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COURSE OF STUDIES

OF THE

GRAND CONSERVATORY OF MUSIC

OF THE CITY OF NEW YORK.

SELECTED FROM THE BEST WORKS OF

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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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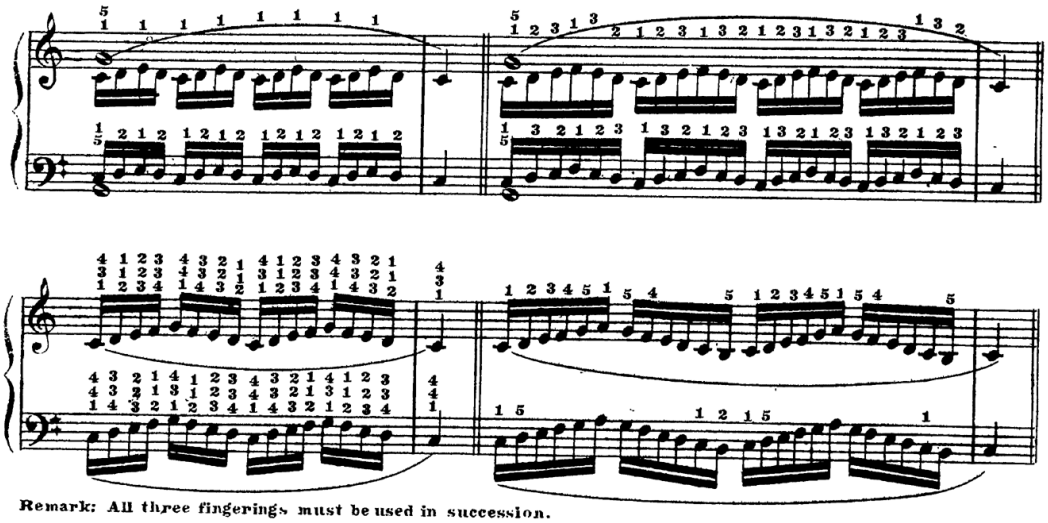
BOOK III.

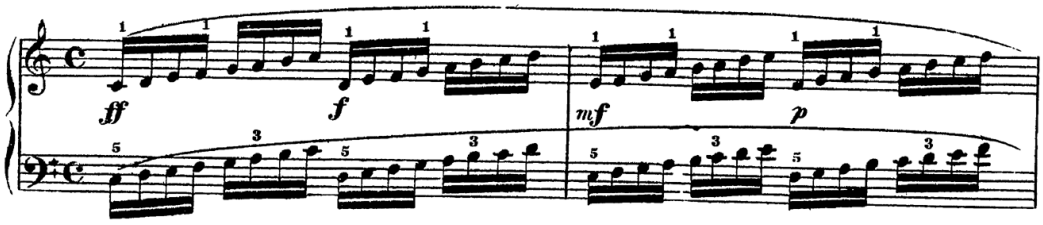
Exercises for passing the fingers over and under each other.

In these exercises the elbow must be perfectly quiet, the arm and hand, as quiet as possible. A strict *legato* is necessary throughout, so that the passing of the fingers over and under each other be not noticed. The thumb in passing moves rapidly below the other fingers into its position, which is as high as that of the other fingers, and from which it strikes. This whole movement takes place at the moment in which the preceding note is struck. The other fingers pass in a straight line as quickly as possible over the thumb and then strike from the usual height. See Observations on Nº 2 in Book I, and on Nº 9 in Book II.



Remark: All three fingerings must be used in succession.

In the following exercises the signs of expression must be carefully observed; in other words, the pupil must see, that in *forte* and *piano* all the tones be equally loud, that in *crescendo* there be a continual increase of power noticeable in each tone, from *piano* to *forte* or *fortissimo*, and that in *diminuendo* there be a corresponding decrease of power from *forte* to *piano*. All of the following studies, which are purely technical, must be studied with all these shades in the order indicated, *i.e.* each one *ff. f. mf. p. pp.* and then *crescendo* and *diminuendo*. Before studying the following purely technical scale-studies and etudes in this manner, they must be studied *forte* only. Let special care be taken, that in *piano* the fingers strike from the same height as in *forte*, only with less power. Only in *sotto voce, smorzando, morendo* etc. the fingers come nearer the keys.



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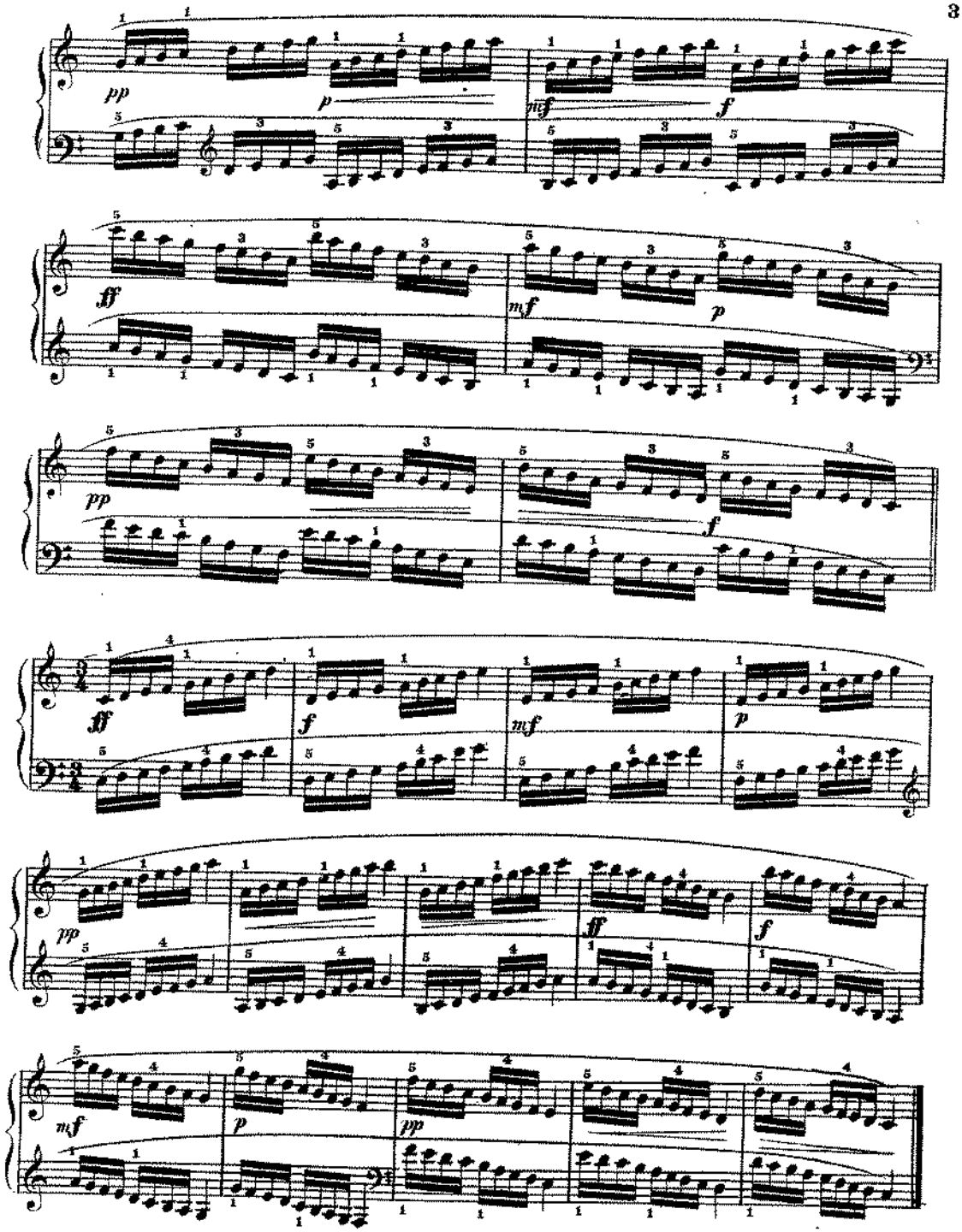

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4 The study of the Scales is the most efficient means by which to acquire flexibility of touch and an equal development of *all* the fingers. By careful and continued practice of the preceding Preparatory Exercises the principal difficulties in playing the scales, viz. Passing under of the thumb, and passing over of the third and fourth fingers, will be overcome. The former being the most difficult, should be practiced more diligently. In practicing this movement, the hand should be turned inward a little, and the arm held a short distance from the body; then as soon as the second finger strikes its key the thumb passes at once into the palm of the hand that it may be over its key at the proper moment, ready to strike, while the hand glides smoothly along.

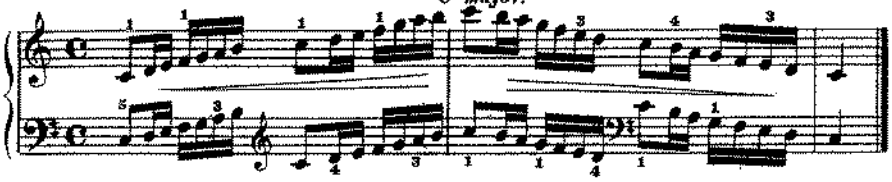
The scales should be practiced thoroughly with each hand, alone – the upward scale in the right hand and the downward scale in the left hand – in order that the under movement of the thumb may be executed with precision and perfection. See Observations on Exercise 2, Book I, Exercise 9, Book II and on preceding Preparatory Exercises.

After the scales have been mastered through one and two octaves, they may be practiced through four octaves, employing different degrees of loudness, and different shades of *piano, forte* etc.

The 24 diatonic scales and the chromatic scale.

In addition to every one of these scales there is a corresponding study. These studies embrace all kinds of measure in general use and the most frequent forms of rhythm.

C major.



Allegro.

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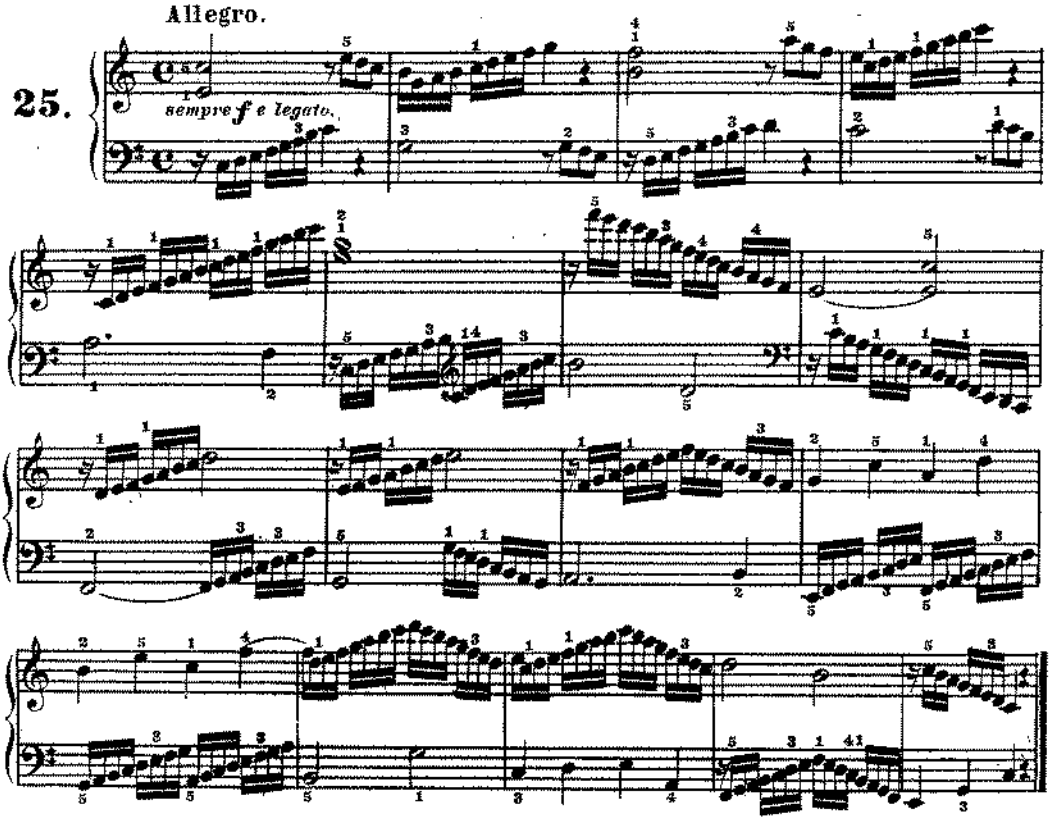
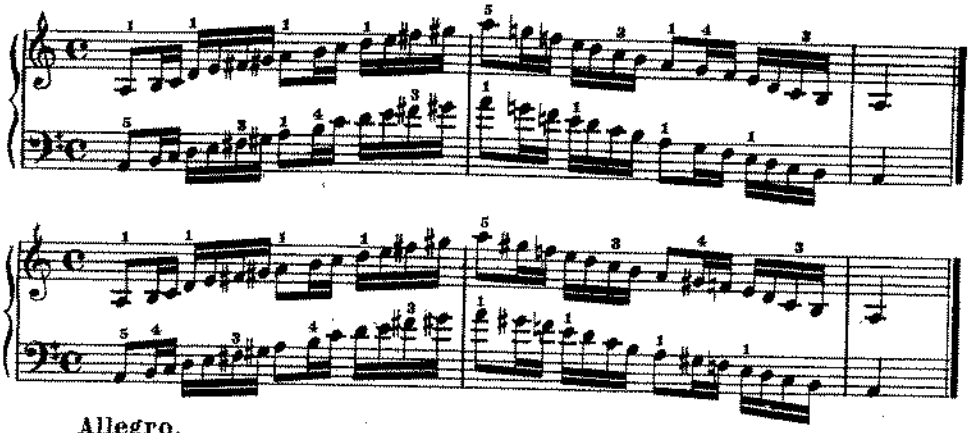
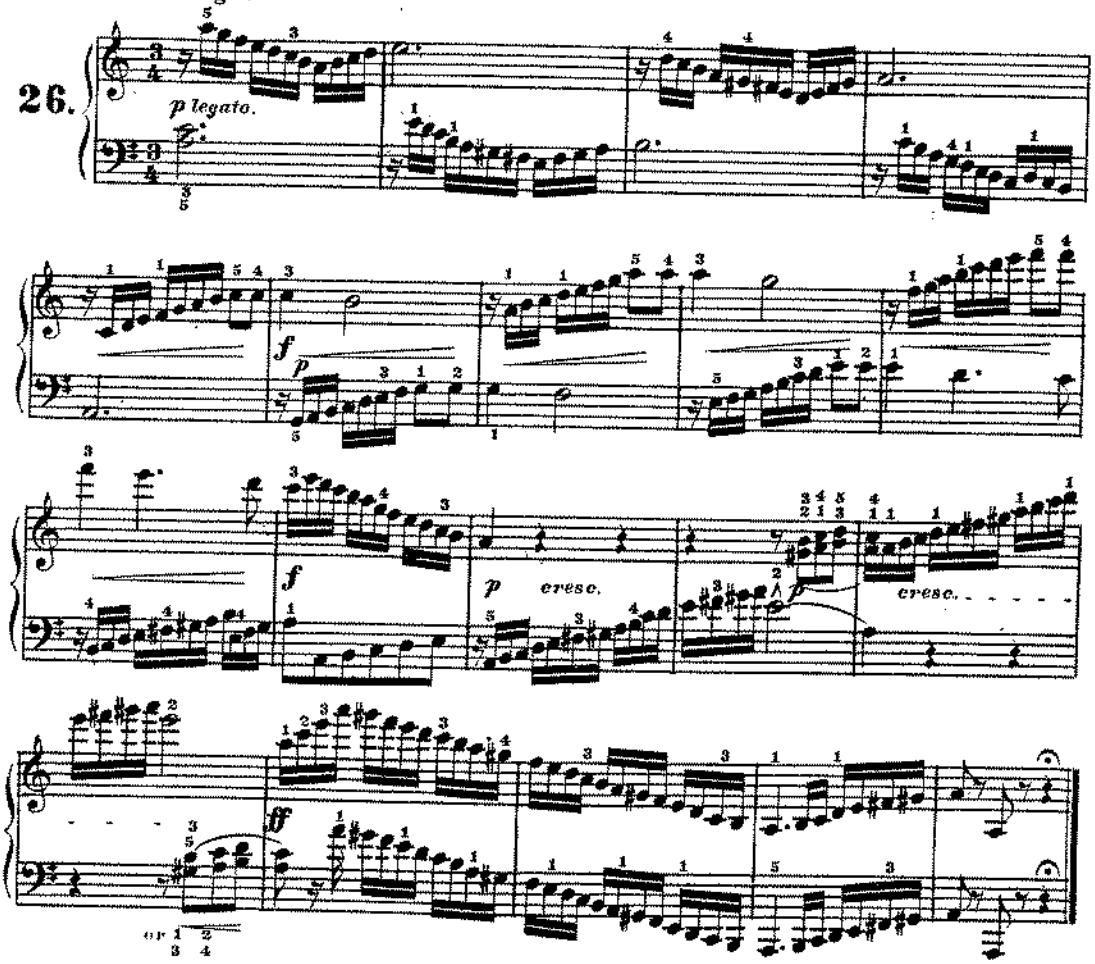




