E. R. 102

PHILIPP

STUDII TECNICI

PER L'INSEGNAMENTO SUPERIORE DEL PIANOFORTE

VOLUME SECONDO

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TEXTE FRANÇAIS
ENGLISH TEXT

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STUDII TECNICI PER L'INSEGNAMENTO SUPERIORE DEL PIANOFORTE

DI I. PHILIPP

Professore al Conservatorio Nazionale di Musica di Parigi.

2.° VOLUME

Studii tolti da Chopin, Cramer, Czerny, Kessler, Liszt, Mendelssohn, Schumann e Weber

ED IL MODO DI STUDIARLI.

Le due *Toccate* di Czerny e di Schumann, la seconda senza dubbio ispirata dalla prima, possono essere considerate fra gli studii a note doppie di maggiore utilità del repertorio pianistico. Quella di Schumann è inoltre un'opera d'arte ed un pezzo da concerto di un effetto fra i più brillanti.

Come in qualcuno dei miei precedenti lavori, tenterò di indicare un metodo analitico per l'esecuzione di queste due opere, metodo basato sulla riflessione, sull'intelligenza; giacchè uno studio esclusivamente meccanico sarebbe inutile e nocivo. L'ideale di ogni esecutore è la perfezione: ma solo un lavoro lento e riflessivo può dare questo prezioso risultato. Ogni problema tecnico può e deve essere convertito in uno o più esercizii che siano in rapporto con le difficoltà da superare. Queste varianti tecniche, unite alle varianti ritmiche che ho così di sovente raccomandate ed indicate, daranno un risultato sicuro e, in breve tempo, assicureranno dei progressi molto notevoli. Le qualità che si acquistano colla buona esecuzione di un passo saranno utili all'esecuzione di altri passi. È questa la via più breve e più sicura per ottenere una buona tecnica.

ÉTUDES TECHNIQUES POUR SERVIR À L'ENSEIGNEMENT SUPÉRIEUR DU PIANO

PAR I. PHILIPP

Professeur au Conservatoire National de Musique à Paris.

2.me VOLUME

Etudes de Chopin, Cramer, Czerny, Kessler, Liszt, Mendelssohn, Schumann et Weber

ET LA MANIERE DE LES TRAVAILLER.

Les deux Toccates *de Czerny et de Schumann, la seconde étant certainement inspirée de la première, peuveut être comptées parmi les études en doubles notes les plus utiles du répertoire pianistique. Celle de Schumann est de plus une œuvre d'art et une pièce de concert du plus brillant effet.*

Comme dans quelques-uns de mes précédents ouvrages, je vais tenter de donner une méthode de travail analytique de ces deux œuvres, méthode basée sur la réflexion, sur l'intelligence: le travail simplement machinal étant nuisible et inutile. L'idéal de tout exécutant est la perfection et seul le travail lent, réfléchi, donne ce précieux résultat.

Chaque problème technique peut et doit être converti en un ou plusieurs exercices en rapport avec la difficulté à vaincre. Ces variantes techniques, jointes aux variantes rythmiques que j'ai si souvent recommandées et indiquées, donneront un résultat certain et assureront des progrès appréciables en peu de temps. Les qualités acquises dans un fragment bien *travaillé serviront à d'autres fragments. C'est le chemin le plus court et le plus sûr pour obtenir une belle technique.*

TECHNICAL STUDIES FOR USE IN THE HIGHER INSTRUCTION OF THE PIANOFORTE

BY I. PHILIPP

Professor at the National Conservatoire of Music in Paris.

VOL. 2.

Studies by Chopin, Cramer, Czerny, Kessler, Liszt, Mendelssohn, Schumann and Weber

AND THE METHOD OF STUDYING THEM.

The two *Toccatas* of Czerny & Schumann (the latter certainly inspired by the former) may be ranked among the most useful studies in double notes in the pianistic repertoire.

That of Schumann is, moreover, a work of art & a most brilliantly effective Concert piece.

As in some of my preceding works, I am attempting to offer a method of analytic work with regard to these two Studies, a method which is based on reflection & on intelligence: simple mechanical labour is hurtful & useless. The ideal of every performer is perfection, & work alone, slow & reflective, gives the precious result. Each technical problem can & should be converted into one or several exercises in proportion to the difficulties to be overcome. These technical variants, joined with the rhythmic ones, which I have so often recommended & indicated, will give a sure result, & will ensure appreciable progress within a short time. Qualities acquired in a piece carefully studied will serve for other pieces. It is the shortest & safest road to obtain a fine technique.

I. PHILIPP

STUDII TECNICI

per l'insegnamento superiore del Pianoforte

ÉTUDES TECHNIQUES

pour servir à l'enseignement supérieur du Piano

TECHNICAL STUDIES

for use in the higher Instruction of the Pianoforte

Volume II.

I.

TOCCATA

(CZERNY)

ESERCIZII PREPARATORII

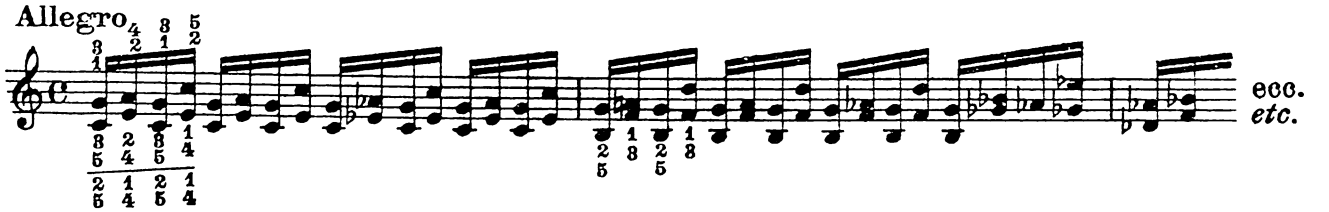
Allegro, da ♩= 92 a 120, in tutti i toni maggiori e minori.

EXERCICES PRÉPARATOIRES

Allegro, *de ♩= 92 à 120, dans tous les tons majeurs et mineurs.*

PREPARATORY EXERCISES

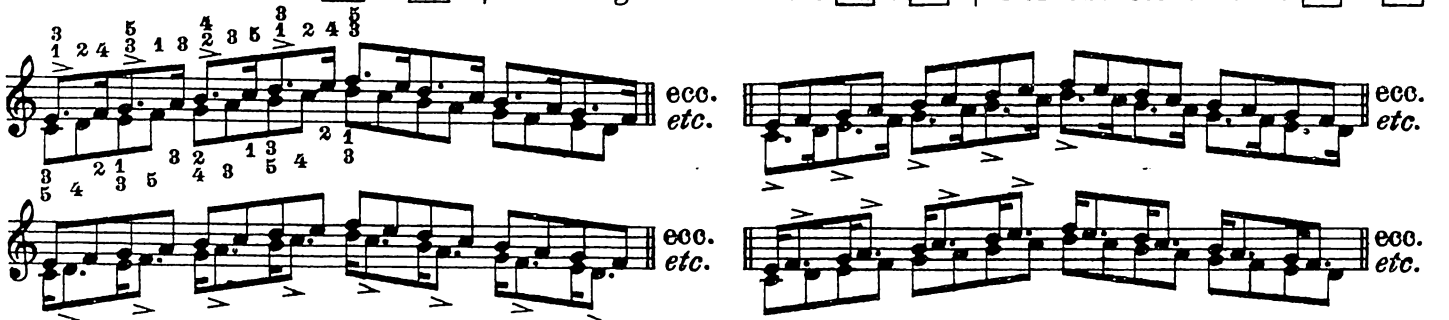
Allegro, from ♩= 92 to 120, and in all major and minor keys.



Per le scale: battute 84 a 88

Pour les gammes: mesures 84 à 88

For the scales: bars 84 to 88



Legatissimo, *mf*. Da studiarsi in tutte le tonalità con la stessa digitazione.

Lo stesso sistema può essere applicato alle seste: battute 20 e 80

Legatissimo, mf. À travailler dans tous les tons avec le même doigté.

Ce même système peut être appliqué aux sixtes: mesures 20 et 80

Legatissimo, *mf*. To be studied in all keys with the same fingering.

This same system may be applied to the sixths: bars 20 and 80

Per i quarti delle battute 15, 23, 40

Pour les quarts des mesures 15, 23, 40.

For the fourths bars 15, 23, 40

f e moderato, *pp* e presto.

Altre digitazioni: 5 4 / 1 2 | 4 5 / 1 2 | 3 4 / 1 2 | 4 5 / 1 3

f et moderato, pp et presto.

Autres doigtés: 5 4 / 1 2 | 4 5 / 1 3 | 3 4 / 1 2 | 4 5 / 1 3

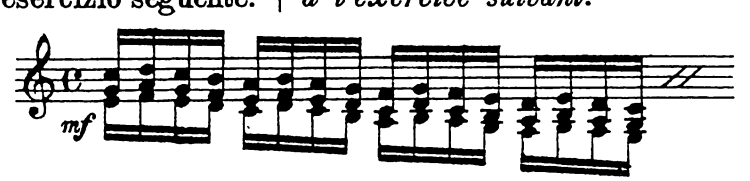
f and moderato, *pp* and presto.

Other fingering: 5 4 / 1 2 | 4 5 / 1 2 | 3 4 / 1 2 | 4 5 / 1 3

Le stesse digitazioni sono da applicarsi all'esercizio seguente:

Les mêmes doigtés sont à appliquer à l'exercice suivant:

The same fingering must be applied to the following exercise:



In tutte le tonalità.
Dans tous les tons.
In all keys.

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VARIANTI

I numeri indicano i passi da eseguire.

Studiare dapprima arpeggiando e tenendo il più possibile tutte le note.

mf il più legato, il più tenuto possibile, senza articolazioni violente.

VARIANTES

Les chiffres indiquent les passages à travailler.

Travailler tout d'abord en arpégeant et en tenant le plus possible toutes les notes.

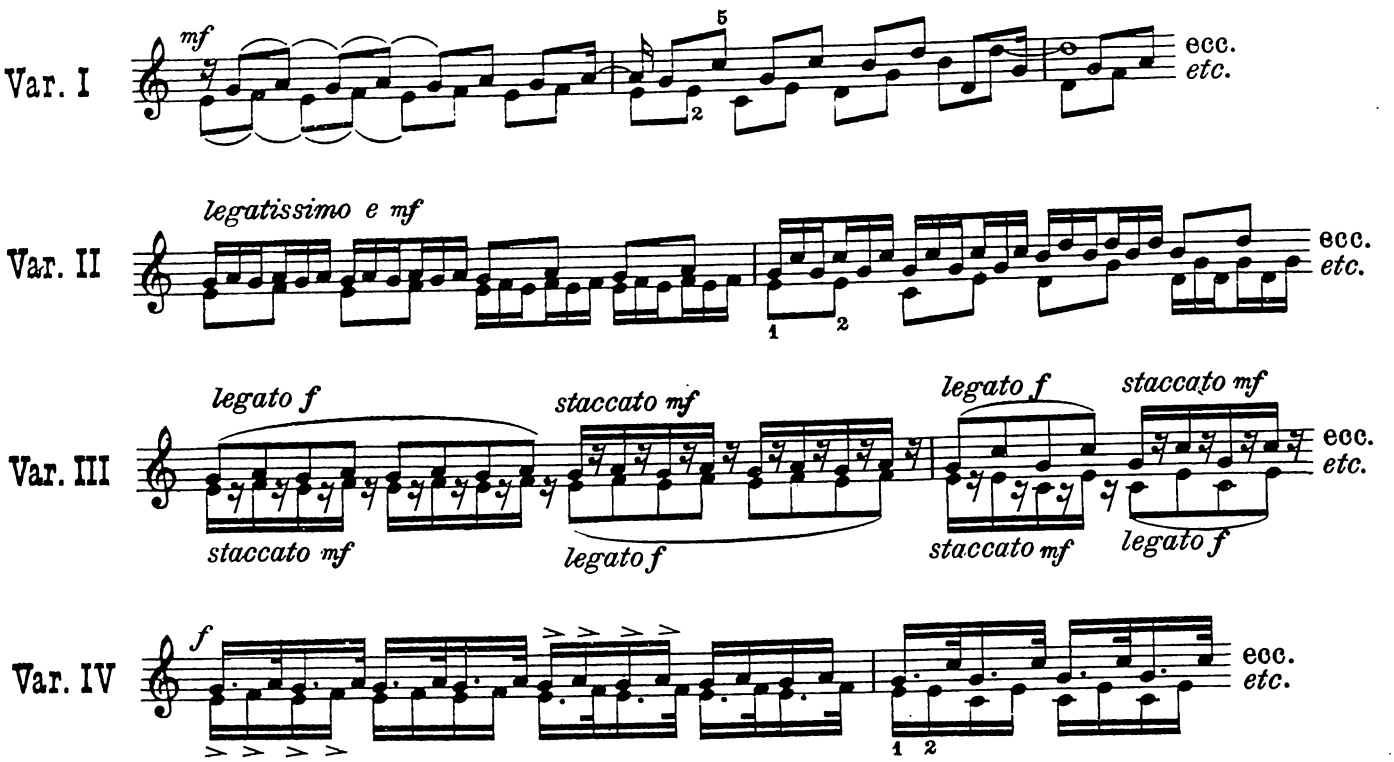
mf le plus lié, le plus tenu possible, sans articulation violente.

VARIANTS

The figures indicate the passages to study.

To be studied at first in arpeggio, retaining the notes as much as possible.

mf tied as much as possible, and sustained as much as possible, without violent articulation.



Queste quattro varianti devono essere applicate all'intero studio.

