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Music Department

COURSE OF STUDIES

OF THE

GRAND CONSERVATORY OF MUSIC

OF THE CITY OF NEW YORK.

SELECTED FROM THE BEST WORKS OF

BACH, BERTINI, BÜLOW, CHOPIN, CLEMENTI, CRAMER, DÖRING, DUVERNOY, FETIS, GURLITT, HELLER, HENSELT, HERZ. HILLER, JAELL, KÖHLER, KRUG, KULLACK, LEMOINE, LE COUPPEY, LOESCHHORN, LISZT, MAYER, MOSCHELES, MOSKOWSKI, PAUER, RAFF, REINECKE, RITTER, RUBINSTEIN, SAINT-SAENS, SCHMIDT, SPEIDEL, TAUSSIG, THALBERG, TSCHAIKOWSKI.

Graded Revised Fingered and Provided with Original Preparatory Exercises & Annotations

by

Professors: H. Schreyer, O. Hackh, and F. Mantel.

EDITED BY

ERNST EBERHARD.

IN 12 BOOKS WITH APPENDIX.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

APPENDIX.

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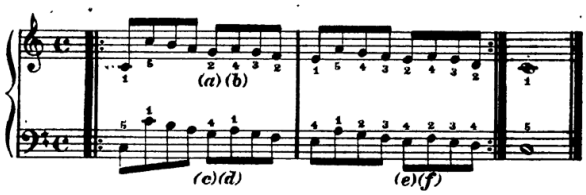
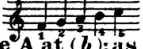
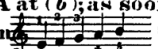
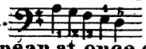
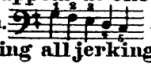
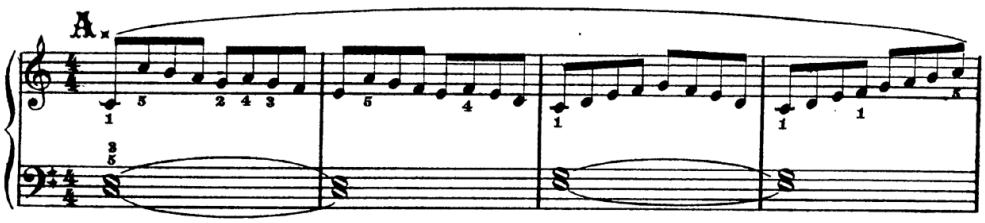
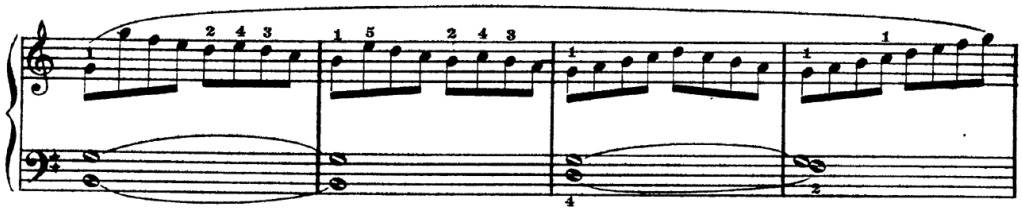
Book 2.

7.



OBSERVATIONS on No. 7 A and B. This Exercise is to facilitate the movement of the hand from one position to another. This difficult movement may be illustrated in the following manner. The right hand being at (*a*) in this five-finger position.  As soon as the tone G is struck, the fourth finger must be brought over the tone A at (*b*); as soon as this is struck the hand must glide quickly into this five-finger position  The left hand should bring the Thumb at (*c*) over the tone A; as soon as the tone G is struck and at the moment the thumb strikes the tone A at (*d*), the hand must glide into this five-finger position.  And at (*e*) on the fourth finger striking the tone E, the second finger must appear at once over the tone F at (*f*), thus gliding promptly into this five-finger position.  All of these movements must be made by shoving the hand forward and avoiding all jerking. All similar passages in the Studies 7 A and B will be treated by the student in the same manner. It is advisable to practice the Preparatory Exercise often and alternately with each hand. And after the same has been mastered perfectly, the Studies may be commenced. Unless this method is pursued the difficulties presented in the Studies will never be thoroughly mastered.





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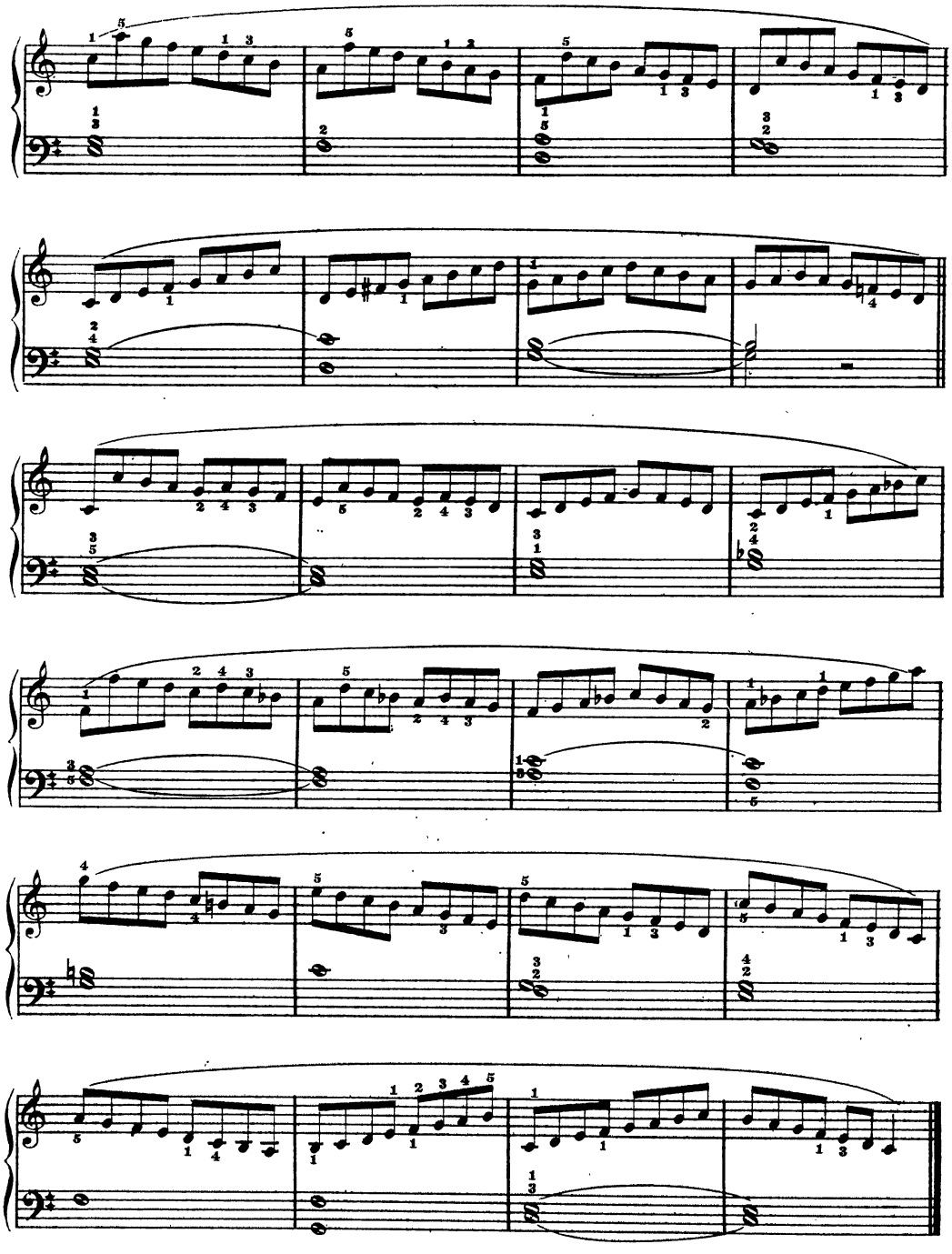
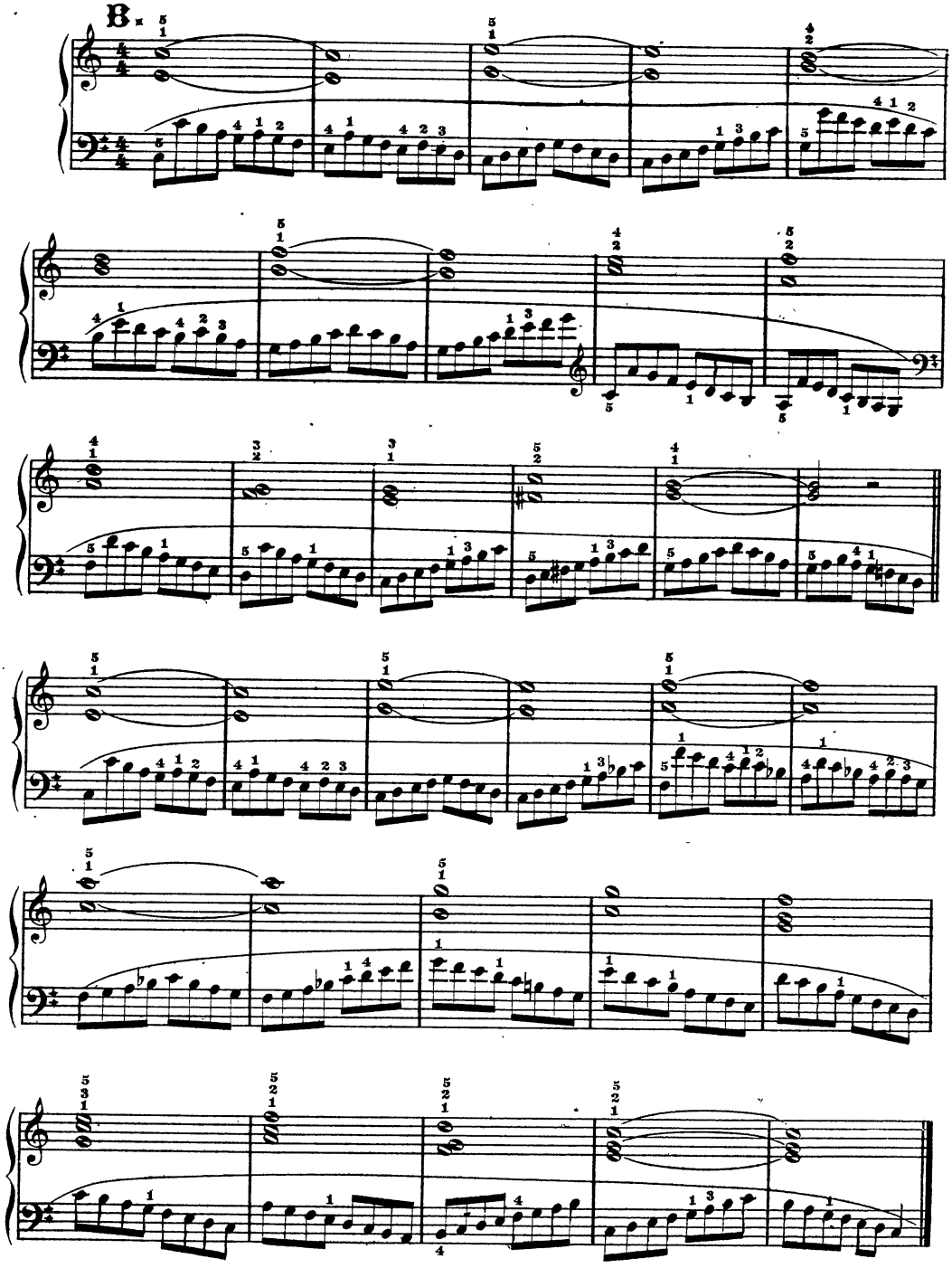
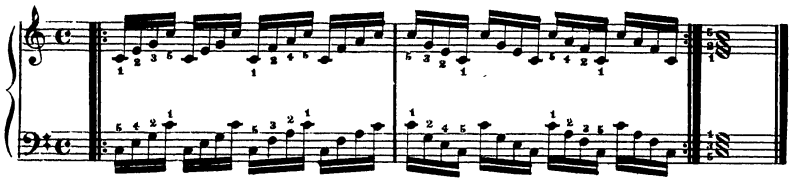
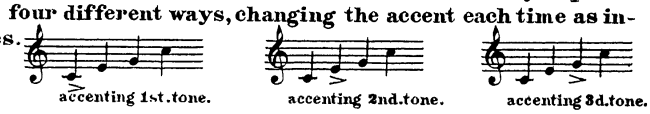


