RECEIVED
JUN 7 - 1900
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 Otto Hackh, Carl A. Doppler, Franz Mantel.

EDITED BY

ERNST EBERHARD.

IN 12 BOOKS WITH APPENDIX.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
Pr. 75	Pr. 10	Pr. 15	Pr. 10	Pr. 12½	APPENDIX.						

NEW-YORK:
GRAND CONSERVATORY PUBLISHING CO.
46 WEST 23RD STREET.

Copyright 1883 by E. Eberhard.

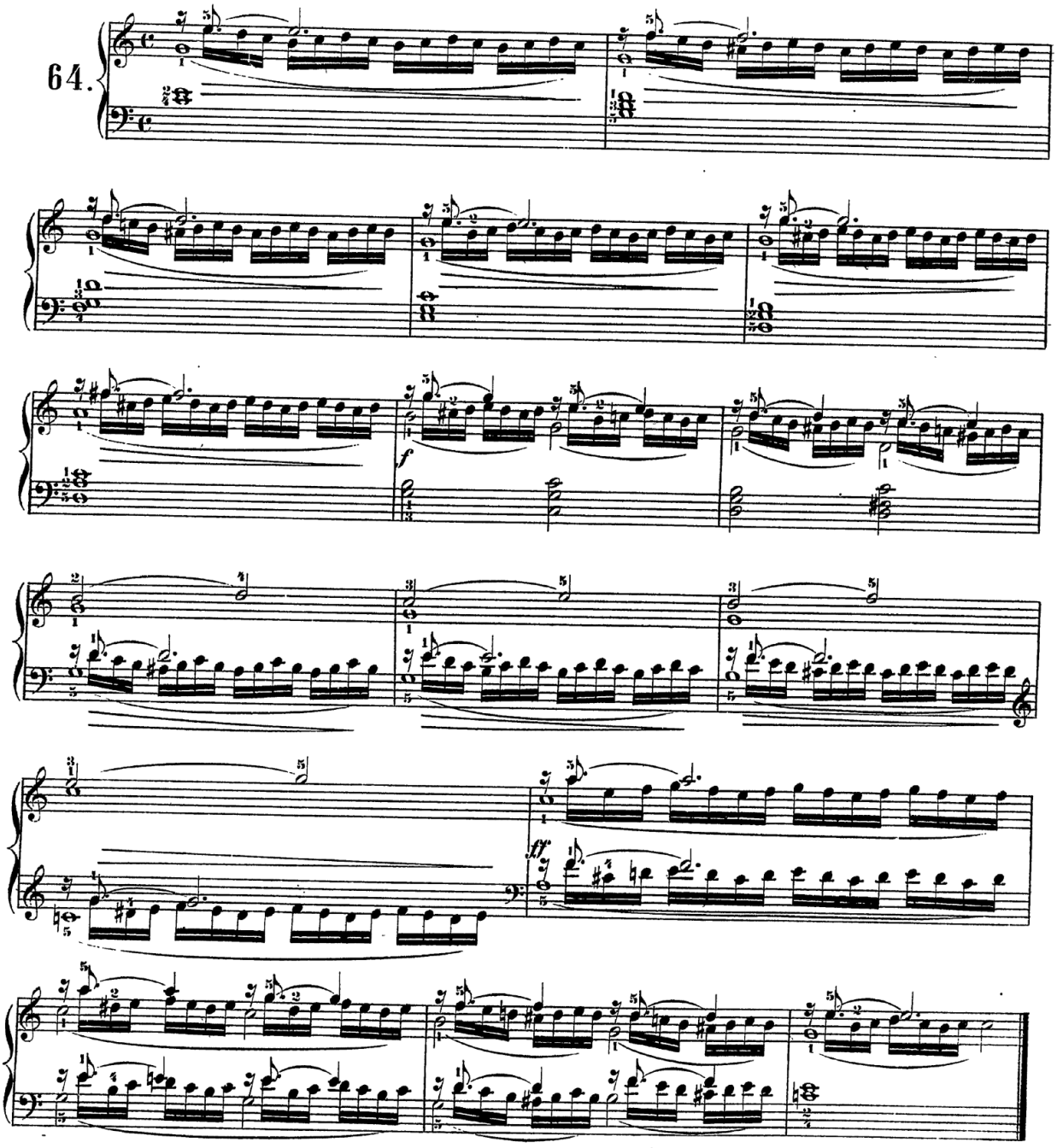
free-scores.com

BOOK V.

We present here two more Studies for the cultivation of the equalisation and strength of the fingers. In studying them observe the following: Hold the Hand and Wrist absolutely quiet, place the Arm close to the Body raise the Fingers high and strike firmly and with decision, holding the notes down to the full extent of their value. In order to avoid stiffness or fatigue play at first *mezzo forte* and only when the studies can be played through without stumbling and hesitation commence playing loud, introducing later on the different shades from *forte* to *piano* etc. The result will reward the Student amply for patient observance of the above directions.

Allegro.

64.

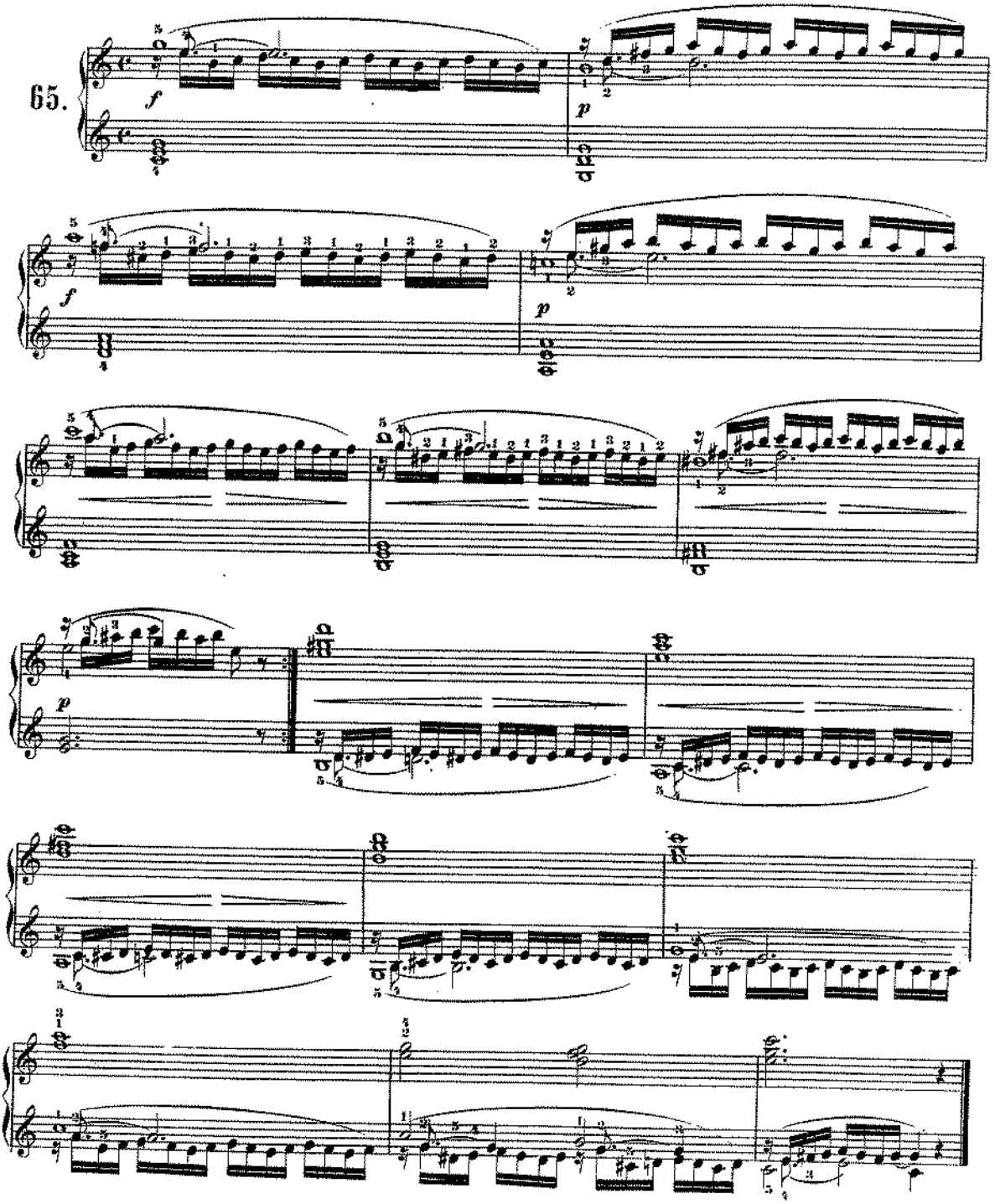


Copyright 1883 by E. Eberhard.

PDF COMPILED BY FREE-SCORES.COM

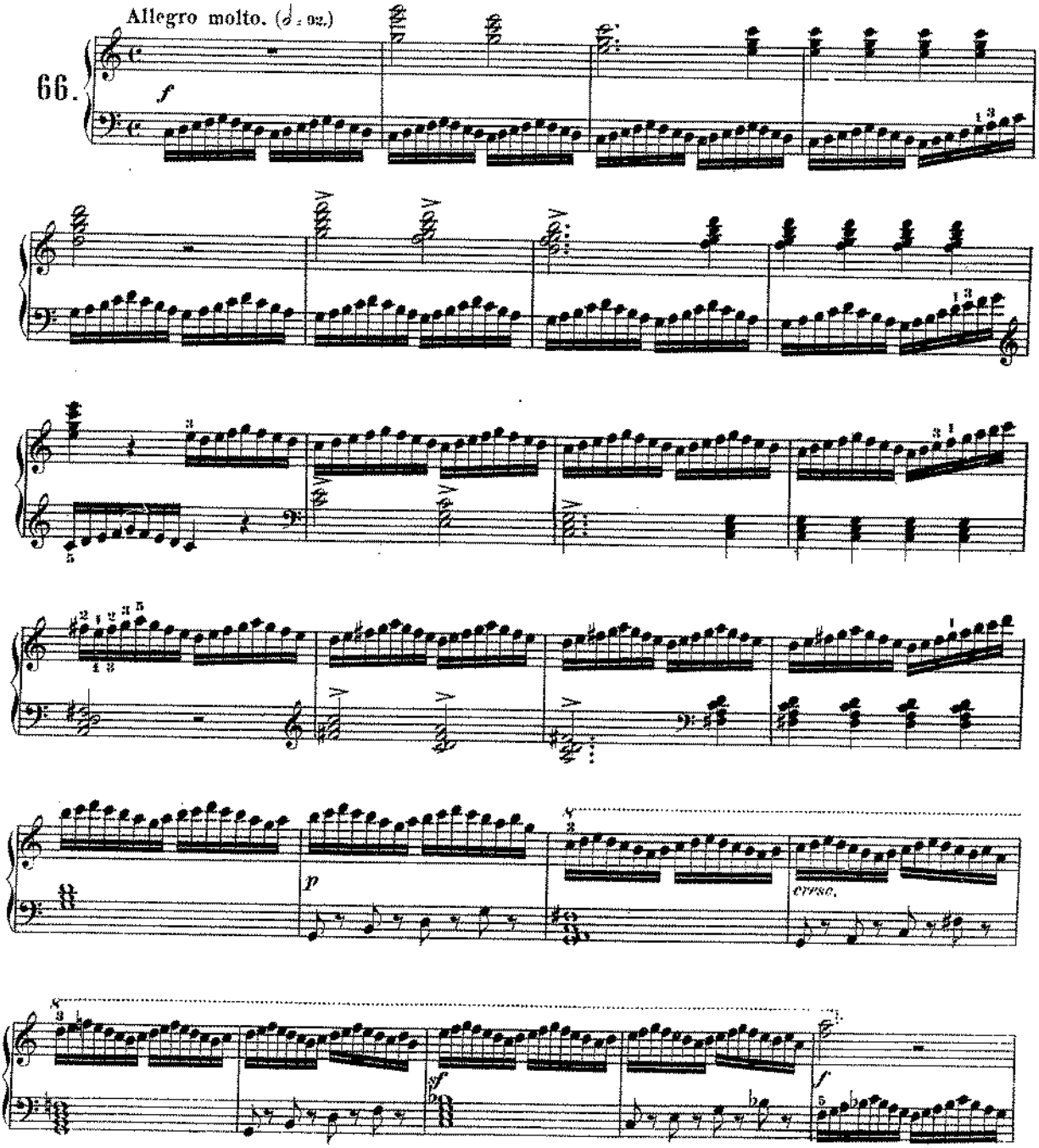
free-scores.com

65.

