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# Czerny-Wiechmayer

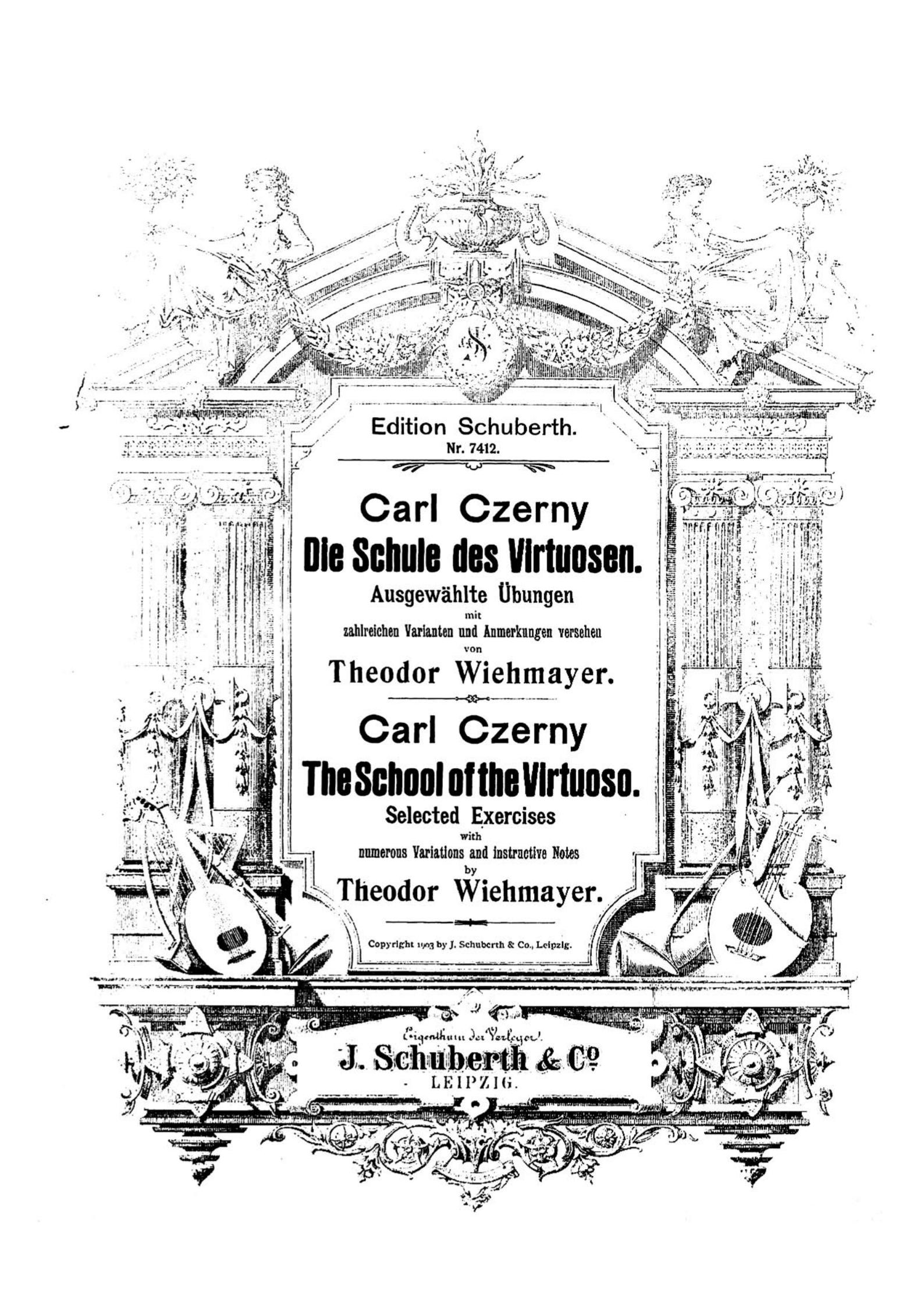
## Schule des Virtuosen

Für Pianoforte.

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## School of the Virtuoso

For Piano.



Edition Schuberth.

Nr. 7412.

**Carl Czerny  
Die Schule des Virtuosen.**

Ausgewählte Übungen

mit  
zahlreichen Varianten und Anmerkungen versehen  
von

**Theodor Wiehmayer.**

**Carl Czerny  
The School of the Virtuoso.**

Selected Exercises

with  
numerous Variations and instructive Notes

by  
**Theodor Wiehmayer.**

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LEIPZIG.

## VORWORT.

Mit demselben Recht, womit Hans von Bülow die Klassiker Bach, Beethoven und den Nachklassiker Brahms „die drei großen B's in der Musik“ nannte, können auch die Altmeister der Klavier-Etüde: Clementi, Cramer und Czerny „die drei großen C's der Klavier-Technik“ genannt werden.

Alle drei haben sich um die Entwicklung und Förderung der Klavier-Technik unvergängliche Verdienste erworben und Werke geschaffen, die wohl für immer einen hervorragenden Platz in der Unterrichtslitteratur einnehmen werden.

Das Hauptwerk Czerny's: Die Schule des Virtuosen, bietet dem Spieler in reichster Fülle ein Übungsmaterial, das sich weder unter die gebräuchlichen Fingerübungen, noch unter die Etüden rangieren läßt, vielmehr zwischen beiden Formen die Mitte hält und so einen natürlichen Übergang von der einen Gattung zur andern bildet.

Diese Eigenschaft konnte es jedoch nicht vor dem Schicksal bewahren, das die Lebenswerke der beiden anderen Autoren, die 84 Etüden von Cramer und den Gradus ad Parnassum von Clementi schon seit langem ereilt hat.

Wie bei diesen Werken, so erschien auch bei der Schule des Virtuosen die Ausscheidung des im Laufe der Jahre veralteten und bei dem heutigen Stande der Technik überflüssig gewordenen Studien-Materials dringend geboten.

Die übergroße Anzahl von Übungen, (es gibt deren nicht weniger denn 618), die dem heute sich geltend machenden Bedürfnis nach konziser Darstellung durchaus nicht entspricht und dem Werk nur zum Nachteil gereicht, forderte zu einer Bearbeitung geradezu heraus.

So sind denn in der vorliegenden Ausgabe alle Übungen weggefallen, die, wie die meisten Tonleiter- und alle Oktaven-Übungen des Originals, bereits von neueren Erscheinungen überholt wurden, oder bei denen ein bestimmter technischer Zweck nicht klar zu erkennen war.

Ferner sind in Wegfall gekommen solche Übungen, die nur leere Wiederholungen des vorher gegebenen und bereits erschöpften technischen Materials vorstellten und die bei ihrem dünnen musikalischen Gehalt nicht geeignet waren, das Interesse des Spielers wach zu halten, geschweige denn zu steigern.

In solchen Fällen hat der Herausgeber es vorgezogen, von den vielen gleichartigen Übungen nur die wichtigsten beizubehalten

und durch beigelegte Varianten den in diesen Übungen enthaltenen technischen Stoff nach allen Seiten hin gründlich auszubeuten.

Auf diese Weise wird auch dem Ausbildungsbedürfnis der vielfach vernachlässigten linken Hand Rechnung getragen, zugleich aber dem Schüler ein Anstoß gegeben, behufs schnellerer Überwindung technisch schwieriger Stellen beim Studium von Etüden und -ken in gleicher Manier zu verfahren und selbständig Varianten zu bilden.

Endlich erschien es angezeigt, die gänzlich veralteten sogenannten Vortragsetüden, die durch irgend ein Nocturne von Field oder einen Sonatensatz von Hummel viel zweckmäßiger ersetzt werden können, vollständig auszumerzen. —

Es ist klar, daß diese Maßnahmen zugleich auch eine andere Einteilung des ganzen Werkes zur Folge haben mußten.

Die vom Herausgeber getroffene Anordnung des Übungsmaterials dürfte geeignet sein, das Suchen nach irgend welchen, einen bestimmten technischen Zweck verfolgenden Übungen zu erleichtern. Eine systematische Gruppierung der Übungen nach ihrem Schwierigkeitsgrade ist nirgends beabsichtigt, da die individuelle Begabung und der Ausbildungsgrad des Spielers bei der Wahl des Materials das entscheidende Wort zu sprechen haben.

Die den einzelnen Kapiteln beigefügten Anmerkungen sollen hauptsächlich dazu dienen, dem Lehrer die bei jedem Schüler notwendige Wiederholung selbstverständlicher Bemerkungen möglichst zu ersparen und einer etwaigen mißverständlichen Auffassung der Übungen von Seiten des Schülers vorzubeugen.

Auf die Gründe näher einzugehen, die den Herausgeber zum Streichen der Tempobezeichnungen und Wiederholungsvorschriften bewogen haben, ist wohl kaum notwendig, da es heute als ausgemacht gilt, daß in erster Linie nicht die Schnelligkeit, sondern die Klarheit in der Ausführung anzustreben ist und daß eine Übung nicht 16 oder 20 mal, wie in dem Czerny'schen Originalwerk angegeben, sondern so lange zu wiederholen ist, bis der Spieler die oben erwähnten Ausführungsbedingungen: Klarheit und Schnelligkeit in ein richtiges Verhältnis zu seinem derzeitigen Können gebracht hat.

