


1929

Piano Course: Grade 4, Studies

Sherwood Music School

Follow this and additional works at: <http://digitalcommons.colum.edu/piano>

 Part of the [Composition Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Sherwood Music School. "Piano Course: Grade 4, Studies" (1929). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Piano Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

Sherwood Music School Courses

PIANO

Study 401

This is a study in sustained notes with moving melody. Technically, its importance lies in the fact that in order to hold the sustained note and to play the melody at the same time, the hand must stretch considerably.

In several places (measure 5, first) the holding note has to be struck again, because the eighth-note melody includes the same note. It then continues to be held for the remainder of its duration.

While studying the technical details, each hand should be mastered separately. Bending the left hand back towards the fifth finger, after having struck the note to be sustained, will make it easier to reach a wide interval with the third finger, as, for instance, the C in measure 3. This can be done in all similar places in the study.

Practice at first *forte*, and slowly, striking the melody notes firmly and with finger pressure. When playing in tempo, however, observe all marks of expression.

Con moto

sempre legato

CRAMER, No. 20

5 1 2 1 3 2 1 2

mf ①

5 3 1 3 5 4 2 3

5 1 2 1 3 2 1 2

③

5 3 1 3 5 4 2 3

5 1 2 1 3 2 1 2

⑤

5 3 1 3 5 4 2 3

7 5 3 1 4 2 3

5 2 1 3 5 1 2

f

dimin.

5 1 2 3 4 2 3

5 1 2 3 4 2 3

5 2 1 3 4 2 3

5 2 1 3 4 2 3

5 2 1 3 4 2 3

rf 5 2 1 3 4 2 3

rf 5 2 1 3 4 2 3

rf 5 2 1 3 4 2 3

rf 5 2 1 3 4 2 3

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

f 5 2 1 3 2 3 2 1

5 2 1 3 2 3 2 1

5 2 5 2

dimin.

5 1 5 2

3 1 2 3 3

5

4

5 3 4 2

f

4 2 4 1

dimin.

5 4 1 2 2 1

p

pp

Sherwood Music School Courses

PIANO

Study 402

There are two technical features in this study. The first and most prominent is that of the repeated notes. They are entirely in pairs and therefore of the simplest kind. The other is that of staccato chords, sometimes light and requiring hand action, but occasionally *f*, when forearm or full arm action may be employed.

Allegro

HELLER, Op. 45, No. 11

p e leggiero
fp
f
dim.
f p
p
cresc.

First system of musical notation. Treble and bass staves. Dynamics: *sf*, *f*. The right hand features rapid sixteenth-note passages, while the left hand provides a steady accompaniment.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. The word *grazioso* is written above the treble staff. The right hand continues with sixteenth-note patterns, and the left hand has a melodic line with a crescendo.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. The right hand has a melodic line with a crescendo, and the left hand continues with sixteenth-note patterns.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *m. d.*. The right hand has a melodic line with a crescendo, and the left hand has a steady accompaniment.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *m. d.*. The right hand has a melodic line with a crescendo, and the left hand has a steady accompaniment.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. The right hand has a melodic line with a crescendo, and the left hand has a steady accompaniment.

riten. *a tempo*

m.d. *m.g.* *cresc.* *p leggiero* *p*

p *cresc.* *f*

f *f* *f*

f *grazioso*

f

pp *f* *p*

Sherwood Music School Courses

PIANO

Study 403

This is a study in which slow trills are combined with a sustained melody. Such ornamentation is found in many compositions, and should be conscientiously studied. It will at first be found somewhat difficult to combine the trill and the melody, but with careful practice, the student will acquire the necessary facility.

First, practice the trill and sustained melody alone, without the accompanying right or left hand, and very slowly. This practice should be with firm touch, and high, upraised fingers. When playing the accented melody notes (for instance, the fourth beat, measure 1), the stroke should be accompanied by the down wrist action, thus helping to individualize the rhythmical figure.

The parts accompanying the trill should be carefully phrased. When playing the two-note slurred figures in measures 11, 12 and 15, the first note of each group is to be slightly accented, and the second note shortened.

In measures 29-32, the hand is raised from the keys in order to play the accented double notes, but no break is to be evident.

It would be well for the student to practice this study by sections, namely; measures 1-8, 9-10, 11-12, 13-14, 15-16, 17-20, 21-28, 29-32, 33 to the end. Each of these sections should be practiced many times over. The arpeggiated chords in measures 37-39 should be played so that the top note comes on the beat simultaneously with the first note of the measure in the left hand; the lower notes of the chords are therefore played in quick succession before the beat.

Allegretto grazioso

HELLER, Op. 45, No. 19

The musical score is written for piano in 6/8 time. It consists of two systems of three measures each. The first system (measures 1-3) shows a right hand with trills and a left hand with arpeggiated chords. The second system (measures 4-6) continues the pattern, with a 'pp' (pianissimo) dynamic marking in measure 5. Fingerings and articulation marks are clearly indicated throughout the piece.

Musical score system 1, measures 7-9. Treble and bass staves. Measure 7: Treble has eighth-note runs with fingerings 7, 5, 5; Bass has a half note. Measure 8: Treble has eighth-note runs with fingerings 5, 5, 4; Bass has a half note. Measure 9: Treble has a half note with a fermata and a slur; Bass has eighth-note runs with fingerings 7, 7, 5, 4. Dynamics: *mf*.

Musical score system 2, measures 10-12. Treble and bass staves. Measure 10: Treble has a half note with a fermata and a slur; Bass has eighth-note runs with fingerings 3, 4. Measure 11: Treble has eighth-note runs with fingerings 1, 2, 3; Bass has a half note. Measure 12: Treble has eighth-note runs with fingerings 1, 2; Bass has a half note. Dynamics: *p*.