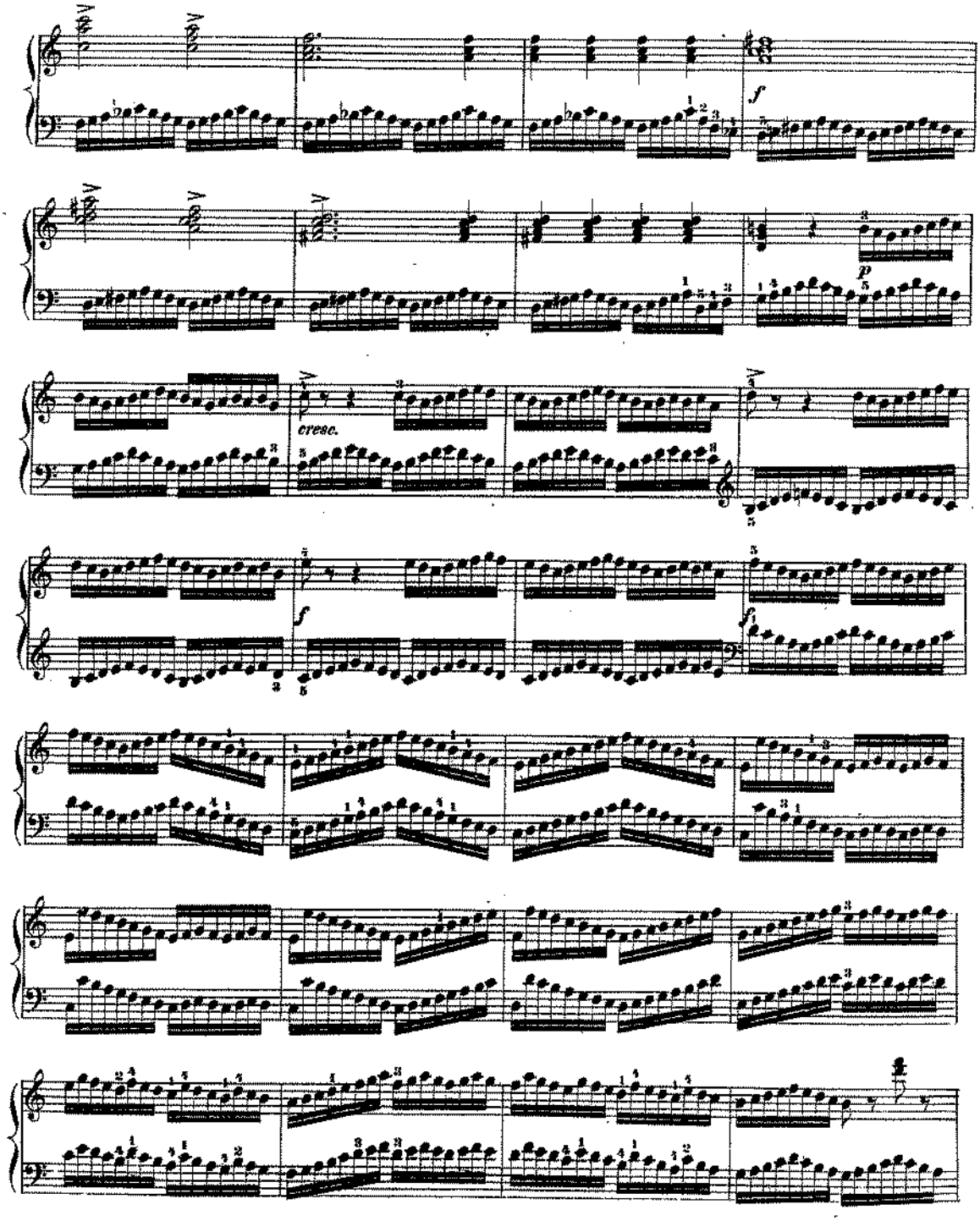


free-scores.com

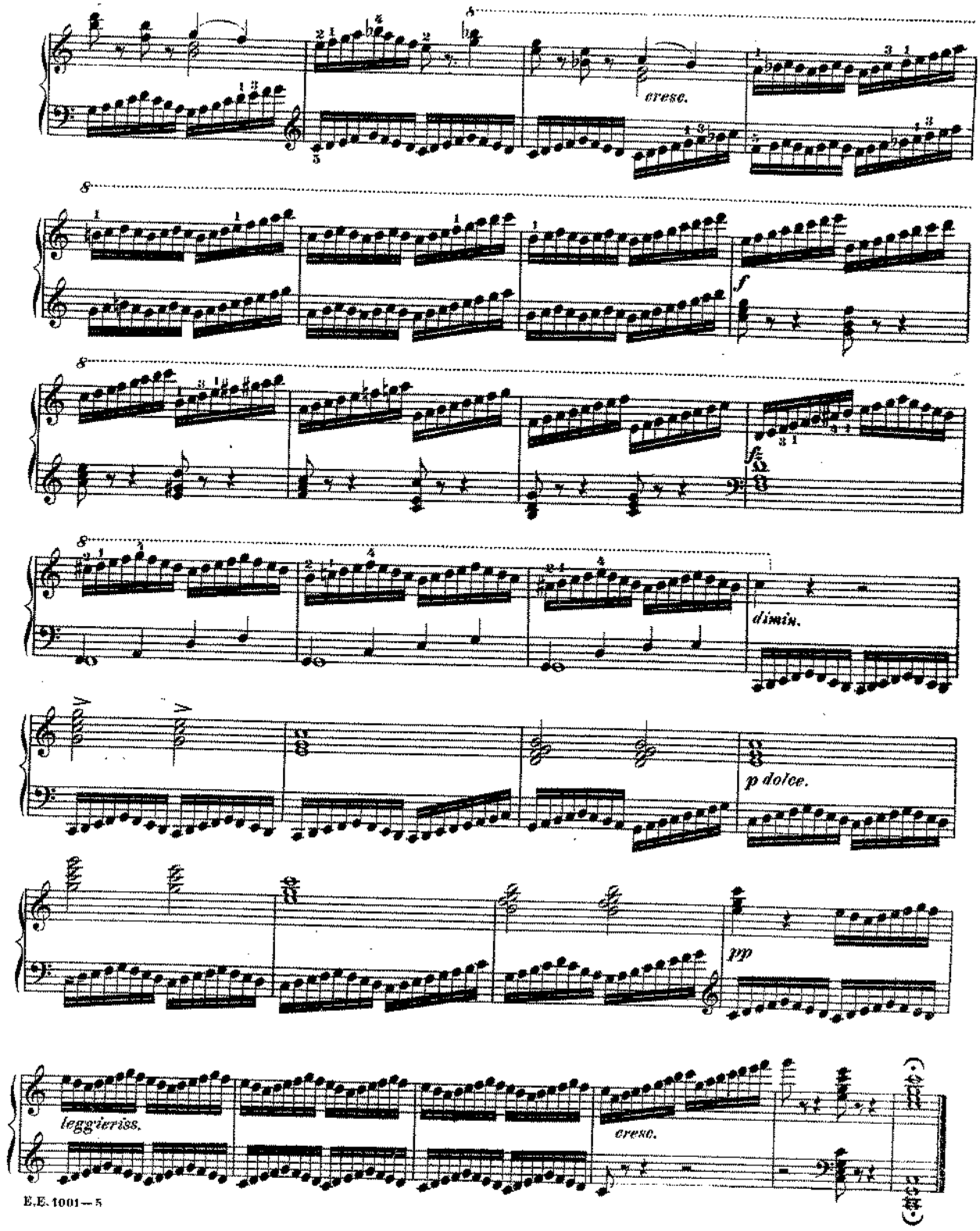
After the two preceding Studies, the following will be like a recreation for the Student. His fingers will run nimbly over the keyes with ease and evenness, and a feeling of certainty of touch will become noticable — and now, where the hand moves again freely and without restraint the great benefit of the preceding Studies with sustained notes will be fully realized. That this Study must be played with quiet hand, will be understood by itself. Play it first *mezzo forte* and rather slow, accelerate the *tempo gradually*, strike the Chords firmly and with decision and be careful about the over- and under-Movement of the fingers.



free-scores.com



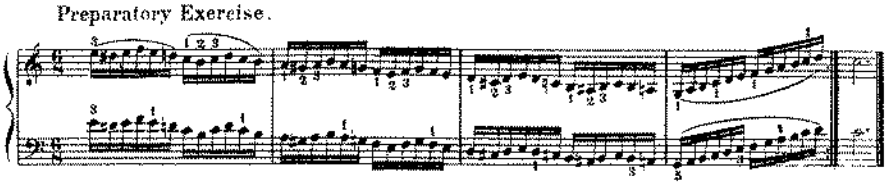
free-scores.com



free-scores.com

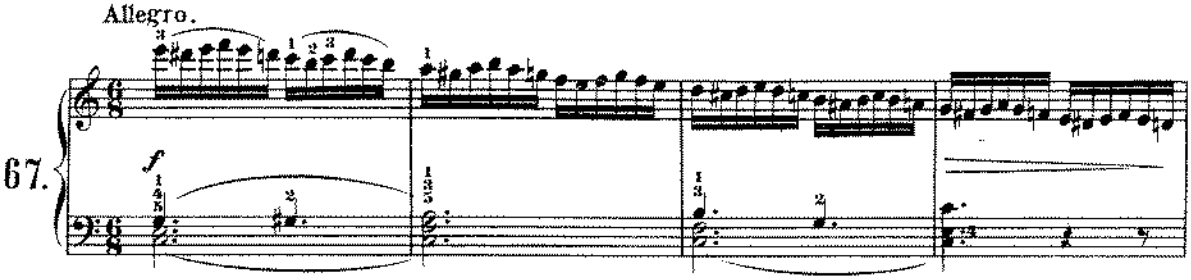
This Study preceded by a Preparatory Exercise is again intended to cultivate the Over and Under-Movement of the fingers etc. As the same Subject has been repeatedly explained- all we have to say is: Study with Care.

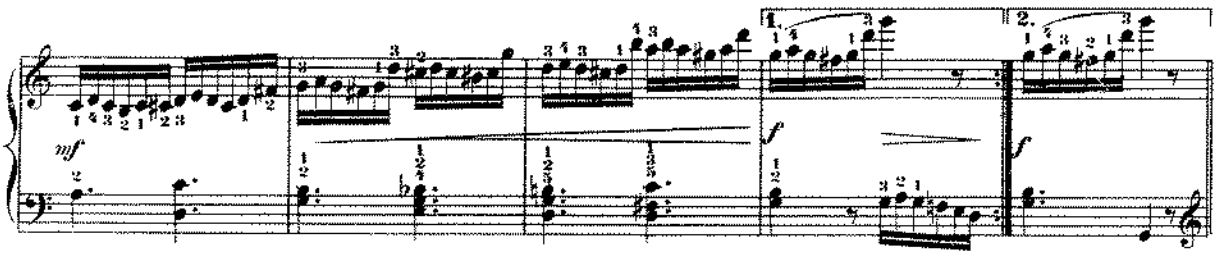
Preparatory Exercise.

