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FOR THE
Piano Forte
IN TEN GRADES

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Selected from the best composers for the cultivation of

TECHNIC, TASTE, AND SIGHT READING

Carefully Edited and Annotated and Supplemented with Complete Directions for the Application of Mason's System of Technics in each Grade for the production of a

MODERN STYLE OF PLAYING

COMPILED BY

W. S. B. MATHEWS

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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. *Fantasia*	$ .40
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DE KONTSKI, CHEVALIER, Op. 370. *Menuet Louis XV*	.35
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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.

molto cantabile.

Molto portando la melodia.

cresc.

con anima e cresc.

cresc. assai.

a tempo.

marcato.

prit.

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 guisto M.M. ♩=104

E. NOLLET

2

ff *ff* *ff*

dolce leggiero

p

dolce

con grazioso

cresc.

f *ff* *risoluto* *dolce*

ff *rall.* *a tempo* *ff*

dolce *grazioso*

mf

ff *ff* *ff* *sec.*

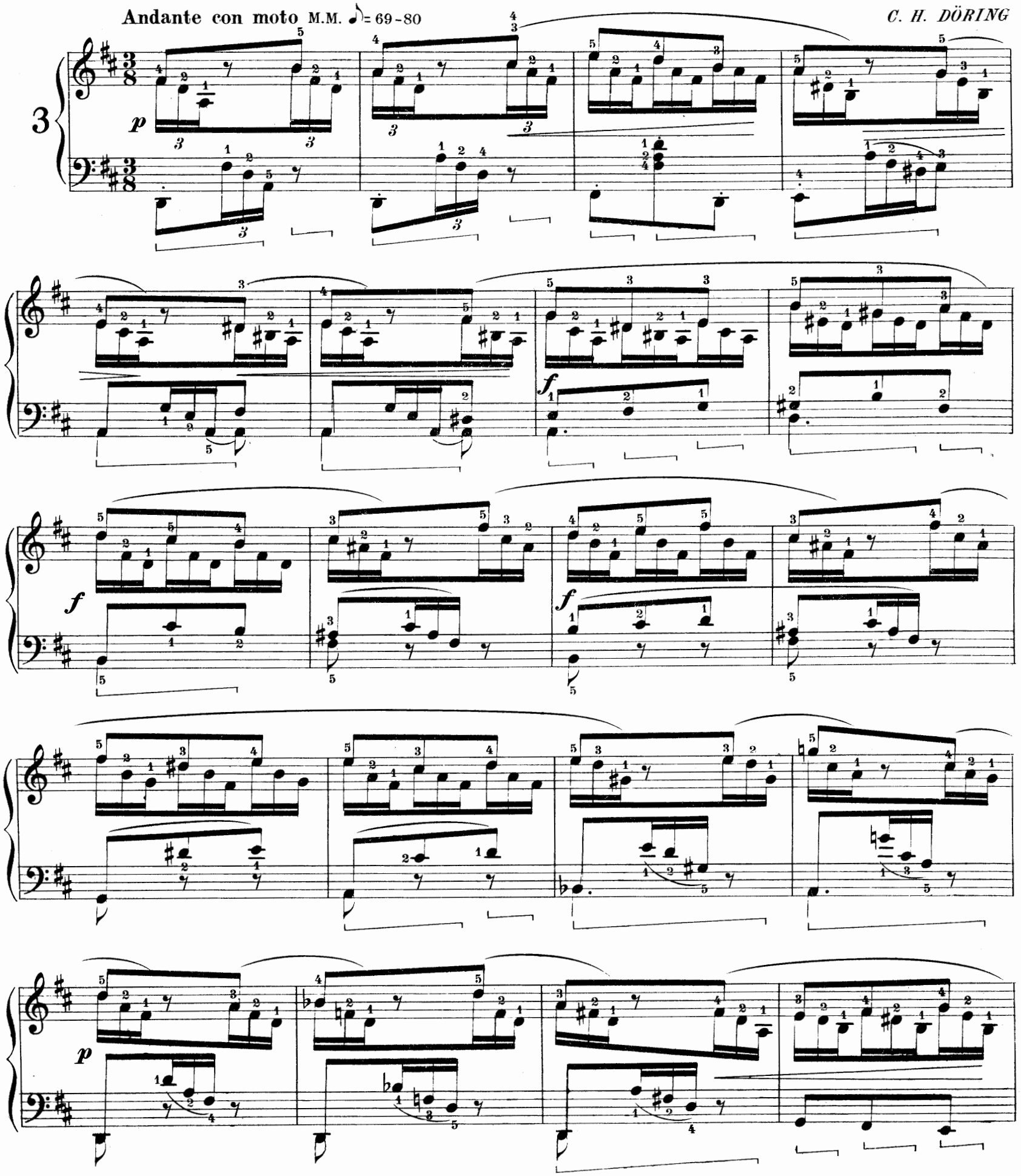
Whispering Waves

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



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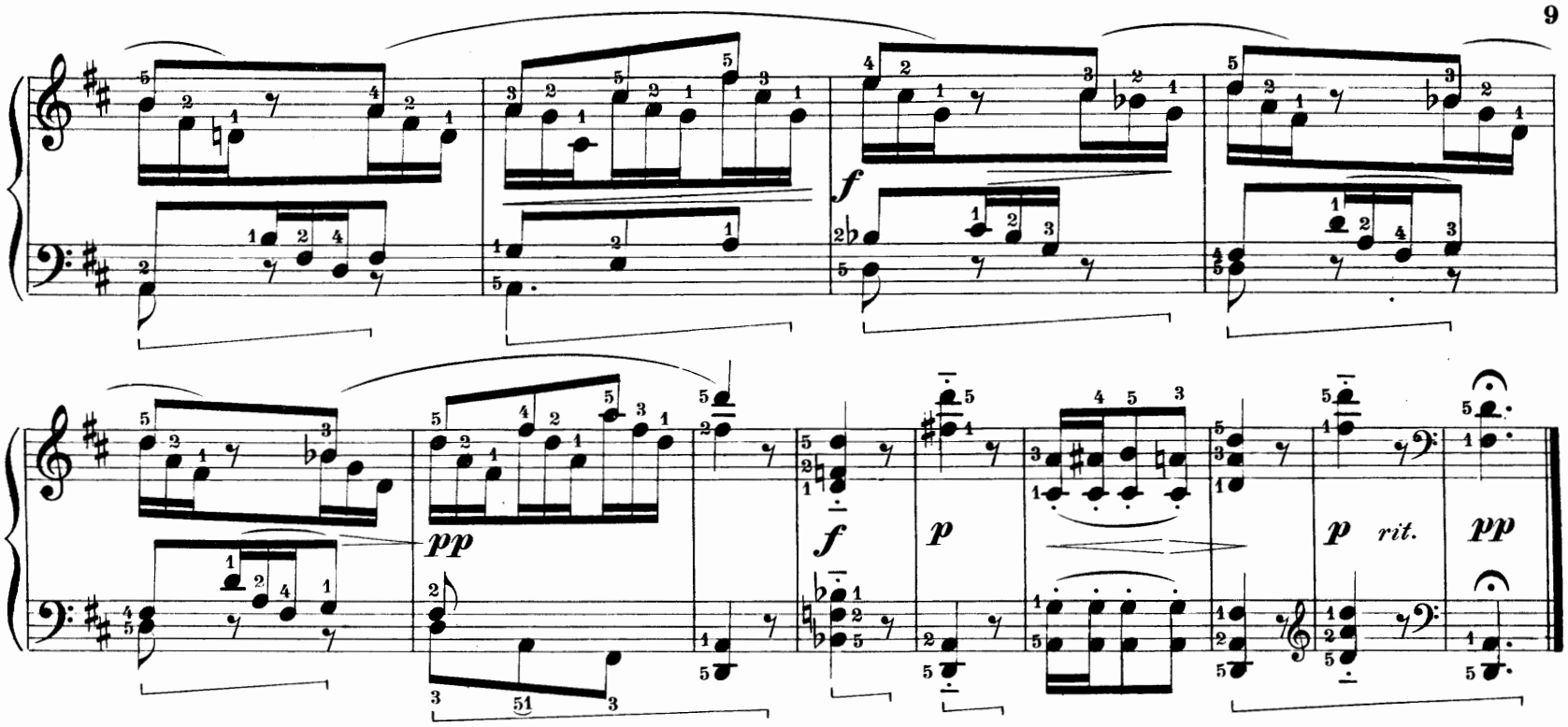
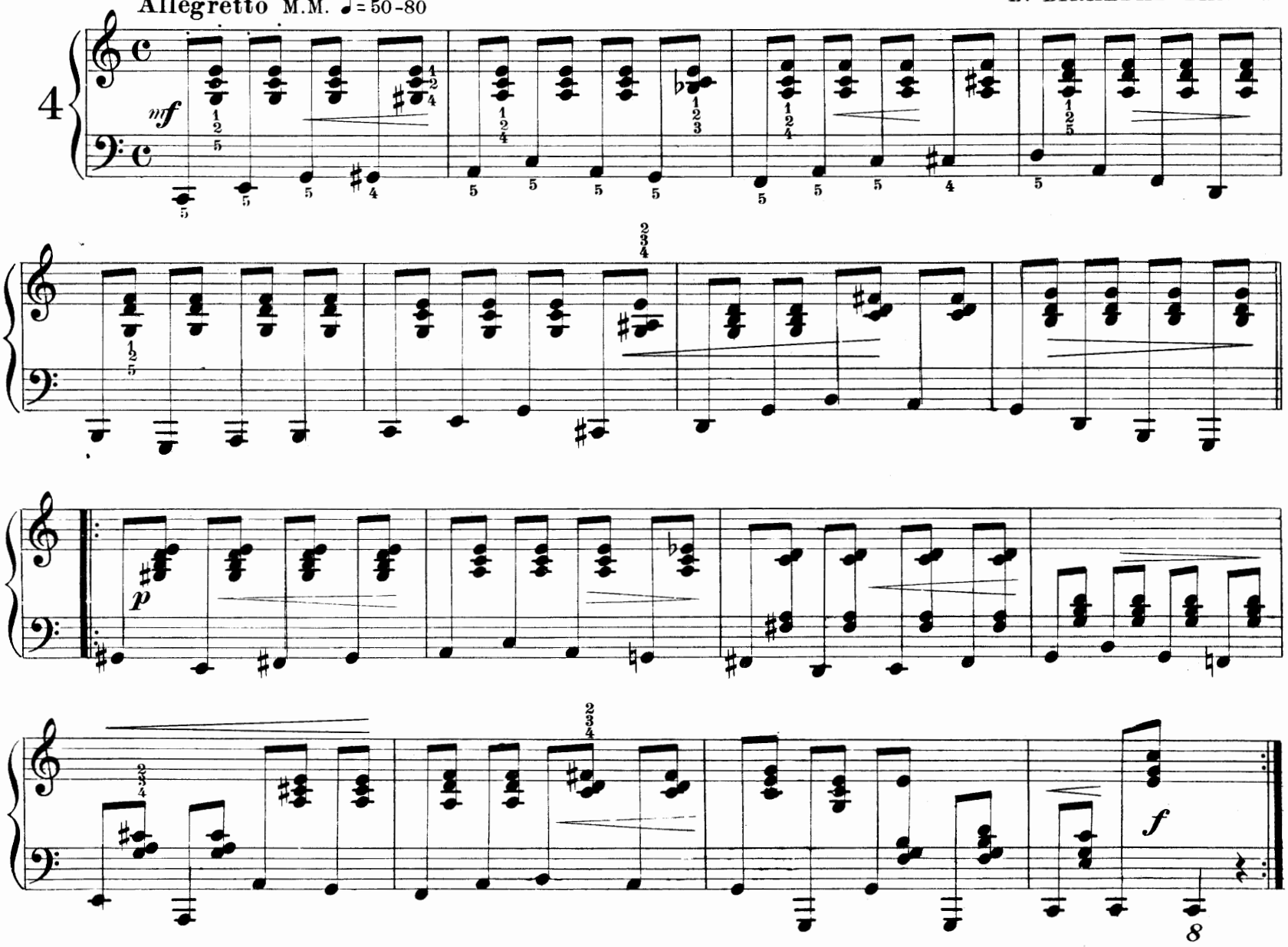


Chords and Leaps for the Left Hand Alone

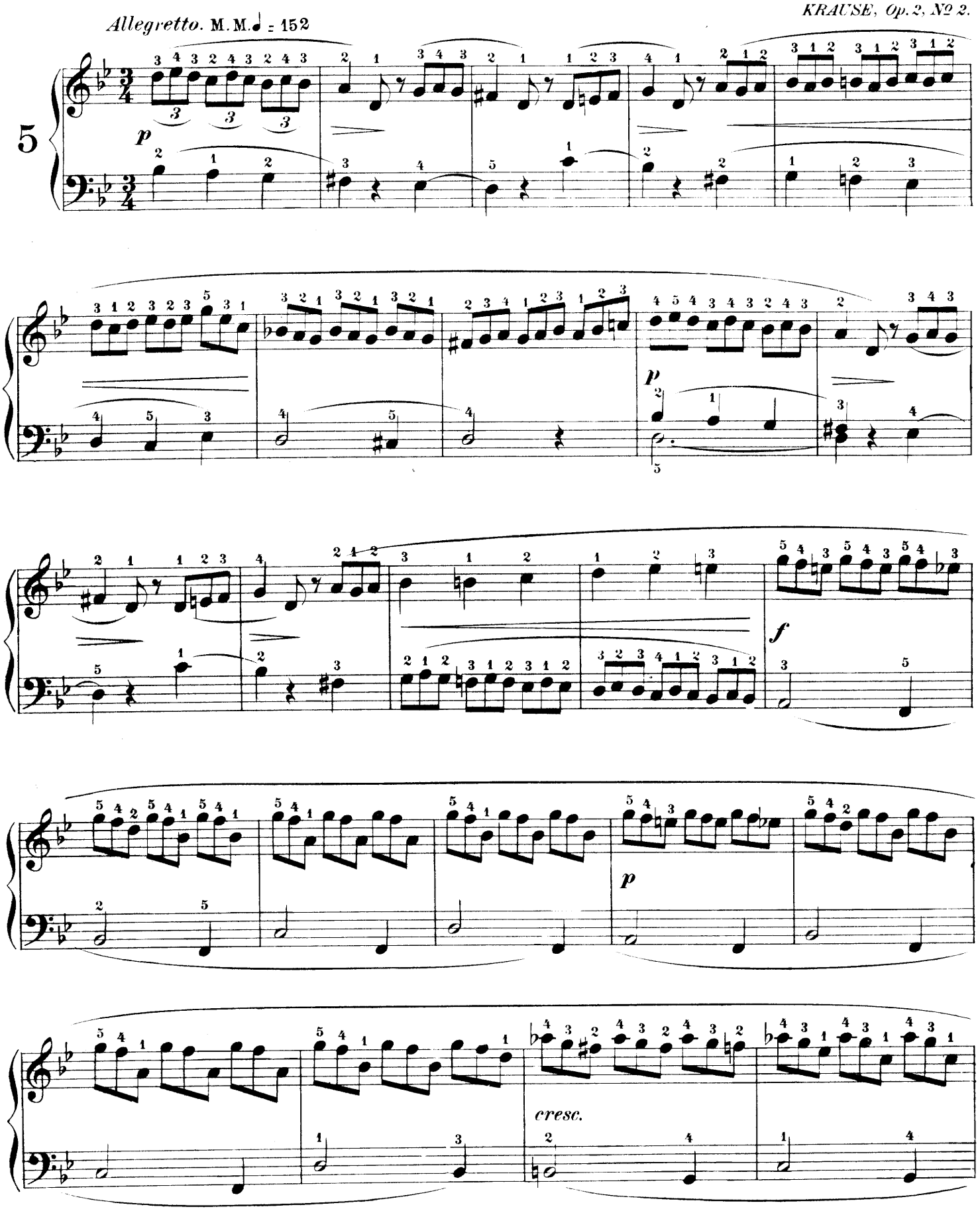
A valuable study for the left hand, promoting agility and security. Carry the arm lightly and easily, "preparing" the hand by bringing it directly over the keys before striking. Practice without pedal, slowly at first, then gradually faster. Afterwards use the pedal, carefully following the changes in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

