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CLAUDE DEBUSSY
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CONTENTS

1. Mazurka; 2. Ballade; 3. Danse; 4. Rêverie; 5. Valse Romantique

The works that have been chosen for this collection show the composer in his earlier and more conservative style, hence, they are more likely to find the appreciation of a larger public than would be the case with his latest, more elusive and impressionistic compositions. However, only difference of spirit distinguishes his earlier and later manners. The master-hand of a matured tone-poet is revealed in every measure. Especially, because of its moderate difficulty, the "Rêverie" has long been a favorite; but, as for that, none of the other pieces is beyond the playing abilities of a good amateur. In spite of the conventional titles, the distinctive character of these compositions is their unconventionality. The "Ballade" and the "Valse Romantique" are particularly effective.

I. ALBENIZ
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| 2. Cuba (<i>Caprice Créole</i>) | 4. Curranda | 6. Leyenda (<i>Legend</i>) | 8. Seguidilla |

Spain, of late years, has had few serious composers who have achieved international fame. Foremost in this small group stands Albeniz, whose life-work ended in 1909, ere he had been able to finish it, but not before he had assured himself a permanent place of distinction in the annals of music. Albeniz is particularly telling and forceful when he handles the rhythms and melodic inflections of Spain, and fashions them into dazzling and exquisite works of art. The "Album of Eight Pieces" contains some of the easier pieces that he has written. While they are full of the inimitable Spanish color and lend themselves to brilliant interpretation, they are not so intricate as the famous pieces which form the chief work of Albeniz and are collected in four books bearing the general title "Iberia." Compositions by Albeniz are found more and more frequently on the recital programs of leading pianists, and it may safely be predicted that the time is not far distant when the genius of this master will be as generally acclaimed as it should be.

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| 3. Cui—Albumleaf | 9. Rimsky-Korsakof—Romance |
| 4. Glazounow—Pirouette | 10. Scriabine—Prelude |
| 5. Karganoff—Scherzino | 11. Tscherepnin—Nostalgie |
| 6. Kopylow—The Dreaming Child (<i>Rêve d'Enfant</i>) | 12. Wihtol—Berceuse |

The contents show conclusively that this collection has been made with the particular view of offering material that already enjoys a high degree of popularity without having become stale or antiquated. Not the least of many virtues are found in the exquisite beauty of the Arensky "Impromptu," a composition that worthily represents the art of this Chopin of the North, and to which every pianist has borne tribute. The "Mélodie, in E," by Rachmaninoff is a magnificent recital number. Between these are smaller works which are quite as beautiful, quite as rich in luxurious coloring, and quite as melodious; they will give the performer abundant enjoyment, and from among such an array of tonal wealth recitalists can choose much that will hold the attention of an audience.

B. M. CO. DIGEST OF EASY ORIGINAL PIECES BY
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| 2. Rameau—Minuet, in C | 12. Schubert—Ländler, in B \flat |
| 3. Beethoven—Schottish, in G | 13. Schubert—Dance, in G |
| 4. Mozart—Allegro, in B \flat | 14. Purcell—Rigadoon, in C |
| 5. Beethoven—Schottish, in E \flat | 15. Beethoven—Two Moods, in C |
| 6. Mozart—Minuet, in G | 16. Mozart—Andantino, in E \flat |
| 7. Bach—March, in D | 17. Weber—Allemande, in E \flat |
| 8. Bach—Polonaise, B \flat | 18. Rameau—Minuet, in A minor |
| 9. Händel—Courante, in F | 19. Haydn—Allegro, in C |
| 10. Händel—Minuet, in D minor | 20. Couperin—Gavot, in G minor |

The period covered by the music in this album extends from Purcell to Schubert, or over the whole of the most important classic period. Therefore, the collection justly claims to deal with this subject thoroughly and completely. In contrast with many other compilations of like nature and purport, stress is laid upon the fact that all the pieces comprised in the volume were written for a key-board instrument and appear here in their original form. Thus all transcriptions and arrangements have been excluded. The volume presents to the beginner the authentic works, however simple, of the great masters of the past. Teachers of beginners will appreciate the plan that has been pursued, in ordering the numbers progressively, and commend the practical success of the same.

Valzer gentile

ETHELBERT NEVIN, Op. 7, No. 1.

Allegro grazioso.

PIANO.

The first system of musical notation 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 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with fingerings 2, 1, 2, 1, 3, 4, 5, 3, 2, 1, 2, 4, 3, 2. The left hand provides a harmonic accompaniment with chords and single notes. A *p* dynamic marking is present in the right hand.

