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
STANDARD	GRADE	V	STANDARD	GRADE	X

PRICE, $1.00 EACH GRADE

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

DICTIONARY OF MUSICAL TERMS.

Accelerando (*pronounced: atshelerando*), *becoming faster, accelerating.*

Adag.o (*pron. adajeeo*), *slowly.*

Ad libitum, *as you please.*

Agitato (*pron. ajeetato*), *agitated, excited.*

Allegretto, *lively, somewhat fast.*

Allegro (All°), *fast, rapid.*

Andante (And^te^), *slow movement, quiet.*

Andantino, *somewhat faster than* Andante.

Animato, *animated, full of soul.*

Arpeggio (*pron. arpedjeeo*), *harp-like; breaking or detaching the tones of a chord.*

Assai, *very.*

A tempo, *in regular time.*

Basso, *the bass.*

Bis, *twice.*

Cadenza, *brilliant flourish before the close of a piece.*

Calando (cal.), *getting slower and softer.*

Calmato, *calmed down, quiet.*

Cantabile, Cantando, *in a singing style, song-like.*

Con, *with.*

Content, *the distinctive quality of any piece.*

Crescendo (cresc.) (*pron. kreshendo*), *increasing in force.*

Da Capo (D. C.), *from the beginning.*

Dal Segno (D. S.) (*pron. dal senyo*), *from the sign* 𝄋

Diminuendo (dim.), *decreasing in strength.*

Dolce (dol.) (*pron. doltshay*), *soft and sweet.*

Energico (*pron. enerjeeco*), *with energy and power.*

Finale (*feenahleh*), *the last movement of a piece in large form.*

Fine (*pron. feenay*), *end.*

Forte (*f*), *loud and strong.*

Fortissimo (*ff*), *very loud,* (*fff*), *as loud as possible.*

Forzato (*fortzato*) (*f^z^*), Sforzato (*'f^z^*, *'f*), *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 piacère (*pron. piatshayre*), *as you please, at pleasure.*

Piano (*p*), *soft;* Pianissimo (*pp*), *very soft;* (*ppp*), *as softly as possible.*

Più, *more;* Più mosso, *faster.*

Pizzicato (*pitsicahto*), *picking the strings as on the guitar.*

Poco, un poco, *a little;* Pocoforte (*pf*), *somewhat loud.*

Presto, *quick;* Prestissimo, *very quick.*

Pulse, *count, a beat.*

Rallentando (rall.), *retarding the tempo.*

Ritardando (ritard., rit.), *retarding, slower by degrees.*

Ritenuto (riten., rit.), *holding back.*

Scherzando (scherz.) (*pron. skertsando*), *gay, playful.*

Scherzo (*pron. skertso*), *a lively composition.*

Semplicita, *simply, plainly.*

Sempre, *always.*

Senza, *without.*

Senza Ped., *without pedal.*

Simile, *similar, continuing in the same manner.*

Sonore, *resonant.*

Sostenuto (sosten.), sustained.

Sotto voce (*pron. votshay*), *softly, as if in an undertone.*

Spiritoso, Con spirito, *with spirit, lively.*

Staccato (stacc.), *cut off suddenly; short tones.*

Tempo, *the time or measure of time.*

Tempo di marcia, *in march tempo.*

Tenuto (ten.), *held.*

Tutti, *all.*

Un poco, *a little.*

Valse, *waltz; a dance.*

Vivace (*pron. veevatschay*), *lively.*

Vivo, *lively.*

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Standard Course of Studies.

GRADE IX.

Introduction.

By the time the work of the ninth grade is taken up, the playing should have reached a very considerable degree of virtousity. The fingers should be capable of great and long sustained power, speed, lightness, and refinement of touch. When these external qualities are matched and guided by corresponding musical intelligence, the pieces in the following pages will not prove excessively difficult. They are all poetically written and avaiable for concert playing. This should be the standard from which they are studied. To merely play one piece after another from the notes, will by no means accomplish the work of the grade. Instead of this it will be necessary to learn each piece by heart, and work it up to finish, by careful and long continued practice. Moreover, several of these pieces represent specialties of playing, which if not already prepared in the technic, will need to be supplemented at this time with technical practice extending over some weeks. The Study in thirds by Seiss, for instance, will need to be accompanied by careful training in playing thirds, in all sorts of movements, slow, fast, heavy, and light, carried through all the principal keys. In this way only can a suitable foundation be laid for the off-hand and easy execution which this study demands. The Seeling study in extended chords, and the Henselt Romance with Choral Refrain, also, will require special peparation. Hence the technics to accompany this grade should consist primarily of the scales in double thirds and sixths, played in all those varieties of force, tone quality and speed which Mason directs for the single scales. This in itself represents a year or more of practice. The extended positions in the last piece, also, will require no small degree of peparation.

All along during the grade the two-finger exercises must be maintained, and preferably here forms in thirds and sixths, to which all the varieties of touch are applied exactly as directed in Touch and Technic Vol. I. for the simple forms.

Occasionally for the sake of change, allow the practice to go back for a while to the forms in the chromatic scale and the diatonic scale, and in these aim at greater speed and lightness in the fast forms and greater vitality in the pianissimo playing. The slow forms, moreover should be treated for bringing out the fourth and fifth fingers, which can never be too strong since they have to play the melody in more than half of everything that the pianist has to perform.

If these are done, as directed, the remaining technical practice may be directed to arpeggios or scales as the teacher may advise; or when the practice time per day does not exceed two hours or two and a half, other technical exercises besides the two finger exercises can be omitted entirely, since the pieces in this collection afford a great variety of training. The remaining practice can be apportioned to selections from the list following, according to the needs of the student. The main point is to work for a high degree of finish, to play every selection like a concert piece, with all the endurance, vitality and effect of good concert playing. This is the standard.

PIECES AVAILABLE IN GRADE IX.

