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THE
NORRIS SYLLABUS
OF
PIANO
STUDIES

A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

GRADE I

GRADE II

GRADE III

Each Grade, n. .75

BOSTON, MASSACHUSETTS

THE BOSTON MUSIC COMPANY

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FOREWORD

The author would suggest to teachers using his "New Fundamental Method" that the pupil, upon reaching the scale-studies in the Fundamental Method, be started in the Syllabus, beginning with exercise *one* following the text. At the same time, and during the study of the First Grade of this work, the various little pieces in the Method, beginning with "Merry Children at Play," may be taken up.

The text in this work, and the exercises connected with the same, are for **gradual study**, and should *not* be hurried over. The study of the text should begin with the first exercise, and continue until the pupil is thoroughly acquainted with the subject matter. Each teacher should try to present the material to the pupil in as interesting a manner as possible. The author does not wish to take the place of the teacher in this respect. To present the matter attractively, according to the individual understanding of the pupil, brings out the real teaching qualities in the teacher.

The *staccato*-touches and the chord-progressions should not be studied until the pupil indicates by his work that he is ready for the same. Scales should be taken up in the order of the introduction of the "keys," and should be played in various rhythms. Broken triad-chords and full chords should be taken up early. These should be followed by the arpeggios. Small hands should be started on the diminished-chord arpeggio.

ALBERT LOCKE NORRIS

NORTHAMPTON, MASS., Autumn, 1916.

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THE NORRIS SYLLABUS OF PIANO STUDIES

GRADE I

SECTION A

THE TETRACHORD

The Importance of the Tetrachord in the Formation of Major Scales

The teacher is referred to the Foreword.

The word **Tetrachord** (from the Greek) means **four-tone**.

A tetrachord consists of four scale tones in the order of **tone, tone, semi-tone**, as: *C, D, E, F*.

A Major Scale is made up of two tetrachords of exactly similar construction.

The upper tetrachord may become the lower tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (sharp) in order that the semi-tone may occur in the right place. In this way the sharp scales are formed.

The lower tetrachord may become the upper tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (flat) in order that the semi-tone may occur in the right place. In this way the flat scales are formed.

music 13 m 18 teacher 120 v.1-2

Either tetrachord, then, may be taken to form a new scale. The **upper** one to form a new scale in which the accidental will be a **sharp**, and the **lower** one to form a new scale in which the accidental will be a **flat**.

The accidentals as they occur, are placed immediately after the Clef-signature. This arrangement of grouping the sharps or flats at the beginning of the staff, is called the **Key-signature**. They show that certain notes throughout the piano-keyboard are to be played sharp or flat in the whole exercise or piece, unless some accidental is used which for a moment offsets them.

To play a scale correctly we must learn the names of the letters (notes) to be raised or lowered by examining the Key-signature, remembering to use them throughout the scale, and in all the octaves.

The following table gives the Key-signatures of the first five sharp and flat keys. It will be observed that a new **sharp key** is formed on each successive interval of a **fifth**; while the **flat keys** are formed on each successive interval of a **fourth** from *C*,—the **Normal or Natural Key**.

Note: The teacher should illustrate at the piano how the scales are formed and the necessity of the raised or lowered note to follow a certain model.

Table of Signatures of All the Major Keys

Sharp Keys

1. *G*-major has one sharp, *f*♯
2. *D*-major has two sharps, *f*♯, *c*♯
3. *A*-major has three sharps, *f*♯, *c*♯, *g*♯
4. *E*-major has four sharps, *f*♯, *c*♯, *g*♯, *d*♯
5. *B*-major has five sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯
6. *F-sharp*-major has six sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯, *e*♯
7. *C-sharp*-major has seven sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯, *e*♯, *b*♯

Six Sharps: Key of *F*♯

Seven Sharps: Key of *C*♯

Six Flats: Key of *G*♭

Seven Flats: Key of *C*♭

Flat Keys

1. *F*-major has one flat, *b*♭
2. *B-flat*-major has two flats, *b*♭, *e*♭
3. *E-flat*-major has three flats, *b*♭, *e*♭, *a*♭
4. *A-flat*-major has four flats, *b*♭, *e*♭, *a*♭, *d*♭
5. *D-flat*-major has five flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭
6. *G-flat*-major has six flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭, *c*♭
7. *C-flat*-major has seven flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭, *c*♭, *f*♭

There are seven **Major Sharp Keys**, and seven **Major Flat Keys**; add to these the Key of *C*-major, and we find **fifteen Major Keys**. As we have a Relative Minor for each major key, we find in all **thirty Major and Minor Keys**.

QUESTIONS

1. What is the meaning of the word Tetrachord?
2. What is the order of the four tones?
3. How many tetrachords make up a scale?
4. Are the upper and lower tetrachords exactly similar?
5. Can the upper tetrachord become the lower tetrachord of a new scale?
6. What kind of accidental will be used in the new tetrachord?
7. What kind of a scale will thus be formed?
8. Can the lower tetrachord be used as the upper tetrachord of a new scale?
9. What kind of accidental will be used in the new tetrachord?
10. What kind of a scale will thus be formed?
11. When the sharps or flats are grouped at the beginning of the staff, what do they represent?
12. To play a scale correctly what must first be learned?
13. Name the first five sharp keys.
14. Give the names of the sharps in their order.
15. Name the first five flat keys.
16. Give the names of the flats in their order.

SPECIAL TOUCH WORK

Weight-touch

The **Clinging Legato-touch**: Raise the wrist *slightly*. Sound the note by a sudden down-arm impulse. Instantly weight the finger. The unoccupied fingers should rest quietly upon the surface of the keys. Raise the wrist again slightly, keeping the weighted key down, now sound the second note in the same manner. The weight will now be on two keys. Continue throughout the exercise in this way. At the end of the fourth measure the weight is relaxed from both fingers. Be sure and hold each note its full value, and do not raise the finger points from the surface of the keys at any time during the playing of the exercise.

Right-hand

Lento

Left-hand

Lento

Transfer of Weight Finger Transposition

Sound each note as before. Transfer the arm-weight from one finger to another without allowing the key to rise. The weight should be just enough to bed the key, and the transfer should take place either on the third or fourth beat.

Right-hand

Lento

Left-hand

Lento

THE MINOR SCALE MORE FULLY EXPLAINED

Reference should be made to the explanation of the major and minor scales as given in the Fundamental Method (page 43).
 The difference between Major and Minor is largely one of color. The difference between the major and minor scale is in the location or position in the scale of the half-tones.

	Major		Half-tone			Half-tone	
Degrees	1	2	3	4	5	6	7 8
			Half-tone				
Minor					Half-tone		Half-tone

As the minor scale is taught, it should be made clear to the student that the characteristic note, in either the major or minor scale, is the **third from the tonic**.

The third degree actually determines the scale. If it is a **major interval** the scale established will be a **major scale**; if it is a **minor interval** the scale established will be a **minor scale**.

The early or ancient form of the minor scale, sometimes called the "Pure Form," is played on the exact notes of the major scale of which it is also the Relative, beginning with the sixth degree, as follows:

Play the scale over, noticing particularly the upper tetrachord.

In descending it is found quite satisfactory, but in ascending the whole tone between the seventh and eighth degrees gives a very unsatisfactory ending. This is due to the lack of a leading-tone,—half-step between the seventh and eighth degrees found in the major scale. In order, then, to obtain a leading-tone, the seventh degree must be raised one-half-step. The effect is at once found to be satisfactory. This form of the scale is known as the

Harmonic-minor Scale

Play the scale over again in the new form, examining the upper tetrachord.

It will be observed that there are three half-steps in the Harmonic Minor Scale both ascending and descending (marked $\square$), also that the interval between the sixth and seventh degrees is a step and a half, known as the **Augmented Second**. The effect of this augmented second is regarded as unmelodious. So another form was invented called the **Melodic-minor Scale**. In this scale the sixth and seventh degrees are both chromatically raised ascending, and the early or pure form used descending.

Melodic-minor Scale

Play the scale over comparing it with the Harmonic form.

A combination of the Melodic form ascending and the Harmonic form descending is largely used for piano practice, and is known as the **Mixed-minor Scale**.

Mixed-minor Scale

Major and Minor scales are said to be **relative** to each other. On examination of the descending scale of the Pure Form of *A*-minor used in the Melodic scale (see Ex. above) it will be noticed that all the tones used are like those of the scale of *C*-major, and in the Harmonic-minor scale only one tone is altered. It should readily be seen that a close relation exists between *C*-major and *A*-minor, and so *A*-minor is called **Relative of C-major**, and *C*-major, **Relative of A-minor**.

Relative scales have the same Key-signature; this will necessitate the use of an accidental for raising the Leading-tone (7th degree), also an accidental for raising the sixth degree when using the Melodic form.

The Relative-minor begins on the sixth degree of the major scale, and the Relative-major on the third degree of the minor scale.

The relative major and minor scales should be taken up by the pupil at the same time, and in the order of the introduction of the different keys in this work.

When the tones of a scale are used *in any other order* than their regular succession, the word **key** instead of *scale* is applied to this collection of tones.

QUESTIONS

1. What is the difference between Major and Minor?
2. What is the principal characteristic note of a scale?
3. Which tetrachord of the Pure Form minor scale was found unsatisfactory? Why?
4. What degree was raised to form the Harmonic minor scale?
5. How many half-steps are found in the Harmonic-minor scale?
6. What kind of interval is found between the sixth and seventh degrees?
7. What other minor scale was invented?
8. What degrees were chromatically changed in this scale?
9. How is the Mixed-minor scale made up?
10. Has a Minor scale a Key-signature of its own?
11. What Key-signature does it use?
12. On what degree of the major scale does the minor scale begin?
13. On what degree of the minor scale does the major scale begin?

THE FOUNDATION OF SMOOTH SCALE PLAYING

Smooth scale playing is one of the most difficult problems confronting the pupil. The thumb, the most important finger in scale work, is often sadly neglected. The ability to play a "pearly" scale can only be obtained by a free and perfect control of this finger. In order to obtain a smooth passage of the thumb under the hand, the wrist must be kept absolutely loose. The hand should slightly incline **towards the way in which it is traveling**.

One should have patience to discipline the thumb every day until the movement under and out becomes quick, rhythmical and smooth.

The following exercises must be played *very slowly*, the counting aloud, firm and sure. When the thumb passes under the hand, poise it for a fraction of a second over the note to be sounded.

Second finger weighted

Right-hand

Left-hand

Second and third finger weighted

Second finger weighted

Second finger weighted

Passing of the Fingers over the Thumb

In the following exercises the *thumb* is to be weighted. For movement of the arm forward and back, see Fundamental Method (page 43). (Scale Preparatory Movement.) Carry the hand forward and back with a free movement of the arm, the fingers a little high. Raise the finger that is to play, poise it for an instant, then sound the note. Play *very slowly* and count aloud.

NAMES OF THE INTERVALS OF THE MAJOR SCALE

The difference in pitch which separates two tones, whether in combination or succession, is called an **Interval**. (See Fundamental Method, Part One, page 13.)

Intervals are counted upwards from the lower to the higher tone.

Intervals are of two kinds called **Natural** or **Numerical** — visible distances, and **Specific** — audible distances.

An interval takes its natural or numerical name from the number of degrees it occupies; and its specific name from the number of semi-tones it contains.

Taking *C* as the basis, all the natural or unaltered intervals of the Major Scale are named either **Major** or **Perfect**, as follows: The second, third, sixth and seventh intervals, are called **Major**; the fourth, fifth and octave, are called **Perfect**.

It will be observed that from a line to a space or a space to a line, is either an interval of a second, fourth, sixth or eighth (octave) — the even numbers; and the interval from a line to a line or a space to a space, is either a third, fifth, or seventh — the odd numbers.

A quick perception of intervals is necessary if one wishes to become a rapid reader.

The altered intervals are called **Minor**, **Diminished** and **Augmented**.

The word Major, like the word majority, means “greater.” The word Minor, like the word minority, means “lesser.” The word Augmented means expanding, making larger, and the word Diminished means contracting, or making smaller.

The interval between any two keys is called a **Second**. Between *C* and *D* (a Second) two half-steps are found, but between *E* and *F* (also a second) only one-half step is found. Now if from *C* to *D* is a Second and from *E* to *F* is also a Second, then there must assuredly be two kinds of seconds used, and each must have a proper name to distinguish it from the other. The same will be found true of thirds, sixths, and sevenths, each upon examination will be found to have a large and a small interval. The “greater” interval is called **Major**, and the smaller or “lesser” interval **Minor**.

It will be observed that the difference between major and minor intervals is a semi-tone, therefore it follows that a major may be converted into a minor interval, either by lowering the upper note, or by raising the lower note a half-step. Conversely, by either raising the upper note or by lowering the lower note, a minor may be converted into a major interval. Care must be taken in such cases never to change the letter-name of either note or interval.

