

**STANDARD**

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FOR THE  
**Piano Forte**

**IN TEN GRADES**

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Selected from the best composers for the cultivation of

**TECHNIC, TASTE, AND SIGHT READING**

Carefully Edited and Annotated and Supplemented with  
Complete Directions for the Application of Mason's System  
of Technics in each Grade for the production of a

**MODERN STYLE OF PLAYING**

COMPILED BY

**W. S. B. MATHEWS**

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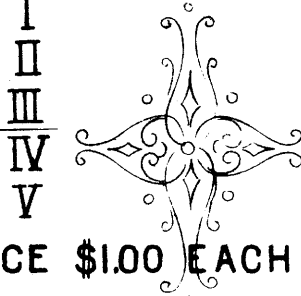
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## Preface to the Third Grade.

The following studies, as the teacher will readily see, have been selected largely on account of their influence in forming a brilliant and even finger technic. There are many points of phrasing and of the finer part of piano playing included; but the main end in view is key-board mastery from the standpoint of finger technic. Every study is provided with notes which sufficiently indicate its object and the method of practice through which that object will best be attained. Upon the side of pure technic, the practice is expected to occupy itself with the Mason exercises, according to suggestions which will presently be given at more length. In the direction of poetic playing much material should be used while these studies are being carried forwards. In the earlier part of the time the pieces in my First book of Phrasing afford perhaps the best collection of varied lyric pieces easily available.

### *Applications of the Mason Technics During the Third Grade.*

Inasmuch as these studies are very largely addressed to the development of finger fluency, the selection of Mason exercise to accompany them will be a matter of some discretion, since it is not desirable to reduce the pupils piano experience to a meaningless grind. Therefore when the study partakes of scale character, the Mason arpeggios should constitute the main part of the Mason exercises practiced in connection. Vice versa, when the study is of an arpeggio character, the Mason exercise in the same connection should consist largely of scales.

### Scales.

During this grade the canons should be thoroughly practiced, in all the forms not exceeding two octaves compass, directed in Touch and Technic, Vol. II. The velocity is to be extended to three octaves in scales, and to four octaves in the arpeggios. The graded rhythms and diversified touches directed above are to be diligently carried out. As soon as the canon is good in one key, immediately assign another one. In this way the hand will eventually become equally at home in all.

### Arpeggios.

The course of arpeggios is to follow the order indicated in the second volume of Touch and Technic. Especially the method of practicing with varied touches must be maintained, for nothing so surely breaks up one-sidedness in the playing. If the arpeggios have been well mastered in the previous grade, after the manner of the first three rhythmic tables, the "reverse" motions must now be practiced. If these in turn are sufficiently along, either the arpeggio must be changed for the derivatives of another

root, or else the two-hand forms in sixths must be taken up. In general, however, better results will follow the practice of arpeggios for some time yet with the hands in alternation, than in the two-hand forms. The triad arpeggios ought also to be taken up at some time during this grade and they might very well go on for several weeks.

### Two-Finger Exercise.

The Two Finger Exercise is presupposed, as a part of every day's practice. There is no other means of keeping the touch strong and at the same time musical. All the various touches mentioned and described in the revised edition of Vol. I of Touch and Technic must enter into every day's practice; or if not into the practice of literally every day, at least the entire round, of arm, hand and finger touches must be constantly recurred to. These have in them the entire mechanical means of phrasing. Moreover, the three typical conditions of hand, arm and finger, therein characterized as the "down" the "up" and the "devitalized", must enter into the practice of every single day, without one exception. The material through which these fundamental touches are applied may change from the scale to the broken thirds, chromatic scale, the arpeggio and the black keys; but the touches themselves are the fundamentals of pianoforte technics. If the teacher is not already familiar with these he should immediately get the revised edition of the volume referred to, (1892) and master them at his leisure.

### Daily Practice.

If the total time of practice is no more than two hours, it will be better to concentrate it than to spread it out over to wide an amount of material. Yet the concentration must stop short before it omits any of the radical elements of good playing. These we must work for day by day, without a single intermission. A good scheme will embrace ten minutes upon the two-finger exercise played in "sequences"; ten minutes upon a scale or arpeggio, in meter and graded rhythms, with all the variations of touch directed in Touch and Technic. The Study from the present work may well occupy twenty minutes. The remainder of the time may be applied to the piece, or a few minutes of it, say ten, may be devoted to reviewing the previous pieces, one at each lesson.