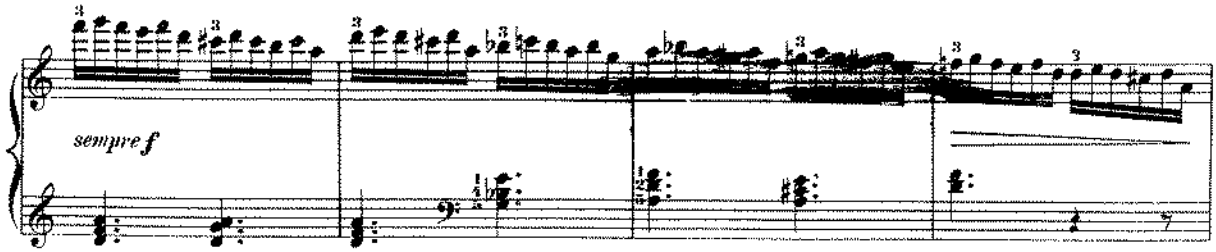


Allegro.

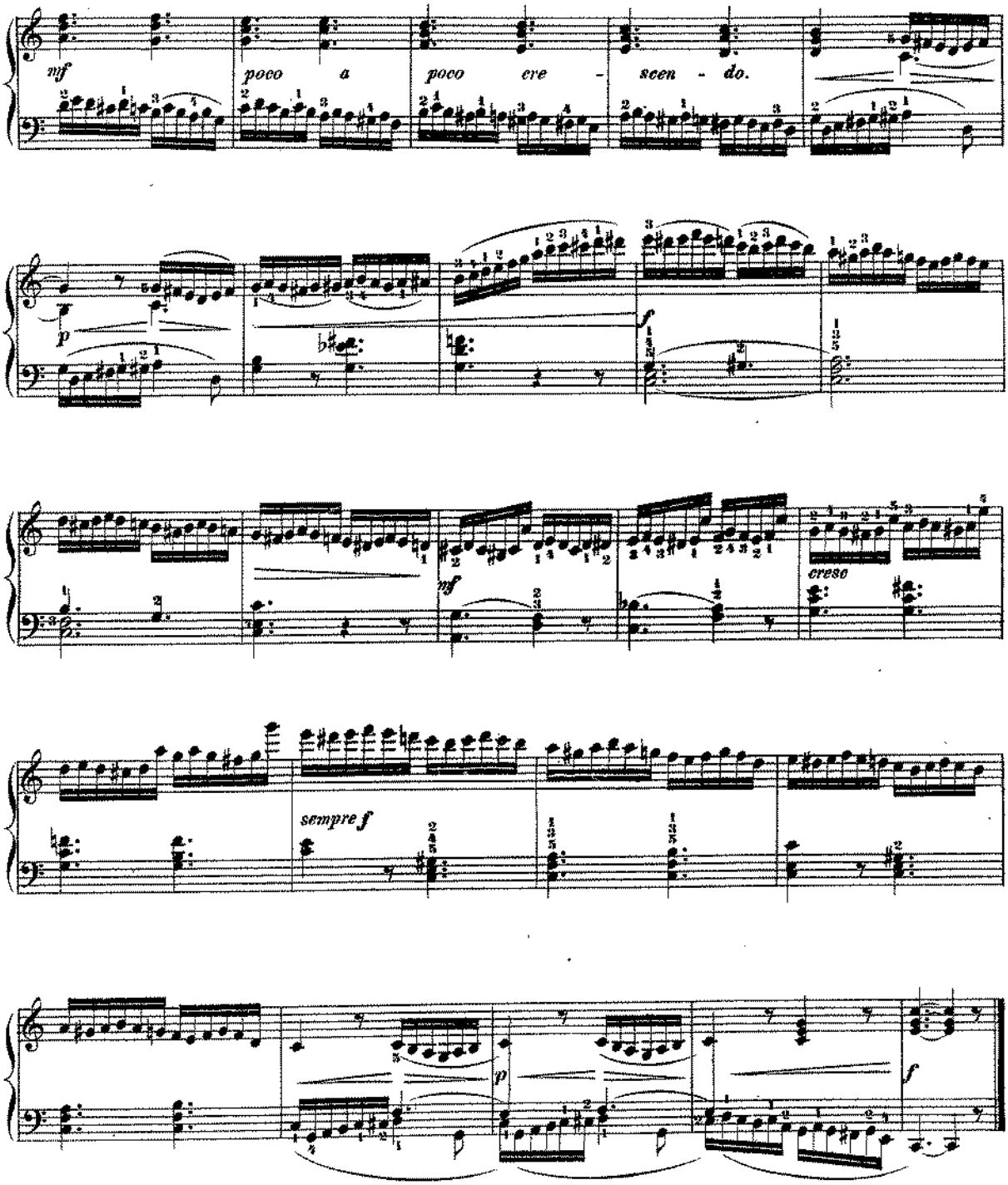
67.





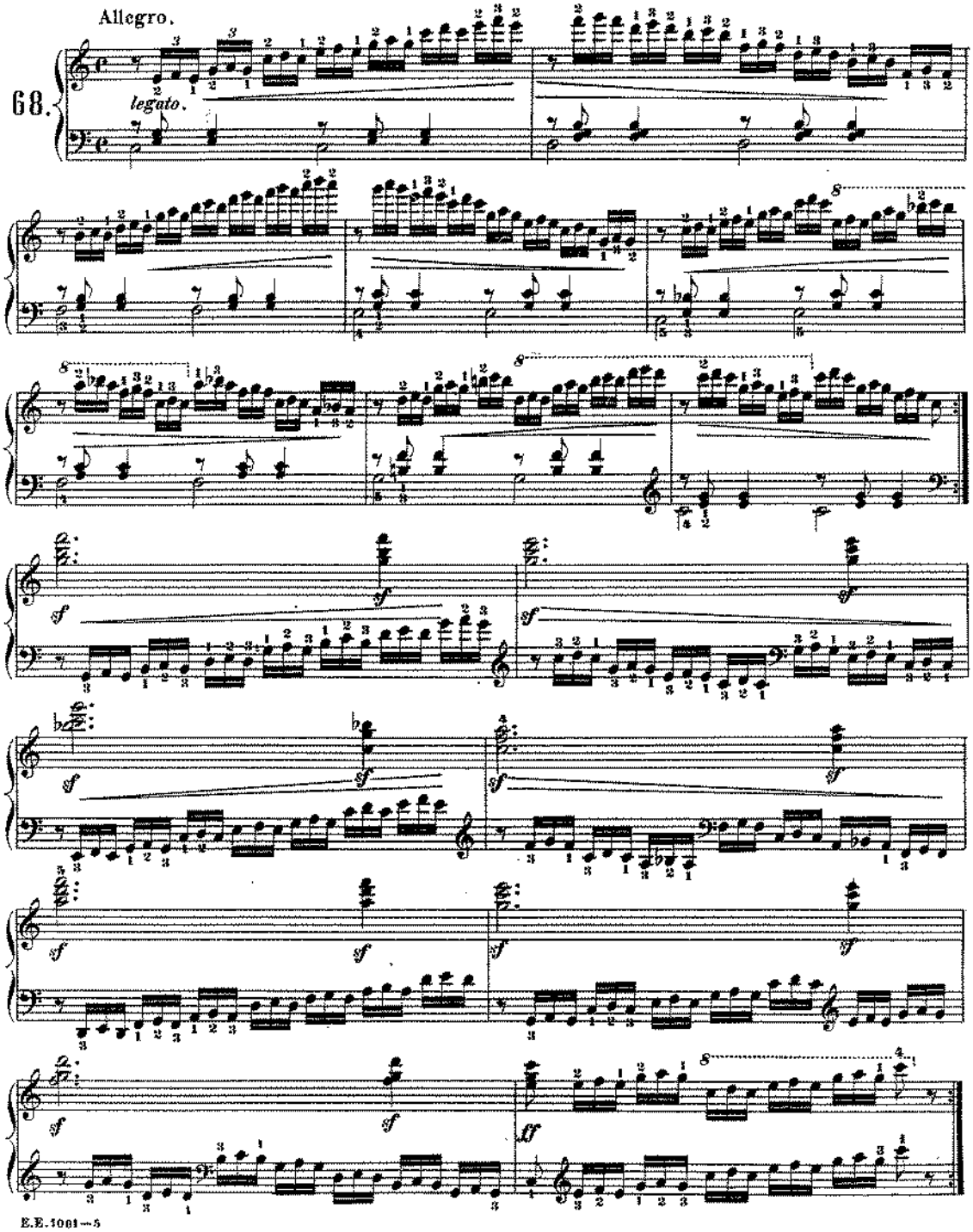


free-scores.com



free-scores.com

This Study is intended to cultivate the sudden Contraction and Expansion of the Fingers. This subject has been treated at length in Book II, to which the ardent Student is referred for information if necessary.

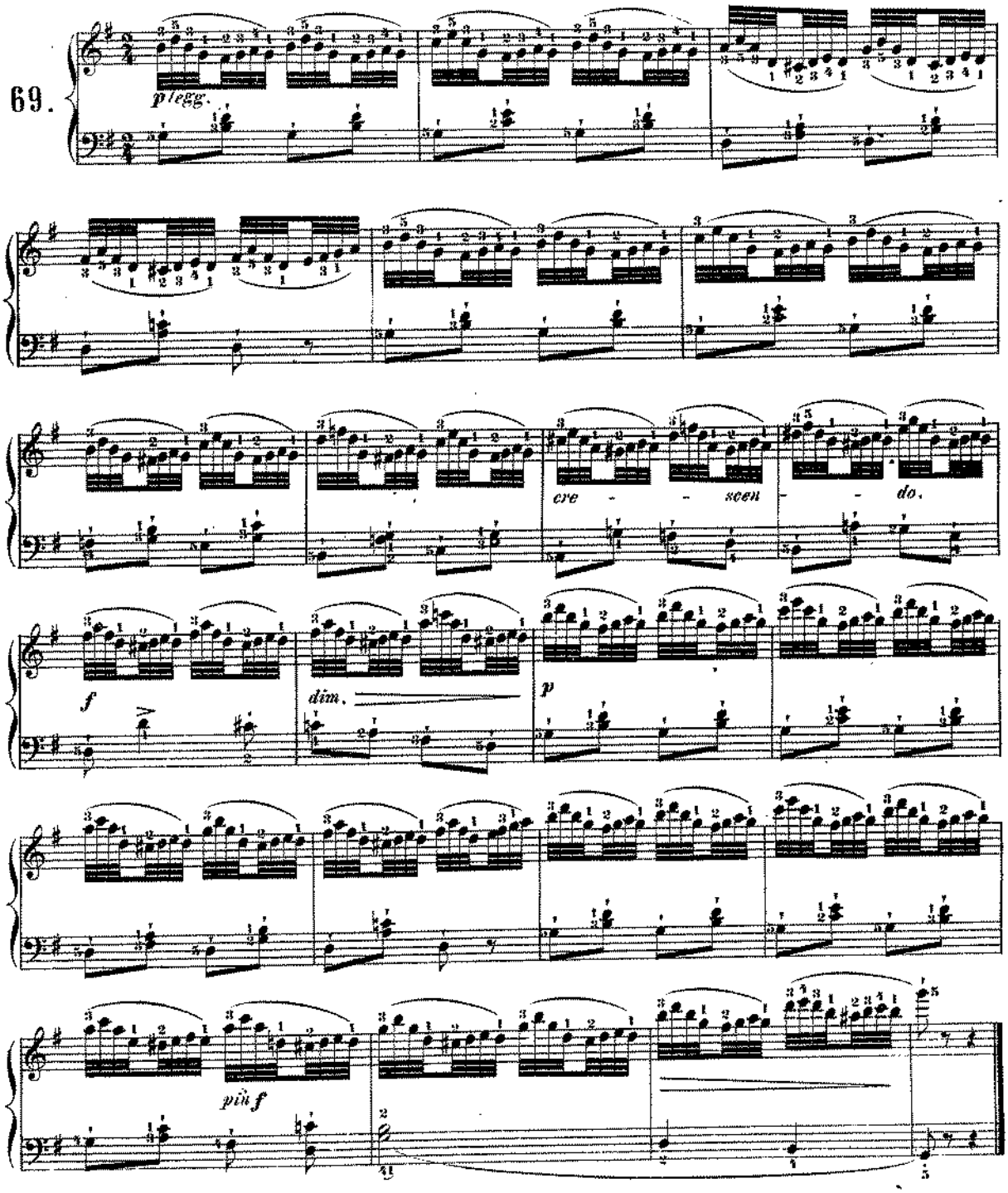


free-scores.com

Another Study, treating the same Subject already gone over in the preceding pages. We give these different Studies treating the same or similar technical Difficulties for the purpose of having the Student master these Difficulties to perfection. By Studying several productions by different Authors representing - as it were - different Methods or Schools in succession it will be admitted that absolute perfection must be the result.