Musical score system 3, measures 13-15. Treble and bass staves. Measure 13: Treble has a half note with a fermata and a slur; Bass has eighth-note runs with fingerings 2, 5, 5, 4. Measure 14: Treble has a half note with a fermata and a slur; Bass has eighth-note runs with fingerings 3, 4. Measure 15: Treble has eighth-note runs with fingerings 1, 2; Bass has a half note. Dynamics: *mf* and *p*.

Musical score system 4, measures 16-18. Treble and bass staves. Measure 16: Treble has eighth-note runs with fingerings 1, 4, 3; Bass has a half note. Measure 17: Treble has eighth-note runs with fingerings 1, 4, 3; Bass has a half note. Measure 18: Treble has eighth-note runs with fingerings 1, 4, 3; Bass has a half note. Dynamics: *p*.

Musical score system 5, measures 19-21. Treble and bass staves. Measure 19: Treble has eighth-note runs with fingerings 1, 4, 3; Bass has a half note. Measure 20: Treble has eighth-note runs with fingerings 1, 3, 1, 3, 1; Bass has a half note. Measure 21: Treble has eighth-note runs with fingerings 2, 3, 1, 2; Bass has a half note. Dynamics: *p dolce*.

Musical score system 6, measures 22-24. Treble and bass staves. Measure 22: Treble has eighth-note runs with fingerings 7, 7; Bass has a half note. Measure 23: Treble has eighth-note runs with fingerings 7, 7; Bass has a half note. Measure 24: Treble has eighth-note runs with fingerings 5, 5; Bass has a half note. Dynamics: *p*.

This page contains musical notation for measures 25 through 40. The notation is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat).

- Measures 25-27:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending line with fingerings 5, 3, 1, 2, 1. Measure 25 is marked *pp*.
- Measures 28-30:** Treble staff continues the eighth-note pattern. Bass staff has chords with fingerings 5, 3, 1, 2, 1. Measure 28 is marked *f*.
- Measures 31-33:** Treble staff has a descending line with fingerings 5, 3, 1, 2, 1. Bass staff has chords with fingerings 5, 3, 1, 2, 1. Measure 31 is marked *mf*. Measure 33 is marked *p*.
- Measures 34-35:** Treble staff has a descending line with fingerings 5, 3, 1, 2, 1. Bass staff has chords with fingerings 5, 3, 1, 2, 1.
- Measures 36-37:** Treble staff has a descending line with fingerings 5, 3, 1, 2, 1. Bass staff has a descending line with fingerings 5, 3, 1, 2, 1. Measure 36 is marked *fp*.
- Measures 38-40:** Treble staff has a descending line with fingerings 5, 3, 1, 2, 1. Bass staff has a descending line with fingerings 5, 3, 1, 2, 1. Measure 38 is marked *decresc.*. Measure 39 is marked *pp*. Measure 40 is marked *3*.

Sherwood Music School Courses

PIANO

Study 404

This is another example of graceful hand action in alternation. The main purpose of the study is to develop a strict legato with coördination of hands.

When changing from one hand to the other, the student should be very careful about connecting them. The phrasing movements must be observed, but there must be no pause audible between the slurred groups. Use the pedal to sustain the tones of the broken chords.

The rule to follow when crossing hands is that the hand crosses over with the wrist in a high position; but if crossing under (which is seldom) it should naturally be with a low wrist. The purpose is to avoid interference of hands and to promote clarity of playing.

Andantino

HELLER, Op. 46, No. 11

The musical score is for a piano study in 2/4 time, key of D major (two sharps). It is marked 'Andantino' and is by Heller, Op. 46, No. 11. The score consists of three systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The first measure of the treble staff has a slur over a quarter note (finger 2) and an eighth note (finger 4), with a 'ten.' (tenuto) marking. The bass staff has a slur over a quarter note (finger 4) and an eighth note (finger 2), with a 'm. d.' (mezzo-forte) marking. The second measure of the first system has a 'm. g.' (mezzo-forte) marking in the bass staff. The score includes various fingerings (e.g., 2, 4, 5) and articulation marks such as 'Ped.' (pedal) and asterisks (*). The second system continues the pattern with similar slurs and fingerings. The third system concludes the piece with a final slur and fingering (3) in the treble staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with fingerings 2, 2, 2, 2. The bass line features a steady eighth-note accompaniment with fingerings 4, 4, 4, 4.

Second system of musical notation. Treble clef, key signature of two sharps. The system begins with a forte (*f*) dynamic and a slur over a sixteenth-note figure with fingerings 4, 3, 4, 1. A red 'X' marks a measure. The tempo changes to *a tempo*. The bass line has a *riten.* (ritardando) marking and a *p* (piano) dynamic. Fingerings 3, 2, 1, 1 are indicated in the bass.

Third system of musical notation. Treble clef, key signature of two sharps. The melody continues with eighth notes and fingerings 2, 2, 2, 2. The bass line has a forte (*f*) dynamic and continues the eighth-note accompaniment with fingerings 4, 4, 4, 4.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody features a triplet of eighth notes with fingerings 1, 2, 3. The bass line has a forte (*f*) dynamic and a *p* (piano) dynamic. Fingerings 1, 3, 5, 2 are indicated in the bass.

Fifth system of musical notation. Treble clef, key signature of two sharps. The melody features a triplet of eighth notes with fingerings 1, 2, 3. The bass line has a piano (*p*) dynamic and a *pp* (pianissimo) dynamic. Fingerings 5, 2, 4, 2 are indicated in the bass.