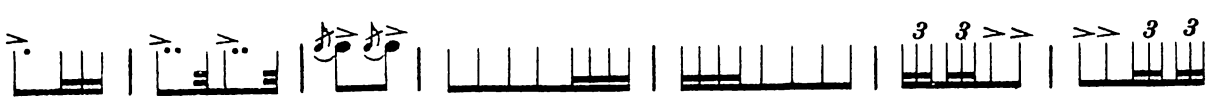
Sarà bene di studiare i brani indicati da cifre usando i ritmi seguenti:

Ces quatre variantes doivent être appliquées à toute l'étude.

Il sera utile de travailler les fragments indiqués par les chiffres, avec les rythmes suivants:

These four variations must be applied to the entire study.

It will be of use to study the pieces indicated by the figures, with the following rhythms:



Le battute 84 a 88 dovranno essere studiate con le digitazioni uniformi seguenti:

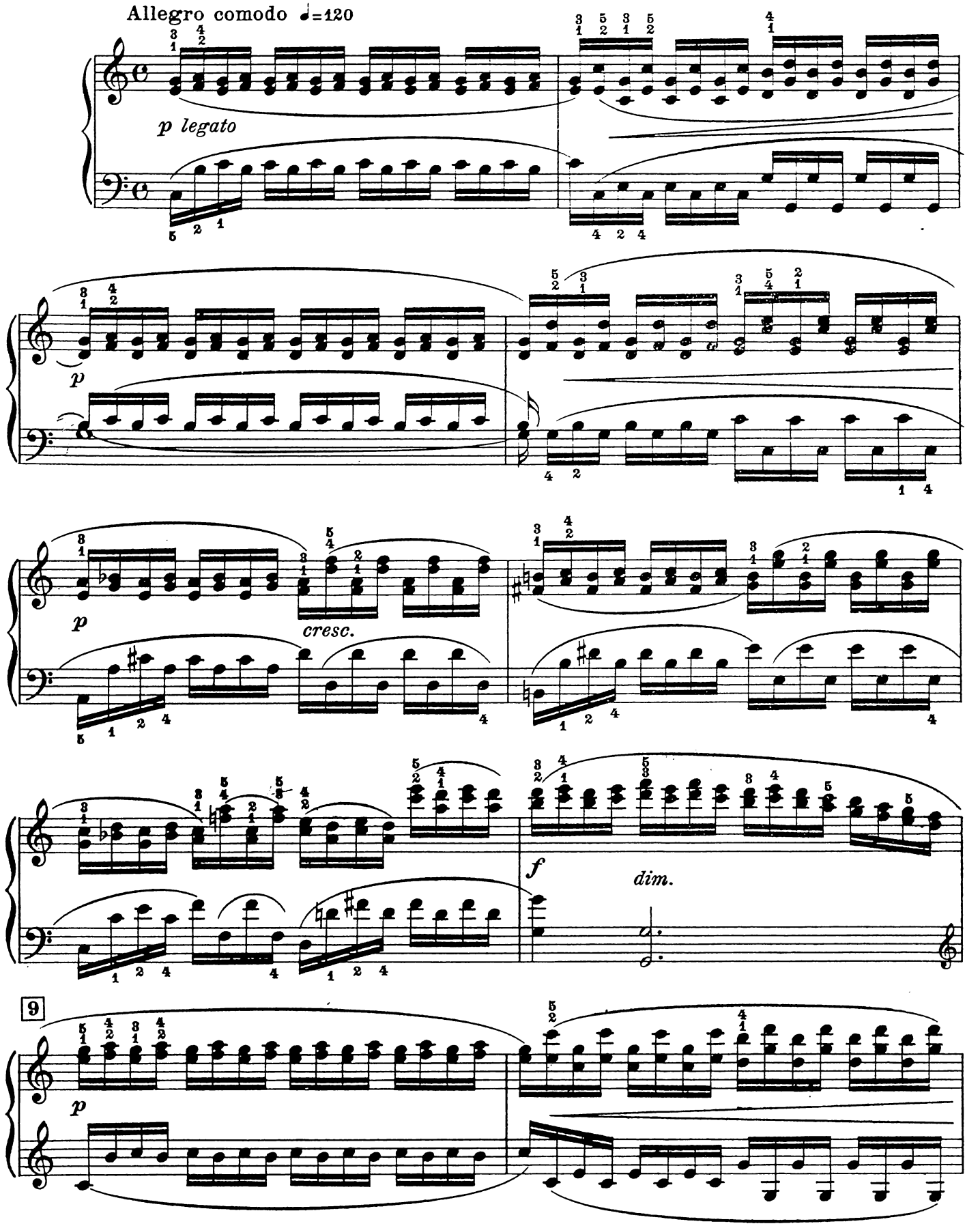
Les mesures 84 à 88 devront être travaillées avec les doigtés uniformes suivants:

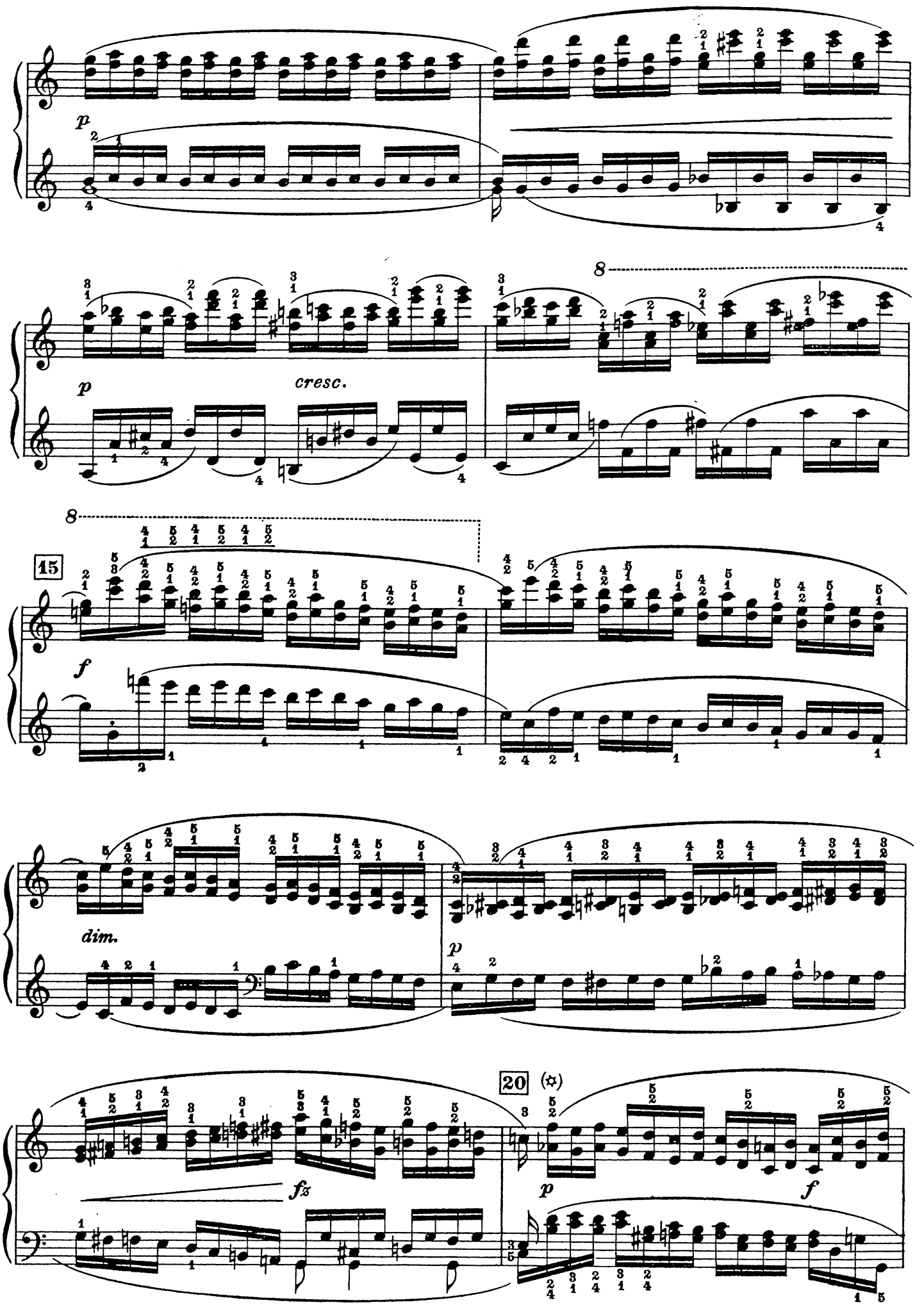
Bars 84 to 88 may be studied with the following uniform fingerings:

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

TOCCATA

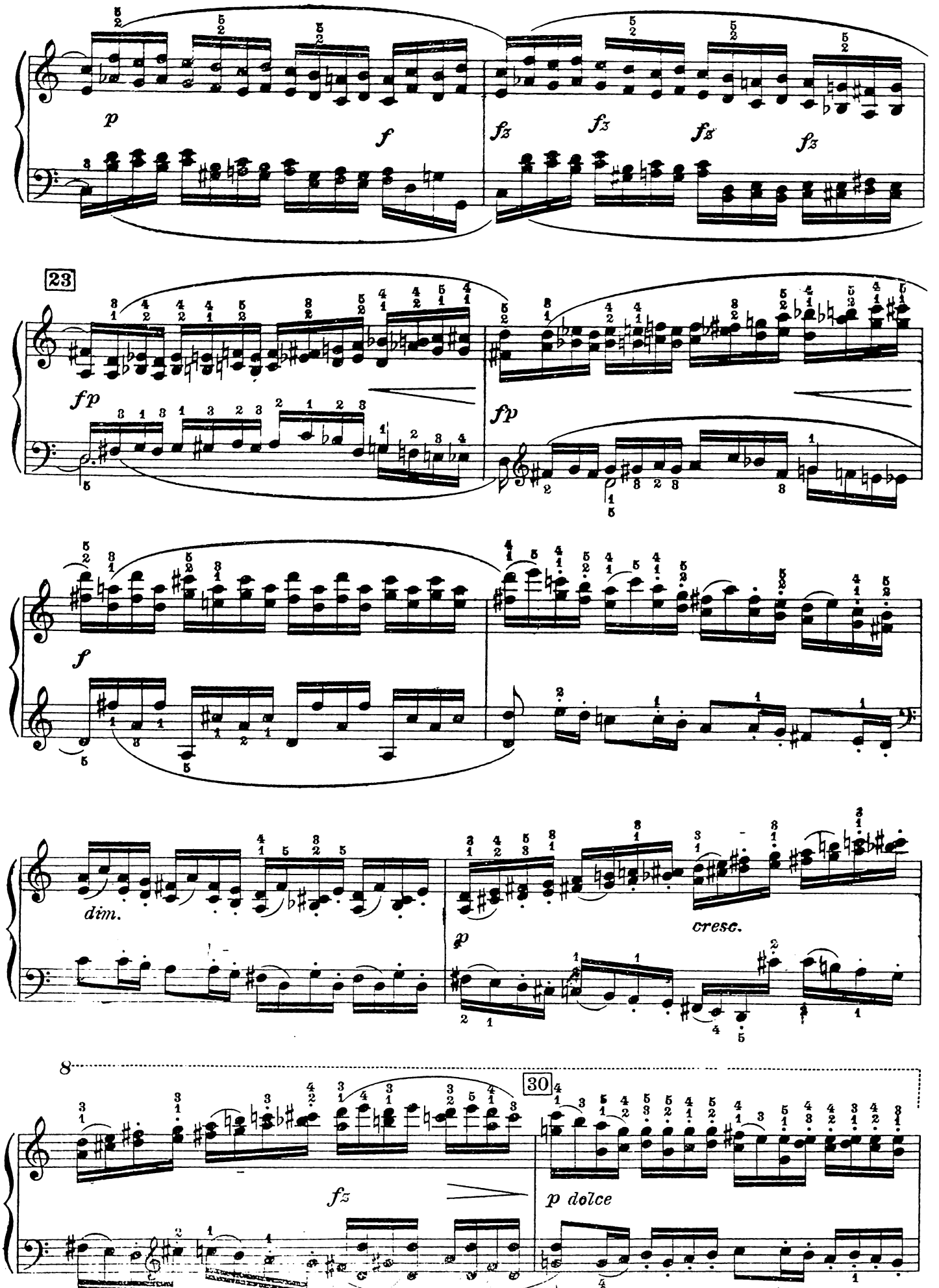
CARLO CZERNY, Op. 92.
(1791–1857)