BACH, J. S. "The Well-Tempered Clavichord" (2 vols.)
" The Italian Concerto
BEETHOVEN, L. van Op. 26, Sonata in A flat
" Op. 27, No. 2, Sonata in C♯ minor ("Moonlight")
" Op. 28, Sonata in D ("Pastoral")
" Op. 53, Sonata in C ("Valdstein")
" Op. 129, Rondo a Capriccio
CHOPIN, FR. Op. 42, Valse in A flat
" Op. 15, No. 2, Nocturne in F sharp
" Op. 37, No. 2, Nocturne in G
" Op. 66, Fantasie Impromptu in C♯ minor
GOTTSCHALK, L. M. "Miserere du Trovatore" Paraphrase du Concert
" Tremolo (Wrist Study)
LESCHETIZKY, TH. Op. 39, No. 5, Tarantella ("Napoli")
LISZT, F. Mazurka Brillante
" Rhapsodie Hongroise No. 6
" "Hark, Hark the Lark" *(Schubert)*
" "Die Lorelei"
MOSZKOWSKI, M. Op. 34, No. 1, Valse in E
PADEREWSKI, I. Op. 14, No. 6, Cracovienne Fantastique
SCHUMANN, R. Op. 26, "Carnival Pranks from Vienna" (Faschingsschwank)
" Op. 2, Papillons

Bravura Study.

(DOUBLE NOTES.)

ISIDOR SEISS, Op. 10, No. 2.

Allegretto leggiero. M.M. ♩ = 104

p scherzando

sempre legato

poco marcato

dimin.

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pp dolce

poco - a - poco cres - cen - do

f

ff

ff risoluto

fz

ff

fz

ff sempre

fz

staccato

sempre piu stringendo

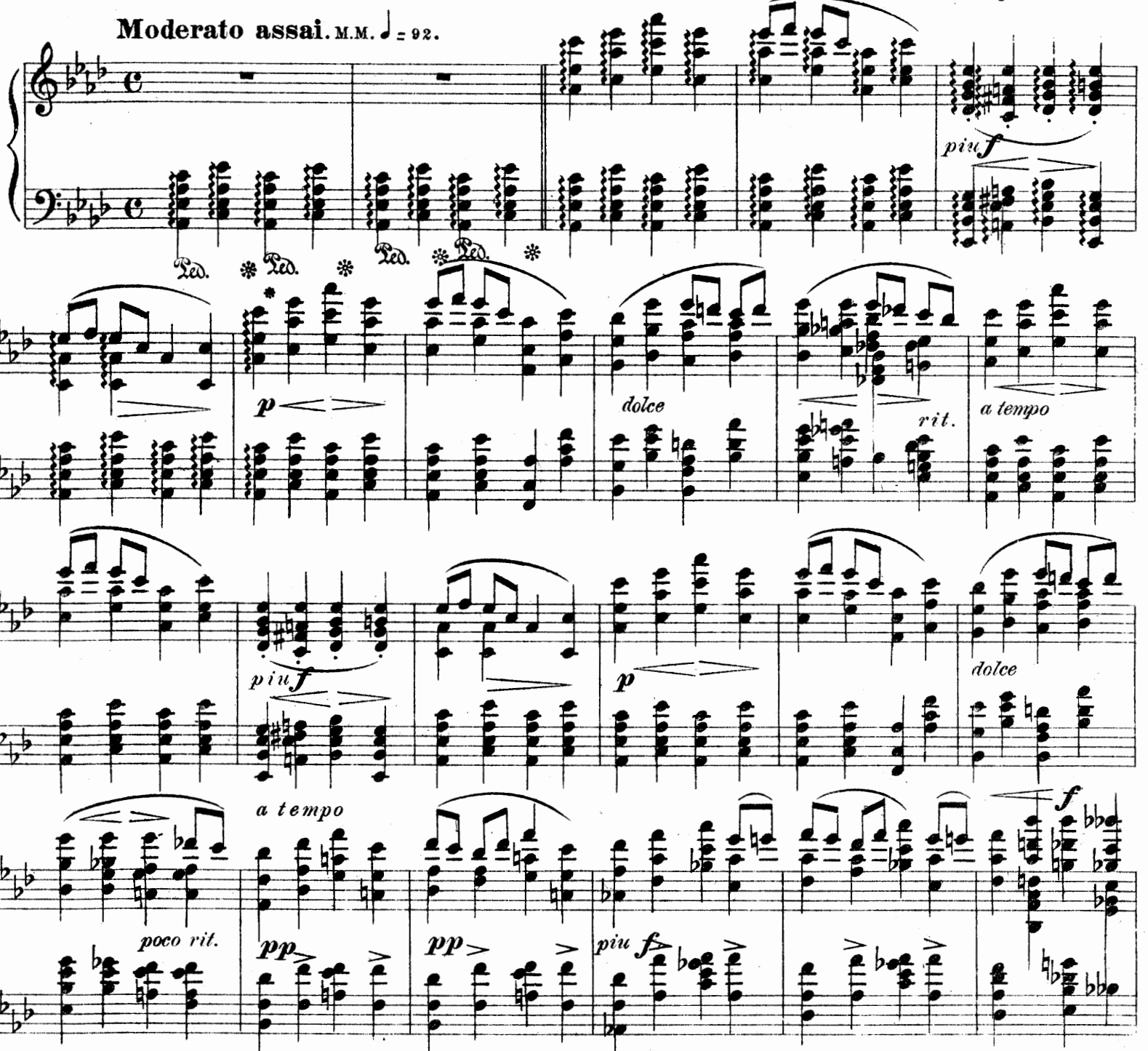
f

ff

A Study in Extended Chords.

The pedal should be used not quite as marked in the copy, but preferably with every chord; being taken just after the chord, and dismissed just at the moment when the new chord is about to sound. It will thus serve to bridge over the interval which would otherwise exist between successive chords. Care must be taken, however, to be quick enough to save the bass, which will be forsaken by the left hand reaching for the higher tones of its chord. The whole chord must be sounded together. The interval between beginning the chord and hearing the melody-tone (at top) should be infinitesimal. Difference of teaching exists regarding the time of counting. I prefer that it should take place with the soprano tone. In this way the time occupied in spreading the chords, (a fraction of a beat) will be derived from the previous tone; in the other way, counting with the bass, the soprano will be retarded, and will come in after the beat. I believe the former to be the practice of artists. There is also a difference as to whether both hands should begin together, or the right hand commence after the left has finished; I believe the latter to be the better and more musical way. The extended chord should sound as nearly as possible like an actual chord in which all the tones are taken together. The melody at the top must be phrased and played with expression as if there were nothing else to do.

HANS SEELING, Op 10. No.9.



