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


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## GRADE VIII.

### Introduction.

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### 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 *Grados 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 is written for piano and consists of six systems. Each system has a treble staff and a bass staff. The tempo is marked 'Veloce' with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#). The first five systems feature rapid sixteenth-note runs in the right hand, with the left hand playing chords and single notes. The sixth system features a more complex rhythmic pattern in the right hand, with the left hand playing a melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'fz'.

This page of piano sheet music consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/8 time signature. The notation includes various musical elements:

- Staff 1:** The right hand features a rapid, ascending and then descending melodic line with many sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter notes and rests. A dynamic marking of *fz* (forzando) is present.
- Staff 2:** The right hand continues the melodic pattern. The left hand has a more active accompaniment with eighth notes. A dynamic marking of *fz* is present.
- Staff 3:** Similar to the previous system, with a complex right-hand melody and a supporting left-hand accompaniment. A dynamic marking of *fz* is present.
- Staff 4:** The right-hand melody is highly technical, featuring many sixteenth-note runs. The left hand has a steady accompaniment. A dynamic marking of *fz* is present.
- Staff 5:** The right-hand melody continues with intricate fingerings. The left hand has a simple accompaniment. A dynamic marking of *fz* is present.
- Staff 6:** The right-hand melody is very fast and complex. The left hand has a simple accompaniment. A dynamic marking of *fz* is present.
- Staff 7:** The right-hand melody is highly technical, featuring many sixteenth-note runs. The left hand has a simple accompaniment. A dynamic marking of *fz* is present.
- Staff 8:** The right-hand melody continues with intricate fingerings. The left hand has a simple accompaniment. A dynamic marking of *fz* is present.

The page concludes with a double bar line and a final dynamic marking of *fz*.

The musical score consists of seven systems of staves. The first six systems show a continuous melodic line in the right hand with a supporting bass line in the left hand. The seventh system features a change in dynamics and a final cadence marked with a double whole note and an asterisk.

Dynamic markings include *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *dim* (diminuendo), and *sed.* (sotto voce). The final system includes a double whole note marked with an asterisk (\*) and a section labeled A.

A) The sign  $\text{=}$  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 69 beats per minute. It consists of six systems of music. The first four systems are in G major (one sharp). The fifth system is in F# major (two sharps). The sixth system is in F major (one flat) and includes the instruction 'sempre legato'. The piece features rapid sixteenth-note passages in the left hand and sustained chords in the right hand. Fingerings are indicated by numbers 1-5. Dynamics include 'f' (forte) and 'fz' (forzando).



This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings, primarily *fz* (forzando). Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece features intricate melodic lines in both hands, often with slurs and ties, and a strong rhythmic foundation. The notation is dense, with many beamed sixteenth and thirty-second notes. The page concludes with a final cadence in the right hand.

First system of musical notation. Treble clef staff contains a melodic line with triplets and slurs. Bass clef staff contains a continuous eighth-note accompaniment. Fingering numbers 3, 4, 5, 3, 2, 1, 2, 1, 2 are visible.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the eighth-note accompaniment. Fingering numbers 1, 5, 3, 2, 4, 2, 3 are visible.

Third system of musical notation. Treble clef staff features chords and rests. Bass clef staff continues the eighth-note accompaniment. Dynamics *fz* and *f* are present. Fingering numbers 3, 1, 3, 1, 1, 3 are visible.

Fourth system of musical notation. Treble clef staff features chords and rests. Bass clef staff continues the eighth-note accompaniment. Dynamics *ff*, *fz*, and *f* are present. Fingering numbers 3, 1, 2, 1, 2, 1, 1, 2, 1, 2, 3, 1, 2, 1 are visible.

Fifth system of musical notation. Treble clef staff features chords and rests. Bass clef staff continues the eighth-note accompaniment. Dynamics *ff* is present. Fingering numbers 5, 5, 5, 1, 1, 3, 3, 3 are visible.

Sixth system of musical notation. Treble clef staff contains a whole rest and a final chord. Bass clef staff continues the eighth-note accompaniment. Dynamics *ten.*, *dim.*, and *p* are present. Fingering number 2 is visible.

# The Harmonious Blacksmith

from Suite V

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

16

Andante tranquillo M.M. ♩ = 92

mf 2d time pp

cresc.

f dolce p

mf cresc.

f

Var.I

p 2d time pp p

mf dim.

f

p

cresc.

f dim.

p

poco cresc.

dim.