If we chromatically raise a major or perfect interval, we expand it or make it an augmented interval, and if we chromatically lower a minor or perfect interval, we contract it or make a diminished interval.

Seconds		Thirds		Fourths		Fifths		Sixths		Sevenths

Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished

QUESTIONS

1. What is an interval? 2. How many kinds of intervals are there? 3. What are their names? 4. What are the natural or unaltered intervals of a scale called? 5. Name the four major intervals. 6. Name the three perfect intervals. 7. What are the altered intervals called? 8. When referring to an interval, what does the word Major mean? Minor? 9. What does the word Augmented mean?	10. What does the word Diminished mean? 11. How can a major be told from a minor interval? 12. How is a major converted into a minor interval? 13. How is a minor converted into a major interval? 14. If a major or perfect interval is chromatically raised what kind of interval is formed? 15. If a major or perfect interval is chromatically lowered what kind of interval is formed?

Give the Numerical and Specific Name of the Following Intervals

NOTE: The double-sharp (×) indicates that the tone to be considered is a **whole tone higher** than the primary tone. The double-flat (bb) indicates that the tone to be considered is a **whole tone lower** than the primary tone.

The teacher should point out at the piano the various intervals and the number of semi-tones they contain, until the pupil has a perfect mental understanding of the same.

Three Staccato-touches

The exercises given below should be practised daily until the three staccato-touches are under perfect control.

TOUCH 1. Wrist-staccato: The fingers must be held well curved. The key must be struck by the ball of the finger; the striking action must emanate from the wrist joint, the arm remaining level and quiet, but not rigid.

At first let the hand fall of its own weight; then let the action be quick and light. The hand must be returned to its raised position as soon as the key has been struck. The greatest care should be exercised that the notes are not played with the fingers.

TOUCH II. Finger-staccato : In this form the action is entirely from the knuckle joint. The fingers must be well rounded as before and held in stroke position. The finger must be returned to stroke position as soon as the key has been struck. The attack must be quick and decided.

TOUCH III. Flexed Finger-staccato : The finger should be stretched out nearly straight, then flex the point of the finger sharply across the surface of the key towards the palm of the hand. The outside of the hands should drop a trifle, the second finger knuckle-joint being slightly higher than the fifth finger knuckle-joint. The movement of the first (thumb) finger must be somewhat lateral or slanting. The hand should be allowed to rotate slightly when the four fingers are used in succession.

TOUCH I and III.

a: Lento

b: Moderato

c: Allegretto

Right-hand

Left-hand

In the following exercise the arm-weight is to be sustained naturally upon the whole notes.

TOUCH II.

5 Moderato

TOUCH III

a: Moderato

b: Allegretto

Right-hand

Left-hand

This study is somewhat difficult, but it can be taught to very young pupils. The pupil should learn first the single note, or letter, to be played ; afterwards play the two notes.

TOUCH III.
a: Lento
b: Moderato
c: Allegretto

The musical score is for a piece titled 'TOUCH III.' with three tempo markings: a: Lento, b: Moderato, and c: Allegretto. It is written in 4/4 time and consists of two systems of two measures each. The notation includes treble and bass staves with various notes, rests, and fingerings (1-5). Handings are indicated by 'l.h.' and 'r.h.'. The piece concludes with a double bar line.

CONSONANT AND DISSONANT INTERVALS

Intervals are divided into two classes, namely, **Consonant** and **Dissonant**. The Consonant intervals are sub-divided into two classes, namely, **Perfect** and **Imperfect**.

Perfect Consonances	{	Perfect Unison
		Perfect Fourth
		Perfect Fifth
		Perfect Octave
Imperfect Consonances	{	Major and Minor Thirds
		Major and Minor Sixths
Dissonances	{	Major and Minor Seconds
		Major and Minor Sevenths
		All Augmented and Diminished intervals

The musical effect of the consonant intervals is pleasing to the ear. Dissonant intervals on the contrary, are not pleasing, the musical effect being more or less harsh to the ear. Dissonant intervals require "resolution," that is, one or both members must move away from each other, or towards each other.

A **Unison** is a combination of two tones having the **same pitch**, sometimes called a **Prime**.

NAMES OF SCALE DEGREES

Besides the letter or number name, each degree of the scale has a fixed name.

The First tone or degree of the scale is called the **Tonic**, and is the most important member of the scale group, it being the beginning and ending of the succession. The second and third in importance are the Fifth which is called the **Dominant**, and the Fourth which is called the **Lower-dominant**, or **Subdominant**. These three tones, **Tonic**, **Dominant** and **Subdominant**, are the principal members of each scale.

The Second degree is called the **Supertonic**, the Third degree is called the **Mediant**, the Sixth degree is called the **Submediant**, and the Seventh degree is called the **Leading-tone**, so named because of the strong tendency of this note to rise to the Tonic, thus completing the scale.

1st Degree
Tonic

5th Degree
Dominant

4th Degree
Subdominant

2nd Degree
Supertonic

3rd Degree
Mediant

6th Degree
Submediant

7th Degree
Leading-tone

1st Tonic

{ 5th-Dominant
4th-Subdominant

{ 2nd-Supertonic
3rd-Mediant
6th-Submediant
7th-Leading-tone

Give the scale-degree and fixed name of the following notes

Clinging Legato- and Staccato-touches Combined

First: Play the Soprano note as *legato e cantabile* as possible, and all the other parts as *staccato* as possible. Second: Play the Soprano and Bass *cantabile*, the other two parts as *staccato* as possible. The chord-touch is used here. (See Fundamental Method, page 48.)

I. Lento

II. Lento

Many easy Chorales and hymn-tunes can be used to develop the above thought.

TRIAD-CHORDS

The Common Chord was touched upon in the Fundamental Method (page 43), and the Three positions — first and second inversions of the Triad-chord, illustrated. A further study of Triad-chords should be taken up in this grade.

If the pupil has learned the circle of letters as given on page 13 of the Fundamental Method, it should be an easy matter for him to learn, gradually, as he progresses, the Triad-chords of any key he may be studying.

A Triad-chord founded on the 1st, 3rd and 5th degrees of the scale, is called the **Tonic-chord**. A Triad-chord founded on the 4th, 6th, and 8th degrees of the scale, is called the **Subdominant-chord**. A Triad-chord founded on the 5th, 7th and 9th degrees of the scale, is called the **Dominant-chord**.

The Tonic, Dominant and Subdominant chords of C, and their inversions, are as follows: — Tonic — C, E, G. E, G, C. G, C, E. Dominant — G, B, D. B, D, G. D, G, B. Subdominant — F, A, C. A C, F. C, F, A.

The pupil should be required to recite each Triad, and inversions of the same, until they are firmly implanted in his mind.

Chords founded on the other intervals of the scale are called after the fixed name of the scale. The most important chords are the three mentioned. The pupil should learn to recognize these chords at sight, and in any key that he has learned the scale of.

In the following exercise the pupil should be required to tell quickly whether the chord is Tonic, Dominant or Subdominant; also whether in First, Second or Third Position.

Chord Study

The following study should be memorized. It begins very softly, followed by a gradual *crescendo* to the utmost *forte* the pupil can obtain. This will vary according to the age of the pupil. This study can also be played under the "Clinging Legato" and "Staccato" touch. The progression is made through the major, minor and Dominant-seventh chords.

GRADE I

15

Section B

1

HENRI BERTINI

Lento

Piano

mf

2

F. Le COUPPEY

Allegro moderato

Piano

mf sempre legato

Allegro moderato

Piano

This page contains the musical score for a piano piece, page 16 of a set of three. The tempo is marked 'Allegro moderato'. The score is written for piano, with a grand staff (treble and bass clefs) and a piano (Piano) marking. The music features a continuous, flowing melody in the right hand and a supporting bass line in the left hand. The piece is in 3/4 time, indicated by the '3' above the first system. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' (forte). The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and repeat signs. The page number '16' is in the top left, and the publisher 'C. T. BRUNNER' is in the top right.

Andantino
espressivo

CORNELIUS GURLITT

Piano

Measures 1-5 of the Andantino piece. The score is for Piano. The key signature has one sharp (F#). The time signature is 6/8. The tempo is Andantino, and the mood is espressivo. The piece features a melody in the right hand and a supporting bass line in the left hand. Measure 1 starts with a piano (p) dynamic. Measure 4 has a forte (f) dynamic. Measure 5 ends with a piano (p) dynamic. The score includes fingering numbers and articulation marks.

5

ALBERT LOCKE NORRIS

Allegretto

Piano

Measures 1-5 of the Allegretto piece. The score is for Piano. The key signature has one sharp (F#). The time signature is 2/4. The tempo is Allegretto. The piece features a melody in the right hand and a supporting bass line in the left hand. Measure 1 starts with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. Measure 4 has a forte (f) dynamic. Measure 5 ends with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The score includes fingering numbers and articulation marks.

Moderato

Piano

mf

Allegretto

7

CORNELIUS GURLITT

Piano

mf

L. STREABBOG

Allegro

KARL CZERNY

10

Allegro moderato

CONRAD KÜHNER

Piano

mf

2/4

1 3 1

1 3

1 3

1 3

2 4 3

1 3

2 4 3

1 3

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 7/8. The piece consists of six measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a quarter note F3. The second measure has a treble staff with a quarter note A4 and a bass staff with a quarter note G3. The third measure has a treble staff with a quarter note B4 and a bass staff with a quarter note A3. The fourth measure has a treble staff with a quarter note C5 and a bass staff with a quarter note B3. The fifth measure has a treble staff with a quarter note D5 and a bass staff with a quarter note C4. The sixth measure has a treble staff with a quarter note E5 and a bass staff with a quarter note D3. The piece ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

a) *f* Lento
b) *mf* Moderato
c) *p* Allegretto

OSCAR BERINGER

Piano

Allegro moderato

J. B. DUVERNOY

Piano

HENRI BERTINI

Lento

Piano

Chorale

Andante

14

CORNELIUS GURLITT

Piano

espressivo

mp legato

Allegretto

Piano

F. Le COUPPEY

Allegretto

Piano

The musical score is for a piece titled "Allegretto" by F. Le Couppey, marked "Piano". It is written for a single piano instrument, with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is characterized by a continuous, flowing melody in the treble staff, often with slurs and fingerings (1-4) indicated. The bass staff provides a harmonic accompaniment, primarily using sustained chords and occasional moving lines. Dynamic markings include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo). The score is divided into six systems, each containing two staves. The first system begins with a *p* marking. The second system includes a *cresc.* marking. The third system features a *f cresc.* marking. The fourth system has a *mf cresc.* marking. The fifth system includes a *p* marking. The sixth system concludes with a *pp* marking. The piece ends with a final chord in the bass staff.

Allegro

Piano

mf

18

KARL CZERNY

Allegretto

Piano

Allegretto

Piano

p

cresc.

poco a poco

mf

p

cresc. poco a poco

mf

19

H. WOHLFAHRT

Allegro moderato

Piano

Allegro moderato

Piano

f

cresc.

mf

dim.

mf

Allegro

Piano

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. A crescendo marking "cresc." is placed below the first system. A forte marking "f" is placed below the first measure of the second system. The piece concludes with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. A crescendo marking "cresc." is placed below the first system. A forte marking "f" is placed below the first measure of the second system. The piece concludes with a double bar line.

21

F. Le COUPPEY

Andante

Piano

mp dolce

Measures 1-6 of the piano part, showing the right hand melody and the left hand bass line. The right hand melody includes a triplet of eighth notes (B-flat, A, G) and a series of eighth and sixteenth notes. The left hand bass line includes a quarter note (B-flat) and a series of eighth and sixteenth notes. The tempo and mood are marked *mp dolce*.

5

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano and violin duet. The score is in 4/4 time and G major. The piano part is in the left hand, and the violin part is in the right hand. The score includes fingerings, dynamics (cresc., mp), and articulation marks.

CORNELIUS GURLITT

Allegro

Piano

p *cresc. poco* *a poco* *mf* *dim. poco* *a poco*

mf

Allegretto

23

CORNELIUS GURLITT

Piano

mp

ff

mp *dim.* *rall.* *p*

Lento

con espressione

FRIEDRICH WIECK

Piano

p dolce

Moderato

C. T. BRUNNER

Piano

f

26

a) - Moderato
b) - Allegretto

LOUIS KÖHLER

Piano

The image displays a piano score for a piece numbered 26 by Louis Köhler. The score is written for piano and consists of two systems of music, each with a treble and bass staff. The tempo markings are 'a) - Moderato' and 'b) - Allegretto'. The score includes various musical notations such as notes, rests, and fingerings (1-5). The first system (a) is in 3/4 time and features a series of eighth and sixteenth notes. The second system (b) is in 2/4 time and features a series of eighth and sixteenth notes. The score is published by B.M.Co. 5253 A.