At first sight the unaccustomed teacher may regard this as a dangerous division of the practice time, but upon experience it will be found that such is the productivity of the Mason exercises in training the fingers, that all these other things can be done in the time proposed, and the playing go on constantly improving in all respects, yet with no more practice than here described.

## Pieces suitable to this grade.

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LANGE, G. Op. 114, No 1. <i>Sonatina</i> . . . . .	.50
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HELLER, S. Op. 138, No 9 <i>Curious Story</i> . . . . .	.20

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MULLER, W. A. Op. 112, No 2. <i>Polonaise</i> . . . . .	.40
DORN, <i>Break of Morn</i> . . . . .	.40
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LICHNER, H. Op. 149, No 6. <i>Gipsy Dance</i> . . . . .	.35
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RATHBUN, F.G. <i>Elfin Dance</i> . . . . .	.50

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Modern Student, Vol. I. Various Composers.	1.00
Studies in Phrasing, Book I, W S B Mathews	1.50
Selected Studies, J. Concone.	1.25
Studies & Study Pieces, in 3 Bks. A. Schmoil.	each 1.00
First Studies in the Classics, C. W. Landon.	75.

# GRADE III.

In this pleasing little study the sixteenth notes in the right hand are to be played neatly, and with an even, hammer-like motion of the fingers. At a) the half note is to be played somewhat firmly, so that the tone will carry quite through the time indicated by the note. Care must be taken in securing the crescendo of the upward passage, that the wrist is not stiffened in the effort to bear down with more force. This will be obviated if it be kept rather low, somewhat lower than the knuckles. In order to make the fourth finger, at c) produce a sufficiently strong tone, it may be raised preparatory to striking, while the previous tone is being held. The legato must not be broken. The left hand tones are to maintain the movement and define the measure, which will necessitate the proper observance of measure accent.

*Allegro moderato. M.M. ♩ = 126.*

JEAN VOGT, Op. 124.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs).  
**System 1 (Measures 1-4):** Section I. Right hand: Sixteenth-note patterns with slurs and fingerings (3 4 3 2 1, 1 4 3 2 1, 1 2 4 5, 1 4 3 2). Left hand: Quarter notes with slurs and fingerings (5 1 3 1, 5 1 3 1, 5 1 3 5, 5 1 2 1). Dynamics: *mf*. Markings: (a), (a), (b), *poco rit.*  
**System 2 (Measures 5-8):** Section II. Right hand: Sixteenth-note patterns with slurs and fingerings (3 4 3 2 1, 1 4 3 2 1, 1 2 4 5, 2 1 5). Left hand: Quarter notes with slurs and fingerings (5 1 3 1, 5 1 3 5, 5 1 3 5, 5 1 2 1). Dynamics: *mf*. Markings: (a), *tranquillo*  
**System 3 (Measures 9-12):** Section III. Right hand: Sixteenth-note patterns with slurs and fingerings (1 5 4, 1 5 4, 1 5 4, 5 4 3 2 1). Left hand: Quarter notes with slurs and fingerings (5 3 5, 5 5 5, 5 1, 5 1 5 1 4). Dynamics: *mf*  
**System 4 (Measures 13-16):** Section III. Right hand: Sixteenth-note patterns with slurs and fingerings (1 5 4, 1 5 4, 1 5 4, 5 4 3 2 1). Left hand: Quarter notes with slurs and fingerings (5 3 5, 5 5 5, 5 1, 5 1 5 1 3 1). Dynamics: *mf*  
**System 5 (Measures 17-20):** Section III. Right hand: Sixteenth-note patterns with slurs and fingerings (3 4 3 2 1, 1 4 3 2 1, 1 2 4 5, 2 1 5). Left hand: Quarter notes with slurs and fingerings (5 1 3 1, 5 1 3 5, 5 1 3 5, 5 1 2 1). Dynamics: *mf*



## Nocturne.

This beautiful nocturne affords lovely practice in carrying a melody well, and in supporting it by a delicately managed and sympathetic accompaniment. The main mechanical point is to make the melody sing and to keep it very legato; to which end the clinging pressure must be kept on heavily. The other point is to play the left hand part very delicately, but evenly, and after it has been well practiced the pedal should be used, in order to promote the blending of the chord-tones into a harmonic mass in spite of their coming in successively. The utmost care must be taken not to blur the melody by intermingling tones of the right hand part through the careless use of the pedal.

