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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.

No.	*Metre*	*General Characteristic*
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* min.	*f* min.	**E♭**	**D♭**	**E**	*b* min.	*g* min.	**a♭**	**13 Keys**	**9 major** / **4 minor**
9	**3**	**4**	**3**	**2**	**2**	**1**	**3**	**1**	**1**	**1**	**2**		**1=33 Etudes**	

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

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

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.

March 14, 1905.

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 Pianoforte 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 eighties birthday was celebrated, and he took an active part in the festivities. He died in Berlin, June 4, 1905.

Thomas Tapper.

PROGRESSIVE PIANO STUDIES

(FOR MEDIUM GRADES)

Edited by THOMAS TAPPER

A. LOESCHHORN, Op. 66, BOOK I

EXERCISE *20 times*

Ending

Allegro

1.

mf

mf

f

p

sf

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p

cresc.

mf

cresc.

f

mf

f

ff

EXERCISE *12 times*

Allegro

2

f

sf

f

sf

mf e lusingando

cresc.

f

sf

5-6-65114-22

f

sf

cresc.

f

mf

sf

f

sf

sf

EXERCISE *20 times*

Allegro non troppo

3

f

f

f

p

mf

f

p

f

f

f

f

f

sf

EXERCISE *20 times*

Allegro moderato.

4.

