ILJA HURNÍK

Etudy
Etüden
Studies

PIANO

1988
EDITIO SUPRAPHON PRAHA

Tyto etudy neníní nahrazovat Czerného – Czerného sotva kdy kdo nahradí – ale nabízejí odskok od jeho klasického slohu k hudbě novější. Přitom se však obírají týmiž standardními prvky: škálou, drobnou hrou pětiprstovou, rozklady, trylky apod., které pořád zůstávají centrem i dnešní klavírní hry. Není-li učitel dost ve střehu k jejich čistotě, pak odrostlý žák ji těžko dohání.

Tyto etudy jsou však i přednesové kusy. Míří do učebny i na veřejné školní pódium.

Zůstanou-li ve třídě jen co cvičení a nechce-li jimi učitel žáka příliš zaměstnávat, může mu v případě etud s „*Da Capo*" uložit jen část od počátku po „*Fine*".

Ilja Hurník

Diese Etüden gedenken nicht Carl Czerny zu ersetzen – Czerny wird kaum je zu ersetzen sein – doch sie bieten einen Absprung von seinem klassischen Stil zur neueren Musik an. Dabei befassen sie sich mit den gleichen grundlegenden Elementen: der Skala, dem kleinen Fünffingerspiel, den Akkordbrechungen, den Trillern u.a., die auch für das heutige Klavierspiel ihre zentrale Bedeutung behalten haben. Ist der Lehrer von allem Anfang an nicht peinlich auf ihre Sauberkeit bedacht, wird sie sein Schüler später nur schwer nachholen.

Diese Etüden sind jedoch gleichzeitig auch Vortragsstücke. Sie sind für das Lehrzimmer ebenso wie für das öffentlich Schulpodium gedacht.

Wenn sie als bloße Übungen in der Klasse bleiben und der Lehrer seinen Schüler nicht allzusehr mit ihnen beschäftigen will, kann er ihm im Falle der mit „*Da Capo*" versehenen Etüden nur den Teil vom Anfang bis zu „*Fine*" aufgeben.

Ilja Hurník

These studies have no intention of replacing Czerny – it is hardly likely that any can – but they offer a leap away from his classicist style to more modern music. At the same time they use the same standard elements: the scale, five-finger exercises, broken chords, trills, etc., which continue to remain at the heart of piano-playing to this day. If the teacher is not careful enough about them, when the pupil "out-grows" the teacher it will be a difficult job to make up for lost time.

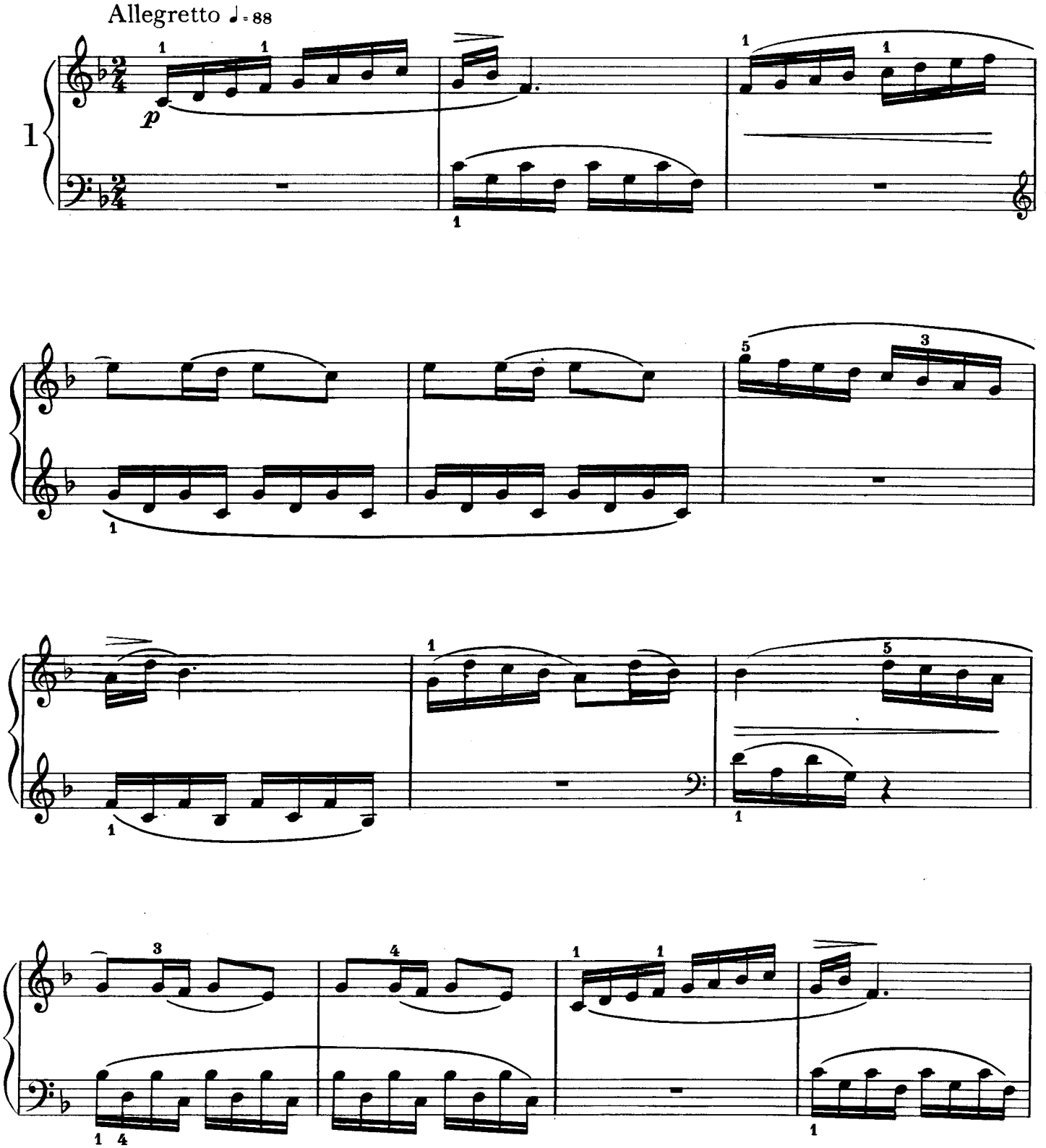
These etudes, however, are pieces that can be performed. They are intended for classroom and public performances on the school stage.

If they remain simply as exercises, and if the teacher does not wish to "tire" the pupil too much, he/she can in the case of etudes with "*Da Capo*" simply assign the part from the beginning until after the "*Fine*".

Ilja Hurník

STUPNICE
TONLEITERN
SCALES

ILJA HURNÍK (*1922)



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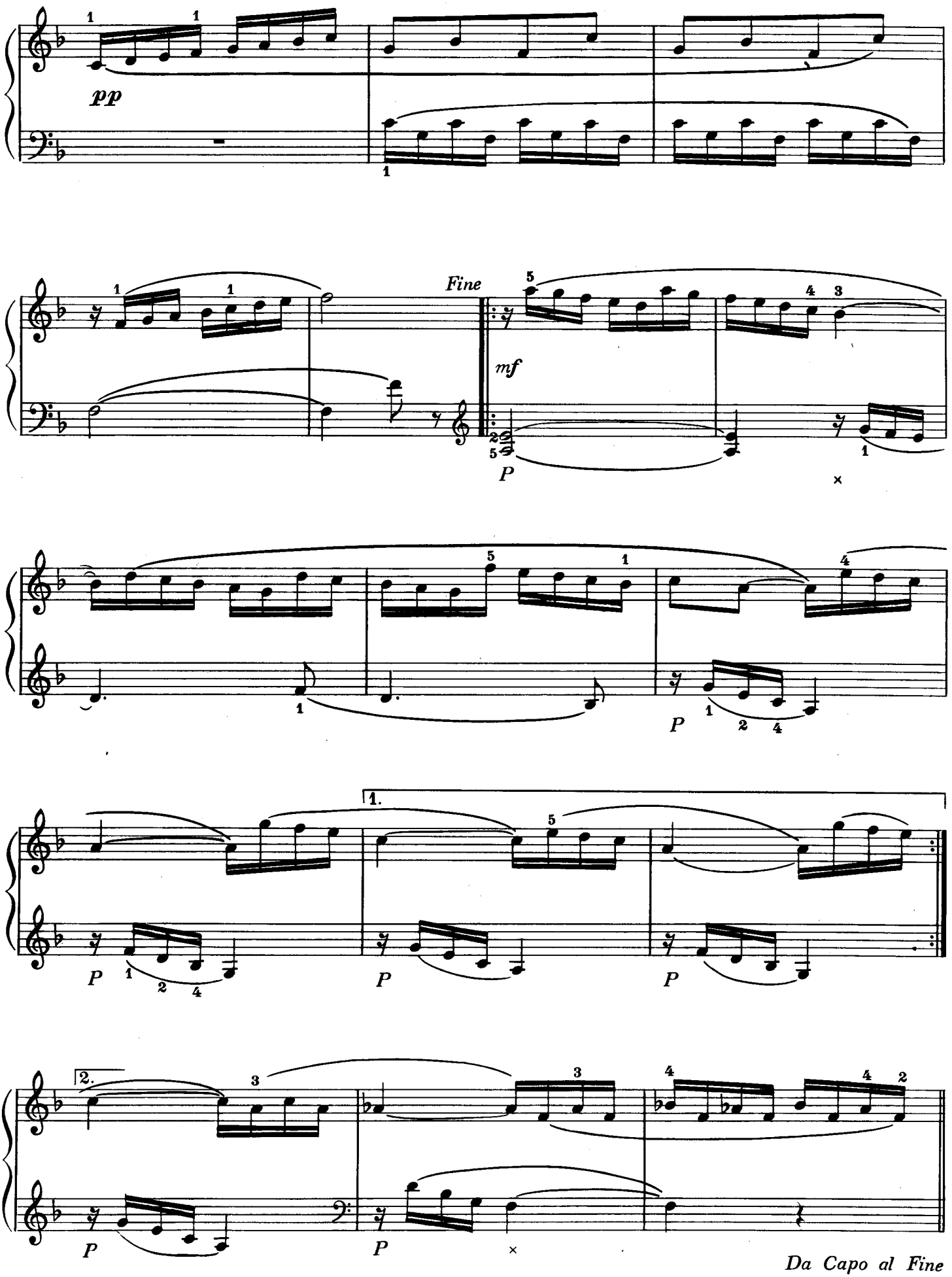
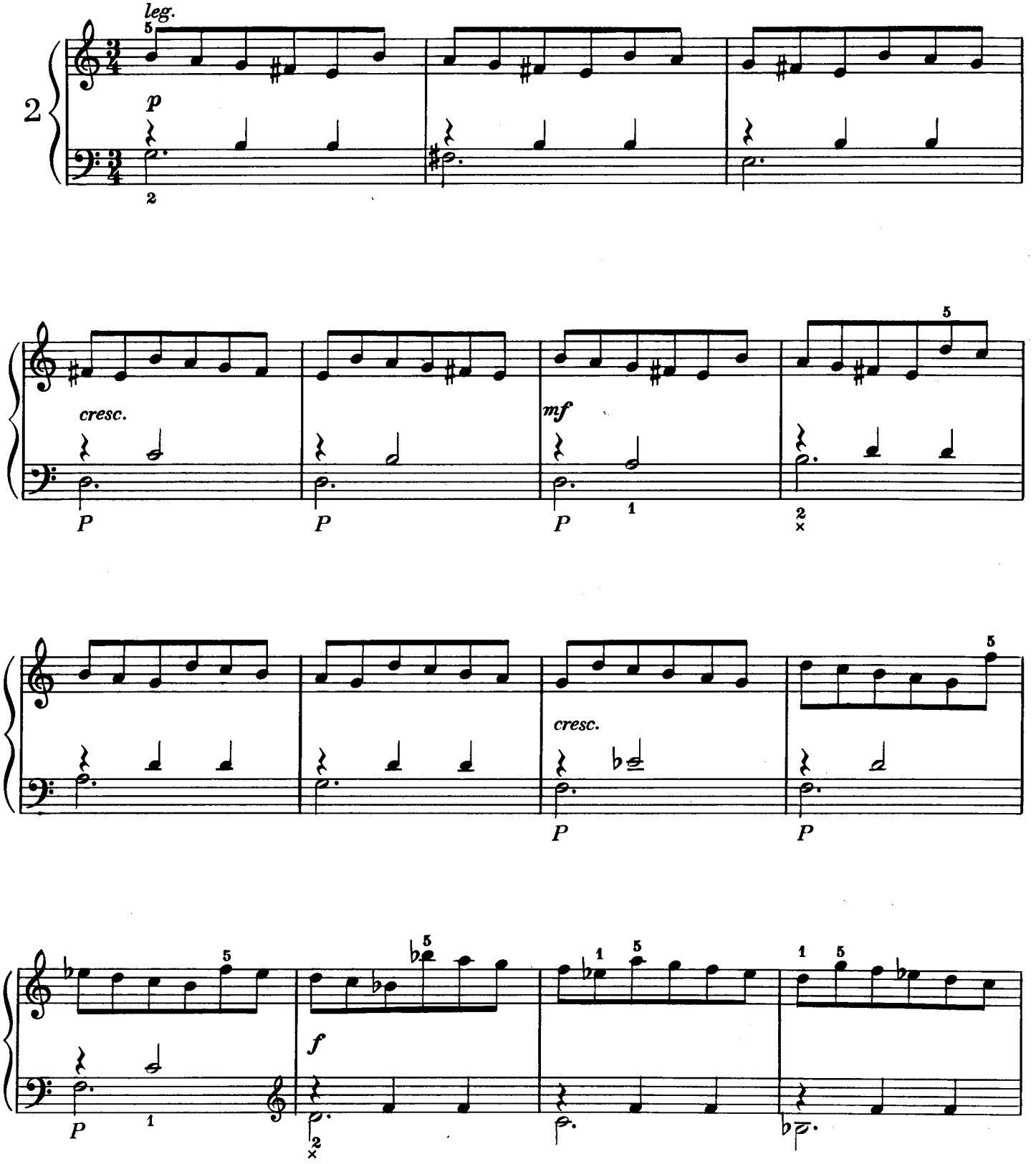
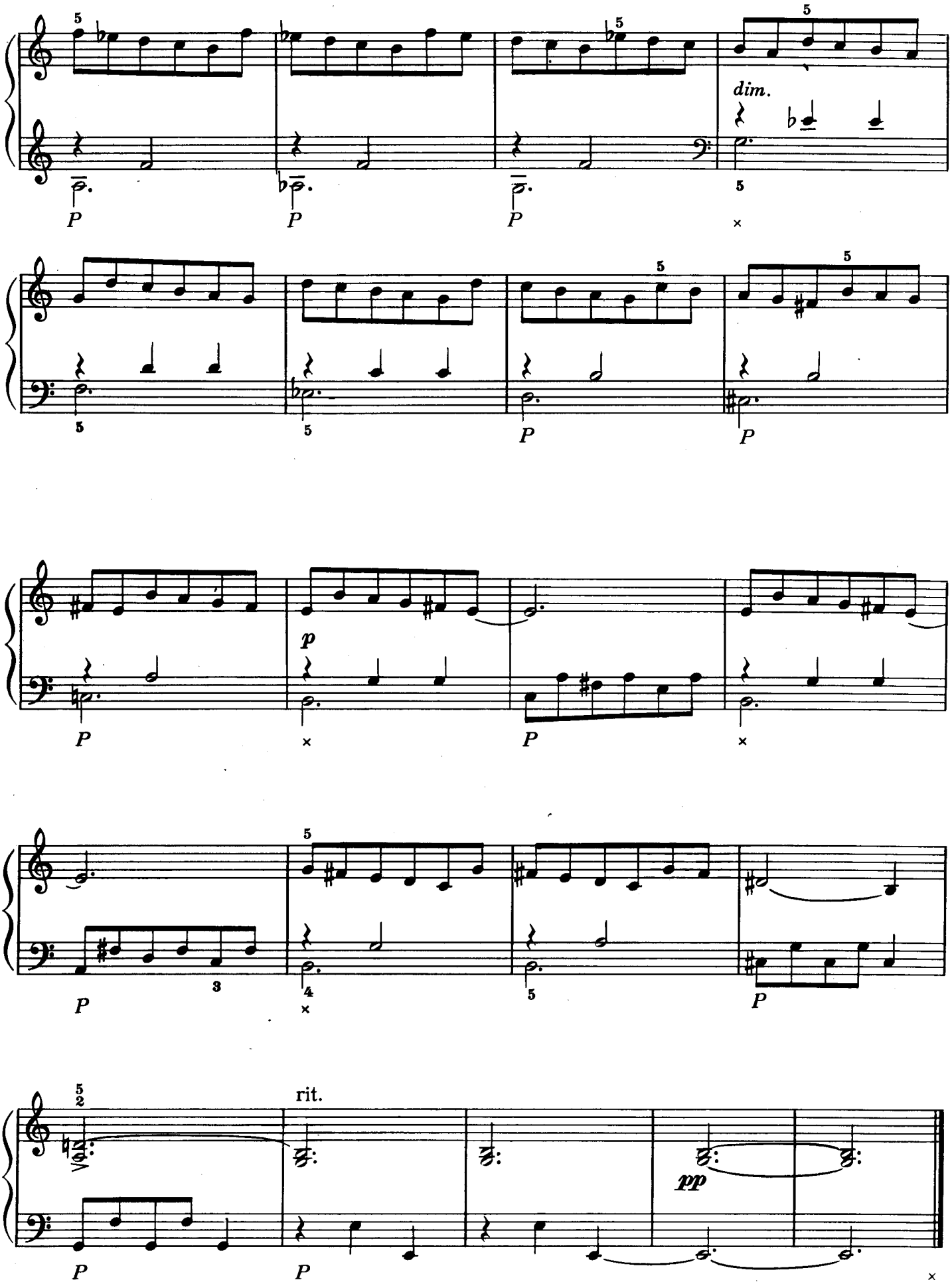

