


STANDARD
Graded Course of Studies
 FOR THE
Piano Forte
 IN TEN GRADES

Consisting of Standard Etudes and Studies, arranged in progressive order.
 Selected from the best composers for the cultivation of * * * *
TECHNIC, TASTE, AND SIGHT READING

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

COMPILED BY

W. S. B. MATHEWS

STANDARD GRADE	I		STANDARD GRADE	VI
STANDARD GRADE	II		STANDARD GRADE	VII
STANDARD GRADE	III		STANDARD GRADE	VIII
STANDARD GRADE	IV		STANDARD GRADE	IX
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 Theodore Presser Co.
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COURSES OF PIANO STUDY

The Greatest Educational Work of the Age

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS

The Leading Musical Writer and Educator of the Present Time

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

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

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By J. CONCONE

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

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Nos. 3346-3347. Grades I to III

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

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

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

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The Introduction to Phrasing is available during the third grade.

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

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TWELVE MELODIC OCTAVE STUDIES

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By GEZA HORVATH

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

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

SELECTED OCTAVE STUDIES

For the Equal Development of Both Hands, with Preparatory Studies

By THEODORE PRESSER

Price 75c. Grade IV

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

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THE SEVENTH GRADE.

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

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

Mason's technics in the seventh grade.

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

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

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

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

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

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

Pieces suitable to the VII grade.

Classical.

CHOPIN, Op. 26,	<i>Polonaise in C# minor.</i>	35
CHOPIN, Op. 42,	<i>Waltz in Ab major.</i>	50
GRIEG, Ed.	<i>The Bridal Procession Passing By.</i>	35
HANDEL,	<i>Harmonious Blacksmith.</i>	50
BRASSIN,	<i>Nocturne Gb major.</i>	50
MENDELSSOHN, Op. 33, No. 1	<i>Capriccio, A minor.</i>	75
RUBINSTEIN, Op. 10, No. 22	<i>Kamennoi Ostrow.</i>	75
SCHUMANN, Robt. Op. 23, No. 1	<i>Nachtstück.</i>	35
SCHUMANN, Robt. Op. 21, No. 7	<i>Novelette, E major.</i>	40
JADASSOHN, S. Op. 35,	<i>Scherzo in F# major.</i>	25
BEETHOVEN, Op. 13,	<i>Sonata.</i>	90
BEETHOVEN, Op. 90,	<i>Sonata in E minor.</i>	75

Popular.

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

Etude Mignonne.

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

Eduard Schütt.

Molto leggero e grazioso. (♩. = 86.)

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various performance instructions and technical markings:

- System 1:** Starts with a dynamic marking of *mp* and the instruction *non legato*. The bass staff has a *pedal segue* marking. Fingerings are indicated with numbers 1-5.
- System 2:** Includes a *cresc.* (crescendo) marking in the bass staff.
- System 3:** Features a first ending bracket with a *dimin.* (diminuendo) marking in the bass staff. Fingerings 1, 3, 4 and 1, 2, 3 are shown.
- System 4:** Includes a second ending bracket with a *p* (piano) dynamic marking in the bass staff. A *ped.* (pedal) marking with an asterisk is present.
- System 5:** Includes a *poco cresc.* (poco crescendo) marking in the bass staff.
- System 6:** Ends with a *dimin.* marking in the bass staff and a final *ped.* marking with an asterisk.

43 *poco rit.* *a tempo*
p *mp*
Lia. * Lia. * Lia. *

dimin. *poco rit.*

poco a poco a tempo
p

cresc.

43 *poco rit.*
mp
Lia. * Lia. * Lia. * Lia. *

1 2 4

mf *cresc.* *ff*

p rit. *Ped.* *l.h.*

a tempo *p* *Ped.* ** Ped.* ** pedal segue*

p

p *smorz.*

pp *mp* *p*

veloce *pp* *l.h.* *Ped. **

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

Allegretto scherzando. M.M. ♩ = 126

From Jensen's Op. 32.

The musical score is presented in four systems, each with a right-hand and left-hand staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto scherzando' with a metronome marking of 126. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various fingering numbers (1-5) and 'Leg.' (legato) markings with asterisks. The piece is divided into sections A, B, C, and D. Section A (measures 1-4) is marked *mf*. Section B (measures 5-8) is marked *marcato la melodia*. Section C (measures 9-12) is marked *f*. Section D (measures 13-16) is marked *p* and *mf*. The piece concludes with a final chord in the right hand.

Octave Study.

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

Czerny

Allegro vivo. (♩ = 132.)