KARL CZERNY

Allegretto

Piano

Allegretto

mf

cresc.

f

28

HENRI BERTINI

Andante

Piano

Andante

p

ALBERT LOCKE NORRIS

Piano

Moderato *p*

mf marcato

mf marcato

p

p

mf marcato

Adagio

Piano

espressivo
p

p

pp

f dim.

f dim.

p

pp

Allegretto

Piano

mf

dim.

cresc.

f

Allegretto

ALBERT LÖSCHHORN

Piano

This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a 'Piano' dynamic marking. The first system includes fingerings (1, 2, 3, 4, 5) and a '4 3 5' fingering in the bass. The second system features a 'p' (piano) dynamic marking and a repeat sign. The third system includes a 'mf' (mezzo-forte) dynamic marking and a '1 2 5' fingering. The fourth system continues with various fingerings and a '1 2' fingering in the bass. The fifth system concludes with 'sfz' (sforzando) markings and a '1 2' fingering in the bass. The notation includes various musical symbols such as notes, rests, and slurs.

Allegro moderato

KARL CZERNY

Piano

[illegible]

Allegro moderato

Piano

3
p
5
cresc.

4 1
3 1
p
cresc.

4 1
5 1 3
p

4 1
1 3
3 1 2 1

cresc. poco a poco

5 1 3
f
5 1 3
f
5 1 3
f
p cresc. poco a poco

4
5 1 3 1
f
f
f

CORNELIUS GURLITT

Allegretto

Piano

p

cresc. *poco a poco*

f

36

KARL CZERNY

Allegretto

Piano

f

f

FRIEDRICH WIECK

Piano

38

LEBERT and STARK

This image shows a page of musical notation for a piano piece. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked "Moderato". The piece begins with a "Piano" dynamic and an "mp legato" marking. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The piece is divided into sections by a double bar line, with dynamics changing to "f" (forte) and "p" (piano). The notation is complex, featuring many slurs and ties, indicating a highly technical and expressive piece.

Allegretto

Piano

First system (4 measures):

- Measure 1: Right hand has a sixteenth-note scale (F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, 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G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358

Allegro

Piano

Con moto

ALBERT LOCKE NORRIS

Piano

43

Andante

LEBERT and STARK

Piano

Moderato

H. LEMOINE

Piano

1 2 5 1 2 5 1 2 5 1 2 5 1 2 5

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

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

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

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

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

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

D.C. al Fine

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

OSCAR BERINGER

Piano

ALBERT LÖSCHHORN

Piano

ten.

a) Moderato
b) Allegretto
c) Allegro

KARL CZERNY

Piano

FRANZ BEHR

Piano

a) Moderato
b) Allegretto

49

KARL CZERNY

Piano

50

ALBERT LOCKE NORRIS

Allegretto

Piano

CORNELIUS GURLITT

Allegro

Piano

mf

[illegible]

52

H. WOHLFAHRT

Allegretto

Piano

p

Allegretto

Piano

p

mf

Moderato

54

Allegretto

Piano

55

Andante con moto

HENRI BERTINI

Piano

p

4 3 2 1

4 3 2 1

2 4

3 5

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

cresc. *dim.* *poco rit.* *a tempo* *mf*

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

poco rit. *a tempo*

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

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

f *p*

B. M. Co. 5253 A

a) Moderato
b) Allegretto

LOUIS KÖHLER

Piano

This page contains the musical score for measures 56 through 63 of a piano piece by Louis Köhler. The score is written for piano and includes fingering and articulation markings. The notation is as follows:

- Measure 56:** Treble clef has a half note G4 with a slur and a 5 above it. Bass clef has a half note G2 with a slur and a 5 below it.
- Measure 57:** Treble clef has a half note A4 with a slur and a 5 above it. Bass clef has a half note A2 with a slur and a 5 below it.
- Measure 58:** Treble clef has a half note B4 with a slur and a 5 above it. Bass clef has a half note B2 with a slur and a 5 below it.
- Measure 59:** Treble clef has a half note C5 with a slur and a 5 above it. Bass clef has a half note C3 with a slur and a 5 below it.
- Measure 60:** Treble clef has a half note D5 with a slur and a 5 above it. Bass clef has a half note D3 with a slur and a 5 below it.
- Measure 61:** Treble clef has a half note E5 with a slur and a 5 above it. Bass clef has a half note E3 with a slur and a 5 below it.
- Measure 62:** Treble clef has a half note F5 with a slur and a 5 above it. Bass clef has a half note F3 with a slur and a 5 below it.
- Measure 63:** Treble clef has a half note G5 with a slur and a 5 above it. Bass clef has a half note G3 with a slur and a 5 below it.

Moderato

Piano

mf.

f

mf

Fine

cresc.

cresc.

f

dim. poco a poco

58

LOUIS KÖHLER

Allegro

Piano

f

p cresc.

f

Allegro non troppo

Piano

mf

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

1 2 1 3
5 4 5 3

p *poco cresc.*
1 2 1 3
1 2 1 3

mf *p* *cresc.*
1 3 5
1 2 5
1 3 5

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

1 5
5 4 5 3 4 5

p *poco cresc.*
1 2 1 3
1 2 1 3

mf *p* *cresc.*
1 2 1 3 4
2 3 1 3
3 2 1 3 4 5 6 7 8

Allegro

KARL CZERNY

Piano

This piano score for Karl Czerny's 'Allegro' is written for piano and consists of six systems of two staves each. The music is in common time (C) and features a variety of technical challenges including triplets, sixteenth-note runs, and dynamic markings.

- System 1:** Begins with a treble clef and a common time signature. The right hand plays a series of eighth notes, while the left hand plays a triplet of eighth notes. Dynamic markings include *fp* (fortissimo piano) and *f* (forte).
- System 2:** Continues the melodic lines with more complex fingering, including triplets and sixteenth-note patterns. Dynamic markings include *fp* and *f*.
- System 3:** Features a variety of rhythmic patterns and dynamic markings such as *mf* (mezzo-forte), *dim.* (diminuendo), and *f*.
- System 4:** Includes a *cresc.* (crescendo) marking and continues the melodic development with intricate fingerings.
- System 5:** Shows a *f* dynamic marking and a *cresc.* marking, leading into a more complex melodic passage.
- System 6:** The final system, featuring a *f* dynamic marking and a *cresc.* marking, concluding with a final chord and a repeat sign.

The score includes numerous fingering numbers (1-5) and articulation marks (accents, slurs) throughout the piece.

Allegro

Piano

f legato

f legato

f

sffz

Da Capo sin' al Fine

Fine

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GRADE II

SECTION A

Triad Chords Founded on the Fixed Name of the Scale

A chord is known by the name of the degree of the scale upon which it is constructed. This tone is called the **Root** or **Fundamental** of the chord.

Triad chords and their inversions were fully explained in Grade One.

Triad chords constructed on all the fixed degrees of the major scale (any key) are of three kinds, namely: **Major**: I-IV-V; **Minor**: II-III-VI; **Diminished**: VII°.

Note: The Roman numerals are always used in the study of Harmony to denote the scale degree. The large numeral indicates major triads; the small numeral, minor triads, and the small numeral with a circle at the right of it, diminished triads.

The first scale degree — as we learned in Grade One — is named the **Tonic**; the fifth, the **Dominant**; and the fourth, the **Subdominant**. These are the **Principal Chords** of any scale. The **Supertonic** found on the second degree, the **Mediant** on the third, the **Submediant** on the sixth, and the **Leading-tone** on the seventh, are known as **Secondary Triads**.

Give the specific names of the following chords. Mark beneath them the correct Roman numerals. Examine the Key first.

Write the chords of I, IV, V and I in the following keys, and in their fundamental position — the Root as lowest tone.

Write the I, IV and V in their three positions (two inversions) in the following keys:

THE CADENCE

“A **Cadence** is a momentary interruption in the flow of the rhythmic section of a composition, which marks the close or end of a musical phrase or period.”

A Music **Period** is like a four line stanza in poetry. It contains two parts, more or less like each other, called **Phrases**.

Cadences serve the same purpose in music, as do the punctuation marks in poetry.

Cadences are divided into two classes, **Regular** and **Irregular**. The Regular Cadences are called **Perfect** and **Imperfect**. A Perfect Cadence ends on the Tonic chord preceded by the Dominant (V), and in first or octave position. The Imperfect Cadence ends with the Tonic chord either in the second or third position, that is, with the third or fifth as principal note.

Irregular Cadences are not taken up in this work.

The Perfect Complete Cadence and the **Plagal Cadence** (often sung in church to the word *A-men*) should be quickly and easily recognized by the pupil. The Plagal Cadence ends on the Tonic chord preceded by the Subdominant (IV).

Write and play the cadences in the following keys :

Play the cadences to each new key while you are learning the scale. Learn them by their numerical and specific name.

THE FOUR-PART CHORD

The Triads form the basis of all chords used in musical composition. In constructing four-part harmony it is necessary to double one of the voices of the triad. This must be done according to certain rules in Harmony. Hymns and Chorales are for the most part written in four-part harmony. Harmony is the "grammar," or science, which treats of the **construction and relationship of chords**, and should be studied, sooner or later, by every music-student who desires to become better acquainted with the "hidden beauties" of the Art of Music.

The voice parts of a chord are **Soprano, Alto, Tenor** and **Bass**. In writing four-part harmony the Soprano and Alto parts are written upon the Treble Staff, and the Tenor and Bass parts upon the Bass Staff. The two most important parts are the **Soprano**, the highest part, and the **Bass**, the lowermost part and foundation of the harmonic basis.

In Vocal music the compass of the parts depends upon the range of the voices. In Instrumental music the compass of the parts depends upon the instrument employed.

When the Soprano, Alto and Tenor are placed as close together as possible, that is, written within the compass of an octave, as in the preceding exercises, the parts are said to be written in **Close harmony**. When distributed as evenly as possible, they are in **Open harmony**. (See Fundamental Book, p. 48, Ex. 118.)

If the "melody" of a composition, either vocal or instrumental, lies in the middle voice, then that voice becomes the "solo" voice, and the other voices subordinate to it, for, in music, the melody, wherever placed, must always be "brought out."

PHRASE ANALYSIS

Correctly phrase the following illustrations. Remember that the curved line is used for the "short" slur, for a "figure" and for the complete phrase.

CADENCE ANALYSIS

Mark the correct numeral under each chord of the following endings and tell whether "Perfect," "Complete Perfect" or "Plagal" cadence.

*The small note represents the position of the root of the chord.

EMBELLISHMENTS

The Appoggiatura

Embellishments occur either between notes or upon them. Three commonly used embellishments will be explained and illustrated at this time: the single **Appoggiatura**, the **Mordent**, and the simple **Turn**. The pupil should study the following rules and examples carefully.

The simple, short Appoggiatura (sometimes called "grace-note") is played with a slight accent upon the grace-note, called the **rhythmical-accent**, and a light accent upon the *principal note*, called the **melodic-accent**. The grace-note should always be played with the accompaniment note, its office is to slightly delay the entrance of the principal tone, giving a dissonant effect before the consonant.

Written

Played

When the principal note is of longer duration, it receives a stronger accent.

Written

Played

The Mordent

The **mordent** is of two kinds.
When written thus :

it is played with an auxiliary
note a minor second below, thus :

When written without the perpendicular line through it, it is called the **inverted mordent**, and is played with an auxiliary tone above, thus :

An Accidental placed above or below a mordent indicates a chromatical change in the auxiliary tone.

The Turn

The simple Turn upon
the note. written thus :

always starts with the
accompaniment note,
and is played thus :

The Turn between
notes is written and
played thus :

Should the Turn follow
a dotted note, its last
tone occupies the time
of the dot, thus :

In a Turn, the note *above the principal note* is usually the **scale-tone interval**, while the note *below the principal note* must be a **half-tone interval**. The only exception to this rule is when the Turn is on the seventh degree, the note *below* must then be a **whole tone**.

Special Chord Study

Chords represent **Vertical music** when the notes are played simultaneously, and **Horizontal music** when they are broken or dispersed. The fingering of the three positions of the triad chord should be memorized. Each hand alone, then both together.

Chord Study

HENRI BERTINI

Lento e religioso

Piano

pp ben sostenuto

The musical score is written for piano and consists of six systems of music. Each system typically contains two staves (treble and bass clef) joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *pp*, *mf*, *p*, *f*, *ff*, *dim.*, and *p cresc.*. Articulations include *rit.*, *Ped. simile*, and *rall.*. The score includes various chord exercises, some with sustained notes and others with moving lines. The final system ends with a double bar line.

FORE-ARM ROTATION

Fore-arm rotation in piano playing is not a new principle, but nevertheless it is one to which but little attention has been given. The works of Tobias Matthay on "The Fore-arm rotation Principle" is well worth the attention of the teacher. The present work will not deal with the "theory" of "rotation," but as rotation is necessary in at least, shakes, trills, and the long and short roll, a few special exercises will be given for the early development of the same.