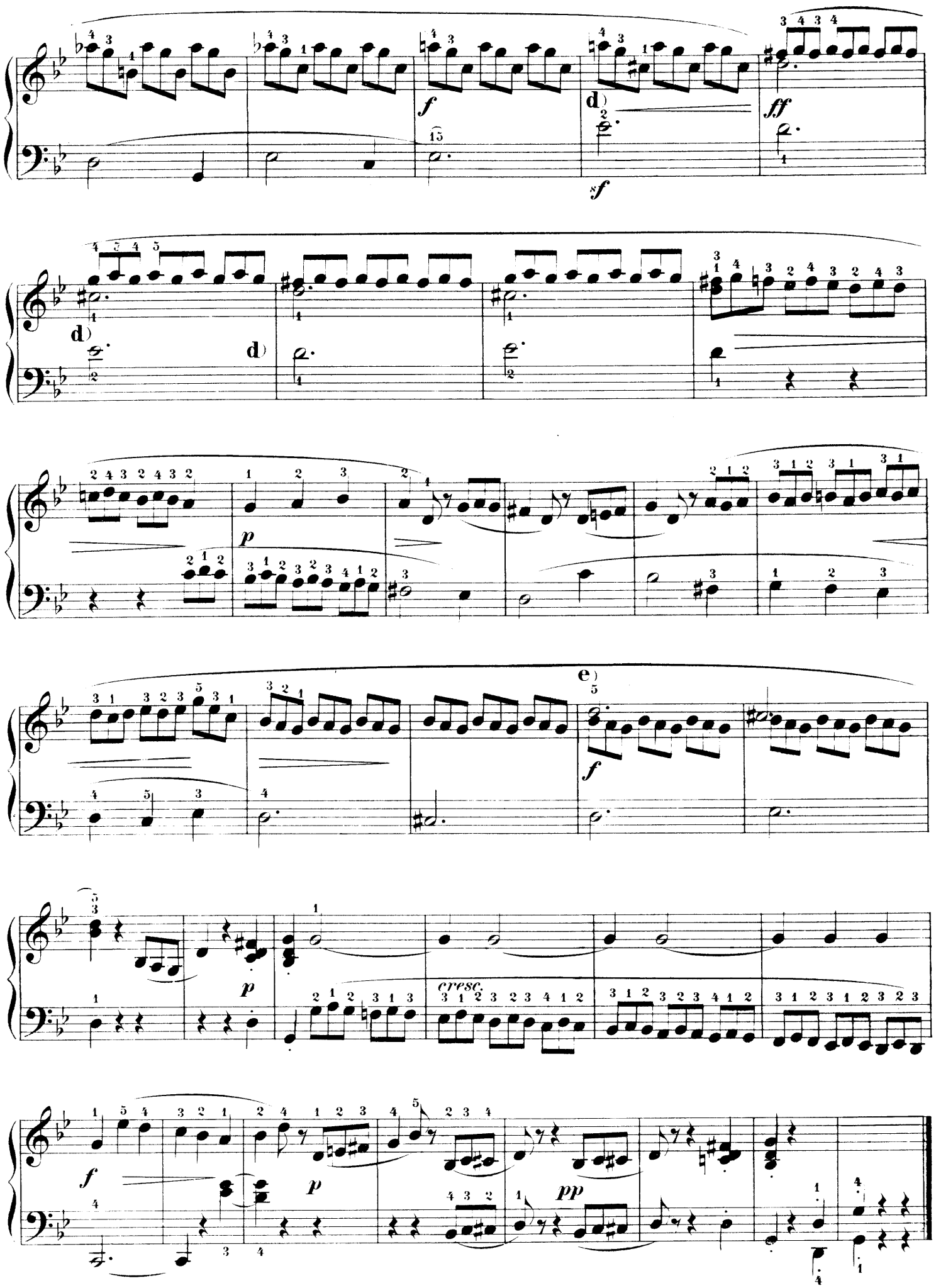
L. BIRKEDAL - BARFOD



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.

KRAUSE, Op. 2, № 2.

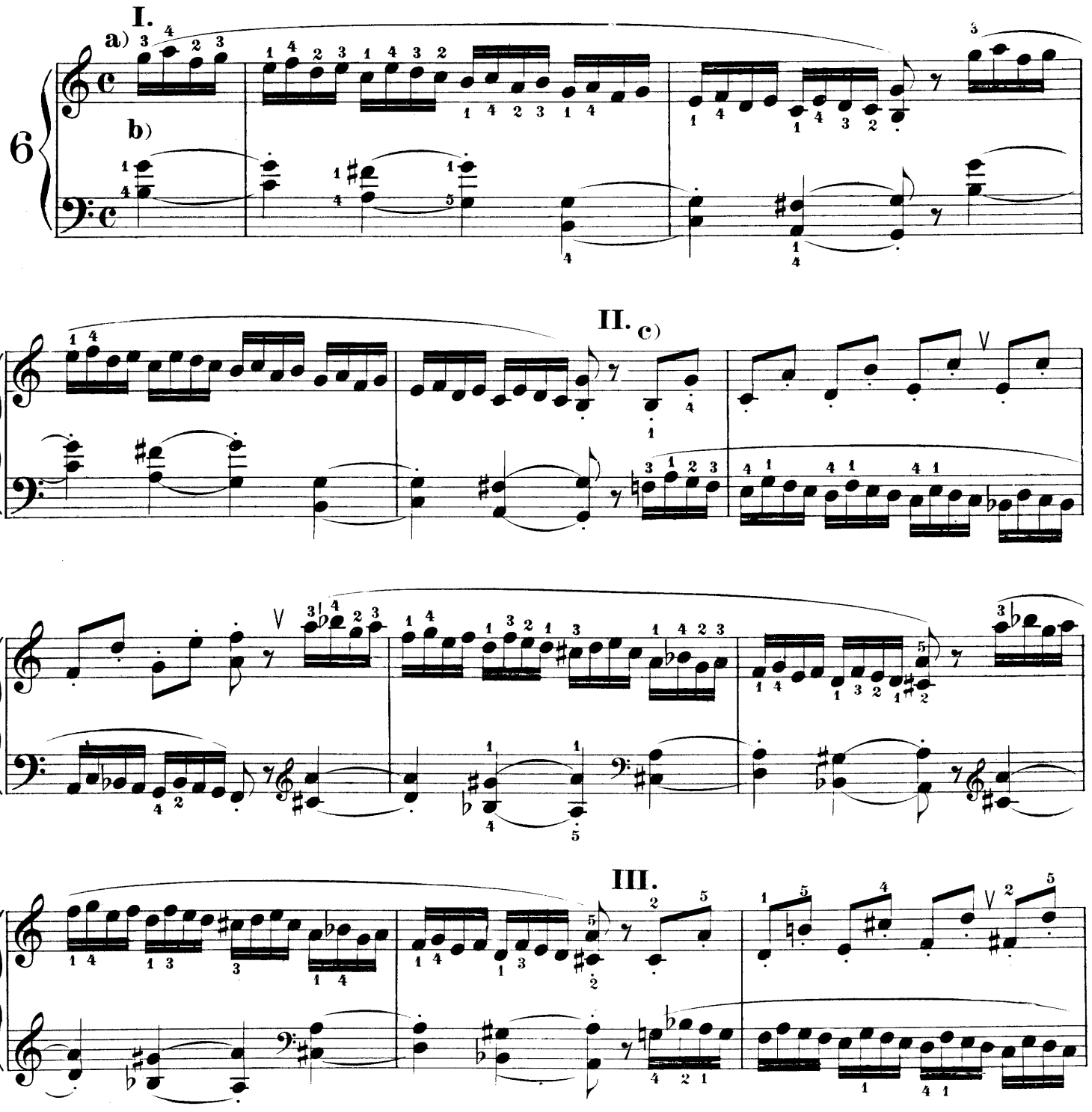



f
d)
sf
ff
d)
d)
p
e)
f
p
cresc.
f
p
pp

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 espe - cial care for raïsing 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.