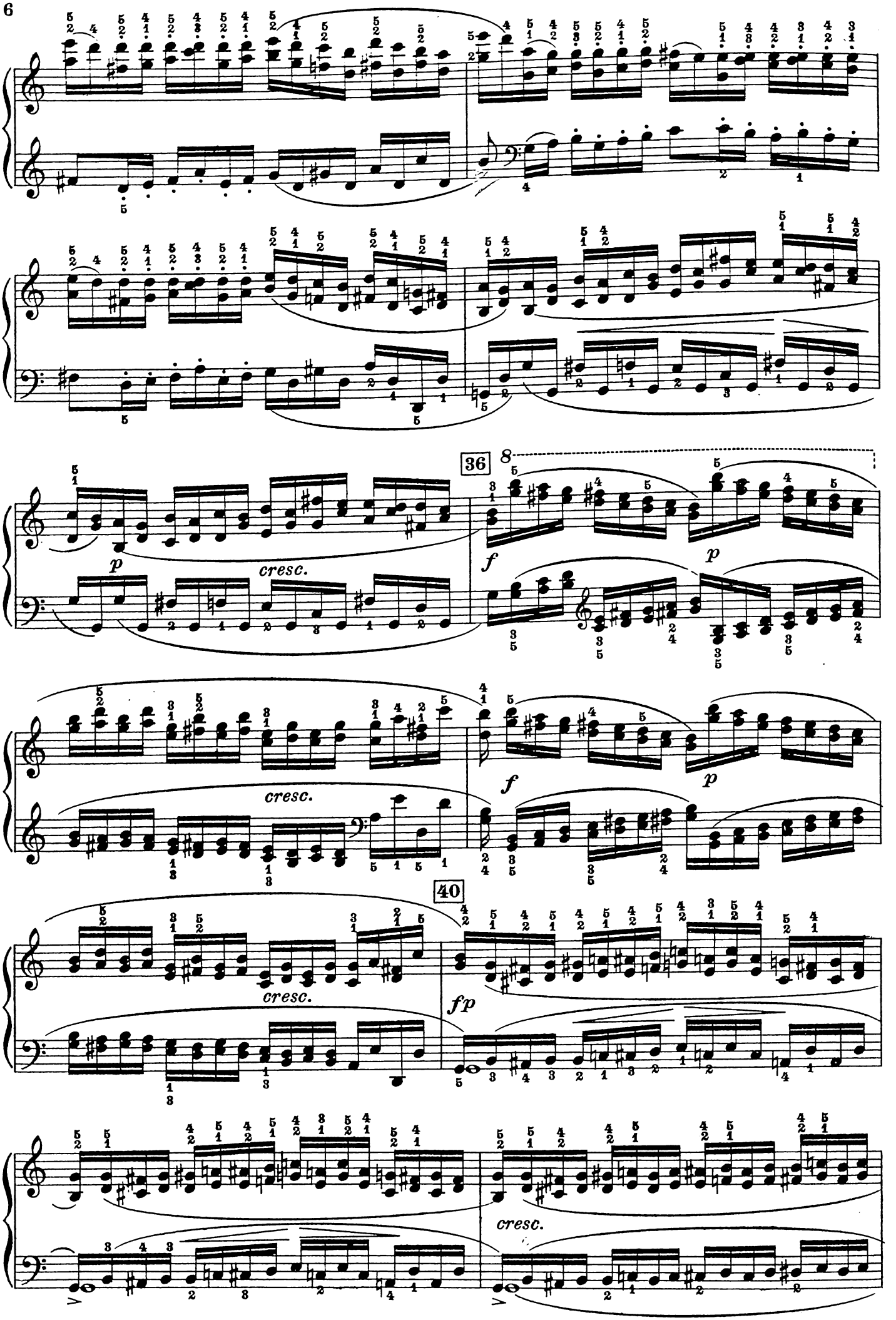


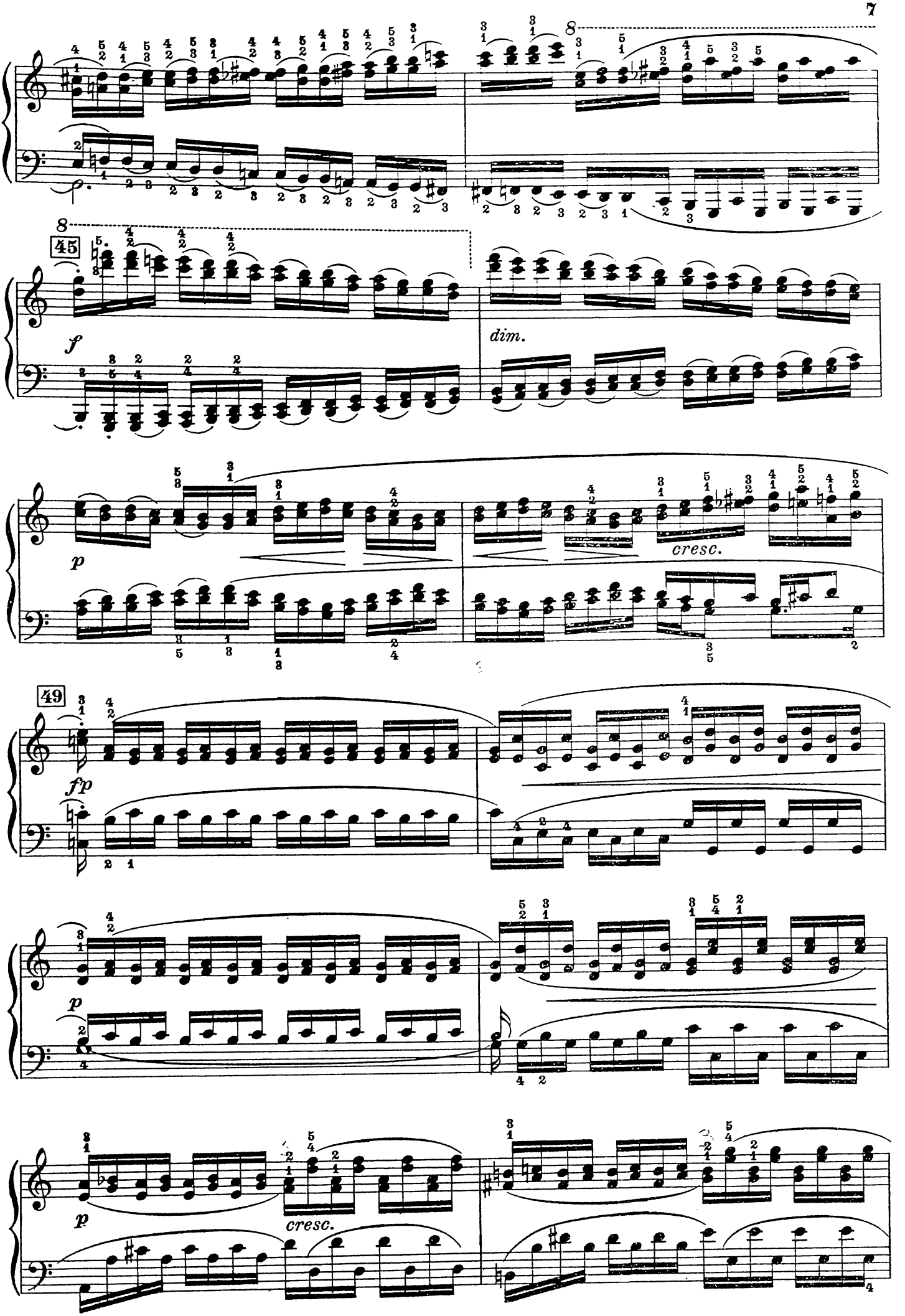


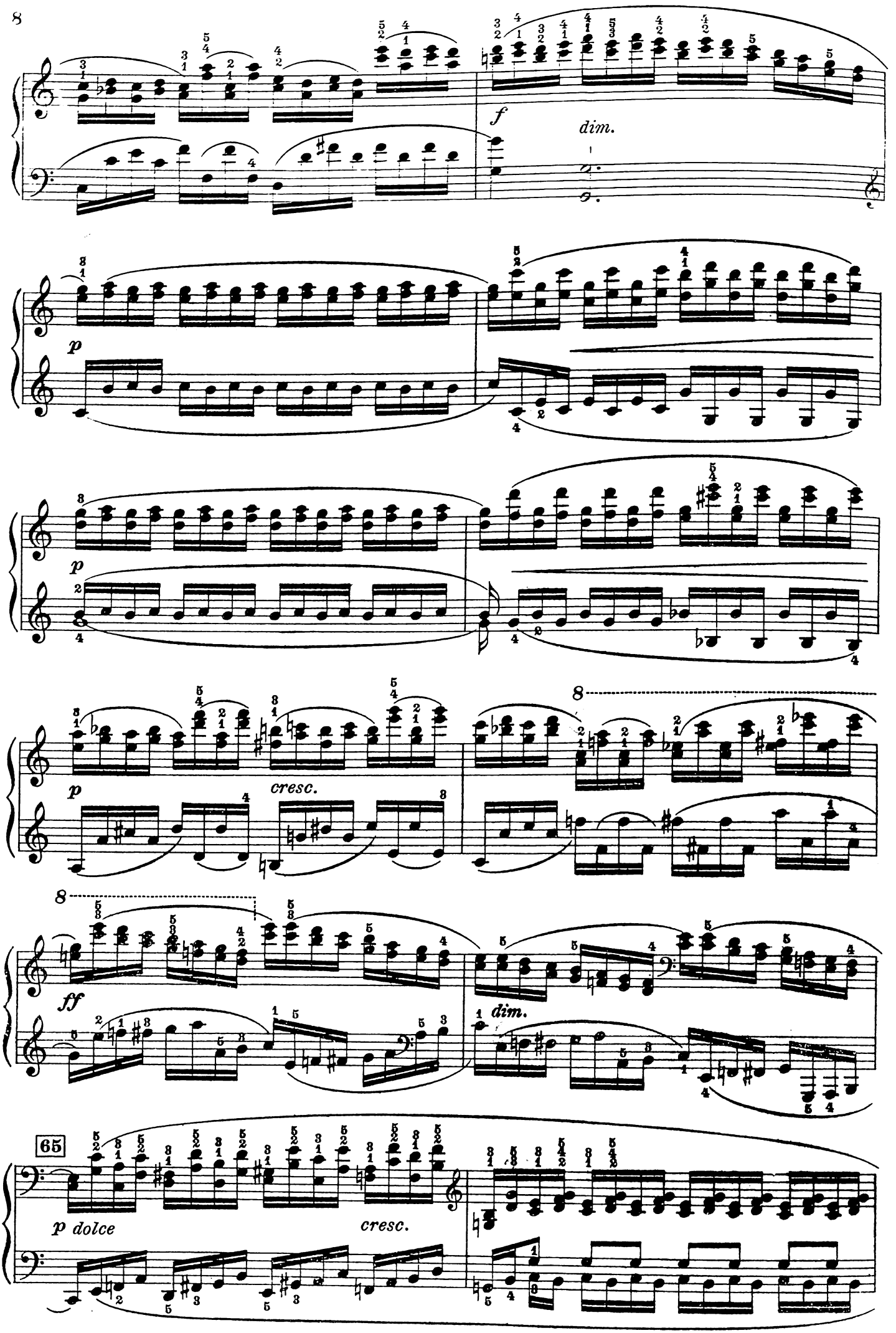
Studiare le seste con le seguenti diteggiature:
(✡) *Exercer les sixtes avec les doigtés suivants:*
Practise the sixths with the following fingerings:

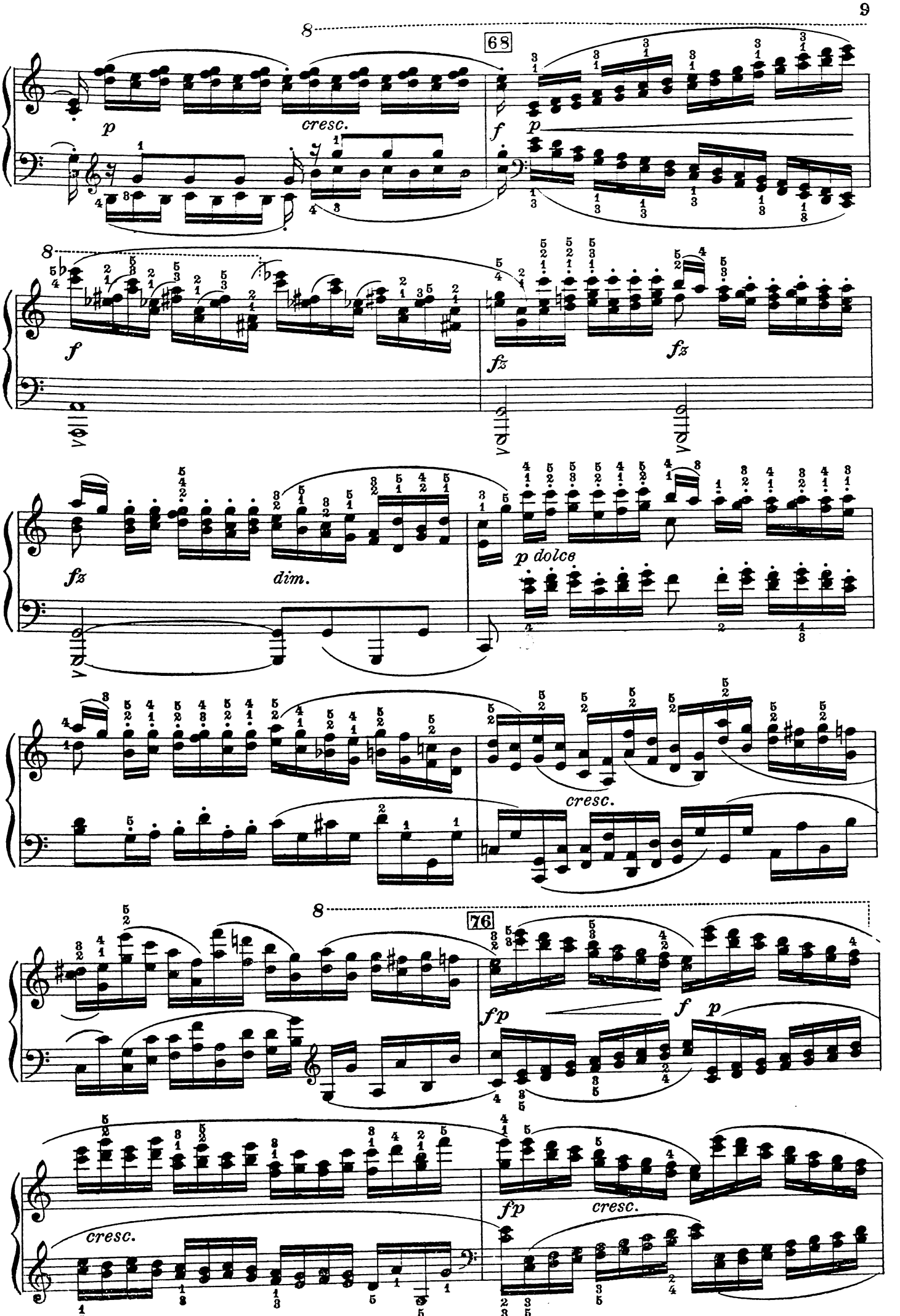
2 3	3 4	4 5	3 5	3 5	4 5
1 1	1 1	1 1	1 1	1 2	2 1