pp
Fine
mf
P
1.
2.
Da Capo al Fine

PĚT PRSTŮ
FÜNF FINGER
FIVE FINGERS

Tempo di valse ♩.= 56

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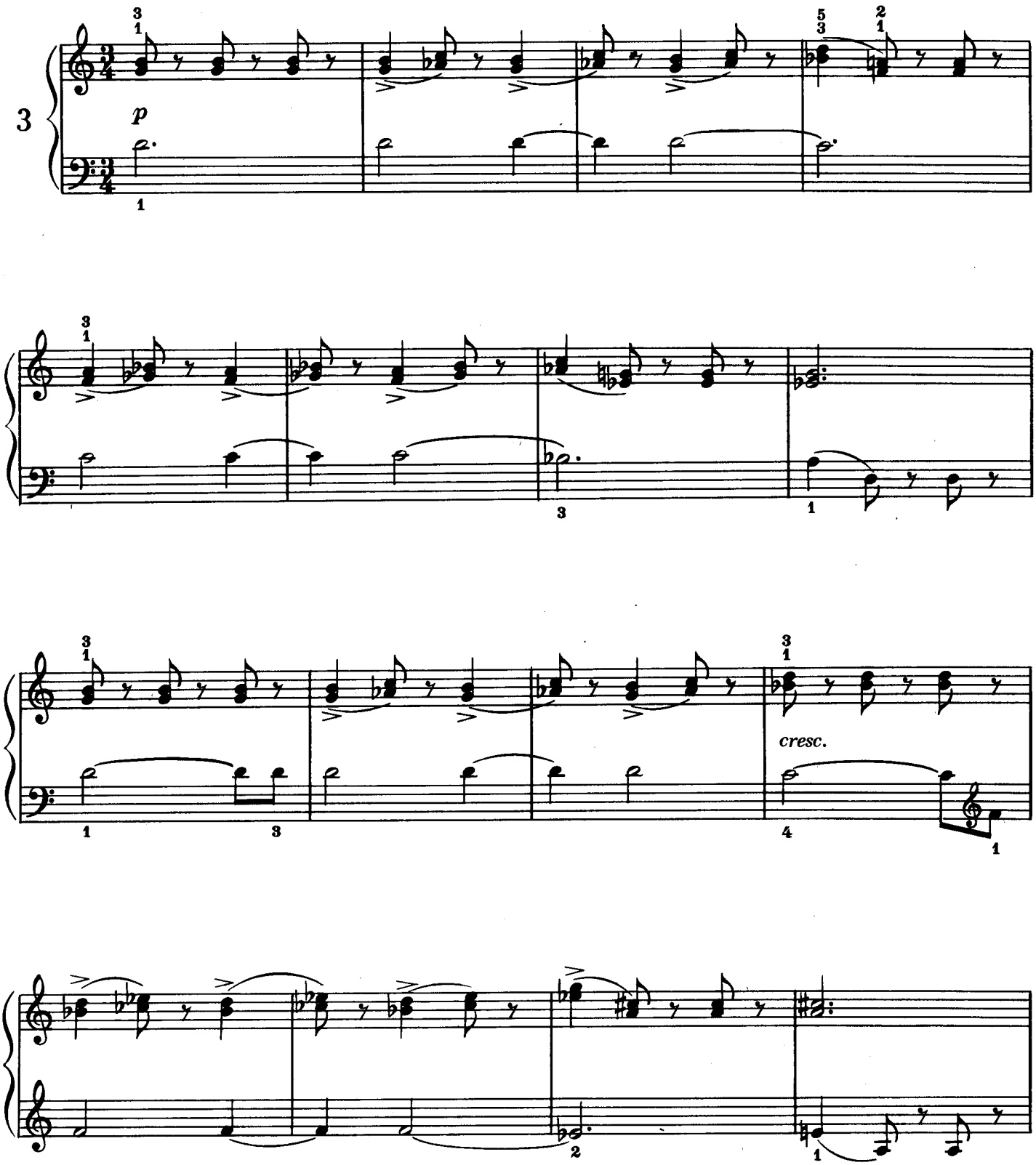
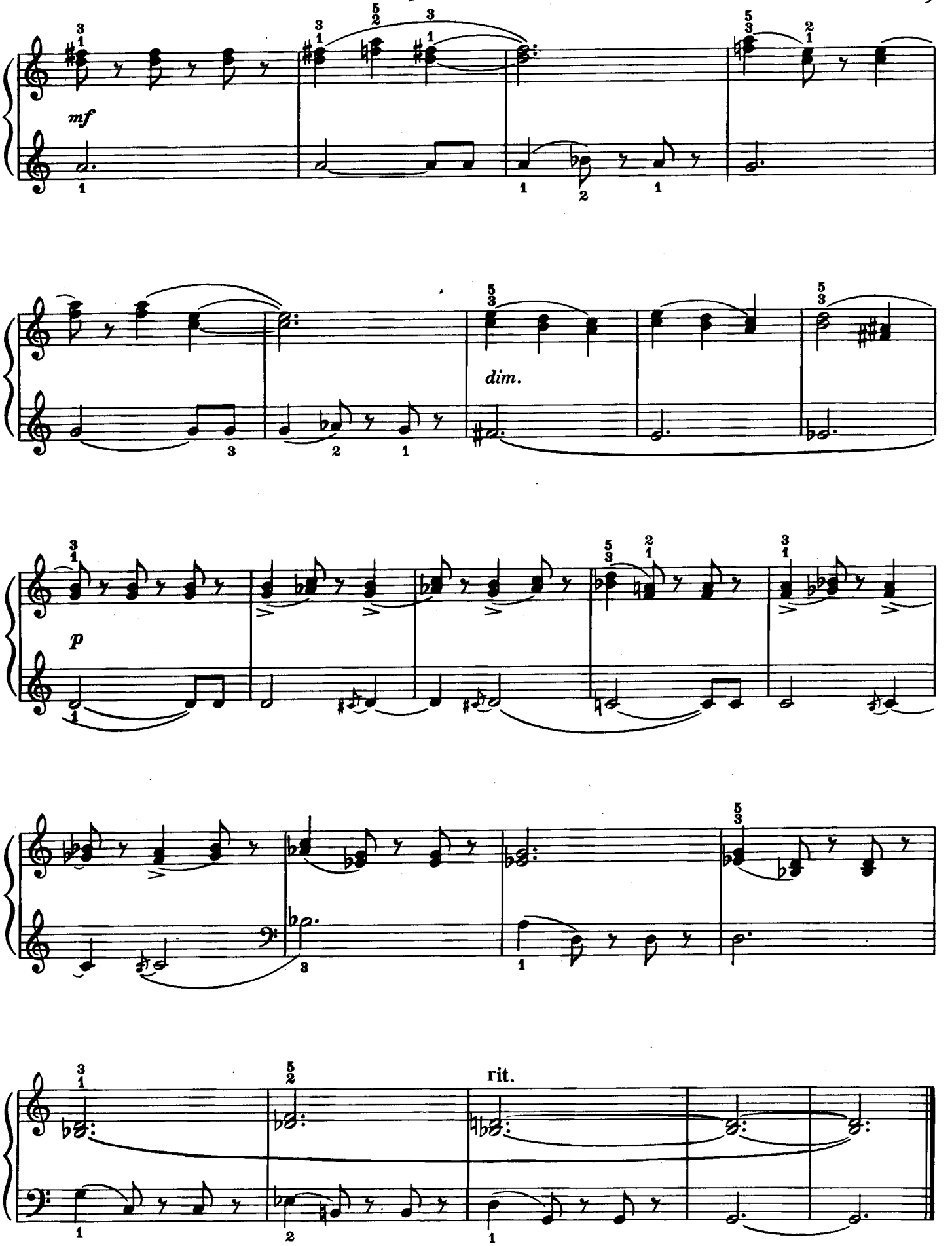
TERCIE
TERZEN
THIRDS

Moderato ♩. = 46

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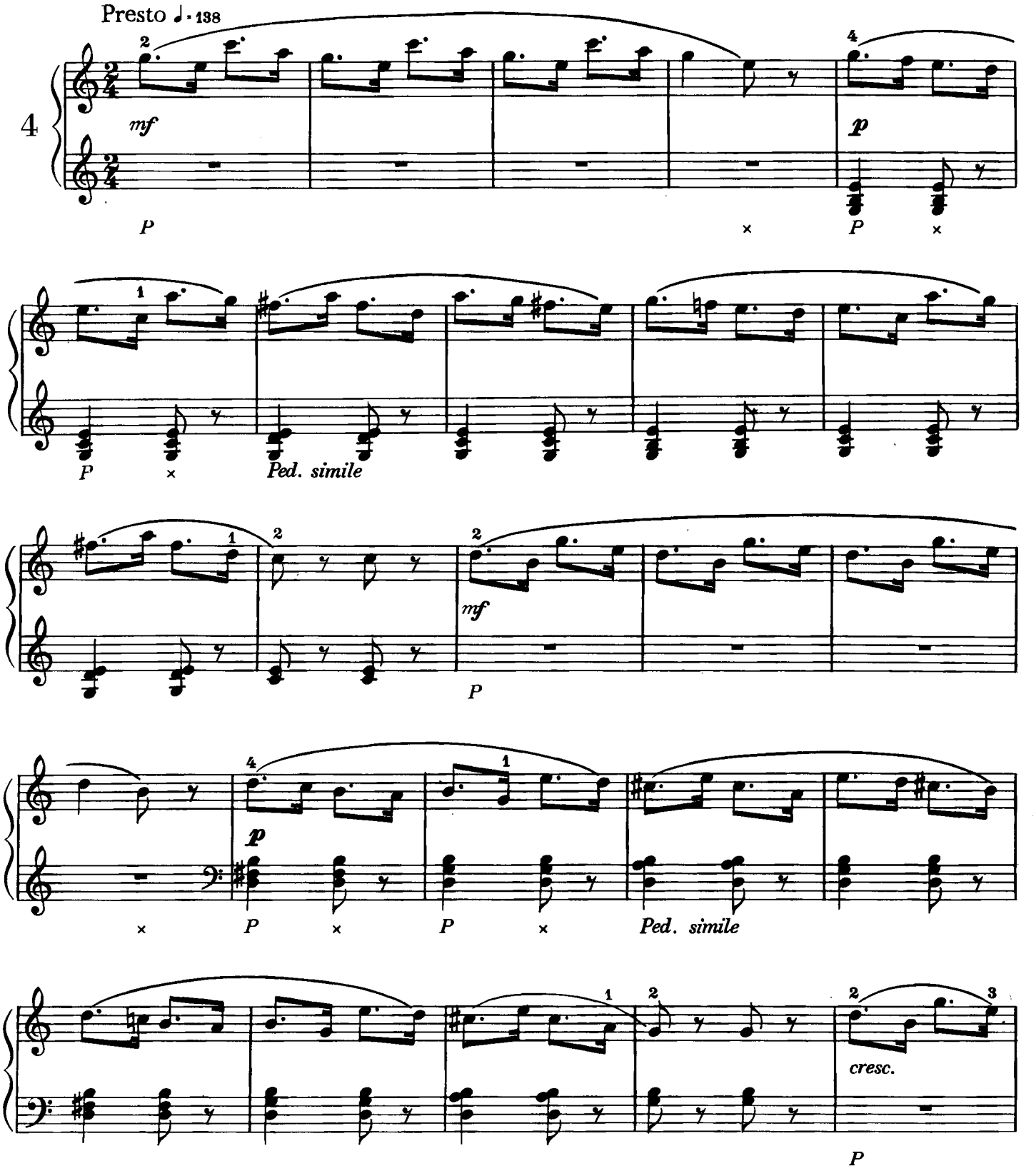
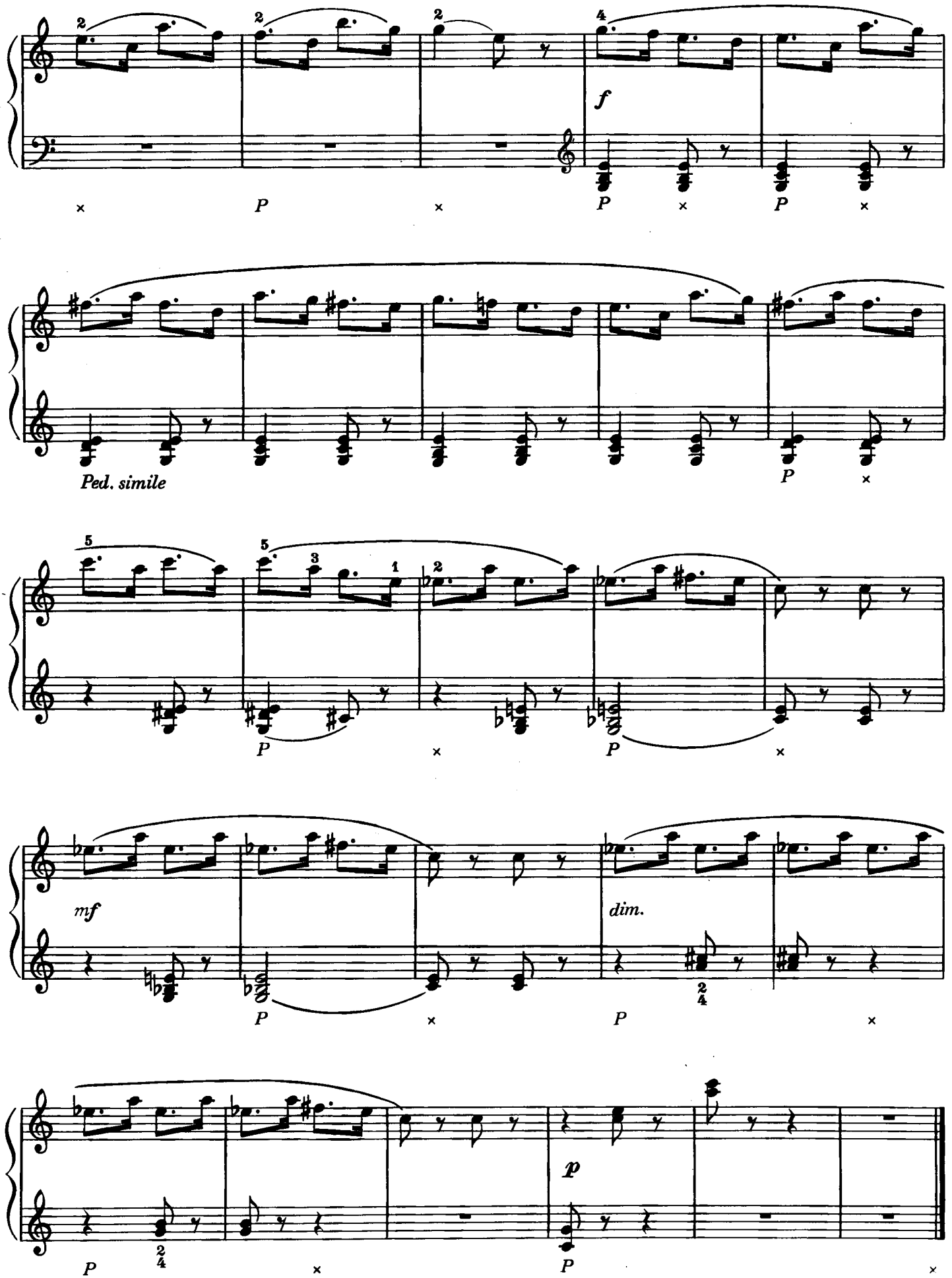
TEČKOVANÉ RYTMY
PUNKTIERTE RHYTHMEN
DOTTED RHYTHMS

