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**W. S. B. MATHEWS**

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### Introduction.

The Eighth Grade presents no absolute novelties of technique, but all the specialties previously introduced are to be perfected, and greatly increased in endurance. The playing is to be intensified in every direction; the *pianos* made softer, yet more appealing, the *fortes* bolder, and the *fortissimos* more tremendous. The phrasing is to be given more character, the accentuation to be stronger, and finer, and the whole build of the work made more musical.

### Technics.

All the Two Finger forms are to be kept up, and the strong touches made stronger, and the light touches lighter and more fairylike. It is necessary also to devote particular attention to developing the vitality of the finger staccato touches in the fast forms of the two finger exercise. If the work in the previous grades has been well done, the devitalized condition should now be under thorough control. And the next thing to do will be to impart to these fast and light forms endurance and vitality. This will require not a little attention, but its effect will be plainly seen in the increased musical quality of the touch in artistic playing. In fact if the two finger forms are allowed to lapse in this grade, a few weeks indifference will show plainly in the touch, which will lose its active vital quality.

ARPEGGIOS may be either new forms of diminished chords, especially in the latter derivatives VIII to XV and in two hand forms, or the Triad arpeggios in the broken forms and canon. It will be found advantageous, however, to have recourse now and then to the simpler forms, with each hand singly, as in the earlier part of the Vol. III, because in this way the fingers get better attention.

For cultivating endurance, which is now one of the most important questions, the long rhythms in rotation, and the later derivatives are the main dependence. (See Touch and Technic, Vol. III, Nos. 14, 15.)

SCALES will not be available for practice at the same time as the arpeggios unless the pupil practice as much as four or five hours a day. In that case half an hour may profitably be devoted to them, giving preference to long forms, especially the canons and velocity forms, and the long rhythms of nines, and the like. Great attention must be paid to the touch, which must continually gain in elasticity, power, speed, crispness, and endurance.

These qualities, sometimes opposite, or complementary to each other, are to be secured by modifying the method of practice according to the nature of each. Above all, do not fail to carry out religiously Dr. Mason's directions in regard to varieties of touch in practice.

### Pieces.

The main work of this grade will consist of two main departments: Poetic pieces, calculated to develop the expression and musical quality of the work and, both by deepening the musical consciousness of the pupil, and by diversifying his hand experience; and second, brilliant playing, in which rapidity, endurance, and pleasing effect are the qualities principally in demand. It is perhaps not necessary to add that while in this class

of pieces the playing has to show the qualities of external merit already mentioned, this is no reason why it should not also and at the same time be musical and expressive in a high degree.

The selection of brilliant pieces is to be determined to a considerable degree by the taste of the pupil and the temporary desire for a particular piece, since in this way a teacher secures a better application and success is more sure. Among the more important pieces of this class the study of which will exert a powerful influence upon the playing of the student are the following, which the teacher need not be afraid to assign to any active and ambitious student, in spite of their reputed difficulty:

RAFF, Valse Juliet (*Gounod*).

MASON, The Silver Spring.

BENDEL, Cascade de Chaudron.

LISZT-*Schubert*, Hark, hark the Lark.

LISZT-*Verdi*, Rigoletto.

LISZT-*Wagner*, Spinning Song.

LISZT-*Gounod*, Faust.

CHOPIN, Fantasie- Impromptu in C# min. Op. 66.

The pieces in the above list, especially those of *Liszt*, are among the most powerful developers of expert playing that the literature of the pianoforte possesses. Each one is to be studied deliberately, and mastered; after a little while it must again be studied carefully, and mastered still more, and in a majority of cases it will this time be played successfully, and the playing will have arrived at a higher level.

The range of poetic pieces suitable to this grade is so large as to make it a matter of difficulty to name any that might not quite as well be substituted by something else. In general, however, the student should devote most attention to BACH, CHOPIN, SCHUMANN and GRIEG. The following illustrate the range which may well be taken.

BACH, Italian Concerto, 1st movement.

BACH, Gigue, in B flat.

BACH, Gavotte in B minor. *Saint-Saens*.

