

STANDARD

Graded Course of Studies

FOR THE
Piano Forte

IN TEN GRADES

Consisting of Standard Etudes and Studies, arranged in progressive order.
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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PRICE, \$1.00 EACH GRADE

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

DICTIONARY OF MUSICAL TERMS.

- Accelerando (*pronounced: atshelerando*), becoming faster, accelerating.
- Adagio (*pron. adajeeo*), slowly.
- Ad libitum, as you please.
- Agitato (*pron. ajeetato*), agitated, excited.
- Allegretto, lively, somewhat fast.
- Allegro (All^o), fast, rapid.
- Andante (And^{te}), slow movement, quiet.
- Andantino, somewhat faster than Andante.
- Animato, animated, full of soul.
- Arpeggio (*pron. arpedjeeo*), harp-like; breaking or detaching the tones of a chord.
- Assai, very.
- A tempo, in regular time.
- Basso, the bass.
- Bis, twice.
- Cadenza, brilliant flourish before the close of a piece.
- Calando (cal.), getting slower and softer.
- Calmato, calmed down, quiet.
- Cantabile, Cantando, in a singing style, song-like.
- Con, with.
- Content, the distinctive quality of any piece.
- Crescendo (cresc.) (*pron. kreshendo*), increasing in force.
- Da Capo (D. C.), from the beginning.
- Dal Segno (D. S.) (*pron. dal senyo*), from the sign **♯**.
- Diminuendo (dim.), decreasing in strength.
- Dolce (dol.) (*pron. doltshay*), soft and sweet.
- Energico (*pron. enerjeeco*), with energy and power.
- Finale (*feenahleh*), the last movement of a piece in large form.
- Fine (*pron. feenay*), end.
- Forte (*f*), loud and strong.
- Fortissimo (*ff*), very loud, (*fff*), as loud as possible.
- Forzato (*fortzato*) (*f^z*), Sforzato (*sf^z*, *sf*), strongly accentuated.
- Grazioso (*gratsiozo*), Con grazia, gracefully.
- Larghetto, not as slow as Largo.
- Largo, slow, protracted; slower than Adagio.
- Legato, tied, bound; Legatissimo, very much bound.
- Lento, slow.
- L'istesso Tempo, the same tempo or time.
- Loco, play the notes as printed (used to indicate discontinuance of *8va*).
- Maestoso, with majesty; dignified.
- Marcato (marc.), made prominent; strongly marked.
- M. D., right hand.
- M. S., left hand.
- Melanconico, sad.
- Mezzo, half; Mezzoforte (*mf*), middling loud; Mezzopiano (*mp*), middling soft; Mezza voce (*m. v.*), with suppressed voice.
- Moderato, moderately.
- Molto, very, much, many.
- mp., mezzopiano.
- a piacere (*pron. piatshayre*), as you please, at pleasure.
- Piano (*p*), soft; Pianissimo (*pp*), very soft; (*ppp*), as softly as possible.
- Più, more; Più mosso, faster.
- Pizzicato (*pitsicahto*), picking the strings as on the guitar.
- Poco, un poco, a little; Pocoforte (*pf*), somewhat loud.
- Presto, quick; Prestissimo, very quick.
- Pulse, count, a beat.
- Rallentando (rall.), retarding the tempo.
- Ritardando (ritard., rit.), retarding, slower by degrees.
- Ritenuto (riten., rit.), holding back.
- Scherzando (scherz.) (*pron. skertsando*), gay, playful.
- Scherzo (*pron. skertso*), a lively composition.
- Semplicita, simply, plainly.
- Sempre, always.
- Senza, without.
- Senza Ped., without pedal.
- Simile, similar, continuing in the same manner.
- Sonore, resonant.
- Sostenuto (sosten.), sustained.
- Sotto voce (*pron. votshay*), softly, as if in an undertone.
- Spiritoso, Con spirito, with spirit, lively.
- Staccato (stacc.) cut off suddenly; short tones.
- Tempo, the time or measure of time.
- Tempo di marcia, in march tempo.
- Tenuto (ten.), held.
- Tutti, all.
- Un poco, a little.
- Valse, waltz; a dance.
- Vivace (*pron. veevatshay*), lively.
- Vivo, lively.