p

mf

p

mf

mf

f

p

mf

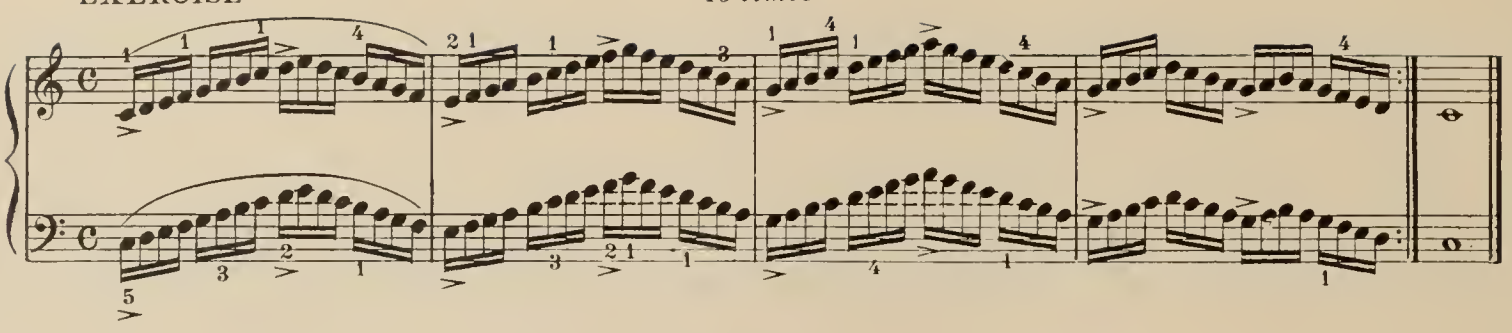
f

sf

sf

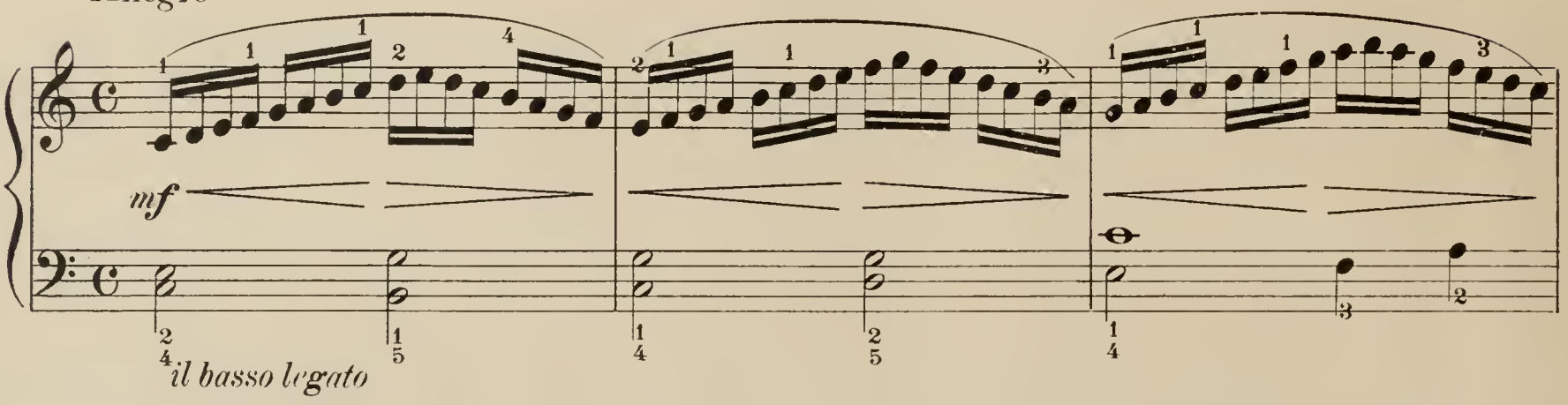