Allegro. (♩=80.)

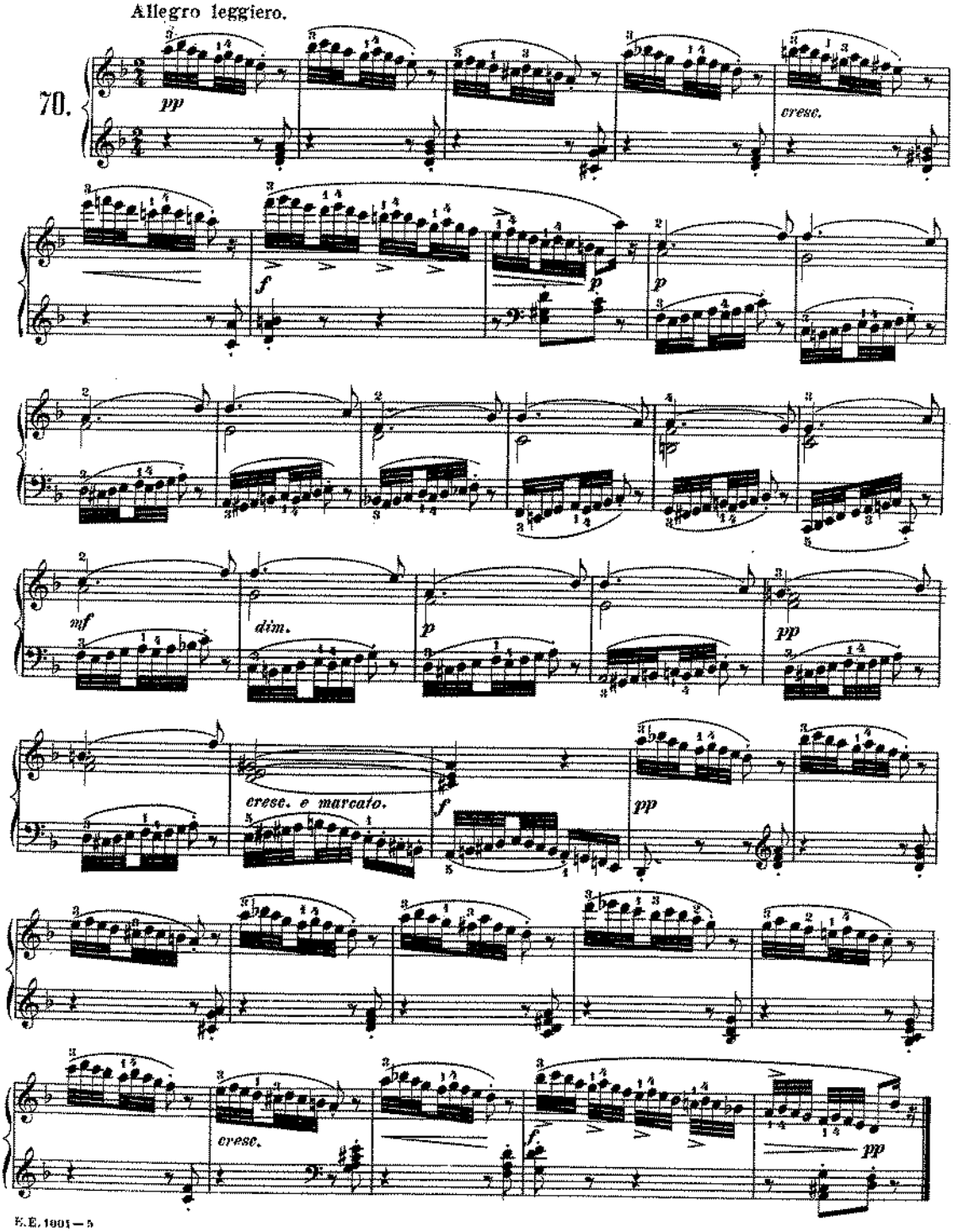
69.



free-scores.com

Allegro leggiero.

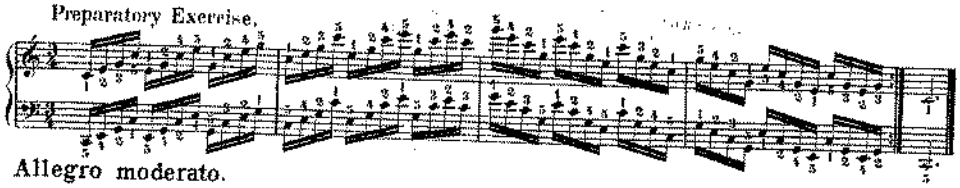
70.



free-scores.com

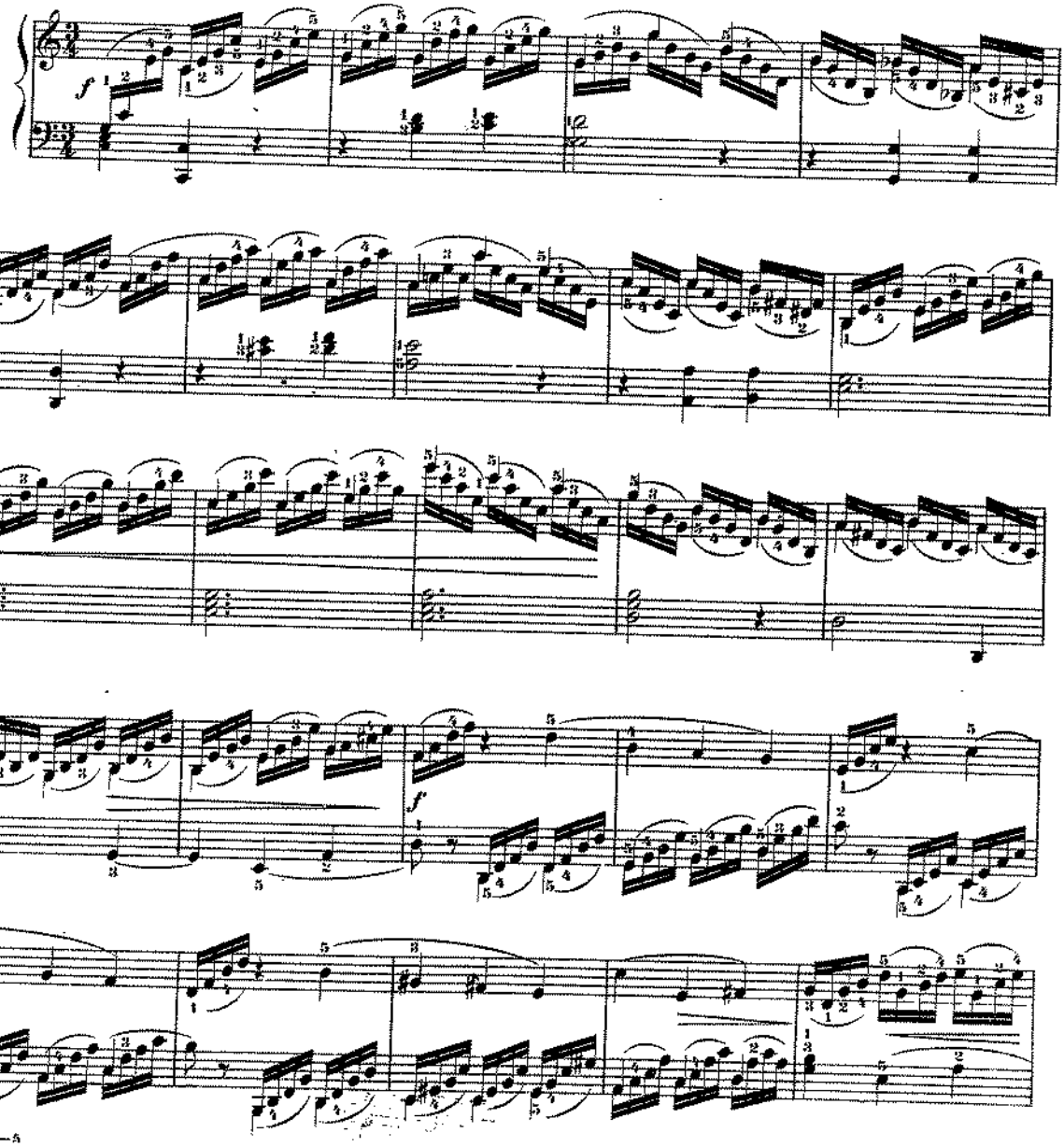
In studying the Preparatory Exercise play the four notes of each Group alike i. e. like 16th notes, striking from high, the hand remaining quiet and gliding along from one Group to the next. After that has been thoroughly mastered, hold down the first note of each Group while the other fingers strike the other three notes, as given in the Study. This being accomplished according to rule, begin to hold down all four notes of each Group, whereby the most perfect *Legato* will be acquired. Practice the Study in the same manner, playing the first note of each Group as a 16th note at first, later on as above. Be careful about your Fingering; never use the 3d finger, when the 4th is marked, and vice versa. The confounding of these two fingers, so often noticed with "Amateur Pianists" is a fault which must be eradicated with Spartan Rigidity. See also Broken Chords in Book II.