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General design of the sixth grade.

The general work of this grade is to increase the power, evenness and brilliancy of the playing, add endurance, and diversify the touch. The studies in the present work may roughly be divided into three classes; 1. Finger work, aiming at a quiet hand; 2. Cantabile work, of a nocturne-like character; 3. Imitative, or polyphonic work, of which the Bach Invention in B flat is the most striking example. To these might be added yet a fourth kind, the octave or wrist study by Bohm.

Mason's technic in this grade.

At least half the time devoted to the two-finger exercises may be given to the forms in thirds and sixths.

When one of these varieties as for instance the thirds, has been in practice for two or three weeks, it may give way for a single week to the first forms, those in the diatonic scale. Greater speed, lightness, and many more repetitions, through two octaves, instead of one, are the qualities which are here in question.

Alternate from rhythm I to rhythm II every day.

Then after a week on these earlier forms, resume those in double tones, the sixths, for instance.

Arpeggios.

The practice in this department will naturally depend upon what has been accomplished in the lower grades.

But in general unless there is evident weakness of finger, the two hand, forms in sixths, Exercises Nos. 21 to 35, are the ones mainly in demand. If the positions derived from C and G have been pretty thoroughly explored, as they will have been, if the practice has been faithfully applied in the five grades below, a new position must be taken, such as that upon D, and all its derivatives carried out.

The meters of nines are very good in this grade.

Also the rotation forms in which seven chords are taken in rotation. See exercises 24 and 33, now and then the rhythmic tables, like those in exercises 16 and 17, should be carried out in the two-hand forms, and rotation can also be applied by taking all the chords in succession.

When the triad arpeggios appear difficult, drop the seventh derivatives and attend to the triads and broken chords, as given from exercises No. 36 to No. 37

In short, add to the pupil's endurance and to the brilliancy and solidity of his playing. When the Practice Clavier is in use, all these arpeggio forms may as well, and often better, be practiced upon it. The fingers can in this way be made stronger, and the

touch measured.

OCTAVES and the Pedal and Chord exercises in Vol. IV may now and then take the place of the two finger exercises.

Unless the pupil is able to give as much as three and a half hours per day to practice, it will not generally be advisable to require scale and arpeggio practice together, but alternate them. The scales should be taken up thoroughly in this grade, and worked through all the keys in four octave forms, in canons, and in the contrary motions. Velocity practice should be carried through two octaves and a half. Brilliancy and pearly quality are the two main points in scale playing to be desired.

All of Dr. Mason's directions with regard to *Method of Practice* must now be scrupulously observed in both scales and arpeggios, for without this the desired improvement in style of passage work will not be realized.

When pupils are not able to practice more than two hours a day in all, the practice must be diversified very carefully, on the one hand seeking to avoid one-side development, and on the other not frittering the time away by doing a very few minutes on each kind of work. It will often be a question whether the pupil would not better omit the graded studies now and then for a month, and put the time all on the Mason technics, and then come back to the studies for a month, omitting all the Mason exercises except the two-finger exercises and octaves, one or the other of which must enter into the work of every day.

In the assignment of pieces care must be taken to give at the same time both brilliant and poetic or lyric pieces for work, because in working at a difficult finger piece the pupil has practically only an exercise to play until just as the piece is becoming mastered.

A lyric piece with its smaller demands upon the technics affords relief.

It has been attempted to arrange the studies in this progressively, but the teacher may often find it advisable to depart from this order in pursuance of some particular end.

ALLEGRO. (♩ = 132.)

J. B. CRAMER.

sempre legatissimo.

1

ff *p* *cresc.*

(5)

(10)

ff *f* *dimin.*

cresc.

