

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
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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. enerjeeeco*), 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.
- Semplicità, 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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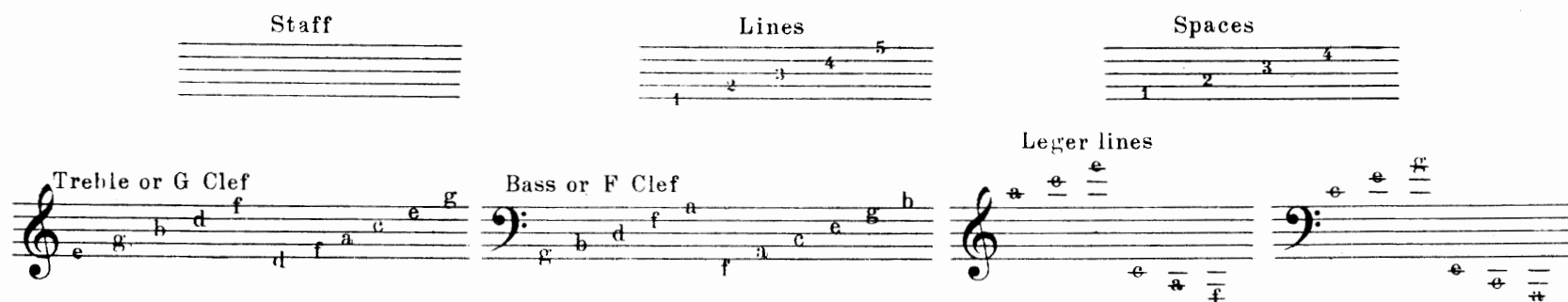
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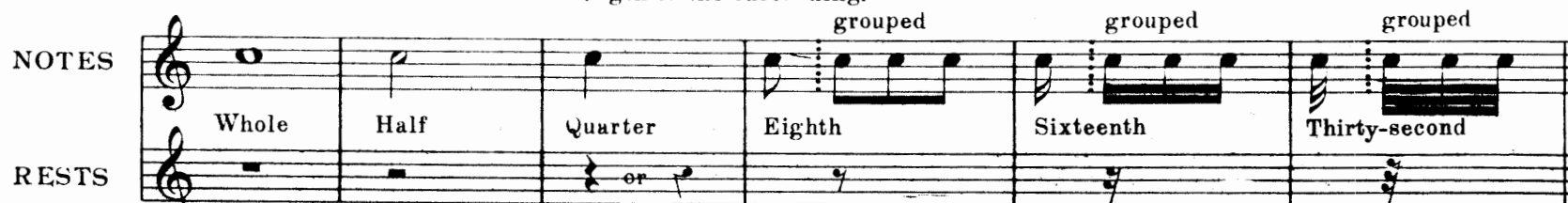
ELEMENTS OF MUSIC

NOTATION



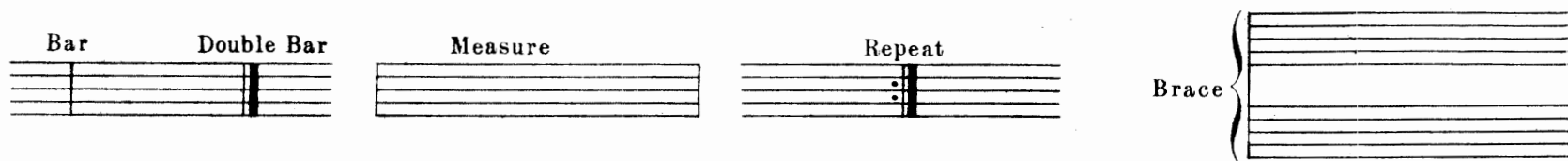
THE RELATIVE VALUES OF NOTES, RESTS, DOTS, ETC.

Each note or rest is twice the length of the succeeding.

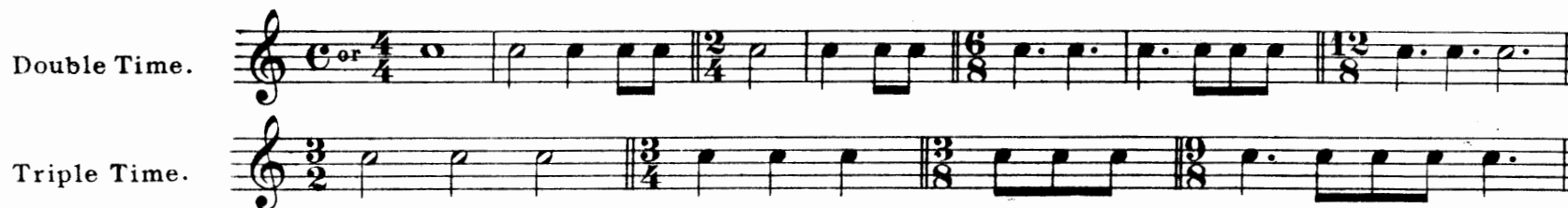


Dotted Notes. A dot placed after a note increases its length by one half; Ex: a whole note (♩) is equal in length to two half notes (♩); but a dotted whole note (♩.) is equal in length to three half notes (♩). So a half note (♩) is equal to two quarter notes (♩);

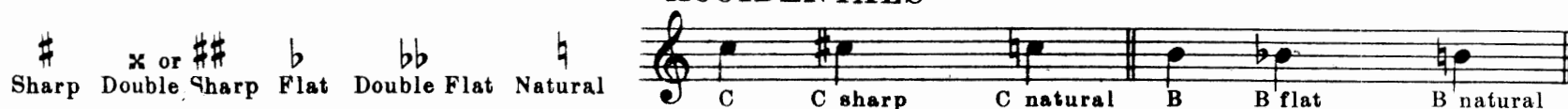
but a dotted half (♩.) is equal to three quarter notes (♩); etc. When two dots are placed after a note, the second dot adds half the value of the first. A double dotted whole note would therefore be equal to a whole note, a half note and a quarter note.



