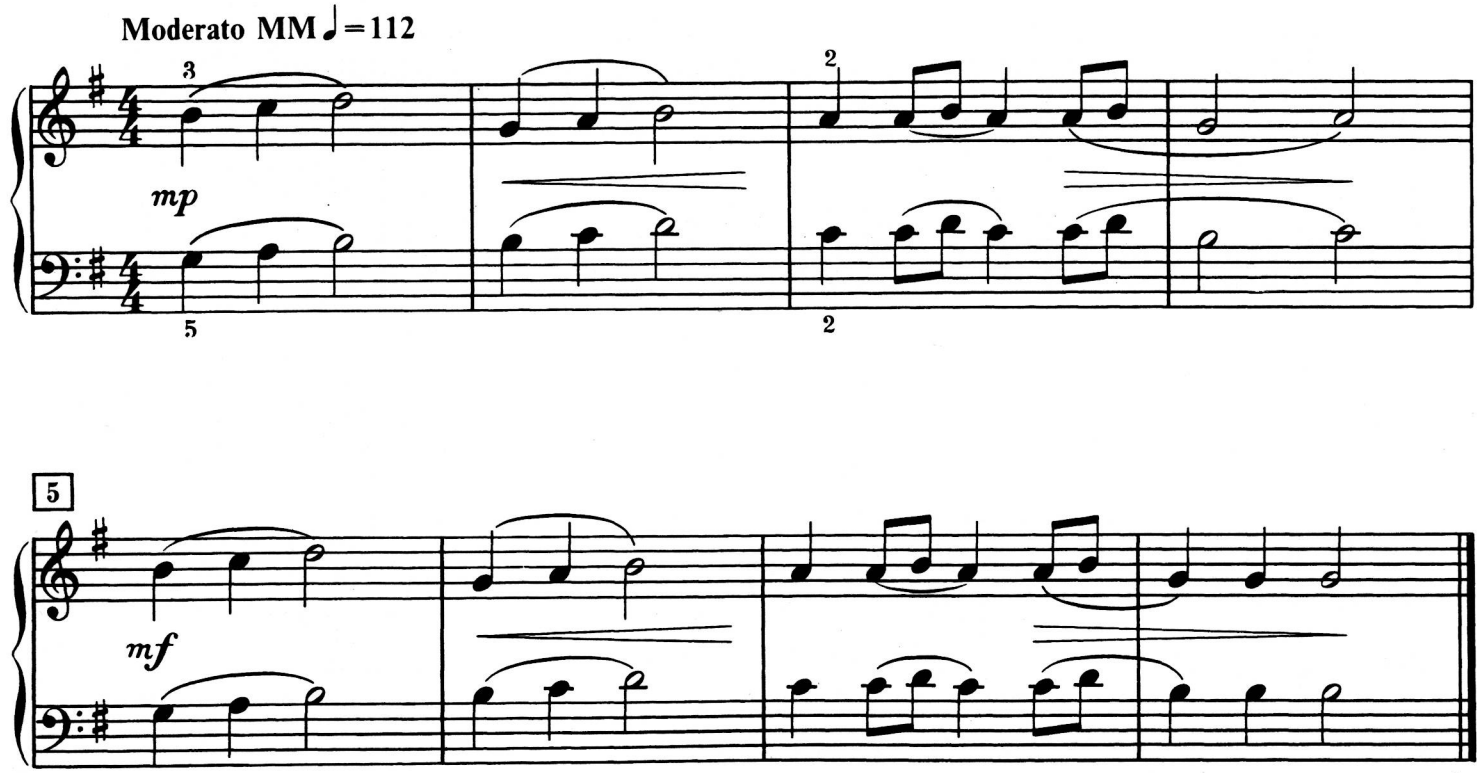
7. March in C

Daniel Gottlob Türk
(1756-1823)



8. Etude in G

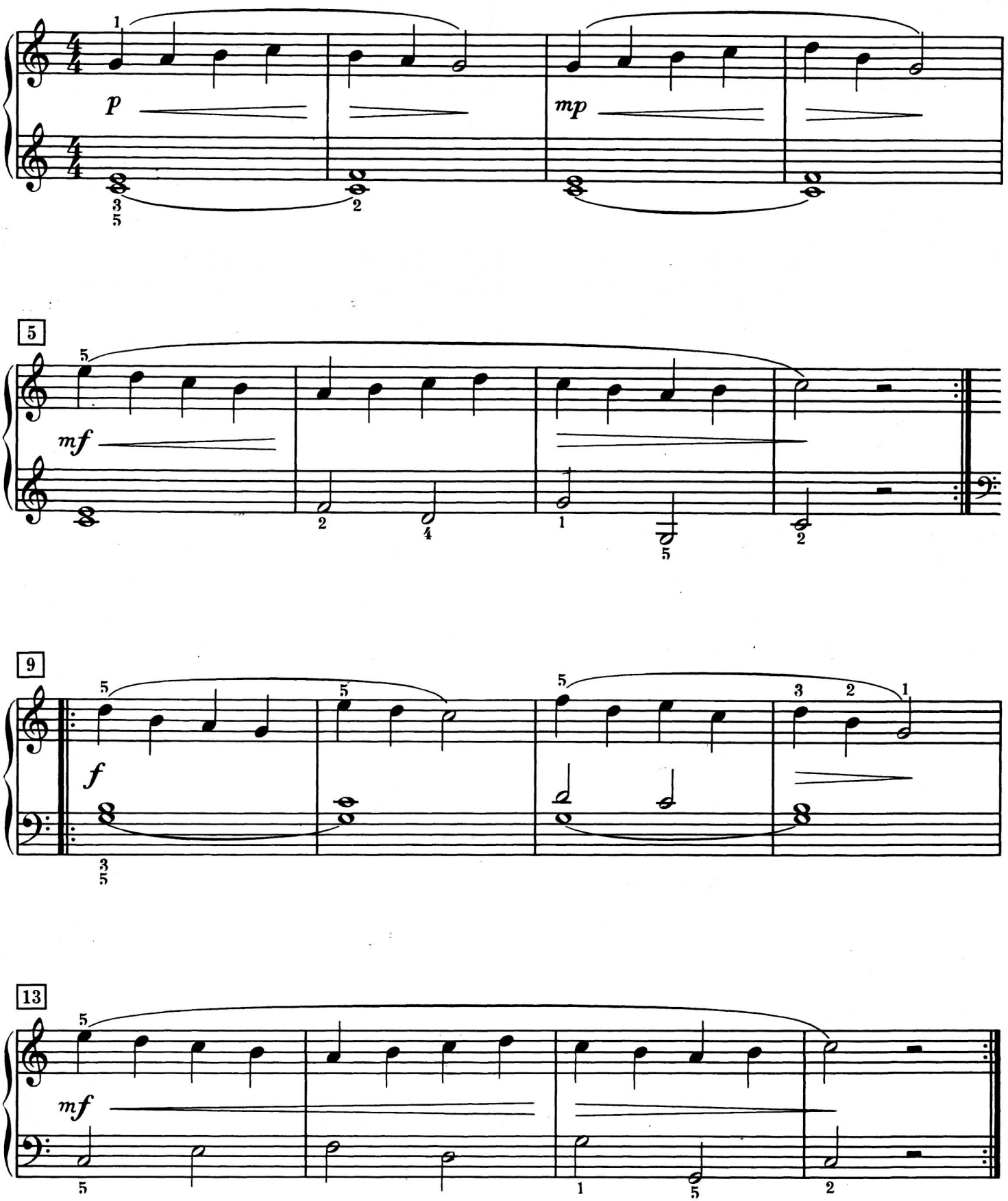
Louis Köhler
(1820-1886)



9. A Song

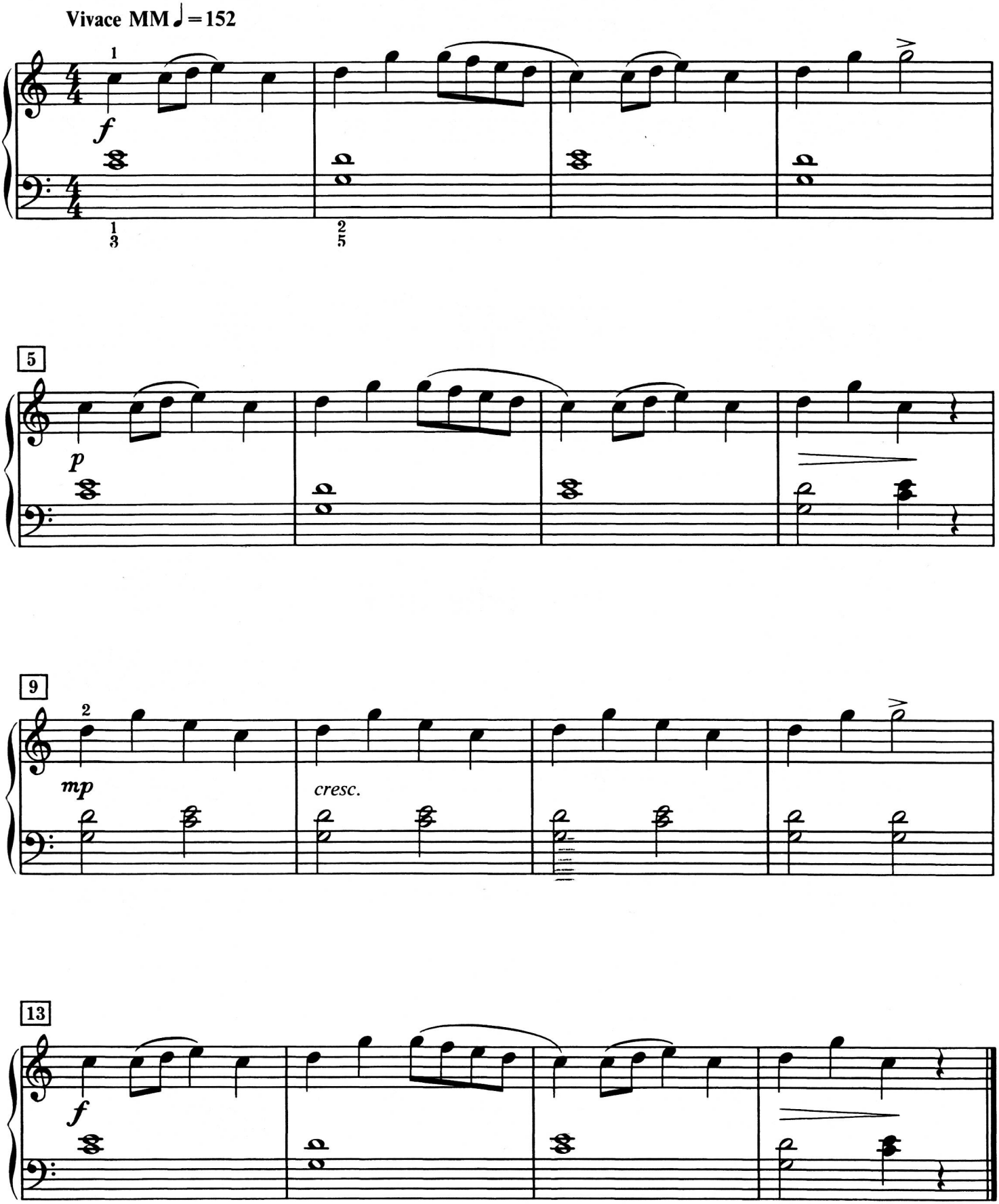
Anton Diabelli
(1781-1858)

Moderato MM ♩ = 120



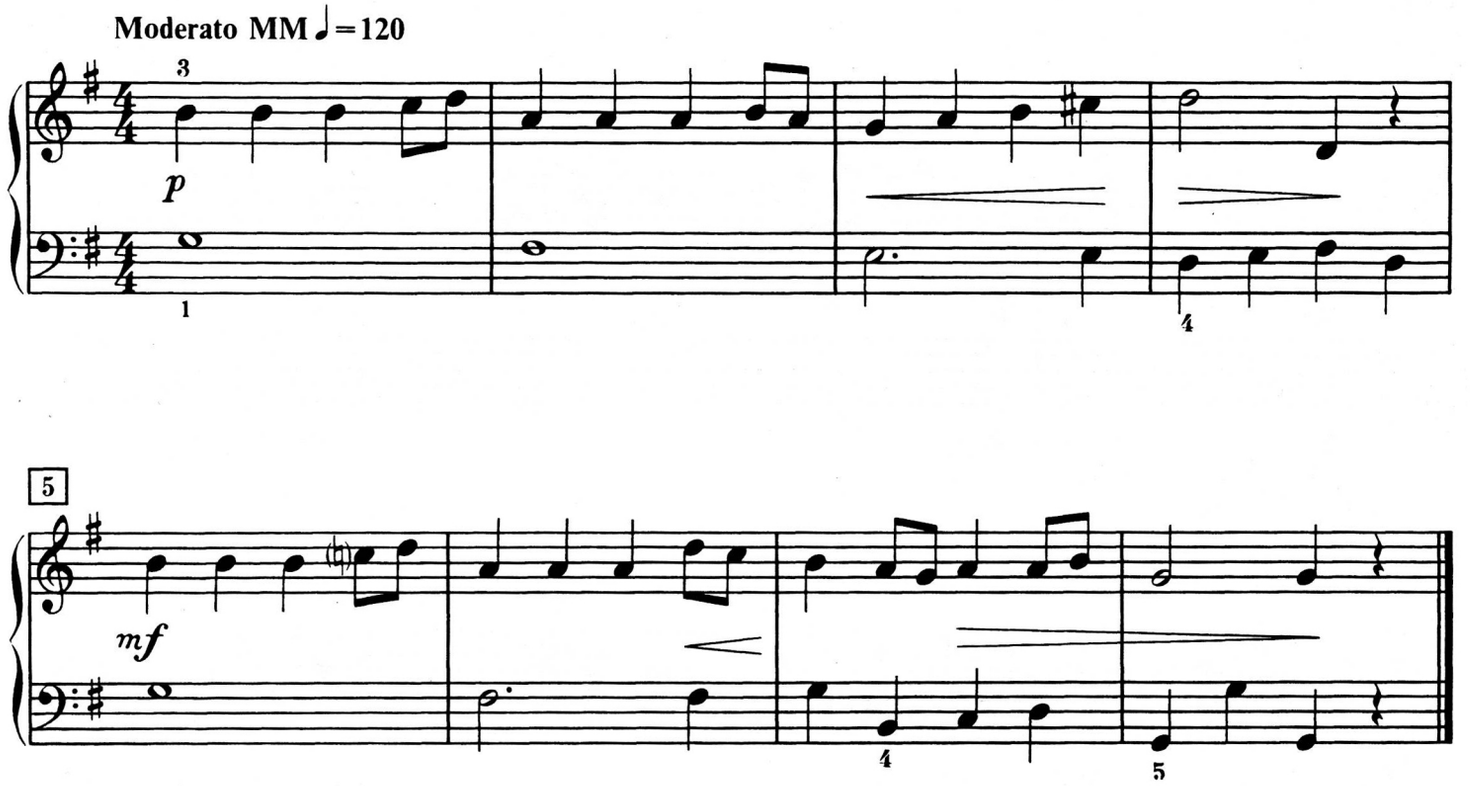
10. Fanfare

Cornelius Gurlitt, Op. 117, No. 8
(1820-1901)



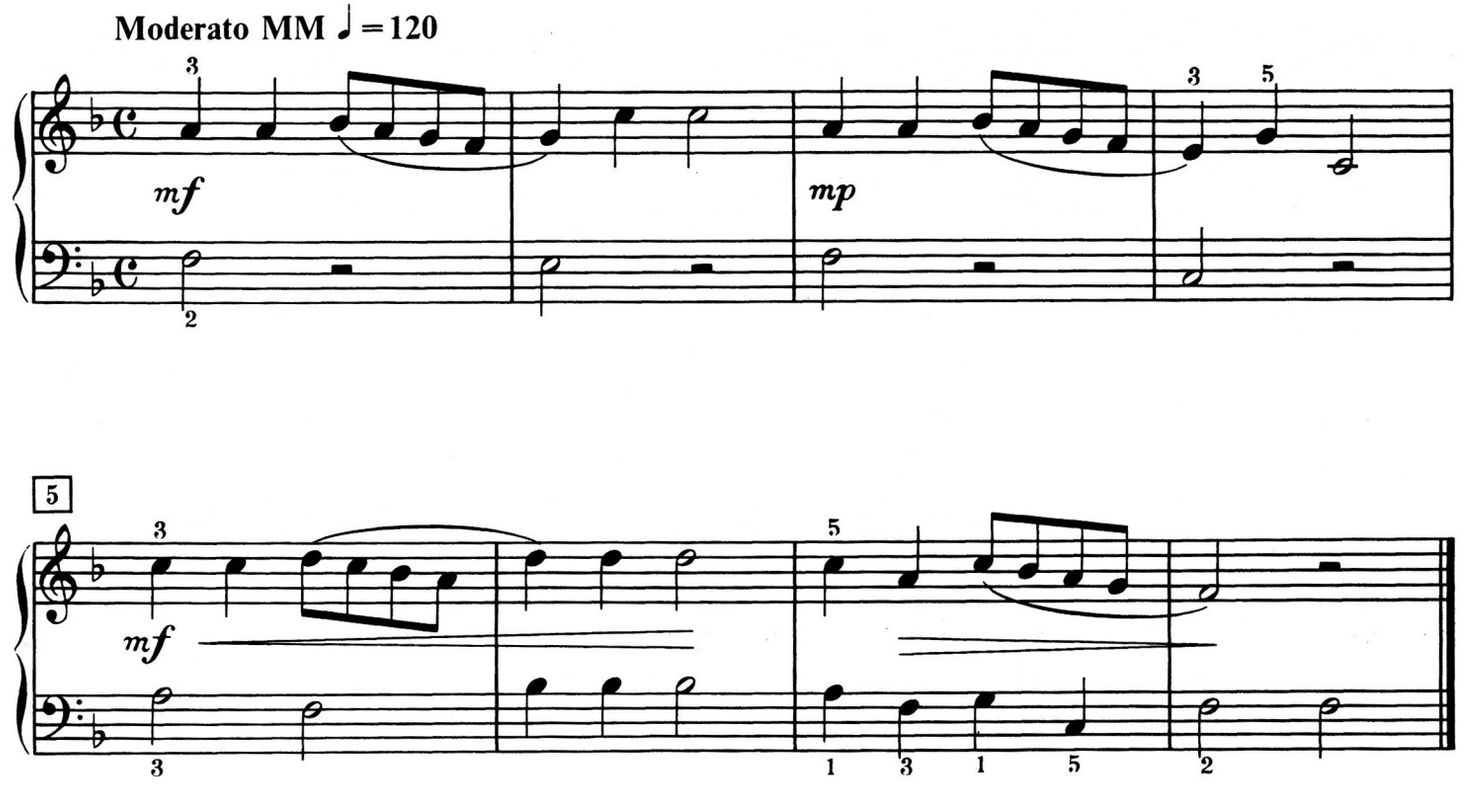
11. Bagatelle in G

Daniel Gottlob Türk
(1756-1813)



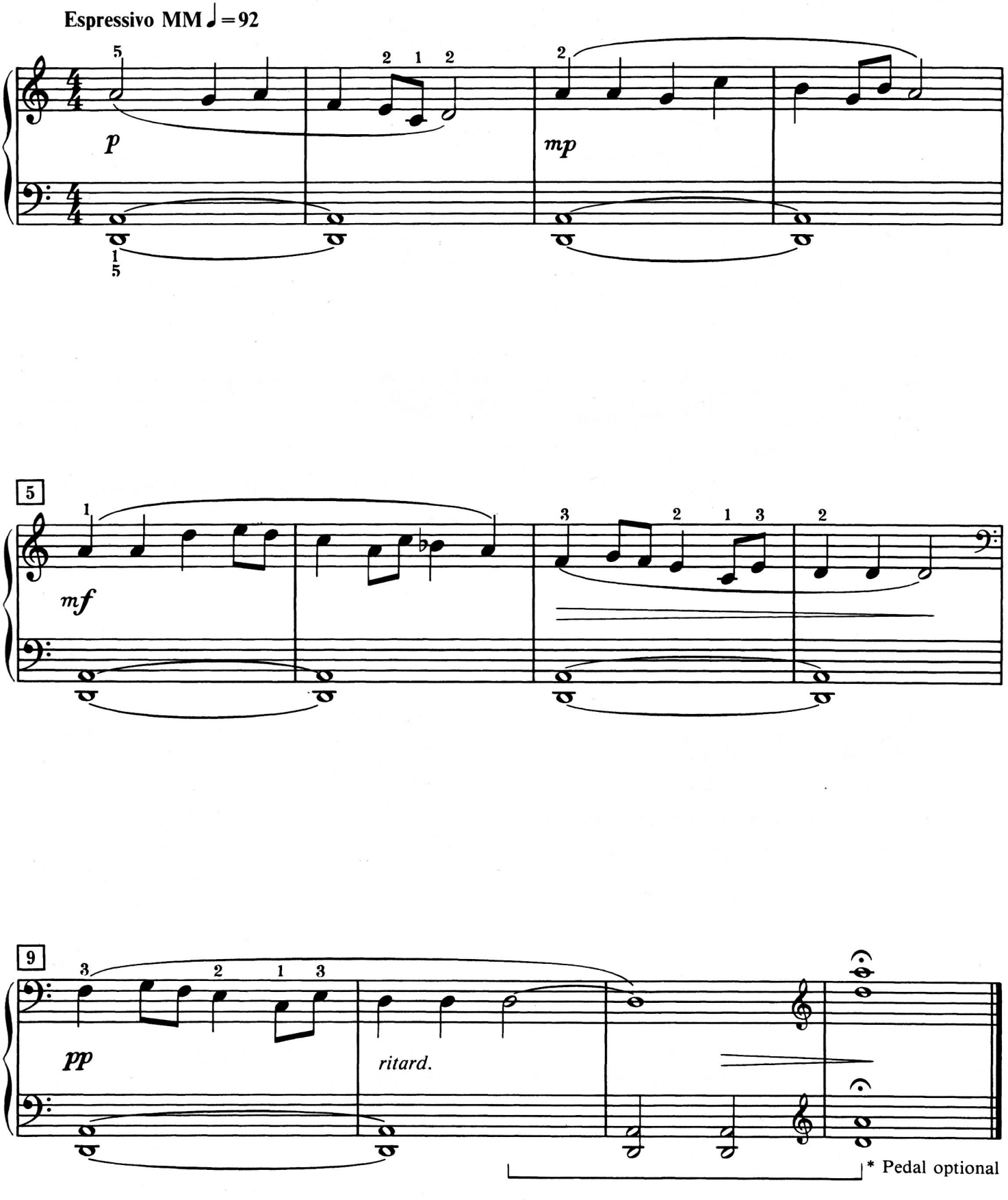
12. Bagatelle in F

Daniel Gottlob Türk
(1756-1813)



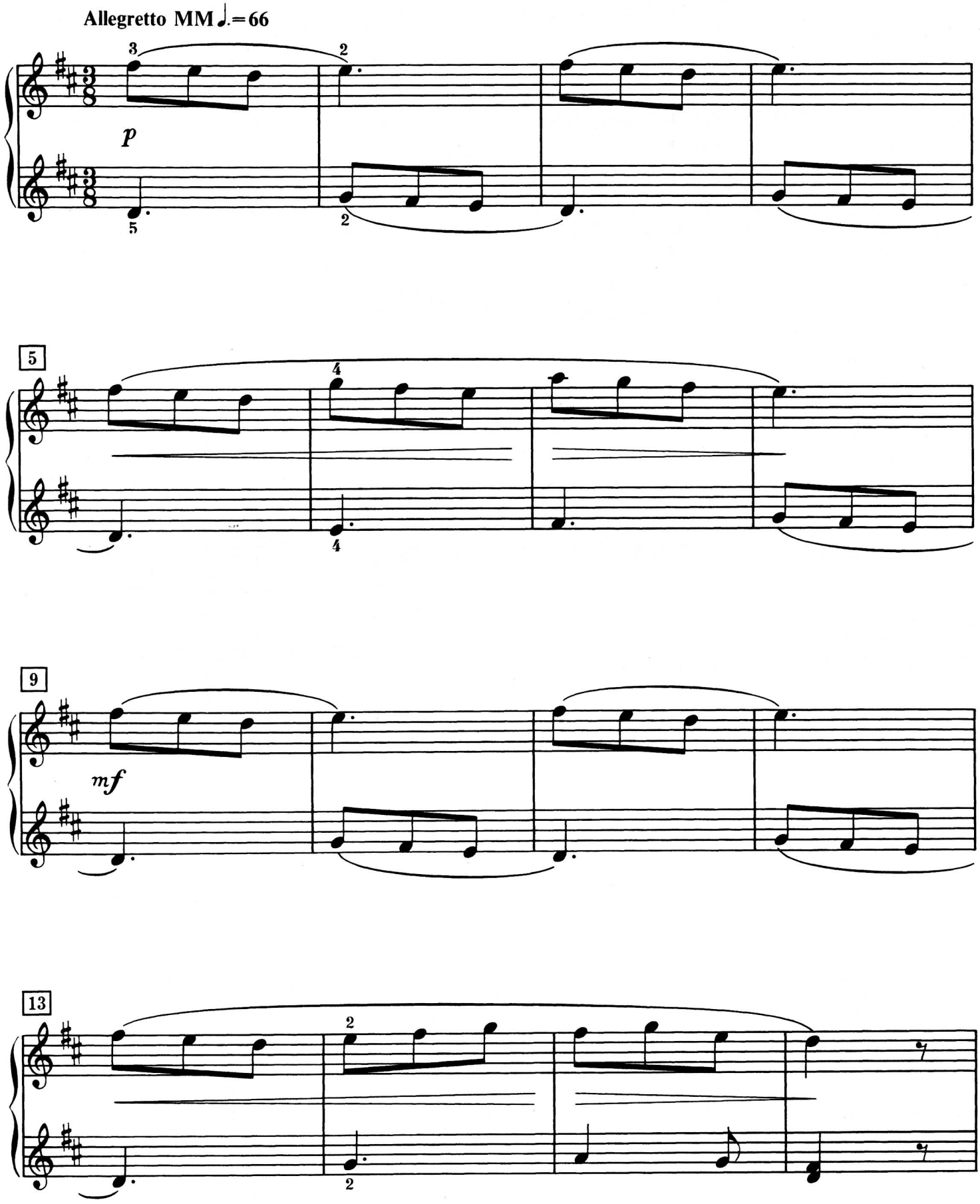
13. The Shepherd Pipes

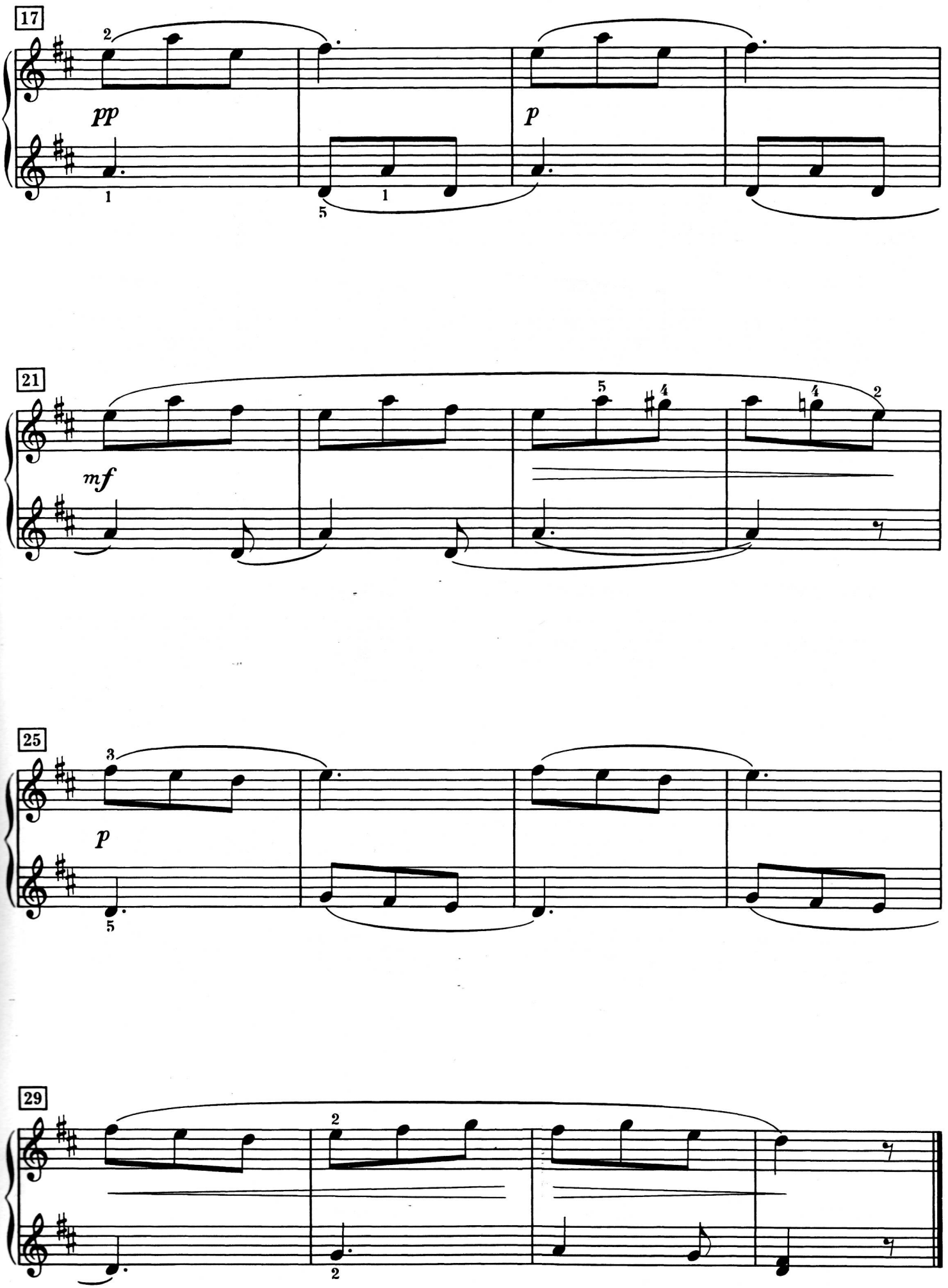
Tat'iana Salutrinskaya



14. Allegretto in D

Cornelius Gurlitt
(1820-1901)