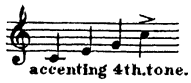


8.

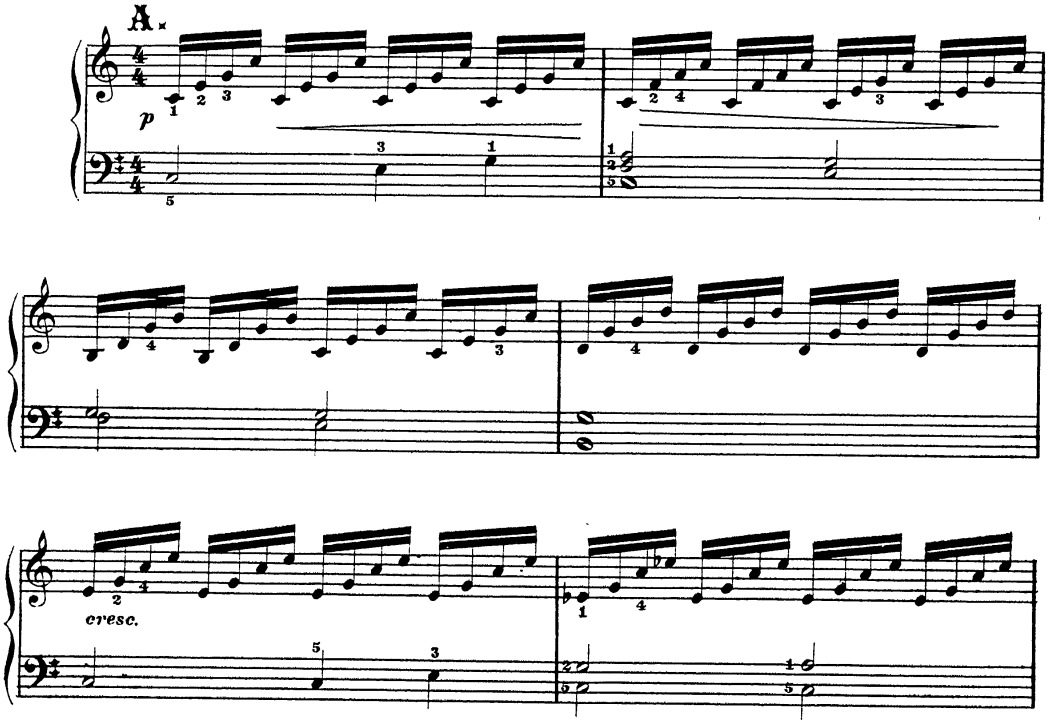


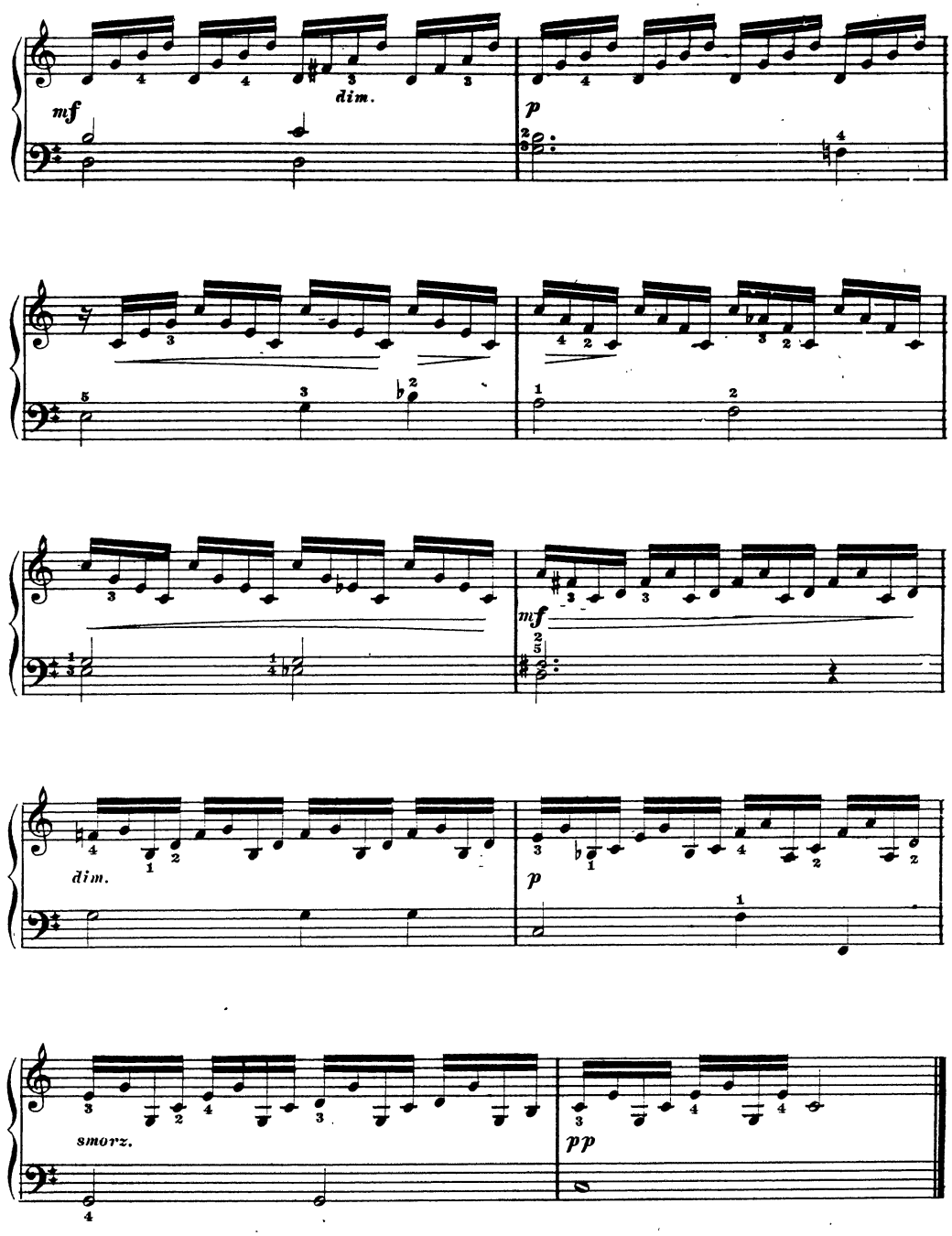
In order to avoid the jerky and uneven manner, so often noticed in arpeggio-playing and obtain absolute evenness and clearness of execution it is necessary to practice the preparatory Exercise in four different ways, changing the accent each time as indicated in the following exercises.

