



MASTER SCHOOL

of
Modern Piano Playing & Virtuosity



ALBERTO JONÁS

IN SEVEN BOOKS

Book III

CARL FISCHER



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IGNAZ FRIEDMAN

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ERNST VON DOHNÁNYI

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



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



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

ERNST von DOHNÁNYI



Correct passing of the thumb in arpeggio-playing.



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

ALBERTO JONÁS



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

ALBERTO JONÁS



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

IGNAZ FRIEDMAN



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



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



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ALBERTO JONÁS

MASTER SCHOOL

OF

MODERN PIANO PLAYING AND VIRTUOSITY

Book III

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ALBERTO JONÁS

ESCUELA MAGISTRAL

de la

VIRTUOSIDAD PIANISTICA

Libro III

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Arpeggios
(Master School of Arpeggios)



Arpeggien
(Meisterschule der Arpeggien)



Arpèges
(École Magistrale des Arpèges)

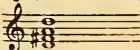


Arpeggios
(Escuela Magistral de los Arpeggios)

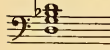


Arpeggios.

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

hand: 

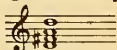
then the minor key having the same number of flats, G minor, and taking the second inversion of the G minor triad with the left hand:

 we find that

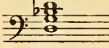
both chords, if considered in contrary motion, offer the same distribution of white and black keys. Naturally the inversions also show this identity of construction:

Arpeggien.

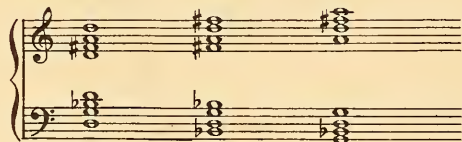
In dem Kapitel von den einfachen Tonleitern ist über das gleiche Verhältnis zwischen allen Dur Tonleitern mit gleicher Anzahl von B und Kreuzen eingehend gesprochen worden. Diese merkwürdige Thatsache, wurde wie bereits erwähnt, zuerst von Charles Eschmann - Dumur veröffentlicht. Er zeigte ferner, dass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

der Tonica: 

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

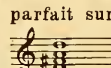
 und finden

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

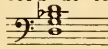


Arpeges.

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

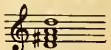
tonique:  Le

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

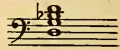
 et nous trouvons que les deux accords, lus en sens inverse, offrent la même disposition de touches blanches et noires. Evidemment, les inversions de ces accords possèdent aussi une construction identique:

Arpeggios.

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

 Et tono

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

Sol menor: 

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

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

Theodore Wichmayer, in the supplement of his "School of Scales and Arpeggios" shows that all chords of the seventh and also those with passing notes, have their counterpart as regards equal construction when viewed in contrary motion. However, the chords given by Wichmayer do not exhaust the subject, as the following interesting facts clearly prove. If every chord, and consequently every arpeggio, has its counterpart as regards construction, when viewed in contrary motion, then the logical consequence is that *harmonically* as well, both opposite chords must be related, and that each modulation which may be made with a chord can also be duplicated with the opposite chord of equal construction, considered in contrary motion, 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 Wichmayer 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 Wichmayer 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 dièses ou bémols doit l'être aussi pour le ton mineur opposé avec le même nombre de bémols ou de dièses.

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

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

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

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

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

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

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

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

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

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

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

Sin embargo, a causa de las fuertes disonancias que resultan al tocar los acordes simultáneamente esta armonía "dual" no produce su mejor efecto 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.

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

Arpeggien.

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

Arpèges.

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

Arpeggios.

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.

Handwritten musical notation for D major in treble clef, marked 'm. d.'. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The notation includes repeat signs and a final double bar line. The subsequent staves continue the melody with similar rhythmic patterns and fingerings.

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

m. d.

Handwritten musical notation for A major in treble clef, marked 'm. d.'. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a common time signature. The melody is written in eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The notation includes repeat signs and a final double bar line. The second staff continues the melody. The word 'etc.' is written to the right of the second staff.

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.

Handwritten musical notation for C major in bass clef, marked 'm. s.'. The piece consists of four staves of music. The first staff begins with a bass clef, a key signature of no sharps or flats, and a common time signature. The melody is written in eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The notation includes repeat signs and a final double bar line. The subsequent staves continue the melody with similar rhythmic patterns and fingerings.

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

m. s.

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

m. s.

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

m. s.

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. Evítese 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 etner 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 légato, *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.

etc.

m. s.

The musical score is written in bass clef and consists of six systems of music. Each system contains three measures of music, separated by repeat signs. The notation includes various fingerings (numbers 1-4) and articulation marks (accents, slurs). The first system is marked 'm. s.' and the last system ends with 'etc.'.

System 1: *m. s.* (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign.)

System 2: (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign.)

System 3: (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign.)

System 4: (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign.)

System 5: (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign.)

System 6: (First measure has a slur over the first two notes, followed by a repeat sign. The second measure has a slur over the first two notes, followed by a repeat sign. The third measure has a slur over the first two notes, followed by a repeat sign, and ends with 'etc.')

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

*In flottem Tempo, doch
nicht zu geschwind und
streng in 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

The musical score is for a piano piece, numbered 4. It is written for two staves, treble and bass. The time signature is common time (C). The key signature has one flat (B-flat). The music is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth notes. Fingerings are indicated by numbers 1 through 4. The score is divided into four systems, each with two staves. The first system includes a large '3' under the bass staff, indicating a triplet. The second system includes a large '4' under the bass staff, indicating a quartet. The third system includes a large '4' under the bass staff, indicating a quartet. The fourth system includes a large '4' under the bass staff, indicating a quartet.

sempre legato e leggiero

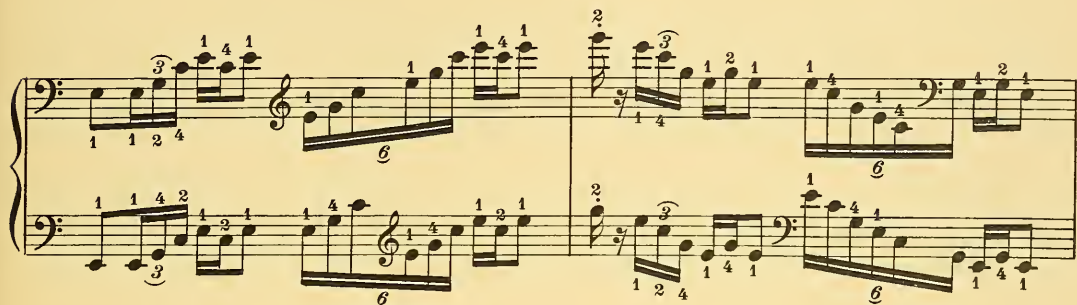
Nº 5

First system of musical notation for No. 5, measures 1-4. The music is written for piano in treble and bass staves. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1, 3, 1, 3, 1, 3, 1, 3. The bass staff provides a harmonic accompaniment with eighth-note patterns and fingerings 1, 2, 1, 2, 1, 2, 1, 2. A dashed line with an '8' above it spans measures 3 and 4 in the treble staff.

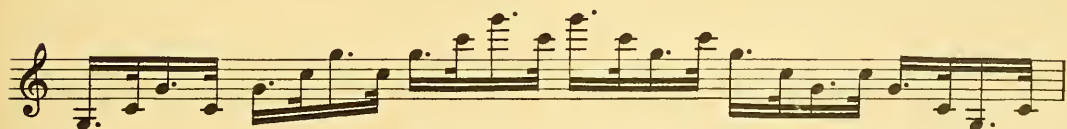
Second system of musical notation for No. 5, measures 5-8. The treble staff continues the melodic line with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1, 3, 1, 3, 1, 3, 1, 3. The bass staff continues the harmonic accompaniment with eighth-note patterns and fingerings 1, 2, 1, 2, 1, 2, 1, 2. A dashed line with an '8' above it spans measures 7 and 8 in the treble staff.

Third system of musical notation for No. 5, measures 9-12. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1, 3, 1, 3, 1, 3, 1, 3. The bass staff provides a harmonic accompaniment with eighth-note patterns and fingerings 1, 2, 1, 2, 1, 2, 1, 2. A dashed line with an '8' above it spans measures 11 and 12 in the treble staff.

Fourth system of musical notation for No. 5, measures 13-16. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1, 3, 1, 3, 1, 3, 1, 3. The bass staff provides a harmonic accompaniment with eighth-note patterns and fingerings 1, 2, 1, 2, 1, 2, 1, 2. A dashed line with an '8' above it spans measures 15 and 16 in the treble staff.



mano sinistra sempre una or due ottave bassa



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 Fin-
ger 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 de-
dos y un juego brillante
de arpeggios.*

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

Nº 7 *legato*
f

Different ways of practicing arpeggios. (See page 18.

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

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

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

m. d.
m. s.

staccato f Wrist *staccato p* *staccato f* Finger
Handgelenk Finger
Poignet Doigts
Muñeca Dedos

staccato p *f legato* Repeat
Wiederholen } *p*
Répéter
Repetir

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

No 9

p-mf-f
legato

The musical score for No 9 is written for piano and features a series of arpeggios and their inversions. The piece is in 3/4 time and consists of four systems of music. Each system has a treble and bass staff. The first system is marked *p-mf-f* and *legato*. The arpeggios are played in a flowing, connected manner. The second system continues the pattern with various inversions. The third system is also marked *p-mf-f* and continues the arpeggiated texture. The fourth system concludes the piece with a final arpeggiated figure. Fingerings are indicated by numbers 1-5 above or below the notes. Accents are placed over many of the notes to emphasize the rhythmic flow. The piece demonstrates the technique of playing arpeggios and their inversions in a fluid, legato style.

p-mf-f

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 trabájese en todos los otros tonos, también en modo menor, pero sobre todo en el tono de la pieza que se está estudiando.

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

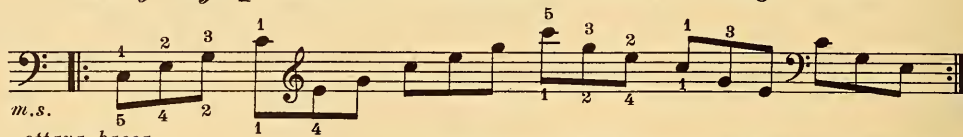
Dreiklang - Arpeggien
(Dur und Moll) mit ihren Umkehrungen.

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

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

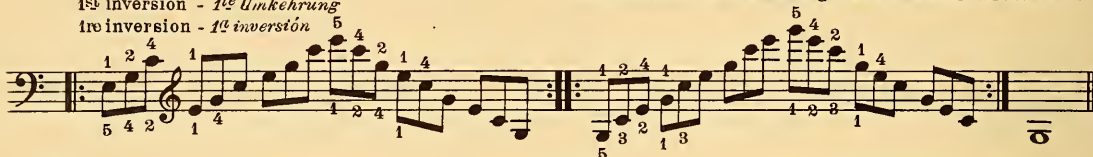
legato **f - mf - p** *Andante - Moderato - Allegro - Presto*

C major
C dur
Ut majeur
Do mayor

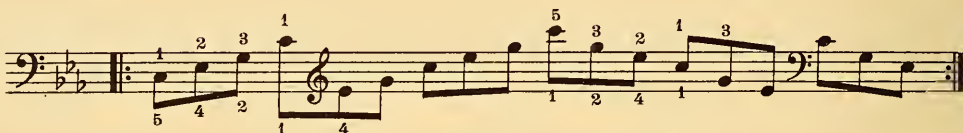


1st inversion - 1^{te} Umkehrung
1^{re} inversion - 1^{re} inversión

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

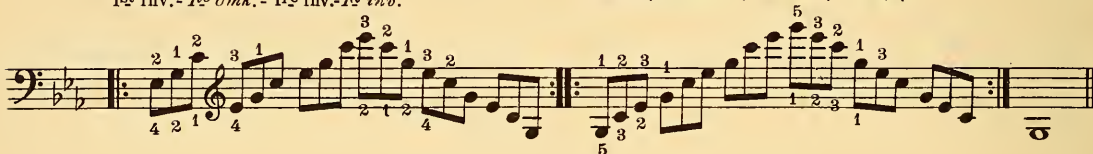


C minor
C moll
Ut mineur
Do menor



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

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

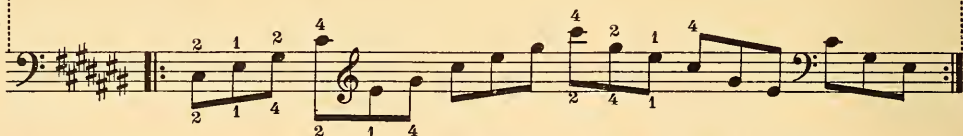


D^b major
Des dur
Re^b majeur
Re^b mayor



Ossia

C[#] major
Cis dur
Ut majeur
Do[#] mayor



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

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



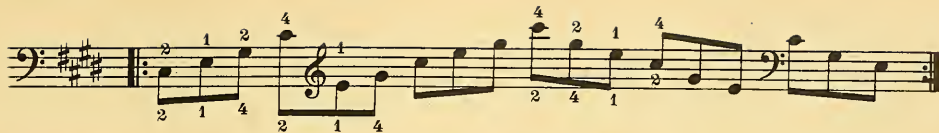
1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

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



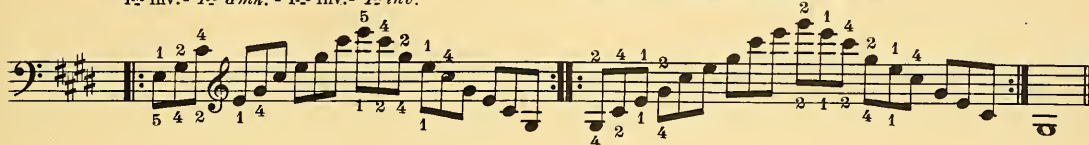
Ossia

C# minor
Cis moll
Ut# mineur
Do# menor



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

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

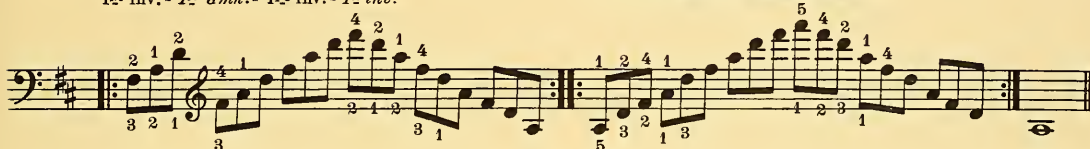


D major
D dur
Ré majeur
Re mayor



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

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



D minor
D moll
Ré mineur
Re menor



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

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

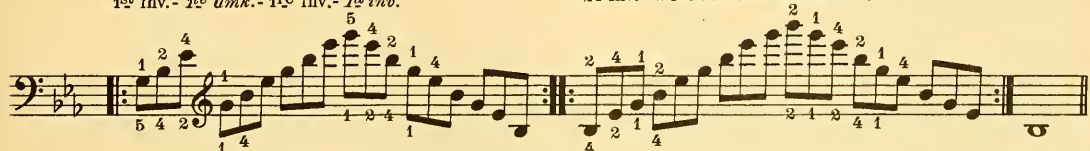


Eb major
Es dur
Mi♭ majeur
Mi♭ mayor

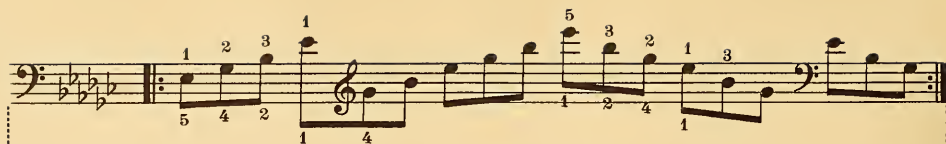


1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

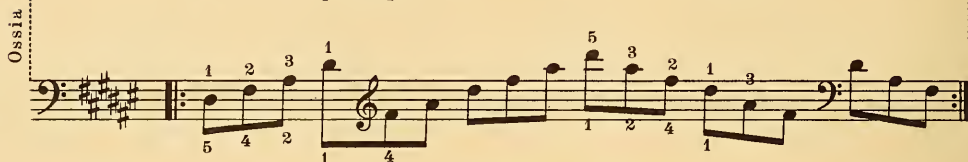
2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.



E♭ minor
Es moll
Mi♭ mineur
Mi♭ menor



D♯ minor
Dis moll
Re♯ mineur
Re♯ menor



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

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



E major
E dur
Mi majeur
Mi mayor



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

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

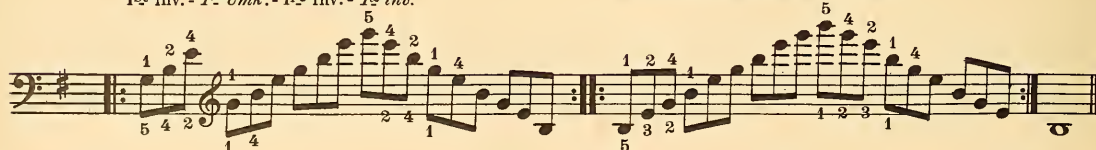


E minor
E moll
Mi mineur
Mi menor

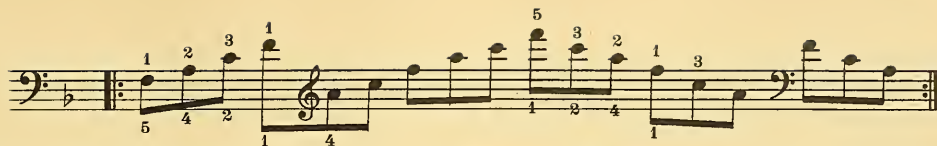


1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^{re} inv.

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

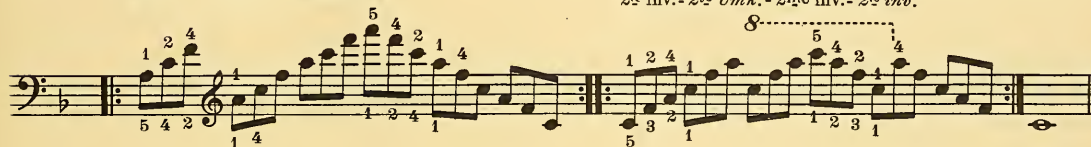


F major
F dur
Fa majeur
Fa mayor

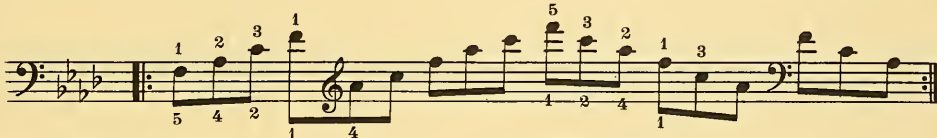


1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

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

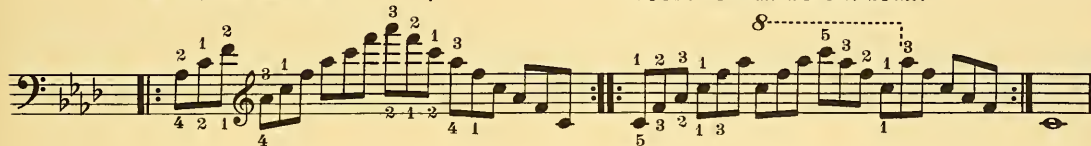


F minor
F moll
Fa mineur
Fa menor

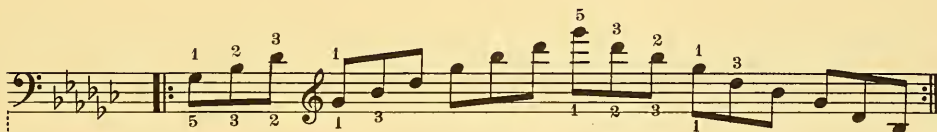


1st inv. - 1^{re} Umk. - 1^{re} inv. - 1^a inv.

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



Gb major
Ges dur
Solb majeur
Solb mayor



Ossia

F# major
Fis dur
Fa# majeur
Fa# mayor



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

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



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

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



Ossia

F# minor
Fis moll
Fa# mineur
Fa# menor



G# minor
 Gis moll
 Sol# mineur
 Sol# menor

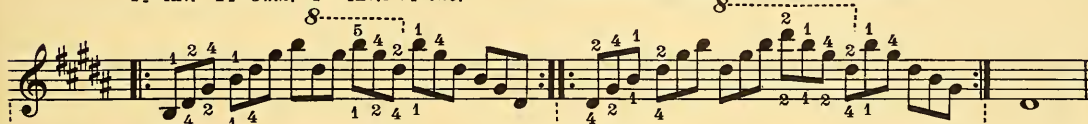


Ab minor
 As moll
 Lab mineur
 Lab menor



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

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



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

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

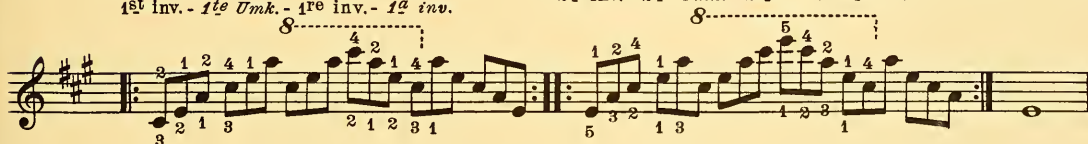


A major
 A dur
 La majeur
 La mayor



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

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



A minor
 A moll
 La mineur
 La menor



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

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

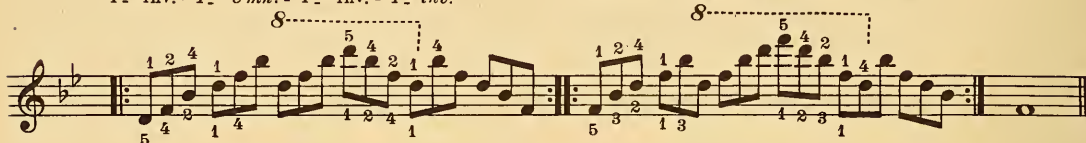


B $\flat$ major
B dur
Sib majeur
Sib mayor

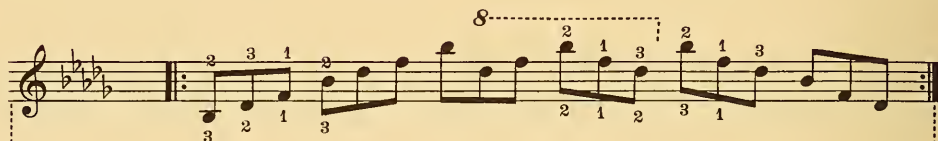


1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

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



B $\flat$ minor
B moll
Sib mineur
Sib menor



Ossia

A $\sharp$ minor
Ais moll
La $\sharp$ mineur
La $\sharp$ 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.

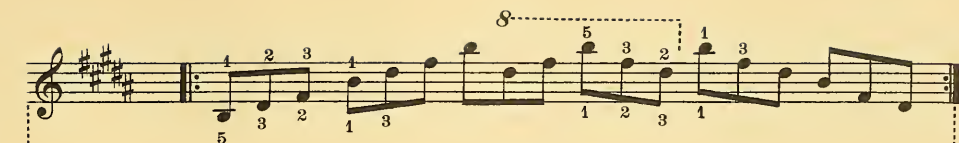


1st inv. - 1^{te} Umk. - 1^{re} inv. - 1^a inv.

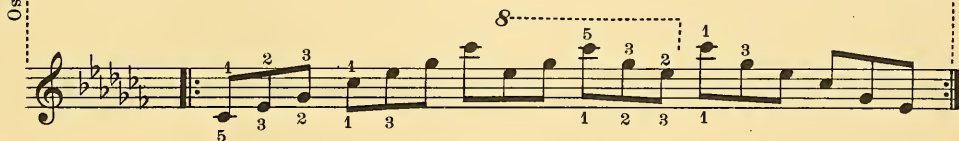
2^d inv. - 2^{te} Umk. - 2^{me} inv. - 2^a inv.



B major
H dur
Si majeur
Si mayor

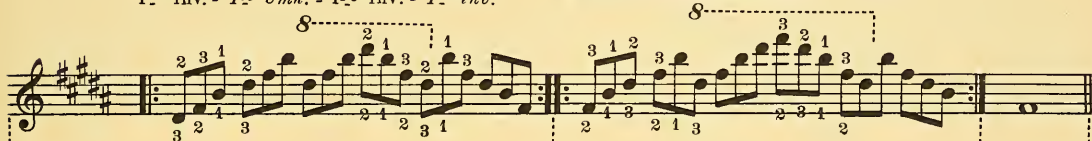


C♭ major
Ces dur
U♭ majeur
Dob mayor



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

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



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

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



B minor
H moll
Si mineur
Si menor



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

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



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

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

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

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

Nº10

The musical score consists of three systems, each with a piano (piano) and violin (violin) staff. The piano part is written in 3/4 time and features a series of ascending and descending runs with fingerings (1-5) and dynamics (*f* and *p*). The violin part is written in 3/4 time and features a series of ascending and descending runs with fingerings (1-5) and dynamics (*f* and *p*). The key signature is one flat (B-flat).



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

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

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

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

m. d.
Nº 11
m. s.

Nº 12

Besondere Übungen

Exercices Spéciaux

Ejercicios Especiales

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

Con rapidità

No. 12

m.d.