HANDEL, E minor Fugue.

SCHUMANN, Kreisleriana, Nos. 1, 2, 3, 4, 8.

SCHUMANN, 7th Novellette, 2nd Novellette.

SCHUMANN, Faschingschwank, Op. 26, 1st movement.

CHOPIN, Scherzo in B flat minor, and in C#.

CHOPIN, Ballade in A flat, Op. 47.

CHOPIN, Nocturnes in D flat and G major.

GRIEG, Peer Gynt Suite.

MASON, Monody, and Reverie Poetique.

HENSELT, Studies Op. 5.

The foregoing will sufficiently indicate the class of pieces intended, but as already said the field is so broad that only the most general directions can be given. Much must depend upon the tastes and individuality of the student. In general all the playing must be made musical, and as many as possible of the pieces studied must be pursued until the playing reaches a fair concert standard. This will require a much longer time of work upon each piece than when they are merely played through from notes until they are understood.

# For Daily Practice. (Right hand).

The first two studies in GRADE VIII are from the celebrated *Gradus ad Parnassum of Clementi*.

They are companion pieces having for their object the exhaustive treatment of five-finger positions at a high rate of speed. Each new position must be made an exercise, and carefully worked as such for evenness and certainty. Later for speed. Much of the practice must be slow movement; *slow and heavy* for power, and *slow and soft* for even touch and complete absence of nervous strain.

This practice must be carried through at least a month every day, and only two or three times daily should the whole exercise be carried through in its most rapid movement. In fact it will require for most pupils two months before the full speed is attained. But all the time the slow practice in detail must form part of every days work. The larger rhythm will be realized by counting one to each whole note, three in a measure, and accenting accordingly. The left hand part must be studied at rapid movement, in order to realize the rhythmico-melodic figure which forms its motive. Observe the staccatos. Likewise the legatos.

**Veloce** ♩ = 80

The musical score consists of six systems, each with a treble and bass staff. The first system is marked 'Veloce' with a tempo of ♩ = 80. The first staff of each system contains a complex rhythmic pattern with numerous slurs and accents. The second staff of each system contains a bass line with chords and staccato notes. Fingerings are indicated by numbers 1-5. Dynamics include 'f' and 'fz'. The key signature changes from one sharp (F#) to one flat (Bb) across the systems.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has a few notes, including a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present. A small asterisk is at the end of the system.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Seventh system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Eighth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a half note with a flat and a whole note with a flat. A dynamic marking of *fz* is present.

Musical score for piano, consisting of seven systems of two staves each. The music is in 2/2 time and features a variety of dynamics and articulations.

- System 1: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes. Includes a triplet in the right hand.
- System 2: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes.
- System 3: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes.
- System 4: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes. Includes a *stacc.* marking.
- System 5: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes. Includes a *stacc.* marking.
- System 6: Treble clef, forte (*f*) dynamic. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes. Includes a *sed.* marking and a *dim* marking.
- System 7: Treble clef, piano (*p*) and piano-piano (*pp*) dynamics. Right hand: continuous eighth-note pattern. Bass clef: chords and single notes. Includes a double whole note marked with 'A' and an asterisk.

A) The sign  $\text{II}$  is a double whole note.

## For Daily Practice. (Left hand).

This piece is a companion to the preceding, and like that must be taken as daily bread for the fingers for some weeks or months. Each new five-finger position must be worked out carefully by itself, for evenness, certainty, quiet hand, and speed; and slow practice must occupy at least two thirds the total time bestowed upon it daily. The long rhythm of 3-1 must be obtained by working up the right hand alone at its proper speed. When the strong and decided rhythm of this part is fully realized, the speed of the left hand will be very much hastened in the effort to attain this broader delivery.

Satisfactory results will not be attained unless the study be made a part of the daily work for a long time. Hence after working at it seriously for one or two lessons, retain it in practice, but go on to devote a part of the time to later numbers.