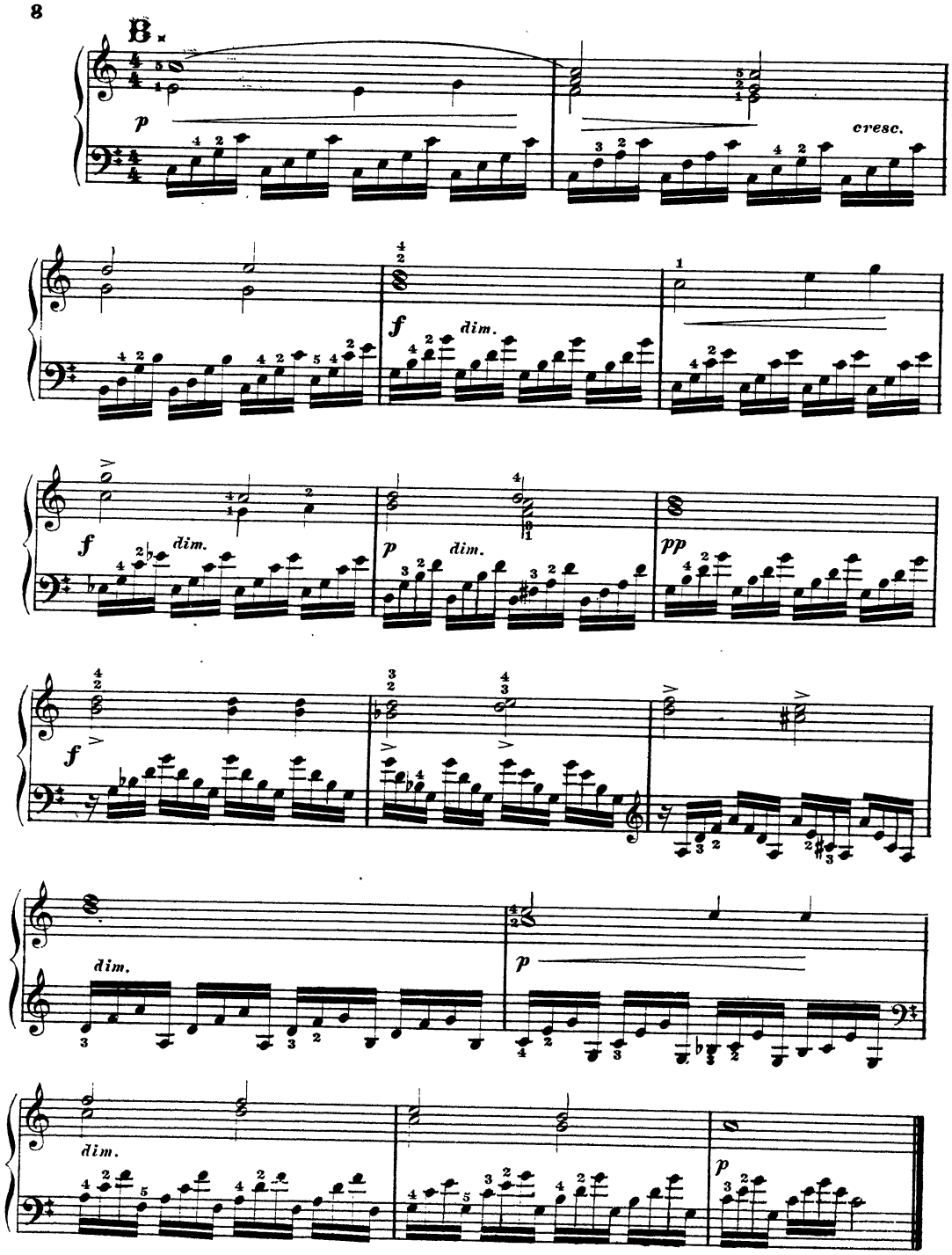




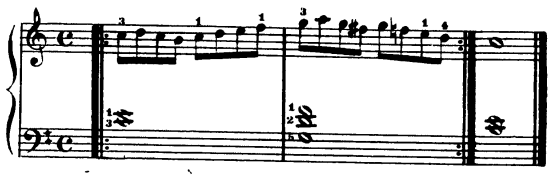
The accompanying Harmony for the left hand in 8 A, and for the right hand in 8 B, should not be treated superficially, but must be executed with great care and distinctness.




mf
dim.
p
dim.
p
mf
smorz.
pp


B
p
cresc.
f
dim.
f
dim.
p
dim.
pp
f
dim.
p
dim.
p

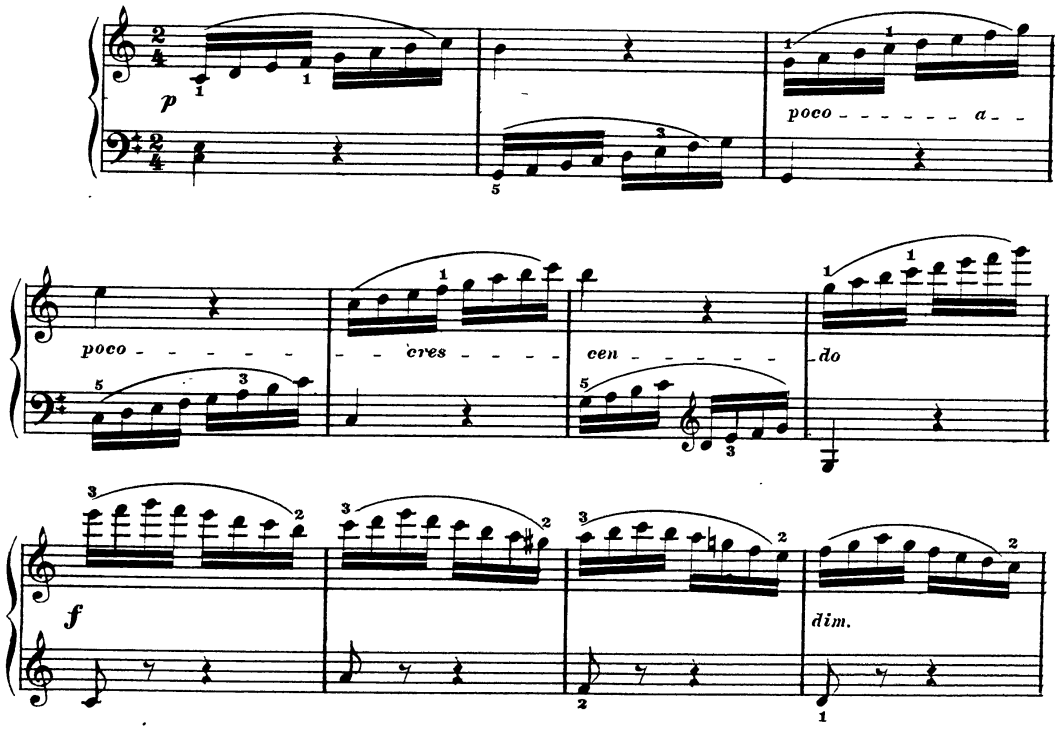
9.

