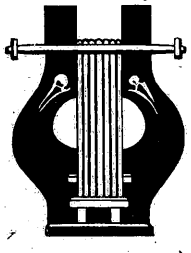
STANDARD CONCERT ETVDES



THEO. PRESSER
1712 CHESTNVT ST. PHILADELPHIA

250571

STANDARD CONCERT ETUDES

FOR ADVANCED STUDY

Especially adapted as a Continuation of W. S. B. Mathews'

STANDARD GRADED COURSE

AND ALL OTHER GRADED COURSES

SAINT-SAËNS, C. Op. 52, No. 3	ETUDE
SINDING, C. Op. 32, No. 1	MARCHE GROTESQUE
STOJOWSKI, S. Op. 2, No. 1	FILEUSE
CZERNY, C.	BRAVURA ARPEGGIO STUDY
HELLER, S. Op. 127, No. 2	FREISCHÜTZ-STUDY
LESCHETIZKY, T. Op. 13.	SEXTETTE, from "Lucia" (left hand alone)
SAINT-SAËNS, C. Op. 72, No. 3	TOCCATA
SGAMBATI, G. Op. 23, No. 3	VOX POPULI
LESCHETIZKY, T. Op. 45, No. 1	CAPRICE
CZERNY, C. Op. 92	TOCCATA
RUBINSTEIN, A.	ETUDE ON FALSE NOTES
CHOPIN-LAISTNER	ETUDE DE CONCERT

PRICE, $1.00

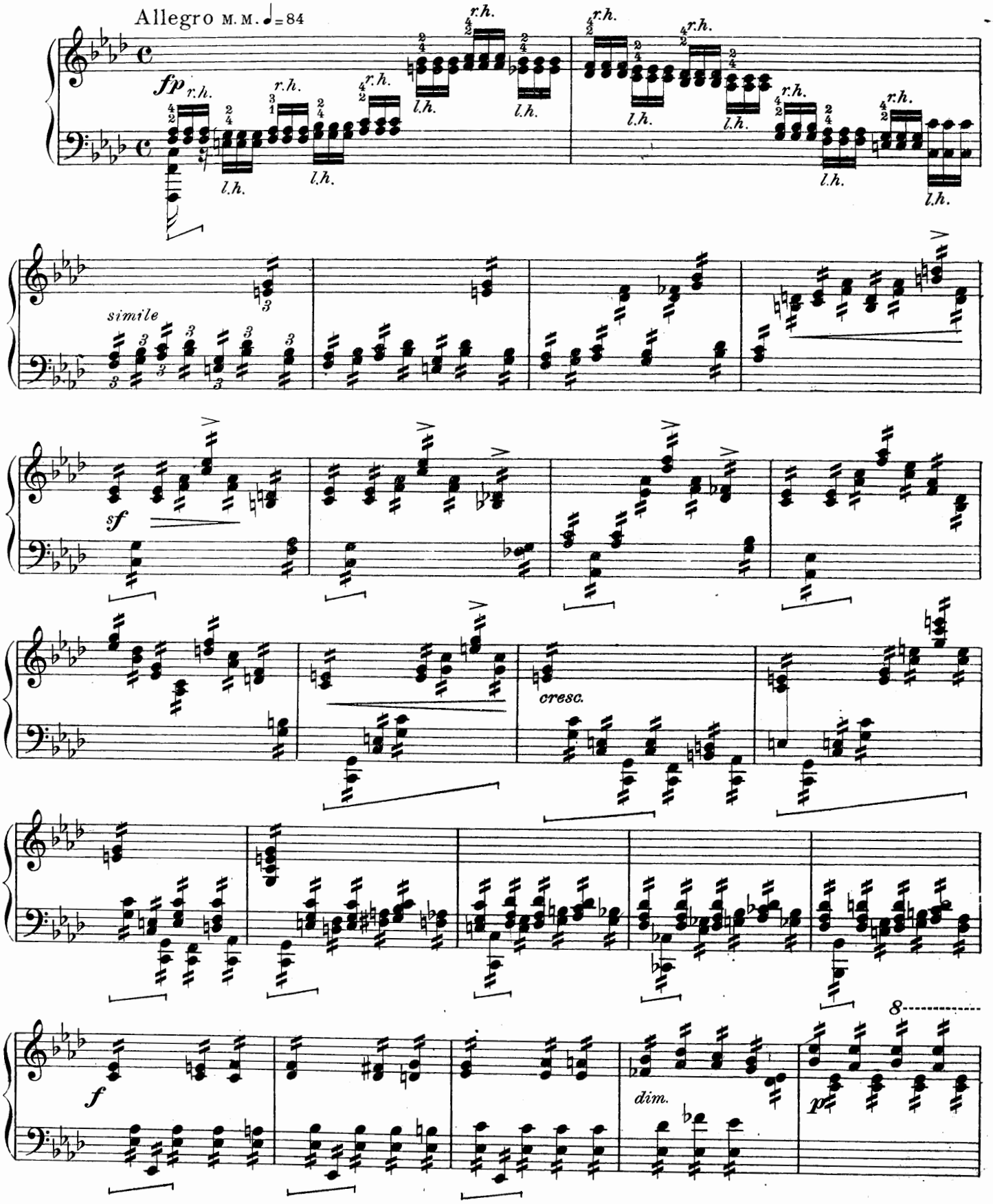
Philadelphia
Theodore Presser.
1712 Chestnut Str.

Copyright, 1906, by Theo. Presser

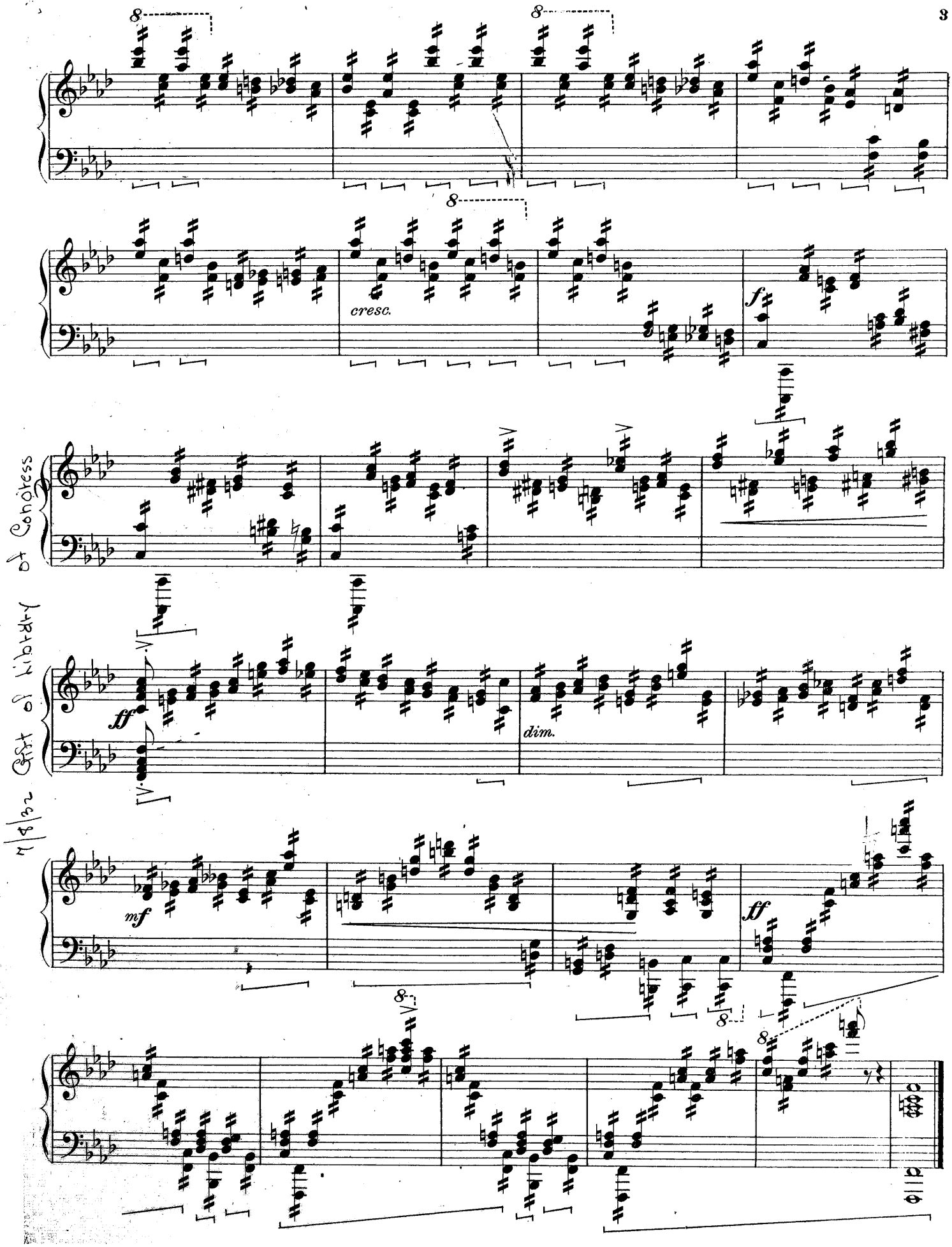
ETUDE

Edited by Dr. Hans Harthan

C. SAINT-SAËNS, Op. 52, No. 3



Copyright 1906 by Theo. Presser-2



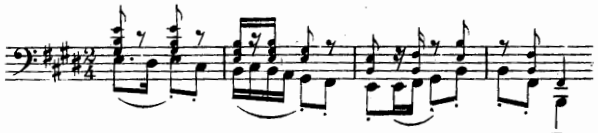
Gift of Library of Congress
2/8/82

MARCHE GROTESQUE

Revised and annotated by C.v. STERNBERG

CHRISTIAN SINDING, Op. 32, No.1

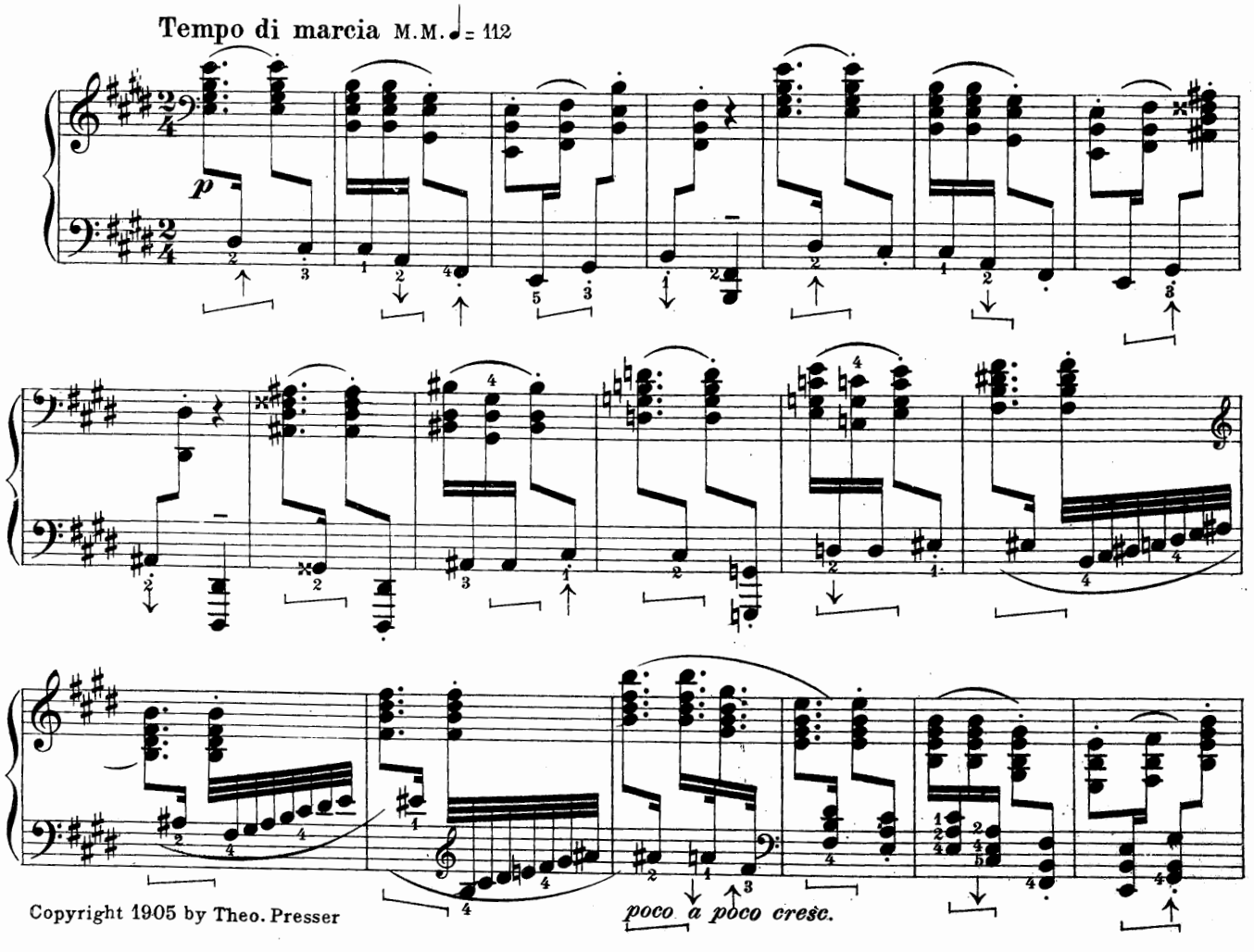
This striking piece affords excellent opportunities to acquire facility in playing with "interlocking" hands, as Dr. Wm. Mason calls it. Instead of writing the piece upon a single staff — as the author could have done, had he not thought of the player's comfort — he used two in order to make it plainer to the reader's eye how the execution is apportioned to the two hands. To the auditor it should never be noticeable when the melody changes hands. The tone effect must be one of even continuity as if — to illustrate by the first four measures — it were written thus:



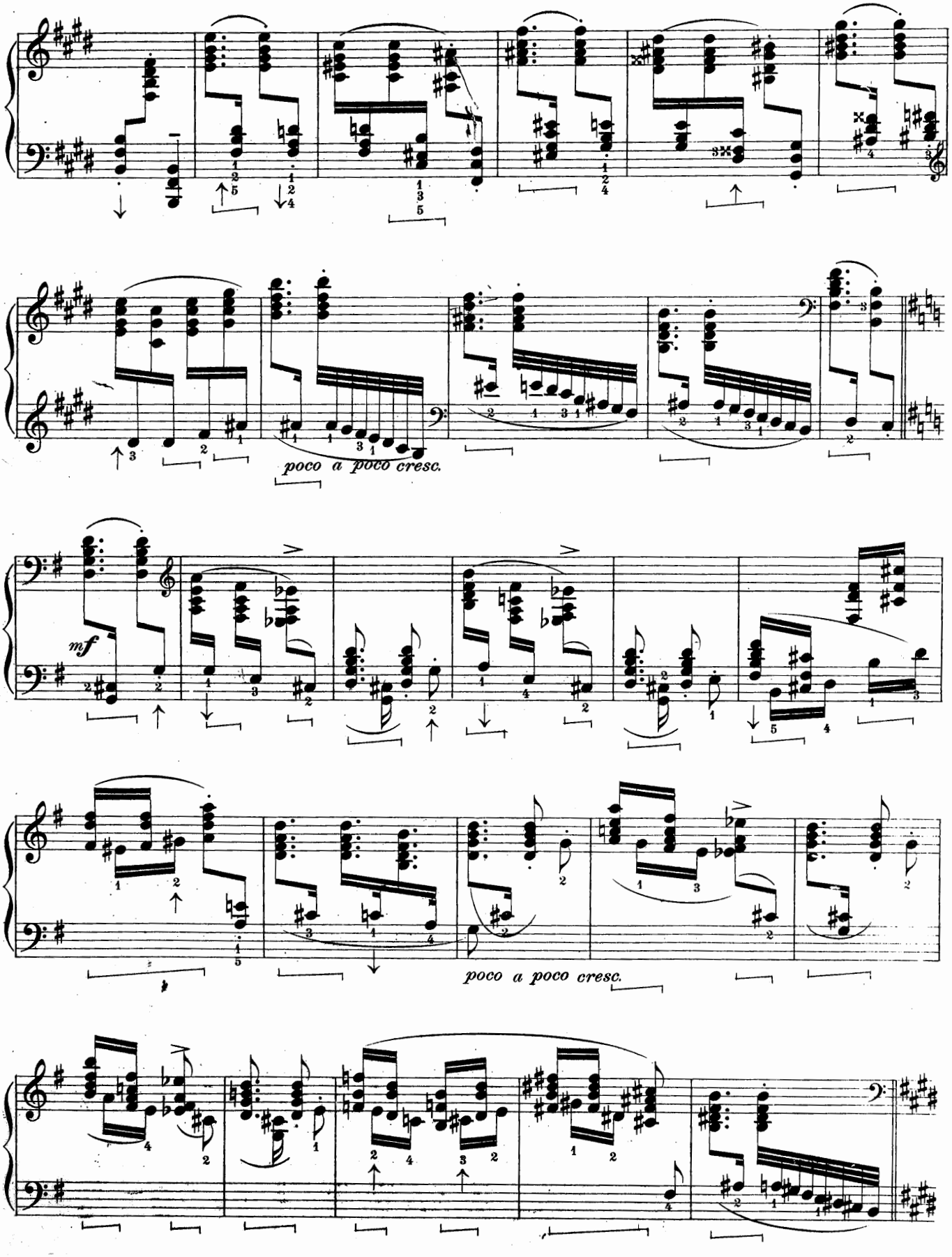
As the hands are constantly kept in closest proximity to each other it will be well not to place them side by side but rather in such relation that the hand employed on black keys stand *above* the other, which should be slightly depressed.

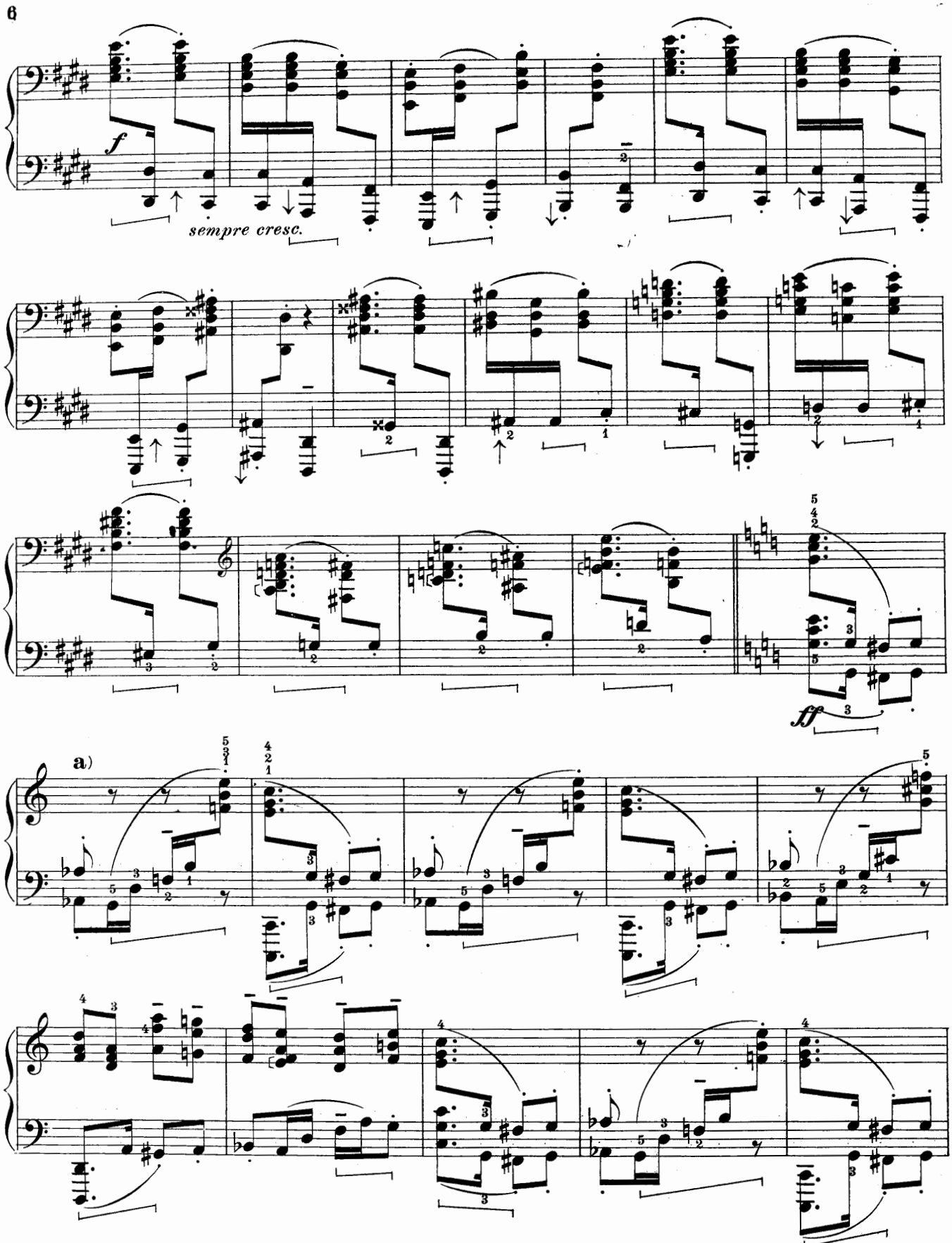
In the continual changing of these positions lies the chiefest technical difficulty of this piece. To facilitate the selection of positions the elevation and depression of the left hand is indicated by arrows (↑ ↓) which presupposes the opposite position for the right hand.

Dynamically speaking, the piece consists of one climax and anticlimax, as if the grotesque procession were approaching from a great distance, advancing slowly but steadily until it reaches our presence; then withdrawing with equal slowness into a distance so great that in the last measures nothing of the supposed band is heard but the bass drum. The greatest possible economy in strength is urgently recommended to make the dynamic changes appear natural.

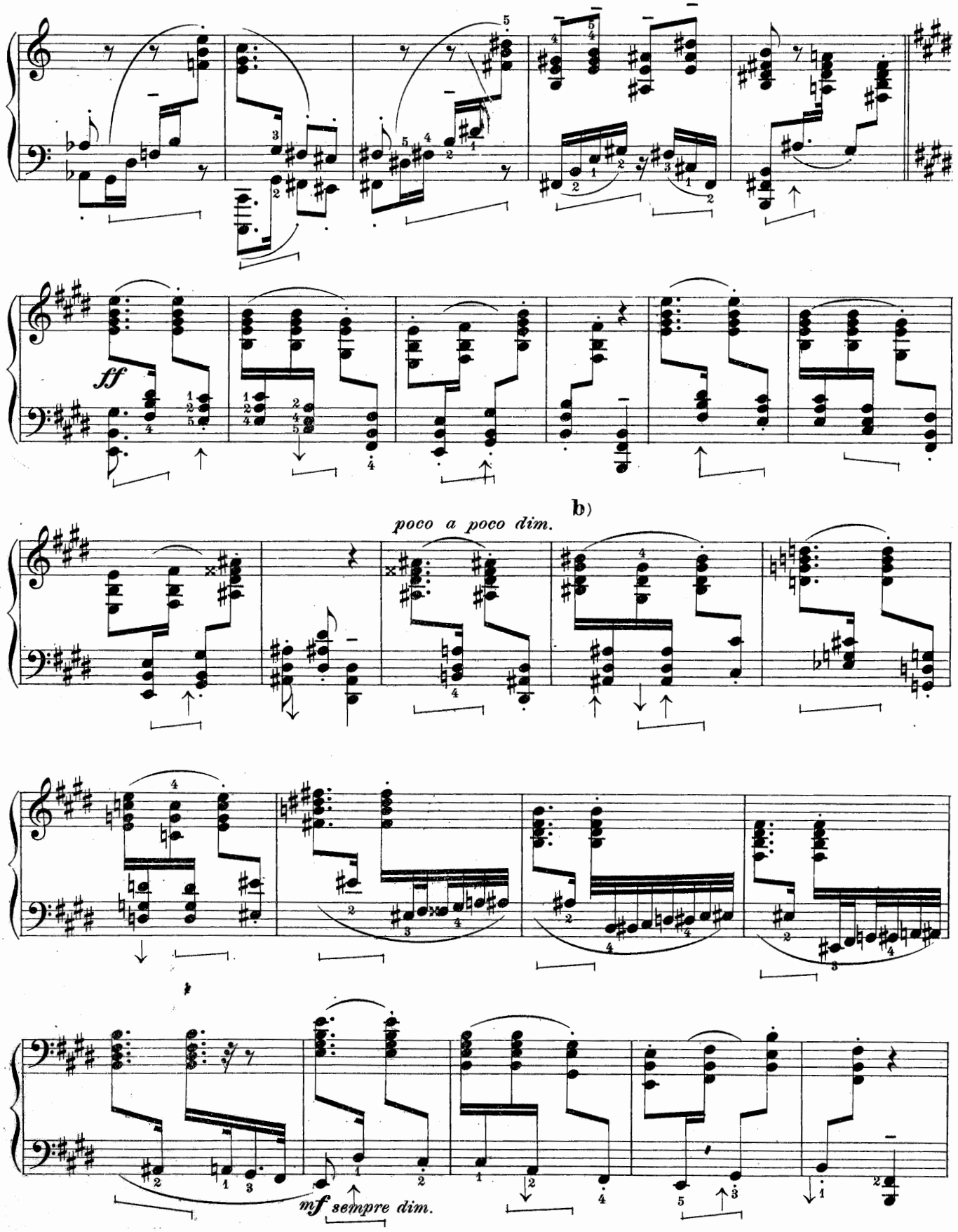


Copyright 1905 by Theo. Presser

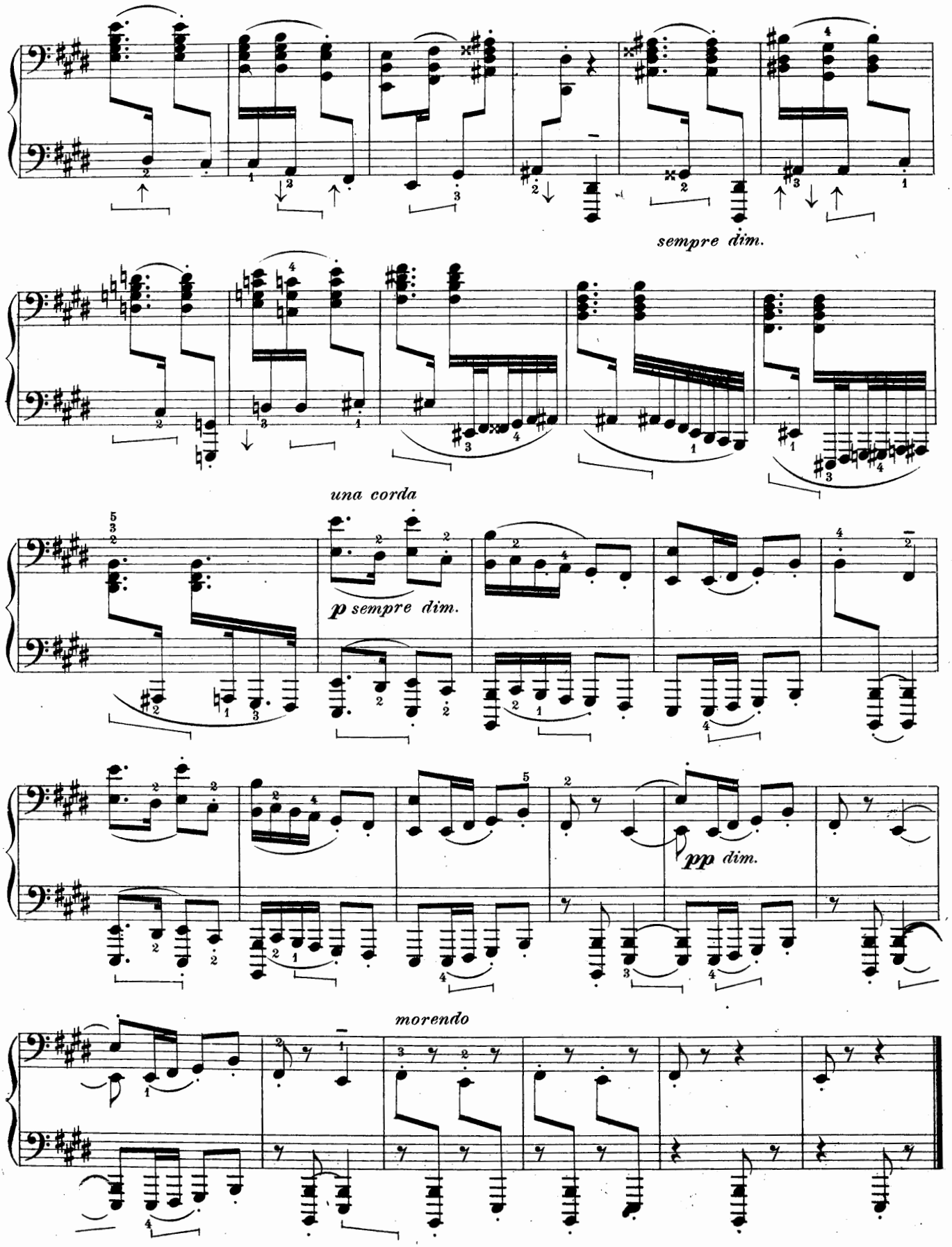

poco a poco cresc.
mf
poco a poco cresc.



a) The maintainance of good rythm requires here a slight pressure accent upon the 3d eighth of the measure. This holds good for every alternate measure throughout this part.