* *All chords throughout this study are broken. The waved line is omitted from here to the last brace, in order to save space.*

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dimin

pp

piu f

f

dim.

rit.

a tempo

p

piu f

p

8

dolce

pp smorzando

ppp

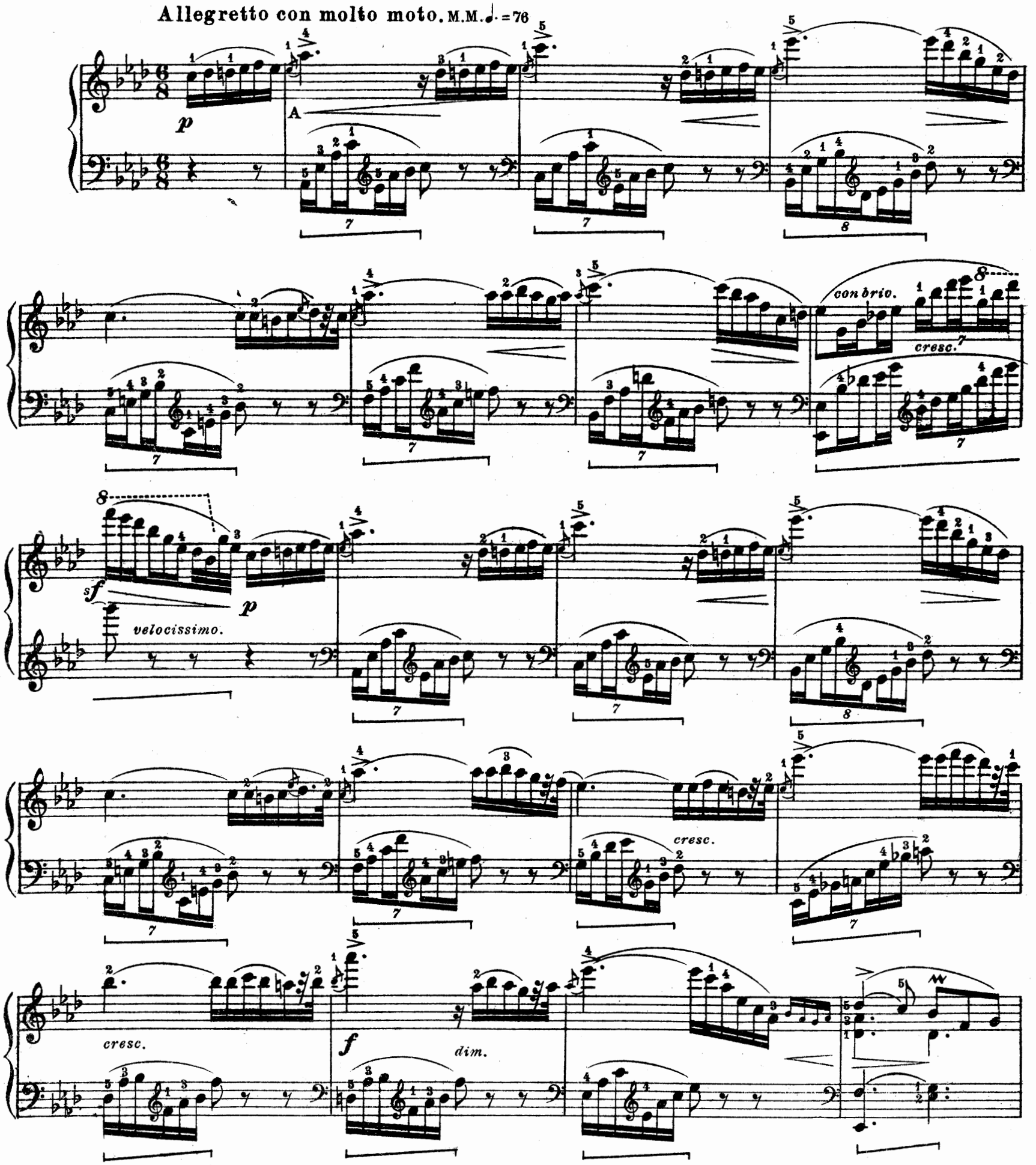
THE TWO LARKS.

LES DEUX ALOUETTES.

Revised and fingered by Constantin v. Sternberg.

TH. LESCHETIZKY.

Allegretto con molto moto. M.M. ♩. = 76



* *The composer seems to have been inspired to this piece rather by the flight of the larks, than by their song; the light, rocking motion, as they wing and swing themselves in the air; should be borne in mind while executing the arpeggios.*

A *The indicated subdivisions are recommended for preliminary practice; later on, as mechanical certainty allows a freer treatment, they will obligate themselves.*

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B

pp leggierissimo.

C

r.h.

l.h.

il canto ben marcato.

pp

cresc.

dim.

p

con dolore.

Pedal at each measure as before.

pp

cresc. e stringendo.

f

f

dim.

p

agitato.

B *Here, where the effect of the pedal should not be lost, it ought to be taken and released in frequent alternation.*

C *The first note of the melody is supposed to last four eighths, during which the downward arpeggio (with the utmost lightness) takes place.*

cresc.

cresc.

a tempo.

sf sf

velocissimo.

pp

con tenerezza.

volante.

senza rit.

