

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

STANDARD GRADE	I	STANDARD GRADE	VI
STANDARD GRADE	II	STANDARD GRADE	VII
STANDARD GRADE	III	STANDARD GRADE	VIII
STANDARD GRADE	IV	STANDARD GRADE	IX
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Philadelphia
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COURSES OF PIANO STUDY

The Greatest Educational Work of the Age

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS
The Leading Musical Writer and
Educator of the Present Time

A COMPLETE course of standard Etudes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technic, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

Thirty years ago Music Teaching in America was for the most part conducted in the most slipshod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing individual studies and pieces of music for educational purposes, nor were they to blame if they did not have the experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was built along the lines which years of experience had shown to be necessary.

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SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technic is present in the most interesting manner.

ECONOMY Makes the cost of necessary studies a mere fraction of what they would otherwise be.

PROGRESS The careful grading of the studies makes the entire set from Book I to Book X like an even and regular flight of steps, up which the pupil may easily be led to musical success.

VARIETY The studies are taken from all the best known composers of piano studies. This is greatly preferable to a course of studies all composed by one man.

SIMPLICITY The studies are accompanied by educational notes and may be taught by any teacher without previous experience or training in this course. There is no arbitrary method demanded.

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SOME TOOLS OF SPECIAL VALUE TO THE PIANO TEACHER

There is material among the mass of musical publications which is effective as musical tools, but it must be sought out. Such material is here described and the piano teacher will find them tools well adapted to certain definite ends.

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By J. CONCONE

furnish splendid material for developing finger dexterity, lightness of wrist, singing tone, a control of legato and staccato and, withal, phrasing. These are essentials which every piano teacher is earnestly striving to develop in his pupils. A set of studies so perfectly combining a happy union of pedagogic value with distinctively musical characteristics is hard to find, and in this edition, enriched by careful annotations, the teacher will surely have a tool well adapted to the end he has in view.

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By STEPHEN HELLER

From Op. 45, 46 and 47

is another tool of definite value. The enthusiastic teacher always finds it a delight to teach these studies of Heller's. So well adapted are they to the development of discriminating touch, a fine sense of rhythm, and artistic phrasing that the teacher who, realizing their purpose, uses them to accomplish this end is invariably gratified with the results attained. They are as effective as a keen-edged axe is to the felling of a tree. And so varied are they as to style, movement and musical content that the pupil finds his interest newly aroused with each successive study. This edition has an interesting sketch of Heller and annotations by eminent teachers which add immensely to the worth of the edition as a musical tool. Price, \$1.50.

Nos. 3346-3347. Grades I to III

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Edited and Graded by Jas. H. Rogers

In the composer's mind, technical effects stood first, yet each study is of marked musical worth, pleasing and practical. The selections are short and each stands for a specific technical as well as musical purpose. The books make a valuable supplement to any instruction book, giving the pupil encouraging material for supplementary study. The modernness of these pieces will appeal to the progressive teacher. Price, \$1.00 each.

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Introductory to the "Little Preludes"
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This novel and highly attractive little volume will be welcomed by all good teachers. It is universally felt that the early study of Bach gives to young players a melodic refinement and a clearness of finger which nothing else does give. The great trouble has been to find something easy enough, since even the two-part Inventions can hardly be attacked earlier than the fourth grade, and are difficult and trying even there.

A few of these seventeen selections can be studied even during the second grade. The others are easily available during the third grade. The book, therefore, fills a place in elementary pianistic education which has not been previously covered. Most of the work is in two-voice form. Price, 50 cents.

SELECTED "CZERNY" STUDIES

Revised, Edited and Fingered, with Copious Annotations by Emil Liebling

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WITHOUT CZERNY THERE WOULD BE NO MODERN TECHNIQUE.

The pianistic world is returning to Czerny very fast. This work represents a diligent sifting and careful selection of material from the entire works of Czerny, including all the popular opus numbers, together with many less known, but equally meritorious studies. Mr. Liebling's editorial work has been of the most exact and painstaking character from both the technical and interpretative sides. Such a selection embodies the practical teaching experience of a lifetime; the student and young teacher alike are saved the enormous task of individual selection and are the recipients of valuable actual musical instruction, representing in reality an otherwise large outlay of money in tuition.

This Czerny edition ranks with the Von-Buelow, Tausig, Cramer and Clementi Studies and should be classed with their work. It is a great saver of time and effort and has gained widespread and instantaneous recognition and popularity. The three volumes, which are carefully and closely graded, the studies being arranged in progressive order, range in difficulty from the early second to the seventh grade.

MODERN STUDIES IN STYLE, PHRASING AND INTERPRETATION

These Studies Are Worthy the
Examination of Every Teacher

MATHEWS' STUDIES IN PHRASING

By W. S. B. MATHEWS

In Three Books. Price, \$1.50 Each

This is a remarkable collection of indispensable teaching material for forming fine Melody Playing.

Mr. Mathews first brought together the material forming Book I. It is made up of melodies by Heller, Schumann, Haydn, Mendelssohn, the music being most attractive. It is available from the third to the early fifth grade. As a rule a *Cantabile* piece is followed by one in *Staccato* movement, the intention being to avoid the wrist-stiffening which pupils are prone to when made to practice sustained melodies exclusively for some time.