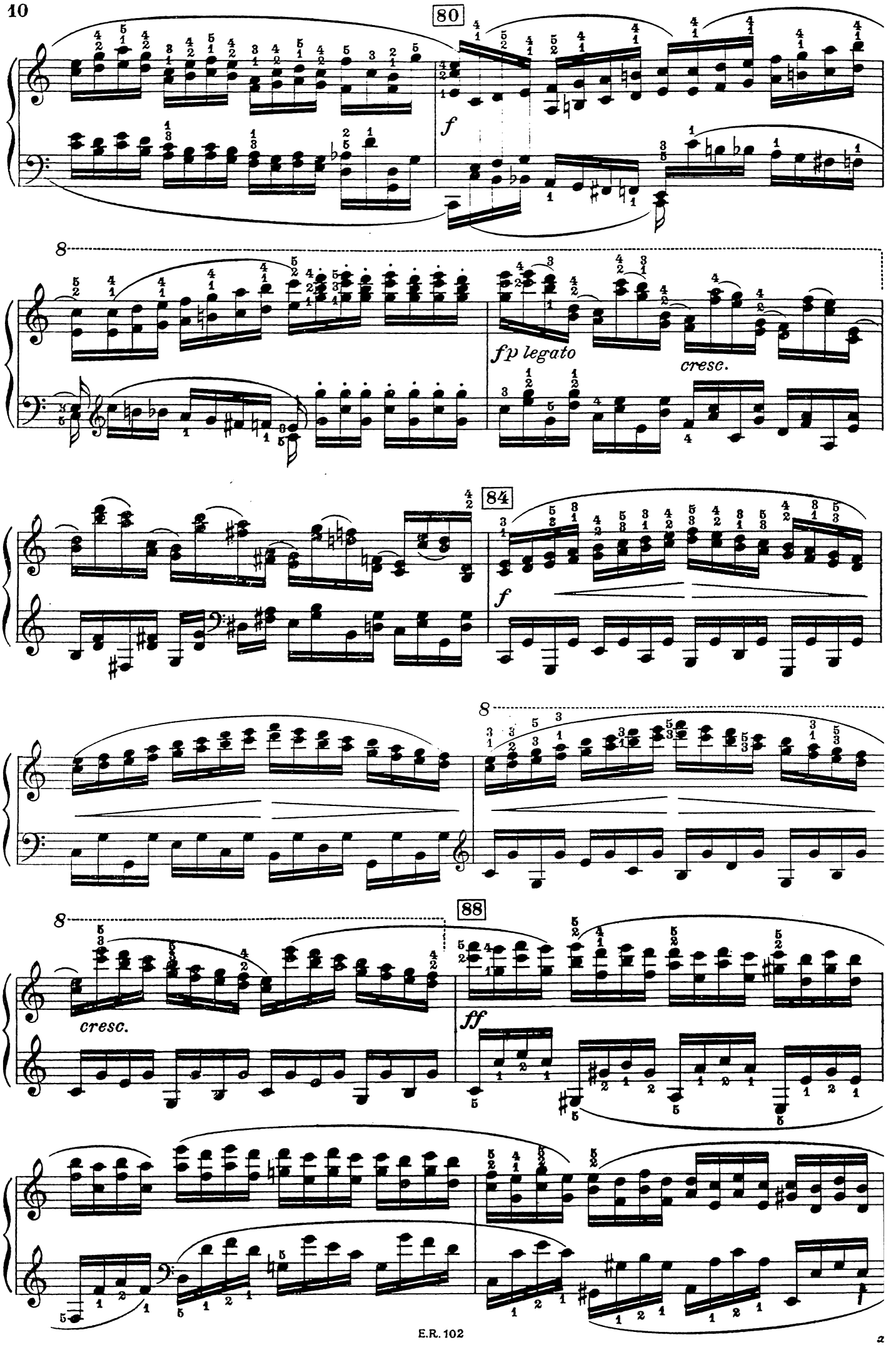

p
f
fz
fz
fz
fz
23
fp
fp
f
dim.
cresc.
p
8
30
fz
p dolce

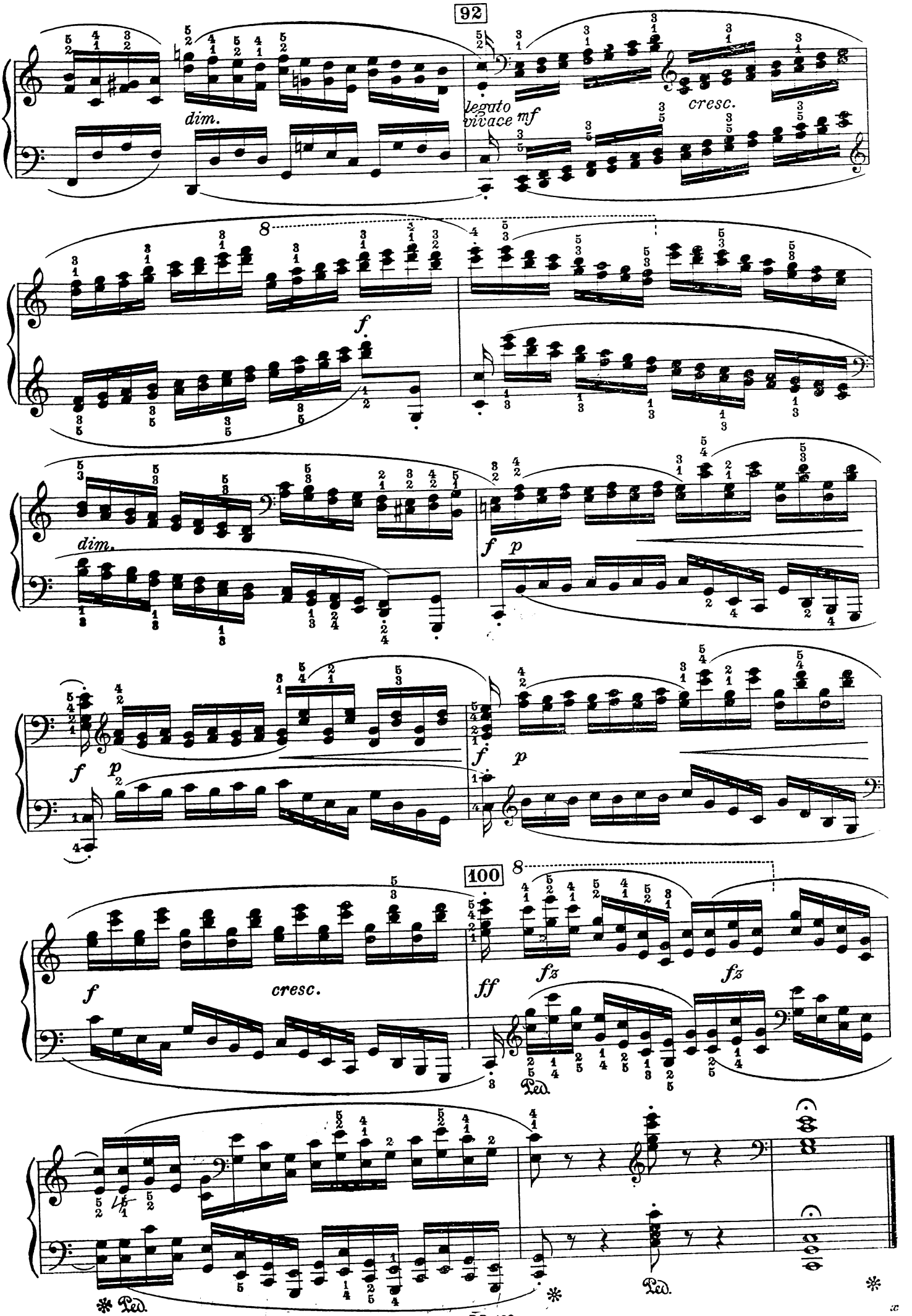

36
8
p
cresc.
f
p
cresc.
f
p
40
cresc.
fp
cresc.


8
45
f
dim.
p
cresc.
49
fp
p
p
cresc.


f
dim.
p
p
p
cresc.
8
8
ff
dim.
65
p dolce
cresc.

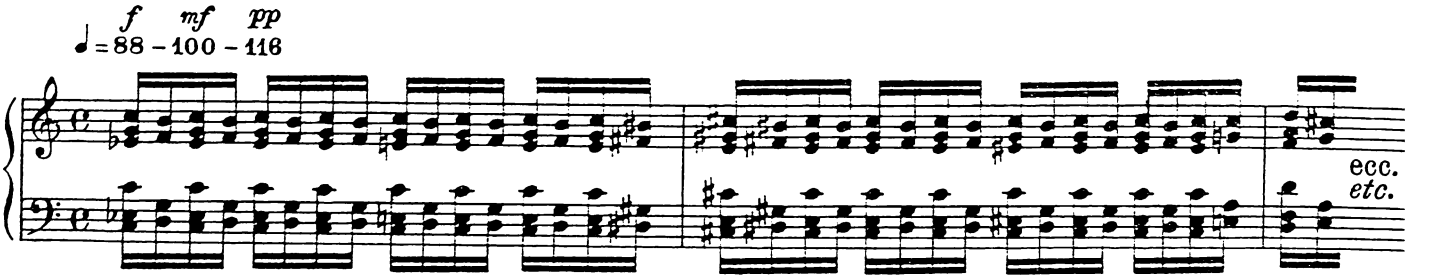

68
p
cresc.
f
p
f
fz
fz
fz
dim.
p dolce
cresc.
76
fp
f
p
fp
cresc.
cresc.


80
f
8
fp legato
cresc.
84
f
8
8
88
cresc.
ff

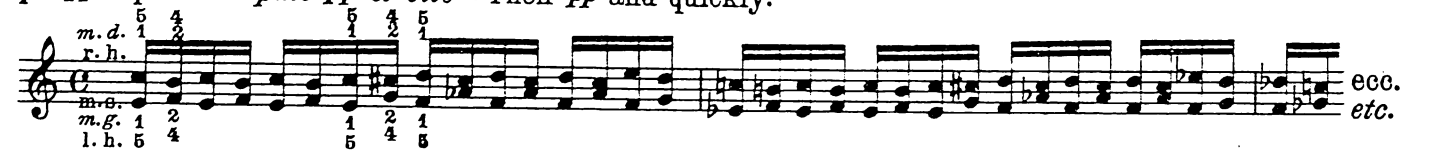

92
dim.
legato
vivace
mf
cresc.
f
dim.
f
p
f
p
f
p
100
f
cresc.
ff
fz
fz
Ped.
Ped.
Ped.

II.
TOCCATA
(SCHUMANN)

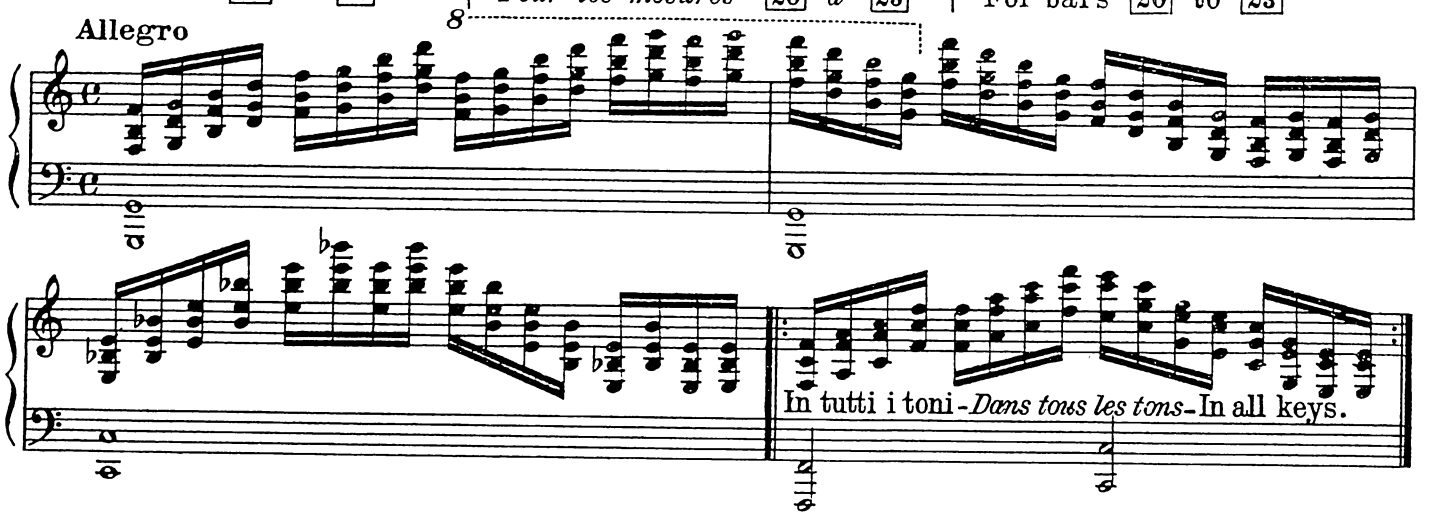
ESERCIZII PREPARATORII | *EXERCICES PRÉPARATOIRES* | PREPARATORY EXERCISES



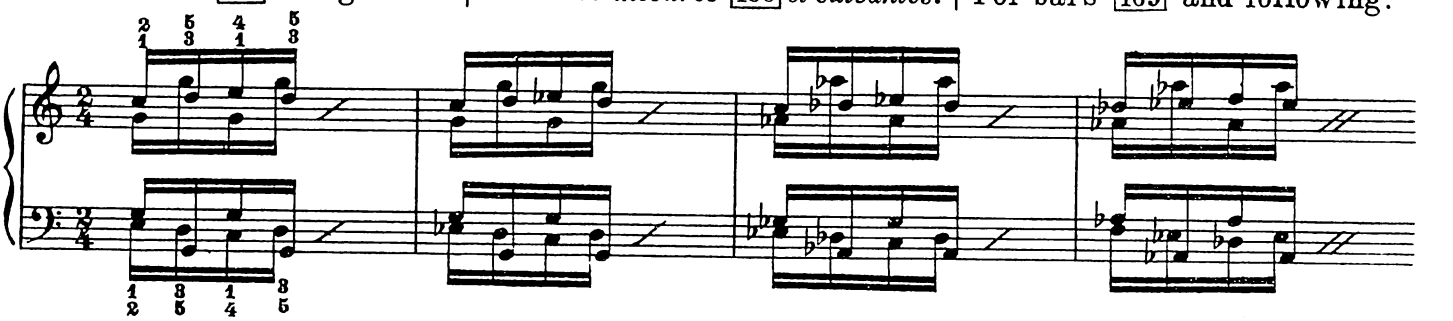
poi *pp* e presto – *puis pp et vite* – Then *pp* and quickly.