Allegro.



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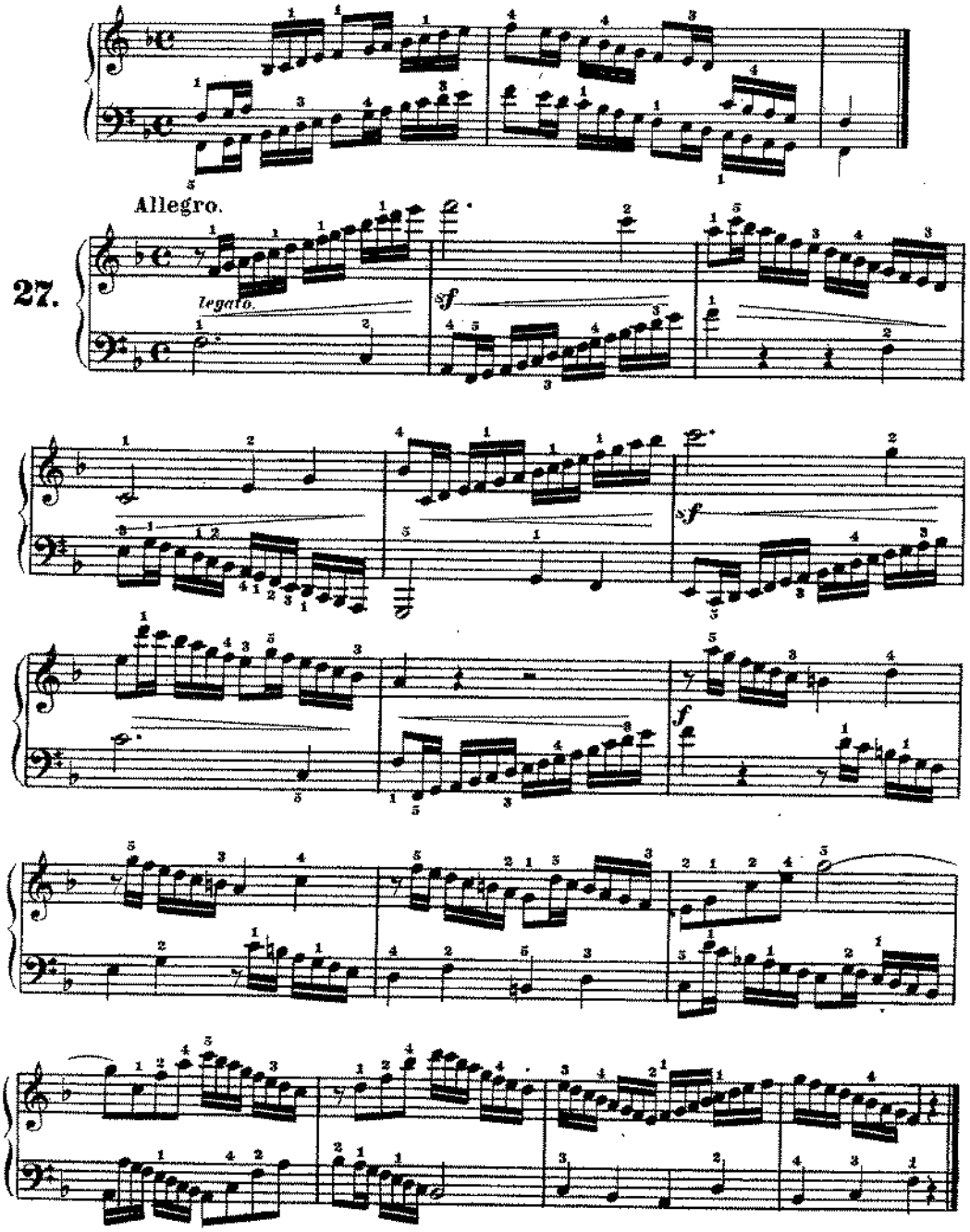

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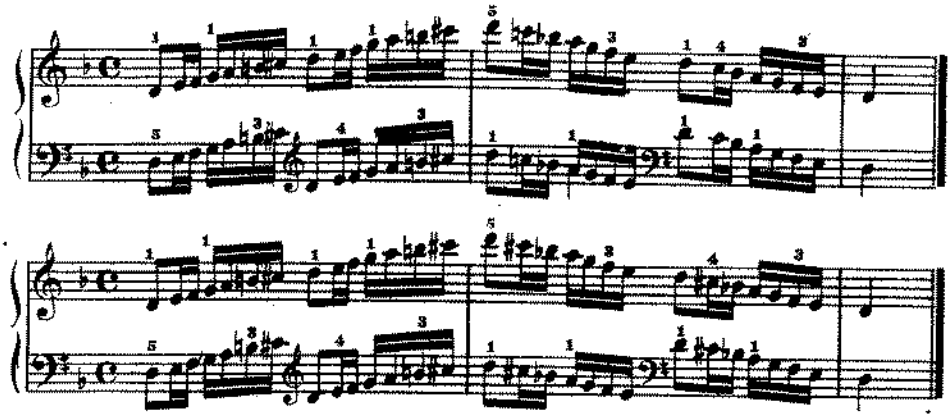

Allegro moderato.

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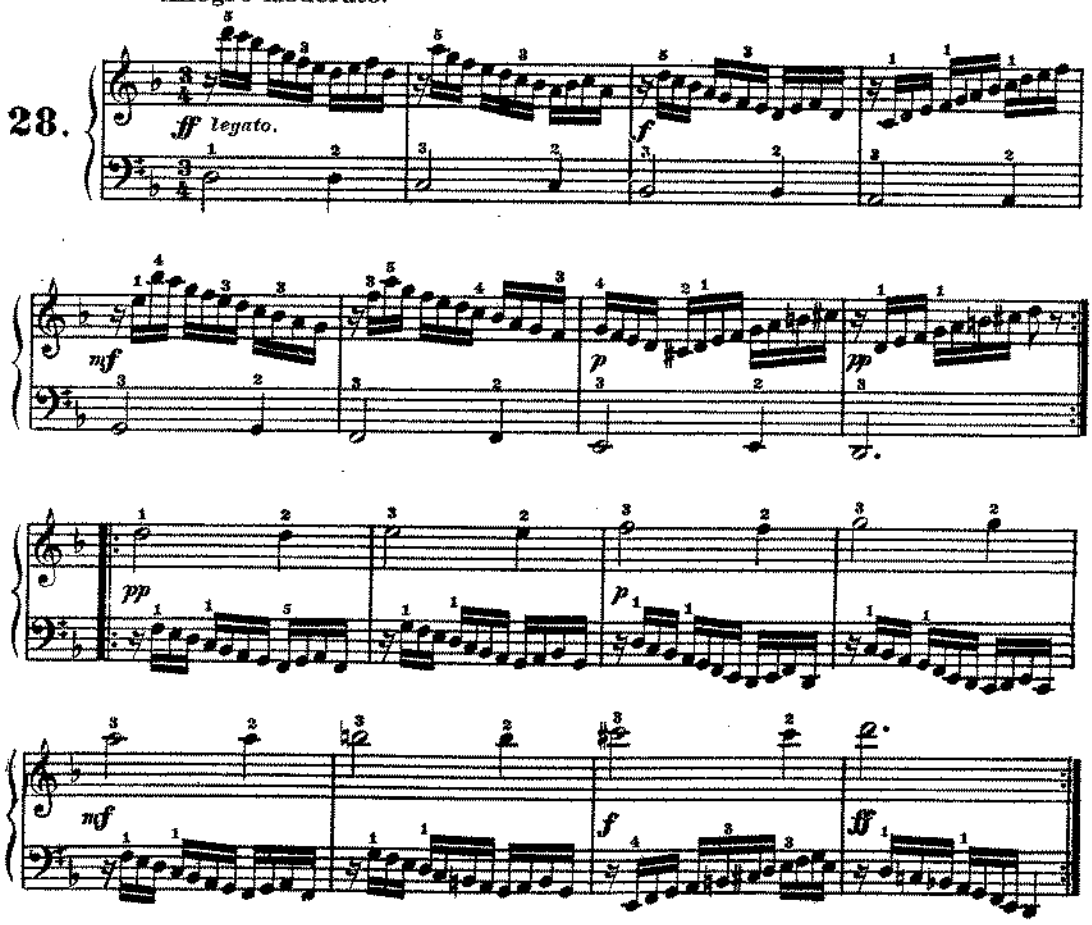

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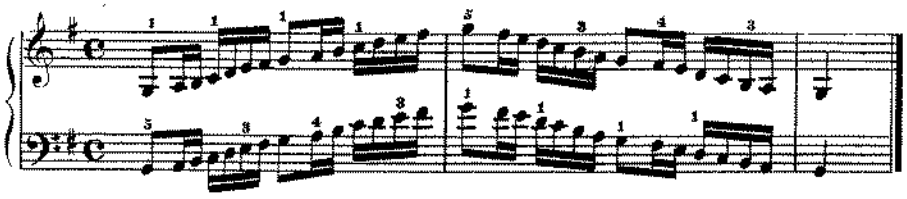

Allegretto.

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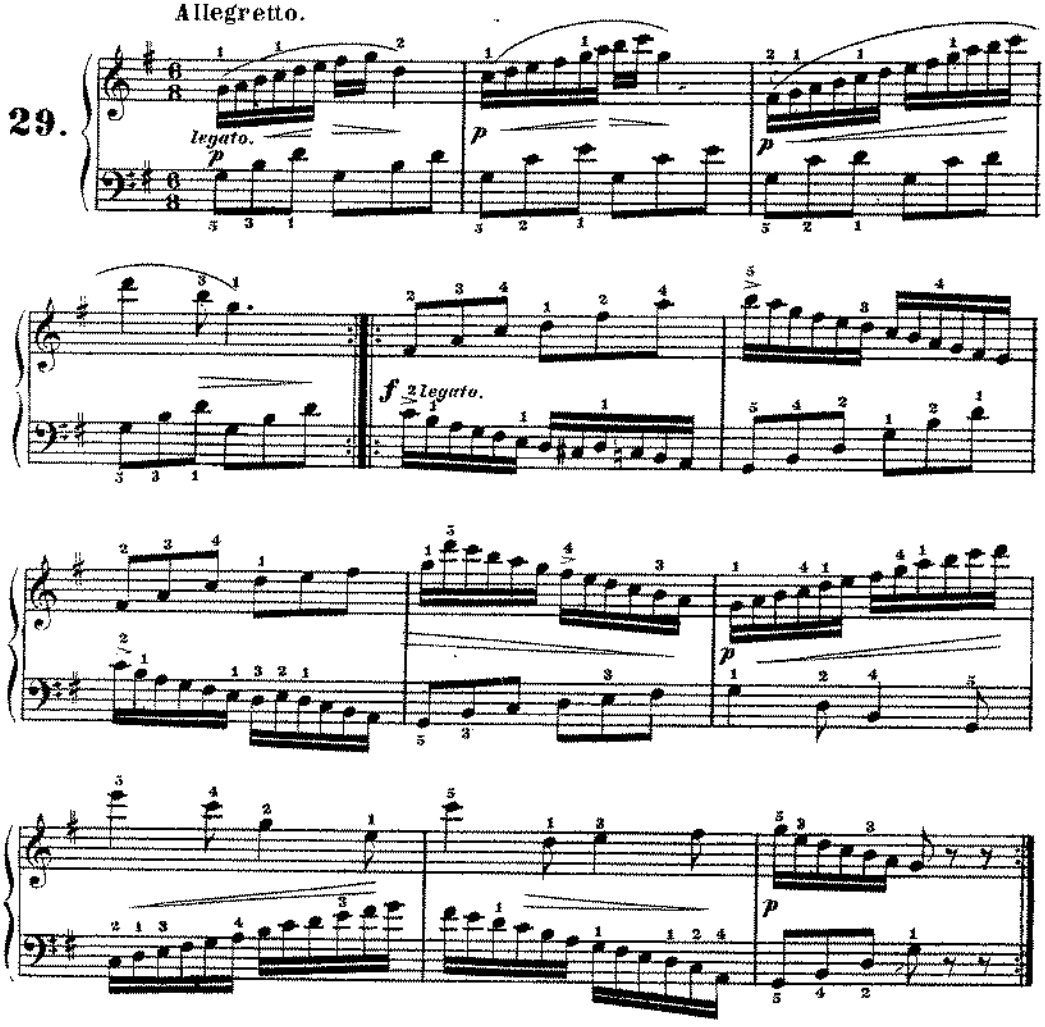

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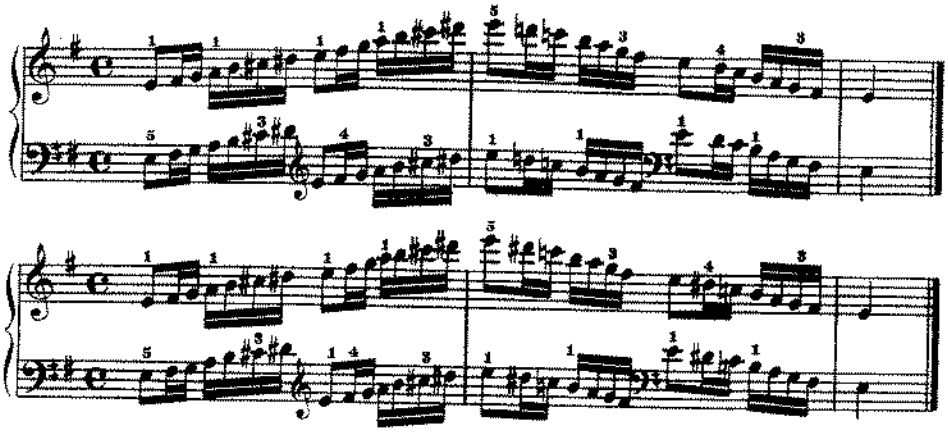

Moderato.