*Con moto. M.M. ♩ = 112.*

*C. GURLITT, Op. 50.*

*con espressione*

**I**

*Il basso sempre legato e tranquillo*

**II**

*mf*

**III**

*f*

**Coda**

*decresc.*

*p*

*pp*

*pp*

*per - den - dosi*

# Graziella Waltz.

This charming little waltz is designed primarily to afford the student amusement, but incidentally it permits him to make practical acquaintance with one of the most remote but pleasing of sharp keys. The phrasing must be rather strong, the accented tone at a) taken with a strong finger elastic touch, and the two chords following, b) played with decision. The bass tone is to be prolonged by holding with the finger wherever possible.

*Gay and lively. M.M.♩ = 63.*

A. SCHMOLL.

3. *mf* (a) (b) (a) (b) (a) (b) (a) (b) *Fine.* II *p* *cresc.* *f* *mf* *Dal Segno.*

The score for exercise 3 consists of three systems of piano music. The first system contains measures 1 through 8, marked with a first ending bracket (I) and dynamic *mf*. It features two phrasing patterns, (a) and (b), which are repeated. The second system contains measures 9 through 12, marked with a second ending bracket (II), dynamic *p*, and a *cresc.* marking. The third system contains measures 13 through 16, marked with a third ending bracket (III), dynamic *f*, and a *mf* marking. The piece concludes with the instruction *Dal Segno.*

The end in view in this study is a soft, quasi-melodic tone in slow running passages for the right hand, while the left hand affords a harmonic support. The touch upon the melody must be rather light and soft, but deep enough to elicit a soft and song-like quality of tone. It will be most useful at a tempo not quicker than that indicated in the metronome mark. At first it must be practiced much slower than this, and many pupils will derive benefit from prolonged practice in a slow tempo.

*Andantino. M.M.♩ = 92.*

DUPART, Op. 34, No 12.

4. I II III *Coda* *ritenuto*

The score for exercise 4 consists of four systems of piano music. The first system contains measures 1 through 8, marked with a first ending bracket (I). The second system contains measures 9 through 12, marked with a second ending bracket (II). The third system contains measures 13 through 15, marked with a third ending bracket (III) and a *Coda* marking. The fourth system contains measures 16 through 19, marked with a *ritenuto* marking. The piece concludes with a final chord.

This study by Ascher is one of the best in the entire collection. When properly practiced its effects are as much mental as manual. In order to secure the best results carefully observe the following points: 1) Play each phrase through several times with both hands playing chords, one to each beat of the measure. Thus, in the first measure the left hand touches E flat while the right hand touches G and B flat; then while the left hand has G the right hand has B flat and E flat, and so on. 2) Be sure that the left hand accents quite forcibly, and that the right hand also plays exactly three notes, and that the rhythm of sixteenths is well brought out. The principal advantage of this exercise lies in its necessitating the conception of the right and left hand as one, at each chord position. While they are one, in playing a certain chord, they help each other in a way which conduces to independence. In order to render the three tones of the right hand figure clear to the hearer, it will be advisable to practice a part of the time with the finger elastic touch, in order to sharpen up the tone quality.

*Allegro vivace. M.M. ♩ = 138.*

ASCHER, Op. 59.

5. *leggiero* *p*

*f* *M.G.* *M.G.* *M.G.* *dim.* *p* *f*



Although the tempo is marked at a rapid rate in this study, better results in most cases will follow its practice in a slower tempo, say about 76 to 84 for quarters. The early practice should be done at a still slower rate. Ascertain the position of the hand in the measure or half measure by causing the pupil to play the chords. When this position is ascertained the hand is to maintain it with little or no change from the first tone of the chord to the last. In the moderate tempo the tones of the arpeggios must have a semi-melodic quality, which however must solely come from the fingers. In case there is any difficulty in securing this, let the pupil take pains to raise the fingers preparatory to striking and also when the touch is concluded, the wrist meanwhile being kept rather low and loose. Be sure that the fifth finger has its own independent motion, and is not managed by a dip of that side of the hand. In the very loud passage, towards the close, keep the wrist still low.

