

BOOK 7

THE
HUNDRED BEST
SHORT CLASSICS

FOR THE
PIANOFORTE

EDITED BY
HAROLD SAMUEL

\$1.00

PATERSON'S PUBLICATIONS LTD

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THE HUNDRED BEST SHORT CLASSICS

FOR THE PIANOFORTE
IN SEVEN GRADED BOOKS

SELECTED BY

TOBIAS MATTHAY

HAROLD SAMUEL

HAROLD CRAXTON

EDWIN EVANS

and

CUTHBERT WHITEMORE



Books Nos. 1, 2, 3, 4

Edited by

CUTHBERT WHITEMORE

Books Nos. 5, 6, 7

Edited by

HAROLD SAMUEL

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The HUNDRED BEST SHORT CLASSICS

Foreword

IT is not easy to compile a list of "THE HUNDRED BEST SHORT CLASSICS." Such a list must necessarily prove—to a large extent at least—a matter of taste, and I have not felt justified in approaching such a task unaided. It was decided to form a Selection Committee of four of our most eminent musicians, each of whom should give his personal and independent views on the matter and should submit his own list. This was done, the lists were compared, and from that source the "100 Best" were selected. The stipulation was made at the outset that the term "Short Classic" should not include works of more than three pages in length. This, of course, considerably narrowed the field of selection and rendered ineligible many pieces which must otherwise have found a place.

It was felt, however, that both teacher and pupil would welcome a collection of really short pieces as a contrast to the longer ones which are necessary to complete a well-planned course of study.

Many teachers will perhaps miss an old favourite or wonder at the inclusion of a piece which I hope will become a new friend. I can only say that the names of the Committee are an ample guarantee of the excellence of the contents of this and the other books of the series; their work has been by no means easy, and I cordially endorse their selection.

It has been decided to issue this collection in seven books of five degrees of difficulty. Primary, Elementary, Lower, Higher, Intermediate, and Advanced, corresponding in some measure with the grading of the "Associated Board" Examinations. The pieces in each book have also been arranged in order of difficulty as far as is possible. It is hoped, therefore, that the complete work will be useful in forming the basis of a teaching repertoire in the cases of the younger members of our profession, and a conveniently planned and easily accessible addition to that of the more experienced teacher.

Short explanatory notes are given on each piece which enable some doubtful points to be made clear. It should be understood, however, that phrasing, fingering, and some of the marks of expression are often matters of personal opinion and to be regarded as such. As a general rule, the slur is used to express phrase shape, not legato, and staccato marks occurring within a slur are not affected thereby.

It is almost impossible to give adequate directions for the use of the pedal without unduly confusing the appearance of the text; occasional hints will be found which teachers are urged to supplement. There is no reason why the proper and frequent use of the pedal should not be taught to the youngest pupils who indeed—on account of the small size of their hands—need it far more than elder ones, if any effect of legato or cantabile is to be obtained. Correct principles, however, are most necessary in this important branch of pianoforte technique, and teachers will find any trouble taken in this direction amply repaid.

CUTHBERT WHITEMORE.

BOOK 7.

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Dauidsbüundler.

Should be played with the most delicate cantabile, and legatissimo throughout. The quaver figures should sound as though they were played with one hand, and the continuity of the melodic line should not be broken through its passing from above to below the accompaniment. The letter E at the foot of the page stands for Eusebius, the pseudonym over which the composer wrote in his gentler mood, his more turbulent side being indicated by the letter F, standing for Florestan. Pace about ♩=100.

SCHUMANN.

88.

molto legato

ad.

più piano

p

L.H.

2nd. time 1

CODA.

pp

Warum?

The line of the two voices must be kept perfectly clear, and should be sung. Do not hold up the movement of the piece in striving after 'expression', but keep a steady pace throughout without being rigid, otherwise there will be danger of the context becoming obscured through lack of continuity. The slight stressing of a point, which can be imitated (or rather, repeated) by the answering voice, makes for clarity; the stressing of C flat in bar six in the lower voice and the E flat in bar eight in the upper voice, is an example of this.