Theodor Wiehmayer.

## PREFACE.

With the same right that Hans von Bülow called the Classical Composers Bach, Beethoven and their follower Brahms "the three great B's of Music," we may call the Old-masters of Piano-Studies: Clementi, Cramer and Czerny "the three great C's of Piano-technique."

All three have won for themselves an immortal name by what they have done for piano-technique, the works they have written are sure for ever to occupy a foremost rank in the literature of piano-instruction.

Czerny's principal work: "The School of the Virtuoso" affords the pianist an abundance of material for practice, which can neither be placed among the ordinary five-finger exercises, nor among the studies, but which stands mid-way between both forms of exercises, thus forming a natural bridge from the one kind to the other.

This feature could not, however, save it from the fate which the life-works of the other two authors, the 84 studies by Cramer and the *Gradus ad Parnassum* by Clementi, have long since met with.

Similarly as in these works, so in the 'School of the Virtuoso,' it became an urgent necessity to expunge such exercises as in the course of years had become antiquated, and which the present standard of technic rendered useless and superfluous.

The superabundance of exercises (there are no fewer than 618) is contradictory to the present demand for conciseness, and is detrimental to the work, which urgently challenged a revision.

Thus it is that in the present edition all those exercises have been omitted which, like most scale- and all octave-exercises in the original, have been superseded by later works, or in which the object, technically speaking, is not clearly set forth.

Such exercises have also been omitted, as were merely useless repetitions of material previously given and exhausted and which, owing to their want of musical merit, were not calculated to awaken the interest of the pupil, much less to increase or deepen it.

In such cases, the editor has preferred, to retain only the most important from among the many similar exercises, and,

in every respect, to thoroughly exhaust the technical material contained in these exercises, by adding variations.

In so doing the training of the hitherto sadly neglected left hand has been taken earnestly into account, encouraging the pupil, at the same time, to follow the example thus set, and make his own variations when studying études and pieces, and thus more quickly and effectually overcome technically difficult passages.

Finally it appeared called for to do away with the entirely antiquated so-called "Execution-Studies," altogether, replacing them by some Nocturne by Field or a movement from a sonata by Hummel which answer the purpose far better. —

It is obvious, that these alterations call for another dividing up of the work.

The arrangement of the practice-material as now presented by the editor is calculated to facilitate the search for exercises following up a certain branch of technic.

It could not be the editor's intention to group the exercises according to the degree of their technical difficulty, as individual talent and the degree of cultivation which the player has attained must decide in the choice of the technical matter to be studied.

The 'Remarks' on the various chapters, are chiefly intended to save the teacher, as far as possible, the trouble of repeating self-evident remarks to each pupil, and to prevent the possibility of any misunderstanding or misconception of the exercises on the part of the pupil.

It will surely scarcely be necessary for the editor to enter into an explanation of the reasons that led him to omit the marking of the tempo and repetition-signs, as now-a-days, it is taken for granted that above all, not velocity, but clearness of execution is to be aimed at, and that an exercise is not to be repeated 16 or 20 times, as prescribed in Czerny's Original Work, but is to be practised until the pupil shall have so far mastered the difficulties, that clearness and velocity, the two leading features of virtuosity as mentioned above, shall be in keeping with the degree of technical perfection to which, at the time, he has attained.

Theodor Wiehmayer.

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CARL CZERNY.

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### **Exercises with Progressing Hand.\***

**1.** Treble staff: Fingerings: 5, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5. Bass staff: Fingerings: 1, 4, 5, 2, 4, 1, 2, 4, 5, 2, 4, 1. Measures 1-2. Fingerings: 4, 2, 1, 4, 5, 2, 1, 4, 5. Bass staff: Fingerings: 2, 4, 5, 2, 1, 4, 5, 2, 1. Measure 3. Fingerings: 1, 4, 5.

**2.** Treble staff: Fingerings: 5, 1, 2, 5, 4, 2, 1, 5, 4. Bass staff: Fingerings: 5, 4, 2, 1, 2, 4, 1, 2, 5. Measures 1-2. Fingerings: 4, 1, 2, 4, 5, 1, 2, 4, 5. Bass staff: Fingerings: 2, 5, 4, 2, 1, 5, 4, 2, 1. Measure 3. Fingerings: 1, 4, 5.

**3.** Treble staff: Fingerings: 2, 3, 5, 2, 1, 3, 5, 2, 1. Bass staff: Fingerings: 4, 2, 1, 4, 5, 2, 1, 4, 5. Measures 1-2. Fingerings: 1, 3, 5, 1, 2, 3, 5, 1, 2. Bass staff: Fingerings: 5, 3, 1, 5, 4, 2, 1, 5, 4. Measure 3. Fingerings: 1, 4, 5.

**4.** Treble staff: Fingerings: 2, 3, 5, 2, 1, 3, 5, 2, 1. Bass staff: Fingerings: 4, 2, 1, 4, 5, 2, 1, 4, 5. Measures 1-2. Fingerings: 1, 5, 3, 1, 2, 5, 3, 1, 2. Bass staff: Fingerings: 5, 1, 3, 5, 4, 1, 2, 5, 4. Measure 3. Fingerings: 1, 4, 5.

\* Die mit Nummern versehenen Übungen sind von Czerny, die Varianten dagegen vom Herausgeber.

\* The exercises marked with numbers are by Czerny, the variations by the editor.

## ANMERKUNGEN.

- ANMERKUNGEN:**

1. Das rechte Verständnis für die Notwendigkeit des Separat-Studiums nicht nur der vorstehenden, sondern aller folgenden Übungen wird bei den dieses Werk in Angriff nehmenden Spielern ohne Weiteres vorausgesetzt.

Hierbei emanzipieren sich der Schüler von der leidigen Gewohnheit, beim Einzelstudium immer mit der rechten Hand anzufangen und ihr so die erste und beste Zeit des Studiums zu opfern. Im künstlerischen Klavierspiel hat der sonst Vorzug der Rechten vor der Linken gar keine Berechtigung: Hier gibt es nur zwei Hände mit gleicher Entwicklungsfähigkeit und -bedürftigkeit.

*REMARKS.*

*1. It is taken for granted to begin with, that from the very outset, those taking up the study of this work will have thoroughly grasped the importance and necessity of separate study not only of the present exercises but of all those that are to follow.*

In doing so, the pupil should disabuse himself of the hurtful habit, when studying separately, of beginning the practice with the right hand, thus sacrificing to the abler of the two the first and best portion of his time for study.

In artistic piano-playing, the usual preference given to the right hand to the disadvantage of the left, has no justification whatever. The pianist has two hands both equally capable and in want of development.

## (Übung mit wechselnden Figuren.)

## (Exercise with changing figures.)

5.

6.

7.

8.

9.

2. Beziiglich des unumgänglich notwendigen Transponierens dieser, sowie aller Übungen mit fortrückender Hand und der systematischen Reihenfolge der Tonarten ist Folgendes zu beherzigen:

Die DUR ist selbstverständlich die leichteste Tonart für alle derartigen Übungen.

Nach dem Grundsatz, dass es leichter für den Finger ist, auf den Oberasten zu spielen, als zwischen denselben, sind die Übungen zunächst nach Tonarten mit 5 Oberasten, also nach DES DUR und H DUR zu transponieren. FIS DUR mit ebenfalls 5 Oberasten bietet schon schwierigere Lagen.

Die schwierigsten Tonarten für Übungen mit fortrückender Hand sind D MAJOR und Bb DUR, da die Hand wegen der beiden in diesen Tonarten vorkommenden Oberasten gezwungen ist, sich fortwährend in der Oberastenregion zu bewegen, die Finger aber nicht, wie bei DES DUR, auf, sondern zwischen den Oberasten anzuschlagen haben.

Das Studium der vorstehenden Übungen in diesen beiden Tonarten hat also ganz zuletzt zu erfolgen.

2. As regards the absolutely necessary transposition of these as well as all other exercises with progressing hands and the systematic succession of keys the following may be carefully borne in mind:

C MAJOR is naturally the easiest key for all exercises of this kind.

On the principle, that it is easier for the fingers, to play on the black keys, than between them, the exercises are to be transposed first into keys with five black keys, i.e. D<sub>b</sub> MAJOR and B MAJOR. F<sub>#</sub> MAJOR, also with five black keys offers more difficult positions.

The most difficult keys for exercises with progressing hands are D MAJOR and B<sub>b</sub> MAJOR, as the hand is forced by the two occurring black keys, to move constantly in the upper key region, while the fingers are not playing on the black keys, as in D<sub>b</sub> MAJOR, but between them.

The study of the above exercises in these two keys must therefore come last.

II.

## Gebrochene Akkorde.

## Broken Chords.

The image shows a page of sheet music for piano, specifically Opus 10, No. 10. It consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. Fingerings are indicated above certain notes, such as '1 2 4 5' and '5 4 2 1'. Dynamic markings like 'p' (piano) and 'ff' (fortissimo) are also present. The music includes various note heads, stems, and beams. The page number '10.' is located at the top left.