The image displays a page of musical notation, likely for guitar, consisting of seven staves. Each staff contains a sequence of chords and melodic lines, often marked with a '4' and a '2' indicating fingerings. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, with fingerings indicated by numbers 1, 2, 4, and 1. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The second staff continues the sequence, with similar chordal and melodic structures. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The third staff features a series of chords and melodic lines, with fingerings indicated by numbers 1, 2, 4, and 1. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The fourth staff continues the sequence, with similar chordal and melodic structures. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The fifth staff features a series of chords and melodic lines, with fingerings indicated by numbers 1, 2, 4, and 1. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The sixth staff continues the sequence, with similar chordal and melodic structures. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

The seventh staff features a series of chords and melodic lines, with fingerings indicated by numbers 1, 2, 4, and 1. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings.

ms.

The page contains six systems of musical notation, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and fingerings. The first system is marked *ms.* and includes fingerings like 1 2 3 1 2, 1 2 3, and 1 2 3. The second system includes fingerings like 1 2 3 1 2 3, 1 2, and 1 2 3. The third system includes fingerings like 1 2 3, 1 2 3, and 1 2 3. The fourth system includes fingerings like 1 2 3, 1 2 3, and 1 2 3. The fifth system includes fingerings like 1 2 4, 1 2 4, and 1 2 4. The sixth system includes fingerings like 1 2 4, 1 2 4, and 1 2 4.

The page contains six systems of musical notation, each with two staves (treble and bass clef). The exercises are arpeggios and scales, with fingerings indicated by numbers 1-4. The exercises are arranged in a descending sequence of octaves. Some systems include a 4-measure rest at the end.

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

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

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

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

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

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

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

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

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

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

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

Das Übersetzen des Daumens über den 5ten Finger und des 5ten Fingers über den Daumen muss auf glatte, leichte Weise geschehen, während die Hand über die Klaviatur dahingleitet. Irrend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. Diese Art der Ausführung, die, nebenbei bemerkt, nur für fortgeschrittene Pianisten, welche die übliche Form der Arpeggien gemeistert haben, bestimmt ist, sollte nicht langsam geübt werden. Das Verbinden der verschiedenen Stellungen der Hand muss schnell und leicht vor sich gehen. Die transcendente Ausführung der Arpeggien ermöglicht eine weit grössere Schnelligkeit und einen höheren Glanz, als durch das gewöhnliche Verfahren bewirkt wird.

La manière suivante de jouer les arpèges d'accords parfaits ne convient qu'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 transcendental permet d'obtenir une rapidité bien plus grande et plus de brillant que si l'on se sert des doigtés usuels.

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

El paso del pulgar por encima del quinto dedo y del quinto por encima del pulgar debe hacerse de una manera suave y fácil a la par que la mano se mueve sobre el teclado. Evítase tensión de los músculos del antebrazo. Esta manera de ejecutarlos, que, dicho sea de paso, está reservada a los pianistas bastante adelantados que han alcanzado ya el dominio de las formas corrientes del arpeggio, no ha de estudiarse lentamente. Hay que realizar con rapidez y soltura el encañamiento de las varias posiciones sucesivas de la mano. La ejecución transcendental de los arpegios permite alcanzar mucha mayor rapidez y brillantez que por las digitaciones usuales.

Nº 1 *Presto*
m. d.

The musical score consists of eight systems of staves. Each system typically contains two staves (treble and bass clef) with complex, rapid passages. Fingerings are indicated by numbers 1 through 5 above or below notes. Slurs are used to group notes in runs. The piece is marked 'Presto' and 'm. d.' (moderato). The key signature has two flats (B-flat and E-flat). The score concludes with a double bar line and repeat signs.

This page contains 12 systems of musical notation for guitar, arranged in two columns of six systems each. Each system consists of a bass staff and a treble staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is D major (two sharps). The time signature is 4/4. The music is organized into measures, with some measures containing multiple notes and fingerings. The page number 37 is in the top right corner.

This page of musical notation for guitar consists of 24 measures, organized into four systems of three staves each. The first system is in G major (one sharp). The second system is in D minor (no sharps or flats). The third system is in G major. The fourth system is in D minor. The notation includes various fingerings, slurs, and dynamic markings.

Measure 1: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 2: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 3: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 4: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 5: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 6: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 7: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 8: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 9: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 10: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 11: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 12: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 13: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 14: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 15: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 16: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 17: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 18: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 19: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 20: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 21: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 22: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

Measure 23: Bass clef, G major. Notes: G2, A2, B2, C3, D3. Fingering: 1, 2, 3, 5. Slur over first four notes. Dynamic: f .

Measure 24: Bass clef, G major. Notes: D3, C3, B2, A2, G2. Fingering: 5, 4, 3, 2, 1. Slur over last four notes. Dynamic: f .

The image displays a page of musical notation for guitar, organized into two systems of four staves each. The first system is in B-flat major (two flats) and the second is in B major (two sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-5). The first system concludes with a double bar line and a key signature change to B major. The second system concludes with a double bar line and a key signature change to B-flat major.

System 1 (B-flat major):

- Staff 1: Four measures of eighth-note triplets with slurs and fingering (1, 2, 3, 5, 1).
- Staff 2: Three measures of sixteenth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).
- Staff 3: Four measures of eighth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).
- Staff 4: Three measures of sixteenth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).

System 2 (B major):

- Staff 1: Four measures of eighth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).
- Staff 2: Three measures of sixteenth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).
- Staff 3: Four measures of eighth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).
- Staff 4: Three measures of sixteenth-note triplets with slurs and fingering (1, 2, 3, 5, 1, 2).

The page contains six systems of musical notation, each with four measures. The first system is in B-flat major (two flats). The second and third systems are in B-flat major. The fourth, fifth, and sixth systems are in B major (two sharps). The exercises involve ascending and descending scales, often with slurs and fingering numbers (1-5). Some measures include a '5' or '6' below the staff, possibly indicating a fret or a specific fingering. The notation includes treble clefs, key signatures, and various musical symbols like slurs, ties, and accidentals.

m. s.

The musical score is organized into seven systems, each consisting of a treble and bass staff. The notation includes various fingerings (1-5), slurs, and dynamic markings (11, 5, 6, 7). The key signature changes from C major to D major and then to E major. The piece concludes with a double bar line and a key signature change to E major.

This page contains a musical exercise for piano, consisting of eight staves of music. The key signature is G major (one sharp). The notation is as follows:

- Staff 1:** Treble clef, 4/4 time. Four measures of eighth-note patterns with fingerings 1-2-3-5 and 1-2-3-5-4-2. Dynamic markings 5, 6, 7, and 5 are present.
- Staff 2:** Treble clef, 4/4 time. Four measures of eighth-note patterns with fingerings 1-2-3-5-4-2-1 and 1-2-3-5-4-2-1. Dynamic markings 11 and 5 are present.
- Staff 3:** Bass clef, 4/4 time. Four measures of eighth-note patterns with fingerings 5-4-2-1 and 5-4-2-1-5-4-2-1. Dynamic markings 5, 6, 7, and 7 are present.
- Staff 4:** Bass clef, 4/4 time. Four measures of eighth-note patterns with fingerings 5-4-2-1-5-4-2-1 and 5-4-2-1-5-4-2-1. Dynamic markings 11, 11, and 11 are present.
- Staff 5:** Treble clef, 4/4 time. Four measures of eighth-note patterns with fingerings 1-2-3-5 and 1-2-3-5-4-2. Dynamic markings 1, 5, 6, and 7 are present.
- Staff 6:** Treble clef, 4/4 time. Four measures of eighth-note patterns with fingerings 1-2-3-5-4-2-1 and 1-2-3-5-4-2-1. Dynamic markings 11, 11, and 11 are present.
- Staff 7:** Bass clef, 4/4 time. Four measures of eighth-note patterns with fingerings 5-4-2-1 and 5-4-2-1-5-4-2-1. Dynamic markings 5, 6, 7, and 1 are present.
- Staff 8:** Bass clef, 4/4 time. Four measures of eighth-note patterns with fingerings 5-4-2-1-5-4-2-1 and 5-4-2-1-5-4-2-1. Dynamic markings 11, 11, and 11 are present. The piece ends with a double bar line and a key signature change to A major (two sharps).

This page contains eight staves of musical notation, organized into four pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, often grouped with slurs and fingerings (1-5). Some measures are marked with a double bar line and a repeat sign. The staves are numbered 1 through 11, indicating specific measures or sections of the exercise. The overall layout is clean and professional, typical of a music textbook or exercise book.

This page contains seven systems of musical notation for guitar. Each system is composed of a treble staff and a bass staff, connected by a brace. The notation includes various musical symbols such as notes, rests, and slurs, along with fingerings indicated by numbers 1-5. Some measures are marked with '11' and others with '6' or '7'. The key signature changes from D major to D minor in the fourth system.

Led. simile

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

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

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

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

School of Arpeggios – École des Arpèges

HENRI FALCKE *)

The musical score is composed of seven staves. The first staff contains four measures of eighth-note arpeggios. The second staff has four measures of eighth-note chords. The third staff features four measures of quarter-note chords. The fourth staff includes four measures of eighth-note chords with a 'ten.' marking. The fifth staff has four measures of eighth-note chords with a 'f' marking. The sixth staff contains four measures of eighth-note chords with a 'ten.' marking. The seventh staff has four measures of eighth-note chords with a 'f' marking. The score is written in treble clef with a key signature of one sharp (F#).

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)

The musical score for Variation 7 is written for piano and bass. It begins with a tempo marking of ♩=100. The first system includes the instruction *(f) con fuoco* and features a sixteenth-note scale in the right hand with a fingering of 5, 3, 2, 1, 3, 2, 1. The second system continues with similar patterns, including a *(simile)* marking. The third system introduces a *sf* (sforzando) dynamic and a *m.d.* (more dash) marking. The fourth system features a *ff* (fortissimo) dynamic and a *m.s.* (more strength) marking. The fifth system concludes with a *riten.* (ritardando) marking and the word *etc.*

The crescendo will
be most effective if done
in groups.

Das Crescendo wird
am effektivsten in Grup-
pen ausgeführt.

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

El crescendo se hará
con mayor efecto en gru-
pos.

Serenata e Allegro gioioso Op. 43

FELIX MENDELSSOHN - BARTHOLDY

Andante

The musical score is written for piano and consists of three systems. The first system is marked 'Andante' and 'mf', featuring a crescendo. The second system is marked 'sf' and 'al', featuring a forte dynamic and a tempo change. The third system is marked 'ff', featuring a fortissimo dynamic and a tempo change. The score includes various musical notations such as notes, rests, and fingerings.

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

Concerto in G minor

Konzert in G moll

Concerto en Sol mineur

Concierto en Sol menor

CAMILLE SAINT-SAËNS *)

Andante sostenuto

The musical score is for the 'Andante sostenuto' movement of the Concerto in G minor by Camille Saint-Saëns. It is written for piano in 4/4 time. The score consists of four systems of music. The first system shows the beginning of the piece with a treble and bass staff. The second system features a long, sweeping arpeggio in the right hand, with the left hand providing a steady accompaniment. The third system continues the arpeggio, and the fourth system concludes the movement with a final chord. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections, including 'Red.' and 'etc.'.

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

Softly, yet with a
clear, penetrating tone.

*Leise, dennoch mit kla-
rem, 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, aus-
geführt.*

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

*El crescendo se hará
mejor en grupos, como lo
he señalado entre parén-
tesis.*

Concerto in D flat
major

Konzert in Des dur

Concerto en *Ré* bemol
majeur

*Concierto en Re bemol
mayor*

CHRISTIAN SINDING **)

Allegro non troppo

etc.

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

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

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

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

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

LUDWIG van BEETHOVEN

Grazioso (♩ = 120)

Transcendental execution
of the arpeggio.

Transcendentale Ausfüh-
rung des Arpeggio.

Exécution transcenden-
tale de l'arpège.

Ejecución trascendental
del arpeggio.

Grazioso (♩ = 120)

Etude in C major
("on false notes")

Etüde in C dur
("auf falsche Noten")

Étude en Ut majeur
("notes fausses")

Estudio en Do mayor
("notas falsas")

ANTON RUBINSTEIN

Moderato

Hungarian Fantasy for
piano and orchestra.

*Ungarische Phantasie
für Klavier und Orchester.*

Fantaisie Hongroise
pour piano et orchestre.

*Fantasia Úngara para
piano y orquesta.*

Cadenza

FRANZ LISZT

f

pp

dimin.

etc.

✱

Execution with trans-
cendental fingering.

*Ausführung mit trans-
cendentalem Fingersatz.*

Exécution avec doigté
transcendental.

*Ejecución con digitación
trascendental.*

Cadenza

f

pp

dimin.

etc.

✱

Hungarian Fantasy
for piano and orchestra.

Ungarische Phantasie
für Klavier und Orchester.

Fantaisie Hongroise
pour piano et orchestre.

Fantasia Úngara para
piano y orquesta.

FRANZ LISZT

Cadenza

*

Execution with trans-
cendental fingerings.

Ausführung mit trans-
cendentalen Fingersätze.

Exécution avec doigtés
transcendants.

Ejecución con digitaciones
trascendentales.

Cadenza

*

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

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

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

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

Etude Op. 25, Nº 12

Étude Op. 25, Nº 12

Étude Op. 25, Nº 12

Estudio Op. 25, Nº 12

FREDERICK CHOPIN

Molto allegro con fuoco (♩ = 80)

The musical score for Etude Op. 25, No. 12 by Frédéric Chopin is presented in three systems. Each system consists of a piano (treble) staff and a bass staff. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is 'Molto allegro con fuoco' with a quarter note equal to 80 beats per minute. The score includes various dynamics (f, p), articulation (accents), and fingering (1-5). The first system has two measures, the second has three, and the third has four. The piece ends with a double bar line and a repeat sign.

With delicately enlivened technical dexterity, *pp.*

*Mit zarter, behender
Technik, pp.*

Avec une technique rapide et légère, *pp.*

Con técnica rápida y vaporosa, pp.

Concerto in A minor

Konzert in A moll

Concerto en *La* mineur

Concierto en La menor

E. MAC DOWELL ★)

Maestoso

pp *legatissimo*

m.d.

poco rall.

etc.

*) By permission of Breitkopf und Haertel, Leipzig

Dominant Seventh Chord Arpeggios.

*Dominant-Septimen-
akkord Arpeggien.*

Arpèges d'accords
de septième de dominan-
te.

*Arpeggios de acordes
de sétima de dominan-
te.*

Preparatory Exercises

Vorübungen

Exercices préparatoires

Ejercicios preparatorios.

№ 1

No. 1

legato

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 arpegges d'accords de septième de dominante, avec augmentation de l'intervalle entre le 3me et le 4me, et le 2me et le 3me doigt.

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

No 2

m. d. legato

m. s.

8va bassa

The musical score consists of seven systems, each representing a different dominant seventh chord. Each system is written for a single melodic line (treble clef) and a single bass line (bass clef). The bass line features arpeggiated chords with augmented intervals between the 3rd and 4th, and 2nd and 3rd fingers. Fingerings are indicated by numbers 1 through 5. Octave signs (8) are used to indicate an octave shift in the bass line. The exercises progress through the following key signatures: C major, G major, D major, A major, E major, B major, and F# major. The final system includes a key signature change to B major and then back to C major.

Various ways of practicing the dominant seventh chord arpeggio.

Verschiedene Arten das Dominant Septimenakkord Arpeggio zu üben.

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

Varias maneras de estudiar el arpegio del acorde de séptima dominante.

No 3
m. d. legato
m. s. 8va bassa

Wrist
Handgelenk
Poignet
Muñeca

Finger
Finger
Doigts
Dedos

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

f legato veloce

Repeat
Wiederholen
Répéter
Repítase

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.

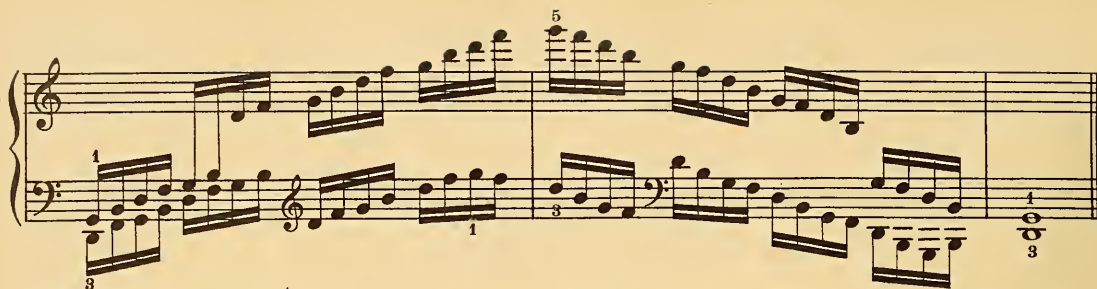


Nº 4 *legato p-mf-f*

p-mf-f

legato

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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 arpèges de l'accord de septième de dominante: avec le doigté donné ci-dessus et le leur propre.

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

m.d.
m.s.
8va 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 vitesse
(publié pour la première
fois).

Ejercicios Especiales

para obtener velocidad (publicado por la primera vez).

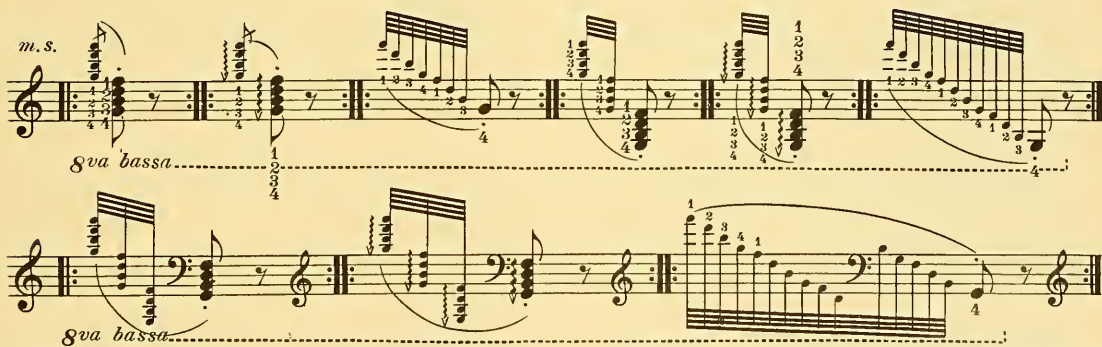
Con rapidità

m. d.



m. s.

gva' 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.

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

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

m.d. p-mf-f

8va 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 de dominante et septième diminuée.

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

m. d.

m. s.
8va
bassa-

(2) etc.

First system of musical notation, piano accompaniment. The system consists of two staves (treble and bass clef). The music features a series of eighth-note patterns with fingerings indicated by numbers 1 through 5. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one flat (B-flat).

Second system of musical notation, piano accompaniment. The system consists of two staves (treble and bass clef). The music continues with eighth-note patterns and fingerings. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef and a key signature of one flat (B-flat). The system ends with the word "etc." in the right margin.

Third system of musical notation, piano accompaniment. The system consists of two staves (treble and bass clef). The music continues with eighth-note patterns and fingerings. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef and a key signature of one flat (B-flat). The system ends with the word "etc." in the right margin.

Fourth system of musical notation, piano accompaniment. The system consists of two staves (treble and bass clef). The music continues with eighth-note patterns and fingerings. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef and a key signature of one flat (B-flat). The system ends with the word "etc." in the right margin.

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. Dennoch ungeachtet spielen sie einige hervorragende Pianisten mit beiden Händen, und ich gebe deshalb diese grosse Erleichterung in Klammern an.

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

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

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

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

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

Legenda: San Francisco de Paula andando sobre las aguas.

FRANZ LISZT

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

CAPRICE sur les airs de ballet d'Alceste de Gluck

CAMILLE SAINT-SAËNS *)

Allegro molto

*) By permission of the original publishers Durand et Cie, Paris
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Concerto in E minor

Konzert in E moll

Concerto en Mi mineur

Concierto en Mi menor

ERNST von DOHNANYI *

20934-274b

*) By permission of the original publishers Ludwig Doblinger (Bernhard Herzmanns) Wien

ff etc.

Red. *

Each climax stronger than the preceding one.	Jeden Höhepunkt stärker als den vorhergegangenen.	Chaque culmination plus forte que la précédente.	Cada culminación más fuerte que la anterior.
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Concerto in B minor.	Konzert in H moll.	Concerto en Si mineur.	Concierto en Si menor.
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EUGÈNE D'ALBERT *)

Cadenza

ff etc.

Red. *

*) By permission of the publishers Ed. Bote & G. Bock, Berlin

Other Seventh Chord
Arpeggios

Andere Septimenak-
kord Arpeggien

D'autres arpèges
d'accords de septième..

Otros arpeggios de
acordes de sétima.

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

Sie sind in derselben Weise wie die Dreiklang, Dominant Septimenak-kord Arpeggien zu üben. Wenn in dem betreffe- den 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 arpegges d'accords par-faits, de septième de dominante et de septième di-minuée. Si, dans le mor-ceau qu'on étudie, il se présente un de ces diffi-ciles arpèges, même si ce n'est que pour une main seule, il ne faut pas manquer de l'étudier les deux mains ensemble, de toute les manières déjà indiquées.

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

legato

simile

simile

simile

simile

etc. With inversions
Mit Umkehrungen
Avec inversions
Con inversiones

The same chords in
arpeggios on other notes.

*Dieselben Akkorde in
Arpeggien auf anderen Stu-
fen.*

Les mêmes accords
en arpèges sur d'autres
notes.

Los mismos acordes en
arpeggios sobre otras notas.

etc.

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'arpegge, soit en glissando, soit avec le jeu des doigts, avec aisance et rapidité. On s'efforcera de reproduire avec les doigts l'effet de "jeu perlé" obtenu par le glissando.

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 of exercises for piano. Each system is written for both the right and left hands on a grand staff (treble and bass clef).
 - The first system is marked *m.d.* (mano destra) and *glissando (rapido)*. It shows a series of arpeggios in the right hand, with fingerings 1, 2, 3, 4, 5 indicated. The left hand has a few notes.
 - The second system is marked *m.s.* (mano sinistra) and *glissando (rapido)*. It shows a series of arpeggios in the left hand, with fingerings 1, 2, 3, 4, 5 indicated. The right hand has a few notes.
 - The third system is marked *glissando (rapido)*. It shows a series of arpeggios in both hands, with fingerings 1, 2, 3, 4, 5 indicated. The score includes various arpeggio patterns, some with slurs and accents, and a final measure with a '10' marking.

*glissando*3
2
1

5

*glissando*3
2
1

5

First system of musical notation. The treble clef staff contains three measures. The first measure has a whole rest. The second and third measures each contain a glissando of five notes (1-5) marked with a slur and a '5' above. The bass clef staff contains three measures, each with a whole rest. A bracket labeled '6' spans the first two measures, and another bracket labeled '4' spans the last two measures.

Second system of musical notation. The treble clef staff contains three measures. The first measure has a glissando of five notes (1-5) marked with a slur and a '5' above. The second and third measures each contain a glissando of nine notes (1-9) marked with a slur and a '9' below. The bass clef staff contains three measures, each with a whole rest.

glissando

1

5

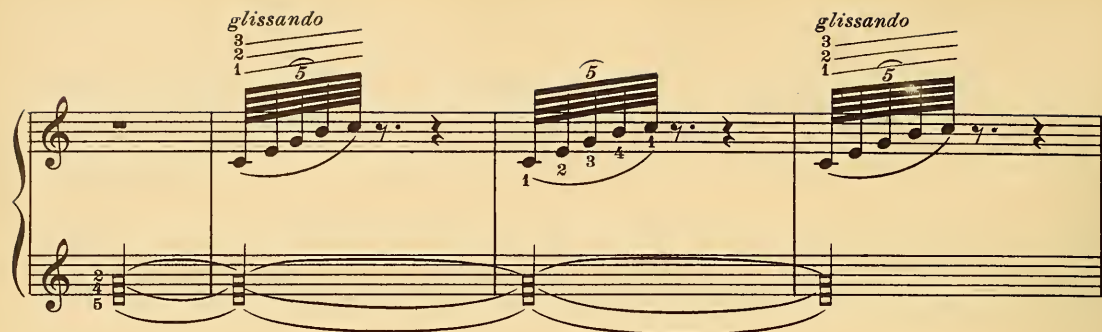
glissando

1

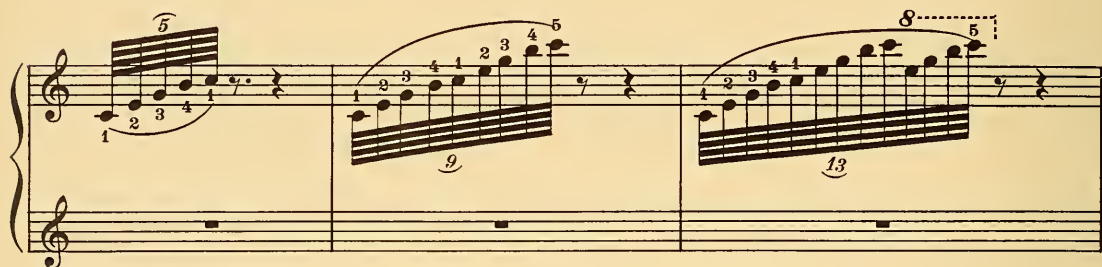
5

Third system of musical notation. The treble clef staff contains three measures. The first measure has a glissando of five notes (1-5) marked with a slur and a '5' below. The second and third measures each contain a glissando of five notes (1-5) marked with a slur and a '5' below. The bass clef staff contains three measures, each with a whole rest. A bracket labeled '2 4 6' spans the first two measures, and another bracket labeled '5' spans the last two measures.

