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Piano Forte

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MODERN STYLE OF PLAYING

COMPILED BY

W. S. B. MATHEWS

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Philadelphia
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"Right-Left March".....Sousa
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Course of Piano Forte Study. VOL. IV.

Preface.

The specific work of the fourth grade is that of perfecting the phrasing, of which only the beginnings have been laid in the earlier work. Especially it is desired to lay the foundation of effective playing through the diversification of the touch, and the mastery of higher speeds than have hitherto been introduced, and combining these with phrasing in the hand not occupied with velocity. Breadth and effect in playing depend very much upon the due employment of hand and arm touches, where they are in order. Hence there are several studies placed in the present grade which have been included for the express purpose of ministering to these needs. The intention of each study is explained in the notes with sufficient clearness, therefore it is not necessary to repeat in the present place. Although some of the studies may appear rather difficult to timid teachers, it will be found on experiment that nearly every pupil will be able to master them without inordinate practice.

On the whole the editor offers this to his fellow teachers as the best collection of fourth grade material which he has found it possible to include within the limits here assigned. The authors are nearly all modern, and all the pieces have a distinct musical value, apart from their ministry as exercises.

The Mason Technic in the Fourth Grade.

The general task of the fourth grade is that of broadening the execution and preparing for real mastery of the keyboard for all purposes of parlor playing within the next two stages. Three complementary qualities are to be held continually in mind in assigning material for practice. These are.

1. Facility.
2. Tonal-Range, in respect to gradation of tone-color, and
3. Musical Intelligence.

Hence the Two Finger Exercise in all its varieties of touch, and the different forms of sequence directed in the revised edition of Vol. I of Touch and Technic, are to be made a part of the daily practice, to the extent of from ten to fifteen minutes. The utmost care is to be taken to so diversify this part of the practice that the pupil will not omit any one of the radical types of touch there directed, but keep them all within reach and constant practice.

A majority of the studies in this collection illustrate scale principles; when the pupil is occupied with one of these, its proper complement in the Mason exercises is to be found in the Arpeggios, which are to be carried through more and more difficult forms, and always with the diversified touches directed in Vol. III of Touch and Technic. All of this, however, must not occupy more than fifteen minutes daily. The forms should be those of Nos. 6 to 18 in the Arpeggios.

In several studies the arpeggio principles predominate, and in connection with these numbers scales should be practiced according to Mason's pattern forms Nos. 2 to 5 in the Scales.

The proper complement of the playing in this grade should be shorter pieces by the best writers, especially those of the first half of my Phrasing, Book II. These can be played from other editions just as well if the teacher will take the trouble to add the phrase marks, and explain the critical points. The order of succession in the book is not essential, but it has been found both agreeable to students generally and calculated to improve the taste, and relieve the attention through the constant change from one style to another.

Pieces suitable to this grade.

Classical.

MENDELSSOHN, Op. 16. <i>Fantasia</i>	\$.40
VON WILM, N. <i>Canzonetta</i> . . . . .	.30
BENDEL, FR. Op. 92. <i>Nocturne</i> . . . . .	.30
DE KONTSKI, CHEVALIER, Op. 370. <i>Menuet Louis XI</i> . . . . .	.35
JENSEN. <i>The Mill</i> . . . . .	.35
HELLER, STEPHEN, Op. 46 Nº 7. <i>Little Tarantelle</i> . . . . .	.30
SCHUMANN, R. Op. 124. <i>Slumber Song</i> . . . . .	.40
GRIEG, E. Op. 12, Nº 7. <i>Album Leaf</i> . . . . .	.25
REINECKE, Op. 47, Nº 2. <i>Sonatina</i> . . . . .	.25
MENDELSSOHN, F. Op. 38, Nº 4. <i>Song Without Words</i> . . . . .	.20

Popular.