17
pp
p
21
mf
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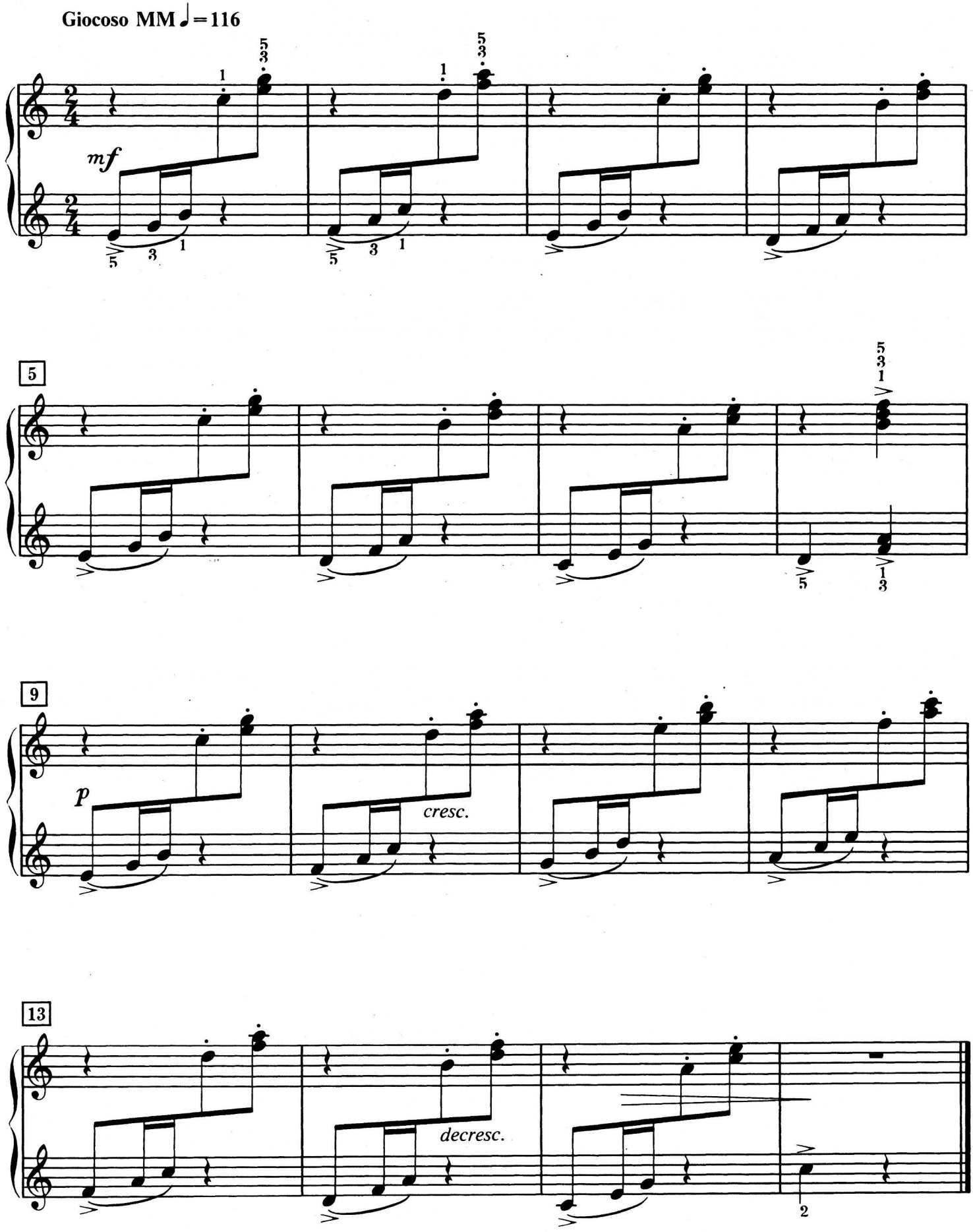
p
29

15. Scherzo

From *Twenty-four Little Pieces*, Op. 39, No. 12
Dmitri Kabalevsky (1904–1987)



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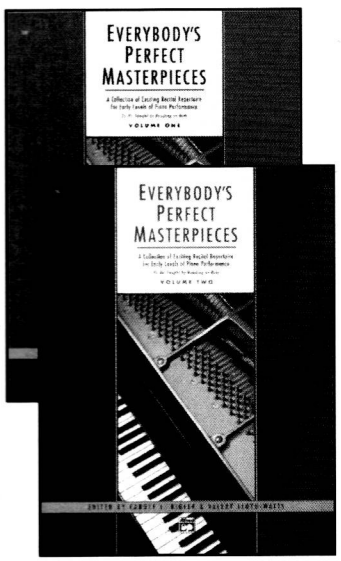

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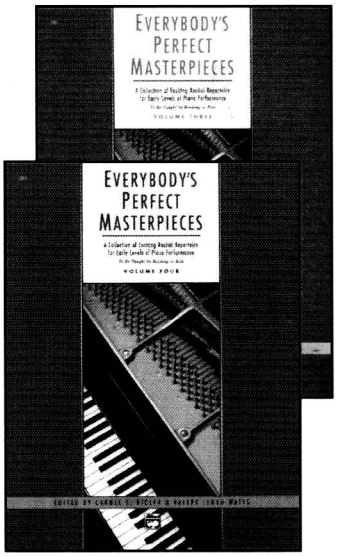
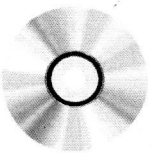
The quality of music in this series and the exquisite beauty of the recording offers a new standard of excellence to piano teachers. It is designed to be accessible and appealing to students from beginning to intermediate levels. The selections may be taught by rote or may be read by students who have developed this ability. In either case, extensive listening to the recording enhances and facilitates the learning process.



Volume 3 (3383) • Volume 4 (3384)



CD Volumes 1–4 (14050)

Everybody's Perfect Masterpieces offers teachers:
- Sophisticated, easy repertoire
- A variety of options for performance or study
- A means to enhance any instructional method
- A recorded model for interpretation and ear training

The Music:
- Contains works of the great masters
- Includes representative music of all eras
- Offers a variety of musical styles
- Is presented in order of difficulty
- Provides appealing performance pieces

The Recording:
- Provides a model for interpretation
- Teaches discerning musical taste
- Matches the edited music, Volumes 1–4
- Enhances aural development and memory
- Motivates students to achieve musical excellence

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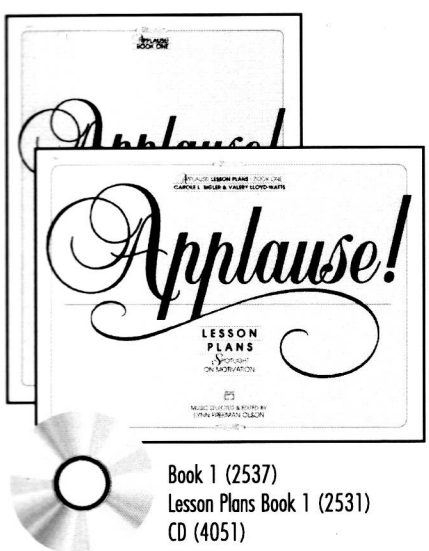

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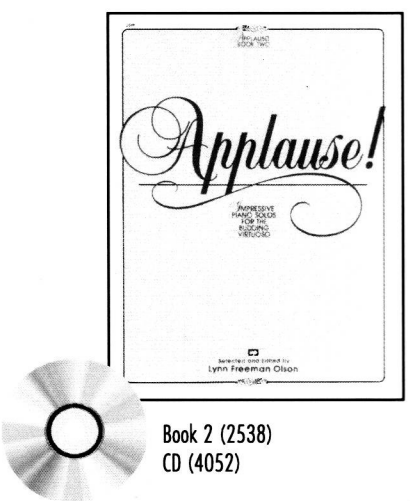

Book 2 (2538)
CD (4052)

The *Applause!* books were edited by Lynn Freeman Olson, while the Lesson Plans were written by Carole L. Bigler and Valery Lloyd-Watts. The recordings were performed by Valery Lloyd-Watts, the outstanding pianist who also recorded *Everybody's Perfect Masterpieces*.

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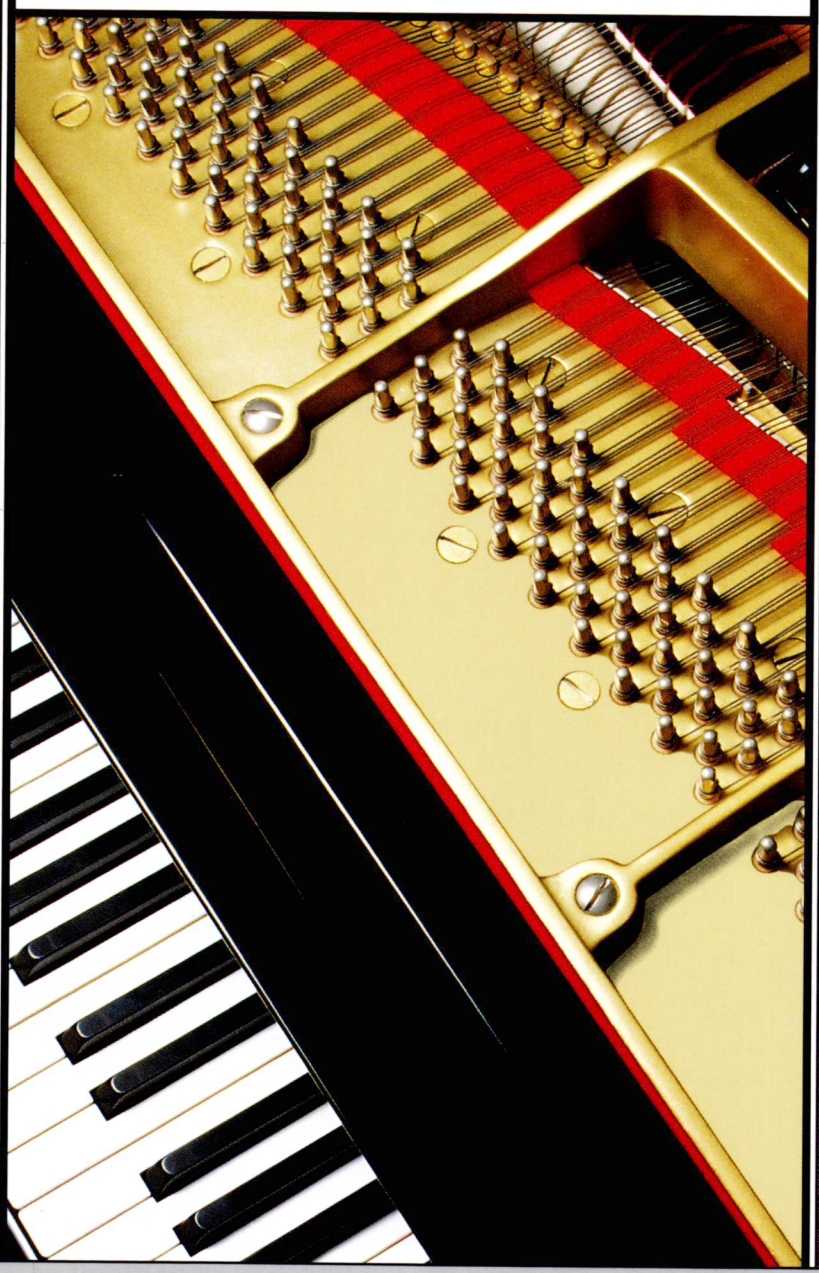

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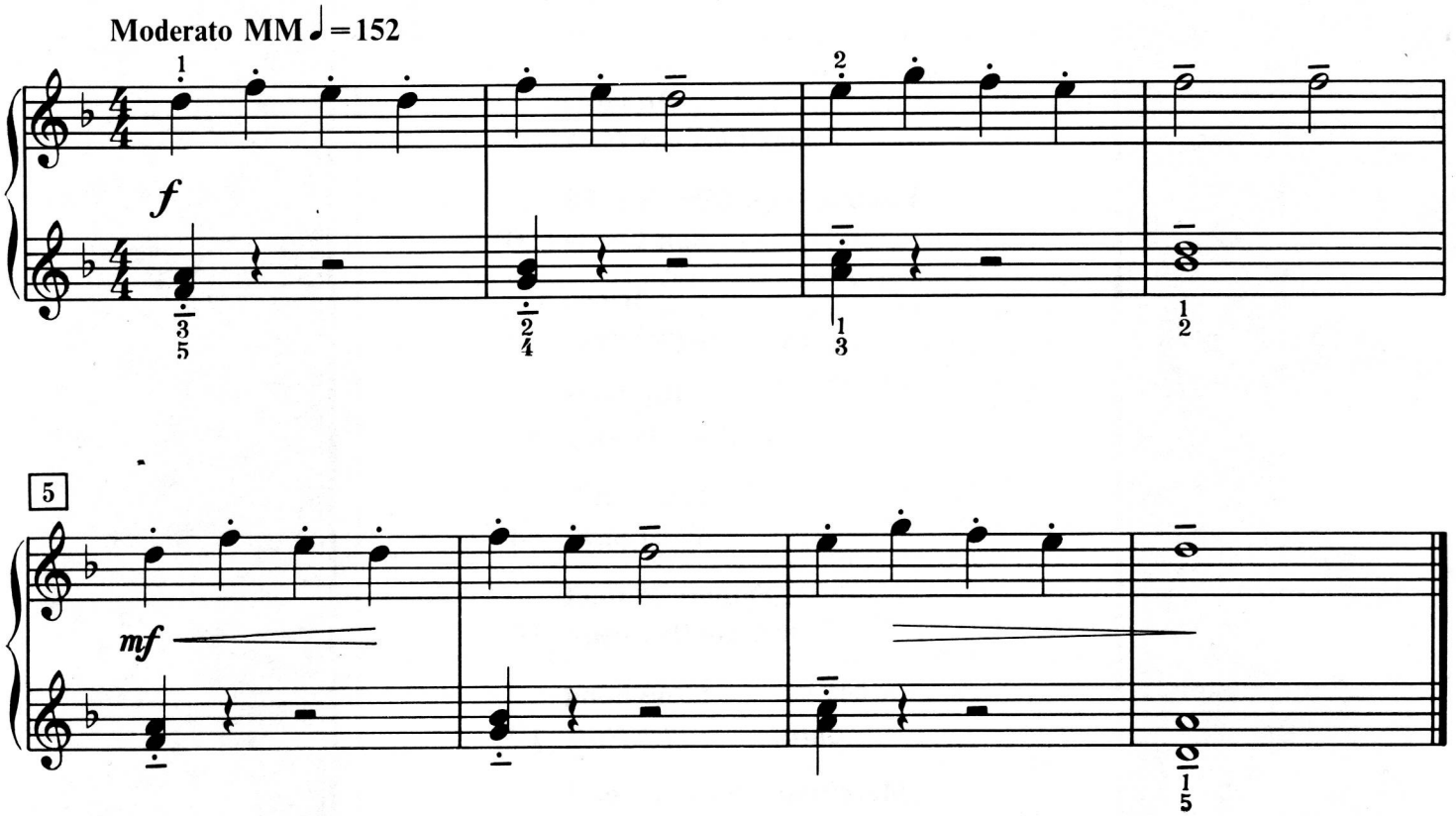
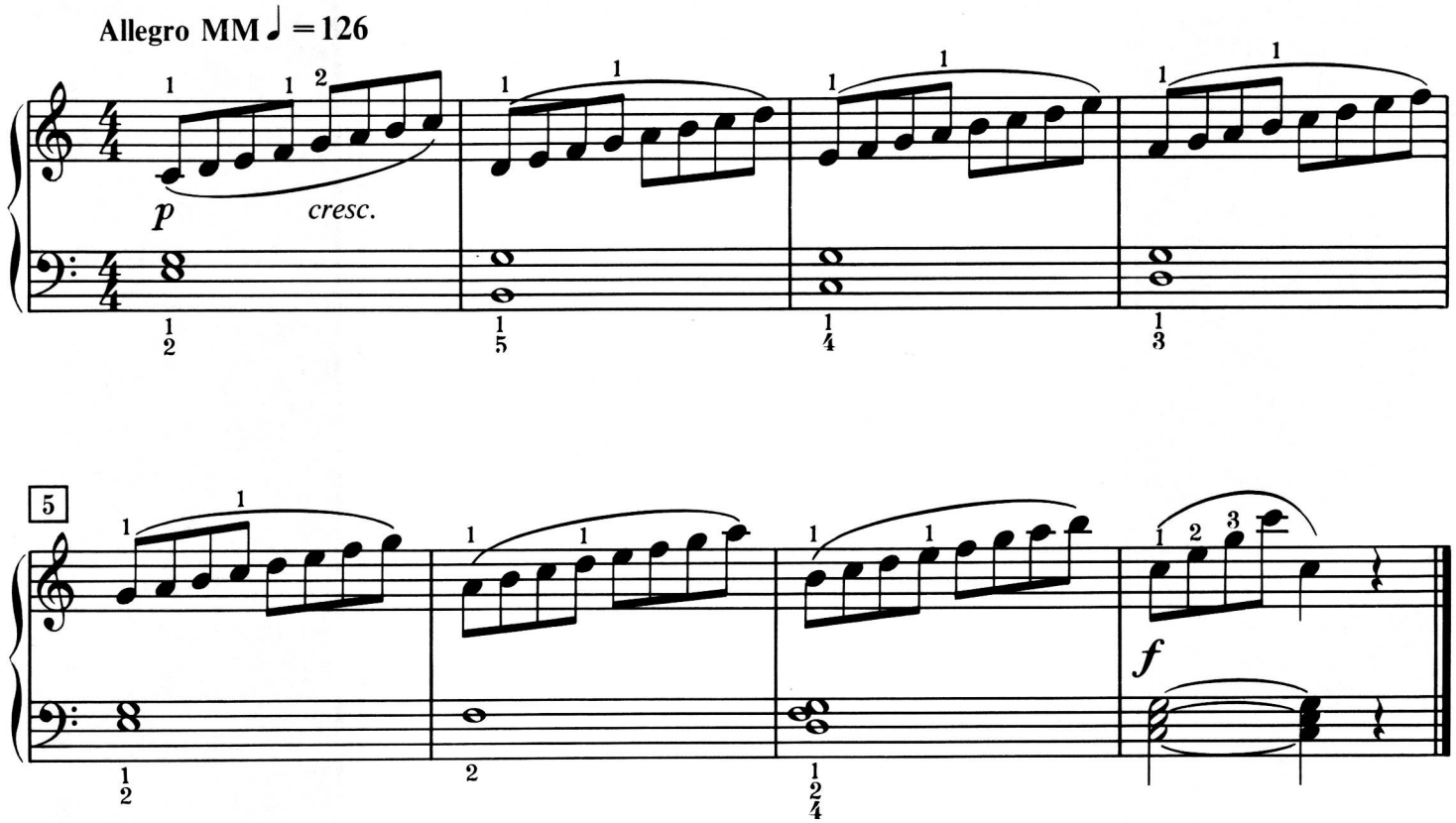
1. Marching

Dmitri Kabalevsky, Op. 39, No. 3
(1904-1987)



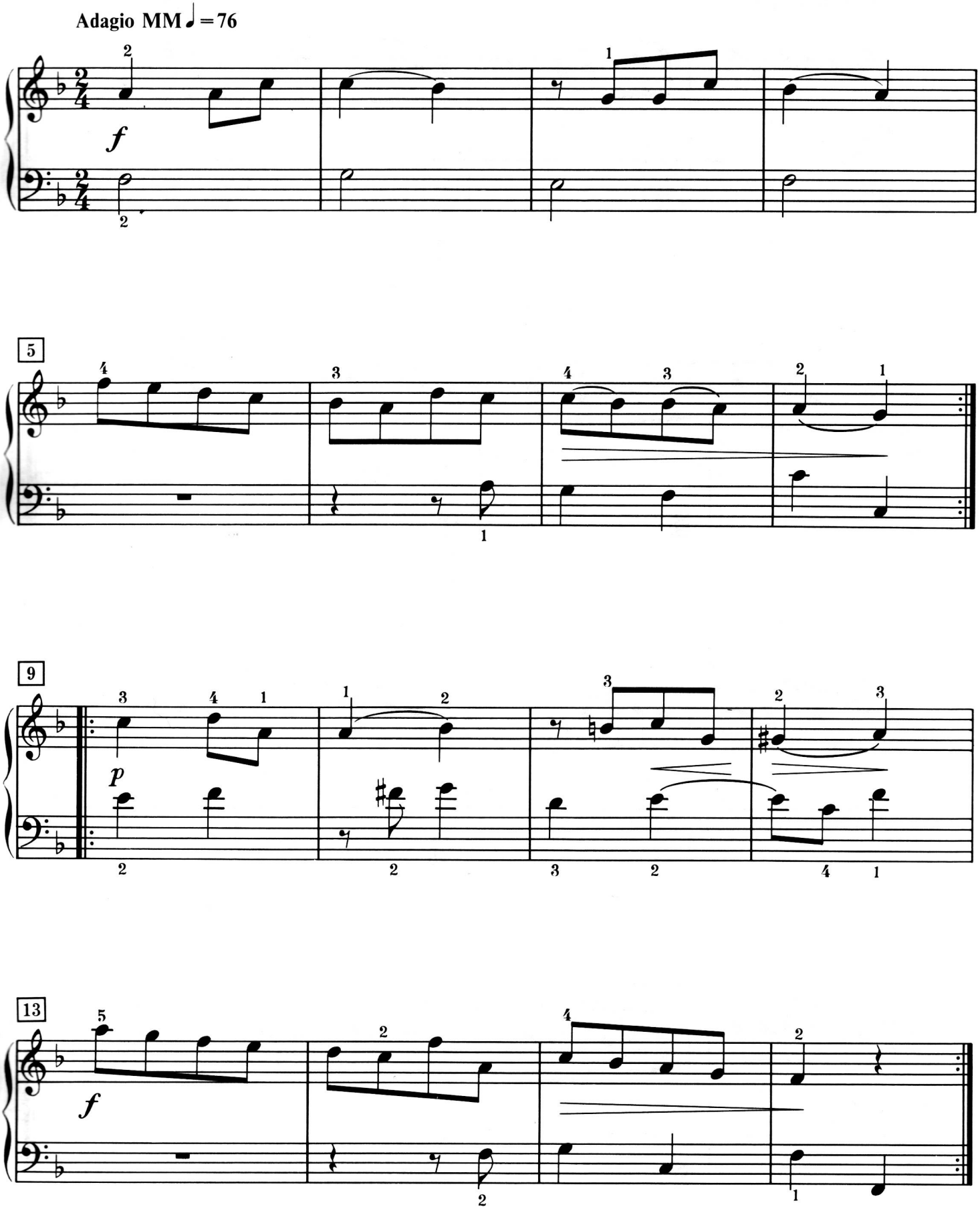
2. Etude in C

Albert Biehl
(1835-1899)



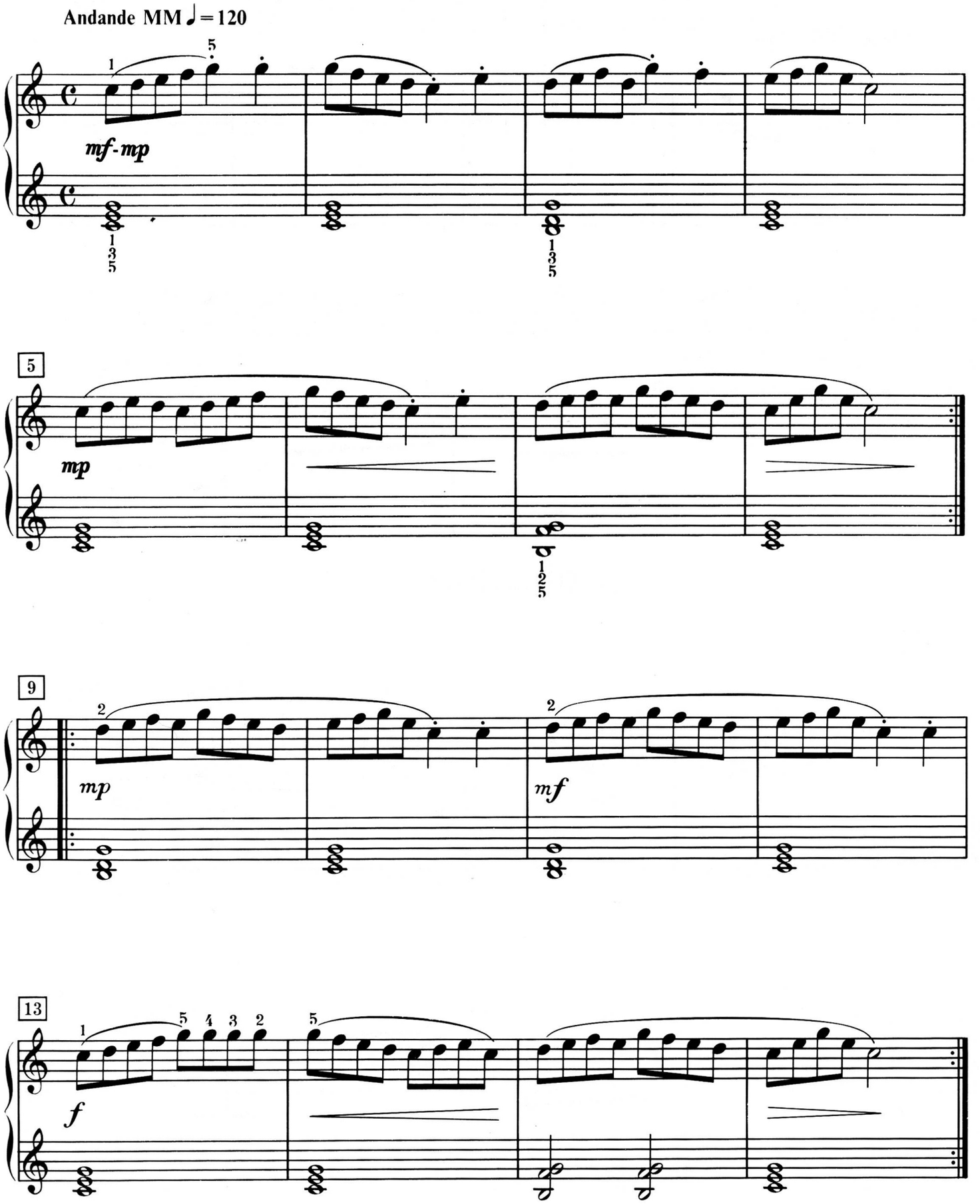
3. Arioso

Daniel Gottlob Türk
(1756-1813)



4. Andante

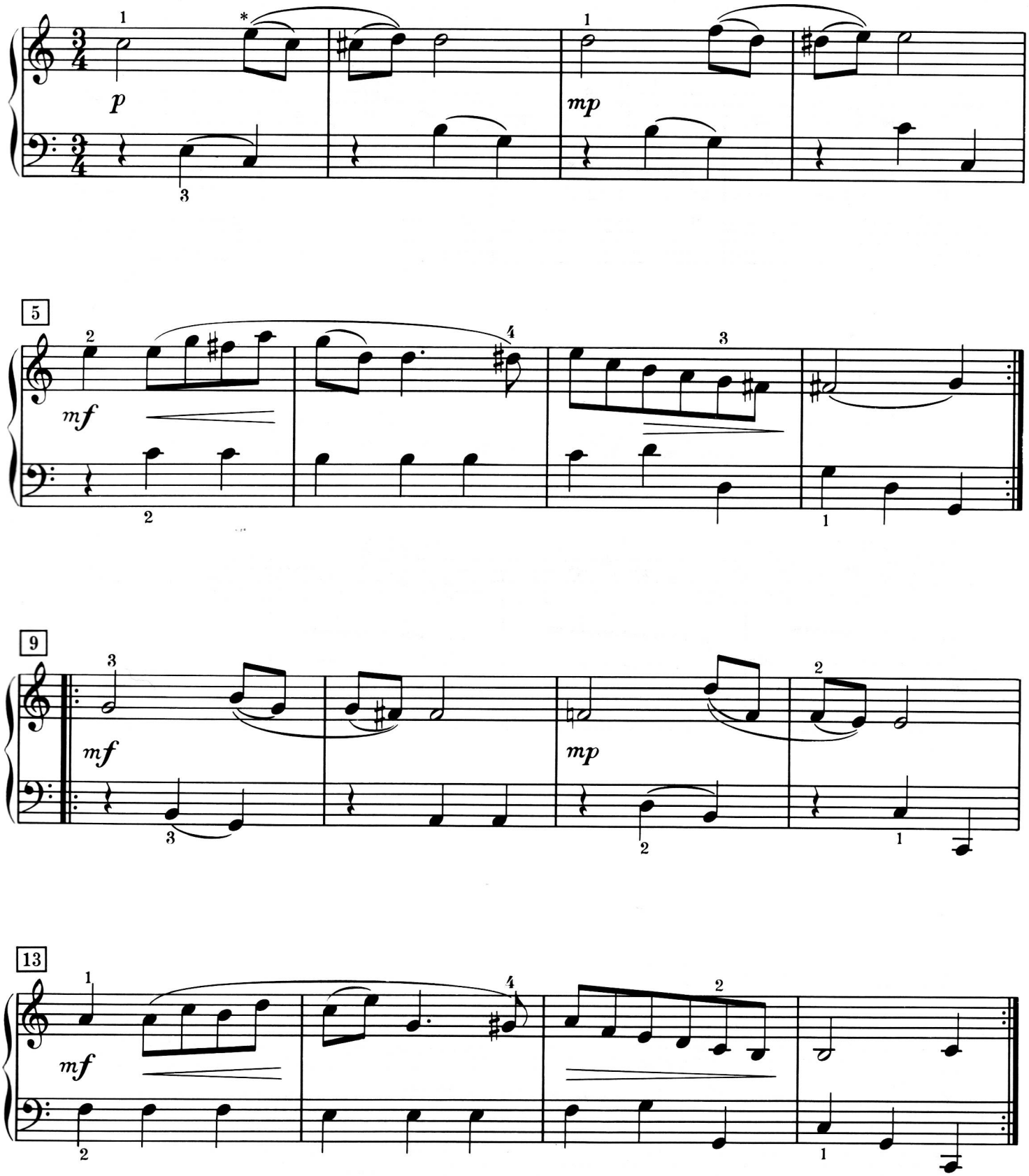
Karl Czerny, Op. 599, No. 12
(1791-1857)



5. Minuet I

Wolfgang Amadeus Mozart, K. 6
(1756-1791)

