BOOK 7

# THE HUNDRED BEST SHORT CLASSICS

FOR THE PIANOFORTE

EDITED BY

HAROLD SAMUEL

$1.00

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LONDON EDINBURGH
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PT 187

# 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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36-40 WIGMORE STREET, LONDON, W.1

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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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SCHUMANN

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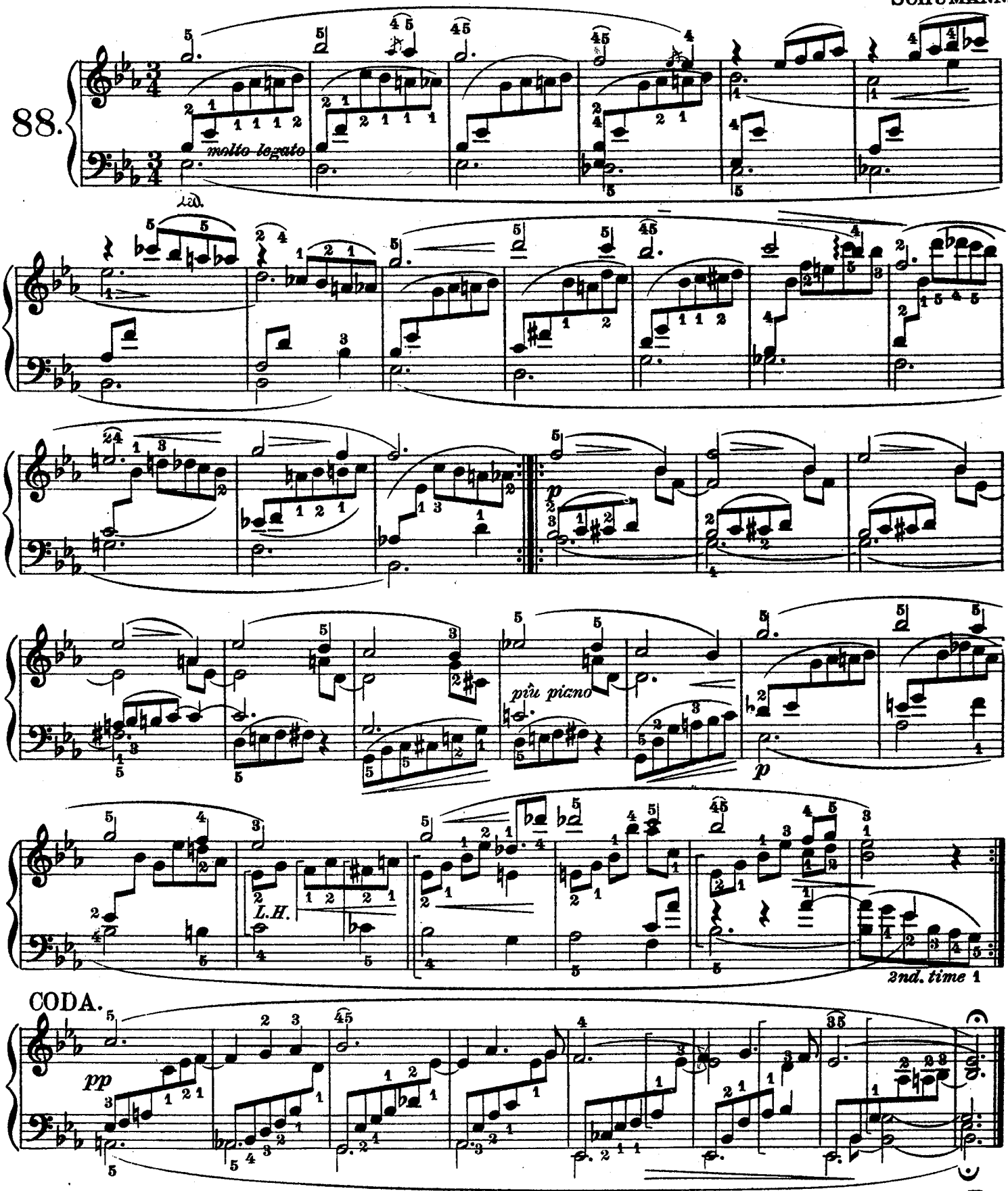
# Davidsbündler.

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.

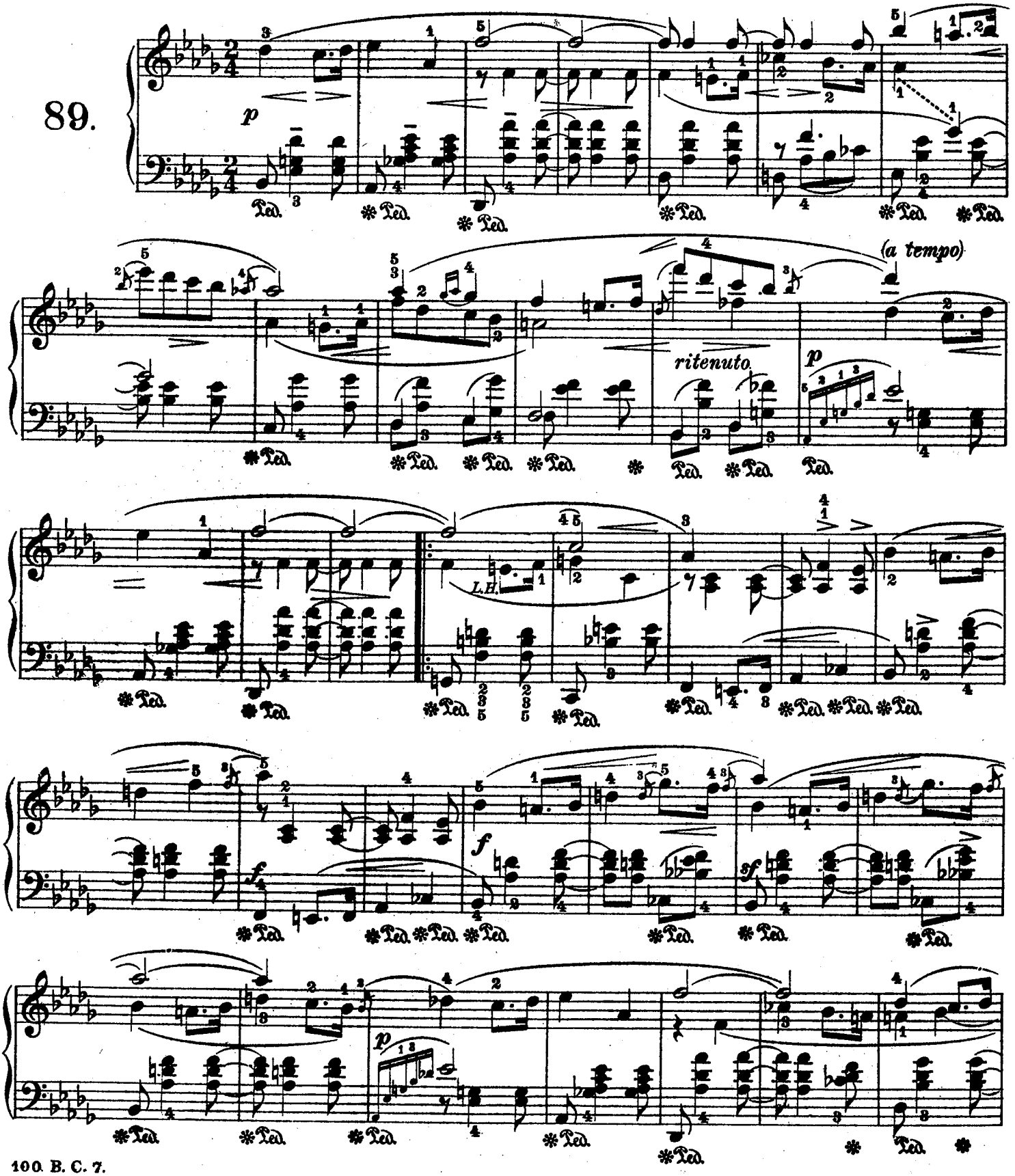


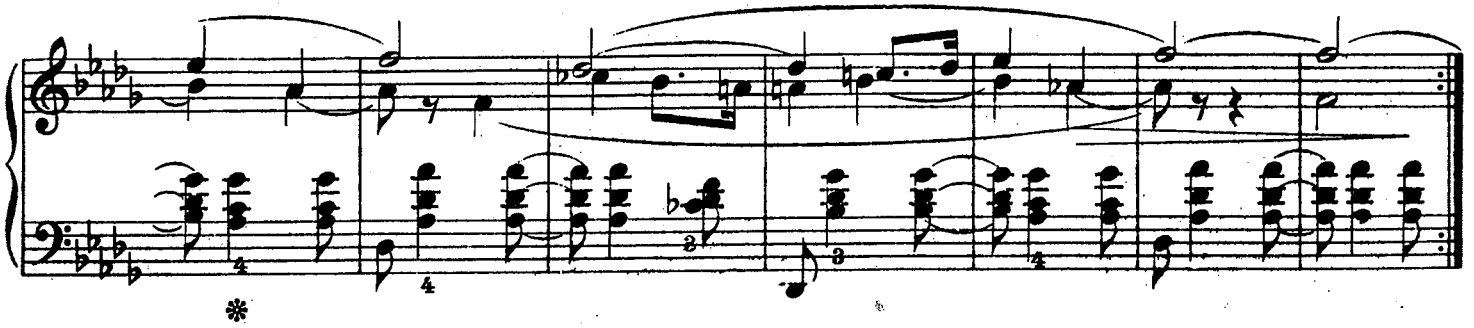
# Warum?

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.





# 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.

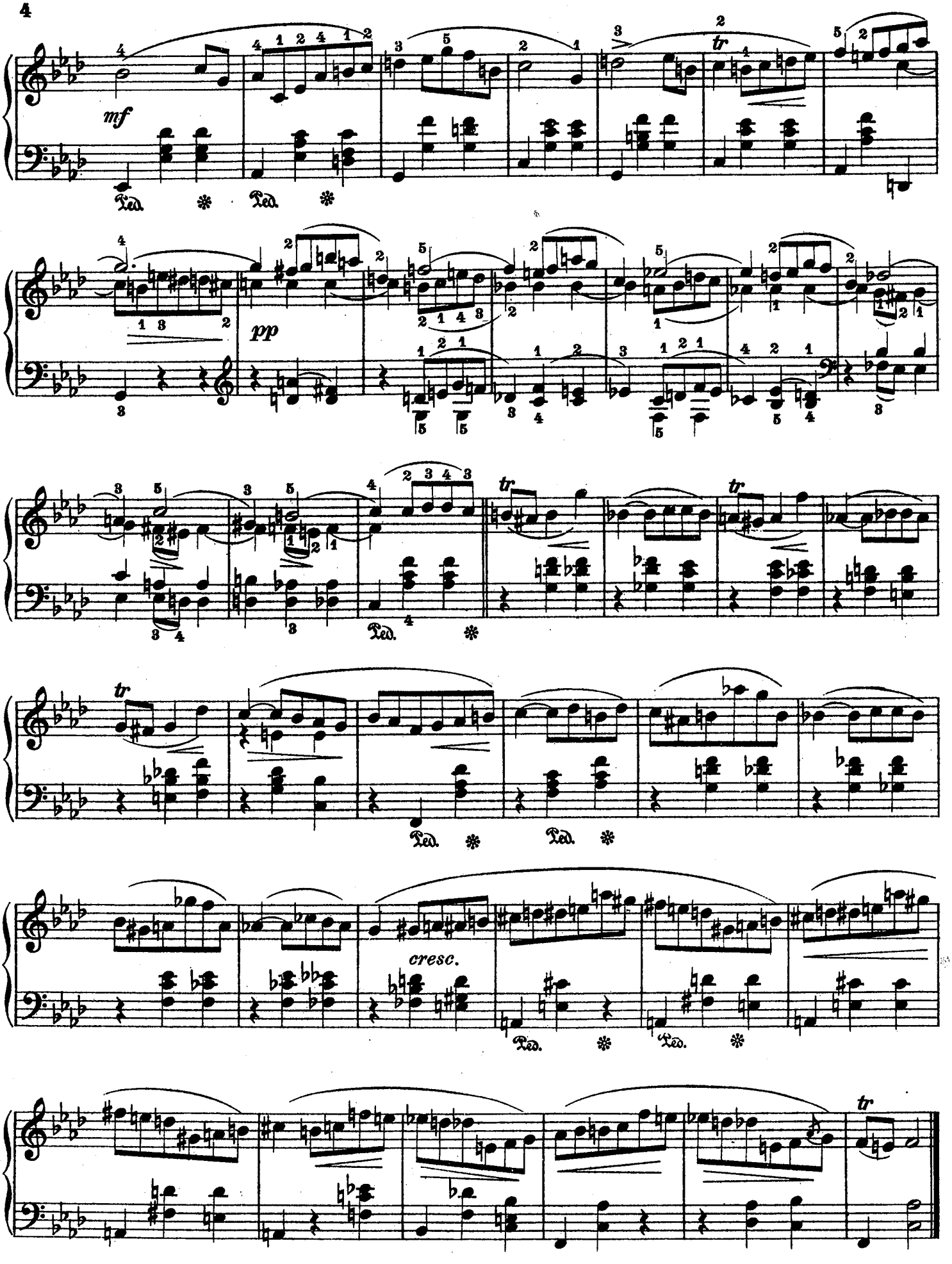
CHOPIN.
(1809 - 1849)

Andantino.