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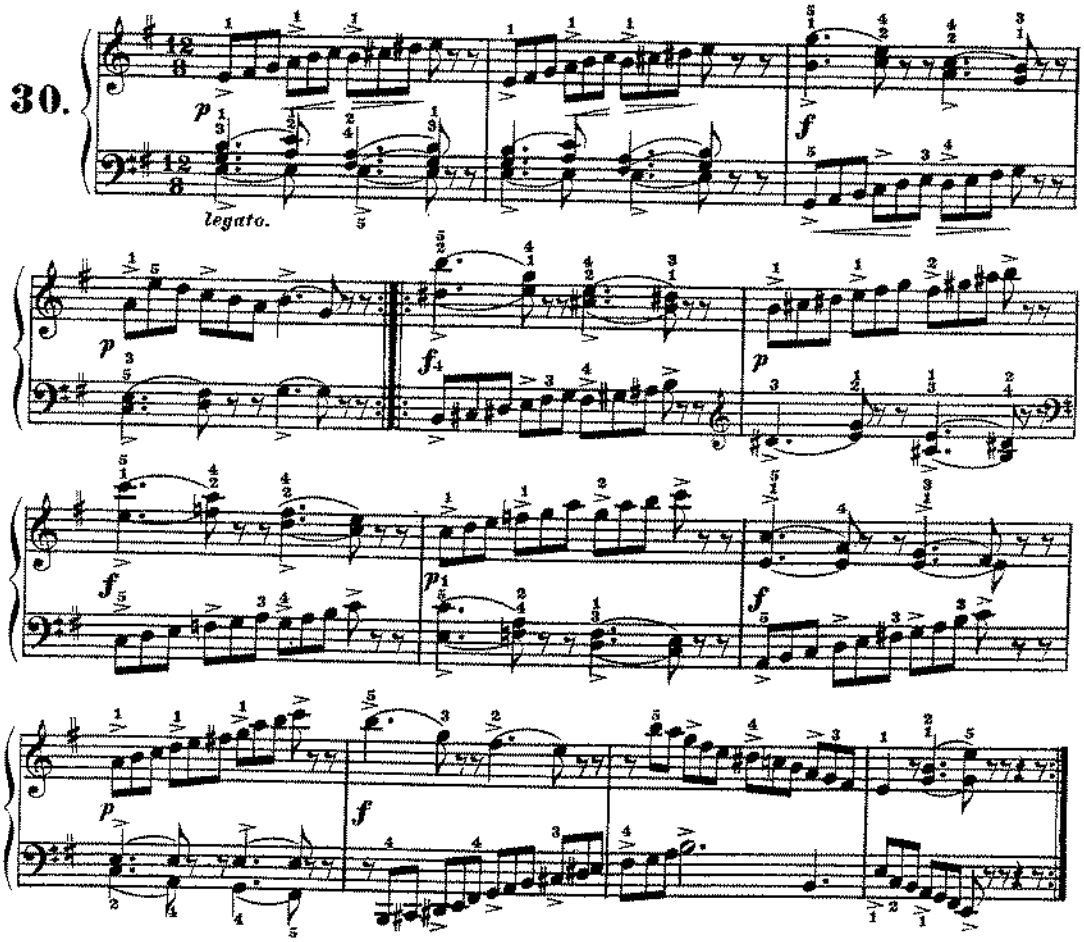

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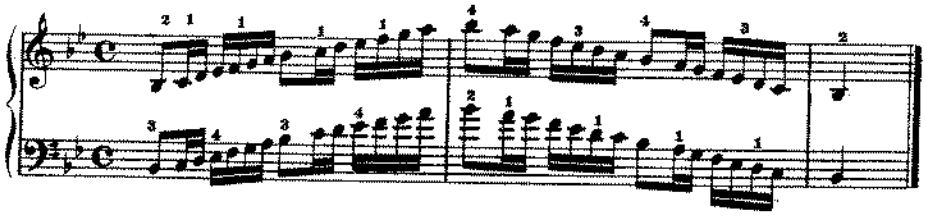
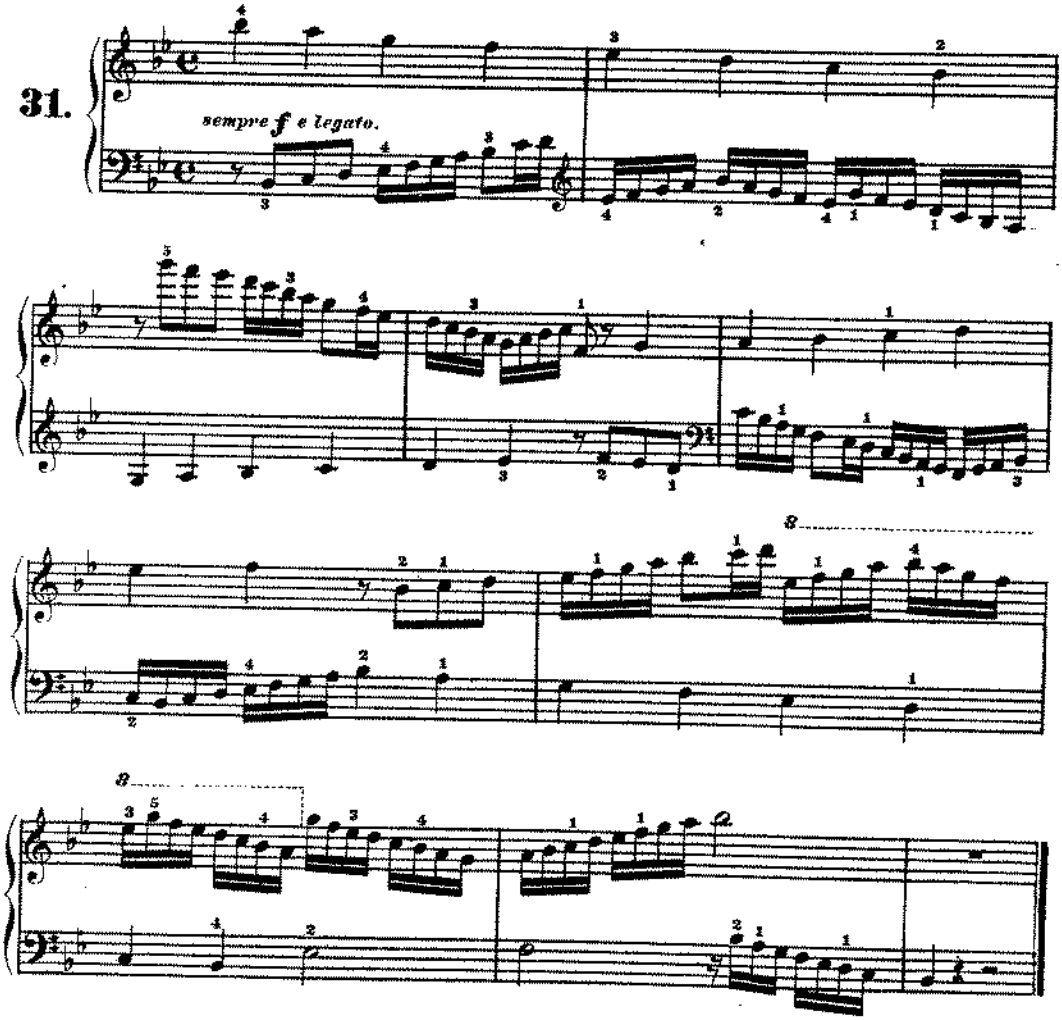
B flat major.



Andante.

31.



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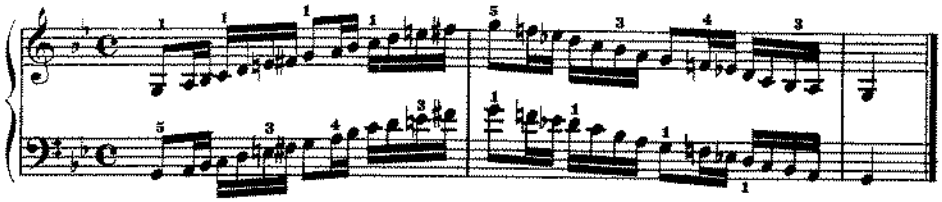
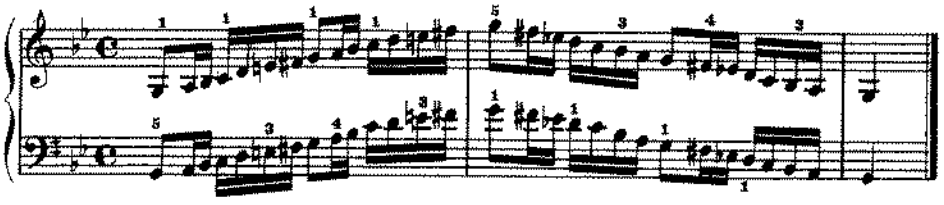
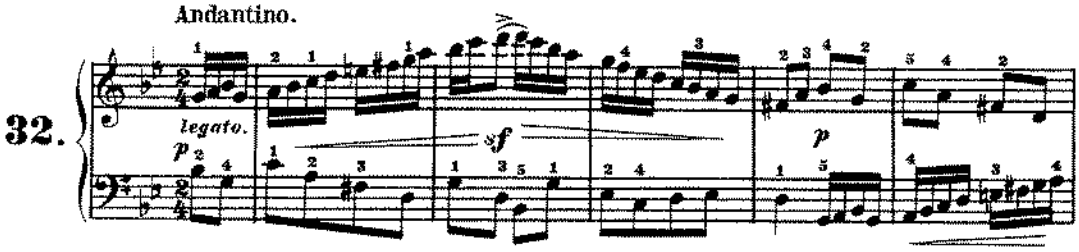
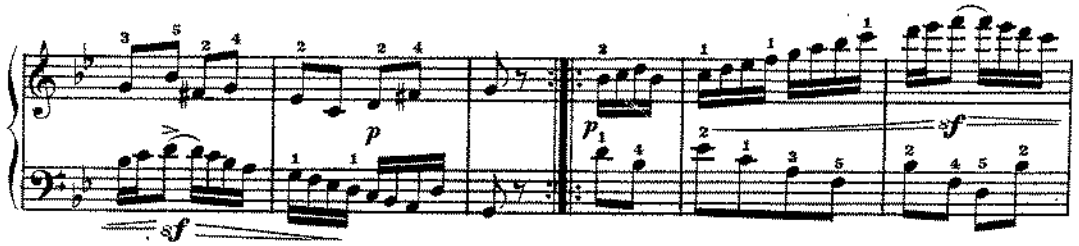


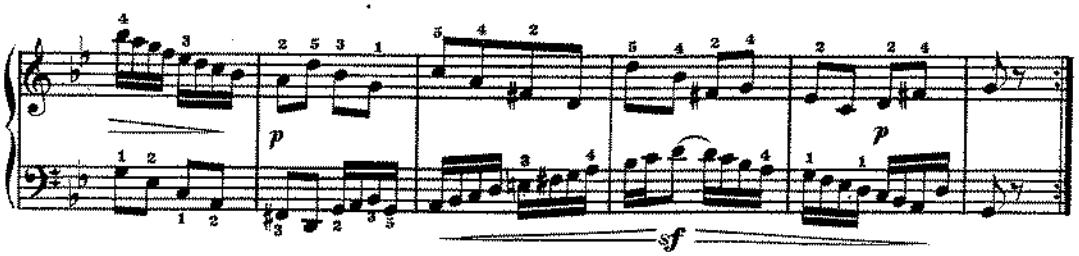


Andantino.

32.







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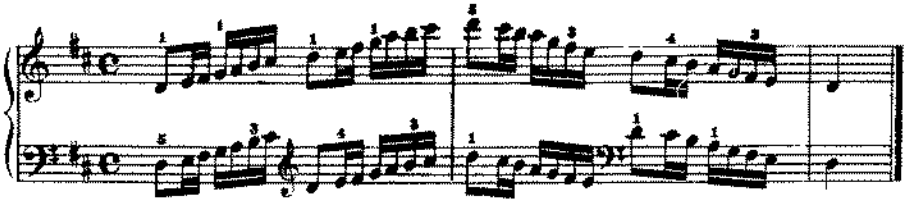

Allegro.