(15)

(20)

1. Let the pupil practice at first with each hand separately, slowly, and giving equal force to each note. Then as a test, accelerate the time, playing *mezzo piano*. If even a slight indistinctness is noticed return immediately to the first method. Refrain from using both hands together until the mechanical difficulties have been entirely overcome. The study of the "*crescendo's*" and "*diminuendo's*" etc.. must be conducted in the same way, *i.e.* by each hand separately before using them together. All the following Etudes are of course to be studied according to these principles.

2. The teacher should insist on the arpeggio being played exactly as written, and not allow the slightest approach to the arpeggio unless positively required. If the least negligence on this point be permitted in the beginner it may lead to fatal consequences.

3. The first broken chord is played thus;

the second 10th measure.

The difference in the methods here shown of executing these broken chords depends partly on the difference of their harmonic effect. In the first measure if the hands were not struck successively, there would be a lack of richness (not felt in the 10th, measure) because the upper part at a distance of three octaves only doubles the bass tones.

4 In addition to the preceding directions for practice, it will be found advantageous to practice slowly with elastic finger touch, (as directed in Mason's Technics.) also rapidly with same. The benefit of this is found in bringing out the individuality of the tones. It will be well to practice in two grades of speed; the second exactly twice as fast as the first. The slow practice gives certainty; the fast smoothness and celerity.

5. Excellent results are obtainable by transposing the study into several keys preserving the original fingering. Notes 1. 2. and 3. are by Dr. Hans Von Bülow.

CORRENTE

Allegretto. M.M.♩ = 72.

G.F. HANDEL

2

a) *f* *dim.* *f* *p*

b) *cresc.* *f* *meno f*

ten. *mf* *f* *p* *mf* *f* *p* *cresc.*

f *fp* *fp* *p* *cresc.*

mf *f* *f* *p*

ten. *mf* *mf* *p* *cresc.*

a)

b)

c)

System 1: Treble clef with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady bass line with slurs and fingerings (1, 4, 3, 1). A trill (*tr*) is marked above the final note of the first measure. The system concludes with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.

System 2: Continuation of the piece. The right hand continues with intricate melodic patterns and slurs. The left hand maintains a consistent bass line. A trill (*tr*) is marked above a note in the right hand. The system ends with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.

System 3: The right hand features more complex melodic passages with slurs and fingerings. The left hand provides harmonic support with slurs and fingerings. A crescendo (*cresc.*) is indicated in the middle of the system.

System 4: This system is characterized by a fortissimo (*ff*) dynamic. The right hand has very active melodic lines with many slurs and fingerings. The left hand has a more rhythmic bass line. The system begins with a *ten. marc.* (ritardando) marking.

System 5: The piece returns to a piano (*p*) dynamic. The right hand has melodic lines with slurs and fingerings. The left hand has a steady bass line with slurs and fingerings. A fortissimo (*fz*) dynamic is marked in the middle of the system.

System 6: The right hand has melodic lines with slurs and fingerings. The left hand has a steady bass line. A trill (*tr*) is marked above a note in the right hand. The system includes a crescendo (*cresc.*) and dynamic markings of fortissimo (*fz*), piano (*p*), mezzo-forte (*mf*), and piano (*p*).

System 7: The right hand has melodic lines with slurs and fingerings. The left hand has a steady bass line. A fortissimo (*fz*) dynamic is marked. The system concludes with a fortissimo (*fz*) and *ten.* (ritardando) marking. A double bar line is present at the end of the system.

A most excellent finger piece, which will have its proper effect only after much slow practice, in which the individuality of the fourth and fifth finger has been acquired by means of emphasizing and perhaps over-doing the proper motion. The fourth finger must be raised quite high after playing, at the same moment the fifth finger is playing. Later, when a habit of individualizing this motion has been acquired, a more rapid tempo must be taken, and the musical idea of the study brought out, with the tenor voice in its proper office as a unifier of the effect. If great pearliness of running effect is desired, it will be advantageous to practice the sixteenth notes occasionally with what Dr. Mason calls elastic touch, which of course will temporarily sacrifice the legato. But in as much as it will still further individualize the tones, it will render the ear more exacting as to equality, and will impart more spirit to the touch, so that the effect later when the legato is resumed will be very much improved. It will also be useful to practice this a part of the time on the practice clavier with the heavy touch. This will gain for the fingers in a few hours practice a decision and vigor which will not be gained at the keyboard for a much longer time.