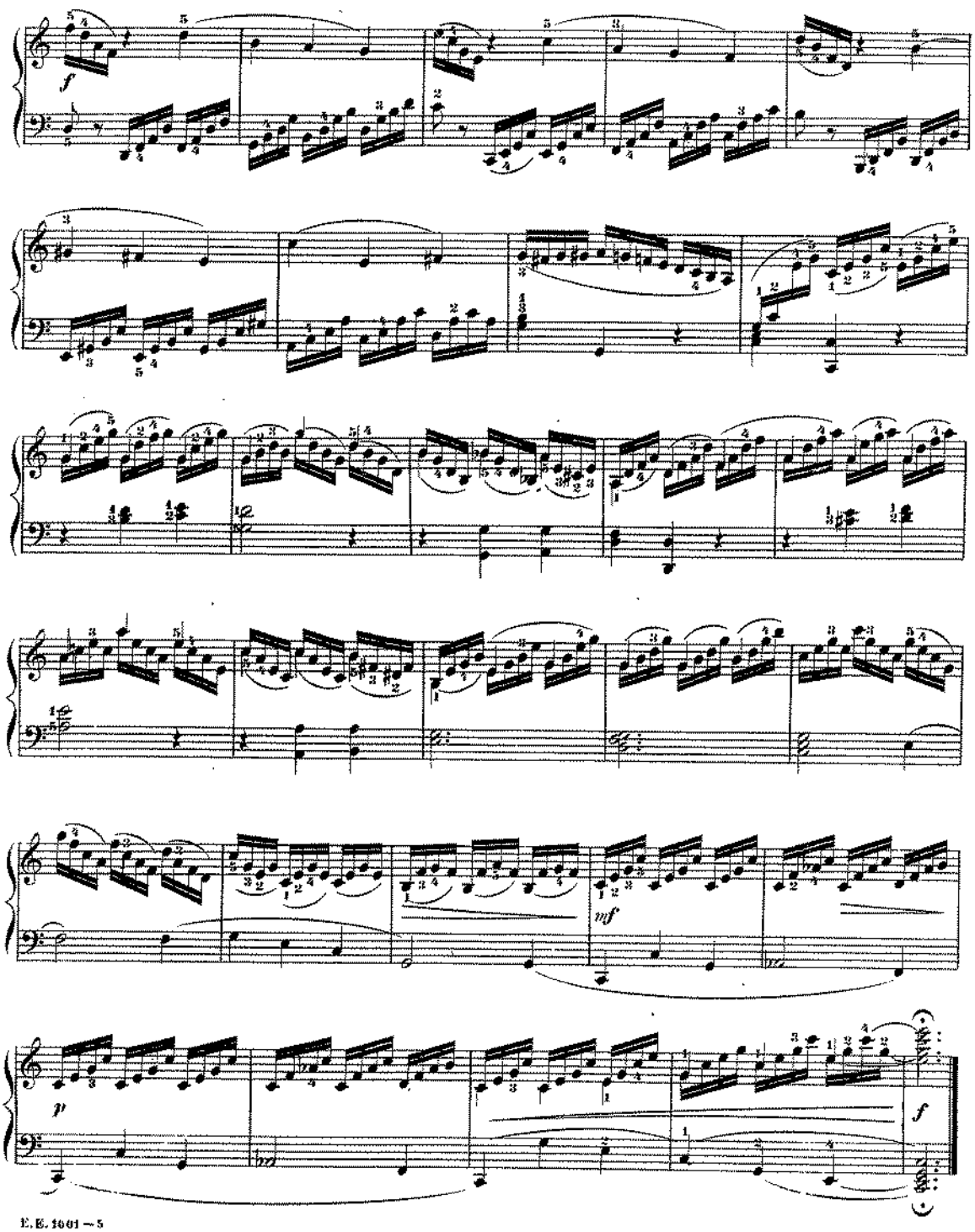
Preparatory Exercise.



Allegro moderato.

71.



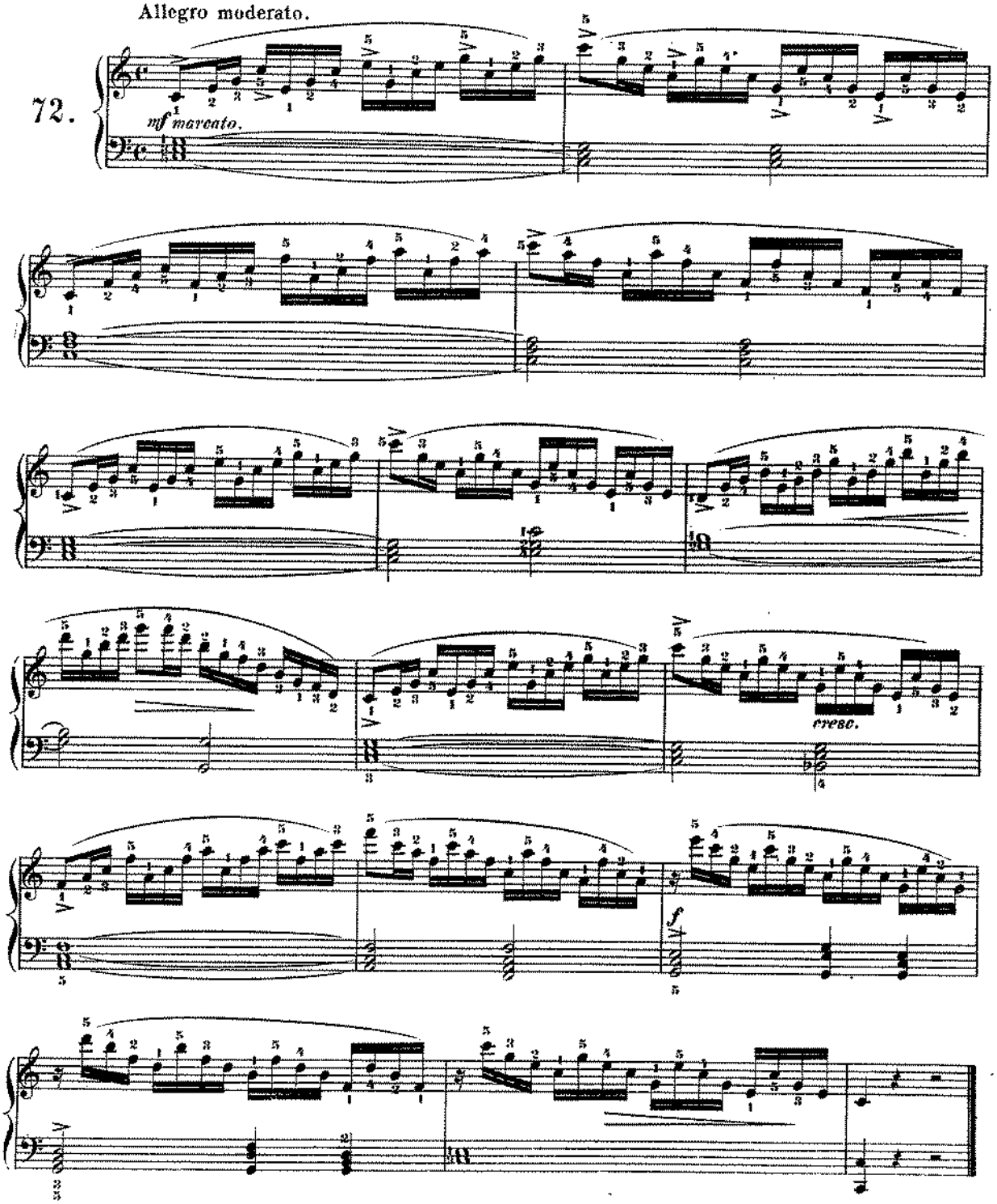


free-scores.com

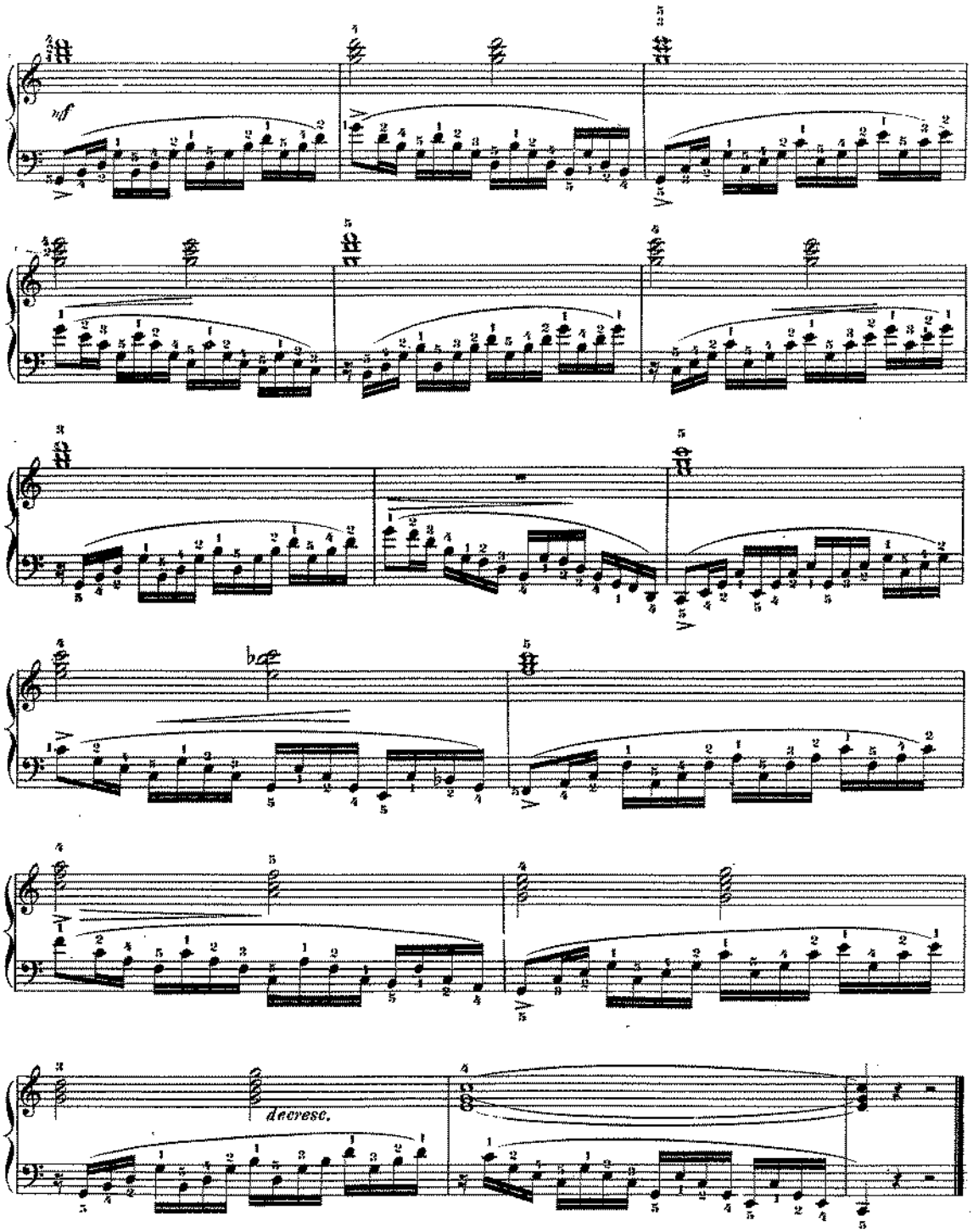
Another Study in Broken Chords with moving hand.

Allegro moderato.

72.