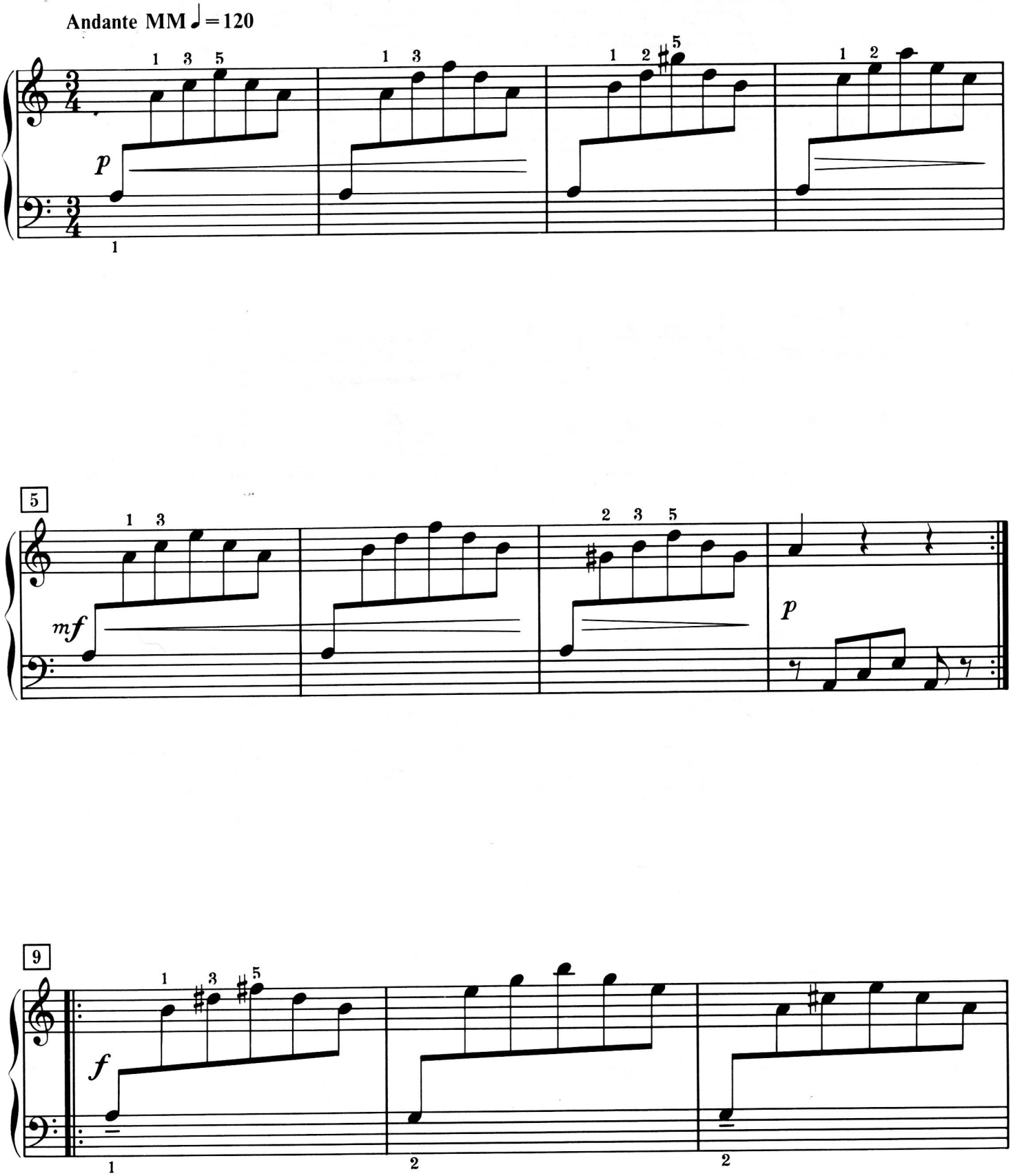
Moderato MM ♩ = 100

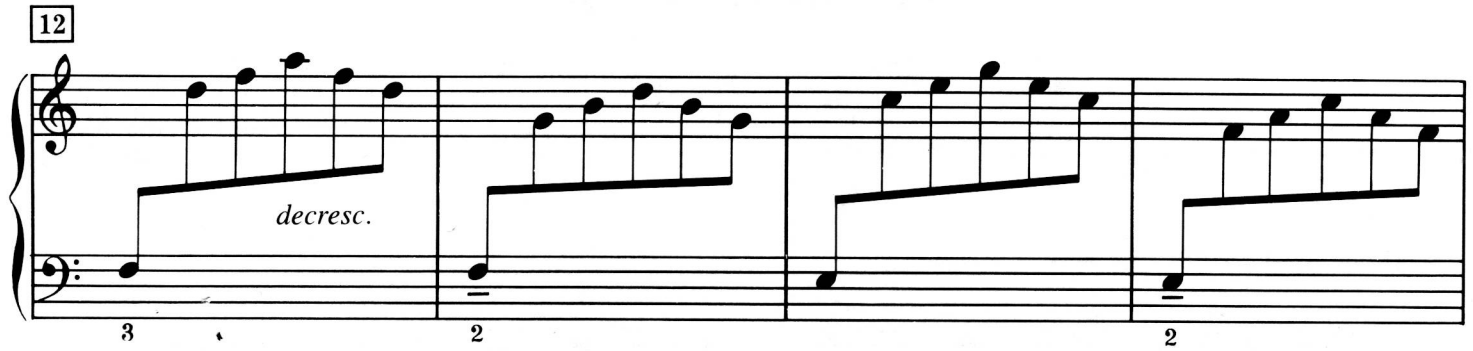


* The slur over the phrase indicates performance practice. All the notes are legato with a slight emphasis on the first beat. The small slurs refer to violin bowing.

6. Andante

Johann Christian Bach
(1735-1782)

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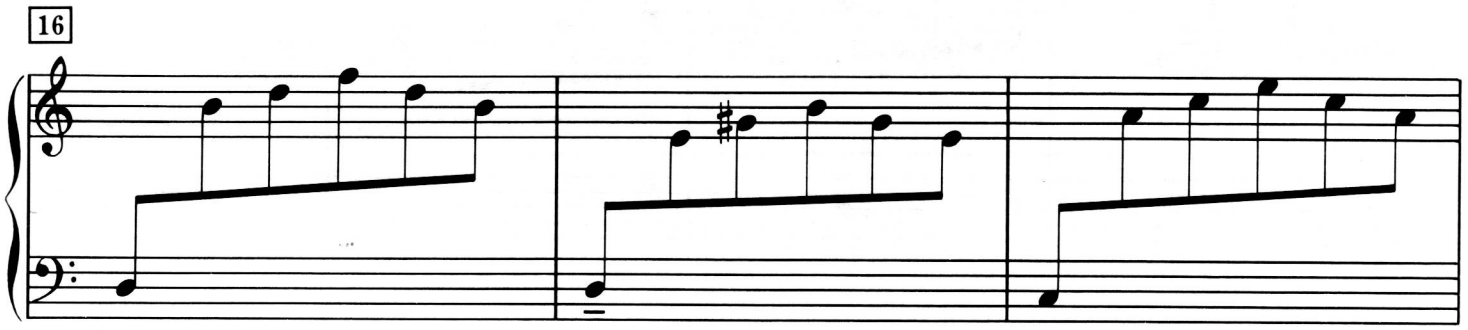
decresc.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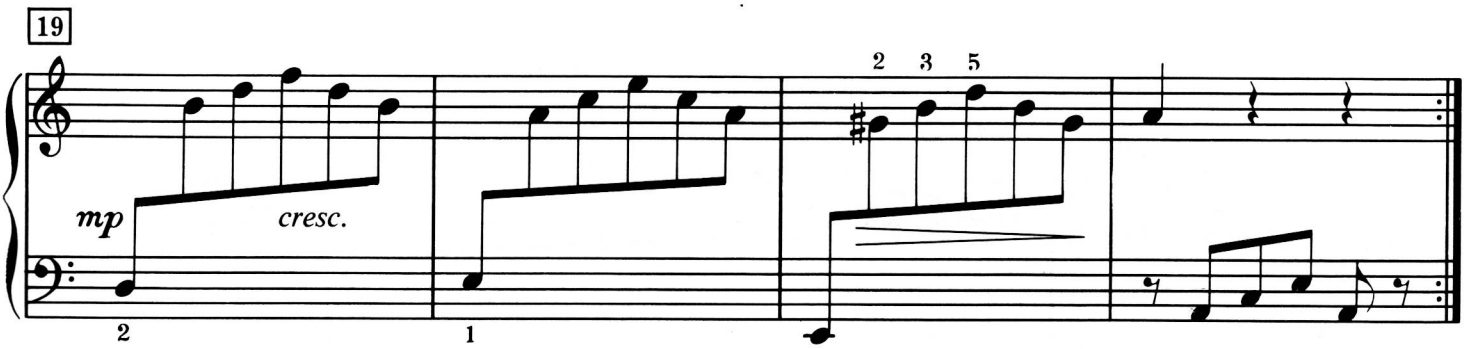
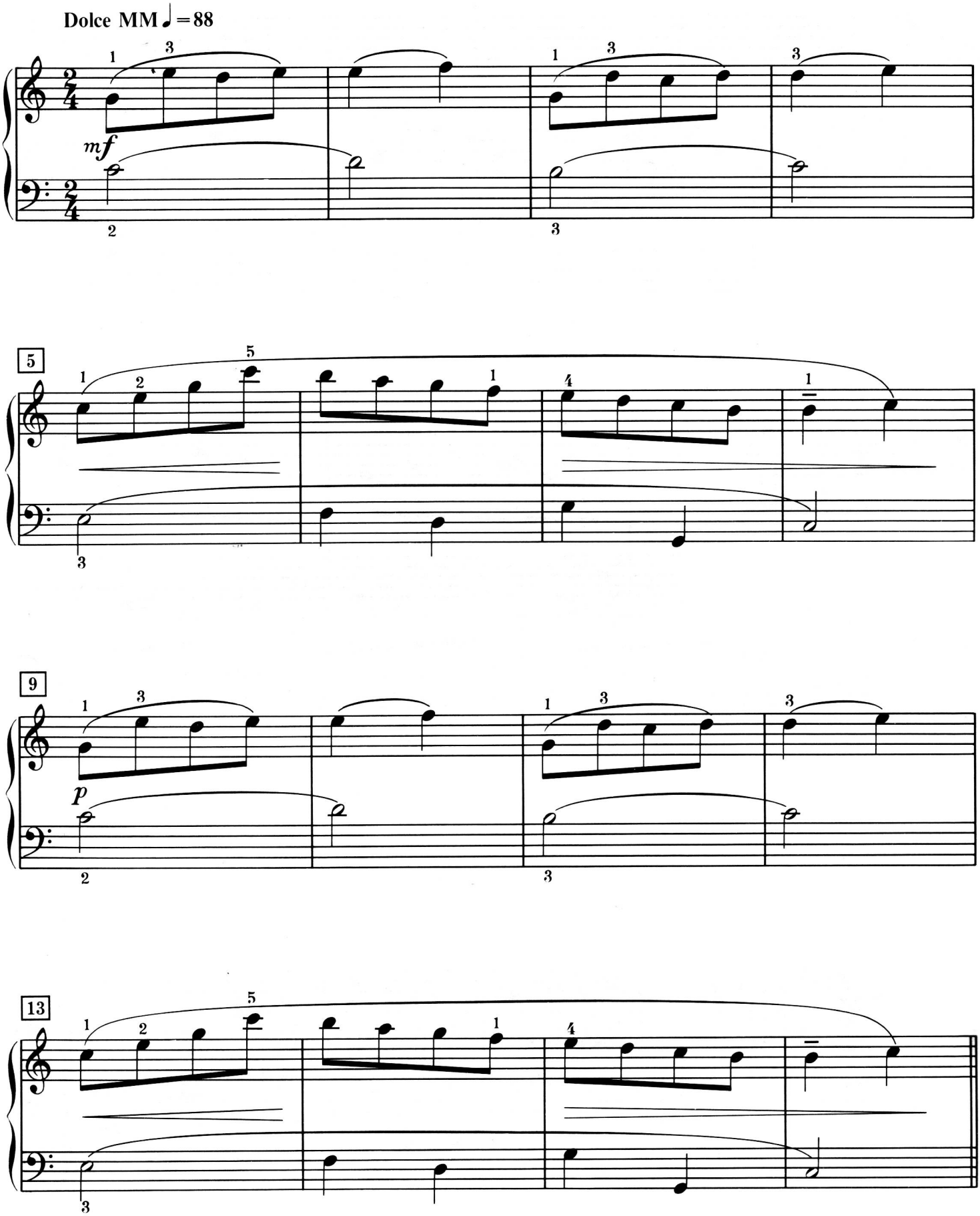
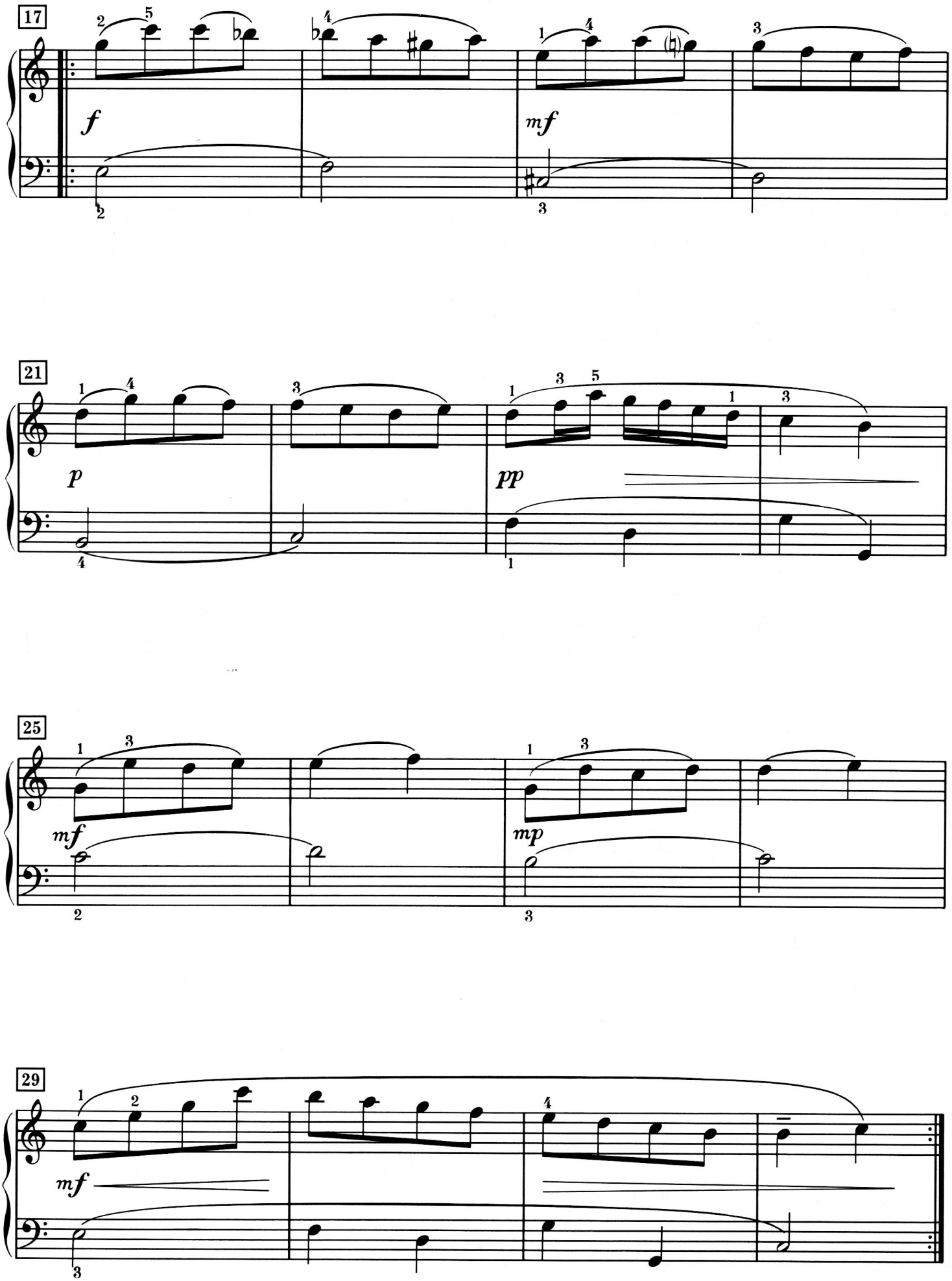

19
mp
cresc.

7. Little Song

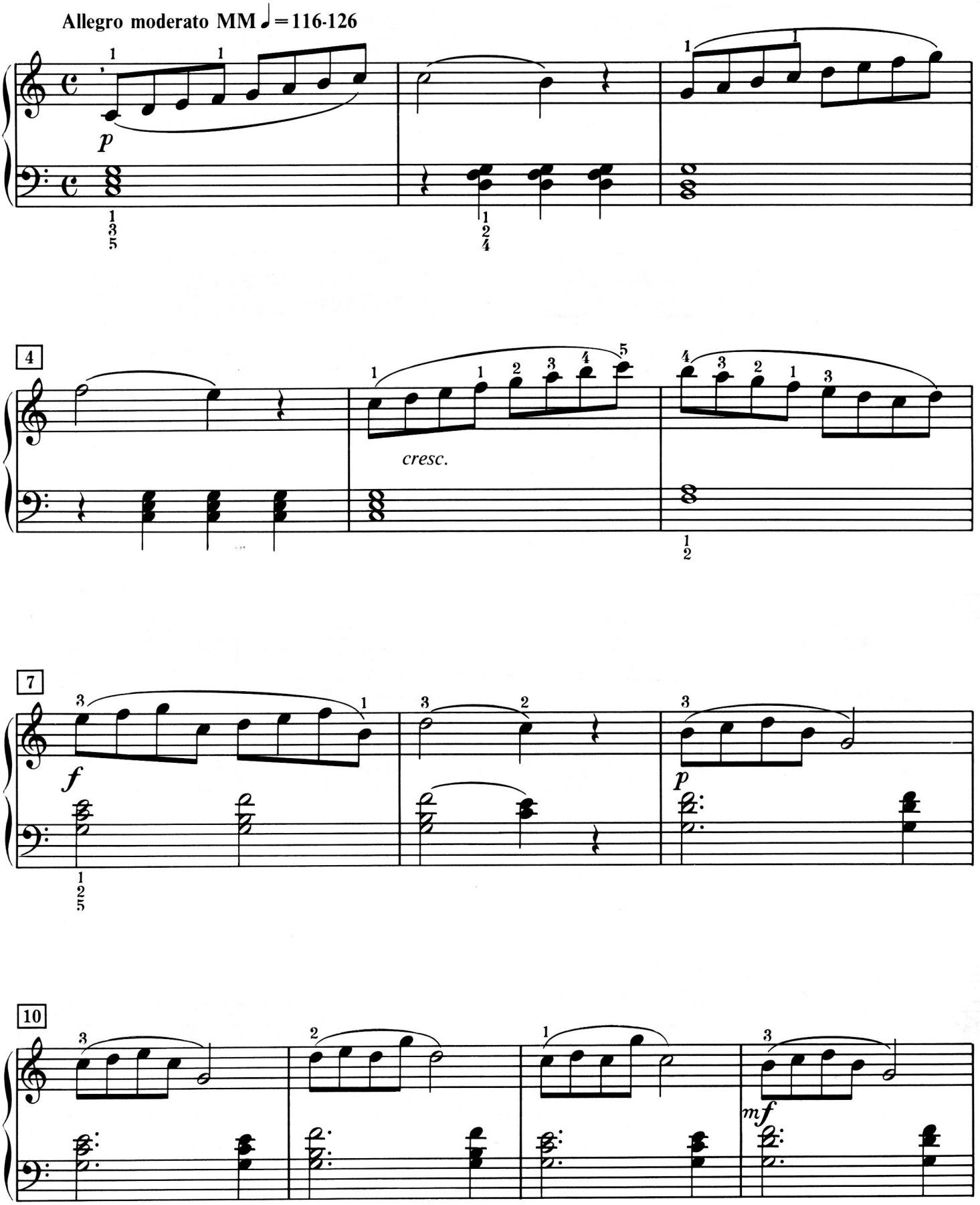
Christian Gottlob Neefe
(1748-1798)

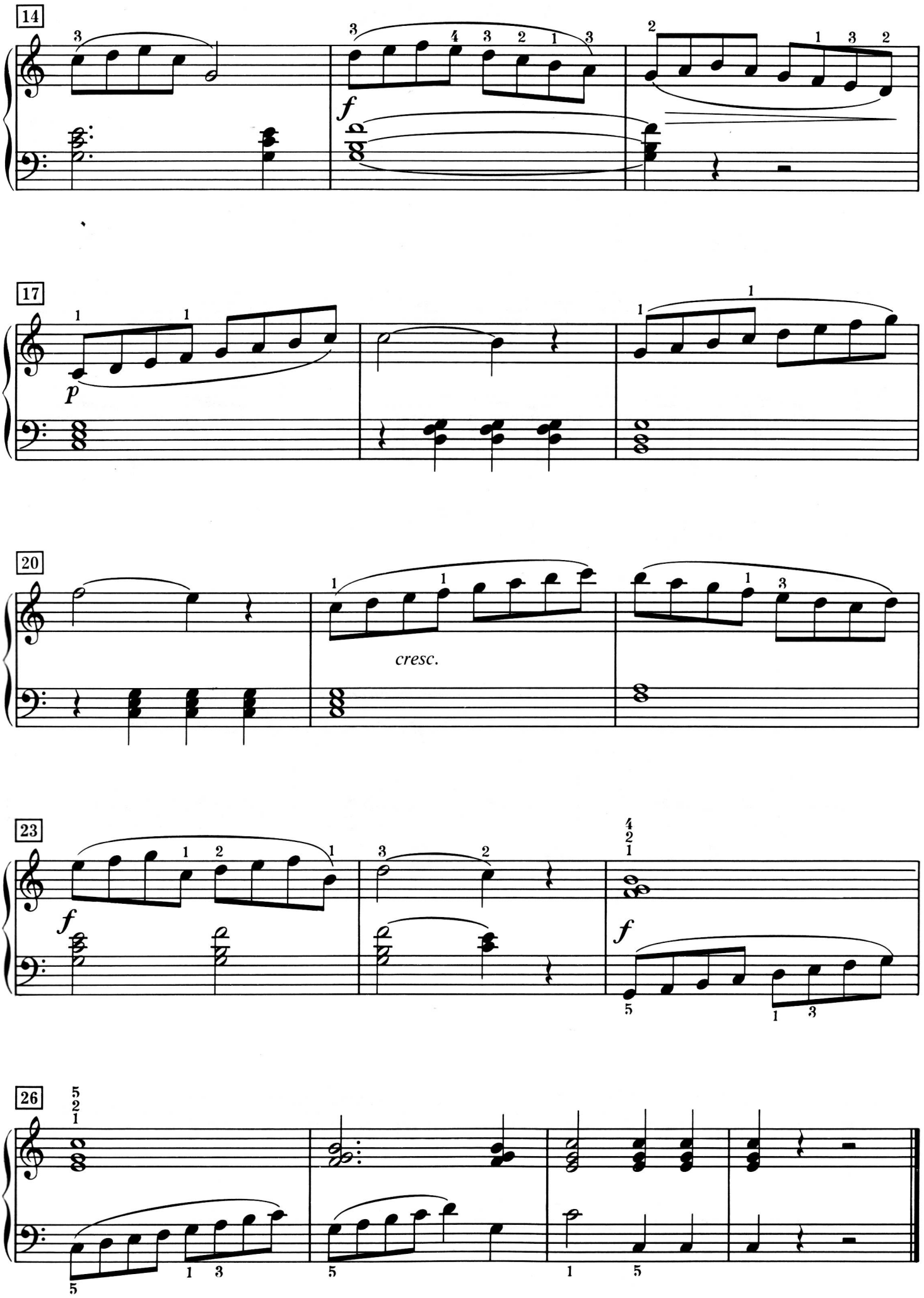



17
f
mf
21
p
pp
25
mf
mp
29
mf

8. A Pleasant Morning

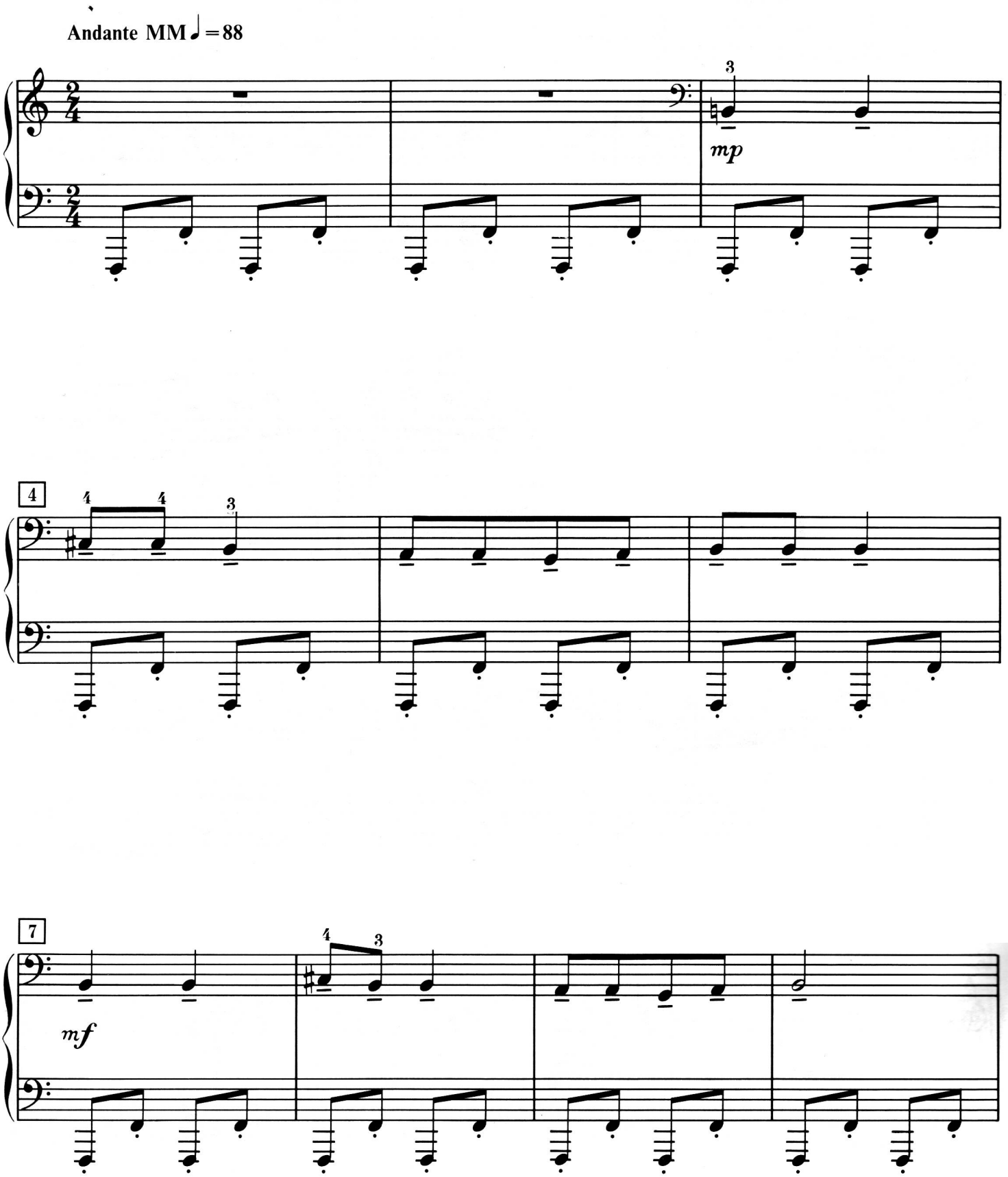
Jean Louis Streabbog, Op. 63, No. 1
(1835-1886)

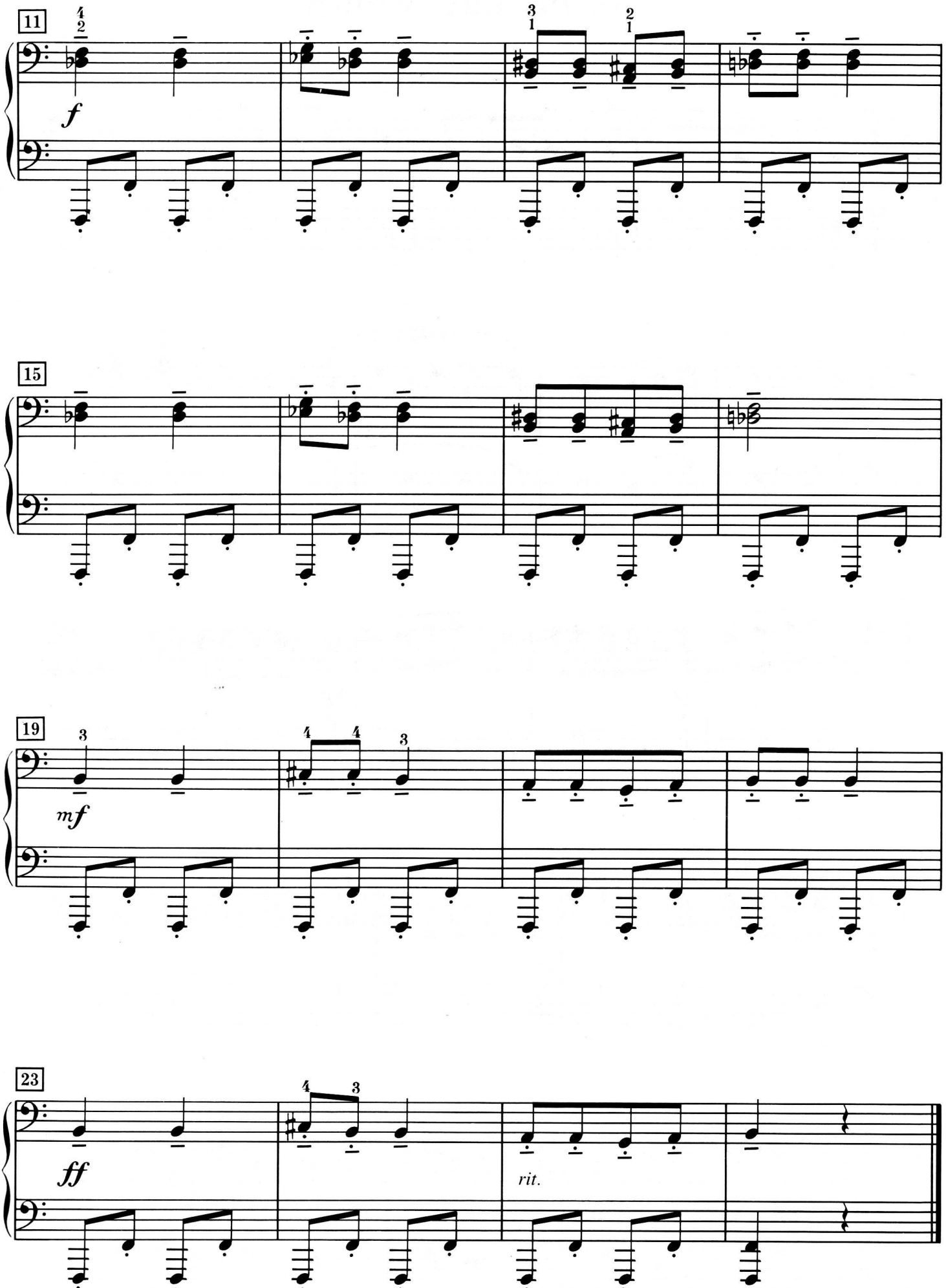



14
f
17
p
20
cresc.
23
f
f
26

9. The Bear

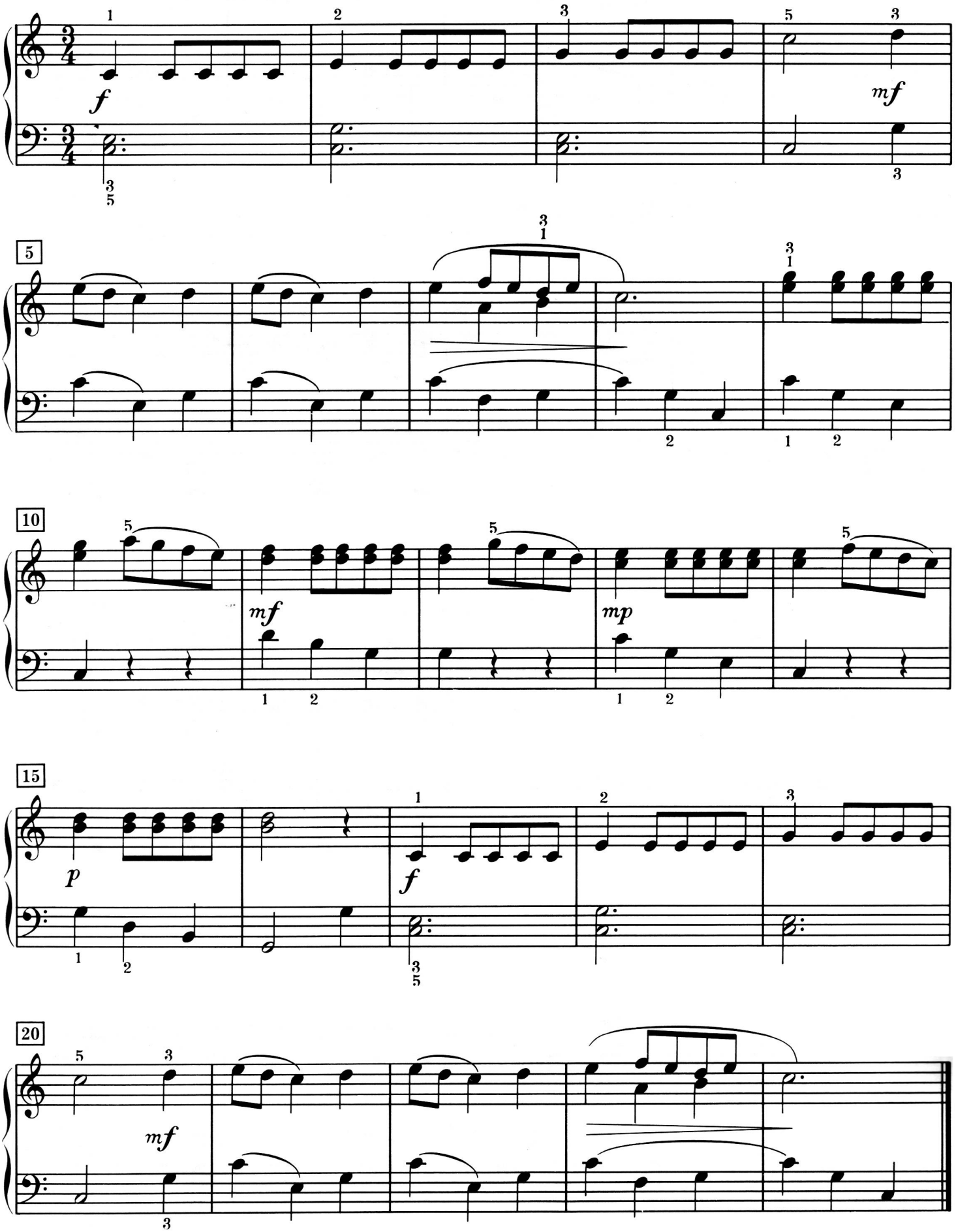
Vladimir Rebikov
(1866-1920)




11
f
15
19
mf
23
ff
rit.

