

Master School
of
Modern Piano Playing & Virtuosity
by
Alberto Jonás

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

With original exercises specially written for this work

by

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

PREFATORY TEXT

and

English, German, French and Spanish
Explanatory Annotations

by

The Author

In Seven Books

Price Complete \$30.00

Single Books I—VI @ \$4.50

Book VII (English or Spanish) \$3.00

CARL FISCHER, Inc.

BOSTON

NEW YORK

CHICAGO

Copyright 1925
by
CARL FISCHER, INC.
New York
International Copyright Secured

PRINTED IN U. S. A.

ALBERTO JONÁS
MASTER SCHOOL
OF
MODERN PIANO PLAYING AND VIRTUOSITY
Book III

Table of Contents

ARPEGGIOS (Master School of Arpeggios)	1
A new outlook on the <i>harmonic relation</i> between chord (and their arpeggios) possessing the same number of sharps and flats	2
Curious examples of interrelation between apparently widely different chords	4
Preparatory exercises for the common chord arpeggios	6
Special exercises for the thumbs in arpeggio-playing	9
Exercises for obtaining evenness, surety and velocity in the playing of arpeggios	10
Special exercises for strengthening the fingers and achieving brilliancy	16
Different ways of practising arpeggios	17
Special exercises for obtaining great velocity in the playing of common chord arpeggios	30
"School of Arpeggios," by Henri Falcke	50
<i>Examples</i> (annotated)	51
Arpeggios of the dominant seventh chord	60
Preparatory exercises with augmented intervals	62
Various ways of practising the dominant seventh chord arpeggios	63
Diminished seventh chord arpeggios	68
<i>Examples</i> (annotated)	72-73
Special exercises to obtain great velocity in the playing of dominant seventh and diminished seventh chord arpeggios	69
<i>Examples</i> (annotated)	71
Other seventh chord arpeggios	74
Special exercises for obtaining "pearliness" of touch in the playing of arpeggios (published for the first time)	75
Arpeggios of the chord of the ninth	83-121
Mixed arpeggios	83
<i>Examples</i> (annotated)	85
Arpeggios to develop rapid visualization and accuracy in changes of hand position	95
<i>Examples</i> (annotated)	95
Arpeggios of chords in extended form	98
Preparatory exercises for pieces quoted	101
<i>Examples</i> (annotated)	103
Arpeggios with alternating hands	105
<i>Examples</i> (annotated)	108
Arpeggios with interlocking hands	113
<i>Examples</i> (annotated)	116

Table of Contents
Book III (Continued)

Other arpeggios	118
<i>Examples</i> (annotated)	122
Also <i>original exercises</i> , expressly written for this work, by:	
<i>Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi</i>	129
FINGER REPETITIONS	157
Also <i>original exercises</i> , expressly written for this work, by:	
<i>Emil von Sauer—Arthur Friedheim</i>	179
<i>Examples</i> (annotated)	162-182
<i>Preparatory exercises for pieces quoted</i>	185
URNS	189
<i>Examples</i> (annotated)	194
TRILLS (Master School of Trills)	199
Exercises for evenness and strength of fingers	200
Exercises for side-vibratory motion of hands and wrists	202
Exercises for making supple the ligaments between the fingers	205
Exercises for flexibility of the thumb and of the hand, in view of the playing of trills	205
Exercises for establishing the beauty and elasticity of the trills	206
Exercises to promote rapid trilling	209
Chains of trills; their various executions	212
Trills played with both hands	215
Trills in conjunction with sustained notes	226
Trills in conjunction with a melody	227
Also <i>original exercises</i> , expressly written for this work, by:	
<i>Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—</i> <i>Katherine Goodson—Alfred Cortot</i>	231
<i>Examples</i> (annotated)	216-249
HOW TO PRACTICE. HOW TO PERFORM	
Difference between practice and performance. Analysis and discussion of the various ways of practicing. How to eliminate technical mistakes in performance, that is to say, when playing a piece through, without stopping.	259
<i>Examples</i> (annotated)	264

ALBERTO JONÁS
ESCUELA MAGISTRAL
de la
VIRTUOSIDAD PIANISTICA

Libro III

Indice

ARPEGIOS (Escuela Magistral de los Arpegios)	1
Nuevo punto de vista sobre le <i>relación armónica</i> entre los acordes (y sus arpegios) de los tonos que lleven en la clave mismo número de sostenidos y de bemoles	2
Ejemplos curiosos, demostrando la relación entre acordes (y sus arpegios) que en apariencia son muy distantes unos de otros desde el punto de vista armónico	4
Ejercicios preparatorios para arpegios de acordes perfectos	6
Ejercicios especiales para el pulgar, en vista de los arpegios	9
Ejercicios para obtener igualdad, seguridad y velocidad en la ejecución de los arpegios	10
Ejercicios especiales para obtener fuerza de dedos y un juego brillante de arpegios	16
Varias maneras de estudiar los arpegios	17
Ejercicios especiales para obtener gran velocidad en los arpegios de acordes perfectos	30
"Escuela de Arpegios" de Henri Falcke	50
<i>Ejemplos</i> (anotados)	51
Arpegios del acorde de sétima de dominante	60
Ejercicios preparatorios con aumento de los intervalos	62
Varias maneras de estudiar los arpegios del acorde de sétima de dominante	63
Arpegios del acorde de sétima disminuida,	68
<i>Ejemplos</i> (anotados)	72-73
Ejercicios especiales para obtener gran velocidad en los arpegios del acorde de sétima de dominante y de sétima disminuida	69
<i>Ejemplos</i> (anotados)	71
Otros arpegios de acordes de sétima	74
Ejercicios especiales para obtener el juego "aperlado" en los arpegios (publicados por la primera vez)	75
Arpegios de acordes de novena	83-121
Arpegios mixtos	83
<i>Ejemplos</i> (anotados)	85
Arpegios para desarrollar la rapidez visual y la seguridad en los cambios de posición de la mano	95
<i>Ejemplos</i> (anotados)	95
Arpegios de acordes extendidos	98
<i>Ejercicios preparatorios para las piezas citadas</i>	101
<i>Ejemplos</i> (anotados)	103
Arpegios con manos alternantes	105
<i>Ejemplos</i> (anotados)	108
Arpegios con las manos superpuestas	113
<i>Ejemplos</i> (anotados)	116

Indice

Libro III (Continuación)

Otros arpeggios	118
<i>Ejemplos</i> (anotados)	122
Además, <i>ejercicios originales</i> , escritos especialmente para esta obra, por: <i>Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi</i>	129
REPETICIONES DE DEDOS	157
Además, <i>ejercicios originales</i> , escritos especialmente para esta obra, por: <i>Emil von Sauer—Arthur Friedheim</i>	179
<i>Ejemplos</i> (anotados)	162-182
<i>Ejercicios preparatorios para la piezas citadas</i>	185
GRUPETOS	189
<i>Ejemplos</i> (anotados)	194
TRINOS (Escuela Magistral de Trinos)	199
Ejercicios para la igualdad y la fuerza de los dedos	200
Ejercicios para la vibración lateral de la mano y de la muñeca	202
Ejercicios para dar soltura y elasticidad a los ligamentos entre los dedos	205
Ejercicios para obtener flexibilidad del pulgar y de la mano en vista del trino	205
Ejercicios para obtener la belleza y la elasticidad del trino	206
Ejercicios para desarrollar la rapidez del trino	209
Cadenas de trinos (trinos sucesivos); varias maneras de ejecutarlas	212
Trinos con ambas manos	215
Trinos con notas tenidas	226
Trinos que se presentan juntos con una melodía	227
Además, <i>ejercicios originales</i> , escritos especialmente para esta obra, por: <i>Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler— Katherine Godson—Alfred Cortot</i>	231
COMO ESTUDIAR. COMO EJECUTAR.	259
Diferencia entre el estudio y la ejecución de una pieza. Análisis y discusión de las varias maneras de estudiar. Como eliminar las faltas de técnica en la ejecución; es decir, cuando se toca una pieza de principio al fin, sin parar	259
<i>Ejemplos</i> (anotados)	264



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



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:

Arpèges.

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:

ca: *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 Wiehmayer, 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 Wiehmayer 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.

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

Wenn jeder Akkord was den Aufbau anbetrifft, in der Gegenrichtung 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 hervorgebracht werden können, und zwar so, dass, welche Tonart es auch sei, in die wir im ersten Fall gelangen, wir mit dem entgegengesetzten Akkord unvermeidlich in die entgegengesetzte 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 Wiehmayer, 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 Wiehmayer 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 Wiehmayer, en el Suplemento, de su "Tonleiter Schule" (Escuela de Escalas) prueba que todos los acordes de séptima, 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 Wiehmayer 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 sea la tonalidad 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 dièzes 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 hazard 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 - expérimenté 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 dá 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 como 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.

Arpeggios.

Arpeggien.

Arpèges.

Arpeggios.

Preparatory exercises
for common chord Arpeg-
gios. From ("Pianoscript
Book," by Alberto Jonás.
By kind permission of
Theodore Presser Co.)

Vorübungen für die
Dreiklang - Arpeggien. (Aus
dem "Pianoscript" von
Alberto Jonás. Durch
gütige Erlaubnis von Theo-
dore Presser Co.)

Exercices préparatoires
pour les arpèges d'accords
parfaits. (Du "Pianoscript"
de Alberto Jonás. Avec
permission des éditeurs
Théodore Presser Co.)

Ejercicios preparatorios
para los arpegios en acordes
perfectos. (Del "Pianoscript"
de Alberto Jonás. Con
permiso de los editores
Theodore Presser Co.)

No 1 In C major - In C dur - En Ut majeur - En Do mayor

m. d.

In G major - In G dur - En Sol majeur - En Sol mayor

m. d.

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.

In G major - *In G dur* - *En Sol majeur* - *En Sol mayor*

m. s.

The first section, titled "In G major - In G dur - En Sol majeur - En Sol mayor", consists of four staves of music in bass clef. The first staff begins with a treble clef and a common time signature, followed by a bass clef. It contains two measures of music with fingerings 4 3 and 1 4 2 4. The second staff has two measures with fingerings 1 2 1 4 and 3 4. The third staff has two measures with fingerings 1 2 1 4 and 3. The fourth staff has two measures with fingerings 1 2 1 4 and 3. The music is characterized by eighth-note patterns and slurs.

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

m. s.

The second section, titled "In D major - In D dur - En Ré majeur - En Re mayor", consists of four staves of music in bass clef. The first staff begins with a treble clef and a common time signature, followed by a bass clef. It contains two measures of music with fingerings 3 2 and 1 3 2 3 1. The second staff has two measures with fingerings 1 2 1 3 and 2 3. The third staff has two measures with fingerings 1 2 1 3 and 2 3. The fourth staff has two measures with fingerings 1 2 1 3 and 2 3. The music features eighth-note patterns and slurs.

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

m. s.

The third section, titled "In A major - In A dur - En La majeur - En La mayor", consists of two staves of music in bass clef. The first staff begins with a treble clef and a common time signature, followed by a bass clef. It contains two measures of music with fingerings 4 3 and 1 4 2 4. The second staff has two measures with fingerings 1 2 1 4 and 3. The music is characterized by eighth-note patterns and slurs.

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

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'arpèges. 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.

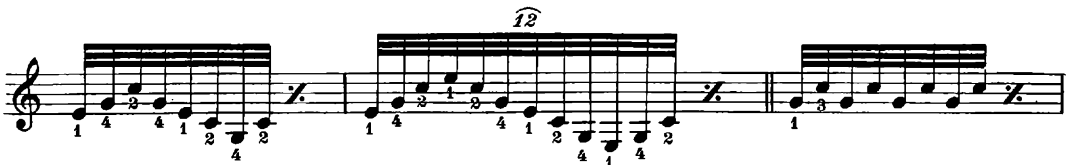
Guárdense las manos y los brazos con toda soltura y relajados. Al pasar el pulgar por debajo, o al pasar los otros dedos por encima de él, téngase cuidado de ligar bien las notas. Se estudiarán estos ejercicios ligado *f* y *p*.

Nº 3

m. d.

m. s. 





etc.

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.*

Nº4

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The bass clef 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 clef staff continues with notes and fingerings: 1, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1. The bass clef staff continues with notes and 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 clef staff contains notes with fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The bass clef staff contains notes with fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff contains notes with fingerings: 1, 2, 4, 1, 1, 2, 3, 8, 1. The bass clef staff contains notes with fingerings: 1, 2, 4, 1, 4, 1. The system concludes with a double bar line. The key signature changes to D major (two sharps).

Fifth system of musical notation. The treble clef staff contains notes with fingerings: 1, 2, 4, 1, 1, 2, 3, 8, 1. The bass clef staff contains notes with fingerings: 1, 2, 4, 1, 4, 1. The system concludes with a double bar line. The key signature changes to F major (one sharp).

sempre legato e leggero

Nº 5

First system of musical notation (measures 1-4). The piece is in 2/4 time with a key signature of one sharp (F#). The tempo/style instruction is *sempre legato e leggero*. A dotted line with an '8' above it spans measures 2 and 3, indicating an eighth-note triplet. Fingerings are indicated by numbers 1-3 in the right hand and 1-2 in the left hand.

Second system of musical notation (measures 5-8). Continues the eighth-note triplet pattern from the first system. A dotted line with an '8' above it spans measures 6 and 7. Fingerings remain consistent.

Third system of musical notation (measures 9-12). The piece changes to 3/4 time. A dotted line with a '6' above it spans measures 10 and 11, indicating a sixteenth-note triplet. Fingerings include 1-2-3, 1-3-1, and 1-2-4.

Fourth system of musical notation (measures 13-16). Continues the sixteenth-note triplet pattern in 3/4 time. Fingerings include 1-4 and 1-4-1-4.

First system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4. There are also some accents and slurs.

Second system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4. There are also some accents and slurs.

Third system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3. There are also some accents and slurs.

mano sinistra sempre una or due ottave bassa

Fourth system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4. There are also some accents and slurs.

Fifth system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4. There are also some accents and slurs.

Sixth system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3. There are also some accents and slurs.

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

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 arpèges.

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.

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

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

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

m. d.

m. s.

staccato f *staccato p*

Wrist Handgelenk *staccato f* Finger Finger

Poignet Muñeca *staccato f* Doigts Dedos

staccato p

f legato

Repeat Wiederholen } *p*
Répéter
Repètir

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 arpège 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 inversions de todas las maneras en que se tocó el acorde fundamental.

Nº9 *p-mf-f* *legato*

The musical score for No. 9 is written in 3/4 time and consists of four systems. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The first system is marked with dynamics *p-mf-f* and the instruction *legato*. The music is composed of arpeggiated chords, with various fingerings indicated by numbers 1 through 5. Accents (v) are placed above many notes. The second system continues the piece. The third system is also marked with dynamics *p-mf-f*. The fourth system concludes the piece with a final chord. The score includes numerous fingering numbers and accents throughout.

p-mf-f

The musical score is written for piano and consists of three systems, each with a treble and bass staff. The first system begins with a dynamic marking of *p-mf-f*. The first staff of the first system contains several slurs with accents and includes fingering numbers: 2 3 1 2 3, 5 3 2 1, 1 2 3 1 2 3, 3 2 1 2, 3 1 2 3. The second staff of the first system includes fingering numbers: 1 2 3 1, 2, 1, 4, 2, 4, 5, 2, 1, 4, 2, 1. The second system continues with similar patterns and articulations. The third system concludes the piece with a final cadence.

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.

20934-274b

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 inversiones. Así trabajése 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 - Arpeggien
(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 - 1^{te} Umkehrung
1^{re} inversion - 1^{ta} inverción

2^d inversion - 2^{te} Umkehrung - 2^{me} inversion - 2^a inversión

C minor
C moll
Ut mineur
Do menor

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

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

D^b major
Des dur
Re^b majeur
Re^b 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.

C# minor
Cis moll
Ut# mineur
Do# menor



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

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



D major
D dur
Ré majeur
Re mayor



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

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



D minor
D moll
Ré mineur
Re menor



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

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



Eb major
Es dur
Mi♭ majeur
Mi♭ mayor



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

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



E^b minor
Es moll
Mib mineur
Mib menor

D[#] minor
Dis moll
Re[#] mineur
Re[#] menor

Ossia

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

E major
E dur
Mi majeur
Mi mayor

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

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

E minor
E moll
Mi mineur
Mi menor

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

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

F major
F dur
Fa majeur
Fa mayor



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

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



F minor
F moll
Fa mineur
Fa menor



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

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



G \flat major
Ges dur
Sol \flat majeur
Sol \flat mayor



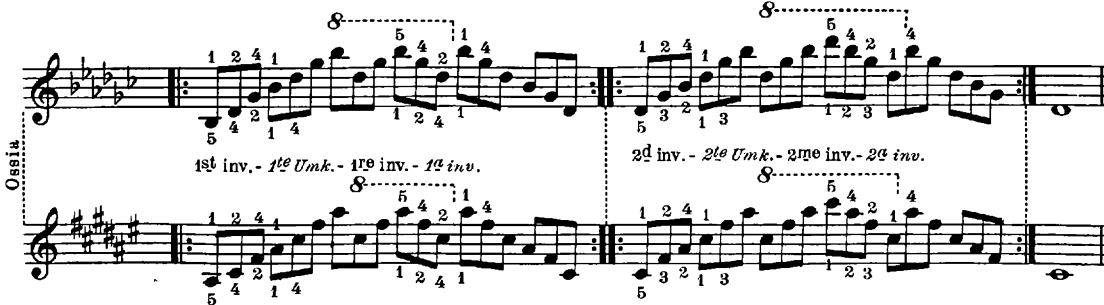
Ossia

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



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

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



Ossia

F# minor
Fis moll
Fa# mineur
Fa# menor

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

G major
G dur
Sol majeur
Sol mayor

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

G minor
G moll
Sol mineur
Sol menor

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

Ab major
As dur
Lab majeur
Lab mayor

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

G# minor
Gis moll
Sol# mineur
Sol# menor

Two staves of musical notation. The top staff is for G# minor (Gis moll, Sol# mineur, Sol# menor) and the bottom staff is for A-flat minor (As moll, Lab mineur, Lab menor). Both staves show the first octave of the scale with fingerings (1-4, 2-1, 4) and a '4' above the final note. A dashed box labeled 'Ossia' spans the first two measures of both staves.

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

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

Two staves of musical notation showing the second octave inversions of the scales from the previous section. The top staff is for G# minor and the bottom for A-flat minor. Each staff has two measures of music, with fingerings and a '4' above the final note. A dashed box labeled 'Ossia' spans the first two measures of both staves.

A major
A dur
La majeur
La mayor

One staff of musical notation for the A major scale (A dur, La majeur, La mayor). It shows the first octave with fingerings (5, 8, 2, 1, 9) and a '5' above the final note.

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

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

One staff of musical notation showing the second octave inversions of the A major scale. It has two measures of music with fingerings (9, 2, 1, 9, 2, 1, 8, 1) and a '5' above the final note.

A minor
A moll
La mineur
La menor

One staff of musical notation for the A minor scale (A moll, La mineur, La menor). It shows the first octave with fingerings (5, 4, 2, 1, 4) and a '5' above the final note.

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

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

One staff of musical notation showing the second octave inversions of the A minor scale. It has two measures of music with fingerings (5, 4, 2, 1, 4) and a '5' above the final note.

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

Ossia

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.

Ossia

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

Musical staff for B major. The staff shows a sequence of notes with fingerings: 1 2 3 1 1 2 3 1 1 2 3 1. A slurred eighth-note figure (marked with an 8) is shown above the notes, with fingerings 5 3 2 1 3.

Ossia

C \flat major
Ces dur
Ut \flat majeur
Dob mayor

Musical staff for C \flat major. The staff shows a sequence of notes with fingerings: 1 2 3 1 1 2 3 1 1 2 3 1. A slurred eighth-note figure (marked with an 8) is shown above the notes, with fingerings 5 3 2 1 3.

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

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

Musical staff for B major showing inversions. The first part is labeled "1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv." and the second part is labeled "2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.". Fingerings are provided for each note.

Ossia

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

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

Musical staff for C \flat major showing inversions. The first part is labeled "1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv." and the second part is labeled "2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.". Fingerings are provided for each note.

B minor
H moll
Si mineur
Si menor

Musical staff for B minor. The staff shows a sequence of notes with fingerings: 1 2 3 1 1 2 3 1 1 2 3 1. A slurred eighth-note figure (marked with an 8) is shown above the notes, with fingerings 5 4 2 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 staff for B minor showing inversions. The first part is labeled "1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv." and the second part is labeled "2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.". Fingerings are provided for each note.

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*. *Primo*
en un tiempo moderado,
más tarde muy rápida -
mente.

Nº10

The musical score for No. 10 is presented in three systems. Each system contains two staves (treble and bass clef) connected by a brace. The first system begins with a forte (*f*) dynamic marking. The music consists of flowing sixteenth-note passages with various fingerings indicated by numbers 1-5. The second system shows a key signature change to one flat (B-flat major or D minor). The third system shows a key signature change to two sharps (F# major or C# minor). The piece ends with a final cadence in the two-sharp key signature.

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 arpegios de acordes perfectos.

m. d.
Nº 11
m. s.

Nº 12

Special Exercises

Besondere Übungen

Exercices Spéciaux

Ejercicios Especiales

for achieving velocity
(published for the first
time).

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

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

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

Con rapidità

m.d.

Nº 12

The musical score for exercise Nº 12 consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Con rapidità' and the dynamics are 'm.d.' (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece features a mix of eighth and sixteenth notes, often grouped in beams. The final staff concludes with a double bar line and repeat signs.

This page contains seven staves of musical notation for guitar. Each staff is a system of music, typically containing four measures. The notation includes:

- Staff 1:** Features a melodic line with a circled '8' and a dotted line above it. Fingering numbers 1, 2, 4, 1, 2, 4, 1, 2 are shown below the first measure.
- Staff 2:** Shows a sequence of chords with fingering numbers 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1.
- Staff 3:** Includes a melodic line with a circled '8' and a dotted line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are shown below the first measure.
- Staff 4:** Contains a sequence of chords with fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1.
- Staff 5:** Shows a melodic line with a circled '8' and a dotted line. Fingering numbers 1, 2, 4, 1, 2, 4, 1, 2 are shown below the first measure.
- Staff 6:** Includes a sequence of chords with fingering numbers 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1.
- Staff 7:** Features a melodic line with a circled '8' and a dotted line. Fingering numbers 4, 2, 1, 4, 2, 1, 4, 2, 1 are shown below the first measure.

m.s.

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

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

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

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

1 2 4
1 2 4
1 2 4
1 2 4
1 2 4

1 2 4 1 2 4
1 2 4
1 2 4
1 2 4 1 2 4

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 arpegge 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)

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.

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

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 bewerkstelligen, 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.