*Allegro molto. M.M. ♩ = 132.*

DOERING, Op. 8, No 5.

6.

The musical score is presented in eight systems, each with a treble and bass clef staff. The first system begins with a forte (f) dynamic and includes fingerings such as 1 2 3 5 in the treble and 5 in the bass. Subsequent systems continue the arpeggiated patterns with various fingerings and dynamics, including piano (p) and fortissimo (ff). The final system concludes with a fortissimo (ff) dynamic and a fermata over the final chord.

Here a rapid and light finger work is sought in the right hand, which must be kept very quiet. A part of the practice must be done slowly, and in this method it is very important that the fingers be raised high both before and after playing. But in the fast playing the fingers are not to be raised, but kept close to the keys. The phrasing is mainly done with the left hand, which by means of its rhythms and irregular accents affords the chief element of character in the entire piece. Observe the accent at a). The right hand accents at "one" of the 1st, 3d, 5th, and every alternate measure.

*Allegretto quasi Allegro. M.M. ♩ = 164.*

LEMOINE, Op. 37, No 48.

7. *mf* (a) *mf*

*mf* *cresc.*

*f*

*p*

*cresc.* *f* *ff*

This study is excellent both for practice in phrasing and for equalizing the hands. The melody in the soprano, of first period, a) is to be brought out, somewhat. The running bass, b) must be rather strong and have melodic quality. The seventh in the left hand, c) must be accented very slightly, and carried down to the F sharp following. The second period, d) is to be played more delicately, and with a certain appealing expression, which will be better if the legato chords in the left hand part are nicely done. At e) there are harmonic appoggiaturas, which resolve into the second of the two eighths. The appoggiaturas must be accented a little, and the legato very carefully observed, so that the progression into the tone of resolution is clearly felt. Meanwhile the quarters must be held out their time, so that the appoggiatura is felt to resolve into the chord which must still be sounding. The dash — in measures 14 to 16 indicates that the finger continues to hold down its key.

LOESCHHORN, Op. 65, No 21.

*Allegretto. M.M. ♩ = 112.*

8. I *mf*

II (d) *p*

III *p* *f*

Coda

12 In the following excellent study by Czerny the hands have to co-operate in playing scale runs, without any aid in the way of accompaniment to conceal their natural inequality. The point is to bring the left hand up to absolute equality with the right, so that whether the study be played slowly or rapidly the ear cannot detect the difference between the two hands. In order to secure this end it will be necessary to practice in the following five ways:

1. Quite slowly, with a heavy clinging touch, the fingers raised high before playing, and taken up high after playing. Every tone is to have melodic quality.
2. The same with the finger-elastic touch, very strong.
3. At tempo with much less force, but with attention to the crescendos and diminuendos.
4. With a soft touch, the wrist very low and loose, with a sort of pull-down upon the keys. The fingers are raised a little in this method of practice before making the touch.
5. Fast, but with finger staccato, and with proper accentuation.

A proper intermingling of these different methods of practice will eventually bring the exercise to a high finish, in which a rather broad tone quality should be the distinguishing quality.

*Molto Allegro. M.M. ♩ = 100.*

CZERNY.

This is a valuable study in the five-note position. Absolute evenness, lightness and speed are to be striven for. Note the swift release at the end of each phrase, indicated by the staccato marks. The chords are to be taken with a light up-arm touch.

*Allegro molto leggiero. M.M. ♩ = 100-138.*

C. STAMATY.

Musical score for 'The Happy Gold-Fishes'. The score is written for piano and consists of two systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system includes dynamics of piano (*p*), mezzo-forte (*mf*), piano (*p*), and forte (*f*). The piece concludes with a *Fine ten.* marking and a *D.C.* (Da Capo) instruction. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and phrasing marks (V) are used throughout the melody in the right hand.