10. Fanfare Minuet

William Duncombe
(1690-1769)



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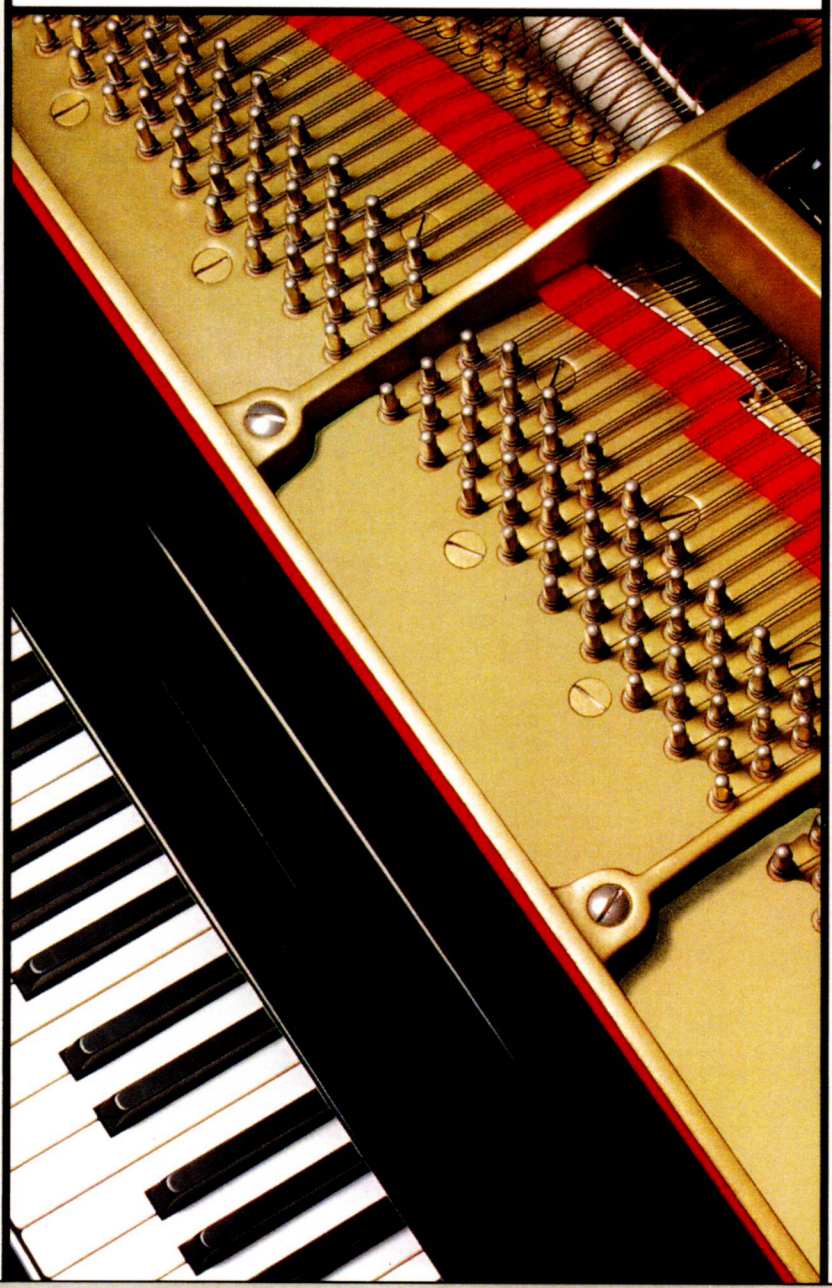

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Alfred

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German Dance
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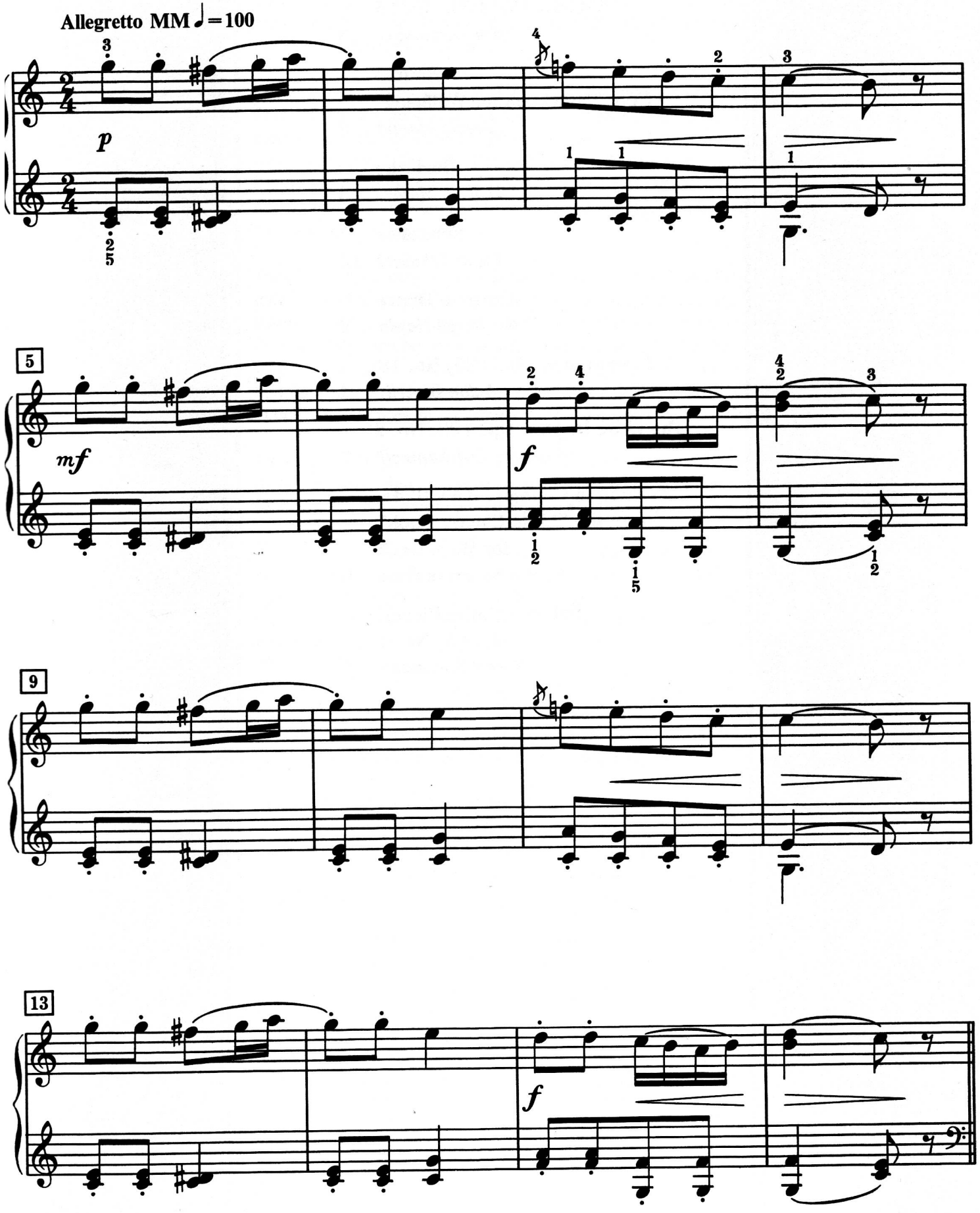
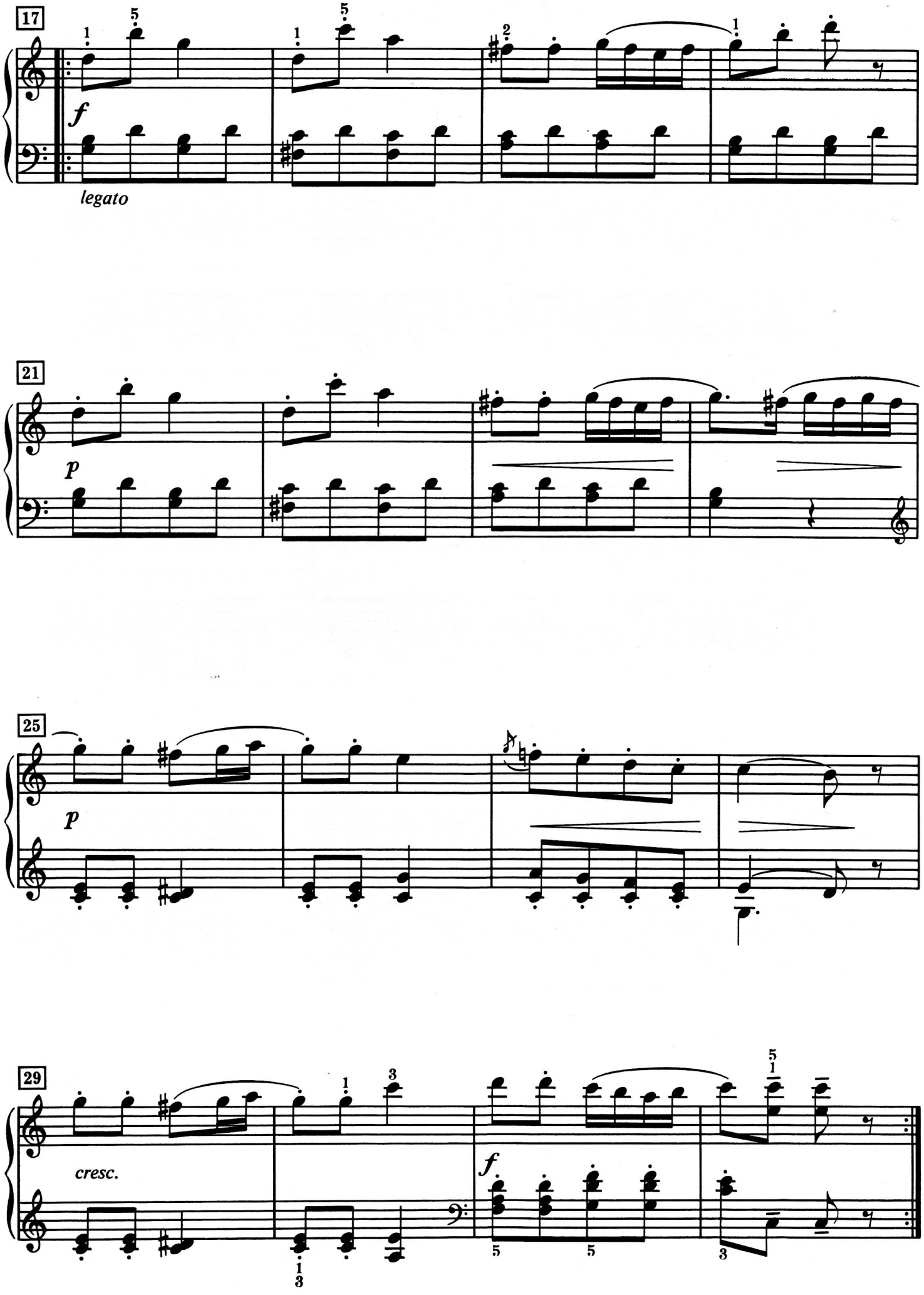
Op. 68, No. 5
Robert Schumann **6**

1. Lesson in C

Anton Diabelli, Op. 125, No. 10
(1781-1858)

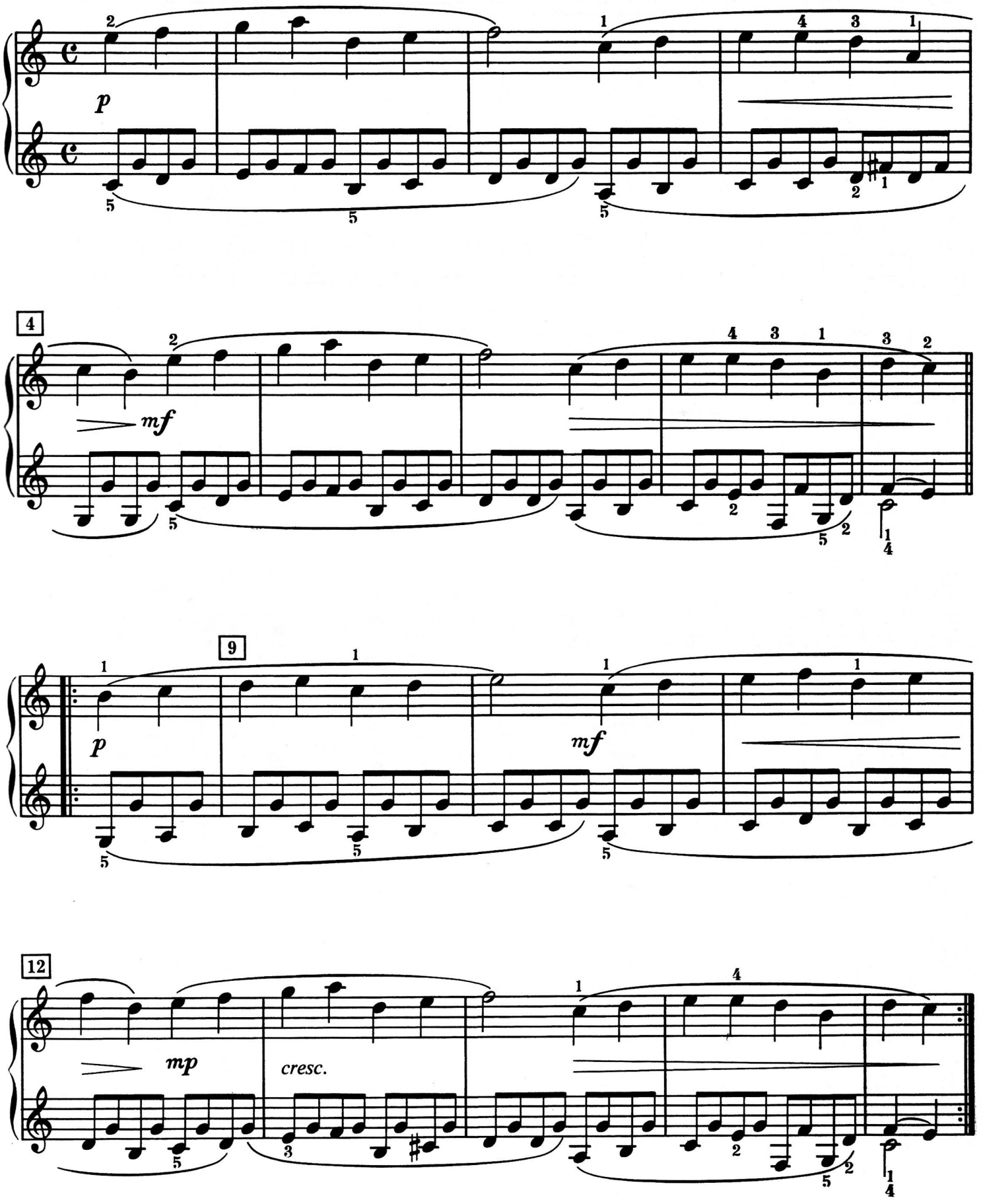



17
f
legato
21
p
25
p
29
cresc.
f

2. Stücken
(Little Piece)

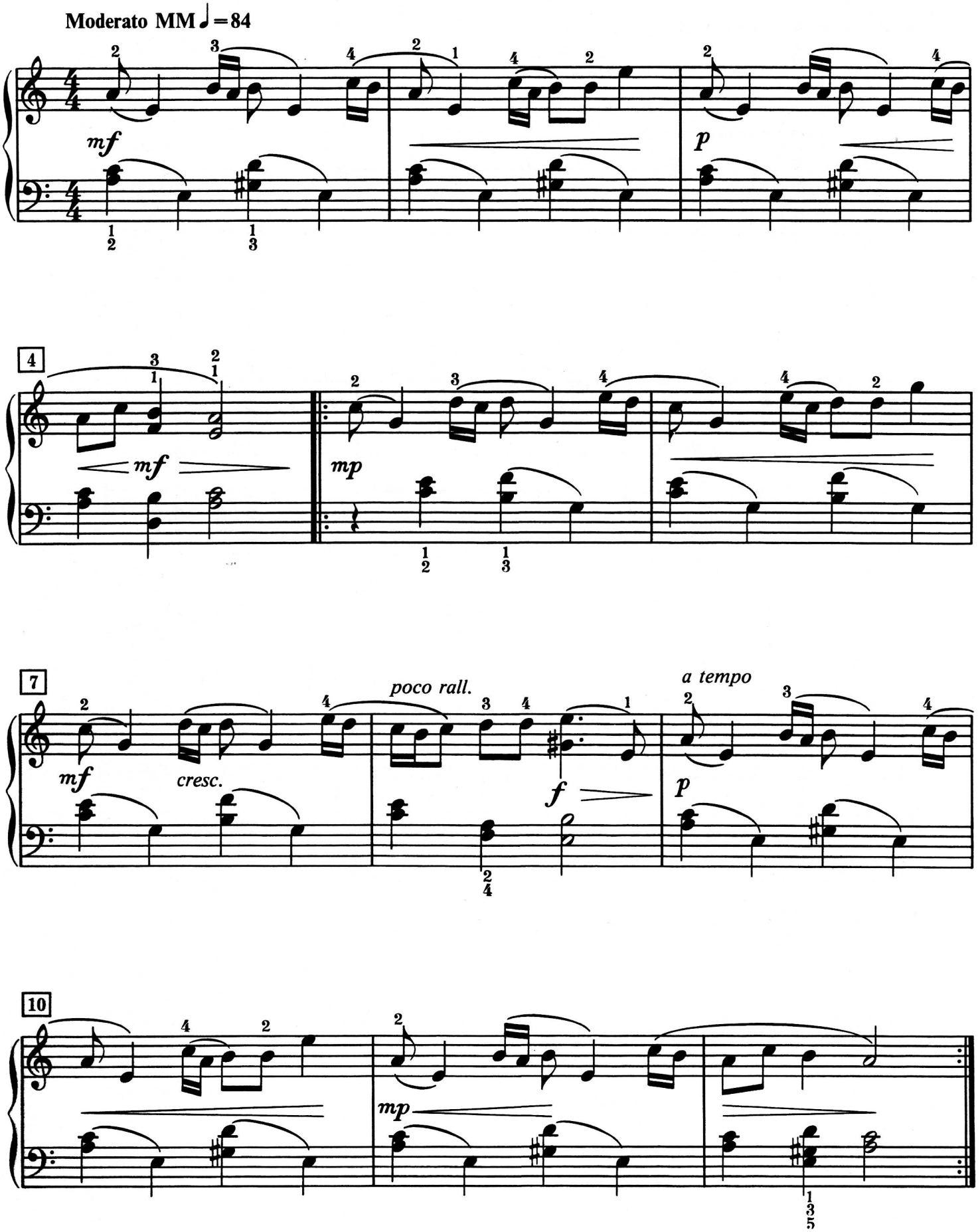
Robert Schumann, Op. 68, No. 5
(1810-1856)

Nicht schnell MM ♩=104
(Not fast)



3. The Little Beggar

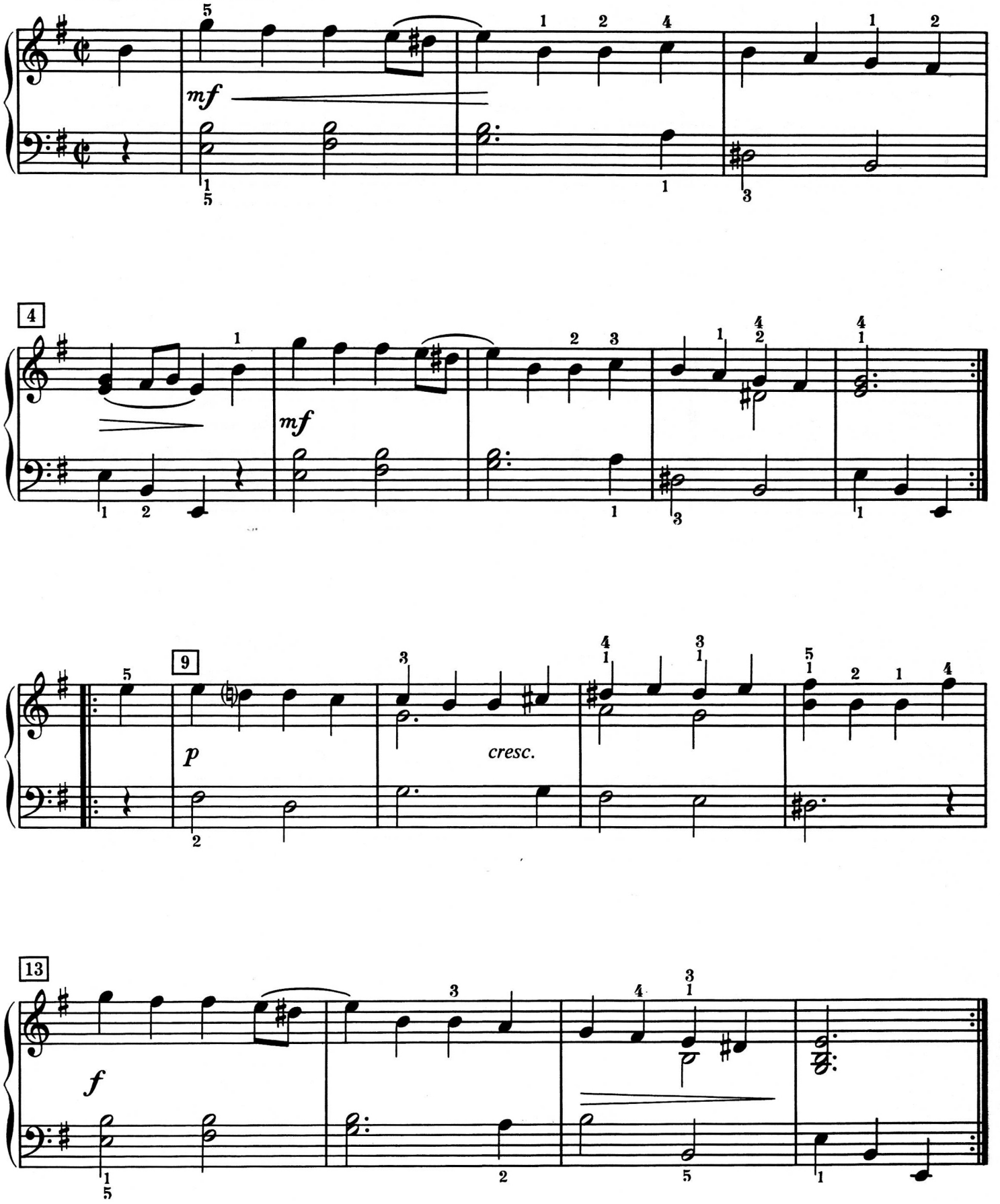
Alexander Gretchaninoff, Op. 123, No. 2
(1864-1956)



4. Bourrée

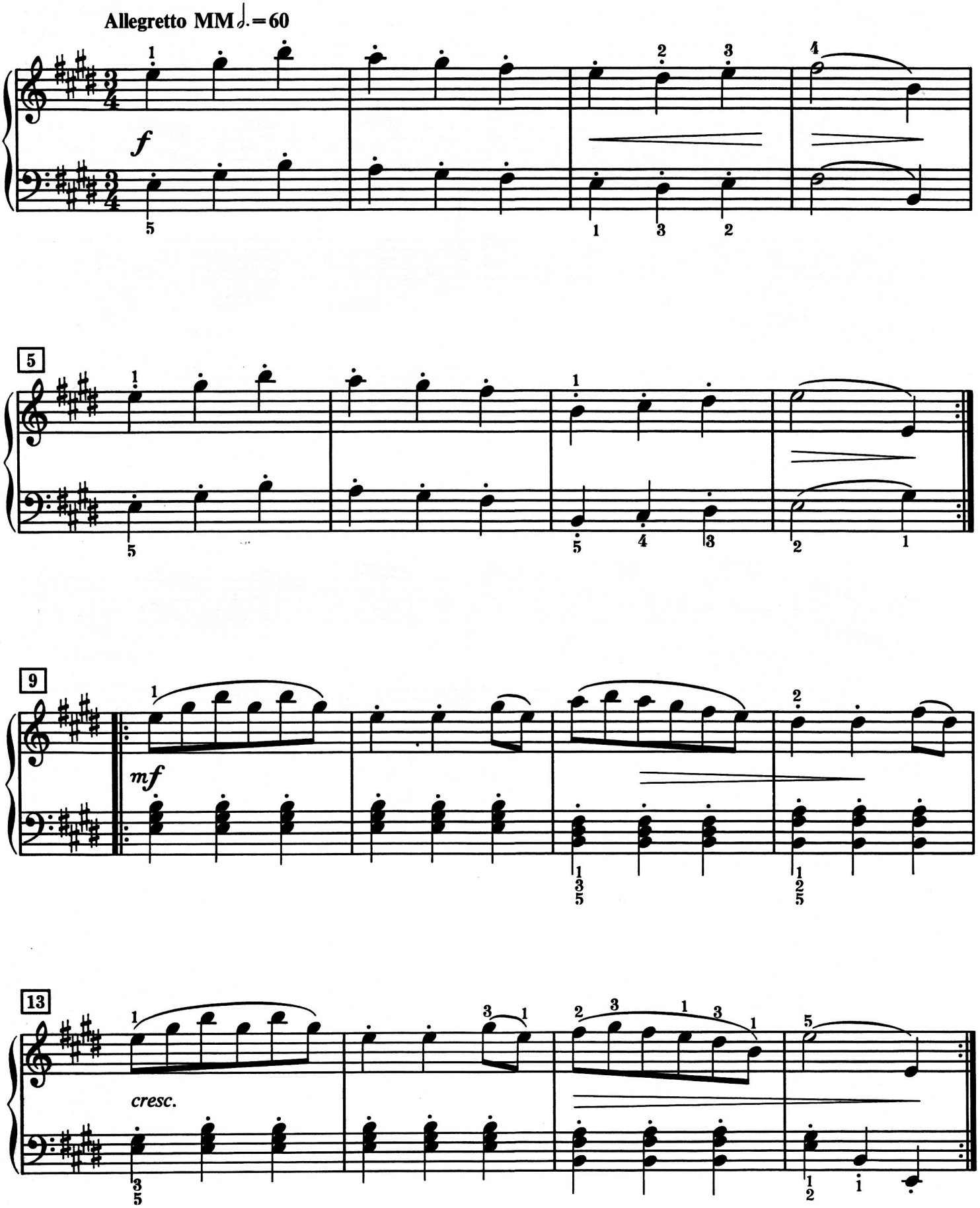
From *Notebook for Wolfgang* (1762)
Leopold Mozart (1719-1787)