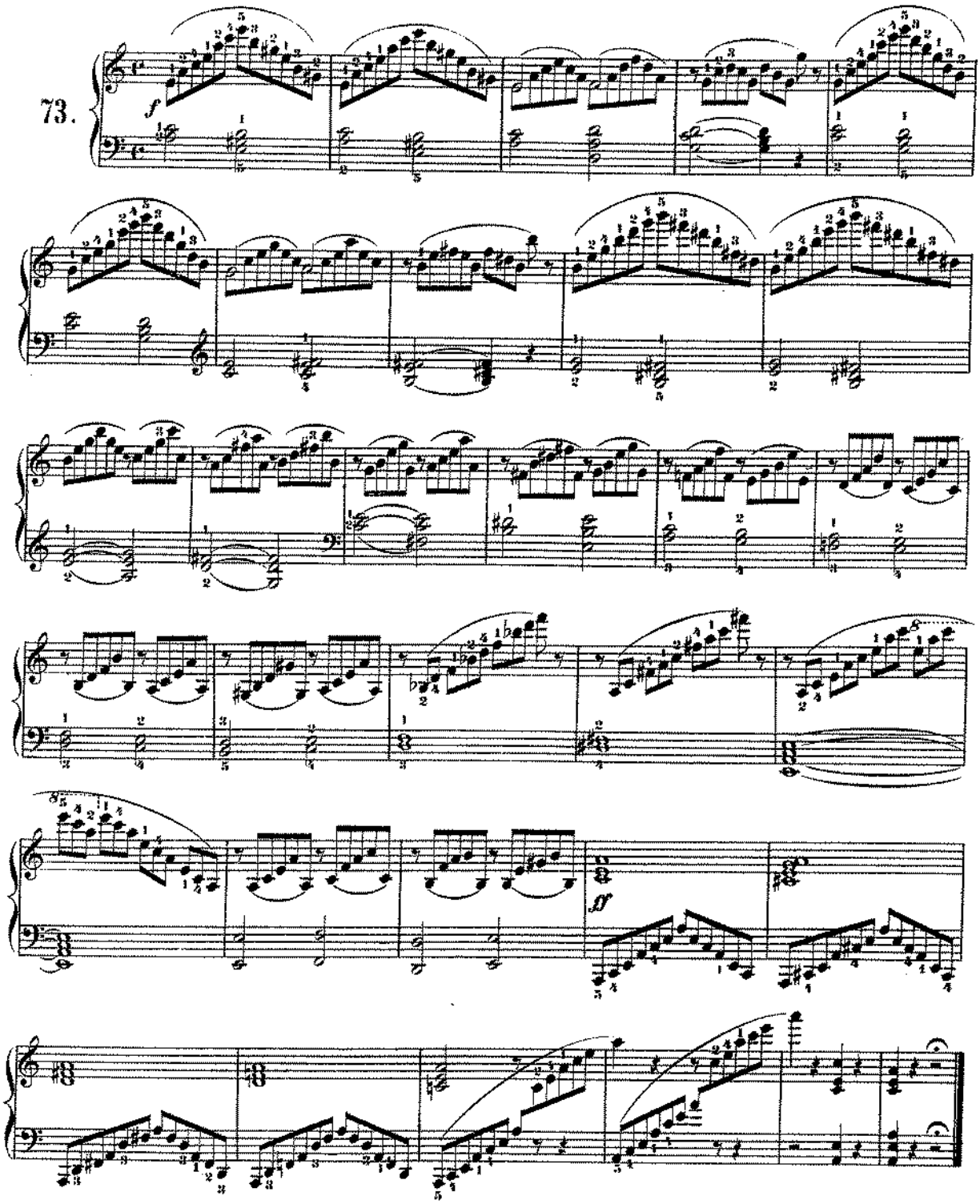
free-scores.com



free-scores.com

Another Study in Broken Chords. Strict Legato must be observed, also particular attention be paid to the Thumb, f. i. in measures 19-20 etc., where the Thumb follows after the fourth finger, it must be struck with the same promptness as the other fingers, avoiding all uncertainty and hesitation.

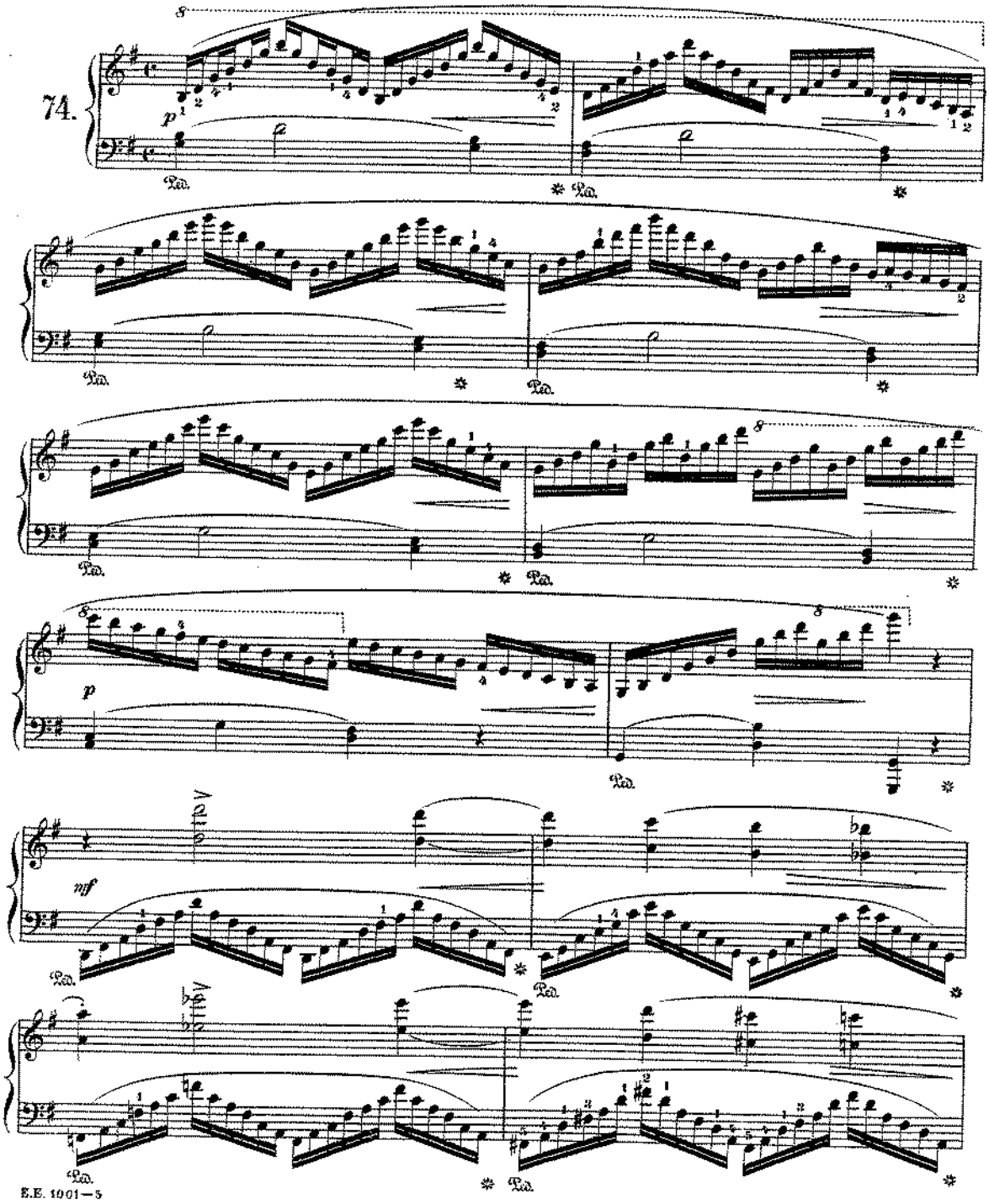
73.



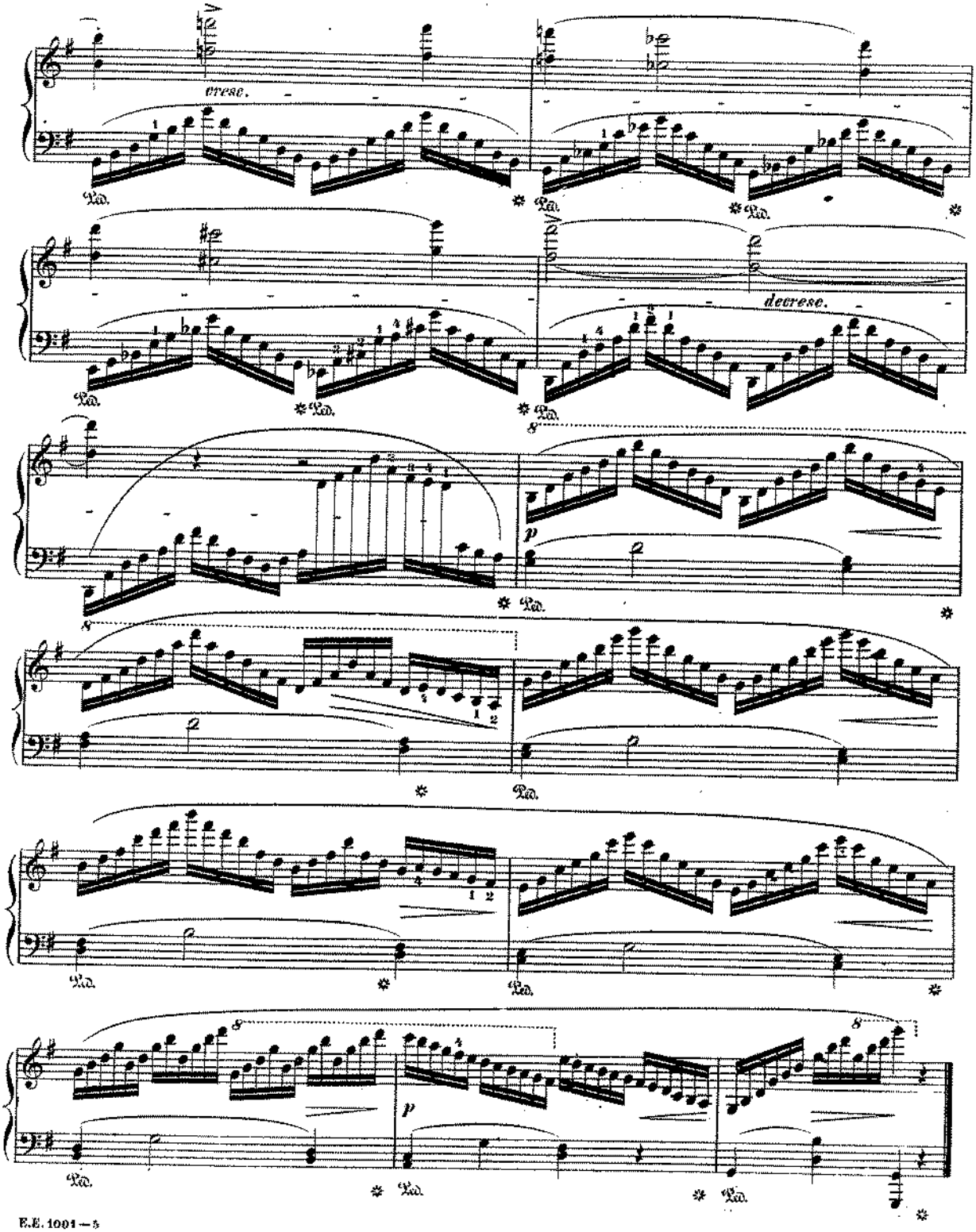
Study in Broken Chords in the "Brilliant Style" giving the Student an opportunity to test his certainty of execution.

Presto.