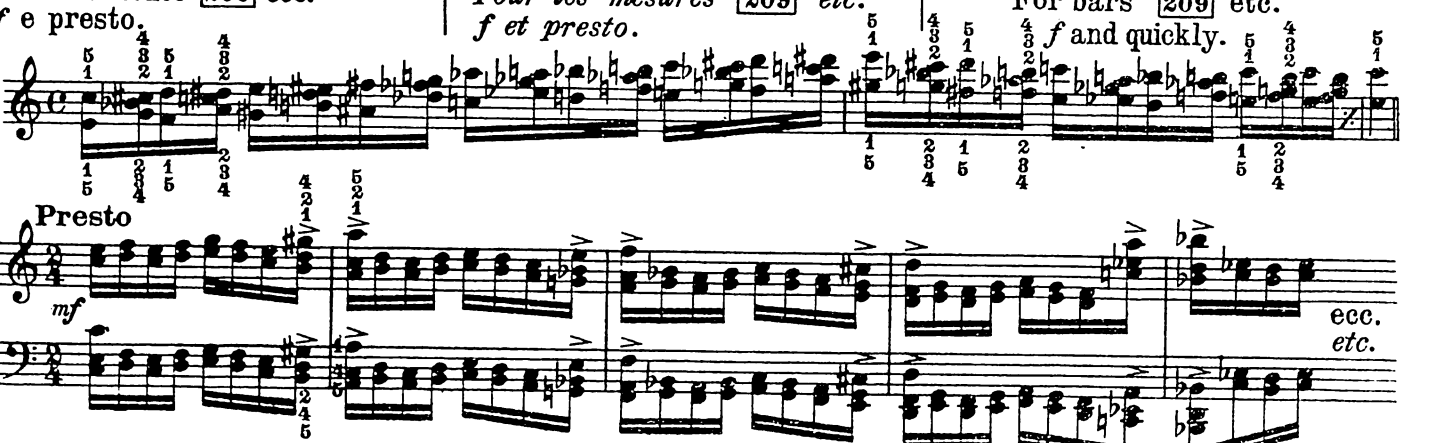
Per le battute 20 a 23 | *Pour les mesures 20 à 23* | For bars 20 to 23



Per le battute 169 e seguenti. | *Pour les mesures 169 et suivantes.* | For bars 169 and following.



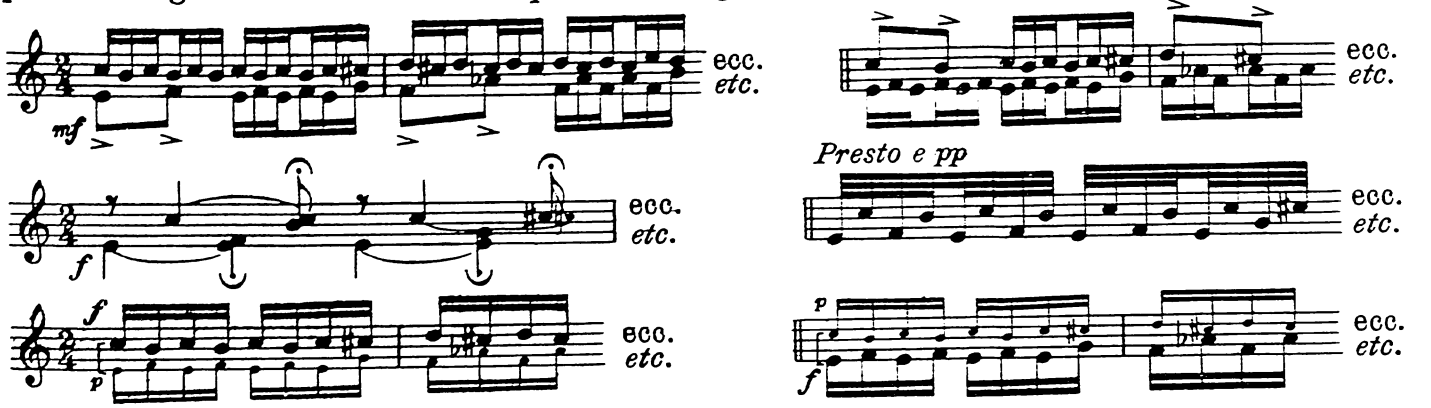
Per le battute 209 ecc. *f* e presto. | *Pour les mesures 209 etc. f et presto.* | For bars 209 etc. *f* and quickly.



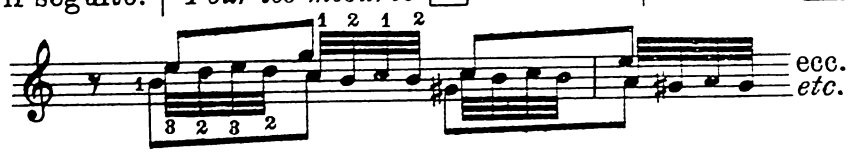
Varianti ritmiche: *Variantes rythmiques:* Rhythmic variants:

Per tutte le difficoltà. *Pour toutes les difficultés.* For all difficulties.

Varianti tecniche, per tutte le parti analoghe. | *Variantes techniques, pour toutes les parties analogues.* | Technical variants for all analogous parts.



Per le battute [23] ed il seguito. | *Pour les mesures* [23] *et la suite.* | For bars [23] and following.



Per le battute [30] [31] e [32]
Applicare le digitazioni uniformi seguenti per le terze:

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

Per le battute [30] a [35]
Ripetere ogni gruppo di due note, tre volte, così:

Pour les mesures [30] [31] *et* [32]
Employer les doigtés uniformes suivants pour les tierces:

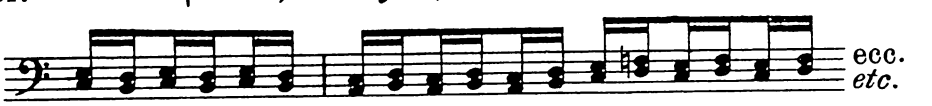
4 5 | 5 4 | 3 5 | 3 4 | 3 5 | 4 5
1 2 | 1 2 | 1 2 | 2 1 | 2 1 | 3 1

Pour les mesures [30] *à* [35]
Répétez chaque groupe de deux notes, trois fois, ainsi:

For bars [30] [31] and [32]
Employ the fingerings uniformly following the thirds:

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

For bars [30] to [35]
Repeat each group of two notes, thrice, thus:



Per le battute [58] e seguito: studiare dapprima legato, poi con cambiamenti d'accentazione:

Studiare poi *staccato* e *f*, e *legato* e *pp*.

Pour les mesures [58] *et suite: travailler d'abord legato, puis avec des changements d'accentuation:*

Travailler ensuite staccato *et f, et* legato *et pp.*

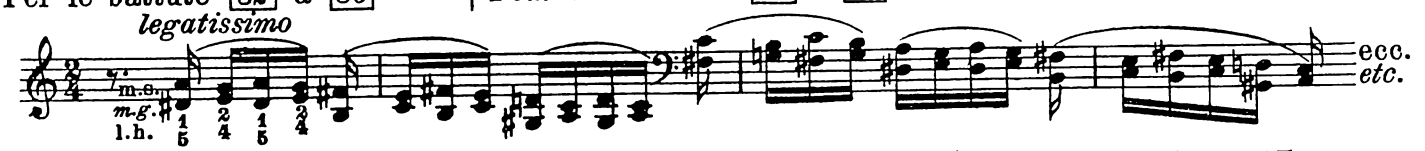
For bars [58] and following: study at first legato, then with changes of accentuation:

Then study *staccato* and *f*, and *legato* and *pp*.

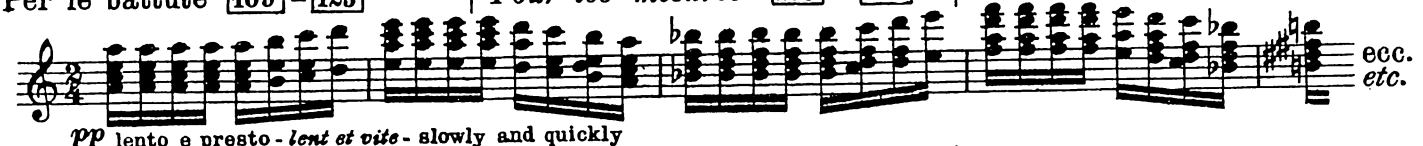
Per le battute [82] a [86]

Pour les mesures [82] *à* [86]

For bars [82] to [86]

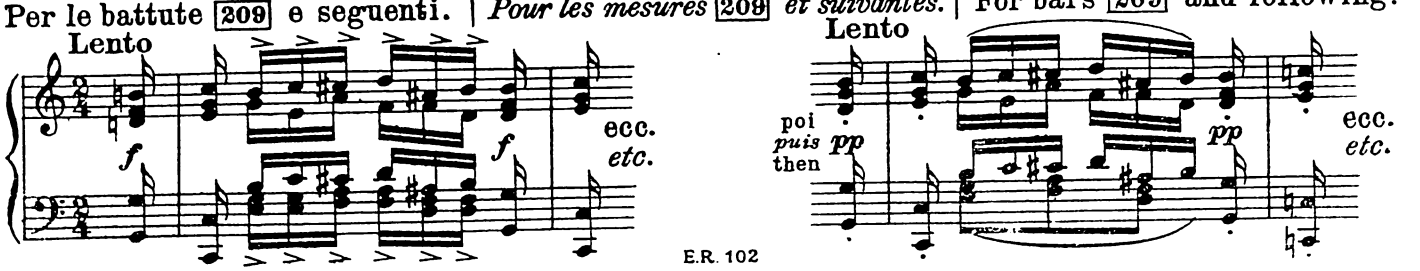


Per le battute [109] - [125] | *Pour les mesures* [109] - [125] | For bars [109] - [125]



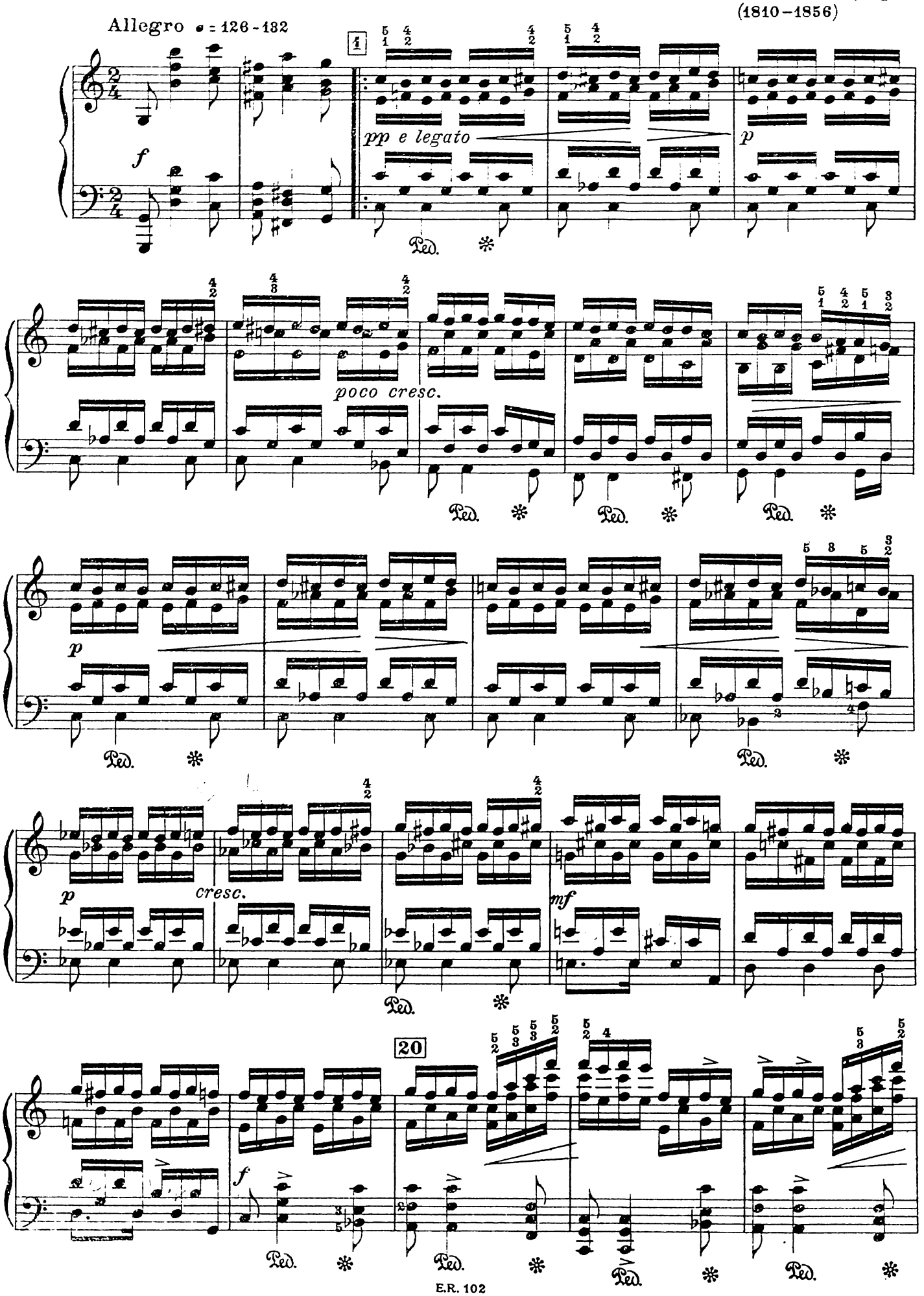
Per le battute [177] | *Pour les mesures* [177] | For bars [177]

