2015 VCE Music Prescribed list of notated solo works: Pianoforte

This list may be used to select:

- a program of works for VCE Music Performance Units 3 and 4 Outcome 1 and end-of-year performance examination where the student has selected to perform as a soloist
- one work that will be used as the starting point for a Focus Area in VCE Music Investigation where the student has selected to perform as a soloist. This work must be performed in the Music Investigation end-of-year performance examination.

2015 update

- No works have been deleted from or added to the list for 2015.
- Many of the works on this list are available for purchase in more than one edition. Unless indicated otherwise, the editions listed here are not prescribed editions, but a guide to what is available. Schools and teachers are advised to research editions before advising students about sheet music purchases. Depending on the work, particular editions may be preferred because of their closeness to the composer’s original score or editorial treatment of matters such as dynamics or fingering. It is the responsibility of schools and teachers to ensure that the edition used by students is in fact an edition of the listed work, not a simplified version or an arrangement. Editions that must be used will be annotated with ‘only edition to be used’. In these cases, the prescribed work is a specific transcription or arrangement.
- As required, the list includes information about how many movements of a work are required to be played and/or how many works from a collection may be played. Please note that ‘any one’ means that only one movement or work from a collection may be played, ‘whole work to be played’ means exactly that and ‘any one or more’ means that at least one movement or work should be played but more than one may be played.
- The Pianoforte list is reviewed on a regular basis. Suggestions of works for inclusion or deletion should be sent to curriculum.vcaa@edumail.vic.gov.au with the subject line ‘Attention Performing Arts Manager, Pianoforte list’. For suggestions of works to be included on the list please:
  - Provide a copy of the sheet music, publication details and, as appropriate, a description of the lines/parts to be performed
  - Indicate which category the work should be listed in
  - Briefly describe why the work should be included on the list.

Study design requirements

Music Investigation

Compliance requirements

For students who select to perform the end-of-year performance examination as a soloist, the Focus Area selected for Unit 3 Outcome 1 must be based on, and the examination program must
include, one work selected from either the Prescribed list of notated solo works for the instrument selected or Section A of the Prescribed list of group works.

Other information
This list must be used in conjunction with information provided in the:

- Introduction to the VCE Music Prescribed list of notated solo works
- VCE Music Study Design, Music Investigation Units 3 and 4
  - selection of instrument and program
  - Unit 3 Outcome 1 and Outcome 3
  - Unit 4 Outcome 3
  - end-of-year performance examination, description and conditions for students who have selected to perform as a soloist
- Music Investigation examination criteria and sample examination material.

Music Performance

Compliance requirements
For students who select to perform as a soloist for Units 3 and 4 and select Pianoforte as their instrument, all solo works performed for Units 3 and 4 Outcome 1 and all works performed in the end-of-year performance examination must be selected from this list or be approved as alternative works.

The program for the Music Performance end-of-year performance examination for Pianoforte must consist of at least four works. The program must include at least:

- two works which are examples of music composed since 1910
- one work from either the Baroque or Classical categories
- one work from the Romantic/post-Romantic, early twentieth century category.

Each title listed constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional. Ornamentations and embellishments are encouraged in the Baroque works.

Other information
This list must be used in conjunction with information provided in the:

- Introduction to the VCE Music Prescribed list of notated solo works
- VCE Music Study Design, Music Investigation Units 3 and 4
  - selection of instrument and program
  - Unit 3 Outcome 1
  - Unit 4 Outcome 1
  - end-of-year performance examination, description and conditions for students who have selected to perform as a soloist
- Music Performance examination criteria and sample examination material.

Sample programs
Sample programs are provided as advice only. The works need not be performed in the order listed. Sample programs for Pianoforte are provided at the end of this list.