### The Happy Gold-Fishes.

One of the first points which should be attended to in the following pleasing study is to make the skip with the left hand nicely from the first tone of each half measure to the second. The next point is to notice the phrasing of the melody in the right hand as indicated by the slurs. Each of the large phrases (indicated by the little V) is composed of three shorter phraselets, as shown by the slurs. The melody fingers must play legato within these little phrases, holding the tones while the triplet figure is being carried out. In the second period, the chromatic scale in the bass is to be played *crescendo* in ascending. This will make the passage much more effective than it would otherwise be.

Musical score for 'The Happy Gold-Fishes', labeled '11.' and 'Allegretto. M.M. ♩ = 66.' by A. SCHMOLL. The score is in 6/8 time and consists of four systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system features a *Fine.* marking and a *f* (forte) dynamic. The fourth system concludes with a *D.S.* (Da Segno) marking and a *p* (piano) dynamic. The score includes various musical notations such as slurs, phrasing marks (V), and fingerings.



# The Butterflies.

The melody is to be played quite legato, with clinging finger, but the accompaniment triplets are to be evenly played. The bass chords are not to be heavily or massively delivered, as if the left hand were keeping time for a herd of buffaloes, but lightly and delicately, as if merely suggesting the time for the butterflies. The tempo here indicated by the metronome is quite slow; after the piece has been well practiced it should be taken much faster - perhaps up to the

*Allegretto grazioso. M.M. ♩ = 160.*  
*Rapidly, but with Equality.*

mark of ♩ = 212.

*J. CONZONE, Op. 25.*

The musical score is presented in seven systems, each containing a treble and bass staff. The first system is labeled '12.' and 'I'. The second system is labeled 'V'. The third system is labeled 'II'. The fourth system is labeled 'IV'. The fifth system is labeled 'V'. The sixth system is labeled 'III'. The seventh system is labeled 'V'. The score includes various musical notations such as slurs, accents, and dynamic markings.

In this study the principal points are two: First, the right hand must preserve the legato between the eighth note and the following quarter, of which the eighth is merely a forerunner. The dotted quarter is to be held out its full time, or very nearly so. The second important point, b) is to play the two eighths in the bass very clearly, with considerable finger staccato; in such expression that these two tones will come in to fill out the rhythm very definitely. When this is done there is what musicians call "an eighth note motion" or a steady succession of tones at the interval of a half pulse of time. When the left hand has three tones in its little phrase, as at c), the same clearness is to be maintained and the soprano is on no account to be slighted. At d) this answering of one hand to the other is to be carefully observed, and the left hand duly strengthened, so that they exactly balance. At e) the sixteenths are to be rather softly played.

*Allegretto con moto. M. M. ♩=92.*

*D. KRUG, Op. 75, No. 7.*

13.

# Etude.

*Staccato-Octaves with repetition of the same tones.*

A. LOESCHHORN.

*Allegro moderato M.M. ♩ = 104.*

*staccato*

14.

This extremely valuable finger study will require considerable practice before it can be played smoothly. The test of finish is the ability to carry the entire piece through at least twice without anywhere missing a tone.

a) finger staccato. b) observe the phrasing; hand and finger elastic touches.

*M.M. ♩ = 108-126.*

*Repeat 16 to 20 times.*

A. BIEHL Op. 139, No. 4.

15.

*Allegro non troppo. M.M. ♩ = 108-126.*

1 3 2 3 1 4 1 3 2 1 3

(b) *sempre f*

4 3 3 5 4

(a) (b) *p* *cresc.*

*f* *dim.* *p*

*cresc.* *f*

*dim.* *cresc.* *f*

# Barcarolle.

The melody tones in the right hand part are to be sustained their full value, while the sixteenth note accompaniment is played lightly but clearly. In the second period the bass tones are held in the same manner. In the third period the melody returns to the right hand, but now its delivery is entrusted to the weaker fingers. It is to be held out the full value of the notes.

*Andante con moto e legato. M.M. ♩ = 104.*

*D. KRUG, Op. 75.*

16.

## Study in Thirds.

The problem here is to secure a perfect legato within the phrases, the two voices must sound exactly together, and not a little before the other; and, 3<sup>d</sup>, the soprano voice must be a little stronger than the alto. This will require very careful work.

*Con moto, risoluto. M.M. ♩ = 116.*

*EHMANT.*

17.



