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No. 2818

X. SCHARWENKA

Meisterschule

Masterschool

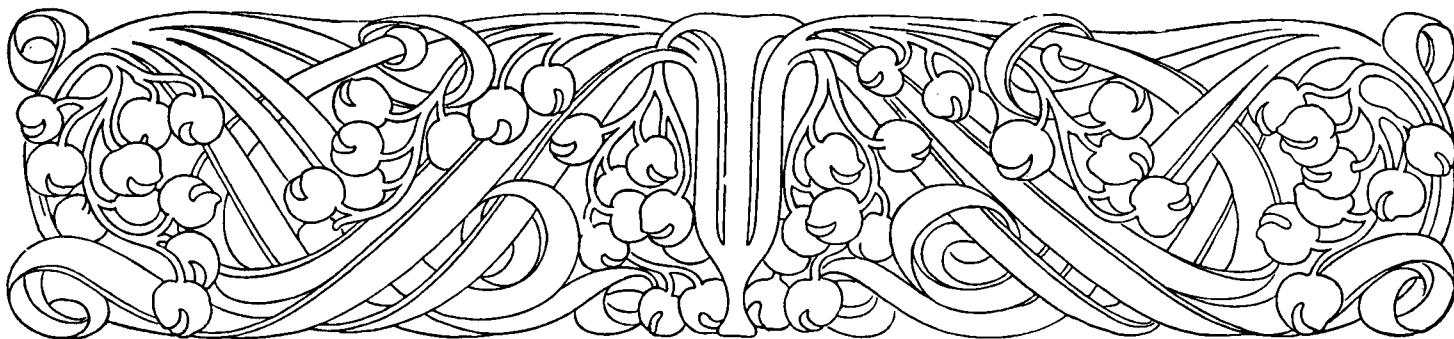
Band I



Piano solo

84716

Herrn Robert Robitschek freundschaftlich zugeeignet



Meisterschule des Klavierspiels

Eine Sammlung der zweckmäßigen Übungen
aus den Werken unserer großen Etüdenmeister

Zusammengestellt,
mit instruktiven Bemerkungen versehen und progressiv geordnet von
Xaver Scharwenka
BAND I

Master school of piano playing

A Collection of the most useful exercises
from the works of our great Etude writers

Prepared with instructive explanations in progressive order by
Xaver Scharwenka
(English words by Walter Petzet)
VOL. I



ERSTER BAND.

(Für die Mittelstufe.)

Vorbemerkung über den Gebrauch dieser Etüden.

Die vorliegende Sammlung enthält das zweckmäßigste Übungsmaterial unsrer großen Etüdenmeister, nach Anschlagsarten in progressiver Folge geordnet. Der erfahrene Lehrer wird, der Individualität des Schülers entsprechend, gewiß öfter in die Lage kommen, mancherlei Modifikationen in der Reihenfolge des Übungsstoffes eintreten zu lassen. Auch ist es aus technischen Gründen geraten, die Anschlagsarten *abwechselnd* üben zu lassen; also nach einer Periode von reinen Fingergeläufigkeits-Übungen einige Übungen im Seitenschlag, in Terzen, Sexten, Oktaven usw., desgl. Handgelenk- und Ellenbogengelenk-Übungen. — Alles bei absoluter Vermeidung von Versteifung der unbeteiligten Gelenke.

Die Legatobogen sind meistenteils fortgelassen und wurden nur dort beibehalten, wo eine andre Anschlagsart ausgeschlossen erschien. Die Etüden sollen — wenn nicht anders vorgezeichnet — zunächst legato, dann aber auch non legato, und zwar sowohl mit Schlagbewegung als auch mit Druckbewegung — wo letzteres angängig — geübt werden.

Auch das Stakkato ist in seiner zweifachen Grundform — als *positives* (durch Schlag gebildetes) und als *negatives* (durch Druck gebildetes) zu studieren.

Nebenher können meine »Beiträge zur Fingerbildung« op. 77 (Breitkopf & Härtel), sowie »Studien und Ratschläge im Oktavenspiel« op. 78 (im selben Verlage erschienen) mit Nutzen verwendet werden.

Im Anschluß an die Übungen dieses Bandes empfehle ich — falls nicht schon früher damit begonnen werden kann — Bachs zweistimmige Inventionen. Man beginne zunächst mit Nr. 1, 4, 8, 13, 15.

Die vorliegenden Etüden sind zuerst langsam und in mittlerer Tonstärke zu üben. Das Zeitmaß ist, sobald der Schüler genügende Sicherheit erlangt hat, nur sehr allmählig zu steigern. Erst wenn das vorgeschriebene Zeitmaß erlangt ist, und die Etüde technisch fehlerlos durchgeführt werden kann, beginne man mit dem Studium der Dynamik. Sämtliche Etüden sind piano, mezzo forte, forte, und schließlich mit den vorgeschriebenen dynamischen Schattierungen zu üben. Der Dynamik wende man seine besondere Aufmerksamkeit zu. Um die Ausdrucksfähigkeit im Anschlag und Vortrag zu fördern, bin ich öfter von den meistenteils nur dünn gesäten Vörtragsbezeichnungen der Originale abgewichen und habe die vorliegenden Etüden dynamisch reicher ausgestattet.

Hinsichtlich der Tonbildung bzw. der Ausführung der verschiedenen Anschlagsarten verweise ich auf meine »Methodik des Klavierspiels« (Breitkopf & Härtel).

Xaver Scharwenka.

FIRST VOLUME.

(For intermediate classes.)

Introductory remark for the use of these studies.