Un poco più mosso

fz

p il basso non troppo legato e molto distinto

Var.II

p

fz

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

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

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

*ten.* *ten.* *ten.* *f* *leggiere* *ten.* *ten.*

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

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

a) *also thus: b)*



ten. *mp* *cresc.* *dim.*

ten. *espress.* *cresc.* *f*

### Allegro brillante

Var.V. *f* 2d time *p* *mf*

*cresc.* *sosten.* *f* *dim.*

*p* *cresc.* *f* *mf* *ten.*

*ten.* *ten.* *f* *mf*

*mf* *sempre cresc.* *ff* *ten.*

## SCHERZO

IN FORM OF A CANON.\*

Edited and fingered by  
Maurits Leefson.

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

**Allegro giocoso.** ♩ = 160

*p* *molto legg.* *ten.* *ten.* *ten.* *ten.*

*ten.* *cresc.* *p* *p*

*espress.* *p*

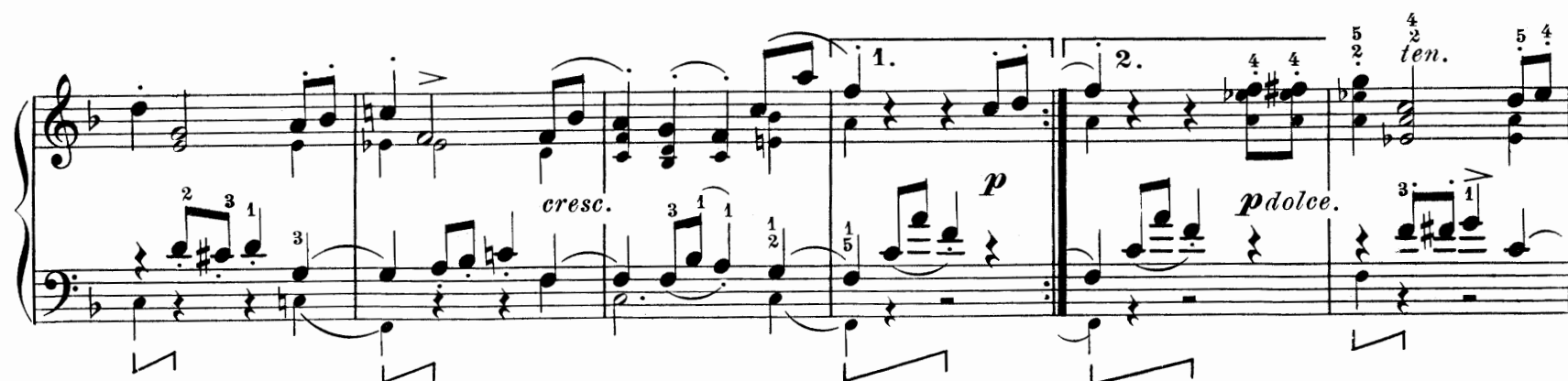
*pp* *f marcato.*

*p* *pp* *ff*


\* 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



First system of musical notation. The right hand (r.h.) begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The left hand (l.h.) starts with a *sf* (sforzando) dynamic. The system includes various fingerings and articulations, such as slurs and accents.




Second system of musical notation. The right hand features a *cresc.* (crescendo) marking and a *p* dynamic. The left hand includes a *p dolce.* (piano dolce) marking. The system contains complex fingerings and a repeat sign.



Third system of musical notation. The right hand includes a *ten.* (tenuto) marking. The system features intricate fingerings and slurs across both hands.



Fourth system of musical notation. The right hand includes a *p e sempre dim.* (piano e sempre diminuendo) marking and a *pp* (pianissimo) dynamic. The left hand includes a *dim.* (diminuendo) marking. The system contains complex fingerings and slurs.



Fifth system of musical notation. The system concludes with complex fingerings and slurs in both hands, leading to a final cadence.

# 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.*

III *dim.*

III *dim.*

III *dim.*



First system of a musical score in B-flat major, 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingering numbers 2, 4, and 1 are visible.

IV *tranquillo*

Second system, marked *IV tranquillo* and *mf*. The right hand continues with chordal textures, and the left hand has a more active line with some slurs. Fingering numbers 1, 4, 5, and 3 are present.

Third system of the *tranquillo* section. The right hand shows a sequence of chords, and the left hand features a melodic line with slurs and accents. Fingering numbers 1 and 2 are visible.

