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
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PRICE, $1.00 EACH GRADE

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

DICTIONARY OF MUSICAL TERMS.

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

Adagio (*pron. adajeeo*), *slowly.*

Ad libitum, *as you please.*

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

Allegretto, *lively, somewhat fast.*

Allegro (All°), *fast, rapid.*

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

Andantino, *somewhat faster than* Andante.

Animato, *animated, full of soul.*

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

Assai, *very.*

A tempo, *in regular time.*

Basso, *the bass.*

Bis, *twice.*

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

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

Calmato, *calmed down, quiet.*

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

Con, *with.*

Content, *the distinctive quality of any piece.*

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

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

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

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

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

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

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

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

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

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

Forzato (*fortzato*) (*f^z^*), Sforzato (*^s^f^z^*, *^s^f*), *strongly accentuated.*

Grazioso (*gratsiozo*), Con grazia, *gracefully.*

Larghetto, *not as slow as* Largo.

Largo, *slow, protracted; slower than* Adagio.

Legato, *tied, bound;* Legatissimo, *very much bound.*

Lento, *slow.*

L'istesso Tempo, *the same tempo or time.*

Loco, *play the notes as printed* (*used to indicate discontinuance of 8va*).

Maestoso, *with majesty; dignified.*

Marcato (marc.), *made prominent; strongly marked.*

M. D., *right hand.*

M. S., *left hand.*

Melanconico, *sad.*

Mezzo, *half;* Mezzoforte (*mf*), *middling loud;* Mezzopiano (*mp*), *middling soft;* Mezza voce (*m. v.*), *with suppressed voice.*

Moderato, *moderately.*

Molto, *very, much, many.*

mp., *mezzopiano.*

a piacère (*pron. piatshayre*), *as you please, at pleasure.*

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

Più, *more;* Più mosso, *faster.*

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

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

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

Pulse, *count, a beat.*

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

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

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

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

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

Semplicita, *simply, plainly.*

Sempre, *always.*

Senza, *without.*

Senza Ped., *without pedal.*

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

Sonore, *resonant.*

Sostenuto (sosten.), sustained.

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

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

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

Tempo, *the time or measure of time.*

Tempo di marcia, *in march tempo.*

Tenuto (ten.), *held.*

Tutti, *all.*

Un poco, *a little.*

Valse, *waltz; a dance.*

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

Vivo, *lively.*

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Material Suitable for Grade Five

ARRANGED IN PROGRESSIVE ORDER

Classic

		Key	Price	No.
BEETHOVEN, L.van	Andante Celebre from Op.14,No.1	C	.35	1159
SCHUBERT, F.	Menuetto from Op.78	B Min.	.30	922
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MOZART, W. A.	Fantasia	D Min.	.30	7353
HUMMEL, J. N.	Rondo, Op.11	E flat	.50	
BACH, J. S.	Gavotte from Sixth Sonata for Violin	E	.35	1158
SCHUBERT, F.	Impromptu, Op.142, No.2	A flat	.30	3149
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MOZART, W. A.	Sonata No.2	G	.30	7345
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HAYDN, J.	Sonata No.14	E flat	.40	7342
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MOSZKOWSKI, M.	Shepherd's Dance, Op.44	D	.35	7505
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SCHÜTT, E.	Reverie, Op.34, No.5	A flat	.30	4894
SCHUBERT-LISZT	Soiree de Vienne No.6	A Min.	.60	884

Popular

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BINET, F.	Fantasie-Tarantelle	G Min.	.50	4068
LACK, T.	Song of the Brook, Op.92	D	.50	2827
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DELIOUX, C.	Hungarian March, Op.14	G Min.	.40	1010
PUGNO, R.	Farandole	A	.40	7488
GAERTNER, L. A.	La Scintillata	A flat	.75	1021

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This study has mainly for object the neat attack of chords, with a certain melodic quality. The most effective manner of playing the first two chords in the opening motive will be by means of the up-arm touch, and the third tone with the down-arm. Provided the chords are neatly, and melodically done, the requirements of the composer will have been satisfied.

Moderato.

L. SCHYTTE, Op. 58. Nº 3.

1

p

poco rall.

a tempo

mf

poco rall.

a tempo

rit.

cresc.