The present collection contains the most useful material from the works of our great Etude writers, arranged in progressive order according to the different kinds of touch. The experienced teacher will certainly pay attention to the individuality of the pupil and therefore occasionally change the order of these studies. For technical reasons it is also to be advised, to practise *alternately* the different kinds of touch, — that is: after a number of simple exercises for the finger dexterity take a few studies for side stroke, then in thirds, sixths, octaves and so on, also exercises for the wrist and the elbow. Everywhere the stiffening of unused muscles is absolutely to be avoided.

The legato slurs are mostly omitted and were only kept, where another kind of touch seemed to be impracticable. The studies should be practised — unless marked otherwise — at first *legato*, then also *non legato* and this as well with stroke touch as with pressure, where the latter is possible.

Also *staccato* is to be studied in its double fundamental form: positive (produced by stroke) and negative (produced by pressure). Besides my "Beiträge zur Fingerbildung" op. 77 (Breitkopf and Härtel) and "Studien u. Ratschläge im Oktavenspiel" op. 78 (the same publishers) may be used successfully.

In connection with the studies of this volume I recommend — if not studied before — Bach's two-part inventions. To take at first Nos. 1, 4, 8, 13, 15. The present studies are to be practised at first slowly and with a moderate degree of strength. The tempo should be increased only little by little as soon as the pupil has gained a sufficient security. The study of the dynamics ought *not* to be begun, before the prescribed time is reached and the study can be executed without technical mistakes. All studies should be practised *piano*, *mezzo forte*, *forte* and finally with the prescribed shading of the dynamics. Special attention is called to this point. I have occasionally changed the expression marks, which were too thinly distributed in the originals, and have given these studies a richer elaboration in regard to dynamics. All this was done to promote their fitness in touch and execution.

Concerning tone production, respectively the execution of the different kinds of touch, I refer to my "Methodik des Klavierspiels" (Breitkopf and Härtel).

Xaver Scharwenka.

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Geläufigkeits-Übungen
in Tonleitern und gebrochenen Akkorden.

Velocity exercises
in scales and broken chords.

1.

Bertini.

Allegro molto.

The sheet music consists of four staves of piano music. Staff 1: Treble clef, common time, C major. Staff 2: Bass clef, common time, C major. Staff 3: Treble clef, common time, C major. Staff 4: Treble clef, common time, C major. Fingerings are indicated above the notes. Dynamics include *mf*, *cresc.*, *più cresc.*, and *f*.

* Für eine ruhige Handstellung ist als Vorübung die Anwendung des „Stützfingers“ zu empfehlen:

* As a preparatory exercise for gaining a quiet position of the hand a sustained supporting finger is to be recommended.



2.*)

Vivace.

Bertini.

3.**)

Allegro molto.

Czerny.

*) Auch mit folgendem Fingersatz zu üben:

**) Also to be practised with the following fingering:

Außerdem empfehle ich folgende Phrasierungsstudien
(ebenfalls mit verschiedenartigem Fingersatz zu üben):Besides I recommend the following studies for phrasing
(likewise to be practised with different fingering):

**) Die 16tel Pause zu Anfang eines jeden Taktes benütze man, um die Hand äußerst schnell in die neue Lage zu bringen. Man schlage den ersten Ton des neuen Taktes nicht eher an, als bis die Hand absolut ruhig über dem betreffenden Tastenabschnitt in normaler Lage steht.

**) Make use of the 16th (semiquaver) rest at the beginning of each measure for gaining the new position of the hand as quickly as possible. Do not strike the first tone of the new measure before the position of the hand over the new section of the keyboard is absolutely quiet.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *ff*, *f*, *cresc.*, and *più cresc.*. Fingerings are indicated above the notes, such as '3 1' or '5 4 3'. The bass clef is used throughout. The music is divided by vertical bar lines and includes measure numbers like 8 and 16. The final staff ends with a double bar line and repeat dots.

4.*

Czerny.

Molto Allegro.

Molto Allegro.

cresc.

poco cresc.

sf

* Bezuglich der Passagen in der linken Hand verweise ich auf die Bemerkung zur vorhergehenden Etüde.

* In regard to the passages of the left hand I call the attention to the explanation of the preceding study.

ff

ff

ff

5.

Clementi.

Allegro.

p

ff

cresc.

più cresc.

f

6.*

Molto Allegro.

Czerny.

Musical score for piano, Molto Allegro, page 6. The score consists of six staves of musical notation. The first two staves are in common time (C), the next two in 8/8, and the last two in 6/8. The notation includes various hand movements indicated by numbers (1, 2, 3, 4, 5) and dynamic markings like p, cresc., mf, pp, sf, and sforzando lines. The music is divided into measures by vertical bar lines.

*.) Die Akzentuation wird durch eine leichte, Seiten-schlagähnliche Handbewegung sehr gefördert.
(Siehe Bemerkung zu № 42.)

Vorübung:



*.) The correct accentuation is greatly promoted by a light movement like a side stroke.
(See explanation of № 42.)
Preparatory exercise:



Sheet music for piano, featuring six staves of musical notation. The music includes dynamic markings such as *poco cresc.*, *f dimin.*, *poco a poco cresc.*, *ff*, and *dimin.*. Fingerings are indicated above the notes, and measure numbers 1 through 8 are present at the beginning of each staff.