74.



free-scores.com

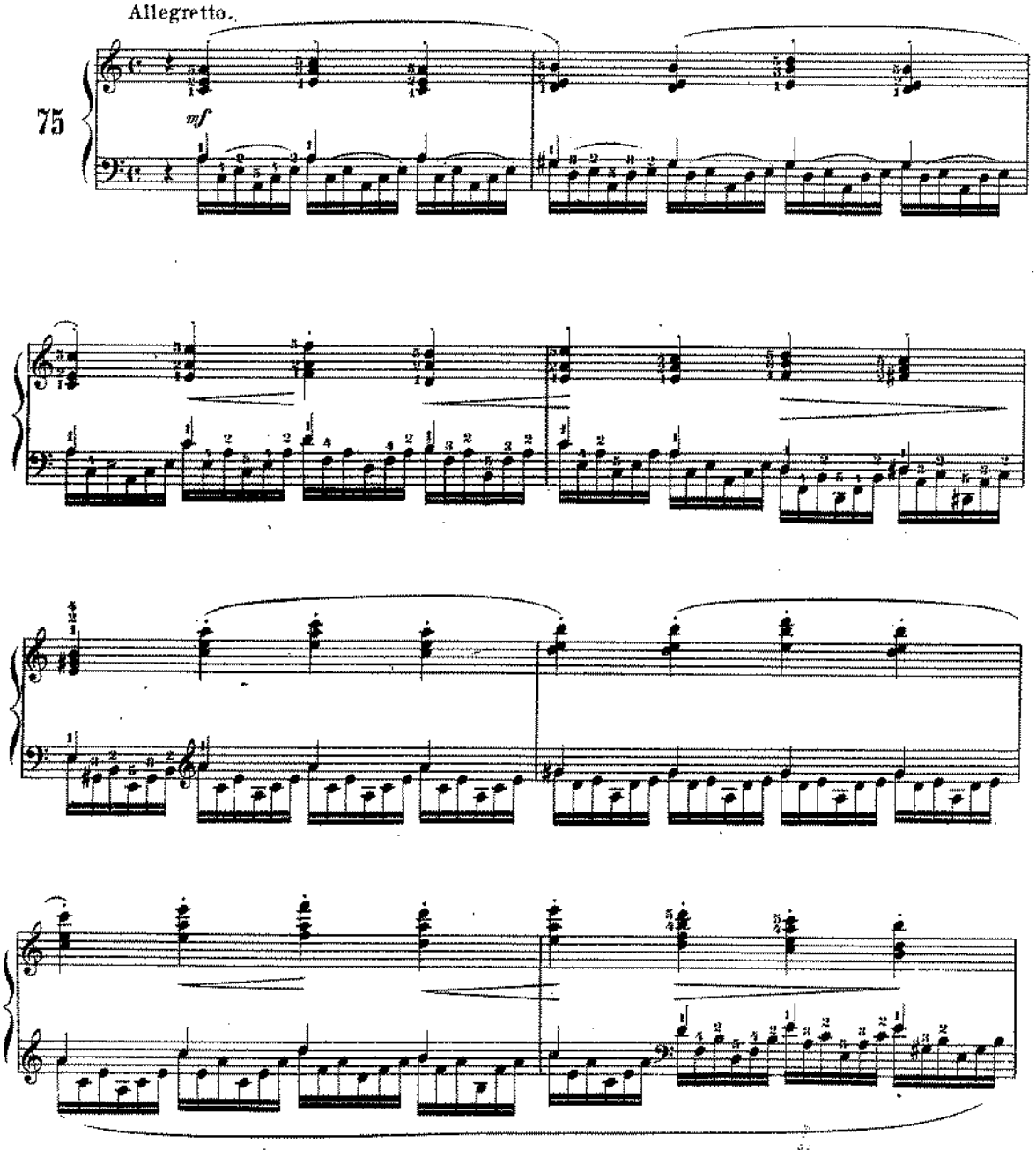

cresc.
decrese.
Ped.

So much has been said now about Broken Chords, that we think the Student will be able to dispense with further Explanations of the same Subject.

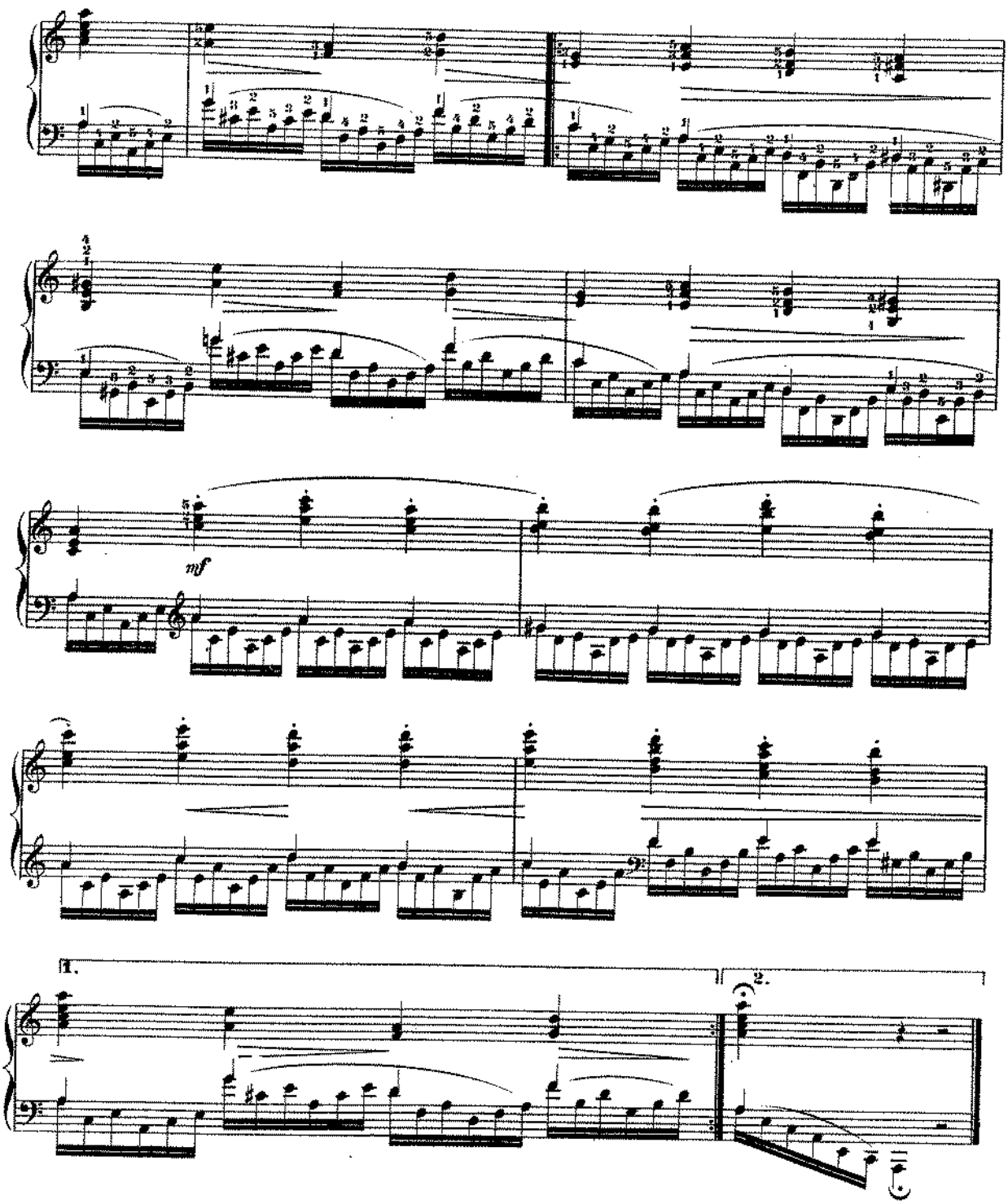
Allegretto.

