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SCHMIDT'S EDUCATIONAL SERIES

No. 37.

# PROGRESSIVE STUDIES

IN

# OCTAVE PLAYING

(WITH SPECIAL PREPARATORY EXERCISES)

BY

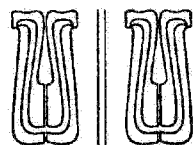
# CHARLES DENNÉE

PRICE \$ 1.00

# Schmidt's Educational Series.

## PIANOFORTE.

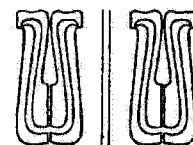
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**NEW YORK**  
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N<sup>o</sup> 37.

# PROGRESSIVE STUDIES

IN

## OCTAVE PLAYING

(WITH SPECIAL PREPARATORY EXERCISES)



COMPOSED ADAPTED AND EDITED

BY

# CHARLES DENNÉE

Price \$ 1.00

The ARTHUR P. SCHMIDT Co  
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# Preparatory Exercises

CHARLES DENNÉE  
Op. 37

Practice the following exercises for acquiring the correct up and down motion of the hand from the wrist, keeping the muscles of the wrist and forearm supple.

Strike and lift with quick motions making equal points of repose on key and after lift.

Be very careful to avoid fatigue or strain in practicing octaves.

R. H.



L. H.



R. H.



L. H. same two octaves lower



Practice these exercises in every major and minor key.  
Also practice all the major and minor scales (each hand separately), slowly at first and gradually increasing the speed.

musi 15 of 10 fusiha 66

*f, mf, p, pp*

Practice in all the major keys

*f, mf, p, pp*

Practice in all the major keys

8

*f, mf, p, pp*

Practice in all the major keys

7 8

*f, mf, p, pp* 8

Practice in all the major and minor keys

*f, mf, p, pp* 8

*f, mf, p, pp* 8

Practice in all the minor keys

*f, mf, p, pp*

Practice in all the major keys

Practice in all keys- C $\sharp$ , D, E $\flat$ , E etc.

*f, mf, p, pp*

Practice in a-e-d-g and f minor

Allegretto grazioso

+) 1A

*p*

*mf*

*f* (Fine)

+) 1B

*p*

*mf*

*f* (D.C.)

A.P.S. 9214-41 \*) Practice separately at first, combining both studies later.

2A

*p*

8.

*rall.*

*p a tempo.*

*f*

(Fine)

2B

*(mp)*

*p*

*(mf)*

*fp*

*marcato il basso*

*rall.*

*a tempo*

*f*

8.

(D.C.)

# Capriccietto

Moderato

CORNELIUS GURLITT, Op. 201, N<sup>o</sup> 16

3

*f marcato molto*

4

*risoluto sempre*

*ff*

+) Play each octave with a slight wrist action, giving the notes practically their full value. Later this study may be practised legato, with different modes of phrasing.

Andantino  $\text{♩} = 132$ 

EDMUND PARLOW, Op. 91, № 4

4

+) *mf* *p*

*mf* *p*

*f* *p*

*f* *p*

*f* *p*

+) Also practice *ff*, *f*, *p*, *pp*

4 1 4 1

*p*

1 2 3 6

*mf* *p*

4

*mf* *p* *f*

4

*p* *f* *p*

3 4

*f*

4 8

*ff*

8

Allegretto

5

\*) Practice also in broken octaves. 15 15 in *R.H.* 5151 in *L.H.*

When facility and sureness have been attained, this study may be practiced in the following rhythms

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex, rapid sequence of chords and arpeggios. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff includes a dynamic marking of *mf* and an accent mark (^) above a chord. The bass staff continues with rhythmic accompaniment.

Third system of musical notation. The treble staff features a first ending bracket with a repeat sign and a measure number '8' above it. The bass staff continues with rhythmic accompaniment.

Fourth system of musical notation. The treble staff contains a series of chords and arpeggios. The bass staff continues with rhythmic accompaniment.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *sempre ff*. The system concludes with a long, sustained chord in the treble staff and a final rhythmic flourish in the bass staff.



*ben marcato il canto*

First system of musical notation, measures 1-3. The right hand features a melodic line with fingerings 5, 4, 3, 2, 5, 4, 3, 2, and 4. The left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with fingerings 5, 4, 3, 2, 5, 4, and 3. The left hand accompaniment continues with eighth notes.

Third system of musical notation, measures 7-9. The right hand has a fermata over a chord in measure 8, with a *p* dynamic marking. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation, measures 10-12. The right hand accompaniment features a *cresc.* marking. The left hand accompaniment continues with eighth notes.