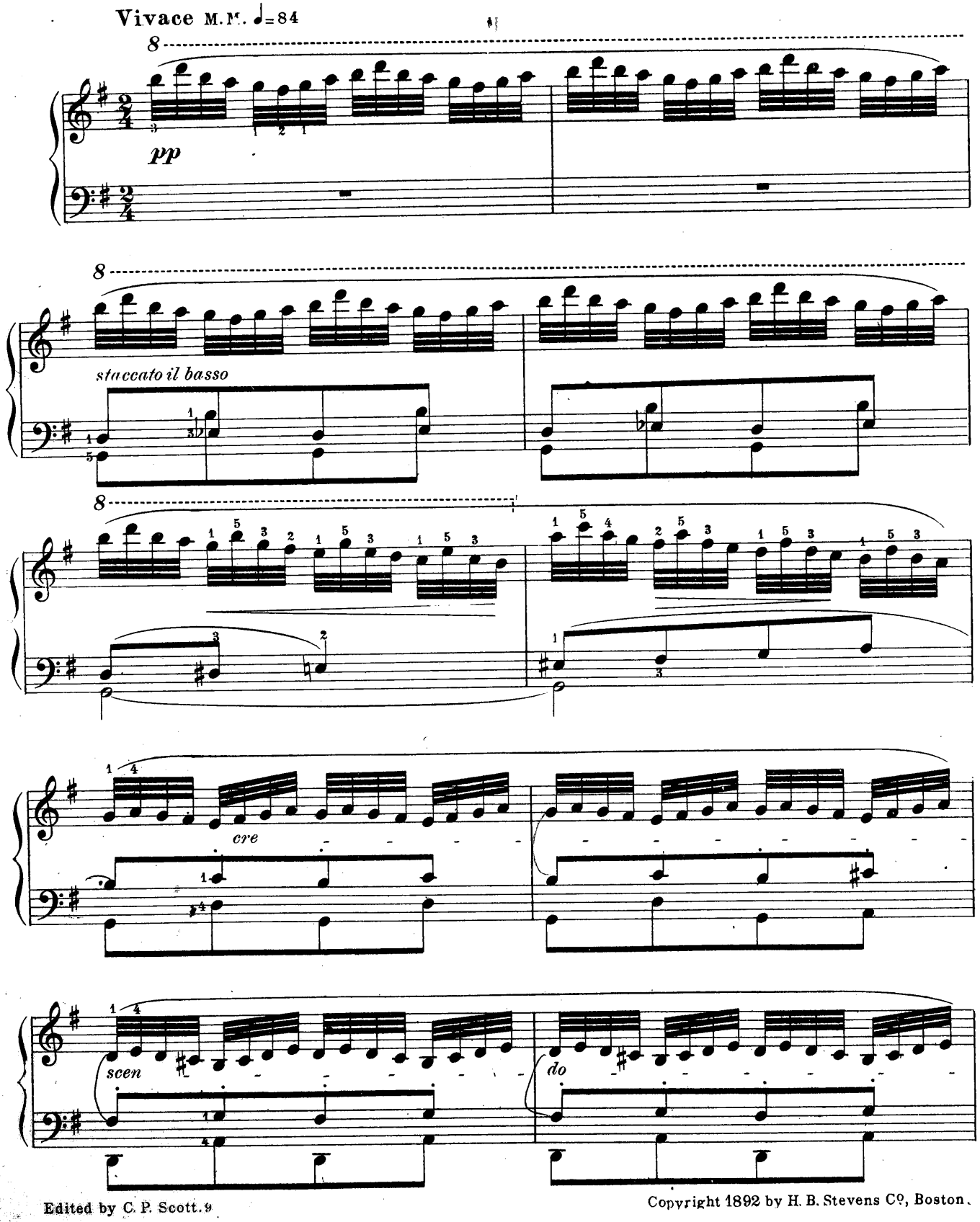


b) The hands must change their relative positions twice in very quick succession here. This measure must be well practiced.


sempre dim.
una corda
p sempre dim.
pp dim.
morendo

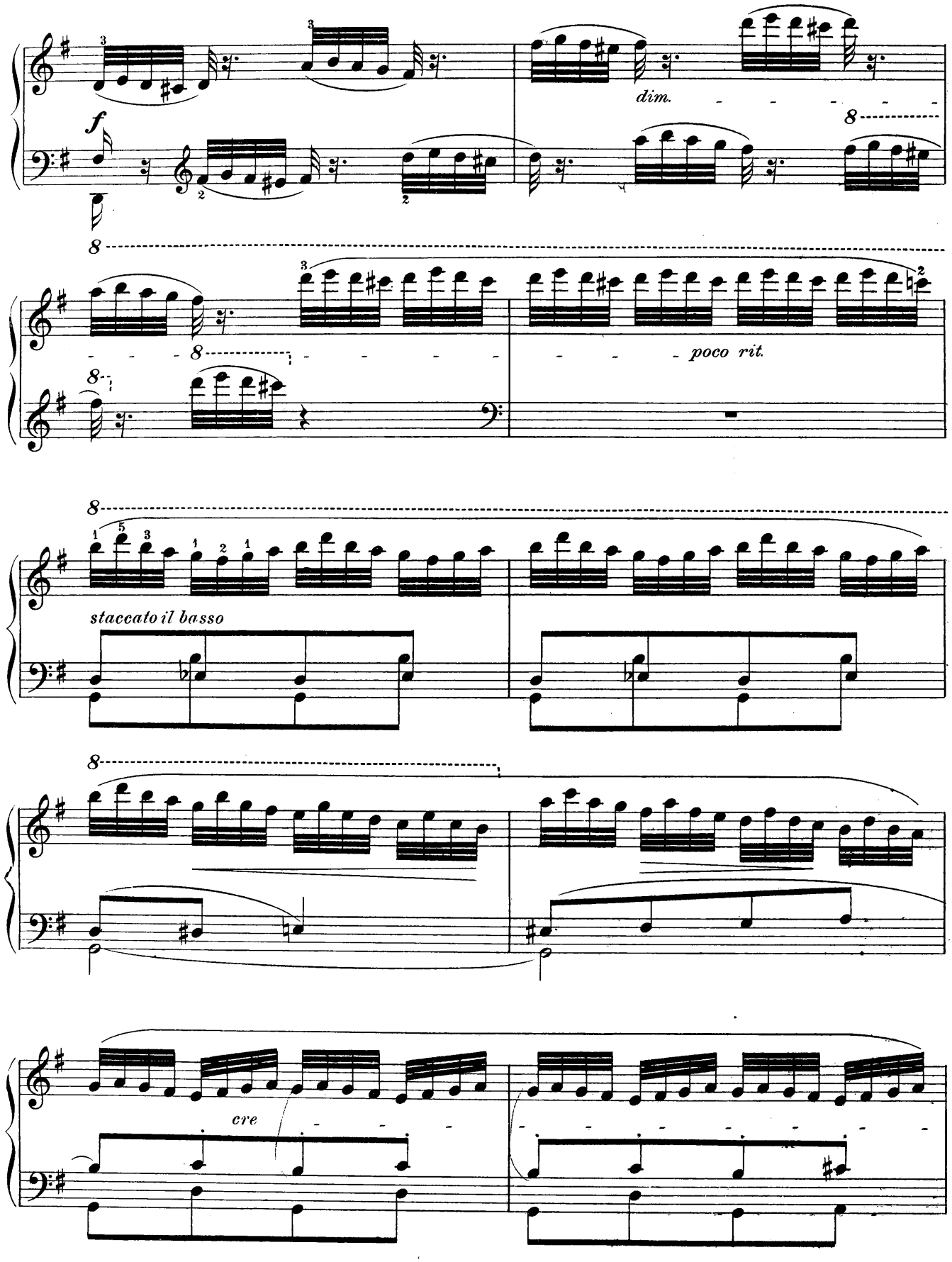
FILEUSE

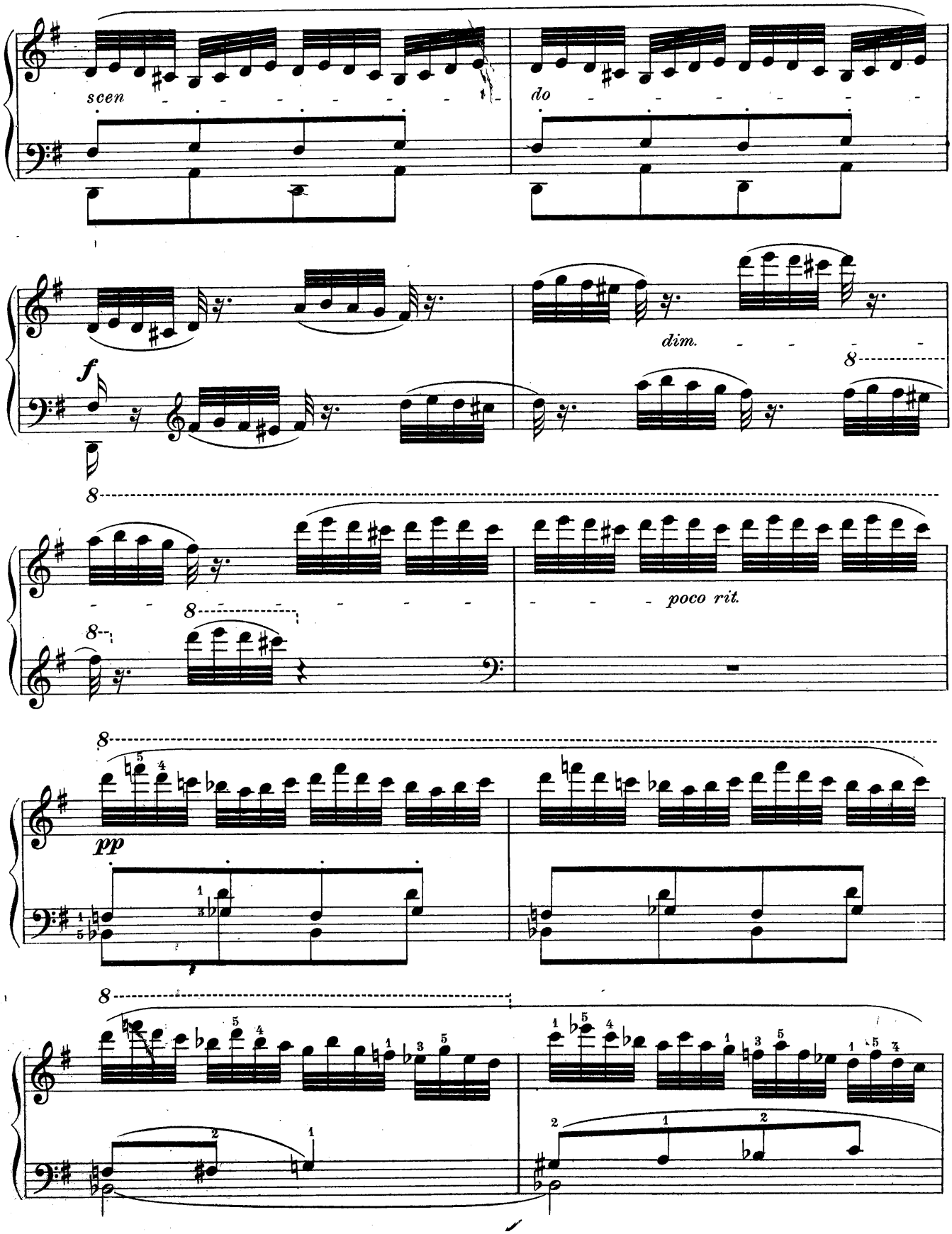
SIGISMOND STOJOWSKI Op. 2. Nº 1.

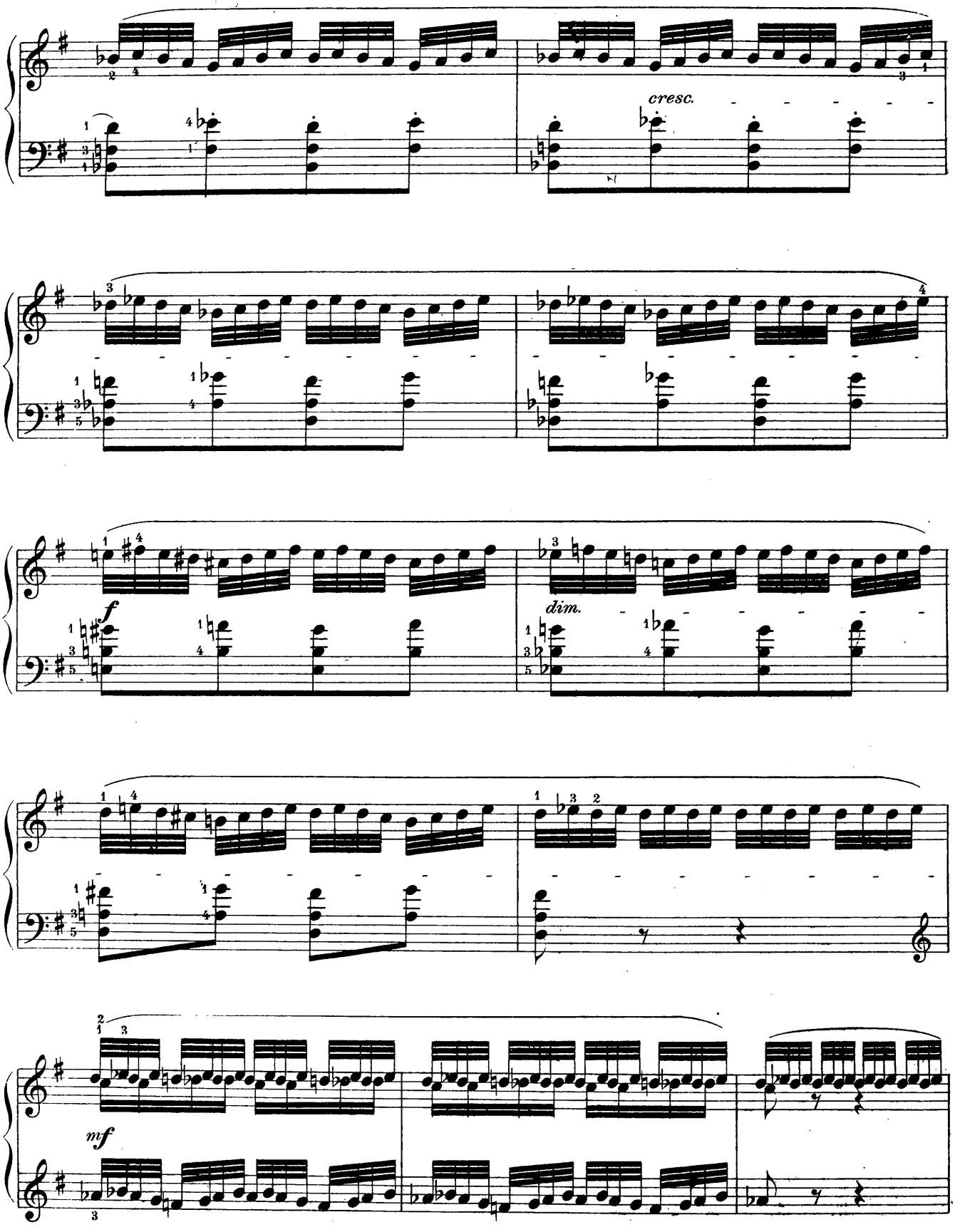


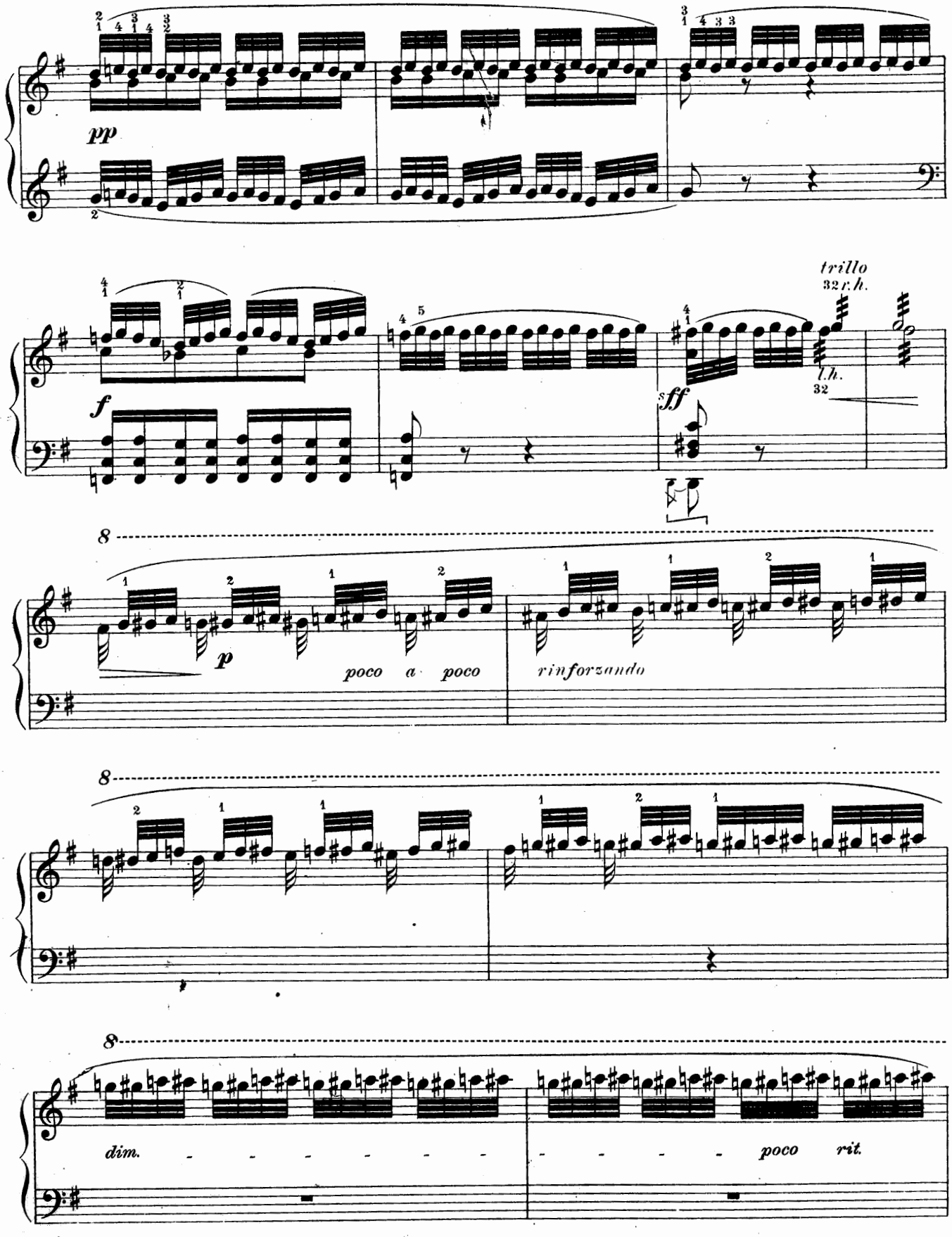
Edited by C. P. Scott.9

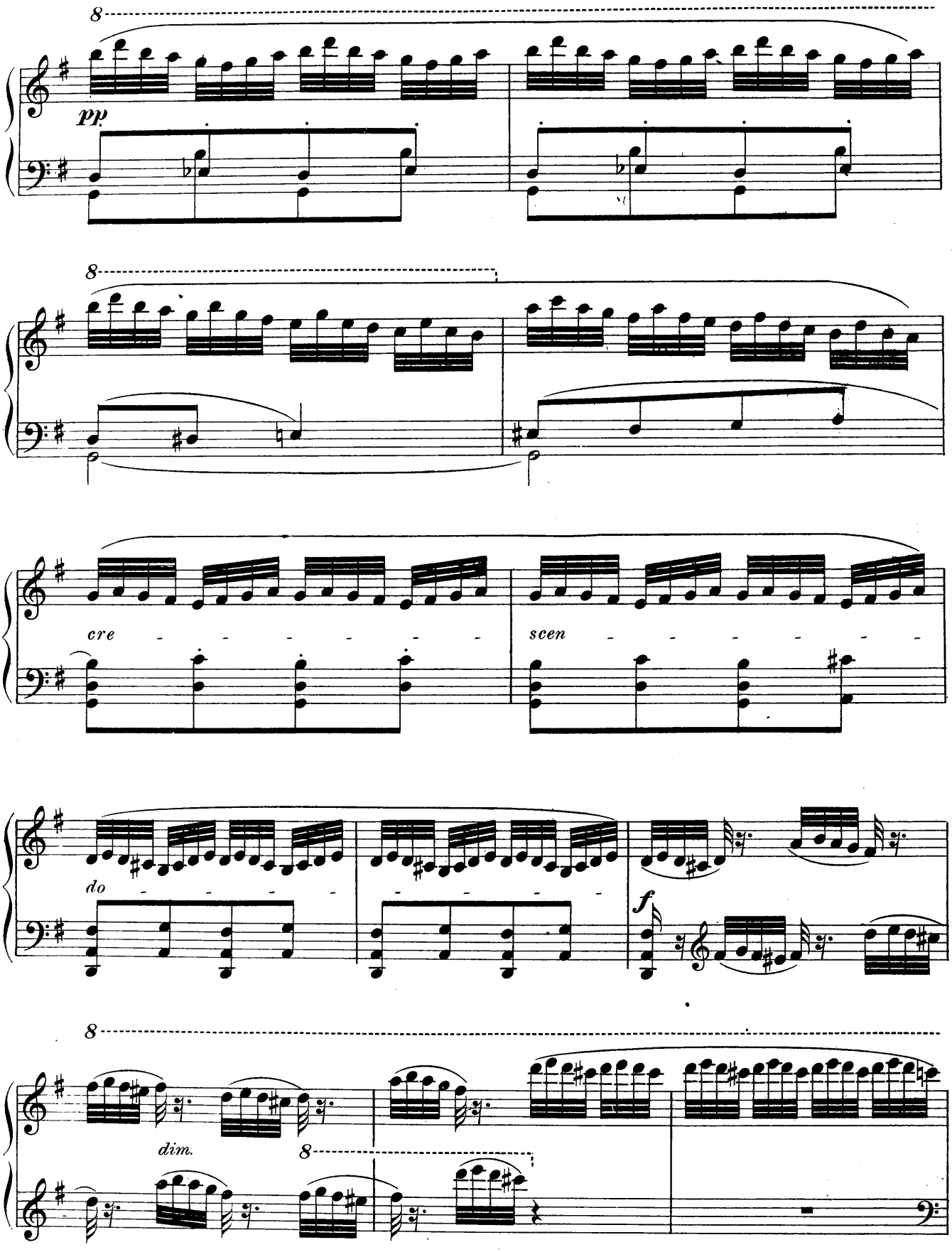
Copyright 1892 by H. B. Stevens Cº, Boston.

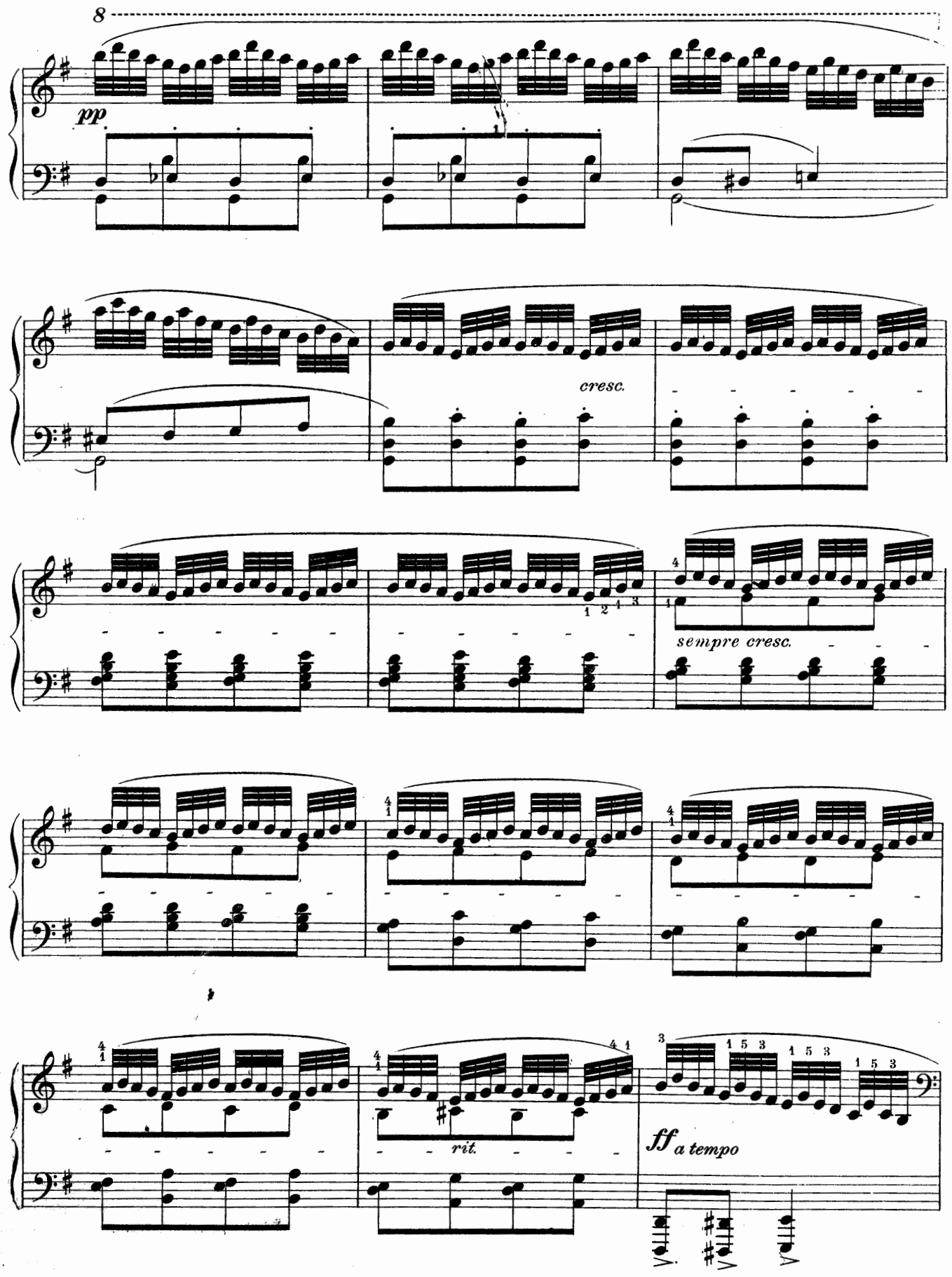

f
dim.
8
poco rit.
staccato il basso
cre

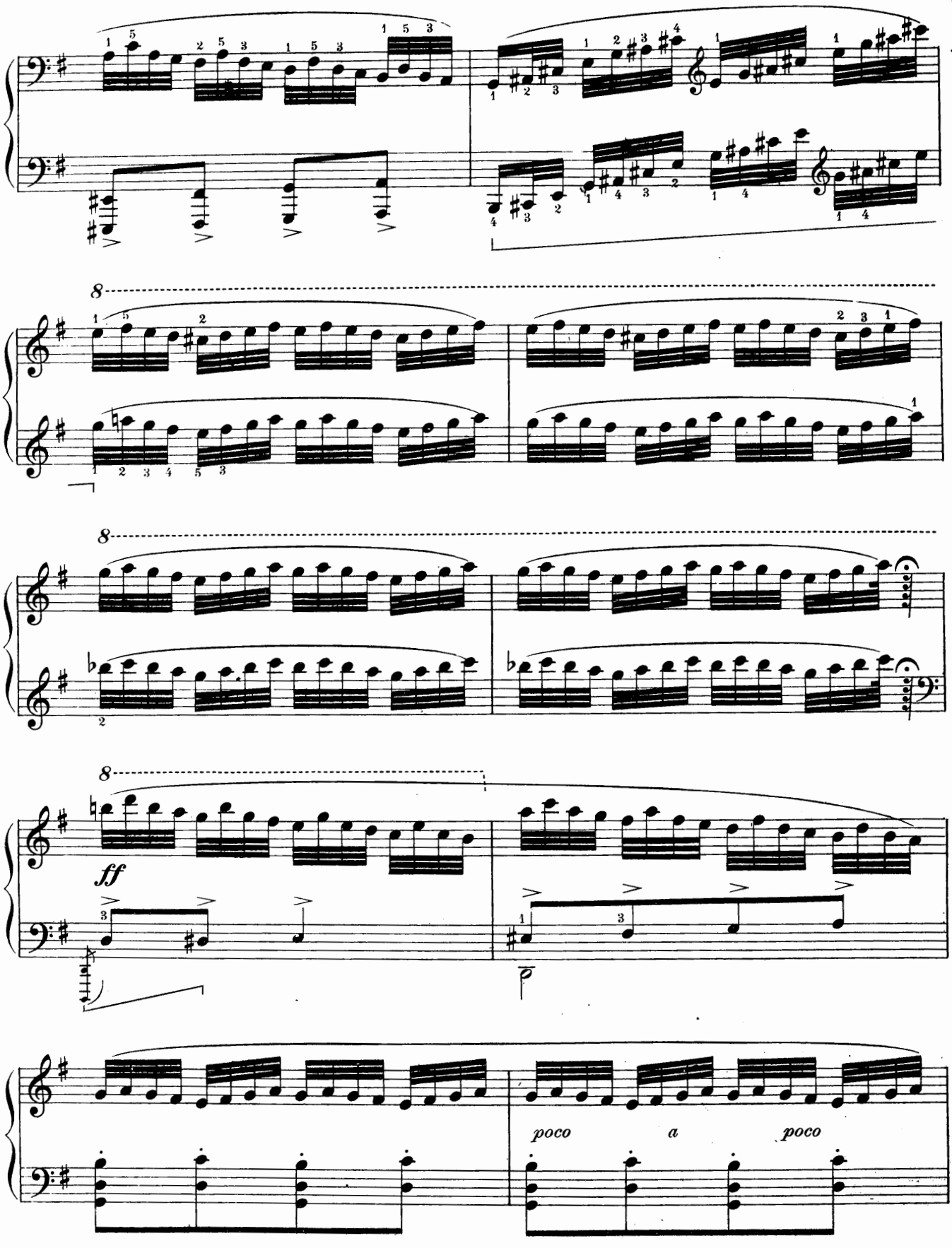

scen
do
f
dim.
poco rit.
pp

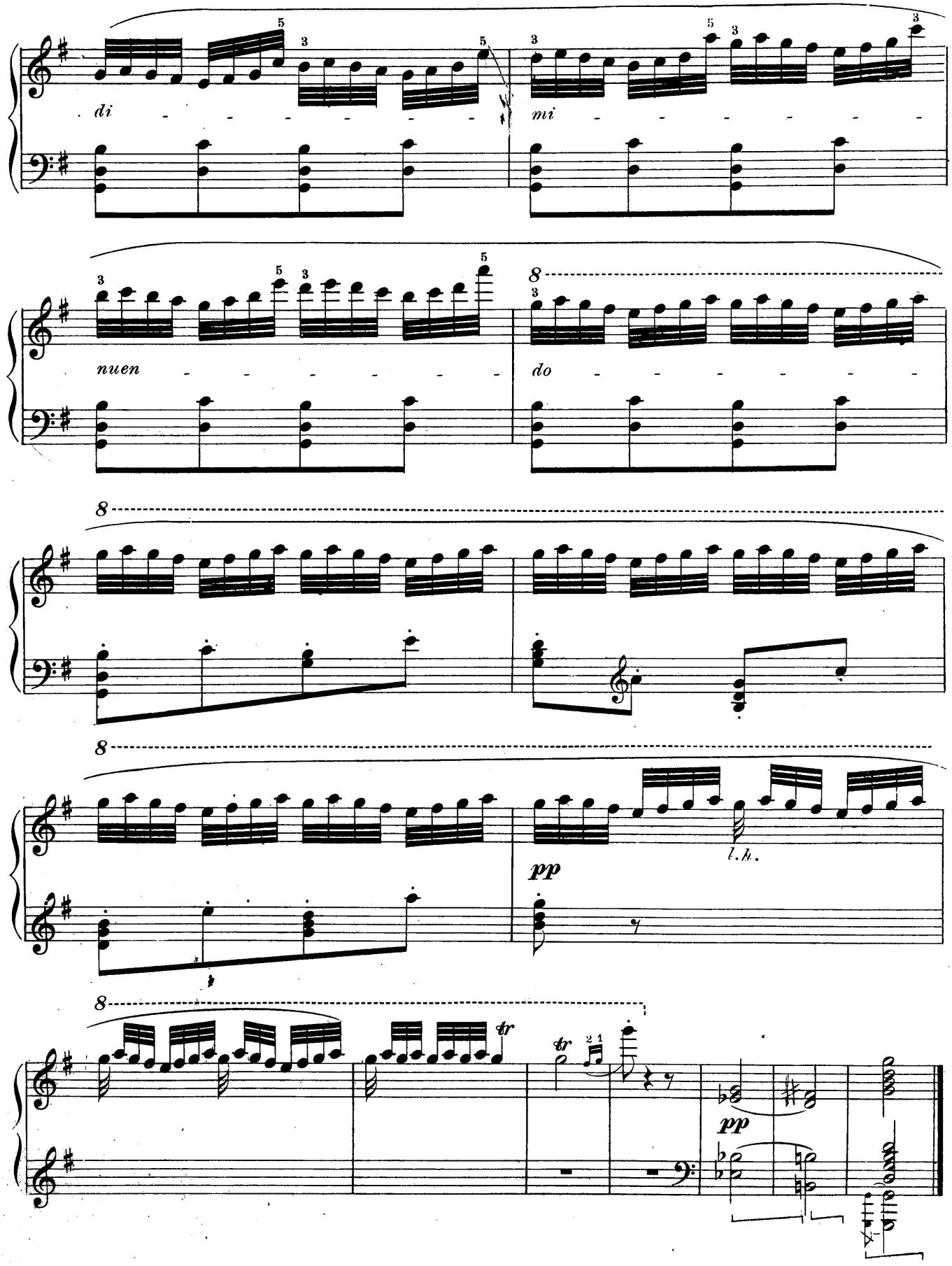

cresc.
f
dim.
mf


pp
f
trillo
32 r. h.
l. h.
32
sff
8
p
poco a poco
rinforzando
8
8
dim.
poco rit.