Allegro.

A. KRAUSE Op 5. N^o 1.

The musical score consists of four systems of piano notation. Each system has a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *p* (piano) and a large number '3' on the left. The second system continues the piece with various fingerings and articulation marks. The third system includes a *cresc* (crescendo) marking. The fourth system ends with a dynamic marking of *f* (forte) and includes a 2/4 time signature at the bottom. The score is filled with sixteenth-note passages, slurs, and detailed fingering instructions for both hands.

GONDELLIED.

BARCAROLLE.

A pleasing, rocking motion which when properly secured will carry the hearer along despite the constant rests which interrupt the continuity of the legato. In order to secure this, count two in a measure, according to the tempo indicated in the metronome mark. The various strong accents which now and then occur are generally anticipations of accents which would have been expected a little later. They must be given with considerable force. The pedal is to be used according to the indications.

E. Haberbier, Op. 53, No. 2.

Andantino. M.M. ♩ = 60.

The musical score is written for piano in 6/8 time. It begins with a piano (*p*) introduction, marked *Andantino* with a metronome of 60. The score is divided into six systems. The first system starts with a piano introduction, marked *p*. The second system includes a *cresc.* (crescendo) and a *f* (forte) dynamic. The third system includes a *p* (piano) dynamic and a *cresc.* (crescendo). The fourth system includes tempo markings: *un poco rit.* (un poco ritardando), *fa tempo* (ritornello), *p* (piano), *rall.* (rallentando), and *a tempo*. The fifth system includes a *p* (piano) dynamic. The sixth system includes tempo markings: *un poco rit.* (un poco ritardando), *a tempo*, and *con dolore* (with pain). The score includes various dynamics, tempo markings, and performance instructions such as *un poco rit.*, *fa tempo*, *rall.*, *a tempo*, and *con dolore*. Fingerings and slurs are indicated throughout the piece.

poco rit. a tempo

sf

poco rit.

a tempo

pp *rit.* *ppp*

DECISION.

This number is written in the style of a Bach prelude, although modern in treatment. In the interpretation, the polyphonic character of the piece must be borne in mind and the passage-work be executed in such a manner as to bring out the harmonic structure.

Allegro con fuoco. M.M. ♩ = 138.

Hugo Reinhold, Op. 53, No. 10.

p

p

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and fingerings. Dynamics are indicated by *p*, *ff*, *dim.*, *p*, *scherzando*, *molto cresc.*, and *sfz pp*. Performance markings include *scherzando* and a fermata over a final measure. The piece concludes with a double bar line and repeat dots.

Waltz Study.

In the following study the first point to be sure of is that the wrist is held loosely, and the successive chords played with a light hand touch. The next consideration must be for the melody, which is always the upper tone of the chords. This must very slightly preponderate.

Allegro ma non troppo.

Carl Bohm Op, 229 No 2.

The musical score is presented in four systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/8. The piece is marked 'Allegro ma non troppo'.

- System 1:** Treble staff starts with *mf sempre staccato*. Bass staff has a simple accompaniment. Dynamics include *mf* and *cresc*.
- System 2:** Treble staff has *p* and *f* dynamics. Bass staff continues. Includes *l.h.* (left hand) and *(a)* markings.
- System 3:** Treble staff has *p* and *cresc* dynamics. Bass staff continues. Includes *l.h.* and *(a)* markings.
- System 4:** Treble staff has *pesante* and *f* dynamics. Bass staff continues. Includes *mf sempre staccato* and *l.h.* markings.
- System 5:** Treble staff has *mf* and *cresc* dynamics. Bass staff continues. Includes *p* and *f* dynamics.

a The hands may be crossed, the left hand playing the high single notes. This will be easier than to do them with the right hand. The same method is applicable in the closing period, and the double touches will afford good practice for the left hand.