Sherwood Music School Courses

PIANO

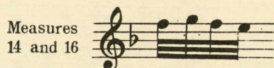
Study 405

This study consists of a melody in the right hand, with an accompaniment of broken chords in the left hand. Technically, the left hand is of great importance, and considerable endurance is required in order to play the entire study through without fatigue. To acquire this endurance, practice the left hand figures with an absolutely relaxed wrist and forearm, using downward pressure of the wrist on the first of each four-note group, except in measures 25-28. These measures require a different method of practicing. Here, the downward wrist action may be discontinued, as the figures will best be played with quiet wrist and flexible fingers.

In order to gain resistance, practice the left hand very slowly and softly at first, accelerating by small degrees.

It would be well for the student to first play the left hand figures in the form of chords:  mastering their harmonic structure, and thereby helping greatly towards the mastery of the whole.

The right hand part consists of melodic matter. The trills in measures 14 and 16 are played as follows:



The student should pay special attention to the phrasing and marks of expression.

Molto allegro

p

legato

CZERNY, Op. 299, No. 10



2 *cresc.* *sf* *p* 8

cresc. 10

f 11 *dimin.* 12

p 13 *cresc.* 14

15 *sf* 16

f 17 *cresc.* 18

ff 19 *dimin.* 20

f 21 22

sf 23 *p* 24

dimin. 25 26

dimin. 27 *pp* 28

29 *cresc.* *ff* 30

Sherwood Music School Courses

PIANO

Study 406

This study is composed of small patterns and passage work, both chromatic and diatonic. The main characteristic is contained in the flowing, crystal-like, smooth-running passages. To bring out this quality, practice at first slowly, with well-curved fingers, *f*, *mf* and *p*, in turn.

Such method of practicing will develop the scintillating brilliancy which is essential to the playing of the study. Particular attention should be paid to striking each individual key with the same amount of force, and producing equal tone volume, in early practice. When playing in tempo, all marks of expression should be carefully followed.

Another essential is the strict legato connection between one finger and another, including the many places where the fingers cross; for instance, in measure 1, when the last note of the second group is played with the thumb, and followed by the third finger crossing over to the first note of the third group. Perfection of legato is necessary in order to attain fluency and smoothness.

Allegro veloce

HELLER, Op. 46, No. 12

The image displays a page of musical notation for a piece titled "Allegro veloce" by HELLER, Op. 46, No. 12. The music is written for piano and treble clef staves. The tempo is marked "Allegro veloce". The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each containing two measures. The first system includes dynamic markings "mf" and "p". The notation is complex, featuring many slurs, ties, and fingerings (numbers 1-5) above the notes. The bass line is often simplified, with many notes tied across measures. The overall style is modern and technically demanding.

First system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 1, 3, 4, 3, 1, 2, 3, 4, 1, 4, 5, 3, 5, 2, 1, 3, 2, 1, 3, 2, 1. The bass clef staff has a simple accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 3, 1, 3, 1, 3, 4, 2, 3, 1, 3, 5, 3, 2, 1, 3, 2, 1, 1, 3. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 1, 3, 5, 3, 2, 1, 3, 2, 1. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 3, 2, 1, 2, 1, 1, 2, 1, 1, 3, 4, 3, 4, 1, 4. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a more complex eighth-note pattern with fingerings 2, 4, 3, 3, 2. The bass clef staff has a simple accompaniment. Dynamics include *f*.

Sixth system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 2, 3, 2, 1, 3, 1, 1, 3, 4. The bass clef staff continues the accompaniment. Dynamics include *p*.

First system of musical notation. The treble staff contains a complex melodic line with numerous slurs and fingerings (e.g., 2, 2 4, 2, 2 3, 2 3, 2 1, 2). The bass staff provides harmonic support with chords and single notes, including fingerings like 1 5, 2 5, 1 5, 4 3 5, and 2 3.

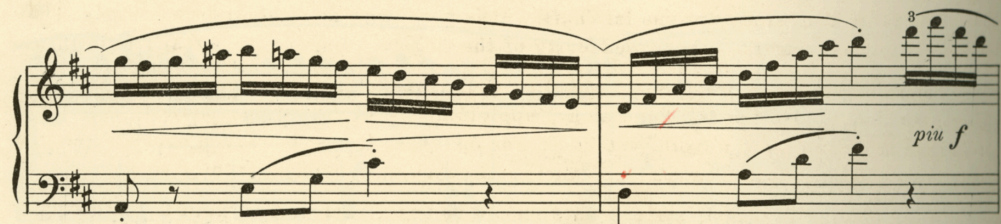
Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings (2, 2, 1, 2). The bass staff features a *cresc.* (crescendo) marking over a series of chords. A fermata is placed over the final note of the treble staff.

Third system of musical notation. The treble staff shows a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1). The bass staff consists of a series of chords, with a fermata over the final one.

Fourth system of musical notation. The treble staff begins with a fermata and includes slurs and fingerings (1, 2, 3, 4). It features dynamic markings *f* (forte) and *p* (piano). The bass staff includes a *cresc.* (crescendo) marking and slurs. A fermata is present over the final note of the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and a *mf* (mezzo-forte) dynamic marking. The bass staff includes a *p* (piano) dynamic marking and slurs.

Sixth system of musical notation. The treble staff continues the melodic line with slurs. The bass staff includes slurs and rests.



Sherwood Music School Courses

PIANO

Study 407

This is an ideal study for the left hand. It is both very musical and extremely useful technically, requiring the utmost dexterity of the fingers.

Before playing it as written, it would be well, for the sake of developing the necessary finger control, to play the left hand alone, applying some of the various methods of practice that have been suggested for other studies. For instance, it may be played staccato throughout, in dotted-note rhythm, and also in various degrees of dynamics, from *f* to *p*.