f

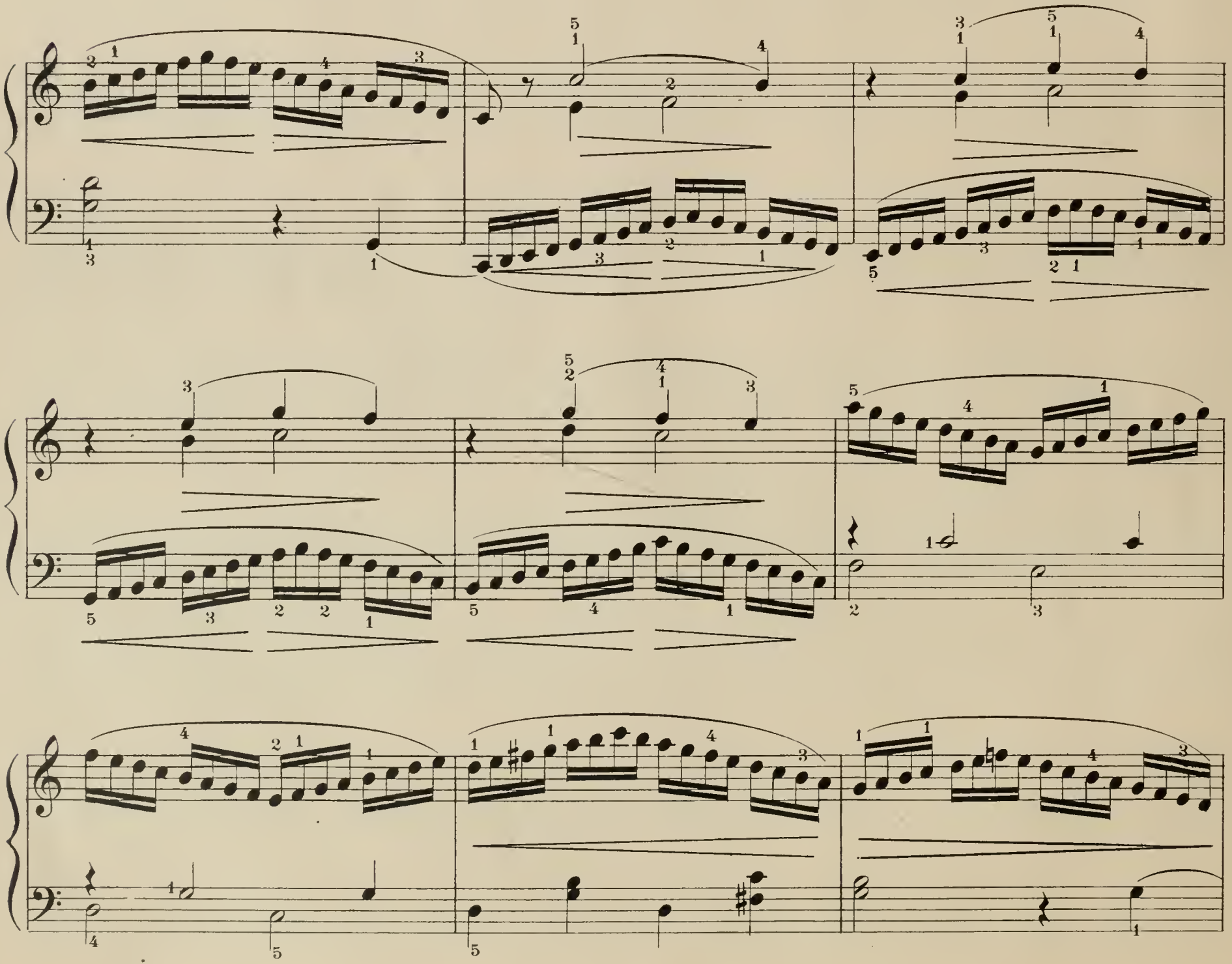
EXERCISE *16 times*



Allegro

5.