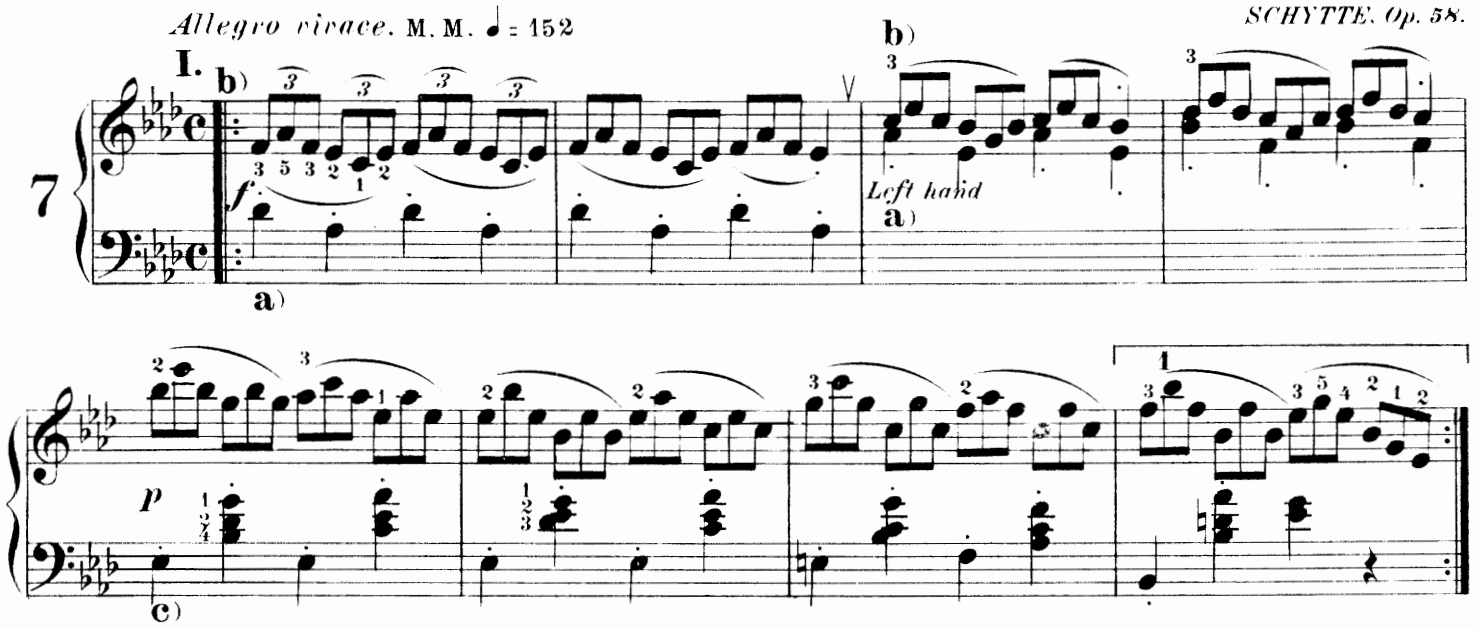
d)

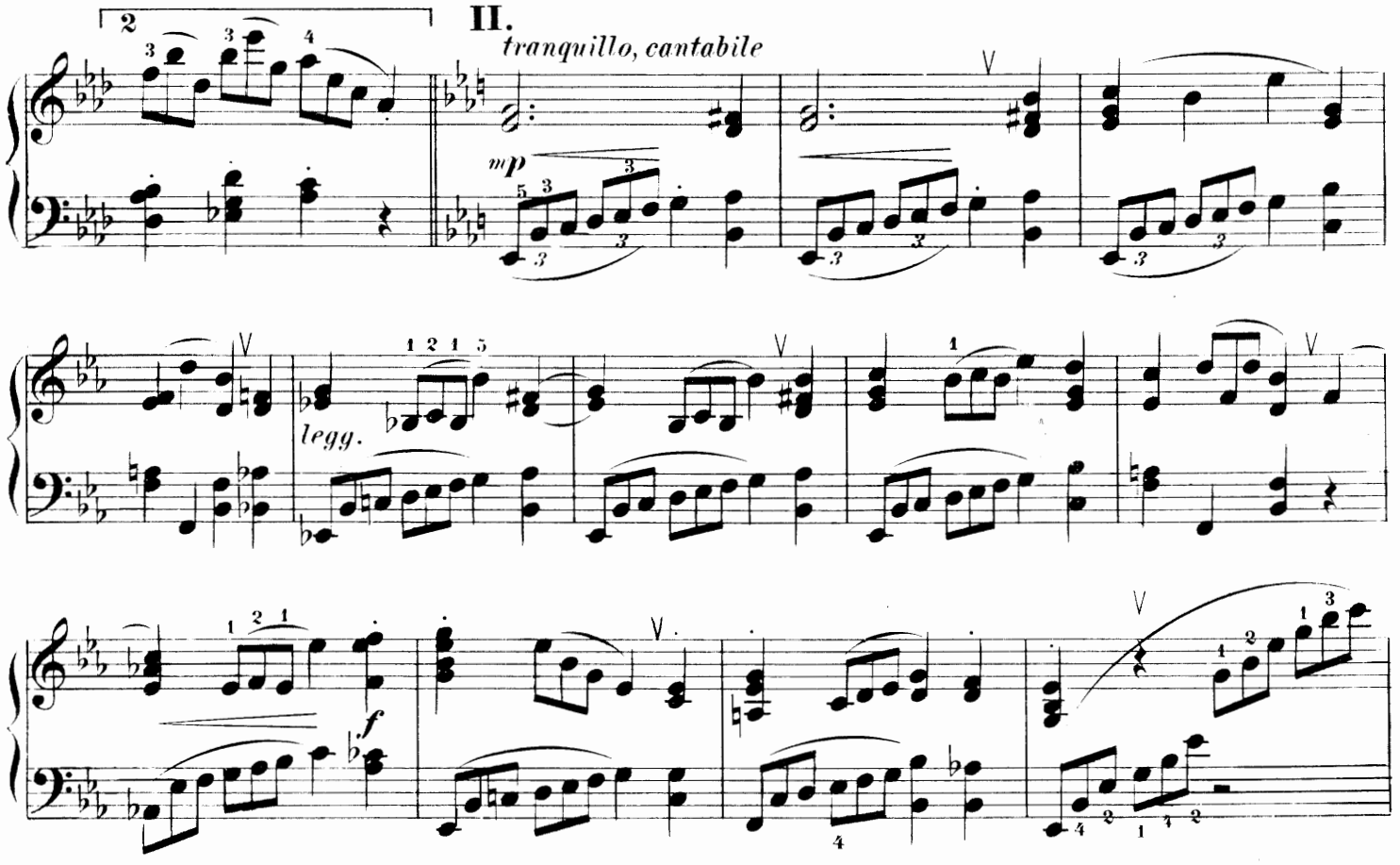
Coda.

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 (I) Revised ed. The pedal is used in order merely to connect the chord at "four" with that at "one."

Allegro vivace. M. M. ♩ = 152

SCHYTTE. Op. 58.





dim.

rall.