Book II. Consists of choice selections from Bach (4 numbers), Chopin (2), Mendelssohn Songs Without Words (4), Rubinstein, Schubert and Schumann (5). This material is meant to continue the improvement in playing melody and in taste, which invariably follows the use of the earlier book. It stands for what is generally known as the "Poetic Side" of piano playing. It is, therefore, a body of material which no ambitious student can afford to miss. Book II is available during the latter part of the fourth grade and the early fifth.

Introduction to Phrasing. Later, to satisfy a pressing demand for refined material still earlier in the course, Mr. Mathews edited the twenty-five pieces forming an introduction to Lyric Playing. The selections are from Gurlitt, Schumann, Foerster, Reinecke, Lichner, Merkel, Kullak, Heller, Gayrhos, Reinhold and others. The pieces are short, eminently playable, and conducive to fine style.

The Introduction to Phrasing is available during the third grade.

Each of the three books contains an introduction in which form is explained and directions given for memorizing, interpretation, etc. All three of these books appeal strongly to teachers living and working far from immediate access to a well-stocked music counter.

MELODY PICTURES

By ANTON SCHMOLL

Price, 90 Cents

A set of attractive little pieces, twenty in all, most of them a single page in length, a few being two pages. They afford practice in the technique of scales, chords and octaves, and also in the varieties of touch but do so in such a delightfully interesting way that they will be mastered by the young pupil for the pure pleasure of playing them. Each piece is tuneful, and the harmonies are varied and hold attention. Each is concise and direct in style.

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By P. A. SCHNECKER

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1. Scale Passages. 2. Arpeggios. 3. Staccato Chords. 4. Octaves. 5. Thirds and Sixths. 6. Trills.

As is well known, there comes a time when the student must begin to develop Fluency, Continuity and Good Style in his playing. While one or another fraction of this can be accomplished by the fortunate selection of a piece covering the ground, as a rule the piece is a very poor substitute for a study in which the difficulty is concentrated, as it were, and made the principal matter of attention.

The late highly successful composer, Mr. Schaeffer, finding it impossible to suit himself in certain directions, worked out the above series of studies in his well-known melodic and easy style. They are, therefore, highly attractive material. Available during the fourth grade.

TWENTY MELODIOUS STUDIES

Op. 872

By A. SARTORIO

One feature in all the publications of this house has been to make the study of music as pleasing as it is possible to make it, and we do this by avoiding any tedious, monotonous and uninspired material. The character of a publisher is known by the kind of manuscripts he selects. These studies are a fair representative of this idea. They will not be disappointing to anyone who purchases the volume.

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Op. 87, price \$1.25 Grade IV-V

These studies are in contrast to those of the old school, Czerny, Cramer, Clementi, etc. This can be understood from their titles, which are as follows: "The Mountain Torrent," "The Chatter," "At a Run," "The Acrobats," "Love and War," "Visions," "Autumn," and "Nocturne." The eight pieces occupy twenty-four pages. The last is for the left hand alone. All are carefully fingered and phrased. They furnish technical material in short motive playing, in runs for each hand, frequent changes in the time values of groups and in chord and octave work.

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These studies are of special musical worth aside from their pedagogical value. Their content may be suggested by their titles, as follows: "Homage à Schumann," "Gavotte Pastorale," "Homage à Chopin," "Melody," "Murmuring Zephyrs" and "Scherzo alla Tarantelle." Technically they are made to develop the hand and wrist touches, chord and run passages and velocity in group reading and playing.

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On an Original Theme

By WILSON G. SMITH

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This book of twenty-one short studies has met with marked success, being used by the most progressive of our leading teachers. Octave work predominates, although there are chord, scale and arpeggio passages. One number is written with three notes in one hand against two in the other. Six of the studies are made of interlocking passages, and all furnish decidedly valuable development material.

TWELVE MELODIC OCTAVE STUDIES

For the Middle Grade

By GEZA HORVATH

Op. 43 in Two Books, price \$1.25 each
Grades III-IV

These studies furnish octave and wrist work for each hand in a great variety of practical and useful forms, such as in broken octaves, in motives containing notes of various time values, with motives that are sometimes a necessary part of the melody, and in other passages they appear in the accompaniment, in other studies in alternate hands and interlocking passages, and in most of the studies the hand soon has a rest through either a long note or from a pulse of silence. All have marked musical interest.

SELECTED OCTAVE STUDIES

For the Equal Development of Both Hands,
with Preparatory Studies

By THEODORE PRESSER

Price 75c. Grade IV

These studies are musical compositions selected from standard composers, each written for the development of an octave technic in a frequently-used melodic or rhythmic motive. Moreover, each study is worth learning as a brilliant piece of music for public performance, and the preparatory exercise made from the motive of its following study greatly facilitates the ease and thoroughness of its learning. There are ten studies of from one to two pages.

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Standard Graded Course.

THE SEVENTH GRADE.

As weeks shade into each other without any preceptable dividing line, so the work of the grades is continuous from the beginning of the first grade to the close of the tenth. Hence the general directions for the sixth grade will apply to the seventh, since the same qualities are still in question, the only difference being that the standard of the finish of performance must continually tend toward finer finish and greater brilliancy and endurance.

