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SCHMIDT'S EDUCATIONAL SERIES
No. 86.

15 SHORT MELODIOUS STUDIES

FOR THE

PIANOFORTE

BY

A. D. TURNER

SELECTED, REVISED AND AUGMENTED

BY

F. ADDISON PORTER

PRICE 75 CENTS

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15 SHORT MELODIOUS STUDIES.

1.

Legato Scale Study in parallel Motion.

A. D. Turner, Op. 30.

Preparatory Exercise.

Preparatory Exercise musical notation in 4/4 time, featuring parallel motion scales in both hands with fingering numbers 1, 2, 3, 4, 5.

Adagio *f* = Moderato *mf* = Allegro *p* (♩ = 120.)

First system of the main study, 2/4 time, starting with *p senza Pedale*. Includes fingering and dynamic markings.

Second system of the main study, continuing the parallel motion scales with various fingering patterns.

Third system of the main study, marked *cresc. poco a poco*, showing a gradual increase in volume.

Fourth system of the main study, marked *ff*, featuring more complex fingering and dynamic contrast.

Fifth system of the main study, concluding the piece with a final chord and a *ped.* marking.

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2.

Arpeggio Study.

(First Form.)

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef, both in 2/4 time. The piece is marked with an asterisk and includes three positions: 1st Pos., 2nd Pos., and 3rd Pos. Fingerings are indicated by numbers 1-5. The exercise consists of continuous eighth-note arpeggiated patterns.

Adagio *f* = Valse tempò. Allegro. (♩ = 176.)

Musical notation for the first section of the study, marked Adagio *f* = Valse tempo. It features a 3/4 time signature and a key signature of one sharp (F#). The notation includes dynamic markings like *f* and accents (>). Fingerings are indicated throughout.

Musical notation for the second section of the study, marked Allegro. It continues in the same key signature and time signature. This section includes more complex arpeggiated patterns with various fingerings and accents.

*) For the acquisition of a perfect legato in the performance of *Arpeggios*—practice as follows:

Musical notation for a practice exercise for legato performance. It shows a continuous eighth-note arpeggiated pattern in both treble and bass clefs, with a dotted line above the first staff indicating a measure rest or continuation.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and a sequence of notes with fingerings 2, 5, 4, 3, 2 in the third measure. The lower staff (bass clef) contains a bass line with notes marked with 'Ped.' and asterisks. A dotted line with the number '8' is positioned above the first measure of the upper staff.

Second system of musical notation. The upper staff features a melodic line with slurs and fingerings 5, 3, 1, 5, 4, 1, 5, 4, 1, 5, 3, 1. The lower staff includes a bass line with slurs and fingerings 1, 4, 5, 1, 3, 5, 1, 4, 5, 1, 4, 5. Dynamics markings include *sfz* and *f sfz*. Pedal markings 'Ped.' and asterisks are present. A dotted line with the number '8' is positioned above the first measure of the upper staff.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings 5, 4, 1, 5, 4, 1, 5, 4, 1, 5, 4, 1. The lower staff continues the bass line with slurs and fingerings 1, 5, 4, 5, 1, 4, 5, 1, 4, 5, 1, 4, 5. Pedal markings 'Ped.' and asterisks are present.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with notes marked with 'Ped.' and asterisks. A dynamic marking of *ff* is present at the beginning of the system.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and a final note with an accent (>). The lower staff contains a bass line with notes marked with 'Ped.' and asterisks. A dotted line with the number '8' is positioned above the first measure of the upper staff.

3.

Portamento Chord Study.

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves (treble and bass clef) in C major, 4/4 time. The exercise features a sequence of chords: C major, F major, C major, F major, C major, and F major. Fingerings are indicated with numbers 1-5. The exercise is marked with a hairpin crescendo and decrescendo.

Lento espressivo. (♩ = 60.)

