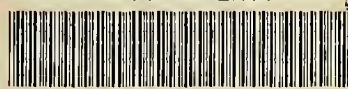


UMASS/AMHERST



312066015899155

MASTER SCHOOL
of
Modern Piano Playing & Virtuosity



ALBERTO JONÁS

IN SEVEN BOOKS

Book I

CARL FISCHER



GIFT TO
UNIVERSITY OF MASSACHUSETTS
LIBRARY

from

THE LIBRARY OF
ALMA MAHLER WERFEL



Digitized by the Internet Archive
in 2011 with funding from
Boston Library Consortium Member Libraries

<http://www.archive.org/details/masterschoolofmo01jon>

The Author & His Collaborators





EMIL VON SAUER

(This photograph is published for the first time and was taken expressly for "THE MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY," by Alberto Jonas, by H. Herrmann, Berlin, Germany.)



FERRUCCIO BUSONI

(This photograph is published for the first time and was taken expressly for "THE MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY," by Alberto Jonas, by H. Herrmann, Berlin, Germany.)



MORIZ ROSENTHAL



LEOPOLD GODOWSKY



IGNAZ FRIEDMAN

(This photograph is published for the first time and was taken expressly for "THE MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY," by Alberto Jonas, by Underwood & Underwood, N. Y.)



JOSEF LHEVINNE

Photo by Mishkin, New York

Several years ago I had in mind writing a pedagogical work for piano teachers. In order to enhance the value of the work I then asked some of the world's greatest piano virtuosos to have their hands photographed in various positions on the keyboard of the piano, showing the action of fingers, hands, wrists and arms. This they graciously consented to do, and the photographs were taken expressly for publication in my work.

For reasons which I need not go into here I lost interest in

finishing the book I had in mind, and finally decided to give up the idea of such a publication.

I am giving these remarkable photographs in the present edition, the sixth edition of the Master School of Modern Piano Playing and Virtuosity, knowing full well that they will arouse the curiosity and command the attention of all who aspire to pianistic proficiency. They will be distributed among the seven books of the Master School.

ALBERTO JONAS

FERRUCCIO BUSONI



Meant to show how the fifth finger may be incorrectly placed on the very edge of the key, although the general position of the fingers, hand and wrist is correct.



Correct position of fingers, hand and wrist, and correct passing of the thumb in "passage work."

EMILE VON SAUER



Correct position and correct lifting of the second finger.



Meant to show how the fifth finger may be lifted too high.



Meant to show how the thumb may be incorrectly placed on the very edge of the key, although the general position of fingers, hand and wrist is correct.

EUGÈNE D'ALBERT



Correct position of fingers, hand and wrist.



Correct position of fingers, hand and wrist when playing on the black keys.



Meant to show incorrect position. The wrist is too high, the fourth finger is "caved in," the fifth finger is hanging outside the keyboard.



↑ Correct position of fingers, hand and wrist. This unique photograph of the greatest interpreter of Beethoven's masterworks, since Liszt, and one of the greatest piano virtuosos of modern times, was taken expressly and exclusively for the Master School of Modern Piano Playing and Virtuosity.



IGNAZ FRIEDMAN



Correct position of fingers, hand and wrist and correct passing of the thumb in "passage" work.



Correct position of fingers, hand and wrist. This photograph of the foremost living interpreter of Chopin, and one of the most brilliant of living piano virtuosos, was taken expressly and exclusively for the Master School of Modern Piano Playing and Virtuosity.



Correct position in "interlocked" playing. Notice that the left hand is over the right hand. This is usually the best procedure.

ERNEST VON DOHNÁNYI



Correct position of fingers, hand and wrist. This rare photograph of one of the outstanding Hungarian piano virtuosos, since Liszt, was taken expressly and exclusively for the Master School of Modern Piano Playing and Virtuosity.



Correct position in "interlocked" playing. Notice that the left hand is over the right hand. This is usually the best procedure.

FANNIE BLOOMFIELD-ZEISLER



Correct position of right hand.



Meant to show incorrect passing of the thumb in "passage" work, although fingers, hand and wrist are correctly placed, and the fingers are lifted correctly. The outward joint of the thumb is bent so much as to make the thumb appear crooked. Compare with "correct" passing of the thumb.



Correct position of left hand.

ALBERTO JONÁS



Correct position of fingers, hand and wrist.



Correct position of fingers, hand and wrist, and correct lifting of the fifth finger.



Meant to show incorrect position. The knuckles are depressed, instead of being slightly raised above the back of the hand. The fifth finger is badly placed (compare with "correct position").



Meant to show the "caving in" of the outer joint of the third finger. This faulty position and action of the finger results in a weaker tone, an uneven touch and an unsightly manner of playing.



Alberto Jonás

SIXTH EDITION

Master School
of
Modern Piano Playing & Virtuosity
by
Alberto Jonás

A universal method—technical, esthetic and artistic—for the development of pianistic virtuosity.

With original exercises specially written for this work

by

Wilhelm Bachaus—Fannie Bloomfield-Zeisler—Ferruccio Busoni
Alfred Cortot—Ernst von Dohnányi—Arthur Friedheim—Ignaz
Friedman — Ossip Gabrilowitsch—Rudolph Ganz — Katherine
Goodson—Leopold Godowsky—Josef Lhevinne—Isidore Philipp
— Moriz Rosenthal — Emil von Sauer—Leopold Schmidt—
—Sigismund Stojowski.

PREFATORY TEXT

and

English, German, French and Spanish
Explanatory Annotations

by

The Author

In Seven Books

Price Complete \$30.00

Single Books I—VI @ \$4.50

Book VII (English *or* Spanish) \$3.00

CARL FISCHER, Inc.

BOSTON

NEW YORK

CHICAGO

Copyright, 1922
by
CARL FISCHER, INC.
New York
International Copyright Secured

ALBERTO JONÁS

MASTER SCHOOL

OF

MODERN PIANO PLAYING AND VIRTUOSITY

Book I

Table of Contents

PREFACE	V
THE MENTAL ATTITUDE	VII
HOW TO USE THE MASTER SCHOOL	VIII
Schedules for Daily Practice.	
EXERCISES IN EXTENSION	7
Also <i>original exercises</i> , expressly written for this work by: <i>Ferruccio Busoni—Leopold Godowsky—Alfred Cortot</i>	17
Additional exercises by: Rosenthal-Schytte—Carl Tausig—I. Philipp	20
EXERCISES WITH FIXED POSITION OF THE HAND	25
Additional exercises by: M. Clementi—Franz Liszt—Frederick Chopin—L. Brassin—J. Zarembski—Rosenthal-Schytte —Henri Herz—Carl Tausig—I. Philipp	26-35
FLEXIBILITY AND DEXTERITY OF THE THUMBS	41
Also <i>original exercises</i> , expressly written for this work by: <i>Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot</i>	58
FINGER EXERCISES	65
Diatonic finger exercises	66
Chromatic finger exercises	75
Special exercises with notes held	77
Exercises for side motion of the fingers	86
Exercises for strengthening the individual fingers	94
Exercises in diminished sevenths	96
Special exercises for the fourth and fifth fingers	99
Exercises for the flexibility of the hand.	103
Exercises with combined legato and staccato touch for one hand	108
Exercises with crossing of hands	110
Exercises for speed and lightness of fingers and flexibility of hand	118
Also <i>original exercises</i> , expressly written for this work by: <i>Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne</i> — <i>Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigis-</i> — <i>mond Stojowski—Alfred Cortot</i>	120
Exercises on black keys by Tausig and additional exercises by: I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny C. L. Hanon—Pischna	178
<i>Preparatory Exercises for Pieces Quoted</i>	195
<i>Examples</i> (annotated)	205
Table of Contents of the entire work will be found at the end of this Volume.	

PREFACE

In the Master School of Modern Piano Playing and Virtuosity I have tried to embody the experience and achievement which two hundred years of piano playing have developed.

My aim has been to produce a work of *practical* value, free from all that is unessential and cumbersome; yet it has reached considerable proportions. The student may, therefore, be inclined to ask: "Must I make my way through the seemingly endless forest of exercises contained in this work?" Let him feel reassured. He is not obliged to practise each and every exercise.

The work—it begins with what is usually designated as the Medium Grade—is in reality a compilation of methods: methods of thirds, of sixths, of scales, arpeggios, octaves, trills, etc. It is an exposition as *concise* as is consistent with a completeness not achieved as yet in other pedagogical works, of all the many technical and esthetic features which, together, make for real pianistic virtuosity, for truly masterful piano playing in this twentieth century.

Again, it is not a work made up of exercises only. A glance at the index shows that many chapters are devoted to artistic issues which have nothing in common with finger-work proper; yet without which all piano playing would be as arid and barren of artistic results as is the desert. Some of the subjects developed in these chapters have never yet been considered, discussed, or worked out in any pedagogical treatise extant. For that matter, many absolutely novel technical features, hitherto unpublished, will be found in the chapters on technic proper.

In the third place: the book contains an exceptionally large number of examples culled from the entire literature of classic and modern music written for the piano. Nor have these examples of technical difficulty, of dynamic or agogic interest, of special pedal effects, etc., merely been quoted; for I know that the average student is not inclined to practise passages of compositions not included in his repertory. In practically every case the examples quoted have been annotated, commented, and supplied with information regarding their execution. Thus a strong inducement is offered the student to practise passages which will mean for him pieces mastered in advance.

And finally, as to the exercises themselves. The nature, scope, aim and effect of "technical exercises" should be clearly understood. I believe that few pianists really understand them.

One thing is self-evident: a technical exercise is merely a means for giving fingers, hands, wrists and arms the flexibility, independence, strength, speed and endurance the pianist needs to accomplish his task. Yet few pianists are able to declare on the basis of any positive knowledge, where and when the usefulness of some particular exercise is apt to cease; how long one or another exercise should be practised, or, if dropped, when, if ever, it should be taken up again.

Technical exercises are generally considered as falling into one of two categories: those of the so-called "daily exercise" character and those meant to be practised on occasion. Let us study this subject closely.

What is a "daily exercise"? One that should be practised faithfully every day? If so, we have the nightmare of Czerny's "Forty Daily Exercises," each of which, according to their composer, must be played 20, 30 or 40 times in succession. Or we have Tausig's "Daily Studies"—there are only 107 of them!—each to be carried through all the keys. Or Hanon's "Sixty Exercises," all of them, according to the instructions given, to be played every day. And, aside from these, there are the collections of exercises by Herz, Pischna, Plaidy, Le Couppey, Rosenthal-Schytte; there is the immense library of Czerny's other exercises; the twelve books of original exercises by Liszt; the elaborate exercise compilations of Germer, Döring, Zwintscher, Philipp, Joseffy, Arnould-Kreuer, etc., etc.

Discouraging? No, merely impossible; and, let it be added, wholly unnecessary.

There are no "daily exercises." No one has really practised certain exercises, even scales, without ever omitting them in his daily work. Just as a prayer uttered glibly by the lips, but which does not come from the heart, is worthless, so an exercise played as a matter of form, as a self-imposed duty, is without value. Technical exercises, therefore, should be varied. If a certain exercise exerts an especially beneficial effect, by all means practise it, but only *as long as you feel that a benefit is derived*, as long as your mind is *pleasurably intent* on this exercise, for the one and only reason that you *feel* the good it is doing you.

I say once more: there are no "daily exercises." Once a field is conquered, a difficulty overcome, seek other fields. Personal experience will soon teach you that some exercises have ceased to give you any trouble, even when taken at a reasonably fast tempo. Never practise them again.

Should my conclusions be correct, it follows that the pianist should have a large collection of exercises upon which to draw, whenever he wishes to do technical work, and it should be remembered that an

exercise which may bring one player results may be superfluous in the case of another. This explains the scope of the present work.

Yet when are we to recur to certain exercises? The following may be regarded as a good general rule to observe: one should have two, three, four or more sets of exercises, one set for every week, and now and then one should drop technical exercises altogether, except in the sense which I will proceed to explain.

Are technical exercises needed at all? Do the great piano virtuosi really practise them every day?

Many a renowned virtuoso, at the height of his fame, when asked what technical exercises he practised has probably answered: "None! I never practise exercises!" Some may even go the length of declaring that they *have never* practised any. Such answers, although given in good faith, are apt to mislead the piano student and to do much harm.

It is true that the great virtuoso who has reached the plenitude of his powers no longer practises stereotype exercises. But he did practise them when he was young, when he was fighting his way to the heights which he finally scaled. And he is mistaken if he thinks that he no longer practises exercises, just as mistaken as when he asserts that he never practised any. Every virtuoso does, for he is inventing exercises every day, which bear directly on some difficult passages of the piece which he is practising. "Why not begin in the same way, then?" asks the neophyte. Because he would lose the benefit of the technical means which the great virtuoso at one time employed, until the day dawned when they ceased to benefit him.

When should exercises which bear directly on difficult passages of a piece which is being practised be taken up?

At once, as soon as the current forms of piano technic have been mastered. This is the secret so jealously guarded by the virtuoso who says that he never practised or practises technical exercises. It is a secret which I reveal in this work. I give a large number of "Preparatory Exercises," together with the passages which inspired them—difficult passages from the works of Beethoven, Chopin, Liszt, etc.—and I make clear that they are only to be regarded as *models for similar exercises which the student is to invent for himself*.

A word as to the original exercises which I offer in this book. They have been selected, with infinite care, from among hundreds of others. I am confident that each one has a marked individual value. I am equally confident that all have a decided, peculiarly direct and beneficial effect on the playing of the aspiring pianist. But I have relied not only on what I myself could offer. With the kind permission of various publishers I have reproduced, in every branch of technic, in every one of the compiled "Methods" to which I have already alluded, what is, in my estimation, the best that the most successful authors of other pedagogical treatises have given us. This has enhanced the practical value of my work to a very considerable extent.

Yet what makes the Master School of Modern Piano Playing and Virtuosity distinctive, and *without precedent in the history of music*, is the fact that practically all the great pianists of our day have collaborated with me, by contributing invaluable technical material.

Ferruccio Busoni, Emil von Sauer, Moriz Rosenthal, Leopold Godowsky, Ernst von Dohnányi, Josef Lhevinne, Ossip Gabrilowitsch, Arthur Friedheim, Rudolph Ganz, Sigismund Stojowski, Alfred Cortot, Wilhelm Bachaus, Fannie Bloomfield-Zeisler, Katherine Goodson, Ignaz Friedman, I. Philipp—all have carefully examined this work, and then contributed original exercises, written expressly for it.

When Moscheles and Fétis published their "Méthode des Méthodes," now thoroughly antiquated, they could point proudly to Chopin and Liszt as collaborators—the one supplying three ravishing Etudes; the other, two of his finest piano pieces, "Waldesrauschen" and "Gnomenreigen." These lovely, difficult tone-poems do not develop piano technic: they require it.

In the Master School of Modern Piano Playing and Virtuosity the great virtuosi I have already mentioned have given *their own technical exercises*—the most direct, efficient help a piano teacher could possibly wish for his pupils.

As to the chapters which deal with the spiritual, esthetic and emotional aspects of piano playing, if they help broaden the young musician's horizon, strengthen his faith in himself, heighten his reverence for the great masters of music, then I have achieved my purpose. And my purpose is to help teacher and student overcome the asperities of the path that, ever ascending, leads not only to mastery and success—these are but the result of wisely directed powers—but also to that deep, unspeakable joy with which Music, if loved, honored and revered, fills the heart of the sincere, fervent artist.

A large, elegant handwritten signature in black ink, reading "Alberto Jonas". The signature is written in a cursive style with long, sweeping flourishes, particularly on the 'A' and the 's' at the end. It is positioned in the lower right quadrant of the page.

MENTAL ATTITUDE

Dante wrote on the portals of Hades: "All hope abandon, ye who enter." On the threshold of Art should be written: "Bring with ye the undying hope and fervor of your hearts, all ye who enter here." For thus only will Art become the dreamed-of Heaven to you. The deep, unspeakable joy which a great and beautiful creation gives to an artist's soul will then be yours. The drudgery of practice will not exist for you, nor will you be a prey to periodical discouragement, nor to aimless, unimportant, or short-lived effort. Learn and work every day, and do so for the very joy of learning and working. Learn willingly, sincerely, eagerly. See to it, however, that you do not starve your mind and your heart in the effort to acquire fleet, strong fingers and light, powerful wrists.

Consider carefully to whom you will entrust the care of your artistic education so that you may, one day, become a brilliant pianist, an excellent musician, a virtuoso, possessed of a masterful technic, of a beautiful touch and tone, and of all the secrets of his art. Your artistic personality should then have been carefully and firmly developed, enabling you to reach the heart and mind of your hearers, and to possess a sure and healthy taste, views truly broad and artistic.

Or, failing to reach this height of virtuosity, because the special gifts for it may be wanting in you, your mentor should help you to become a capable,

up-to-date teacher, and enable you, through your own playing, your knowledge and the results you obtain in your teaching, to command financial success and insure social consideration for yourself.

Consider the time, means and circumstances necessary to your studies carefully. Arrange your life in such a manner as to derive from it the greatest physical, intellectual and mental good. Nobody else can do your work. Consequently let your habits of living be such that your body will gain in strength and health from day to day and not be weakened by excesses, late hours and other dissipations. See to it that your nerves, upon which you will have to rely when the hour of victory or defeat comes, are quiet, strong and subservient to your will; that your intelligence and mentality are given daily food and are exercised with a view to *help* your work, not to retard or destroy it. Have a clean mind in a clean body and exercise Man's most valuable attribute, his own free will-power.

These will lead you onward and upward, and you will, you must succeed, with Faith, Power and the Graces on your side. And while on the road, while obstacles and difficulties are swept aside, you will enjoy your day's work, whether practising finger exercises or striving to reproduce, with the glow of your enthusiasm and the warmth of your soul's responsiveness, the emotions and the beauty of the master-works in Music.



How to Use the Master School Schedules for Daily Practice

The success of the Master School has exceeded every fond expectation. It is used in the world's foremost Conservatories of Music.

Yet, the large number of letters written to me by teachers who asked for information as to the best mode of using the Master School in their teaching has convinced me that the following suggestions will be welcomed.

As already stated in the Preface of this work, the Master School is a compilation of Methods—Methods of Thirds, Sixths, Scales, Arpeggios, Trills and so on. It has not been my design that any Chapter, for instance "Extensions," should be gone through entirely, before another chapter is started. Indeed, several Chapters not only may, but should be begun simultaneously.

For the benefit of those who may be in doubt as to the best manner of procedure, I submit the following Schedules. It will not be difficult for the teacher, if he keeps the following as a model, to form other lists, possibly just as valuable and effective.

As a general rule it is advisable to devote one-fourth or one-third of the practice time to technical work. In the case of four hours of daily practice, this represents one hour or one hour and twenty minutes. If only two hours can be practiced every day, forty minutes for technical work is sufficient.

One of the main objects of the Master School is to do away with the endless number of Etudes (Bertini, Heller, Haberbier, Duvernoy, Czerny, Cramer, Clementi, etc., etc.) that encumbered the old-fashioned mode of teaching the piano. *Nothing else* than the Exercises and Examples contained in this work, "Bach," and well-chosen pieces are needed to become *quickly* and *thoroughly*, an accomplished pianist—a brilliant virtuoso.

Viewed in this light the daily work will gain in strength and swiftness by modelling itself on the following general Schedules.

"Next to knowing *how* to practice, it is important to have a clear, methodical, intelligent distribution of your work." (Pianoscript Book, by Alberto Jonás).

The Schedules made on the basis of two and three hours of daily practice, are meant for those who on account of teaching, or other occupations, can spare no more time for their own practice.

Some musicians may object that a schedule, no matter how cleverly conceived, is apt to make their work mechanical; that there should be freedom and fancy

in the manner of distributing the daily work; that on some days one is disposed this way and not *that* way; that sometimes one feels like spending the whole day on one piece, and not on parcelled technical work, which, if persisted in, would become irksome. Let it be said at the outset that the following Schedules are in no way meant as iron-bound rules, to be followed regardless of personal inclination or of the mental or physical state of the pianist. They are offered as models only. And if they are given at all, it is because of the author's conviction that without some kind of systematic distribution of the daily work, with nothing but whim, caprice and sudden impulse to guide one, strong, lasting results will not be obtained.

Before giving these Schedules I deem it worth repeating what has been said in the Chapter on "How to Practise," Book III, pages 261 and 272-273; "Do not rush to the piano in the morning, only to find out, after you have started to practise, that there are many little things that you should have first attended to in order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study."

"How much one should practise daily and how to divide the practice depend entirely on individual aptitude, endurance, powers of concentration and temperament. It is not advisable to indulge in a series of short periods of 15 or 20 minutes each, divided by some other occupation; lack of physical endurance is the result. Neither is it to be recommended to practise 3 or 4 hours in succession, without stopping, for the mind cannot concentrate successfully for so long a period, even if the physical powers do not lag. An hour, or an hour and a half, or two hours at a time, would seem to meet the requirements of the average pianist. The first period, in the morning, should be the longest. Therefore it is not advisable to practise, first one hour, later an hour and a half, and finally two hours. The reversed order is preferable."

"Technical work (scales, arpeggios, etc.) should not be indulged in in the evening, after supper, unless the pianist has no other time. Evening, as well as the latter part of the afternoon, is the best time for reviewing and considering the work accomplished during the day, that is to say, for memorizing, for maturing the conception, interpretation, rendition and style (see those Chapters) of the pieces practised; in short, for more *mental* work, accomplished at the piano or away from it."

**SCHEDULE FOR TWO HOURS OF
DAILY PRACTICE**

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Monday and Thursday

MASTER SCHOOL	Minutes
<i>EXTENSIONS</i> (Book I). One or two exercises in the order given.	5
" <i>THUMBS</i> " (Book I). One or two exercises in the order given.	5
<i>FINGER EXERCISES</i> (Book I). One or two exercises in the order given.	5
<i>SCALES</i> (Book II). By practising a different major and minor scale every day (taking them in chromatic order diversifies the task) all the twelve major and twelve minor scales will be practised in two weeks.	
Monday: C major and C minor, as on pages 16 and 17. Thursday: E flat major and E flat minor, as on pages 18 to 21 inclusive.	10
It is taken for granted that the preparatory exercises have already been mastered.	
<i>ARPEGGIOS</i> (Book III). Monday: C major and C minor, as on page 17.	5
Thursday: E flat major and E flat minor, and their inversions, as on pages 18 and 19. By taking a different major and minor key every day, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in two weeks.	
Then, during two weeks following, practice them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.	
Finally, practise them, in the third cycle of two weeks, as indicated on pages 31 to 34 on Monday, and on pages 36 to 49 on Thursday.	
Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).	
It is taken for granted that the preparatory exercises for arpeggios have already been mastered.	
<i>SINGLE FINGER CHROMATIC SCALES.</i>	
On Monday only. (Book II). One or two exercises in the order given.	5
<i>THIRDS</i>	
On Thursday only. (Book IV). One or two exercises in the order given, or, scales in thirds.	5
<i>STACCATO WORK, OR OCTAVES, OR CHORDS</i> (Book V). One or two exercises in the order given.	5
<i>ETUDES</i>	
(<i>Henselt, Op. 2, Chopin, etc.</i>)	
or	
<i>BACH</i>	
(<i>Inventions, Well Tempered Clavichord, Suites, Partitas</i>)	30
<i>PIECES</i>	50
If for the time being, neither Etudes nor compositions by Bach are taken up, devote one hour and twenty minutes	

to the pieces (preferably in two periods, either of equal length, or of fifty minutes and thirty minutes).

Tuesday and Friday

MASTER SCHOOL	Minutes
<i>FIXED POSITION OF THE HAND</i> (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page, or the "fixed position" by Liszt (pages 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40).	15
<i>FINGER EXERCISES</i>	
On Tuesday only. (Book I). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given).	5
<i>SCALES</i> (Book II). Tuesday: C sharp major and C sharp minor, as on pages 26-34. Friday: E major and E minor, as on pages 36 and following, and 41 and following.	10
<i>ARPEGGIOS</i> (Book III). Tuesday: C sharp major and C sharp minor, as on page 17. Friday: E major and E minor, as on pages 18-21 inclusive.	5
<i>TRILLS.</i>	
On Friday only. (Book III). One or two exercises in the order given.	5
<i>STACCATO WORK OR OCTAVES OR CHORDS</i> (Book V). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). Regarding Etudes, "Bach" and Pieces, see previous notice.	5 80

Wednesday and Saturday

MASTER SCHOOL	Minutes
<i>FINGER EXERCISES</i> (Book I). One or two exercises following those taken on the other days.	5
<i>SCALES</i> (Book II). Wednesday: D major and D minor, as on pages 52-53. Saturday: F major and F minor, as on page 82, and following. (In the second week begin, on Monday, on F sharp major and F sharp minor).	10
<i>ARPEGGIOS</i> (Book III). Wednesday: D major and D minor as on page 17. Saturday: F major and F minor, as on pages 18-21. (In the second week begin, on Monday, on F sharp major and F sharp minor).	5
<i>FOURTHS OR SIXTHS OR MIXED DOUBLE NOTES</i> (Book IV). One or two exercises in the order given.	5
<i>URNS</i> (Book III). One or two exercises in the order given.	5
<i>REPETITIONS</i> (Book III). One or two exercises in the order given.	5
" <i>ACCURACY—How to Play Without Striking Wrong Notes.</i> " (Book II). Such exercises, in the order given, as can be accomplished in five minutes.	5
If the study of sixths, fourths, mixed double-notes, turns, etc., has not yet been taken up, distribute the time allotted to them among the six salient features of technique: finger exercises, scales, arpeggios, trills, thirds and octaves; or increase the time to be given to the pieces.	
Regarding Etudes, "Bach" and Pieces, see previous notice.	80

SCHEDULE FOR THREE HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Technical Exercises: practise the same amount of time and use the same distribution given in the Schedule

for two hours of daily practice.

Instead of having to choose between Etudes and "Bach," as is the case in the two hour Schedule, practise them *both*, each thirty minutes. This will leave one hour and twenty minutes for the Pieces.

If, for the time being, neither Etudes nor compositions by Bach are taken up devote two hours and twenty minutes to the Pieces (preferably in two periods of one hour and ten minutes each; or in two unequal periods of one hour and twenty minutes, and one hour). One may also give part of this extra time to the Pieces and the rest of it to such technical features that may require it.

SCHEDULE FOR FOUR HOURS OF DAILY PRACTICE

(Devote, besides, from 10 to 15 minutes to Sight-Reading).

Monday and Thursday

MASTER SCHOOL	Minute
<i>EXTENSIONS</i> (Book I). One or two exercises in the order given.	5
<i>"THUMBS"</i> (Book I). One or two exercises in the order given.	5
<i>FINGER EXERCISES</i> (Book I). Two or three exercises in the order given.	10
<i>SCALES</i> (Book II). Monday: C major and C minor, C sharp major and C sharp minor, as on pages 16-17.	
Thursday: F sharp major and F sharp minor, G major and G minor, as on pages 18-21. (It is taken for granted that the Preparatory Exercises have already been mastered).	20
By practising four scales every day, two major and two minor (taking them in chromatic order diversifies the task), all the twelve major and twelve minor scales will be practised in one week.	
<i>ARPEGGIOS</i> (Book III). Monday: C major and C minor, C sharp major and C sharp minor, as on page 17.	
Thursday: F sharp major and F sharp minor, G major and G minor, and their inversions, as on pages 18-19.	10
By taking four different arpeggios every day, two major and two minor, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in one week.	
Then during the week following, practise them only in the manner indicated on page 23, on Monday, and on page 30 on Thursday.	

Finally, practise them, the third week, as indicated on pages 31-34, on Monday, and on pages 36-49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

<i>SINGLE-FINGER CHROMATIC SCALES</i> (Book II). One or two exercises in the order given.	5
<i>TRILLS</i> (Book III). One or two exercises in the order given.	5
<i>THIRDS</i> (Book IV). Two or three exercises in the order given, or scales in thirds.	10
<i>STACCATO WORK OR OCTAVES OR CHORDS</i> (Book V). Two or three exercises in the order given.	10
ETUDES	30
BACH	30
PIECES	100

(This hour and forty minutes is best divided in two periods of fifty minutes each, or of sixty and forty.)

If, for the time being, neither Etudes nor compositions by Bach are taken up, devote two hours and forty minutes to the pieces (preferably in two periods of either equal length, or of one hour and forty minutes, and one hour).

Tuesday and Friday

MASTER SCHOOL	Minutes
<i>FIXED POSITION OF THE HAND</i> (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page; or the "fixed position" by Liszt (page 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40).	15
<i>FINGER EXERCISES</i> (Book I). Two or three exercises (either repeat those taken on Monday and Thursday, or choose others in the order given).	10
<i>SCALES</i> (Book II). Tuesday: D major and D minor, E flat major and E flat minor, as on page 26 and following.	
Friday: A flat major and A flat minor, A major and A minor as on page 36 and following, and 41 and following.	20
<i>ARPEGGIOS</i> (Book III). Tuesday: D major and D minor, E flat major and E flat minor, as on page 17.	
Friday: A flat major and A flat minor, A major and A minor, as on pages 18-21.	10
<i>TRILLS</i> (Book III). One or two exercises in the order given.	10
<i>THIRDS</i> (Book IV). One or two exercises in the order given, or scales in thirds.	5
<i>STACCATO WORK OR OCTAVES OR CHORDS</i> (Book V). Two or three exercises in the order given.	10
Regarding Etudes, "Bach" and Pieces, see previous notice.	

Wednesday and Saturday

MASTER SCHOOL	Minutes
<i>FINGER EXERCISES</i> (Book I). Two or three exercises in the order given.	10

SCALES (Book II). Wednesday: E major and E minor, F major and F minor, as on pages 52-53.

Saturday: B flat major and B flat minor, B major and B minor, as on page 82 and following.

ARPEGGIOS (Book III). Wednesday: E major and E minor, F major and F minor, as on page 17.

Saturday: B flat major and B flat minor, B major and B minor, as on pages 18-21.

SIXTHS (Book IV). Two or three exercises in the order given.

FOURTHS (Book IV). (On Wednesday). Two or three exercises in the order given.

MIXED DOUBLE NOTES (Book IV). (On Saturday). Two or three exercises in the order given.

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises in the order given.

URNS (Book III). One or two exercises in the order given.

REPETITIONS (Book III). One or two exercises in the order given.

"ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES." (Book II). Such exercises, in the order given, as can be accomplished in five minutes.

If the study of sixths, fourths, mixed double-notes, turns, etc. has not yet been taken up, distribute the time allotted to them among the six salient features of technic: finger exercises, scales, arpeggios, trills, thirds, and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice.

The pianist who practises four hours or more, daily, and who has already devoted some time to the study of the technical features enumerated in the schedules should, one day a week, leave out technical work altogether, excepting such preparatory exercises that he may need to conquer the difficult passages of the pieces that he is studying (see the Preface of the Master School; also Chapter on "How to Practise"). The middle of the week—or the end—is usually the best time for this day of no special technical work. On such a day begin, in the morning, at once, with the piece that you are studying. If Etudes and "Bach" are being studied also, give one hour of your time to each.

Devote the last hour, or half-hour, to the *performance* of the piece or pieces that you are trying to master with the view of playing them in public or for a private circle of friends.

SCHEDULE FOR FIVE HOURS OF DAILY PRACTICE

(Devote, besides, from 15 to 20 minutes to Sight-Reading)

Practise the same amount of time and use the same distribution of the technical features as is given in the Schedule for four hours of daily practice.

	Minutes
ETUDES	40
BACH	40
PIECES	120

(These two hours are best divided in two periods, either of equal length, or of eighty and forty minutes. The last hour or half-hour, should be devoted not to the practice of the pieces but to their *performance*).

One day in the week leave out technical work and practise the pieces only (see the notice at the end of the schedule for four hours).

SCHEDULE FOR SIX HOURS OF DAILY PRACTICE

(Devote 20 minutes to Sight-Reading)

Such a schedule should be adopted only by persons who, after repeated trials, have found out that it does not over-tax their strength. The six hour schedule is a task that has been successfully accomplished, without undue strain, by many a famous pianist. It demands, though, good health, well-controlled nerves, mental power and, more than all these, love of one's Art, ambition and strength of will.

