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op. 66

1905

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FOR MEDIUM GRADES

Op. 66, Book I

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Carl Albert Loeschhorn

PROGRESSIVE PIANO
STUDIES

FOR MEDIUM GRADES

Op. 66, Book I

EDITED BY
THOMAS TAPPER

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INTRODUCTION

In point of technique and interpretation the Etudes, Opus 66, by Carl Albert Loeschhorn, are considerably in advance of the Etudes, Opus 65. They are invariably twice as long, and appeal, in general, to a more advanced musicianship. In them the composer evinces the same essentially true musical characteristics to which the editor of this volume called attention in the biographical and critical preface to the Etudes, Opus 65.

Assuming the teacher grades her work on the general plan of seven, these Etudes will be found to extend from the third into the fourth grade. Many new features are introduced beyond what occur in Opus 65, and many problems initiated in that work are further developed here, as the teacher-student will discover by comparing the analytical titles in the introduction to Opus 65 with the following,

The first table given below is a contents of Opus 66. The descriptive line following each study refers to its leading characteristic. Other problems than the one stated arise and are more or less developed in many of these Etudes.

<i>No.</i>	<i>Metre</i>	<i>General Characteristic</i>
1.	4-4	5 finger position.
2.	4-4	5 finger position, with scales and chords.
3.	3-4	5 finger position, with scales and chords.
4.	4-4	Scales.
5.	4-4	Scales.
6.	4-4	Scales.
7.	4-4	Scales.
8.	4-4	L. H. Melody over a broken chord.
9.	3-4	Triplet.
10.	6-8	Melody, with broken chord accompaniment.
11.	3-4	Progressive broken chords.
12.	6-8	Short and progressive sequential figures for both hands.
13.	4-4	Melody in octaves. Broken chord accompaniment.
14.	4-4	Repeated Note.
15.	3-4	Short Arpeggio (triad groups).

16. 4-4 Sustained Tones and Accompaniment, thus: —



17. 6-8 Passages and Sequential Figures on the basis of the scale in Thirds.
18. 4-4 5 Finger Passages Developed and Freely Extended.
19. 4-4 Arpeggio.
20. 6-8 Broken Octaves.
21. 2-4 Broken Octaves.
22. 3-4 Staccato Etude based chiefly on scale groups.
23. 3-4 Short compact groups.
24. 4-4 Scale Passages in Tenths and also with Chord Accompaniment.
25. 4-4 Chromatic Scale Etude.
26. 4-4 Trill (tremolo).
27. 4-4 Broken Chord and Arpeggio Passages divided between the hands.
28. 3-4 Staccato Study for the Wrist.
29. 6-8 Sequential Groups (in broken intervals third to sixth).
30. 3-4 Double Thirds and Sixths.
31. 4-4 The Trill.
32. 3-4 Octaves and Chords (both hands).
33. 9-8 Forms of accompaniment in both right and left hand.

The keys employed are as follows. The figure under each key letter is the number of Etudes in the key.

C F G D A a f E^b D^b E b g a^b 13 Keys { **9 major**
9 3 4 3 2 2 1 3 1 1 1 2 1 = 33 Etudes } **4 minor**

The following table groups the studies according to the leading characteristic given above: —

The 5 finger position and short groups developed in Nos. 1, 2, 3, 12, 17, 18, 23 sequence.

Scale Passages in Various Forms. Nos. 4, 5, 6, 7, 24, 25 (chromatic scale)

Left Hand Melody Prevailing	No. 8
The Triplet	No. 9
Graces (Embellishments), more or less prevailing throughout	Nos. 9, 10, 15, 31, 33
Accompanied Melody (R. H.)	Nos. 10, 13, 16, 33
Octaves	Nos. 13, 32
Broken Chords, Octaves, and Arpeggios	Nos. 11, 15, 19, 20, 21, 27, 29
Repeated Note	No. 14
Staccato	Nos. 22, 28
Trill	Nos. 26, 31
Double Third and Sixth	No. 30

Grouped by Keys the following are in major: —

C	Nos. 1, 3, 5, 11, 12, 14, 23, 26, 28.
F	" 2, 10, 13.
G	" 4, 9, 17, 31.
D	" 6, 24, 25.
A	" 7, 29.
E♭	" 19, 27, 32.
D♭	" 20.
E	" 21.
A♭	" 33.

The following are in minor: —

a	Nos. 8, 30.
f	" 18.
b	" 22.
g	" 15, 16.