First system of musical notation. Treble clef contains a series of chords with a melodic line above. Bass clef contains a rhythmic accompaniment. Labels include '(a)' above the treble staff, 'cresc' below the treble staff, and a fermata over the final measure.

Second system of musical notation. Treble clef features a dense chordal texture. Bass clef has a rhythmic accompaniment. Labels include 'pesante' and 'fz' below the treble staff, and 'f' below the bass staff. A dashed box with an '8' above it spans the first four measures.

Third system of musical notation. Treble clef has a dense chordal texture. Bass clef has a rhythmic accompaniment. A flat symbol is placed below the bass staff in the fourth measure.

Fourth system of musical notation. Treble clef has a dense chordal texture. Bass clef has a rhythmic accompaniment. Labels include 'p' below the bass staff. A dashed box with an '8' above it spans the first four measures.

Fifth system of musical notation. Treble clef has a melodic line with chords. Bass clef has a rhythmic accompaniment. Labels include '(a)' above the treble staff in measures 2, 3, 4, and 5, and 'cresc' below the bass staff in the final measure.

Sixth system of musical notation. Treble clef has a melodic line with chords. Bass clef has a rhythmic accompaniment. Labels include 'cresc' below the bass staff in the second measure, 'pesante' below the bass staff in the third measure, and 'ff' below the bass staff in measures 4, 5, 6, and 7. A dashed box with an '8' above it spans the final measure.

ALLEGRO. (♩=88.)

CRAMER

8

ten. sempre

mf

ten. sempre

(5)

(10)

dimin.

mf

sfz

sf

sf

sf

(15)

dimin.

crese.

mf

(20)

cresc. *f*

(25)

dimin. *mf*

(30)

rfz

dimin. *p* *piu p* *pp*

ten.

1. This Etude requires a firm pressure and hold of the 5th finger of each hand upon their appropriate keys.
2. Care should be taken that the middle fingers move with regular lightness, at the same time preserving the natural melodic expression of the figure *i.e.* in ascending playing gradually *crescendo*. and descending *diminuendo*.
- 3 The half notes are to be played with hand touch, and not with finger touch.

This study is intended for lightness and evenness of finger work, with a quiet hand. It is mainly to be practiced at a moderate, and fast speed. Quietness will come with very fast playing, or with slow and soft practice. Therefore these two methods should mainly be used. Of course all the runs ought to be practiced also with the hands separately, in order to secure an even succession of tone strength.

Allegro molto $\text{♩} = 92$ CZERNY

The score is divided into three main sections:

- Section I:** Starts with a piano (*f*) dynamic. The right hand has a series of chords with accents (>) and slurs. The left hand features a continuous eighth-note run. Fingerings 1, 3, and 5 are indicated.
- Section II:** Features a piano (*p*) dynamic. The right hand continues with eighth-note runs, including a triplet (3 1) and a sequence (2 1 2 3 5). The left hand has chords with accents and slurs. Fingerings 1 and 3 are shown.
- Section III:** Features a piano (*p*) dynamic. The right hand has eighth-note runs with slurs. The left hand has chords with slurs. A piano (*p*) dynamic marking is present.

The score concludes with a forte (*f*) dynamic, showing eighth-note runs in both hands with slurs and accents.

First system of musical notation. Treble clef with chords and accidentals. Bass clef with a continuous eighth-note scale. Dynamics include *f* and *sf*. Fingerings 1, 2, 3, 4, 5 are indicated.

Second system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Dynamics include *p* and *cresc.*. Fingerings 1, 4, 5, 3 are indicated.

Third system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Dynamics include *sf*. Fingerings 4, 3, 5 are indicated.