A schedule of six hours need not necessarily be carried throughout the year; it may be made to alternate with schedules of five or of four hours, according to the pianist's state of health, bodily and mental vigor and occupations. The six hour schedule still leaves him ample time for walks and recreation.

The distribution of the work may, on the whole, be modelled after the schedules of four hours and of five hours. The technical work may be timed in the same manner, but allowing ten minutes for any technical speciality that had only five minutes allotted to it. Instead of two periods devoted to the pieces the pianist, if he so wishes, may have three, the last period being devoted to the *performance* (not to the practice) of the pieces, or parts thereof (see Chapter on "How to Practise—How to Perform," Book III).

It will be advisable to devote twenty minutes every day (in a schedule of four hours, or more), or ten minutes (in a schedule of two hours or three hours), outside of the technical work proper, to one or more of the "Examples" given in the chapters on "Legato, Staccato, Portamento," or "The Singing Tone," or "Finger Exercises," or "Accuracy—How to Play Without Striking Wrong Notes," or "Rhythm, Measure, Accents," or "Dynamics," or "Agogics." By taking up one of these chapters every day, all these valuable Examples can be practised in about two or three weeks. The "Preparatory Exercises to Pieces Quoted" should also be included in this extra list.

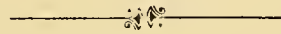
Finally, again I wish to emphasize the fact that these Schedules are to be considered not as rigid but as elastic models for systematizing the daily work. A new technical exercise generally requires being practised in a slow or in a very moderate tempo; in such a case the time allowed in the schedule evidently does not suffice. The pianist should then take as much time as may be necessary to practise the new exercise conscientiously and he should adjust his daily schedule accordingly.



Exercises in Extension



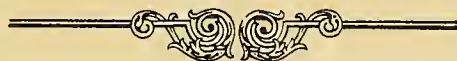
Streckübungen



Exercices d'Extension



Ejercicios de Extensión



8 Exercises in Extension

Move the hand eight times from side to side, while firmly holding down the chord in such a manner that the hand will "give way" alternately at that joint of the second and of the fifth finger, which binds those fingers to the hand.

Not meant for small hands.

Streckübungen

Drehe die Hand achtmal von einer Seite zur anderen, während der Akkord festgehalten wird und zwar so, dass die Hand abwechselnd beim zweiten und fünften Finger, in dem Gelenk, welches Finger und Hand zusammenhält, eingedrückt wird.

Nicht für kleine Hände beabsichtigt.

Exercices d'Extension

Tournez la main huit fois d'un côté à l'autre, tout en tenant fermement l'accord, de telle sorte que la main fléchisse alternativement à l'articulation, du 2^{me} et du 5^{me} doigt, qui joint le doigt à la main.

Ne se prête pas aux mains trop petites.

Ejercicios de Extensión

Dése vuelta a la mano ocho veces de un lado al otro, sosteniendo al mismo tiempo firmemente el acorde, de modo que la mano ceda y se deprima alternativamente en la articulación del 2º y del 5º dedo con la mano.

No se presta para manos demasiado pequeñas.

Preparation - Vorbereitung - Preparation - Preparación

Nº 1

Reach gently for the key, without straining violently; keep the arms relaxed as much as the strain allows.

Die Taste soll sanft, ohne gewaltsames Ziehen, erreicht werden. Man halte die Arme locker, soweit es die Anstrengung gestattet.

Arrivez à la touche doucement, sans effort violent; gardez les bras souples, autant que la tension le permet.

Lléguese a la tecla suavemente, sin esfuerzo violento; manténganse los brazos flojos, tanto como lo permita la tensión.

Nº 2

m.s. 8ª bassa

etc.

Nº 5

m. s. due ottave bassa

More difficult than No. 3 because, altho the notes are the same, there is a greater stretch between the fingers. Slowly and legato.

Schwerer als Nº 3, da der Abstand zwischen den Fingern grösser ist. Langsam und legato zu spielen.

Plus difficile que le Nº 3 parceque, bien que les notes soient les mêmes, l'extension entre les doigts est plus grande. Lentement et légato.

Más difícil que Nº 3 porque, si bien las notas son las mismas, la extensión entre los dedos es mayor. Tóquese despacio y ligado.

Nº 6

m. s. due ottave bassa

An exercise that is not easy, but of telling effect. Play slowly, loud and legato and without over-fatiguing the hand.

Eine nicht leichte, aber höchst wirksame Übung. Stets langsam, stark und legato und ohne Überanstrengung.

Un exercice pas facile, mais d'un excellent effet. Jouez toujours lentement, fort et légato, et sans vous fatiguer outre mesure.

Ejercicio que no es fácil pero de excelente efecto. Tóquese siempre despacio, fuerte y ligado, y sin cansarse sobremanera.

Nº 7

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. A first ending bracket is present in the right hand, leading to a key change to one flat (Bb) and a 5/4 time signature.

Second system of musical notation, continuing the piece. It maintains the 5/4 time signature and one flat key signature. The notation includes various rhythmic values and fingerings.

Third system of musical notation, continuing the piece. It features a key change to two flats (Bb, Eb) and a 4/4 time signature. The music continues with intricate rhythmic patterns and fingerings.

Fourth system of musical notation, starting with the instruction *simile* in both hands. The key signature changes to two flats (Bb, Eb) and the time signature to 4/4. The music continues with similar rhythmic patterns.

Fifth system of musical notation, continuing the piece. The key signature changes to one flat (Bb) and the time signature to 4/4. The notation includes various rhythmic values and fingerings.

Sixth system of musical notation, continuing the piece. It features a key change to one sharp (F#) and a 4/4 time signature. The music concludes with a final cadence in the right hand.

The alternate extending and contracting or closing of the hand bring about greater reach and flexibility. Play somewhat faster than the preceding exercises.

Abwechselndes Strecken und Zusammenziehen der Hand bewirken Ausdehnung und Geschmeidigkeit. Etwas schneller als die vorherigen Übungen zu spielen.

L'extension et la contraction alternées de la main donnent comme résultat une plus grande étendue et souplesse. A jouer un peu plus vite que les exercices antérieurs.

El estirar y contraer la mano alternativamente da por resultado mayor extensión y flexibilidad. Se tocará algo más aprisa que los ejercicios anteriores.

No 8

The score for exercise No 8 consists of three systems of piano and bass staves. Each system contains two staves with musical notation, including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The first system is in G major, the second in F major, and the third in E major. The exercise concludes with the word "etc." on the right side.

Difficult, but it gives great strength to every muscle of the hand. Play Andante, legato and loud.

Schwer, gibt aber jedem Muskel der Hand grosse Kraft. Andante, legato und kräftig zu spielen.

Difficile, mais donne une grande force a tous les muscles de la main. Jouez Andante, legato et fort.

Difícil, pero da gran fuerza a todos los músculos de la mano. Tóquese Andante, ligado y fuerte.

No 9

The score for exercise No 9 consists of two systems of piano and bass staves. Each system contains two staves with musical notation, including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is in E major and features more complex rhythmic patterns and fingerings than exercise No 8.

Musical notation system 1, featuring treble and bass staves. The treble staff contains a sequence of chords and notes with fingerings: 5 3, 4 2, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2. The bass staff contains a sequence of chords and notes with fingerings: 3 5, 2 4, 1 3, 2 4, 3 5, 2 4, 1 3, 2 4. The system is divided into two measures by a bar line.

Musical notation system 2, featuring treble and bass staves. The treble staff contains a sequence of chords and notes. The bass staff contains a sequence of chords and notes. The system is divided into two measures by a bar line.

Musical notation system 3, featuring treble and bass staves. The treble staff contains a sequence of chords and notes. The bass staff contains a sequence of chords and notes. The system is divided into two measures by a bar line.

Musical notation system 4, featuring treble and bass staves. The treble staff contains a sequence of chords and notes with fingerings: 3 1, 4 2, 5 3, 4 2, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2, 5 3, 4 2. The bass staff contains a sequence of chords and notes with fingerings: 1 3, 2 4, 3 5, 2 4, 1 3, 2 4, 3 5, 2 4, 1 3, 2 4, 3 5, 2 4. The system is divided into two measures by a bar line.

Musical notation system 5, featuring treble and bass staves. The treble staff contains a sequence of chords and notes with fingerings: 5 3, 4 2, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2. The bass staff contains a sequence of chords and notes with fingerings: 3 5, 2 4, 1 3, 2 4, 3 5, 2 4, 1 3, 2 4, 3 5, 2 4, 1 3, 2 4, 3 5, 2 4, 1 3, 2 4. The system is divided into two measures by a bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, creating a dense texture. There are several accidentals, including flats and naturals, scattered throughout the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music continues with a complex, rhythmic accompaniment, similar to the first system, with many beamed notes and various accidentals.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music continues with a complex, rhythmic accompaniment, similar to the previous systems, with many beamed notes and various accidentals.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music continues with a complex, rhythmic accompaniment, similar to the previous systems, with many beamed notes and various accidentals.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music continues with a complex, rhythmic accompaniment, similar to the previous systems, with many beamed notes and various accidentals.



The arm should move back and forth with ease, in order to lighten the strain.

Der Arm soll leicht hin und her schwingen, um die Streckung zu erleichtern.

Le bras doit se mou- voir aisément, pour aider et diminuer l'effort d'ex- tension.

El brazo deberá mo- verse con facilidad, para ayudar y disminuir el esfuerzo de la extensión.

Nº 10



An effective exercise, not only for stretching the hand but also for making supple the thumb and the muscles of the forearm.

Eine wirkungsvolle Übung, nicht allein für Streckung der Hand, sondern auch für Gelenkigkeit des Daumens und der Vorderarmmuskeln.

Un exercice efficace, non seulement pour l'extension de la main, mais aussi pour la souplesse du pouce et des muscles de l'avant-bras.

Ejercicio eficaz, no sólo para la extensión de la mano, sino también para la flexibilidad del pulgar y de los músculos del antebrazo.

Nº 11 *m.d.* *legato e poi staccato*

m.s.

FERRUCCIO BUSONI

Original exercises, expressly written for this work.

Originalübungen, eigens für dieses Werk geschrieben.

Exercices originaux, écrits expressément pour cette oeuvre.

Ejercicios originales, escritos especialmente para esta obra.

m. s.

m. d.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

ALFRED CORTOT

Although the following exercise seems meant for the thumbs yet as an exercise of extension it is of the greatest value for the third, fourth and fifth fingers. (A.J.)

Obgleich die folgende Übung für den Daumen zu sein scheint, so ist sie doch als Streckübung für den dritten, vierten und fünften Finger von höchster Wirksamkeit. (A.J.)

Quoique l'exercice suivant semble être destiné aux pouces, il est néanmoins de la plus grande valeur, comme exercice d'extension, pour les troisièmes, quatrièmes et cinquièmes doigts. (A.J.)

Aunque el siguiente ejercicio parece haber sido escrito para los pulgares, tiene, sin embargo, grandísimo valor como ejercicio de extensión interdigital para los dedos tercero, cuarto y quinto (A.J.)

The musical score consists of five staves of music. The first staff is marked *legato* and *m.d.* (middle finger), with fingerings 5, 4, 3, 4, 5 above the notes. The second staff is marked *sempre legato* and has fingerings 5, 4, 3, 4, 5 above the notes. The third staff is marked *legato* and has fingerings 5, 4, 3, 4, 5 above the notes. The fourth and fifth staves are marked *simile*. The music is written in a single treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notes are grouped in pairs, with the first note of each pair being a half note and the second being a quarter note. The exercise involves moving between different fingerings and positions across the five staves.

A musical staff in treble clef featuring a complex rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

legato
m.s.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

sempre legato simile

4 3 4 3 4 5 4 3 simile

sempre legato

A musical staff in bass clef with fingerings (1, 2) and dynamic markings (*legato*, *m.s.*, *sempre legato simile*). It includes a sequence of notes with fingerings and a section marked *sempre legato*. Below the staff are time signatures: 4/5, 3/4, 4/5, 3/4, 4/5, 4/5, 3/4, and *simile*.

A musical staff in bass clef with rhythmic patterns of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

A musical staff in bass clef with rhythmic patterns of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

A musical staff in bass clef with rhythmic patterns of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

A musical staff in bass clef with rhythmic patterns of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

A musical staff in bass clef with rhythmic patterns of eighth and sixteenth notes. The key signature has one sharp (F#) and one flat (Bb). The staff contains several measures of music, including repeat signs.

LEOPOLD GODOWSKY

Original exercises, expressly written for this work..

Originalübungen, eigens für dieses Werk geschrieben.

Exercices originaux, écrits expressément pour cette oeuvre.

Ejercicios originales, escritos especialmente para esta obra.

To be practiced *Lento*, *Moderato*, *Allegro* and *p, mf, f* (A.J.)

Übe in *Lento*, *Moderato*, *Allegro* und *p, mf, f* (A.J.)

Étudiez *Lento*, *Moderato*, *Allegro* et *p, mf, f* (A.J.)

Estúdiense en *Lento*, *Moderato*, *Allegro* y con los matices *p, mf, f* (A.J.)

Rosenthal-Schytte, *) School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

I. Philipp recommends that all the exercises be practised in the manner of N^o 1; they should be transposed in all keys.

I. Philipp empfiehlt, dass alle Übungen in derselben Weise wie N^o 1 gespielt werden; die Übungen sollen nach allen Tonarten transponiert werden.

I. Philipp recommande que tous les exercices soient travaillés d'après le N^o 1; on pourra les transposer dans tous les tons.

I. Philipp recomienda que se estudien todos los ejercicios según el modelo N^o 1; transpórtense los ejercicios a todos los tonos.

N^o 1

To be practised *staccato, legato*, slurred in pairs thus: and with various rhythms: ;

Staccato und legato, *desweiteren in Gruppen von zwei geschleiften Noten: sowie mit nachstehendem verschiedenartigem Rhythmus zu üben:* ;

A travailler *staccato, legato*, lié 2 par 2, ainsi: et avec divers rythmes: ;

Se estudiará staccato, legato, en grupos de dos notas ligadas: y con varios ritmos: ;

Allegro



Exercises with Fixed Position of the
Hand



Übungen mit Stillstehender
Hand



Exercices de Position
Fixe



Ejercicios de Posición
Fija



Exercises with fixed position of the hand.

They are extremely valuable for developing the individual strength of the fingers, and also the strength of the hands and arms, and no piano student can afford to neglect them. However, care must be shown in practicing them to avoid stiffness and lameness. The usual position given in the older piano methods was:

Übungen mit stillstehender Hand.

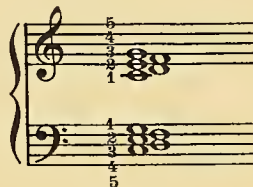
Sie sind ungemein nützlich um die individuelle Kraft der Finger, der Hand und der Arme zu entwickeln und sollten von keinem Klavierschüler vernachlässigt werden. Dennoch muss man Sorgfalt beim Üben derselben anwenden, um Steifheit und Lahmgefühl zu vermeiden. Die gebräuchlichste Stellung in den älteren Klaviermethoden war:

Exercices de position fixe.

Ils sont de grande valeur pour développer la force individuelle des doigts et celle de la main et du bras, et aucun élève de piano ne devrait négliger de les travailler. Pourtant, il faut faire attention en les étudiant, d'éviter la raideur et le surmenage. La position usuelle donnée dans les vieilles méthodes de piano était:

Ejercicios de posición fija.

Son de gran valor para desarrollar la fuerza individual de los dedos y la de la mano y del brazo, y, por lo tanto, ningún discípulo de piano debiera descuidarlos. Sin embargo, es menester tener cuidado, al estudiarlos, de no contraer con rigidez, ni de rendir de cansancio los músculos. La posición usual dada en los antiguos métodos de piano era:



In this position the separate fingers were made to strike the keys a number of times successively, whereby no result could be obtained in the matter of making the ligaments between the fingers supple and active, and of giving speed and elasticity to the fingers. Only a comparatively small degree of strength could be gained in that manner. In this kind of fixed position the best results are obtained by the etude given by Clementi in his *Gradus ad Parnassum*:

und man verlangte nur, dass die Finger mehrmals hintereinander die Tasten anschlagen, wobei die Bindeglieder zwischen den Fingern nicht geschmeidig und selbstständig, den Fingern selbst keine Geschwindigkeit und Elastizität gewährt und nur wenig Kraft gewonnen wurde. Bei dieser Art von Übungen mit stillstehender Hand ergibt die Etude, welche man bei Clementi in seinem Gradus ad Parnassum findet die besten Resultate:

et les doigts devaient frapper la touche un certain nombre de fois, l'un après l'autre ce qui n'augmente ni la flexibilité et activité des ligaments entre les doigts, ni la rapidité et souplesse des doigts eux mêmes et augmente très peu la force. De cette sorte d'exercices de position fixe, les meilleurs résultats sont obtenus par l'Etude donnée par Clementi dans son *Gradus ad Parnassum*:

y los dedos debían herir la tecla cierto número de veces, uno después del otro, la cual no aumenta ni la flexibilidad y actividad de los ligamentos entre los dedos, ni la rapidez y soltura de los dedos mismos, y aumenta muy poco la fuerza.

De esta clase de ejercicios de posición fija, los mejores resultados los dá el estudio de Clementi, en su Gradus ad Parnassum:

Gradus ad Parnassum M. Clementi

con velocità (♩ = 60)

The musical score consists of two systems of piano notation. The first system starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'con velocità' with a quarter note equal to 60 beats per minute. The first measure has a dynamic marking of *f* and includes fingerings: 1, 3, 3, 3, 3, 3, 3, 5, 5, 5, 5, 5. The second system continues the piece, featuring a 5/4 time signature change and a dynamic marking of *sf*. The notation includes various rhythmic patterns and fingerings, ending with 'etc.'.

In his "Technical Studies" Franz Liszt gives new life to the exercise with fixed position of the hand, by the excellent device of employing various rhythms and shadings, both in legato and in staccato. It is an especially fine exercise and I strongly recommend its practice:

Franz Liszt gibt in seinen "Technische Studien" den Übungen mit stillstehender Hand neues Leben, indem er den vorzüglichen Einfall hat, verschiedene Rhythmen und Schattierungen im legato und im staccato anzuwenden. Es sind dies ausgezeichnete Übungen, welche ich auf das beste empfehle.

Dans ses *Études Techniques* Liszt infuse une vie nouvelle aux exercices de position fixe en employant l'excellente idée de rythmes différents, en legato comme en staccato. Ce sont des exercices excellents et je recommande qu'on les étudie.

En sus Estudios Técnicos, Liszt da vida nueva a los ejercicios de posición fija empleando la excelente idea de ritmos diferentes, en legato como en staccato. Son ejercicios magníficos y recomiendo que se estudien.

Technical Studies

Technische Studien

Études Techniques

Estudios Técnicos

FRANZ LISZT

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a treble clef and a common time signature. It includes fingering numbers: 4 5 and 2 3 in the treble staff, and 2 1 and 4 3 in the bass staff. A 'crescendo' marking is placed at the end of the first system. The second system features dynamic markings of *mf*, *f*, and *ff*. The third system includes *diminuendo*, *p*, and *sf* markings. The fourth system is characterized by accents (^) and *sf* markings. The score concludes with a double bar line.

The first system shows a piano introduction with dynamics *pp* and *p*, and a *crescendo* marking. The second system features dynamics *mf*, *f*, and *ff*, with triplets in the right hand. The third system shows *pp* dynamics and includes fingerings for both hands.

Chopin gave his pupils the following fixed position, for lifting the fingers individually:

Chopin gab seinen Schülern die folgende bestimmte Handstellung um die Finger einzeln zu heben:

Chopin donnait à ses élèves la position fixe suivante, pour lever les doigts seuls:

Chopin daba a sus discípulos la posición fija siguiente para levantar los dedos solos:

The diagram shows a treble clef staff with a key signature of two sharps (F# and C#). The notes are G4, A4, B4, C5, and D5. Finger numbers 1, 2, 3, 4, and 5 are written above each note respectively. The bass clef staff shows the corresponding bass notes: F#3, G3, A3, B3, and C4, with finger numbers 2, 1, 4, 3, and 5 written below.

Chopin

It keeps the position of the hand remarkably even, but in spite of the use of various rhythms (which Chopin did not give,) it is not apt to bring about especially good results.

Other teachers have thought fit to select a very extended position, employing the old style of monotonous repetition of separate finger strokes:

So bleibt die Lage der Hand besonders gleichmässig, aber diese Art selbst, ist beim Gebrauch verschiedener Rhythmen (die Chopin nicht angab) wenig geeignet, besondere Resultate zu erzielen.

Anderer Pädagogen haben es für gut befunden Positionen mit grosser Ausdehnung der Hand zu wählen:

Elle garde la main placée d'une façon égalisée remarquable, mais même en faisant usage de rythmes différents, (que Chopin ne donnait pas) elle est peu apte à produire des effets marqués.

D'autres auteurs pédagogiques ont trouvé bon de choisir des positions très étendues:

Esta posición mantiene la mano muy igual, pero aun si con ella se usan diferentes ritmos (lo que Chopin no pedía) es poco apropiada para producir efectos notables.

Otros autores pedagógicos han ido hasta escoger posiciones exajeradamente abiertas.

The diagram shows a treble clef staff with a key signature of one flat (Bb). The notes are G4, A4, B4, C5, and D5. Finger numbers 1, 2, 3, 4, and 5 are written above each note. The bass clef staff shows the corresponding bass notes: F#3, G3, A3, B3, and C4, with finger numbers 2, 1, 4, 3, and 5 written below.

Brassin

The diagram shows a treble clef staff with a key signature of one flat (Bb). The notes are G4, A4, B4, C5, and D5. Finger numbers 1, 2, 3, 4, and 5 are written above each note. The bass clef staff shows the corresponding bass notes: F#3, G3, A3, B3, and C4, with finger numbers 2, 1, 4, 3, and 5 written below.

Zarembski

but these are obviously suitable only for abnormally large hands and even for them the danger of over-stretching and thereby doing harm is pronounced.

The following position I have found to be one of the best. Its stretch is enough to strengthen the hand and the forearm, while the various rhythms are calculated to develop elasticity as well as speed. The idea of playing the nearest and the farthest key, with the same finger, is not found in any of the authors cited, and is invaluable for gently extending and giving strength and flexibility to the ligaments between the fingers. It also develops the side motion of the fingers, which is usually neglected in piano playing, but which relieves fatigue and stiffness. Hands unable to strike the full diminished seventh chord with repetition of the lowest note *easily* should not attempt to use it for practice, but should employ the second position given. One must not think that by so doing less will be accomplished.

Hold the keys pressed down with enough firmness not to allow the keys to rise; but without exaggerated force. While exerting this firmness in the fingers *be sure that your wrist and arm are kept flexible and relaxed*. Do not raise the wrist, and keep the knuckles slightly elevated.

Lift the fingers curved, not clutched, and strike the keys with decision. The muscle that governs each finger should be firm and hard at the moment of striking, and supple and relaxed when the finger is being lifted.

aber sie sind natürlich nur für abnorm grosse Hände passend und selbst für solche ist die Gefahr der zu weiten Ausdehnung und Überanstrengung gross.

Ich habe die folgende Stellung als eine der besten gefunden. Sie spannt die Hand genügend, um sie, sowie den Vorderarm, kräftig zu machen, während die verschiedenen Rhythmen dazu berechnet sind, sowohl Elastizität als auch Geläufigkeit zu entwickeln. Die Idee, mit demselben Finger die nächste und die entfernteste Taste anzuschlagen, wird bei keinem der zitierten Autoren gefunden und ist dabei von grösstem Wert sowohl für sanftes Strecken, als auch um den Bindegliedern zwischen den Fingern Kraft und Geschwindigkeit zu geben. Sie fördert auch die Seitenbewegung der Finger, die gewöhnlich beim Klavierspiel vernachlässigt wird, obgleich sie der Steifheit und Ermattung vorbeugt. Hände, welche nicht leicht den vollen verminderten Septimenakkord mit der Verdopplung des Grundtones greifen können, sollten ihn nicht zum üben gebrauchen, sondern die zweite angegebene Position benutzen, mit welcher genau dasselbe erreicht wird.

Man halte die Tasten mit genügender Kraft niedergedrückt, damit sie nicht wieder emporkommen, dennoch ohne Übertreibung in der Kraftentfaltung. Während dieser starke Druck mit den Fingern ausgeübt wird, halte man das Handgelenk und den Vorderarm locker und lose. Man habe nicht das Handgelenk, halte aber die Knöchel der Finger etwas erhöht. Die Finger sollen gewölbt, nicht gekrümmt gehoben werden und müssen die Tasten mit Entschlossenheit anschlagen. Diejenigen Muskeln, welche die einzelnen Finger regieren, müssen fest und hart beim Anschlag sein, aber ganz locker und nachgiebig, wenn der Finger gehoben wird.

mais elles ne se prêtent, évidemment, qu'à des mains d'une grandeur anormale, et même pour celles-ci il y a grand danger d'exagérer la tension et de produire des résultats fâcheux.

J'estime la position suivante comme une des meilleures. Elle étire la main assez pour la fortifier, ainsi que l'avant-bras, et les rythmes sont calculés de façon à développer élasticité et vitesse, en plus de la force. L'idée de jouer, avec le même doigt, la touche la plus proche et la plus éloignée ne se trouve dans aucun des auteurs cités; elle est du plus grand secours pour étirer doucement les ligaments entre les doigts et pour les rendre souples et forts. Elle développe aussi le mouvement latéral des doigts, généralement négligé dans le jeu du piano et qui, pourtant, empêche la fatigue et la raideur. Les mains qui ne peuvent pas facilement frapper l'accord entier de septième diminuée (avec répétition de la note basse) ne doivent pas s'en servir pour l'étude, mais prendront la seconde position indiquée, et on ne doit pas croire que pour cela on accomplira moins.

Enfoncez les touches avec fermeté; c'est-à-dire, déployez assez de force pour que les touches ne remontent pas, mais n'exagérez pas cette pression. Pendant que les doigts pressent les touches fermement ayez soin que le poignet et l'avant-bras restent souples et détendus. Ne levez pas indûment le poignet, et, par contre, gardez les articulations qui joignent les doigts à la main, un peu élevées.

Levez les doigts courbés, non pas crochus, et frappez les touches avec décision. Le muscle qui gouverne chaque doigt peut être dur au moment de frapper, mais devra être flexible et détendu lorsque le doigt se lève.

pero estas no se prestan, evidentemente, más que para manos de extensión anormal y aun para éstas queda el peligro de exagerar la tensión y dañar la mano.

Estimo la posición siguiente una de las mejores. Estira la mano bastante para fortalecerla, así como el antebrazo, y los ritmos están ideados de manera de desarrollar elasticidad y rapidez, además de fuerza. La idea de tocar, con un mismo dedo, la tecla más próxima y la más distante, no se encuentra en ninguno de los autores citados; es de grandísima ayuda para estirar suavemente los ligamentos entre los dedos y para darles flexibilidad y fuerza. Desarrolla también el movimiento lateral de los dedos, el cual, de costumbre, se descuida al tocar el piano, y que, sin embargo, evita el cansancio y la rigidez. Las manos que no pueden herir con facilidad el acorde entero de sétima disminuida (con repetición de la nota baja) no deben servirse de él para el estudio, sino tomar la segunda posición indicada, y no hay que figurarse que por eso se obtendrán resultados menos ventajosos.

Húndanse las teclas con firmeza; es decir, con bastante firmeza para que no vuelvan a subir, pero sin exagerar la presión.

Al oprimir los dedos firmemente las teclas, cuídese de que la muñeca y el antebrazo queden flexibles y flojos.

No hay que levantar indebidamente la muñeca; pero procúrese que queden algo alzadas las articulaciones que unen los dedos a las manos.

Levántense los dedos algo encorvados, pero no demasiado, y híerase las teclas con decisión. El músculo que rige cada dedo puede estar duro al momento de golpear, pero tiene que quedar flexible y flojo cuando se levanta el dedo.

Right hand — *Rechte Hand* — Main droite — *Mano derecha*

Fifth finger — *Fünfter Finger* — Cinquième doigt — *Quinto dedo*

Fourth finger — *Vierter Finger* — Quatrième doigt — *Cuarto dedo*

Third finger — *Dritter Finger* — Troisième doigt — *Tercer dedo*

Second finger - *Zweiter Finger* - *Deuxième doigt* - *Segundo dedo*

Thumb - *Daumen* - *Pouce* - *Pulgar*

or
oder
ou
o bien

Second finger - *Zweiter Finger* - *Deuxième doigt* - *Segundo dedo*

Thumb - *Daumen* - *Pouce* - *Pulgar*

or
oder
ou
o bien

or - oder
ou - o bien

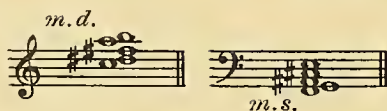
or - oder
ou - o bien

For smaller hands:

Für kleinere Hände:

Pour petites mains:

Para manos pequeñas:



In this position (for the right hand) the fifth finger does not strike the key of D flat, but only the keys of B flat, B natural and C. The fourth finger strikes the keys of G, A flat, A natural, B flat. The thumb strikes the keys of A, B flat, B natural, C, C sharp, D, E, F, G.

In dieser Stellung (für die rechte Hand) schlägt der fünfte Finger die Taste Des nicht an, sondern spielt nur B, H und C. Der vierte Finger schlägt die Tasten G, As, A, B. Der Daumen schlägt die Tasten A, B, H, C, Cis, D, E, F, G an.

Dans cette position (pour la main droite) le cinquième doigt ne frappe pas la touche de Ré bémol, et joue seulement sur les touches de Si bémol, Si naturel et Do. Le quatrième doigt frappe les touches de Sol, La bémol, La naturel, Si bémol. Le pouce joue sur les touches de La, Si bémol, Si naturel, Do, Do dièze, Ré, Mi, Fa, Sol.

En esta posición (para la mano derecha) el quinto dedo no hiere la tecla de re bemol, y toca solamente sobre las teclas de si bemol, si natural y do. El cuarto dedo hiere las teclas de sol, la bemol, la natural, si bemol. El pulgar toca sobre las teclas de la, si bemol, si natural, do, do sostenido, re, mi, fa, sol.

In the position for the left hand the fifth finger does not strike the key of D sharp, but only the keys of F sharp, F natural and E. The fourth finger strikes the keys of F sharp, G, G sharp, A natural. The thumb strikes the keys of G, F sharp, F natural, E, E flat, D, C, B, A.

In der Stellung für die linke Hand schlägt der fünfte Finger die Taste Dis nicht an, sondern spielt nur Fis, F und E. Der vierte Finger schlägt die Tasten Fis, G, Gis, A. Der Daumen spielt G, Fis, F, E, Es, D, C, H, A.

Dans la position pour la main gauche le cinquième doigt ne frappe pas la touche de Ré dièze, et joue seulement sur les touches de Fa dièze, Fa naturel et Mi. Le quatrième doigt frappe les touches de Fa dièze, Sol, Sol dièze, La naturel. Le pouce frappe les touches de Sol, Fa dièze, Fa naturel, Mi, Mi bémol, Ré, Do, Si, La.

En la posición para la mano izquierda el quinto dedo no hiere la tecla de re sostenido, y toca solamente sobre las teclas de fa sostenido, fa natural y mi. El cuarto dedo hiere las teclas de fa sostenido, sol, sol sostenido, la natural. El pulgar toca sobre las teclas de sol, fa sostenido, fa natural, mi, mi bemol, re, do, si, la.

Fixed position exercises should be practiced once a day for a period of from three to five weeks; then once every other day. Later, once or twice a week. (See Chapter: "Schedules of Daily Practice").

Übungen mit stillstehender Hand sollten 3 bis 5 Wochen lang täglich geübt werden, dann jeden zweiten Tag; später nur ein oder zweimal in der Woche. (Siehe Abschnitt: "Plan für tägliches Üben.")