90.

*sempre legato*

*cresc.*


mf
Ped.
Ped.
pp
tr
tr
tr
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
tr

# 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 spoilt. 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.

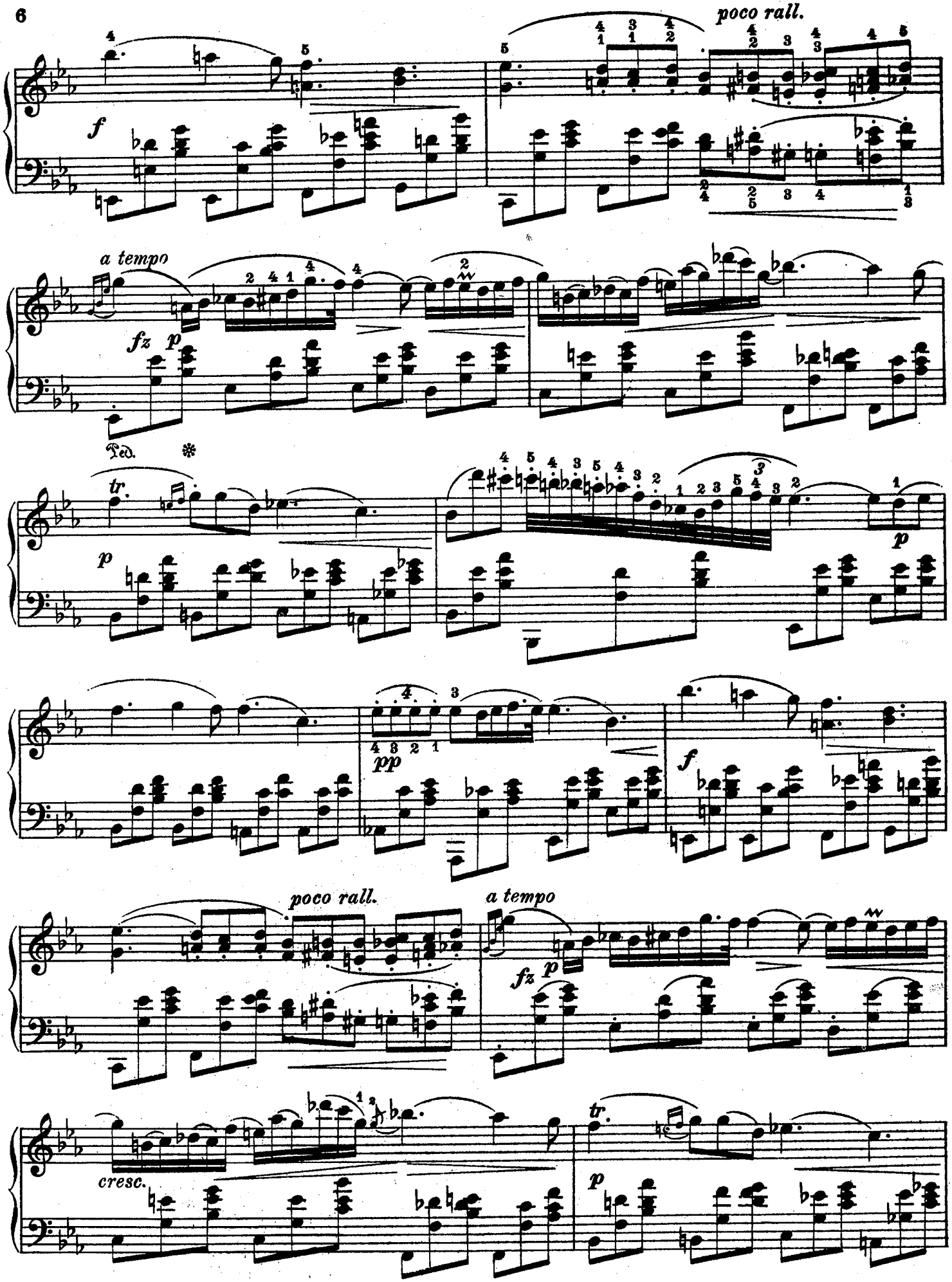
Ped. * Ped. *simile*

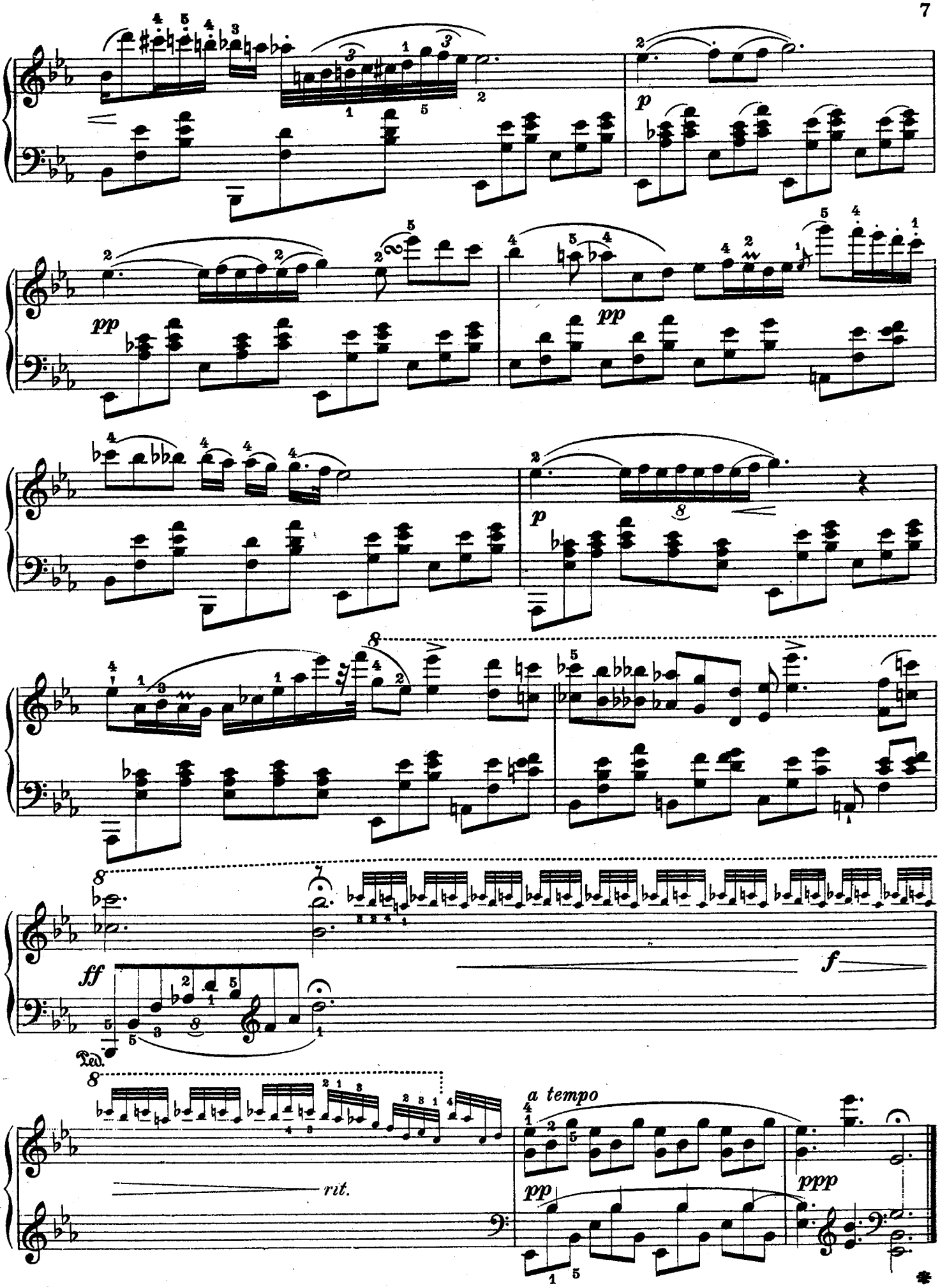
*cresc.* *p*

*p* *p*

*pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

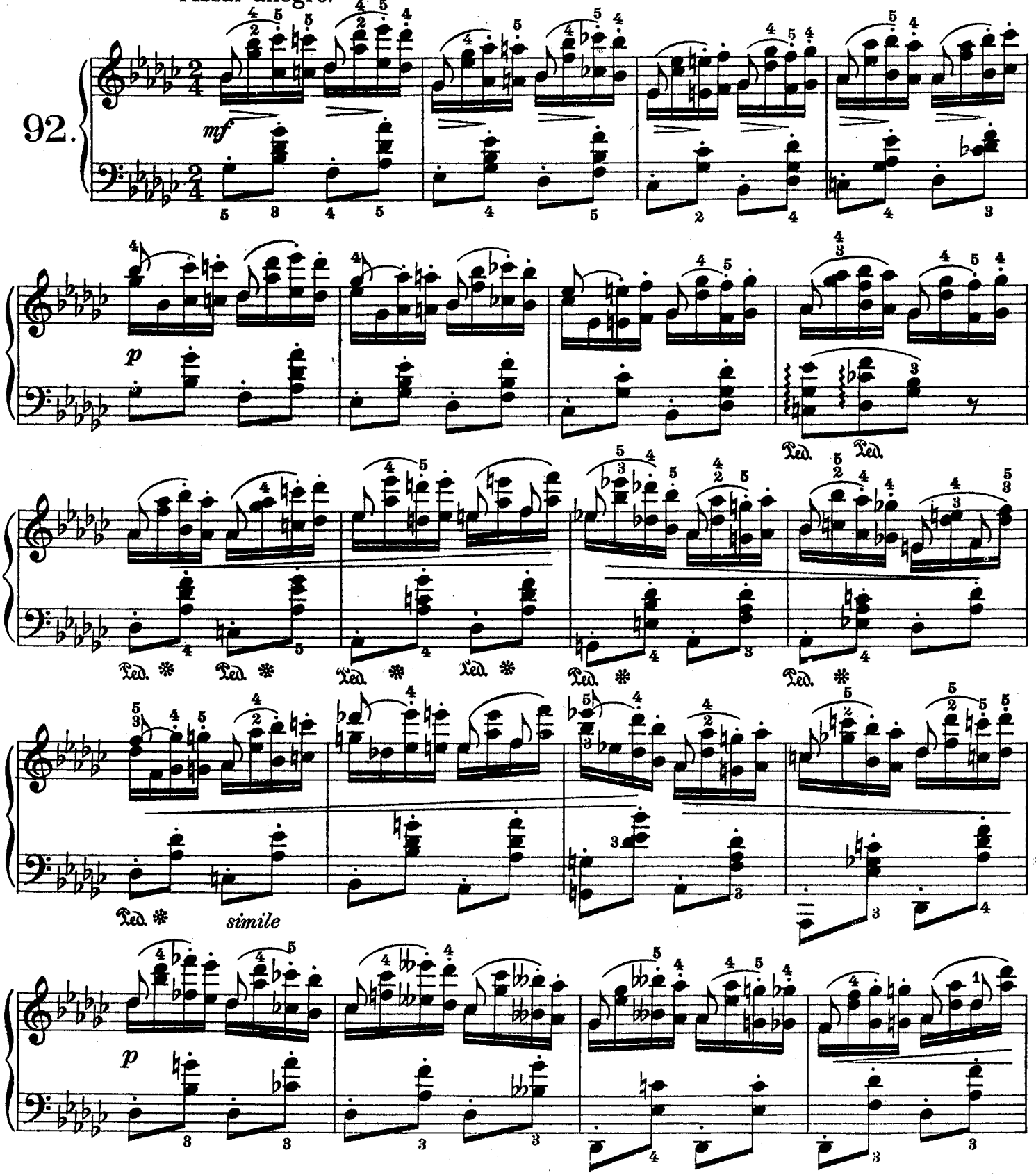

poco rall.
a tempo
Ped.
tr.
pp
poco rall.
a tempo
cresc.
tr.