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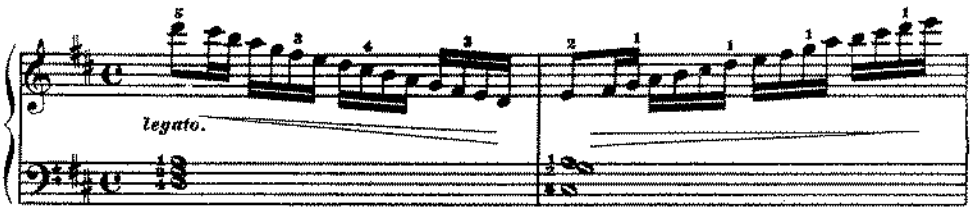

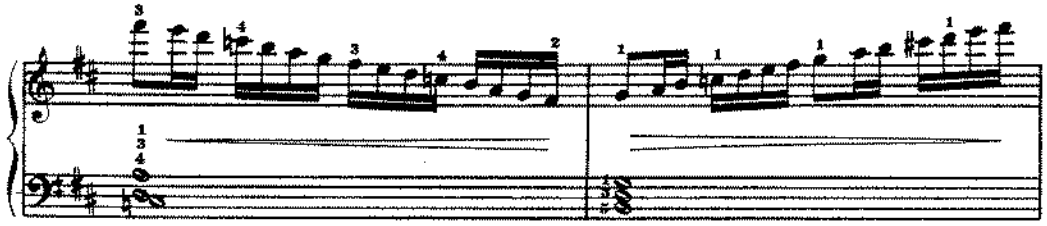

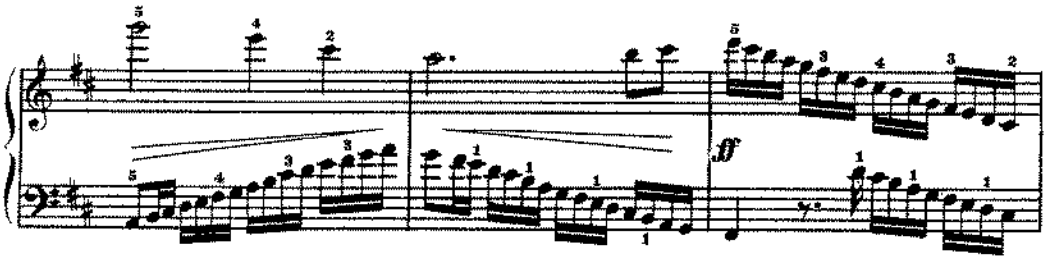

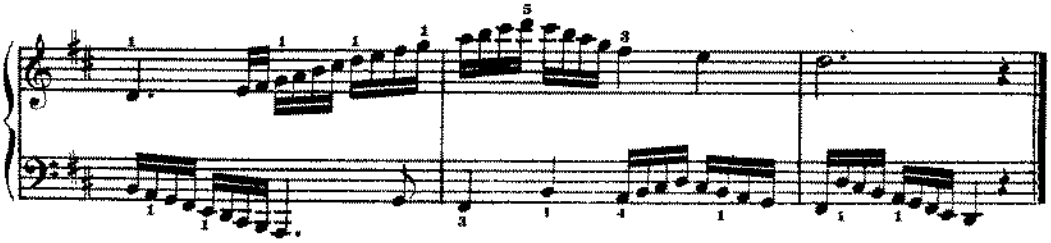

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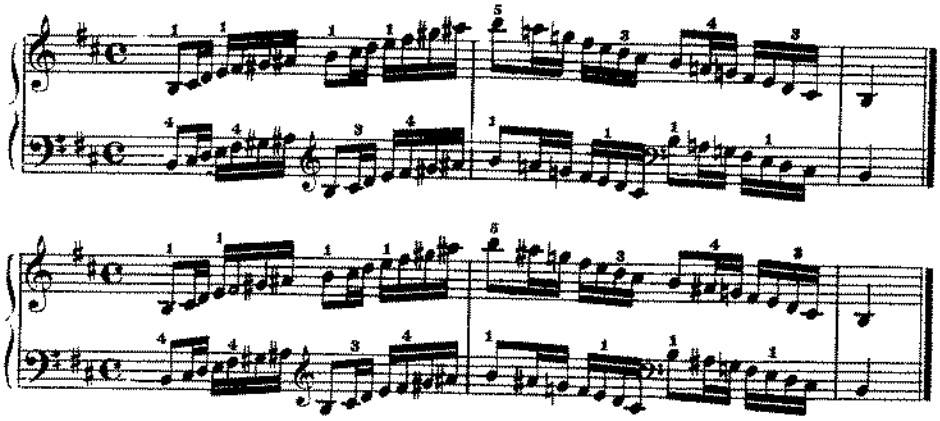

Moderato.

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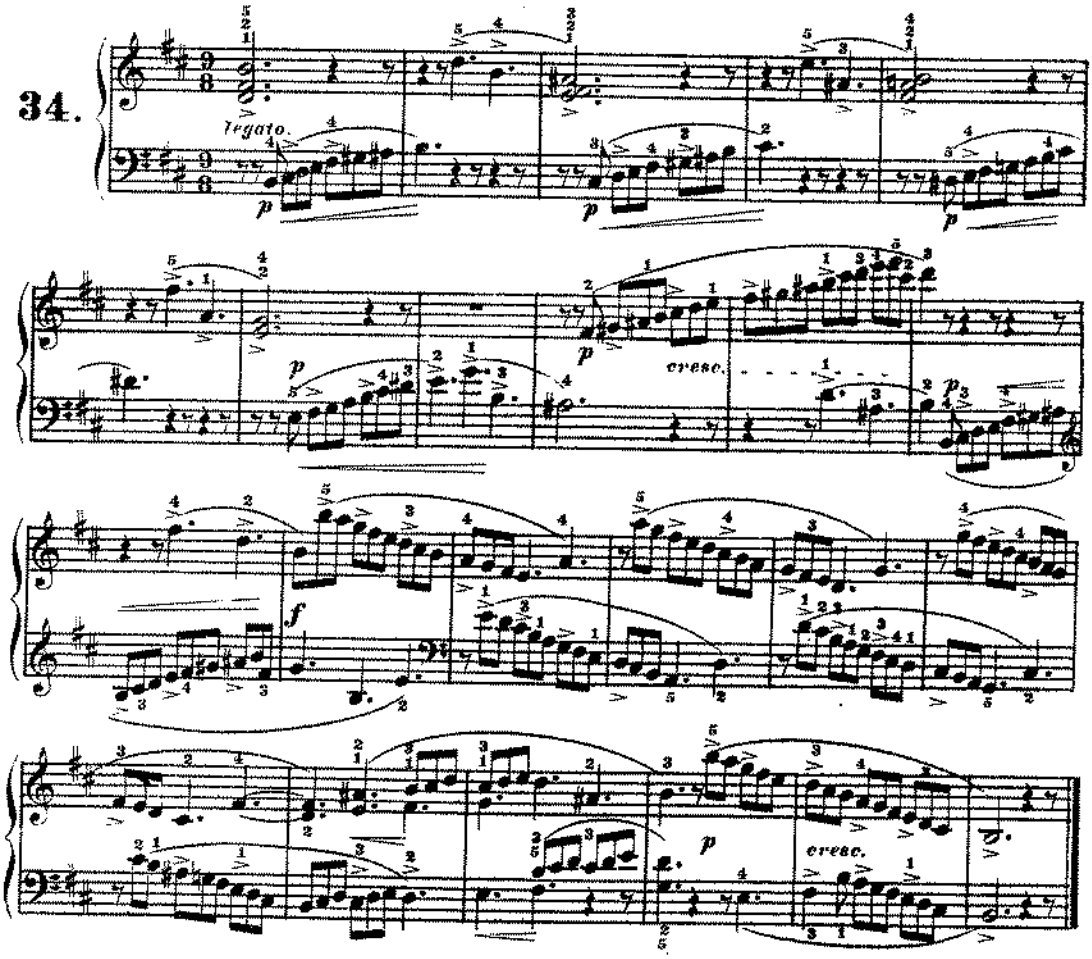

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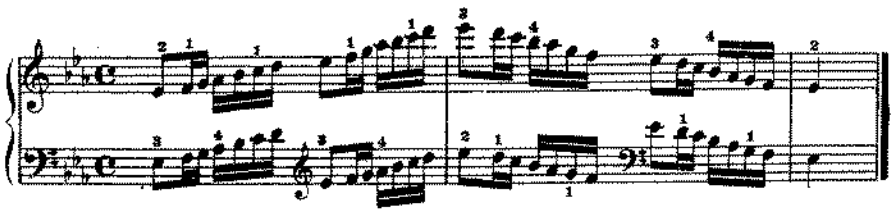

Sostenuto e marcato.

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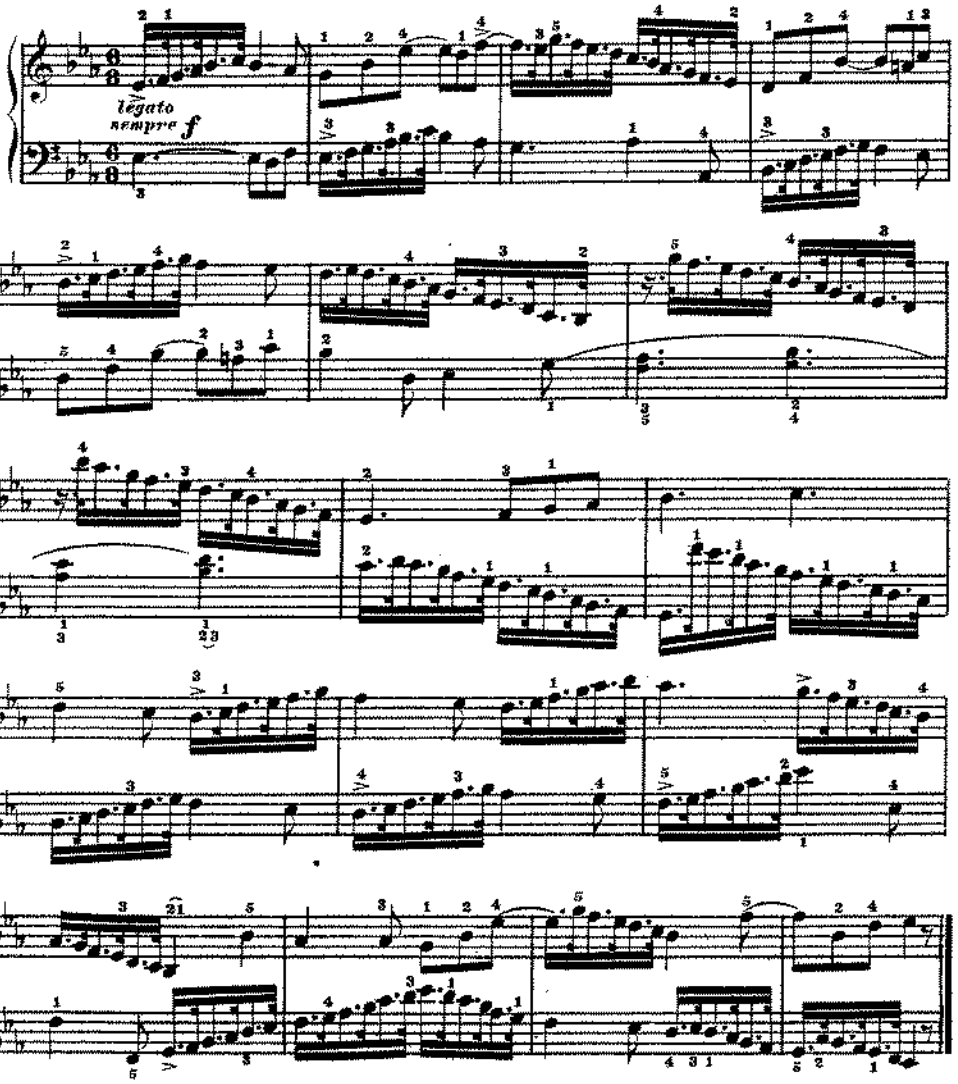

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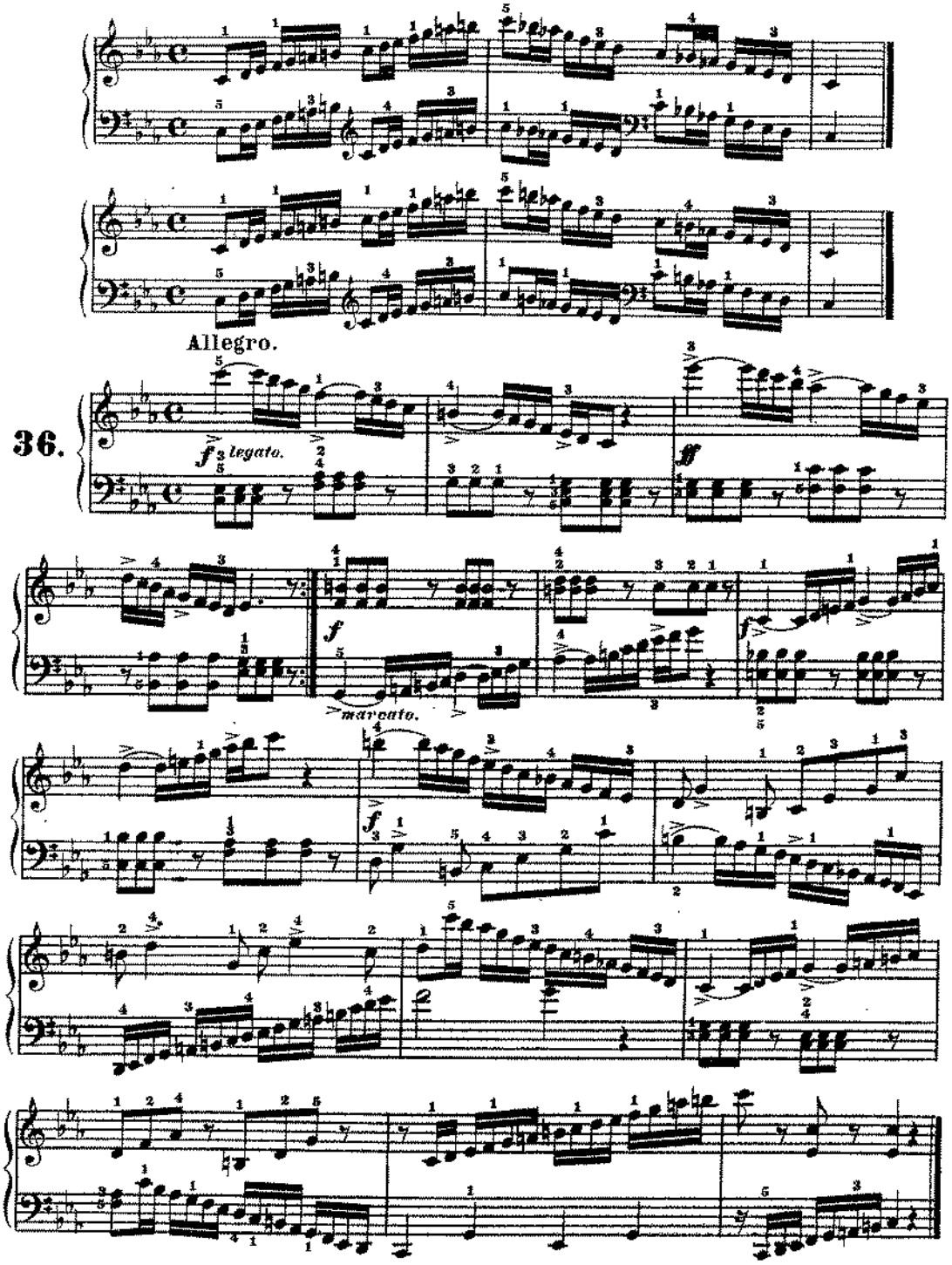

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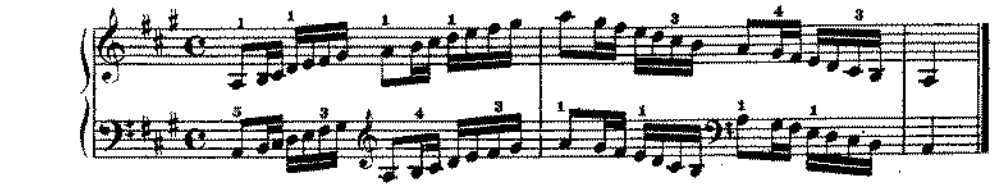

Allegro moderato.