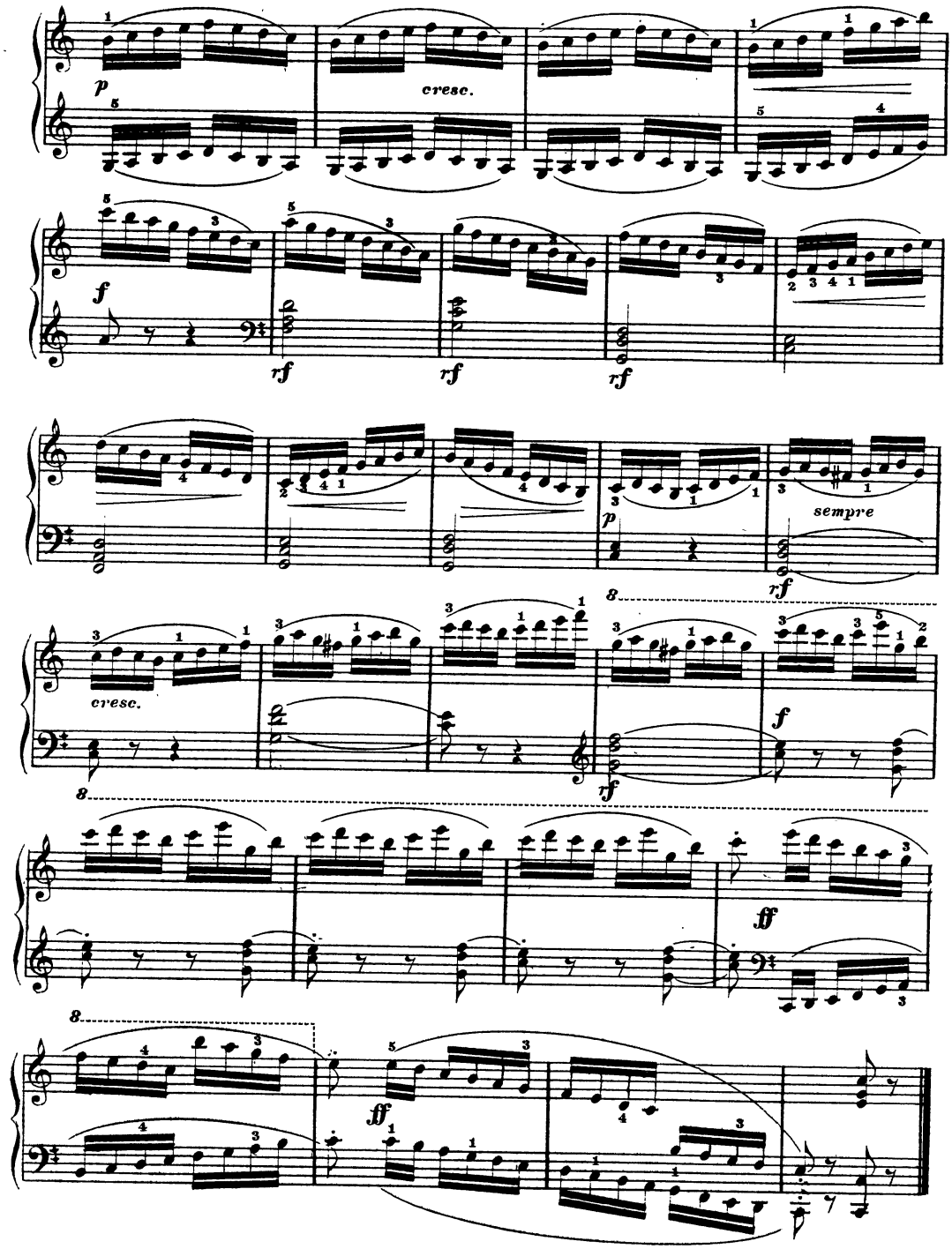


Regarding the under movement of the Thumb, we would refer to observations on Exercise No. 2 Book I. In moving over the 3d. and 4th. fingers, the slinging of the hand, a fault frequently met with, must be avoided. The motion of the hand should be perfectly quiet and even. The hands must be raised promptly at the rests, and the fingers kept down firmly and carefully, when the Chords are to be sustained. Particular attention should be paid to this, as it is of the greatest importance.

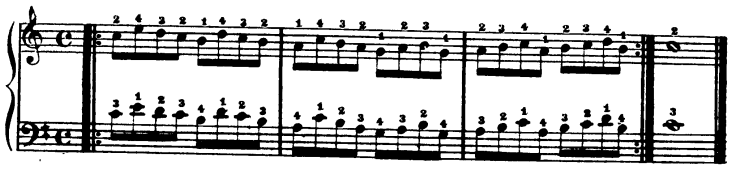
The slovenly manner of playing, so often met with in "Advanced Amateurs" is simply the result of the non-observance of these rules. The last four measures of this Study may be used with advantage as a daily exercise.

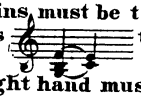
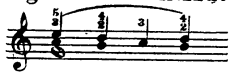
Allegro vivace. ♩=144.



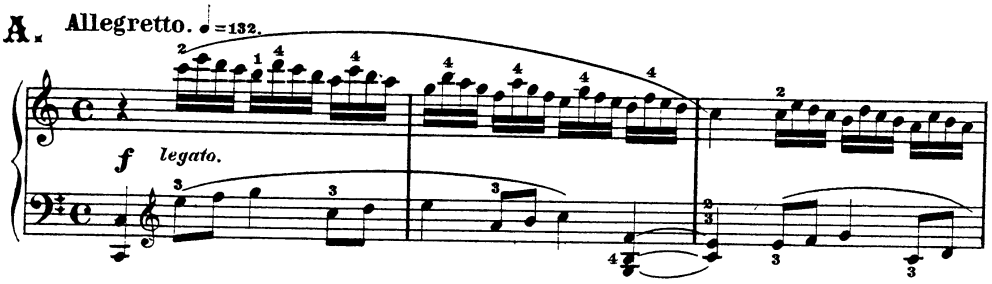

cresc.
sempre
cresc.

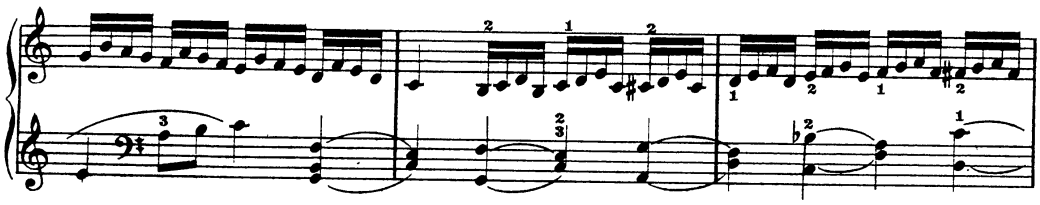
10.

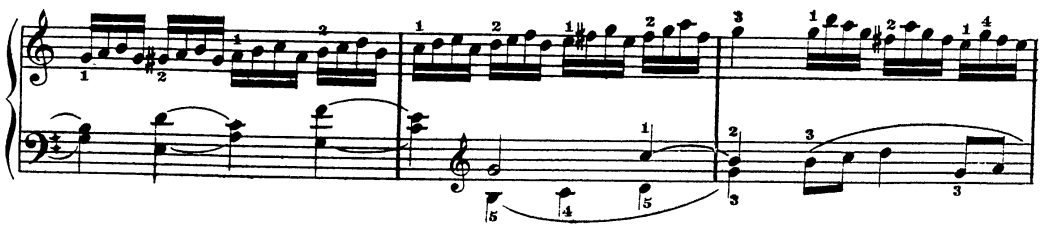


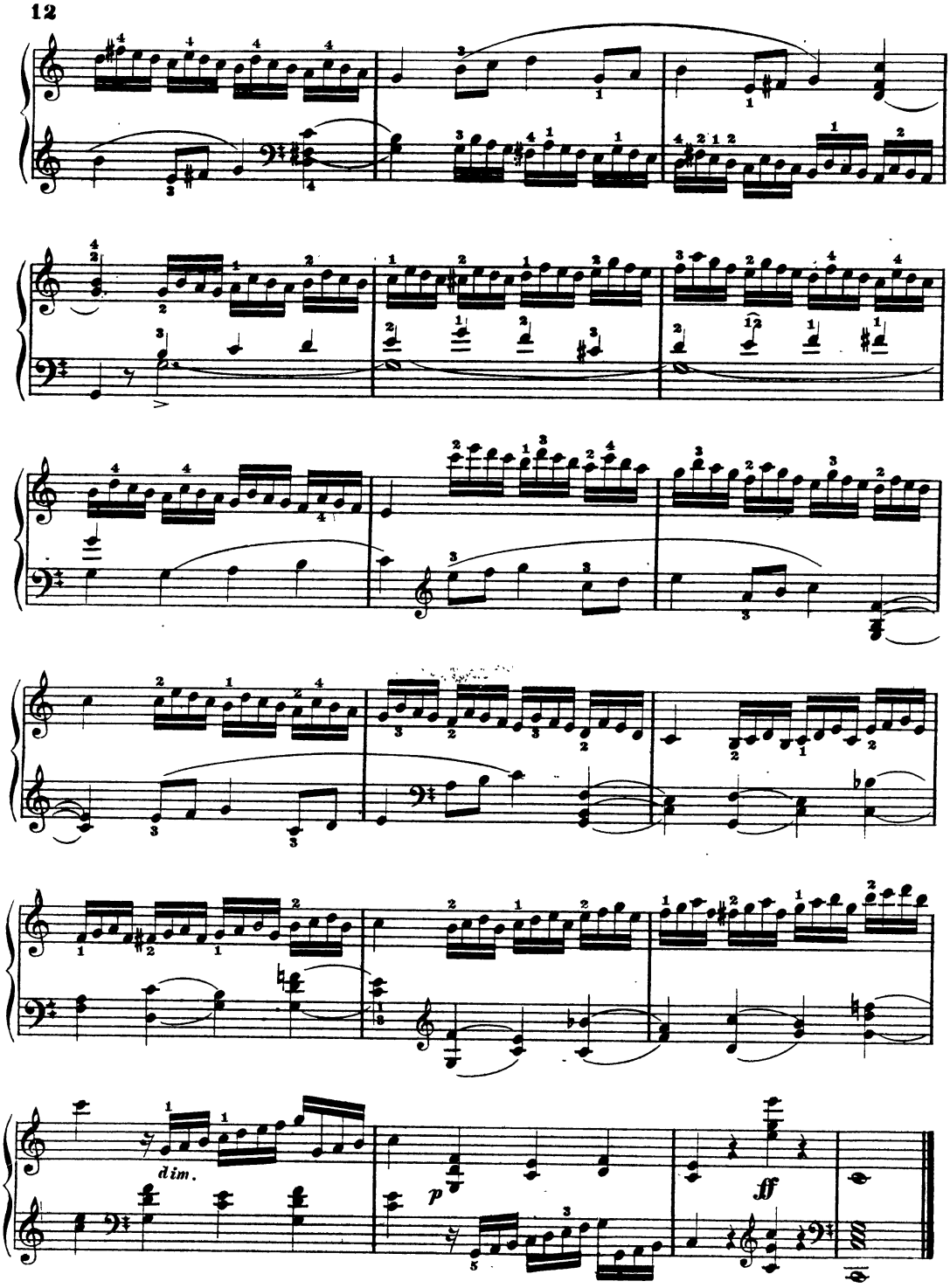
The preparatory Exercise should be practiced with different accents, as previously remarked in observations on No. 8, but this accentuation must not be introduced into the Studies, as the musical Phrases would become indistinct thereby. In the following studies it is more important than in any other, to practice with each hand alone. The changing of the fingers on one key should be studied with care, and pains must be taken to secure an even touch in playing the runs and Chord successions, thus  the notes must be connected in the smoothest possible manner. In 10. B. the right hand must observe this with great care and if a tone is to be sustained at the same time, the finger must be held down firmly and to the full extent of the value of the note, as for instance,  where the note G is held down for the whole measure.