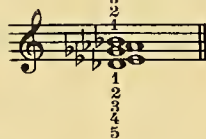
Les exercices de position fixe doivent être étudiés une fois par jour pendant une période de trois à cinq semaines; ensuite une fois tous les deux jours. Plus tard une ou deux fois par semaine. (Voir le Chapitre: "Plans d'étude journalière").

Los ejercicios de posición fija se deben estudiar una vez al día durante un periodo de 3 a 5 semanas; después, una vez cada dos días. Más tarde una o dos veces por semana (Véase el Capítulo: "Programa de estudio diario").

The following position on black keys:

Die folgende Stellung auf schwarzen Tasten:

La position sur les touches noires:



should also be practiced at times, in alternation with the first one given. Practice them in the same manner: each finger striking every key that it can conveniently reach four times, and alternately the nearest and the farthest key. Besides practice as follows:

sollte ebenfalls hin und wieder statt der ersten Stellung geübt werden. Man übe sie in der gleichen Weise: jeder Finger schlägt viermal diejenige Taste an, die er am bequemsten erreicht und auch abwechselnd die nächste und entfernteste Taste. Ausserdem übe man wie folgt:

doit être prise de temps en temps, au lieu de la première position. On étudiera de la même manière: chaque doigt frappe quatre fois chaque touche qu'il peut aisément atteindre, et aussi, alternativement, la touche la plus proche et la plus éloignée. En plus on étudiera comme suit:

se estudiará de vez en cuando, en vez de la primera posición. Se la trabajará de la misma manera: cada dedo golpea 4 veces cada una de las teclas que puede alcanzar con facilidad, y también alternativamente la tecla más cercana y la más lejana. Además, se estudiará como sigue:



Seven staves of musical notation for piano, featuring complex rhythmic patterns and fingerings. The notation includes various note values, rests, and articulation marks. Fingerings are indicated by numbers 1-5. Some measures contain triplets, marked with a '3' and a slur. The key signature is one flat (B-flat major or E-flat minor).

Rosenthal - Schytte, ^{*} { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

Two staves of musical notation for piano, continuing the piece with complex rhythmic patterns. The notation includes various note values, rests, and articulation marks. Fingerings are indicated by numbers 1-5. Some measures contain triplets, marked with a '3' and a slur. The key signature is one flat (B-flat major or E-flat minor).

HENRI HERZ

Nº 1

Nº 2

Nº 3

Nº 4

Scale Nº 1: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 1 1 1 1. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 5 5 5 5.

Scale Nº 2: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 2 2. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 4 4.

Scale Nº 3: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 3 3. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 3 3.

Scale Nº 4: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 4 4. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 2 2.

Nº 5

Nº 6

Nº 7

Scale Nº 5: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 5 5. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 1 1.

Scale Nº 6: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 1 2. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 5 4.

Scale Nº 7: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 2 3. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 4 3.

Nº 8

Nº 9

Scale Nº 8: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 3 4. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 3 2.

Scale Nº 9: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 4 5. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 2 1.

Nº 10

Nº 11

Scale Nº 10: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 1 2 3 2. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 5 4 3 4.

Scale Nº 11: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 2 3 4 3. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 4 3 2 3.

Nº 12

Nº 13

Scale Nº 12: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 3 4 5 4. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 3 2 1 2.

Scale Nº 13: Treble clef, C major, 8/8 time. Right hand: quarter notes C4-D4-E4-F4-G4-A4-B4-C5. Fingering: 1 2 1 2 3 2. Bass clef: quarter notes C3-B2-A2-G2-F2-E2-D2-C3. Fingering: 5 4 5 4 3 4.

Nº 26

Nº 27

Nº 28

Nº 29

Daily Studies

Tägliche Studien

Études Journalières

Estudios Diarios

CARL TAUSIG*)

*) By permission of Heinrichshofen Verlag, Magdeburg

I. Philipp *Complete School of Technic for the Pianoforte*
(by permission of Mess. Theo. Presser Co.)

5 4 3 2 1
p
1 2 1 2
3 4 5
V

5 4
3 4
3 2
1 2

3 4
3 2
3 4

5 4
3 4
3 2
1 2
4 2

5 4
3 4
3 2
1 3
1 3
V

2 4
3 5
3 5
2 4
5
2 4

First system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). The system contains four measures. Fingerings: 1 3, 1 3, 2 4, 3 5. An accent mark (A) is placed above the first measure of the second measure. A 'V' symbol is located below the first measure of the second measure.

Second system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). The system contains four measures. Fingerings: 2 4, 1 3, 1 4, 2 5. An accent mark (A) is placed above the first measure of the third measure. A 'V' symbol is located below the first measure of the third measure.

Third system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). The system contains four measures. Fingerings: 1 4, 2 5, 1 4, 2 5. An accent mark (A) is placed above the first measure of the second measure. A 'V' symbol is located below the first measure of the second measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). The system contains four measures. This system features a consistent rhythmic pattern of eighth notes in both staves.

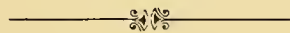
Fifth system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). The system contains four measures. This system features a consistent rhythmic pattern of eighth notes in both staves.



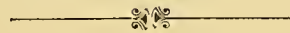
Flexibility and Dexterity of the
Thumbs



Gelenkigkeit und Behendigkeit der
Daumen



Souplesse et Dextérité des
Pouces



Flexibilidad y Destreza de los
Pulgares



Flexibility and velocity of the thumbs

It seems hardly necessary to emphasize the importance of the thumbs in piano technic. Of all the fingers the thumb is perhaps the one which requires the greatest attention (altho the 4th and 5th fingers are so much weaker) because though powerful it is also awkward and in nearly every change of position of the hand on the keyboard the thumb is the basis of the new position and may be looked upon as one of the causes of accurate or inaccurate playing.

All following exercises should be played rapidly, with light touch and in *mp* or *mf*. The thumb should move rapidly with a quick side motion.

Gelenkigkeit und Geschwindigkeit der Daumen

Es scheint kaum nötig zu betonen, wie wichtig gewandte Daumen für die ganze Klaviertechnik sind. Von allen Fingern ist der Daumen vielleicht derjenige, welcher der grössten Aufmerksamkeit bedarf, (obgleich der vierte und fünfte Finger so viel schwächer sind). Nicht allein, weil er wenn auch kräftig, meistens doch unbeholfen ist, sondern weil er bei jedem Stellungswechsel der Hand auf der Klaviatur fast immer die neue Lage angibt und als eine der Ursachen des reinen, oder unreinen Spiels angesehen werden muss.

Alle folgenden Übungen sollen schnell, mit einem leichten Anschlag in mp oder mf ausgeführt werden.

Der Daumen soll sich schnell und behende nach der Seite bewegen.

Souplesse et vélocité des pouces

Il semble presque superflu de signaler l'importance des pouces dans le jeu du piano. De tous les doigts le pouce est peut-être celui qui requiert le plus d'attention (quoique le 4^{me} et le 5^{me} doigt soient bien plus faibles). Non seulement parce qu'il est fort et maladroit, mais parce qu'à presque chaque changement de position de la main sur le clavier c'est lui qui indique la nouvelle position et on peut, en général, le considérer comme une des causes de la justesse ou de l'impureté du jeu.

Tous les exercices suivants se joueront rapidement, avec un toucher léger et *mp* ou *mf*. Le pouce fera un mouvement latéral rapide.

Flexibilidad y velocidad de los pulgares

Parece casi superfluo señalar cuán importante es el pulgar al tocar el piano. De todos los dedos es acaso el que requiere mas atención (aunque el 4º y 5º son mucho mas débiles). No solamente porque aunque fuerte, también es pesado y torpe; sino porque casi a cada cambio de posición de la mano en el teclado es él, el que indica la nueva posición y se le puede considerar como una de las causas de la limpieza o impureza de la ejecución.

Todos los ejercicios siguientes se harán rápidamente, con un "toucher" ligero y en mp o mf. El pulgar debe moverse con rápido movimiento lateral.

Presto

Nº 1

etc.

In all keys:

All the keys should be practised at least once with each fingering. For regular practice take the first four keys with 1212; the next four keys with 1313; the last four keys with 1414. Change this order often.

Durch alle Tonarten:

Alle Tonarten sollten wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit 1212; die nächsten vier Tonarten mit 1313; die letzten vier Tonarten mit 1414. Man wechsle öfters diese Reihenfolge.

Dans tous les tons:

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec 1212; les quatre tons suivants avec 1313; les quatre derniers tons avec 1414. On changera souvent cet ordre.

En todos los tonos:

Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con 1212; los cuatro tonos siguientes con 1313; los cuatro últimos tonos con 1414. Cámbiese a menudo el orden.

The immediate beneficial effect of this exercise on the thumbs will be apparent to all who practise it. Keep wrists and arms relaxed.

*Die augenblickliche, wohl-
tuende Wirkung dieser Übung auf die Daumen, wird jedem der sie spielt, einleuchten. Handgelenke und Arme sind locker zu halten.*

Quiconque jouera cet exercice se rendra compte de l'action instantanée et bien-faisante qu'il exerce sur les pouces. Gardez les poignets et les bras souples.

Quien toque este ejercicio se dará cuenta de la acción instantánea y benefici-
cial que ejerce sobre los pulgares. Guárdense las muñecas y los brazos flexibles.

legato
Nº 10

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, b, 1, 2, 1, 2) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 2, b, 1, 2, 1, 2) and slurs.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with fingerings (1, 2) and slurs. The bass staff features a supporting line with fingerings (1, 2, 1, 2, 2, #, 1) and slurs.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with fingerings (1, #, 2, 1) and slurs. The bass staff features a supporting line with fingerings (1, #, 2, 1, #, 1, 2) and slurs.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with fingerings (1, 2, 1, 2, 1) and slurs. The bass staff features a supporting line with fingerings (b, 1, b, 1, 2, 2, 1) and slurs.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with fingerings (1, 2, b, 1, 2) and slurs. The bass staff features a supporting line with fingerings (1, 2, b, 1, 2, b, 2, 2) and slurs.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, featuring fingering numbers 1 and 2. The lower staff contains a bass line with eighth and sixteenth notes, also featuring fingering numbers 1 and 2.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with eighth notes and some sixteenth notes, with fingering numbers 1 and 2. The lower staff shows a bass line with eighth notes, with fingering numbers 1 and 2. The key signature and time signature remain consistent.

Third system of musical notation. The upper staff continues the melodic line with eighth notes and sixteenth notes, using fingering numbers 1 and 2. The lower staff continues the bass line with eighth notes, using fingering numbers 1 and 2.

Fourth system of musical notation, the final system on the page. The upper staff concludes the melodic line with eighth notes and sixteenth notes, using fingering numbers 1 and 2. The lower staff concludes the bass line with eighth notes, using fingering numbers 1 and 2.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a continuous eighth-note pattern. The right hand starts on D4 and moves up stepwise to G4, while the left hand starts on D3 and moves up stepwise to G3. Fingering numbers 1 and 2 are placed above the notes to indicate fingerings.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains D major. The right hand continues its eighth-note ascent, with some notes beamed together. The left hand continues its eighth-note ascent. Fingering numbers 1 and 2 are used throughout. There are some dynamic markings like *mf* and *f* in the right hand.

The third system of musical notation continues the eighth-note pattern. The right hand starts on A4 and moves up to D5. The left hand starts on A2 and moves up to D3. Fingering numbers 1 and 2 are clearly visible above the notes.

The fourth system of musical notation concludes the piece. The right hand starts on E5 and moves up to G5. The left hand starts on E2 and moves up to G2. The system ends with a double bar line and repeat signs on both staves. Fingering numbers 1 and 2 are used for the final notes.

Keep strict time.

Streng im Takt.

Gardez strictement la mesure.

Guárdese estrictamente el compás.

No 11

The ascending skips in the right hand and the descending skips in the left hand are to be executed without spasmodic jerking and with smooth motion.

Die aufwärts gehenden Sprünge in der rechten Hand und die abwärts gehenden in der linken Hand sind ohne heftiges Zucken, mit ruhiger Bewegung auszuführen.

Les sauts, en montant dans la main droite et en descendant dans la main gauche, doivent être exécutés sans secousses violentes et avec un mouvement aisé.

Los saltos, subiendo en la mano derecha y bajando en la mano izquierda, se ejecutarán sin sacudidas violentas y con un movimiento fácil.

No 12

p - mp - mf

Play strictly legato.

Gut legato zu spielen.

Jouez bien légato.

Tocar muy ligado.

No 13

Not too fast; play
cleanly.

*Nicht zu schnell. Sauber
zu spielen.*

Pas trop vite; jouez
juste.

*No demasiado aprisa;
con limpieza.*

No 14

Handwritten musical score for exercise No 14. It consists of two systems of music. The first system has a treble clef staff with a dynamic marking of *p-mf* and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. The piece concludes with a double bar line and repeat dots.

In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos

Both of the following
exercises should be played
first in a moderate tempo;
later with greater speed.
Accuracy in attack must
be cultivated.

*Beide folgende Übungen
sollen zuerst in einem
mässigen Tempo gespielt
werden, später mit grösser-
er Schnelligkeit. Man
sorge für Treffsicherheit.*

Les deux exercices sui-
vants doivent être joués
d'abord dans un mouvement
modéré; ensuite plus vite.
Ayez soin de la justesse.

*Ambos ejercicios sigui-
entes se deben tocar prime-
ramente en un movimien-
to moderado; después más
aprisa. Procúrese tocar
limpio.*

No 15

Handwritten musical score for exercise No 15. It features a treble clef staff and a bass clef staff. The bass clef staff begins with the instruction *m. s. 8va bassa*. Fingerings are indicated by numbers 1, 2, and 3. The piece ends with the word *etc.*

Not only beneficial for the thumbs, but also for stretching and making the hand supple.

Nicht allein gut für die Daumen, sondern auch für die Ausdehnung und Nachgiebigkeit der Hand.

Non seulement d'une bonne influence sur les pouces, mais aussi sur l'extension et la flexibilité de la main.

No sólo benéfico para los pulgares, sino también para la extensión y flexibilidad de la mano.

No 16

The musical score for No 16 consists of four systems, each with a treble and bass staff. The piece is in 2/4 time and features a sequence of chords and intervals. The first system is in C major, the second in D major, the third in E major, and the fourth in F major. Fingering numbers (1-5) are placed above notes to indicate fingerings. The bass line often uses a simple harmonic accompaniment pattern, while the treble line features more complex chordal textures.

Not too fast; play firmly. Practise each hand alone.

Nicht zu schnell; kräftig zu spielen. Übe jede Hand allein.

Pas trop vite; jouez fort. Etudiez les mains séparément.

No demasiado aprisa; tóquese fuerte. Estúdiese cada mano separada.

No 17

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a sequence of chords and melodic lines with fingerings such as 5, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The lower staff is in bass clef with the same key signature and time signature, containing corresponding bass lines with fingerings like 2, 3, 4, 5 and 1, 2, 3, 4, 5.

The second system of musical notation continues the piece with two staves. The upper staff (treble clef) shows complex chordal textures and melodic fragments with fingerings including 5, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The lower staff (bass clef) provides a harmonic foundation with fingerings such as 2, 3, 4, 5 and 1, 2, 3, 4, 5.

The third system of musical notation features two staves. The upper staff (treble clef) contains rhythmic patterns and chordal structures with fingerings like 5, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The lower staff (bass clef) complements this with bass lines and fingerings such as 2, 3, 4, 5 and 1, 2, 3, 4, 5.

The fourth system of musical notation concludes the page with two staves. The upper staff (treble clef) shows a final sequence of chords and melodic lines with fingerings including 5, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The lower staff (bass clef) provides the final bass accompaniment with fingerings like 2, 3, 4, 5 and 1, 2, 3, 4, 5.

Special thumb exercises, as preparation for the scales.

Besondere Daumenübungen, als Vorbereitung für die Tonleitern.

Exercices spéciaux pour les pouces, servant de préparation à l'étude des gammes.

Ejercicios especiales para los pulgares, como preparación para el estudio de las escalas.

The first system of musical notation consists of two staves, treble and bass. It contains three measures of music. The treble staff has a 2/4 time signature. Fingerings are indicated by numbers 1-4. Slurs are placed over groups of notes. The bass staff mirrors the treble staff with similar fingerings and slurs.

The second system of musical notation consists of two staves, treble and bass. It contains four measures of music. The first three measures are in 3/8 time, and the fourth is in 4/8 time. It includes repeat signs (double dots) and various fingerings and slurs.

The third system of musical notation consists of two staves, treble and bass. It contains four measures of music. The first three measures are in C major, and the fourth is in B-flat major. It includes repeat signs and various fingerings and slurs.

The fourth system of musical notation consists of two staves, treble and bass. It contains two measures of music in B-flat major. It includes fingerings and slurs.

as before
wie vorher
 etc. *comme avant*
como antes

The fifth system of musical notation consists of two staves, treble and bass. It contains two measures of music in D major. It includes fingerings and slurs.

and in all keys
und in allen Tonarten
 etc. *et dans tous les tons*
y en todos los tonos

C major
C dur
Ut majeur
Do mayor

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 2/4 time. The music features six groups of triplets, each marked with a '3' and a slur. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

The second system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 2/4 time. The music features four groups of quintuplets, each marked with a '5' and a slur. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 below the notes.

The third system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 2/4 time. The first two measures of each staff contain triplets (marked '3') with fingerings 1, 4, 3, 4, 1. The next two measures contain quintuplets (marked '5') with fingerings 1, 2, 1, 3, 2, 1, 2, 3, 1. The final two measures contain quintuplets (marked '5') with fingerings 1, 2, 1, 4, 3, 2, 3, 4, 1.

The fourth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 2/4 time. The first two measures of each staff contain septuplets (marked '7') with fingerings 1, 4, 3, 2, 1, 2, 3, 4, 1. The next two measures contain decuplets (marked '10') with fingerings 1, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1. The final two measures contain decuplets (marked '10') with fingerings 1, 2, 1, 4, 3, 2, 3, 4, 1.

Db major
Des dur
Réb majeur
Reb mayor

D major
D dur
Ré majeur
Re mayor

The positions for the l.h. in the scales of G, D, A and F major have been chosen in accordance with the fingerings advocated in the Chapter: "Virtuosity of the Scales."

Die Stellungen für die l. H., in den Tonleitern von G, D, A und Fdur, sind nach den Fingersätzen gewählt worden, welche im Kapitel: "Virtuosität der Tonleitern" anempfohlen sind.

Les positions pour la m.g. dans les gammes de Sol, Ré, La et Fa majeur ont été choisies d'après les doigtés recommandés dans le Chapitre: "Virtuosité des Gammes."

Las posiciones para la m. iz., en las escalas de Sol Re, La y Fa mayor, han sido elegidas conforme a las digitaciones recomendadas en el Capítulo intitulado: "Virtuosidad en las Escalas."

E \flat major
Es dur
 Mi \flat majeur
Mi \flat mayor

Musical notation for E \flat major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes E \flat , G \flat , B \flat (fingerings 1, 3, 2) and a second measure with notes E \flat , G \flat , B \flat , D \flat (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes E \flat , G \flat , B \flat (fingerings 1, 3, 2) and a second measure with notes E \flat , G \flat , B \flat , D \flat (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

E major
E dur
 Mi majeur
Mi mayor

Musical notation for E major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes E, G, B (fingerings 1, 3, 2) and a second measure with notes E, G, B, D (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes E, G, B (fingerings 1, 3, 2) and a second measure with notes E, G, B, D (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

F major
F dur
 Fa majeur
Fa mayor

Musical notation for F major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes F, A, C (fingerings 1, 3, 2) and a second measure with notes F, A, C, E (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes F, A, C (fingerings 1, 3, 2) and a second measure with notes F, A, C, E (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

F \sharp major
Fis dur
 Fa \sharp majeur
Fa \sharp mayor

Musical notation for F \sharp major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes F \sharp , A, C (fingerings 1, 3, 2) and a second measure with notes F \sharp , A, C, E (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes F \sharp , A, C (fingerings 1, 3, 2) and a second measure with notes F \sharp , A, C, E (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

G major
G dur
 Sol majeur
Sol mayor

Musical notation for G major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes G, B, D (fingerings 1, 3, 2) and a second measure with notes G, B, D, E (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes G, B, D (fingerings 1, 3, 2) and a second measure with notes G, B, D, E (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

A \flat major
As dur
 Lab majeur
Lab mayor

Musical notation for A \flat major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes A \flat , C \flat , E \flat (fingerings 1, 3, 2) and a second measure with notes A \flat , C \flat , E \flat , G \flat (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes A \flat , C \flat , E \flat (fingerings 1, 3, 2) and a second measure with notes A \flat , C \flat , E \flat , G \flat (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

A major
A dur
 La majeur
La mayor

Musical notation for A major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes A, C, E (fingerings 1, 3, 2) and a second measure with notes A, C, E, G (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes A, C, E (fingerings 1, 3, 2) and a second measure with notes A, C, E, G (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

B \flat major
B dur
 Si \flat majeur
Si \flat mayor

Musical notation for B \flat major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes B \flat , D \flat , F (fingerings 1, 3, 2) and a second measure with notes B \flat , D \flat , F, A (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes B \flat , D \flat , F (fingerings 1, 3, 2) and a second measure with notes B \flat , D \flat , F, A (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

B major
H dur
 Si majeur
Si mayor

Musical notation for B major, showing treble and bass clefs with triads and fingerings. The treble clef part has a first measure with notes B, D, F (fingerings 1, 3, 2) and a second measure with notes B, D, F, A (fingerings 1, 4, 3, 4). The bass clef part has a first measure with notes B, D, F (fingerings 1, 3, 2) and a second measure with notes B, D, F, A (fingerings 1, 4, 3, 4). Triads are indicated with a '3' over the notes.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

EMIL von SAUER

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a sequence of eighth-note chords and single notes with fingerings 1, 2, 3, 4, 2. The system is divided into four measures by bar lines.

Second system of musical notation, continuing the exercise. It maintains the same key signature and time signature. The melody and bass line continue with similar rhythmic patterns and fingerings. The system is divided into four measures.

Third system of musical notation. The key signature changes to two sharps (F#, C#) and the time signature remains 2/4. The musical patterns continue with consistent fingerings. The system is divided into four measures.

Fourth system of musical notation. The key signature changes to one sharp (F#) and the time signature remains 2/4. The exercise continues with the same rhythmic and fingering structure. The system is divided into four measures.

Fifth system of musical notation. The key signature changes to no sharps or flats (C major) and the time signature remains 2/4. The exercise concludes with the same rhythmic and fingering patterns. The system is divided into four measures.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

LEOPOLD GODOWSKY

m. d. Lento - Moderato - Allegro (A.J.)

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

ALFRED CORTOT

These cleverly con-
ceived thumb exercises
develop also the flexi-
bility of the whole hand.
(A.J.)

*Diese geschickt aus-
gedachten Daumenübun-
gen entwickeln auch die
Gelenkigkeit der ganzen
Hand. (A.J.)*

Ces exercices de pou-
ces, fort ingénieux, dé-
veloppent aussi la flexi-
bilité de toute la main.

*Estos ingeniosos ejer-
cicios de pulgares tam-
bién desarrollan la flexi-
bilidad de toda la mano.
(A.J.)*

m. d.

Nº 1

m. s.

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

simile

3 1 *simile*

m. d.

Nº 2

1 4 1 4 1 4 1 4 *simile* etc.

simile

m. s.

2 5 2 5 2 5 2 5 2 5 2 5 2 5 *simile* etc.

simile

m. d.

Nº 3

2 3 4 2 3 4 2 3 4 2 3 4 *simile* etc.

simile

m. s.

4 5 1 4 5 1 4 5 1 *simile* etc.

simile



Finger Exercises



Fingerübungen



Exercices de Doigts



Ejercicios de Dedos



Finger Exercises

They should be practised, as a general rule, in a moderate tempo, sonorously, with a vigorous touch and fingers that are well lifted. But one should not neglect playing them a number of times softly, taking care that the tone remains clear and agreeable, and that no notes are dropped through playing too softly.

The following exercise is beneficial for the strength, independence and evenness of the fingers. It should, like all other exercises, be conscientiously played in all keys. Disregarding this advice makes it impossible to gain that technical mastery which results only from complete control of the given material. Better one exercise in all keys than three exercises in one key.

Finger exercises should, finally, be practised with all dynamic gradations in legato and staccato, including <-> and with various rhythms (see page 179) in Andante, Moderato, Allegro, Presto.

Fingerübungen

Nach allgemeiner Regel sollen dieselben in einem mässigen Tempo und forte, mit kräftigem Anschlag und gut gehobenen Fingern gespielt werden. Man unterlasse aber nicht, sie öfters auch leise zu spielen, wobei jedoch auf einen guten, klaren Ton und auch darauf geachtet werden muss, dass keine Note durch allzu leises Spiel verloren gehe.

Die folgende Übung wirkt ungemein günstig auf Kraft, Unabhängigkeit und Ebenmässigkeit der Finger. Dieselbe, wie alle folgenden Übungen, gehe man gewissenhaft in allen Tonarten durch; wer das unterlässt, verwirft die Möglichkeit, jene technische Herrschaft zu erlangen, die zur Beherrschung des gegebenen Materials erforderlich ist. Man spiele lieber eine Übung in allen Tonarten, als drei Übungen in einer einzigen.

Fingerübungen sollten schliesslich mit allen dynamischen Abstufungen im legato und staccato, einbegriffen <-> und mit verschiedenem Rhythmus (siehe Seite 179) in Andante, Mod^{to}, All^o, und Presto geübt werden. Allegro, Presto.

Exercices de doigts

On doit les étudier, en règle générale, dans un mouvement modéré, forte, avec un toucher vigoureux et en levant bien les doigts. Cependant, il ne faut pas négliger de les jouer souvent piano, et on aura alors soin de produire un son de bonne qualité, clair, et aussi de ne pas rater de notes en jouant trop doucement.

L'exercice suivant produit d'excellents résultats quant à la force, l'indépendance et l'égalité des doigts. Il faut le jouer, comme tous les exercices, dans tous les tons. Celui qui néglige ce conseil rejette, sciemment, la possibilité d'obtenir cette technique souveraine qui est le résultat de la maîtrise de la matière donnée. Mieux vaut un exercice dans tous les tons que trois exercices dans un seul ton.

On étudiera en outre les exercices de doigts avec toutes les gradations dynamiques, en legato et staccato, y compris <-> et avec différents rythmes

Ejercicios de dedos

Se deben estudiar, por regla general, en un movimiento moderado, fuerte, con "toucher" vigoroso y levantando bien los dedos. Por otro lado, no hay que descuidar tocarlos a menudo piano, cultivando entonces un sonido de buena calidad y claro, y sin perder notas por tocar demasiado suave.

El ejercicio siguiente produce excelentes resultados en cuanto a la fuerza, independencia e igualdad de los dedos. Se tocará, así como hay que hacerlo con todos los ejercicios, en todos los tonos. El que descuide este consejo, perderá la posibilidad de adquirir esa técnica soberana que es el resultado del dominio completo sobre el material dado. Más vale un ejercicio en todos los tonos, que tres ejercicios en un tono solo.

Se estudiarán los ejercicios de dedos también con todas las gradaciones dinámicas, en legato y staccato, incluso <-> y con diferentes ritmos (véase página 179) en Andante, Moderato, Allegro, Presto.

♩ = 126-138

No 1

The musical score for Finger Exercise No. 1 is presented in two systems. Each system consists of a piano (treble clef) and bass (bass clef) staff. The first system is labeled 'No 1' and includes fingering numbers (1-5) and dynamic markings. The second system continues the exercise with similar markings. The tempo is indicated as 126-138.

1 3 2 4 3 5

1 3 2 4 3 5

1 3 2 4 3 5

1 3 2 4 3 5

1 3 2 4 3 5

Through all keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos
etc.

All the exercises given here are "advanced work" and it is taken for granted that the student already has practised the easier, more usual forms. The following two, three, four and five finger exercises are of special value for giving strength to the fingers. Practise them first in a moderate tempo with *vigorous accents* which are to be given chiefly with the fingers, but also to some extent with the arm. Later practise them faster, keeping up the forceful accents. The hands should glide along gently but not stiffly.

Alle hier angegebenen Übungen sind "höhere Studien" und ich setze voraus, dass der Studierende bereits die leichteren, üblichen Formen kennt. Folgende zwei, drei, vier und fünf Fingerübungen sind von grösstem Wert, um Kraft in den Fingern zu erlangen. Man übe sie zuerst in mässigem Tempo, mit kräftigen Akzenten, welche hauptsächlich mit den Fingern, aber auch etwas mit dem Arm auszuführen sind. Später übe man sie schneller, aber beachte auch dabei die kräftigen Akzente. Die Hände müssen ohne Steifheit, ruhig dahingleiten.

Tous les exercices donnés ici sont d'un ordre "avancé" et il est entendu que l'élève connaît déjà les formes plus faciles et courantes. Les exercices suivants de deux, trois, quatre et cinq notes sont du plus grand secours pour donner la force aux doigts. Étudiez-les d'abord dans un mouvement modéré, avec des accents vigoureux, donnés surtout des doigts mais aussi un peu du bras. Plus tard jouez-les plus vite, mais en gardant une vigoureuse accentuation. Les mains doivent se déplacer avec tranquillité et sans raideur.

Todos los ejercicios dados aquí son de un orden "avanzado" y queda sobrentendido que el discípulo ya conoce las formas más fáciles y corrientes. Los ejercicios siguientes de dos, tres, cuatro y cinco dedos, son muy eficaces para dar fuerza a los dedos. Estúdiense primeramente en un movimiento moderado, con acentos vigorosos, dados sobretudo con los dedos, pero también algo con el brazo. Más tarde se tocará más aprisa, cuidando de conservar el vigor de los acentos. Las manos deben moverse con tranquilidad y sin rigidez.

m. d. (♩ = 76-100)

No 2

m. s. due ottave bassa

The musical score consists of five staves of music. The first staff is in G major and the others are in B-flat major. The music features eighth-note patterns with fingerings (4, 5, 4, 5) and accents. The fifth staff includes triplets with fingerings (3, 4, 3, 4).

This sequence of fingers is to be reversed often.

Die Reihenfolge der Fingersätze soll öfters gewechselt werden.

On changera souvent l'ordre des doigts.

Se cambiará a menudo el orden de las digitaciones.

After all the keys have been played through, repeatedly, with one fingering one may retain this exercise for regular practise using it in the following manner: the first four keys with $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; the next four keys with $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; and the last four keys with $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. This sequence should be reversed frequently.

Nachdem alle Tonarten mit jedem einzelnen Fingersatz wiederholt durchgespielt worden sind, kann man als gewöhnliches Studium in folgender Weise üben: Die ersten vier Tonarten mit $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; die nächsten vier Tonarten mit $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; und die letzten vier Tonarten mit $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Diese Reihenfolge soll öfters gewechselt werden.

Après que tous les tons ont été joués et rejoués avec un seul doigté on pourra garder cet exercice pour l'étude habituelle de la façon suivante: les quatre premiers tons avec $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; les quatre tons suivants avec $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; les quatre derniers tons avec $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. On changera souvent cet ordre.

Después de haber tocado repetidas veces todos los tonos con una sola digitación, se puede conservar este ejercicio para el estudio habitual de la manera siguiente: los cuatro primeros tonos con $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; los cuatro tonos siguientes, con $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; los cuatro últimos tonos, con $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Se cambiará este orden a menudo.

No 3

m. d.

m.s. due ottave bassa

etc.

Through all the keys
Durch alle Tonarten
 Dans tous les tons
En todos los tonos

f Andante con moto - *mf* Allegretto ed Allegro

Nº 4

legato ma non legatissimo

The musical score consists of two systems of piano and bass staves. The first system is in treble and bass clefs, with a key signature of one flat (B-flat). The second system is in treble and bass clefs, with a key signature of two flats (B-flat and E-flat). The score includes various fingering numbers (1-5) above and below the notes, and dynamic markings such as accents (>) and slurs. The tempo and mood are indicated as *f* Andante con moto - *mf* Allegretto ed Allegro, and the performance instruction is *legato ma non legatissimo*.

etc.

