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1913

Progressive Series Studies

Cramer

Composer

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PROGRESSIVE SERIES STUDIES

No. 822 Grade 4-b

Moderato con espressione. $\text{♩} = 132$. STUDY

Cramer

Musical notation for measures 1-2. Treble clef, bass clef, 4/4 time signature. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-5. Measure 2 continues the melodic line in the treble and accompaniment in the bass.

Musical notation for measures 3-5. Measure 3 continues the piece. Measure 4 has a dynamic marking of *poco più f*. Measure 5 features a melodic flourish in the treble with a fingering of 5.

Musical notation for measures 6-8. Measure 6 starts with a dynamic marking of *ten.* (tender). Measure 7 has a dynamic marking of *mf*. Measure 8 continues the melodic and accompaniment lines.

Musical notation for measures 9-11. Measure 9 has a dynamic marking of *mf*. Measure 10 has a dynamic marking of *sf*. Measure 11 continues the melodic and accompaniment lines.

Musical notation for measures 12-14. Measure 12 has a dynamic marking of *fz*. Measure 13 has a dynamic marking of *f*. Measure 14 continues the melodic and accompaniment lines.

Musical notation for measures 15-17. Measure 15 has a dynamic marking of *f*. Measure 16 has a dynamic marking of *cresc.* (crescendo). Measure 17 has a dynamic marking of *f*.

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Musical notation for measures 18, 19, and 20. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 18 features a treble clef with a half note chord and a bass clef with a sixteenth-note pattern. Measure 19 continues the bass clef pattern with a treble clef accompaniment. Measure 20 shows a treble clef with a half note chord and a bass clef with a sixteenth-note pattern.

Musical notation for measures 21, 22, and 23. Measures 21 and 22 feature a treble clef with eighth-note chords and a bass clef with a sixteenth-note pattern. Measure 23 features a treble clef with a half note chord and a bass clef with a sixteenth-note pattern.

Musical notation for measures 24, 25, and 26. Measure 24 includes the instruction *ten.* and *dim.*. Measure 25 includes the instruction *p*. Measure 26 includes the instruction *pp*. The notation shows treble and bass clefs with various note values and fingerings.

Musical notation for measures 27, 28, and 29. Measure 27 includes the instruction *poco piu f*. Measure 29 includes the instruction *f*. The notation shows treble and bass clefs with various note values and fingerings.

Musical notation for measures 30, 31, and 32. Measure 30 includes the instruction *ten.*. Measure 31 includes the instruction *dim.*. Measure 32 includes the instruction *pp*. The notation shows treble and bass clefs with various note values and fingerings.

ANNOTATION.

STUDY IN F MINOR, CRAMER.

Begin as usual by playing this study through a number of times without stopping and endeavor to get as good an interpretation as possible. In other words, learn to comprehend your music as you play it. Our old familiar devices of alternating long and short notes may be used here as always in passage-work.

Beginning with measure 5, left hand part, is a passage which usually gives pupils considerable trouble, probably because they don't exercise a sufficient amount of care in getting the notes right. The E, which is the first note in the second group of the measure, is natural and, consequently, the E beginning the fourth group is also natural. All the E's in measure 6 are also natural. The left hand part of measure 6 should be practiced as follows: Holding the F with the thumb, play the following notes with the fourth and fifth fingers: B \flat and A \flat , A \flat and G, G and F. Next hold E natural and F and play, with the fourth and fifth fingers, B \flat and A, A \flat and G, G and F, and back again. In measure 7 hold B natural and C, playing with the fourth and fifth fingers E and F, F and E \flat , E \flat and D \flat , and back again. The part of the study beginning with measure 17 and continuing to measure 24, is mostly a repetition of the first eight measures transposed to the relative major key of A \flat . The above devices for practicing should be used in measures 21 and 22, after making allowance for the change of notes.

The first note of the slur is to be sharply accented, the second note being connected with it, that is, played *legato* with it. The second note must be played very short although it may be played loud, in other words, have a sharp *staccato* effect.

The turn in measure 29 should take the place of the last sixteenth of the first count. In other words, the turn consists of three thirty-second-notes B \flat , A \flat and G played as a triplet in the time of the F in the left hand part, returning to the principal note A \flat at the time the E \sharp is played by the left hand. This is probably the most musical interpretation possible of the turn in this measure.

Recitation.

1. How is the turn in measure 29 executed?

Ans.

2. How are the slurs over the right hand notes in measure 21 executed?

Ans.

3. What devices should be used for practicing measure 21 left hand part?

Ans.

4. What is the meaning of the two little dots under the slur and over the third and fourth beats, right hand part, of measure 1?

Ans.

5. Explain some short devices for practicing this piece in common with all running work.

Ans.

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