When playing in tempo, strict legato should be used, each finger, in turn, clinging to its key until the next finger plays.

It would be advisable to select certain figures which may appear more difficult than others, and practice them individually many times over—for instance, those in measures 6–7. Here the fourth and fifth fingers are placed in difficult positions. Practice a strong attack with these fingers, accenting them somewhat, in order to offset their natural weakness. Later, the same amount of tone volume should be produced by all of the fingers.

The turns in measures 13 and 29 are executed as follows:



The right hand part is very melodious, and should be brought out distinctly, observing the expression marks, accents, slurs, legato, non legato, staccato, etc.

Moderato con espressione

CRAMER, No. 16

A musical score for Study 407, measures 1-8 and 13-20. The score is in 4/4 time, key of B-flat major. The tempo is 'Moderato con espressione'. The right hand part is in the treble clef, and the left hand part is in the bass clef. The score includes dynamic markings (p, f), expression markings (Moderato con espressione), and fingerings (1-5). The right hand part is melodious, with slurs and accents. The left hand part is technically demanding, with slurs and fingerings. The score is divided into two systems, measures 1-8 and 13-20.

[illegible]

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two systems. The first system is marked *p* (piano) and the second system is marked *f* (forte). The music is in 3/4 time and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major or D minor). The first system includes fingerings 3 and 4 for the right hand and 5, 2, and 3 for the left hand. The second system includes a *mf* (mezzo-forte) marking and a *f* (forte) marking, with a crescendo leading into the final section.

The image shows a musical score for 'The Swan' from 'The Nutcracker'. It features a piano introduction in B-flat major, 3/4 time. The score is written for piano (p) and includes a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth notes, and the bass line consists of a series of eighth notes. The score is divided into two measures, with a repeat sign at the end of the first measure. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante'.

Musical score for "The Rose Tree" in 2/8 time, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The melody in the treble staff includes a circled measure number 13. The bass staff provides a rhythmic accompaniment with eighth notes.

[illegible]

s 407-3

Sherwood Music School Courses

PIANO

Study 408

This study has octave passages for right and left hands, in turn. The octaves are staccato, and there must be firm pressure of the finger-tips to insure evenness of tone.

The study should be practiced in various degrees of dynamics from *pp* to *ff*. When playing *p* or *pp*, the action is practically confined to the vibratory upward and downward movement of the wrist and forearm; and since the volume of tone desired is small, the fingers may be kept near the keys. The stroke will then be of a light and springy character, varying in attack according to the tone volume, whether *pp* or *p*. Any part or all of the study may be taken for practice of *pp* and *p* playing.

When practicing *forte*, the effect is brought about by the upward and downward movement of the hand at the wrist, this providing a more forceful attack.

When playing *fortissimo*, the hand and forearm together, held firmly in line, move from the elbow, and are assisted by impulse from the shoulder.

The first practice of this study should be exceedingly slow. Much will depend on this slow and conscientious practice, according to the directions given above, for the successful performance of staccato octaves.

Allegretto

EGGELING, Op. 90, No. 2

Music score for piano, featuring six systems of music. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings.

Dynamic markings include *mf* (mezzo-forte) and *sempre ff* (sempre fortissimo).

The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by dense, rapid sixteenth-note passages in the right hand, often with sustained chords in the left hand.

System 1: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

System 2: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

System 3: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

System 4: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

System 5: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

System 6: Treble staff has a series of sixteenth-note chords. Bass staff has a series of sixteenth-note chords.

Sherwood Music School Courses

PIANO

Study 410

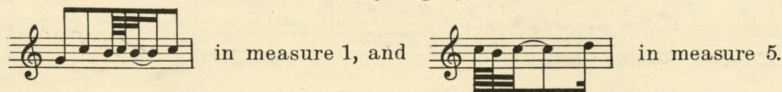
Polyphony

In Bach's two and three-part Inventions we meet with the finest studies preparatory to high musicianship. They cover a large range of charming examples in polyphonic writing. The peculiar difficulty of properly interpreting this kind of music lies in the fact that the theme, or themes, must at all times be brought into sufficient prominence to be distinctly heard. It is, therefore, clear that one should first examine and study the theme, or themes, and then listen for them in the general ensemble.

The first and chief theme in this invention is contained in the opening eight notes for the right hand. This little theme occurs, intermittently, all through the piece. In some places it is disguised by being what is called inverted, that is, played in the reverse direction, as may be seen very plainly in measure 9, right hand part.

We must never forget that the voices in polyphonic music are independent and complete melodies, in and by themselves. A good way to study and interpret them is to imagine them either sung by voices or played on stringed instruments. In this piece one may imagine a high voice answered by a baritone; or a violin by a 'cello. Play the voice parts with expression, at first singly, and then together.

We also find two embellishments much used in early instrumental music, namely, the prall-triller or inverted mordent, and the mordent. These are explained and illustrated in Lesson 62, GENERAL THEORY. Their execution is very rapid, and on the beat; as, for instance:



It is well to play all passages containing embellishments, of whatever nature, first without the embellishments. Then play them adding the ornaments, keeping the rhythmical balance of the passage the same.

INVENTION No. 1.

J. S. BACH

The image shows the musical notation for J.S. Bach's Invention No. 1 in C major. It is a two-part setting for piano, in 4/4 time. The notation is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The right hand (treble clef) and left hand (bass clef) are shown. The music features a simple, elegant melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (measures 1-2), *f* (measures 3-4), and *dim.* (measures 5-8). Fingerings are indicated by numbers 1-5. A circled number 5 is shown in measure 6 of the right hand.

