

The Piano Player

Uplifting Classics

*20 of the most famous pieces of
classical music to lift the spirits, specially
arranged for intermediate piano solo*

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FABER *ff* MUSIC

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Edward Bawden

CBE RA (1903–1989)

Edward Bawden was one of the foremost British artists and designers of the mid twentieth century. His work ranged widely across a variety of media, and he believed there was no real distinction between the fine and the commercial arts.

Bawden attended the Cambridge School of Art (1918–22) and the Royal College of Art School of Design (1922–26), where he was a contemporary of Eric Ravilious and a student of Paul Nash. He worked throughout his life as a painter and printmaker, with commissions for murals, posters, wallpaper, book illustration and graphic design; most notably for London Transport, Shell, Fortnum & Mason and the Curwen Press.

His sense of design, as well as a mischievous wit, are apparent in the imaginative patterns and bold lines of his linocuts and drawings; his watercolours are made up of shapes and patterns of colour and light.

During the Second World War, Bawden served as an Official War Artist. He was in France with the British Army until the evacuation of Dunkirk and after that in North Africa and the Middle East. Previously reluctant to draw people, he was now forced to acquire these skills and produced portraits and figurative scenes in watercolour.

Bawden lived in Great Bardfield, Essex from the 1930s to 1970. While there, he was an important member of the Great Bardfield Artists. He then moved to Saffron Walden where he continued to work until the end of his life.

Both The Fry Art Gallery in Saffron Walden and The Higgins in Bedford hold a substantial collection of Bawden's work, which is also represented in numerous public and private collections, including the Imperial War Museum, the Tate, and the Victoria & Albert Museum.

We are delighted that The Estate of Edward Bawden, along with The Higgins Art Gallery & Museum Bedford, have allowed Faber Music to feature a selection of Bawden's striking works on the covers of The Piano Player series.

I Vow to Thee, My Country

Composed by Gustav Holst

Maestoso ♩ = 66

2 4

mp

5

3 5

2 4

5

3

mp

5 4

2 3

3

2 5

10

3

mf

2

2 3

2

15

f

2

2 3

20

3

ff

5

3

The Blue Danube Waltz (Op. 314)

Composed by Johann Strauss II

Tempo di Valse ♩ = 180



20

f

25

ff

5 3 5 4

30

p

Fine

2 5 4

35

f

5

40

p

3 4 2

45

f

mf

2 4 3 4 3

5 2 4

50

55

60

66

71

76

mf

p

D.C. al Fine

Sheep May Safely Graze

(from the *Hunting Cantata*) (BWV 208)

Composed by Johann Sebastian Bach

Andante ♩ = 98

p

con Ped.

5

3

3

4

2

2

3

9

mp

3

5

2

4

2

tr

13

mf

5

4

4

3

17

mp

3

3

21

mf

mp

mf

3

4

2

3

4

4

25

p

4

5

4

5

3

2

4

29

3

4

5

3

4

5

3

4

5

33

rall.

3

4

5

3

4

5

3

4

5

Ride of the Valkyries

(from *Die Walküre: Der Ring des Nibelungen*) (WWV 86B)

Composed by Richard Wagner

Strongly ♩ = 95

The musical score is written for piano in 9/8 time, key of B-flat major. It consists of four systems of staves, each with a treble and bass clef. The first system (measures 1-4) begins with a forte (f) dynamic and a tempo marking of 95 beats per minute. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) features a fortissimo (ff) dynamic. The fourth system (measures 13-15) concludes the excerpt. Fingerings are indicated by numbers 1-5. Pedal markings (ped.) are present at the end of measures 2, 4, 6, 8, 10, 12, and 14. The score includes various musical notations such as notes, rests, beams, and slurs.

15

2

2

2

18

4

5

21

2

4

24

4

28

4

Wedding March

(from *A Midsummer Night's Dream*) (Op. 61)

Composed by Felix Mendelssohn

Allegro maestoso ♩ = 156

The musical score for the Wedding March is presented in a standard piano format with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 156 beats. The score begins with a piano introduction in the treble staff, marked 'mf'. The bass staff is initially silent. The melody in the treble staff features several triplet markings. The piece progresses through various dynamic levels, including 'f' (forte) and 'ff' (fortissimo) in the treble, and 'mf' (mezzo-forte) and 'p' (piano) in the bass. The score includes a trill in the treble staff at measure 10 and a trill in the bass staff at measure 20. The piece concludes with a 'poco rit.' (poco ritardando) marking and a final chord in the treble staff.