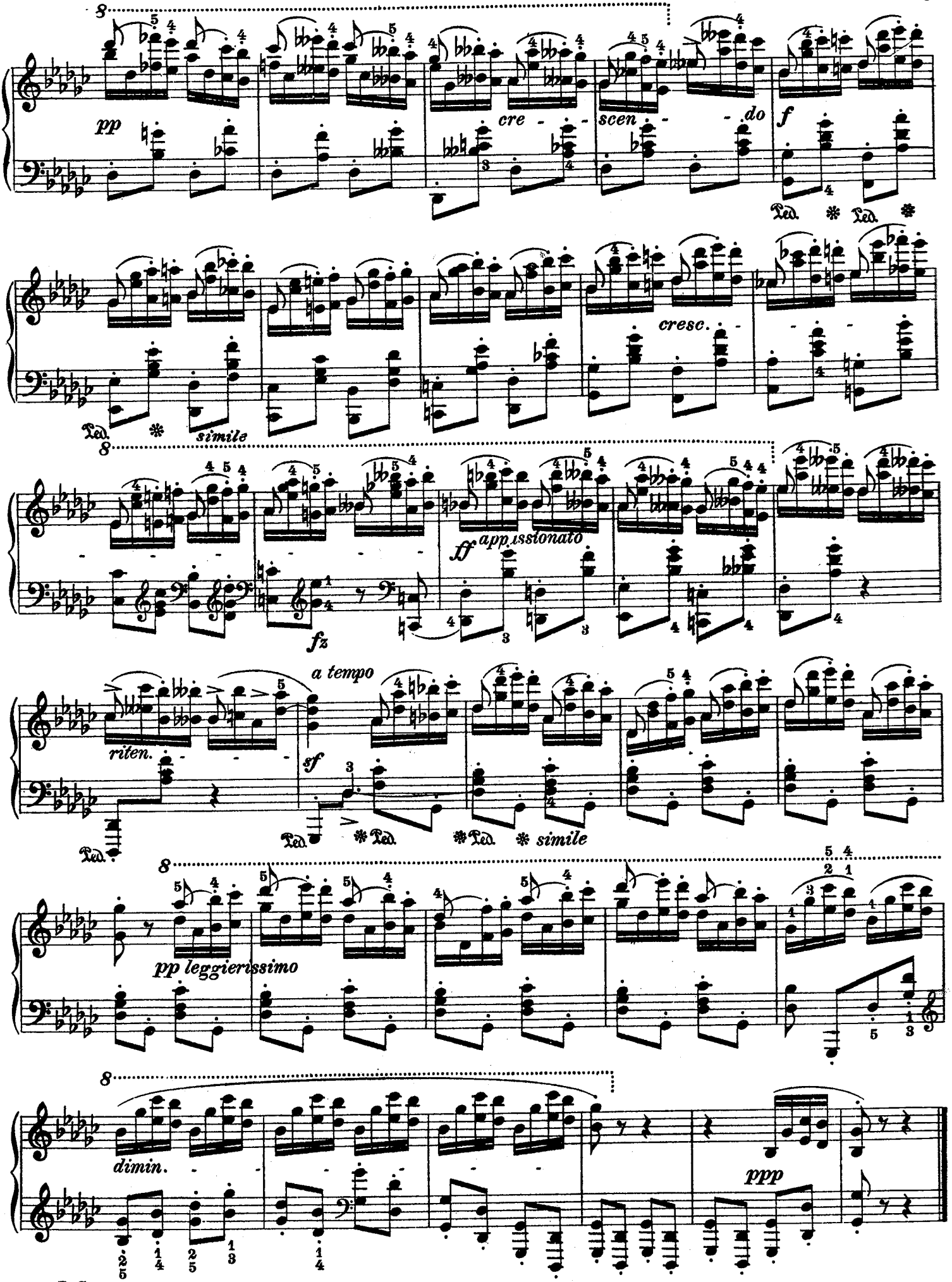

p
pp
pp
p
ff
f
Ped.
rit.
a tempo
pp
ppp

# 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.

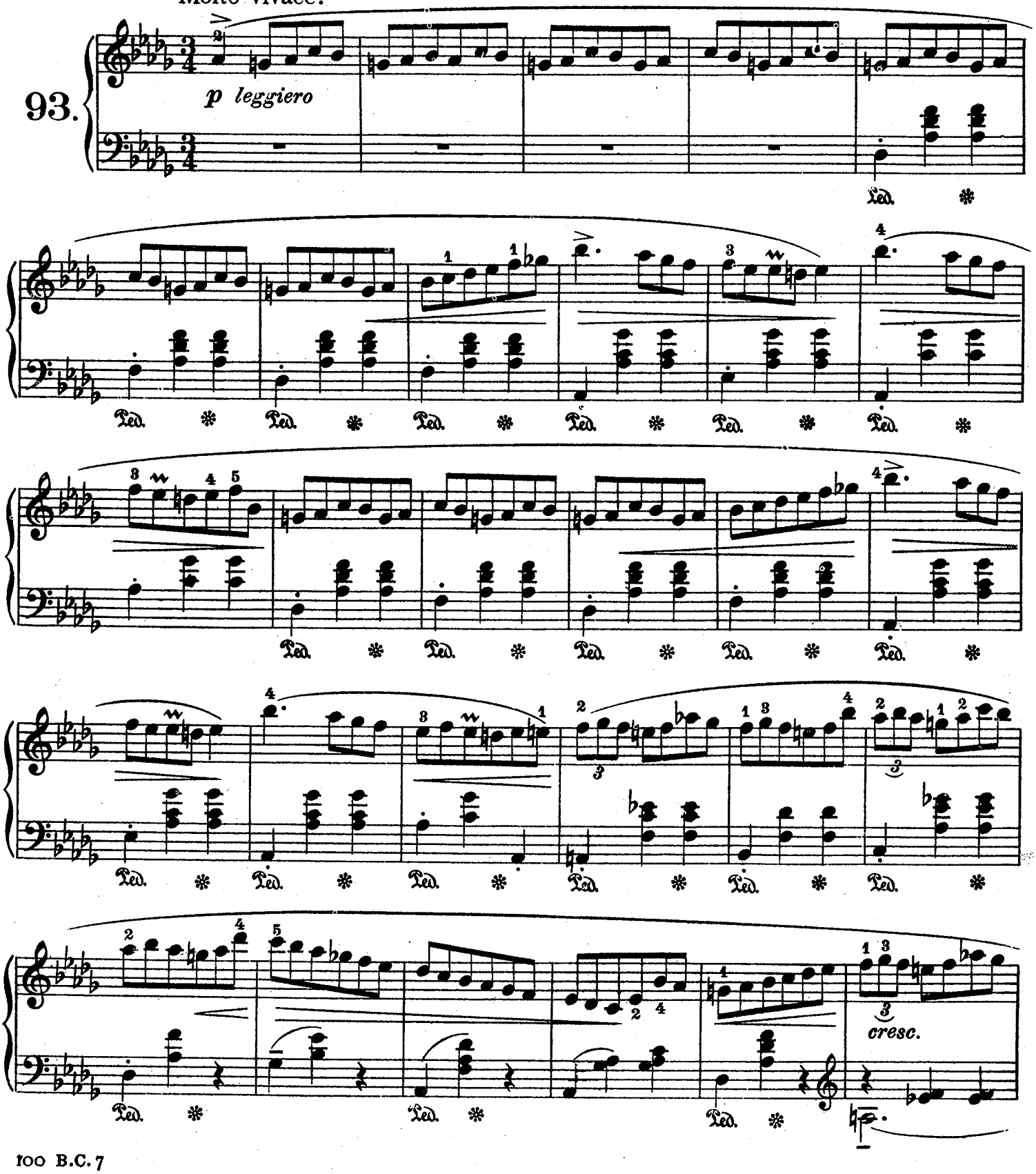


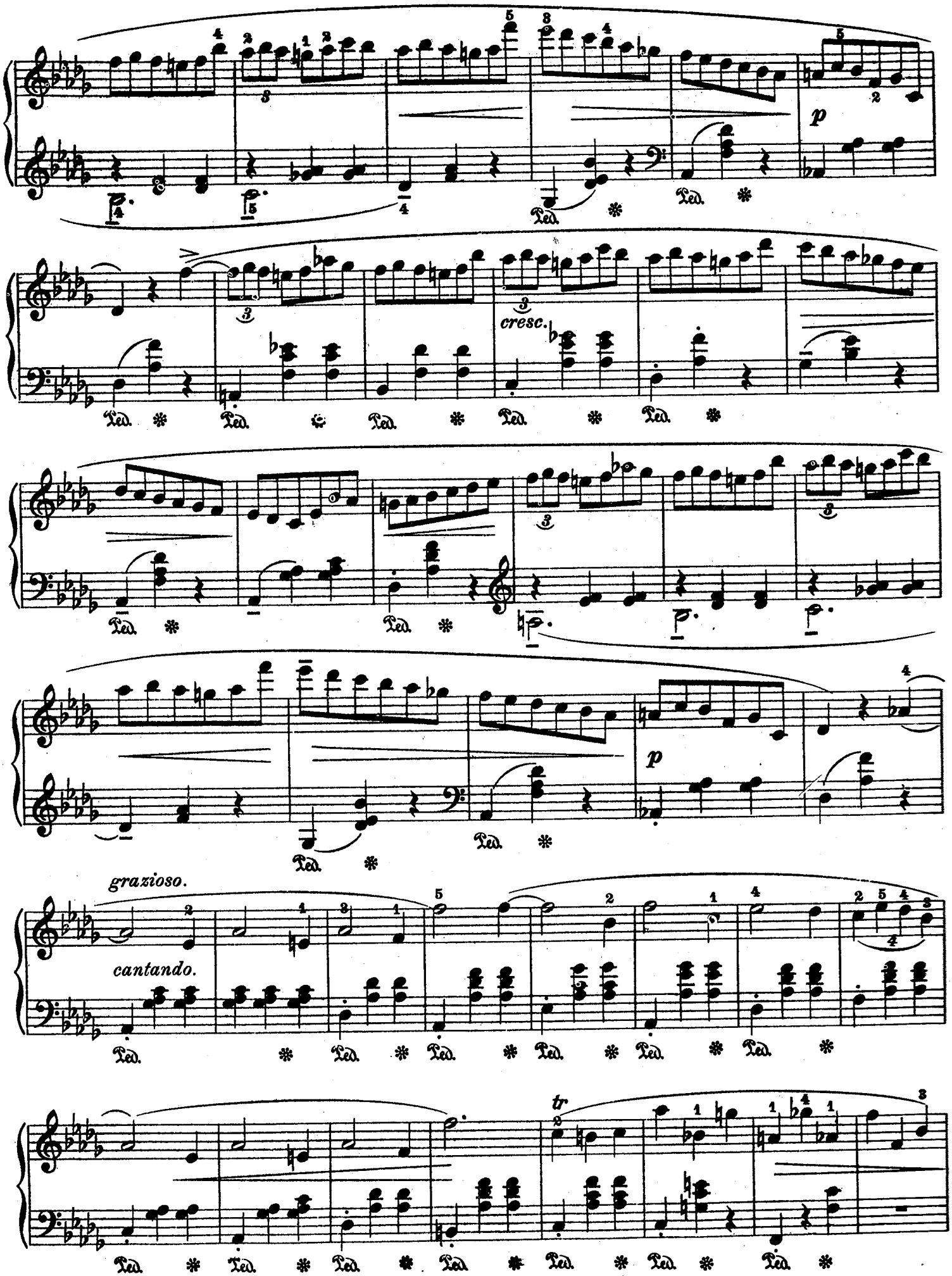

pp
cre - - -
scen - - - do
f
Ped. * Ped. *
cresc. - - -
Ped. * simile
ff appassionato
fz
riten.
a tempo
sf
Ped. * Ped. * Ped. * simile
pp leggierissimo
dimin. - - -
ppp

