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MASTER SCHOOL
of
Modern Piano Playing & Virtuosity



ALBERTO JONÁS

IN SEVEN BOOKS

Book III


CARL FISCHER



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The Author & His Collaborators

Albert Jonás is the central figure, surrounded by his collaborators:

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



EMIL VON SAUER

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IGNAZ FRIEDMAN

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ARTHUR FRIEDHEIM



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ALFRED CORTOT



OSSIP GABRILOWITSCH
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EUGÈNE D'ALBERT

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ERNST VON DOHNÁNYI

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MASTER SCHOOL of PIANO PLAYING and VIRTUOSITY, by **ALBERTO JONÁS**
EUGÈNE d'ALBERT **EMIL von SAUER**



The great German piano virtuoso, acknowledged throughout his remarkable career as the greatest interpreter of Beethoven's works, whimsically illustrates a wrong position of the thumb in the playing of arpeggios. Instead of resting only on its last articulation the thumb is seen here resting full length on the key.



Correct position of the thumb and of the other fingers. The exceptionally long fingers of the famous virtuoso enable an easy reach and exemplify a natural, graceful and alert position of the whole hand.

ERNST von DOHNÁNYI



Correct passing of the thumb in arpeggio-playing.



Correct passing of the thumb in a wide distance (interval of a perfect fourth).

ALBERTO JONÁS



Incorrect position of the thumb in arpeggio-playing. The thumb is here unduly bent, almost crooked, which interferes with a smooth delivery and rapid playing.

ALBERTO JONÁS



Correct position of the thumb in arpeggio-playing. The thumb is held straight (not stiff), supple and alert.

IGNAZ FRIEDMAN



Correct position of the thumb in a wide distance (interval of a perfect fourth).



Correct passing of the thumb in a wide distance (interval of an augmented fourth).



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 MASTER SCHOOL
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 MODERN PIANO PLAYING AND VIRTUOSITY
 Book III

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ALBERTO JONÁS

ESCUELA MAGISTRAL

de la

VIRTUOSIDAD PIANISTICA

Libro III

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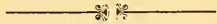
Arpeggios
(Master School of Arpeggios)



Arpeggien
(Meisterschule der Arpeggien)



Arpèges
(École Magistrale des Arpèges)

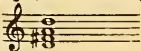


Arpegios
(Escuela Magistral de los Arpegios)

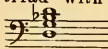


Arpeggios.

In the chapter on single finger scales the similarity of construction as to the major scales having the same number of sharps and flats was discussed in detail. This curious fact, as already emphasized, was first published by Charles Eschmann - Dumur, who also pointed out that the chords of triads and the chords of the diminished fifth are subject to the same rule. Thus, a major triad (or arpeggio) having one or more sharps, shows the same construction as the second inversion of the minor key having the same number of flats, and *vice versa*. For instance: in taking the triad on the tonic in D major, which has two sharps, with the right

hand: 

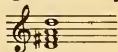
then the minor key having the same number of flats, G minor, and taking the second inversion of the G minor triad with the left hand:

 we find that

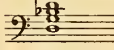
both chords, if considered in contrary motion, offer the same distribution of white and black keys. Naturally the inversions also show this identity of construction:

Arpeggien.

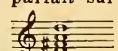
In dem Kapitel von den einfachen Tonleitern ist über das gleiche Verhältnis zwischen allen Dur Tonleitern mit gleicher Anzahl von B und Kreuzen eingehend gesprochen worden. Diese merkwürdige Thatsache, wurde wie bereits erwähnt, zuerst von Charles Eschmann - Dumur veröffentlicht. Er zeigte ferner, dass die Grundakkorde, sowie die verminderten Quintakkorde, derselben Regel unterworfen sind. Ein Dur Dreiklangsakkord (oder Arpeggio) in der rechten Hand, mit einem oder mehreren Kreuzen hat denselben Aufbau wie die zweite Umkehrung der Moll Tonart mit gleicher Zahl von B. Zum Beispiel: In D Dur, das zwei Kreuze hat, greifen wir in der r. H. den Dreiklangsakkord auf

der Tonica: 

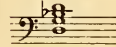
Die Moll Tonart mit gleicher Zahl von B ist G moll; wir greifen nun mit der linken Hand die zweite Umkehrung des G Moll Dreiklangs:

 *und finden dass beide Akkorde, wenn man sie in der Gegenbewegung betrachtet, dieselbe Verteilung von weissen und schwarzen Tasten aufweisen. Natürlich auch die Umkehrungen zeigen diese Einheitlichkeit im Aufbau:*

Arpeges.

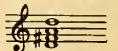
Dans le Chapitre des gammes simples, j'ai donné l'explication de la similitude de construction dans les gammes ayant le même nombre de dièzes et de bémols. Il a déjà été dit que c'est Charles Eschmann - Dumur qui, le premier, a publié ce fait curieux. Il a aussi démontré que les accords parfaits et les accords de quinte diminuée sont également assujétis à la même règle. Un accord (ou arpegge) parfait majeur avec un ou plusieurs dièzes offre la même construction que la seconde inversion du ton mineur ayant le même nombre de bémols. Par exemple: dans ré majeur, qui possède deux dièzes, nous prenons avec la m. d. l'accord parfait sur la tonique:  Le

ton mineur avec deux bémols est sol mineur; nous prenons donc avec la main gauche la seconde inversion de l'accord de sol mineur:

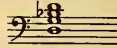
 et nous trouvons que les deux accords, lus en sens inverse, offrent la même disposition de touches blanches et noires. Evidemment, les inversions de ces accords possèdent aussi une construction identique:

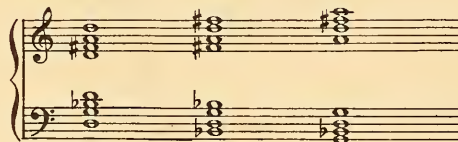
Arpeggios.

En el capítulo de las escalas simples se ha explicado la semejanza que hay en la construcción en las escalas con un mismo número de sostenidos y de bemoles. Como ya dije, Charles Eschmann - Dumur fué el primero en publicar este hecho curioso. También demostró que los acordes perfectos y los de quinta disminuida se sujetan asimismo a esta regla. Un acorde (o arpeggio) perfecto mayor con uno o mas sostenidos ofrece la misma construcción que la segunda inversión del tono menor con igual número de bemoles. Por ejemplo: en Re mayor, que posee dos sostenidos, tomamos con la m. d. el acorde perfecto sobre la tónica:

 *Et tono*

menor con dos bemoles es Sol menor; tomamos pues con la mano izquierda la segunda inversión del acorde de

Sol menor:  *y encontramos que los dos acordes, leídos en sentido contrario, ofrecen la misma distribución de teclas blancas y negras. Evidentemente las inversiones de estos acordes muestran también semejanza en la construcción:*



The practical worth of this uniformity lies in the fact that the best fingering for a major chord or arpeggio in a given major key with sharps or flats, must also be the best for the opposite minor chord with the same number of flats or sharps.

Theodore Wichmayer, in the supplement of his "School of Scales and Arpeggios" shows that all chords of the seventh and also those with passing notes, have their counterpart as regards equal construction when viewed in contrary motion. However, the chords given by Wichmayer do not exhaust the subject, as the following interesting facts clearly prove. If every chord, and consequently every arpeggio, has its counterpart as regards construction, when viewed in contrary motion, then the logical consequence is that *harmonically* as well, both opposite chords must be related, and that each modulation which may be made with a chord can also be duplicated with the opposite chord of equal construction, considered in contrary movement, so that no matter what tonality we reach in the first case, we inevitably must obtain with the opposite chord the opposite tonality, with an equal number of sharps or flats. There would be this result, moreover, that we should then obtain a minor tonality where in the first place

Der praktische Wert dieser Tatsache ist, dass der beste Fingersatz in der einen Dur Tonart auch der beste in der betreffenden Moll Tonart sein muss.

Theodore Wichmayer beweist in der Beilage seiner "Tonleiter-Schule" dass jeder Septimakkord, und auch solche mit Durchgangstönen, sein Gegenstück hat, was den gleichen Aufbau an - betrifft, wenn man sie in der entgegengesetzten Richtung betrachtet. Die angeführten Akkorde bei Wichmayer erschöpfen das Thema nicht, wie es folgende nicht un - interessante Tatsachen beweisen.

Wenn jeder Akkord was den Aufbau an - belangt, in der Gegen - richtung betrachtet, sein Gegenstück aufzuweisen hat, dann ist die logische Folge, dass auch in harmonischer Hinsicht beide entgegengesetzte Akkorde verwandt sind, und dass alle diejenigen Modulationen, die mit dem einen Akkord ausgeführt, auch mit dem entgegengesetzten, dem Aufbau nach gleichen Akkord her - vorgebracht werden können, und zwar so, dass, welche Tonart es auch sei, in die wir im ersten Fall gelangen, wir mit dem entgegen - gesetzten Akkord un - vermeidlich in die ent - gegengesetzte Tonart, das heisst in die, mit gleicher Zahl von Kreuzen oder B geführt wer -

La valeur pratique de ce fait est que le meilleur doigté dans un ton majeur avec dièzes ou bémols doit l'être aussi pour le ton mineur opposé avec le même nombre de bémols ou de dièzes.

Théodore Wichmayer, dans le Supplément de sa "Tonleiter-Schule" (École des Gammes) prouve que tous les accords de septième, même ceux qui ont des notes de passage, ont leur équivalent, au point de vue de la construction, si on les considère en sens contraire. Mais les accords donnés par Wichmayer n'épuisent pas le sujet, ainsi que le démontrent les intéressants faits suivants.

Si chaque accord, et, par conséquent chaque arpegge, a son équivalent, quant à la même distribution de touches blanches et noires, la conséquence logique devrait être qu'au point de vue harmonique ces accords opposés doivent être apparentés, et que toutes les modulations qui peuvent être faites avec un accord sont possibles aussi avec l'accord opposé, de construction identique, considéré en sens inverse; de sorte que quelque soit la tonalité qu'on obtienne dans le premier cas nous devons forcément obtenir, pour l'accord opposé, la tonalité op-

El valor práctico de este hecho, es que la mejor digitación en tal tono mayor con sostenidos o bemoles, debe ser también la mejor en el tono menor opuesto con igual número de bemoles o de sostenidos.

Teodoro Wichmayer, en el Suplemento, de su "Tonleiter Schule" (Escuela de Escalas) prueba que todos los acordes de sétima, aun los que tienen notas de paso, tienen su equivalente, desde el punto de vista de la construcción, si se les considera en dirección contraria. Pero los acordes dados por Wichmayer no agotan la materia, como lo demuestran los interesantes datos siguientes.

Si cada acorde, y por consiguiente cada arpeggio, tiene su equivalente en lo que se refiere a la misma distribución de teclas blancas y negras, la consecuencia lógica debiera ser que también desde el punto de vista armónico estos acordes opuestos deben ser emparentados, y que todas las modulaciones que se pueden hacer con un acorde son también posibles con el acorde opuesto, de construcción idéntica, considerado en sentido inverso; de suerte que cualquiera que se obtenga en el primer caso tendremos forzosamente que obtener, para el acorde opuesto, la tonalidad opuesta, con

we obtained a major tonality, and *vice versa*. That this is really what happens is clearly proven by the following examples.

den, nur dass es eine Moll Tonart sein wird, wenn wir im ersten Fall nach einer Dur Tonart gelangten, oder umgekehrt. Dass es sich in der Tat so verhält, beweisen die folgenden Beispiele.

posée, avec même nombre de dièses ou de bémols.

Il y aura, en plus, ceci: que nous arriverons à une tonalité mineure, si dans le premier cas nous obtenons une tonalité majeure, et *vice versa*. Et de fait, c'est ce qui a lieu. Les exemples suivants le démontrent clairement.

el mismo número de sostenidos o de bemoles. Resultará, además, esto: que llegaremos a una tonalidad menor, si en el primer caso obtenemos una tonalidad mayor, y vice-versa. Y en verdad es lo que sucede. Los ejemplos siguientes lo demuestran claramente.

The foregoing explanations and musical examples demonstrate more than a mere technical curiosity; they offer an unmistakable indication for new harmonic effects.

What may be termed "opposite harmony" (since every harmonic progression creates, automatically, a like harmonic progression in contrary motion which, however, possesses a different melodic de-

In den vorangehenden Erklärungen und den musikalischen Beispielen liegt mehr als ein zufälliges technisches Kuriosum, es ist auch ein Hinweis auf neue harmonische Effekte.

Was als "entgegengesetzte Harmonie" bezeichnet werden könnte (da jede harmonische Progression automatisch eine verwandte harmonische Progression in entgegengesetzter Bewegung hervorbringt, welche

Il y a dans les faits et les exemples qui viennent d'être donnés, plus qu'un hasard et une curiosité technique; il y a là une indication pour des effets harmoniques nouveaux.

Cette harmonie "opposée" (car c'est ainsi qu'on pourrait l'appeler, puisque chaque progression harmonique crée une progression harmonique semblable en mouvement con-

Hay en el hecho y en los ejemplos que acabo de señalar algo más que una coincidencia y una curiosidad técnica; hay una indicación para efectos armónicos nuevos.

Lo que podríamos llamar "Armonía Opuesta" (ya que cada progresión armónica resulta automáticamente en otra semejante en movimiento contrario pero con contorno e individualidad diferentes) no dá de por sí

sign and a different individuality) is no more a pledge of artistic beauty than any other manner of comprehending harmony, when employed by a musician of little skill or poor taste.

It is at times possible to utilize this "opposite" harmony by playing the opposite chords at the same time.

Still, on account of the sharp dissonances which result from this simultaneous striking of the chords the best effects of this "opposite" harmony are obtained only when the fundamental chords and their opposite chords are played in alternation.

It should be added that it is not always necessary to construct these opposite harmonies in a rigorously exact proportion as to full steps and half steps, as shown in the musical examples given.

Finally let it be mentioned that this proceeding is to be indulged in only occasionally, and that it does not constitute a system of harmony. The author of this work has employed it in several of his exercises. It has also been adopted by Busoni, Cortot, Lhevinne and other illustrious collaborators in some of their exercises, written first for the right hand alone and then transcribed for the left hand, in accordance with the proceeding recommended by the author.

jedoch eine andere melodische Linienführung und einen anderen Charakter aufweist verbürgt an und für sich nicht mehr künstlerische Schönheit wie irgend eine andere Art, die Harmonie aufzufassen wenn sie von einem ungeschickten oder geschmacklosen Musiker gebraucht wird.

Es ist manchmal möglich, diese "entgegengesetzte" Harmonie durch gleichzeitiges Spielen der entgegengesetzten Akkorde anzuwenden.

Indessen werden infolge der scharfen Dissonanzen, welche sich durch das gleichzeitige Spielen der entgegengesetzten Akkorde ergeben, die besten Effekte dieser "entgegengesetzten" Harmonie dann erzielt wenn die fundamentalen Akkorde und deren Gegenakkorde alternierend gespielt werden.

Hierzu ist noch zu bemerken, dass es nicht immer notwendig ist, diese entgegengesetzten Harmonien in einem streng genauen Verhältnis zu spielen sowohl was ganze Töne als auch halbe Töne anlangt wie in den angegebenen musikalischen Beispielen gezeigt wurde.

Es bedarf aber kaum einer Erwähnung, dass diese Art des Vorgehens nur gelegentlich Verwendung finden soll und dass sie kein System der Harmonie darstellt. Sie ist vom Verfasser dieses Werkes in mehreren seiner Übungen gebraucht worden. Dieses Verfahren ist ebenfalls von Busoni, Cortot, Lhevinne und anderen berühmten Mitarbeitern in einigen ihrer Übungen, welche zuerst für die rechte Hand allein geschrieben waren und dann für die linke Hand übertragen wurden und zwar in Einklang mit der von dem Verfasser empfohlenen Methode.

traire, mais possédant un dessin mélodique et une individualité différents) n'est pas plus une assurance de beauté artistique que toute autre façon de comprendre l'harmonie s'il s'agit d'un musicien in-experimenté ou sans goût.

Il est parfois possible d'utiliser cette harmonie "opposée" ou "invertie" en jouant en même temps les accords contraires.

Pourtant, à cause des fortes dissonances qui résultent de la superposition des accords, cette dualité d'harmonie ne produit son véritable effet que si les accords "types" et les accords "opposés" sont joués alternativement.

D'ailleurs, il n'est pas toujours nécessaire de former ces harmonies opposées dans des proportions rigoureusement exactes au point de vue des tons et demi-tons, ainsi que l'indiquent les exemples musicaux ci-dessus. Il va sans dire que cette façon de procéder ne devrait être que temporaire et ne constitue pas un système d'harmonie. Elle a été employée par l'auteur de cet ouvrage dans plusieurs des exercices qu'il y donne. Ce procédé a également été adopté par Busoni, Cortot, Lhevinne et d'autres illustres collaborateurs dans certains de leurs exercices écrits d'abord pour la main droite seule, mais ensuite transcrits pour la main gauche, conformément à la manière préconisée par l'auteur.

el resultado de belleza artística, como tampoco lo da cualquier otra manera de armonizar, tratándose de un músico sin experiencia y sin buen gusto.

A veces es posible utilizar esta "Armonía Opuesta" o "Invertida" tocando los acordes opuestos al mismo tiempo.

Sin embargo, a causa de las fuertes disonancias que resultan al tocar los acordes simultáneamente esta armonía "dual" no produce su mejor efecto cuando se tocan los acordes fundamentales y los "opuestos" alternativamente.

Además, no es siempre necesario construir esta armonía opuesta en una proporción rigurosamente exacta en lo que se refiere a tonos y semitonos, como lo demuestran los ejemplos anteriores.

No está de sobra mencionar que este procedimiento debe ser solamente temporario y no constituye un sistema de armonía. Lo ha empleado el autor de esta obra en varios de sus ejercicios. También lo han adoptado Busoni, Cortot, Lhevinne y otros ilustres colaboradores en algunos de sus ejercicios escritos primeramente para la mano derecha solo y luego transcritos para la mano izquierda, conforme al procedimiento recomendado por el autor.

In D major - *In D dur* - En Ré majeur - *En Re mayor*

m. d.

In A major - *In A dur* - En La majeur - *En La mayor*

m. d.

etc.

In all keys - *In allen Tonarten* - Dans tous les tons - *En todos los tonos*,

In C major - *In C dur* - En Ut majeur - *En Do mayor*

m. s.

The following exercises are not easy to execute; still, they are so effective that they may be strongly recommended.

Hold the fore-arms relaxed. Do not strain when passing the thumbs.

Folgende Übungen sind nicht leicht auszuführen, sind jedoch von solcher Wirksamkeit, dass ich sie unbedingt empfehle. Man halte die Vorderarme locker und vermeide jedwede Anstrengung beim Untersetzen der Daumen.

Les exercices suivants ne sont pas faciles à exécuter; pourtant ils sont d'un tel effet que je les recommande instamment. Gardez les avant-bras souples. Évitez tout effort en passant les pouces.

Los ejercicios siguientes no son fáciles de ejecutar; sin embargo son de tal efecto que los recomiendo con insistencia. Guárdense los antebrazos con toda soltura. Evítense esfuerzos al pasar los pulgares.

Nº2

etc.

The following preparatory exercises, if practised conscientiously in all keys, while the player strives for legato playing in *f* and in *p*, will very soon develop evenness, surety, brilliancy and velocity in the playing of arpeggios. Thereby mastery over one of the most effective features in piano playing is established.

Hold the hand and arm quite supple and relaxed. When passing the thumb under the other fingers, or the fingers over the thumb, be careful to play legato.

Wenn folgende Vorübungen in allen Tonarten gewissenhaft geübt werden, dabei stets darauf achtend, dieselben legato, f und p zu spielen, wird sich sehr bald Gleichmässigkeit, Sicherheit sowie Geläufigkeit und ein glänzendes Spielen der Arpeggien entwickeln. Damit wird die Beherrschung einer der brillantesten Gattungen des Klavierspiels erlangt.

Man halte den Arm und die Hand locker und leicht. Beim Untersetzen des Daumens und Übersetzen der anderen Finger Sorge man für gebundenes Spiel.

Si on étudie consciencieusement les exercices préparatoires, suivants, en s'efforçant de jouer legato, *f* et *p*, on obtiendra bientôt l'égalité, la sûreté, le brillant et la rapidité dans le jeu d'arpegges. On acquerra ainsi la maîtrise d'un des plus brillants aspects du jeu du piano.

Gardez les mains et les bras souples et détendus. En passant le pouce en dessous des autres doigts, ou en passant les doigts par dessus le pouce, ayez soin de bien lier les notes.

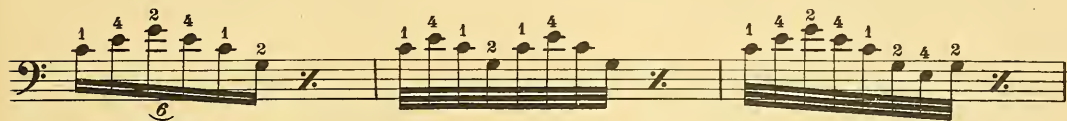
Si se estudian a conciencia los ejercicios preparatorios siguientes, se obtendrán en breve igualdad, seguridad, brillantez y rapidez en el juego de arpegios. Se adquirirá así maestría en uno de los más brillantes aspectos de la ejecución en el piano.

Guárdense las manos y los brazos con toda soltura y relajados. Al pasar el pulgar por debajo, o al pasar los otros dedos por encima de él, téngase cuidado de ligar bien las notas. Se estudiarán estos ejercicios ligado *f* y *p*.

No. 3

m. d.

The musical score for exercise No. 3 is presented in six staves. It begins with a treble clef and a 3/4 time signature. The notation consists of a single line with a grand staff (treble and bass clefs). The piece features a series of arpeggiated chords, with various fingerings indicated by numbers 1-4. There are several measures with repeat signs (%). The score includes dynamic markings like 'f' and 'p', and articulation like accents. The piece concludes with 'etc.' at the end of the sixth staff.



In lively tempo, but
not too fast and strictly
in time.

*In flottem Tempo, doch
nicht zu geschwind und
streng im Takt.*

Dans un mouvement vif,
mais pas trop vite et bien
en mesure.

*En un movimiento ani-
mado, pero no demasiado
aprisa, y enteramente a
compás.*

No. 4

First system of musical notation. The treble staff contains a sequence of notes with fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The bass staff contains notes with fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The system concludes with a double bar line.

Second system of musical notation. The treble staff contains notes with fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The bass staff contains notes with fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The system concludes with a double bar line.

Third system of musical notation. The treble staff contains notes with fingerings: 1, 2, 3, 1, 3, 2, 3, 1, 3, 1, 3, 2, 3, 1, 3, 1. The bass staff contains notes with fingerings: 1, 2, 3, 1, 3, 2, 3, 1, 3, 1, 3, 2, 3, 1, 3, 1. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff contains notes with fingerings: 1, 2, 4, 1, 2, 3, 1, 2, 3, 1. The bass staff contains notes with fingerings: 1, 2, 4, 1, 2, 3, 1. The system concludes with a double bar line and the word "etc." in both staves.

Fifth system of musical notation. The treble staff contains notes with fingerings: 1, 2, 3, 1, 2, 3, 1. The bass staff contains notes with fingerings: 1, 2, 3, 1, 2, 3, 1. The system concludes with a double bar line and the word "etc." in both staves.

sempre legato e leggiero

No 5

First system of musical notation for No. 5. The treble staff begins with a dynamic marking of 8. Fingerings are indicated by numbers 1, 2, 3, and 4. The bass staff also includes fingerings and a dynamic marking of 1.

Second system of musical notation for No. 5. The treble staff begins with a dynamic marking of 8. Fingerings are indicated by numbers 1, 2, 3, and 4. The bass staff also includes fingerings and a dynamic marking of 1.

Third system of musical notation for No. 5. The treble staff includes fingerings and dynamic markings of 6 and 2. The bass staff includes fingerings and dynamic markings of 6 and 2.

Fourth system of musical notation for No. 5. The treble staff includes fingerings and dynamic markings of 4 and 1. The bass staff includes fingerings and dynamic markings of 4 and 1.

Special exercises for strengthening the fingers and achieving brilliancy in the playing of arpeggios.

Besondere Übungen zur Erlangung kräftiger Finger und eines brillanten Spiels in Arpeggien.

Exercices spéciaux pour obtenir la force des doigts et un jeu brillant dans les arpeges.

Ejercicios especiales para obtener fuerza de dedos y un juego brillante de arpeggios.

No 6 *legato*
f
m. d.
m. s.
una ottava bassa

No 7 *legato*
f

Different ways of practicing arpeggios. (See page 18.

Verschiedene Arten, Arpeggien zu üben. (Siehe Seite 18.

Diverses manières d'étudier les arpegges. (Voir page 18.

Varias maneras de estudiar los arpegios. (Véase página 18.

m. d.
 m. s.

staccato f *staccato p* *staccato f*

Wrist Handgelenk Poignet *Muñeca* Finger Finger Doigts *Dedos*

staccato p *f legato*

Repeat Wiederholen Répéter Repetir } *p*

When practising an arpeggio never neglect practising its inversions as well, in the same manner in which the fundamental chord has been played.

Wenn man ein Arpeggio übt, soll man nie unterlassen, auch die Umkehrungen zu üben und zwar genau auf die selbe Art wie man den Grundakkord gespielt hat.

Lorsqu'on étudie un arpegge il ne faut jamais négliger d'étudier aussi les inversions de toutes les façons dont on a joué l'accord fondamental.

Al estudiar un arpeggio no se debe nunca dejar de estudiar también las inversiones de todas las maneras en que se tocó el acorde fundamental.

No 9

p-mf-f
legato

The musical score for No 9 consists of four systems of music, each with a treble and bass clef staff. The first system is marked *p-mf-f* and *legato*. The music features arpeggiated chords with various fingering patterns (e.g., 2 3 1 2, 3 1 2 3, 5 3 2 1, 3 2 1 2, 5 3 2 1, 3 2 1 2, 3 1 2 3, 5 3 2 1, 3 2 1 2, 3 1 2 3) and dynamic markings. The second system continues the arpeggio exercises. The third system is also marked *p-mf-f* and includes more complex fingering patterns (e.g., 1 2 3 5, 3 2 1 3, 1 2 3 5, 3 2 1 3, 1 2 3 5, 3 2 1 3, 1 2 3 5, 3 2 1 3). The fourth system concludes the piece with final arpeggiated figures.

p-mf-f

The musical score is written for piano and consists of three systems of two staves each. The first system includes dynamic markings (*p-mf-f*) and fingering numbers (1-5) for both hands. The second and third systems continue the piece with various musical notations including slurs, accents, and dynamic markings.

Practise the inversions in the same way; also in all the other keys, including the minor, but especially in the key of the piece you are studying at the time.

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Auf diese Weise sind auch die Umkehrungen zu üben. Man übe so in allen anderen Tonarten, auch in Moll, aber namentlich in der Tonart des Stückes, das man gerade einübt.

Étudiez aussi les inversions de ces différentes manières. Travaillez ainsi dans tous les autres tons, aussi en mineur, mais surtout dans le ton du morceau que vous êtes en train d'étudier.

Estúdiense también de estas maneras las inversions. Así trabájese en todos los otros tonos, también en modo menor, pero sobre todo en el tono de la pieza que se está estudiando.

Common Chord Arpeggios (major and minor) with their inversions.

Dreiklang - Arpeggiert
(Dur und Moll) mit ihren Umkehrungen.

Arpèges d'accords parfaits (majeurs et mineurs) avec leurs inversions.

Arpeggios de acordes perfectos (mayores y menores) con sus inversiones.

legato **f - mf - p** ————— **Andante - Moderato - Allegro - Presto**

C major
C dur
Ut majeur
Do mayor

1st inversion - 1te Umkehrung
1re inversion - 1a inversion

2d inversion - 2te Umkehrung - 2me inversion - 2a inversion

C minor
C moll
Ut mineur
Do menor

1st inv. - 1te Umk. - 1re inv. - 1a inv.

2d inv. - 2te Umk. - 2me inv. - 2a inv.

D \flat major
Des dur
Re \flat majeur
Re \flat mayor

Ossia

C \sharp major
Cis dur
Ut majeur
Do \sharp mayor

1st inv. - 1te Umk. - 1re inv. - 1a inv.

2d inv. - 2te Umk. - 2me inv. - 2a inv.

Ossia

C# minor
Cis moll
Ut# minore
Do# menor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

D major
D dur
Ré majeur
Re mayor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

D minor
D moll
Ré mineur
Re menor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Eb major
Es dur
Mib majeur
Mib mayor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

E♭ minor
Es moll
Mi♭ mineur
Mi♭ menor

D# minor
Dis moll
Re# mineur
Re# menor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^{re} inv.

2d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^{re} inv.

2d inv. - 2^{te} Umk.
 2^{me} inv. - 2^a inv.

E major
E dur
Mi majeur
Mi mayor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^{re} inv.

2d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

E minor
E moll
Mi mineur
Mi menor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^{re} inv.

2d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

F major
F dur
Fa majeur
Fa mayor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

F minor
F moll
Fa mineur
Fa menor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Gb major
Ges dur
Solb majeur
Solb mayor

F# major
F#s dur
Fa# majeur
Fa# mayor

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

F# minor
 Fis moll
 Fa# mineur
 Fa# menor

Musical notation for F# minor scale in bass clef. The scale is written in two parts: a descending line and an ascending line. Fingerings are indicated by numbers 1-4. There are slurs and accents over certain notes.

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.
 2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Musical notation for F# minor scale in treble clef, showing first and second inversions. The first inversion is labeled '1^{te} Umk.' and the second '2^{te} Umk.'. Fingerings are indicated by numbers 1-4.

G major
 G dur
 Sol majeur
 Sol mayor

Musical notation for G major scale in treble clef. The scale is written in two parts: a descending line and an ascending line. Fingerings are indicated by numbers 1-5.

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.
 2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Musical notation for G major scale in treble clef, showing first and second inversions. The first inversion is labeled '1^{te} Umk.' and the second '2^{te} Umk.'. Fingerings are indicated by numbers 1-5.

G minor
 G moll
 Sol mineur
 Sol menor

Musical notation for G minor scale in treble clef. The scale is written in two parts: a descending line and an ascending line. Fingerings are indicated by numbers 1-5.

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.
 2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Musical notation for G minor scale in treble clef, showing first and second inversions. The first inversion is labeled '1^{te} Umk.' and the second '2^{te} Umk.'. Fingerings are indicated by numbers 1-5.

Ab major
 As dur
 Lab majeur
 Lab mayor

Musical notation for Ab major scale in treble clef. The scale is written in two parts: a descending line and an ascending line. Fingerings are indicated by numbers 1-4.

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.
 2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Musical notation for Ab major scale in treble clef, showing first and second inversions. The first inversion is labeled '1^{te} Umk.' and the second '2^{te} Umk.'. Fingerings are indicated by numbers 1-4.

G# minor
Gis moll
Sol# mineur
Sol# menor

Ossia

Ab minor
As moll
Lab mineur
La# menor

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

Ossia

A major
A dur
La majeur
La mayor

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

A minor
A moll
La mineur
La menor

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

B \flat major
B dur
S \flat majeur
S \flat mayor

1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

B \flat minor
B moll
S \flat mineur
S \flat menor

A \sharp minor
A \sharp moll
La \sharp mineur
La \sharp menor

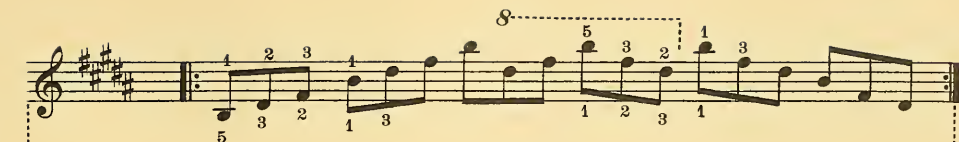
1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

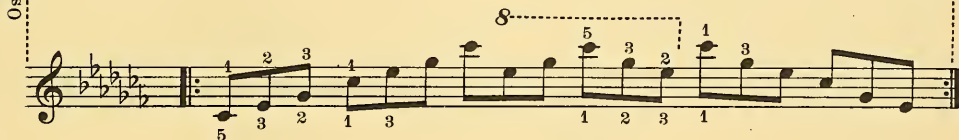
1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

B major
H dur
Si majeur
Si mayor

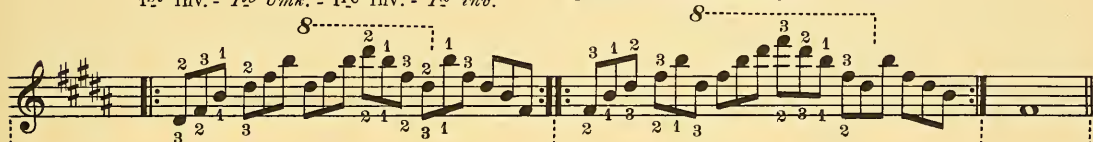


C♭ major
Ces dur
U♭ majeur
Dob mayor



1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.



1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.

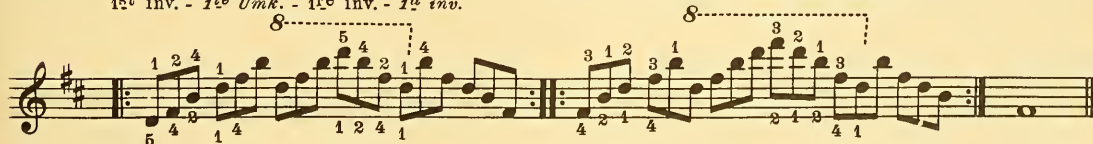


B minor
H moll
Si mineur
Si menor



1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.



Legato in *f* and in *p*.
At first in a moderate
tempo; later very rapidly.

Legato *f* und *p* zu
spielen. Zuerst in müssi-
gem Tempo; später sehr
schnell.

Légato en *f* et en *p*.
D'abord dans un mouve-
ment modéré, plus tard
très rapidement.

Legato, *f* y *p*. Primero
en un tiempo moderado,
más tarde muy rápida-
mente.

Nº10

The musical score consists of three systems, each with a piano (treble clef) and bass (bass clef) staff. The first system is marked with a forte (*f*) dynamic and a 3/4 time signature. It features a series of eighth-note patterns with fingerings (1, 2, 4, 5) and slurs. The second system continues these patterns, with fingerings (1, 2, 4, 5) and (5, 4, 2, 1) visible. The third system shows a change in key signature to one flat (B-flat major or D minor) and includes fingerings (1, 2, 4, 5) and (5, 3, 2, 1). The piece concludes with a final flourish in the bass clef.

1 2 4 5
5 3 2 1

1 2 4 5
5 4 2 1

1 2 4 5
5 3 2 1
etc. etc. etc. etc.

etc. etc. etc. etc.

Special exercises with the C major fingering, for achieving velocity in the arpeggios of common chords. (triads)

Besondere Übungen mit dem C dur Fingersatz, zur Erlangung von Geschwindigkeit in Dreiklang Arpeggien.

Exercices spéciaux avec le doigté de ut majeur, pour obtenir la vélocité dans les arpèges d'accords parfaits.

Ejercicios especiales con la digitación de Do mayor, para obtener velocidad en los arpeggios de acordes perfectos.

No 11
m. d.
m. s.

etc.

No 12

etc.

Special Exercises

for achieving velocity
(published for the first
time).

Besondere Übungen

zur Erlangung von Schnell-
ligkeit (zum erstenmal ver-
öffentlicht).

Exercices Spéciaux

pour obtenir la vélocité
(publié pour la première
fois).

Ejercicios Especiales

para obtener velocidad
(publicado por la pri-
mera vez).