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

La manière suivante de jouer les arpèges d'accords parfaits ne convient qu'aux 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 se sert des doigtés usuels.

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

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 encañamiento 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.

This page contains seven systems of musical notation for guitar. Each system is composed of two staves: a bass staff (left) and a treble staff (right). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The key signature changes from one sharp (F#) to two flats (Bb) across the systems. The music is characterized by complex, flowing lines with many slurs and dynamic markings.

The systems are arranged as follows:

- System 1: Bass staff (F#), Treble staff (F#). Fingerings: 1, 2, 3, 5, 5, 6, 7.
- System 2: Bass staff (F#), Treble staff (F#). Fingerings: 1, 2, 3, 5, 5, 11, 11, 11.
- System 3: Bass staff (F#), Treble staff (F#). Fingerings: 5, 4, 2, 1, 5, 6, 7.
- System 4: Bass staff (F#), Treble staff (F#). Fingerings: 5, 4, 2, 1, 5, 11, 11, 11.
- System 5: Bass staff (Bb), Treble staff (Bb). Fingerings: 1, 2, 3, 5, 5, 6, 7.
- System 6: Bass staff (Bb), Treble staff (Bb). Fingerings: 1, 2, 3, 5, 5, 11, 11, 11.
- System 7: Bass staff (Bb), Treble staff (Bb). Fingerings: 5, 4, 2, 1, 5, 6, 7.

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

11 11 11

5 6 7

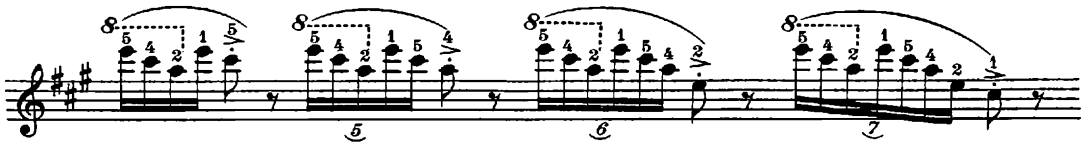
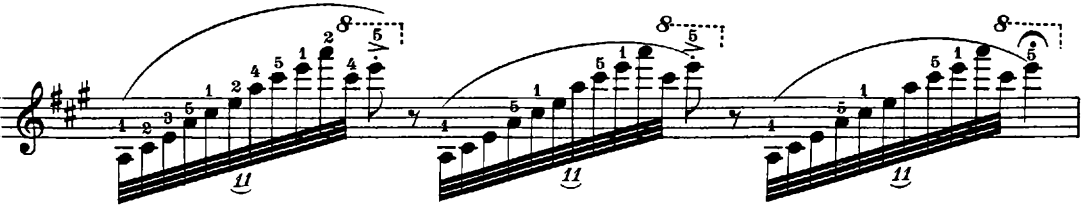
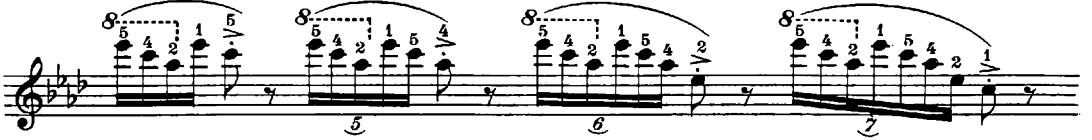
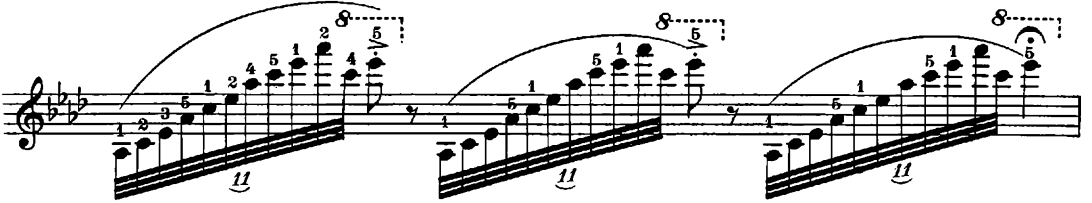
11 11 11

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

11 11 11

5 6 7

11 11 11



The page contains two systems of musical exercises for guitar. Each system consists of seven numbered exercises. The first system is in B-flat major (two flats) and the second system is in B major (two sharps). Each exercise begins with a sequence of eighth-note patterns, followed by arpeggiated chords, and then descending eighth-note patterns. The exercises are numbered 1 through 7. The notation includes fingerings (1-5), slurs, and dynamic markings like '11'.

m. s.

The page contains 12 systems of musical notation, each with a treble and bass staff. The notation includes various fingerings (1-5), slurs, and dynamic markings like '11' and '5'. The key signature changes from one sharp (F#) to two sharps (F#, C#) in the middle of the page.

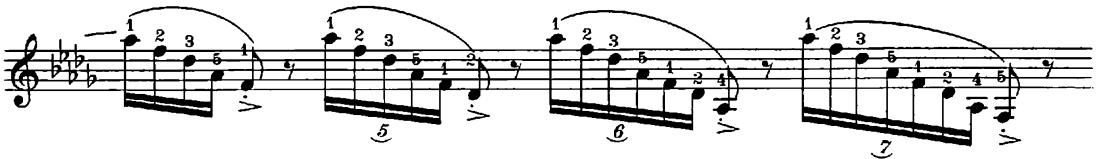
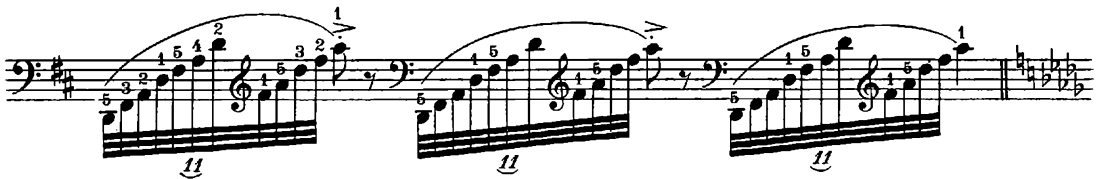
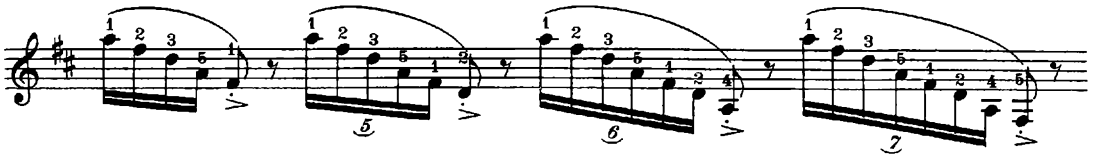
This page of musical notation is organized into two systems, each containing a treble clef staff and a bass clef staff. The notation includes various musical elements such as slurs, fingering numbers (1-5), and dynamic markings like *ff* and *z*. The first system is in a key with one flat (B-flat major or D minor). The second system is in a key with two sharps (D major or F# minor). The notation is dense, with many notes and slurs, indicating a complex piece of music.

This page of musical notation is divided into two systems, each consisting of a treble clef staff and a bass clef staff. The first system is in the key of B-flat major (two flats) and the second system is in the key of D major (two sharps). The notation includes various musical elements:

- Slurs:** Long horizontal lines grouping notes across measures, often with a '1' above the first note, indicating a single breath or bow stroke.
- Fingering:** Numbers 1-5 placed above or below notes to indicate which finger to use.
- Dynamic Markings:** 'ff' (fortissimo) is used in several measures, and 'p' (piano) appears at the end of the second system.
- Accents:** Small 'v' marks above notes to indicate emphasis.
- Articulation:** Vertical lines below notes indicating where to lift the finger.
- Rehearsal Marks:** Roman numerals (II, III, IV) are placed below the staves to mark specific sections of the music.
- Repeat Signs:** Double bar lines with dots at the ends, indicating repeated rhythmic patterns.

This page of musical notation is for guitar, consisting of two systems of treble and bass clef staves. The music is written in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The notation includes complex fingerings (1-5) and dynamics such as *mf* and *ff*. The first system contains four measures in the treble clef and four in the bass clef. The second system contains three measures in the treble clef and three in the bass clef. The piece concludes with a double bar line and a key signature change to one sharp (F# major or D minor).

This musical score is presented in two systems, each containing a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The first system (measures 1-12) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The second system (measures 13-24) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The third system (measures 25-36) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The fourth system (measures 37-48) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The fifth system (measures 49-60) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The sixth system (measures 61-72) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The seventh system (measures 73-84) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The eighth system (measures 85-96) features a treble staff with slurred eighth-note patterns and a bass staff with slurred eighth-note patterns. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5).



No 2

m. d.

Ped. *11*

m. s.

Ped. *11*

m. d.

Ped. *11*

m. s.

Ped. *11*

m. d.

Ped. *11*

m. s.

Ped. simile *11*

m. s.

Ped. *11*

m. s.

Ped. *11*

m.d.

11

m.s.

11

m.d.

11

m.s.

11

m.d.

11

m.s.

11

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 sowohl 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 *)

*) Published with permission of G. Schirmer Inc. New York
22934-274b

Examples.
With strength and dash.

Beispiele.
Mit Kraft und Wucht.

Exemples.
Avec force et feu.

Ejemplos.
Con fuerza y arrebató.

Variations sérieuses
FELIX MENDELSSOHN - BARTHOLDY

Var. 7 (♩=100)

(f) con fuoco

m.d.

m.s.

(simile)

f

ff

m.d.

m.s.

riten.

etc.

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 musical score consists of three systems of music for piano. Each system has a treble and bass staff. The first system is marked *mf* and *cresc.* with a *Ped.* marking. The second system is marked *sf* and *al* with a *Ped.* marking. The third system is marked *ff* and includes *l.h.* markings in the bass staff. Fingerings and articulation marks are present throughout.

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 Klammern 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 arpeggio 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 music. Each system has a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The first system begins with a treble clef and a key signature of two flats. The second system includes a 'Red.' (Reduction) marking and a '(m.s.)' (manuscript) marking. The third and fourth systems continue the arpeggio. The score ends with 'etc.'.

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

Concerto in E major | *Konzert in E dur* | Concerto en Mi majeur | *Concierto en Mi mayor*

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)

p (p) etc.

Transcendental execution
of the arpeggio.

Transcendentale Ausfüh-
rung des Arpeggio.

Exécution transcenden-
tale de l'arpegge.

Ejecución transcendental
del arpeggio.

Grazioso (♩ = 120)

p (p) etc.

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

ff m.d. etc.

8

5 4 1 4 4 3

Transcendental execution
of the arpeggios.

Transcendentale Ausfüh-
rung der Arpeggien.

Exécution transcendendale
des arpèges.

Ejecución transcendental
de los arpeggios.

Moderato

ff

(riten.)

(rapido)

8

5 1 2 4 5 1 2 4

2 1 4 2

2 1 4 2

(simile)

5 1 2 4 5 1 2 4

1 2 4 5

1 2 4 5

5 8 2 1

m.d.

m.s.

8

5 4 3 2 1 4

1 4 1 3

6 3 1

5 4 3 2 1

1 2 4 5

m.s.

m.s.

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

Cadanza FRANZ LISZT

The first system of the musical score consists of two staves. The upper staff is the piano part, and the lower staff is the orchestra part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and a *Cadanza* marking. It features a series of chords and a melodic line with a slur. The orchestra part provides harmonic support with chords and a melodic line. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the piano part, leading to a second ending. The system concludes with a *pp* dynamic marking and the instruction *dimin.* (diminuendo).

Execution with transcendental fingering. | *Ausführung mit trans-* | *Exécution avec doigté* | *Ejecución con digitación*
condentalem Fingersatz. | *transcendental.* | *trascendental.*

The second system of the musical score continues from the first. It features two staves: piano and orchestra. The piano part includes a section marked *(rapido)* with a tempo change. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, accents, and fingerings. A first ending bracket is present, leading to a second ending. The system ends with a *pp* dynamic and the instruction *dimin.* (diminuendo).

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

Ad.

rinforz.

*

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

Cadenza

Ad.

(precipitato)

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

Etüde Op. 25, No 12

Étude Op. 25, No 12

Estudio Op. 25, No 12

FREDERICK CHOPIN

Molto allegro con fuoco (♩ = 80)

With delicately en - livened technical dexter- ity, <i>pp.</i>	<i>Mit zarter, behender Technik, pp.</i>	Avec une technique ra- pide et légère, <i>pp.</i>	<i>Con técnica rápida y vaporosa, pp.</i>
--	--	--	---

Concerto in A minor	<i>Konzert in A moll</i>	Concerto en La mineur	<i>Concierto en La menor</i>
E. MAC DOWELL *)			

*) By permission of Breitkopf und Haertel, Leipzig

Dominant Seventh Chord Arpeggios.	<i>Dominant-Septimen- akkord Arpeggien.</i>	Arpèges d'accords de septième de dominan- te.	<i>Arpeggios de acordes de sétima de dominan- te.</i>
--------------------------------------	---	---	---

Preparatory Exercises	<i>Vorübungen</i>	Exercices préparatoires	<i>Ejercicios preparato- rios.</i>
-----------------------	-------------------	-------------------------	--

No 1

First system of musical notation, measures 1-14. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various fingering numbers (1-4) above the notes. Measure 14 is marked with a double bar line and a repeat sign.

Second system of musical notation, measures 15-21. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various fingering numbers (1-4) above the notes. Measure 21 is marked with a double bar line and a repeat sign.

Third system of musical notation, measures 22-28. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various fingering numbers (1-4) above the notes. Measure 28 is marked with a double bar line and a repeat sign.

Fourth system of musical notation, measures 29-35. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various fingering numbers (1-4) above the notes. Measure 35 is marked with a double bar line and a repeat sign.

Fifth system of musical notation, measures 36-42. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various fingering numbers (1-4) above the notes. Measure 42 is marked with a double bar line and a repeat sign. The word "etc." is written below the staff in two places.

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 arpeggios 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

20984-274b

Various ways of practicing the dominant seventh chord arpeggio.

Verschiedene Arten das Dominant Septimenak - kord Arpeggio zu üben.

Différentes manières d'étudier l'arpège de l'accord de septième de dominante.

Varias maneras de estudiar el arpeggio del acorde de sétima de dominante.

No 3
m. d. legato 3 4 1
m. s. 8va bassa 5 4 3 2 1

Wrist
Handgelenk

Finger
Finger

staccato f *staccato p* *staccato f* *staccato p* *legato e poi staccato*

Poignet
Muñeca

Doigts
Dedos

f legato veloce

Repeat
Wiederholen

Répéter
Repítase

The inversions are to
be practised in the same
manner.

Die Umkehrungen sind
auf dieselbe Art zu ü-
ben.

On étudiera de la
même façon les inversions.

Se estudiarán las in-
versiones del mismo modo.

Three staves of musical notation showing various inversions of a scale exercise. Each staff contains several measures of music with fingerings and articulation marks. The first staff has five measures, the second has four, and the third has four. Each measure is followed by "etc." indicating continuation.

Nº 4
legato p-mf-f

A large musical score for a piece titled "Nº 4". It consists of three systems of grand staff notation (treble and bass clefs). The first system includes dynamic markings "legato p-mf-f" and various fingerings. The piece concludes with a double bar line and repeat dots.

p-mf

legato

legato

20934 - 274b

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 arpegios del acorde de séptima de dominante: con la digitación ya indicada y con la suya propia.

m. d.

m. s.
8va^a 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.....

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 Akzenten und Schattierungen, alsdann auch in entgegengesetzter Bewegung. Dadurch wird man Meisterschaft und "Qualität" in einer der effektivsten und dankbarsten Gattungen der Arpeggio Technik erlangen.

Arpeges 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'arpegès.

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 arpegios.

m. d. p-mf-f

m. s. sua bassa

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 dominante et septième diminuée.

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

m. d.

m. s. 8va bassa

(2) etc.

First system of musical notation. Treble clef staff contains a sequence of eighth-note chords with fingerings 1, 2, 3, 4 and 5. Bass clef staff contains a sequence of eighth-note chords with fingerings 4, 3, 2, 1 and 5, 4, 3, 2, 1. The system concludes with a final chord in the treble clef.

Second system of musical notation. Treble clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Bass clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The system concludes with a final chord in the treble clef and the text "etc." to the right.

Third system of musical notation. Treble clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Bass clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The word "sopra" is written below the treble clef staff. The system concludes with a final chord in the treble clef.

Fourth system of musical notation. Treble clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Bass clef staff features eighth-note chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The word "sopra" is written below the treble clef staff. The system concludes with a final chord in the treble clef and the text "etc." to the right.

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. Deswegen 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 Paula marchant sur les flots.

Leyenda: San Francisco de Paula andando sobre las aguas.

FRANZ LISZT

First system of musical notation for the cadenza. It features a grand staff with piano and bass clefs. The music is in 3/4 time and D major. The right hand part is marked *m.d.* and includes fingering notations such as (3 2 1) and (3 2 1). The left hand part includes fingering notations like (1 2 3 2 1) and (1 2 3 2 1). The piece concludes with a *rit.* marking.

Second system of musical notation for the cadenza. It continues the grand staff notation with piano and bass clefs. The right hand part is marked *m.d.* and includes fingering notations like (3 2 1) and (3 2 1). The left hand part includes fingering notations like (1 2 3 2 1) and (1 2 3 2 1). The piece concludes with a *rit.* marking and the word *etc.*

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 *)

First system of musical notation for the Caprice. It features a grand staff with piano and bass clefs. The music is in 3/4 time and D major. The right hand part is marked *ff* and includes fingering notations like 1 2 3 and 2 1 4. The left hand part includes fingering notations like 4 3 and 2 1 4. The piece concludes with a *rit.* marking and the word *etc.*

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

Concerto in E minor | *Konzert in E moll* | Concerto en Mi mineur | *Concierto en Mi menor*

ERNST von DOHNANYI *

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is E minor (one sharp, two flats). The notation includes various ornaments, slurs, and dynamic markings such as 'Seal' and '8'. The bass line is particularly prominent, featuring long melodic phrases with intricate ornamentation and rhythmic patterns. The treble part provides harmonic support with sustained chords and arpeggiated textures.

8.

ff

etc.

*
Ped.

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.

*
Ped.

Other Seventh Chord
ArpeggiosAndere Septimenak-
kord ArpeggienD'autres arpeges
d'accords de septieme.Otros arpegios 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 arpeges d'accords parfaits, de septieme dominante et de septieme diminuée. Si, dans le morceau qu'on étudie, il se présente un de ces difficiles arpeges, 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 manieres déjà indiquées.

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

legato

simile

simile

simile

simile

simile

etc. With inversions
Mit Umkehrungen
Avec inversions
Con inversiones

etc. With inversions
Mit Umkehrungen
Avec inversions
Con inversiones

The same chords in arpeggios on other notes.

Dieselben Akkorde in Arpeggien auf anderen Stimmen.

Les mêmes accords en arpeges sur d'autres notes.

Los mismos acordes en arpegios sobre otras notas.

Special exercises

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

Besondere Übungen

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

Exercices spéciaux

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

Ejercicios especiales

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

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.

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.

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'arpège, 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.

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 arpeggio 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, each with a right-hand (m.d.) and left-hand (m.s.) part. The first system is labeled "glissando (rapido)" and includes fingering numbers 1, 2, 3, 1 and 1, 3, 2. The second system is also labeled "glissando (rapido)" and includes fingering numbers 1, 2, 3, 5, 1, 2, 3, 1, 10, and 1. The third system is labeled "glissando (rapido)" and includes fingering numbers 5, 3, 2, 1, 1, 5, 3, 2, 1, 5, 3, 2, 1, 10, and 1. The score is written in 2/4 time and features arpeggiated chords with glissando markings.

glissando (rapido)

2
3
1

1 2 3 4 1

5

2
3
1

1 2 3 4 1

5

9

13

glissando (rapido)

glissando (rapido)

1

5

5

5

2
3
1

5

9

13

glissando

9
3
2
1

5

5

1 2 3 4 5

1 2 3 4 5

2 4 6

4 6

5

1 2 3 4 5

1 2 3 4 5 6 7 8 9 10

9

10

glissando

1

5

5

5

1

2 4 6

4 6

5 4 3 2 1

5

5 4 3 2 1

9

13

2 4 6

4 6

glissando

3
2
2
1

5

5

5

2
4
5

5

1 2 3 4

1 2 3 4 5

9

5

13

glissando

1

5

5

5

2
4
5

5 4 3 2

5

5 4 3 2 1

9

5 4 3 2 1

13

glissando

3
1
2

2
4
1

1
2
4
5

10

glissando

1

5
4
2
1

glissando

1

5
4
2
1

5
4
2
1

5
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

3
1
2

5

5

6

5

9

13

glissando

1

5
4
3
2
1

1

5

5

5

5
4
3
2
1

5
4
3
2
1
4
3
2
1
4

5

9

13

First system of musical notation, measures 7-9. The right hand features glissando passages with fingerings 3, 1, 2 and 3, 1, 2. The left hand has chords with fingerings (1) 2, (2) 3, 4, 5. The word "glissando" is written above the first and third measures.

Second system of musical notation, measures 10-12. The right hand continues with glissando passages, including a measure with a dotted line and fingerings 8, 5, 7. The left hand has chords with fingerings 7, 9, and 13. The word "glissando" is written above the first measure.

Third system of musical notation, measures 13-15. The right hand features glissando passages with fingerings 1, 5, 4, 3, 2, 1, 4, 3. The left hand has chords with fingerings 7, 7, and 7. The word "glissando" is written above the first and third measures.

Fourth system of musical notation, measures 16-18. The right hand continues with glissando passages, including a measure with a dotted line and fingerings 5, 4, 3, 2, 1, 4, 3. The left hand has chords with fingerings 7, 9, and 13. The word "glissando" is written above the first measure.

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 arpegges 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 etc.

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

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

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

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

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 brillanter 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)

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and a *veloce* marking. The second system includes a mezzo-forte (*mp*) dynamic. The third system concludes with a fortissimo (*f*) dynamic and the word "etc.". The score is characterized by intricate arpeggiated patterns in both hands, often spanning several measures. Fingerings are indicated by numbers 1 through 5. Pedal markings (Ped.) and asterisks (*) are used to indicate specific performance techniques. The tempo is marked Allegro with a quarter note equal to 88 beats per minute.

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 arpegge, 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 score for arpeggio practice in B minor. The score is written for piano and features two staves. The right hand plays a descending arpeggio with fingerings 1, 2, 3, 4 and accents on the notes. The left hand plays an ascending arpeggio with fingerings 5, 4, 3, 2 and accents on the notes. A dashed box above the right hand indicates a specific fingering sequence. The piece concludes with the word "etc."