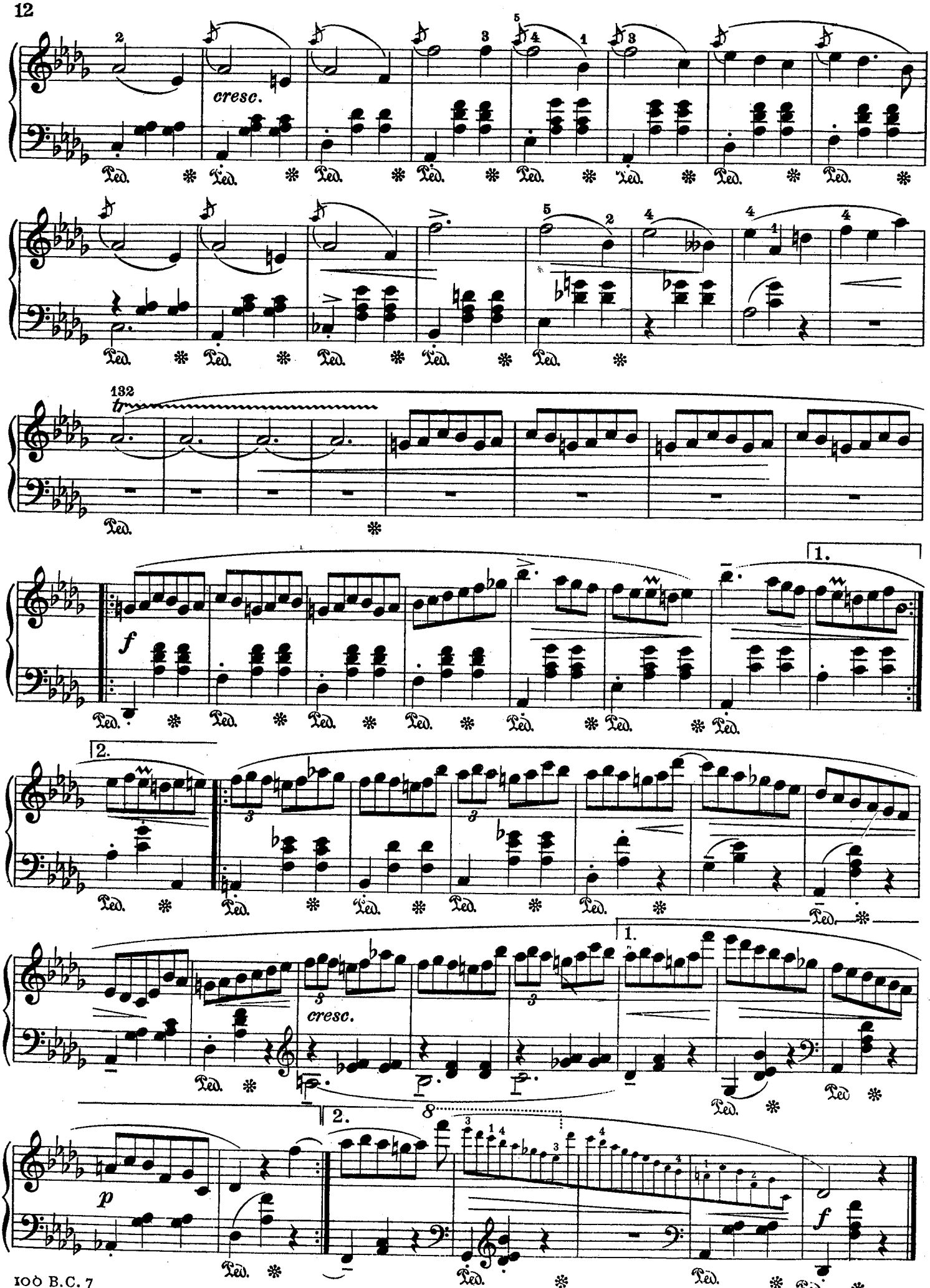
# Waltz.

The pace of this piece can be gauged by the fact that it has been known as the one-minute valse, 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 𝅗𝅥. = 112.

CHOPIN.




p
cresc.
p
grazioso.
cantando.
tr


cresc.
132
tr
f
1.
2.
cresc.
p
f

# Intermezzo.

This piece should be played so that the movement swings gently along; the "moderato" in 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 lire 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*