1. Staff: Treble clef, 2/4 time. Fingerings: 2, 3, 4; 5, 2, 1; 5, 2. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

2. Staff: Bass clef, common time. Fingerings: 5, 1, 3; 5, 1, 3; 5, 1, 3. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

3. Staff: Treble clef, common time. Fingerings: 5, 2, 1; 5, 2, 1; 5, 2, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

4. Staff: Treble clef, common time. Fingerings: 5, 1, 3; 5, 1, 3; 5, 1, 3. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

5. Staff: Treble clef, common time. Fingerings: 5, 1, 3; 5, 1, 3; 5, 1, 3. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

6. Staff: Treble clef, common time. Fingerings: 5, 1, 3; 5, 1, 3; 5, 1, 3. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8.

8

p

cresc.

p

cresc.

ff

ff

p

cresc.

ff

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Bertini.

Allegro molto.

7.*

sempre diminuendo.

*) Als Vorübung lässt sich der sogenannte Stützfinger mit Vorteil verwenden:

*) As a preparatory exercise the sustained supporting finger may be used with advantage:



8.

Czerny.

Allegro.

8.

p

pp

cresc.

$\frac{4}{2}$

Musical score for piano, page 11, featuring five staves of music:

- Staff 1:** Treble clef, 4/2 time. Measures show eighth-note patterns. Measure 4 has a dynamic $\frac{4}{2}$.
- Staff 2:** Bass clef, 4/2 time. Measures show eighth-note patterns.
- Staff 3:** Treble clef, dynamic *f*. Measures show eighth-note patterns.
- Staff 4:** Treble clef, dynamic *p*. Measures show sixteenth-note patterns. Measure 5 ends with a dynamic *poco marc.*
- Staff 5:** Treble clef, dynamic *dimin.* Measures show sixteenth-note patterns. Measure 5 ends with a dynamic *5*.
- Staff 6:** Treble clef, dynamic *p*, *cresc. molto*. Measures show sixteenth-note patterns. Measure 8 ends with a dynamic *f*.

9.*

Czerny.

Allegro moderato.

Sheet music for piano by Czerny, Op. 9, No. 9. The music is in common time, treble and bass staves. The piece consists of five sections, each starting with a forte dynamic (f) and a bass 8th note, followed by a piano dynamic (p) and a bass 6th note. The sections alternate between treble and bass clefs. The dynamics are indicated by crescendo (cresc.) and diminuendo (dim.) markings. Measure numbers are present at the beginning of each section.

*) Man beachte genau die Dynamik.

*) Pay special attention to the dynamics.

1

pp

cresc.

f

p subito

pp subito

cresc.

f

10.

Czerny.

Allegro.

mf

cresc.

dim.

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11.

Allegro.

Czerny.

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

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

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

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

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

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

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

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

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

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

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

1 2 3 5 1 2 3 5

5 3 2 1 5 3 2 1

8

1 2 4 5 4 2

1

cresc.

ff

sf

sf

2.....

8.....

ff

1

4

4

4

1

5

3 5 2 3

2 1 4 2

5

12.*

Allegro moderato.

Czerny.

p

5

4

2

1

4

2

*) Die linke Hand in möglichst ruhiger Stellung. Handgelenk nicht versteifen! Muskulatur des Vorderarmes nicht anspannen!

*) The position of the left hand as quiet as possible. Do not stiffen the wrist! Do not strain the muscles of the forearm!

17

cresc.

dim.

p dolce

cresc.

sf

più cresc.

dim.

p dolce

4 3 5 3

4 3 5 4 5 4

13.*

Bertini.

Andante.

p

p

mf

cresc.

dim. e rall.

a tempo

f

p

*) Die linke Hand zunächst streng *legato*. Sodann im *por-* *tamento* zu üben:
*) The left hand is at first to be practised strictly *legato*, later *portamento*:



14.

Allegro con fuoco.

Bertini.

Sheet music for piano, page 19, measure 14. The music is in common time, key signature is one flat. The left hand provides harmonic support while the right hand plays a fast, rhythmic pattern of sixteenth-note chords. Measure 14 concludes with a dynamic crescendo.

15.

Bertini.

Allegretto.

Allegretto.

p

cresc. -

dim. -

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

cresc. -

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

p

cresc. -

dim. -

3 *5* *2*

cresc. -

3 *5* *2*

4 *5* *4* *5* *2*

f

dim. -

3 *5* *2*

Sheet music for piano, page 21, featuring six staves of musical notation. The music includes dynamic markings such as *rallentando*, *a tempo*, *cresc.*, *dim.*, *p*, *m.g.*, *m.d.*, and *pp*. Fingerings are indicated by numbers above or below the notes. The music consists of six staves of musical notation, each with a treble clef and a bass clef, and includes various rests and note heads.

16.*

Bertini.

Allegretto.

The music is in common time, key of G major (two sharps). The first staff starts with a forte dynamic (p) and shows eighth-note patterns. The second staff continues the eighth-note patterns. The third staff introduces sixteenth-note patterns. The fourth staff shows eighth-note patterns again. The fifth staff concludes with a 'Fine.' ending.

*) Die Achtelfiguren sind zunächst streng *legato*, dann aber auch *portamento* zu studieren.

*) The 8th (quaver) passages are at first to be studied strictly *legato*, later also *portamento*.

54

cresc.

4

2

f

12

3

4

58

2

f

3

1

3

62

p subito

4

54

2

cresc.

4

1

f

66

>

>

>

>

dim.

2

3

1

71

>

>

>

>

1 3

4 3

1 3

1 3

76

1 2 3

*p*iu *p*

8

8

3 4 2 1 5 3 4 2 3 2

poco rall.

2

3

Da capo sin al Fine.

17.*)

Czerny.

Allegro molto.

