

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
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PRICE, \$1.00 EACH GRADE

Philadelphia
Theodore Presser Co.
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DICTIONARY OF MUSICAL TERMS.

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

itions in the last piece, also, will require no small degree of preparation.

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 \sharp minor ("Moonlight")
 " Op. 28, Sonata in D ("Pastoral")
 " Op. 53, Sonata in C ("Waldstein")
 " Op. 129, Rondo a Capriccio
- BUONIN, FR. Op. 42, Valse in A flat
 " Op. 45, No. 2, Nocturne in F sharp
 " Op. 37, No. 2, Nocturne in G
 " Op. 66, Fantasie Impromptu in C \sharp minor

- GOTTSCHALK, L. M. "Miserere du Trouvatore" 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.)

(DOUBLE NOTES.)

3

Allegretto leggiero. M.M. ♫ = 104

ISIDOR SEISS, Op. 10, No. 2.

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *p scherzando*. The second staff starts with *sempre legato*. The third staff features a dynamic of *poco marcato*. The bottom staff concludes with the instruction *dimin.*

Detailed description: The musical score consists of five staves, each with a treble clef and a bass clef. The first staff uses a 2/4 time signature. The second staff uses a 3/4 time signature. The third staff uses a 2/4 time signature. The fourth staff uses a 3/4 time signature. The fifth staff uses a 2/4 time signature. The music includes various dynamics such as *p*, *p scherzando*, *sempre legato*, *poco marcato*, and *dimin.*. Fingerings are indicated above the notes, such as 3 1, 4 2, 5 2, etc. Measure numbers 1, 2, 3, 4, and 5 are present at the beginning of each staff.

A musical score for piano, page 4, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *pp dolce*. The first staff uses a treble clef and common time, with measure numbers 1 through 4 above the notes. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The bottom system starts with a dynamic of *poco a poco cres*. The first staff uses a treble clef and common time. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The music includes various dynamics such as *f*, *ff*, *ff risoluto*, and *ff ff*. Measure 8 is indicated by a bracket under the bass staff. The score concludes with a final dynamic of *ff*.

Musical score for two staves (Treble and Bass) in G major. The score consists of six systems of music.

- System 1:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns. Dynamic: ***ff sempre***. Articulation: ***fz***.
- System 2:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***fz***.
- System 3:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***fz***.
- System 4:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***staccato***.
- System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***fz***.
- System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***fz***.
- System 7:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamic: ***sempre piu stringendo***.
- System 8:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: ***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.

Moderato assai. M.M. ♩ = 92.

* 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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7

This musical score for piano consists of five staves of music, each with a treble clef and a bass clef. The key signature is consistently one flat throughout. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are placed above or below the staves:

- Measure 1:** The first measure contains six measures of chords. The dynamic is *dimin* (diminishing) in the third measure, *pp* (pianissimo) in the fourth, and *piu f* (more forte) in the fifth.
- Measure 2:** The second measure contains six measures. The dynamic is *f* (forte) in the first measure, *dim. rit.* (diminishing, ritardando) in the fifth measure, and *a tempo* in the sixth measure.
- Measure 3:** The third measure contains six measures. The dynamic is *p* (piano) in the first measure, *piu f* (more forte) in the third measure, and *p* (piano) in the fifth measure.
- Measure 4:** The fourth measure contains six measures. The dynamic is *dolce* (sweetly) in the fifth measure.
- Measure 5:** The fifth measure contains six measures. The dynamic is *pp smorzando* (pianississimo, fading) in the fourth measure, *ppp* (pianissississimo) in the fifth measure, and a repeat sign with two endings (C and D) at the end of the staff.

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 oblige themselves.

9

B 3/4 pp *leggierissimo.*

C l.h. r.h. pp

il canto ben marcato.

cresc.

dim. 1 2 4 5

con dolore.

Pedal at each measure as before.

pp

cresc. e stringendo. 1 2 4 5

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.

10

cresc.

a tempo.

sf sf

velocissimo.

pp

con tenerezza.

volante.

senza rit.

D

cresc e string.