BOHM, C. Op. 282. <i>Frolic of the Butterflies</i>	\$.50
MCSZKOWSKI, M. Op. 15, Nº 1. <i>Serenade</i> . . . . .	.20
GOLDBECK, R. Op. 12. <i>L' Amazone Mazurka</i> . . . . .	.35
GANZ, W. Op. 11. <i>Words of Love</i> . . . . .	.35
LE HACHE, W. <i>The Sailor Boy's Dream</i> . . . . .	.50
HOUSELY, HENRY. <i>Bye Gone Days Dance Antique</i> . . . . .	.50
DOLES, R. Op. 7. <i>Concert Waltz</i> . . . . .	.50
GOERDFLER, R. <i>Evening Star Reverie</i>	
Abend-tern Träumerei . . . . .	.50
LANGE-LANDON, Cp. 169 Nº 1. <i>Faust Waltz</i> . . . . .	.75
MACFARREN. <i>Golden Slumber</i> . . . . .	.50

Standard Third and Fourth Grade Pieces, Compiled by W. S. B. Mathews, 38 pieces, 100 pages, Classical & Popular \$1.00
Modern Student. Vol. II. Various Composers. 1.00
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Love Song.

In this beautiful piece the melody lies in the baritone range, and is played mainly by the thumbs, the lower notes being taken by the left hand and the higher ones by the right. The melody to be played with a full and

singing tone and kept as legato as possible. The accompaniment very quiet and harmonious. The pedal is used upon the accents and upon each melody tone, wherever, its use does not create confusion in the harmonies.

Allegretto sostenuto ed amoroso. M. M. ♩ = 112

A. HENSELT, Op.5.

This page contains seven systems of musical notation for a piano piece. The notation is written for the left hand on a single staff, with some systems including a right-hand part on a separate staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with the tempo marking "molto cantabile." and the dynamic "p". The first system includes the instruction "Molto portando la melodia." and the dynamic "f". The second system includes the instruction "con anima e cresc." and the dynamic "f". The third system includes the instruction "cresc. assai." and the dynamic "f". The fourth system includes the instruction "a tempo." and the dynamic "sf dim. e rit.". The fifth system includes the instruction "p" and the dynamic "f". The sixth system includes the instruction "cresc." and the dynamic "f". The seventh system includes the instruction "p" and the dynamic "pp". The piece concludes with a double bar line and a repeat sign.

1245

This study by a modern French composer is useful for a variety of purposes. The sextolet figure is a species of "turn," excellent for finger development the staccato chords will furnish practice in the "up-arm" touch; the octave work will promote elasticity of the touch.

Tempo giusto M.M. ♩ = 104

E. NOLLET

The musical score is written for piano in 3/4 time, marked "Tempo giusto" with a metronome indication of 104 M.M. The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each. The first system is marked with a large "2" on the left and "ff" (fortissimo) in both staves. The first staff of each system contains a sextolet figure (a group of six sixteenth notes beamed together) with a "3" above it, indicating a triplet of eighth notes. The second staff contains staccato chords. The second system continues the sextolet figure in the first staff and staccato chords in the second. The third system introduces a new sextolet figure in the first staff and staccato chords in the second. The fourth system features a change in dynamics to "dolce leggiero" and "p" (piano) in the first staff, with a sextolet figure. The second staff continues with staccato chords. The fifth system is marked "con grazioso" in the first staff, which contains a sextolet figure. The second staff continues with staccato chords. The sixth system is marked "cresc." (crescendo) in the first staff, which contains a sextolet figure. The second staff continues with staccato chords. The score includes various fingerings and articulations throughout.



First system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo/mood marking *risoluto* (determined) is present.



Second system of musical notation. The treble staff continues the melodic development with various articulations. The bass staff features a steady accompaniment. Dynamics include *ff* (fortissimo). The tempo/mood marking *dolce* (sweetly) is present.



Third system of musical notation. The treble staff shows a continuation of the melodic line. The bass staff has a consistent accompaniment. Dynamics include *ff* (fortissimo).



Fourth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues the accompaniment. Dynamics include *mf* (mezzo-forte). The tempo/mood marking *dolce* (sweetly) is present.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a consistent accompaniment. Dynamics include *mf* (mezzo-forte).



Sixth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues the accompaniment. Dynamics include *ff* (fortissimo). The tempo/mood marking *sec.* (secco) is present.

Whispering Waves

Wellengeflüster

A study in melody-playing in combination with an accompaniment divided between the hands; also a study in graceful execution, style and phrasing. The melody must be clearly brought out with the accompaniment subordinated. By increasing the speed this number will be found valuable for arpeggio practice.