Sonata in B minor

Sonate in H moll

Sonate en Si mineur

Sonata en Si menor

FREDERICK CHOPIN

Scherzo

molto vivace (♩. = 104-112)

Musical score for Chopin's Scherzo in B minor, marked "molto vivace" with a tempo of 104-112. The score is written for piano and features two staves. The right hand plays a complex arpeggiated passage with fingerings 1, 2, 3, 1, 5, 4 and dynamics including *mf* and *cresc.*. The left hand plays a complex arpeggiated passage with fingerings 1, 4, 1, 2, 3, 4, 5 and dynamics including *mf* and *cresc.*. The score includes various fingerings, accents, and dynamic markings throughout.

With digital vigor,
brilliancy and dash.

Mit kräftigen Fingern,
glänzend und mit Wucht.

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

Con dedos vigorosos, con
brillantex y arrebató.

Sonata in B minor

Sonate in H moll

Sonate en Si mineur

Sonata en Si menor

Finale
Presto non tanto (♩ = 116-126)

FREDERICK CHOPIN

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Presto non tanto' with a quarter note equal to 116-126 beats per minute. The score includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings. The first system shows the beginning of the piece with a treble clef and a key signature of three sharps (F#, C#, G#). The bass clef part starts with a 'Ped' marking. The second system continues the piece, with a '7' marking in the bass staff and 'Ped' markings. The third system shows further development, with 'Ped' markings and a '7' marking. The fourth system concludes the piece with 'etc.' and 'Ped' markings.

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

Etüde No 4

Étude No 4

Estudio No 4

ANTON RUBINSTEIN^{*)}

Moderato assai (♩ = 66-69)

risoluto

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The tempo is Moderato assai, with a quarter note equal to 66-69 beats per minute. The piece is marked *risoluto*. The score includes numerous fingerings (1-5) and articulation marks (accents, slurs) to guide the performer. The bass line features a consistent eighth-note accompaniment, while the treble line contains the main melodic material. The piece concludes with a final cadence in the bass line.

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, menos 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, 5-2, 1-4, 3-2). The left hand provides harmonic accompaniment. Dynamics include *m. d.* and *dim.*. The system concludes with a *Ped.* marking.

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

Third system of the piano piece. The right hand features slurred melodic lines with fingerings. The left hand accompaniment is consistent. Dynamics include *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 passages and fingerings. The left hand accompaniment is consistent. Dynamics include *m. d.* and *m. s.*. The system ends with a *Ped.* marking, an asterisk, 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 Arpeggien 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 virtuosidad y la maestría, deberá estudiarlos todos.

legato f-mf-p e poi $\leftarrow \rightleftarrows$

m.s. una ottava bassa

legato

legato

legato

legato

legato

legato

legato

legato

legato

m.s. una ottava bassa

etc.

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

Sonata in C minor | *Sonate in C moll.* | *Sonate en Ut mineur* | *Sonata en Do menor*

FREDERICK CHOPIN

Finale

Presto (♩ = 132)

Episodes from Faust of
Lenau (Mefisto Waltz)

*Episoden aus Lenau's
Faust (Mephisto Walzer)*

Épisodes de Faust, de
Lenau (Valse de Mefisto-
feles)

*Episodios de Fausto, de
Lenau (Vals de Mefistófeles)*

FRANZ LISZT

With finger strength,
dash and fire. The left
thumb strongly marked.

*Mit grosser Finger -
kraft, Schwung und Feuer.
Der linke Daumen kräftig
markiert.*

Avec force dans les doigts
et avec fougue et feu.
Le pouce de la main
gauche accentué avec
force.

*Con fuerza de dedos y con
arrebato y fuego. El pulgar
de la mano izquierda marcado
con fuerza.*

Allegro vivace (quasi presto)

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals and fingerings (1-5). The left hand (bass clef) has a bass line with triplets and a 'Red.' marking. A dashed box with a circled '8' spans the first two measures of the right hand.

Second system of musical notation. Similar to the first, with intricate right-hand passages and left-hand accompaniment. Fingerings like (5) 4 1 and (5) 4 1 are visible. A dashed box with a circled '8' is present. A 'Red.' marking is in the left hand.

Third system of musical notation. The right hand continues with a fast, technical passage. The left hand has a bass line with triplets. A dashed box with a circled '8' is present. A 'Red.' marking is in the left hand.

Fourth system of musical notation. The right hand has a melodic line with many accidentals. The left hand has a bass line with triplets. A dashed box with a circled '8' is present. A 'Red.' marking is in the left hand.

Fifth system of musical notation. The right hand has a melodic line with many accidentals. The left hand has a bass line with triplets. A dashed box with a circled '8' is present. A 'Red.' marking is in the left hand. The system ends with 'etc.' and a descending scale.

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 ratsam, dieselben mässig zu üben und sie von allzukleinen Händen nicht spielen zu lassen. Dennoch, wenn richtig ausgeführt, kann auch eine kleine Hand sie mühelos bemestern 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'épuïsement. 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 considérable ment 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 se trate de abarcar la extensión del acorde, sino dejese que la mano se mueva con soltura y sin tensión, de tal modo que la extensión verdadera de la mano sea menor 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 ten systems, each containing a double bass staff and a treble clef staff. The music is written in a single melodic line, likely for a double bass. Each system is connected by a long slur. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. The key signature has two flats (B-flat and E-flat). The systems show various rhythmic patterns and intervals, including octaves and sixths. The notation includes stems, beams, and slurs.

Two systems of musical notation, each consisting of a bass staff and a treble staff. The first system shows a sequence of notes with fingerings: 2, 4, 5, 1, 4, 2, 1, 5, 2, 4, 5, 1, 2, 4, 5, 1. The second system continues with similar patterns and includes the instruction *ad libitum* etc.

No 2 *legato*

Three systems of musical notation, each consisting of a bass staff and a treble staff. The notation is marked *legato* and includes various fingerings and slurs. The first system starts with fingerings 1, 2, 3, 4, 5, 5, 4, 3, 2, 1. The second system continues with similar patterns and includes the instruction *ad libitum* etc.

No 3

Two systems of musical notation, each consisting of a bass staff and a treble staff. The notation includes various fingerings and slurs. The first system starts with fingerings 1, 2, 3, 4, 5, 5, 4, 3, 2, 1. The second system continues with similar patterns and includes the instruction *ad libitum* etc.

Preparatory exercises

Vorübungen

Exercices préparatoires

Ejercicios preparatorios

for the Etude in C
major, Op. 10, N^o 1 of
Chopin

*für die C dur Etüde
Op. 10, N^o 1 von Chopin*

pour l'Étude en Ut
majeur, Op. 10, N^o 1 de
Chopin

*para el Estudio en
Do mayor, Op 10, N^o 1
de Chopin*

Lento - Moderato - Allegro

The musical score consists of three systems of piano music. Each system has a treble clef staff and a bass clef staff. The first system is marked 'Lento - Moderato - Allegro' and includes fingering numbers (2, 4, 5) and a dotted line with a circled '8' above it. The second system continues the piece with similar fingering and a circled '8' above it. The third system concludes with 'etc.' and includes fingering numbers (2, 4, 5) and (2, 3, 5).

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

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, abwärts-gleitende Lauf bietet manchem grosse Schwierigkeiten. Insoferne nun jede Erleichterung nicht nur gerechtfertigt, sondern sogar empfehlenswert ist, (so lange an den Noten nichts geändert wird und die Klangwirkung diesselbe 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 bémol 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 quedan 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^b min-

or

Scherzo in B moll

Scherzo en Si^b

mineur

Scherzo en Si^b

menor

FREDERICK CHOPIN

Presto

The musical score is for the beginning of Chopin's Scherzo in B-flat minor, marked Presto. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part starts with a fortissimo (ff) dynamic and features a descending passage of eighth notes with double notes. The left hand part provides a rhythmic accompaniment with single notes. Fingerings are indicated above and below the notes. The score includes dynamic markings such as 'ff' and 'p'.

Musical score for the first system, featuring a treble and bass clef. The treble clef part includes fingerings (1, 2, 3, 4, 5) and dynamics like *mf* and *f*. The bass clef part includes a *ped* marking and a *5* fingering.

Musical score for the second system, including 'ossia' and 'm.d.' markings. The treble clef part has 'ossia m.s.' and 'm.d.' markings. The bass clef part has 'm.s.' and '1 5 1' markings. A *ped* marking is present at the end of the system.

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, featuring a treble and bass clef. The treble clef part includes complex rhythmic patterns and dynamics like *mf* and *f*. The bass clef part includes a *ped* marking and a *5* fingering. The score ends with 'etc.' and a *ff* dynamic.

*) 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 *mf*. 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 *mf*. Die ausgeschriebenen Arpeggien gelten als Vorbild; man übe sie in derselben Weise in anderen Tonarten.

Ces arpèges se rencontrent assez souvent dans les oeuvres modernes. Ils forment un des traits les plus brillants, et les plus "virtuosos" de la technique d'arpèges. A étudier *f, p* et *mf*. 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. Estudiense *f, p*, y *mf*. Los 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 sequence of chords with fingerings 1-2-3-4-5 and 4-3-2-1. Bass clef has a sequence of chords with fingerings 6-4, 2-1, 1-2-4, and 5-6.
 - **System 2:** Treble clef has a sequence of chords with fingerings 1-2-3-4 and 4-3-2-1. Bass clef has a sequence of chords with fingerings 5-3-2-1 and 5-3-2-1. A dynamic marking *mf* is present.
 - **System 3:** Treble clef has a sequence of chords with fingerings 1-2-3-4-5 and 4-3-2-1. Bass clef has a sequence of chords with fingerings 5-3-2-1 and 5-3-2-1. A dynamic marking *mf* is present.

First system of a piano piece. The right hand features a melodic line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above this line are the fingering numbers 1, 2, 3, 5, 3, 2, 1. The left hand plays a bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2. Below this line are the fingering numbers 5, 3, 2, 1, 1, 2, 3, 5. The system concludes with a treble clef change and notes: G4, A4, B4, C5, B4, A4, G4, with fingering numbers 5, 3, 2.

Second system of the piano piece. The right hand continues the melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues the bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line and the marking *m.d.* (more details).

Third system of the piano piece. The right hand features a melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Above the line are fingering numbers 1, 2, 3, 5, 3, 2, 1. The left hand plays a bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Below the line are fingering numbers 5, 4, 3, 1, 1, 2, 4, 5, 5, 4, 3, 1, 5, 4, 3, 1. There are triplets marked (3) over the notes G3, F3, E3 and G1, F1, E1.

Fourth system of the piano piece. The right hand continues the melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the notes G4, A4, B4, C5. The left hand continues the bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line and the marking *m.d.* (more details).

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand (bass clef) has a bass line with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. A *m.d.* marking is present at the end of the system.

Second system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand (bass clef) has a bass line with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. A *m.d.* marking is present at the end of the system.

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

Fourth system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand (bass clef) has a bass line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. A *m.d.* marking is present at the end of the system.

Examples.

The ascending arpeggios with increasing strength; those descending fast and brilliant.

Beispiele.

Die aufsteigenden Arpeggien mit zunehmender Kraft; die abwärts gleitenden schnell und brillant.

Exemples.

Les arpèges montants avec force croissante; les arpèges descendants avec rapidité et un jeu brillant.

Ejemplos.

Los arpeggios ascendentes con fuerza creciente; los descendentes con rapidez y brillantez.

Etude in C major (false notes)

Etude in C dur (falsche Noten)

Étude en Ut majeur (notes fausses)

Estudio en Do mayor (notas falsas)

ANTON RUBINSTEIN *

Moderato

The musical score is written for piano in 3/4 time, marked Moderato. It consists of four systems of music. The first system begins with a treble clef and a forte (f) dynamic. It features ascending and descending arpeggios with fingering numbers (e.g., 3 3, 1 4 3 2) and dynamic markings (m.s., m.d.). The bass line includes a sequence of notes (5 3 2 1) and a false note marked with a flower symbol. The second system starts with a 'simile' instruction and continues with similar arpeggiated patterns. The third system shows further development of the arpeggio technique. The fourth system concludes with a 'etc.' marking and a final chord. The score includes various performance instructions such as 'm.s.' (mezzo-soprano), 'm.d.' (mezzo-dolce), and 'f' (forte), along with fingering and dynamic markings throughout.

*) By special permission of the original publisher N. Simrock, G. M. b.H. Berlin. 20934-274b

Concerto in C# mi - | *Konzert in Cis moll* | Concerto en Ut# mi - | *Concierto en Do#*
 nor, N° 3 | N° 3 | neur, N° 3 | menor, N° 3

FRANZ XAVER SCHARWENKA*)

Adagio

The musical score is written for piano and consists of three systems of staves. Each system has a grand staff with a bass clef on the left and a treble clef on the right. The key signature is C major (one sharp, F#). The time signature is 4/4. The first system begins with a piano dynamic marking 'pp'. The music features flowing eighth-note patterns in the right hand and more rhythmic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. The second system continues the melodic line with various fingering suggestions. The third system concludes with a forte dynamic marking 'f' and the text 'etc.' followed by a decorative flourish.

*) Reprinted by special permission of the original publisher Carl Rühle's Musikverlag, Leipzig.

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 arpège; mais n'accen-
tuez pas la première de chacune des trois notes suivantes.

Dése un acento sobre la primera nota, la más baja, de cada arpeggio; 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 is presented in three systems. Each system consists of a right-hand (r.h.) and left-hand (l.h.) part. The right-hand part features a repeating arpeggiated figure with accents on the first note of each group and specific fingering (1, 2, 3, 4, 5). The left-hand part features a similar repeating arpeggiated figure with specific fingering (5, 2, 1, 2). The score includes dynamic markings such as *f* and *acc.* (accents). The tempo is marked *Allegro*.

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

*Mit glatter, fließender
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

5

4

etc.

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

Arpeggios with
Interlocking Hands

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.

Arpeggien mit ineinander-
dergreifenden Händen

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

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

Arpèges avec
mains chevauchantes

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.

Arpeggios con manos
superpuestas

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

Estudiense 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 four systems, each with a bass clef staff on the left and a treble clef staff on the right. The music is written in a key with one flat (B-flat major or F minor). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p*, *mf*, and *f*. The tempo markings are Moderato, Allegretto, and Allegro. The first system starts with a treble clef staff containing notes G4, A4, B4, C5 and a bass clef staff containing notes G3, F3, E3, D3. The second system starts with a treble clef staff containing notes G4, A4, B4, C5 and a bass clef staff containing notes G3, F3, E3, D3. The third system starts with a treble clef staff containing notes G4, A4, B4, C5 and a bass clef staff containing notes G3, F3, E3, D3. The fourth system starts with a treble clef staff containing notes G4, A4, B4, C5 and a bass clef staff containing notes G3, F3, E3, D3.

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
3 2 1 3

2 3 5 3
2 1 2 1

2 1 3 2
2 3 1 2

1 2 4
5 3 2

etc.

1 2 3 5
5 3 2 1

1 2 3 5
6 3 2 1

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

1 2 3 5
5 3 2 1

1 2 3 5
6 3 2 1

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

1 2 3 5
5 3 2 1

1 2 3 5
6 3 2 1

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

1 2 3 5
5 3 2 1

1 2 3 5
6 3 2 1

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

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 arpèges 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-géreté 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

sempre pp

l. h.
Ped.

Ped.

Ped.

crescendo

più dim.

etc.

Ped.

Ped.

With strength, from the finger tips. Lift the arms equally high; the r.h. should be slightly louder than the l.b. 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 arrebatado y brillantéz.

Am Seegestade Op. 17

Concert Etude

Konzert Etüde

Étude de Concert

Estudio de Concierto

FRIEDRICH SMETANA *

* By permission of the original publisher. Em. Wetzler, Prague.
20934-274b

Other Arpeggios.

Andere Arpeggien.

Autres Arpèges

Otros 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.

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 Akkordes 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.

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'accord. Dans les tons de Ré, La, Mi, Si, Ré^b, Lab, Mi^b, Si^b, majeurs, et dans les tons semblables en mineur, le doigté propre au ton se trouvera être plus facile pour la plupart des mains.

Los arpeggios siguientes se presentan 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, Reb, 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
D 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[♯] (Sol^b) majeur. | También en Sol, Fa, Fa[♯], (Sol^b) 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
Ré^b majeur
Eb mayor

Thus also in C[♯], Ab, Eb major. | Ebenso in Cis, As, Es dur. | Aussi en Ut[♯], Lab, Mi^b majeur. | También en Do[♯], Lab, Mi^b mayor.

Dominant- Seventh Chords.	<i>Dominant Septimen-</i> <i>akkorde.</i>	Accords de Sep - tième de Dominante.	<i>Acordes de Sétima</i> <i>de Dominante.</i>
------------------------------	--	---	--

m. d. ottava sopra

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

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

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

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

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

m. d. ottava sopra

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

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

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

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

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

m. d. ottava sopra

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

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

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

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

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

Diminished Seventh Chords.	<i>Verminderte Septi -</i> <i>menakkorde.</i>	Accords de Sep - tième diminuée.	<i>Acordes de Sétima</i> <i>disminuida.</i>
-------------------------------	--	-------------------------------------	--

m. d. ottava sopra

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

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

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

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

m. d. ottava sopra

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

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

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

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

m. d. ottava sopra

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

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

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

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

Thus also other se -
venth chord arpeggios.

*Ebenso andere Septi -
menakkord Arpeggien.*

De même pour les diffé -
rents 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 Tonar -
ten.*

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♭ major.

Sonate Op. 27, Nº 1 in Es dur.

Sonate Op. 27, Nº 1 en Mi♭ majeur.

Sonata Op. 27, Nº 1 en Mi♭ mayor.

LUDWIG van BEETHOVEN

Edition by:

Ausgabe von:

Édition de:

Edición de:

Allegro (♩. = 88)

GERMER*)

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

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

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

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

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

WOLFGANG AMADEUS MOZART

Allegro maestoso

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

Concerto in D ma-
jor. (Coronation Concerto)

Konzert in D dur.
(Königs-konzert)

Concerto en Ré ma-
jeur. (Concerto de l'Empe-
reur)

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

WOLFGANG AMADEUS MOZART

Allegro (According to Nach Daprés Segun Hummel: Allegro brillante)

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

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 BEETHOVEN

Allegro vivace (♩ = 152 - 160)

3 2 1 5 1 2 3 2 1 5 1 2 4 1 5 1 8
f f

Red. *

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

f

ten. *ped.* *

4 4 1 2

diminuendo

1 2 3 5 1

2

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

f

dimin.

ten. *ped.* *

ped. *

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

diminuendo

fp *cresc.*

ten. *ped.*

ped.

1 2

1 5 2

p etc.

3 1 3

marc. *

ped. *

Because of its apparent lack of difficulty this form of arpeggio, of frequent occurrence, is often unduly neglected. Yet it helps considerably towards gaining evenness.

Wegen anscheinender Leichtigkeit wird diese Arpeggioform mit Unrecht oft vernachlässigt. Sie trägt jedoch viel zur Gleichmässigkeit des Spieles bei und wird auch oft angetroffen.

La facilité apparente de cette forme d'arpèges est cause de ce qu'elle est souvent, et à tort, négligée. Pourtant ils aident beaucoup à acquérir l'égalité du jeu et ils sont assez fréquents dans le jeu du piano.

La aparente facilidad de estos arpeggios es causa de que a menudo, y sin razon, se les descuido. Sin embargo, ayudan mucho a obtener igualdad y se encuentran frecuentemente.

m. d. ottava sopra

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

In all keys (for fingerings see page 396)

In allen Tonarten (für Fingersätze siehe Seite 396)

Dans tous les tons (pour doigts voir page 396)

En todos los tonos (para digitaciones véase página 396)

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

In all keys

In allen Tonarten

Dans tous les tons

En todos los tonos

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

m. d. due ottave sopra

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

m. d. due ottave sopra

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

Examples.

Beispiele.

Exemples.

Ejemplos.

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

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

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

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

Sonata Op. 22 in Bb major.

Sonate Op. 22 in B dur.

Sonate Op. 22 en Sib majeur.

Sonata Op. 22 en Sib mayor.

LUDWIG van BEETHOVEN

Edition by:

Ausgabe von:

Édition de:

Edición de:

GERMER*)

Rondo Allegretto (♩ = 126)

*) By special permission of the original publishers Henry Litolf's Verlag, Braunschweig. 20934-2746

Concerto in D minor | *Konzert in D moll* | Concerto en Ré mineur | *Concierto en Re menor*

JOHANNES BRAHMS *)

(Cadenza)

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

Concerto in C minor | *Konzert in C moll* | Concerto en Ut mineur | *Concierto en Do menor*

EMIL von SAUER *)

Allegro deciso, assai moderato

*) By special permission of the original publishers B. Schott's Söhne, Mainz

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.)

The first exercise is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andante-Moderato-Allegro' with '(A.J.)' below it. The music features arpeggiated chords. In the treble staff, the first measure has a chord with notes G4, B4, D5, and E5, with fingerings 1, 2, 3, 4 above the notes. The second measure has a chord with notes A4, C5, E5, and G5, with fingerings 5, 4, 3, 2 above the notes. The third measure has a chord with notes B4, D5, F5, and G5, with fingerings 1, 4, 3, 2 above the notes. The fourth measure has a chord with notes C5, E5, G5, and A5, with fingerings 1, 4, 3, 2 above the notes. The bass staff has a chord with notes F3, A3, C4, and E4, with fingerings 1, 2, 3, 4 above the notes. The second measure has a chord with notes G3, B3, D4, and E4, with fingerings 5, 4, 3, 2 above the notes. The third measure has a chord with notes A3, C4, E4, and G4, with fingerings 1, 2, 3, 4 above the notes. The fourth measure has a chord with notes B3, D4, F4, and G4, with fingerings 1, 2, 3, 4 above the notes. A dynamic marking 'S' is placed above the first measure of the treble staff.

m. s. ottava bassa

The second exercise is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andante-Moderato-Allegro' with '(A.J.)' below it. The music features arpeggiated chords. In the treble staff, the first measure has a chord with notes G4, B4, D5, and E5, with fingerings 1, 2, 3, 4 above the notes. The second measure has a chord with notes A4, C5, E5, and G5, with fingerings 5, 4, 3, 2 above the notes. The third measure has a chord with notes B4, D5, F5, and G5, with fingerings 1, 4, 3, 2 above the notes. The fourth measure has a chord with notes C5, E5, G5, and A5, with fingerings 1, 4, 3, 2 above the notes. The bass staff has a chord with notes F3, A3, C4, and E4, with fingerings 1, 2, 3, 4 above the notes. The second measure has a chord with notes G3, B3, D4, and E4, with fingerings 5, 4, 3, 2 above the notes. The third measure has a chord with notes A3, C4, E4, and G4, with fingerings 1, 2, 3, 4 above the notes. The fourth measure has a chord with notes B3, D4, F4, and G4, with fingerings 1, 2, 3, 4 above the notes. A dynamic marking 'S' is placed above the first measure of the treble staff.