8
pp
8
cre
scen
do
f
8
dim.
8


8
pp
cresc.
sempre cresc.
rit.
ff a tempo


8
8
8
ff
poco a poco

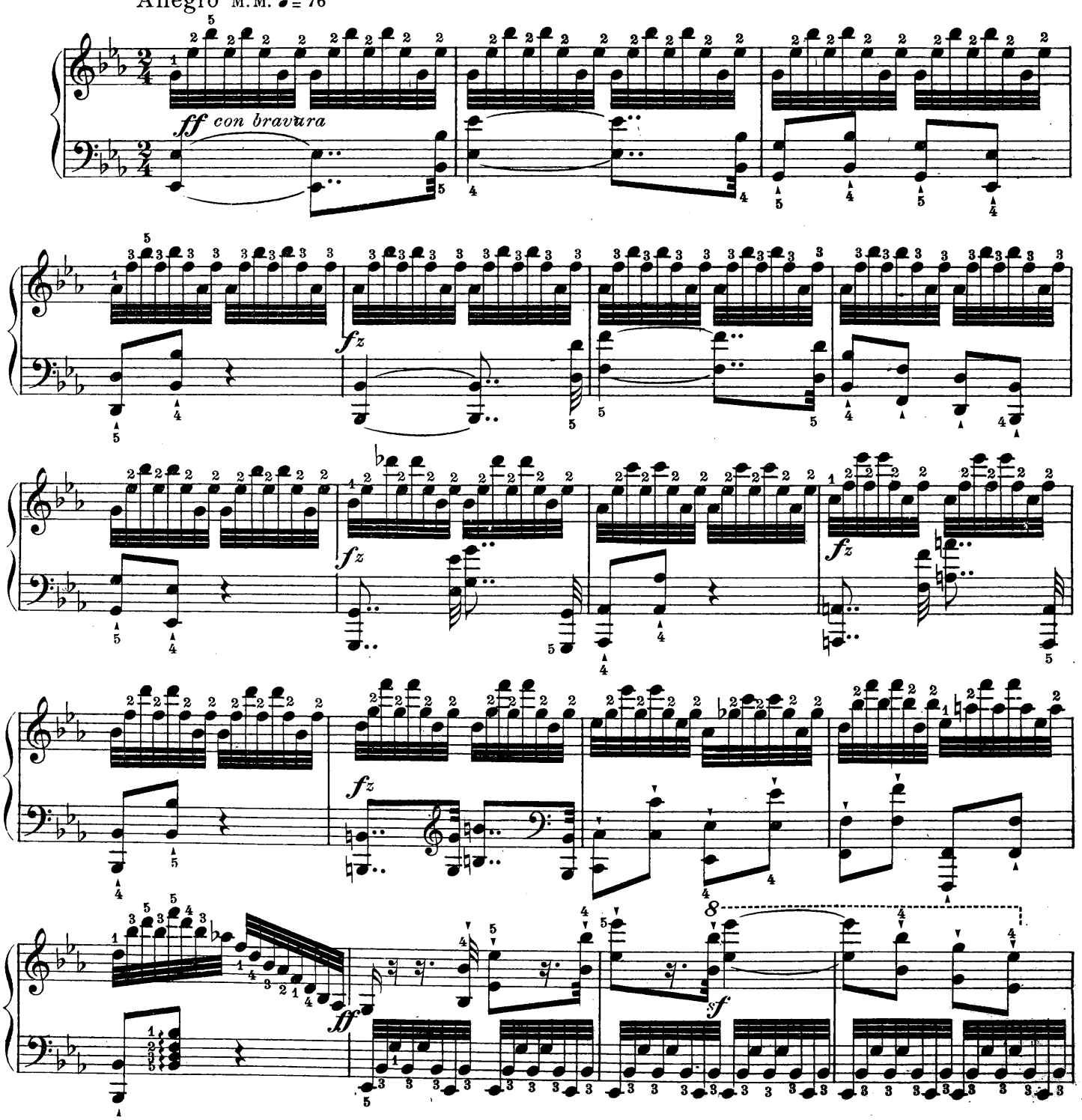

di
mi
nuen
do
8
pp
l.h.
tr

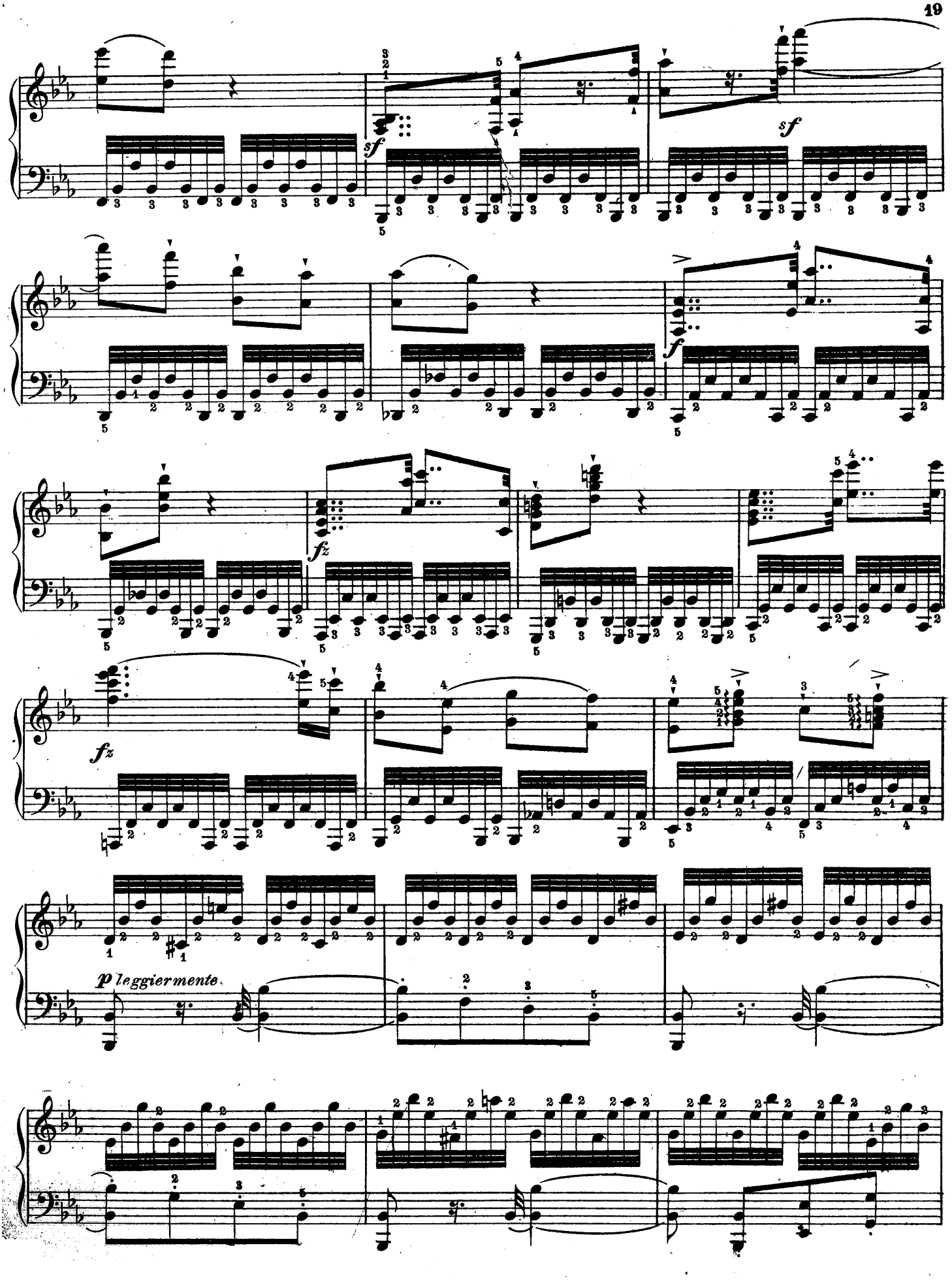
BRAVURA ARPEGGIO STUDY

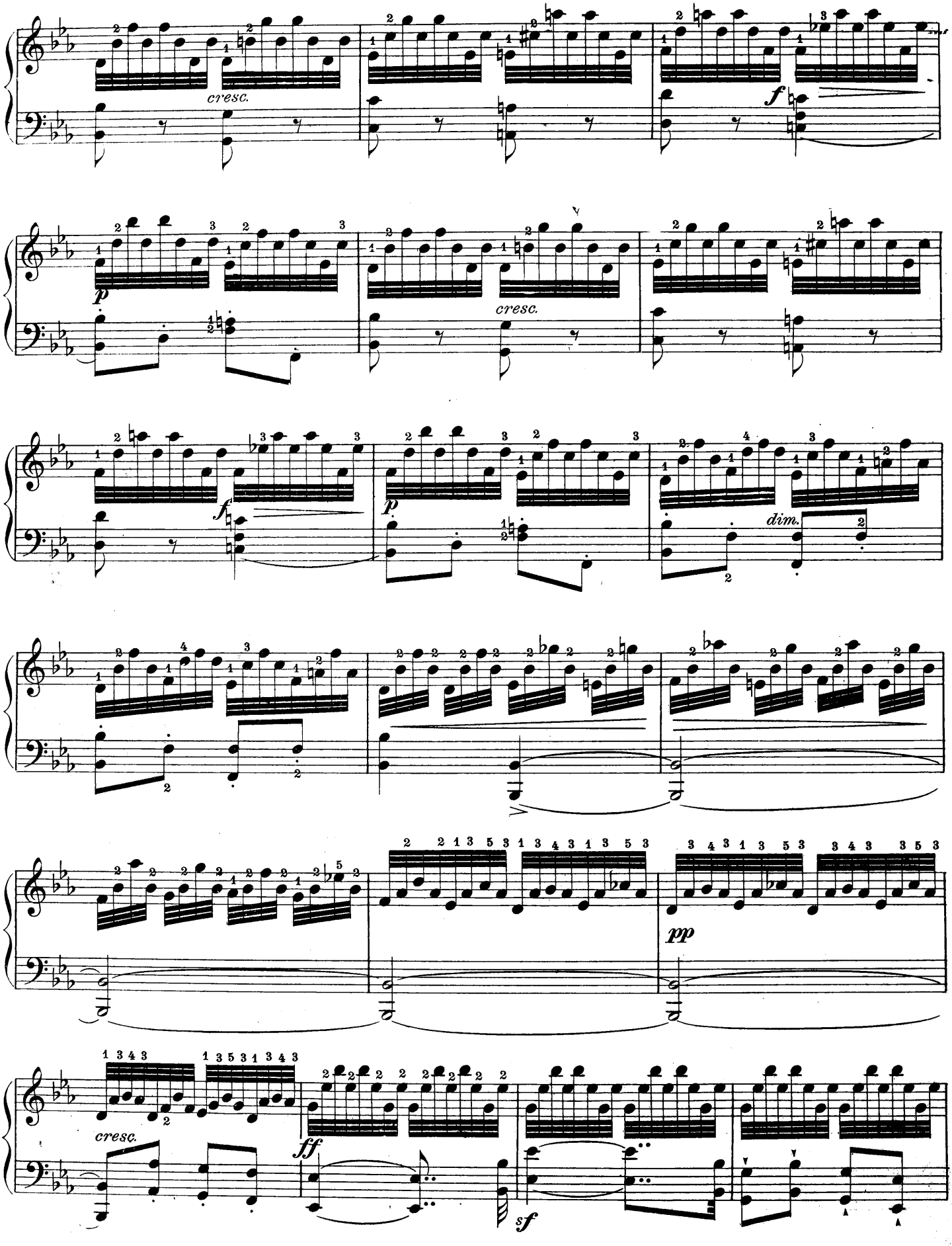
Edited by Emil Liebling

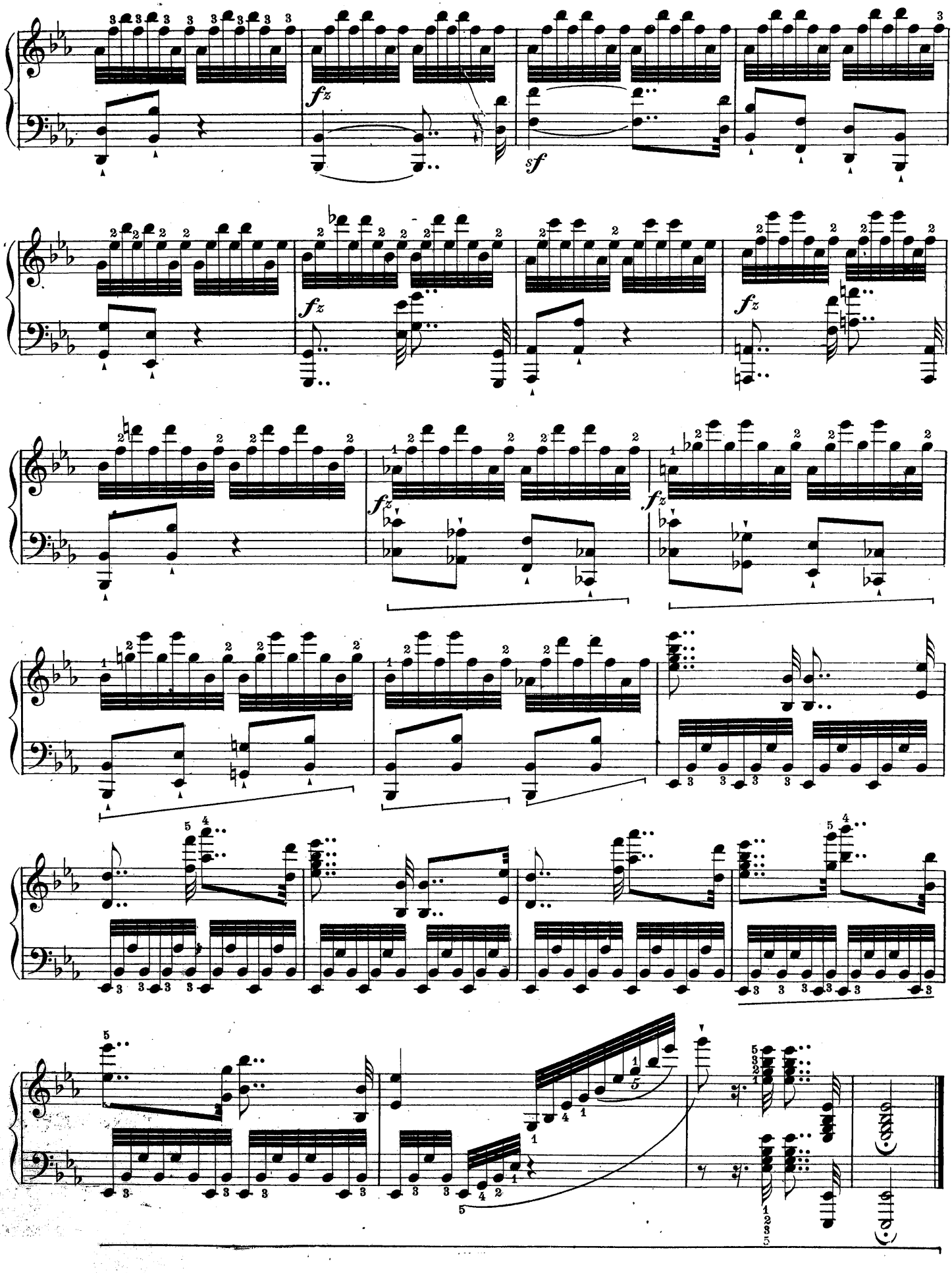
C. CZERNY

This study requires care and discretion, especially when small hands create natural limitations of reach. A stationary or rigid position must be avoided and considerable latitude is advisable and permisable in allowing the forearm to follow the sideway motion of the hand. A similar course is pursued to advantage in the arpeggio studies of Seeling opus 10, Chopin opus 10, Liszt's "Waldesrauschen," and all works of similar technical import. Play the entire exercise with brilliant virility and recognize the importance of the accompaniment.