All the keys should be practiced at least once with each fingering. For regular practice take the first four keys with $\frac{5453}{3435}$; the next four keys with $\frac{4342}{2324}$; the last four keys with $\frac{3231}{1213}$. Change this order often.

Alle Tonarten müssen wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit $\frac{5453}{3435}$; die nächsten vier Tonarten mit $\frac{4342}{2324}$; die letzten vier Tonarten mit $\frac{3231}{1213}$. Man wechsle öfters diese Reihenfolge.

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec $\frac{5453}{3435}$; les quatre tons suivants avec $\frac{4342}{2324}$; les quatre derniers tons avec $\frac{3231}{1213}$. On changera souvent cet ordre.

Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con $\frac{5453}{3435}$; los cuatro tonos siguientes, con $\frac{4342}{2324}$; los cuatro últimos tonos, con $\frac{3231}{1213}$. Cámbiese a menudo el orden.

Practise in the same manner as N^o 3. All keys are to be played at first, and repeatedly, with one fingering; later for regular practise, take the first 6 keys with the lower and the next 6 keys with the upper fingering.

Man übe in derselben Weise wie Nr. 3 Alle Tonarten sollen erst mit einem Fingersatz wiederholt gespielt werden; für gewöhnliches Üben spiele man dann die ersten 6 Tonarten mit dem unteren und die letzten 6 Tonarten mit dem oberen Fingersatz.

A étudier de la même façon que le N^o 3. D'abord tous les tons se joueront, plusieurs fois, avec un même doigté; plus tard, pour l'étude habituelle prenez les 6 premiers tons avec le doigté inférieur et les 6 derniers tons avec le doigté supérieur.

Se estudiará de la misma manera que el No. 3 Primera mente se tocarán todos los tonos, repetidas veces, con una misma digitación; luego, para el estudio habitual se tomarán los primeros 6 tonos con la digitación inferior y los 6 últimos tonos con la digitación superior.

(♩ = 84 - 138)

m.d. 1 2 3 4 1 2 3 4
2 3 4 5 2 3 4 5

m.s. due 5 4 3 2 5 4 3 2
ottave bassa 4 3 2 1 4 3 2 1

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

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

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

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

etc.

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

m.s. due 4 3 4 2 3 2 3 1 4 3 4 2 3 2 3 1
ottave bassa 5 4 5 3 4 3 4 2 5 4 5 3 4 3 4 2

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

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

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

etc.

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

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

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

No 5b

m. s.
due ottave bassa

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

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

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

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

etc. Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

No 5c

m. d. *f-mf-p*

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

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

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

No 5d

m. s. *f-mf-p*

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

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

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

Allegro *f - mf - p*

No 5^e

For the third finger. | Für den dritten Finger. | Pour le troisième doigt. | Para el tercer dedo.

Allegretto *f - mf - p*

No 5^f

No 8

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

Repeat with $\frac{1234}{4321}$ an octave lower.	<i>Man wiederhole mit $\frac{1234}{4321}$ eine Oktave tiefer.</i>	Répétez avec $\frac{1234}{4321}$ une octave plus bas.	<i>Repetir con $\frac{1234}{4321}$ una octava más baja.</i>
--	--	---	--

No 9

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

For other chromatic finger exercises see Chapter "Flexibility of the hand."	<i>Für andere chromatische Fingerübungen siehe Abschnitt "Gelenkigkeit der Hand."</i>	Pour d'autres exercices chromatiques de doigts voir le chapitre "Flexibilité de la main."	<i>Para otros ejercicios cromáticos de dedos, véase el Capítulo "Flexibilidad de la mano."</i>
---	---	---	--

Special exercises with notes held.

Most of the following exercises belong more properly in the chapter of extensions. Yet I have placed them here because, as a rule, the pupils consider extensions a speciality, to be practised only now and again, and it is as *finger exercises* that the following exercises give the best results. Using them, all the sinews and ligaments of the fingers and of the hand are stretched in all directions, and are made remarkably strong, supple and active, so that even after going over all these exercises once the hand will feel much stronger, more agile and more flexible.

In many of these exercises which, be it said by the way, are very difficult and only suitable for advanced pupils, there appears a new feature which, as far as I know, has not been mentioned in any pedagogical work; I mean the systematic development of the generally neglected, yet valuable *side motion* and flexibility of fingers, wrists and forearms. It plays a not sufficiently valued and yet most important role in the development and in the *maintaining* of virtuosic piano technique.

Besondere Übungen mit gehaltenen Noten.

Die meisten der folgenden Übungen gehören eigentlich in das Kapitel der Streckübungen, ich habe sie jedoch hierhergesetzt, weil der Schüler Streckübungen im allgemeinen als etwas besonderes betrachtet, das nur hier und da geübt zu werden braucht. Gerade aber leisten die folgenden Übungen als Fingerübungen die vortrefflichsten Dienste. Durch sie werden alle Sehnen und Bindungen der Finger, sowie der Hand, nach allen Richtungen gestreckt und auffallend kräftig, geschmeidig und beweglich gemacht, so dass die Hand selbst schon nach einem einmaligem Durchgehen aller dieser Übungen ganz bedeutend kräftiger, flinker und lockerer wird.

Bei vielen dieser Übungen, die, nebenbei bemerkt, sehr schwierig und daher nur für vorgeschrittene Schüler bestimmt sind, tritt eine neue Erscheinung zutage, welche nach meinem Wissen bisher in keinem pädagogischen Werke erörtert wurde. Ich meine damit die systematische Ausbildung der vielfach vernachlässigten und doch so bedeutenden seitlichen Bewegung, der Geschmeidigkeit der Finger, Gelenke, sowie der Vorderarme. All dies spielt eine bis jetzt nicht gebührend anerkannte, dabei aber höchst wichtige Rolle zwecks Entfaltung und Beibehaltung einer grossen, virtuosenhaften Klaviertechnik.

Exercices spéciaux avec notes tenues.

La plupart des exercices suivants devraient en réalité se trouver dans le chapitre des extensions. Je les ai mis ici parce que l'élève, en général, considère les extensions comme quelque chose de spécial et qui n'a besoin d'être étudié que de temps en temps; or, c'est justement comme *exercices de doigts* que les exercices suivants donnent les meilleurs résultats. Ils ont pour effet d'étirer les tendons et les ligaments des doigts dans tous les sens et de les rendre remarquablement plus forts, plus agiles et plus souples, de sorte que, même lorsqu'on ne les joue qu'une seule fois, on sent la main plus forte, plus agile et plus flexible.

Dans beaucoup de ces exercices, lesquels, soit dit en passant, sont très difficiles et ne doivent être employés que par les élèves avancés, apparaît un nouveau procédé, lequel, que je sache, n'a encore été mentionné dans aucune oeuvre pédagogique; je veux parler de l'éducation systématique (généralement négligée et pourtant si précieuse) du mouvement latéral et de la flexibilité latérale, des doigts, des poignets et des avant-bras. Ce mouvement et cette flexibilité latérale jouent un rôle insuffisamment apprécié, et pourtant très important, dans l'acquisition et la conservation d'une grande virtuosité technique du piano.

Ejercicios especiales con notas tenidas.

La mayor parte de los ejercicios siguientes pertenecen en realidad al capítulo de las extensiones. Los he puesto aquí porque, en general, el discípulo considera las extensiones como algo especial, que no se necesita estudiar más que de vez en cuando, y justamente los ejercicios siguientes dan, como ejercicios de dedos, los mejores resultados. Estiran los tendones y los ligamentos de los dedos en todos sentidos, y los hacen notablemente más fuertes, más ágiles y más flexibles, de suerte que aun cuando no se ejecutan más que una sola vez todos estos ejercicios, se siente la mano más fuerte, ligera y ágil.

En muchos de estos ejercicios, los cuales, sea dicho de paso, son muy difíciles y solamente destinados a discípulos avanzados, aparece un nuevo procedimiento, el cual, que yo sepa, no ha sido aún mencionado en ninguna obra pedagógica: me refiero a la educación sistemática (en general descuidada y sin embargo de tanto valor) del movimiento lateral y de la flexibilidad lateral de los dedos, de la muñeca y del antebrazo. Este movimiento y esta flexibilidad lateral ejercen influencia no bastante apreciada y, sin embargo, muy importante, en el desarrollo y conservación de una gran virtuosidad técnica en la ejecución pianística.

(♩ = 112-132)

No 1

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

etc.

No 2

Moderato

f

etc. etc. etc.

etc. etc. etc. etc. etc. etc.

The notes between parenthesis should only be practised by hands large enough, or well developed.

Die zwischen Klammern geschriebenen Noten sollen nur von grossen, oder gut ausge-dehnten Händen geübt werden.

Les notes entre paren - thèses ne doivent être é - tudiées que par des mains assez grandes, ou bien dé - veloppées.

Las notas entre paréntesis no se deben estudiar si las manos no son bastante gran - des, o bien desarrolladas.

No 3

m. d.
m. s.

etc.

♩ = Andante

Nº 4

The musical score is written for piano and consists of five systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Andante' with a quarter note symbol. The key signature is one flat (B-flat). The music is characterized by a consistent eighth-note accompaniment in the bass and a more melodic line in the treble. Fingering numbers (1-5) are indicated throughout the score. The piece concludes with a double bar line and a final B-flat note in the bass clef.

(♩ = 108)

No 5

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

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

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

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

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

5 3 4 3 4 4 3 1 2 1

5 4 3 4 2 4 3 4 2 1 2 1 3 (2) 1 2 1

5 3 4 3 4 3 1 2 1 3

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a 5-measure rest in the treble. Fingerings are indicated by numbers 1-5 above notes. The system is divided into two measures, labeled 1 and 2. Measure 1 contains a series of eighth notes. Measure 2 contains a series of eighth notes and a final quarter note. A first ending bracket spans the final two measures of the system, leading to a second ending in measure 2.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a 5-measure rest in the treble. Fingerings are indicated by numbers 1-5 above notes. The system is divided into two measures, labeled 1 and 2. Measure 1 contains a series of eighth notes. Measure 2 contains a series of eighth notes and a final quarter note. A first ending bracket spans the final two measures of the system, leading to a second ending in measure 2.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a 5-measure rest in the treble. Fingerings are indicated by numbers 1-5 above notes. The system is divided into two measures, labeled 1 and 2. Measure 1 contains a series of eighth notes. Measure 2 contains a series of eighth notes and a final quarter note. A first ending bracket spans the final two measures of the system, leading to a second ending in measure 2.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a 5-measure rest in the treble. Fingerings are indicated by numbers 1-5 above notes. The system is divided into two measures, labeled 1 and 2. Measure 1 contains a series of eighth notes. Measure 2 contains a series of eighth notes and a final quarter note. A first ending bracket spans the final two measures of the system, leading to a second ending in measure 2.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 2, 1, 3. The left hand has a descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a quarter rest, and the second ending is a quarter rest with a circled '1' above it.

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 2, 1, 3. The left hand has a descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a quarter rest, and the second ending is a quarter rest with a circled '2' below it.

Third system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 2, 1, 3, 1. The left hand has a descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a quarter rest, and the second ending is a quarter rest with a circled '1' above it.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 2, 1, 3. The left hand has a descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a quarter rest, and the second ending is a quarter rest with a circled '2' above it. The system ends with a double bar line and repeat dots.

Be sure that the fingers which hold the whole notes keep the keys well down and do not let them rise. Small hands should not strive to keep the whole note marked in a parenthesis.

Man Sorge dafür, dass die Finger, welche die ganzen Noten zu halten haben, die Tasten gut eingedrückt halten und dieselben nicht wieder aufkommen lassen. Kleinere Hände sollen die zwischen Klammern stehende ganze Note nicht festhalten.

Faites attention à ce que les doigts qui doivent tenir les rondes gardent les touches enfoncées et ne les laissent pas remonter. Les mains trop petites ne doivent pas essayer de garder la ronde entre parenthèse.

Cuidese de que los dedos que tienen que sostener las redondas guarden las teclas hundidas y no dejen que estas vuelvan a subir. Las manos demasiado pequeñas no deben tratar de guardar la redonda que se halla entre paréntesis.

No 6

$\text{♩} = 92 - 96$

The musical score consists of three systems of piano accompaniment. Each system is written for a grand staff (treble and bass clefs). The first system includes fingerings (1-5) above and below notes. The second system includes a '2' above the first measure. The third system includes '2' and '1' above the first measure and ends with 'etc.'.

The square notes should be pressed down silently. Good for speed and side motion of the 5th finger.

Die Quadratnoten sind tonlos einzudrücken. Gut für Schnelligkeit und seitliche Bewegung des fünften Fingers.

Les notes carrées doivent être enfoncées silencieusement. Bon pour la vitesse et le mouvement latéral du 5^e me doigt.

Hindanse silenciosamente las notas cuadradas. Bueno para la rapidéz y movimiento lateral del 5^o dedo.

Nº 8

Presto (♩ = 132-152)

etc. etc. etc. etc.

etc. etc. etc. etc.

etc. etc. etc. etc.

etc. etc. etc. etc.

etc. etc.

Side motion of the 4th finger. | *Seitliche Bewegung des 4ten Fingers.* | Mouvement latéral du 4 me doigt. | *Movimiento lateral del 4º dedo.*

Moderato (♩ = 84)

Nº 9

Side motion of the thumb. | *Seitliche Bewegung des Daumens.* | Mouvement latéral du pouce. | *Movimiento lateral del pulgar.*

Allegretto (♩ = 96-120)

Nº 10

Side motion of the 3rd
and 4th fingers.

*Seitliche Bewegung des
3ten und 4ten Fingers.*

Mouvement latéral du
3me et 4me doigt.

*Movimiento lateral del
3er y 4o dedo.*

(♩ = 69-92)

Nº 13

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The music is divided into three measures by vertical bar lines, with repeat signs at the end of each measure.

The second system continues the piece with two staves. It features similar rhythmic patterns and accidentals as the first system, divided into three measures with repeat signs.

Side motion of the thumb. | *Seitliche Bewegung des Daumens.* | Mouvement latéral du pouce. | *Movimiento lateral del pulgar.*

No 14

(♩ = 92-132)

The piece 'No 14' begins with a tempo marking of quarter note = 92-132. It is written for two staves in 4/8 time. The score includes detailed fingerings (1-5) and dynamic markings. The first system contains two measures, each with a 4/3 time signature change indicated above the staff.

The third system of 'No 14' continues the piece with two staves. It maintains the 4/8 time signature and includes fingerings and dynamic markings. The first measure of this system has a 4/3 time signature change.

The fourth system of 'No 14' concludes the piece with two staves. It continues the rhythmic and melodic patterns established in the previous systems, ending with a final chord in the bass staff.

Side motion of the
2nd finger.

*Seitliche Bewegung des
2ten Fingers.*

Mouvement latéral du
2^{me} doigt.

*Movimiento lateral del
2º dedo.*

m. d. (♩ = 76)

Nº 15

The musical score consists of seven staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'm. d.' (moderato) with a metronome marking of 76 quarter notes per minute. The exercise is titled 'No. 15'. The music is written in a single melodic line with a bass line consisting of repeated eighth notes. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Dynamics include accents (marked with a 'y' symbol) and slurs. The piece concludes with a double bar line and the word 'etc.'.

Exercises for strengthening the individual fingers, for evenness of touch, and as a preparation for the acquisition of the "singing" tone.

Übungen zur Kräftigung der einzelnen Finger, Ebenmässigkeit des Anschlages, und als Vorbereitung zur Erlangung des "singenden" Tones.

Exercices pour fortifier les doigts, pour l'égalité du toucher et comme préparation pour l'acquisition du "son chantant."

Ejercicios para dar fuerza a los dedos, para igualdad del "toucher" y como preparación para la adquisición del "sonido cantante"

The page contains four systems of musical exercises for piano. Each system consists of a treble clef staff and a bass clef staff. The exercises are written in 3/4 time and feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. The exercises progress through different keys: the first system is in C major, the second in D major, the third in E major, and the fourth in F major. The second and fourth systems end with the word "etc." indicating that the exercises continue.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain a sequence of diminished seventh chords, each marked with a 'V' (accents) and a 'f' (forte). The chords are in various positions and are separated by a bar line.

The second system continues the sequence of diminished seventh chords from the first system. It also consists of two staves with piano accompaniment. The chords are marked with 'V' and 'f'. The system ends with the word 'etc.' on the right side.

The third system continues the sequence of diminished seventh chords. It consists of two staves with piano accompaniment. The chords are marked with 'V' and 'f'. The system ends with the word 'etc.' on the right side.

Practise all diminished seventh chords in the same manner.

Man übe in gleicher Weise alle verminderten Septime-nakkorde.

Étudiez de la même façon tous les accords de septième diminuée.

Estúdiense de la misma manera todos los acordes de sétima disminuida.

The fourth system shows five measures of diminished seventh chords, each in a separate measure. Each measure contains two staves with piano accompaniment. The chords are marked with 'V' and 'f'. The word 'etc.' is written below each measure.

Exercises in diminished seventh.

With these I am including only such as are effective beyond question; but hundreds can be devised, as is proved by the special books by I. Philipp and Edward Mac Dowell.

In all these exercises l.h. plays two octaves lower. Legato *f* and *p*, finger staccato *f* and *p*.

Übungen in verminderten Septimen.

Ich bringe hier nur solche, die zweifellos von Wirkung sind; es können aber hunderte erdacht werden, wie es ja auch die besonderen Hefte beweisen, welche I. Philipp und E. Mac Dowell herausgebracht haben.

*Bei allen diesen Übungen spielt die l. H. zwei Oktaven tiefer. Legato *f* und *p*, Finger-staccato *f* und *p*.*

Exercices de septième diminuée.

Je ne donne ici que ceux dont la valeur et l'effet ne peuvent être mis en doute; mais il est possible d'en inventer des centaines, comme le prouvent les cahiers spéciaux publiés par I. Philipp et par E. Mac Dowell.

Dans tous ces exercices la m.g. joue deux octaves plus bas. Légato *f* et *p*, staccato de doigts *f* et *p*.

Ejercicios de sétima disminuída.

Sólo doy aquí los que son de un valor y efecto indiscutibles; pero se les puede idear por centenares, como lo prueban los cuadernos especiales publicados por I. Philipp y E. Mac Dowell.

*En todos estos ejercicios la m. iz. toca dos octavas más bajo. Legato *f* y *p* y staccato de dedos *f* y *p*.*

(♩ = 92-132)

No 1

No 2

♩ = 112-160

Nº 3

Musical score for exercise Nº 3. It consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-2

Nº 9

Nº 10

I. Philipp*)

Exercises for the independence of the fingers

Rosenthal - Schytte, { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

*) By permission of G. Schirmer, New York.

Special exercises for the 4th and the 5th fingers.

It is not necessary to explain the need of these exercises; most fourth and fifth fingers are weak.

Besondere Übungen für den vierten und fünften Finger.

Über die Wichtigkeit dieser Übungen braucht nicht gesprochen zu werden; fast jeder vierte und fünfte Finger ist schwach.

Exercices spéciaux pour le 4^{me} et 5^{me} doigt.

Il n'est guère nécessaire d'expliquer l'importance de ces exercices; la plupart des personnes ont des quatrièmes et cinquièmes doigts faibles.

Ejercicios especiales para el 4º y el 5º dedo.

No es necesario explicar la importancia de estos ejercicios; la mayor parte de las personas tienen débiles los cuartos y quintos dedos.

(♩ = 84-116)

No 1

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system is in C major. The second system is in B-flat major. The third system is in A-flat major. The fourth system is in G major. The fifth system is in F major. Each system contains two staves of music with various fingerings (1-5) and accents (>) indicated. The tempo is marked as quarter note = 84-116. The exercise concludes with the word "etc." on the right side.

Nº 4 $(\text{♩} = 116-152)$

f

m.s. due ottave bassa

Detailed description: This exercise consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat major). It features a series of eighth-note patterns with various fingerings (1-5) and accents. The bottom staff is in bass clef, mirroring the top staff's patterns. The tempo is marked as quarter note = 116-152. The piece concludes with a final cadence in the bass clef.

Nº 5 $(\text{♩} = 116-152)$

f

Detailed description: This exercise consists of two staves. The top staff is in treble clef with a key signature of one flat. It features eighth-note patterns with accents and dynamic markings. The bottom staff is in bass clef, mirroring the top staff's patterns. The tempo is marked as quarter note = 116-152. The piece concludes with a final cadence in the bass clef.

Nº 6 $(\text{♩} = 92-132)$

(p - mf - f)

Detailed description: This exercise consists of two staves. The top staff is in treble clef with a key signature of one flat. It features eighth-note patterns with dynamic markings (p, mf, f) and a crescendo/decrescendo hairpin. The bottom staff is in bass clef, mirroring the top staff's patterns. The tempo is marked as quarter note = 92-132. The piece concludes with a final cadence in the bass clef.

8.

Detailed description: This block shows the continuation of exercise Nº 6. It features two staves with eighth-note patterns. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked as quarter note = 92-132. The piece concludes with a final cadence in the bass clef.

8.

etc.

Detailed description: This block shows the continuation of exercise Nº 6. It features two staves with eighth-note patterns. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked as quarter note = 92-132. The piece concludes with a final cadence in the bass clef.

(♩ = 104 - 132)

No 7

m. s. due ottave bassa

(♩ = 80 - 108)

No 8

m. s. due ottave bassa

(♩ = 92 - 132) *f-p*

No 9

m. s. due ottave bassa

For flexibility
of the hand.

Do not let the hand jump up between groups of 4 32nd notes, but play smoothly and let the hand glide along easily. The thumb should pass over the fourth finger with a side motion; thus, too, the second finger over the fifth.

Für Gelenkigkeit
der Hand.

Man springe nicht nach jeder Gruppe von vier 32stel, sondern spiele glatt, mit leichtem Weiterrücken der Hand. Der Daumen wird mit seitlicher Bewegung über den vierten Finger gebracht, ebenso der zweite Finger über den fünften.

Pour la souplesse
de la main.

Il ne faut pas que la main saute à chaque groupe de quatre triple croches; jouez avec égalité et laissez la main se déplacer avec aisance. Le pouce doit passer par dessus le 4me doigt, le 2me doigt par dessus le 5me mais par un mouvement latéral.

Para la flexibilidad
de la mano.

La mano no debe saltar a cada grupo de cuatro triple corcheas; tóquese con igualdad y haciendo que la mano se mueva con facilidad. El pulgar debe pasar por encima del 4º dedo, el segundo por encima del quinto, pero por medio de un movimiento lateral.

(♩ = 112 - 152)

No 1
m. s. una ottava bassa

The first system of music for No 1 consists of two staves. The upper staff is in treble clef and the lower in bass clef. It contains a series of eighth notes with various accidentals (sharps, naturals, flats). Above the notes are fingerings: 2 3 4 5 2 3 4 5 on the first line, and 1 2 3 4 1 2 3 4 on the second line. Below the notes are fingerings: 4 3 2 1 4 3 2 1 on the first line, and 5 4 3 2 5 4 3 2 on the second line. The second system of music also consists of two staves with similar notation and fingerings: 5 4 3 2 5 4 3 2 on the first line, 1 2 3 4 1 2 3 4 on the second line; and 4 3 2 1 4 3 2 1 on the first line, 5 4 3 2 5 4 3 2 on the second line. The piece concludes with 'etc.'.

No 2
m. s. una ottava bassa

The first system of music for No 2 consists of two staves. The upper staff is in treble clef and the lower in bass clef. It contains a series of eighth notes with various accidentals. Above the notes are fingerings: 5 4 3 2 5 4 3 2 on the first line, and 1 2 3 4 1 2 3 4 on the second line. Below the notes are fingerings: 1 2 3 4 1 2 3 4 on the first line, and 2 3 4 5 2 3 4 5 on the second line. The second system of music also consists of two staves with similar notation and fingerings: 2 1 3 2 4 3 5 4 on the first line, 2 3 4 5 2 3 4 5 on the second line; and 4 3 2 1 4 3 2 1 on the first line, 5 4 3 2 5 4 3 2 on the second line. The piece concludes with 'etc.'.

Not too slow and not too loud. Play with dexterity and with a light legato.

Nicht zu langsam und nicht zu kräftig. Mit flinker Beweglichkeit und leichtem legato.

Pas trop lent et pas trop fort. Jouez avec vivacité et adresse, et employez un léger legato.

No demasiado lento ni demasiado fuerte. Ejecútese con vivacidad y destreza, empleando un ligero legato.

(♩ = 92-96)

No 3

m. s. due ottave bassa

Repeat four times.
 Wiederhole viermal.
 Répétez quatre fois.
 Repítase cuatro veces.

etc.

Also to be recommended as a "rest exercise" after stretching or octave exercises.

Auch als "Erholungsübung" nach Streckungen oder Oktavenspiel empfehlenswert.

Aussi comme "exercice de repos" après des exercices d'extension ou d'octaves.

Tambien como "ejercicio de reposo" después de ejercicios de extensión o de octavas.

♩ = 104 - 152 *p - mp*

No 4

m.s. una ottava bassa

etc.

The following four exercises complete this collection of "flexibility" exercises which, unfailingly, will give the industrious, conscientious student the desired elasticity and flexibility of hand. It is however taken for granted that the chromatic exercises at the beginning of the Chapter of finger exercises, have been studied.

Die vier folgenden Übungen vervollkommen diese Reihe von Geschmeidigkeitsübungen, welche ganz sicherlich dem fleissigen, gewissenhaften Schüler die erwünschte Elastizität und Biogsamkeit der Hand verleihen werden, vorausgesetzt, dass die chromatischen Übungen am Anfang des Kapitels der Fingerübungen durchgenommen worden sind.

Les quatre exercices suivants complètent cette série d'exercices de "flexibilité" laquelle ne peut manquer de donner, à l'élève appliqué et conscientieux, l'élasticité et la souplesse de main désirées. Il est pourtant sous-entendu que les exercices chromatiques, au commencement du Chapitre des exercices de doigts, ont été travaillés.

Los cuatro siguientes completan esta serie de ejercicios de "flexibilidad," la cual seguramente dará al discípulo trabajador y concienzudo, la deseada elasticidad y flexibilidad de mano. Queda sobrentendido que habrá estudiado antes los ejercicios cromáticos, al principio del Capítulo de ejercicios de dedos.

Lento, Andante, Moderato, Allegro p - mp

No 5

m.s. due ottave bassa

mf

Nº 6

m.s. due ottave bassa

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

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

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

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

(♩ = 80 - 92)

Nº 7

mf

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

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

1 5 # 2 5 1 4 3 2

1 5 # 2 5 1 2 3 4

1 5 # 2 5 1 2 3 4

1 5 # 2 5 1 4 3 2

1 5 # 2 5 1 4 # 3 2

1 5 # 2 5 1 2 3 4

1 5 # 2 5 1 # 2 3 4

1 5 # 2 5 1 # 4 3 2

1 5 # 2 5 1 3 2 4

1 5 # 2 5 1 2 3 1

(♩ = 92 - 132)

No 8

1 2 3 5 1 2 3 4 5

5 3 2 1 5 4 3 2 1

1 2 3 4 5

5 3 2 1 5 4 3 2 1

m. s. una ottava bassa

1 2 3 5 1 2 3 4 5

5 3 2 1 5 # 4 3 2 # 1

5 3 2 1 5 4 3 2 1

1 2 3 5 1 2 3 4 5

5 3 2 1 5 4 3 2 1

1 2 3 1 # 2 # 3 4 # 5

5 3 2 1 b 5 4 b 3 2 1

1 2 3 5 1 2 3 4 5

Finger exercises with combined legato and staccato touch for one hand.

The correct execution accomplished at the same time and with one hand of the two kinds of touch: legato and staccato, presupposes a smooth and advanced tecnic. For interesting examples see the Chapter: "Legato - Staccato - Portamento."

Fingerübungen mit gleichzeitigem Legato und Staccatoanschlag in einer Hand.

Für die richtige, gleichzeitige Ausführung der beiden Anschlagsarten legato und staccato mit einer Hand, ist schon eine ziemlich ausgefeilte, fortgeschrittene Technik erforderlich. Betreffs interessanter Beispiele nehme man Einsicht in das Kapitel: "Legato-Staccato-Portamento."

Exercices de doigts avec combinaison du légato et du staccato dans une main.

L'exécution correcte, accomplie en même temps et avec une main seule, des deux sortes de toucher: légato et staccato requièrent déjà une technique bien nivelée et avancée. Voyez les intéressants exemples dans le Chapitre: "Légato - Staccato - Portamento".

Ejercicios de dedos con combinacion del legato y staccato en una mano.

La ejecución correcta, en un mismo tiempo y con una mano sola, de las dos clases de "toucher" legato y staccato-, requiere ya una técnica muy uniforme y avanzada. Véanse los interesantes ejemplos del Capítulo: "Legato-Staccato-Portamento".

(♩ = 76 - 92)

m.d.

No 1

m.s.

The musical score is for a finger exercise titled "No 1". It is written for one hand, with a tempo of quarter note = 76-92. The score is presented in two systems, each with a treble and bass staff. The first system is labeled "No 1" and includes fingerings (1-5) and a circled "1" in the bass staff. The second system continues the exercise and ends with "etc." in both staves. The music features a combination of legato and staccato touch, with slurs and accents indicating phrasing and articulation.

m.d.

Nº 2

m.s.

etc.

m.d.

Nº 3

m.s.

etc.

m.d.

Nº 4

etc.

m.s.

Nº 5

etc.

Finger exercises with crossing of hands.

The crossing of hands occurs so often in piano playing that it is wise to prepare, by a certain amount of practice, for the very awkward passages that are encountered at times. In the chapters of diatonic and chromatic scales as well as of arpeggios, stress has been laid on the necessity of practising such technical features also with crossed hands. In addition the following exercises possess the merit of greatly developing the independence of fingers. Practise them loud, and also soft.

Fingerübungen mit Überkreuzen der Hände.

Das Überkreuzen der Hände kommt beim Klavierspiel so häufig vor, dass es ratsam ist, durch einige Übungen auf solche manchmal recht unangenehme Stellen vorbereitet zu sein. In den Kapiteln der diatonischen und chromatischen Tonleitern, sowie der Arpeggien, ist bereits die Notwendigkeit betont worden, diese Gattungen der Technik auch mit überkreuzten Händen zu üben. Folgende Übungen haben ausserdem den Vorteil, dass sie eine grosse Unabhängigkeit der Finger entwickeln. Man übe sie laut und auch leise.

Exercices de doigts avec croisement de mains.

Le croisement des mains a lieu si souvent dans le jeu du piano qu'il est bon de se préparer, par l'étude, aux passages, souvent fort désagréables, qu'on est apte à rencontrer. Dans les chapitres des gammes diatoniques et chromatiques et des arpegges la nécessité a été démontrée de les travailler aussi avec les mains croisées. Les exercices suivants ont d'ailleurs le mérite de développer l'indépendance des doigts. Etudiez les forte et aussi piano.

Ejercicios de dedos con manos cruzadas.

El cruzar las manos ocurre tan a menudo en el juego del piano que conviene prepararse, por el estudio, para los pasajes, a veces muy incómodos que se encuentran con frecuencia. En los capítulos de las escalas diatónicas y cromáticas, y también de arpeggios, ya quedó demostrada la necesidad de ejecutar estas partes técnicas también con las manos cruzadas. Los ejercicios siguientes poseen además el mérito de desarrollar la independencia de los dedos. Se ejecutarán fuerte y también piano.

(♩ = 76 - 100)

m.d.

Nº 1

m.s.

sopra

etc.

(♩=100-138)

m.d.

No 2

m.s.

sopra

The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over measures 1-4. Fingerings are indicated by numbers 1-5. The lower staff is in treble clef and contains a bass line with a slur over measures 1-4. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

The second system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over measures 5-8. Fingerings are indicated by numbers 1-5. The lower staff is in treble clef and contains a bass line with a slur over measures 5-8. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

The third system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over measures 9-12. Fingerings are indicated by numbers 1-5. The lower staff is in treble clef and contains a bass line with a slur over measures 9-12. Fingerings are indicated by numbers 1-5. The key signature has two sharps (F# and C#).