Fifth system of musical notation, measures 13-15. The right hand features a melodic line with an *f* dynamic marking and an 8-measure repeat sign. The left hand accompaniment continues with eighth notes, ending with *sf sf* markings.

Allegro con grazia

CHARLES DENNÉE  
Op.37

7 *p leggiero*

*mf*

*cres - - - cen - - - do f ritard.*

*u tempo*

*p*

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The tempo is marked *u tempo* and the dynamic is *p*. Fingerings are indicated with 'V' and 'y'.

Second system of the piano score. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes chords and eighth notes. A first ending bracket labeled '8' spans the final two measures of the system.

*mf*

Third system of the piano score. The right hand features a melodic line with eighth notes and quarter notes. The left hand accompaniment includes chords and eighth notes. The dynamic is marked *mf*. Fingerings are indicated with 'y'.

*p*

Fourth system of the piano score. The right hand features a melodic line with eighth notes and quarter notes. The left hand accompaniment includes chords and eighth notes. The dynamic is marked *p*. Fingerings are indicated with 'y'.

*pp*

Fifth system of the piano score. The right hand features a melodic line with eighth notes and quarter notes. The left hand accompaniment includes chords and eighth notes. The dynamic is marked *pp*. A first ending bracket labeled '8' spans the final two measures of the system.

Allegretto

8

*p*

(5)

*p*

*fz*

*fz*

*fz*

*fz*

*p*

*poco rit.*

+ See remarks for No 5

Practice also with the 8th note passages in broken octaves



Moderato risoluto

CORNELIUS GURLITT Op. 201, N<sup>o</sup> 24

arranged by CHARLES DENNÉE

9

*ff ben marcato*

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

*Fine*

8<sup>va</sup> 8<sup>va</sup>

*piu tranquillo*

*mf*

12

5<sup>4</sup> (4) 5<sup>4</sup> (5) 5 (4) 5 (5)

8<sup>va</sup>

*D.C. al Fine*

Practice with a strong wrist stroke, the forearm assisting in the production of a full tone

Con moto

FRANK LYNES

10

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "cres - cen - do" and contains a complex melodic phrase with fingerings 4, 3, 4, 5, 1, and 5. The piano accompaniment consists of chords and a rhythmic bass line.

Musical score system 2, featuring piano accompaniment. The system begins with a forte (*f*) dynamic marking and includes a four-measure melodic phrase in the right hand.

Musical score system 3, featuring piano accompaniment. The system begins with a piano (*p*) dynamic marking and the tempo instruction "a tempo". It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score system 4, featuring piano accompaniment. The system continues the eighth-note accompaniment and includes a mezzo-forte (*mf*) dynamic marking.

Musical score system 5, featuring piano accompaniment. The system continues the eighth-note accompaniment and includes the lyrics "cres - cen -" and a crescendo hairpin.

Musical score system 6, featuring piano accompaniment. The system includes the lyric "do" and a forte (*f*) dynamic marking. It concludes with a fermata over a chord in the right hand and a final bass note in the left hand.

Allegro non troppo

FERDINAND MEYER

11

The first system of music, measures 1-4, is in 2/4 time. The treble clef part begins with a forte (*f*) dynamic and features a series of eighth-note chords. The bass clef part has a long, low note in the first measure, followed by eighth-note chords. The key signature has one sharp (F#).

The second system, measures 5-8, continues the eighth-note chordal texture in the treble clef. The bass clef part features a long, low note in the fifth measure, followed by eighth-note chords. The key signature has one sharp (F#).

The third system, measures 9-12, continues the eighth-note chordal texture in the treble clef. The bass clef part features a long, low note in the ninth measure, followed by eighth-note chords. The key signature has one sharp (F#).

The fourth system, measures 13-16, continues the eighth-note chordal texture in the treble clef. The bass clef part features a long, low note in the thirteenth measure, followed by eighth-note chords. The key signature has one sharp (F#).

The fifth system, measures 17-20, begins with a piano (*p*) dynamic. The treble clef part features a series of eighth-note chords. The bass clef part features a long, low note in the seventeenth measure, followed by eighth-note chords. The key signature changes to two flats (Bb, Eb).

The sixth system, measures 21-24, begins with a mezzo-forte (*mf*) dynamic. The treble clef part features a series of eighth-note chords. The bass clef part features a long, low note in the twenty-first measure, followed by eighth-note chords. The key signature changes to two sharps (F#, C#).

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and contains several measures of music with slurs and accents. The bass clef part provides a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The treble clef part starts with a mezzo-forte (*mf*) dynamic and includes a measure with a circled '8' above it. The bass clef part continues the accompaniment with slurs and accents.

Third system of musical notation. The treble clef part begins with a forte (*f*) dynamic. The bass clef part features a long, sustained chord in the first measure, followed by a melodic line with slurs and accents.