The sheet music consists of eight staves of piano music. The first two staves are in treble clef, 3/4 time, and key signature of one sharp. The third staff is in bass clef, 3/4 time, and key signature of one sharp. The fourth staff is in bass clef, 3/4 time, and key signature of one sharp. The fifth staff is in treble clef, 3/4 time, and key signature of one sharp. The sixth staff is in bass clef, 3/4 time, and key signature of one sharp. The seventh staff is in treble clef, 3/4 time, and key signature of one sharp. The eighth staff is in bass clef, 3/4 time, and key signature of one sharp. Fingerings are indicated above the notes. The first section (measures 1-12) starts with a forte dynamic (f). The second section (measures 13-24) starts with a piano dynamic (p). The third section (measures 25-36) starts with a forte dynamic (f). The fourth section (measures 37-48) starts with a piano dynamic (p). The fifth section (measures 49-60) starts with a forte dynamic (f). The sixth section (measures 61-72) starts with a piano dynamic (p). The seventh section (measures 73-84) starts with a forte dynamic (f). The eighth section (measures 85-96) starts with a piano dynamic (p).

*) Siehe die Bemerkung zu N° 24.
Vorübung: Czerny Op. 821 Heft I N° 7 & 8.

| *) See the explanation of N° 24.
Preparatory exercise: Czerny Op. 821 Vol I N°s 7 and 8.
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The sheet music consists of six staves of music for piano, arranged in two systems. The first system contains four staves, and the second system contains two staves.

Staff 1 (Treble):

- Measures 1-2: Treble clef, key signature of one sharp (F#). Fingerings: 3 1, 1 3; 1 3 4, 1 3; 1 3, 1 3.
- Measures 3-4: Treble clef, key signature of one sharp (F#). Fingerings: 3 1, 1 3; 1 3 4, 1 3; 1 3, 1 3.
- Measures 5-6: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 7-8: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3.

Staff 2 (Bass):

- Measures 1-2: Bass clef, key signature of one sharp (F#). Fingerings: 3 1, 3 2; 1 3, 1 3; 1 3, 1 3.
- Measures 3-4: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 5-6: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 7-8: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.

Second System:

- Measures 1-2: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 3-4: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 5-6: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 7-8: Treble clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.

Bass Staff:

- Measures 1-2: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 3-4: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 5-6: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.
- Measures 7-8: Bass clef, key signature of one sharp (F#). Fingerings: 1 3, 1 3; 1 3, 1 3; 1 3, 1 3.

18.*)

Czerny.

Molto Allegro.

The sheet music consists of eight staves of musical notation for two hands. The top two staves are in common time (indicated by 'C') and the bottom two staves are in common time (indicated by 'C'). The first staff has a treble clef, the second has a bass clef, the third has a treble clef, and the fourth has a bass clef. The music is composed of six measures per staff. Measure 1 starts with a dynamic 'p' (piano). Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins with a dynamic 'f' (forte). Measures 6-8 show a continuation of the rhythmic pattern. The notation includes various accidentals such as sharps and flats, and fingerings (e.g., 1, 2, 3, 4, 5) placed above or below the notes. Measure 9 starts with a dynamic 'cresc.' (crescendo) followed by a dash. Measures 10-12 show a continuation of the rhythmic pattern. Measure 13 starts with a dynamic 'f' (forte) and continues with a rhythmic pattern. Measures 14-16 show a continuation of the rhythmic pattern.

*) Vorübung:



usw.

*) Preparatory exercise:



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Sheet music for piano, page 27, featuring eight staves of musical notation. The music is in common time and includes the following dynamics and fingerings:

- Staff 1:** *fp*, dynamic markings above the first two measures; *cresc.* above the last measure.
- Staff 2:** *f* above the third measure; *dim.* above the fourth measure.
- Staff 3:** *p* above the first measure; *f* above the second measure.
- Staff 4:** *sf dim.* above the first measure; *p* above the second measure.
- Staff 5:** *f* above the first measure; *sf dim.* above the second measure; *p* above the third measure.
- Staff 6:** *cresc.* above the first measure; *sf* above the second measure.
- Staff 7:** *f* above the first measure; *ff* above the second measure.
- Staff 8:** Fingerings 5 and 4 below the bass notes.

19.

Bertini.

Allegretto espressivo.

Allegretto espressivo.

simile

dim.

1.

2.

p

1

dim.

p dolce

dim.

sf

dim.

dim.

dim.

p

20.*

Con fuoco.

Bertini.

Sheet music for piano by Bertini, Op. 20, No. 20. The music is in 2/4 time, major key, with dynamic markings f, sf, and sfp. The first section (measures 1-4) has sixteenth-note patterns in the treble and bass staves. The second section (measures 5-8) shows eighth-note patterns with a diminuendo. The third section (measures 9-12) features sixteenth-note patterns with a fermata over the last measure. The fourth section (measures 13-16) continues with sixteenth-note patterns. The fifth section (measures 17-20) concludes with sixteenth-note patterns, followed by a crescendo molto.

*) Mit sehr beweglichem Handgelenk auszuführen.

*) To be executed with a very flexible wrist.

V. A. 2848.

21.

Allegro con fuoco.

Bertini.

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom three are in 2/4 time (indicated by a '2/4'). The key signature is one flat. The notation includes various note heads, stems, and bar lines. The first staff has dynamic markings 'f' and '4'. The second staff has a dynamic marking '2'. The third staff has a dynamic marking 'cresc.'. The fourth staff has a dynamic marking 'mf'. The fifth staff has a dynamic marking '1'. Measure numbers 45 and 46 are visible at the bottom left.