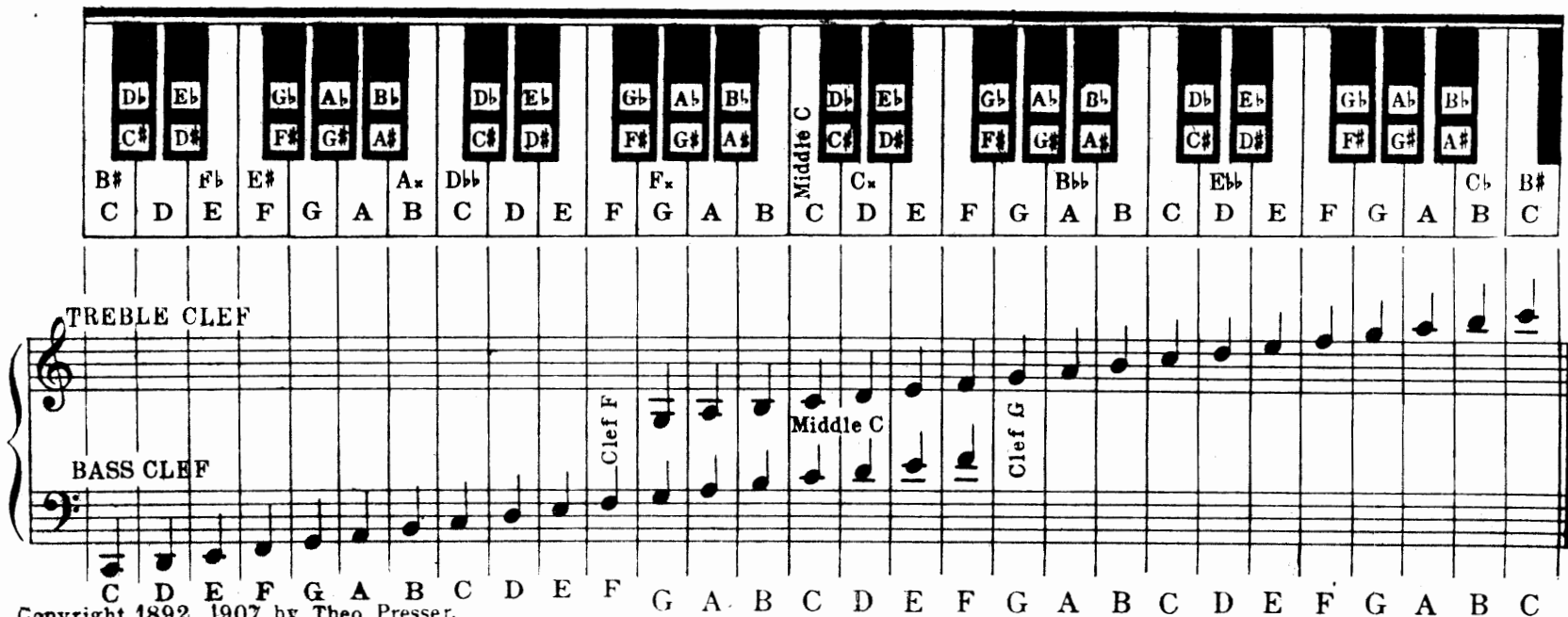
EXAMPLES ON THE VARIOUS KINDS OF TIME



ACCIDENTALS



SECTION OF KEY-BOARD OF PIANOFORTE



MASON'S TOUCH AND TECHNIC IN THIS COURSE.

The studies of the "Standard Graded Course" will be equally serviceable whatever technical exercises be employed in connection with them. More rapid command of the keyboard, and a better foundation for artistic playing will be laid by the use of the Mason's "Touch and Technic." In order to teach these the teacher will be obliged to have mastered the general features of the system, after which the application may be made orally.

After becoming familiar with the keyboard the beginner should at once begin the cultivation of a proper position of the hand. In the five-finger position, each finger covers its key. All the finger-joints are curved, so that the entire outer line of the upper side of the hand forms a continuous curve, the fingers being well rounded. In this position the points do not make a straight line upon the keys but a curved line, owing to the greater length of some than of others. The thumb will lie upon the key to about the extent of the nail. Observe carefully the following:

(a) The nail joints must never collapse and sink in, but always be curved convexly, whenever a tone is being produced.

(b) The back of the hand is almost exactly level from side to side, the little finger side practically as high as the other.

(c) The wrist is carried just a trifle lower than the knuckle joints.

(d) The knuckle joints are not quite flat with the back of the hand, but convexed a little.

(e) The palm of the hand is carried rather high from the keys, at least an inch, and not pressed down close to the keys. These are the elements of a strong and arched hand, in which every part strengthens every other part.

When the hand extends over a wider compass, as in reaching a distant key, it flattens itself somewhat, but immediately recovers the five-finger position as soon as the extension is passed.

After the hand position has been acquired, begin with Mason Two-Finger Exercise in clinging touch, No. 1. When this is carried through the fingers successfully, which it will be after a few minutes' training, give the first steps towards the exercise for elastic touch, No. 2. Thus the two-finger practice will go through the first lesson in these two types. At the second lesson improve the elastic touch, and introduce the moderato form, No. 4. Henceforth these three forms go together, as the first part of the daily practice. About the eighth or tenth lesson introduce the second rhythm, Nos. 3, 5, 7, etc. Henceforth carry all together, or if the daily practice is too short to permit so great a subdivision of the matter, give the first rhythm at one lesson and the second at the next and so on alternately. Apply the various forms of expression indicated in "Touch and Technic," see Nos. 8 to 13, etc. About the fifteenth lesson introduce triple measures, Nos. 14 to 16, etc., and the velocity forms 17 to 22. About the twentieth lesson take up the broken thirds, Nos. 23 to 40. When the pupil has worked upon these for about a fortnight, recur again to the exercises in the diatonic scale, Nos. 1 to 21. Later come back once more to the broken third forms.

This will be sufficient for the two-finger exercises during this grade. The daily practice should amount to about fifteen minutes upon them. The light finger touch in passage-playing will be facilitated by the practice of the Plaidy triplets with each hand separately (see No. 53). Later the five-finger forms will also be useful; and still later the scales.

THE SCALES.

During the early grades at least five scales should be played: C, G, D, F, A. Each scale with one hand at a time. At first for the keyboard track (*i. e.*, the instinctive selection of whatever black keys belong to the signature) and for correct fingering; and then in rhythmic forms of various kinds,

preferably in a compass of one octave, or at most two. In simple forms, with one tone to a count, in 4-4, 6-8, and 9-8 measure, continuing each form until the accent is completed by falling upon the tone where it began. Later the same, all measures of 3, 4, 6, 9, and 12 counts, with two tones to unit of time; and afterwards with three; still later with four. A "Rhythmic Table" may be interposed at any point where it seems advisable. See "Touch and Technic," Vol. II, Exercises a, b, c, and Ex. 2, 3, 4. The scales in the first grade should not exceed one octave compass, and never with both hands together. For a complete table of all major and minor scales in one octave compass see the last page of this volume.

ARPEGGIOS.

It is a matter of choice with the teacher whether the Arpeggio or the Scale should be given first. Upon the whole perhaps the Arpeggio will be better, on account of its separating the fingers, and using the fourth as often as any of the others. Moreover the principles of accentuation and of rhythmic grading are more naturally applied to arpeggios than to scales, and the resulting complex unities are more easily apprehended by the pupils.

In the First Grade, or the Second at latest, give the Arpeggio of the C position of the diminished chord ("Touch and Technic," Vol. III, Exercises 1 to 3). This is to be done orally. First teach the placing of the fingers over the chord, beginning with C and skipping over two keys before putting the next finger down, so that the fingers are equally separated. At the next lesson transfer the accent, and begin upon the exercise in graded rhythm, giving at the first attempt only the quarters and eighth notes. At the next lesson give the sixteenth note grade, and apply the same to the transfer of accent.

It is, of course, understood that any of these exercises may be introduced as the teacher conceives best; and always in only a small amount with any one lesson. The tendency is to make the technic more fluent, surer and more natural.

EAR-TRAINING.

It will be much better for the musical future of the student if a certain amount of ear-training be administered in conjunction with the exercise of reading from the notes. It is desirable that the student learn to seize an entire group at a glance, just as one reads an entire word without spelling it out. Preliminary to this, the staff can be taught, and the pupil required to place dots upon the proper degrees of a ruled staff (drawn off-hand upon a sheet of paper) according to the teacher's playing. Begin this exercise with forms of two tones, as C D C, C E C, C F C, etc. Play the three tones, then have the pupil write them, or at least dot upon the staff to correspond. After a few early attempts of this kind, cause the pupil to turn the back to the keyboard and tell from ear which tones are played, dotting them after naming them. This exercise continued from lesson to lesson, for twenty minutes at each time, will be of great use to the musical comprehension of the written exercises.

All the early exercises are to be played with each hand alone before playing them with the two hands together. The proper proportion will be to play each exercise four times through with the right hand, and four times through with the left hand; then four times with both hands together. Counting aloud the time from the very first.

It may not be thought necessary for the pupil to play so many studies of nearly the same degree of difficulty, but it is better to err in giving too much than too little. Besides, if the exercises are given in sufficient quantity, there will not be too many of them. In other words they will be completed within a reasonable lapse of time.