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

11

cresc.

il canto ben marc.

vivace.

contenerezza.

volante.

r. h.

pa tempo.

dim.

più agitato.

p rit.

rit.

pp at tempo.

E

cresc.

f

sf

p

pp

6 rit.

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"

The sheet music contains 12 measures of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '♩'). The key signature is A major (three sharps). The tempo is Allegro (indicated by 'Allegro.' above the staff) and the metronome mark is ♩ = 160. The music features a variety of fingerings, such as 1, 2, 3, 4, 5, and 12, placed above or below the notes. Dynamic markings include 'f' (fortissimo) and 'p' (pianissimo). The notation includes eighth and sixteenth note patterns, as well as rests and slurs. The title 'Clementi's "GRADUS"' is printed at the top right of the page.

Sheet music for piano, 14 measures.

Measures 1-4: Treble and bass staves. Dynamics: *sf*, *sf*, *8:*, *fz*. Measure 4 ends with a repeat sign.

Measures 5-8: Treble and bass staves. Dynamics: *8:*, *fz*.

Measures 9-12: Treble and bass staves. Measure 12 ends with a repeat sign.

Measures 13-16: Treble and bass staves. Measures 14-15 show fingerings: 2 1 2 3 2 3 4 5 4 3, 2 1 2 3 2 3 4 5 4 3, 2 1 2 3 2 3 4 5 4 3, 2 1 2 3 2 3 4 1 2 3 4 1. Measure 16 ends with a repeat sign.

Measures 17-20: Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*.

Measures 21-24: Treble and bass staves. Measure 22 contains a grace note pattern: 3 4 5 3 4 3 4 5 3 4 5. Measure 23 contains a grace note pattern: 2 3 4 2 3 4 5. Measure 24 contains a grace note pattern: 2 3 4 2 3 4 5. Dynamics: *legato*.

Measures 25-28: Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*.

Measures 29-32: Treble and bass staves. Measure 32 ends with a repeat sign.

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

martellato

brillante

ff

quasi trillo

sempre ff e con bravura

Tutta la forza

ff

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 de-

livery 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.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 5 through 13. Measure 5 starts with a forte dynamic (f) and a tempo marking 'marcato'. Measure 6 begins with a piano dynamic (p). Measure 7 starts with a forte dynamic (f) and a tempo marking 'appassionato'. Measure 8 begins with a forte dynamic (ff). Measure 9 starts with a piano dynamic (p) and a tempo marking 'a tempo'. Measure 10 starts with a forte dynamic (f). Measure 11 begins with a piano dynamic (p) and a tempo marking 'riten.'. Measure 12 starts with a forte dynamic (f). Measure 13 begins with a piano dynamic (p) and a tempo marking 'leggieriss.'. Measures 5-6 and 10-11 are in G major (one sharp), while measures 7-9 and 12-13 are in E major (no sharps or flats).

“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. J.= 69

Sheet music for piano, showing four staves of musical notation. The music is in common time, with a key signature of one sharp. The notation includes various dynamic markings such as ***p***, ***pp***, and ***poco rit.***. Performance instructions include **legatissimo con leggerezza quasi zeffiroso.**, **una corda**, and **tre corde**. Fingerings are indicated above the notes, such as **5 4 2 1** and **1 2 3 5**.

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged vertically, each with a treble clef and a bass clef. The music is in 2/4 time and consists of mostly eighth-note patterns. Fingerings are indicated above the notes, such as '5 2 1' or '1 2 3'. Dynamics include 'con espress.', 'poco rit.', 'pp', 'poco', 'a 5', 'poco', 'cresc.', 'f', and 'piu cresc.'. The music is divided into measures by vertical bar lines.

musical score page 20. The score consists of five staves of piano music. The top staff uses a treble clef and has dynamic markings 'staccato ff' and 'ff con tutta forza'. The second staff uses a bass clef and has a dynamic 'pp' and 'Ped. simile'. The third staff continues the bass line. The fourth staff shows a transition with dynamics 'f', 'p', and 'cresc.'. The bottom staff concludes with dynamics 'f', 'dim.', 'poco a', 'poco riten.', 'u-to', 'lento pp', and fingerings like 4-5, 1-4, 2-4, 5-4, 1-2, 2-1, 5-5, 2-1, 5-4, 2-1, 5-3, and 5-2.

Sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 24 through 29. The key signature is A major (no sharps or flats). The notation includes various dynamics such as *pp*, *a tempo*, *poco rit.*, *una corda*, *tre corde*, *cresc con anima*, *dimin e dolce*, *cresc con caloro*, *f*, *dimin*, *rall*, and *lento*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. Measure 24 starts with *pp* and *a tempo*. Measure 25 begins with *poco rit.* and *una corda*. Measure 26 starts with *a tempo* and *tre corde*. Measure 27 begins with *poco rit.* and *pp*. Measure 28 begins with *cresc con anima*. Measure 29 begins with *dimin e dolce*.

FUGUE IN C SHARP MINOR

form the “Well-Tempered Clavichord”

For Five Voices

J. S. BACH

Moderato e maestoso M.M. ♩ = 100

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists of measures 23 through 28.

Staff 1 (Top Left): Treble clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 3, 4, 5, 3; 4, 5, 5, 4; and 5, 4, 5, 4. A dynamic marking "cresc." is present. Measure 25 begins with a forte dynamic "mf". Measures 26-27 continue with eighth-note patterns. Measure 28 ends with a half note followed by a fermata.

Staff 2 (Top Right): Bass clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 4, 5, 5, 4; 4, 3, 2, 4; and 3, 5. A dynamic marking "cresc." is present. Measure 25 begins with a forte dynamic "f". Measures 26-27 continue with eighth-note patterns. Measure 28 ends with a half note followed by a fermata.

Staff 3 (Middle Left): Treble clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 5, 2, 4, 1; 4, 1, 3; and 1, 3. Measures 25-27 show eighth-note patterns with various fingerings like 5, 2, 4, 1; 4, 1, 2, 1; and 4, 1, 2, 1. Measure 28 ends with a half note followed by a fermata.

Staff 4 (Middle Right): Bass clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 5, 3, 2, 1; 5, 2, 1, 2; and 5, 2, 1, 2. Measures 25-27 show eighth-note patterns with various fingerings like 5, 3, 2, 1; 5, 2, 1, 2; and 5, 2, 1, 2. Measure 28 ends with a half note followed by a fermata.

Staff 5 (Bottom Left): Treble clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 1, 3, 2, 1; 5, 3, 2, 1; and 5, 3, 2, 1. A dynamic marking "dim." is present. Measures 25-27 show eighth-note patterns with various fingerings like 1, 3, 2, 1; 5, 3, 2, 1; and 5, 3, 2, 1. Measure 28 ends with a half note followed by a fermata.

Staff 6 (Bottom Right): Bass clef, key signature of four sharps. Measures 23-24 show eighth-note patterns with fingerings 5, 3, 2, 1; 5, 3, 2, 1; and 5, 3, 2, 1. Measures 25-27 show eighth-note patterns with various fingerings like 5, 3, 2, 1; 5, 3, 2, 1; and 5, 3, 2, 1. Measure 28 ends with a half note followed by a fermata.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is A major (three sharps). The notation includes various dynamic markings such as 'dim.', 'mf', 'p', 'cresc.', and 'rall.'. Fingerings are indicated by numbers above or below the notes. The music is divided into measures by vertical bar lines. The page number '10' is located at the bottom center of the page.

WHIMS.

GRILLEN.

Mit Humor. (Con Umore.) M. M. = 69

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

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_b 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.

5
3 4
p quieto

ff. *p* *p*

pp *mf* *f*

rit. *sf* *p a tempo* *mf*

1. 2. *a tempo* *f* *sf* *v* *rit.*

f *ff* *f* *v*

Musical score for orchestra and piano, page 27. The score consists of six systems of music, each with two staves: treble and bass. The key signature is three flats, and the time signature varies between common time and 2/4.

System 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: p , f .

System 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: f .

System 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: f .

System 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: p .