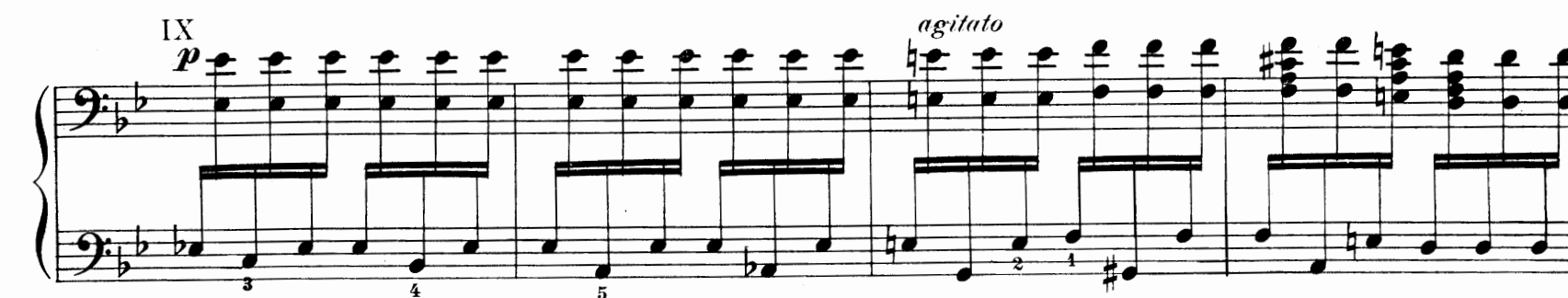
V *agitato*

Fourth system, marked *V agitato* and *f*. The tempo and dynamics change. The right hand has a more complex, rapid chordal pattern, and the left hand plays a driving eighth-note accompaniment. Fingering numbers 3, 2, 3, 2, 1, 2, 3, 2, 1, 4, and 2 are visible.

Fifth system of the *agitato* section. The right hand continues with dense chordal textures, and the left hand maintains the driving accompaniment. A key signature change to B major is indicated at the end of the system.

VI *tranquillo*

Sixth system, marked *VI tranquillo*. The tempo returns to a slower pace. The right hand features a series of chords, and the left hand has a simple eighth-note accompaniment. Fingering numbers 1 and 1 are visible.



A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (f) dynamic. The bass line is marked with a piano (p) dynamic. The score includes a bridge section marked with an 'X' and a final section marked with a '4' and a '2'.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score consists of two systems. The first system has four measures, and the second system has four measures. The voice part is written in a single line, and the piano accompaniment is written in two staves (treble and bass). The piano part features a prominent bass line with many triplets and a treble part with chords and single notes. The score is marked with a "V" for the voice part and a "P" for the piano part. The title "The Rose Tree" is written at the top of the first system.

4 5 4

CODA

1 2

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It begins with a piano introduction in 3/4 time, marked 'Andante'. The piano part is written for a grand piano, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The introduction concludes with a double bar line. Following this, the string section enters, marked 'string.' and 'f' (forte). The strings play a rhythmic pattern of eighth notes, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The score is written on a grand staff with a key signature of one flat (B-flat) and a common time signature of 3/4.

*ff* *fff*

*f* *fff*

## Etude de Concert

in F# Major

OSCAR BERINGER

Allegro moderato M.M. ♩ = 126

The musical score is written for piano and consists of 18 measures. The key signature is F# Major (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked "Allegro moderato" with a metronome marking of 126 beats per minute. The score is divided into two systems of nine measures each. The first system begins with a mezzo-forte (*mf*) dynamic and includes the instruction "sempre staccato" and "Ped. simile". The second system includes "cresc." (crescendo), "poco rit." (poco ritardando), and "tranquillo". The third system includes "dim." (diminuendo), "p" (piano), and "Ped. simile". The fourth system includes "poco rit." and "cresc.". The fifth system includes "mf" (mezzo-forte). The sixth system includes "molto tranquillo" and "f" (forte). The seventh system includes "cresc." and "p" (piano). The eighth system includes "mp" (mezzo-piano) and "p". The score features various musical notations including slurs, ties, and fingerings. The piece concludes with a final chord in the right hand.





First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *pp rit.*, *atempo*, and *molto cresc.*. Pedal markings include *Ped. simile*.



Second system of musical notation. Treble and bass staves. Dynamics include *mf* and *cresc.*. Pedal markings include *rall.*.



Third system of musical notation. Treble and bass staves. Key signature changes to three sharps (F#, C#, G#). Dynamics include *atempo*, *con brio*, and *f*. Pedal markings include *Ped. simile*.



Fourth system of musical notation. Treble and bass staves. Dynamics include *cresc.*, *ffs*, and *f*. Pedal markings include *Ped. simile*.