Con rapidità

m.d.

No 12

The musical score consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. Above the first few notes, there are fingerings: 3, 2, 1. Above the next few notes, there are fingerings: 3, 2, 1. Above the final few notes, there are fingerings: 3, 2, 1. The second staff continues the melody with similar fingerings. The third staff features a series of chords with fingerings: 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The fourth staff has a series of chords with fingerings: 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The fifth staff has a series of chords with fingerings: 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The sixth staff has a series of chords with fingerings: 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1. The score includes various articulations such as slurs and accents, and a dynamic marking of *m.d.* (mezzo-forte).

First musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 1, 2, 4, 1, 2, 4, 1, 2 are written below the first measure.

Second musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are written below the first measure.

Third musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are written below the first measure.

Fourth musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are written below the first measure.

Fifth musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 1, 2, 4, 1, 2, 4, 1, 2 are written below the first measure.

Sixth musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are written below the first measure.

Seventh musical staff with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a melodic line with a slur and a fermata, and a bass line with a double bar line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are written below the first measure.



Practise in the same manner any arpeggio that begins with the thumb.
20934-274b

Übe in derselben Weise jedes Arpeggio, dass mit dem Daumen anfängt.

A étudier de la même façon chaque arpège qui commence avec le pouce.

Estúdiese de la misma manera cada arpeggio que empieza con el pulgar.

Transcendental Execution of the Common Chord Arpeggios
(published for the first time)

Transcendentale Ausführung der Dreiklang-Arpeggien
(zum ersten Mal veröffentlicht)

Exécution Transcendentale des Arpèges D'Accords Parfaits
(publié pour la première fois)

Ejecución Trascendental de los Arpegios de Acordes Perfectos
(publicada por la primera vez)

The following manner of playing common chord arpeggios is to be applied only to very rapid passages. It is especially effective when the arpeggio covers a range of at least two but preferably three or four octaves in full chord position, as shown in these exercises and also in the examples on page 55-58.

This mode of execution, which, by the way, is meant only for fairly advanced pianists, who have already mastered the current forms of arpeggios, is not intended to be practised slowly. The connecting of the various positions of the hand is to be accomplished rapidly and easily. The passing of the thumb over the 5th finger and of the 5th finger over the thumb is to be done in a smooth, easy manner as the hand glides over the keyboard. Any tension of the muscles of the forearm is to be avoided. The transcendental execution of arpeggios makes it possible to obtain a much greater speed and brilliancy than by the usual procedure.

Die folgende Weise, Dreiklang-Arpeggien zu spielen, ist nur für schnelle Passagen beabsichtigt. Sie ist besonders wirkungsvoll, wenn das Arpeggio einen Umfang von mindestens zwei, vorzugsweise jedoch drei oder vier Oktaven, in voller Akkordstellung beherrscht, so wie es in den Übungen und auch in den Beispielen auf Seite 55-58 angegeben ist.

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. Irrend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. Diese Art der Ausführung, die, nebenbei bemerkt, nur für fortgeschrittene Pianisten, welche die übliche Form der Arpeggien gemeistert haben, bestimmt ist, sollte nicht langsam geübt werden. Das Verbinden der verschiedenen Stellungen der Hand muss schnell und leicht vor sich gehen. Die transcendente Ausführung der Arpeggien ermöglicht eine weit grössere Schnelligkeit und einen höheren Glanz, als durch das gewöhnliche Verfahren bewirkt wird.

La manière suivante de jouer les arpèges d'accords parfaits ne convient qu'àux traits excessivement rapides. Elle est particulièrement effective lorsque l'arpège couvre une étendue d'au moins deux, et mieux encore de trois ou quatre octaves, en position d'accord complet, ainsi que le montrent les exercices ci-dessous et aussi les exemples de la page 55-58.

Ce mode d'exécution, qui, soit dit en passant, ne s'applique qu'aux pianistes assez avancés et qui ont déjà maîtrisé les formes courantes de l'arpège, n'est pas fait pour être étudié lentement. La liaison des différentes positions de la main doit être effectuée rapidement et avec aisance. Le passage du pouce par dessus le 5me doigt et du 5me doigt par dessus le pouce doit être accompli 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. L'exécution transcendente permet d'obtenir une rapidité bien plus grande et plus de brillant que si l'on sert des doigtés usuels.

La manera siguiente de tocar los arpegios debe aplicarse solamente a los pasos sumamente rápidos. Es de mucho efecto sobre todo cuando el arpegio cubre no menos de dos octavas, y más aun en los de tres o cuatro octavas en posición de acordes perfectos, como lo enseñan estos ejercicios y también los ejemplos de la página 55-58.

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. Esta manera de ejecutarlos, que, dicho sea de paso, está reservada a los pianistas bastante adelantados que han alcanzado ya el dominio de las formas corrientes del arpeggio, no ha de estudiarse lentamente. Hay que realizar con rapidez y soltura el encadenamiento de las varias posiciones sucesivas de la mano. La ejecución trascendental de los arpegios permite alcanzar mucha mayor rapidez y brillantez que por las digitaciones usuales.

No 1 *Presto*
m. d.

The musical score is arranged in 11 measures, each consisting of a pair of staves (bass and treble clef). The notation includes various rhythmic values, slurs, and fingerings (1-5). The key signature starts with one flat (B-flat), changes to two flats (B-flat, E-flat) at measure 5, and finally to three flats (B-flat, E-flat, A-flat) at measure 9. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

This page contains 24 measures of musical notation for guitar, organized into three systems of two staves each. The notation includes fingerings (1-5) and slurs. The key signature changes from D major (one sharp) in the first system to B major (two sharps) in the second system, and finally to B minor (two flats) in the third system. The time signature is 4/4. Some measures are marked with a double bar line and the number 11, indicating a repeat or a specific fingering technique.

This page of musical notation is for guitar and consists of 24 measures arranged in 8 staves. The key signature is three sharps (F#, C#, G#). The notation includes both bass and treble clefs. The measures are numbered 1 through 24. The music features various techniques such as slurs, accents, and specific fingering instructions (1-5). The notation is organized into groups of three measures per staff, with some measures containing complex fingering patterns and slurs.

The page contains two systems of musical exercises for guitar, each consisting of four staves. The first system is in B-flat major (two flats) and the second is in D major (two sharps). Each system includes a sequence of four staves with various musical notations such as slurs, accents, and fingerings (1-5). The exercises are designed to be played in pairs, with the first staff of each pair being an ascending scale and the second staff being a descending scale. The first system includes exercises with slurs and accents, and the second system includes exercises with slurs and accents, and exercises with slurs and accents.

m. s.

The musical score consists of six systems, each with two staves. The notation includes notes, rests, and fingerings. The first system is marked 'm. s.' and contains four measures with fingerings 1, 2, 3, 5, 1 and 5, 6, 7. The second system contains three measures with fingerings 1, 2, 3, 5, 1, 2, 4, 5 and 11. The third system contains four measures with fingerings 5, 4, 2, 1 and 5, 6, 7. The fourth system contains three measures with fingerings 5, 4, 2, 1, 5, 3 and 11. The fifth system contains four measures with fingerings 1, 2, 3, 5, 1, 2, 4 and 5, 6, 7. The sixth system contains three measures with fingerings 1, 2, 3, 5, 1, 2, 3, 5 and 11. The key signature changes from C major to D major in the fifth system.

This page contains eight systems of musical notation, each with a treble clef staff and a bass clef staff. The notation is for guitar, featuring various fingerings (1-5), slurs, and dynamic markings.

- System 1:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 5, 6, 7.
- System 2:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 11, 11, 11.
- System 3:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 5, 6, 7.
- System 4:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 11, 11, 11.
- System 5:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 5, 6, 7.
- System 6:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 11, 11, 11.
- System 7:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 5, 6, 7.
- System 8:** Treble clef staff with fingerings 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5. Bass clef staff with slurs and dynamic markings 11, 11, 11.

The image displays six systems of musical notation for guitar, arranged in three pairs. Each system consists of a treble clef staff and a bass clef staff. The notation includes various fingerings (1-5), slurs, and dynamic markings like '11' and '5'. The key signature changes from B-flat major to D major across the systems.

- System 1 (B-flat major):** Treble clef staff with four measures of eighth-note patterns. Bass clef staff with four measures of eighth-note patterns, including slurs and dynamic markings.
- System 2 (B-flat major):** Treble clef staff with three measures of eighth-note patterns. Bass clef staff with three measures of eighth-note patterns, including slurs and dynamic markings.
- System 3 (B-flat major):** Treble clef staff with three measures of eighth-note patterns. Bass clef staff with three measures of eighth-note patterns, including slurs and dynamic markings.
- System 4 (D major):** Treble clef staff with four measures of eighth-note patterns. Bass clef staff with four measures of eighth-note patterns, including slurs and dynamic markings.
- System 5 (D major):** Treble clef staff with three measures of eighth-note patterns. Bass clef staff with three measures of eighth-note patterns, including slurs and dynamic markings.
- System 6 (D major):** Treble clef staff with three measures of eighth-note patterns. Bass clef staff with three measures of eighth-note patterns, including slurs and dynamic markings.

The page contains six systems of musical notation, each consisting of two staves (treble and bass clef). The notation includes notes, rests, and fingerings. The first system has four measures with fingerings 1-2-3-5 and 1-2-3-5. The second system has three measures with fingerings 1-2-3-5-1 and 1-2-3-5-1. The third system has four measures with fingerings 5-3-2-1 and 5-3-2-1. The fourth system has three measures with fingerings 1-5-3-2 and 1-5-3-2. The fifth system has four measures with fingerings 1-2-3-5 and 1-2-3-5. The sixth system has three measures with fingerings 1-2-3-5-1 and 1-2-3-5-1. The notation includes slurs, accents, and dynamic markings like '11'. The key signature is B-flat major (two flats). The time signature is 4/4.

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

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

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

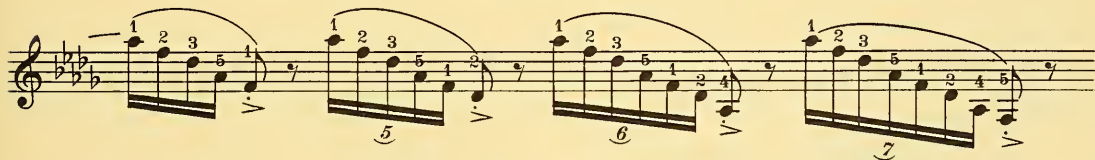
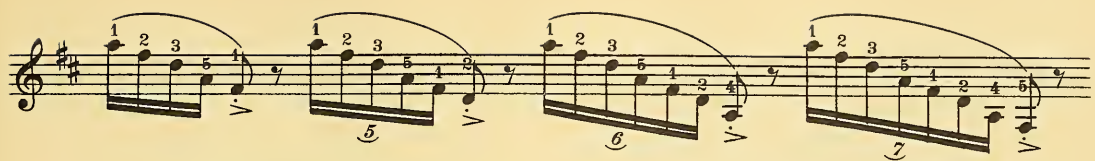
5 3 2 1 5 4 3 2 1 1 5 4 3 2 1 1 5 4 3 2 1

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

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

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

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



Nº 2

m.d.
Ped. ||

m.s.
Ped. ||

m.d.
Ped. ||

m.s.
Ped. ||

m.d.
Ped. simile ||

m.s.
Ped. ||

m. d.

11

11

m. s.

11

11

m. d.

11

11

m. s.

11

11

m. d.

11

11

m. s.

11

11

1
2
4
5

1
2
4
5

In the following exercises, the hand should move smoothly and evenly both ascending and descending, the thumb serving as a support, while forearm and elbow are held as quietly as possible.(H.F.)

In den folgenden Übungen soll die Hand so wohl bei aufwärts, wie in abwärtsgehender Richtung leicht und ruhig bewegt werden, wobei der Daumen als Stütze dient. Vorderarme und Ellbogen müssen dabei so ruhig wie möglich gehalten werden.(H.F.)

Dans les exercices suivants la main doit se mouvoir avec aisance et sans secousses, en montant aussi bien qu'en descendant. Le pouce servira d'appui et on gardera l'avant-bras et le coude aussi tranquilles que possible.(H.F.)

En los ejercicios siguientes la mano debe moverse con facilidad e igualdad, tanto al subir como al bajar, sirviéndole de apoyo el pulgar, mientras el antebrazo y el codo deben tenerse tan quietos como sea posible.(H.F.)

School of Arpeggios - École des Arpèges

HENRI FALCKE *)

The musical score consists of seven staves of music, each containing a series of arpeggiated exercises. The exercises are written in treble clef and include various rhythmic patterns and fingerings. The first staff begins with a key signature of one sharp (F#) and a 4/4 time signature. The exercises progress through different intervals and patterns, often marked with dynamics like 'ten.' (tenu) and 'f' (forte). The notation includes many accidentals and fingerings (1-4) to guide the performer. The exercises are designed to improve hand control and smoothness in arpeggiated passages.

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Examples.

Beispiele.

Exemples.

Ejemplos.

With strength and dash.

Mit Kraft und Wucht.

Avec force et feu.

Con fuerza y arrebató.

Variations sérieuses
FELIX MENDELSSOHN-BARTHOLDY

Var. 7 (♩=100)

The musical score for Variation 7 is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef and a bass clef, marked with a forte dynamic and 'con fuoco'. It features a series of chords and melodic lines with slurs and accents. The second system continues with a 'simile' marking and includes 'Ped.' (pedal) markings. The third system uses 'sf' (sforzando) and 'ff' (fortissimo) dynamics. The fourth system includes 'm.d.' (marcato) and 'm.s.' (meno mosso) markings. The fifth system concludes with a 'riten.' (ritardando) marking and 'etc.' (et cetera). The score is annotated with various musical notations including slurs, accents, and fingerings.

The crescendo will be most effective if done in groups.

Das Crescendo wird am effektivsten in Gruppen ausgeführt.

Le crescendo est d'un plus grand effet, si on l'exécute en groupes.

El crescendo se hará con mayor efecto en grupos.

Serenata e Allegro gioioso Op. 43

FELIX MENDELSSOHN - BARTHOLDY

Andante

The long downward arpeggio, which requires considerable speed will be played best by using the l. h., as I have indicated in parenthesis.

Das lange abwärtsgehende, äusserst schnelle Arpeggio wird am besten mit Hilfe der linken Hand, wie dies von mir in Klammer eingezeichnet, ausgeführt.

Le long arpège descendant, lequel exige une grande vélocité, se fera mieux avec l'aide de la m.g., ainsi que je l'ai marqué entre parenthèses.

El largo arpegio de bajada, el cual requiere grandísima velocidad, se hace mejor con la ayuda de la m. iz., como lo he señalado entre paréntesis.

Concerto in G minor

Konzert in G moll

Concerto en Sol mineur

Concierto en Sol menor

CAMILLE SAINT-SAËNS *)

Andante sostenuto

The musical score consists of four systems of piano accompaniment. The first system is marked 'Andante sostenuto' and features a long downward arpeggio. The right hand (RH) plays a series of chords and notes, while the left hand (LH) plays a descending line. Fingering is indicated with numbers 1-5. A 'Red.' (Reduction) is noted for the LH part. The second system continues the arpeggio with more complex fingering, including triplets and slurs. The third system shows the arpeggio reaching its lowest point, with further fingering and a 'Red.' marking. The fourth system concludes the piece with a final chord and a 'Red.' marking. The score is written in G minor (two flats) and 4/4 time.

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Softly, yet with a clear, penetrating tone.	<i>Leise, dennoch mit klarer, durchdringenden Ton.</i>	Doucement, mais avec un son clair et pénétrant.	<i>Suavemente, pero con sonido claro y penetrante.</i>
---	--	---	--

Concerto in E major	<i>Konzert in E dur</i>	Concerto en Mi majeur	<i>Concierto en Mi mayor</i>
---------------------	-------------------------	-----------------------	------------------------------

Op. 25

ANTON RUBINSTEIN *)

Moderato = ♩

etc. *) By permission of C. F. Peters, Leipzig

The crescendo will be done best in groups, as indicated in parenthesis.

Das Crescendo wird am besten in Gruppen, wie in Klammern angegeben, ausgeführt.

Le crescendo se fait mieux en groupes, ainsi que je l'ai annoté entre parenthèses.

El crescendo se hará mejor en grupos, como lo he señalado entre paréntesis.

Concerto in D flat major

Konzert in Des dur

Concerto en Ré bémol majeur

Concierto en Re bémol mayor

CHRISTIAN SINDING **)

Allegro non troppo

etc.

**) By permission of Wilhelm Hansen, Copenhagen 20934-274b

Sonata in A major
Op. 2 N^o 2.
(Rondo)

Sonate in A dur
Op. 2 N^o 2.
(Rondo)

Sonate en La majeur
Op. 2 N^o 2.
(Rondo)

Sonata en La mayor
Op. 2 N^o 2.
(Rondo)

LUDWIG van BEETHOVEN

Grazioso (♩ = 120)

Transcendental execution
of the arpeggio.

Transcendentale Ausführ-
ung des Arpeggio.

Exécution transcenden-
tale de l'arpège.

Ejecución trascendental
del arpeggio.

Grazioso (♩ = 120)

Etude in C major
("on false notes")

Etüde in C dur
("auf falsche Noten")

Étude en Ut majeur
("notes fausses")

Estudio en Do mayor
("notas falsas")

ANTON RUBINSTEIN

Moderato

8-
5 4 1 4 4 3

Red.

Transcendental execution of the arpeggios. | *Transcendentale Ausführung der Arpeggien.* | Exécution transcendente des arpèges. | *Ejecución transcendental de los arpeggios.*

Moderato

ff (*riten.*) (*rapido*)

8- 5 1 2 3 4 5 1 2 4 5

Red.

(*simile*)

8- 5 1 2 3 4 5 1 2 4 5

1 2 3 4 5 1 2 4 5

m.d. *m.s.*

Red.

8- 5 4 3 2 1 4 1 4 1 3

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

m.s.

Red.

Hungarian Fantasy for
piano and orchestra.

Ungarische Phantasie
für Klavier und Orchester.

Fantaisie Hongroise
pour piano et orchestre.

Fantasia Úngara para
piano y orquesta.

Cadenza FRANZ LISZT

Execution with trans-
cendental fingering.

Ausführung mit trans-
cendentalem Fingersatz.

Exécution avec doigté
transcendental.

Ejecución con digitación
trascendental.

Hungarian Fantasy | *Ungarische Phantasie* | Fantaisie Hongroise | *Fantasia Úngara para*
 for piano and orchestra. | *für Klavier und Orchester.* | pour piano et orchestre. | *piano y orquesta.*

FRANZ LISZT

Cadenza

8

4 3 2 1

rinforz.



Execution with trans- | *Ausführung mit trans-* | Exécution avec doigtés | *Ejecución con digitaciones*
 cendental fingerings. | *cendentalen Fingersätze.* | transcendentaux. | *trascendentales.*

Cadenza

8

1 2 3 5 4 3 2 1

(rapido)

(precipitato)

3 3 3

rinforz.



The stormy, wave-like effect of this striking, powerful composition will be increased even more with the shadings given in parenthesis.

Mit den Schattierungen die in Klammern angegeben sind, wird der stürmische, wogende Effekt dieses wunderbaren, gewaltigen Stückes noch gesteigert.

Les nuances données entre parenthèses augmentent sensiblement l'effet orageux et houleux de cette admirable, puissante composition.

Los matices señalados entre paréntesis aumentan más el efecto tempestuoso de esta admirable, poderosa composición.

Etude Op. 25, No 12

Étude Op. 25, No 12

Étude Op. 25, No 12

Estudio Op. 25, No 12

FREDERICK CHOPIN

Molto allegro con fuoco (♩ = 80)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G minor (two flats). The tempo is 'Molto allegro con fuoco' with a metronome marking of quarter note = 80. The first system contains six measures with dynamics *f*, *f*, *p*, *f*, *f*, and *p*. The second system contains six measures with a dynamic *f* and the instruction '(simile)'. The third system contains six measures. The score includes various musical notations such as slurs, accents, and ornaments (trills, mordents). Fingering numbers (1-5) are indicated throughout. There are also asterisks and 'Red.' markings at the bottom of the staves, likely indicating specific performance techniques or editions.

With delicately en -
livened technical dexter-
ity, *pp.*

Mit zarter, behender
Technik, *pp.*

Avec une technique ra-
pide et légère, *pp.*

Con técnica rápida y
vaporosa, *pp.*

Concerto in A minor

Konzert in A moll

Concerto en La mineur

Concierto en La menor

E. MAC DOWELL *)

Maestoso

pp *legatissimo*

pp *m.d.*

poco rall.

etc.

*) By permission of Breitkopf und Haertel, Leipzig

Dominant Seventh
Chord Arpeggios.

Dominant-Septimen-
akkord Arpeggien.

Arpèges d'accords
de septième de dominan-
te.

Arpeggios de acordes
de sétima de dominan-
te.

Preparatory Exercises

Vorübungen

Exercices préparatoires

Ejercicios preparato-
rios.

Nº 1

legato

1 2 3 4 1 4 3 2

1 4 3 2 3 4

1 4 3 2 3 4

1 4 3 2 3 4

14

1 4

1 4 3 4 1

1 4 3 4 1

1 4 3 2 3 4

1 2 1 4 1

1 2 3 1 4 3 4

6

6

1 2 3 1 4 3 4

1 4 1 4

1 4 3 2 1 4 3 2

1 4 3 2 1 4 3 2

14

14

1 4

1 4

etc.

etc.

1 4

1 4

Preparatory exercises for the arpeggios of dominant seventh chords with augmented interval between the 3rd and 4th, and between the 2nd and 3rd fingers.

Vorübungen zu Dominant Septimenakkord Arpeggien mit vergrößertem Abstand zwischen dem 3ten und 4ten, sowie dem 2ten und 3ten Finger.

Exercices préparatoires pour les arpeges d'accords de septième de dominante, avec augmentation de l'intervalle entre le 3me et le 4me, et le 2me et le 3me doigt.

Ejercicios preparatorios para los arpegios de acordes de séptima de dominante, con aumentación del intervalo entre el 3er y 4º, y el 2º y el 3er dedo.

No 2

m. d. legato

m. s.

8va bassa

The musical score consists of eight systems, each representing a different dominant seventh chord. Each system is divided into two parts: a treble clef staff (melodic line) and a bass clef staff (bass line). The exercises are in 2/4 time and are marked 'm. d. legato' and '8va bassa'. Each system includes fingering numbers (1-5) and slurs. The first system is in C major. The second system is in D major. The third system is in E major. The fourth system is in F# major. The fifth system is in G major. The sixth system is in A major. The seventh system is in B major. The eighth system is in C major with a key signature change to one flat (Bb major). Each system ends with a double bar line and a repeat sign.

The inversions are to be practised in the same manner.

Die Umkehrungen sind auf dieselbe Art zu üben.

On étudiera de la même façon les inversions.

Se estudiarán las inversiones del mismo modo.

Three staves of musical notation for bass clef exercises. Each staff contains five measures of music. The first measure of each staff shows a sequence of notes with fingerings 1, 2, 3, 4 and 5, 4, 3, 2. Subsequent measures show inversions with fingerings 1, 2, 3, 4 and 5, 4, 3, 2. The exercises include triplets and are marked 'etc.'

Nº 4

legato p-mf-f

Musical score for exercise Nº 4, consisting of three systems of grand staff notation (treble and bass clefs). The first system includes fingerings 1, 2, 3, 4 and 5, 4, 3, 2. The piece is marked 'legato p-mf-f'.

Thus also the *inversions*. | *Ebenso die Umkehrungen*. | De même les *inversions*. | *Así mismo las inversiones*.

All the dominant seventh chord arpeggios should be practised in the same manner, with the fingering given above, and with their own.

In derselben Weise sollen alle Dominant Septimenakkord Arpeggien geübt werden, und zwar mit dem obigen Fingersatz und mit dem eigenen.

On étudiera de la même façon tous les arpeges de l'accord de septième de dominante: avec le doigté donné ci-dessus et le leur propre.

Se estudiarán de la misma manera todos los arpeggios del acorde de séptima de dominante: con la digitación ya indicada y con la suya propia.

m. d.
m. s.
Gva *bassa*

Practise also, with both hands, at the interval of two and of three octaves (not in contrary motion).
Man übe auch mit beiden Händen im Abstand von zwei und drei Oktaven (nicht in entgegengesetzter Richtung).
Étudiez aussi, à deux mains, à l'intervalle de deux et de trois octaves. (pas en mouvement contraire).
Estúdiense también, con ambas manos, al intervalo de dos y de tres octavas (no en movimiento contrario).

Special Exercises

for achieving velocity (published for the first time).

Besondere Übungen

zur Erlangung von Schnelligkeit (zum erstenmal veröffentlicht).

Exercices Spéciaux

pour obtenir la vélocité (publié pour la première fois).

Ejercicios Especiales

para obtener velocidad (publicado por la primera vez).

Con rapidità

m. d.

m. s.

8va bassa

The inversions are to be practised in the same manner.

Die Umkehrungen sind auf dieselbe Art zu üben.

On étudiera de la même façon les inversions.

Se estudiarán las inversiones del mismo modo.

m. d.

m. s.

Diminished seventh chord arpeggios with all their inversions should be practised in the same way as the dominant seventh, that is, with preparatory exercises, with the various accents and shadings, and in contrary motion This insures mastery over and "quality" in one of the most effective and satisfactory features of arpeggio technic.

Verminderte Septimenakkord Arpeggien mit allen ihren Umkehrungen müssen in gleicher Weise wie die Dominant Septimenakkord Arpeggien geübt werden, d.h. mit vorbereitenden Übungen, sowie mit den verschiedenen Akzentzen und Schattierungen, alsdann auch in entgegengesetzter Bewegung. Dadurch wird man Meisterschaft und "Qualität" in einer der effektivsten und dankbarsten Gattungen der Arpeggio Technik erlangen.

Arpèges de l'accord de septième diminuée avec toutes leurs inversions, doivent être étudiés de la même manière que les septièmes de dominante, c'est-à-dire: avec les exercices préparatoires, des accents et nuances différentes et en mouvement contraire. De la sorte on obtiendra la maîtrise et la "qualité" dans un des traits les plus caractéristiques et de plus grand effet de la technique d'arpèges.

Arpeggios de acordes de sétima disminuida se deben estudiar de la misma manera que las séptimas de dominante; es decir, con ejercicios preparatorios, con los varios acentos y matices y en movimiento contrario. Así se obtendrá maestría y "calidad" en uno de los rasgos de más efecto de la técnica de arpeggios.

m.d. p-mf-f

Special exercises to obtain velocity in the dominant seventh and diminished seventh chord arpeggios.

Besondere Übungen zur Erlangung von Schnelligkeit in den Dominant und verminderten Septimenakkord Arpeggien.

Exercices spéciaux pour obtenir la vélocité dans les arpèges d'accords de septième de dominante et septième diminuée.

Ejercicios especiales para obtener velocidad en los arpeggios de acordes de sétima de dominante y sétima disminuida.

m. d.

m. s. 8va bassa

(2) etc.

Examples.

Beispiele.

Exemples.

Ejemplos.

This cadenza, if played brilliantly with the left hand alone, as intended by Liszt, makes the greatest possible effect. Still, some eminent pianists play it with both hands and therefore this far easier way is appended here, in parenthesis.

Diese Cadenz, wie sie Liszt anführt, mit der linken Hand allein in brillanter Weise ausgeführt, ergiebt den grössten virtuosenhaften Effekt. Dessen ungeachtet spielen sie einige hervorragende Pianisten mit beiden Händen, und ich gebe deshalb diese grosse Erleichterung in Klammern an.

Cette cadence, jouée brillamment avec la main gauche seule, ainsi que Liszt l'a écrite, est du plus grand effet. Cependant quelques pianistes éminents la jouent avec les deux mains et pour cette raison j'ajoute, entre parenthèses ce mode d'exécution beaucoup plus facile.

Esta cadenza ejecutada brillantemente con la mano izquierda sola, como lo intentó Liszt, es de gran efecto virtuoso. Sin embargo, algunos pianistas eminentes la tocan con ambas manos y por eso añado, entre paréntesis, esta manera que es mucho más fácil.

Legend: St. Francis of Paula walking on the waves.

Legende: Der heilige Franziskus von Paula auf den Wogen schreitend.

Légende: St. François de Paule marchant sur les flots.

Legenda: San Francisco de Paula andando sobre las aguas.

FRANZ LISZT

With powerful fingers. | Mit kräftigen Fingern. | Avec force de doigts. | Con fuerza de dedos.

CAPRICE sur les airs de ballet d'Alceste de Gluck
CAMILLE SAINT-SAËNS *)

Allegro molto

*) By permission of the original publishers Durand et Cie, Paris 20934-274b

ERNST von DOHNANYI *

The image displays a page of musical notation for piano, consisting of four systems of grand staff notation. Each system includes a treble and bass clef with various musical notations such as chords, arpeggios, and fingerings. The key signature is E minor (one sharp, F#). The notation includes dynamic markings like *pp* and *ppp*, and articulation like *leg.* (legato). The first system features a large chord in the treble clef and a melodic line in the bass clef with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The second system continues the melodic line in the bass clef with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The third system shows a more complex texture with chords in the treble and a melodic line in the bass clef with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1. The fourth system concludes the page with a final chord in the treble and a melodic line in the bass clef with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1.

8.....

ff

etc.

Red. *

Each climax stronger | *Jeden Höhepunkt stärker* | Chaque culmination plus | *Cada culminación más*
 than the preceding one. | *als den vorhergegangenen.* | forte que la précédente. | *fuerte que la anterior.*

Concerto in B minor. | *Konzert in H moll.* | Concerto en Si mineur. | *Concierto en Si menor.*

EUGÈNE D'ALBERT *)

Cadenza

ff

etc.

Red. *

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Other Seventh Chord Arpeggios

Andere Septimenakkord Arpeggien

D'autres arpèges d'accords de septième.

Otros arpeggios de acordes de sétima.

They are to be practised in the same ways as the common chord, dominant seventh and diminished seventh arpeggios. If in the piece which is being studied such a difficult arpeggio occurs, even if only in one hand, do not neglect to practise it with both hands, in all the ways already indicated.

Sie sind in derselben Weise wie die Dreiklang, Dominant Septimen und verminderte Septimenakkord Arpeggien zu üben. Wenn in dem betreffenden Stück, das zur Zeit geübt wird, solch ein schwieriges Arpeggio vorkommt, selbst nur in einer Hand, vernachlässige man es nicht, das Arpeggio mit beiden Händen in all den bereits angegebenen Arten zu üben.

On les étudiera de la même façon que les arpèges d'accords parfaits, de septième dominante et de septième diminuée. Si, dans le morceau qu'on étudie, il se présente un de ces difficiles arpèges, même si ce n'est que pour une main seule, il ne faut pas manquer de l'étudier les deux mains ensemble, de toute les manières déjà indiquées.

Se deben estudiar de la misma manera que los arpeggios de acordes perfectos, de sétima dominante y sétima disminuida. Si en la pieza que se está estudiando ocurre uno de estos arpeggios difíciles, aun que sea en una mano sola, no deje de estudiarlo con las dos manos juntas, de las diferentes maneras ya indicadas.

The same chords in arpeggios on other notes.

Dieselben Akkorde in Arpeggien auf anderen Stimmen.

Les mêmes accords en arpèges sur d'autres notes.

Los mismos acordes en arpeggios sobre otras notas.

Special exercises

for obtaining "pearliness" of touch in the playing of arpeggios: (published for the first time)

The square notes should be pressed down silently, the fingers lying flat on the keys and the wrist held very low. The arpeggio may then be performed, both through glissando and finger action, with ease and speed. One should try to reproduce with the fingers the "pearly touch" quality obtained with the glissando.

Besondere Übungen

zur Erlangung des "jeu perlé" (perlenden Anschlag) beim Spielen der Arpeggien. (zum erstenmal veröffentlicht.)

Die Quadratnoten sind lautlos einzudrücken, indem die Finger flach auf den Tasten liegen und das Handgelenk sehr niedrig gehalten wird. Das Arpeggio kann dann sowohl vermittelt des Glissando wie auch der Fingertätigkeit mit Leichtigkeit und Schnelligkeit gespielt werden. Man sollte sich bemühen, mit den Fingern den perlenartigen Effekt, der durch das Glissando hervorgebracht wird, nachzuahmen.

Exercices spéciaux

pour obtenir le "jeu perlé" dans l'exécution des arpeges. (Publié pour la première fois)

Les notes carrées doivent être enfoncées silencieusement, les doigts devant se trouver à plat sur les touches et le poignet très bas. On peut alors exécuter l'arpegge, soit en glissando, soit avec le jeu des doigts, avec aisance et rapidité. On s'efforcera de reproduire avec les doigts l'effet de "jeu perlé" obtenu par le glissando.

Ejercicios especiales

para obtener el juego "aperlado" en la ejecución de los arpegios. (Publicado por primera vez.)

Húndanse silenciosamente las notas cuadradas, con los dedos dispuestos a llano sobre las teclas y la muñeca guardada en posición muy baja. Se podrá entonces ejecutar el arpegio fácilmente y rápidamente, sea con el glissando o con la acción de los dedos. Procúrese reproducir con los dedos el efecto "aperlado" que se obtiene con el glissando.

The musical score consists of three systems of piano exercises, each in 2/4 time. The first system is marked *glissando (rapido)* and *m.d.* (mano derecha). It features four measures of arpeggios in the right hand, with fingerings 1-2-3-1 and 1-2-3-1. The left hand plays square notes with fingerings 1-3-2 and 5. The second system is also marked *glissando (rapido)* and *m.s.* (mano izquierda). It features four measures of arpeggios in the left hand, with fingerings 1-2-3-5 and 4-2-3-1. The right hand plays square notes with fingerings 3-3-4-5 and 5. The third system is marked *glissando (rapido)* and *m.d.*. It features four measures of arpeggios in the right hand, with fingerings 5-3-2-1 and 5-3-2-1. The left hand plays square notes with fingerings 3-2-1 and 5. The score includes various musical notations such as slurs, accents, and dynamic markings.

glissando (rapido)

2
3
1

glissando (rapido)

2
3
1

*glissando (rapido)**glissando (rapido)*

*glissando*3
2
1

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

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1 2 3 4

5

1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

*glissando*3
2
1

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

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1 2 3 4

5

1 2 3 4

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1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

glissando

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

5

1 2 3 4

5

glissando

5

1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

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1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

glissando

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

glissando

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

1 2 3 4

5

glissando

3
2
1

5

5

5

3
2
1

5

5

1 2 3 4 5

9

13

8 5

glissando

1

5

5

5

glissando

1

5

5 4 3 2

5

5 4 3 2

9

5 4 3 2

13

glissando

3
1
2

glissando

3
1
2

1 2 4 1

1 2 4 1 2 4 5

1 2 4 1 2 4 5

10

glissando

1

5 4 2 1

glissando

1

5 4 2 1

5 4 2 1 4 2 1

5 4 2 1 4 2 1

10

glissando

3
1
2

5

5

5

5

9

13

glissando

1

5

5

5

5

9

13

*glissando*3
1
2*glissando*3
1
2

First system, measures 1-3. The right hand features glissando arpeggios with fingerings 3, 1, 2 and a '5' below each. The left hand has sustained chords with fingerings 2, 4, 5.

Second system, measures 4-6. The right hand continues with glissando arpeggios, with fingerings 1, 2, 3, 4, 1 and a '5' below. The left hand has sustained chords with fingerings 2, 4, 5.

glissando

1

glissando

1

Third system, measures 7-9. The right hand features glissando arpeggios with fingerings 1, 5, 4, 3, 2, 1 and a '5' below. The left hand has sustained chords with fingerings 2, 4, 5.