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P
Ped. simile
mf
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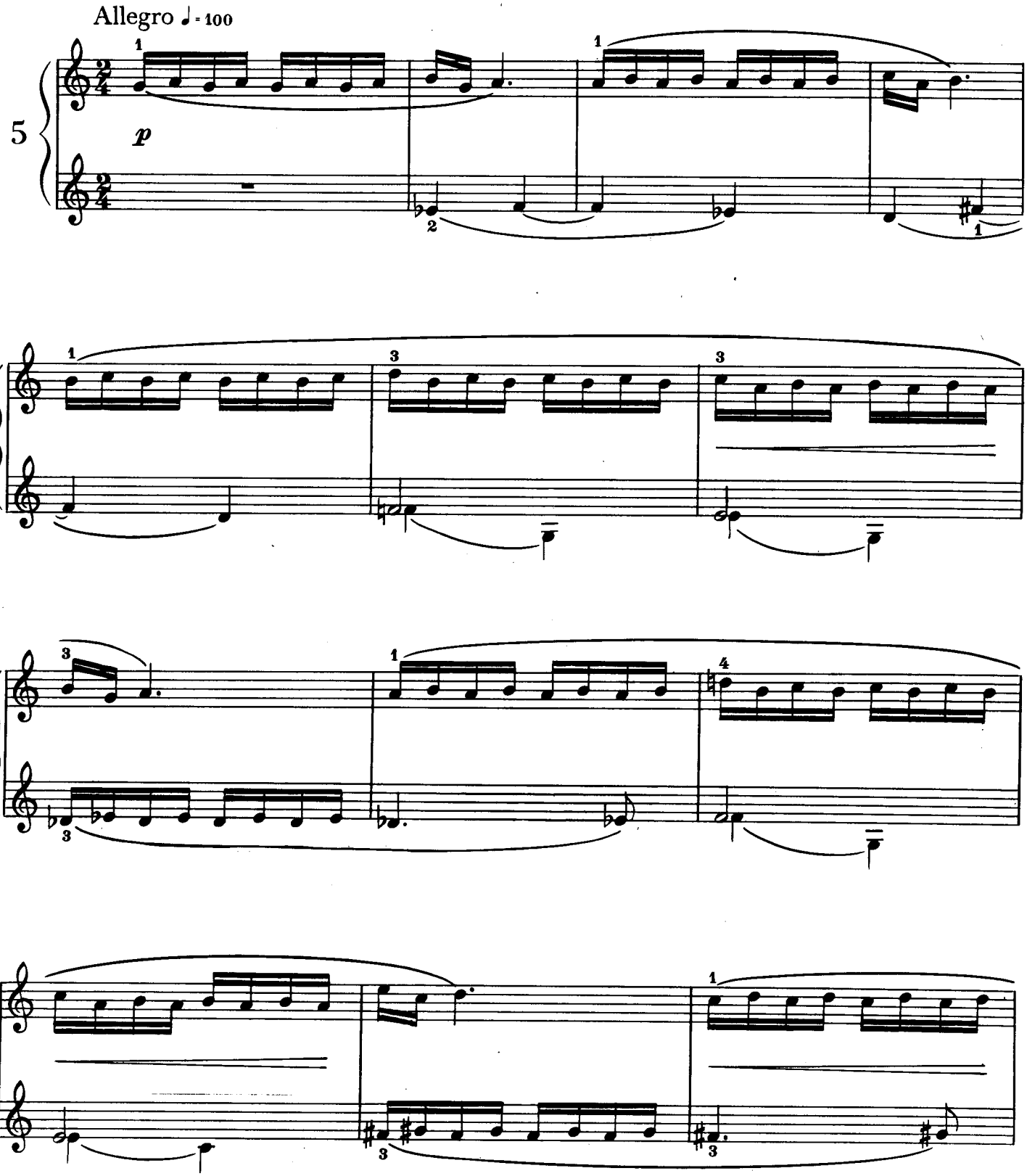
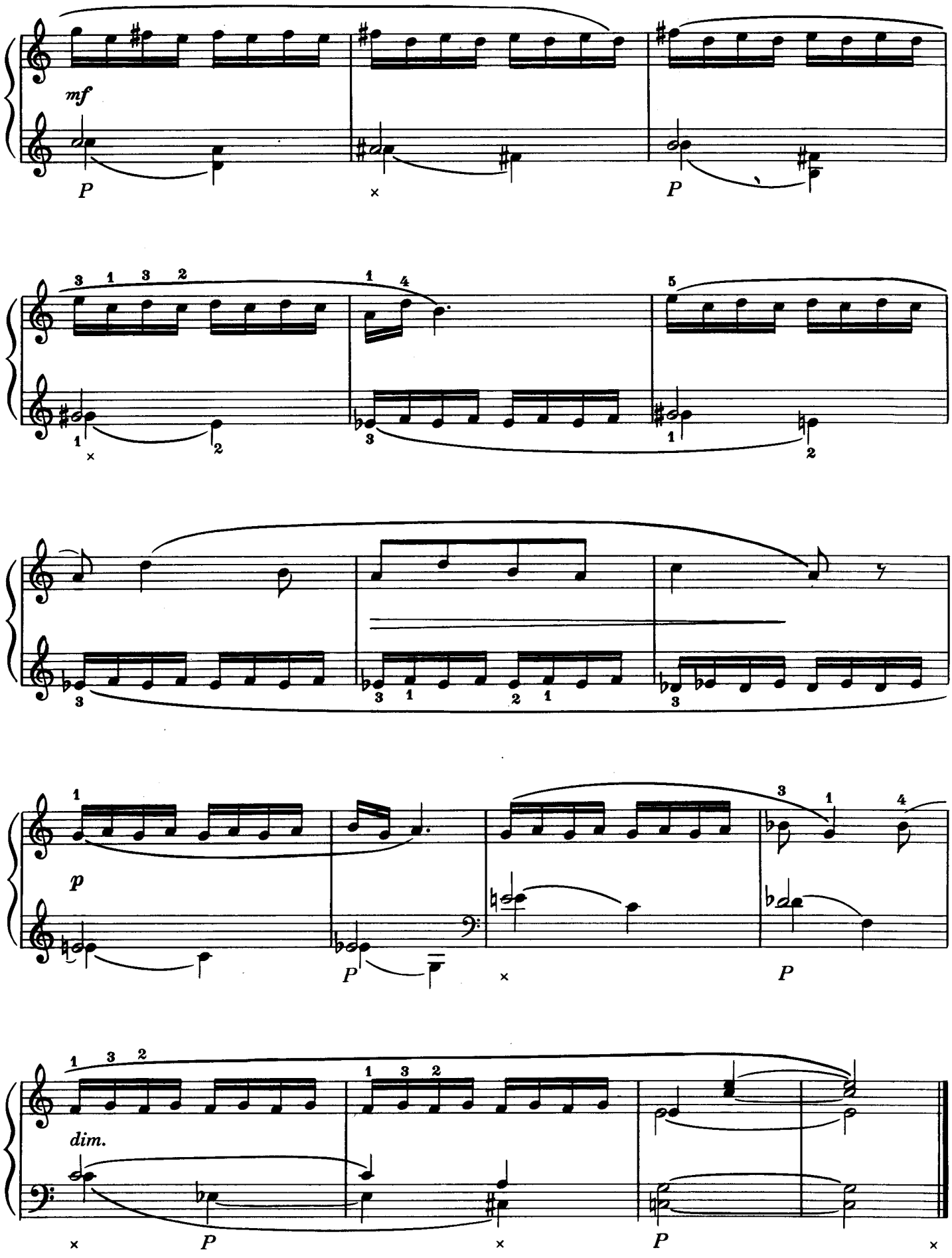
TRYLKY
TRILLER
TRILLS

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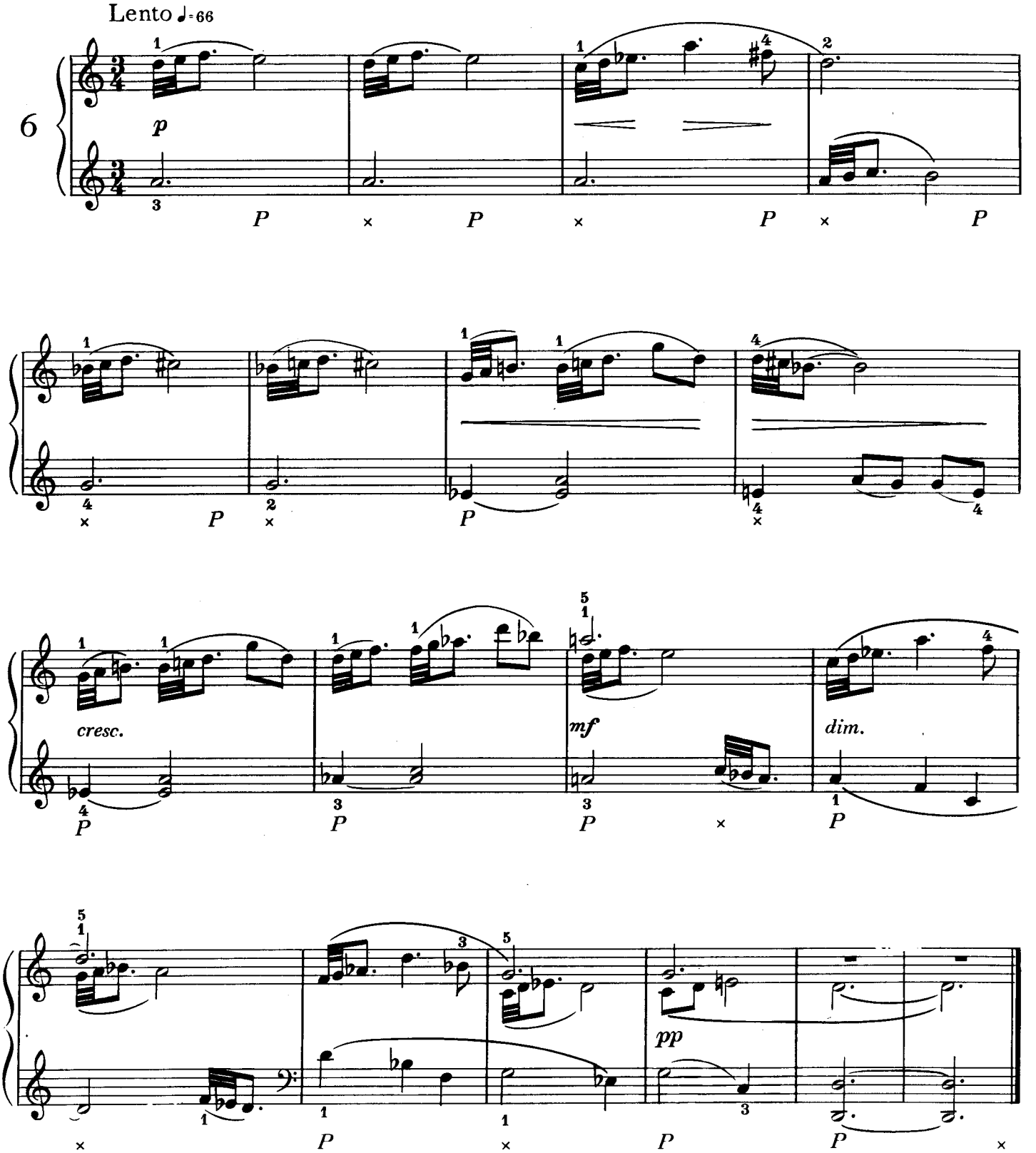
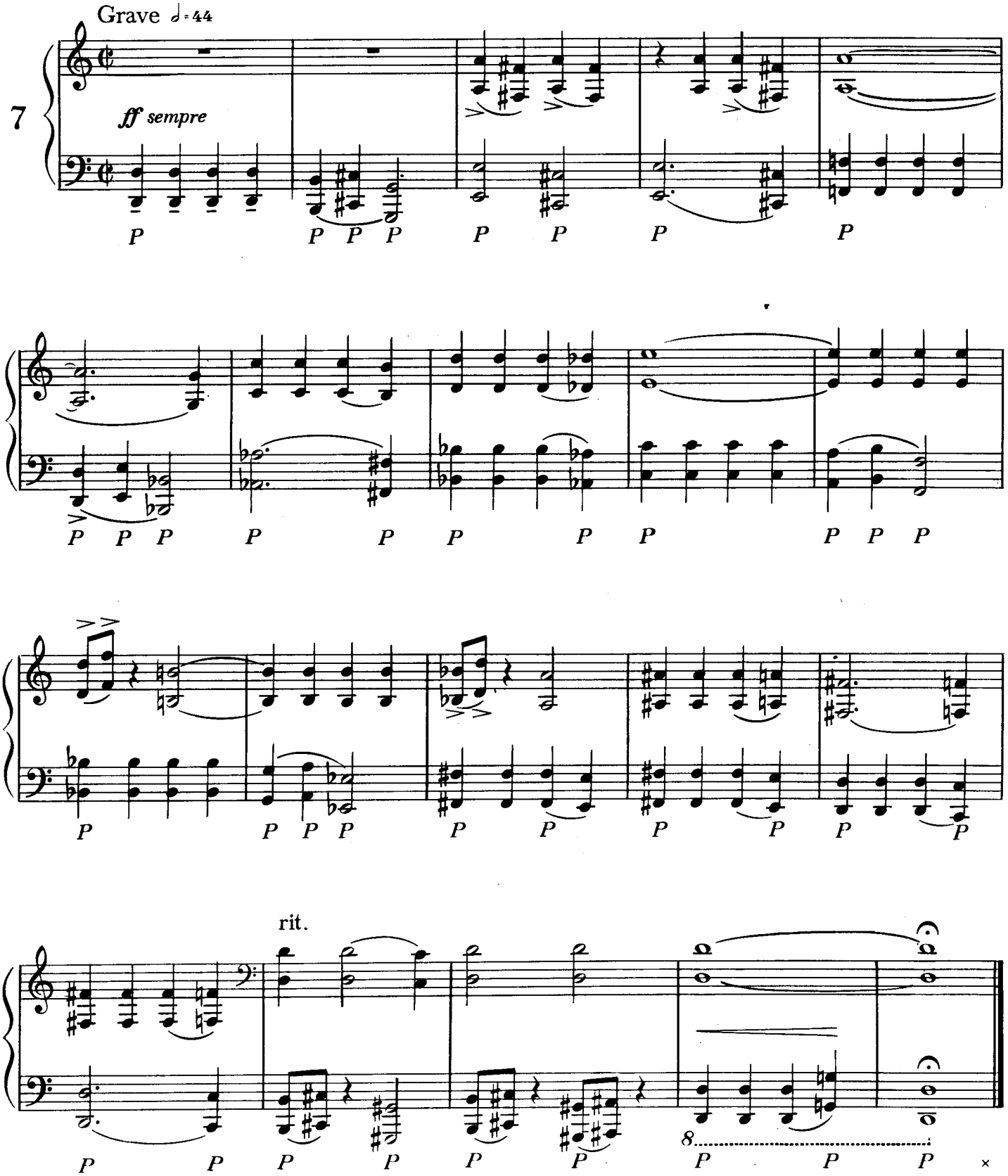
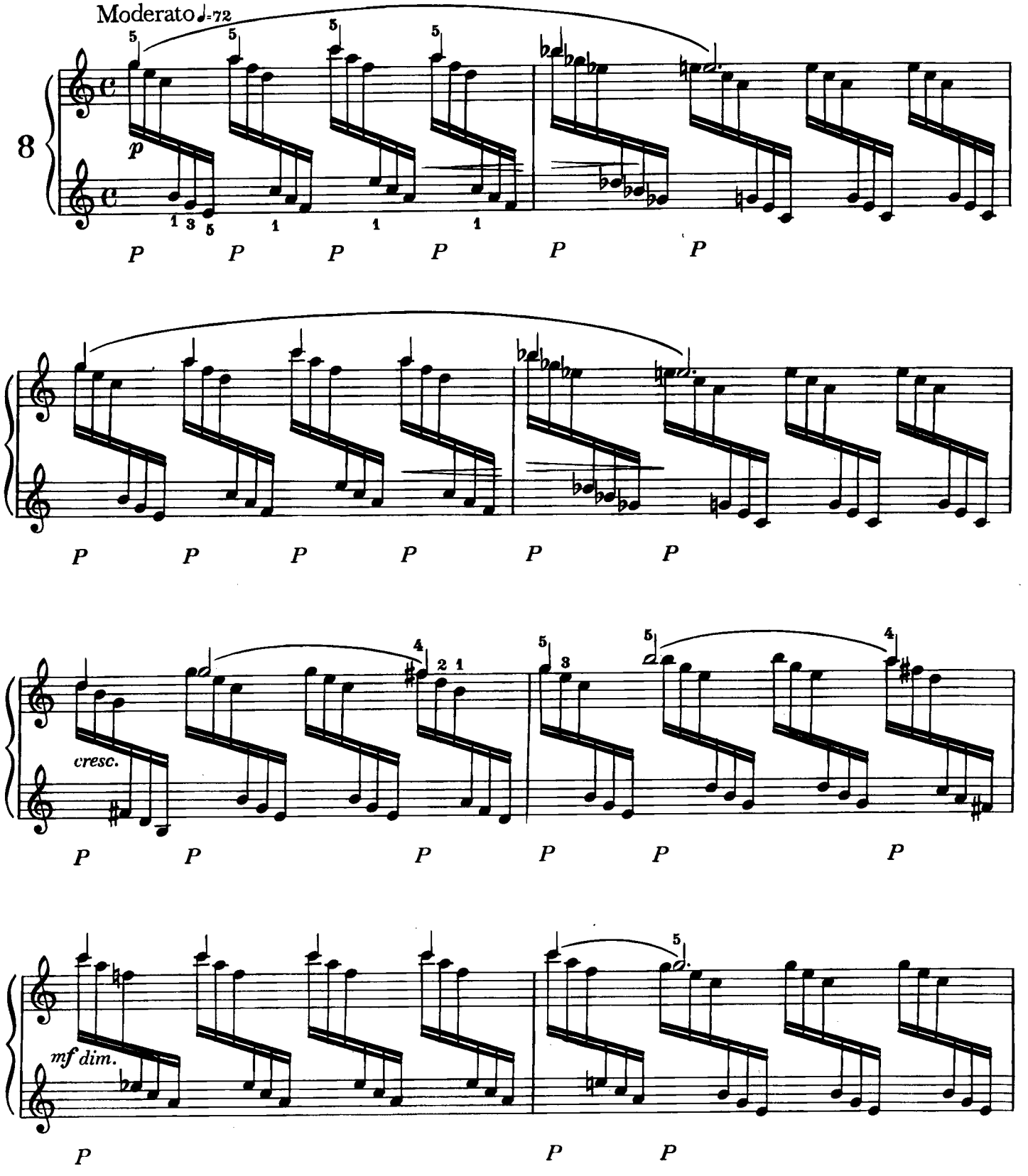
OZDOBY
VERZIERUNGEN
ORNAMENTS