**Veloce.**  $\text{♩} = 69$

The musical score is for the left hand in 3/4 time, marked 'Veloce' with a tempo of quarter note = 69. It consists of six systems of music. The first system starts with a treble clef and a bass clef, with a forte 'f' dynamic. The second system continues the piece. The third system features a key signature change to one sharp (F#) and includes a '3 4 5' fingering. The fourth system has a key signature change to two sharps (F#, C#) and includes a '2 3' fingering. The fifth system has a key signature change to one flat (Bb) and includes a '4 3 1 3 2 1 3' fingering and a 'bd' (basso continuo) marking. The sixth system has a key signature change to two flats (Bb, Eb) and includes a '3 1 3 4 5' fingering and a 'sempre legato' instruction. The piece concludes with a final treble clef staff.





First system of musical notation. The right hand (treble clef) features a melodic line with a key signature of one flat (B-flat) and a common time signature. It includes a triplet of eighth notes, a slur over a group of notes, and a fermata. The left hand (bass clef) plays a steady eighth-note accompaniment with a key signature of two flats (B-flat and E-flat). Fingerings are indicated with numbers 1-5.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment remains consistent. The system concludes with a key signature change to two flats and a common time signature.

Third system of musical notation. The right hand features a series of chords with a key signature of two flats. The left hand accompaniment includes a triplet of eighth notes and a dynamic marking of *f* (forte).

Fourth system of musical notation. The right hand has a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes. The left hand accompaniment includes a dynamic marking of *fz* (forzando) and a triplet of eighth notes.

Fifth system of musical notation. The right hand features a series of chords with a dynamic marking of *ff*. The left hand accompaniment includes a triplet of eighth notes and a dynamic marking of *ff*.

Sixth system of musical notation. The right hand is marked *ten.* (tenuendo) and contains a fermata. The left hand accompaniment is marked *dim.* (diminuendo) and *p* (piano), ending with a fermata.

# The Harmonious Blacksmith

from Suite V

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

16

Var. I

Un poco più mosso

Var. II

*p il basso non troppo legato e molto distinto*

*dolce* *espress.* *tr* *cresc.*

4 2 2 4 3 5 2 4 1 5

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

*f dim.* b) < > < > < > < > 5

Var. III *Più animato* *p* *p* *cresc.* *dim.*

*ten.* *ten.* 3 5

*f* *leggiere*

*ten.* *ten.* *ten.* *ten.* 4 *ten.* *ten.*

*poco a poco cresc.* *f* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

Var. IV *L'istesso tempo* *mf leggiere* *cresc.* *f* *espress.* *dim.* *poco*

a) also thus: b)

Musical score system 1, featuring treble and bass staves. The key signature has three sharps (F#, C#, G#). The system includes dynamic markings *ten.*, *mp*, *cresc.*, and *dim.*. Fingerings are indicated with numbers 1-5. A repeat sign is present at the beginning.

Musical score system 2, featuring treble and bass staves. The key signature has three sharps. The system includes dynamic markings *ten.*, *espress.*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5.

**Allegro brillante**

Musical score system 3, featuring treble and bass staves. The system includes dynamic markings *f*, *2d time p*, *p*, and *mf*. Fingerings are indicated with numbers 1-5.

Musical score system 4, featuring treble and bass staves. The system includes dynamic markings *cresc.*, *f*, and *dim.*. The word *sosten.* is written below the bass staff. Fingerings are indicated with numbers 1-5.

Musical score system 5, featuring treble and bass staves. The system includes dynamic markings *p*, *cresc.*, *f*, *mf*, and *ten.*. Fingerings are indicated with numbers 1-5.

Musical score system 6, featuring treble and bass staves. The system includes dynamic markings *ten.*, *f*, and *ten.*. Fingerings are indicated with numbers 1-5.

Musical score system 7, featuring treble and bass staves. The system includes dynamic markings *mf*, *sempre cresc.*, *ff*, and *ten.*. Fingerings are indicated with numbers 1-5.

# SCHERZO

IN FORM OF A CANON.\*

Edited and fingered by  
Maurits Leefson.