sf
sf
f
fz
fz
p leggiermente

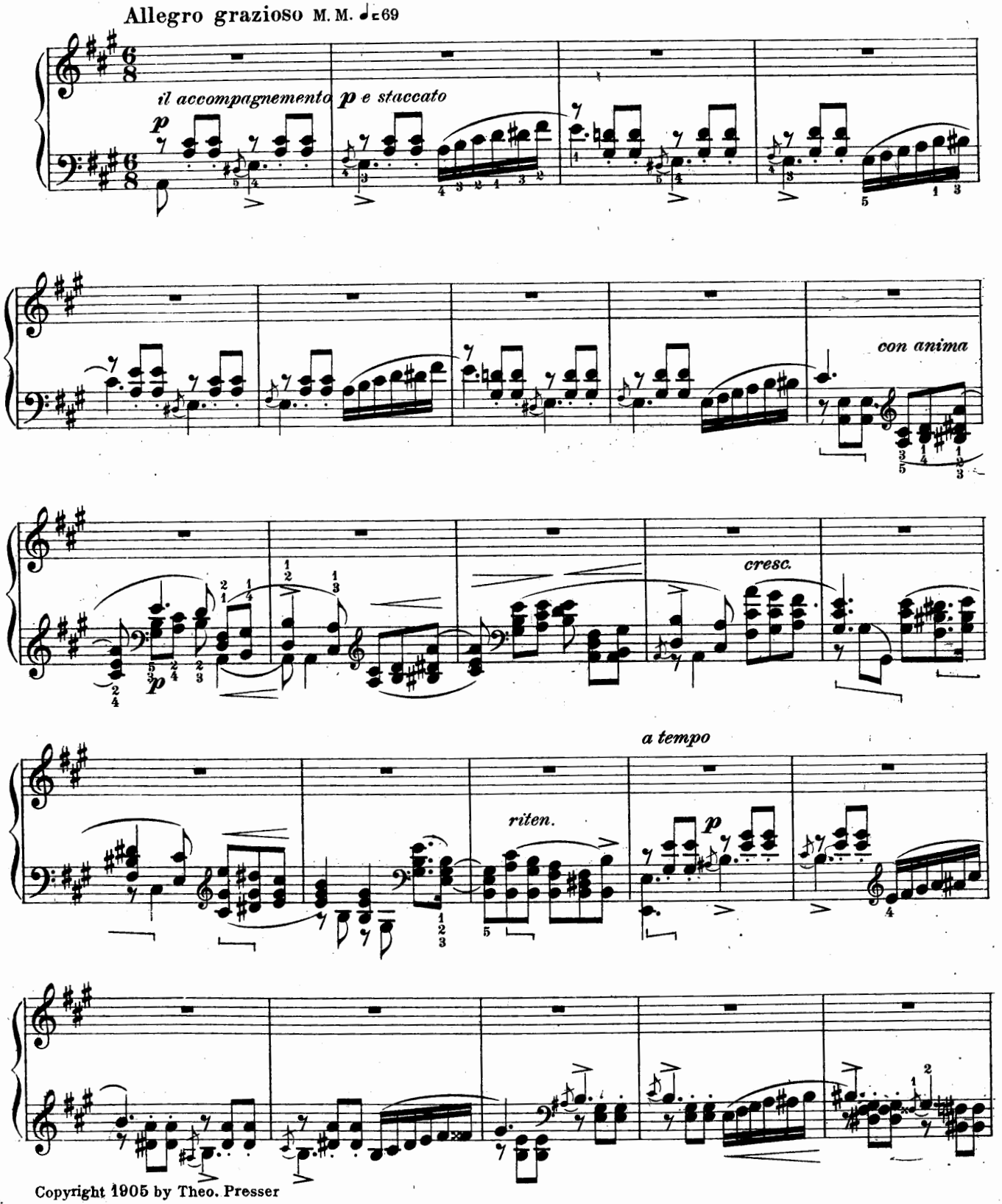

cresc.
f
p
cresc.
f
p
dim.
pp
cresc.
ff
sf


fz
sf
fz
fz
fz
fz

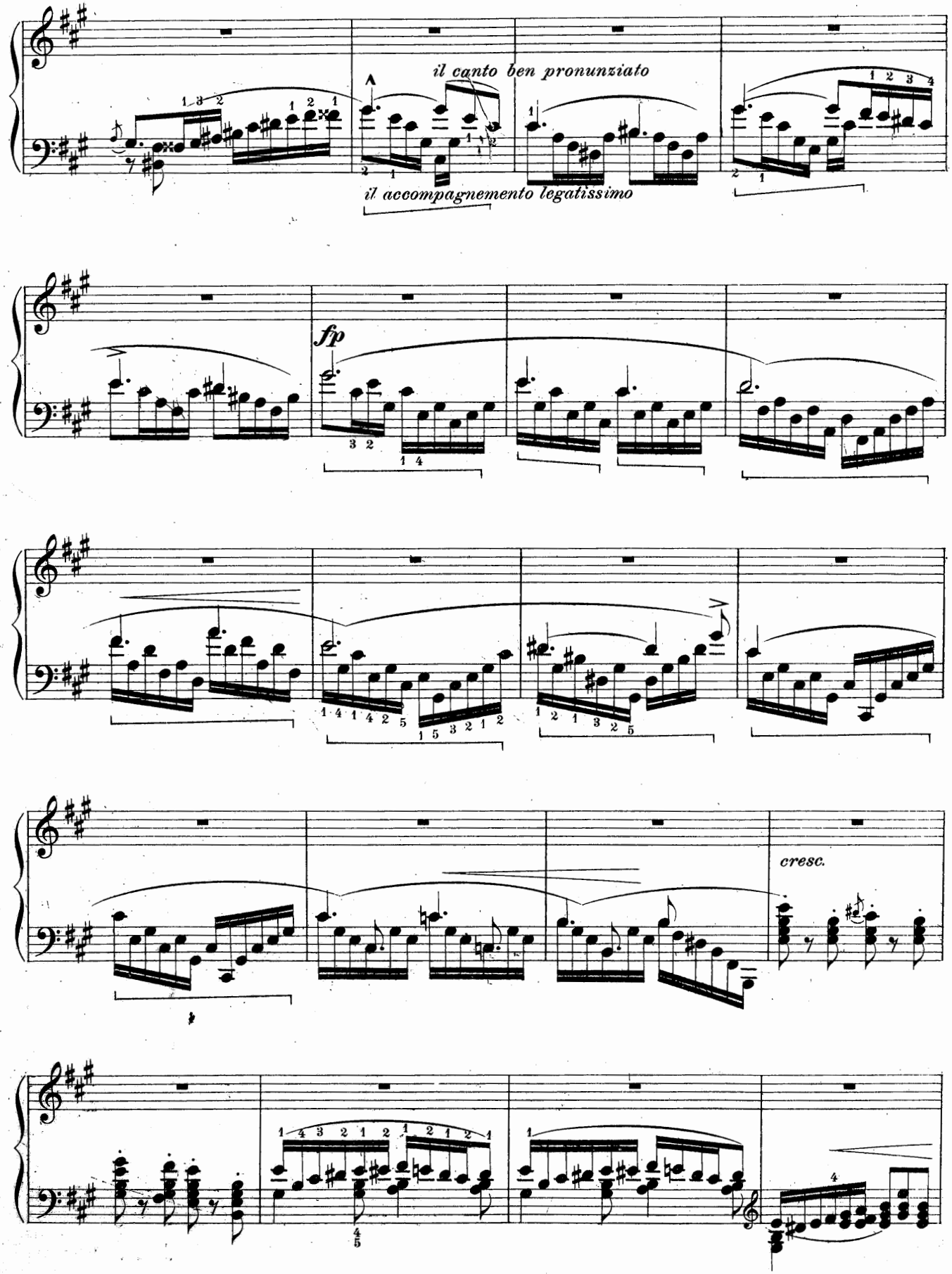
Freischütz-Study

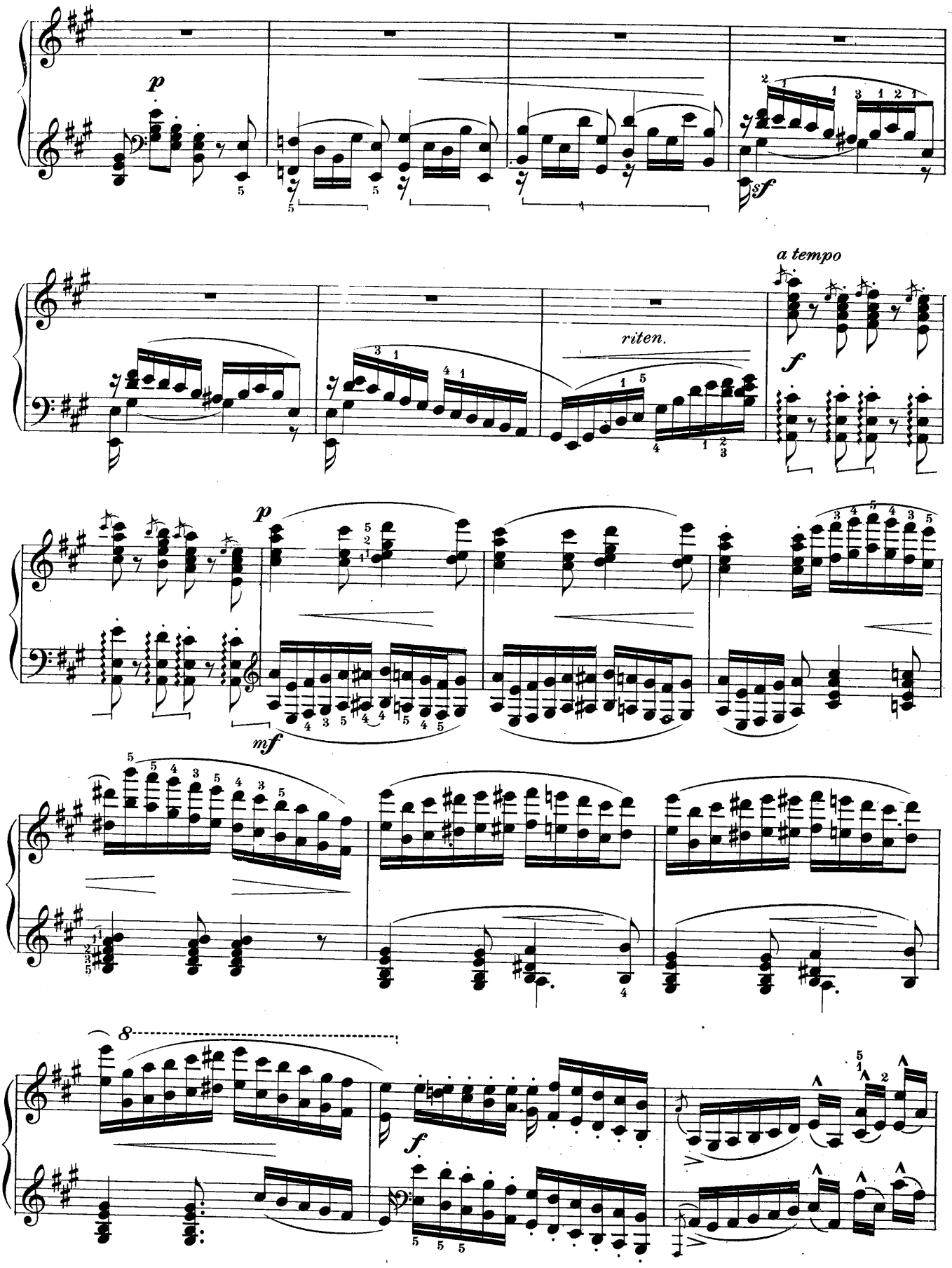
Edited and fingered by MAURITS LEEFSON

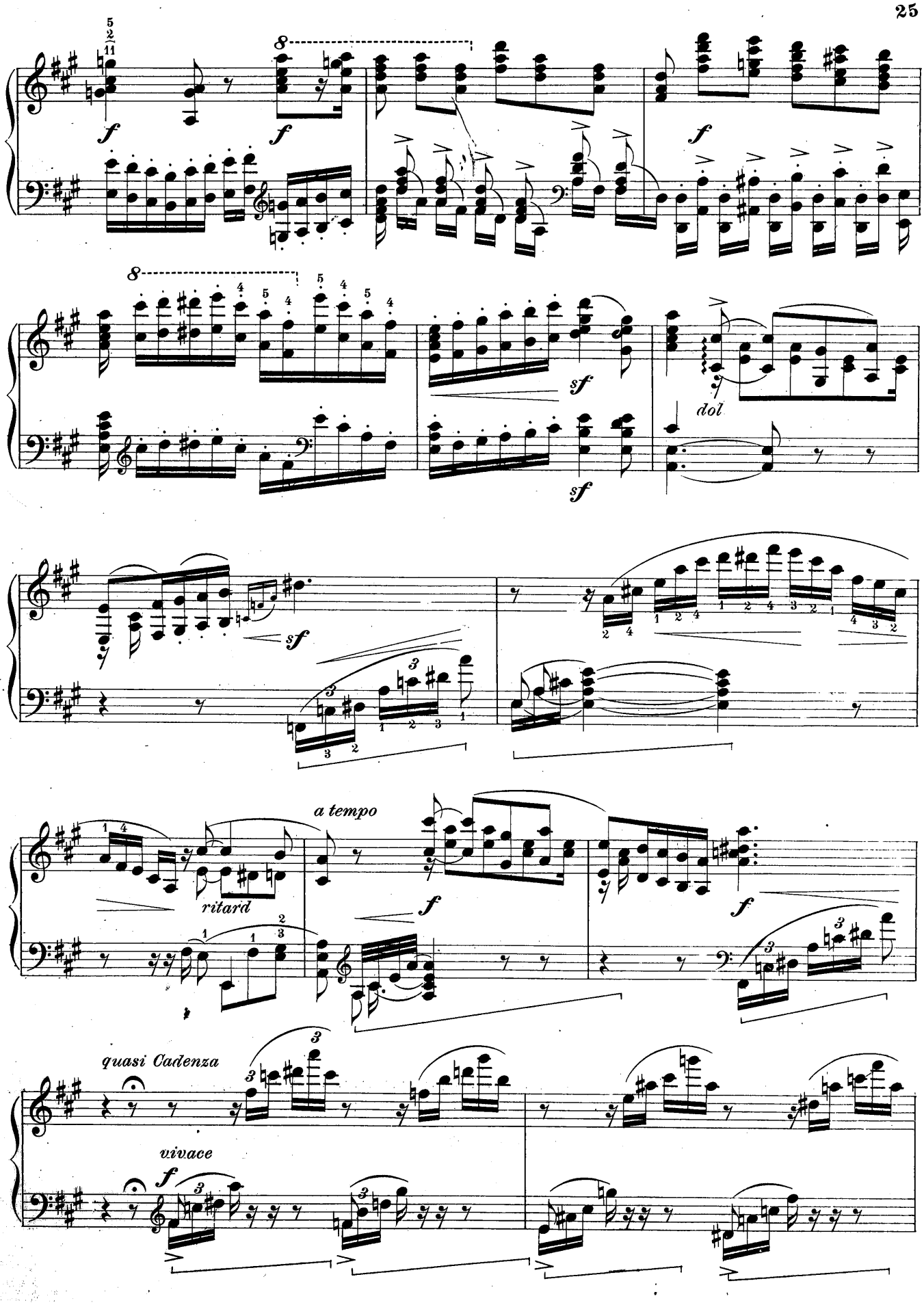
STEPHEN HELLER, Op. 127, No. 2

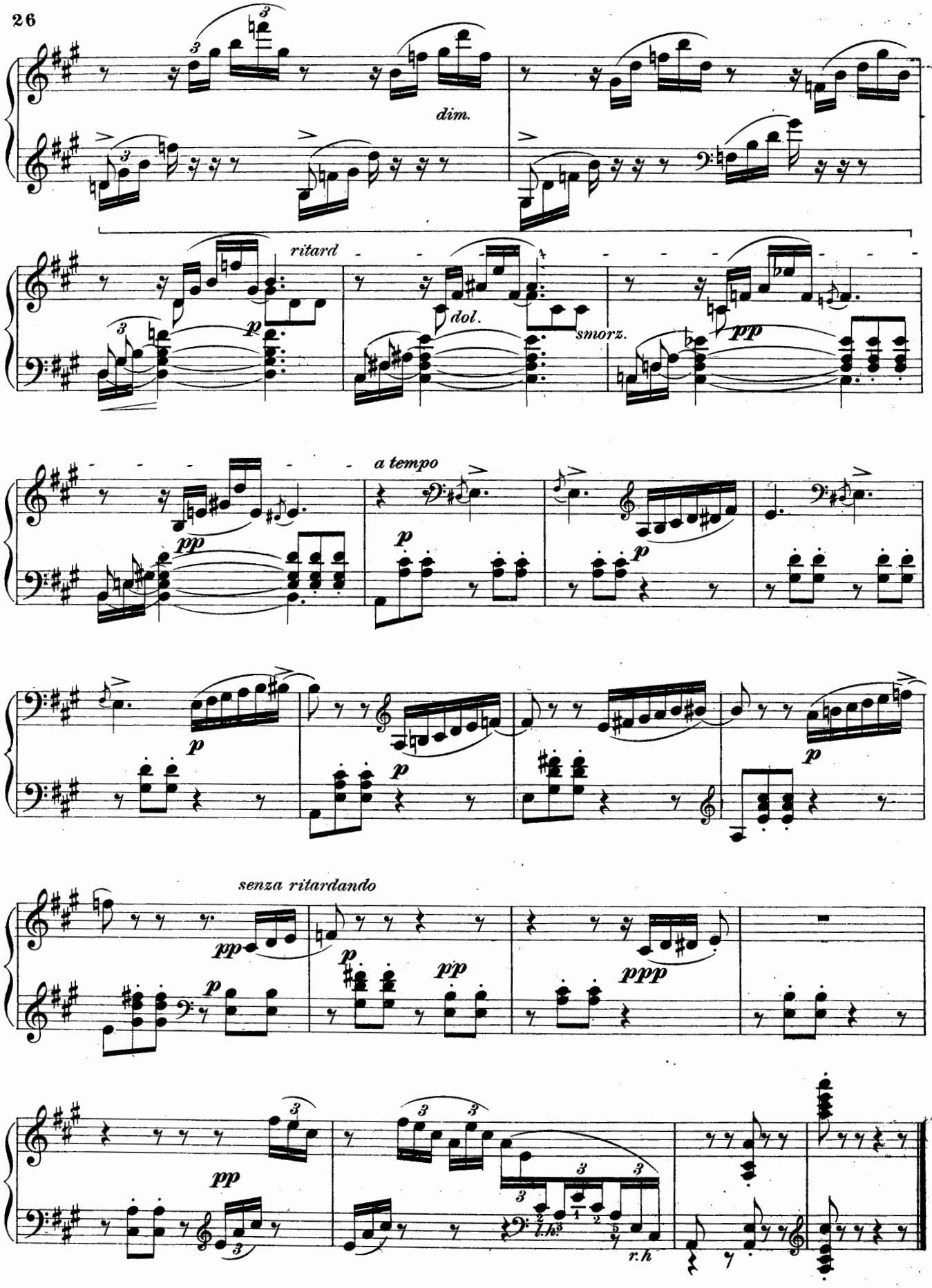


Copyright 1905 by Theo. Presser


il canto ben pronunziato
il accompagnemento legatissimo
fp
cresc.


p
sf
a tempo
riten.
f
p
mf
8
f


f
sf
dol
ritard
a tempo
quasi Cadenza
vivace


dim.
ritard
dol.
smorz.
a tempo
senza ritardando
l.h.
r.h

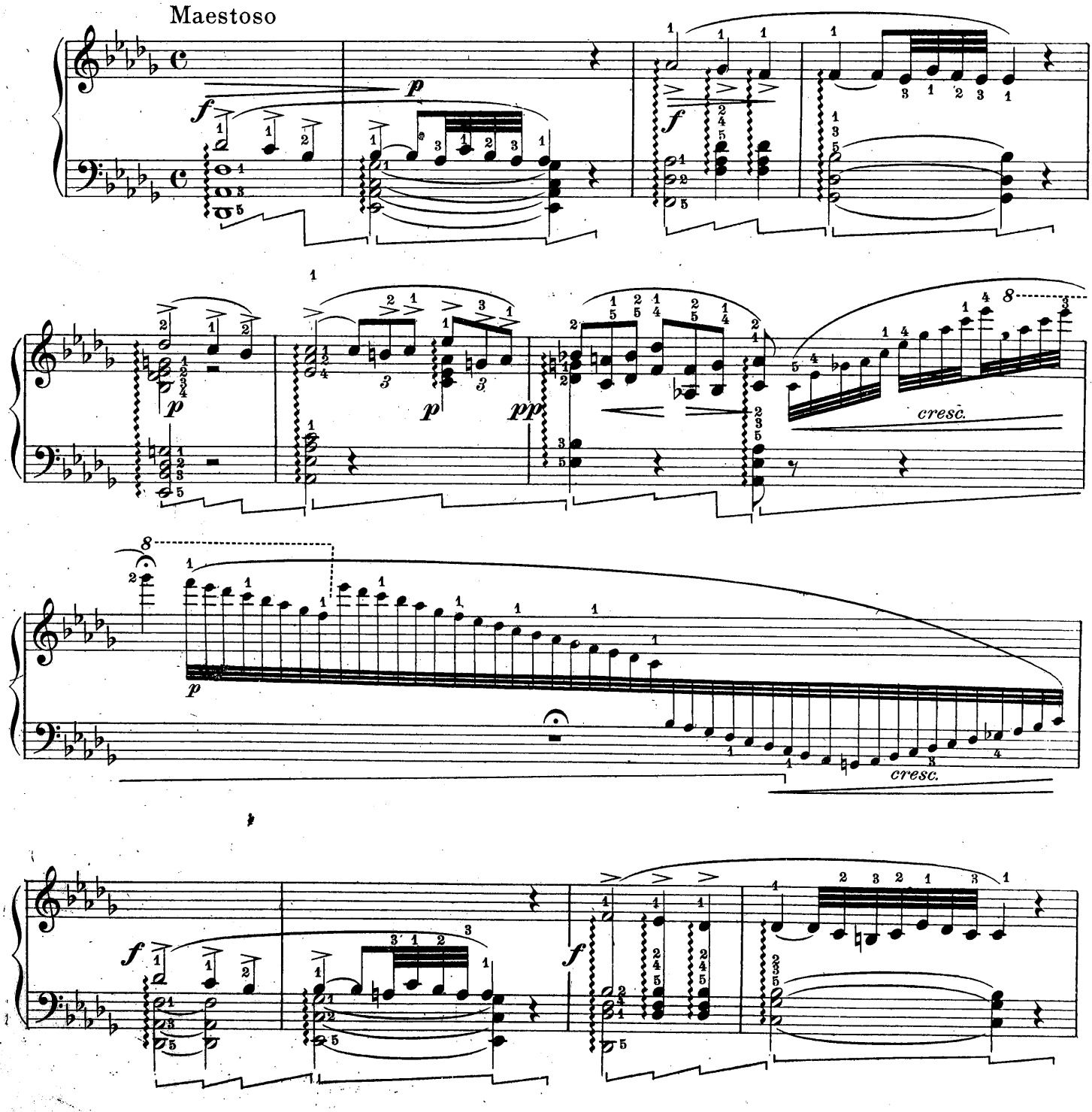
SEXTETTE

Andante-Finale from "Lucia di Lammermoor"

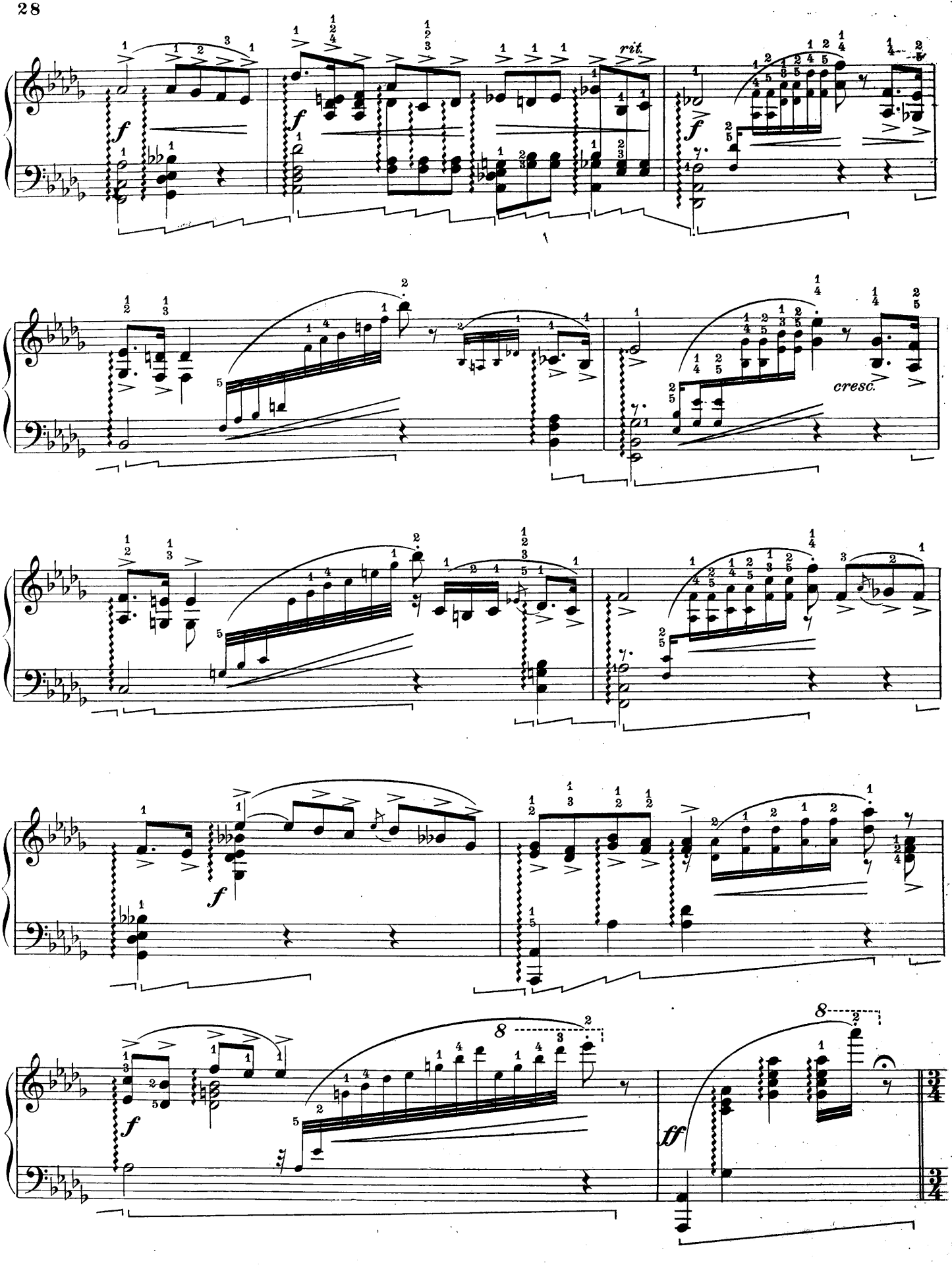
for the Left Hand Alone

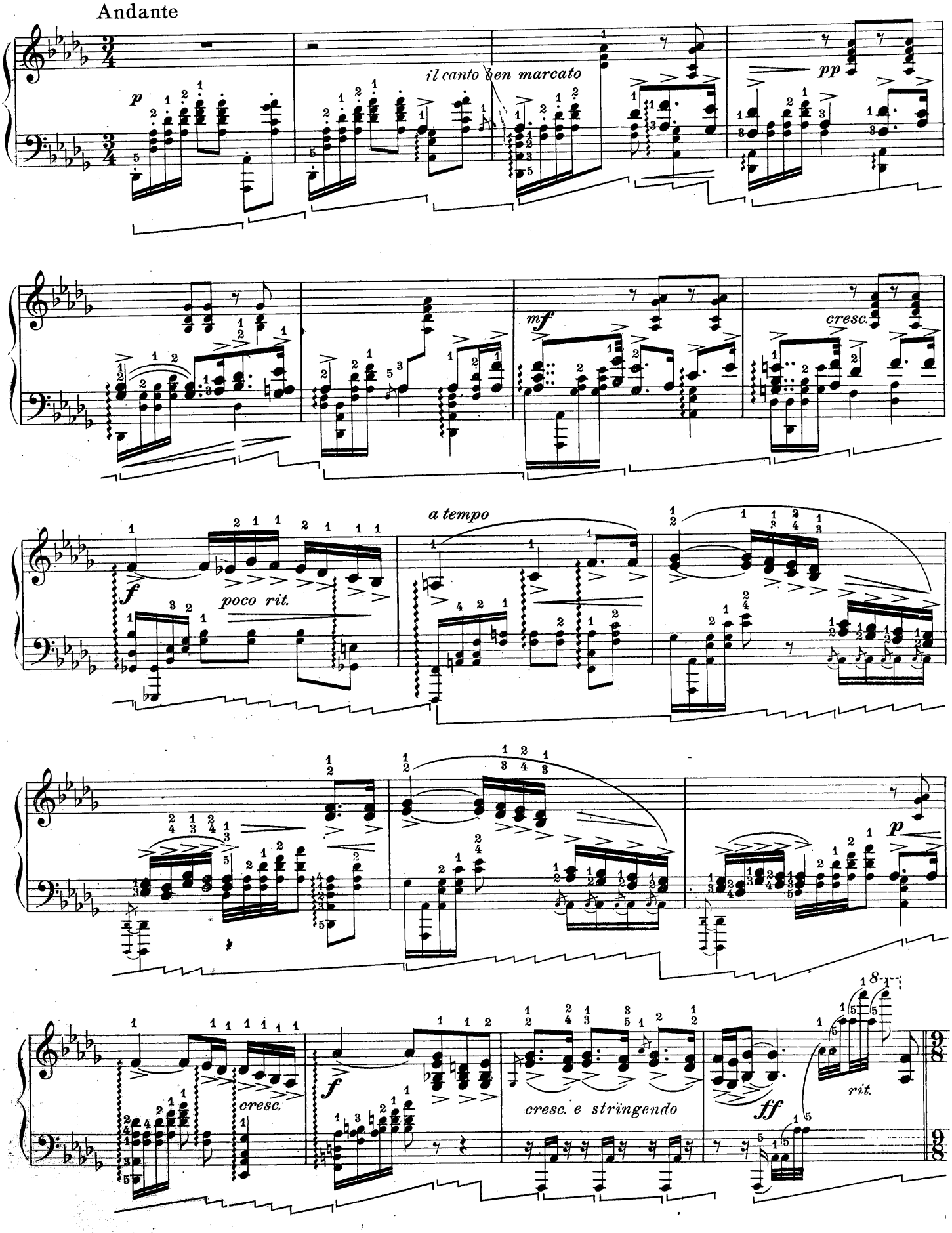
Revised, edited and fingered, by
ANTHONY STANKOWITCH

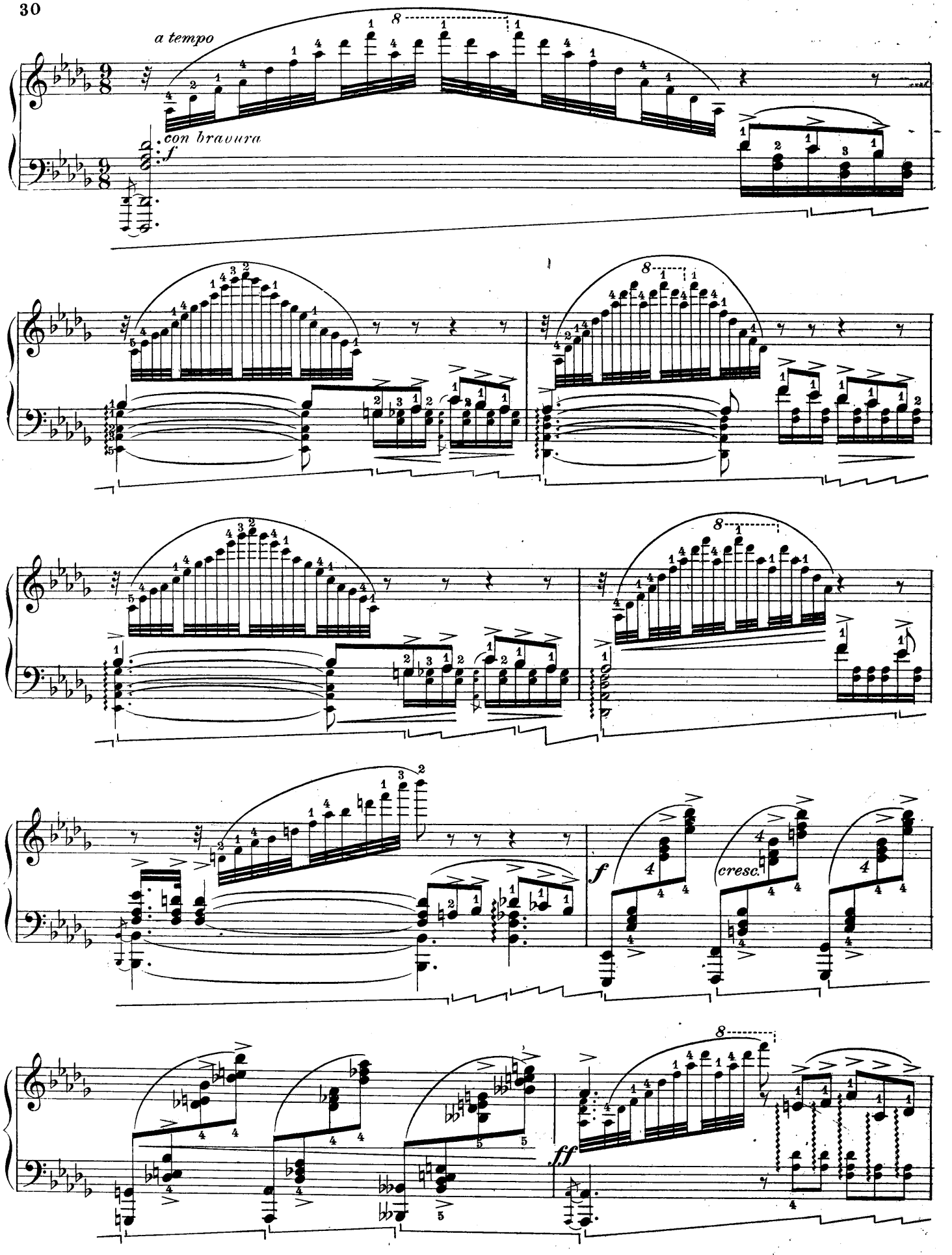
TH. LESCHETIZKY, Op. 13

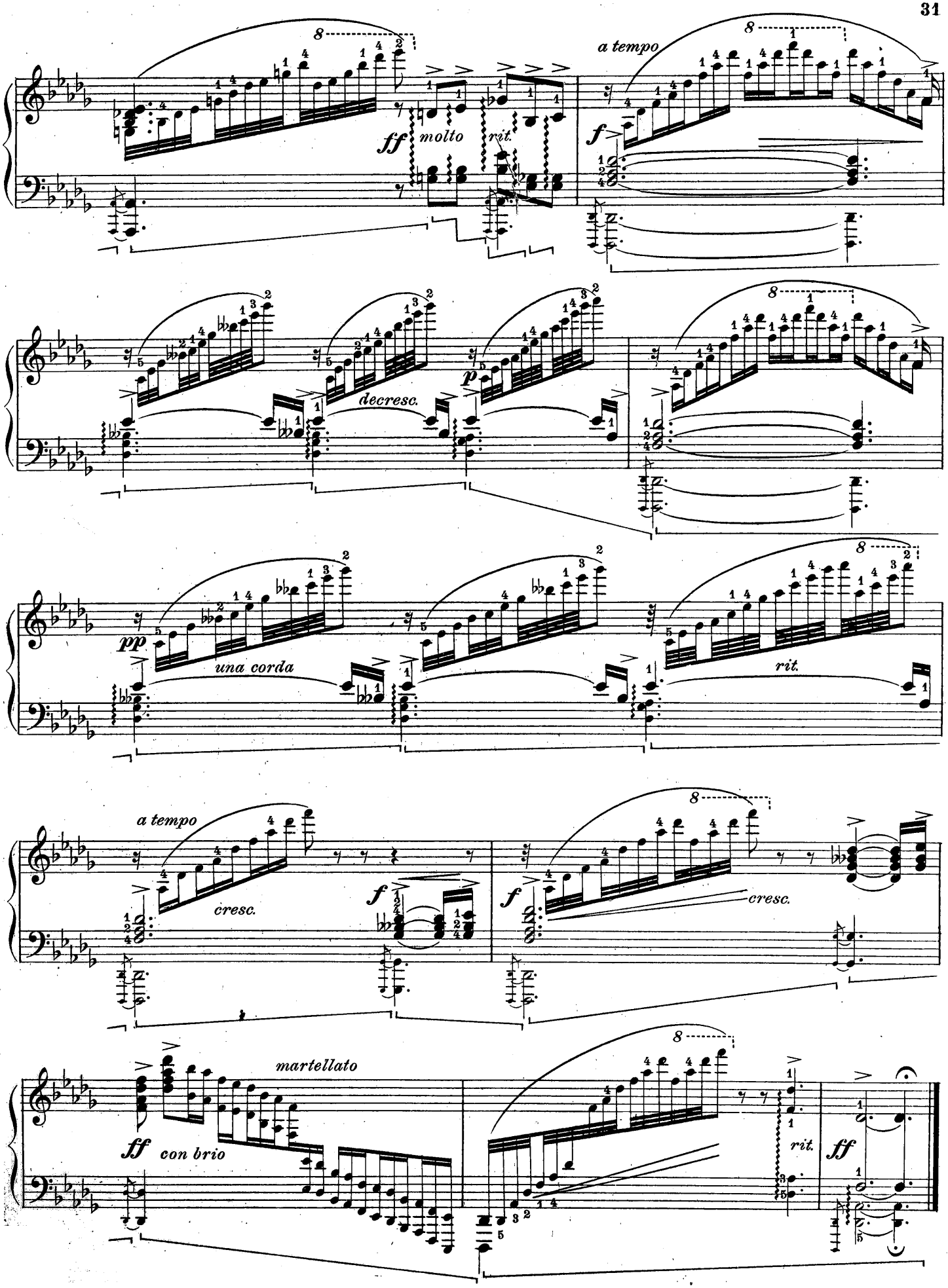


Copyright 1906 by Theo. Presser-5


rit.
cresc.
8
8
ff


Andante
p
il canto ben marcato
pp
mf
cresc.
f
poco rit.
a tempo
p
cresc.
f
cresc. e stringendo
ff
rit.


a tempo
con bravura
f
8
cresc.
ff

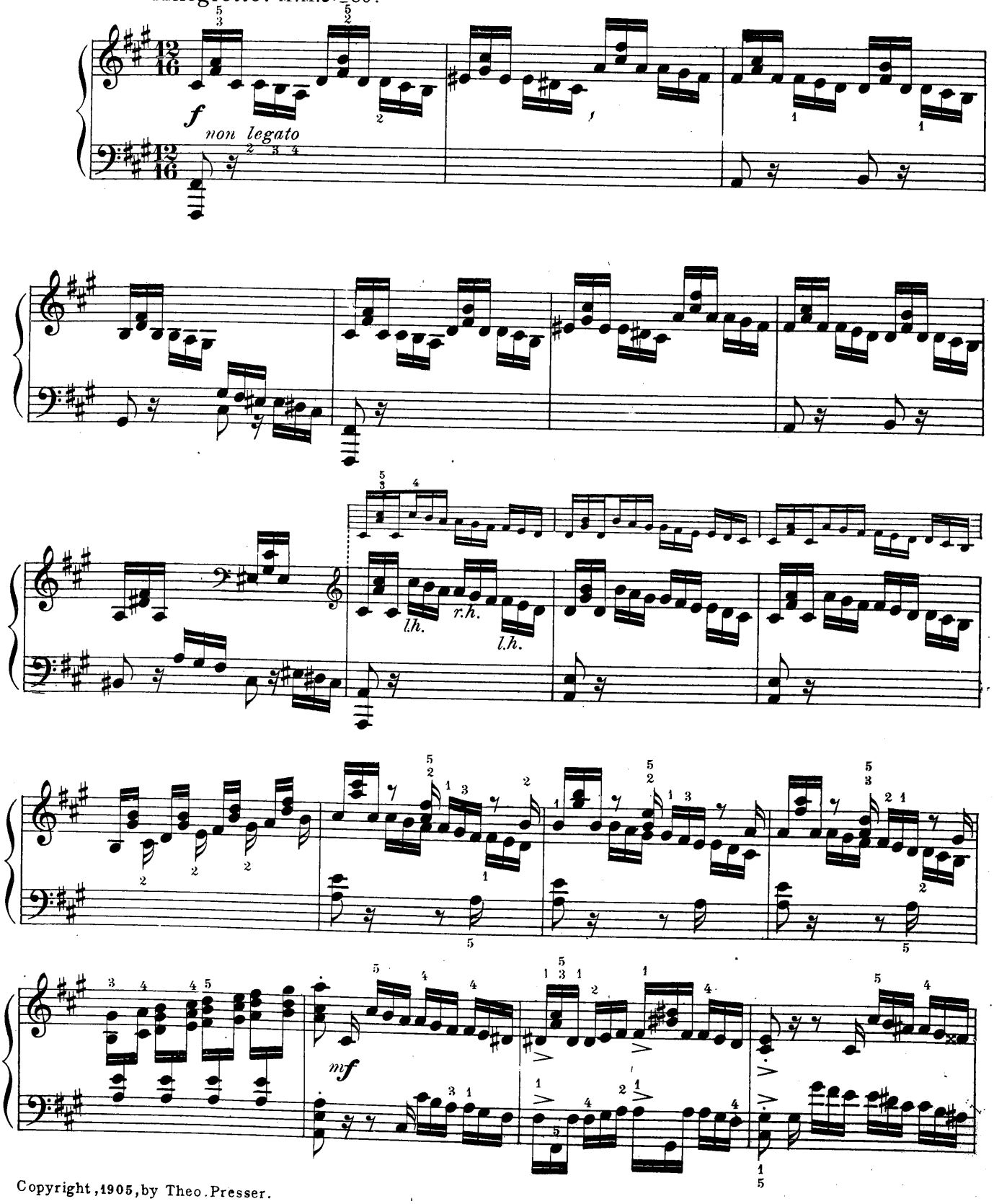

ff molto rit.
a tempo
f
decresc.
p
pp una corda
rit.
a tempo
cresc.
f
f
cresc.
martellato
ff con brio
rit.
ff

TOCCATA

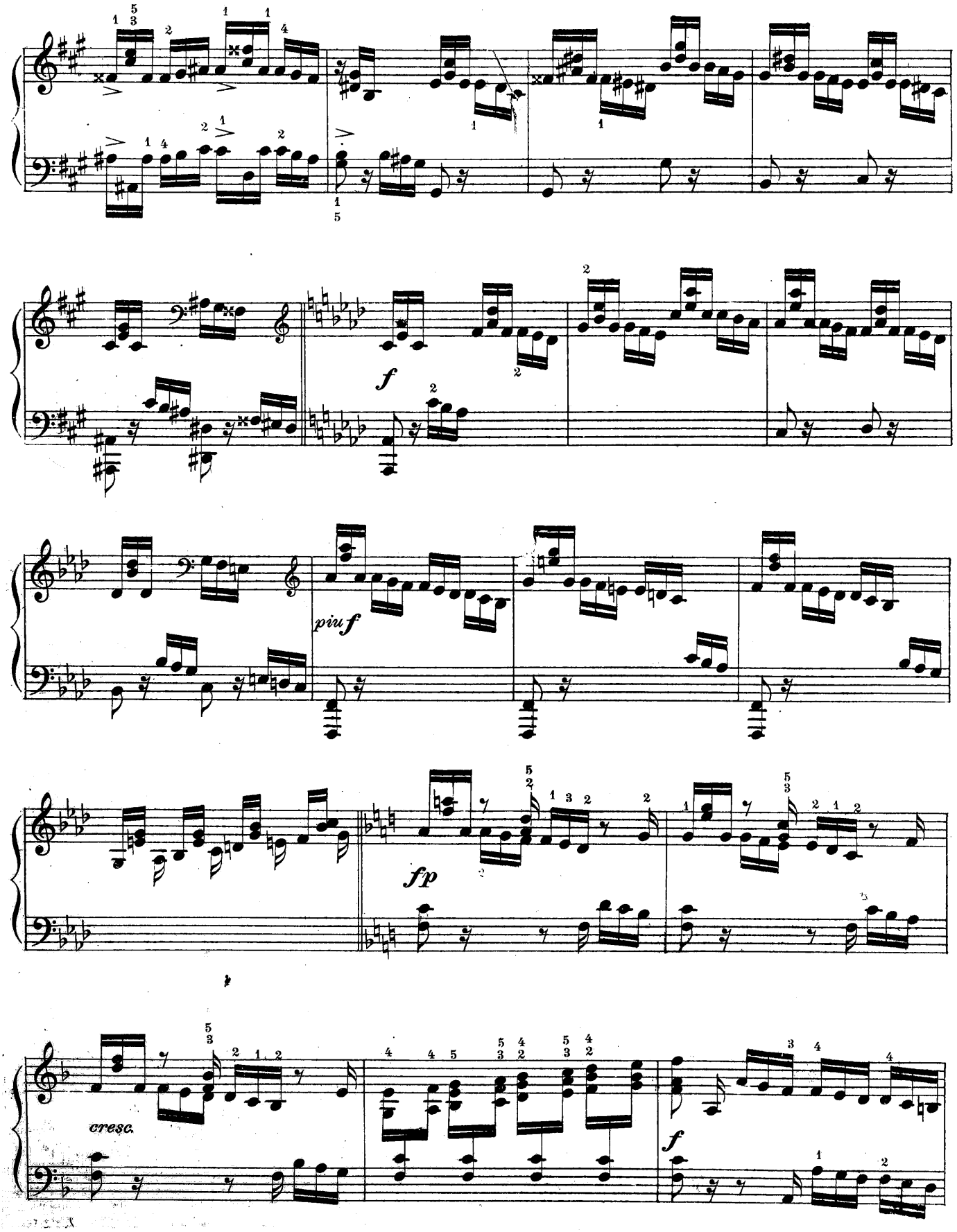
Edited and fingered by Maurits Leefson.