Material Suitable for this Grade

ARRANGED IN PROGRESSIVE ORDER

In Dance Form

Semi-Popular and Classic

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DAVIS, A. J.	I Am a Soldier - March	C	.25	4862
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ENGEL, H.	Flying Sparks - Galop, Op. 3, No. 6	G	.25	4185
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KERN, C. W.	Tin Soldiers' Parade, Op. 19, No. 5	G	.25	4323
BERGTHAL, HUGO	Soldiers' March, Op. 11, No. 2	G	.25	6382
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STANDARD GRADED COURSE

GRADE I

The Start

To a beginner absolutely new to the keyboard and staff, take plenty of time upon this first exercise. Teach first the position of the hand upon the keys; then the names of the keys under the five fingers; and then the staff places corresponding each hand by itself. At first omit the counting; but come back later and do

it. The accent after the bar is very slight. The touches must be made with the hammer action of the fingers, but at first without raising them at all high from the keys; a half inch preparatory to making the tone is sufficient.

1. M. M. ♩ = 60 - 72

In No. 2 the rhythmic principle becomes more important. Begin by teaching the positions and staff places as before, if necessary; then learn the first two measures, by playing it three times through in succession, counting the time; next, the 3rd and 4th measures in the same way; then mm. 5 and 6. By this time the

pupil should have observed that the melody in the first two measures forms a pattern, which is repeated in the later measures, mm. 7 and 8 being the conclusion of the whole. An idea thus repeated in pattern sequence is called a "motive": because it is the moving idea which led the composer to write the piece.

2. M. M. ♩ = 60 - 72

In No. 3 there is also a motive which is several times repeated; find out how many and whether exactly repeated or with slight differences. Teach the quarter note, the pulse note. Also the table of the whole note, half notes and quarter notes: how many of each

equal the next larger. The curved line under the notes in the first measure is called a Slur; it indicates connection between the tones, but it does not imply any disconnection from the next tone.

3. M. M. ♩ = 60 - 80

In No. 4, the idea consists of two measures, as indicated by the slurs. The leading motive (m. 1) occurs with one ending in m. 2 and with a different ending in m. 4. One ending implies "to be continued";

the other closes the idea. Which seems to you the closing idea? Positions, finger action, and note values the same as previously.

4. M. M. ♩ = 69

In No. 5 a more pleasing melody occurs. It consists of four phrases, each of two measures. The first is like a subject, something to talk about; the second mm. 3, 4, is like a predicate, that which we say about the subject. The third phrase, mm. 5, 6, is a-

gain the subject; the final answer is the closing phrase, mm. 7, 8. In m. 4 and m. 8 the last half is silent; the half-rest takes its place. The rest is a sign of rhythmic silence. The playing will be better if the hands are exercised separately before playing together.

M.M. ♩ = 84

5.

In No. 6, the principal motive is that of the first measure. This figure occurs unchanged twice, mm. 1 and 5; it occurs changed twice in mm. 2 and 6. The second phrase, mm. 3, 4, makes an incomplete predicate; in mm. 7, 8, the predicate is complete. The difference lies in arriving at last at the tonic or key-tone.

M.M. ♩ = 60-80

6.

Further exercise upon the five-finger positions already employed.

M.M. ♩ = 80

7.

Further development of fluency in the five-finger position. For this purpose each figure (the design of four tones) should be memorized and repeated several times; then two designs in succession, several times over. In short, make exercises of it.

M.M. ♩ = 84

8.

See caution in regard to securing finger action, in the Introduction to this work.

M.M. ♩ = 80

9.

This melody is constructed upon a systematic plan; see if you study it out. Try also to secure the expression marked; i.e., the tone is supposed to get stronger as the angle widens, and to get softer as the angle approaches a point.

M.M. ♩ = 84

10.

Here we have a three-pulse measure, each pulse represented by a quarter note, half note for two pulses, and dotted half for three pulses. Triple measure gives rise to very pleasing rhythms which are more floating and elastic than those based upon 2 or 4. It is the rhythm of many fascinating dances, of which the waltz is perhaps the greatest favorite.

M. M. ♩ = 56-80

11.

In No. 12 the motive consists of two measures, as the ear will perceive when the tones are played. This figure occurs twice only. Mm. 5 and 6 are again a single motive or idea, and the idea is repeated a degree lower in mm. 7, 8, and again in mm. 9, 10. Then the ending or closing motive, mm. 11, 12. In the second figure (mm. 5, 6

etc.) the last tone of one measure is repeated to begin the next. The Editor prefers a slight hand touch for the repeating tone and not to insist upon a pure finger touch, which is very difficult in this place and would never be used by a good player.

12.

In No. 13 the melody of the right hand begins to be different from that of the left, but as yet merely repeating the same tone. The repeated tones are best played with a very slight hand motion, but the second tone must be carefully connected to the next ensuing.

M. M. ♩ = 60-80

13.

The repeated tones are all played by a hand touch but the finger legato is preserved between the last tone and the new one which follows. That is, the three C's in m. 1 are played with a hand movement, but the last is held legato to the D beginning m. 2. So also the D in m. 2 is connected legato to its successor E, and so on.

M. M. ♩ = 60-80

14.

If the left hand part is begun with the second measure and compared with that of the right, beginning in m. 1, it will be seen that the left hand plays precisely the same melody, one measure later, until the close is arbitrarily reached in m. 8.

M. M. ♩ = 60-92

15.

GURLITT

The same principle of construction prevails in No. 16. The right hand idea (mm. 1 and 2) is precisely repeated by the left, one measure later, and so on all the way through. This manner of constructing a second voice like the first at a later moment is called "Imitation" or "Canonic Imitation" and is in constant use in the higher kinds of music. It conduces to independence of hands.

M. M. ♩ = 60-92

16.

In No.17 the right hand is active and plays the melody; the left hand merely puts in a few tones for accompaniment. These long tones should be produced in such a way as to sing through their required duration, and not to be lost to the ear just after they have been sounded. The ear should watch this.

M. M. ♩ = 60-80

17.

In No.18 the left hand has melody in an active way, while the right plays long tones. These should be made to sing as long as required.

M. M. ♩ = 60-80

18.

In No.19 the activity of the hands interchanges, upon a principle of "give and take". Whichever hand has the moving voice should play a little more forcibly.

M. M. ♩ = 60-80

19.

The Bells

The idea here is that of two bell-ringers who answer each other as they play upon the chimes. The tones need to be rather bright and vibrating, like clear bells. The initials *D.C.* at the end of the piece mean that the first part is to be played again, closing at the word "Fine" (finish). Follow the fingering of the five-finger scale from C.

M. M. ♩ = 60-80

20.

21.

In No.21 the two hands are more independent and each has its own individuality.

M. M. ♩ = 60-80

21.

In No. 22 we arrive at "half-pulse motion" for the first time. The easiest manner of forming an idea of this new effect will be to play the five-finger scale up and back in half notes, counting two to each; then in quarter notes, counting one to each; and finally in eighth notes just twice as fast, counting the pulses at the same rate as before. The half pulse motion is light and

spry. The eighth note differs from the quarter in having what is called a "flag" at the end of the stem; this flag may be independent and for one note only, as we see very often in songs; or several notes may be connected together by the "flags," as here in various ways.

M. M. ♩ = 60-92

22.

Exercise 22 is a musical study in 4/4 time, marked M. M. ♩ = 60-92. It consists of two staves. The right hand plays a five-finger scale up and back in half notes, quarter notes, and eighth notes with flags. The left hand plays a simple accompaniment of quarter notes.

A study in fluency and the independence of the hands.

M. M. ♩ = 60-92

23.

Exercise 23 is a musical study in 4/4 time, marked M. M. ♩ = 60-92. It consists of two staves. The right hand plays a five-finger scale up and back in half notes, quarter notes, and eighth notes with flags. The left hand plays a simple accompaniment of quarter notes.

The First Violet of Spring

It was Plato, who many years ago remarked that when we had no words to music, it was very difficult to make out what it really meant. There are people today who hold this opinion still, although to a musician the music tells its story as directly and as fully as words can. In this case we have the melody while an

older player gives the accompaniment. The principal player or another may sing the words also, and in this way bring out the idea in all its perfection. The idea is to play the melody in such a way as to "almost speak the words," as people say.