**Categories**

- Works composed since 1910
- Works prior to the 1910
- Baroque
- Classical
- Romantic/post-Romantic, early Twentieth Century
## Pianoforte

### Works composed since 1910

At least two works must be selected from this category.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>AXTENS, Penelope</td>
<td>‘Torrent’ from <em>Firestarters 2, Seven New Recital Pieces for Piano</em></td>
<td>Promethean Editions</td>
<td></td>
</tr>
<tr>
<td>BARBER, Samuel</td>
<td>‘Excursion No. 2’ from <em>Excursions op. 20</em></td>
<td>Schirmer</td>
<td></td>
</tr>
<tr>
<td>BARTÓK, Béla</td>
<td><em>Mikrokosmos</em>, any of:</td>
<td>Boosey and Hawkes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vol. IV, no. 113</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>vol. V, nos 128, 139</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>vol. VI, nos 150, 151, 153</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BARTÓK, Béla</td>
<td>Sonatine, movements 1 and 2 or movements 2 and 3</td>
<td>Editio Musica Budapest</td>
<td></td>
</tr>
<tr>
<td>BEATH, Betty</td>
<td><em>Contrasts</em></td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td>2:00</td>
</tr>
<tr>
<td>BERG, Alban</td>
<td><em>Sonate für Klavier</em>, op. 1</td>
<td>Lienau</td>
<td></td>
</tr>
<tr>
<td>BRUBECK, Dave</td>
<td>‘Strange meadow lark’</td>
<td>Music Sales</td>
<td></td>
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<tr>
<td></td>
<td>‘Three to get ready’</td>
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<td></td>
<td><em>From Songbook Piano Solos (Dave Brubeck)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUMBY, Colin</td>
<td><em>Exploring</em></td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td></td>
</tr>
<tr>
<td>CHUA, Sonny</td>
<td>‘Rodeo’ from <em>Scenes of Childhood</em></td>
<td>Midnight Editions or Allans Publishing</td>
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<tr>
<td></td>
<td>‘Transylvanian romp’</td>
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<tr>
<td></td>
<td>Any one of ‘Preludio’ (Fanfare), ‘Angel’ (Intermezzo) or ‘Rondo night dance’ from <em>Sonatina</em></td>
<td>Midnight Editions</td>
<td></td>
</tr>
<tr>
<td>COPLAND, Aaron</td>
<td><em>Scherzo Humoristique (The Cat and the Mouse)</em></td>
<td>Durand, 1921 or Boosey and Hawkes</td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Publisher</td>
<td>Duration</td>
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<tr>
<td>COREA, C, trans. DOBBINS, B</td>
<td><em>Children’s Songs</em> – any of the following <strong>pairs</strong> to count as <strong>one work</strong>: nos 7 and 8 nos 17 and 18 nos 19 and 20</td>
<td>Advance Music (09017)</td>
<td></td>
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<td></td>
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<td>Recorded by ECM (ECM 1267)</td>
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<tr>
<td>DEBUSSY, C</td>
<td><em>Preludes</em>, any one of no. 2 'Voiles', no. 12 ‘Minstrels’ from Book I, no. 3 ‘La puerta del Vino’, no. 5 ‘Bruyeres’, no. 12 ‘Feux D'Artifice’ from Book II</td>
<td>Any edition</td>
<td></td>
</tr>
<tr>
<td>DURHAM, Barbara</td>
<td>‘Wind Chimes’</td>
<td>Barbara Durham Music</td>
<td>3:50</td>
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<tr>
<td></td>
<td>‘Gum trees sighing on a stormy night’ from <em>Blowing in the Wind</em></td>
<td></td>
<td>2:00</td>
</tr>
<tr>
<td>FALLA, Manuel de</td>
<td>‘Miller’s dance’ from <em>The Three Cornered Hat</em></td>
<td>Chester</td>
<td></td>
</tr>
<tr>
<td>GERSHWIN, G, arr. GERSHWIN</td>
<td>Any of: ‘Fascinating rhythm’ ‘Oh, lady be good’ ‘Somebody loves me’ from <em>Gershwin at the Keyboard</em></td>
<td>Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>GERSHWIN, George</td>
<td>Preludes for piano, any one</td>
<td>Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>GINASTERA, Alberto</td>
<td><em>Argentine Dances</em>, op. 2, any of nos 1, 2, 3</td>
<td>Durand</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Prelude no. 3’ (Creole Dance) and ‘Prelude no. 5’ (In the First Pentatonic Mode) from <em>12 American Preludes</em>, to count as <strong>one work</strong></td>