Triumphal March

(from *Aida*)

Composed by Giuseppe Verdi

Grandly ♩ = 98

5

10

14

18

mf

mp

f

mf

f

Hungarian Dance No. 5 in F# minor

Composed by Johannes Brahms

Allegro ♩ = 164

The musical score is written for piano in F# minor (three sharps: F#, C#, G#) and 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to 164 beats per minute. The score consists of five systems of two staves each (treble and bass clef).
Measure 1: Treble clef has a half note F#4 with a finger number '2' above it. Bass clef has a half note F#3. A dynamic marking 'f' (forte) is placed between the staves.
Measure 2: Treble clef has a quarter note A4 with a finger number '4' above it. Bass clef has a half note G#3.
Measure 3: Treble clef has a quarter note B4 with a finger number '5' above it. Bass clef has a half note F#3.
Measure 4: Treble clef has a quarter note C#5 with a finger number '3' above it. Bass clef has a half note E3.
Measure 5: Treble clef has a quarter note B4 with a finger number '2' above it. Bass clef has a half note D3.
Measure 6: Treble clef has a half note A4. Bass clef has a half note C#3.
Measure 7: Treble clef has a half note G#4. Bass clef has a half note B2.
Measure 8: Treble clef has a half note F#4. Bass clef has a half note A2.
Measure 9: Treble clef has a half note E4. Bass clef has a half note G#2.
Measure 10: Treble clef has a half note D4. Bass clef has a half note F#2.
Measure 11: Treble clef has a half note C#4. Bass clef has a half note E2.
Measure 12: Treble clef has a half note B3. Bass clef has a half note D2.
Measure 13: Treble clef has a half note A3. Bass clef has a half note C#2.
Measure 14: Treble clef has a half note G#3. Bass clef has a half note B1.
Measure 15: Treble clef has a half note F#3. Bass clef has a half note A1.
Measure 16: Treble clef has a half note E3. Bass clef has a half note G#1.
Measure 17: Treble clef has a half note D3. Bass clef has a half note F#1.
Measure 18: Treble clef has a half note C#3. Bass clef has a half note E1.
Measure 19: Treble clef has a half note B2. Bass clef has a half note D1.
Measure 20: Treble clef has a half note A2. Bass clef has a half note C#1.
Pedal markings: 'Ped.' is written below the first system, and 'Ped. sim.' is written below the second system.
Fingerings: Various fingerings are indicated by numbers 1-5 above notes.
Dynamics: 'f' (forte) is used in measures 1, 10, 16, and 17. 'p' (piano) is used in measure 11. 'mf' (mezzo-forte) is used in measure 14.
Accents: 'sf' (sforzando) is used in measures 16 and 17.
Ties: A tie connects the F#4 in measure 1 to the F#4 in measure 2.

25 *poco rit.*

4

p

2

29 *a tempo* Fine

2

sf

2

a little faster

33

5

4

2

f

sf

4

38 *poco rit.* - - - - - *a tempo*

3

2

5

42 *poco rit.* - - - - - *a tempo* D.C. al Fine

3

3

Ode to Joy

(from *Symphony No. 9*)

Composed by Ludwig van Beethoven

Allegro assai ♩ = 162

p dolce

mp *mf* *p*

p dolce

22

5 4 5 4

2 3 2

26

3 3 4 2 3

31

3

f

35

4 2 3 4 3

40

45

3

3

William Tell Overture

Composed by Gioachino Rossini

Allegro ♩ = 150

The musical score is written for piano in G major (three sharps) and 4/4 time. It begins with a treble clef and a key signature of three sharps. The tempo is marked 'Allegro' with a quarter note equal to 150 beats per minute. The first system (measures 1-4) features a treble staff with a triplet of eighth notes and a bass staff with a whole rest. The second system (measures 5-7) continues the melody in the treble and a bass line in the bass. The third system (measures 8-10) starts with a 'p staccato' marking and a repeat sign. The fourth system (measures 11-13) includes first and second endings, with a 'To Coda' instruction and a Coda symbol. The fifth system (measures 14-16) features a 'f' (forte) marking and a repeat sign. The sixth system (measures 17-18) includes first and second endings, with a 'D. al Coda' instruction. The final system is the Coda, marked with a Coda symbol and a 'p' (piano) marking.