## ANMERKUNGEN.

4. Beim Studium der Übung No.10 (nebst Var.I, II u. III) sowie der Übungen No.11 und 12 ist vornehmlich darauf zu achten, dass der Eintritt der Hand auf dem 2<sup>ten</sup>, 4<sup>ten</sup>, 6<sup>ten</sup> und 8<sup>ten</sup> Achtel eines jeden Taktes unmerklich, ohne Accent, erfolgt.

2. Var. I zu No. 10 bietet eine sehr nützliche, für die Klarheit in der Ausführung der Stimmübung unumgänglich notwendige Vorstudie, da bei gebrochenen Akkordfiguren die von den schwächeren (4. u. 5.) Fingern angelagten Töne erfahrungsmässig gern „in einander laufen“.

*REMARKS.*

- 1. When studying exercise No. 10 (together with Var. I, II and III), and exercises No. 11 and 12, particular care must be taken that the changing of the hands on the 2nd, 4th, 6th and 8th eighth of each bar be imperceptible, without accenting the notes.*

2. Var. I to No. 10 affords a very useful preliminary study absolutely necessary for acquiring clearness in the execution of the original exercise, as in figures of broken chords the tones struck by the weaker (4<sup>th</sup> and 5<sup>th</sup>) fingers are, as we know by experience, only too apt to run into each other.

(Zur Kräftigung der äusseren Finger.)

(For the strengthening of the outside fingers.)

Var. I.\*)

The sheet music contains ten staves of musical notation for two hands. The notation consists of sixteenth-note patterns with various dynamics and fingerings. The first staff starts with a bass clef, the second with a treble clef, and so on. Measures are numbered 1 through 8 above the staves. The music is divided into sections by vertical dashed lines.

\* Die nach oben gestrichenen Noten sind mit der rechten, die nach unten mit der linken Hand zu spielen.

3. Var.II zu No.10 ist auch mit Triolenbetonung (8 Triolen in jedem Takt) zu spielen. Im langsamen Zeitmass ist hier wie auch in der übernächsten Variante die erste Note der Triole gut zu accentuieren; je schneller aber das Tempo, desto geringer wird der Accent, bis er im schnellsten Tempo gänzlich wegfällt und so der grössten Gleichmässigkeit Platz macht.

\* The notes with stems running downward are to be played with the left hand and those with stems running upward with the right hand.

3. Var.II to No.10 is also to be played with triplet accent (8 triplets in a bar). In the slow tempo here (as also in Var. IV), the first note of the triplet must be well marked; the quicker the tempo, however, the less must be the accent, until, the quickest tempo being attained, the accent ceases and gives way to the greatest possible evenness of tone.

## Var. II.

4. Beim Studium der Var.IV zu No.10 und der Übung No.13 nebst Var. versäume man nicht, dem Daumen-Untersatz der rechten Hand bei allen aufsteigenden und der linken Hand bei absteigenden Figuren die nötige Aufmerksamkeit zu schenken.

4. When studying Var.IV to No.10, and exercise No.13 with its Var. do not omit to give the requisite attention to the passing-under of the thumb of the right hand in all ascending passages, that of the left hand in descending passages.

## Var.IV.

11.

1 5 4 2 1      5 4      5 4      5 4      5 4

5 2 1      5      5 2

5. Beziiglich des Studiums der enorm schwierigen Var. III zu No. 10 sei bemerkt, dass, wo es nicht ausdrücklich anders vorgeschrieben ist, die Hand immer von oben einzusetzen hat.

Vollständige Accentlosigkeit ist natürlich auch hier anzustreben.

Um diese zu erreichen, verschiebe man beim langsamem Studium zeitweilig den Accent um eine Note, d.h.: man gebe statt der natürlichen, sich von selbst aufdrängenden Betonung der ungeraden (1. 3. 5. etc.) Noten einen leichten, künstlichen Accent auf die geraden Noten jedes Taktes.

Das Mittel der Accentverlegung ist überhaupt sehr geeignet, ein glattes, gleichmässiges Passagenspiel zu fördern und kann infolgedessen nicht dringend genug empfohlen werden.

Die sogenannten natürlichen (nicht gewünschten) Accente, die aus dem jeweiligen Rhythmus, sowie aus dem Verhältnis der schwächeren und stärkeren oder kürzeren und längeren Finger zu den Ober- und Untertasten sich ergeben, werden am besten durch die Einführung künstlicher (willkürlicher) Accente beseitigt.

Nachdem diese künstliche, dem Charakter der betreffenden Stelle nicht

5. As regards the study of the exceedingly difficult Var. III to No. 10, unless otherwise and expressly indicated, the hand must always be introduced from above.

*It must, of course, be the aim of the player to perform this Var. also without any accent whatever.*

*In order to achieve this, displace the accent one note, for the time being, when practising slowly, i.e. instead of accenting the odd notes (1. 3. 5. etc.), as one is naturally led to do, give an artificial accent to the even notes of each bar.*

*This method of displacing the accent is, in fact, admirably calculated to promote evenness in the playing of passages, and, consequently, it cannot be too urgently recommended.*

*The so-called natural (involuntary) accents, resulting from the rhythm, and from the relation of the weaker and the stronger (or the shorter and the longer) fingers to the black- and the white-keys of the key-board, are best done away with by the introduction of artificial (arbitrary) accents.*

*So soon as these artificial accents, not peculiar to the character of the*

The musical score consists of two pages of music for piano, featuring two staves (treble and bass) and a key signature of three flats. The music is divided into measures by vertical bar lines. Measure numbers 12 and 13 are indicated above the staves.

**Measure 12:** The first measure shows a sixteenth-note pattern with fingerings: 5 2 1. The second measure begins with a bass note followed by a treble note with a sixteenth-note pattern. Fingerings include 5 4, 5 3, 5 3, 4 2. The third measure starts with a bass note followed by a treble note with a sixteenth-note pattern. Fingerings include 5 3, 5 3, 4 2. The fourth measure starts with a bass note followed by a treble note with a sixteenth-note pattern. Fingerings include 5 4, 8.

**Measure 13:** The first measure shows a sixteenth-note pattern with fingerings: 1 4 2 5 1 3 2 5. The second measure shows a sixteenth-note pattern with fingerings: 1 4 2 5 1 3 2 5. The third measure shows a sixteenth-note pattern with fingerings: 1 4 2 5 1 3 2 5. The fourth measure shows a sixteenth-note pattern with fingerings: 1 4 2 5 1 3 2 5.

**Var. (Variation):** This section shows a sixteenth-note pattern with various fingerings, including:  
 - Measure 1: 1 3 2 5, 1 4 2 5, 1 4 2 5, 3 5 2 8, 1 5 2 4, 1 5 2 4, 1 5 2 3.  
 - Measure 2: 1 4 2 5, 1 3 2 5, 1 4 2 5, 4 5 2 4, 1 5 2 3, 1 5 2 4, 1 5 2 4.  
 - Measure 3: 1 3 2 5, 1 3 2 5, 1 4 2 5, 4 5 2 4, 1 5 2 3, 1 5 2 4, 1 5 2 4.  
 - Measure 4: 1 4 2 5, 1 3 2 5, 1 4 2 5, 4 5 2 4, 1 5 2 3, 1 5 2 4, 1 5 2 4.

eigentümliche Accentuierung ihre Mission erfüllt und alle natürlichen Accente unterdrückt hat, lässt man sie einfach fallen und bekommt so die Passage in der gewollten Glätte und Gleichmässigkeit zu hören.

Nicht alle Taktarten bieten gleich günstige Gelegenheit zur Anwendung dieses Verfahrens.

Der Viervierteltakt in  $16^{th}$  Bewegung ( $4 \times 4$  Sechzehntel) gestattet nur die Verschiebung des Accentes um eine Note.

Dieselbe Taktart in Sextolenbewegung ( $4 \times 6$  Sechzehntel) dagegen lässt auch die Einteilung in 6 Gruppen zu 4 Noten, desgleichen in 8 Gruppen zu 3 Noten, allenfalls auch in 12 Gruppen zu 2 Noten zu.

Ebenso gestattet der Dreivierteltakt (3 Gruppen zu 4 Noten) die Einteilung in 4 Gruppen zu 8 oder 6 Gruppen zu 2 Noten.

Der Schüler bediene sich dieses Mittels in der oben angedeuteten Weise nicht nur hier, sondern auch beim Studium von Etüden und Vortragsstücken, überhaupt da, wo vollständige Gleichmässigkeit in der Ausführung von Passagen erzielt werden soll.

particular passage, have fulfilled their object and have suppressed all the natural accents, they must be dropped, and then the passage is heard with the desired smoothness and evenness.

Not all rhythms afford the same facility for applying this method. Common time in sixteenthths ( $4 \times 4$  sixteenth notes), permits only of the displacement of the accent one note.