S. Jadassohn, Op. 35. No. 3.

**Allegro giocoso.** ♩ = 160

The musical score is presented in five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Allegro giocoso' with a quarter note equal to 160 beats per minute. The score includes various dynamics such as *p*, *molto legg.*, *ten.*, *cresc.*, *espress.*, *pp*, *f marcato.*, *p*, *pp*, and *sff*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a fermata over the final chord.

\* A Canon is a polyphonic composition, in which the first part or voice is closely imitated by other parts or voices in succession. The above is a Canon in two parts, the second part repeating the first an octave below

8  
*dim.* *r.h.* *p*  
*sf* *r.h.* *p*

*cresc.* *p* *pp dolce.* *ten.*

*ten.*

*p e sempre dim.* *pp* *dim.*

# The Chariot Race.

This splendid bravoura study is invaluable for wrist exercise, and for the discriminative playing of unusual chords and interlocking passages. It must be taken piecemeal, a chapter at a time, and worked up by means of a great deal of slow practice, alternating with fast playing, since in slow playing the hands are carried differently from what they are in very fast playing. After the successive chapters have been worked up, then the study as a whole must be mastered until it can be played several times quite through without undue weariness, yet at a rapid tempo. The first chapter ends with Period V; the second with Period IX; third concludes the piece. Observe that the left hand has the accent throughout, and the hand should be kept as quiet as possible, the left hand particularly not rising from the keys.

**Allegro molto marcato.** M.M. ♩ = 92

L. SCHYTTE.

*sempre staccato.* *dim.* - - - - *p* I

II *agitato.*

*dim* III



First system of a musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a complex texture with many beamed notes and chords. There are fingerings '2' and '1' in the lower staff, and '4' in the upper staff.

IV *tranquillo*

Second system of the musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music is marked *mf*. It features a complex texture with many beamed notes and chords. There are fingerings '1', '4', '5', and '3' in the upper staff, and '1' in the lower staff.

Third system of the musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a complex texture with many beamed notes and chords. There are fingerings '1' and '2' in the upper staff, and '2' in the lower staff.

V *agitato*

Fourth system of the musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music is marked *f* and *agitato*. It features a complex texture with many beamed notes and chords. There are fingerings '3', '2', '3', '2', '1' in the lower staff, and '2', '3', '2', '4', '5', '2' in the upper staff.

Fifth system of the musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a complex texture with many beamed notes and chords. There is a key signature change to one flat (B-flat) at the end of the system.

VI *tranquillo*

Sixth system of the musical score, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music is marked *tranquillo*. It features a complex texture with many beamed notes and chords. There are fingerings '1' in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line includes fingerings 1, 2, 1 and dynamic markings 'v'.

VII

Second system of musical notation, marked "VII" and "f". It features a grand staff with treble and bass clefs.

Third system of musical notation, marked "f". It features a grand staff with treble and bass clefs, including some notes marked with "x".

VIII

Fourth system of musical notation, marked "VIII" and "mf". It features a grand staff with treble and bass clefs, including fingerings and a fermata.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs, including fingerings and a fermata.

IX

Sixth system of musical notation, marked "IX" and "p", with "agitato" written above. It features a grand staff with treble and bass clefs, including fingerings.

*p* *agitato.*

*f* X

A

CODA

*f* *string.*

*ff* *fff* *fz* *fffz* *fffz*

# Etude de Concert

in F# Major

OSCAR BERINGER

Allegro moderato M.M. ♩ = 126

*mf* *sempre staccato* *Ped. simile* *triquillo* *cresc.* *poco rit.* *p* *dim.* *p* *poco rit.* *mp* *cresc.* *mf* *mf* *molto tranquillo* *f<sub>s</sub>* *p* *mp* *p* *p*

