# DOHNÁNYI

## *ESSENTIAL*
# *FINGER EXERCISES*
## *FOR OBTAINING A SURE PIANO TECHNIQUE*

**EDIZIONI SUVINI - ZERBONI · MILANO**

# ESSENTIAL FINGER EXERCISES

# ERNŐ DOHNÁNYI

## ESSENTIAL
# FINGER EXERCISES
## FOR OBTAINING A SURE PIANO TECHNIQUE

## ESERCIZI ESSENZIALI
## DELLE DITA
PER CONSEGUIRE UNA SICURA TECNICA PIANISTICA

DIE WICHTIGSTEN
## FINGERÜBUNGEN
ZUR ERLANGUNG EINER SICHEREN KLAVIERTECHNIK

EDIZIONI SUVINI ZERBONI - MILANO

# PREFACE

In music-schools piano tuition suffers mostly from far too much exercise material given for the purely technical development of the pupils, the many hours of daily practice spent on these not being in proportion to the results obtained. Musicality is hereby badly neglected and consequently shows many weak points. The fault is, that the pupils are not taught to practise properly, and on the other hand, that far too many studies and exercises are given from which only little value can be gained, whilst not enough time is left for the study of repertory pieces. A few show-pieces are usually repeated to excess, as they are needed for public production, whereby the teacher's reputation is generally more benefited than the pupil's progress. Correct sense of style can however, only be furthered by a sufficient knowledge of musical literature.

Therefore, before all else the amount of studies (« Etudes ») must be reduced and this can be done without harm if they are replaced by such exercises, which, in lesser time, bring forth the same benefits. Finger exercises are preferable to studies (« Etudes »), if only for the reason that they can be practised from memory, and consequently the whole attention can be concentrated on the proper execution, which is most important.

The preparatory degrees are not considered here. Beginning with the middle stages, a judicious choice of studies by Cramer and Bertini suffices;

# PREFAZIONE

L'insegnamento pianistico soffre nella maggior parte delle scuole musicali di una ipertrofia di studi tecnici, mentre la parte propriamente musicale viene alquanto trascurata. Pertanto i risultati raggiunti dagli alunni non sono proporzionati al tempo che essi dedicano agli esercizi.

L'errore, a mio avviso, è duplice: da una parte, non viene insegnato agli alunni il modo di eseguire gli esercizi razionalmente e senza spreco di tempo; dall'altra, i programmi di studio impongono loro parecchi Studi ed esercizi dai quali essi non possono ricavare che un minimo di utilità. Ma c'è di più: siccome gli alunni (o piuttosto gli insegnanti) debbono anche prodursi in pubblico, i pochi pezzi destinati all'esecuzione concertistica devono essere ripetuti fino alla noia, cosicchè per la conoscenza approfondita della letteratura pianistica resta ben poco tempo. Eppure, senza un'adeguata conoscenza di quella letteratura, non è possibile formarsi un sicuro gusto stilistico.

Innanzitutto si dovrà, quindi, diminuire il numero degli Studi: ciò potrà avvenire senza danno alcuno se gli esercizi saranno scelti in maniera da offrire lo stesso profitto pur con risparmio di tempo. Gli esercizi per le dita sono quindi più importanti degli Studi, anche perchè, eseguiti come sono a memoria, ci permettono di accentrare tutta la nostra attenzione sulla qualità dell'esecuzione, il che, come sappiamo, è indispensabile in tutti gli esercizi.

I gradi preparatori non sono contemplati in questo ordine di idee. Dal grado medio in poi un'oculata scelta dagli Studi di Bertini e di Cramer e dal « Gradus » di Clementi, unitamente

# VORWORT

Der Klavierunterricht leidet in den meisten Musikschulen an einem Zuviel an Übungsmaterial für die rein technische Ausbildung, ohne dass die Wirkung im Verhältnis stünde zu der Zeit, die die Schüler zum Üben verwenden müssen. Das Musikalische wird dabei arg vernachlässigt und erweist fühlbare Lücken.

Der Fehler liegt darin, dass die Schüler einerseits nicht gelehrt werden richtig zu üben, andererseits ihnen viel zu viel solche Etüden und Übungen auferlegt werden, aus denen sie nur geringen Nutzen ziehen können, während ihnen zum Repertoirstudium nicht genügend Zeit bleibt. Die wenigen Vortragsstücke, die sie studieren, werden bis zum Überdruss oft durchgekaut, da sie zum « Vorspielen » dienen sollen, wodurch sich ja weniger die Schüler, als die Lehrer produzieren wollen. Stilgefühl lässt sich aber ohne einigermassen befriedigende Literaturkenntnis nicht bilden.

Zunächst muss also der Stoff an Etüden beschränkt werden, was ohne Schaden geschehen kann, wenn solche Übungen vorgenommen werden, die bei geringerem Zeitaufwand denselben Nutzen bringen. Fingerübungen sind daher Etüden vorzuziehen, schon auch deshalb, weil sie ohne Noten gespielt werden und dadurch die ganze Aufmerksamkeit auf ihre Ausführung konzentriert werden kann, was beim Üben ungemein wichtig ist.

Von den unteren Stufen sehe ich hier ganz ab. Von den mittleren Stufen angefangen, genügt eine geschickte Auswahl von Bertini's und Cramer's Etüden, später eine Auswahl aus Cle-

later, a selection from Clementi's «Gradus» with the subservient finger exercises, is sufficient for obtaining a reliable technique. Everything else — even Czerny, is superfluous; it does not contain anything of essential importance which might not be acquired through finger exercises, or by conscientious practising of appropriate passages of pieces. The Etudes by Chopin and Liszt belong of course to the category of concert-pieces, and play a part as important, for higher and highest stages, as Bach's Two and Three Voiced Inventions in connection with Bertini and Cramer, and the Well-tempered Clavier with Clementi.

Thus, by diminishing the amount of studies (Etudes), time is won for repertory music, and this time can be utilised still better, if only *some* of the pieces (« concert-pieces ») are practised up to finishing stage; concerning the larger number of pieces, the teacher should be satisfied as long as they are played by the pupil in a clear and efficient manner. In the long run the pupil will benefit by this.

A *wide* knowledge of musical literature can only be acquired by sight-reading. I cannot sufficiently recommend pupils to start early with sightreading: piano-music as well as chamber-music. I do not mean playing a piece once through, but to play it several times, so as to become well acquainted with it. It may be argued, that this must lead into superficial, untidy (« sloppy »), amateurish playing. The disadvantages of much sight-reading can be balanced by stricter demands put to the pupil, in regard to the performance of « concert-pieces », and to the execution of studies and exercises.

Much sight-reading has however advantages, which are unfortunately not sufficiently considered. Independently of the great advantage of a wider

ai corrispondenti esercizi per le dita, basteranno per far ottenere all'alunno una tecnica sicura. Tutti gli altri Studi, compresi quelli di Czerny, sono trascurabili, poichè non offrono niente di quanto non possa essere raggiunto o con gli esercizi per le dita o attraverso gli stessi pezzi destinati all'esecuzione in pubblico. Nei gradi superiori naturalmente non è possibile fare a meno degli Studi di Chopin e di Liszt, che vanno considerati piuttosto come pezzi di esecuzione; nè si potranno omettere le Invenzioni a 2 e a 3 voci di Bach, in connessione con gli Studi di Bertini e di Cramer, ed il « Clavicembalo ben temperato » accanto a Clementi.

La limitazione del numero degli Studi porta a un guadagno di tempo che potrà essere sfruttato con maggiore utilità nella preparazione dei pezzi destinati all'esecuzione in pubblico, mentre per gli altri l'insegnante si accontenterà, da parte dell'alunno, di una esecuzione comunque discreta e pulita.

Una vasta conoscenza della letteratura pianistica non potrà essere raggiunta se non attraverso molti esercizi di lettura a prima vista. Non raccomanderò mai abbastanza agli insegnanti di abituare tempestivamente gli alunni a leggere molto, anche musica da camera. Intendo dire non una semplice lettura, ma una lettura assidua e ripetuta molte volte allo scopo di conoscere il maggior numero possibile di composizioni. So bene che taluni insegnanti, soprattutto coloro che sono poco forti nel suonare a prima vista, mi obietteranno che, seguendo il mio consiglio, gli alunni acquisterebbero una maniera superficiale, sciatta, « dilettantesca ». Ma questi svantaggi della lettura assidua possono essere facilmente controbilanciati dalla esigenza della massima precisione e nitidezza negli Studi, negli esercizi e nei pezzi destinati all'esecuzione in pubblico. La lettura frequente comporta invece tanti vantaggi, i quali purtroppo non sono ancora adeguatamente apprezzati. A prescindere dall'utilità che ha, di per se stessa, la conoscenza della letteratura pianistica, si avrà pure un per-

menti's «Gradus» vollkommen, neben den entsprechenden Fingerübungen zur Erlangung einer sicheren Technik. Alles andere, auch Czerny, ist entbehrlich; es enthält nichts Wesentliches, was nicht durch Fingerübungen oder bei den Vortragsstücken erlernt werden könnte. Selbstverständlich sind die als Vortragsstücke zu behandelnden Etüden von Chopin und Liszt auf den höheren und höchsten Stufen ebensowenig zu umgehen, wie Bachs 2- und 3-stimmige Inventionen neben Bertini und Cramer, und das « Wohltemperierte Clavier » neben Clementi.

Ist durch Verminderung des Stoffes an Etüden mehr Zeit zum Repertoirstudium gewonnen, so kann diese Zeit noch nützlicher verwendet werden, wenn nur ein Teil der zu studierenden Vortragsstücke zum « Vorspielen » ausgearbeitet wird, bei dem grösseren Teil sich aber der Lehrer begnügt, wenn sie der Schüler im grossen ganzen anständig und sauber spielt. Der Nutzen wird sich später zeigen.

Eine umfassende Literaturkenntnis lässt sich aber nur durch vieles Vomblattspielen erwerben. Ich kann nicht genug empfehlen, die Schüler schon zeitig anzuhalten, viel vom Blatt zu spielen, auch Kammermusik. Ich verstehe hier kein einmaliges, sondern ein mehr- und oftmaliges Durchspielen eines Stückes zum Zwecke des Kennenlernens. Man wende nicht ein, dass dieses den Schüler leicht zu oberflächlichem, schlampigem, «dilettantischem» Spiel verleite! Diese Nachteile des Blattlesens lassen sich vollkommen paralysieren durch die Forderung der höchsten Korrektheit und Sauberkeit bei den Etüden, Übungen und bei den Stücken, die zum « Vorspielen » dienen sollen. Hingegen hat das viele Vomblattspielen Vorteile, die leider nicht genügend gewürdigt sind. Abgesehen von dem Vorteil, den es an und für sich bietet und dass durch die Kenntnis der Literatur das Stilgefühl gefördert wird, bringt es auch in

knowledge of musical literature, thus acquired, the sense of style is improved, and it is also of use, in regard to technique, for the deftness and the surety of the fingers are increased. The less time spent on purely technical studies, the more important it is to practise with full concentrated thought. It is absolutely useless to practise exercises in a thoughtless, mechanical manner, especially when the eyes are riveted on the music. When playing, even the simplest of finger exercises, the full attention must be fixed on the finger-work, each note must be played consciously, in short: not to practise merely with the fingers, but through the fingers with the brain. As far as finger exercises are concerned, there are a number of works, which offer a vast field of profit and interest. They contain however too many exercises, the usefulness of which are questionable, when it comes to practical playing. After all, however technically well equipped a pianist may be, certain difficulties have to be conquered by special practice during the study of the piece itself. I do not speak of special cases, such as hands spoiled by bad training, deeply rooted faults etc., where special exercises are necessary. In the following exercises, I have endeavoured to collect material in condensed form, yet as complete as possible, which should help piano students to acquire a reliable technique. They are even all-sufficient for finished pianists to keep in training, and to retain the already acquired technique. Many exercises are new, do not however lay any claim either to originality or beauty. I hope, withal, that they will prove useful.*

Budapest, June 1929.

*ERNŐ DOHNÁNYI*

fezionamento del gusto stilistico, oltrechè un vantaggio di carattere tecnico, in quanto il suonare molto a prima vista favorisce l'agilità delle dita.

Quanto più breve il tempo che l'alunno dedica agli studi puramente tecnici, tanto maggiore la necessità di scegliere esercizi condensati e di lavorarli con la maggiore concentrazione possibile. La ripetizione vuota ed assente degli Studi, quando una parte dell'attenzione è assorbita dalla lettura della musica, è perfettamente inutile. Anche negli esercizi più semplici tutta la nostra attenzione deve essere concentrata sul movimento delle dita, acquistando coscienza di ogni singolo suono eseguito. In altre parole: dobbiamo eseguire gli esercizi non già con le dita, bensì con la mente per mezzo delle dita. Per quanto riguarda tali esercizi, esistono molte pubblicazioni, anche eccellenti, che offrono gran copia di cose utili e interessanti. Ma esse contengono pure troppi esercizi che offrono poca o nessuna utilità per quando l'alunno passa ai pezzi di esecuzione. In fondo, certe difficoltà il pianista imparerà a superarle, anche se dotato della massima preparazione tecnica, soltanto alle prese coi pezzi stessi. Comunque non intendo, nel presente lavoro, estendere il mio esame ai casi speciali (p. es. sbagliato impianto della mano, difetti inveterati, ecc.; che richiedono esercizi specifici).

Nella presente raccolta ho cercato di riunire un materiale che offrisse in modo esauriente ed in forma condensata tutto il necessario per il conseguimento di una sicura tecnica da parte degli alunni dei gradi medi e superiori e che servisse, nello stesso tempo, ad addestrare i pianisti già formati e a far conservare loro le cognizioni e la tecnica già acquisite.

Alcuni esercizi rivelano una certa novità, ma la raccolta non ha pretese nè di originalità nè di bellezza. Confido, invece, che essa possa dimostrare la sua pratica utilità.

Budapest, giugno 1929.

*ERNŐ DOHNÁNYI*

rein technischer Hinsicht Nutzen: es fördert Gewandtheit und Fertigkeit der Finger.

Je weniger Zeit nun aber den rein technischen Übungen zugewendet wird, desto konzentrierter müssen die Übungen sein und desto konzentrierter muss geübt werden. Ein geistloses Herunterleiern von Etüden, wenn noch dazu die Augen an den Noten kleben, ist nutzlos. Bei der einfachsten Fingerübung muss die volle Aufmerksamkeit der Tätigkeit der Finger zugewendet werden, jede Note mit Bewusstsein gespielt werden, mit einem Wort: man übe nicht mit den Fingern, sondern durch die Finger mit dem Kopf!

Es gibt nun in bezug auf Fingerübungen eine Reihe von zum Teil hervorragenden Werken, die eine Fülle des Nützlichen und Interessanten bieten. Sie enthalten aber zu viel solche Übungen, deren Nutzanwendung bei Vortragsstücken nur selten oder gar nie vorkommt. Schliesslich bleibt es bei noch so grossem technischen Rüstzeug nicht erspart, gewisse Schwierigkeiten erst bei den Stücken überwinden zu lernen. Von speziellen Fällen wie z. B. verbildete Hände, eingewurzelte Fehler usw., wo spezielle Übungen notwendig sind, spreche ich hier nicht.

In den vorliegenden Übungen habe ich versucht, in konzentrierter Form, aber möglichst vollständig ein Material zusammenzustellen, welches einerseits den Klavierschülern mittlerer und höherer Stufen zur Erlangung einer sicheren Technik, andrerseits den Ausgebildeten zum « Training » und zur Erhaltung ihrer bereits erworbenen Technik ausreichend ist.

Wenn auch manches in den Übungen neu sein dürfte, so machen sie auf Originalität ebensowenig Anspruch, wie auf Schönheit. Ich hoffe aber, dass sie sich in der Praxis bewähren werden.

Budapest, Juni 1929.

*ERNŐ DOHNÁNYI*

* Translated by Norah Drewett.

The exercises are to be practised first of all, each hand separately, and only later on, with both hands together. Those exercises which are written on one stave, the left hand is to play one octave lower. The upper fingering is for the right hand. The exercises have to be played *forte* with all possible strength, slowly and with well raised fingers, as well as *piano* in more rapid *tempo*. For training, the *forte* and slow practising is more beneficial. To practise *too* slowly is waste of time. The most rapid *tempo* in which the exercises can be played faultlessly, gives best results. Overfatigue must be avoided, and rest must be taken, when tiredness sets in.

The arrangement of the exercises is not progressive; that is why the following approximate division in three different grades of difficulties may be taken as a guide. Of course the more difficult exercises must not be undertaken before the easier ones have been mastered. It is not however necessary, to follow exactly the here given plan, as long as the limits of each category are respected.

I. (Easier ones) No. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (More difficult) No. 3, 4, 5, 6, 7, 8 (in the keys C, G and F) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Difficult) No. 8 (in the other keys) 9, 10, 11, 23, 25, 27, 30, 31, 32, 34, 35.

Gli esercizi vanno eseguiti dapprima separatamente con la mano destra e la mano sinistra e solo in seguito con ambo le mani ad un tempo. Gli esercizi incisi su un rigo solo vanno eseguiti con la mano sinistra un'ottava sotto.

La diteggiatura superiore si riferisce alla mano destra, quella inferiore alla mano sinistra. Gli esercizi saranno eseguiti sia *forte*, con la massima forza possibile, lentamente e con le dita ben alzate, sia *piano* con velocità accresciuta. Per l'addestramento sarà maggiormente utile l'esecuzione più forte e lenta. Ma l'esecuzione troppo lenta comporta un inutile spreco di tempo. L'efficacia maggiore va ascritta a quella velocità con la quale l'esecuzione resta ancora ineccepibile. Ogni sforzo soverchio sarà tuttavia da evitare e ogni senso di stanchezza dovrà essere eliminato immediatamente col riposo.

L'ordine degli esercizi non è progressivo: come orientamento può servire la tabella qui sotto riportata, che suddivide gli esercizi, in modo approssimativo, in tre gradi di difficoltà. Va da sè che gli esercizi più difficili dovranno essere affrontati soltanto dopo quelli più facili, ma entro le singole categorie non è necessario attenersi all'ordine in cui gli esercizi stessi risultano elencati.

I. (Esercizi più facili) nn. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (Più difficili) nn. 3, 4, 5, 6, 7, 8 (in DO, SOL e FA maggiore) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Difficili) nn. 8 (nelle altre tonalità), 9, 10, 11, 23, 25, 27, 30, 31, 32, 34, 35.

Die Übungen sind zunächst mit jeder Hand separat auszuführen, und erst nachher mit beiden Händen zusammen. Bei den auf einem System Geschriebenen spielt die linke Hand eine Octave tiefer. Der obere Fingersatz gilt für die rechte, der untere für die linke Hand. Die Übungen sind sowohl *forte*, mit möglichster Kraft langsam, mit möglichst gut gehobenen Fingern zu spielen, wie auch *piano* in beschleunigtem Tempo. Für « Training » ist das langsame, starke Üben vorteilhafter. Das zu langsame-Üben ist aber Zeitvergeudung. Das schnellste Tempo, in welchem man die Übungen tadellos spielen kann, ist das wirkungsvollste. Man hüte sich vor Übermüdung, und ruhe bei eintretender Müdigkeit aus. Die Anordnung der Übungen ist nicht progressiv, weshalb die untenstehende approximative Einteilung in 3 Schwierigkeitsgrade als Wegweiser dienen möge. Selbstverständlich sollen die schwierigeren Übungen nicht vor der Erledigung der leichteren vorgenommen werden: innerhalb der einzelnen Kategorien ist es jedoch nicht notwendig, die angegebene Reihenfolge einzuhalten.

I. (Leichtere Übungen.) Nr. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (Schwierigere.) Nr. 3, 4, 5, 6, 7, 8 (in den Tonarten C, G und F) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Schwere.) Nr. 8 (in den übrigen Tonarten) 9, 10, 11, 23, 25, 27, 30, 31. 32, 34, 35.

ESSENTIAL

# FINGER EXERCISES

FOR OBTAINING A SURE PIANO TECHNIQUE

## ESERCIZI ESSENZIALI DELLE DITA

PER CONSEGUIRE UNA SICURA TECNICA PIANISTICA

## DIE WICHTIGSTEN FINGERÜBUNGEN

ZUR ERLANGUNG EINER SICHEREN KLAVIERTECHNIK

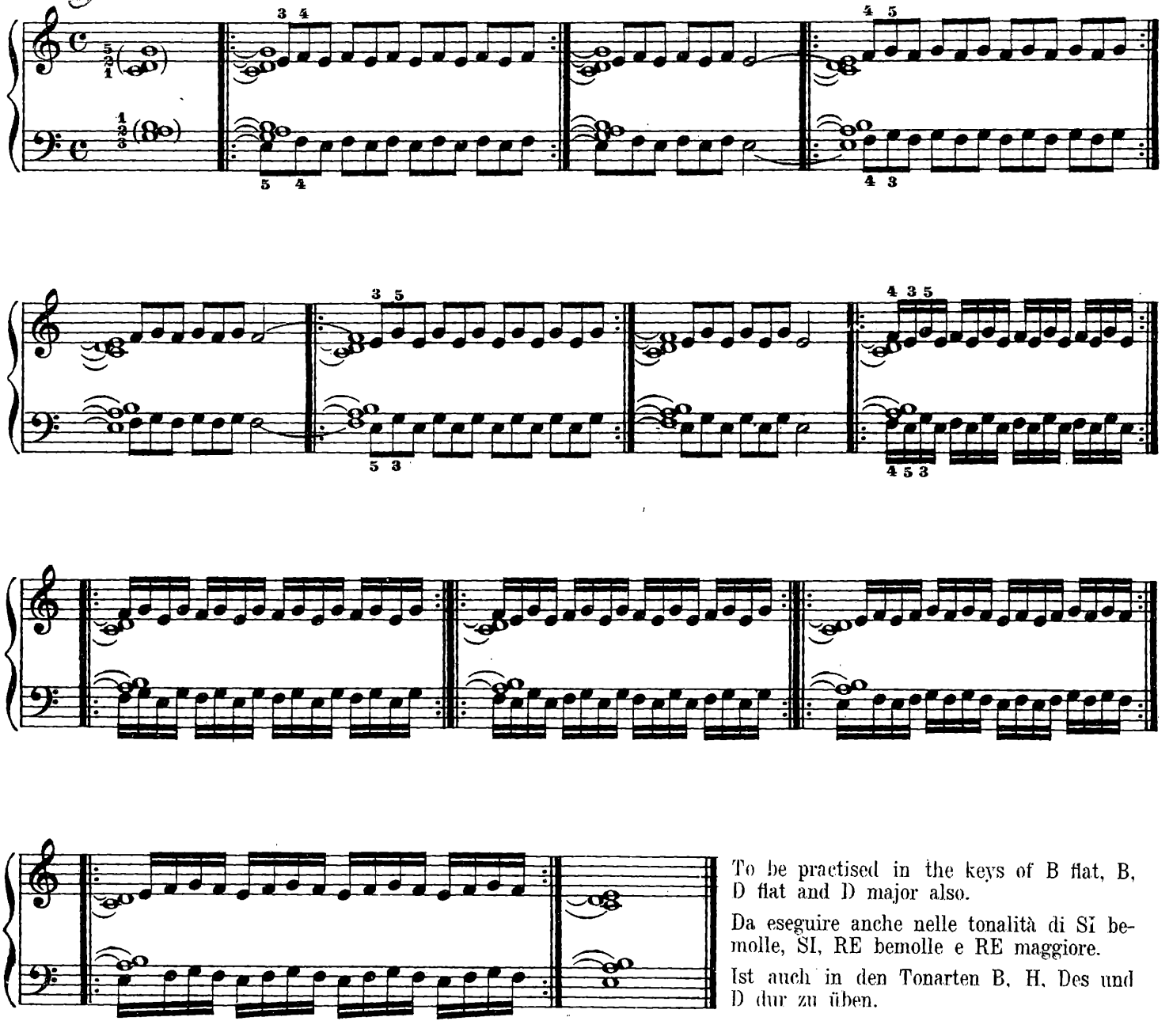
## I.

Exercises for the independence and the strengthening of the fingers.

Esercizi per rafforzare e rendere indipendenti le dita.

Übungen für die Unabhängigkeit der Finger und zu ihrer Kräftigung.

N. 1



To be practised in the keys of B flat, B, D flat and D major also.

Da eseguire anche nelle tonalità di SI bemolle, SI, RE bemolle e RE maggiore.

Ist auch in den Tonarten B, H, Des und D dur zu üben.

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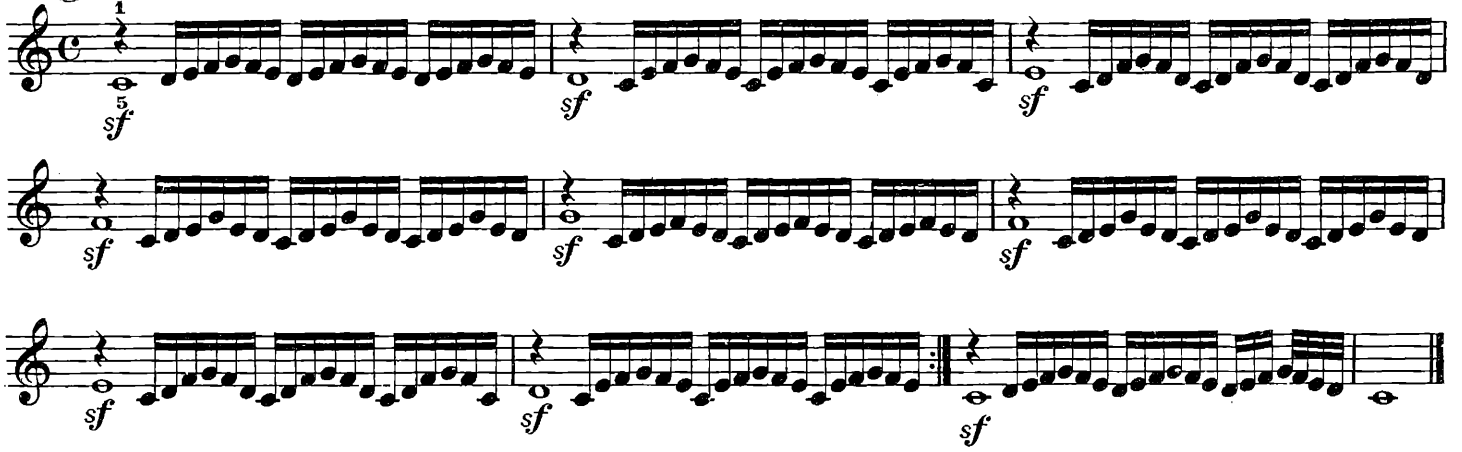
**N. 2**

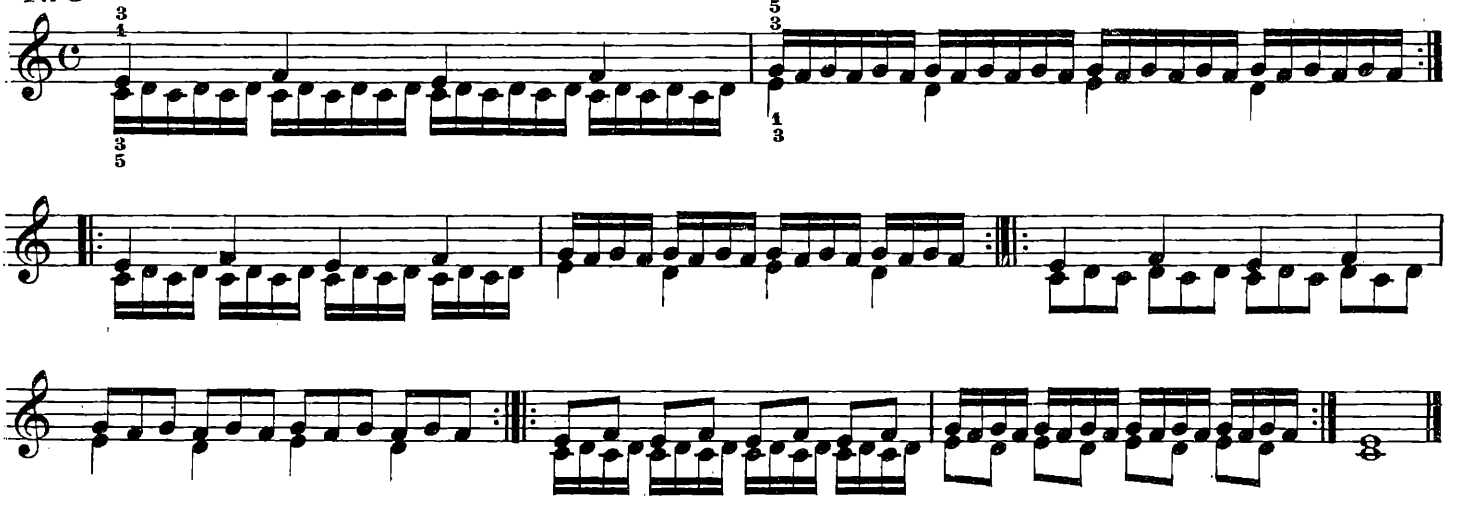


This exercise as well as those N. 3, 4, 5, 6 and 7, are to be practised also in the following keys: D flat, D, E flat, E, F, F sharp, B flat, and B major; C, C sharp, E flat, E, F, F sharp, B flat and B minor.