The studies in the present book consist of three classes; those by Cramer; those from Bach, aiming at finer melodic playing and expressive quality in forms often played without these qualities; and those by Schumann, which besides being pieces, and as such full of musical and poetic quality, are here placed with reference to their value in perfecting octaves and chords. In the nature of the case no selection of studies so limited as the present can be fully satisfactory to a teacher accustomed to work in this grade. More than double the number of studies would have been included if space had served. Hence the supplementary list of pieces must be drawn upon for additional material in cases where the industry and talent of the student requires. The selection of studies and the order in which they are placed has been determined by a desire to render the playing many-sided and complete.

Mason's technics in the seventh grade.

In the line of scales particular attention should now be paid to the long canon forms, of two and four octaves, which should be played in velocity,

and in long accents (9's, 12's, 18's). These will render the playing finer and surer, and the scales will become more light, pearly and fairy-like. Occasionally, of course, the heavy and slow practice must be resumed, otherwise the touch will become unreliable, and the scale lack distinctness. See exercises in Touch and Technic, Vol. II. Nos. 2 to 4 and Page 32.

The pedal practice in Vol. IV, Ex. 99 to 105, must be renewed from time to time, and the teacher will do well to add other similar tasks of his own invention, having for their object a better understanding between the ear, the foot and the hands with reference to sustaining notes.

The Chord practice in Vol. IV, Nos. 112 to 115, must be thoroughly gone over, and continued with changes, until the chords become distinct, musical in quality, with the upper voice slightly preponderating and full in volume. Also the exercise in finger chords, with changes of stress from one voice to another, Ex. No. 106, should be reviewed until this art is acquired.

In the line of arpeggios a thorough working out of broken chords is now in order, Ex. 36 to 47 in Vol. III. These after being carried out as they stand in the text must be applied to other chords in which black keys occur, such as those of A minor, C minor, G minor, C# minor, B flat, etc.

The Two-finger exercises must be taken up from time to time.

Pieces suitable to the VII grade.

Classical.

CHOPIN, Op. 26,	<i>Polonaise in C# minor.</i>	35
CHOPIN, Op. 42,	<i>Waltz in A♭ major.</i>	50
GRIEG, Ed.	<i>The Bridal Procession Passing By.</i>	35
HANDEL,	<i>Harmonious Blacksmith.</i>	50
BRASSIN,	<i>Nocturne G♭ major.</i>	50
MENDELSSOHN, Op. 33, No. 1	<i>Capriccio, A minor.</i>	75
RUBINSTEIN, Op. 40, No. 22	<i>Kamennoi Ostrow.</i>	75
SCHUMANN, Robt. Op. 23, No. 1	<i>Nachtstück.</i>	35
SCHUMANN, Robt. Op. 21, No. 7	<i>Novelette, E major.</i>	40
JADASSOHN, S. Op. 35,	<i>Scherzo in F# major.</i>	25
BEETHOVEN, Op. 13,	<i>Sonata.</i>	90
BEETHOVEN, Op. 90,	<i>Sonata in E minor.</i>	75

Popular.

LESCHETIZKY, Theo. Op. 2,	<i>Les Deux Alouettes.</i>	60
LESCHETIZKY, Theo.	<i>Tarantelle in E minor.</i>	1.50
KULLAK, Theo.	<i>La Gazelle</i>	1.00
CHAMINADE, C. Op. 35,	<i>Fileuse, (Etude de Concert No. 3.).</i>	90
RAFF, J.	<i>Valse Impromptu a la Tyrolienne.</i>	65
RAFF, J.	<i>La Fileuse.</i>	75
MOSZKOWSKI, Op. 36 No. 6	<i>Etincelles.</i>	1.15
MOSZKOWSKI,	<i>Valse in A♭.</i>	50

Etude Mignonne.

An excellent study for melody playing and lightness of finger combined. All the methods of practicing previously recommended must be applied here, and care must be taken to distinguish clearly between the melodic quality assigned the last three sixteenths in every measure whenever they have two stems, and the accompaniment character proper to them when they are not melody tones. To be played finally with great speed and equality.

Eduard Schütt.

Molto leggiero e grazioso. (♩. = 86.)

The musical score for "Etude Mignonne" is written for piano and bass. It begins with a first system marked *mp* and *non legato*. The second system features a *cresc.* marking. The third system includes a first ending with a *dimin.* marking. The fourth system starts with a second ending and a *p* marking. The fifth system has a *poco cresc.* marking. The sixth system concludes with a *dimin.* marking and a final cadence. The score includes various musical notations such as dynamics, articulation, and fingerings.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff begins with a measure marked 43. The first measure of the system is marked *poco rit.* and *p*. The second measure is marked *a tempo* and *mp*. The system concludes with a measure marked *Lea.* and an asterisk.

System 2: Continues the melodic and harmonic development. The system concludes with a measure marked *Lea.* and an asterisk.

System 3: The system concludes with a measure marked *poco rit.* and *dimin.*

System 4: The system begins with a measure marked *poco a poco a tempo* and *p*. The system concludes with a measure marked *Lea.* and an asterisk.

System 5: The system begins with a measure marked *cresc.*. The system concludes with a measure marked *poco rit.* and *mp*.