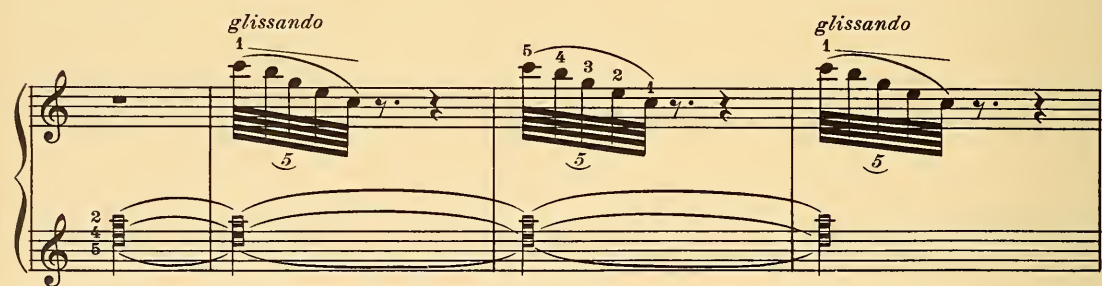
Fourth system of musical notation. The treble clef staff contains three measures. The first measure has a glissando of five notes (1-5) marked with a slur and a '5' below. The second and third measures each contain a glissando of nine notes (1-9) marked with a slur and a '9' below. The bass clef staff contains three measures, each with a whole rest. A bracket labeled '6' spans the first two measures, and another bracket labeled '13' spans the last two measures.



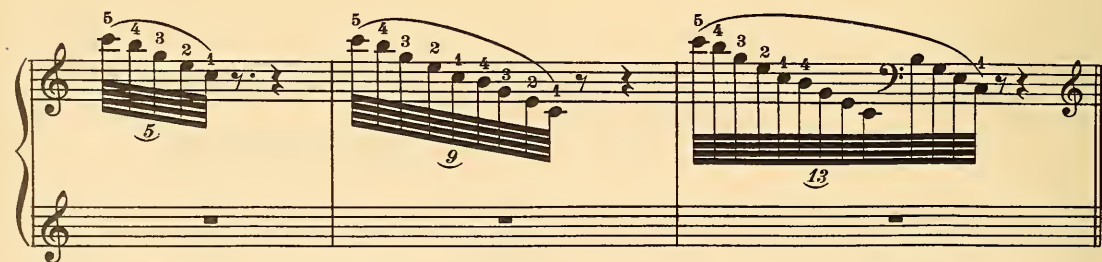
First system of musical notation. The right hand features three measures of music, each starting with a *glissando* instruction. The first measure has a 5-fingered glissando (notes 1-5), the second a 5-fingered glissando (notes 1-5), and the third a 5-fingered glissando (notes 1-5). The left hand has three measures of music, each with a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5).



Second system of musical notation. The right hand features three measures of music. The first measure has a 5-fingered glissando (notes 1-5). The second measure has a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5). The third measure has a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5). The left hand has three measures of music, each with a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5).



Third system of musical notation. The right hand features three measures of music, each starting with a *glissando* instruction. The first measure has a 5-fingered glissando (notes 1-5), the second a 5-fingered glissando (notes 1-5), and the third a 5-fingered glissando (notes 1-5). The left hand has three measures of music, each with a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5).



Fourth system of musical notation. The right hand features three measures of music. The first measure has a 5-fingered glissando (notes 1-5). The second measure has a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5). The third measure has a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5). The left hand has three measures of music, each with a 5-fingered glissando (notes 1-5) and a 5-fingered glissando (notes 1-5).

The musical score is organized into four systems, each consisting of a right-hand staff and a left-hand staff. The right-hand staves feature glissando exercises, while the left-hand staves feature sustained chords.

System 1: The right-hand staff has two measures of glissando exercises. The first measure is labeled "glissando" and includes fingerings 3, 1, 2. The second measure is also labeled "glissando" and includes fingerings 3, 1, 2. The left-hand staff has two measures of sustained chords, each marked with a "5" below the staff.

System 2: The right-hand staff has three measures of glissando exercises. The first measure is marked with a "5" below the staff. The second measure is marked with a "9" below the staff. The third measure is marked with a "13" below the staff. The left-hand staff has three measures of sustained chords, each marked with a "5" below the staff.

System 3: The right-hand staff has three measures of glissando exercises. The first measure is labeled "glissando" and includes fingerings 1, 2, 3, 4, 5. The second measure is labeled "glissando" and includes fingerings 5, 4, 3, 2, 1. The third measure is labeled "glissando" and includes fingerings 1, 2, 3, 4, 5. The left-hand staff has three measures of sustained chords, each marked with a "5" below the staff.

System 4: The right-hand staff has three measures of glissando exercises. The first measure is marked with a "5" below the staff. The second measure is marked with a "9" below the staff. The third measure is marked with a "13" below the staff. The left-hand staff has three measures of sustained chords, each marked with a "5" below the staff.

glissando

3
1
2

5

2
4
5

5

9

13

glissando

1

5

5

5

2
4
5

5

9

13

This musical score is for a piano exercise, page 82, consisting of four systems of music. Each system is written for piano (p) and includes a treble and bass staff. The exercises are characterized by glissando passages, indicated by the word "glissando" and slanted lines above the notes.

System 1: The first system contains three measures. The first measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 3, 4, 1, 2) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The second measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 4, 3, 2, 1, 2, 3) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The third measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 3, 4, 1, 2) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5).

System 2: The second system contains three measures. The first measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 4, 3, 2, 1, 2, 3) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The second measure is marked "glissando" and features a treble staff with a 9-measure glissando (notes 4, 3, 2, 1, 2, 3, 4, 5) and a bass staff with a 9-measure glissando (notes 1, 2, 3, 4, 5). The third measure is marked "glissando" and features a treble staff with a 13-measure glissando (notes 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a bass staff with a 13-measure glissando (notes 1, 2, 3, 4, 5).

System 3: The third system contains three measures. The first measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 1, 2, 3, 4, 5) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The second measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 5, 4, 3, 2, 1, 4, 3) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The third measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 1, 2, 3, 4, 5) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5).

System 4: The fourth system contains three measures. The first measure is marked "glissando" and features a treble staff with a 7-measure glissando (notes 5, 4, 3, 2, 1, 4, 3) and a bass staff with a 7-measure glissando (notes 1, 2, 3, 4, 5). The second measure is marked "glissando" and features a treble staff with a 9-measure glissando (notes 5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a 9-measure glissando (notes 1, 2, 3, 4, 5). The third measure is marked "glissando" and features a treble staff with a 13-measure glissando (notes 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a 13-measure glissando (notes 1, 2, 3, 4, 5).

Arpeggios of chords
of ninth.

Nonenakkord Arpeg-
gien.

Arpèges d'accords de
neuvième.

Arpeggios de acordes
de novena.



Mixed Arpeggios.

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.

Gemischte Arpeggien.

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.

Arpèges mixtes.

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

Arpeggios mixtos.

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.



simile

First system of musical notation. Treble and bass staves. Treble staff: 1 2 3 4, 5 4 3 2, 1 4, 5 4 3 2, 1 4, etc. Bass staff: 1 2 3 4, 5 4 3 2, 1 2, 3 4 1, etc. Fingerings are indicated by numbers 1-5. A dashed line with '8' above it spans the first two measures of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff: 1 2 3 4, 5 4 3 2, 1 4, 5 4 3 2, 1 4, etc. Bass staff: 1 2 3 4, 5 4 3 2, 1 4, 5 4 3 2, 1 4, etc. Fingerings are indicated by numbers 1-5. A dashed line with '8' above it spans the first two measures of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff: 1 2 3 4, etc., 1 2 3 4, etc., 1 2 3 4, etc., 1 2 3 4, etc. Bass staff: 5 4 3 2, 1, 5 4 3 2, 1, 5 4 3 2, 1, 5 4 3 2, 1. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff: 1 2 3 4, etc., 1 2 3 4, etc., 1 2 3 4, etc., 1 2 3 4, etc. Bass staff: 5 4 3 2, 1, 5 4 3 2, 1, 5 4 3 2, 1, 5 4 3 2, 1. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff: 1 2 3 4, etc., 1 2 4 3, etc., 1 2 4 3, etc., 1 2 4 3, etc. Bass staff: 5 4 3 2, 1, 5 4 2 3, 1, 5 4 2 3, 1, 5 4 2 3, 1. Fingerings are indicated by numbers 1-5.

Examples

Beispiele

Exemples

Ejemplos

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

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

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

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

Concerto in D minor

Concerto in D moll

Concerto en Ré mineur

Concierto en Re menor

FELIX MENDELSSOHN-BARTHOLDY

The musical score is for a piano (pp) section of a concerto in D minor. It features a treble and bass staff. The treble staff has a melodic line with arpeggiated figures, marked with fingerings (1, 2, 3, 4) and a slur. The bass staff has a supporting arpeggiated figure, also marked with fingerings. The tempo is marked 'Allegro' and the dynamics are 'pp'. There are decorative floral symbols at the beginning and end of the section.

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

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

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

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

Ballade in A♭ major

Ballade in A♭ dur

Ballade en La♭ majeur

Balada en La♭ mayor

FREDERICK CHOPIN

(Allegro con fuoco)

The musical score is for a section of Chopin's Ballade in A-flat major. It features a treble and bass staff. The treble staff has a melodic line with arpeggiated figures, marked with fingerings (1, 2, 3, 4) and a slur. The bass staff has a supporting arpeggiated figure, also marked with fingerings. The tempo is marked '(a tempo) 1º allegretto' and the dynamics are 'f'. There are decorative floral symbols at the beginning and end of the section.

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 system contains a treble staff and a bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The first system begins with a forte (f) dynamic and a 'veloce' instruction. The second system includes a mezzo-piano (mp) dynamic. The third system concludes with a forte (f) dynamic and the word 'etc.'. The score is characterized by complex arpeggiated patterns, often spanning several measures and octaves. Fingerings (1-4) and accents (>) are clearly marked throughout. Pedal markings ('Ped.') and asterisks (*) are used to indicate specific performance techniques. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

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

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

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

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

Sonata en Si menor

FREDERICK CHOPIN

Presto non tanto (♩. = 116-126)

20934-274b

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 N^o 4Étude N^o 4Étude N^o 4Estudio N^o 4

ANTON RUBINSTEIN*)

Moderato assai (♩ = 66-69)

risoluto

The musical score for Anton Rubinstein's Etude No. 4 is presented in four systems. Each system contains a piano (right) and bass (left) staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is 'Moderato assai' with a metronome marking of 66-69 quarter notes per minute. The piece is marked 'risoluto'. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect phrases of notes. Dynamic markings include 'f' (forte) and 'p' (piano). The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs.

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 arpegios 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

The musical score is for a piano accompaniment of a song. It is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro moderato'. The score is divided into three systems. Each system consists of a treble staff and a bass staff. The first system starts with a treble staff arpeggio marked 'mf' and a bass staff with a few notes. The second system continues the treble staff arpeggio and adds more notes to the bass staff. The third system features a treble staff arpeggio marked 'f' and a bass staff with a few notes. The score includes various musical notations such as arpeggios, slurs, and dynamic markings. There are also decorative flourishes at the end of each system.

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

First system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 4, 1, 4, 5, 4, 3, 2, 1, 4, 3, 2) and dynamics *m. d.* and *dim.*. The bass clef staff contains a single note with a *Leg.* marking.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 4, 1, 4, 5, 4, 3, 2, 1, 4, 3, 2) and dynamics *pp*, *dolce*, *m. s.*, *marcato il canto*, *m. d.*, and *m. s.*. The bass clef staff contains a single note with a *Leg.* marking. A *Leg.* marking is also present below the staff.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2) and dynamics *m. d.*, *m. s.*, *m. d.*, and *m. s.*. The bass clef staff contains a single note with a *Leg.* marking. A *Leg.* marking is also present below the staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 4, 1, 4, 5, 4, 3, 2, 1, 4, 3, 2) and dynamics *m. d.*, *m. s.*, *m. d.*, and *m. s.*. The bass clef staff contains a single note with a *Leg.* marking. A *Leg.* marking is also present below the staff. The system ends with the word *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 virtud y la maestría, deberá estudiarlos todos.

legato f-mf-p e poi

m.s. 5 una ottava bassa

legato

legato

legato

legato

legato

legato

legato

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 A♯ major

Impromptu in A♭ major

Impromptu in A♭ major

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)

8-----

etc.

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)

8-----

tutta forza

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The music is characterized by intricate fingerings and trills.

- System 1:** The treble staff begins with a trill marked with a fermata and a 'Red.' marking below. The bass staff has a trill marked with a fermata and a 'Red.' marking below. The treble staff has a trill marked with a fermata and a 'Red.' marking below.
- System 2:** The treble staff has a trill marked with a fermata and a 'Red.' marking below. The bass staff has a trill marked with a fermata and a 'Red.' marking below. The treble staff has a trill marked with a fermata and a 'Red.' marking below.
- System 3:** The treble staff has a trill marked with a fermata and a 'Red.' marking below. The bass staff has a trill marked with a fermata and a 'Red.' marking below. The treble staff has a trill marked with a fermata and a 'Red.' marking below.
- System 4:** The treble staff has a trill marked with a fermata and a 'Red.' marking below. The bass staff has a trill marked with a fermata and a 'Red.' marking below. The treble staff has a trill marked with a fermata and a 'Red.' marking below.
- System 5:** The treble staff has a trill marked with a fermata and a 'Red.' marking below. The bass staff has a trill marked with a fermata and a 'Red.' marking below. The treble staff has a trill marked with a fermata and a 'Red.' marking below.

The notation includes various musical symbols such as trills, fermatas, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

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 Ermüdung. 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 bemätern 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 zum Ende spielen können. Man spiele solche Arpeggien ohne grosse Kraftentfaltung, am besten stets *mp* oder *mf*.

Arpèges d'accords
étendus.

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

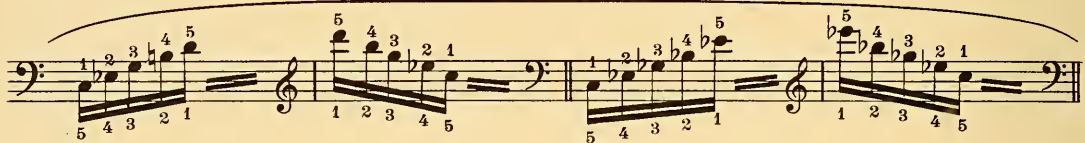
Arpeggios de acordes
extendidos.

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

legato
m.d. ottava sopra

Nº 1

The musical score consists of eight systems, each containing two staves (treble and bass clef) connected by a brace. The notation is for a single melodic line, likely for a violin or flute, as indicated by the 'm.d. ottava sopra' instruction. The key signature is one flat (B-flat). The score is characterized by extensive use of slurs and fingerings (1-5) to indicate a legato playing style. The first system begins with a treble clef and a key signature of one flat. The subsequent systems alternate between treble and bass clefs. The notation includes various intervals, including thirds, fourths, and fifths, as well as some chromatic passages. The final system ends with a double bar line.



Preparatory exercises

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

Vorübungen

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

Exercices prépara-
toires

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

Ejercicios preparatorios

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

Lento - Moderato - Allegro

The image displays three systems of musical notation for the first system of Chopin's Etude in C major, Op. 10, No. 1. Each system consists of a piano (left hand) and a right-hand part. The tempo markings 'Lento - Moderato - Allegro' are positioned above the first system. The first system includes a fermata over the piano part, with a dashed line and the number '8' indicating a measure rest. The second system also features a measure rest in the piano part, marked with a dashed line and '8'. The third system concludes with the word 'etc.' in the right-hand part. Fingering numbers (1-5) are provided for various notes throughout the piece. Dynamics such as *pp* (pianissimo) and *f* (forte) are indicated. The key signature is one sharp (F#), and the time signature is common time (C).

Etude Op. 10, N^o 1 | Etüde Op. 10, N^o 1 | Étude Op. 10, N^o 1 | Estudio Op. 10 N^o 1

FREDERICK CHOPIN

Allegro (♩ = 176)
legato

etc.

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 Gesau - ber und klar erreicht; die anderen Noten kommen von selbst. Die Doppelnoten in der rechten Hand sind kräf - tig zu betonen.

Der lange, abwärts-
gleitende Lauf bietet
manchem grosse Schwie-
rigkeiten. Insoferne nun
jede Erleichterung nicht
nur gerechtfertigt, son-
dern sogar empfehlens-
wert ist, (so lange an
den Noten nichts geändert
wird und die Klang-
wirkung diesselbe bleibt),
gebe ich unter "ossia"
zwei solche an. Dank
dieser beiden Eintei-
lungen des Laufes wird
die ganze Passage mit
absoluter technischer
Sicherheit und grösserem
Schwung und Feuer aus-
geführt.

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

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

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

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

Scherzo in B $\flat$ min-

or

Scherzo in B moll

Scherzo en *Sib*
mineur

*Scherzo en Sib
menor*

FREDERICK CHOPIN

Presto



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

JOHANNES BRAHMS (*)

Rondo
Allegro non troppo

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*) 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*

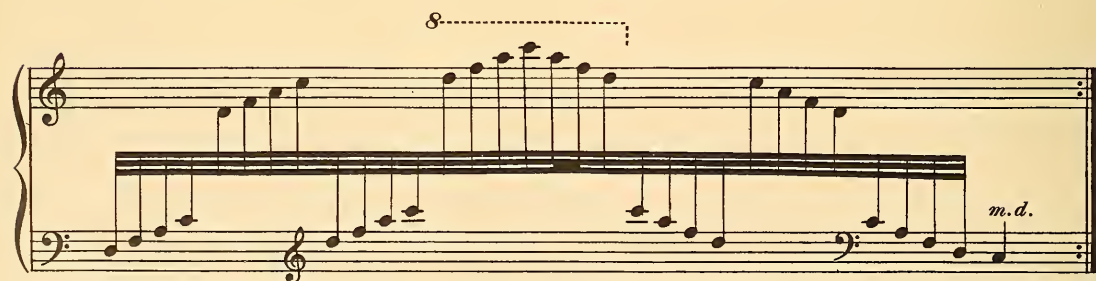
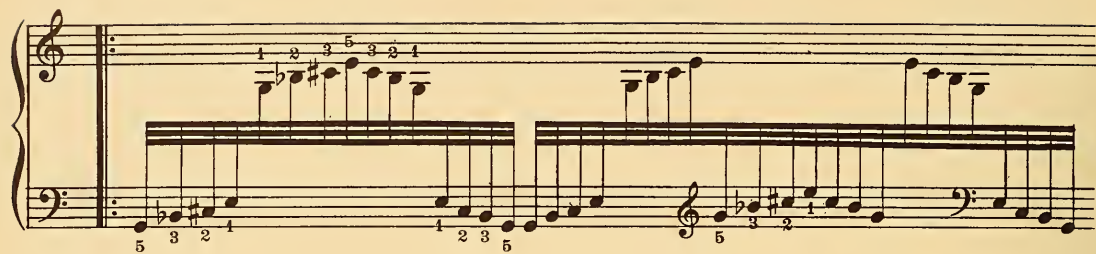
These arpeggios are met with rather frequently in modern works. They are an especially brilliant and virtuosic-like feature of arpeggio technique. To be practised *f, p*, and
The arpeggios as shown below may serve as a model. Practise, in this way, in other keys.

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

Ces arpegges se rencontrent assez souvent dans les oeuvres modernes. Ils forment un des traits les plus brillants, et les plus "virtuosos" de la technique d'arpegges. A étudier *f, p* et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,  et,

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. Estudiéanse f.p. y los arpeggios escritos sirven de modelo. De la misma manera se estudiarán en otros tonos.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The first system begins with a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and includes a repeat sign. The third system concludes the piece with a final cadence. The score is written in a clear, legible font, and the notes are accurately placed on the staves.



First system of musical notation. The treble clef staff contains a sequence of notes with fingerings 1, 2, 3, 5, 2, 1. The bass clef staff contains a sequence of notes with fingerings 5, 3, 1, 1, 2, 3, 5. A small treble clef staff is inserted between the two main staves, containing notes with fingerings 5, 3, 2, 1. The system concludes with the marking *m.d.*

Second system of musical notation. The treble clef staff contains a sequence of notes with fingerings 1, 2, 3, 5, 2, 1. The bass clef staff contains a sequence of notes with fingerings 5, 3, 2, 1, 1, 2, 3, 5. A small treble clef staff is inserted between the two main staves, containing notes with fingerings 5, 3, 2, 1. The system concludes with the marking *m.d.*

Third system of musical notation. The treble clef staff contains a sequence of notes with fingerings (1), 2, 3, 5 (4), 2, 1. The bass clef staff contains a sequence of notes with fingerings 5, 3, 1, 1, 2, 3, 5. A small treble clef staff is inserted between the two main staves, containing notes with fingerings 5, 3, 2, 1. The system concludes with the marking *m.d.*

Fourth system of musical notation. The treble clef staff contains a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef staff contains a sequence of notes with fingerings 5, 4, 3, 2, 1, 1, 2, 3, 4, 5. A small treble clef staff is inserted between the two main staves, containing notes with fingerings 5, 4, 3, 2, 1. The system concludes with the marking *m.d.*

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)

Étude in C dur (falsche Noten)

Étude en Ut majeur
(notes fausses)

Estudio en Do mayor (notas falsas)

ANTON RUBINSTEIN *

Moderato

The musical score is for a Moderato piece by Anton Rubinstein. It consists of four systems of piano music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is characterized by rapid ascending and descending arpeggios. Dynamics include *f* (forte), *m.s.* (mezzo-forte), *m.d.* (mezzo-dolce), and *simile*. Fingering is indicated by numbers 1-5. The score includes various ornaments and trills. The final system ends with "etc.".

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20934-274b

Concerto in C# minor, N^o 3

Konzert in Cis moll
N^o 3

Concerto en *Ut*♯ mi -
neur, N^o 3

*Concierto en Do#
menor, N.º 3*

FRANZ XAVER SCHARWENKA^{*)}

Adagio

[illegible]

*) 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 arpegge; mais *n'accentuez pas* la première de chacune des trois notes suivantes.

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

Rondo in C major

Rondo in C dur

Rondo en Ut majeur

Rondo en do mayor

FREDERICK CHOPIN

Allegro

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is C major (no sharps or flats). The time signature is 2/4. The tempo is marked 'Allegro'. The score shows measures 1 through 12. The right hand (r.h.) plays a continuous eighth-note arpeggio pattern, while the left hand (l.h.) plays a bass line. Fingerings (1-5) and accents (marked 'f' or 'r.h.') are indicated for various notes. The notation includes slurs, ties, and dynamic markings.

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

Nur der erste Ton
in jedem Takt soll be-
tont werden. (A.J.)

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

Accentúese solamen-
te la primera nota de
cada compás. (A.J.)

Concerto in E minor

Konzert in E moll

Concerto en Mi mineur

Concierto en Mi menor

ERNST V. DOHNÁNYI ^{*)}

^{*)} By special permission of the original publishers Ludwig Doblinger (Bernhard Herzmannsky) Leipzig Vienna 20934-274b

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

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

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

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

Concerto in D major,
Op. 17

Concerto in D dur,
Op. 17

Concerto en Ré ma-
jeur, Op. 17

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

CAMILLE SAINT-SAËNS *)

Allegro con fuoco (♩ = 138)

leggerissimo
pp

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 hintereinander 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.

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

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

The musical score consists of four systems of exercises, each with two staves (treble and bass clef). The exercises are in various keys and include fingering numbers (1-5) and articulation marks (accents, staccato). The first system is in C major, the second in D major, the third in E major, and the fourth in F major. The exercises are designed to be played alternately between the two hands.

This page contains six systems of musical notation, each consisting of a bass staff and a treble staff. The notation is for guitar, featuring various musical symbols such as notes, rests, and accidentals, along with extensive fingering numbers (1-5) and slurs. The piece concludes with "etc." at the end of the sixth system.

System 1: Bass staff starts with a 5-fingered note, followed by a 4-fingered note, then a 2-fingered note. Treble staff starts with a 1-fingered note, followed by a 2-fingered note, then a 3-fingered note. The system ends with a 1-fingered note in the bass staff and a 2-fingered note in the treble staff.

System 2: Bass staff starts with a 4-fingered note, followed by a 2-fingered note, then a 1-fingered note. Treble staff starts with a 2-fingered note, followed by a 3-fingered note, then a 5-fingered note. The system ends with a 2-fingered note in the bass staff and a 3-fingered note in the treble staff.

System 3: Bass staff starts with a 4-fingered note, followed by a 1-fingered note, then a 2-fingered note. Treble staff starts with a 2-fingered note, followed by a 1-fingered note, then a 3-fingered note. The system ends with a 4-fingered note in the bass staff and a 2-fingered note in the treble staff.