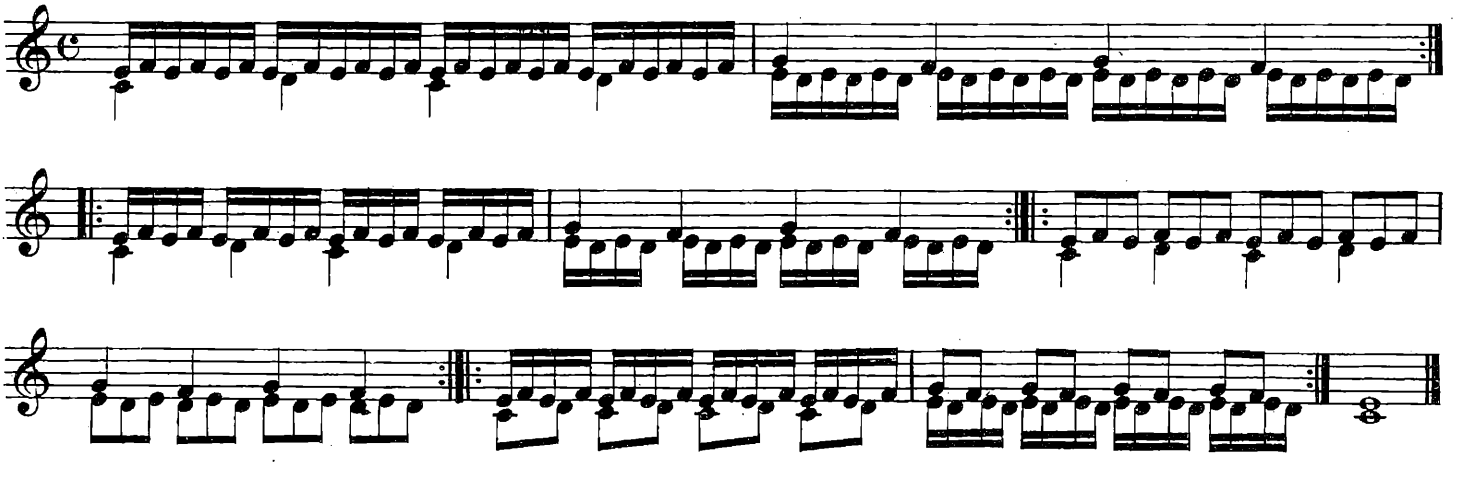
Gli esercizi 3, 4, 5, 6, e 7, vanno eseguiti anche nelle tonalità seguenti: RE bem., RE, MI bem., MI, FA, FA diesis, SI bem. e SI magg.: DO, DO diesis, MI bem., MI, FA, FA diesis, SI bem., e SI minore.

Diese Übung, sowohl wie N. 3, 4, 5, 6 und 7 sind abwechselnd auch in den folgenden Tonarten zu üben: Des, D, Es, E, F, Fis, B und H dur; C, Cis, Es, E, F, Fis, B und H moll.

**N. 3**



**N. 4**



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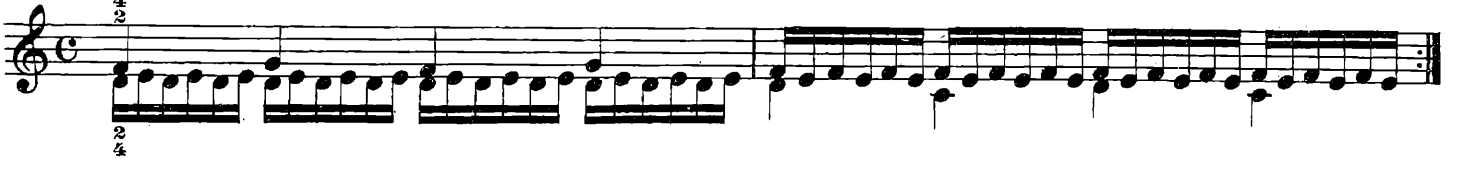
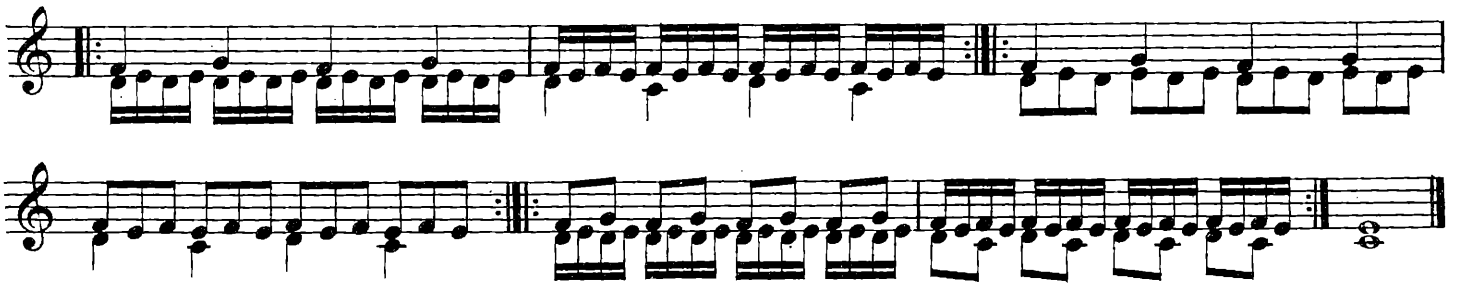
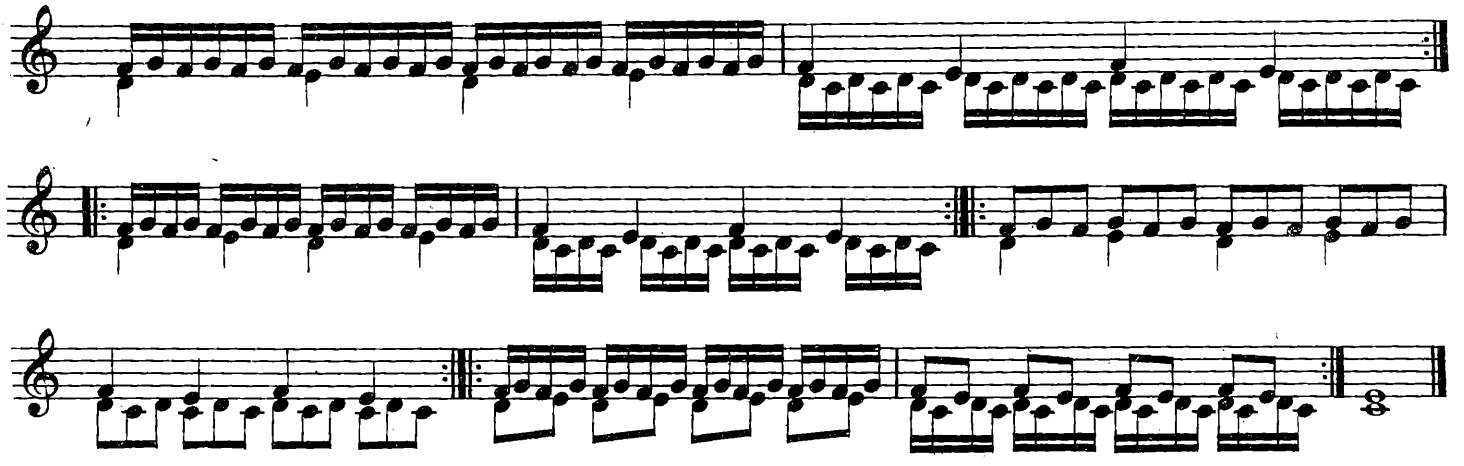
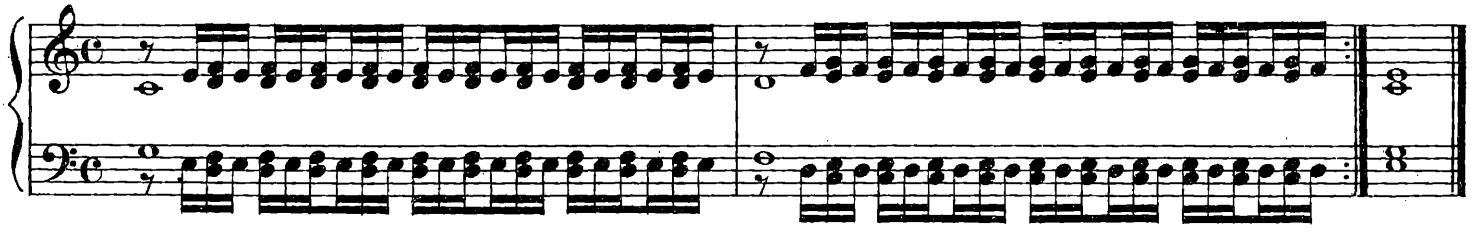




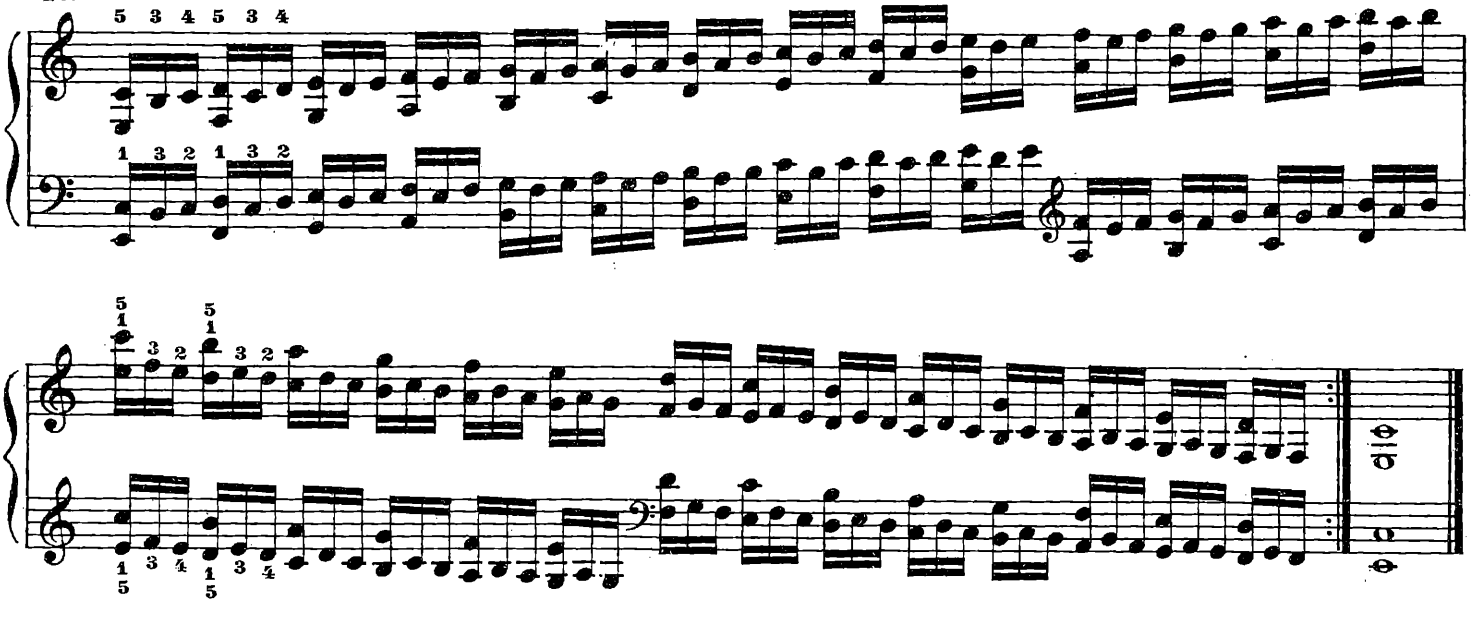
**N.6**



**N.7**



**N.8**

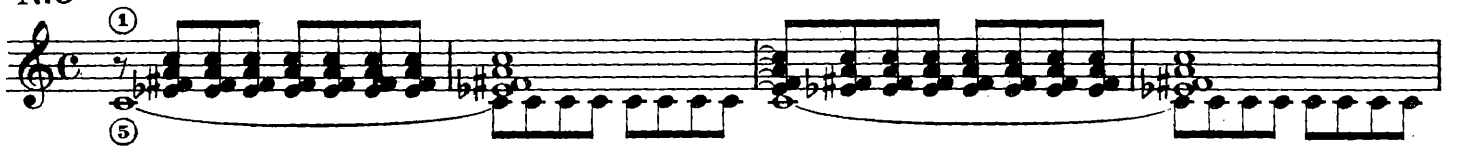


Is to be practised in turns in all other keys.

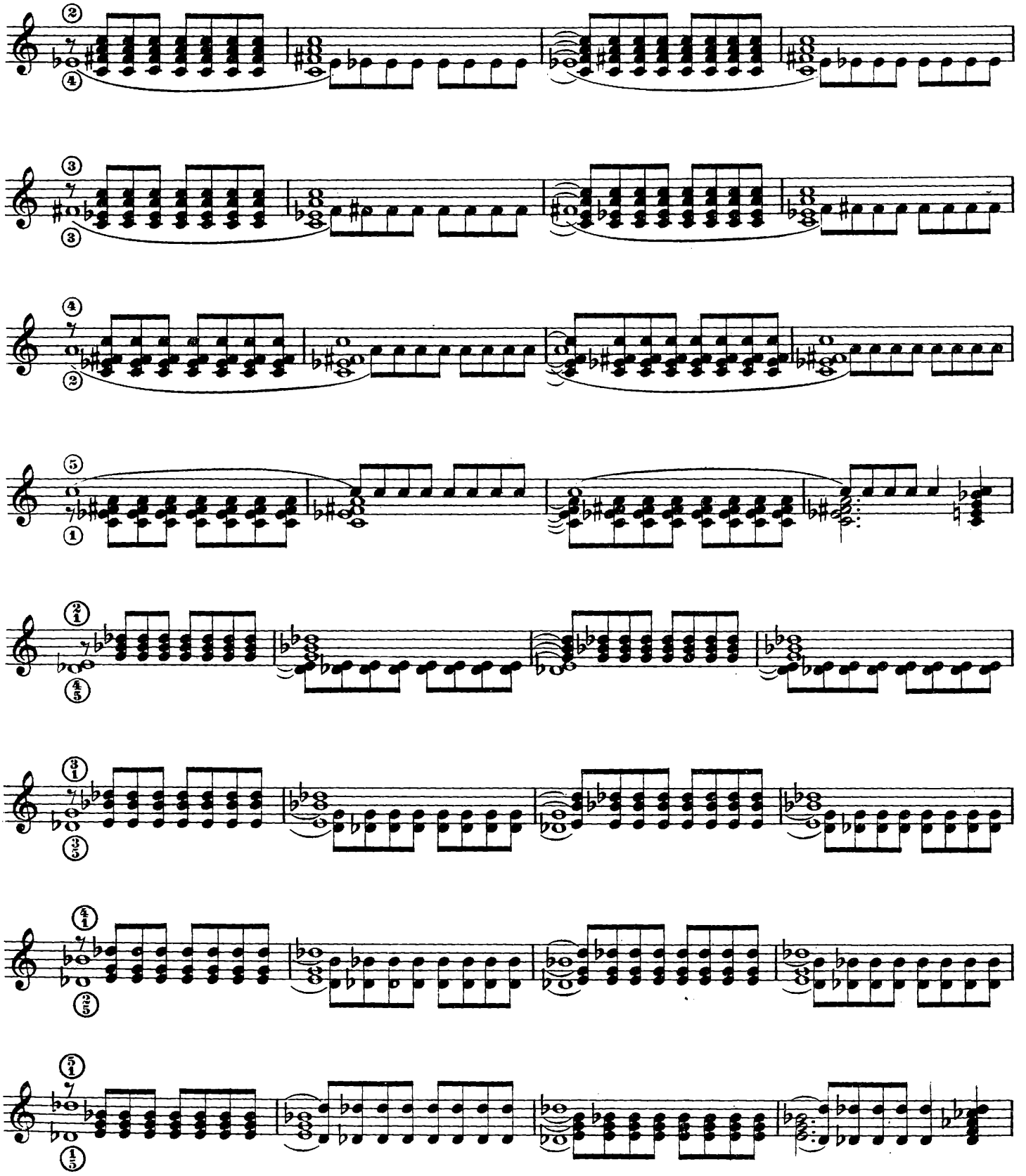
Da eseguire anche in tutte le altre tonalità.

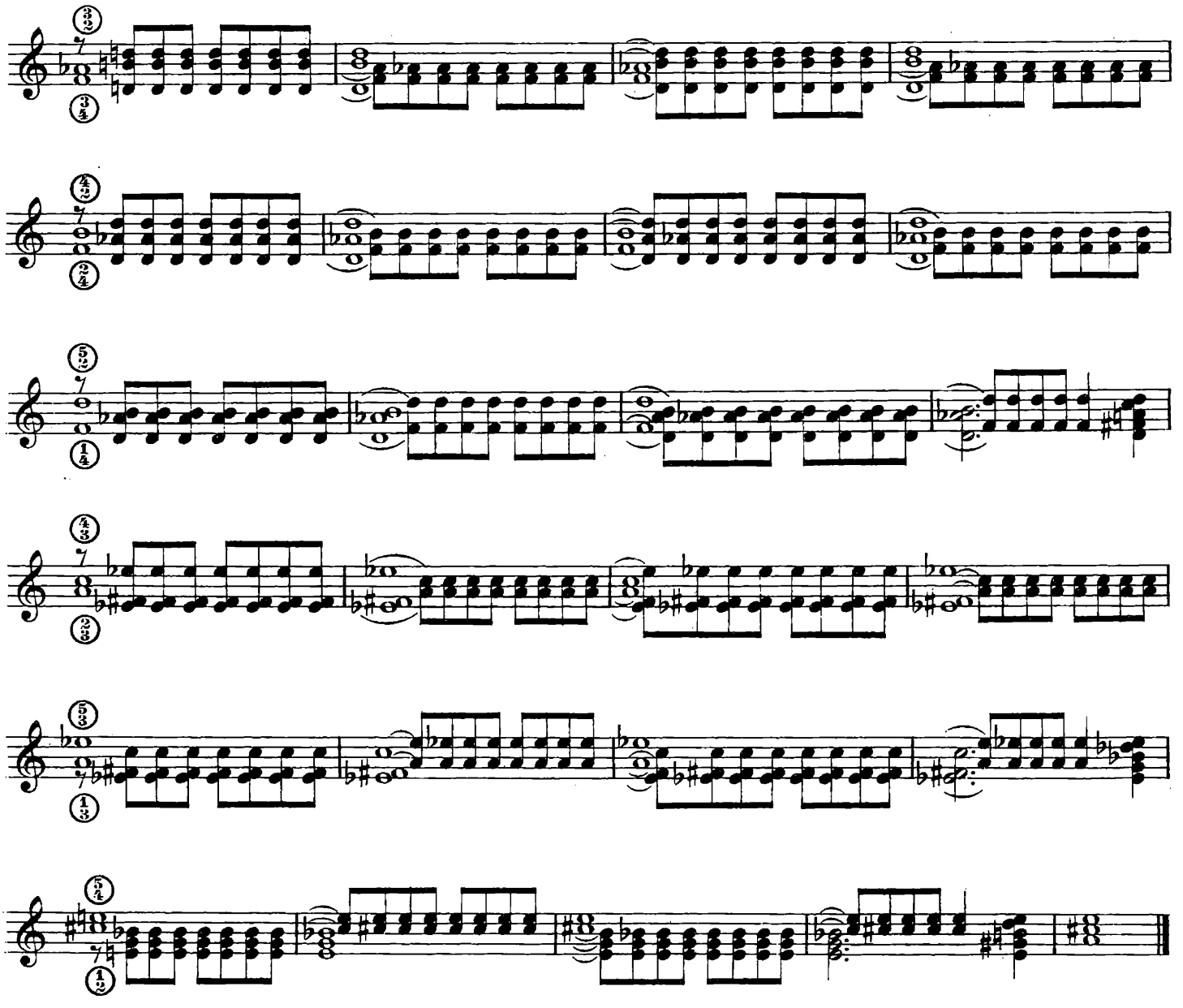
Ist abwechselnd auch in allen anderen Tonarten zu üben.

## N.9



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

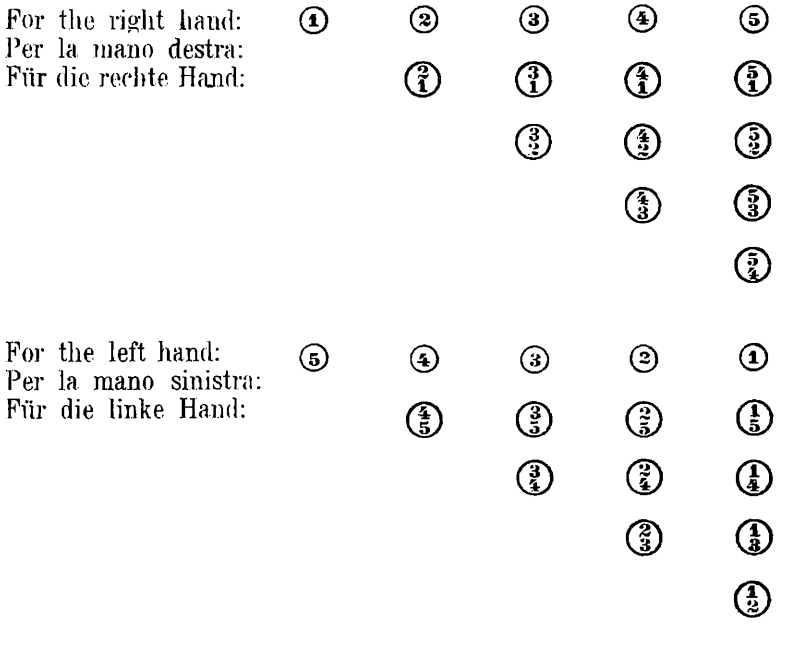




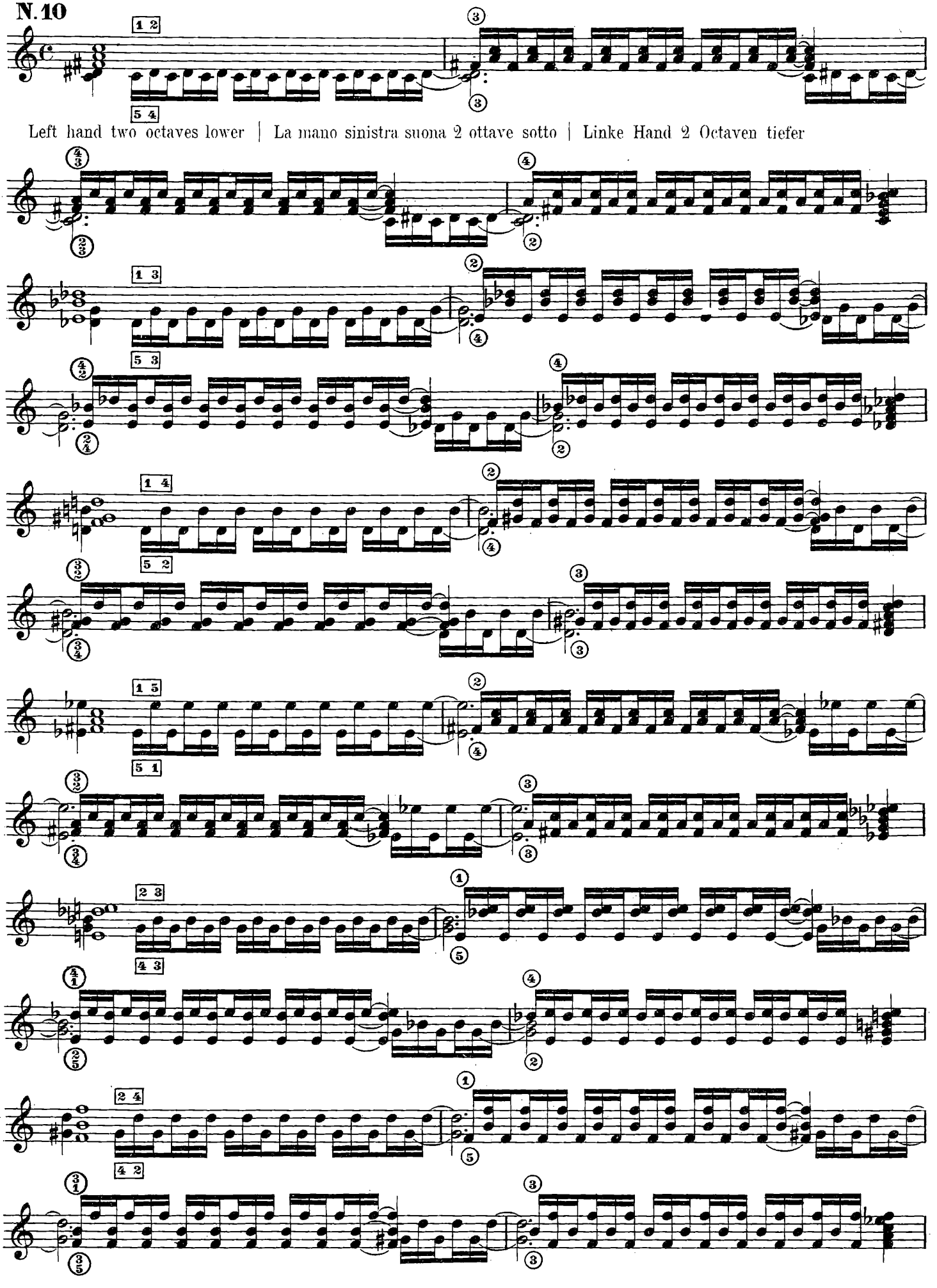
The following scheme facilitates the memorising of the exercices N. 9a and 9b:

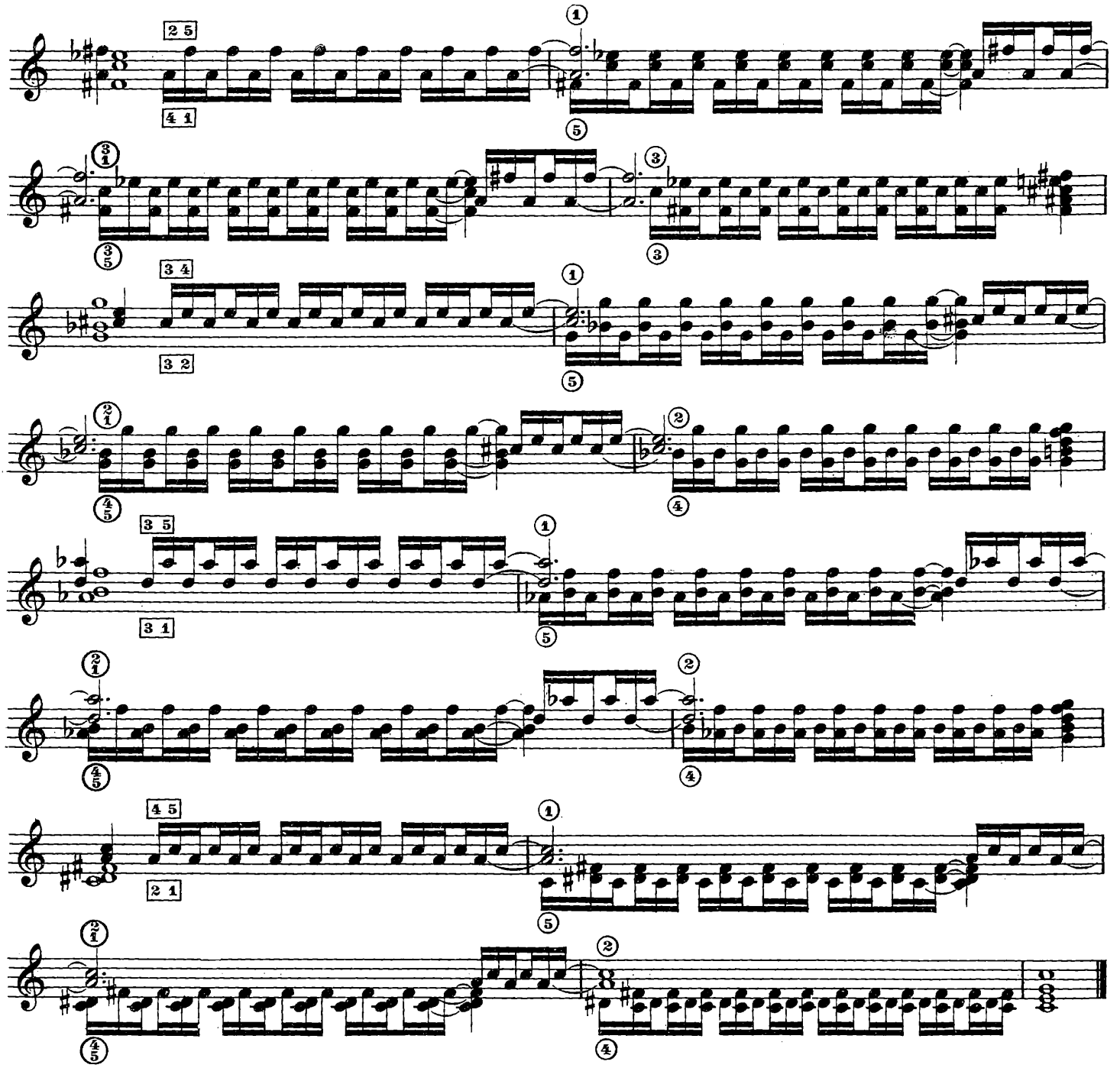
Il seguente schema serve per imparare più facilmente a memoria gli esercizi N. 9a e 9b:

Zur leichteren Memorisierung der Übungen 9a und 9b diene folgendes Schema:



## N. 10


Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



Scheme for facilitating the memorising:

Right hand:
Mano destra:
Rechte Hand:

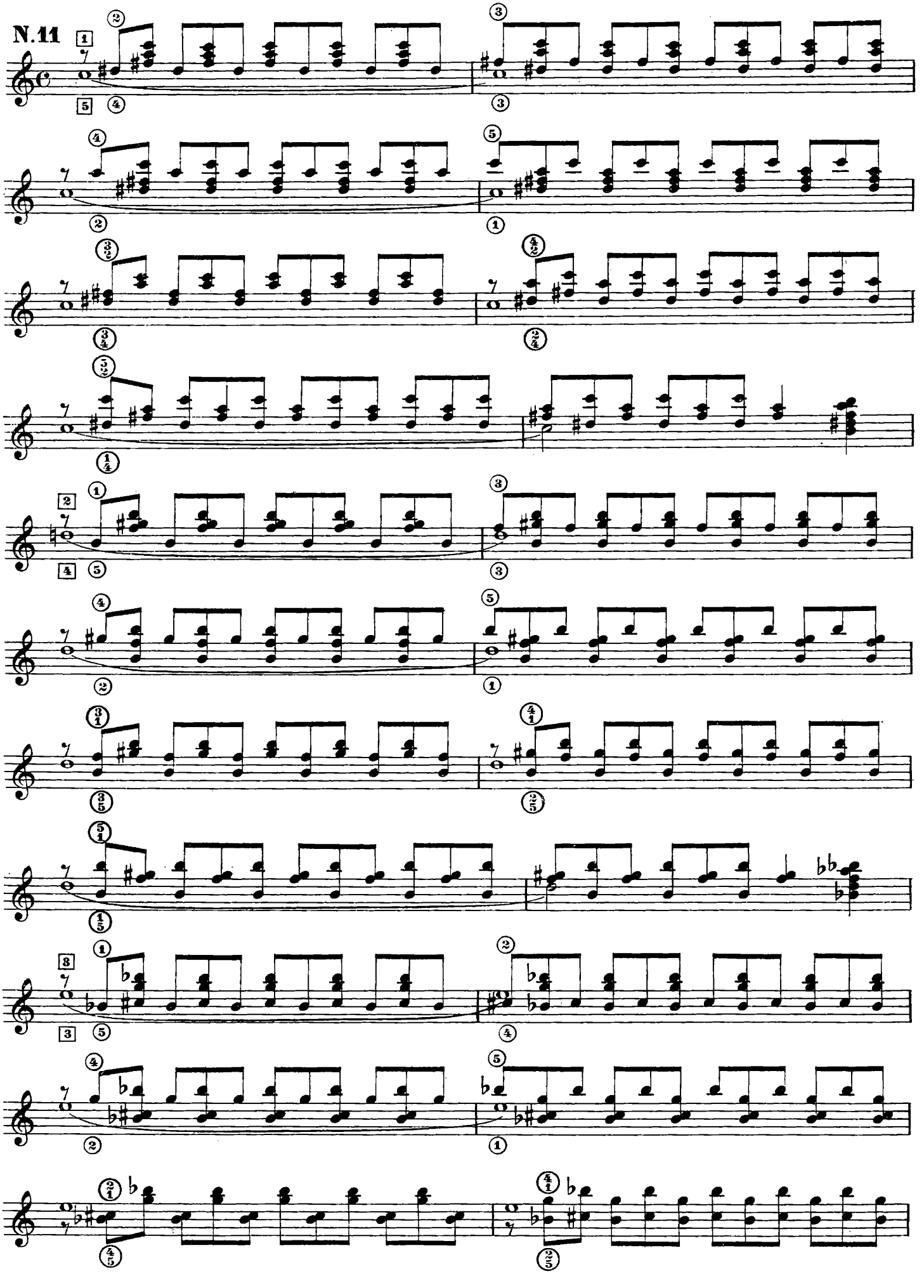
| | | | | |
|---|---|---|---|---|
| 1 2 | ③ | $\frac{4}{5}$ | ④ |
| 1 3 | ② | $\frac{4}{2}$ | ④ |
| 1 4 | ② | $\frac{3}{2}$ | ③ |
| 1 5 | ② | $\frac{3}{2}$ | ③ |
| 2 3 | ① | $\frac{4}{1}$ | ④ |
| 2 4 | ① | $\frac{3}{1}$ | ③ |
| 2 5 | ① | $\frac{3}{1}$ | ③ |
| 3 4 | ① | $\frac{2}{1}$ | ② |
| 3 5 | ① | $\frac{2}{1}$ | ② |
| 4 5 | ① | $\frac{2}{1}$ | ② |

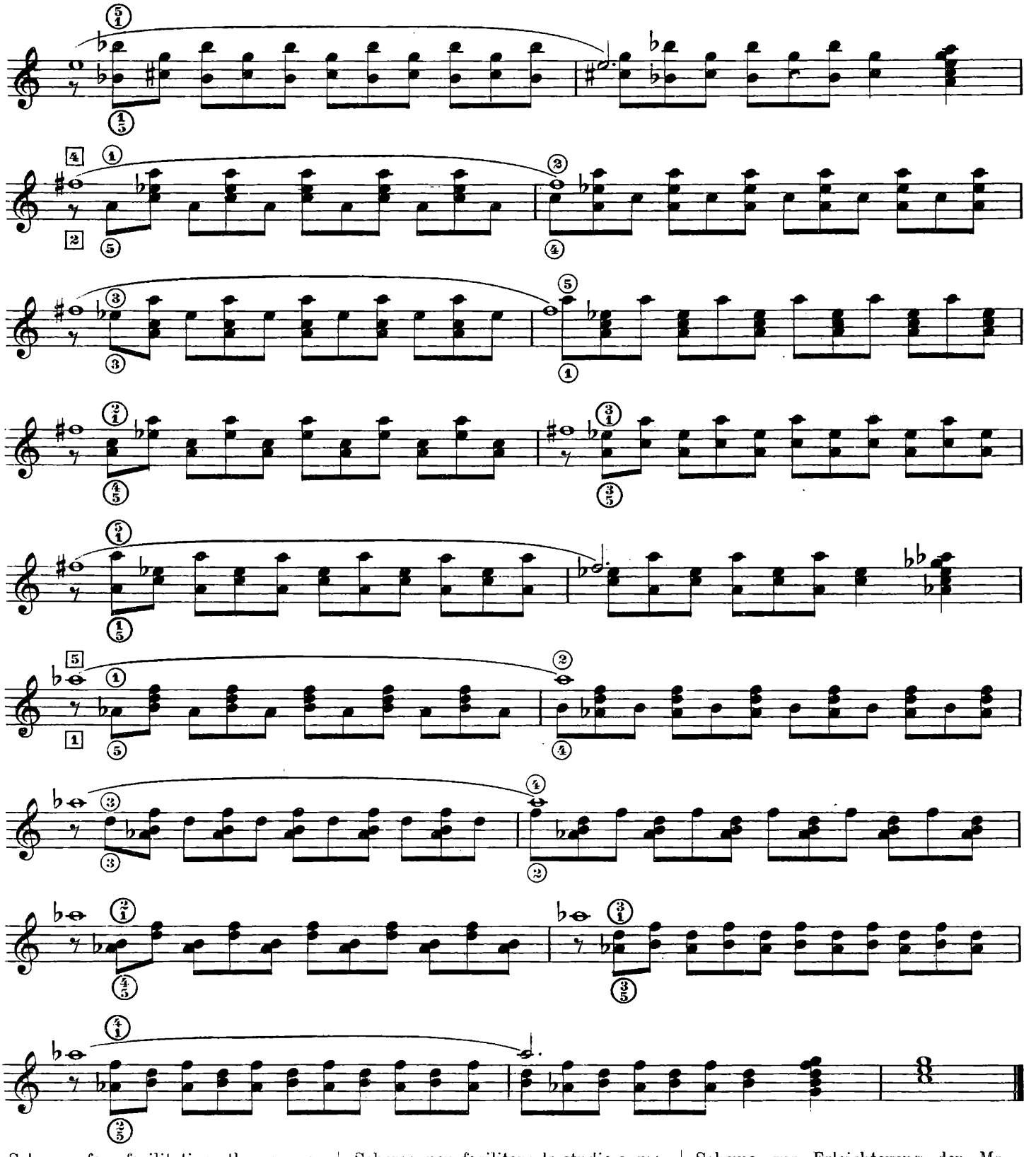
Schema per facilitare lo studio a memoria:

Left hand:
Mano sinistra:
Linke Hand:

| | | | |
|---|---|---|---|
| 5 4 | ③ | $\frac{2}{3}$ | ② |
| 5 3 | ④ | $\frac{2}{4}$ | ② |
| 5 2 | ④ | $\frac{3}{4}$ | ③ |
| 5 1 | ④ | $\frac{3}{4}$ | ③ |
| 4 3 | ⑤ | $\frac{2}{5}$ | ② |
| 4 2 | ⑤ | $\frac{3}{5}$ | ③ |
| 4 1 | ⑤ | $\frac{3}{5}$ | ③ |
| 3 2 | ⑤ | $\frac{4}{5}$ | ④ |
| 3 1 | ⑤ | $\frac{4}{5}$ | ④ |
| 2 1 | ⑤ | $\frac{4}{5}$ | ④ |

Schema zur Erleichterung der Memorisierung:

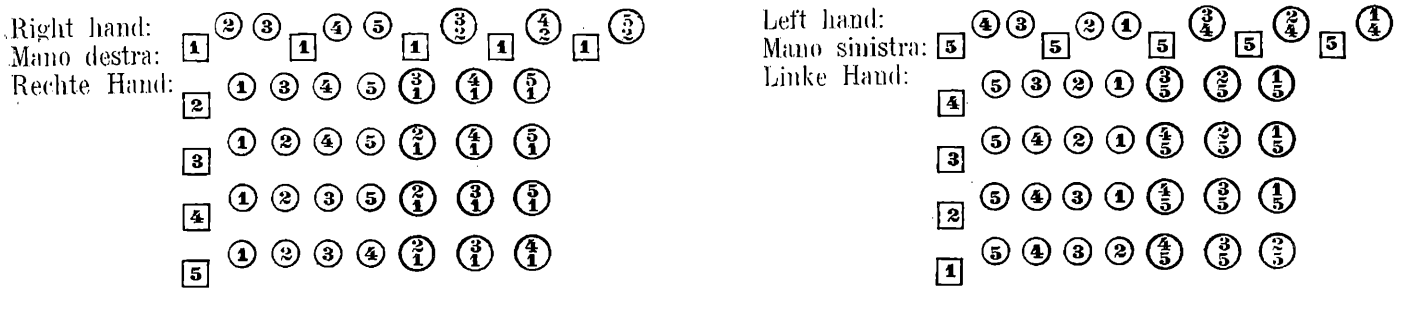

N.11



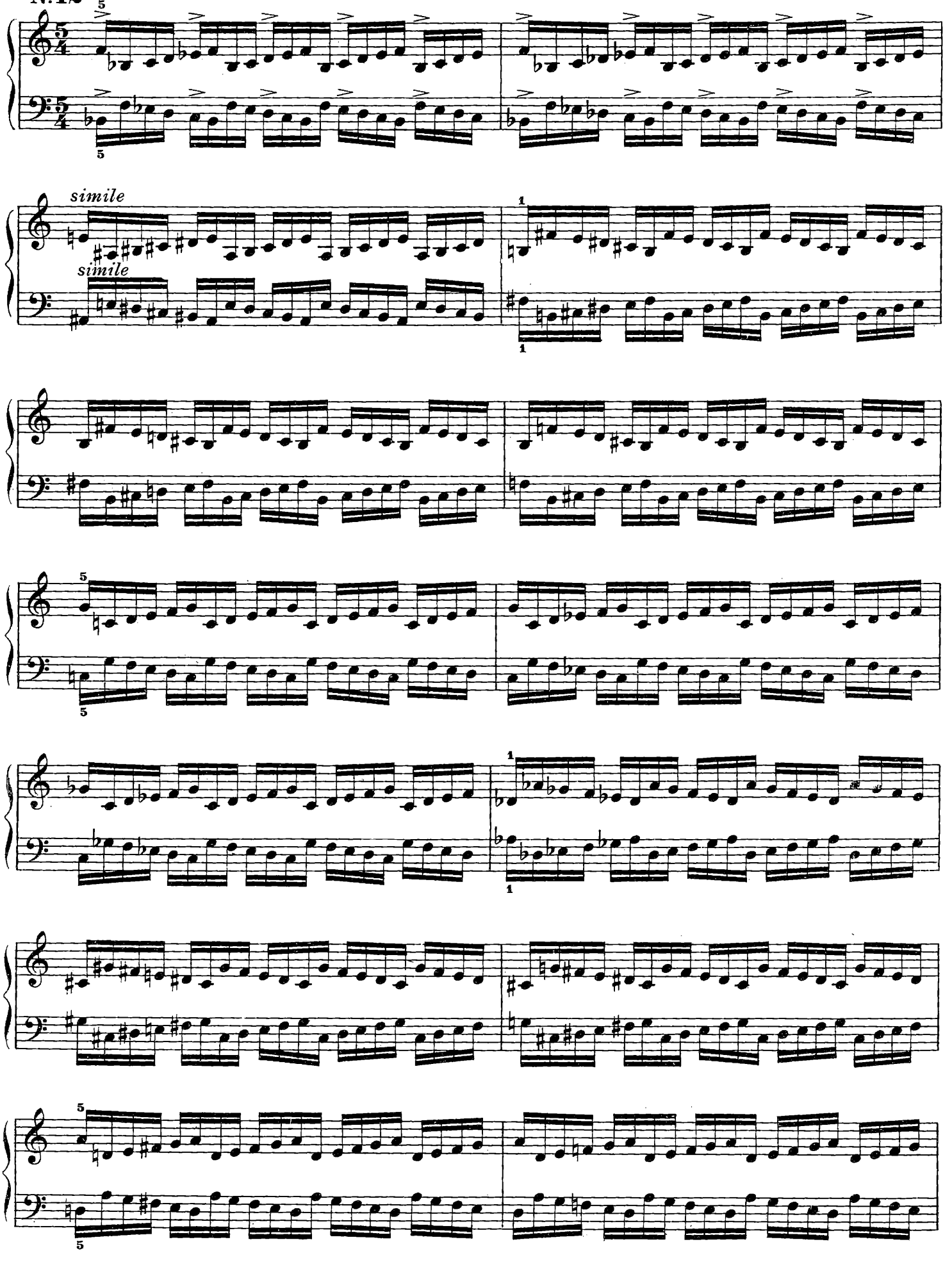
Scheme for facilitating the memorising:

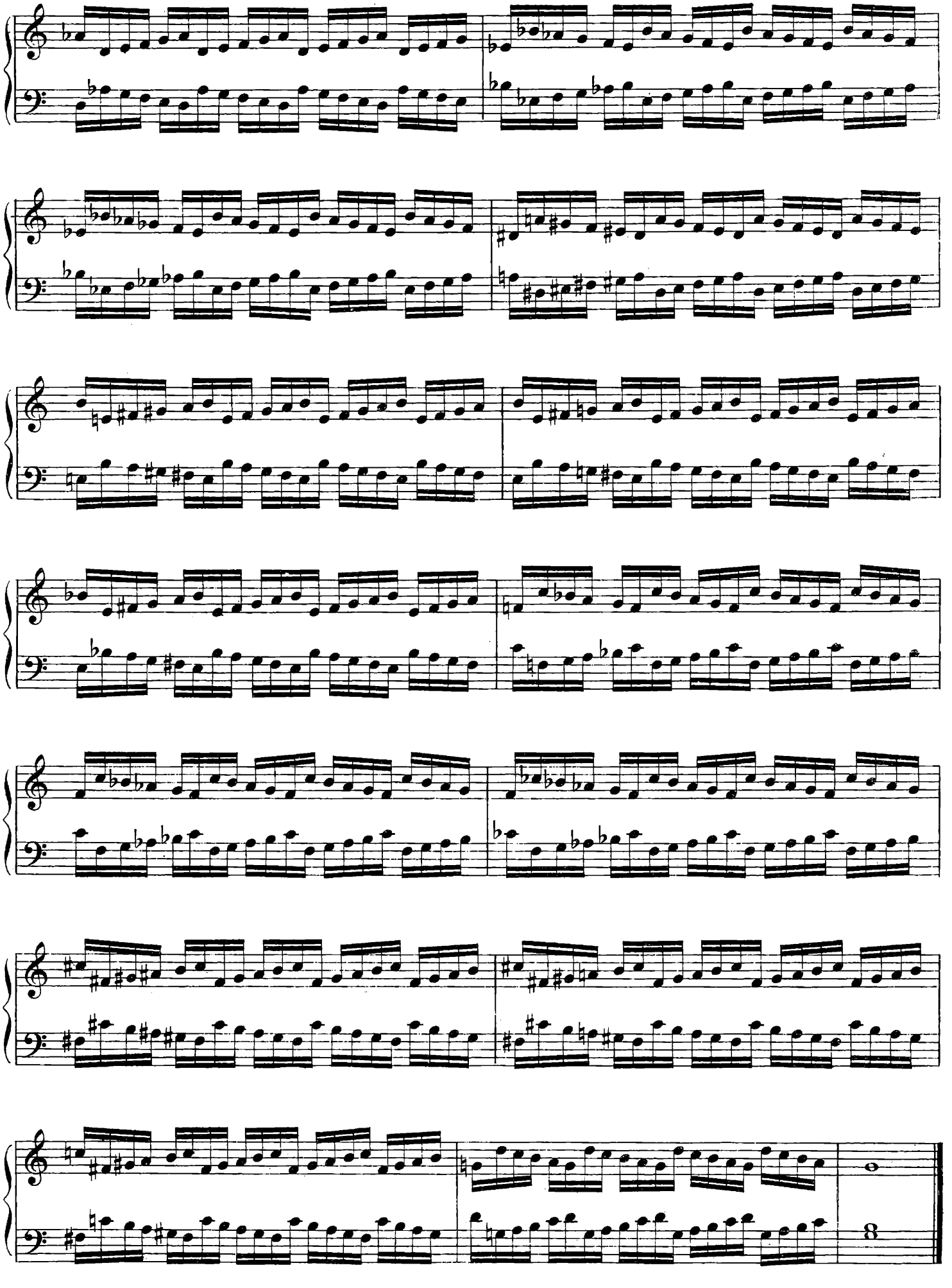
Schema per facilitare lo studio a memoria:

Schema zur Erleichterung der Memorisierung:

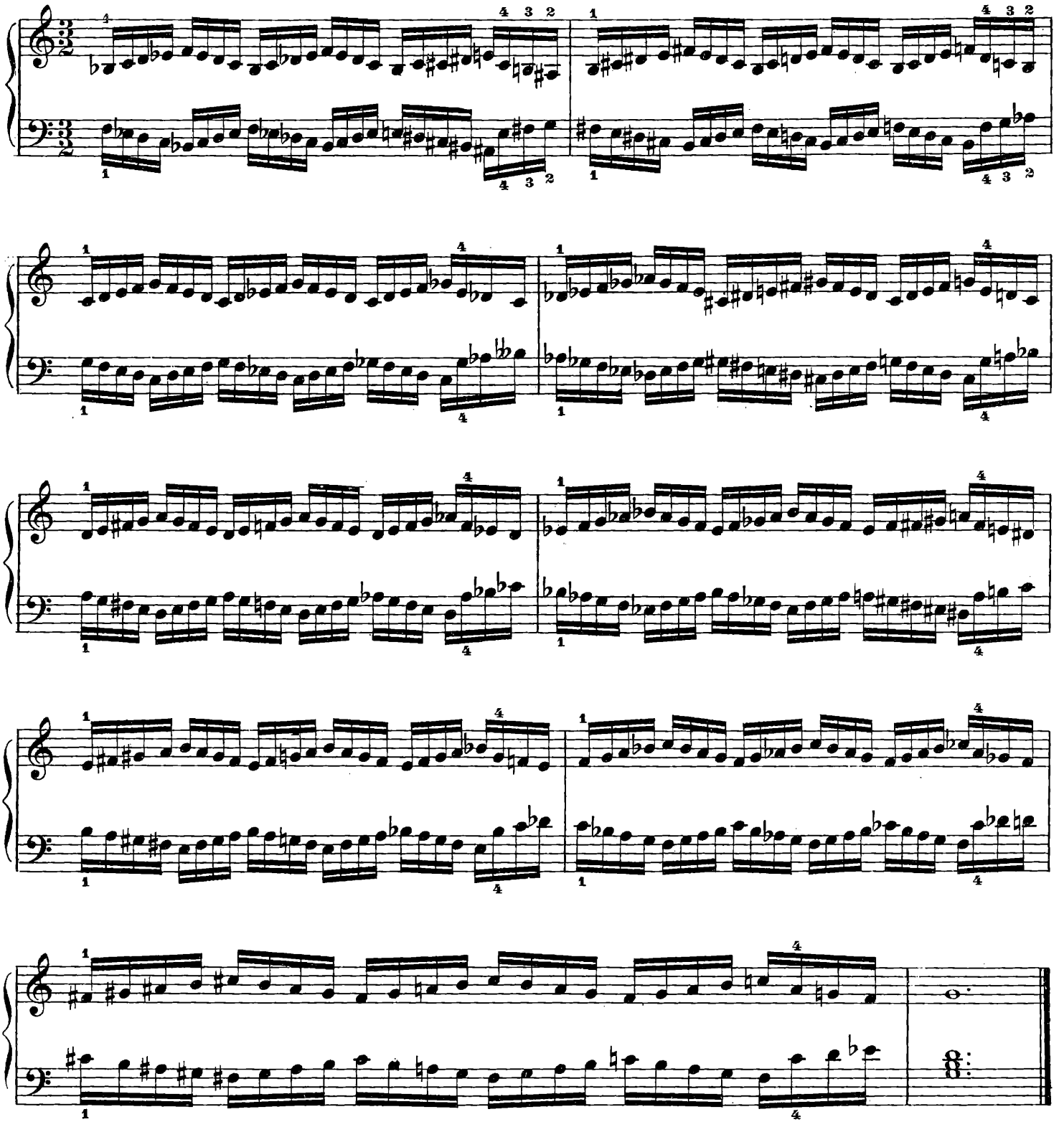


**N.12**

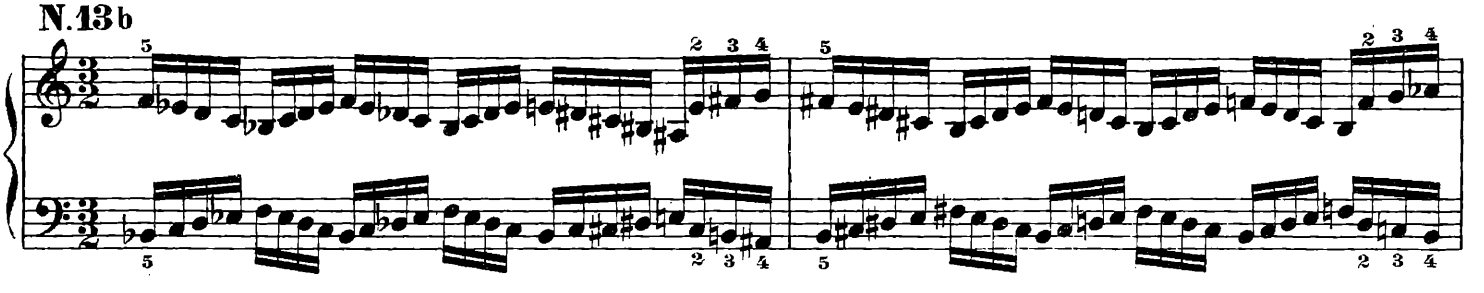


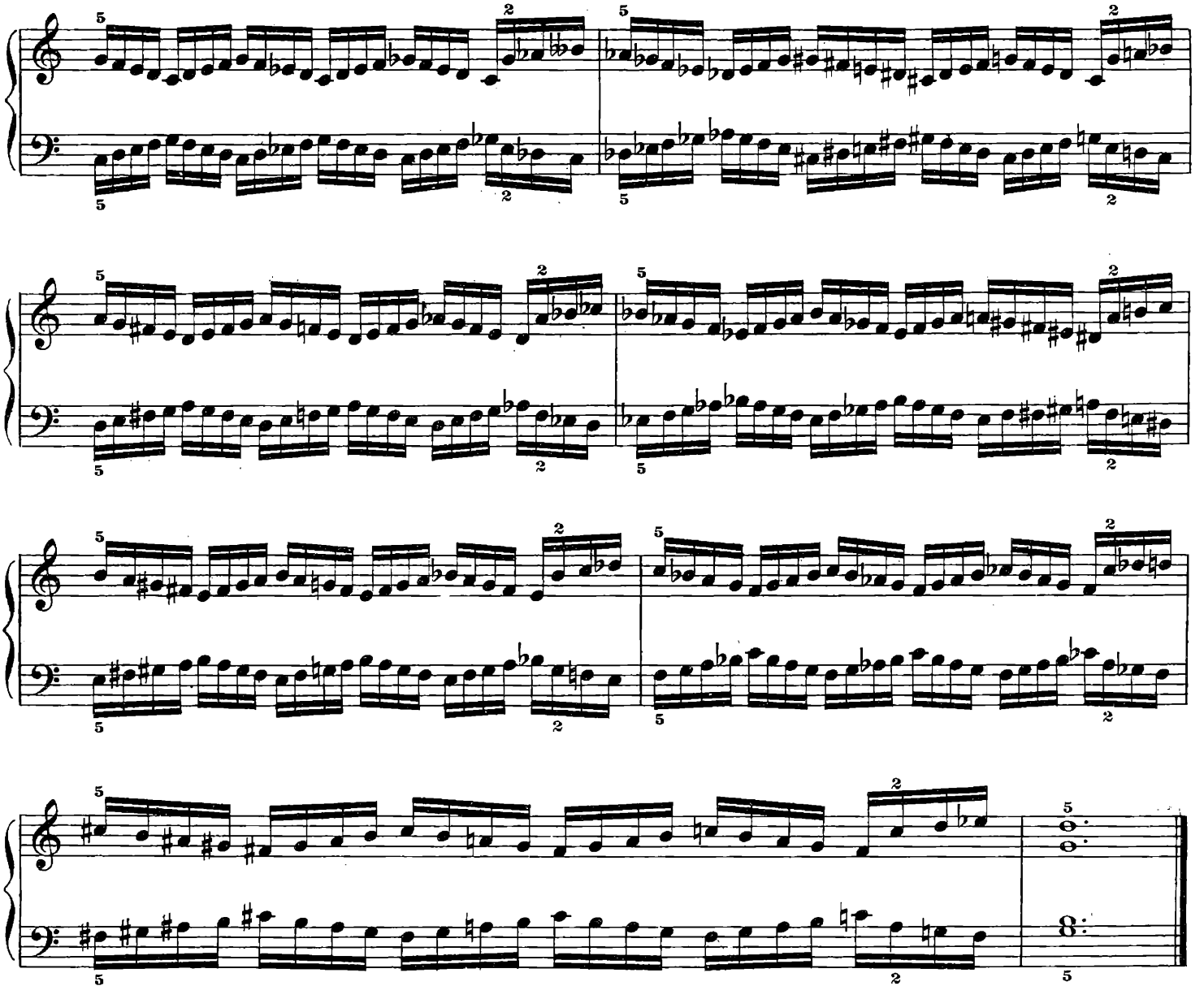


**N.13 a**

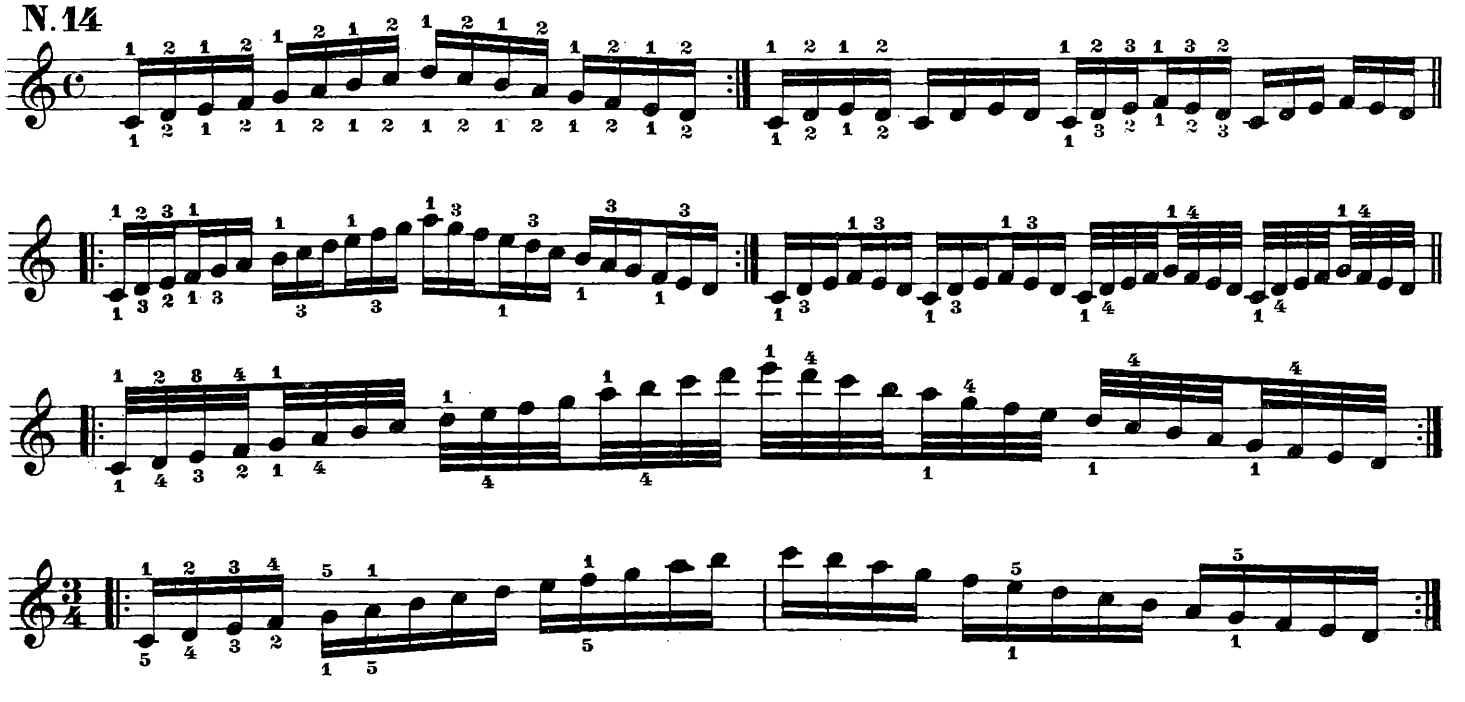


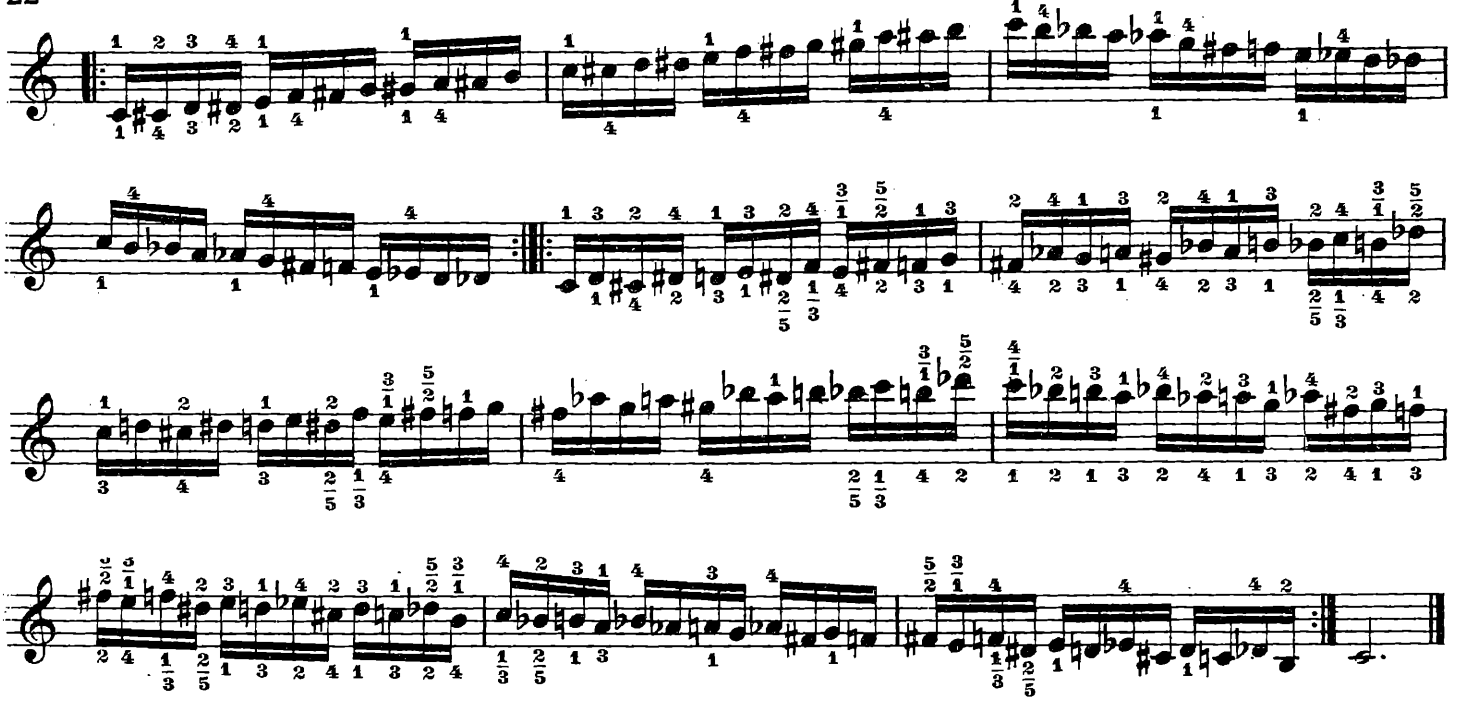
**N.13 b**



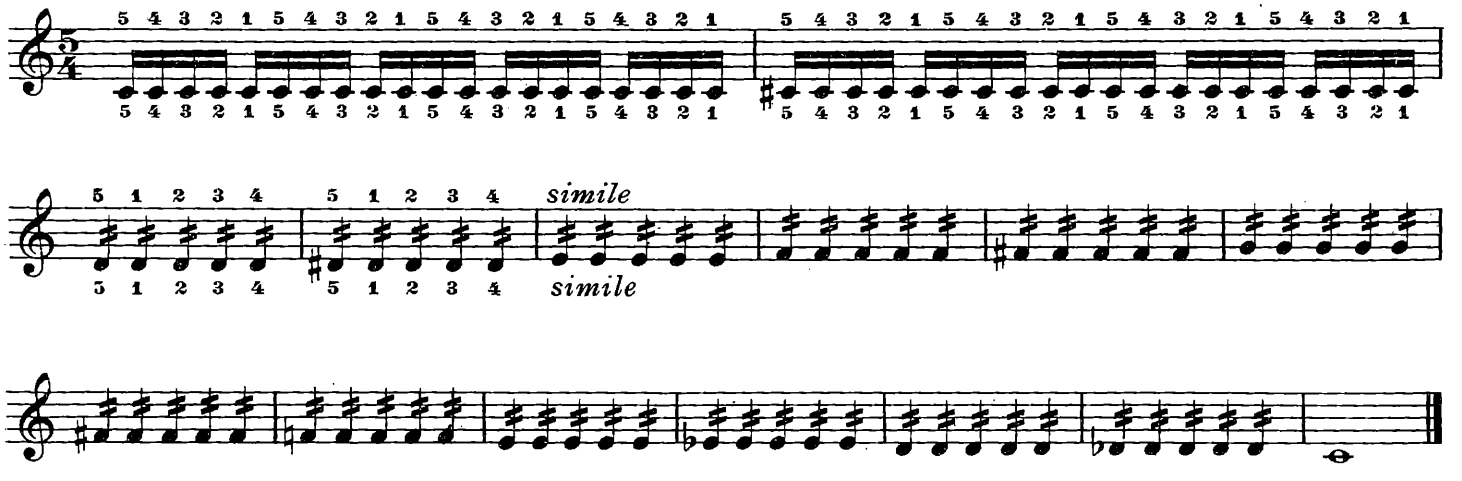


## N. 14



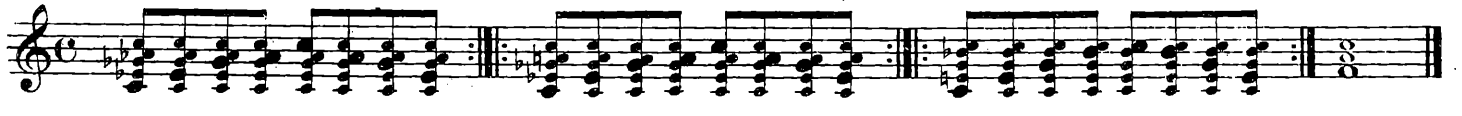


**N.15**



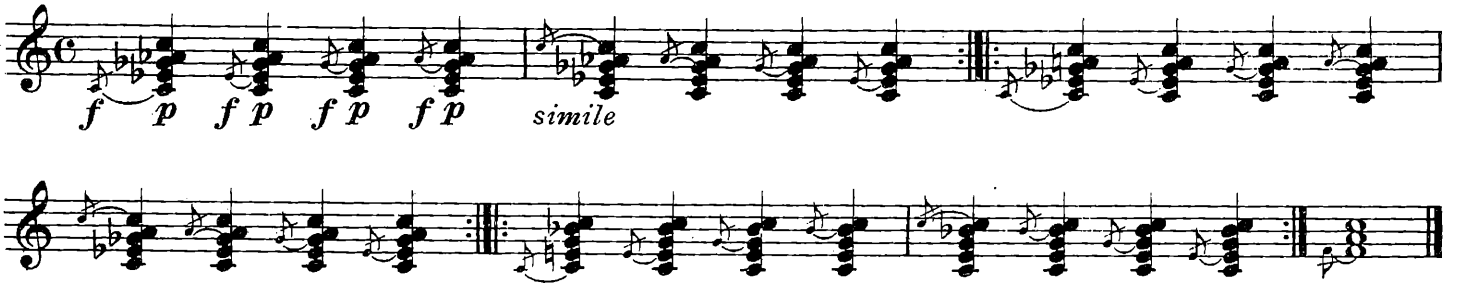

Here the thicker printed notes must be emphasised. | Nell'esercizio N. 16 alle note grosse va dato maggior rilievo. | Bei der folgenden Übung sind die fettgedruckten Noten gut hervorzuheben.

**N.16**

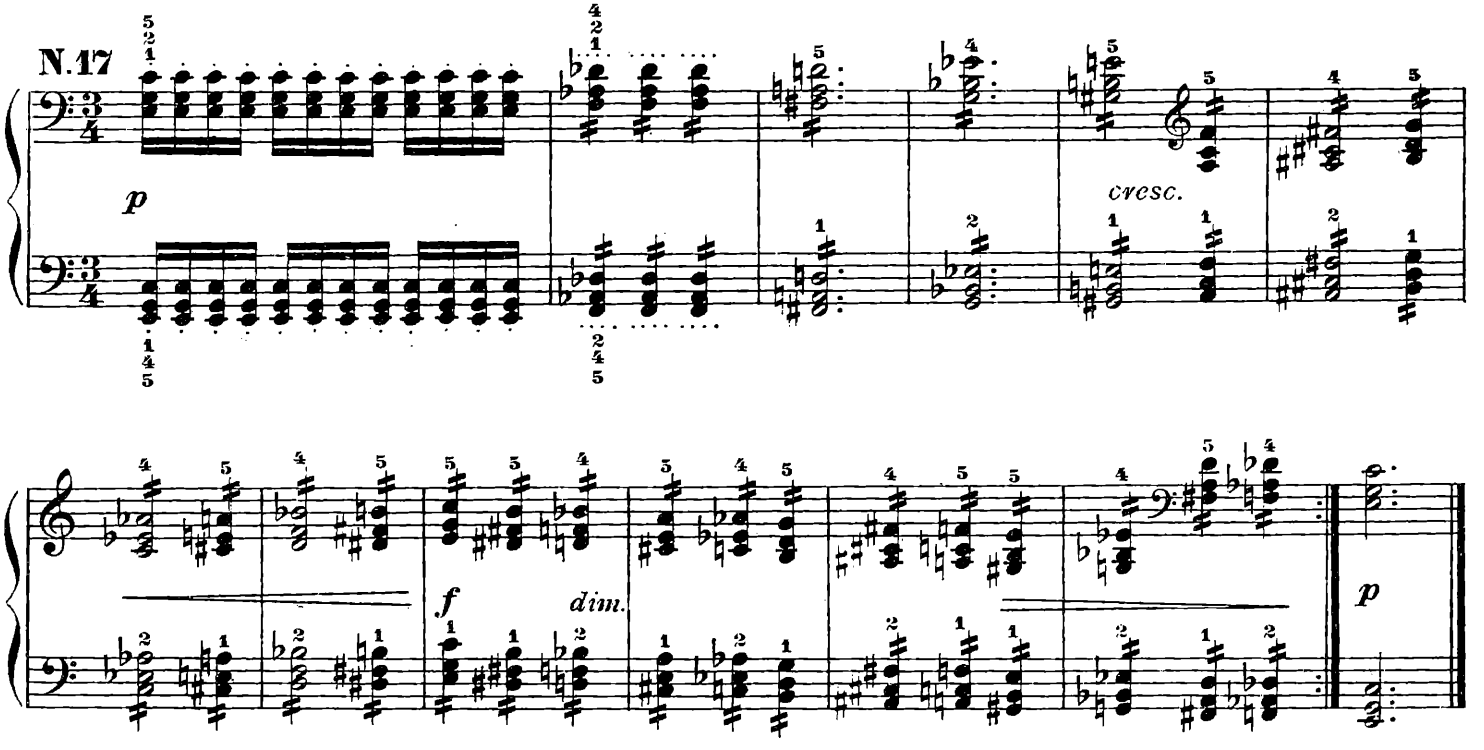


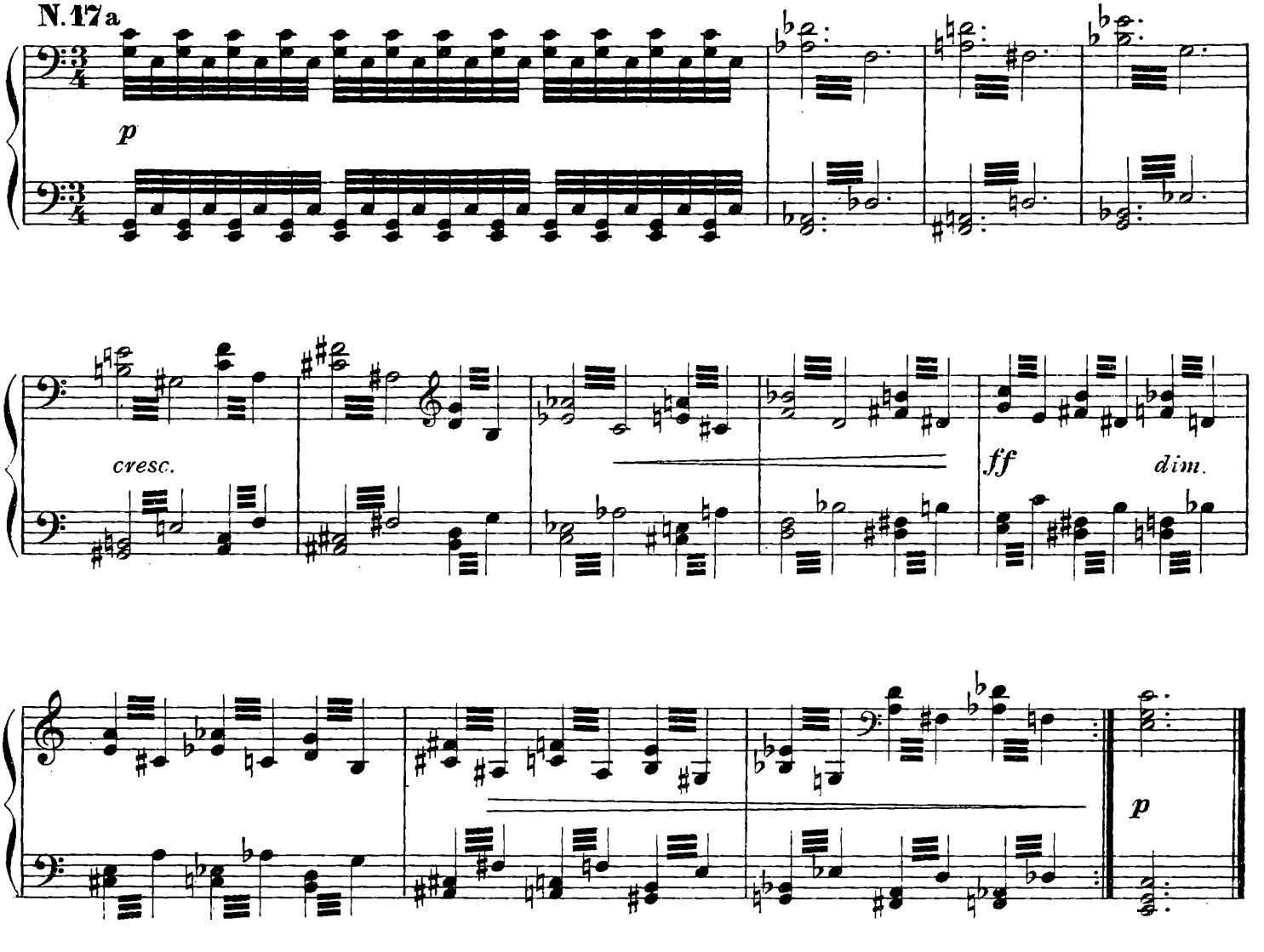
Preparatory exercise —— Esercizio preparatorio —— Vorübung

**N.16 a**




To be practised also in other positions. | L'esercizio N. 16 va eseguito anche in altre posizioni. | Übung N. 16 ist auch in anderen Lagen zu spielen.

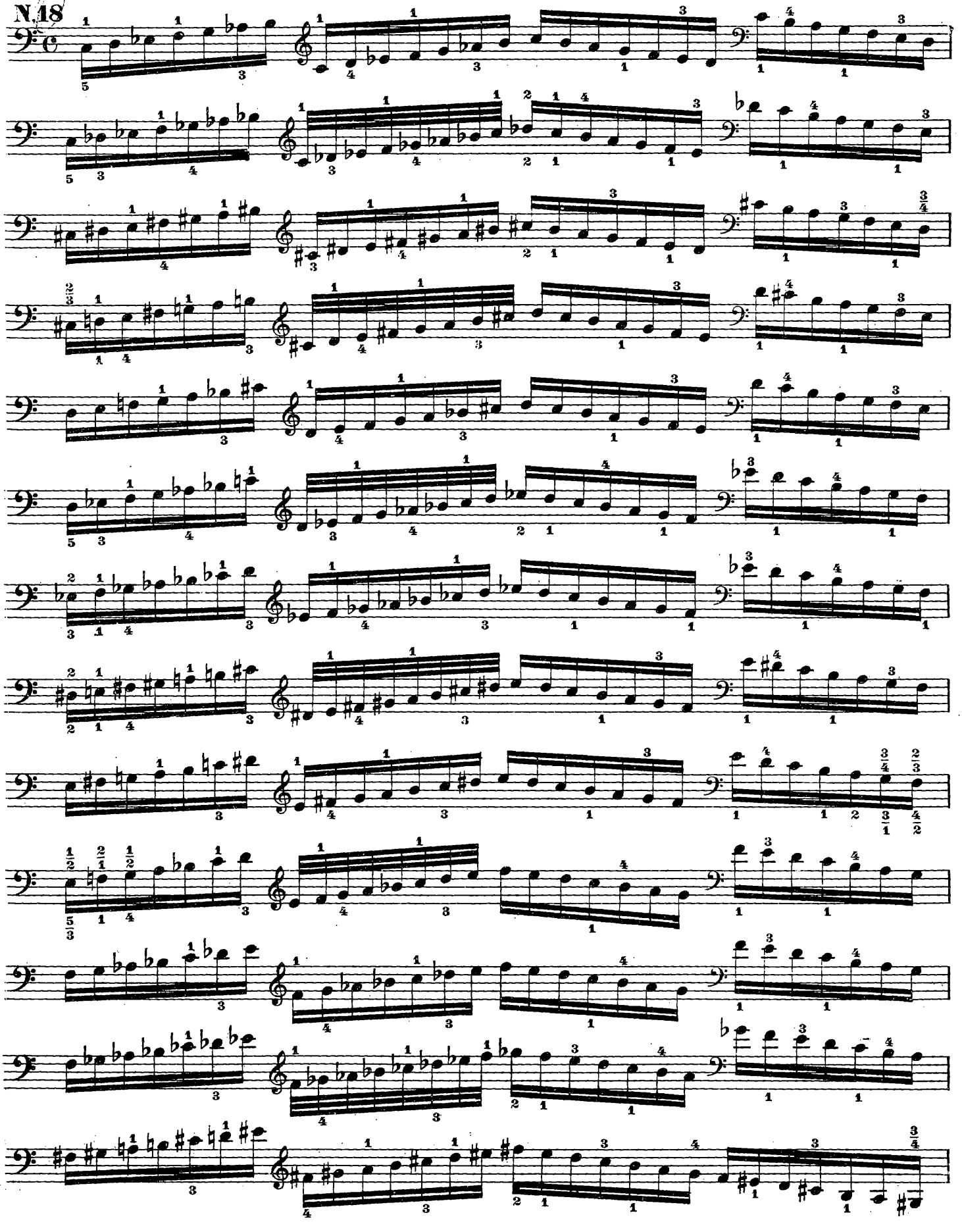

N.17
p
cresc.
f
dim.
p

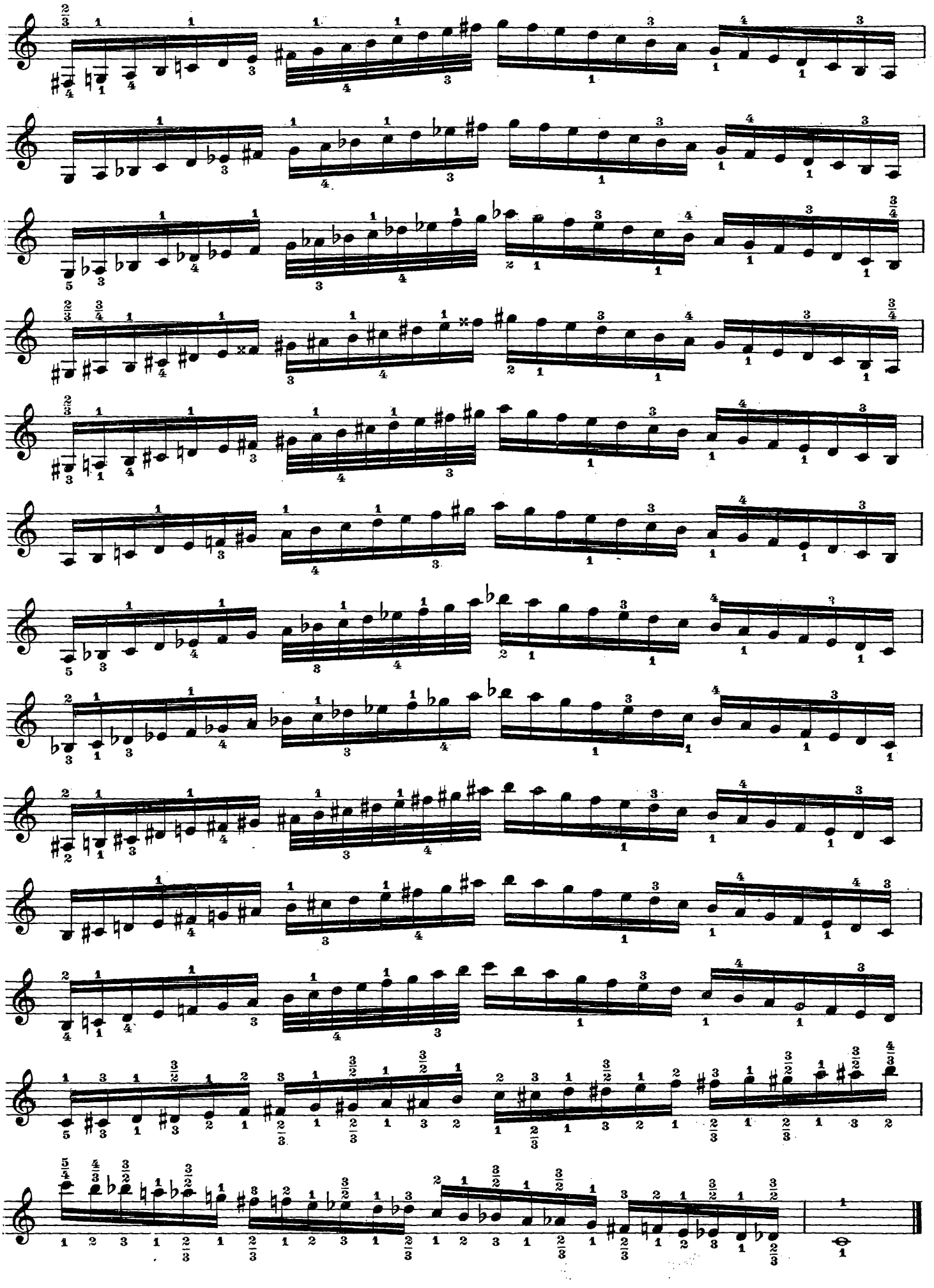

N.17a
p
cresc.
ff
dim.
p

# II.

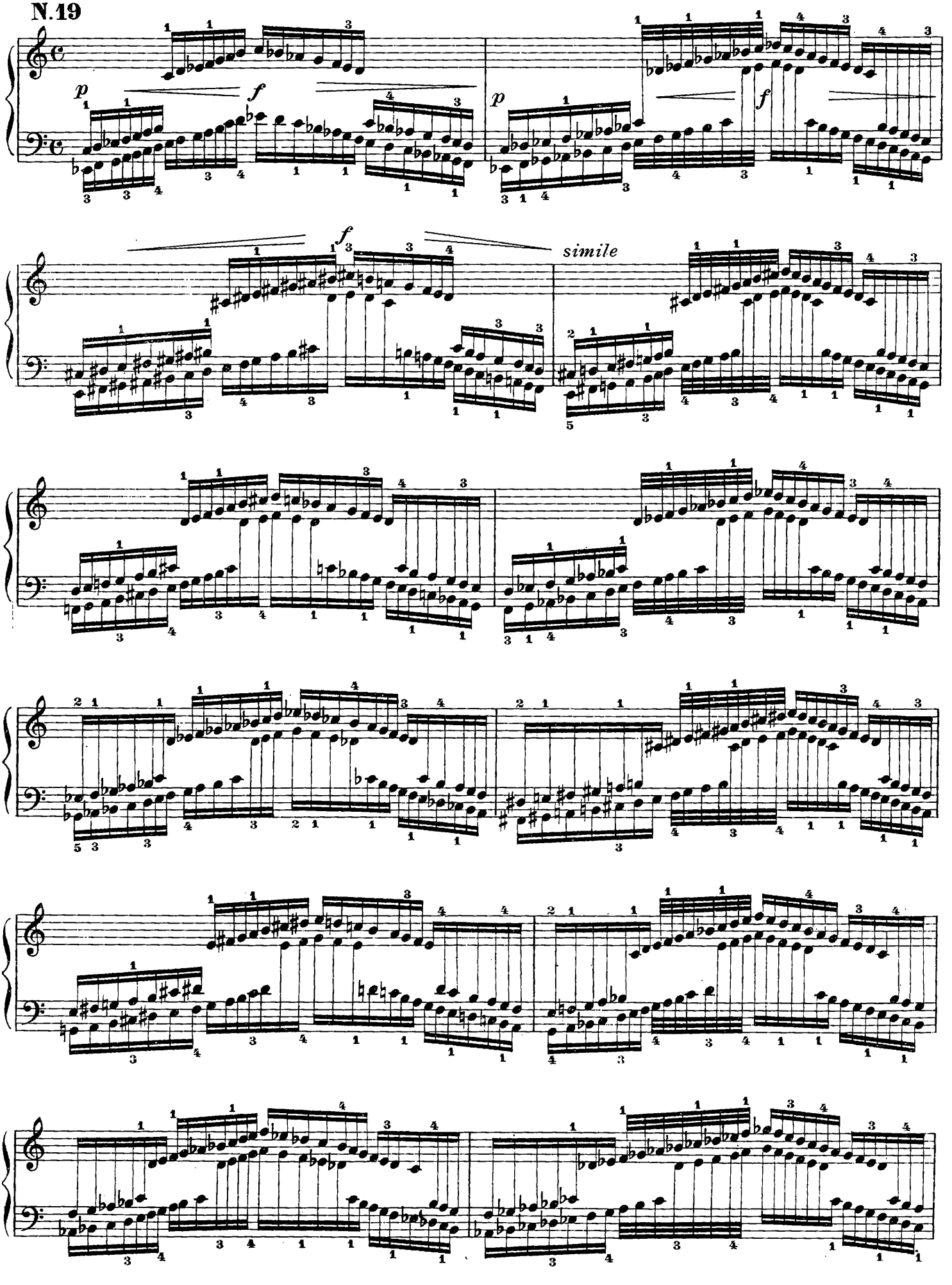
Scales and chords —— Scale e accordi —— Scalen und Accorde