First system of musical notation. The bass clef part features a descending scale with fingering 1 2 3 4 1 and 5 4 3 2 1 4. The treble clef part includes a scale with a fermata over the final measure, marked with a '3' and a '3' above it, and a final measure with fingering 1 4. The key signature has two flats.

Second system of musical notation. The bass clef part features a descending scale with fingering 1 2 3 4 and 5 4 3 2 1 4. The treble clef part includes a scale with a fermata over the final measure, marked with a '3' and a '3' above it, and a final measure with fingering 1 4. The key signature has one flat.

Third system of musical notation. The bass clef part features a descending scale with fingering 1 2 3 4 and 5 4 3 2 1 4. The treble clef part includes a scale with a fermata over the final measure, marked with a '3' and a '3' above it, and a final measure with fingering 1 4. The key signature is natural.

Fourth system of musical notation. The bass clef part features a descending scale with fingering 1 2 3 4 and 5 4 3 2 1 4. The treble clef part includes a scale with a fermata over the final measure, marked with a '3' and a '3' above it, and a final measure with fingering 1 4. The key signature has two flats.

System 1: Treble clef, bass clef. Treble staff contains a melodic line with a fermata over the final measure. Bass staff contains a bass line with a fermata over the final measure. Fingerings are indicated by numbers 1-5. A dotted line with a fermata symbol is above the treble staff.

System 2: Treble clef, bass clef. Treble staff contains a melodic line with a fermata over the final measure. Bass staff contains a bass line with a fermata over the final measure. Fingerings are indicated by numbers 1-5. A dotted line with a fermata symbol is above the treble staff.

System 3: Treble clef, bass clef. Treble staff contains a melodic line with a fermata over the final measure. Bass staff contains a bass line with a fermata over the final measure. Fingerings are indicated by numbers 1-5. A dotted line with a fermata symbol is above the treble staff.

System 4: Treble clef, bass clef. Treble staff contains a melodic line with a fermata over the final measure. Bass staff contains a bass line with a fermata over the final measure. Fingerings are indicated by numbers 1-5. A dotted line with a fermata symbol is above the treble staff.

System 1: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a melodic line with a dotted quarter note followed by an eighth note. The left hand plays a bass line with a dotted quarter note followed by an eighth note. A fermata is placed over the first measure of the right hand. Fingerings are indicated by numbers 1-5. A sequence of fingerings is shown below the staff: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 5 4 3 2, 4 3 2 1, 2 1 4 3, 4 3 2 1.

System 2: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a melodic line with a dotted quarter note followed by an eighth note. The left hand plays a bass line with a dotted quarter note followed by an eighth note. A fermata is placed over the first measure of the right hand. Fingerings are indicated by numbers 1-5. A sequence of fingerings is shown below the staff: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4.

System 3: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a melodic line with a dotted quarter note followed by an eighth note. The left hand plays a bass line with a dotted quarter note followed by an eighth note. A fermata is placed over the first measure of the right hand. Fingerings are indicated by numbers 1-5. A sequence of fingerings is shown below the staff: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4.

System 4: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The right hand plays a melodic line with a dotted quarter note followed by an eighth note. The left hand plays a bass line with a dotted quarter note followed by an eighth note. A fermata is placed over the first measure of the right hand. Fingerings are indicated by numbers 1-5. A sequence of fingerings is shown below the staff: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4.

System 5: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a melodic line with a dotted quarter note followed by an eighth note. The left hand plays a bass line with a dotted quarter note followed by an eighth note. A fermata is placed over the first measure of the right hand. Fingerings are indicated by numbers 1-5. A sequence of fingerings is shown below the staff: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4.

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

1 2 3 4
5 4 3 2 1 4

p-mf-f

m. s. ottava bassa

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

(sopra)

(sopra)

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

(sopra)

(sopra)

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

(sopra)

(sopra)

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

(sopra)

(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 fingertips. (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
schwinghaftes Spielen
von Arpeggien anzueig-
nen. Man wende einen
rassigen und kernigen
Anschlag an, der durch
die Kraft in den Finger-
spitzen 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 em-
pleada ya por Ernst von
Dohnányi en sus ejer-
cicios con los que ha co-
laborado en el capítulo
"Ejercicios de Dedos". Los
ejercicios son sumamente
útiles para adquirir brill-
antez y audacia al tocar
los arpeggios. Empleese
un "toucher" recto y vig-
oroso que se produce con
la fuerza de la punta de
los dedos. (A.J.)*

Andante - Allegro - Presto

m. d.

This page contains musical notation for a piano piece, organized into two main sections: a right-hand part and a left-hand part.

Right-Hand Part: The right hand plays a series of sixteenth-note passages, arranged in a 6x3 grid. Each passage is marked with a slur and includes specific fingering numbers (1-5) above the notes. The passages are:

- Row 1: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.
- Row 2: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.
- Row 3: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.
- Row 4: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.
- Row 5: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.
- Row 6: Three measures of sixteenth-note runs, each starting with a slur and a fermata-like symbol above it.

Left-Hand Part: The left hand plays a four-measure bass line, labeled "m. s." (mezzo-soprano). The notes are marked with the instruction "(sopra)" above them, indicating they should be played in a higher register. The notes are:

- Measure 1: G4, A4, B4, C5 (fingering 1, 2, 3, 4)
- Measure 2: B4, C5, D5, E5 (fingering 1, 2, 3, 4)
- Measure 3: D5, E5, F5, G5 (fingering 1, 2, 3, 4)
- Measure 4: E5, D5, C5, B4 (fingering 1, 2, 3, 4)

 Each measure is marked with a slur and a fermata-like symbol below it.

This page contains eight rows of musical notation for a bassoon, each row consisting of six measures. The notation is as follows:

- Row 1:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 2:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 3:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 4:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 5:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 6:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 7:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.
- Row 8:** Measures 1-3 are marked *(sopra)* and measures 4-6 are marked *(simile)*. Fingerings 1-5 are indicated above the notes.

This musical score consists of six systems, each with a vocal line (soprano) and a piano accompaniment line. The systems are marked with the numbers 5, 6, and 7, indicating different sections or exercises.

- System 1:** Marked with a large '5'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.
- System 2:** Marked with a large '5'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.
- System 3:** Marked with a large '5'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.
- System 4:** Marked with a large '6'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.
- System 5:** Marked with a large '6'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.
- System 6:** Marked with a large '7'. The vocal line is labeled '(sopra)' and '(simile)'. The piano part includes fingering numbers (1-5) and dynamic markings.

The piano accompaniment features complex fingering patterns, often involving the thumb (1) and pinky (5) fingers, and includes dynamic markings such as $\underline{5}$, $\underline{6}$, and $\underline{7}$. The vocal line is written in a soprano clef and includes performance instructions like '(sopra)' and '(simile)'.

This page of piano sheet music, numbered 140, consists of six systems of two staves each. The music is written in a complex, chromatic style with frequent accidentals and fingerings. The first system includes a '2' marking under the bass staff. The second system includes a '4' marking above the treble staff. The third system includes an '8' marking above the treble staff. The fourth system includes a '9' marking above the bass staff. The fifth system includes an '8' marking above the treble staff. The sixth system includes a '9' marking above the bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature.

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 arpeges 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 destreza técnica en la ejecución de arpegios de acordes extendidos. No se trate de abarcar la extensión del acorde, sino deséjese 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. (Véase página 101) (A. J.)

f-mf-p (A. J.)

legato

Nº 1

20934-274b

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Fingering is indicated by numbers 1-5, and articulation is shown with slurs and accents. The notation includes various ornaments and dynamic markings.

The first system shows a complex rhythmic pattern in the treble staff with triplets and sixteenth-note runs, and a bass staff with a similar pattern. The second system continues this pattern with more complex rhythmic structures. The third system features a more melodic line in the treble staff with triplets and sixteenth-note runs, and a bass staff with a similar pattern. The fourth system continues the melodic line in the treble staff with triplets and sixteenth-note runs, and a bass staff with a similar pattern. The fifth system concludes the piece with a final melodic line in the treble staff and a bass staff with a similar pattern.

The notation includes various ornaments and dynamic markings, such as slurs, accents, and articulation marks. The piece concludes with a final chord in the treble staff and a bass staff.

The image displays five systems of musical notation. Each system consists of a grand staff (treble and bass clefs) and a soprano line. The music is in 4/4 time and features complex rhythmic patterns with many triplets and slurs. Fingerings are indicated by numbers 1-5. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems.

System 1: Treble clef, key signature of one sharp (F#). Soprano line starts with a triplet of eighth notes (1 2 4) and a slur over a quarter note (2) and eighth notes (1 4 2). Bass line has a triplet of eighth notes (5 3 2) and a slur over a quarter note (4) and eighth notes (2 1 2). Fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2, 5 3 2 1, 4 2 1 2, 4 1 4 2, (sopra) 2 3.

System 2: Treble clef, key signature of one sharp (F#). Soprano line starts with a triplet of eighth notes (1 2 4) and a slur over a quarter note (2) and eighth notes (1 4 2). Bass line has a triplet of eighth notes (5 3 2) and a slur over a quarter note (4) and eighth notes (2 1 2). Fingerings: 1 2 4 1, 2 3 5 3, 2 1 4 2, 5 3 2 1, 4 2 1 2, 4 1 4 2, (sopra) 2 3.

System 3: Treble clef, key signature of one sharp (F#). Soprano line starts with a triplet of eighth notes (1 2 4) and a slur over a quarter note (2) and eighth notes (1 4 2). Bass line has a triplet of eighth notes (5 3 2) and a slur over a quarter note (4) and eighth notes (2 1 2). Fingerings: 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 4: Treble clef, key signature of two flats (Bb, Eb). Soprano line starts with a triplet of eighth notes (1 2 4) and a slur over a quarter note (2) and eighth notes (1 4 2). Bass line has a triplet of eighth notes (6 3 2) and a slur over a quarter note (4) and eighth notes (2 1 2). Fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2, 6 3 2 1, 4 2 1 2, 4 1 2 3.

System 5: Treble clef, key signature of two flats (Bb, Eb). Soprano line starts with a triplet of eighth notes (1 2 4) and a slur over a quarter note (2) and eighth notes (1 4 2). Bass line has a triplet of eighth notes (6 3 2) and a slur over a quarter note (4) and eighth notes (2 1 2). Fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2, 6 3 2 1, 4 2 1 2, 4 1 2 3.

System 1: Treble and bass clefs, key signature of two flats. Fingerings: 1 2 4 1 (top), 2 3 5 3 (top), 2 1 4 2 (top). Bass clef: 5 3 2 1 (bottom), 4 2 1 2 (bottom), 4 1 2 3 (bottom). A *(sopra)* marking is above the first measure.

System 2: Treble and bass clefs, key signature of two flats. Fingerings: 1 2 4 1 (top), 2 4 5 4 (top), 2 1 4 2 (top). Bass clef: 5 3 2 1 (bottom), 4 2 1 2 (bottom), 4 1 2 3 (bottom). A *(sopra)* marking is above the second measure.

System 3: Treble and bass clefs, key signature of two flats. Fingerings: 1 2 3 1 (top), 2 4 5 4 (top), 2 1 4 2 (top), (3) 4 2 (top). Bass clef: 5 3 2 1 (bottom), 4 2 1 2 (bottom), 4 1 2 3 (bottom). A *(sopra)* marking is above the second measure.

System 4: Treble and bass clefs, key signature of two sharps. Fingerings: 1 2 4 1 (top), 2 4 5 4 (top), 2 1 4 2 (top). Bass clef: 5 3 2 1 (bottom), 4 2 1 2 (bottom), 4 1 2 3 (bottom). A *(sopra)* marking is above the first measure.

System 5: Treble and bass clefs, key signature of two sharps. Fingerings: 1 2 4 1 (top), 2 3 5 3 (top), 2 1 4 2 (top). Bass clef: 5 3 2 1 (bottom), 4 2 1 2 (bottom), 4 1 2 3 (bottom). A *(sopra)* marking is above the first measure.

System 1: Treble and bass clefs. Treble clef has a key signature of two sharps (F# and C#). The melody features eighth-note patterns with fingerings: 1 2 4 1, (3) 1, 2 4 5 4, 2 1 4 2. Bass clef has a key signature of two sharps and a bass line with fingerings: 5 3 2 1, 4 2 1 2, 4 1 2 3.

System 2: Treble and bass clefs. Treble clef has a key signature of two sharps. The melody features eighth-note patterns with fingerings: 1 2 4 1, (3) 1, 2 4 5 4, 2 1 4 2. Bass clef has a key signature of two sharps and a bass line with fingerings: 5 3 2 1, 4 2 1 2, 4 1 2 3.

System 3: Treble and bass clefs. Treble clef has a key signature of one flat (Bb). The melody features eighth-note patterns with fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2. Bass clef has a key signature of one flat and a bass line with fingerings: 5 3 2 1, 4 2 1 2, 4 1 2 3.

System 4: Treble and bass clefs. Treble clef has a key signature of one flat. The melody features eighth-note patterns with fingerings: 1 2 4 1, 2 3 5 3, 2 1 4 2. Bass clef has a key signature of one flat and a bass line with fingerings: 5 3 2 1, 4 2 1 2, 4 1 2 3.

System 5: Treble and bass clefs. Treble clef has a key signature of one flat. The melody features eighth-note patterns with fingerings: 1 2 4 1, (sopra) 2 4 5 4, 2 1 4 2. Bass clef has a key signature of one flat and a bass line with fingerings: 5 3 2 1, (sopra) 4 1 2 3.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes marked "(3) (sopr.)". The bass clef staff contains a bass line with a triplet of eighth notes. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the bass line with a triplet of eighth notes. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the bass line with a triplet of eighth notes. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes marked "(4)". The bass clef staff contains a triplet of eighth notes. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes marked "(4)". The bass clef staff contains a triplet of eighth notes. Fingerings are indicated by numbers 1-5.

This page of piano sheet music contains five systems of music. Each system is written for the piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by intricate fingerings and rhythmic patterns.

- System 1:** Treble clef, one sharp (F#). Fingerings include 1 2 4 1, 2 4 5 4, 2 1 4 2, and 5 3 2 1. Bass clef includes 4 2 1 2, 4 1 2 3, and 5 3 2 1.
- System 2:** Treble clef, one sharp (F#). Fingerings include 1 2 4 1, 2 3 5 3, 2 1 (9) 2, and 5 3 2 1. Bass clef includes 4 2 1 2, 4 1 2 3, and 5 3 2 1.
- System 3:** Treble clef, one sharp (F#). Fingerings include 1 2 3 (4) 1, 2 4 5 4, 2 1 (4) 2, and 5 3 2 1. Bass clef includes 4 2 1 2, 4 1 2 3, and 5 3 2 1.
- System 4:** Treble clef, two flats (Bb). Fingerings include 1 2 3 (4) 1, 2 4 5 4, 2 1 (4) 2, and 5 3 2 1. Bass clef includes 4 2 1 2, 4 1 2 3, and 5 3 2 1.
- System 5:** Treble clef, two flats (Bb). Fingerings include 1 2 4 1, 2 4 5 4, 2 1 4 2, and 5 3 2 1. Bass clef includes 4 2 1 2, 4 1 2 3, and 5 3 2 1.

System 1: Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a sequence of eighth-note chords with fingerings: 1 2 (4) 3 1, 2 3 5 3, 2 1 (4) 3 2. The left hand plays a descending eighth-note scale: 5 3 2 1, 4 2 1 2, 4 1 2 3.

System 2: Treble clef, key signature of two flats. The right hand features a sequence of eighth-note chords with fingerings: 1 2 3 1, 2 4 5 4, 2 1 3 2. The left hand plays a descending eighth-note scale: 5 3 2 1, 4 2 1 2, 4 1 2 3. The word *(sopra)* is written below the left hand.

System 3: Treble clef, key signature of two flats. The right hand features a sequence of eighth-note chords with fingerings: 1 2 3 1, 2 4 5 4, 2 1 3 2. The left hand plays a descending eighth-note scale: 5 3 2 1, 4 2 1 2, 4 1 2 3. The word *(sopra)* is written below the left hand.

System 4: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The right hand features a sequence of eighth-note chords with fingerings: 1 2 4 1, 2 4 5 4, 2 1 4 2. The left hand plays a descending eighth-note scale: 5 3 2 1, 4 2 1 2, 4 1 2 3. The word *(sopra)* is written above the right hand and below the left hand.

System 5: Treble clef, key signature of three sharps. The right hand features a sequence of eighth-note chords with fingerings: 1 2 4 1, 2 3 5 3, 2 1 (3) 4 2. The left hand plays a descending eighth-note scale: 5 3 2 1, 4 2 1 2, 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, 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, (4) 3, 2). The left hand has slurs and fingerings (5, 3, 2, 1, 4, 1, 2, 3).

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

System 1: Treble clef, key signature of one flat (B-flat). The right hand features a melodic line with fingerings 1 2 4 1 and a triplet of eighth notes (3) with fingerings 2 4 5 4. The left hand has a bass line with fingerings 5 3 2 1 and 4 1 2 3. A second system of the right hand shows a triplet of eighth notes (3) with fingerings 2 1 4 2.

System 2: Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with fingerings 1 2 4 1 and a triplet of eighth notes (3) with fingerings 2 4 5 4. The left hand has a bass line with fingerings 5 3 2 1 and 4 1 2 3. A second system of the right hand is labeled *(sopra)* and has fingerings 2 1 4 2.

System 3: Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with fingerings 1 2 4 1 and a triplet of eighth notes (3) with fingerings 2 3 5 3. The left hand has a bass line with fingerings 5 3 2 1 and 4 1 2 3. A second system of the right hand is labeled *(sopra)* and has fingerings 2 1 4 2.

System 4: Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with fingerings 1 2 4 1 and a triplet of eighth notes (3) with fingerings 2 4 5 4. The left hand has a bass line with fingerings 5 3 2 1 and 4 1 2 3. A second system of the right hand has fingerings 2 1 4 2.

System 5: Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with fingerings 1 2 4 1 and a triplet of eighth notes (3) with fingerings 2 4 5 2. The left hand has a bass line with fingerings 5 3 2 1 and 4 1 2 3. The system concludes with a double bar line and a final chord with fingerings 5, 2, 1, 3, 5.

f - mf - p (A.J.)

№2

System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 3, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4. Bass clef contains a bass line with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 4. A *(sopra)* marking is present above the bass line. A circled 8 is above the treble clef.

System 2: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 4, 2, 1, 4, 1, 2, 4, 4, 1, 2, 3, 4. Bass clef contains a bass line with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 4. A *(sopra)* marking is present above the bass line. A circled 8 is above the treble clef.

System 3: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 3, 2, 4, 2, 1, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4. Bass clef contains a bass line with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 4. A circled 8 is above the treble clef.

System 4: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 4, 2, 4, 2, 1, 2, 4, 1, 2, 4, 1, 2, 3, 4. Bass clef contains a bass line with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 4. A *(sopra)* marking is present above the bass line. A circled 8 is above the treble clef.

System 5: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 3, 2, 4, 2, 1, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4. Bass clef contains a bass line with fingerings 5, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 4. A *(sopra)* marking is present above the bass line. A circled 8 is above the treble clef.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The piece is in 4/4 time. The upper staff contains a melodic line with fingerings (5, 4, 2, 1) and a circled '8' above it. The lower staff contains a bass line with fingerings (5, 4, 2, 1, 2, 3, 4). A circled '8' is also present above the lower staff in the second measure. The word '(sopra)' is written above the second measure of the upper staff.

Second system of musical notation. The upper staff is in treble clef with a key signature of one flat (F). The lower staff is in bass clef. The piece is in 4/4 time. The upper staff contains a melodic line with fingerings (5, 3, 2, 1) and a circled '8' above it. The lower staff contains a bass line with fingerings (5, 4, 2, 1, 2, 3, 4). A circled '8' is also present above the lower staff in the second measure.

Third system of musical notation. The upper staff is in treble clef with a key signature of one flat (F). The lower staff is in bass clef. The piece is in 4/4 time. The upper staff contains a melodic line with fingerings (5, 4, 2, 1) and a circled '8' above it. The lower staff contains a bass line with fingerings (5, 4, 2, 1, 2, 3, 4). A circled '8' is also present above the lower staff in the second measure. The word '(sopra)' is written above the second measure of the lower staff.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two flats (Bb and Eb). The lower staff is in bass clef. The piece is in 4/4 time. The upper staff contains a melodic line with fingerings (5, 3, 2, 1) and a circled '8' above it. The lower staff contains a bass line with fingerings (5, 4, 2, 1, 2, 3, 4). A circled '8' is also present above the lower staff in the second measure. The word '(sopra)' is written above the second measure of the lower staff.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two flats (Bb and Eb). The lower staff is in bass clef. The piece is in 4/4 time. The upper staff contains a melodic line with fingerings (5, 4, 2, 1) and a circled '8' above it. The lower staff contains a bass line with fingerings (5, 4, 2, 1, 2, 3, 4). A circled '8' is also present above the lower staff in the second measure.

System 1: Treble and bass clefs. Treble clef has a circled '8' above the staff. Fingering numbers (1-5) are present above notes. Bass clef has a circled '8' above the staff. Fingering numbers (1-5) are present below notes.

System 2: Treble and bass clefs. Treble clef has a circled '8' above the staff. Fingering numbers (1-5) are present above notes. Bass clef has a circled '8' above the staff. Fingering numbers (1-5) are present below notes. The word "(sopra)" is written above the treble clef staff.

System 3: Treble and bass clefs. Treble clef has a circled '8' above the staff. Fingering numbers (1-5) are present above notes. Bass clef has a circled '8' above the staff. Fingering numbers (1-5) are present below notes. The word "(sopra)" is written above the treble clef staff.

System 4: Treble and bass clefs. Treble clef has a circled '8' above the staff. Fingering numbers (1-5) are present above notes. Bass clef has a circled '8' above the staff. Fingering numbers (1-5) are present below notes. The word "(sopra)" is written above the treble clef staff.

System 5: Treble and bass clefs. Treble clef has a circled '8' above the staff. Fingering numbers (1-5) are present above notes. Bass clef has a circled '8' above the staff. Fingering numbers (1-5) are present below notes. The word "(sopra)" is written above the treble clef staff.

System 1: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The system contains two measures of music with various fingerings and articulations. A circled '8' is above the first measure, and a circled '8' with '(sopr)' is above the second measure.

System 2: Treble and bass staves. Treble clef has a key signature of one flat (Bb) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The system contains two measures of music with various fingerings and articulations. A circled '8' is above the first measure, and a circled '8' with '(sopr)' is above the second measure.

System 3: Treble and bass staves. Treble clef has a key signature of one flat (Bb) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The system contains two measures of music with various fingerings and articulations. A circled '8' is above the first measure, and a circled '8' with '(sopr)' is above the second measure.