The first system of music consists of two staves. The upper staff is in bass clef and contains a slur over a sequence of notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1, 2, 1. The lower staff is in treble clef and contains a slur over notes with fingerings 5, 3, 2, 1, 2, 1. The right-hand portion of the system shows a continuation of the bass staff with notes and fingerings 2, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1, and the treble staff with notes and fingerings 5, 3, 2, 4, 2, 4, 2, 4, 1, 2, 4, 1, 2, 3, 2, 3.

The second system of music consists of two staves. The upper staff is in bass clef and contains a slur over notes with fingerings 1, 2, 4, 1, 2, 4, 2, 4, 5, 4, 2, 4, 2, 1, 2, 1. The lower staff is in treble clef and contains a slur over notes with fingerings 5, 4, 2, 1, 2, 1. The right-hand portion of the system shows a continuation of the bass staff with notes and fingerings 2, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1, and the treble staff with notes and fingerings 5, 4, 2, 4, 2, 4, 2, 4, 1, 2, 4, 1, 2, 4, 2, 4.

The third system of music consists of two staves. The upper staff is in bass clef and contains a slur over notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1. The lower staff is in treble clef and contains a slur over notes with fingerings 5, 3, 2, 1, 2, 1. The right-hand portion of the system shows a continuation of the bass staff with notes and fingerings 2, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1, and the treble staff with notes and fingerings 5, 3, 2, 3, 2, 4, 2, 4, 1, 2, 4, 1, 2, 3, 2, 3.

The fourth system of music consists of two staves. The upper staff is in bass clef and contains a slur over notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 2, 1. The lower staff is in treble clef and contains a slur over notes with fingerings 5, 4, 2, 1, 2, 1. The right-hand portion of the system shows a continuation of the bass staff with notes and fingerings 2, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1, and the treble staff with notes and fingerings 5, 4, 2, 4, 2, 4, 2, 4, 1, 2, 4, 1, 2, 4, 2, 4. The system concludes with the text "etc." in the right margin.

The first system of musical notation consists of two staves. The upper staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and single notes.

The second system of musical notation consists of two staves. The upper staff is a bass clef with a key signature of one flat (Bb) and a time signature of 2/4. It contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff is a treble clef with a key signature of one flat (Bb) and contains a series of chords and single notes.

The third system of musical notation consists of two staves. The upper staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and single notes. The system concludes with the text "etc." on the right side.

non legato

m.d.

Nº 5

legato

m.s.

sopra

First system of musical notation. The bass staff contains a sequence of chords and single notes. The treble staff contains a complex melodic line with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-5. A sequence of fingerings '5 4 3 2 1 2 3 4 1' is written below the treble staff.

Second system of musical notation. Similar to the first system, it features bass and treble staves with complex melodic lines and fingerings. A sequence of fingerings '5 4 3 2 1 4 1' is written below the treble staff.

Third system of musical notation. It concludes with the word 'etc.' in the treble staff. Fingerings '5 4 3 2 1 4 1' are shown below the treble staff.

m.d.
No 6
m.s.

(♩ = 92-116)

legato

Fourth system of musical notation, labeled 'No 6' and 'legato'. It features a bass staff with a melodic line and a treble staff with a similar line. The piece is in a key with three flats. Detailed fingerings are provided for both staves.

Fifth system of musical notation, continuing the 'No 6' piece. It shows the continuation of the melodic lines in both staves.

System 1: Treble and Bass clefs, key signature of two sharps (F# and C#). The music consists of two staves with arpeggiated chords and melodic lines, featuring slurs and ties.

System 2: Treble and Bass clefs, key signature of two flats (Bb and Eb). The music consists of two staves with arpeggiated chords and melodic lines, featuring slurs and ties.

System 3: Treble and Bass clefs, key signature of three sharps (F#, C#, G#). The music consists of two staves with arpeggiated chords and melodic lines, featuring slurs and ties.

System 4: Treble and Bass clefs, key signature of one flat (Bb). The music consists of two staves with arpeggiated chords and melodic lines, featuring slurs and ties.

System 5: Treble and Bass clefs, key signature of three sharps (F#, C#, G#). The music consists of two staves with arpeggiated chords and melodic lines, featuring slurs and ties. The system concludes with the text "etc." in the lower right corner.

For speed and lightness of fingers and flexibility of hand.

Für Schnelligkeit und Leichtigkeit der Finger und Geschmeidigkeit der Hand.

Pour la vitesse et la légèreté des doigts et la souplesse de la main.

Para la rapidez y ligereza de los dedos y flexibilidad de la mano.

The grace notes should be played as rapidly as possible.

Die Vorschlagsnoten sind äusserst kurz zu spielen.

Les petites notes se joueront aussi vite que possible.

Las notas pequeñas se tocarán tan aprisa como sea posible.

No 1

(♩ = 76-92)

m. s. una ottava bassa

No 2

No 3

No 4

The staccato 8th notes to be sharply accented by quick lifting.

Die Achtelnoten sind mit kurzem Anschlag scharf abzustossen.

Les croches staccato, fortement accentuées et levant vivement la main.

Las corcheas staccato, fuertemente acentuadas y levantando rápidamente la mano.

No 5

3 keys with 123; 3 with 23 4; 3 with 345.

3 Tonarten mit 123; 3 mit 234; 3 mit 345.

3 tons avec 123; 3 avec 2 34; 3 avec 345.

3 tonos con 123; 3 con 234; 3 con 345.

All small notes, in following exercises as rapidly as possible; the 8th notes "lifted" quickly with an accent.

Alle kleinen Noten in folgenden Übungen äusserst geschwind; die Achtelnoten mit kurzem Anschlag scharf abgestossen.

Toutes les petites notes des exercices suivants aussi vite que possible et "enlevez" rapidement, avec un accent, les croches staccato.

Todas las notas pequeñas de los ejercicios siguientes, tan aprisa como sea posible y "levantense" rápidamente, con un acento, las corcheas staccato.

No 6

Original exercises,
(independence of the fingers)
expressly written for
this work, by:

Originalübungen,
(Unabhängigkeit der Fin-
ger) eigens für
dieses Werk geschrie-
ben, von:

Exercices originaux,
(indépendance des doigts)
écrits expressément
pour cette oeuvre, par:

Ejercicios originales,
(independencia de los
dedos) escritos especial-
mente para esta obra,
por:

LEOPOLD GODOWSKY

These exercises are very clever and of great effect. The first two exercises are to be played *legato*, six times in succession, each time faster: Lento-Andante-Moderato-Allegretto-Allegro-Presto; then repeat in staccato.

The second exercise offers a splendid opportunity to acquire mastery over the simultaneous playing of two different rhythms.

The third exercise perfects the execution, with one hand alone, of staccato notes, while the same hand holds, and keeps down, a key. (A.J.)

Diese Übungen sind äusserst sinnreich und von grossem Effekt. Die beiden ersten spiele man zuerst legato und zwar sechsmal in immer schnellerem Tempo, wie: Lento-Andante-Moderato - Allegretto-Allegro - Presto; nachher übe man sie auf obige Art staccato.

Die zweite Übung ist ein ausgezeichnetes Studium zur Erlangung der Meisterschaft in der gleichzeitigen Ausführung zweier verschiedener Rhythmen.

Die dritte dient zur Beherrschung des gleichzeitigen Spiels von staccato und gehaltenen Noten mit einer Hand. (A.J.)

Ces exercices sont très ingénieux et d'un grand secours. Les deux premiers exercices doivent être étudiés d'abord *legato*, six fois de suite et en augmentant chaque fois la vitesse: Lento-Andante-Moderato-Allegretto-Allegro-Presto: ensuite on les étudiera, de la même façon, staccato.

Le second exercice offre une excellente occasion d'obtenir la maîtrise dans le jeu simultané de deux rythmes différents.

Le troisième exercice permet d'affirmer l'exécution, avec une main seule, de notes jouées staccato pendant que la même main soutient une note, c'est-à-dire: garde, enfoncée, une touche.

(A.J.)

Estos ejercicios son sumamente ingeniosos y de excelente efecto. Los dos primeros ejercicios se estudiarán primeramente legato, seis veces de seguida y aumentando cada vez la velocidad: Lento-Andante - Moderato - Allegro - Presto: luego se estudiarán, de la misma manera, staccato.

El segundo ejercicio ofrece una excelente ocasión de obtener dominio en la ejecución simultánea de dos ritmos diferentes.

El tercer ejercicio desarrolla y asienta la ejecución, con una mano sola, de notas tocadas staccato; mientras la misma mano sostiene una nota, es decir guarda hundida una tecla.

(A.J.)

The image shows the musical notation for the first exercise. It consists of two staves: the upper staff is labeled 'm.d.' (mano destra) and the lower staff is labeled 'm.s.' (mano sinistra). Both staves are in treble clef. The music is written in a single system with two measures. The first measure contains a series of eighth notes with fingerings 4, 3, 2, 1, 2, 1, 2, 1. The second measure contains a series of eighth notes with fingerings 4, 3, 2, 1, 2, 1, 2, 1. The notes are accented to indicate staccato articulation.

4 4 4 4 4 4

2 4 4 4 4 4

m. d.

4 4 4 4 4 4 4 4 4 4

2 3 3 2 3 3 2 3 3 3 3 3 3 3 3 3

m. s.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4

m. d.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

etc. etc.

m. s.

etc. etc.

Original exercises, expressly written for this work, by:

Originalübungen, eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

FERRUCCIO BUSONI

For flexibility of the hands, and accuracy. Play this exercise in each of the three keys *legato*, as marked:

◀ ▶ and from *Andante* to *Presto*. Then *staccato*, in same manner; then as follows:

Ⓐ Ⓑ. (A. J.)

Für Biagsamkeit der Hände und Treffsicherheit.

Man spiele die Übung in jeder der drei Tonarten legato, so wie sie geschrieben:

◀ ▶ von *Andante bis Presto*. Später *staccato*, in gleicher Weise; nachher wie unter Ⓐ und Ⓑ. (A. J.)

Pour la flexibilité des mains et la justesse. On jouera l'exercice dans chacun des trois tons *legato*, ainsi qu'il est marqué:

◀ ▶ et dans un mouvement *Andante* jusqu'au *Presto*. Ensuite *staccato*, de la même façon; puis comme suit:

Ⓐ Ⓑ. (A. J.)

Para la flexibilidad de las manos y certeza técnica.

Estúdiese el ejercicio en cada uno de los tres tonos, ligado, así como está indicado:

◀ ▶ y de un movimiento *Andante* hasta *Presto*. Luego *staccato*, de la misma manera; luego como sigue Ⓐ Ⓑ.

(A. J.)

Ⓐ

Ⓑ

A difficult but highly effective exercise productive of many good results: 1. accuracy of the thumbs and of the fifth fingers, that is to say: of the fingers to which, more than the others, technical mistakes are due; 2. the accomplishment of playing wide skips *legato*; 3. a supple, easy action of the forearms. Play first *lento*, then *Andante*, *Moderato*, *Allegro*. (A. J.)

Eine schwere, aber höchst wirksame Übung, welche viel Gutes hervorbringt: 1 ein sauberes Spiel der Daumen und des fünften Fingers, das heisst der Finger, welche mehr als alle anderen, technische Fehler verursachen. 2 die Erlangung des gebundenen Spiels bei weiten Sprüngen. 3. eine lockere, leichte Spielart der Vorderarme. Man übe zuerst Lento, dann Andante, Moderato, Allegro. (A. J.)

Un exercice difficile, mais d'un excellent effet et qui produit plusieurs bons résultats: 1^o justesse technique des pouces et des cinquièmes doigts, c'est-à-dire des doigts qui, plus que les autres, sont la cause de fausses notes. 2^o l'acquisition du *legato* dans les sauts. 3^o une action souple et aisée des avant-bras. Étudiez d'abord *Lento*; ensuite *Andante*, *Moderato*, *Allegro*. (A. J.)

Un ejercicio difícil, pero de excelente efecto y que produce varios buenos resultados. 1^o certeza técnica de los pulgares y de los quintos dedos, es decir de los dedos que más que los otros son causa de notas falsas. 2^o la adquisición del legato en los saltos. 3^o una acción flexible y fácil de los antebrazos. Estúdiese primeramente Lento; luego Andante, Moderato, Allegro. (A. J.)

m.d.

m.s.

Original exercises,
expressly written
for this work, by:

*Originalübungen,
eigens für dieses
Werk geschrieben, von:*

Exercices originaux,
écrits expressément
pour cette oeuvre, par:

*Ejercicios originales,
escritos especialmente
para esta obra, por:*

EMIL von SAUER

For flexibility of the fingers and of the hand. Practise first slowly; then gradually faster until *Allegro* is reached. The first two measures are to be found, as a separate exercise for the thumbs, in the Chapter entitled "Thumbs". Hands unable to reach the interval of a tenth should not strive to hold the *f* sharp, in measures 4-5 of the exercise, with the thumb of the right hand. (A. J.)

*Für Biagsamkeit der Finger und Hände. Man übe zuerst langsam, dann nach und nach schneller, bis Allegro erreicht wird. Die ersten zwei Takte sind als selbstständige Übung für die Daumen im Kapitel „Daumen“ zu finden. Hände, die den Abstand einer Dezime nicht erreichen können, sollten nicht versuchen, das *fis* mit dem Daumen der rechten Hand, im vierten und fünften Takt der Übung, zu halten. (A. J.)*

Pour la flexibilité des doigts et de la main. Etudiez d'abord lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*. Les deux premières mesures se trouvent annotées, comme un exercice séparé pour les pouces, dans le chapitre intitulé "Pouces". Les mains qui ne peuvent atteindre l'intervalle de dixième ne doivent pas s'efforcer de garder, avec le pouce de la main droite, le *fa* # dans les mesures 4-5 de l'exercice. (A. J.)

*Para la flexibilidad de los dedos y de la mano. Estúdiense primeramente despacio; luego poco a poco más aprisa, hasta llegar a un movimiento Allegro. Los dos primeros compases se hallan anotados, como ejercicio separado para los pulgares, en el Capítulo entitulado "Pulgares". Las manos que no pueden alcanzar el intervalo de décima no deben esforzarse en guardar, con el pulgar de la mano derecha, el *fa* # en los compases 4-5 del ejercicio. (A. J.)*

Nº 1

These clever and well conceived exercises develop the technical dexterity and strength of the 3rd, 4th, and 5th fingers, while increasing the flexibility of the hands through contraction and extension. (A. J.)

Diese sinnreich ausgedachten Übungen entwickeln die technische Gewandtheit und Kraft des 3ten, 4ten und 5ten Fingers, während die Biegsamkeit der Hände durch Zusammenziehen und Strecken befördert wird. (A. J.)

Ces exercices sont remarquablement bien conçus et développent la dextérité et la force des 3me, 4me, et 5me doigts, et augmentent la flexibilité des mains par la contraction et l'extension. (A. J.)

Estos ejercicios, de una concepcion notablemente buena, desarrollan la destreza y la fuerza del 3er, 4o y 5o dedo y aumentan la flexibilidad de las manos por medio de la contracción y de la extensión. (A. J.)

Vivace

No 2

Legato; poi staccato.- Andante - Moderato - Allegro (A. J.)

Nº 3

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo and mood markings are 'Legato; poi staccato.- Andante - Moderato - Allegro'. The piece is numbered 'Nº 3'. The notation includes various musical symbols such as notes, rests, and fingerings (1-5). The score is written in a standard piano format, with the treble staff on top and the bass staff on the bottom of each system. The piece begins with a treble clef and a 6/4 time signature. The first system contains four measures. The second system contains four measures. The third system contains four measures. The fourth system contains four measures. The fifth system contains four measures. The piece concludes with a double bar line and repeat dots.

A clever exercise for promoting a clinging beautiful legato, while developing accuracy in both 5th fingers. Practise first quite slowly; then gradually faster, until *Allegro*, but always *mf* and with expression. (A. J.)

Eine geistreich erdachte Übung um ein schönes Legato zu'ertlangen, da dabei auch sauberes Spiel in den beiden 5ten Fingern erzielt wird. Man übe zuerst ganz langsam, dann nach und nach schneller, bis Allegro erreicht ist, aber immer mf und mit Ausdruck. (A.J.)

Un excellent exercice pour obtenir un beau legato, tout en développant la justesse technique des cinquièmes doigts. Étudiez d'abord très lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*, mais toujours *mezzo forte* et avec expression. (A. J.)

Un excelente ejercicio para obtener un hermoso legato, y para desarrollar la justeza técnica de los quintos dedos. Estúdiese primeramente muy despacio; luego poco a poco más aprisa, hasta un movimiento Allegro, pero siempre mezzo forte y con expresión. (A.J.)

Nº 4

The first system of the exercise consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note. The notes are: G4 (finger 5), A4 (finger 1), B4 (finger 4), and C5 (finger 2). The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note. The notes are: G3 (finger 2), F#3 (finger 3), E3 (finger 4), and D3 (finger 5). A *mf* dynamic marking is placed below the first measure of the treble staff.

The second system continues the exercise with two staves. The treble staff contains four measures of music with notes: G4 (finger 1), A4 (finger 3), B4 (finger 5), and C5 (finger 2). The bass staff contains four measures of music with notes: G3 (finger 3), F#3 (finger 2), E3 (finger 4), and D3 (finger 1). Fingerings are indicated by numbers 1-5 above or below notes.

The third system continues the exercise with two staves. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note. The notes are: G4 (finger 5), Ab4 (finger 1), Bb4 (finger 4), and C5 (finger 2). The bass staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note. The notes are: G3 (finger 2), F#3 (finger 3), E3 (finger 4), and D3 (finger 5). A *mf* dynamic marking is placed below the first measure of the treble staff.

The fourth system continues the exercise with two staves. The treble staff contains four measures of music with notes: G4 (finger 1), Ab4 (finger 3), Bb4 (finger 5), and C5 (finger 2). The bass staff contains four measures of music with notes: G3 (finger 3), F#3 (finger 2), E3 (finger 4), and D3 (finger 1). Fingerings are indicated by numbers 1-5 above or below notes.

A highly effective and melodious Etude for independence of fingers and suppleness of hands. (A.J.)

Eine höchst wirksame und gesangliche Studie für Unabhängigkeit der Finger und Biagsamkeit der Hände.
(A. J.)

Une Etude fort effective et mélodieuse pour l'indépendance des doigts et la souplesse des mains.
(A. J.)

Un Estudio sumamente efectivo y melodioso para la independencia de los dedos y la sultura de las manos.
(A. J.)

No 5

molto legato

The musical score consists of six systems of piano notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'molto legato'. The notation includes various rhythmic patterns, slurs, and fingerings (1-5) for both hands. The piece concludes with a double bar line and a fermata over the final note.

Original exercises, expressly written for this work, by:

Originalübungen eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

ARTHUR FRIEDHEIM

The following exercise brings a decided gain in technical proficiency. The 4th and 5th fingers are strengthened, stretched and made more pliant; opportunity is given to gain command over the simultaneous use of the legato and staccato touches; the hands are gently stretched and made more nimble; the wrists become more flexible. (A. J.)

Die folgende Übung fördert einen entschiedenen Gewinn in Bezug auf technische Fertigkeit. Der 4te und 5te Finger werden gekräftigt, gestreckt und biegsamer gemacht; es wird dem Übenden Gelegenheit geboten, Herrschaft über den gleichzeitigen Gebrauch des legato und staccato Anschlags zu erlangen; die Hände werden dadurch leicht gestreckt und flinker; die Handgelenke werden biegsamer. (A. J.)

L'exercice suivant conduit à de sérieux progrès techniques. Il fortifie le 4ème et le 5ème doigt, les étire et les rends plus flexibles; il donne les moyens d'obtenir une bonne exécution simultanée du toucher legato et staccato; il étire doucement les mains et les rends plus légères; il augmente aussi la souplesse des poignets. (A. J.)

El ejercicio siguiente permite ganar en habilidad técnica. Estira el 4º y 5º dedo, los fortalece y los hace mas flexibles; da oportunidad para alcanzar el dominio de la ejecución simultánea del "toucher" legato y staccato; estira suavemente las manos y las hace más ligeras, y aumenta la flexibilidad de las muñecas. (A. J.)

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked with a forte (f) dynamic in the first two systems and a piano (p) dynamic in the third system. The notation includes various rhythmic patterns, slurs, and fingerings (1-5) for both hands. The exercise focuses on the 4th and 5th fingers, as indicated by the text. The first system has two measures per staff, the second system has three measures per staff, and the third system has three measures per staff. The piece concludes with a final cadence in the bass staff of the third system.

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

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

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

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

Thus in all keys.
 Ebenso in allen Tonarten.
 De même dans tous les tons.
 Asimismo en todos los tonos.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

JOSEF LHEVINNE

The object of this virtuoso exercise is to promote by contraction and extension the suppleness and strength of the hands; it is also conducive to the acquisition of a fine legato. To be practised at first moderately fast and not louder than *mf*; then gradually faster in *mp*. The passing of the thumb over the 5th finger and of the 5th finger over the thumb is to be accomplished in a smooth, easy manner as the hand glides over the keyboard. Any tension of the muscles of the forearm is to be avoided. (A. J.)

*Der Zweck dieser Virtuosen Übung besteht darin, die Hände durch Zusammenziehung und Ausdehnung biegsamer zu machen und zu kräftigen; ferner dient sie dazu, sich ein schönes Legato anzueignen. Man übe sie zuerst mässig schnell und nicht lauter als *mf*; dann allmählig schneller in *mp*. Das Übersetzen des Daumens über den 5ten Finger und des 5ten Fingers über den Daumen muss auf glatte, leichte Weise geschehen, während die Hand über die Klaviatur dahingleitet. Irgend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. (A. J.)*

Le but de cet exercice de virtuose est d'encourager la souplesse et la force des mains par leur contraction et leur extension: il conduit aussi à la possession d'un beau legato. A étudier d'abord dans un mouvement modéré et pas plus fort que *mf*: ensuite de plus en plus vite en *mp*. Le passage du pouce par dessus le cinquième doigt et du cinquième doigt par dessus le pouce doit s'effectuer d'une façon égale et facile tandis que la main se meut sur le clavier. Il faut éviter toute tension des muscles de l'avant-bras. (A. J.)

*El objeto de este ejercicio "virtuoso" es obtener flexibilidad y fuerza en las manos por medio de la contracción y la extensión. Estúdiese primero en un tiempo moderado y con no más fuerza que *mf*; después gradualmente más aprisa y *mp*. El paso del pulgar por encima del quinto dedo y del quinto por encima del pulgar debe hacerse de una manera suave y fácil a la par que la mano se mueve sobre el teclado: Evítase tensión de los músculos del antebrazo. (A. J.)*

m. s. ottava bassa

First system of musical notation. Treble clef, bass clef. A large slur covers the entire system. Fingerings are indicated by numbers 1-5. The bass line starts with a sequence of notes: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The treble line contains notes with various accidentals (flats, naturals) and fingerings.

Second system of musical notation. Treble clef, bass clef. A large slur covers the entire system. Fingerings are indicated by numbers 1-5. The bass line starts with a sequence of notes: 5, 1, 5, 4, 3, 2, 1, 5, 1, 5, 1, 2, 3, 4, 5, 1, 4. The treble line contains notes with various accidentals (sharps, naturals, flats) and fingerings.

Third system of musical notation. Treble clef, bass clef. A large slur covers the entire system. Fingerings are indicated by numbers 1-5. The bass line starts with a sequence of notes: 5, 1, 5, 1, 5, 1, 5, 1, 2, 3, 4, 5, 1, 4. The treble line contains notes with various accidentals (flats, naturals) and fingerings.

Fourth system of musical notation. Treble clef, bass clef. A large slur covers the entire system. Fingerings are indicated by numbers 1-5. The bass line starts with a sequence of notes: 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 4. The treble line contains notes with various accidentals (sharps, naturals) and fingerings.

Fifth system of musical notation. Treble clef, bass clef. A large slur covers the entire system. Fingerings are indicated by numbers 1-5. The bass line starts with a sequence of notes: 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 4, 5, 1, 5 etc. The treble line contains notes with various accidentals (flats, naturals) and fingerings.

This effective exercise develops the strength of the tips of the fingers and thereby helps to obtain the so-called "jeu perlé" ("pearliness of touch") To be played rapidly, with a crisp, firm touch. On every 8th note a strong accent is to be given by means of a swift, upward motion of the finger, hand and forearm. (A. J.)

Diese wirkungsvolle Übung macht die Fingerspitzen kräftig und verhilft dem Übenden dazu, sich das sogenannte "jeu perlé" (den "perlenden" Anschlag) anzueignen. Sie sollte schnell mit einem frischen, festen Anschlag gespielt werden. Bei jeder Achtelnote muss man kräftig anschlagen, und zwar vermitteltst einer schnellen, aufwärts gehenden Bewegung des Fingers, der Hand und des Armes. (A. J.)

Cet exercice efficace développe la force du bout des doigts et par cela même aide à obtenir le "jeu perlé." A jouer rapidement, avec un toucher mordant et ferme. On donnera un fort accent sur chaque croche au moyen d'un mouvement ascendant du doigt, de la main et de l'avant-bras. (A. J.)

Este valioso ejercicio desarrolla la fuerza de la punta de los dedos y asimismo ayuda a obtener el "jeu perlé" (juego aperlado) Ejecútese con rapidez, con un "toucher" recio y firme. Déje un fuerte acento a cada corchea, por medio de un rápido movimiento ascendente del dedo, de la mano y del antebrazo. (A. J.)

m. d.

First system of musical notation. Treble clef, 2/4 time signature. The right hand features a series of slurred eighth-note chords with a descending fingering pattern: 1 2 3 4 5 3. The left hand provides a simple accompaniment. Dynamics include *sf* and accents.

Second system of musical notation. Treble clef, 2/4 time signature. The right hand continues with slurred eighth-note chords and descending fingering (1 2 3 4 5 3). The left hand has a more active role with some slurs. Dynamics include *sf* and accents.

Third system of musical notation. Treble clef, 2/4 time signature. The right hand features slurred eighth-note chords with descending fingering (1 2 3 4 5 3). The left hand has a more active role with some slurs. Dynamics include *sf* and accents.

Fourth system of musical notation. Treble clef, 2/4 time signature. The right hand features slurred eighth-note chords with descending fingering (1 2 3 4 5 3). The left hand has a more active role with some slurs. Dynamics include *sf* and accents.

Fifth system of musical notation. Treble clef, 2/4 time signature. The right hand features slurred eighth-note chords with descending fingering (1 2 3 4 5 3). The left hand has a more active role with some slurs. Dynamics include *sf* and accents.

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

2

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

sf

sf

sf

sf

1 2 3 4 5 3

sf

2

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

1 2 3 4 5 3

sf

2

sf

sf

sf

sf

1 2 3 4 5 3 2

sf

sf

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 5 3

Musical staff 1: Bass clef, *sf* dynamics, fingerings 1 2 3 4 5 3, slurs, and accents.

1 2 3 4 5 3

Musical staff 2: Bass clef, *sf* dynamics, fingerings 1 2 3 4 5 3, slurs, and accents.

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 5 3

Musical staff 3: Bass clef, *sf* dynamics, fingerings 1 2 3 4 5 3, slurs, and accents.

1 2 3 4 5 3

Musical staff 4: Bass clef, *sf* dynamics, fingerings 1 2 3 4 5 3, slurs, and accents.

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 5 3

1 2 3 4 3

1 2 3 4 5 3

1 2 3 4 5 3

1 2

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre par

Ejercicios originales, escritos especialmente para esta obra, por

IGNAZ FRIEDMAN

These exercises require more care in their execution and are productive of more technical results than may appear at first glance. Left hand is ever apt to play with a weaker, less resonant singing tone than right hand. Care must be given that both hands alternate with absolute evenness of touch and tone. This alternation is to be accomplished with ease, even with abandon, the hands being lifted from the keyboard at the same height; thereby "unconscious" technical accuracy is encouraged. The accents are to be given by either hand with the same firmness and equality of tone. When greater speed is attempted the clarity and "pearliness" of touch must be preserved. Practice *pp-p-mf-f* and also

(A. J.)

*Diese Übungen erfordern mehr Vorsicht beim Spielen und sind nutzbringender als es auf dem ersten Blick erscheinen mag. Die linke Hand ist immer dazu geneigt, mit einem schwächeren, weniger widerhallenden oder singenden Anschlag zu spielen als die rechte Hand. Man muss sorgfältig darauf achten, dass beide Hände sich mit absoluter Gleichheit in Bezug auf Anschlag und Ton ablösen. Der Wechsel in den Händen muss mit Leichtigkeit, ja sogar mit Gelassenheit stattfinden, indem man die Hände von der Klaviatur gleich hoch aufhebt; dadurch wird "unbewusste" technische Akkuratess entwickelt. Beide Hände müssen die Akzente mit demselben festen Anschlag und Gleichheit im Tone hervorbringen. Bei grösserer Schnelligkeit sollte man durchaus die Klarheit und das "Perlengleiche" des Anschlags beibehalten. Man übe *pp-p-mf-f* und auch*

(A. J.)

Les exercices suivants nécessitent plus de soin dans l'exécution et ils produisent de meilleurs résultats au point de vue technique qu'on ne pourrait le croire tout d'abord. La main gauche a toujours tendance à jouer avec un ton chantant plus faible et moins résonnant que la main droite. Il faut avoir soin que les deux mains alternent avec une parfaite égalité de toucher et de son. Cette alternance doit être accomplie avec aisance, même avec laisser-aller, les mains devant se lever à la même hauteur au-dessus du clavier; par là, on arrive à la sûreté technique "inconsciente!" Les deux mains doivent donner les accents avec la même fermeté et la même égalité de son. Lorsque l'on essaye une plus grande vitesse, il faut conserver la clarté et le "perlé" du toucher. A étudier *pp-p-mf-f* et aussi

(A. J.)

*Los ejercicios siguientes requieren más cuidado en la ejecución y son de más provecho para el pianista, que lo que se pudiera creer a primera vista. La mano izquierda tiene tendencia a tocar con un "toucher" menos resonante, más débil que el de la mano derecha. Hay que cuidar que ambas manos alternen con completa igualdad de tocar y de sonido. Esta alternación se ejecutará hasta con abandono, levantando las manos a la misma altura. Las manos deben dar los acentos con igual firmeza e igualdad de sonido. Cuando se empieza a tocar estos ejercicios más a prisa hay que esforzarse en conservar la claridad y el "toucher" "aperlado"! Estúdiese *pp-p-mf-f* y también*

(A. J.)

(Andante - Moderato - Allegro)

1 2 3
2 3 4
3 4 5

First system of musical notation. The right hand plays a sequence of chords: G#4-A5, G#4-A5, G#4-A5, G#4-A5. The left hand plays a sequence of chords: G#3-A4, G#3-A4, G#3-A4, G#3-A4. Fingering numbers are provided below the notes.

Second system of musical notation. The right hand plays a sequence of chords: G#4-A5, G#4-A5, G#4-A5, G#4-A5. The left hand plays a sequence of chords: G#3-A4, G#3-A4, G#3-A4, G#3-A4. Fingering numbers are provided below the notes.

Third system of musical notation. The right hand plays a sequence of chords: G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5. The left hand plays a sequence of chords: G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4. Fingering numbers are provided below the notes.

Fourth system of musical notation. The right hand plays a sequence of chords: G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5. The left hand plays a sequence of chords: G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4. Fingering numbers are provided below the notes.

Fifth system of musical notation. The right hand plays a sequence of chords: G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5, G#4-A5. The left hand plays a sequence of chords: G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4, G#3-A4. Fingering numbers are provided below the notes.

2 1
3 2
4 3

3 4 5
2 3 4
1 2 3

2 3
4

Detailed description: This system contains the first staff of music. It features a treble and bass clef with a key signature of one flat. The melody is written in eighth notes with slurs and accents. The bass line consists of chords. Fingerings are indicated by numbers 1-5. A final measure has a double bar line and a repeat sign.