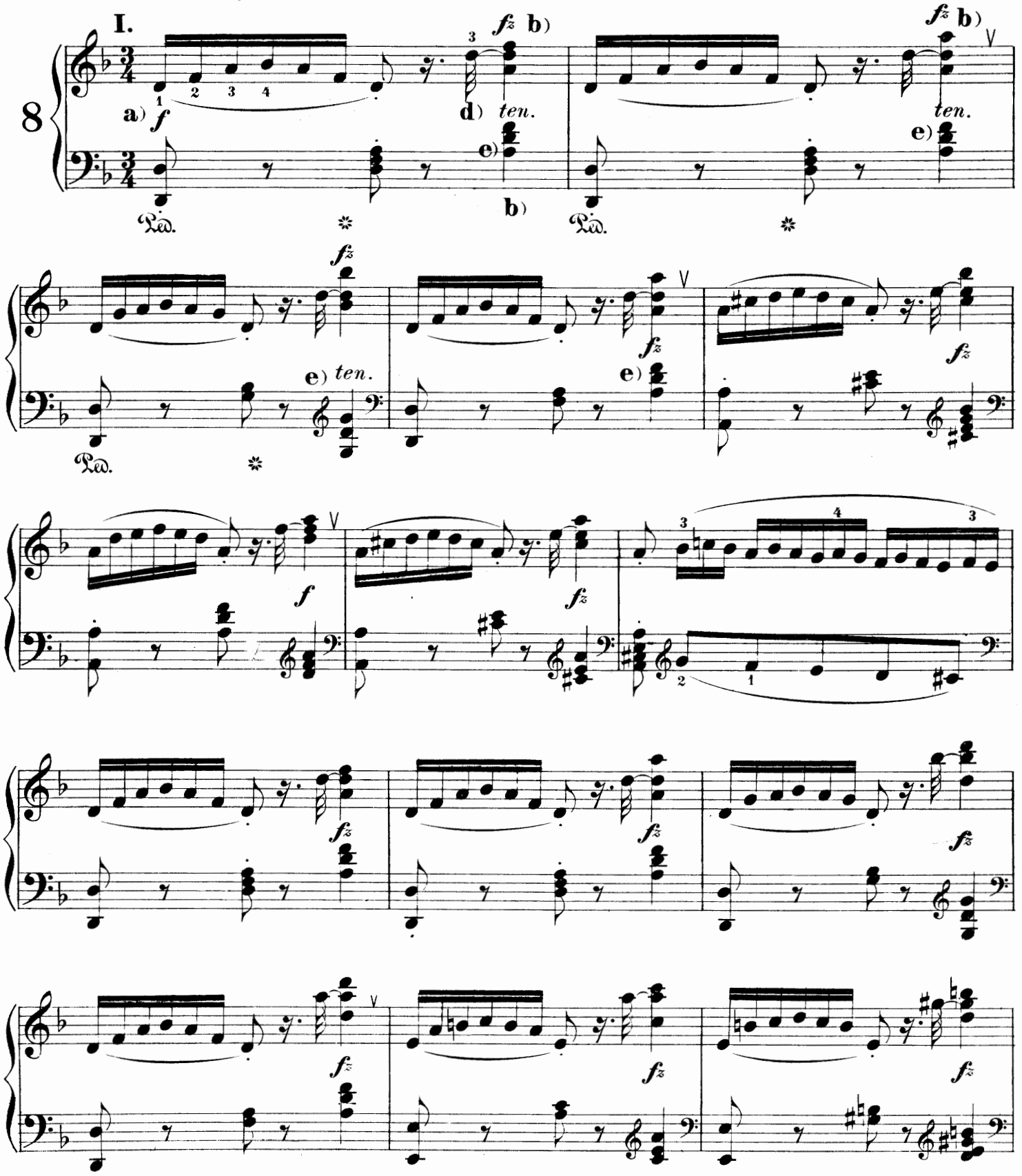
IV. *a tempo*

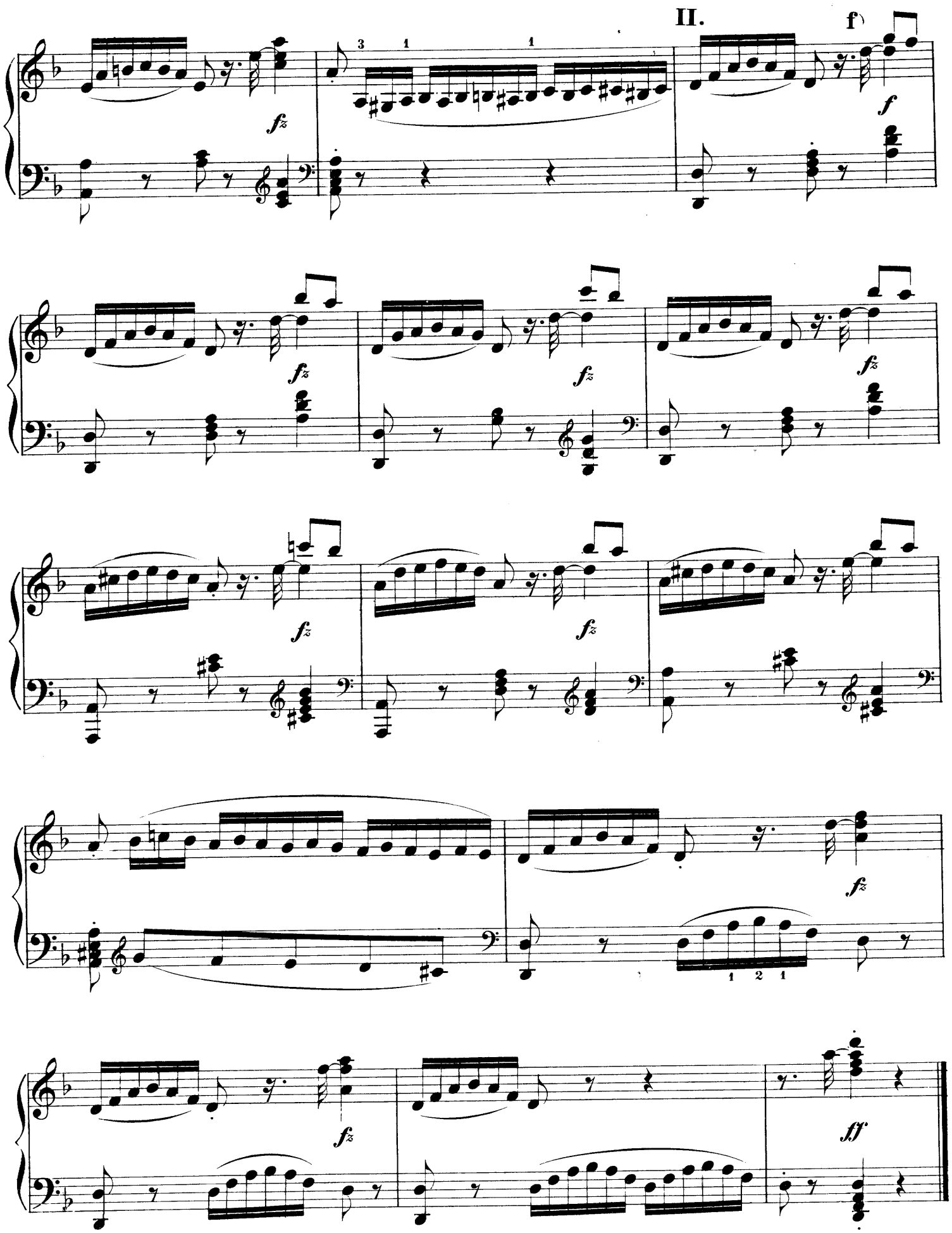
f

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.