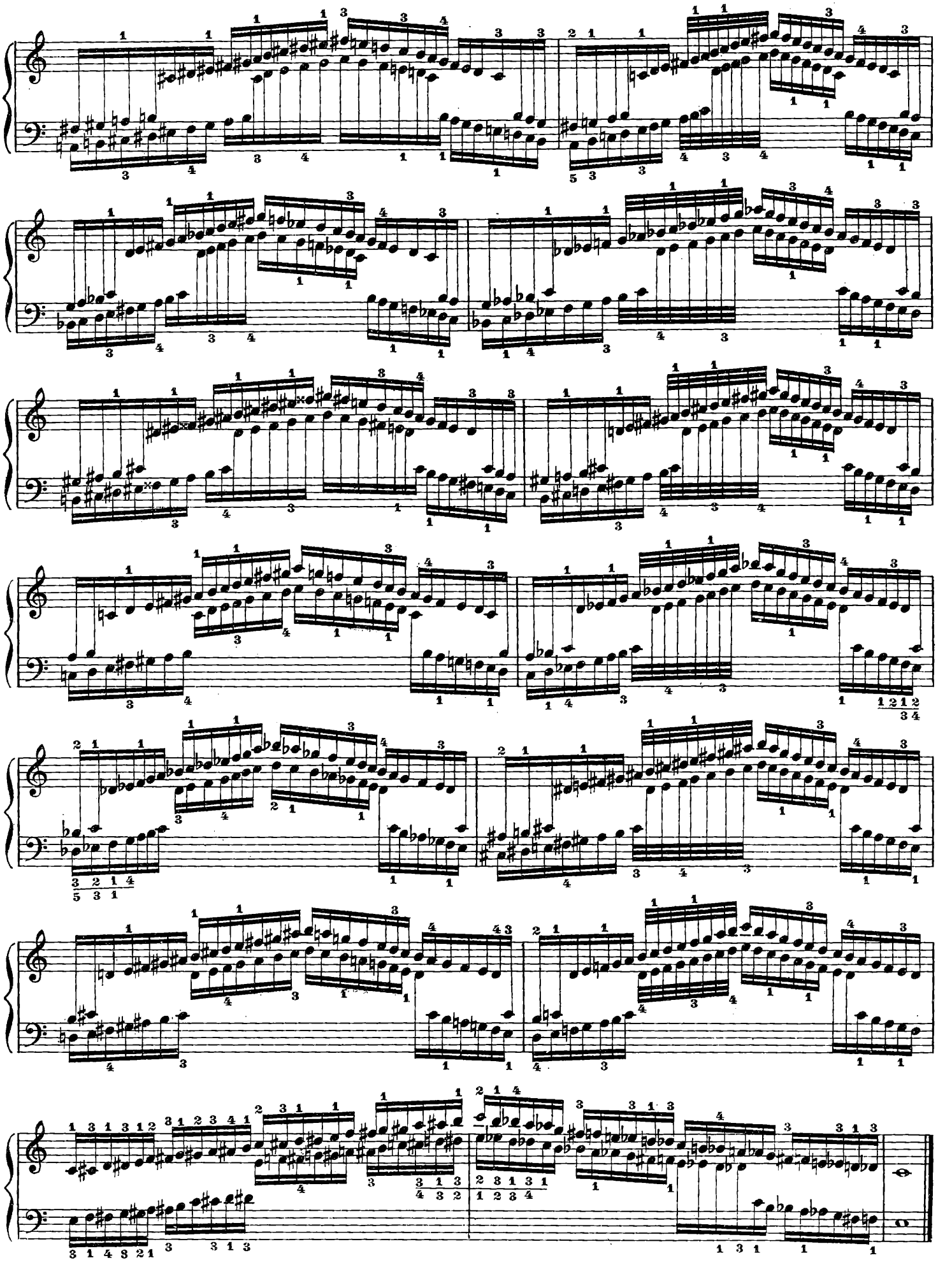
N.18



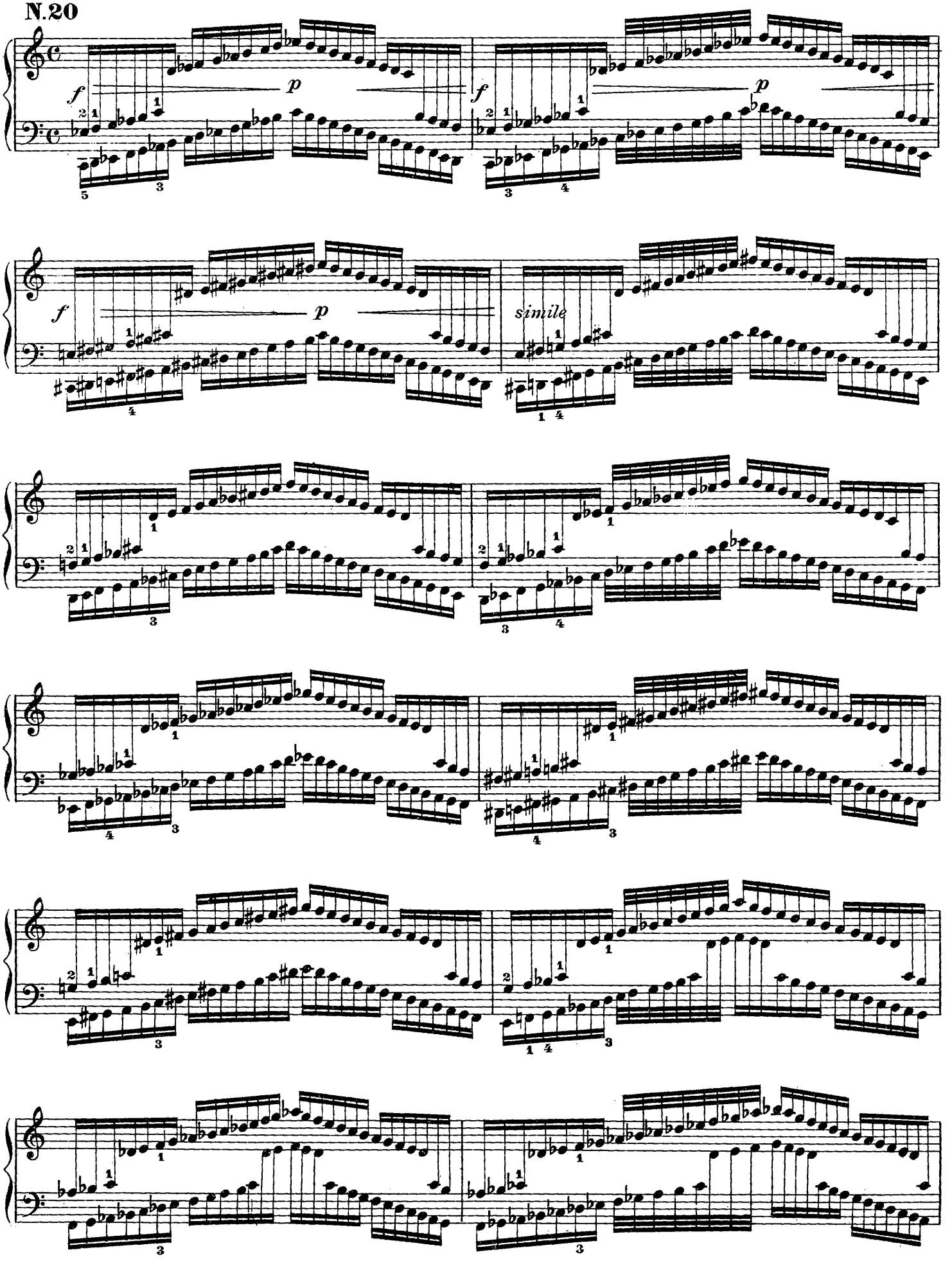


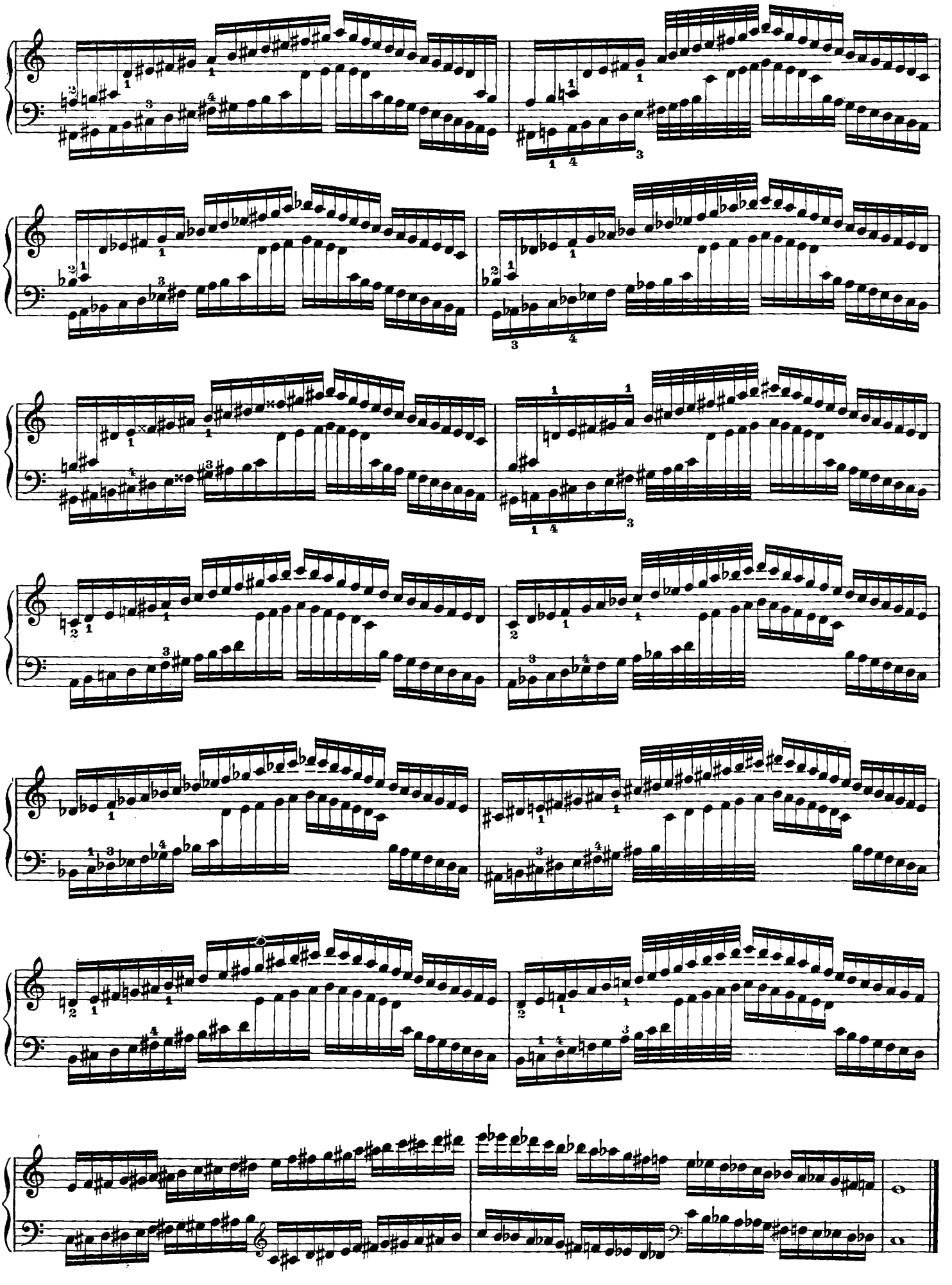
**N.19**



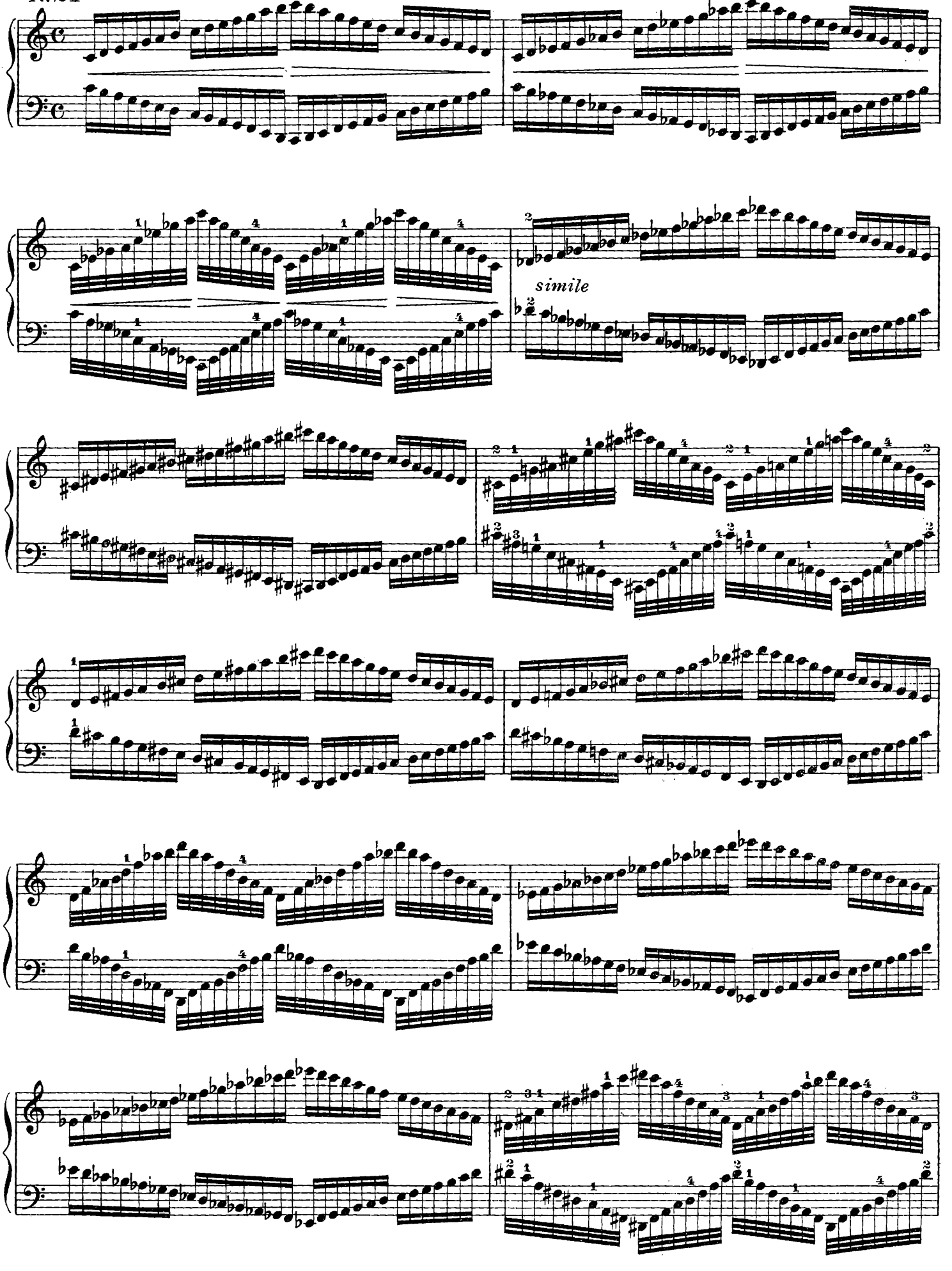


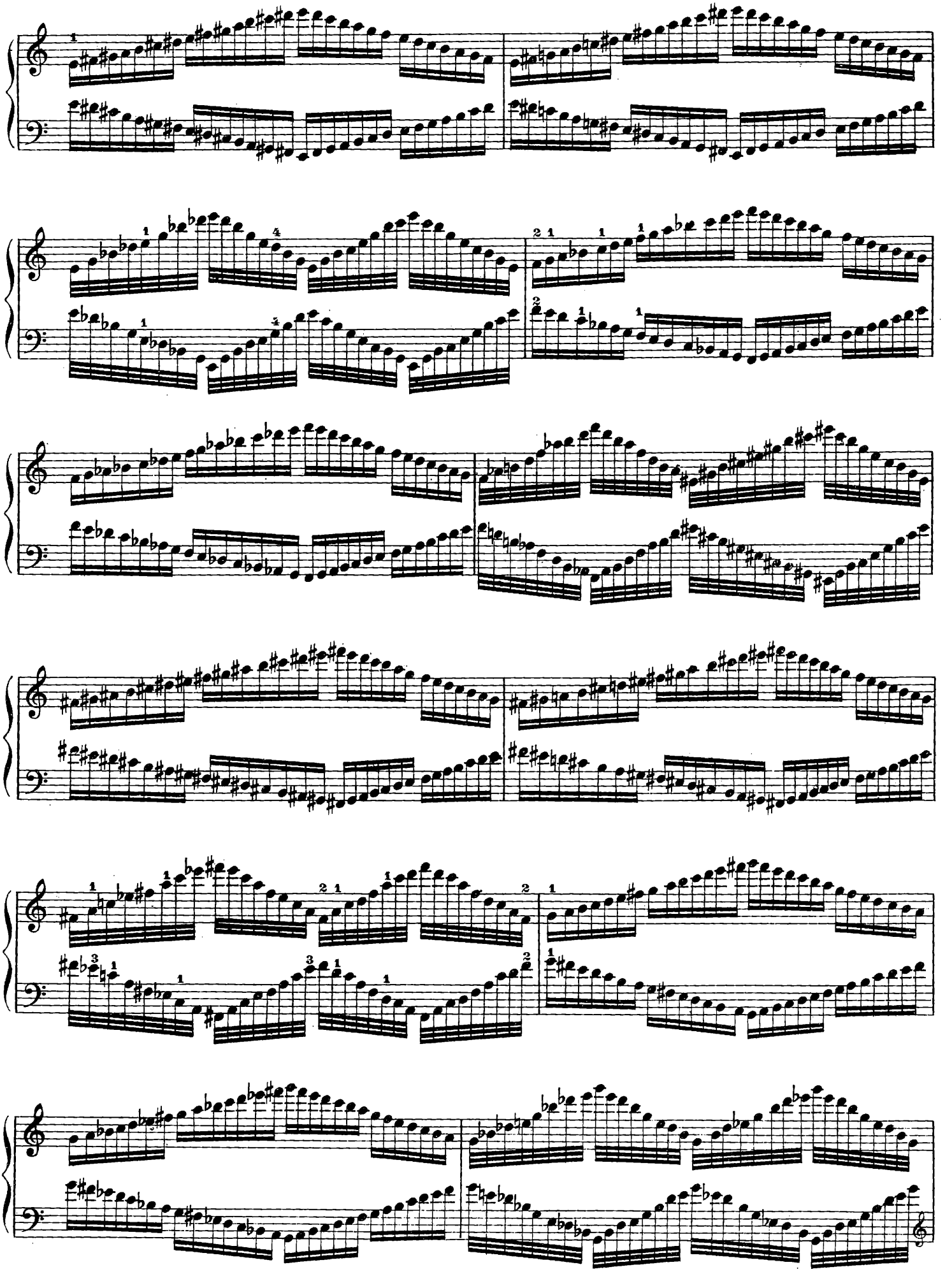
## N.20

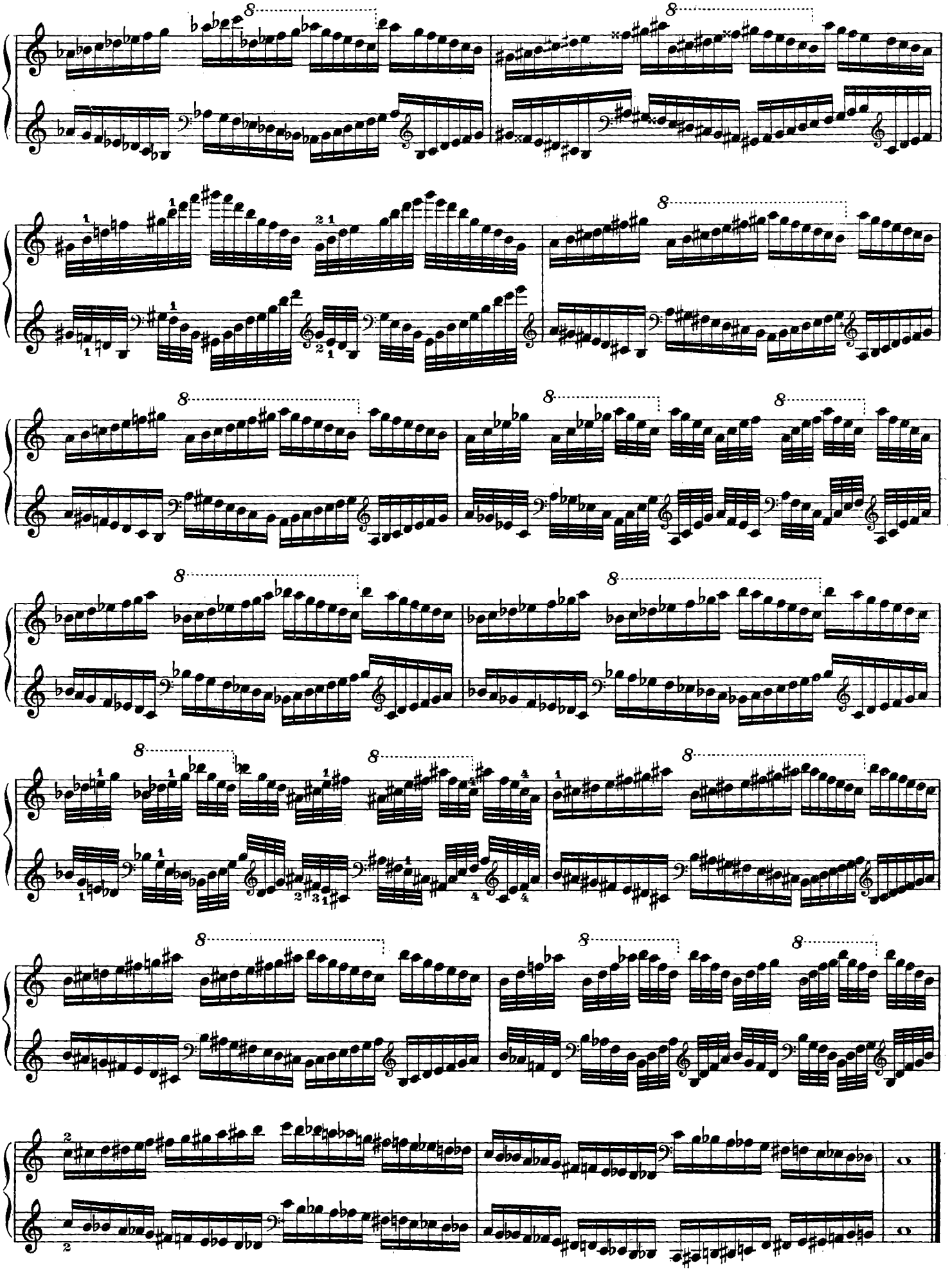




## N. 21







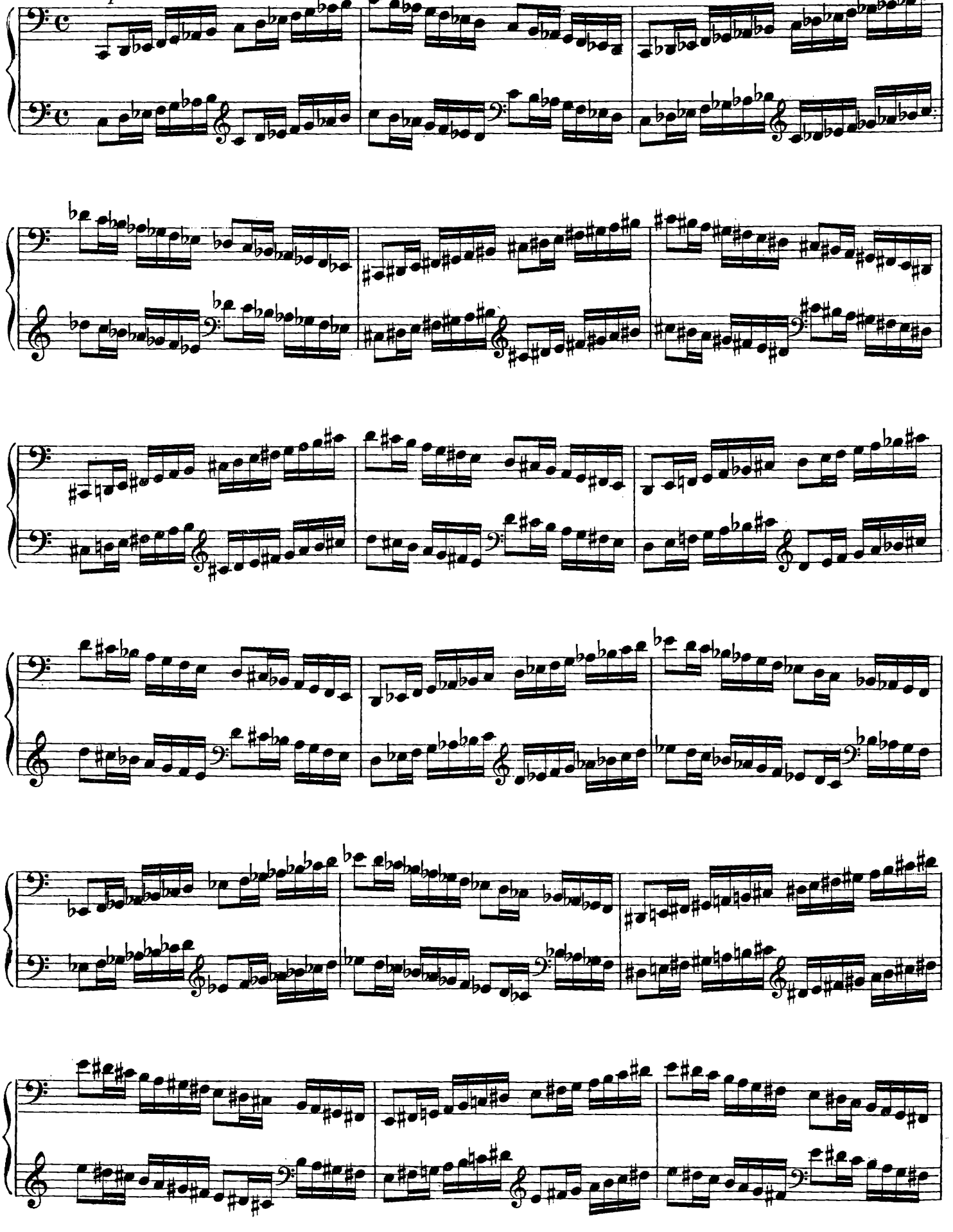
**N. 22**

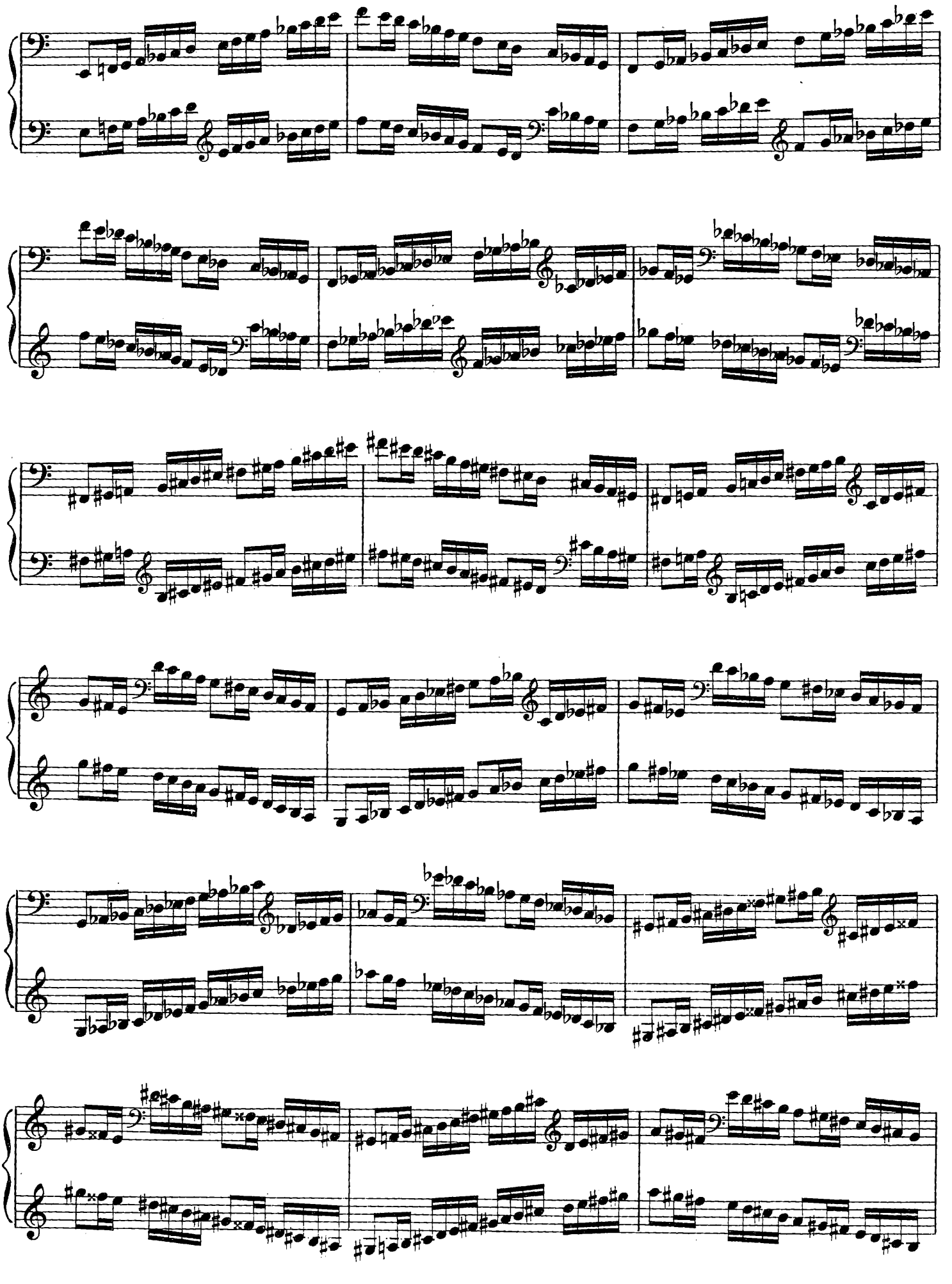
*f*

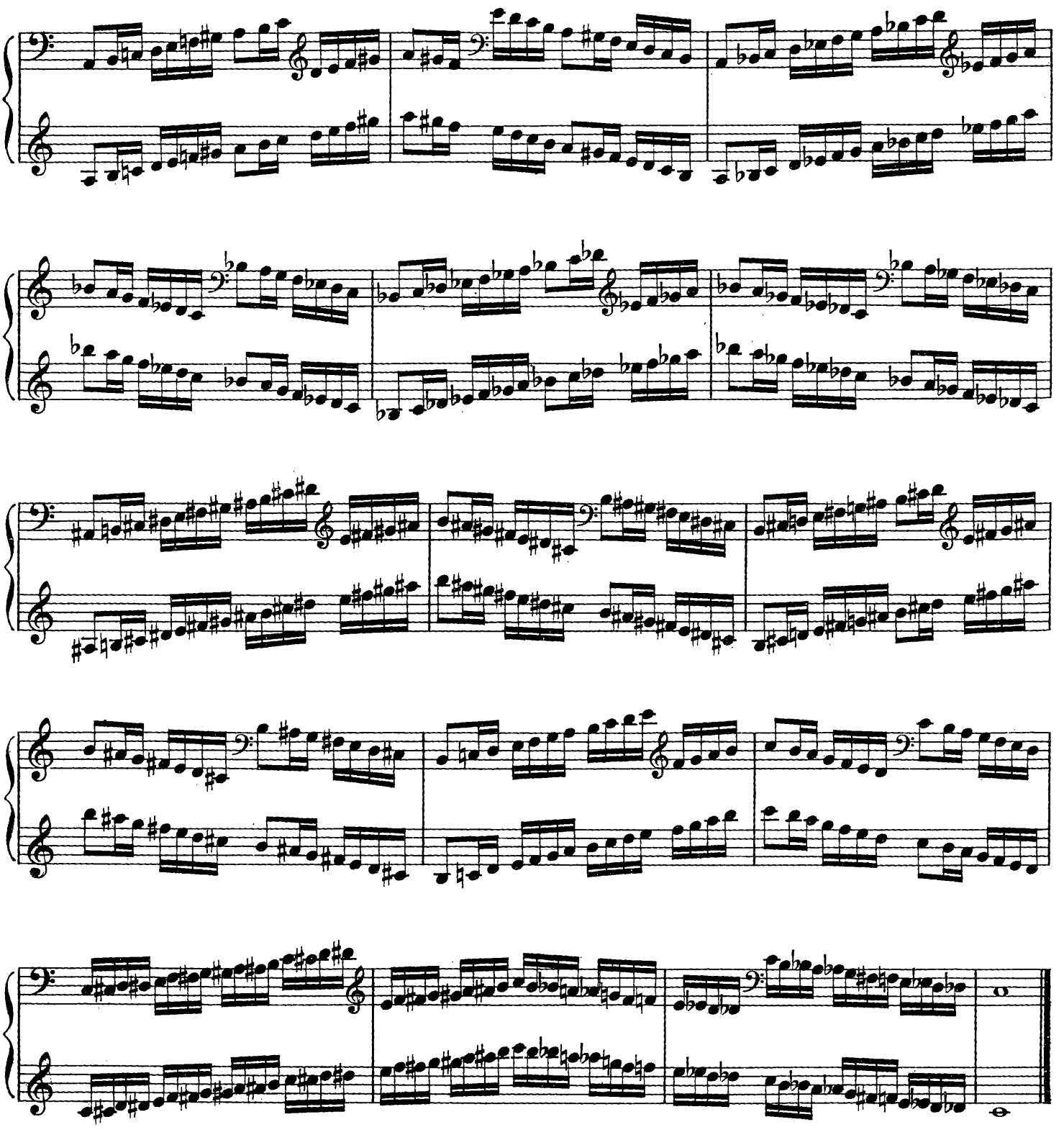
*simile*

Throughout with the same fingering | Sino alla fine con la stessa diteggiatura | Durchgängig mit demselben Fingersatz

