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Op. 66, Book I

(TAPPER)

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Carl Albert Loeschhorn

PROGRESSIVE PIANO
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FOR MEDIUM GRADES

Op. 66, Book I

EDITED BY
THOMAS TAPPER

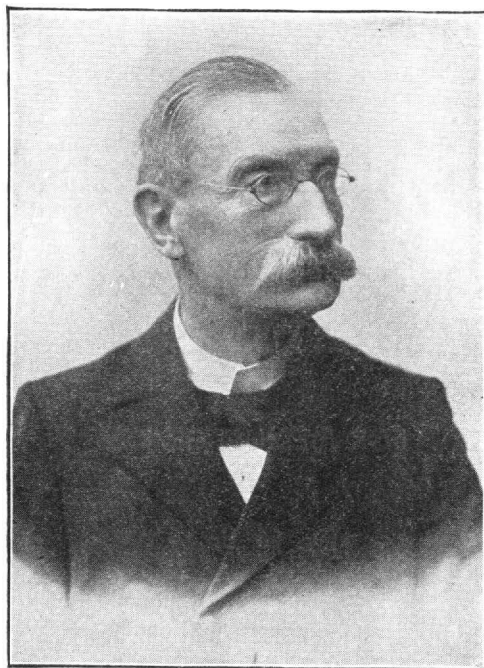
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INTRODUCTION

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 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

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 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 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 I

EXERCISE *20 times*

Ending

1 *Allegro* *mf*

3-12-10

Handwritten: 3-12-10

p *cresc.*

mf *cresc.* *f*

Handwritten: 3-19-10

mf

f

ff

5-14-15

System 1: Treble clef with a series of sixteenth-note runs, each marked with a '4' above the notes. Bass clef with chords and fingerings (1, 3, 5, 2, 1, 3, 5). Dynamics include *f* and *sf*.

System 2: Treble clef with a melodic line and slurs, marked with '4 3 2 3 4 3 2 3' and '4 3 2 3'. Bass clef with chords and fingerings (1, 3, 2, 3, 4, 3, 2, 3, 4). Dynamics include *p*.

System 3: Treble clef with sixteenth-note runs, marked with '4', '5', and '1'. Bass clef with chords and fingerings (2, 5, 4, 3, 2, 1, 3, 2). Dynamics include *f*.

System 4: Treble clef with sixteenth-note runs, marked with '4', '5', and '1'. Bass clef with chords and fingerings (2, 5, 4, 3, 2, 1, 3, 2). Dynamics include *f*. Handwritten '5-21-10' is visible in the background.

System 5: Treble clef with notes and slurs, marked with '2', '3', '4', '5', and '1'. Bass clef with sixteenth-note runs and fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Dynamics include *f*.

System 6: Treble clef with notes and slurs, marked with '4', '5', and '1'. Bass clef with sixteenth-note runs and fingerings (2, 1, 3, 2, 1, 5). Dynamics include *f* and *sf*.

5-28-15

EXERCISE

20 times

Allegro moderato.

4. *p*

mf *p*

mf

mf

System 1: Treble clef with a complex melodic line featuring slurs and fingerings (1, 4, 1). Bass clef accompaniment with chords and a dynamic marking of *f*.

System 2: Treble clef with a melodic line featuring slurs and fingerings (5, 4, 1, 2, 4, 4, 2, 3, 5, 3, 5, 3). Bass clef accompaniment with chords and a dynamic marking of *p*.

System 3: Treble clef with a melodic line featuring slurs and fingerings (5, 3, 4, 2, 3, 1, 5, 4, 2, 3, 1). Bass clef accompaniment with chords and fingerings (2, 4, 1, 5, 1, 3, 2, 1, 5, 3, 2, 1).

System 4: Treble clef with a melodic line featuring slurs and fingerings (5, 3, 3, 1, 4, 2, 4, 2, 1, 1). Bass clef accompaniment with chords and a dynamic marking of *mf*. A handwritten note "1-2-10" is present above the first measure.

System 5: Treble clef with a melodic line featuring slurs and fingerings (4, 2, 1, 3, 3, 5, 3, 5, 3). Bass clef accompaniment with chords and a dynamic marking of *f* and *sf*.

System 6: Treble clef with a melodic line featuring slurs and fingerings (4, 5, 2, 1, 5, 1). Bass clef accompaniment with chords and a dynamic marking of *f*.