f

sf

f

f

ff

16 times

EXERCISE

Allegro

6

f

mf

f

sf

sf

sf

p

mf

sf

sf

f

ten.

ten.

ten.

f

mf

sf

sf

20 times

EXERCISE

Allegro

7

f

p

mf

ten.

ten.

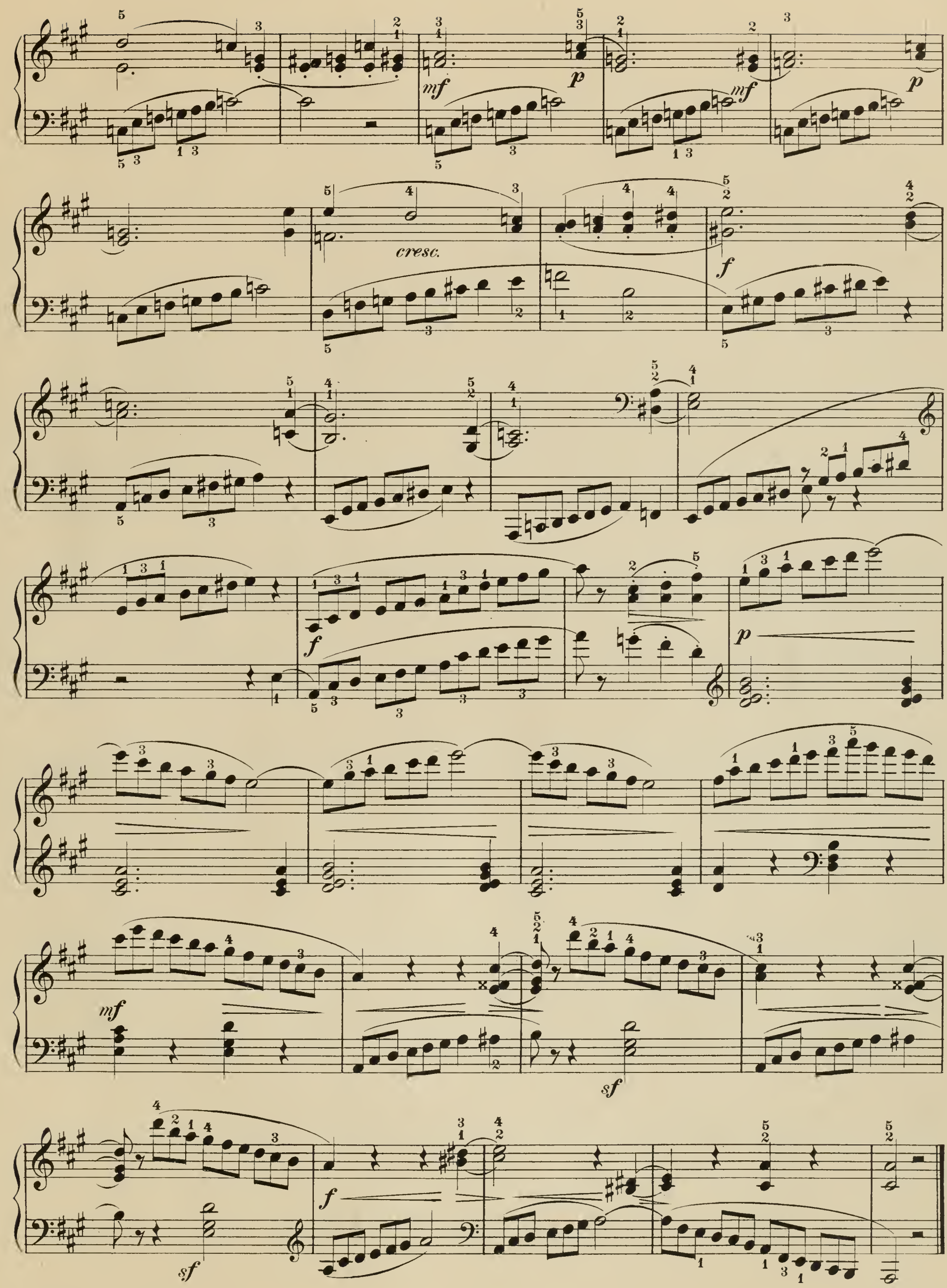
sf

f

p

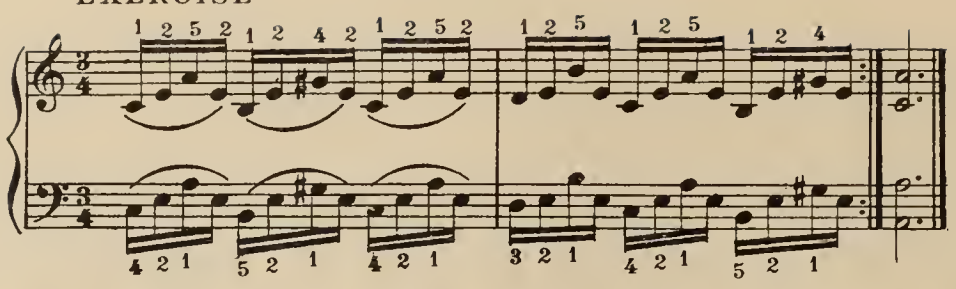
cresc.