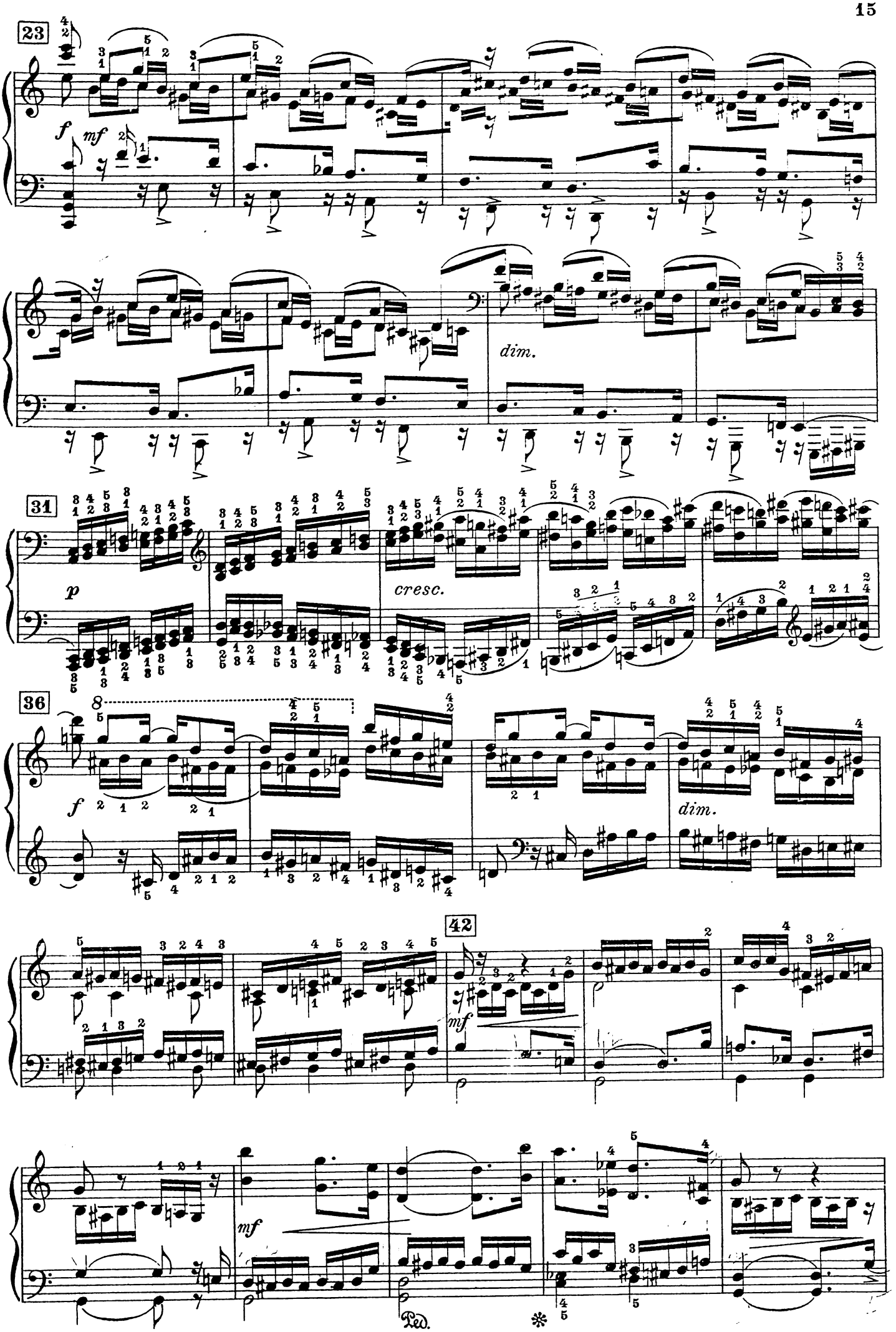
Per le battute [209] e seguenti. | *Pour les mesures* [209] *et suivantes.* | For bars [209] and following.