<td>Fischer</td>
<td></td>
</tr>
<tr>
<td>GRAINGER, Percy</td>
<td>Any of: ‘Handel in the strand’ ‘Irish Tune from County Derry’ from <em>Piano Album</em> (Centennial Ed.)</td>
<td>Schirmer</td>
<td></td>
</tr>
<tr>
<td>GREENBAUM, Stuart</td>
<td><em>First Light</em></td>
<td>Promethean Editions</td>
<td></td>
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<tr>
<td>Composer</td>
<td>Title</td>
<td>Publisher</td>
<td>Duration</td>
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<tr>
<td>HART, Lorenz and ROGERS, Richard, arr. PREVIN, A</td>
<td>‘Blue Moon’ from The Genius of Andre Previn</td>
<td>Wise Publications</td>
<td></td>
</tr>
<tr>
<td>HINDEMITH, PAUL</td>
<td>Any of: ‘Interludium’ (Pastorale, moderate) ‘Fuga Tertis in F’ (Andante) ‘Interludium’ (Scherzando) from Ludus Tonalis</td>
<td>Schott</td>
<td>1:00 2:00 1:50</td>
</tr>
<tr>
<td>HYDE, Miriam</td>
<td>Valley of Rocks</td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td></td>
</tr>
<tr>
<td>HYDE, Miriam</td>
<td>Forest Stream</td>
<td>Chappell or Warner Chappell</td>
<td></td>
</tr>
<tr>
<td>HYDE, Miriam</td>
<td>‘Poplar Avenue’ or ‘Woodland sketch’ from Piano Works of Miriam Hyde</td>
<td>Allans Publishing</td>
<td></td>
</tr>
<tr>
<td>IBERT, Jacques</td>
<td>‘La Cage au Crystale’ or ‘La Marchande d’eau Fraîche’ from Histoires</td>
<td>Alphonse Leduc</td>
<td></td>
</tr>
<tr>
<td>KABALEVSKY, Dmitri</td>
<td>Sonatina op. 13, no. 1, any two movements or Sonatina op. 13, no. 2, any two movements</td>
<td>Boosey and Hawkes or Sikorski</td>
<td></td>
</tr>
<tr>
<td>KHACHATURIAN, Aram</td>
<td>Toccata</td>
<td>Boosey and Hawkes</td>
<td></td>
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<tr>
<td>LE GALLIENNE, Dorian</td>
<td>Nocturne</td>
<td>Australian Music Centre <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td></td>
</tr>
<tr>
<td>MARGEAU, Mary</td>
<td>Elite Syncopations</td>
<td>Australian Music Centre <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
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<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>MESSIAEN, Olivier</td>
<td><em>Vingt Regards sur l’enfant Jésus</em>, no. 2 or 3</td>
<td>Durand</td>
<td>no. 2 – 3:00, no. 3 – 2:00</td>
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<tr>
<td></td>
<td>Preludes, any one of:</td>
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<tr>
<td></td>
<td>‘La Colombe’</td>
<td>Durand</td>
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<td>‘Le nombre léger’</td>
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<td>‘Instants défunts’</td>
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<td>or</td>
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<td></td>
<td>‘Plainte calme’</td>
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<tr>
<td>MOMPOU, Federico</td>
<td>Any of nos 1, 2, 4 from <em>Canço i Dansa</em></td>
<td>Editions Salabert</td>
<td></td>
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<tr>
<td></td>
<td>‘Jeunes Filles au Jardin’ from <em>Scènes d’enfants</em></td>
<td>Editions Salabert</td>
<td></td>
</tr>
<tr>
<td>NORTON, C</td>
<td><em>Latin Preludes</em>, any one of nos 3, 4 or 7 (to be performed without CD backing)</td>
<td>Boosey and Hawkes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any one of nos 3, 5 or 6 from <em>Rock Preludes</em> (to be performed without CD backing)</td>
<td>Boosey and Hawkes</td>
<td></td>
</tr>
<tr>
<td>PHILLIPS, Eric</td>
<td><em>Into the Air</em></td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td></td>
</tr>
<tr>
<td>POULENC, Francis</td>
<td><em>Three Novelettes</em>, any one</td>
<td>Chester</td>
<td></td>
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<td></td>
<td><em>Trois Mouvements Perpétuels</em>, any one</td>
<td>Chester</td>
<td></td>
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<td></td>
<td><em>Trois Pièces</em>, any one</td>
<td>Huegel</td>
<td></td>
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<tr>
<td>Composer</td>
<td>Title</td>
<td>Publisher</td>