The following brief biographical note from the editor's introduction to Opus 65 is added for ready reference: —

Carl Albert Loeschhorn was born in Berlin on the 27th of June, 1819. At the age of five he began his music studies with his father, and three years later he appeared for the first time in public as a pianist. From this time until he was eighteen years old his general education went hand in hand with his music training.

In 1837 Loeschhorn studied with Ludwig Berger, remaining with him until the latter's death in 1839. He then entered the Royal Institute for Church Music in Berlin, studying harmony and composition with Eduard Grell and A. W. Bach, and piano playing with Rudolph Killitschgy, a talented pupil of his former master Berger. Killitschgy died in 1850, and in the following year Loeschhorn succeeded to his position in the Institute. In 1858 he became a full titled professor.

Teaching was by no means Loeschhorn's only activity. In 1847, in conjunction with Adolph and Julius Stahlknecht, he established in Berlin a series of trio concerts for piano, violin, and violoncello. Their success was great in this enterprise and equally so in a Russian tour undertaken in 1853. In 1862 Loeschhorn collaborated with J. Weiss in the publication of a *Guide to Piano-forte Literature*. In 1885 a revised version was published by Loeschhorn alone, under the title *Führer durch die Klavierliteratur*.

He has composed many works for the piano, most of which are pedagogical, and he has also written vocal pieces and a number of quartets for piano and strings. Loeschhorn was among the founders of the German Association of Organists and of the Association of Piano Teachers. In 1899 his eightieth birthday was celebrated, and he took an active part in the festivities. He died in Berlin, June 4, 1905.

Thomas Tappan.

PROGRESSIVE PIANO STUDIES (FOR MEDIUM GRADES)

Edited by THOMAS TAPPER

A. LOESCHHORN, Op. 66, BOOK 1

EXERCISE *20 times*

slowly - practice

Allegro

1.

1-3
2-5

1 5

1 2

1 3

1 4

1 5

p

cresc.

1 2

1 3

1 4

1 2

mf

cresc.

f

1 2

1

5 1

5 1

4 1

mf

4 1

3

3 2 1 2 1

3 2 1 2 1

4 2

5 1

2

5 2

4 1

2

f

5 1

5 1

1 5

4

ff

EXERCISE

. 12 times

Allegro

2

f

f

mf e lusingando

cresc.

sf

f

sf

First system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. Fingerings: 5, 3, 2, 1, 2, 3, 4, 5. Accents: \wedge . Includes slurs and ties.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *cresc.*. Fingerings: 2, 3, 1, 5, 1, 3, 1, 3, 5, 1. Includes slurs and ties.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. Fingerings: 5, 4, 4, 1, 1, 1, 1, 1, 2, 3, 3. Includes slurs and ties.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *sf*. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 3. Includes slurs and ties.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *mf*, *sf*. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Includes slurs and ties.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*, *sf*. Fingerings: 5, 1, 5, 4, 1, 5, 3, 2, 1, 5, 2, 1, 3. Includes slurs and ties.

EXERCISE

20 times

Allegro non troppo

3

System 1: Treble clef contains a series of sixteenth-note runs with fingerings 4, 4, 4, 4, 4. Bass clef contains chords with fingerings 1 3, 5, 1 2, and 1 3 5. A dynamic marking *f* is present.

System 2: Treble clef contains chords with fingerings 5, 4 3, 4 3, 4 3, and a final run with fingerings 2, 4, 1. Bass clef contains a melodic line with fingerings 1, 3, 2, 3, 4. A dynamic marking *p* is present.

System 3: Treble clef contains sixteenth-note runs with fingerings 4, 5, 4, 4, 4, 5, 1, 1, 1, 1, 1, 8, 1. Bass clef contains chords with fingerings 2 5, 4, 5, 3, 2. A dynamic marking *f* is present.

System 4: Treble clef contains sixteenth-note runs with fingerings 4, 4, 4, 5, 1 2 5 4, 1, 1, 2. Bass clef contains chords with fingerings 2 5, 5, 2, 5, 5, 3, 1, 1. A dynamic marking *f* is present.

System 5: Treble clef contains chords with fingerings 2 1, 3, 4 1, 5 1, 2. Bass clef contains a melodic line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. A dynamic marking *f* is present.

System 6: Treble clef contains chords with fingerings 4, 5 1. Bass clef contains a melodic line with fingerings 2, 1, 3, 2, 5. A dynamic marking *sf* is present.

EXERCISE

20 times

Musical notation for the first exercise, consisting of two staves with a treble and bass clef. The music is in G major and common time. It features a series of ascending and descending eighth-note runs with fingerings indicated by numbers 1-5. The piece ends with a repeat sign.