Fourth system, measures 10-12. The right hand continues with glissando arpeggios, with fingerings 5, 4, 3, 2, 1 and a '5' below. The left hand has sustained chords with fingerings 2, 4, 5.

glissando

3
1
2

7

7

7

(1) 2
(2) 3
4
5

7

9

13

glissando

1

7

7

7

5
4
3
2
1
4
3

7

9

13

5
4
3
2
1
4
3

5
4
3
2
1
4

Arpeggios of chords
of ninth.

Nonenakkord Arpeg-
gien.

Arpèges d'accords de
neuvième.

Arpeggios de acordes
de novena.

legato

Mixed Arpeggios.

Gemischte Arpeggien.

Arpèges mixtes.

Arpeggios mixtos.

Of these I give only a few of the most striking varieties. Practise them with the various accents, shadings, and also in contrary motion, as has been repeatedly written in full, and you should be able to play any other arpeggio with ease. All the following arpeggios are to be practised in all inversions and in other keys, with suitable fingering.

Ich gebe von diesen nur einige der markantesten an. Wer sie mit den verschiedenen Akzenten und Nuancen wie des öfteren ausgeschrieben auch in der Gegenbewegung übt, wird jedes andere Arpeggio sofort und leicht spielen können. Jedes der folgenden Arpeggien ist mit allen seinen Umkehrungen und auch in anderen Tonarten (mit passendem Fingersatz) zu üben.

Je n'en cite que quelques uns des plus saillants. Si on s'applique à les étudier avec les différents accents, nuances, et aussi en mouvement contraire, ainsi qu'il a été expliqué plus d'une fois, on sera à même de jouer de suite, et avec facilité, n'importe quel autre arpegge. Chacun des arpèges suivants devra être étudié avec tous ses renversements et dans d'autres tons avec le doigté qui lui est propre.

De estos tan solo doy los más salientes. Si se estudian con los varios acentos y matices y también en movimiento contrario, así como se ha explicado repetidas veces, se podrá tocar enseguida y con facilidad cualquier otro arpeggio. Cada uno de los arpeggios siguientes debe estudiarse con todas sus inversiones y en otros tonos, con digitación apropiada.

legato f - mf - p

simile

1 2 3 4 5 4 3 2 1 4 5 4 3 2 1 4 etc.

8

8

1 2 3 4 5 4 3 2 1 4 etc.

8

1 2 3 4 etc. etc. etc. etc.

5 4 3 2 1

1 2 3 4 etc. etc. etc. etc.

5 4 3 2 1

1 2 3 4 etc. etc. etc. etc.

5 4 3 2 1

Examples

Beispiele

Exemples

Ejemplos

Practising *pp* is but too often neglected. Play this passage twelve times, even if you do not intend to practise the concerto.

Das Üben im pp wird nur allzusehr vernachlässigt. Man spiele dieses Beispiel zwölfmal, selbst wenn man das Konzert nicht zu üben gedenkt.

On n'est que trop enclin à négliger d'étudier *pp*. On gagnera à jouer ce passage douze fois, même si on n'a pas l'intention de travailler le concerto.

La tendencia general del discípulo es a no estudiar pp. Tóquese este pasaje 12 veces, aunque no se tenga la intención de estudiar el concierto.

Concerto in D minor

Concerto in D moll

Concerto en Ré mineur

Concierto en Re menor

FELIX MENDELSSOHN-BARTHOLDY

The musical score shows a piano passage with arpeggiated figures in both hands. The right hand has a melodic line with arpeggiated accompaniment, while the left hand has a more rhythmic accompaniment. The score includes dynamic markings like 'pp' and 'f', and performance instructions such as 'pp' and 'f'.

Practise the following arpeggio with both hands in contrary motion as already indicated.

Man übe das folgende Arpeggio mit beiden Händen in der schon angegebenen entgegengesetzten Bewegungsart.

Étudiez l'arpegge suivant avec les deux mains, en mouvement contraire, ainsi qu'il a été déjà expliqué.

Estúdiese el arpeggio siguiente con ambas manos en el movimiento contrario que ya se ha explicado.

Ballade in A \flat major

Ballade in As dur

Ballade en Lab majeur

Balada en Lab mayor

FREDERICK CHOPIN

(Allegro con fuoco)

The musical score shows a piano passage with arpeggiated figures in both hands. The right hand has a melodic line with arpeggiated accompaniment, while the left hand has a more rhythmic accompaniment. The score includes dynamic markings like 'f' and 'm.g.', and performance instructions such as '(a tempo) 1º allegretto'.

This etude offers such a wealth of brilliant, rich arpeggios, and promotes the whole technical equipment to so great an extent that I urgently advise making a separate study of every arpeggio according to the model which has already been written out.

Diese Etüde bietet eine solche Fülle brillantreicher Arpeggien und sie fördert so sehr die ganze technische Virtuosität, dass ich dringend empfehle, jedes Arpeggio in einer Weise nach früher angegebenen Beispielen durchzuüben.

Cette Étude offre une telle profusion de brillants et riches arpèges, et elle stimule tellement toute la virtuosité technique, que je recommande instamment de faire de chaque arpège une étude spéciale, d'après le modèle qui a déjà été donné.

Este Estudio ofrece tal profusión de brillantes y ricos arpeggios, y estimula tanto toda la virtuosidad técnica, que recomiendo con insistencia se haga de cada arpeggio un estudio especial, según el modelo que se ya ha dado.

Etude in F major Op. 10, No 8

Etüde in F dur Op. 10, No 8

Étude en Fa majeur Op. 10, No 8

Estudio en Fa mayor Op. 10, No 8

FREDERICK CHOPIN

Allegro (♩ = 88)

In order to obtain a brilliant rendering of this arpeggio, practise it with both hands, with accents, etc., and in contrary motion thus:

Um eine brillante Wiedergabe dieses Arpeggio zu erlangen, übe man es mit beiden Händen, mit Akzenten, etc. und in der Gegenbewegung. Siehe:

Pour obtenir une exécution brillante de cet arpège, étudiez-le à deux mains, avec accents, etc., et aussi en mouvement contraire. Ex:

Para obtener una ejecución brillante de este arpeggio estúdiese a dos manos, con acentos, etc. y en movimiento contrario. Ej:

Musical notation for an arpeggio exercise in B minor. The right hand plays an ascending arpeggio (B2-D3-F#3-A3) with fingerings 1-2-3-4 and accents on the 2nd and 4th notes. The left hand plays a descending arpeggio (B2-A2-G2-F#2) with fingerings 5-4-3-2 and accents on the 2nd and 4th notes. The exercise is repeated with a fermata over the final notes. The word "etc." is written at the end of the right-hand line.

Sonata in B minor

Sonate in H moll

Sonate en Si mineur

Sonata en Si menor

FREDERICK CHOPIN

Scherzo

molto vivace (♩. = 104 - 112)

Musical notation for the Scherzo in B minor, marked "molto vivace" with a tempo of 104-112 beats per minute. The piece is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The notation includes numerous fingerings, accents, and dynamic markings such as *mf* and *cresc.*. The piece concludes with a *ff* (fortissimo) dynamic. The page number "20934 - 274b" is printed in the bottom left corner.

With digital vigor,
brilliance and dash.

Mit kräftigen Fingern,
glänzend und mit Wucht.

Avec des doigts vi-
goureux, brillamment et
avec fougue.

Con dedos vigorosos, con
brillantes y arrebatado.

Sonata in B minor

Sonate in H moll

Sonate en Si mineur

Sonata en Si menor

Finale

FREDERICK CHOPIN

Presto non tanto (♩. = 116-126)

5 4 3 2 1 4 4 4 4

4 1 1 1 1 2 4 1 2

4 4 1 4 1 4

1 1 1 1 2 1 4 1 3

Ped. *

Ped. *

Ped. *

Ped. *

etc.

With increasing strength when ascending, and less strength in the last beat of the measure.

Mit zunehmender Kraft aufwärts und weniger Kraft im letzten Viertel des Taktes.

Avec une force croissante en montant, mais avec moins de force sur le dernier temps de la mesure.

Con fuerza creciente al subir y menos fuerza en el último tiempo del compás.

Etude No 4

Étude No 4

Étude No 4

Estudio No 4

ANTON RUBINSTEIN*

Moderato assai (♩ = 66-69)

risoluto

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is Moderato assai, with a quarter note equal to 66-69 beats per minute. The piece is marked *risoluto* and begins with a forte (*f*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and includes several slurs and accents. The first system includes a *ped.* (pedal) marking. The second system includes a *ped.* marking and a *2* marking. The third system includes a *2* marking. The fourth system includes a *2* marking. The score concludes with a final cadence.

It goes without saying that the arpeggios should be softer than the melody, yet they should scintillate with diaphanous brilliancy.

Die Arpeggien sind selbstverständlich leiser als die Melodie zu spielen, doch sollen sie in durchsichtiger Klarheit glänzen.

Les arpèges doivent être joués, cela va sans dire, moins forts que la mélodie, mais ils doivent pourtant scintiller avec une clareté diaphane et brillante.

Los arpeggios deben tocarse, por supuesto, menòs fuerte que la melodía; sin embargo, deben centellear con claridad diáfana y brillante.

Le Chant du Nautonier
LOUIS DIÉMER *)

Allegro moderato

*) By permission of the original Publishers, Durant et Cie.. Paris

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (1-4, 5-4-3-2-1-4-3, 1-4-3-2-1-4-3). The left hand provides a simple harmonic accompaniment. Dynamics are marked *m. d.* and *dim.*. The system concludes with a *Ped.* marking.

Second system of the piano piece. The right hand continues with slurred melodic phrases and fingerings. The left hand has a more active accompaniment. Dynamics include *mp*, *dolce*, *m. s.*, *marcato il canto*, *m. d.*, and *m. s.*. The system ends with a *Ped.* marking and a floral ornament.

Third system of the piano piece. The right hand features slurred melodic lines with fingerings. The left hand accompaniment is consistent. Dynamics are marked *m. d.*, *m. s.*, *m. d.*, and *m. s.*. The system concludes with a *Ped.* marking.

Fourth system of the piano piece. The right hand continues with slurred melodic phrases and fingerings. The left hand accompaniment is consistent. Dynamics are marked *m. d.*, *m. s.*, *m. d.*, and *m. s.*. The system ends with a *Ped.* marking, a floral ornament, and the text "etc."

In the following arpeggios the thumb should be passed alongside, or in some cases, over the 5th finger. The hand must change position easily, without stiffness. These arpeggios are difficult, but to gain virtuoso mastery all of them should be practised.

Bei den folgenden Arpeggios muss sich der Daumen nach der Seite und in manchen Fällen über den 5ten Finger fortbewegen. Die Hand muss ihre Stellungen mit Leichtigkeit und ohne Steifheit wechseln. Diese Arpeggien sind schwer, wer aber Meisterschaft und Virtuosität erreichen will, muss sie alle üben.

Dans les arpèges suivants, le pouce doit passer de côté, et dans certains cas, au dessus, du 5me doigt. La main doit changer de position avec aisance, sans raideur. Ces arpèges sont difficiles, mais qui veut la virtuosité et la maîtrise les étudiera tous.

En los arpeggios siguientes, el pulgar debe pasar de lado, y en ciertos casos por encima, del 5to dedo. La mano debe cambiar de posición con facilidad y soltura. Estos arpeggios son difíciles, pero quien desee la virtud y la maestría, deberá estudiarlos todos.

legato f- mf- p e poi

m.s. 5 una ottava bassa

legato

legato

legato

legato

legato

legato

legato

The image displays a musical score for guitar, consisting of ten systems of notation. Each system includes a bass staff and a treble staff. The notation is primarily in bass clef, with some treble clef staves. Fingerings are indicated by numbers 1-5 above or below notes. The word "legato" is written above the first two systems. The third system includes the instruction "m.s. una ottava bassa" (mezza solfa, one octave lower). The score concludes with "etc." at the end of the final system.

The following arpeggios develop rapid visualization and accuracy in changes of hand position. Practise them!

Die folgenden Arpeggien entwickeln schnelle Übersicht und Sicherheit im Wechseln der Handstellungen. Man übe sie!

Les arpèges suivants développent la rapidité du regard et la sûreté dans le changement de position de la main. A étudier!

Los arpeggios siguientes desarrollan rapidez de la mirada y seguridad en los cambios de posición de la mano. Estúdiense!

f-mf-p e poi Moderato - Allegro - Presto

Examples.

Beispiele.

Exemples.

Ejemplos.

This arpeggio can be played, with much brilliancy, also with both hands.

Dieses Arpeggio kann auch glänzend mit beiden Händen gespielt werden.

Cet arpège peut aussi être joué brillamment, à deux mains.

Este arpeggio se puede también tocar, con mucha brillantez, a dos manos.

Impromptu in A flat major

Impromptu in As dur

Impromptu en Lab majeur

Impromptu en Lab mayor

FREDERICK CHOPIN

Allegro assai, quasi presto

First system of musical notation. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff features a rhythmic accompaniment with triplets and a 'Led.' marking. A dashed box highlights a specific melodic phrase in the treble staff.

Second system of musical notation. The treble staff continues the melodic line with fingerings and slurs. The bass staff has a similar accompaniment with a 'Led.' marking. A dashed box highlights a melodic phrase in the treble staff.

Third system of musical notation. The treble staff shows the melodic progression with fingerings and slurs. The bass staff accompaniment includes a 'Led.' marking. A dashed box highlights a melodic phrase in the treble staff.

Fourth system of musical notation. The treble staff continues the melodic line with fingerings and slurs. The bass staff accompaniment includes a 'Led.' marking. A dashed box highlights a melodic phrase in the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line with fingerings and slurs. The bass staff accompaniment includes a 'Led.' marking. A dashed box highlights a melodic phrase in the treble staff. The system concludes with the text 'etc.' and a sequence of notes '5 4 2 1'.

Arpeggios of Chords
in extended form.

These arpeggios are difficult and because of their stretching the tendons of hand and forearm they are apt to bring about fatigue and exhaustion. For this reason it is advisable, as a general rule, to practise them in moderation and not to practise them at all if the hands are too small. However, if correctly executed, even a small hand may conquer them without fatigue and in fact, with a considerable gain in strength and stretching power. Do not try to encompass the range of the chord; but let the hand glide along, supple and without strain, so that the real stretch of the hand be less than an octave. In this manner one will be able to play the first etude of Chopin, which represents one of the most difficult and best examples of these arpeggios, to the end, without the least fatigue. Let them be played without great strength; best *mp* or *mf*.

*Arpeggien in weiter
Lage.*

*Diese Arpeggien sind schwer und führen infolge der Hand und Vorderarm-Sehnenanspannung leicht zu Müdigkeit und Ermattung. Aus diesem Grunde ist es im allgemeinen nützlich, dieselben mässig zu üben und sie von allzukleinen Händen nicht spielen zu lassen. Dennoch, wenn richtig ausgeführt, kann auch eine kleine Hand sie mühelos meistern und wird dabei an Kraft und Spannung erheblich gewinnen. Man versuche nicht den Umfang des Akkords zu greifen, sondern lasse die Hand mühelos und locker dahingleiten, so dass die wirkliche Ausdehnung der Hand weniger als eine Oktave beträgt. Auf dieser Weise wird man die erste Etude von Chopin, welche eines der schwierigsten Beispiele dieser Arpeggien darstellt, ohne die geringste Anstrengung bis zu Ende spielen können. Man spiele solche Arpeggien ohne grosse Kraftentfaltung, am besten stets *mp* oder *mf*.*

Arpèges d'accords
étendus.

Ces arpèges sont difficiles et leur effet sur les tendons de la main et de l'avant-bras est apte à provoquer la fatigue et l'épuisement. Pour cette raison il est recommandé, comme règle générale, de les étudier modérément, et de ne pas les donner du tout aux mains trop petites. Cependant, même une petite main peut parvenir à les jouer sans fatigue et, ce faisant, gagner considérablement en force et en extension. Ne cherchez pas à atteindre l'étendue de l'accord, mais laissez la main se mouvoir avec souplesse et sans tension, de telle façon que l'étendue réelle de la main soit moins qu'une octave. En procédant de la sorte on pourra jouer jusqu'au bout et sans fatigue, la première étude de Chopin, laquelle représente un des plus difficiles et meilleurs exemples de ces arpèges. Jouez-les sans grande force; le mieux est *mp* ou *mf*.

*Arpeggios de acordes
extendidos.*

*Estos arpeggios son difíciles y tienden a cansar y agotar los tendones de la mano y del brazo. Por esta razón es preferible, por regla general, estudiarlos con moderación, y no emprenderlos si las manos son demasiado pequeñas. Sin embargo, aun la mano pequeña puede llegar a tocarlos sin cansancio y al mismo tiempo ganar mucho en fuerza y en extensión. No trate de abarcar la extensión del acorde, sino déjese que la mano se mueva con soltura y sin tensión, de tal modo que la extensión verdadera de la mano sea menos que una octava. De esta manera se logrará tocar hasta el fin y sin el menor cansancio, el primer estudio de Chopin, el cual representa uno de los más difíciles y mejores ejemplos de esta clase de arpeggios. Tóquense sin gran fuerza; lo mejor es *mp* o *mf*.*

legato
m. d. ottava sopra

Nº 1

The musical score consists of eight systems, each containing a piano (p) staff and a violin (v) staff. The piano staves are written in bass clef, and the violin staves are in treble clef. The music is characterized by a legato style and includes various fingerings (1-5) and slurs. The key signature is one flat (B-flat major or D minor). The first system begins with a piano staff showing a descending scale: 1 2 b 4 5 / 5 4 2 1. The violin staff starts with a similar descending scale: 1 2 b 4 5 / 5 4 2 1. The second system continues with similar patterns, including a change in the piano staff to 2 4 b / 4 2 1 5. The third system shows a change in the piano staff to 1 2 b 4 5 / 5 4 2 1. The fourth system continues with 1 2 / 1 2 4 5. The fifth system shows a change in the piano staff to 1 2 / 1 2 4 5. The sixth system continues with 1 2 / 1 2 3 5. The seventh system shows a change in the piano staff to 1 2 / 1 2 3 5. The eighth system continues with 1 2 / 1 2 4 5.

2 4 5 1

1 2 4 5 etc. ad libitum

No 2 *legato*

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

No 3

1 2 3 4 5

1 2 3 4 5 etc. ad libitum

Etude Op. 10, N^o 1

Étude Op. 10, N^o 1

Étude Op. 10, N^o 1

Estudio Op. 10 N^o 1

FREDERICK CHOPIN

Allegro (♩ = 176)
legato

f

leg.

One should see to it that the right thumb reaches every F and G flat accurately and clearly; the other notes will take care of themselves. The double notes in the right hand are to be accented vigorously.

For many players the long, descending passage is of great difficulty. Two facilitations (and as long as the notes and the quality of tone remain the same every facilitation is permissible and even to be recommended) are given below. Thanks to either of these two distributions the whole passage may be played with absolute technical accuracy and with greater swing and fire.

Man achte darauf, dass der rechte Daumen jedes F und Ges sauber und klar erreicht; die anderen Noten kommen von selbst. Die Doppelnoten in der rechten Hand sind kräftig zu betonen.

Der lange, abwärtsgleitende Lauf bietet manchem grosse Schwierigkeiten. Insofern nun jede Erleichterung nicht nur gerechtfertigt, sondern sogar empfehlenswert ist, (so lange an den Noten nichts geändert wird und die Klangwirkung dieselbe bleibt), gebe ich unter "ossia" zwei solche an. Dank dieser beiden Einteilungen des Laufes wird die ganze Passage mit absoluter technischer Sicherheit und grösserem Schwung und Feuer ausgeführt.

Ayez soin que le pouce de la main droite frappe avec sûreté et précision chaque Fa et Sol bémol; les autres notes suivront d'elles mêmes. On accentuera les doubles notes, dans la m. d., avec vigueur.

Le long passage descendant est, pour beaucoup de pianistes, d'une grande difficulté. Une facilité (et autant que les notes et la qualité du son restent les mêmes, toute facilité est permise et même recommandable) est celle que j'indique ci-dessous. Grâce à ces deux distributions du trait on est à même d'exécuter tout le passage avec une absolue sûreté technique et avec plus de brio et de fougue.

Hay que cuidar de obtener, con limpieza y precisión, cada Fa y Sol bemol de la mano derecha; las otras notas saldrán limpias de por sí. Se acentuarán con vigor las notas dobles de la mano derecha.

El largo pasaje de bajada se les dificulta en extremo a muchos pianistas. Una manera de hacerlo fácil (y en tanto que las notas y la calidad del sonido queden las mismas toda manera de facilitar es permisible y hasta recomendable) es la que indico más adelante. Merced a estas dos maneras de distribución, se ejecutará todo el pasaje con absoluta seguridad técnica y con mayor arrojo y fuego.

Scherzo in B \flat minor

Scherzo in B moll

Scherzo en Si \flat mineur

Scherzo en Si \flat menor

FREDERICK CHOPIN

Presto

The musical score is for the Scherzo in B minor by Frederick Chopin, marked Presto. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B minor (two flats) and the time signature is 3/4. The piece begins with a forte (ff) dynamic. The treble staff features a series of chords and single notes, with fingerings 1, 2, 5, 1, 5, 5 indicated. There are two slurs over the first two measures of the treble staff, with a dotted line and the number 8 above the second slur. The bass staff provides a rhythmic accompaniment with notes and rests, with fingerings 5, 2, 5, 9, 5, 5 indicated. There are two accents (>) in the bass staff, one under the first measure of the second slur and one under the first measure of the third slur. The piece ends with a double bar line and a repeat sign.

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and accents. There are dynamic markings like *mf* and *f*. A *ped.* (pedal) marking is present below the bass staff.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 2/4. This system includes 'ossia' (alternative) passages in both staves, marked 'm.s.' (musica scripta). The main passage is marked 'm.d.' (musica dactylata). Fingerings and dynamics are clearly indicated. A *ped.* marking is present below the bass staff. The system ends with 'etc.' and a star symbol.

Concerto in D min- | *Konzert in D moll* | Concerto en Ré mi- | *Concierto en Re*
 or | | neur | menor

JOHANNES BRAHMS (*)

Rondo
 Allegro non troppo
 Musical score for the Rondo section. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 2/4. The music is characterized by sixteenth-note patterns and dynamic markings like *f* and *ff*. Fingerings are indicated throughout. A *ped.* marking is present below the bass staff. The system ends with 'etc.' and a star symbol.

*) By special permission of the original publisher N. Simrock, G. m. b. H. Berlin

Arpeggios with alternating hands

Arpeggien mit abwechselnden Händen

Arpèges avec mains alternantes

Arpeggios con manos alternantes

These arpeggios are met with rather frequently in modern works. They are an especially brilliant and virtuoso-like feature of arpeggio technique. To be practised *f, p*, and $\underline{\underline{\quad\quad}}$. The arpeggios as shown below may serve as a model. Practise, in this way, in other keys.

*Diese Arpeggien werden ziemlich häufig in modernen Werken angetroffen. Sie sind eine besonders brillante und virtuosenhafte Gattung der Arpeggio-Technik. Zu üben *f, p*, und $\underline{\underline{\quad\quad}}$. Die ausgeschriebenen Arpeggien gelten als Vorbild; man übe sie in derselben Weise in anderen Tonarten.*

Ces arpèges se rencontrent assez souvent dans les œuvres modernes. Ils forment un des traits les plus brillants, et les plus "virtuosos" de la technique d'arpèges. A étudier *f, p* et, $\underline{\underline{\quad\quad}}$. Les arpèges écrits servent de modèle. On les étudiera, ainsi, dans d'autres tons.

Estos arpeggios se encuentran bastante a menudo en las obras modernas. Forman uno de los grupos más brillantes y "virtuosos" de la técnica de los arpeggios. Estúdiense *f, p*, y $\underline{\underline{\quad\quad}}$ ios arpeggios escritos sirven de modelo. De la misma manera se estudiarán en otros tonos.

The musical score consists of three systems, each with a grand staff (treble and bass clefs).
 - **System 1:** Treble clef has a dotted quarter note followed by eighth notes with fingerings 1-2-4, 5-4-2-1. Bass clef has a dotted quarter note followed by eighth notes with fingerings 5-4-2-1, 1-2-4, 5. A dynamic marking *f* is present.
 - **System 2:** Treble clef has a dotted quarter note followed by eighth notes with fingerings 1-2-3, 5. Bass clef has a dotted quarter note followed by eighth notes with fingerings 5-3-2-1, 5. A dynamic marking *md.* is present.
 - **System 3:** Treble clef has a dotted quarter note followed by eighth notes with fingerings (4)-5, (4)-3-2-1. Bass clef has a dotted quarter note followed by eighth notes with fingerings 5-3-2-1, 4-3-2-1, 5. A dynamic marking *md.* is present.

First system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 2, 3, 5, 3, 2, 1. The bass clef staff contains a bass line with fingerings 5, 3, 1, 1, 2, 3, 5. A dynamic marking *m.d.* is present at the end of the system.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 2, 3, 5, 3, 2, 1. The bass clef staff contains a bass line with fingerings 5, 3, 2, 1, 2, 3, 5. A dynamic marking *m.d.* is present at the end of the system.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings (1) 2, 3, 5 (4), 3, 2, 1. The bass clef staff contains a bass line with fingerings 5 (4), 3, 1, 1, 2, 3, 5 (4). A dynamic marking *m.d.* is present at the end of the system.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef staff contains a bass line with fingerings 5, 4, 3, 2, 1, 1, 2, 3, 4, 5. A dynamic marking *m.d.* is present at the end of the system.

Accent the first lowest note of every arpeggio; but do not accent the first of each of the following three notes.

Einen Akzent auf den ersten tiefsten Ton jedes Arpeggio. Desweiteren aber akzentuiere man nicht je die erste der folgenden drei Noten.

Donnez un accent sur la première note, la plus basse de chaque arpegge; mais n'accentez pas la première de chacune des trois notes suivantes.

Dése un acento sobre la primera nota, la más baja, de cada arpegio; pero no se acentúe la primera de cada tres notas siguientes.

Rondo in C major

Rondo in C dur

Rondo en Ut majeur

Rondo en do mayor

FREDERICK CHOPIN

Allegro

The musical score consists of three systems of piano and bass staves. The first system begins with the tempo marking 'Allegro' and a key signature of one flat (B-flat). The piano part features a series of arpeggiated chords with fingerings such as 1, 2, 1, 3, 5, 2, 1, 3. The bass part provides a rhythmic accompaniment with notes like 3, 2, 1. The second system continues the arpeggiated pattern with similar fingerings (1, 3, 5, 1, 3, 5, 1, 3) and bass accompaniment (5, 2, 1, 2). The third system shows further development of the arpeggiated texture with fingerings like 1, 3, 5, 1, 3, 5, 1, 3 and bass accompaniment (2, 1, 2). The score includes dynamic markings like 'f' and 'ff', and articulation marks like 'Ped.' (pedal).

Only the first note of every measure should be accented. (A.J.)

Nur der erste Ton in jedem Takt soll betont werden. (A.J.)

Accentuez seulement la première note de chaque mesure. (A.J.)

Accentúese solamente la primera nota de cada compás. (A.J.)

Concerto in E minor

Konzert in E moll

Concerto en Mi mineur

Concierto en Mi menor

ERNST V. DOHNÁNYI *)

*) By special permission of the original publishers Ludwig Doblinger (Bernhard Herzmansky) Leipzig Vienna 20934-274b

With smooth, flowing
technic; only the first note
of each measure to be
accented moderately.

*Mit glatter, fließen-
der Technik, man gebe
einzig dem ersten Ton
jedes Taktes einen mäs-
sigen Akzent.*

Avec une technique
égale et limpide; donnez
un accent modéré seule-
ment sur la première note
de chaque mesure.

*Con técnica igual y
limpida; dése un acento
moderado solamente a la
primera nota de cada com-
pás.*

Concerto in D major,
Op. 17

*Concerto in D dur,
Op. 17*

Concerto en Ré ma-
jeur, Op. 17

*Concierto en Re ma-
yor, Op. 17*

CAMILLE SAINT-SAËNS *)

Allegro con fuoco (♩ = 138)

leggerissimo
pp

5 3 2 1

1 2 3 5

5 3 2 1

2 3 5

5

4

etc.

ed.

ed.

ed.

*) By permission of the original publishers, Durand et Cie, Paris.

Arpeggios with
Interlocking Hands

Arpeggien mit ineinander-
dergreifenden Händen

Arpèges avec
mains chevauchantes

Arpeggios con manos
superpuestas

They are very brilliant, yet easy to perform, as they consist of ordinary arpeggios played alternately. They are to be played mostly staccato. Practise them in all keys, as they develop strength, lightness and equal poise in both arms.

Sie sind sehr brillant und dennoch leicht auszuführen, da sie aus gewöhnlichen Arpeggien bestehen, welche nur hintereinander gespielt werden. Sie kommen meistens staccato vor.

Man übe sie in allen Tonarten, denn sie geben beiden Armen Kraft, Leichtigkeit und Gleichgewicht.

Ils sont très brillants et pourtant faciles, puisqu'ils ne consistent qu'en de simples arpèges joués alternativement. Ils sont à jouer, en général, staccato. Étudiez-les dans tous les tons, car ils développent la force et la légèreté bien équilibrées des deux bras.

Son muy brillantes y, sin embargo, fáciles, pues consisten en simples arpeggios alternados. Se presentan, en general, staccato.

Estúdiense en todos los tonos, pues desarrollan fuerza, ligereza y equilibrio en ambos brazos.

Moderato - Allegretto - Allegro (*p* - *mf* - *f*)
staccato e poi staccatissimo

The musical score consists of three systems, each containing six measures of music. Each system is written for both the left and right hands, with the left hand in the bass clef and the right hand in the treble clef. The notes are arpeggiated, and the hands are interlocking. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has one flat (B-flat). The tempo and dynamics are indicated as Moderato - Allegretto - Allegro, with dynamics *p*, *mf*, and *f*. The instruction 'staccato e poi staccatissimo' is given at the beginning.

2 4 1 2
1 2 3 1

4 1 2 1
2 3 5 3

4 2 1 4
2 1 3 2

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

1 2 3 1
2 3 5 3

2 1 3 2
1 2 3 1 2

1 2 4
5 3 2

etc.

1 2 3 5
5 3 2 1

1 2 3 5
5 3 2 1

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

1 2 3 5
5 3 2 1

1 2 3 5
5 3 2 1

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

1 2 3 5
5 3 2 1

1 2 3 5
5 3 2 1

3 2 1 6 5
2 3 5 6 1

1 2 3 5
5 3 2 1

1 2 3 5
5 3 2 1

3 2 1 6 5
2 3 5 6 1

1 2 3 5
5 3 2 1

etc.

As a rule these arpeggios are played staccato, and enable the pianist to develop marked strength, brilliancy, and speed, also a swift dazzling, *pp* technic. Keep arms supple and active.

Diese Arpeggien werden meistens staccato gespielt und geben dem Pianisten Gelegenheit zu grosser Kraft - Glanz und Geläufigkeitsentfaltung; auch bewirken sie eine glänzende Technik im pp. Man halte die Arme locker und beweglich.

Ces arpegges sont généralement joués staccato et permettent au pianiste de développer de la force, un jeu brillant et la vitesse; aussi une technique rapide et éblouissante dans le jeu *pp*. Gardez les bras souples et actifs.

Estos arpeggios se tocan generalmente staccato y dan lugar al desarrollo de fuerza, brillo y velocidad; pero también a una técnica rápida y reluciente en el juego pp. Guárdense los brazos sueltos y ágiles.

staccato f (p)

The following with low position of right hand.

Die folgenden mit tiefer Stellung der rechten Hand.

Les suivants avec position basse de la main droite.

Los siguientes con posición baja de la mano derecha.

Examples.

Beispiele.

Exemples.

Ejemplos.

With feathery light-
ness of hands and wrists
and with perfect evenness,

Mit federleichten Hän-
den und Gelenken sowie mit
absoluter Gleichheit.

Avec la plus grande lé-
gèreté de mains et de
poignets et avec une abso-
lue égalité.

Con la mayor ligereza
de manos y de muñecas y
con absoluta igualdad.

Spinning song from:
"The Flying Dutchman" of
Richard Wagner, arr. by:

Spinnlied aus: "Der
fliegende Holländer" von
Richard Wagner, arr. von:

Fileuse de: "Le vais-
seau fantôme" de Richard
Wagner, arr. par:

"Fileuse" del "Buque
Fantasma" de Richard
Wagner, arr. por:

FRANZ LISZT

Allegretto moderato

pp

l.h.

Ped.

Ped.

Ped.

crescendo

più dim.

etc.

8.

1 3 2 1 3 2 *pp* *ppp* *perdendo*
sordini

Red. sempre

8.

pp *(ppp)*
Red. *

With strength, from the finger tips. Lift the arms equally high; the r.h. should be slightly louder than the l.h. With dash and brilliancy.

Mit Kraft aus den Fingerspitzen. Gleiches heben der Arme; die r.H. ein wenig stärker als die l. H. Mit Schwung und Glanz.

Avec force des bouts des doigts. Levez les bras à égale hauteur; la m.d. légèrement plus fort que la m.g. Avec élan et brio.

Con fuerza en la punta de los dedos. Levántense los brazos a igual altura; la m.d. algo más fuerte que la m.g. Con arrebató y brillantez.

Am Seegestade Op. 17

Concert Etude

Konzert Etüde

Étude de Concert

Estudio de Concierto

FRIEDRICH SMETANA *

(Allegro)
(legato)

leggierissimo *f* *precipitato*

1 3 2 5 4 2

8.

cresc. *ff* *sf* etc.
senza Ped. *m.d.* *Red.* *

* By permission of the original publisher- Em. Wetzler, Prague.

Other Arpeggios.

The following arpeggios are often met with and must be well practised if for no other reason than that through the changes of position of the hand they require and promote technical accuracy. Practise them with the various accents and shadings.

With the C major fingering all the major and minor keys may be played. Let the hand take each position chord fashion. In D, A, E, B, Db, Ab, Eb, Bb major, and in the similar keys in minor the fingering proper will prove best for most hands.

Andere Arpeggien.

Die folgenden Arpeggien werden häufig angetroffen und müssen schon deswegen gut geübt werden, weil sie durch die wechselnden Stellungen der Hand, Treffsicherheit geben und solche auch entwickeln. Man übe sie mit den verschiedenen Akzenten und Schattierungen.

Mit dem C Dur Fingersatz können alle Dur und Moll-Tonarten ausgeführt werden, wobei darnach zu trachten ist, dass die Hand immer in der Lage des betreffenden Akkorde verbleibt. In D, A, E, H, Des, As, Es, B Dur und in den gleichnamigen Moll-Tonarten ist der eigene Fingersatz für die meisten Hände besser.

Autres Arpèges

Les arpèges suivants se présentent souvent. C'est pourquoi il faut les étudier avec soin, d'autant plus que par suite des changements de position de la main, ils requièrent et développent, la sûreté technique. Etudiez-les avec les différents accents et nuances.

Avec le doigté de ut majeur, on peut jouer dans tous les tons majeurs et mineurs, mais il faut avoir soin que la main prenne chaque position comme pour jouer l'accorde. Dans les tons de Ré, La, Mi, Si, Réb, Lab, Mib, Sib, majeurs, et dans les tons semblables en mineur, le doigté propre au ton se trouvera être plus facile pour la plus-part des mains.

Otros Arpeggios.

Los arpeggios si-frecuentemente y se deben estudiar con cuidado, tanto por esta razón, cuanto por que a causa de los cambios de posición de la mano, requieren y desarrollan seguridad técnica. Estúdiese con los diferentes acentos y matices.