System 4: Bass staff starts with a 3-fingered note, followed by a 2-fingered note, then a 1-fingered note. Treble staff starts with a 1-fingered note, followed by a 2-fingered note, then a 3-fingered note. The system ends with a 3-fingered note in the bass staff and a 1-fingered note in the treble staff.

System 5: Bass staff starts with a 5-fingered note, followed by a 3-fingered note, then a 2-fingered note. Treble staff starts with a 1-fingered note, followed by a 2-fingered note, then a 3-fingered note. The system ends with a 5-fingered note in the bass staff and a 3-fingered note in the treble staff.

System 6: Bass staff starts with a 5-fingered note, followed by a 3-fingered note, then a 2-fingered note. Treble staff starts with a 1-fingered note, followed by a 2-fingered note, then a 3-fingered note. The system ends with a 5-fingered note in the bass staff and a 3-fingered note in the treble staff.

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.

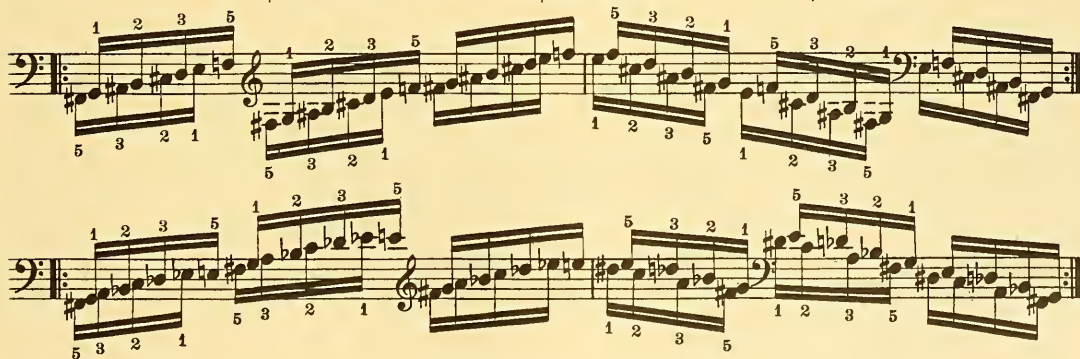


The following with low position of right hand.

Die folgenden mit tiefer Stellung der rechten Hand.

Les suivants avec position basse de la main droite.

Los siguientes con posición baja de la mano derecha.



Examples.

Beispiele.

Exemples.

Ejemplos.

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

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

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

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

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

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

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

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

FRANZ LISZT

Allegretto moderato

pp

l.h.

Red.

sempre pp

Red.

Red.

Red.

crescendo

più dim.

etc.

Red.

Red.

sordini *pp* *ppp* *perdendo*

Ped. sempre

pp *(ppp)* *Ped.* *

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

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

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

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

Am Seegestade Op. 17

Concert Etude

Konzert Etüde

Étude de Concert

Estudio de Concierto

FRIEDRICH SMETANA *

(Allegro) (legato) *leggierissimo* *f* *cresc.* *ff* *sf* *etc.* *Ped.* *

senza Ped.

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

Other Arpeggios.

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

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

Andere Arpeggien.

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

Mit dem C Dur Fingersatz können alle Dur und Moll-Tonarten ausgeführt werden, wobei darnach zu trachten ist, dass die Hand immer in der Lage des betreffenden 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.

Autres Arpèges

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

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

Otros Arpeggios.

Los arpeggios si 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, Re $\flat$, La $\flat$, Mi $\flat$, Si $\flat$, mayores, y en los tonos semejantes en menores la digitación propia resultará más fácil para la generalidad de las manos.

Triads.

Major Keys

Dreiklänge.

Dur Tonarten

Accords parfaits.

Tons majeurs

Acordes perfectos.

Tonos mayores

m.d. una ottava sopra

C major
C Dur
Ut majeur
Do mayor



Thus also in G, F, F $\sharp$, (G $\flat$) major.

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

Aussi en Sol, Fa, Fa $\sharp$ (Sol $\flat$) majeur.

También en Sol, Fa $\sharp$, (Sol $\flat$) 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.

D $\flat$ major
Des Dur
Ré $\flat$ majeur
Re $\flat$ mayor



Thus also in C $\sharp$, A $\flat$, E $\flat$ major.

Ebenso in Cis, As, Es dur.

Aussi en Ut $\sharp$, Lab, Mib majeur.

También en Do $\sharp$, Lab, Mib mayor.

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



B major
H dur
Si majeur
Si mayor



Also in C $\flat$ major

Auch in C $\sharp$ dur

Aussi en ut $\flat$ majeur

También en Do $\flat$ mayor

Minor Keys

Moll Tonarten

Tons mineurs

Tonos menores

A minor
A moll
La mineur
La menor



Thus also in E, E $\flat$ (D $\sharp$)
D minor.

Ebenso in E, Es (Dis)
D moll.

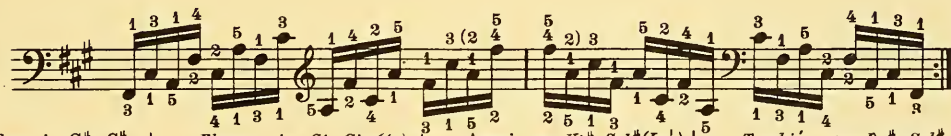
Aussi en Mi, Mi $\flat$
(Ré $\sharp$), Ré mineur.

También en Mi, Mi $\flat$
(Re $\sharp$), Re menor.

B minor
H moll
La mineur
Si menor



F $\sharp$ minor
Fis moll
Fa $\sharp$ mineur
Fa $\sharp$ menor



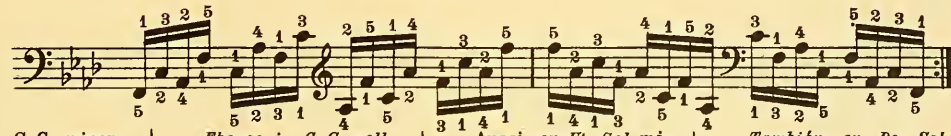
Thus also in C $\sharp$, G $\sharp$
(A $\flat$) minor.

Ebenso in C $\sharp$, G $\sharp$, (As)
moll.

Aussi en Ut $\sharp$, Sol $\sharp$ (Lab)
mineur.

También en Do $\sharp$, Sol $\sharp$
(Lab) menor.

F minor
F moll
Fa mineur
Fa menor



Thus in C, G, minor.

Ebenso in C, G moll.

Aussi en Ut, Sol mi-
neur.

También en Do, Sol
menor.

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



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
arpègos 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^b major.

Sonate Op. 27, No 1
in Es dur.

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

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

LUDWIG van BEETHOVEN

Edition by:

Allegro (♩ = 88)

Ausgabe von:

GERMER*)

Édition de:

Edición de:

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

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

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

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

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

WOLFGANG AMADEUS MOZART

Allegro maestoso

Concerto in D ma-
jor. (Coronation Concerto)

Konzert in D dur.
(Krönungs-konzert)

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

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

WOLFGANG AMADEUS MOZART

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

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

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

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

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

Rondo a Capriccio Op. 129
LUDWIG van BEETHOVEN

Allegro vivace (♩ = 152 - 160)

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a series of eighth notes with fingerings 4, 1, 4, 1, 1, 5, 2, 4, 1, 5, 2, 3, 3. The left hand has a bass line with notes and rests. Dynamics include *f* and *Red.* (Reduction). A double asterisk $\ast$ is placed below the left hand.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has eighth notes with fingerings 4, 2, 1, 3, 2, 1, 2. The left hand has a bass line with notes and rests. Dynamics include *diminuendo*. The system concludes with a repeat sign and two endings labeled 1 and 2.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has eighth notes with fingerings 5, 4, (3) 4, 1, 1, 5, 2, 4, 1, 5, 2, 3, 2, 4, 2, 1, 5, 2, 3, 1, 5. The left hand has a bass line with notes and rests. Dynamics include *f*, *dimin.*, and *Red.* (Reduction). A double asterisk $\ast$ is placed below the left hand.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has eighth notes with fingerings 2, 4, (3) 4, 1, 1, 5, 2, 3, 1, 2, 3, 5, 1, 4, 5, 1, 5. The left hand has a bass line with notes and rests. Dynamics include *diminuendo*, *fp*, *cresc.*, and *f*. The system concludes with a repeat sign and two endings labeled 1 and 2.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has eighth notes with fingerings 3, 2, 1, 5, 2, 3, 1, 1, 5, 2, 3, 1, 5. The left hand has a bass line with notes and rests. Dynamics include *p* and *etc.*. The system concludes with a repeat sign and two endings labeled 1 and 2.

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 descuide. Sin embargo, ayudan mucho a obtener igualdad y se encuentran frecuente-mente.

m. d. ottava sopra

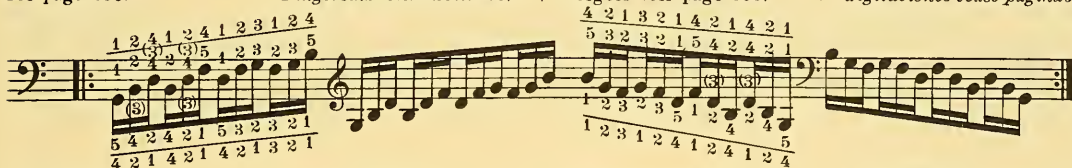


In all keys (for fingerings see page 396)

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)

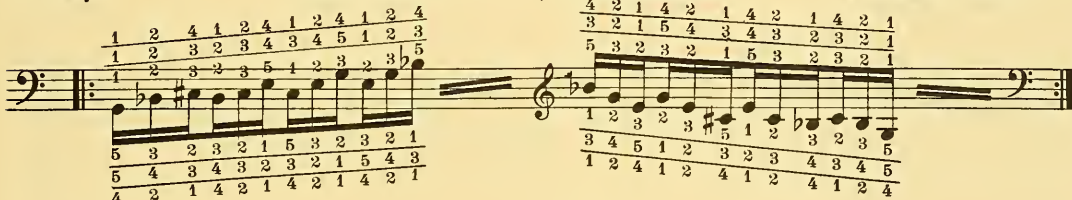


In all keys

In allen Tonarten

Dans tous les tons

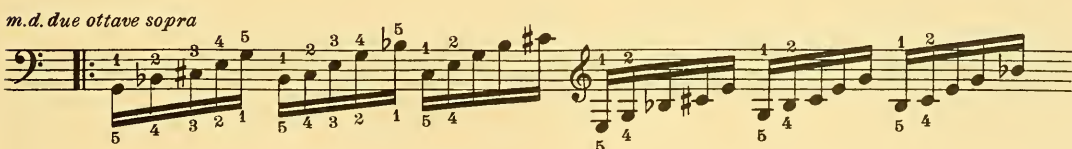
En todos los tonos



m. d. due ottave sopra



m. d. due ottave sopra



Examples.

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

Beispiele.

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

Exemples.

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

Ejemplos.

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

Sonata Op. 22 in B $\flat$ major.

Sonate Op. 22 in B $\flat$ dur.

Sonate Op. 22 en Si $\flat$ majeur.

Sonata Op. 22 en Si $\flat$ mayor.

LUDWIG van BEETHOVEN

Edition by:

Ausgabe von:

Édition de:

Edición de:

GERMER*)

Rondo

Allegretto ($\text{♩} = 126$)

The musical score is for a Rondo in B-flat major, Op. 22, No. 2, by Ludwig van Beethoven. It is in 2/4 time and marked Allegretto with a tempo of 126 beats per minute. The score is written for piano and includes a variety of musical notations such as slurs, fingerings, and dynamic markings. The first system shows a piano (p) section with a crescendo leading to a forte (f) section. The second system continues the piano part with a 'rinf.' (rinf.) marking. The third system shows the piano part with a 'cresc.' marking and a 'det.' (det.) marking. The score concludes with 'etc.' and a final flourish.

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20934-274b

Concerto in D minor

Konzert in D moll

Concerto en Ré mineur

Concierto en Re menor

JOHANNES BRAHMS *

(Cadenza)

legato

Ped.

* 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

pp

leggerissimo

Ped.

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

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various fingerings indicated by numbers 1-5. The notation includes many slurs, ties, and accidentals. Dynamic markings include *Re.*, ** Re.*, *crescendo*, and *diminuendo*. The piece concludes with the word *etc.* and a final asterisk ***.

System 1: *Re.* ** Re.* *Re.* *Re.* *Re.* *Re.* *Re.*

System 2: *Re.* *Re.* *Re.* *Re.* *Re.* *Re.* *Re.*

System 3: *Re.* *Re.* *Re.* *Re.*

System 4: *Re.* *Re.* *Re.* *Re.*

System 5: *Re.* *Re.* *Re.* *Re.* ***

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

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

JOSEF LHEVINNE

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

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

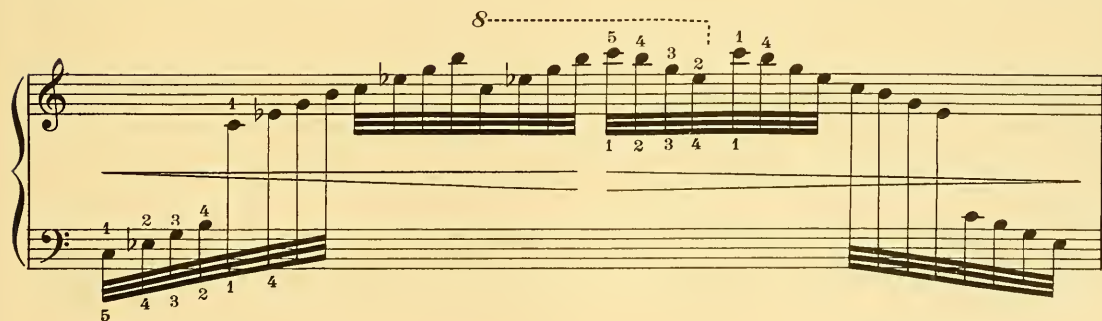
En jouant ces arpèges, ne pas tenir les mains étendues comme si on cherchait à prendre tout l'accord; laisser les mains se mouvoir sur le clavier avec aisance. Il faut garder les poignets souples et les élever ou les baisser légèrement selon le cas, pour faciliter l'exécution. (A.J.)

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

Andante-Moderato-Allegro (A.J.)



m. s. ottava bassa



First system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. The bass clef staff contains a bass line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. Fingering numbers are provided for both hands. A dashed line with the number 8 indicates an octave shift in the treble staff.

Second system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. The bass clef staff contains a bass line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. Fingering numbers are provided for both hands. A dashed line with the number 8 indicates an octave shift in the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. The bass clef staff contains a bass line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. Fingering numbers are provided for both hands. A dashed line with the number 8 indicates an octave shift in the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. The bass clef staff contains a bass line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes. Fingering numbers are provided for both hands. A dashed line with the number 8 indicates an octave shift in the treble staff.

First system of musical notation. Treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a series of eighth notes. Bass clef staff contains a descending eighth-note scale. Fingering numbers are provided for both hands. A bracket labeled '8' spans the final eighth notes of the treble staff.

Second system of musical notation. Treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a series of eighth notes. Bass clef staff contains a descending eighth-note scale. Fingering numbers are provided for both hands. A bracket labeled '8' spans the final eighth notes of the treble staff.

Third system of musical notation. Treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a series of eighth notes. Bass clef staff contains a descending eighth-note scale. Fingering numbers are provided for both hands. A bracket labeled '8' spans the final eighth notes of the treble staff.

Fourth system of musical notation. Treble clef staff contains a melodic line with a dotted eighth note followed by a sixteenth note, and a series of eighth notes. Bass clef staff contains a descending eighth-note scale. Fingering numbers are provided for both hands. A bracket labeled '8' spans the final eighth notes of the treble staff.

[illegible]

The image displays five systems of musical notation, likely for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5. A 'delta' symbol (δ) is used to denote a specific musical concept, possibly a measure rest or a specific articulation. The systems are arranged vertically, showing a progression of the piece. The first system includes a sequence of notes in the treble staff with fingerings 1, 2, 3, 4, and a sequence of notes in the bass staff with fingerings 5, 4, 3, 2, 1, 4. The second system shows a similar pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. The third system continues the pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. The fourth system introduces a flat (b) in the treble staff, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. The fifth system shows a sequence of notes in the treble staff with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, and a sequence of notes in the bass staff with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4.

First system of musical notation. Treble and bass staves. Treble staff has a dotted eighth note (8) followed by a sixteenth note. Bass staff has a dotted eighth note (8) followed by a sixteenth note. Fingering numbers are present: 1, 2, 3, 4, 5 in the bass staff; 1, 2, 3, 4, 5 in the treble staff. A bracket groups the notes 5, 4, 3, 2, 1, 4 in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a dotted eighth note (8) followed by a sixteenth note. Bass staff has a dotted eighth note (8) followed by a sixteenth note. Fingering numbers are present: 1, 2, 3, 4, 5 in the bass staff; 1, 2, 3, 4, 5 in the treble staff. A bracket groups the notes 5, 4, 3, 2, 1, 4 in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a dotted eighth note (8) followed by a sixteenth note. Bass staff has a dotted eighth note (8) followed by a sixteenth note. Fingering numbers are present: 1, 2, 3, 4, 5 in the bass staff; 1, 2, 3, 4, 5 in the treble staff. A bracket groups the notes 5, 4, 3, 2, 1, 4 in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dotted eighth note (8) followed by a sixteenth note. Bass staff has a dotted eighth note (8) followed by a sixteenth note. Fingering numbers are present: 1, 2, 3, 4, 5 in the bass staff; 1, 2, 3, 4, 5 in the treble staff. A bracket groups the notes 5, 4, 3, 2, 1, 4 in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dotted eighth note (8) followed by a sixteenth note. Bass staff has a dotted eighth note (8) followed by a sixteenth note. Fingering numbers are present: 1, 2, 3, 4, 5 in the bass staff; 1, 2, 3, 4, 5 in the treble staff. A bracket groups the notes 5, 4, 3, 2, 1, 4 in the bass staff. The system ends with a double bar line and a final chord in the bass staff.

p-mf-f

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

m. s. ottava bassa

(sopra) 1 2 3 4 5

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

(sopra) 1 2 3 4 5

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

(simile) 1 2 3 4 5

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

(simile) 1 2 3 4 5

etc.

Original exercises,
expressly written for
this work, by

Originalübungen,
eigens für dieses Werk
geschrieben, von

Exercices originaux
écrits expressément pour
cette oeuvre, par

Ejercicios originales
escritos especialmente
para esta obra, por

ERNST v. DOHNÁNYI

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

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

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

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

Andante - Allegro - Presto

m. d.

The page contains seven staves of musical notation, likely for guitar, featuring complex fingerings and slurs. The notation is written in a key with one flat (B-flat) and includes various accidentals and fingerings.

The first six staves are in treble clef. The first staff begins with a 7-measure slur. The second staff begins with a 5-measure slur. The third staff begins with a 4-measure slur. The fourth staff begins with a 5-measure slur. The fifth staff begins with a 9-measure slur. The sixth staff begins with a 9-measure slur.

The seventh staff is in bass clef and is marked "m. s." (mezzo-soprano). It begins with a 5-measure slur. The eighth staff is also in bass clef and is marked "(sopra)" (soprano). It begins with a 5-measure slur.

The page contains eight rows of musical notation, each row consisting of three measures. The notation is in bass clef with a key signature of one flat (B-flat). The exercise consists of sixteenth-note runs, some marked with '6', '7', or '9' and others with 'sopra' or 'simile' markings. Fingerings are indicated by numbers 1-5.

Row 1: Measure 1 (6), Measure 2 (6), Measure 3 (6). Markings: *(sopra)*, *(simile)*.

Row 2: Measure 1 (6), Measure 2 (6), Measure 3 (6). Markings: *(sopra)*, *(simile)*.

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

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

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

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

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

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

This page of musical notation is for piano and consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings, with specific markings for the right hand (sopra) and left hand (sotto).

The systems are organized as follows:

- System 1:** Features a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto). The right hand is marked with a 5-measure phrase and the left hand with a 5-measure phrase. The notation includes a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto).
- System 2:** Features a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto). The right hand is marked with a 5-measure phrase and the left hand with a 5-measure phrase. The notation includes a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto).
- System 3:** Features a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto). The right hand is marked with a 6-measure phrase and the left hand with a 6-measure phrase. The notation includes a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto).
- System 4:** Features a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto). The right hand is marked with a 6-measure phrase and the left hand with a 6-measure phrase. The notation includes a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto).
- System 5:** Features a 7-measure phrase in the right hand (sopra) and a 7-measure phrase in the left hand (sotto). The right hand is marked with a 7-measure phrase and the left hand with a 7-measure phrase. The notation includes a 7-measure phrase in the right hand (sopra) and a 7-measure phrase in the left hand (sotto).

The notation includes various musical elements such as notes, rests, and fingerings, with specific markings for the right hand (sopra) and left hand (sotto). The notation includes a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto). The notation includes a 5-measure phrase in the right hand (sopra) and a 5-measure phrase in the left hand (sotto). The notation includes a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto). The notation includes a 6-measure phrase in the right hand (sopra) and a 6-measure phrase in the left hand (sotto). The notation includes a 7-measure phrase in the right hand (sopra) and a 7-measure phrase in the left hand (sotto).

This page of musical notation is for a piano piece, featuring five systems of staves. Each system consists of a grand staff (treble and bass clefs) with complex fingerings and articulations. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *g* (forte) and *8* (octave). The key signature is one flat (B-flat), and the time signature is 4/4. The piece is characterized by rapid, flowing passages with intricate fingerings indicated by numbers 1 through 5. The first system shows a descending scale in the right hand and an ascending scale in the left hand. The second system features a more complex melodic line in the right hand with many slurs and accents. The third system continues the rapid passages with similar fingerings. The fourth system introduces a forte (*g*) dynamic and includes a section marked with an *8* (octave) in the right hand. The fifth system concludes the page with a final flourish in the right hand and a sustained bass line in the left hand.

Original exercises,
expressly written for
this work, by

Originalübungen, ei-
gens für dieses Werk
geschrieben, von

Exercices originaux
écrits expressément pour
cette oeuvre, par

Ejercicios originales,
escritos especialmente
para esta obra, por

OSSIP GABRILOWITSCH

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

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

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

Estos ejercicios de "virtuoso" desarrollan dexte- ridad técnica en la ejecución de arpeggios de acor- des extendidos. No se trate de abarcar la exten- sión del acorde, sino dé- jese que la mano se mue- va con soltura y sin ten- sión, de tal modo que la extensión verdadera de la mano sea menos que una octava. (Véase página 101) (A. J.)

f-mf-p (A.J.)

legato

No 1

20934-274b

The image displays a page of musical notation, likely for piano, consisting of five systems of staves. Each system contains a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, (3), (4)). The key signature changes from one flat (B-flat) to three flats (B-flat, E-flat, A-flat) across the systems. The notation is dense, with many slurs and fingerings, indicating a complex piece. The final system includes a 'sopra' marking.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The first three systems are in the key of D major (two sharps). The fourth system introduces a key change to B-flat major (two flats), indicated by a key signature change symbol. The fifth system continues in B-flat major. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with '(sopra)' above them. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

This page contains five systems of musical notation, each consisting of a piano (piano) part and a soprano (soprano) part. The notation is written on a grand staff (treble and bass clefs) for the piano part and a single staff for the soprano part. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'.

The systems are as follows:

- System 1:** The piano part begins with a sequence of notes: 1 2 4 1, 2 3 5 3, 2 1 4 2. The soprano part begins with a sequence of notes: 1 2 4 1, 2 3 5 3, 2 1 4 2.
- System 2:** The piano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2. The soprano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2.
- System 3:** The piano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2. The soprano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2.
- System 4:** The piano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2. The soprano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2.
- System 5:** The piano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2. The soprano part continues with: 1 2 4 1, 2 3 5 3, 2 1 4 2.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature changes from three sharps (F#, C#, G#) to two sharps (F#, C#) and then to two flats (Bb, Eb). The piece concludes with a double bar line and repeat dots. Fingerings are indicated by numbers 1-5, and some passages are marked with (3) for triplets. The word "(sopra)" appears above the treble staff in the final system.

The image displays five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) for the first three systems, and one flat (Bb) for the last two systems. The notation includes various musical elements such as notes, rests, and fingerings. Fingerings are indicated by numbers 1 through 5, and some notes are grouped with parentheses and numbers like (3) or (4). The music is written in a style that suggests it is a technical exercise or a short piece for piano.

This page contains five systems of musical notation, each consisting of a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff, with various fingerings and a 'sopra' label indicating the voice range.

The first system is in B-flat major (two flats). The piano part features a descending scale in the bass and a series of chords in the treble. The vocal line has a descending scale with fingerings: 1, 2, (4) 3, 1, 2, 3, 5, 3, 2, 1. The second system is in B-flat major. The piano part features a descending scale in the bass and a series of chords in the treble. The vocal line has a descending scale with fingerings: 1, 2, 3, 1, 2, 3, 5, 4, 2, 1, 2. The third system is in B-flat major. The piano part features a descending scale in the bass and a series of chords in the treble. The vocal line has a descending scale with fingerings: 1, 2, 3, 1, 2, 3, 5, 4, 2, 1, 2. The fourth system is in D major (two sharps). The piano part features a descending scale in the bass and a series of chords in the treble. The vocal line has a descending scale with fingerings: 1, 2, 4, 1, 2, 3, 5, 4, 2, 1, 2. The fifth system is in D major. The piano part features a descending scale in the bass and a series of chords in the treble. The vocal line has a descending scale with fingerings: 1, 2, (3) 4, 1, 2, 3, 5, 3, 2, 1.