Musical notation for the first section, marked 'Lento espressivo' with a tempo of 60 beats per minute. It consists of two staves in C major, 4/4 time. The piece begins with a piano (*p*) dynamic and moves to pianissimo (*pp*). It features a series of chords with a hairpin crescendo and decrescendo. The notation includes slurs and accents.

un poco più mosso (♩ = 72.)

Musical notation for the second section, marked 'un poco più mosso' with a tempo of 72 beats per minute. It consists of two staves in C major, 4/4 time. The piece features a series of chords with a hairpin crescendo and decrescendo. The notation includes slurs and accents.

Tempo I. (♩ = 60.)

Musical notation for the third section, marked 'Tempo I' with a tempo of 60 beats per minute. It consists of two staves in C major, 4/4 time. The piece begins with a *rit.* (ritardando) and then moves to piano (*p*) and pianissimo (*pp*). It features a series of chords with a hairpin crescendo and decrescendo. The notation includes slurs and accents.

Musical notation for the final section, marked 'meno mosso' (ritardando). It consists of two staves in C major, 4/4 time. The piece features a series of chords with a hairpin crescendo and decrescendo. The notation includes slurs, accents, and a first ending bracket labeled '1' leading to a *ppp smorz.* (pianissimo, decrescendo) ending.

a The Portamento is a combination wrist and forearm movement.

4.
Arpeggio Study.
(Second Form)

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves (treble and bass clef) in 3/4 time. The music features a continuous arpeggiated pattern with fingerings 1, 2, 3, 4, 5 and 8, 7, 6, 5, 4, 3, 2, 1 indicated.

Adagio *f* = Moderato *mf* = Allegro *p* (♩ = 144.)

First system of the main study, starting with a treble clef and a 3/4 time signature. The music begins with a forte (*f*) dynamic and includes fingerings 8, 5, 2, 3, 5, 2, 4, 5, 2, 3. Pedal markings are present below the bass staff.

Second system of the main study, continuing the arpeggiated pattern. Pedal markings are present below the bass staff.

Third system of the main study, featuring a *poco a poco* and *cresc.* marking. The music transitions to a forte (*f*) dynamic. Pedal markings are present below the bass staff.

Fourth system of the main study, featuring a fortissimo (*ff*) dynamic. Pedal markings are present below the bass staff.

Fifth system of the main study, continuing the arpeggiated pattern. Pedal markings are present below the bass staff.

Sixth system of the main study, concluding with a piano (*p*) dynamic. Pedal markings are present below the bass staff.

6. Arpeggio Study. (Third Form)

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays a sequence of eighth notes: C5, D5, E5, F#5, G5, A5, B5, C6. The left hand plays a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated: 1, 2, 3, 4, 5 in the right hand and 5, 4, 3, 2, 1, 2, 3, 4 in the left hand.

Lento *f* = Allegretto *p* (♩ = 112)

Main musical notation for the Arpeggio Study, consisting of five systems of two staves each in 3/4 time with a key signature of three sharps. The piece is marked *Lento f* and *Allegretto p* with a tempo of 112 beats per minute. The notation includes various arpeggiated patterns, slurs, and fingerings. The first system shows a right-hand arpeggio starting on C5 and a left-hand arpeggio starting on C4. Subsequent systems feature more complex patterns, including octaves and slurs. The piece concludes with a final chord in the right hand and a bass note in the left hand.

Syncopation Study.

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Adagio *f* = Moderato *mf* = Allegro *p* (♩ = 44)

First system of the Syncopation Study. It features two grand staff systems. The first system has a treble clef with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, B3, C4, B3, A3, G3. Fingerings are indicated above and below notes. The second system continues the melody in the treble clef and has a bass clef accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3. A dynamic marking *f* is present. The tempo markings *Adagio*, *Moderato*, and *Allegro* are indicated above the first system.

senza Pedale

Second system of the Syncopation Study. It features two grand staff systems. The first system has a treble clef with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, B3, C4, B3, A3, G3. Fingerings are indicated above and below notes. The second system continues the melody in the treble clef and has a bass clef accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3. A dynamic marking *f* is present.