SCHUMANN.
(1810-1856)

89.

The first system of the musical score for 'Warum?' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments and slurs, including a triplet of eighth notes in the first measure. The lower staff provides a harmonic accompaniment with chords and moving lines. There are several asterisks and 'L.H.' markings below the bass staff, likely indicating fingerings or hand positions.

The second system continues the piece. It includes dynamic markings such as *ritenuto* and *p*. The tempo marking *(a tempo)* appears at the end of the system. The musical notation continues with complex phrasing and ornamentation in both staves.

The third system of the score shows further development of the musical themes. It includes a section marked 'L.H.' (Left Hand) in the upper staff. The notation is dense with many notes and ornaments, maintaining the intricate texture of the piece.

The fourth system continues the musical narrative. It features a variety of rhythmic patterns and dynamic contrasts, with a *f* (forte) marking in the lower staff. The phrasing is highly detailed with many slurs and ornaments.

The fifth and final system of the score concludes the piece. It includes a *p* (piano) marking and ends with a final cadence. The notation remains consistent with the previous systems, showing the composer's attention to detail in the final moments of the piece.

A musical score for the first system of a Mazurka. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a harmonic accompaniment with chords and single notes. There are some markings like '4' and '2' below the bass staff, and an asterisk '*' below the first measure.

Mazurka.

To be played with delicate and intimate feeling: All the quaver figures *R.H.* should be as light and as free as is compatible with the prevailing steadiness of rhythm desirable in a dance form. The avoidance of the use of the thumb as much as possible in the *R.H.* passages, will help to preserve their lightness. Down to the double bar the third beat of every second bar should be slightly stressed; in the next section the stress should occur on the third beat of every bar. Pace about ♩ = 160.

CHOPIN.
(1809 - 1849)

90.

Andantino.

A musical score for the second system of a Mazurka. It starts with the tempo marking 'Andantino.' and the instruction 'sempre legato'. The score is in 3/4 time and features a treble and bass clef. The treble staff has a melodic line with various note values and rests. The bass staff has a harmonic accompaniment. There are some markings like '13 tr' and '2 1 4' above the treble staff, and '4' below the bass staff.

A musical score for the third system of a Mazurka. It continues the melodic and harmonic lines from the previous system. The treble staff has a melodic line with various note values and rests. The bass staff has a harmonic accompaniment. There are some markings like '13 tr' and '2 1 4' above the treble staff, and 'Red. *' below the bass staff.

A musical score for the fourth system of a Mazurka. It continues the melodic and harmonic lines from the previous system. The treble staff has a melodic line with various note values and rests. The bass staff has a harmonic accompaniment. There are some markings like '4 2 1 b' and '1 2 3 5' above the treble staff, and 'cresc.' and 'Red. *' below the bass staff.

A musical score for the fifth system of a Mazurka. It continues the melodic and harmonic lines from the previous system. The treble staff has a melodic line with various note values and rests. The bass staff has a harmonic accompaniment. There are some markings like '3 1 2 5' and '5 4 1 1' above the treble staff, and '2' and '3 4' below the bass staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a *mf* dynamic. The right hand features a melodic line with various ornaments and fingerings (4, 1 2 4 1 2, 3, 5, 2, 1, 3, 2, tr, 1, 5, 2). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with the instruction *Red **.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a triplet (1 8 2) and various fingerings (2, 5, 2, 5, 2, 2, 1, 2, 1, 1, 2, 3, 1, 2, 1, 4, 2, 1). The left hand features a steady accompaniment with fingerings (8, 5, 5, 8, 4, 5, 5, 4, 8). The dynamic is marked *pp*. The system ends with *Red **.

Third system of musical notation. The right hand includes a triplet (3 5 3 5) and a trill (tr). The left hand accompaniment includes a triplet (3 4) and a *Red ** instruction.