The "short" and "long" roll should be studied as early in the pupil's musical life as possible. The teacher should exercise judgment as to when and how to impart this knowledge.

The short roll is indicated by two wavy lines, thus :

The long roll is indicated by one continuous wavy line, thus :

In the short roll the two hands attack the roll simultaneously. In the long roll the notes follow each other in quick succession, beginning with the lowest left-hand note.

Preparatory exercise. First, raise the outside or little finger side of the right-hand, the first finger weighted on two-lined $\bar{c}$, then gradually rotate the hand toward the fifth finger until the second, then third, then fourth, then fifth fingers touch and depress the keys, one at a time. At the same time that the hand falls from its raised position, the wrist drops gradually. At the completion of the movement the keys are held down by the weighted action of the arm.

Second, reverse the order, starting with the weighted fifth finger on two-lined $\bar{c}$. After practicing the right-hand, place the left-hand fifth finger on small c and proceed in like manner as with the right-hand.

At first the notes may not sound at all. Do not by any means force them by a jerky movement of the hand or arm. Let the hand fall slowly and easily at first. Quickened the movement as the hand becomes accustomed to the rotation. Practice several weeks in this manner before beginning the short and long roll.

Practice the following exercise first as short rolls ; second as long rolls. (This chord-study was introduced in Section A, Grade One.)

For the Development of the Long and Short Roll

Do not roll these two measures

The above exercise should be practiced "whipping" the hands *staccato* off the keys, in both the short and long roll rotation, omitting the pedal.

PREPARATORY OCTAVE

There are three important octave touches: *a*) the "wrist"-staccato; *b*) a combination of wrist and lower arm, *c*) and a combination of the lower and upper arm (wrist loose).

The first is used for light, quick passages; the second, when a much increased force is desired; the third is employed only when great force is required.

The wrist-staccato,—explained in the First Part—is used in octave passages of a light, delicate character. Before commencing the practice of octaves, the first and fifth fingers should be separately trained, and for small hands, exercises in thirds and sixths should follow, leaving actual octave practice for a later period.

The following exercises should be practiced for many weeks, or, until the hands are ready for serious octave work.

Each hand alone for several weeks, before playing them together. Play slowly at first, using the first finger first, afterward the fifth finger.

5 5 5 5 5 5 5 5 *simile*
 1 1 1 1 1 1 1 1
 mf
 1 1 1 1 1 1 1 1 *simile*
 5 5 5 5 5 5 5 5
 ten.

Each hand alone for several weeks, before playing them together.

4 4 4
 3 3 3 *simile*
 mf
 3 3 3 *simile*
 3 3 3 3 3 3 3 3
 1 1 1 1 1 1 1 1 *simile*
 2 2 2
 4 4 4
 ten.

Each hand alone for several weeks, before playing them together.

5 5 5 5 5 5 5 5 *simile*
 1 1 1 1 1 1 1 1
 mf
 1 1 1 1 1 1 1 1 *simile*
 5 5 5 5 5 5 5 5
 ten.

- a) = Moderato
- b) = Allegretto
- c) = Allegro

simile

f sempre

ten.

GRADE II

11

Section B

Allegretto (♩=80)

1

STEPHEN HELLER

Piano

Pedal ad libitum

cresc.

mf

pp

Allegro moderato

B.M.Co. 5253 B

B. M. Co. 5253 B

Andante

Piano

mf

p

f

mf

ROBERT SCHUMANN

Lento ($\text{♩} = 50$)

Piano *p*

più lento

3 a tempo

rit.

B. M. Co. 5253 B

Allegro comodo

Piano

*f**dim.**dim.*

Andantino grazioso

HENRI LEMOINE

Piano

The musical score is written for piano in 6/8 time, key of D major. It consists of six systems of music. The first system is marked 'Piano' and 'Andantino grazioso'. The second system includes 'cresc.' and 'poco rall.' markings. The third system ends with 'Fine'. The fourth system includes 'p' and 'cresc.' markings. The fifth system includes 'p' and 'cresc.' markings. The sixth system includes 'f' and 'D.C.' markings. The score features various musical notations including notes, rests, dynamics, articulation, and fingerings.

Allegro

Piano

1

sfz

mf

P

cresc.

A

CORNELIUS GURLITT

Allegro

Piano

The score is written for piano and consists of seven systems of music. The first system is marked *Allegro* and *mf leggiero*. It begins with a treble clef and a 6/16 time signature. The first two measures of the treble staff contain triplets of eighth notes, with fingerings 3 2 1 and 3 2 1. The third measure has a triplet of eighth notes with a *simile* marking. The bass staff has a whole note chord in the first measure, followed by eighth notes in the second and third measures, with fingerings 1 2, 2 5, 1 3, 2 5, and 1 3. The second system continues the treble staff with eighth notes and a triplet of eighth notes with fingerings 1 2 3 2 1. The bass staff has eighth notes and a triplet of eighth notes with fingerings 3 2 1. The third system features a treble staff with eighth notes and a triplet of eighth notes with fingerings 4 2, 5 3. The bass staff has eighth notes and a triplet of eighth notes with fingerings 1 2, 1 2, 1 3, and 3 2 1 3 2 1. The fourth system has a treble staff with eighth notes and a triplet of eighth notes with fingerings 4 2, 5 3. The bass staff has eighth notes and a triplet of eighth notes with fingerings 3 2 1 *simile*. The fifth system has a treble staff with eighth notes and a triplet of eighth notes with fingerings 5 3, 1 2 3 2 1, 3 2 1 *simile*, and *mf*. The bass staff has eighth notes and a triplet of eighth notes with fingerings 1 3, 2 5. The sixth system has a treble staff with eighth notes and a triplet of eighth notes with fingerings 5 3, 1 2 3 2 1, 3 2 1 *simile*, and *mf*. The bass staff has eighth notes and a triplet of eighth notes with fingerings 1 3, 2 5. The seventh system has a treble staff with eighth notes and a triplet of eighth notes with fingerings 5 3, 1 2 3 2 1, 3 2 1 *simile*, and *mf*. The bass staff has eighth notes and a triplet of eighth notes with fingerings 1 3, 2 5.

Allegro moderato

Piano

Measures 10-11 of the first piece. The score is for Piano in 4/4 time, key of B-flat major. Measure 10 starts with a piano (*p*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Measure 11 begins with a forte (*f*) dynamic, showing more complex fingering and a crescendo leading to a repeat sign at the end of the measure.

Allegro

11

KARL CZERNY

Piano

Measures 11-12 of the second piece. The score is for Piano in common time (C), key of B-flat major. Measure 11 starts with a fortissimo (*ff*) dynamic. The right hand plays a series of chords, while the left hand has a more active eighth-note pattern. Measure 12 continues with similar textures, featuring a repeat sign at the end of the measure.

KARL CZERNY

Moderato

Piano

Musical score for Moderato, Piano, measures 1-12. The score is written for piano in 3/4 time, key of B-flat major. It features a variety of musical techniques including triplets, slurs, and dynamic markings. The first system (measures 1-4) begins with a forte (f) dynamic and includes a triplet in the right hand. The second system (measures 5-8) includes a crescendo (cresc.) and a decrescendo (dim.) marking. The third system (measures 9-12) continues the melodic and harmonic development. The score is characterized by elegant phrasing and technical challenges such as slurs and fingerings.

13

KARL CZERNY

Allegro

Piano

Musical score for Allegro, Piano, measures 13-18. The score is written for piano in 2/4 time, key of B-flat major. It features a variety of musical techniques including triplets, slurs, and dynamic markings. The first system (measures 13-16) begins with a mezzo-forte (mf) dynamic and includes a triplet in the right hand. The second system (measures 17-18) continues the melodic and harmonic development. The score is characterized by elegant phrasing and technical challenges such as slurs and fingerings.

Allegretto
la melodia ben marcata

Piano

mf

mf

p *sfz* *p* *mf*

p cresc. poco a poco

f *mf* *p*

sfz *f*

il basso ben marcato

Allegro

Piano

f *p* *f* *p*

f

f *p* *f* *p*

p *cresc.* *f*

p *f* *p* *f sempre*

f

L. van BEETHOVEN (from Op. 11)
Arr. by W. von LENZ

Andante cantabile

Piano

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of 24 measures, divided into six systems of four measures each. The tempo is marked 'Andante cantabile'. The dynamics range from 'p' (piano) to 'pp' (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings. The first system begins with a piano (p) dynamic. The second system features a crescendo. The third system includes a fermata. The fourth system features a decrescendo. The fifth system includes a crescendo. The sixth system ends with a pianissimo (pp) dynamic.

Allegretto

Piano

mf

This page contains the piano score for the piece 'Allegretto' by Albert Löschhorn. The music is written for piano in 2/4 time, with a key signature of one sharp (F#). The score is divided into two systems, each containing two staves (treble and bass clef). The tempo is marked 'Allegretto'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system starts with a *mf* dynamic and features a series of chords and moving lines. The second system begins with a *p* (piano) dynamic, followed by a *mf* section, and then a *f* (forte) section. The score concludes with a final chord. The page number '17' is at the top center, and the composer's name 'ALBERT LÖSCHHORN' is at the top right. The tempo 'Allegretto' is written above the first staff.

Tempo di Valzer

ALBERT LÖSCHHORN

Piano

mf

p

mf

f

mf

dim.

a)

b)

a)

b)

3

3

B. M. Co. 5253 B

Allegretto

HENRI LEMOINE

Piano

The musical score is for a piano piece in 2/4 time, marked 'Allegretto'. It begins with a piano introduction. The right hand melody is written in treble clef and the left hand bass line in bass clef. The key signature has two sharps (F# and C#). The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used to indicate phrasing and emphasis. The piece concludes with a 'Fine' marking and a 'D.C. sin' al Fine' instruction.

p

Fine

D.C. sin' al Fine

Allegretto semplice (♩ = 84)
cantando

HENRI BERTINI

Piano

The musical score is written for piano and voice. It begins in B-flat major (two flats) and 6/8 time. The tempo is marked 'Allegretto semplice' with a quarter note equal to 84 beats per minute. The first system is marked 'cantando' and 'Piano'. The second system includes 'poco rit.' and 'a tempo' markings. The third system is marked 'p'. The fourth system is marked 'p e legato' and 'sfz'. The fifth system is marked 'p' and 'cresc. poco a poco'. The sixth system is marked 'a tempo', 'rall.', and 'pp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Allegretto

CORNELIUS GURLITT

Piano

mf

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

1 5 1 2 1 4 1 5

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

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

4 4 4 3 2 4 3 2 4 3 2 3

1 2 5 1 2 5 1 3 5

poco rit.

4 4 3 1 4 1 3 5 4 2

1 3 1 2 1 2 1 2

a tempo

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

f

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

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

dim.

Vivo (♩ = 132)

Piano

equalmente sempre

Ped.

Ped. simile

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Vivo' with a quarter note equal to 132 beats per minute. The piece is marked 'Piano' and 'equalmente sempre'. The first system includes a 'Ped.' (pedal) marking. The second system includes a 'Ped. simile' marking. The score features various fingerings and pedaling instructions throughout.

Allegretto

Piano

p

cresc. poco a poco

f

p

cresc. poco a poco

f

mf

cresc. poco a poco

f

Sostenuto e marcato

LEBERT and STARK

Piano

f legato sempre

25

KARL CZERNY

Lento

Piano

dolce legato

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

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

Allegro

26

LEBERT and STARK

Piano

*f legato**f*

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

3 5 2 4 1 3 5 1 3 1 5

ben marcato

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

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

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

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

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

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

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

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

Allegro moderato

ALBERT LÖSCHHORN

Piano

The score is written for piano in G major (one sharp) and common time (C). It consists of seven systems of two staves each. The music features a variety of fingerings, slurs, and dynamic markings including *f*, *mf*, and *f*. The right hand plays a complex, flowing melody with many slurs and fingerings, while the left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

Allegro

simile

Piano

Piano

The musical score is written for piano and consists of 37 measures. It is in 2/4 time and features a variety of musical elements including triplets, slurs, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo). The piece concludes with a *poco rall.* (poco rallentando) marking.

Measure 1: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 2: *f*, triplet of eighth notes, fingerings 5, 3, 1.

Measure 3: *f*, triplet of eighth notes, fingerings 4, 2, 1.

Measure 4: *p*, triplet of eighth notes, fingerings 2, 1, 3.

Measure 5: *p*, triplet of eighth notes, fingerings 2, 1, 3.

Measure 6: *f*, triplet of eighth notes, fingerings 3, 1, 2.

Measure 7: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 8: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 9: *p*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 10: *p*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 11: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 12: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 13: *p*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 14: *p*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 15: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 16: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 17: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 18: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 19: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 20: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 21: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 22: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 23: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 24: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 25: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 26: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 27: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 28: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 29: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 30: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 31: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 32: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 33: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 34: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 35: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 36: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Measure 37: *f*, triplet of eighth notes, fingerings 1, 3, 1.