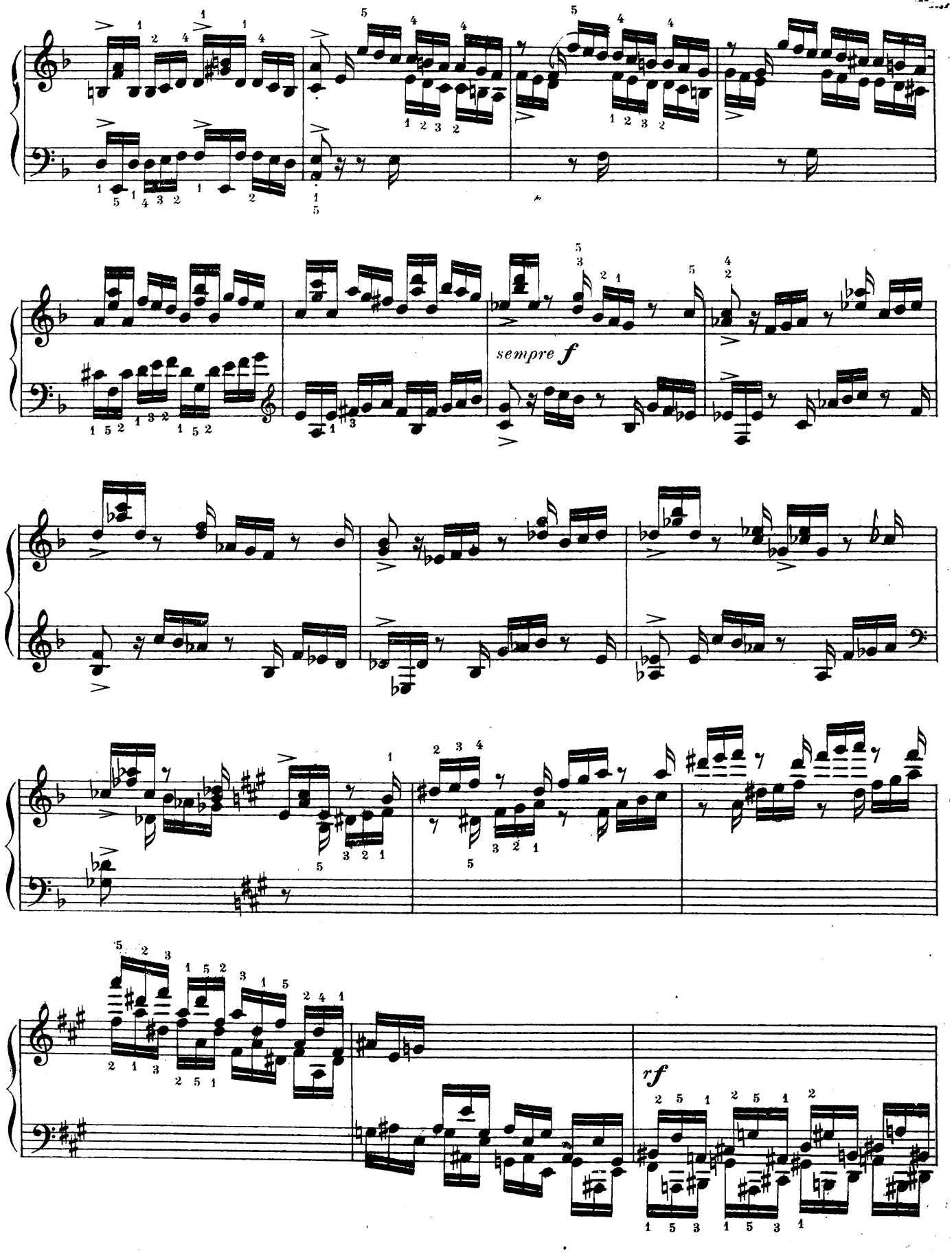
C. Saint-Saëns, Op. 72, No. 3.

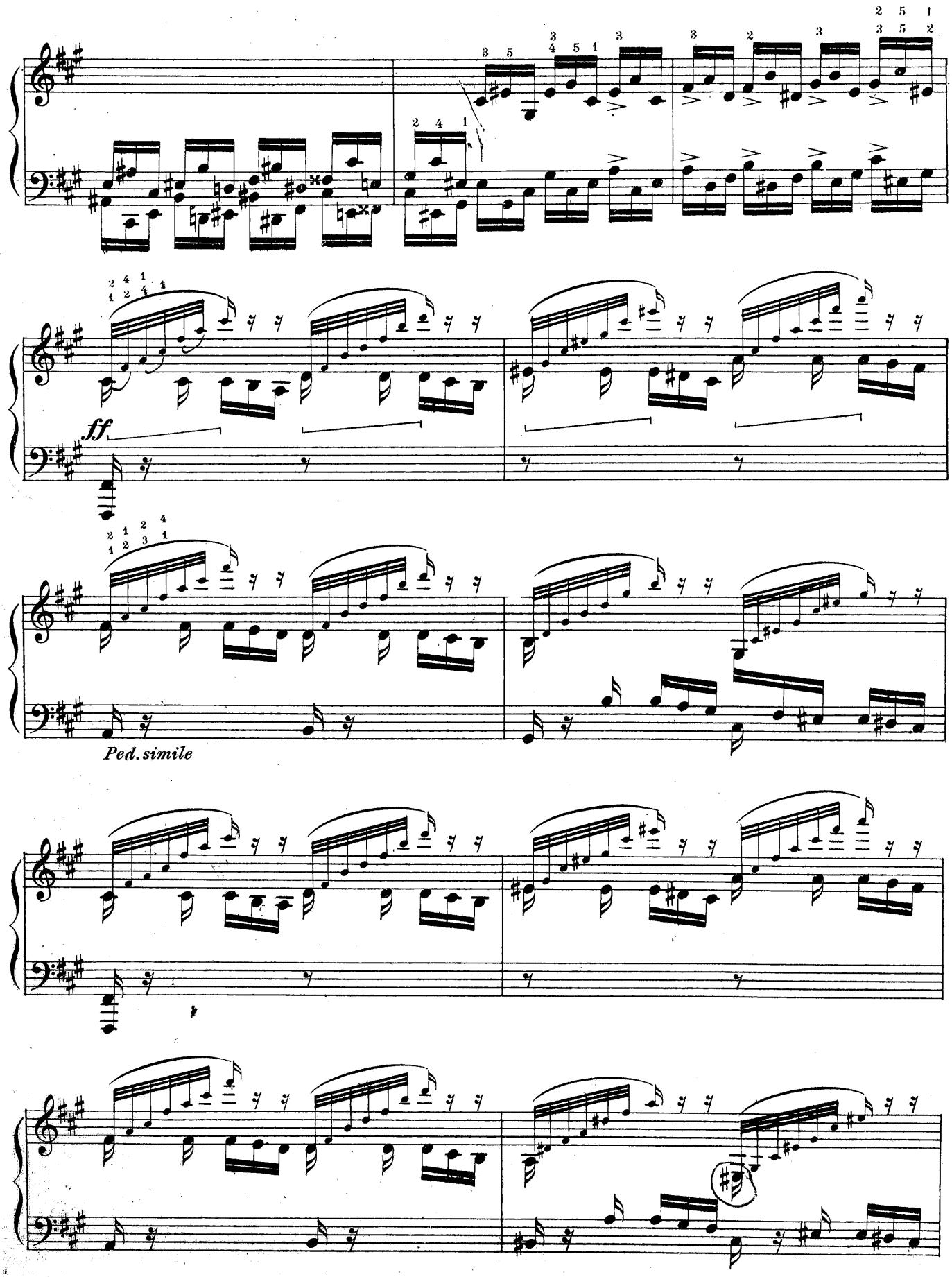
Allegretto. M.M. ♩. = 80.

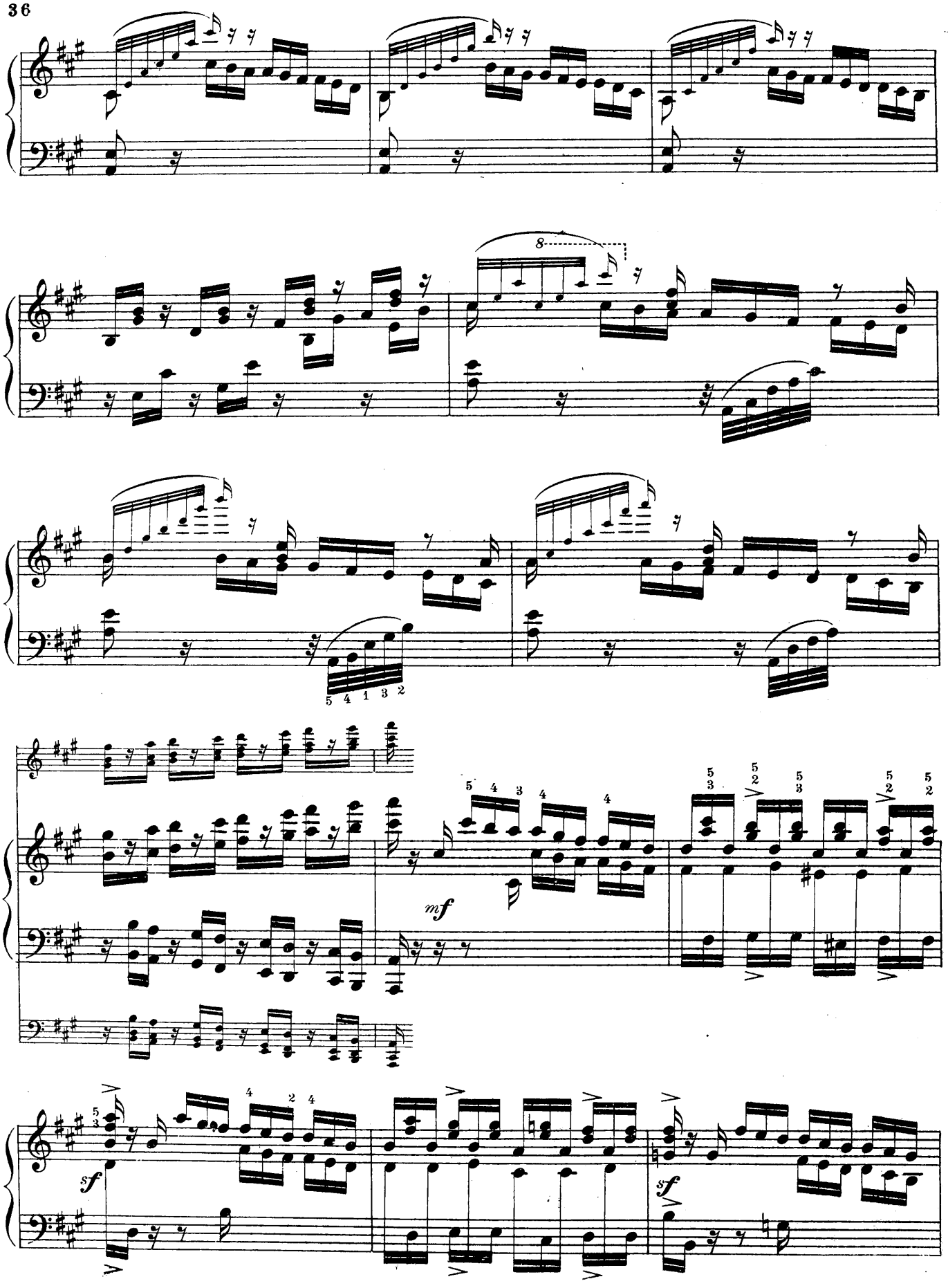


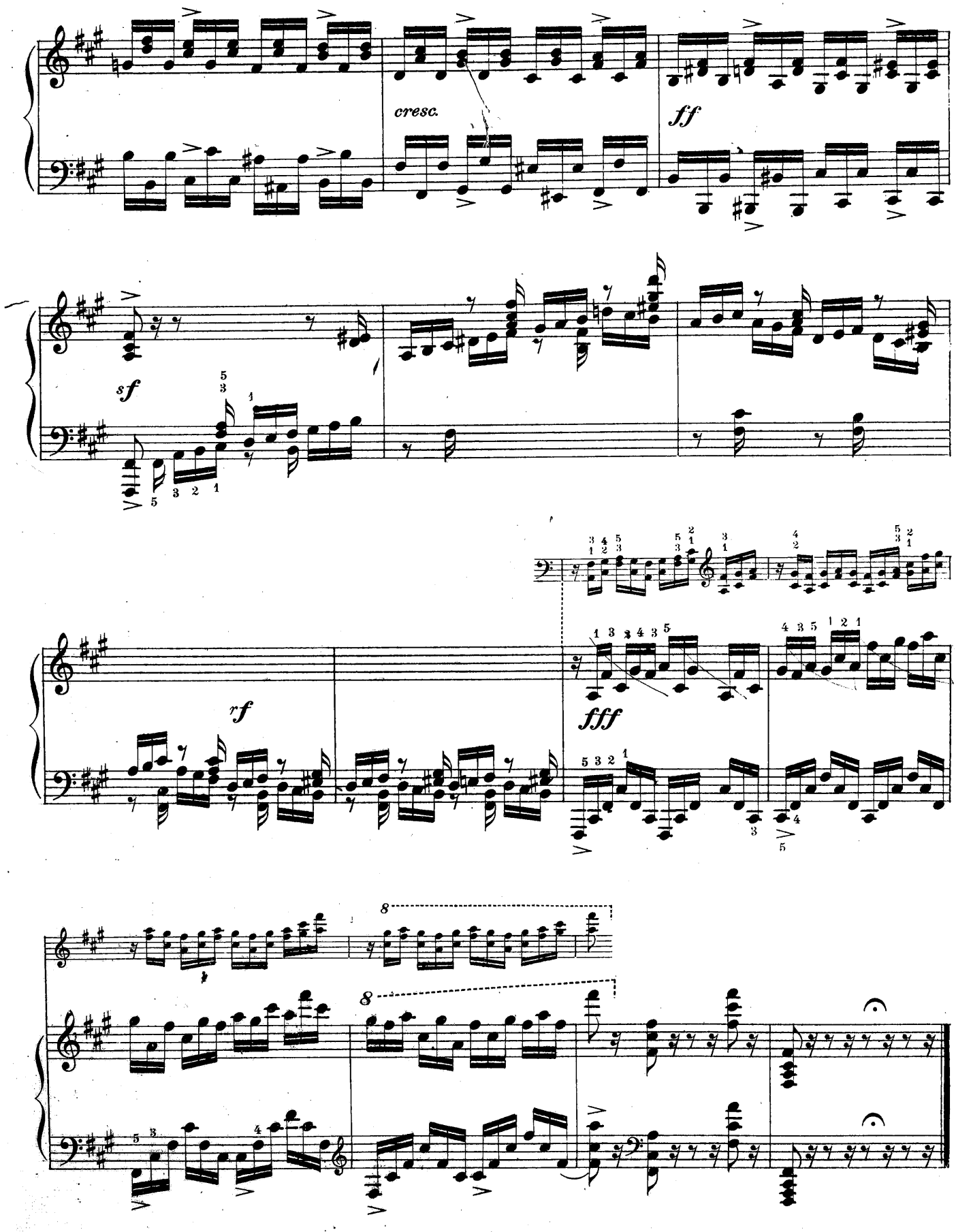
Copyright, 1905, by Theo. Presser.


f
piu f
fp
cresc.
f


sempre f
rf


ff
Ped. simile


8
mf
sf
sf


cresc.
ff
sf
rf
fff
8
8

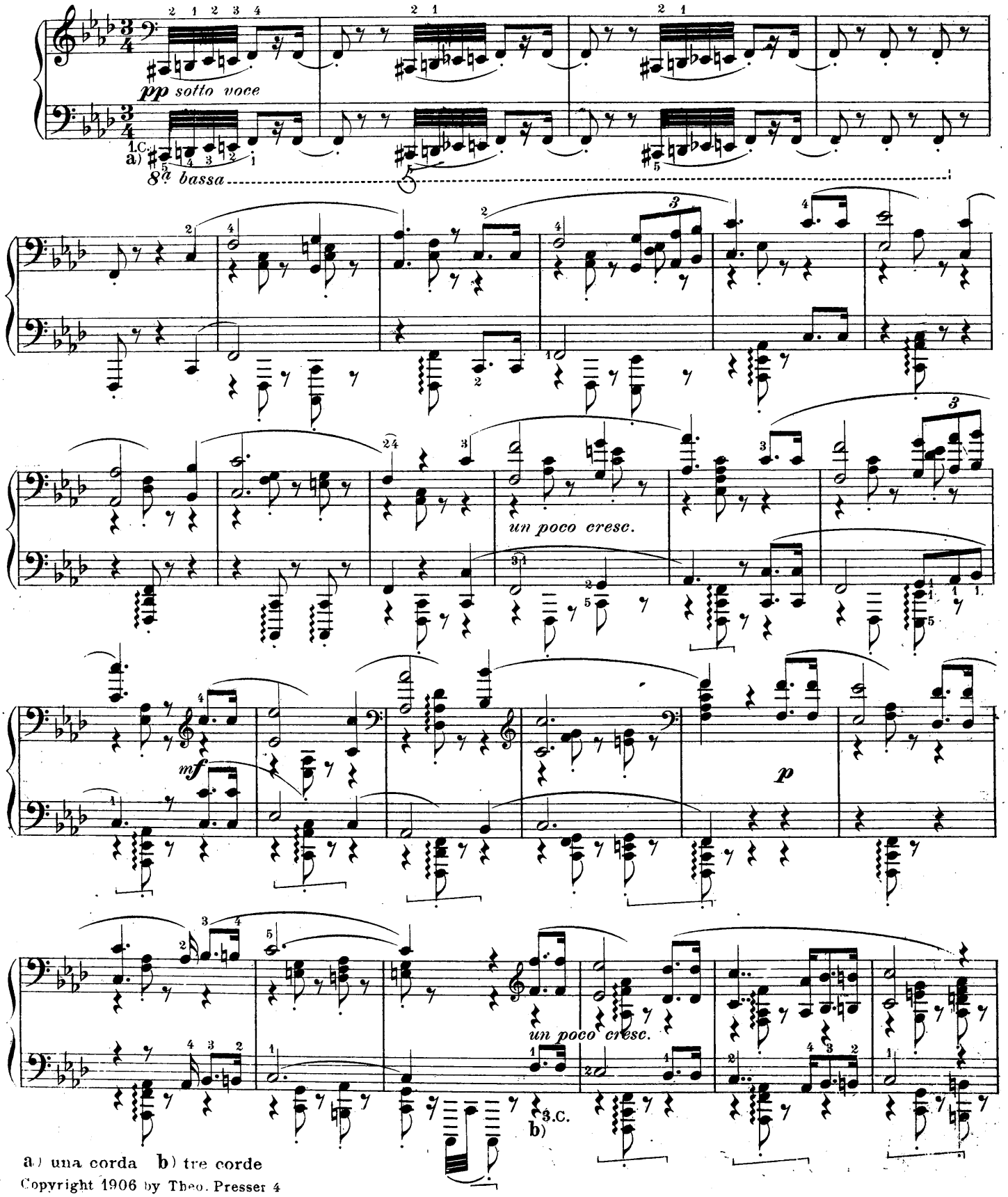
THE VOICE OF THE PEOPLE

VOX POPULI

Revised, edited and fingered by
ANTHONY STANKOWITCH

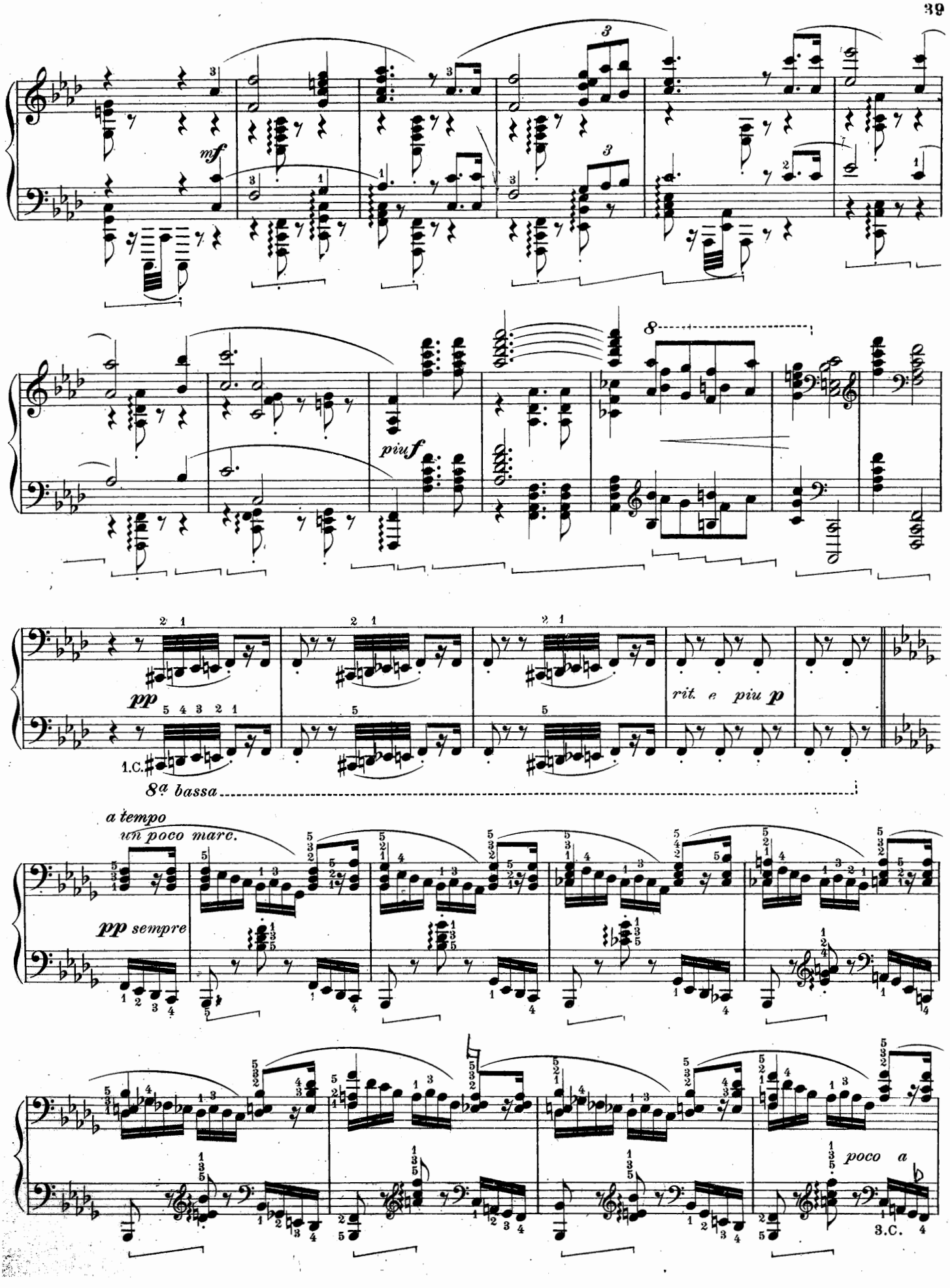
G. SGAMBATI, Op. 23, No. 3

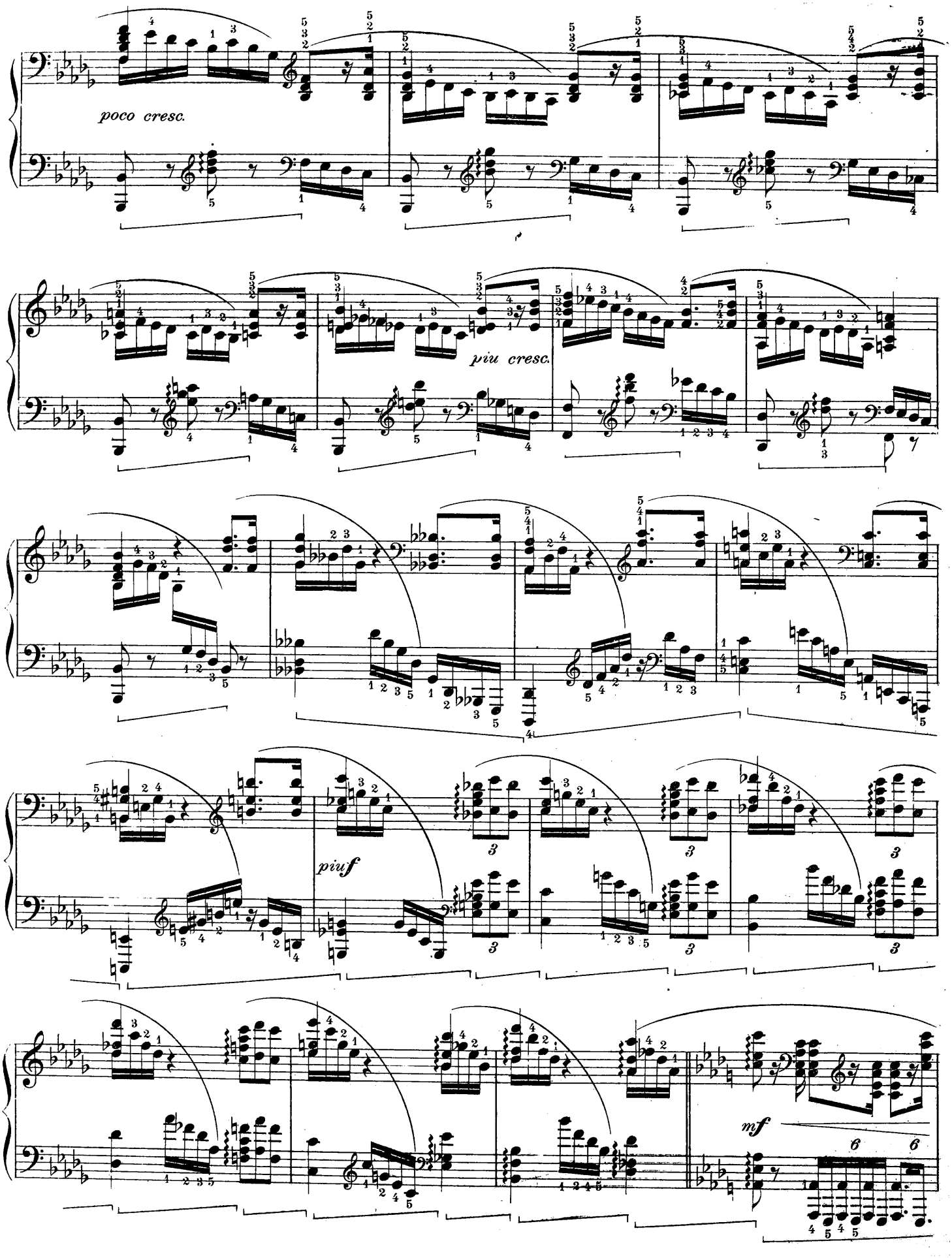
Moderato M.M. ♩ = 69

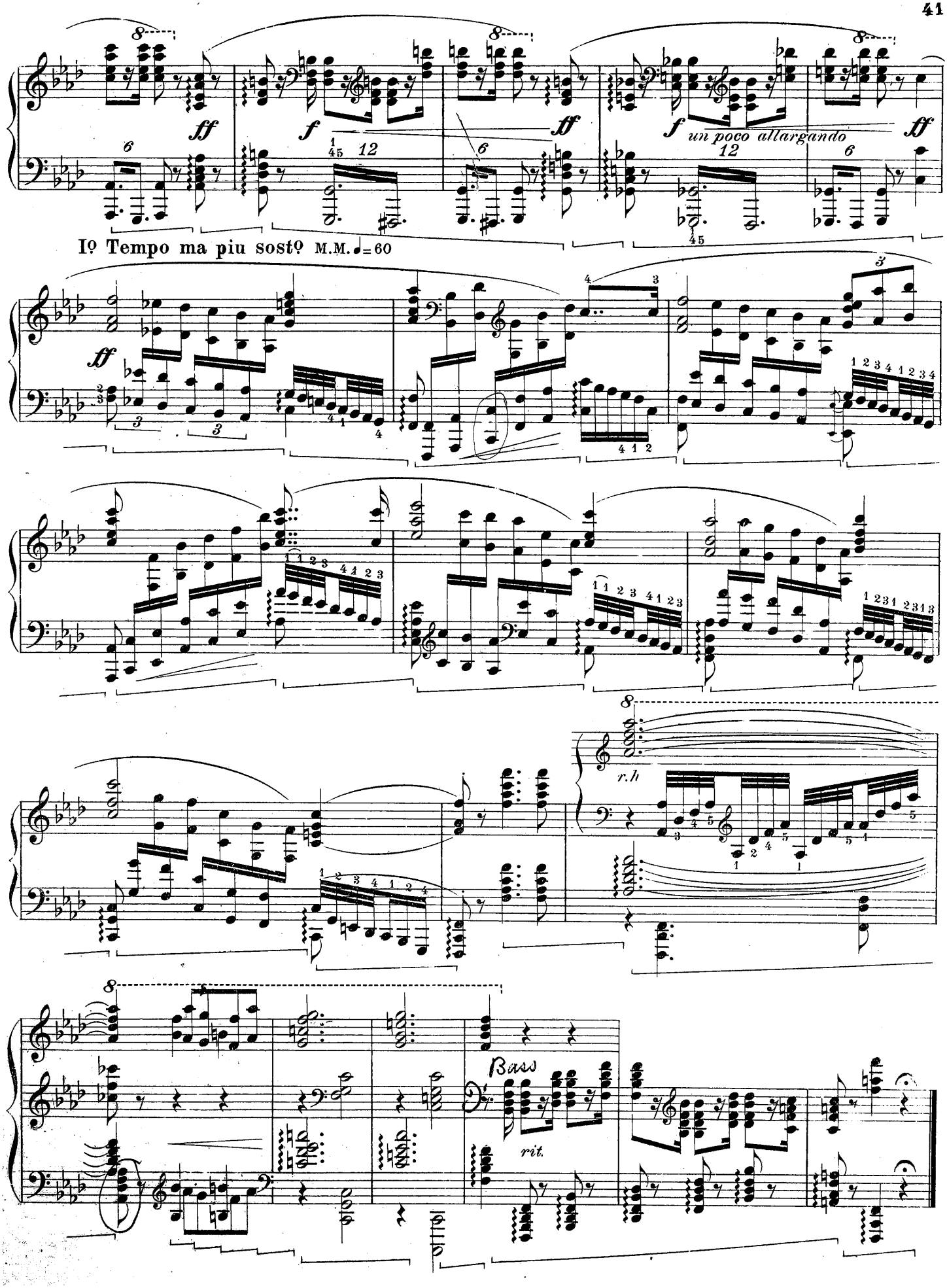


a) una corda b) tre corde

Copyright 1906 by Theo. Presser 4


mf
piuf
pp
1.C.
8ª bassa
rit. e piu p
a tempo
un poco marc.
pp sempre
poco a
3.C.