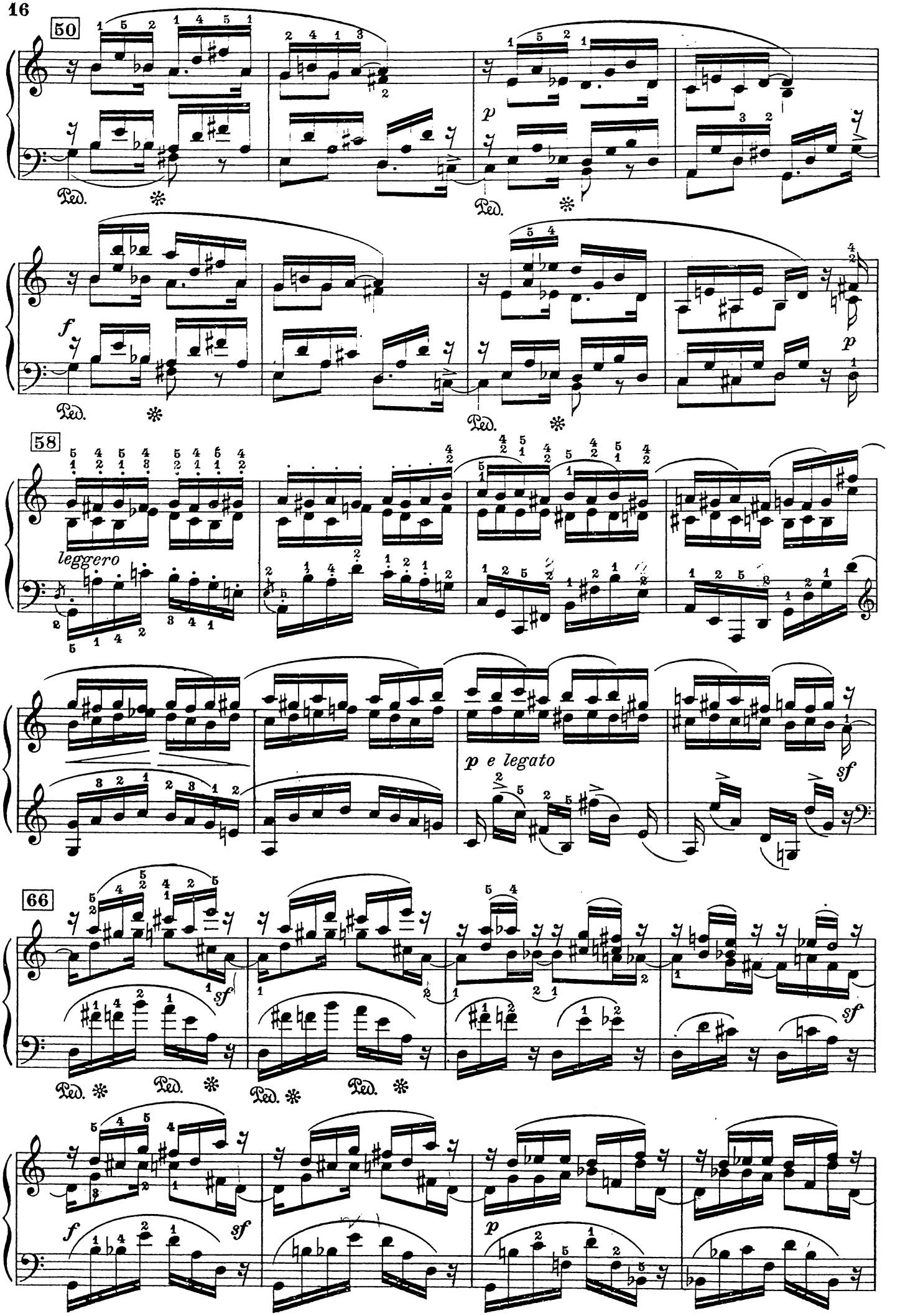


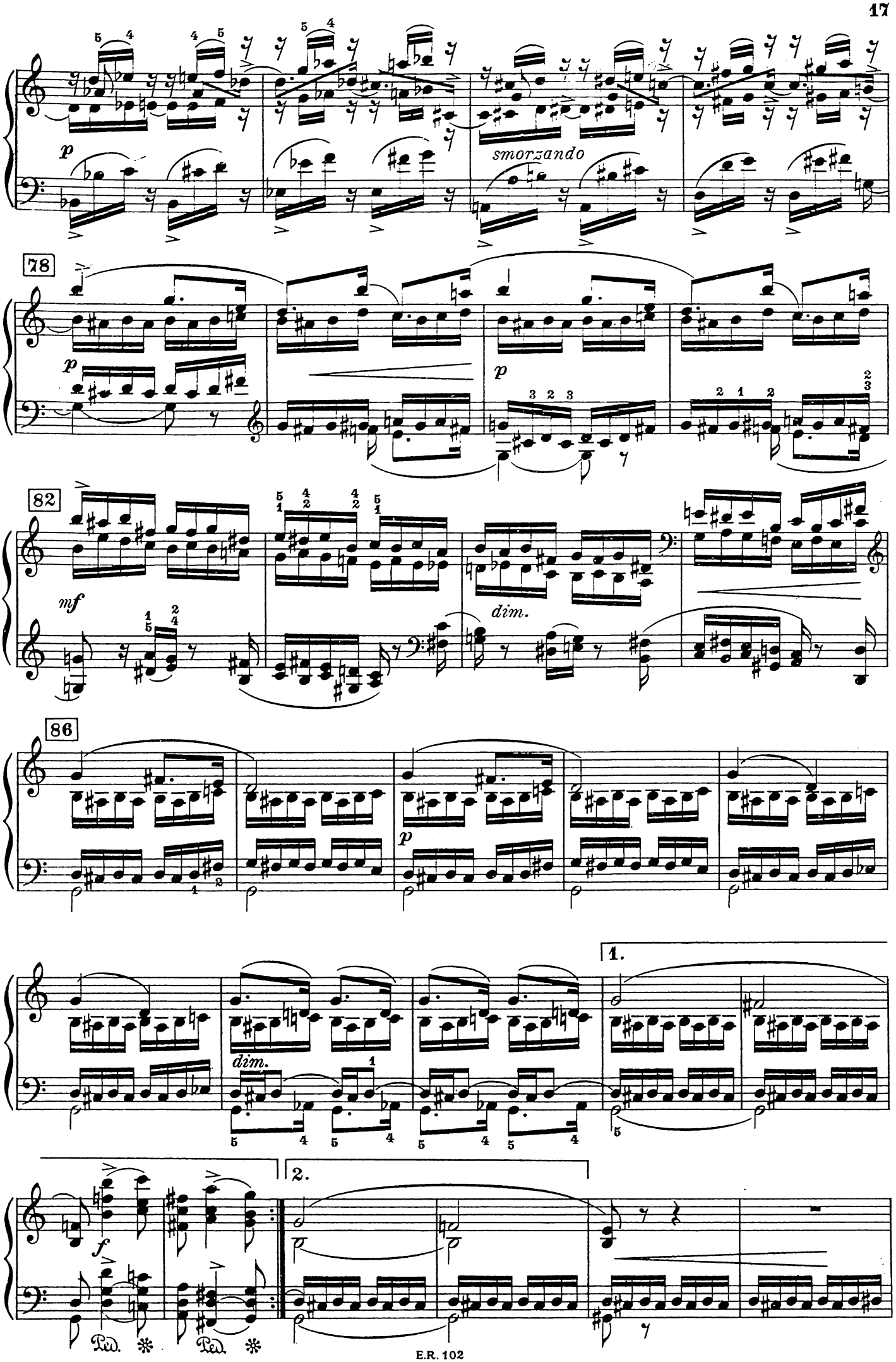
TOCCATA

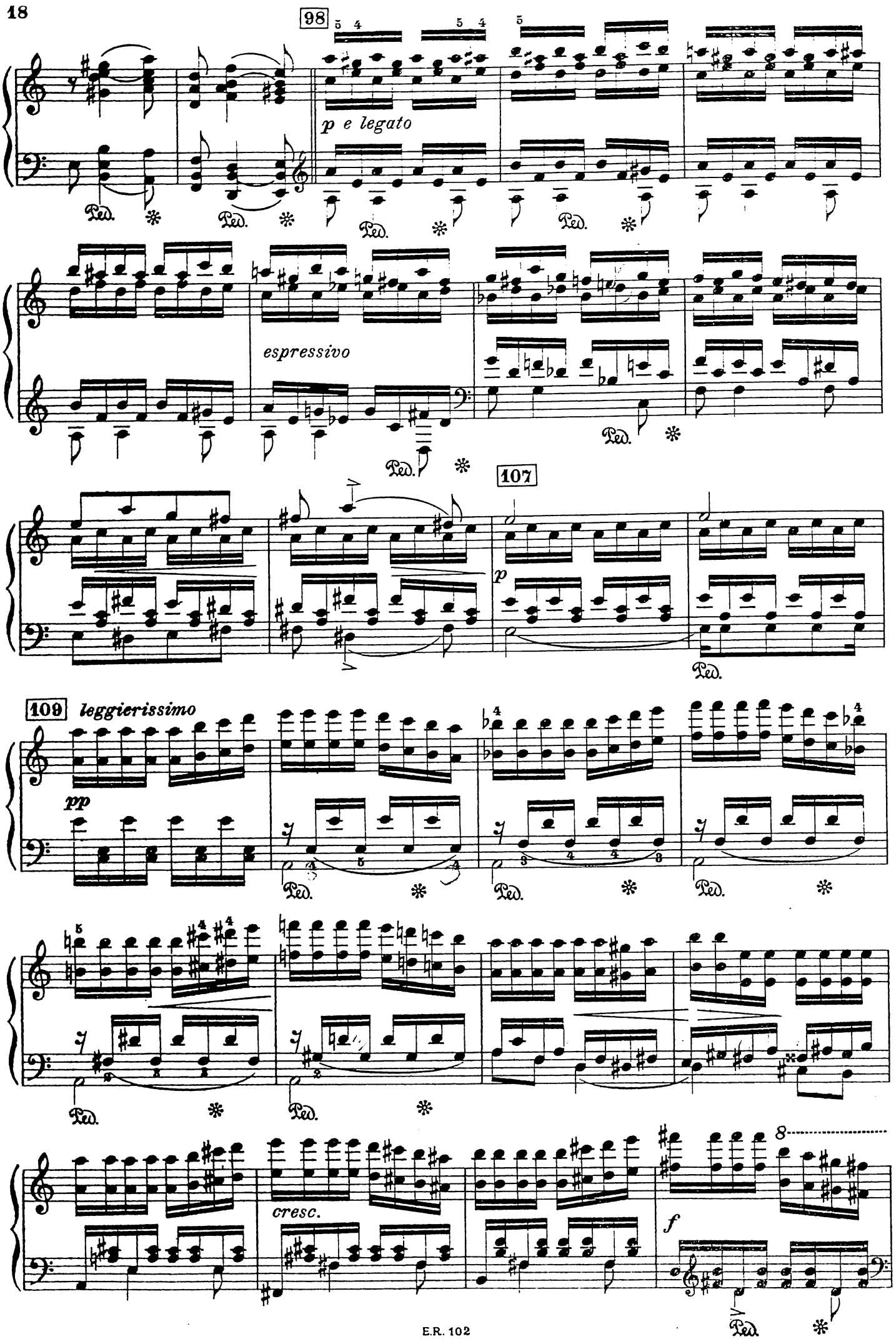
ROBERT SCHUMANN, Op. 7.
(1810–1856)




23
f
mf
dim.
31
p
cresc.
36
f
dim.
42
mf
mf
Ped.
*


50
Ped.
58
leggero
p e legato
66
sf
f
p


p
smorzando
78
p
p
82
mf
dim.
86
p
1.
dim.
2.
f
Ped.
Ped.


98
p e legato
espressivo
107
p
109
leggierissimo
pp
cresc.
f
8
Ped.

8

dim.

Ped. ✻

125

p e sempre non legato

m.d. *m.s.*

sf

f

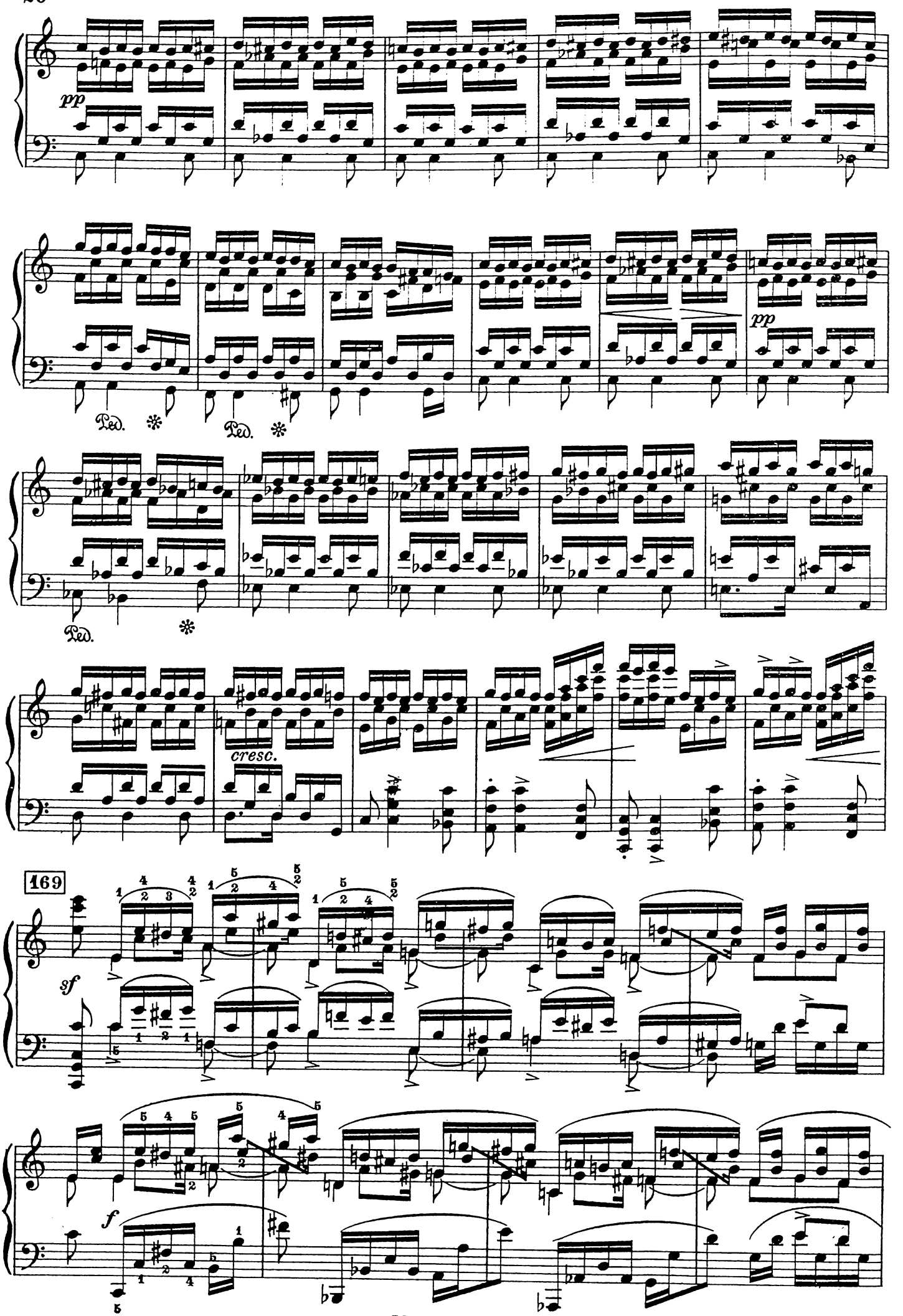
ff

Ped. ✻

143

ff

Ped. ✻ Ped. ✻ Ped. ✻


pp
Ped. * Ped. *
pp
Ped. *
cresc.
169
sf
f

177

sf

sf

f

dimin. e ritard:

193

p

201

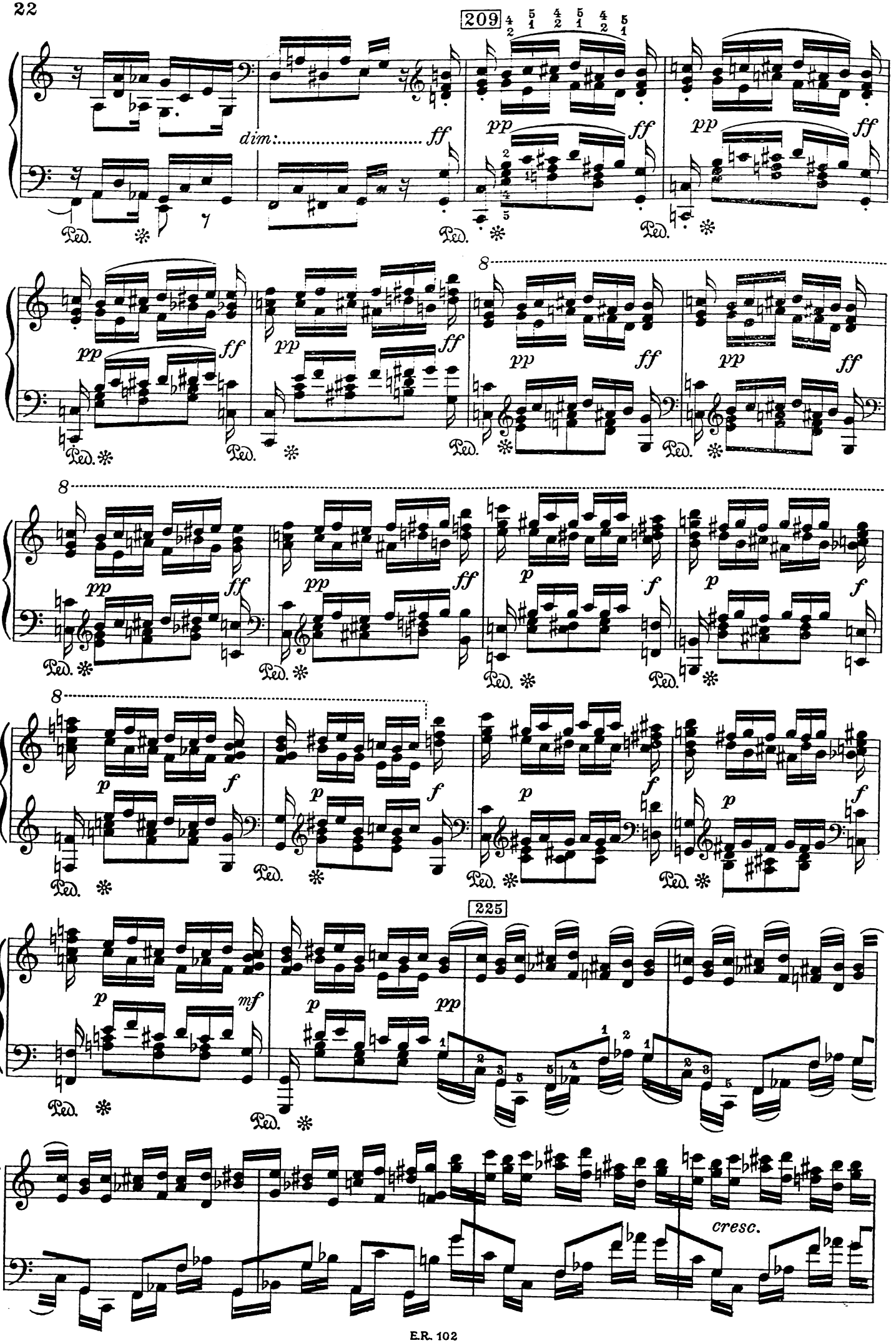
mf

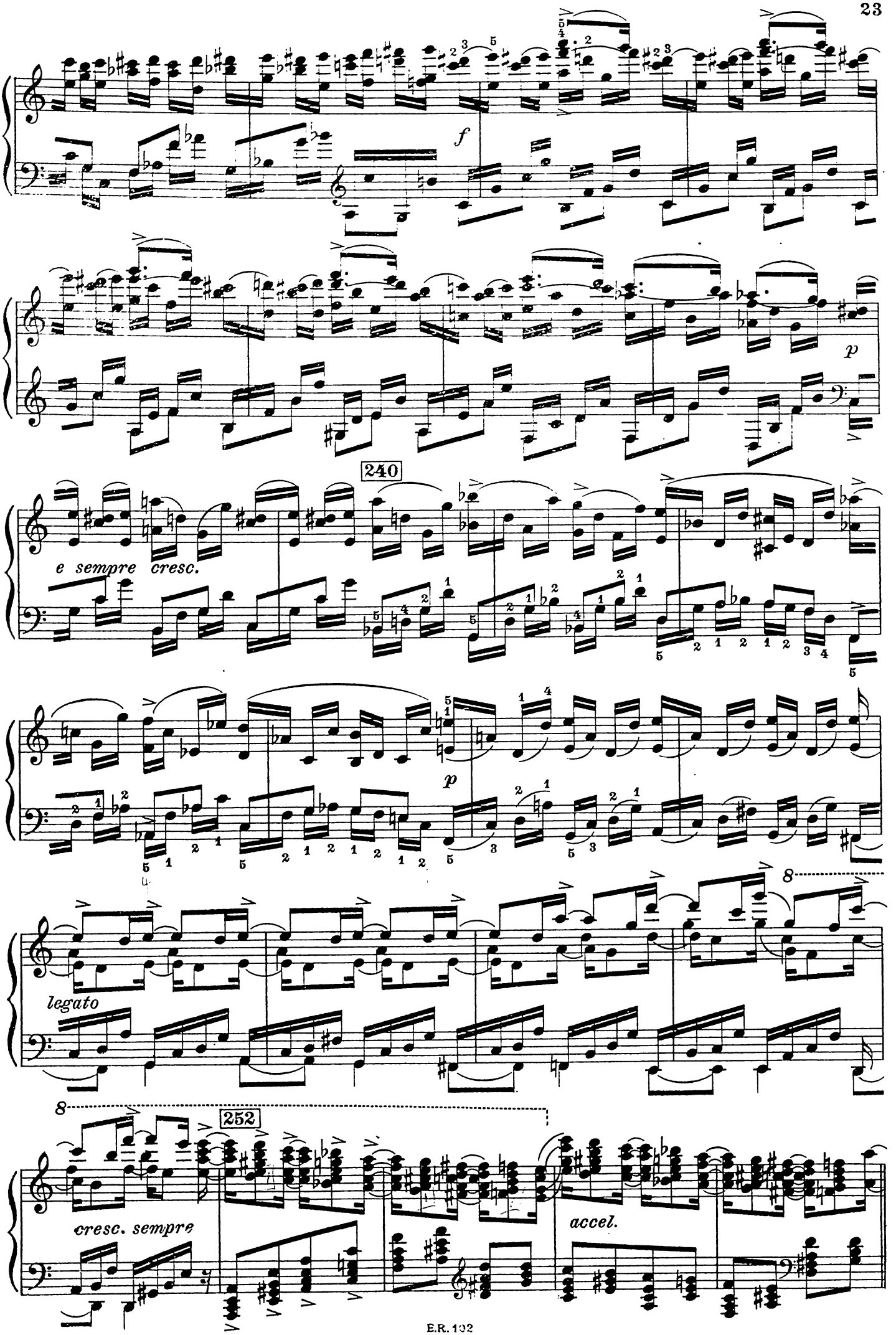
Ped. ✻

p

f

Ped. ✻ Ped. ✻


209
dim:
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
mf
p
pp
225
cresc.


f
p
240
e sempre cresc.
p
8
legato
8
252
cresc. sempre
accel.