A three-system piano score for 'The Contest of Giants'. The first system (measures 1-4) features a right-hand melody with chords and a left-hand accompaniment of eighth notes. Dynamics include *f* and *dim.*. The second system (measures 5-8) includes a section marked 'II' and features a crescendo to *mf* and a decrescendo to *p*. The third system (measures 9-12) continues the piece with a *p* dynamic. Fingerings and articulation marks like accents and slurs are present throughout.

### The Contest of Giants.

In the following study the task is to play as rapidly and at the same time as equally as possible, the two hands alternating throughout the piece. The right hand has the accent, but aside from this the left hand tone must be as nearly as possible as sharp and decided as that of the right. It will be well to vary the method of the touch from time to time, occasionally playing every note with a sharp finger elastic. Observe the crescendos and diminuendos.

*As quick as possible.*

M. E. SACHS, Op. 3.

A piano study score for 'The Contest of Giants', numbered 18. It is in 2/4 time with a key signature of one sharp (F#). The score is divided into four sections: I, II, III, and IV. Section I (measures 1-6) starts with a *f* dynamic and includes fingerings like 2, 2, 2, 2. Section II (measures 7-10) features a crescendo to *f* and a decrescendo to *piu f*. Section III (measures 11-14) includes a decrescendo to *p* and a crescendo to *ff*. Section IV (measures 15-18) ends with a *f* dynamic and the instruction 'slower and weaker'. The score includes various articulation marks such as accents, slurs, and breath marks.

The scale runs in this study involve the principle of velocity. The fingers are not to be raised high, but kept close to the keys. Be sure also that in moving the hand or fingers to a new position the last tone of the preceding run is not slighted, nor the rhythmic continuity broken. The steady succession of thirtyseconds is to be sought. A certain proportion of practice at a moderate speed, and with a very soft touch, will be a useful method of avoiding the danger of spasmodic playing, which a poorly equipped player is liable to fall into, in a piece of this character. The left hand chords very sharp and crisp with a finger staccato. b) Be careful that the soprano is kept legato.

*Allegro moderato. M M ♩ = 88*

LE COUPPEY, Op. 26.

19. *p leggiero*

(b) *mf*

*p*

Measures 1-4 of exercise 19. The right hand features a broken octave melodic line with fingering 5, 1, 2, 1, 3, 1, 3, 1, 3. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Measures 5-8 of exercise 19. The right hand continues the broken octave line with fingering 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The left hand accompaniment continues. Dynamics include *cresc.* and *f*.

Measures 9-12 of exercise 19. The right hand continues the broken octave line with fingering 1, 2, 3, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The left hand accompaniment continues. Dynamics include *f*.

Measures 13-16 of exercise 19. The right hand continues the broken octave line with fingering 1, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The left hand accompaniment continues. Dynamics include *p*.

Measures 17-20 of exercise 19. The right hand continues the broken octave line with fingering 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The left hand accompaniment continues. Dynamics include *f*.

Measures 21-24 of exercise 19. The right hand continues the broken octave line with fingering 1, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The left hand accompaniment continues. Dynamics include *f*.

Exercise 20. *Allegro. M.M. ♩ = 126.* The right hand features a broken octave melodic line with fingering 1, 1, 2, 1 simile, 5, 5, 4, 5 sim., 1, 1, 2. The left hand plays a steady eighth-note accompaniment with fingering 5, 5, 4, 5. Dynamics include *f*.

Exercise in broken Octaves. (See Masons Touch and Technic, Vol. IV.)

# A Little Duet.

The following little duet is between a bass and soprano, and the student may amuse himself at pleasure by inventing theories to account for their disagreement. Wherever one hand has the melody it must play with a melody tone, and the other hand must take care not to make its part too positive and obtrusive. The righthand will need this caution very much, since in consequence of its being more used than the left, and so much more generally playing the melody, it acquires what might be called a melodic quality of tone, which often covers up the melody of the left hand, even where the author intended it to be the leading part.

*Andantino con un poco di moto. M.M. ♩ = 69.* A. SCHMOLL.

The principal thing in this study is to have the running work clear and even. Owing to the changes of position of the hands being effected by contractions of the fingers, it is not always easy to get the running work so clear and even as a fine ear would desire to have them. In order to secure this it will be necessary to put in operation Mason's system of varying the touch, both as to force, speed, and quality, until the requisite speed and evenness is attained.

a) The hand springs upwards lightly at the termination of the touch. b) Be sure and prolong the bass tone.