Fourth system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Dynamics include *f*. Fingerings 5, 4, 1, 4 are indicated.

Fifth system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Fingerings 1, 3, 3, 1 are indicated.

Sixth system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Fingerings 1, 3, 2, 4, 1, 4, 1, 4, 3, 1, 4, 1, 4 are indicated.

Seventh system of musical notation. Treble clef with eighth-note patterns. Bass clef with eighth-note scale. Dynamics include *p*. Fingerings 1, 3 are indicated. The system concludes with a double bar line and repeat sign.

FANFARE.

J. Lemmens.

Allegro non troppo. M.M. 120-132.

10

The composition should be practiced throughout in strict legato; also in the following manner.

viz.

5 2 3 4 1 3 2 3 1 3 2 3 1 3 1 2 1 3 2 3 2 3 2 3 1 3 2 3 1 5 4 2 1 2 1 5 4 5

3 5 2 3 2 4 3 4 2 4 2 5 1 5 2 5 1 5 4 4 2 1 2 3 5 4 2

To Coda ⊕

dim *pp* *l.h.* *Red.* *

3 1 2 1 3 3 1 2 3 4 1 2 3 4 2 3 5 4 3 2 1 3 1 2 1 3 5 1 2 3 5 4 1 2

Red. *

5 3 4 5 2 4 1 3 2 4 3 5 2 4 2 3 5 4 3 2 1 3 4 3 1 2 1

sfz

4 2 3 5 4 1 2 5 3 1 2 5 3 1 2 5 1 2 5 1 2 4 2 3 1

ff DC. al Coda

Coda.

dim *ppp* *ff*

5 4 1 2 3 2 3 1 4 2 4 1 5 2 5 1 2 3 5 1 2 4 5 2

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. The dynamics range from *p* (piano) to *ff* (fortissimo), with various accents and crescendos. Performance instructions include *f*, *mf*, *ff poco rit. sf*, *fa tempo*, *ff con fuoco sf*, and *ff e poco accel.*. Fingerings are indicated with numbers 1-5, and some passages include slurs and accents. The notation is in a key with one sharp (F#) and a time signature of 3/4.

PRESTISSIMO.

In addition to the indications given, this modern *étude* may be practiced with a variety of touches and at different degrees of velocity. There should be absolute equality of touch and rigidity of tempo throughout.

Egualmente M. M. ♩ = 108

H. RAVINA Op. 50, No. 5.

12

p non legato

The musical score is written for piano in 3/8 time. It begins with a piano (*p*) introduction marked *non legato*. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The score includes various fingering numbers (1-5) and dynamic markings: *cresc.*, *ff con fuoco*, and *sf*. The piece concludes with a series of sixteenth-note runs in the right hand, while the left hand provides a steady accompaniment of eighth notes.

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and fingerings (e.g., 3, 1, 3, 1, 3, 2, 1). The left hand (bass clef) provides harmonic support with chords and single notes. The lyrics "dimi - nu - en - do" are written below the staff. A dynamic marking of *p* (piano) is present.

Second system of musical notation. The right hand continues the melodic line with complex fingerings (e.g., 1 2 1 1, 5 3 1, 4). The left hand features a steady accompaniment of eighth notes. A dynamic marking of *pp* (pianissimo) is present.

Third system of musical notation. The right hand continues the melodic line with various ornaments and fingerings. The left hand provides harmonic support with chords and single notes.

Fourth system of musical notation. The right hand continues the melodic line with various ornaments and fingerings (e.g., 2 3, 4, 1, 3, 4, 1, 3, 5, 4, 1, 3, 2, 5, 4, 4). The left hand provides harmonic support with chords and single notes.

Fifth system of musical notation. The right hand continues the melodic line with various ornaments and fingerings (e.g., 1 4, 2 3, 4, 3 2 1, 4). The left hand provides harmonic support with chords and single notes.

Sixth system of musical notation. The right hand continues the melodic line with various ornaments and fingerings (e.g., 1, 4, 1, 1, 3, 1, 3). The left hand provides harmonic support with chords and single notes. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present.