Common time in sextuplets ( $4 \times 6$  sixteenth notes), however, permits also of the division into 6 groups of 4 notes each, or into 8 groups of 3 notes each, and, if needs be, into 12 groups of 2 notes each.

Thus also three-quarter-time (3 groups of 4 notes each) permits of the division into 4 groups of 3, or 6 groups of 2 notes each.

The pupil should resort to this expedient in the afore said manner, not only here, but also in practising studies and pieces, in fact wherever perfect smoothness in the execution of passages is to be acquired.

## III.

## Tremolo-Übungen.

## Tremolo Exercises.

**14.**

## Var. I. a.

**b.**

## Var. II. a.

## ANMERKUNGEN.

1. Eine ununterbrochene, accentlose Fortführung der Tremolo-Bewegung ist in den vorstehenden Übungen hauptsächlich anzustreben.

Zu diesem Zweck ist es notwendig, die hervorzuhebenden gehaltenen Noten bei absolut ruhiger Handhaltung aus dem Fingergelenk (Knöchelgelenk) anzuschlagen.

## REMARKS.

1. An uninterrupted, accentless execution of the tremolo-motion in the present exercises, must be the chief object of the pupil.

For this purpose, it is necessary to strike the notes to be accented and sustained from the knuckles, the hand itself remaining perfectly motionless.

b.

5  
2

4 1  
5 2

3 5  
2 1

1 2  
5 4

5 3  
4 5

## Var. III.

5 4  
6 6  
12 12  
24 24  
5 3  
2 1

## Var. IV.

12 12  
2 3  
1 2  
4 1  
5

## 15.

2 3 2 4  
2 4 2 4  
1 2 1 3  
1 3 1 2  
3

## Var.

*legato*

2. Die Doppelgriffe in den Var. I u. II a u. b zu No. 14 mögen zuerst langsam staccato geübt werden, um etwaige Ungenauigkeiten im Anschlag der Fingergaare bei schneller Ausführung zu verhüten.

2. The double-notes in Var. I and II a and b to No. 14 may first be practised slowly staccato, in order to prevent any possible incorrectness in rapid execution of the exercises.

IV.

## Tonleiter-Figuren.

### Scale Figures.

16.

The image shows page 16 of a piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one flat. The music consists of six measures. Measure 1: Treble staff has six eighth-note pairs (two groups of three), bass staff has six eighth notes. Fingerings: 2, 3, 1. Measure 2: Treble staff has six eighth-note pairs (one group of three, then three pairs), bass staff has six eighth notes. Fingerings: 3, 1. Measure 3: Treble staff has six eighth-note pairs (one group of three, then three pairs), bass staff has six eighth notes. Fingerings: 1, 2, 1. Measure 4: Treble staff has six eighth-note pairs (one group of three, then three pairs), bass staff has six eighth notes. Fingerings: 1, 2, 1. Measure 5: Treble staff has six eighth-note pairs (one group of three, then three pairs), bass staff has six eighth notes. Fingerings: 1, 2, 1. Measure 6: Treble staff has six eighth-note pairs (one group of three, then three pairs), bass staff has six eighth notes. Fingerings: 1, 2, 1.

17.

The image shows two staves of musical notation for piano. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one flat. Both staves are in common time. Fingerings are indicated above the notes: in the first measure, the right hand has fingerings 3, 2, 1 over the first three notes, and 1, 2 over the next two; the left hand has 1, 3, 4. In the second measure, the right hand has 2 over the first note, 1 over the second, 8 over the third, and 3 over the fourth; the left hand has 3, 4. In the third measure, the right hand has 1 over the first note, 3 over the second, 5 over the third, and 4 over the fourth; the left hand has 3, 2, 1. In the fourth measure, the right hand has 1 over the first note, 2 over the second, 1 over the third, and 4 over the fourth; the left hand has 1.

18.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 2 starts with a forte dynamic. Measure 3 begins with a piano dynamic. Measure 4 starts with a forte dynamic. Measure 5 starts with a piano dynamic. Fingerings are indicated above the notes: measure 2 has 3, 2, 1; measure 3 has 4; measure 4 has 2, 1; measure 5 has 3. Measures 2, 4, and 5 end with a repeat sign and a double bar line.

A musical score for piano, featuring two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is also in common time and has a key signature of one flat. Measure 3 starts with a eighth note followed by a sixteenth-note pair. Measure 4 begins with a sixteenth note, followed by a eighth note, and then a sixteenth-note pair. Measures 5 through 8 show a continuous pattern of eighth and sixteenth notes. Measure 9 starts with a eighth note, followed by a sixteenth-note pair. Measure 10 concludes with a eighth note.

19.

The image shows a page of sheet music for piano, page 19. The top staff is in common time and consists of six measures. The bottom staff is in common time and also consists of six measures. Both staves are in G major. The music is written in a treble and bass clef combination. Fingerings are indicated above the notes in both staves. In the top staff, the first measure has a 3 over the first note and a 1 over the second. The second measure has a 1 over the first note and a 4 over the second. The third measure has a 3 over the first note and a 1 over the second. The fourth measure has a 1 over the first note and a 3 over the second. The fifth measure has a 3 over the first note and a 1 over the second. The sixth measure has a 1 over the first note and a 3 over the second. In the bottom staff, the first measure has a 5 over the first note and a 3 over the second. The second measure has a 3 over the first note and a 1 over the second. The third measure has a 1 over the first note and a 5 over the second. The fourth measure has a 3 over the first note and a 1 over the second. The fifth measure has a 1 over the first note and a 4 over the second. The sixth measure has a 2 over the first note and a 1 over the second.

## ANMERKUNGEN.

1. Von den zahlreichen Tonleiterübungen der Original-Ausgabe sind nur diejenigen in diese Sammlung aufgenommen worden, die sich durch irgend eine besondere Fassung von den gewöhnlichen Tonleiterübungen, wie man sie in allen einschlägigen Werken findet, unterscheiden.

*REMARKS.*

*1. From among the numerous scale-exercises in the original edition, only those have been selected for this collection, which, by virtue of some special feature, differ from the ordinary scale exercises, to be found in all standard works.*

## 20.

Sheet music for Exercise 20, featuring two staves of sixteenth-note patterns in 2/4 time with a key signature of two flats. The first staff uses a treble clef, and the second staff uses a bass clef. Fingerings are indicated above the notes, such as '1 2 3 5 1' and '1 3 1 2' for the first staff, and '(5)' and '(1)' for the second staff. Measures are separated by vertical bar lines.

Continuation of Exercise 20, featuring two staves of sixteenth-note patterns in 2/4 time with a key signature of two flats. The first staff uses a treble clef, and the second staff uses a bass clef. Fingerings are indicated below the notes, such as '2 1 3 4 2 1' and '5 2 4' for the first staff, and '3' for the second staff. Measures are separated by vertical bar lines.

## 21.

Sheet music for Exercise 21, featuring two staves of sixteenth-note patterns in common time with a key signature of three sharps. The first staff uses a bass clef, and the second staff uses a treble clef. Fingerings are indicated above the notes, such as '1' and '1 4' for the first staff, and '2 1' and '1 4' for the second staff. Measures are separated by vertical bar lines.

## 22.

Sheet music for Exercise 22, featuring two staves of sixteenth-note patterns in common time with a key signature of three sharps. The first staff uses a treble clef, and the second staff uses a bass clef. Fingerings are indicated below the notes, such as '4 1' and '3 4' for the first staff, and '1' and '1 4' for the second staff. Measures are separated by vertical bar lines.

Continuation of Exercise 22, featuring two staves of sixteenth-note patterns in common time with a key signature of three sharps. The first staff uses a treble clef, and the second staff uses a bass clef. Fingerings are indicated below the notes, such as '8 3' and '3 4' for the first staff, and '5' and '4' for the second staff. Measures are separated by vertical bar lines.

2. No. 16, 17 und 18, desgleichen No. 19 und 20, endlich No. 21 und 22 können auch je als eine grössere Übung aufgefasst und studirt werden.

3. In Fällen, wo das Zusammenspiel beider Hände Schwierigkeiten bereitet, wird geraten, während des langsamens Übens die erste Note eines jeden Viertels mehr oder weniger scharf zu accentuieren, jedoch im schnellen Tempo die Accente allmählig verschwinden zu lassen.

Im schnellen Zeitmass gegebene Accente zeitigen gewöhnlich Fehler  
Im Anschlag.

2. Nos. 16, 17 and 18, Nos. 19 and 20, and finally Nos. 21 and 22, may each be considered and practised as one larger exercise.

3. In cases, when the simultaneous playing of both hands causes difficulty, it is advisable, during the slow practice, to accent the first note of each quarter more or less sharply, but to gradually omit the accents in quick tempo.

To accent notes in quick tempo generally leads to faults in the touch.

V.

## Verminderte Sept-Akkord-Passagen.

## Passages in Diminished Seventh Chords.

23.

**23.**

## ANMERKUNGEN.

1. Das in der Anmerkung zu Kap. II bezüglich des Studiums der Var. III zu No. 10 angeratene Mittel der Accentverschiebung kann auch beim Studium der Übung No. 23 mit grossem Vorteil angewendet werden.