Fifth system of musical notation. Treble and bass staves. Dynamics include *mf* and *f*. Pedal markings include *Ped. simile*.



Sixth system of musical notation. Treble and bass staves. Dynamics include *f*, *molto cresc.*, *ffs*, and *mf*. Pedal markings include *Ped. simile*.



Seventh system of musical notation. Treble and bass staves. Dynamics include *f*, *molto cresc.*, and *ffs*. Pedal markings include *Ped. simile*.

## Etude de Concert

Allegretto scherzando M.M. ♩ = 96

AGATHE BACKER GRÖNDAHL, Op.11, No. 3

The musical score is written for piano and right hand. It begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegretto scherzando' with a metronome marking of ♩ = 96. The first system includes a dynamic marking of *mf*. The score is divided into six systems, each with a piano staff and a right-hand staff. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. There are several slurs and phrasing marks throughout. Dynamic markings include *mf*, *leggiere*, *p*, and *cresc.*. The piece concludes with a final cadence in the right hand.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and triplets.

Second system of musical notation, measures 5-8. Includes dynamics *dim.* and *mf*.

Third system of musical notation, measures 9-12. Includes the instruction *last time to Coda*.

Fourth system of musical notation, measures 13-16. Labeled **CODA**. Includes *morendo*, *pp*, and *leggiere*. Below the staff: *una corda senza Ped.*

Fifth system of musical notation, measures 17-20. Includes *ff* and *tre corde*.

Sixth system of musical notation, measures 21-24. Includes *leggiere*.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature (C). The notation is highly complex, featuring dense chords, arpeggios, and various fingerings indicated by numbers 1-5. Dynamic markings include *ff* *molto marcato*, *fz*, *f*, *cresc. molto*, *ff sempre*, and *fz*. The piece concludes with a *D.C.* (Da Capo) instruction. The notation is arranged in a vertical column, with each system occupying approximately one-sixth of the page.

*ff* *molto marcato*

*fz*

*f* *cresc. molto*

*fz* *ff sempre*

*fz* *D.C.*



## Prélude

F. CHOPIN, Op. 28, No. 22

Molto agitato M.M. ♩ = 126

The musical score for Chopin's Prélude, Op. 28, No. 22, is presented in six systems. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Molto agitato' with a metronome marking of ♩ = 126. The score begins with a forte (*f*) dynamic. The first system shows the initial melodic and harmonic material. The second system continues the development. The third system introduces a crescendo (*cresc.*) and reaches a fortissimo (*ff*) dynamic. The fourth system maintains the fortissimo intensity. The fifth system is marked 'piu animato' and continues the rapid, agitated character. The sixth system concludes with a final fortissimo (*ff*) chord in the right hand. Fingerings are indicated by numbers 1-5 above or below notes. Accents are placed over many notes throughout the piece.



This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system features a complex melodic line in the right hand with many triplets and sixteenth notes, and a more rhythmic bass line. The second system continues the melodic development with a *sf* (sforzando) marking. The third system shows a change in texture with a *p* (piano) marking. The fourth system includes a *rit.* (ritardando) marking followed by a return to *a tempo*. The fifth system features a *sf* marking and a *m.d.* (morendo) marking. The sixth system concludes with a *sf* marking and a *m.s.* (morendo) marking.

The notation is highly detailed, with many notes and rests, and includes various musical symbols such as slurs, ties, and dynamic markings.

# FRÜHLINGSLIED.

(Spring Song.)

Revised and fingered by Thos. a'Becket.

A. HENSELT, Op. 15.

**Allegretto.** M.M. ♩. = 56

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system includes dynamics such as *f*, *risoluto*, *cresc*, *m*, *g*, *dim*, and *rit.*. The fourth system ends with a tempo change to *a tempo*. The score includes various musical notations such as slurs, ties, and fingerings.

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

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*a tempo* *p*

*Red.* \* *Red.* \* *Red.* \*

*un poco più mosso.* *mf* *cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*



*p* *ten.* *f* *rallent* *crese. assai.*

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics include *p* (piano), *ten.* (tension), *f* (forte), and *rallent* (rallentando). A *crese. assai.* (crescendo assai) marking is present. Fingerings are indicated with numbers 1-5. Pedal points are marked with *ped.* and asterisks.

*rallent* *a tempo* *sfz*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *rallent* (rallentando), *a tempo*, and *sfz* (sforzando). Fingerings are indicated with numbers 1-5. Pedal points are marked with *ped.* and asterisks.

*rit* *a piacere*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include *rit* (ritardando) and *a piacere* (ad libitum). Fingerings are indicated with numbers 1-5. Pedal points are marked with *ped.* and asterisks.