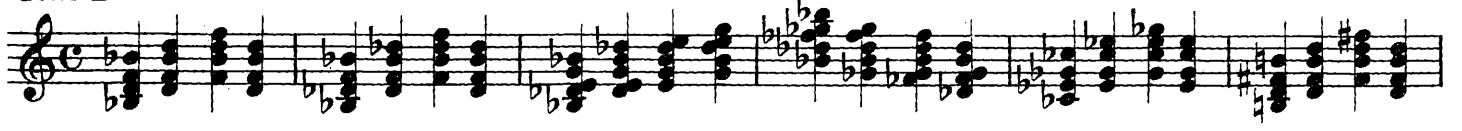
**N.23** *sopra o sotto*



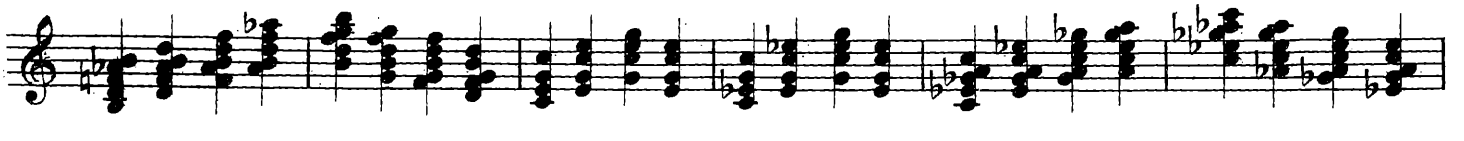


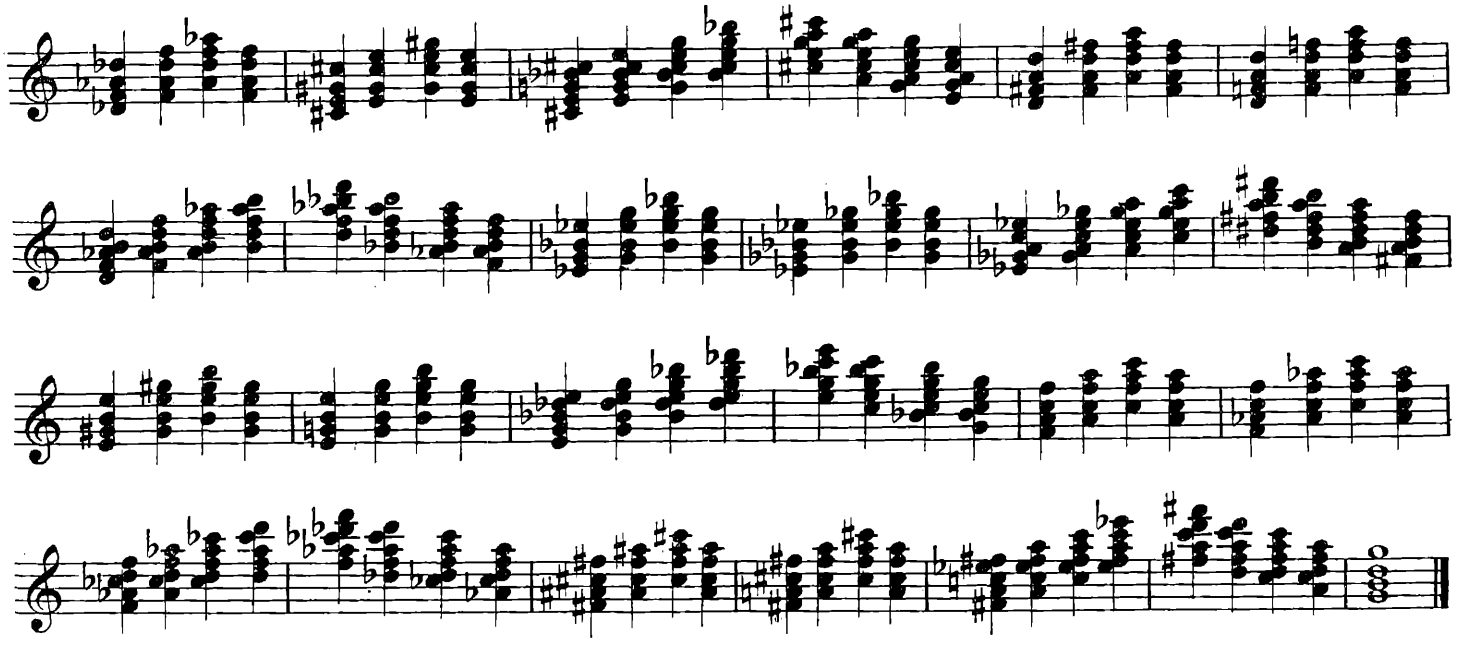


**N.24**



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

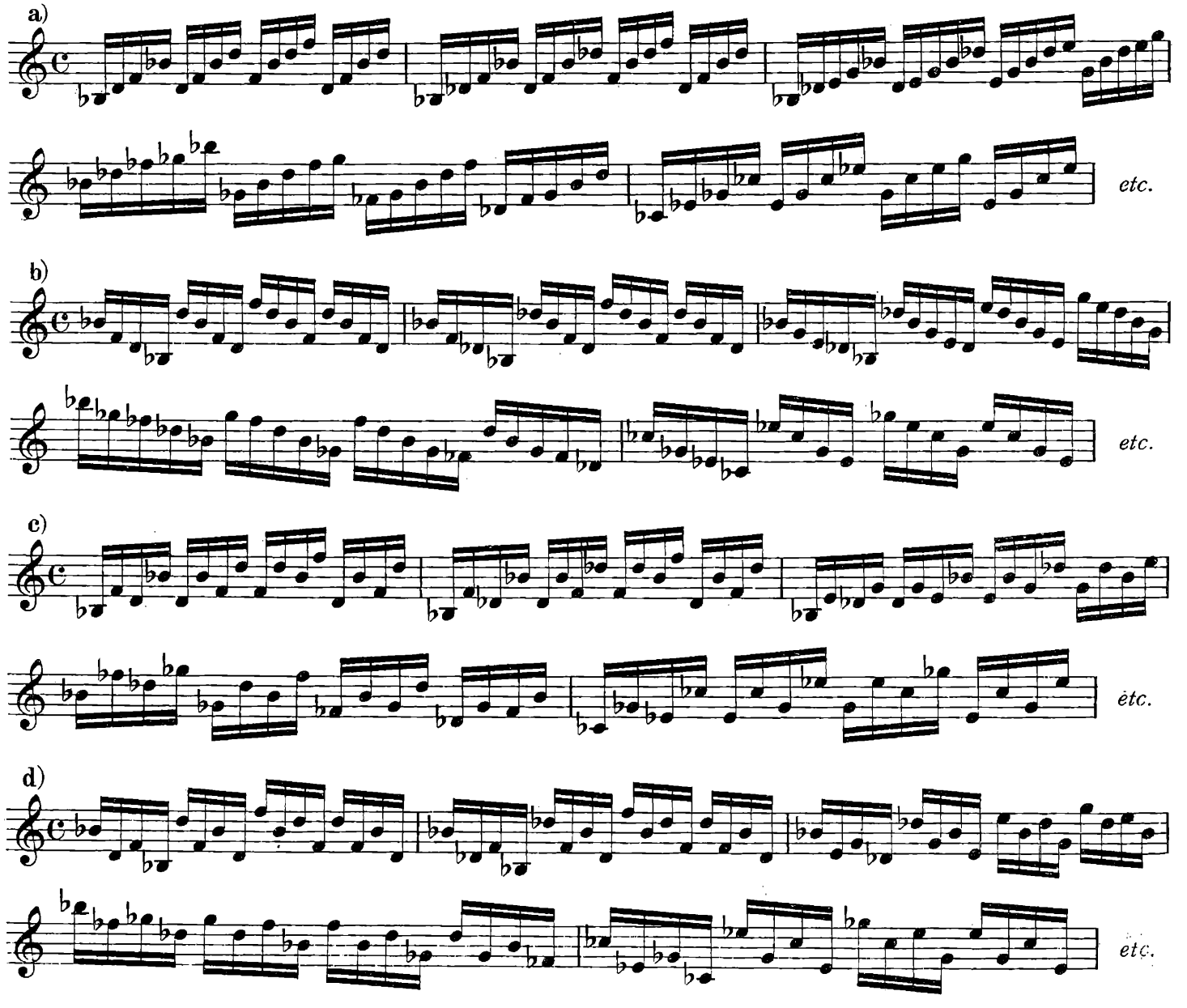




This must also be practised in broken chords:

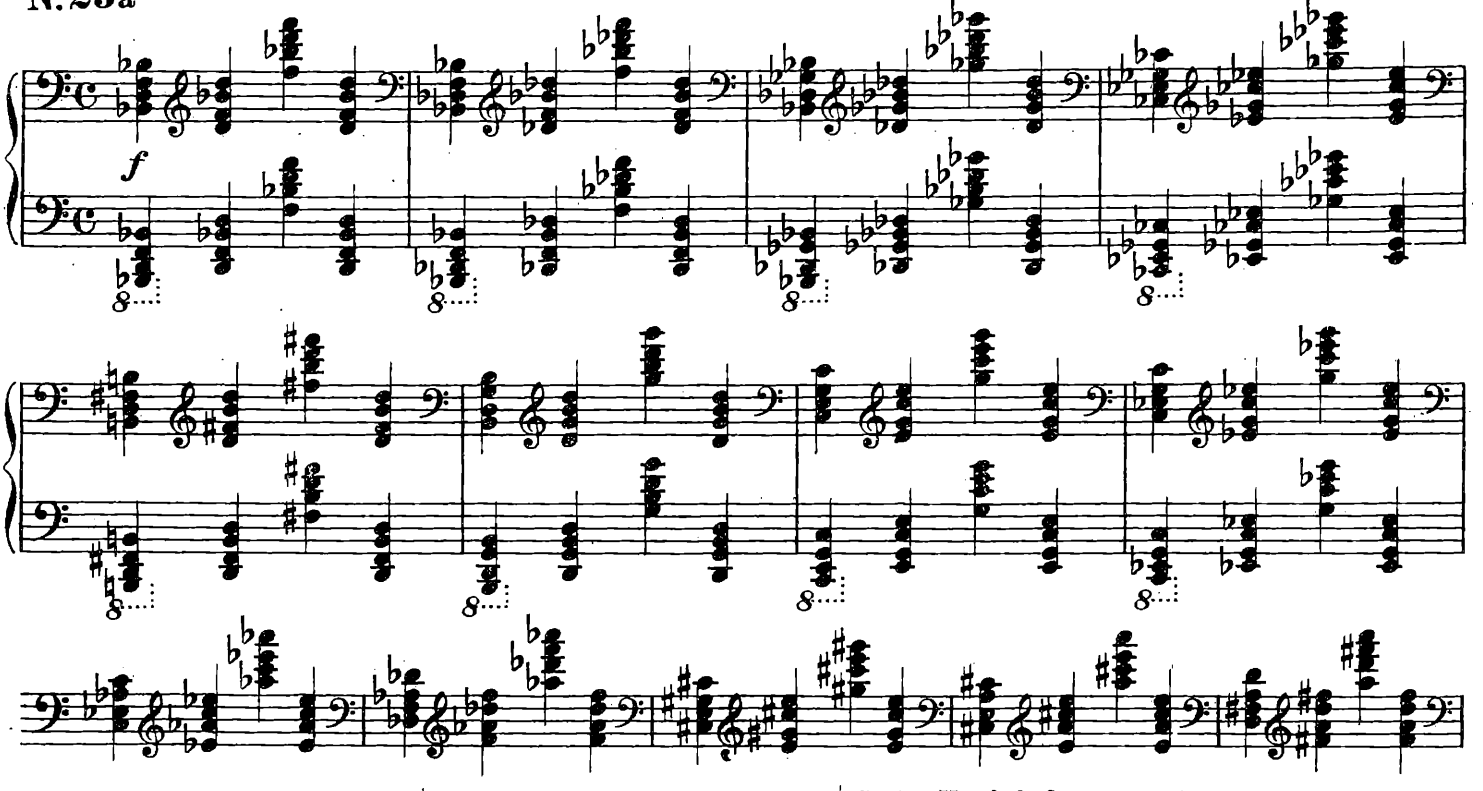
Questo esercizio va eseguito anche sciolto nella maniera seguente:

Diese Übung ist auch zerlegt in folgender Weise zu üben:

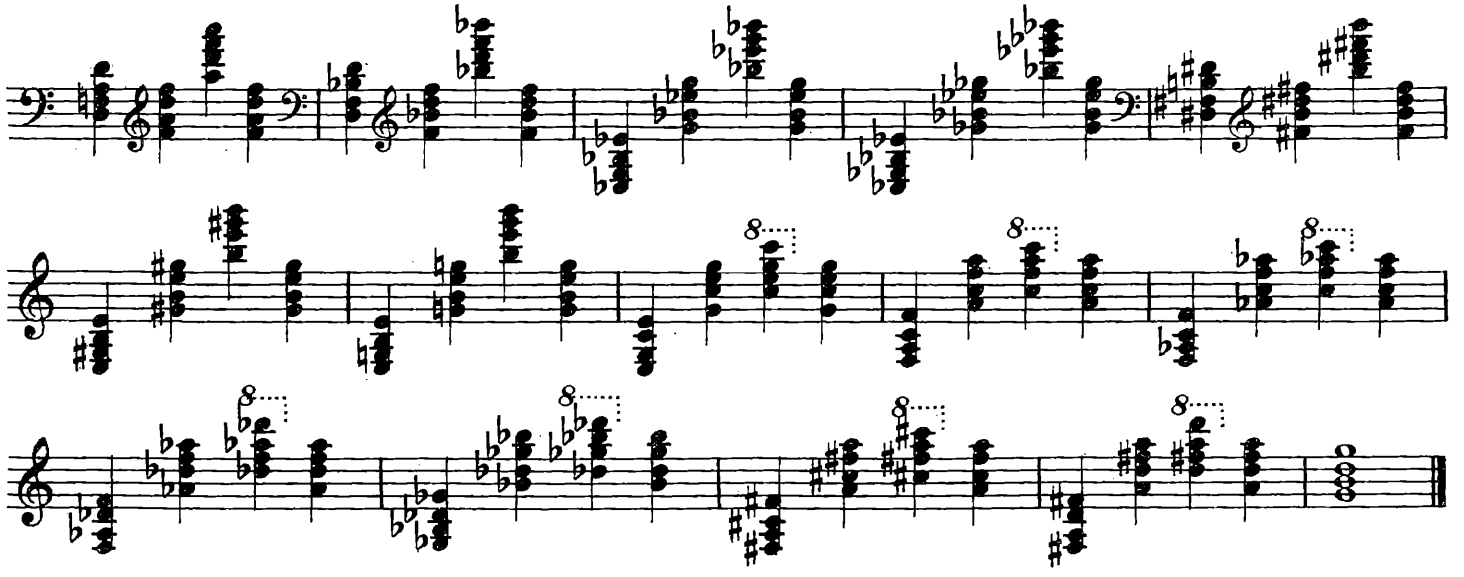


To be practised with closed eyes. | Da eseguire ad occhi chiusi. | Ist mit geschlossenen Augen zu üben.

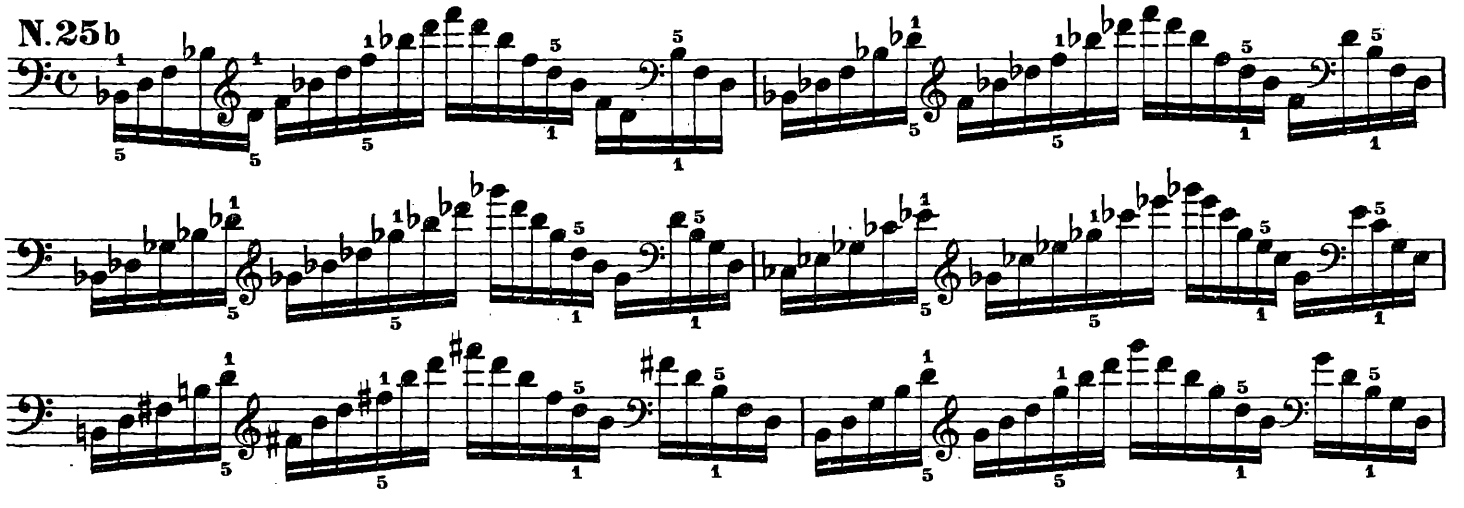
**N. 25a**

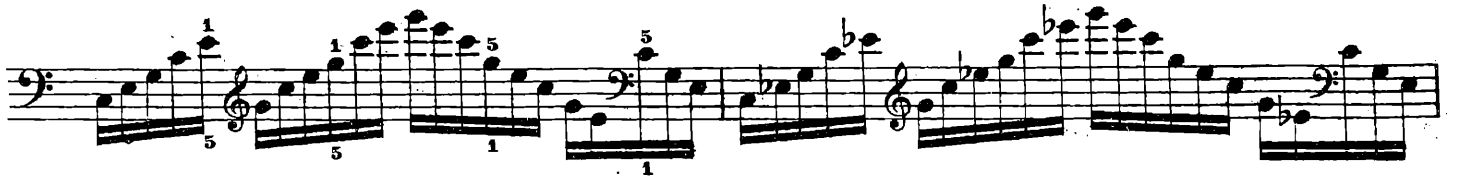



Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer

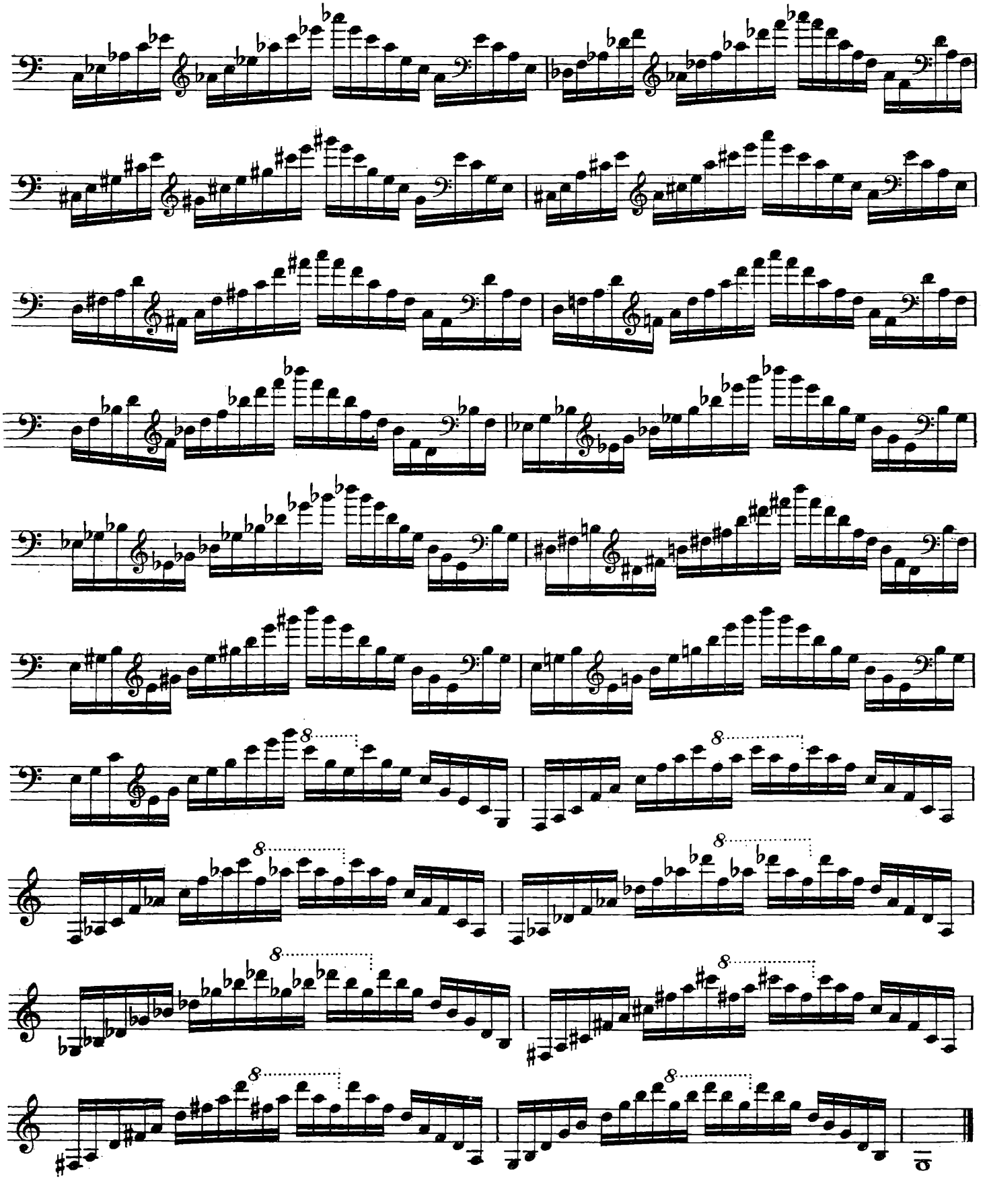


**N. 25b**





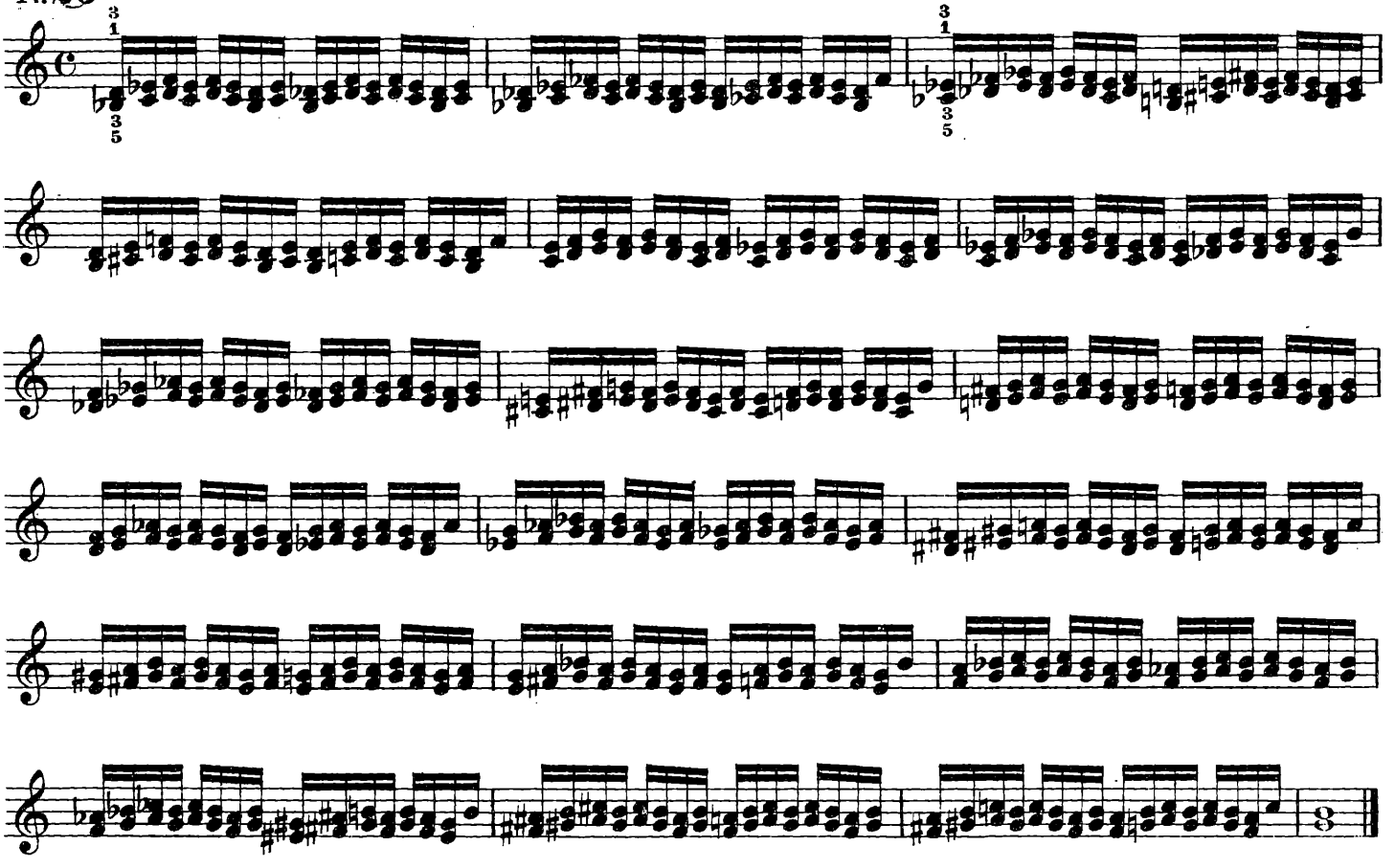
Throughout with the same fingering | Sino alla fine con la stessa diteggiatura | Durchgängig mit demselben Fingersatz



# III.

Double stops —— Note doppie —— Doppelgriffe

**N. 26**

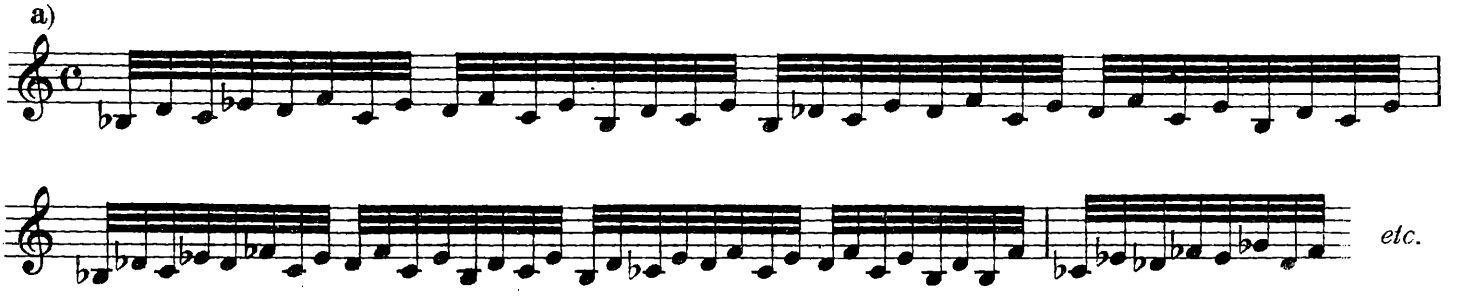


To be practised also in the following manner:

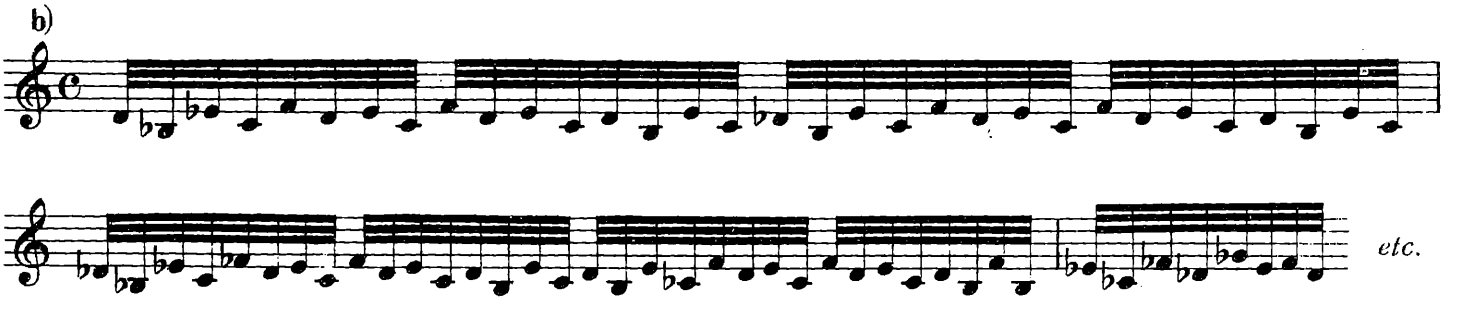
Da eseguire anche nella maniera seguente:

Auch auf die folgende Art zu üben:

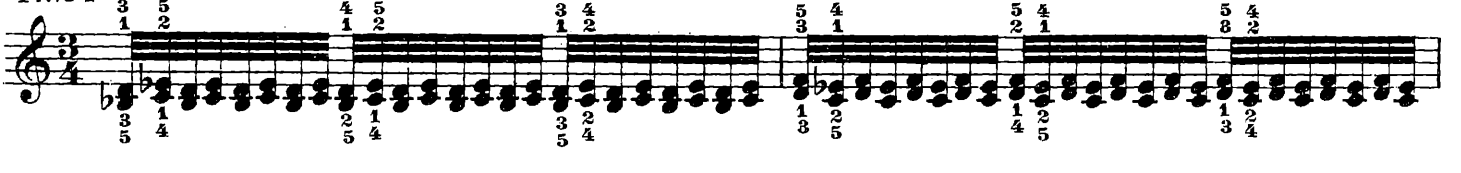
**a)**

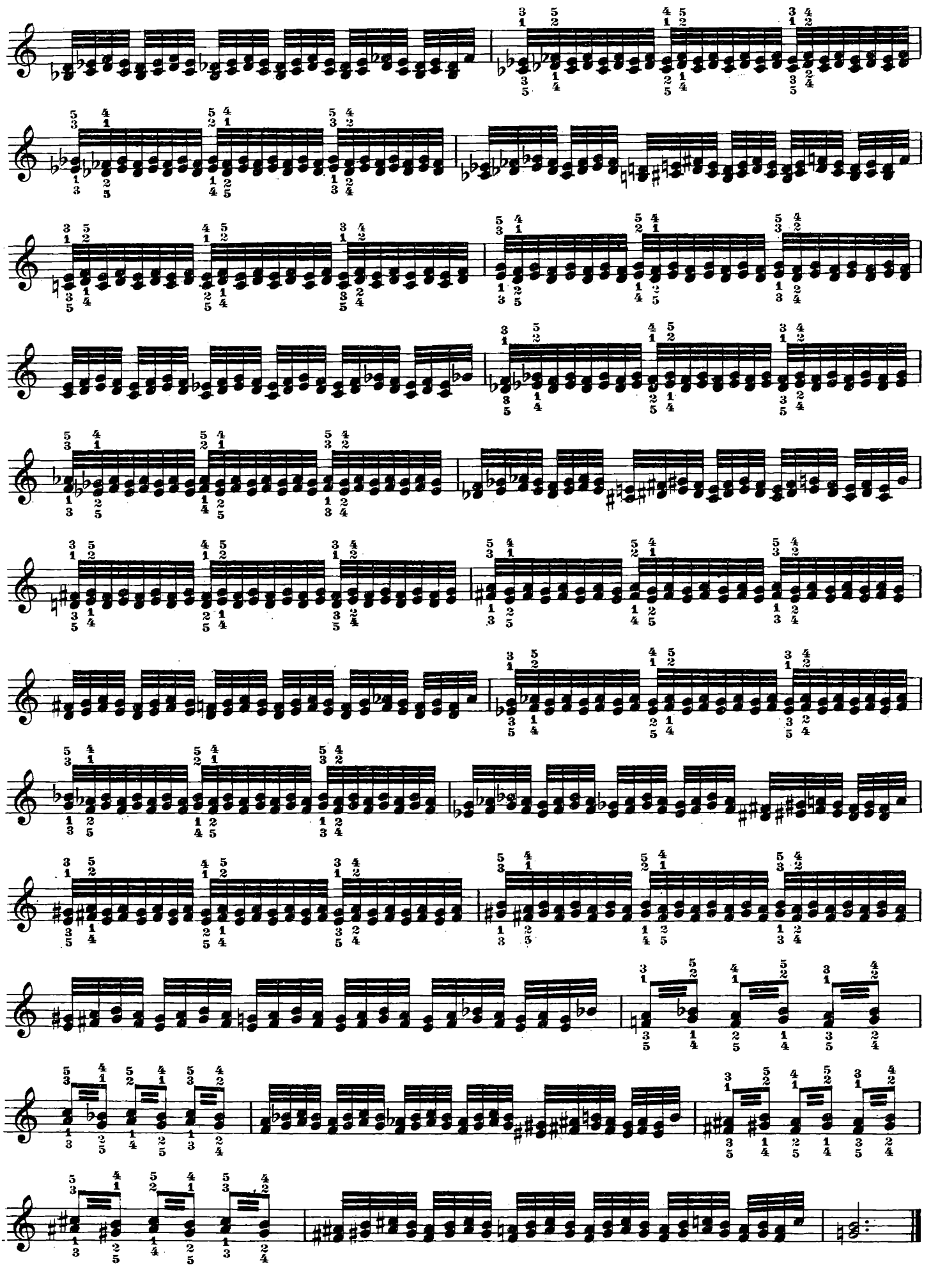



**b)**

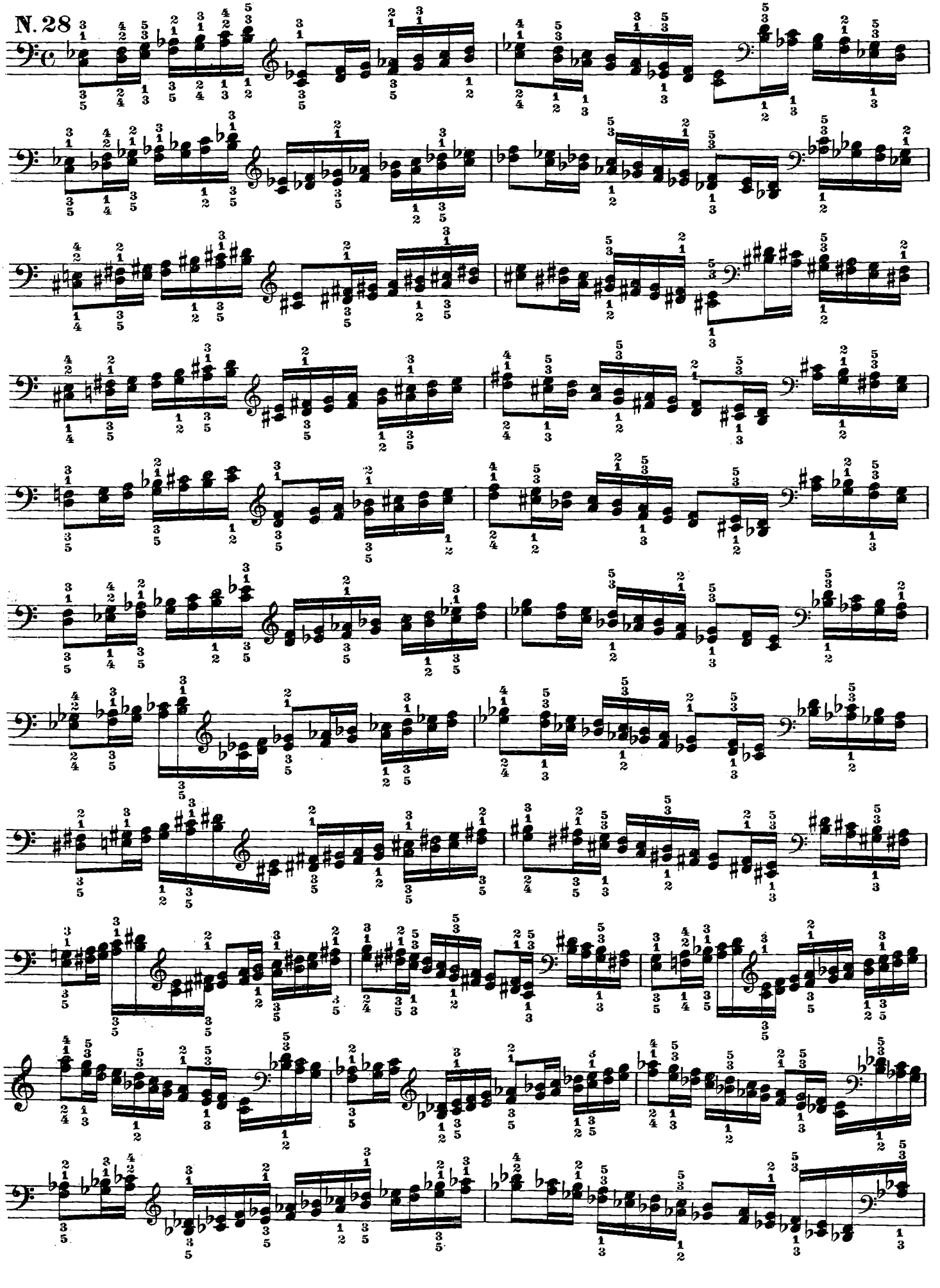


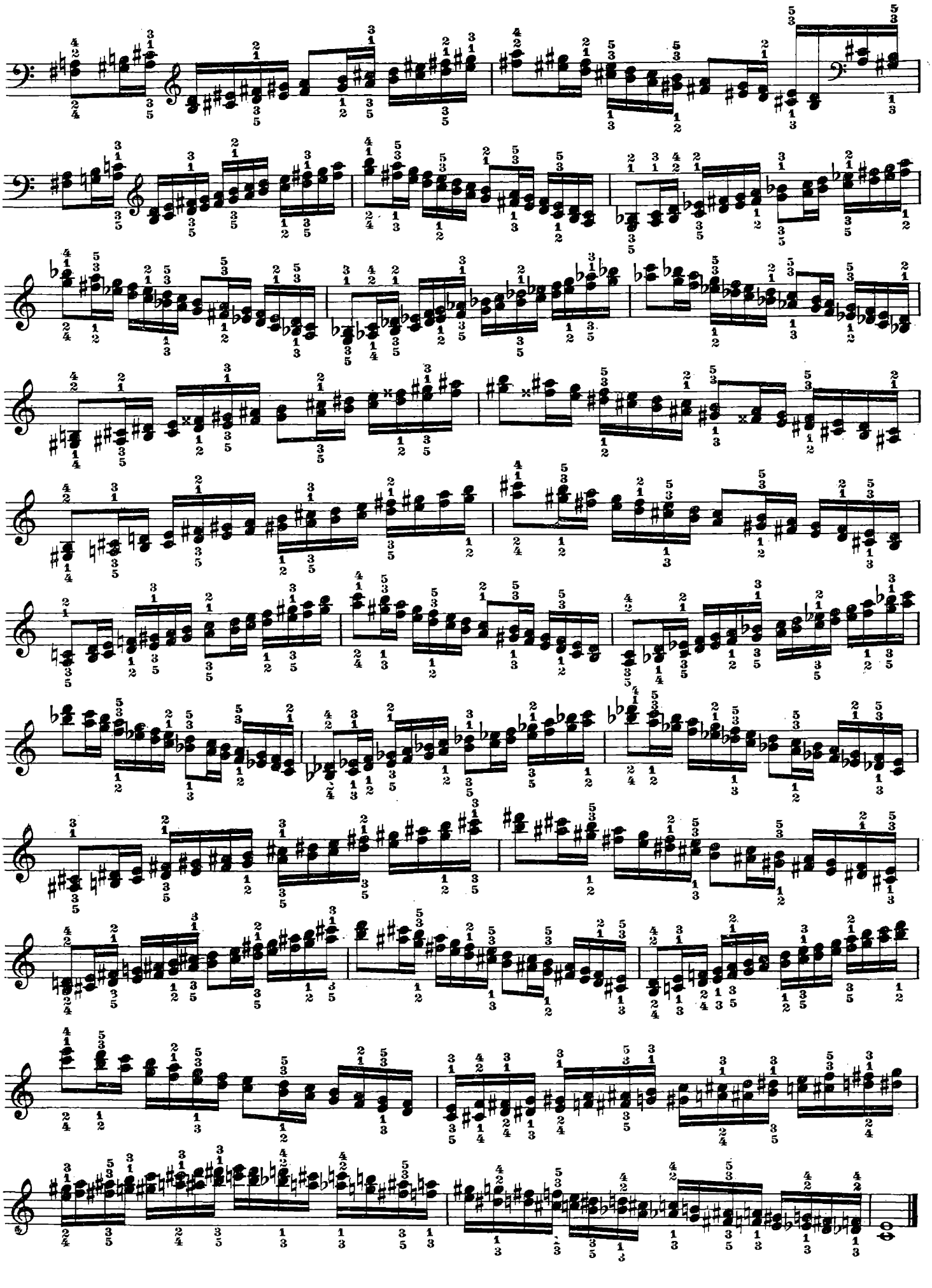

**N. 27**

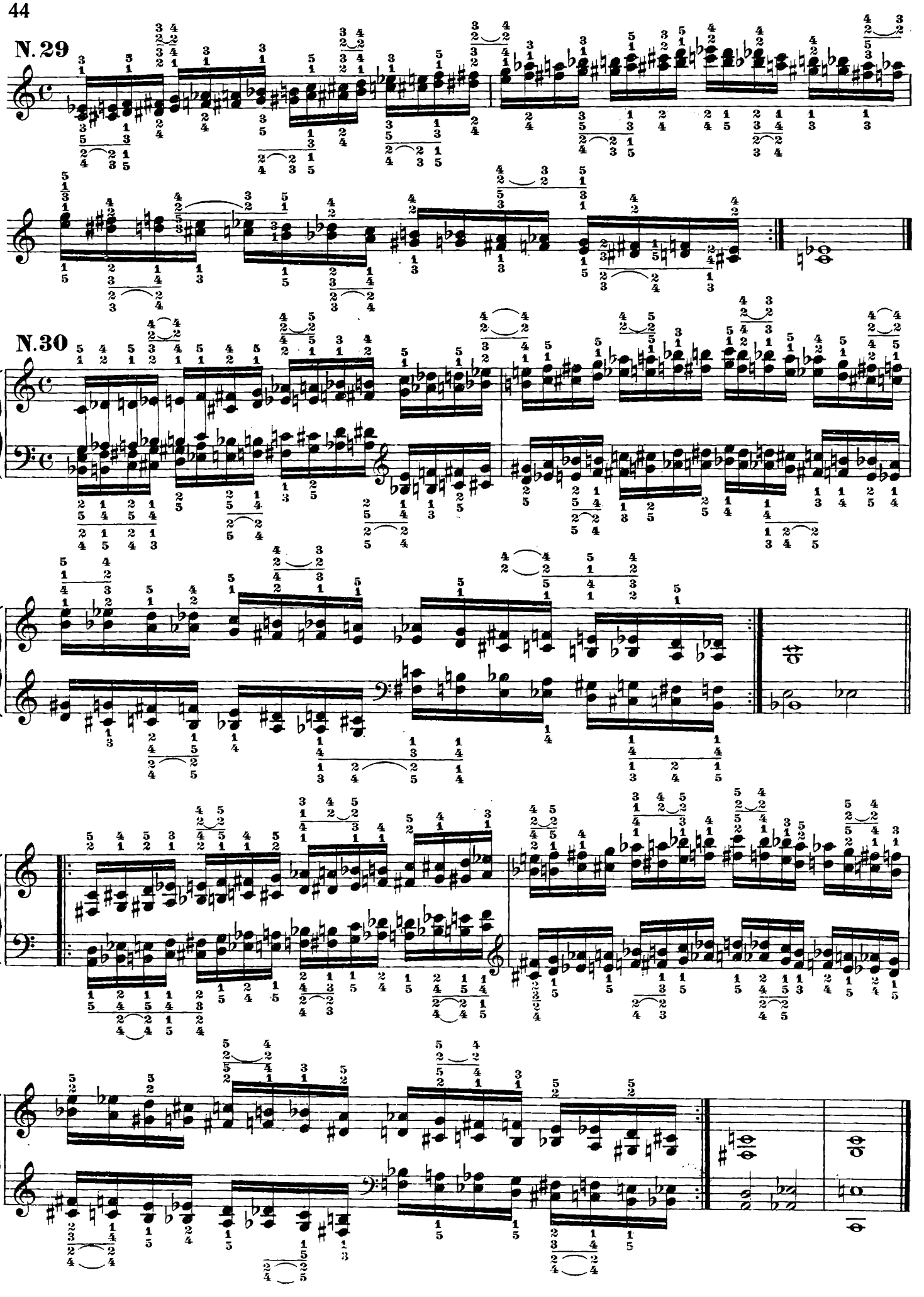




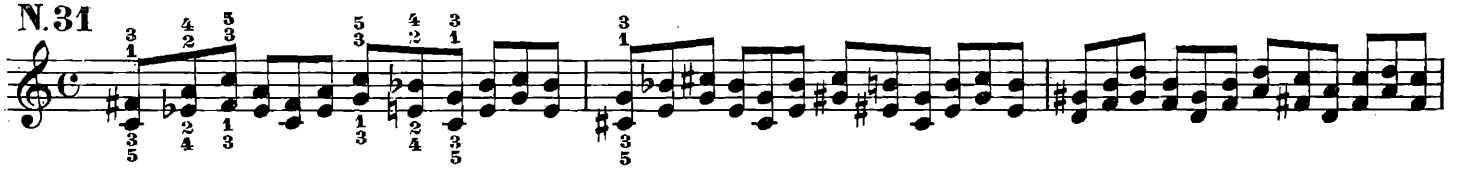
N. 28



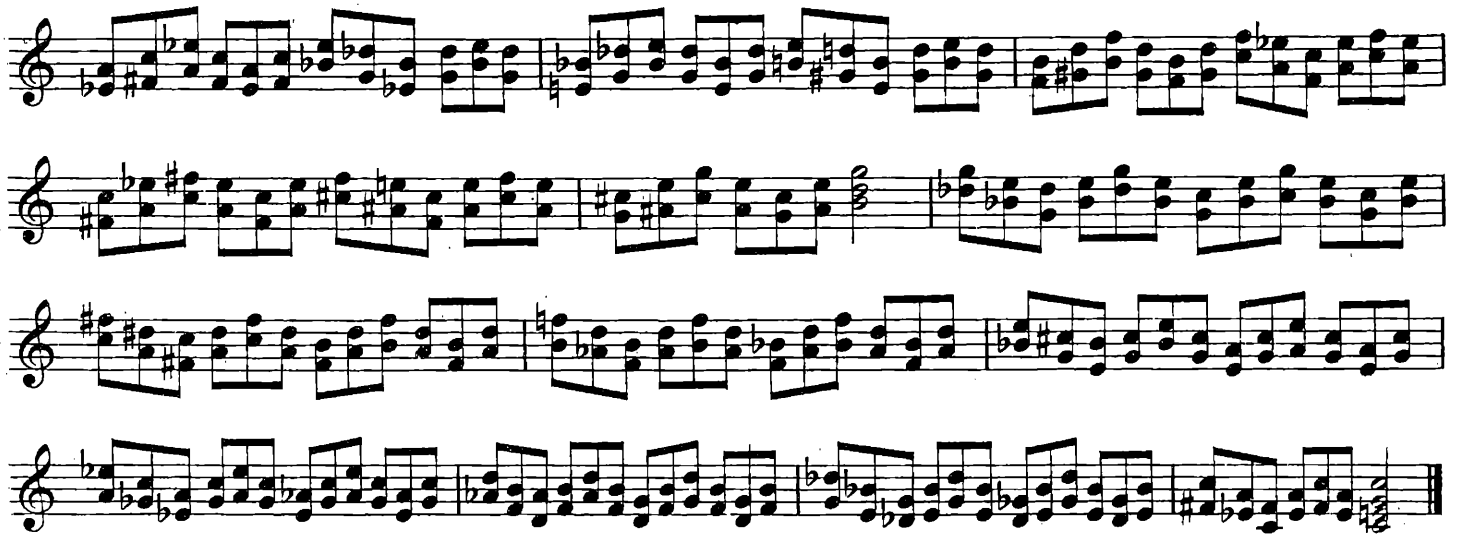



N. 29
N. 30

**N.31**

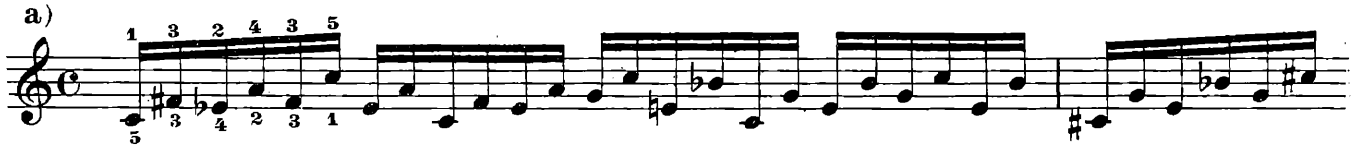


Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer



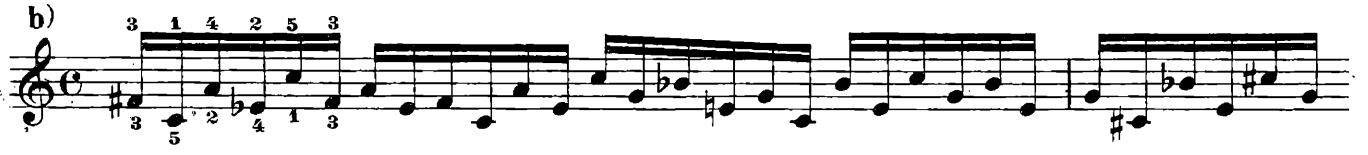
To be practised also broken: | Da eseguire anche sciolto come segue: | Auch zerlegt zu üben:

a)



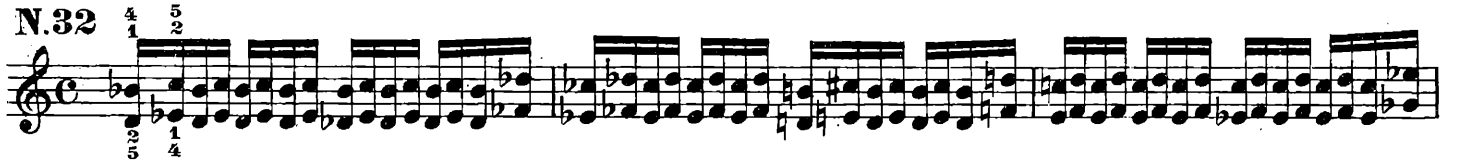
etc.

b)

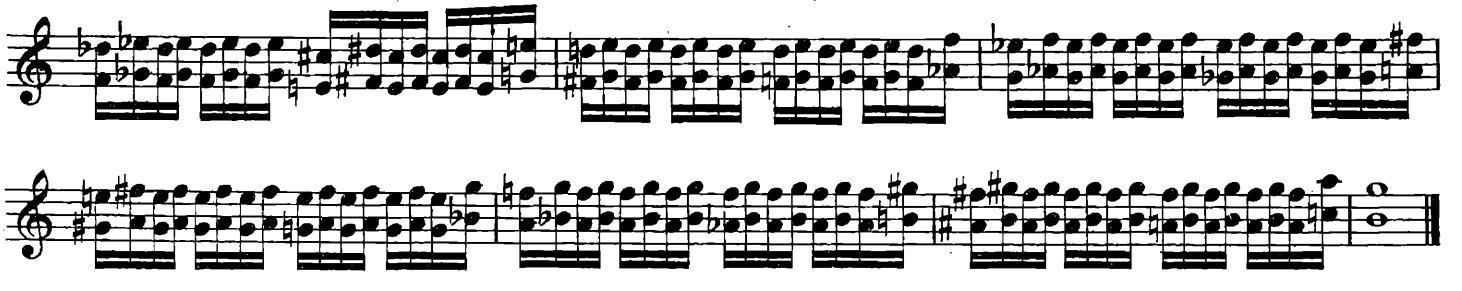


etc.

**N.32**



Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer

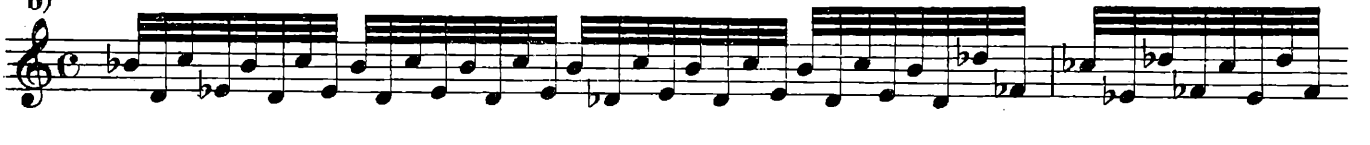


To be practised also broken: | Da eseguire anche sciolto: | Zerlegt:

a)

etc.

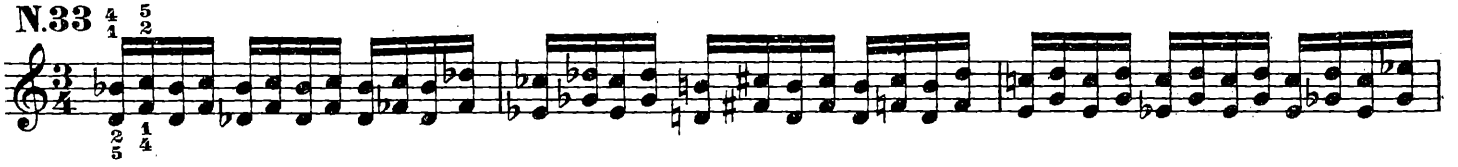
b)



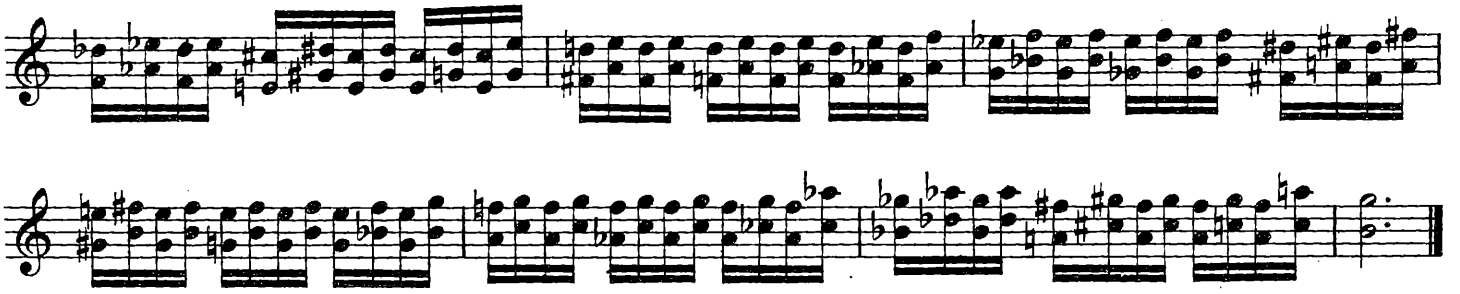
etc.

