


BOOK 2




THE  
HUNDRED BEST  
SHORT CLASSICS

FOR THE  
PIANOFORTE

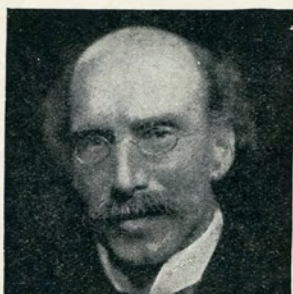
EDITED BY  
CUTHBERT WHITEMORE

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# THE HUNDRED BEST SHORT CLASSICS FOR THE PIANOFORTE



TOBIAS MATTHAY.

SELECTED BY



HAROLD SAMUEL.



HAROLD CRAXTON.



EDWIN EVANS.

EDITED BY

IN SEVEN GRADED  
BOOKS



CUTHBERT WHITMORE.

PRICE 2/6 EACH

*Handel* *Chaconne*

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# THE HUNDRED BEST SHORT CLASSICS FOR THE PIANOFORTE.

## BOOK 1. ELEMENTARY GRADE.

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1. Schumann, - - - -           | Melody.                         |
| 2. Bach, - - - -               | Minuet.                         |
| 3. Mozart, - - - -             | Minuet in F.                    |
| 4. Beethoven, - - - -          | Ecosseise.                      |
| 5. Beethoven, - - - -          | Sonatine.                       |
| 6. Purcell, - - - -            | Minuet.                         |
| 7. Schumann, - - - -           | A Soldiers' March.              |
| 8. Bach, - - - -               | March.                          |
| 9. Bach, - - - -               | Minuet.                         |
| 10. Schumann, - - - -          | The Merry Peasant.              |
| 11. Tschaikowsky, - - - -      | The New Doll.                   |
| 12. Heller, - - - -            | Berceuse.                       |
| 13. Arne, - - - -              | Gig.                            |
| 14. <del>Grieg</del> , - - - - | <del>Waltz</del> .              |
| 15. Bach, - - - -              | Gavotte.                        |
| 16. Schumann, - - - -          | The Poor Orphan.                |
| 17. Haydn, - - - -             | Minuet in D.                    |
| 18. <del>Grieg</del> , - - - - | <del>The Watchman's Song.</del> |
| 19. Scarlatti, - - - -         | Siciliano.                      |
| 20. Arne, - - - -              | Minuet with Variations.         |

## BOOK 2. LOWER GRADE.

- |                           |   |
|---------------------------|---|
| 21. Tschaikowsky, - - - - | Mazurka.                                    |
| 22. Mendelssohn, - - - -  | Song without words in E.                    |
| 23. Bach, - - - -         | Gavotte and Musette<br>in G Minor.          |
| 24. Schumann, - - - -     | Waltz.                                      |
| 25. Mendelssohn, - - - -  | Allegretto from<br>Christmas Pieces.        |
| 26. Mendelssohn, - - - -  | Andante Sostenuto from<br>Christmas Pieces. |
| 27. Gliere, - - - -       | Le Soir.                                    |
| 28. Bach, - - - -         | Sarabande in D Minor                        |
| 29. Bach, - - - -         | Prelude in C Major.                         |
| 30. Bach, - - - -         | Invention in B Flat.                        |
| 31. Handel, - - - -       | Courante in F Major.                        |
| 32. Byrd, - - - -         | Pavane.                                     |
| 33. Beethoven, - - - -    | Bagatelle in D Major.                       |
| 34. Mendelssohn, - - - -  | Song without words<br>in C Minor.           |
| 35. Heller, - - - -       | Tarantella in E Minor.                      |

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## “THE HUNDRED BEST SHORT CLASSICS.”

### FOREWORD.

**I**T 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 the 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.

LONDON, 21st March, 1927.

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