Andante con moto M.M. ♩ = 69-80

C. H. DÖRING

The musical score for "Whispering Waves" is written for piano in 3/8 time, key of D major. It consists of 20 measures, organized into five systems of four measures each. The tempo is marked "Andante con moto" with a metronome marking of 69-80. The piece begins with a piano (p) dynamic and features a melody in the left hand and an arpeggiated accompaniment in the right hand. The score includes various musical notations such as slurs, ties, and fingerings (1-5). The dynamics change throughout the piece, with a forte (f) section in the second and third systems, and a return to piano (p) in the fourth and fifth systems. The piece is composed by C. H. Döring.

Two systems of musical notation for piano. The first system consists of two staves with various chords and leaps, including fingerings (1-5) and dynamics like *f*. The second system continues the piece with dynamics *pp*, *f*, *p*, *p rit.*, and *pp*. Fingerings and articulation marks are present throughout.

Chords and Leaps for the Left Hand Alone

A valuable study for the left hand, promoting agility and security. Carry the arm lightly and easily, "preparing" the hand by bringing it directly over the keys before striking. Practice without pedal, slowly at first, then gradually faster. Afterwards use the pedal, carefully following the changes in harmony.

Allegretto M.M. ♩ = 50-80

L. BIRKEDAL - BARFOD

Four systems of musical notation for piano, featuring chords and leaps for the left hand. The first system is marked *mf* and includes fingerings (1-5). The second system includes a dynamic marking *p*. The third system includes a dynamic marking *f*. The piece concludes with a final chord and a fermata. The number 8 is written at the bottom right of the page.

An excellent combination of smooth fingering and capricious phrasing. Be sure that the triplet motion is carried evenly along, none of the tones being slighted or hurried; meanwhile the bass must attend carefully to its phrases, the long tones, as at d) being sustained their full time. e) Hold the soprano tone its full value. Keep the time exactly and let the movement be rapid.

Allegretto. M. M. ♩ = 152

KRAUSE, Op. 2, No 2.

5

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The second system continues the triplet pattern. The third system introduces a forte (*f*) dynamic in the right hand. The fourth system returns to piano (*p*). The fifth system ends with a crescendo (*cresc.*) marking. Fingerings are indicated by numbers 1-5 above or below notes. The score is marked with a large '5' on the left side of the first system.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a simple harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment is primarily composed of quarter and eighth notes. The score is divided into four measures by vertical bar lines. The first measure has a '4' above the first note and a '1' below the first note. The second measure has a '1' below the first note. The third measure has a '1' below the first note. The fourth measure has a '3' above the first note, a '1' below the first note, and a '2' below the second note. The melody is written in a simple, folk-like style, and the accompaniment is a simple harmonic support.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Fingerings are indicated by numbers 1-3 above or below notes. The first measure of the second system is marked with a piano (*p*) dynamic. The piece concludes with a final double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melody of eighth notes with fingerings 3 1, 3 2 3, 5 3 1, and 3 2 1. The bass staff begins with a bass clef and the same key signature, containing a simple accompaniment of quarter notes with fingerings 4, 5, and 3. The second system continues the melody in the treble staff, starting with a fermata over the first measure, followed by a series of eighth notes. The bass staff continues with quarter notes, including a measure with a sharp sign (#) and a dotted note. The piece concludes with a final measure in the treble staff marked with a fermata and a final note.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment. The piece concludes with a final cadence.

A most interesting study by Heller. The running work, whether by the right hand or the left, is to be played with a very fine, even finger legato. It will be useful to practice it occasionally with especial care for raising the fingers preparatory to effecting the touch. The short phrases in the answering part, b) must be made very strong, the hand falling upon the first tone and rising from the second. The little phrase has two accents, a melodic upon its first tone and a measure accent upon the second. The result is that the two tones are very nearly equal in intensity, but the touches are exact opposites. At c) a hand staccato is used; the finger staccato may be used by those who prefer it. The only objection is that it is apt to make these tones too prominent, through the vitality characterizing it. At d) the last tone of one group must be connected with the first of the following group.

Allegro assai. (♩ = 126.)

STEPHEN HELLER, Op. 46.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. It is divided into four main sections: a piano introduction and three variations for the violin.