Allegretto

LEBERT and STARK

Piano

p

simile

cresc.

dim.

ten.

f

cresc.

Allegretto grazioso

B. M. Co. 5253 B

The musical score is for a piece in G major, Op. 10, No. 3 by Frédéric Chopin. It is in 3/4 time and consists of five measures. The right hand (treble clef) plays a series of chords and dyads, while the left hand (bass clef) plays a descending eighth-note scale. The tempo/mood is marked 'dolce'.

Measure 1: Right hand: G4 (5), B4 (3), G4 (1). Left hand: G3 (5), A3 (1), B3 (3), A3 (1).

Measure 2: Right hand: G4 (5), B4 (2), G4 (1). Left hand: G3 (5), A3 (1), B3 (2).

Measure 3: Right hand: G4 (5), B4 (1), A#4 (4), G#4 (1). Left hand: G3 (5), A3 (1), B3 (4), A3 (3), G3 (2), F#3 (1).

Measure 4: Right hand: G4 (5), B4 (1). Left hand: G3 (5), A3 (1), B3 (3).

Measure 5: Right hand: G4 (5), B4 (3), G4 (1). Left hand: G3 (5), A3 (1), B3 (3).

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 5/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of five measures, each with a different note value: a half note, a quarter note, a half note, a quarter note, and a half note. The accompaniment consists of five measures, each with a different note value: a half note, a quarter note, a half note, a quarter note, and a half note. The melody and accompaniment are written in a simple, folk-like style. The score is titled "The Rose Tree" and is attributed to "J. S. G. & Co. Boston".

The musical score for 'The Rose Tree' is presented on two staves. The treble staff uses a G-clef and the bass staff uses an F-clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the treble staff consists of four measures: the first measure has a quarter note G4 (labeled 5) and a quarter note A4 (labeled 1); the second measure has a quarter note B4 (labeled 5) and a quarter note C5 (labeled 1); the third measure has a quarter note D5 (labeled 4) and a quarter note E5 (labeled 1); the fourth measure has a quarter note F#5 (labeled 5) and a quarter note G5 (labeled 1). The bass staff provides a harmonic accompaniment with four measures: the first measure has a half note G3 (labeled 5) and a half note A3 (labeled 1); the second measure has a half note B3 (labeled 5) and a half note C4 (labeled 1); the third measure has a half note D4 (labeled 5) and a half note E4 (labeled 1); the fourth measure has a half note F#4 (labeled 5) and a half note G4 (labeled 1). The score is written on a single system with a brace on the left side.

[illegible]

Moderato

HENRI LEMOINE

Piano

The musical score is written for piano and consists of 32 measures. It is in 6/8 time and features a variety of musical notations including treble and bass staves, dynamic markings (p, mf, f, ff, cresc., ten.), and fingerings (1-5). The piece is in G major and consists of 32 measures. The score is divided into four systems, each with two staves. The first system (measures 1-8) starts with a piano (p) dynamic and features a melody in the treble staff and a bass line in the bass staff. The second system (measures 9-16) includes a crescendo (cresc.) marking and a tenuto (ten.) marking. The third system (measures 17-24) features a fortissimo (ff) dynamic and a tenuto (ten.) marking. The fourth system (measures 25-32) includes a fortissimo (ff) dynamic and a tenuto (ten.) marking. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, mf, f, ff, cresc., ten.), and fingerings (1-5).

5 4 3

f *p* *cresc.*

f *ff*

33

LEBERT and STARK

Allegretto

Piano

p *legato* *p*

f *legato* *p*

f *p*

f *p*

Allegretto

Piano

First system of exercise 34. Treble staff: *p cresc.* (first half), *mf dim.* (second half), *p* (third half). Bass staff: *p cresc.* (first half), *mf dim.* (second half), *p* (third half). Fingerings are indicated throughout.

35

Allegretto

Piano

Second system of exercise 35. Treble staff: *p cresc.* (first half), *mf dim.* (second half), *p* (third half). Bass staff: *p cresc.* (first half), *mf dim.* (second half), *p* (third half). Fingerings are indicated throughout.

Allegretto

la melodia marcata, ma dolce

M. LEE

Piano

1
p
leggiere

cresc.

dim.
p

delicato

cresc.

First system of musical notation. The treble staff contains a triplet of eighth notes, followed by a quarter note, and then a half note. The bass staff contains a half note, followed by a quarter note, and then a half note. The system concludes with a measure containing a half note and a quarter note. Above the treble staff, the tempo marking *poco rit.* is written above the first measure, and *a tempo* is written above the last measure. Above the treble staff, the fingering 3 is written above the first measure, and 5 4 5 3 2 1 is written above the last measure. Above the bass staff, the dynamic marking *dim.* is written above the first measure, and *p* is written above the last measure.

Second system of musical notation. The treble staff contains a half note, followed by a quarter note, and then a half note. The bass staff contains a half note, followed by a quarter note, and then a half note. The system concludes with a measure containing a half note and a quarter note. Above the treble staff, the fingering 3 1 is written above the first measure, and 3 1 is written above the last measure.

Third system of musical notation. The treble staff contains a half note, followed by a quarter note, and then a half note. The bass staff contains a half note, followed by a quarter note, and then a half note. The system concludes with a measure containing a half note and a quarter note. Above the treble staff, the fingering 3 1 2 1 3 is written above the first measure, and 3 1 is written above the last measure. Above the bass staff, the dynamic marking *cresc.* is written above the first measure.

Fourth system of musical notation. The treble staff contains a half note, followed by a quarter note, and then a half note. The bass staff contains a half note, followed by a quarter note, and then a half note. The system concludes with a measure containing a half note and a quarter note. Above the treble staff, the fingering 2 1 3 1 2 4 is written above the first measure, and 3 1 2 4 is written above the last measure. Above the bass staff, the dynamic marking *dim. poco a poco* is written above the first measure.

Fifth system of musical notation. The treble staff contains a half note, followed by a quarter note, and then a half note. The bass staff contains a half note, followed by a quarter note, and then a half note. The system concludes with a measure containing a half note and a quarter note. Above the treble staff, the tempo marking *rall.* is written above the first measure. Above the bass staff, the dynamic marking *pp* is written above the first measure.

FRIEDRICH BURGMÜLLER

p molto legato e leggiero

Fine

dim.

pp

mf

cresc.

poco rit.

D. C.

cresc.

dim.

B. M. Co. 5253 B

1	1	1	1
2	2	3	5

Molto moderato

Piano

p

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

4 1 5 2 3 1 3 2 1

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

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

4 1 5 2 3 1 3 1 4 2 1

Allegro vivo scherzando

Piano

pp leggieramente

The musical score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The tempo is marked "Allegro vivo scherzando" and the dynamics range from "pp" to "mf". The score is divided into measures by bar lines, with some measures containing repeat signs. The key signature is one sharp (F#). The score is numbered 40 and 49, and the publisher is B.M. Co. 5253 B.

Moderato (♩=80)

HENRI LEMOINE

Piano

mf

ff

f

ff

mf

cresc.

ff

NEW PUBLICATIONS—THE BOSTON MUSIC CO.

A GUIDE FOR BEGINNERS IN PIANO PLAYING

By

ELIZABETH COULSON and GRACE H. SPOFFORD

n. 1.25

This book does not offer theories that await the test of practical applicability, but it is the result of many years of teaching at the Peabody Conservatory, of Baltimore, and it is crowned with exceptional success. It does not strive to revolutionize piano pedagogics, but rather summarizes and presents in a clear and concise manner all the necessary factors that go to make an accomplished pianist and good musician. The book aims to give correct principles of tone production, of rhythmic accuracy, and technical fluency. At the same time it lays the foundation for ear-training and a knowledge of elementary harmony. It will take the place of an instruction book, a musical spelling-book, a practice-book, and a technic-book.

Due emphasis has been laid on the production of good tone and, in connection therewith, on the importance of arm-relaxation. Means are supplied for acquiring it; and it would be an exceptional case, indeed, where they would not obtain the desired effect. Perhaps the strongest claim to merit that this book can make, lies in the fact that no essential detail has been overlooked, without crowding into the first lessons so much information, that the pupil's mind is rather bewildered than impressed.

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SPECIAL FINGER EXERCISES

FOR THE PIANOFORTE

Devised, and supplied with explanatory suggestions

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Becker, René L. Polka Gracieuse .40 Wood Nymphs (<i>Mazurka</i>) .40 Valse Rustique .40 Graziani-Walter, Ch. Conte de Fées (<i>Fairy-Tale</i>) .25 Paysage (<i>Landscape</i>) .25 Petits Soldats (<i>Little Soldiers</i>) .25 Heller, M. P. Roundelay .25 Tyrolian Song .25 Küchenmeister-Roepper B. M. Co. Popular Graded Course, Pt. I n. .60 Maxim, Florence Christmas .40 Fourth of July .30 Grandfather's Clock .25 Thanksgiving .30 The New Year .30 Smith, Hannah Criss-cross .25 Rock-a-bye Song .25 The Brooklet .25 Vacation March .25	Delbrück, G. Fairy Princess .35 Lullaby .35 Rocking-horse .35 Eilenberg, R. The Snowman .30 With Drums and Colors .30 Geibel, Adam Castanet Dance (<i>Tempo di Bolero</i>) .40 Joys of Youth (<i>March</i>) .40 Sweet Meditation (<i>Andante</i>) .30 Gregg, Louis Cadets' March .35 Gavotte Mignonne .35 The Angelus .25 Harker, F. Flaxington In the Spring .30 The Old Mill Wheel .30 The Woodpecker .30 Heller, M. P. Hussars' Parade .50 Tin Soldiers' Patrol .25 Twilight Calm .50 Küchenmeister-Roepper B. M. Co. Popular Graded Course, Pt. II n. .60 Nürnberg, Hermann Little Waltz .30 Rummel, J. Students' March, in C .30 Smith, Hannah The Summer Sea .50 Thomé, F. Danse Alsacienne (<i>Alsation Dance</i>) .30 Van Gael, Henri Voice of the Heart .50 Wyatt, Eugene Martha Washington (<i>Gavotte</i>) .30 Sunbeams (<i>Waltz</i>) .25 White Moon, bright Moon (<i>Romance</i>) .30 Zilcher, P. Melody, in G .30	Marschal-Loepke, G. Good-Night .30 In Land o' Nod .30 June Morning .30 Let's Wander .30 Möter, Carl In Merry Mood .40 In the Country .30 Nevin, E. The Rosary (Arr. by G. Marschal-Loepke) n. .40 Ornstein, L. March .30 Merry-making .30 Serenade .30 Parlow, Edmund Berceuse .30 March of the Gnomes .30 Shuttle-Cock .30 Reinhold, Hugo Bacchanal .50 Rogers, James H. At the Mill .40 Homeward Bound .40 Scharwenka, X. Barcarolle .20 March .25 Schmalstich, C. Jumping Jack .40 Ring-around-a-Rosey .30 The Story Book .30 Schytté, L. Bay of Naples .40 Twilight in the Valley .40 Winter Day .40 Seeboeck, W. C. E. Butterfly Chase .40 The Grasshopper .30 The Little Chickens .40 Valse Petite .50 Shackley, F. N. Song of the Brook .50 Swinstead, Felix Happy Song .30 Jack Frost .30 The Night Patrol .30
GRADE I-II	GRADE II-III	[Early-] GRADE III
Adami, Carlo Autumn Leaves Waltz .40 Bluette, in D .40 Geibel, Adam The Bee and the Clover .30 Dance of the Elves .30 Hark, Hark, the Lark .30 Rustling Leaves .30 What the Brook said .30 Krogmann, C. W. Columbine (<i>Scherzino</i>) .30 Evening Star (<i>Waltz</i>) .40 Flower Dance (<i>Mazurka</i>) .30 Graciosa (<i>Waltz</i>) .25 Iona (<i>Waltz</i>) .25 Promise of Spring (<i>Valse printanière</i>) .40 Queen of Night (<i>Song without words</i>) .30 Song of the Waves .25 The Brave Little Warrior (<i>March</i>) .40 The Merry Sprites (<i>Polka</i>) .30 The Musical Top (<i>Waltz</i>) .30 Valentina (<i>Waltz</i>) .30 Maxim, Florence Bob-White .40 Cinderella's Waltz .40 The Cuckoo in my Clock .40 Sunday Morning .40 Sauerbrey, E. Song of the Reapers .25 Thomé, F. Waltz Melody .30	Bach, J. S. The Clavessin Book for Anna Magdalena n. .60 B. M. Co. Classical Album for Beginners Twenty Easy and Original Pieces by Old Masters n. .60 Förster, Alban Waltz, in G .40 Gönschals, Carl In the Twilight (<i>Melody</i>) .40 Glière, R. Mazurka, in G min. .30 Graziani-Walter, Ch. Charmeuse (<i>The Charmer</i>) .40 Harris, H. W. Bal Costumé .40 Fairies' Dance .40 Helm, Heinrich By the River .30 Twilight .30 Hemann, Carl Snowflakes .50 Marschal-Loepke, G. A Wildrose .30 Coquetting Meadow-lark .30 Frog's Jubilee .40	Bonnamy, Emile Staccato Study .50 Clough-Leighter, H. Pensive Monody (<i>Cantilena</i>) .30 Hemann, Carl The Spinning Wheel .50 Leipold, B. Evensong .25 Nölck, A. Rococo .40 Schmalstich, C. Albumleaf .40 Playtime .40 'Rithmetic .40 Tales from Arabian Nights .30 Wandering Minstrel .40 Seeboeck, W. C. E. Le Dauphin (<i>Gavotte mélodique</i>) .50 Sévérac, Déodat de With powdered Wig and Hoop-skirt .50 Whelpley, Benjamin At Evening .50 Spring Madrigal .50
GRADE II		
Bartlett, Gertrude Kirmess Day .25 The Windmill .25 Wooden Shoes .25 Cramm, H. L. Dot the Note (<i>Dotted Notes</i>) .30 The Hopper-toad (<i>Staccato</i>) .30 Just being happy (<i>Triplet</i>) .30 Sparrows' Twitter (<i>Trill</i>) .30		

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THE
NORRIS SYLLABUS
OF
PIANO
STUDIES

A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

GRADE I

GRADE II

GRADE III

Each Grade, n. 75.