Musical score for piano, page 33, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of four flats, and a tempo marking of $\frac{2}{4}$. The first staff contains sixteenth-note patterns with fingerings 2, 1, 3; 4; 3; 4; 2, 1, 3, 2; 1, 3, 2, 1; 1, 2; 2, 4; 1; 2. The second staff has a bass clef and a key signature of one flat, with a tempo marking of $\frac{3}{4}$. The third staff has a treble clef and a key signature of one sharp, with a tempo marking of $\frac{2}{4}$. The bottom system starts with a treble clef, a key signature of four flats, and a tempo marking of $\frac{2}{4}$. The first staff has a dynamic *ff*, followed by *sf*. The second staff has a bass clef and a key signature of one flat, with a tempo marking of $\frac{3}{4}$. The third staff has a treble clef and a key signature of one sharp, with a dynamic *sf*. The fourth staff has a bass clef and a key signature of one flat, with a tempo marking of $\frac{3}{4}$. The fifth staff has a treble clef and a key signature of one sharp, with a dynamic *cresc.* and a dynamic *sf*. The sixth staff has a bass clef and a key signature of one flat, with a dynamic *sf*.

ARIA.

Andante con espressione.

Bertini.

*) Die Figuration der rechten Hand ist der melodischen Oberstimme diskret unterzuordnen.

Die ganze Etüde ist durch Druckspiel auszuführen.

*) The figuration of the right hand is to be played much softer than the melodic upper part.

The whole study must be executed by pressure.

23.*

35

Bertini.

Allegro.

Sheet music for piano by Bertini, Op. 23, No. 23. The music is in common time, key signature of two flats, and consists of eight staves of musical notation. The left hand part is annotated with fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand part includes performance instructions like 'legato' and 'dimin.' (diminishing). The music features various note values including eighth and sixteenth notes, and rests. The piece concludes with a dynamic 'poco rit.' (little ritardando).

*) Die linke Hand durchaus *espressivo*.| *) The left hand throughout *espressivo*.

24.*

Czerny.

Molto Allegro.

* In der glatten chromatischen Tonleiter bediene man sich – vorläufig – folgenden Fingersatzes: Die Obertasten mit dem 3^{ten} Finger in beiden Händen. Die Untertasten mit dem Daumen; mit Ausnahme der Töne c und f in der rechten Hand, und e und h in der linken Hand, welche den 2^{ten} Finger erhalten. Abweichungen von dieser Regel sind durch beigefügten Fingersatz kenntlich.

* In the common chromatic scale the following fingering may be used in the beginning: the upper keys with the 3^d fingers in each hand, the lower keys with the thumb with the exception of the tones *c* and *f* in the right hand and *e* and *h* in the left hand, where the 2nd finger is taken. Exceptions from this rule are marked by the added fingering.

1

2 3 4 5 6 7 8

ff

dim.

p dolce

pp

cresc.

f

ff

V. A. 2848.

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

2 1 3 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2
cresc.

8.....
f

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

p *cresc.*

V.A. 2818.

8.....

8.....

dim.

8.....

cresc.

8.....

ff

ff

Stakkato-Übungen. Staccato exercises.

25.*

Andante con moto, quasi Allegretto.

Bertini.

Andante con moto, quasi Allegretto.

Bertini.

legato

Fine.

poco cresc.

più cresc.

dimin.

rallentando

Da capo sin' al Fine.

* Diese Etüde ist sowohl mit positivem als auch mit negativem Handgelenk-Stakkatoanschlag zu studieren.
Vorübung: Czerny Op. 261 Heft I № 37 und Op. 821 Heft I № 56.

* This study is to be practised with positive as well as with negative wrist staccato.
Preparatory exercise: Czerny Op. 261, Vol. I № 37 and Op. 821, Vol. I № 56.

26.*

Vivace, scherzando.

Bertini.

2/4

p

cresc.

sf *dimin. e rallent.*

p *poco marc.*

dolce

* Zunächst mit positivem Handgelenk-Stakkato zu üben— später auch mit Fingergelenk-Stakkato.

* To be practised at first with positive *staccato*,— later also with *staccato* from the finger joint.

27.

Allegretto.

Bertini.

D. S. al Fine.

Fingerrepetitions-Übungen.
Exercises for the repetition of the fingers.

28.*

Bertini.

Allegretto.

*) Vorübung: Czerny Op. 261 Heft I N° 21, 42, 65.
" " 821 " " " 16, 17.

*) Preparation: Czerny Op. 261, Vol I N°s 21, 42, 65.
" " 821 " " " 16, 17.

V.A. 2818.

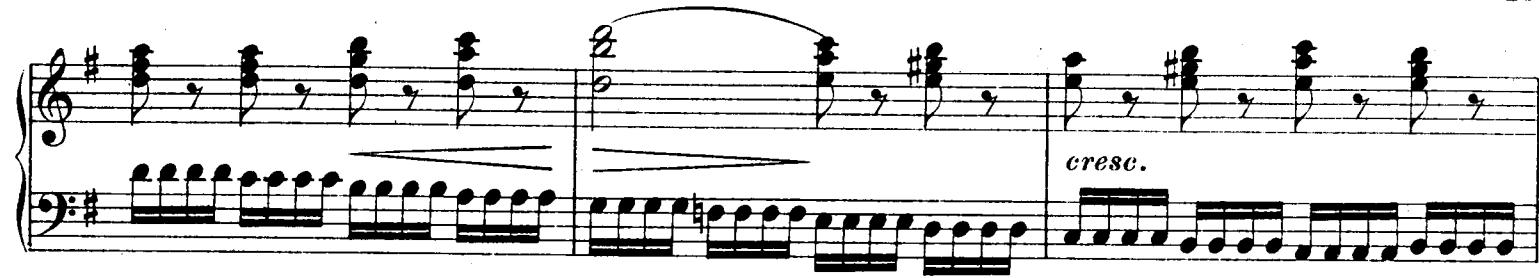
29.*)

Czerny

Molto allegro.