Fourth system of musical notation. The right hand features a trill (tr) and a melodic line with a flat (b). The left hand accompaniment includes a *Red ** instruction.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a *cresc.* (crescendo) marking and a *Red ** instruction.

Sixth system of musical notation. The right hand features a melodic line with a trill (tr) at the end. The left hand accompaniment includes a *Red ** instruction.

Nocturne.

The undoubted charm of this Nocturne lies in its elegant artificiality, characteristic of certain phases of the period in which it was written; therefore avoid all temptation to indulge in sentimentality or any excessive emotion in interpreting it, as the whole effect would be spoiled. The texture throughout should sound light, and the greatest delicacy should be aimed at in the playing of the embroidered passages. Pace about ♩ = 108.

CHOPIN.

Andante.

91.

*And. * And. simile*

cresc.

p

p

p

pp

*And. * And. * And. * And. * And. **

f *poco rall.*

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

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

4 3 2 1 2 3 4 5

a tempo

fz p

2 4 1 4 4 2

tr. *

p

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

pp *f*

4 3 2 1

poco rall. *a tempo*

fz p

cresc. *p*

tr.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 4, 3, 2, 1, 3, 2). Bass clef contains a supporting line with slurs and fingerings (1, 5, 2). Dynamics include *p*.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 2, 2, 5, 4, 5, 4, 4, 2, 1). Bass clef contains a supporting line with slurs and fingerings (5, 4, 5, 4, 1). Dynamics include *pp*.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 4, 4, 2). Bass clef contains a supporting line with slurs and fingerings (2, 8). Dynamics include *p*.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 1, 8, 1, 4, 2). Bass clef contains a supporting line with slurs and fingerings (5, 5, 3, 1). Dynamics include *f*.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (8, 2, 1, 5). Bass clef contains a supporting line with slurs and fingerings (5, 3, 8, 1). Dynamics include *ff* and *f*.

System 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 1, 3, 2, 8, 1, 4). Bass clef contains a supporting line with slurs and fingerings (1, 2, 5, 1, 5). Dynamics include *rit.*, *a tempo*, *pp*, and *ppp*.

Study.

This study should be phrased throughout, by allowing the right hand to rest over the first three semiquavers and to "bounce" from the third semiquaver to the first of the next group of four: the speed should be compatible with the performers powers of sustained effort, and the pedalling should be managed with the greatest economy and exactitude. Pace about ♩ = 116.

Assai allegro.

CHOPIN.

92.

The musical score for Chopin's Study No. 92, Op. 10, No. 9, is presented in six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is G minor (three flats) and the time signature is 2/4. The piece is marked 'Assai allegro' and 'CHOPIN.' The score includes various performance instructions: 'mf' (mezzo-forte) in the first system, 'p' (piano) in the second and sixth systems, and 'Red *' (pedal) markings throughout. The right hand part is highly technical, featuring groups of four eighth notes with specific fingerings (e.g., 4-5-4, 4-5-4, 4-5-4, 4-5-4) and articulations. The left hand part consists of chords and single notes, often with a 'pedal' effect. The score is numbered '92.' in the top left corner.

Waltz.

The pace of this piece can be gauged by the fact that it has been known as the one-minute waltz, that being supposed to be the time occupied by its performance if played at the correct speed: the first and last sections require the lightest of touch, and the middle section should be sung, without any modification of the speed. Actually, the pace should not exceed $\text{♩} = 112$.

CHOPIN.

Molto vivace.

93.

p leggiero

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with the tempo 'Molto vivace' and dynamic 'p leggiero'. The notation includes various ornaments (marked 'Tea'), slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The piece ends with a 'cresc.' marking and a final cadence.

First system of musical notation. The right hand features a melodic line with various ornaments and fingerings (4, 2, 1, 2, 5, 8, 4, 5, 2). The left hand provides harmonic support with chords and single notes. A dynamic marking of *p* is present. The system concludes with the text *Ted **.