System 6: The system begins with a measure marked 43. The first measure of the system is marked *poco rit.* and *mp*. The system concludes with a measure marked *Lea.* and an asterisk.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The system concludes with a measure marked *Lea.* and an asterisk.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) instruction. The second system features a forte (ff) dynamic and a piano (p) dynamic with a ritardando (rit.) instruction. The third system is marked 'a tempo' and includes a piano (p) dynamic and a 'pedal segue' instruction. The fourth system continues with piano (p) dynamics. The fifth system includes a piano (p) dynamic, a 'smorz.' (diminuendo) instruction, and a piano-piano (pp) dynamic. The sixth system is marked 'veloce' and includes a piano-piano (pp) dynamic. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered 5 in the top right corner.

This charming piece is a study in touch and in sprightly rhythm. In order to produce its best effect the double notes must be played quite evenly, but always with the soprano a little louder than the alto, and in a succession of legato thirds the tones must be given something of singing quality, in order to do which considerable preparatory study of slow thirds will be necessary. Here also, the soprano must be a trifle more audible than the alto. (2) In the passages where the hands alternate, the left hand must give a clear and decided touch, exactly like that of the right hand. The staccato must be very bright and sharp. (3) Where the bass takes up the principal subject (measure 9) it must do so with right hand quality. (4) In order to get the proper rhythmic swing, a larger counting may be employed to advantage, two measures being played as one. Thus, in spite of its apparent simplicity this bright, little piece will afford room for considerable practice. It ought to be kept in practice for at least a fortnight, employing the latter part of the time in making the staccato brighter and sharper, the tempo more rapid, and the musical quality of the playing more enjoyable.

Allegretto scherzando. M.M. ♩ = 126

From Jensen's Op. 32.

2

mf

A

marcato la melodia

B

C

f

p

D

mf

Handwritten musical score for "Allegretto scherzando" in D major, 2/4 time. The score is divided into four systems, each with a section letter (A, B, C, D) and a dynamic marking. The first system (A) is marked *mf* and features a melody in the right hand and a bass line in the left hand. The second system (B) is marked *marcato la melodia* and features a melody in the right hand and a bass line in the left hand. The third system (C) is marked *f* and features a melody in the right hand and a bass line in the left hand. The fourth system (D) is marked *mf* and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and fingerings.

Octave Study.

This octave study has the advantage of being well adapted to rapid playing, since the frequent interruption of the flow affords opportunity for the wrist to recover its looseness. It is to be played according to the directions of Dr. Mason for fast octaves, in Vol. IV. of *Touch and Technique*, that is to say in such way that each octave phrase (from one rest to the next) seems the product of a single impulse, which comes to its fullest expression at the last tone, but has also a slight accent at the third tone. Do not use the pedal, and be sure to play the left hand staccato, except where half notes are written. Pay no attention to the staccato marks over the repeated sixteenths. Only before the rests are they of any importance. In all the other places the rapidity of the passage precludes their being brought out, besides which they are apt to conduce to a constricted wrist.

Czerny

Allegro vivo. (♩ = 132.)

3

The musical score is written for piano in A major (three sharps) and common time (C). It is divided into four systems, each with a treble and bass staff. The first system is marked with a large '3' and a forte 'f' dynamic. The tempo is 'Allegro vivo' with a metronome marking of 132 beats per minute. The right hand features rapid octave passages, often indicated by slurs and fingerings (4, 5, 4, 5). The left hand plays staccato chords and single notes. The piece concludes with a repeat sign in the final measure of the fourth system.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff begins with a key signature change to two sharps and a dynamic marking of *p*. The bass staff has a whole rest. A slur with an 8-measure repeat sign covers the first two measures of the treble staff.
- System 2:** Treble staff continues with a slur and an 8-measure repeat sign. The bass staff has a whole rest. A *cresc.* marking is present in the treble staff.
- System 3:** Treble staff has a slur and an 8-measure repeat sign. The bass staff has a whole rest. A *f* marking is present in the treble staff.
- System 4:** Treble staff has a slur and an 8-measure repeat sign. The bass staff has a whole rest. A *sf* marking is present in the treble staff.
- System 5:** Treble staff has a slur and an 8-measure repeat sign. The bass staff has a whole rest. A *sf* marking is present in the treble staff.
- System 6:** Treble staff has a slur and an 8-measure repeat sign. The bass staff has a whole rest. A *sf* marking is present in the treble staff.

The notation includes various musical elements such as slurs, accents, and fingerings (5, 4, 3, 2, 1). The key signature is two sharps (F# and C#).

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1 through 5.

System 2: Continues the melodic and supporting lines. Dynamics include *f* and *p*.

System 3: Includes a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* and *p*.

System 4: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* and *p*.

System 5: Includes a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* and *p*.

System 6: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* and *p*.

Performance instructions include *ten.* (tension), *a tempo*, *riten.* (ritardando), *dim.* (diminuendo), *un poco*, *mf* (mezzo-forte), and *ten.* (tension).

The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic markings like *f*, *p*, *mf*, and *dim.*.

Prelude in D Major.

This most excellent finger exercise requires to be played with great firmness and certainty, and without the slightest unevenness of tones in the groups, and with no interruption of rhythm between the groups. There must be exactly sixteen touches in every measure, which must follow one another, at precisely equal intervals of time. In other words, the sixteenth note motion must be absolutely unbroken. This will require a great deal of slow practice. In order to make the effect brighter, a moderate proportion of the practice may well be finger staccato, in which each tone is made to stand out clearly and independently. The basses must be light but distinct, and the harmonic progressions distinctly felt. In order to realize the latter it will be well to play the piece a few times as a series of chords, the right hand omitting the tones not belonging to the harmony, and playing a chord to each quarter. When the details have been mastered work up the general expression, — the long crescendos and climaxes. Observe the piano marks quite as carefully as those for forte.