Allegro moderato MM ♪ = 76



5. German Dance

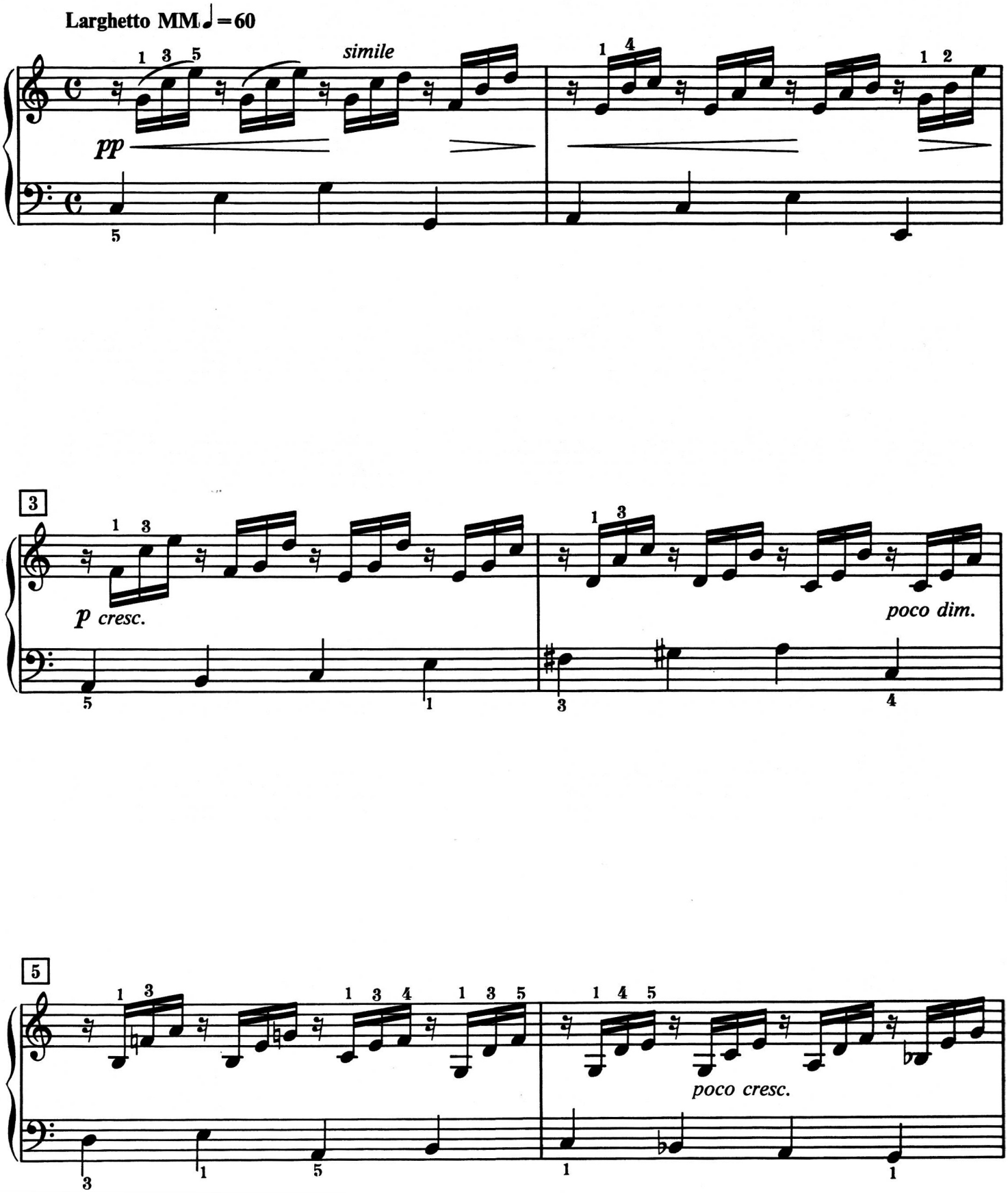
Franz Joseph Haydn
(1732-1809)

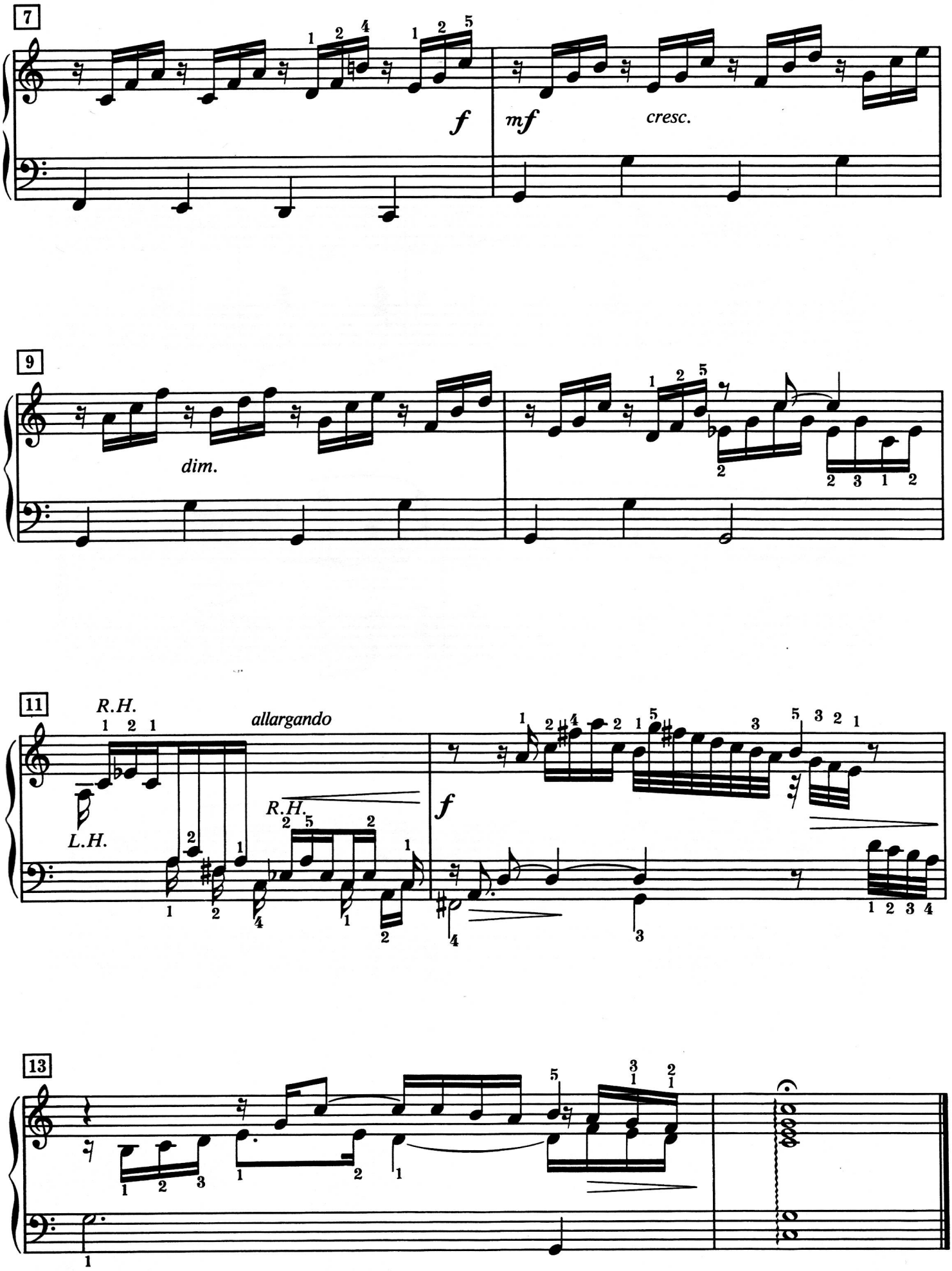


6. Prelude in C Major

Johann Sebastian Bach
(1685-1750)

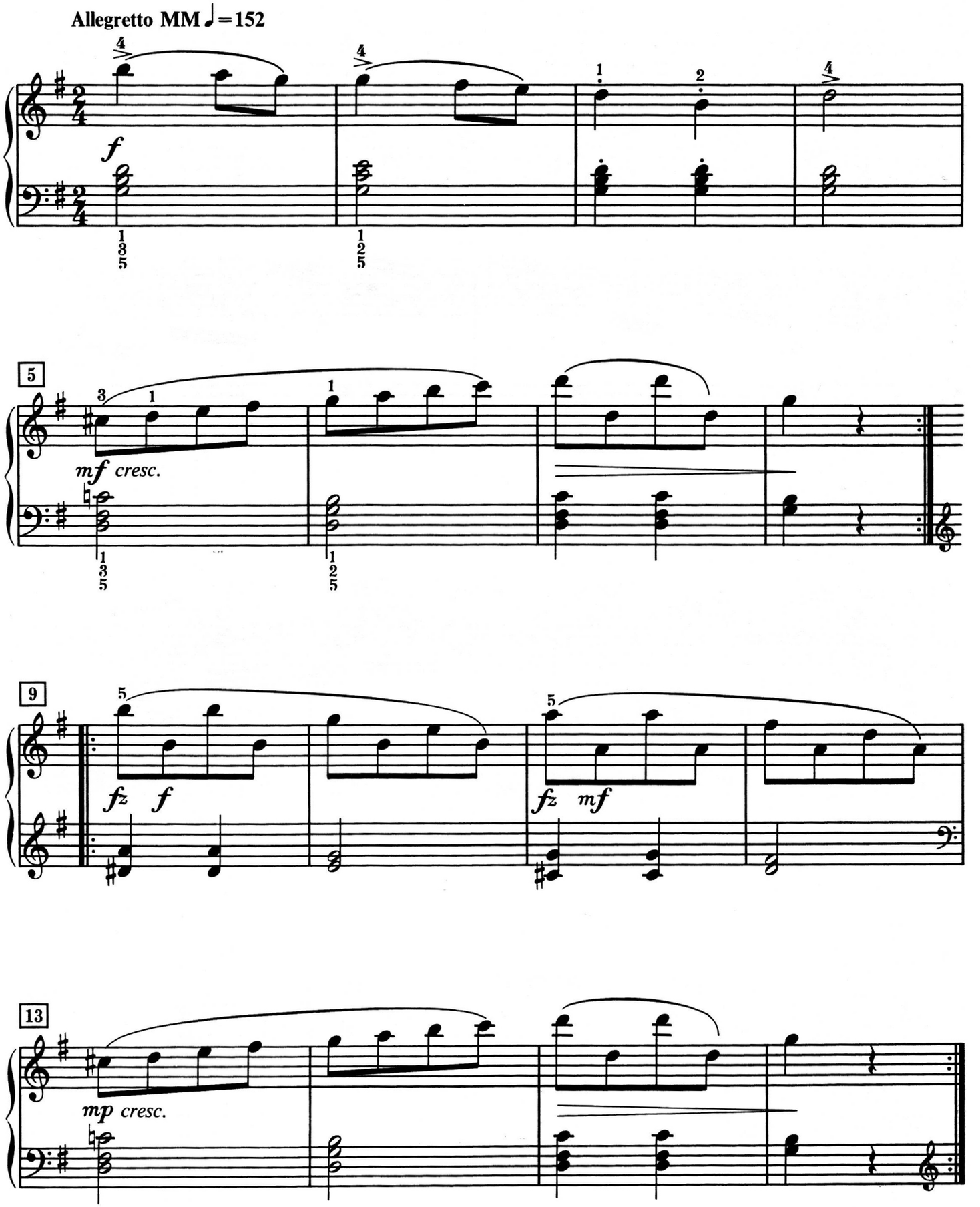
BWV 924a
from the *"Little Clavier Book" for W. F. Bach*




7
f
mf
cresc.
9
dim.
11
R.H.
allargando
L.H.
R.H.
f
13

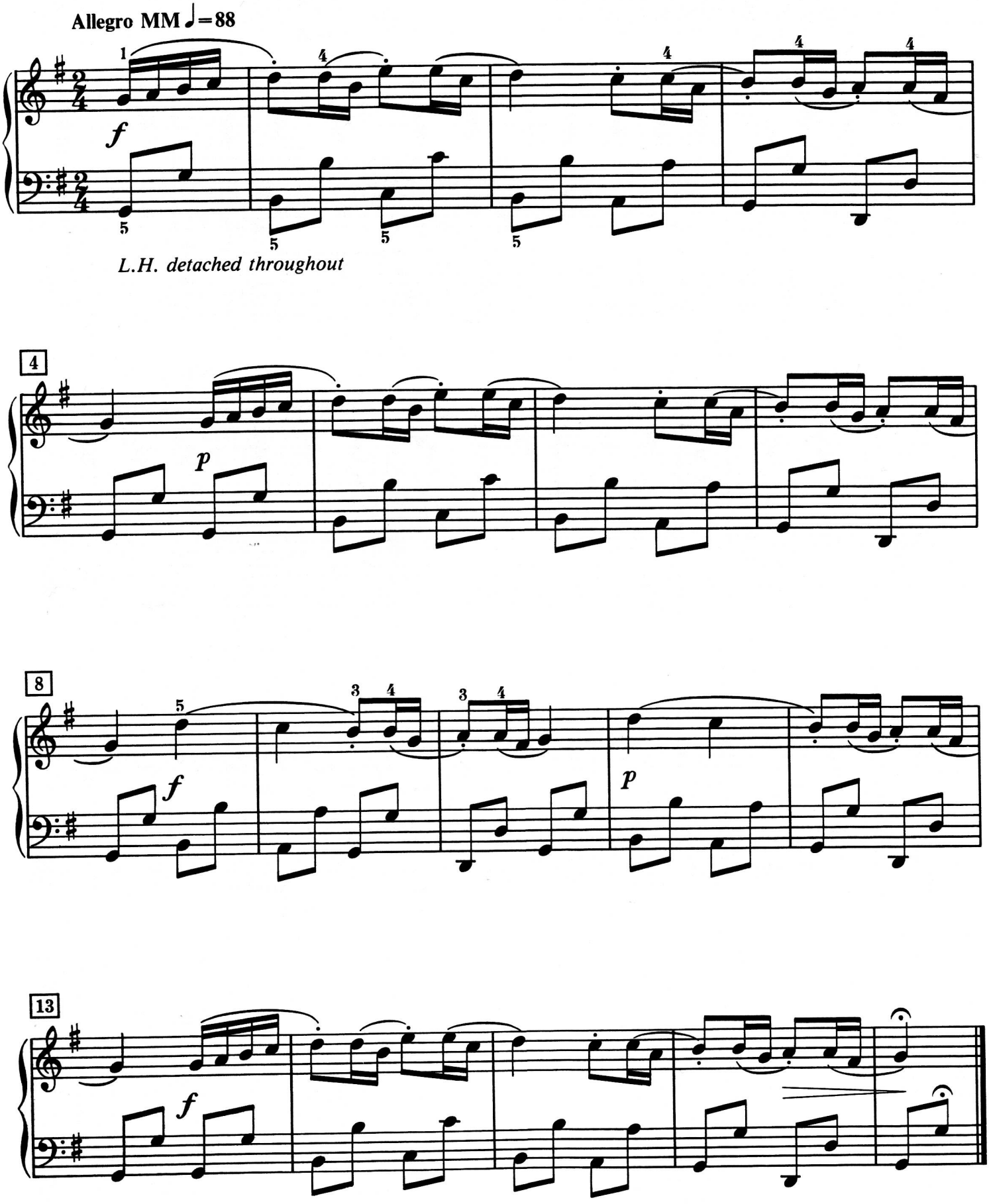
7. Ecossaise

Franz Schubert
(1797-1828)



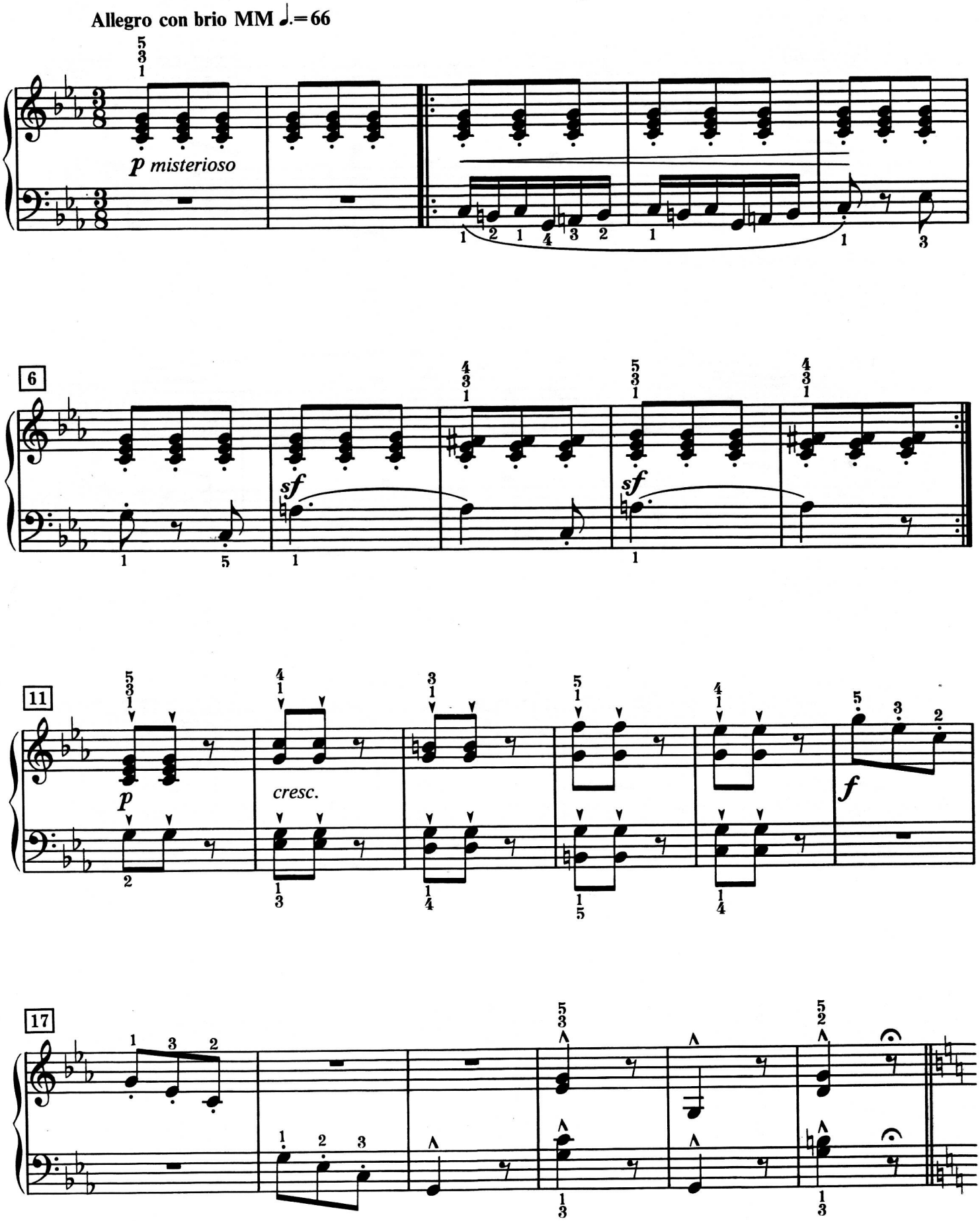
8. Burleske

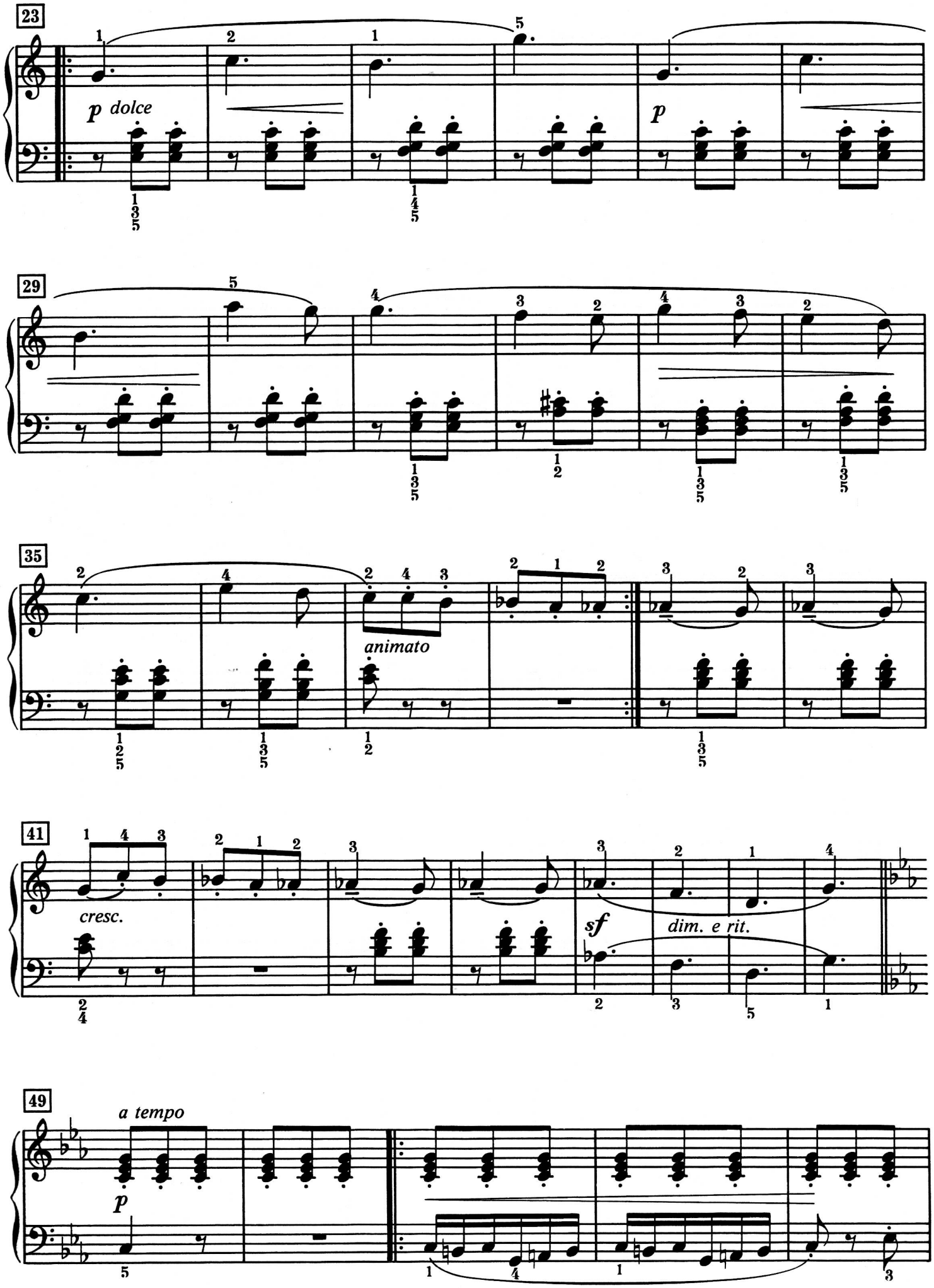
Leopold Mozart
(1719-1787)

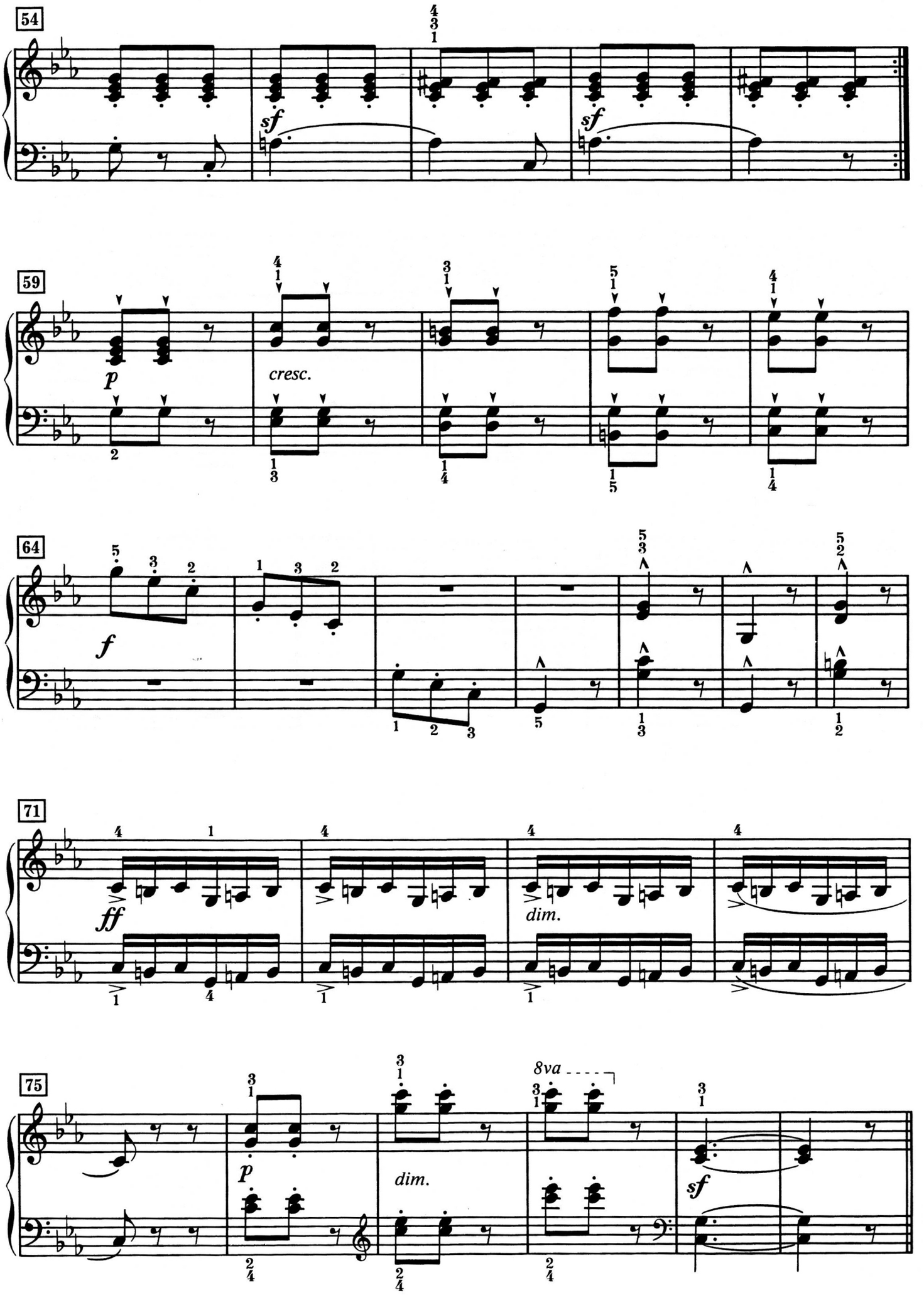


9. Ballade

Friedrich Burgmüller, Op. 100, No. 15
(1806-1874)




23
p dolce
p
29
35
animato
41
cresc.
sf
dim. e rit.
49
a tempo
p


54
sf
sf
59
p
cresc.
64
f
71
ff
dim.
75
p
dim.
8va
sf

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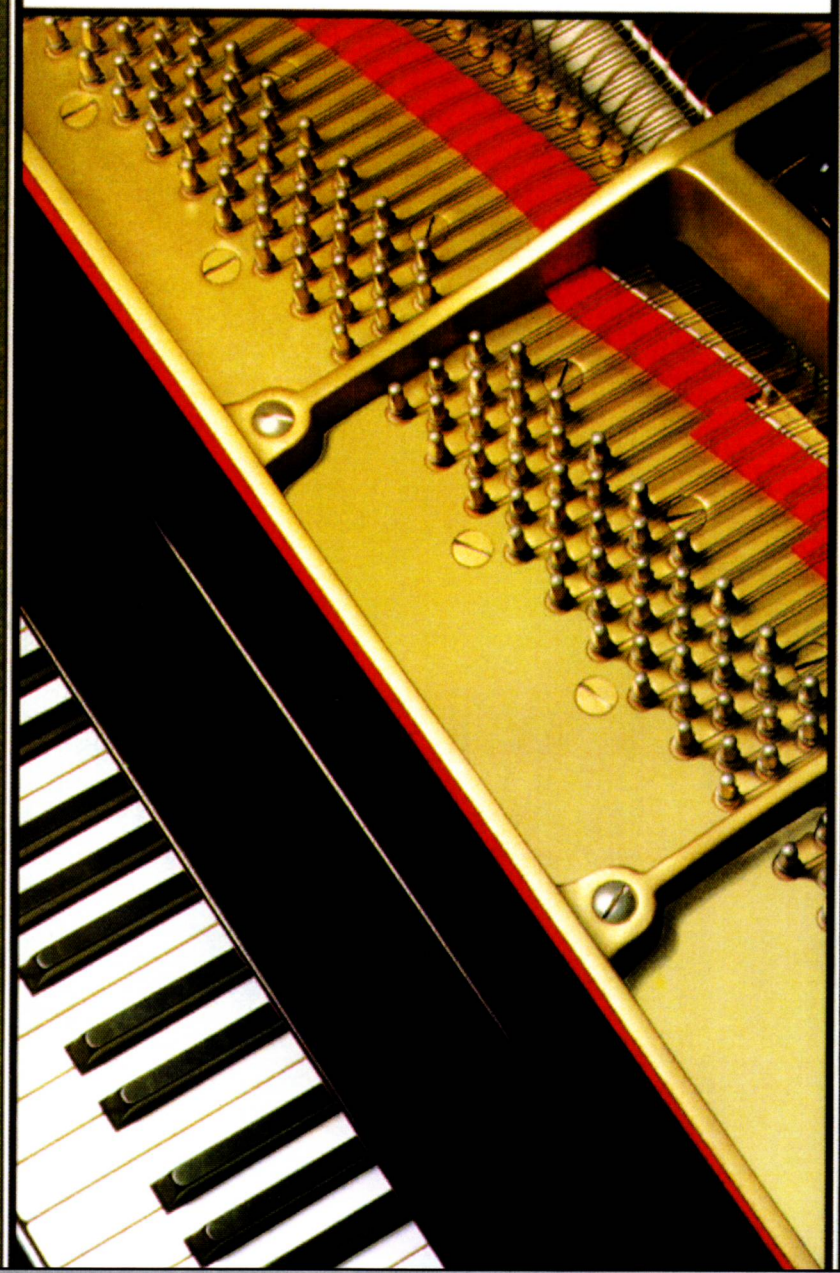