f a tempo

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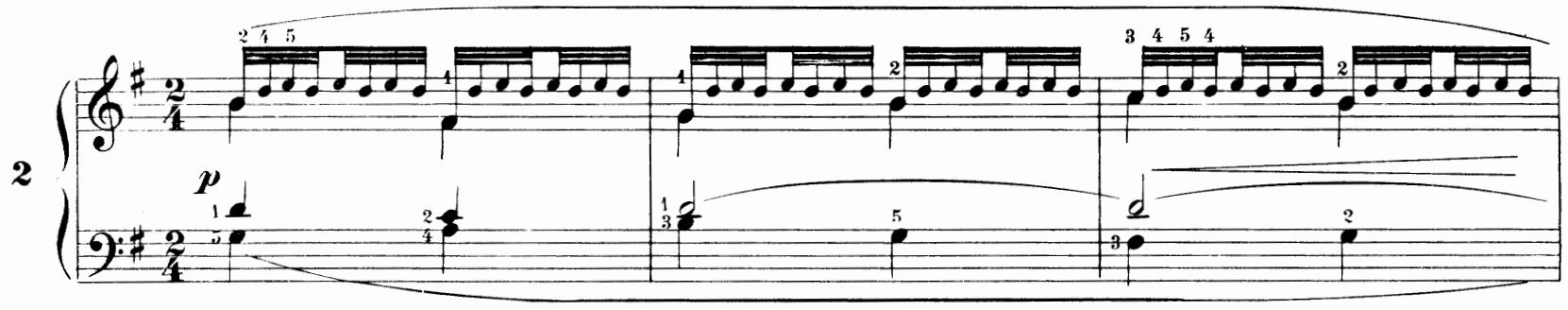
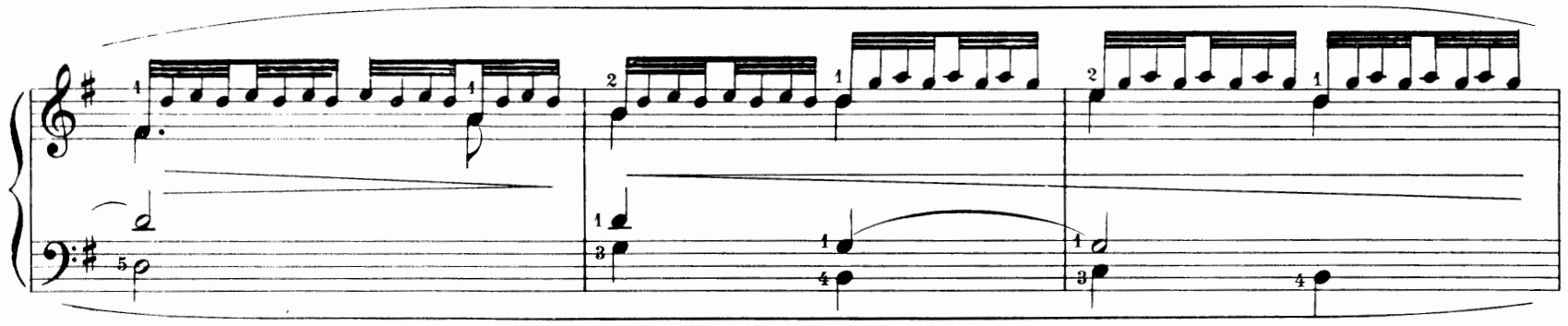
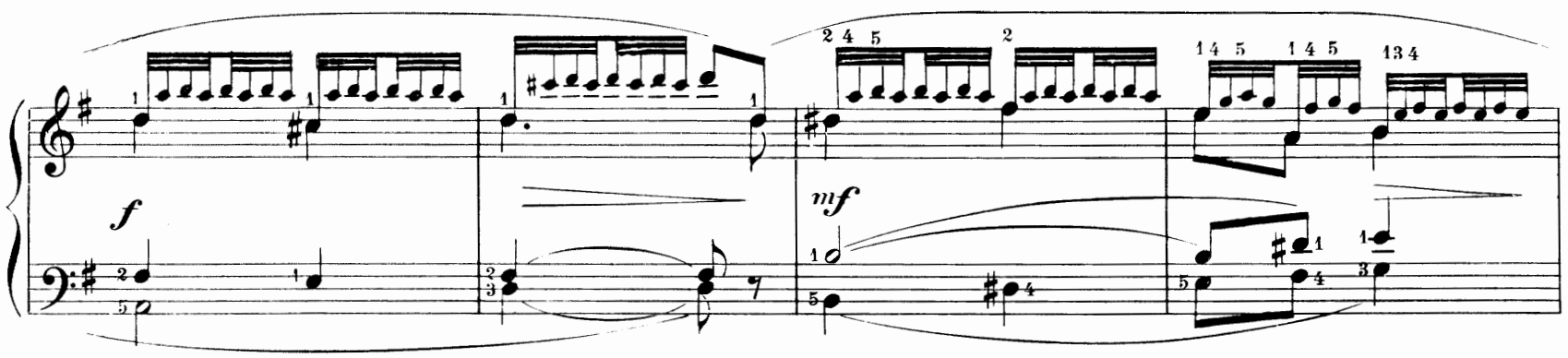
This study has for object the cultivation of the trill with the weakest fingers of the right hand, while a melody is carried by the strong fingers. It is not to be practiced rapidly, and great care is to be taken to make the tones of the trill even and distinct. The melody tones are held by means of a pressure coming from the arm, but no part of this pressure must interfere with the free and delicate action of the trilling fingers. It will be advantageous to practice this occasionally at a slow tempo, and with a very soft touch, in which however the due proportion of power between the melody and trill still subsists, in order in this manner to have better opportunity for observing whether the trill tones are equally delivered. The Practice Clavier will be of use in this exercise, but the heavy touches should not be used; only light ones, with especial reference to securing prompt action on the up strokes, which are apt to be neglected, and for want of which it is extremly difficult to obtain exactly the proper evenness in the trill.

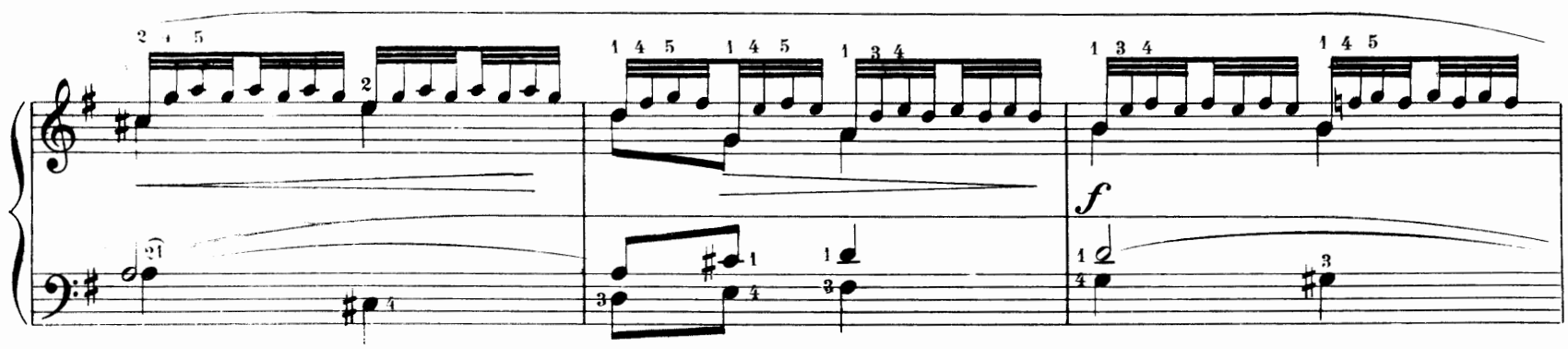
C. DOERING Op. 8. N.º 16.

Moderato.