5-6-65114-22


mf
p
mf
p
cresc.
f
f
p
mf
sf
sf
f

EXERCISE

20 times



Moderato

8

dolce ed espressivo *Legato sempre*

mf

mf

cantabile

p

mf

p

mf

p

morendo

pp

EXERCISE

16 times

Vivo

9

f

mf

f

mf

p

poco - - - a - - poco - - cre - - scen - do

f

mf

f

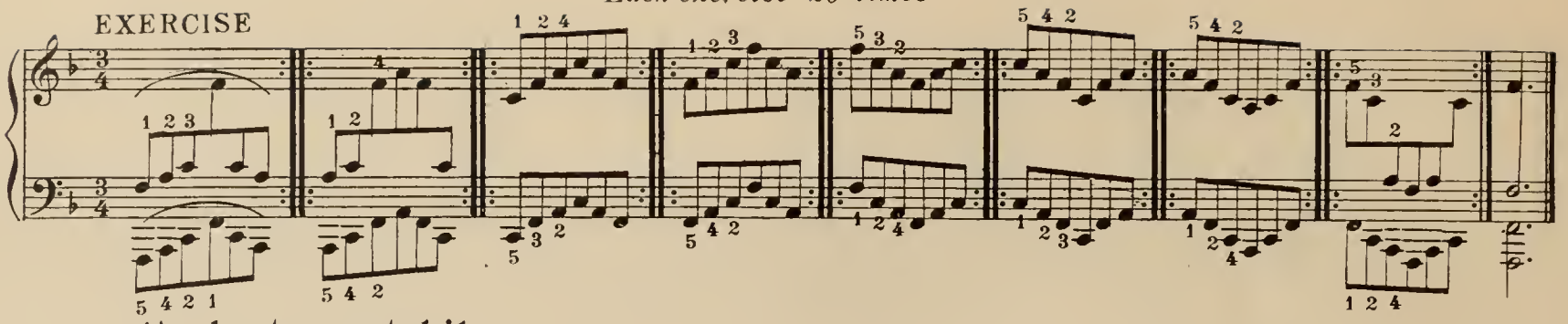
mf

sf