BOSTON, MASSACHUSETTS

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GRADE III

SECTION A

Triad Chords of the Harmonic Minor Scales

The scale degrees of the Major were explained in Grade II, Section A.

The scale degrees of the Minor are named the same as the Major. The first scale degree is named, the **Tonic**; the fourth, the **Subdominant**; the fifth, the **Dominant**.

Triads constructed on these degrees are called the **principal triads** (or chords) of the scale. Triads constructed on the other degrees—second, third, sixth and seventh—are called **secondary** or **subordinate** triads, in both major and minor.

Triads constructed on all the fixed degrees of the minor scale (in any key) are of four kinds, namely: **Minor: I-IV**; **Major V-VI**; **Diminished: II^o-VII^o**; **Augmented III^{*}** (The augmented chord is found only in the minor scale, and upon the third degree.)

Give the specific names of the following chords. Mark beneath them correct Roman numerals. Examine the Key first.

Write the chords of I, IV, V and I in the following keys, and in their fundamental position—the Root as lowest tone.

Write the I, IV and V in their three positions (two inversions) in the following keys:

v. 3
more 18 may 18
Gocher 60

EMBELLISHMENTS

The Double Appoggiatura

All "grace-notes" take their value, from and are played within, the time value of the *principal note*.

The Double Appoggiatura is executed like the Mordent.

The Double, like the Single Appoggiatura, precede and are connected to their principal note (the note from which they borrow their time value) by a short curved line.

The Appoggiatura may be at any interval from the principal note above or below.

Con moto
Played

Written

Con moto
Played

Written

LEBERT and STARK

EMBELLISHMENTS AFTER THE NOTE

In embellishments after the note, the short curved line indicates that the *principal note* precedes the "grace-notes." The time value is therefore borrowed from that note. Grace-notes that follow their principal note are called **Unaccented "graces"**.

Andante
Played

Written

Andante
Played

Written

Andante
Played

Written

LEBERT and STARK

Another Form of Embellishment upon the Note

In this embellishment the short curved line indicates that the "grace-notes" precede the principal note, and should be treated like the single and double appoggiatura.

Andante
Played

Written

Andante
Played

Written

LEBERT and STARK

The Tremolo

When notes are written as in the following examples, the **tremolo** is indicated. It is executed by a rapid alternation of the upper and lower tones, fore-arm rotation being used.

The Trill

A **trill** is the even and rapid alternation of two tones a major or minor semi-tone apart.

Trills may be divided into two classes: the **Classical** and the **Modern**.

The Classical trill dates up to the time of Chopin; the Modern trill, later.

The difference between them is the relative position of the notes of the trill-beat.

Classical Trill

The first note of the Classical Trill beat is the auxiliary note. The auxiliary tone is the next diatonic degree above the principal.

The Classical trill may begin with the principal note by prefixing that note to the trill, playing the first three notes as a triplet.

Modern Trill

In the Modern trill the first note of the trill-beat is the principal note, unless it is preceded by an introductory note. A short trill usually consists of a turn of five notes. Long trills should always be played rhythmically, in divisions of three, four, six or eight notes to a beat.

After-beats and Fore-beats

The small notes at the end of a trill which bring it to a close, are called **After-beats**. In the Modern trill the After-beat is always written out. Single and double After-beats usually take the place of the last trill-beat. The Single After-beat has only one tone; the Double After-beat has two-tones.

Notes inserted at the beginning of the trill are called **Fore-beats**.

Questions

1. How is the Double Appoggiatura executed?
2. How can you tell whether the principal note is before or after an Embellishment?
3. What are grace-notes that follow their principal note called?
4. How is the Tremolo indicated and played?
5. What is a Trill? How many classes are trills divided into?
6. To what period does the Classical trill date? From what period does the Modern trill date? What is the difference between the two?
7. Explain the Classical trill? The Modern trill?
8. What are After-beats and Fore-beats?

The Motive, Phrase, Section, Period

It would be outside the province of this work to go too deeply into the discussion of the motive, phrase, section, and period, yet the explanations and illustrations that follow, may incite some pupil to a further investigation of the subject, leading him to a realization of the importance of seriously studying Musical Form.

The motive and phrase were explained and illustrated in the Norris Fundamental Method. The pupil should, at this time, review the same.

A phrase may consist of a motive twice repeated, or be composed of two different motives. The first form will be somewhat thematic in character; the second will be more lyric.

Phrases may be divided into two classes: **regular** and **irregular**. A regular phrase may consist of two, four, and even eight measures. Phrases of three, five or six measures, are irregular.

In analyzing a piece, the pupil should remember: that first comes the Motive, which is the smallest division of a musical composition; then from two motives, the Phrase; and from two phrases, the Section; and from two sections, the Simple Period. A period corresponds to a complete sentence in written language. Motives, phrases, and periods, are subject to variation according to the desire and inventive genius of the composer.

First: Point out the motive, phrase, section and period in the following examples. Second: Point out the measures that are rhythmically alike. Third: Point out the measures that are melodically alike but harmonically different.

ROBERT SCHUMANN

Molto moderato

Andante

VICTOR ALPHONSE DUVERNOY

Punctuation is as important in music as in written language, to divide motives, phrases, sections and periods, making them musically intelligible to the ear.

The pupil must learn to discriminate between the **metrical accent**, which falls on certain beats of each measure, and **phrase accents**, which fall on certain notes of a phrase. The phrase accent always has precedence over the metrical accent. A long note usually has more emphasis than a short note; a syncopated note receives the accent whether it be on the weak beat or tied over from the weak to the strong beat. Exceptions to this rule may occur.

Punctuation may be made by a slight lifting of the hand from the keys; releasing of a key; or by the way in which the fingers bring out the important notes.

LUDWIG van BEETHOVEN. Op. 2, No. 1

Two staves of musical notation in 3/4 time. The first staff has a bracket labeled "Phrase" over a series of eighth and sixteenth notes. The second staff also has a bracket labeled "Phrase" over a similar melodic line, ending with "etc.".

Non allegro

ROBERT SCHUMANN

Two staves of musical notation in 2/4 time. The first staff has two brackets labeled "Phrase" over different sections of the melody. The second staff also has two brackets labeled "Phrase" over corresponding sections, ending with a double bar line.

Sequence

When the same figure or motive recurs several times in succession, it is called a **Sequence**. The figure does not necessarily need to be repeated on the same degrees, but may be repeated on degrees higher or lower.

Lento ma non troppo

ROBERT SCHUMANN

Two staves of musical notation in 2/4 time. A bracket labeled "Sequence in both parts" spans across both staves, indicating a repeated melodic figure. The sequence ends with "etc.".

Allegro

J. B. DUVERNOY

JEAN BAPTISTE CRAMER

Two staves of musical notation in common time. A bracket labeled "Sequence in both parts" spans across both staves, indicating a repeated melodic figure. The sequence ends with "etc.".

Two staves of musical notation in common time. A bracket labeled "Sequence in both parts" spans across both staves, indicating a repeated melodic figure. The sequence ends with "etc.".

BROKEN CHORD STUDY

The following rhythmical forms of the broken-chord, should be practised in all the major or minor keys, and intirely through Grade III. Practice each hand alone, then both together. Always remember that the fourth finger of the right-hand is used in the second and third positions; and that the fourth finger of the left-hand is used in the first and second position.

a: Lento f

b: Moderato mf

c: Allegretto p

(Cadence)

1

2

3

4

5

GRADE III

9

Section B

1

STEPHEN HELLER

Allegro

Piano

The musical score is for a piano piece in F# major, 2/4 time, marked Allegro. It consists of six systems of music. The first system begins with a treble staff containing a triplet of eighth notes (F#, A, C) and a bass staff with a triplet of eighth notes (F#, A, C). The second system continues with similar triplet patterns. The third system introduces a piano (p) dynamic and a crescendo (cresc.) marking. The fourth system features a piano subito (p subito) marking. The fifth system includes a piano piano (pp) marking. The sixth system concludes the piece with a final chord in the bass staff.

HERMANN BERENS

This page of musical notation is for a piano piece, likely in 3/4 time. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Treble clef has a melody with eighth-note patterns and fingerings (2, 3, 4, 5, 1). Bass clef has a simple accompaniment. Dynamics include *p* (piano).
- System 2:** Treble clef has a more complex melody with slurs and fingerings. Bass clef has a simple accompaniment. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano). Fingerings like 4, 3, 2, 1, 5 are shown.
- System 3:** Treble clef has a melody with slurs and fingerings. Bass clef has a simple accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Fingerings like 4, 3, 2, 1, 5 are shown.
- System 4:** Treble clef has a melody with slurs and fingerings. Bass clef has a simple accompaniment. Dynamics include *p* (piano). Fingerings like 4, 3, 2, 1, 5 are shown.
- System 5:** Treble clef has a melody with slurs and fingerings. Bass clef has a simple accompaniment. Dynamics include *cresc.* (crescendo). Fingerings like 4, 3, 2, 1, 5 are shown.
- System 6:** Treble clef has a melody with slurs and fingerings. Bass clef has a simple accompaniment. Dynamics include *ff* (fortissimo). Fingerings like 4, 3, 2, 1, 5 are shown.

The notation is written in a standard musical style, with notes, rests, and dynamic markings clearly visible. The page is numbered 123 at the bottom right.

Allegro moderato

HENRI LEMOINE

Piano

The musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato'. The score consists of 11 measures. The first measure starts with a forte (*f*) dynamic and a series of eighth notes in the right hand, while the left hand has a whole rest. The second measure continues the eighth-note pattern in the right hand, with a piano (*p*) dynamic marking. The third measure features a crescendo (*cresc.*) and a series of eighth notes in the right hand, with a whole rest in the left hand. The fourth measure continues the eighth-note pattern in the right hand, with a whole rest in the left hand. The fifth measure features a decrescendo (*dim.*) and a series of eighth notes in the right hand, with a whole rest in the left hand. The sixth measure continues the eighth-note pattern in the right hand, with a whole rest in the left hand. The seventh measure features a forte (*f*) dynamic and a series of eighth notes in the right hand, with a whole rest in the left hand. The eighth measure continues the eighth-note pattern in the right hand, with a whole rest in the left hand. The ninth measure features a decrescendo (*dim.*) and a series of eighth notes in the right hand, with a whole rest in the left hand. The tenth measure continues the eighth-note pattern in the right hand, with a whole rest in the left hand. The eleventh measure features a decrescendo (*cresc.*) and a series of eighth notes in the right hand, with a whole rest in the left hand. The piece concludes with a 'D.C. al Fine' instruction.

BEETHOVEN-LENZ
(From Sonata, Op. 27, No. 2)

Allegretto

Piano

p

The first system of musical notation for the Allegretto section. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation. It continues the melodic line in the right hand and the accompaniment in the left hand. A repeat sign is present at the end of the system, followed by a piano (*p*) dynamic marking.

The third system of musical notation. It features a forte (*f*) dynamic marking in the right hand, followed by a sforzando (*sfz*) marking. The music continues with eighth and sixteenth notes in both hands.

The fourth system of musical notation. It concludes the Allegretto section with a *Fine* marking. The right hand has a sforzando (*sfz*) marking. The system ends with a double bar line.