Allegro moderato.

4.

Musical notation for the second exercise, starting with a piano (*p*) dynamic. It consists of two staves in G major and common time. The melody in the treble clef has a more varied rhythm with some rests, while the bass clef provides a steady accompaniment. Fingerings are indicated throughout.

Musical notation for the third exercise, continuing the second exercise. It features a mezzo-forte (*mf*) dynamic in the treble clef and a piano (*p*) dynamic in the bass clef. The piece includes various rhythmic patterns and fingerings.

Musical notation for the fourth exercise, continuing the second exercise. It features a mezzo-forte (*mf*) dynamic in the bass clef and a piano (*p*) dynamic in the treble clef. The piece includes various rhythmic patterns and fingerings.

Musical notation for the fifth exercise, continuing the second exercise. It features a mezzo-forte (*mf*) dynamic in the bass clef. The piece includes various rhythmic patterns and fingerings.

Musical notation for the sixth exercise, continuing the second exercise. It features a mezzo-forte (*mf*) dynamic in the bass clef. The piece includes various rhythmic patterns and fingerings.

EXERCISE

16 times

The first exercise consists of two staves in common time. The upper staff features a series of eighth-note runs with various fingerings (1, 2, 3, 4) and accents. The lower staff provides a harmonic accompaniment with chords and single notes, including fingerings like 5, 3, 2, 1, 3, 2, 1, 4, 1, 4, 1.

Allegro

5.

mf

il basso legato

Exercise 5 is marked 'Allegro' and 'mf'. It consists of five systems of two staves. The first system includes the instruction 'il basso legato'. The notation features intricate eighth-note patterns in the upper staff and more rhythmic accompaniment in the lower staff, with various fingerings and accents throughout.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with slurs and fingerings (4, 5, 1, 5, 1, 2, 1, 1). The left hand provides harmonic support with chords and slurs, including fingerings 1/4 and 2. A dynamic marking of *p* (piano) is present.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings (1, 4, 3, 1, 1, 1, 4, 3). The left hand has chords and slurs with fingerings 1/3 and 1/3.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has slurs and fingerings (2, 1, 1, 1, 5, 2, 1, 1, 1, 3, 3). The left hand has slurs and fingerings (1, 3, 1, 3). Dynamic markings include *mf*, *sf*, and *f ten.*. A section marked *ten.* (tension) is indicated with a dashed line.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has slurs and fingerings (2, 1, 4, 3, 2, 3, 3, 5, 4, 3, 1). The left hand has slurs and fingerings (1, 5, 3, 5). Dynamic markings include *ten.* and *f*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has slurs and fingerings (4, 2, 1, 3, 2, 4, 3, 5, 4). The left hand has slurs and fingerings (3, 3, 4, 5, 5, 2, 5, 1, 3). Dynamic markings include *ten.* and *f*.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has slurs and fingerings (2, 1, 1, 2, 1, 2). The left hand has slurs and fingerings (2, 4, 1, 3, 1, 3, 7, 7, 7). Dynamic marking is *mf*.

Seventh system of musical notation. Treble clef, key signature of two sharps. The right hand has slurs and fingerings (1, 1, 2, 4, 4, 2, 5, 1, 4, 5). The left hand has slurs and fingerings (1, 3, 1, 4, 1, 4). Dynamic markings include *sf* and *sf*.

EXERCISE

7

Allegro

f

p

mf

ten.

sf

f

p

cresc.