* Die Tonbildung geschieht durch eine zupfende Bewegung des Fingers. Die Schnelligkeit des Zeitmaßes wird durch eine entsprechende Handgelenkbewegung (Hinauf- und Hinabbewegung der Hand mit jedem Taktviertel) wirksam gesteigert.

* The tone is produced by a plucking movement of the fingers. The rapidity of time can be effectively increased by a corresponding movement of the wrist. (Up and down movement of the hand with every quarter of the bar.)



dimin.

p

4 3 2 1 4 3 2 1

cresc.

sf

2

30.*

Czerny.

Allegro vivace.

The sheet music consists of five staves of piano music. The first staff starts with a treble clef, a key signature of one flat, and common time. It features sixteenth-note patterns with fingering (4, 3, 2, 1) and dynamic markings (p, 4). The second staff begins with a bass clef and a key signature of one flat. The third staff continues the pattern with a bass clef and one flat. The fourth staff shows a crescendo (cresc.) followed by a dynamic (5). The fifth staff includes dynamic markings (f, dimin., mf), a bass clef, and a key signature of one flat. The music concludes with a bass clef and a key signature of one flat.

*) Siehe Bemerkung zur vorhergehenden Etüde.

| *) See explanation of the preceding study.
V.A. 2818.

4 3 2 1

cresc.

sf

p

3 1 5

4

3 2 1 5

1 2

1 3

cresc.

f

5

2 4

1 3

2 4

1

48 Geläufigkeits - Übungen
von größerer Schwierigkeit.

Velocity Exercises
of greater Difficulty.

31*)

Molto allegro.

Czerny.

*) Als Vorübung zur Erlangung einer ruhigen Handstellung sei folgendes Beispiel empfohlen:

*) As a preparation for gaining a quiet position of the hand, the following example is to be recommended:

Sheet music for piano, page 49, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *dimin.*, *p*, *cresc.*, *più cresc.*, *f*, *più f*, *ff*, and *8*. Fingerings are indicated above the keys in some staves. The music consists of six staves, likely for two hands, with various clefs and key signatures.

32.

Molto allegro.

Czerny.

Musical score for Op. 32, No. 32, featuring ten staves of piano music. The score is in common time and uses both treble and bass clefs. Fingerings and dynamic markings like *p*, *f*, *sf*, and *pp* are included. The music includes crescendo and decrescendo markings, and a *dolce* dynamic in the eighth staff.

4 5

3 1

cresc.

f

dimin.

4 5

5 3

4 5

4 5

1 4 1 1 2

p

2 1

8.....

2 4

cresc.

dimin.

2 5 3 1

pp

V. A. 2818.

33.

Bertini.

Allegro.

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

f

p *cresc.*

più cresc.

dim.

p

ff

34.

Bertini.

Allegro.

p

ff

ff

A musical score for piano, consisting of six staves of music. The music is in common time and includes various dynamics such as *p*, *f*, *ff*, and *pp*. The score features complex fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. The bass staff includes sustained notes and bass clef changes. The score concludes with a dynamic *p* and a bass clef change.

35.

Bertini.

Andante.

The sheet music contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and major key signature. Fingerings are indicated above the notes, and dynamics such as *p*, *pp*, *mf*, and *cresc.* are used. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *pp*. The third staff begins with a dynamic *mf*. The fourth staff ends with a dynamic *cresc.*

36.

Bertini.

Allegro.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of two sharps. The first staff (treble clef) has a dynamic of *f* and includes fingerings 1, 2, 4, 1; 1, 2, 3; and 1, 2, 3. The second staff (bass clef) has a dynamic of *p* and a crescendo marking. The third staff (treble clef) has a dynamic of *f*. The fourth staff (bass clef) has a dynamic of *ff* and includes fingerings 2, 4, 1; 2, 4, 1; 2, 4, 1; 2, 4, 1. The fifth staff (treble clef) has a dynamic of *p* and includes fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1. The sixth staff (bass clef) has a dynamic of *pp* and includes fingerings 3, 4, 2; 3, 4, 2; 3, 4, 2; 3, 4, 2.

37.

Allegretto.

Bertini.

Allegretto.

Bertini.

p

poco cresc.

dimin.

p

8.....

cresc.

f

dimin.

p cresc.

f

ff

dim.

cresc.

f

38.*

Presto.

Czerny.

Fingerings: *fp leggiero*, *cresc. poco a poco*, *f dimin. poco a poco*, *p5*.

* Diese Etüde ist vorzugsweise eine Handgelenk-Übung.
Die Finger bleiben - soweit es sich um ihre Bewegung im Knöchelgelenk handelt - durchaus inaktiv.

Vorübung: Czerny, Op. 261 Heft I № 47.

* This study is especially a wrist exercise. The fingers remain as far as their movement in the joints is concerned throughout inactive.