Fourth system of musical notation. The treble clef part contains a complex, multi-measure melodic passage. The bass clef part has a long, sustained chord in the first measure, followed by a melodic line with slurs and accents.

Fifth system of musical notation. The treble clef part continues the melodic development. The bass clef part has a long, sustained chord in the first measure, followed by a melodic line with slurs and accents.

Sixth system of musical notation. The treble clef part features a dense, multi-measure melodic passage. The bass clef part has a long, sustained chord in the first measure, followed by a melodic line with slurs and accents.

# Elfentanz

## Elfin Dance

Allegretto scherzando (M.M.  $\text{♩} = 72$ )

BERNHARD WOLFF, Op. 243, N<sup>o</sup> 1


12

*p leggiero*

*cresc.*

*p*

*p*

+ This study may also be practiced legato, thus  using a very light touch

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music features a complex texture with multiple voices in both hands, including chords and moving lines. There are no dynamic markings in this system.

Second system of musical notation, continuing the piece. It begins with a forte dynamic marking (*f*). The texture remains dense with multiple voices in both hands. There are no dynamic markings in this system.

Third system of musical notation, starting with a piano dynamic marking (*p*). The texture continues with multiple voices in both hands. A crescendo hairpin is visible in the right hand, ending with the marking *cresc.* There are no dynamic markings in this system.

Fourth system of musical notation, continuing the piece. The texture remains dense with multiple voices in both hands. There are no dynamic markings in this system.

Fifth system of musical notation, concluding the piece. It features a fortissimo dynamic marking (*ff*) in both hands. The right hand has an octave sign (*8*) above a chord. The system ends with a double bar line. There are no dynamic markings in this system.

Allegro Moderato

ARTHUR FOOTE

13

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Allegro Moderato'. The score begins with a piano (*p*) dynamic and a 'non legato' articulation. The first system (measures 13-14) features a melody in the treble clef with a slur and a fermata, and a bass line with eighth-note patterns. The second system (measures 15-16) continues the melodic and bass line patterns. The third system (measures 17-18) introduces a forte (*f*) dynamic in the treble clef. The fourth system (measures 19-20) features a piano (*p*) dynamic in the bass clef and a forte (*f*) dynamic in the treble clef. The fifth system (measures 21-22) continues with piano (*p*) dynamics in both staves. The sixth system (measures 23-24) concludes with piano (*p*) dynamics and includes a double bar line and a repeat sign.

First system of musical notation. The right hand features a series of chords with a descending melodic line. The left hand has a bass line with some rests. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand has a more active melodic line with some trills. The left hand continues with a bass line. A *f* marking is at the start, and a *rit.* marking is towards the end.

Third system of musical notation. The right hand has a sustained chord with a melodic line. The left hand has a steady bass line. A *ff a tempo* marking is at the beginning.

Fourth system of musical notation. The right hand has a melodic line with some trills. The left hand has a bass line with some rests.

Fifth system of musical notation. The right hand has a sustained chord with a melodic line. The left hand has a bass line. A *p* marking is at the start, and a *cresc.* marking is in the middle.

Sixth system of musical notation. The right hand has a melodic line with some trills. The left hand has a bass line with some rests. A *f* marking is at the start, and a *p* marking is in the middle. There are some fingerings (1, 3, 1, 3) at the bottom.



This page of musical notation consists of six systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system begins with a piano (*p*) dynamic marking. The second system features a *3* fingering in the bass staff. The third system includes a *3* fingering in the treble staff. The fourth system contains the lyrics "cres - - cen - - do" and "dimin." with dynamic markings *p*, *f*, and *dimin.*. The fifth system includes dynamic markings *p*, *pp*, and *f*. The sixth system includes a *4* fingering in the treble staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

Con fuoco (♩ = 132)

15

The first system of music (measures 15-18) is in 2/4 time with a key signature of two flats. It begins with a *ff* dynamic. The right hand features a complex, multi-voice texture with many beamed notes. The left hand has a simple bass line. The word "Ped." is written below the bass line in measures 15, 16, and 17, with an asterisk under each. A *p* dynamic marking is placed above the right hand in measure 18.

The second system (measures 19-22) continues the piece. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. A *f* dynamic marking is placed above the right hand in measure 21.

The third system (measures 23-26) features a *ff* dynamic in the right hand. The right hand has a melodic line with grace notes. The left hand has a bass line with some chords. The word "Ped." is written below the bass line in measures 24, 25, and 26, with an asterisk under each.

The fourth system (measures 27-30) starts with a *f* dynamic. The right hand has a melodic line with grace notes. The left hand has a bass line with some chords. A first ending bracket is shown above the right hand in measure 27, with a repeat sign and a first ending sign.