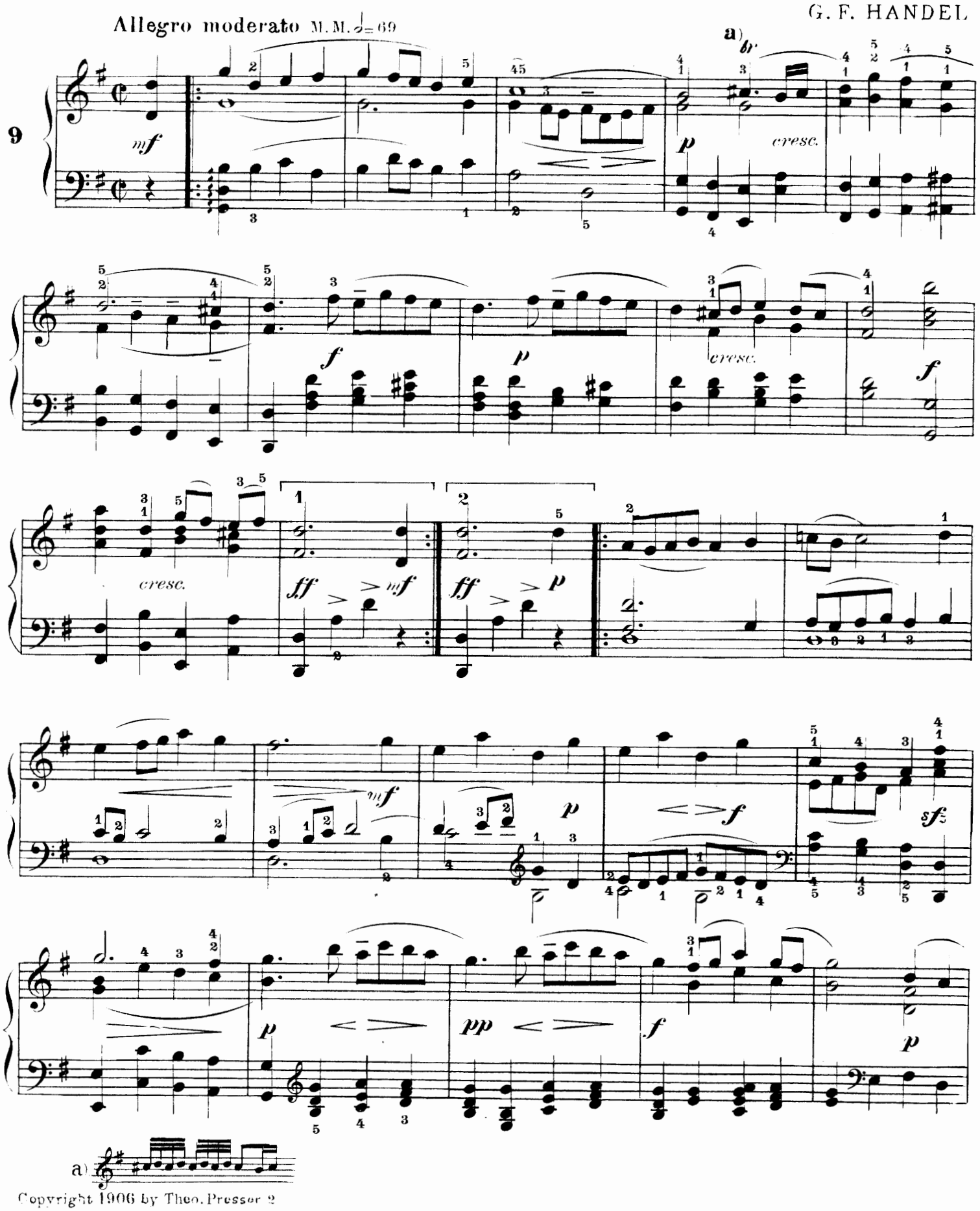



II.
f
fz
ff

Air à la Bourrée

in G

G. F. HANDEL



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f *p* *f*

cre - scen - do

sf *p* *ff* *pp*

Fine only

dolce

cre - scen - do

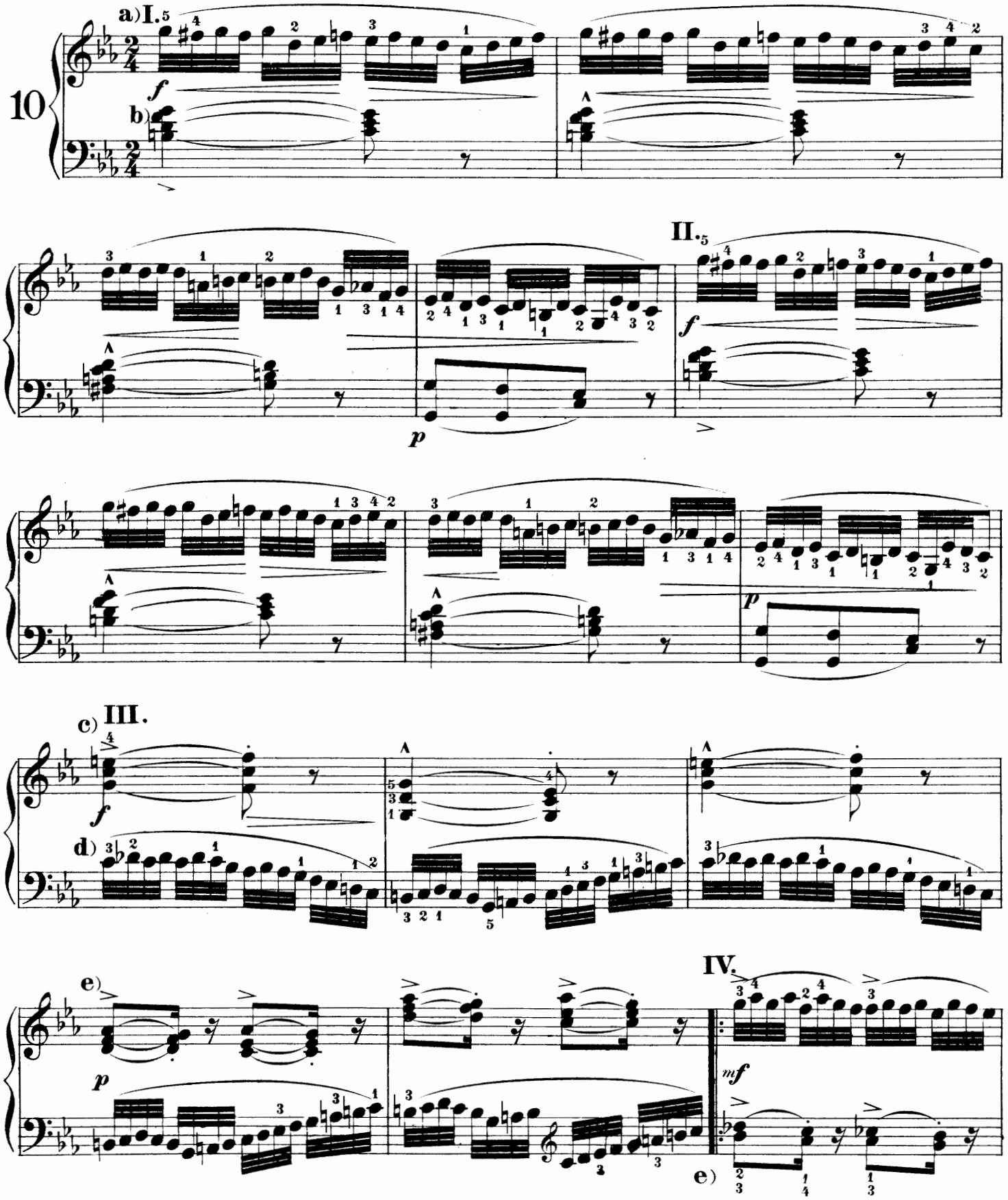
f *p* *pp* *p*

cre - scen - do

sf *f* *ff* *poco rit.* *D.C.*

This effective study is made up almost entirely from two motives. The running work, (1) which is always to be played very firmly, and with high finger action, and (2) the short phrases, b) etc, which are always to be played strongly and phrased with great determination. Essentially the phrase begins with a down-arm and ends with an up-arm. When the parts change, at c) and d) the same principles are to be applied to the opposite hands. At e) the short phrases are begun with a down-hand touch and finished with a finger or "up-hand" touch.

Allegretto moderato. (♪ = 106.) *HELLER, Op. 46, № 5.*



V.

p

f

dim.

f

Coda

p

mf

f

p

p

p

p

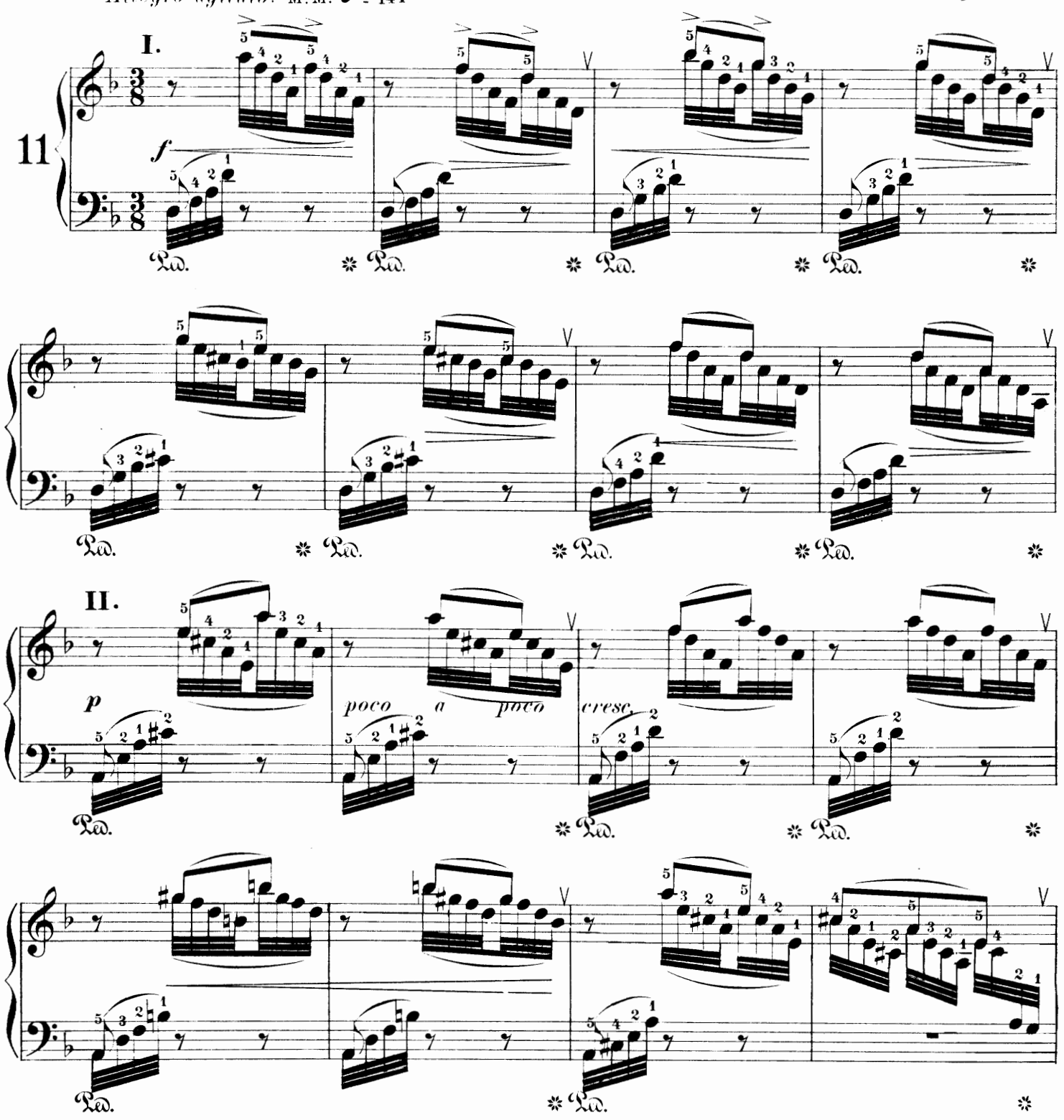
Ped.