Third system of the Syncopation Study. It features two grand staff systems. The first system has a treble clef with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, B3, C4, B3, A3, G3. Fingerings are indicated above and below notes. The second system continues the melody in the treble clef and has a bass clef accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3.

Fourth system of the Syncopation Study. It features two grand staff systems. The first system has a treble clef with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, B3, C4, B3, A3, G3. Fingerings are indicated above and below notes. The second system continues the melody in the treble clef and has a bass clef accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3. A dynamic marking *pp* is present.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano introduction marked *cresc.* in the bass clef, moving from a low register to a higher one. The main melody in the treble clef starts with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a measure with a whole note chord (F#4, A4, C5) and a final measure with a whole note chord (F#4, A4, C5). The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, B3, A3, G3. The system concludes with a *mf* dynamic marking and a final chord in the treble clef.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes: A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, A3, G3. The system ends with a *p* dynamic marking and a final chord in the bass clef.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, A3, G3. The system concludes with a *p* dynamic marking and a final chord in the bass clef.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, A3, G3. The system concludes with a *cresc.* dynamic marking and a final chord in the bass clef.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, A3, G3. The system concludes with a *ff* dynamic marking and a final chord in the bass clef.

Study in arpeggiated Chords.

Preparatory Exercise.

Lento.

Musical notation for the preparatory exercise, consisting of two staves (treble and bass clef) with arpeggiated chords. The tempo is marked 'Lento.' The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Moment musicale.

Lento espressivo. (♩ = 60.)

Musical notation for the 'Moment musicale' section, consisting of five systems of two staves each. The tempo is 'Lento espressivo' with a metronome marking of quarter note = 60. The key signature is three sharps and the time signature is 3/4. The notation includes various dynamics such as *pp*, *mf*, and *smorz.*, and performance instructions like 'Lento', 'Lento. Lento.', 'L'istesso tempo.', 'marcato il canto', and an asterisk at the end.

9.

Study in broken Thirds.

Preparatory Exercise.