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

Detailed description: This system contains the second staff of music. It features a treble and bass clef with a key signature of one sharp. The melody is written in eighth notes with slurs and accents. The bass line consists of chords. Fingerings are indicated by numbers 1-5.

3 2
4 3
5 4

Detailed description: This system contains the third staff of music. It features a treble and bass clef with a key signature of one sharp. The melody is written in eighth notes with slurs and accents. The bass line consists of chords. Fingerings are indicated by numbers 1-5.

1 2 3
2 3 4
1 2 3

Detailed description: This system contains the fourth staff of music. It features a treble and bass clef with a key signature of one flat. The melody is written in eighth notes with slurs and accents. The bass line consists of chords. Fingerings are indicated by numbers 1-5.

Detailed description: This system contains the fifth and final staff of music. It features a treble and bass clef with a key signature of one flat. The melody is written in eighth notes with slurs and accents. The bass line consists of chords. The system ends with a double bar line and a repeat sign.

1	2	3
2	3	4
3	4	5

Musical notation for the first system, including a treble and bass staff with notes and fingerings.

5	4	3
4	3	2
3	2	1

Musical notation for the second system, including a treble and bass staff with notes and fingerings.

3	2	1
4	3	2
5	4	3

Musical notation for the third system, including a treble and bass staff with notes and fingerings.

3	4	5
2	3	4
1	2	3

Musical notation for the fourth system, including a treble and bass staff with notes and fingerings.

Musical notation for the fifth system, including a treble and bass staff with notes and fingerings.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, while the left hand provides a bass line. Fingerings are indicated by numbers 1 and 5. Accents (>) are placed over several notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with various intervals and fingerings. The left hand accompaniment includes notes with flats (b) and specific fingerings.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of chords and moving lines. The left hand accompaniment includes notes with flats and specific fingerings.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic development. The left hand accompaniment includes notes with flats and specific fingerings. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line. The left hand accompaniment includes notes with flats and specific fingerings.

First system of musical notation. The right hand (treble clef) begins with a five-fingered chord (5) on a high note, followed by a descending melodic line with notes marked with flats (b) and a slur. The left hand (bass clef) plays a descending bass line with notes marked with flats (b) and fingerings 1, 5, 4, 5. A fermata is placed over the final notes of both hands.

Second system of musical notation. The right hand (treble clef) features a series of ascending and then descending notes, some marked with sharps (#). The left hand (bass clef) plays a corresponding descending bass line with notes marked with sharps (#). A large slur encompasses the entire system.

Third system of musical notation. The right hand (treble clef) continues the melodic line with notes marked with flats (b). The left hand (bass clef) plays a descending bass line with notes marked with flats (b). A large slur encompasses the entire system.

Fourth system of musical notation. The right hand (treble clef) features a series of ascending and then descending notes, some marked with sharps (#). The left hand (bass clef) plays a corresponding descending bass line with notes marked with sharps (#). A large slur encompasses the entire system.

Fifth system of musical notation. The right hand (treble clef) continues the melodic line with notes marked with flats (b). The left hand (bass clef) plays a descending bass line with notes marked with flats (b). A large slur encompasses the entire system, ending with a double bar line.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux écrits expressément pour cette œuvre par

Ejercicios originales escritos especialmente para esta obra, por

ERNST v. DOHNÁNYI

Although at first sight these exercises may appear somewhat easy yet they really require a high degree of virtuosity. Strength of the fingers, evenness of touch when passing the thumb, second, third and fourth fingers over the fifth, brilliancy and dash of style in finger passages—these are the results of practising them faithfully. (A.J.)

Obgleich diese Übungen auf den ersten Blick leicht zu sein scheinen, so erfordern sie doch einen hohen Grad von Virtuosität. Die Kräftigung der Finger, Gleichmässigkeit im Anschlag, wenn man den Daumen, den zweiten, dritten und vierten Finger über den fünften setzen muss, glänzendes und schwunghaftes Spiel bei den Fingerläufen, das sind die Resultate, falls man die Übungen fleissig übt. (A.J.)

Quoiqu' au premier abord ces exercices puissent sembler quelque peu faciles, ils requièrent en réalité un haut degré de virtuosité. La force des doigts; l'égalité du toucher en passant le pouce, le deuxième, le troisième et le quatrième par dessus le cinquième; le brillant et la fougue du style dans les passages de doigts: voilà les résultats qu' on obtiendra en les étudiant consciencieusement. (A. J.)

Aunque a primera vista puedan aparecer estos ejercicios un tanto fáciles; sin embargo, requieren alto grado de virtuosidad. Fuerza de los dedos, igualdad de "toucher" al pasar el pulgar, el segundo, tercero y cuarto dedos sobre el quinto; brillantez y audacia de estilo en los pasajes de los dedos: he aquí los resultados de estudiar empeñosamente estos ejercicios. (A.J.)

The image shows two systems of musical exercises. Each system consists of a treble staff and a bass staff. The treble staff contains a five-finger exercise with a slur and a '5' above it, and the bass staff contains a corresponding exercise with a slur and a '5' below it. The exercises are in a key with one flat (B-flat) and a 2/4 time signature. The first system is marked '(sopra)' in the bass staff. The second system is marked '1' above the first note of the treble staff and '5' below the last note of the bass staff.

The first system of music consists of two staves. The upper staff is a soprano line with a treble clef, containing three measures of music. Each measure begins with a five-fingered scale (1-2-3-4-5) and is followed by a dotted quarter note. The notes in the scale are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5). The notes in the dotted quarter are: G4, A4, B4, C5. The word "(sopra)" is written below the first two measures. The lower staff is a piano accompaniment with a bass clef, containing three measures of chords. Each measure is a whole note chord. The chords are: G3-B2 (1), A2-C3 (2), B2-D3 (3), C3-E3 (4), D3-F3 (5). The notes are grouped by a brace and a slur.

The second system of music consists of two staves. The upper staff is a soprano line with a treble clef, containing three measures of music. Each measure begins with a five-fingered scale (1-2-3-4-5) and is followed by a dotted quarter note. The notes in the scale are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5). The notes in the dotted quarter are: G4, A4, B4, C5. The lower staff is a piano accompaniment with a bass clef, containing three measures of chords. Each measure is a whole note chord. The chords are: G3-B2 (1), A2-C3 (2), B2-D3 (3), C3-E3 (4), D3-F3 (5). The notes are grouped by a brace and a slur.

The third system of music consists of two staves. The upper staff is a soprano line with a treble clef, containing three measures of music. Each measure begins with a five-fingered scale (1-2-3-4-5) and is followed by a dotted quarter note. The notes in the scale are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5). The notes in the dotted quarter are: G4, A4, B4, C5. The lower staff is a piano accompaniment with a bass clef, containing three measures of chords. Each measure is a whole note chord. The chords are: G3-B2 (1), A2-C3 (2), B2-D3 (3), C3-E3 (4), D3-F3 (5). The notes are grouped by a brace and a slur.

The fourth system of music consists of two staves. The upper staff is a soprano line with a treble clef, containing three measures of music. Each measure begins with a five-fingered scale (1-2-3-4-5) and is followed by a dotted quarter note. The notes in the scale are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5). The notes in the dotted quarter are: G4, A4, B4, C5. The lower staff is a piano accompaniment with a bass clef, containing three measures of chords. Each measure is a whole note chord. The chords are: G3-B2 (1), A2-C3 (2), B2-D3 (3), C3-E3 (4), D3-F3 (5). The notes are grouped by a brace and a slur.

The fifth system of music consists of two staves. The upper staff is a soprano line with a treble clef, containing three measures of music. Each measure begins with a five-fingered scale (1-2-3-4-5) and is followed by a dotted quarter note. The notes in the scale are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5). The notes in the dotted quarter are: G4, A4, B4, C5. The word "(sopra)" is written below the first two measures. The lower staff is a piano accompaniment with a bass clef, containing three measures of chords. Each measure is a whole note chord. The chords are: G3-B2 (1), A2-C3 (2), B2-D3 (3), C3-E3 (4), D3-F3 (5). The notes are grouped by a brace and a slur.

The first system of music consists of two staves. The upper staff is in treble clef and contains three measures of music. Each measure begins with a five-fingered scale-like pattern (1-2-3-4-5) in a specific key signature, followed by a quarter rest. The lower staff is in bass clef and contains three measures of music, primarily consisting of chords and dyads, with some melodic movement.

The second system continues the piece. The upper staff has three measures with similar melodic patterns. The lower staff has three measures, with the first two measures featuring a melodic line in the bass clef marked with the word *(sopra)* above the notes, indicating a higher register or specific articulation.

The third system consists of two staves. The upper staff has three measures of music. The lower staff has three measures, continuing the melodic and harmonic development from the previous systems.

The fourth system consists of two staves. The upper staff has three measures. The lower staff has three measures, with the first two measures featuring a melodic line in the bass clef marked with the word *(sopra)* above the notes.

The fifth and final system on the page consists of two staves. The upper staff has three measures. The lower staff has three measures, concluding the musical piece on this page.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some notes beamed together. The lower staff is in bass clef and features a complex bass line. It begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. A '5' is written below the first measure, and a '3' is written below the second measure. The word '(sopra)' is written above the staff in two places, indicating a soprano register for the notes.

The second system of music is similar to the first. The upper staff continues with chords. The lower staff features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. A '5' is written above the first measure, and a '3' is written below the second measure.

The third system of music continues the pattern. The upper staff has chords. The lower staff has a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. A '5' is written above the first measure, and a '4' is written below the second measure. The word '(sopra)' is written above the staff in two places.

The fourth system of music is the final system on the page. The upper staff has chords. The lower staff has a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. A '5' is written above the first measure, and a '4' is written below the second measure.

First system of a musical score. The upper staff is in treble clef and contains a melodic line with a fermata over the first measure, followed by a slur over measures 2-4, and another fermata over measure 5. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 1, 2, 3, 4, 5, 3, 4, 4, 1 are indicated. The word "(sopra)" is written above the staff. The lower staff is in bass clef and contains a harmonic accompaniment with chords and a melodic line.

Second system of a musical score. The upper staff is in treble clef and contains a melodic line with a fermata over the first measure, followed by a slur over measures 2-4, and another fermata over measure 5. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 1, 5, 3, 4, 4, 1, 2, 3, 4, 5, 3, 4 are indicated. The lower staff is in bass clef and contains a harmonic accompaniment with chords and a melodic line.

Third system of a musical score. The upper staff is in treble clef and contains a melodic line with a slur over measures 1-4, followed by a slur over measures 5-8, and a slur over measures 9-12. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 1, 2, 3, 4, 5, 3, 4, 5, 4, 1, 2, 3, 4, 5, 3, 4 are indicated. The lower staff is in bass clef and contains a harmonic accompaniment with chords and a melodic line.

Fourth system of a musical score. The upper staff is in treble clef and contains a melodic line with a slur over measures 1-4, followed by a slur over measures 5-8, and a slur over measures 9-12. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 1, 5, 3, 4, 5, 4, 1, 2, 3, 4, 5, 3, 4 are indicated. The lower staff is in bass clef and contains a harmonic accompaniment with chords and a melodic line.

First system of musical notation. The upper staff features a melodic line with a slur over the first three measures and a '4' above the fourth measure. The notes are: 1, 2, 3, 4, 5, b, 2, 3, b. The lower staff provides harmonic accompaniment with chords and rests.

Second system of musical notation. The upper staff continues the melodic line with a slur over the first three measures and a '4' above the fourth measure. The notes are: b, b, b, 5, 2, 3, #, b. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff has a slur over the first three measures and a '3' above the fourth measure. The notes are: b, b, 2, b, 3, b, 4, b, 5, 1, 2, b. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff has a slur over the first three measures and a '3' above the fourth measure. The notes are: 1, #, b, #, 5, 1, 2, #, b, #, 5, 1, 2, #. The lower staff continues the harmonic accompaniment and ends with a double bar line.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of chords and single notes, with a slur over the first three measures. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It features a series of notes with fingerings (1, 2, 3, 4, 5, 3, 4) and a slur over the first three measures. A '7' is written below the first measure, and a '5' is written below the last measure.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of chords and single notes, with a slur over the first three measures. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It features a series of notes with fingerings (1, 2, 3, 4, 5, 3, 4) and a slur over the first three measures. A '7' is written below the first measure, and a '5' is written below the last measure.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a series of chords and single notes, with a slur over the first three measures. The lower staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a series of notes with fingerings (1, 2, 3, 4, 5, 3, 4) and a slur over the first three measures. A '7' is written below the first measure, and a '5' is written below the last measure.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a series of chords and single notes, with a slur over the first three measures. The lower staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a series of notes with fingerings (1, 2, 3, 4, 5, 3, 4) and a slur over the first three measures. A '7' is written below the first measure, and a '5' is written below the last measure.

First system of musical notation. The upper staff is a treble clef with a grand staff brace on the left. The lower staff is a bass clef. The bass staff contains a melodic line with a slur and a fermata over the first measure, followed by a sequence of notes with fingerings: 1, 2, 2, 4, 5, 2, 3, and a triplet of 4. Above the bass staff, there are three measures of a soprano line, each with a slur and a fermata, labeled "(sopra)".

Second system of musical notation. Similar to the first system, it features a treble clef upper staff and a bass clef lower staff. The bass staff has a melodic line with a slur and a fermata over the first measure, followed by notes with fingerings: 1, 5, 2, 3, and a triplet of 4. Above the bass staff, there are three measures of a soprano line, each with a slur and a fermata.

Third system of musical notation. The upper staff is a treble clef. The lower staff is a bass clef. The bass staff has a melodic line with a slur and a fermata over the first measure, followed by notes with fingerings: 1, 2, 3, 4, 5, 1, 2, and a triplet of 3. Above the bass staff, there are three measures of a soprano line, each with a slur and a fermata, labeled "(sopra)".

Fourth system of musical notation. The upper staff is a treble clef. The lower staff is a bass clef. The bass staff has a melodic line with a slur and a fermata over the first measure, followed by notes with fingerings: 1, 5, 1, 2, and a triplet of 3. Above the bass staff, there are three measures of a soprano line, each with a slur and a fermata.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

RUDOLF GANZ

There is hardly any need to emphasize the ingenuity and utility of the following exercise. The design of the exercise itself is one of the simplest and oldest in music, but by the device of introducing gradually and with increasing frequency the alternation of the hands unusual demands are made upon a perfect evenness of touch and tone and also of poise in both hands. The left hand usually obtains a weaker, thinner tone and is less agile than the right hand. (A.J.)

Es ist wohl kaum nötig, auf das Sinnreiche und Nützliche der folgenden Übung hinzuweisen. Die Gestalt der Übung selbst ist eine der einfachsten und ältesten in der Musik, aber durch den Einfall, dass sich die Hände allmählig und mit zunehmender Häufigkeit ablösen, werden aussergewöhnliche Ansprüche an eine vollkommene Ebenmässigkeit in Bezug auf den Anschlag und den Ton und ebenfalls auf das Gleichgewicht in beiden Händen gestellt. Die linke Hand bringt oft einen schwächeren und dünneren Ton hervor als die rechte Hand. (A.J.)

Il est à peine nécessaire de souligner l'ingéniosité et l'utilité de l'exercice suivant. Le dessin de l'exercice même est un des plus simples et des plus anciens en musique. Mais par l'introduction graduelle et chaque fois plus fréquente du changement alternatif des mains, l'exécutant est obligé d'acquérir une parfaite égalité du toucher et du son et l'équilibre des deux mains. En général la main gauche est moins agile, donne un son plus faible et moins nourri que la main droite. (A.J.)

Es apenas necesario hacer resaltar lo ingenioso y útil del ejercicio siguiente. La trama del ejercicio mismo es una de las más sencillas y antiguas que hay en la música; pero mediante la introducción gradual y cada vez más frecuente del cambio alternativo de las manos, se obliga al ejecutante a adquirir una igualdad perfecta en el "toucher" y en el sonido y la ponderación de ambas manos. Por lo general la mano izquierda es menos ágil y da un tono más débil, más tenue que la mano derecha. (A.J.)

In a moderate tempo and with absolute evenness of tone. Employ all dynamic gradations (Rudolf Ganz.)

In einem mässigen Tempo und mit vollkommener Gleichmässigkeit des Tones. Man gebrauche alle dynamischen Abstufungen. (Rudolf Ganz.)

Dans un mouvement modéré et avec une parfaite égalité du son. Employez toutes les gradations dynamiques (Rudolf Ganz.)

En un movimiento moderado y con absoluta igualdad de sonido. Empleense todas las gradaciones dinámicas. (Rudolf Ganz.)

Nº 1

m.d. sempre sopra m.s.
m.d. (sopra) (sotto)

The musical score consists of two staves. The top staff is for the right hand (m.d.) and the bottom staff is for the left hand (m.s.). The time signature is 2/4. The music is written in a single system with two staves. The right hand part starts with a treble clef and the left hand part starts with a bass clef. The score includes various rhythmic patterns and dynamic markings. The first staff has a treble clef and the second staff has a bass clef. The music is written in a single system with two staves. The right hand part starts with a treble clef and the left hand part starts with a bass clef. The score includes various rhythmic patterns and dynamic markings. The first staff has a treble clef and the second staff has a bass clef.

5 4 3 3 3 1 4 5 1 2 4 7 5

m. s. sempre sopra m. d.

(sotto)

5 4 3 1 1
1 2 3 4 5

m. d. sempre sopra m. s.

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

m. s.

3 2 1 4 3 5 5 2

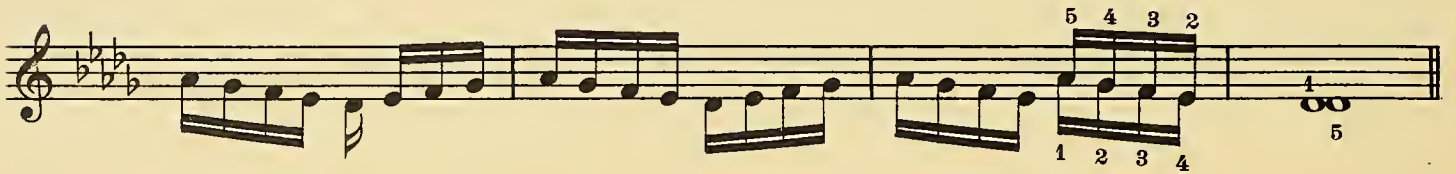
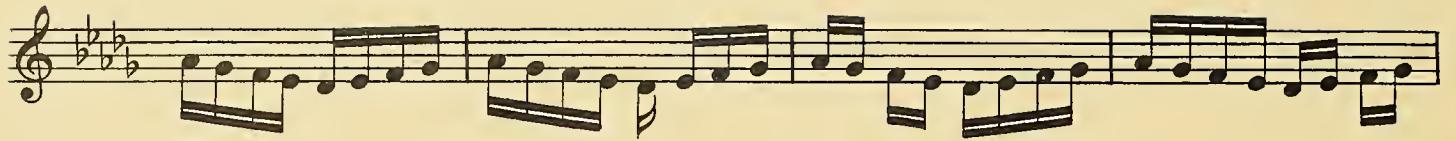
5 4 3 1 1 4 5 4 5 2

5 4 3 3 3 1 5

5 4 5 1 2 4 7 5

m. s. sempre sopra m. d.

(sotto)



m. d. sempre sopra m. s.

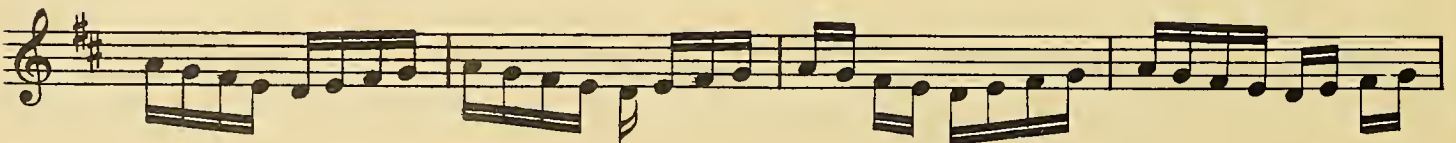
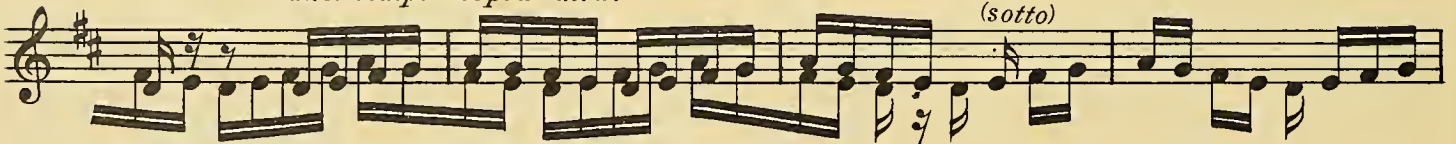


m. s.



m. s. sempre sopra m. d.

(sotto)



m. d. sempre sopra m. s.

m. s. sempre sopra m. d.

Etc. in all keys, major and minor; also chromatically. (Rudolph Ganz)

Etc. in allen Dur und Moll Tonarten; auch chromatisch. (Rudolph Ganz)

Etc. dans tous les tons majeurs et mineurs et aussi chromatiquement. (Rudolph Ganz)

Etc. en todos los tonos mayores y menores y también cromáticamente. (Rudolph Ganz)

With a clear tone. Play *legatissimo*, while lifting the fingers well, though not too high. (Rudolf Ganz)

Mit klarem Ton. Man übe *legatissimo*, indem die Finger gut gehoben werden, jedoch nicht zu hoch. (Rudolf Ganz)

Avec un son clair. Jouez *legatissimo* en levant bien les doigts, quoique pas trop haut. (Rudolf Ganz.)

Con un sonido claro. Tóquese *legatissimo* levantando los dedos, pero no demasiado. (Rudolf Ganz.)

No 2

a) *m. d.*

m. s. ottava bassa

b)

c)

d)

e)

a)

b)

c)

d)

e)

In the following exercise, the alternating change of the hands should be effected without any perceptible difference in the intensity of the tone produced by either hand.(A.J.)

In der folgenden Übung sollten beide Hände den sich ablösenden Wechsel ohne irgend einen bemerkbaren Unterschied in der Intensität des Tones hervorbringen. (A.J.)

Dans l'exercice suivant, le changement alternatif des mains doit s'accomplir sans qu'il y ait aucune différence dans l'intensité du son produit par l'une et l'autre main.(A.J.)

En el ejercicio siguiente se debe ejecutar el cambio alternativo de las manos sin que haya diferencia en la intensidad del sonido que una y otra produzcan. (A.J.)

No 3

a)

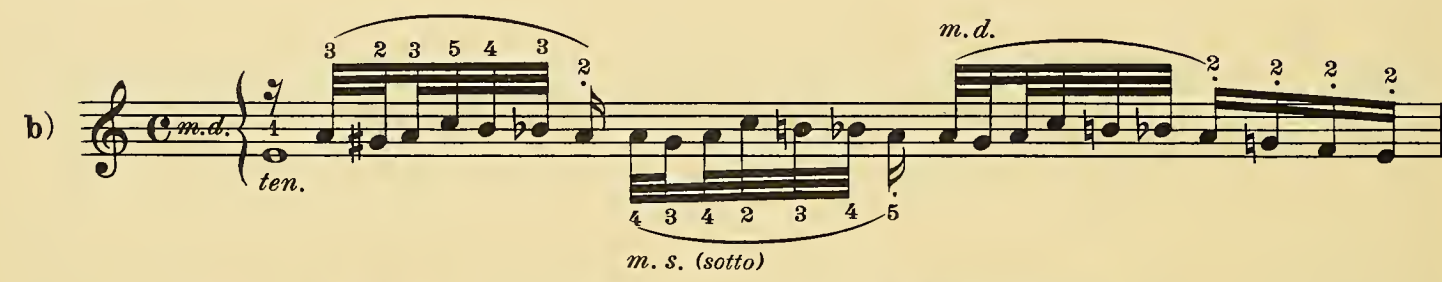
ten.
m.s.
3 2 3 5 4 3 2
(sotto)
m.d.
4 5 4 2 3 4 5
m.s.



ten.
m.s.
3 2 3 5 4 3 2
(sotto)
m.d.
4 5 4 2 3 4 5
m.s.
etc.



b) *m.d.*
ten.
3 2 3 5 4 3 2
m.s. (sotto)
4 3 4 2 3 4 5
m.d.



m.d.
ten.
3 2 3 5 4 3 2
m.s. (sotto)
3 4 3 2 3 4 5
m.d.



m.d.
ten.
3 2 3 5 4 3 2
m.s. (sotto)
3 4 3 2 3 4 5
m.d.



m.d.
ten.
3 2 3 5 4 3 2
m.s. (sotto)
3 4 3 2 3 4 5
m.d.



m.d.
ten.
3 2 3 5 4 3 2
m.s. (sotto)
3 4 3 2 3 4 5
m.d.
etc.



Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales escritos especialmente para esta obra, por

FANNIE BLOOMFIELD-ZEISLER

The aim of these exercises is to promote independence, strength and evenness of fingers while gently stretching the ligaments between the fingers. (A.J.)

Diese Übungen bezwecken die Entwicklung von Unabhängigkeit, Kraft und Ebenmässigkeit in den Fingern, indem die Ligamente zwischen den Fingern in sanfter Weise gestreckt werden. (A.J.)

Le but de ces exercices est de donner aux doigts l'indépendance, la force et l'égalité, tout en étirant doucement les ligaments inter-digitaux. (A.J.)

El objeto de estos ejercicios es dar a los dedos independencia, fuerza e igualdad y al mismo tiempo estirar suavemente los ligamentos interdigitales. (A.J.)

m. d.

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

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

simile

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

simile

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

simile

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

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

m. s.

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

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

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

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

3	4	3	4	3	4	3	4	<i>simile</i>
5				5				
2	3	2	3	2	3	2	3	
4				4				
1	2	1	2	1	2	1	2	
3				3				

3	4	5	4	3	4	5	4	<i>simile</i>
5				5				
2	3	4	3	2	3	4	3	
4				4				
1	2	3	2	1	2	3	2	
3				3				

3	4	3	4	3	4	3	4	<i>simile</i>
5				5				
2	3	2	3	2	3	2	3	
4				4				
1	2	1	2	1	2	1	2	
3				3				

3	4	5	4	3	4	5	4	<i>simile</i>
5				5				
2	3	4	3	2	3	4	3	
4				4				
1	2	1	2	1	2	1	2	
3				3				

3	4	3	4	3	4	3	4	<i>simile</i>
5				5				
2	3	2	3	2	3	2	3	
4				4				
1	2	1	2	1	2	1	2	
3				3				

3	4	5	4	3	4	5	4	<i>simile</i>
5				5				
2	3	4	3	2	3	4	3	
4				4				
1	2	3	2	1	2	3	2	
3				3				

Original exercises,
expressly written for
this work, by

Originalübungen,
eigens für dieses Werk
geschrieben, von

Exercices originaux,
écrits expressément pour
cette oeuvre, par

Ejercicios originales,
escritos especialmente
para esta obra, por

SIGISMOND STOJOWSKI

The following cleverly
devised exercises are of im-
mediate effect in strength-
ening the 3rd, 4th and 5th
fingers. They should be
practised at first in a mo-
derate tempo, in *f*, *mf*
and *p*; then gradually
faster, in *mf* and *p*.(A.J.)

Die folgenden geschickt
erdachten Übungen sind
von besonderem Nutzen in
Bezug auf die Kräftigung des
3ten, 4ten und 5ten Fin-
gers. Man sollte sie zu-
erst im mässigen Tempo
*üben und zwar *f*, *mf**
*und *p*; darauf allmählig*
*schneller *mf* und *p*.(A.J.)*

Les exercices qui sui-
vent sont fort adroite-
ment imaginés et sont
d'un effet immédiat pour
fortifier les 3èmes, 4èmes
et 5èmes doigts. On devra
les étudier d'abord' dans
un mouvement modéré, en
f, *mf* et *p*; puis peu
à peu plus vite, en *mf*
et *p*. (A. J.)

Los siguientes ejercicios,
ingeniosamente preparados,
son de efecto inmediato
para fortalecer los dedos
tercero, cuarto y quinto.
Deben trabajarse primero
en tiempo moderado, en
**f*, *mf* y *p*; después gra-*
dualmente más aprisa,
*en *mf* y *p*.(A.J.)*

Nº 1

No 2

No 3

5 4 5 4 *simile*

1 1

1 1

5 4 5 4 *simile*

This system contains the first two staves of music for No 3. The upper staff begins with a treble clef and contains a sequence of eighth-note chords. The lower staff begins with a bass clef and contains a sequence of eighth-note chords. The word "simile" is written above the first measure of the upper staff and below the first measure of the lower staff.

5 4 *simile*

1 1

5 4 *simile*

This system contains the third and fourth staves of music for No 3. The upper staff continues with eighth-note chords, and the lower staff continues with eighth-note chords. The word "simile" is written above the first measure of the upper staff and below the first measure of the lower staff.

No 4

5 4 *simile*

1 2 1

1 2 1

5 4 *simile*

This system contains the first two staves of music for No 4. The upper staff begins with a treble clef and contains a sequence of eighth-note chords. The lower staff begins with a bass clef and contains a sequence of eighth-note chords. The word "simile" is written above the first measure of the upper staff and below the first measure of the lower staff.

This system contains the third and fourth staves of music for No 4. The upper staff continues with eighth-note chords, and the lower staff continues with eighth-note chords.

Nº 5a

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with fingerings: 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. The bass staff begins with a bass clef and contains a sequence of eighth notes with fingerings: 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5. Both staves have the word "simile" written above them.

The second system continues the piece. The treble staff has eighth notes with fingerings: 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. The bass staff has eighth notes with fingerings: 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5. The key signature remains one sharp.

The third system continues the piece. The treble staff has eighth notes with fingerings: 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. The bass staff has eighth notes with fingerings: 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. Both staves have the word "simile" written above them.

The fourth system concludes the piece. The treble staff has eighth notes with fingerings: 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. The bass staff has eighth notes with fingerings: 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3. The key signature remains one sharp.

Nº 5b

m. d.

simile

m. s. due ottave bassa

simile

simile

Nº 5c

m. d.

simile

m. s. due ottave bassa

simile

simile

simile

Nº 5d

m. d.

3 4 5 4 3 4 5 4 *simile*

5 4 3 4 5 4 3 4 *simile*

m. s. due ottave bassa

3 4 5 4 3 4 5 4 *simile*

5 4 3 4 5 4 3 4 *simile*

Nº 6 a

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 *simile*

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 *simile*

The first system consists of two staves. The treble staff contains a sequence of eighth notes with various accidentals (sharps and flats). The bass staff contains a similar sequence of eighth notes, often with a lower register and different accidentals.

The second system continues the musical piece. The treble staff features a mix of eighth and sixteenth notes with accidentals. The bass staff maintains a steady eighth-note pattern.

The third system shows further development of the melodic lines. The treble staff has more complex rhythmic patterns, including some beamed sixteenth notes. The bass staff continues with eighth notes.

The fourth system concludes with a fermata over the final notes of both staves. The treble staff has a final note with a flat and a sharp, while the bass staff has a final note with a flat. Below the bass staff, the numbers 1, 4, and 2 are written, likely indicating fingerings for the final notes.

No 6b

The fifth system is labeled "No 6b". It features a treble staff with a sequence of eighth notes, each with a specific fingering number (3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4) written above it. The bass staff also has fingerings (3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4) written below it. The word "simile" appears above the treble staff and below the bass staff, indicating that the fingering pattern should be repeated. The system ends with a fermata over the final notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The melody in the treble staff features a sequence of eighth notes with various accidentals, including sharps and flats. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melodic line in the treble staff shows a continuation of the eighth-note pattern, with some notes marked with a sharp. The bass staff continues with its accompaniment, showing some chromatic movement.

The third system of musical notation shows further development of the musical ideas. The treble staff features a mix of eighth and sixteenth notes, with several sharps. The bass staff continues with a steady accompaniment, including some chromatic lines.

The fourth system of musical notation continues the composition. The treble staff has a melodic line with many flats and sharps. The bass staff provides a consistent accompaniment, with some chromatic passages.