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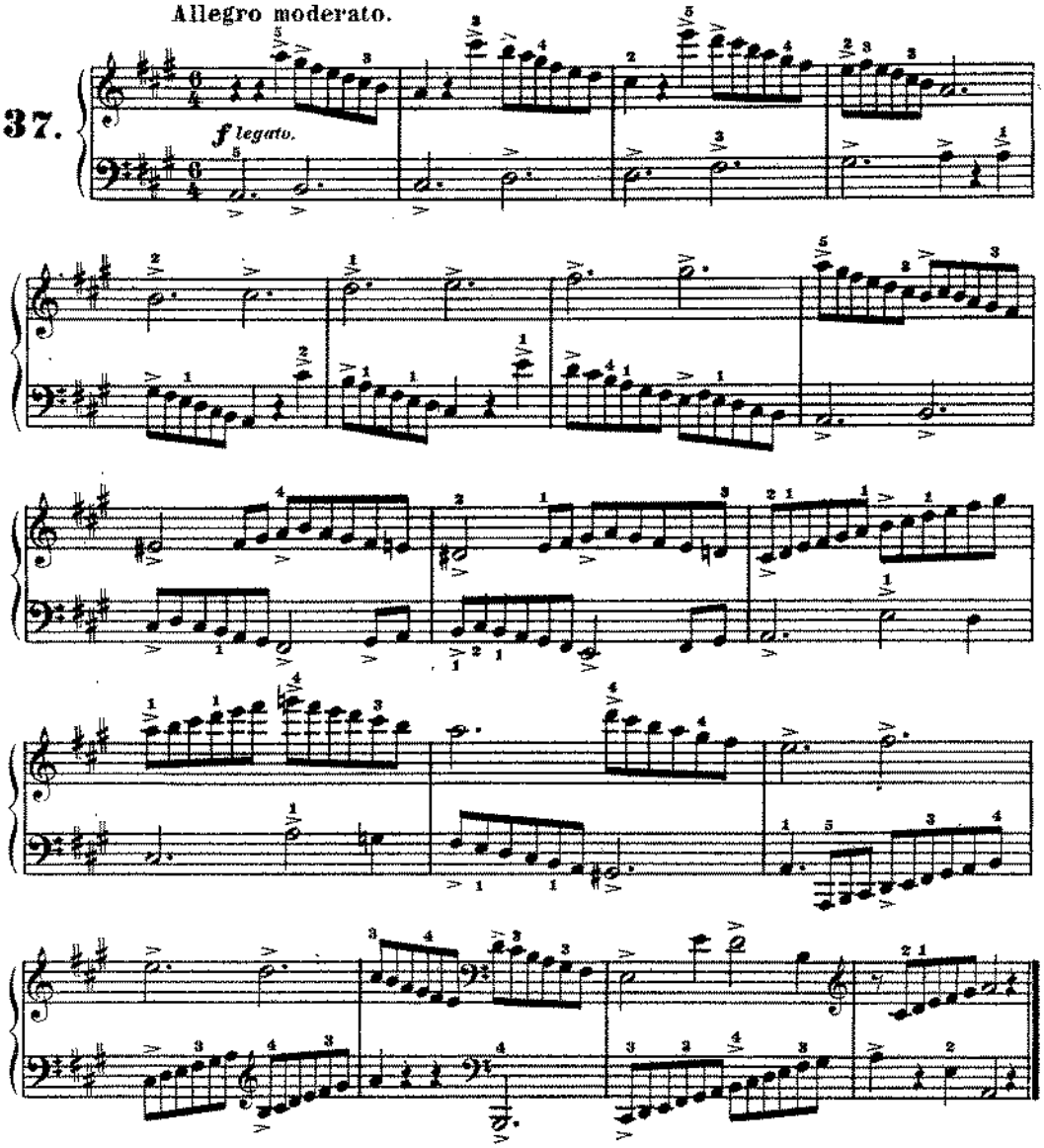

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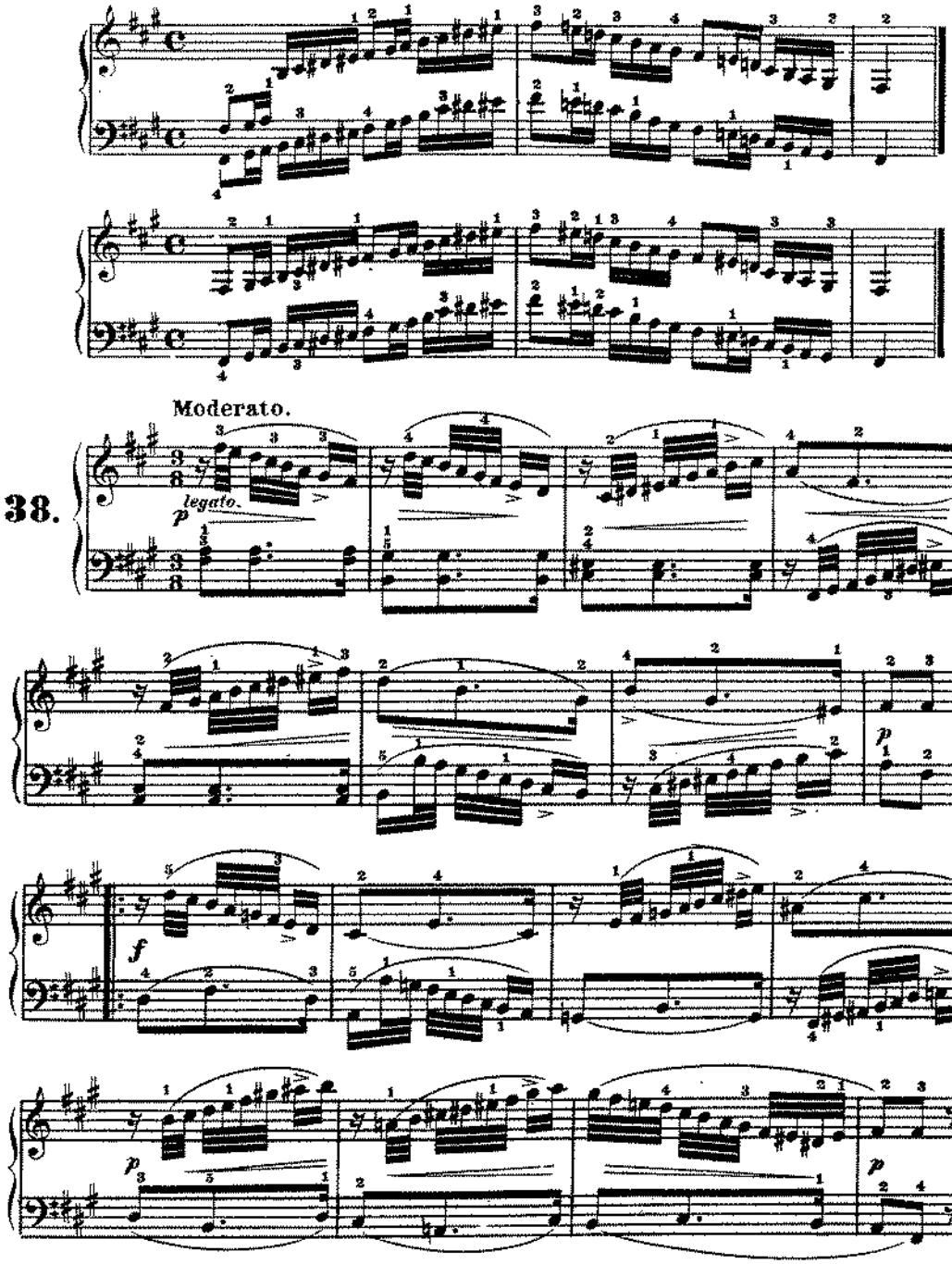

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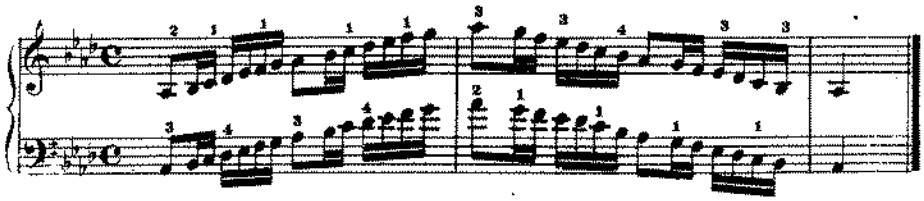
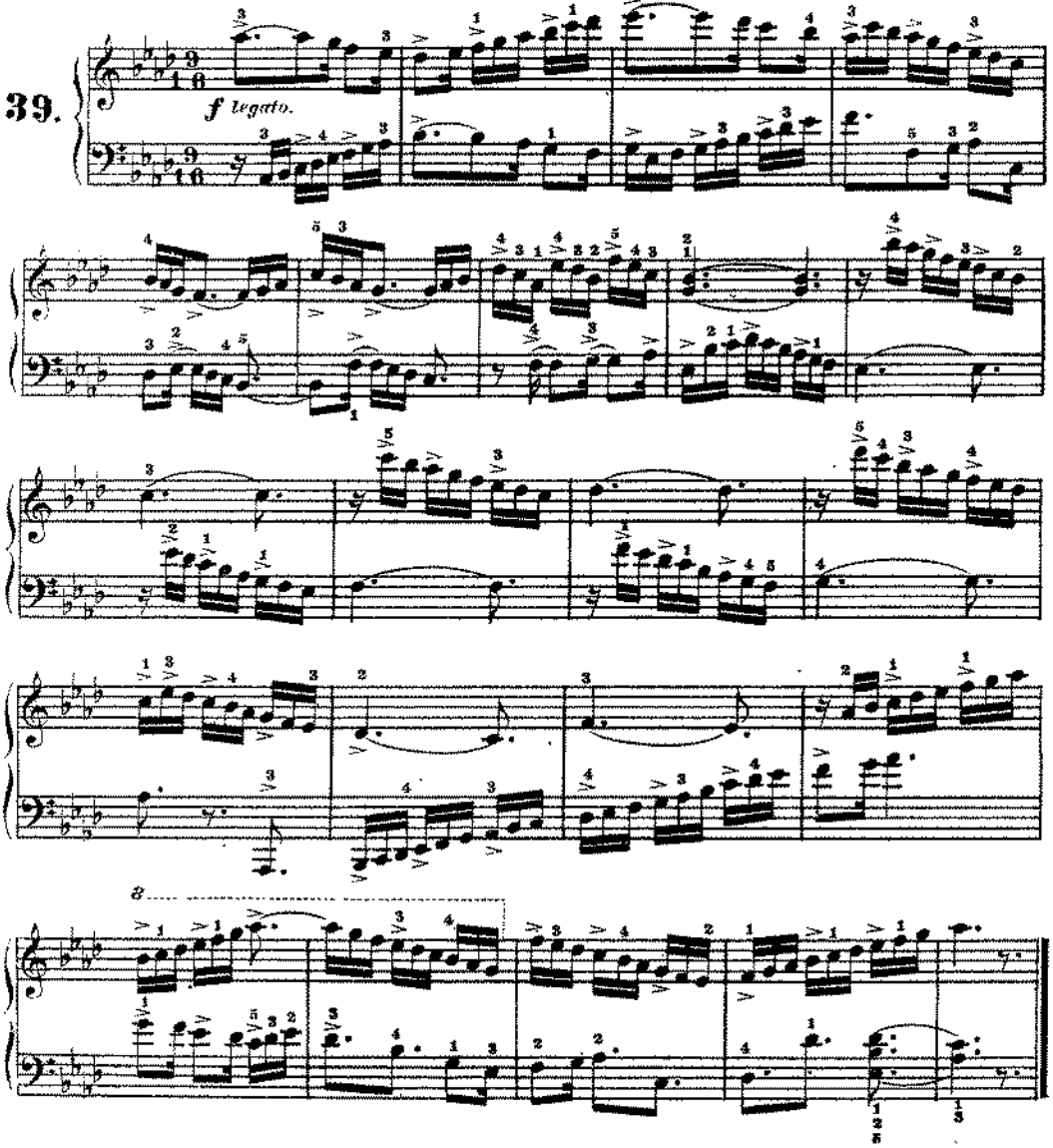
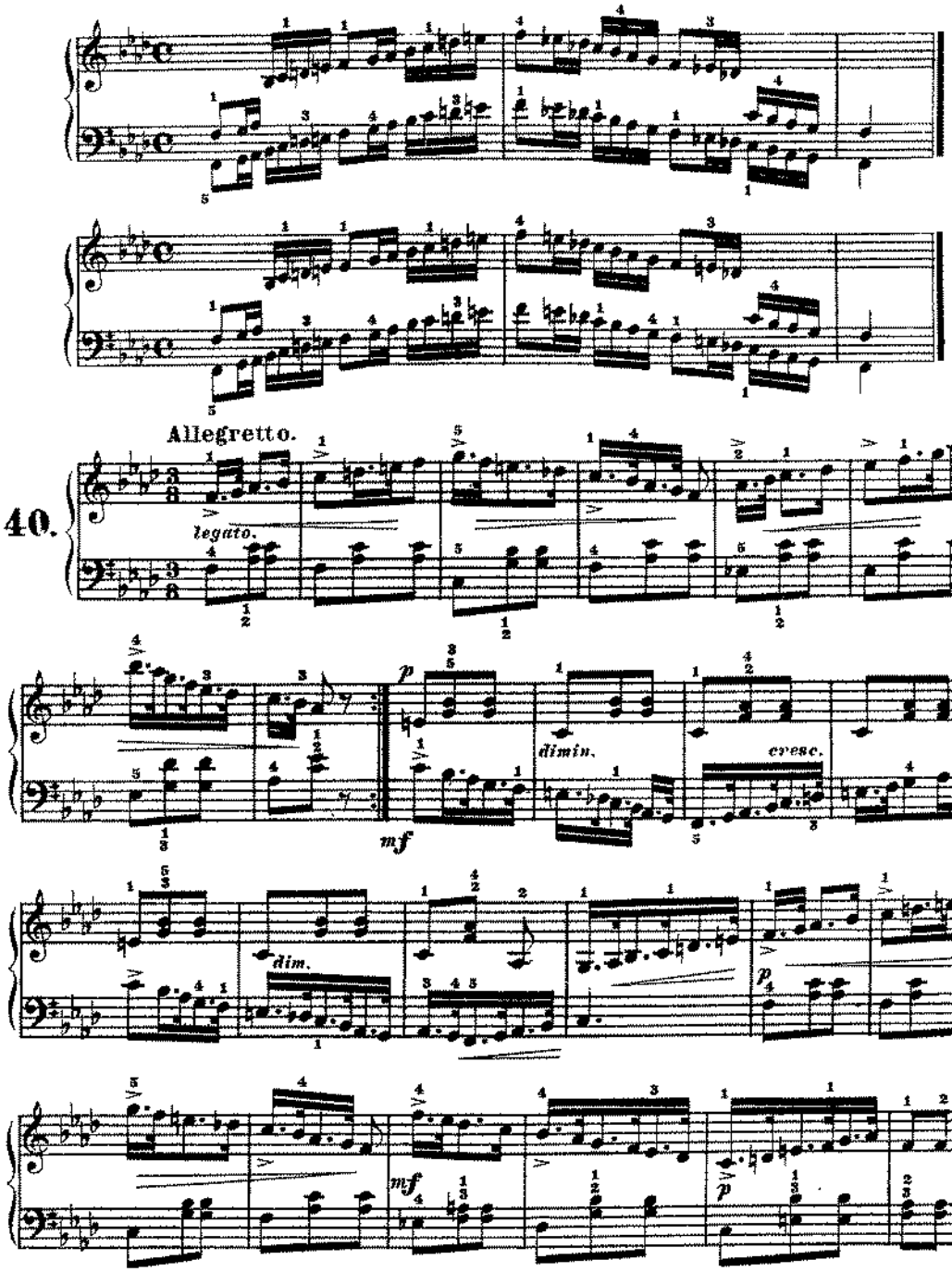