System 4: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The system contains two measures of music with various fingerings and articulations. A circled '8' is above the first measure, and a circled '8' with '(sopr)' is above the second measure.

System 5: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The system contains two measures of music with various fingerings and articulations. A circled '8' is above the first measure, and a circled '8' with '(sopr)' is above the second measure. The system ends with a double bar line and a final chord in the bass clef.



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 joueront avec grande rapidité.

Las notas impresas en tipo pequeño se ejecutará 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.

Nº3

Allegro *f - mf - p* *simile*

etc.

<p>The first four keys with 2121; the next four keys with 3131; the last four keys with 4141.</p>	<p><i>Die ersten vier Tonarten mit 2121; die nächsten vier Tonarten mit 3131; die letzten vier Tonarten mit 4141.</i></p>	<p>Les quatre premiers tons avec 2121; les quatre tons suivants avec 3131; les quatre derniers tons avec 4141.</p>	<p><i>Los cuatro primeros tonos con 2121; los cuatro tonos siguientes con 3131; los cuatro últimos tonos con 4141.</i></p>
---	---	--	--

<p>They impart nimbleness to the fingers and lightness to the wrist.</p>	<p><i>Diese geben den Fingern Behendigkeit und dem Handgelenk Leichtigkeit.</i></p>	<p>Ils donnent l'agilité aux doigts et aux poignets.</p>	<p><i>Dan agilidad a los dedos y a las muñecas.</i></p>
--	---	--	---

Nº4

Allegretto *f - mf - p*

etc.

<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.</p>	<p><i>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.</i></p>	<p>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.</p>	<p><i>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.</i></p>
---	--	---	---

<p>With "drawn in" fingers.</p>	<p><i>Mit "eingezogenen" Fingern.</i></p>	<p>Avec doigts "repliés".</p>	<p><i>Con los dedos "retraídos".</i></p>
---------------------------------	---	-------------------------------	--

Nº5

Allegretto *p mf f p mf f p*

etc.

<p>The first six keys with 3232; the last six keys with 4343.</p>	<p><i>Die ersten sechs Tonarten mit 3232; die letzten sechs Tonarten mit 4343.</i></p>	<p>Les six premiers tons avec 3232; les derniers six tons avec 4343.</p>	<p><i>Los seis primeros tonos con 3232; los seis últimos tonos con 4343.</i></p>
---	--	--	--

Examples.

Beispiele.

Exemples.

Ejemplos.

Gnomnreigen
FRANZ LISZT

Presto scherzando

pp

Pod. 5 2 1 3 2 1 3 2 1 3 2 1

sordini

pp

Pod. ad libitum

sensu sord.

p

(*ossia*)
(*m. d.*)
3 2 1

(*m. d.*)
3 2 1

(*m. d.*)
3 2 1

(*m. s.*) (m. s.) (m. s.)

(*etc.*)

Tarantella Venezia e Napoli

FRANZ LISZT

Presto

p

*

etc.

*

With "drawn in" (curved)
fingers.

Mit "eingezogenen" Fin-
gern.

Avec doigts "repliés".

Con los dedos "retráidos".

No. 9 Vivace *mp - mf*

*

*

etc.

*

No 10

Vivace

First system of musical notation for No. 10, Vivace. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes 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 bass staff contains a sequence of eighth notes with fingerings 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1. Slurs are placed over groups of notes in both staves.

Second system of musical notation for No. 10, Vivace. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes 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 bass staff contains a sequence of eighth notes with fingerings 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1. Slurs are placed over groups of notes in both staves. The system ends with "etc." in the treble staff.

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

First system of musical notation for No. 11, Moderato. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes with triplets and slurs. The bass staff contains a sequence of eighth notes with triplets and slurs. Fingerings 1, 4, 3, 2 are indicated in both staves.

Second system of musical notation for No. 11, Moderato. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes with triplets and slurs. The bass staff contains a sequence of eighth notes with triplets and slurs. Fingerings 1, 4, 3, 2 are indicated in both staves. The word "simile" is written above the treble staff.

Third system of musical notation for No. 11, Moderato. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes with triplets and slurs. The bass staff contains a sequence of eighth notes with triplets and slurs. Fingerings 1, 4, 3, 2 are indicated in both staves. The word "simile" is written below the bass staff. The system ends with "etc." in the treble staff.

First system of musical notation. The right hand (treble clef) has a dynamic marking of *ff* and contains a melodic line with a sharp sign. The left hand (bass clef) has a dynamic marking of *ff* and contains a complex rhythmic accompaniment with many sixteenth notes.

Second system of musical notation. The right hand (treble clef) has a dynamic marking of *ff* and contains a melodic line. The left hand (bass clef) has a dynamic marking of *ff* and contains a complex rhythmic accompaniment.

Third system of musical notation. The right hand (treble clef) has a dynamic marking of *pp* and contains a melodic line. The left hand (bass clef) has a dynamic marking of *pp* and contains a complex rhythmic accompaniment. Above the left hand, there are three groups of fingerings: *cresc.* 4 3 2 1, 4 3 2 1, and 4 3 2 1. Below the left hand, there are three groups of fingerings: 4 3 2 1, 4 3 2 1, and 4 3 2 1.

Fourth system of musical notation. The right hand (treble clef) has a dynamic marking of *ff* and contains a melodic line. The left hand (bass clef) has a dynamic marking of *ff* and contains a complex rhythmic accompaniment. The word *dimin.* is written above the left hand.

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 *pp* is at the beginning, and *cresc.* is written above the treble staff.

ff *dimin.*

Second 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 *ff* is at the beginning, and *dimin.* is written above the treble staff.

pp *cresc.*

Third 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 *pp* is at the beginning, and *cresc.* is written above the treble staff.

ff *dimin.*

Fourth 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 *ff* is at the beginning, and *dimin.* is written above the treble staff. The system concludes with a double bar line and a fermata over a final chord.

Allegro deciso

No. 14

mf-f

No. 15

m.s. due ottave bassa

With "drawn in" (curved) fingers.

Mit "eingezogenen" Fingern.

Avec doigts "repliés"

Con los dedos "retraídos"

No. 16 Leggiero e rapido

p *cresc.*

No 17

mf

etc.

No 18 Lento

f

da capo
mf-p-pp
Andante
Moderato
Allegro

No 19 Lento

f

da capo
mf-p-pp
Andante
Moderato
Allegro

Nº 20 Moderato

Nº 21

With alternating hands

Mit sich ablösenden
Händen

Avec mains alternantes

Con manos alternantes

f-mp Andante - Moderato - Allegro

No 1

The musical score consists of ten staves of music. The first staff is marked *m.d.* and the second *m.s.*. The piece is titled "No 1" and is marked *f-mp* with a tempo of Andante - Moderato - Allegro. The music features a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one flat (B-flat). The score is written for alternating hands, as indicated by the text at the top of the page.

m.d.

m.s.

simile

Four staves of musical notation in treble clef. The first staff contains eighth-note chords with fingerings 2 1 and 2 1. The second staff contains eighth-note chords with fingerings 3 2 1 and 3 2 1. The third staff contains eighth-note chords with fingerings 4 3 2 1 and 4 3 2 1. The fourth staff contains eighth-note chords with fingerings 4 3 2 1 and 4 3 2 1. The piece concludes with a fermata and the marking *m.s.*

m.d.
No 2

First staff of musical notation for No 2 in bass clef. It features a sequence of eighth notes with triplets and fingerings 3 2 and 3 2. The piece concludes with a fermata and the marking *m.s.*

Second staff of musical notation for No 2 in bass clef. It features a sequence of eighth notes with triplets and fingerings 2 3 and 2 3.

simile

Third staff of musical notation for No 2 in bass clef, marked *simile*. It features a sequence of eighth notes with fingerings 2 1 and 2 1.

Fourth staff of musical notation for No 2 in bass clef. It features a sequence of eighth notes with fingerings 1 2 and 1 2.

Fifth staff of musical notation for No 2 in bass clef. It features a sequence of eighth notes with fingerings 4 3 and 4 3.

Sixth staff of musical notation for No 2 in bass clef. It features a sequence of eighth notes with fingerings 3 4 and 3 4.

№ 5

This musical score, titled "№ 5", is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The music is characterized by intricate fingerings and articulations, including slurs and accents.

System 1: The treble staff features a sequence of eighth-note triplets (3 2 1) and sixteenth-note triplets (3 2 1). The bass staff provides a rhythmic accompaniment with eighth-note patterns and rests.

System 2: The treble staff continues with eighth-note triplets and sixteenth-note triplets. The bass staff features a more active line with eighth-note patterns and slurs.

System 3: The treble staff shows a progression of eighth-note triplets and sixteenth-note triplets. The bass staff has a steady eighth-note accompaniment.

System 4: The treble staff concludes with eighth-note triplets and sixteenth-note triplets. The bass staff features a final rhythmic pattern with eighth notes and rests.

Nº 1 Allegro - Presto

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

Nº 3 *p - mp - mf*

Nº 4 *p - mf - f*

Nº 5 Moderato - Allegro

Nº 6 *mf - f* Moderato - Allegretto

Nº 7 *mp - mf* Andante - Moderato

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

Rep. 32 e poi 4 3

2

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
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

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

3

Nº 11 *p-mf-f*

m. s. due ottave bassa

The score consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of eighth-note patterns, each with a dynamic marking above it: *p*, *mf*, *f*, and *f*. Fingerings are indicated by numbers 1-5 below the notes. The second staff is in bass clef with the same key signature and time signature, containing four measures of eighth-note patterns with fingerings indicated below the notes. The piece concludes with a fermata over the final note.

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 score consists of two staves of music in a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked *Allegro moderato*. The music features a complex rhythmic pattern of eighth notes and chords. Fingerings are indicated by numbers 1-5 below the notes. There are two dynamic markings above the first staff: *8...* and *8...*. The piece concludes with a fermata over the final note.

First system of a piano score. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many notes in both staves. The right hand has several chords marked with a circled '8' and a dotted line, indicating octaves. The left hand has chords marked with a '7' and a dotted line, indicating septims. The system concludes with a double bar line and repeat dots.

Second system of the piano score, continuing the complex texture. It features similar chordal structures and octave markings as the first system. The system concludes with a double bar line and repeat dots.

Third system of the piano score. The key signature changes to three flats (B-flat, E-flat, and A-flat). The music continues with the same complex texture. 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

8 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

2 5 1 3 2 2

2 5 1 3 2

2 4 1 2 2 4

2 4 2 3 2 4

8 5 2 4 3 3

3 5 2 4 3

3 5 1 4 3

3 5 1 4 3

2 5 1 3 2 2

2 5 1 3 2

2 4 1 2 2 4

2 4 2 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

(poco stringendo)

etc.

Tarantella Venezia e Napoli

FRANZ LISZT

8-----

sempre pp

etc.

8-----

etc.

8-----

smorzando *pp*

etc.

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

etc.

*) By permission of Julius Hainauer, Breslau
20934-274b

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

Preparatory Exercises for
the "Campanella"

Vorübungen zu "La Cam-
panella"

Exercices préparatoires
pour La Clochette (Cam-
panella)

Ejercicios preparatorios
para "La Campanella"

PAGANINI - LISZT

m. d.

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 Etudio.

SIGISMUND THALBERG*)

Un poco più presto

5 4 3 2
3 2 1

etc.

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)

4 1 4 1

4 3 2 4 1 3 1

3 2 1 3 2 1 2 1

4 3 2 4 1 3 1

etc.



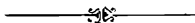
Turns



Doppelschläge



Gruppetti



Grupetos



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 Gewandtheit 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 grouppetti, mais encore ils aident à obtenir un toucher élégant et léger, et des doigts rapides.

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

4.

m. s. una ottava bassa

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

etc.

etc.

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

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

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

Moderato (♩ = 69) A. S. ARENSKY

System 1: Treble clef with a *V* dynamic marking. Bass clef with a *12* measure rest, followed by a sequence of notes with fingerings (2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1) and pedaling instructions: (Ped 5), (Ped 5), (Ped 5), (Ped 5). Includes a *Rea* marking and an asterisk.

System 2: Treble clef with a *V* dynamic marking. Bass clef with a *9* measure rest, followed by a sequence of notes with fingerings (2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1) and pedaling instructions: (Ped 5), (Ped 5), (Ped 5), (Ped 5). Includes a *Rea* marking and an asterisk.

System 3: Treble clef with a *V* dynamic marking and a *cresc.* marking. Bass clef with a *12* measure rest, followed by a sequence of notes with fingerings (2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 1, 2, 3, 1) and pedaling instructions: (Ped 5), (Ped 5), (Ped 5), (Ped 5). Includes a *Rea* marking and an asterisk.

System 4: Treble clef with a *V* dynamic marking and a *cresc.* marking. Bass clef with a *12* measure rest, followed by a sequence of notes with fingerings (2, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 1, 2, 3, 1) and pedaling instructions: (Ped 6), (Ped 6), (Ped 6), (Ped 6). Includes a *Rea* marking, an asterisk, and a *ff* marking with a *11* measure rest and the text "etc".



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 tempo is marked 'Andante - Moderato - Allegretto'. The exercise is in common time (C) and features a trill exercise with accents on every other note. The first system is in C major, the second in D major, the third in E major, and the fourth in F major. The exercise is marked with 'Andante - Moderato - Allegretto' and includes fingering numbers and accents. The piece concludes with 'etc.'.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 5, 4, A, A, A, A, A, A, A, A, 5, 3. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, A, A, A, A, A, A, A, A, 1, 3. Accents (^) are placed above the notes in both staves.

Second system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 3, 2, A, A, A, A, A, A, A, A, 3, 1. The bass clef staff contains a sequence of eighth notes with fingerings 3, 4, A, A, A, A, A, A, A, A, 3, 5. Accents (^) are placed above the notes in both staves.

Third system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 5, 4, A, A, A, A, A, A, A, A, 5, 3. The bass clef staff contains a sequence of eighth notes with fingerings 1, 2, A, A, A, A, A, A, A, A, 1, 3. Accents (^) are placed above the notes in both staves.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 3, 2, A, A, A, A, A, A, A, A, 3, 1. The bass clef staff contains a sequence of eighth notes with fingerings 3, 4, A, A, A, A, A, A, A, A, 3, 5. The system concludes with a final measure containing the text "etc." and a double bar line.

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 helfen 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.

N^o 2

The musical score is a trill exercise in 2/4 time, labeled 'No. 2'. It is marked 'mp' (mezzo-piano). The exercise is presented in four systems, each with a treble and bass clef staff. 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 and ends with 'etc.'. Fingerings '2 1' are indicated above and below the notes of each trill. Accents (>) are placed above the first note of each trill.

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 2^{ten} und 1^{ten}, die nächsten vier Tonarten mit dem 3^{ten} und 1^{ten}, die letzten vier Tonarten mit dem 4^{ten} und 1^{ten} 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 2^o dedo y el pulgar, los cuatro tonos siguientes con el 3^{er} dedo y el pulgar; los cuatro últimos tonos con el 4^o dedo y el pulgar.

Rapid side-vibration (slight turning from side to side) of hand and wrist. Lightly and as quickly as possible.

Schnelle Schwingung (seitliche Bewegung) der Hand und des Handgelenks. Leicht und so schnell wie möglich.

Vibration latérale rapide (mouvement léger et rapide de torsion) de la main et du poignet. Légèrement et aussi vite que possible.

Rápida vibración lateral (leve y rápido movimiento de torsión) de la mano y de la muñeca. Ligeramente y tan aprisa como sea posible.

m. d.

Nº 3

m. s.

1/2

1/2

1/2

1/2

1/3

1/3

2/4

2/4

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 Bindglieder 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. Estudíese *p* y con gran rapidez.*

No 5

m. d.

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. 20934-274b

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.

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

La note ronde doit être enfoncée silencieusement et gardée pendant la durée de tout l'exercice.

La nota redonda debe hundirse silenciosamente y quedar hundida durante todo el ejercicio.

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

*)-★★ (*Lus dem "Pianoscript Buch" von Alberto Jonás. Mit gütiger Erlaubnis von Theodore Presser Co.)*

*)-★★ (Du "Pianoscript" de Alberto Jonás. Avec la permission des éditeurs Théodore Presser Co.)

*)-★★ (*Del "Pianoscrito" de Alberto Jonás, con permiso de los editores Theodore Presser Co.)*

No. 5

m. d.
*)



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. Alsdann 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 être donnés doivent être répétés *avec main libre*, c'est-à-dire sans les notes rondes. Il faut les étudier aussi avec les doigts 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. Estúdiense 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 Trillers 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 "toucher". Las corcheas deben tocarse fuertemente staccato.

No 6

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^a y 4^a, 3^a y 2^a, 2^a y 1^{er} dedos.

Nº 7

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a 4/4 time signature and a fermata. The bass staff begins with a bass clef and a key signature of one sharp (F#). It also contains three measures of music, each with a 4/4 time signature and a fermata. The music is highly rhythmic, featuring sixteenth-note patterns and triplets.

The second system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a 4/4 time signature and a fermata. The bass staff begins with a bass clef and a key signature of one sharp (F#). It also contains three measures of music, each with a 4/4 time signature and a fermata. The music is highly rhythmic, featuring sixteenth-note patterns and triplets.

The third system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a 4/4 time signature and a fermata. The bass staff begins with a bass clef and a key signature of one sharp (F#). It also contains three measures of music, each with a 4/4 time signature and a fermata. The music is highly rhythmic, featuring sixteenth-note patterns and triplets.

The fourth system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a 4/4 time signature and a fermata. The bass staff begins with a bass clef and a key signature of one sharp (F#). It also contains three measures of music, each with a 4/4 time signature and a fermata. The music is highly rhythmic, featuring sixteenth-note patterns and triplets.

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.

*Reptase 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:

A musical staff in treble clef showing a sequence of trills. Above the staff are the numbers 12, 23, 34, 45, 34, 23, 12. Below the staff are the trill markings 'tr' and the corresponding fingerings: 54, 43, 32, 21, 32, 43, 54.

Execution:

Ausführung:

Exécution:

Ejecución:

A musical staff in treble clef with a series of eighth notes. Fingerings 1, 2, 3, 2 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

A musical staff in treble clef with a series of eighth notes. Fingerings 4, 3, 5, 4 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

A musical staff in treble clef with a series of eighth notes. Fingerings 3, 4, 2, 3, 1, 2 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

A musical staff in treble clef showing a sequence of trills. Below the staff are the trill markings 'tr' and the corresponding fingerings: 54, 43, 32, 21, 32, 43, 54.

Execution:

Ausführung:

Exécution:

Ejecución:

A musical staff in treble clef with a series of eighth notes. Fingerings 1, 2, 3, 2 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

A musical staff in treble clef with a series of eighth notes. Fingerings 4, 3, 5, 4 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

A musical staff in treble clef with a series of eighth notes. Fingerings 4, 3, 3, 2, 2, 1 are indicated above the staff. Slurs are placed under groups of notes, with a '3' written below the first and last slurs. Accents are placed under the first and last notes of the slurred groups.

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.

№8

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 $\llcorner \rhd$

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 $\llcorner \rhd$ üben.

Les trilles joués avec les deux mains donnent lieu à beau- coup d'effet et de "brio". Il faut les exécuter avec beaucoup d'égalité et de vitesse, et les étudier *f*, *p*, et $\llcorner \rhd$

Los trinos con am- bas manos producen mucho efecto y brillantez. Deben ser ejecutados con suma igualdad y velocidad, y hay que estudiarlos f, p, y $\llcorner \rhd$

Trill exercises on a treble clef staff. Fingerings are indicated below notes: 31, 41, 42, 53, 31, 21, 13, 12, 35, 36, 35, 35, 35, 13, 13, 13, 13. Dynamics include *f*, *p*, and *b*.

Trills with chang- ing fingerings.

Triller mit wechseln - den Fingern.

Trilles avec change - ment de doigts.

Trinos con cambio de dedos.

Execution and fingering patterns for trills with changing fingerings. Examples include:
 1 3 2 3 1 3 2 3 1 3 2 3 1 3 2 3
 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2
 Fingerings: 3 1, 3 2, 3 1, 3 2, 3 1, 3 2, 3 1, 3 2, 3 1, 3 2, 3 1, 3 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.

Complex musical notation for trills with varying time values and accents. Includes execution and fingering patterns for various trill exercises.

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 \flat major

Sonata Op. 110 in As dur

Sonata Op. 110 en La \flat majeur

Sonata Op. 110 en La \flat mayor

LUDWIG van BEETHOVEN

Moderato cantabile, molto espressivo

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, sammetweichem Anschlag ausgeführt werden; keine Unebenmässigkeit, kein Fehlgriff darf die hochpoetische Wirkung dieser bezaundernden 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 gêner 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

poco più lento

p dolce

13 23 132 132 65 24 13 23 132 132 1 25 232 24

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

poco rallent.

a tempo

34 2 318 24 35 8 1 1 1 4 1 1 3 4 1 3 23 13 2 3 132 32

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

342 1 2 3 5 6 6 6 (1) 13 23 132 132

Tea * Tea * Tea * Tea * Tea *

pp rallent. dim.

etc.

Tea * Tea * Tea *

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:*

2 3 1 3 2 1 3 1
(m. s.)
dim.
Ped. *

1 3 2 3 2 1 3 2 1 3 2
p dolce
etc.
Ped. Ped. Ped. Ped.

and also:

und auch:

et aussi:

y también

2 3 3 1 3 2 3 1 3 1
(m. s.)
dim.
Ped. *

1 3 3 3 1 3 2 1 3 2
p dolce
etc.
Ped. Ped. Ped. Ped.

Pastorale*)
 ALBERTO JONAS, Op. 19, No 1

Andante tranquillo

più mosso *tr* 23 1 3

Fledermaus

Symphonische Metamorphosen
über Johann Strauss'sche Themen

LEOPOLD GODOWSKY *)

Alla burla (nicht schnell, rhythmisch) - (non presto e ben ritmato)

Trills with sustained tones.

Triller mit gehaltenen Noten.

Trilles avec notes tenues.

Trinos con notas tenidas.

Hand and forearm always 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)

*) By special permission of the original publisher Schlesinger'sche Musikverlag, Berlin.
20934 - 274b

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that includes many chords and fingerings, with numbers 1-5 indicating finger positions. The notation includes various rhythmic values and articulations. The first four staves feature a sequence of chords with fingerings such as 5 2 1 4 5 and 5 4 1 3 5. The fifth staff introduces a more complex sequence with chords like 4 5 1 2 4 5 and 5 4 1 3 5. The remaining staves continue with similar chordal patterns and fingerings, including sequences like 4 5 1 2 4 5 and 5 4 1 3 5. The notation is dense and detailed, typical of a guitar method book or a complex piece of music.