The fifth and final system of musical notation on the page. It concludes with a triplet of eighth notes in the treble staff, marked with a '3' above the notes. The bass staff also ends with a triplet of eighth notes, marked with a '3' below. The piece ends with a final cadence in both staves.

No. 6c

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 simile

1 2

(b) 2 (b) 2

1 (b) 2

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4

1 1

2 (b) 2

1 (b) 2

2 (b) 2

2 (b) 2

2 (b) 2

2 (b) 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a continuous eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The music is divided into two measures by a bar line.

The second system continues the musical piece. It features the same two-staff structure. The right-hand staff includes fingering numbers: 3, 2, 1, 2, 3, 2, 1, 2, 4, 5. The left-hand staff includes fingering numbers: 3, 2, 1, 2, 3, 2, 1, 2. The word "segue" is written at the end of the system. The system concludes with a double bar line.

Nº 6d

The third system is titled "Nº 6d". It features two staves with a piano accompaniment. The word "simile" is written above the first measure of the right-hand staff and below the first measure of the left-hand staff. Fingering numbers are provided for the first two measures of each staff: 3, 4, 5, 4, 3, 4, 5, 4 in the right hand and 1, 2, 1, 2 in the left hand.

The fourth system continues the piano accompaniment from the previous system. It consists of two staves with eighth-note patterns. The key signature and time signature remain consistent with the previous systems.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The first measure of the upper staff contains a sharp sign (#) above the first note. The second measure of the lower staff contains a flat sign (b) above the first note.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with the complex rhythmic pattern. The first measure of the upper staff contains a sharp sign (#) above the first note. The second measure of the lower staff contains a flat sign (b) above the first note.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with the complex rhythmic pattern. The first measure of the upper staff contains a flat sign (b) above the first note. The second measure of the lower staff contains a flat sign (b) above the first note.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with the complex rhythmic pattern. The first measure of the upper staff contains a flat sign (b) above the first note. The second measure of the lower staff contains a flat sign (b) above the first note. The system concludes with a double bar line and a fermata symbol (a curved line with a vertical stem) over the final note in both staves.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

ALFRED CORTOT

The remarkably beneficial effect which these exercises have on the 3rd, 4th and 5th fingers, as regards independence, flexibility and stretching will be apparent when they are played through all the keys. The tempo should at first be rather slow, then increased until Allegro = ♩ is reached. To be practised *p, mf, f.* (A. J.)

Die bemerkenswerte wohltätige Wirkung, welche diese Übungen in Bezug auf Unabhängigkeit, Biigsamkeit und Streckung auf den dritten, vierten und fünften Finger haben, zeigt sich klar, sobald man sie durch alle Tonarten spielt. Das Zeitmass sollte zuerst ziemlich langsam sein; dann so viel schneller bis zum Allegro = ♩ Man übe sie p, mf, f (A. J.)

L'effet vraiment remarquable que ces exercices produisent sur les troisièmes, quatrièmes et cinquièmes doigts au point de vue de l'indépendance, la flexibilité et l'extension est évident lorsqu'on les joue dans tous les tons. On doit les étudier d'abord assez lentement, puis de plus en plus vite jusqu'à ce que l'on atteigne l'Allegro = ♩ A étudier *p, mf, f.* (A. J.)

La acción sumamente benéfica que producen estos ejercicios para dar independencia, flexibilidad y extensión interdigital a los dedos tercero, cuarto y quinto, se manifiesta al tocarlos en todos los tonos. Se deben tocar al principio bastante despacio; después, más y más aprisa, hasta llegar al Allegro = ♩ Estúdiense p, mf, f. (A. J.)

No 1
m. d.

The musical score for exercise No 1, m. d., is presented in four systems. Each system consists of a piano (left) and right-hand (treble) staff. The first system is marked 'legato' and includes fingerings (4 5 4 5, 3 2 3, 2 3 2, 3 2 3, 2 3 3) and dynamic markings (p, mf, f). The second system is marked 'simile'. The third and fourth systems show the exercise in different keys (D major, C major, and B-flat major).

First system of music. The upper staff features a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes.

Second system of music. The upper staff features a treble clef and a key signature of two flats (Bb, Eb). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes.

Third system of music. The upper staff features a treble clef and a key signature of four sharps (F#, C#, G#, D#). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes.

Fourth system of music. The upper staff features a treble clef and a key signature of one flat (Bb). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes.

Fifth system of music. The upper staff features a treble clef and a key signature of three flats (Bbb, Ebb, Abb). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes.

Sixth system of music. The upper staff features a treble clef and a key signature of two sharps (F#, C#). The lower staff features a bass clef and the same key signature. The music consists of a melodic line with eighth-note patterns and a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

m. s.

1 1 # 1 b 1 1 b 1

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

1 b 1 b b bb bb

3 2 3 2 simile 4 5

b b b # b

4 5

b b b

4 5

First system of piano accompaniment. The left hand plays a series of chords in the upper register, while the right hand plays a rhythmic pattern of eighth notes in the lower register. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of piano accompaniment. Similar to the first system, it features chords in the left hand and a rhythmic eighth-note pattern in the right hand. The key signature changes to two sharps (F-sharp, C-sharp).

m. d. **No 2**

First system of the melodic line. It begins with a treble clef and a key signature of two sharps. The melody consists of eighth-note triplets with fingerings 1 4 2 5, 1 4 2 5, and 1 4 2 5. The tempo marking is *m. d.* and the dynamic is *simile*.

Second system of the melodic line, continuing the eighth-note triplet pattern from the first system.

m. s.

Third system of the melodic line. It continues with eighth-note triplets and fingerings 1 4 2 5, 1 4 2 5, and 1 4 2 5. The dynamic remains *simile*.

Fourth system of the melodic line, concluding the piece with a final chord.

Exercises on black keys

See Examples and Preparatory Exercises.

Übungen auf schwarzen Tasten

Siehe Beispiele und Vorübungen.

Exercices sur les touches noires

Voir Exemples et Exercices Préparatoires.

Ejercicios sobre las teclas negras

Véase Ejemplos y Ejercicios Preparatorios.

Daily Studies - Tägliche Studien } Carl Tausig*)
Etudes Journalières - Estudios Diarios

The first system contains three staves of music. The top staff is in G major (one flat) and features a series of eighth-note patterns with various fingering numbers (1-5) written above and below the notes. The middle and bottom staves continue these patterns, often with double beaming and slurs. The second system continues the exercises with similar patterns and fingering. The third system includes a repeat sign and concludes with a double bar line.

*) By permission of Heinrichshofen Verlag, Magdeburg

Chromatic Exercises.

Chromatische Übungen.

Exercices Chromatiques.

Ejercicios Cromáticos.

The first system shows two staves of chromatic scales. The top staff starts with a C major scale (no sharps or flats) and the bottom staff starts with a C minor scale (two flats). Both are written in eighth notes with fingering numbers. The second system continues with similar scales, including one with a key signature change. The third system shows more chromatic patterns, some with double beaming and slurs.

*) Repeat each measure 20 times without interruption.

*) Wiederhole jeden Takt 20 Mal ohne Unterbrechung.

*) Répétez chaque mesure 20 fois sans interruption.

*) Repítase cada compás 20 veces sin interrupción.

Allegro molto (♩ = 92)

40 Daily Studies 40 Tägliche Studien } Czerny
40 Études journalières 40 Ejercicios Diarios

The first system is a piano piece in 4/4 time, marked 'Allegro molto' and 'f sempre legato'. It features a series of eighth-note patterns in both hands, with fingering numbers. The second system continues the piece with similar patterns and includes a repeat sign. The third system shows more chromatic patterns and concludes with a double bar line.

★) This notice, which exem-
plifies the old-fashioned man-
ner of practising the piano,
is reproduced in every modern
edition of the 40 Daily Stu-
dies of Czerny without com-
ment. Yet, to repeat
an exercise in the same
manner twenty times is
apt to blunt the attention
and the interest, and is not
conducive to quick and last-
ing results. Indeed, it is
safe to assume that very
few pupils actually repeat
every exercise twenty times.

A better, safer and more
interesting manner of prac-
tice is as follows:

f
pp

Accents every first of
two notes.

Accents every second of
two notes

Dotted notes:

Reversed dotted notes:

Staccato *f*
Staccato *pp*
Velocity *f*
Velocity *pp*

★) Diese Bemerkung, die die al-
tmodische Art Klavier zu
üben darstellt, ist in jeder
modernen Ausgabe der 40
Tägliche Studien von Czerny
ohne Erläuterung wieder-
gegeben worden und doch:
eine Übung zwanzigmal in
derselben Weise zu wieder-
holen, ist dazu geeignet,
die Aufmerksamkeit und
das Interesse abzustump-
fen. In der Tat darf man
annehmen, dass sehr wenige
Schüler eine Übung wirklich
zwanzigmal wiederholen.

Eine bessere, sicherere
und interessantere Art zu
üben ist die folgende:

f
pp

Akzente auf jeder er-
sten von zwei Noten.

Akzente auf jeder zwei-
ten von zwei Noten.

Punktierte Noten:

Umkehrung der punktier-
ten Noten:

Staccato *f*
Staccato *pp*
Schnell *f*
Schnell *pp*

★) Cette indication, qui re-
présente l'ancienne façon
d'étudier le piano, est re-
produite, sans commentaires,
dans toutes les éditions
modernes des 40 Etudes
Journalières de Czerny. Et
pourtant, en répétant un
exercice vingt fois de la
même façon on risque d'é-
mousser l'attention et l'inté-
rêt. Il est même permis
d'affirmer que très peu
d'élèves répètent vraiment
vingt fois un exercice.

Une façon de travailler,
meilleure, plus sûre et plus
intéressante, est la suivante:

f
pp

Accents sur la première
de chaque deux notes.

Accents sur la seconde de
chaque deux notes.

Notes pointées:

Inversion des notes

pointées:

Staccato *f*
Staccato *pp*
Vélocité *f*
Vélocité *pp*

★) Esta indicación, que re-
presenta la manera antigua
de estudiar el piano, se halla
reproducida en todas las
ediciones modernas de los
40 Estudios Diarios de Czerny.
Sin embargo el repetir
un ejercicio veinte veces de
la misma manera tiende a
enervar y disminuir el
interés y la atención. Se
puede afirmar que muy
pocos discípulos repiten
verdaderamente un ejerci-
cio veinte veces.

Más segura, mejor y
más interesante es la ma-
nera siguiente de estudiar:

f
pp

Acentos en la primera
de cada dos notas.

Acentos en la segunda
de cada dos notas.

Notas punteadas:

Notas punteadas inver-
tidas:

Staccato *f*
Staccato *pp*
Velocidad *f*
Velocidad *pp*

FRANZ LISZT

Andante (A. J.)

The musical score is written for piano and consists of four systems, each with two staves (treble and bass clef). The key signature is one flat (B-flat major or F minor), and the time signature is common time (C). The piece is marked 'Andante' and 'A. J.' (Allegretto). The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score features a variety of technical exercises, including:

- Diagonal eighth-note patterns in the right hand, often with a slur and fingerings like 5-4-3 or 1-2.
- Triplet eighth-note patterns in both hands, with fingerings such as 1-2-1-3 or 5-4-5-3.
- Diagonal eighth-note patterns in the left hand, with fingerings like 5-4 or 1-2.
- Diagonal eighth-note patterns in the right hand, with fingerings like 1-2-3-2 or 1-2-3-2.
- Diagonal eighth-note patterns in the left hand, with fingerings like 5-4-3-4 or 5-4-3-4.

 The piece concludes with a final measure in the right hand featuring a 5-4-3-2 fingering.

System 1: Treble and bass clefs. Treble clef has a melodic line with fingerings 1 2 3 2 1 2 and triplets of 3. Bass clef has a corresponding line with fingerings 5 4 3 4 5 4 and triplets of 3.

System 2: Treble and bass clefs. Treble clef has a melodic line with fingerings 1 2 3 2. Bass clef has a corresponding line with fingerings 5 4 3 4.

System 3: Treble and bass clefs. Treble clef has a melodic line with fingerings 1 2 3 2 and accents (v). Bass clef has a corresponding line with fingerings 5 4 3 4 and accents (v).

System 4: Treble and bass clefs. Treble clef has a melodic line with fingerings 1 2 3 2 and accents (v). Bass clef has a corresponding line with fingerings 5 4 3 4 and accents (v).

System 5: Treble and bass clefs. Treble clef has a melodic line with fingerings 1 2 3 2 and accents (v). Bass clef has a corresponding line with fingerings 5 4 3 4 and accents (v).

First system of musical notation. Treble clef, bass clef, and a grand staff. The music is in 3/4 time. The right hand features a triplet of eighth notes (1 2 3) followed by a sequence of eighth notes (2 1 2). The left hand features a triplet of eighth notes (5 4 3) followed by a sequence of eighth notes (4 5 4). Vertical lines with 'v' are placed below the notes.

Second system of musical notation. Treble clef, bass clef, and a grand staff. The music is in 3/4 time. The right hand features a triplet of eighth notes (1 2 3) followed by a sequence of eighth notes (2 1 2). The left hand features a triplet of eighth notes (5 4 3) followed by a sequence of eighth notes (4 5 4). Vertical lines with 'v' are placed below the notes.

(Moderato)

Third system of musical notation. Treble clef, bass clef, and a grand staff. The music is in 3/4 time. The right hand features a sequence of quarter notes (1 2 3 4). The left hand features a sequence of quarter notes (5 4 3 2). Dynamics markings *(f)* and *(p)* are present.

Fourth system of musical notation. Treble clef, bass clef, and a grand staff. The music is in 3/4 time. The right hand features a sequence of eighth notes (1 2 3 4 3 2). The left hand features a sequence of eighth notes (5 4 3 2 3 4). A slur with a '6' is placed over the eighth notes in both hands.

Fifth system of musical notation. Treble clef, bass clef, and a grand staff. The music is in 3/4 time. The right hand features a sequence of quarter notes (1 2 3 4). The left hand features a sequence of quarter notes (5 4 3 2).

System 1: Treble and Bass clefs. Treble clef: 1 2 3 4, 1 2 3 4, 1 2 3 4. Bass clef: 5 4 3 2, 5 4 3 2, 5 4 3 2.

System 2: Treble and Bass clefs. Treble clef: 1 2 3 4, 1 2 3 4, 1 2 3 4. Bass clef: 5 4 3 2, 5 4 3 2, 5 4 3 2.

System 3: Treble and Bass clefs. Treble clef: 1 2 3 4, 1 2 3 4, 1 2 3 4. Bass clef: 5 4 3 2, 5 4 3 2, 5 4 3 2.

System 4: Treble and Bass clefs. Treble clef: 1 2 3 4, 1 2 3 4, 1 2 3 4. Bass clef: 5 4 3 2, 5 4 3 2, 5 4 3 2.

System 5: Treble and Bass clefs. Treble clef: 1 2 3 4 3 2, 1 2 3 4 3 2, 1 2 3 4 3 2. Bass clef: 5 4 3 2, 5 4 3 2, 5 4 3 2.

Moderato - Allegretto - Allegro (A. J.)

The first system of music is in common time (C) and B-flat major. The treble staff begins with a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff begins with a sequence of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Fingerings are indicated as 1-2-3-4-5 above the treble staff and 5-4-3-2-1 below the bass staff.

The second system is in 3/4 time. The treble staff has a slur over the first two measures, which contain eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff also has a slur over the first two measures, containing eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2.

The third system is in common time. The treble staff continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff continues with eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2.

The fourth system is in 6/8 time. The treble staff has a slur over the first two measures, which contain eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff also has a slur over the first two measures, containing eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2.

The fifth system is in common time. The treble staff has accents (^) above the first note of each eighth note: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff also has accents (^) above the first note of each eighth note: G3, F3, E3, D3, C3, Bb2, A2, G2.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. It consists of two measures, each with a long slur over the entire staff. The melody in the treble clef is a sequence of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. Accents are placed above several notes in both staves.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. It consists of two measures, each with a long slur over the entire staff. The melody in the treble clef features triplets of eighth notes, indicated by a '3' above the notes. The bass clef provides a steady accompaniment of eighth notes. Accents are placed above several notes in both staves.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. It consists of two measures, each with a long slur over the entire staff. The melody in the treble clef is a sequence of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. Accents are placed above several notes in both staves.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. It consists of two measures, each with a long slur over the entire staff. The melody in the treble clef is a sequence of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. Accents are placed above several notes in both staves.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. It consists of two measures, each with a long slur over the entire staff. The melody in the treble clef is a sequence of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. Accents are placed above several notes in both staves.

FRANZ LISZT

Moderato-Allegretto-Allegro (A.J.)₂

(f - mf - p) (A. J.)

1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1

1 2 1 2 1 2

2 1 2 1 2 1

2 1 2 1

1 2 1 2

2 1 2 1

1 2 1 2

1 2 1 2

2 1 2 1

1 2 1 2

1 2 1 2

later
 später
 après
 después

etc.

m. d.
 23, 34, 45
 m. s.
 32, 43, 54

Rosenthal - Schytte, *) { School of Modern Pianoforte Virtuosity
 Schule des höheren Klavierspiels

5 1 2 1 3 2 4 3 5

1 5 4 5 3 4 2 3 1

(A. J.)

4 2 5 1 4 2 5 1

4 3 5 2 4 3 5 2

1 2 5 4 1 5 2 4

4 3 5 2 4 3 5 2

4 3 5 2 4 3 5 2

4 2 5 1 4 3 5 2

4 2 5 1

JOHANNES BRAHMS*)

Exercise of Johannes Brahms, published by Carl Tausig in his "Daily Studies."

Johannes Brahms'sche Übung, von Carl Tausig in seinen "Tägliche Studien" veröffentlicht.

Exercice de Johannes Brahms, publié par Carl Tausig dans ses "Études Journalières."

Ejercicio de Johannes Brahms, publicado por Carl Tausig en sus "Estudios Diarios."

♩ = 126 (A. J.)

(legato *f* e poi staccato *p*) (A. J.)

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The first system is in C major. The second system is in B-flat major. The third system is in B-flat major. The fourth system is in B-flat major and ends with "etc.". Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *p* (piano). The tempo is marked as quarter note = 126 (A. J.).

Moderato - Allegretto - Allegro (A.J.) } Daily Studies - *Tägliche Studien*
 Études Journalières - *Estudios Diarios* } Carl Tausig

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

f

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

etc.

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

Published by permission of Heinrichshofen Verlag, Magdeburg

School of the Virtuoso | *Schule des Virtuosen* | Ecole du Virtuose | *Escuela del Virtuoso*

CZERNY*)

*) See page 179 | *Siehe Seite 179* | Voir page 179 | *Véase página 179*

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

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

System 1: Treble and bass clefs with fingerings. Treble clef has fingerings 5 1 3 5, 4 1 2 5, 4 1 2 5, 4 1 2 5. Bass clef has fingerings 1 5 3 1, 2 5 4 1, 2 5 4 1, 2 5 4 1.

4 1 2 4 5 1 2 4 5

2 5 4 2 1 5 4 2 1

System 2: Treble and bass clefs with fingerings. Treble clef has fingerings 4 1 2 4, 5 1 2 4, 5. Bass clef has fingerings 2 5 4 2, 1 5 4 2, 1.

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

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

System 3: Treble and bass clefs with fingerings. Treble clef has fingerings 1 3 5 2, 1 4 5 2, 1 3 5 2, 1 3 5 2. Bass clef has fingerings 5 2 1 4, 5 2 1 4, 5 3 1 4, 5 3 1 4.

1 3 5 1 2 3 5 1

5 3 1 5 4 2 1 5

System 4: Treble and bass clefs with fingerings. Treble clef has fingerings 1 3 5 1, 2 3 5 1. Bass clef has fingerings 5 3 1 5, 4 2 1 5.

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

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

System 5: Treble and bass clefs with fingerings. Treble clef has fingerings 2 5 4 2, 1 5 4 2, 1 5 3 2. Bass clef has fingerings 4 1 2 4, 5 1 2 4, 5 1 2 4.

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

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

System 6: Treble and bass clefs with fingerings. Treble clef has fingerings 1 5 3 1, 2 5 3 1, 2 5 3 1. Bass clef has fingerings 5 1 3 5, 4 1 3 5, 4 1 3 5.

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

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

First system of musical notation with treble and bass staves. Fingerings are indicated above and below notes.

1 2 5 4 1 2 5 4 1

Second system of musical notation with treble and bass staves. Fingerings are indicated above and below notes.

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

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

Third system of musical notation with treble and bass staves. Fingerings are indicated above and below notes.

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

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

Fourth system of musical notation with treble and bass staves. Includes a key signature change to two flats and a repeat sign.

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

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

1 5 3 1 2 5 3 1 2

Fifth system of musical notation with treble and bass staves. Includes a key signature change to two flats.

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

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

4 1 2 5 4 1 2 5

Sixth system of musical notation with treble and bass staves. Includes a key signature change to two flats.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings: 1, 4 2 4 3, 2 1 4 3, 2 1 4 3, 2 1 4, 2 1 4, 1 3 2, 1. The bass clef part includes fingerings: 5, 2 4 2 3, 1 4 1 2, 3 5 2 3, 1 3 1, 3 5 2 1, 4 2 3, 1 4.

Second system of musical notation. The treble clef part includes fingerings: 1 2 4 5, 1 2 4 5. The bass clef part includes fingerings: 5 4 2 1, 5 4 2 1.

Third system of musical notation. The treble clef part includes fingerings: 2 1 5 4, 1 2 4 5, 2 1. The bass clef part includes fingerings: 5 4 2 1, 3 5 2 5, 4 3, 5 4 3.

Fourth system of musical notation, marked with a key signature change to three sharps (F#, C#, G#). The treble clef part includes fingerings: 5 4 1 2, 5 4 1 2, 5 3 1 2, 1 2. The bass clef part includes fingerings: 1 2 5 4, 1 2 5 4, 1 2 5 4, 5 4.

Fifth system of musical notation. The treble clef part includes fingerings: 4 2 5 1, 4 2 5 1, 2 4 1 5, 2 4 1 5. The bass clef part includes fingerings: 2 4 1 5, 2 4 1 5, 4 2 5 1, 4 2 5 1.

Sixth system of musical notation, ending with a Coda. The treble clef part includes fingerings: 2 3 1 5, 2 4 1 5, 2 3 1 5, 2 3 1 5, 4 2 5 1, 4 2 5 1. The bass clef part includes fingerings: 4 2 5 1, 4 2 5 1, 4 2 5 1, 4 2 5 1, 2 4 1 5, 2 4 1 5. The word "Coda" is written above the final measure.

C. L. HANON *)

The first system consists of two staves. The top staff (treble clef) has six measures with fingerings: 1 2 1 2 5, 1 2 1 2 5, 1 2, 5 4 5 2 1, 5 4 5 2 1, 5. The bottom staff (bass clef) has six measures with fingerings: 5 4 5 3 1, 5 4 5 3 1, 5 3, 1 2 1 3 5, 1 2 1 3 5, 1 3.

The second system also consists of two staves. The top staff (treble clef) has six measures with fingerings: 1 2 4 5 3 4 2 3, 1 2 4 5 3, 1 2 4, 5 4 2 1 3 2 4 3, 5 4 2 1 3 2 4 3, 5 4 2 1. The bottom staff (bass clef) has six measures with fingerings: 5 4 2 1 3 2 4 3, 5 4 2 1 3, 5 4 2, 1 2 4 5 3 4 2 3, 1 2 4 5 3 4 2 3, 1 2 4 5.

Complete School of Technic for the Pianoforte
I. Philipp *)
(By permission of Theo. Presser Co.)

M. M. = 50-80

The system contains six staves of music. The first staff has a treble clef and a key signature of one flat. It contains six measures with fingerings: 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3. The second staff continues with similar patterns and includes a repeat sign. The third staff has a treble clef and a key signature of one flat, with fingerings: 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3. The fourth staff continues with similar patterns and includes a repeat sign. The fifth staff has a treble clef and a key signature of one flat, with fingerings: 2 1 3 1 3 2, 4 1 3 2 4 1, 3 1 3 2 4 1, 3 2 4 1 3 2, 3 2 4 1 3 2, 3 2 4 1 3 2. The sixth staff continues with similar patterns and includes a repeat sign.

PISCHNA

Moderato

3 4 5

f

etc.

Lento M.M. ♩ = 92

1 2 3 4 5

sf

etc. etc. etc. etc.

Preparatory exercises
and examples

It is evident that with the profusion of material at hand a restricted selection was necessary and therefore the following examples must be considered only as models of many others possibly just as instructive. The preparatory exercises show merely some of the ways to conquer a difficult passage. More anent this will be found in the Chapter "How to Practise, how to Perform?"

*Vorübungen
und Beispiele*

Es liegt auf der Hand, dass ich aus der Fülle anwendbarem Materials nur eine kleine Auswahl treffen konnte, und daher sind folgende Beispiele nur als ein Weniges aus der Menge so vieler anderer ebenso lehrreicher Übungen zu betrachten. Indem ich auf die nachstehenden Vorübungen hinweise, will ich mit diesen nur einen Fingerzeig geben, auf welche Art man schwierige Passagen überwindet. Näheres hierüber findet man im Kapitel „Wie man üben soll, wie man vorträgt.“

Exercices préparatoires
et exemples

Il est évident qu'avec la profusion de matières disponibles j'ai dû me borner à faire un choix restreint, et par conséquent, il ne faut considérer les exemples que je donne que comme des modèles, entre beaucoup d'autres peut-être tout aussi instructifs. En donnant les exercices préparatoires je ne veux qu'indiquer quelques-uns des moyens pour se rendre maître d'un passage difficile. On trouvera là-dessus des indications plus complètes dans le Chapitre "Comment il faut étudier, comment il faut exécuter."

*Ejercicios preparatorios
y ejemplos*

Es evidente que con la profusión de material disponible he tenido que limitarme a una corta selección y, por lo tanto, hay que considerar los ejemplos que doy, solamente como modelos, entre muchos otros, acaso tan instructivos como estos. Al dar los Ejercicios preparatorios no he deseado más que indicar algunas de las maneras de dominar pasajes difíciles. Sobre este punto se encontrarán más amplias indicaciones en el Capítulo "Cómo se debe estudiar, cómo se debe ejecutar."

Preparatory exercises
for the Sonata in C major,
Op. 53, of Beethoven.

*Vorübungen für die C
dur Sonate, Op. 53, von
Beethoven.*

Exercices préparatoires
pour la Sonate en ut majeur,
Op. 53, de Beethoven.

*Ejercicios preparatorios
para la Sonata en Do ma-
yor, Op. 53, de Beethoven.*

Allegretto moderato

First system of musical notation. Treble clef staff contains eighth-note patterns with slurs and fingerings (3 5, 4 5, 3 5, 3 5, 3 5, 3 5). Bass clef staff contains eighth-note patterns with slurs and fingerings (2 1, 2 1, 2 1, 2 1, 2 1, 2 1).

Second system of musical notation. Treble clef staff contains eighth-note patterns with slurs and fingerings (3 5, 4 5, 3 5, 4 5, 4 5, 4 5). Bass clef staff contains eighth-note patterns with slurs and fingerings (2 4, 5 4, 2 4, 2 4, 2 4, 2 4).

Third system of musical notation. Treble clef staff contains eighth-note patterns with slurs and fingerings (4 5, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1). Bass clef staff contains eighth-note patterns with slurs and fingerings (4 1, 3 1, 3 1, 3 1, 3 1, 3 1).

Fourth system of musical notation. Treble clef staff contains eighth-note patterns with slurs and fingerings (4 5, 3 5, 4 5, 3 5, 4 5, 4 5). Bass clef staff contains eighth-note patterns with slurs and fingerings (2 4, 3 4, 2 4, 2 4, 2 4, 2 4). The system ends with "etc." on the right.

Fifth system of musical notation, primarily bass clef. It shows a sequence of notes with fingerings: 3 2 3 4 2 3, 4 3 2 3 4 2 3, 1 3 2 1 3 2, 1 3 2 1 3 2, 2 1 3 2 4 3, 5 4 3 2 1 3.

Sixth system of musical notation, primarily bass clef. It shows a sequence of notes with fingerings: 2 1 4 3 3 2 2 1 4 3 2 1, 1 4 2 1 3 2 1 3 2 1 3 2, 3 2 2 1 3 4 2 3 4 1 2 3, 4 3 2 1 3 2 1 3 2 1 3. The system ends with "etc." on the right.

Through all the keys
 Durch alle Tonarten
 Dans tous les tons
 En todos los tonos

Preparatory exercises
for the Sonata in F minor,
Op. 57, of Beethoven.

Vorübungen für die
Sonate in F moll Op. 57,
von Beethoven.

Exercices préparatoires
pour la sonate en fa mineur,
Op. 57, de Beethoven.

Ejercicios preparatorios
para la sonata en Fa menor,
Op. 57, de Beethoven.

Allegro assai

Allegro ma non troppo

First system of a piano exercise in B-flat major, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes. Fingering numbers (1-5) are written above the notes in the right hand and below in the left hand. The system concludes with a fermata.

Second system of the piano exercise. It continues the melodic and bass lines from the first system. The right hand includes some sixteenth-note patterns. The system ends with 'etc.' in the right hand.

Third system of the piano exercise. The right hand continues with a melodic line, and the left hand plays a bass line. The system concludes with 'etc.' in both hands.

Fourth system of the piano exercise. The right hand features a melodic line with some slurs and ties. The left hand plays a bass line. The system concludes with a fermata.

Finger staccato - *Fingerstaccato*
Staccato de doigts - *Staccato de dedos*

Fifth system of the piano exercise, titled 'Finger staccato'. The right hand features a melodic line with staccato eighth notes. The left hand plays a bass line with staccato quarter notes. The system concludes with 'etc.' in both hands.

Preparatory exercise
for the C minor Concerto of
Beethoven (end of last
movement.)

*Vorübung für das C moll
Konzert von Beethoven (Ende
des letzten Teils.)*

Exercice préparatoire
pour le Concerto en ut mi-
neur de Beethoven (fin du
dernier mouvement.)

*Ejercicio preparatorio para
el Concierto en Do menor de
Beethoven (final del último
movimiento.)*

Presto

The musical score for the Presto exercise is written for piano and bass. It consists of three systems of two staves each. The first system begins with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents (>) are used throughout. The key signature has one flat (Bb) and the time signature is common time (C). The piece concludes with a final chord in the bass staff.

Preparatory exercise for
the Concerto in G major, of
Beethoven.

*Vorübung für das G dur
Konzert von Beethoven.*

Exercice préparatoire
pour le Concerto en sol
majeur, de Beethoven.

*Ejercicio preparatorio para
el Concierto en Sol mayor,
de Beethoven.*

Allegro moderato

The musical score for the Allegro moderato exercise is written for piano and bass. It consists of two systems of two staves each. The music is primarily composed of slurred eighth notes, often beamed in groups of four. Fingerings are indicated by numbers 1-5. The dynamic is marked sf (sforzando). The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a final chord in the bass staff.

Preparatory exercises for the first Fantasy of the "Kreisleriana," by Robert Schumann.

Vorübungen für die erste Fantasie aus der "Kreisleriana," von Robert Schumann.

Exercices préparatoires pour la première Fantaisie de la "Kreisleriana," de Robert Schumann.

Ejercicios preparatorios para la primera Fantasia de la "Kreisleriana," de Robert Schumann.

m. d.

Preparatory exercises
for "Traumeswirren"
("Confused dreams") of
Robert Schumann.

*Vorübungen für "Trau-
meswirren" von Robert
Schumann.*

Exercices préparatoires
pour "Traumeswirren"
(Songes voilés) de Robert
Schumann.

*Ejercicios preparato-
rios para "Traumeswirren"
(Sueños nublados) de Ro-
bert Schumann.*

Molto allegro

The first system of the musical score is in 3/4 time and B-flat major. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with various fingerings (4, 5, 3, 4) and accents. The left hand plays a steady eighth-note accompaniment with fingerings 1, 2, 3.