<td>Duration</td>
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<tr>
<td>PROKOFIEV, Serge</td>
<td><em>Ten Pieces</em> op. 12, any one of nos 2, 7 or 10</td>
<td>Anton Benjamin or Forberg (available in separate sheets)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Visions Fugitives</em>, op. 22, <strong>two</strong> movements to count as <strong>one work</strong>, either nos 1 ‘Lentamente’ and 4 ‘Animato’ or nos 13 ‘Allegretto’ and 14 ‘Feroce’ or nos 19 ‘Presto agitatissimo e molto accenutato’ and 20 ‘Lento irrealmente’</td>
<td>Any edition</td>
<td></td>
</tr>
<tr>
<td>RAVEL, M</td>
<td>‘Forlane’ or ‘Menuet’ from <em>Le Tombeau de Couperin</em></td>
<td>Any edition</td>
<td></td>
</tr>
<tr>
<td>RITCHIE, Anthony</td>
<td>‘Four Poems of Spring’, either no. 1 ‘Spring Dance’ or no. 2 ‘Gigue’ from <em>Firestarters 1, 14 Piano Miniatures</em></td>
<td>Promethean Editions</td>
<td></td>
</tr>
<tr>
<td>SCHÖENBERG, Arnold</td>
<td><em>Kleine Klavierstücke</em> op. 19, at least <strong>two</strong> movements of the six</td>
<td>Universal</td>
<td></td>
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<tr>
<td></td>
<td>Suite op. 25, any movement</td>
<td>Universal</td>
<td></td>
</tr>
<tr>
<td>SCULTHORPE, Peter</td>
<td>‘Mountains’</td>
<td>Faber, 1982</td>
<td>4:00–5:00</td>
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<tr>
<td></td>
<td>no. 2 ‘Night’ and no. 3 ‘Stars’ from <em>Night Pieces</em>, to count as <strong>one work</strong></td>
<td>Faber</td>
<td>3:00</td>
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<tr>
<td></td>
<td>‘Sonatina’, movements 1 and 2 or movements 2 and 3</td>
<td>Leeds Music</td>
<td>7:30</td>
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<tr>
<td></td>
<td>Any of ‘Djillie’, ‘Callabonna’ in <em>3 Pieces for Piano</em></td>
<td>Faber</td>
<td>5:50</td>
</tr>
<tr>
<td>SHEARING, George, arr</td>
<td>‘Over the rainbow’ from <em>The Genius of George Shearing</em></td>
<td>Wise Publications</td>
<td></td>
</tr>
<tr>
<td>SHOSTAKOVICH, Dmitri</td>
<td>Preludes op. 34, nos 2 or 24 from <em>24 Preludes</em></td>
<td>Boosey and Hawkes Anglo-Soviet Music Press</td>
<td>1:00–2:00 each</td>
</tr>
<tr>
<td></td>
<td><em>Three Fantastic Dances</em>, op. 5, complete</td>
<td>Any edition</td>
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</table>
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<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>SITSKY, Larry</td>
<td><strong>Little Suite for Piano</strong> (in five movements), <strong>at least two</strong> movements to count as <strong>one work</strong></td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
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<tr>
<td></td>
<td>‘Mist’ from <em>Bagatelles for Petra</em></td>
<td>G Ricordi</td>
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<tr>
<td></td>
<td><em>Seven Statements</em>, any one movement</td>
<td>Australian Music Centre: <a href="http://www.amcoz.com.au">www.amcoz.com.au</a></td>
<td></td>
</tr>
<tr>
<td>SUTHERLAND, Margaret</td>
<td>Sonatina for piano, any two movements in <em>Piano Music of Margaret Sutherland</em></td>
<td>Allans Publishing</td>
<td>Each movement is 2:00</td>
</tr>
<tr>
<td></td>
<td>‘Valse Descant’ in <em>Piano Music of Margaret Sutherland</em></td>
<td>Allans Publishing</td>
<td>3:11</td>
</tr>
<tr>
<td></td>
<td><strong>Any two</strong> movements from ‘First Suite’ to count as <strong>one work</strong>, in <em>Piano Music of Margaret Sutherland</em></td>
<td>Allans Publishing</td>
<td></td>
</tr>
<tr>
<td>VILLA-LOBOS, Heitor</td>
<td>From <em>A Prôle do Bébé no. 1</em>: no. 6 ‘A Pobresinha, a boneca de trapo’ or no. 7 ‘Lo Polichinello’</td>
<td>Kalmus</td>
<td></td>
</tr>
<tr>
<td>WALLER, T, arr. WALLER, T</td>
<td>‘Handful of Keys’ or ‘Ain’t misbehavin’ from <em>The Genius of Thomas ‘Fats’ Waller</em></td>
<td>Alfred</td>
<td></td>
</tr>
<tr>
<td>WILLIAMSON, Malcolm</td>
<td>‘Theatres’ from <em>Five Preludes for Piano</em></td>
<td>Josef Weinberger</td>
<td></td>
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</table>
## Works composed prior to 1910