75

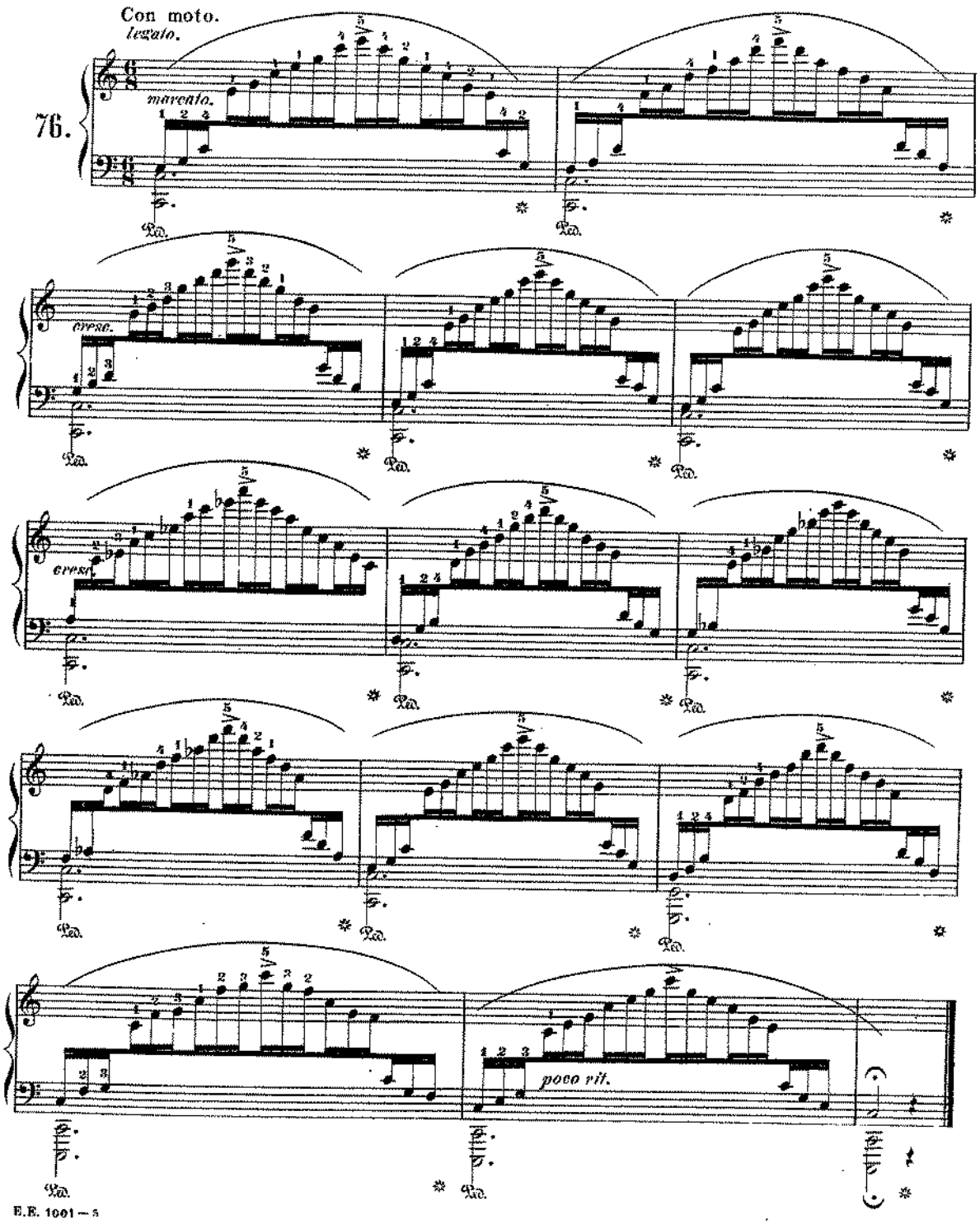
mf



free-scores.com



free-scores.com



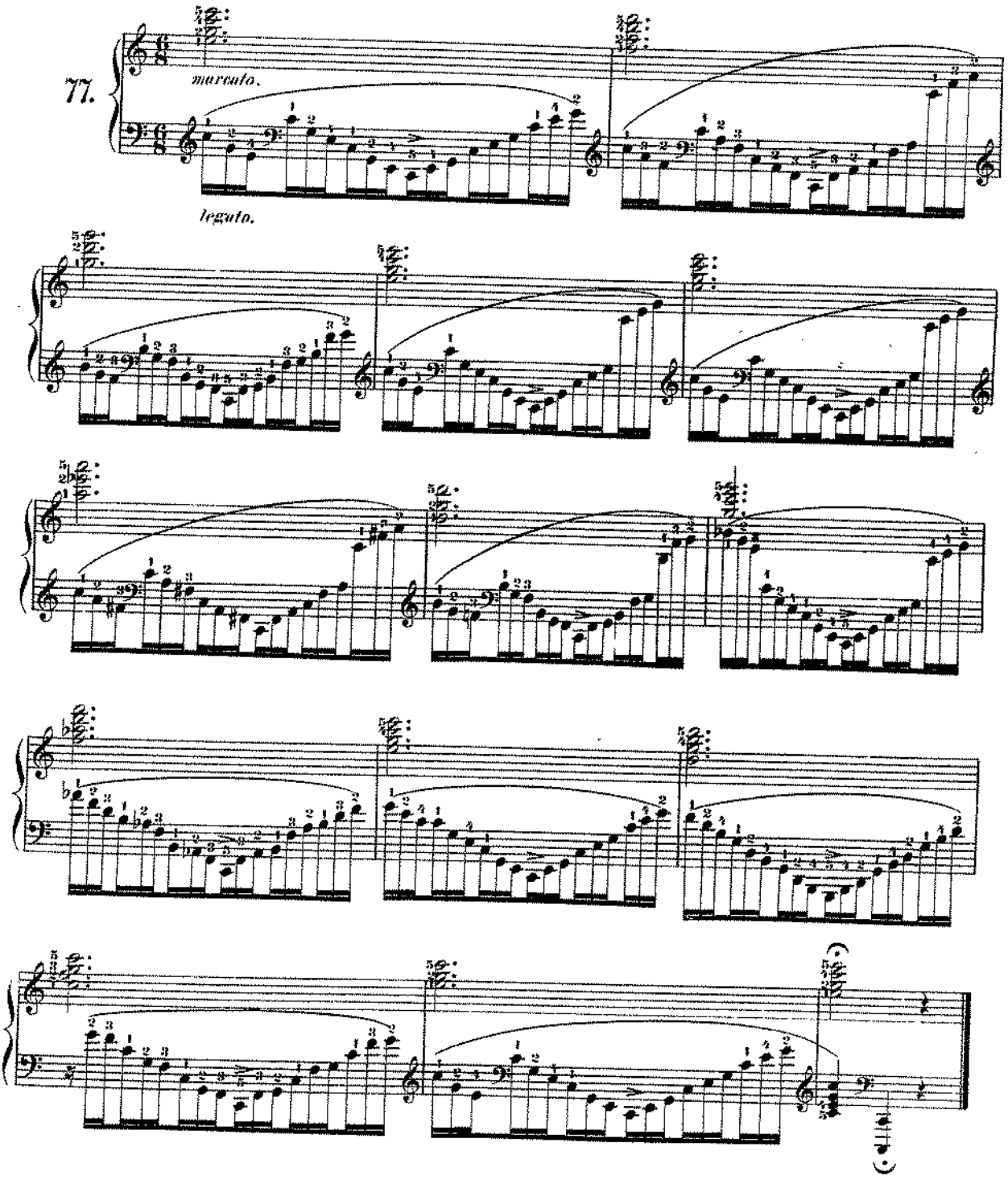
free-scores.com

Con moto.

77.

marcato.

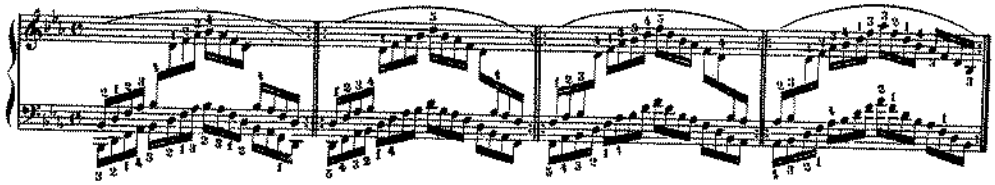
legato.



free-scores.com

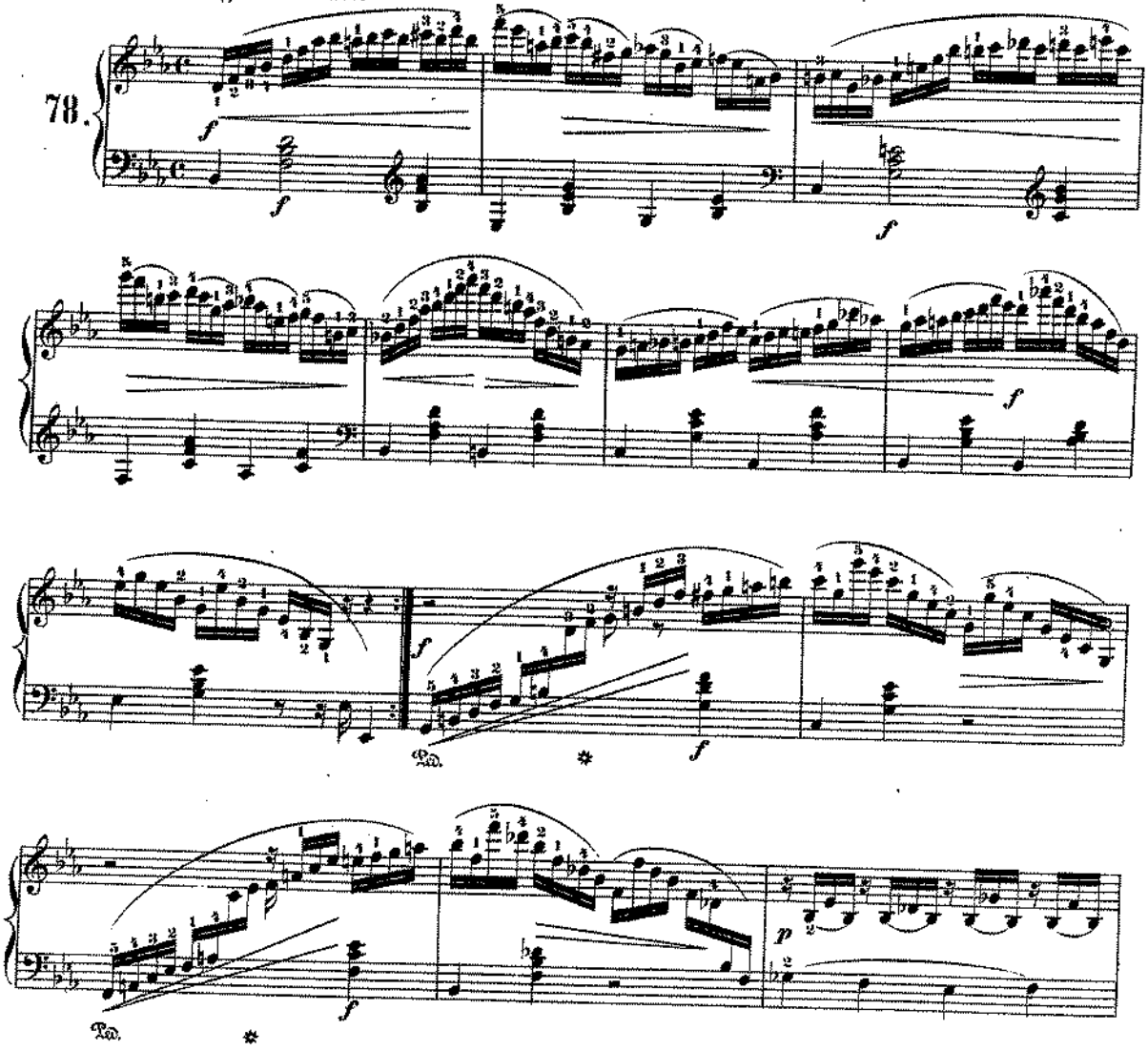
This Study with its different Preparatory Exercises closes the Fifth Book. As it presents the material gone over in this Book in an interesting manner and somewhat like a review, it will prove a test for the Student, to judge for himself, how faithfully he has observed all that has been said. Aside from its technical Advantages it is a fine Composition from the strict Musical Stand-point and will therfor serve as a recreation after the more severe work gone through in the other Studies.

Preparatory Exercise.

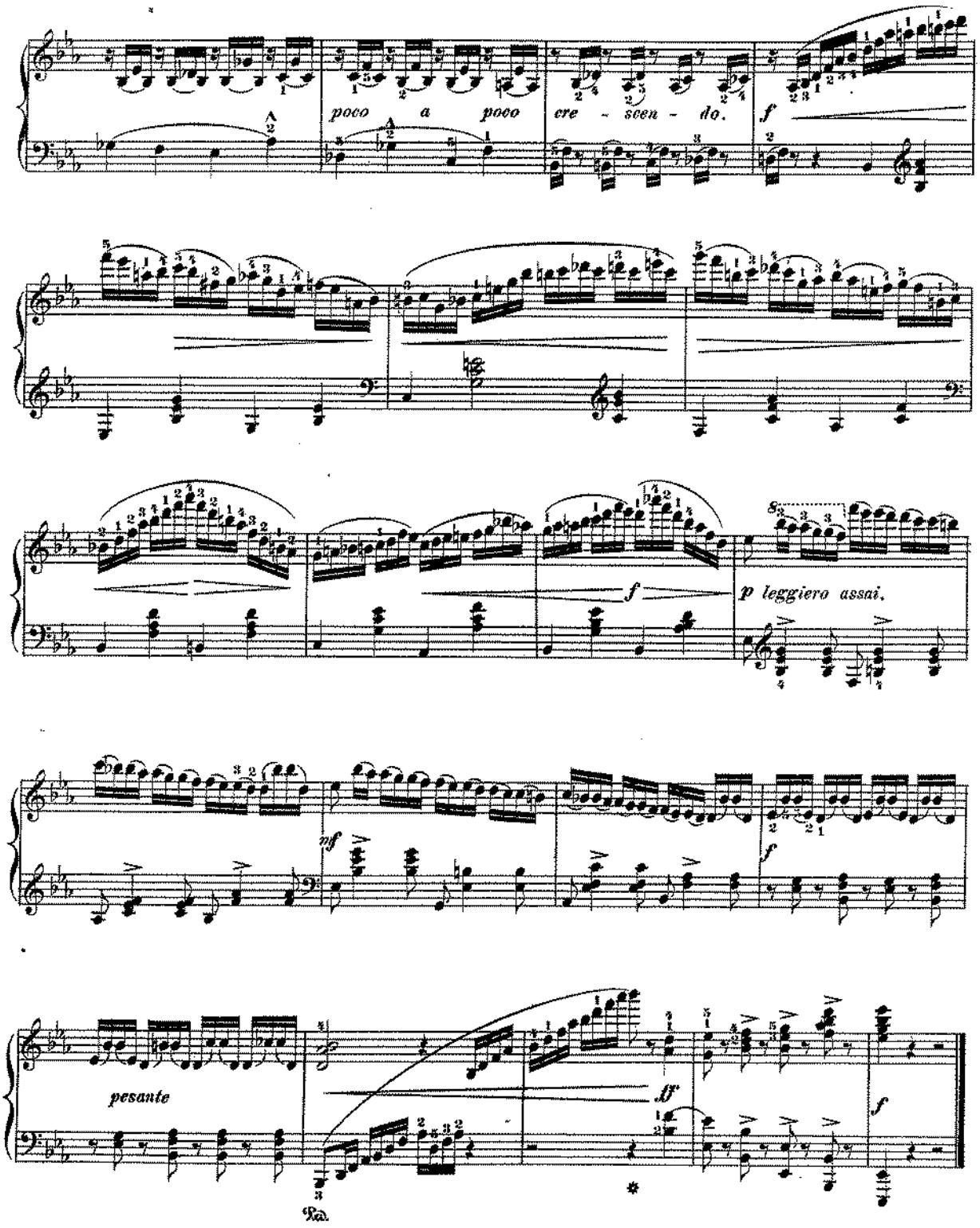


Allegro brillante.

78.



free-scores.com



free-scores.com