7-2-18

EXERCISE

16 times

Musical score for Exercise 16 times. It consists of two staves, Treble and Bass clef, in common time. The piece features a continuous sixteenth-note pattern in the right hand and a corresponding pattern in the left hand. Fingering numbers (1-5) are indicated throughout. The piece concludes with a double bar line and repeat dots.

Allegro

7-16-15

5.

mf

il basso legato

Musical score for piece 5, marked Allegro and mezzo-forte (mf). It features a treble clef staff with a sixteenth-note melody and a bass clef staff with a simple accompaniment. The piece is marked *il basso legato*. Fingering numbers are provided for both hands.

Musical score for piece 6. It consists of two staves, Treble and Bass clef, in common time. The right hand has a sixteenth-note melody, and the left hand has a corresponding accompaniment. Fingering numbers are indicated throughout.

Musical score for piece 7. It consists of two staves, Treble and Bass clef, in common time. The right hand has a sixteenth-note melody, and the left hand has a corresponding accompaniment. Fingering numbers are indicated throughout.

7-30-15

Musical score for piece 8. It consists of two staves, Treble and Bass clef, in common time. The right hand has a sixteenth-note melody, and the left hand has a corresponding accompaniment. Fingering numbers are indicated throughout.

System 1: Treble clef contains a melodic line with a trill on the first measure, followed by a series of sixteenth-note runs. Fingering numbers 1, 3, 4, 4, 1, 2, 4, 1 are indicated above the notes. Bass clef contains a corresponding sixteenth-note accompaniment with fingering 5, 1, 3, 5, 1, 3.

System 2: Treble clef continues the sixteenth-note runs with fingering 3, 1, 3, 1, 2, 1, 1, 3, 2, 1, 1, 3. Bass clef features sustained chords with a dynamic marking of *f*.

System 3: Treble clef continues the sixteenth-note runs with fingering 3, 1, 4, 4, 4, 1, 4, 4, 1. Bass clef has a dynamic marking of *f*. Handwritten notes "8-12-15" are present above the first measure.

System 4: Treble clef features a melodic line with a trill and sixteenth-note runs, with fingering 5, 1, 4, 1, 5, 1, 3, 2, 1, 1, 5, 3, 2, 1, 1. Bass clef continues the accompaniment.

System 5: Treble clef starts with a dynamic marking of *f*, followed by a trill and sixteenth-note runs with fingering 5, 3. Bass clef continues with sixteenth-note accompaniment, ending with a dynamic marking of *ff*.

EXERCISE

6 Allegro *f*

8-27-15

9-8-10

First system of musical notation. Treble clef contains a melodic line with slurs and fingerings (4, 5, 1, 5, 1). Bass clef contains a harmonic accompaniment with fingerings (1, 4, 2, 4) and a dynamic marking of *p*.

Second system of musical notation. Treble clef contains a melodic line with slurs and fingerings (1, 4, 3, 1, 1, 1, 4, 3). Bass clef contains a harmonic accompaniment with fingerings (1, 3).

Third system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 1, 1, 1, 5, 2, 1, 1, 1, 1, 3, 3). Bass clef contains a harmonic accompaniment with dynamic markings *mf*, *sf*, and *f*. A tenor clef is shown with notes and fingerings (1, 2, 3, 4, 5).

9-10-15

Fourth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 1, 4, 3, 2, 3, 5, 4, 3, 1). Bass clef contains a melodic line with slurs and fingerings (1, 5, 3, 5). A tenor clef is shown with notes and fingerings (1, 2, 5).

Fifth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 1, 3, 2, 4, 3, 5, 4). Bass clef contains a melodic line with slurs and fingerings (3, 3, 4, 5, 5, 5).

Sixth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 1, 1, 2, 1, 2). Bass clef contains a harmonic accompaniment with dynamic marking *mf* and fingerings (2, 4, 1, 3).

Seventh system of musical notation. Treble clef contains a melodic line with slurs and fingerings (1, 2, 4, 4, 2, 5, 1, 4, 5). Bass clef contains a harmonic accompaniment with dynamic marking *sf* and fingerings (1, 3, 4).

20 times

EXERCISE

Musical exercise notation in 3/4 time. The right hand plays a sequence of eighth notes with fingerings: 1 2 5 2 1 2 4 2 1 2 5 2 1 2 5 1 2 4. The left hand plays a sequence of eighth notes with fingerings: 4 2 1 5 2 1 4 2 1 3 2 1 4 2 1 5 2 1.