ANGELS' SERENADE.

TRILL STUDY.

At first practice this trill-study slowly and softly in order to avoid over-fatigue of the fingers. Afterwards accentuate the melody without, however, disturbing the evenness of the trill.

Andante religioso. M. M. ♩ = 126

13

p sostenuto il canto

cresc. *f* *dim.*

p

cresc. *mf*

p

The musical score is written for piano in 2/4 time, featuring a trill study. It consists of five systems of music. The first system is marked 'Andante religioso. M. M. ♩ = 126' and 'p sostenuto il canto'. The second system includes dynamic markings 'cresc.', 'f', and 'dim.'. The third system is marked 'p'. The fourth system includes 'cresc.' and 'mf'. The fifth system is marked 'p'. The score includes various trill patterns and fingerings (1, 2, 3, 4, 5) throughout. The piece concludes with a final chord in the right hand and a trill in the left hand.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes fingerings: 5, 4, 3, 1 3, 4, 3, 1 3.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings: 2, 2, 1, 1, 5, 3.

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *dim.*. Includes fingerings: 2, 1 4, 2, 1, 3, 4, 3, 3.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings: 5, 3.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *mf*, *dim.*, *p*. Includes fingerings: 2, 4, 2, 1, 5, 3, 2.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *smorz. e rall.*, *ppp*. Includes fingerings: 3, 5, 1, 2.

SOLFEGGIETTO

Solfeggietto, diminutive of *solfeggio*. This little monophonic study by Karl Philip Emanuel, second son of John Sebastian Bach, partakes of the character of the old Italian vocal exercise, and should be executed with corresponding smoothness and brilliancy. The passages divided between the hands, must be delivered without break.

K. PH. EM. BACH
1714 - 1788

Allegro vivace M.M. ♩ = 144

14

The musical score is presented in six systems, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 4/4. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 144. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1-5 above or below notes. The piece is a monophonic study, meaning the melody is shared between the two hands. The score is numbered '14' in the top left corner of the first system.

First system of musical notation, featuring a grand staff with two staves. The right-hand staff contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5). The left-hand staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right-hand staff continues the melodic line with slurs and fingerings. The left-hand staff features a bass line with notes and rests. A dynamic marking of *ff* is present in the right-hand staff.

Third system of musical notation. The right-hand staff has a melodic line with many slurs and fingerings. The left-hand staff has a bass line with notes and rests. Dynamic markings include *ff*, *p*, and *f*.

Fourth system of musical notation. The right-hand staff features a melodic line with slurs and fingerings. The left-hand staff has a bass line with notes and rests. Dynamic markings include *p*, *f*, *p*, *f*, *p poco rit.*, and *f*.

Fifth system of musical notation. The right-hand staff has a melodic line with slurs and fingerings. The left-hand staff has a bass line with notes and rests. A dynamic marking of *ff* and the instruction *tempo* are present.

Sixth system of musical notation. The right-hand staff has a melodic line with slurs and fingerings. The left-hand staff has a bass line with notes and rests. Dynamic markings include *p*, *cresc. molto*, and *sf*.

TOCCATA.

Toccata, from *toccare*, to touch; a composition usually developed from a single figure, and designed to induce proficiency in finger-work. This style of composition, which originated early in the 17th century, is the precursor of the *étude*.

P. D. PARADIES. (1710 - 1792)

Presto. M.M. ♩ = 138.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The first system starts at measure 15 and includes the dynamic marking *p* and the instruction *senza Ped.* (without pedal). The second system includes *f* and *fp* markings. The third system continues the melodic and harmonic development. The fourth system features a repeat sign. The fifth system includes a *cresc.* marking. The sixth system concludes with *f* and *fp* markings. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating complex technical passages. The tempo is marked **Presto** with a metronome marking of 138 quarter notes per minute.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand provides a steady accompaniment with slurs and fingerings (2, 4).