Preparatory exercise to N. 32 for small hands: | Esercizio preparatorio al N. 32 per le mani piccole: | Vorübung zu N. 32 für kleine Hände:

**N.33**

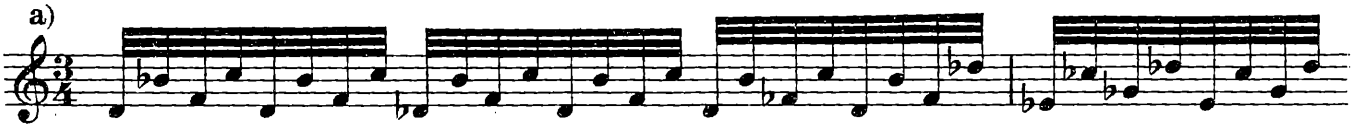


Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



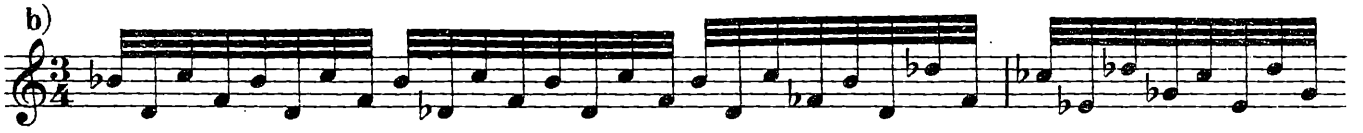
To be practised also broken: | Da eseguire anche sciolto: | Zerlegt:

a)



etc.

b)



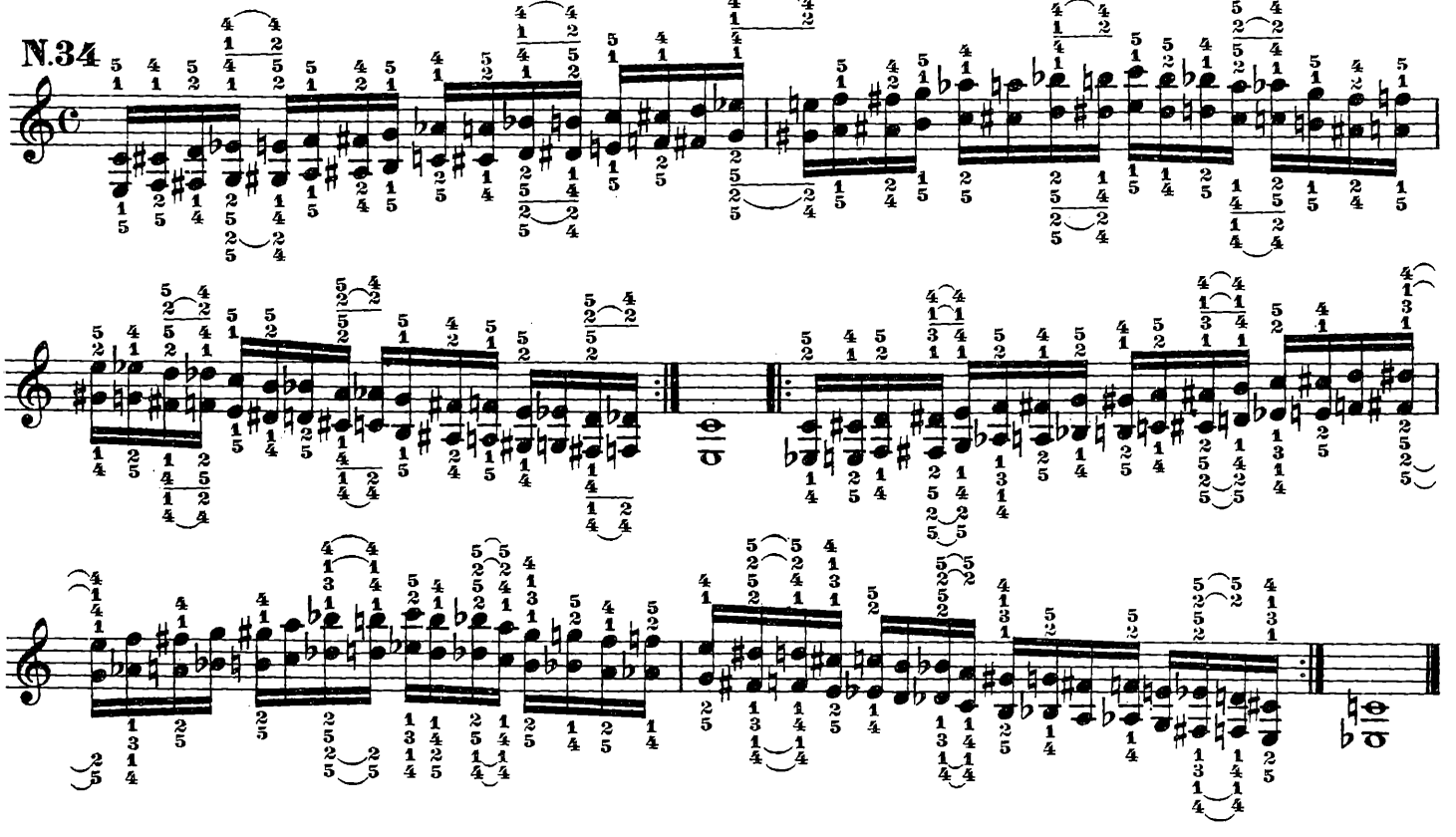
etc.

It is absolutely unnecessary to practise the very difficult scales in double sixths in all keys. The chromatic scale in major and minor sixths is sufficient.

È perfettamente superfluo eseguire le difficilissime scale di doppie seste in tutte le tonalità. Basterà eseguire la scala cromatica con le seste maggiori e minori.

Die sehr schweren Doppelsextscalen in allen Tonarten zu üben ist vollständig überflüssig. Es genügen vollkommen die chromatischen in kleinen und grossen Sexten.

**N.34**



**N. 35**

Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

*simile*

*simile*

*simile*

*simile*

This also to be practised broken: | Da eseguire anche sciolto come segue: | Übung N. 35 ist auch zerlegt zu üben:

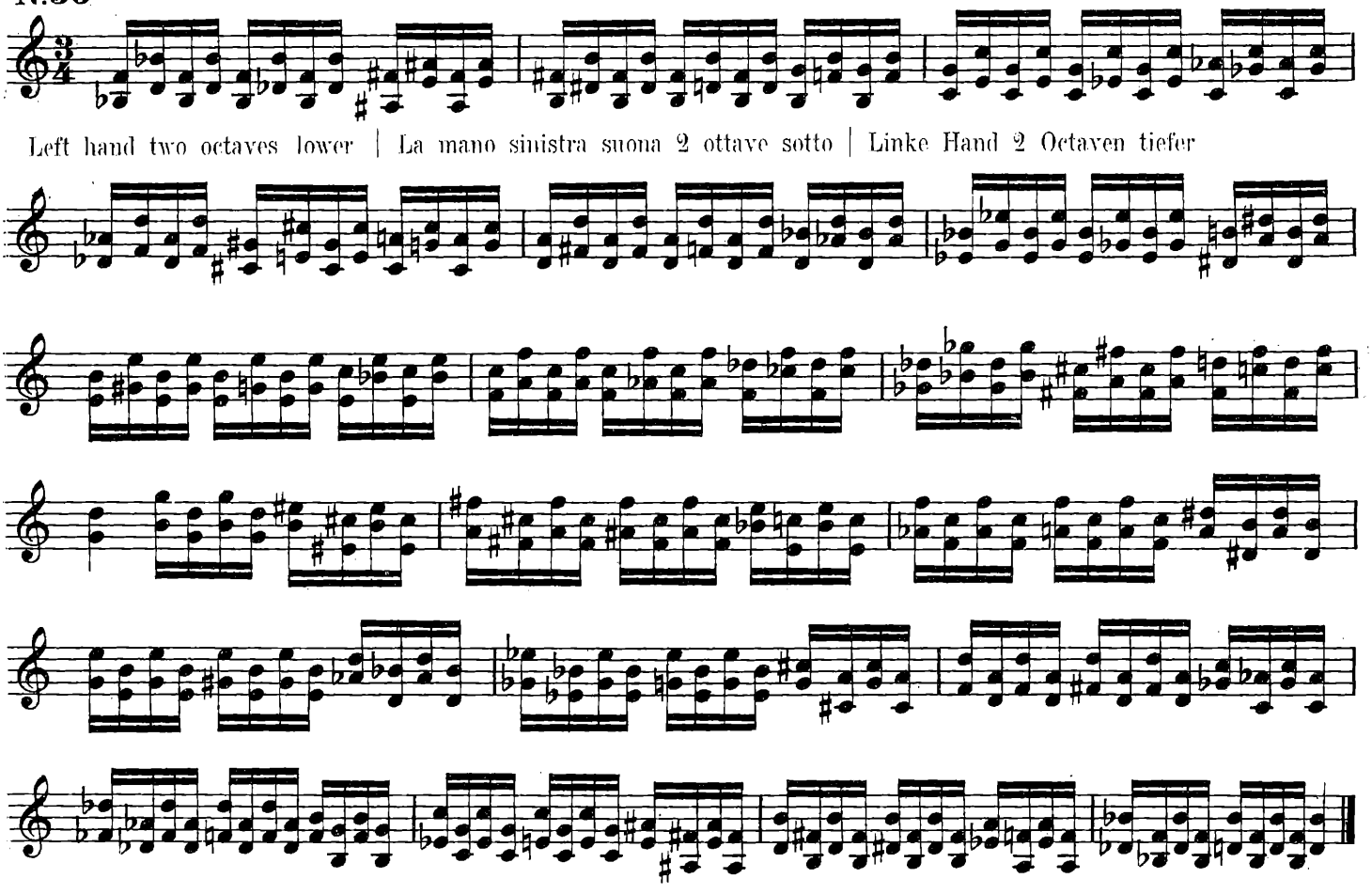
a)

*etc.*

b)

*etc.*

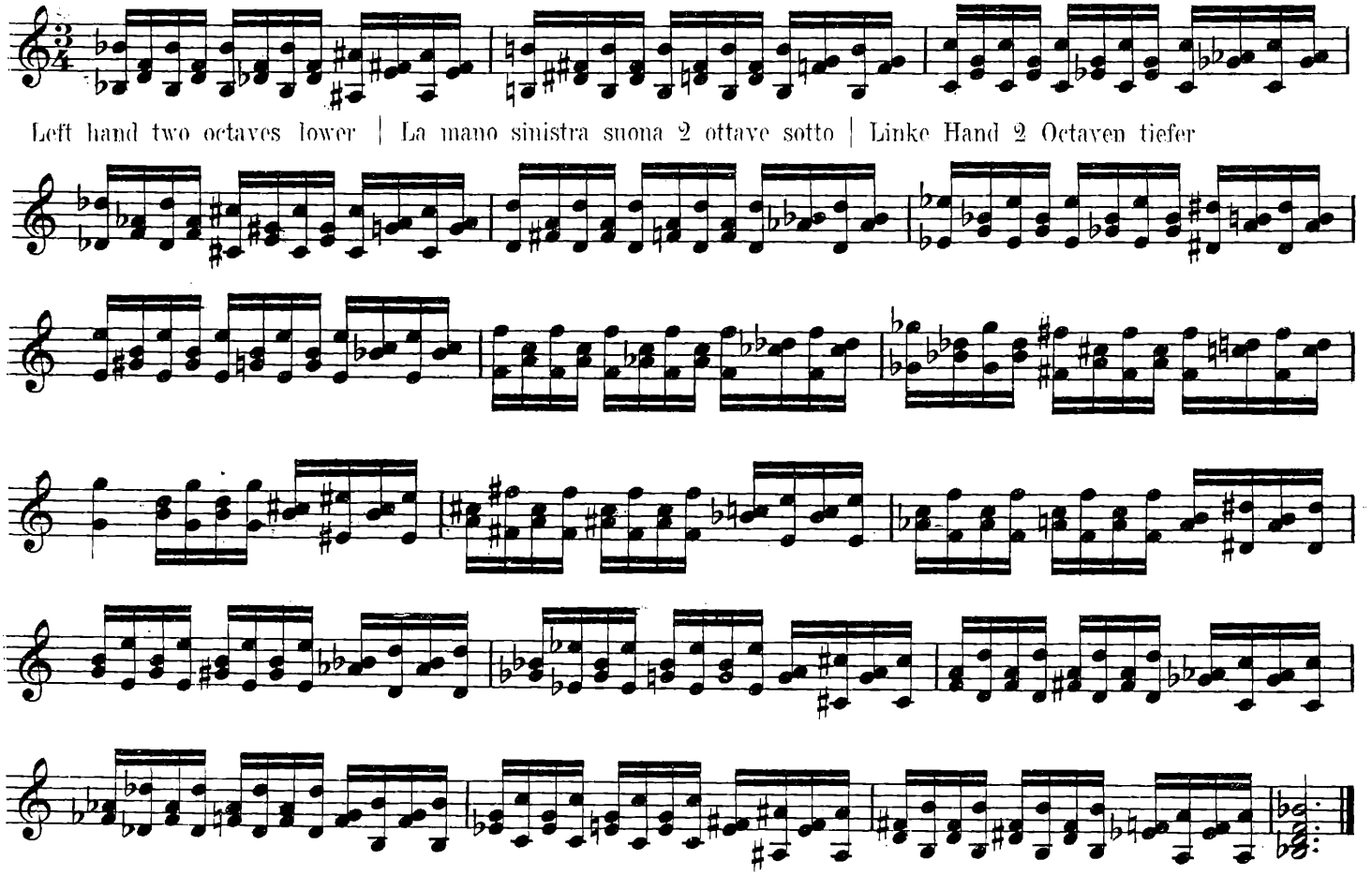
**N.36**



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

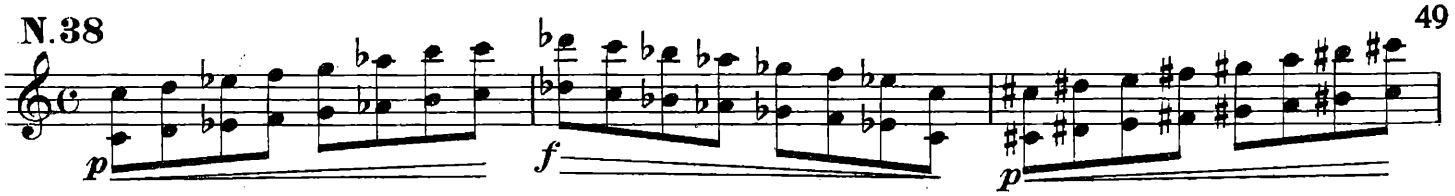


**N.37**

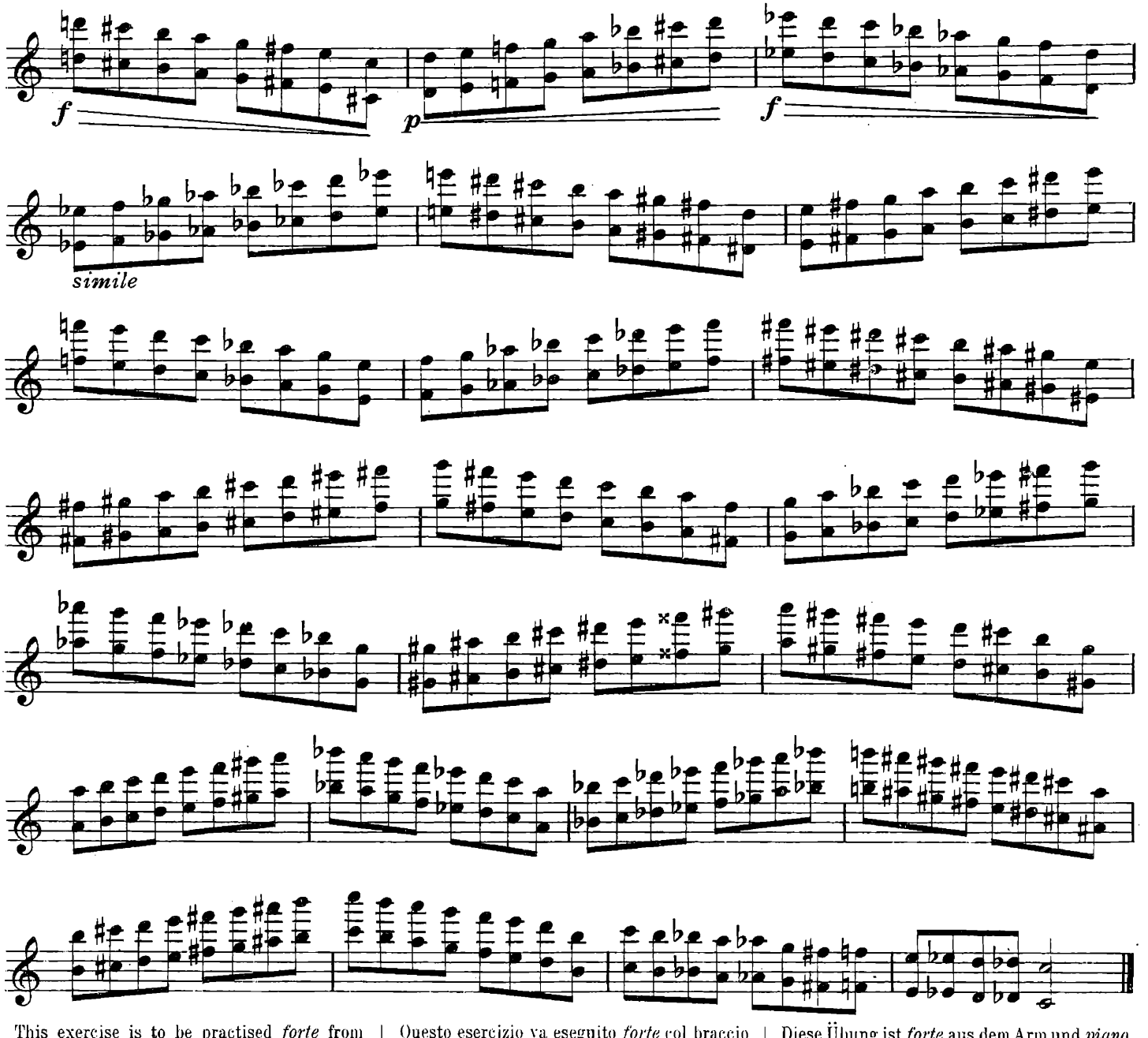


Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

## N.38




Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

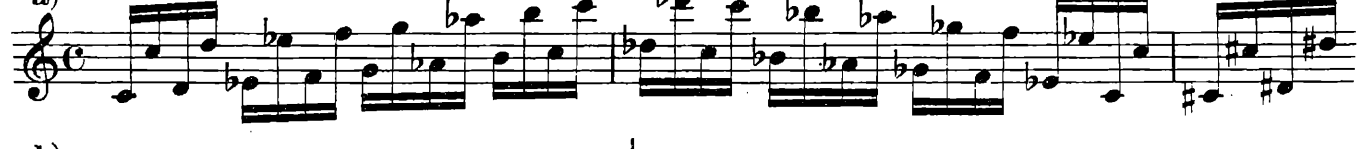



This exercise is to be practised *forte* from the arm and *piano* from the wrist; both ways with different fingering, i. e. once throughout with $\frac{1}{5}$, and then alternating $\frac{1}{5}$ with $\frac{1}{4}$, whereby $\frac{1}{5}$ come on the white keys, and $\frac{1}{4}$ on the black keys. Also to be practised broken in the following manner:

Questo esercizio va eseguito *forte* col braccio e *piano* col polso; in ambedue le maniere si alterneranno due diteggiature: prima la diteggiatura $\frac{1}{5}$ dal principio alla fine, e poi la diteggiatura $\frac{1}{5}$ (per i tasti bianchi) alternata con $\frac{1}{4}$ (per i tasti neri). Infine l'esercizio va eseguito anche sciolto nelle maniere seguenti:

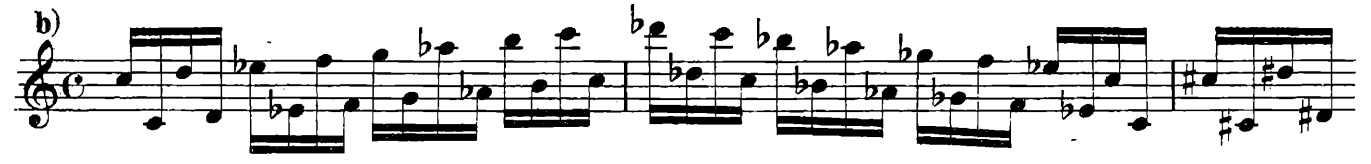
Diese Übung ist *forte* aus dem Arm und *piano* aus dem Handgelenk zu üben; auf beide Weisen mit zweierlei Fingersatz, und zwar einmal durchgängig mit $\frac{1}{5}$, und dann $\frac{1}{5}$ abwechselnd mit $\frac{1}{4}$ wobei $\frac{1}{5}$ auf die weissen Tasten, $\frac{1}{4}$ auf die schwarzen kommen. Ebenfalls auch zerlegt auf folgende Weisen zu üben:

a)



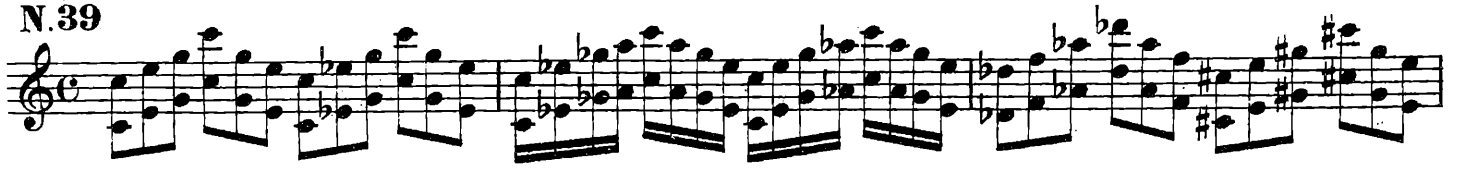
*etc.*

b)

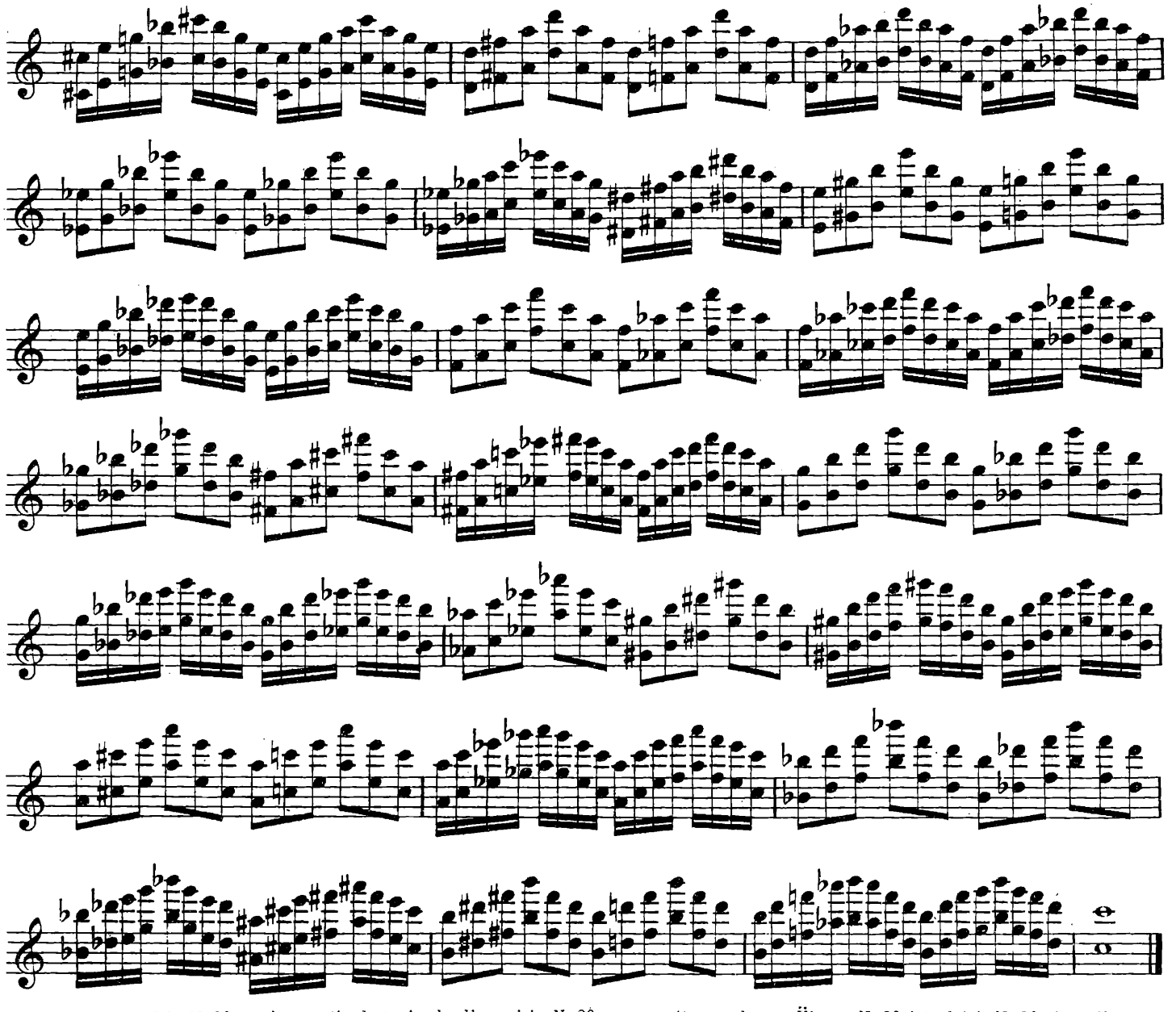


*etc.*

## N. 39



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



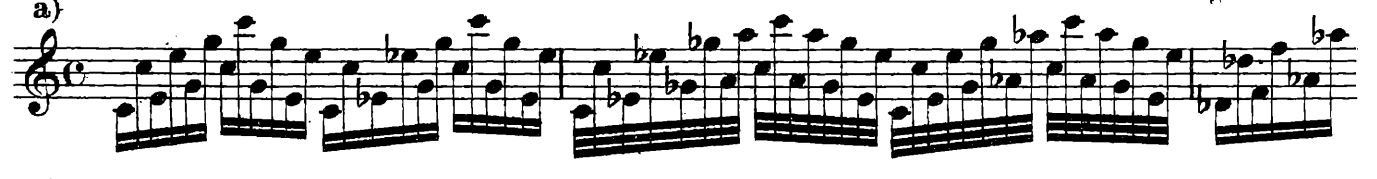
This exercise is (like N. 38) to be practised with two kinds of fingering; right trough with $\frac{1}{5}$, and then with $\frac{1}{5}$ on the white keys alternately with $\frac{1}{4}$ on the black keys.

Anche l'esercizio N. 39 va eseguito con due diteggiature: prima con la diteggiatura $\frac{1}{5}$ dal principio alla fine, e poi con la diteggiatura $\frac{1}{5}$ (per i tasti bianchi) alternata con $\frac{1}{4}$ (per i tasti neri).

Übung N. 39 ist gleich N. 38 ebenfalls mit zweierlei Fingersatz zu üben; durchgängig mit $\frac{1}{5}$, und mit $\frac{1}{5}$ auf den weissen Tasten abwechselnd $\frac{1}{4}$ auf den schwarzen.

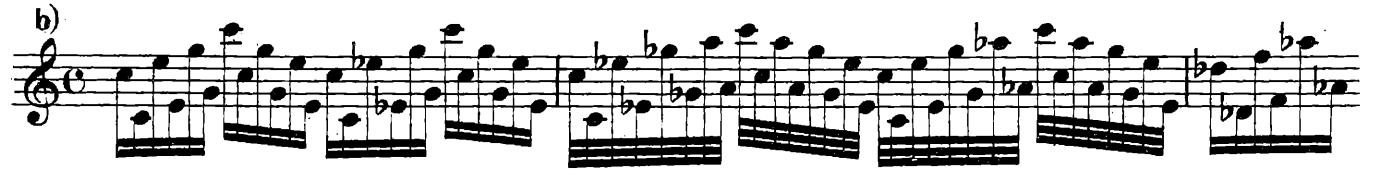
Broken : Sciolto : Zerlegt :

a)

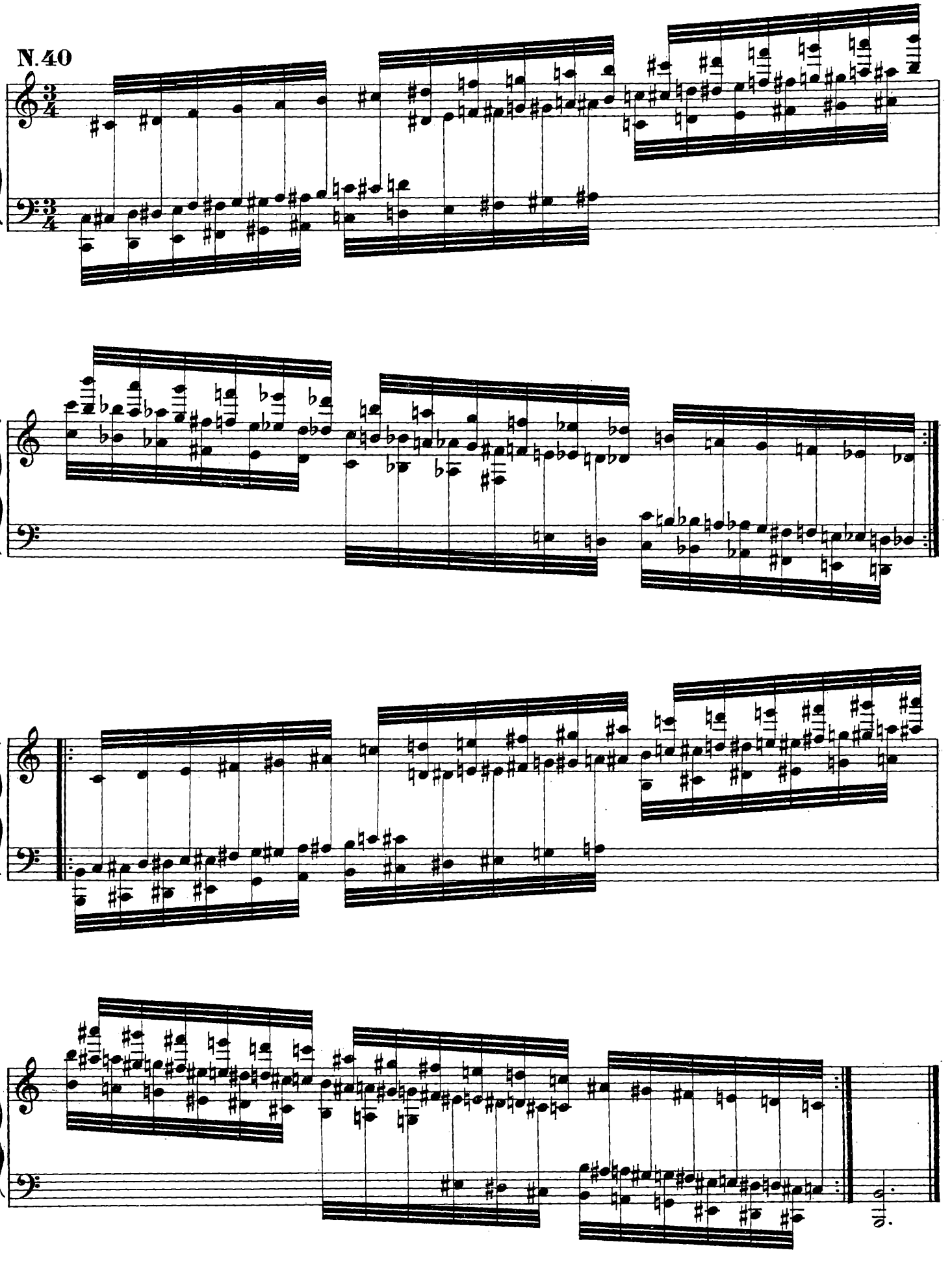


*etc.*

b)



*etc.*


N.40

RADIOVISION di Giovanni Ballero
MUSICA - DISCHI - RADIO
Via Manno - Piazza Martiri - CAGLIARI

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