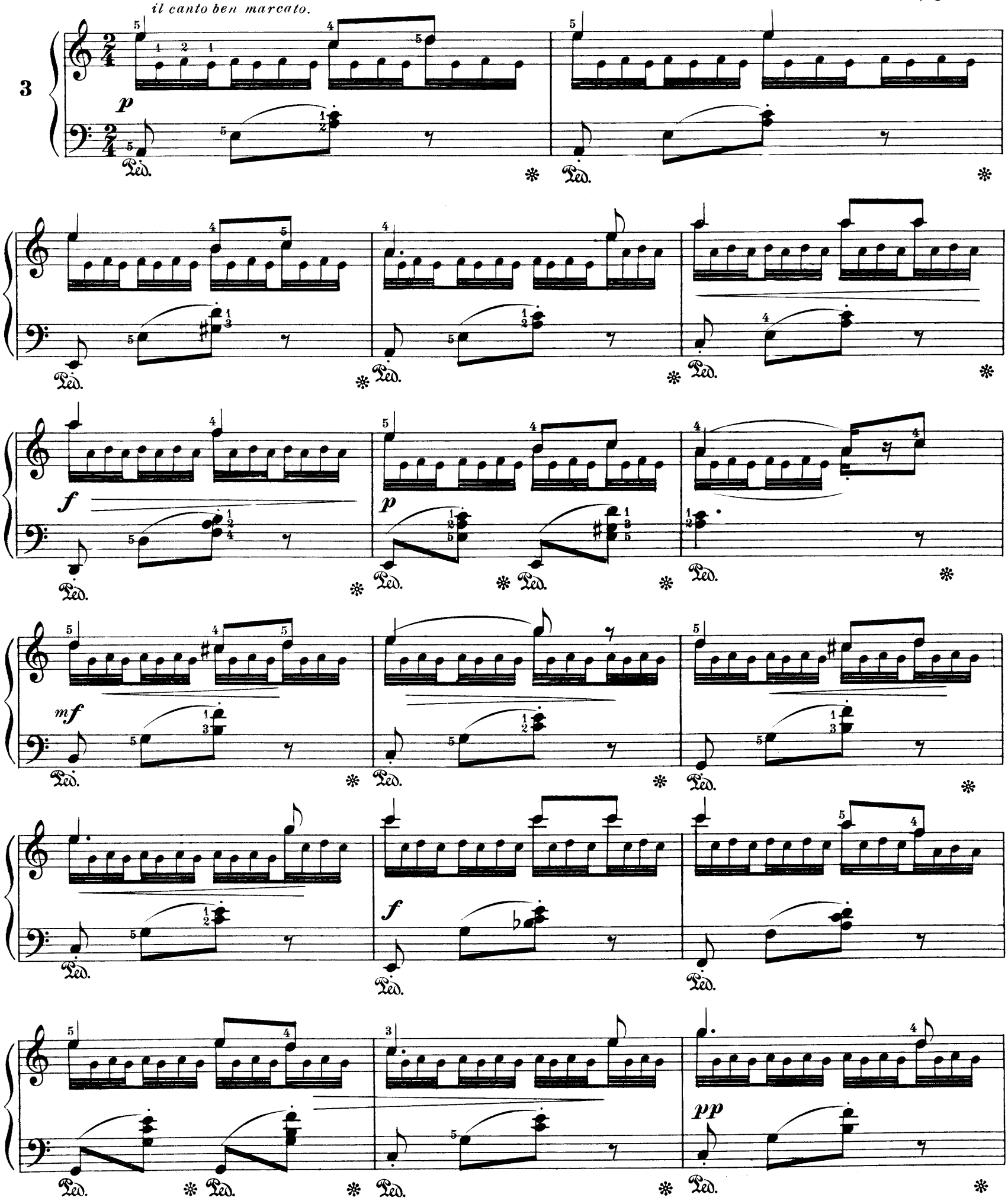
p

Here we have a melody accompanied by a trill, as already in a former number, but in the present instance the melody is played by the weak fingers, while the thumb and second finger carry the trill. The same method of practice as already reccomended in Nº 9, must here be observed. Evenness of the trill and distinct yet unobtrusive melody are the two points to bear in mind. The left hand is played lightly and with a clear and crisp tone, due to activity in the finger points at the moment of making the touches.

Moderato. M. M. ♩ = 63

C. H. DOERING, Op. 8. Nº 17.

il canto ben marcato.



Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *

LE GRACIEUX.

FRANCOIS HUNTEN, Op. 81, No. 1.

Vivace.

p leggiero

marcato

dimin.

p

f

marcato.

p

f

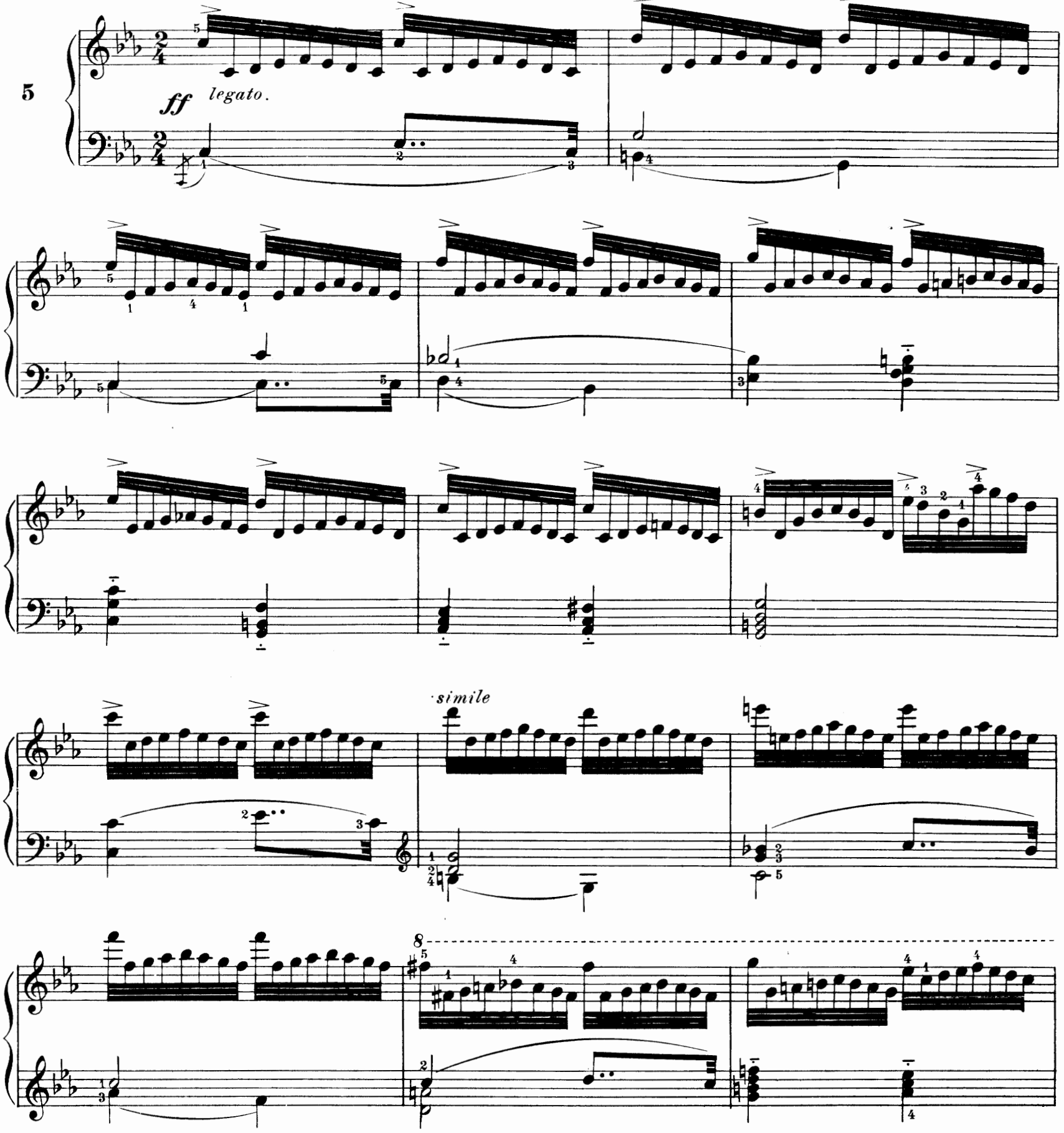
dimin.

p

This strongly marked and vigorous study of Czerny is excellent practice for speed combined with strong accentuation. The melodic idea in the bass is to be very strong. The right hand strong, but with a pure finger touch nevertheless. The rhythmic organization of this study is particularly good. It will be more plainly perceived if after a reasonable degree of speed has been acquired the counting be done upon the basis of two half notes to each measure, in other words two of the present measures making one measure of the larger rhythm. While speed is to be sought, it is necessary to mix in quite a large percentage of slow practice, in which every tone is distinctly enunciated.

Molto Allegro. (♩ = 104.)

CARL CZERNY.



8

dolce

p

cresc.

ff

VILLAGE FESTIVAL

ETUDE CARACTERISTIQUE

from A. LOESCHHORN

Allegro non troppo M. M. ♩ = 96

f e marcato

ff

sempre ff

mf

p

sempre legato

poco a poco crescendo

mf

sempre cresc.