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (1, 2, 4).

Third system of musical notation. The right hand continues with a melodic line, ending with a piano (*p*) dynamic. The left hand has a bass line with slurs and fingerings (3, 4, 1, 3, 4, 3).

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (2, 3).

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (5, 2, 1, 2, 1, 2, 1, 2, 1, 2, 4). The left hand has a bass line with slurs and fingerings (2, 3). The system ends with a fortissimo (*ff*) dynamic and a *cresc.* marking.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 3, 4). The left hand has a bass line with slurs and fingerings (5, 2, 4, 5, 2, 4, 5, 2, 4, 2, 1, 2, 4, 3, 4).

Seventh system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 3, 1, 4). The left hand has a bass line with slurs and fingerings (4, 3, 1, 4, 3, 2). The system ends with a piano (*p*) dynamic and a *poco rit.* marking.

CANON.

Clementi, From Op.40.

Allegro ♩ = 66

16

INVENTION.

The measure-form throughout this Invention is to be taken as beginning with the second quarter of the first beat. All the motives terminate with a strong accent upon the beat "one" or upon the second accent, in the middle of the measure. This tone is always staccato, the hand rising a little.

The bass motive, beginning with the second half of the first beat is played crescendo, and always terminated with an accent at "three." Lightness, distinctness, and steady, even time are the principal elements of a good performance. Do not forget that everything of Bach's is *Music* and is capable of being played as such.

Andante con moto. ♩ = 69

lusingando

J.S. BACH.

17

First system of musical notation. Treble clef, bass clef. Dynamics include *crece*, *mf*, and *p*. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

Second system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *p*. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

Third system of musical notation. Treble clef, bass clef. Dynamics include *piu f* and *f*. A section marked 'IV' is indicated. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *p*, *f*, *p*, *mf*, and *p*. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *mp* and *p*. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *mf*. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a > symbol.

NOVELLETTE

RIMSKY - KORSAKOW

Allegro risoluto M. M. ♩ = 108

18 *f*

The musical score consists of seven systems of staves. The first system shows the beginning of the piece with a forte dynamic. The notation includes various rhythmic patterns, slurs, and fingering numbers (1-5) for the fingers. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro risoluto' with a metronome marking of 108. The score is for piano, as indicated by the 'piano' and 'forte' markings.

SPINNING WHEEL

STOJOWSKI

Vivace M. M. ♩ = 84

19

pp

staccato il basso

cre

scen do

dim.

poco rit.

ff

poco a poco

STOJOWSKI

DOUBLE NOTE STUDY

Allegretto grazioso M. M. ♩ = 96

ARGUS

20 *p*

Ped simile

cresc. poco a poco

f

dim.

cresc. *p* *f*

The musical score consists of six systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and includes fingerings such as 4, 5 2 4 1, 5 2 4 1, 5 2 4, 3 2 3 5 2, 3, 5 3 5, 5 2 4 1, 5 2. The second system features a *cresc. poco a poco* instruction and fingerings like 4 2, 5 2 4, 3 4 2, 3 1 4 2, 5 2 4 1 5 2, 3 2. The third system is marked *f* and includes a 4-measure rest in the bass line. The fourth system includes a *dim.* instruction. The fifth system includes a *cresc.* instruction and fingerings such as 5 3 1, 5 3 1, 4, 4 1 2 5 1. The sixth system includes a *p* dynamic, a *f* dynamic, and fingerings like 3 4 5.

Allegro non troppo M. M. ♩ = 126

A. ORTH

21

This musical score page contains six systems of piano music, numbered 21 through 30. The music is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro non troppo' with a metronome marking of ♩ = 126. The composer is A. ORTH. The score features a variety of dynamic markings: *f* (forte), *fz* (forzando), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *poco dim.* (poco diminuendo). The notation includes complex chordal textures, arpeggiated figures, and melodic lines with slurs and accents. The piece concludes with a final *ff fz* dynamic marking.