*REMARKS.*

1. The method of displacing the accent, referred to in the note to chapter II in connexion with the studying of Var. III, may also be resorted to with great advantage when studying exercise No. 23.

**24.**

2. In der sehr schwierigen Übung No. 26 sind die drei verschiedenen verminderten Septimen-Akkordlagen, die es auf der Klaviatur überhaupt giebt, vollzählig vertreten, sowohl in aufsteigender als auch in absteigender Bewegung.

Der Umstand, dass in der Originalfassung die Lagen fis-a-c-es aufwärts

2. The extremely difficult exercise No. 26 contains all three different positions of the diminished seventh-chord, to be found on the keyboard, both in ascending and in descending motion.

The fact that the positions *f#-a-c-e* ascending, and *b-d-f-a* descending

Var.

25.

26.

**26.** (Verändertes Original.) (*Altered original.*)

und h-d-f-as abwärts fehlten, bewog den Herausgeber zur Erweiterung der Übung.

Beim Studium dieser Übung nebst ihren beiden Varianten ist auf ein präzises Zusammenschlagen der Doppelgriffe bei möglichst gebogener Fingerstellung Gewicht zu legen.

descending are not contained in the original edition, induced the editor to extend the exercise.

In studying it and its two Variations great importance must be attached to simultaneous striking of the double notes, the fingers being held as curved as possible.

Var. I.\*.) Linke Hand eine Oktave tiefer. — *Left hand one octave lower.*

Var. II.

\*.) Der obere Fingersatz ist für die rechte, der untere für die linke Hand.

3. In Var. I zu No. 26 kann an Stelle des 4<sup>ten</sup> Fingers in beiden Händen durchweg der 3<sup>te</sup> gebraucht werden.

\*.) *The upper fingering is for the right hand, the lower one for the left hand.*

3. *In Var. I to No. 26, the 3<sup>rd</sup> finger of both hands may be used through out in place of the 4<sup>th</sup> finger.*

## VI.

## Verzierungen und Triller-Übungen.

## Ornaments and Trill Exercises.

27.

Fingerings: 243, 5 4 1, 243, 243, 5 4 1, 243, 243, 243, 243, 243, 243, 243, 243, 4 2 5, 1.

1<sup>te</sup> Ausführungsart:  
1<sup>st</sup> manner of execution:

2<sup>te</sup> Ausführungsart:  
2<sup>nd</sup> manner of execution:

Var.

Fingerings: 5 3, 8, 1, 4 2, 5 3, 5 2.

28.

Dynamic markings: f, tr, simile, f, tr, f, tr.

Var.

Dynamic markings: f, tr, simile, f, tr, f, tr.

## ANMERKUNG zu No. 27.

Der Gefahr, die den Schneller enthaltende Triolenfigur durch ungenaue Ausführung der Verzierung in eine Art Quintole zu verwandeln, begegne man durch eine leichte Betonung des zweiten Triolen-Sechzehntels im langsamem Tempo.

Überhaupt erfordert die Beibehaltung des Triolen-Rhythmus im schnellen Zeitmaß die allergrößte Sorgfalt; es ist deswegen ratsam, beim Separat-Studium die freie Hand zur Kontrolle dieselbe Stimme in der unteren, resp. oberen Oktave (aber ohne Verzierung) mitspielen zu lassen, z.B.:

## REMARK to No. 27.

The danger of changing the triplet-figure containing the mordent through an inaccurate execution of the embellishment into a sort of quintuplet is best counteracted by slightly accenting in slow tempo the second sixteenth-note of the triplet.

Indeed, it will require the very greatest care and attention to retain or keep up the triplet rhythm in quick time; it is, therefore, advisable, when studying separately to play the same part (but without embellishment) with the hand that is free an octave higher or lower, as the case may be, thus forcing the other hand to play in perfect rhythm:

**29.**

Var.  
Linke Hand allein.  
*Left hand alone.*

**30.**

Var.

## VII.

## Übungen für das Zusammenziehen und Ausdehnen der Hand.

## Exercises for the Extension and Contraction of the Hand.

**31.**

**32.**

**33.**

## ANMERKUNGEN.

1. Die sich leicht einschleichende Betonung der ersten Note des 2<sup>ten</sup>, 3<sup>ten</sup> und 4<sup>ten</sup> Achtels in den Übungen No. 32 und 33 ist sorgfältig zu vermeiden. Das öfter empfohlene Mittel der Accentverschiebung wird auch hier seine Wirkung nicht verfehlten. Es wäre also die 2<sup>te</sup> Note jedes Achtels mit leichter Betonung zu spielen, so dass die erste Note der Übung als Auftakt erscheint.

Je nach Bedarf kann dieses Präventiv-Mittel auch bei den andern Übungen angewendet werden.

2. Das Übersetzen des 2<sup>ten</sup> Fingers über den 5<sup>ten</sup> in der Variante zu No. 34 hat ohne jede Drehung der Hand und unter Beobachtung der für das Legato-Spiel geltenden Vorschriften zu erfolgen.

## REMARKS.

1. Carefully avoid accenting the first note of the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> eighth in exercises Nos. 32 and 33, which one is apt to do. The method so often recommended of displacing the accent will not fail to produce the desired result also in this case. Slightly emphasize, therefore, the 2<sup>nd</sup> note of each eighth, the first note of the exercise thus becoming an up-beat.

This preventative-method may, whenever required, be applied to any other exercise.

2. The 2<sup>nd</sup> finger must be passed over the 5<sup>th</sup>, in the Var. to No. 34 without twisting or turning the hand, but under observance of the instructions regarding legato-playing.

34.

Fingerings above notes: 1 3, 1 4 3, 1 2 4 5 2 3, 5 2, 1 4, 3 1, 5 4, 3 2 1 4, 2.

Var. Linke Hand allein. — Left hand alone.

*legato*

Fingerings above notes: 1 3, 1 4, 1 2 4 5 2, 4 2 3 5 2, 1 2 4 5 1 4, 1 4, 1 2 3 5 1 4, 1 2 3 5 1 4.

35.

*legato*

Fingerings above notes: 5, 4 1, 4, 4 1, 4, 8, 5, 5, 5, 5, 5, 5, 5, 5.

Var. Linke Hand eine Oktave tiefer. — Left hand one octave lower.

*legato*

Fingerings above notes: \*) 5 1 2 3 4 5 1 2 3 4 5, 4, 5 4 3 2 1 5 4 3 2 1 5, 2 1 5 2 3 4 1 2 3 4 1 5, 1 5.

36.

Fingerings above notes: 4 1, 5 4 1, 5, 4 1, 4 1, 4 1, 4 1, 4 1, 4 1, 2 1, 2 1, 1 2 1, 1 2 1, 5 4.

37.

Fingerings above notes: 2 1, 3 1, 4 2, 5 3, 2 1, 3 1, 4 2, 5 3, 2 1, 3 1, 4 2, 5 3, 2 1, 5 3, 2 1, 4 2, 5 3, 2 1.

38.

*legato*

Fingerings above notes: 5 4 2 4 5 1 5, 1 2 3, 5 1 2 4, 5 1 5, 5 1 5, 5 1 5, 5 1 5, 5 1 5, 5 3 2 1 5 4 2 1 5 4 2 1, 5 2.

\*) Der obere Fingersatz ist für die rechte, der untere für die linke Hand.

\*) The upper fingering is for the right hand, the lower one for the left hand.

3. In No. 36 und 37 tritt eine neue, aber erst im folgenden Kapitel ausführlicher behandelte Schwierigkeit auf: die Repetition.

3. In Nos. 36 and 37 we encounter a new difficulty treated of in detail in the next chapter, viz: "Repetition".

Damit diese im schnellen Zeitmass nicht versagt, sind die zu repetirenden Noten (1<sup>64</sup> Sechzehntel des 2<sup>ten</sup> und 4<sup>ten</sup> Viertels der ersten drei Takte und aller Viertel der Schlusstakte beider Übungen) in langsamem Tempo scharf staccato aus dem Fingergelenk anzuschlagen.In order that the repetition, in quick time, shall not fail to come out clearly, the notes that are to repeat (1<sup>64</sup> sixteenth of the 2<sup>nd</sup> and 4<sup>th</sup> quarter of the first three bars, and of all the quarters of the closing bars in both exercises) must be struck in slow tempo with a sharp staccato, from the knuckles.

4. Dasselbe gilt für das Studium der Übung No. 38.

4. The same refers to the study of exercise No. 38.

## VIII.

## Repetitions-Übungen.

## Repetition Exercises.

39.

40.

41.

42.