The page includes various musical notations such as treble and bass clefs, key signatures (two flats and two sharps), and fingerings (1, 2, 3, 4, 5). The vocal line is marked with *(sopra)* in several places.

20934-274b

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical notes, rests, and fingerings. The piece concludes with a double bar line and a final chord.

The first system shows the beginning of the piece with a treble staff starting on a B-flat and a bass staff starting on a B-flat. The second system introduces a soprano line in the treble staff. The third system continues the soprano line. The fourth system shows the soprano line moving to the treble staff. The fifth system concludes the piece with a final chord in the bass staff.

№2

f-mf-p $\Leftarrow \Rightarrow$ (A, J.)

[illegible]

This page contains five systems of musical notation, each consisting of a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs), and the vocal part is written in a single staff with a soprano clef. The key signature is D major (two sharps). The time signature is 8/8, indicated by a large '8' above the first measure of each system. The notation includes various musical symbols such as notes, rests, and fingerings. The vocal line is labeled '(sopra)' in each system. The piano accompaniment features complex rhythmic patterns and fingerings, with some measures marked with '5' and '4' below the staff. The vocal line consists of a series of notes, some with slurs and ties, and is often marked with '1' and '2' below the staff. The page is numbered '152' in the top left corner.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1 through 5 above or below notes. Articulations, including slurs and accents, are used throughout. The key signature changes from D major to D minor across the systems. The first system is in D major, while the subsequent systems are in D minor. The notation is complex, with many sixteenth and thirty-second notes, and frequent use of slurs and accents. The word "(sopra)" appears above the bass staff in the third system, indicating a melodic line. The page is numbered 153 in the top right corner.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature changes from one system to the next: the first two systems are in D major (one sharp), the third and fourth are in B-flat major (two flats), and the fifth is in D major (one sharp). The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings indicated by numbers 1-5. Some measures include a 'sopra' (soprano) marking above the treble staff. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

This page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs, and breath marks). The key signature changes from D major to B-flat major across the systems. The first system includes a *(soprano)* marking above the treble staff. The second system includes a *(soprano)* marking above the bass staff. The third system includes a *(soprano)* marking above the bass staff. The fourth system includes a *(soprano)* marking above the treble staff. The fifth system includes a *(soprano)* marking above the treble staff. The notation is complex, with many slurs and fingerings indicating a highly technical piece.



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



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



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

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

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

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

No 3

Allegro *f - mf - p*

etc.

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

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

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

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

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

Diese geben den Fingern Behendigkeit und dem Handgelenk Leichtigkeit.

Ils donnent l'agilité aux doigts et aux poignets.

Dan agilidad a los dedos y a las muñecas.

No 4

Allegretto *f - mf - p*

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 with 4343.

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

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

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

With "drawn in" fingers.

Mit "eingezogenen" Fingern.

Avec doigts "repliés".

Con los dedos "retraídos".

No 5

Allegretto

etc.

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

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

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

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

With "drawn in" (curved)
fingers.

Mit "eingezogenen" Fin-
gern.

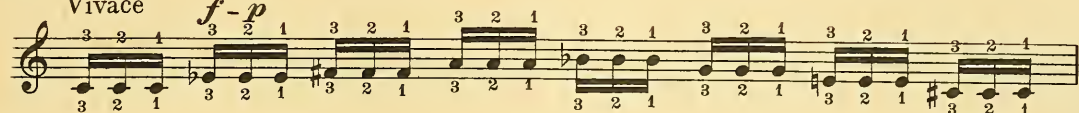
Avec doigts "repliés".

Con los dedos "retraídos."

Nº 6

Vivace

f - p



With "lifted" fingers.

Mit "gehobenen" Fingern.

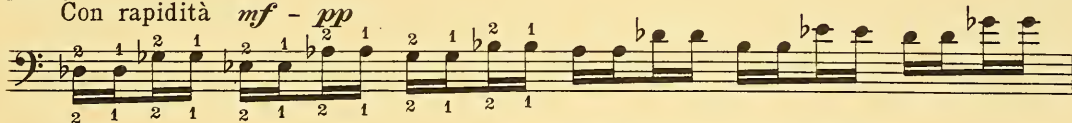
Avec doigts "levés."

Con los dedos "levantados."

Nº 7

Con rapidità

mf - pp



Nº 8

Vivace

mf - ff



Tarantella Venezia e Napoli

FRANZ LISZT

Presto

p

etc.

*Red**

With "drawn in" (curved)
fingers.

Mit "eingezogenen" Fin-
gern.

Avec doigts "repliés".

Con los dedos "retraídos".

No. 9 Vivace *mp - mf*

etc.

No 10

Vivace

With "drawn in" fingers.

Mit "eingezogenen" Fin-
gern.

Avec doigts "repliés".

Con los dedos "retraídos".

No 11

Moderato = ♩

Nº 12

$p-mf-f$

[illegible]

№ 13

Vivace

pp

Vivace

pp

3 2 1 3 2 1

3 2 1 3 2 1

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets. The bass staff begins with a bass clef and contains a bass line with eighth and sixteenth notes. The second system continues the melody and bass line. The piece concludes with a double bar line. The dynamic marking *pp* is placed below the first staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is played in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note. The score is written in a simple, clear style, with a large, bold treble clef and a smaller bass clef. The notes are written in a clear, legible font, and the staff lines are clearly defined. The overall appearance is that of a professional musical score.

First system of musical notation. The treble clef staff contains a single measure with a whole note chord. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *ff* is present.

Second system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *ff* is present.

Third system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *pp* is present, followed by *cresc.* and a series of fingerings (4 3 2 1) above the notes.

Fourth system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *ff* is present, followed by *dimin.*

First system of a musical score. The treble staff begins with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. The bass staff features a melodic line with eighth and sixteenth notes, while the treble staff provides a harmonic accompaniment with similar rhythmic patterns. The key signature has one flat.

Second system of the musical score. The treble staff starts with a forte (*ff*) dynamic and a *dimin.* (diminuendo) marking. The bass staff continues the melodic line. The treble staff has a more active accompaniment with many beamed notes. The key signature has one flat.

Third system of the musical score. The treble staff begins with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. The bass staff features a melodic line with eighth and sixteenth notes, while the treble staff provides a harmonic accompaniment with similar rhythmic patterns. The key signature has one flat.

Fourth system of the musical score. The treble staff starts with a forte (*ff*) dynamic and a *dimin.* (diminuendo) marking. The bass staff continues the melodic line. The treble staff has a more active accompaniment with many beamed notes. The key signature has one flat. The system concludes with a triplet of eighth notes in the treble staff, indicated by a '3' and a triplet symbol.

Allegro deciso

Nº14

mf-f

Nº15

m.s. due ottave bassa

With "drawn in" (curved)
fingers.

Mit "eingezogenen" Fin-
gern.

Avec doigts "repliés"

Con los dedos "retraídos."

Nº16 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*

f

simile

etc.

Nº 21 *simile*

simile

etc.

With alternating hands

Mit sich ablösenden
Händen

Avec mains alternantes

Con manos alternantes

f-mf-mp Andante - Moderato - Allegro

No 1

The musical score consists of ten staves of music. The first staff is marked 'm.d.' and 'm.s.' and features a series of eighth notes with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. The second staff continues with similar patterns, including some triplets. The third staff is marked 'simile' and features a series of eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. The fourth staff continues with similar patterns, including some triplets. The fifth staff features a series of eighth notes with fingerings 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3. The sixth staff continues with similar patterns, including some triplets. The seventh staff features a series of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The eighth staff continues with similar patterns, including some triplets. The ninth staff features a series of eighth notes with fingerings 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2. The tenth staff continues with similar patterns, including some triplets.

Four staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (e.g., 2 1, 3 2 1, 4 3 2 1). The second staff is in treble clef with a key signature of one flat (Bb). The third and fourth staves are in treble clef with a key signature of one sharp (F#). The notation includes many slurs and specific fingering numbers above and below the notes.

Nº2

Musical notation for piece Nº2, starting with a bass clef and a key signature of one flat (Bb). It begins with a *m.d.* (marcato) marking and a *m.s.* (molto sostenuto) marking. The notation features eighth and sixteenth notes with fingerings (e.g., 3 2, 3 2 1, 3 2).

Continuation of musical notation for piece Nº2, featuring eighth and sixteenth notes with fingerings (e.g., 2 3, 2 3 1, 2 3).

simile

Musical notation for piece Nº2, continuing with eighth and sixteenth notes. The *simile* marking indicates that the style should be similar to the previous section. Fingerings (e.g., 2 1, 2 1 1, 2 1) are shown below the notes.

Continuation of musical notation for piece Nº2, featuring eighth and sixteenth notes with fingerings (e.g., 1 2, 1 2 1, 1 2).

Continuation of musical notation for piece Nº2, featuring eighth and sixteenth notes with fingerings (e.g., 4 3, 4 3 1, 4 3).

Continuation of musical notation for piece Nº2, featuring eighth and sixteenth notes with fingerings (e.g., 3 4, 3 4 1, 3 4).

m.d.

m.s.

m.d.

m.s.

No. 4

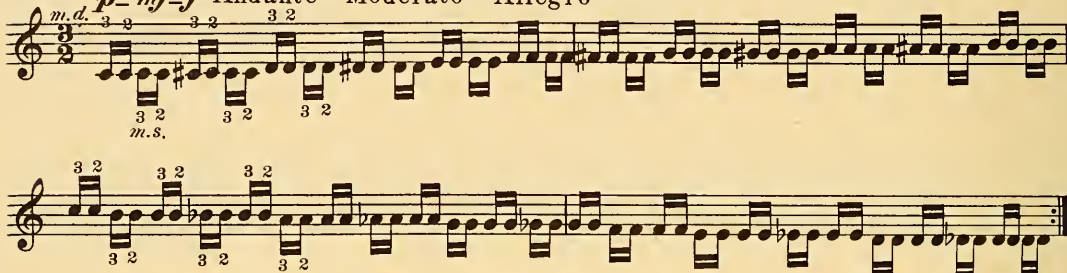
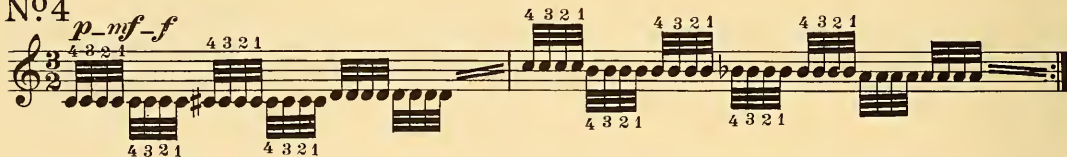
etc.

The musical score for No. 4 is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 5. The score includes dynamic markings such as *m.d.* (moderato) and *m.s.* (molto sostenuto). The piece concludes with the word *etc.* (et cetera).

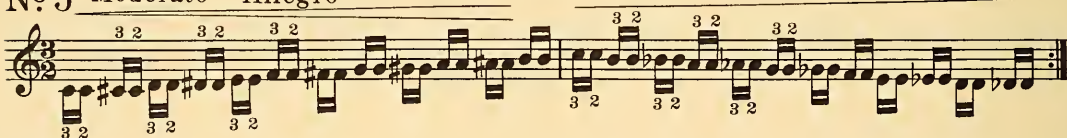
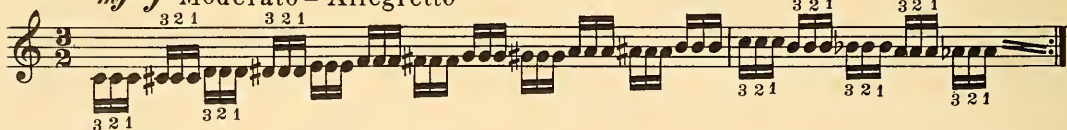
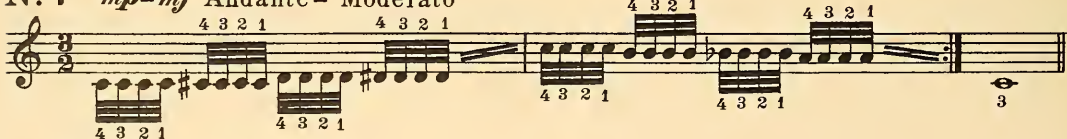
№ 5

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The notation includes various fingerings (1-5) and articulations (accents, slurs, and breath marks) to guide the performer. The piece is characterized by rapid, descending and ascending scale-like passages, often with triplets and slurs. The first system begins with a treble staff starting on G4 and a bass staff starting on G2. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns and fingerings. The fourth system concludes the piece with a final cadence in the bass staff and a sustained chord in the treble staff.

Nº 1 Allegro - Presto

Nº 2 *p-mf-f* Andante - Moderato - AllegroNº 3 *p-mp-mf*Nº 4 *p-mf-f*

Nº 5 Moderato - Allegro

Nº 6 *mf-f* Moderato - AllegrettoNº 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

2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

Rep. 32 e poi 4 3

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



mf-mp Andante - Moderato



Nº 11 *p-mf-f*

m. s. due ottave bassa

The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns, each with a dynamic marking above it: *p*, *mf*, *f*, and *f*. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns, each with a dynamic marking below it: *p*, *mf*, *f*, and *f*. The patterns are highly technical, involving many sixteenth and thirty-second notes.

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. The top staff is in treble clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns, each with a dynamic marking above it: *p*, *mf*, *f*, and *f*. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns, each with a dynamic marking below it: *p*, *mf*, *f*, and *f*. The patterns are highly technical, involving many sixteenth and thirty-second notes.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff features a series of eighth notes in the left hand and a series of eighth notes in the right hand, with a fermata over the final measure. The bass staff features a series of eighth notes in the left hand and a series of eighth notes in the right hand, with a fermata over the final measure. The system concludes with a double bar line and repeat dots.

The second system of musical notation is identical to the first system, featuring a grand staff with a treble and bass clef, a key signature of two flats, and a series of eighth notes in both hands with a fermata over the final measure. The system concludes with a double bar line and repeat dots.

The third system of musical notation is identical to the first two systems, featuring a grand staff with a treble and bass clef, a key signature of two flats, and a series of eighth notes in both hands with a fermata over the final measure. The system concludes with a double bar line and repeat dots, followed by the text "etc." in the right margin.

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

The musical score is for a piano exercise in 3/4 time, written by Emil von Sauer. It consists of four systems, each with a treble and bass staff. The key signature has one flat (B-flat). The first system includes the instruction "ten. sempre legatissimo". The notation includes various fingerings (e.g., 3 5 2 4 3, 1 4 3, 2 1 3 2, 2 4 1 2 3 4) and articulations (accents, slurs). The piece concludes with a double bar line and repeat dots.

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*

8-----

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

Red.

✱

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

pp sempre staccato

etc.

Original Theme and Etude

Original Thema und Etüde.

Thème Original et Étude.

Tema Original y Estudio.

SIGISMUND THALBERG*)

Un poco più presto

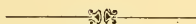
leggero



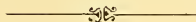
Turns



Doppelschläge



Gruppetti



Grupetos



Turns.

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

Doppelschläge.

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

Gruppetti.

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

Grupetos.

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

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

Die kleingedruckten Noten sind mit grosser Geschwindigkeit zu spielen.

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

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

1. *m.s. ottava bassa*

2.

etc.

3.



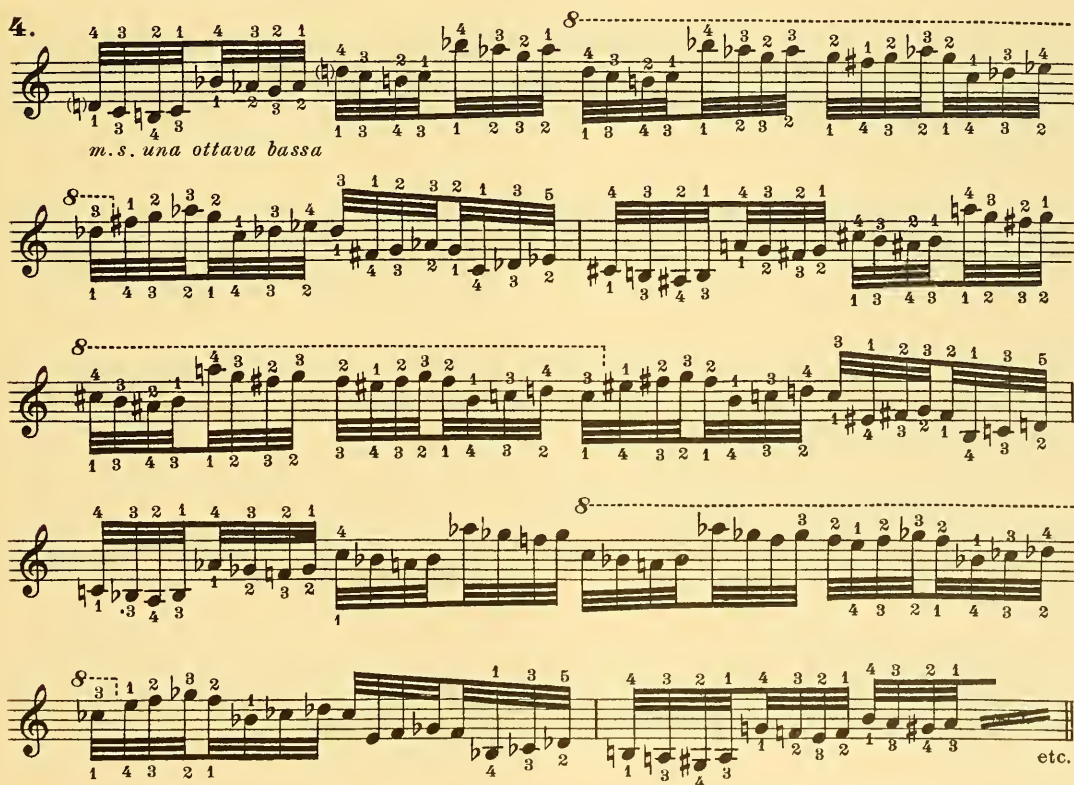
The following exercises not only develop great dexterity in the execution of turns, but also promote the speed of the fingers and a crisp, light touch, to a very considerable extent.

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

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

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

4.



5.

m.s. una e poi due ottave bassa

etc.

6.

7.

8.

9.

m. d.

m. d.



m. s.

m. s.

5 4 3 4 5 4 3 4 5 4 3 4 5 5 5 5 4 3 4

10.

m.d.

[illegible]

m. s. una e poi due ottave bassa

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4. There are several triplets marked with a '3' and a bracket. The system concludes with a double bar line and a circled number 5 below it, indicating the end of the first measure group.

Concerto in G major

Konzert in G dur

Concerto en Sol majeur

Concierto en Sol mayor

L. van BEETHOVEN

Allegro moderato
1 3 4 (*poco più lento*)

espressivo

etc.

etc.

With increasing finger
strength.

Mit zunehmender Fin-
gerkraft.

Avec une force croissante
des doigts.

Con fuerza creciente
de dedos.

Concerto in D minor

Konzert in D moll

Concerto en Ré mineur

Concierto en Re menor

E. Mac DOWELL

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

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

Moderato (♩ = 69)

A. S. ARENSKY

First system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a slur over the first 12 notes, followed by a series of chords. The notation includes fingerings (1, 2, 3, 4, 5) and dynamic markings (cresc., ff). A double asterisk (**) is present at the end of the system.

Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a slur over the first 9 notes, followed by a series of chords. The notation includes fingerings (1, 2, 3, 4, 5) and dynamic markings (cresc., ff). A double asterisk (**) is present at the end of the system.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a slur over the first 12 notes, followed by a series of chords. The notation includes fingerings (1, 2, 3, 4, 5) and dynamic markings (cresc., ff). A double asterisk (**) is present at the end of the system.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a slur over the first 12 notes, followed by a series of chords. The notation includes fingerings (1, 2, 3, 4, 5) and dynamic markings (cresc., ff). A double asterisk (**) is present at the end of the system.



Trills

(Master School of Trills)



Triller

(Meisterschule der Triller)



Trilles

(École Magistrale des Trilles)



Trinos

(Escuela Magistral de Trinos)



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 angegeben. 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 aide à obtenir la beauté et l'élasticité du trille.

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

No 2 *mp*

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.

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

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

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

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 Handge-
lenks. Leicht und so
schnell wie möglich.

Vibration latérale rapi-
de (mouvement léger et
rapide de torsion) de la
main et du poignet. Légère-
ment et aussi vite que
possible.

*Rápida vibración late-
ral* (leve y rápido movi-
miento de torsión) de la
mano y de la muñeca.
Ligeramente y tan aprisa
como sea posible.

m.d.

No 3

m. s.

The musical score is written in bass clef and consists of eight staves. The notation includes various rhythmic values, accidentals, and fingerings. The first four staves feature eighth-note patterns with triplets and slurs, while the last four staves feature sixteenth-note patterns with triplets and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp (F#).

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

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

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

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

Nº 4

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

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

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

Excelente ejercicio para obtener flexibilidad del pulgar y de toda la mano, en vista del trino. Estúdiese 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 2º dedo; los cuatro tonos siguientes con el pulgar y el 3º dedo; los cuatro últimos tonos con el pulgar y el 4º dedo.

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

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

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

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

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

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

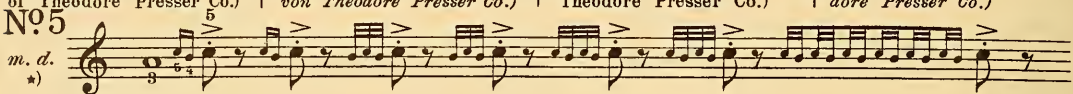
La nota redonda debe hundirse silenciosamente y quedar hundida durante todo el ejercicio.

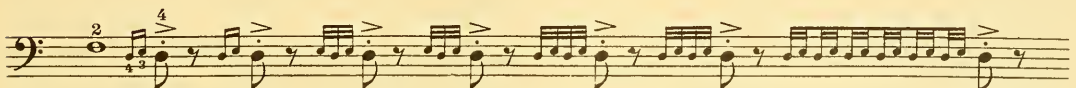
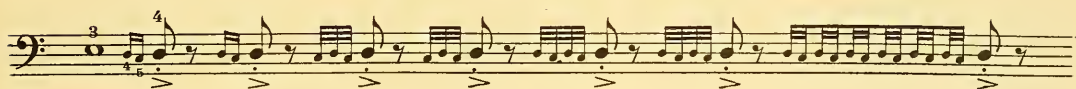
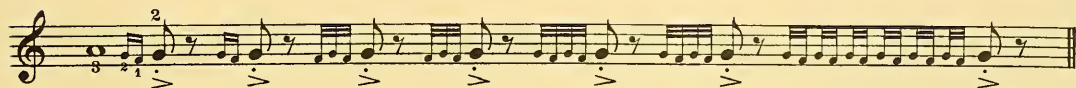
★)-★★) (Del "Pianoscrito" de Alberto Jonás. con permiso de los editores Theodore Presser Co.)

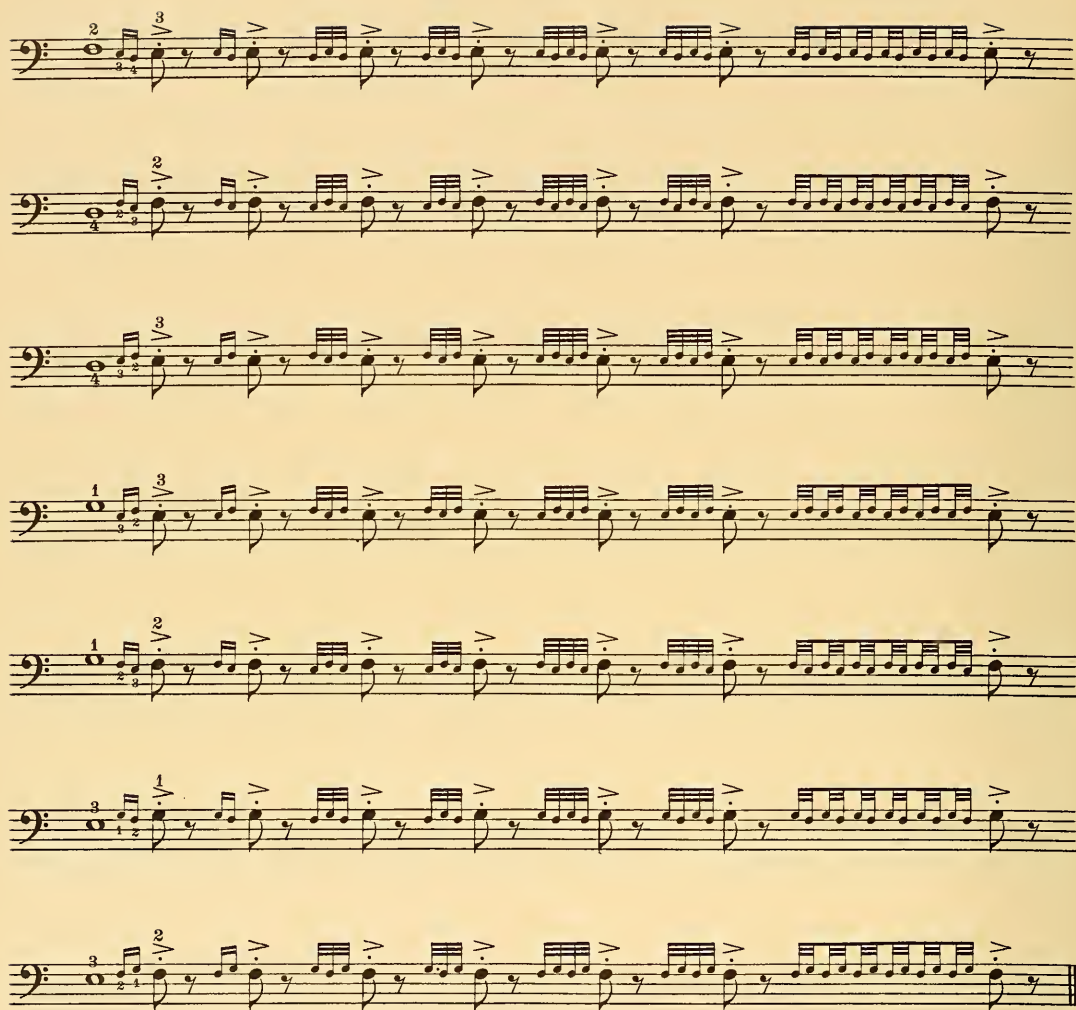
Nº 5

m. d.