Prelude.

This Prelude by Doering 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.



III.

p *mf* *f*

Ped. * Ped. * Ped. *

ff

* Ped. * Ped. *

Coda.

p

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

mf *f* *p*

Ped. * Ped.

Study in Staccato Octaves.

M.M. ♩ = 92 – 120

12

p *stacc.*

1. 2. 3.

To be practiced also as follows:

Choral Octave Study.

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

M.M. 𝅗𝅥 = 66 – 80

13

sempre *f* *e* *tenuto*

ff *il basso dim.*

p e stacc.

f

sf

f

sf

p

dim. *p*

Little Prelude.

Allegretto quieto. (♩ = 76.)

BACH.

14

p non legato

f

p non legato

cresc.

mf

cresc.

f

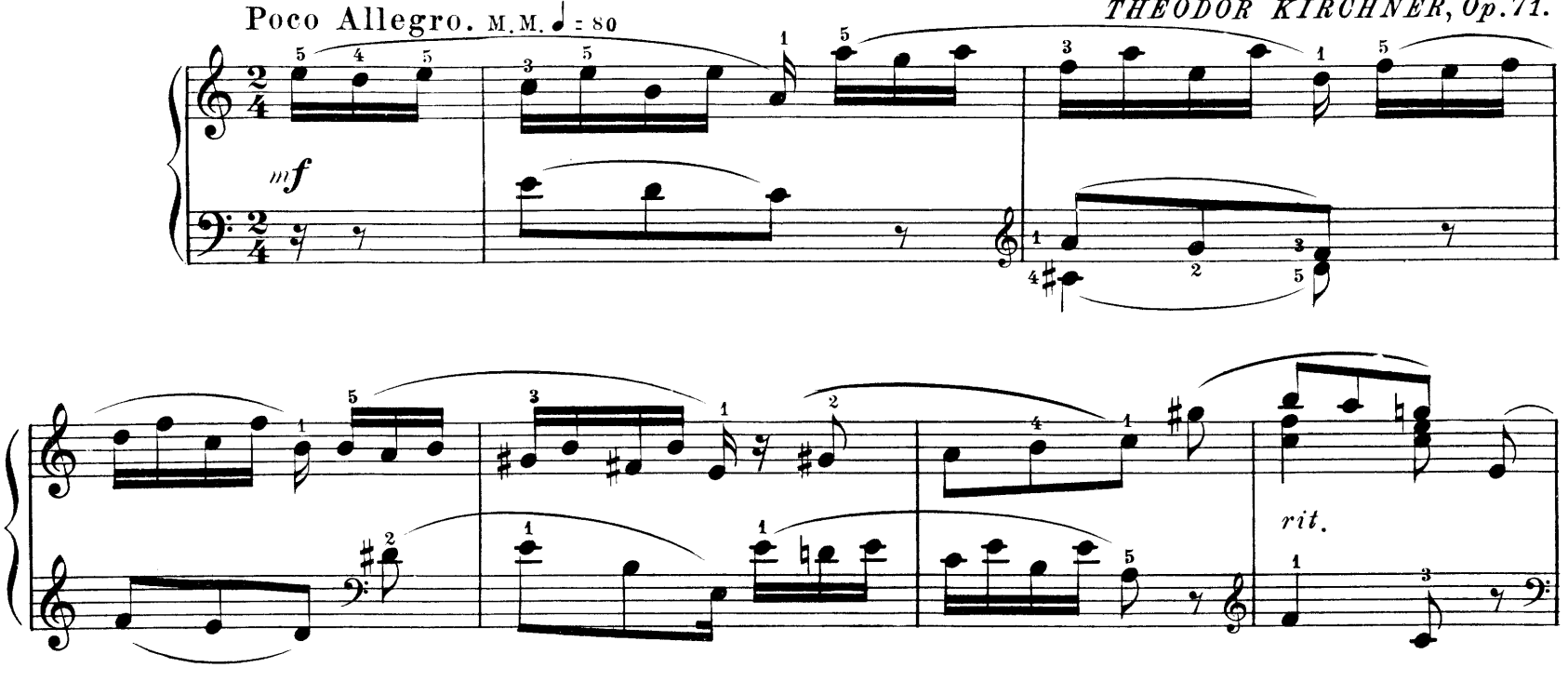
Price 25 ¢

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.



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.

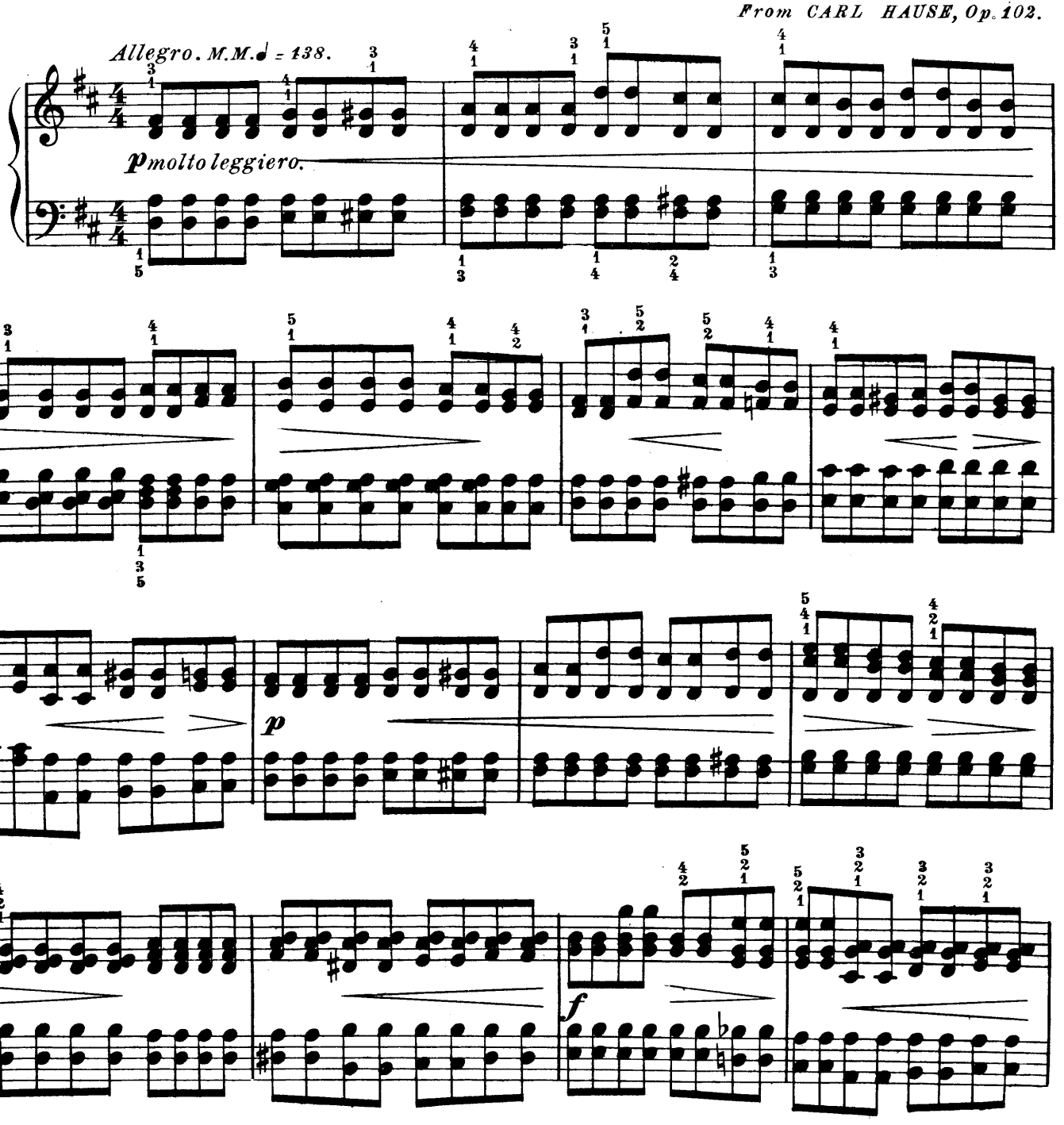
A) The longer tones must be held out in full and be made to sing.

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: 3 4 3 4 3 4 3 4 / 1 2 1 2 1 2 1 2 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.



f

f

Fine.

p

A)

p

fz

il canto espress. marcato.