poco cresc.
piu cresc.
piuf
mf

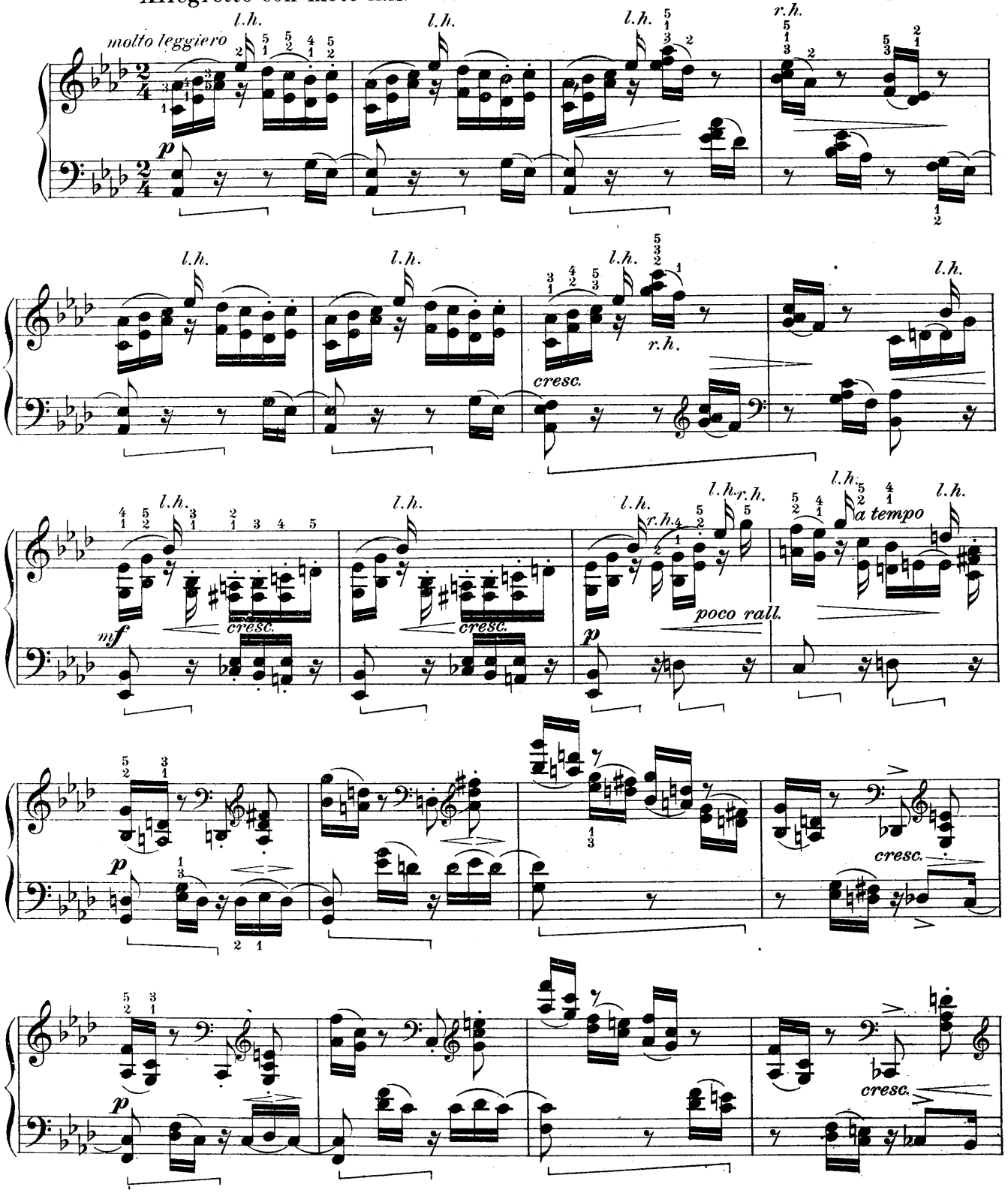

ff
f
ff
f
un poco allargando
ff
Iº Tempo ma piu sostº M.M. ♩= 60
r.h
Bass
rit.

CAPRICE

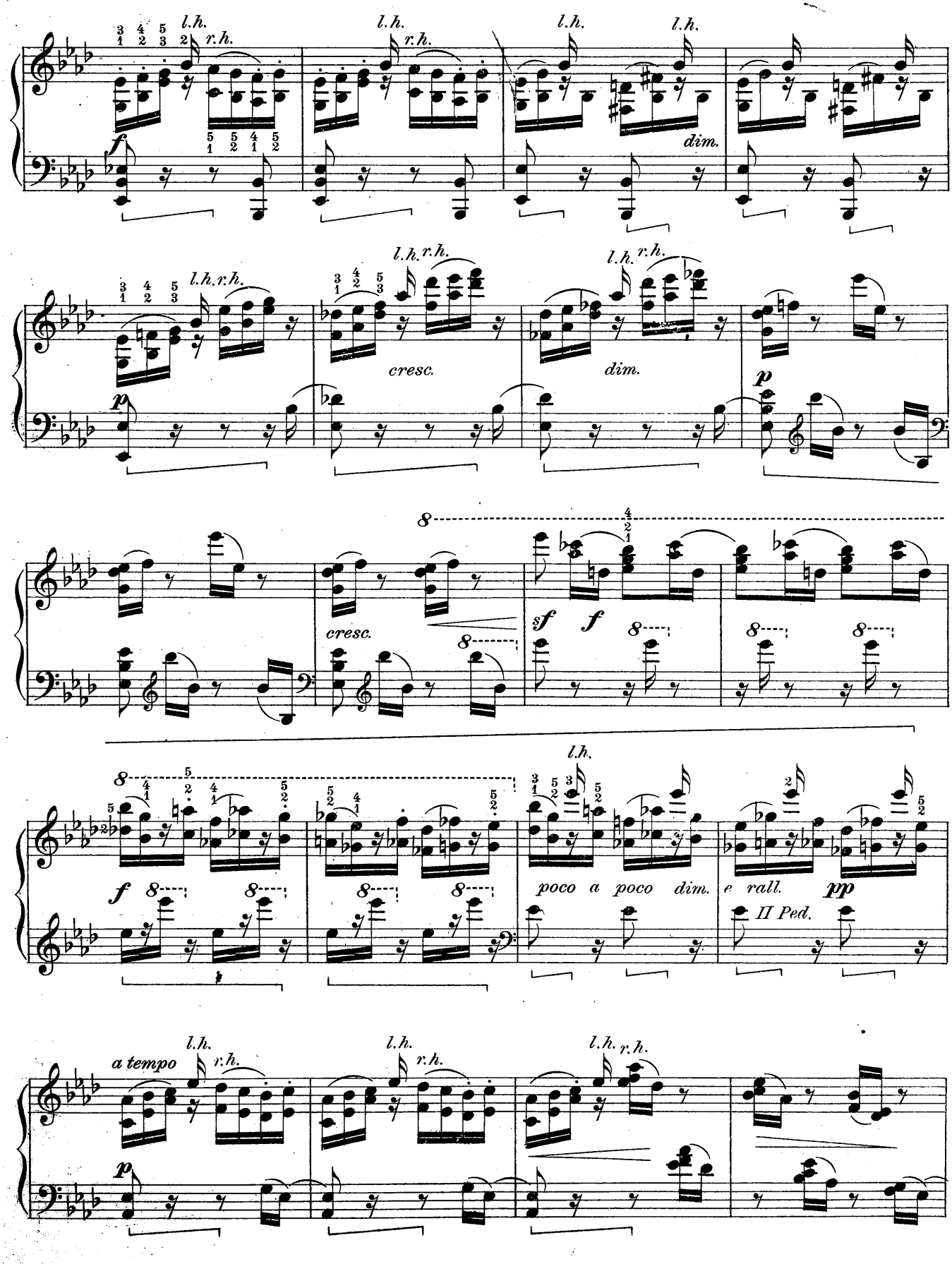
Arabesque – en forme d'Etude

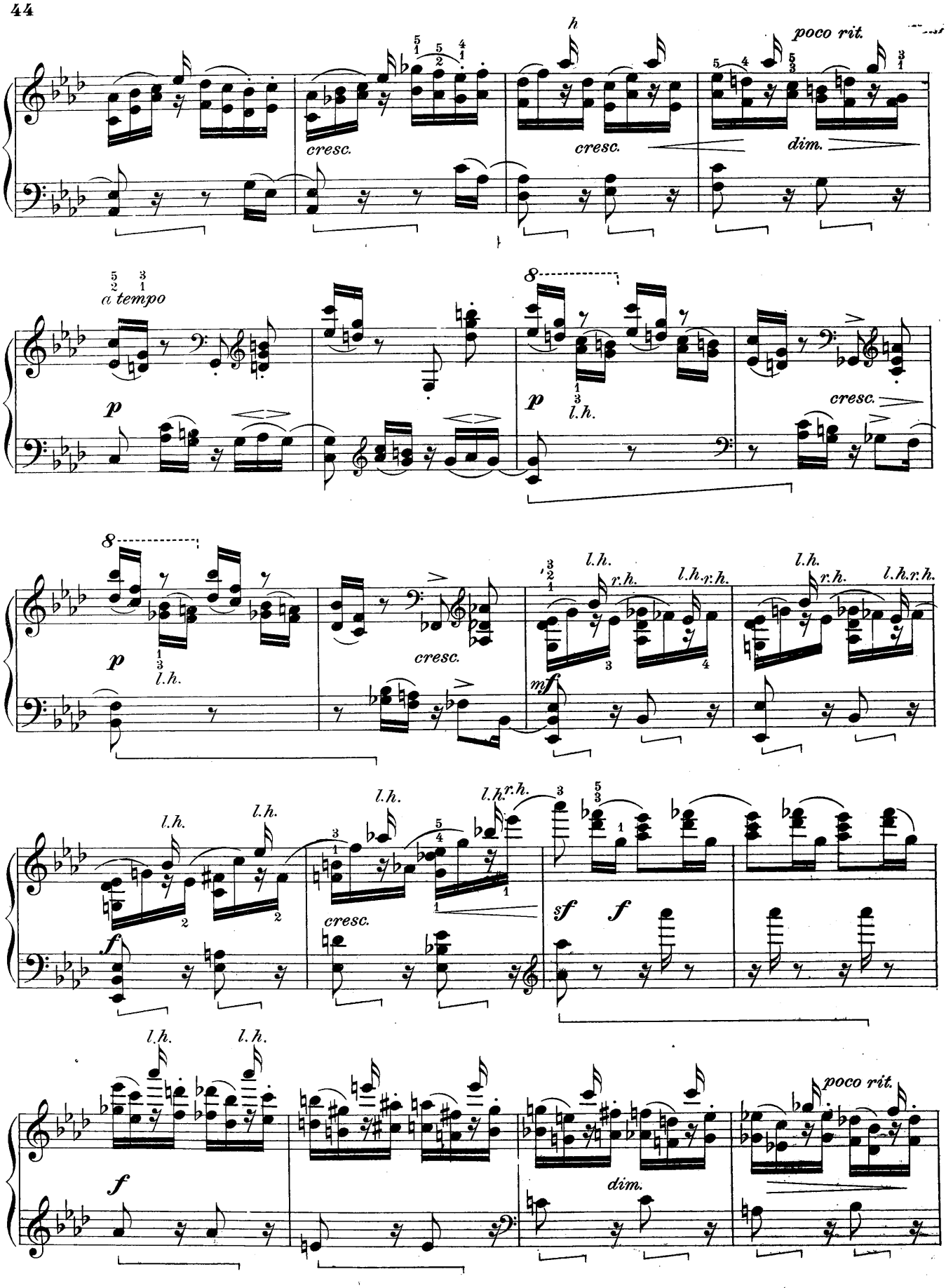
Allegretto con moto M.M. ♩= 96

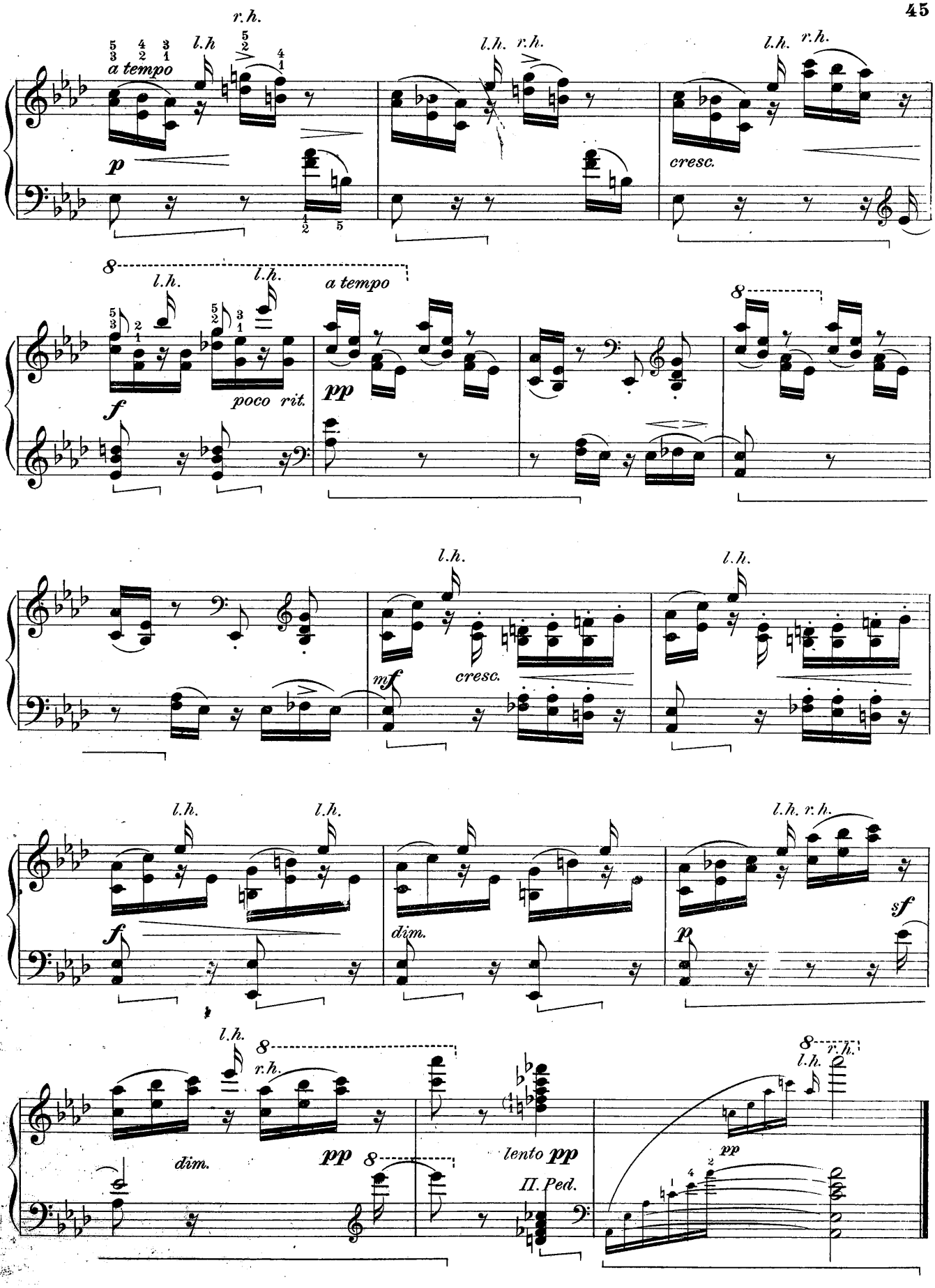
TH. LESCHETIZKY, Op. 45, No. 1



Copyright 1905 by Theo. Presser


l.h.
r.h.
f
dim.
p
cresc.
sf
poco a poco dim.
e rall.
pp
II Ped.
a tempo

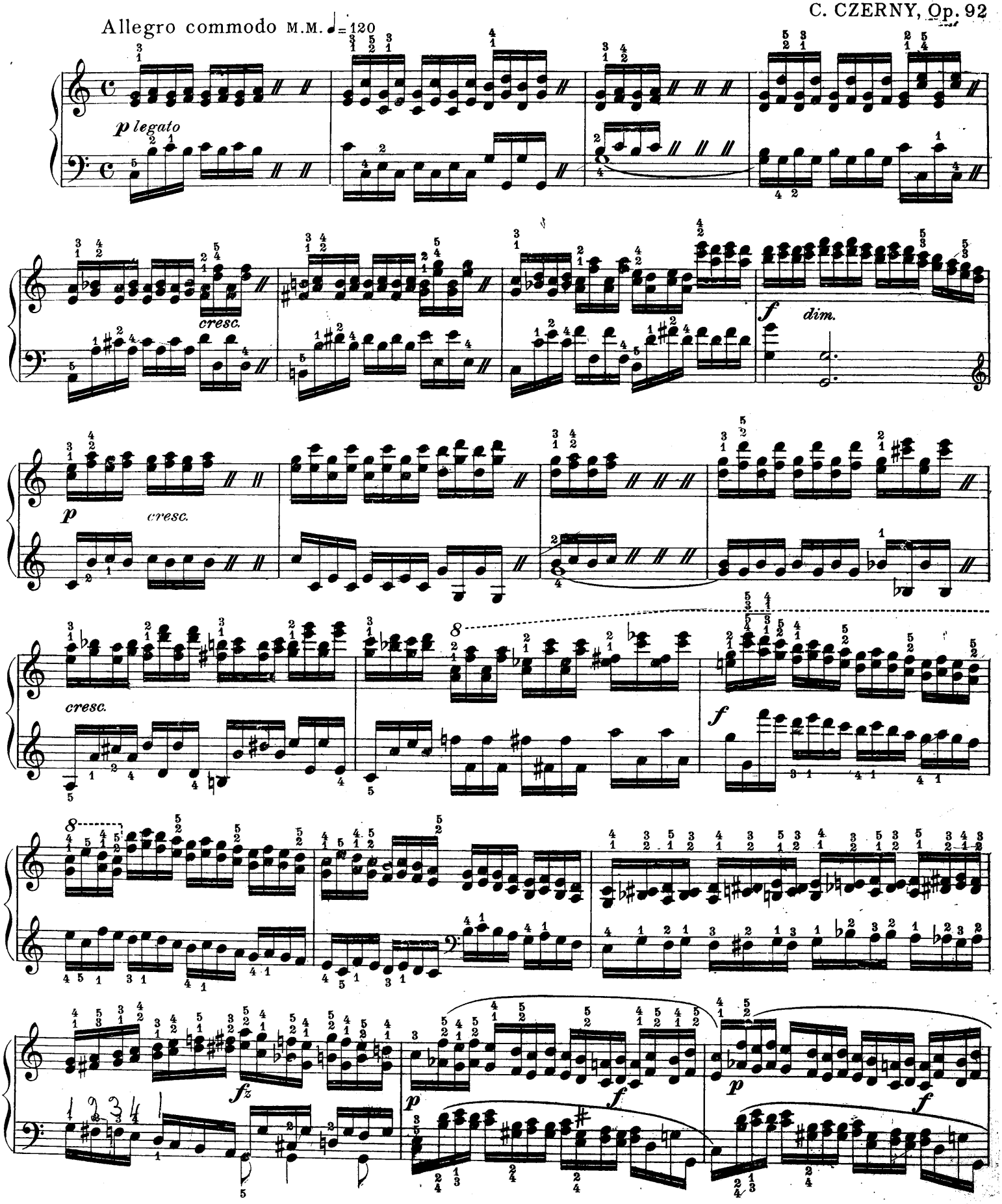

h
poco rit.
cresc.
cresc.
dim.
a tempo
p
p
l.h.
cresc.
8
8
p
l.h.
cresc.
mf
l.h.
r.h.
l.h.r.h.
l.h.
r.h.
l.h.r.h.
l.h.
l.h.
l.h.
l.h.r.h.
f
cresc.
sf
f
l.h.
l.h.
f
dim.
poco rit.

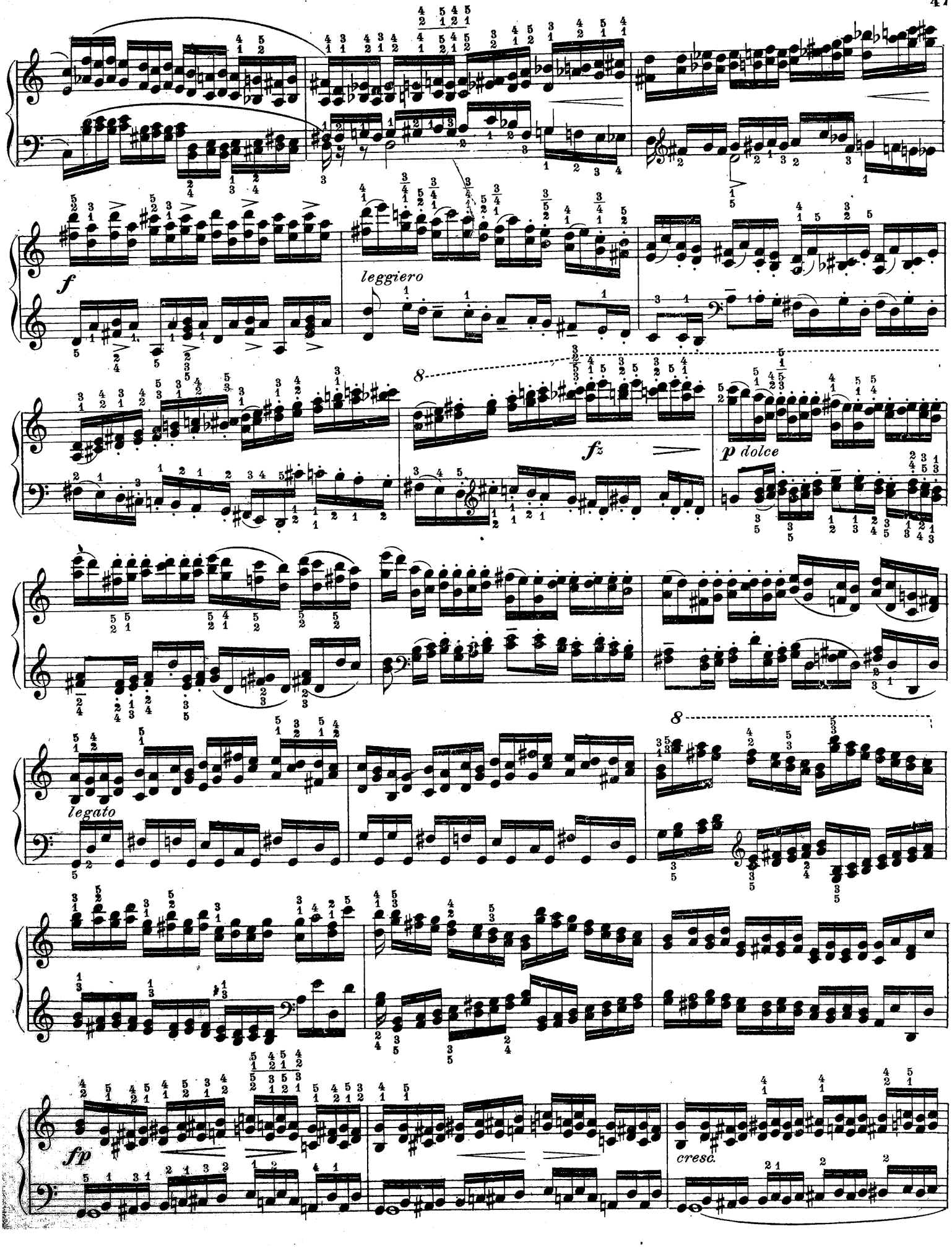

r.h.
a tempo
l.h
p
l.h. r.h.
l.h. r.h.
cresc.
8
l.h.
l.h.
a tempo
f
poco rit.
pp
8
l.h.
l.h.
mf
cresc.
l.h.
l.h.
f
dim.
l.h. r.h.
p
sf
l.h.
8
r.h.
dim.
pp
8
lento pp
II. Ped.
8
r.h.
l.h.
pp

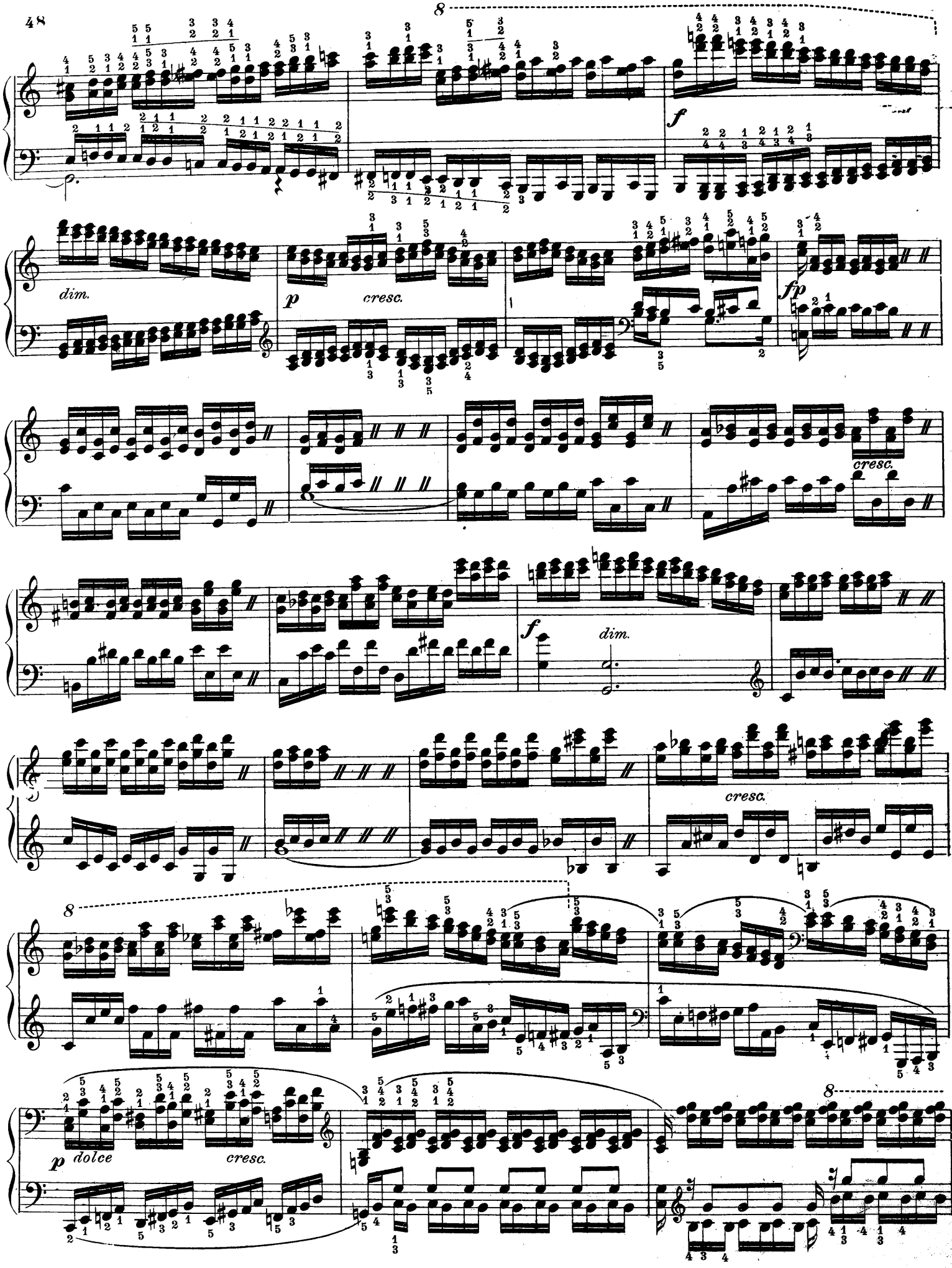
TOCCATA

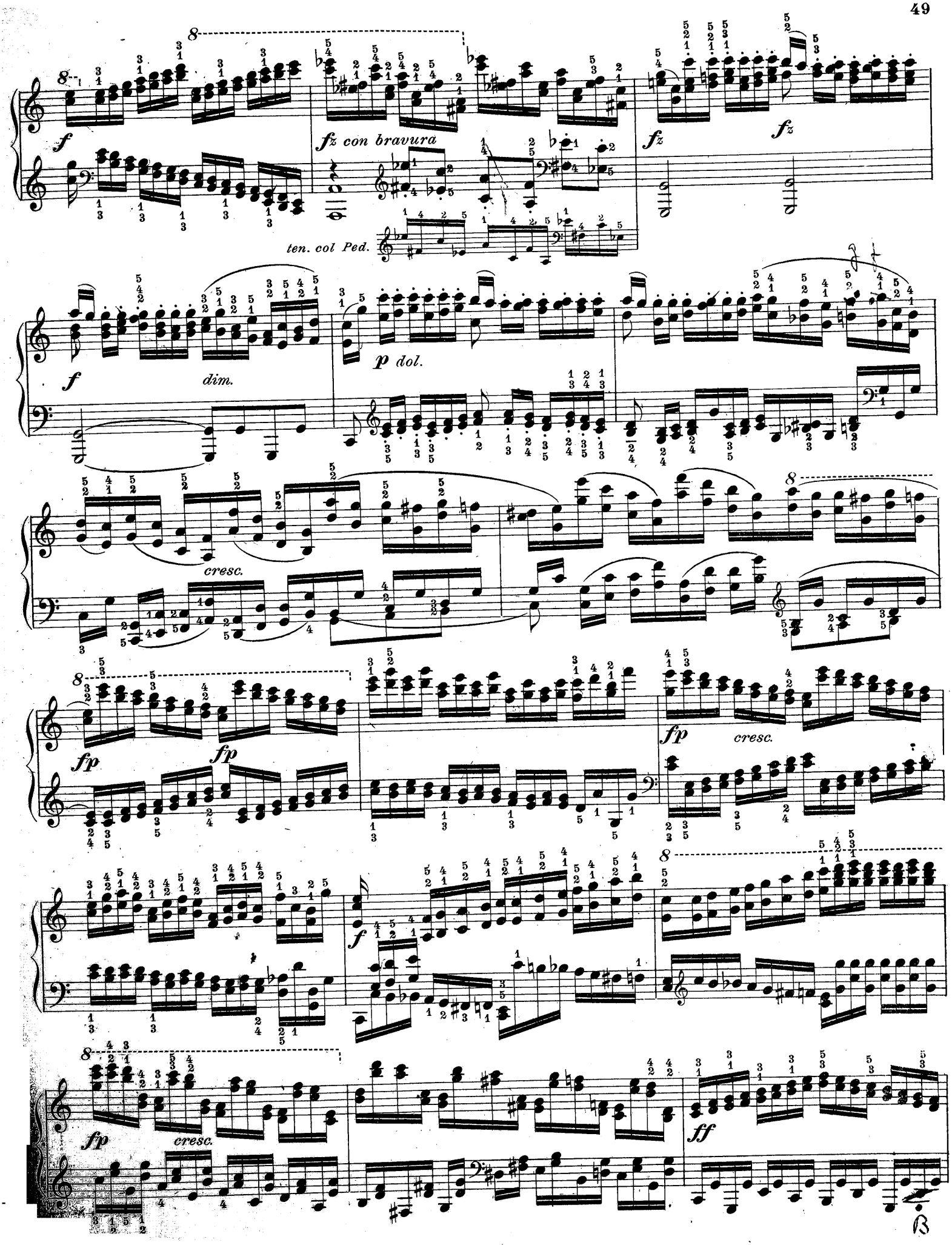
Edited and fingered by
Moritz Moszkowski