"Well-tempered Clavichord"

J. S. Bach.

Allegro vivace. ♩ = 132.

5

p leggiermente

cresc.

fp

cresc.

f

dimin.

p



First system of musical notation. Treble clef, key of D major. Fingerings: 1 4, 2 1 3 5 2 5, 1 3, 1 3, 2 3 4 5 2 5 3 1 4, 5. Dynamics: *cresc.*



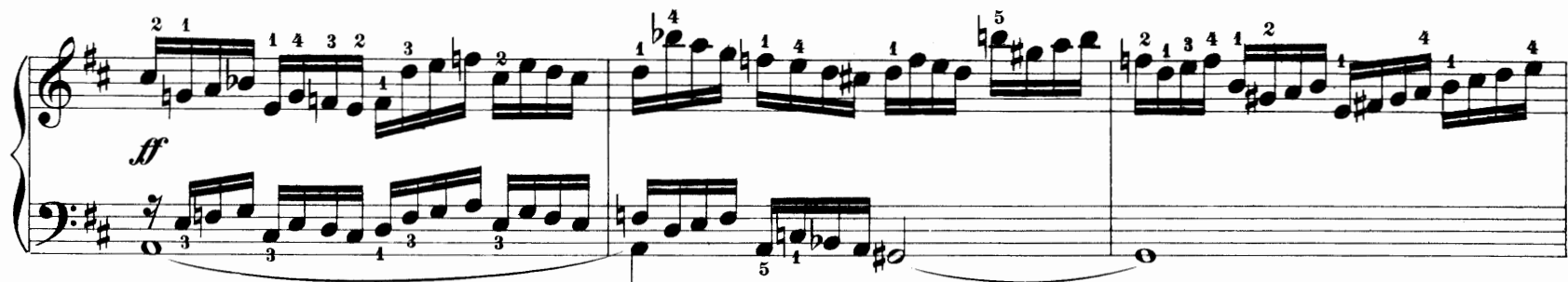
Second system of musical notation. Treble clef, key of D major. Fingerings: 4 5 1, 1 3, 1 4, 5 2, 5 3, 1 3, 2 3. Dynamics: *f*, *fp*



Third system of musical notation. Treble clef, key of D major. Fingerings: 1 4 3 2 1 2, 1 4, 1 5, 1 3, 1 5, 4, 1 3, 4. Dynamics: *cresc.*



Fourth system of musical notation. Treble clef, key of D major. Fingerings: 1 3, 4, 5, 2, 1 4 3 2, 2, 5, 2, 4, 1, 5. Dynamics: *f*



Fifth system of musical notation. Treble clef, key of D major. Fingerings: 2 1, 1 4 3 2, 3, 2, 1, 4, 1, 4, 1, 5, 2, 1 3 4, 1 2, 4, 4. Dynamics: *ff*



Sixth system of musical notation. Treble clef, key of D major. Fingerings: 3, 3, 2, 2, 3, 4. Dynamics: *meno Allegro l.h.*, *l.h.*, *f*, *f*, *f*, *p*

For Octave holding with loose middle fingers.

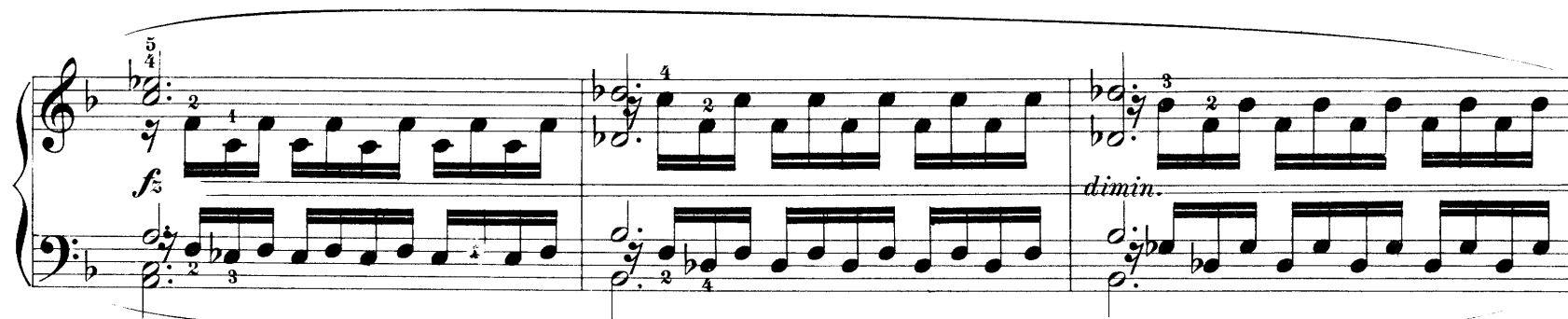
A study having for its object the firm holding of octaves coupled with a loose condition of the intervening fingers. The octaves are played from the arm (down arm) and held; the finger work is light and fast. In all the difficult positions much practice in detail will be needful. This is a very useful study, and after the two preceding are well worked up, this may well be made a part of the daily practice for two or three weeks, or even more.

Vivacissimo. (♩ = 132.)

"Gradus ad Parnassum"—Clementi.