A. Allegretto. ♩=132.

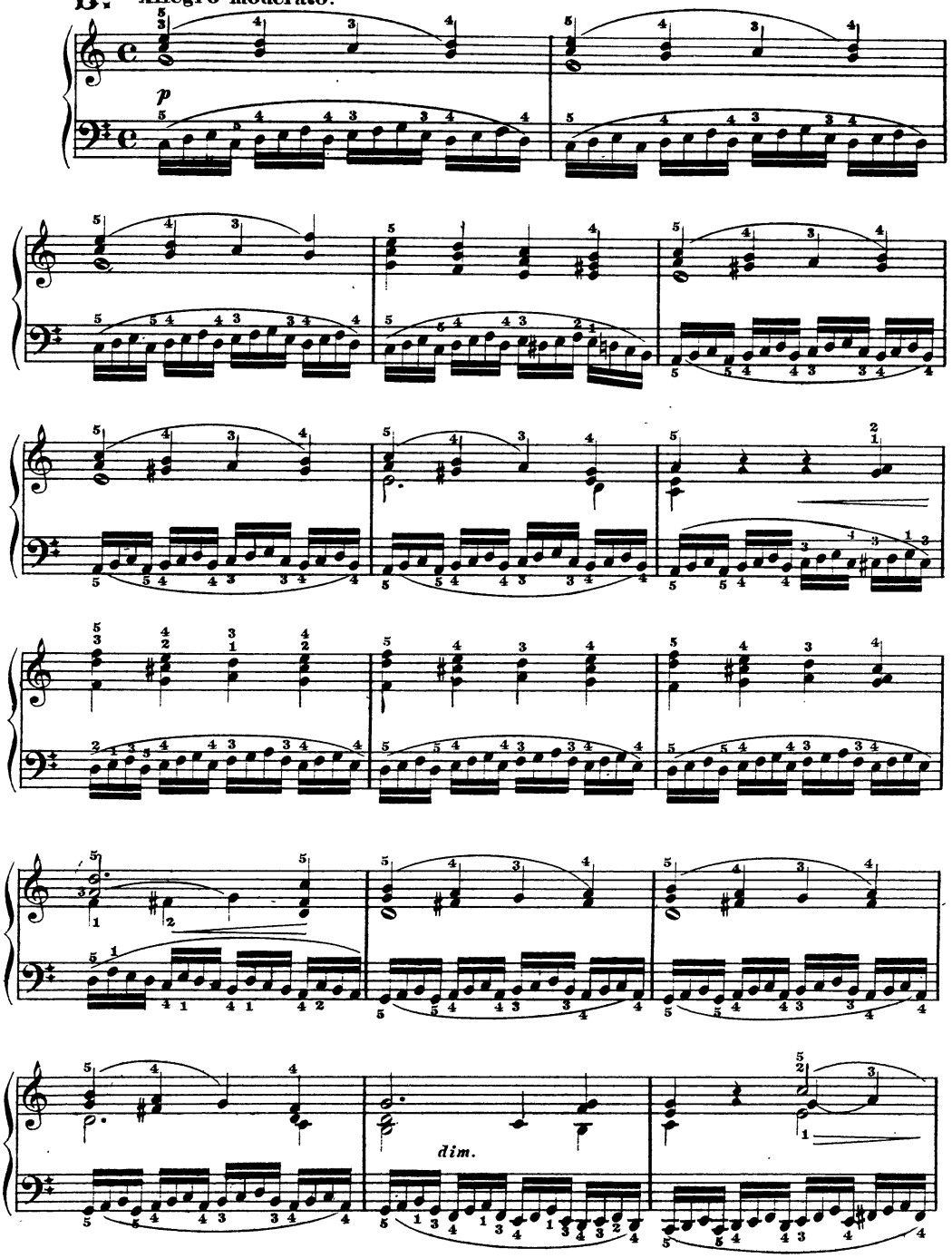


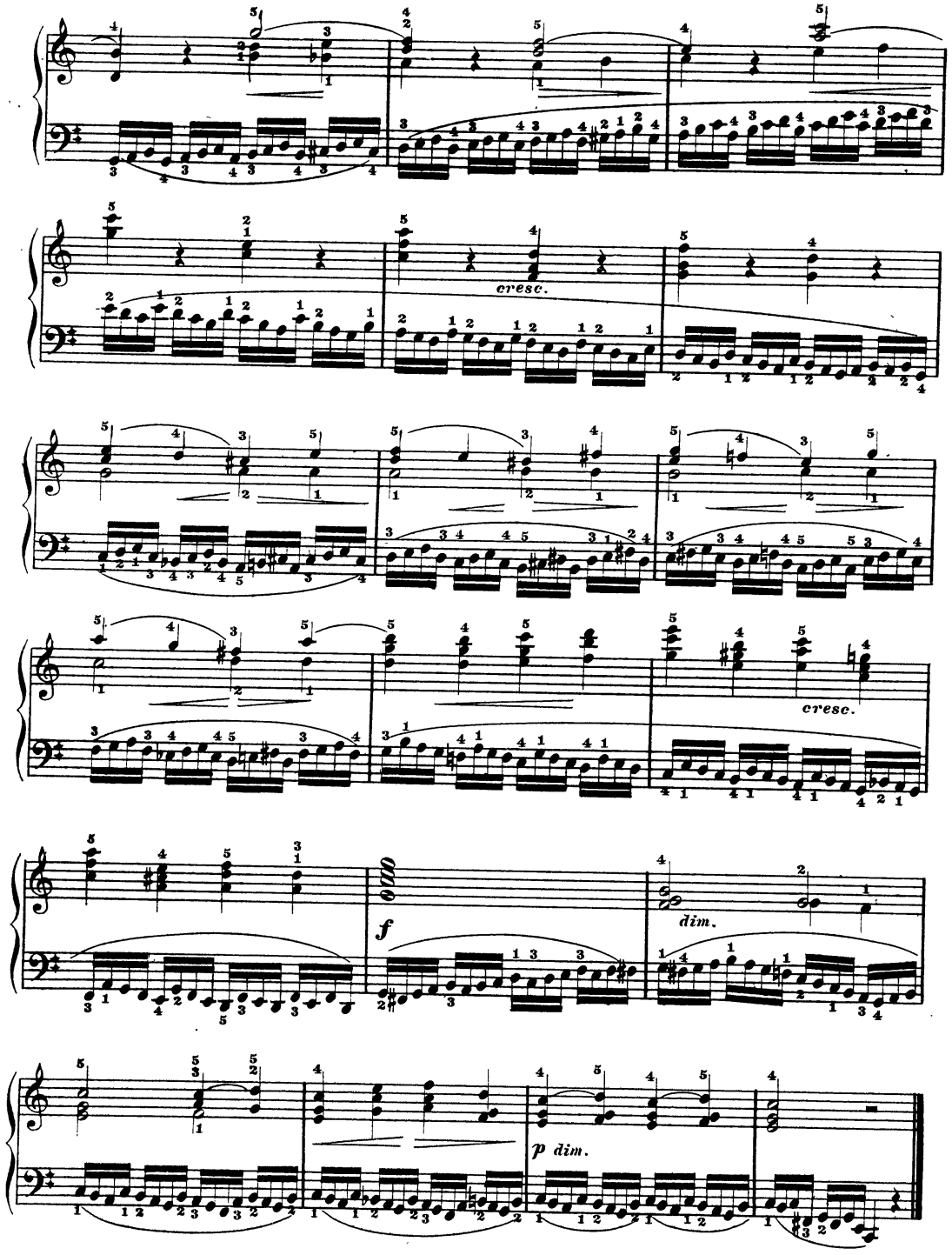




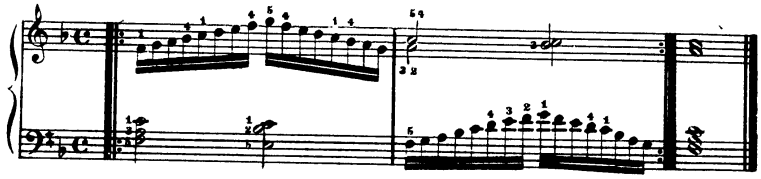

dim.
p
ff

B. **Allegro moderato.**




cresc.
cresc.
f
dim.
p dim.