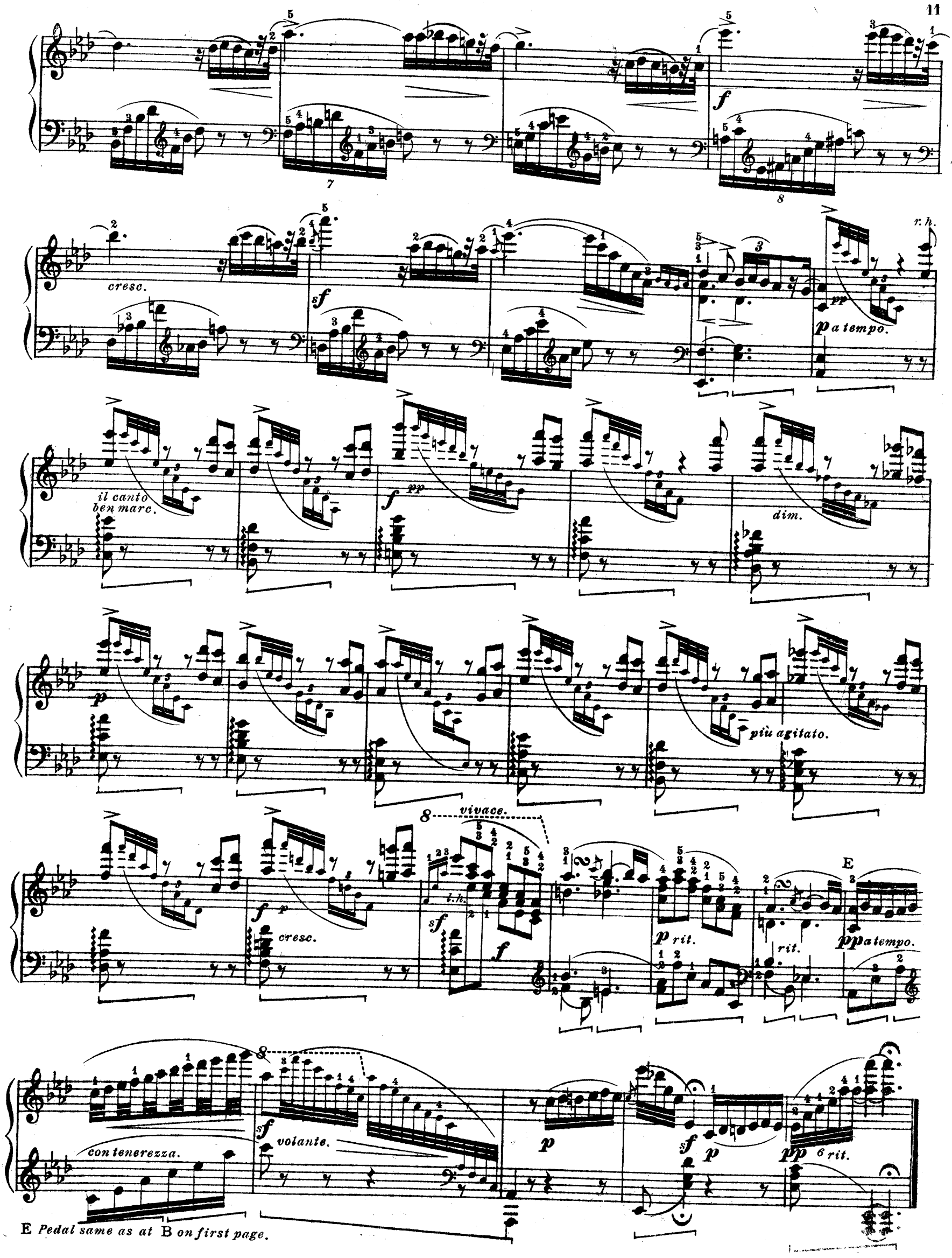
D

con brio.

velocissimo.

cresc e string.

D *Pedal and subdivision of left hand arpeggios as at the beginning.*



E *Pedal same as at* B *on first page.*

This excellent exercise was originally written by *Clementi* with but one fingering. The additional fingerings are by *Tausig*. Each manner of playing is to be worked out in turn, and carried quite through the piece. When properly played it will be found not only invaluable as an exercise, but highly musical as well.

Allegro. M.M. ♩.= 160

Clementi's "*GRADUS*"

f

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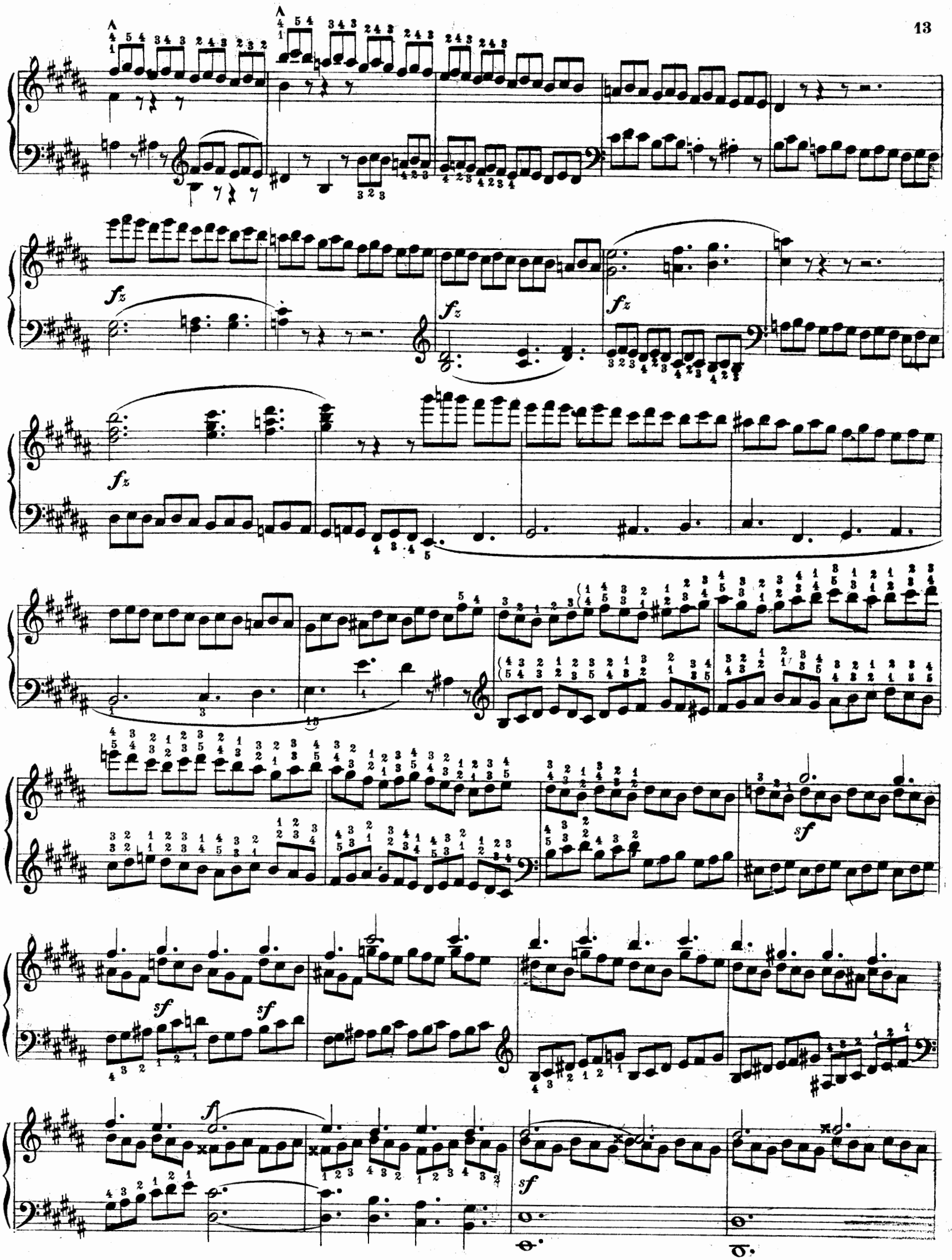

fz
fz
fz
fz
sf
sf
sf
f
sf

sf sf fz

fz

fz

8 fz fz fz fz

8 fz fz legato

fz fz fz legato

fz fz

TOCCATINA. EXTRACT.

