

375888

CAMPBELL-TIPTON

Op. 30, No. 1

ÉTUDE EN OCTAVES

POUR

PIANO

50 cents



NEW YORK : G. SCHIRMER

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This Etude is designed to meet the requirements of moderately advanced players, as well as the most skillful, hence it may be played in all gradations of tempo — from the slowest to the swiftest possible — according to the proficiency attained by the player.

In extremely rapid movement — or even moderately rapid — it will be found to lend itself to concert purposes as a “virtuoso” number.

The use of the pedal is left wholly to the discretion of the performer.

Cette Étude est écrite avec l'intention qu'elle reste à la portée du pianiste de force moyenne, tout en prenant place dans le répertoire de l'artiste consommé. C'est pourquoi, selon le degré de technique de celui qui l'interprète, elle peut être jouée dans tous les mouvements, depuis le très lent jusqu'au plus rapide.

Exécutée *prestissimo*, ou même *moderato*, on reconnaîtra qu'elle est susceptible d'entrer dans le programme d'un concert, comme “numéro de virtuosité.”

L'usage de la pédale est abandonné au jugement de l'exécutant.

Diese Etude ist derart eingerichtet, dass sie nicht nur von einem Künstler mittlerer Kraft zu bewältigen ist, sondern auch ein Repertoirestück eines ausgereiften Virtuosen bilden kann. Daher lässt sie sich je nach der technischen Fertigkeit ihres Interpreten in jedem Bewegungsgrade von langsamsten bis zum geschwindesten vortragen.

Ob *prestissimo* oder nur *moderato* ausgeführt, so wird man erkennen, dass sie sich zu einer Glanznummer des Konzertprogramms eignet.

Der Gebrauch des Pedals wird dem Geschmack des Vortragenden überlassen.

Written for Wager Swayne

Octave Study

Étude en Octaves

Campbell-Tipton. Op. 30, No 1

Piano

First system of a piano score. It consists of two staves, treble and bass clef. The music is in a minor key and features complex chordal textures and melodic lines. There are several accents (>) and slurs throughout the system.

Second system of a piano score. It consists of two staves, treble and bass clef. The music continues with similar textures. The lyrics "cre - scen - do" are written below the treble staff. Dynamic markings include *mf* and *mp*. There are accents (>) and slurs.

Third system of a piano score. It consists of two staves, treble and bass clef. The music features more complex textures. Dynamic markings include *mf*, *mp*, and *sfz*. There are accents (>) and slurs.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The music continues with similar textures. Dynamic markings include *f* and *sfz*. There are accents (>) and slurs. A first ending bracket is present in the treble staff.

8.....

mp

mp cre - scen -

do e ral - lentando *mp a tempo*

mf cre - scen - do *mp*

musical score system 1, featuring piano accompaniment and vocal line. The piano part consists of chords and arpeggiated figures in both hands. The vocal line has lyrics: *cre - scen - do*. Dynamics include *mf* and *mp*. An 8-measure repeat sign is present.

musical score system 2, featuring piano accompaniment and vocal line. The piano part consists of chords and arpeggiated figures in both hands. The vocal line has lyrics: *cre - scen - do*. Dynamics include *mf* and *mp*. An 8-measure repeat sign is present.

musical score system 3, featuring piano accompaniment and vocal line. The piano part consists of chords and arpeggiated figures in both hands. The vocal line has lyrics: *cre -*. Dynamics include *sfz* and *mf*.

musical score system 4, featuring piano accompaniment and vocal line. The piano part consists of chords and arpeggiated figures in both hands. The vocal line has lyrics: *- scen - do*. Dynamics include *ff*. An 8-measure repeat sign is present.

FOUR PIANO PIECES OF EXCEPTIONAL MERIT

Published by G. SCHIRMER, 3 East 43d Street, New York

Humoresque

Franco da Venezia
Op. 22, No. 6

Assai vivace (♩ = 136)

Piano

8

f

8

sost.

ff

f a tempo

* *La La La* *

P

cres.

* *La La La* *

f espr.

dim.

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Air de danse

Franco Da Venezia.
Op. 22, No. 1

Con grazia (♩ = 60)

Piano

mf

rit.

a tempo

* *La La La* *

a tempo

p

rit.

mod. espress.

* *La La La* *

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Impromptu

A Frank Marshall

E. Granados. Op. 39

Allegro assai

Piano

passionato

f

f

ff

dim.

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Mazurka

A son cher maître M. Maurice Moszkowski

José Rolón. Op. 12, No. 5

Piano

f deciso

rit.

lasciate vibrare

Tempo giusto

p

cresc.

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