M. M. ♩ = 80

24.

Pupil

Vio-lets blue, violets bright, spring's first message, child's de-light, So at last a-wake from sleep, Happy, happy blue eyes peep.

Teacher

Exercise 24 is a musical score for 'The First Violet of Spring' in 4/4 time, marked M. M. ♩ = 80. It features two parts: a Pupil part and a Teacher part. The Pupil part is a melody with lyrics, and the Teacher part is an accompaniment. The lyrics are: 'Vio-lets blue, violets bright, spring's first message, child's de-light, So at last a-wake from sleep, Happy, happy blue eyes peep.'

The long tones in the right hand are to be sustained softly but with a somewhat full quality of tone.

Moderato M. M. ♩ = 60-92

25.

Exercise 25 is a musical study in 4/4 time, marked Moderato M. M. ♩ = 60-92. It consists of two staves. The right hand plays a five-finger scale up and back in half notes, quarter notes, and eighth notes with flags. The left hand plays a simple accompaniment of quarter notes.

First Waltz

A charming piece for exhibition purposes. The repeated notes of the melody with slight arm motion. To get the proper elasticity and swing of the movement, after learning it carefully, then change the counting to Two, one to each measure, or to Four. This change gives the mental grouping upon which the proper rhythm depends.

♩ = 84
♩ = 72

SCHMOLL

26

Poco Allegro M.M. ♩ = 60-92

A Study in Fluency

27

The tones in the first motive of this piece, (mm. 1,3,5 etc.) are slightly disconnected. A slight hand motion with a very slight 'finger staccato' will be sufficient.

Allegretto M.M. ♩ = 60-92

ENGEL

28

Mary and the Baby

A domestic scene in which pleasant things are said on both sides. The hands carry on a kind of dialogue. The moving voice is to sound out distinctly.

M.M. ♩ = 108

29

A Study in Fluency

A melody written in the shortest variety of measure, a two-pulse measure. We count two and accent upon "one." When the accents fall so near they are made less prominent; otherwise they break up the flow of the thought. The quarter note is the unit, and the eighths are half pulses, as before.

M.M. ♩ = 76-84-108

30

Additional practice upon positions already somewhat familiar. Take the occasion to improve the tone-quality of the left hand melody by making it speak out like a right hand. Especially must this be the case where the two hands answer each other responsively as in mm. 9 to 14. In m. 8 we have a "Whole Rest," a rest equal to a whole note.

M.M. ♩ = 60-92

31

At this point the F Clef is introduced, as required for writing bass voices. The staff with F Clef is employed whenever the left half of the keyboard is to be used. It places F, next below middle C, on the 4th line. Teach the Clef line F, then the three C's. Then exercise the pupil in calling the names of the notes of the scale here written.

BASS CLEF

32

C D E F G A B C D E F G A B C D E

Better begin this exercise by playing the left hand part from its own notes. After finding out which note begins, then go on to play the exercise in correct time, rather slowly, as an exercise in reading the bass notes. Later, both hands together.

33

M.M. ♩ = 60-80

The bass tones softly but sustained; the right hand tones distinct and expressive without being at all heavy.

34

M.M. ♩ = 134

Further exercise in reading from the bass staff.

35

M.M. ♩ = 84-144

Exercise for reading from the bass staff. Begin with the left hand alone. Then add the right hand. Try and make the increase of tone indicated by the diverging lines, and the diminish of tone, signified by the converging lines.

36

M.M. ♩ = 60-100

To be read at sight, both hands together.

37

M.M. ♩ = 60-100

Further exercises for independence of the hands. The long tones should be sounded just enough more forcibly than the short tones to prolong them during their intended duration.

38

M. M. ♩ = 60-100

38

The melody singingly, but not loud; the moving voice (the eighths) not so strong but evenly and connectedly.

39

M. M. $\text{♩} = 96$

This musical score is for measures 39 through 44 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano in 2/4 time, with a tempo marking of 'M. M. ♩ = 96'. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 39, 40, and 41. The second system contains measures 42, 43, and 44. The right hand (treble clef) features a melody with eighth and sixteenth notes, often beamed together, and includes a triplet of eighth notes in measure 39. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes in measure 39. The piece concludes with a final double bar line in measure 44.

An exercise looking towards velocity.

40

M.M. ♩ = 104

40

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a long slur spanning the first two measures. The lower staff is in bass clef and contains a bass line of eighth and sixteenth notes, also with a long slur spanning the first two measures. The key signature has one sharp (F#) and the time signature is 4/4.

A practical exercise in the tie. The long tone (the half with an eighth note tied to it) should be heard singing quite through its time in such a way that the next tone grows out of the tied tone. Be quite sure to hold down the key its full value, and connect the next tone (legato) to the tied tone.

41

M.M. ♩ = 84

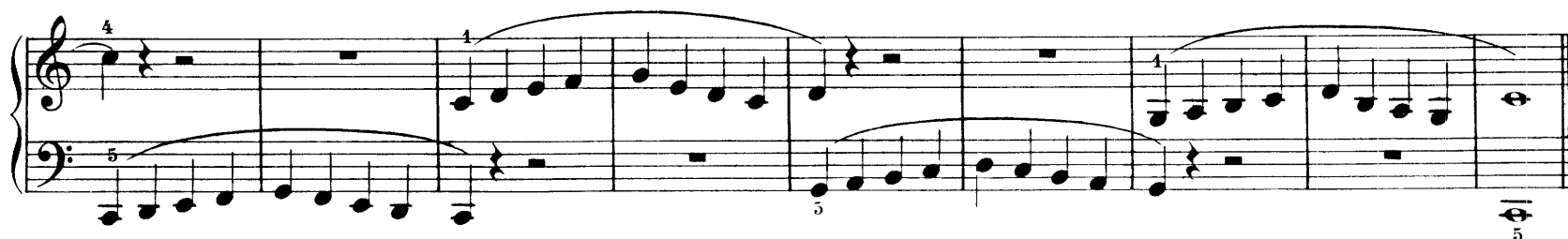
This image shows measures 41 through 44 of the musical score for 'The Swan' from 'The Nutcracker'. The music is written for piano in 4/4 time, with a tempo marking of 'M.M. ♩ = 84'. The key signature has one flat (B-flat). The score consists of two staves: a treble staff and a bass staff. Measures 41 and 42 feature a melody in the treble staff with a descending eighth-note pattern, while the bass staff provides a steady accompaniment of eighth notes. Measures 43 and 44 continue this pattern, with the treble staff melody moving to a higher register. The notation includes various musical symbols such as notes, rests, beams, and slurs, all rendered in a clear, professional style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes, some beamed together. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment with a mix of eighth and quarter notes, often beamed together. The score is divided into four measures by vertical bar lines. The overall style is that of a traditional folk song transcription.

Five finger scales in changing positions. The trick is to be ready in the new position at the moment when the hand should begin its melody upon this position. Hence move the hand as soon as it is through with its old position.



In explaining the bass clef, it will be well for the teacher to draw a full staff, treble and bass, and make the pupil see how they together form a single great staff of eleven lines, with "middle C" in the middle.