★)







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 d'être donnés doivent être répétés *avec main libre*, c'est-à-dire sans les notes rondes. Il faut les étudier aussi avec les doigtés suivants pour la main droite: 535, 424, 313, 414; et les suivants pour la main gauche: 535, 424, 313, 414. En plus, on les étudiera comme suit: *p* $\longleftarrow$ *f*. Et aussi: *f* $\longleftarrow$ *p*. ★★

Se repetirán estos ejercicios con mano libre, es decir, sin las notas redondas. 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 Trillern und Elastizität des Anschlags. Die Achtel-Noten müssen scharf abgestossen werden.

Ces exercices développent la rapidité du trille et l'élasticité du toucher. Les croches doivent être jouées fortement staccato.

Estos ejercicios desarrollan rapidez en el trino, y dan elasticidad al "toucher". Las corcheas deben tocarse fuertemente staccato.

No 6

The musical score for exercise No 6 consists of four systems, each with a piano (p) and violin (v) staff. The piano staves feature eighth-note patterns with trills indicated by a '3' over the notes. The violin staves feature eighth-note patterns with trills indicated by a '4' over the notes. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

Repeat with the 5th and 4th, 3rd and 2nd, 2nd and 1st fingers.

Man wiederhole mit dem 5ten und 4ten, 3ten und 2ten, 2ten und 1ten Finger.

Répétez avec le 5^{me} et 4^{me}, 3^{me} et 2^{me}, 2^{me} et 1^{er} doigts.

Repítase con 5^o y 4^o, 3^o y 2^o, 2^o y 1^{er} dedos.

Nº 7



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.

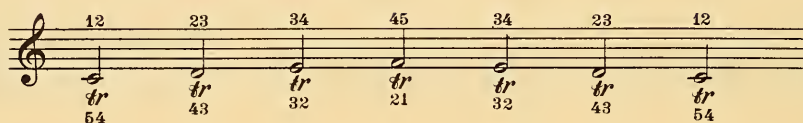
Repítase con 5º y 4º, 3º y 2º, 2º y 1º dedos.

Continuous trills are
to be executed as fol -
lows:

*Aufeinanderfolgende
Triller sind wie nach-
stehend auszuführen:*

Les trilles successifs
s'exécutent comme suit:

*Los trinos sucesivos
se ejecutan como sigue:*

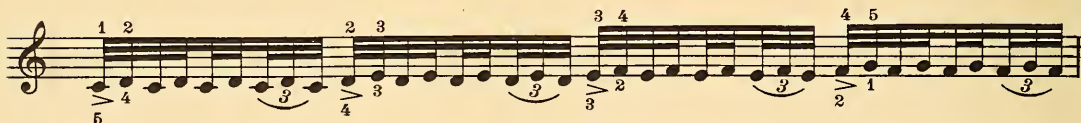
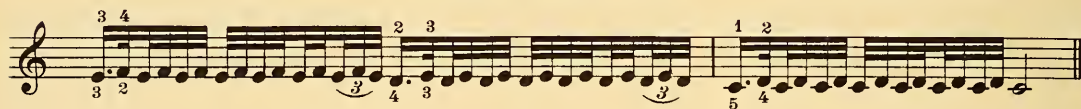
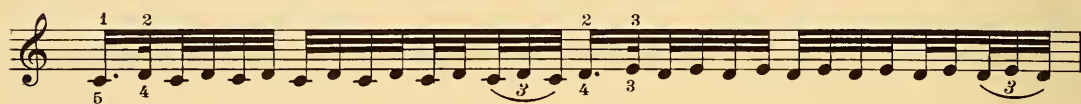


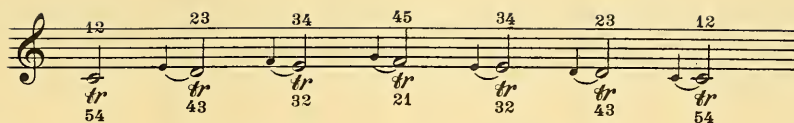
Execution:

Ausführung:

Exécution:

Ejecucion:

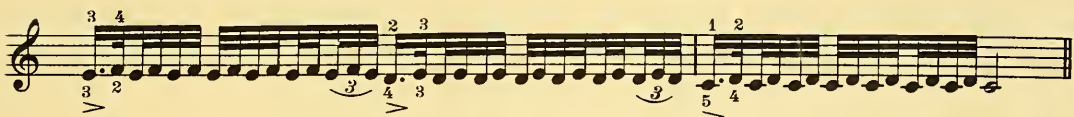




Execution:

Ausführung:

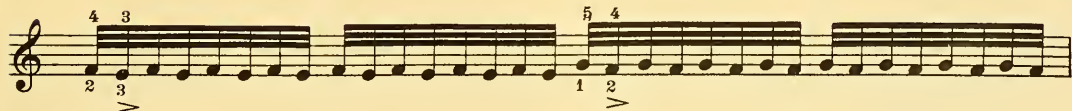
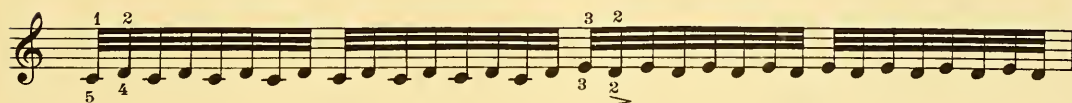
Exécution:

Ejecución:

Execution:

Ausführung:

Exécution:

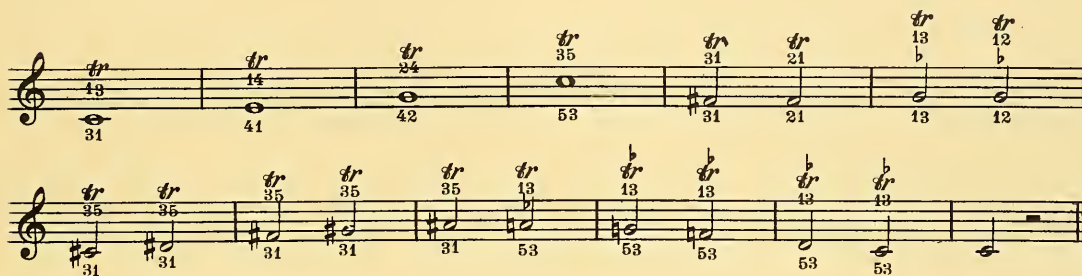
Ejecución:

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 $\text{tr} \text{tr}$

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 $\text{tr} \text{tr}$ üben.

Les trilles joués avec les deux mains donnent lieu à beaucoup d'effet et de "brio". Il faut les exécuter avec beaucoup d'égalité et de vitesse, et les étudier *f*, *p*, et $\text{tr} \text{tr}$

Los trinos con ambas manos producen mucho efecto y brillantes. Deben ser ejecutados con suma igualdad y velocidad, y hay que estudiarlos *f*, *p*, y $\text{tr} \text{tr}$

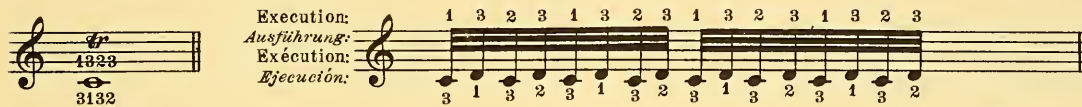


Trills with changing fingerings.

Triller mit wechseln - den Fingern.

Trilles avec change - ment de doigts.

Trinos con cambio de dedos.



etc.

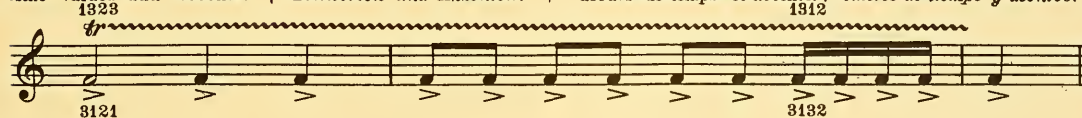


Trills with varying time values and accents.

Triller mit wechselnden Zeitwerten und Akzenten.

Trilles avec différentes valeurs de temps et accents.

Trinos con diferentes valores de tiempo y acentos.



The musical score is for a piece titled "Lento" by Franz Liszt. It is written for piano and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked "Lento". The score includes various musical notations such as slurs, ties, and fingerings. The treble staff has a "poco più lento" marking at the beginning. The bass staff has a "p dolce" marking. The score is divided into two systems. The first system has a treble staff with a "poco più lento" marking and a bass staff with a "p dolce" marking. The second system has a treble staff with a "poco più lento" marking and a bass staff with a "p dolce" marking. The score ends with a double bar line and a repeat sign.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in 3/4 time, key of D major, and consists of two systems. The first system includes a treble and bass staff with various musical notations, including a "poco rallent." marking. The second system continues the piece with a "a tempo" marking. The score is presented on a yellowed, aged paper with decorative floral patterns at the bottom.

Musical score for "The Red" by John Williams. The score is in 3/4 time, key of D major, and consists of 13 measures. The piano part is in the left hand, and the soloist part is in the right hand. The score includes various musical notations such as notes, rests, and fingerings.

pp *rallent. dim.* etc.

Eminent virtuosos play
this passage:

*Diese Passage wird
von nahhaften Virtuosen
auf folgende Art gespielt:*

D'éminents virtuoses
jouent ce passage:

*Eminentes "virtuosos" to-
can este pasaje:*

(m.s.)
dim.

p dolce
etc.

and also:

und auch:

et aussi:

y también

(m.s.)
dim.

p dolce
etc.

più mosso. $\frac{tr}{23}$ 3

[illegible]

Tempo I.

pp *dim. ritard* *ppp mp* *ppp mf etc.*

Fledermaus

*Symphonische Metamorphosen
über Johann Strauss'sche Themen*

LEOPOLD GODOWSKY *)

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

cresc.

dim.

più rall. etc.

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)

m. d.

Nº 1

m. s.

ova bassa

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

The image displays a page of musical notation, likely for guitar, consisting of eight staves. Each staff contains a sequence of chords and melodic lines, with fingerings and fret numbers indicated by numbers 1-5 above or below notes. The notation includes various musical symbols such as treble clefs, key signatures (one flat and one sharp), and dynamic markings. The music is written in a style that suggests a specific genre, possibly blues or rock, given the use of power chords and the overall structure of the piece.

First system of music, featuring four staves of music in treble clef. The music is in 2/4 time and consists of eighth-note chords. The key signature changes from one flat to two flats across the system. Fingerings are indicated by numbers 4 and 5 above the notes.

Nº 2

m. d.
8^a alla

m. s.

Second system of music, featuring four staves of music in bass clef. The music is in 2/4 time and consists of eighth-note chords. The key signature changes from one flat to two flats across the system. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes.

This page contains eight staves of musical notation, likely for a bass instrument. The notation is written in a single system, with each staff containing a series of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. Above the notes, there are numerous fingerings indicated by numbers 1 through 5. Some staves also feature accidentals (sharps, flats, and naturals) and dynamic markings (such as 'f' for fortissimo). The key signature appears to be one flat (B-flat), and the time signature is not explicitly shown but is likely 4/4 or 2/4 based on the note values. The overall style is that of a traditional musical score, possibly for a solo or a specific part in an ensemble.

Two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in F major (one flat). Both are in 4/4 time. The music consists of eighth-note chords and single notes, with fingerings 4, 5, and 3 indicated above the notes.

№ 3

Two staves of musical notation for exercise № 3. The top staff is in G major and the bottom staff is in F major. The music features eighth-note runs with fingerings 3, 4, 5, and 3. The piece ends with a double bar line and the word "etc."

(pp-mp-mf)

№ 4

m. d.

Two staves of musical notation for exercise № 4. The top staff is in G major and the bottom staff is in F major. The music features eighth-note runs with fingerings 1, 2, 3, 4, and 5. The piece ends with a double bar line and the word "etc."

(pp - mp - mf)

m.s.

1 2 3 4 3 4 5

1 2 3 4 3 4 5

1 2 3 4 3 4 5 etc.

Hands separately at first.

Zuerst jede Hand allein.

D'abord les mains séparées.

Primero manos separadas.

No 5

ppp *pp* *p* *mp*

1 4 5 1 4 5 1 4 5 1 4 5

mf *f* *ff* *ppp* etc.

1 4 5 1 4 5 1 4 5 1 4 5

Keep hands and
fore-arms relaxed.

Hände und Vorder-
arme sind locker zu
halten

Gardez les mains
et les avant-bras sou-
ples.

Consérvense las manos
y los antebrazos con gran
soltura.

No 6

etc.

Difficult, but of great
and telling effect.

Schwer, aber ungemein
wirksam.

Difficile, mais d'un
grand et profitable ef-
fet.

Difficil, pero de grande
y beneficial efecto.

mp

No 7

m.d.

mf

m.s.

mp

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 conjonction avec une mélodie se font généralement mieux en interrompant le trille chaque fois qu'une note mélodique doit être jouée et en le résument immédiatement après, d'habitude sur la note principale. Dans les exercices suivants cette exécution est employée, ainsi que d'autres exécutions motivées par le rythme ou par l'action simultanée des mains.

Los trinos que se presentan juntos con una melodía, se ejecutan mejor, en general, interrumpiendo el trino cada vez que se ha de tocar una nota melódica, y reanudándolo enseguida, de costumbre sobre la nota principal. En los ejercicios siguientes se emplea este modo de ejecución, pero también otros debidos al ritmo o a la acción simultánea de ambas manos.

Lento – Moderato – Allegro

Nº1

m.d.

etc.

Nº 2

m.s.

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

Nº 3 *Lento-Moderato-Allegro*

m.d.

m.s.

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



Lento.Moderato.Allegro



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



Nº 8



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-
gen für dieses Werk
geschrieben, von:*

Exercices originaux,
écrits expressément pour
cette oeuvre, par:

*Ejercicios originales,
escritos especialmente pa-
ra esta obra, por:*

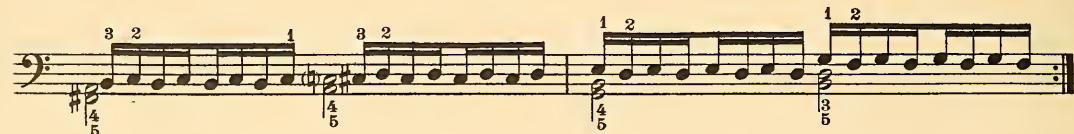
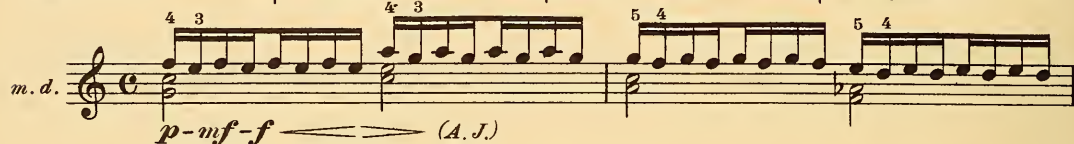
OSSIP GABRILOWITSCH

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.)*



p-mf-f - $\langle \quad \rangle$ (A.J.)

m. d.
m. s.
ottava bassa

The musical score consists of eight systems of staves. The first system is labeled with *m. d.*, *m. s.*, and *ottava bassa*. The notation is complex, featuring many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5. The dynamic markings *p*, *mf*, and *f* are shown, along with a crescendo/decrescendo hairpin. The key signature has one flat (B-flat). The score ends with a double bar line and repeat dots.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expressé-
ment pour cette oeuvre,
par

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

IGNAZ FRIEDMAN

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

*"Aparte Triller Finger-
sätze, von mir sehr viel
gebraucht; schwer, aber
für lange Triller am
bequemsten." (gezeichnet)
Ignaz Friedman.*

"Doigtés spéciaux pour trilles, très fréquem-
ment employés par moi;
difficiles, mais des plus
utiles pour les longs tril-
les" (signé:) Ignaz Fried-
man.

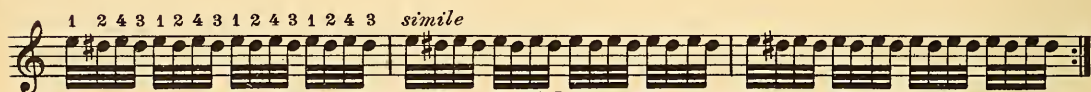
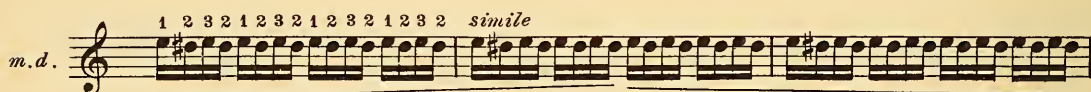
*"Digitaciones especia-
les para trinos, empleados
por mí muy a menudo;
son difíciles, pero las me-
jores que hay para los
trinos largos." (firmado)
Ignaz Friedman.*

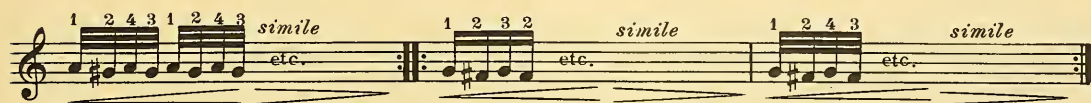
The first two finger-
ings are very ingenious
and, as far as I know,
have not been published
before. They promote
speed and flexibility of
fingers and hands, and
are indeed unusually
fine fingerings for actual
performance. Of especial
significance is the em-
phatic statement, made
by the great virtuoso as
regards their practical
value in long trills. (A. J.)

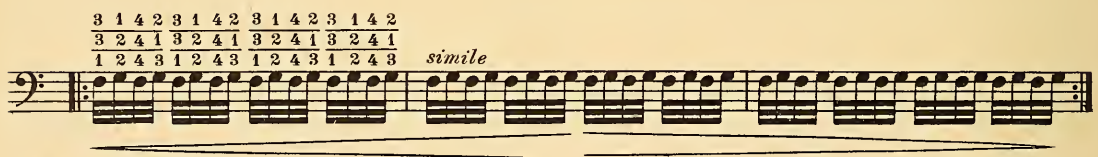
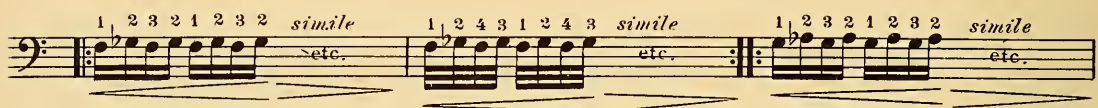
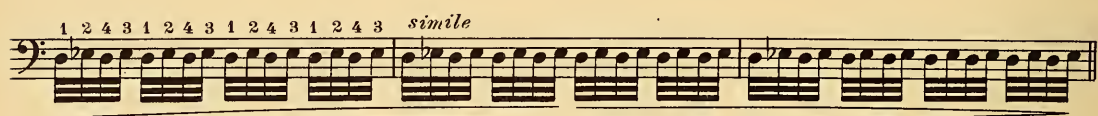
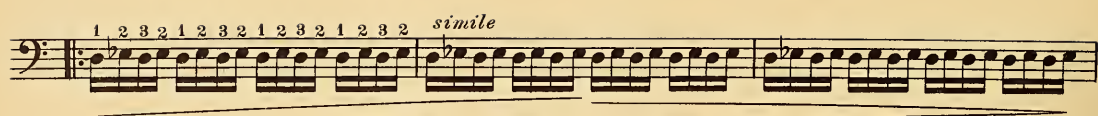
*Die ersten zwei Fin-
gersätze sind sehr ge-
schickt ausgedacht und
meines Wissens nach noch
nicht zum Abdruck ge-
bracht worden. Sie en-
twickeln in den Fingern
und Händen Schnellig-
keit und Biegsamkeit und
sind in der Tat für den
Vortrag vorzüglich. Von
besonderer Bedeutung ist
die emphatische Erklä-
rung des grossen Vir-
tuosen in Bezug auf ihren
praktischen Wert für
lange Triller. (A. J.)*

Les deux premiers
doigtés sont très ingé-
nieux, et, à ma connais-
sance, n'ont pas encore
été publiés. Ils dévelop-
pent la vitesse et la
flexibilité des doigts et
des mains: ce sont en
vérité de fort excellents
doigtés dans l'exécution
même. La déclaration
catégorique faite par le
grand virtuose au sujet
de leur valeur pratique
dans les trilles longs
est d'une signification
toute spéciale. (A. J.)

*Las dos primeras digit-
aciones 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, di-
gitaciones de suma excel-
encia. Tiene significación
especial la declaración en-
fática que acerca de su
valor práctico para los
trinos largos, da el gran
virtuoso. (A. J.)*







Original exercises,
expressly written for
this work, by

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geschrieben, von*

Exercices originaux,
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cette oeuvre, par

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

FANNIE BLOOMFIELD-ZEISLER

These cleverly devised exercises will prove of decided value in obtaining speed and "quality" in the execution of trills. They should be practised Lento-Andante-Moderato-Allegro; in *p*, *mf* and *f*. Any straining or stiffening of the hands, wrists and arms must be carefully avoided. (A. J.)

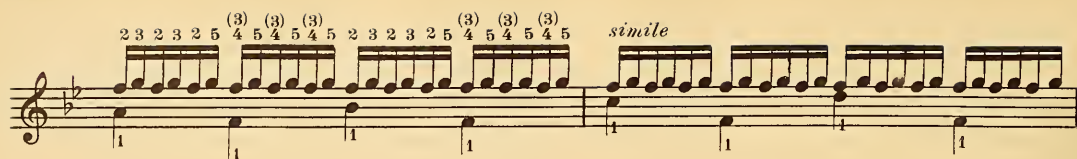
Diese geschickt ausgedachten Übungen sind von entschiedenem Werte zur Erlangung von Schnelligkeit und "Qualität" bei der Ausführung von Trillern. Man sollte sie Lento-Andante-Moderato-Allegro üben; p, mf, und f. Dabei muss man irgend eine unnötige Anstrengung oder ein Versteifen der Hände, Handgelenke und Arme vermeiden. (A. J.)

Ces exercices, fort ingénieux, sont d'une grande valeur pour acquérir la vitesse et la "qualité" dans l'exécution des trilles. On les étudiera dans les mouvements Lento-Andante-Moderato-Allegro, *p*, *mf* et *f*. On s'efforcera d'éviter toute tension ou raideur des muscles de la main, du poignet et du bras. (A. J.)

Estos ejercicios son muy ingeniosos y de gran valor para adquirir la rapidez y la "calidad" en la ejecución de los trinos. Se estudiarán sucesivamente Lento-Andante-Moderato y Allegro, y también p, mf y f. Hay que evitar toda tensión o rigidez de los músculos de la mano, de la muñeca y del brazo. (A. J.)

Nº 1

m. d.



Through all the keys | *In allen Tonarten* | Dans tous les tons | *En todos los tonos*



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

Nº2

simile

F major - F dur - Fa majeur - Fa mayor

simile

simile

B♭ major - B dur - Si♭ majeur - Si♭ mayor

etc.