Second system of musical notation. The right hand continues the melodic development with a triplet and a *cresc.* marking. The left hand features a rhythmic pattern of chords. The system concludes with the text *Ted **.

Third system of musical notation. The right hand has a melodic line with a triplet. The left hand has a rhythmic accompaniment. The system concludes with the text *Ted **.

Fourth system of musical notation. The right hand features a melodic line with a *p* dynamic marking. The left hand has a rhythmic accompaniment. The system concludes with the text *Ted **.

Fifth system of musical notation. The right hand begins with the instruction *grazioso.* and contains a melodic line with various ornaments and fingerings (2, 1, 3, 1, 5, 2, 1, 4, 2, 5, 4, 3). The left hand has a rhythmic accompaniment. The system concludes with the text *Ted **.

Sixth system of musical notation. The right hand features a melodic line with a trill (*tr*) and various ornaments and fingerings (1, 1, 1, 3). The left hand has a rhythmic accompaniment. The system concludes with the text *Ted **.

2 3 4 5 1 3

cresc.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

5 2 4 4 4

Red. * Red. * Red. * Red. * Red. *

192

Red. *

f

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

2.

Red. * Red. * Red. * Red. * Red. * Red. *

cresc.

Red. * Red. *

2. 8 3 14 4 4

p

f

Red. * Red. * Red. *

Intermezzo.

This piece should be played so that the movement swings gently along; the "moderato" in the composer's direction being before the performer's mind, rather than the "Andante?" The "Piu Adagio" should be sensibly slower to admit of the rise and fall of tone in each bar, giving a feeling of foreboding to the movement instead of the exaggerated "agitato" that too quick a pace might induce.

The passing of the melodic line from one hand to the other (bars 6-7 and 17-18) must be shown, but not so as to extinguish the accompanying phrase. Where the same thing occurs at the return "Un poco più Andante," care must be taken that there is no break in the passage between the hands, and here the accompaniment should be well subordinated; also "Un poco più Andante" implies the original tempo, which is quicker in this case than the movement immediately preceding it. Pace about ♩ = 100.

BRAHMS.
(1833 - 1897)

Andante moderato.

94

p dolce

red. red. red. simile

dolce

poco a poco rit.

dim.

p

rit molto

marcato

Più Adagio.

pp sempre, ma molto espressivo

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Più Adagio'. The first system includes the instruction 'pp sempre, ma molto espressivo'. The second system includes 'pp' and 'p'. The third system includes 'pp', 'rit.', and 'p'. The score is filled with complex chordal textures and melodic lines, with numerous slurs and ties. Fingering numbers (1-5) are provided for many notes. The piece concludes with a final chord in the fifth system.

Un poco più Andante.

col *And.*

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

5 4

Detailed description: This system contains the first two staves of music. The upper staff features a complex melodic line with many slurs and fingerings (5, 4, 3, 2, 1, 5). The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo marking 'col And.' is placed below the first staff.

p

Detailed description: This system continues the musical piece. The upper staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 5). The lower staff continues the accompaniment. A dynamic marking '*p*' (piano) is placed below the first staff.

dolce

Detailed description: This system continues the musical piece. The upper staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 5). The lower staff continues the accompaniment. A dynamic marking '*dolce*' (sweetly) is placed below the first staff.

dolce *dim. rit.*

1 3 5 1 4 5

Detailed description: This system continues the musical piece. The upper staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 5). The lower staff continues the accompaniment. Dynamic markings '*dolce*' and '*dim. rit.*' (diminuendo and ritardando) are placed below the first and second staves respectively. Fingerings '1 3 5' and '1 4 5' are shown at the end of the system.

espress. *rf* *dim. rit.*

And.

Detailed description: This system concludes the musical piece. The upper staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 5). The lower staff continues the accompaniment. Dynamic markings '*espress.*' (espressivo), '*rf*' (rassordito), and '*dim. rit.*' are placed below the first staff. A final tempo marking '*And.*' is placed below the second staff.

Intermezzo.