Four staves of musical notation for the upper part of the piece. Each staff contains a sequence of chords and melodic fragments, with fingerings (4, 5) and articulation marks (accents) indicated above the notes. The notation includes treble clefs, key signatures (one flat and one sharp), and various time signatures (2/4, 3/4, 4/4).

Nº 2

m. d.
8^{va} alla

m. s.

Five staves of musical notation for the lower part of the piece, labeled 'm. s.'. The notation is primarily bass clef and features a continuous eighth-note or sixteenth-note pattern. Fingerings (1, 2, 3, 4, 5) and articulation marks (accents) are clearly visible throughout the piece. The notation includes bass clefs, key signatures (one flat and one sharp), and various time signatures (2/4, 3/4, 4/4).

This page contains eight 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 a variety of chords and melodic lines, with specific fingerings indicated by numbers 1-5 above or below notes. Some notes are marked with an 'x', indicating muted strings. The music is organized into measures, with some measures containing multiple chords or complex rhythmic patterns. The overall style is characteristic of a guitar method book or a technical exercise sheet.

5 4 / 5 3 / 5 4 / 5 4 / 5 4 / 5 3 / 5 4 / 5 4

4 5 / 4 5 / 4 5 / 4 5 / 5 4 / 5 4 / 5 4 / 5 4

5 4 / 5 3 / 5 4 / 5 4 / 5 4 / 5 3 / 5 4 / 5 4

4 5 / 4 5 / 4 5 / 4 5 / 5 4 / 5 4 / 5 4 / 5 4

№ 3

3 4 / 5 4 / 3 / 3 4 / 5 4 / 3 8

3 4 / 5 4 / 3 / 3 4 / 5 4 / 3

3 4 / 5 4 / 3 / 3 4 / 5 4 / 3 / 3 4 / etc.

3 4 / 5 4 / 3 / 3 4 / 5 4 / 3 / 3 4 / etc.

(pp-mp-mf)

№ 4

m. d.

3 4 / 3 4 / 2 3 / 2 3 / 2 5 / 6

1 / 1 / 1 / 1 / 1

3 4 / 3 4 / 2 3 / 2 3 / 2 5 / 3 4 / etc.

1 / 1 / 1 / 1 / 1 / 1 / etc.

(pp - mp - mf)

m.s.

Hands separately at first. | *Zuerst jede Hand allein.* | D'abord les mains séparées. | *Primero manos separadas.*

No 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 of piano and bass staves. The first system includes fingerings (5, 3, 4, 5) and articulation marks (accents 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 benefical efecto.

No 7

m.d.

mf

mp

mf

m.s.

mp

etc.

etc.

Musical score for No 7, featuring piano and bass staves with fingerings (4, 5, 1) and articulation marks (accents and slurs). The score is divided into two systems, each ending with "etc.".

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 conjunction 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

No 1

m.d.

Execution:

Ausführung:

Exécution:

Ejecución:

No 2

m.s. etc.

Execution: | *Ausführung:* | Exécution: | *Ejecución:*

etc.

No 3

Lento-Moderato-Allegro

m.d. etc.

m.s. etc.

Execution: | *Ausführung:* | Exécution: | *Ejecución:*

First system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 2, 3, 5, 4, 3, 2, 1. Slurs connect groups of notes. Bass clef: 7/8 time signature, key signature of two flats. Notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Fingerings: 5, 5, 5, 3, 4, 4, 5.

Second system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 5, 3, 4, 3, 2, 1. Slurs connect groups of notes. Bass clef: 7/8 time signature, key signature of two flats. Notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Fingerings: 5, 5, 5. The system ends with "etc."

Lento.Moderato.Allegro

Nº 4 *m. d.* 23 *m. s.* *due ottave bassa*

Third system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 3, 2, 5, 5, 5, 5, 5, 5. Slurs connect groups of notes. The system ends with "etc."

Fourth system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 3, 2, 5, 5, 5, 5, 5, 5. Slurs connect groups of notes.

Fifth system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 3, 2. Slurs connect groups of notes.

Sixth system of musical notation. Treble clef: 7/8 time signature, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 3, 2. Slurs connect groups of notes. The system ends with "etc."

No 5

m. d.

m. s.

etc.

No 6

m. d.

m. s.

etc.

etc.

*) 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.

etc.

No 8

m. s.

etc.

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: 20934-274b (A. J.)

Man wiederhole: mf, dann: f, dann: (A. J.)

Répétez: *mf*, ensuite: *f*, ensuite: (A. J.)

Repítase: mf, luego: f, luego: (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 ————— (A.J.)

m. d.
m. s.
ottava bassa

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

IGNAZ FRIEDMAN

"Special fingerings for trills, very frequently used by myself; difficult, but most convenient for long trills." (signed:) Ignaz Friedman.

"Aparte Triller Fingersätze, von mir sehr viel gebraucht; schwer, aber für lange Triller am bequemstem?" (gezeichnet) Ignaz Friedman.

"Doigtés spéciaux pour trilles, très fréquemment employés par moi; difficiles, mais des plus utiles pour les longs trilles." (signé:) Ignaz Friedman.

"Digitaciones especiales para trinos, empleados por mi muy a menudo; son difíciles, pero las mejores 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 Fingersätze sind sehr geschickt ausgedacht und meines Wissens nach noch nicht zum Abdruck gebracht worden. Sie entwickeln in den Fingern und Händen Schnelligkeit und Biegsamkeit und sind in der Tat für den Vortrag vorzüglich. Von besonderer Bedeutung ist die emphatische Erklärung des grossen Virtuosen in Bezug auf ihren praktischen Wert für lange Triller. (A. J.)

Les deux premiers doigtés sont très ingénieux, et, à ma connaissance, n'ont pas encore été publiés. Ils développent 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.

m.s. 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 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. Dabet 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 (3) 4 5 (3) 4 5 2 3 2 3 2 5 (3) 4 5 (3) 4 5 *simile*

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

2 3 2 3 2 5 (3) 4 5 (3) 4 5 (3) 4 5 2 3 2 3 2 5 (3) 4 5 (3) 4 5 *simile*

2 3 2 3 2 5 (3) 4 5 (3) 4 5 *simile*

2 3 2 3 2 5 (3) 4 5 (3) 4 5 *simile*

2 3 2 3 2 5 (3) 4 5 (3) 4 5 etc.

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

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

simile

F major - F dur - Fa majeur - Fa mayor

1 2 1 2 1 3 2 3 *simile*

Bb major - B dur - Sib majeur - Sib mayor

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

Musical notation for the first system, featuring a bass staff with a continuous eighth-note pattern and a treble staff with a similar pattern.

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

Musical notation for the second system, including fingering numbers (1, 2, 3, 4) and the word "simile".

N $^{\circ}$ 3

Musical notation for exercise No. 3, including fingering numbers and the word "m.d.".

Musical notation for the middle section of exercise No. 3, including fingering numbers and the word "m.s.".

N $^{\circ}$ 4

Musical notation for exercise No. 4, including fingering numbers.

m.s.

Nº 5

m.d.

m.s.

Nº 6

m.d.

This page of musical notation is for guitar and consists of seven systems. Each system contains a treble clef staff and a bass clef staff. The notation includes various rhythmic patterns, fingerings (indicated by numbers 1-5), and dynamic markings like "m.s.". The piece concludes with a double bar line and a repeat sign.

System 1: Treble clef staff has two measures of eighth-note patterns with fingerings 2 3 and 2 3 1 2. Bass clef staff has two measures with fingerings 1 and 1.

System 2: Treble clef staff has two measures of eighth-note patterns with fingerings (3 4) 2 3 and (3 4) 2 3 1 2. Bass clef staff has two measures with fingerings 1 and 1.

System 3: Treble clef staff has two measures of eighth-note patterns with fingerings 3 4 and 3 4 1 2 5. Bass clef staff has two measures with fingerings 1 and 1.

System 4: Treble clef staff has two measures of eighth-note patterns with fingerings (4 5) 3 4 and (4 5) 3 4. Bass clef staff has two measures with fingerings 1 and 1.

System 5: Treble clef staff has two measures of eighth-note patterns with fingerings 1 2 and 1 2 1 3. Bass clef staff has two measures with fingerings 2 3 and 2 3 2 3 1 2.

System 6: Treble clef staff has two measures of eighth-note patterns with fingerings 1 2 and 1 2 1 3. Bass clef staff has two measures with fingerings 2 3 and 2 3 1 2.

System 7: Treble clef staff has two measures of eighth-note patterns with fingerings 1 2 and 1 2 1 4. Bass clef staff has two measures with fingerings 2 3 and 2 3 1 2.

System 8: Treble clef staff has two measures of eighth-note patterns with fingerings 3 4 and 3 4. Bass clef staff has two measures with fingerings 3 4 and 3 4.

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*

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 piano and trill exercises. The first system contains four measures, and the second system contains eight measures. Each measure includes a piano part (left hand) and a trill part (right hand). Fingerings are indicated by numbers 1-5 above or below notes. Trill markings are shown as 'tr' with a wavy line above the notes. The key signature has one flat (B-flat), and the time signature is 6/8.

* 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.)

Musical score for the first system. The piano part (left) features a bass line with trills and fingerings: $\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{b5}$, $\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{5}$, $\frac{2}{2}$ $\frac{49}{232}$, $\frac{3}{2}$ $\frac{5}{5}$, $\frac{2}{2}$ $\frac{49}{32}$, $\frac{2}{2}$ $\frac{5}{5}$. The violin part (right) features a treble line with trills and fingerings: $\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{5}$, $\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{5}$. The word *simile* appears above and below the staves.

No 2

Musical score for the second system, titled "No 2". The piano part (left) features a bass line with trills and fingerings: $\frac{3}{5}$ $\frac{23}{45}$, $\frac{4}{4}$ $\frac{34}{34}$, $\frac{43}{54}$ $\frac{32}{32}$, $\frac{43}{54}$ $\frac{32}{32}$. The violin part (right) features a treble line with trills and fingerings: $\frac{3}{5}$ $\frac{23}{45}$, $\frac{4}{4}$ $\frac{34}{34}$. The word *simile* appears above and below the staves.

Fingering } 1) $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$
Fingersatz } 2) $\begin{matrix} 5 \\ 3 \\ 2 \end{matrix}$ (K. G.)
 Doigté } 3) $\begin{matrix} 5 \\ 4 \\ 3 \end{matrix}$
 Digitación

Nº 3

Fingering } 1) $\begin{matrix} 2 \\ 4 \\ 1 \end{matrix}$
Fingersatz } 2) $\begin{matrix} 3 \\ 5 \\ 2 \end{matrix}$
 Doigté } 3) $\begin{matrix} 4 \\ 5 \\ 3 \end{matrix}$
 Digitación

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 exé-
cutés, 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.)*

m.d.

simile

simile



simile

simile

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 is for the Adagio molto section of the Sonata Op. 111 in C minor. It consists of two systems of piano and bass staves. The first system covers measures 16 to 24. The piano part features a trill starting at measure 16, with dynamic markings of *sf* and *pp*. The bass part has a steady accompaniment with fingerings indicated. The second system covers measures 24 to 35. The piano part continues with the trill, marked *pp* and *m. d.* (mezza dolce). The bass part continues with its accompaniment, including some triplet figures. The score includes various performance instructions such as *(m. s.)*, *(sordini)*, and *Pa.* (pedal).

First system of the musical score. The right hand (treble clef) features a melodic line with a dotted eighth note followed by a sixteenth note, then a quarter note, and a half note. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Fingerings are indicated with numbers 1-5. The system concludes with a fermata over a half note.

Second system of the musical score. The right hand continues the melodic line with a half note and a quarter note. The left hand plays a more complex eighth-note accompaniment. The system ends with a fermata over a half note.

Third system of the musical score. The right hand has a melodic line with a half note and a quarter note. The left hand plays a rhythmic accompaniment of eighth notes. The system ends with a fermata over a half note.

Fourth system of the musical score. The right hand features a melodic line with a half note and a quarter note. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a fermata over a half note, followed by a *pp* dynamic marking and the word "etc." in the right hand. The left hand continues with eighth notes.

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 Beschreibung dieses Trillers der einen Gegensatz zu dem vorherigen aus der Sonata Op. 111 bildet, ist von Hans von Bülow in dessen ausgezeichneten Ausgabe der Beethovenschen Werke angegeben.

L'exécution suivante de ce trille, qui forme un pendant au trille antérieur de la Sonata 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 C^U majeur.

Sonata Op. 53 en Do mayor.

LUDWIG van BEETHOVEN

Prestissimo

The musical score is for the first movement of Beethoven's Sonata Op. 53 in C major, marked Prestissimo. It is in G major and 3/4 time. The score is presented in four systems. The first system begins with a forte (f) dynamic and features a complex trill in the right hand, with a 'decresc.' (decrescendo) marking. The left hand provides a rhythmic accompaniment with eighth notes. The second system starts with a piano (p) dynamic and includes a 'cresc.' (crescendo) marking. The trill continues, and the left hand accompaniment becomes more intricate. The third and fourth systems continue the trill and accompaniment, with various fingering numbers and dynamic markings like 'pp' (pianissimo) and 'f' (forte) indicated. The score includes slurs, accents, and other performance instructions.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with various accidentals (sharps, flats, naturals) and slurs. The lower staff is in bass clef and contains a sequence of chords and single notes, with fingerings (1-4) and dynamic markings such as *pp* and *Ped.* (pedal). A double bar line is present in the middle of the system.

The second system continues the musical piece. It features similar notation to the first system, with eighth notes in the treble clef and chords in the bass clef. Fingerings and dynamic markings like *pp* and *Ped.* are used throughout. A double bar line is present in the middle of the system.

The third system shows further development of the musical theme. The notation includes slurs, accents, and various fingerings. Dynamic markings like *pp* and *Ped.* are present. A double bar line is present in the middle of the system.

The fourth system features a *pp* dynamic marking at the beginning. The notation continues with eighth notes and chords. Fingerings and dynamic markings like *pp* and *Ped.* are used. A double bar line is present in the middle of the system.

The fifth system concludes the piece with the notation "etc." at the end. It features similar notation to the previous systems, with eighth notes and chords. Fingerings and dynamic markings like *pp* and *Ped.* are used. A double bar line is present in the middle of the system.

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, also 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 sib superior en el tercer compás.

Sonata Op. 106 in B \flat major.

Sonate Op. 106 in B dur.

Sonate Op. 106 en Sib majeur.

Sonata Op. 106 en Sib mayor.

LUDWIG van BEETHOVEN

(1)

Allegro ($\text{♩} = 112-120$)

(2)

(3)

Execution: | Ausführung: | Exécution: | Ejecución:

(1)

Execution according to Hans von Bülow. | Ausführung nach Hans von Bülow. | Exécution d'après Hans von Bülow. | Ejecución de Hans von Bülow.

(2)

(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:

Hungarian Rhapsody No. 12	<i>Ungarische Rhapsodie</i> No. 12	Rhapsodie Hongroise No. 12	<i>Rapsodia Húngara</i> No. 12
------------------------------	---------------------------------------	-------------------------------	-----------------------------------

FRANZ LISZT

Allegretto gioioso

8-
 1/3 23 2/4 1 1
p *marcato il tema*

8-
rit.

8-
ppp *pp* etc.

Execution:		<i>Ausführung:</i>		Exécution:		<i>Ejecución:</i>
------------	--	--------------------	--	------------	--	-------------------

Allegretto gioioso (♩ 126)

8-
p *p*

The musical score consists of four systems, each with a grand staff (treble and bass clefs).
System 1: Treble clef has a melodic line with fingerings 3 2 3 2, 3 3 2, 3 3 2, and 3 2. Bass clef has a bass line with notes marked *ped.* and asterisks. The instruction *marcato il tema* is written above the first measure.
System 2: Treble clef has a melodic line with fingerings 2 3 2 3 2 3 2 3, 3 2 3 2, and 2 3 1. Bass clef has notes marked *ped.* and an asterisk. The instruction *sempre* appears twice above the treble staff.
System 3: Treble clef has a melodic line with fingerings 2 3 2 3, 4 2 4, and 1. Bass clef has notes marked *ped.* and asterisks. The instruction *rit.* is written above the first measure.
System 4: Treble clef has a melodic line with fingerings 1 2 3 4, 1 2 3 4, 1 2 3 4, and 5. Bass clef has notes marked *ped.* and an asterisk. The instruction *ppp* is written above the first measure, *m. d.* above the second measure, and *pp* above the third measure. The text *etc.* is written at the end of the system.

Alternating Trills.

To be played with -
out nervous twitchings,
with easy, well balanced
wrists and arms, slow -
ly at first, then faster
and faster. This trill
must finally be execu -
ted with virtuoso - like
brilliance and with per -
fect command of all the
shadings. Use the same
fingers in both hands.

Ablösende Triller.

Sie müssen ohne
nervöse Zuckung, mit
leichten, gleichmässig ab -
gelösten Handgelenken und
Armen, zuerst langsam,
dann immer schneller
gespielt werden. Zu -
letzt muss dieser Tril -
ler mit virtuosenhafter
Eleganz, sowie mit Beherr -
schung der Schattieren -
gen ausgeführt wer -
den. Man gebrauche
in beiden Händen die -
selben Finger.

Trilles alternants.

Ils doivent être
exécutés sans secousses
nerveuses, et avec des
poignets et des bras
souples et bien équil -
brés; étudiez d'abord
lentement; puis, de plus en
plus vite. Ce trille doit,
finalement, être exécuté
avec le brillant du vir -
tuose 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 muñe -
cas y brazos flexibles y
bien equilibrados. Es -
tudiense primeramente
despacio; luego más y
más aprisa. Finalmente,
tienen que ser ejecuta -
dos con la brillantez
del "virtuoso," y con
dominio completo de los
matices. Empleése el
mismo dedo en ambas
manos.



Execution: etc.
Ausführung:
Exécution:
Ejecución:

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

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



In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos.



etc.



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) (due mani) etc. (crescendi e diminuendi a piacere)

Variations:

Variationen:

Variations:

Variaciones:

PAGANINI-BRAHMS

Var. 14

Allegro

f *diminuendo* etc. Ped.

Rhapsody No 2

Rhapsodie No 2

Rhapsodie No 2

Rapsodia No 2

FRANZ LISZT

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 Unvermögens 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 Unvermögen 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'acquiesir 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.

Habrà Profesor de piano a quien su discipulo 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?" Yes 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.

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

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, so wie 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.

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,

Comment Étudier

Étudier, c'est simplement le moyen d'acquies 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.

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,

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.

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 is it 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 cœur (voir Chapitre: "L'art d'apprendre par cœur"); 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 Capítulo "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 ment 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; invirtiendo 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

Allegretto

m.d.



Passages in double notes should be practised in the same manner, and also in "broken" notes, that is to say, playing one after the other, the component notes.

Passagen in Doppelnoten sollten in dergleichen Weise geübt werden, aber auch in "gebrochenen" Noten, das heisst, indem die Noten, die die betreffende Einheit bilden, eine nach der anderen gespielt werden.

Les passages en doubles notes s'étudieront de la même façon, et en outre, en notes brisées, c'est à dire, en jouant l'une après l'autre les notes doubles.

Los pasajes en notas dobles se estudiarán del mismo modo. Además se estudiarán "quebrando" las notas dobles, es decir, tocando las notas componentes una después de la otra.

Toccata ROBERT SCHUMANN

Allegro

p legato

il basso tenuto

First system of a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes and some triplets. Above the treble staff, there are several fingering numbers: 4 3, 4 3, 4 2, 4 2, 4 2, 4 2, 5 1, 4 2, 5 1, 3 2. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. Below the bass staff, there are markings: *Red.*, a flower-like symbol, *Red.*, another flower-like symbol, and a '3' at the end of the system. The word "etc." is written at the end of the treble staff.

Second system of the piano piece. It consists of two staves. The treble staff has a melodic line with accents (>) and fingering numbers: 5 4, 4 2, 4 2, 5 4, 4 2, 5 4. The bass staff has a rhythmic accompaniment with accents (>). The word "etc." appears in the middle of the system. The dynamic marking *f* is present in both staves.

Third system of the piano piece. It consists of two staves. The treble staff has a melodic line with accents (>) and fingering numbers: 5 4, 4 2, 4 2, 5 4, 4 2, 5 4. The bass staff has a rhythmic accompaniment with accents (>). The word "etc." appears in the middle of the system.

Fourth system of the piano piece. It consists of two staves. The treble staff has a melodic line with accents (>) and fingering numbers: 5 4, 4 2, 4 2, 5 4, 4 2, 5 4. The bass staff has a rhythmic accompaniment with accents (>). The word "etc." appears in the middle of the system.

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

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

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

etc.

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

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

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

etc.

m.d. 5 4 *legato* 4 5 4 3 5 4 5 4 5 4

m.d. 2 1 2 1 2 1 2 1 2

legato

5 4 4 5 4 5 4 2 5 4 5 5 4 5 5 4

1 3 1 2

etc.

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 imstande 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 des Übens eines Stückes, gebrauche man nicht die Pedale; sobald jedoch die technischen Schwierigkeiten des Stückes bemerkt 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'étudieront aussi staccato; ce procédé donne de la rapidité aux doigts et de la légèreté au toucher.

Les "sauts" 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 vous 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 "tocar".

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 empleense 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 "Empiezo 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 technic; 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 "Treffsicherheit 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 bemastert 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, estúdiense 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; Sextet from "Lucia" by Donizetti, arranged by Leschetizky; Prelude and Fugue, by Max Regener; 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 gelübt 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 Stücken 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; Seztett aus "Lucia" von Donizetti, arrangiert von Leschetizky; Praeludium und Fuge von Max Regener; 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 (Prelude et Nocturne pour la main gauche seule, par Scriabine; sextuor de "Lucia" de Donizetti, arrangé par Leschetizky; Prelude et Fugue, par Max Regener; 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 (Preludio y Nocturno de Scriabine, Sezteto de "Lucia" de Donizetti, arreglado por Leschetizky, Preludio y Fuga de Max Regener, 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 fuerte. 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 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 rätssam, 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 längerer 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 fallan, 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, 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 aufzuheören; denn man kann seine Aufmerksamkeit nicht mit Erfolg so lange konzentrieren, selbst wenn man die körperliche Kraft dazu beansüsse. 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 abzuschützen, 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 réviser 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, interpretación 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 aspira 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 ihn 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 endgiltigen 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 pourquoi 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 Akkuratez 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"

tes. Todas se corregirán por el mismo procedimiento; no repitiendo inmediatamente los pasajes defectuosos, sino fijándose en ellos al volver a "ejecutar" la pieza, lo cual no debe hacerse antes de haber transcurrido diez minutos.

Así el pianista aprende a corregir sus fallas 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 refiera a la seguridad técnica, el momento en que a parecerá 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."