*Vivace. M.M. ♩ = 184.* BRAUER, Op. 15, No 9.

# Gracefulness.

This study has for object the smooth performance of turns in various positions. The notes of the turn are played lightly, and invariably slurred to the next following tone of the melody.

**Allegro.** M.M. ♩ = 138.

23. **I**

**II**

**III**



# Presto

GIOVANNI BATTISTA PES CETTI  
(1704-1766)

Vivace M.M. ♩ = 176

24

*f*

*p*

*mf*

*f*

*f decresc.*

*f*

*p*

*mf legato*

*a)  $\text{tr} \text{m}$*

*p*

First system of the piano score. It features a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music includes various ornaments such as mordents and trills, and dynamic markings like *f* and *p*. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of the piano score, continuing the piece with similar notation and dynamic markings. It includes a trill in the right hand and a *ff* marking at the end of the system.

Two small musical diagrams labeled 'a)' and 'b)' showing specific fingerings for a sequence of notes. Diagram 'a)' shows a sequence of notes with fingers 3, 2, 1, 4. Diagram 'b)' shows a similar sequence with fingers 2, 3, 1, 5.

# Prelude

G.F. HANDEL

Allegro M.M. ♩ = 112

Third system of the score, starting at measure 25. It features a treble and bass clef with a key signature of one sharp and a 3/4 time signature. The music begins with a *f* dynamic marking and includes various ornaments and fingerings.

Fourth system of the score, including a repeat sign and a *p* dynamic marking with a *cresc.* (crescendo) instruction.

Fifth system of the score, featuring a *f* dynamic marking and a *mf* dynamic marking.

Sixth system of the score, including a *cresc.* (crescendo) instruction.

Seventh system of the score, ending at measure 45. It features a *f* dynamic marking and concludes with a repeat sign.



# A Thought of Home.

In this piece the soprano has a lovely melody, to which is added, by the stronger fingers of the right hand, a soft accompaniment. In playing the melody observe two rules: Preserve the legato of the melody absolutely, by changing the fingers upon every

key where necessary; second, be sure that the tone is of singing quality. In order to get these effects it will be necessary first of all to take great pains, and to practice each part by itself.

H. BERTINI.

**Andante. M.M. ♩ = 76**

## A TENDER THOUGHT.

In this charming little melody a sweet and songlike tone is always to be sought. Even small hands, by taking sufficient care, will be able to reach the larger chords, and care must be taken to bring

out a pure singing and sustained tone in the upper voice. At a) be sure to hold out the D with the thumb its full time.

From Preludes of Chopin, Op. 28.

**Andantino. M.M. ♩ = 92**

\* F and A#, between the two chords, are omitted to keep the chord within the grasp of small hands.

# The March to Parnassus.

A chord study, in march time. Aim at rhythmic precision, crispness and spirit. It will be seen that the large rhythm embraces two measures as one compound measure, especially in the second part, e). A few necessary indications of fingering have been added. When the

piece is thoroughly learned, there will be no harm in using the pedal for about an eighth note, with each chord. At the very heavy accents it may be held longer, a) b) c) etc., the time of a quarter note.

LUDWIG SCHYTTE, Op. 68.

Moderato. M.M. = 126

The musical score is presented in seven systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato' with a metronome marking of 126. The score includes various musical notations such as triplets, slurs, and accents. Performance instructions include 'f' (forte), 'ff' (fortissimo), 'a tempo.', 'dim.' (diminuendo), and 'rit.' (ritardando). Fingering numbers (1-5) are indicated above many notes. The piece ends with a double bar line and a circled 'c.d.p.' marking.



# ARPEGGIO STUDY.

A study in arpeggio positions, mostly requiring the fourth finger instead of the third. Play with great evenness, perfect legato where the thumb passes, and finally with great speed. Observe the mark of abbreviation in every measure, requiring each figure to be played twice. In the early stages of practice repeat each fig-

ure ten or twenty times before going to the next. Hold out the bass chords their full value. Finally the pedal is permissible with each chord; but it must not be used until the very end of learning the piece, otherwise one is liable to faults of legato without being conscious of them.