## ANMERKUNGEN.

1. Man unterscheidet in der Klaviertechnik zwei Arten der Repetition:  
 a) die Repetition, hervorgerufen durch den wiederholten Anschlag einer Taste mit demselben Finger.  
 b) die durch Fingerwechsel auf einer Taste bewirkte Repetition.  
 In den beiden ersten Übungen dieses Kapitels wird die erstere Art angewen-

## REMARKS.

1. Piano-technique distinguishes between two kinds of repetition:  
 A) Repetition produced by one key being struck repeatedly by the same finger.  
 B) Repetition produced by a quick change of fingers on one key.  
 In the two first exercises of this chapter, the first kind is employed. It is

**43.**

**44.**

**45.**

**1.**

**2.**

**Coda.**

det. Es empfiehlt sich, die die Repetition ausführenden Finger (5<sup>te</sup> Finger und Daumen) im langsamen Tempo möglichst präzis aus dem Fingergelenk und bei absolut ruhiger Hand anschlagen zu lassen. Im schnellen Tempo dagegen kann sich die Hand, unbeschadet der Egalität, durch ein leichtes Heben aus dem Handgelenk im Moment der Repetition an der Ausführung beteiligen und dadurch den Fingern einen Teil der Arbeit abnehmen.

In den beiden folgenden Übungen No. 41 und 42 finden sich beide Ausführungsarten gemischt vor, während der Rest der Übungen nur Repetitionen mit wechselnden Fingern enthält.

advisable, to let the fingers executing the repetition (5<sup>th</sup> finger and thumb) strike as precisely as possible from the knuckle, the hand being absolutely steady. In quick time, the hand may, by a slight raising from the wrist at the moment of the repetition, participate in the execution, and thus relieve the fingers of a portion of their work.

In the two following exercises, Nos. 41 and 42, both manners of execution occur; whereas in the remaining exercises only repetitions with changing fingers are to be found.

46. (Verändertes Original.) - (*Altered original.*)

46. (Verändertes Original.) - (*Altered original.*)

The music is in common time, key signature is two flats. It consists of five staves of musical notation, each with fingerings above the notes. The first staff starts with a 4-note chord followed by a sequence of eighth-note patterns. Subsequent staves continue this pattern with variations in fingerings and dynamics. The final staff ends with a repeat sign and a double bar line.

## 47.

47.

leggiero

The music is in common time, key signature is two flats. It consists of two staves of musical notation. The first staff begins with a dynamic 'leggiero' and shows a sequence of eighth-note chords. The second staff continues this pattern with variations in fingerings and dynamics. Both staves end with a double bar line.

2. Auf einen bemerkenswerten Unterschied in der Ausführung dieser letzten Manier sei hier kurz aufmerksam gemacht:

Beteiligen sich 3 oder 4 Finger in der üblichen Reihenfolge 3-2-1 oder 4-3-2-1 an der Repetition, so werden die Finger im Moment des Anschlags eingezogen, (zugemacht) sodass die Taste am vorderen Ende blitzschnell gestreift wird und sofort wieder zurückfliegt.

Von der Schnelligkeit und Präzision dieser Bewegung hängt auch die zu er-

2. I would briefly draw attention to one noteworthy difference in the execution of this latter manner:

Whenever 3 or 4 fingers participate in the repetition, in the ordinary succession: 3-2-1 or: 4-3-2-1, the fingers must be contracted or drawn in at the moment of striking, the key thus being feathered with utmost rapidity at the edge, and returning promptly to its former position.

The rapidity and brilliancy of the repetition to be attained is depen-

Var.

48.

Var.

49.

Var. (In Triolen.) - (In triplets.)

reichende Schnelligkeit und Bravour der Repetition ab.

Wird aber die Repetition nur vom 1<sup>ten</sup> und 2<sup>ten</sup> Finger, oder von mehreren Fingern in der Reihenfolge 1-2-3-4 ausgeführt, so geschieht der Anschlag von oben (wie beim gewöhnlichen Finger-staccato) mit nach oben zurück schnellen den Fingern und Daumen.

3. No. 47 und 48 nebst Varianten, desgleichen die linke Hand in No. 46 erhei-schen diese Art der Ausführung.

dent upon the rapidity and precision of this motion.

If, however, the repetition is only executed by the 1<sup>st</sup> and 2<sup>nd</sup> fingers, or by several fingers in the order 1-2-3-4, then the key is struck from above (as in the ordinary finger-staccato); the fingers and thumb springing back or rebounding as it were from the key to their raised position.

3. No. 47 and No. 48 with Variations, and the left hand in No. 46 call for this manner of execution.

IX.

## Übungen für das Unter- und Übersetzen der äusseren Finger.

### **Exercises in passing the Outside Fingers over and under.**

**50.**

**Var.**

**51.**

**Var.**

## ANMERKUNGEN.

1. Hauptforderung für ein nutzbringendes Studium dieser die Geschmeidigkeit des Spiels fördernden Übungen ist die Beobachtung eines strengen Legato-Anschlags und die Vermeidung jeglicher Drehung der Hand beim Übersetzen der äusseren Finger.

Der Versuchung, den übersetzenden Finger im kritischen Moment zu strecken, ist ebenfalls nicht stattzugehen.

*REMARKS.*

- 1. The chief requirement, in order to profit by the study of these exercises intended to develop suppleness in playing, is to observe a strict legato touch, and to avoid all twisting or turning of the hand in passing the outside fingers over.*

*Nor must the player yield to the temptation to straighten out the finger at the critical moment of passing over.*

## 52.

## 53.

Var. Linke Hand allein. — *Left hand alone.*

2. Die in No. 51 nebst Variante halbtaktig vorkommenden Dezimen- und Nonen-Sprünge sind durch ein ruhiges Gleiten der Hand bei lockeren Handgelenk so geschickt zu nehmen, dass der Eindruck eines ununterbrochenen Legato-Spiels keine Störung erleidet.

3. Die der chromatischen Tonleiter beigefügten, die Viertel markierenden Akkorde in No. 52 und 53 nebst Variante sind bei ruhiger Handhaltung aus den Fingergelenken anzuschlagen und leicht abzustossen. Auch der leiseste Nachdruck mit der Hand würde eine Unterbrechung der gleichmässig fortlaufenden Sechzehntel-Figur zur Folge haben.

2. The skips of a tenth and a ninth, occurring twice in every bar, in No. 51 and its variation must be taken with a smooth gliding of the hand from a supple wrist, and so skilfully, that the impression of an uninterrupted legato shall not be disturbed.

3. The chords in Nos. 52 and 53 with their Var. subjoined to the chromatic scale, and marking the quarters must be struck slightly staccato from the knuckle joints, the hand remaining motionless.

Even the slightest pressure of the hand while striking the chords would cause an interruption of the even, continuous flow of the figure in sixteenth-notes.

x

## Doppelgriff-Übungen.

## **Exercises in Double Notes.**

54.

55.

**Var.** Linke Hand allein.—*Left hand alone.*

Dieselbe Übung in Triolen.  
*The same exercise in triplets.*

(Var.) The same exercise in triplets.

56.

Musical score for piano, page 12, system 56. The score consists of two staves. The top staff is treble clef, B-flat key signature, and 5/3 time. It features a series of eighth-note chords. The bottom staff is bass clef, B-flat key signature, and common time. It features sustained notes with dynamic markings (f, f, p, f). Measure numbers 12, 1, 4, and 1 are indicated below the bass staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth-note pairs. Measures 4-53 continue this pattern with some variations and dynamics. Measure 53 ends with a repeat sign and a double bar line, indicating a section to be repeated.

## ANMERKUNGEN.

1. Sämtliche Doppelgriffe sind zunächst langsam, scharf staccato aus dem Handgelenk anzuschlagen.

Nur durch diese Übeweise ist der Gefahr der Unklarheit (Brechung) in der schnellen Ausführung von Doppelgriffen wirksam zu begegnen.

*REMARKS.*

- 1. All double notes must first be struck slowly staccato from the wrist. This is the only way in which to effectually meet the danger of uncleanness or indistinctness in the rapid playing of double notes.*

### Dieselbe Übung in Triolen.

*The same exercise in triplets.*

### Schlusstakt.—*Concluding bar.*

Var.

Var. 1

5 4 1 21 5 4 1 21 5 4 1

3 5 3 5 3 5 3 5 3 5 3 5 3 5

This image shows the first page of a musical score for piano, labeled "Var. 1". The score consists of two staves: treble clef (top) and bass clef (bottom). The key signature is B-flat major (two flats). The time signature is common time. The music begins with a forte dynamic. Measure 5 starts with a single note followed by a sixteenth-note pattern. Measures 6-7 show a continuous eighth-note pattern. Measures 8-9 show a sixteenth-note pattern. Measures 10-11 show a return to the eighth-note pattern. Measure 12 concludes with a single note followed by a sixteenth-note pattern.

Dieselbe Übung in Triolen.  
*The same exercise in triplets.*

### Schlusstakt. — *Concluding bar.*

57.

Musical score for piano, page 57, Variation 2. The score consists of three staves. The top staff is treble clef, B-flat key signature, and common time (indicated by a '5'). The middle staff is bass clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time, labeled '(Var.)'. The music features eighth-note patterns and sustained notes.

2. Beim Studium der Übungen No. 58 und 59 sehe man darauf, dass beim Lagenwechsel auf dem 3<sup>ten</sup> Sechzehntel eines jeden Viertels auch nicht die geringste Unterbrechung des Legato stattfindet: Beide Tasten müssen genau zusammen losgelassen werden.