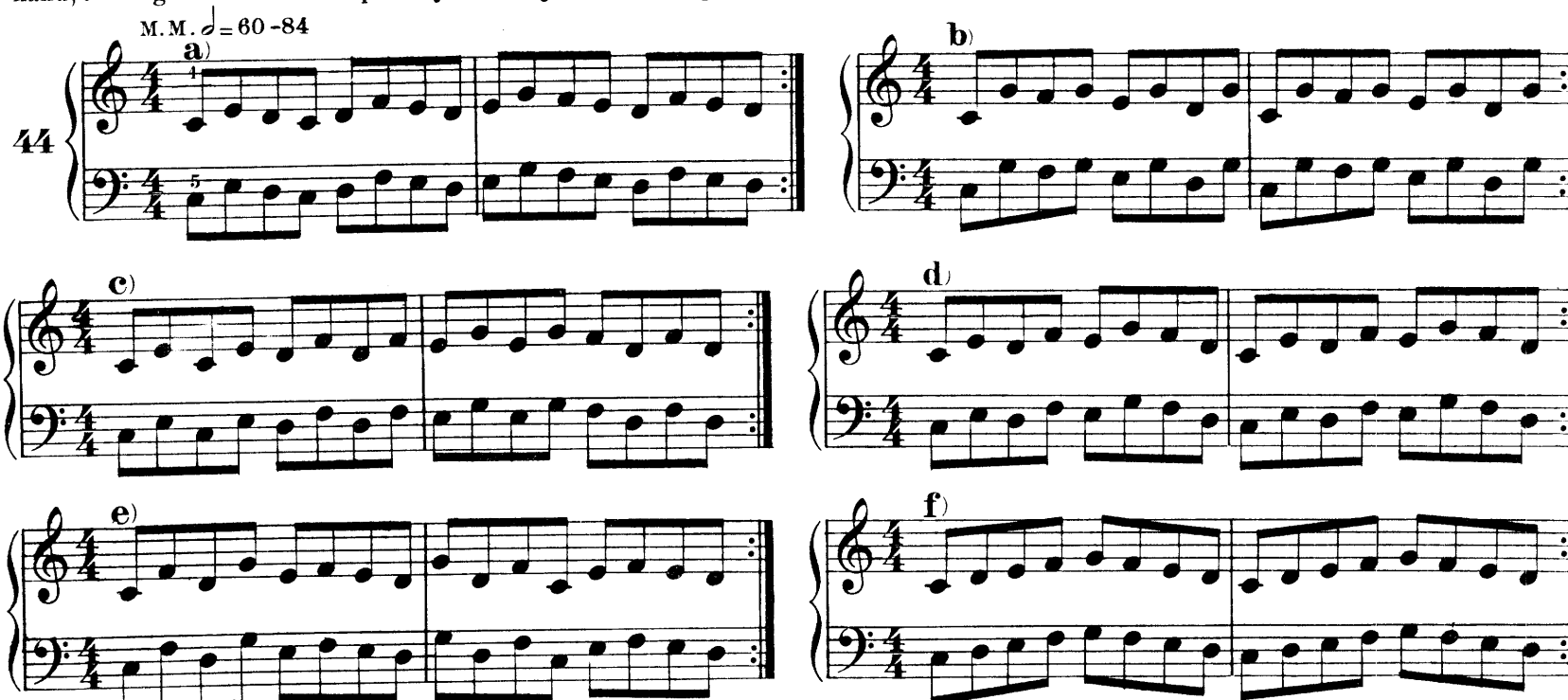


The Charming Shepherdess

A pleasing melody, in which many tied notes occur, with steady motion of quarter notes in the bass. Observe that it is quite the same whether the three-pulse tone here represented by a half note spliced out with a tied quarter, is written in this way or simply as a dotted half. The tie is here used to lead to care in the reading.



Five finger exercises, each one to be played many times, until it goes fluently. In playing these be careful to preserve the proper pose of the hand, the fingers curved and especially the nail joints not collapsing, or falling in.



Vesper Hymn

This melody should be played in a quiet manner and brought out with a singing tone, the accompaniment subordinated throughout. Note the extended hand position.

Andante M.M. ♩ = 56-63

45

Handwritten musical score for 'Vesper Hymn'. It consists of two systems of grand staves (treble and bass clef). The first system is marked with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat), and the time signature is 6/8. The piece ends with a double bar line and repeat dots.

Who'll Buy My Roses?

This piece is a little more difficult than the ones before, owing to the extensions and contractions of hand to gain new positions, where the melody leads. It will be observed that where a melody tone is repeated, a different finger plays the second tone. All pianists make this change in rapid playing, because it makes the repetitions surer. (See mm. 4, 6, etc.)

Tempo di Valse M.M. ♩ = 72-92

46

Handwritten musical score for 'Who'll Buy My Roses?'. It consists of three systems of grand staves. The first system is marked with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat), and the time signature is 3/4. The piece ends with a double bar line and repeat dots.

Gaily the Troubadour Strikes His Guitar

The right hand must be ready for the octave extension in m. 4, and deliver the high G with a firm and telling touch, and yet connect it with the lower G. The natural on F in m. 8 is not really necessary, but is useful to a good player. At a) a melody of

two measures occurs in the key of F; at b) this same melody occurs one degree higher in G; and at c) it occurs again in A minor. Play it a little more forcibly each time. At the end let the left hand retard.

All^o ma non troppo M.M. ♩ = 72-92

47

Handwritten musical score for 'Gaily the Troubadour Strikes His Guitar'. It consists of two systems of grand staves. The first system is marked with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat), and the time signature is 3/4. The piece ends with a double bar line and repeat dots. There are three marked sections: a) in F major, b) in G major, and c) in A minor. The piece ends with a double bar line and repeat dots.

March of the Little Sages

A jolly little march movement. It is to be played sturdily, with strong accentuation of the melody. The left hand part may be treated as a study in chord playing. It must not be played too heavily.

Moderato M.M. ♩ = 116

The score for 'March of the Little Sages' is in 4/4 time with a tempo of Moderato (M.M. ♩ = 116). It consists of three systems of music. The first system (measures 1-8) features a melody in the right hand with fingerings 5, 2, 3, 1, 3, 5, 3, 5, 2, 2, 1, 3, 5 and dynamics *f*, *mf*, *f*, *mf*. The left hand plays a steady accompaniment of chords. The second system (measures 9-16) continues the melody with fingerings 5, 2, 3, 3, 5, 2, 3, 1 and dynamics *f*, *p*, *f*, *p*. The third system (measures 17-24) concludes the piece with fingerings 5, 2, 2, 1, 3, 5 and dynamics *f*, *mf*, *f*, *mf*.

Melody

"SHADES OF EVENING GATHER ROUND US"

A Nocturne by Schumann. Arr. for this work.

In this beautiful piece of evening music, the pupil has the melody to play, which he should try to make as smooth and as song-like as possible. The other player supplies the pleasing accompaniment, which adds so much to the effect of the whole.

M.M. ♩ = 72

The score for 'Shades of Evening Gather Round Us' is in 4/4 time with a tempo of M.M. (♩ = 72). It is divided into two parts: 'Pupil' and 'Teacher'. The 'Pupil' part (measures 1-8) features a melody in the right hand with fingerings 5, 1, 8, 1, 5, 3, 1, 8, 1 and dynamics *p*. The 'Teacher' part (measures 9-16) provides a piano accompaniment in the right hand with fingerings 5, 1, 3, 1, 5, 1, 5, 3, 2 and dynamics *p*. The left hand plays a steady accompaniment of chords.

A Holiday Excursion

In this piece the same figure is many times repeated, and always with the same fingers, a change being made for the dotted half note which ends the motive. Logic would seem to require a similar treatment of the left hand; playing the second G with

the second finger, the first again on the dotted half; but this is not necessary. When it begins to play easily, change the count to two (one beat to each measure) and work up to the second tempo. This is the desired rhythm.

M.M. ♩ = 100 - ♩. = 72

50

The score for 'A Holiday Excursion' is written for piano in 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The music features a repeating rhythmic figure in the right hand, often with fingerings like 2, 4, 3, 5, 2, 3. The left hand provides a steady accompaniment with eighth notes and dotted half notes. The piece ends with a final cadence.

A Song of Contentment

The melody very song-like and connected. The eighth notes also quiet and even. In the second line the left hand has the melody which must slightly preponderate over the eighth notes of the right hand. Preparatory to undertaking this piece it would

be helpful to practice the scale of F (see scales at close of the book) until its path is familiar and the B flat can be remembered when due.