* The notes in smaller type may be omitted at discretion.

sf *f e marc.*

ff

sempre marcato

sf

Piu mosso

sf allarg. *sf* *sf* *sf* *p*

mf

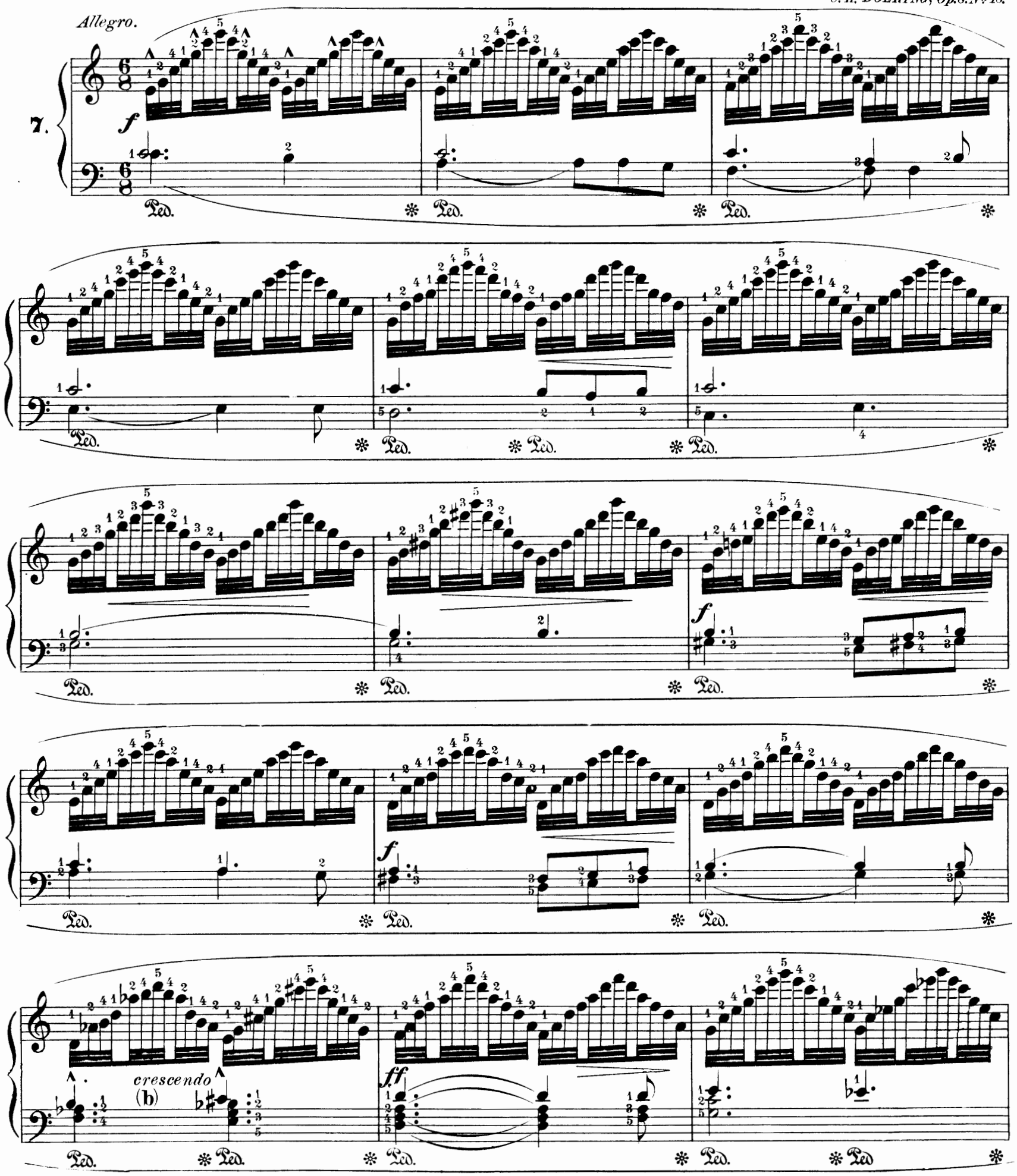
ff martellato

ff e ben marcato

sf

The arpeggio figure must be played evenly, and ultimately with great speed. The left hand must sustain its voices carefully, and give them melodic quality. Some of the arpeggio figures will be found rather difficult to play fast with certainty; these must be practiced by themselves, as exercises, until the extensions are fully mastered and the hand can be set for them without anxiety or uncertainty. In the louder passages of the left hand, as at (b) the upper tone of the chords is to be regarded as having melodic quality and accented accordingly. The entire chords are to be played forcibly at these places, but the upper tones preponderate particularly.

C. H. DOERING, Op. 8. No 18.



dim.

p

cresc.