A

3

f

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). It consists of four systems of two staves each. The first system is marked with a large '3' and a dynamic 'f'. The tempo is 'Allegro vivo' with a quarter note equal to 132 beats per minute. The piece is labeled 'A' and 'Czerny'. The right hand plays rapid octave passages, while the left hand provides a staccato accompaniment. Fingerings (4, 5) and accents (v) are indicated throughout. A first ending bracket labeled '8' spans the final two measures of the piece.

B

p

cresc.

f

fz *fz*

ff

ff

The Awakening of Spring.

A beautiful study in modern sprightly playing, which will require much practice at a moderate speed before the tempo indicated by the metronome mark is reached. At (A) observe the staccatos, which must be very sharp and crisp (finger staccato). At (B) the extra accent upon "three" does not deprive the tone at "one" of its measure accent. Hence both tones are accented. The holding tones (dotted quarters) at (C) must be made to sound out their time, and meanwhile the sixteenth must be clear and even. Observe the suspension at (D).

The true rhythmic swing of this piece will finally be attained by a certain amount of playing counting in collective measures of four units – count four, one to each measure, beginning with "one" at the first bar of the piece. At (E) make the syncopations strong, and let them be answered by strong accents upon "one."

E. Haberbier, Op. 53, No. 3.

Vivo. (♩ = 100.)

The score is written for piano and bass. It begins with a tempo marking of **Vivo.** and a metronome mark of $\text{♩} = 100.$. The key signature has one sharp (F#). The piece is divided into several sections marked with letters A, B, C, and D. Section A features sharp staccato notes. Section B has accented notes. Section C contains holding tones (dotted quarters) and clear sixteenth notes. Section D shows a suspension. The score includes various dynamics such as *f*, *sf*, *p*, and *fz*. Performance instructions include *ten.*, *a tempo*, and *un poco riten.*. Fingerings and pedaling are indicated throughout the piece.

Prelude in D Major.

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

“Well-tempered Clavichord”

J. S. Bach.

Allegro vivace. ♩ = 132.

p leggiermente

cresc.

fp

cresc.

f

dimin.

p

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

cresc.

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

f *sp*

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

cresc.

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

f

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

ff

3 3 2 3 4

meno Allegro *l.h.* *l.h.* *f* *f* *p*

For Octave holding with loose middle fingers.

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

Vivacissimo. (♩ = 132.)

"Gradus ad Parnassum" — Clementi.

6

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and begins with a forte (*f*) dynamic. The first system includes fingerings (4, 2, 4) and a dynamic marking of *f*. The second system continues with similar patterns. The third system introduces a *cresc.* (crescendo) marking and a dynamic of *f*. The fourth system features a *ff* (fortissimo) dynamic and a measure number of 34. The fifth system shows a *dimin.* (diminuendo) marking and a dynamic of *p* (piano). The sixth system concludes with a *cresc.* marking and a dynamic of *f*. The score includes various articulations such as slurs and accents, and fingerings are indicated throughout.

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

Presto. ($\text{♩} = 100.$)

J.B. Cramer.

7

The musical score is written for piano in G major and 12/8 time, with a tempo of quarter note = 100. It consists of four systems of two staves each. The first system is marked 'A' and includes fingering numbers (1-5) and accents. The second system includes slurs and accents. The third system is marked 'B' and includes slurs and accents. The fourth system includes slurs and accents. The score is numbered '7' on the left side.

Carnival Pranks at Vienna.

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

Robert Schumann, Op. 26, No. 1.

Allegro. (♩. = 76.)
Sehr lebhaft.

8

(A)

(B)

(C)

(D)

p

(♩. = 84.)

Musical score system 1, measures 243-248. Treble clef, bass clef, key signature of two flats. Measure 243 is marked with a fermata and a 'w' symbol. Measure 248 is marked with a fermata and a '4' symbol. Dynamics include *mf*. Fingerings are indicated with numbers 1-5.

Musical score system 2, measures 249-254. Treble clef, bass clef, key signature of two flats. Measure 249 is marked with a fermata and a 'w' symbol. Measure 254 is marked with a fermata and a '34' symbol. Dynamics include *ritard.* and *sf*. Fingerings are indicated with numbers 1-5.

Musical score system 3, measures 255-260. Treble clef, bass clef, key signature of two flats. Measure 260 is marked with a fermata and a '35' symbol. Dynamics include *sf* and *ritard.* Fingerings are indicated with numbers 1-5.

Musical score system 4, measures 261-266. Treble clef, bass clef, key signature of two flats. Measure 261 is marked with a fermata and a '45' symbol. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Musical score system 5, measures 267-272. Treble clef, bass clef, key signature of two flats. Measure 272 is marked with a fermata and a '4' symbol. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Musical score system 6, measures 273-278. Treble clef, bass clef, key signature of two flats. Measure 278 is marked with a fermata and a '4' symbol. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

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

Vivace. ♩ = 100. J. B. Cramer.

