FIFTH SECTION.

THIRTY SHORT STUDIES IN ALL THE MAJOR AND MINOR KEYS.

H. E. PARKHURST.

Attention is again called to the necessity of assigning as much of the harmony as possible to the left hand, in order to facilitate the perfect legato of the melody. This has been frequently indicated by the fingering. It is also advised to play the pedal part alone, before combining it with the manuals; and, in all of the more difficult passages, to practise the manual alone, and to combine the part for each hand with the pedal. Much will be gained in accuracy by such preliminary practice, and the entire piece will be more quickly learned.

The directions for the use of the different keyboards and stops, in these Studies, are very few, since much depends upon the capacity of the instrument and upon the ability of the pupil. Some of the studies can be more fully registrated with good effect, but this is left to the discretion of the teacher.

Where solo stops on \\Gr\textsuperscript{6} or \\Ch\textsuperscript{6} are used, it is advised to have those keyboards coupled to the Sw. so as to secure crescendo and decay effects in the solo as well as in the accompaniment. The matter of first importance is a faultless execution; skill in registration can be acquired afterward.

However loud the proper registration of any piece for its best effect, until it has been fairly well learned it should be practised with soft stops, whereby the mistakes, both in notes and in fingering will be more apparent.

The more difficult of these Studies, in six and seven sharps and flats, can be postponed, if advisable, until after the practice of the easier portions of the Sixth Section.
1. Melodie.

Arranged from "The Prize Song"
in "The Meistersänger"
WAGNER.
2. Andante.

Andante.

BATISTE.
5. Andante.

From Sixth Organ Sonata.
MENDELSSOHN.

Allegro moderato.
5. Nocturne.

Un poco lento.

Schumann.
8. Prelude.

Andante.

Moderato.

R. E. P.

14889
11. Impromptu.

Moderato.

H. E. P
12. Serioso.

Andante maestoso.

H. E. P.
13. Air from “Rinaldo.”

LARGO.

Solo

both on same hand

HÄNDEL.
15. Prelude.

Moderato.

H. E. P.

Lento.

Solo
17. Cantabile.
18. Elevation.

Un poco adagio.
19. Adagio.

Non troppo lento.
20. Graduel.
21. Largo.

From Sonata Op. 5, No. 2.

BEETHOVEN.
22. Prelude.

Adagio.

CHOPIN.
23. Elevation.

Arranged from Op. 25, No. 2.

GUILMANT.
24. Larghetto.
25 Impromptu.

Andante con moto.
27. Andante Religioso.
28. Postlude.

Allegro moderato e risoluto.
29. Contemplation.
30. Largo.