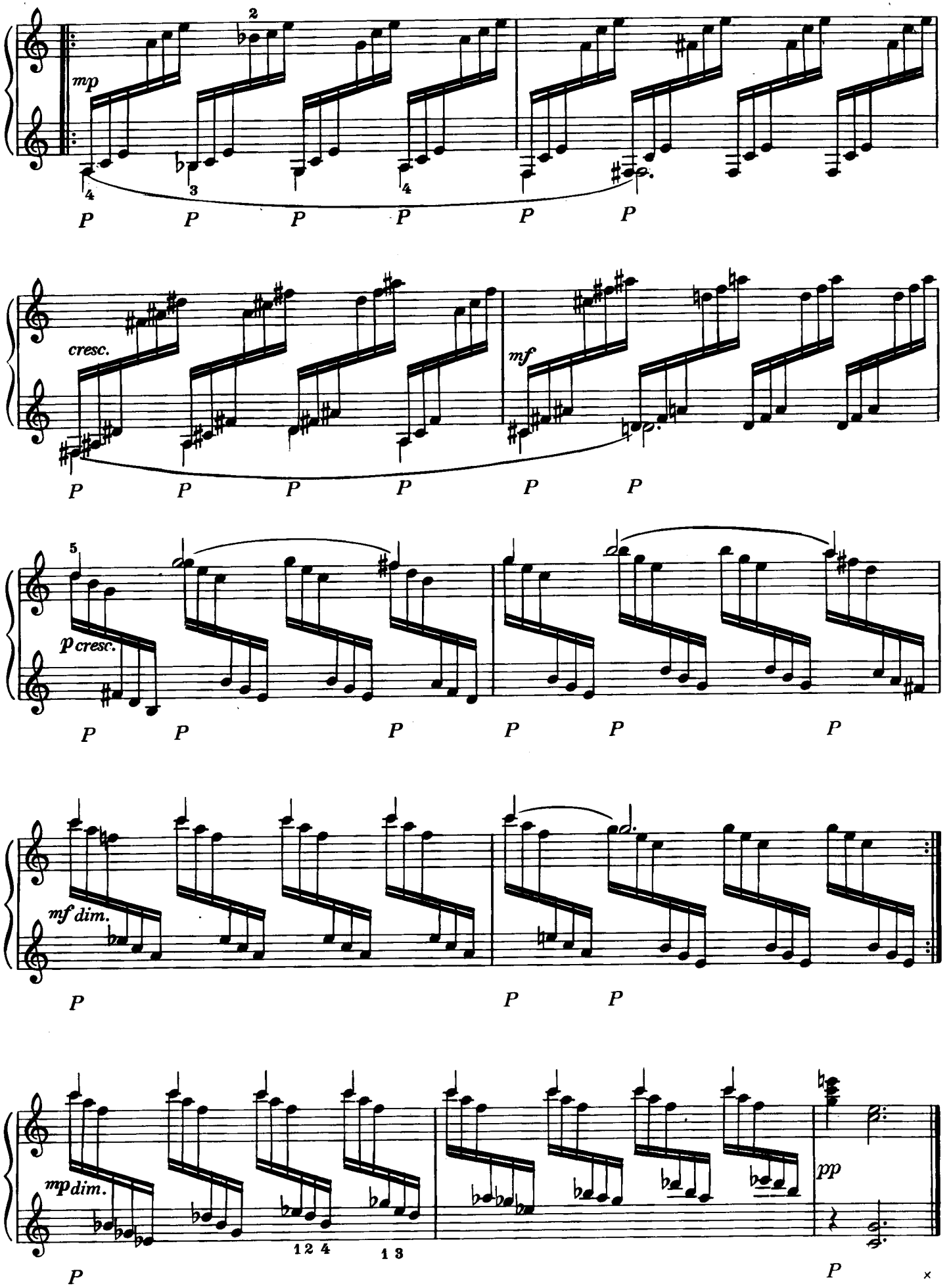


OKTÁVY
OKTAVEN
OCTAVES



AKORDICKÉ ROZKLADY
AKKORDBRECHUNGEN
BROKEN CHORDS




mp
cresc.
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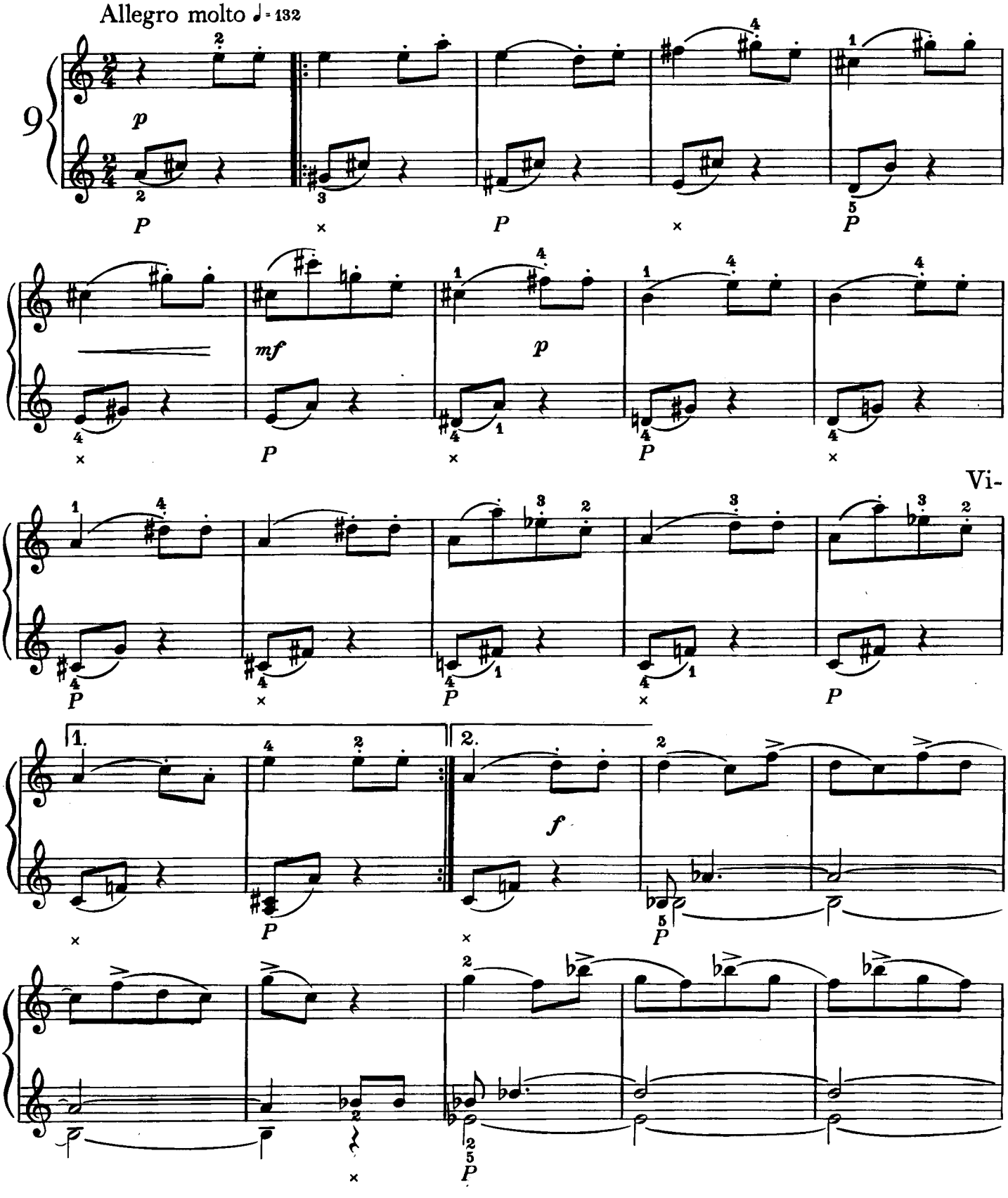
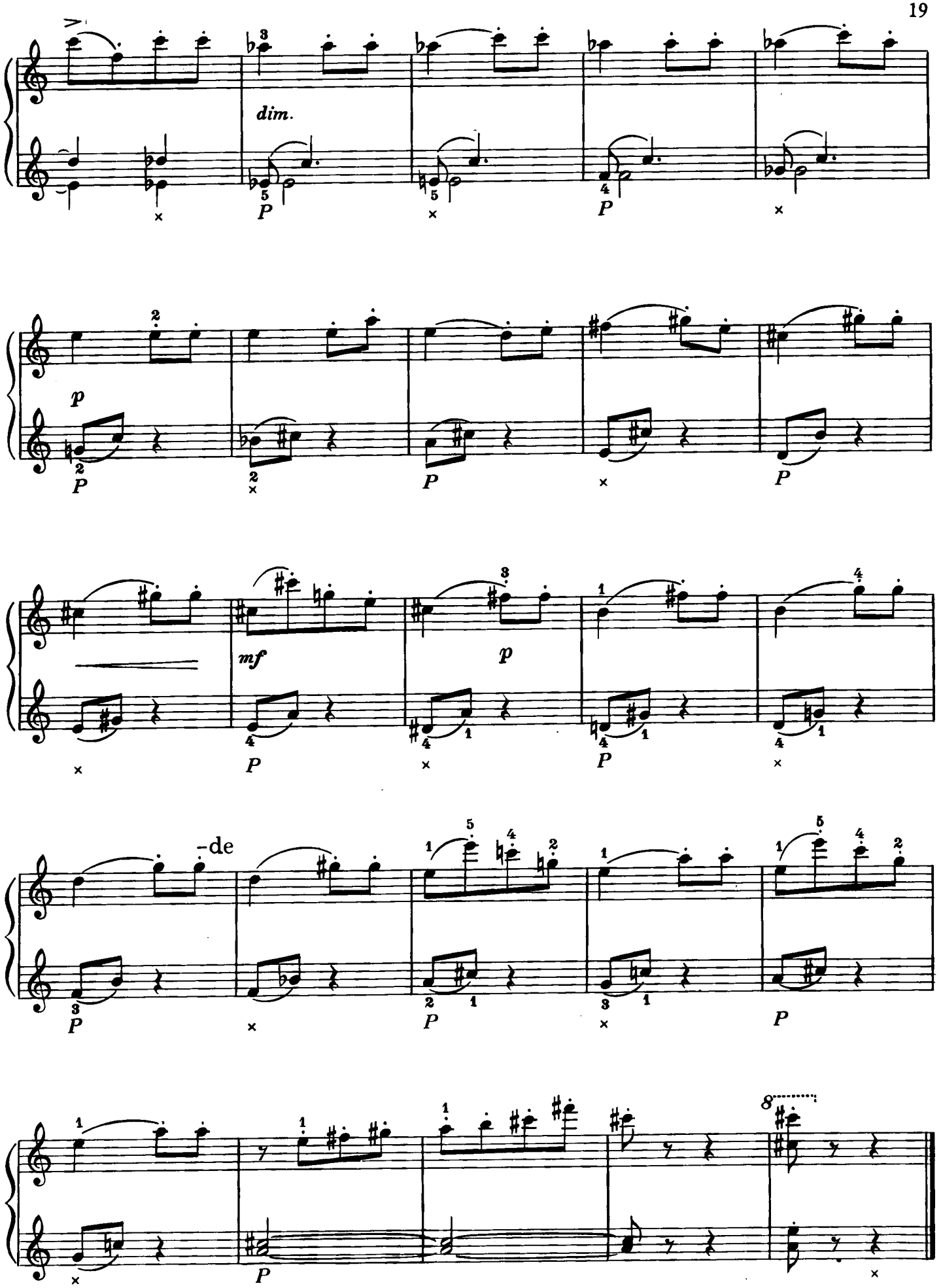
KOMPLEMENTÁRNÍ RYTMY
KOMPLEMENTÄRRHYTHMEN
COMPLEMENTARY RHYTHMS

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DVOJHLAS
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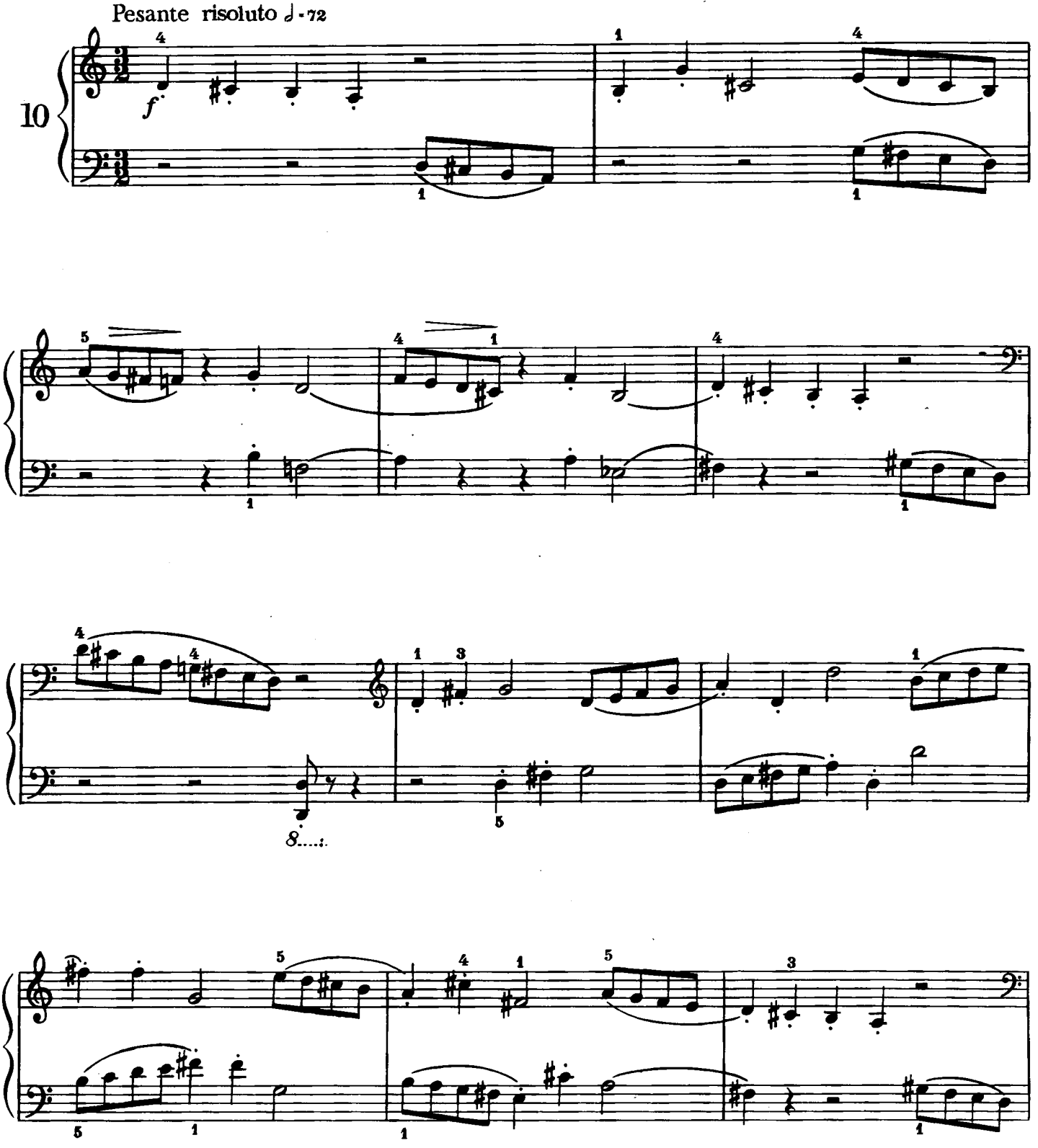