Andantino.

39. *f legato.*





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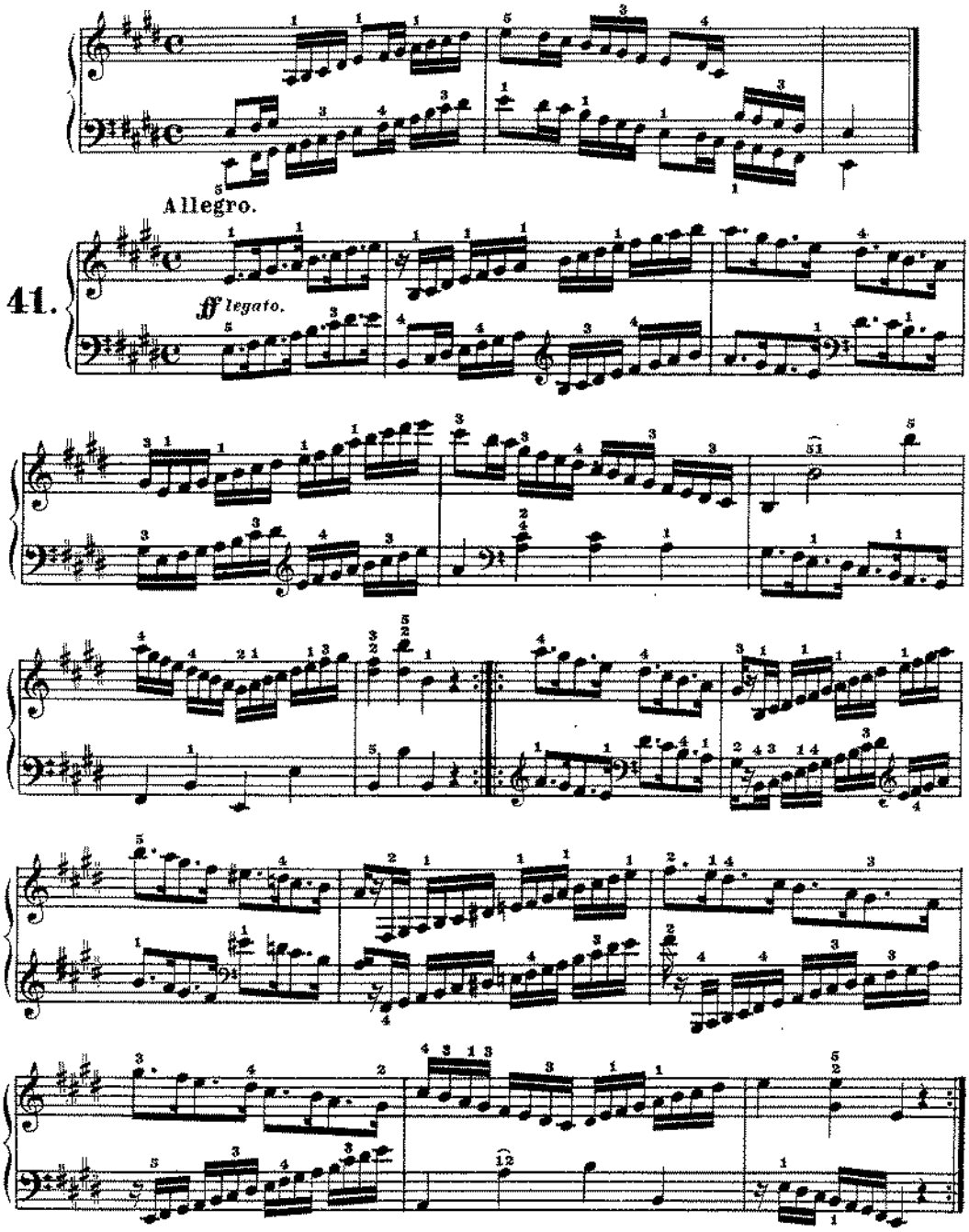
E major.



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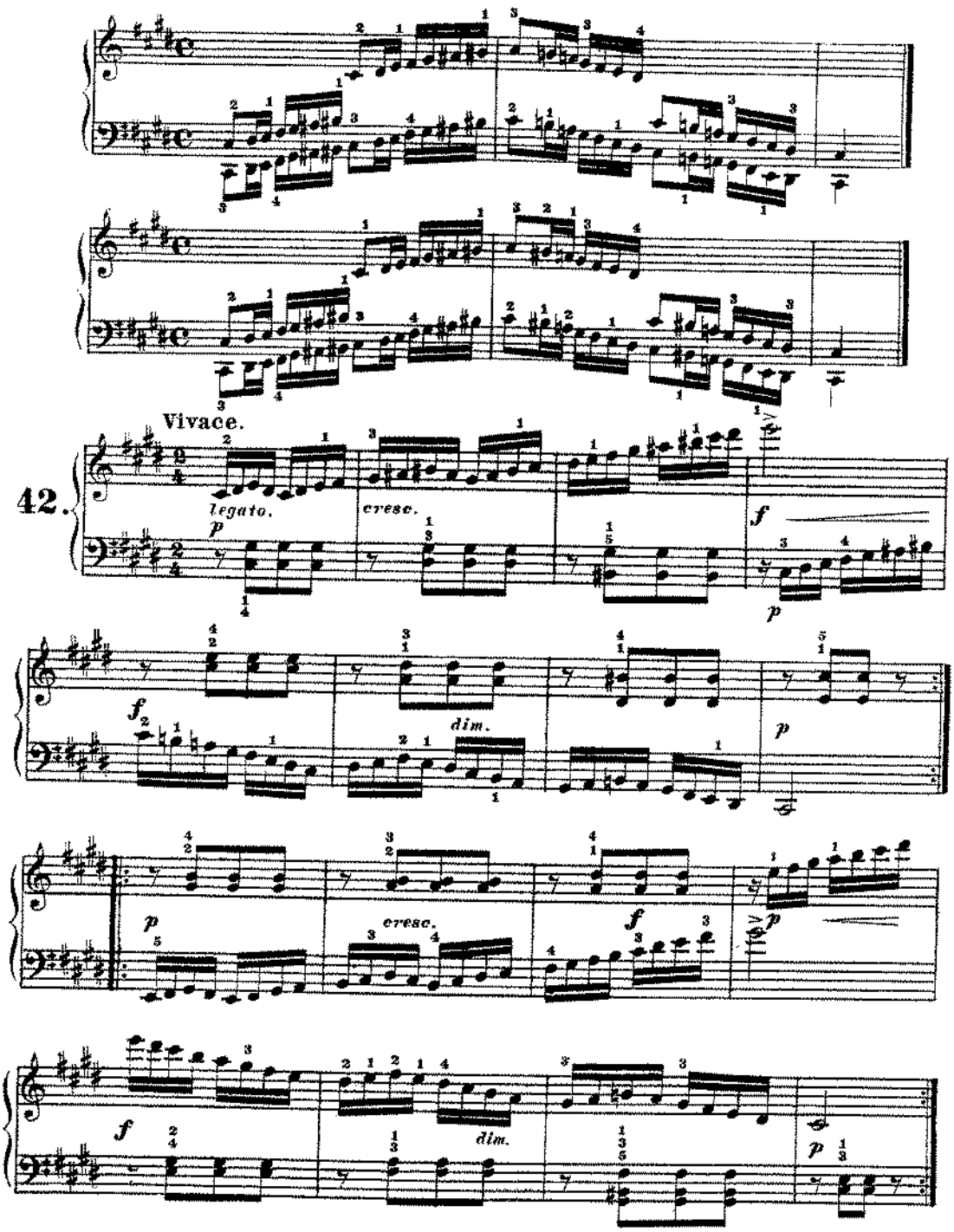

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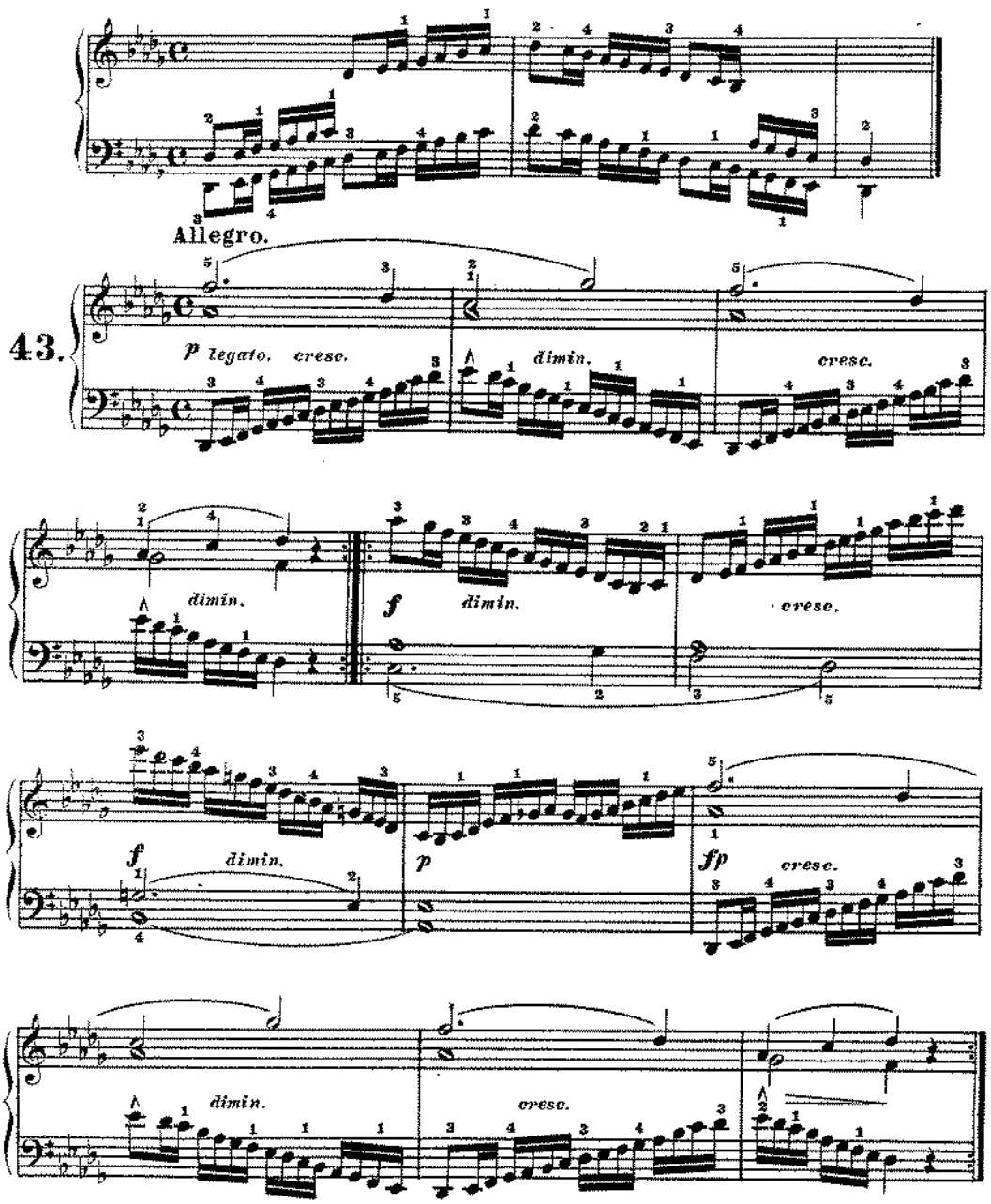