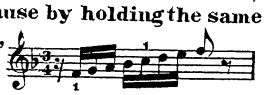
11.



In the preparatory Exercise pay particular attention to the fourth finger of either hand, so that the tone which it strikes does not sound weaker than the others.

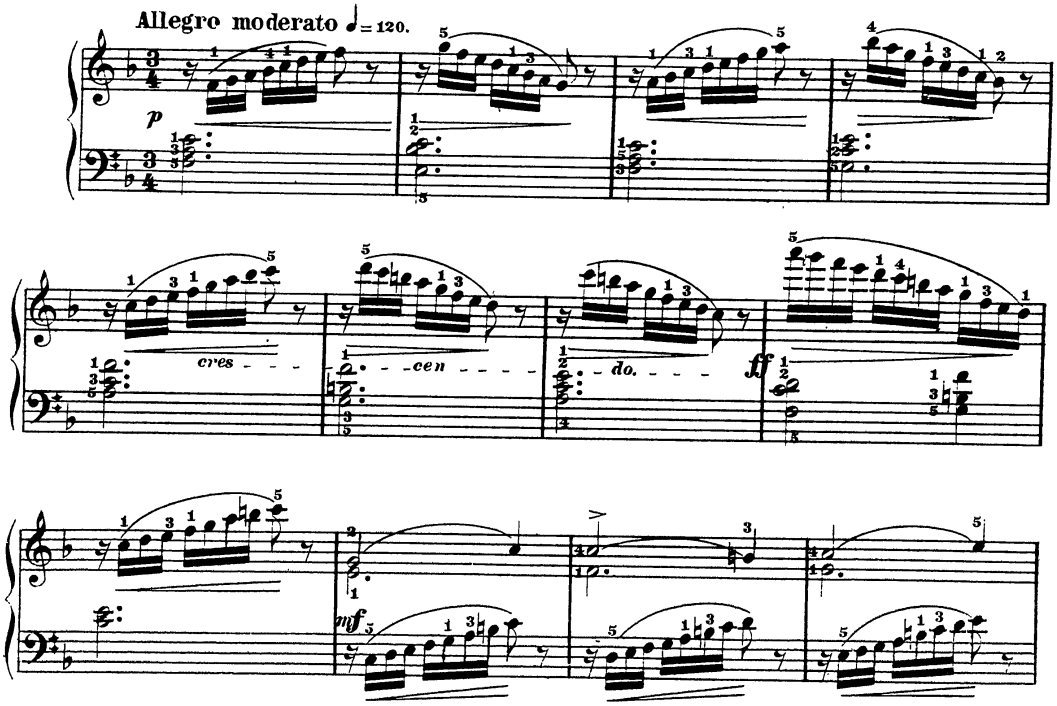
In the movement of putting over the fourth finger – the "Enfant terrible" of Pianists – all jerky motions must be absolutely avoided.

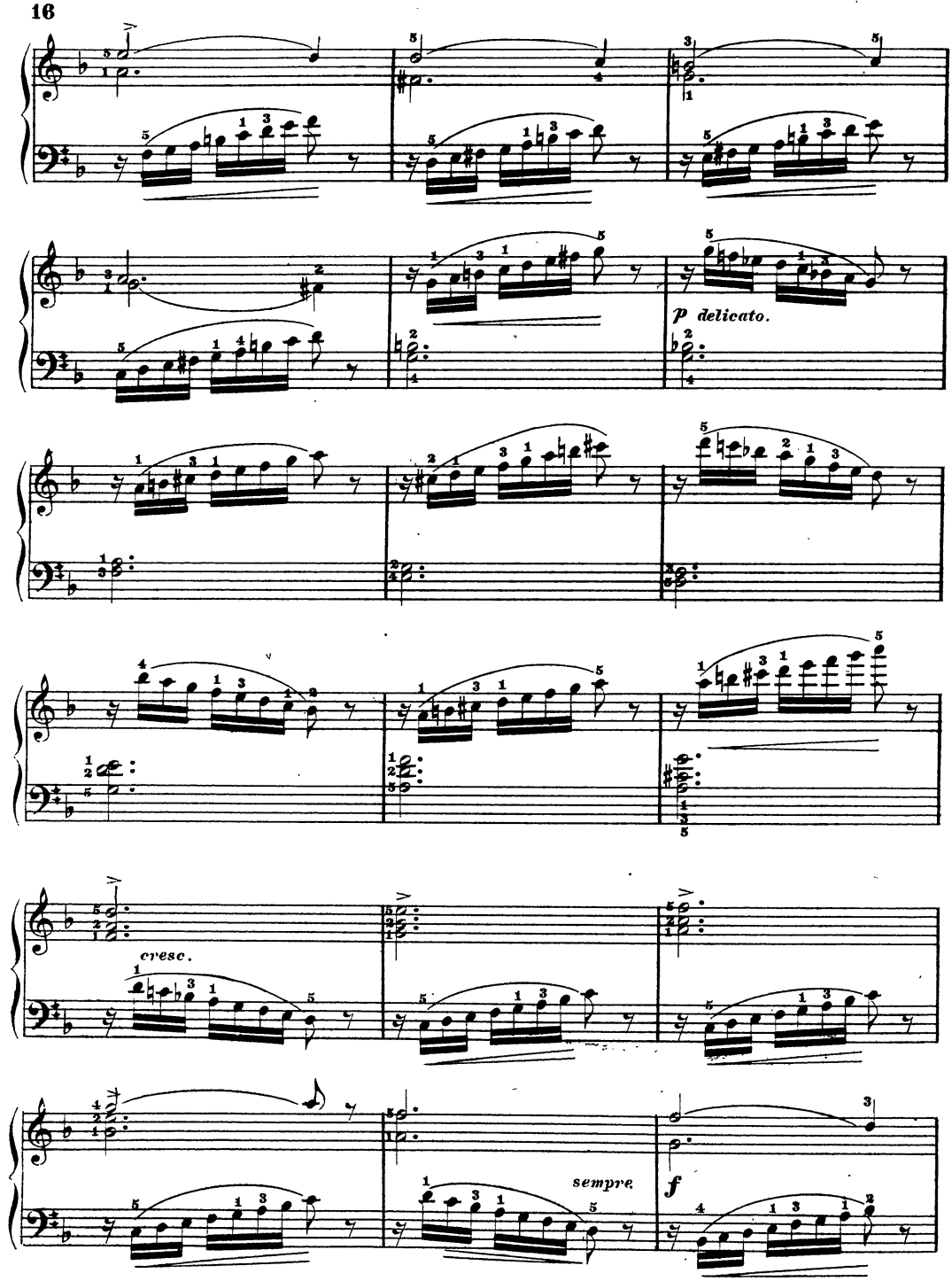
In practicing the Study particular attention must be paid to the last note of each run, this note must be played as short as possible, but distinctly, because by holding the same the intention of the Composer would be destroyed – as for instance,