pp rit. *atempo* *molto cresc.*  
Ped. simile

mf *cresc.* *rall.*

*atempo* *con brio* *f*  
Ped. simile

*cresc.* *ff* *f*  
Ped. simile

mf *f* mf

*f* *molto cresc.* *ff* *mf* *cresc.*

*f* *molto cresc.* *ff* *ff* *ff*

# Etude de Concert

Allegretto scherzando M.M. ♩ = 96

AGATHE BACKER GRÖNDAHL, Op.11, No. 3

The musical score is presented in seven systems, each with a piano (right) and bass (left) staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto scherzando' with a metronome marking of quarter note = 96. The score includes several dynamic markings: *mf* (mezzo-forte) at the beginning, *leggiero* (light) in the third system, *p* (piano) in the sixth system, and *cresc.* (crescendo) in the seventh system. The piece features numerous triplets, slurs, and detailed fingering numbers (1-5) throughout. The notation is complex, with many sixteenth and thirty-second notes, and some passages marked with accents or breath marks. The piece concludes with a final cadence in the seventh system.

First system of musical notation. The treble staff contains several triplet figures with fingerings 1-2-1, 2-1-2, and 1-2-1. The bass staff features a triplet of eighth notes and other rhythmic patterns. Fingerings 3, 4, and 5 are indicated throughout.

Second system of musical notation. The treble staff has a melodic line with a dynamic marking of *dim.* followed by *mf.* The bass staff provides harmonic support with eighth-note patterns.

Third system of musical notation. The treble staff features a triplet of eighth notes. The system concludes with the instruction *last time to Coda* and a Coda symbol.

CODA section. The treble staff begins with a triplet and the instruction *morendo*. The bass staff has a triplet. The section ends with *pp* and *leggiere*. Below the staves, the instruction *una corda senza Ped.* is written.

Fourth system of musical notation. The treble staff has a melodic line with fingerings 4, 2, 2, 5, 1, 2, 1, 2. The bass staff features a *ff* dynamic marking and a *sfz* marking. The instruction *tre corde* is written below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with fingerings 4, 2, 2, 5, 1, 2, 1, 2. The bass staff features a *leggiere* dynamic marking.

ff molto marcato

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment. The tempo and dynamics are marked as *ff molto marcato*.

sf

Second system of the piano score, continuing the intricate textures from the first system. The dynamics are marked as *sf* (sforzando).

f cresc. molto

Third system of the piano score. The right hand includes some triplet markings. The dynamics are marked as *f* (forte) and *cresc. molto* (crescendo molto).

fz ff sempre

Fourth system of the piano score. The right hand has more triplet markings. The dynamics are marked as *fz* (forzando) and *ff sempre* (fortissimo sempre).

Fifth system of the piano score, maintaining the high energy and complex textures.

fz D.C.

Sixth system of the piano score, concluding with a *fz* (forzando) dynamic and the instruction *D.C.* (Da Capo).



## Prélude

F. CHOPIN, Op. 28, No. 22

Molto agitato M.M. ♩.=126

The musical score is written for piano in E-flat major (three flats) and 6/8 time. It begins with a forte (*f*) dynamic. The bass line is characterized by a steady, rhythmic pattern of four-note chords, often marked with a '4' below the notes. The treble line features a more complex, melodic line with frequent accidentals and slurs. The piece includes several dynamic markings: *f* at the beginning, *cresc.* (crescendo) in the third system, *ff* (fortissimo) in the fourth system, and *piu animato* (more animated) in the fifth system. The score concludes with a final *ff* dynamic and a fermata over the final chord.

# Dream Visions.

The remarks previously made regarding the use of poetic pieces as studies apply here again, but Schumann's "Traumeswirren" affords exceptionally fine practice for the 4th and 5th fingers of the right hand in alternation. It is to be worked out by much slow practice, and the speed gradually attained. Nevertheless it will not do to wait until after long slow practice before attempting the piece at a fast tempo. Fast and slow must alternate at the rate of about four times slow *less than half the required speed* and three times fast *at the full speed* from the very first. In this way the required qualities will be much more speedily reached than when slow or fast practice has been employed exclusively.

**Vivacissimo.** M. M. ♩ = 152

From Schumann Op. 12. No. 1.