6

The musical score is written for piano and consists of six systems of grand staves. The tempo is marked 'Vivacissimo' with a quarter note equal to 132 beats per minute. The piece is in 3/4 time. The first system begins with a forte (f) dynamic and features rapid octave passages in both hands. The second system continues with similar patterns, including a fortissimo (ff) dynamic. The third system introduces a crescendo (cresc.) and a change in key signature to one sharp. The fourth system features a fortissimo (ff) dynamic and a change to a key with two sharps. The fifth system includes a piano (p) dynamic and a diminuendo (dimin.) marking. The sixth system concludes with a fortissimo (f) dynamic and a crescendo (cresc.) marking. The score is numbered 6 in the top left of the first system.



First system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The piece begins with a forte (*f*) dynamic. The first measure contains a triplet of eighth notes. The second measure has a 4-measure rest in the treble and continues the bass line. The third measure features a triplet of eighth notes in the treble and a 3-measure rest in the bass. The system concludes with a *dimin.* (diminuendo) marking.




Second system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The first measure starts with a piano (*p*) dynamic. The second measure includes a *cresc.* (crescendo) marking. The third measure begins with a forte (*f*) dynamic. The system ends with a 3-measure rest in the bass.



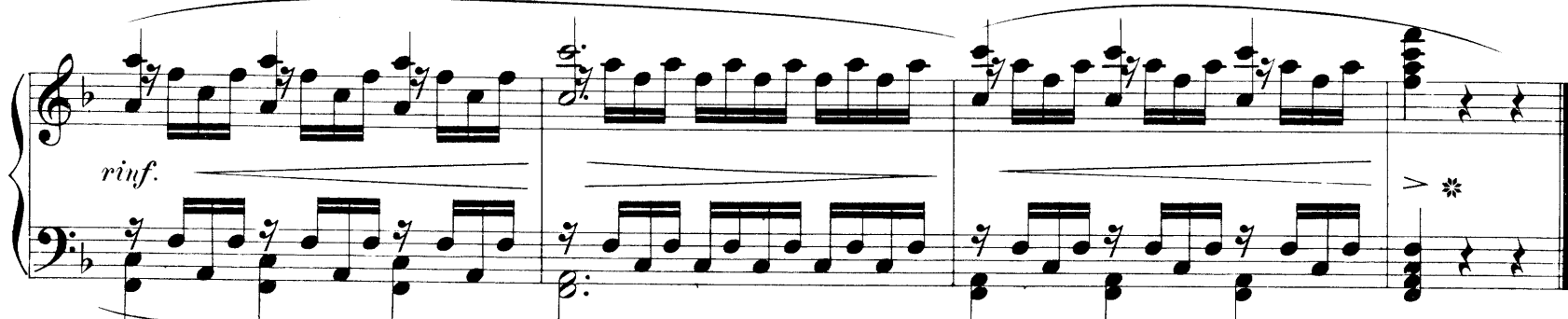
Third system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The first measure has a forte (*f*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure continues the fortissimo dynamic. The system concludes with a 5-measure rest in the bass.



Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The first measure has a forte (*f*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure continues the fortissimo dynamic. The system concludes with a 3-measure rest in the bass.



Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The first measure has a forte (*f*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure continues the fortissimo dynamic. The system concludes with a 3-measure rest in the bass.



Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 5/4 time signature. The first measure has a fortissimo (*ff*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure continues the fortissimo dynamic. The system concludes with a fortissimo (*ff*) dynamic and a 3-measure rest in the bass.

This study is mainly directed to the fourth and fifth fingers of the right hand. It also affords considerable practice in quick expansions and contractions of the hands. Observe the accents; play at first, and much of the time, slowly and evenly, with melodic quality and emphasized action of the fourth and fifth fingers. Later alternate slow with fast practice until the good qualities of the slow playing are secured along with rapidity and a quiet hand, lively expression and musical quality. To accomplish this will require considerable time and seriousness.

Presto. (♩. = 100.)

J.B. Cramer.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Presto.' with a note indicating a quarter note equals 100 beats per minute. The first system is marked 'A' and the fourth system is marked 'B'. The music features complex fingerings, accents, and slurs, with a focus on the fourth and fifth fingers of the right hand. The score includes various musical notations such as slurs, accents, and finger numbers (1-5) to guide the performer.

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note melody with fingerings 1-2-3, 2-3-4, 3-4-5, and 4-5-6. The left hand provides a steady eighth-note accompaniment with fingerings 3-4-5, 4-5-6, 5-6-7, and 6-7-8.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the eighth-note patterns. Measure 7 includes a 'C' time signature change. Measure 8 features a 'ten.' (tenuto) marking on a whole note in the right hand, while the left hand continues with eighth notes.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked 'dim.' (diminuendo). Measures 11 and 12 are marked 'p smorz.' (piano, morendo), showing a gradual deceleration and fading of the music.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are marked 'più p' (pianissimo). Measures 15 and 16 are marked 'pp cresc.' (pianissimo, crescendo), showing a gradual increase in volume.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 are marked 'f' (forte). Measures 19 and 20 are marked 'ff' (fortissimo). The system concludes with a 'sfz non legato' (sforzando, non legato) marking, followed by a final cadence with 'ten.' (tenuto) markings on the last notes.

Carnival Pranks at Vienna.