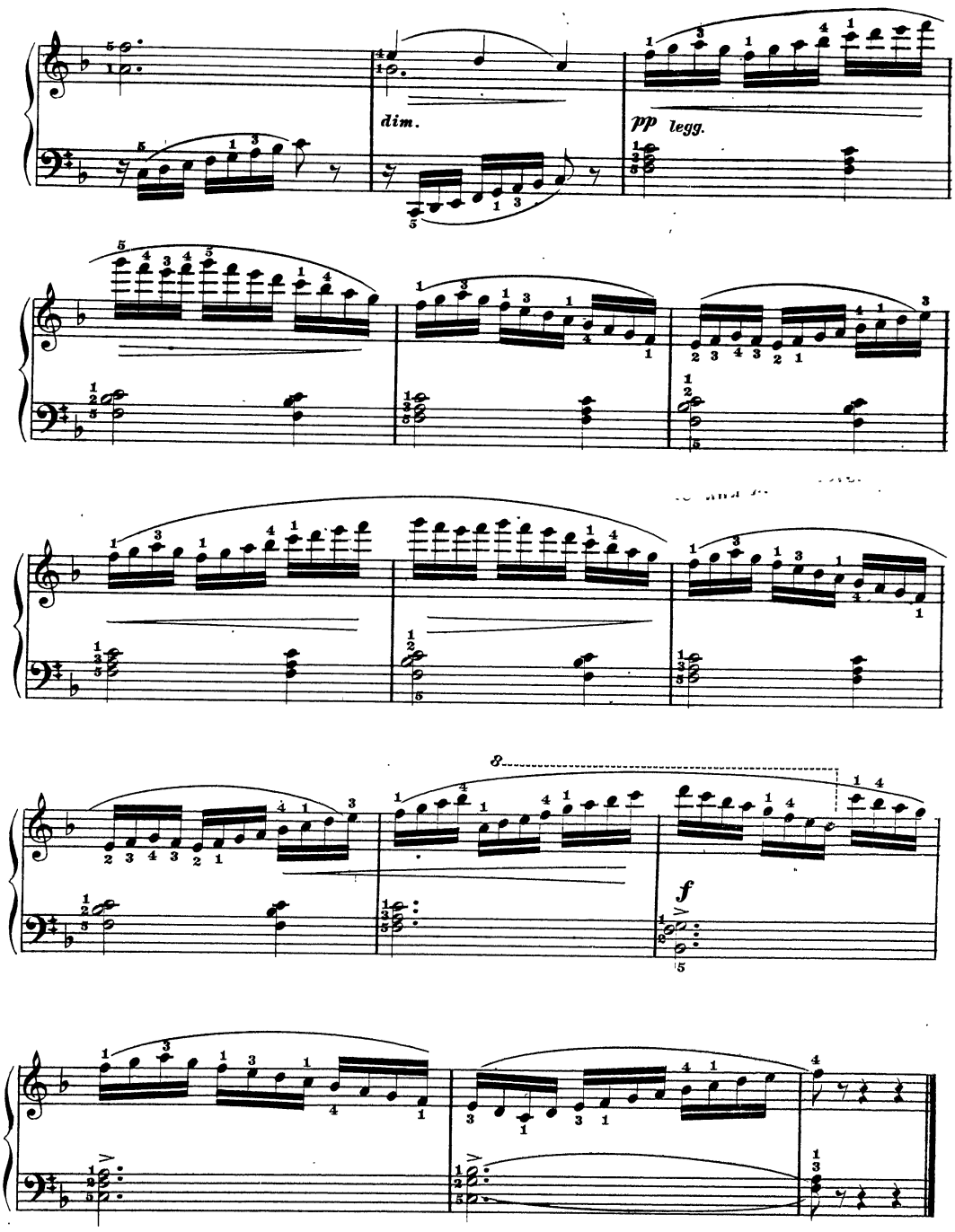


play the last note (**F**) short and distinct, rather as if it were also a sixteenth note.

The accompanying Chords must be sustained to their full value and flow into each other, as it were. See also observation on No. 10.




p delicato.
cresc.
sempre
f

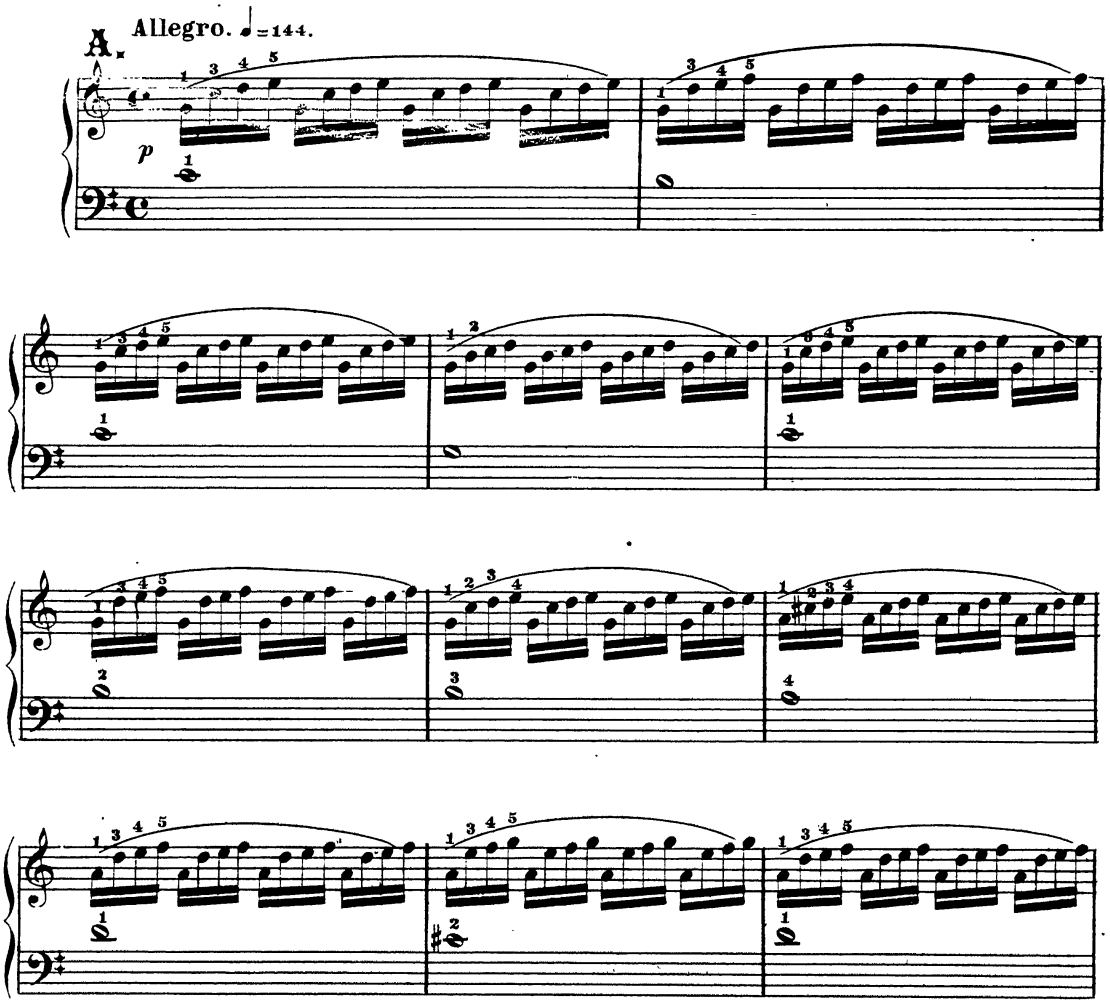

dim.
pp legg.
8
f

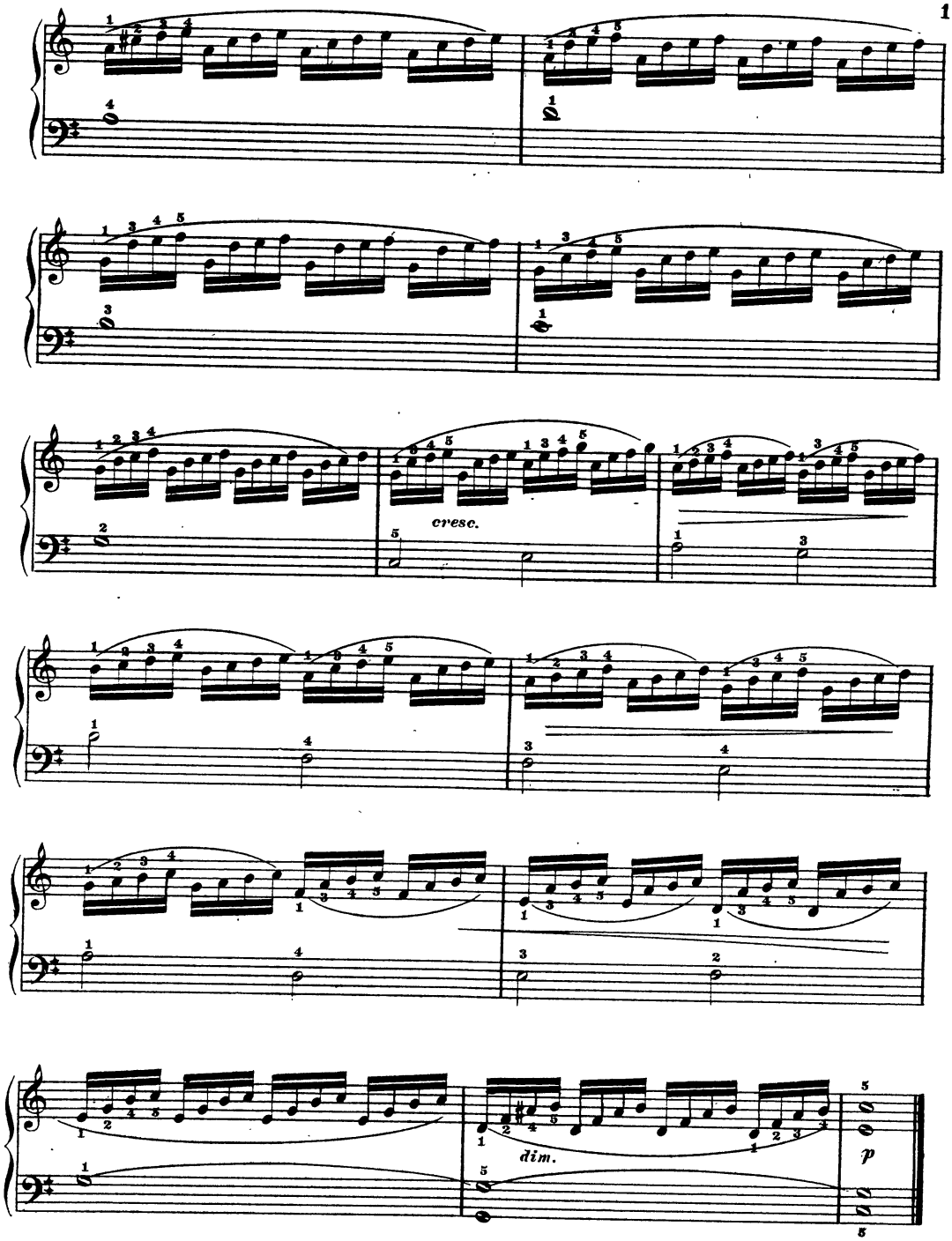
12.