The second system continues the piece. It includes a section marked 'ritenuto' where the tempo slows down, and a section marked 'a tempo' where it returns to the original speed. The right hand continues with intricate patterns, and the left hand maintains its accompaniment. The system ends with 'etc.'.

The third system shows further development of the piece. The right hand has more complex rhythmic figures, including some sixteenth-note runs. The left hand continues with its accompaniment. The system ends with 'etc.'.

In measures 19-20, and
23-24 do not cross the
hands, as indicated in the
music text, but play the
16th notes with the left
hand, and the sixths with
the right hand.

*In den Takten 19-20,
sowie 23-24 kreuze man
nicht die Hände, so wie es
von Schumann vorgeschrie-
ben ist, sondern spiele die 16tel
Noten mit der linken Hand,
und die Sexten mit der
rechten Hand.*

Dans les mesures 19-20,
et 23-24 ne croisez pas
les mains, ainsi que Schu-
mann l'a écrit, mais jouez
les doubles croches avec
la main gauche, et les
sixtes avec la main droite.

*En los compases 19-20,
y 23-24 no se crucen las
manos, como ha escrito
Schumann, sino tóquense
las dobles corcheas con la
mano izquierda, y las
sextas con la mano derecha.*

Preparatory exercises for the B flat minor Sonata (last movement) of Chopin.

Vorübungen für die B moll Sonate (letzter Satz) von Chopin.

Exercices préparatoires pour la sonate en si b mineur. (dernier mouvement) de Chopin.

Ejercicios preparatorios para la sonata en Si b menor (último movimiento) de Chopin.

Presto

sotto voce e legato

etc.

etc.

etc.

Preparatory exercises
for the A flat major Bal-
lade of Chopin.

*Vorübungen für die As-
dur Ballade von Chopin.*

Exercices préparatoires
pour la Ballade en *la b*
majeur de Chopin.

*Ejercicios preparatorios
para la Balada en *La b*
mayor de Chopin.*

Allegretto

m. s.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked 'Allegretto'. The score consists of six staves of music, each containing a series of eighth and sixteenth notes. The music is heavily annotated with fingering numbers (1-5) and articulation marks (accents and slurs). Some notes are marked with an 'x', possibly indicating a specific technique or a correction. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs and slurs.

Preparatory exercises
for the Rhapsody No 12
of Franz Liszt.

*Vorübungen für die
Rhapsodie No 12 von
Franz Liszt.*

Exercices préparatoires
pour la Rhapsodie No 12
de Franz Liszt.

*Ejercicios preparatorios
para la Rapsodia No 12
de Franz Liszt.*

Vivace

m. d.

The musical score is written for the right hand (m. d.) in G minor (three flats) and 2/4 time. It is marked 'Vivace'. The score consists of six staves of music. The first two staves are chords with fingerings (1-5) and accents. The last four staves are eighth-note patterns with various fingerings and accents.

Examples

The following example is to be played with smooth, reposeful technic. The fingers lively and supple.

Beispiele

Folgendes Beispiel ist mit glatter, ruhiger Technik auszuführen. Die Finger flink und locker.

Exemples

L'exemple suivant doit être joué avec une technique bien égalisée et tranquille. Les doigts vifs et souples.

Ejemplos

El ejemplo siguiente se debe tocar con una técnica bien igualada y tranquila. Los dedos ágiles y flexibles.

Concerto

Konzert

Concerto

Concierto

G. SGAMBATI *)

Un poco sostenuto (♩ = 88)

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Un poco sostenuto' with a quarter note equal to 88 beats per minute. The first system begins with a dynamic marking of *p* (piano) and the instruction *tranquillo elegante*. The score is heavily annotated with fingerings (numbers 1-5) and includes various musical notations such as slurs, accents, and dynamic markings. The second system concludes with a fermata over the final notes.

*) (By permission of B. Schott's Söhne, Mainz)

8

The first system of music consists of two staves. Above the staves is a dotted line with the number '8'. The music is written in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with various fingerings (1-5) and slurs. The second staff contains a corresponding accompaniment line with similar fingerings. The system is divided into three measures by vertical bar lines.

8

The second system of music consists of two staves. Above the staves is a dotted line with the number '8'. The music continues with complex fingerings and slurs. The second staff includes a *cresc.* marking towards the end of the system. The system is divided into three measures.

8

The third system of music consists of two staves. Above the staves is a dotted line with the number '8'. The music continues with complex fingerings and slurs. The second staff includes a *f* (forte) marking in the middle of the system. The system is divided into three measures.

8

The fourth system of music consists of two staves. Above the staves is a dotted line with the number '8'. The music continues with complex fingerings and slurs. The second staff includes a *dim.* (diminuendo) marking in the first measure and a *un poco rit.* (un poco ritardando) marking in the second measure. The system ends with the word *etc.* and a final chord. The system is divided into three measures.

Thème Varié

I. J. Paderewski*)
Op.16, N°3

Var. II (Moderato)

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

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

3 2 1 2 1 3 3 1 2 1 3 1 3 1 3 1 3 1

(Ped. * Ped. * Ped. * Ped. *

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

cresc. *scendo* *rit.* *a tempo*

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

*) Published with permission of Ed. Bote and G. Bock, Berlin.

Theodore Leschetizky *)

Op. 41, N^o 2

Molto vivace

mf
molto marcato il basso

Red. * *Red.* * *Red.* *

Red. *

cresc. etc.

Etude Héroïque Op. 48 N° 3, Theodore Leschetizky*)

M. M. $\text{♩} = 96$

f

p

p

ff

sempre f

etc.

Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

This lovely piece ought to be studied in conjunction with "Traumeswirren" (Confused dreams) of Robert Schumann. In this, the thumb, second and third fingers are developed; in the other, the fourth and fifth.

Dieses reizende kleine Virtuosenstück sollte im Zusammenhang mit "Traumeswirren" von Robert Schumann geübt werden. Hier entwickelt sich der Daumen der zweite und dritte Finger, dort der vierte und fünfte.

Ce charmant morceau devrait être étudié en même temps que "Traumeswirren" (Songes voilés) de Robert Schumann. Ici se développent le pouce, second et troisième doigt; là le quatrième et cinquième doigt.

Esta linda pieza debiérase estudiar al mismo tiempo que "Traumeswirren" (Sueños nublados) de Robert Schumann. Aquí se desarrollan el pulgar, segundo y tercer dedo; en aquella el cuarto y quinto dedo.

La Piccola

(Etude)

(Etüde)

(Étude)

(Estudio)

THEODORE LESCHETIZKY*)

Op. 43, N^o 2

Molto vivace

The musical score is written for piano in 2/4 time. It consists of three systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2) and accents. The second system includes a crescendo (*cresc.*) marking. The third system ends with a forte (*f*) dynamic and "etc." The bass line features a steady accompaniment of chords with "Ped." and asterisk markings.

*) Published with permission of Ed. Bote and G. Bock, Berlin.

The passing of the 3rd and 4th over the 5th finger must be done easily and smoothly, without stiffening the wrist.

Das Übergreifen des dritten und vierten Fingers über den fünften muss glatt und leicht, ohne jedwede Steifheit des Handgelenks geschehen.

Le passage du 3me et du 4me doigt par dessus le 5me doit se faire avec facilité et égalité, sans raidir le poignet.

El pasaje del 3er y del 4o dedo por encima del 5o se debe hacer con facilidad e igualdad, sin atesar la muñeca.

Concerto E minor

Konzert E moll

Concerto Mi mineur

Concierto Mi menor

F. CHOPIN

Allegro maestoso (♩ = 126)

The musical score is presented in four systems, each consisting of a treble and bass clef staff. The key signature is E minor (three sharps) and the time signature is 3/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedaling is marked with 'Ped.' and asterisks. The first system includes a 'cresc.' marking. The second system includes a 'dolce' marking. The third system includes a 'ben marcato' marking. The fourth system includes a 'cresc.' marking. The score concludes with a final cadence.

Capriccio

ALBERTO JONÁS, Op. 19, Nº 2 *

Ossia

f

*Red. **

*Red. **

f *p*

*Red. ** *Red. ** *Red. **

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f poco ritard.

Red. *Red.* *Red.* *Red.* *Red.** *Red.** *Red.** *Red.** *Red.* *

Czardas

EDWARD MAC DOWELL,*) Op. 24, N°4

Presto con fuoco
ben articolato

(*senza Pedale*)

fz

cresc.

ten.
marcato
Ed.

etc.

*) With kind permission of G. Schirmer, New York

Allegro non troppo, ma appassionato

Leopold Godowsky

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The score is characterized by intricate fingerings and dynamic markings. The first system includes the marking *espr.* and a large slur over the first two measures. The second system continues with complex fingering patterns. The third system features *sf* markings and triplet rhythms. The fourth system includes *ff* and *sf ten.* markings, along with a *molto dim.* instruction. The fifth system concludes with *f* and *etc.* markings. The score is densely packed with notes and includes various articulation marks such as accents and slurs.

PERPETUUM MOBILE*)

(from)
(aus) "Walzermasken"
(de)
(de)

Leopold Godowsky

Allegro vivace

p legato espr.

cresc.

din. e rall.

etc.

*) By permission of the original publisher, R. Lienau, Schlesinger'sche Buch und Musik handlung, Berlin.
20934 -

“On the black keys.”

“Auf schwarzen Tasten.”

“Sur les touches noires.”

“Sobre las teclas negras.”

Etude G \flat major Op.10
N $^{\circ}$ 5

Etüde Ges dur Op. 10
N $^{\circ}$ 5

Étude en sol \flat majeur
Op. 10 N $^{\circ}$ 5

Estudio en Sol \flat mayor
Op. 10 N $^{\circ}$ 5

F. CHOPIN

Vivace ($\text{♩} = 116$)
sempre legatissimo

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked 'Vivace' with a metronome marking of quarter note = 116. The instruction 'sempre legatissimo' is written below the tempo.

- System 1:** The first measure starts with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a single note. Fingerings are indicated with numbers 1-5. A first ending bracket spans the first two measures.
- System 2:** The first measure begins with a *dim.* (diminuendo) hairpin. The right hand continues with eighth-note chords, and the left hand plays chords. A first ending bracket spans the first two measures.
- System 3:** The first measure starts with a *sf* (sforzando) dynamic. The right hand plays eighth-note chords, and the left hand plays chords. A first ending bracket spans the first two measures. The piece concludes with a *p* (piano) dynamic and the word 'etc.'.

Throughout the score, various fingerings (1-5) are indicated above the notes. The piece ends with a fermata over the final chord in the right hand.

FRANZ LISZT

Quasi Cadenza

Konzertstück

Op. 39

For piano and orchestra.

für Klavier und Orchester.

Pour piano et orchestre.

Para piano y orquesta.

GABRIEL PIERNÉ ★)

Andante molto

★) Published by permission of J. Hamelle, Paris.

TABLE OF CONTENTS OF ENTIRE WORK

BOOK I

	Page
PREFACE	
THE MENTAL ATTITUDE	3
EXERCISES IN EXTENSION	7
Also <i>original exercises</i> , expressly written for this work, by: <i>Ferruccio Busoni—Leopold Godowsky—Alfred Cortot</i>	17
Additional exercises by: Rosenthal-Schytte—Carl Tausig—I. Philipp	20
EXERCISES WITH FIXED POSITION OF THE HAND	25
Additional exercises by: M. Clementi—Franz Liszt—Frederick Chopin—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp—L. Brassin—J. Zarembki	26 35
FLEXIBILITY AND DEXTERITY OF THE THUMBS	41
Also <i>original exercises</i> , expressly written for this work, by: <i>Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot</i>	58
FINGER EXERCISES	65
Diatonic finger exercises	66
Chromatic finger exercises	75
Special exercises with notes held	77
Exercises for side motion of the fingers	86
Exercises for strengthening the individual fingers	94
Exercises in diminished sevenths	96
Special exercises for the fourth and the fifth fingers	99
Exercises for the flexibility of the hand	103
Exercises with combined legato and staccato touch for one hand	108
Exercises with crossing of hands	110
Exercises for speed and lightness of fingers and flexibility of hand	118
Also <i>original exercises</i> , expressly written for this work, by: <i>Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigismund Stojowski—Alfred Cortot</i>	120
Exercises on black keys by Tausig and additional exercises by: I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny—C. L. Hanon—Pischna	178
<i>Preparatory Exercises for Pieces Quoted</i>	195
<i>Examples</i> (annotated)	205

BOOK II

VIRTUOSITY IN SCALES (Master School of Scales)	1
Diatonic Scales	2
The discovery of Eschmann-Dumur (new fingerings in accordance with the equal construction, in contrary motion, of major scales with equal number of sharps and flats).	4
New fingerings for various minor scales in the left hand, and for the C minor scale in the right hand	7
Fingerings for the whole-tone scales	8
Major and minor scales	9
Various rhythmic and dynamic ways of practising scales. "Goals" for the old and for the new fingerings	15
Scales for the acquisition of poise in both hands	18
Scales with odd fingerings	22
Scales with contrasted shadings	26
Scales with crossed hands	35
Special exercises for obtaining great speed in scale-playing (published for the first time)	36
Special exercises for obtaining "pearliness" of touch in scale-playing (published for the first time)	41
Position of the thumb in very rapid scales	52
Scales with alternating hands	64
Also <i>original exercises</i> , expressly written for this work, by Arthur Friedheim	68
Rhythmic combinations of scales	77
Scales with rhythmical models (published for the first time)	81
"New Formula for the piano teacher and piano student," by Wassili Safonoff	93
"School of Scales (according to new principles)," by Theodore Wihmayer	96

BOOK II (Continued)

	Page
Glissando Scales	99
<i>Examples</i> (annotated)	101-110
Chromatic Scales	116
With two, three, four and five fingers	116
For the acquisition of poise in both hands, in legato and in staccato	118
With crossed hands	121
With contrasting shadings	122
Special exercises for acquiring great speed	123
"Goals" in chromatic scales	125
Table of the various fingerings for simple chromatic scales	127
Other fingerings, by: I. Philipp—Ferruccio Busoni—Rosenthal-Schytte	129
Special fingerings	130
Chromatic Scales with alternating hands	135
New modes of execution (published for the first time)	135
Chromatic glissandos	138
<i>Examples</i> (annotated)	140-155
LEGATO—STACCATO—PORTAMENTO	157
<i>Overlapping legato</i>	160
<i>Clinging legato (legatissimo)</i>	161
<i>Legato (simple legato)</i>	166
<i>Free or light legato</i>	167
<i>Non legato</i>	168
<i>Poco staccato</i>	172
<i>Staccato (simple staccato)</i>	174
<i>Staccatissimo</i>	175
<i>Pizzicato</i>	178
<i>Examples</i> (annotated)	160-186
TOUCH, TONE AND QUALITY	187
How to obtain, cultivate and be master of the various kinds of touch needed to produce a tone of beauty, in its manifold aspects and various dynamic degrees	188
Co-relation between touch and tone	188
Quality—the secret of every success	191
Advice and suggestions for obtaining "quality" in piano playing	191
THE SINGING TONE	193
Evenness of the singing tone	194
Intensity and color	194
Balance	194
The "singing" tone and the surrounding tones	194
Culminations	195
Beginning and end of phrases	195
Dissonances and consonances	195
Notes of long duration	195
"Singing" with the soft pedal	195
"Singing" with the damper pedal	194-214
"Singing" turns and ornamental notes	195
"Singing" in the high, medium and low registers of the piano	203
"Singing" melodic designs represented by chords	204
"Singing" with both hands at the same time	205
"Singing" with alternating hands	206
"Singing" when one hand plays both melody and accompaniment.	207
"Singing" in pieces written for one hand alone	212
<i>Examples</i> (annotated)	196-213
ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES	215
Technical accuracy and inaccuracy in piano playing, viewed from a physiological, psychological and practical standpoint	216
Early training of the piano student a powerful factor for future technical accuracy	216
Analysis and discussion of <i>twenty-five reasons</i> for technical inaccuracy in piano playing	218
How to gain technical accuracy, <i>complete</i> and <i>lasting</i>	222
Exercises for acquiring accuracy and speed of motions, speed and certainty of eye and control of one's self	223-227
Unconscious accuracy and technical mastery	228
Additional exercises	232
Also <i>original exercises</i> , expressly written for this work, by: <i>Moriz Rosenthal—Ignaz Friedman—Rudolph Ganz</i>	237
<i>Preparatory exercises and examples</i> (annotated)	249-296

TABLE OF CONTENTS

BOOK III	Page
ARPEGGIOS (Master School of Arpeggios)	1
A new outlook on the <i>harmonic relation</i> between chords (and their arpeggios) possessing the same number of sharps and flats	2
Curious examples of interrelation between apparently widely different chords	4
Preparatory exercises for the common chord arpeggios	6
Special exercises for strengthening the fingers and achieving brilliancy	16
Special exercises for the thumbs in arpeggio-playing	9
Exercises for obtaining evenness, surety and velocity in the playing of arpeggios	10
Different ways of practising arpeggios	17
Special exercises for obtaining great velocity in the playing of common chord arpeggios	30
"School of Arpeggios," by Henri Falcke	50
<i>Examples</i> (annotated)	51
Arpeggios of the dominant seventh chord	60
Preparatory exercises with augmented intervals	62
Various ways of practising the dominant seventh chord arpeggios	63
Diminished seventh chord arpeggios	68
<i>Examples</i> (annotated)	72-73
Special exercises to obtain great velocity in the playing of dominant seventh and diminished seventh chord arpeggios	69
<i>Examples</i> (annotated)	71
Other seventh chord arpeggios	74
Special exercises for obtaining "pearliness" of touch in the playing of arpeggios (published for the first time).	75
Arpeggios of the chord of the ninth	83
Mixed arpeggios	83
<i>Examples</i> (annotated)	85
Arpeggios to develop rapid visualization and accuracy in changes of hand position	95
<i>Examples</i> (annotated)	95
Arpeggios of chords in extended form	98
<i>Preparatory exercises for pieces quoted</i>	101
<i>Examples</i> (annotated)	103
Arpeggios with alternating hands	105
<i>Examples</i> (annotated)	108
Arpeggios with interlocking hands	113
<i>Examples</i> (annotated)	116
Other arpeggios	118
<i>Examples</i> (annotated)	122
Also <i>original exercises</i> , expressly written for this work, by: <i>Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi</i>	129
FINGER REPETITIONS	157
Also <i>original exercises</i> , expressly written for this work, by: <i>Emil von Sauer—Arthur Friedheim</i>	179
<i>Examples</i> (annotated)	162-182
<i>Preparatory exercises for pieces quoted</i>	185
TURNS	189
<i>Examples</i> (annotated)	194
TRILLS (Master School of Trills)	199
Exercises for evenness and strength of fingers	200
Exercises for side-vibratory motion of hands and wrists	202
Exercises for making supple the ligaments between the fingers	205
Exercises for flexibility of the thumb and of the hand, in view of the playing of trills	205
Exercises for establishing the beauty and elasticity of the trills	206
Exercises to promote rapid trilling	209
Chains of trills; their various executions	212
Trills played with both hands	215
Trills in conjunction with sustained notes	226
Trills in conjunction with a melody	227
Also <i>original exercises</i> , expressly written for this work, by: <i>Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—Katherine Goodson—Alfred Cortot</i>	231
<i>Examples</i> (annotated)	216-249
HOW TO PRACTISE. HOW TO PERFORM	
Difference between practice and performance. Analysis and discussion of the various ways of practising. How to eliminate technical mistakes in performance, that is to say, when playing a piece through, without stopping.	259
<i>Examples</i> (annotated)	264

BOOK IV	Page
COMPLETE SCHOOL OF DOUBLE NOTES	
THIRDS (Master School of Thirds)	1
Exercises for developing strength of fingers, evenness of tone and agility	4
Exercises for achieving evenness and nimbleness in the three difficult points of the diatonic scale in thirds	13
Exercises for flexibility and power of the hand	14
Special exercises for 5/3 and 4/2, and as a preparation for the trill in thirds	16
Also <i>original Exercises</i> , expressly written for this work, by: <i>Ferruccio Busoni—Josef Lhevinne—Ossip Gabrilowitsch—Arthur Friedheim—Alfred Cortot—Fannie Bloomfield-Zeisler—Ignaz Friedman—Rudolf Ganz—Isidore Philipp</i>	17
Additional exercises by: <i>M. Moszkowski—Carl Tausig—Rafael Joseffy—I. Philipp—Franz Liszt—Johannes Brahms</i>	34
Diatonic Scales in Thirds	37
General fingering for all the major and minor scales in thirds, without regard to the equal construction, in contrary motion, of major scales with an equal number of sharps and flats.	41
Fingerings according to the equal construction, in contrary motion, of major scales, with an equal number of sharps and flats.	47
Transcendental fingerings for the <i>strict legato</i> in the scales in thirds (published for the first time)	49-54
Other fingerings for the diatonic scales in thirds, by: <i>Hummel—Czerny—Franz Liszt—Carl Tausig—Jonás—I. Philipp—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—Hugo Riemann—Odd fingerings by Couperin</i>	37-55
<i>Examples</i> (annotated).	56
Chromatic Scales in Thirds	65
Preparatory exercises for the chromatic scale in thirds	65
Fingerings for the chromatic scale in minor thirds, by: <i>Czerny—Hummel—Theodore Kullak—Franz Liszt—Carl Tausig—Frederick Chopin—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Rafael Joseffy—Hugo Riemann—Karl Klindworth—Ferruccio Busoni—Emil von Sauer—Vladimir de Pachman—Leopold Godowsky—Alfred Cortot—Alberto Jonás</i>	68
Special fingerings by Alberto Jonás (published for the first time)	69
Table of fingerings for chromatic minor thirds, given by Alfred Cortot in his edition of the Etudes of Chopin	71
Fingerings for the chromatic scale in major thirds, by: <i>Carl Tausig—Franz Liszt—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—I. Philipp—Alberto Jonás</i>	72
Also an <i>original fingering</i> , expressly written for this work by: <i>Ferruccio Busoni</i>	74
Special exercises to obtain velocity in the chromatic scales in thirds	75
Various ways of practising chromatic scales in thirds	76
<i>Examples</i> (annotated)	79
Turns in Thirds	86
Preparatory exercises for turns in thirds	
Various fingerings.	
Exercises for velocity.	
Facilitations	90
Also an <i>original mode of execution</i> of turns in thirds (published for the first time), by: <i>Ernst von Dohnányi</i>	90-95
<i>Examples</i> (annotated)	92
Trills in Thirds	96
Preparatory exercises for the trills in thirds.	
Various fingerings.	
Exercises for velocity.	
Trills in thirds with notes held	101
Various trills in thirds	103
<i>Examples</i> (annotated)	105
Repeating Thirds	110
Various modes of execution.	
<i>Examples</i> (annotated)	113
Arpeggios in Thirds	114
<i>Examples</i> (annotated)	116

TABLE OF CONTENTS

BOOK IV (Continued)	Page
Thirds with Alternating Hands	117
Trills in thirds with alternating hands.	121
Repeating thirds with alternating hands	121
<i>Examples</i> (annotated)	122
Partial (or blind) Thirds	125
<i>Examples</i> (annotated)	131
Also, new modes of execution (published for the first time)	132
Partial (or blind) thirds with alternating hands	132
Glissandos in Thirds	133
<i>Examples</i> (annotated)	133
SIXTHS (Master School of Sixths)	135
Exercises to increase the reach, strength and endurance of the hands	136
Exercises to make the hands, wrists and forearms supple	139
Exercises as preparation for the diatonic scales in sixths	146
Exercises as preparation for the chromatic scales in sixths	147
Additional exercises by:	
Rafael Joseffy—Isidore Philipp—Moritz Moszkowski— Franz Liszt—Carl Czerny—Carl Tausig—Rosenthal-Schyte	148
Diatonic Scales in Sixths	
Analysis and discussion of the various fingerings for the diatonic scale in sixths, given by:	
Carl Czerny—Franz Liszt—Isidore Philipp—Moritz Moszkowski—Hans von Bülow—Alberto Jonás	151
Special Fingerings for the Diatonic Scales in Sixths	155
<i>Examples</i> (annotated)	160
Chromatic Scale in Minor Sixths	164
Analysis and discussion of the various fingerings for the chromatic scale in minor sixths, by:	
Plaidy—Moszkowski—Klindworth—Ferruccio Busoni—Theodore Kullak—Rosenthal-Schyte—I. Philipp—Alberto Jonás (new fingerings, published for the first time)	164-165
Chromatic Scale in Major Sixths	165, 167, 168
Fingerings by:	
Ferruccio Busoni—M. Moszkowski—Rosenthal-Schyte— I. Philipp—Alberto Jonás (new fingerings, published for the first time).	
Examples	169
Broken Sixths	171
Exercises in broken sixths.	
Diatonic scales in broken sixths	171
Chromatic scales and arpeggios in broken sixths	172
Also <i>original exercises</i> , expressly written for this work, by:	
Moriz Rosenthal—Ignaz Friedman—Leopold Godowsky	173-179
<i>Examples</i> (annotated)	178
Arpeggios in Sixths	183
<i>Examples</i> (annotated)	184
Turns in Sixths	186
<i>Examples</i> (annotated)	187
Repeating Sixths	188
<i>Examples</i> (annotated)	189
Trills in Sixths	189
Preparatory exercises for the pieces quoted.	191
<i>Examples</i> (annotated)	192
Partial (or blind) Sixths	193
<i>Examples</i> (annotated)	196

BOOK IV (Continued)	Page
Sixths with Alternating Hands	197
<i>Examples</i> (annotated)	200
Partial (or blind) Sixths with Alternating Hands (New modes of execution, published for the first time).	202
<i>Examples</i> (annotated)	204
Glissandos in Sixths	204
<i>Examples</i> (annotated)	205
FOURTHS (Master School of Fourths)	207
Exercises to obtain evenness and smoothness of execution in the playing of fourths	208
Additional exercises by:	
Carl Czerny—Franz Liszt—I. Philipp.	212
Diatonic Scales in Fourths	215
Various fingerings for the diatonic scales in fourths	215
Exercises in broken fourths.	219
<i>Examples</i> (annotated)	220
Exercises in Chromatic Perfect Fourths	223
Chromatic Scale in Perfect Fourths	225
Various ways of practising the chromatic scale in perfect fourths	225
Fingerings for the chromatic scale in perfect fourths by: Czerny—Moszkowski—Rosenthal-Schyte	226
Preparatory Exercises for Pieces Quoted	227
<i>Examples</i> (annotated)	229
Exercises in Chromatic Augmented Fourths (diminished fifths)	230
Chromatic Scale in Augmented Fourths	231
Fingerings for the chromatic scale in augmented fourths by:	
Czerny—Liszt—I. Philipp—Moszkowski—Rosenthal-Schyte	232
Various ways of practising the chromatic scale in augmented fourths	233
Preparatory Exercises for Pieces Quoted	234
Trills in Perfect Fourths	236
Trills in Augmented Fourths	239
<i>Examples</i> (annotated)	240
Turns in Fourths	241
Preparatory Exercises for Pieces Quoted	241
Fourths with Alternating Hands	243
<i>Examples</i> (annotated)	245
Arpeggios in Fourths	245
<i>Examples</i> (annotated)	247
Partial (or blind) Fourths	248
<i>Examples</i> (annotated)	249
SECONDS and SEVENTHS	251
Diatonic Scales in Seconds	252
Chromatic Scales in Seconds	253
Also fingerings by:	
Ferruccio Busoni—M. Moszkowski.	253
<i>Examples</i> (annotated)	254
Trills in Seconds	254
Chromatic Scales in Sevenths	256
MIXED DOUBLE NOTES	257
Exercises combining all double notes, from seconds to ninths	258
Additional exercises by:	
R. Joseffy	260
Also <i>original exercises</i> , expressly written for this work, by Ossip Gabrilowitsch—Leopold Godowsky—Arthur Friedheim—Ferruccio Busoni—Emil von Sauer—I. Philipp.	262
<i>Examples</i> (annotated)	273

TABLE OF CONTENTS

BOOK V	Page
COMPLETE SCHOOL OF OCTAVES, STACCATO AND CHORDS (Master School of Octaves, Staccato and Chords)	1
OCTAVES	2
Wrist touch—arm touch—speed and strength of the nerves	2
Staccato exercises with notes held	3-11
Exercises to obtain speed and strength of wrists, forearms and arms	8
Exercises for flexibility and speed of the thumbs in octave-playing	12
Exercises to obtain strength and accuracy of the fifth finger in octave-playing	15
Staccato exercises in single notes, thirds, fourths, sixths, octaves and mixed double notes	14-16
Diatonic and chromatic scales in octaves	23
<i>Examples</i> (annotated)	30-32
Preparatory exercises for legato-playing in octaves	33
Changing fingers without releasing key. Sliding from black to white keys	35
Legato octaves (diatonic and chromatic scales; arpeggios). <i>Examples</i> (annotated)	37 41
Special exercises for obtaining great speed in the playing of staccato octaves. (Vibration Octaves)	43
Skips in Octaves	51
<i>Examples</i> (annotated)	57
Broken Octaves	59
<i>Examples</i> (annotated)	62
Arpeggios in Octaves	66
<i>Examples</i> (annotated)	73-76
Repetitions in Octaves	77
<i>Examples</i> (annotated)	78
Octaves in combination with Notes to be Held	80
Turns in Octaves	80
<i>Examples</i> (annotated)	81
Trills in Octaves	81
<i>Examples</i> (annotated)	84
Octaves with Alternating Hands	85
<i>Examples</i> (annotated)	87-90
Interlocked Octaves.	93
<i>Examples</i> (annotated)	94
Partial (or blind) Octaves	95
<i>Examples</i> (annotated)	96
Partial (or blind) Octaves with Alternating Hands	97
<i>Examples</i> (annotated)	99
Partial, Interlocked Octaves	100
<i>Examples</i> (annotated)	100
The Tremolo	100
<i>Examples</i> (annotated)	105
Glissandos in Octaves	107
<i>Examples</i> (annotated)	108
Also <i>original exercises</i> , expressly written for this work, by: <i>Ferruccio Busoni—Emil von Sauer—Josef Lhevinne—Rudolf Ganz—Arthur Friedheim—I. Philipp.</i>	85-110-112-114-115

BOOK V (Continued)	Page
CHORDS	117
The functions of the arm, shoulder and back in chord-playing	117-118
Various exercises to obtain accuracy, speed, lightness and strength in the playing of chords	119
Exercises to obtain fulness of tone in chord-playing	121
<i>Examples</i> (annotated)	125
Chords with Alternating Hands	127
<i>Examples</i> (annotated)	129
Mixed Chords and Octaves	130
<i>Examples</i> (annotated)	131
Repetitions in Chords	132
<i>Examples</i> (annotated)	134
Arpeggiated Chords.	136
<i>Examples</i> (annotated)	138
Mixed Chords and Single Notes	140
<i>Examples</i> (annotated)	140
Chords of 6 } 3 }	142
<i>Examples</i> (annotated)	148-152
Also <i>original exercises</i> , expressly written for this work, by: <i>Emil von Sauer—Ferruccio Busoni—Ossip Gabrilowitsch—Leopold Godowsky—I. Philipp</i>	153-159
FINGERINGS	163
Rules, advice and suggestions for finding and employing correct suitable fingerings	164
Curious, very serviceable fingerings	173
<i>Examples</i> (annotated)	165-189
Also <i>original exercises</i> , expressly written for this work, by: <i>Wilhelm Bachaus</i>	190
RHYTHM—MEASURE—ACCENTS	205
The origin of rhythm; its definition and preponderant part in music	206
The origin of the "measure"; its subordination to rhythm.	208
The meaning of accents; their great practical help in public performance	226
<i>Examples</i> (annotated)	211-258
BOOK VI	
The Artistic Employment of Dynamics and Agogics	1
The Artistic Employment of the Piano Pedals	113
The Art of Memorizing	218
BOOK VII	
Exercises for Fingers, Wrists and Arms away from the Piano	2
Phrasing	7
Embellishments	21
Sight Reading	57
The Piano-script Book	57
Conception and Interpretation	61
Expression—Musical Prosody and Declamation	71
Execution and Rendition	85
Style	101
Successful Playing in Public	125