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Alfred

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Albert Biehl **4**

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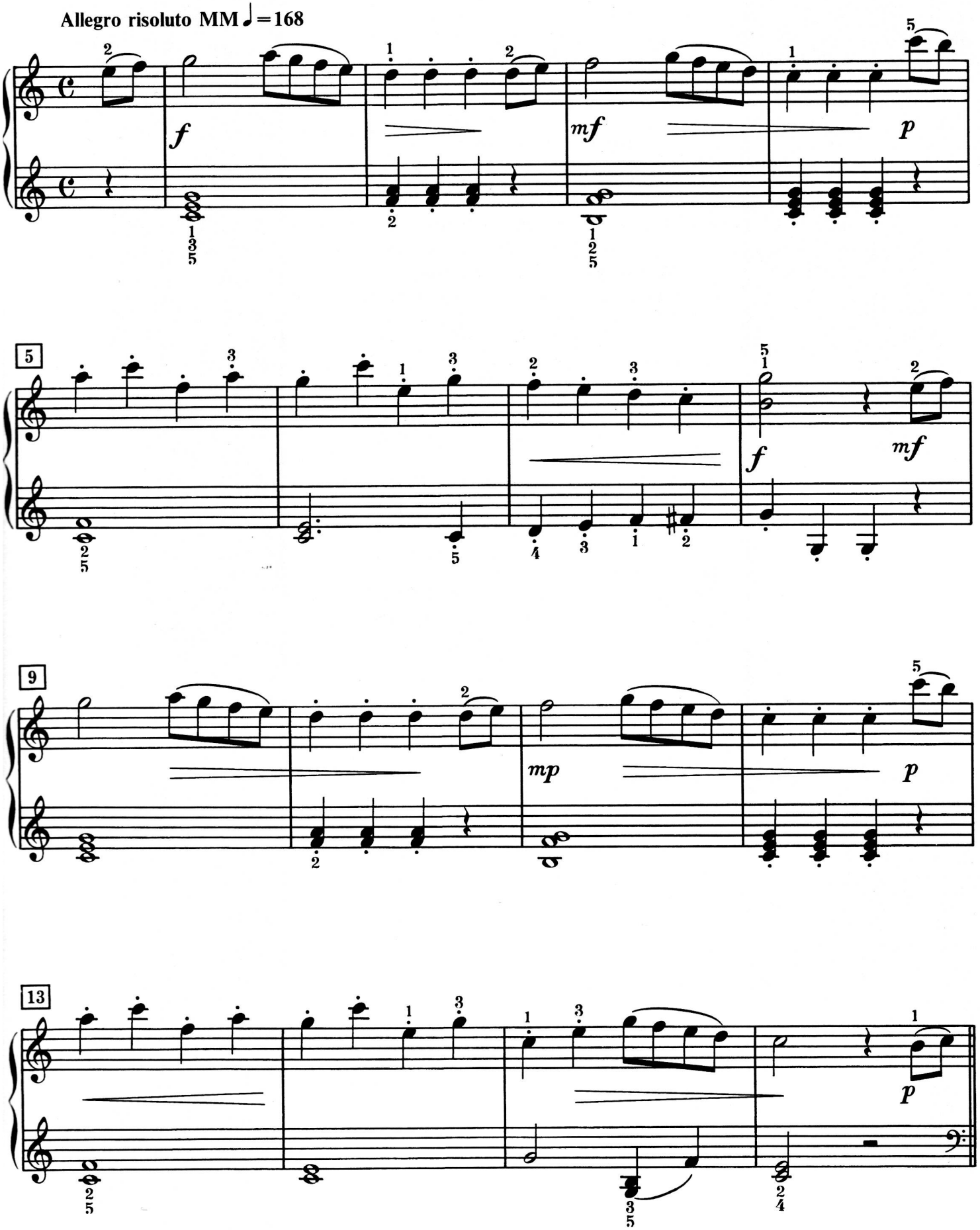
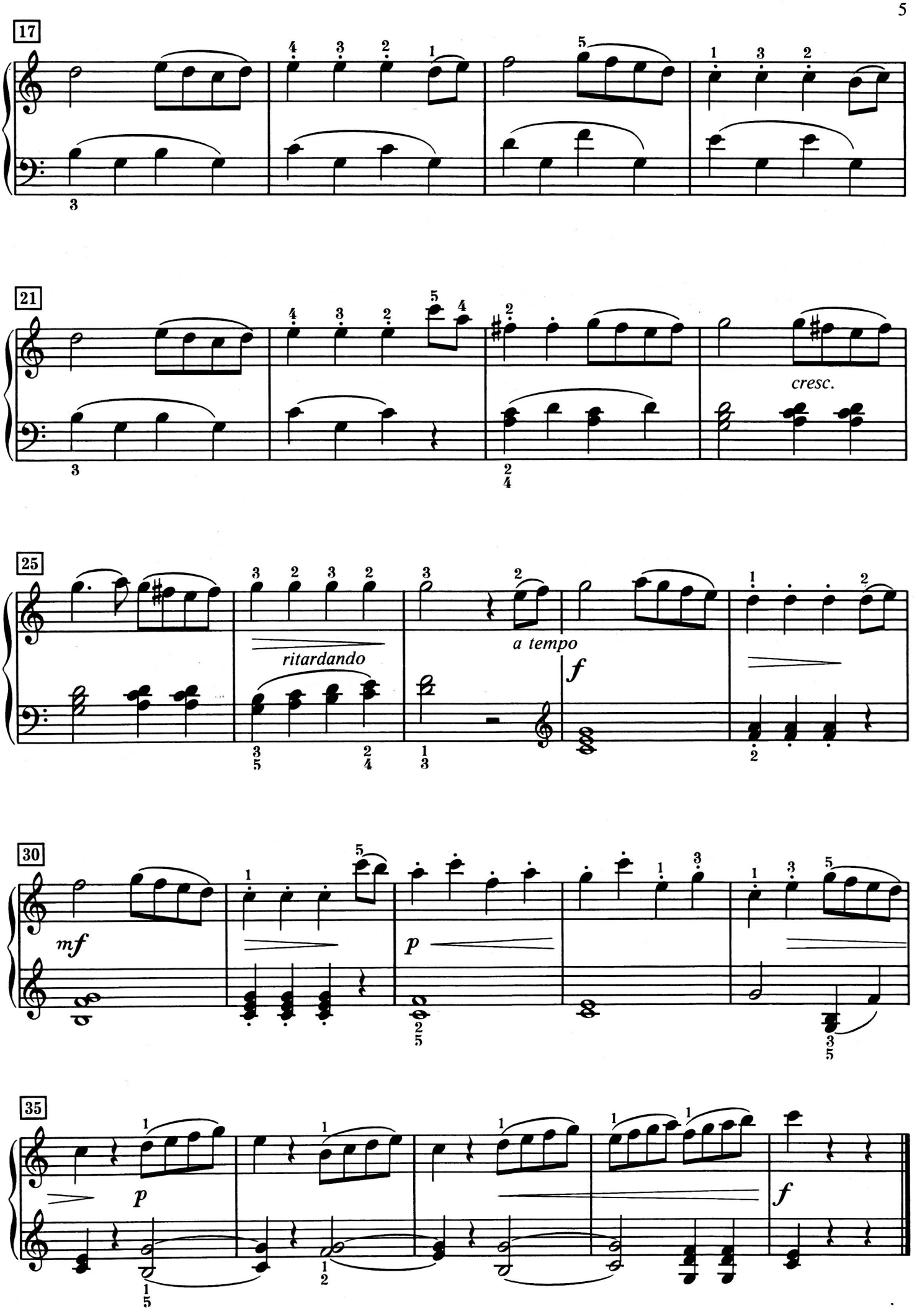
Toccatina, Op. 27, No. 7
Dmitri Kabalevsky **12**

1. Sonatina in C Major

Albert Biehl
(1835-c. 1899)

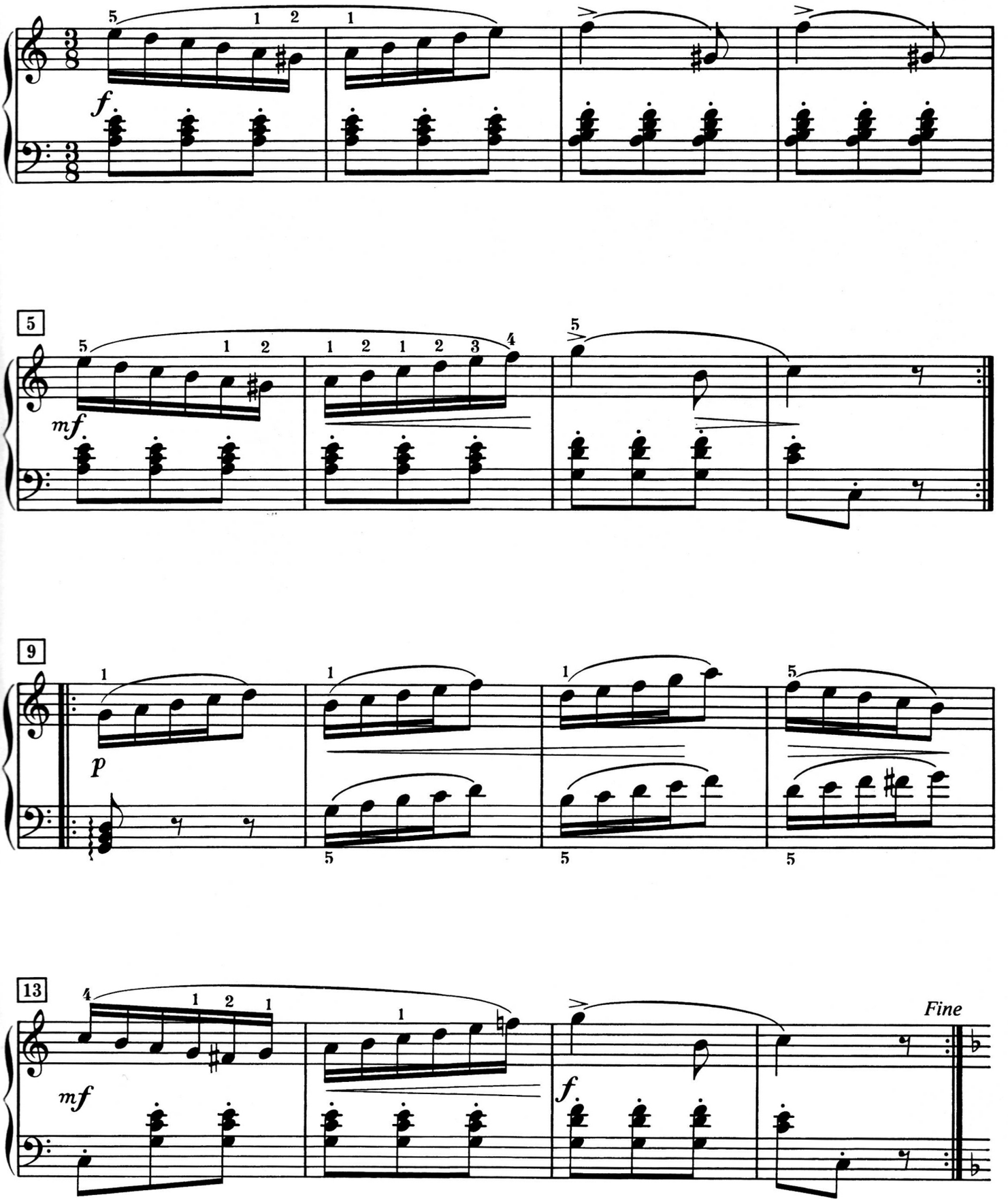



17
21
cresc.
25
ritardando
a tempo
f
30
mf
p
35
p
f

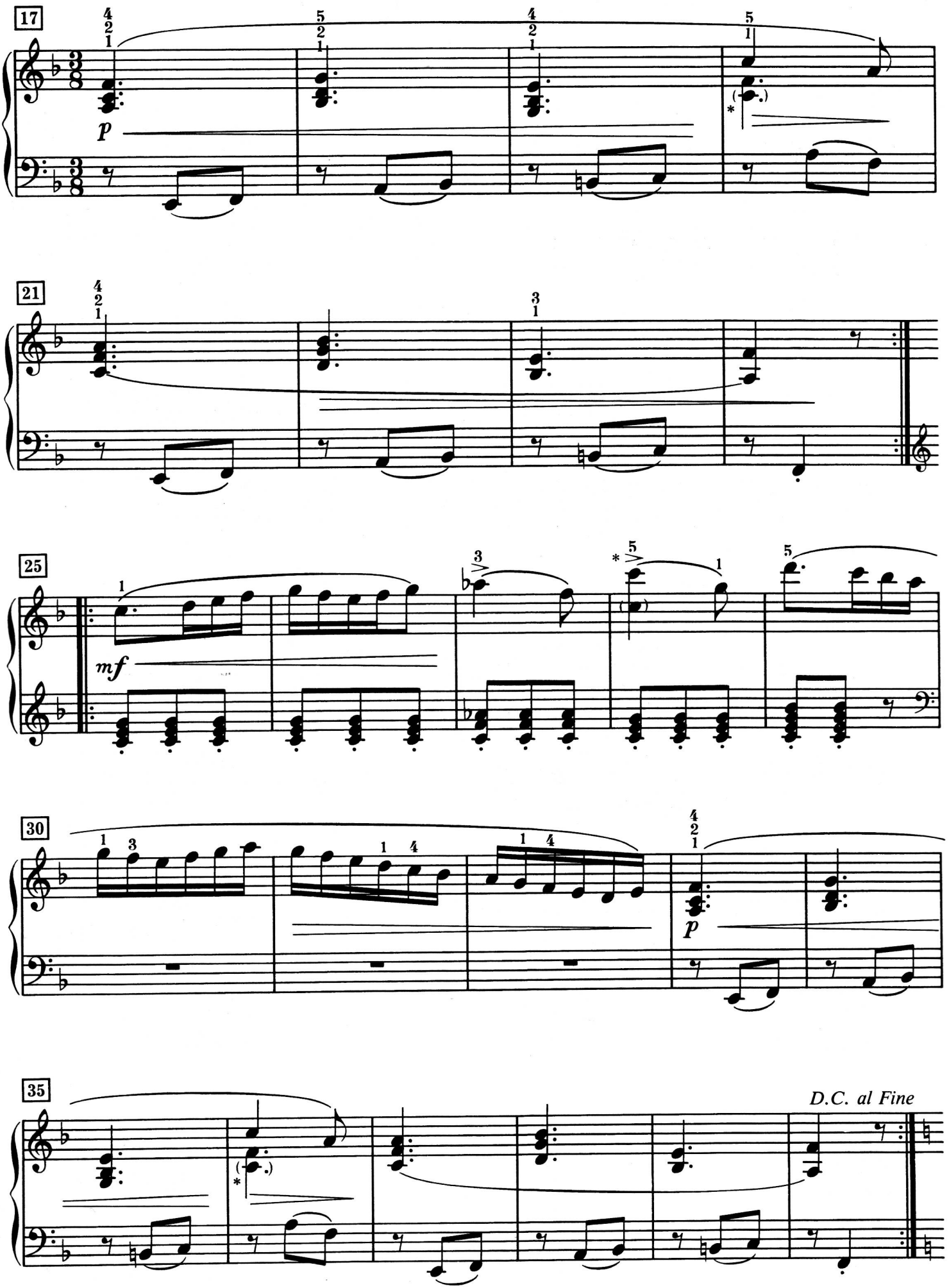
2. Scherzo

Carl Maria von Weber
(1786-1826)

Allegretto MM ♩ = 66



Trio



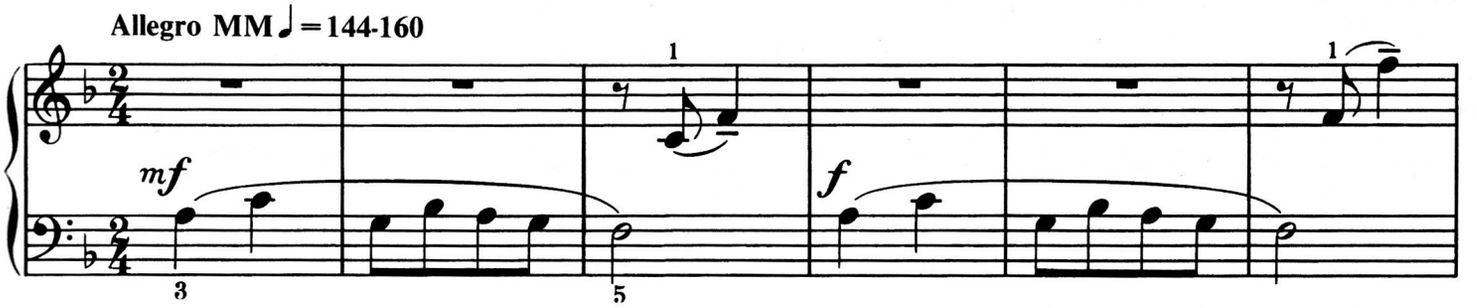
* Octave optional

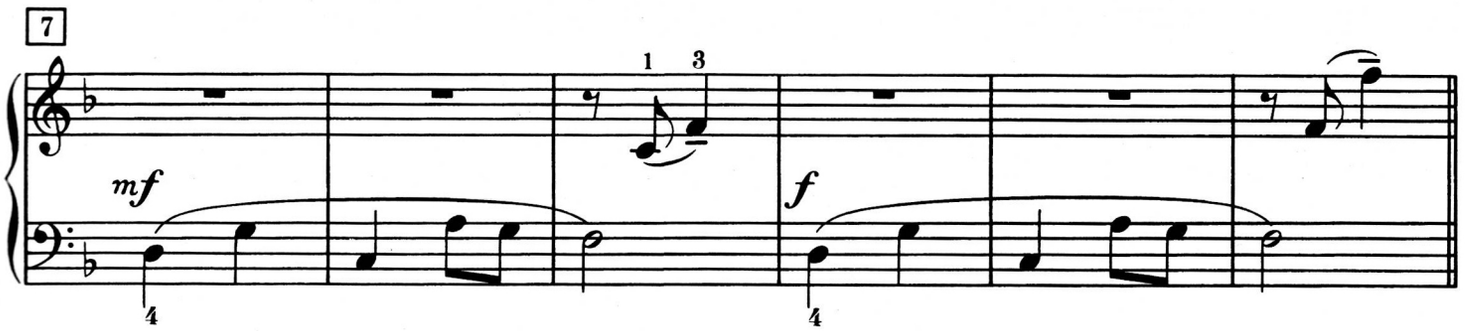
3. Five Happy Variations

on a Russian Folk Song

Dmitri Kabalevsky, Op. 51, No. 1
(1904-1987)

Theme





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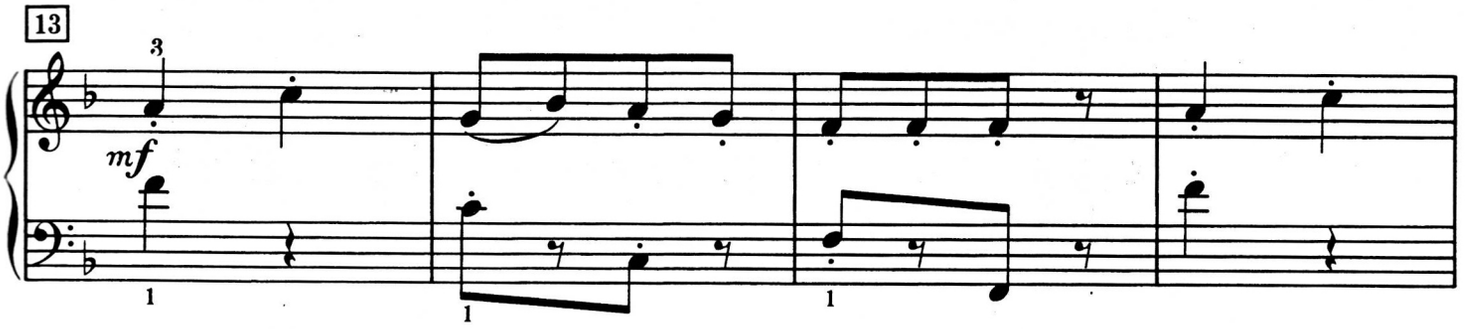

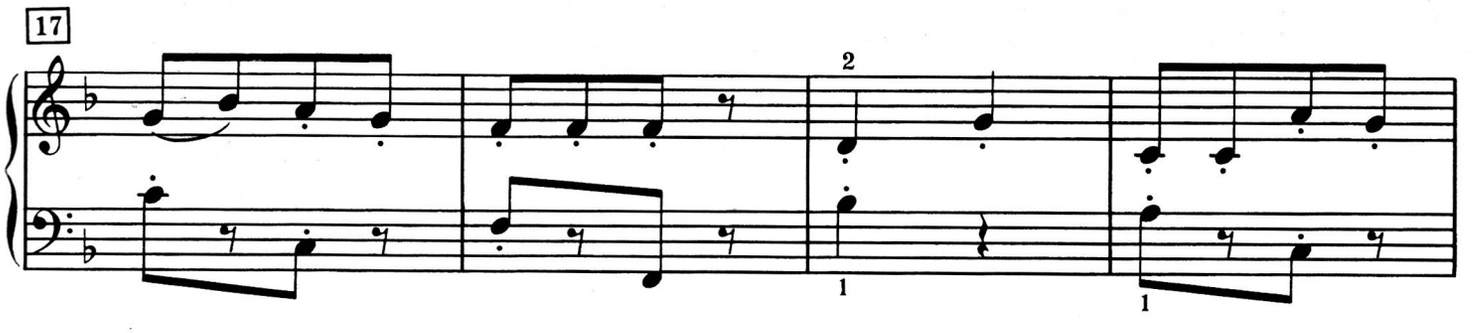

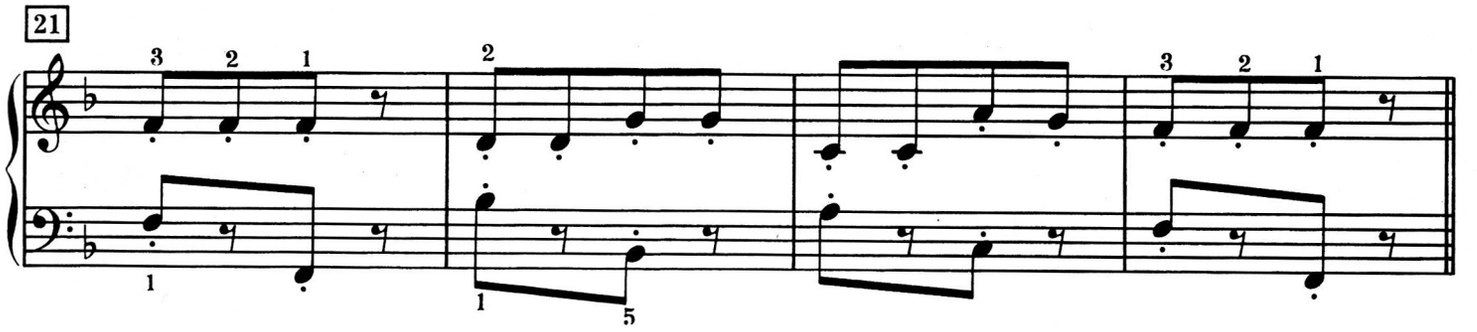

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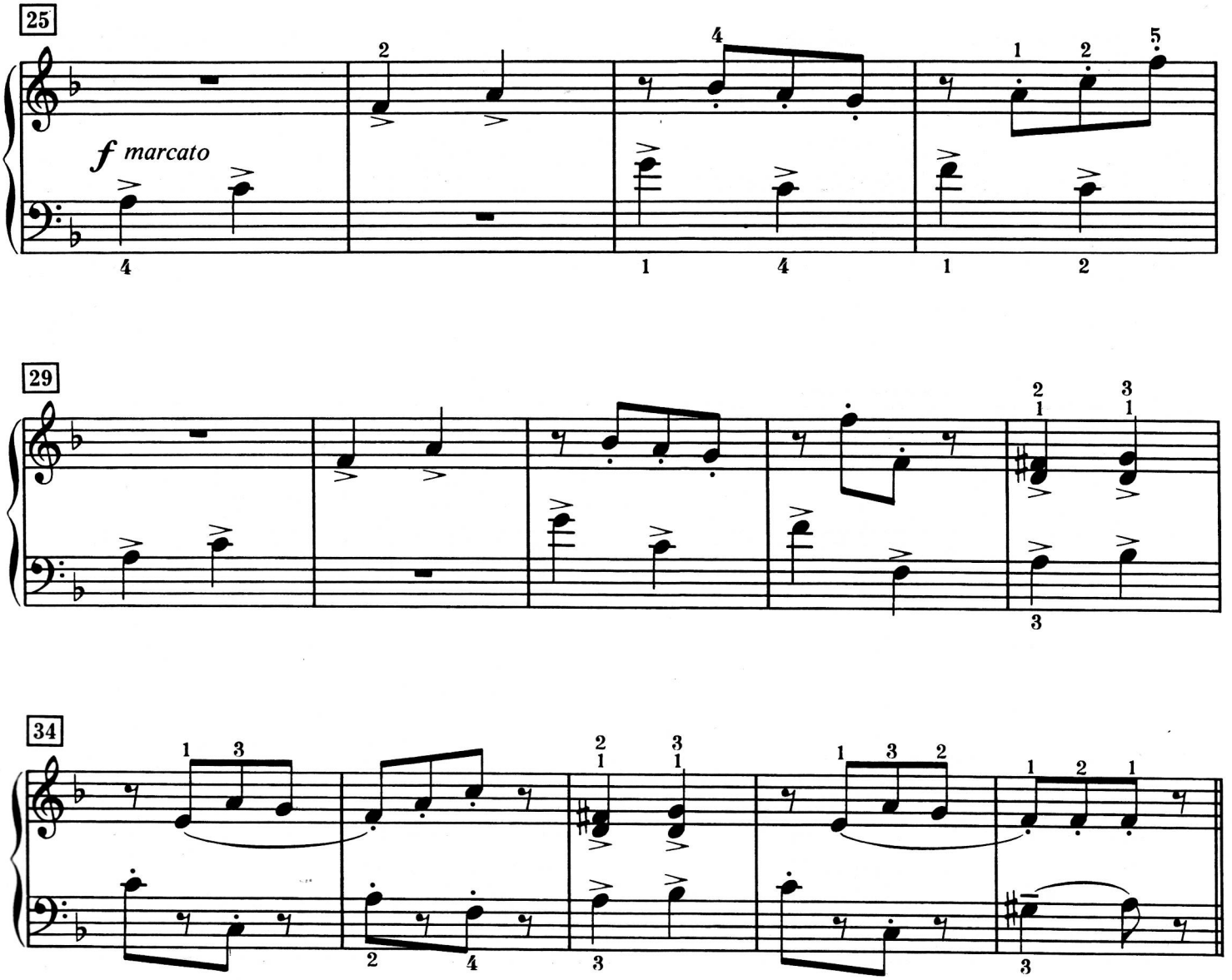

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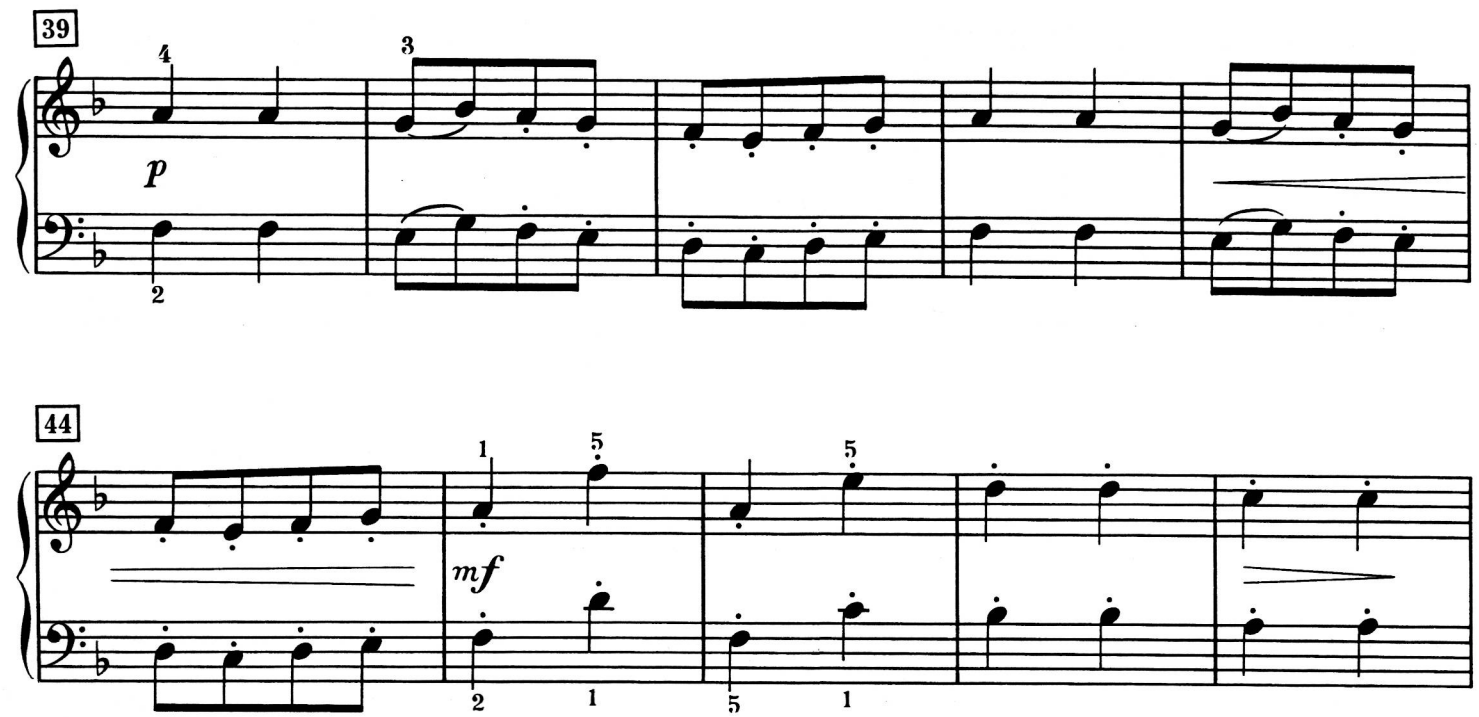