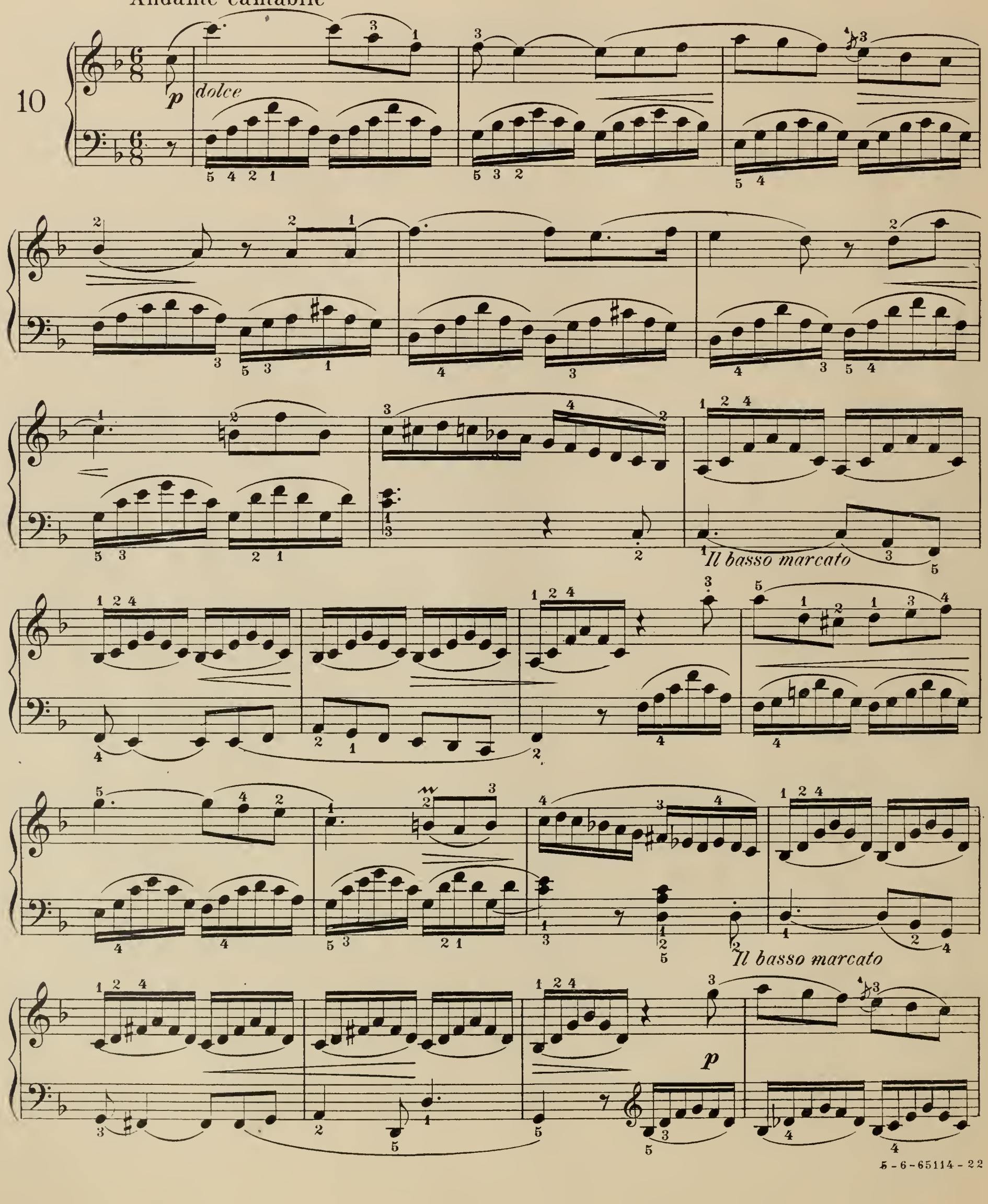
sf

Each exercise 20 times

EXERCISE



Andante cantabile



calando

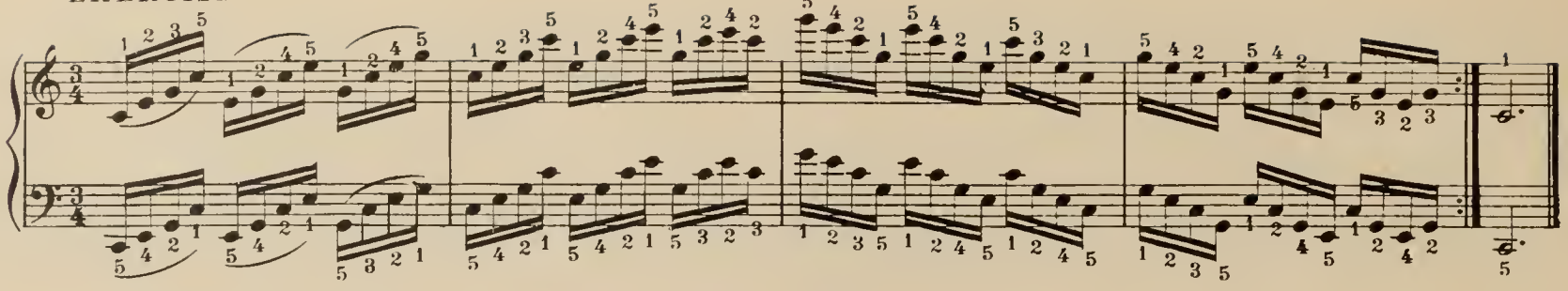
p e dolce

poco - a - poco smor - zan - do

pp

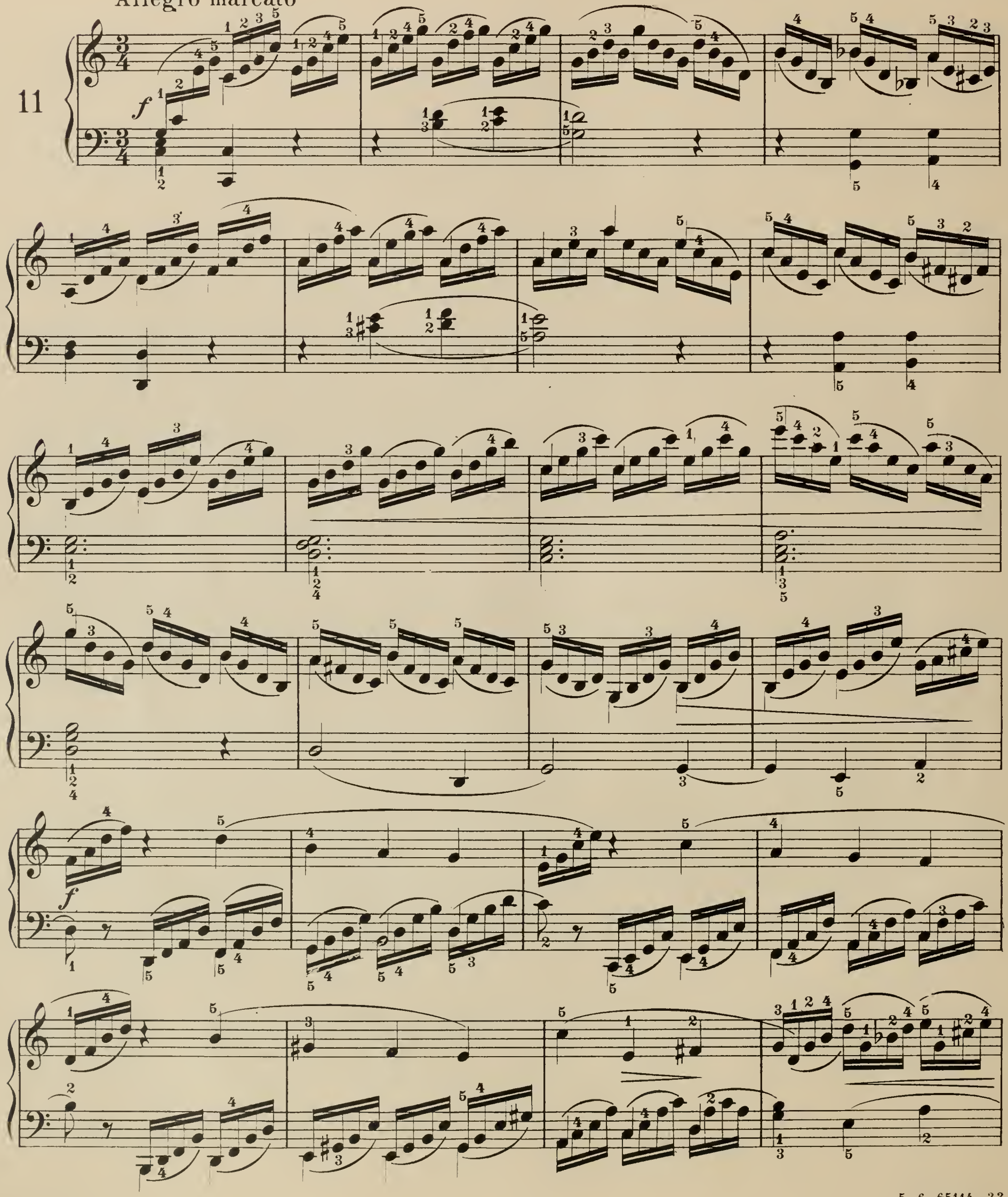
12 times

EXERCISE



Allegro marcato

11



f

mf

p

f

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