A and B. In practicing these Studies care must be taken to let the fingers do the whole work without assistance from the hand or arm. Play very slow at first.

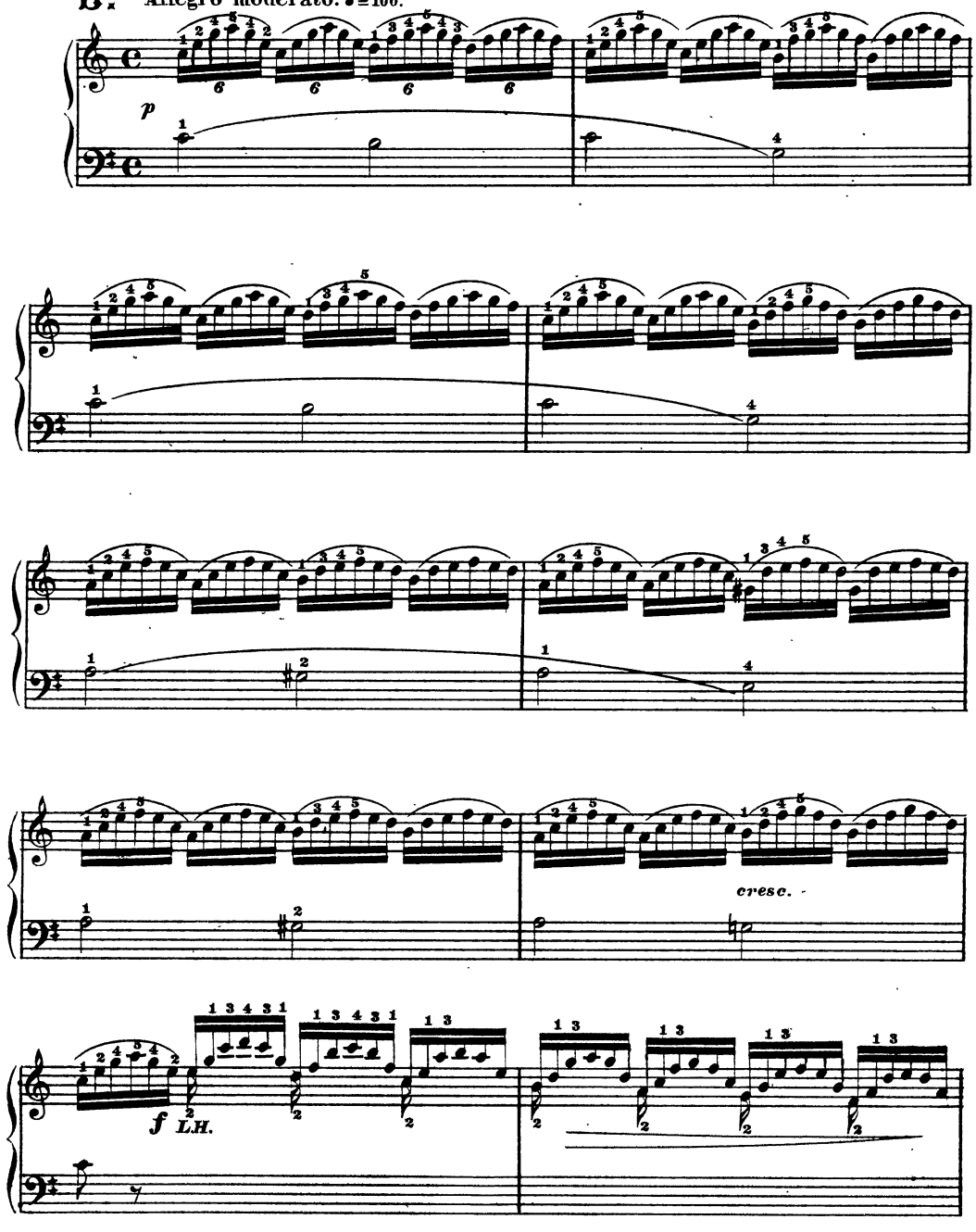
In No 12 B at the 9th. measure where the left hand takes the first note of each figure the 2nd. finger must strike the key short and promptly, and by all means abstain from holding the tone, as the greatest care is necessary to play these figures – divided as they are between the two hands – as one smooth and inseparable passage.

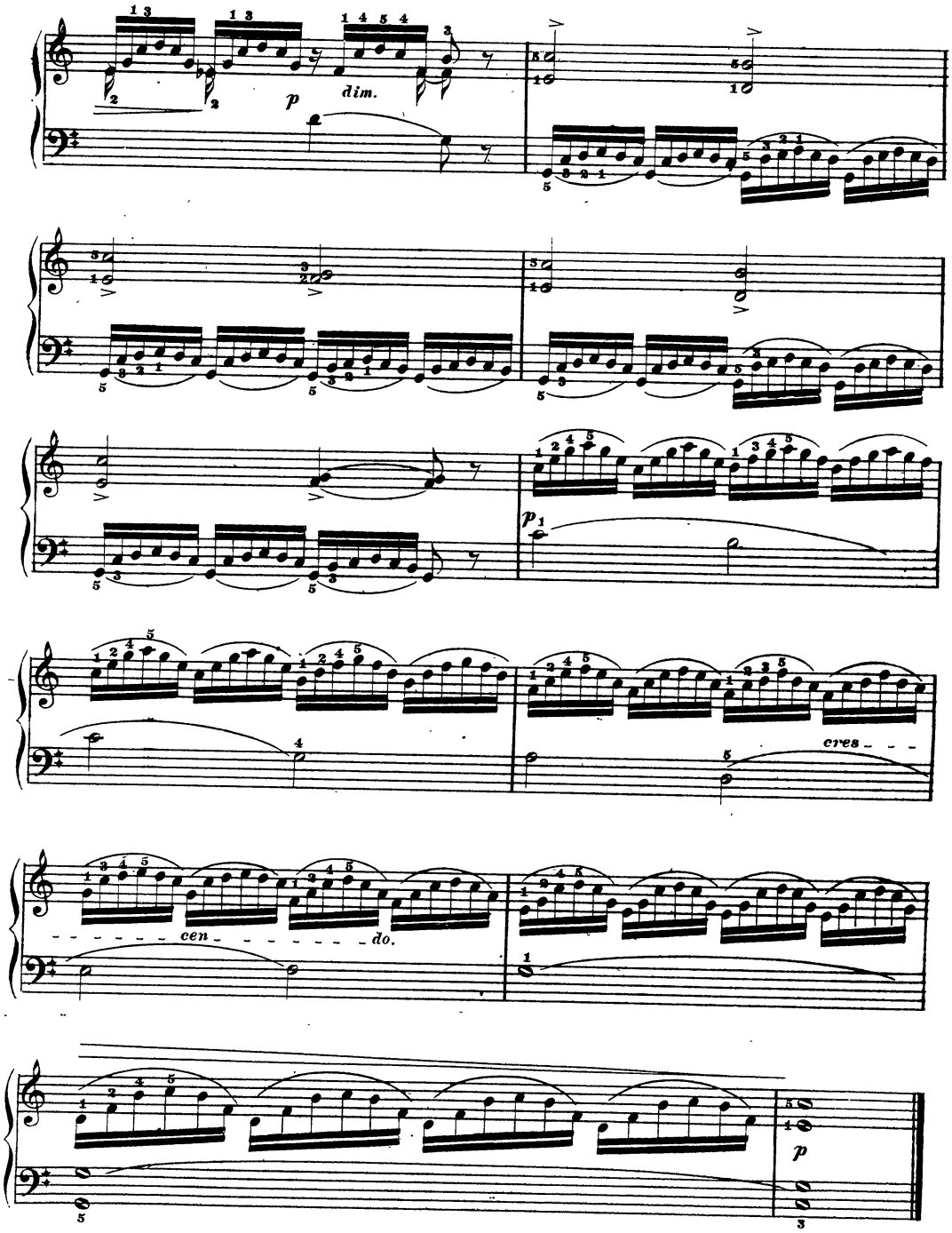
Both of these Studies will test the endurance of the player to some extent, as the weak fingers (4th. & 5th.) come into play as principals. They properly close the II. Book, and will give the Student abundant opportunity to ascertain how carefully he has observed the directions given and how much he has profited by them.




cresc.
dim.
p

B. Allegro moderato. ♩ = 100.




p
dim.
p
cres
cen
do.
p