f

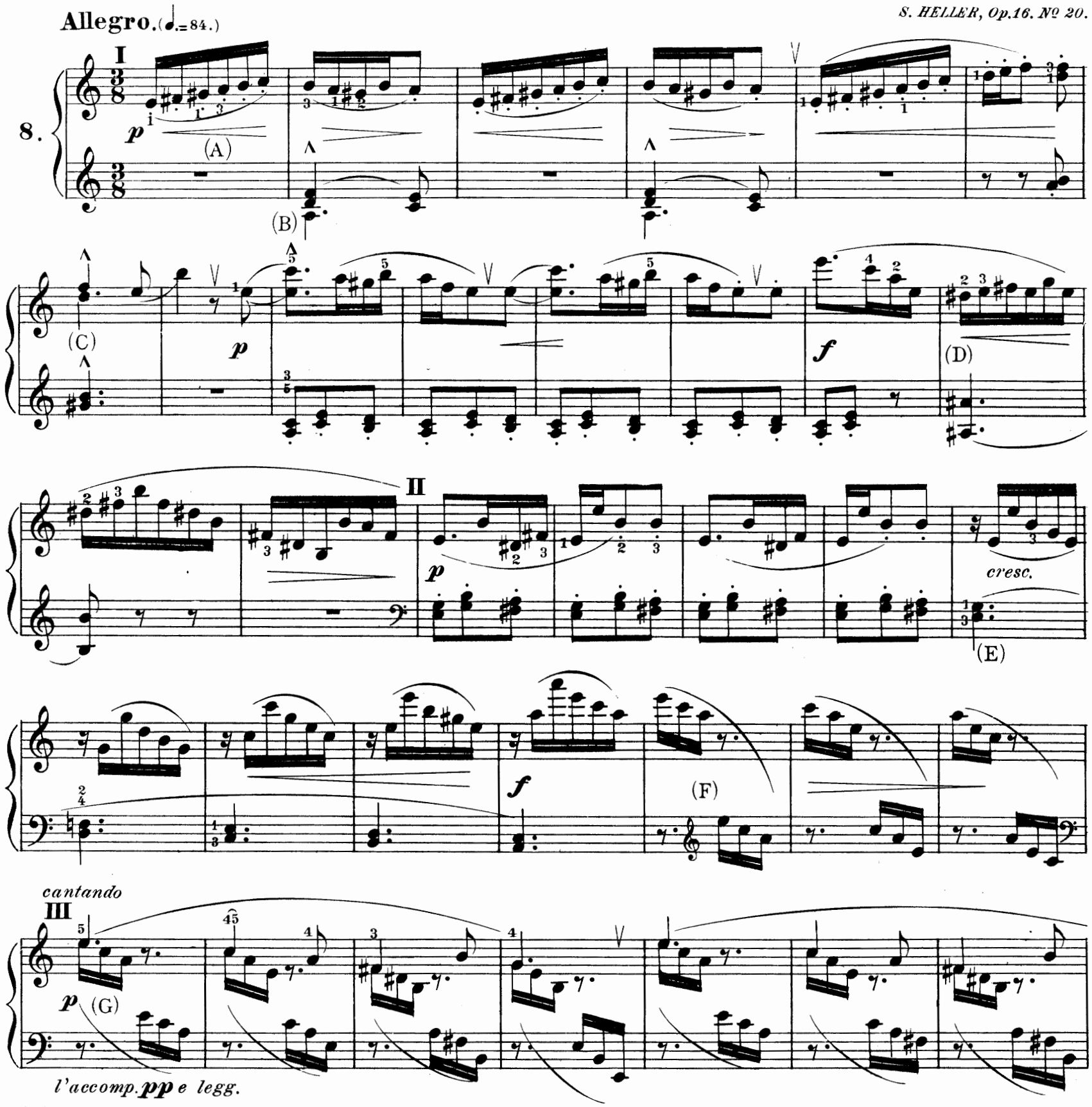
ff

mf

ff

Impromptu.

The general effect of this charming Impromptu depends upon speed and sensitiveness. The little musical effects which occur impart local interest to almost every measure.



(A) Observe the crescendo.

(B) The sforzato in the left hand must be forciby given and the quarter note held out and very closely resolved into the following chord.

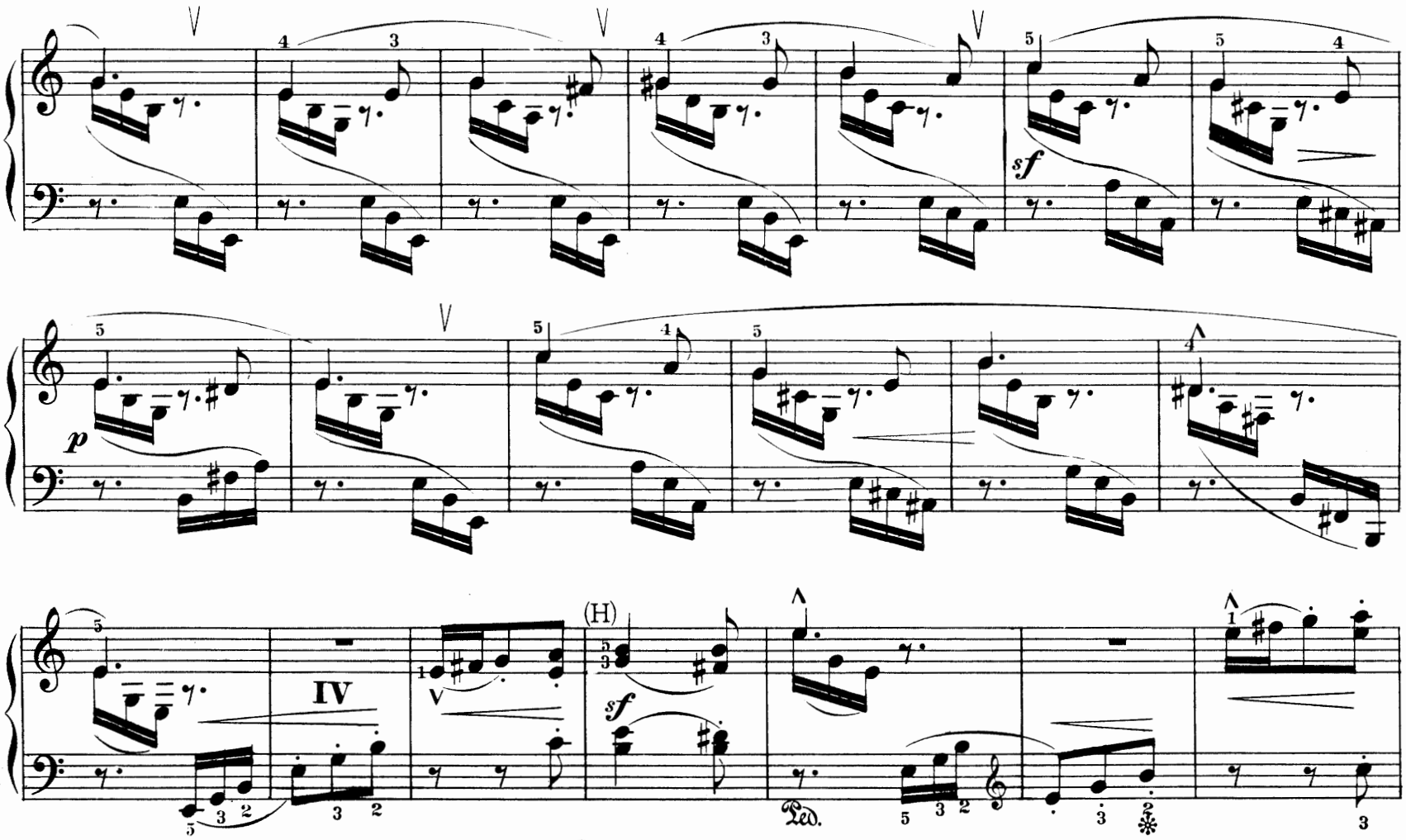
(C) The left hand as well as the right participates in the heavy accent.

(D) The left hand must accent forcibly and resolve into B of the next measure with a very close legato.

(E) Here the legato tones in the bass aquire a certain value of their own, and must have a degree of melodic quality.