Many lovers of Schumann will regard it as a questionable liberty to include an extract from his "Carnival Pranks" among mere studies for the piano. But I have taken this liberty on account of the pleasure of practicing the selection here following, and in further consideration that it is peculiarly advantageous as an octave and chord study, while in the ordinary course of study it would not come up in its entirety for some time yet. Throughout the first period the soprano must distinctly preponderate, standing out clear and bright above everything else. The contrary usually happens, the octaves falling upon the thumb, and a "dumpf" effect following. In the second period (B) the soprano must "bite" very forcibly on the B, which must be heard to resolve into C. Meanwhile the upward passage of the bass must be brought out well. The same figure must be treated in like manner in the second measure following. The time must be felt as one beat in the measure. In the second part (D) the melody must sing gently but very legato and expressively. The accompanying voice must be practiced separately until its melodic value is felt. The tempo indicated in the metronome must finally be attained.

Robert Schumann, Op. 26, No. 1.

Allegro. (♩. = 76.)
Sehr lebhaft.

8

(A) *f*

(B) *f*

(C) *f*

(D) *p*

(♩. = 84.)

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *mf* dynamic marking is present in measure 6.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *ritard.* marking is present in measure 1. A *mf* dynamic marking is present in measure 6. A *(a tempo)* marking is present above the staff in measure 3.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *ritard.* marking is present in measure 1. A *mf* dynamic marking is present in measure 6.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *ritard.* marking is present in measure 1. A *mf* dynamic marking is present in measure 6. A *(Tempo I.)* marking is present above the staff in measure 3.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *ritard.* marking is present in measure 1. A *mf* dynamic marking is present in measure 6.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur over measures 1-4, marked with fingerings 5, 4, 4, and a triplet 243. Bass staff features a supporting line with fingerings 5, 2, 1. A *ritard.* marking is present in measure 1. A *mf* dynamic marking is present in measure 6.

Here again, we have a study having for its prime object equality between the two hands, and their hearty and artistic co-operation. Therefore particular attention must be paid to the left hand from the very beginning of the practice, and the mental force must be liberally directed into this part. In order to obtain the proper rhythmic effect, begin the practice by counting nine, in order that the three "twos" in every group be not permitted to assume the character of triplets. Later count three and accent each beat, the first one much stronger than the others. The playing finally should be made very brilliant.

Vivace. ♩ = 100. J.B.Cramer.

A

mf *ten.*

sempre sopra la mano destra.
The left hand always above the right.

B

ten.

C

ten.

ten. *f* ten. ten.

ten. *p* ten. *p* ten.

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

ten. *fp* ten. *fp* ten.

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

As a technical exercise it might be useful, as a means of acquiring smoothness in alternating both hands, which should in some cases sound as one, to imagine a $\frac{3}{8}$ or $\frac{3}{16}$ measure instead of the $\frac{9}{16}$ – thus instead of the one writ-

ten, practice the following accent. *Buclow.*

A Wrist Study.

This excellent study of light wrist conditions, is to be played rather fast, (about $\text{♩} = 72$) and the two sixteenths have the character of grace notes, in so far as concerns the manner of playing them, the stress falling upon the note following. Nevertheless, as concerns the movement of the two hands together, the triplet division must be scrupulously observed, and the triplet motion carried on without interruption. Everything like constriction or rigidity must be entirely avoided.

S. BAGGE.

Allegro scherzando. M.M. $\text{♩} = 66 - 76$

10 *p* *leggieramente*

sempre staccato *cresc*

p

f

p *sempre staccato*

First system of musical notation. Treble and bass staves. Treble staff has fingerings 4 1 and 5 2. Bass staff has the instruction *cresc.*

Second system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic. Bass staff has a *Red.* (Reduction) marking and an asterisk.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 4 2 and 5 1. Bass staff has the instruction *p sempre staccato*.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 3 1 and 5 2. Bass staff has the instruction *cresc.* and a forte *f* dynamic. A *Red.* marking and an asterisk are at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has fingerings 5 4 and 5 4.

Sixth system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has fingerings 2 1, 5 3, 4 1, 5 2, 4 1, 3 1, 5 2, and 4 1. A forte *f* dynamic is at the end of the system.

Repeat ad libitum

This beautiful and impassioned tone-poem consists of a lovely melody in the baritone range, which beginning simply rises presently to a highly impassioned strain, in which tenderness, longing, and the pain of absence all come to expression. Again returns the melody of the beginning, and this time it is emphasized and carried to a still higher and more impassioned expression, and an ending in the same spirit. Excellent for melody playing with the left hand. Be very careful to follow the subtly changing expression, so fully marked by the author.

Con moto. M.M. $\text{♩} = 66-72$

HELLER.

The image displays a musical score for the song "L'Espresso" by Francesco De Gregori. The score is written for piano and voice, with the piano part in the left hand and the vocal line in the right hand. The key signature is B-flat major (two flats), and the time signature is 8/8. The score is divided into five systems, each containing a piano part and a vocal part. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamics such as *mf* (mezzo-forte) and *rit.* (ritardando). The vocal part is marked *leggiero.* (light) and includes lyrics in Italian. The score is numbered 11 in the top left corner.

First system of musical notation, measures 1-3. The right hand features a continuous eighth-note pattern. The left hand has a bass line with fingerings 1, 4, 5 and 1, 4, 5.