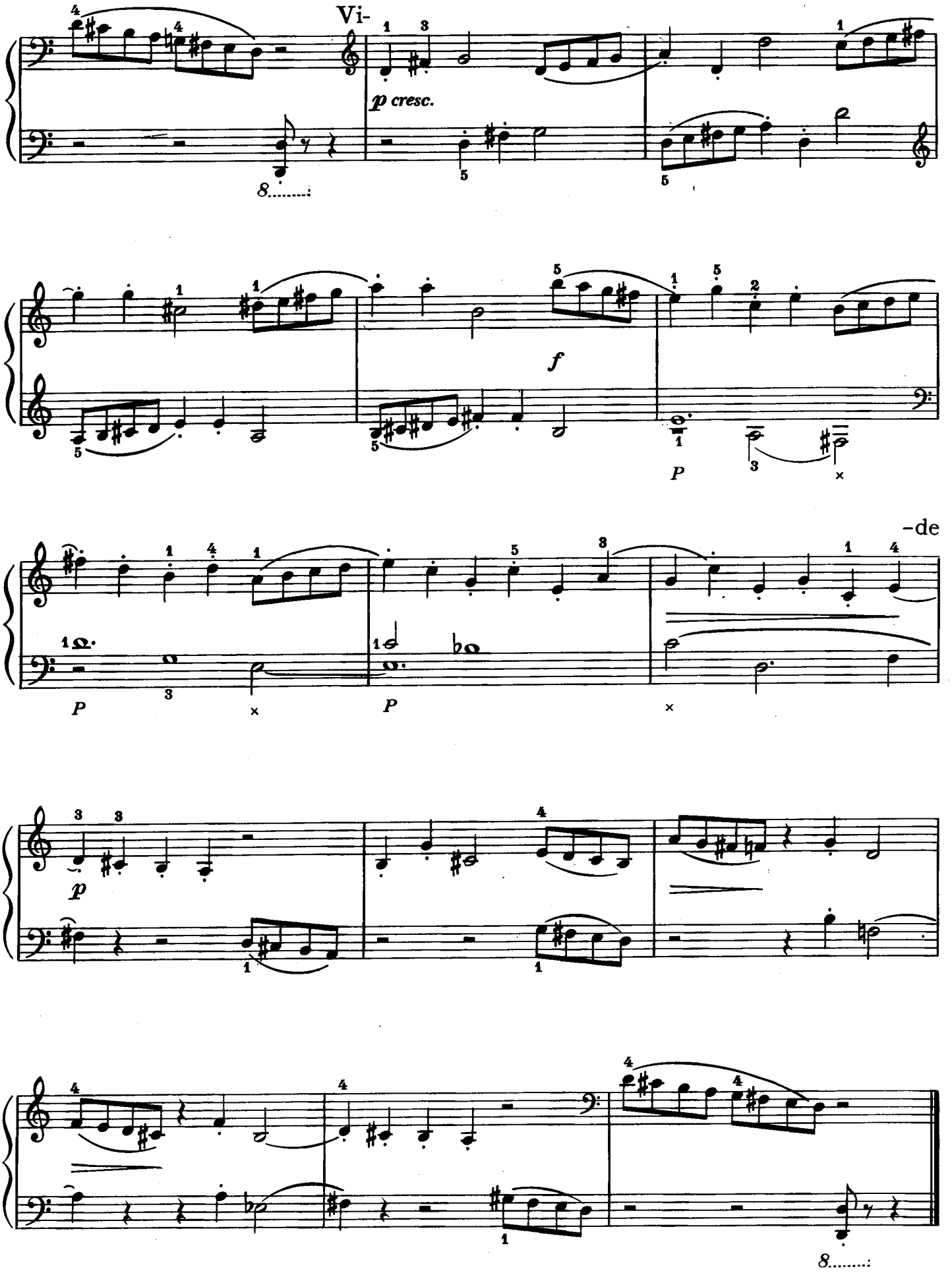
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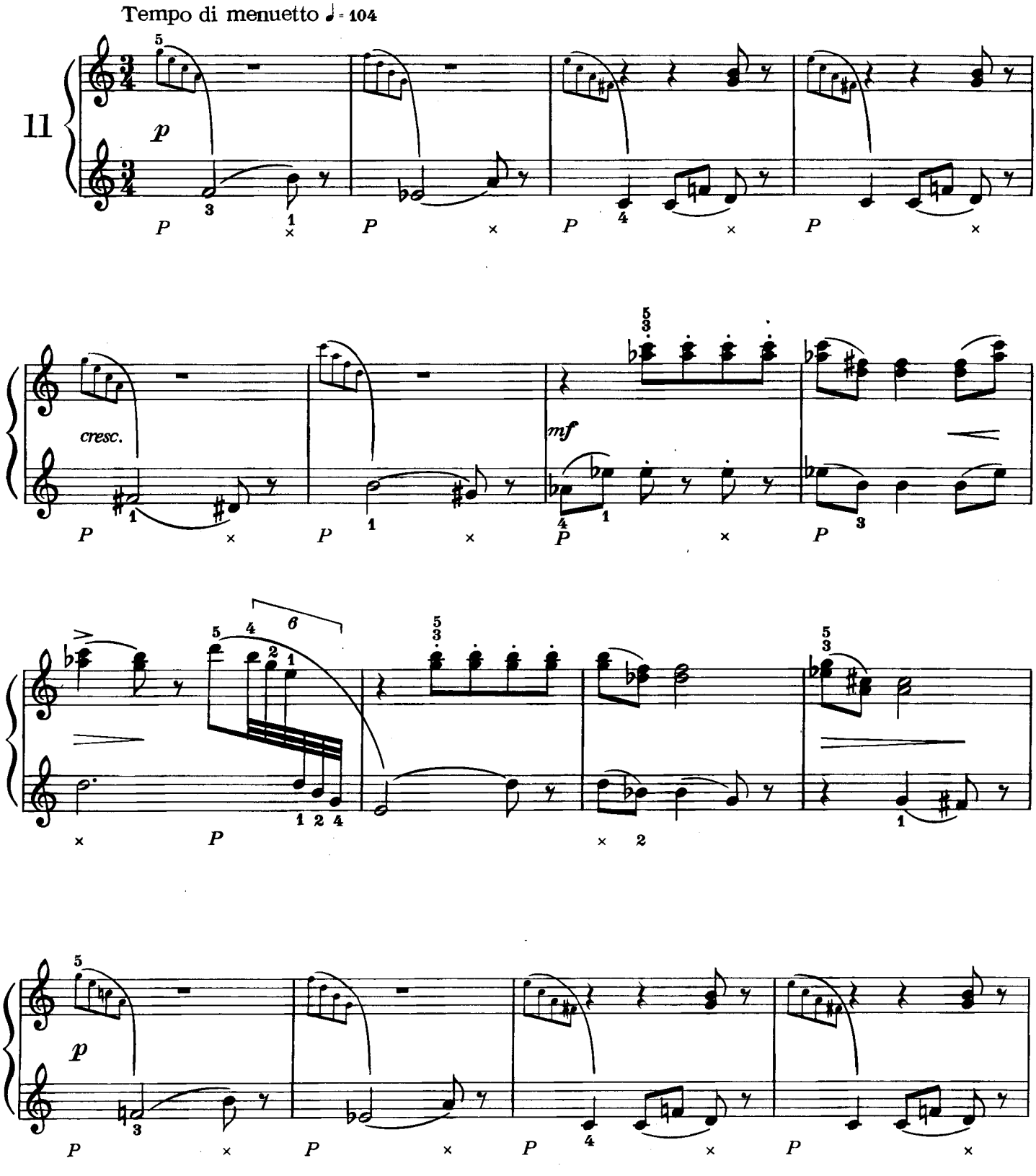
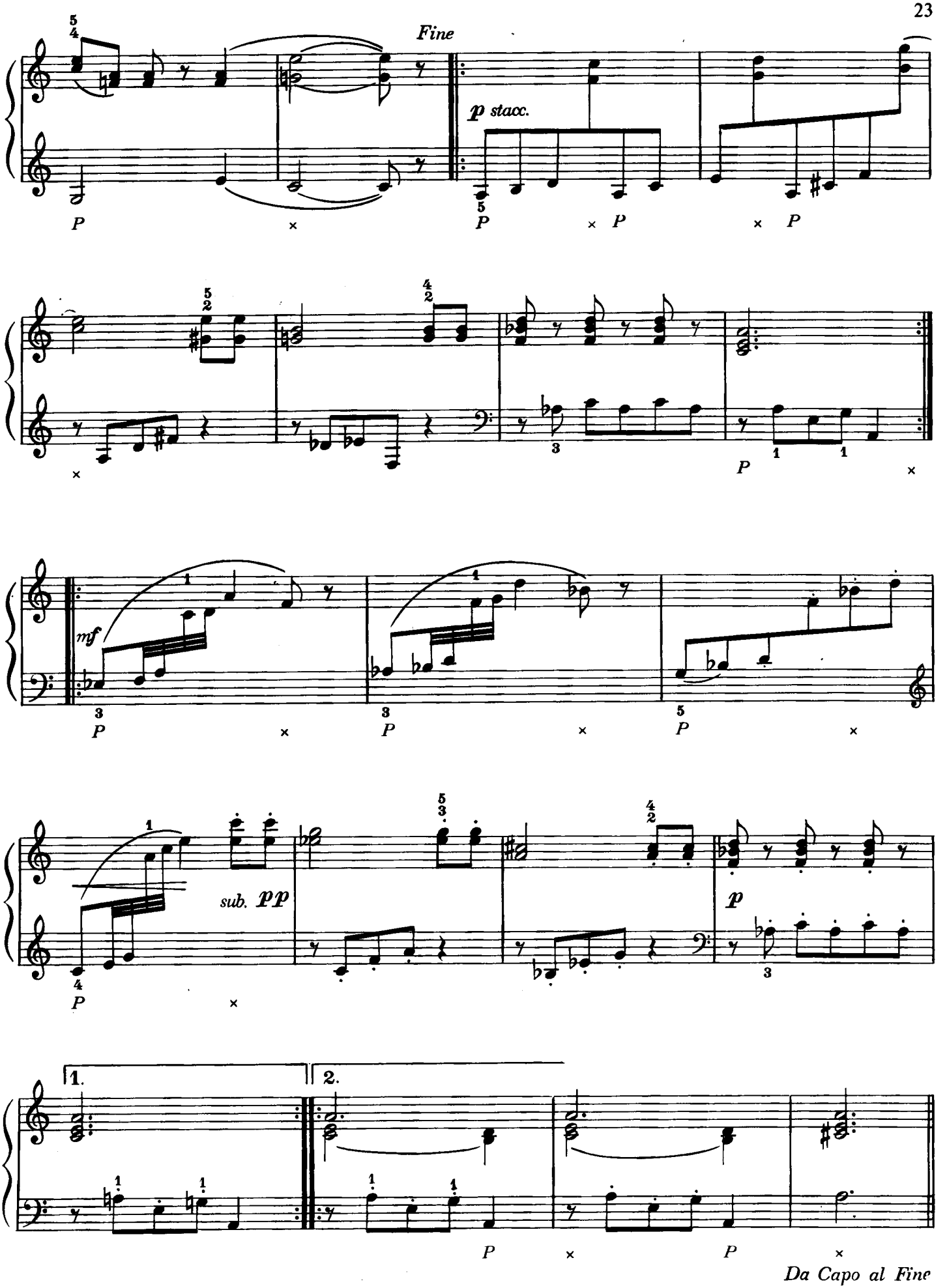
ARPEGGIA V PRAVÉ RUCE
ARPEGGIEN IN DER RECHTEN HAND
ARPEGGIO FOR THE RIGHT HAND

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1.
2.
Da Capo al Fine

ARPEGGIA V LEVÉ RUCE
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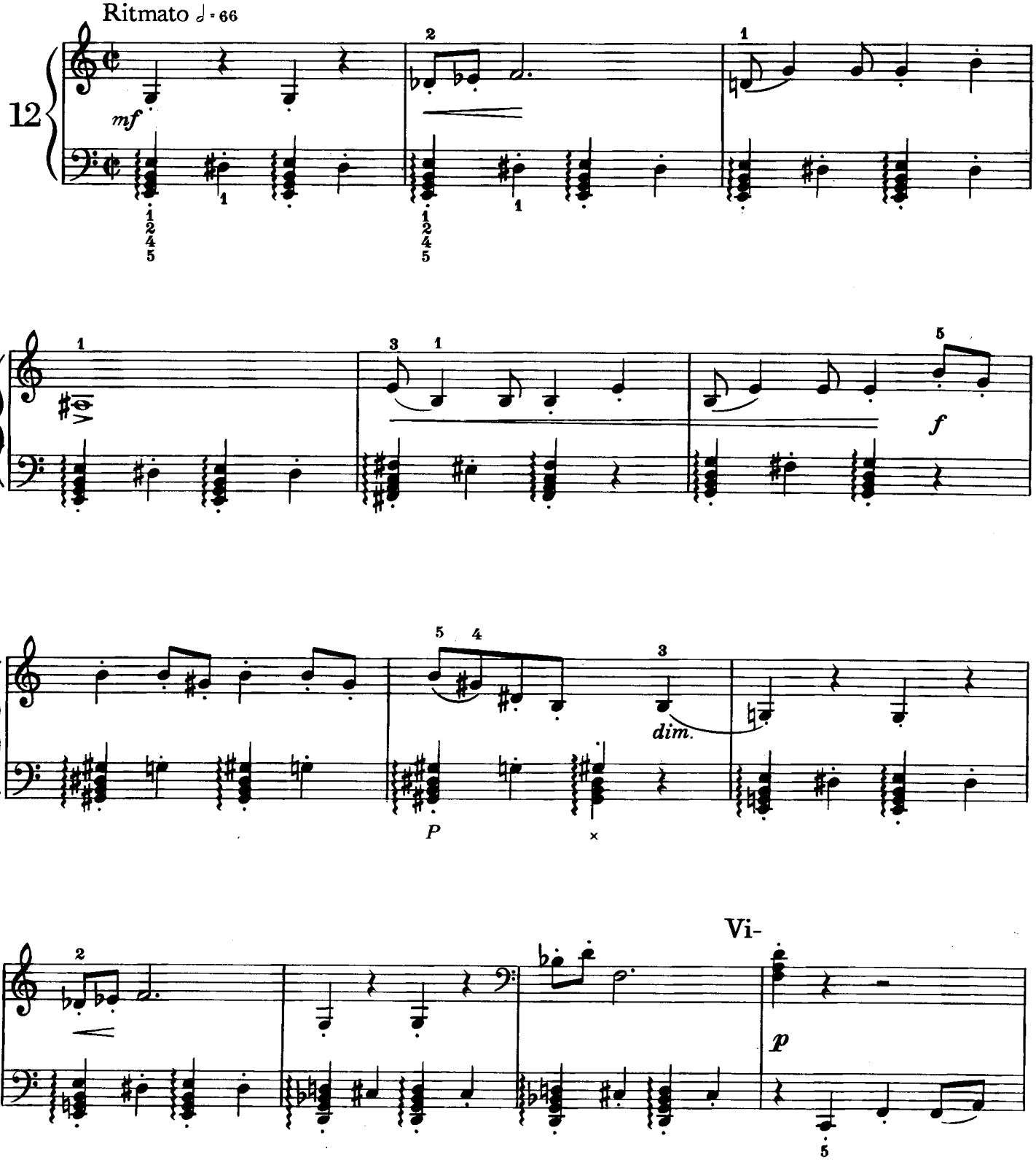
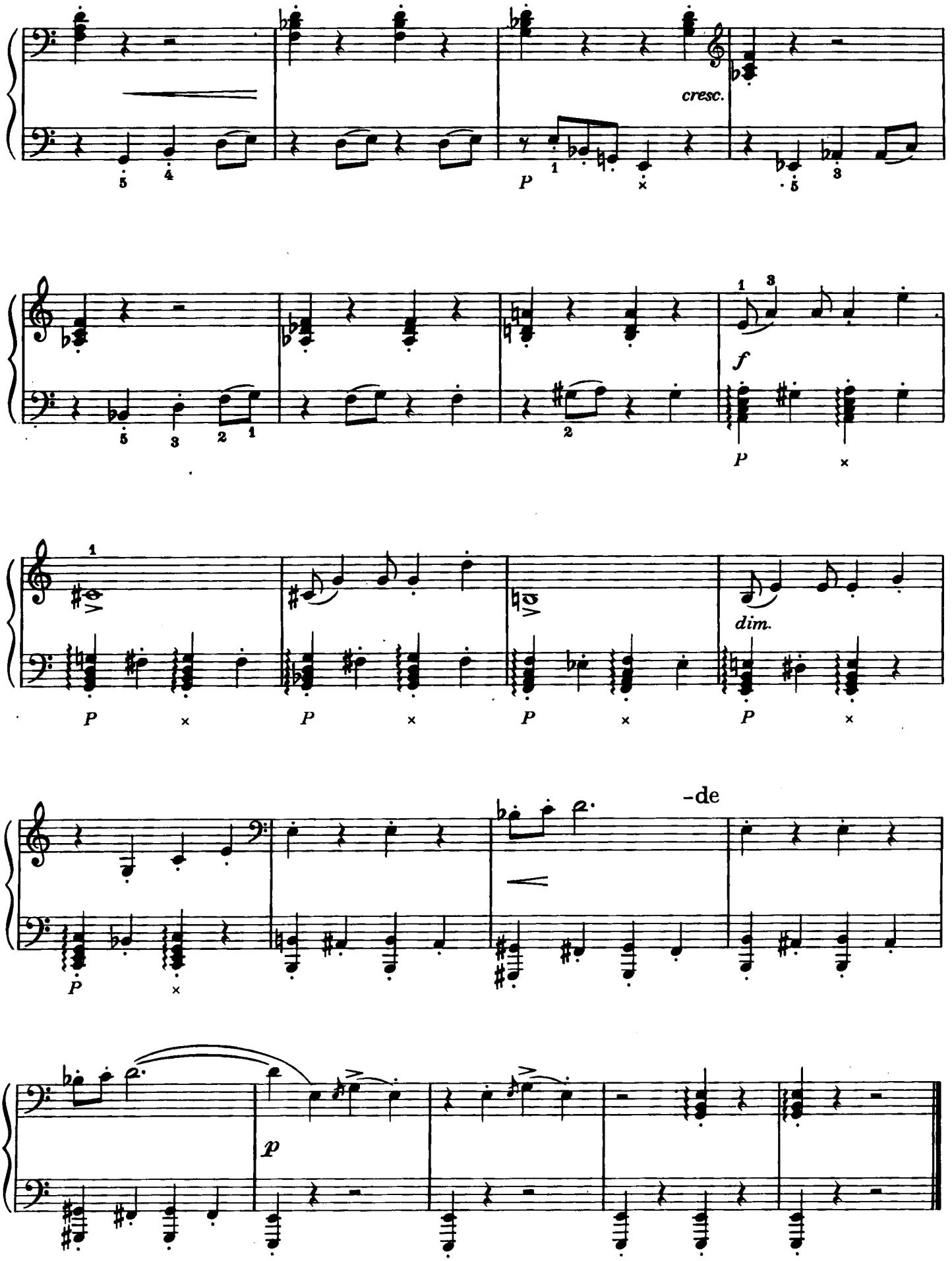
ARPEGGIO FOR THE LEFT HAND