### Baroque

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACH, J S</td>
<td>Prelude from English Suite no. 2 in a minor, BWV 807</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any of Prelude, Allemande, Courante, Gigue from English Suite no. 3 in g minor, BWV 808</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any of Allemande, Courante, Gigue from French Suite no. 6 in E major, BWV 817</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
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<tr>
<td></td>
<td>Any movement from Partita no. 1 in B Flat, BWV 825</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
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<tr>
<td></td>
<td>Any movement from Partita no. 2 in c minor, BWV 826</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
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<tr>
<td></td>
<td>G minor sinfonia, BWV 797 (Three Part Inventions)</td>
<td>Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
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<tr>
<td></td>
<td>Fantasia in C minor, BWV 906</td>
<td>Henle Verlag or Bärenreiter or Weiner Urtext</td>
<td></td>
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</tbody>
</table>
|           | Any of these Preludes and/or Fugues from Das Wohltemperierte Klavier Book 1:  
no. 2 in c minor, BWV 847; no.5 in D major BWV 850; no. 15 in G major, BWV 860; no. 21 in B flat major, BWV 866 no. 22 in b flat minor, BWV 867 no. 23 in B Major, BWV 868 | Henle Verlag or Bärenreiter or Weiner Urtext   |                                       |
|           | Book 2:  
no. 1 in C major, BWV 870 no. 5 in D major, BWV 874 no. 12 in f minor, BWV 881 no. 20 in a minor, BWV 889 | Henle Verlag or Bärenreiter or Weiner Urtext   |                                       |
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>HANDEL, G F</td>
<td>Suite no. 3 in d minor (HG. II/i/3), any of ‘Allemande’ (G. 114), ‘Courante’ (G. 115), ‘Presto’ (G. 117) in Georg Frideric Handel</td>
<td>Dover</td>
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<td>Suite no. 8 in f minor (HG. II/i/8), either ‘Allemande’ (G. 195) or ‘Gigue’ (G. 197) in Georg Frideric Handel</td>
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<td>Suite no. 5 in E major (HG. II/i/5), final movement, ‘Air with Five Variations’ Harmonious Blacksmith (G. 148) in Georg Frideric Handel</td>
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<td>K. 64/L. 58, d minor, Allegro</td>
<td>Kirkpatrick, R (ed.), Schirmer</td>
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<td>K. 421/L. 252, C major, Allegro</td>
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<td>K. 531/L. 430, E major, Allegro</td>
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<td>K. 446/L. 433, F major, Allegrissimo</td>
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<td>K. 13/L. 486, G major, Presto</td>
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## Classical