Ped. Ped. Ped. *simile*

*dolce*

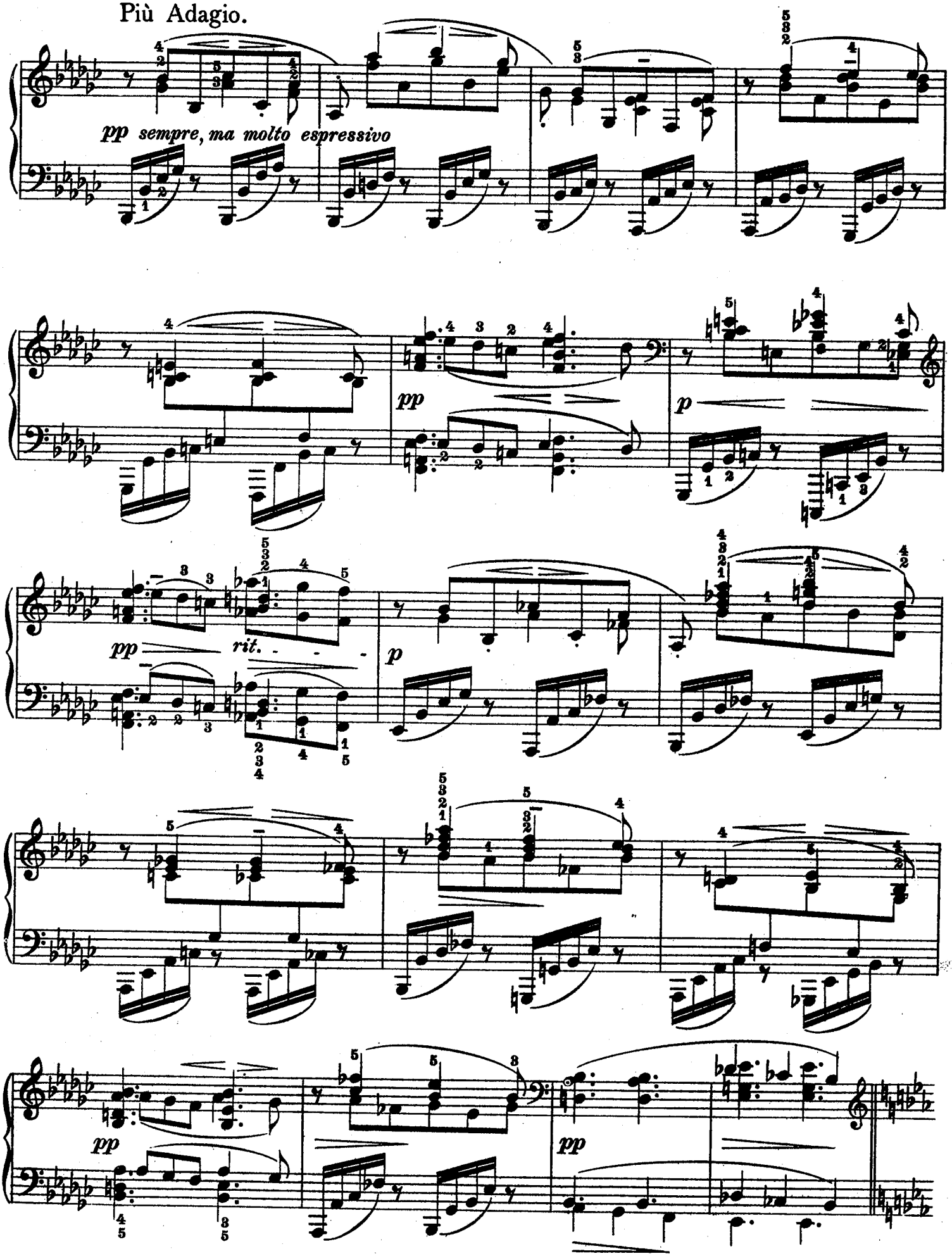
*poco a poco rit.*

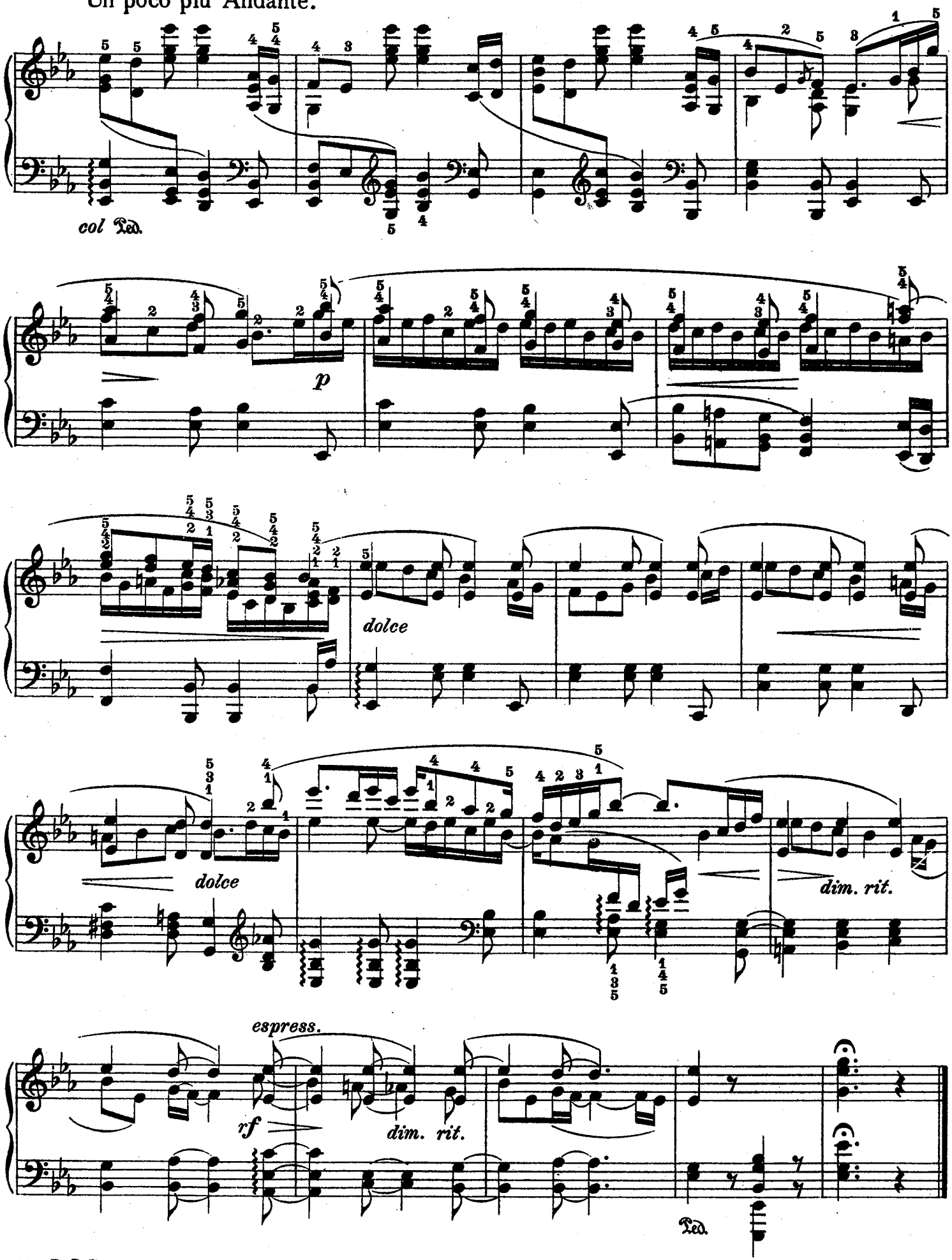
*dim.*

*p*

*rit molto*

*marcato*

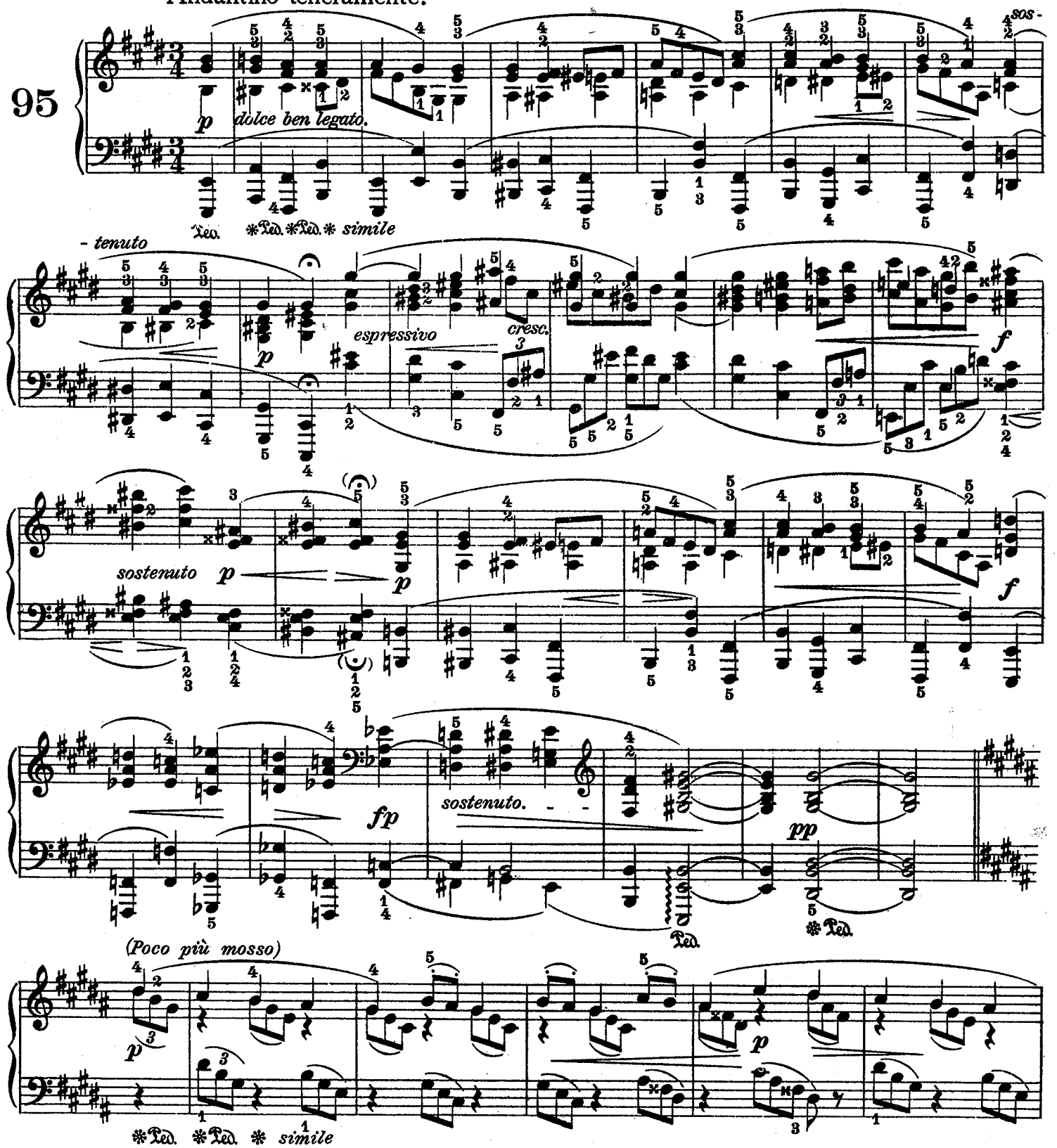

Più Adagio.
pp sempre, ma molto espressivo
pp
p
pp
rit.
p
pp
pp

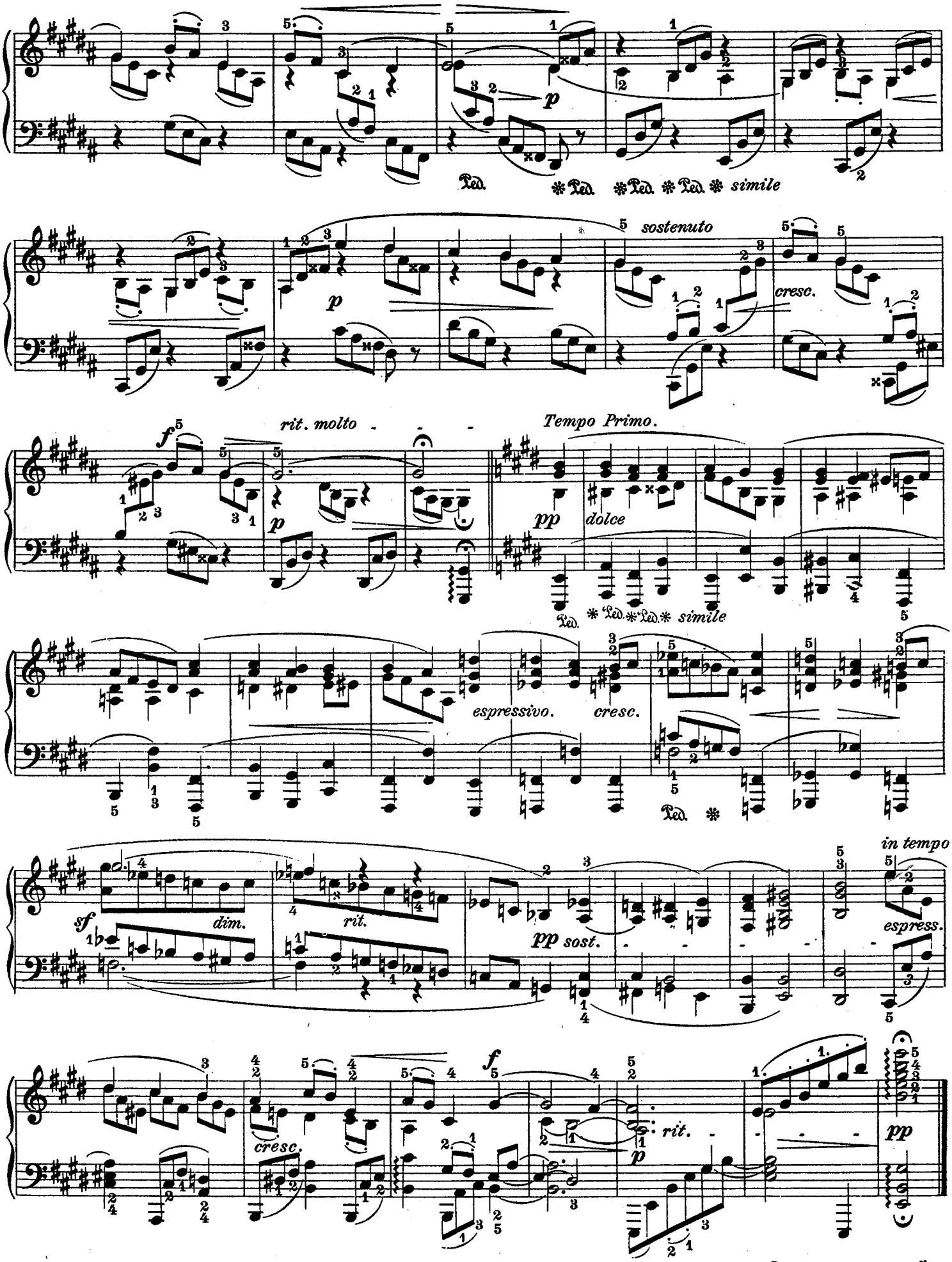

Un poco più Andante.
col Ped.
p
dolce
dolce
dim. rit.
espress.
rf
dim. rit.
Ped.

# 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 vagary of the editor's, and is not essential. Pace about (♩ = 88)

BRAHMS.

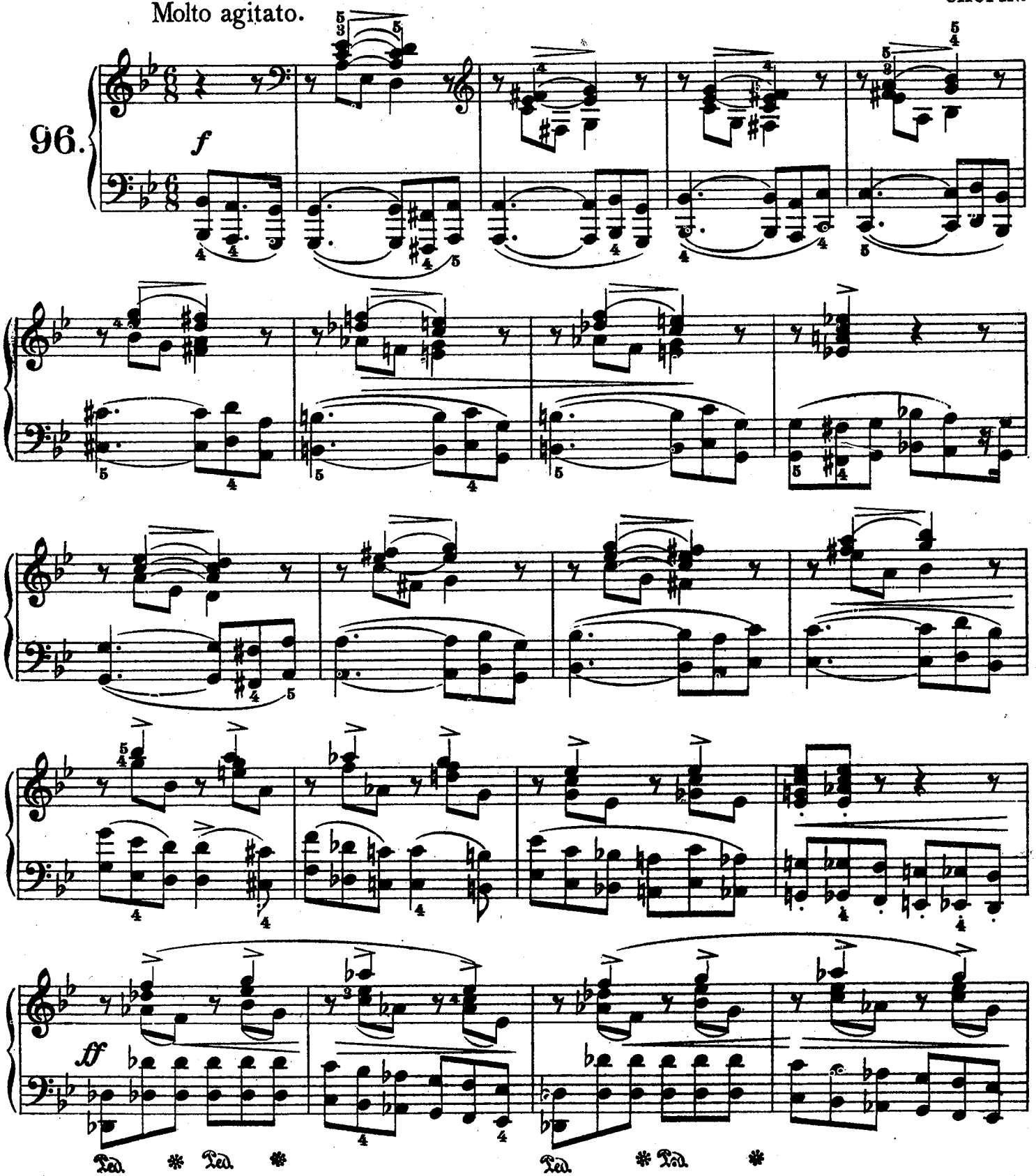


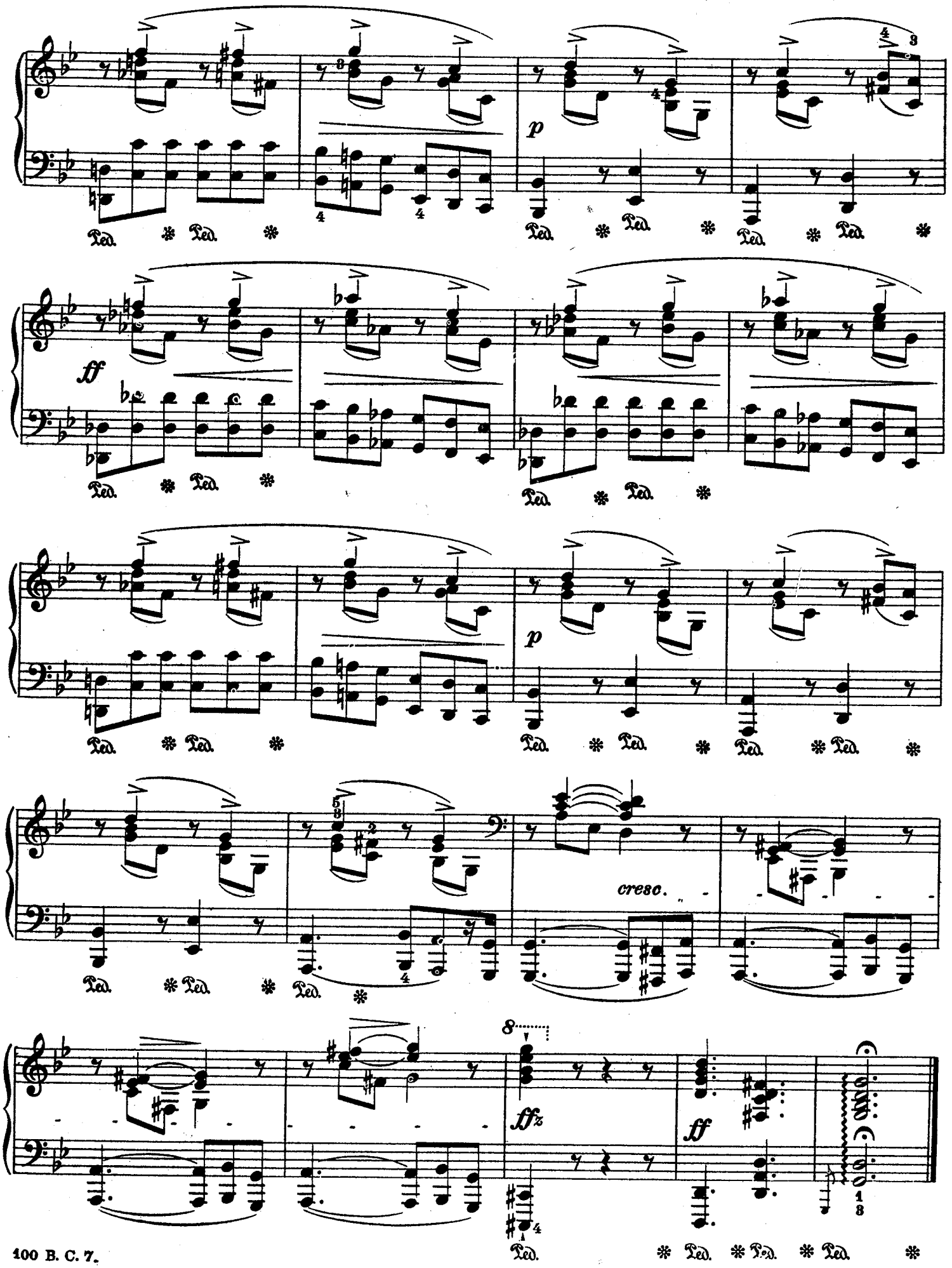

Ped. * Ped. * Ped. * Ped. * simile
sostenuto
cresc.
rit. molto
Tempo Primo.
pp
dolce
Ped. * Ped. * Ped. * simile
espressivo.
cresc.
Ped. *
in tempo
sf
dim.
rit.
pp sost.
espress.
cresc.
rit.
pp
Ped. * Ped. *

# 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 (♩. = 144)

CHOPIN.