The Melody is played with the thumbs of each hand in alternation.
It must be clearly defined and well brought out. Keep the muscles of the arms and wrists in a continuous state of relaxation, with the exception of a slight contraction of the thumbs, necessary to the proper marking of the melody.

Allegro con brio.

Wm. MASON Op. 46.

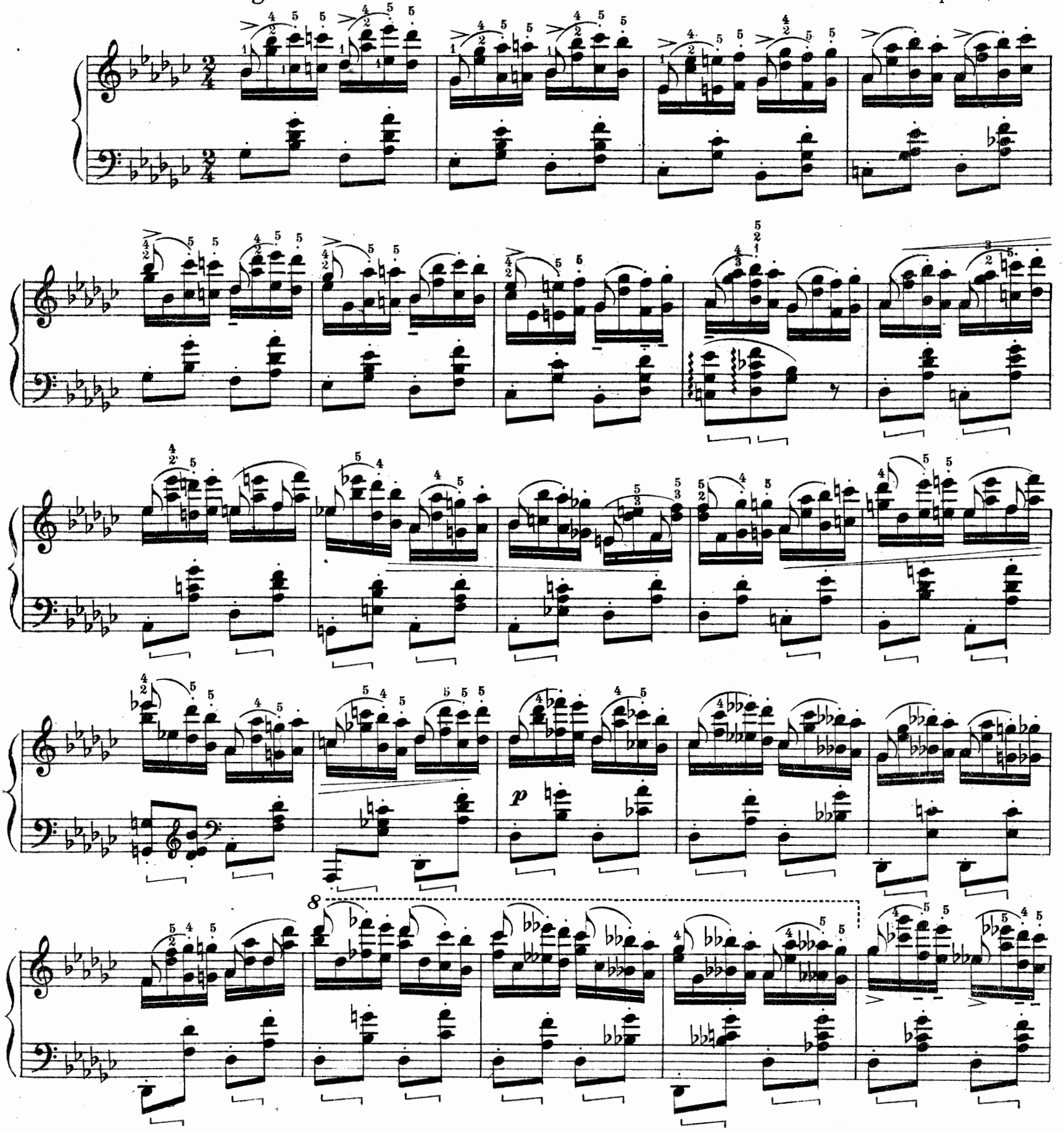
ff brillante e con bravura *simile* *marteillato* *brillante* *quasi trillo* *sempre ff e con bravura* *Tutta la forza* *ff* *sfz*

ETUDE.

This Etude is in reality a brilliant and most effective piece of *Salon* music. The delicate, pianistic figure from which it is constructed runs through the entire piece, in a manner which may be likened to the flitting of a butterfly among the flowers.

In accordance with the character of the piece, the delivery should be extremely light and graceful throughout, care being taken to bind the first three sixteenths in each group, with swift release of the third, in order that the fourth member of the group may be taken with a free *staccato* touch. As indicated, the pedal should be released at the third sixteenth of each group.

Allegro vivace. M.M. ♩ = 112. F. CHOPIN Op. 25, No. 9.



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f *marcato*

cresc.

8

f

ff *appassionato*

riten

p *a tempo*

8

leggieriss.

8

dim.

pp

"If I Were a Bird."

"Si oiseau j'etais,
A toi je volerais."

Edited by C.J.Newman.

A.HENSELT, Op.2, No.6.

Allegro. M.M.♩.= 69

pp *legatissimo con leggierezza quasi zeffiroso.*

una corda

poco rit.

poco rit.

1. 2.

tre corde

poco rit.

pp

con espress.

poco rit. pp

poco a poco cresc.

f

più cresc.

staccato *ff*

ff *con tutta forza*

pp

Ped. simile

f *dim.* *poco a poco riten - u - to*

lento *pp*

f *p* *cresc.*

pp
a tempo
una corda
poco rit
a tempo
tre corde
poco rit
pp
cresc con anima
dimin e dolce
cresc con caloro
f
dimin
rall
l. h.
l. h.
l. h.
lento

FUGUE IN C SHARP MINOR

form the "Well-Tempered Clavichord"

For Five Voices

J. S. BACH

Moderato e maestoso M.M. ♩=100

p

dim.

cresc.

cresc.

dim.

p

cresc.

dim.

p

cresc.

nf

cresc.

f

dim.

mf

ff

dim.

mf

p

cresc.

cresc.

f

dim.

mf

cresc.

f

dim.

p

dim.

rall.