C. CZERNY, Op. 636.

Allegro moderato. M.M. ♩ = 92-120

# A Chromatic Fancy Piece.

In the following study upon the chromatic scale the correct fingering is to be followed, according to Mason's scales, (Touch and Technic, Vol. II, p. 28) and the rhythm must be observed, the full time of the

third beat, on no account being shortened in the slightest. The chord in the right hand, as the left hand begins the scale, is always to be taken rather forcibly and held out its full time.

Molto moderato. M.M. ♩ = 80

J. CONCONE, Op. 30.

The musical score is written for piano in 4/4 time, marked 'Molto moderato' with a tempo of 80 M.M. It consists of six systems of music, each with a treble and bass staff. The piece features chromatic scales in both hands, often with chords in the right hand. Fingerings are indicated by numbers 1-4. Dynamics include 'ten.' (tenuissimo) and 'espress.' (espressivo).

## Chord Study.

In the following beautiful piece the directions must be carefully observed. The chords are played staccato, and the melody is in the upper tone, which must be plainly heard with a singing quality. The pedal can be used with every chord, and the rest or break in tone-continuity between chords is very slight, not more than

a sixteenth note in value. At b) play very legato and with singing effect. At c) observe the syncopations and give the necessary accent to the anticipation of the measure accent which would naturally fall upon the next tone. At d) observe the false accents indicated. The whole delicately and with expression.

*Beethoven, from Op. 14, No. 2.*

*Allegretto con moto. M.M. ♩ = 104*

# Album Leaf.

An elegant finger study as well as a pleasing piece to play. Observe the fingering and take care to secure reliability and lightness. The pedal is to be used a very small amount, as indicated in the first five

measures, and similarly in like places. The main purpose of using it is to prolong the fundamental bass a little. Be careful not to hold it too long.

Allegro vivace. M.M. ♩ = 92

C. M. von WEBER.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 92. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as 'Ped.' with an asterisk (\*) in the first five measures of each system. The first system includes a first ending bracket. The second system includes a second ending bracket. The third system includes a first ending bracket. The fourth system includes a first ending bracket. The fifth system includes a first ending bracket and a dynamic marking of *pp marcato*. The score concludes with a final cadence.

Musical notation system 1, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides harmonic accompaniment with chords and moving lines. Performance markings include *cresc.*, *ff*, and *leggiere.*. A first ending bracket labeled '8' spans the final measures of the system.

Musical notation system 2, continuing the piece. The treble staff features intricate melodic patterns with slurs and fingerings. The bass staff continues with accompaniment. A dynamic marking of *f* is present. A first ending bracket labeled '8' is at the beginning of the system.

Musical notation system 3, showing further melodic development in the treble staff and accompaniment in the bass staff. A *rall.* (rallentando) marking is present. A first ending bracket labeled '8' is at the beginning of the system.

Tempo I.

Musical notation system 4, marked *Tempo I.* The treble staff features a series of slurred eighth-note passages with fingerings. The bass staff has a steady accompaniment of chords.

Musical notation system 5, continuing the *Tempo I.* section. The treble staff has more slurred eighth-note passages. The bass staff accompaniment consists of chords. A first ending bracket labeled '8' is at the beginning of the system.

Musical notation system 6, the final system on the page. The treble staff features a melodic line with slurs and fingerings. The bass staff accompaniment includes chords and moving lines. Performance markings include *pesante e cresc.* and *ff*. A first ending bracket labeled '8' is at the beginning of the system.

# Longing.

A quiet, meditative little poem, to be played with sentiment and delicacy. The chords in the right hand as softly and as connected as possible, scarce-

ly raising the hand at all between them; the melody very legato, except where divisions are indicated by the rests.

Lento ma non troppo. M.M. ♩ = 96

JULES MASSENET, Op. 10.

The musical score for 'Longing' by Jules Massenet, Op. 10, is presented in six systems. It is written for piano in G major and 4/8 time. The tempo is 'Lento ma non troppo' with a metronome marking of ♩ = 96. The score begins with a mezzo-forte (mf) dynamic and includes various fingering instructions (1, 2, 3) and a pedaling (Ped.) marking. The dynamics range from mezzo-forte (mf) to piano (p) and finally to forte (f). The piece concludes with a final cadence in the sixth system.