Sherwood Music School Courses

PIANO

Study 420

Polyphony

This prelude contains another of the many problems which Bach delights to offer. It demands absolute independence and ease in the delivery of a theme which appears, from time to time, in each hand. This matter of independence is of extreme importance to those who have imposed upon themselves the task of really mastering the keyboard.

The picture which pieces of this type suggest is that of two sympathetic friends taking a brisk ramble in the country, and giving expression to similar feelings of delight in viewing the wonders of Nature. The "friend" in this case is not one who merely follows, as in the canons you have been studying, or who would hold you back in any way. The problem, then, is to so prepare both hands that each is thoroughly efficient, and under complete control, in order to present this harmonious association of individual units.

Although there are only two chief parts, there is sometimes, unobtrusively added, a third, to make the harmony more complete. What this third voice represents, in our allegorical picture, may be left to the imagination. The piece continues busily on its way, in no great haste, however. It keeps going right along, without necessarily holding to one and the same pace.

An undulating movement of the wrist, with a slight downward pressure on the first of the four-note groups, will prevent fatigue and aid fluency.

PRELUDE

Allegro

J. S. BACH

The musical score is for a prelude by J.S. Bach, marked 'Allegro'. It is written for piano in G major (one sharp) and 3/4 time. The score is divided into two systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The right hand plays a continuous eighth-note melody, while the left hand plays a steady quarter-note bass line. The second system begins with a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. The right hand continues the eighth-note melody, and the left hand continues the quarter-note bass line. Fingerings are indicated by numbers 1-5. The piece features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

First system of musical notation, measures 1-2. The treble clef staff has a key signature of one sharp (F#) and a common time signature. It features a melodic line with fingerings 5 2, 3 1, and 2 1. The bass clef staff has a key signature of two sharps (F# and C#) and a common time signature, with a melodic line and fingerings 5, 3, and 1.

Second system of musical notation, measures 3-4. The treble clef staff continues the melodic line. The bass clef staff has a *dim.* (diminuendo) marking and fingerings 1, 1, 4, and 3.

Third system of musical notation, measures 5-8. The treble clef staff has a *p* (piano) marking in measure 6. The bass clef staff has fingerings 2, 5, 1, and 4.

Fourth system of musical notation, measures 9-12. The treble clef staff has a *cresc.* (crescendo) marking in measure 10. The bass clef staff has fingerings 4, 4, 4, and 2.

Fifth system of musical notation, measures 13-16. The treble clef staff has a *f* (forte) marking in measure 13. The bass clef staff has a *p* (piano) marking in measure 14. The system concludes with fingerings 4, 5, 1, 5, 1, 2, 1, 2, and 1.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated below the notes. A *cresc.* (crescendo) marking appears in the right hand towards the end of the system.

Second system of musical notation. The right hand continues with a melodic line featuring triplets. The left hand has a more complex eighth-note pattern. A *mf dim.* (mezzo-forte, decrescendo) marking is present in the right hand. Fingering numbers are shown throughout.

Third system of musical notation. The right hand begins with a *p* (piano) dynamic. The left hand has a rhythmic accompaniment. A *cresc.* (crescendo) marking is in the right hand. Fingering numbers are indicated.

Fourth system of musical notation. The right hand features a melodic line with a triplet. The left hand has a steady eighth-note accompaniment. A *fp subito* (fortissimo subito) marking is in the right hand. A *cresc.* (crescendo) marking is in the left hand. Fingering numbers are shown.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand has a steady eighth-note accompaniment. A *f* (forte) marking is in the right hand. A *ff rit.* (fortissimo, ritardando) marking is in the left hand. The system concludes with a double bar line and a repeat sign. Fingering numbers are indicated.

Sherwood Music School Courses

PIANO

Study 451

The playing of double thirds is a technical problem by no means easy to solve successfully. The Exercise of the corresponding number to this Study (451), together with its preliminary and preceding Exercises, 253, 305 and 353, should, however, have made the present study easy for the student.

First play the right hand part alone, with the indicated fingering, adding the dynamics, and then the left part.

The dotted eighth notes added in the right hand part, measures 9–16, are merely intended to give a sustaining tone, and must not be allowed to divide the groups into two triplets. Each group continues to be, rhythmically, three twos, and not two threes.

DÖRING, No. 5

Vivace

The musical score for Study 451 is written for piano in 6/8 time, key of D major. It consists of 12 measures. The right hand part features double thirds, while the left hand provides a bass line. Dynamics are marked as *f* (forte) and *p* (piano). Fingering is indicated by numbers 1-5 above notes. The tempo is marked *Vivace*. The score is divided into four systems of three measures each. Measures 9-12 include dotted eighth notes in the right hand.

13 *mf* 14 15 *f*

16 17 *p* 18 *p*

19 *p* 20 21 *f*

22 23 24

25 *mf* 26 27 *f*

28 29 *mf* 30 31 *mf* 32 *p*

Sherwood Music School Courses

PIANO

Study 452

The left hand is now given passages in thirds similar to those given to the right hand in Study 451.

The fingering of many groups is exactly the same as the fingering for similar groups in Study 451, as they are reversed to agree with the change of hand. Some of the groups of thirds are fingered in two ways. Both should be given at least some attention, though the one preferred may be adopted and used regularly.

Care must be taken not to change the rhythm in measures 9-16, where the dotted eighth notes occur.

Practice the left hand part alone, at first, to learn the fingering and the dynamics.

Animato

DÖRING, Op. 46, No. 6

The musical score for Study 452, Piano, Animato, is in 6/8 time and D major. It consists of 9 measures. The right hand plays a melody with eighth notes and dotted eighth notes. The left hand plays a bass line with eighth notes and dotted eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *p* (piano).