One of the points in performing this piece, is to bring out the voices so that their line is perfectly clear when they have to be played together: It is good, to achieve this, to stress the lower voice slightly, as the upper one generally manages to take care of itself; the stressing, however, should be of the slightest, the very fact of the performer hearing the voice himself, sufficing very often. It is not necessary to follow the pedalling exactly as marked, but discordant confusion should be avoided! The variation in tempo in the middle section, is a vanguard of the editor's, and is not essential. Pace about (♩ = 88)

BRAHMS.

Andantino teneramente.

95

p dolce ben legato.

- tenuto

p *espressivo* *cresc.* *f*

sostenuto *p* *p* *f*

fp *sostenuto.* *pp*

(Poco più mosso)

p *p*

**Ped. *Ped. * simile*

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p*. Performance markings include *red.*, **red.*, **red.*, **red.*, and *simile*.

System 2: Treble and bass clefs. Treble clef features a melodic line with slurs and dynamics *p* and *cresc.*. Bass clef has a supporting line. Performance markings include *5 sostenuto*.

System 3: Treble and bass clefs. Treble clef has a melodic line with dynamics *p* and *pp dolce*. Bass clef has a supporting line. Performance markings include *rit. molto* and *Tempo Primo.*

System 4: Treble and bass clefs. Treble clef has a melodic line with dynamics *espressivo.* and *cresc.*. Bass clef has a supporting line. Performance markings include *red.* and **red.*

System 5: Treble and bass clefs. Treble clef has a melodic line with dynamics *sf*, *dim.*, *rit.*, and *espress.*. Bass clef has a supporting line. Performance markings include *pp sost.* and *in tempo*.

System 6: Treble and bass clefs. Treble clef has a melodic line with dynamics *f*, *cresc.*, *rit.*, and *pp*. Bass clef has a supporting line. Performance markings include *red.* and **red.*

Prelude.

The key to the rendering of this piece can be found in the composer's direction at the beginning. The left hand takes the lead throughout, which does not mean that the significance of the upper phrases should completely disappear: the phrasing slurs in the right-hand beginning at Bar 16 are not to be taken as an indication of legato, which would be an absurdity, but as a guide to the musical phrase. Pace about ($\text{♩} = 144$)

Molto agitato.

CHOPIN.

96. *f*

ff

Ped * Ped *

First system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords with slurs. Dynamics include *p*. Fingerings are indicated with numbers 4 and 8. The word *Red* is written below the bass staff with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords with slurs. Dynamics include *ff*. The word *Red* is written below the bass staff with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords with slurs. Dynamics include *p*. The word *Red* is written below the bass staff with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords with slurs. Dynamics include *cresc.*. The word *Red* is written below the bass staff with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords with slurs. Dynamics include *ff*. The word *Red* is written below the bass staff with asterisks.

The Prophet-Bird.

This requires the most delicate playing. The fingering may appear awkward at first sight, but given a light hand behind the fingers, there should be no difficulty in sliding the thumb, which obviates the necessity for turning the hand, and makes it easier to keep the fluent effect which is desirable. The editor has been told on good authority, that the "prophecy" is in the flight of a bird before an oncoming storm; the said flight becoming more swift and erratic (note the acute rise and fall of the demi-semiquavers) when fleeing before bad weather. Note points of imitation in middle section. Pace about

♩ = 60.

SCHUMANN.

97.

R.H. R.H. L.H.

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

L.H. L.H.

fp 1 2 4 3 4 1 1 2 3

f *fp* *pp*

Fine. *p*

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

poco rallent. *a tempo*

pp *pp*

una corda

1 4 1 1 4 1 1 4

Intermezzo.

BRAHMS.

Exquisite delicacy of expression denotes the successful rendering of this piece: the editor has marked by dotted lines in bars 4 and 5, and corresponding places, the inner voice which he feels should be heard. Again, from bar 11 and on, the completion of one phrase synchronising with the beginning of another, should be made clear. This dovetailing is a characteristic of the composer: the same thing occurs toward the end of the piece, the brackets indicating the progress of the parts. Pace about ♩ = 54.