Con la digitación de Do mayor se pueden tocar en todos los tonos mayores y menores; pero se tendrá cuidado de que la mano tome cada posición como para tocar el acorde. En los tonos de Re, La, Mi, Si, Réb, Lab, Mib, Sib, mayores, y en los tonos semejantes en menores la digitación propia resultará más fácil para la generalidad de las manos.

Triads.
Major Keys

Dreiklänge.
Dur Tonarten

Accords parfaits.
Tons majeurs

Acordes perfectos.
Tonos mayores

m. d. una ottava sopra

C major
C Dur
Ut majeur
Do mayor

Thus also in G, F, F#, (Gb) major.

Ebenso in G, F, Fis (Ges) Dur.

Aussi en Sol, Fa, Fa# (Solb) majeur.

También en Sol, Fa, Fa#, (Solb) mayor.

D major
D Dur
Ré majeur
Re mayor

Thus also in A, E major.

Ebenso in A, E dur.

Aussi en La, Mi majeurs.

También en La, Mi mayor.

Db major
Des Dur
Réb majeur
Reb mayor

Thus also in C#, Ab, Eb major.

Ebenso in Cis, As, Es dur.

Aussi en Ut#, Lab, Mib majeur.

También en Do#, Lab, Mib mayor.

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

Also in C \flat major	Auch in C \sharp dur	Aussi en ut \flat majeur	Tambi \acute{e} n en Do \flat mayor
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B major
H dur
Si majeur
Si mayor

Minor Keys	Moll Tonarten	Tons mineurs	Tonos menores
------------	---------------	--------------	---------------

A minor
A moll
La mineur
La menor

Thus also in E, E \flat (D \sharp) D minor.	Ebenso in E, Es (Dis) D moll.	Aussi en Mi, Mi \flat (R \acute{e} \sharp), R \acute{e} mineur.	Tambi \acute{e} n en Mi, Mi \flat (R \acute{e} \sharp), R \acute{e} menor.
---	----------------------------------	---	--

B minor
H moll
La mineur
Si menor

F \sharp minor
F \sharp is moll
F \sharp a mineur
F \sharp a menor

Thus also in C \sharp , G \sharp (A \flat) minor.	Ebenso in Cis, Gis, (As) moll.	Aussi en Ut \sharp , Sol \sharp (Lab) mineur.	Tambi \acute{e} n en Do \sharp , Sol \sharp (Lab) menor.
---	-----------------------------------	--	---

F minor
F moll
F \flat a mineur
F \flat a menor

Thus in C, G, minor.	Ebenso in C, G moll.	Aussi en Ut, Sol mi- neur.	Tambi \acute{e} n en Do, Sol menor.
----------------------	----------------------	-------------------------------	--

B \flat minor
B moll
Si \flat mineur
Si \flat menor

Dominant- Seventh
Chords.

Dominant Septimen-
akkorde.

Accords de Sep -
tième de Dominante.

Acordes de Sétima
de Dominante.

m. d. ottava sopra

Thus in all keys. | *Ebenso in allen Tonarten.* | De même dans tous | *Así mismo en todos*
les tons. | los tonos.

m. d. ottava sopra

Thus in all keys. | *Ebenso in allen Tonarten.* | De même dans tous | *Así mismo en todos*
les tons. | los tonos.

m. d. ottava sopra

Thus in all keys. | *Ebenso in allen Tonarten.* | De même dans tous | *Así mismo en todos*
les tons. | los tonos.

Diminished Seventh
Chords.

Verminderte Septi-
menakkorde.

Accords de Sep -
tième diminuée.

Acordes de Sétima
disminuida.

m. d. ottava sopra

m. d. ottava sopra

m. d. ottava sopra

Thus also other seventh chord arpeggios. | *Ebenso andere Septimenakkord Arpeggien.* | De même pour les différents arpèges d'accords de septième. | *Así mismo los demás arpeggios de acordes de séptima.*

m. d. ottava sopra

Chords of the ninth. | *Nonen Akkorde.* | Accords de neuvième. | *Acordes de novena.*

legato f e poi p
m. d. ottava sopra

Da capo staccato f e poi p

Thus in all keys. | *Ebenso in allen Tonarten.* | De même dans tous les tons. | *Así mismo en todos los tonos.*

Practise also: | *Mun übe auch:* | Étudiez aussi: | *Estúdiense también:*

legato f e poi p

Da capo staccato f e poi p

Thus in other keys. | *Ebenso in anderen Tonarten.* | De même dans d'autres tons. | *Así mismo en otros tonos.*

Examples.

The crescendo should be done without pressure and stiffness of the arm, in order to prevent immediate fatigue. The whole passage should reflect roguish humor.

Beispiele.

Das Crescendo muss ohne Druck und Steifheit des Armes ausgeführt werden, sonst tritt sofort Müdigkeit ein. Die ganz Passage soll mit keckem Humor gespielt werden.

Exemples.

Le crescendo doit se faire sans pression et sans raideur du bras, car sans cela on se fatigue de suite. Tout le passage doit être exécuté d'une manière enjouée.

Ejemplos.

El crescendo debe hacerse sin presión ni rigidez del brazo, pues de lo contrario se cansa uno en seguida. Todo el pasaje debe ejecutarse con buen humor picaresco.

Sonata Op. 27, No 1 in E^b major.

Sonate Op. 27, No 1 in Es dur.

Sonate Op. 27, No 1 en Mi^b majeur.

Sonata Op. 27, No 1 en Mi^b mayor.

LUDWIG van BEETHOVEN

Edition by:

Ausgabe von:

Édition de:

Edición de:

Allegro (♩. = 88)

GERMER*)

The musical score is presented in three systems. The first system shows the beginning of the piece with a piano introduction. The right hand starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The left hand provides harmonic support with chords and single notes. Dynamic markings include *f* and *p*. The second system continues the melodic development, with dynamic markings *f* and *p*. The third system shows further melodic and harmonic progression, with dynamic markings *p* and *cresc.*. The score includes various fingering numbers (1-5) and articulation marks such as 'ped.' and 'etc.'.

*) By special permission of the original publishers Henry Litolf's Verlag, Braunschweig.

Sonata in A minor,
Nº 10, (Edition by Stein-
gräber.)

Sonate in A moll,
Nº 10, (Ausgabe von
Steingrüber.)

Sonate en La mi -
neur, Nº 10, (Edition de
Steingrüber.)

Sonata en La me -
nor, Nº 10, (Edición de
Steingrüber.)

WOLFGANG AMADEUS MOZART

Allegro maestoso

Concerto in D ma-
jor. (Coronation Concerto)

Konzert in D dur.
(Krönungs-konzert)

Concerto en Ré ma-
jeur. (Concerto de l'Emper-
eur)

Concierto en Re ma-
yor. (Concierto del Empera-
dor)

WOLFGANG AMADEUS MOZART

Allegro { According to } Hummel: Allegro brillante)
Nach Duprés
Segun

The transition from the end of one arpeggio to the beginning of the next must be accomplished without nervous jar or twitching. The chords in the bass to be rhythmical and precise.

Der Sprung vom Ende eines Arpeggio zum Anfang des nächsten, muss ohne nervöses Zucken und Ziehen geschehen. Die Akkorde im Bass rhythmisch und präzise.

La transition de la fin d'un arpegge au commencement du suivant doit se faire sans secousses nerveuses et sans heurts. Les accords dans la basse doivent être rythmiques et joués avec précision.

La transición del final de un arpegio al principio del siguiente se debe hacer sin sacudida nerviosa. Los acordes en el bajo deben ser rítmicos y dados con precisión.

Rondo a Capriccio Op. 129
LUDWIG van BEEHoven

Allegro vivace (♩ = 152 - 160)

5 4 (3) 4 1 4 1 5 2 4 1 5
 4 1 4 1
 2 3 3
f
 Ped. *

4 4 1 2
 2 1 2
diminuendo
 3 1 2
 *

5 4 (3) 4 1 5 4 2 1 5
 2 1 6 2 3 2
f
dimin.
f
 ten. Ped. *

(3) 4 5 1 4 5 1 4 5 1 4 5
 1 5 #2 3 1 2 3 5 1 #4 5 2 3 1 4 1 5
diminuendo
fp *cresc.*
f
 ten. Ped. Ped.

1 2
 1 2
 3 2 1 5 #2 3 1 5
 1 2
 3 1 3
p etc.
 Ped. * Ped. *more.* *

Examples.

The crescendo to be developed in groups. The first 32^d note must not be detached violently.

Beispiele.

Das Crescendo in Gruppen. Die erste 32tel Note darf nicht heftig abgestossen werden.

Exemples.

Le crescendo se fera en groupes. La première triple croche ne doit pas être détachée violemment.

Ejemplos.

El crescendo se hará en grupos. No se debe destacar violentamente la primera triple corchea.

Sonata Op. 22 in B \flat major.

Sonate Op. 22 in B \flat dur.

Sonate Op. 22 en Si \flat majeur.

Sonata Op. 22 en Si \flat mayor.

LUDWIG van BEETHOVEN

Edition by:

Ausgabe von:

Édition de:

Edición de:

GERMER*)

Rondo

Allegretto ($\text{♩} = 126$)

The musical score is presented in three systems. Each system contains a grand staff with a treble and bass clef. The first system begins with a forte (f) dynamic and a piano (p) dynamic. The second system includes a 'rinof' (ritardando) marking. The third system ends with 'etc.' and a final flourish. Fingerings and articulation marks are indicated throughout the piece.

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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*

JOSEF LHEVINNE

When playing these arpeggios, do not hold the hands spread out as if trying to encompass the whole chord; let the hands glide over the keyboard in an easy manner. The wrists should be kept supple and should be slightly raised or lowered, as occasion demands, in order to facilitate the execution. (A.J.)

Wenn man diese Arpeggien spielt, halte man die Hand nicht ausgebreitet, als ob man den Versuch machen möchte, den ganzen Akkord zu umspannen; man lasse die Hand leicht über die Klaviatur dahingleiten. Das Handgelenk muss in beiden Händen biegsam bleiben, und man sollte es leicht heben oder senken, je nachdem es nötig ist, um sich dadurch das Spielen leichter zu machen. (A.J.)

En jouant ces arpèges, ne pas tenir les mains étendues comme si on cherchait à prendre tout l'accord; laisser les mains se mouvoir sur le clavier avec aisance. Il faut garder les poignets souples et les élever ou les baisser légèrement selon le cas, pour faciliter l'exécution. (A.J.)

Al estudiar estos arpeggios no hay que tratar de abarcar con la mano la extensión del acorde mismo, sino dejar que la mano se mueva sin tensión, con facilidad, sobre el teclado. Las muñecas deben quedar flexibles y hay que alzarlas o deprimirlas levemente según lo pida el caso, para facilitar la ejecución. (A.J.)

Andante-Moderato-Allegro (A.J.)

m. s. ottava bassa

First system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a sequence of eighth notes with flats. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. A fermata is placed over the eighth notes in the treble staff, with a dotted line extending to the right. Fingerings 5, 4, 3, 2, 1, 4 are indicated above the notes under the fermata, and 1, 2, 3, 4, 1 are indicated below.

Second system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a sequence of eighth notes with sharps. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. A fermata is placed over the eighth notes in the treble staff, with a dotted line extending to the right. Fingerings 5, 4, 3, 2, 1, 4 are indicated above the notes under the fermata, and 1, 2, 3, 4, 1 are indicated below.

Third system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a sequence of eighth notes. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. A fermata is placed over the eighth notes in the treble staff, with a dotted line extending to the right. Fingerings 5, 4, 3, 2, 1, 4 are indicated above the notes under the fermata, and 1, 2, 3, 4, 1 are indicated below.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a sequence of eighth notes with flats. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. A fermata is placed over the eighth notes in the treble staff, with a dotted line extending to the right. Fingerings 5, 4, 3, 2, 1, 4 are indicated above the notes under the fermata, and 1, 2, 3, 4, 1 are indicated below.

System 1: Treble clef, bass clef. Treble staff contains a melodic line with a dotted eighth note and a sixteenth note. Bass staff contains a bass line with a dotted eighth note and a sixteenth note. Fingerings: Treble (5, 4, 3, 2, 1, 4), Bass (1, 2, 3, 4, 1).

System 2: Treble clef, bass clef. Treble staff contains a melodic line with a dotted eighth note and a sixteenth note. Bass staff contains a bass line with a dotted eighth note and a sixteenth note. Fingerings: Treble (5, 4, 3, 2, 1, 4), Bass (1, 2, 3, 4, 1).

System 3: Treble clef, bass clef. Treble staff contains a melodic line with a dotted eighth note and a sixteenth note. Bass staff contains a bass line with a dotted eighth note and a sixteenth note. Fingerings: Treble (4, 3, 2, 1, 4), Bass (1, 2, 3, 4, 1, 2, 1, 2, 3, 4).

System 4: Treble clef, bass clef. Treble staff contains a melodic line with a dotted eighth note and a sixteenth note. Bass staff contains a bass line with a dotted eighth note and a sixteenth note. Fingerings: Treble (4, 3, 2, 1, 4), Bass (1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 3, 4, 1, 2, 3).

System 1: Treble clef, 2/4 time signature. The piece begins with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a trill on the final note of the first phrase. The left hand provides a bass line with a descending sequence. A first ending bracket spans the final two measures of the system, with a repeat sign at the beginning. Fingerings are indicated by numbers 1-5 above or below notes. A key signature change to one flat (F major) occurs at the start of the second system.

System 2: Treble clef, 2/4 time signature. The key signature is one flat (F major). The right hand continues the melodic line with a trill. The left hand maintains the bass line. A first ending bracket spans the final two measures of the system, with a repeat sign at the beginning. Fingerings are indicated by numbers 1-5 above or below notes.

System 3: Treble clef, 2/4 time signature. The key signature is one flat (F major). The right hand continues the melodic line with a trill. The left hand maintains the bass line. A first ending bracket spans the final two measures of the system, with a repeat sign at the beginning. Fingerings are indicated by numbers 1-5 above or below notes.

System 4: Treble clef, 2/4 time signature. The key signature is one flat (F major). The right hand continues the melodic line with a trill. The left hand maintains the bass line. A first ending bracket spans the final two measures of the system, with a repeat sign at the beginning. Fingerings are indicated by numbers 1-5 above or below notes.

System 5: Treble clef, 2/4 time signature. The key signature changes to two sharps (D major). The right hand continues the melodic line with a trill. The left hand maintains the bass line. A first ending bracket spans the final two measures of the system, with a repeat sign at the beginning. Fingerings are indicated by numbers 1-5 above or below notes.

4 3 2 1 4

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

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

5 4 3 2 1 4
1 2 3 4 1

5 4 3 2 1 4
1 2 3 4 1

5 4 3 2 1 4
1 2 3 4 1

5 4 3 2 1 4
1 2 3 4 1

System 1: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a dotted eighth note followed by a sixteenth note. The left hand plays a bass line with a descending sequence of notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the eighth note of the right hand. A dashed box encloses the eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1, 4 written above. Below the right hand, the sequence 1 2 3 4 1 is written.

System 2: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a dotted eighth note followed by a sixteenth note. The left hand plays a bass line with a descending sequence of notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the eighth note of the right hand. A dashed box encloses the eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1, 4 written above. Below the right hand, the sequence 1 2 3 4 1 is written.

System 3: Treble clef, key signature of two flats (Bb, Eb). The right hand features a melodic line with a dotted eighth note followed by a sixteenth note. The left hand plays a bass line with a descending sequence of notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the eighth note of the right hand. A dashed box encloses the eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1 written above. Below the right hand, the sequence 1 2 3 4 1 is written.

System 4: Treble clef, key signature of two flats (Bb, Eb). The right hand features a melodic line with a dotted eighth note followed by a sixteenth note. The left hand plays a bass line with a descending sequence of notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the eighth note of the right hand. A dashed box encloses the eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1, 4 written above. Below the right hand, the sequence 1 2 3 4 1 is written.

System 5: Treble clef, key signature of two flats (Bb, Eb). The right hand features a melodic line with a dotted eighth note followed by a sixteenth note. The left hand plays a bass line with a descending sequence of notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the eighth note of the right hand. A dashed box encloses the eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1, 4 written above. Below the right hand, the sequence 1 2 3 4 1 is written. At the end of the system, there are three chords in the bass clef with fingerings 5, 1, 2, 3, 4, 5 written to their right.

p-mf-f

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

(sopra)

m. s. ottava bassa

(sopra)

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

(sopra)

(sopra)

(sopra) 2 3 4 5 (simile) 3 4 5 5 4 3 2 1 5 4 3 2 1 1 2 3 4 5 1 2 3 4 5

(sopra)

(simile)

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

(sopra)

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

ERNST v. DOHNÁNYI

The basic idea of these exercises has already been made use of by Ernst von Dohnányi in his exercises, contributed to the chapter "Finger Exercises." The exercises are very helpful in acquiring brilliancy and dash in the playing of arpeggios. Use a racy and crisp touch which is brought forth by the strength of the finger-tips. (A.J.)

Die Grundidee dieser Übungen ist bereits von Herrn Ernst von Dohnányi in seinen Übungen im Kapitel "Fingerübungen" angewendet worden. Sie verhelfen ungemein dazu, sich ein glänzendes und schwunghaftes Spielen von Arpeggien anzueignen. Man wende einen rassigen und kernigen Anschlag an, der durch die Kraft in den Fingerspitzen hervorgebracht wird. (A.J.)

L'idée fondamentale de ces exercices a déjà été employée par Ernst von Dohnányi dans les exercices qu'il a écrits pour le chapitre "Exercices des Doigts". Ils sont de la plus grande utilité pour acquérir le brillant et la fougue dans le jeu d'arpegges. Employez un toucher mordant et vigoureux, qu'on obtiendra par la force du bout des doigts. (A.J.)

La idea fundamental de estos ejercicios ha sido empleada ya por Ernst von Dohnányi en sus ejercicios con los que ha colaborado en el capítulo "Ejercicios de Dedos". Los ejercicios son sumamente útiles para adquirir brillantez y audacia al tocar los arpeggios. Empleese un "toucher" recto y vigoroso que se produce con la fuerza de la punta de los dedos. (A.J.)

Andante - Allegro - Presto

m. d.

This musical score is arranged in two systems. The first system consists of six staves of guitar music, each containing three measures. The notation includes various fingerings (1-5), slurs, and accents. The second system consists of two staves of voice music, each containing four measures. The first staff is marked 'm. s.' and the second is marked '(sopra)'. Both voice staves include fingerings and slurs.

This page contains eight rows of musical notation for a bass line. Each row consists of three measures. The notation includes various fingerings (1-5), slurs, and dynamic markings such as *(sopra)* and *(simile)*. The piece concludes with a double bar line and a fermata.

Row 1: Measure 1 (6), Measure 2 (6), Measure 3 (6). Includes markings *(sopra)* and *(simile)*.

Row 2: Measure 1 (6), Measure 2 (6), Measure 3 (6). Includes marking *(sopra)*.

Row 3: Measure 1 (7), Measure 2 (7), Measure 3 (7).

Row 4: Measure 1 (7), Measure 2 (7), Measure 3 (7).

Row 5: Measure 1 (7), Measure 2 (7), Measure 3 (7).

Row 6: Measure 1 (7), Measure 2 (7), Measure 3 (7).

Row 7: Measure 1 (9), Measure 2 (9), Measure 3 (9).

Row 8: Measure 1 (9), Measure 2 (9), Measure 3 (9).

5 (sopra) 5 (simile) 5

5 (sopra) 5 (simile) 5

5 (sopra) 5 (simile) 5

5 (sopra) 5 (simile) 5

6 (sopra) 6 (simile) 6

6 (sopra) 6 (simile) 6

6 (sopra) 6 (simile) 6

6 (sopra) 6 (simile) 6

7 (sopra) 7 (simile) 7

7 (sopra) 7 (simile) 7

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line with many accidentals and fingerings. The bass line is highly active with frequent sixteenth-note patterns. A '2' is written below the first measure of both staves.

Second system of musical notation, continuing the piece. It features similar melodic and bass line complexity. A '4' is written above the first measure of the treble staff.

Third system of musical notation. It includes a 'g' dynamic marking in the bass line. A '4' is written above the first measure of the treble staff.

Fourth system of musical notation. It includes a 'g' dynamic marking in the bass line. A '5' is written above the first measure of the treble staff.

Fifth system of musical notation. It includes a 'g' dynamic marking in the bass line. A '5' is written above the first measure of the treble staff.

Original exercises,
expressly written for
this work, by

Originalübungen, ei-
gens für dieses Werk
geschrieben, von

Exercices originaux
écrits expressément pour
cette oeuvre, par

Ejercicios originales,
escritos especialmente
para esta obra, por

OSSIP GABRILOWITSCH

These virtuoso exercises develop technical dexterity in the execution of arpeggios of chords in extended form. Do not try to encompass the range of the chord; but let the hand glide along, supple and without strain, so that the real stretch of the hand be less than an octave. (See page 101) (A.J.)

Diese Virtuoso Übungen entwickeln technische Gewandtheit beim Spielen von Arpeggien in weiter Lage. Man versuche nicht den Umfang des Akkords zu greifen, sondern lasse die Hand mühelos und locker dahingleiten, so dass die wirkliche Ausdehnung der Hand weniger als eine Oktave beträgt. (Siehe Seite 101) (A.J.)

Ces exercices de "virtuose" développent la dextérité dans l'exécution des arpèges d'accord étendus. Ne cherchez pas à atteindre l'étendue de l'accord, mais laissez la main se mouvoir avec souplesse et sans tension, de telle sorte que l'étendue réelle de la main soit moins qu'une octave. (Voir page 101) (A.J.)

Estos ejercicios de "virtuoso" desarrollan dexteridad técnica en la ejecución de arpeggios de acordes extendidos. No se trate de abarcar la extensión del acorde, sino déjese con la mano se mueva con soltura y sin tensión, de tal modo que la extensión verdadera de la mano sea menos que una octava. (Véase página 101) (A.J.)

f - mf - p (A.J.)

legato

No 1

20934-274b

The image displays five systems of piano sheet music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5. There are several triplet markings, such as (3) over a group of notes. The piece concludes with a key signature change to two sharps (F# and C#). The word *(sopra)* is written below the final bass staff.

System 1: Treble clef, key signature of two sharps (F# and C#). The melody features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2. A slur covers the notes 2, 4, 5, 4 with fingerings 2, 4, 5, 4 above it. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3. A slur covers the notes 4, 1, 2, 3 with the word *(sopra)* and a superscript 2 above it.

System 2: Treble clef, key signature of two sharps. The melody features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 3, 2, 1, 4, 2. A slur covers the notes 2, 3, 5, 3 with fingerings 2, 3, 5, 3 above it. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3. A slur covers the notes 4, 1, 2, 3 with the word *(sopra)* and a superscript 2 above it.

System 3: Treble clef, key signature of two sharps. The melody features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2. A slur covers the notes 2, 4, 5, 4 with fingerings 2, 4, 5, 4 above it. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3. A slur covers the notes 4, 1, 2, 3 with the word *(sopra)* and a superscript 2 above it.

System 4: Treble clef, key signature of two sharps. The melody features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2. A slur covers the notes 2, 4, 5, 4 with fingerings 2, 4, 5, 4 above it. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3. A slur covers the notes 4, 1, 2, 3 with the word *(sopra)* and a superscript 2 above it. The key signature changes to two flats (Bb and Eb) at the end of the system.

System 5: Treble clef, key signature of two flats (Bb and Eb). The melody features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2. A slur covers the notes 2, 4, 5, 4 with fingerings 2, 4, 5, 4 above it. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3. A slur covers the notes 4, 1, 2, 3 with the word *(sopra)* and a superscript 2 above it.

(sopra)

System 1: Treble and bass clefs. Treble clef has notes with fingerings 1 2 4 1 and 2 3 5 3. Bass clef has notes with fingerings 5 3 2 1 and 4 2 1 2. A second system of notes is written above the first system in the treble clef with fingerings 2 1 4 2.

System 2: Treble and bass clefs. Treble clef has notes with fingerings 1 2 4 1 and 2 4 5 4. Bass clef has notes with fingerings 5 3 2 1 and 4 2 1 2. A second system of notes is written above the first system in the treble clef with fingerings 2 1 4 2.

(sopra)

System 3: Treble and bass clefs. Treble clef has notes with fingerings 1 2 4 1 and 2 4 5 4. Bass clef has notes with fingerings 5 3 2 1 and 4 2 1 2. A second system of notes is written above the first system in the treble clef with fingerings 2 1 (3) 4 2. The key signature changes to two sharps (F# and C#).

(sopra)

System 4: Treble and bass clefs. Treble clef has notes with fingerings 1 2 4 1 and 2 4 5 4. Bass clef has notes with fingerings 5 3 2 1 and 4 2 1 2. A second system of notes is written above the first system in the treble clef with fingerings 2 1 4 2. The key signature changes to three sharps (F#, C#, and G#).

(sopra)

System 5: Treble and bass clefs. Treble clef has notes with fingerings 1 2 4 1 and 2 3 5 3. Bass clef has notes with fingerings 5 3 2 1 and 4 2 1 2. A second system of notes is written above the first system in the treble clef with fingerings 2 1 4 2. The key signature remains three sharps.

First system of piano music. The treble clef staff contains a melodic line with fingerings 1 2 4 1, (3) 2 4 1, 2 4 5 4, 2 1 (3) 4 2. The bass clef staff contains a bass line with fingerings 5 3 2 1, 4 2 1 2, 4 1 2 3. The key signature is three sharps (F#, C#, G#).

Second system of piano music. The treble clef staff contains a melodic line with fingerings 1 2 4 1, (3) 2 4 1, 2 4 5 4, 2 1 (3) 4 2. The bass clef staff contains a bass line with fingerings 5 3 2 1, 4 2 1 2, 4 1 2 3. The key signature is three sharps (F#, C#, G#).

Third system of piano music. The treble clef staff contains a melodic line with fingerings 1 2 4 1, 2 4 5 4, 2 1 4 2. The bass clef staff contains a bass line with fingerings 5 3 2 1, 4 2 1 2, 4 1 2 3. The key signature is two sharps (F#, C#).

Fourth system of piano music. The treble clef staff contains a melodic line with fingerings 1 2 4 1, 2 3 5 3, 2 1 4 2. The bass clef staff contains a bass line with fingerings 5 3 2 1, 4 2 1 2, 4 1 2 3. The key signature is two sharps (F#, C#).

Fifth system of piano music. The treble clef staff contains a melodic line with fingerings 1 2 4 1, (sopra) 2 4 5 4, 2 1 4 2. The bass clef staff contains a bass line with fingerings 5 3 2 1, (sopra) 4 2 1 2, 4 1 2 3. The key signature is two sharps (F#, C#).

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

(sopra)

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

System 1: Treble and bass staves with fingerings and a soprano line. The key signature has one flat. The soprano line is marked with a '3' and the word '(sopra)'. Fingerings are indicated by numbers 1-5. The bass line has a '5' at the start and '4 2 1 2 4 1 2 3' later.

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

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

System 2: Treble and bass staves with fingerings. The key signature has two flats. Fingerings are indicated by numbers 1-5. The bass line has '5 3 2 1' and '4 2 1 2 4 1 2 3'.

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

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

System 3: Treble and bass staves with fingerings. The key signature has three flats. Fingerings are indicated by numbers 1-5. The bass line has '5 3 2 1' and '4 2 1 2 4 1 2 3'.

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

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

System 4: Treble and bass staves with fingerings. The key signature has four flats. Fingerings are indicated by numbers 1-5. The bass line has '5 3 2 1' and '4 2 1 2 4 1 2 3'.

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

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

System 5: Treble and bass staves with fingerings. The key signature has five flats. Fingerings are indicated by numbers 1-5. The bass line has '5 3 2 1' and '4 2 1 2 4 1 2 3'.

System 1: Treble clef, key signature of one sharp (F#). The right hand features a sequence of eighth notes with fingerings 1 2 4 1, followed by a triplet of eighth notes with fingerings 2 4 5 4, and another eighth-note sequence with fingerings 2 1 4 2. The left hand plays a descending eighth-note scale with fingerings 5 3 2 1, followed by an ascending eighth-note scale with fingerings 4 2 1 2, and another descending eighth-note scale with fingerings 4 1 2 3.

System 2: Treble clef, key signature of one sharp (F#). The right hand features a sequence of eighth notes with fingerings 1 2 4 1, followed by a triplet of eighth notes with fingerings 2 3 5 3, and another eighth-note sequence with fingerings 2 1 4 2. The left hand plays a descending eighth-note scale with fingerings 5 3 2 1, followed by an ascending eighth-note scale with fingerings 4 1 2 3, and another descending eighth-note scale with fingerings 4 1 2 3.

System 3: Treble clef, key signature of one sharp (F#). The right hand features a sequence of eighth notes with fingerings 1 2 (4) 3 1, followed by a triplet of eighth notes with fingerings 2 4 5 4, and another eighth-note sequence with fingerings 2 1 (4) 3 2. The left hand plays a descending eighth-note scale with fingerings 5 3 2 1, followed by an ascending eighth-note scale with fingerings 4 1 2 3, and another descending eighth-note scale with fingerings 4 1 2 3.

System 4: Treble clef, key signature of one sharp (F#). The right hand features a sequence of eighth notes with fingerings 1 2 (4) 3 1, followed by a triplet of eighth notes with fingerings 2 4 5 4, and another eighth-note sequence with fingerings 2 1 (4) 3 2. The left hand plays a descending eighth-note scale with fingerings 5 3 2 1, followed by an ascending eighth-note scale with fingerings 4 1 2 3, and another descending eighth-note scale with fingerings 4 1 2 3. The system concludes with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

System 5: Treble clef, key signature of three flats (Bb, Eb, Ab). The right hand features a sequence of eighth notes with fingerings 1 2 4 1, followed by a triplet of eighth notes with fingerings 2 4 5 4, and another eighth-note sequence with fingerings 2 1 4 2. The left hand plays a descending eighth-note scale with fingerings 5 3 2 1, followed by an ascending eighth-note scale with fingerings 4 1 2 3, and another descending eighth-note scale with fingerings 4 1 2 3.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a melodic line with a triplet of eighth notes (1 2 3) and a quarter note (1), followed by a sixteenth-note triplet (2 3 5) and a quarter note (3). The left hand plays a bass line with a descending eighth-note scale (5 3 2 1) and a quarter-note triplet (4 1 2 3).

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues the melodic line with a triplet (1 2 3) and quarter note (1), followed by a sixteenth-note triplet (2 4 5) and quarter note (4). The left hand plays a descending eighth-note scale (5 3 2 1) and a quarter-note triplet (4 1 2 3). The word *(sopra)* is written below the left hand.

Third system of musical notation. Treble clef, key signature of two flats. The right hand continues the melodic line with a triplet (1 2 3) and quarter note (1), followed by a sixteenth-note triplet (2 4 5) and quarter note (4). The left hand plays a descending eighth-note scale (5 3 2 1) and a quarter-note triplet (4 1 2 3). The word *(sopra)* is written below the left hand.

Fourth system of musical notation. Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The right hand continues the melodic line with a triplet (1 2 4) and quarter note (1), followed by a sixteenth-note triplet (2 4 5) and quarter note (4). The left hand plays a descending eighth-note scale (5 3 2 1) and a quarter-note triplet (4 1 2 3). The word *(sopra)* is written below the left hand.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with a triplet (1 2 4) and quarter note (1), followed by a sixteenth-note triplet (2 3 5) and quarter note (3). The left hand plays a descending eighth-note scale (5 3 2 1) and a quarter-note triplet (4 1 2 3). The word *(sopra)* is written above the right hand.

System 1: Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1, 2, 4, 5, 4, 2, 1, 3, 2). The left hand provides a bass line with slurs and fingerings (5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3).

System 2: Treble clef, key signature of two sharps. The right hand includes a triplet of eighth notes (1, 2, 3) and a slur with fingerings (2, 4, 5, 4, 2, 1, 2, 2, 1, 3, 2). The left hand continues with slurs and fingerings (5, 3, 2, 1, 4, 1, 2, 3).

System 3: Treble clef, key signature of one flat (Bb). The right hand features a slur with fingerings (1, 2, 4, 1, 2, 1, 4, 2) and a slur with fingerings (2, 4, 5, 4, 2, 1, 2). The left hand has slurs and fingerings (5, 3, 2, 1, 4, 1, 2, 3).

System 4: Treble clef, key signature of one flat. The right hand includes a triplet of eighth notes (1, 2, 3) and a slur with fingerings (2, 3, 5, 3, 2, 1, 3, 2). The left hand continues with slurs and fingerings (5, 3, 2, 1, 4, 1, 2, 3).

System 5: Treble clef, key signature of one flat. The right hand features a triplet of eighth notes (1, 2, 3) and a slur with fingerings (2, 4, 5, 4, 2, 1, 2, 2, 1, 3, 2). The left hand has slurs and fingerings (5, 3, 2, 1, 4, 1, 2, 3). The word *(sopra)* is written below the left hand in the final measure.

First system of musical notation. Treble clef, key signature of one flat (B-flat). Fingerings: 1 2 4 (3) 1, 2 4 5 4, 2 1 (3) 4 2. Bass clef, fingerings: 5 3 2 1, 4 2 1 2, 4 1 2 3.

Second system of musical notation. Treble clef, key signature of two sharps (D major). Fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2. Bass clef, fingerings: 5 3 2 1, 4 1 2 3. The word *(sopra)* is written above the treble staff.

Third system of musical notation. Treble clef, key signature of two sharps (D major). Fingerings: 1 2 4 1, 2 3 5 3, 2 1 4 2. Bass clef, fingerings: 5 3 2 1, 4 1 2 3. The word *(sopra)* is written above the treble staff.

Fourth system of musical notation. Treble clef, key signature of two sharps (D major). Fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2. Bass clef, fingerings: 5 3 2 1, 4 1 2 3.

Fifth system of musical notation. Treble clef, key signature of two sharps (D major). Fingerings: 1 2 4 (3) 1, 2 4 5 2, 2 1 4 2. Bass clef, fingerings: 5 3 2 1, 4 1 2 3. A diagram of a hand with fingers numbered 1-5 is shown at the end of the system.

f-mf-p (A.J.)

Nº 2

The first system of music for 'Nº 2' consists of two staves. The treble staff begins with a dynamic marking of *f* and a tempo marking of *♩* (quarter note). The bass staff starts with a dynamic marking of *p*. Both staves contain a series of eighth-note patterns with various fingerings (1-5) indicated above or below the notes. The system concludes with a repeat sign.

The second system continues the piece. The treble staff includes a *sopra* marking above the first measure. The bass staff maintains the rhythmic and fingering patterns established in the first system. The system ends with a repeat sign.

The third system features *sopra* markings in both the treble and bass staves. The treble staff's *sopra* marking is placed above the first measure, while the bass staff's *sopra* marking is placed above the first measure of the lower register. The musical notation continues with eighth-note patterns and fingerings.

The fourth system concludes the piece. It features a *sopra* marking in the bass staff above the first measure of the lower register. The treble staff continues with its eighth-note patterns. The system ends with a final cadence.

System 1: Treble clef, key signature of two sharps (F# and C#). The right hand features a sequence of chords with fingerings 5, 4, 2, 1 and 4, 2, 1, 2. The left hand plays a bass line with fingerings 5, 3, 2, 1 and 4, 2, 1, 2. A *(sopra)* marking is present above the right hand.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues with chords and fingerings 5, 3, 2, 1 and 4, 2, 1, 2. The left hand has fingerings 5, 3, 2, 1 and 4, 2, 1, 2. A *(sopra)* marking is present above the right hand.