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For use from 1 January 2015.
Annual updates are published at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)
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<td>K. 311 in D major, movement 1</td>
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<td>K. 332 in F major, movement 1</td>
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<td>K. 333 in B flat major, movement 1 or 3</td>
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## Romantic, post-Romantic and early Twentieth Century

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<tr>
<td>ALBENIZ, I</td>
<td><em>España</em> op. 165, either: ’Malagueña’ or ’Zortzico’</td>
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<td>Any of <em>Chants d’Espagne</em> op. 232</td>
<td>International Music Company</td>
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<td>AUFDERHEIDE, May</td>
<td>’Dusty’ from <em>American Women Composers: Piano Music from 1865–1915</em></td>
<td>Hildegard</td>
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<td>BEACH, A</td>
<td>Any of ’Dreaming’ op. 15, no. 3 ’Sous les Etoiles’, op. 65, no. 4 in <em>American Women Composers, Piano Music from 1865–1915</em></td>
<td>Hildegard</td>
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<tr>
<td>BRAHMS, J</td>
<td>Ballade op. 10, no. 1 in d minor</td>
<td>Peters or Henle Verlag or Alfred</td>
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<td><em>Waltzes</em>, op. 39, any of the following pairs to count as one work:</td>
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<td></td>
<td>nos 1 and 2</td>
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<td>nos 3 and 7</td>
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<td><em>Intermezzi</em>, any of: op. 76, nos 3, 4, 6, 7</td>
<td>Peters</td>
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<td>op. 119, no. 2 in e minor</td>
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<td>‘Molly on the shore’ from <em>Piano Album</em> (Centennial Ed.)</td>
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<td>Andaluza from <em>Danza Españalos</em> vol. 1, no. 5 (<em>Note</em>: in some editions this is vol. 2, no. 2)</td>
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| GRIEG, E                 | any one of *Lyric Pieces*, op. 43:  
|                          | ‘Butterfly’                                                           | Peters or Schott or Henle Verlag              |          |
|                          | ‘Solitary traveller’                                                 |                                               |          |
|                          | ‘In my native country’                                               |                                               |          |
|                          | ‘Little bird’                                                        |                                               |          |
|                          | ‘Erotikon’                                                           |                                               |          |
|                          | ‘To the spring’                                                      |                                               |          |
|                          | *Lyric Pieces*, op. 65:  
<p>|                          | no 3 ‘Melancholy’                                                    |                                               |          |
| HENSEL-MENDELSSOHN, Fanny| Sonata in g minor (1843), movement 1                                 | Furore (146)                                  |          |</p>
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<td><em>Sonetits del Petrarcane</em>, no. 104</td>
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<td>Transcendental Etude in C minor</td>
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<td><em>Preludio no. 1</em></td>
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<td><em>Valse Oublié no. 1</em></td>
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<td><em>Any of Songs Without Words</em></td>
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<td>Prelude in B major, op. 32, no. 11</td>
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<td></td>
<td>Prelude in D major, op. 23, no. 4</td>
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<tr>
<td>Composer</td>
<td>Title</td>
<td>Publisher</td>
<td>Duration</td>
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<tr>
<td>SCHUBERT, F</td>
<td>Impromptu in A flat, op. 142, D 935</td>
<td>Any edition</td>
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<tr>
<td></td>
<td><em>Six Moments Musicaux</em>, op. 94, D 780, any one</td>
<td>Any edition</td>
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<td></td>
<td>Sonatas, movement 1, from any of:</td>
<td>Any edition</td>
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<tr>
<td></td>
<td>op. 143, D 784 in a minor</td>
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<td></td>
<td>op. 164, D 537 in a minor</td>
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<td></td>
<td>op. 120, in A major</td>
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<tr>
<td>SCHUMANN, C</td>
<td>Romance in a minor (1853)</td>
<td>Breitkopf and Hartel</td>
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<tr>
<td></td>
<td>Mazurka, op. 6 no. 3 in g minor</td>
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<tr>
<td>SCHUMANN, R</td>
<td><em>Blumenstück</em> op. 19</td>
<td>Henle</td>
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<td></td>
<td><em>Fantasiestücke</em>, op. 12, any movement</td>
<td>Any edition</td>
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<td></td>
<td>From <em>Waldszenen</em>, op. 82, any of:</td>
<td>Any edition</td>
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<td></td>
<td>no. 1 ‘Eintritt’</td>
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<td></td>
<td>no. 3 ‘Einsame Blumen’</td>
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<td></td>
<td>no. 7 ‘Vogel als Prophet’</td>
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<tr>
<td></td>
<td>from <em>Kinderscenen</em>, any of the following <strong>pairs to count as one work</strong></td>
<td>Any edition</td>
<td>3:00–4:00 for each pair</td>
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<tr>
<td></td>
<td>nos 1 and 2</td>
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<td></td>
<td>nos 6 and 7</td>
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<td></td>
<td>nos 9 and 12</td>
<td></td>
<td></td>
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<tr>
<td>SCRYABIN, A</td>
<td>Etudes, any of:</td>
<td>Dover</td>
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<tr>
<td></td>
<td>op. 2, no. 1 in c sharp minor</td>
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<td></td>
<td>op. 42, no. 2 in f sharp minor</td>
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<td></td>
<td>op. 65, no. 2 in c sharp major</td>
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<tr>
<td></td>
<td>in SCRYABIN, A, <em>Complete Preludes and Etudes for Piano Solo</em></td>
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<td></td>
</tr>
</tbody>
</table>
## 2015 VCE Music Prescribed list of notated solo works: Pianoforte