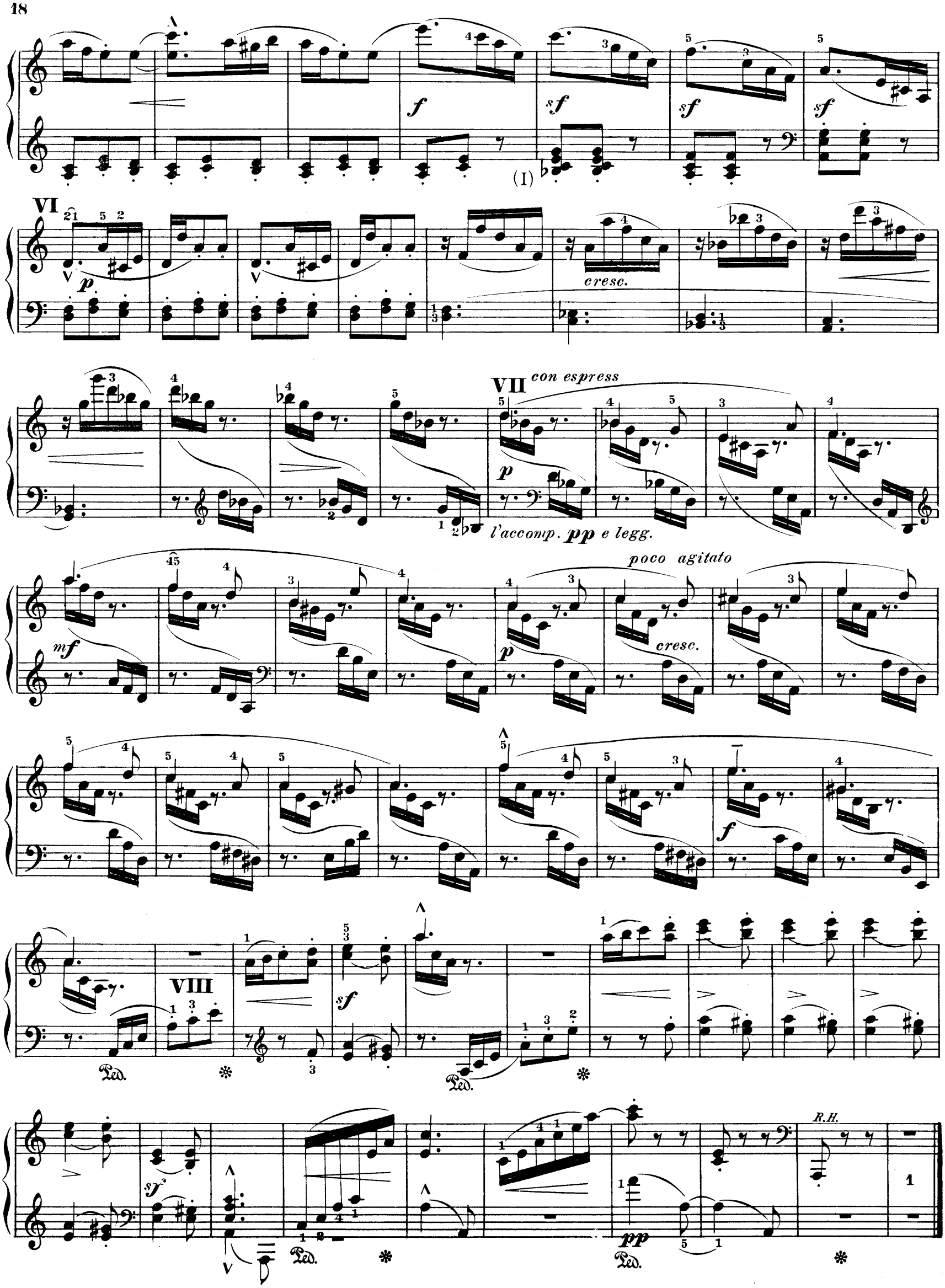
(F) Be careful that there is no melodic accent here.

(G) Here the melody begins, and it must be played very legato, by changing fingers, and the accompaniment kept quite soft, yet distinct.



(H) Observe the sforzando with both hands.

(I) The seventh in the lower part of the left hand chord must be quite distinct. In the period VII observe the caution already mentioned in III.


VI
(I)
cresc.
VII
con espress
l'accomp. pp e legg.
poco agitato
cresc.
VIII
R.H.

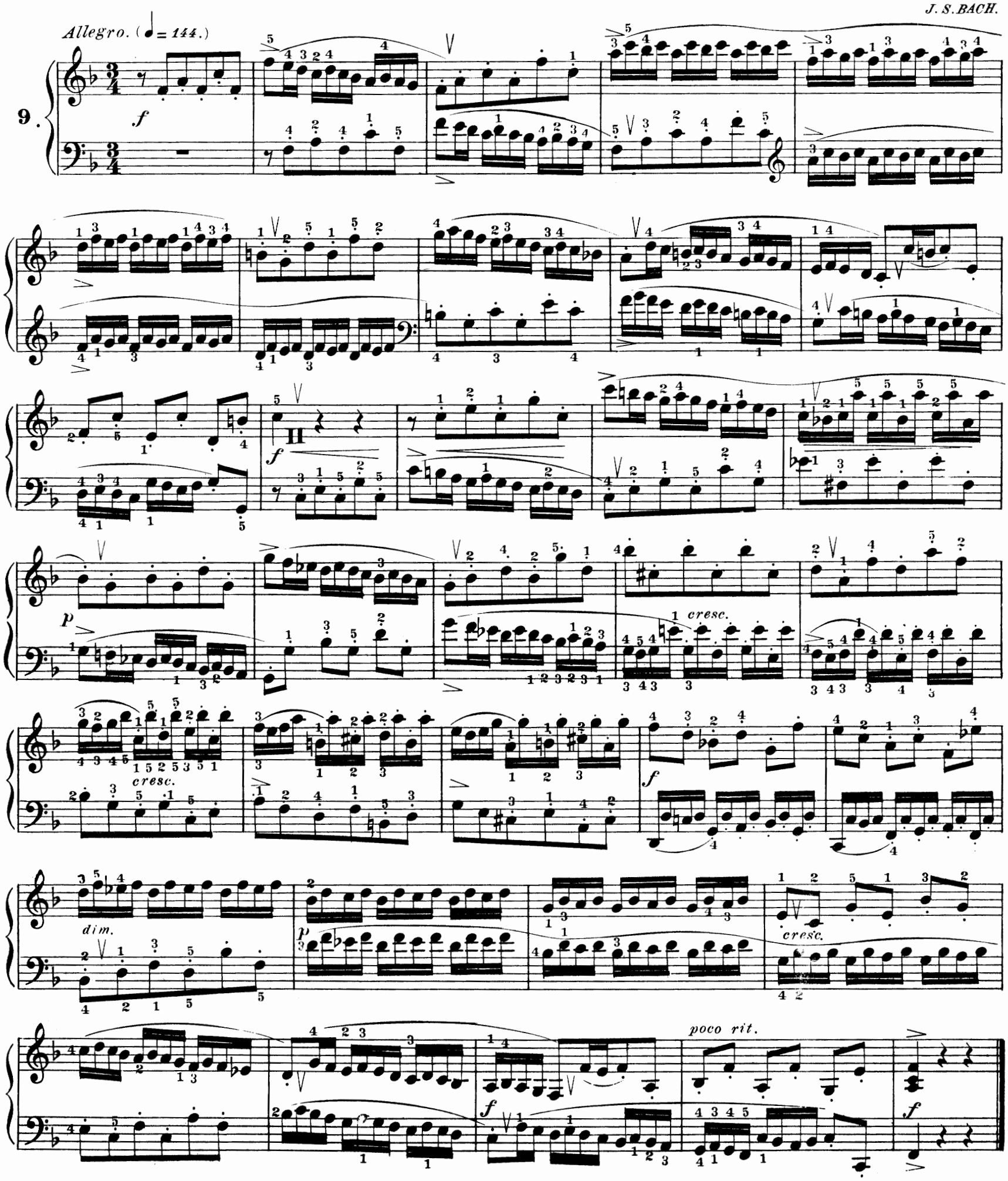
Invention

Two Voices, No 8.