5

8

11

14

17

mf

p staccato

mf

p

f

p

1. (⌘)To Coda ⌘

2.

D.⌘ al Coda

⌘ Coda

Scherzo

(from *Piano Sonata in G minor*)

Composed by Clara Schumann

Leggieramente ♩ = 200

p

5

9

13

17

mf

21

dim.

con Ped.

senza Ped.

3

2

4

3

2

5

26

p

2

3

3

2

2

3

3

31

37

1.

2.

pp

43

p legato

3

4

5

2

2

5

2

2

4

49

mf

3 2 4 3

54

mf

dim.

3 2 4 3

59

mp

3 2 4 3 2 3 2

65

f

dim.

p

Ped.

70

f

dim.

p

3

75 rit. ----- a tempo

mordendo *p legato*

81

p

87 tempo primo

f

93

98

p 3 2

103

f

con Ped.

108

poco a poco diminuendo

senza Ped.

113

p

118

molto rit.

123

ff

schnell

Mazurka in C major (Op. 33, No. 3)

Composed by Frédéric Chopin

Lento e semplice ♩ = 108



5
con Ped.
(L.H. crosses R.H. throughout)

più mosso ♩ = 138

16

f

Ped. \wedge Ped. *sim.*

20

24

28

tempo I ♩ = 108 D. al Fine

31

p dolce

Nimrod

(from *Enigma Variations*) (Op. 36)

Composed by Edward Elgar

Adagio ♩ = 79

pp nobilmente

cresc.

Ped. *Ped. sim.*

mf

p

cresc.

mf

18

pp poco marcato

23

cresc. molto

f

28

ff sempre legato

mf

cresc.

33

f

ff

38

rit.

largamente

rit.

ff

pp

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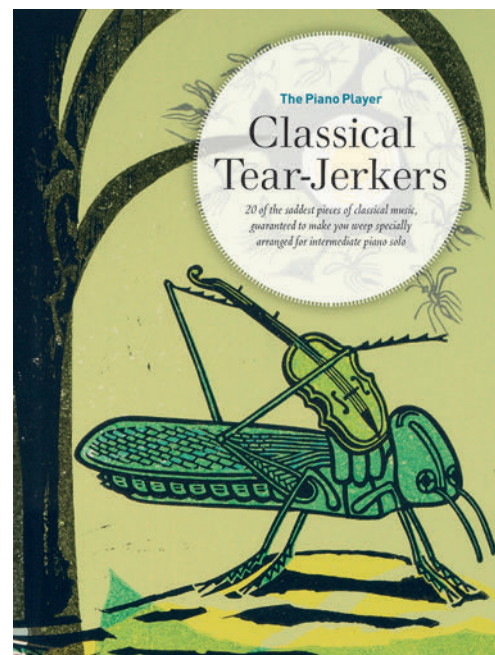
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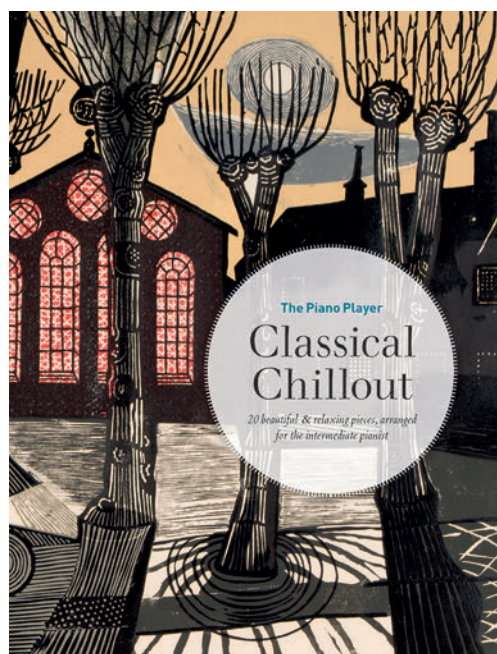
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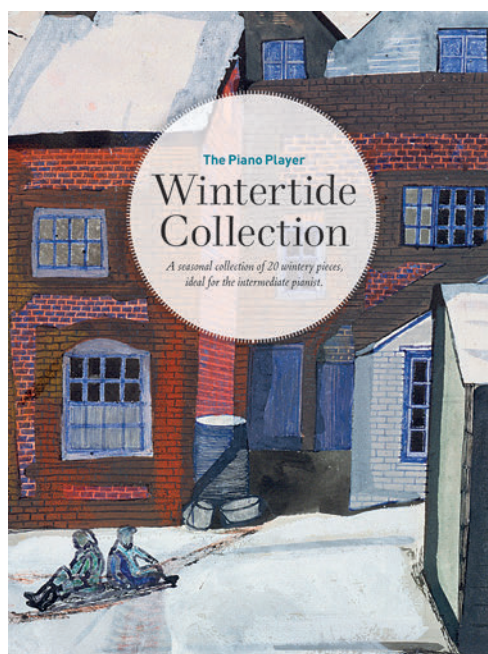
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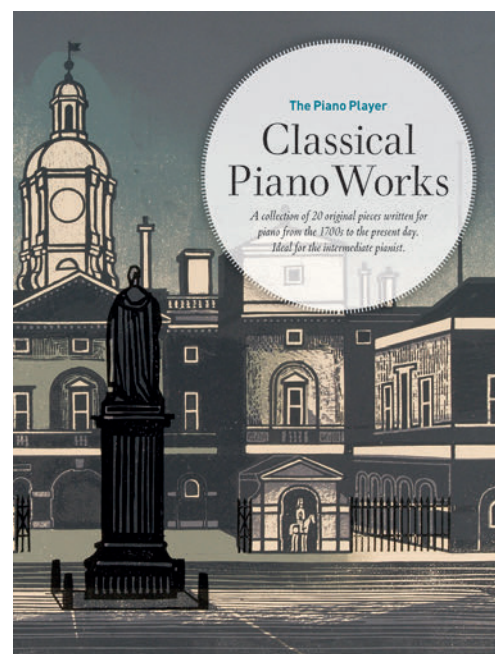
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Zadok the Priest