- Piano Introduction:** Labeled 'I.' and 'a)', it consists of two staves (treble and bass clef) in common time. The right hand features a complex melodic line with many sixteenth and thirty-second notes, while the left hand provides a simple harmonic accompaniment with sustained chords and moving bass lines.
- Violin Variation I:** Labeled 'II. c)', it begins with a treble clef staff. The melody is characterized by rapid sixteenth-note passages and grace notes. The piano accompaniment continues in the bass clef.
- Violin Variation II:** This section continues the violin melody with more intricate rhythmic patterns, including triplets and sixteenth-note runs. The piano accompaniment remains in the bass clef.
- Violin Variation III:** Labeled 'III.', this section features a more melodic and lyrical violin line, often marked with a 'V' (Vivace) or '2' (second ending). The piano accompaniment is still present in the bass clef.

The score is written for a piano and a violin, with the piano part providing a rich harmonic and rhythmic foundation for the violin's melodic variations.

First system of musical notation. The treble clef staff contains a melodic line with a 'V' marking above the first measure and various fingerings (3, 4, 2, 3, 1, 2, 3, 1, 3, 4, 2, 3, 1, 3, 3, 4, 2, 3, 1, 3, 4, 2, 3). The bass clef staff contains a bass line with a '4' marking below the first measure and a '4' marking below the second measure.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 2, 1, 2, 3, 2, 1, 1, 3, 4, 3, 4, 3, 5, 4, 3, 2). The bass clef staff contains a bass line with a '7' marking below the first measure.

Third system of musical notation. The treble clef staff contains a melodic line with a 'd)' marking above the first measure and fingerings (1, 1). The bass clef staff contains a bass line with fingerings (3, 5, 2, 5, 1) and a '1' marking below the first measure. A 'Coda.' marking is present above the treble staff. The system ends with a 'V' marking above the treble staff and fingerings (4, 2, 5, 3, 4, 2) above the treble staff and (3, 1, 4, 1) below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 3, 4, 2, 5, 3, 1, 5, 2). The bass clef staff contains a bass line with a '3' marking below the first measure and a '4 1' marking below the second measure. A 'V' marking is present above the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a 'V' marking above the first measure and fingerings (1, 1). The bass clef staff contains a bass line with a '1' marking below the first measure. The system ends with a double bar line.

The following pleasing study is much more modern than the preceding, and the teacher to whom it is new will at first be inclined to regard it as materially more difficult. This is not the case however, if the following directions be carefully observed. The bass tones at a) are to be played with a hand touch, the right hand is to be so placed that all the tones in the phrase beginning at b) lie well under the fingers. Then play the right hand with a pure finger touch, and the bass with a hand staccato, which does not need here much if any help from the fingers. The second phrase is the same figure a fifth higher. In the third phrase, at c) the left hand has to skip, and the touch partakes more of the arm character. The problem is to secure a perfectly even and rapid run, without any hitches. In the second part, II, the left hand has runs, but the right hand has a singing melody. The chords at the fourth beat of every measure partake of the character of a digression, or interruption of the melodic flow, and the proper effect will be attained easily if they be played with an "up-arm" touch, while the following chords at "one" are played with a "down-arm." See Touch and Technic, Sec. 3(1) Revised ed. The pedal is used in order merely to connect the chord at "four" with that at "one."

Allegro vivace. M. M. ♩ = 152 *SCHYTTÉ, Op. 58.*

I.

b) **b)**

a) Left hand

c)

II. *tranquillo, cantabile*

mp

legg.

f

[illegible]

The first system of the musical score for 'The Swan' from 'The Swan Lake Suite' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand. The melody includes a trill and is marked with 'dim.' and 'rall.'

IV. *a tempo*

IV. *a tempo*



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The piano accompaniment features chords and single notes in the left hand.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment features a simple harmonic pattern with some triplets in the first two measures. The score is presented in a clean, black-and-white format with standard musical notation.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth notes, often beamed in pairs, and is accompanied by a simple bass line consisting of whole and half notes. The piece concludes with a final cadence marked by a double bar line.

This is one of the most useful exercises in the book. When played with the proper tempo and rhythmic swing it gives a very noble effect. The finger work at a) is always to be very strong. The touch at b) the up-arm. The thirtysecond note d) is to be jammed close on to the chord following. The chord e) is to be played very strong. At f) the rhythm must be very sharp and decided.

Moderato energico. (♩ = 72.)

GUSTAV JANKE, Op. 11.