Der Lagenwechsel in den anderen Doppelgriff-Übungen dieses Kapitels erfordert gleiche Sorgfalt.

2. When studying exercises Nos. 58 and 59, scrupulously avoid the least interruption of the legato in changing position on the 3<sup>rd</sup> sixteenth-note of each quarter. Both keys must be released at exactly the same moment.

*Changing position in the other exercises on double-notes in this chapter requires equally great care.*

58.

Var.

*simile*

59.

Var.

3. Die Übungen No. 61 und 62 enthalten einen jetzt weniger gebräuchlichen, aber nichtsdestoweniger sehr nützlichen Fingersatz mit Gleiten des Daumens.

3. Exercises Nos. 61 and 62 show an unusual, but none the less useful fingering with gliding thumb.

60.

legato

61.

legato

62.

legato

63.

**64.** (Verändertes Original.)—(Altered original.)

The image shows two staves of a musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music consists of eighth-note chords. Measure 11 starts with a chord of G major (G-B-D) followed by a chord of C major (C-E-G). Measure 12 starts with a chord of F major (F-A-C) followed by a chord of B major (B-D'-F#). The piano keys are labeled with Roman numerals above them, indicating specific fingerings or techniques.

### Vorübungen. — *Preparatory exercises.*

**Var. I.**

## Var. II.

etc.

etc.

65.

*legato*

(Var.)

66.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp). Measure 60 starts with a sixteenth-note pattern in the right hand. Measures 61-65 show a continuous sequence of sixteenth-note patterns, primarily in the right hand, with some bass notes in the left hand. Measure 66 begins with a bass note in the left hand followed by a sixteenth-note pattern in the right hand.

67.

The image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature sixteenth-note patterns with various dynamics and fingerings indicated by numbers above or below the notes. The top staff has a key signature of one sharp (F#) and a tempo marking of 120. The bottom staff has a key signature of one sharp (G#) and a tempo marking of 100.

Var.

68.

A musical score for piano, page 68. The top staff is in common time (C) and G major (G). It features a melodic line with various fingerings: 2, 1, 5, 3, 1, 5, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2; 5, 4, 1, 3, 2. The bottom staff is in common time (C) and G major (G), showing a bass line with notes and rests.

A musical score for piano, page 8, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of measure 8. Measure 1 starts with a 5/4 time signature. Measures 2 through 7 are in 4/4 time. Measures 8 through 10 are in 5/4 time. Fingerings are indicated above the notes: 1 3 2, 5 4 1 3 2, 5 4 1 3 1, 5 3 2, 5 4 1, 5 3 2, 5 4 1, 5 3 2 3, 2 1, 3 2 1, and 4. The score concludes with a final measure ending in 5/2.

**Var.** Linke Hand eine Oktave tiefer. — *Left hand one octave lower.*

<sup>\*)</sup> Der obere Fingersatz ist für die rechte, der untere für die linke Hand.

*\*The upper fingering is for the right hand, the lower one for the left hand.*

## XI.

## Gebrochene Oktaven-Übungen.

## Exercises in Broken Octaves.

69.

Var.

70.

Var.

## ANMERKUNGEN.

1. Das Studium der gebrochenen Oktaven gibt der Hand Leichtigkeit und Geschmeidigkeit.

Die Brechung von unten nach oben findet man am häufigsten angewendet, weshalb dem Schüler das Studium der Varianten zu No. 69 und 70 besonders ans Herz gelegt wird.

## REMARKS.

1. The study of broken octaves gives lightness and suppleness to the hand.

Broken octaves beginning on the lower note occur more frequently than those starting with the upper note; for which reason the study of the variations to Nos. 69 and 70 is to be urgently recommended to the pupil.

71.

72.

2. Um zu einer möglichst brillanten Ausführung der gebrochenen Oktaven zu gelangen, empfiehlt es sich, im langsamsten Tempo die folgenden beiden Arten des Studiums in der gegebenen Reihenfolge anzuwenden:

a) Die gebrochenen Oktaven werden bei absolut ruhiger Handhaltung aus den Fingergelenken angeschlagen.

b) Der Anschlag der gebrochenen Oktaven erfolgt durch eine seitliche Drehung der Hand aus der Handgelenk, bei vollkommen Unbeweglichkeit der beiden in Betracht kommenden Finger.

3. Im schnelleren und schnellsten Tempò dagegen erleichtert man sich die Ausführung durch die gleichzeitige Anwendung beider Methoden: Das Handgelenk unterstützt die Finger, diese aber nehmen dem Handgelenk einen Teil der Arbeit ab, so dass beide Faktoren sich gegenseitig entlasten und auf diese Weise eine sehr schnelle und brillante Ausführung der gebrochenen Oktaven ermöglichen.

2. With a view of paving the way towards attaining as brilliant an execution as possible of the broken octaves, it is advisable to apply, in slow tempo, the following two methods of study in the order given:

A) The broken octaves to be struck from the knuckles, the hand remaining absolutely quiet.

B) The broken octaves to be struck by a lateral turning of the hand from the wrist, the two fingers in question to remain perfectly motionless.

3. Whereas in quick and in quickest time, the execution is facilitated by the simultaneous employment of both methods: The wrist assists the fingers, which latter, in their turn, relieve the wrist of a portion of its work, so that both factors reciprocate the assistance each affords the other, the result being a rapid and brilliant execution.

## XII.

## Legato-Übungen.

## Legato Exercises.

73.

Var.

74.

## ANMERKUNGEN.

1. Der Gradmesser für die Vorzüglichkeit des Legato-Anschlags ist in der Beschaffenheit der Hand gegeben: Nur einer gut durchgebildeten, weichen und geschmeidigen Klavierhand wird ein vollkommenes (sammetartiges) Legato zu Eigen sein. Je härter und ungebildeter die Hand, desto spröder das Legato.

## REMARKS.

1. The conditions warranting excellency of the legato-touch are given in the developed state of the hand: None other than a thoroughly cultivated, soft, supple piano-hand will ever possess a perfect (velvety) legato-touch. The harder and less trained the hand, the less smooth will be the legato.

(Verändertes Original.)  
(Altered original.)

75.

Var.

Var.

Var.

76.

Var.

Var. I.

2. Aufgabe der Handbildungs-Übungen (der Fünffinger- und Handgelenks-Übungen also) wird es sein, einen schönen Legato-Anschlag vorzubereiten und zu bilden; die vorstehenden Übungen aber sollen diese Anschlagsart fördern und als Prüfstein für die Anwendung derselben unter besonders schwierigen Verhältnissen dienen.

2. It will be the object of hand-training exercises (five-finger- and wrist-exercises) to prepare and develop a fine legato touch; whereas the present exercises are intended to perfect the legato-touch, and to serve as a test of its practical application, under difficult circumstances.

**Var. II.**

77.

A musical score for piano, page 10, system 77. The key signature is A major (no sharps or flats). The time signature changes from common time to 3/2 time at the end of the measure. The left hand plays a continuous eighth-note bass line, while the right hand plays a treble clef melody. Fingerings are indicated above the notes, such as '2 1' over a pair of notes. Measure numbers 21 through 24 are written above the staff.

### Var. I.

The image shows two staves of musical notation for a solo instrument, likely a flute or recorder. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of six measures. Measure 1 starts with a grace note followed by eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measure 4 features a dynamic crescendo (v) over a sustained note. Measures 5-6 continue with sixteenth-note patterns. Fingerings are indicated above the notes, such as '5 2 3 4' and '5 2 3'. Dynamic markings include 'p' (piano), 'f' (forte), and 'v' (crescendo).

## Var. II.

Var. II.

The image shows a single page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5). Measure 2: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5). Measure 3: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5). Measure 4: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5). Measure 5: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5). Measure 6: Treble staff has eighth-note pairs (5, 1) (2, 3) (4, 5); Bass staff has eighth-note pairs (5, 1) (2, 3) (4, 5).

### Var. III.

**78.**

Var. I.

Spannungs-Übung für die rechte Hand.

*Stretching exercise for the right hand.*

**Var. II.**

(Entgegengesetzte Bewegung.)  
*(Contrary motion.)*

(Beide Bewegungen vereint.)  
*(Both motions together.)*

Var.III. Spannungs-Übung für die linke Hand.  
*Stretching exercise for the left hand.*

The sheet music consists of six staves of musical notation for the left hand, arranged vertically. Each staff has a treble clef and a bass clef. The first five staves begin in common time, while the sixth staff begins in 2/4 time. The notation includes various note heads and stems, with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like accents and slurs. The first two staves show a sequence of notes primarily on the treble clef staff, with some bass notes. The third staff introduces a bass line with eighth-note patterns. The fourth staff continues the treble line with a mix of eighth and sixteenth notes. The fifth staff shows a return to the treble line. The sixth staff concludes the exercise with a bass line. There are also two descriptive text blocks: '(Entgegengesetzte Bewegung.)' (Contrary motion.) and '(Beide Bewegungen vereint.)' (Both motions together.) placed between the third and fourth staves, and between the fourth and fifth staves respectively.