Measures 1-3: *f* (forte). Measure 1 has a first ending bracket. Measure 2 has a second ending bracket. Measure 3 has a third ending bracket.

Measures 4-6: Measure 4 has a first ending bracket. Measure 5 has a second ending bracket. Measure 6 has a third ending bracket.

Measures 7-9: Measure 7 has a first ending bracket. Measure 8 has a second ending bracket. Measure 9 has a third ending bracket.

Sherwood Music School Courses

PIANO

Study 453

The principal requirement in this study is to maintain the wrist in a loose, flexible condition. A downward action of the wrist, when playing the first of the four-note groups, will contribute towards relaxation and endurance, and will, at the same time, bring out the natural accents.

For preliminary practice, it is helpful to employ special accents. For instance, accent, first, every alternate note. This throws the accent on the different fingers, in turn, and therefore is helpful in equalizing the tone volume.

Another form of practice which will prove beneficial, is the use of a dotted-note rhythm, making every alternate note longer (beginning with the first), and the next note shorter. This may be also reversed, the short note coming on the accent.

Give careful attention to the fingering indicated, so that habits of correct fingering will be formed.

Measures 6-7 may be used as a special exercise for the fourth and fifth fingers of the right hand, by playing eight notes to each group instead of the original four, as follows:



Accentuate the naturally weak fourth finger in playing this, in order to strengthen it.

Divide the study into sections, and practice each section individually.

Molto vivace

CZERNY, Op. 299, No. 20

7 8 *cresc.* 9

10 11 12

13 14 15 *f*

16 17 18

19 20 21 *ff*

22 23 *sf* 24

8.

ff 43 44 45 *dimin.*

46 47 48

p 49 50 51

52 53 54

55 56 57 *cresc.*

8.

58 59 60 *ff* 61

Sherwood Music School Courses

PIANO

Study 454

Repeated notes form the subject of this study. They are generally in groups of four, and Exercise 454 affords practice in the same problem.

In order to attain absolute freedom of fingers, which is necessary for the correct rendering of repeated note figures, the individual finger should be jerked away from the key and towards the palm of the hand, immediately after having struck the key. The key will then rise quickly and be in position for the next finger, without any hindrance whatever.

Divide the study into sections; for instance, measures 1-8, containing note repetitions for the right hand; measures 9-16, note repetitions for the left hand; measures 17-23, repeated figures for both hands simultaneously.

Measures 23 to the end may be practiced as one section. Here there is a variation of the original idea, the third sixteenth being played one octave higher, and necessitating different fingering and hand action. All of the sections should be practiced many times over, at first slowly, *forte*, and with a slight impulse of the hand accompanying every inward movement of the finger.

When playing in tempo, it would be best to play the entire study *mezzo forte* at first, and afterwards in accordance with the dynamics indicated.

The accompanying chords, in both the left and right hands, should be played with due regard to the staccato marks, sustained notes, and legato.

Molto allegro *sempre simile* CZERNY, Op. 299, No. 22

Measures 1-4: Right hand (treble clef) plays a series of sixteenth notes (G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C). Left hand (bass clef) plays chords (G, B, G, B, G, B, G, B, G, B, G, B, G, B, G, B, G, B). Dynamics: *p*. Fingering: 1, 2, 3, 4, 5.

Measures 5-8: Right hand (treble clef) continues the sixteenth note pattern. Left hand (bass clef) plays chords (G, B, G, B, G, B, G, B, G, B, G, B, G, B, G, B, G, B). Dynamics: *cresc.* Fingering: 3, 4, 5, 2, 3, 4.

8.

f 5

dimin.

6

8.

7 *p*

8

3

1

8

3

A musical score for a piano piece, labeled "sempre simile". The score is written for two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff begins with a 4-measure rest, followed by a series of chords and single notes. The bass staff begins with a 4-measure rest, followed by a series of chords and single notes. The score is marked with a piano (p) dynamic and a 9-measure rest. The tempo is marked "sempre simile".

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '11', features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a series of eighth notes. The bass line is written in a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a series of eighth notes. The second system, labeled '12', continues the melody and bass line. The melody is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a series of eighth notes. The score is written in a simple, folk-like style with a series of eighth notes.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part is marked "13 cresc." and "14". The voice part is a single line with a key signature of one sharp (F#) and a common time signature. The lyrics are "The Rose Tree" and "The Rose Tree".

15 *dimin.*

16 *p*

Musical notation for measures 17 and 18. The key signature is one sharp (F#). Measure 17 includes fingerings: 4 3 2 1, 4 3 2 1. Measure 18 includes fingering: 4 3 2 1.

Musical notation for measures 19 and 20. Measure 19 includes fingering: 4 3 2 1. Measure 20 includes fingering: 4 3 2 1.

Musical notation for measures 21 and 22. Measure 21 includes fingering: 4 3 2 1. Measure 22 includes fingering: 4 3 2 1.

Musical notation for measures 23 and 24. Measure 23 includes fingering: 2 1, 1 2, 1 2, 1 2. Measure 24 includes fingering: 1 2, 1 2, 1 2. The word *simile* is written above measure 24.

Musical notation for measures 25 and 26. Measure 25 includes the marking *cresc.* and fingering: 1 2, 3. Measure 26 includes fingering: 1 2, 3.

Musical notation for measures 27 and 28. Measure 27 includes the marking *f* and fingering: 1 2, 2 3, 3 4. Measure 28 includes the marking *sf* and fingering: 4 3 2 1.

Sherwood Music School Courses

PIANO

Study 455

The purpose of this study is to exercise the hands in rapid staccato alternation, and in crossings. The left hand crosses over the right hand almost constantly.