Preparatory exercise: Czerny, Op. 261, Vol I № 47.

pp

cresc. poco a poco

1 3 4

f *p*

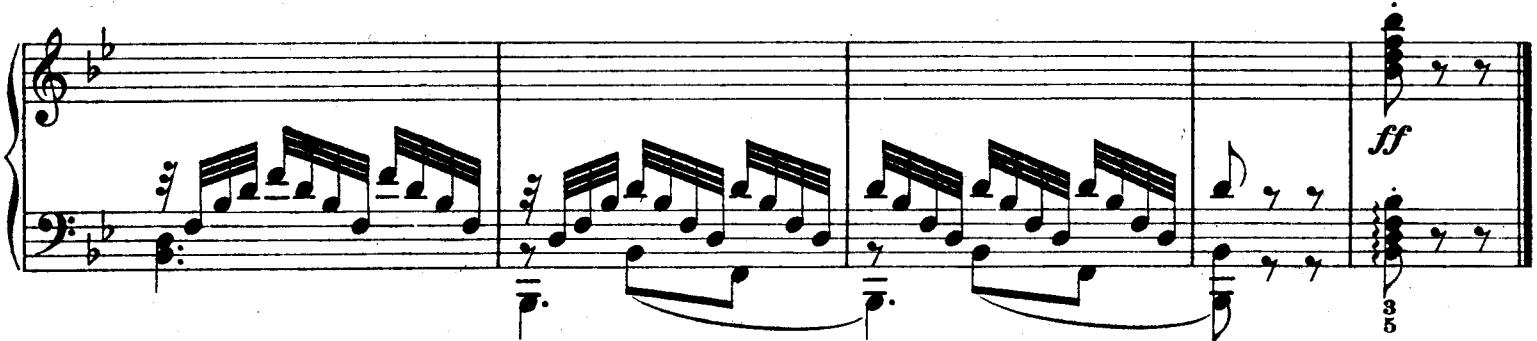
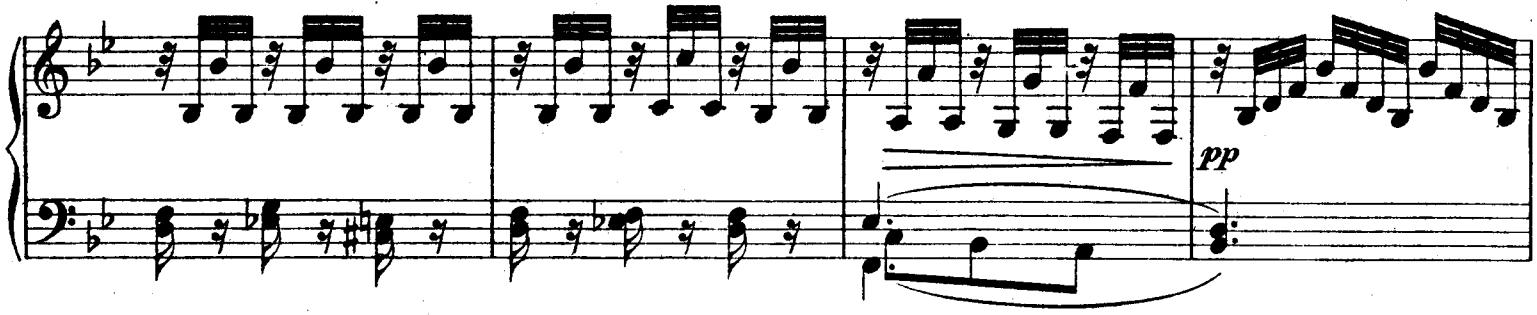
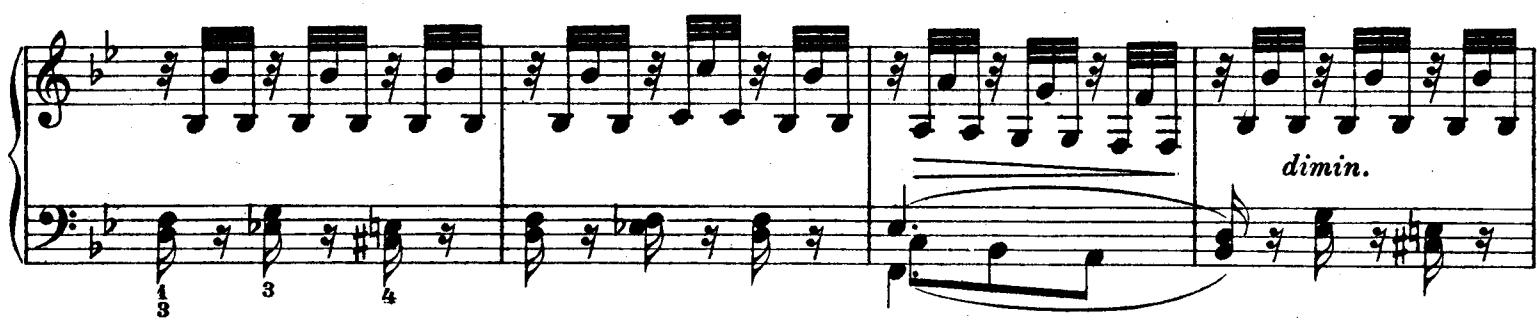
ff *sf*

cresc. *3*

sf *4*

ff *4* *5* *4* *5*

fp



39.

Czerny.

Vivace.

.....

p *cresc.*

dimin.

pp

cresc. poco a poco

f

5 4 5 4 5 4 5 4
p cresc. poco a poco

8.....

8.5.....

f

ff

sf

40.

Allegro moderato.

Bertini.

sf legato

sf

3 4 4 3 4
3 4 4 3 4
3 4 4 3 4
3 4 4 3 4
3 4 4 3 4
3 4 4 3 4
p₂

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

cresc.

dim. smorz.

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

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

dim.