[illegible]

II. *f*

The musical score is written for piano in a single system with five systems of staves. The key signature has one flat (B-flat). The first system (measures 1-2) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 3-5) continues the melody with a *fz* dynamic. The third system (measures 6-8) shows a more complex melodic line with a *fz* dynamic. The fourth system (measures 9-10) features a long melodic phrase in the treble staff and a more active bass line. The fifth system (measures 11-12) concludes with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 1, 1, 1, 2, 1).

Air à la Bourrée

in G

G. F. HANDEL

Allegro moderato M.M. $\text{♩} = 69$

9

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a metronome marking of 69 quarter notes per minute. The score is divided into five systems. The first system starts with a first ending 'a)' and a dynamic of *mf*. The second system features a dynamic of *f* followed by *p* and *cresc.*. The third system includes *cresc.*, *ff*, *mf*, and *p*. The fourth system has *mf*, *p*, *f*, and *sf*. The fifth system concludes with *p*, *pp*, *f*, and *p*. The score is filled with various musical notations including slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).

a)

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features various dynamics including *f* (forte), *p* (piano), and *f* (forte). There are also fingerings indicated by numbers 1, 2, 3, 4, and 5.

Second system of the musical score. It includes the lyrics "cre - seen - do". The dynamics are *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The system ends with a double bar line and the instruction "Fine only".

Third system of the musical score. It includes the word "dolce" (sweet). The dynamics are *f* (forte), *p* (piano), and *pp* (pianissimo). The system ends with a double bar line and the instruction "Fine only".

Fourth system of the musical score. It includes the lyrics "cre - seen - do". The dynamics are *f* (forte) and *p* (piano). The system ends with a double bar line and the instruction "Fine only".

Fifth system of the musical score. It includes the lyrics "cre - seen - do". The dynamics are *p* (piano) and *pp* (pianissimo). The system ends with a double bar line and the instruction "Fine only".

Sixth system of the musical score. It includes the lyrics "cre - seen - do". The dynamics are *f* (forte), *ff* (fortissimo), and *no co rit.* (no cello ritardando). The system ends with a double bar line and the instruction "D.C." (Da Capo).

HELLER, Op. 46, № 5.

10

a) I.5

b) II.5

c) III.

d) IV.

e)

f

p

mf

Coda

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has four measures. The second system has two measures. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The voice part has a melody that is mostly in the treble clef, with some notes in the bass clef. The lyrics are written below the voice part.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various ornaments and fingerings (1, 2, 3, 4, 8). The bass staff contains a bass line with chords and fingerings (1, 2, 3). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures by bar lines. The first measure has a treble staff with a melody and a bass staff with a bass line. The second measure has a treble staff with a melody and a bass staff with a bass line. The third measure has a treble staff with a melody and a bass staff with a bass line. The fourth measure has a treble staff with a melody and a bass staff with a bass line.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble staff, with fingerings indicated by numbers 1-5. The bass staff provides accompaniment, including a "Ped." (pedal) marking. Dynamics include *p* (piano). The score includes a repeat sign and a final cadence.

Prelude.

This Prelude by Loering will be thought too difficult by the majority of teachers, but it is not. It is a splendid exercise in accenting by means of the arm in connection with finger broken chords. The accented tones in both hands are to be taken with the down arm touch and held their full time. No effort is made to connect the two melody eighths in the right hand. When it is time to prepare for "three" the hand is picked up and planted upon the key; the legato is accomplished by means of the pedal. It is very important, moreover, that the accent upon "one" in the bass be sufficient for defining the measure. Owing to the continuous emphasis upon the fifth fingers, this study is extremely important. It conduces to breadth and dignity beyond almost any other study in the entire collection.

Allegro agitato. M.M. ♩ = 144

DOERING, Op. 8, No. 11.

11

I.

f

Leg. * *Leg.* * *Leg.* * *Leg.* *

II.

p *poco a poco* *cresc.*

Leg. * *Leg.* * *Leg.* *

III.

p *mf* *f*

ff

Coda.

p *mf* *f* *p*

The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The piece begins with a 'III.' marking. The first system contains measures 1-5, with dynamics *p*, *mf*, and *f*. The second system contains measures 6-9, with a *ff* dynamic. The third system is marked 'Coda.' and contains measures 10-13, with a *p* dynamic. The fourth system contains measures 14-17. The fifth system contains measures 18-21. The sixth system contains measures 22-25, with dynamics *mf*, *f*, and *p*. The piece ends with a final measure marked 'f' and 'p'. There are several 'V' markings above the treble staff and 'Lu.' markings with asterisks below the bass staff throughout the score.