TABLE OF CONTENTS OF ENTIRE WORK



EL ÍNDICE DE LA OBRA COMPLETA

TABLE OF CONTENTS

INDICE

BOOK I

LIBRO I

	Page
PREFACE	
THE MENTAL ATTITUDE	3
EXERCISES IN EXTENSION	7
Also original exercises, expressly written for this work, by: <i>Ferruccio Busoni—Leopold Godowsky—Alfred Cortot</i>	17
Additional exercises by: <i>Rosenthal-Schytte—Carl Tausig—I. Philipp</i>	20
EXERCISES WITH FIXED POSITION OF THE HAND	25
Additional exercises by: <i>M. Clementi—Franz Liszt—Frederick Chopin—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp—L. Brasin—J. Zarembski</i>	26 35
FLEXIBILITY AND DEXTERITY OF THE THUMBS	41
Also original exercises, expressly written for this work, by: <i>Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot</i>	58
FINGER EXERCISES	65
Diatonic finger exercises	66
Chromatic finger exercises	75
Special exercises with notes held	77
Exercises for side motion of the fingers	86
Exercises for strengthening the individual fingers	94
Exercises in diminished sevenths	96
Special exercises for the fourth and the fifth fingers	99
Exercises for the flexibility of the hand	103
Exercises with combined legato and staccato touch for one hand	108
Exercises with crossing of hands	110
Exercises for speed and lightness of fingers and flexibility of hand	118
Also original exercises, expressly written for this work, by: <i>Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigismond Stojowski—Alfred Cortot</i>	120
Exercises on black keys by Tausig and additional exercises by: <i>I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny—C. L. Hanon—Pischna.</i>	178
<i>Preparatory Exercises for Pieces Quoted</i>	195
<i>Examples (annotated)</i>	205

BOOK II

LIBRO II

VIRTUOSITY IN SCALES (Master School of Scales)	1
Diatonic Scales	2
The discovery of Eschmann-Dumur (new fingerings in accordance with the equal construction, in contrary motion, of major scales with equal number of sharps and flats).	4
New fingerings for various minor scales in the left hand, and for the C minor scale in the right hand	7
Fingerings for the whole-tone scales	8
Major and minor scales	9
Various rhythmic and dynamic ways of practising scales.	15
"Goals" for the old and for the new fingerings	17
Scales for the acquisition of poise in both hands	18
Scales with odd fingerings	22
Scales with contrasted shadings	26
Scales with crossed hands	35
Special exercises for obtaining great speed in scale-playing (published for the first time)	36
Special exercises for obtaining "pearliness" of touch in scale-playing (published for the first time)	41
Position of the thumb in very rapid scales	52
Scales with alternating hands	64
Also original exercises, expressly written for this work, by <i>Arthur Friedheim</i>	68
Rhythmic combinations of scales	77
Scales with rhythmical models (published for the first time)	81
"New Formula for the piano teacher and piano student," by <i>Wassili Safonoff</i>	93
"School of Scales (according to new principles)," by <i>Theodore Wichmayer</i>	96

	Pagina
PREFACIO	
ACTITUD MENTAL	3
EJERCICIOS DE EXTENSION	7
Además, ejercicios originales, escritos especialmente para esta obra, por: <i>Ferruccio Busoni—Leopold Godowsky—Alfred Cortot</i>	17
Ejercicios suplementarios de: <i>Rosenthal-Schytte—Carl Tausig—I. Philipp</i>	20
EJERCICIOS DE POSICION FIJA	25
Ejercicios suplementarios de: <i>M. Clementi—Franz Liszt—Frederick Chopin—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp—L. Brasin—J. Zarembski</i>	26 35
FLEXIBILIDAD Y DESTREZA DE LOS PULGARES	41
Además, ejercicios originales, escritos especialmente para esta obra, por: <i>Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot</i>	58
EJERCICIOS DE DEDOS	65
Ejercicios diatónicos	66
Ejercicios cromáticos	75
Ejercicios especiales con notas tenidas	77
Ejercicios para el movimiento lateral de los dedos	86
Ejercicios para dar fuerza a los dedos	94
Ejercicios de sétima disminuida	96
Ejercicios especiales para el 4º y el 5º dedo	99
Ejercicios para la flexibilidad de la mano	103
Ejercicios de dedos con combinación del legato y staccato en una mano	108
Ejercicios de dedos con manos cruzadas	110
Ejercicios para la rapidez y ligereza de los dedos y flexibilidad de la mano	118
Además, ejercicios originales, escritos especialmente para esta obra, por: <i>Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigismond Stojowski—Alfred Cortot</i>	120
Ejercicios sobre las teclas negras de Tausig y ejercicios suplementarios de: <i>I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny—C. L. Hanon—Pischna.</i>	178
<i>Ejercicios preparatorios para la piezas citadas</i>	195
<i>Ejemplos (anotados)</i>	205

VIRTUOSIDAD DE LAS ESCALAS (Escuela Magistral de las Escalas)	219
Escalas Diatónicas	220
Descubrimiento de Eschmann-Dumur (nuevas digitaciones, conforme a la semejanza en la construcción, en sentido contrario, de las escalas mayores en los tonos que llevan igual número de sostenidos o bemolas en la clave)	222
Nuevas digitaciones para varias escalas menores y para la escala de Do menor en la mano derecha	225
Digitaciones para las escalas en tonos enteros	226
Diferentes maneras rítmicas y dinámicas de estudiar las escalas	227
"Puntos de referencia" para las digitaciones antiguas y para las nuevas	229
Manera de estudiar las escalas para obtener el equilibrio entre las manos	230
Escalas con digitaciones anormales	234
Escalas con matices contrastados	238
Escalas con manos cruzadas	247
Ejercicios especiales para obtener gran velocidad en la ejecución de las escalas (publicados por primera vez)	248
Ejercicios especiales para obtener el juego "aperlado" en la ejecución de las escalas (publicados por primera vez)	323
Posición del pulgar en las escalas sumamente rápidas	265
Escalas con manos alternantes	276
Combinaciones rítmicas de las escalas	289
Escalas con modelos rítmicos (publicadas por primera vez)	293
"Nueva fórmulas para el profesor y el discípulo de piano," por <i>Wassili Safonoff</i>	305
"Escuela de escalas (según principios nuevos)," por <i>Theodoro Wichmayer</i>	308

TABLE OF CONTENTS

INDICE

BOOK II (Continued)

LIBRO II (Continuación)

	Page
Glissando Scales	99
<i>Examples</i> (annotated)	101-110
Chromatic Scales	116
With two, three, four and five fingers	116
For the acquisition of poise in both hands, in legato and in staccato	118
With crossed hands	121
With contrasting shadings	122
Special exercises for acquiring great speed	123
"Goals" in chromatic scales	125
Table of the various fingerings for simple chromatic scales	127
Other fingerings, by:	
I. Philipp—Ferruccio Busoni—Rosenthal-Schytte	129
Special fingerings	130
Chromatic Scales with alternating hands	135
New modes of execution (published for the first time)	135
Chromatic glissandos	138
<i>Examples</i> (annotated)	140-155
LEGATO—STACCATO—PORTAMENTO	157
<i>Overlapping legato</i>	160
<i>Clinging legato (legatissimo)</i>	161
<i>Legato (simple legato)</i>	166
<i>Free or light legato</i>	167
<i>Non legato</i>	168
<i>Poco staccato</i>	172
<i>Staccato (simple staccato)</i>	174
<i>Staccatissimo</i>	175
<i>Pizzicato</i>	178
<i>Examples</i> (annotated)	160-186
TOUCH, TONE AND QUALITY	187
How to obtain, cultivate and be master of the various kinds of touch needed to produce a tone of beauty, in its manifold aspects and various dynamic degrees	188
Co-relation between touch and tone	188
Quality—the secret of every success	191
Advice and suggestions for obtaining "quality" in piano playing	191
THE SINGING TONE	193
Evenness of the singing tone	194
Intensity and color	194
Balance	194
The "singing" tone and the surrounding tones	194
Culminations	195
Beginning and end of phrases	195
Dissonances and consonances	195
Notes of long duration	195
"Singing" with the soft pedal	195
"Singing" with the damper pedal	194-214
"Singing" turns and ornamental notes	195
"Singing" in the high, medium and low registers of the piano	203
"Singing" melodic designs represented by chords	204
"Singing" with both hands at the same time	205
"Singing" with alternating hands	206
"Singing" when one hand plays both melody and accompaniment	207
"Singing" in pieces written for one hand alone	212
<i>Examples</i> (annotated)	196-213
ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES	215
Technical accuracy and inaccuracy in piano playing, viewed from a physiological, psychological and practical standpoint	216
Early training of the piano student a powerful factor for future technical accuracy	216
Analysis and discussion of twenty-five reasons for technical inaccuracy in piano playing	218
How to gain technical accuracy, complete and lasting	222
Exercises for acquiring accuracy and speed of motions, speed and certainty of eye and control of one's self	223-227
Unconscious accuracy and technical mastery	228
Additional exercises	232
Also original exercises, expressly written for this work, by:	
Moriz Rosenthal—Ignaz Friedman—Rudolph Ganz	237
<i>Preparatory exercises and examples</i> (annotated)	249-296

	Páginas
<i>Escalas Glissando</i>	99
<i>Ejemplos</i> (anotados)	101-110
Escalas cromáticas	116
Con dos, tres, cuatro y cinco dedos	116
Para obtener el equilibrio entre las manos, en legato y staccato	118
Con las manos cruzadas	121
Con matices contrastados	122
Ejercicios especiales para obtener gran velocidad en la ejecución de las escalas cromáticas	123
"Puntos de referencia" en las escalas cromáticas	125
Tabla de las diferentes digitaciones para las escalas cromáticas simples	127
Digitaciones suplementarias de:	
I. Philipp—Ferruccio Busoni—Rosenthal-Schytte	129
Digitaciones especiales	130
Escalas cromáticas con manos alternantes	135
Nuevos procedimientos (publicados por la primera vez)	135
<i>Glissandos cromáticos</i>	138
<i>Ejemplos</i> (anotados)	140-155
LEGATO—STACCATO—PORTAMENTO	157
<i>Legato exagerado</i>	160
<i>Legato tenido o legatissimo</i>	161
<i>Legato (legato simple)</i>	166
<i>Legato libre o ligero</i>	167
<i>Non legato</i>	168
<i>Poco staccato</i>	172
<i>Staccato (staccato simple)</i>	174
<i>Staccatissimo</i>	175
<i>Pizzicato</i>	178
<i>Ejemplos</i> (anotados)	160-186
"TOUCHER"—SONIDO—CALIDAD	187
Cómo alcanzar, cultivar y dominar con maestría las varias clases de "toucher" necesarias para producir un tono hermoso, en sus múltiples aspectos y diversos grados dinámicos	188
Correlación entre el "toucher" y el sonido	188
Calidad: el secreto de todo éxito	191
Consejos e indicaciones para lograr la "calidad" en la ejecución pianística	191
EL SONIDO CANTANTE	193
Igualdad del sonido cantante	194
Intensidad y colorido	194
Equilibrio	194
El sonido cantante y las notas que le rodean	194
Culminaciones	195
Principio y final de las frases	195
Disonancias y consonancias	195
Notas de larga duración	195
"Canstar" con la sordina	195
"Canstar" con el pedal fuerte o de la derecha	194-214
Manera de "canstar" los mordentes circulares y las notas de adorno	195
Manera de hacer "canstar" el piano en su registro alto, medio y bajo	203
Manera de "canstar" frases melódicas representadas por acordes	204
El "canstar" con las dos manos al mismo tiempo	205
"Canstar" con las manos alternantes	206
"Canstar" melodías en donde la misma mano toca la melodía y el acompañamiento	207
Manera de "canstar" en piezas escritas para una mano sola	212
<i>Ejemplos</i> (anotados)	196-213
SEGURIDAD—EL ARTE DE TOCAR SIN DAR NOTAS FALSAS	215
Seguridad técnica e inseguridad en la ejecución pianística, desde el punto de vista fisiológico, psicológico y práctico	216
Influencia de la educación elemental en el piano sobre la seguridad técnica del pianista	216
Análisis y discusión de veinticinco causas de inseguridad en la ejecución pianística	218
Cómo adquirir seguridad técnica, completa y duradera	222
Ejercicios para adquirir seguridad y velocidad de los movimientos, rapidez y seguridad visuales, y dominio de sí mismo	223-227
Seguridad inconiente y maestría técnica	228
<i>Ejercicios suplementarios</i>	232
Además, ejercicios originales, escritos especialmente para esta obra, por:	
Moriz Rosenthal—Ignaz Friedman—Rudolph Ganz	237
<i>Ejercicios preparatorios y ejemplos</i> (anotados)	249-296

TABLE OF CONTENTS

BOOK III

	Page
ARPEGGIOS (Master School of Arpeggios)	1
A new outlook on the <i>harmonic relation</i> between chords (and their arpeggios) possessing the same number of sharps and flats	2
Curious examples of interrelation between apparently widely different chords	4
Preparatory exercises for the common chord arpeggios	6
Special exercises for the thumbs in arpeggio-playing	9
Exercises for obtaining evenness, surety and velocity in the playing of arpeggios	10
Special exercises for strengthening the fingers and achieving brilliancy	16
Different ways of practising arpeggios	17
Special exercises for obtaining great velocity in the playing of common chord arpeggios	30
"School of Arpeggios," by Henri Falcke	50
Examples (annotated)	51
Arpeggios of the dominant seventh chord	60
Preparatory exercises with augmented intervals	62
Various ways of practising the dominant seventh chord arpeggios	63
Diminished seventh chord arpeggios	68
Examples (annotated)	72-73
Special exercises to obtain great velocity in the playing of dominant seventh and diminished seventh chord arpeggios	69
Examples (annotated)	71
Other seventh chord arpeggios	74
Special exercises for obtaining "pearliness" of touch in the playing of arpeggios (published for the first time)	75
Arpeggios of the chord of the ninth	83
Mixed arpeggios	83
Examples (annotated)	85
Arpeggios to develop rapid visualization and accuracy in changes of hand position	95
Examples (annotated)	95
Arpeggios of chords in extended form	98
Preparatory exercises for pieces quoted	101
Examples (annotated)	103
Arpeggios with alternating hands	105
Examples (annotated)	108
Arpeggios with interlocking hands	113
Examples (annotated)	116
Other arpeggios	118
Examples (annotated)	122
Also original exercises, expressly written for this work, by:	
<i>Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi</i>	129
FINGER REPETITIONS	157
Also original exercises, expressly written for this work, by:	
<i>Emil von Sauer—Arthur Friedheim</i>	179
Examples (annotated)	162-182
Preparatory exercises for pieces quoted	185
TURNS	189
Examples (annotated)	194
TRILLS (Master School of Trills)	199
Exercises for evenness and strength of fingers	200
Exercises for side-vibratory motion of hands and wrists	202
Exercises for making supple the ligaments between the fingers	205
Exercises for flexibility of the thumb and of the hand, in view of the playing of trills	205
Exercises for establishing the beauty and elasticity of the trills	206
Exercises to promote rapid trilling	209
Chains of trills; their various executions	212
Trills played with both hands	215
Trills in conjunction with sustained notes	226
Trills in conjunction with a melody	227
Also original exercises, expressly written for this work, by:	
<i>Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—Katherine Goodson—Alfred Cortot</i>	231
Examples (annotated)	216-249
HOW TO PRACTISE. HOW TO PERFORM	
Difference between practice and performance. Analysis and discussion of the various ways of practising. How to eliminate technical mistakes in performance, that is to say, when playing a piece through, without stopping.	259
Examples (annotated)	264

INDICE

LIBRO III

	Página
ARPEGIOS (Escuela Magistral de los Arpegios)	1
Nuevo punto de vista sobre la <i>relación armónica</i> entre los acordes (y sus arpeggios) de los tonos que lleven en la clave el mismo número de sostenidos y de bemoles	2
Ejemplos curiosos, demostrando la relación entre acordes (y sus arpeggios) que en apariencia son muy distantes unos, de otros desde el punto de vista armónico	4
Ejercicios preparatorios para arpeggios de acordes perfectos	6
Ejercicios especiales para el pulgar, en vista de los arpeggios	9
Ejercicios para obtener igualdad, seguridad y velocidad en la ejecución de los arpeggios	10
Ejercicios especiales para obtener fuerza de dedos y un juego brillante de arpeggios	16
Varias maneras de estudiar los arpeggios	17
Ejercicios especiales para obtener gran velocidad en los arpeggios de acordes perfectos	30
"Escuela de Arpeggios" de Henri Falcke	50
Ejemplos (anotados)	51
Arpeggios del acorde de séptima de dominante	60
Ejercicios preparatorios con aumento de los intervalos	62
Varias maneras de estudiar los arpeggios del acorde de séptima de dominante	68
Arpeggios del acorde de séptima disminuida,	
Ejemplos (anotados)	72-73
Ejercicios especiales para obtener gran velocidad en los arpeggios del acorde de séptima de dominante y de séptima disminuida	69
Ejemplos (anotados)	71
Otros arpeggios de acordes de séptima	74
Ejercicios especiales para obtener, el juego "aperlado" en los arpeggios (publicados por la primera vez)	75
Arpeggios de acordes de novena	83-121
Arpeggios mixtos	83
Ejemplos (anotados)	85
Arpeggios para desarrollar la rapidez visual y la seguridad en los cambios de posición de la mano	95
Ejemplos (anotados)	95
Arpeggios de acordes extendidos	98
Ejercicios preparatorios para las piezas citadas	101
Ejemplos (anotados)	103
Arpeggios con manos alternantes	105
Ejemplos (anotados)	108
Arpeggios con las manos superpuestas	113
Ejemplos (anotados)	116
Otros arpeggios	118
Ejemplos (anotados)	122
Además, ejercicios originales, escritos especialmente para esta obra, por:	
<i>Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi</i>	129
REPETICIONES DE DEDOS	157
Además, ejercicios originales, escritos especialmente para esta obra, por:	
<i>Emil von Sauer—Arthur Friedheim</i>	179
Ejemplos (anotados)	162-182
Ejercicios preparatorios para las piezas citadas	185
GRUPETOS	189
Ejemplos (anotados)	194
TRINOS (Escuela Magistral de Trinos)	199
Ejercicios para la igualdad y la fuerza de los dedos	200
Ejercicios para la vibración lateral de la mano y de la muñeca	202
Ejercicios para dar soltura y elasticidad a los ligamentos entre los dedos	205
Ejercicios para obtener flexibilidad del pulgar y de la mano en vista del trino	205
Ejercicios para obtener la belleza y la elasticidad del trino	206
Ejercicios para desarrollar la rapidez del trino	209
Cadenas de trinos (trinos sucesivos); varias maneras de ejecutarlas	212
Trinos con ambas manos	215
Trinos con notas tenidas	226
Trinos que se presentan juntos con una melodía	227
Además, ejercicios originales, escritos especialmente para esta obra, por:	
<i>Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—Katherine Goodson—Alfred Cortot</i>	231
COMO ESTUDIAR. COMO EJECUTAR	259
Diferencia entre el estudio y la ejecución de una pieza. Análisis y discusión de las varias maneras de estudiar. Como eliminar las faltas de técnica en la ejecución; es decir, cuando se toca una pieza de principio al fin, sin parar	259
Ejemplos (anotados)	264

	Page
BOOK IV	
COMPLETE SCHOOL OF DOUBLE NOTES	
THIRDS (Master School of Thirds)	1
Exercises for developing strength of fingers, evenness of tone and agility	4
Exercises for achieving evenness and nimbleness in the three difficult points of the diatonic scale in thirds	13
Exercises for flexibility and power of the hand	14
Special exercises for 5/3 and 4/2, and as a preparation for the trill in thirds	16
Also original Exercises, expressly written for this work, by: <i>Ferruccio Busoni—Josef Lhevinne—Ossip Gabrilowitsch—Arthur Friedheim—Alfred Cortot—Fannie Bloomfield-Zeiser—Ignaz Friedman—Rudolf Ganz—Isidore Philipp</i>	17
Additional exercises by: <i>M. Moszkowski—Carl Tausig—Rafael Joseffy—I. Philipp—Franz Liszt—Johannes Brahms</i>	34
Diatonic Scales in Thirds	37
General fingering for all the major and minor scales in thirds, without regard to the equal construction, in contrary motion, of major scales with an equal number of sharps and flats	41
Fingerings according to the equal construction, in contrary motion, of major scales, with an equal number of sharps and flats	47
Transcendental fingerings for the strict legato in the scales in thirds (published for the first time)	49-54
Other fingerings for the diatonic scales in thirds, by: <i>Hummel—Czerny—Franz Liszt—Carl Tausig—Jonás—I. Philipp—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—Hugo Riemann—Odd fingerings by Couperin</i>	37-55
<i>Examples (annotated)</i>	56
Chromatic Scales in Thirds	65
Preparatory exercises for the chromatic scale in thirds	65
Fingerings for the chromatic scale in minor thirds, by: <i>Czerny—Hummel—Theodore Kullak—Franz Liszt—Carl Tausig—Frederick Chopin—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Rafael Joseffy—Hugo Riemann—Karl Klindworth—Ferruccio Busoni—Emil von Sauer—Vladimir de Pachman—Leopold Godowsky—Alfred Cortot—Alberto Jonás</i>	68
Special fingerings by Alberto Jonás (published for the first time)	69
Table of fingerings for chromatic minor thirds, given by Alfred Cortot in his edition of the Etudes of Chopin	71
Fingerings for the chromatic scale in major thirds, by: <i>Carl Tausig—Franz Liszt—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—I. Philipp—Alberto Jonás</i>	72
Also an original fingering, expressly written for this work by: <i>Ferruccio Busoni</i>	74
Special exercises to obtain velocity in the chromatic scales in thirds	75
Various ways of practising chromatic scales in thirds	76
<i>Examples (annotated)</i>	79
Turns in Thirds	86
Preparatory exercises for turns in thirds	
Various fingerings	
Exercises for velocity	
Facilitations	90
Also an original mode of execution of turns in thirds (published for the first time), by: <i>Ernst von Dohnányi</i>	90-95
<i>Examples (annotated)</i>	92
Trills in Thirds	96
Preparatory exercises for the trills in thirds	
Various fingerings	
Exercises for velocity	
Trills in thirds with notes held	101
Various trills in thirds	103
<i>Examples (annotated)</i>	105
Repeating Thirds	110
Various modes of execution	
<i>Examples (annotated)</i>	113
Arpeggios in Thirds	114
<i>Examples (annotated)</i>	116