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCRYABIN, A</td>
<td>Any of: ‘Preludes op. 11’ nos 2, 4, 5, 10, 14, 22 in SCRYABIN, A, Complete Preludes and Etudes for Piano Solo</td>
<td>Dover</td>
<td></td>
</tr>
<tr>
<td>TCHAIKOVSY, P</td>
<td><em>The Seasons</em>, op. 37b, any one of: ‘March: Song of the Lark’ ‘April: Lily of the Valley’ (aka ‘Snowdrop’) ‘January: At the Fireside’</td>
<td>Any edition</td>
<td>3:00 each</td>
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</tbody>
</table>
Sample programs

No. 1

BARTOK, B
‘Bulgarian Rhythm’ no. 153 from *Mikrokosmos vol 6*
Post 1910

SUTHERLAND, M
*Valse Descant*
Post 1910

BACH, J S
Prelude no. 12 in F minor BWV 881 from *Das Wohltemperierte Klavier, Book 2*
Pre 1910 [Baroque]

SCRIABIN, A
Etude in C sharp minor, op 2 no 1
Pre 1910 [Romantic and post-Romantic]

HAYDN, F J
Sonata in C major, Hob SVI/50, 1st movement
Pre 1910 [Classical]

No. 2

MOZART, W A
Sonata in D major, K. 311, movement 1
Pre 1910 [Classical]

TCHAIKOVSKY, P
‘March: Song of the Lark’ from *The Seasons*
Pre 1910 [Romantic and post-Romantic]

AXTENS, Penelope
‘Torrent’ from *Firestarters 2, Seven New Recital Pieces for Piano*
Post 1910

SCULTHORPE, P
‘Callabonna’ in *Three Pieces for Piano*
Post 1910

SHOSTAKOVICH, D
Prelude no 24 from *Preludes* op 34
Post 1910