Grazioso, con espressione.

98.

p *espressivo.*

rit. *pp* *dolce*

dolce *pp*

100 B C 7

p

p

p *pp* *rit.*

p *pp* *dim. e rit.*

pp *lento*

Ballade.

Being a highly dramatic piece of music, this wonderful Ballade demands the utmost restraint on the part of the performer in the opening section, else the emotional intensity of the middle section, and the agitation of the close, get lost. The figures of two crotchets, starting on the 9th and 11th crotchets of the piece, should be treated as parentheses, the line over each first note of them being merely to indicate the very slightest stress, and wherever that line occurs it must be taken as meaning that, and no more. Allow the tenor voice to sound the melody starting from the 21st bar. The accents in the middle section should be heavy but not too sharp, and care must be taken that the *crescendo* should be very gradual, just as the *diminuiendo* before the return must be fairly quick. The quavers in the L.H. at the return should sound agitated; one can get this by making the higher note a little louder than the lower. Pace varying from about ♩ = 69 to ♩ = 96.

BRAHMS.

Andante.

99

Musical score for the first system, starting at measure 99. The tempo is *Andante*. The dynamic is *p*. The score includes fingering numbers (4, 5, 2, 3, 4) and articulation marks like slurs and accents.

Poco più moto.

Musical score for the second system, marked *Poco più moto*. The dynamic is *p* (*quasi dolce*). The score includes a *sosten.* marking.

Tempo I.

Musical score for the third system, marked *Tempo I.*. The dynamic is *p*. The score includes a *-uto* marking.

Poco più moto.

Musical score for the fourth system, marked *Poco più moto*. The dynamic is *p* (*marcato il tenore*). The score includes measure numbers 85, 8, 1, 1, 1.

Allegro. (ma non troppo)

Musical score for the fifth system, marked *Allegro. (ma non troppo)*. The dynamic is *p* (*ben tenuto cresc.*). The score includes a *col Red.* marking.

The image shows a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings. The piece is marked with a variety of dynamics and performance instructions.

Key markings and instructions include:

- sempre cresc.* (sempre crescendo)
- sf* (sforzando)
- ff* (fortissimo)
- pesante* (heavy)
- sempre ff* (sempre fortissimo)
- marc.* (marcato)
- poco a poco rit. e dim.* (poco a poco ritardando e diminuendo)
- pp* (pianissimo)

Other markings include *r.h.* (right hand), *sfz* (sforzando), and *ped.* (pedal). The notation is dense and detailed, with many slurs and accents.

Tempo.

Gigue.

To be played with spirit, and without any kind of *rubato* or variation of tempo until the end of the second repeat of the second half, when a *rallentando* should be made, beginning in the penultimate bar. The character of the dance seems to imply a short brilliant touch, and the pace should be as brisk as is consistent with the utmost clarity. The marks of 'nuances' etc., are all 'editorial'. Pace about ♩. = 160.

BACH.
(1685 - 1750)

Vivace.

100

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 2, 1, 3, 5, 2, 1, 2, 4, 3, 2, 5.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 1, 3, 2, 4, 3, 5, 2, 5, 2, 1.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *dim.*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 1, 3, 1, 3, 1, 3, 4, 2, 3.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *cresc.*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 3, 3, 2, 3.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *dim.*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 5, 4, 3, 1, 3, 2, 1, 2, 1, 4, 1, 3, 5, 1, 2, 3, 5.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *poco cresc.*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 1, 3, 3, 3, 1, 1.

2 8 4 2 3 4 2 3 3 4

poco cresc. *p*

mf *schierzando*

cresc.

ff *p*

cresc.

cresc. *f*

cresc. *ff*

2nd time only rall.

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BACH.