System 3: Treble clef, key signature of one flat (Bb). The right hand features chords with fingerings 5, 4, 2, 1 and 4, 2, 1, 2. The left hand has fingerings 5, 3, 2, 1 and 4, 2, 1, 2. A *(sopra)* marking is present above the right hand.

System 4: Treble clef, key signature of two flats (Bb and Eb). The right hand features chords with fingerings 5, 3, 2, 1 and 4, 2, 1, 2. The left hand has fingerings 5, 3, 2, 1 and 4, 2, 1, 2. A *(sopra)* marking is present above the right hand.

System 5: Treble clef, key signature of three flats (Bb, Eb, and Ab). The right hand features chords with fingerings 5, 4, 2, 1 and 4, 2, 1, 2. The left hand has fingerings 5, 3, 2, 1 and 4, 2, 1, 2. A *(sopra)* marking is present above the right hand.

System 1: Treble and bass clefs. Treble clef has a 5-measure rest at the beginning. Fingerings are indicated by numbers 1-5. The piece is in 4/4 time.

System 2: Treble and bass clefs. Treble clef has a 5-measure rest at the beginning. The key signature changes to two flats (B-flat and E-flat) in the second measure. The word "(sopra)" is written above the treble clef in the final measure.

System 3: Treble and bass clefs. Treble clef has a 5-measure rest at the beginning. The key signature changes to three flats (B-flat, E-flat, and A-flat) in the second measure. The word "(sopra)" is written above the treble clef in the second measure.

System 4: Treble and bass clefs. Treble clef has a 5-measure rest at the beginning. The key signature changes to three sharps (F-sharp, C-sharp, and G-sharp) in the second measure. The word "(sopra)" is written above the treble clef in the second and fourth measures.

System 5: Treble and bass clefs. Treble clef has a 5-measure rest at the beginning. The key signature changes to four sharps (F-sharp, C-sharp, G-sharp, and D-sharp) in the second measure. The word "(sopra)" is written above the treble clef in the second measure.

System 1: Treble and bass clef staves. Treble clef contains a melodic line with fingerings 5, 4, 2, 1 and a *(soprano)* marking. Bass clef contains a bass line with fingerings 5, 4, 2, 1 and 4, 1, 2, 3. The system includes repeat signs and dynamic markings.

System 2: Treble and bass clef staves. Treble clef contains a melodic line with fingerings 5, 3, 2, 1 and a *(soprano)* marking. Bass clef contains a bass line with fingerings 5, 3, 2, 1 and 4, 1, 2, 3. The system includes repeat signs and dynamic markings.

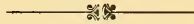
System 3: Treble and bass clef staves. Treble clef contains a melodic line with fingerings 5, 4, 2, 1 and a *(soprano)* marking. Bass clef contains a bass line with fingerings 5, 3, 2, 1 and 4, 1, 2, 3. The system includes repeat signs and dynamic markings.

System 4: Treble and bass clef staves. Treble clef contains a melodic line with fingerings 5, 3, 2, 1 and a *(soprano)* marking. Bass clef contains a bass line with fingerings 5, 3, 2, 1 and 4, 1, 2, 3. The system includes repeat signs and dynamic markings.

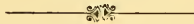
System 5: Treble and bass clef staves. Treble clef contains a melodic line with fingerings 5, 4, 2, 1 and a *(soprano)* marking. Bass clef contains a bass line with fingerings 5, 3, 2, 1 and 4, 1, 2, 3. The system includes repeat signs and dynamic markings.



Finger Repetitions



Finger Repetitionen



Répétitions de Doigts



Repeticiones de Dedos



Finger Repetitions.

They are a great help, not only in making the fingers more agile but also in strengthening the extreme joints of the fingers (near the tips) which are usually weaker than the others. Repetitions may be accomplished in two ways: 1) The fingers rising as usual, curved; this is suited to repetitions in a moderate tempo. 2) The fingers, all except the thumb, striking the key more flatly, lengthwise, and brought under the palm of the hand quickly one after another. This way is the best for rapid, sustained and brilliant repetitions, as through it, one can secure far greater speed, besides making the repetitions sound in a characteristic, well articulated and brilliant manner.

Finger Repetitionen.

Sie sind von grossem Wert, nicht allein, um die Finger flinker und geläufiger zu machen, sondern auch um die Kraft der äussersten Fingerglieder, (das heisst jener am Ende der Finger) welche gewöhnlich weniger Kraft als die anderen besitzen, zu stärken. Repetitionen können auf zwei Arten ausgeführt werden: 1) die Finger heben sich wie beim gewöhnlichen Spiel, gewölbt; diese Art ist am Platze für nicht allzu schnelle Repetitionen. 2) Alle Finger ausser dem Daumen, schlagen die Taste in mehr gestreckter Haltung flach an und werden einer nach dem anderen schnell unter die Handfläche gebracht. Diese Art eignet sich am besten für schnelle, langanhaltende und brillante Repetitionen, da eine weit grössere Schnelligkeit erzielt werden kann und die Repetitionen viel kerniger klingen.

Répétitions de doigts.

Elles sont d'un grand secours, non seulement pour rendre les doigts, agiles et déliés, mais aussi pour fortifier la dernière articulation, (près du bout du doigt,) qui est, d'habitude, moins forte que les autres. Les répétitions peuvent se faire de deux manières: 1) Les doigts se lèvent comme d'habitude, courbés; ce moyen se prête aux répétitions dans un mouvement modéré. 2) Tous les doigts, excepté le pouce, frappent la touche plus à plat et sont vivement "repliés" un après l'autre, sous la paume de la main. Cette manière est la meilleure pour les répétitions rapides, de longue durée et brillantes, car on peut, avec elle, obtenir une grande vitesse, et les notes répétées ont une sonorité martelée et brillante toute spéciale.

Repeticiones de dedos.

Son muy eficaces no sólo para hacer los dedos ágiles y veloces, sino para fortificar la última articulación (hacia la extremidad del dedo) la cual, de costumbre, es menos fuerte que las otras. Las repeticiones pueden hacerse de dos maneras: 1) Los dedos se levantan como de costumbre, encorvados; esta manera se presta a las repeticiones en un movimiento moderado. 2) Los dedos, todos excepto el pulgar, hieren la tecla más de plano, en su longitud, y se les retrae vivamente, uno después del otro, debajo de la palma de la mano. Esta manera es la mejor para repeticiones rápidas, de larga duración y brillantes, pues con ella se puede obtener una gran velocidad y las repeticiones suenan de un modo martillado y brillante muy especial.

As a rule, all exercises, as already explained, should be practised in two ways: with "lifted" and with "drawn in" fingers. The following are specially beneficial for the thumbs.

In allgemeinen sind alle Übungen auf beide erwähnte Arten: mit "gehobenen" und mit "eingezogenen" Fingern zu üben. Folgende sind besonders vorteilhaft für die Daumen.

Comme règle générale, tous les exercices doivent être étudiés des deux manières indiquées: avec doigts "levés" et doigts "repliés." Les suivants ont une action spécialement avantageuse sur les pouces.

Por regla general, todos los ejercicios deben estudiarse de las dos maneras explicadas: con los dedos "levantados" y los dedos "retraídos". Los siguientes ejercen una acción especialmente benéfica sobre los pulgares.

The notes printed in small type are to be played with great rapidity.

Die kleingedruckten Noten sind mit grosser Geschwindigkeit zu spielen.

Les notes imprimées en petits caractères se jouent avec grande rapidité.

Las notas impresas en tipo pequeño se ejecutan con gran rapidez.

No 1

m.s. una ottava bassa

etc.

The first three keys with 2121; the next three keys with 3131; the next three keys with 4141; the last three keys with 3232, or 4343.

Die ersten drei Tonarten mit 2121; die nächsten drei Tonarten mit 3131; die folgenden drei Tonarten mit 4141; die letzten drei Tonarten mit 3232, oder 4343.

Les trois premiers tons avec 2121; les trois tons suivants avec 3131; les trois tons suivants avec 4141; les trois derniers tons avec 3232, ou 4343.

Los tres primeros tonos con 2121; los tres tonos siguientes con 3131; los tres tonos siguientes con 4141; los tres últimos tonos con 3232, o bien 4343.

No 2

m.s. una ottava bassa

etc.

The first six keys with 1321; the last six keys with 1432.

Die ersten sechs Tonarten mit 1321; die letzten sechs Tonarten mit 1432.

Les six premiers tons avec 1321; les derniers six tons avec 1432.

Los seis primeros tonos con 1321; los seis últimos tonos con 1432.

No 3

Allegro *f - mf - p*

The first four keys with 2121; the next four keys with 3131; the last four keys with 4141.

Die ersten vier Tonarten mit 2121; die nächsten vier Tonarten mit 3131; die letzten vier Tonarten mit 4141.

Les quatre premiers tons avec 2121; les quatre tons suivants avec 3131; les quatre derniers tons avec 4141.

Los cuatro primeros tonos con 2121; los cuatro tonos siguientes con 3131; los cuatro últimos tonos con 4141.

They impart nimbleness to the fingers and lightness to the wrist.

Diese geben den Fingern Behendigkeit und dem Handgelenk Leichtigkeit.

Ils donnent l'agilité aux doigts et aux poignets.

Dan agilidad a los dedos y a las muñecas.

No 4

Allegretto *f - mf - p*

The first three keys with 2121; the next three keys with 3131; the next three keys with 4141; the last three keys with 3232, or with 4343.

Die ersten drei Tonarten mit 2121; die nächsten drei Tonarten mit 3131; die folgenden drei Tonarten mit 4141; die letzten drei Tonarten mit 3232, oder mit 4343.

Les premiers trois tons avec 2121; les trois tons suivants avec 3131; les trois tons suivants avec 4141; les trois derniers tons avec 3232, ou 4343.

Los tres primeros tonos con 2121; los tres tonos siguientes con 3131; los tres tonos siguientes con 4141; los tres últimos tonos con 3232, o bien 4343.

With "drawn in" fingers.

Mit "eingezogenen" Fingern.

Avec doigts "repliés".

Con los dedos "retraídos".

No 5

Allegretto

The first six keys with 3232; the last six keys with 4343.

Die ersten sechs Tonarten mit 3232; die letzten sechs Tonarten mit 4343.

Les six premiers tons avec 3232; les derniers six tons avec 4343.

Los seis primeros tonos con 3232; los seis últimos tonos con 4343.

With "drawn in" (curved) fingers.

Mit "eingezogenen" Fingern.

Avec doigts "repliés".

Con los dedos "retraídos."

Nº 6

Vivace

f - p

With "lifted" fingers.

Mit "gehobenen" Fingern.

Avec doigts "levés".

Con los dedos "levantados."

Nº 7

Con rapidità

mf - pp

Nº 8

Vivace

mf - ff

Gnomnreigen

FRANZ LISZT

Presto scherzando

The musical score is written for piano and consists of five systems. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is 'Presto scherzando'. The score includes various performance instructions such as 'pp', 'Ped.', 'sordini', 'Ped. ad libitum', and 'senza sord.'. Fingerings are indicated by numbers 1-5. The piece features a complex rhythmic pattern in the right hand, often in triplets, and a steady eighth-note accompaniment in the left hand. The score concludes with a 'etc.' marking and a fermata.

Tarantella Venezia e Napoli
FRANZ LISZT

Presto

p

*
etc.
Red.*

With "drawn in" (curved) | Mit "eingezogenen" Fin- | Avec doigts "repliés". | Con los dedos "retraídos".
fingers. | gern.

No. 9 Vivace *mp - mf*

etc.

No 12

p-mf-f

Musical score for No 12, piano piece. It features a treble and bass clef system. The piece is marked with dynamics *p*, *mf*, and *f*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes a repeat sign and a double bar line. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

No 13

Vivace

pp

First system of musical score for No 13, piano piece. It features a treble and bass clef system. The piece is marked with dynamics *pp*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes a repeat sign and a double bar line. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

pp

Second system of musical score for No 13, piano piece. It features a treble and bass clef system. The piece is marked with dynamics *pp*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes a repeat sign and a double bar line. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

pp

Third system of musical score for No 13, piano piece. It features a treble and bass clef system. The piece is marked with dynamics *pp*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes a repeat sign and a double bar line. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

ff

Fourth system of musical score for No 13, piano piece. It features a treble and bass clef system. The piece is marked with dynamics *ff*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes a repeat sign and a double bar line. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

First system of musical notation. The right hand (treble clef) has a few notes at the end of the system. The left hand (bass clef) plays a rhythmic pattern of eighth notes with a dynamic marking of *ff*.

Second system of musical notation. Both hands play eighth-note patterns. The left hand has a dynamic marking of *ff*.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a rhythmic pattern with a dynamic marking of *cresc.*. Fingerings are indicated by numbers 1-4 above and below notes.

Fourth system of musical notation. Both hands play eighth-note patterns. The left hand has a dynamic marking of *ff* and a marking of *dimin.*.

pp *cresc.*

First system of a piano score. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff contains a rhythmic accompaniment with eighth-note chords. The dynamic marking is *pp* (pianissimo) and the instruction is *cresc.* (crescendo).

ff *dimin.*

Second system of a piano score. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the rhythmic accompaniment. The dynamic marking is *ff* (fortissimo) and the instruction is *dimin.* (diminuendo).

pp *cresc.*

Third system of a piano score. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff features a rhythmic accompaniment with eighth-note chords. The dynamic marking is *pp* (pianissimo) and the instruction is *cresc.* (crescendo).

ff *dimin.*

Fourth system of a piano score. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the rhythmic accompaniment. The dynamic marking is *ff* (fortissimo) and the instruction is *dimin.* (diminuendo). The system concludes with a triplet of eighth notes in the treble clef staff, marked with a '3' and a circled '3' above it.

Allegro deciso

Nº14

mf-f

Musical score for exercise Nº14, featuring two systems of piano and bass clef staves. The piece is in 4/4 time and marked 'Allegro deciso' with a dynamic range from *mf* to *f*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The first system ends with 'etc.' and the second system ends with 'etc.'.

Nº15

m.s. due ottave bassa

Musical score for exercise Nº15, featuring two systems of bass clef staves. The piece is in 4/4 time and marked 'Allegro deciso'. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The first system ends with 'etc.' and the second system ends with 'etc.'.

With "drawn in" (curved) fingers.

Mit "eingezogenen" Fingern.

Avec doigts "repliés"

Con los dedos "retraídos."

Nº16 Leggiero e rapido

Musical score for exercise Nº16, featuring two systems of piano and bass clef staves. The piece is in 4/4 time and marked 'Leggiero e rapido'. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The first system ends with 'etc.' and the second system ends with 'etc.'.

No 17

5 4 3 2 5 4 3 2

mf

5 4 3 2 5 4 3 2

5 4 3 2 5 4 3 2

5 4 3 2 5 4 3 2

mf

etc.

No 18 Lento

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

f

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

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

da capo
mf-p-pp
 Andante
 Moderato
 Allegro

No 19 Lento

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

f

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

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

da capo
mf-p-pp
 Andante
 Moderato
 Allegro

Nº 20 Moderato

f

simile

etc.

Nº 21

simile

simile

etc.

Four staves of musical notation in treble clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note chords with fingerings: 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains eighth-note chords with fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. The third staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains eighth-note chords with fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1. The fourth staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains eighth-note chords with fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1. The notation includes various articulations such as slurs and accents.

No 2

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note triplets with fingerings: 3, 3, 3, 3, 3, 3, 3, 3. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note triplets with fingerings: 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3. The notation includes slurs and accents.

simile

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2. The notation includes slurs and accents.

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2. The notation includes slurs and accents.

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2. The notation includes slurs and accents.

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4. The notation includes slurs and accents.

Two staves of musical notation in bass clef. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note pairs with fingerings: 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4, 3 4. The notation includes slurs and accents.

m.d.

m.s.

m.d.

m.s.

No. 4

The musical score consists of eight staves. The first four staves are introductory or preparatory exercises, featuring rhythmic patterns such as triplets and sixteenth-note runs. The fifth staff is labeled 'No. 4' and begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and slurs. The sixth and seventh staves continue these patterns, with some staves showing a change in key signature to one flat (Bb). The eighth staff concludes the piece with 'etc.' and a final triplet pattern.

№ 5

The musical score consists of four systems, each with a treble and bass staff. The notation includes various fingerings (1-5) and slurs. The first system shows a descending scale in the treble and an ascending scale in the bass, both with triplets. The second system continues the scale patterns with more complex slurs. The third system introduces a fourth finger in the treble and a more intricate bass line. The fourth system concludes with a final chord and a fermata.

Nº 1 Allegro - Presto

m.d.
m.s.

Nº 2 *p - mf - f* Andante - Moderato - Allegro

m.d.
m.s.

Nº 3 *p - mp - mf*

m.d.
m.s.

Nº 4 *p - mf - f*

m.d.
m.s.

Nº 5 Moderato - Allegro

m.d.
m.s.

Nº 6 *mf - f* Moderato - Allegretto

m.d.
m.s.

Nº 7 *mp - mf* Andante - Moderato

m.d.
m.s.

mf-mp Allegretto - Presto

No 8

2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

Rep. 32 e poi 43

mf-f Andante - Moderato

No 9

3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1

3 2 1

3 2 1 3 2 1

3 2 1

3 2 1 3 2 1 3 2 1

Rep. 432

1
3
3
1

mf-mp Andante - Moderato

No 10

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

4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1

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

4 3 2 1

4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1

4 3 2 1

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

3

3

Nº 11 *p-mf-f*

m. s. due ottave bassa

Original exercise, expressly written for this work, by:

Originalübung, eigens für dieses Werk geschrieben, von:

Exercice original, écrit expressément pour cette oeuvre, par:

Ejercicio original, escrito especialmente para esta obra, por:

ARTHUR FRIEDHEIM

Allegro moderato

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The treble staff features a complex melodic line with many beamed notes and rests, including a triplet of eighth notes marked with a '3' and a fermata. The bass staff provides a harmonic accompaniment with chords and moving lines, also featuring a triplet of eighth notes marked with a '3'. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece with similar complexity. It features two staves in the same key signature. The treble staff has a dense melodic texture with many beamed notes and rests, including a triplet of eighth notes marked with a '3' and a fermata. The bass staff continues the accompaniment with chords and moving lines, also featuring a triplet of eighth notes marked with a '3'. The system concludes with a double bar line and repeat dots.

The third system of musical notation continues the piece. It features two staves in the same key signature. The treble staff has a dense melodic texture with many beamed notes and rests, including a triplet of eighth notes marked with a '3' and a fermata. The bass staff continues the accompaniment with chords and moving lines, also featuring a triplet of eighth notes marked with a '3'. The system concludes with a double bar line, repeat dots, and the text "etc." to the right.

Original exercise, expressly written for this work, by:

Originalübung, eigens für dieses Werk geschrieben, von:

Exercice original, écrit expressément pour cette oeuvre, par:

Ejercicio original, escrito especialmente para esta obra, por:

EMIL von SAUER

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

ten.
sempre legatissimo

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

3 5 2 4 3

5 2 1 3 2

2 5 3 2

2 4 1 2 2 4

5 3 2 4

3 5 2 4 3

3 5 2 4 3

3 5 1 4 3

3 5 1 4 3

5 2 1 3 2

2 5 3 2

2 4 1 2 2 4

5 3 2 4

Examples.

The first groups of repeated notes are best executed with only one finger (the 2nd)

Polonaise in E major

Beispiele.

Die ersten repetierten Noten werden am besten mit nur einem Finger (dem 2ten) ausgeführt.

Polonaise in E dur

Exemples.

Les premières notes répétées se font mieux avec un doigt seulement (le 2me).

Polonaise en Mi majeur

Ejemplos.

Las primeras notas repetidas se harán mejor con sólo un dedo (el 2º)

Polonesa en Mi mayor

FRANZ LISZT

Allegro pomposo con brio

Tarantella Venezia e Napoli
FRANZ LISZT

Etude Op. 67, N^o 2
MORITZ MOSZKOWSKI *)

Vivace

mp
(senza pedale)

mp) etc.

etc.

*) By permission of Ries & Erler, Berlin

Chanson Bohême from
"Carmen" Concert tran-
scription by:

Chanson Bohême aus
"Carmen" Konzert tran-
scription von:

Chanson Bohême de "Car-
men" Transcription de Con-
cert par:

Canción Bohemia de "Car-
men" Transcripción de Con-
cierto, por:

MORITZ MOSZKOWSKI *)

Poco animato

mp) etc.

*) By permission of Julius Hainauer, Breslau

Red.

*

Konzertstück Op. 39

GABRIEL PIERNÉ*)

Better played thus: | Besser so ausgeführt: | Mieux exécuté comme suit: | Es mejor ejecutarlo así:

(Prestissimo)

ossia

La Campanella
PAGANINI-LISZT

Allegretto

Large hands with long fingers will find it easiest to use the thumb and second finger, in which case the top notes are not to be held. Smaller hands should use the thumb only.

Grosse Hände mit langen Fingern werden diese Passage am leichtesten spielen, indem sie den Daumen und den zweiten Finger gebrauchen ohne jedoch die obersten Noten festzuhalten. Kleinere Hände sollten nur mit dem Daumen spielen.

Les grandes mains, possédant de longs doigts, joueront ce passage plus facilement avec le pouce et le 2^{me} doigt, sans chercher à garder les notes supérieures. Les mains plus petites joueront avec le pouce seulement.

Si las manos son grandes con dedos largos se tocará este pasaje más fácilmente con el pulgar y el segundo dedo sin tratar de sostener las notas superiores. Si las manos son más pequeñas se tocará con el pulgar solamente.

"Carnaval" (Reconnaissance)

ROBERT SCHUMANN

Animato

Original Theme and Etude

Original Thema und Etüde.

Thème Original et Étude.

Tema Original y Estudio.

SIGISMUND THALBERG *)

Un poco più presto

5 4 3 2
3 2 1

etc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

With "drawn in" (curved) fingers. | Mit "eingezogenen" Fingern. | Avec doigts "repliés" | Con los dedos "retraídos."

Rhapsody No 13

Rhapsodie No 13

Rhapsodie No 13

Rapsódia No 13

FRANZ LISZT

Vivace

p leggiero

(senza pedale)

etc.

Hungarian Fantasia for
piano and orchestra

Ungarische Phantasie für
Klavier und Orchester

Fantaisie Hongroise pour
piano et orchestre

Fantasia Ungara para
piano y orquesta

Allegretto alla zingarese

FRANZ LISZT

Better played thus: | Besser so ausgeführt: | Mieux exécuté comme suit: | Es mejor ejecutarlo así:

(Prestissimo)

Rhapsody No 9
(Carnival of Pesth)

Rhapsodie No 9
(Pesther Karneval)

Rhapsodie No 9
(Carnaval de Pesth)

Rapsodia No 9
(Carnaval de Pesth)

FRANZ LISZT

Sempre moderato a capriccio

(mp)

Rhapsody No 2

Rhapsodie No 2

Rhapsodie No 2

Rapsodia No 2

FRANZ LISZT

Vivace

Execution recommended by
Emil von Sauer

Ausführung anempfohlen
von Emil von Sauer

Exécution recommandée par
Emil von Sauer

Ejecución recomendada por
Emil von Sauer



Turns



Doppelschläge



Gruppetti



Grupetos



Turns.

Turns, as well as finger repetitions, develop the strength of the finger tips and are to be recommended on this account. The middle note is usually played three, or at least two times, and is frequently blurred; it must be produced and played just as clearly as the other notes.

Doppelschläge.

Doppelschläge, sowie Finger-Repetitionen entwickeln die Kraft der Fingerspitzen; deshalb ist deren Studium empfehlenswert. Die mittlere Note, die drei, oder mindestens zweimal zu spielen ist, wird gewöhnlich leicht verwischt, was nicht statthaft ist; sie muss ebenso wie die anderen Noten klar gespielt werden.

Gruppetti.

Les gruppetti (mot italien), de même que les répétitions de doigts, développent la force des bouts des doigts et, ne serait-ce que pour cette raison, doivent être étudiés. La note du milieu, laquelle est jouée trois, ou au moins deux fois, est souvent négligée et il faut la faire ressortir clairement.

Grupetos.

Los grupetos (palabra italiana) así como las repeticiones de dedos, desarrollan la fuerza de las puntas de los dedos y, siquiera por esa razón solamente, se deben estudiar. La nota del medio, la cual hay que tocar tres, o al menos dos veces, resulta a menudo imperfecta y hay que hacerla resaltar con claridad.

The notes printed in small type are to be played with great rapidity.

Die kleingedruckten Noten sind mit grosser Geschwindigkeit zu spielen.

Les notes imprimées en plus petit se joueront avec une grande rapidité.

Las notas impresas en tipo mas pequeño se tocarán con gran rapidez.

1.

m.s. ottava bassa

2.

etc.

3.

The following exercises not only develop great dexterity in the execution of turns, but also promote the speed of the fingers and a crisp, light touch, to a very considerable extent.

Folgende Übungen führen nicht nur zu grosser Gewandheit in der Ausführung von Doppelschlägen, sondern sie fördern auch Schnelligkeit der Finger und einen rassigen, leichten Anschlag.

Les exercices suivants non seulement développent une grande dextérité dans l'exécution des gruppetti, mais encore ils aident à obtenir un toucher élégant et léger, et des doigts rapides.

Los ejercicios siguientes no sólo desarrollan grand-treza en la ejecución de los grupetos, sino también facilitan la adquisición de un "toucher" elegante y ligero, y rapidez en los dedos.

4.

5.

m.s. una e poi due ottave bassa

etc.

6.

7.

8.

Examples.

Beispiele.

Exemples.

Ejemplos.

Sonata Op. 101

Sonate Op. 101

Sonate Op. 101

Sonata Op. 101

L. van BEETHOVEN

Adagio ma non troppo, con affetto

The acciaccaturas (grace notes) to be played rapidly and lightly.

Die Vorschläge schnell und flink.

Les acciaccatures se joueront rapidement et avec légèreté.

Las acciaccaturas rápidas y ligeras.

Concerto in G major

Konzert in G dur

Concerto en Sol majeur

Concierto en Sol mayor

L. van BEETHOVEN

Allegro moderato

L. van BEETHOVEN

Allegro moderato
(poco più lento)

espressivo

1 3 4
2 1

Ped. 3 2 1 (h) 4 3 2 1

Ped. 4 3 2 1

Ped. 4 3 2 1

5 Ped. *

etc.

Ped. *

5 3 1

Ped. *

Ped. *

Ped. *

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

2 3

Ped. 3 3 5 4 3 2 1 5 3 1 4 3 2 1 5 3 (1) 3 5

Ped. 3 3 5 4 3 2 1 5 3 1 4 3 2 1 5 3 (1) 3 5

etc.

*

With increasing finger strength.

Mit zunehmender Fingerkraft.

Avec une force croissante des doigts.

Con fuerza creciente de dedos.

Concerto in D minor

Konzert in D moll

Concerto en Ré mineur

Concierto en Re menor

E. Mac DOWELL

(10 tempo. Larghetto calmato) (By permission of Breitkopf and Haertel, Leipzig)
poco più mosso e con passione

Concert Etude in F# major | *dur* Konzert Etüde in Fis | Étude de Concert en Fa# majeur | Estudio de Concierto en Fa# mayor

Moderato (♩ = 69)

A. S. ARENSKY

First system of a musical score. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The system features a grand staff with a long melodic line in the upper staff and a complex rhythmic accompaniment in the lower staff. The lower staff begins with a 12-measure phrase, followed by four measures of a descending scale with fingerings 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1. Below the lower staff, there are four measures of a descending scale with fingerings 5, 5, 5, 5, and a final asterisk. The word *ped.* is written below the first measure of the lower staff.

Second system of a musical score. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The system features a grand staff with a long melodic line in the upper staff and a complex rhythmic accompaniment in the lower staff. The lower staff begins with a 9-measure phrase, followed by four measures of a descending scale with fingerings 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1. Below the lower staff, there are four measures of a descending scale with fingerings 5, 5, 5, 5, and a final asterisk. The word *ped.* is written below the first measure of the lower staff.

Third system of a musical score. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The system features a grand staff with a long melodic line in the upper staff and a complex rhythmic accompaniment in the lower staff. The lower staff begins with a 12-measure phrase, followed by four measures of a descending scale with fingerings 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1. Below the lower staff, there are four measures of a descending scale with fingerings 5, 5, 5, 5, and a final asterisk. The word *cresc.* is written above the first measure of the lower staff, and the word *ped.* is written below the first measure of the lower staff.

Fourth system of a musical score. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The system features a grand staff with a long melodic line in the upper staff and a complex rhythmic accompaniment in the lower staff. The lower staff begins with a 12-measure phrase, followed by four measures of a descending scale with fingerings 2, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1. Below the lower staff, there are four measures of a descending scale with fingerings 5, 5, 5, 5, and a final asterisk. The word *cresc.* is written above the first measure of the lower staff, and the word *ped.* is written below the first measure of the lower staff. The system concludes with a 11-measure phrase in the lower staff, marked *ff* and *etc.*, with fingerings 4, 3, 4.



Trills

(Master School of Trills)



Triller

(Meisterschule der Triller)



Trilles

(École Magistrale des Trilles)



Trinos

(Escuela Magistral de Trinos)



The value of this not very melodious, but most effective exercise lies in the accents. Involuntarily, the hand has a tendency to accent the first note of every group of four notes; but one should accent every other note strongly and through all the keys. Great evenness and strength of fingers will be the reward.

Der ganze Wert dieser nicht sehr melodiosen, aber ungemein wirksamen Übung liegt in den Akzenten. Die Hand hat unwillkürlich die Neigung, stets die erste Note in jeder Gruppe von vier Noten zu betonen. Man betone aber, und zwar kräftig, die erste Note jeder Gruppe von zwei Noten und spiele die Übung in allen Tonarten; grosse Gleichmässigkeit und Kraft der Finger wird die Belohnung sein.

Toute la valeur de cet exercice, peu mélodieux, mais d'une grande efficacité, se trouve dans les accents. La main a une tendance à accentuer la première note de chaque groupe de quatre notes; mais il faut accentuer, et vigoureusement, la première de chaque groupe de deux notes, et poursuivre l'exercice dans tous les tons. Une grande égalité et force de doigts sera la récompense de cet exercice.

Todo el valor de este ejercicio, poco melodioso, pero de gran eficacia, reside en los acentos. La mano tiene tendencia a acentuar la primera de cada grupo de cuatro notas, pero hay que acentuar, y con fuerza, la primera de cada grupo de dos notas y proseguir el ejercicio en todos los tonos. La recompensa de este ejercicio será una gran igualdad y fuerza en los dedos.

Andante - Moderato - Allegretto

No 1

The musical score consists of four systems, each with a piano (treble clef) and bass (bass clef) staff. The first system is in C major, the second in D minor, the third in E-flat major, and the fourth in F major. The tempo markings are Andante, Moderato, and Allegretto. The score includes fingerings and accents for both hands. The piece concludes with 'etc.'

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music. The first measure has a sequence of notes with fingerings 5, 4, and 3, and accents (^) above the notes. The second measure has fingerings 4, 3, and 2, with accents (^) above the notes. The bass staff begins with a bass clef and contains two measures of music. The first measure has fingerings 1, 2, and 3, with accents (^) above the notes. The second measure has fingerings 2, 3, and 4, with accents (^) above the notes.

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music. The first measure has a sequence of notes with fingerings 3, 2, and 1, and accents (^) above the notes. The second measure has fingerings 2, 1, and 1, with accents (^) above the notes. The bass staff begins with a bass clef and contains two measures of music. The first measure has fingerings 3, 4, and 5, with accents (^) above the notes. The second measure has fingerings 4, 5, and 4, with accents (^) above the notes.

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains two measures of music. The first measure has a sequence of notes with fingerings 5, 4, and 3, and accents (^) above the notes. The second measure has fingerings 4, 3, and 2, with accents (^) above the notes. The bass staff begins with a bass clef and contains two measures of music. The first measure has fingerings 1, 2, and 3, with accents (^) above the notes. The second measure has fingerings 2, 3, and 4, with accents (^) above the notes.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains three measures of music. The first measure has a sequence of notes with fingerings 3, 3, and 1, and accents (^) above the notes. The second measure has fingerings 2, 1, and 1, with accents (^) above the notes. The third measure has fingerings 5, 4, and 4, with accents (^) above the notes. The bass staff begins with a bass clef and contains three measures of music. The first measure has fingerings 3, 4, and 3, with accents (^) above the notes. The second measure has fingerings 4, 5, and 4, with accents (^) above the notes. The third measure has fingerings 5, 4, and 4, with accents (^) above the notes, followed by the text "etc." to the right of the staff.

As quickly as possible. Lightly, without display of strength, but with clear accents where such are indicated. A light supple vibration (slight side-motion) of hand and wrist will help to establish the beauty and elasticity of the trill.

So schnell wie möglich. Leicht, ohne Kraftentfaltung, aber mit deutlichen Akzenten, wo solche angeben. Eine leichte, lockere Vibration (geringe seitliche Schwingungen) der Hand und des Handgelenkes verhelfen zu Schönheit und Elastizität des Trillers.

Aussi vite que possible. Avec légèreté et sans force, mais en marquant distinctement les accents, là où ils sont indiqués. Une légère et souple vibration (léger et rapide mouvement de côté) de la main et du poignet aident à obtenir la beauté et l'élasticité du trille.

Tan aprisa como sea posible. Con ligereza y sin desplegar fuerza, pero marcando claramente los acentos en donde están marcados. Una ligera y flexible vibración (leve y rápido movimiento de torsión) de la mano y de la muñeca ayudan a dar belleza y elasticidad al trino.

No 2

The first four keys with the 2nd finger and the thumb; the next four keys with 3rd finger and the thumb; the last four keys with the 4th finger and the thumb.

20934-274b

Die ersten vier Tonarten mit dem 2ten und 1ten, die nächsten vier Tonarten mit dem 3ten und 1ten, die letzten vier Tonarten mit dem 4ten und 1ten Finger.

Les quatre premiers tons avec le 2^{me} doigt et le pouce; les quatre tons suivants avec le 3^{me} doigt et le pouce; les quatre derniers tons avec le 4^{me} doigt et le pouce.

Los cuatro primeros tonos con el 2º dedo y el pulgar, los cuatro tonos siguientes con el 3º dedo y el pulgar; los cuatro últimos tonos con el 4º dedo y el pulgar.

m. s.

The musical score consists of eight staves of bass clef notation. The first four staves show a sequence of chords with fingerings 1/2 and 3. The fifth and sixth staves show chords with fingerings 1/3 and 4. The seventh and eighth staves show chords with fingerings 2/4 and 5. The notation includes various accidentals and rhythmic markings.

For rendering the ligaments between the fingers supple and pliant. The first four steps with the 2nd and 3rd fingers; the next four with the 3rd and 4th, and the last steps with the 4th and 5th. To be practised lightly and very rapidly.

Um die Bindeglieder zwischen den einzelnen Fingern geschmeidig und nachgiebig zu machen. Auf den ersten vier Stufen mit dem 2^{ten} und 3^{ten} auf den nächsten vier Stufen mit dem 3^{ten} und 4^{ten} auf den letzten mit dem 4^{ten} und 5^{ten} Finger. Leicht und sehr schnell zu üben.

Pour rendre souples et élastiques les ligaments entre les doigts. Les quatre premiers degrés avec 2, 3; les quatre suivants avec 3, 4; les quatre derniers avec 4, 5. A étudier avec légèreté et très rapidement.

Para dar soltura y elasticidad a los ligamentos entre los dedos. Los cuatro primeros tonos, con 2, 3; los cuatro siguientes, con 3, 4; los cuatro últimos, con 4, 5. Para estudiarlo con ligereza y gran rapidez.