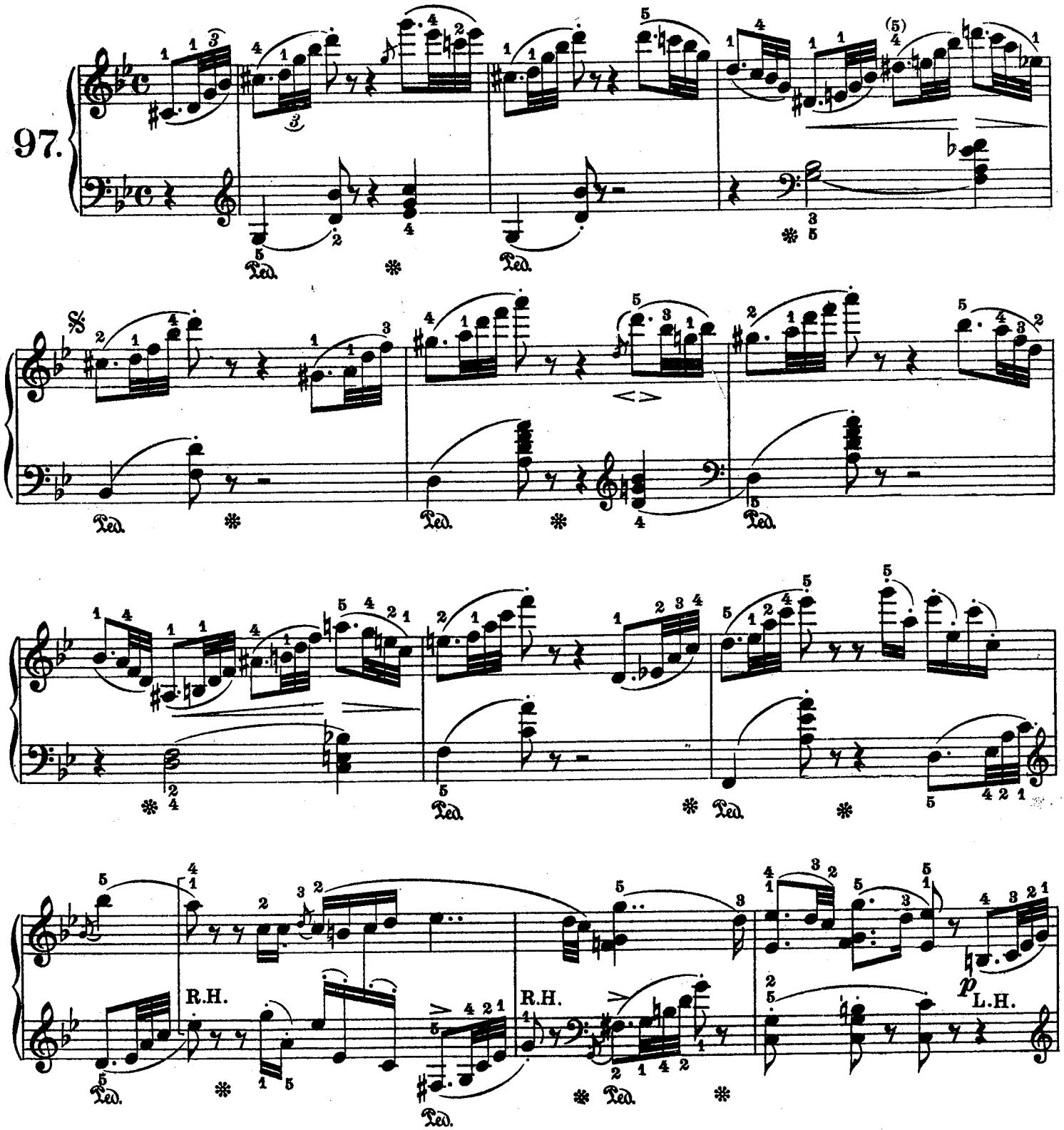

p
ff
p
cresc.
8
ffz
ff
Ped.
Ped.
Ped.

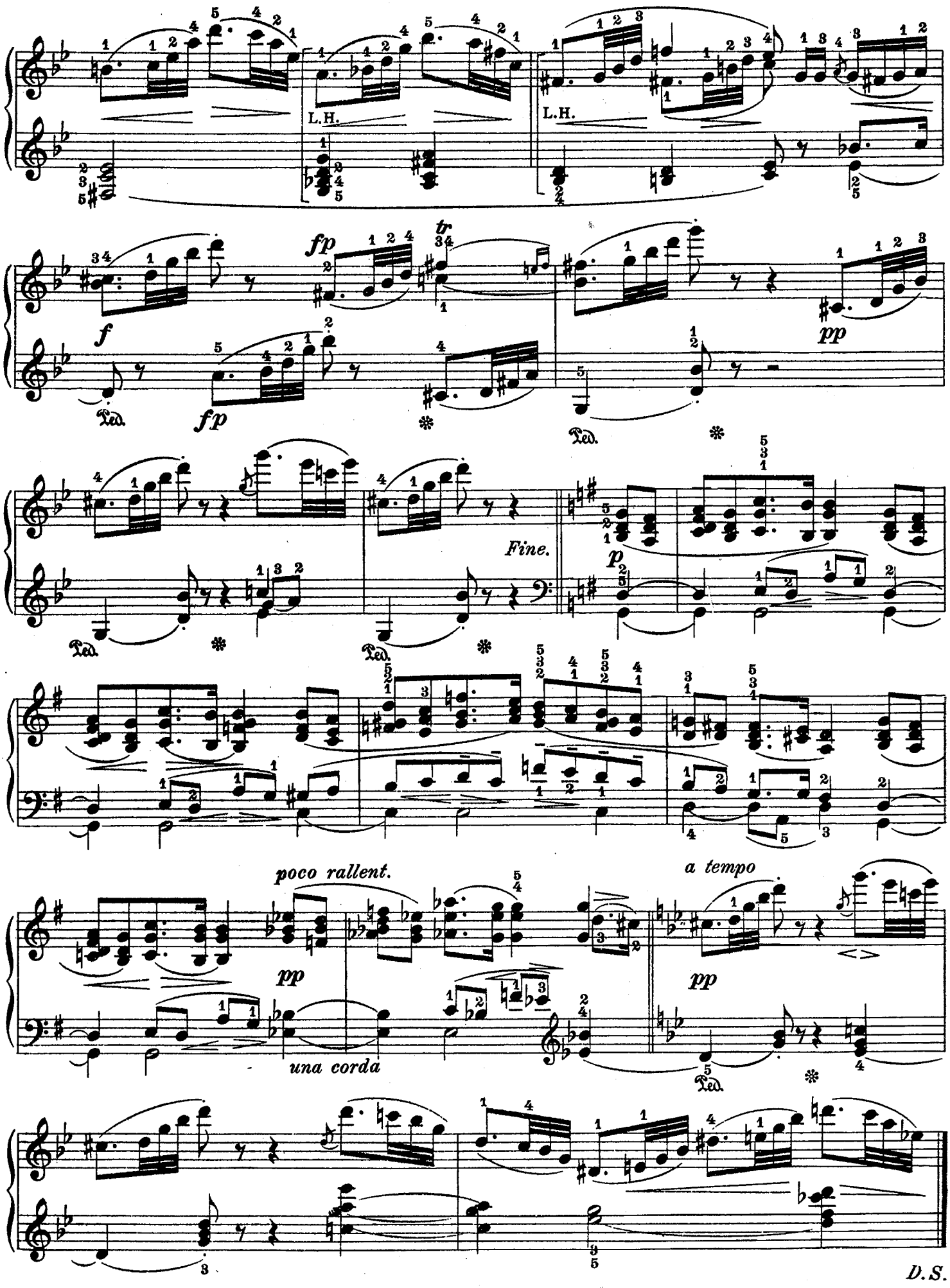
# The Prophet-Bird.

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.



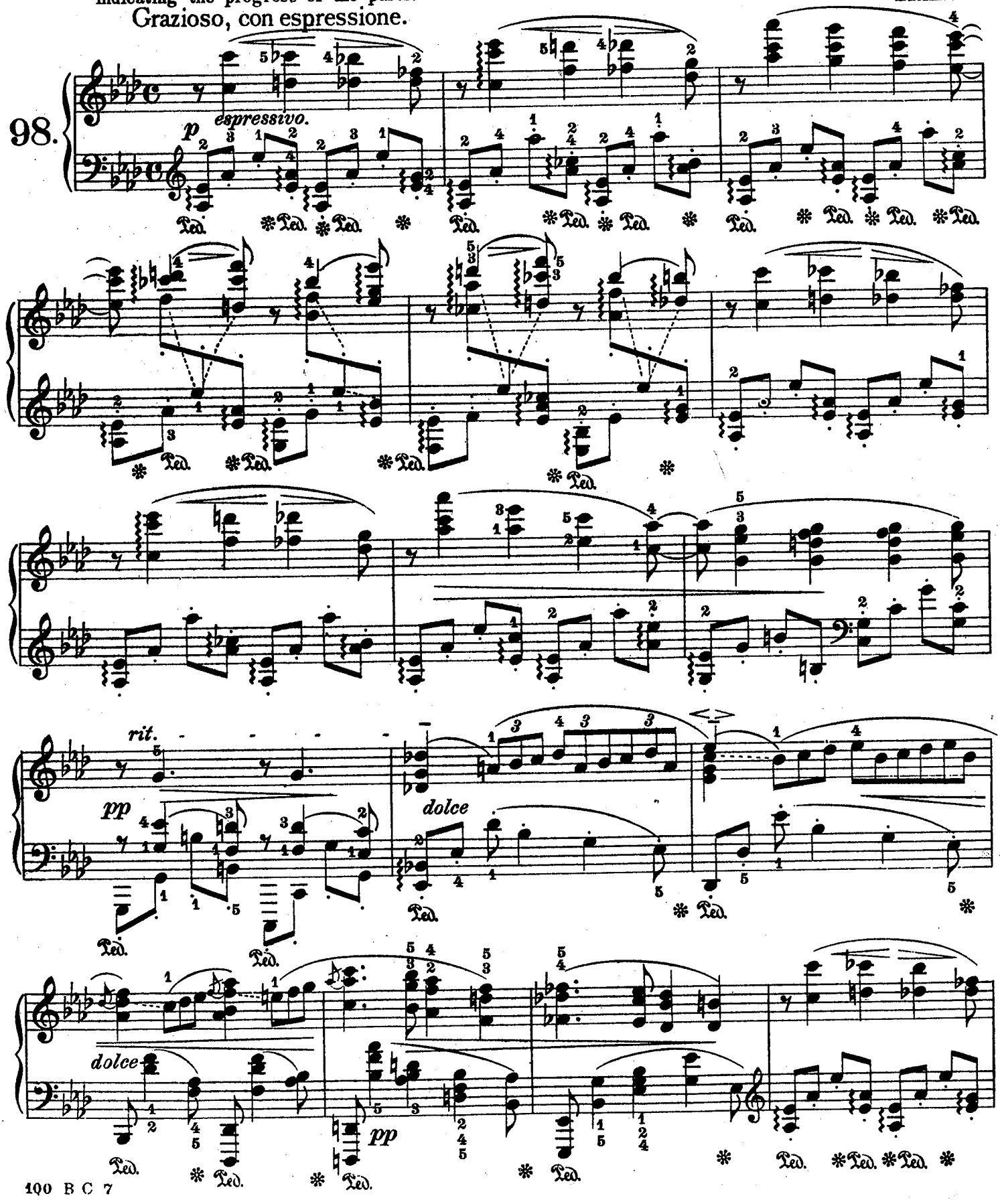

L.H.
L.H.
fp
tr
f
fp
pp
Ped.
Ped.
Fine.
p
Ped.
Ped.
poco rallent.
pp
una corda
a tempo
pp
Ped.
D.S.