(Coronation Anthem No.1) (HWV 258)

Composed by George Frideric Handel

Andante maestoso ♩ = 72

p cresc. poco a poco

Ped.

3

4 2 5

2 5

2 4 5

Ped. sim.

5

7

Ped.

9 ²

Ped.

11

— Ped. *sim.*

13

15

Ped.

17

Ped.

19

—Λ Ped. *sim.*

21

Example 10 (continued)

23

f

5

Ped. ^^ Ped. *sim.*

25

28

28

Can-Can

(from *Orpheus in the Underworld*)

Composed by Jacques Offenbach

Allegro ♩ = 162

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of five systems of two staves each. Measure 1 starts with a piano (*p*) dynamic and features a triplet of eighth notes in both hands. Measures 2-5 continue the rhythmic pattern with various rests and eighth notes. Measure 6 introduces a triplet of eighth notes in the right hand and a pair of eighth notes in the left hand. Measures 7-10 show a progression of chords and eighth notes. Measure 11 features a triplet of eighth notes in the right hand. Measures 12-14 continue the melodic and harmonic development. Measure 15 begins a new section with a series of eighth notes in the right hand and rests in the left. Measures 16-20 show a continuation of this eighth-note pattern in the right hand. Measure 21 starts a new section with a series of eighth notes in the right hand and rests in the left. Measures 22-24 continue this pattern.

27

p

3

5

32

1.

2.

37

ff

mp

ff

3

43

mp

cresc.

2

1.

2.

5

48

f

53

59

65

70

76

82

cresc. poco a poco

87

92

ff

8va

2/4

97

(8)

102

(8)

1.

2.

loco

108

2

5 2 4

113

2 3

2 4

117

2 4

121

125

5 3 2 5

2 3 5

Radetzky March (Op. 228)

Composed by Johann Strauss I

Allegro $\text{♩} = 109$

The first system of the musical score for the Radetzky March, measures 1-8. The music is in 2/2 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 109 beats per minute. The first four measures (measures 1-4) are marked with a forte 'ff' dynamic. The next four measures (measures 5-8) are marked with a piano 'p' dynamic. The score is written for piano with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above the notes. Measure numbers 4, 5, and 4 are placed above the first, second, and fourth measures of the second group respectively. The system ends with a double bar line.