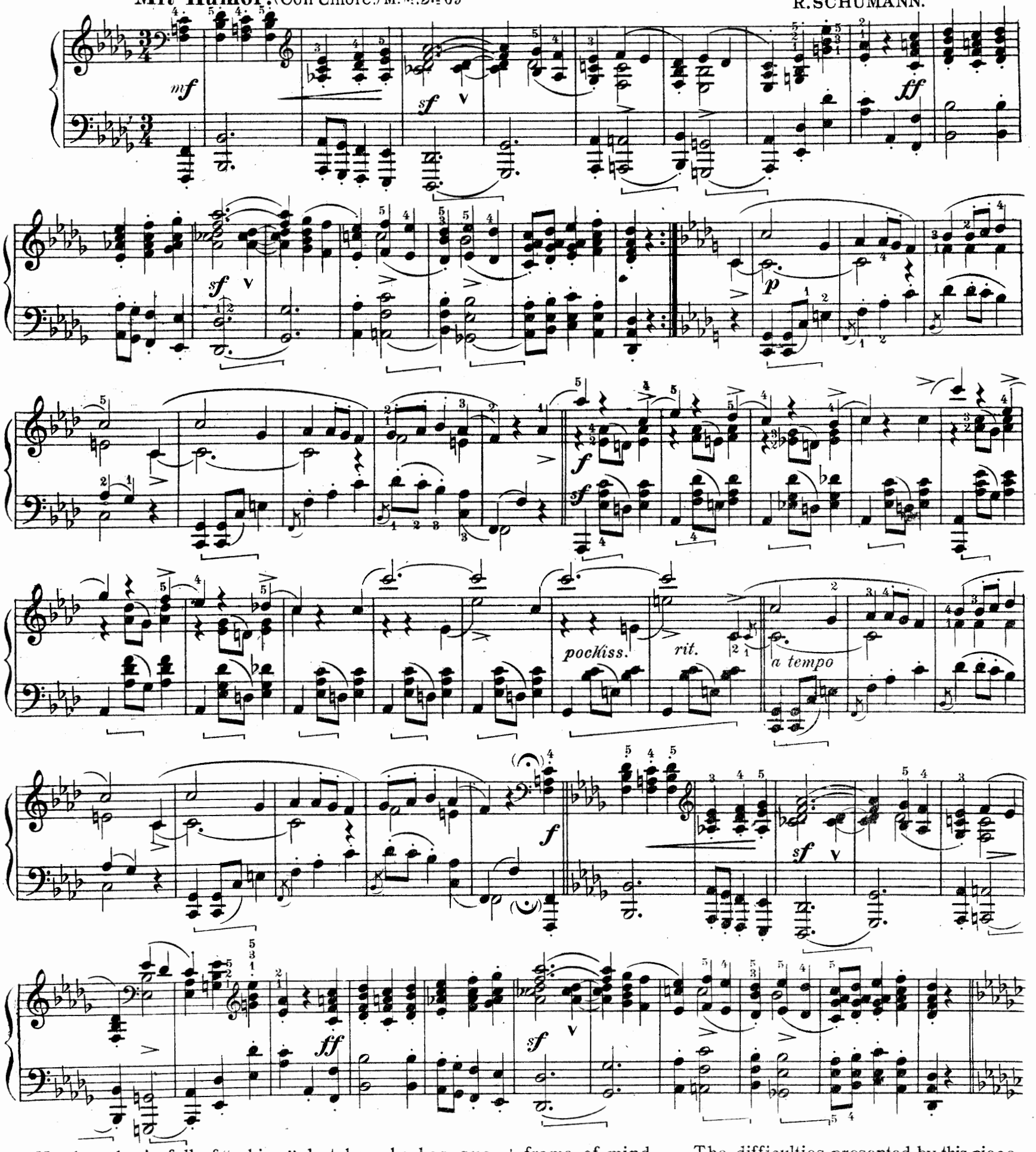
pp

WHIMS.

GRILLEN.

From the Phantasy Pieces, Op. 12. (1837)
R. SCHUMANN.

Mit Humor. (Con Umore.) M. M. ♩. = 69



Not he who is full of "whims," but he who has succeeded in freeing himself from them, sings and steps so boldly as in this composition. The passages in the minor key, also the heavy chords of the G♭ Major section, seem as gentle reminders of what has been overcome. A bold and vigorous close soon shakes off this frame of mind. The difficulties presented by this piece all turn, more or less, on the common weakness of the outer portion of the hand. The chord passages must be played in such a manner as to bring out clearly the melodic idea, and the hand must be balanced accordingly.

The pedal, as indicated, is to be used but sparingly.