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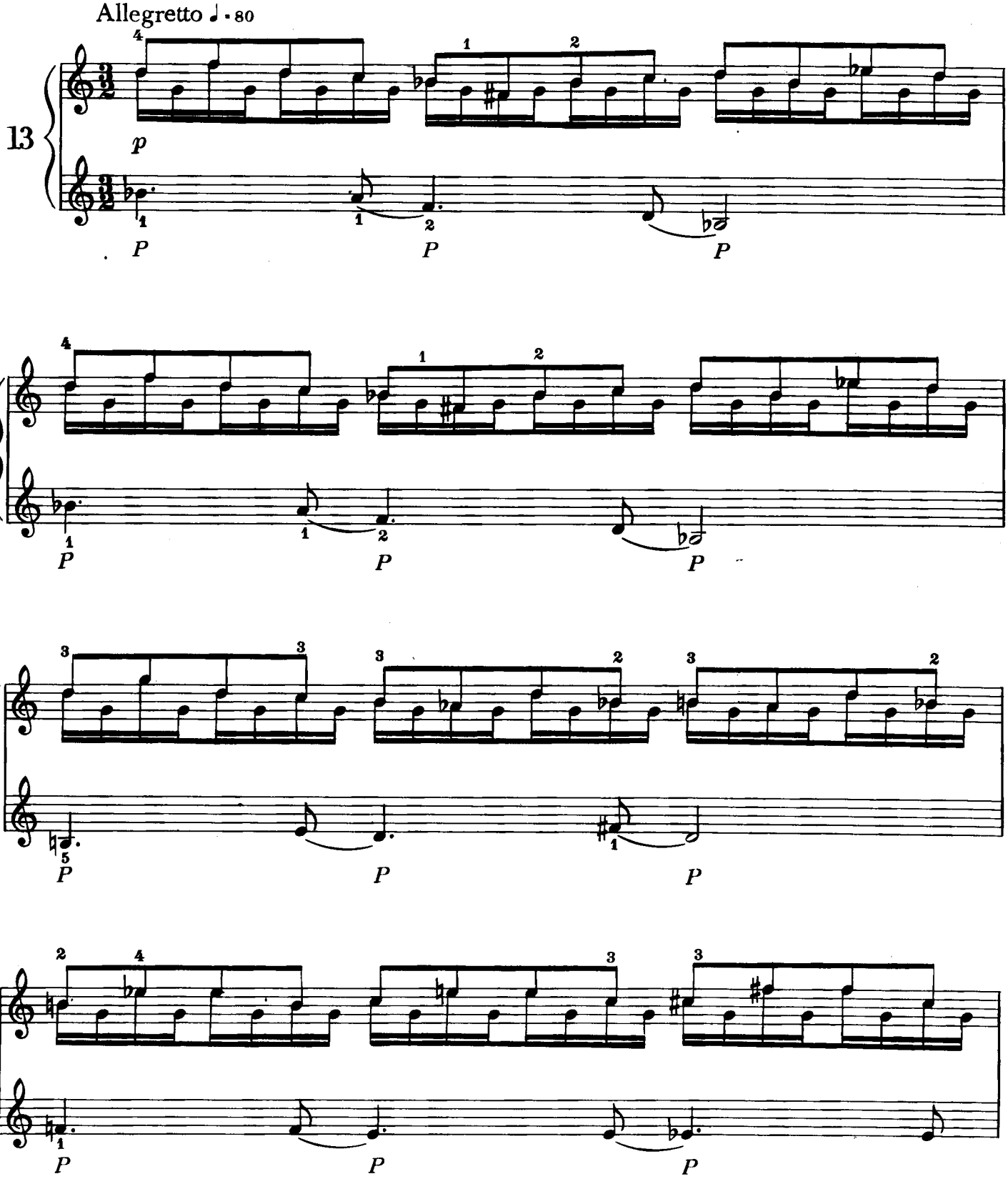
PRODLEVA
ORGELPUNKT
PEDALLING



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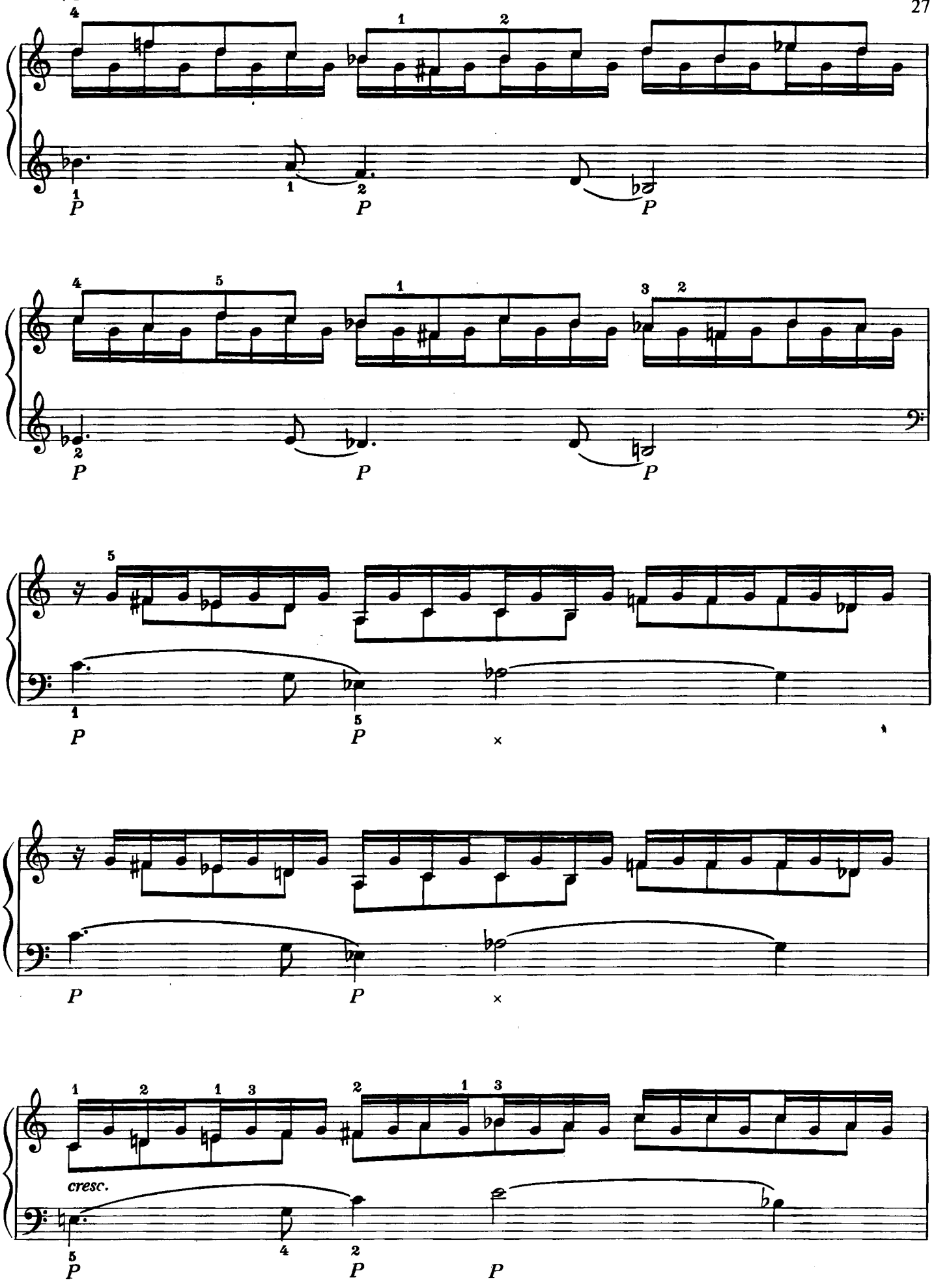