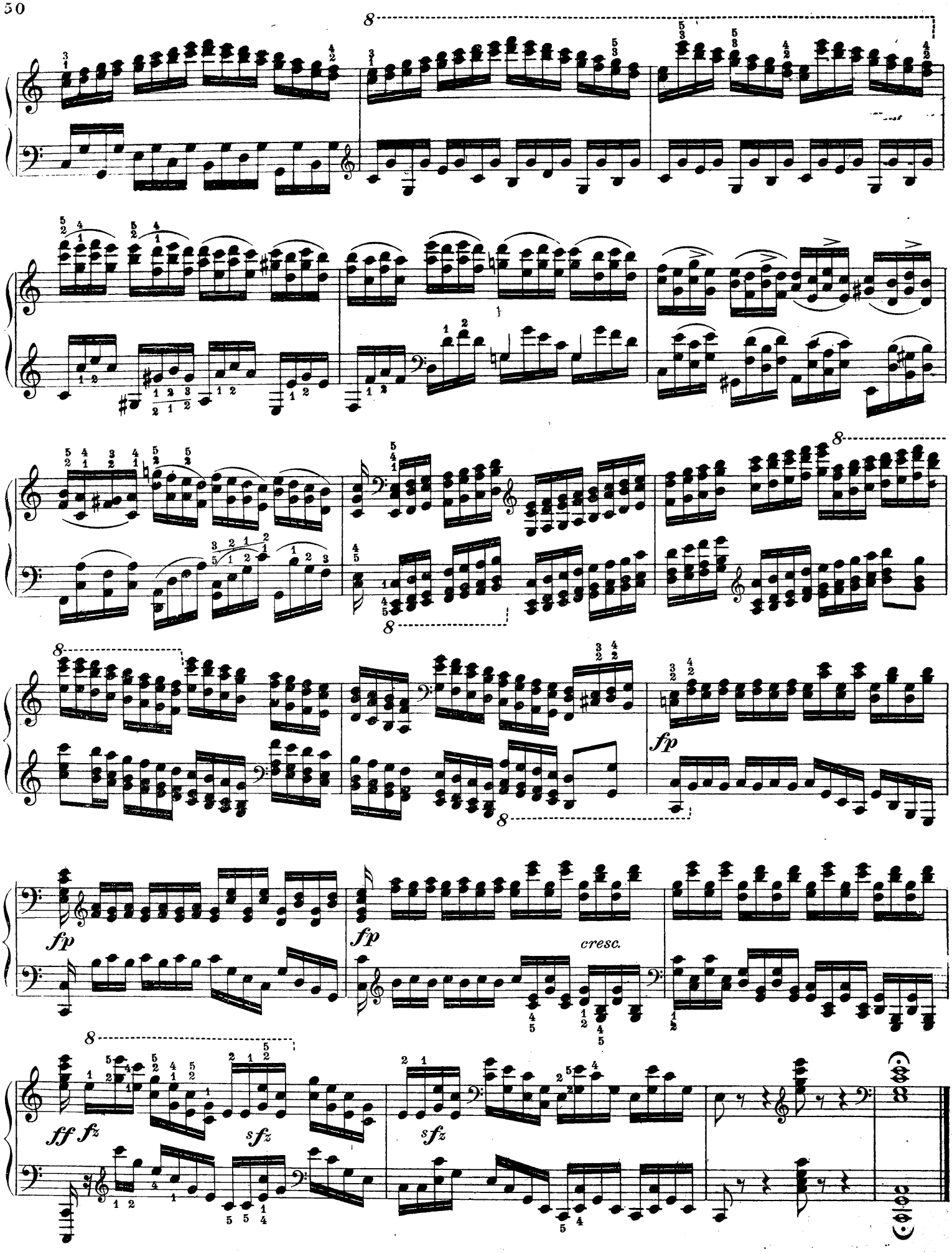
C. CZERNY, Op. 92




f
leggiero
8
fz
p dolce
legato
8
fp
cresc.


8
f
dim.
p
cresc.
fp
cresc.
f
dim.
cresc.
8
p
dolce
cresc.
8


f
fz con bravura
fz
fz
ten. col Ped.
f
dim.
p dol.
cresc.
fp
fp
fp
cresc.
f
fp
cresc.
ff


fp
fp
cresc.
fp
ff fz
sfz
sfz

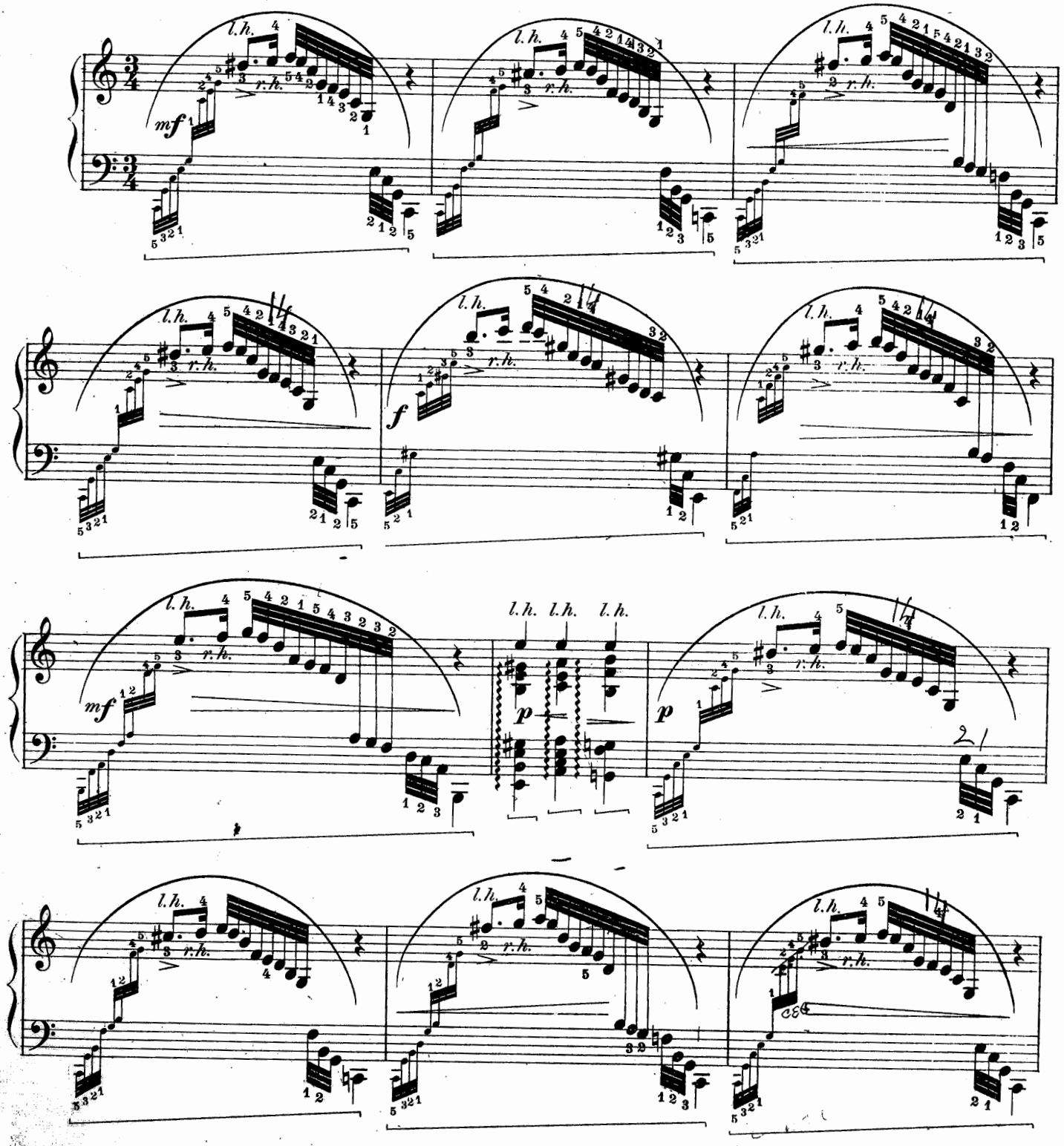
To Theodor Kullak

ETUDE
On False Notes

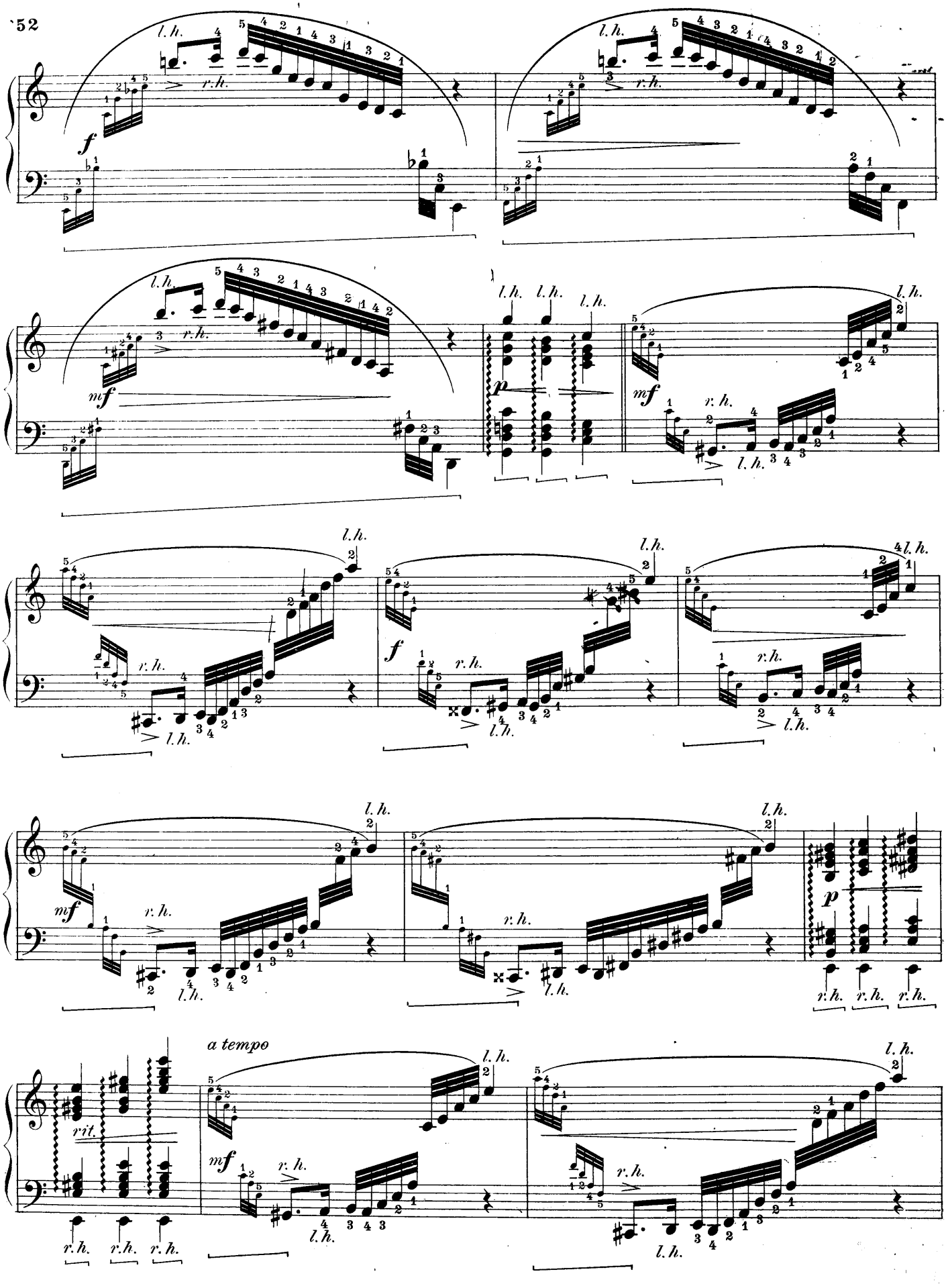
Revised and Edited
by Dr HANS HARTHAN

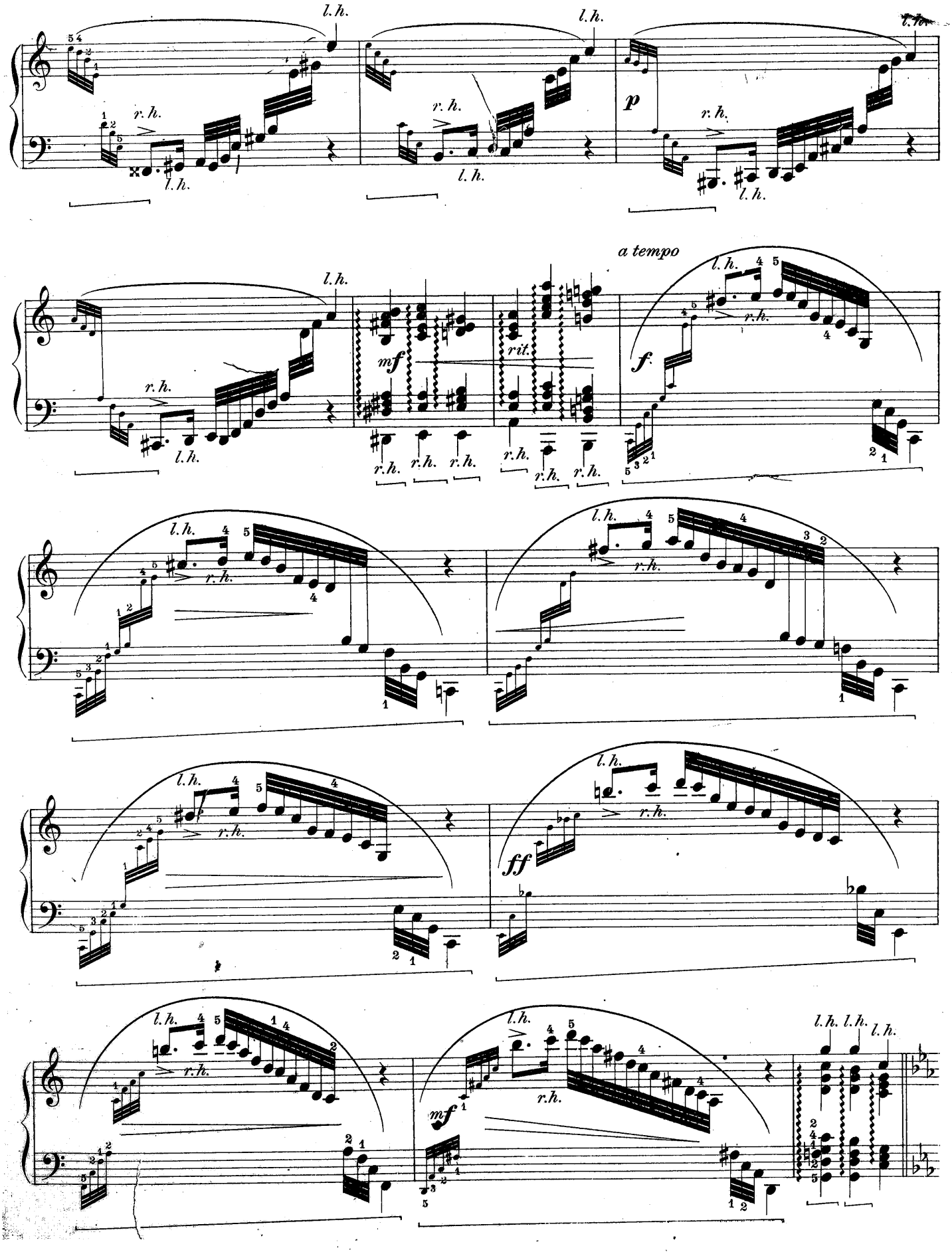
ANTON RUBINSTEIN

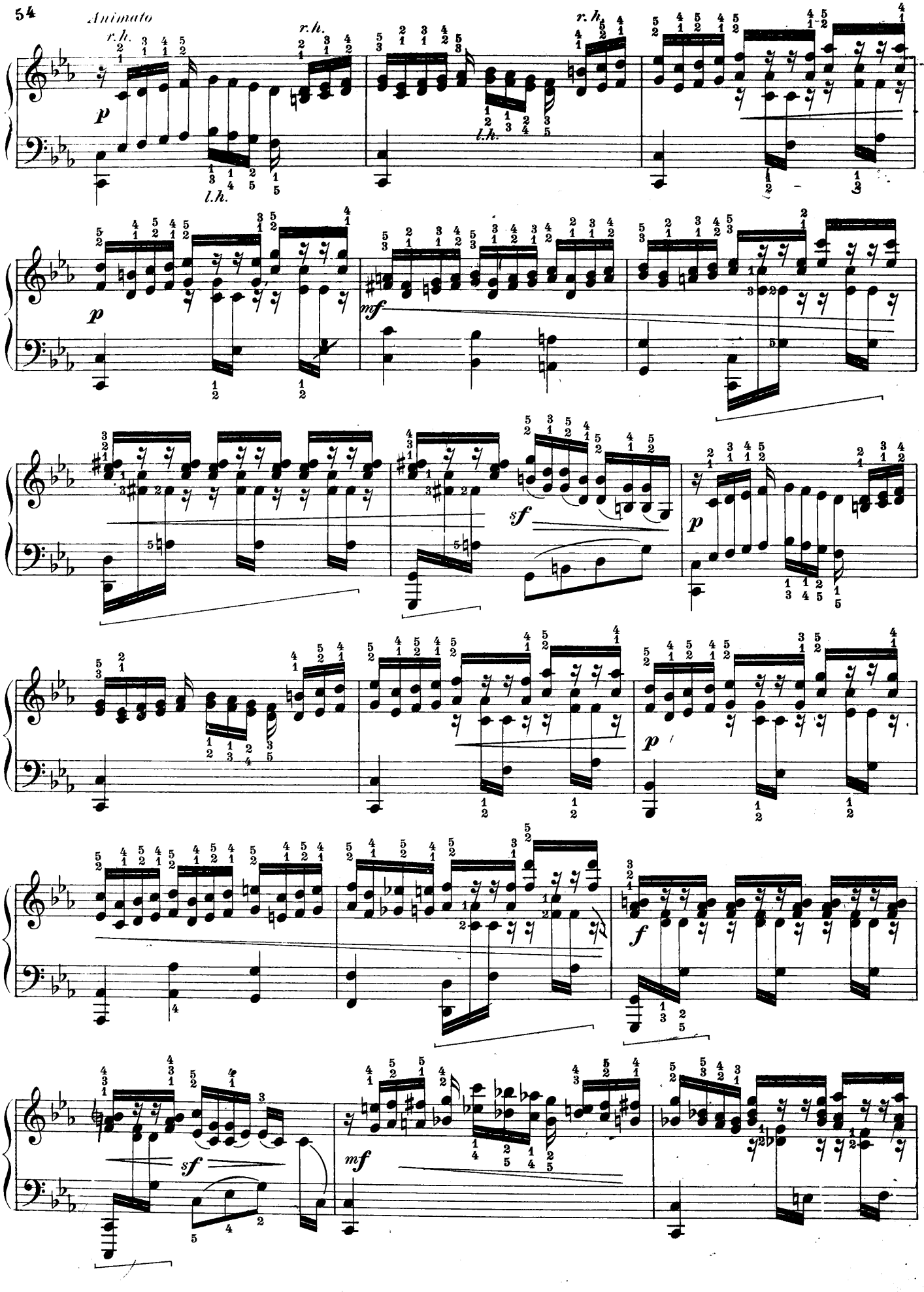
Moderato M. M. ♩= 76

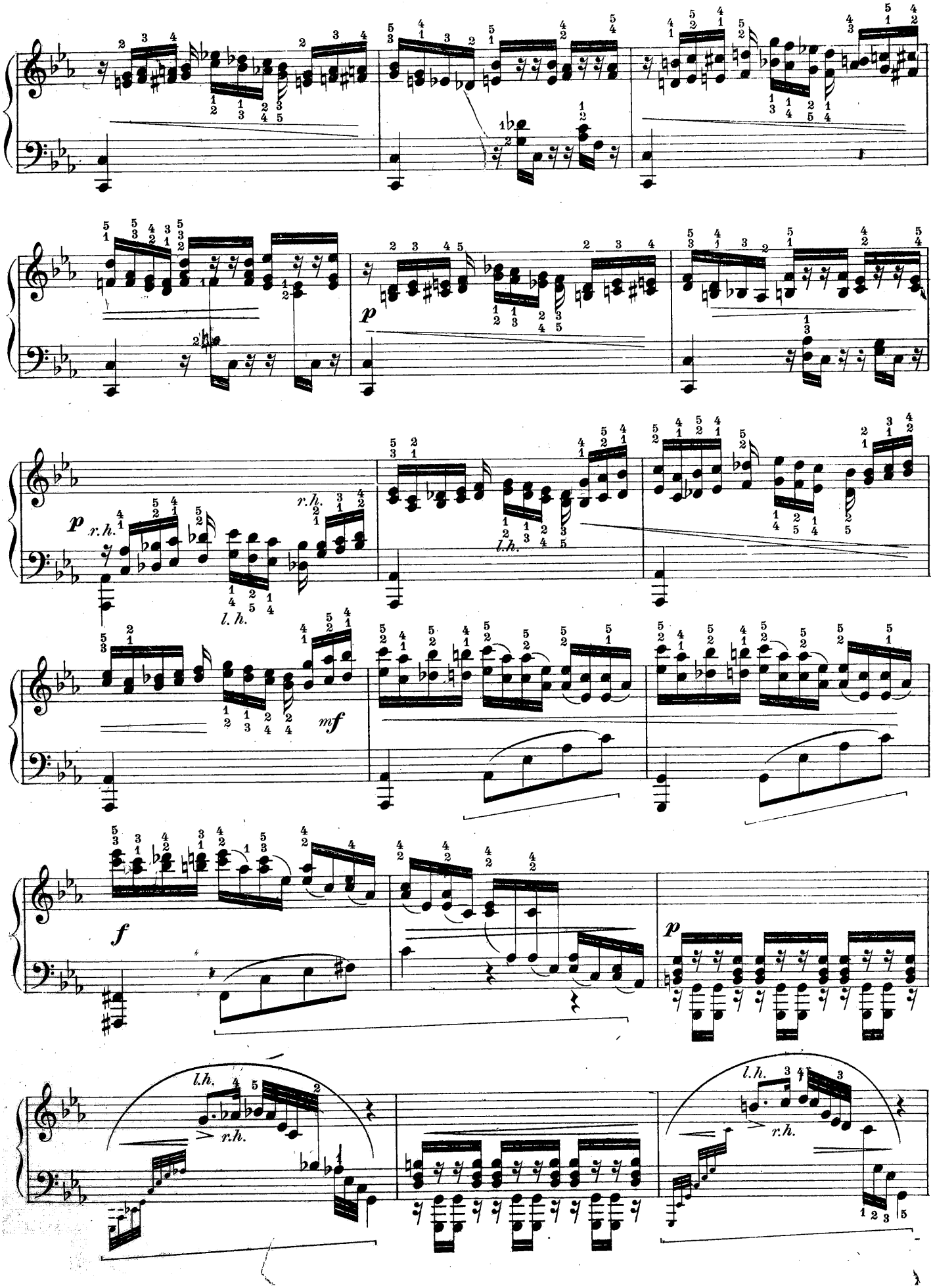


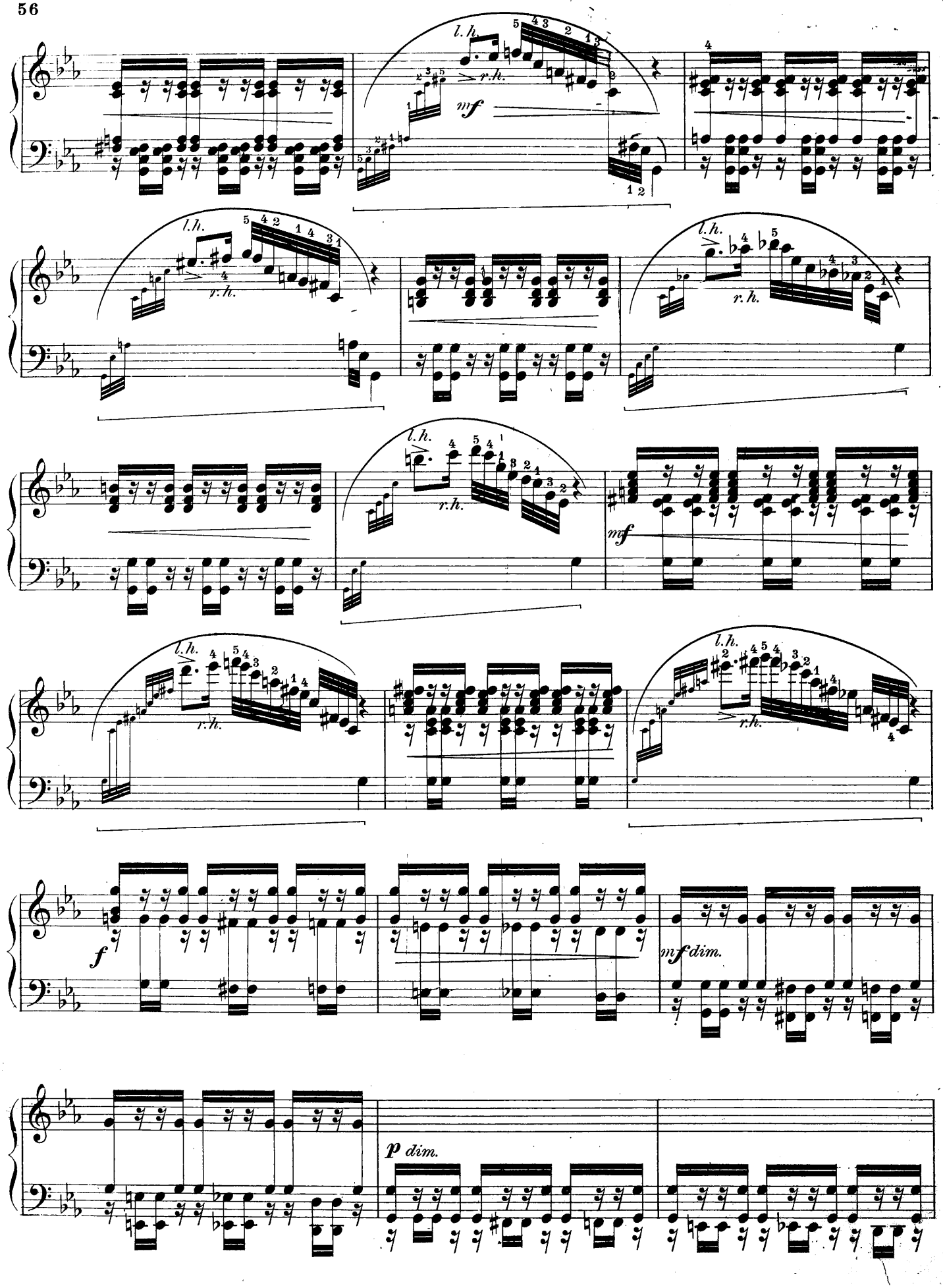
Copyright 1906 by Theo. Presser 9

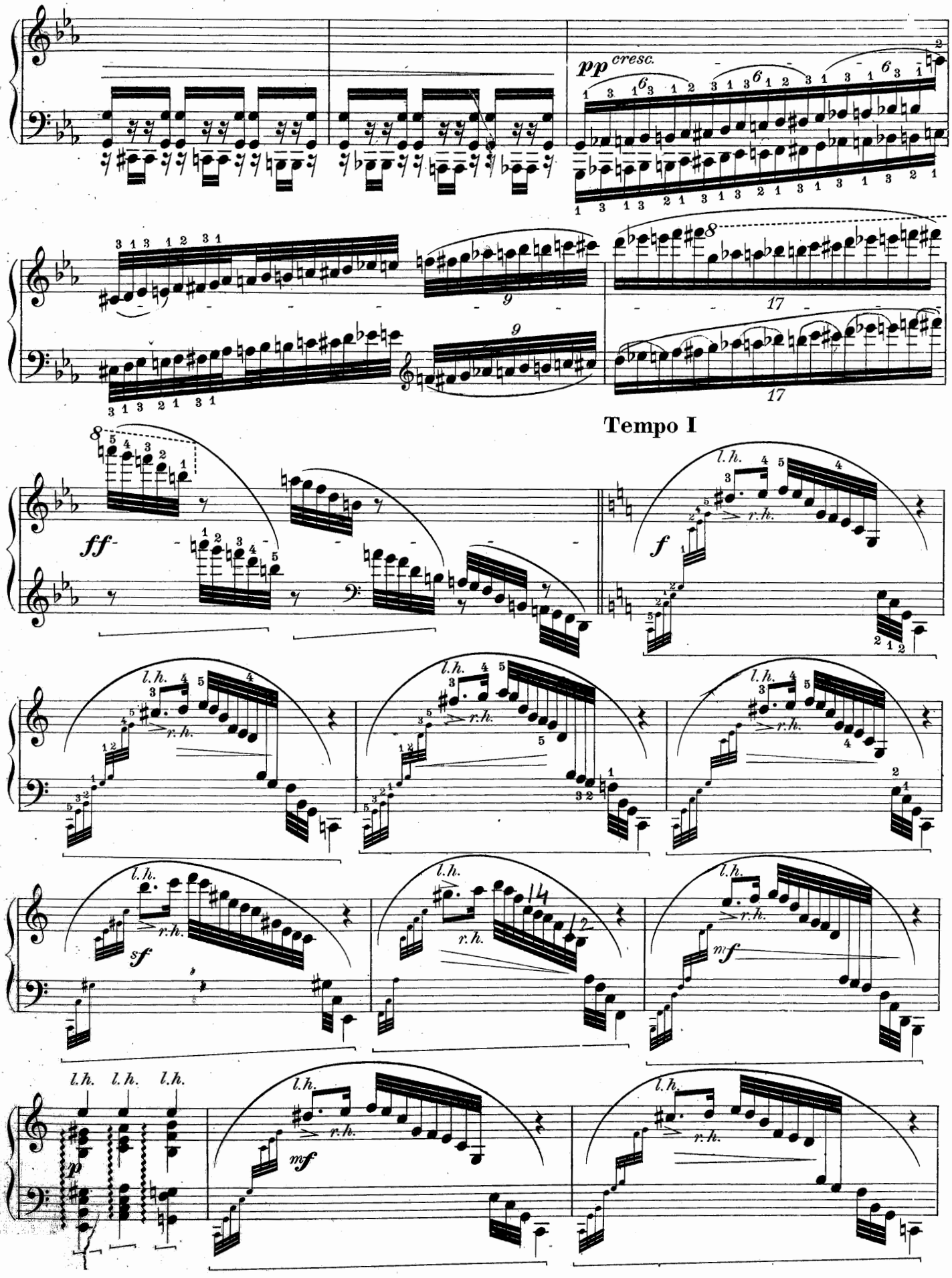

l. h.
r. h.
f
mf
p
a tempo
rit.