1 3 5
1 3 5
1 3 5
1 3 5
1 3 5
1 3 5

p
p

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

più dimin.
4 1 3 4 1 3 4 1 3
4 1 3 4 1 3 4 1 3
4 1 3 4 1 3 4 1 3
4 1 3 4 1 3 4 1 3
4 1 3 4 1 3 4 1 3
4 1 3 4 1 3 4 1 3

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

pp
2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4

41.

Molto allegro.

Czerny.

Musical score for Op. 41, Molto allegro, featuring ten staves of piano music. The score includes dynamic markings such as *p*, *f*, *ff*, *cresc.*, and *pp*. Fingerings are indicated above the notes in many measures. The music consists of six measures in 2/4 time, followed by four measures in 3/4 time, and then four measures in 2/4 time. The key signature is one flat throughout.

Sheet music for piano, page 67, featuring 12 staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef and a treble clef. The music includes various dynamics such as *meno f*, *cresc.*, *p subito*, *cresc.*, *più cresc.*, *f*, *ff*, and *sf*. Fingerings are indicated above the notes in some staves. The page number 67 is located at the top right, and the volume number V. A. 2818. is at the bottom center.

meno *f*

cresc.

p subito

cresc.

più cresc.

f

ff

sf

V. A. 2818.

Übungen
im einfachen Seitenschlag.

Exercises
in simple side stroke.

42.*

Czerny.

Molto vivo.

*) Die nach oben gestrichenen Noten der rechten Hand werden durch einen leichten, durch die Drehbewegung des Vorderarmes unterstützten Handanschlag ausgeführt.

(Siehe meine „Methodik des Klavierspiels“)

Vorübung: Czerny Op. 261 Heft I № 5, 6, 8, 31, 33.

„ „ 821 „ „ „ 4.

*) The notes of the right hand marked with the stems upward are executed by a light touch of the hand supported by a turning movement of the forearm.

(See my "Methodik des Klavierspiels".

Preparatory exercise: Czerny Op. 261 Vol. I № 5,
6, 8, 31, 33 and Op. 821 Vol. I № 4.

V. A. 2818.

Sheet music for piano, page 69, featuring five staves of musical notation. The music is in common time and includes the following markings:

- Staff 1:** Dynamics include **p**, **1 3**, **1 3**, **4 3**, and **4 3**. Fingerings are indicated above the notes.
- Staff 2:** Dynamics include **cresc.**, **dim.**, **p cresc.**, and **f**.
- Staff 3:** Dynamics include **5** and **8.....**
- Staff 4:** Dynamics include **dim.**, **p**, and **8.....**
- Staff 5:** Dynamics include **cresc.**, **ff**, and **8.....**

43.*

Czerny.

Molto allegro.

The music is composed of six staves of piano notation. The first two staves are in G minor (two sharps) and 6/8 time. The first staff starts with a dynamic 'p.'. The second staff begins with a dynamic '>con anima'. The third staff has a dynamic 'sf' (fortissimo) at the end. The fourth staff has a dynamic 'p' at the beginning. The fifth staff ends with a dynamic 'p' and a '1' below it. The notation includes various note heads, stems, and bar lines, with some notes having numerical markings (e.g., 1, 2, 3, 4) below them.

*) Zunächst mit einfacherem Seitenschlag auszuführen.
Vergl. die Bemerkung zur vorigen Etüde. Später ist
der kombinierte Seitenschlag anzuwenden (Schüttelbewegung des ganzen Armes). Siehe meine „Me-
thodik des Klavierspiels.“

*) To be executed at first with simple side stroke. Com-
pare the explanation of the preceding study. Later the
combined side stroke is to be used (shaking move-
ment of the entire arm). See my "Methodik des Kla-
vierspiels."

Sheet music for piano, page 71, featuring five staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics *p* and *mf*. Fingerings: 1, 3, 5; 4, 5; 4, 5.
- Staff 2:** Fingerings: 5-4; 5, 4; 5, 4; 1, 3.
- Staff 3:** Dynamics *dimin.* and *p*. Fingerings: 2, 4; tr. 2, 4; 2, 4.
- Staff 4:** Dynamics *p* and *cresc.* Fingerings: 3, 1; tr. 2, 4; 5, 5; 4, 5; 5, 4; 4, 4.
- Staff 5:** Dynamics *f* and *dimin.* Fingerings: 2, 2, 2; 2, 2, 2.

Musical score for piano, page 72, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Treble clef, key signature of one flat. Measure 1: Measures 4 and 5 are grouped by a brace. Measure 2: Measures 4.5 and 4.5 are grouped by a brace. Measure 3: Dynamics *p*, Measures 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4. Measure 4: Measures 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4.

Staff 2 (Second from Top): Treble clef, key signature of one flat. Measure 1: Measures 5, 4.5, 4.5 are grouped by a brace. Measure 2: Dynamics *p*, Measures 1, 2, 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4. Measure 3: Measures 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4.

Staff 3 (Third from Top): Treble clef, key signature of one flat. Measure 1: Dynamics *p*, Measures 1, 2, 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4. Measure 2: Measures 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4.

Staff 4 (Fourth from Top): Treble clef, key signature of one flat. Measure 1: Dynamics *p*, Measures 1, 2, 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4. Measure 2: Measures 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4.

Staff 5 (Bottom): Treble clef, key signature of one flat. Measure 1: Measures 1, 2, 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4. Measure 2: Measures 3, 4, 5, 4.5, 4.5, 4, 2, 4, 2, 3, 4.5, 2, 4, 2, 4.

Articulations: Slurs, grace notes, and dynamic markings (*p*, *dolce*, *dimin.*, *cresc.*, *ff*) are present throughout the score.