Musical notation for the Preparatory Exercise, consisting of two staves in G major, 2/4 time. The right hand plays a sequence of broken thirds: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3, G3-F3, F3-E3, E3-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1, G1-F1, F1-E1, E1-D1, D1-C1, C1-B0, B0-A0, A0-G0, G0-F0, F0-E0, E0-D0, D0-C0, C0-B-1, B-1-A-1, A-1-G-1, G-1-F-1, F-1-E-1, E-1-D-1, D-1-C-1, C-1-B-2, B-2-A-2, A-2-G-2, G-2-F-2, F-2-E-2, E-2-D-2, D-2-C-2, C-2-B-3, B-3-A-3, A-3-G-3, G-3-F-3, F-3-E-3, E-3-D-3, D-3-C-3, C-3-B-4, B-4-A-4, A-4-G-4, G-4-F-4, F-4-E-4, E-4-D-4, D-4-C-4, C-4-B-5, B-5-A-5, A-5-G-5, G-5-F-5, F-5-E-5, E-5-D-5, D-5-C-5, C-5-B-6, B-6-A-6, A-6-G-6, G-6-F-6, F-6-E-6, E-6-D-6, D-6-C-6, C-6-B-7, B-7-A-7, A-7-G-7, G-7-F-7, F-7-E-7, E-7-D-7, D-7-C-7, C-7-B-8, B-8-A-8, A-8-G-8, G-8-F-8, F-8-E-8, E-8-D-8, D-8-C-8, C-8-B-9, B-9-A-9, A-9-G-9, G-9-F-9, F-9-E-9, E-9-D-9, D-9-C-9, C-9-B-10, B-10-A-10, A-10-G-10, G-10-F-10, F-10-E-10, E-10-D-10, D-10-C-10, C-10-B-11, B-11-A-11, A-11-G-11, G-11-F-11, F-11-E-11, E-11-D-11, D-11-C-11, C-11-B-12, B-12-A-12, A-12-G-12, G-12-F-12, F-12-E-12, E-12-D-12, D-12-C-12, C-12-B-13, B-13-A-13, A-13-G-13, G-13-F-13, F-13-E-13, E-13-D-13, D-13-C-13, C-13-B-14, B-14-A-14, A-14-G-14, G-14-F-14, F-14-E-14, E-14-D-14, D-14-C-14, C-14-B-15, B-15-A-15, A-15-G-15, G-15-F-15, F-15-E-15, E-15-D-15, D-15-C-15, C-15-B-16, B-16-A-16, A-16-G-16, G-16-F-16, F-16-E-16, E-16-D-16, D-16-C-16, C-16-B-17, B-17-A-17, A-17-G-17, G-17-F-17, F-17-E-17, E-17-D-17, D-17-C-17, C-17-B-18, B-18-A-18, A-18-G-18, G-18-F-18, F-18-E-18, E-18-D-18, D-18-C-18, C-18-B-19, B-19-A-19, A-19-G-19, G-19-F-19, F-19-E-19, E-19-D-19, D-19-C-19, C-19-B-20, B-20-A-20, A-20-G-20, G-20-F-20, F-20-E-20, E-20-D-20, D-20-C-20, C-20-B-21, B-21-A-21, A-21-G-21, G-21-F-21, F-21-E-21, E-21-D-21, D-21-C-21, C-21-B-22, B-22-A-22, A-22-G-22, G-22-F-22, F-22-E-22, E-22-D-22, D-22-C-22, C-22-B-23, B-23-A-23, A-23-G-23, G-23-F-23, F-23-E-23, E-23-D-23, D-23-C-23, C-23-B-24, B-24-A-24, A-24-G-24, 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The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *f*. It contains several chords and a melodic line with a slur and a fermata. The lower staff begins with a bass clef and a dynamic marking of *sfz*. It features a continuous eighth-note accompaniment with a slur and a fermata. The system concludes with a melodic phrase in the upper staff marked with a slur and a fermata, and a final chord in the lower staff marked with a slur and a fermata.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system with a slur and a fermata. The lower staff continues the eighth-note accompaniment with a slur and a fermata. The system concludes with a melodic phrase in the upper staff marked with a slur and a fermata, and a final chord in the lower staff marked with a slur and a fermata.

The third system of music consists of two staves. The upper staff continues the melodic line from the second system with a slur and a fermata. The lower staff continues the eighth-note accompaniment with a slur and a fermata. The system concludes with a melodic phrase in the upper staff marked with a slur and a fermata, and a final chord in the lower staff marked with a slur and a fermata.

The fourth system of music consists of two staves. The upper staff continues the melodic line from the third system with a slur and a fermata. The lower staff continues the eighth-note accompaniment with a slur and a fermata. The system concludes with a melodic phrase in the upper staff marked with a slur and a fermata, and a final chord in the lower staff marked with a slur and a fermata.

The fifth system of music consists of two staves. The upper staff continues the melodic line from the fourth system with a slur and a fermata. The lower staff continues the eighth-note accompaniment with a slur and a fermata. The system concludes with a melodic phrase in the upper staff marked with a slur and a fermata, and a final chord in the lower staff marked with a slur and a fermata.

Study in Phrases unequally divided between the Hands.

Preparatory Exercise.

Allegretto. (♩ = 138)

First system of musical notation, measures 1 and 2. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with a slur and an 8-measure rest indicated by a dashed line. The left hand provides a bass line. Both hands are marked with a 'Ped.' (pedal) symbol.

Second system of musical notation, measures 3 and 4. The notation continues from the first system, maintaining the 4/4 time and B-flat key signature. The right hand has a slur and an 8-measure rest. The left hand continues its bass line. Both hands are marked with a 'Ped.' symbol.

Third system of musical notation, measures 5 and 6. In measure 6, the right hand has a sharp sign (#) above the first note, indicating a key change to two sharps (F# and C#). The rest of the system remains in 4/4 time. The right hand has a slur and an 8-measure rest. Both hands are marked with a 'Ped.' symbol.