A musical score for piano, page 80, featuring two staves. The top staff is in common time and G major, with a treble clef. The bottom staff is also in common time and G major, with a bass clef. The score consists of eight measures. Measure 5 starts with a forte dynamic. Measures 6-8 show a rhythmic pattern of eighth and sixteenth notes. Measure 8 ends with a half note followed by a repeat sign and a double bar line.

**Var. I.** Rechte Hand. — *Right hand.*

The image shows two staves of musical notation for the right hand. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of sixteenth-note patterns with various slurs and grace notes. The bottom staff continues the pattern, also starting with a treble clef, one sharp, and common time. Both staves are filled with dense sixteenth-note activity, primarily consisting of eighth-note pairs and sixteenth-note chords.

## Var. II. Linke Hand. — *Left hand.*

82.

1 2 3 4 5  
1 2 1 2 4 2 1 2  
2 3 5 2 1 2 3 5  
1 2 3 4 5

83.

1 2 3 4  
1 2 3 4  
1 2 3 4  
1 2 3 4

**Var. I.** Linke Hand eine Oktave tiefer. — *Left hand one octave lower.*

\*) 1 5 4 5 4 3 4 5 4 5 4 3 4 5  
1 2 1 2 3 2 1 2 1 2 3 2 1  
5 4 3 2 1 4 3 2 1 4 3 2 1

5 2 1  
1 4 5

**Var. II.**

1 2 1 2 3 2 1 2 1 2 3 2 1  
5 4 5 4 3 4 5 4 3 4 5  
1 2 1 2 3 2 1 2 1 2 3 2 1

5 2 1  
1 4 5

**Var. III.** Oberstimme wie in Var. I.  
The upper voice as in Var. I.  
etc.

2 5 4 5 4 3 4 5  
1 2 1 2 3 2 1  
4 5 4 3 2 1

**Var. IV.** Unterstimme wie in Var. II.  
The lower voice as in Var. II.  
etc.

4 1 2 1 2 3 2 1  
5 4 3 2 1  
2 3 4 5

**Var. V.**

2 5 4 5 4 3 4 5  
1 2 1 2 3 2 1  
4 5 4 3 2 1

6 6  
1 2 1 2 3 2 1  
4 5 4 3 2 1

\*) Der obere Fingersatz ist für die rechte, der untere für die linke Hand.

\*) The upper fingering is for the right hand, the lower one for the left hand.

84.

Treble staff: Measures 1-2. Fingerings: 2 1 2 1 2; 2 4 3; 3 2. Bass staff: Measure 1. Fingerings: 3.

Treble staff: Measures 3-4. Fingerings: 5 1; 5 4; 5 1; 2 1 4. Bass staff: Measure 3. Fingerings: 2 1 3 2; 2 1 2 1 2; 3 1 3 1 2; 2 1 1 2 3 1; 1 3 1 4 2. Bass staff: Measure 4. Fingerings: 8.

85.

Treble staff: Measures 1-2. Fingerings: 5 2; 5; 5 2; 5. Bass staff: Measure 1. Fingerings: 4; 5.

Treble staff: Measures 3-4. Fingerings: 4; 5 2; 5 2; 2; 8; 3; 4 3 5 4. Bass staff: Measure 3. Fingerings: 5.

Var.

Treble staff: Measures 1-2. Fingerings: 5 2; 5. Bass staff: Measure 1. Fingerings: 5 2.

Treble staff: Measures 3-4. Fingerings: 2; 5; 5. Bass staff: Measure 3. Fingerings: 2; 5; 2; 1 5. Bass staff: Measure 4. Fingerings: 1 3 2 1.

## XIII.

Übungen im Ablösen  
der Hände.Exercises in Changing and  
Crossing Hands.

86.

Var.

Dieselbe Übung  
mit Triolen-Accent.  
The same exercise  
with triplet accents.

87.

## ANMERKUNG.

Beim Studium der Übungen No. 86 und 87 gilt es, die Thatsache, dass 2 Hände zur Ausführung der Tonleiter herangezogen sind, sorgfältig zu verdecken.

Am besten geschieht dies durch die Unterlegung des Triolen-Accentes, der die allzuleicht eintretende Teilung der Tonleiter in Gruppen zu 4 Noten verhindert.

Zu diesem Zweck sind die beiden Varianten im Dreivierteltakt geschrieben worden, einer Taktart, die sowohl die Einteilung in 3 Gruppen zu 4 Noten, als auch in 4 Gruppen zu 3 Noten zulässt.

## REMARK.

When studying exercises Nos. 86 and 87, the main-object is to carefully disguise the fact that 2 hands are employed in playing the scale.

This is best achieved by adopting the triplet-accent, which prevents the too easily occurring division of the scale into groups of 4 notes. This is the reason and object why the two variations are written in three-quarter time which admits of a division into 3 groups of 4 notes each and into 4 groups of 3 notes each.

Var.

Var.

Dieselbe Übung  
mit Triolen-Accent.  
The same exercise  
with triplet accents.

etc.

88.

leggiero

Var. I.

Var. II.

Var. III.

simile

Var. IV. (In Triolen.) (In triplets.)

etc.

89.

(Var. II zu No. 49.) — (Var. II to No. 49.)

*sempre sopra la mano sinistra*

(Dieselbe Übung nach G dur transponirt.)

(The same exercise in G major.)

*4 sempre sopra la mano destra*

## XIV.

## Arpeggien-Übungen.

## Arpeggio Exercises.

90.

91.

92.

## ANMERKUNGEN.

1. Um jede Weitschweifigkeit und Wiederholung gleichartigen Materials zu vermeiden, sind aus dem Czerny'schen Studienwerk nur die vorstehenden drei Übungen in diese Sammlung aufgenommen worden.

2. Die Notwendigkeit des Transponirens wird dem Schüler angesichts der Kürze dieses Kapitels besonders einleuchten.

3. Das dem Ohr zu übermittelnde Klangbild hat in jeder Hinsicht dem Eindruck zu entsprechen, den das Auge von dem Notenbild dieser Übungen empfängt:

Der Spieler hat in der Sauberkeit und Klarheit des Stiches das Ideal der Ausführung vor Augen und braucht bloss die optische Erscheinung in eine akustische, dem Ohr zugängliche, zu übersetzen.

Die Methode, das Auge in dieser Weise zum Lehrer für das Ohr einzusetzen ist vorzüglich geeignet, das Bedürfnis nach technischer Glätte und Klarheit in der Ausführung brillanter Passagen zu wecken und zu steigern.

Ihre Anwendung an geeigneten Stellen wird deshalb dringend befürwortet.

## REMARKS.

1. With the object of avoiding all digression, and repetition of similar material, only the three preceding exercises have been selected from Czerny's work, for this collection.

2. Considering the shortness of this chapter, the necessity and importance of transposition be particularly evident to the pupil.

3. The "Klangbild" (sound-picture, as we should say) to be conveyed to the ear, must, in every respect, correspond to the impression gathered by the eye from the "Notenbild" (note-picture) of these exercises:

In the clearness and accuracy of the engraved notes, the pupil has before him the ideal of execution, and need only translate the optical picture into an acoustic one.

The method of thus appointing the eye a tutor to the ear is excellently calculated to awaken and develop a longing desire for technical smoothness and clearness in the execution of brilliant passages.

Its application, wherever called for, is, therefore, urgently recommended.

## XV.

Akkord-Passagen  
mit eingeschalteten Noten.

Chord Passages  
with inserted Notes.

93.

The musical score consists of two parts. The upper part, labeled '93.', shows a continuous sequence of chords and inserted notes across four staves. The first staff uses treble and bass clefs with a 3/4 time signature. The second staff uses bass clef with a 3/4 time signature. The third staff uses bass clef with a 3/4 time signature. The fourth staff uses bass clef with a 3/4 time signature. The lower part, labeled 'Var.', shows a variation of the exercise. It includes two staves: the top staff in common time (C) with tenuto (ten.) markings, and the bottom staff in common time (C) with a key signature of one flat. Both staves feature eighth-note patterns with various fingering numbers (e.g., 1, 2, 3, 4, 5, 8) placed above or below the notes.

## ANMERKUNGEN.

1. Behufs schnellerer Erlernung der Übung No. 93 nebst Variante sind die Takte zuerst paarweise vorzunehmen.

Das in der Anmerkung 5 zum zweiten Kapitel ausführlich behandelte Mittel der Accentverlegung sei hier wiederum in Erinnerung gebracht.

Darnach möge die Übung No. 93 auch mit Triolenbetonung (8 Triolen in jedem Takt) die folgende Variante aber zeitweilig mit Quartolen-Betonung studirt werden.

## REMARKS.

1. With a view of learning exercise No. 93 and its variation more quickly, take up two bars at a time and study them.

The plan of displacing the accent treated of in detail in the second chapter (Note 5), be here recalled to memory.

Then exercise No. 93 may be studied also with triplet-accentuation (8 triplets to a bar); while, for the time being, the following variation must be practised with quartuplet-accentuation.