*Äusserst lebhaft.*

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The piece is marked **Vivacissimo** with a metronome marking of 152. The tempo is *Äusserst lebhaft*. The score includes various dynamics such as *sf*, *f*, *p*, and *rit.* It features intricate fingerings and articulation marks throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *f* and *sf*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *sf*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *p*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *rit.* and *a tempo*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *sf*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. Dynamic markings include *sf*, *f*, *m.s.*, and *m.d.*.

# FRÜHLINGSLIED. (Spring Song.)

Revised and fingered by Thos. a'Becket.

A. HENSELT, Op. 15.

**Allegretto.** M.M. ♩ = 56

The musical score is presented in four systems, each with a treble and bass staff. The key signature is G major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 56. The score includes various dynamics such as *p*, *f*, and *pp*, as well as performance instructions like *risoluto*, *cresc*, *dim*, and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling is marked with 'Ped.' and asterisks. The piece concludes with an *a tempo* marking.

*risoluto.* *cresc.* *cresc.* *dim.* *rit.* *pp*

*pp*  
*ped.* \*

*a tempo* *p*

*ped.* \*

*un poco più mosso.* *mf* *cresc.*

*ped.* \*

*ped.* \*

*mf* *dim.* *m.g.* *pp*

*ped.* \*

ten.

*p*

*f* *rallent*

*crece. assai.*

*Red.* \*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (1-2-3, 1-2-3-4, 1-2-3-4-5). The left hand plays a bass line with slurs and fingerings (3-2-1, 3-1-2, 2-1-2-1-2, 1-2-1-2, 1-4). Dynamics include piano (*p*) and fortissimo (*f*). Performance markings include *ten.*, *crece. assai.*, and *rallent*. There are two *Red.* markings with asterisks.

*rallent*

*a tempo*

*sfz*

*Red.* \*

This system contains measures 3-5. The right hand continues with slurs and fingerings (5-4, 1-4, 2-1-4-2, 1-1, 1-4, 1-1). The left hand has slurs and fingerings (1-3, 1-4, 2-1-4-2, 1-1, 1-4, 1-1). Dynamics include *rallent*, *a tempo*, and *sfz*. There are three *Red.* markings with asterisks.

*rit*

*a piacere*

*Red.* \*

This system contains measures 6-8. The right hand has slurs and fingerings (5-4-3-2-1, 5-4-3-2-1, 1-2-3-4-5, 2-1-2-3-4). The left hand has slurs and fingerings (3-2-1-3, 1-1-1, 1-1, 1-1, 1-1, 1-1). Dynamics include *rit* and *a piacere*. There are three *Red.* markings with asterisks.

*sempre piano*

*Red.* \*

This system contains measures 9-12. The right hand has slurs and fingerings (5-3, 1-1, 5-1-5, 1-1, 5-3, 1-1, 5-3, 1-1). The left hand has slurs and fingerings (1-2-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1). Dynamics include *sempre piano*. There are seven *Red.* markings with asterisks.

*con felicità*

*Red.* \*

This system contains measures 13-16. The right hand has slurs and fingerings (1-5, 1-5, 5-3, 1-5, 5-3, 1-5, 5-3, 1-5). The left hand has slurs and fingerings (1-2, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1). Dynamics include *con felicità*. There are seven *Red.* markings with asterisks.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The treble staff contains a melodic line with slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment with slurs and fingerings (4). The system is divided into three measures by bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The treble staff contains a melodic line with slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment with slurs and fingerings (4). The system is divided into three measures by bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The treble staff contains a melodic line with slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment with slurs and fingerings (2, 4, 3). The system is divided into three measures by bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The treble staff contains a melodic line with slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment with slurs and fingerings (2, 1, 2, 1). The system is divided into three measures by bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk. The word "sempre" is written above the bass staff in the second measure, followed by "pp" and a dynamic hairpin.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The treble staff contains a melodic line with slurs and fingerings (1, 2, 4, 1). The bass staff contains a rhythmic accompaniment with slurs and fingerings (1, 4, 4). The system is divided into three measures by bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "pp" (pianissimo), and "Ped." followed by an asterisk.