Study in Staccato Octaves.

M.M. ♩ = 92 - 120

12

p stacc.

To be practiced also as follows:

Choral Octave Study.

M.M. ♩ = 66 - 80

F. Mendelssohn, from Op. 35, No. 1.

13

il basso dim.

p e stacc.

Little Prelude.

BACH.

14 *Allegretto quieto. (♩ = 76.)*

p non legato

f

p non legato

cresc.

f

mf

cresc.

f

On the Village Green.

A capital finger study. After it has been well practiced, increase the speed until it can be played with great spirit. The sixteenth notes in this piece should be played almost *non legato*, with considerable individuality.

Poco Allegro. M.M. ♩ = 80

THEODOR KIRCHNER, Op. 71.

The musical score for "On the Village Green" by Theodor Kirchner, Op. 71, is presented in five systems. The first system begins with a piano introduction marked *mf*. The tempo is indicated as "Poco Allegro" with a metronome marking of 80. The score is in 2/4 time. The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and fingering numbers (1-5). The dynamics range from mezzo-forte (*mf*) to piano (*p*). The score is divided into five systems, each with a grand staff (treble and bass clef). The piece concludes with a final cadence.

Before proceeding to Grade V, if more material be needed, Ten Melodious Studies in Velocity, Op. 380, by A. Sartorio, may be used.

Staccato Etude.

To be played with a light handtouch. It is not necessary to change fingers upon the repeated notes, except in a few instances where one has to get ready for a new position.

A) The longer tones must be held out in full and be made to sing.

B) The slurred tones must be held out and resolved legato in the following tones.

Additional benefit can be had by practicing this with changing the fingers, as e.g. in the first measure: $\begin{smallmatrix} 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \end{smallmatrix}$ When the compass extends to the full octave this is not possible.

It will be advantageous to practice this also each voice by itself, using the same fingers and touch as when both voices are played. Practice also in triplets, giving each beat three notes instead of two.

From CARL HAUSE, Op. 102.

Allegro. M.M. ♩ = 138.

p molto leggiero.

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of four systems of music. The first system is marked *p molto leggiero.* and includes fingerings (1-5) above and below notes. The second system continues the piece with slurs and dynamic markings. The third system includes a *p* (piano) marking. The fourth system includes an *f* (forte) marking. The score features complex staccato patterns and slurs across both treble and bass staves.

First system of musical notation. Treble and bass staves. Treble staff has fingerings 2, 1, 5, 2, 4, 2, 1, 5, 2, 1. Dynamics include *f*.

Second system of musical notation. Treble and bass staves. Treble staff ends with a repeat sign and a fermata. Dynamics include *f*. The system concludes with *Fine.*

Third system of musical notation. Treble and bass staves. Treble staff has dynamics *p* and *fz*. Bass staff has dynamics *p* and *b*. A section is marked with 'A'.

Fourth system of musical notation. Treble and bass staves. Treble staff has dynamics *dolce.* and *cresc.*. A section is marked with 'A'.

Fifth system of musical notation. Treble and bass staves. Treble staff has dynamics *fz* and fingerings 5, 2, 1. Bass staff has dynamics *f*. A section is marked with 'B'. The system concludes with *D. C. al Fine.*

Elfin Dance.

A pleasing study in scherzo playing. The sixteenths even, well articulated, precise, yet light. The pedal, if used at all, must be held but little if any more than the time of an eighth note, and merely for the purpose of affording the fundamental a little more res-

onance. The tones before rests are always to be played with a finger staccato, the hand (and perhaps the arm) springing up a little but not enough to delay the movement. At a) the sustained tone is held out its full length.

ADOLF JENSEN, Op. 33, No. 5.

Vivace con grazia. *Practice.* M.M. $\text{♩} = 60$
Play. M.M. $\text{♩} = 80$

The musical score for 'Elfin Dance' is written for piano and bass. It begins with a tempo marking 'Vivace con grazia' and two metronome markings: 'Practice' at 60 M.M. and 'Play' at 80 M.M. The key signature is one sharp (F#). The score is divided into six systems, each with a piano (p) and bass (b) staff. The piano part features complex sixteenth-note patterns, often with staccato markings and fingerings (1-5). The bass part provides a steady accompaniment with eighth and sixteenth notes. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). Pedal marks are present in the first two systems. The score concludes with a final cadence in the sixth system.