The fifth system (measures 31-34) continues the piece. The right hand has a melodic line with grace notes. The left hand has a bass line with some chords.

First system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. Dynamics: *ff* (fortissimo) and *p* (piano). Performance markings: *Red.* (Reduction) and asterisks (\*) are placed below the bass staff. A fermata is present over a chord in the treble staff.

Second system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. Performance markings: *Red.* and asterisks (\*) are placed below the bass staff. A fermata is present over a chord in the treble staff.

Third system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. Performance markings: *Red.* and asterisks (\*) are placed below the bass staff. A fermata is present over a chord in the treble staff.

Fourth system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. Dynamics: *ff* (fortissimo), *pesante* (heavy), *fff* (fortississimo), and *accel.* (accelerando). Performance markings: *Red.* and asterisks (\*) are placed below the bass staff. A dashed line with the number 8 is above the first measure of the treble staff.

Fifth system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. Performance markings: *Red.* and asterisks (\*) are placed below the bass staff. The system concludes with a double bar line and repeat signs.

Allegro

FRANK LYNES

16

*p**sempre staccato*

Musical score for piano, measures 16-23. The score is in G major and 3/4 time. It features a right-hand melody of eighth-note chords and a left-hand accompaniment of quarter notes. The piece is marked "Allegro" and "sempre staccato". The first measure is marked "p" (piano). The score ends with a repeat sign in the final measure.

Lo stesso Tempo

*p*  
*sempre staccato*

*p*

*poco* - - - *a* - - - *poco* - - - *cres* - - -

*cen* - - - *do*

*ff* *cresc* *e* *rit.* *allargando* *sffz*

*Ped.* \*

Allegro bravura

17

*f sempre staccato*

8

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth notes and rests.

Second system of musical notation, continuing the piece. It concludes with the word "Fine" written in the right margin.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) at the beginning of the system.

Fourth system of musical notation, continuing the complex rhythmic texture.

Fifth system of musical notation, including a repeat sign and a first ending bracket. A circled number "8" is placed above the first ending.

8

Sixth system of musical notation, concluding the piece with a final cadence. The word "D.C. al Fine." is written at the bottom right of the system.

D.C. al Fine.

Allegro moderato

ALBERT BIEHL, Op. 140, N<sup>o</sup> 10

18

*mf*

Practice also in the following rhythms

The musical score is divided into six systems, each with a treble and bass staff. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings are placed throughout the piece: *a tempo* at the beginning of the second system, *rit.* (ritardando) above the final measure of the first system, *f* (forte) at the start of the third system, *cresc.* (crescendo) below the first measure of the sixth system, and *dim.* (diminuendo) above the final measure of the sixth system. The key signature consists of two sharps (F# and C#). The piece concludes with a final cadence in the last measure of the sixth system.

This study may also be practiced in broken octaves when sufficient facility has been attained.

## Allemande

Allegro moderato (M.M. ♩ = 100)

BERNHARD WOLFF, Op. 243 No 2

19

*f marcato* *cresc.*

*f* *mf*

*f*

*f*

*cresc.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment. The system concludes with a fermata over the final chord and the word *Fine*.

Second system of musical notation. The treble clef part begins with a piano (*p*) dynamic and the instruction *leggero*. The bass line continues with eighth-note accompaniment. The system ends with a fermata.

Third system of musical notation. The treble clef part features a piano (*p*) dynamic. The bass line continues with eighth-note accompaniment. The system ends with a fermata.

Fourth system of musical notation. The treble clef part begins with a piano (*p*) dynamic and includes the instruction *cresc.* (crescendo). The bass line continues with eighth-note accompaniment. The system ends with a fermata.

Fifth system of musical notation. The treble clef part continues with eighth-note accompaniment. The system ends with a fermata and the instruction *D.C. al Fine*.

Moderato

20

*mf*

*p*

*cres - - cen - - do*

*cresc.*

*f*

First system of musical notation. The treble clef staff contains a melodic line with a fermata at the end. The bass clef staff contains a rhythmic accompaniment. Dynamics include *cres* and *cen*. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f*. The key signature has two sharps.

Third system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff has a more active accompaniment. Dynamics include *mf*. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a more active accompaniment. Dynamics include *p* and *cres*. The key signature has two sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a more active accompaniment. Dynamics include *mf* and *f*. The key signature has two sharps. The system concludes with a double bar line and the marking *poco rit.*

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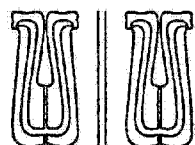
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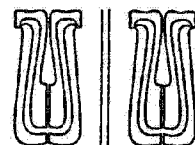
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