In this little invention the main point, aside from the spirit of lightness and brightness which everywhere pervades it, is to obtain in the bass with the left hand exactly the same kind of vital tone-qualty which the right hand easily has because this hand generally plays the melody. Whenever the leading motive comes in the bass it must be played a little more forcibly than when it comes in the soprano, because the hearer is not looking for it in that part.

It will be advantageous for the student to memorize this piece. and work it up to an easy and enjoyable style of playing. This will take a part of the practice for several lessons in succession.

J. S. BACH.



Spring Song.

Frühlingslied.

(In the Form of an Etude.)

Allegretto. M.M. ♩ = 132 - 160.

Play the melody notes, with the stems upward, with a firm *tenuto*.

Victor Hollaender, Op. 3, No 1.

10

p *quasi arpa.*

una corda.

a tempo *cresc.*

rit.

cresc.

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cresc.

rit.

a tem.

8

smorz.

8

pp

pp

pp

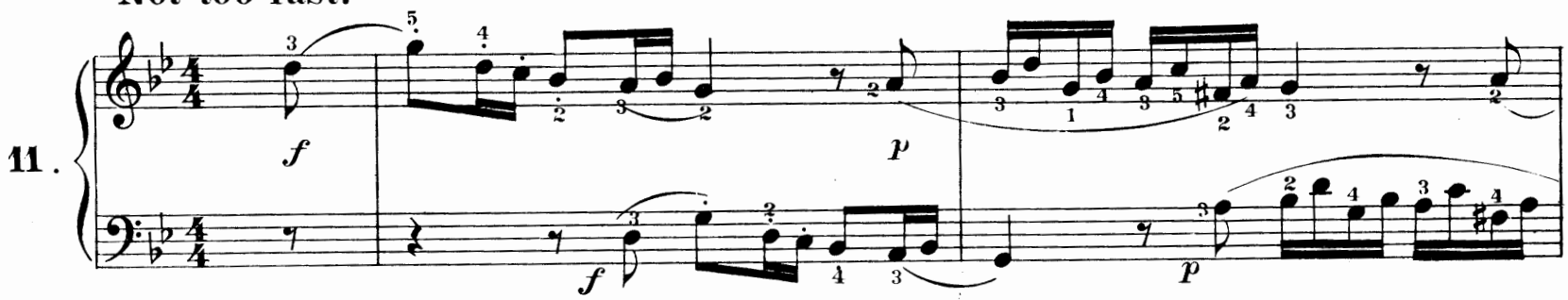
Allemande.

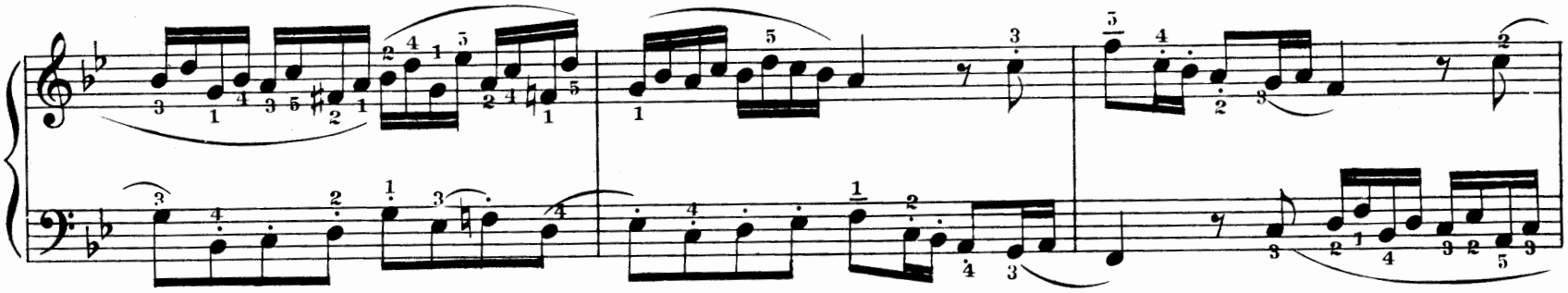
This piece by Handel has the general style of Bach's two-part inventions. Its principal difficulty consists in carrying the answers of the bass with the same vigor and ease as the subjects are given out by the right hand. The phrasing must be clearly observed. The slurs over entire half measures of sixteenth notes do not imply that the groups are to be separated one from another, but simply played legato.

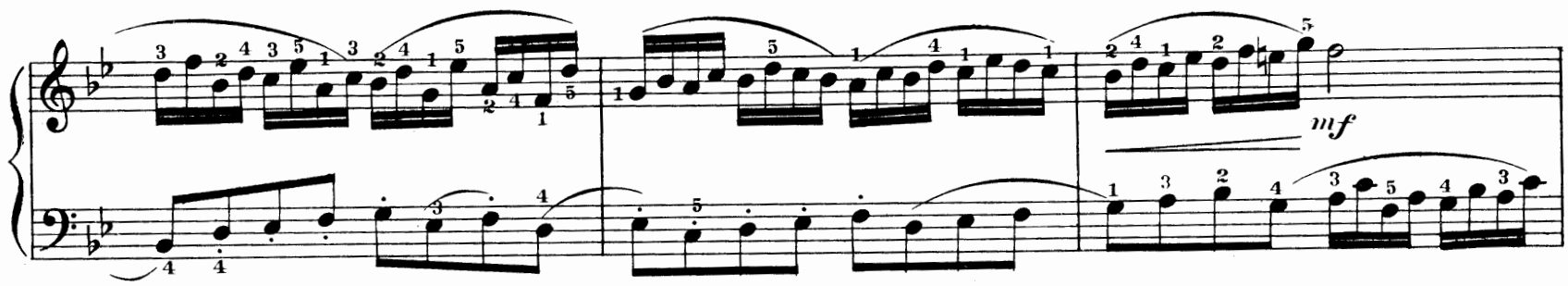
G. Fr. Händel.

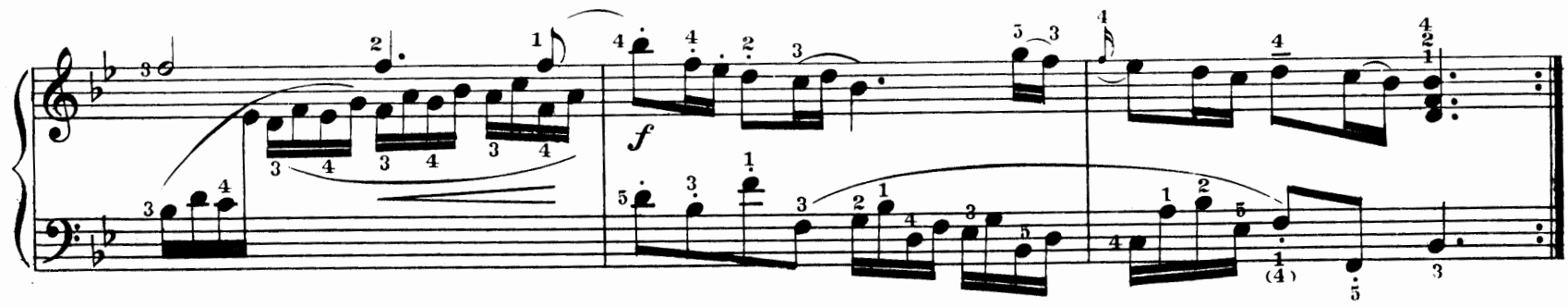
Not too fast.