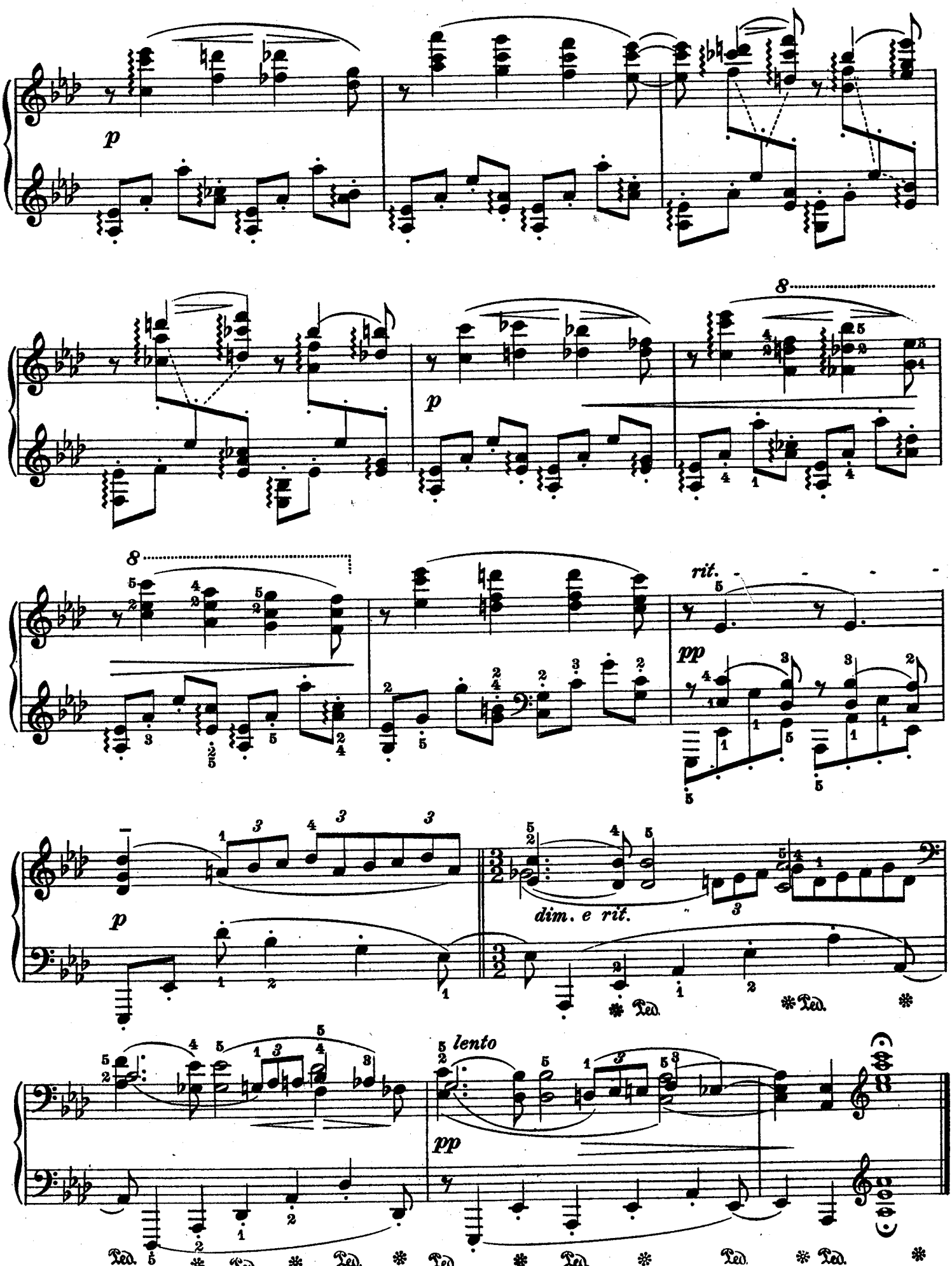
# Intermezzo.

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.

BRAHMS.

Grazioso, con espressione.




p
8
p
8
rit.
pp
p
dim. e rit.
Ped.
Ped.
lento
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

# 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 *diminiendo* 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

*p* *pp* *p*

Poco più moto.

*p (quasi dolce)* *sosten.*

Tempo I.

*-uto* *p* *pp* *p*

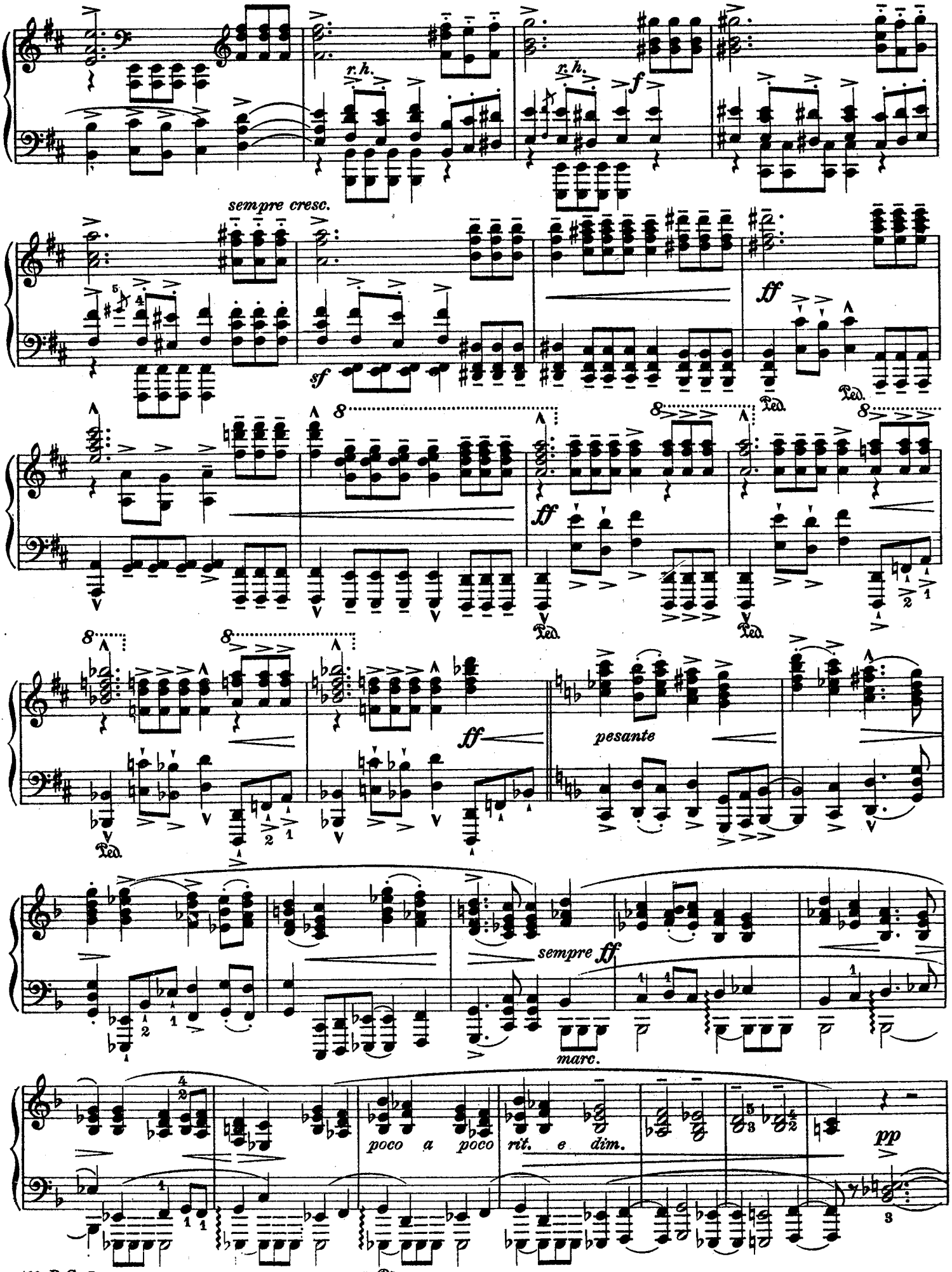
Poco più moto.

*p* *marcato il tenore*

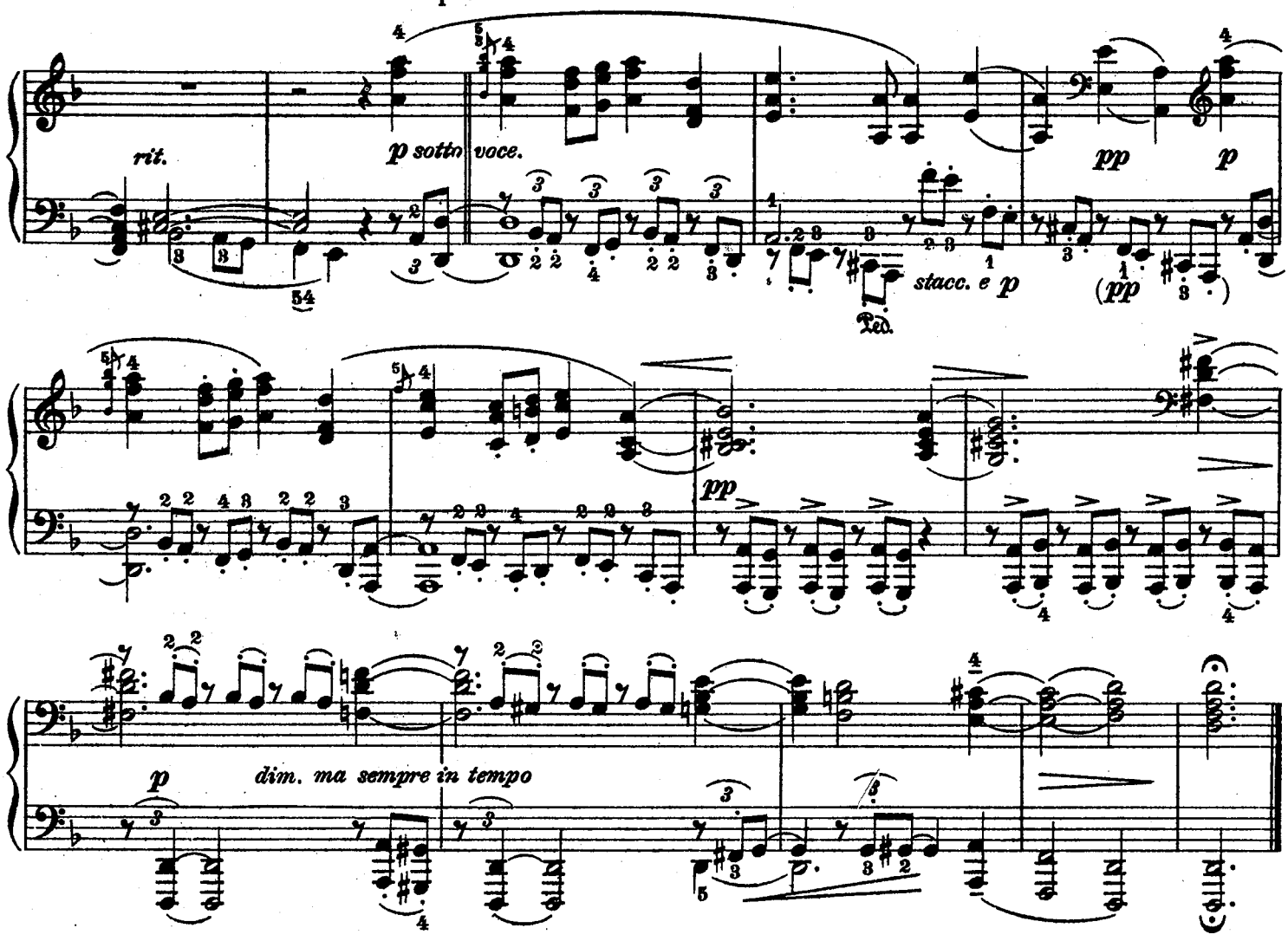
Allegro. *(ma non troppo)*

*p* *ben tenuto* *cresc.*

*col Ped.*


r.h.
r.h.
f
sempre cresc.
sf
ff
Ped.
ff
pesante
sempre ff
marc.
poco a poco rit. e dim.
pp
sempre col Ped.

Tempo.