No 4

A fine exercise for gaining flexibility of the thumb and of the whole hand, for the purpose of trilling. Practise softly and very rapidly.

Eine ausgezeichnete Übung für die Gelenkigkeit des Daumens und der ganzen Hand, zwecks des Trilliers. Leicht und sehr schnell zu spielen.

Un excellent exercice pour obtenir la souplesse du pouce et de toute la main, en vue du trille. Étudiez *p* et dans un mouvement rapide.

*Excelente ejercicio para obtener flexibilidad del pulgar y de toda la mano, en vista del trino. Estúdiense *p* y con gran rapidez.*

No 5

m. d.

m. s.

The first four steps with the thumb and the 2nd finger; the next four with the thumb and the 3rd finger; and the last four steps with the thumb and the 4th finger.

Die ersten vier Stufen mit dem Daumen und dem 2^{ten} Finger, die nächsten vier Stufen mit dem Daumen und dem 3^{ten}, die letzten mit dem Daumen und dem 4^{ten} Finger.

Les quatre premiers degrés avec le pouce et le 2^{me} doigt; les quatre degrés suivants avec le pouce et le 3^{me} doigt; les quatre derniers degrés avec le pouce et le 4^{me} doigt.

Los cuatro primeros tonos con el pulgar y el 2^o dedo; los cuatro tonos siguientes con el pulgar y el 3^{er} dedo; los cuatro últimos tonos con el pulgar y el 4^o dedo.

The whole note is to be pressed down silently and kept down throughout the exercise.

*)-★★ (From the "Pianoscript book" by Alberto Jonás. By kind permission of Theodore Presser Co.)

Die ganze Note soll lautlos niedergedrückt werden und ist durch die ganze Übung hindurch so zu halten.

*)-★★ (Aus dem "Pianoscript Buch" von Alberto Jonás. Mit gütiger Erlaubnis von Theodore Presser Co.)

La note ronde doit être enfoncée silencieusement et gardée pendant la durée de tout l'exercice.

*)-★★ (Du "Pianoscript" de Alberto Jonás. Avec la permission des éditeurs Théodore Presser Co.)

La nota redonda debe hundirse silenciosamente y quedar hundida durante todo el ejercicio.

*)-★★ (Del "Pianoscrito" de Alberto Jonás. con permiso de los editores Theodore Presser Co.)

Nº 5

m. d.
*)

Musical staff 1: Treble clef, 3/4 time signature, starting with a first measure rest of 1. The melody consists of eighth and sixteenth notes with accents.

Musical staff 2: Treble clef, 3/4 time signature, starting with a first measure rest of 1. The melody continues with eighth and sixteenth notes and accents.

Musical staff 3: Treble clef, 3/4 time signature, starting with a first measure rest of 1. The melody continues with eighth and sixteenth notes and accents.

Musical staff 4: Treble clef, 3/4 time signature, starting with a first measure rest of 2. The melody continues with eighth and sixteenth notes and accents.

m. s.

Musical staff 5: Bass clef, 3/4 time signature, starting with a first measure rest of 5. The melody consists of eighth and sixteenth notes with accents.

Musical staff 6: Bass clef, 3/4 time signature, starting with a first measure rest of 4. The melody continues with eighth and sixteenth notes and accents.

Musical staff 7: Bass clef, 3/4 time signature, starting with a first measure rest of 3. The melody continues with eighth and sixteenth notes and accents.

Musical staff 8: Bass clef, 3/4 time signature, starting with a first measure rest of 4. The melody continues with eighth and sixteenth notes and accents.

Musical staff 9: Bass clef, 3/4 time signature, starting with a first measure rest of 4. The melody continues with eighth and sixteenth notes and accents.

The above exercises are to be repeated *with a free hand*, that is to say, without holding down the finger on the whole note. Practise them also with the following fingerings in the right hand: 535, 424, 313, 414; and in the left hand: 535, 424, 313, 414. In addition they are to be practised as follows: $p \longleftarrow f$. also: $f \longleftarrow p$. ***)

*Man wiederhole die oben angegebenen Übungen mit freier Hand, das heisst: ohne die ganzen Noten niedergedrückt zu halten. Als dann auch mit folgenden Fingersätzen für die rechte Hand: 535, 424, 313, 414; und folgenden für die linke Hand: 535, 424, 313, 414. Ausserdem übe man sie wie folgt: $p \longleftarrow f$. Auch $f \longleftarrow p$. ***)*

Les exercices qui viennent d'être donnés doivent être répétés *avec main libre*, c'est-à-dire sans les notes rondes. Il faut les étudier aussi avec les doigtés suivants pour la main droite: 535, 424, 313, 414; et les suivants pour la main gauche: 535, 424, 313, 414. En plus, on les étudiera comme suit: $p \longleftarrow f$. Et aussi: $f \longleftarrow p$. ***)

*Se repetirán estos ejercicios con mano libre, es decir, sin las notas redondas. Estúdiese además con las digitaciones en la mano derecha: 535, 424, 313, 414; y las siguientes en la mano izquierda: 535, 424, 313, 414. También se estudiarán de la manera siguiente: $p \longleftarrow f$. Además: $f \longleftarrow p$. ***)*

These exercises promote rapid trilling and elasticity of touch. The eighth notes must be played in a sharp staccato.

Diese Übungen entwickeln Geläufigkeit des Trillern und Elastizität des Anschlags. Die Achtel - Noten müssen scharf abgestossen werden.

Ces exercices développent la rapidité du trille et l'élasticité du toucher. Les croches doivent être jouées fortement staccato.

Estos ejercicios desarrollan rapidez en el trino, y dan elasticidad al "tocar". Las corcheas deben tocarse fuertemente staccato.

No. 6

The musical score for exercise No. 6 is divided into four systems. Each system consists of a piano (piano) staff and a violin (violin) staff. The first system is in 4/4 time with a key signature of one sharp (F#). The second system is in 4/4 time with a key signature of two sharps (D major). The third and fourth systems are in 3/4 time with a key signature of one sharp (F#). The score includes various rhythmic patterns, trills, and slurs.

Repeat with the 5th and 4th, 3rd and 2nd, 2nd and 1st fingers.

Man wiederhole mit dem 5ten und 4ten, 3ten und 2ten, 2ten und 1ten Finger.

Répétez avec le 5^{me} et 4^{me}, 3^{me} et 2^{me}, 2^{me} et 1^{er} doigts.

Repítase con 5^o y 4^o, 3^o y 2^o, 2^o y 1^{er} dedos.

Nº 7

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 feature a continuous eighth-note pattern. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lower staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is divided into four measures, each marked with a '4' and a '3' above the staff, indicating a triplet of eighth notes. The notes in the upper staff are G4, A4, Bb4, and C5. The notes in the lower staff are G3, F3, E3, and D3.

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. Both staves feature a continuous eighth-note pattern. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lower staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is divided into four measures, each marked with a '4' and a '3' above the staff, indicating a triplet of eighth notes. The notes in the upper staff are G4, A4, Bb4, and C5. The notes in the lower staff are G3, F3, E3, and D3.

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. Both staves feature a continuous eighth-note pattern. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lower staff begins with a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is divided into four measures, each marked with a '4' and a '3' above the staff, indicating a triplet of eighth notes. The notes in the upper staff are G4, A4, B#4, and C5. The notes in the lower staff are G3, F3, E3, and D3.

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. Both staves feature a continuous eighth-note pattern. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lower staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is divided into four measures, each marked with a '4' and a '3' above the staff, indicating a triplet of eighth notes. The notes in the upper staff are G4, A4, Bb4, and C5. The notes in the lower staff are G3, F3, E3, and D3.

Repeat with the 5th and 4th, 3rd and 2nd, 2nd and 1st fingers.

Man wiederhole mit dem 5ten und 4ten, 3ten und 2ten, 2ten und 1ten Finger:

Répétez avec le 5^{me} et 4^{me}, 3^{me} et 2^{me}, 2^{me} et 1^{er} doigts.

Repítase con 5^o y 4^o, 3^o y 2^o, 2^o y 1^{er} dedos.

Continuous trills are to be executed as follows:

Aufeinanderfolgende Triller sind wie nachstehend auszuführen:

Les trilles successifs s'exécutent comme suit:

Los trinos sucesivos se ejecutan como sigue:

Execution:

Ausführung:

Exécution:

Ejecucion:

12 23 34 45 34 23 12

54 43 32 21 32 43 54

Execution:

Ausführung:

Exécution:

Ejecución:

1 2 3 2

5 4 3 4

4 3 5 4 1 2 3

2 3

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

3 4 3 4

tr tr tr tr tr tr tr

Execution:

Ausführung:

Exécution:

Ejecución:

1 2 3 2

5 4 3 2

4 3 5 4 1 2

2 3

4 3 3 2 2 1 2 3 4 5

2 3 3 4 4 5

$\frac{4}{12}$ $\frac{4}{21}$ $\frac{4}{54}$ || $\frac{1}{5}$ $\frac{2}{4}$ $\frac{4}{5}$ $\frac{5}{1}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{5}$ $\frac{5}{1}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{5}$ $\frac{5}{1}$

$\frac{13}{12}$ $\frac{23}{12}$ $\frac{13}{12}$ $\frac{23}{12}$ $\frac{23}{24}$ $\frac{13}{12}$ $\frac{23}{12}$ $\frac{12}{13}$

$\frac{21}{213131}$ $\frac{1212}{(3)(3)}$ $\frac{31}{31}$ $\frac{21}{31(2)}$ $\frac{32}{412121}$ $\frac{32}{4181(2)}$ $\frac{12}{32}$ $\frac{12}{31}$

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$

$\frac{2}{4}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$

$\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{3}$

The stretch of an octave must be accomplished without stiffness, with supple hands and arms.

Die Ausdehnung von einer Oktave muss ohne Steifheit, mit lockeren Händen und Armen geschehen.

L'étendue d'une octave doit être prise sans raideur, avec souplesse de mains et de bras.

La extensión de octava se debe tomar sin rigidez, con soltura de manos y de brazos.

No 8

$\frac{4}{5}$ $\frac{1}{2}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$

$\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$

$\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$

$\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{4}{5}$

Qua bassa...!

etc.

Qua bassa....!

Trills played with both hands are a means for securing marked brilliancy and effect. They must be done very evenly and rapidly, and one must practise them in *f*, in *p*, and $\leftarrow \rightarrow$

Triller, die mit beiden Händen gespielt werden, ergeben viel Glanz und Effekt. Sie müssen sehr ebenmässig und schnell ausgeführt werden und man soll sie f, so wie p und mit $\leftarrow \rightarrow$ üben.

Les trilles joués avec les deux mains donnent lieu à beau coup d'effet et de "bril". Il faut les exécuter avec beaucoup d'égalité et de vitesse, et les étudier *f*, *p*, et $\leftarrow \rightarrow$

Los trinos con ambas manos producen mucho efecto y brillantes. Deben ser ejecutados con suma igualdad y velocidad, y hay que estudiarlos f, p, y $\leftarrow \rightarrow$

Trills with various fingerings and dynamics. The first staff shows trills on notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 31, 41, 42, 53, 31, 21, 13, 12 and dynamics *f*, *p*. The second staff shows trills on notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 31, 31, 31, 31, 31, 13, 13, 13, 13 and dynamics *f*, *p*.

Trills with changing fingerings.

Triller mit wechseln den Fingern.

Trilles avec change ment de doigts.

Trinos con cambio de dedos.

Trills with changing fingerings. The notation shows a trill on G4 with fingerings 1323 and 3132. Below it, the execution is shown with fingerings: 1 3 2 3 1 3 2 3 1 3 2 3 1 3 2 3.

Trills with changing fingerings. The notation shows a trill on G4 with fingerings 1312 and 3121. Below it, the execution is shown with fingerings: 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2.

Trills with varying time values and accents.

Triller mit wechselnden Zeitwerten und Akzenten.

Trilles avec différentes valeurs de temps et accents.

Trinos con diferentes valores de tiempo y acentos.

Trills with varying time values and accents. The notation shows a trill on G4 with fingerings 1323 and 3132, and accents (>) under the notes.

Detailed execution patterns for trills with varying time values and accents. The notation shows four patterns of trills with fingerings and accents. Fingerings include: 1 3 2 3 2 3 2 3, 2 3 2 3 2 3 2 3, 1 3 2 3 2 3 2 3, 1 3 2 3 2 3 2 3. Accents (>) are placed under the notes.

Examples.

Beispiele.

Exemples.

Ejemplos.

The shadings given in parenthesis greatly enhance the effect.

Die zwischen Klammern angegebenen Schattierungen steigern sehr den Effekt.

Les nuances données entre parenthèses augmentent beaucoup l'effet.

Los matices señalados entre paréntesis aumentan considerablemente el efecto.

Sonata Op. 110 in A♭ major

Sonate Op. 110 in As dur

Sonate Op. 110 en Lab majeur

Sonata Op. 110 en Lab mayor

LUDWIG van BEETHOVEN

Moderato cantabile, molto espressivo

p cresc. *sf* *f* etc.

312 312 32 412 312 3231

pp p mp mf f ff

Ped. Ped. Ped. Ped. Ped. Ped. *

These chains of trills must be played with the lightest, most velvety touch. No unevenness, no error, should mar the eminently poetic effect of this bewitching description of a wondrously quiet, diaphanous moonlit night.

Folgende Trillerketten müssen mit denkbar leichtestem, sammetweiche[m] Anschlag ausgeführt werden; keine Unebenmässigkeit, kein Fehlgriff darf die hochpoetische Wirkung dieser wunderbarlichen Schilderung einer schönen, ruhigen Mondnacht stören.

Ces chaînes de trilles doivent être jouées avec un toucher velouté et de la plus grande légèreté. Aucune inégalité, aucune faute ne doit gâter l'effet éminemment poétique de cette magique description d'un bel et tranquille clair de lune.

Estas cadenas de trinos deben tocarse con un "toucher" aterciopelado, ligerísimo. Ninguna desigualdad, ninguna falta debe empañar el poético efecto de esta mágica descripción de una bella, diáfana noche lunar.

Nocturne Op. 62, No 1 in B major

Nocturne Op. 62, No 1 in H dur

Nocturne Op. 62, No 1 en Si majeur

Nocturno Op. 62, No 1 en Si mayor

FREDERICK CHOPIN

Andante

p (m. s.)

Ped. *

Eminent virtuosos play
this passage:

*Diese Passage wird
von nahhaften Virtuosen
auf folgende Art gespielt:*

D'éminents virtuoses
jouent ce passage:

*Eminentes "virtuosos" to-
can este pasaje:*

(m.s.)
dim.
Ped.

p dolce
etc.
Ped.

and also:

und auch:

et aussi:

y también

(m.s.)
dim.
Ped.

p dolce
etc.
Ped.

Pastorale *)

ALBERTO JONÁS, Op. 19, Nº 1

Andante tranquillo

più mosso *tr* 3

The first system of the musical score is written for piano in 3/4 time. The right hand begins with a melody marked *mp legato*, featuring a triplet of eighth notes and a quarter note. The left hand provides a simple accompaniment. The tempo is marked *Andante tranquillo*. The system concludes with a *tr* (trill) on a note, marked *p* and *più mosso*.

The second system continues the piece. The right hand features a *tr* (trill) on a note, marked *p*. The left hand continues with its accompaniment. The tempo remains *Andante tranquillo*.

The third system shows the continuation of the melody and accompaniment. The right hand has a *tr* (trill) on a note, marked *p*. The tempo is still *Andante tranquillo*.

The fourth system continues the piece. The right hand has a *tr* (trill) on a note, marked *p*. The tempo is still *Andante tranquillo*.

The fifth system marks the beginning of a new section. The tempo changes to *Tempo I.*. The right hand has a *tr* (trill) on a note, marked *pp*. The left hand has a *pp* accompaniment. The section concludes with a *riten* (ritardando) and a *ppp mf etc.* marking.

Fledermaus

Symphonische Metamorphosen
über Johann Strauss'sche Themen

LEOPOLD GODOWSKY *)

Alla burla (nicht schnell, rhythmisch) - (non presto e ben ritmato)

The first system consists of four measures. The right hand plays a trill on a single note, while the left hand plays a sustained chord. The second system consists of five measures. The right hand plays a trill, and the left hand plays a sustained chord. The tempo is marked 'più rall.' and the dynamics are 'dim.'.

Trills with sustained
tones.

Triller mit gehalte-
nen Noten.

Trilles avec notes
tenués.

Trinos con notas
tenidas.

Hand and forearm al-
ways supple.

Hand und Vorderarm
stets locker zu halten.

La main et l'avant -
bras toujours souples.

La mano y el antebrazo
siempre con gran soltura.

(*p-mf-f*)

The first system is marked 'm. d.' and 'm. s. ova bassa'. It consists of four measures of trills in the right hand and sustained notes in the left hand. The second system is marked 'No 1' and consists of four measures of trills in the right hand and sustained notes in the left hand.

*) By special permission of the original publisher Schlesinger'sche Musikverlag, Berlin.
20934 - 274b

This page contains eight staves of musical notation, likely for guitar. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with some measures containing multiple chords. The notation includes various chord voicings, often indicated by numbers 1, 2, 3, 4, and 5 above the notes. The first four staves feature a melodic line in the upper register, while the last four staves focus on chordal accompaniment in the lower register. The overall style is characteristic of a guitar method book or a technical exercise sheet.

Nº 2

m. d.
8^a alla

m. s.

This page contains ten staves of musical notation, likely for guitar. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes various chords and melodic lines, with specific fingerings indicated by numbers 1-5 above the notes. The chords are primarily triads and dyads, often with a 5th or 4th. The fingerings are carefully chosen to facilitate smooth transitions between notes and chords. The music is written in a style that suggests a focus on harmonic texture and melodic flow.

Two staves of musical notation in 5/4 time. The notation includes various chords and melodic lines with fingerings indicated by numbers 3, 4, and 5. The key signature changes from one sharp to one flat.

No 3

Musical notation for 'No 3' in 3/4 time. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 3, 4, and 5. The piece concludes with 'etc.'

(pp-mp-mf)

No 4

m. d.

Musical notation for 'No 4' in 3/4 time. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The piece concludes with 'etc.'

(pp - mp - mf)

m.s.

1 2 3 4 3 4 5

1 2 3 4 3 4 5

1 2 3 4 3 4 5 etc.

Hands separately at first. | *Zuerst jede Hand allein.* | D'abord les mains séparées. | *Primero manos separadas.*

No 5

ppp *pp* *p* *mp*

1 4 5 1 4 5 1 4 5 1 4 5

mf *f* *ff* *ppp* etc.

1 4 5 1 4 5 1 4 5 1 4 5

Keep hands and fore-arms relaxed.

Hände und Vorder-
arme sind locker zu
halten

Gardez les mains
et les avant-bras sou-
ples.

Consérvense las manos
y los antebrazos con gran
soltura.

No 6

Musical score for No 6, consisting of two systems. Each system has a treble and bass staff. The first system includes fingerings (3, 4, 5) and slurs. The second system ends with the word "etc.".

Difficult, but of great
and telling effect.

Schwer, aber ungemein
wirksam.

Difficile, mais d'un
grand et profitable ef-
fet.

Difficil, pero de grande
y beneficial efecto.

mp
4 5

No 7

m.d.

mf

4 5

mf

m.s.

4 5

mp

4 5

etc.

etc.

Musical score for No 7, consisting of four systems. The first system is marked *m.d.* and *mf*. The second system is marked *mp*. The third system is marked *mf*. The fourth system is marked *mp*. The score includes various musical notations such as slurs, ties, and fingerings (1, 4, 5).

Trills, in conjunction with a melody, usually are played with best effect by interrupting the trill whenever the melodic note is struck, and immediately picking it up again, as a rule, on the principal note. In the following exercises this mode of execution is shown, as well as others, necessitated by the rhythm or the simultaneous action of the hands.

Triller im Zusammenklang mit einer Melodie, werden gewöhnlich am besten in der Art ausgeführt, dass der Triller jedesmal da aufhört, wo die melodische Note eintritt, und dann sofort wieder aufgenommen wird, und zwar in der Regel mit dem Hauptton beginnend. In folgenden Übungen wird diese, sowie auch andere Ausführungen behandelt, die durch den verschiedenen Rhythmus und das Zusammenwirken der Hände bedingt sind.

Les trilles qui ont lieu en conjonction avec une mélodie se font généralement mieux en interrompant le trille chaque fois qu'une note mélodique doit être jouée et en le résumant immédiatement après, d'habitude sur la note principale. Dans les exercices suivants cette exécution est employée, ainsi que d'autres exécutions motivées par le rythme ou par l'action simultanée des mains.

Los trinos que se presentan juntos con una melodía, se ejecutan mejor, en general, interrumpiendo el trino cada vez que se ha de tocar una nota melódica, y reanudándolo enseguida, de costumbre sobre la nota principal. En los ejercicios siguientes se emplea este modo de ejecución, pero también otros debidos al ritmo o a la acción simultánea de ambas manos.

Lento - Moderato - Allegro

Nº1

m. d.

Execution: Ausführung: Exécution: Ejecución:

First system of musical notation. Treble clef (top) and bass clef (bottom). The treble staff contains a melodic line with slurs and fingerings (5, 3, 4, 3, 5, 3, 5). The bass staff contains a rhythmic accompaniment with fingerings (2, 1, 5, 5, 5, 3, 4, 4, 5).

Second system of musical notation. Treble clef (top) and bass clef (bottom). The treble staff contains a melodic line with slurs and fingerings (5, 3, 4, 3, 5, 3). The bass staff contains a rhythmic accompaniment with fingerings (2, 1, 5, 5, 5). The system ends with the text "etc." on the right.

Lento.Moderato.Allegro

Nº 4 *m. d.* 23 *m. s.* due ottave bassa

Third system of musical notation. Treble clef. The tempo markings "Lento.Moderato.Allegro" are positioned above the staff. The piece is numbered "Nº 4". The first measure is marked "m. d." 23 and the second "m. s." due ottave bassa. The notation includes slurs and fingerings (3, 2, 5, 5, 5, 5, 5, 5). The system ends with "etc." on the right.

Fourth system of musical notation. Treble clef. The notation includes slurs and fingerings (3, 2, 5, 5, 5, 5, 5, 5).

Fifth system of musical notation. Treble clef. The notation includes slurs and fingerings (3, 2).

Sixth system of musical notation. Treble clef. The notation includes slurs and fingerings (3, 2). The system ends with "etc." on the right.

No 5

No 6

*) The consecutive fifths are, in my estimation, not offensive to the ear.
20934 - 274b

*) Die aufeinander folgenden Quinten klingen meines erachtens dem Ohr nicht unangenehm.

*) A mon avis, les quintes consécutives ne blessent pas l'oreille.

*) A mi parecer las quintas consecutivas no molestan el oído.

No 7 Lento-Moderato-Allegro

m. d.

No 8

m. s.

Original exercise, written expressly for this work, by:

Originalübung eigens für dieses Werk geschrieben, von:

Exercice original écrit expressément pour cette oeuvre, par:

Ejercicio original escrito especialmente para esta obra, por:

LEOPOLD GODOWSKY

Lento - Moderato - Allegro (A. J.)

Repeat: *mf*, then: *f*, then: *f* (A. J.)

Man wiederhole: *mf*, dann: *f*, dann: *f* (A. J.)

Répétez: *mf*, ensuite: *f*, ensuite: *f* (A. J.)

Repítase: *mf*, luego: *f*, luego: *f* (A. J.)

Original exercises,
written expressly for this
work, by:

Originalübungen, ei-
gens für dieses Werk
geschrieben, von:

Exercices originaux,
écrits expressément pour
cette oeuvre, par:

Ejercicios originales,
escritos especialmente pa-
ra esta obra, por:

OSSIP GABRILOWITSCH

Melodious and very ben-
eficial. (A. J.)

Melodiös und sehr wir-
kungsvoll (A. J.)

Mélodieux et d'excel-
lent effet. (A. J.)

Melodiosos y de excel-
ente efecto. (A. J.)

m. d.

p-mf-f (A. J.)

m. s.

simile

p-mf-f - $\langle \quad \rangle$ (A.J.)

m. d.
m. s.
ottava bassa

The musical score consists of eight systems, each with a treble clef staff (m. d.) and a bass clef staff (m. s. / ottava bassa). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamics are marked as *p*, *mf*, and *f*. The notation includes many sixteenth notes, slurs, and fingerings (1-5) above or below notes. The first system has a dynamic marking of *p*. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *f*. The fourth system has a dynamic marking of *f*. The fifth system has a dynamic marking of *f*. The sixth system has a dynamic marking of *f*. The seventh system has a dynamic marking of *f*. The eighth system has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi -
naux, écrits expressé -
ment pour cette oeuvre,
par

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

IGNAZ FRIEDMAN

"Special fingerings for trills, very frequently used by myself; difficult, but most convenient for long trills." (signed:) Ignaz Friedman.

*"Aparte Triller Finger -
sätze, von mir sehr viel
gebraucht; schwer, aber
für lange Triller am
bequemstem!" (gezeichnet)
Ignaz Friedman.*

"Doigtés spéciaux pour trilles, très fréquem -
ment employés par moi;
difficiles, mais des plus
utiles pour les longs tril -
les!" (signé:) Ignaz Fried -
man.

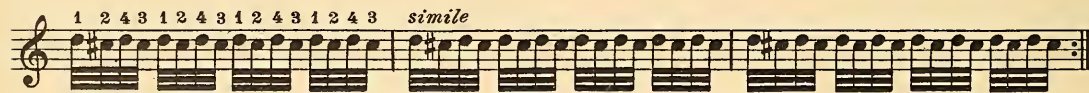
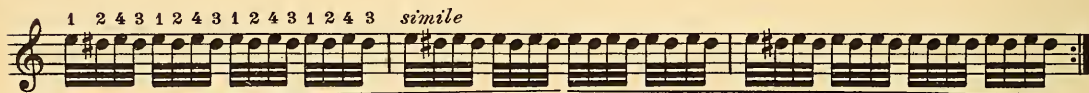
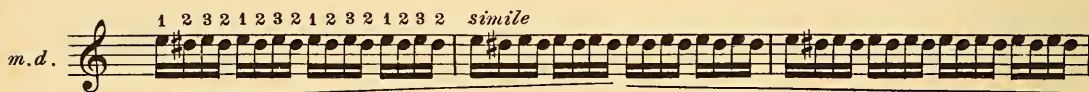
*"Digitaciones especia -
les para trinos, empleados
por mi muy a menudo;
son difíciles, pero las me -
jores que hay para los
trinos largos!" (firmado)
Ignaz Friedman.*

The first two fingerings are very ingenious and, as far as I know, have not been published before. They promote speed and flexibility of fingers and hands, and are indeed unusually fine fingerings for actual performance. Of especial significance is the emphatic statement, made by the great virtuoso as regards their practical value in long trills. (A. J.)

*Die ersten zwei Fin -
gersätze sind sehr ge -
schickt ausgedacht und
meines Wissens nach noch
nicht zum Abdruck ge -
bracht worden. Sie en -
twickeln in den Fingern
und Händen Schnellig -
keit und Biagsamkeit und
sind in der Tat für den
Vortrag vorzüglich. Von
besonderer Bedeutung ist
die emphatische Erklä -
rung des grossen Vir -
tuosen in Bezug auf ihren
praktischen Wert für
lange Triller. (A. J.)*

Les deux premiers doigtés sont très ingénieux, et, à ma connais -
sance, n'ont pas encore
été publiés. Ils dévelop -
pent la vitesse et la
flexibilité des doigts et
des mains: ce sont en
vérité de fort excellents
doigtés dans l'exécution
même. La déclaration
catégorique faite par le
grand virtuose au sujet
de leur valeur pratique
dans les trilles longs
est d'une signification
toute spéciale. (A. J.)

Las dos primeras digitaciones son muy ingeniosas y, que yo sepa, no han sido aun publicadas. Desarrollan rapidez y flexibilidad de los dedos y de las manos y son sin duda alguna, digitaciones de suma excelencia. Tiene significación especial la declaración enfática que acerca de su valor práctico para los trinos largos, da el gran virtuoso. (A. J.)



1 2 3 2 1 2 3 2 *simile* etc. 1 2 4 3 1 2 4 3 *simile* etc. 1 2 3 2 1 2 3 2 *simile* etc.

1 2 4 3 1 2 4 3 *simile* etc. 1 2 3 2 *simile* etc. 1 2 4 3 *simile* etc.

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1
3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1
1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 *simile*

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

4 2 3 1 4 2 3 1 *simile* etc. 4 2 3 1 3 2 4 1 1 2 4 3 *simile* etc. 4 2 3 1 3 2 4 1 1 2 4 3 *simile* etc.

1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 *simile*

m.s.

1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 *simile*

1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 *simile*

1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 *simile*

1, 2 3 2 1 2 3 2 *simile* etc. 1 2 4 3 1 2 4 3 *simile* etc. 1, 2 3 2 1 2 3 2 *simile* etc.

1 2 4 3 1 2 4 3 *simile* etc. 1 2 3 2 *simile* etc. 1 2 4 3 *simile* etc.

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2
3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1
1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 *simile*

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2
3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1
1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 *simile*

3 1 4 2 3 1 4 2 3 1 4 2
3 2 4 1 3 2 4 1 3 2 4 1
1 2 4 3 *simile* etc. 1 2 4 3 *simile* etc. 1 2 4 3 *simile* 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

These cleverly devised exercises will prove of decided value in obtaining speed and "quality" in the execution of trills. They should be practised Lento-Andante-Moderato-Allegro; in *p*, *mf* and *f*. Any straining or stiffening of the hands, wrists and arms must be carefully avoided. (A. J.)

Diese geschickt ausgedachten Übungen sind von entschiedenem Werte zur Erlangung von Schnelligkeit und "Qualität" bei der Ausführung von Trillern. Man sollte sie Lento-Andante-Moderato-Allegro üben; *p*, *mf*, und *f*. Dabei muss man irgend eine unnötige Anstrengung oder ein Versteifen der Hände, Handgelenke und Arme vermeiden. (A. J.)

Ces exercices, fort ingénieux, sont d'une grande valeur pour acquérir la vitesse et la "qualité" dans l'exécution des trilles. On les étudiera dans les mouvements Lento-Andante-Moderato-Allegro, *p*, *mf* et *f*. On s'efforcera d'éviter toute tension ou raideur des muscles de la main, du poignet et du bras. (A. J.)

Estos ejercicios son muy ingeniosos y de gran valor para adquirir la rapidez y la "calidad" en la ejecución de los trinos. Se estudiarán sucesivamente Lento-Andante-Moderato y Allegro, y también *p*, *mf* y *f*. Hay que evitar toda tensión o rigidez de los músculos de la mano, de la muñeca y del brazo. (A. J.)

No 1

m. d.

2 3 2 3 2 5 (3) 4 5 4 5 4 5 (3) 2 3 2 3 2 5 (3) 4 5 4 5 4 5 (3) *simile*

2 3 2 3 2 5 (3) 4 5 4 5 4 5 (3) *etc.*

Through all the keys | *In allen Tonarten* | Dans tous les tons | *En todos los tonos*

m.s. 1 1 1 1 1 1 1 1 *simile*

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

2 3 2 3 2 5 (3) 4 5 4 5 4 5 (3) *simile*

1 1 1 1 1 1 1 1 *simile*

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

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

Through all the keys | *In allen Tonarten* | Dans tous les tons | *En todos los tonos*

m. d. C major - C dur - Ut majeur - Do mayor

Nº 2

simile

F major - F dur - Fa majeur - Fa mayor

simile

B♭ major - B dur - Sib majeur - Sib mayor

etc.

Through all the keys | *In allen Tonarten* | Dans tous les tons | *En todos los tonos*

C major - C dur - Ut majeur - Do mayor

m. s.

simile

F major - F dur - Fa majeur - Fa mayor

simile

5

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

1 2 1 2 1 3 2 3 1 2 1 2 1 3 2 3 *simile* etc.

3

4

N $^{\circ}$ 3

m.d.

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m.s.

Nº 5

m.d.

m.s.

Nº 6

m.d.

The musical score consists of eight staves. The first two staves are in treble clef, and the remaining six are in bass clef. The notation includes various rhythmic patterns and fingerings. The first staff has fingerings 2 3, 2 3, 1 2 5, and (5) 4. The second staff has (3 4) 2 3, (3 4) 2 3, 1 2 5, and 5. The third staff has 3 4, 3 4, 1 2 5, (4 5) 3 4, (4 5) 3 4, and (4) 3. The fourth staff is marked *m.s.* and has 1, 2 3, 2 3, 2 3 1 2, 1 2, and 1 2 1 3. The fifth staff has 1, 2 3, 2 3, 1 2, 1 2, and 1 2 1 3. The sixth staff has 1, 2 3, 2 3, 1 2, 1 2, and 1 3 (4). The seventh staff has 1, 2 3, 2 3, 1 2, 1 2, and 1 3 (5). The eighth staff has 1, 2 3, 2 3, 1 2, 1 2, 1 4, 1, 3 4 (4 5), 3 4 (4 5), and 3 (4).

Original exercises,
expressly written for
this work, by

Originalübungen,
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Exercices originaux,
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Ejercicios originales,
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KATHARINE GOODSON

When both hands play trills at the same time, these usually occur at the interval of a third, of a sixth, of an octave or of a tenth. The extreme dissonance of the following exercises has been devised as a means of exacting an especially smooth and flowing execution of the trills. It is advisable to practise them from *pp* to *mf*, but not *f* or *ff*. (A. J.)

Wenn beide Hände zu gleicher Zeit Triller spielen, so stellen sich diese gewöhnlich zu dem Abstand von einer Terz, einer Sexte, einer Oktave oder einer Dezime. Die äusserst scharfe Dissonanz der folgenden Übungen ist gewählt worden um eine besonders glatte und fließende Ausführung der Triller zu fördern. Es ist ratsam sie von *pp* bis *mf*, aber nicht *f* oder *ff* zu üben. (A. J.)

Lorsque les deux mains jouent des trilles en même temps, ceux-ci ont généralement lieu à l'intervalle d'une tierce, d'une sixte, d'une octave ou d'une dixième. L'extrême dissonance des exercices suivants a été choisie pour tâcher d'obtenir une exécution particulièrement unie et fluide des trilles. Il est à recommander de les étudier de *pp* à *mf*, mais non pas *f* ou *ff*. (A. J.)

Cuando ambas manos tocan trinos al mismo tiempo, estos se presentan, generalmente, en intervalo de tercera, de sexta, de octava o décima. La extrema disonancia de los ejercicios siguientes ha sido ideada con el fin de tratar de obtener una ejecución de los trinos especialmente igual y fluida. Conviene estudiarlos desde *pp* hasta *mf*, pero no *f* o *ff*. (A. J.)

No 1

The musical score consists of two systems of trills. The first system has four measures, and the second system has six measures. Each measure contains a trill in the right hand and a sustained note in the left hand. Fingerings and dynamics are indicated throughout.

*) The trills are to be ended without a turn. (K. G.)

*) Die Triller sind ohne Nachschlag auszuführen. (K. G.)

*) On terminera les trilles sans "résolution" du trille. (K. G.)

*) Se terminarán los trinos sin "resolución" de trino. (K. G.)

Fingering 1) $\begin{pmatrix} 4 \\ 2 \\ 1 \end{pmatrix}$
 Fingersatz 2) $\begin{pmatrix} 5 \\ 3 \\ 2 \end{pmatrix}$ (K. G.)
 Doigté 3) $\begin{pmatrix} 5 \\ 4 \\ 3 \end{pmatrix}$
 Digitación

Nº 3

The first system of music for 'Nº 3' consists of two staves. The treble staff begins with a treble clef and a 4/4 time signature. It features a series of eighth and sixteenth notes with various accidentals (flats, sharps, naturals) and slurs. The bass staff starts with a bass clef and a 4/4 time signature, containing a similar rhythmic pattern of eighth and sixteenth notes with accidentals and slurs.