# ETUDE MELODIQUE.

*This beautiful study although by no means very difficult nevertheless requires so much musical feeling for its best performance, that it will absorb quite a good deal of practice. Two points must be equally well made: First, to keep the melody legato and expressive; and second, to maintain the triplet motion in the accompaniment unbroken and evenly. The rubatos should always be of a less noticeable character when there is an established motion of this kind. The pedal is used to carry the bass under the chords, as written, and to promote blending. Slow practice with a soft and delicate clinging upon the melody, soft but distinct touch upon the triplet notes, and a low wrist, will promote musical quality.*

J. RAFF, Op. 130, No. 2.

**Allegro. M.M. ♩ = 152** *cantabile*

(a) *p*

*cre* - - - - - *do* *mf*

45

a) The accompanying figure - which is in triplet form - must be light and zephyrlike, yet always clear and distinct.

The melody should have good singing quality. When well

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played the effect is of an entrancingly dreamy character.

At some points a choice of fingering is given to suit various hands.



First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with notes and fingerings (5, 4, 3, 2, 1).

Second system of musical notation, continuing the piece with similar notation and fingerings in both staves.

Third system of musical notation, including vocal lyrics: "ere - scen - do". The notation includes notes and fingerings for both staves.

Fourth system of musical notation, starting with a forte (*f*) dynamic marking. It features notes and fingerings in both staves.

Fifth system of musical notation, including a triplet marked "(a)" and the lyric "decre". The notation includes notes and fingerings for both staves.

Sixth system of musical notation, including dynamics "scendo poco rit." and "p", and the tempo marking "in tempo". It features notes and fingerings in both staves.

a) Maintain the triplet accent strictly.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system shows a complex melodic line in the treble with many slurs and fingerings (1-5), and a bass line with chords and single notes. The second system continues the melodic development. The third system features a dynamic marking of *f* (forte) and includes a *marc.* (marcato) marking in the bass. The fourth system shows a more active bass line with slurs and fingerings. The fifth system is marked *in tempo* and *un poco rit.* (un poco ritardando), with a *marc.* marking in the bass. Below the fifth system, the instruction "(a) 5" is written. The sixth system concludes with a *marc.* marking in the bass.

a) The theme in the baritone well marked, but not harsh.

First system of musical notation. It consists of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff with many slurs and fingerings (1-5). The bass staff has a more rhythmic accompaniment with some slurs and fingerings. A *marc.* marking is present in the third measure.

Second system of musical notation. Similar to the first system, it features a complex melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The *marc.* marking continues in the third measure.

Third system of musical notation. The melodic line in the treble staff continues with intricate slurs and fingerings. The bass staff accompaniment remains consistent with the previous systems.

Fourth system of musical notation. This system begins with the dynamic marking *p sempre*. It features a melodic line in the treble staff with triplets and slurs, and a bass staff accompaniment with slurs and fingerings.

Fifth system of musical notation. The melodic line in the treble staff is highly technical, featuring slurs, triplets, and eighth-note patterns. The bass staff accompaniment consists of sustained chords and simple rhythmic patterns.

Sixth system of musical notation. This system continues the technical melodic line in the treble staff with slurs and fingerings. The bass staff accompaniment includes slurs and fingerings, ending with a final chord in the bass clef.

# Sparks.

Etincelles.

M. MOSZKOWSKI, Op. 36, No. 6.

Allegro scherzando. ♩ = 132

The first system of music features a treble clef with a key signature of two flats and a 3/8 time signature. The right hand (r.h.) begins with a piano (*pp*) dynamic and includes triplet markings. The left hand (l.h.) provides a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A section labeled 'A' is marked in the left hand.

The second system continues the piece, with the right hand playing more complex melodic lines. The left hand includes a section labeled 'B'. The instruction *sempre staccato.* is written above the right hand. Fingerings and articulation marks are present throughout.

The third system shows a continuation of the melodic and harmonic development. The right hand features many slurs and accents. The left hand includes a *dim.* (diminuendo) marking. The system concludes with a *pp* dynamic and a *Red.* (ritardando) instruction.