Moderato M.M. ♩ = 72

51

Note the key signature before playing

legato

p

Fine

D.C.

The score for 'A Song of Contentment' is written for piano in 2/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff. The music is marked 'Moderato' and 'M.M. ♩ = 72'. It features a song-like melody in the right hand with eighth notes, and a more active accompaniment in the left hand. The piece ends with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

The Runaway

A study in fast and even playing. Practice each figure until it goes easily. Half the first measure; half the 3d; the 5th m. over and over; the 6th m. the same. Finally, to play the whole without once tripping or stumbling. This is what is desired.

M.M. ♩ = 60-92

52

The score for 'The Runaway' is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff. The music is marked 'M.M. ♩ = 60-92'. It features a fast, even melody in the right hand, often with fingerings like 4, 2, 1, 5, 4, 3, 2, 1. The left hand provides a steady accompaniment with eighth notes. The piece ends with a final cadence.

The Plaidy Triplets

Among the exercises which are most easy to teach, pleasing to practice and useful to the beginner, are the easy triplet forms of Plaidy. Practice them in the manners following: (1). Always with one hand alone. (2). Carry out each fingering in turn, being very

careful to effect a perfect legato between the close of one triplet and the beginning of the next. (3). Give the left hand its turn, also carrying out all the different fingerings. They may also be transposed into other keys.

53

RIGHT

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

LEFT

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

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

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

Playing Leap-Frog

In this playful chord-study the music runs in phrases of four measures; learn it in that way, since each four measures complete an idea. Ultimately it should be played quite fast, very clear and sure. Also with staccato quality, touching the keys lightly and quickly with the finger-points.

Allegretto M.M. ♩ = 100 to ♩ = 63

54 *p*

5 2 4 2

1 3 2 4 3 4 1 4 5 5

5 1 4 2

1 4 1 5

5 1 4 2 3 5

1 1 1 1

p

Swinging and Singing

The repeated note in the following composition can just as well be played with the same finger, using a hand motion. The speed should ultimately be rather fast, and the rhythm as if we counted in measures of 12-8, i.e. count four, each measure being a beat.

55

M.M. ♩. = 60-100

1176 - 31

A March of the Soldiers

A favorite march by a great writer, here so divided between two players as to make each individual part easy, while the music is quite the same as the great master wrote it. The pupil should study both parts, the Primo and also the Secondo, the latter being particularly useful as a reading exercise from the bass clef.

R. SCHUMANN

Deciso M.M. ♩=100

56.
Primo

Study in Minor Mode

Preparatory to this plaintive little song in minor mode it might be well to play the scale of A minor a few times, in order to make the positions easier. The melody well sustained, accompaniment quiet.

Andante M.M. ♩=120

57.

Sing, Robin, Sing!

Preparatory to playing this bright little song in the key of F, it will be useful first to play the scale; then to study the left hand positions carefully; there are but few of them and the best way to get a comprehensive idea of them is to play them as chords, m. 1, m. 3, 11, 12, 13, 15. Then it will be easy to carry the accompaniment without slighting the melody.

Allegretto M.M. ♩ = 80

SPAULDING

58. *p* Sing, rob-in, from your wood-land tree, Sing, rob-in, sing a song for me,

I love your mer-ry mel-o-dy, Good cheer it seems to bring!

Each morning, when it's calm and still, You sit up-on my win-dow sill,

And wakeme by your pret-ty trill; Sing, lit-tle rob-in sing!

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Waltz for Grand-Pa

In No. 59 the melody is in the bass, which must therefore have the true melodic quality, or intensity. This is not the same thing as greater volume or force, but rather intensity, in the sense of meaning it more. Every tone of the melody is meant - like a word especially addressed to one; whereas the accompaniment is merely a passenger, a friend, a distant relative of the melody.

Moderato M.M. ♩ = 80-92

GURLITT

59. *il basso poco marcato*

f

Minuet of the Graces

The following Minuet contains much of musical interest. In order to do it well, take the movement at a moderate rate, study the fingering carefully, and the accidentals which indicate a temporary modulation into related keys. When the way in which the melody goes is thoroughly known and the fingering has been mastered, it is not difficult to produce a good musical effect with this Minuet.

Allegro moderato M.M. ♩=84

LOESCHHORN

60.

Study in Broken Chords

To be practiced in the following different ways: (a) Right hand playing the chords, all the notes together, the chords following at the rate of one a second. (b) Right hand playing the broken chords as written, but not delaying for the other hand; (c) Left hand playing its chords; (d) Left hand playing the broken chords, but not de-

laying between chords; (e) Both hands together playing the chords all together, six notes in one solid chord in each measure; (f) Finally, play as written. The object of these different methods of practice is to give the hands a better facility in these forms which occupy so large a place in all music in the key of C.

M. M. ♩=60-112

61.

First Piece of the Star Performer

In this waltz the left hand is the star performer, having the melody, which must be mellow and pervasive and not stiff. The accompaniment light, and be very careful that the hand is taken up promptly from the last quarter note in the measure. Owing to the preoccupation of the player with the left hand, there is a tendency to leave the right hand holding the key after the time has expired.

Moderato M.M. $\text{♩} = 56-72$

GURLITT

62.

A Study in Syncopation

An easy manner of arriving at the exact time values in this exercise is to count six. Then later what we want is the feeling of syncopation, as we have it when we count four. Each quarter in the right hand part begins upon a half beat and continues past the pulse. Syncopation means cutting into the natural accent of the measure, or disarranging it, as in this instance, where the right plays wilfully and not in accord with the left hand.

Moderato M.M. $\text{♩} = 84$

WOHLFAHRT

63.

A Study in Heavy Chords

23

Not only the chords in this piece are to be played rather massively, but also the running notes of the left hand are to be made rather ponderous. The chords are played with arm touch; as also the repeated quarters in the second period, in the bass. The dot and slur over the quarters indicate that the tones should be individualized, made rather weighty.

Allegretto M M $\text{♩} = 104$

64

f

sf

p

f

This musical score is for a piece titled 'A Study in Heavy Chords'. It is in 3/4 time, marked 'Allegretto M M' with a tempo of 104 beats per minute. The score is for piano, indicated by the '64' in the top left. The music is written for two staves, treble and bass. The first system shows a series of heavy chords in the right hand and a running eighth-note line in the left hand. The second system features a change in dynamics from *f* to *sf* and then to *p*. The third system returns to *f* and includes various fingerings and slurs. The piece concludes with a final chord.

An Ode to Harmony

The chords in this piece are to be carefully voiced, so that all tones of the chord are nearly equal in power, but the melody tone slightly brought out. In m. 6 be careful that the A in the right hand is not loud; the melody here is soprano and must be made to sing. Play the chords with arm touch.

Adagio M.M. $\text{♩} = 60$

65

p

mf

f

p

This musical score is for a piece titled 'An Ode to Harmony'. It is in 3/4 time, marked 'Adagio M.M.' with a tempo of 60 beats per minute. The score is for piano, indicated by the '65' in the top left. The music is written for two staves, treble and bass. The first system shows a series of chords in the right hand and a running eighth-note line in the left hand. The second system features a change in dynamics from *p* to *mf* and then to *f*. The third system returns to *p* and includes various fingerings and slurs. The piece concludes with a final chord.

The Excursion

A very pleasing composition for exhibition purposes. To this end it will be necessary to study it very carefully, mastering in particular all those digressions which it makes momentarily out of the key, as in mm. 4, 7, 8—, each of which must be learned perfectly.

Allegro M. M. $\text{♩} = 80-92$

LOESCHHORN

66

p

mf

f

p

mf

p

This musical score is for a piece titled 'The Excursion'. It is in 3/4 time, marked 'Allegro M. M.' with a tempo of 80-92 beats per minute. The score is for piano, indicated by the '66' in the top left. The music is written for two staves, treble and bass. The first system shows a series of chords in the right hand and a running eighth-note line in the left hand. The second system features a change in dynamics from *p* to *mf* and then to *f*. The third system returns to *p* and includes various fingerings and slurs. The piece concludes with a final chord.