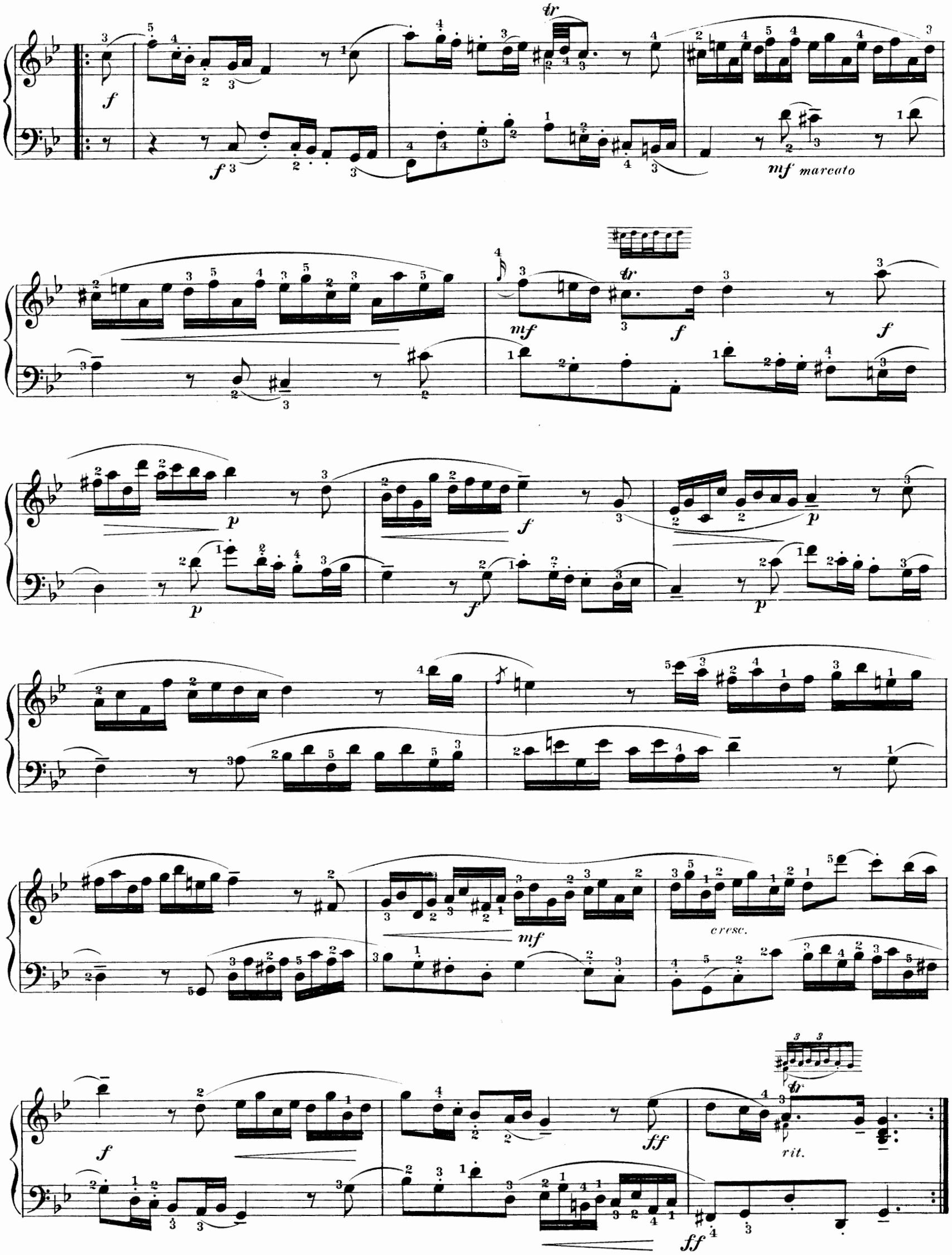
11.










mf marcato
cresc.
rit.

STUDY IN OCTAVES.

A. LOESCHHORN.

Allegro moderato. M.M. ♩ = 104.

12

p *cresc.*

fz *p* *sempre legato*

f *decresc.* *p*

cresc. *f* *decresc.* *p*

dolce *f*

p

ff

fp

cresc.

sempre legato

f

decresc.

p

cresc.

f

decresc.

p

f

mf

de - cres - cen - do

p

Allegro

from Suite No.7, in G minor

G. F. Handel

Allegro M. M. ♩.=76

13

f

mf

f

p

a)

a)

pp

cresc.

p

La 2da volta rit.

1

2

Staccato Octaves

Moderato M. M. ♩= 69

P. Zilcher

14

p

mp

Fine

mf

D.C.

THE FLUTE PLAYER.

(A STUDY OF THE TRILL.)

Allegretto. M.M. ♪ = 132.

B. WOLFF, Op. 141.

15

mf *dim.*

Ossia

cresc. *dim.*

cresc.

mf *dim.*

Copyright, 1900, by Theo. Presser.

p

cresc.

rit. e dim.

Ossia

a tempo

mf

8

p

8

ff

ff

Presto Agitato

F. Mendelssohn

M. M. ♩ = 132

16

f *sf* *sf* *p* *f*

sf *p* *cre - - scen -*

do

f *sf* *sf*

fp

poco *cresc.*

p

cresc.

f *sf* *sf* *f*

f 1 *ff* 2 *sf*

p *sf* *p*

sf *p* *f*

p

cresc. *poco* *a* *poco*

ff

p ff sf p f

sf decresc.

p poco cresc.

p

cresc. cresc.

ff sf f ff p ff p

ff p cresc. ff

TEMPO DI MINUETTO

from C. SAINT SAËNS

Allegro moderato M.M. ♩ =144

17

f

r.h. *l.h.*

ff

allarg.

NOVELLETTE.

R. Schumann, Op. 99, No. 9.

(Composed 1838.)

Vivace. M.M. ♩.= 72.

18

a) (*mf*) *cresc.* b) *f* *f*

p c) *Ped. simile.*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *p* *cresc.*

f *f* *p* *cresc.*

f *f* *f* 1 2 *f* *Fine*

a) For the triplet, the left hand can use figers 1,2,and 3; and the right hand, fingers 1, 3, and 2.

b) Both chords marked *f*, slightly *rallentando*.

c) The A should, like the E of the following measure, and the corresponding eights in succession, be regarded as a *staccato* quarter, and emphacized accordingly. Compare the eighth and ninth measures of this part.

espress.

d) The chromatic accompaniment-figure should, the accentuated tones excepted, be subordinate to the melody throughout. | Pedal at the first quarter only.

e) The melody in the middle voice, should be strongly emphacized.