When practicing the crossing of the left hand over or under the right, the student should avoid interference between the hands, that is, he should not let one get in the way of the other.

The two-note slurs must be carefully phrased, the first note accented and connected with the second. If the student cannot connect the larger intervals, he should, at any rate, reach towards the second key before letting go of the first.

The skips in the left hand should also be practiced with an eye to developing accuracy. After detaching the finger from the key, the arm describes an arc in reaching out for the position of the following key, or next interval to be played. The movement must be made very quickly, and will require careful practice before the necessary dexterity is acquired.

Agitato

CRAMER, No. 34

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand features a sequence of chords and eighth notes, with fingerings 5, 4, 3, 1, and 3 indicated. A *cresc.* (crescendo) marking is present above the right hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has fingerings 3, 1, 3, 2, 1, 2, and 3 indicated.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand features a *f* (forte) dynamic marking and fingerings 3, 1, 3, 5, 4, 1, 4, and 3.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand features a *p* (piano) dynamic marking, fingerings 5, 3, 1, 3, and 3, and a *mf* (mezzo-forte) dynamic marking.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand features a *f* (forte) dynamic marking and fingerings 4, 4, 3, 2, 3, 2, and 3.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand features a *p* (piano) dynamic marking and fingerings 1, 1, 2, 1, 2, and 3.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The treble staff begins with a forte (*f*) dynamic marking. Fingering numbers (1, 2, 3, 4) are indicated above and below notes.

Second system of musical notation. Treble and bass staves. Continuation of the piece with various fingering numbers and note values.

Third system of musical notation. Treble and bass staves. Continuation of the piece with various fingering numbers and note values.

Fourth system of musical notation. Treble and bass staves. Continuation of the piece with various fingering numbers and note values.

Fifth system of musical notation. Treble and bass staves. Continuation of the piece with various fingering numbers and note values. A forte (*f*) dynamic marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Continuation of the piece with various fingering numbers and note values. The word *dimin.* (diminuendo) is written above the treble staff. The system concludes with a double bar line.

Sherwood Music School Courses

PIANO

Study 456

The light staccato required in this study is brought about by a springy flexibility of the wrist, the fingers being quickly removed from the keys after striking. The sections containing sixths should be practiced with well-formed hand positions; that is, with the hand and fingers shaped for striking.

The staccato octaves, after the passages in sixths, are played with the same hand and forearm movement as the staccato sixths. Great flexibility of wrist is required; and this study is a very important factor in the development of wrist control, without which it would be impossible to handle the modern technical problems which confront the student.

Of added technical interest is the fact that the naturally weak fourth and fifth fingers are given ample opportunity for exercise, and this should be utilized to the fullest extent. For practice, the student should slightly emphasize these fingers, thus helping to strengthen them, and to develop their ability to produce the same amount of tone volume as the naturally stronger fingers.

After mastering the study technically, the student should follow all the marks of expression, and bring out its musical possibilities. The phrasing, accents, etc., of the accompaniment, whether in the right or left hand, should be carefully observed.

Molto vivace

LÖW

The musical score is written for piano in 6/8 time. It consists of two systems, each with four measures. The right hand (treble clef) plays a melody with staccato sixths and octaves, while the left hand (bass clef) plays a bass line with staccato octaves. The score includes fingerings, accents, and dynamic markings like *mf* and *f*. The first system ends with a measure marked *f*. The second system ends with a measure marked *f*. The score is by Löw.

9 *mf* 10 11 12

13 *f* 14 15 16 *f*

17 18 *f* 19 20 *p*

21 22 23 24

25 *f* 26 *sf* 27 28

29 30 31 32 33

34 35 36 37 38

39 40 41 42 43

44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59

p *f*

60 61 62 63 64

65 66 67 68 69 70

f *f*

71 72 73 74 75

p *cresc.*

76 77 78 79 80

cresc. *f* *ff*

Sherwood Music School Courses

PIANO

Study 457

This study is one of the most important and useful of those designed for the uniform development of the fingers, so essential in the playing of close passages.

In order to benefit from it to the fullest extent, the student should practice each hand separately, slowly at first, with upraised and firm finger tips. This slow practice should be *f*, *mf* and *p*, in turn. Practice with a dotted-note rhythm may also be used to advantage, thus helping towards the development of finger control. The wrist must be free, and ready to assist the fingers. The accents on the first note of the sixteenth-note groups are brought about by wrist impulse—a downward wrist movement.

For practice purposes the study may be divided into sections; for instance, measures 1-9, measures 10-19 and measures 20-22.

Allegro

CRAMER, No. 1

1 *f* *sempre legato* 2 3 4 5 6 7 8 9

10 *11 dimin.*

12 *13*

14 *cresc.* *f* 15

16 *17*

18 *19*

20 *dimin.* *p* 21 *p* 22

Sherwood Music School Courses

PIANO

Study 458

The light staccato necessary for this study is brought about by combined action of the hand and forearm, with the impulse from the elbow, and the utmost flexibility of the wrist.

When practicing slowly, the following instructions should be carefully observed. First, place your hand in the position of an octave stretch, directly over the octave to be played; then, after striking, remove it quickly from the keys. The quick movement away from the keys is accomplished by an upward, springy movement of the hand at the wrist, and an upward movement of the forearm simultaneously with the hand. This action is continued throughout, where octaves follow each other in quick succession.

In measure 19, and others containing double notes, the fingers should be adapted with exactness to the size of the interval required, and the chords played with hand action. The staccato chords in the left hand should be played with well-formed position of the hand and fingers, and with the combined movement of the hand and forearm. The chords in measures 84-87, are played with fixed position of the wrist and forearm, the downward stroke coming with the impulse from the shoulder. The hand should be prepared (shaped for the chord) before the keys are played.