The Fox and Geese (A Scale Study)

Inasmuch as all the brilliant running work in piano music is founded upon scales or chords, it is necessary to devote a good deal of time to mastering these keyboard tracks thoroughly. At the same time this brilliant running work is a pleasure in and of itself. Hence the use of this and several later studies.

Allegretto con moto M.M. ♩ = 72-112

67 *mf*

This musical score is for a piano study in 2/4 time, marked 'Allegretto con moto' with a tempo of 72-112 M.M. It begins at measure 67 with a mezzo-forte (*mf*) dynamic. The piece features intricate scale-like passages in both the treble and bass staves, often spanning multiple measures with slurs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#). The score consists of three systems of two staves each, ending with a repeat sign in the final measure.

Study of Scales and Chords Intermingled

The running work free, even and sure. The chords firm, musical and especially the long tones well sustained. The chords marked with dots over them are simply individualized. Arm touch is sufficient, finger elastic being unnecessary. The soprano voice should slightly preponderate.

Allegretto M.M. ♩ = 72-108

68 *f*

This musical score is for a piano study in 2/4 time, marked 'Allegretto' with a tempo of 72-108 M.M. It begins at measure 68 with a forte (*f*) dynamic. The study intermingles scale passages with sustained chords. Some chords are marked with dots over them, indicating they should be individualized. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of three systems of two staves each, ending with a repeat sign. Dynamics include *f* (forte) and *p* (piano) in the second system.

Joyous Pastimes

The running work light and pearly. The quarter notes of the melody fuller, and the accented tone properly resolved into the next tone, diminuendo.

M.M. ♩ = 84

69

In a Hurry

No. 70 may be taken as a study in even running notes or as a study in speed. The hand must be quiet, the tones connected, and the movement not too rapid. The main difficulty is to extend the fingers and begin the new measure without any perceptible break between that and the one before.

Allegretto M.M. ♩ = 78

70

Study for Independent Fingers

The tied notes are sounded but once, but the key is held down entirely through the exercise. Practice at first with each hand alone, to get a correct position and an easy movement of the active fingers. Later play both hands together. The same fingers on both hands play

together. The form at b) applies the same principle to the thumb, which holds while the other fingers move. Be very careful not to bear down hard on the keys, because to do this inevitably stiffens the wrist

71

A Lovely Floweret

A valuable study in reading the higher staff positions in the left hand. The movement goes on in half pulses, each hand alternately. Take care that the second tone of the group of three which occurs so often in the right hand, has the accent, and not the first tone of

the group. The words "dal segno" mean "from the sign", and denote that when you reach that point you go back to the sign and play through from there, closing at the word "Fine".

Grazioso M.M. ♩ = 84

72 *p*

Fine. *mf*

p D.S.

Ring Around a Rosy. A Play Time

A very pleasing story in which the strangest occurrences are mentioned in the second part (line 2). To be played jollily and with spirit.

Allegretto M.M. ♩ = 76

J. SCHMIDT

73

A Summer Holiday

The two chords in the second and fourth measures, and elsewhere in this study, must be so managed that their relation to the rhythmic idea of the right hand will be brought out. The full phrase includes three beats of the second measure; the right hand has "one", the left hand puts in "two" and "three". Hence the touch should be rather clear and vital.

LOESCHHORN

Allegro M.M. ♩ = 80-104

74

A Pleasant Story and the Pranks Afterwards

In the first two lines of this little poem in tones, the narration is rather quiet; just at the end, however, things quicken up and there is a very lively time in the last line, which must also be repeated. The first part a bit sentimentally; the second part rollicking.

A. HERZOG

Allegro moderato M.M. ♩ = 88-116

75

A Lively Dance (For Two)

The primo part in this duet will require quite a bit of practice before the two hands will play these scale passages smoothly enough and fast enough for the effect. The sixteenths should not be heavy but light and tripping.

Allegro M.M. ♩ = 96

76

Pupil

mf Each hand one octave higher

Teacher

Extension Exercises

In the five finger forms here following, the hand extends between the fourth note and the fifth, and in this way ascends the keyboard at the rate of one key for each time through the form; each measure of the music being the same figure repeated. In coming down a contraction takes place between the measures. The idea is to make the running work very smooth, even and certain.

M.M. ♩ = 80 - 160

77

To be played in a quiet, song-like manner. Be sure that the eighth notes have a soft, yet full melodic quality.

Andantino M.M. ♩ = 104

78 *p* *grazioso*

(hand touch)

p

A Jolly Game

Quick, spirited, lively. Keep the movement up to its indicated speed. Work out any position that troubles you and then get it into its place so that nobody would dream that it is difficult to do.

Vivacisus M.M. ♩ = 58-69

79

Fine

crescendo

f

D.C.

Pic-Nic Dance

Finger staccato and legato contrasted. The bass with a very light hand touch.

SPINDLER

M.M. ♩ = 144

80

f

Fine *p* Be sure that the bass melody sings.

Five-Finger Forms in the G Position

M.M. ♩ = 88 - 160

81

The Song of the Silent Pulses

The rests in the first line must be scrupulously observed. Care must be taken that the pupil realizes the rhythm as going on during the rests, no less than during the tones themselves. In order to assist this feeling, after the piece has been studied, require the counting to be in the larger rhythm, counting four, one to each measure. Thus each line of the music will consist of two of these "collective" measures.

Allegretto M.M. ♩ = 72 - 100

82

Count 1 2 3 4 1 2 3 4 1 2 3 4

A Slumber Song

A beautiful slumber song, in which the longer tones must sing out softly and fully, while the eighths of the accompaniment carry on the rhythm. Be sure and hold out the tied note in the left hand part, but it is not necessary to accent it. The different chords positions and the succession of positions in the second line will require considerable practice independently of the right hand. Very sweetly, simply and reposefully.

Allegretto M M $\text{♩} = 60$

Arr. from SCHUMANN

83

p dolce

Progress March

In this pompous march it is necessary to have a firm and martial touch, as if one were a complete brass band. Make the dotted notes to feel like quarters, while the sixteenth passes quickly and lightly to the next tone. An excellent study in brilliant and effective playing.

Arr. from MEYERBEER

Maestoso M.M. $\text{♩} = 112$

84

f

p

Fine

D.C.

MAJOR SCALES AND CHORDS.

C major. G major. D major.

RULE I: Scales C, D, E, G, A, Major or Minor. { Right Hand: Fourth finger on seventh of the scale.
 { Left Hand: Fourth finger on second of the scale.

A major. E major. B major.

RULE II: Scales B, F#, C#, D#, G#, Cb, (all black keys used) Major or Minor. { Right Hand: Fourth finger on A# or Bb.
 { Left Hand: Fourth finger on F# or Gb.

F# major. Db major. Ab major.

RULE III: Scales Ab, Eb, Bb, F, Major or Minor. { Right Hand: Fourth finger on Bb.
 { Left Hand: Fourth finger on four of the scale, except F, which comes under Rule I.

Eb major. Bb major. F major.

MINOR SCALES AND CHORDS.

A minor. E minor. B minor.

F# minor. C# minor. G# minor.

D# minor. Bb minor. F minor.

C minor. G minor. D minor.

Tarantella.

A study in clear and distinct playing, which is at the same time quick. All the right hand notes are melody, by reason of which care must be taken not to slight the last note of each group, nor to accent the first of each group too much and give the effect of two melodic tones in a measure. It will improve this to practice it staccato as well as legato. But in playing it the legato must be observed.

Allegro. M.M. ♩ = 160

Louis Brandt, Op. 25. No 11.