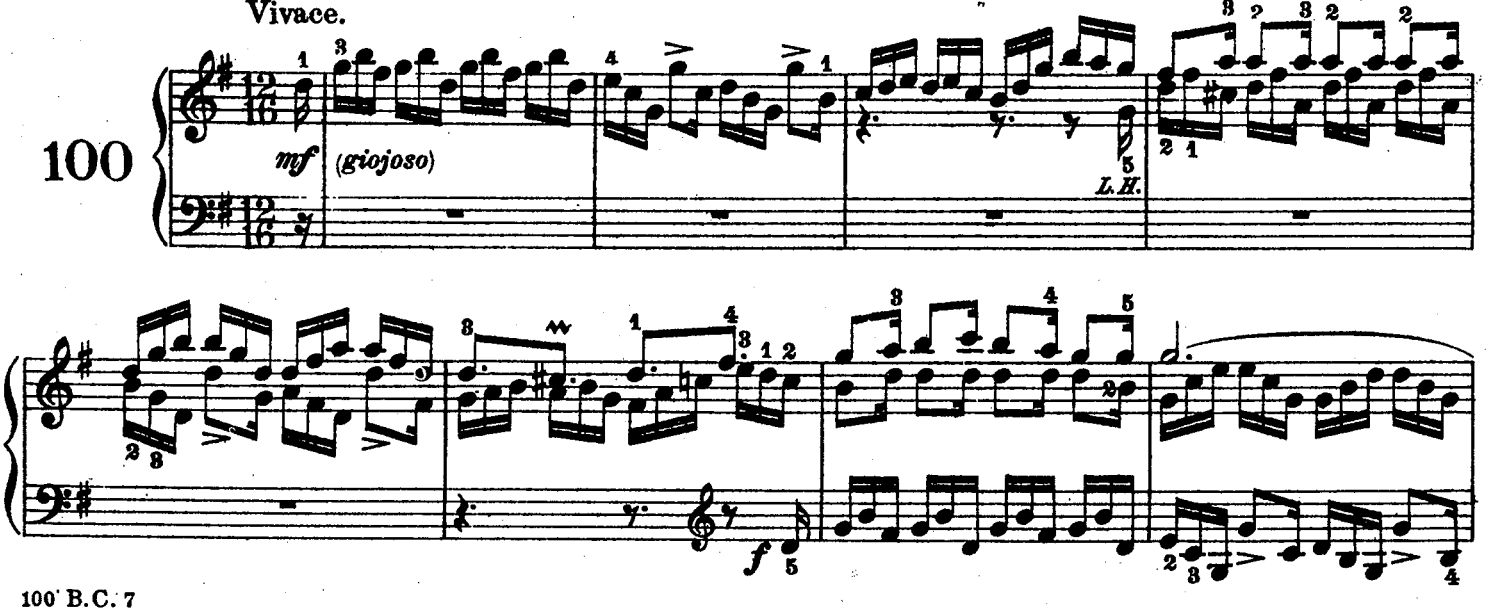


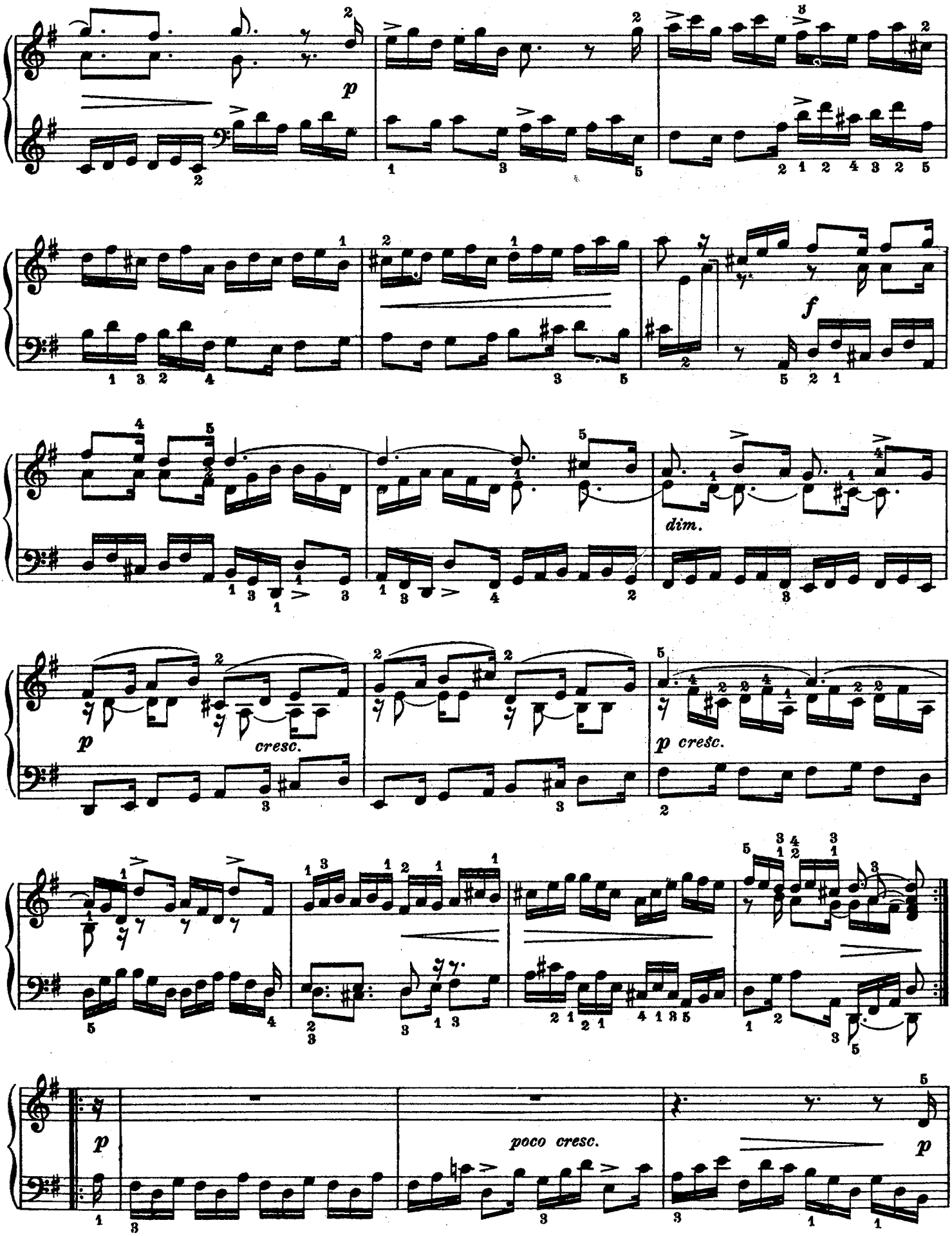

# Gigue.

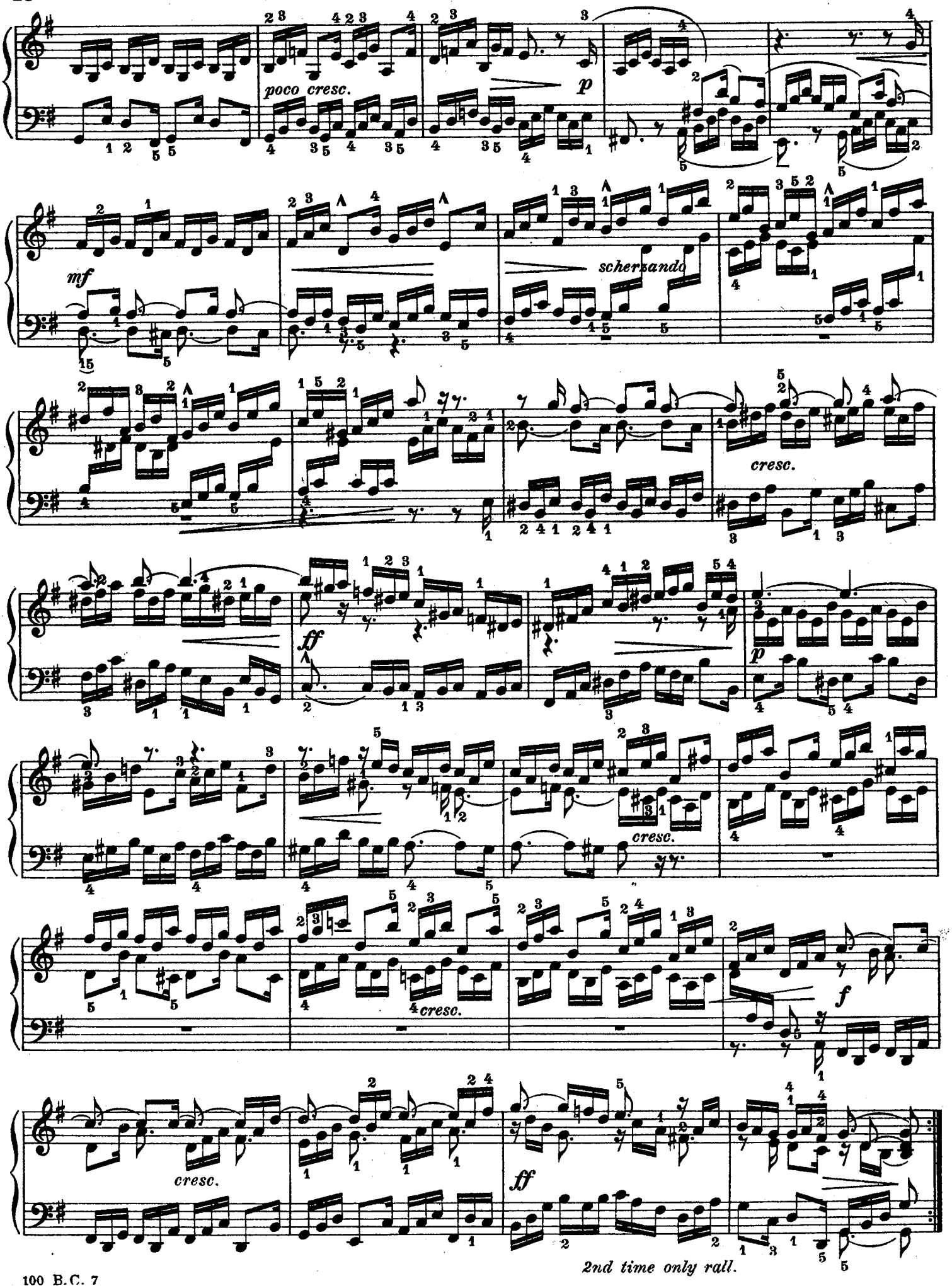
To be played with spirit, and without any kind of *rubato* or variation of tempo until the end of the second repeat of the second half, when a *rallentando* should be made, beginning in the penultimate bar. The character of the dance seems to imply a short brilliant touch, and the pace should be as brisk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

BACH.
(1685-1750)

Vivace.




p
f
dim.
p cresc.
cresc.
poco cresc.


poco cresc.
p
mf
scherzando
cresc.
ff
p
cresc.
cresc.
f
cresc.
ff
2nd time only rall.

# DANCE MOVEMENTS

FROM THE WORKS OF

## BACH, BEETHOVEN, HANDEL, HAYDN, MOZART, SCHUBERT, SCHUMANN, AND TSCHAIKOWSKY

ARRANGED FOR PIANOFORTE

Selected and Edited by J. MICHAEL DIACK

### 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♭
Allegro, ,, Eine kleine Nachtmusik
Papageno's Song, ,, The Magic Flute
Romance, ,, Eine kleine Nachtmusik
Rondo alla turca, ,, Pianoforte Sonata
Larghetto, ,, Pianoforte Concerto
Andante, ,, Symphony in D
Rondo, ,, Eine kleine Nachtmusik

### 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♭
Allegro, ———
Rondo, ,, Pianoforte Sonata
Presto, ,, "Military" Symphony
Minuet, ,, Symphony in D
Allegro molto, "Surprise" Symphony
Gipsy Rondo, String Quartette
Minuet, ,, Symphony in D

### TSCHAIKOWSKY.

The New Doll, from Album for the Young
Mazurka, ,, Album for the Young
Russian Dance, Album Op 40
Mazurka de Salon, ,, Album Op. 9
Waltz, ,, Album Op. 39
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 Nutcracker 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, ,, Albumblatter
Intermezzo, ,, Piano Concerto
Slow Waltz, ,, Davidsbundler Tanze
Scherzino, ,, Faschingsschwank
Scherzo, ,, First Symphony
Dreaming ,, Kinderscenen (Traumerei),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# DANCE MOVEMENTS

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## BACH, BEETHOVEN, HANDEL, HAYDN, MOZART, SCHUBERT, SCHUMANN, AND TSCHAIKOWSKY

ARRANGED FOR PIANOFORTE

Selected and Edited by J. MICHAEL DIACK

### 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
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Romance, ,, Eine kleine Nachtmusik
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Larghetto, ,, Pianoforte Concerto
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