*sempre piano*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *sempre piano* (sempre piano). Fingerings are indicated with numbers 1-5. Pedal points are marked with *ped.* and asterisks.

*con felicità*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *con felicità* (con felicità). Fingerings are indicated with numbers 1-5. Pedal points are marked with *ped.* and asterisks.

[illegible]

# 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.  $\text{♩} = 152$

*cantabile*

(a) *p*

*cre - - - - - scen - - - - - do*

*mf*

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.

The musical score consists of six systems of staves. The first system shows a complex melodic line in the treble clef with many slurs and fingerings (1-5), and a supporting bass line. The second system continues the melodic development. The third system introduces the lyrics "cre - scen - do" under the treble staff. The fourth system features a forte (*f*) dynamic marking and continues the melodic and harmonic progression. The fifth system includes a triplet of eighth notes in the treble staff, marked with a bracket and the number 8, and the lyrics "decre". The sixth system begins with the lyrics "scendo" and "poco rit." (ritardando), followed by a piano (*p*) dynamic marking and the instruction "in tempo". The notation includes numerous slurs, ties, and detailed fingerings throughout.

a) Maintain the triplet accent strictly.

The musical score consists of six systems of staves. The first five systems are in 4/4 time, while the sixth system is in 3/4 time. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings. The sixth system includes the tempo marking *in tempo*, the tempo change *un poco rit.*, and the marking *marc.* (marcato). The key signature is D major (two sharps).

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



First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a complex melodic line in the right hand with many slurs and fingerings (1-5), and a more rhythmic bass line. A *marc.* (marcato) marking is present in measure 3.

Second system of musical notation, measures 5-8. The music continues with intricate melodic patterns in the right hand and sustained bass notes. The *marc.* marking is repeated in measure 6.

Third system of musical notation, measures 9-12. The right hand features a series of slurs and fingerings, while the left hand has a steady eighth-note pattern. A *marc.* marking is present in measure 10.

Fourth system of musical notation, measures 13-16. The music is marked *p sempre* (piano sempre). The right hand has a melodic line with slurs and fingerings, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The right hand features a series of slurs and fingerings, and the left hand has a rhythmic accompaniment. A *marc.* marking is present in measure 17.

Sixth system of musical notation, measures 21-24. The music concludes with a final melodic flourish in the right hand and a sustained bass note. The *marc.* marking is present in measure 21.

# Sparks.

Etincelles.

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

Allegro scherzando. ♩ = 132

*pp* *r.h.* *l.h.* *A* *l.h.* *B* *l.h.* *sempre staccato.* *dim.* *pp* *l.h.* *Red.* *p* *l.h.* *più f* *A* *l.h.* *B* *l.h.*

*sempre staccatiss.*

*molto pp*

*giocos. leggiero.*

*un poco marc.*

*molto p*

*pp*

*leggiero.*

*Red.*

*\**

*cresc.*

*Red.*

*\**

*cresc.*

*f*

*Red.*

*\**

\* With a slight pressure on the right pedal.

36

*pp subito.*

A musical score for the song 'The Rose Tree'. The score is written for two staves, both in bass clef with a key signature of one flat (B-flat). The melody is primarily in the upper staff, featuring a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The lower staff provides a harmonic accompaniment, including a prominent bass line with eighth and sixteenth notes, and a series of chords in the final measures. The piece concludes with a double bar line.

The second system of the musical score, labeled *D. S. senza ripetizione.*, continues the piece. It features a treble and bass staff. The treble staff begins with a melodic line in G major, marked *p* (piano). The bass staff provides harmonic support with chords and single notes. The system includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). A section of the treble staff is marked *r. h.* (right hand) and *l. h.* (left hand), indicating a change in the playing technique. The system concludes with a final chord in the bass staff.

Handwritten musical score for "The Bird Song" by John R. Johnson. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble staff, with some accompaniment in the bass staff. The piece includes a key signature change from G major to E major (two sharps) in the final measure. The score is marked with "r. h." and "l. h." for right and left hands, and includes fingerings and slurs.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The right hand (r.h.) plays a melody with various fingerings (1-5) and articulation marks. The left hand (l.h.) plays a bass line with fingerings (1-2) and a "sempre staccato." instruction. The piece ends with a "cresc." marking.

dim.

*sempre pp*

*volante delicatiss.*

*pp*

*sempre pp*

\* 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.  $\text{♩} = 60$

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.

III

tr

tr

cresc.

CODA.

ff