The first system of the musical score for the Radetzky March, measures 9-12. The music is in 2/2 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 109 beats per minute. The first measure (measure 9) is marked with a first ending bracket labeled '1.'. The next three measures (measures 10-12) are marked with a piano 'p' dynamic. The score is written for piano with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above the notes. Measure numbers 9, 5, and 4 are placed above the first, second, and third measures of the second group respectively. The system ends with a double bar line.

The first system of the musical score for the Radetzky March, measures 13-16. The music is in 2/2 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 109 beats per minute. The first measure (measure 13) is marked with a second ending bracket labeled '2.'. The next three measures (measures 14-16) are marked with a piano 'p' dynamic. The score is written for piano with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above the notes. Measure numbers 13, 3, and 4 are placed above the first, second, and third measures of the second group respectively. The system ends with a double bar line.

17

Measures 17-21. Treble clef: Melodic line with grace notes and slurs. Bass clef: Steady accompaniment of eighth notes.

22

Measures 22-25. Treble clef: Melodic line with grace notes and slurs. Bass clef: Steady accompaniment of eighth notes.

26

Measures 26-29. Treble clef: Melodic line with grace notes and slurs. Bass clef: Steady accompaniment of eighth notes. Dynamics: *cresc.* (crescendo).

30

Measures 30-33. Treble clef: Melodic line with grace notes and slurs. Bass clef: Steady accompaniment of eighth notes. Dynamics: *ff* (fortissimo), *dim.* (diminuendo).

34

Measures 34-37. Treble clef: Melodic line with grace notes and slurs. Bass clef: Steady accompaniment of eighth notes. Dynamics: *mp* (mezzo-piano).

38 1.

42 2. Fine

46 Trio

50

54 1.

58 2.

61

65

69

73 1. 2. D.C. al Fine

Rondo Alla Turca

(from *Sonata No.11 in A major*) (K. 331)

Composed by Wolfgang Amadeus Mozart

Allegretto ♩ = 132

The musical score is written for piano in 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), *sf* (sforzando), and *p* (piano). The score ends with a double bar line and a key signature change to two sharps (F# and C#).

Measures 1-4: Treble clef, *p*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 4 has a 3-measure slur.

Measures 5-8: Treble clef, *mf*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 8 has a 3-measure slur.

Measures 9-12: Treble clef, *mf*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 12 has a 3-measure slur.

Measures 13-16: Treble clef, *mp*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 16 has a 3-measure slur.

Measures 17-20: Treble clef, *p*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 20 has a 3-measure slur.

Measures 21-24: Treble clef, *sf* and *p*. Treble staff has a 4-measure slur. Bass staff has a 4-measure slur. Measure 24 has a 3-measure slur.

24

f

29

32

p

36

p

40

f

44

5 5 3 4 2 3

f *p*

2 4

49

3 2

53

4 2 2

p

56

f

61

64

p

4

69

mf

3

74

mp

79

p

cresc.

84

sf

p

tr

88

f

93

1.

97

2.

f *sf* *sf*

102

sf *sf*

106

110

2

p

114

3

ff

118

5

122

125

fz

fz

The Liberty Bell March

Composed by John Philip Sousa

Quick march ♩ = 120

ff

p

p

p

f

Ped.

Ped.

Ped.

1. 2.

22

p

3 2 5

Ped. \wedge Ped. sim.

26

2 3

30

4 5 2

cresc. *mf*

34

5 4

1. 2.

39

p *mf* *p*

8va

2 3 4 4

43

mf *mp*

8va

47 *cresc.* V^5 2 V^5 3

52 $\frac{4}{2}$ *f* *mp*

57 *f* *mp* 8va

61 *f* *mp* 8va

66 *mf* 5 4

71 *f*

76 $\frac{4}{2}$

sf sf ff

81

sf sf

86 8^{va-7}

ff

91

mf ff

96

mf ff

101 $\frac{4}{2}$

mf ff

105

4 2 3 2

109

113

117

121

125

In the Hall of the Mountain King

(Suite No. 1 from *Peer Gynt*) (Op. 46: IV)

Composed by Edvard Grieg

Alla marcia e molto marcato $\text{♩} = 138$

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo/mood is 'Alla marcia e molto marcato' with a metronome marking of 138 beats per minute. The score is divided into four systems, each containing four measures. The first system starts with a dynamic of *mf* and a *pp* *sempre stacc.* instruction. The second system starts with a measure number of 5. The third system starts with a measure number of 9. The fourth system starts with a measure number of 13. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks like staccato and accents. The bottom of the page features a dashed line with an 8va marking.