The fourth system features a *p* (piano) dynamic marking. The right hand has a *pp* dynamic marking. The left hand has a *p* dynamic marking. The system includes various fingerings and articulation marks.

The fifth system includes a *più f* (piano fortissimo) dynamic marking. The right hand has a *pp* dynamic marking. The left hand has a *p* dynamic marking. The system includes various fingerings and articulation marks.

The sixth system contains two short musical phrases labeled 'A' and 'B'. The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. Fingerings and articulation marks are provided.

3 1 5 2

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

*sempre staccatiss.*

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

*molto pp*

*un poco marc.*

*giocos. leggiero.*

*molto p*

*pp*

*leggiero.*

*Red.*

*cresc.*

*Red.*

*cresc.*

*f*

*Red.*

\* With a slight pressure on the right pedal.



First system of the musical score. It consists of two staves. The upper staff contains a melodic line with various fingerings (1-5) and slurs. The lower staff contains a bass line with slurs and dynamic markings. The dynamic marking *sempre pp* is written above the upper staff. A *dim.* marking is placed above the lower staff. Pedal markings include *\* Ped.* and *Ped.* with asterisks.

Second system of the musical score. It consists of two staves. The upper staff features a complex melodic line with many slurs and fingerings. The lower staff has a bass line with slurs. Pedal markings include *Ped.*, *\* Ped.*, and *l.h. \* Ped.*. Hand designations *r.h.* and *l.h.* are used for specific passages.

Third system of the musical score. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with slurs. The dynamic marking *pp* is written above the upper staff. The phrase *volante delicatiss.* is written above the upper staff. Pedal markings include *Ped.*, *\* Ped.*, and *l.h. Ped.*. Hand designations *r.h.* and *l.h.* are used.

Fourth system of the musical score. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with slurs. Pedal markings include *Ped.* and *\* Ped.*.

Fifth system of the musical score. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with slurs. The dynamic marking *\*sempre pp* is written above the lower staff. Pedal markings include *\* Ped.* and *Ped.*.

Sixth system of the musical score. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with slurs. Pedal markings include *\* Ped.* and *Ped.*.

\* With a slight pressure on the right pedal.



# Fugue in D Major.

Fugue may be defined as a form of composition in which a subject is proposed by one voice and immediately taken up by each of the other voices in turn, in the original and related keys. Good playing of fugues consists in defining the several voices, so that the ear follows each of them in its melodious windings whether it be occupied at the moment with the principal subject with a counterpoint. And at least the principal subject, wherever it occurs, must be brought out clearly.

The present specimen is less difficult than most, on account of the freedom with which the voices are treated, silences being of frequent occurrence, and the counterpoint very simple, whereby chords occur more often than usual in this form of composition.

Bach's Well Tempered Clavier No. 5.

**Allegro moderato.** M.M. ♩ = 60

*risoluto e sempre marcato*

*ff*

II



The first consideration is the rhythm, which must be carefully observed, the 64th notes going at their proper rate as compared with the quarters. In giving out the subject, the dotted 8ths have practically the force of quarters, the accompanying 16ths being played very quickly and almost like grace notes to the following dotted 8ths. Contrary to this, the 16ths beginning the soprano in Period II must be delivered somewhat sentimentally, and with melodic quality. The same is true where this motive comes in the bass at beginning of Period III. Doubling the bass at the close makes a strong effect, and the dotted 8ths are emphasized here, and the 16ths correspondingly shortened, as at beginning. This is a license, but a justifiable one, since it corresponds with the resolute and quasi-martial character of the work.

The image displays six systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is in D major (two sharps) and 3/4 time. The notation includes various rhythmic values, including dotted eighth notes and sixteenth notes, often grouped with slurs and ties. Fingerings are indicated by numbers 1-5. Performance markings such as *tr* (trills), *cresc.* (crescendo), and *ff* (fortissimo) are present. A section labeled "CODA." begins in the sixth system. The piece concludes with a double bar line and repeat signs.