EXERCISE

20 times

1 2 5 2 1 2 4 2 1 2 5 2 1 2 5 1 2 5 1 2 4

4 2 1 5 2 1 4 2 1 3 2 1 4 2 1 5 2 1

Moderato

8

dolce ed espressivo Legato sempre

1 2 5 4

1 2 5 2 5 5 1 2 4 3 5 1 2 4 1 3 5 1 2 4 2

mf

1 3 5 5 1 2 4 3 5 1 2 4 3 5 2 4 3 5

p

1 3 5 2 2 2 5 4 1 2 5 3 4 5 2 4 1 2 3

mf cantabile

5 4 1 2 4 2 1 5 3 1 4 3 1

mf

5 3 4

5 2 1 5 1 2 5 3 5 4 5 1 5 2 5 2

3 1 2 2 1 2 2 3 1

p

1 2 5 1 4

2 5 5 4 5 2 4 3 5 2 4

mf

3 5 2 4 3 5 2 4 3 5 2 4 3 5

p *morendo*

1 3 5 2 2 2 5 4 5 5 3 4 1 2 5

pp

1 3 1 3 4 1 2 5 1 3 1 3 4

EXERCISE

Vivo

9

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingerings (5, 3, 2, 5, 3, 1, 1, 3, 1). The left hand has a bass line with fingerings (2, 1, 4, 3, 2, 1, 5, 1, 2, 4, 2). Dynamics include *f* and *mf*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand has a bass line with slurs and fingerings (2, 1, 5, 1, 2, 4, 2). Dynamics include *mf*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand has a bass line with slurs and fingerings (2, 1, 5, 1, 2, 4, 2). Dynamics include *f*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (4, 2, 1). The left hand has a bass line with slurs and fingerings (2, 4, 4). Dynamics include *mf*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (5, 4, 4, 5, 2, 1). The left hand has a bass line with slurs and fingerings (1, 5, 4, 1, 2, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 5, 4, 4, 5, 2, 1). Dynamics include *f*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (5, 4, 4, 5, 2, 1). The left hand has a bass line with slurs and fingerings (1, 5, 4, 1, 2, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 5, 4, 4, 5, 2, 1). Dynamics include *sf*.

Seventh system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (3, 1, 2, 5, 2). The left hand has a bass line with slurs and fingerings (3, 1, 2, 3, 5, 2, 1, 5, 3, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1). Dynamics include *sf*.

EXERCISE

1 2 3
1 2
1 2 4
1 2 3
5 3 2
5 4 2
5 4 2
5
2
5 4 2 1
5 4 2
1 2 4

Andante cantabile

10

p dolce
3
3
3
5 4 2 1
5 3 2
5 4

2
2 1
3
5 3 1
4
3
4 3 5 4

1
2
3
5 3
2 1
2
1 2 4
3
5
Il basso marcato

1 2 4
1 2 4
1 2 4
4
2 1
2
4
4
3
5
1 2 4
3
5
1 2 1 3 4

5
4 2
1
2 3
4
3 4
1 2 4
4
4
5 3
2 1
3
5
1 2 5
1
2
4
Il basso marcato

1 2 4
1 2 4
1 2 4
3
3
p
5
3
4
4
5
4
4

EXERCISE

The first system of the exercise consists of two staves. The treble staff begins with a series of eighth-note patterns, each with a slur and a fingering number (1, 2, 3, 5). The bass staff mirrors these patterns with corresponding fingerings (5, 4, 2, 1). The system concludes with a double bar line and a repeat sign.

Allegro marcato

11

The second system is marked 'Allegro marcato' and 'f'. It features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment of quarter notes. Fingerings and slurs are used throughout the treble staff.

The third system continues the exercise with similar eighth-note patterns in the treble staff and accompaniment in the bass staff. It includes various slurs and fingerings.

The fourth system continues the exercise with similar eighth-note patterns in the treble staff and accompaniment in the bass staff. It includes various slurs and fingerings.

The fifth system continues the exercise with similar eighth-note patterns in the treble staff and accompaniment in the bass staff. It includes various slurs and fingerings.

The sixth system continues the exercise with similar eighth-note patterns in the treble staff and accompaniment in the bass staff. It includes various slurs and fingerings.

The seventh system continues the exercise with similar eighth-note patterns in the treble staff and accompaniment in the bass staff. It includes various slurs and fingerings.

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The bass staff provides a rhythmic accompaniment with eighth notes and rests. Fingering numbers (1-5) are indicated throughout.

The second system continues the musical piece. It includes a variety of note values and rests, with slurs and accents. The bass staff has a prominent triplet of eighth notes. Fingering numbers are clearly marked for both hands.

The third system features more intricate fingering, including many slurs and accents. The treble staff has several groups of notes with slurs, while the bass staff has rests and simple note patterns. Fingering numbers are extensive.

The fourth system shows a change in dynamics and includes a *mf* marking. The music is characterized by slurs and accents, with complex fingering in both staves. The bass staff has some rests and simple note patterns.

The fifth system continues with slurs and accents, maintaining the complex fingering. The treble staff has many slurred groups of notes, while the bass staff has rests and simple note patterns.

The sixth system includes a mezzo-forte (*mf*) dynamic marking. The music features slurs and accents, with complex fingering in both staves. The bass staff has rests and simple note patterns.

The seventh system concludes the piece. It starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The music features slurs and accents, with complex fingering in both staves. The bass staff has rests and simple note patterns.

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