The second system continues the piece. The right hand has a melodic line with fingerings 1, 2, 3, 4, 1, 5, 4, 2. The left hand continues with harmonic accompaniment. A *p* dynamic marking is present in the right hand, and a *p* dynamic marking is present in the left hand.

The third system continues the piece. The right hand has a melodic line with fingerings 4, 3, 5, 3, 2, 1, 5, 4, 3, 2, 1, 2, 4, 3, 2, 1. The left hand continues with harmonic accompaniment.

The fourth system continues the piece. The right hand has a melodic line. The left hand continues with harmonic accompaniment.

The fifth system continues the piece. The right hand has a melodic line with fingerings 3, 5, 4, 1, 2, 3. The left hand continues with harmonic accompaniment. A *cresc.* dynamic marking is present in the right hand, and a *p* dynamic marking is present in the left hand.

2 3 1 2 3 4
1 1 4 1
mf
R.H.
cresc.
2 3 2 4 2 4

5 1 2
dim.
1 1 2 3 4 5

2 3 2 4 2 4 2 4
pìu rit.
a tempo.

pìu f

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first four measures, followed by a quarter rest and then a series of eighth notes. The bass staff provides a steady accompaniment of chords and eighth notes.

The second system continues the piece. The treble staff has a melodic line with slurs and a final flourish. The bass staff continues with its accompaniment. The system concludes with the instruction *grazioso.*

The third system begins with the instruction *Più mosso.* The treble staff features a melodic line with a fermata and a final flourish. The bass staff has a complex accompaniment with many beamed eighth notes. Fingerings are indicated: *p* 1 2 1 1 in the treble and 7 7 7 7 7 7 in the bass.

The fourth system is in a 5/4 time signature. The treble staff has a melodic line with a fermata. The bass staff has a 7/8 time signature with a complex accompaniment of beamed eighth notes.

The fifth system concludes the piece. The treble staff has a melodic line with a long slur and a final flourish. The bass staff has a 7/8 time signature with a complex accompaniment. Fingerings are indicated: 2 1 3 2 5 4 in the treble and 2 3 2 1 2 in the bass. The system ends with the instruction *m.d.*

First system of musical notation. The right hand features a melodic line with several chords marked with a '5' and a '3' above them. The left hand provides a bass line with sustained notes. A fingering sequence '1 2 1 3 2' is indicated above the right hand in the fourth measure.

Second system of musical notation. The right hand continues with chords and moving lines. The left hand has a steady eighth-note accompaniment. Performance markings include 'a tempo.' and 'poco rit.'.

Third system of musical notation. The right hand consists of sustained chords. The left hand features a consistent eighth-note rhythmic pattern.

Fourth system of musical notation. The right hand has chords and a melodic phrase marked 'm.d.' with a '5 4' fingering. The left hand continues with eighth notes. A 'm.g.' marking is present in the right hand.

Fifth system of musical notation. The right hand features a melodic line with a 'p' (piano) dynamic marking. The left hand has chords and a few notes.

distinto.
p 3 2 3 2 3 5
 1 3 1 1 4 2 3 5

più cresc. *molto.*

3 5 4 1 4 1 *p*
grazioso. *p*

Slumber Song

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“Fürcht dich nicht, du liebes Kindchen,
Vor der bösen Geister Macht!
Tag und Nacht, du liebes Kindchen,
Halten Englein bei dir Wacht!”

Heine.

ETHELBERT NEVIN, Op. 7, No. 2.

Moderato espressivo.

PIANO.

L.H. R.H.

ff largamente. *dim.* *molto espress.*

This system contains the first four measures of the piece. The right hand (RH) features a complex texture with many beamed sixteenth notes and chords. The left hand (LH) has a more rhythmic accompaniment with some triplets. Dynamic markings include *ff largamente.* in the first measure, *dim.* in the second, and *molto espress.* in the fourth. Fingering numbers 1, 2, 3, 4, and 5 are visible in the LH.

This system contains measures 5 through 8. The RH continues with flowing sixteenth-note passages. The LH provides a steady accompaniment. Dynamic markings include a hairpin crescendo starting in measure 6 and a hairpin decrescendo starting in measure 7.

più f.

This system contains measures 9 through 12. The RH has more complex chordal textures. The LH includes detailed fingering: 1, 2, 1, 2, 1 in measure 10; 4, 5, 1, 2, 1 in measure 11; and 1, 2 in measure 12. The dynamic marking *più f.* appears in measure 10.