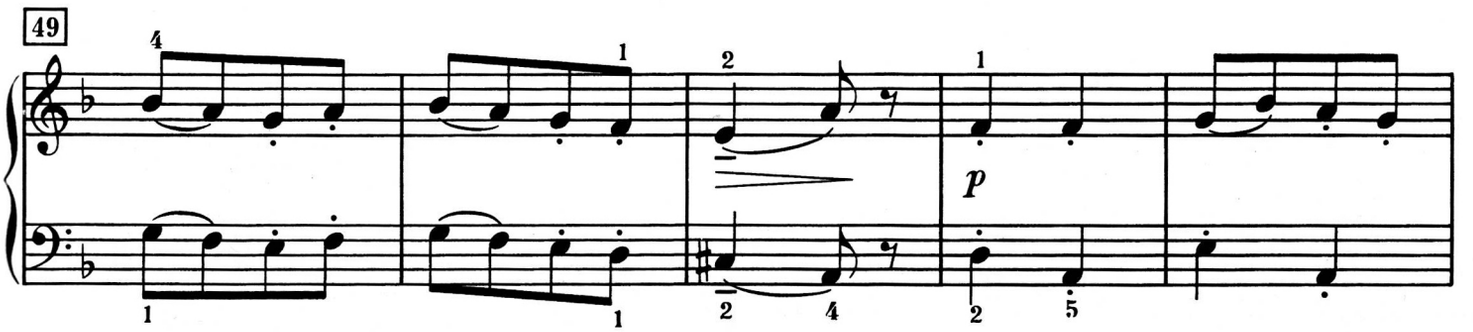

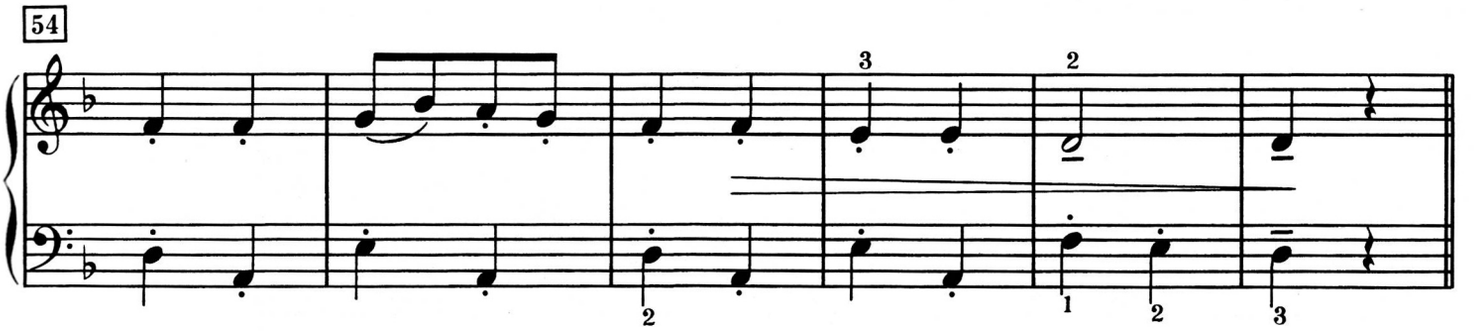

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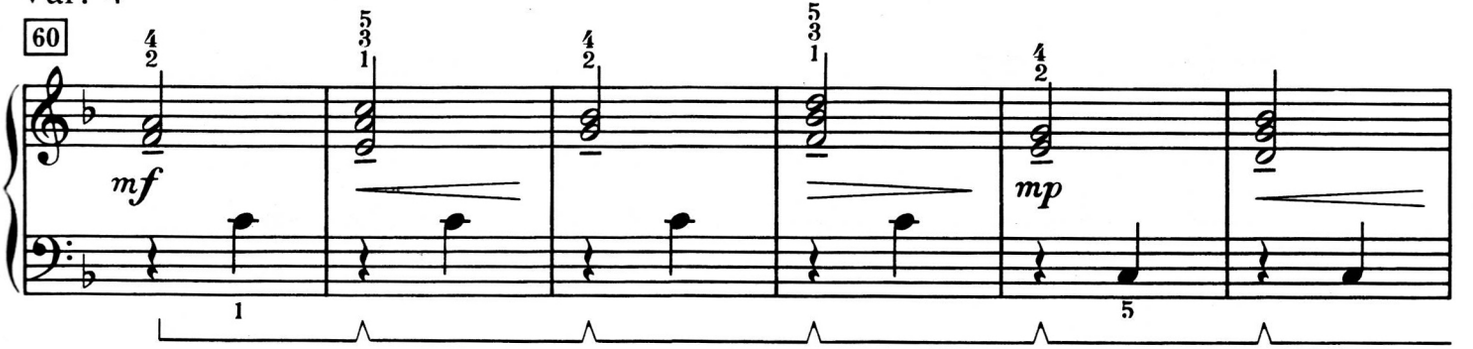

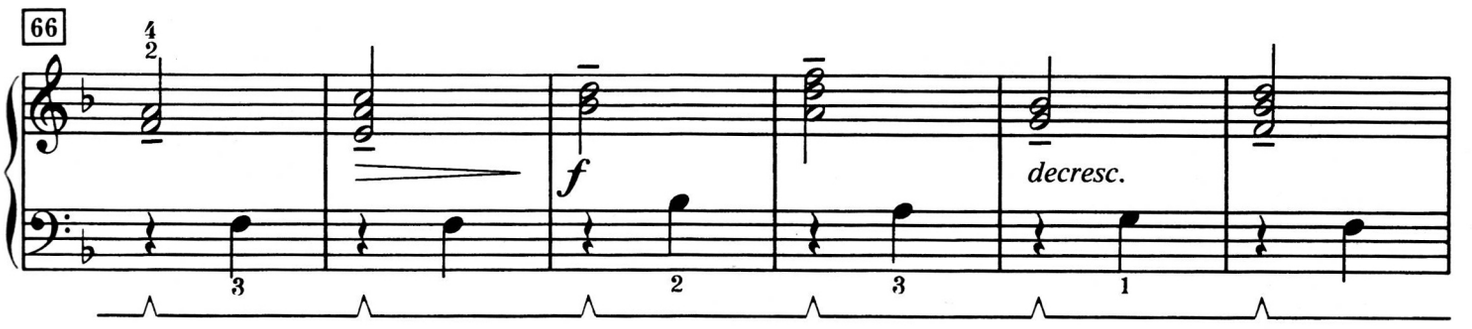

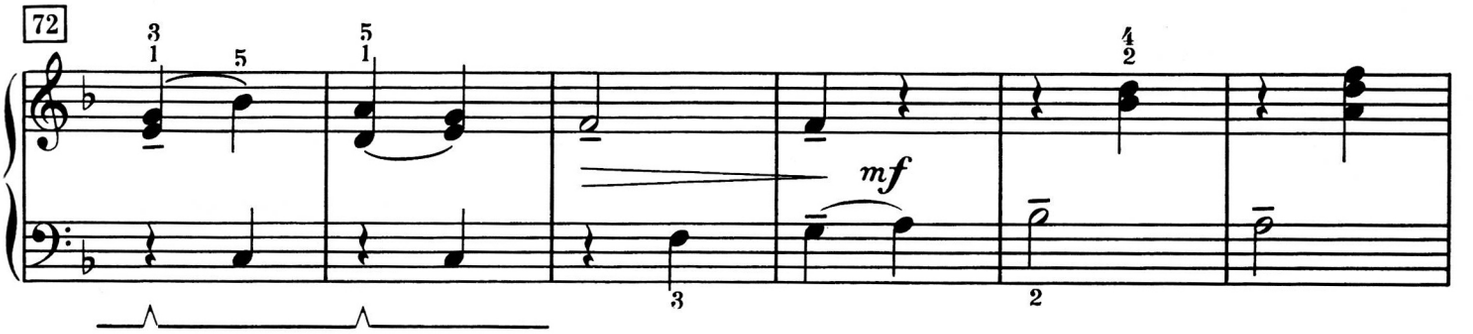

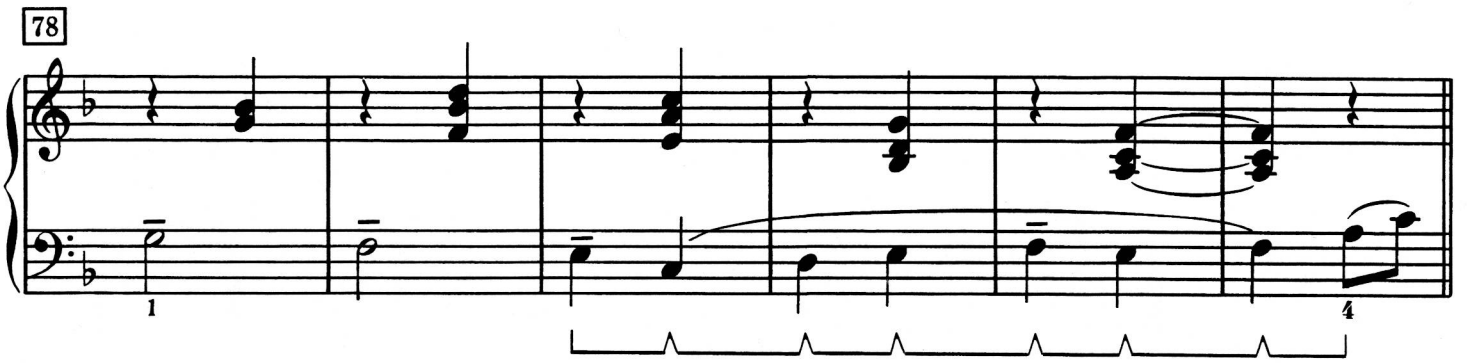

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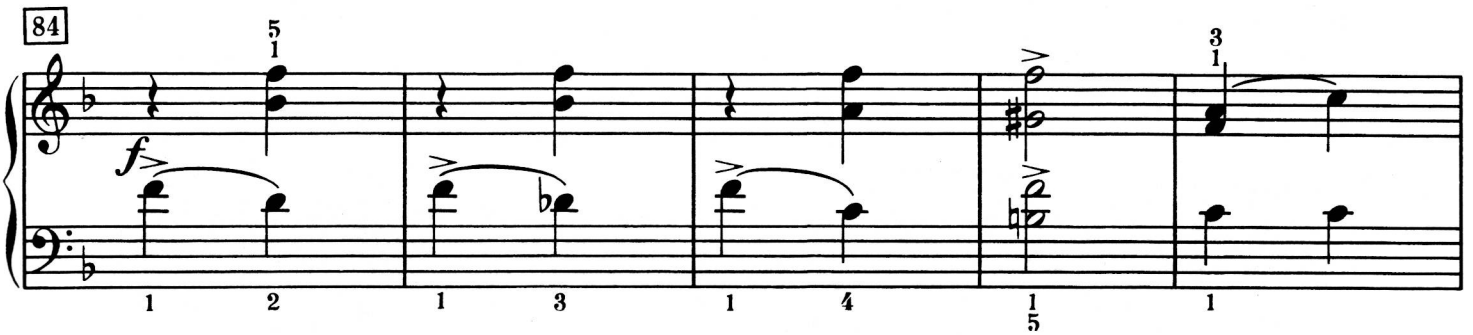
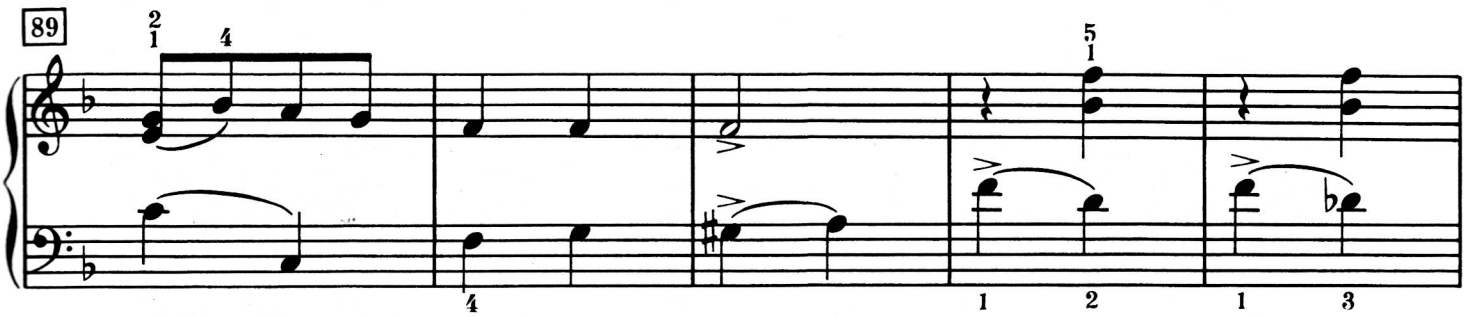
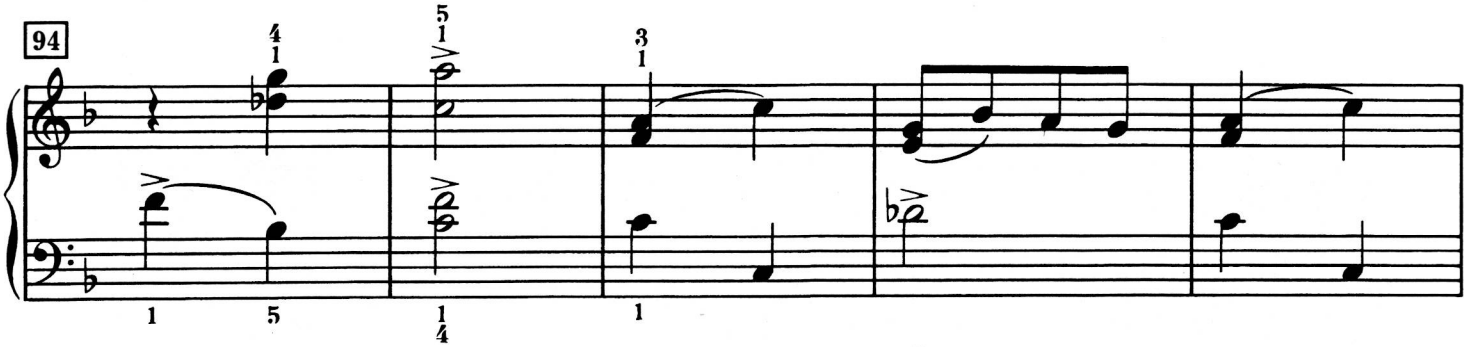
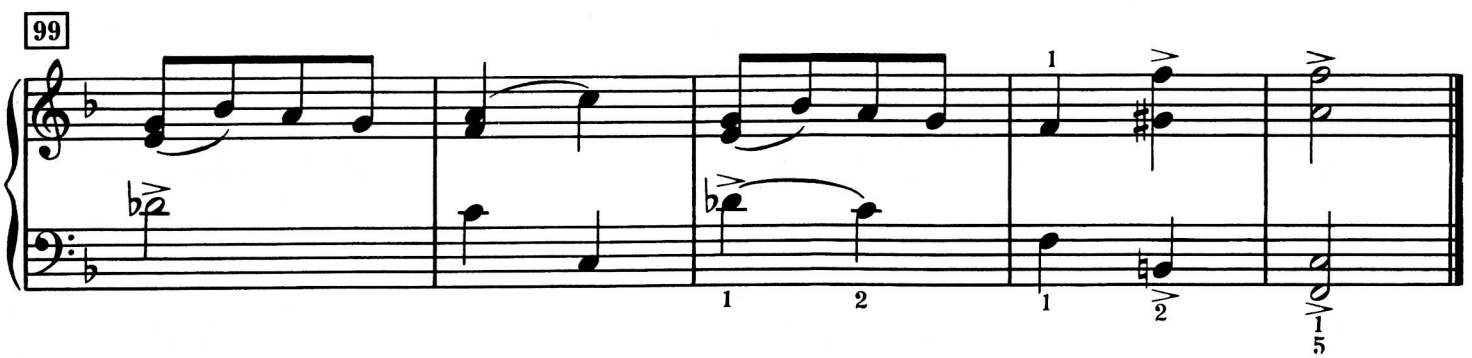








4. Toccatina

Dmitri Kabalevsky, Op. 27, No. 7
(1904-1987)

Allegretto MM ♩ = 120

mf *p sempre*

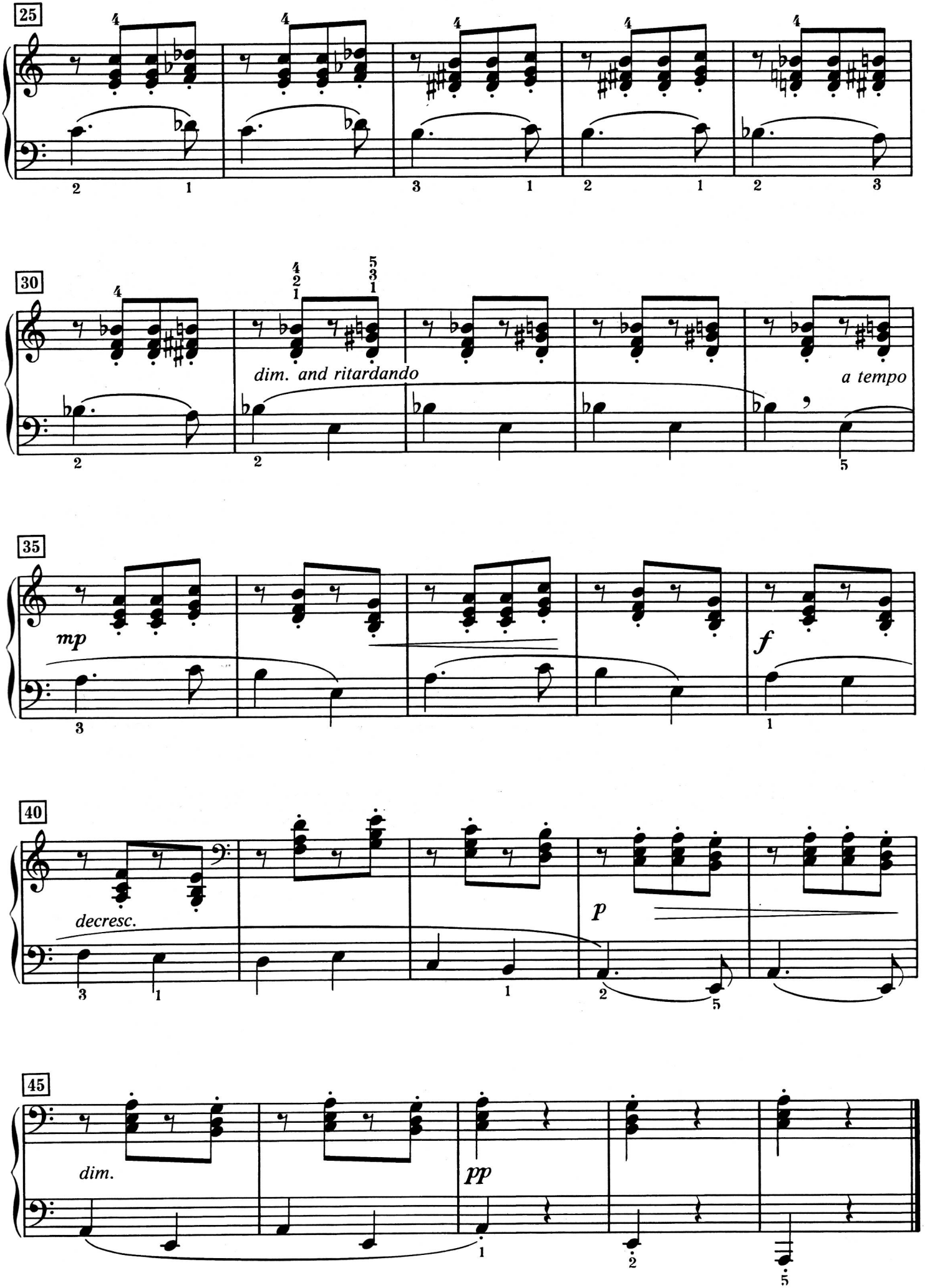
cantando e legatissimo

5 *cresc.* *mf*

10 *dim.* *p*

15 *cresc.* *f*

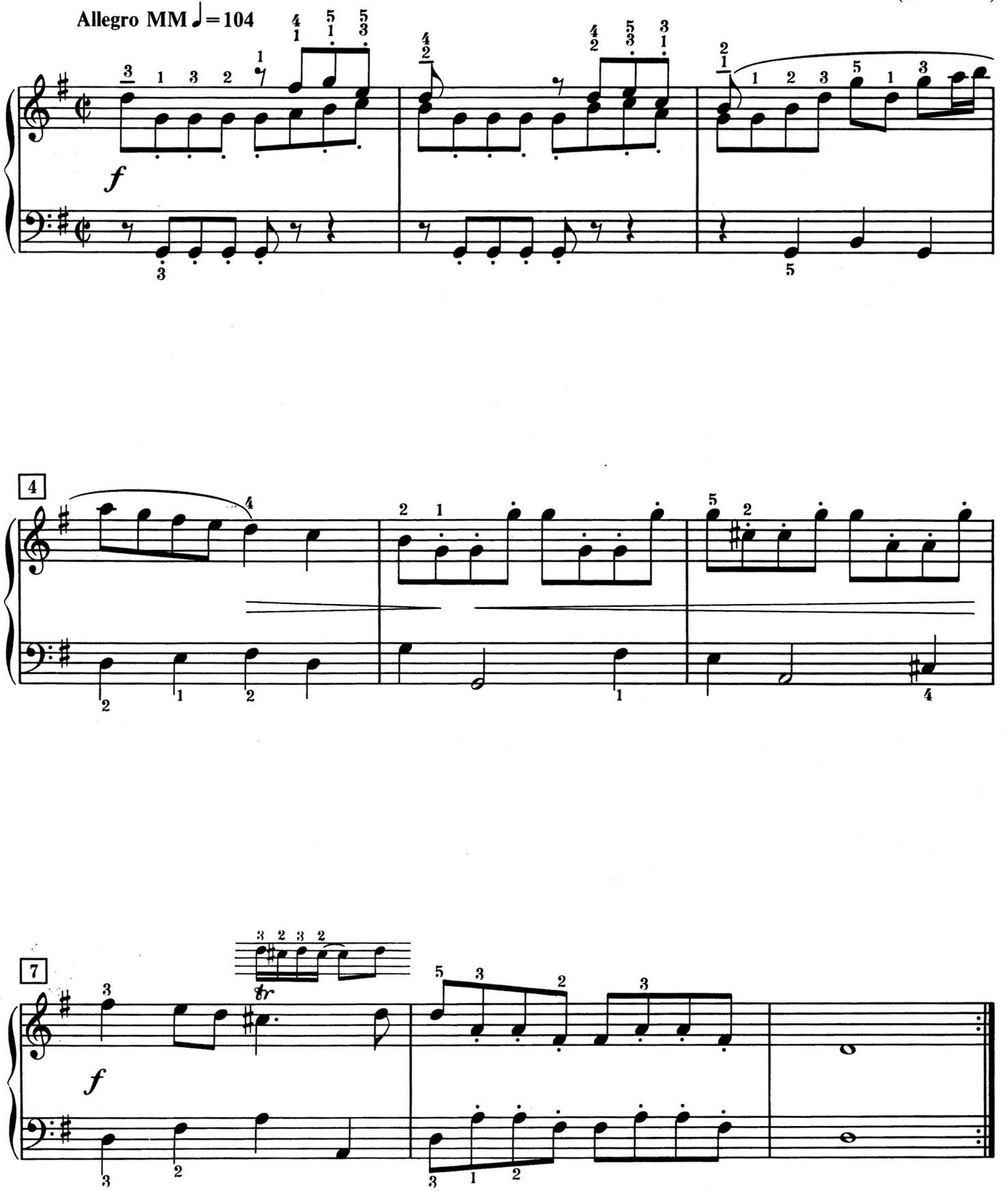
20

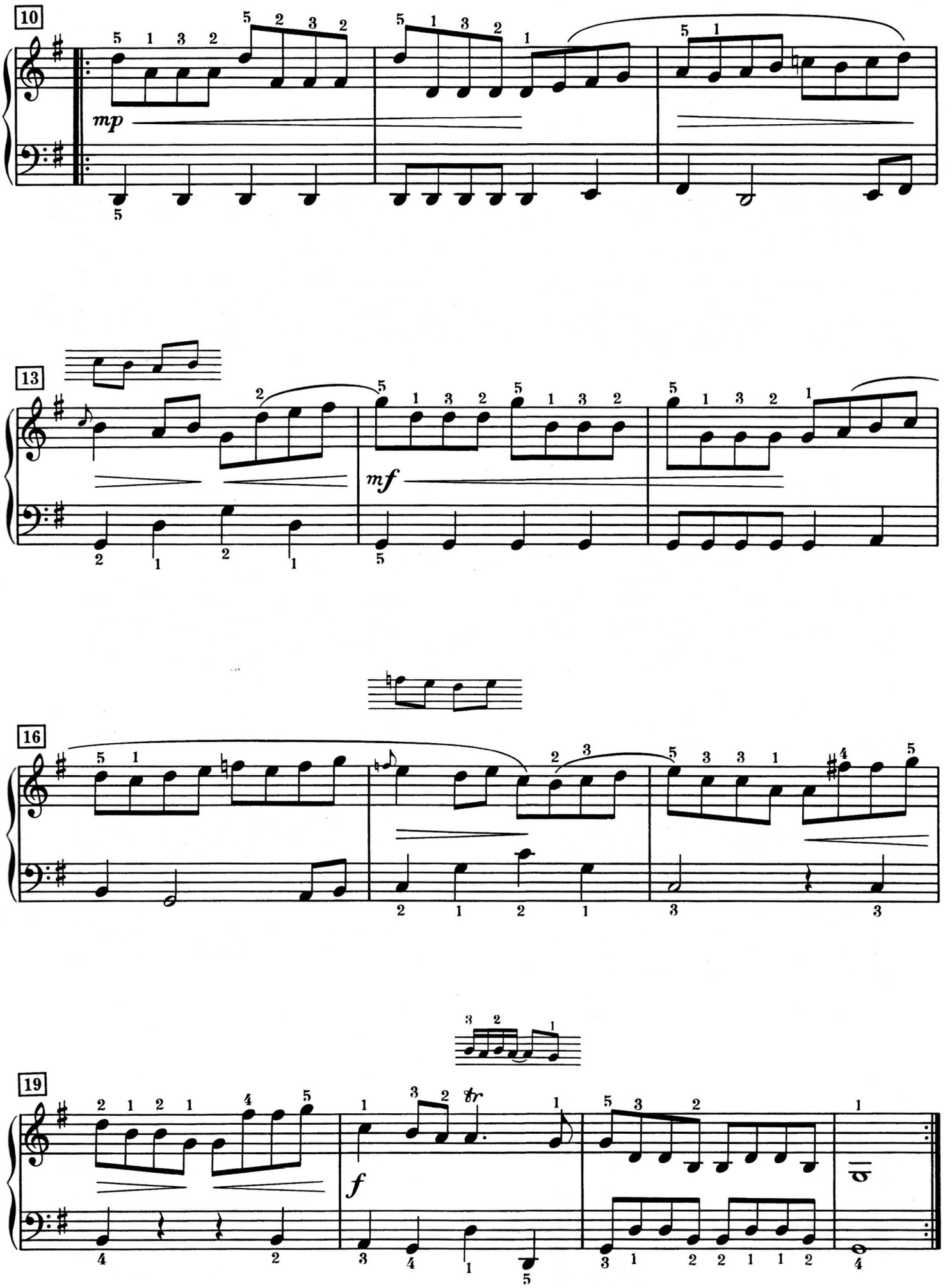

25
30
dim. and ritardando
a tempo
35
mp
f
40
decresc.
p
45
dim.
pp

5. March in G Major

BWV Anh. 124
from the *Notebook*
for Anna Magdalena

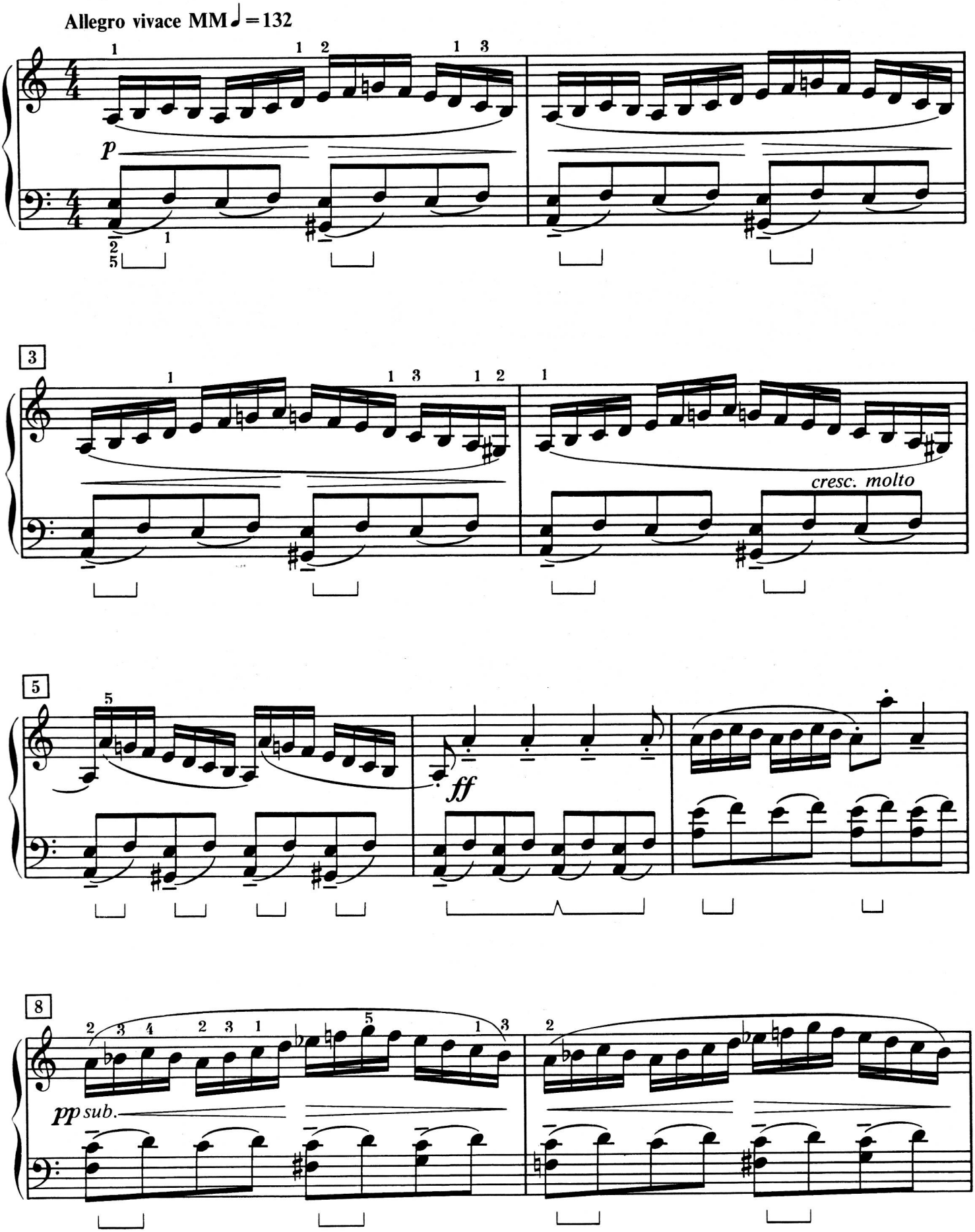
attr. to Carl Philipp Emanuel Bach
(1714-1788)