Through all the keys | *In allen Tonarten* | Dans tous les tons | *En todos los tonos*

C major - C dur - Ut majeur - Do mayor

m. s.

simile

simile

F major - F dur - Fa majeur - Fa mayor

simile



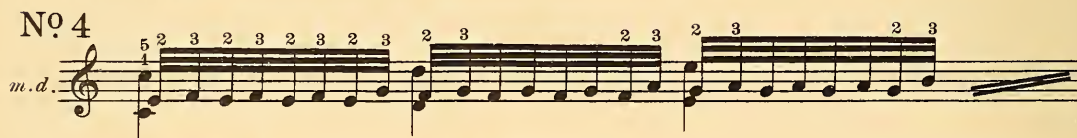
B $\flat$ major - B dur - Si $\flat$ majeur - Si $\flat$ mayor

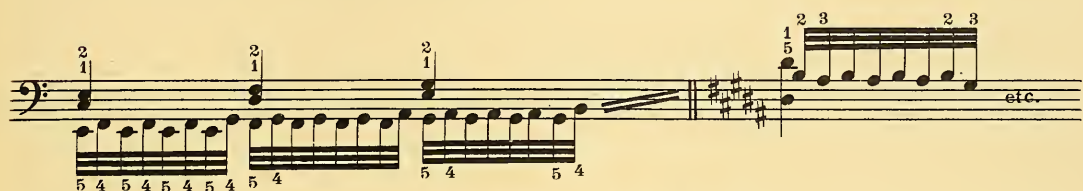


N $^{\circ}$ 3



N $^{\circ}$ 4





2 3 2 3 1 2 5 (5) 4

1 2 1 2 4

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

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

1 2 1 2 1 3

2 3 2 3 2 3 1 2 5 4

1 2 1 2 1 3

2 3 2 3 1 2 5 4 (5)

1 2 1 4 5 5 4

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

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

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KATHARINE GOODSON

When both hands play trills at the same time, these usually occur at the interval of a third, of a sixth, of an octave or of a tenth. The extreme dissonance of the following exercises has been devised as a means of exacting an especially smooth and flowing execution of the trills. It is advisable to practise them from *pp* to *mf*, but not *f* or *ff*. (A. J.)

*Wenn beide Hände zu gleicher Zeit Triller spielen, so stellen sich diese gewöhnlich zu dem Abstand von einer Terz, einer Sexte, einer Oktave oder einer Dezime. Die äusserst scharfe Dissonanz der folgenden Übung 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 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.)

$\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{5}$ *simile* $\frac{23}{34}$ $\frac{2}{3}$ $\frac{5}{5}$ *simile*
 $\frac{3}{2}$ $\frac{43}{32}$ $\frac{3}{2}$ $\frac{5}{5}$ *simile* $\frac{3}{2}$ $\frac{43}{32}$ $\frac{3}{2}$ $\frac{5}{5}$ *simile*

$\frac{3}{5}$ $\frac{23}{45}$ $\frac{3}{4}$ $\frac{23}{34}$ *simile*
 $\frac{4}{4}$ $\frac{45}{32}$ $\frac{4}{4}$ $\frac{34}{32}$ *simile*

Nº 2

$\frac{43}{54}$ $\frac{54}{32}$ $\frac{43}{54}$ $\frac{54}{32}$ *simile*

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

Nº 3



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



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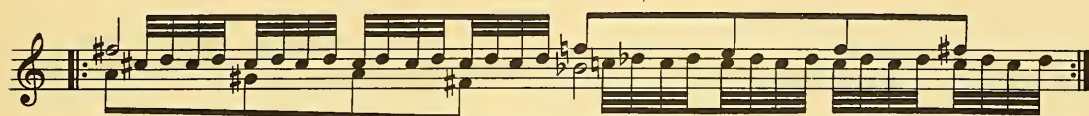
ALFRED CORTOT

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 exécu-
tés, 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.)*



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

8-
3 13 23 23 24 24
m. d. m. s. m. s. m. d. m. s.
sf pp (m. s.) (m. s.)
3 3 3 2 4 2 2 4 5 5
1 3
(sordini)

8-
24 25 35 45
m. s. m. s. m. d.
4 2 4 2 2 4 2 4 2 2 3 1
P. d. P. d. P. d.

Musical score for piano and voice, measures 132-135. The score is written in G major and 4/4 time. The piano part features a continuous eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The voice part consists of a single melodic line with various ornaments and slurs.

Measures 132-135: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with various ornaments and slurs. The score includes dynamic markings such as *pp* and *etc.*

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 Beethoven'schen 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 Ut majeur.

Sonata Op. 53 en Do mayor.

LUDWIG van BEETHOVEN

Prestissimo

The musical score is written for piano and bass. It begins with a forte (f) dynamic and a trill in the right hand. The first system includes a decrescendo (decres.) marking. The second system starts with a piano (p) dynamic and features a crescendo (cresc.) and a decrescendo (decres.) in the right hand. The third and fourth systems continue the trill with various fingerings and dynamics, including piano (pp) and fortissimo (ff) markings. The score includes numerous fingerings, slurs, and articulation marks.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements:

- System 1:** Treble staff has a series of eighth notes with a slur. Bass staff has triplets of eighth notes. Dynamics include *pp* and *ppp*. An *acc.* (accents) mark is present in the bass staff.
- System 2:** Treble staff has a series of eighth notes with a slur. Bass staff has triplets of eighth notes. Dynamics include *pp*. An *acc.* mark is present in the bass staff.
- System 3:** Treble staff has a series of eighth notes with a slur. Bass staff has triplets of eighth notes. Dynamics include *pp*. An *acc.* mark is present in the bass staff.
- System 4:** Treble staff has a series of eighth notes with a slur. Bass staff has triplets of eighth notes. Dynamics include *pp*. An *acc.* mark is present in the bass staff.
- System 5:** Treble staff has a series of eighth notes with a slur. Bass staff has triplets of eighth notes. Dynamics include *pp*. An *acc.* mark is present in the bass staff. The system ends with "etc." in the bass staff.

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, alsq als Sechzehntelnoten, weiter zu spielen. Im zweiten Beispiel braucht das oberste B im dritten Takt nicht gehalten zu werden.

A l'entrée du mode majeur, dans le premier exemple, le trille doit être continué avec un battement deux fois plus rapide, c'est-à-dire en doubles croches. Dans le second exemple il n'est pas nécessaire de tenir le si bémol supérieur dans la troisième mesure.

Con la entrada del modo mayor, en el primer ejemplo, el trino debe tocarse dos veces mas aprisa, es decir en valor de semi corcheas. En el segundo ejemplo no es necesario sostener el si b superior en el tercer compás.

Sonata Op. 106 in B $\flat$ major.

Sonate Op. 106 in B dur.

Sonate Op. 106 en Si $\flat$ majeur.

Sonata Op. 106 en Si $\flat$ mayor.

LUDWIG van BEETHOVEN

Allegro ($\text{♩} = 112-120$)

(1)

f *f* *p*

(2)

dimin. *p* etc.

(3)

cresc.

Execution: | Ausführung: | Exécution: | Ejecución:

(1)

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

Hans von Bülow.

von Bülow.

von Bülow.

von Bülow.

(2)

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

(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. 12Ungarische Rhapsodie
No. 12Rhapsodie Hongroise
No. 12Rapsodia Húngara
No. 12

FRANZ LISZT

Allegretto gioioso

First system of musical notation. Treble and bass staves in B-flat major (three flats) and 2/4 time. The treble staff begins with an 8-measure rest, followed by a melodic line with dynamics *p* and *marcato il tema*. The bass staff has an 8-measure rest followed by a bass line. Fingerings 1, 3, 2, 3 are indicated for the treble staff. A slur connects the first two measures of the treble staff.

Second system of musical notation. Continuation of the first system. The treble staff features a melodic line with a crescendo hairpin and a *rit.* (ritardando) marking. The bass staff continues the bass line. An 8-measure rest is shown at the beginning of the system.

Third system of musical notation. The treble staff contains a rapid ascending scale marked *ppp* (pianississimo), which then descends. The bass staff continues the bass line. The system concludes with a *pp* (pianissimo) marking and the text "etc." indicating the piece continues.

Execution:

Ausführung:

Exécution:

Ejecución:

Allegretto gioioso (♩ 126)

Fourth system of musical notation. Treble and bass staves in B-flat major and 2/4 time. The treble staff features a rapid ascending scale marked *p* (piano). The bass staff has an 8-measure rest followed by a bass line. Fingerings 2, 3, 1, 3, 1, 3, 1, 0 are indicated for the treble staff. A slur connects the first two measures of the treble staff.

Alternating Trills.

To be played without nervous twitchings, with easy, well balanced wrists and arms, slowly at first, then faster and faster. This trill must finally be executed with virtuoso-like brilliancy and with perfect command of all the shadings. Use the same fingers in both hands.

Ablösende Triller.

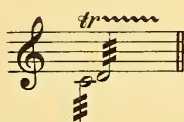
Sie müssen ohne nervöse Zuckung, mit leichten, gleichmässig abgelösten Handgelenken und Armen, zuerst langsam, dann immer schneller gespielt werden. Zuletzt muss dieser Triller mit virtuosenhafter Eleganz, sowie mit Beherrschung der Schattierungen ausgeführt werden. Man gebrauche in beiden Händen dieselben Finger.

Trilles alternants.

Ils doivent être exécutés sans secousses nerveuses, et avec des poignets et des bras souples et bien équilibrés; étudiez d'abord lentement; puis, de plus en plus vite. Ce trille doit, finalement, être exécuté avec le brillant du virtuose et avec la maîtrise absolue des nuances. Employez le même doigt dans les deux mains.

Trinos alternantes.

Tienen que ejecutarse sin sacudidas nerviosas y con soltura de muñecas y brazos flexibles y bien equilibrados. Es-túdiese primeramente despacio; luego más y más aprisa. Finalmente, tienen que ser ejecutados con la brillantez del "virtuoso," y con dominio completo de los matices. Empléese el mismo dedo en ambas manos.

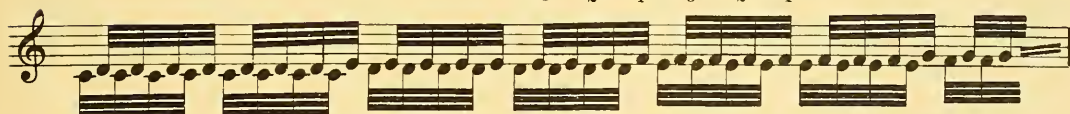
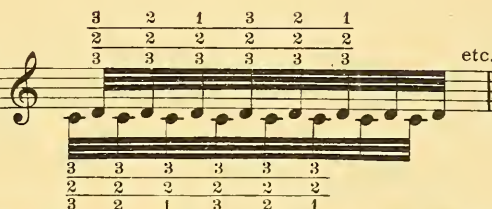


Execution:

Ausführung:

Exécution:

Ejecución:

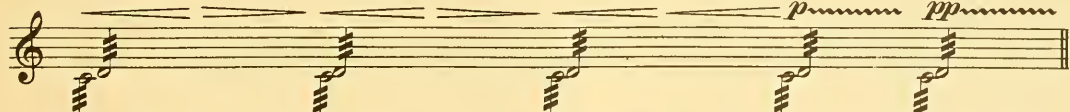


In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos.



In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos.

Examples.

Beispiele.

Exemples.

Ejemplos.

La Campanella

PAGANINI-LISZT

8.

f

(senza pedale)

(crescendi e diminuendi a piacere)

(due mani)

tr

etc.

Variations:

Variationen:

Variations:

Variaciones:

PAGANINI-BRAHMS

Var. 14

Allegro

sf

diminuendo

etc.

Rhapsody No 2

Rhapsodie No 2

Rhapsodie No 2

Rapsodia No 2

FRANZ LISZT

sf

r.h.

l.h.

crescendo

rinforzando

dimin. molto

riten. etc.



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 angouissante épreuve, non seulement de l'exécution elle-même, mais encore des minutes, des heures, et même des jours qu'il précèdent. En outre, c'est ce qui prive l'exécutant d'assurance, d'autorité, et ce qui n'est pas le moins important du plaisir qu'un pianiste de bonne école devrait ressentir lorsqu'il déploie son talent, lorsqu'il initie son auditoire aux beautés d'une composition musicale.

Dans le Chapitre "Justesse - L'Art de jouer sans faire de fausses notes" Livre II page 427 à 508) se trouvent toutes les raisons du manque de pureté technique, ainsi que les moyens d'acquérir la sûreté du mécanisme.

Toutefois, il est avéré que bien des pianistes qui sont maîtres de leur jeu lorsqu'ils étudient, ne le sont que rarement, sinon jamais, lorsqu'ils jouent en présence de tiers.

Quel est le professeur de piano à qui un élève

Como Estudiar Como Ejecutar

Más de un pianista de talento, por no darse cuenta claramente de la diferencia que existe entre el estudio y la ejecución, se encuentra en la imposibilidad de demostrar plenamente sus habilidades al tocar en público o en reunión privada. Es también una de las razones que motivan nerviosidad y falta de confianza en sí mismo. Hace una pesadilla, no solamente del momento de ejecutar la pieza, sino también de los minutos, de las horas y hasta de los días que le preceden. Le priva de reposo, certeza y autoridad y, lo que no es de menor importancia, del placer que un pianista bien preparado debe sentir cuando demuestra su talento, dando a conocer a sus oyentes las bellezas de una composición musical.

En el Capítulo "Seguridad - El Arte de Tocar sin dar Notas Falsas" Libro II Páginas 427 a 508) se han enumerado las causas de la falta de la tan deseada seguridad técnica, así como los medios de adquirirla.

Sin embargo, está probado que muchos pianistas no tienen esta seguridad técnica más que cuando estudian y carecen de ella al tocar para oyentes.

Habrá Profesor de piano a quien su discípulo no haya dicho alguna vez: En casa toqué la pieza sin

making them?"

And it really is as the pupil says.

What is the reason?

"Zu Hause vermochte ich das Stück ohne Fehler zu spielen, aber jetzt, bei der Stunde, kann ich die Fehler nicht vermeiden!" Und es verhält sich in der Tat wie der Schüler sagt.

Was ist die Ursache hiervon?

n'a pas dit: "Chez moi, j'ai joué ce morceau sans faute, mais maintenant, pendant la leçon, je ne puis m'empêcher de faire des erreurs." Et il en est, en effet, bien ainsi.

Quelle en est la raison?

faltas, pero ahora, en la lección, no puedo evitarlas"? 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.

Wie man üben soll

Üben ist nichts weiter als die Gelegenheit zur Erlernung guter oder schlechter Angewohnheiten.

Die Grundlage des Übens ist Wiederholung einer Passage bis sie fehlerlos gespielt werden kann. Die Anleitungen auf Seite 179 Buch I welche die verschiedenen Möglichkeiten zeigen die Übungen von Czerny durchzuspielen statt sie einfach in der gleichen Weise 30 oder 40 Mal zu wiederholen, sowie die "Vorübungen zu den zitierten Stücken," welche in diesem Werk angegeben sind, sind wirkungsvolle Mittel, um den Wert des Übens zu erhöhen. Einige besondere Punkte müssen jedoch noch hervorgehoben werden.

Comment Étudier

Étudier, c'est simplement le moyen d'acquiescir de bonnes ou de mauvaises habitudes.

La base de l'étude est la répétition d'un passage jusqu'à ce qu'on sache l'exécuter impeccablement. Les indications données page 179, Livre I qui montrent la façon de varier l'étude des exercices de Czerny, au lieu de les répéter simplement 30 ou 40 fois, ainsi que les différents "Exercices Préparatoires, pour les morceaux cités" qui se trouvent dans cet ouvrage, sont d'excellents moyens d'augmenter la valeur de l'étude. Il reste, néanmoins, bien d'autres aspects à considérer.

Como Estudiar

El estudio es sencillamente el medio de adquirir buenas o malas costumbres.

La base del estudio es la repetición, es decir, repetir el pasaje hasta que se pueda ejecutar con precisión. Las indicaciones en la página 179 Libro I que muestran la manera de variar el estudio de los ejercicios de Czerny, en lugar de repetirlos del mismo modo 30 o 40 veces, así como los "Ejercicios Preparatorios para las Piezas Citadas," que se hallan en esta obra, son excelentes medios para aumentar el valor del estudio. Quedan, sin embargo, varios otros aspectos que considerar.

Advices and Suggestions

Do not rush to the piano in the morning, only to find out, after you have started to practise, that there are many little things that you should have first attended to in

Anweisungen und Vorschläge.

Man stürze sich nicht gleich am Morgen auf das Klavier, um schliesslich herauszufinden, dass nachdem man zu üben begonnen hat, eine Menge kleiner Dinge zu erledigen sind,

Conseils et Suggestions

Ne pas se précipiter au piano le matin pour s'apercevoir après avoir commencé à étudier, qu'il y a une foule de petites choses dont on aurait dû s'occuper d'abord; il faut,

Consejos y Sugestiones

No hay que precipitarse al piano por la mañana, empezar a estudiar y encontrarse después con que hay varias pequeñas cosas que hubieran debido hacerse antes, para

order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study. (See Chapter "Schedule for Daily Practice").

Just as it is advisable to have a good mental picture of the piece before attempting to memorize it (see Chapter "The Art of Memorizing"), so it is urgent to have a good mental picture of it for the sake of the technique itself.

When practising, it is not absolutely necessary to start at the beginning of the piece. The piece should be divided in sections, according to the difficulties which it contains, and each section should be practised separately.

The following is worth remembering:

When starting to practise a piece, do not take many pages in succession; one, or two, or four or eight measures at a time is enough.

If mistakes occur, do not go back to the top of the page, hoping to "get through" at your second attempt. Repeat, carefully, the faulty measure, or half-measure, six times in succession without a mistake. Then play again, six times in succession faultlessly, but beginning a little further back, and repeat this

die zuerst hätten vorge-nommen 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'interrompre 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

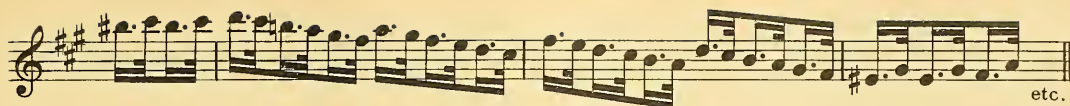
Presto de la Fantaisie en Fa # mineur

Presto de la Fantasia en Fa # menor

F. MENDELSSOHN-BARTHOLDY

Presto

Allegretto



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

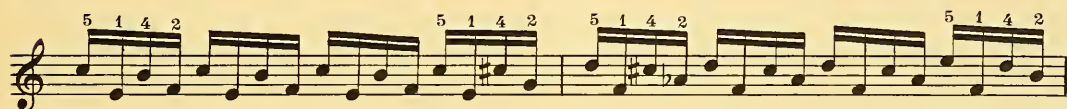
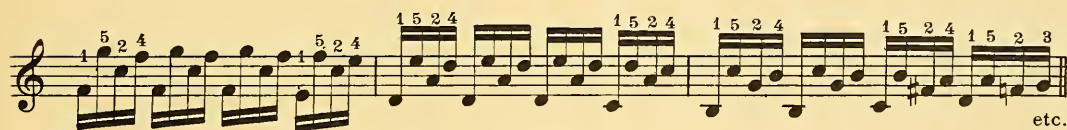
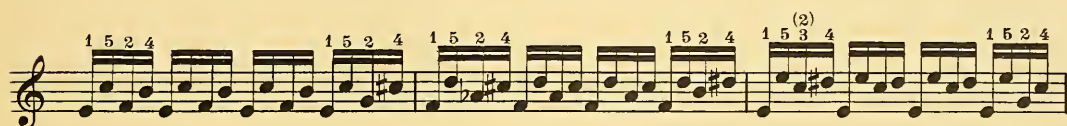
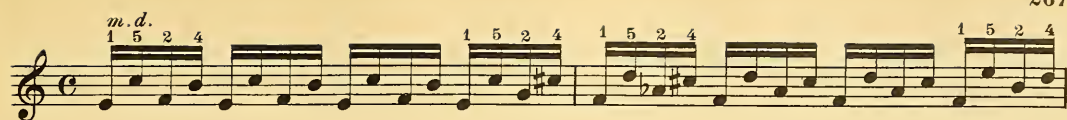


First system of a musical score. It consists of a grand staff with a treble and bass clef. The treble staff contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Above the treble staff, there are several sets of numbers (4 3, 4 3, 4 2, 4 2, 4 2, 5 1, 4 2, 5 1, 3 2) indicating fingerings or articulation. The bass staff contains simpler rhythmic patterns, mostly eighth and sixteenth notes. Below the bass staff, there are markings: "Ped." (pedal), a flower-like symbol, "Ped.", another flower-like symbol, and "etc." followed by a "3" indicating a triplet.

Second system of the musical score. It is in 2/4 time. The treble staff has a series of chords and single notes with accents (>) and fingerings (5 1, 4 2, 4 2, 5 1, 4 2, 5 4). The bass staff has a steady eighth-note accompaniment. The system is marked with a forte *f* dynamic. It ends with "etc." and another *f* marking.

Third system of the musical score. The treble staff continues with complex rhythmic patterns and accents. The bass staff has a steady eighth-note accompaniment. The system is marked with "etc." in both staves.

Fourth system of the musical score. The treble staff continues with complex rhythmic patterns and accents. The bass staff has a steady eighth-note accompaniment. The system is marked with "etc." in both staves.



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 instande sein sollte, beim Üben drei Mal soviel zu leisten als auf dem Konzert-Podium.

Alle Passagen, die mit Legato bezeichnet sind, sollten auch Staccato geübt werden, wodurch Fingerschnelligkeit und Leichtigkeit des Anschlages erreicht werden wird.

"Sprünge" sollten nach den in dem Kapitel "Treffsicherheit Wie man spielen kann ohne falsche Noten anzuschlagen" gegebenen Anweisungen ausgeführt werden. Wenn man beim Üben solcher Sprünge den Abstand zwei oder drei Mal vergrößert, so wird er nach einiger Zeit geringer und leichter ausführbar erscheinen.

Beim Beginn das Übens eines Stückes, gebrauche man nicht die Pedale; sobald jedoch die technischen Schwierigkeiten des Stückes bemeistert worden sind, sollten die Pedale stets gebraucht werden. Man gebrauche die Pedale nicht erst bei besonderen Gelegenheiten! Man beachte die Anweisungen, die in dem Kapitel "Der künstlerische Gebrauch der Klavierpedale" angegeben sind.

Man konzentriere sich ausschliesslich auf die vorliegende Aufgabe. Fühlt man sich nicht gesammelt genug, so sollte man nicht weiter spielen.

Man zähle die Wiederholungen, womit die Zahl des

En ce qui concerne les passages longs et difficiles qui requièrent de l'endurance, le pianiste doit s'efforcer de les jouer trois fois de suite sans s'arrêter, d'après le principe de Hans von Bülow, qui veut que l'on puisse accomplir chez soi trois fois plus qu'en public.

Tous les passages écrits legato s'étudient aussi staccato; ce procédé donne de la rapidité aux doigts et de la légèreté au toucher.

Les "sautes" s'exécuteront d'après les indications données dans le chapitre "Justesse." Si l'on augmente deux et même trois fois la distance des sauts, en étudiant, le saut original semblera, au bout de peu de temps, moindre et d'une exécution facile.

Ne pensez qu'à la tâche que vous vous êtes imposée. Si votre esprit vagabonde, arrêtez-vous tout de suite.

Comptez vos répétitions, c'est-à-dire le nombre de fois que vous jouez un passage. Si vous ne le faites pas, vous 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 "toucher."

Los "saltos" se ejecutarán según las indicaciones dadas en el capítulo "Seguridad-El Arte de Tocar sin dar Notas Falsas." Aumentando dos y tres veces la distancia de los "saltos" al estudiar, resultará, después de algún tiempo, que el "salto" primitivo parecerá pequeño y de ejecución fácil.

Al principio estúdiese sin usar los pedales, pero empléense tan pronto se haya dominado la parte técnica de la pieza. No se deje el uso de los pedales para grandes ocasiones! Obsérvense las indicaciones dadas en el Capítulo "Empleo Artístico de los Pedales." No se piense sino en lo que se está haciendo. Mientras la mente vague no hay que seguir tocando.

Contar las repeticiones, es decir, el número de veces que se repite un pasaje. Se no se hace así, muy pronto se encontrará cansado men-

tally tired, and three repetitions will seem a great deal, whereas if you count, you will not mind twelve repetitions.

Approach a difficult passage with buoyant determination and great energy, not in a lazy, comfortable manner.

Do not practise a passage until your mental alertness and your keenness of eye have become blunted. Stop in time and take hold of a different passage of the piece; but return often to the passage that offers technical difficulty.

Avoid making the same mistakes over and over again. Read carefully the Chapter "Accuracy—How to Play Without Striking Wrong Notes" and you will soon find out why these mistakes are recurrent. Many mistakes are due to improper or poorly chosen fingerings, others to a wrong mental conception as to distance and the motions of the fingers, hands and arms.

Do not practise sections only. After every difficult section has been conquered practise whole pages and, finally, the whole piece.

Practise the piece not only for the sake of the technique; practise also the singing passages, the touch, the phrasing. Practise for the sake of dynamics and agogics; of rhythm and accentuation, of pedals, of style.

Durchspielens einer Passage gemeint ist. Sofern man dies nicht tut, wird man sich bald geistig erschöpft fühlen und drei Wiederholungen werden als sehr viel erscheinen, während wenn man zählt, selbst zwölf Wiederholungen als nicht zu viel erscheinen werden.

Man gehe an eine schwierige Passage mit kühner Entschlossenheit und grosser Energie heran, nicht in einer gemächlichen, bequemen Art und Weise.

Man übe nicht eine Passage solange bis geistige Frische und Schürfe des Blicks erlahmen. Man höre rechtzeitig auf und nehme eine andere Passage des gleichen Stückes vor. Doch sollte man häufig auf die Passage zurückkommen, die technische Schwierigkeiten bietet.