This system contains measures 13 through 16. The RH continues with melodic lines and chords. The LH has a more active accompaniment with some sixteenth-note runs. The piece concludes with a final chord in the RH.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line with a slur over the first four measures. Dynamic markings include *cresc.* above the first measure, *p* below the second measure, *f* below the fifth measure, and *meno f.* above the sixth measure. A *Ped.* marking is present below the fifth measure, and an asterisk *** is located below the sixth measure.

Second system of musical notation. The key signature is three sharps. The system consists of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line with a slur over the first four measures. The dynamic marking *dolce.* is written below the first measure.

Third system of musical notation. The key signature is three sharps. The system consists of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line with a slur over the first four measures. The dynamic marking *cresc. molto.* is written above the sixth measure.

Fourth system of musical notation. The key signature is three sharps. The system consists of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line with a slur over the first four measures. The dynamic marking *f* is written below the first measure.

Fifth system of musical notation. The key signature is three sharps. The system consists of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line with a slur over the first four measures. Dynamic markings include *dolce.* above the first measure, *sempre legato.* below the first measure, and *ritard.* above the fifth measure.

p

mf *p*

cresc. *sempre più mosso.*

molto *largamente.* *ff*

L.H. R.H.

meno mosso *più ritard.* *p* *molto espress.*

pp

Intermezzo

ETHELBERT NEVIN, Op. 7, No. 3.

Allegro capriccioso.

PIANO.

The first system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff begins with a treble clef, a key signature of three sharps, and a common time signature. The first measure contains a triplet of eighth notes with fingerings 3, 2, 1. The second measure contains a triplet of eighth notes with fingerings 5, 4, 3, 2. The third measure contains a triplet of eighth notes. The lower staff contains a bass clef, a key signature of three sharps, and a common time signature. It features a series of chords and single notes, including a triplet of eighth notes in the first measure.

The second system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff begins with a treble clef, a key signature of three sharps, and a common time signature. The first measure contains a triplet of eighth notes with fingerings 5, 4, 3. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The lower staff contains a bass clef, a key signature of three sharps, and a common time signature. It features a series of chords and single notes, including a triplet of eighth notes in the first measure.

The third system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff begins with a treble clef, a key signature of three sharps, and a common time signature. The first measure contains a triplet of eighth notes with fingerings 4, 5. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The lower staff contains a bass clef, a key signature of three sharps, and a common time signature. It features a series of chords and single notes, including a triplet of eighth notes in the first measure.

The fourth system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff begins with a treble clef, a key signature of three sharps, and a common time signature. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The lower staff contains a bass clef, a key signature of three sharps, and a common time signature. It features a series of chords and single notes, including a triplet of eighth notes in the first measure.

The fifth system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff begins with a treble clef, a key signature of three sharps, and a common time signature. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The lower staff contains a bass clef, a key signature of three sharps, and a common time signature. It features a series of chords and single notes, including a triplet of eighth notes in the first measure.

Più mosso.

molto capricioso.

This system contains two staves of music. The treble staff begins with a series of eighth notes, with fingerings 2, 1, 3, 2, 5, 1. A slur covers a group of notes with fingerings 3, 4, 2, 4, 5, 3, 1. The bass staff has a few notes with fingerings 2, 4, 1, 5. The marking 'molto capricioso.' is written below the treble staff.

This system contains two staves of music. The treble staff has a slur over the first few notes with fingerings 1, 5, 3. Another slur covers notes with fingerings 4, 2, 1, 2, 3, 4, 1, 2. A third slur covers notes with fingerings 4, 1, 2, 3, 1, 2. The bass staff has some notes with fingerings 3, 3.

leggieriss.

dim.

This system contains two staves of music. The treble staff has a slur over notes with fingerings 3, 5, 2, 1, 4, 1, 3, 1, 2. Another slur covers notes with fingerings 1, 4, 5, 2, 5, 3. The bass staff has some notes with fingerings 3, 3. The markings 'leggieriss.' and 'dim.' are written below the treble staff.

più cresc.

This system contains two staves of music. The treble staff has a slur over notes with fingerings 2, 3, 4, 1, 1. The bass staff has a slur over notes with fingerings 3, 3. The marking 'più cresc.' is written below the treble staff.

capricioso.

dim.

This system contains two staves of music. The treble staff has a slur over notes with fingerings 3, 2, 1, 5, 3, 2, 4, 1, 2, 1. Another slur covers notes with fingerings 2, 5, 4, 2, 1. The bass staff has some notes with fingerings 2, 3, 4. The markings 'capricioso.' and 'dim.' are written below the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. A fermata is present over a measure in the treble clef.