System 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: f .

System 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: 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 rhythmic 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

The music is composed for piano, featuring a bass line in the left hand providing harmonic support through sustained notes and rapid sixteenth-note patterns. The right hand plays a more melodic line, often using eighth-note pairs or groups. The piece requires skillful pedaling to maintain the harmonic background while playing the melodic line. Fingerings are provided above certain notes to guide the performer.

A musical score for piano, consisting of five staves of music. The top staff is treble clef, the bottom staff is bass clef. The music is divided into measures by vertical bar lines. The score includes dynamic markings such as *p*, *fp*, and *ff*, and performance instructions like *con anima*, *affettuoso*, and lyrics "cree", "een", "do". Measure 1: Treble staff has a single note. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

di - min - u - en - do

irresoluto

risoluto

f
 rinforz
 rinforz ff
 dimin.
 m.g.

PRELUDE.

*Edited and fingered by
Maurits Leefson.*



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

Lento. M.M. ♩ = 69

a) Example of how to use the Pedal:

Agitato. M.M. $\text{d} = 69 \text{ to } 80$

b) Hold the C \sharp with the 3rd. Pedal.

Musical score page 34, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: 'cresc.' (measures 2-3), 'fff' (measures 3-4), dynamic markings with '3' (measures 3-4).

Musical score page 34, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measures 5-8 show sustained chords with various note heads and stems.

Musical score page 34, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measures 9-12 show sustained chords with various note heads and stems. Dynamics: 'ff' (measures 10-12), 'fff' (measures 11-12).

Tempo I. M.M. $\frac{6}{9}$

Musical score page 34, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measures 13-16 show sustained chords with various note heads and stems. Dynamic markings: 'R.H. fff pesante' (measures 13-14), 'fffff' (measures 14-15), 'L.H. fff pesante' (measures 15-16), 'ffff' (measures 16-17).

Musical score page 35, featuring six staves of music for a string quartet. The score includes dynamic markings such as *fffff*, *sffff*, *dim.*, *fff*, *dim.*, *mf*, and *ppp*. The strings play eighth-note patterns, sixteenth-note patterns, and sustained notes. The bass staff uses rhythmic notation with vertical stems and horizontal dashes. The score is set against a background of vertical bars and horizontal lines.

EN ROUTE

ETUDE ARTISTIQUE

BENJAMIN GODARD, Op. 107, No. 12

Con moto M.M. = 132

BENJAMIN GODARD, op. 107, No. 12

The image shows a page of sheet music for piano, featuring two staves. The top staff is for the right hand and the bottom staff is for the left hand. The music is in common time, with a key signature of one flat. The tempo is marked as 'Con moto' with a metronome setting of 132. The dynamics include 'p' (piano), 'f' (forte), 'fp' (fortissimo/pianissimo), 'cresc.', and 'mf' (mezzo-forte). Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. Articulation marks like dots and dashes are also present. The music consists of eight staves of music, with the eighth staff ending on a double bar line.

The image shows page 10 of a piano score, consisting of six staves of musical notation. The staves are arranged vertically, each with a different key signature and time signature. The first staff starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The second staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The third staff starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The fifth staff starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The sixth staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The music includes various dynamics such as *f*, *p*, *mf*, *ff*, *sf pp*, and *cresc.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2, 2-3, 3-4, 4-5. Performance instructions like *sempre cresc.* and *marc.* are also present. The music is divided into measures by vertical bar lines.

pp *poco a poco cresc.* *sempre*

cresc. *ff* *dim. poco a poco*

pp

p *f* *dim.* *cresc.*

marcato *mf cresc.* *f* *f p*

pp *cresc. 1* *2 p*

The image displays a musical score for piano, consisting of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The score includes several dynamic markings: 'cresc.' (crescendo) at the beginning of the first staff, 'ff' (fortissimo) in the second staff, 'cresc.' again in the third staff, 'fff' (fotississimo) in the fourth staff, and 'semper' (sempre) with 'fff' in the fifth staff. The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, as well as sustained notes and rests. The notation is dense, reflecting the technical complexity of the piece.