A)

dolce.

cresc.

fz

B)

fz

B)

f

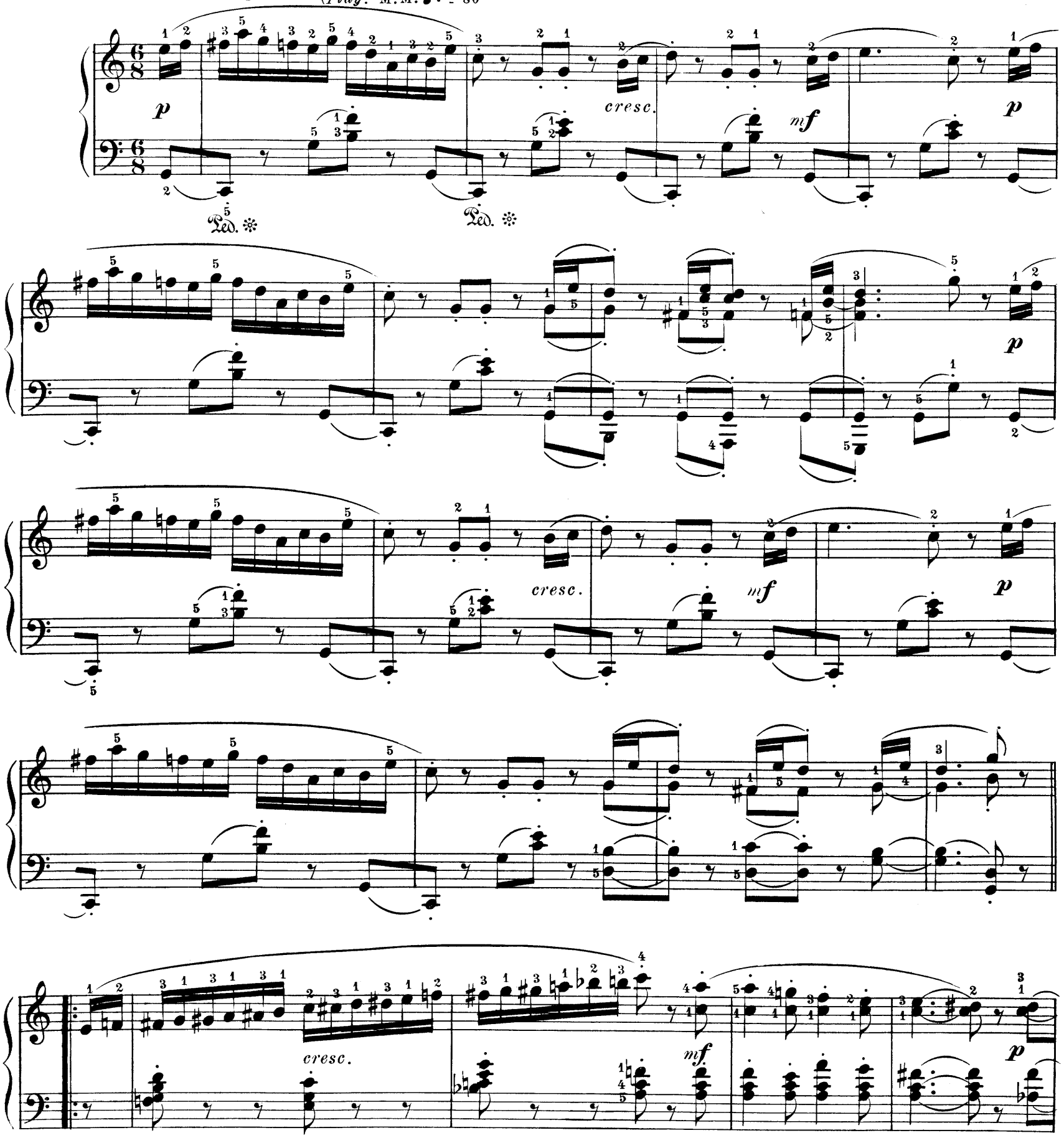
D. C. al Fine.

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 resonance. 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. ♩. = 60 / *Play.* M.M. ♩. = 80



cresc.

p

cresc.

sf

a)

sf

mf

mf

a)

p

mf

mf

a)

p

p

p

p

cresc.

f

p

1.

cresc.

p

2.

rall.

pp

mf

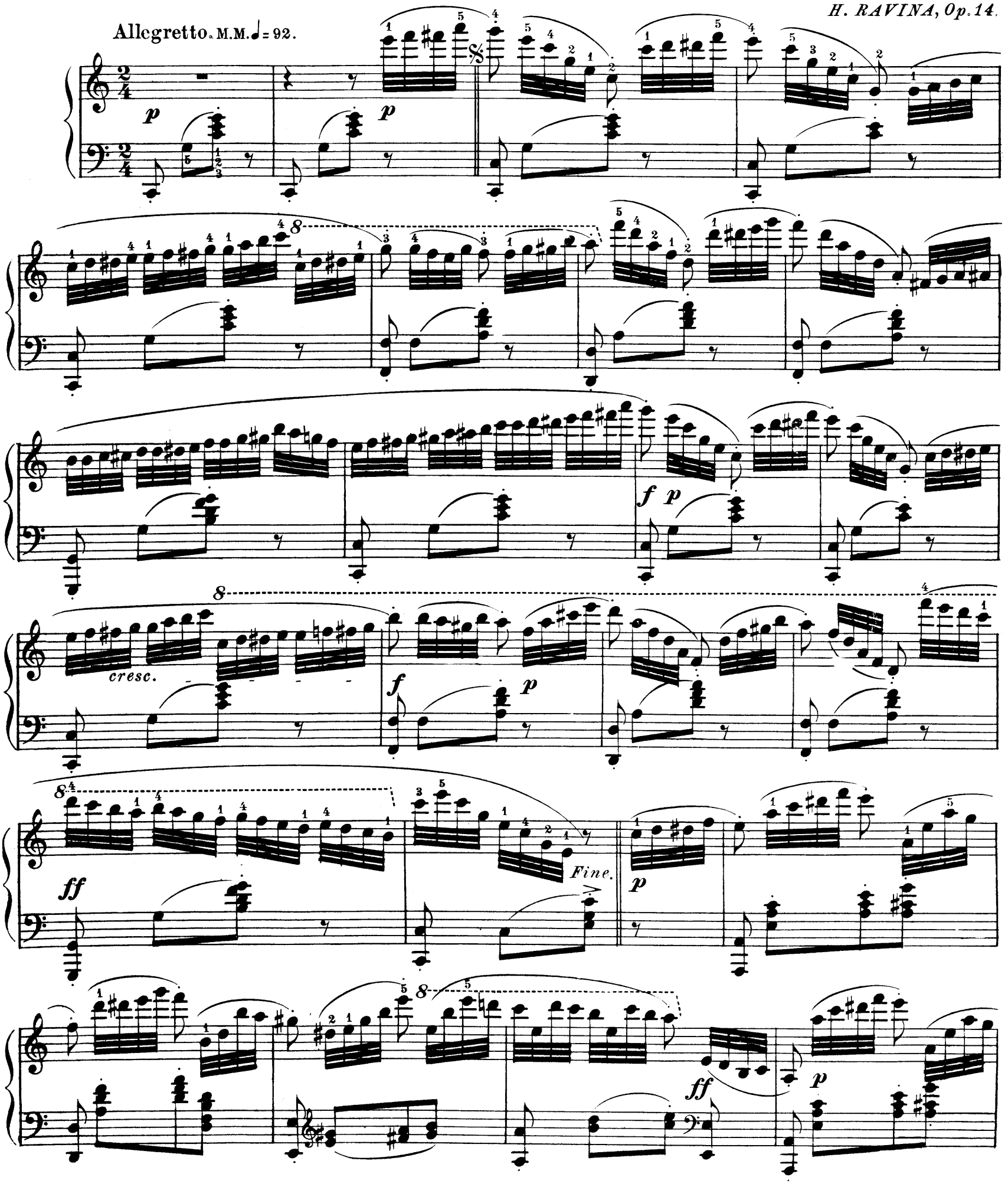
dim.

a tempo.

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.



8

pp e delicato.

pp

8

8

f

ff

8

p

f

8

8

ff

mf

un poco rit.

D. S.

PRELUDE.

BACH.

Allegro Mod'to. M.M. ♩= 76

f *mf* *p*

cresc. *f* *mf*

f *mf* *cresc.* *f*

p *cresc.* *mf*

cresc.

f *mf* *f*

dim. *molto rit.*