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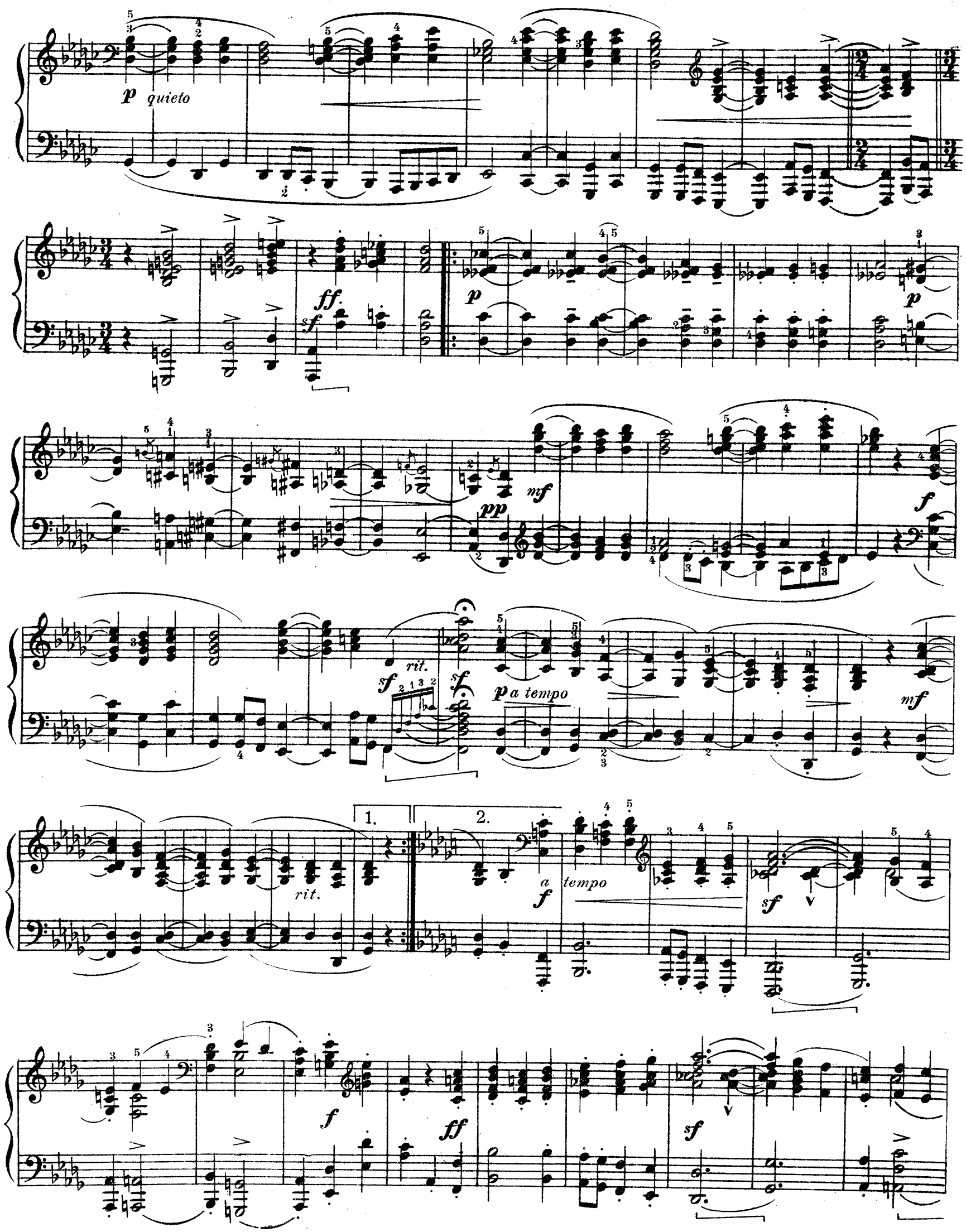

p quieto
ff
sf
p
p
pp
mf
f
rit.
sf
sf
p a tempo
mf
rit.
1.
2.
a tempo
f
sf
f
ff
sf

p

f

p

f

sf

sf

f

ff

f

f

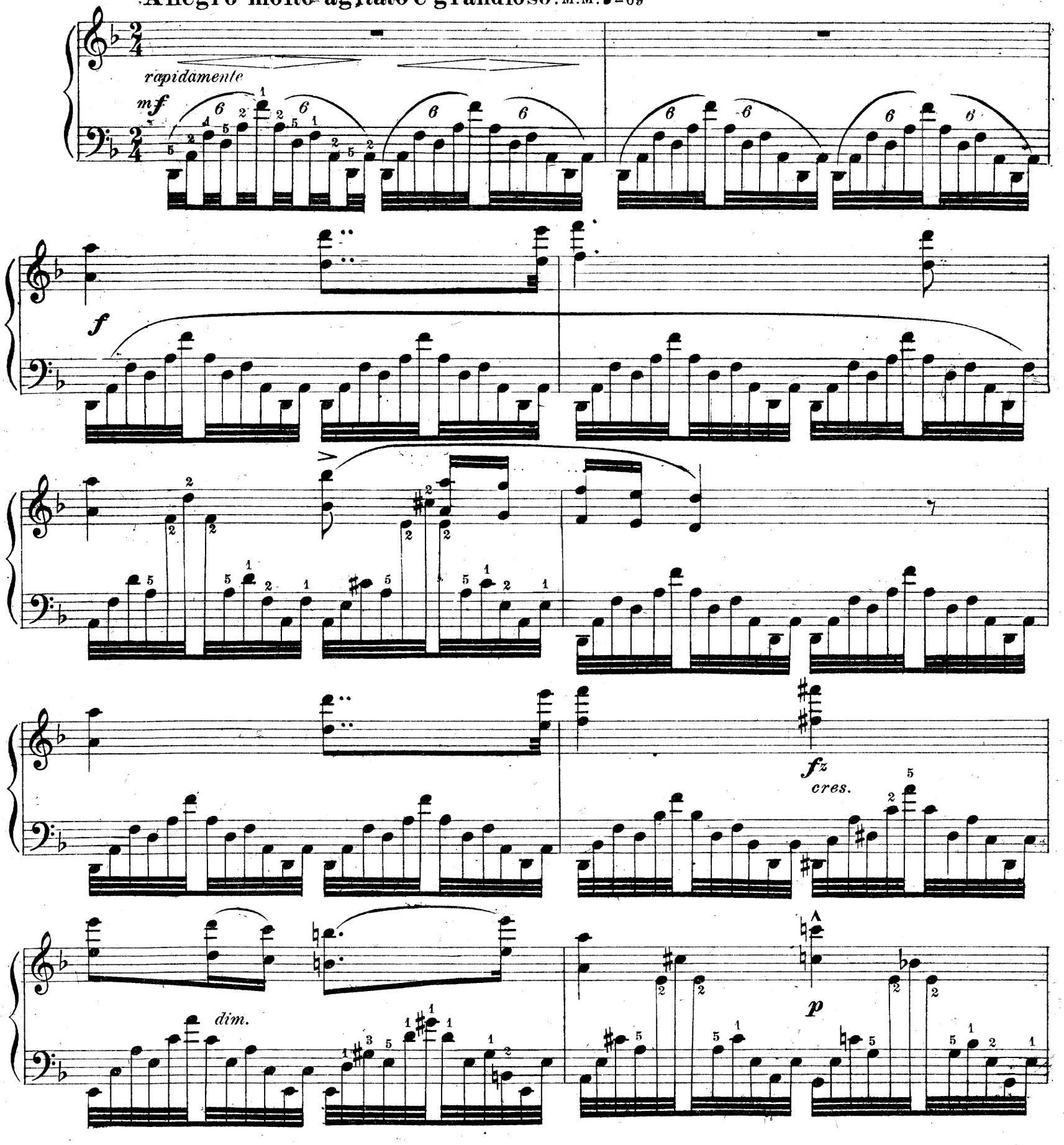
"Orage, tu ne saurais m'abattre!"