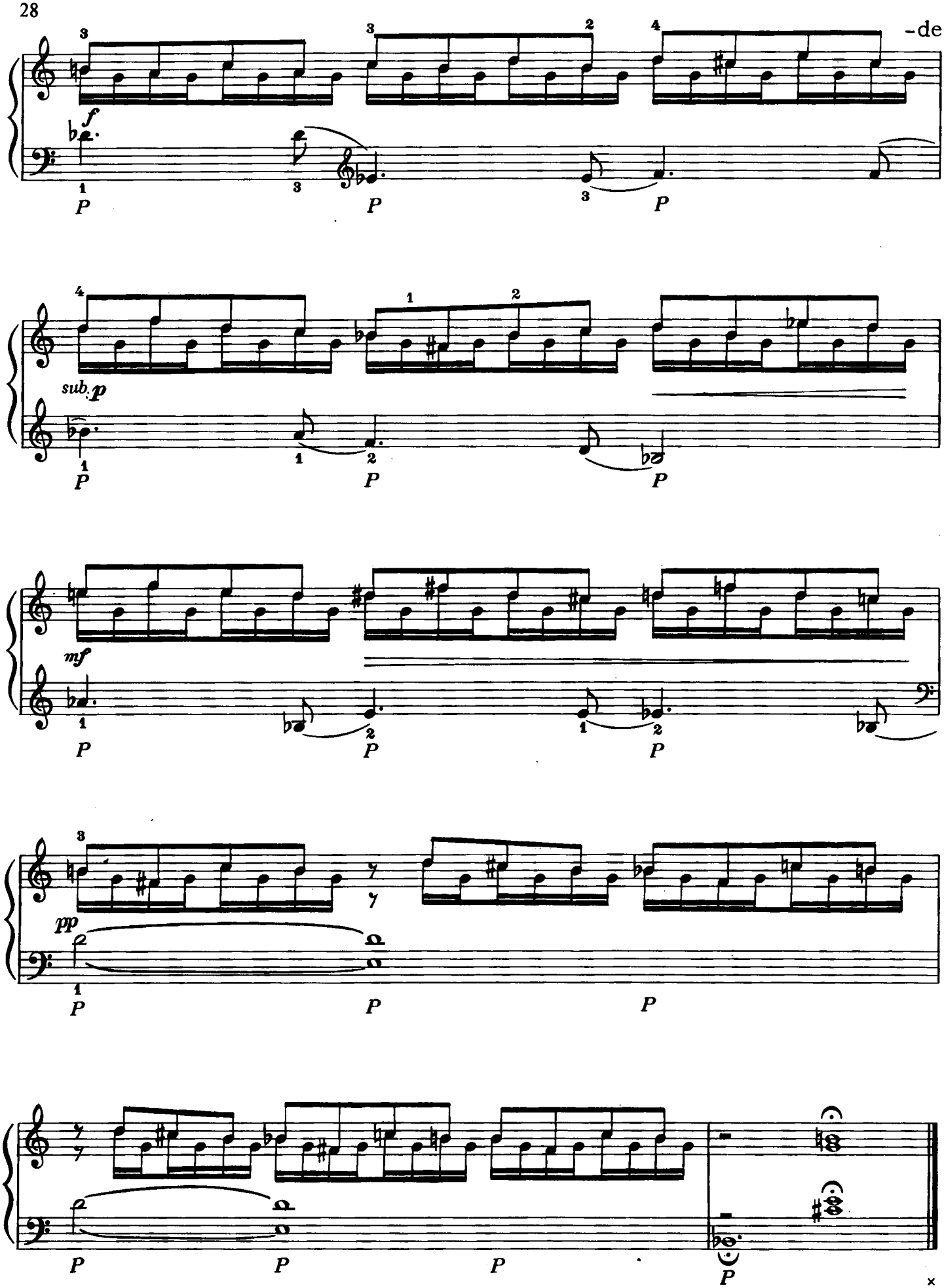
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REPETOVANÉ TÓNY
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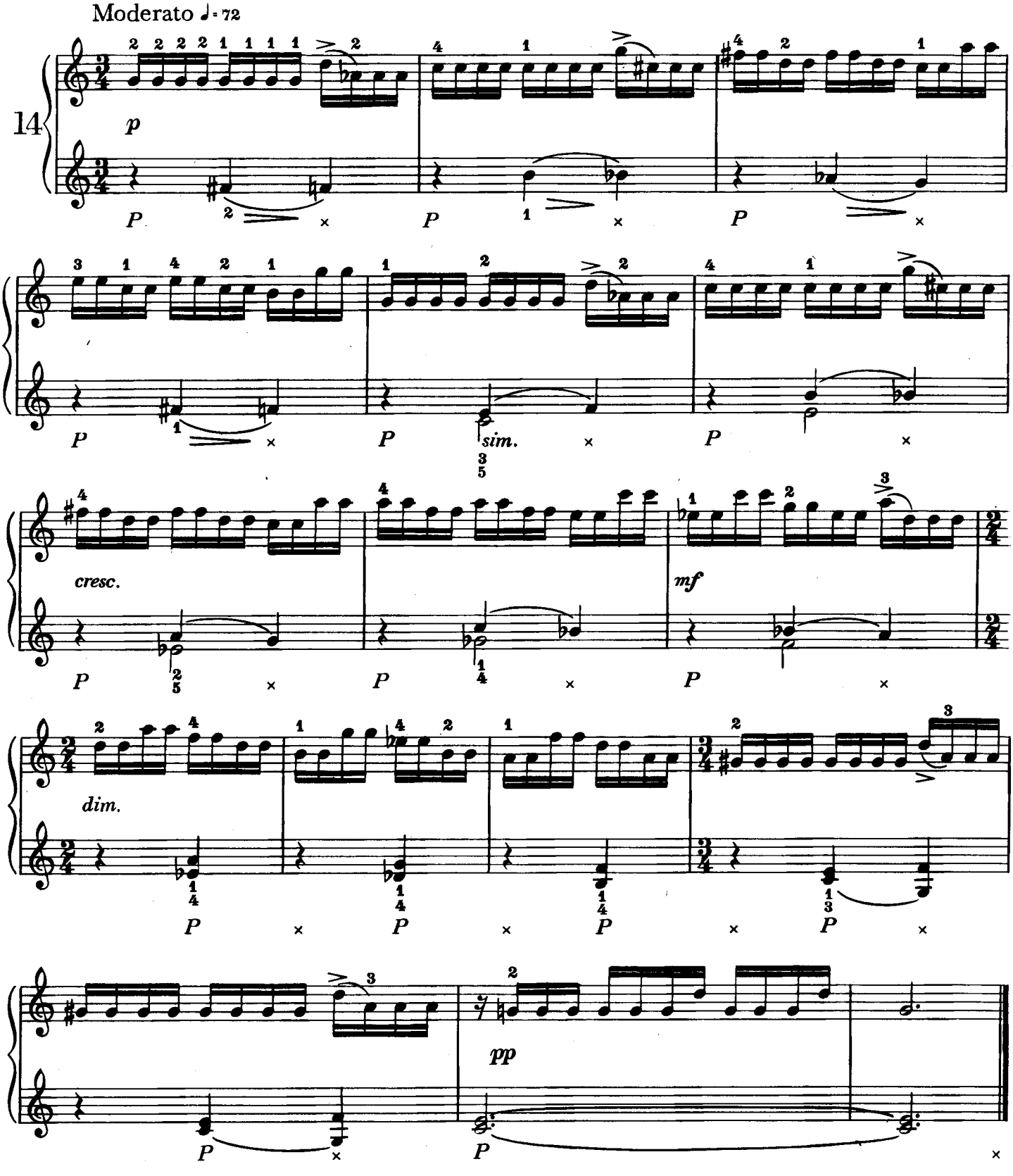
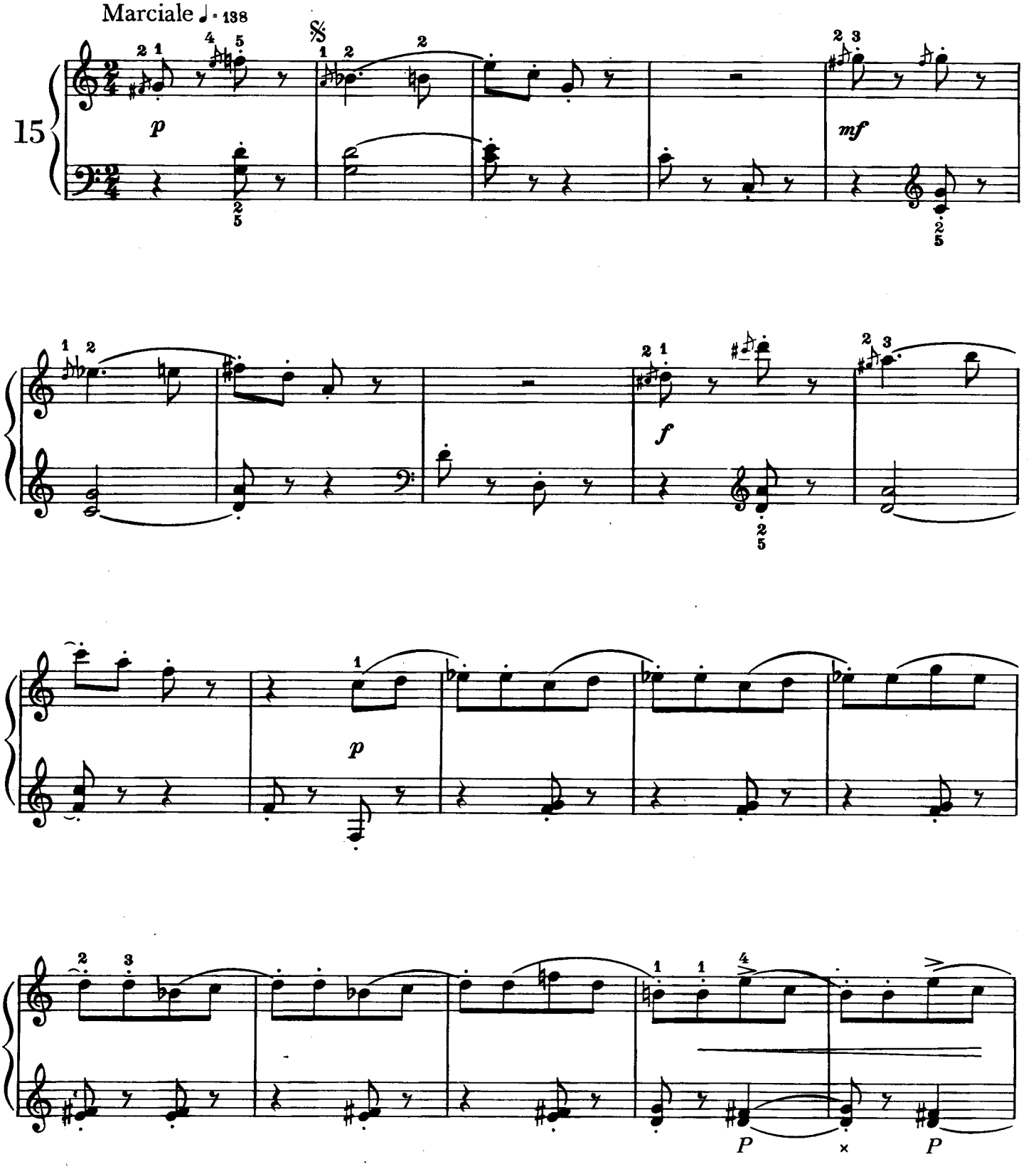
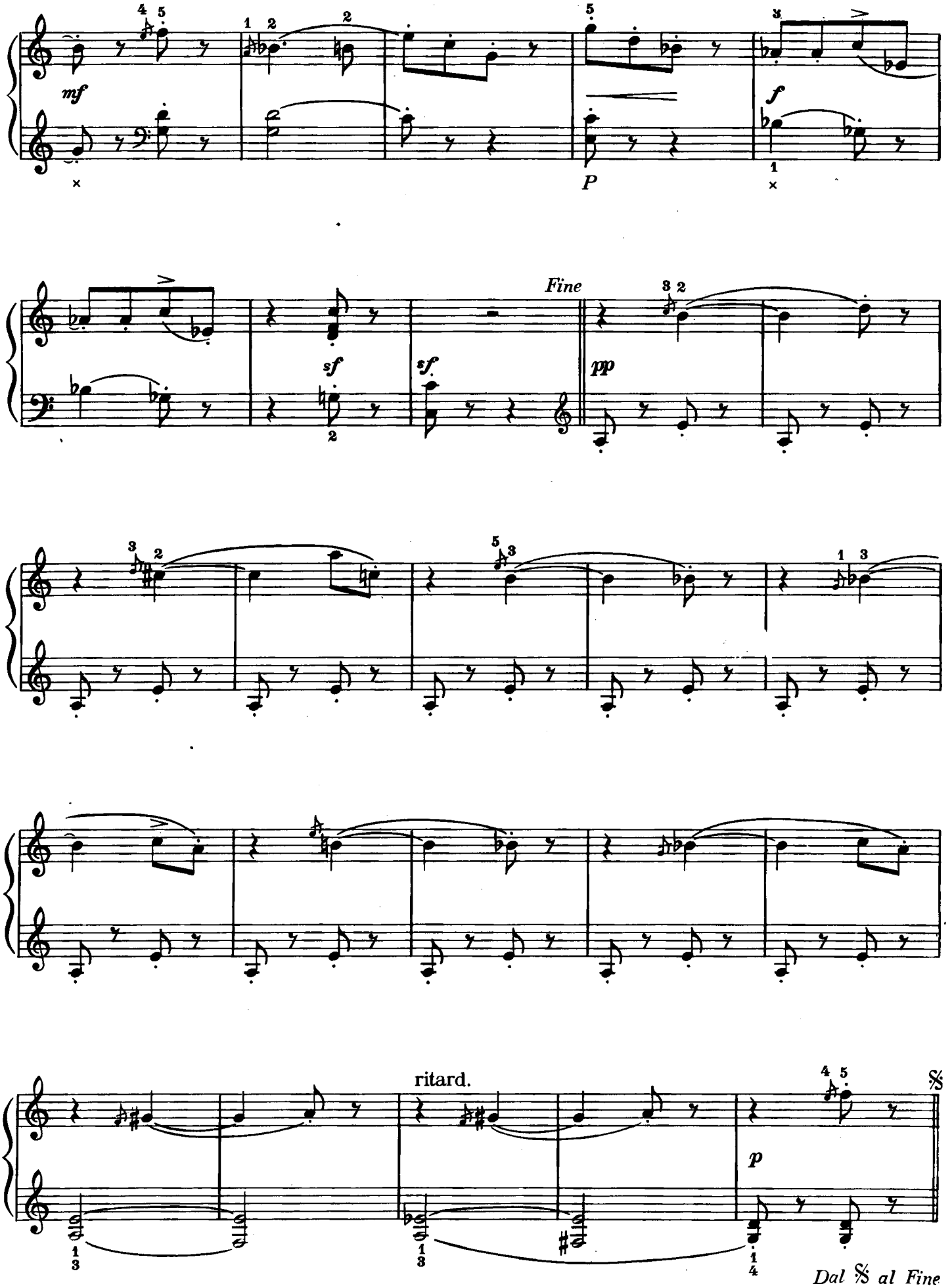
REPEATED TONES



PŘÍRAZY
VORSCHLÄGE
GRACE NOTES




mf
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Fine
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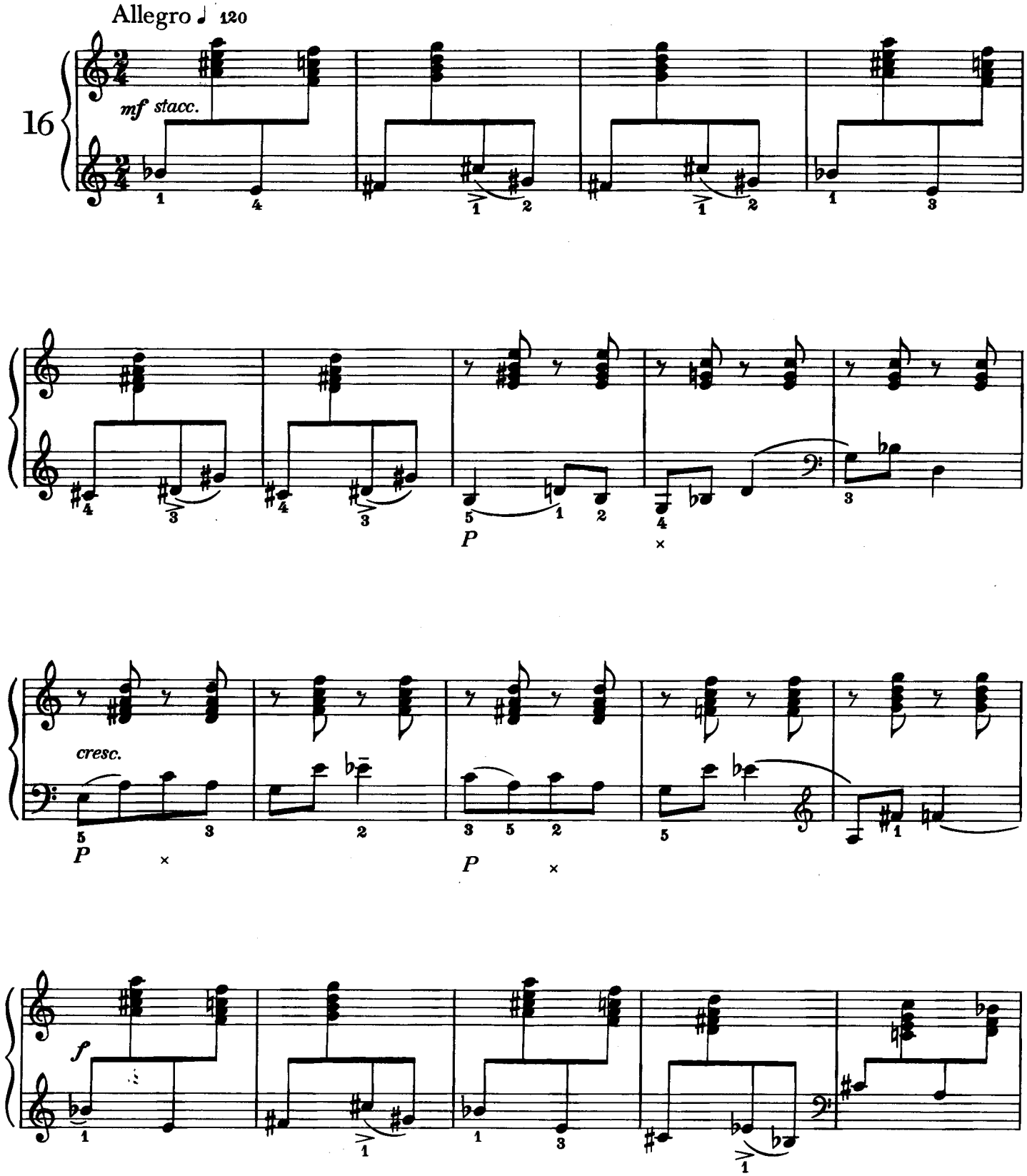
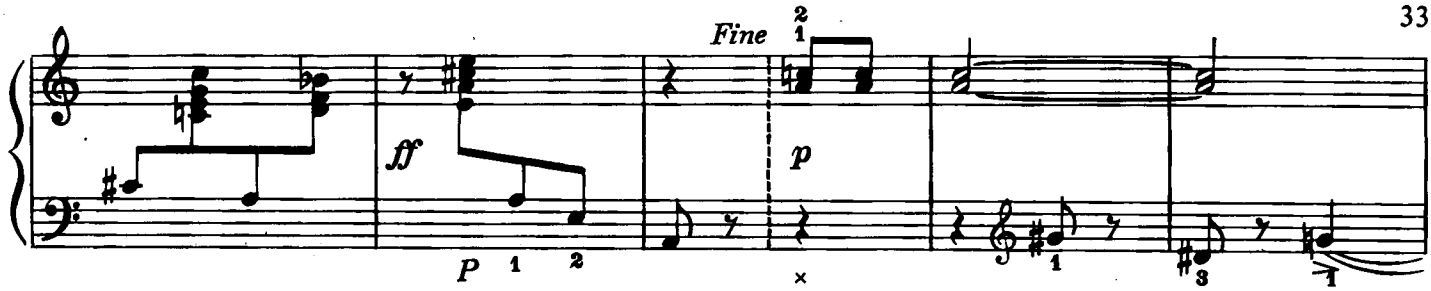
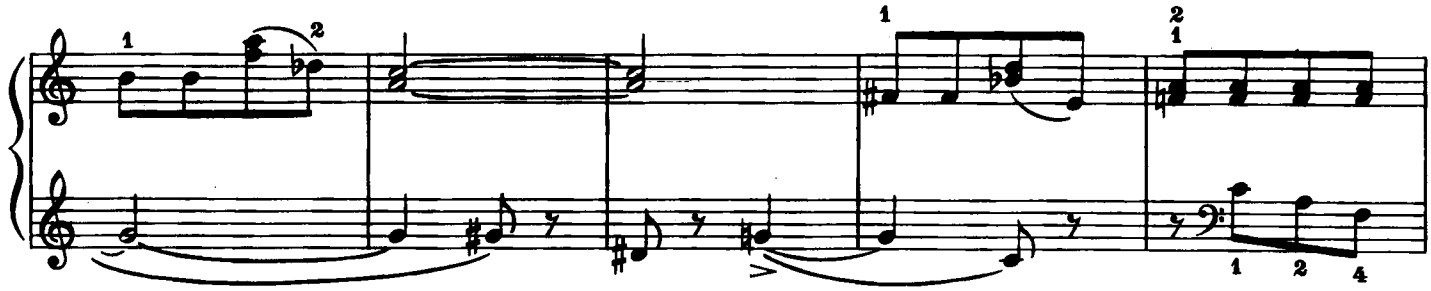
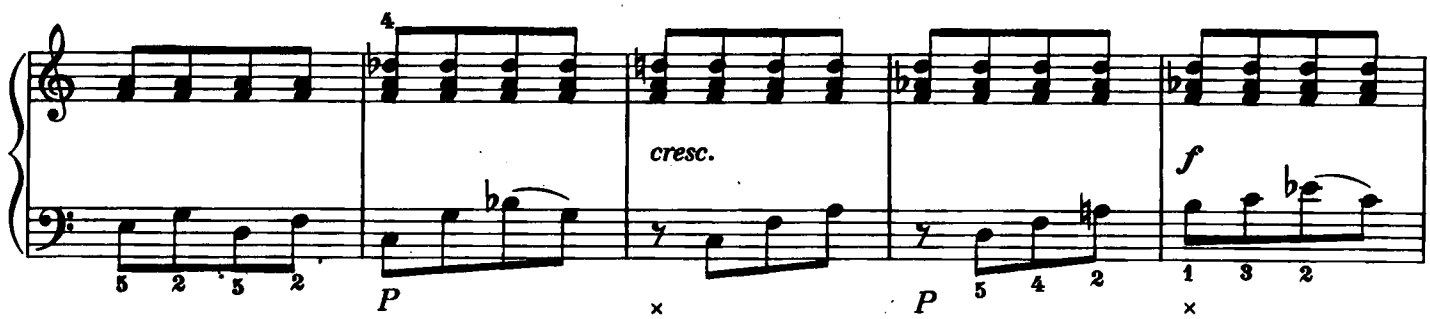
ritard.
p
Dal 𝄋 al Fine