Polonaise, from Suite for Orchestra
Polonaise, " 6th French Suite
Bourree I., " 2nd English Suite
Bourree II., " 2nd English Suite
Sarabande, " 1st French Suite
Gavotte, " 6th Violoncello Suite
Gigue,
Bourree, " 3rd Suite for Orchestra
Bourree, " 3rd Violoncello Suite
Sarabande, " 5th English Suite
Minuet, " 2nd Suite for Orchestra
Gavotte, " 5th French Suite
Gigue,

HANDEL.

Marcia, from Masque
Minuet, " Samson
Gigue, " Pieces pour Clavecin
Gavotta, " Masque
Musette, " Masque
Minuet, " Masque
Sarabande, " Masque
Allegro, " Pieces pour Clavecin
Graceful
Dance, " Water Music
Gavotte,
Minuet, " Berenice
Bourree, " Sonata for 2 Violins
and 'Cello
Fugue, " Petites Fugues

SCHUBERT.

Waltzes, 1st Selection
Rondo, from Symphony in C
Ballet Music, " Rosamunde
Presto Vivace, " Symphony in D
Waltzes, 2nd Selection
Allegretto, " Symphony in D
Rondo, " Pianoforte Sonata
Galop,
Chorus of Shepherds, from
Rosamunde
Moment Musical in F minor
Andante Con Moto, from Symphony
in C

MOZART.

Marcia, from Figaro's Song
Minuet & Trio, " Jupiter" Symphony
Allegro, " Symphony in G
Allegro, " Pianoforte Concerto
Andante
grazioso, " Symphony in D
Minuet & Trio, Symphony in E \flat
Allegro, " Eine kleine Nacht-
musik
Papageno's
Song, " The Magic Flute
Romance, " Eine kleine Nacht-
musik
Rondo alla
turca, " Pianoforte Sonata
Larghetto, " Pianoforte Concerto
Andante, " Symphony in D
Rondo, " Eine kleine Nacht-
musik

HAYDN.

Allegretto, from "Military" Symphony
Minuet, " Sonata for Violin and
Piano
Andante, " Symphony in D
Romanze, " "La Reine" Symphony
Rondo, " Sonata for Violin and
Piano
Presto, " Symphony in B \flat
Allegro,
Rondo, " Pianoforte Sonata
Presto, " "Military" Symphony
Minuet, " Symphony in D
Allegro molto, " Surprise"
Symphony
Gipsy Rondo, String Quartette
Minuet, " Symphony in D

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Russian Dance, Album Op 40
Mazurka de
Salon, " Album Op. 9
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Polka, " Album Op. 39
Dreaming, " Album for the Young
March, " Pathetic Symphony
Christmas, " The Seasons
Dance of the Sugar Plum Fairy from
The Nutcracker Suite
Reed-Pipe Dance, from the Nut-
cracker Suite
Waltz of the Flowers, from The
Nutcracker Suite
Russian Dance, from The Nutcracker
Suite

BEETHOVEN.

March, from "Fidelio"
Three Country Dances
Minuet in G,
Allegretto, from Sonata No. 10 for
Violin and Piano
Allegro, " First Symphony
Scherzo, " Sonata No. 7 for
Violin and Piano
Rondo, " Sonata No. 1 for
Violin and Piano
Andante, " Sonata No. 9 for
Violin and Piano
Presto, " Sonata No. 9 for
Violin and Piano
Rondo a Capriccio,
Allegretto scherzando, from Eighth
Symphony
Allegro, from Seventh Symphony

SCHUMANN.

Marching, from Album for the Young
Joy, " Vocal Duet
Sicilienne, " Album for the Young
Chorus, " Paradise and the Peri
Waltz Chorus, " The Pilgrimage of the
Rose
A Funny Story, Kinderscenen
Blindman's Buff, Kinderscenen
Waltz, " Albumblätter
Intermezzo, " Piano Concerto
Slow Waltz, " Davidsbundler Tanze
Scherzino, " Faschingsschwank
Scherzo, " First Symphony
Dreaming " Kinderscenen
(Traumerci),

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