Fourth system of musical notation, measures 7 and 8. The music returns to the original key signature of one flat. The right hand has a slur and an 8-measure rest. The left hand continues its bass line. Both hands are marked with a 'Ped.' symbol.

Fifth system of musical notation, measures 9 and 10. The right hand has a slur and an 8-measure rest, with a 4-measure rest indicated by a dashed line at the end of the slur. The left hand continues its bass line. Both hands are marked with a 'Ped.' symbol. The system concludes with a double bar line and a final chord marked with an asterisk (*).

First system of musical notation. The right hand features a dense, continuous sixteenth-note arpeggiated texture. The left hand has a sparse accompaniment with notes marked *ped.* (pedal) and some triplets.

Second system of musical notation. The right hand has a melodic line with notes marked with fingerings (1, 3, 2, 1, 5, 2, 4, 5, 1, 2) and a dynamic marking of *mf*. The left hand continues with the arpeggiated texture, with notes marked *ped.* and *mf*.

Third system of musical notation. The right hand has a melodic line with notes marked with fingerings (3, 1, 2, 1, 5). The left hand has the arpeggiated texture with notes marked *ped.* and a sequence of fingerings: 1 2 1 1 1 2 / 3 5 3 2 3 5.

Fourth system of musical notation. The right hand continues with the dense arpeggiated texture. The left hand has notes marked *ped.* and *mf*.

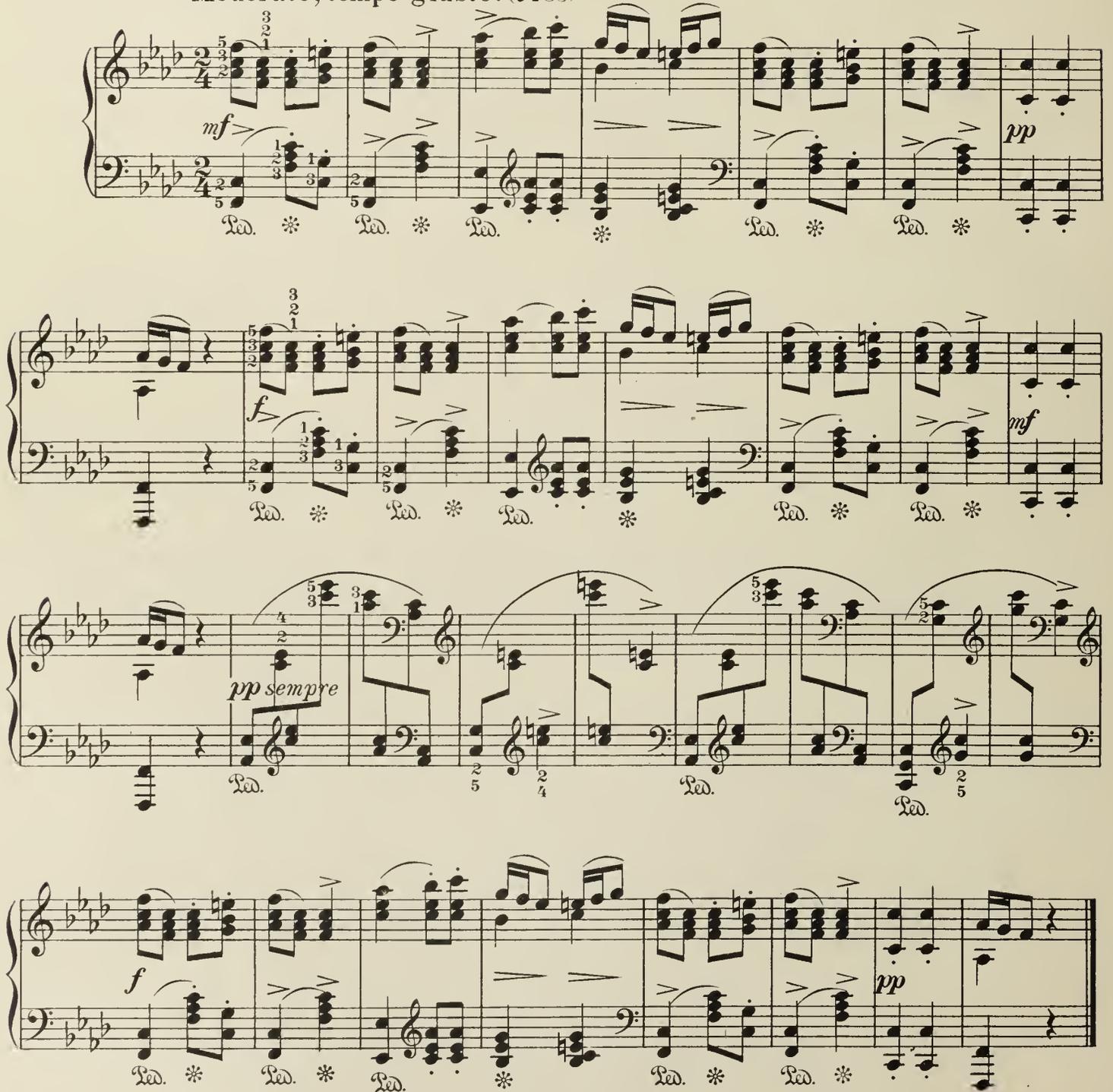
Fifth system of musical notation. The right hand continues with the dense arpeggiated texture. The left hand has notes marked *ped.* and *mf*.