1. *f*

p

cres - - - cen - - - do

f

poco *a* *poco*

cres - - - cen - - - do

f *ff* *ff*

Ad. *

School Room March.

To be played in a strong, bright manner, the scales, so as to be clear and satisfactory, and in good rhythm, without disturbing the march movement of the right hand part.

Marcia. M.M. ♩ = 100

Broken Chord Forms in C Major and A Minor.

If the hand is fully grown, require it to remain quiet during the entire group of seven notes; if small, a slight movement sideways must be allowed, the wrist moving so that the thumb extends about a seventh instead of a full octave. The wrist must not rise and fall, but move to the left and to the right in the same horizontal plane. Be careful to raise the fifth finger high preparatory to making the touch when it follows the fourth; meanwhile take care that the legato is perfectly preserved as indicated by the little slurs connecting the two notes. Play slowly at first, and after doubling the speed, return again to the slow practice, but let it be softly and with a delicate singing tone, and not mere empty finger work.

WIECK.

3. M.M. ♩ = 100

Study of Continuous Runs.

iii

Observe the following cautions: Connect each scale with the next as indicated by the slurs; take the chords rather firmly so that they will sound out the entire measure, for which purpose they should be held their full time. After this study can be played easily, it will be advisable to practice the runs with finger staccato, but with very quiet hand. Mr. Biehl also advises practicing in groups of four tones legato and four tones staccato in alternation, taking care that the difference between the legato and staccato is well marked.

Moderato. M.M. ♩ = 160

ED. BIEHL. Op. 7.

4. *sempre legato.*

A Study of Runs and Chords, "Intermingled."

The running work is to be very sprightly, in the left hand as well as in the right. The chords a little staccato and the upper tone brought out in the right hand as melody. There is also a sort of melody at the top of the left hand chords.

Moderato. M.M. ♩ = 90

5. *f*

Easy Study in Velocity.

Five-finger positions and the scale of C for both hands. Make an exercise of each two measures until it can be played several times without mistakes; then combine four measures; then eight measures, continuing the practice until the part selected can be carried through several times without mistakes. Then the whole. Better learn it by heart. To improve the sparkle of the runs, practice it occasionally with staccato touches (*finger*, the fingers moving very little.) The staccato is to be continued only so long as necessary for brightening the effect. Finally again legato, as marked, with staccato tones at the ends of phrases before rests.

Allegro moderato. M.M. ♩ = 100

This musical score is for a piano exercise titled 'Easy Study in Velocity'. It is in 4/4 time and marked 'Allegro moderato' with a tempo of 100 beats per minute. The score consists of three systems of music, each with a grand staff (treble and bass clef). The first system begins with a six-measure phrase, indicated by a large '6.' and a brace. It features rapid sixteenth-note runs in both hands, with fingerings (1-5) and slurs clearly marked. The second and third systems continue the exercise with similar patterns of sixteenth-note runs and staccato touches, ending with a final cadence. The notation includes various musical symbols such as slurs, staccato marks, and dynamic markings like 'f' (forte).

Broken Chords, "Interlocking."

In this study in broken chords, the two hands must co-operate in such a way that the broken chords sound exactly as if with one hand. The change of hands must not be perceptible to the ear. The first touch at the beginning of each beat is a hand touch. To prepare the fingers to do this, play the chords with two hands, as if written to be played all together (two counts to each measure.) Having ascertained the position on the key-board, then break them as written. Staccato practice will be useful after a while to make the tones more even and clearer.

WIECK.

This musical score is for a piano exercise titled 'Broken Chords, Interlocking'. It is in 2/4 time and marked 'Moderato' with a tempo of 92 beats per minute. The score consists of a single system of music with a grand staff. It features broken chords in both hands, with fingerings (1-5) and slurs clearly marked. The exercise is designed to be played as if with one hand, with the two hands interlocking. The notation includes various musical symbols such as slurs, staccato marks, and dynamic markings like 'f' (forte).

Jennie's First Rondo.

A pleasant and cheerful rondo, not fast but very amiable and fine-tempered.

Allegretto. M.M. ♩ = 132

W. A. MOZART.

This musical score is for a piano exercise titled 'Jennie's First Rondo'. It is in 2/4 time and marked 'Allegretto' with a tempo of 132 beats per minute. The score consists of two systems of music, each with a grand staff. The first system begins with a six-measure phrase, indicated by a large '6.' and a brace. It features rapid sixteenth-note runs in both hands, with fingerings (1-5) and slurs clearly marked. The second system continues the exercise with similar patterns of sixteenth-note runs and staccato touches, ending with a final cadence. The notation includes various musical symbols such as slurs, staccato marks, and dynamic markings like 'p' (piano) and 'f' (forte).

Study in Thirds for Each Hand.

v

In this study in thirds, the first point is to secure a precise action of the fingers, which should be raised high preparatory to making the touch, while the previous fingers are still firmly holding their keys. Later, when precision has been secured, try to make the upper tone a little louder than the lower, so that the effect is more melodic. A singing tone is wanted and not a fast passage action. Rapidity will come much later.

9. *Allegro. M.M. 3/4 - 120*

The Kaleidoscope.

A single melodic figure is taken as a text and turned over in one chord after another. To be played quickly, distinctly and cheerfully.

10. *Allegro moderato. M.M. 3/4 - 132*

A Reminiscence of "Don Juan."

A pleasant waltz, the principal idea of which is taken from the serenade which Don Juan sings in Mozart's opera of the same name.

11. *Moderato. M.M. 3/4 - 132*

Jacquelin Waltz.

A study in light melodious and pleasant playing. The left hand part to be crisp, somewhat staccato, and the right hand part melodious and smooth; the tempo rather quick. The half notes in the treble must be taken a little more forcibly than the short notes, in order that the tone may hold out better.

KRUG.

Moderato. M.M. $\text{♩} = 138$

12. *p* *Fine.*

cresc. *f* *D.C.*

The Chase.

A study in imitation, in which the left hand is asked to repeat a given passage as fast and exactly as effectively as the right.

GURLITT.

Vivace. M.M. $\text{♩} = 126$

13. *ff*

A Beginning of Velocity.

The runs to be fluent and uninterrupted, except at the rests or long notes. The runs also to be melodious, and not mere passage tones without character.

EHMANT.

Allegro. M.M. $\text{♩} = 160$

14.

Preparatory Study in Velocity.

vii

Observe the rhythm carefully. Do not play fast at first. Neglect expression until the piece can be played through at least three times in succession without mistakes. Do not practice it loud, but mezzo, simply. Later you can work up the crescendos and diminuendos.

Allegro moderato. M.M. ♩ = 104

CONRAD KÜHNER.

15.

mf

A Study in quick changes of positions, to be carried out in strict time. At first slowly, but later quite fast. Play the 16ths in measure, slightly marking the third and giving the measure accent in its proper place. In consequence of the rapidity with which this study is to be played, no changes in position of the wrists are to be undertaken. Carry the hand in the usual five-finger position. Neither is it necessary to make a positive staccato upon the last tone. The measure accent, together with the quick taking up of the hand will be staccato enough.

Allegretto. M.M. ♩ = 84

F. LECOUPPEY.

16.

p scherzando.

cresc.

poco cresc.

p

This graceful little study is most excellent for practice in the weak portion of the hand. The melody in the first part must be kept distinct from the accompanying chords which are to be executed in a rather staccato manner. In the second part the order is reversed. The chords are connected and the right hand is the subordinate part. The piece is capable of the closest study. Keep up the practice until ease and equality are obtained, and if possible commit to memory.

Allegretto. M.M. ♩ = 138

arr. from HANDROCK.

17.

A Study in Chords.

This study should be played in two ways, with arm and with wrist stroke. It may be varied by playing two or three eighths, or four sixteenths to each quarter, staccato.

Moderato. M.M. ♩ = 138

J. B. DUVERNOY.

18.