17

(8)

21

(8)

25

(8)

p

Ped. \wedge Ped. *sim.*

28

31

34

poco a poco cresc. e stretto

38

42

mf e sempre cresc.

45

R.H. 8va al Fine

48

ff più vivo

52

stacc.sim.

56

sempre stretto al fine

59

3 2 2 3 4

63

66

70

7

4

7

73

2

fz

fz

77

fz

fz

81

fz

fz

pp cresc. molto

85

f

p cresc. molto

ff

8va

Les Toréadors

(Suite No. 1 from *Carmen*)

Composed by Georges Bizet

Allegro giocoso ♩ = 116

The musical score for "Les Toréadors" is presented in a grand staff format (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Allegro giocoso" with a quarter note equal to 116 beats per minute.

The score is divided into five systems, each containing two staves. The first system (measures 1-4) begins with a forte (*ff*) dynamic. The second system (measures 5-8) includes a staccato (*stacc. sim.*) marking. The third system (measures 9-12) continues the melodic and harmonic development. The fourth system (measures 13-16) features a piano (*p*) dynamic. The fifth system (measures 17-24) concludes the piece with a final cadence.

Key musical features include:

- Measure 1:** A triplet of eighth notes in the right hand, followed by a trill in the right hand.
- Measure 5:** A staccato marking (*stacc. sim.*) in the right hand.
- Measure 9:** A trill in the right hand.
- Measure 13:** A piano (*p*) dynamic marking.
- Measure 17:** A trill in the right hand.
- Measure 21:** A trill in the right hand.

Pedaling instructions (*Ped.*) are indicated at the end of measures 4, 8, 12, 16, and 24. The score also includes various fingering numbers (1-5) and articulation marks (accents, slurs).

25

f

Ped.

30

pp cresc.

tr

35

ff

tr

stacc. sim.

Ped.

40

tr

Ped.

45

tr

Ped.

Ped.

51

pp

p stacc. sim.

57

62

67

cresc.

72

dim.

p

77

ff

(small notes optional)

82

87 *p espress.*

93 *cresc.* *ff*

98 *ff*

103 *tr* *stacc. sim.*

108 *tr* *tr*

114 *più ff*

The Arrival of the Queen of Sheba

(from *Solomon*) (HWV 67)

Composed by George Frideric Handel

Allegro ♩ = 117

f

3

5

7

9

2 4

2 4

3 5

2 4

11

3 2 4 4 3 3 4 2 3

3 4 2

col 8va bassa ad lib

13

5 3 3 4 2 5 3 3

15

2 4 2 4 3 5 2 4 2 3 4 2

3 3

Fine

17

p (R.H.) 4 (L.H.) 2 3 tr

20

f 4 4 5 3 (L.H.) *p*

23

4 3 4 2 5

26 *f* 4 3 5 4 4 3 4 3 *p* (L.H.) 3 4

29 3 3 2 *f* 5 2 4

32 5 4 3 4 2 3 *p* (L.H.) 3

35 2 4 3 3 3 *f*

38 3 4 5 3 4 2

41 4 (L.H.) *p* 3 *f*

44

p

2 (L.H.)

47

f

50

p

2 4

53

56

f

3 5 3

tr

59

62

(L.H.)
p

65

f

68

(L.H.)
p

71

74

77

f D. al Fine

The Piano Player

Uplifting Classics

The Arrival of the Queen of Sheba (from *Solomon*)
George Frideric Handel

The Blue Danube Waltz (Op. 314)
Johann Strauss II

Can-Can (from *Orpheus in the Underworld*)
Jacques Offenbach

Hungarian Dance No. 5 in F# minor
Johannes Brahms

I Vow to Thee, My Country
Gustav Holst

**In the Hall of the Mountain King
(Suite No. 1 from *Peer Gynt*) (Op. 46: IV)**
Edvard Grieg

Les Toréadors (Suite No. 1 from *Carmen*)
Georges Bizet

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John Philip Sousa

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Richard Wagner

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(from *Sonata No. 11 in A major*) (K. 331)**
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George Frideric Handel

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