Study in Chord Skips.

Preparatory Exercise.  etc. descending the same.

Humoresque.

Moderato, tempo giusto. (♩ = 88)



The score for 'Humoresque' is divided into four systems. The first system begins with a mezzo-forte (*mf*) dynamic and concludes with a pianissimo (*pp*) dynamic. The second system starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The third system is marked *pp sempre* (pianissimo throughout). The fourth system begins with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The notation includes various chord skips, fingerings (e.g., 1-2-3, 2-3-1, 3-2-1, 4-3-2, 5-4-3), and articulation marks such as accents and slurs.

14.

Study on the Black keys.

(Passing left hand over right.)

Preparatory Exercise.

Song without Words.

Andante espressivo. (♩ = 92)

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, marked *m.s.* above. The left hand provides a bass line with chords and single notes, marked *ped.* below. The system contains three measures.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and accents, marked *m.s.* above. The left hand features a more active bass line with chords and single notes, marked *ped.* below. The system contains four measures, with the first measure marked *ff*.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and accents, marked *m.s.* above. The left hand features a bass line with chords and single notes, marked *ped.* below. The system contains four measures, with the third measure marked *rit. e dim* and the fourth measure marked *a tempo*.

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand features a melodic line with slurs and accents, marked *m.s.* above. The left hand features a bass line with chords and single notes, marked *ped.* below. The system contains four measures, with the second measure marked *pp* and *quieto*.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand features a melodic line with slurs and accents, marked *m.s.* above. The left hand features a bass line with chords and single notes, marked *ped.* below. The system contains four measures, with the last two measures marked with asterisks.

Study in passing right hand over the left.

Preparatory Exercise.

Musical notation for the preparatory exercise, consisting of two staves in 3/4 time with a key signature of two sharps (F# and C#). The right hand starts with a 5/3 fingering and a fermata, then plays a descending eighth-note scale. The left hand plays a steady eighth-note accompaniment.

Moderato grazioso. (♩ = 108)

The main musical score is in 3/4 time with a key signature of two sharps. It begins with a piano (*pp*) dynamic. The right hand features a descending eighth-note scale with various fingering indications (1, 2, 5, 4, 5, 2, 1) and accents. The left hand provides a steady eighth-note accompaniment. The score is divided into four systems, each containing two staves. The first system includes a fingering of 1 2 5 in the left hand. The second system includes a fingering of 2 4 in the left hand. The third and fourth systems include an 8-measure repeat sign in the right hand. The piece concludes with a fermata in the right hand.

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