Second system of musical notation, measures 4-6. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 3, 1, 3, 5, 4, 1, 3, 5 and a forte (*f*) dynamic marking.

Third system of musical notation, measures 7-9. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 5, 4, 1, 3, 5, 3, 5, 4, 1, 3 and a forte (*f*) dynamic marking.

Fourth system of musical notation, measures 10-12. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 2, 5, 3, 1, 3, 5, 1, 3, 5 and a forte (*f*) dynamic marking. The system ends with a *dim.* marking and a triplet of notes.

Fifth system of musical notation, measures 13-15. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 3, 4, 2, 4, 1, 3, 5 and a *rit.* marking. The system ends with a *a tempo.* marking.

Sixth system of musical notation, measures 16-18. The right hand features a complex sixteenth-note pattern. The left hand has a bass line with fingerings 1, 3, 5, 1, 3, 5 and a *mf* dynamic marking. The system ends with a *a tempo.* marking.

Seventh system of musical notation, measures 19-21. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 1, 2, 4, 3, 1, 3, 5 and a *rit.* marking. The system ends with a *smorz.* marking and a *Red.* marking.

This page of musical notation is for a piano piece, featuring seven systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system begins with a forte (*f*) dynamic. The right hand plays a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with quarter and eighth notes. Fingering numbers (1, 3, 4, 5) are indicated for the left hand.

System 2: The second system continues the melodic and accompanimental patterns. The right hand's melody remains intricate, while the left hand's accompaniment consists of sustained chords and moving lines.

System 3: The third system introduces a *più f* (even stronger) dynamic. The right hand's melody is highly rhythmic. The left hand features a *Red.* (Reduction) marking and a key signature change to 4/5 time, indicated by a star symbol.

System 4: The fourth system features a fortissimo (*ff*) dynamic. The right hand's melody is dense and rapid. The left hand has a *Red.* marking and continues with a complex accompaniment.

System 5: The fifth system includes tempo markings: *rit.* (ritardando), *poco lento.* (a little slow), and *a tempo.* (return to tempo). The dynamics are *p* (piano). The right hand's melody is more melodic and slower, while the left hand provides a rhythmic base.

System 6: The sixth system features a *rin f* (renewed forte) dynamic. The right hand's melody is rapid and complex. The left hand has a *Red.* marking and continues with a complex accompaniment.

System 7: The seventh system concludes with a fortissimo (*ff*) and fortississimo (*fff*) dynamic. The right hand's melody is rapid and complex. The left hand has a *Red.* marking and continues with a complex accompaniment. The system ends with a double bar line and a star symbol.

Allegro vivace $\text{♩} = 80$

12

f *legg.* *stacc.* *sf*

f *sf* *sf* *sf* *cresc.* *dim.* *pp legg.* *rall.* *ff* *a tempo.*

Prelude.

F. CHOPIN, Op. 28, No. 3.

Vivace. M.M. $\text{♩} = 72$.

13 *p leggieramente*

The musical score is written for piano and consists of 13 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Vivace' and the metronome marking is 'M.M. ♩ = 72'. The piece begins with a piano introduction marked 'p leggieramente'. The notation includes various fingerings, slurs, and dynamic markings such as 'p' and 'poco cresc.'.

Pluto's Revels.

A Study in Chords.

Attack the chord passages with energy and precision. All octave passages should be executed in rigid conformity with the indicated fingering.

A. SCHOLL, Op. 123

This page contains six systems of musical notation for a piano piece, likely for a grand piano. The notation is in G major (one sharp) and 4/4 time. The tempo is marked "Moderato" with a metronome marking of 88 beats per minute. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte) and *p* (piano). The piece includes various musical markings such as *marc.* (marcato), *cresc.* (crescendo), and *ff marc.* (fortissimo marcato). The notation features complex chordal textures, often with triplets and sixteenth-note patterns. The first system includes a *ff^{mf}* marking. The second system includes a *ff^{mf}* marking. The third system includes a *ff^{mf}* marking. The fourth system includes a *ff marc.* marking, a *p* marking, a *ff marc.* marking, a *mf* marking, and a *ff marc.* marking. The fifth system includes a *f* marking, a *cresc.* marking, and a *ff* marking. The sixth system includes a *fff* marking, a *ff marc.* marking, a *mf* marking, a *ff marc.* marking, a *mf* marking, a *f* marking, and a *cresc.* marking. The piece concludes with a *cresc.* marking.

This page of musical notation, numbered 31, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, complex chords and rapid passages, often marked with accents and dynamic instructions.

System 1: Features a series of chords in the right hand, some marked with an 8-measure rest. The left hand provides a steady accompaniment. Dynamics include *ff* and *marc.* (marcato).

System 2: Continues the dense chordal texture. The left hand has a more active role with eighth-note patterns. Dynamics include *sempre ff* (sempre fortissimo).

System 3: Shows a transition in dynamics, with *mf* (mezzo-forte) and *ff* markings. The right hand features more complex chordal structures.

System 4: Includes a section marked *ff* and *mf*, with a prominent chordal passage in the right hand. The left hand has a more active role with eighth-note patterns.

System 5: Features a section marked *f* and *mf*, with a prominent chordal passage in the right hand. The left hand has a more active role with eighth-note patterns.

System 6: Concludes the page with a series of chords, some marked with an 8-measure rest. Dynamics include *f* and *ff*.