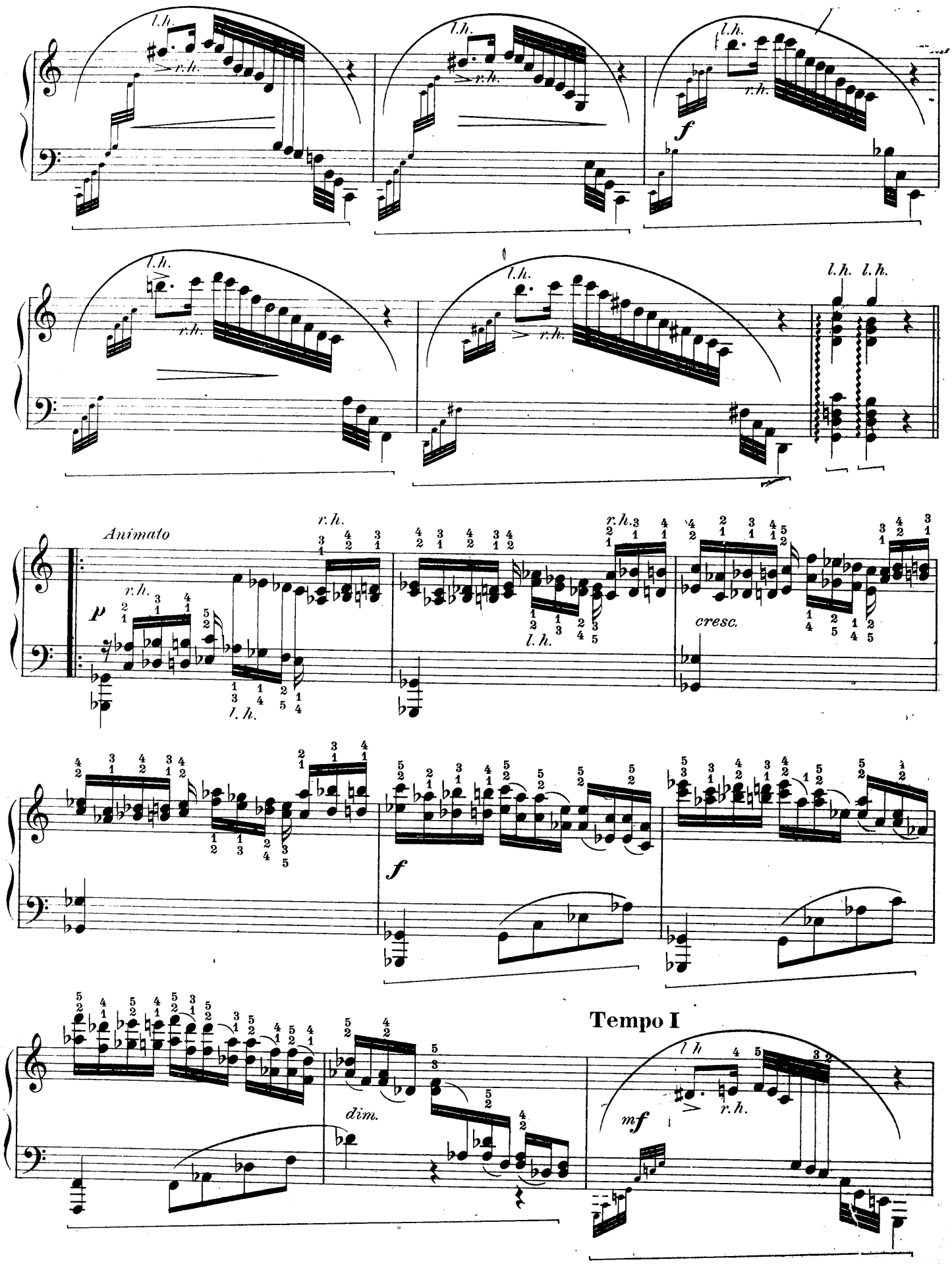

l.h.
r.h.
p
a tempo
mf
rit.
f
ff

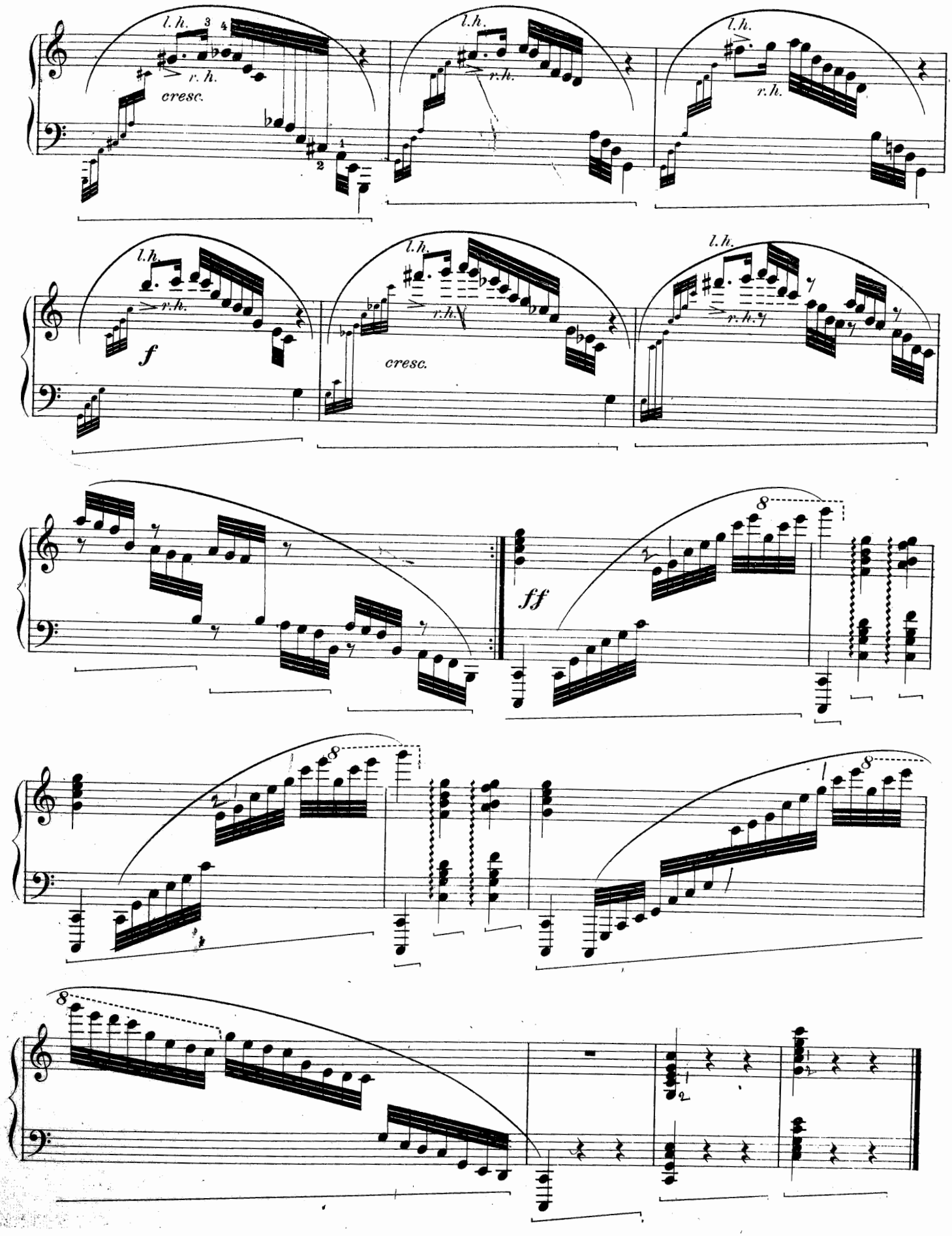

Animato
r.h.
l.h.
p
mf
sf
f


p
r.h.
l.h.
mf
f
p
l.h.
r.h.
l.h.
r.h.


l. h.
r. h.
mf
l. h.
r. h.
l. h.
r. h.
mf
l. h.
r. h.
l. h.
r. h.
f
mf dim.
p dim.


pp cresc.
Tempo I
ff
f
l.h.
r.h.
sf
mf
p


l.h.
r.h.
f
l.h. l.h.
Animato
p
cresc.
f
dim.
Tempo I
mf


l.h.
r.h.
cresc.
f
ff

ETUDE DE CONCERT

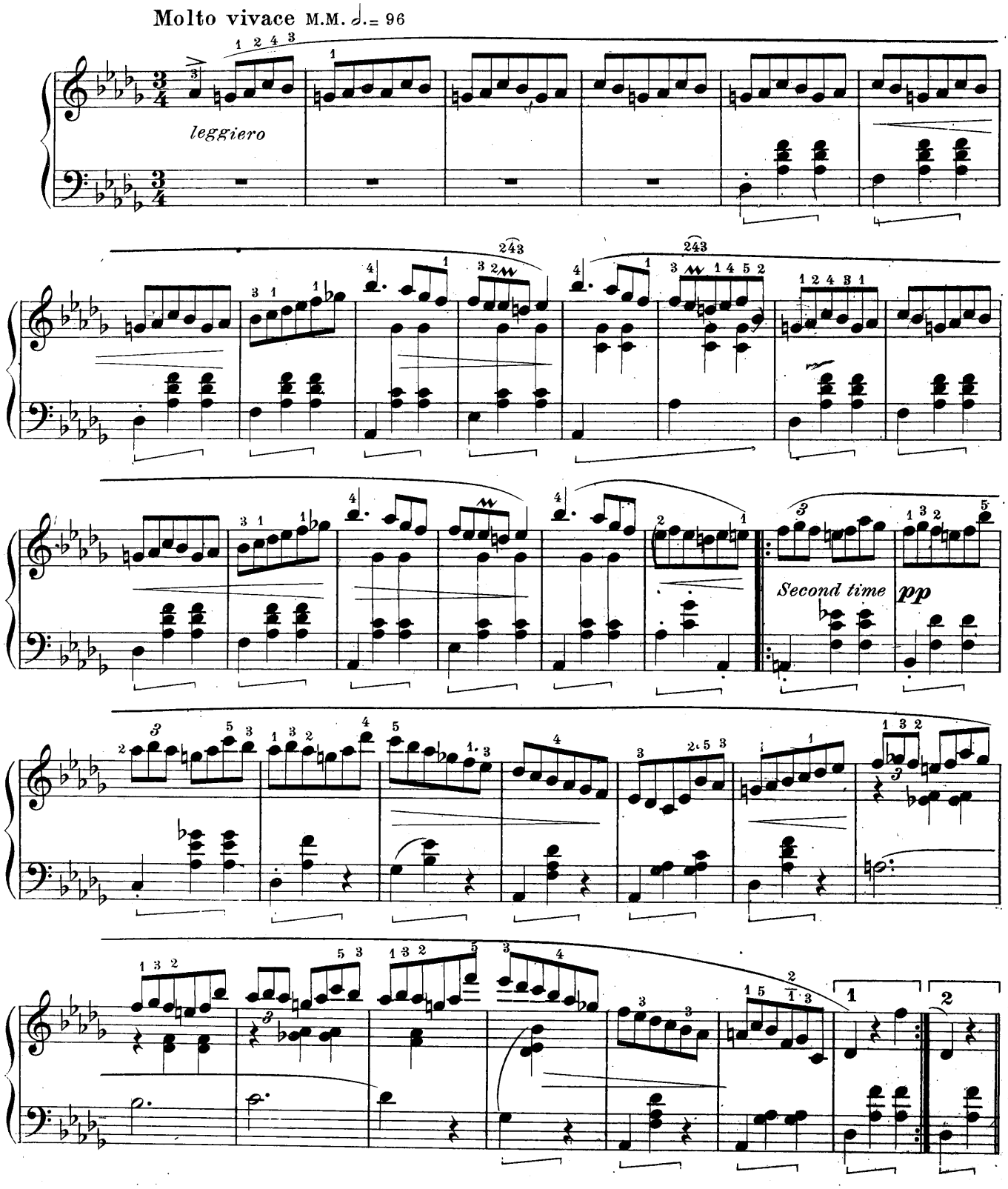
after the

VALSE, Op. 64, No. 1

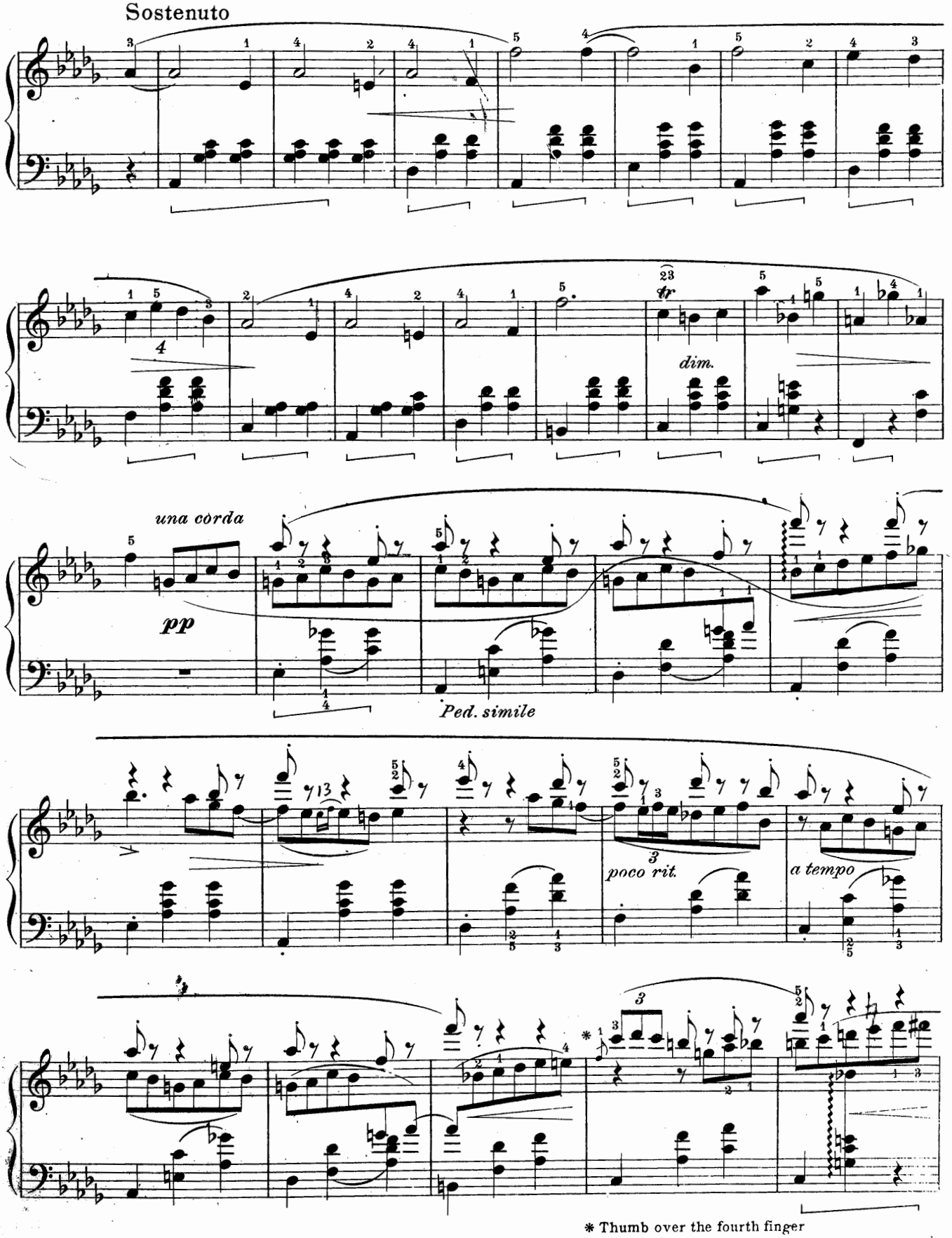
CHOPIN

Edited and fingerd by MAURITS LEEFSON

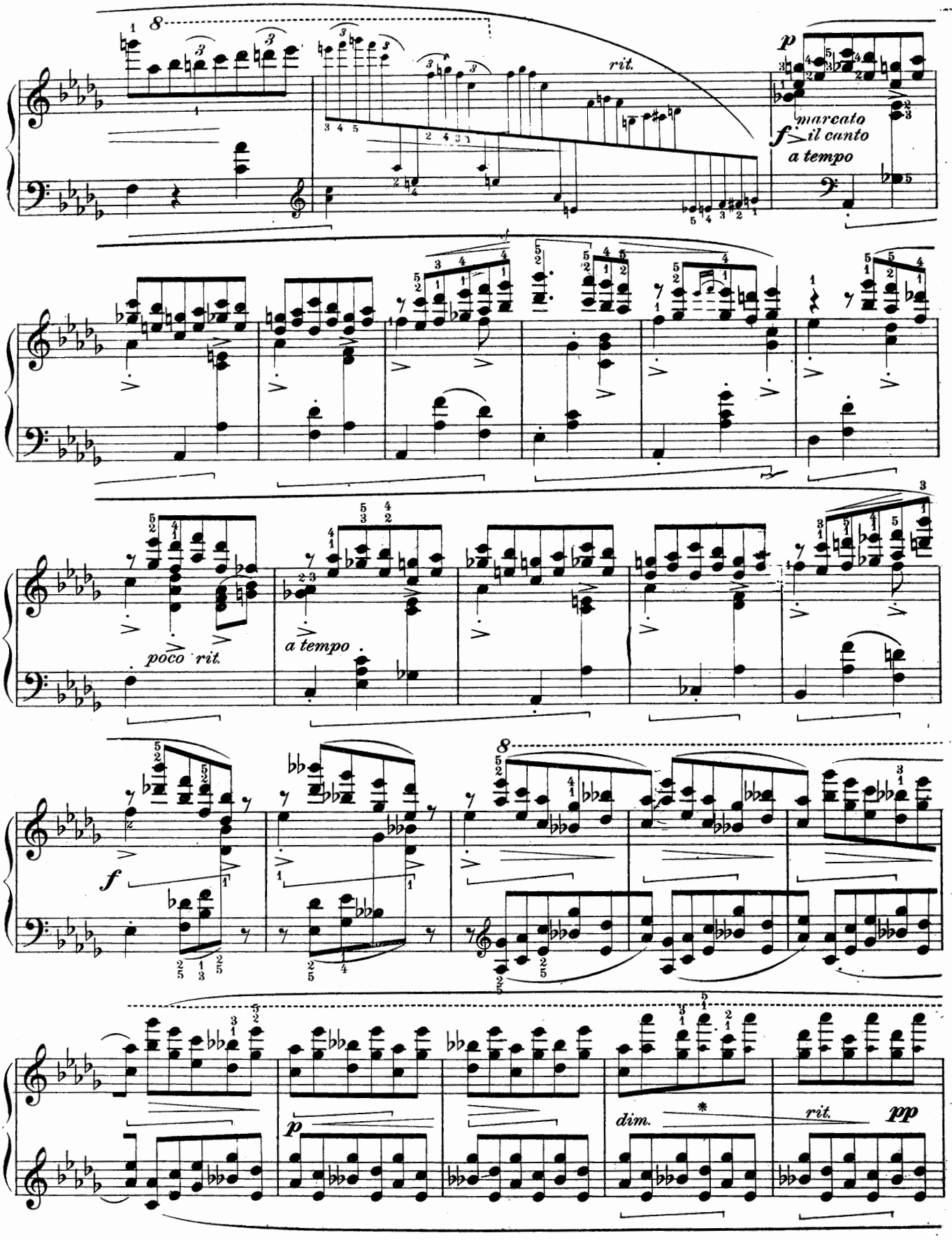
MAX LAISTNER



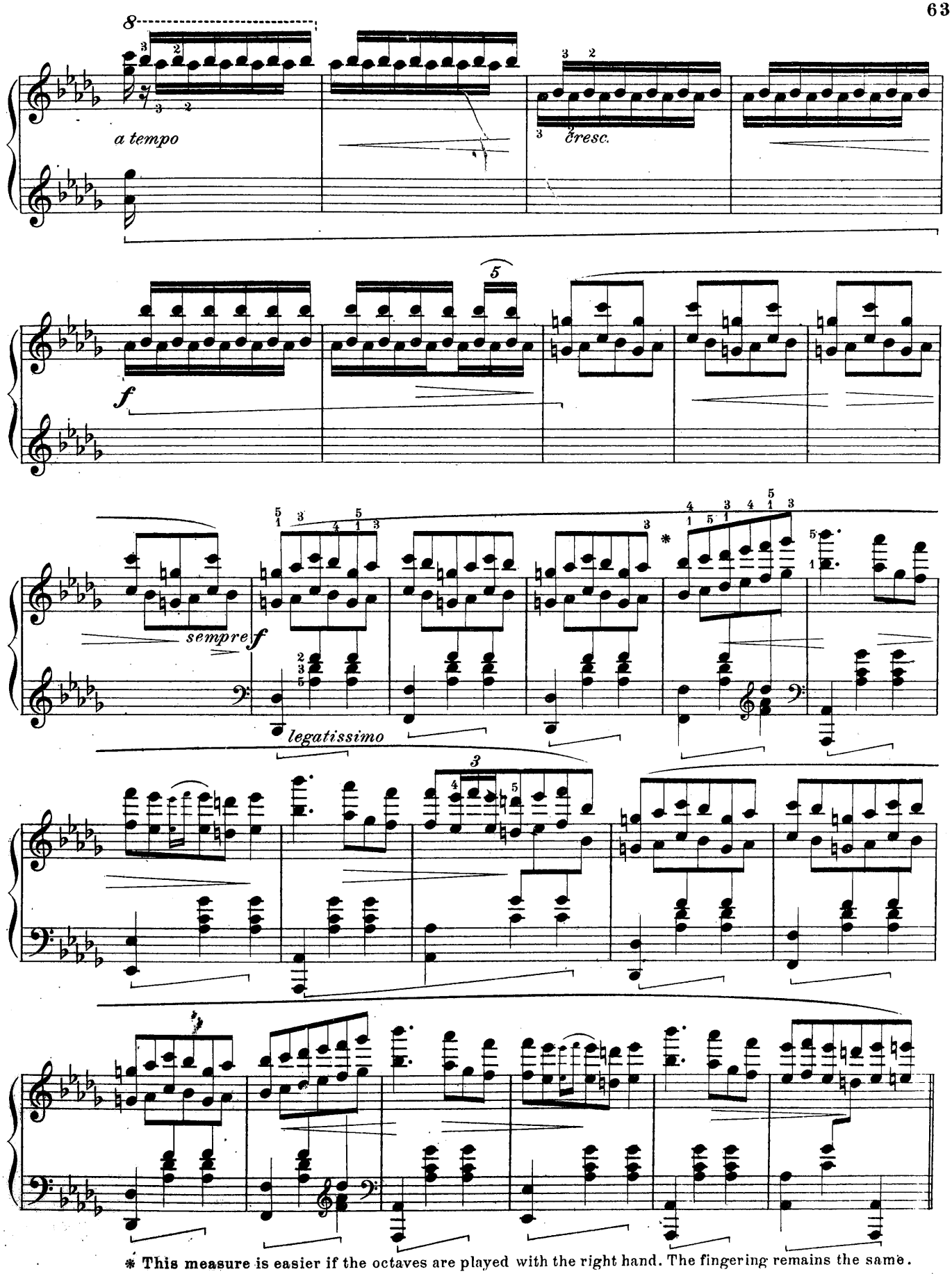
Copyright 1906 by Theo. Presser 5



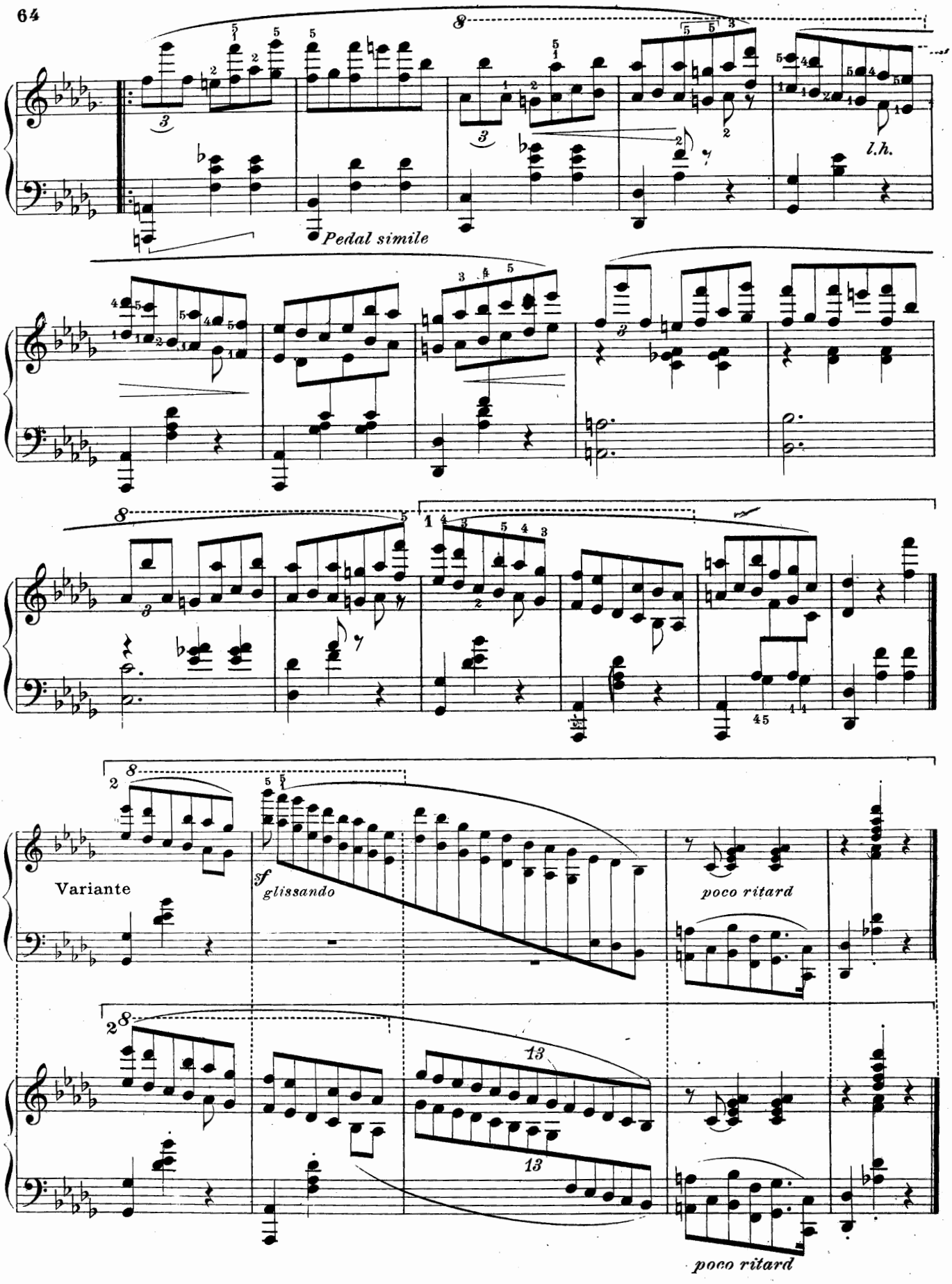
* Thumb over the fourth finger



* Small notes may be omitted



* This measure is easier if the octaves are played with the right hand. The fingering remains the same.


Pedal simile
l.h.
Variante
sf
glissando
poco ritard
poco ritard