Trio

The fifth system of musical notation, which begins the Trio section. It is marked with a 3/4 time signature. The right hand has a series of eighth notes with sforzando (*sfz*) markings. The left hand has a bass line with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The system ends with a double bar line.

pp

D. C. al Fine

5

CORNELIUS GURLITT

Con moto

Piano

f

cresc.

cresc.

p *cresc. poco a poco sempre* *ff* *p*

6

Moderato

ROBERT SCHUMANN, Op. 124

Piano *p* *poco rall.* *dim.*

a tempo

First system of musical notation, measures 1-5. The key signature is one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked in measure 1. A slur covers measures 2-5. A triplet of eighth notes is marked in measure 5.

Second system of musical notation, measures 6-10. The key signature is one sharp (F#). The music continues with a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A slur covers measures 6-10. The word *cresc.* is written above the bass line in measure 7.

Third system of musical notation, measures 11-15. The key signature is one sharp (F#). The music continues with a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A slur covers measures 11-15. The word *rit.* is written above the treble clef in measure 14.

Fourth system of musical notation, measures 16-20. The key signature is one sharp (F#). The music continues with a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A slur covers measures 16-20. The word *a tempo* is written above the treble clef in measure 17. The word *p* is written below the bass line in measure 17.

Fifth system of musical notation, measures 21-25. The key signature is one sharp (F#). The music continues with a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A slur covers measures 21-25. The word *p* is written below the bass line in measure 21.

Sixth system of musical notation, measures 26-30. The key signature is one sharp (F#). The music continues with a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. A slur covers measures 26-30. The word *rall.* is written above the treble clef in measure 27. The word *dim.* is written below the bass line in measure 27.

Moderato (♩. = 120)

JOSEPH CONCONE

Piano

mf

f

p

mf

mf

This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with a triplet of eighth notes (fingerings 1, 2, 3) and a half note. Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *cresc.*
- System 2:** Treble staff has a melodic line with a half note and a triplet of eighth notes (fingerings 1, 3, 2). Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *f* and *mf*.
- System 3:** Treble staff has a melodic line with a half note and a triplet of eighth notes (fingerings 3, 4, 5). Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *cresc.* and *f*.
- System 4:** Treble staff has a melodic line with a half note and a triplet of eighth notes (fingerings 3, 4, 5). Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *mf*.
- System 5:** Treble staff has a melodic line with a half note and a triplet of eighth notes (fingerings 3, 4, 5). Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *mf*.
- System 6:** Treble staff has a melodic line with a half note and a triplet of eighth notes (fingerings 3, 4, 5). Bass staff has a triplet of eighth notes (fingerings 3, 5) and a half note. Dynamics include *ff*.

Andantino

Piano

f legato

Musical score for Andantino by Lebert and Stark, measures 9-16. The score is written for Piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 9/16 time signature. The tempo is Andantino. The music is marked *f legato*. The score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1-5). The first system (measures 9-12) features a complex melodic line in the treble staff with many slurs and fingerings, and a more rhythmic bass line. The second system (measures 13-16) continues the melodic development in the treble and includes some rests in the bass. The third system (measures 17-20) shows a more active bass line with frequent sixteenth-note patterns. The fourth system (measures 21-24) features a return to a more melodic treble line with some slurs. The fifth system (measures 25-28) continues the melodic flow in the treble. The sixth system (measures 29-32) concludes the piece with a final melodic phrase in the treble and a simple bass line.

Allegro

*con espressione**p delicatamente*

Piano

Musical score for Allegro by Karl Czerny, measures 1-4. The score is written for Piano in a key signature of two sharps (F-sharp, C-sharp) and a common time (C) signature. The tempo is Allegro. The music is marked *p delicatamente* and *con espressione*. The score consists of four systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1-5). The first system (measures 1-2) features a melodic line in the treble staff with many slurs and fingerings, and a simple bass line. The second system (measures 3-4) continues the melodic development in the treble and includes some rests in the bass. The third system (measures 5-6) shows a more active bass line with frequent sixteenth-note patterns. The fourth system (measures 7-8) features a return to a more melodic treble line with some slurs. The fifth system (measures 9-12) continues the melodic flow in the treble. The sixth system (measures 13-16) concludes the piece with a final melodic phrase in the treble and a simple bass line.

Two systems of piano music. The first system consists of three measures, and the second system consists of four measures. Both systems feature a treble and bass staff. The first system includes fingerings such as 2, 5, 4, 5, 3, 2, 4, 1 in the treble and 1, 3, 5 in the bass. The second system includes fingerings such as 8, 5, 1, 3, 2, 4, 1, 3, 2 in the treble and 5, 3, 2, 5 in the bass. There are also articulations like accents and slurs.

10

LEBERT and STARK

Allegretto

Piano

mf ¹ *legato*

Two systems of piano music. The first system consists of five measures, and the second system consists of six measures. Both systems feature a treble and bass staff. The first system includes fingerings such as 1, 3, 4, 5, 1, 2 in the treble and 1, 2, 3, 4, 5 in the bass. The second system includes fingerings such as 1, 3, 4, 5, 1, 2 in the treble and 1, 2, 3, 4, 5 in the bass. There are also articulations like accents, slurs, and dynamics such as *p*, *dim.*, *cresc.*, and *mf*.

Piano

4 2

p

f

Fine

mf

p

f dim.

D.C. al Fine

rall.

a: Moderato
b: Allegretto

KARL CZERNY

Piano

13

Andante cantabile

LEBERT and STARK

Piano

Andante (♩=76)

HENRI BERTINI

Piano

col Pedale

The musical score is for a piece by Henri Bertini, Op. 14, No. 22. It is written for piano in 2/4 time, key of D major (two sharps), and marked Andante (♩=76). The score consists of six systems, each with a grand staff (treble and bass clef). The first system is marked 'Piano' and 'col Pedale'. The music features intricate sixteenth-note passages, frequently beamed in groups of six (marked with a '6'). Fingerings are indicated by numbers 1 through 5. Dynamics include 'p' (piano) and 'cresc. poco a poco' (crescendo poco a poco). The piece concludes with a final triplet of eighth notes in the right hand.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The notation is characterized by complex fingerings, often indicated by numbers 1 through 5 above the notes, and a variety of dynamics including *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions such as *dim. poco a poco* and *rall. 6* are included. The piece concludes with a double bar line and a final *pp* marking.

Allegro (♩ = 144)

Piano

p *legatissimo*

mf

p

cresc.

f

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (5, 1, 4, 1, 3, 4, 2, 1, 3, 2, 3, 4, 3, 2, 1, 4) and slurs. The bass clef staff contains a harmonic line with chords and the instruction *p dolce*. The system is divided into three measures.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings (4, 3, 2, 1, 4). The bass clef staff continues the harmonic line with chords. The system is divided into three measures.

Third system of musical notation. The treble clef staff continues the melodic line with fingerings (4, 3, 2, 1, 4). The bass clef staff continues the harmonic line with chords. The system is divided into three measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 3, 1, 4, 5, 3, 1, 3, 1, 3, 1, 5, 4, 2, 1, 3, 1, 4) and slurs. The bass clef staff contains a harmonic line with chords and the instruction *cresc.*. The system is divided into three measures.

Fifth system of musical notation. The treble clef staff contains a melodic line with various fingerings (3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 2, 3, 2, 3) and slurs. The bass clef staff contains a harmonic line with chords and the instruction *f sempre*. The system is divided into three measures.

Andante sostenuto

Piano

dolce

The score is written for Piano in D major (two sharps) and 3/4 time. The tempo is Andante sostenuto. The music is characterized by a variety of textures, including arpeggiated figures, sustained chords, and flowing lines. Fingerings and articulations are clearly marked throughout. The score is for Piano.

System 1: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *dolce*.

System 2: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *p*.

System 3: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *p*.

System 4: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *p*.

System 5: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *p*.

System 6: Treble clef has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass clef has a supporting line with notes D3, E3, F#3, G3, A3, B3, C4, D4. The first measure is marked *p*.

The musical score is arranged in six systems, each consisting of a treble and a bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with fingerings 1, 3, 5, 1, and 1. Bass staff has a supporting line with fingerings 1/2, 1/2, 1/3, 1/2, and 1/2.
- System 2:** Treble staff continues the melodic line with fingerings 2, 1, and 1. Bass staff has fingerings 1/2, 1/3, and a forte (*f*) dynamic marking.
- System 3:** Treble staff has a melodic line with fingerings 4, 5, 2, 3, 4, 2, and 4. Bass staff has a supporting line with a piano (*p*) dynamic marking.
- System 4:** Treble staff has a melodic line with fingerings 4, 1, 2, 4, 5, 2, 3, 3, 2, 3, 3, 2, 3, 1, 3, 2, 2, 1, and 4. Bass staff has a supporting line.
- System 5:** Treble staff has a melodic line with fingerings 1, 3, 2, 1, 3, 1, 2, 3, and 5. Bass staff has a supporting line with fingerings 1/2, 1/3, 5, 5, and 4.
- System 6:** Treble staff has a melodic line with fingerings 2, 1, 2, 4, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 5, 2, and 2. Bass staff has a supporting line with a piano (*p*) dynamic marking, a forte (*f*) dynamic marking, and a piano (*p*) dynamic marking.

Moderato ed espressivo

Piano

f *p* *sfz* *p* *sfz* *sfz* *dim.* *p* *sfz* *p*

dolce e sempre legato

pp

Allegro con fuoco

Piano

f *f* *f*

Con moto

Piano

mp *legato*

espressivo

20

Allegro

ALBERT LÖSCHHORN

Piano

B.M.Co. 5253 C

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand has a few notes and rests.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings. The left hand has a few notes and rests. Dynamics include *mf* and *sfz*. Time signatures $\frac{1}{2}$ and $\frac{3}{4}$ are indicated.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings. The left hand has a few notes and rests. Dynamics include *ten.* and *f*. Time signatures $\frac{1}{2}$ and $\frac{3}{4}$ are indicated.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings. The left hand has a few notes and rests. Time signatures $\frac{1}{2}$ and $\frac{3}{4}$ are indicated.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings. The left hand has a few notes and rests. Dynamics include *mf*. Time signatures $\frac{1}{2}$ and $\frac{3}{4}$ are indicated.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings. The left hand has a few notes and rests. Dynamics include *sfz*. Time signatures $\frac{1}{2}$ and $\frac{3}{4}$ are indicated.

Allegro scherzando

HERMANN BERENS

Piano

p leggiero

The musical score is written for piano and consists of seven systems of music. Each system typically contains a treble staff and a bass staff, with some systems having a grand staff (treble and bass staves joined by a brace). The music is in 2/4 time and is marked "Allegro scherzando". The dynamic marking is "p leggiero". The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system introduces a more complex melodic line in the treble staff. The third system features a more active bass staff. The fourth system shows a more complex melodic line in the treble staff. The fifth system features a more active bass staff. The sixth system shows a more complex melodic line in the treble staff. The seventh system features a more active bass staff. The score is written in a clear and legible style, with a focus on technical skill and musical expression.

22

Allegro

HENRI BERTINI

Piano *ff*

Allegro scherzando

STEPHEN HELLER

Piano

p

rinforzando

24

Allegro

KARL CZERNY

Piano

Allegro

KARL CZERNY

Piano

p dolce

cresc.

dim.

p

Allegro risoluto

HERMANN BERENS

Piano

f

This page of musical notation is for a piano piece, featuring six systems of staves. Each system consists of a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes a variety of note values, primarily eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used to connect phrases. The piece concludes with a double bar line at the end of the sixth system.

System 1: Treble staff begins with a half rest, followed by a quarter note G4, a quarter rest, and a half note A4. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play a descending eighth-note scale: Treble (G4, F#4, E4, D4, C4) and Bass (B3, A3, G3, F#3, E3).
System 2: Treble staff continues the eighth-note scale: D4, C4, B3, A3, G3. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play an ascending eighth-note scale: Treble (G4, A4, B4, C5, D5) and Bass (E3, F#3, G3, A3, B3).
System 3: Treble staff continues the ascending eighth-note scale: E5, F#5, G5, A5, B5. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play a descending eighth-note scale: Treble (G5, F#5, E5, D5, C5) and Bass (B4, A4, G4, F#4, E4).
System 4: Treble staff continues the descending eighth-note scale: D5, C5, B4, A4, G4. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play an ascending eighth-note scale: Treble (G4, A4, B4, C5, D5) and Bass (E3, F#3, G3, A3, B3).
System 5: Treble staff continues the ascending eighth-note scale: E5, F#5, G5, A5, B5. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play a descending eighth-note scale: Treble (G5, F#5, E5, D5, C5) and Bass (B4, A4, G4, F#4, E4).
System 6: Treble staff continues the descending eighth-note scale: D5, C5, B4, A4, G4. Bass staff has a half rest, followed by a quarter note F#3, a quarter rest, and a half note G3. Both staves then play an ascending eighth-note scale: Treble (G4, A4, B4, C5, D5) and Bass (E3, F#3, G3, A3, B3).