Second system of musical notation, continuing the piece with similar notation and dynamics. A fermata is present over a measure in the treble clef.

Third system of musical notation, featuring dynamic markings *sf* and *mf*. A fermata is present over a measure in the treble clef.

Fourth system of musical notation, featuring a dynamic marking *f*. The treble clef part includes fingerings (1, 2, 3, 4, 5) and a slur over a sequence of notes. A fermata is present over a measure in the treble clef.

Fifth system of musical notation, featuring fingerings (1, 2, 3, 4, 5) and a slur over a sequence of notes. A fermata is present over a measure in the treble clef.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef has a melodic line with a triplet of eighth notes marked with '3' and '4'. The bass clef has a rhythmic accompaniment. A dynamic marking of *ff* is present.

Third system of musical notation. The treble clef features a melodic line with a large slur and a fermata. The bass clef has a melodic line with fingerings (1, 2, 5) and a dynamic marking of *f*. A *cresc. molto.* marking is present. The system ends with dynamic markings of *ff* and *f*.

Fourth system of musical notation. The treble clef has a melodic line starting with a *mf* dynamic marking. The bass clef has a harmonic accompaniment. The tempo marking *Tempo primo.* is at the beginning.

Fifth system of musical notation. The treble clef has a melodic line. The bass clef has a harmonic accompaniment.

Song of the Brook

ETHELBERT NEVIN, Op. 7, No. 4.

PIANO.

Allegro.

4 3 2 1 4 3 2 1

dim.

molto tranquillo.

1 2 2 2 2

p L.H. L.H.

più cresc.

dim.

molto p



First system of musical notation. The right hand features a complex, flowing melodic line with many sixteenth notes and slurs. The left hand provides a simple harmonic accompaniment with quarter notes. The dynamic marking *più cresc.* is placed in the middle of the system.

più cresc.



Second system of musical notation. The right hand continues with a similar melodic texture. The left hand accompaniment remains consistent. The dynamic marking *dim.* is placed at the beginning of the system.

dim.



Third system of musical notation. The right hand has a dense, rhythmic texture of sixteenth notes. The left hand accompaniment consists of simple quarter notes.



Fourth system of musical notation. The right hand features a delicate melodic line with slurs and a final flourish. The left hand accompaniment is sparse. The dynamic marking *molto p* is at the start, and *pp* is under the flourish. The marking *delicatiss.* is placed above the flourish.

molto p *pp* *delicatiss.*

molto tranquillo; la melodia ben marcato.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

cresc. poco a poco.

First system of a piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a bass line with some chords. The tempo marking is *più mosso.* and the dynamic is *molto*. A fingering sequence *2 1 2* is shown above the right hand.

Second system of a piano score. The right hand continues with a sixteenth-note pattern. The left hand has a bass line. The tempo marking is *cresc.* and the dynamic is *ff*. The system ends with the marking *dim.*

Third system of a piano score. The right hand has a sixteenth-note pattern with a slur. The left hand has a bass line. The dynamic is *delicatiss. pp*. Fingering numbers *3 1 4 2 3 1 4 2 3 1 4 2* are written above the right hand.

Fourth system of a piano score. The right hand has a sixteenth-note pattern with a slur. The left hand has a bass line. The tempo marking is *meno mosso. molto espress.* and the dynamic is *mf*. The system ends with the marking *dolce.*

leggieriss.

pp a tempo.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth notes and slurs. Above this line, several groups of notes are marked with fingerings: '2 1 2 1 2 3', '4 1 3 4', and '1 2'. The bass staff provides a supporting line with fewer notes and rests. The dynamic marking *pp a tempo.* is placed between the staves.

The second system continues the piece. The treble staff has a similar melodic pattern to the first system. Fingerings '2 1 2 3 4' and '4 1 5' are shown above the notes. The bass staff continues with its supporting line. The dynamic marking *pp* is placed at the beginning of the system.

The third system shows further development of the piece. The treble staff has a melodic line with slurs and fingerings '2 3', '4 1 2 3', and '1'. The bass staff continues with its supporting line.

The fourth system features a *dim.* (diminuendo) marking in the middle of the system. The treble staff has a melodic line with slurs and fingerings '2 3', '4 1 2 3', and '1'. The bass staff continues with its supporting line.

The fifth system concludes the piece. The treble staff has a final melodic flourish with slurs and fingerings '2 3', '4 1 2 3', and '1'. The bass staff continues with its supporting line.

P una corda.

sempre più stretto.
senza ritard.

molto dim

delicatiss.
pp presto possibile
ppp
m.g.
m.d. ppp

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