	Página
LIBRO IV	
ESCUELA COMPLETA DE DOBLES NOTAS	
TERCERAS (Escuela Magistral de Terceras)	1
Ejercicios para dar fuerza a los dedos, igualdad de sonido y agilidad	4
Ejercicios para obtener igualdad y destreza en los tres puntos difíciles de la escala diatónica en terceras	13
Ejercicios para obtener flexibilidad y fuerza de la mano, Ejercicios especiales para 5/3 y 4/2 y como preparación para los trinos en terceras	16
Además, ejercicios originales, escritos especialmente para esta obra, por: <i>Ferruccio Busoni—Josef Lhevinne—Ossip Gabrilowitsch—Arthur Friedheim—Alfred Cortot—Fannie Bloomfield-Zeiser—Ignaz Friedman—Rudolf Ganz—Isidore Philipp</i>	17
Ejercicios suplementarios de: <i>M. Moszkowski—Carl Tausig—Rafael Joseffy—I. Philipp—Franz Liszt—Johannes Brahms</i>	34
Escalas Diatónicas en Terceras	37
Digitación general para todas las escalas mayores y menores en terceras, sin considerar la construcción idéntica—en sentido contrario—de las escalas mayores que poseen en la clave el mismo número de sostenidos y de bemoles	41
Digitaciones conforme a la construcción idéntica—en sentido contrario—de las escalas mayores que poseen en la clave el mismo número de sostenidos y de bemoles	47
Digitaciones transcendentales para el legato estricto en las escalas en terceras (publicadas por la primera vez)	49-54
Otras digitaciones para las escalas diatónicas en terceras, de: <i>Hummel—Czerny—Franz Liszt—Carl Tausig—Jonás—I. Philipp—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—Hugo Riemann—digitaciones curiosas de Couperin</i>	37-55
<i>Ejemplos (anotados)</i>	56
Escalas Cromáticas en Terceras	65
Ejercicios preparatorios para las escalas cromáticas en terceras	65
Digitaciones para la escala cromática en terceras menores, de: <i>Czerny—Hummel—Theodoro Kullak—Franz Liszt—Carl Tausig—Frederick Chopin—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Rafael Joseffy—Hugo Riemann—Carl Klindworth—Ferruccio Busoni—Emil von Sauer—Vladimir de Pachman—Leopold Godowsky—Alfred Cortot—Alberto Jonás</i>	68
Digitaciones especiales de Alberto Jonás (publicadas por primera vez)	69
Tabla de digitaciones para la escala cromática en terceras menores, dada por Alfred Cortot en su edición de los Estudios de Chopin	71
Digitaciones para la escala cromática en terceras mayores, de: <i>Carl Tausig—Franz Liszt—M. Moszkowski—Rosenthal-Schytte—Ferruccio Busoni—I. Philipp—Alberto Jonás</i>	72
Además, una digitación original, escrita especialmente para esta obra, por: <i>Ferruccio Busoni</i>	74
Ejercicios especiales para obtener velocidad en las escalas cromáticas en terceras	75
Varias maneras de trabajar las escalas cromáticas en terceras	76
<i>Ejemplos (anotados)</i>	79
Grupetos en Terceras	86
Ejercicios preparatorios para los grupetos en terceras	
Varias digitaciones	
Ejercicios para la velocidad	
Facilitaciones	90
También una manera original de ejecutar los grupetos en terceras (publicada por primera vez) de: <i>Ernst von Dohnányi</i>	90-95
<i>Ejemplos (anotados)</i>	92
Trinos en Terceras	96
Ejercicios preparatorios para los trinos en terceras	
Varias digitaciones	
Ejercicios para la velocidad	
Trinos en terceras con notas tenidas	101
Varios trinos en terceras	103
<i>Ejemplos (anotados)</i>	105
Repeticiones en Terceras	110
Varias maneras de ejecución	
<i>Ejemplos (anotados)</i>	113
Arpeggios en Terceras	114
<i>Ejemplos (anotados)</i>	116

TABLE OF CONTENTS

BOOK IV (Continued)	Page
Thirds with Alternating Hands	117
Trills in thirds with alternating hands	121
Repeating thirds with alternating hands	121
Examples (annotated)	122
Partial (or blind) Thirds	125
Examples (annotated)	131
Also, new modes of execution (published for the first time)	132
Partial (or blind) thirds with alternating hands	132
Glissandos in Thirds	133
Examples (annotated)	133
SIXTHS (Master School of Sixths)	135
Exercises to increase the reach, strength and endurance of the hands	136
Exercises to make the hands, wrists and forearms supple	139
Exercises as preparation for the diatonic scales in sixths	146
Exercises as preparation for the chromatic scales in sixths	147
Additional exercises by:	
Rafael Joseffy—Isidore Philipp—Moritz Moszkowski—Franz Liszt—Carl Czerny—Carl Tausig—Rosenthal-Schytte	148
Diatonic Scales in Sixths	
Analysis and discussion of the various fingerings for the diatonic scale in sixths, given by:	
Carl Czerny—Franz Liszt—Isidore Philipp—Moritz Moszkowski—Hans von Bülow—Alberto Jonás	151
Special Fingerings for the Diatonic Scales in Sixths	155
Examples (annotated)	160
Chromatic Scale in Minor Sixths	164
Analysis and discussion of the various fingerings for the chromatic scale in minor sixths, by:	
Plaidy—Moszkowsky—Klindworth—Ferruccio Busoni—Theodore Kullak—Rosenthal-Schytte—I. Philipp—Alberto Jonás (new fingerings, published for the first time)	164-165
Chromatic Scale in Major Sixths	165, 167, 168
Fingerings by:	
Ferruccio Busoni—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Alberto Jonás (new fingerings, published for the first time).	
Examples	169
Broken Sixths	171
Exercises in broken sixths.	
Diatonic scales in broken sixths	171
Chromatic scales and arpeggios in broken sixths	172
Also original exercises, expressly written for this work, by:	
Moriz Rosenthal—Ignaz Friedman—Leopold Godowsky	173-179
Examples (annotated)	178
Arpeggios in Sixths	183
Examples (annotated)	184
Turns in Sixths	186
Examples (annotated)	187
Repeating Sixths	188
Examples (annotated)	189
Trills in Sixths	189
Preparatory exercises for the pieces quoted	191
Examples (annotated)	192
Partial (or blind) Sixths	193
Examples (annotated)	196

INDICE

LIBRO IV (Continuación)	Página
Terceras con Manos Alternantes	117
Trinos en terceras con manos alternantes	121
Repeticiones en terceras con manos alternantes	121
Ejemplos (anotados)	122
Terceras Parciales	125
Ejemplos (anotados)	131
También nuevas maneras de ejecución (publicados por primera vez)	132
Terceras parciales con manos alternantes	132
Glissandos en Terceras	133
Ejemplos (anotados)	133
SEXTAS (Escuela Magistral de Sextas)	135
Ejercicios para aumentar el alcance, la fuerza y la resistencia de las manos	136
Ejercicios para dar soltura a las manos, muñecas y antebrazos	139
Ejercicios preparatorios para las escalas diatónicas en sextas	146
Ejercicios preparatorios para las escalas cromáticas en sextas	147
Ejercicios suplementarios de:	
Rafael Joseffy—Isidore Philipp—Moritz Moszkowski—Franz Liszt—Carl Czerny—Carl Tausig—Rosenthal-Schytte	148
Escalas Diatónicas en Sextas	
Análisis y discusión de las varias digitaciones para las escalas diatónicas en sextas, dadas por:	
Carl Czerny—Franz Liszt—Isidore Philipp—Moriz Moszkowski—Hans von Bülow—Alberto Jonás	151
Digitaciones Especiales para las Escalas Diatónicas en Sextas	155
Ejemplos (anotados)	160
Escala Cromática en Sextas Menores	164
Análisis y discusión de las varias digitaciones para la escala cromática en sextas menores, de:	
Plaidy—Moszkowsky—Klindworth—Ferruccio Busoni—Theodore Kullak—Rosenthal-Schytte—I. Philipp—Alberto Jonás (nuevas digitaciones, publicadas por primera vez)	164-165
Escala Cromática en Sextas Mayores	165, 167, 168
Digitaciones de:	
Ferruccio Busoni—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Alberto Jonás (nuevas digitaciones, publicadas por primera vez).	
Ejemplos (anotados)	169
Sextas Quebradas	171
Ejercicios en sextas quebradas.	
Escalas diatónicas en sextas quebradas	171
Escalas cromáticas y arpegios en sextas quebradas	172
Además, ejercicios originales, escritos especialmente para esta obra, por:	
Moriz Rosenthal—Ignaz Friedman—Leopold Godowsky	173-179
Ejemplos (anotados)	178
Arpegios en Sextas	183
Ejemplos (anotados)	184
Grupetos en Sextas	186
Ejemplos (anotados)	187
Repeticiones en Sextas	188
Ejemplos (anotados)	189
Trinos en Sextas	189
Ejercicios preparatorios para las piezas citadas	191
Ejemplos (anotados)	192
Sextas Parciales	193
Ejemplos (anotados)	196

TABLE OF CONTENTS

BOOK IV (Continued)	Page
Sixths with Alternating Hands	197
<i>Examples</i> (annotated)	200
Partial (or blind) Sixths with Alternating Hands (New modes of execution, published for the first time).	202
<i>Examples</i> (annotated)	203
Glissandos in Sixths	204
<i>Examples</i> (annotated)	205
FOURTHS (Master School of Fourth)	207
Exercises to obtain evenness and smoothness of execution in the playing of fourths	208
Additional exercises by: Carl Czerny—Franz Liszt—I. Philipp	212
Diatonic Scales in Fourths	215
Various fingerings for the diatonic scales in fourths	215
Exercises in broken fourths	219
<i>Examples</i> (annotated)	220
Exercises in Chromatic Perfect Fourths	223
Chromatic Scale in Perfect Fourths	225
Various ways of practising the chromatic scale in perfect fourths	225
Fingering for the chromatic scale in perfect fourths by: Czerny—Moszkowski—Rosenthal-Schytte	226
Preparatory Exercises for Pieces Quoted	227
<i>Examples</i> (annotated)	229
Exercises in Chromatic Augmented Fourth (diminished fifth)	230
Chromatic Scale in Augmented Fourth	231
Fingerings for the chromatic scale in augmented fourths by: Czerny—Liszt—I. Philipp—Moszkowski—Rosenthal- Schytte	232
Various ways of practising the chromatic scale in aug- mented fourths	233
Preparatory Exercises for Pieces Quoted	234
Trills in Perfect Fourths	236
Trills in Augmented Fourth	239
<i>Examples</i> (annotated)	240
Turns in Fourth	241
Preparatory Exercises for Pieces Quoted	241
Fourth with Alternating Hands	243
<i>Examples</i> (annotated)	245
Arpeggios in Fourth	245
<i>Examples</i> (annotated)	247
Partial (or blind) Fourth	248
<i>Examples</i> (annotated)	249
SECONDS and SEVENTHS	251
Diatonic Scales in Seconds	252
Chromatic Scales in Seconds	253
Also fingerings by: Ferruccio Busoni—M. Moszkowski	253
<i>Examples</i> (annotated)	254
Trills in Seconds	254
Chromatic Scales in Sevenths	256
MIXED DOUBLE NOTES	257
Exercises combining all double notes, from seconds to ninths	258
Additional exercises by: R. Joseffy	260
Also original exercises, expressly written for this work, by Ossip Gabrilowitsch—Leopold Godowsky—Arthur Fried- heim—Ferruccio Busoni—Emil von Sauer—I. Philipp	262
<i>Examples</i> (annotated)	273

INDICE

LIBRO IV (Continuación)	Página
Sextas con Manos Alternantes	197
<i>Ejemplos</i> (anotados)	202
Sextas Parciales con Manos Alternantes	202
(Nuevas maneras de ejecución, publicadas por primera vez)	203
<i>Ejemplos</i> (anotados)	204
Glissandos en Sextas	204
<i>Ejemplos</i> (anotados)	205
CUARTAS (Escuela Magistral de Cuartas)	207
Ejercicios para adquirir igualdad y fluidez en la ejecución de las cuartas	208
Ejercicios suplementarios de: Carl Czerny—Franz Liszt—I. Philipp	212
Escalas Diatónicas en Cuartas	215
Varias digitaciones para las escalas diatónicas en cuartas Ejercicios en cuartas quebradas	215
<i>Ejemplos</i> (anotados)	220
Ejercicios en Cuartas Justas Cromáticas	223
Escala Cromática en Cuartas Justas	225
Diferentes maneras de estudiar la escala cromática en cuartas justas	225
Digitaciones para la escala cromática en cuartas justas por: Czerny—Moszkowski—Rosenthal-Schytte	226
Ejercicios preparatorios para las piezas citadas	227
<i>Ejemplos</i> (anotados)	229
Ejercicios en Cuartas Aumentadas (quintas meno- res) Cromáticas	230
Escala Cromática en Cuartas Aumentadas	231
Digitaciones para la escala cromática en cuartas aumen- tadas de: Czerny—Liszt—I. Philipp—Moszkowski—Rosenthal- Schytte	232
Diferentes maneras de estudiar la escala cromática en cuartas aumentadas	233
Ejercicios preparatorios para las piezas citadas	234
Trinos en Cuartas Justas	236
Trinos en Cuartas Aumentadas	239
<i>Ejemplos</i> (anotados)	240
Grupetos en Cuartas	241
Ejercicios preparatorios para las piezas citadas	241
Cuartas con Manos Alternantes	243
<i>Ejemplos</i> (anotados)	245
Arpeggios en Cuartas	245
<i>Ejemplos</i> (anotados)	247
Cuartas Parciales	248
<i>Ejemplos</i> (anotados)	249
SEGUNDAS Y SÉPTIMAS	251
Escalas Diatónicas en Segundas	252
Escalas Cromáticas en Segundas	253
También las digitaciones de: Ferruccio Busoni—M. Moszkowski	253
<i>Ejemplos</i> (anotados)	254
Trinos en Segundas	254
Escalas Cromáticas en Séptimas	256
NOTAS DOBLES MIXTAS	257
Ejercicios que combinan todas las dobles notas, desde las segundas hasta las novenas	258
Ejercicios suplementarios de: R. Joseffy	260
Además, ejercicios originales, escritos especialmente para esta obra, por: Ossip Gabrilowitsch—Leopold Godowsky—Arthur Friedheim—Ferruccio Busoni—Emil von Sauer—I. Philipp	262
<i>Ejemplos</i> (anotados)	273



TABLE OF CONTENTS

INDICE

BOOK V		Page
COMPLETE SCHOOL OF OCTAVES, STACCATO AND CHORDS (Master School of Octaves, Staccato and Chords)		1
OCTAVES		2
Wrist touch—arm touch—speed and strength of the nerves		2
Staccato exercises with notes held		3-11
Exercises to obtain speed and strength of wrists, forearms and arms		8
Exercises for flexibility and speed of the thumbs in octave-playing		12
Exercises to obtain strength and accuracy of the fifth finger in octave-playing		15
Staccato exercises in single notes, thirds, fourths, sixths, octaves and mixed double notes		14-16
Diatonic and chromatic scales in octaves		23
Examples (annotated)		30-32
Preparatory exercises for legato-playing in octaves		33
Changing fingers without releasing key. Sliding from black to white keys		35
Legato octaves (diatonic and chromatic scales; arpeggios). Examples (annotated)		37 41
Special exercises for obtaining great speed in the playing of staccato octaves. (Vibration Octaves)		43
Skips in Octaves		51
Examples (annotated)		57
Broken Octaves		59
Examples (annotated)		62
Arpeggios in Octaves		66
Examples (annotated)		73-76
Repetitions in Octaves		77
Examples (annotated)		78
Octaves in combination with Notes to be Held		80
Turns in Octaves		80
Examples (annotated)		81
Trills in Octaves		81
Examples (annotated)		84
Octaves with Alternating Hands		85
Examples (annotated)		87-90
Interlocked Octaves		93
Examples (annotated)		94
Partial (or blind) Octaves		95
Examples (annotated)		96
Partial (or blind) Octaves with Alternating Hands		97
Examples (annotated)		99
Partial, Interlocked Octaves		100
Examples (annotated)		100
The Tremolo		100
Examples (annotated)		105
Glissandos in Octaves		107
Examples (annotated)		108
Also original exercises, expressly written for this work, by:		
Ferruccio Busoni—Emil von Sauer—Josef Lhevinne—		
Rudolf Ganz—Arthur Friedheim—I. Philipp.		

LIBRO V		Página
ESCUELA COMPLETA DE LAS OCTAVAS, EL STACCATO Y LOS ACORDES (Escuela Magistral de las Octavas, el Staccato y los Acordes)		1
OCTAVAS		2
"Toucher" de la muñeca. "Toucher" del brazo. Velocidad y fuerza de los nervios		2
Ejercicios de staccato con notas tenidas		3-11
Ejercicios para adquirir velocidad y fuerza de las muñecas, antebrazos y brazos		8
Ejercicios para la flexibilidad y rapidez de los pulgares al tocar las octavas		12
Ejercicios para adquirir fuerza y seguridad en los quintos dedos al tocar las octavas		15
Ejercicios de staccato en notas simples, terceras, cuartas, sextas, octavas, y dobles notas mixtas		14-16
Escalas diatónicas y cromáticas en octavas		23
Ejemplos (anotados)		30-32
Ejercicios preparatorios para tocar legato en octavas		33
Cambiar de dedos sin dejar la tecla. Para resbalar de una tecla negra a una blanca		35
Octavas legato (escalas diatónicas y cromáticas; arpegios). Ejemplos (anotados)		37 41
Ejercicios especiales para obtener gran velocidad en las octavas staccato. (Octavas por Vibración)		43
Salto en Octavas		51
Ejemplos (anotados)		57
Octavas Quebradas		59
Ejemplos (anotados)		62
Arpegios en Octavas		66
Ejemplos (anotados)		73-76
Repeticiones en Octavas		77
Ejemplos (anotados)		78
Octavas en combinación con Notas Tenidas		80
Grupetos en Octavas		80
Ejemplos (anotados)		81
Trinos en Octavas		81
Ejemplos (anotados)		84
Octavas con Manos Alternantes		85
Ejemplos (anotados)		87-90
Octavas con Manos Superpuestas		93
Ejemplos (anotados)		94
Octavas Parciales		95
Ejemplos (anotados)		96
Octavas Parciales con Manos Alternantes		97
Ejemplos (anotados)		99
Octavas Parciales con Manos Superpuestas		100
Ejemplos (anotados)		100
El Trémolo		100
Ejemplos (anotados)		105
Glissandos en Octavas		107
Ejemplos (anotados)		108
Además ejercicios originales, escritos especialmente para esta obra, por:		
Ferruccio Busoni—Emil von Sauer—Josef Lhevinne—		
Rudolf Ganz—Arthur Friedheim—I. Philipp.		

85-110-112-114-115

TABLE OF CONTENTS

	Page
BOOK V (Continued)	
CHORDS	117
The functions of the arm, shoulder and back in chord-playing	117-118
Various exercises to obtain accuracy, speed, lightness and strength in the playing of chords	119
Exercises to obtain fulness of tone in chord-playing	121
<i>Examples</i> (annotated)	125
Chords with Alternating Hands	127
<i>Examples</i> (annotated)	129
Mixed Chords and Octaves	130
<i>Examples</i> (annotated)	131
Repetitions in Chords	132
<i>Examples</i> (annotated)	134
Arpeggiated Chords	136
<i>Examples</i> (annotated)	138
Mixed Chords and Single Notes	140
<i>Examples</i> (annotated)	140
Chords of 6 }	142
3 }	
<i>Examples</i> (annotated)	148-152
Also original exercises, expressly written for this work, by: <i>Emil von Sauer—Ferruccio Busoni—Ossip Gabrilowitsch</i> — <i>Leopold Godowsky—I. Philipp</i>	153-159
FINGERINGS	163
Rules, advice and suggestions for finding and employing correct suitable fingerings	164
Curious, very serviceable fingerings	173
<i>Examples</i> (annotated)	165-189
Also original exercises, expressly written for this work, by: <i>Wilhelm Bachaus</i>	190
RHYTHM—MEASURE—ACCENTS	205
The origin of rhythm; its definition and preponderant part in music	206
The origin of the "measure"; its subordination to rhythm.	208
The meaning of accents; their great practical help in public performance	226
<i>Examples</i> (annotated)	211-258

BOOK VI

The Artistic Employment of Dynamics and Agogics	1
The Artistic Employment of the Piano Pedals	113
The Art of Memorizing	218

BOOK VII

Exercises for Fingers, Wrists and Arms away from the Piano	2
Phrasing	7
Embellishments	21
Sight Reading	57
The Piano-script Book	57
Conception and Interpretation	61
Expression—Musical Prosody and Declamation	71
Execution and Rendition	85
Style	101
Successful Playing in Public	125

INDICE

	Página
LIBRO V (Continuación)	
ACORDES	117
Funciones del brazo, el hombro y la espalda al tocar acordes	117-118
Varios ejercicios para obtener seguridad, rapidez, ligereza y fuerza al tocar acordes	119
Ejercicios para obtener plenitud de sonido al tocar acordes.	121
<i>Ejemplos</i> (anotados)	125
Acordes con Manos Alternantes	127
<i>Ejemplos</i> (anotados)	129
Acordes y Octavas Mezclados	130
<i>Ejemplos</i> (anotados)	131
Repeticiones en Acordes	132
<i>Ejemplos</i> (anotados)	134
Acordes Arpegiados	136
<i>Ejemplos</i> (anotados)	138
Acordes y Notas Simples Mezclados	140
<i>Ejemplos</i> (anotados)	140
Acordes de 6 }	142
3 }	
<i>Ejemplos</i> (anotados)	148-152
Además ejercicios originales, escritos especialmente para esta obra, por: <i>Emil von Sauer—Ferruccio Busoni—Ossip Gabrilowitsch</i> — <i>Leopold Godowsky—I. Philipp</i>	153-154-156-158-159
DIGITACIONES	163
Reglas, consejos e indicaciones para encontrar y emplear las digitaciones correctas y adecuadas	164
Digitaciones curiosas, de gran utilidad	173
<i>Ejemplos</i> (anotados)	165-189
Además, ejercicios originales, escritos especialmente para esta obra, por: <i>Wilhelm Bachaus</i>	190
RITMO—COMPÁS—ACENTOS	205
Origen del ritmo, su definición y preponderancia en la música	206
Origen del compás, su subordinación al ritmo	208
Significación de los acentos; gran ayuda práctica que dan en la ejecución ante el público	226
<i>Ejemplos</i> (anotados)	211-258

LIBRO VI

Empleo Artístico de los medios Dinámicos y Agógicos	1
Empleo Artístico de los Pedales del Piano	113
Arte de Aprender de Memoria	218

LIBRO VII

Ejercicios para los Dedos, Muñecas y Brazos	7
haciendo abstracción del Piano'	2
Frasco	7
Notas de Adorno	21
Lectura a Primera Vista	57
Concepción y Interpretación	61
Expresión—Prosodia Musical y Declamación Musical	71
Presentación	85
Ejecución—Presentación (Manera de Decir)	86
Estilo	101
Exitar al Tocar en Público	125