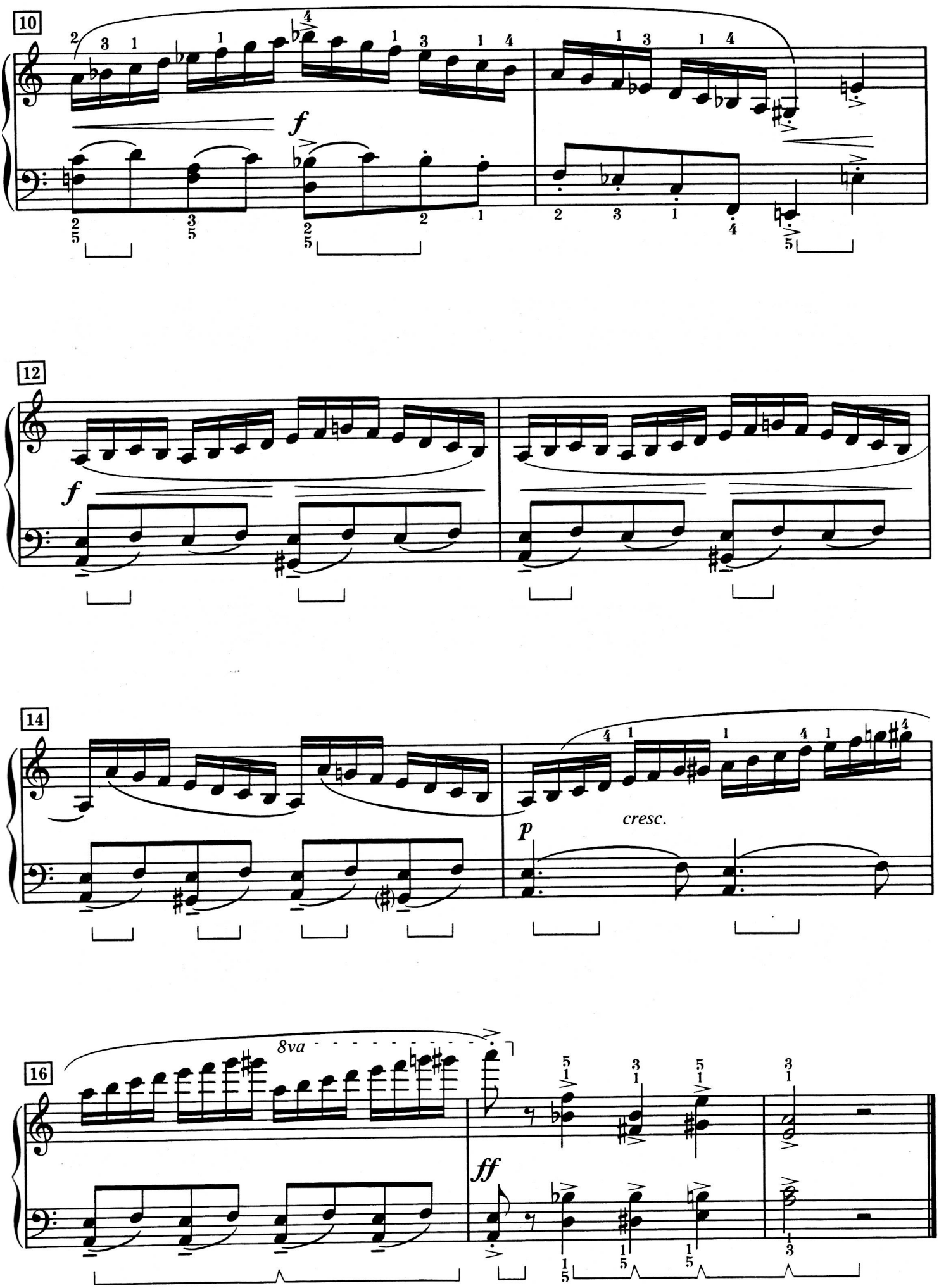



10
mp
13
mf
16
19
f
tr

6. Etude

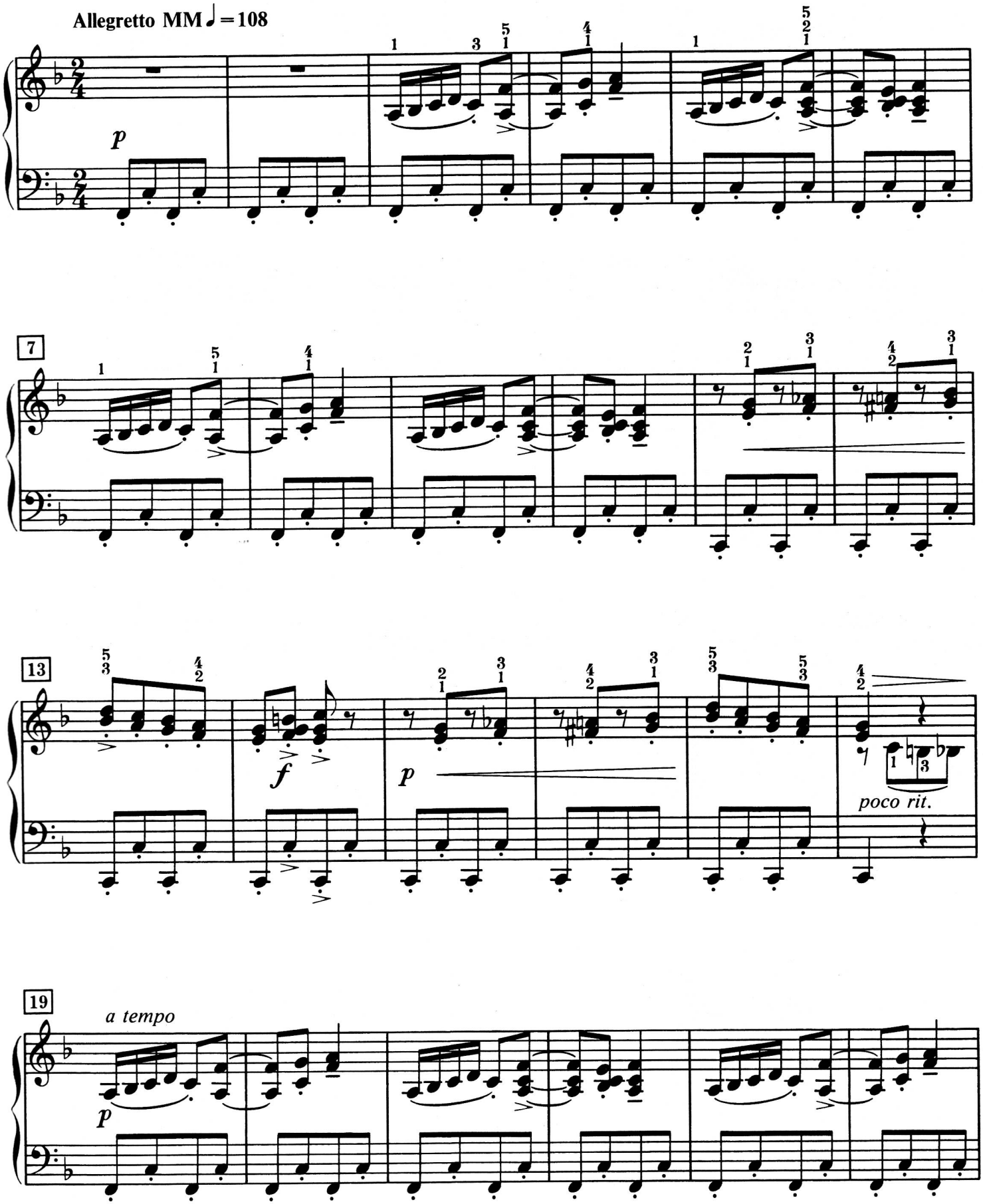
Dmitri Kabalevsky, Op. 27, No. 3
(1904-1987)

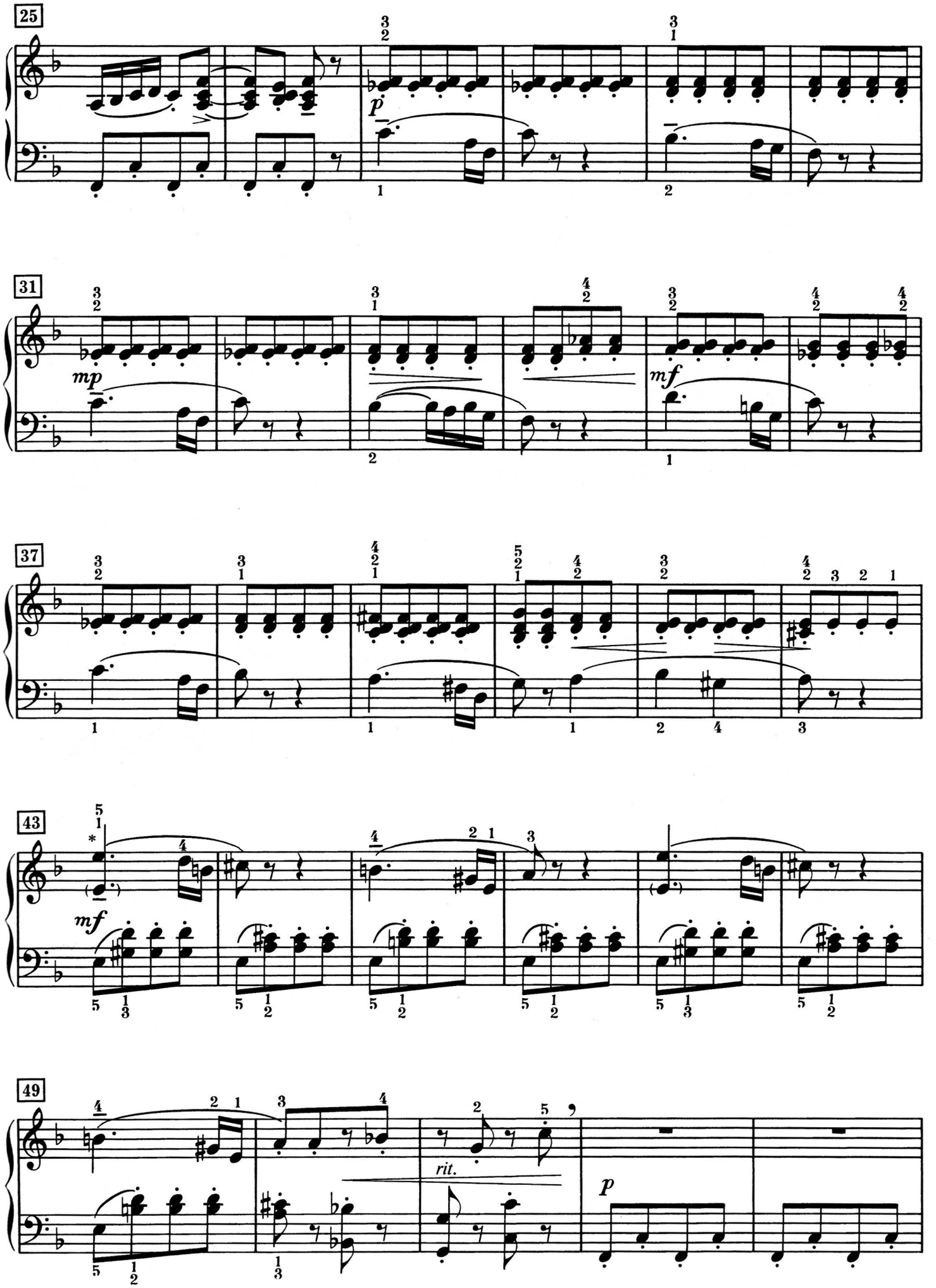



10
f
12
f
14
p
cresc.
16
8va
ff

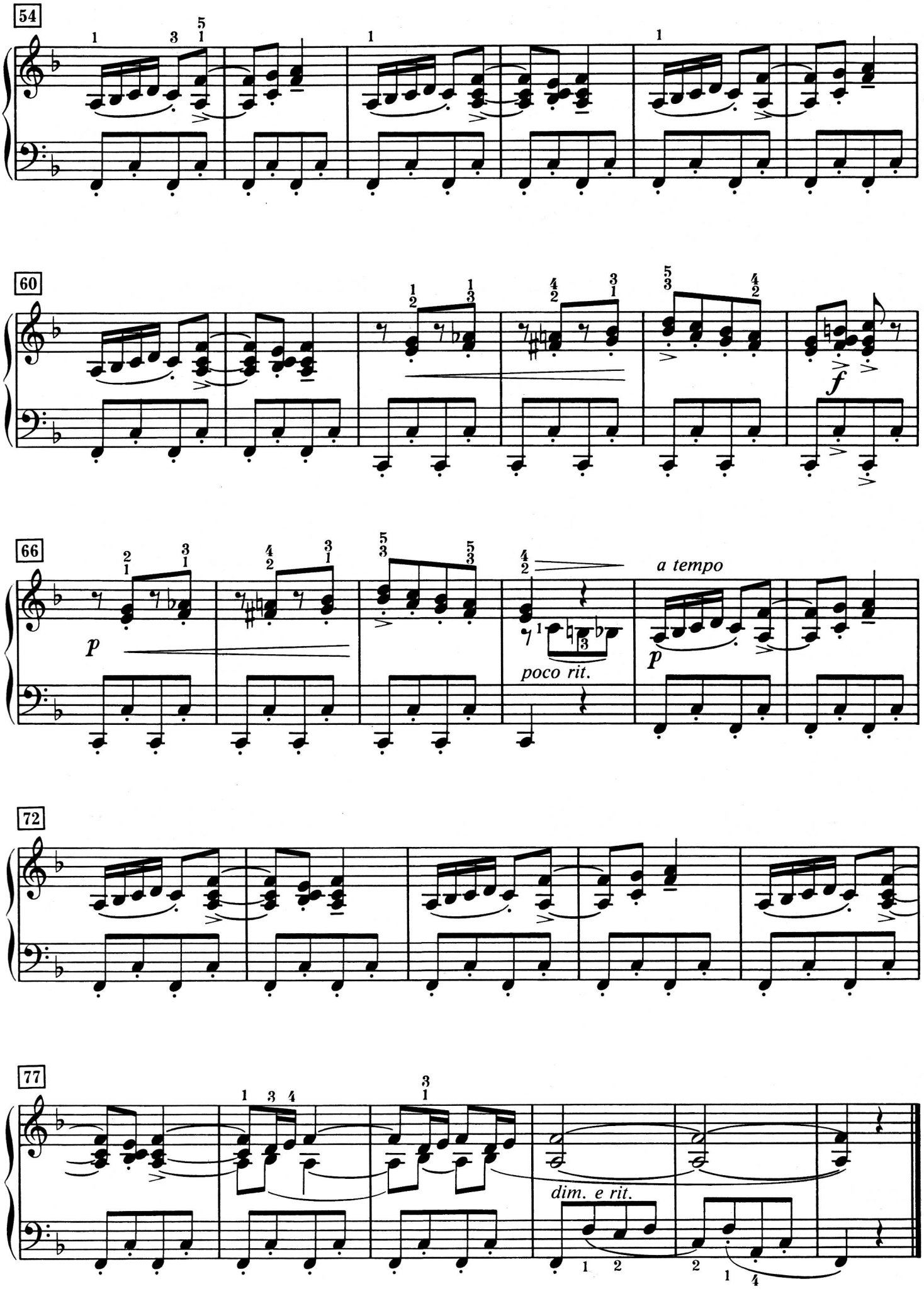
7. Spinning Song

Albert Elmenreich, Op. 14
(1816-1905)



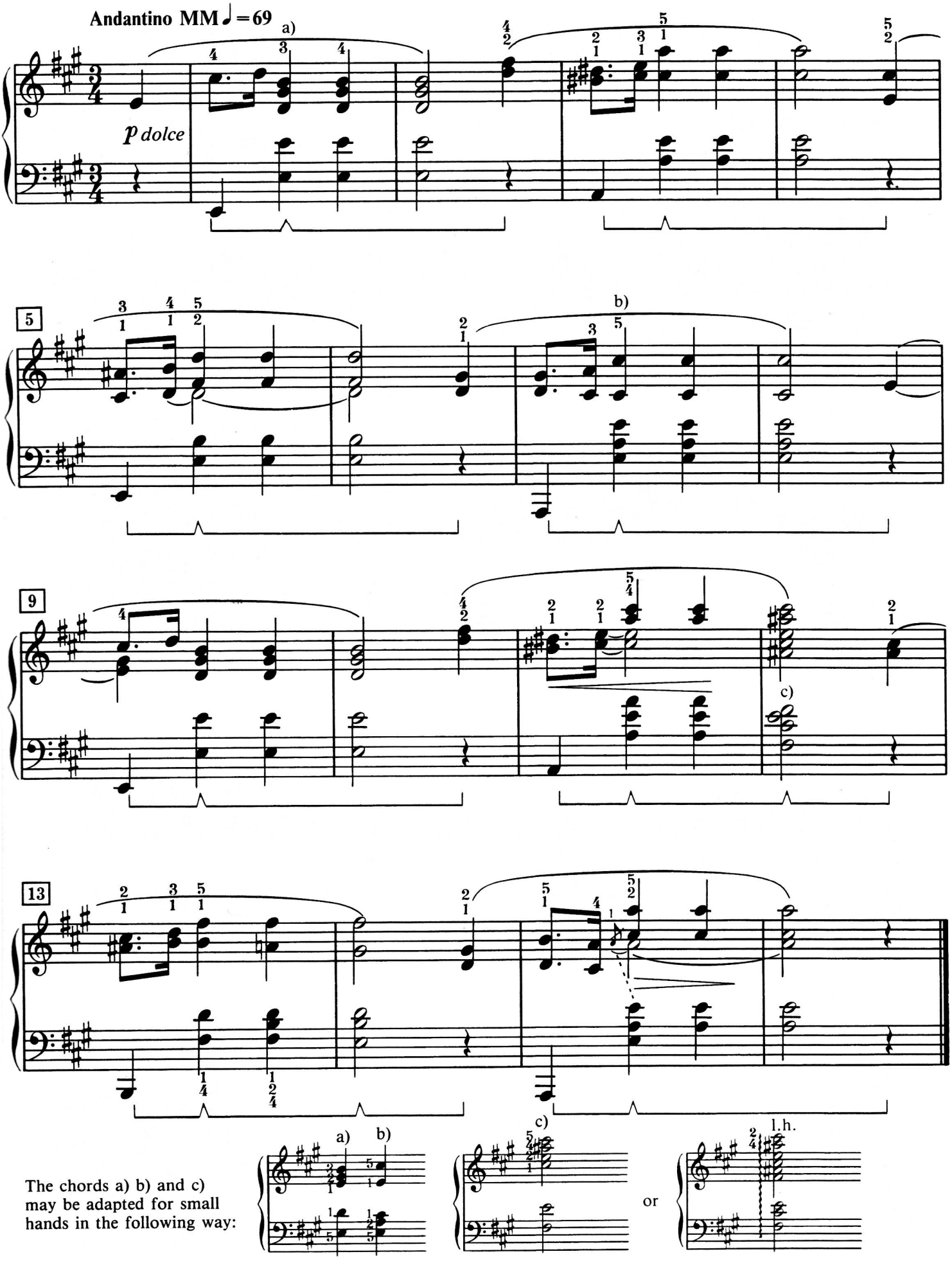


* Small hands may omit octave.


54
60
f
66
p
poco rit.
a tempo
p
72
77
dim. e rit.

8. Prelude in A Major

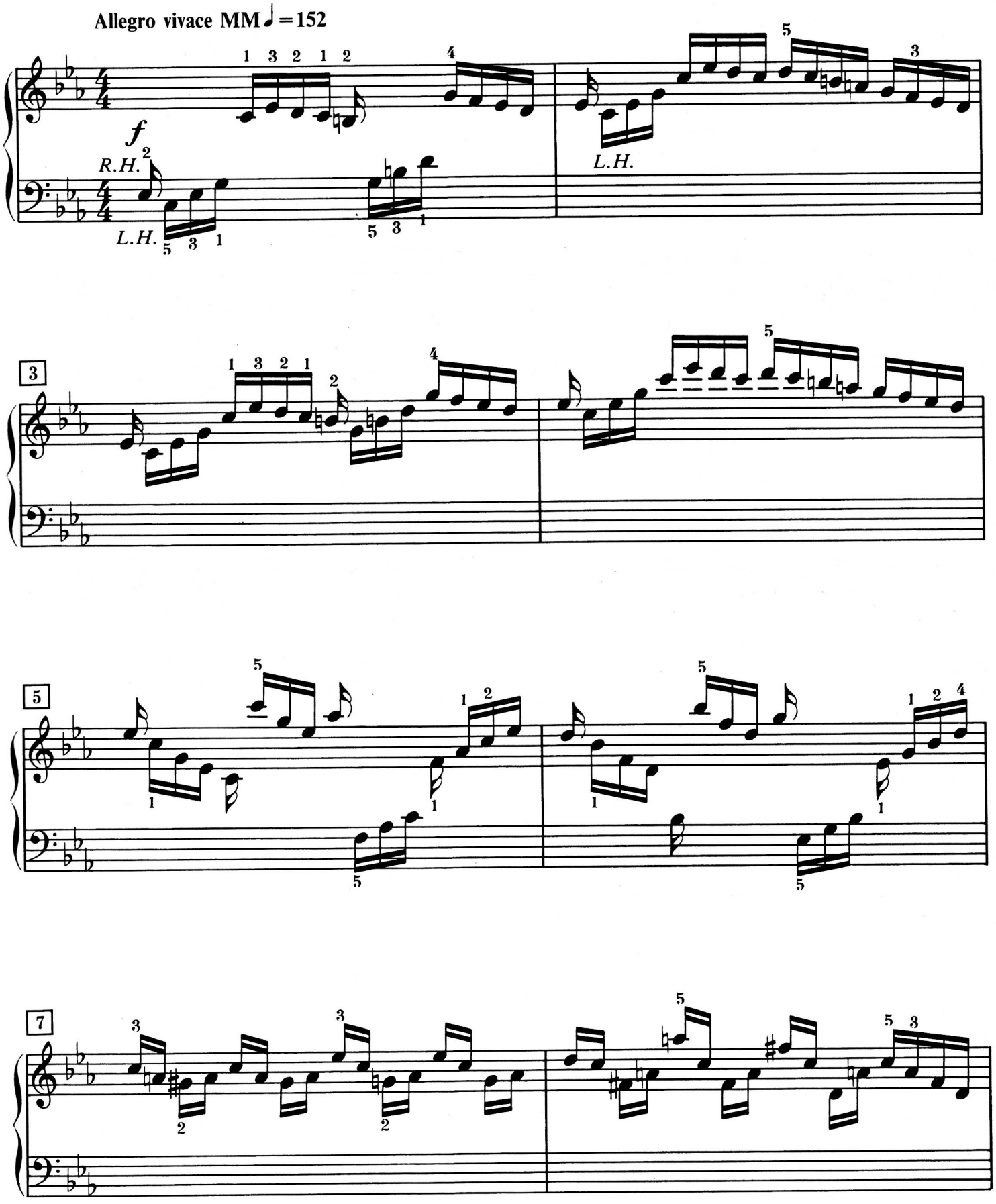
Frédéric Chopin, Op. 28, No. 7
(1810-1849)

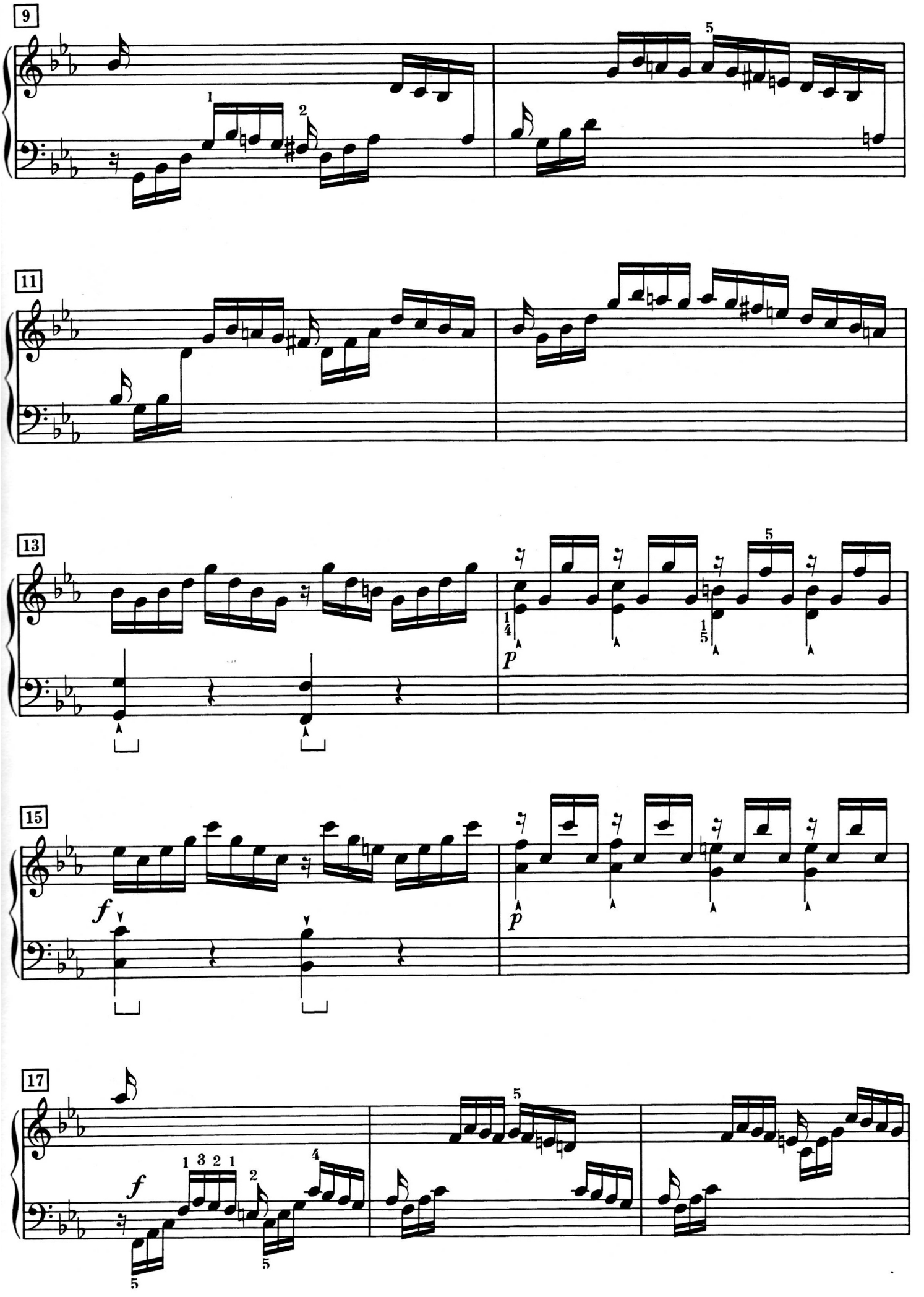


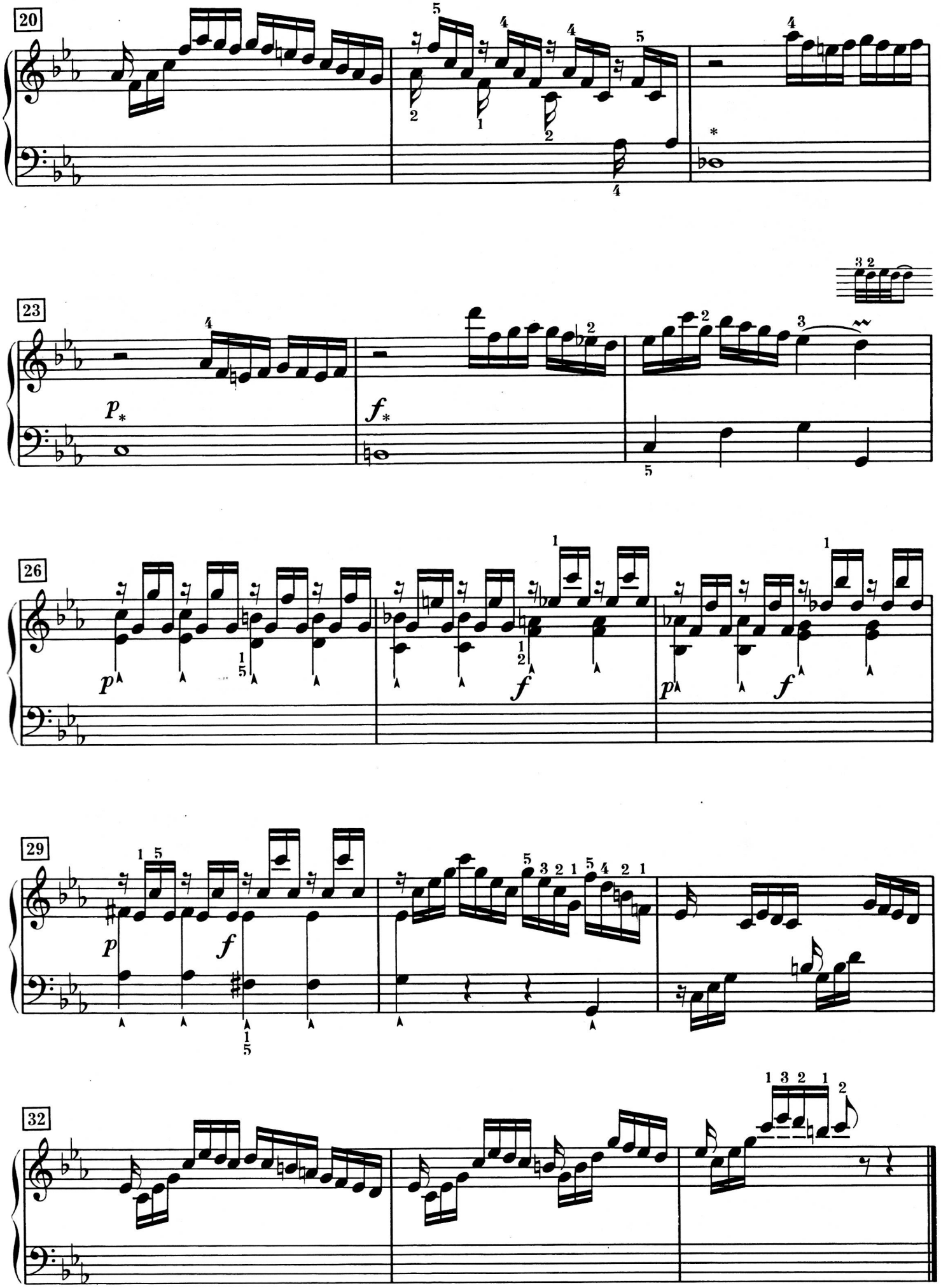
The chords a) b) and c) may be adapted for small hands in the following way:

9. Solfeggietto

Carl Philipp Emanuel Bach
(1714-1788)




9
11
13
15
17
f
p
f



* May be played as an octave.