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning, then a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *p*. Fingering numbers 1, 2, 3, 4, 5 are present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *cresc.* and *sf*. Fingering numbers 2, 3, 2, 3, 1 are present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *mf*, *p*, and *a*. Fingering numbers 4, 5, 2, 1, 2, 3, 1 are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *p*. Fingering numbers 1, 2, 3, 4, 1, 5, 2 are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *cresc.* and *p*. Fingering numbers 1, 2, 1, 2, 1, 5, 5 are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *rall.*, *pp*, *mf*, *a tempo.*, and *dim.*. Fingering numbers 1, 3, 1, 5 are present.

Thistle-Down Fancies.

In this pleasing piece the main thing is to get the runs very light, clear and in rather rapid time. The eighth-notes at the end of the phrases are always

played staccato. This gives time to get the next following note. At first, practice somewhat slowly; later work up the speed. Then be careful of the expression.

H. RAVINA, Op. 14.

Allegretto. M.M. ♩ = 92.

The musical score for "Thistle-Down Fancies" is written for piano in 2/4 time. It begins with a tempo marking of Allegretto and a metronome indication of 92 beats per minute. The piece is characterized by rapid runs and staccato eighth notes. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, as well as fingerings and articulation marks. The piece concludes with a "Fine" marking.



First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simpler accompaniment. Dynamics include *pp e delicato.* and *pp*.



Second system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand provides a steady accompaniment.



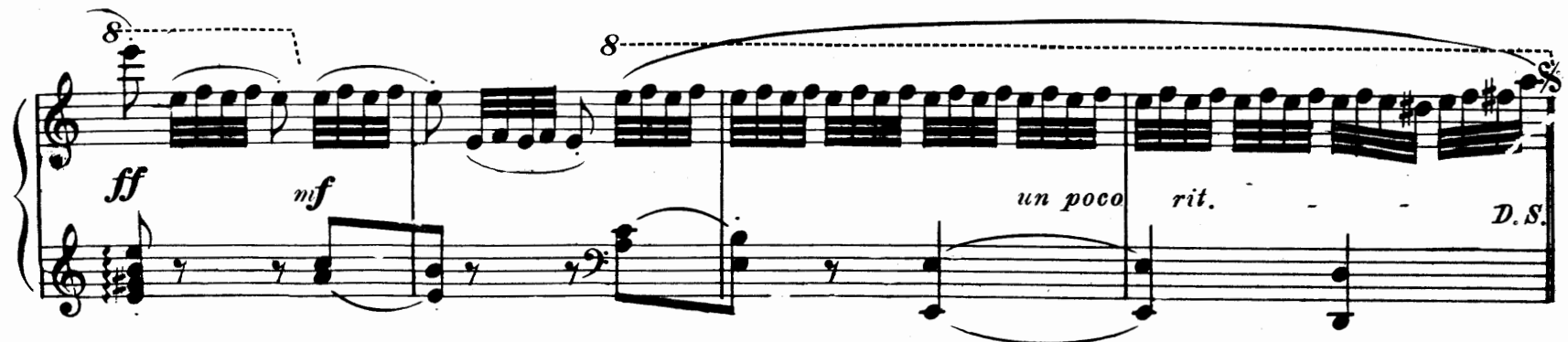
Third system of musical notation. The right hand has a series of slurred notes with fingerings. The left hand continues its accompaniment.



Fourth system of musical notation. The right hand features a rapid, continuous melodic line. The left hand has a few chords and rests. Dynamics include *f* and *ff*.



Fifth system of musical notation. The right hand has a series of slurred notes. The left hand has a few chords and rests. Dynamics include *p* and *f*.



Sixth system of musical notation. The right hand has a series of slurred notes. The left hand has a few chords and rests. Dynamics include *ff*, *mf*, *un poco rit.*, and *D.S.*

Allegro Mod.to. M.M. 76

f *mf* *p*

cresc. *f* *mf*

f *mf* *cresc.* *f*

p *cresc.* *mf*

cresc.

f *mf* *f*

dim. *cresc.* *molto rit.*

1245