Man vermeide die stete Wiederholung der gleichen Fehler. Man lese sorgfältig das Kapitel "Treffericherheit Wie man spielen kann ohne falsche Noten anzuschlagen" und man wird bald die Ursache herausfinden, warum diese Fehler wiederkehren. Viele Fehler sind einem unrichtigen oder mangelhaftem Fingersatz zuzuschreiben, andere einer unrichtigen Vorstellung von Abstand und den Bewegungen der Finger, Hände und Arme.

Man übe nicht lediglich Abschnitte. Nachdem jeder schwierige Abschnitt gemeistert worden ist, übe man ganze Seiten und schliesslich das ganze Stück.

Das Stück sollte nicht

lante et paresseuse.

Ne travaillez pas un passage jusqu'à ce que votre vivacité mentale et la rapidité de votre vue soient émoussées. Arrêtez-vous à temps et commencez un autre passage du morceau; mais revenez souvent au passage qui offre de la difficulté technique.

Ayez soin de ne pas refaire sans cesse les mêmes fautes. Lisez attentivement le chapitre sur la "Justesse Technique" qui vous fera vite comprendre pourquoi ces fautes se reproduisent. Beaucoup de fautes sont dues à des doigtés fautifs ou mal choisis, à une mauvaise conception mentale de la distance et des mouvements des doigts, des mains et des bras. N'étudiez pas que par sections. Après avoir maîtrisé une section difficile, jouez des pages complètes et, enfin, plusieurs fois le morceau tout entier.

Étudiez le morceau non seulement pour la technique; appliquez-vous aussi aux passages chantants, au toucher, au phraser. Étudiez pour la dynamique et l'agogique, pour le rythme et l'accentuation; pour les pédales et pour le style.

N'étudiez pas sans suite des passages isolés de plusieurs morceaux. Cette habitude de travailler de-ci, de-là, sape la force et la fidélité de la mémoire, car elle enlève

talmente y tres repeticiones parecerán mucho, mientras que si se cuentan, podrá llegar hasta doce repeticiones sin ningún esfuerzo.

Atáquese un pasaje difícil con determinación y gran energía; no de un modo perezoso y confortable.

No se siga estudiando un pasaje cuando la actividad mental y la viveza de la mirada empiezan a entorpecerse. Pararse a tiempo y trabajar otro pasaje de la pieza, pero volver a estudiar a menudo el pasaje que ofrece dificultad técnica.

Evitar repetir las faltas. Léase con cuidado el capítulo "Seguridad—El Arte de Tocar sin dar Notas Falsas" y se verá la razón por la cual estas faltas se repiten. Muchas faltas se deben a digitaciones inadecuadas o mal escogidas, otras a mala concepción mental en cuanto a distancia y movimientos de los dedos, de las manos y de los brazos.

No se practiquen secciones solamente. Después de haber dominado todas las secciones difíciles, 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 Reger; Minuet by Rheinberger, etc.)

One may likewise alternate passages that make technical demands on different sets of fingers: "Traumeswirren" by Schumann (mostly 4th and 5th fingers of the right hand); "La Piccola" by Leschetizky, (mostly thumb, 2nd and 3rd finger of right hand).

It is judicious to practise alternately technical passages and singing passages of the same piece.

Few pianists are aware of the benefit that results from practising softly passages meant to be played *forte*. When

allein der Technik halber geübt werden; sondern man übe auch die "gesanglichen" Passagen, den Anschlag und die Phrasierung. Man übe auch die Dynamik und Agogik; den Rhythmus und die Akzentuierung sowie auch Pedale und den Styl überhaupt.

Man übe nicht einzelne Passagen von verschiedenen Stücken durcheinander. Diese Angewohnheit, die oder jene Stelle verschiedener Stücke zu üben, untergräbt die Kraft und Zuverlässigkeit des Gedächtnisses; denn sie beraubt den Spieler der inneren Vision eines Stückes als Ganzes. Eine Ausnahme mag indessen gemacht werden, wenn es sich um technische Passagen von Stücken handelt, die an eine Hand allein besondere Anforderungen stellen. So mag man beispielsweise Passagen des "Perpetuum Mobile" von Weber (rechte Hand) und technische Passagen für die linke Hand allein (Praeludium und Nocturno von Scriabine; Sextett aus "Lucia" von Donizetti, arrangiert von Leschetizky; Praeludium und Fuge von Max Reger; Menuett von Rheinberger usw.) abwechseln spielen.

Man kann auch abwechselnd Passagen vornehmen, die technische Anforderungen an verschiedene Kombinationen von Fingern stellen, wie beispielsweise "Traumeswirren" von Schumann (meistens vierte und fünfte Finger der rechten Hand); "La Piccola" von Leschetizky (meistens Daumen, zweiter und dritter Finger der rech-

à l'exécutant la vision intérieure de la composition prise dans son ensemble. Pourtant, on peut faire une exception pour les passages de morceaux exigeant, les uns plutôt la main gauche, les autres plutôt la droite.

Ainsi on peut étudier alternativement des passages du "Mouvement Perpetuel" de Weber (main droite) et des passages de morceaux écrits pour la main gauche seule (Prélude et Nocturne pour la main gauche seule, par Scriabine; sextuor de "Lucia" de Donizetti, arrangé par Leschetizky; Prélude et Fugue, par Max Reger; Menuet par Rheinberger, etc.)

On peut également faire alterner des passages écrits pour différentes combinaisons de doigts; "Songes Voilés" de Schumann (plutôt le quatrième et le cinquième doigt de la main droite); "La Piccola" par Leschetizky, (plutôt le pouce, l'index et le médium)

Au début, étudiez sans pédales, mais employez-les aussitôt que vous avez conquis le côté technique du morceau. Ne réservez pas l'emploi des pédales pour les grandes occasions! Observez les indications données dans le chapitre "L'emploi artistique des pédales du piano"

Il est judicieux d'alterner des passages tech-

pedales y el estilo.

No se practiquen pasajes aislados de varias piezas mezclándolos.

Esta costumbre debilita la memoria, pues despoja al pianista de la visión mental de la composición completa. Se pueden exceptuar, sin embargo, los pasajes técnicos que requieran mayor ejecución de una de las manos. Por ejemplo: Se pueden practicar, de una manera alternada, pasajes del "Movimiento Perpetuo" de Weber, (mano derecha) y pasajes para la mano izquierda solamente (Preludio y Nocturno de Scriabine, Sexteto de "Lucia" de Donizetti, arreglado por Leschetizky, Preludio y Fuga de Max Reger, Minuetto 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 in he works. Those who might think that piano practice means only exercising the fingers are greatly mistaken. Concentration of thought, singleness of purpose and meditation are as necessary as manual dexterity.

For this reason, too, one should avoid anything likely to divert

ten Hand).

Es ist ratsam, technische und singende Passagen des gleichen Stückes abwechselnd zu üben.

Wenige Pianisten sind sich des Vorteils bewusst, den sie aus dem leisen Üben von Passagen ziehen können, die Forte geschrieben sind. Beim Spielen solcher lauten Passagen, namentlich in einem lebhaften Tempo, sind schrofpe und selbst heftige Bewegungen manchmal unvermeidlich. Das leise Üben solcher Passagen befähigt den Pianisten, diese Schrofpeheit 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, Feingefühligkeit 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, sobretudo en tiempo vivaz, la brusquedad y la violencia de los movimientos son a veces inevitables. Estudiándolos suavemente el pianista puede eliminar esta brusquedad y violencia y adquirir seguridad técnica y movimientos reposados y fáciles; por supuesto que estos movimientos, a pesar de la suavidad del "toucher," deben ser precisos y rápidos, cuando así sea requerido.

El pianista debe asimismo estudiar pasajes difíciles silenciosamente, es decir, tocando las teclas sin hundirlas. Esta última manera de estudiar desarrolla la rapidez de la mirada, sensibilidad del "toucher," audición mental y la memoria.

Para obtener los mejores resultados de su estudio, el pianista debe estar solo, es decir, que no debe distraerse por personas que entran y salen del cuarto donde estudia. Los que creen que el estudio del piano consiste simplemente en ejercitar los dedos, están en un gran error. Concentrar las facultades mentales, seguir el propósito y meditar, son tan necesarios como la destreza manual.

Por esta razón, se evitará todo lo que pueda distraer.

El piano debe estar colocado de tal suerte que la luz que ilumina

one's attention.

The piano should be placed in such manner that the light which illuminates the keyboard and the music which the pianist is reading comes from his left or his right side, or over his shoulders. One should never practise facing the light; soreness in the eyes and nervous fatigue are the unavoidable results.

Revolving stools are not suitable for extended practice. A solid chair, with a back, is, by all means, preferable. Chairs, the seat of which can be raised or lowered at will, are obtainable in most countries.

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

dem Klavier reine Fingerarbeit sei, befinden sich in einem grossen Irrtum. Konzentration der Gedanken, Streben nach Erreichung eines Ziels und Sammlung sind ebenso nötig wie Fingerfertigkeit.

Aus dem gleichen Grunde sollte alles vermieden werden, das die Aufmerksamkeit ablenken könnte.

Das Klavier sollte in eine solche Beleuchtung gerückt werden, dass das Licht, welches auf die Klaviatur fällt sowie auf die Noten, von denen der Pianist spielt, von der linken oder rechten Seite oder über seine Schultern kommt. Man sollte niemals gegen das Licht üben; Schmerzen in den Augen und nervöse Ermattung sind die unausbleiblichen Folgen.

Drehstühle sind nicht geeignet für längeres Üben. Ein solider Stuhl mit einer Lehne ist in jedem Falle vorzuziehen. Stühle, deren Sitze nach Belieben höher oder niedriger gestellt werden können, sind an den meisten Plätzen erhältlich.

Die Dauer des täglichen Übens und die Art der Einteilung des Übens hängt völlig von der individuellen Fähigkeit, Ausdauer, Konzentrationsgabe und dem persönlichen Temperament ab. Es ist nicht ratsam, sich eine Reihe von kurzen Zeitabschnitten von je 15 bis 20 Minuten anzugewöhnen, die durch irgend eine andere Beschäftigung abgelöst werden; denn die Folge wird ein Mangel an geistiger und körperlicher Ausdauer sein.

telle façon que la lumière frappant le clavier et la musique étudiée arrive par la gauche ou la droite du pianiste, ou passe par dessus ses épaules. On ne devrait jamais étudier face à la lumière, ce qui provoque de la fatigue des yeux et des nerfs.

Le nombre d'heures que l'on doit étudier par jour et la manière d'employer son temps dépendent entièrement de l'aptitude individuelle, de l'endurance, de la force de concentration et du tempérament. Il n'est pas bon de travailler 15 ou 20 minutes à la fois, en intercalant d'autres occupations: il en résulte un manque d'endurance physique et mentale. Il n'est guère bon, non plus, de travailler trois ou quatre heures sans s'arrêter, car il n'est pas possible de concentrer son esprit aussi longtemps, même si les forces physiques ne fléchissent pas. D'une heure à deux heures à la fois semblent répondre aux capacités de la moyenne des pianistes. La première période, le matin, devrait être la plus longue. C'est pourquoi il n'est pas bon d'étudier d'abord une heure, puis une heure et demie, et plus tard deux heures. L'ordre inverse est préférable.

On ne devrait pas faire de travail technique le soir, après le re-

el teclado y la música que se lee venga por el lado izquierdo o derecho, o por encima de la espalda del pianista. No se debe estudiar contra la luz, pues cansa la vista y los nervios.

Asientos giratorios no convienen, especialmente para estudios prolongados. Una silla fuerte, con respaldo, es por todo concepto preferible. En casi todos los países se pueden obtener sillas cuyos asientos se pueden subir o bajar a voluntad.

El número de horas que se debe estudiar diariamente y el modo de dividir el estudio, dependen enteramente de la aptitud, resistencia, fuerza de concentración y temperamento individual. No es de aconsejarse estudiar en una serie de períodos de 15 a 20 minutos cada uno, divididos por otra ocupación; el resultado será falta de resistencia física y mental. Tampoco hay que estudiar tres o cuatro horas seguidas, pues, aún cuando las fuerzas físicas no fallen, no es posible conservar la concentración de la mente durante un período tan largo.

Una hora, hora y media o dos horas a la vez es lo que parece más conveniente para la mayoría de los pianistas. El primer período, por la mañana, debe ser el más

the requirements of the average pianist. The first period, in the morning, should be the longest. Therefore it is not advisable to practise, first one hour, later an hour and a half, and finally two hours. The reversed order is preferable.

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

Good practice is the first requisite to achieve success, but it is not sufficient. One must know how to "perform."

Auch ist es nicht empfehlenswert, 3 oder 4 Stunden hintereinander zu üben, ohne dazwischen aufzuheben; denn man kann seine Aufmerksamkeit nicht mit Erfolg so lange konzentrieren, selbst wenn man die körperliche Kraft dazu besüsse. Eine Stunde, oder anderthalb Stunden, oder zwei Stunden auf einmal würden wohl der Leistungsfähigkeit des Durchschnittspianisten am besten entsprechen. Der Erste Übungsabschnitt, am Morgen, sollte der längste sein. Deshalb ist es nicht ratsam, zuerst eine Stunde, dann anderthalb Stunden und schliesslich zwei Stunden zu üben. Die umgekehrte Folge ist vorzuziehen.

Technische Übungen (Tonleitern, Arpeggien usw.) sollten nicht am Abend, nach dem Abendessen geübt werden, ausser wenn dem Pianisten keine andere Zeit zur Verfügung steht.

Der Abend, ebenso wie der späte Nachmittag, ist die beste Zeit, um die während des Tages geleistete Arbeit zu überblicken und abzuschätzen, das heisst, um auswendig zu lernen, um die Auffassung und Interpretation, Wiedergabe und Stil (siehe diese Kapitel) der geübten Stücke weiter zu entwickeln. In einem Wort diese Zeit sollte für den geistigeren Teil der Arbeit, die am Klavier oder ohne dieses geleistet wird, beiseite gesetzt werden.

Richtiges Üben ist die erste Voraussetzung zum Erfolg, aber sie ist nicht die einzige. Man muss auch die Kunst des "Vortrags" verstehen.

pas, à moins que le pianiste ne dispose d'autres moments. Le soir, de même que la fin de l'après-midi, sont les meilleures périodes de la journée pour reviser le travail accompli, c'est-à-dire, pour l'apprendre par coeur, pour réfléchir à la conception, à l'interprétation, à la présentation et au style (voir ces chapitres) des morceaux étudiés; en un mot pour un travail essentielle-ment cérébral, fait au piano ou sans lui.

Étudier correctement c'est la condition principale du succès, mais elle ne suffit pas. En effet, il faut savoir "exécuter?"

largo. Por consiguiente no estudiar primero una hora, luego hora y media y después dos horas. El orden inverso es preferible.

No hay que hacer trabajos de técnica (escalas, arpeggios, etc.) por la noche, después de la cena, a menos que no se disponga de otro tiempo. Las horas que preceden y siguen a la cena son las mejores para revisar el trabajo del día, es decir, para aprender de memoria, madurar la concepción, interpretar, presentación y estilo (véanse estos capítulos) de las piezas que se han estudiado. En una palabra, de trabajo más bien mental, hecho con el piano o sin él.

Estudiar correctamente es la condición principal del éxito, pero no es suficiente. Hay que saber "ejecutar."

How to Perform

When practising the pianist has a thousand chances; when performing only one.

To perform a piece means to play it from beginning to end, without stopping.

The ability to do this without any technical mistakes and with confidence and ease is, evidently, the aim of any pianist who contemplates playing in public or for a private circle of friends.

In order to obtain this result, the pianist should first acquire the ability to "perform" a piece, flawlessly, in his practice hours. The following manner of procedure recommends itself:

When after having practised faithfully and long enough on a piece, the pianist believes that, at last, he is able to "perform" it, let him allow ten minutes to intervene between his last "practice" of that piece and the "performance" proper. These ten minutes are best occupied by playing something else, in order to divert the mind from the practice of the first piece.

Let him, now, play this first piece, from beginning to end, without stopping.

Wie man vortragen muss

Beim Üben hat der Pianist tausend Chancen; beim Vortrag nur eine.

Der Vortrag eines Stückes bedeutet sein Durchspielen von Anfang bis zu Ende ohne Unterbrechung. Die Fähigkeit, dieses ohne technische Versehen und mit Selbstvertrauen und Unbefangenheit zu tun, ist offenbar das Bestreben jedes Pianisten, der öffentlich oder in privaten Kreisen vorzutragen beabsichtigt.

Um dieses Resultat zu erreichen, sollte der Pianist zunächst die Fähigkeit erlangen, ein Stück fehlerlos in seinen Übungsstunden "vorzutragen". Die folgende Art des Vorgehens empfiehlt sich am besten:

Wenn nach sorgfältigem und ausreichend häufigem Üben der Pianist zu der Überzeugung gekommen ist, dass er nunmehr im Stande ist, das Stück "vorzutragen", so sollte er sich eine Pause von zehn Minuten zwischen seinem letzten "Üben" des Stückes und dessen "Vortrag" gönnen. Diese zehn Minuten werden am besten ausgenutzt, indem man etwas anderes spielt um die auf das Üben des ersten Stückes gerichtete Aufmerksamkeit abzulenken.

Nunmehr möge er dieses erste Stück ununterbrochen von Anfang bis zu Ende spielen.

Comment Exécuter

En étudiant le pianiste a mille occasions de réussir; en exécutant une seule.

Exécuter un morceau signifie le jouer d'un bout à l'autre sans arrêt. Une telle exécution, faite avec une justesse technique absolue, avec confiance et facilité est, évidemment le but de tout pianiste qui aspire à jouer en public ou pour un cercle privé d'auditeurs.

Afin d'obtenir ce résultat, le pianiste doit d'abord apprendre à "exécuter" un morceau sans fautes aux heures de l'étude. Il y parviendra s'il veut suivre les conseils suivants:

Quand après avoir étudié un morceau assez longtemps et avec le soin nécessaire le pianiste croit enfin pouvoir "l'exécuter", il doit attendre au moins dix minutes entre le dernier "travail" du morceau et son "exécution" propre. La meilleure façon d'employer ces dix minutes est de jouer autre chose, afin de détourner l'attention du travail préparatif du premier morceau.

Prêt, enfin, qu'il exécute le morceau d'un bout à l'autre sans s'arrêter. Si des fautes de

Como Ejecutar

Al estudiar el pianista dispone de mil oportunidades; al ejecutar solamente de una.

Ejecutar una pieza significa tocarla desde el principio hasta el fin, sin detenerse. La habilidad de hacerlo sin faltas de técnica y con confianza y facilidad es, evidentemente, el objetivo del pianista que aspire a tocar en público o círculo privado.

Para obtener este resultado, debe primeramente poder "ejecutar" una pieza sin ninguna falta durante las horas del estudio. Lo logrará observando los consejos siguientes:

Si después de haber trabajado una pieza el tiempo necesario y con esmero, cree que es capaz de "ejecutarla", debe aguardar, por lo menos, diez minutos entre el último estudio de la pieza y su "ejecución". Estos diez minutos se emplearán mejor tocando otra cosa, para apartar la mente del estudio de la primera pieza.

Tóquese entonces esta primera pieza desde el principio hasta el fin sin detenerse.

Si ocurren faltas de técnica, no pararse, sino continuar la pieza, pero recordar en donde y

If technical mistakes occur, he *must not stop*, but remember *where*, realize *why* these mistakes occurred. Having finished the piece, let him reflect on the faulty passages, but *he must not play these over again*. If he does, he will never get out of the routine of *practice* (wherein he usually does well at the second or third attempt); he will never learn to play accurately the *first time*. Having reflected on the probable cause that brought about those technical mistakes, he should put aside the piece for ten minutes, and play something else in the meantime. Let him now "perform" the first piece again, taking care, when he approaches the passages in question, to avoid making these same mistakes again. In all probability he will succeed. If he does not, if the same mistakes occur at every "performance," then the piece requires more "practice" and is not yet ready for a final test as to *performance*.

But it may happen that while these particular passages come

Sollten technische Fehler vorkommen, so darf er nicht aufhören zu spielen, er sollte sich aber merken, wo und warum diese Fehler vorgekommen sind. Nach Beendigung des Stückes sollte er über die fehlerhaften Passagen nachdenken, aber er darf sie nicht wiederholen. Sollte nämlich er letzteres tun, wird er niemals aus der Routine des Übens herauskommen, wo er allerdings beim zweiten oder dritten Versuch gewöhnlich Erfolg hat; er wird sonst niemals lernen, beim ersten Versuch sauber zu spielen. Nachdem er über die möglichen Ursachen dieser technischen Versehen nachgedacht hat, sollte er das Stück auf zehn Minuten beiseite legen und inzwischen etwas anderes spielen. Nun mag er das erste Stück noch einmal "vortragen"; wobei er darauf bedacht sein sollte, wenn er an die kritische Passage herankommt, die Wiederholung des gleichen Versehens zu vermeiden. Aller Wahrscheinlichkeit nach wird es ihm dies Mal gelingen. Sollte dies nicht der Fall sein und sollten die gleichen Versehen bei jedem "Vortrag" wiederkehren, so benötigt das Stück weiteres Üben und ist noch nicht für den endgültigen Versuch eines Vortrags reif.

Es kann aber auch sein,

technique se produit *il ne doit pas s'arrêter*; il doit continuer à jouer, mais en se rappelant où et pour quoi ces fautes se sont produites. Le morceau fini qu'il réfléchisse aux passages fautifs, *mais sans les rejouer*. S'il les rejoue, il ne sortira jamais de la routine du "travail," dans lequel, d'habitude, on réussit à la seconde ou à la troisième tentative; il n'arrivera jamais à jouer sans fautes la première fois. Ayant dûment réfléchi aux causes probables qui ont motivé ces fautes qu'il mette le morceau de côté et pendant dix minutes qu'il joue autre chose.

Qu'il retourne maintenant au premier morceau et "l'exécute" de nouveau, en prenant soin, lorsqu'il s'approche des passages en question, d'éviter ces fautes. En toute probabilité il y réussira. Mais s'il n'y parvient pas, si les mêmes fautes sont renouvelées à chaque "exécution," alors le morceau n'est pas mûr pour une épreuve finale et requiert encore du travail.

Mais il peut se faire

porque ocurrieron. *Terminada la pieza, hay que reflexionar sobre los pasajes que no resultaron bien, pero no se deben volver a tocar. Si se repiten nunca se librará el pianista de la rutina del estudio (en donde generalmente todo sale bien a la segunda o tercera tentativa); nunca aprenderá a tocar con corrección absoluta la primera vez.*

Habiendo reflexionado debidamente sobre la causa probable que dió lugar a estas faltas de técnica, debe dejar la pieza y tocar otra cosa durante diez minutos. Que vuelva a "ejecutarla" entonces, poniendo cuidado al llegar a los pasajes consabidos, para evitar que las faltas se repitan. Con toda probabilidad lo logrará. Pero si no es así y las mismas faltas se vuelven a cometer a cada "ejecución," la pieza requiere más "estudio" y no está aún bien dominada para una prueba final de ejecución.

Pero puede suceder que mientras los pasajes consabidos salgan bien en la segunda ejecución, nuevas faltas aparecen en otras par-

out well at the second performance new mistakes crop out elsewhere. They should all be corrected in the same manner: by not repeating immediately the faulty passages, but by keeping them in mind at the next trial for "performance" which should take place not less than ten minutes later.

In this manner the pianist learns to correct his mistakes from one performance to the other, without any further actual practice. He will thus be able to command absolute accuracy whenever he performs the piece and the knowledge that he can do this will give him the desired confidence and ease.

Then, and only then, will he be able to look forward with calm and confidence, as far as technical accuracy is concerned, to the moment when he is to face the public or only a private circle of auditors.

Other requisites necessary to insure complete success for a public appearance are analysed and discussed in the chapter "Successful Playing in Public"

dass während diese Passagen bei dem zweiten Vortrag gut heraus kommen, neue Versehen an anderen Stellen vorkommen. Solche Fehler sollten alle in der gleichen Weise verbessert werden, das heisst, indem man die fehlerhaften Passagen nicht sofort wiederholt, sondern sie bei dem nächsten Versuch eines "Vortrags" im Auge behält, der mindestens erst zehn Minuten später stattfinden sollte.

Auf diese Weise lernt der Pianist, seine Fehler von einem Vortrag zum andern zu verbessern, ohne wieder an dem Stück zu üben. Er wird so in der Lage sein, das Stück beim Vortrag absolut zu beherrschen und das Bewusstsein, dass er dies tun kann, wird ihm das nötige Selbstvertrauen und die erwünschte Unbefangenheit 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 entgegentreten 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 faltas de una ejecución a la otra, sin volver a "estudiar." Conseguirá de este modo seguridad absoluta cada vez que ejecuta la pieza y la certidumbre de que puede hacerlo le dará la confianza y aplomo deseados.

Solo entonces podrá aguardar con calma y fe, en lo que se refiere a la seguridad técnica, el momento en que aparecerá en público o solo para un círculo privado de auditores.

Las demás condiciones necesarias para lograr éxito completo al tocar en público, están analizadas y discutidas en el capítulo "Éxito al Ejecutar en Público."

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