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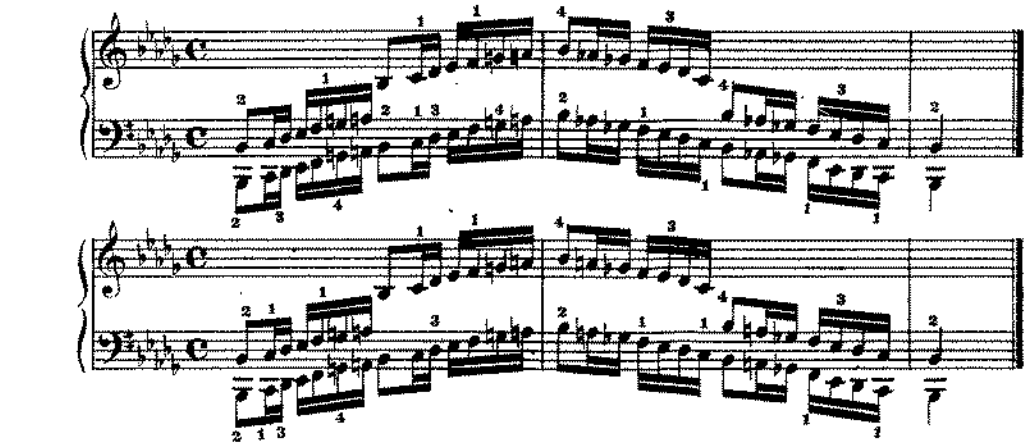
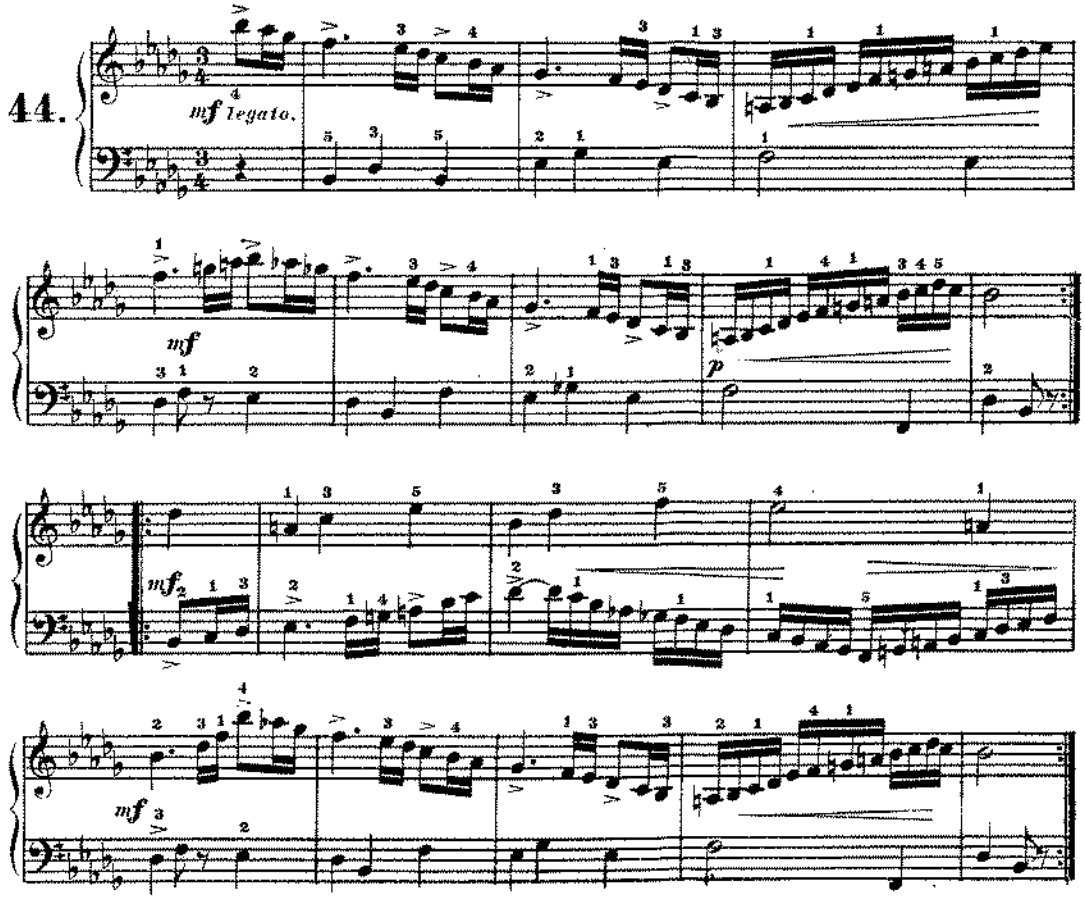


Allegretto.

44.



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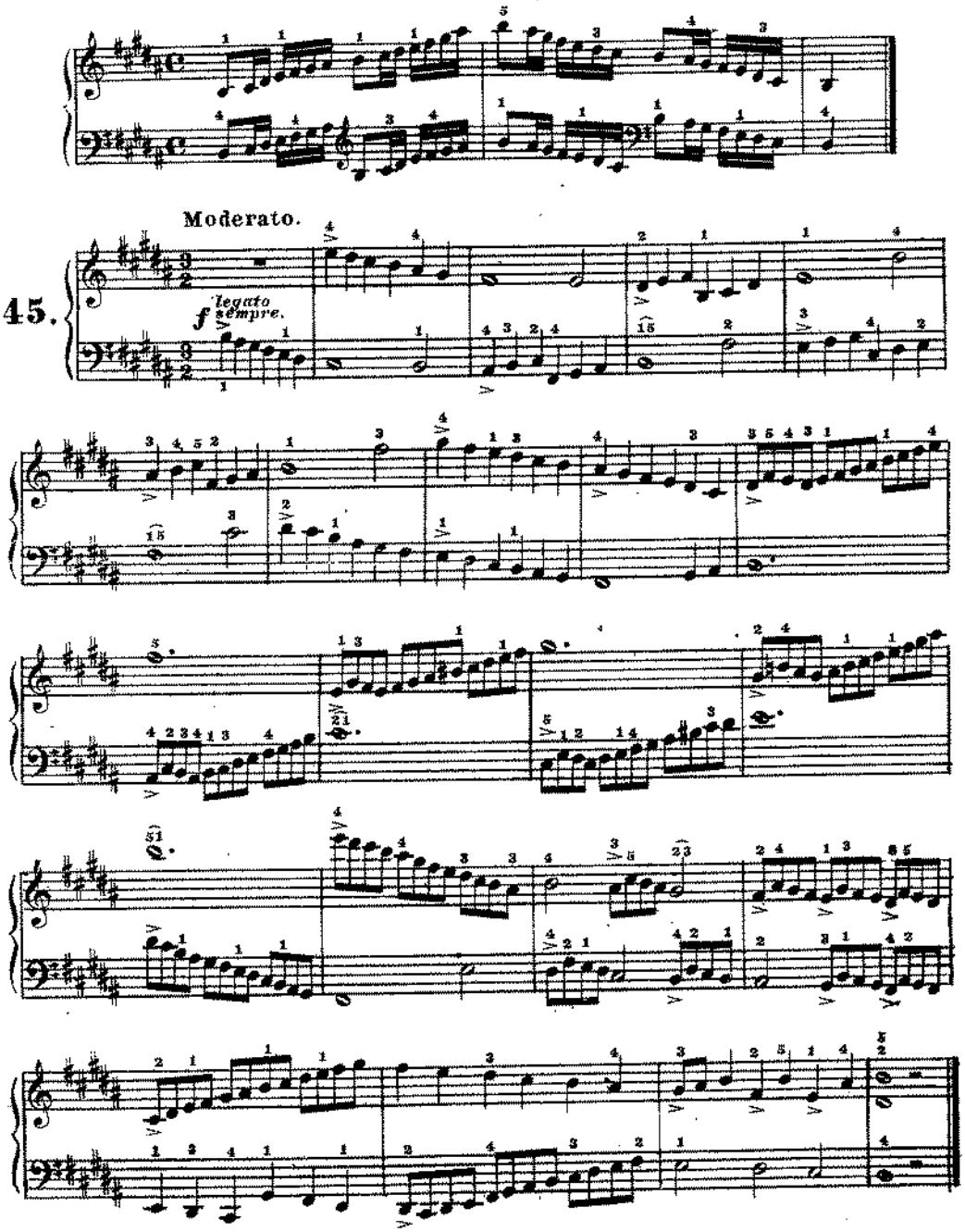

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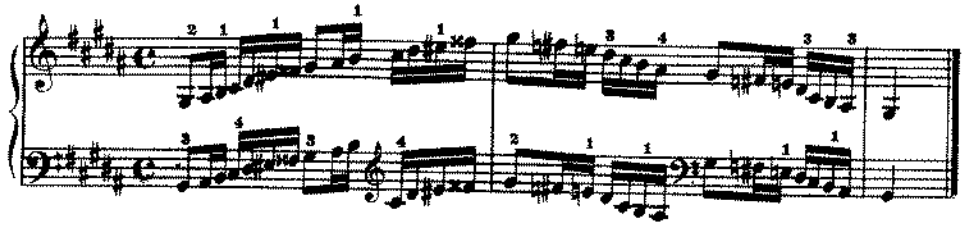
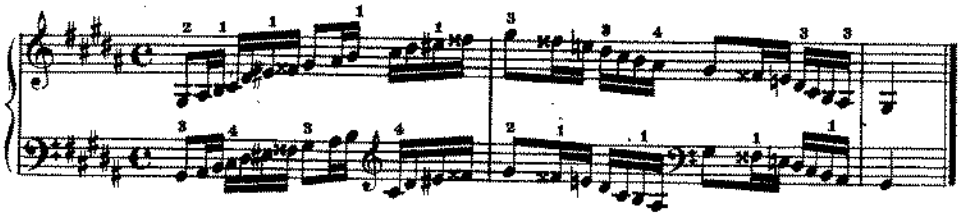
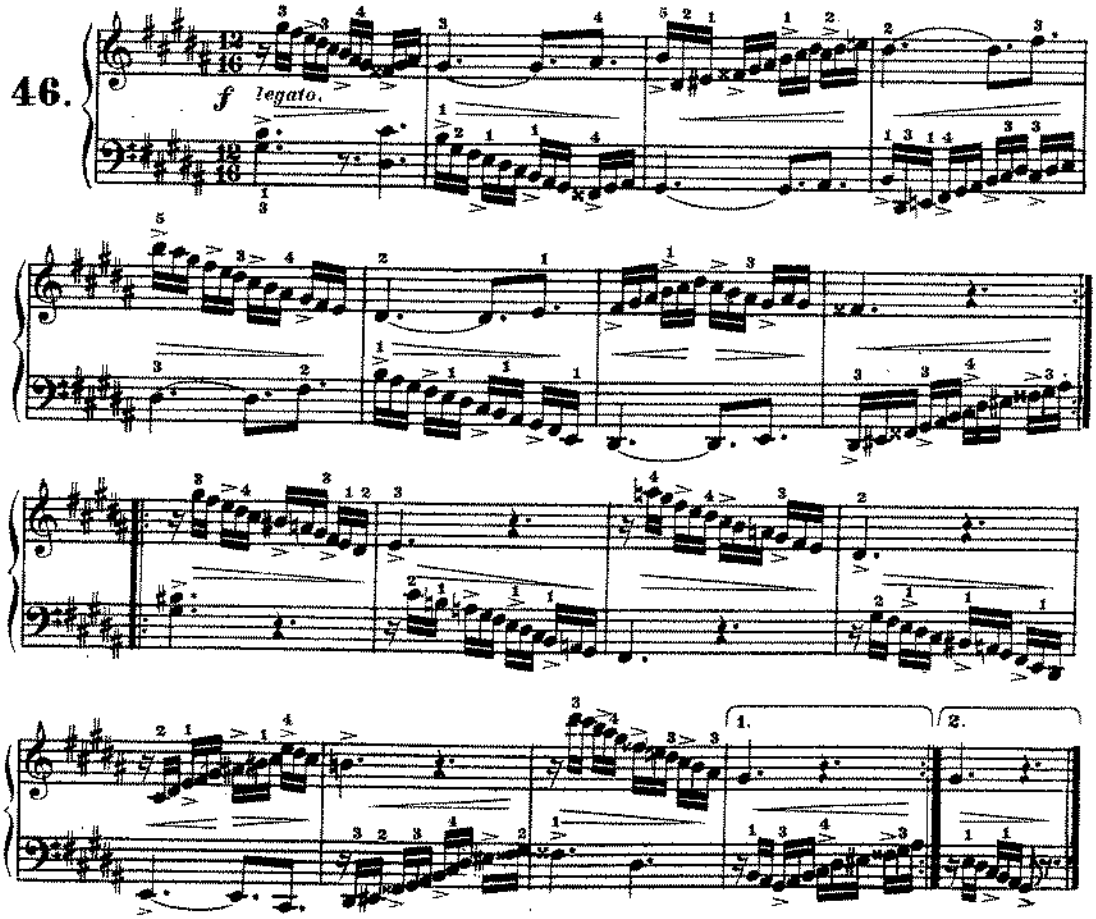




Andante con moto.

46.



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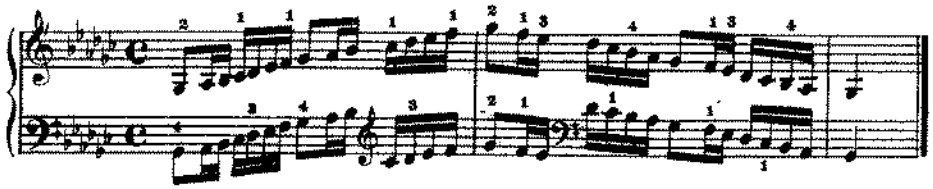
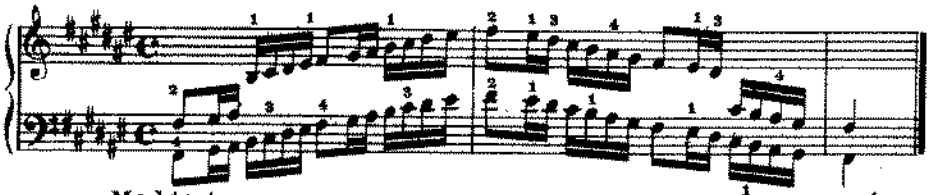
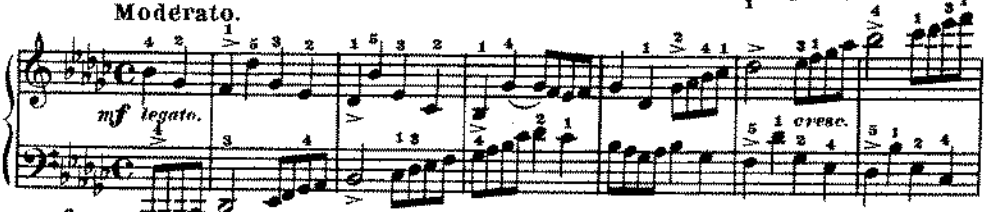
G flat or F sharp major.