9

mf *ten.* *ten.*

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

ten. *ten.* *ten.*

ten. *ten.* *ten.*

C

ten. *ten.* *ten.*

System 1: Treble clef starts with a *ten.* marking. Bass clef has a *f ten.* marking. Chord **D** is indicated above the first measure.



System 2: Treble clef has a *ten.* marking. Bass clef has a *ten.* marking. Chord **E** is indicated above the first measure.

System 3: Treble clef has a *cresc. ten.* marking. Bass clef has a *f* marking. Chord **F** is indicated above the first measure.

System 4: Treble clef has a *ten.* marking. Bass clef has a *f* marking. Chord **F** is indicated above the first measure.

System 5: Treble clef has a *fp ten.* marking. Bass clef has a *p ten.* marking. Chord **F** is indicated above the first measure.

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

ten,  practice the following accent.  *Buclow.*

A Wrist Study.

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

S. BAGGE.

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

10 *p* *leggieramente*

sempre staccato *cresc*

p

f

p sempre staccato

4 1 5 2 3 1 4 2 4 1 3

cresc.

f

Red. *

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

p sempre staccato

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

cresc. *f*

Red. *

p

5 4 5 4

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

p *f*

Repeat ad libitum

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

Con moto. M.M. ♩ = 66-72

HELLER.

11

leggiero.

cantando.

rit. *a tempo.*

mf *rit.*

1 4 5 1 4 5 1 4 5 1 4 5 1 4 5

5 1 3 5 4 1 3 5 1 3 5 1 3 5 *f* *f*

5 4 1 3 5 3 5 3 1 3 5 4 1 3 *f*

5 1 3 5 1 3 5 4 1 2 3 1 2 3 *f* *rinf* *espress.*

rit. *a tempo.* *mf*

mf *a tempo.*

rit. *smorz.* *Ped.*

Allegro vivace ♩ = 80

12

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

f *sf* *sf*

f *sf*

f *sf*

f *cresc.*

dim.

pp legg. *rall.* *ff* *a tempo.*

Prelude.

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

Vivace. M.M. $\text{♩} = 72$.

13

p leggieramente

poco cresc.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are grand staff notation (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamics include *p* (piano) and *leggiero* (light). The system concludes with a double bar line and repeat signs.

Pluto's Revels.

A Study in Chords.

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

A. SCHMOLL, Op.123

The second system of the musical score begins with the tempo marking **Allegro feroce**, a metronome marking of **M.M. ♩ = 108**, and the number **14** in the left margin. The music is in 2/4 time and features a key signature of two flats (Bb, Eb). The score is characterized by dense chordal textures and rapid octave passages. Dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). Performance instructions include accents and slurs. The system concludes with a double bar line and repeat signs.

First system of musical notation, featuring treble and bass staves with complex chordal textures and dynamic markings such as *ff* and *mf*. The music is in a minor key and includes various articulations like accents and slurs.

Second system of musical notation, continuing the complex chordal textures. It includes dynamic markings like *ff* and *mf*, and features some melodic lines in the bass staff.

Third system of musical notation, showing further development of the chordal textures. Dynamic markings include *ff* and *mf*. The bass staff has some rhythmic patterns.

Fourth system of musical notation, featuring a change in texture with more melodic movement in the bass staff. Dynamic markings include *ff marc.*, *p*, *ff marc.*, *mf*, and *ff marc.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, characterized by a more rhythmic and melodic bass line. Dynamic markings include *f*, *cresc.*, and *ff*. Fingerings are indicated with numbers 4, 5, and 4.

Sixth system of musical notation, concluding the piece with complex textures. Dynamic markings include *fff*, *ff marc.*, *mf*, *ff marc.*, *mf*, *f*, and *cresc.*. Fingerings are indicated with numbers 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5.

First system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *ff* and *marc.* (marcato). Fingerings are indicated with numbers 4 and 5. A dashed box highlights a specific passage in the treble staff.

Second system of musical notation, featuring treble and bass staves. The bass staff includes the dynamic marking *sempre ff* (sempre fortissimo).

Third system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *mf* and *ff*. Fingerings are indicated with numbers 4 and 5.

Fourth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *ff* and *mf*. Fingerings are indicated with numbers 4 and 5.

Fifth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *f* and *mf*. Fingerings are indicated with numbers 4 and 5.

Sixth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *f* and *ff*. Fingerings are indicated with numbers 4 and 5. A dashed box highlights a specific passage in the treble staff.