Fingering 1) $\begin{pmatrix} 2 \\ 4 \\ 1 \end{pmatrix}$
 Fingersatz 2) $\begin{pmatrix} 3 \\ 5 \\ 2 \end{pmatrix}$
 Doigté 3) $\begin{pmatrix} 4 \\ 5 \\ 3 \end{pmatrix}$
 Digitación

The second system of music continues the piece. The treble staff shows a continuation of the eighth and sixteenth note patterns with various accidentals. The bass staff also continues with similar rhythmic figures, including some rests and slurs.

The third system of music shows further development of the musical themes. The treble staff continues with eighth and sixteenth notes and slurs. The bass staff features a mix of eighth notes and rests, with some slurs connecting different groups of notes.

The fourth system of music concludes the piece. It features a double bar line and repeat signs at the end of both staves. The treble staff ends with a final chord, and the bass staff ends with a similar chordal structure.

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

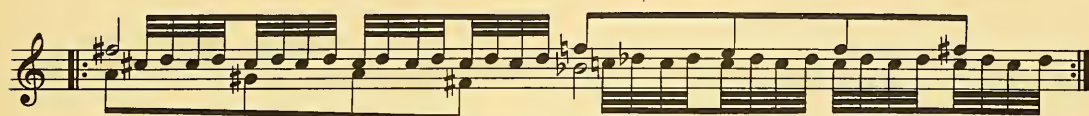
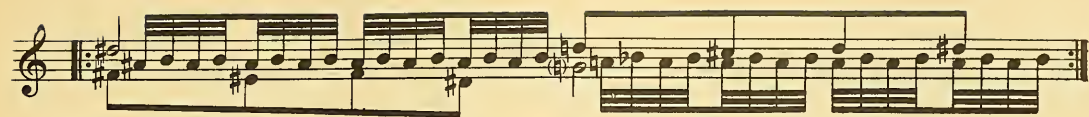
Trills, when played
with the third and fourth
fingers, are usually dif-
ficult, but the more so
if they have to be played
in conjunction with two
melodies by one hand
alone. (A. J.)

*Triller mit den drit-
ten und vierten Fingern
sind fast immer schwer
auszuführen, besonders
wenn man sie gleich-
zeitig mit zwei Melodien
mit einer Hand allein
spielen muss. (A. J.)*

Les trilles exécutés
avec les troisième et
quatrième doigts sont
en général difficiles:
ils le sont encore plus
s'ils doivent être exécutés,
en même temps que
deux mélodies, par une
main seulement. (A. J.)

*Los trinos con los de-
dos tercero y cuarto re-
sultan de costumbre dif-
ciles; pero lo son más
todavía cuando la mano
que los ejecuta tiene
que tocar dos melodías
distintas a la vez. (A.J.)*

The musical score consists of six systems of music, each with a treble and bass staff. The first system is marked "m.d." and includes fingerings (3, 4, 3, 4) and trill patterns (5, 5, 5, 5). The second and third systems also include fingerings (3, 4) and trill patterns (5, 5, 5, 5). The fourth system is marked "simile" and includes fingerings (3, 4) and trill patterns (5, 5, 5, 5). The fifth and sixth systems are also marked "simile" and include fingerings (3, 4) and trill patterns (5, 5, 5, 5).



simile

simile

The musical score consists of ten staves of music, each with a bass clef. The notation includes a variety of notes, rests, and accidentals (sharps, flats, naturals). The music is characterized by a consistent rhythmic pattern of eighth notes, often beamed together. The dynamic marking *simile* is used at the beginning of the first and second staves. The notation is arranged in two columns of five staves each, with a double bar line at the end of each staff.

Examples.

I wish to suggest the following execution of this difficult trill. From the fifth measure, the trill is to be interrupted every time a melodic note is played, and immediately taken up again on the *principal* note when the melody is below, and on the *side* note when the melody is above.

Beispiele.

Ich schlage folgende Ausführung dieses schwierigen Trillers vor. Vom fünften Takt ab wird der Triller jedesmal da, wo eine melodische Note eintritt, unterbrochen, und dann gleich wieder auf dem Hauptton aufgenommen, wenn die Melodie unter dem Triller, auf dem Nebenton, wenn die Melodie über dem Triller liegt.

Exemples.

Je propose l'exécution suivante de ce trille difficile. A partir de la cinquième mesure, le trille doit être interrompu chaque fois qu'une note mélodique est jouée, et repris aussitôt sur la *note principale* lorsque la mélodie est au dessous du trille, et sur la *note auxiliaire* lorsque la mélodie est dessus.

Ejemplos.

Propongo la ejecución siguiente de este difícil trino. A partir del quinto compás, el trino debe ser interrumpido cada vez que una nota melódica aparece y se reanuda inmediatamente sobre la nota principal, cuando la melodía está debajo del trino, y sobre la nota auxiliar, cuando la melodía está encima.

Sonata Op. 111 in C minor.

Sonate Op. 111 in C moll.

Sonate Op. 111 en Ut mineur.

Sonata Op. 111 en Do menor.

LUDWIG van BEETHOVEN

Adagio molto

The musical score consists of two systems. The first system shows measures 8 through 24. The piano part features a trill starting at measure 8, with performance instructions such as *m. d.* (melody down), *m. s.* (melody side), *sf* (sforzando), and *pp* (pianissimo). The trill is marked with '3' and '1' above the notes. The piano accompaniment includes triplets and sixteenth-note patterns. The second system shows measures 24 through 45, continuing the trill and piano accompaniment. The piano part includes markings for *pp* and *sf*. The piano accompaniment continues with similar rhythmic patterns. The score concludes with three *Ped.* (pedal) markings.

The following execution of this trill, which forms a fitting counterpart to the foregoing trill from the Sonata Op. 111, is given by Hans von Bülow in his splendid edition of the works of Beethoven.

Die folgende \ Aus-schreibung dieses Trillers der einen Gegensatz zu dem vorherigen aus der Sonate Op. 111 bildet, ist von Hans von Bülow in dessen ausgezeichnetor Ausgabe der Beethoven'schen Werke angegeben.

L'exécution suivante de ce trille, qui forme un pendant au trille antérieur de la Sonate Op. 111, est donnée par Hans von Bülow dans sa superbe édition des oeuvres de Beethoven.

La ejecución siguiente de este trino, el cual forma la contraparte del trino anterior, de la Sonata Op. 111, es la que da Hans von Bülow en su soberbia edición de las obras de Beethoven.

Sonata Op. 53 in C major.

Sonate Op. 53 in C dur.

Sonate Op. 53 en Ut majeur.

Sonata Op. 53 en Do mayor.

LUDWIG van BEETHOVEN

Prestissimo

The musical score is written for piano and bass. It begins with a *Prestissimo* tempo marking and a forte (*f*) dynamic. The piano part features a series of trills, with the first marked *f* and the second marked *decresc.* (decrescendo). The bass part has a similar trill marked *f*. The score includes various fingering numbers (1-5) and articulation marks like slurs and accents. Dynamics change to piano (*p*) and then pianissimo (*pp*). The piece concludes with a *Red.* (ritardando) marking and a final flourish.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with triplets and fingerings (1, 2, 3, 4). A *pp* dynamic marking is present. A *ped.* marking is at the bottom. A star symbol is at the end of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features triplets and fingerings. A *pp* dynamic marking is present. A *ped.* marking is at the bottom.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features triplets and fingerings. A star symbol is at the end of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features triplets and fingerings. A *pp* dynamic marking is present. A *ped.* marking is at the bottom. A star symbol is at the end of the system.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features triplets and fingerings. The system ends with the text "etc.".

With the entrance of the major in the first example, the trill is to be played twice as rapidly, that is to say, in sixteenth notes. In the second example, one need not hold B flat in the third measure.

Beim Eintritt von Dur im ersten Beispiel ist der Triller zweimal so schnell, als als Sechzehntelnoten, weiter zu spielen. Im zweiten Beispiel braucht das oberste B im dritten Takt nicht gehalten zu werden.

A l'entrée du mode majeur, dans le premier exemple, le trille doit être continué avec un battement deux fois plus rapide, c'est-à-dire en doubles croches. Dans le second exemple il n'est pas nécessaire de tenir le si bémol supérieur dans la troisième mesure.

Con la entrada del modo mayor, en el primer ejemplo, el trino debe tocarse dos veces mas aprisa, es decir en valor de semi corcheas. En el segundo ejemplo no es necesario sostener el si b superior en el tercer compás.

Sonata Op. 106 in B \flat major.

Sonate Op. 106 in B dur.

Sonate Op. 106 en Si \flat majeur.

Sonata Op. 106 en Si \flat mayor.

LUDWIG van BEEETHOVEN

(1)

Allegro ($\text{♩} = 112-120$)

(2)

(3)

5 4 5 3 2 1 8 5 1 2

ff sf etc.

ped. * *ped.* *ped.* *ped.*

Execution: | Ausführung: | Exécution: | Ejecución:

(1)

ped.

Execution according to Hans von Bülow. | Ausführung nach Hans von Bülow. | Exécution d'après Hans von Bülow. | Ejecución de Hans von Bülow.

(2)

cresc. etc.

(3)

Better still, in my opinion, is: | Besser noch, nach meiner Ansicht, ist: | À mon avis, l'exécution suivante est préférable. | Mejor aún, en mi opinión, es:

ped. *ped.* *ped.* *ped.*

Hungarian Rhapsody
No. 12

Ungarische Rhapsodie
No. 12

Rhapsodie Hongroise
No. 12

Rapsodia Húngara
No. 12

FRANZ LISZT

Allegretto giojoso

8. *p* *marcato il tema*

8. *rit.*

8. *ppp* *pp* etc.

Execution:

Ausführung:

Exécution:

Ejecución:

Allegretto giojoso (♩ = 126)

8. *p* *p*

Alternating Trills.

To be played with - out nervous twitchings, with easy, well balanced wrists and arms, slowly at first, then faster and faster. This trill must finally be executed with virtuoso-like brilliancy and with perfect command of all the shadings. Use the same fingers in both hands.

Ablösende Triller.

Sie müssen ohne nervöse Zuckung, mit leichten, gleichmässig abgelösten Handgelenken und Armen, zuerst langsam, dann immer schneller gespielt werden. Zuletzt muss dieser Triller mit virtuosenhafter Eleganz, sowie mit Beherrschung der Schattierungen ausgeführt werden. Man gebrauche in beiden Händen dieselben Finger.

Trilles alternants.

Ils doivent être exécutés sans secousses nerveuses, et avec des poignets et des bras souples et bien équilibrés; étudiez d'abord lentement; puis, de plus en plus vite. Ce trille doit, finalement, être exécuté avec le brillant du virtuose et avec la maîtrise absolue des nuances. Employez le même doigt dans les deux mains.

Trinos alternantes.

Tienen que ejecutarse sin sacudidas nerviosas y con soltura de muñecas y brazos flexibles y bien equilibrados. Es - túdiese primeramente despacio; luego más y más aprisa. Finalmente, tienen que ser ejecutados con la brillantéz del "virtuoso," y con dominio completo de los matices. Empleése el mismo dedo en ambas manos.



Execution:
Ausführung:
Exécution:
Ejecución:

3	2	1	3	2	1
2	2	2	2	2	2
3	3	3	3	3	3

etc.

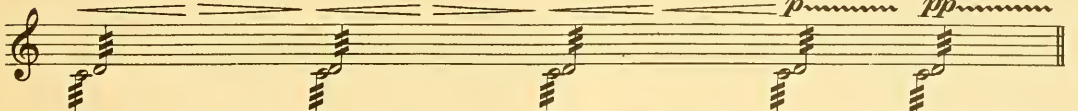


In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos.



In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos.

Examples.

Beispiele.

Exemples.

Ejemplos.

La Campanella
PAGANINI-LISZT

f (senza pedale) *(crescendi e diminuendi a piacere)* *(due mani)* etc.

Variations:

Variationen:

Variations:

Variaciones:

PAGANINI - BRAHMS

Var. 14
Allegro

sf *diminuendo* etc.

Rhapsody No 2

Rhapsodie No 2

Rhapsodie No 2

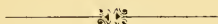
Rapsodia No 2

FRANZ LISZT

f *crescendo* *rinforzando* *dimin. molto* *riten. etc.* *r.h.* *l.h.*



How to Practise
How to Perform



Wie man üben soll
Wie man vortragen muss



Comment Etudier
Comment Exécuter



Como Estudiar
Como Ejecutar



How to Practise
How to Perform

Because of his inability to clearly perceive the difference between practice and performance many a talented pianist has found it impossible to do himself justice when playing in public or for a circle of friends. It is also one of the reasons for nervousness and lack of confidence in oneself. It makes an ordeal, not only of the performance itself, but of the minutes, hours and even days that precede it. It robs the player of poise, certainty and authority, and last, not least, of the *pleasure* which a well schooled performer should feel when displaying his talent, when initiating his auditors to the beauties of a musical composition.

In the Chapter "Accuracy - How to Play Without Striking Wrong Notes" Book II (pages 427 to 508) have been enumerated the causes of technical inaccuracy, as well as the means for acquiring the much desired technical surety.

Yet, the fact remains that many a pianist commands this technical accuracy only when he practises, and rarely, if ever, when he performs for others.

There is hardly a piano teacher who has not heard his pupil say to him: "At home I played the piece without mistakes, but now, at the lesson, I cannot help

Wie man üben soll
Wie man vortragen muss

Infolge des Unvernögens den Unterschied zwischen Üben und Vortrag klar zu erfassen, hat mancher begabte Pianist es unmöglich gefunden, sein Talent im rechten Licht erscheinen zu lassen, wenn er in der Öffentlichkeit oder vor Freunden vortrug. Das gleiche Unvernügen ist auch eine der Ursachen von Nervosität und Mangel an Selbstvertrauen. Es macht nicht nur den Vortrag selbst zu einem peinlichen Erlebnis sondern auch die Minuten, Stunden und selbst die Tage, die ihm vorangehen. Es raubt dem Pianisten Ruhe und Gleichgewicht, Sicherheit und Nachdruck und nicht zum mindesten die Freude, die ein gut geschulter Vortragsspieler empfinden sollte, wenn er sein Talent zeigt und seine Zuhörer in die Schönheiten einer musikalischen Komposition einführt.

In dem Kapitel "Treffsicherheit - Wie man spielen kann, ohne falsche Noten anzuschlagen" Buch II 427 bis 508) sind die Gründe technischer Ungenauigkeit angeführt worden sowie die Mittel, um die so ersehnte Treffsicherheit zu erlangen.

Nichtsdestoweniger bleibt die Tatsache bestehen, dass mancher Pianist seine Aufgabe nur beim Üben technisch beherrscht und nur selten, wenn überhaupt jemals, wenn er für Zuhörer spielt.

Es gibt wohl kaum einen Klavierlehrer, der nicht seinen Schüler sagen hörte:

Comment Étudier
Comment Exécuter

Parcequ'il ne sait pas faire clairement la différence entre l'étude et l'exécution, plus d'un excellent pianiste se trouve dans l'impossibilité de donner la pleine mesure de son talent lorsqu'il joue en public ou même pour ses amis. Méconnaître cette différence, voilà une des causes de la nervosité et du manque de confiance en soi. C'est aussi ce qui fait une angoissante épreuve, non seulement de l'exécution elle-même, mais encore des minutes, des heures, et même des jours qui la précèdent. En outre, c'est ce qui prive l'exécutant d'assurance, d'autorité, et ce qui n'est pas le moins important du plaisir qu'un pianiste de bonne école devrait ressentir lorsqu'il déploie son talent, lorsqu'il initie son auditoire aux beautés d'une composition musicale.

Dans le Chapitre "Justesse - L'Art de jouer sans faire de fausses notes Livre II page 427 à 508) se trouvent toutes les raisons du manque de pureté technique, ainsi que les moyens d'acquérir la sûreté du mécanisme.

Toutefois, il est avéré que bien des pianistes qui sont maîtres de leur jeu lorsqu'ils étudient, ne le sont que rarement, sinon jamais, lorsqu'ils jouent en présence de tiers.

Quel est le professeur de piano à qui un élève

Como Estudiar
Como Ejecutar

Más de un pianista de talento, por no darse cuenta claramente de la diferencia que existe entre el estudio y la ejecución, se encuentra en la imposibilidad de demostrar plenamente sus habilidades al tocar en público o en reunión privada. Es también una de las razones que motivan nerviosidad y falta de confianza en sí mismo. Hace una pesadilla, no solamente del momento de ejecutar la pieza, sino también de los minutos, de las horas y hasta de los días que le preceden. Le priva de reposo, certeza y autoridad y, lo que no es de menor importancia, del placer que un pianista bien preparado debe sentir cuando demuestra su talento, dando a conocer a sus oyentes las bellezas de una composición musical.

En el Capítulo "Seguridad - El Arte de Tocar sin dar Notas Falsas" Libro II Páginas 427 a 508) se han enumerado las causas de la falta de la tan deseada seguridad técnica, así como los medios de adquirirla.

Sin embargo, está probado que muchos pianistas no tienen esta seguridad técnica más que cuando estudian y carecen de ella al tocar para oyentes.

Habrá Profesor de piano a quien su discípulo no haya dicho alguna vez: En casa toqué la pieza sin

making them?"

And it really is as the pupil says.

What is the reason?

"Zu Hause vermochte ich das Stück ohne Fehler zu spielen, aber jetzt, bei der Stunde, kann ich die Fehler nicht vermeiden!" Und es verhält sich in der Tat wie der Schüler sagt.

Was ist die Ursache hiervon?

n'a pas dit: "Chez moi, j'ai joué ce morceau sans faute, mais maintenant, pendant la leçon, je ne puis m'empêcher de faire des erreurs." Et il en est, en effet, bien ainsi.

Quelle en est la raison?

faltas, pero ahora, en la lección, no puedo evitarlas"? Y es realmente como lo dice el discípulo.

Cual es la razón?

How to Practise

Practice is simply the means of acquiring good or bad habits.

The foundation of practice is repetition-- repetition of a passage, until it can be executed without a flaw. The indications on page 179, Book I showing how to diversify the practice of the Czerny exercises, instead of merely repeating them in the same manner 30 or 40 times, and the many "Preparatory Exercises to pieces quoted" to be found in this work are valuable means for increasing the efficiency of practice. Quite a few considerations remain, however, to be pointed out.

Wie man üben soll

Üben ist nichts weiter als die Gelegenheit zur Erlernung guter oder schlechter Angewohnheiten.

Die Grundlage des Übens ist Wiederholung einer Passage bis sie fehlerlos gespielt werden kann. Die Anleitungen auf Seite 179 Buch I welche die verschiedenen Möglichkeiten zeigen die Übungen von Czerny durchzuspielen statt sie einfach in der gleichen Weise 30 oder 40 Mal zu wiederholen, sowie die "Vorübungen zu den zitierten Stücken," welche in diesem Werk angegeben sind, sind wirkungsvolle Mittel, um den Wert des Übens zu erhöhen. Einige besondere Punkte müssen jedoch noch hervorgehoben werden.

Comment Étudier

Étudier, c'est simplement le moyen d'acquiescir de bonnes ou de mauvaises habitudes.

La base de l'étude est la répétition d'un passage jusqu'à ce qu'on sache l'exécuter impeccablement. Les indications données page 179, Livre I qui montrent la façon de varier l'étude des exercices de Czerny, au lieu de les répéter simplement 30 ou 40 fois, ainsi que les différents "Exercices Préparatoires, pour les morceaux cités" qui se trouvent dans cet ouvrage, sont d'excellents moyens d'augmenter la valeur de l'étude. Il reste, néanmoins, bien d'autres aspects à considérer.

Como Estudiar

El estudio es sencillamente el medio de adquirir buenas o malas costumbres.

La base del estudio es la repetición, es decir, repetir el pasaje hasta que se pueda ejecutar con precisión. Las indicaciones en la página 179 Libro I que muestran la manera de variar el estudio de los ejercicios de Czerny, en lugar de repetirlos del mismo modo 30 o 40 veces, así como los "Ejercicios Preparatorios para las Piezas Citadas," que se hallan en esta obra, son excelentes medios para aumentar el valor del estudio. Quedan, sin embargo, varios otros aspectos que considerar.

Advices and Suggestions

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

Anweisungen und Vorschläge.

Man stürze sich nicht gleich am Morgen auf das Klavier, um schliesslich herauszufinden, dass nachdem man zu üben begonnen hat, eine Menge kleiner Dinge zu erledigen sind,

Conseils et Suggestions

Ne pas se précipiter au piano le matin pour s'apercevoir après avoir commencé à étudier, qu'il y a une foule de petites choses dont on aurait dû s'occuper d'abord; il faut,

Consejos y Sugestiones

No hay que precipitarse al piano por la mañana, empezar a estudiar y encontrarse después con que hay varias pequeñas cosas que hubieran debido hacerse antes, para

order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study. (See Chapter "Schedule for Daily Practice").

Just as it is advisable to have a good mental picture of the piece before attempting to memorize it (see Chapter "The Art of Memorizing"), so it is urgent to have a good mental picture of it for the sake of the technique itself.

When practising, it is not absolutely necessary to start at the beginning of the piece. The piece should be divided in sections, according to the difficulties which it contains, and each section should be practised separately.

The following is worth remembering:

When starting to practise a piece, do not take many pages in succession; one, or two, or four or eight measures at a time is enough.

If mistakes occur, do not go back to the top of the page, hoping to "get through" at your second attempt. Repeat, carefully, the faulty measure, or half-measure, *six times in succession without a mistake*. Then play again, six times in succession faultlessly, but beginning a little further back, and repeat this

die zuerst hätten vorgenommen werden sollen, um jede Unterbrechung in der Arbeit zu vermeiden. Man sollte sich daher seine Zeit so einteilen, dass keine Störung des Übens eintritt. (Siehe Kapitel "Plan für tägliches Üben").

Ebenso wie es empfehlenswert ist, sich eine gute Vorstellung von dem Stück als Ganzes zu machen, ehe man mit dem Auswendiglernen desselben beginnt (Siehe Kapitel "Die Kunst Auswendig zu lernen"), so ist es auch ratsam, eine gute Vorstellung von den technischen Erfordernissen zu haben.

Es ist nicht durchaus notwendig, beim Üben mit dem Anfang des Stückes zu beginnen. Die ganze Komposition sollte in Abschnitte eingeteilt werden, die auf die in ihr enthaltenen technischen Schwierigkeiten Rücksicht nehmen, und jeder Abschnitt sollte dann für sich eingeübt werden.

Die folgenden Gesichtspunkte sollten im Auge behalten werden:

Beim Beginn des Übens sollte man nicht gleich mehrere Seiten nacheinander vornehmen; ein oder zwei, vier oder acht Takte auf einmal ist genügend.

Wenn Fehler vorkommen, gehe man nicht wieder zum Beginn der Seite zurück in der Hoffnung beim zweiten Versuch damit fertig zu werden. Der falsche Takt oder Halbtakt sollte sechs Mal hintereinander ohne Fehler sorgfältig wiederholt wer-

en effet, éviter d'intrompre son travail. Distribuez votre temps de telle façon que rien ne dérange votre travail au piano (voir Chapitre "Plans d'Étude Journalière").

De même qu'il est désirable d'avoir une bonne conception mentale d'un morceau avant d'essayer de l'apprendre par coeur (voir Chapitre: "L'art d'apprendre par coeur"), il est important de s'en former une bonne idée au point de vue de la technique même.

Lorsqu'on étudie, il n'est pas absolument nécessaire de commencer au commencement du morceau. Celui-ci doit être divisé en sections, d'après les difficultés qu'il contient; on étudiera chaque section séparément.

Il est bon de se rappeler ce qui suit:

En commençant à étudier un morceau, ne prenez pas plusieurs pages à la fois; une, deux, quatre ou huit mesures suffisent.

Si l'on fait des fautes, ne pas reprendre au sommet de la page dans l'espoir de s'en tirer au second essai. Répéter avec soin la mesure ou la demi-mesure en question six fois de suite sans erreur. Rejouer alors le passage six fois de suite, mais en reprenant un peu plus en arrière; répéter ce

evitar la interrupción del estudio. Distribúyase el tiempo de suerte que nada interfiera con el estudio del piano. (Véase Programa de Estudio Diario).

Así como se debe tener una buena imagen mental de la pieza, antes de aprenderla de memoria, (Véase Capítulo "Arte de Aprender de Memoria") es también de importancia tener buena idea de ella, bajo el punto de vista de la técnica misma.

Al estudiar no es absolutamente necesario empezar por el principio de la pieza. Divídase en secciones, según las dificultades que contenga, estudiando cada sección separadamente.

Conviene recordar lo siguiente:

Al empezar el estudio de una pieza no se tomen muchas páginas seguidas; un compás o dos, cuatro u ocho a la vez basta.

Si ocurren faltas no volver a empezar al principio de la página en la esperanza de que a la segunda tentativa el pasaje resultará bien. Repítase cuidadosamente el compás o medio compás, seis veces seguidas sin una falta. Entonces tóquese de nuevo, seis veces, pero empezando un poco más atrás, y repítase el procedimiento empezando siempre más atrás, hasta que se pue-

proceeding, always enlarging the passage, by beginning, every time, further back, until you are able to play four or eight measures consecutively with absolute accuracy.

Practise first one hand alone, then the other; then both together, giving especial attention to one hand; then both for the sake of the other hand; finally play with both hands giving this time careful attention to both hands. The tempo should at first be slow, then gradually faster. Be alert and keen and quick of eye.

Practise also without looking at all at the keyboard. (see Book II pages 218 and 228).

Single-finger passages may, usually, be practised in the following manner: legato, forte with an accent on the first of every two notes; with an accent on the second of every two notes; making a dotted note of the first of every two; reversing the rhythm of the dotted notes; legato *p*; wrist staccato (*f* and *p*); finger staccato (*f* and *p*); in groups of four, eight or more notes taken very rapidly; with both hands, if the passage is written for one hand alone.

den. Darauf wiederhole man dieses Verfahren eines sechsmaligen fehlerlosen Spielens hintereinander, aber indem man etwas weiter vorher beginnt, Das gleiche Verfahren sollte dann fortgesetzt werden, indem man jedes Mal die betreffende Stelle erweitert dadurch, dass man stets weiter zurückgeht, bis man fähig ist vier oder acht Takte hintereinander vollkommen fehlerfrei zu spielen.

Zuerst übe man mit einer Hand allein, dann mit der anderen; dann mit beiden zusammen, indem man einer Hand besondere Aufmerksamkeit zu Teil werden lässt. Dann wiederhole man mit beiden Händen, um diesmal der anderen Hand besondere Aufmerksamkeit zu schenken. Schliesslich spiele man mit beiden Händen, um diesmal beiden Händen die gleiche Aufmerksamkeit zu widmen. Das Tempo sollte anfänglich langsam sein und dann allmählich schneller werden. Man sei flink, geschickt und von raschem Blick.

Auch übe man ohne die Klaviatur überhaupt anzusehen. (Siehe Buch II Seite 218 und 228. Einzelfinger Passagen können gewöhnlich auf die folgenden Arten geübt werden: Legato, Forte mit einem Akzent auf die erste von je zwei Noten; mit einem Akzent auf die zweite von je zwei Noten; durch Punktierung der ersten von je zwei Noten; durch Verkehrung des Rhythmus der punktierten Noten; Legato *p*; durch Staccato des Handgelenks (*f* und *p*) durch Staccato der Finger (*f* und *p*); in Gruppen von vier, acht oder mehreren Noten, die sehr schnell zu spielen sind; mit beiden Händen, wenn die Passage für eine Hand allein geschrieben ist.

procédé, en agrandissant toujours le passage, c'est-à-dire jusqu'à ce que l'on arrive à jouer quatre ou huit mesures consécutives avec une justesse parfaite.

Étudiez d'abord une main seule, puis l'autre; ensuite les deux ensemble mais en faisant attention plus spéciale à l'une des mains; recommencer des deux mains, mais en s'occupant de l'autre main.

Enfin, jouer à deux mains avec une attention soutenue sur les deux mains.

Jouez d'abord lentement, puis graduellement plus vite: employer toutes les nuances dynamiques. Soyez alerte et vif du regard.

Étudiez aussi sans regarder le clavier (Livre II, voir pages 218 et 228.)

Comme règle générale, on travaillera de la façon suivante:

Legato, forte, en donnant un accent sur la première de toutes les deux notes; avec un accent sur la seconde de toutes les deux notes; en transformant en note pointillée la première de toutes les deux notes; en renversant le rythme des notes pointillées; legato *p*; staccato du poignet (*f* et *p*) staccato des doigts (*f* et *p*); en groupes de quatre ou huit ou un plus grand nombre de notes jouées très rapidement; avec les deux mains si le passage est écrit pour une main seule; silencieusement, c'est à dire, en jouant sur les touches, mais sans les enfoncer (cette dernière façon d'étudier développe la rapidité du regard, l'audition mentale et la mémoire.

dan tocar cuatro u ocho compases consecutivos con absoluta limpieza.

Practíquese primero con una sola mano, luego con la otra, después con ambas, pero cuidando más de una mano y luego cuidando más de la otra mano. Finalmente tóquese con ambas manos, cuidando esta vez de las dos manos. Al principio el tempo debe ser despacio, aumentándolo gradualmente. Ser alerta y rápido de mirada. Estúdiese también sin mirar el teclado. (Libro II Véase páginas 218 y 228)

Los pasajes simples se pueden practicar generalmente de las maneras siguientes:

Legato forte, acentuando la primera de cada dos notas; acentuando la segunda de cada dos notas; poniendo un puntillo en la primera de cada dos notas; invirtiéndolo el ritmo de las notas con puntillo; legato piano; staccato de la muñeca (*f* y *p*); staccato de los dedos (*f* y *p*); en grupos de cuatro, ocho o mayor número de notas, tocadas muy rápidamente; con ambas manos, si el pasaje está escrito para una sola mano.

Presto from Fantasy
in F# minor

Presto aus der Phantasie
in Fis moll

Presto de la Fantaisie
en Fa# mineur

Presto de la Fantasia
en Fa# menor

F. MENDELSSOHN-BARTHOLDY

Presto

First system of musical notation for the Presto section. The treble clef staff begins with a forte dynamic (*f*) and contains a melodic line with fingerings 1, 3, 4, 3, 2, 5, 2, 4, 4, 1, 3. The bass clef staff has a 7/8 time signature and contains a simple accompaniment.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings 1, 3, 2, 4, 5, 1, 2. The bass clef staff continues the accompaniment with accents.

Third system of musical notation. The treble clef staff continues the melodic line with fingerings 5, 3, 1, 2, 5, 3, 3, 1, 2, 3, 3, 1, 4, 2, 3, 1, 4. The bass clef staff continues the accompaniment with accents and ends with "etc."

Allegretto

m.d.

First system of musical notation for the Allegretto section. It begins with a mezzo-forte dynamic (*m.f.*) and a *legato* marking. The treble clef staff contains a melodic line with fingerings 1, 3, 4, 3, 2, 5, 2, 4, 4, 3, 3, 1, 4, 2, 3, 1, 4. The bass clef staff contains a simple accompaniment.

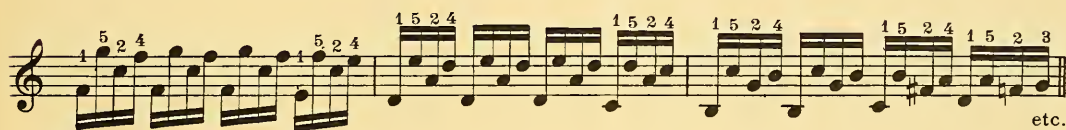
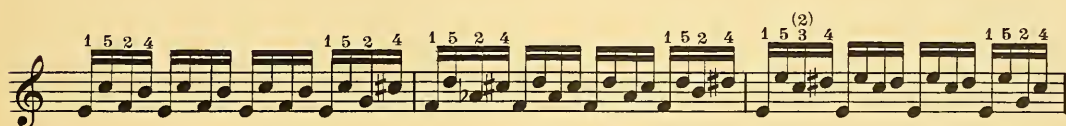
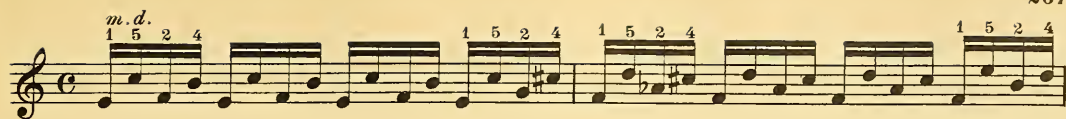
Second system of musical notation for the Allegretto section. The treble clef staff continues the melodic line with fingerings 1, 3, 2, 4, etc. The bass clef staff continues the accompaniment with accents and ends with "etc."

First system of a piano piece. It consists of two staves, treble and bass. The treble staff features a complex rhythmic pattern with many beamed notes and rests. Above the treble staff, there are several sets of numbers: 4 3, 4 3, 4 2, 4 2, 4 2, and 5 1, 4 2, 5 1, 3 2. The bass staff has a simpler, more rhythmic accompaniment. Below the bass staff, there are markings: Ped., a flower-like symbol, Ped., another flower-like symbol, and the word "etc." at the end of the system.

Second system of the piano piece. It consists of two staves, treble and bass. The treble staff has a rhythmic pattern with accents (>) above many notes. Above the treble staff, there are numbers: 5 1, 4 2, 4 2, 5 1, 4 2, 5 4, 4 2. The bass staff has a rhythmic accompaniment with accents (>) above many notes. The word "f" (forte) is written below the bass staff. The word "etc." appears at the end of the system.

Third system of the piano piece. It consists of two staves, treble and bass. The treble staff has a rhythmic pattern with accents (>) above many notes. The word "etc." is written below the treble staff. The bass staff has a rhythmic accompaniment with accents (>) above many notes. The word "etc." is written below the bass staff.

Fourth system of the piano piece. It consists of two staves, treble and bass. The treble staff has a rhythmic pattern with accents (>) above many notes. The word "etc." is written below the treble staff. The bass staff has a rhythmic accompaniment with accents (>) above many notes. The word "etc." is written below the bass staff.



One should strive to play three times in succession long passages requiring physical endurance. It was Hans von Bülow who said that a pianist should be able to accomplish at home three times as much as on the concert-stage.

All passages written legato should also be practised staccato, whereby digital speed and lightness of touch will be obtained.

"Skips" should be executed according to the indications given in the chapter "Accuracy-How to Play Without Striking Wrong Notes." If, while practising, one increases twice and also three times the distance of a "skip," this will after a time appear less wide and easier of execution.

When beginning to practise a piece, do not use the pedals; but as soon as the technical side of the piece has been mastered, the pedals should always be used. Do not leave the use of the pedals for grand occasions! Observe the indications given in the chapter "The Artistic Employment of the Piano Pedals."

Think of nothing but the task in hand, of what you are doing. Do not continue to play while your mind wanders.

Count your repetitions, that is to say, the number of times you repeat a passage. Unless you do this, you will soon be men-

Man sollte darnach streben, lange Passagen, die physische Ausdauer erfordern, drei Mal hintereinander zu spielen. Es war Hans von Bülow, der den Grundsatz niederlegte, dass ein Pianist in stande sein sollte, beim Üben drei Mal soviel zu leisten als auf dem Konzert-Podium.