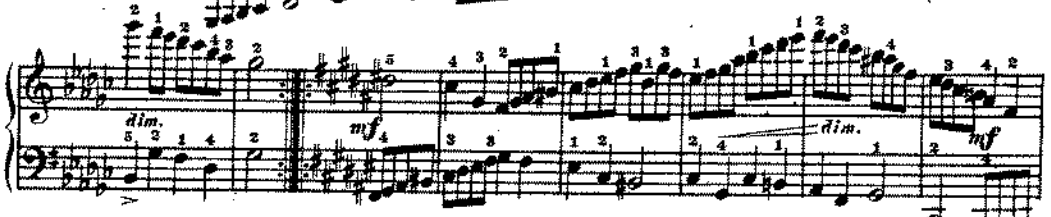


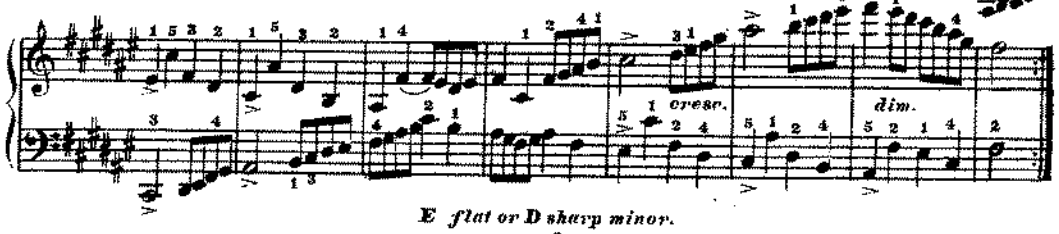


Moderato.

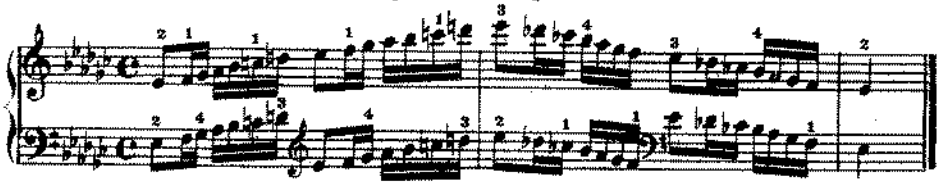
47.

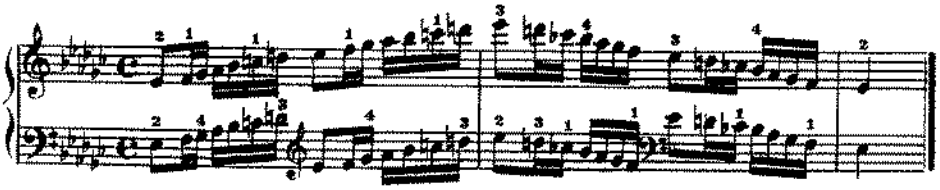


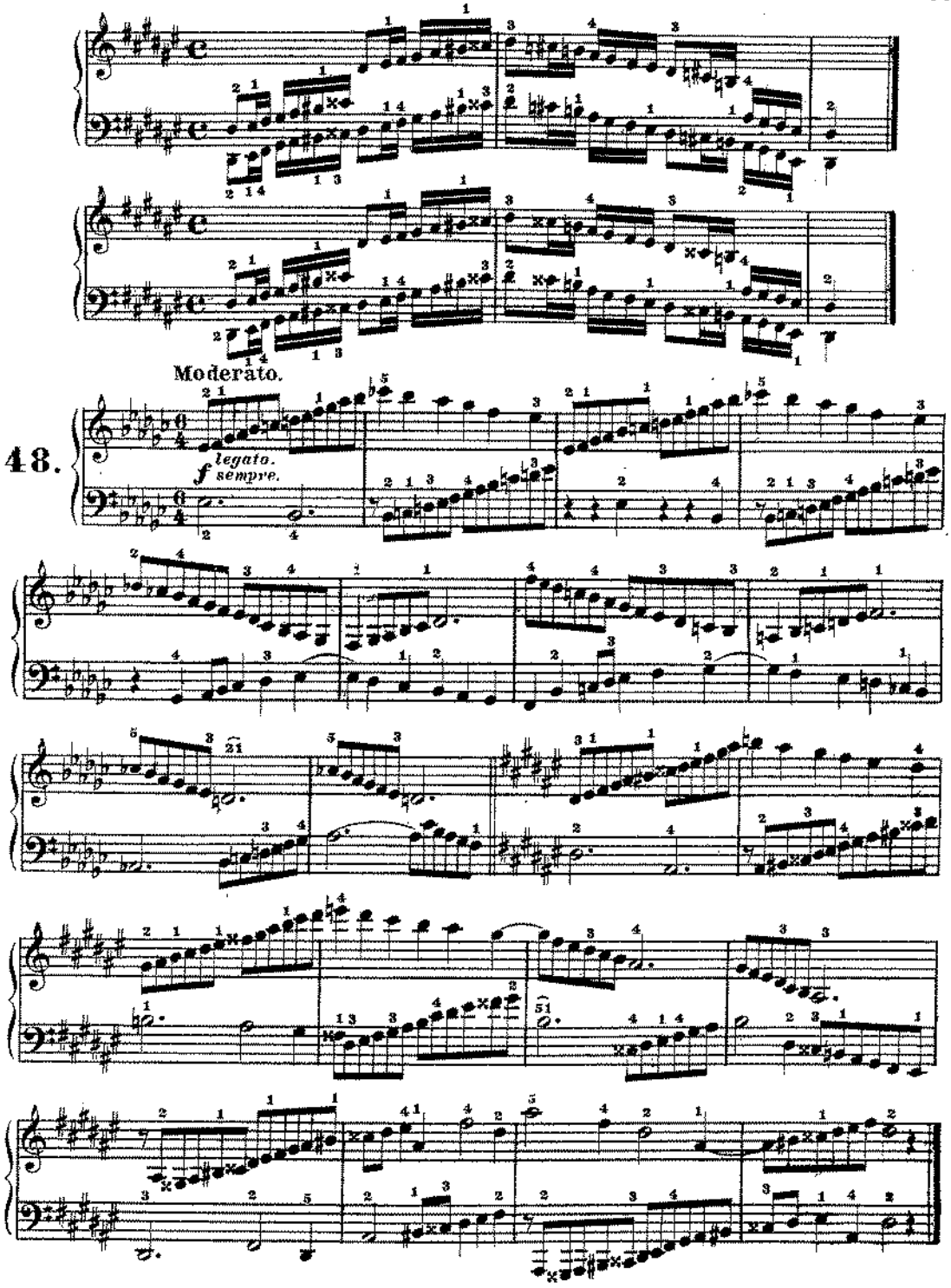




E flat or D sharp minor.







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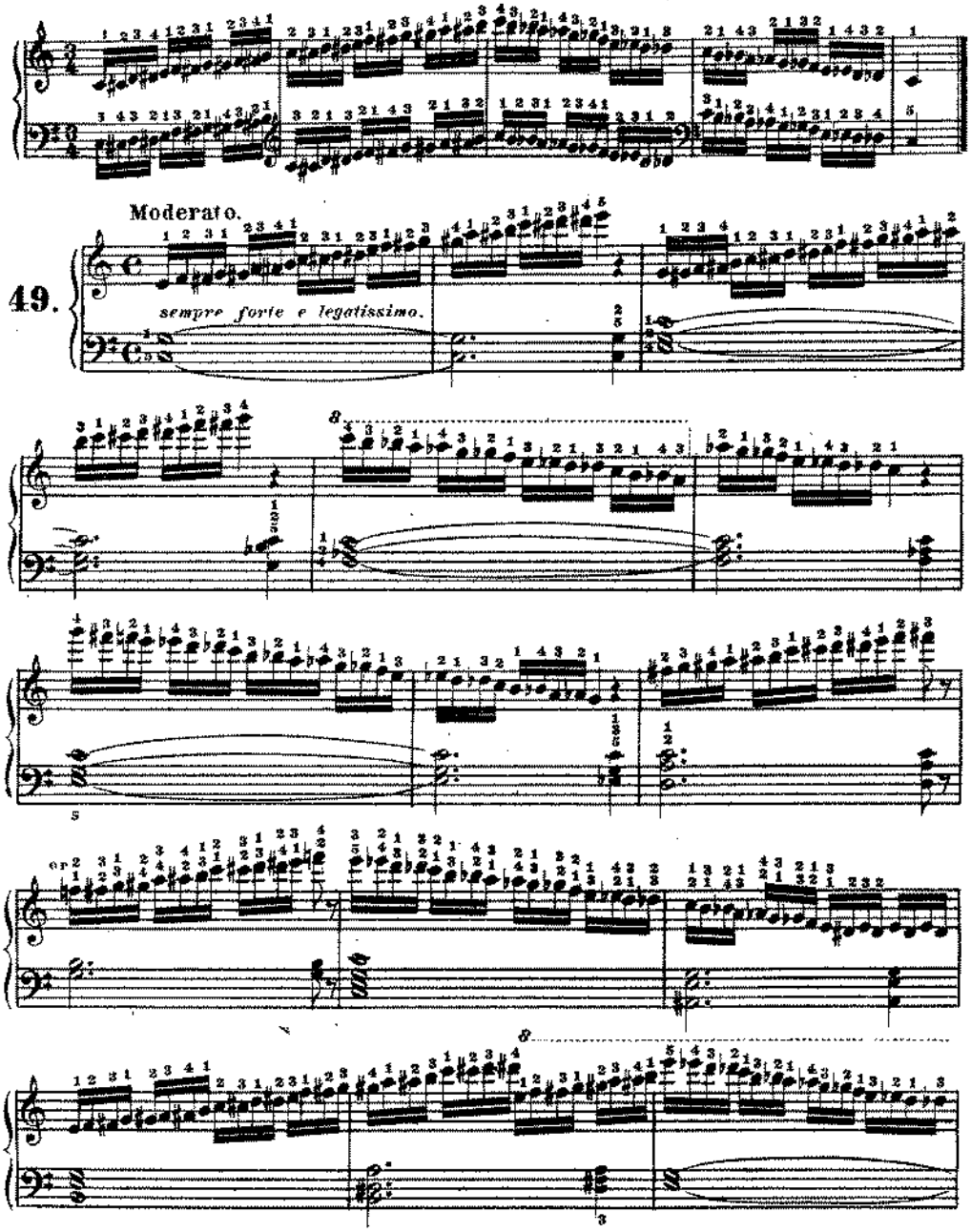
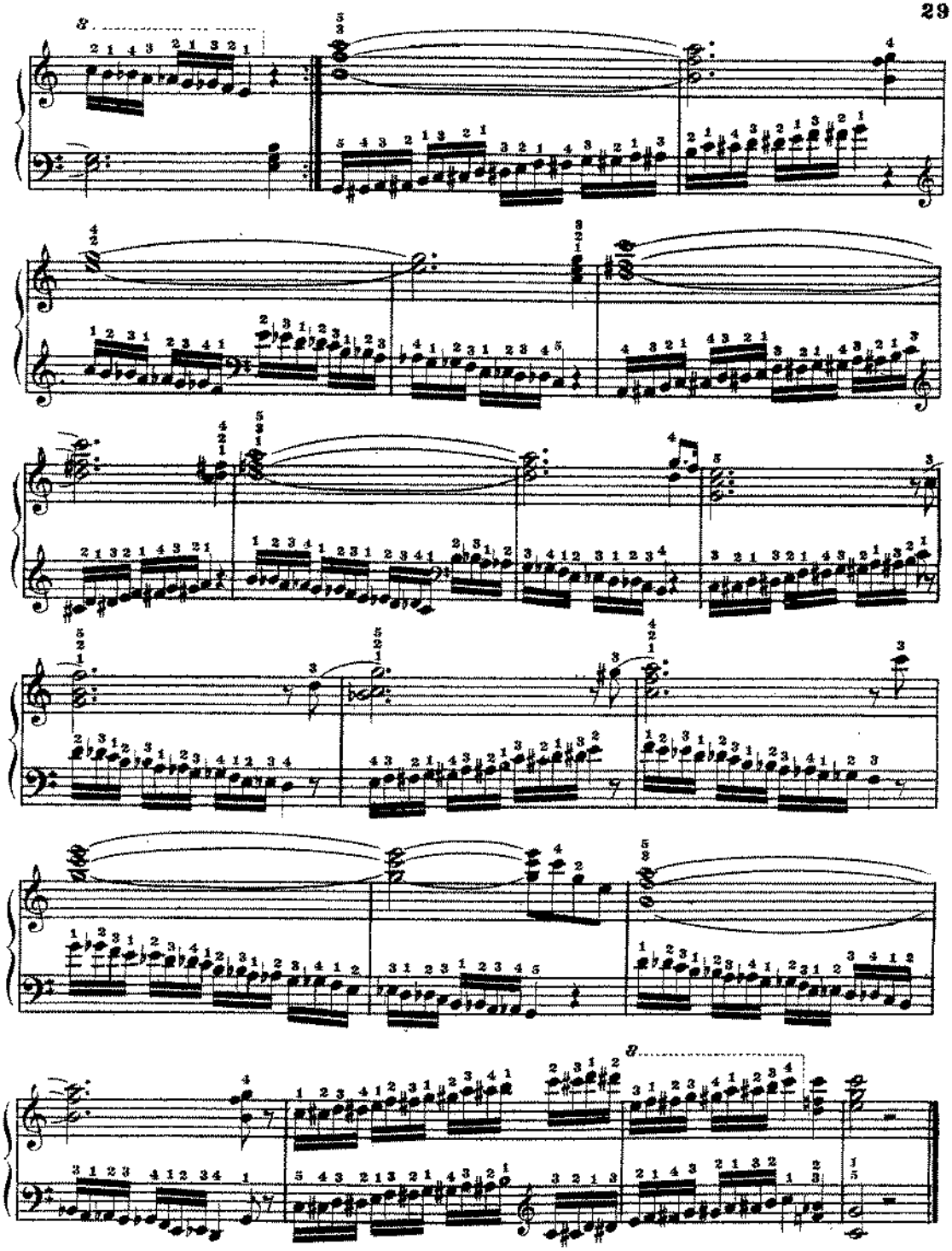
The fingering chosen here is calculated to cultivate the *legato* and sustained style of playing, which has already been pointed out as the basis of piano-playing. The fingering for the more brilliant style will be introduced later.





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