Moderato

Musical notation for the Moderato section. The right hand starts with a sequence of eighth notes with fingerings 1 2 5. The left hand has a bass line with notes 5 and 1. The tempo is marked *Moderato*. Performance instructions include *dolce ed espressivo* and *Legato sempre*.

Musical notation for the Moderato section. The right hand continues with eighth notes and fingerings: 2 5, 5, 1 2 4, 1 2 4, 3 5, 1 2 4, 1 3 5, 1 2 4 2. The left hand has a bass line with notes 5, 5, 2, 1, 2, 3.

Musical notation for the Moderato section. The right hand continues with eighth notes and fingerings: 1 3 5, 1 2 4, 3 5, 2 4, 3 5. The left hand has a bass line with notes 1, 2, 2, 1, 1, 1, 1. The dynamic marking is *mf*.

Musical notation for the Moderato section. The right hand continues with eighth notes and fingerings: 1 3 5, 2, 2, 2 5, 4, 1 2 5, 3, 4, 5, 2 4, 1 2 3. The left hand has a bass line with notes 2, 1, 2, 1. The dynamic marking is *p*.

11-19-15

Musical notation for the Moderato section. The right hand has a melodic line with notes 5, 1, 1, 1, 3. The left hand has a rhythmic pattern with fingerings: 5 4 1 2 4 2 1, 5 3 1, 4 3 1. The dynamic marking is *mf*. The tempo is marked *cantabile*.

Musical notation for the Moderato section. The right hand has a melodic line with notes 5, 3, 4. The left hand has a rhythmic pattern with fingerings: 5 3, 4. The dynamic marking is *mf*.

12-9-16

First system of musical notation. Treble clef has notes with fingerings 5, 2, 1, 5, 5, 4, 5, 1, 5, 2, 5, 2. Bass clef has a continuous eighth-note accompaniment with fingerings 4, 2, 5, 5, 4, 5.

Second system of musical notation. Treble clef has notes with fingerings 3, 1, 2, 2. Bass clef has eighth-note accompaniment with fingerings 5, 5, 4, 5, 2, 1, 2, 2, 3, 1.

Third system of musical notation. Treble clef has eighth-note patterns with a dynamic marking *p* and fingerings 4. Bass clef has notes with fingerings 1, 2, 5, 4.

Fourth system of musical notation. Treble clef has eighth-note patterns with fingerings 2, 5, 5, 4, 5, 2, 4, 3, 5, 2, 4. Bass clef has notes with fingerings 4, 5, 5, 2, 1, 2, 3.

Fifth system of musical notation. Treble clef has eighth-note patterns with fingerings 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5. Bass clef has notes with fingerings 1, 2, 5, 1, 1, 1, 1.

Sixth system of musical notation. Treble clef has eighth-note patterns with fingerings 1, 3, 5, 2, 2, 2, 5, 4, 5, 5, 3, 4, 1, 2, 5. Bass clef has notes with a dynamic marking *p* and fingerings 2, 1, 1, 1. The word *morendo* is written above the bass line.

Seventh system of musical notation. Treble clef has eighth-note patterns with fingerings 1, 3, 1, 3, 4, 1, 2, 5, 1, 3, 1, 3, 4. Bass clef has notes with fingerings 1, 1, 2, 1, 1. The dynamic marking *pp* is at the end of the system.

16 times

EXERCISE

8

Vivo

9

f

mf

f

mf

p

poco - a - poco - cre - scen - do

1-14-16

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Fingering numbers (1-5) are placed above or below notes to indicate fingerings. There are also slurs, accents, and other performance markings throughout the score.

Each exercise 20 times

EXERCISE

Andante cantabile

10

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The piece is in a minor key, indicated by the one flat in the key signature. The tempo and dynamics markings include *calando* (ritardando), *p e dolce* (piano and dolce), and *poco a poco smorzando* (poco a poco decrescendo). The score is heavily ornamented with fingerings (numbers 1-5) and slurs. The final system concludes with the word *pp* (pianissimo) and the word *zando* (likely part of *smorzando*).

This page of piano sheet music consists of seven systems, each with a treble and bass clef staff. The music is written in a single key signature and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte) at the beginning, *mf* (mezzo-forte) in the sixth system, and *p* (piano) in the seventh system. The piece concludes with a double bar line and a fermata over the final notes.

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