Alle Passagen, die mit Legato bezeichnet sind, sollten auch Staccato geübt werden, wodurch Fingerschnelligkeit und Leichtigkeit des Anschlages erreicht werden wird.

"Sprünge" sollten nach den in dem Kapitel "Treffsicherheit Wie man spielen kann ohne falsche Noten anzuschlagen" gegebenen Anweisungen ausgeführt werden. Wenn man beim Üben solcher Sprünge den Abstand zwei oder drei Mal vergrößert, so wird er nach einiger Zeit geringer und leichter ausführbar erscheinen.

Beim Beginn das Übens eines Stückes, gebrauche man nicht die Pedale; sobald jedoch die technischen Schwierigkeiten des Stückes bemeistert worden sind, sollten die Pedale stets gebraucht werden. Man gebrauche die Pedale nicht erst bei besonderen Gelegenheiten! Man beachte die Anweisungen, die in dem Kapitel "Der künstlerische Gebrauch der Klavierpedale" angegeben sind.

Man konzentriere sich ausschliesslich auf die vorliegende Aufgabe. Fühlt man sich nicht gesammelt genug, so sollte man nicht weiter spielen.

Man zähle die Wiederholungen, womit die Zahl des

En ce qui concerne les passages longs et difficiles qui requièrent de l'endurance, le pianiste doit s'efforcer de les jouer trois fois de suite sans s'arrêter, d'après le principe de Hans von Bülow, qui veut que l'on puisse accomplir chez soi trois fois plus qu'en public.

Tous les passages écrits legato s'étudient aussi staccato; ce procédé donne de la rapidité aux doigts et de la légèreté au toucher.

Les "sautes" s'exécuteront d'après les indications données dans le chapitre "Justesse." Si l'on augmente deux et même trois fois la distance des sauts, en étudiant, le saut original semblera, au bout de peu de temps, moindre et d'une exécution facile.

Ne pensez qu'à la tâche que vous vous êtes imposée. Si votre esprit vagabonde, arrêtez-vous tout de suite.

Comptez vos répétitions, c'est-à-dire le nombre de fois que vous jouez un passage. Si vous ne le faites pas, vous ne trouverez vite fatigué mentalement et trois répétitions vous sembleront beaucoup, tandis que si vous comptez, vous arriverez facilement à douze répétitions.

Attaquez un passage difficile avec hardiesse et énergie, et non pas d'une manière noncha-

En un pasaje largo y difícil, que requiera resistencia, el pianista debe esforzarse en tocarlo tres veces seguidas, pues, según el principio de Hans von Bülow, hay que ser capaz de tocar en casa tres veces más de lo que se toque en público.

Todos los pasajes escritos en legato deben también tocarse staccato; esto da rapidez a los dedos y ligereza al "toucher."

Los "saltos" se ejecutarán según las indicaciones dadas en el capítulo "Seguridad-El Arte de Tocar sin dar Notas Falsas." Aumentando dos y tres veces la distancia de los "saltos" al estudiar, resultará, después de algún tiempo, que el "salto" primitivo parecerá pequeño y de ejecución fácil.

Al principio estúdiese sin usar los pedales, pero empléense tan pronto se haya dominado la parte técnica de la pieza. No se deje el uso de los pedales para grandes ocasiones! Obsérvense las indicaciones dadas en el Capítulo "Empleo Artístico de los Pedales." No se piense sino en lo que se está haciendo. Mientras la mente vague no hay que seguir tocando.

Contar las repeticiones, es decir, el número de veces que se repite un pasaje. Se no se hace así, muy pronto se encontrará cansado men-

tally tired, and three repetitions will seem a great deal, whereas if you count, you will not mind twelve repetitions.

Approach a difficult passage with buoyant determination and great energy, not in a lazy, comfortable manner.

Do not practise a passage until your mental alertness and your keenness of eye have become blunted. Stop in time and take hold of a different passage of the piece; but return often to the passage that offers technical difficulty.

Avoid making the same mistakes over and over again. Read carefully the Chapter "Accuracy - How to Play Without Striking Wrong Notes" and you will soon find out why these mistakes are recurrent. Many mistakes are due to improper or poorly chosen fingerings, others to a wrong mental conception as to distance and the motions of the fingers, hands and arms.

Do not practise sections only. After every difficult section has been conquered practise whole pages and, finally, the whole piece.

Practise the piece not only for the sake of the technique; practise also the singing passages, the touch, the phrasing. Practise for the sake of dynamics and agogics; of rhythm and accentuation, of pedals, of style.

Durchspielens einer Passage gemeint ist. Sofern man dies nicht tut, wird man sich bald geistig erschöpft fühlen und drei Wiederholungen werden als sehr viel erscheinen, während wenn man zählt, selbst zwölf Wiederholungen als nicht zu viel erscheinen werden.

Man gehe an eine schwierige Passage mit kühner Entschlossenheit und grosser Energie heran, nicht in einer gemächlichen, bequemen Art und Weise.

Man übe nicht eine Passage solange bis geistige Frische und Schärfe des Blicks erlahmen. Man höre rechtzeitig auf und nehme eine andere Passage des gleichen Stückes vor. Doch sollte man häufig auf die Passage zurückkommen, die technische Schwierigkeiten bietet.

Man vermeide die stete Wiederholung der gleichen Fehler. Man lese sorgfältig das Kapitel "Treffericherheit Wie man spielen kann ohne falsche Noten anzuschlagen" und man wird bald die Ursache herausfinden, warum diese Fehler wiederkehren. Viele Fehler sind einem unrichtigen oder mangelhaftem Fingersatz zuzuschreiben, andere einer unrichtigen Vorstellung von Abstand und den Bewegungen der Finger, Hände und Arme.

Man übe nicht lediglich Abschnitte. Nachdem jeder schwierige Abschnitt gemeistert worden ist, übe man ganze Seiten und schliesslich das ganze Stück.

Das Stück sollte nicht

lante et paresseuse.

Ne travaillez pas un passage jusqu'à ce que votre vivacité mentale et la rapidité de votre vue soient émoussées. Arrêtez-vous à temps et commencez un autre passage du morceau; mais revenez souvent au passage qui offre de la difficulté technique.

Ayez soin de ne pas refaire sans cesse les mêmes fautes. Lisez attentivement le chapitre sur la "Justesse Technique" qui vous fera vite comprendre pourquoi ces fautes se reproduisent. Beaucoup de fautes sont dues à des doigtés fautifs ou mal choisis, à une mauvaise conception mentale de la distance et des mouvements des doigts, des mains et des bras. N'étudiez pas que par sections. Après avoir maîtrisé une section difficile, jouez des pages complètes et, enfin, plusieurs fois le morceau tout entier.

Étudiez le morceau non seulement pour la technique; appliquez-vous aussi aux passages chantants, au toucher, au phraser. Étudiez pour la dynamique et l'agogique, pour le rythme et l'accentuation; pour les pédales et pour le style.

N'étudiez pas sans suite des passages isolés, de plusieurs morceaux. Cette habitude de travailler de-ci, de-là, sape la force et la fidélité de la mémoire, car elle enlève

talmente y tres repeticiones parecerán mucho, mientras que si se cuentan, podrá llegar hasta doce repeticiones sin ningún esfuerzo.

Atáquese un pasaje difícil con determinación y gran energía; no de un modo perezoso y confortable.

No se siga estudiando un pasaje cuando la actividad mental y la viveza de la mirada empiezan a entorpecerse. Pararse a tiempo y trabajar otro pasaje de la pieza, pero volver a estudiar a menudo el pasaje que ofrece dificultad técnica.

Evitar repetir las faltas. Léase con cuidado el capítulo "Seguridad - El Arte de Tocar sin dar Notas Falsas" y se verá la razón por la cual estas faltas se repiten. Muchas faltas se deben a digitaciones inadecuadas o mal escogidas, otras a mala concepción mental en cuanto a distancia y movimientos de los dedos, de las manos y de los brazos.

No se practiquen secciones solamente. Después de haber dominado todas las secciones difíciles, estudiense páginas enteras y finalmente toda la pieza.

Trabájese la pieza no solamente por la técnica, sino también por los pasajes cantantes, el "toucher", el fraseo, la dinámica, la agógica, el ritmo y la acentuación, los

Do not practise in a jumbled fashion isolated passages of many pieces. This habit of practising, here and there, undermines the strength and faithfulness of the memory, for it robs the player of the inner vision of a composition as a whole. An exception may be made, though, for technical passages of pieces which make particular demands on one hand only. Thus one may practise alternately passages from the "Perpetual Motion" by Weber (right hand) and technical passages from pieces for the left hand alone (Prelude and Nocturne by Scriabine; Sextett from "Lucia" by Donizetti, arranged by Leschetizky; Prelude and Fugue, by Max Reger; Minuet by Rheinberger, etc.)

One may likewise alternate passages that make technical demands on different sets of fingers: "Traumeswirren" by Schumann (mostly 4th and 5th fingers of the right hand); "La Piccola" by Leschetizky, (mostly thumb, 2nd and 3rd finger of right hand).

It is judicious to practise alternately technical passages and singing passages of the same piece.

Few pianists are aware of the benefit that results from practising softly passages meant to be played *forte*. When

allein der Technik halber geübt werden; sondern man übe auch die "gesanglichen" Passagen, den Anschlag und die Phrasierung. Man übe auch die Dynamik und Agogik; den Rhythmus und die Akzentuierung sowie auch Pedale und den Styl überhaupt.

Man übe nicht einzelne Passagen von verschiedenen Stücke durcheinander. Diese Angewohnheit, die oder jene Stelle verschiedener Stücke zu üben, untergrübt die Kraft und Zuverlässigkeit des Gedächtnisses; denn sie beraubt den Spieler der inneren Vision eines Stückes als Ganzes. Eine Ausnahme mag indessen gemacht werden, wenn es sich um technische Passagen von Stücken handelt, die an eine Hand allein besondere Anforderungen stellen. So mag man beispielsweise Passagen des "Perpetuum Mobile" von Weber (rechte Hand) und technische Passagen für die linke Hand allein (Praeludium und Nocturno von Scriabine; Sextett aus "Lucia" von Donizetti, arrangiert von Leschetizky; Praeludium und Fuge von Max Reger; Menuett von Rheinberger usw.) abwechseln spielen.

Man kann auch abwechselnd Passagen vornehmen, die technische Anforderungen an verschiedene Kombinationen von Fingern stellen, wie beispielsweise "Traumeswirren" von Schumann (meistens vierte und fünfte Finger der rechten Hand); "La Piccola" von Leschetizky (meistens Daumen, zweiter und dritter Finger der rech-

à l'exécutant la vision intérieure de la composition prise dans son ensemble. Pourtant, on peut faire une exception pour les passages de morceaux exigeant, les uns plutôt la main gauche, les autres plutôt la droite.

Ainsi on peut étudier alternativement des passages du "Mouvement Perpetuel" de Weber (main droite) et des passages de morceaux écrits pour la main gauche seule (Prélude et Nocturne pour la main gauche seule, par Scriabine; sextuor de "Lucia" de Donizetti, arrangé par Leschetizky; Prélude et Fugue, par Max Reger; Menuet par Rheinberger, etc.)

On peut également faire alterner des passages écrits pour différentes combinaisons de doigts; "Songes Voilés" de Schumann (plutôt le quatrième et le cinquième doigt de la main droite); "La Piccola" par Leschetizky, (plutôt le pouce, l'index et le médium)

Au début, étudiez sans pédales, mais employez-les aussitôt que vous avez conquis le côté technique du morceau. Ne réservez pas l'emploi des pédales pour les grandes occasions! Observez les indications données dans le chapitre "L'emploi artistique des pédales du piano"

Il est judicieux d'alterner des passages tech-

pedales y el estilo.

No se practiquen pasajes aislados de varias piezas mezclándolos.

Esta costumbre debilita la memoria, pues despoja al pianista de la visión mental de la composición completa. Se pueden exceptuar, sin embargo, los pasajes técnicos que requieran mayor ejecución de una de las manos. Por ejemplo: Se pueden practicar, de una manera alternada, pasajes del "Movimiento Perpetuo" de Weber, (mano derecha) y pasajes para la mano izquierda solamente (Praeludio y Nocturno de Scriabine, Sexteto de "Lucia" de Donizetti, arreglado por Leschetizky, Preludio y Fuga de Max Reger, Minueto de Rheinberger, etc.)

Asimismo se pueden practicar, alternadamente, pasajes que requieran mayor ejecución de diferentes combinaciones de dedos. "Traumeswirren" (Sueños Nublados) de Schumann (cuarto y quinto dedo, mano derecha); "La Piccola" de Leschetizky (pulgar, segundo y tercer dedo, mano derecha)

Conviene estudiar alternadamente pasajes técnicos y pasajes cantantes de la misma pieza.

Pocos pianistas se dan cuenta del provecho que se obtiene estudiando suavemente pasajes que se han de tocar forte. Al tocar estos pasajes

playing such loud passages, especially in a lively tempo, brusque - ness and even violent motions are, at times, unavoidable. Practising such passages softly enables the pianist to eliminate any brusqueness or violence and to acquire technical control and quiet, smooth gestures, It goes without saying that these gestures, in spite of the softness of touch, should remain decided and swift, whenever required.

Likewise should the pianist practise difficult passages *silently*. By this is meant playing on the keyboard without depressing the keys at all. This mode of practice develops quickness of eye, sensitiveness of touch, *mental hearing* and memorizing powers.

In order to derive the best possible results from his practice, a pianist must have privacy in his room. This means that he must not be disturbed by people who are constantly going in and out of the room where in he works. Those who might think that piano practice means only exercising the fingers are greatly mistaken. Concentration of thought, singleness of purpose and meditation are as necessary as manual dexterity.

For this reason, too, one should avoid anything likely to divert

ten Hand).

Es ist ratsam, technische und singende Passagen des gleichen Stückes abwechselnd zu üben.

Wenige Pianisten sind sich des Vorteils bewusst, den sie aus dem leisen Üben von Passagen ziehen können, die Forte geschrieben sind. Beim Spielen solcher lauten Passagen, namentlich in einem lebhaften Tempo, sind schroffe und selbst heftige Bewegungen manchmal unvermeidlich. Das leise Üben solcher Passagen befähigt den Pianisten, diese Schroffheit oder Heftigkeit zu vermeiden und technische Beherrschung sowie ruhige und sanfte Bewegungen sich anzueignen. Es braucht kaum erwähnt zu werden, dass diese Bewegungen trotz der Sanftheit des Anschlags, entschlossen und flink bleiben müssen, wo immer dies erforderlich ist.

In gleicher Weise sollte der Pianist schwere Passagen lautlos üben. Dies bedeutet ein Spielen der Tasten ohne die Tasten herabzudrücken. Diese Art des Übens entwickelt Schnelligkeit des Blickes, Feinfühligkeit des Anschlags, geistiges Hören und Stärkung des Gedächtnisses.

Um die bestmöglichen Ergebnisse seines Übens zu erreichen, muss ein Pianist in seinem Zimmer allein sein. Das heisst, er soll nicht von Personen gestört werden, die fortwährend in dem Zimmer ein und ausgehen, in dem er arbeitet. Diejenigen, die vielleicht glauben, dass das Üben auf

niques avec des passages chantants du même morceau. Peu de pianistes se rendent compte de l'avantage qu'il y a à étudier doucement des passages faits pour être joués forte. En jouant de tels passages *f* surtout dans un mouvement vif, les mouvements brusques et même violents sont parfois inévitables. En étudiant doucement, dans ce cas, le pianiste peut éliminer toute brusquerie et toute violence, et par là acquérir le contrôle technique et des mouvements posés et coordonnés. Il va sans dire que ces mouvements, malgré la douceur du toucher, doivent toujours être décidés et vifs chaque fois que cela est nécessaire.

Afin que son étude donne les meilleurs résultats, le pianiste ne doit pas être dérangé, c'est-à-dire, qu'il ne faut pas qu'on circule dans la pièce où il travaille. Ceux qui croient qu'étudier le piano signifie seulement exercer ses doigts se trompent lourdement. Concentrer ses facultés mentales, adhérer au but choisi et réfléchir, sont des conditions tout aussi nécessaires que la dextérité manuelle.

Pour cette raison, il faut éviter tout ce qui a tendance à provoquer la distraction. Le piano devrait être placé de

fuerte, sobretodo en tiempo vivaz, la brusquedad y la violencia de los movimientos son a veces inevitables. Estudiándolos suavemente el pianista puede eliminar esta brusquedad y violencia y adquirir seguridad técnica y movimientos reposados y fáciles; por supuesto que estos movimientos, a pesar de la suavidad del "toucher," deben ser precisos y rápidos, cuando así sea requerido.

El pianista debe asimismo estudiar pasajes difíciles silenciosamente, es decir, tocando las teclas sin hundirlas. Esta última manera de estudiar desarrolla la rapidez de la mirada, sensibilidad del "toucher," audición mental y la memoria.

Para obtener los mejores resultados de su estudio, el pianista debe estar solo, es decir, que no debe distraerse por personas que entran y salen del cuarto donde estudia. Los que creen que el estudio del piano consiste simplemente en ejercitar los dedos, están en un gran error. Concentrar las facultades mentales, seguir el propósito y meditar, son tan necesarios como la destreza manual.

Por esta razón, se evitará todo lo que pueda distraer.

El piano debe estar colocado de tal suerte que la luz que ilumina

one's attention.

The piano should be placed in such manner that the light which illuminates the keyboard and the music which the pianist is reading comes from his left or his right side, or over his shoulders. One should never practise facing the light; soreness in the eyes and nervous fatigue are the unavoidable results.

Revolving stools are not suitable for extended practice. A solid chair, with a back, is, by all means, preferable. Chairs, the seat of which can be raised or lowered at will, are obtainable in most countries.

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

dem Klavier reine Fingerarbeit sei, befinden sich in einem grossen Irrtum. Konzentration der Gedanken, Streben nach Erreichung eines Ziels und Sammlung sind ebenso nötig wie Fingerfertigkeit.

Aus dem gleichen Grunde sollte alles vermieden werden, das die Aufmerksamkeit ablenken könnte.

Das Klavier sollte in eine solche Beleuchtung gerückt werden, dass das Licht, welches auf die Klaviatur fällt sowie auf die Noten, von denen der Pianist spielt, von der linken oder rechten Seite oder über seine Schultern kommt. Man sollte niemals gegen das Licht üben; Schmerzen in den Augen und nervöse Ermattung sind die unausbleiblichen Folgen.

Drehstühle sind nicht geeignet für längeres Üben. Ein solider Stuhl mit einer Lehne ist in jedem Falle vorzuziehen. Stühle, deren Sitze nach Belieben höher oder niedriger gestellt werden können, sind an den meisten Plätzen erhältlich.

Die Dauer des täglichen Übens und die Art der Einteilung des Übens hängt völlig von der individuellen Fähigkeit, Ausdauer, Konzentrationsgabe und dem persönlichen Temperament ab. Es ist nicht ratsam, sich eine Reihe von kurzen Zeitabschnitten von je 15 bis 20 Minuten anzugewöhnen, die durch irgend eine andere Beschäftigung abgelöst werden; denn die Folge wird ein Mangel an geistiger und körperlicher Ausdauer sein.

telle façon que la lumière frappant le clavier et la musique étudiée arrive par la gauche ou la droite du pianiste, ou passe par dessus ses épaules. On ne devrait jamais étudier face à la lumière, ce qui provoque de la fatigue des yeux et des nerfs.

Le nombre d'heures que l'on doit étudier par jour et la manière d'employer son temps dépendent entièrement de l'aptitude individuelle, de l'endurance, de la force de concentration et du tempérament. Il n'est pas bon de travailler 15 ou 20 minutes à la fois, en intercalant d'autres occupations: il en résulte un manque d'endurance physique et mentale. Il n'est guère bon, non plus, de travailler trois ou quatre heures sans s'arrêter, car il n'est pas possible de concentrer son esprit aussi longtemps, même si les forces physiques ne fléchissent pas. D'une heure à deux heures à la fois semblent répondre aux capacités de la moyenne des pianistes. La première période, le matin, devrait être la plus longue. C'est pourquoi il n'est pas bon d'étudier d'abord une heure, puis une heure et demie, et plus tard deux heures. L'ordre inverse est préférable.

On ne devrait pas faire de travail technique le soir, après le re-

el teclado y la música que se lee venga por el lado izquierdo o derecho, o por encima de la espalda del pianista. No se debe estudiar contra la luz, pues cansa la vista y los nervios.

Asientos giratorios no convienen, especialmente para estudios prolongados. Una silla fuerte, con respaldo, es por todo concepto preferible. En casi todos los países se pueden obtener sillas cuyos asientos se pueden subir o bajar a voluntad.

El número de horas que se debe estudiar diariamente y el modo de dividir el estudio, dependen enteramente de la aptitud, resistencia, fuerza de concentración y temperamento individual. No es de aconsejarse estudiar en una serie de períodos de 15 a 20 minutos cada uno, divididos por otra ocupación; el resultado será falta de resistencia física y mental. Tampoco hay que estudiar tres o cuatro horas seguidas, pues, aún cuando las fuerzas físicas no fallen, no es posible conservar la concentración de la mente durante un período tan largo.

Una hora, hora y media o dos horas a la vez es lo que parece más conveniente para la mayoría de los pianistas. El primer período, por la mañana, debe ser el más

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 disposes of 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, in 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.

Good practice is the first requisite to achieve success, but it is not sufficient. One must know how to "perform!"

Auch ist es nicht empfehlenswert, 3 oder 4 Stunden hintereinander zu üben, ohne dazwischen aufzuhehren; denn man kann seine Aufmerksamkeit nicht mit Erfolg so lange konzentrieren, selbst wenn man die körperliche Kraft dazu besüsse. Eine Stunde, oder anderthalb Stunden, oder zwei Stunden auf einmal würden wohl der Leistungsfähigkeit des Durchschnittspianisten am besten entsprechen. Der Erste Übungsabschnitt, am Morgen, sollte der längste sein. Deshalb ist es nicht ratsam, zuerst eine Stunde, dann anderthalb Stunden und schliesslich zwei Stunden zu üben. Die umgekehrte Folge ist vorzuziehen.

Technische Übungen (Tonleitern, Arpeggien usw.) sollten nicht am Abend, nach dem Abendessen geübt werden, ausser wenn dem Pianisten keine andere Zeit zur Verfügung steht.

Der Abend, ebenso wie der späte Nachmittag, ist die beste Zeit, um die während des Tages geleistete Arbeit zu überblicken und abzuschätzen, das heisst, um auswendig zu lernen, um die Auffassung und Interpretation, Wiedergabe und Stil (siehe diese Kapitel) der geübten Stücke weiter zu entwickeln. In einem Wort diese Zeit sollte für den geistigeren Teil der Arbeit, die am Klavier oder ohne dieses geleistet wird, beiseite gesetzt werden.

Richtiges Üben ist die erste Voraussetzung zum Erfolg, aber sie ist nicht die einzige. Man muss auch die Kunst des "Vortrags" verstehen.

pas, à moins que le pianiste ne dispose d'autres moments. Le soir, de même que la fin de l'après-midi, sont les meilleures périodes de la journée pour reviser le travail accompli, c'est-à-dire, pour l'apprendre par coeur, pour réfléchir à la conception, à l'interprétation, à la présentation et au style (voir ces chapitres) des morceaux étudiés; en un mot pour un travail essentielle-ment cérébral, fait au piano ou sans lui.

Étudier correctement c'est la condition principale du succès, mais elle ne suffit pas. En effet, il faut savoir "exécuter?"

largo. Por consiguiente no estudiar primero una hora, luego hora y media y después dos horas. El orden inverso es preferible.

No hay que hacer trabajos de técnica (escalas, arpeggios, etc.) por la noche, después de la cena, a menos que no se disponga de otro tiempo. Las horas que preceden y siguen a la cena son las mejores para revisar el trabajo del día, es decir, para aprender de memoria, madurar la concepción, interpretar, presentación y estilo (véanse estos capítulos) de las piezas que se han estudiado. En una palabra, de trabajo más bien mental, hecho con el piano o sin él.

Estudiar correctamente es la condición principal del éxito, pero no es suficiente. Hay que saber "ejecutar."

How to Perform

When practising the pianist has a thousand chances; when performing only one.

To perform a piece means to play it from beginning to end, without stopping.

The ability to do this without any technical mistakes and with confidence and ease is, evidently, the aim of any pianist who contemplates playing in public or for a private circle of friends.

In order to obtain this result, the pianist should first acquire the ability to "perform" a piece, flawlessly, in his practice hours. The following manner of procedure recommends itself:

When after having practised faithfully and long enough on a piece, the pianist believes that, at last, he is able to "perform" it, let him allow ten minutes to intervene between his last "practice" of that piece and the "performance" proper. These ten minutes are best occupied by playing something else, in order to divert the mind from the practice of the first piece.

Let him, now, play this first piece, from beginning to end, without stopping.

Wie man vortragen muss

Beim Üben hat der Pianist tausend Chancen; beim Vortrag nur eine.

Der Vortrag eines Stückes bedeutet sein Durchspielen von Anfang bis zu Ende ohne Unterbrechung. Die Fähigkeit, dieses ohne technische Versehen und mit Selbstvertrauen und Unbefangenheit zu tun, ist offenbar das Bestreben jedes Pianisten, der öffentlich oder in privaten Kreisen vorzutragen beabsichtigt.

Um dieses Resultat zu erreichen, sollte der Pianist zunächst die Fähigkeit erlangen, ein Stück fehlerlos in seinen Übungsstunden "vorzutragen". Die folgende Art des Vorgehens empfiehlt sich am besten:

Wenn nach sorgfältigem und ausreichend häufigem Üben der Pianist zu der Überzeugung gekommen ist, dass er nunmehr im Stande ist, das Stück "vorzutragen", so sollte er sich eine Pause von zehn Minuten zwischen seinem letzten "Üben" des Stückes und dessen "Vortrag" gönnen. Diese zehn Minuten werden am besten ausgenutzt, in dem man etwas anderes spielt um die auf das Üben des ersten Stückes gerichtete Aufmerksamkeit abzulenken.

Nunmehr möge er dieses erste Stück ununterbrochen von Anfang bis zu Ende spielen.

Comment Exécuter

En étudiant le pianiste a mille occasions de réussir; en exécutant une seule.

Exécuter un morceau signifie le jouer d'un bout à l'autre sans arrêt. Une telle exécution, faite avec une justesse technique absolue, avec confiance et facilité est, évidemment le but de tout pianiste qui aspire à jouer en public ou pour un cercle privé d'auditeurs.

Afin d'obtenir ce résultat, le pianiste doit d'abord apprendre à "exécuter" un morceau sans fautes aux heures de l'étude. Il y parviendra s'il veut suivre les conseils suivants:

Quand après avoir étudié un morceau assez longtemps et avec le soin nécessaire le pianiste croit enfin pouvoir "l'exécuter", il doit attendre au moins dix minutes entre le dernier "travail" du morceau et son "exécution" propre. La meilleure façon d'employer ces dix minutes est de jouer autre chose, afin de détourner l'attention du travail préparatif du premier morceau.

Prêt, enfin, qu'il exécute le morceau d'un bout à l'autre sans s'arrêter. Si des fautes de

Como Ejecutar

Al estudiar el pianista dispone de mil oportunidades; al ejecutar solamente de una.

Ejecutar una pieza significa tocarla desde el principio hasta el fin, sin detenerse. La habilidad de hacerlo sin faltas de técnica y con confianza y facilidad es, evidentemente, el objetivo del pianista que aspire a tocar en público o círculo privado.

Para obtener este resultado, debe primeramente poder "ejecutar" una pieza sin ninguna falta durante las horas del estudio. Lo logrará observando los consejos siguientes:

Si después de haber trabajado una pieza el tiempo necesario y con esmero, cree que es capaz de "ejecutarla", debe aguardar, por lo menos, diez minutos entre el último estudio de la pieza y su "ejecución". Estos diez minutos se emplearán mejor tocando otra cosa, para apartar la mente del estudio de la primera pieza.

Tóquese entonces esta primera pieza desde el principio hasta el fin sin detenerse.

Si ocurren faltas de técnica, no pararse, sino continuar la pieza, pero recordar en donde y

If technical mistakes occur, he *must not stop*, but remember *where*, realize *why* these mistakes occurred. Having finished the piece, let him reflect on the faulty passages, but *he must not play these over again*. If he does, he will never get out of the routine of *practice* (wherein he usually does well at the second or third attempt); he will never learn to play accurately the *first time*. Having reflected on the probable cause that brought about those technical mistakes, he should put aside the piece for ten minutes, and play something else in the meantime. Let him now "perform" the first piece again, taking care, when he approaches the passages in question, to avoid making these same mistakes again. In all probability he will succeed. If he does not, if the same mistakes occur at every "performance," then the piece requires more "practice" and is not yet ready for a final test as to *performance*.

But it may happen that while these particular passages come

Sollten technische Fehler vorkommen, so darf er nicht aufhören zu spielen, er sollte sich aber merken, wo und warum diese Fehler vorgekommen sind. Nach Beendigung des Stückes sollte er über die fehlerhaften Passagen nachdenken, aber er darf sie nicht wiederholen. Sollte nämlich er letzteres tun, wird er niemals aus der Routine des Übens herauskommen, wo er allerdings beim zweiten oder dritten Versuch gewöhnlich Erfolg hat; er wird sonst niemals lernen, beim ersten Versuch sauber zu spielen. Nachdem er über die möglichen Ursachen dieser technischen Versehen nachgedacht hat, sollte er das Stück auf zehn Minuten beiseite legen und inzwischen etwas anderes spielen. Nun mag er das erste Stück noch einmal "vortragen"; wobei er darauf bedacht sein sollte, wenn er an die kritische Passage herankommt, die Wiederholung des gleichen Versehens zu vermeiden. Aller Wahrscheinlichkeit nach wird es ihm dies Mal gelingen. Sollte dies nicht der Fall sein und sollten die gleichen Versehen bei jedem "Vortrag" wiederkehren, so benötigt das Stück weiteres Üben und ist noch nicht für den endgültigen Versuch eines Vortrags reif.

Es kann aber auch sein,

technique se produit - *sent il ne doit pas s'arrêter*; il doit continuer à jouer, mais en se rappelant où et pour quoi ces fautes se sont produites. Le morceau fini qu'il réfléchisse aux passages fautifs, *mais sans les rejouer*. S'il les rejoue, il ne sortira jamais de la routine du "travail," dans lequel, d'habitude, on réussit à la seconde ou à la troisième tentative; il n'arrivera jamais à jouer sans fautes la première fois. Ayant dûment réfléchi aux causes probables qui ont motivé ces fautes qu'il mette le morceau de côté et pendant dix minutes qu'il joue autre chose.

Qu'il retourne maintenant au premier morceau et "l'exécute" de nouveau, en prenant soin, lorsqu'il s'approche des passages en question, d'éviter ces fautes. En toute probabilité il y réussira. Mais s'il n'y parvient pas, si les mêmes fautes sont renouvelées à chaque "exécution," alors le morceau n'est pas mûr pour une épreuve finale et requiert encore du travail.

Mais il peut se faire

porque ocurrieron. *Terminada la pieza, hay que reflexionar sobre los pasajes que no resultaron bien, pero no se deben volver a tocar. Si se repiten nunca se librará el pianista de la rutina del estudio (en donde generalmente todo sale bien a la segunda o tercera tentativa); nunca aprenderá a tocar con corrección absoluta la primera vez.*

Habiendo reflexionado debidamente sobre la causa probable que dió lugar a estas faltas de técnica, debe dejar la pieza y tocar otra cosa durante diez minutos. Que vuelva a "ejecutarla" entonces, poniendo cuidado al llegar a los pasajes consabidos, para evitar que las faltas se repitan. Con toda probabilidad lo logrará. Pero si no es así y las mismas faltas se vuelven a cometer a cada "ejecución," la pieza requiere más "estudio" y no está aún bien dominada para una prueba final de ejecución.

Pero puede suceder que mientras los pasajes consabidos salgan bien en la segunda ejecución, nuevas faltas aparecen en otras par-

out well at the second performance new mistakes crop out elsewhere. They should all be corrected in the same manner: by not repeating immediately the faulty passages, but by keeping them in mind at the next trial for "performance" which should take place not less than ten minutes later.

In this manner the pianist learns to correct his mistakes from one performance to the other, without any further actual practice. He will thus be able to command absolute accuracy whenever he performs the piece and the knowledge that he can do this will give him the desired confidence and ease.

Then, and only then, will he be able to look forward with calm and confidence, as far as technical accuracy is concerned, to the moment when he is to face the public or only a private circle of auditors.

Other requisites necessary to insure complete success for a public appearance are analysed and discussed in the chapter "Successful Playing in Public?"

dass während diese Passagen bei dem zweiten Vortrag gut heraus kommen, neue Versehen an anderen Stellen vorkommen. Solche Fehler sollten alle in der gleichen Weise verbessert werden, das heisst, indem man die fehlerhaften Passagen nicht sofort wiederholt, sondern sie bei dem nächsten Versuch eines "Vortrags" im Auge behält, der mindestens erst zehn Minuten später stattfinden sollte.

Auf diese Weise lernt der Pianist, seine Fehler von einem Vortrag zum andern zu verbessern, ohne wieder an dem Stück zu üben. Er wird so in der Lage sein, das Stück beim Vortrag absolut zu beherrschen und das Bewusstsein, dass er dies tun kann, wird ihm das nötige Selbstvertrauen und die erwünschte Unbefangtheit geben.

Erst dann wird er mit Ruhe und Zuversicht, so weit die technische Akkuratheit seines Stückes in Frage kommt, dem Augenblick entgegensehen können, in dem er dem Publikum oder einem privaten Zuhörerkreis entgetreten wird.

Andere Voraussetzungen, die notwendig sind, einen völligen Erfolg beim öffentlichen Auftreten zu sichern werden in dem Kapitel "Erfolgreiches Spiel vor dem Publikum," untersucht und erörtert.

que tandis que les passages qu'on avait en vue réussissent bien à la seconde "exécution" d'autres fautes surgissent ailleurs. On les corrigera, toutes, de la même façon: en ne répétant pas immédiatement les passages fautifs, mais en se les rappelant avec attention à la prochaine "exécution" laquelle ne doit pas avoir lieu moins de dix minutes plus tard.

De cette façon le pianiste apprend à corriger ses fautes d'une exécution à l'autre, sans qu'il lui faille renouveler incessamment le travail de l'étude. Il obtiendra ainsi une sûreté absolue "d'exécution," et le fait de savoir qu'il en est capable lui donnera la confiance et l'aplomb nécessaires.

Ce n'est qu'alors qu'il attendra, avec calme et confiance, le moment où il doit se présenter en public ou dans un cercle privé d'auditeurs.

Quant aux autres conditions requises pour assurer le succès complet du pianiste, elles sont analysées et discutées dans le chapitre "Le succès en public?"

Todas se corregirán por el mismo procedimiento; no repitiendo inmediatamente los pasajes defectuosos, sino fijándose en ellos al volver d'ejecutar" la pieza, lo cual no debe hacerse antes de haber transcurrido diez minutos.

Así el pianista aprende a corregir sus faltas de una ejecución a la otra, sin volver a "estudiar." Conseguirá de este modo seguridad absoluta cada vez que ejecuta la pieza y la certidumbre de que puede hacerlo le dará la confianza y aplomo deseados.

Solo entonces podrá aguardar con calma y fe, en lo que se refiriere a la seguridad técnica, el momento en que aparecerá en público o solo para un círculo privado de auditores.

Las demás condiciones necesarias para lograr éxito completo al tocar en público, están analizadas y discutidas en el capítulo "Éxito al Ejecutar en Público?"

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