ALBERT LÖSCHHORN

B. M. Co. 5253 C

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a long melodic line with fingerings 1, 3, 1, 1, 3, 1, 4, 2. Bass staff has chords with dynamics *f* and accents (>).
- System 2:** Treble staff has a melodic line with fingerings 5, 1, 4, 4, 1, 4, 5, 1, 3, 5, 1, 3. Bass staff has chords and rests.
- System 3:** Treble staff has a melodic line with fingerings 5, 1, 3, 5, 3, 4, 2, 3, 1, 5, 1, 4, 2, 3, 1. Bass staff has chords and rests.
- System 4:** Treble staff has a melodic line with fingerings 5, 3, 3, 1, 4, 2, 4, 2, 1, 3, 1, 4, 5, 1, 3, 1. Bass staff has chords and rests.
- System 5:** Treble staff has a melodic line with fingerings 5, 2, 4, 1, 2, 1, 3, 1, 1, 3, 5, 1, 3, 5, 1, 3. Bass staff has chords and rests.
- System 6:** Treble staff has a melodic line with fingerings 5, 3, 1, 4, 2, 1, 5, 1. Bass staff has chords and rests.

Dynamics and markings include *f* (forte), *sfz* (sforzando), *cresc.* (crescendo), and accents (>). The piece concludes with a final chord in the bass staff.

Andantino (♩ = 108)

STEPHEN HELLER

Piano

The musical score is for a piano piece in 3/4 time, marked Andantino (♩ = 108). The key signature has two sharps (F# and C#). The score is written for piano, with a dynamic marking of *p* (piano) at the beginning. The tempo is marked *Andantino* with a quarter note equal to 108 beats per minute. The score is divided into five systems, each with a treble and bass staff. The first system includes the word *ten.* (tension) above the staff. The second system includes the word *ten.* above the staff. The third system includes the word *rit.* (ritardando) above the staff. The fourth system includes the word *a tempo* above the staff. The score features various musical notations, including eighth notes, quarter notes, and half notes, as well as fingerings (1-5) and articulation marks. The piece concludes with a final cadence in the fifth system.

29

KARL CZERNY

Allegro

Piano

This page contains five systems of musical notation for piano. The notation includes various dynamics, fingerings, and articulations.

System 1: Treble and Bass staves. Dynamics: *p* (piano), *f* (forte). Fingerings: 1, 3, 5.

System 2: Treble and Bass staves. Dynamics: *f* (forte). Fingerings: 1, 3, 5.

System 3: Treble and Bass staves. Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo). Fingerings: 1, 3, 5.

System 4: Treble and Bass staves. Dynamics: *f* (forte), *p* (piano). Fingerings: 1, 3, 5.

System 5: Treble and Bass staves. Dynamics: *mf* (mezzo-forte), *f* (forte). Fingerings: 1, 3, 5.

Molto vivace (♩ = 192)

STEPHEN HELLER

Piano

*pp**pp**p**p**mf**mf**rinforzando**ff**sfz**sfz**sfz**sfz**f**f*

First system of musical notation. The treble staff contains a melodic line with fingerings 2, 4, 2, 1, 1, 2. The bass staff provides harmonic support. The tempo/mood markings *espressivo* and *non slentando* are present.

Second system of musical notation. The treble staff continues the melodic line with fingerings 3, 2, 2, 4, 2, 1, 2, 1, 2. The bass staff continues the harmonic support. The dynamic marking *mf* is present.

Third system of musical notation. The treble staff features a more active melodic line with fingerings 2, 2, 3, 4, 3, 2, 2. The bass staff continues the harmonic support. The tempo/mood marking *agitato poco a poco* and the dynamic marking *f* are present.

Fourth system of musical notation. The treble staff has a very active melodic line with fingerings 2, 1, 2, 1, 2, 2, 1, 2, 1, 2. The bass staff continues the harmonic support. The tempo/mood marking *agitato* is present.

Fifth system of musical notation. The treble staff continues the active melodic line with fingerings 2, 1, 2, 1, 2, 3. The bass staff features triplets. The dynamic marking *f* is present.

Sixth system of musical notation. The treble staff features triplets and a melodic line. The bass staff continues the harmonic support. The tempo/mood marking *dim. poco a poco* and the dynamic marking *p* are present.

First system of musical notation, measures 1-6. The treble and bass staves are in G major (one sharp). Measures 1-2 contain triplet eighth notes in both hands. Measures 3-6 continue with triplet eighth notes in the treble and eighth notes in the bass. A *dim. sempre* marking is placed above the treble staff in measure 3.

Second system of musical notation, measures 7-12. The treble staff contains a long melodic line with slurs and ties, starting with a *pp* marking. The bass staff contains a rhythmic accompaniment of eighth notes. Measures 11-12 show a change in the bass line with a key signature change to A major (two sharps).

Third system of musical notation, measures 13-18. The treble staff has rests in measures 13-14, followed by a melodic line in measures 15-18. The bass staff has rests in measures 13-14 and then a sustained chord in measures 15-18. Markings include *espressivo* in measure 15 and *rit.* in measure 17. A *pp* marking is present in measure 17.

Fourth system of musical notation, measures 19-24. The treble staff has a rest in measure 19, followed by a melodic line in measures 20-24. The bass staff has rests in measures 19-20 and then a sustained chord in measures 21-24. Markings include *a tempo* in measure 19 and *rit.* in measure 23. A *pp* marking is present in measure 23.

Fifth system of musical notation, measures 25-30. The treble staff contains a melodic line with slurs and ties, starting with a *a tempo* marking. The bass staff contains a rhythmic accompaniment of eighth notes. Measures 29-30 show a change in the bass line with a key signature change to A major (two sharps). Markings include *pp* in measure 29 and *accel.* in measure 30.

Sixth system of musical notation, measures 31-36. The treble staff contains a melodic line with slurs and ties, starting with a *dim.* marking. The bass staff contains a rhythmic accompaniment of eighth notes. Measures 35-36 show a change in the bass line with a key signature change to A major (two sharps).

a: Moderato
b: Allegretto

KARL CZERNY

Piano

f

Allegro vivace ($\text{♩} = 76$)

STEPHEN HELLER

Piano

p marcato la tenore

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings.

System 1: Treble clef has a series of eighth notes with fingerings 2, 1 2 3 1 4 3, 2 4, 2, and 1 3 1. Bass clef has notes with fingerings 2, 3, 4, 2, 1, and a triplet of 3 and 4.

System 2: Treble clef has a series of eighth notes with fingerings 1 3 1, 4 1 3, 1 3 1 2 3, 4 5 4 1, 3 1 2 3 1, and 3 4 1. Bass clef has a series of eighth notes with fingerings 1, 2, 3, and 4.

System 3: Treble clef has a series of eighth notes with fingerings 3 4 5 2 3 1, 3 2 3 1, 2 4 1 5, 3 1 3 1, and 2 3 1. Bass clef has a series of eighth notes with fingerings 2, 1, 3, 2, and 1. The system is marked with a *p* (piano) dynamic.

System 4: Treble clef has a series of eighth notes with fingerings 2 1 5, 3 1 3 1, 2, 3 1 4, 3 4 5 2, and 3 1 3. Bass clef has a series of eighth notes with fingerings 2, 1, 3, 2, and 1. The system is marked with a *p* (piano) dynamic.

System 5: Treble clef has a series of eighth notes with fingerings 1 3 1, 2 4 1, 3 1, and 2 4. Bass clef has a series of eighth notes with fingerings 2, 1, 3, 2, and 1. The system is marked with a *p* (piano) dynamic.

System 6: Treble clef has a series of eighth notes with fingerings 3, 1 3 1, 3, 1 5, and 5 2. Bass clef has a series of eighth notes with fingerings 2, 3, 1, and 2 3 1. The system is marked with a *p* (piano) dynamic.

Allegretto con moto (♩. = 104)

STEPHEN HELLER

Piano

The musical score is for a piano piece in G major, 6/8 time, marked "Allegretto con moto" with a tempo of 104 beats per minute. The score is divided into three systems, each containing two staves (treble and bass clef). The first system (measures 1-8) begins with a piano (*p*) and dolce marking. It features a triplet of eighth notes in the right hand and a half note in the left hand. The second system (measures 9-16) includes a fortissimo piano (*fp*) marking and a dynamic change to *dim.* (diminuendo). The third system (measures 17-24) continues with *fp* markings. The fourth system (measures 25-32) features a pianissimo (*pp*) marking. The final system (measures 33-40) concludes the piece. The score is heavily annotated with fingering numbers (1-5) and articulation marks (accents, slurs, and breath marks).

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 1, 2, 1, 1, 4, 1, 1, 1, 3, 1. Bass staff contains eighth and sixteenth notes with fingerings 3, 2, 1, 3, 2, 3. The instruction *cresc. poco a poco* is written above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte *sf* dynamic and a slur over several notes. It then transitions to a *poco lento* section. Bass staff contains chords and single notes with fingerings 1, 3, 2, 1, 2, 3, 5, 2. The instruction *sfz espressivo* is written above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a piano *pp* dynamic and a slur over several notes. It then transitions to a *fp* (fortissimo) section. Bass staff contains chords and single notes with fingerings 2, 1, 1, 1, 1, 1, 1. The instruction *a tempo* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and single notes with fingerings 4, 5, 4, 1. Bass staff contains chords and single notes with fingerings 13, 13, 13, 13. The instruction *dim.* (diminuendo) is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and single notes with fingerings 4, 5, 4, 1. Bass staff contains chords and single notes with fingerings 13, 13, 13, 13. The instruction *dim.* (diminuendo) is written above the bass staff.

a. Moderato
b. Allegretto
c. Allegro

ALBERT LOCKE NORRIS

Piano

The following form should
also be practised:

etc.

Allegro moderato

LEBERT and STARK

Piano

f *legato*

Andante

Piano

fp legato

fp

fp cresc.

sfz

f

sfz

ff

dolce

37

Moderato

LEBERT and STARK

Piano

p legato

p

First system, measures 1-4. Treble and bass staves in D major. Treble staff starts with a forte (*f*) dynamic. Fingerings and slurs are indicated throughout.

Second system, measures 5-8. Treble and bass staves in D major. Treble staff starts with a piano (*p*) dynamic. Fingerings and slurs are indicated throughout.

38

MUZIO CLEMENTI

Moderato

Piano

Third system, measures 9-12. Treble and bass staves in D major. Treble staff starts with a piano (*p*) dynamic. Fingerings and slurs are indicated throughout.

Fourth system, measures 13-16. Treble and bass staves in D major. Treble staff starts with a tenuto (*ten.*) dynamic. Bass staff starts with a forte (*f*) dynamic. Fingerings and slurs are indicated throughout.

Fifth system, measures 17-20. Treble and bass staves in D major. Treble staff starts with a fortissimo (*ff*) dynamic. Bass staff starts with a fortissimo (*ff*) dynamic. Fingerings and slurs are indicated throughout.

Presto

8

**p*

rall.

Allegro

sfz

dim.

f

f

ff

sfz

p

pp

39

HERMANN BERENS

Allegro

f

legato

Piano

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The music is in common time (C) and features a variety of musical elements including fingerings, dynamics, and articulations.

System 1: Treble clef has a melodic line with fingerings 4, 5, 3, 4. Bass clef has a simple accompaniment with fingerings 4, 1 3, 4, 1 2. The word *piano* is written below the first measure.

System 2: Treble clef has a melodic line with fingerings 5, 3, 5, 5. Bass clef has a simple accompaniment with fingerings 1 2 1, 1 2 1.

System 3: Treble clef has a melodic line with fingerings 4, 1 3 1, 5, 1 3, 1 2. Bass clef has a simple accompaniment with fingerings 1 3, 1 4, 2 5, 1 4.

System 4: Treble clef has a melodic line with fingerings 1 2, 3 4, 5 4, 1 3 1, 5, 1 3, 1 3. Bass clef has a simple accompaniment with fingerings 1 2, 2 3, 5 4. The word *cresc.* is written below the first measure.

System 5: Treble clef has a melodic line with fingerings 1 3 1, 1 3 1, 1 3 1, 1 2 3 5. Bass clef has a simple accompaniment with fingerings 1 3 5, 1 3 5, 1 2 5, 1 2 5.

System 6: Treble clef has a melodic line with fingerings 5, 3 4, 5, 1 4, 5 4, 1 4, 1 4. Bass clef has a simple accompaniment with fingerings 1 2 1, 2 1 2 3, 1 3 5, 1 4 5. The word *dolce* is written above the first measure, and *dim.* is written below the first measure.

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

1 4 8 1 2 1 2

f

1 5 1 5 1 2 5 1 2

f sempre

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

ff

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

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