THE STORM SHALL NOT CHANGE MY SHIP'S COURSE.

A very beautiful and interesting study in which the effect turns upon the firm and equal handling of the left hand with pedal, in such a way as to furnish a harmonic background covering two octaves, and a rythmic motion of twelve 32ds to a beat; upon this background Henselt has placed a beautiful melody, which must be delivered with deep expression, like an impassioned operatic cantilena. It is a question of much practice and of true musical feeling.

A. HENSELT, Op. 5, No. 1.

Allegro molto agitato e grandioso. M.M. ♪=69



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con anima

p

fp

affettuoso

cres *cen* - - *do*

ff

di - min - u - en - do

irresoluto

rf

f risoluto

f

f

sf

rinforz

rinforz ***ff***

dimin.

m. g.

morendo

p

PRELUDE.

Edited and fingered by
Maurits Leefson.

S. RACHMANINOFF, Op. 3, No. 2.

Lento. M.M. ♪ = 69

ff *ppp* *mf* *ppp*

a) *Example of how to use the Pedal:*

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Agitato. M.M. ♩= 69 to 80

mf

b)

dim.

mf

cresc.

dim

cresc.

ff

dim.

b)

b) Hold the C♯ with the 3rd. Pedal.

cresc.

fff

ff

sfff

Tempo I. M.M. ♪ = 69

R.H. *fff pesante*

sffff

L.H *fff pesante*

sffff

sffff

sffff

dim.

dim.

dim.

mf

ppp

dim.

mf

ppp

EN ROUTE

ETUDE ARTISTIQUE

BENJAMIN GODARD, Op. 107, No. 12

Con moto M.M. ♩.= 132

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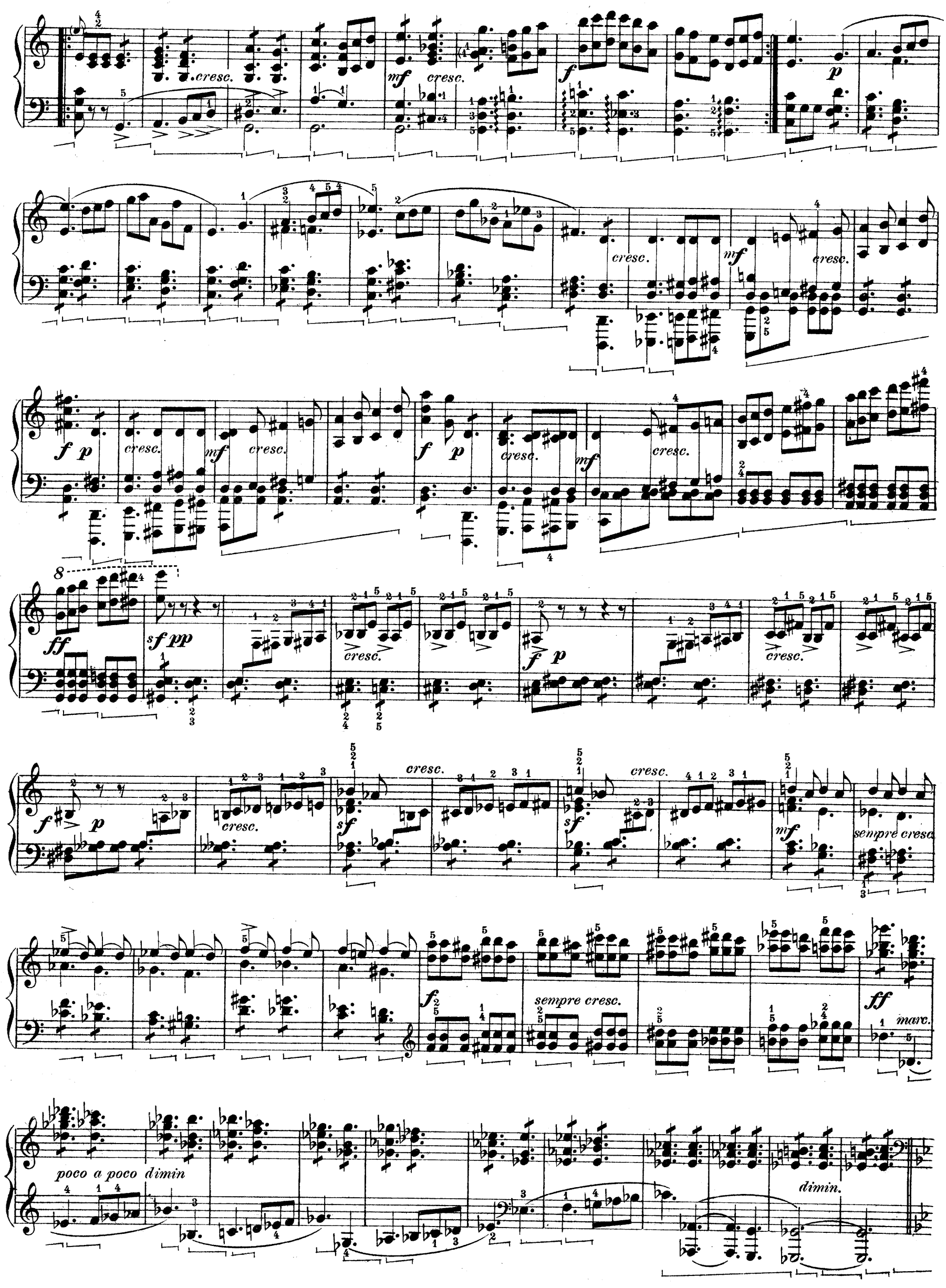
cresc.
mf
cresc.
f
p
cresc.
mf
cresc.
f p
cresc.
mf
cresc.
f p
cresc.
mf
cresc.
ff
sf pp
cresc.
f p
cresc.
f p
cresc.
sf
cresc.
sf
cresc.
mf
sempre cresc.
f
sempre cresc.
ff
marc.
poco a poco dimin
dimin.

p

poco a poco cresc.

sempre

cresc.

ff

ff *dim.* *poco a poco*

pp

f *p*

f *p*

cresc.

f

f

dim.

pp

marcato

mf *cresc.*

f

f *p*

pp

cresc.

p

cresc.

f

cresc.

ff

cresc.

8

fff

8

8

fff sempre

8