AKORDY
AKKORDE
CHORDS




Fine
ff
p
P




cresc.
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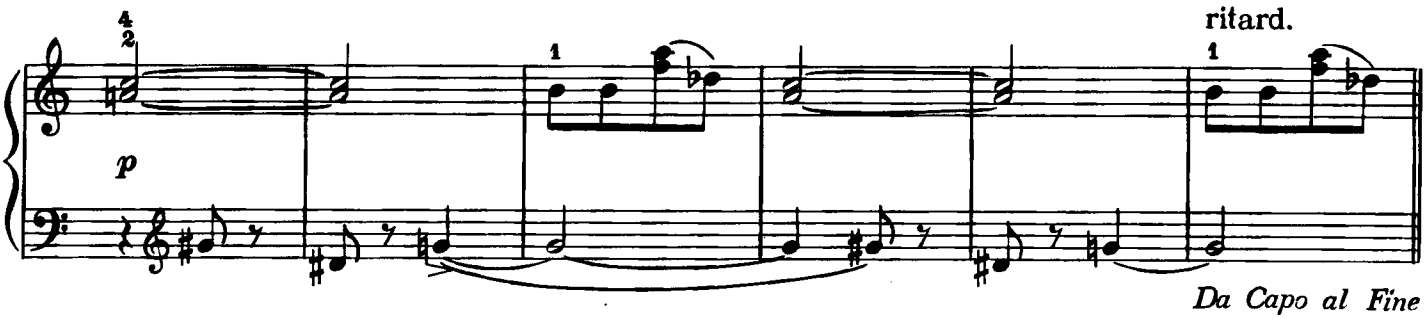
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Da Capo al Fine

UNISONO
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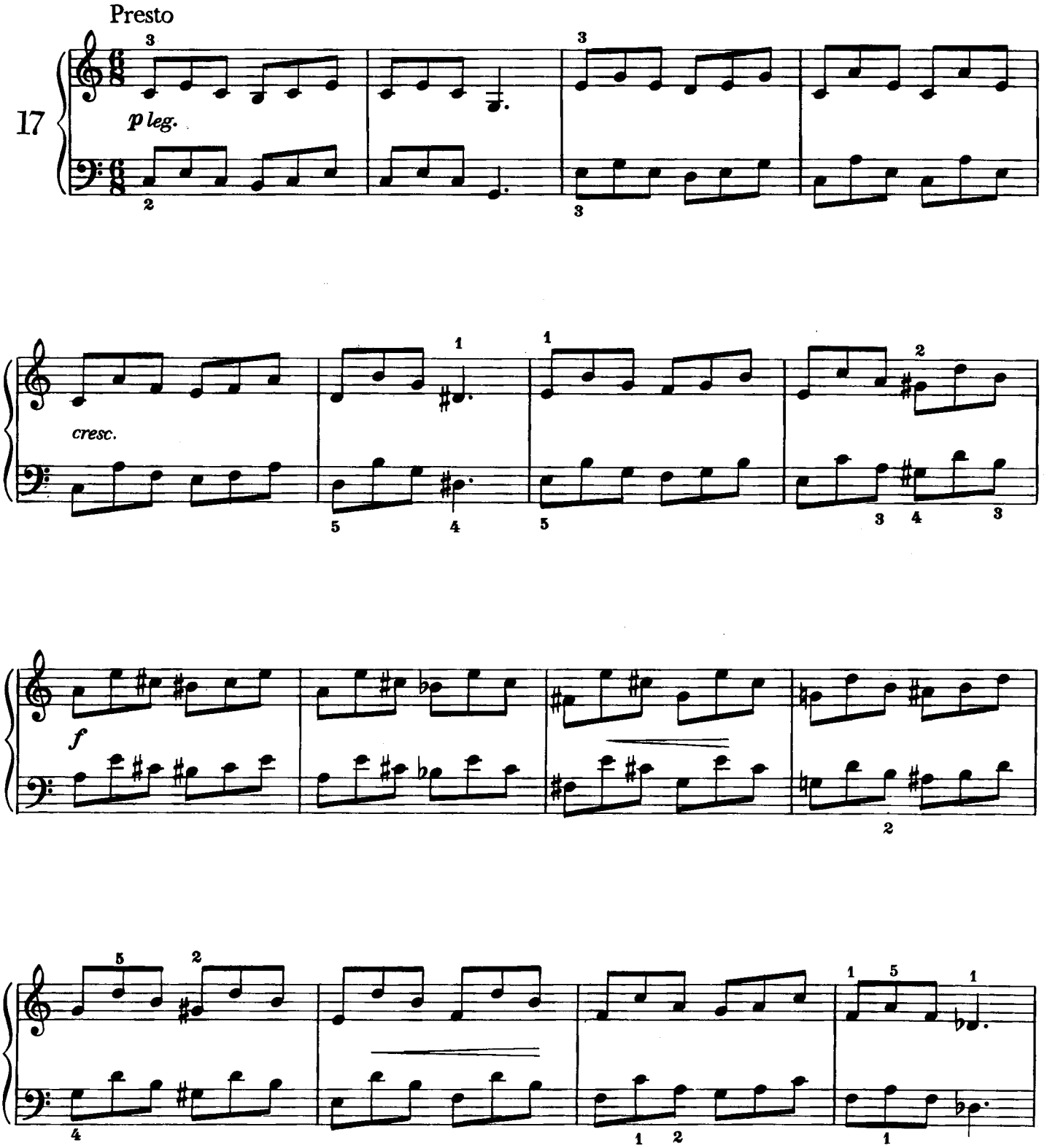

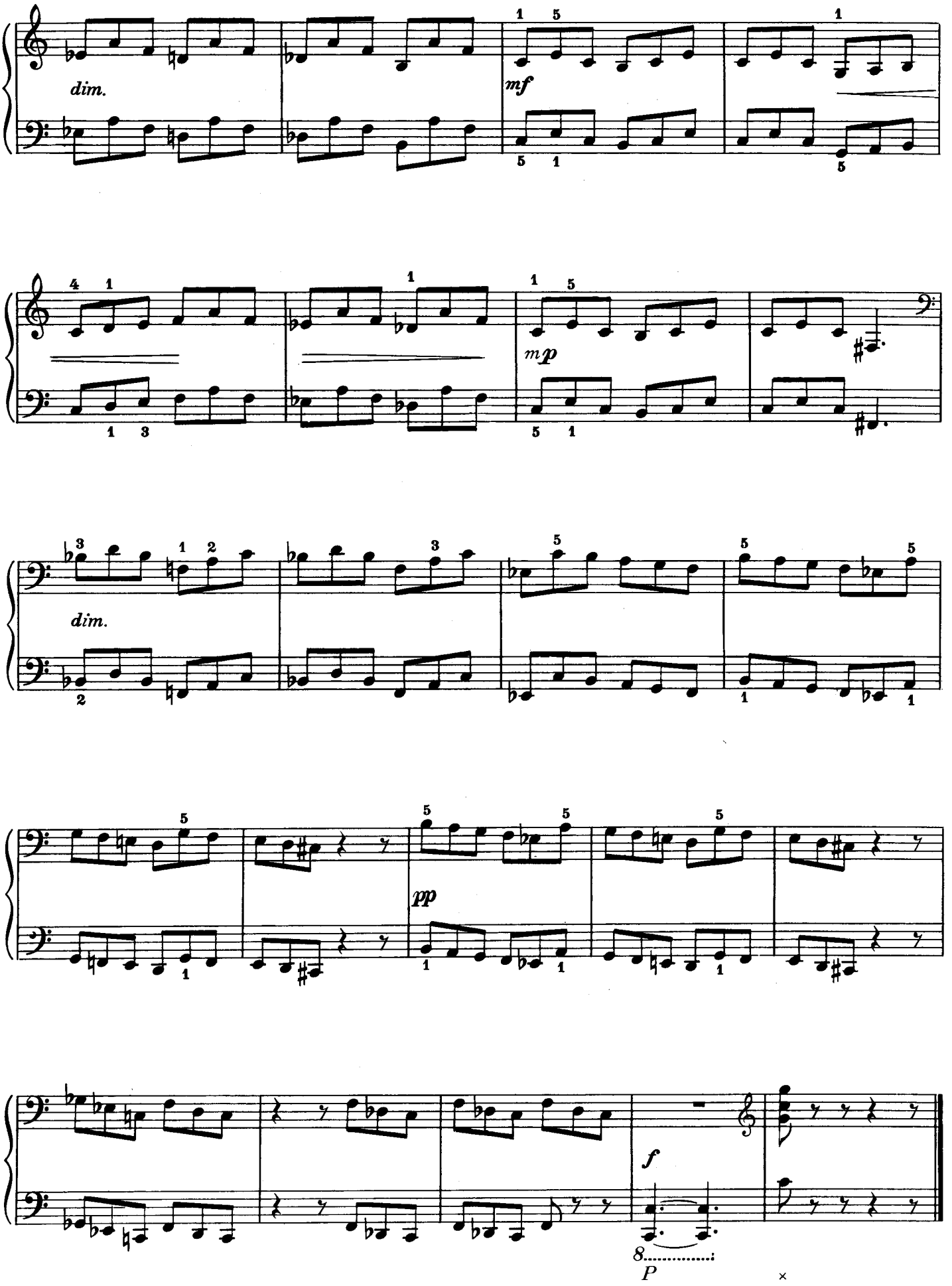
dim.
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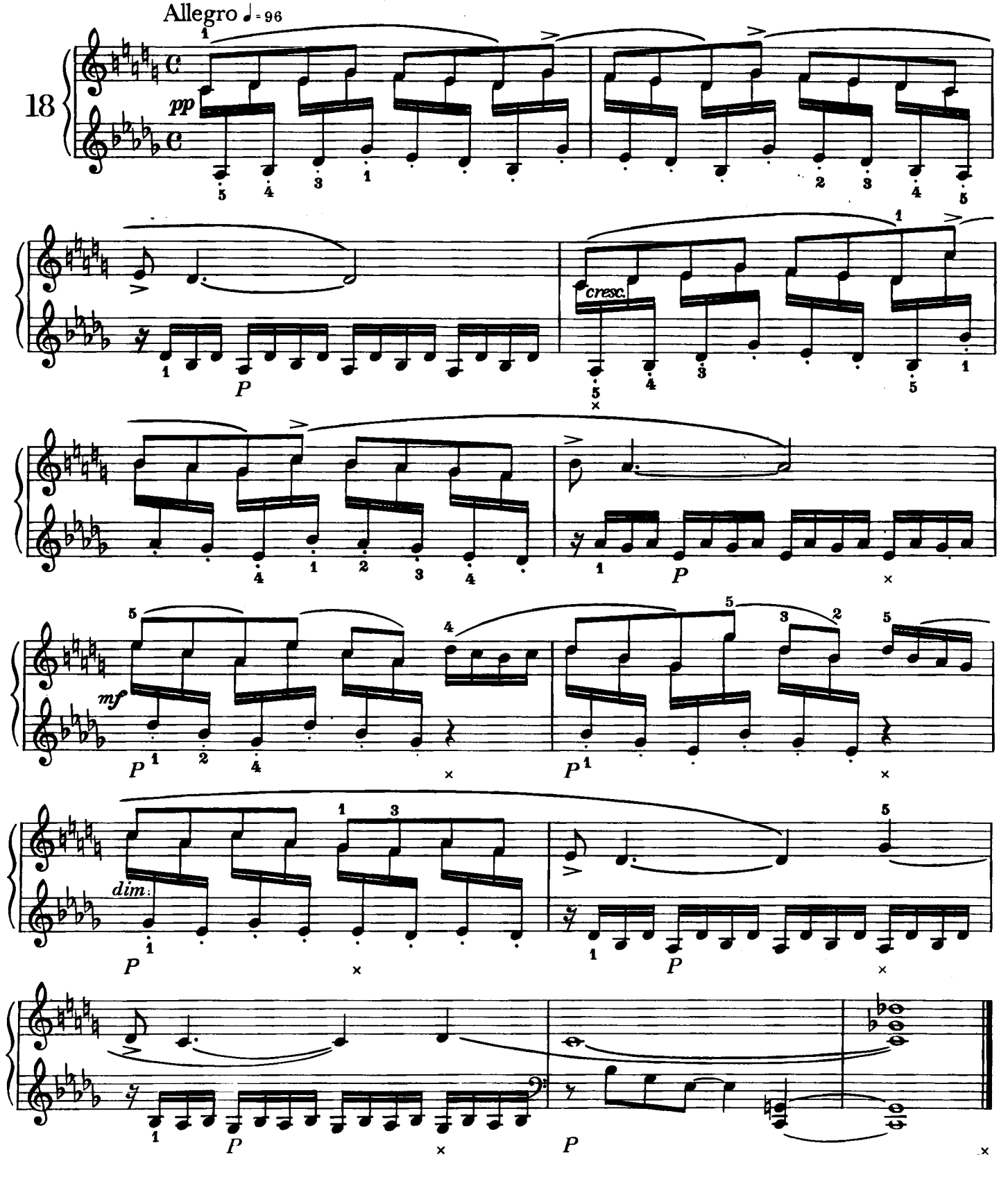
BITONALITA
BITONALITÄT
BITONALITY



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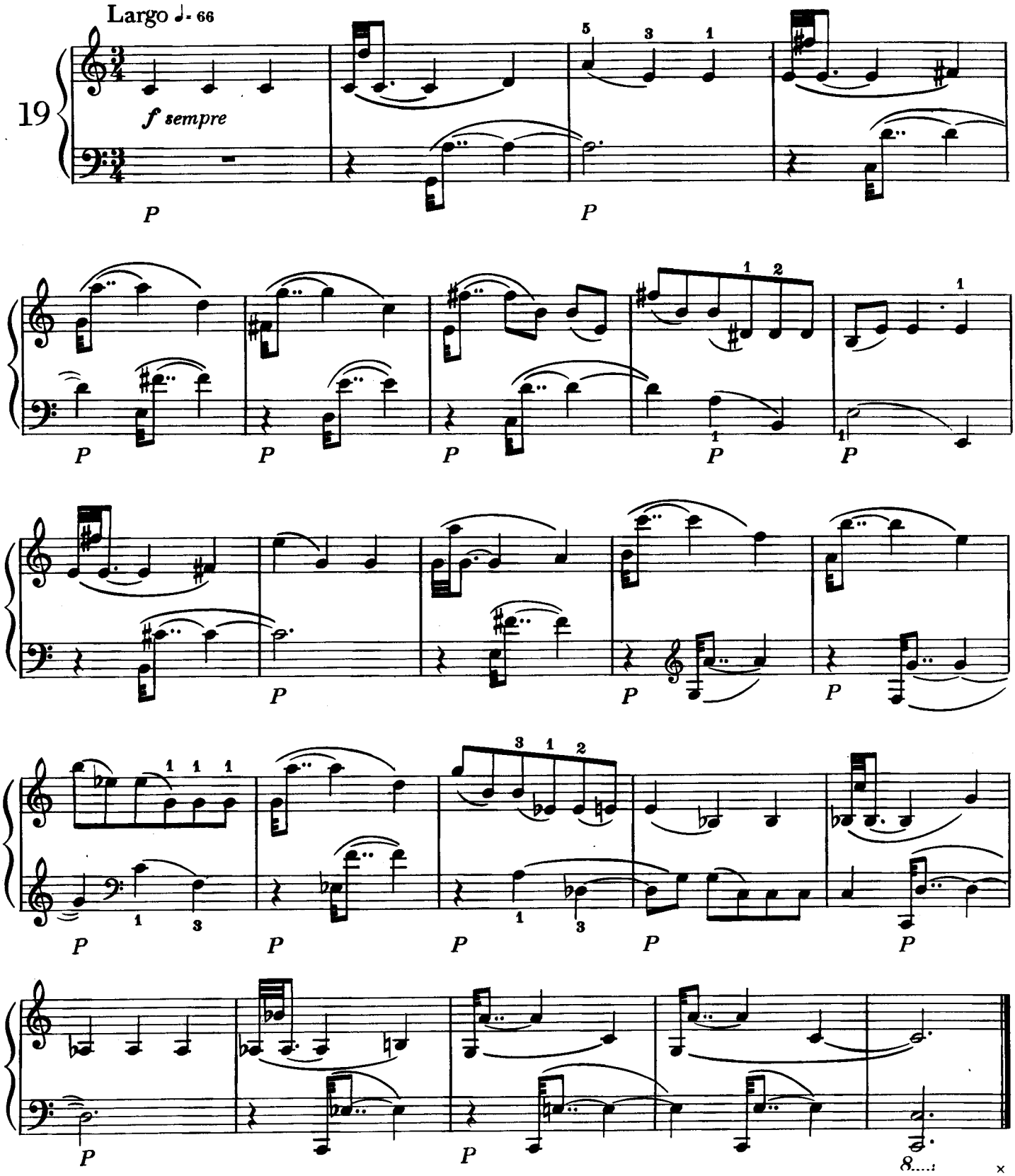
SPRÜNGE
JUMPS



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