The exact fingering should be followed, and the fourth finger used on black keys, both in the right and left hands, where indicated.

For practice, divide the study into sections. Measures 1-16 contain staccato octaves in the right hand part. Measures 17-33 have staccato octaves in the left hand, and measures 26-28 have them in both hands simultaneously. Measures 39-51 have double notes staccato in both hands, with a few interspersed octaves; and so on, measure 60 returning to the opening theme—the octaves in the right hand and the chords in the left hand.

Allegro brillante

LÖW

1 *leggero* 2 3 4 5

6 7 8 9 10

11 12 13 14 15

8 16 17 18 19 20

f *mf* *p*

21 22 23 24

f *p*

25 26 27 28

ff

29 30 31 32

f marcatisissimo

33 34 35 36

p

8

37

38

39 *p leggerissimo*

40

41

42

43

44

45

46

47

48

49

50

51 *f*

52 *p*

53

54 *f*

55 *p*

56

57

58 *sf*

59 *mf*

60

61 62 63 64 65

66 67 68 69

70 71 72 73

74 75 76 77

78 79 80 81 82

83 84 85 86 87 88 89 90

Sherwood Music School Courses

PIANO

Study 460

Polyphony

This jolly invention develops independence and ease in the simultaneous playing of legato and staccato. The eighth notes in both hands are, for the most part, played staccato, with a light hand touch, while the sixteenths are played legato.

There are two divisions, the first ending at measure 12, and the second extending from this point to the end. The piece opens with a canon at the octave below, which continues in strict imitation up to the second eighth note of measure 8. From here, we find imitation which is more irregular, and sometimes at the ninth instead of the octave below. (See measures 8-10, etc.) At measure 9, a modulation to C major begins, ending at measure 12 with a perfect cadence in that key.

The left hand now opens the second division by announcing the original motive in the key of C major. Beginning at measure 15, there are various modulations, finally returning to F major in measure 29.

A good way to practice this ingenious little piece is to master the right and left hand parts separately, playing slowly at first and increasing the speed by degrees. Do not, however, think that your task is finished because you have mastered each part, from the standpoint of clearness and speed, and can combine them without sacrificing the independence of either. Unless there is a fine adjustment of light and shade, the work is incomplete.

The importance of practice with separate hands cannot be stressed too much. No two players have the same difficulties to overcome. Generally, however, more work will have to be done with the left hand, and this should, therefore, receive watchful care.

There must be close attention to the details of legato, staccato, accents, tenuto marks, etc. The wrist and hand must be so used that fatigue will be avoided. The wrist is not maintained at one level, but can aid the hand in the downward stroke on the first note of the four-note figures. This will also help to bring out the accents in a natural way.

INVENTION No. 8.

J. S. BACH

Allegro

3
 4 *f*
 2
 5
 1
 4
 2
 1
 4
 2
 5 *dim.*
 1
 6
 7
 1
 2
 3
 4
 1
 8
 3
 4
 4
 9
 1
 1
 1
 10
 4
 1
 1
 11
 3
 12 *mf*
 4
 2
 13
 2
 3
 1
 2
 14
 4
 2
 4
 15 *f*
 2
 1
 1
 2
 16
 1
 1
 2
 17
 1
 4
 2
 18
 3
 2
 1
 1
 1
 19 *p*
 4
 20
 4
 21 *f*
 2
 1

cresc.
dim.
cresc.
mf
f
p
cresc.
f

22 23

24 25

26 27

28 29

30 31

32 33 34

cresc. *rit.*

Sherwood Music School Courses

PIANO

Study 470

Polyphony

This is one of a set of pieces written by Bach for his wife, Anna Magdalena, who was also his pupil. A great deal of the joy of living is expressed in the melody line. It is the joy of a normal person grateful for all the blessings of life. The left hand ambles along, not quite so exuberantly, it is true, but nevertheless with considerable sprightliness.

Despite the rhythmic complications of triplets, syncopation (measures 13 and 14), and the written-out ornaments (measures 6, 15, etc.), perhaps the greatest difficulty lies in giving the proper dynamic shading. Do not render scale passages, for example, with an unvarying degree of intensity. Scales have more musical interest when shaded. The proper mixture of rhythm and shading is required to produce the desired effect and charm in music.

Since the texture of this piece is complicated, you will do well to prepare it in the same manner as often advised before—slowly at first, to insure clearness and accuracy, and then, by degrees, faster, until the desired tempo is reached. *Allegro* does not so much mean “fast” as it means “lively,” and liveliness in playing is produced by other factors than mere speed.

HARPSICHORD PIECE

J. S. BACH

Allegro

poco f

f

p

cresc.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. It consists of six systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Features complex triplet patterns in the treble staff and a bass line with a circled measure number 13. Fingerings are indicated with numbers 1-5.
- System 2:** Includes a mezzo-forte (*mf*) dynamic marking. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of quarter notes.
- System 3:** Contains a piano (*p*) dynamic marking followed by a mezzo-forte (*mf*) section. It includes a repeat sign and various slurs and fingerings.
- System 4:** Features a piano (*p*) dynamic marking and a mezzo-forte (*mf*) section. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of quarter notes.
- System 5:** Continues the musical development with various slurs, fingerings, and dynamic markings.
- System 6:** The final system on the page, featuring a variety of note values and slurs.

The notation is detailed, with many slurs, ties, and fingerings, suggesting a technically demanding piece. The dynamic markings *mf* and *p* are used to indicate changes in volume throughout the piece.