256 Più mosso

f e legato

dim.

p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

p

J. FIELD
(1732-1837)

III

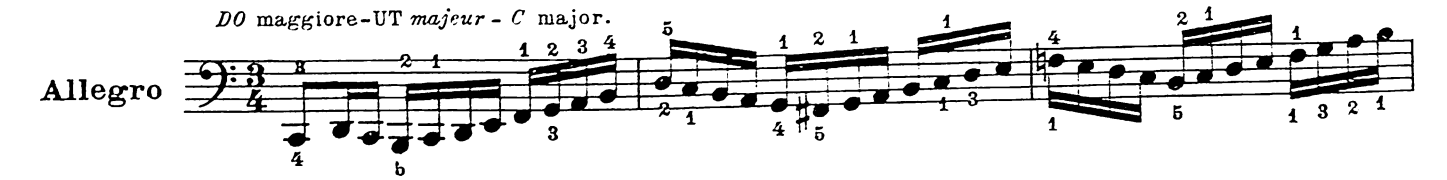
ESERCIZIO
per ciascuna mano sola

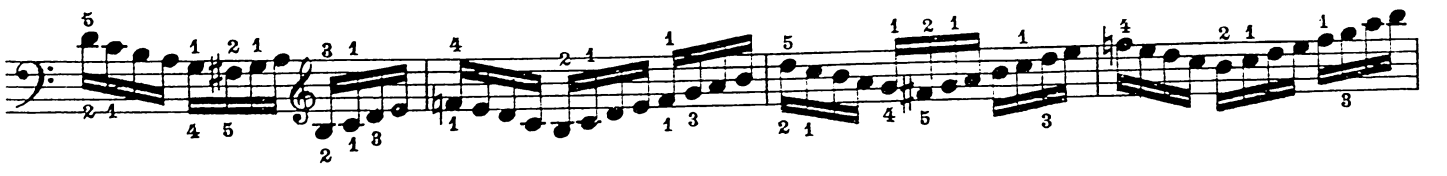
EXERCICE
pour chaque main seule

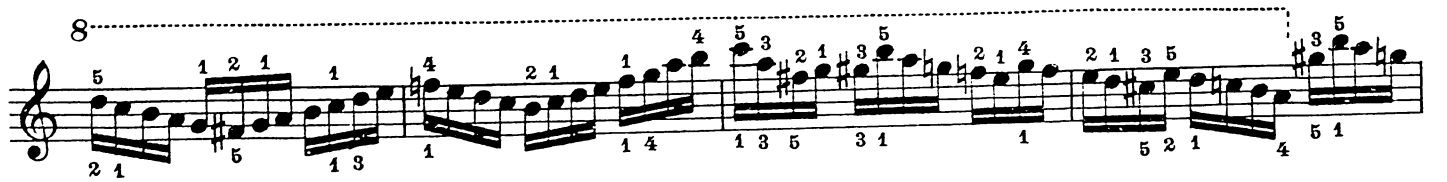
EXERCISE
for each hand alone

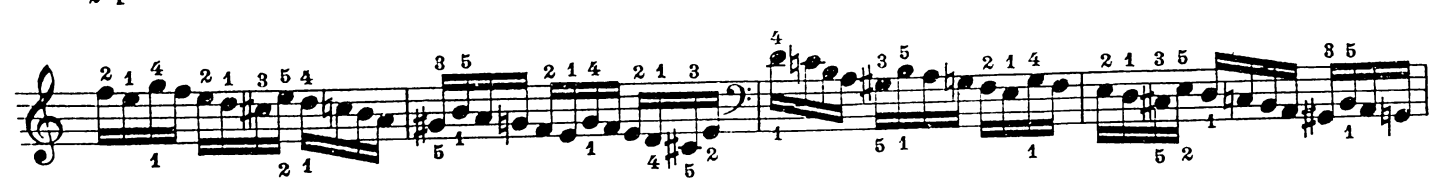
DO maggiore-UT *majeur* - *C* major.

Allegro

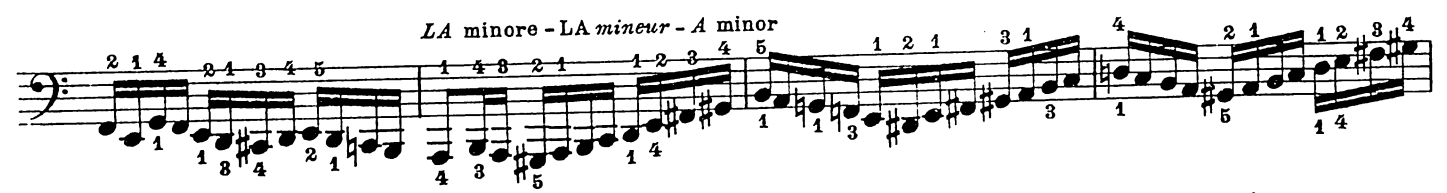


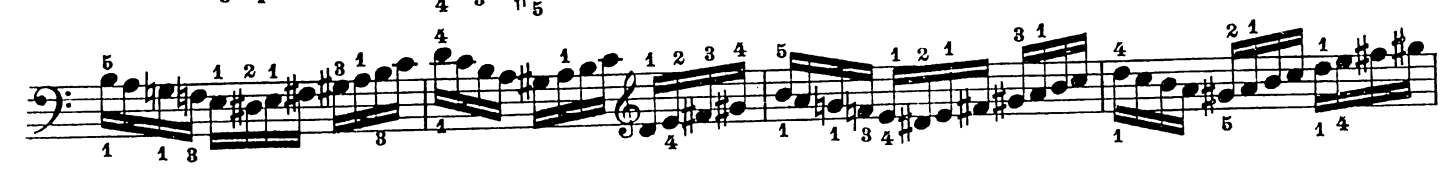


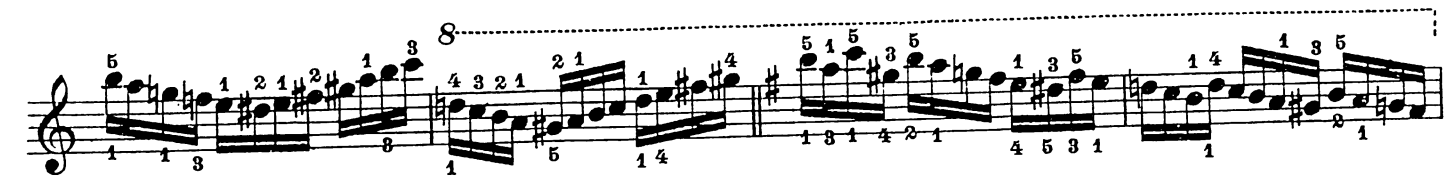


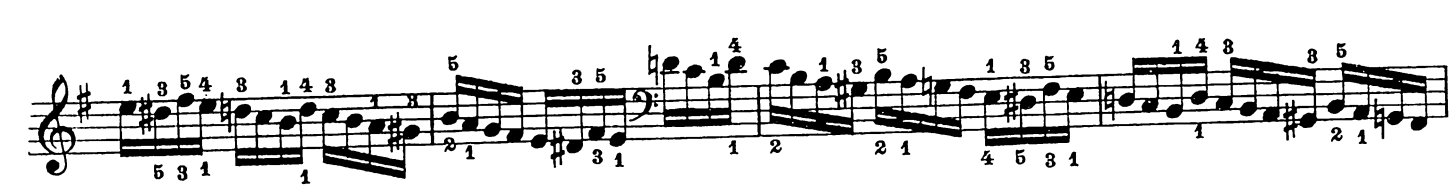


LA minore - LA *mineur* - *A* minor

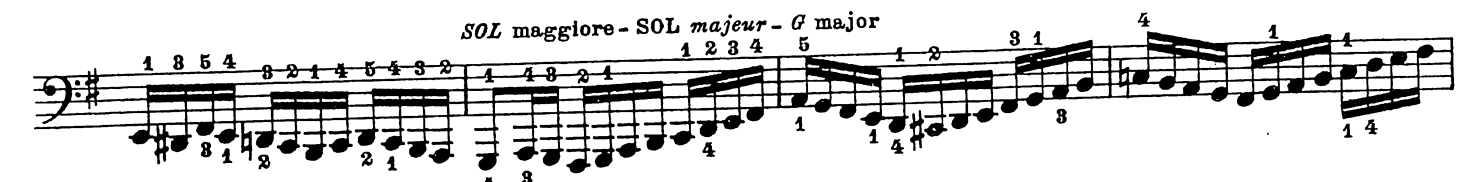




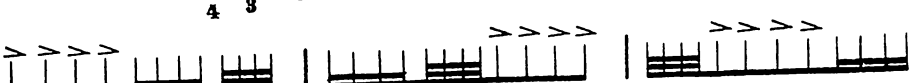




SOL maggiore - SOL *majeur* - *G* major



Ritmi:
Rythmes:
Rhythms:



Studiare colle mani incrociate.

Diteggiature da usarsi:
1 2 | 2 1 | 1 3 | 3 1 | 1 4 | 4 1 | 1 5 | 5 1

Studiare *ff* – *f* – *mf*. *p* e *pp*

Travailler les mains croisées.

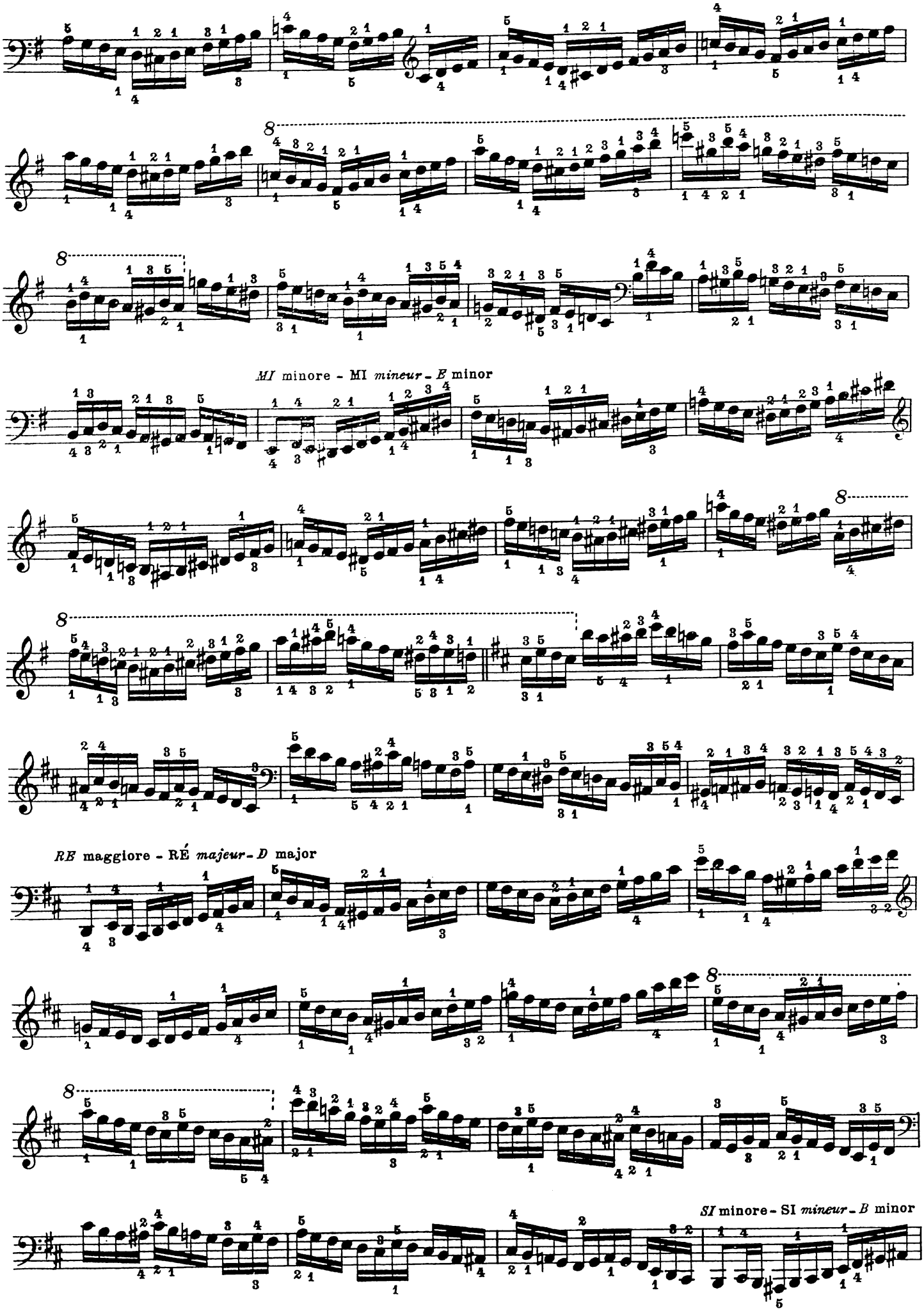
Doigtés à employer:
1 2 | 2 1 | 1 3 | 3 1 | 1 4 | 4 1 | 1 5 | 5 1

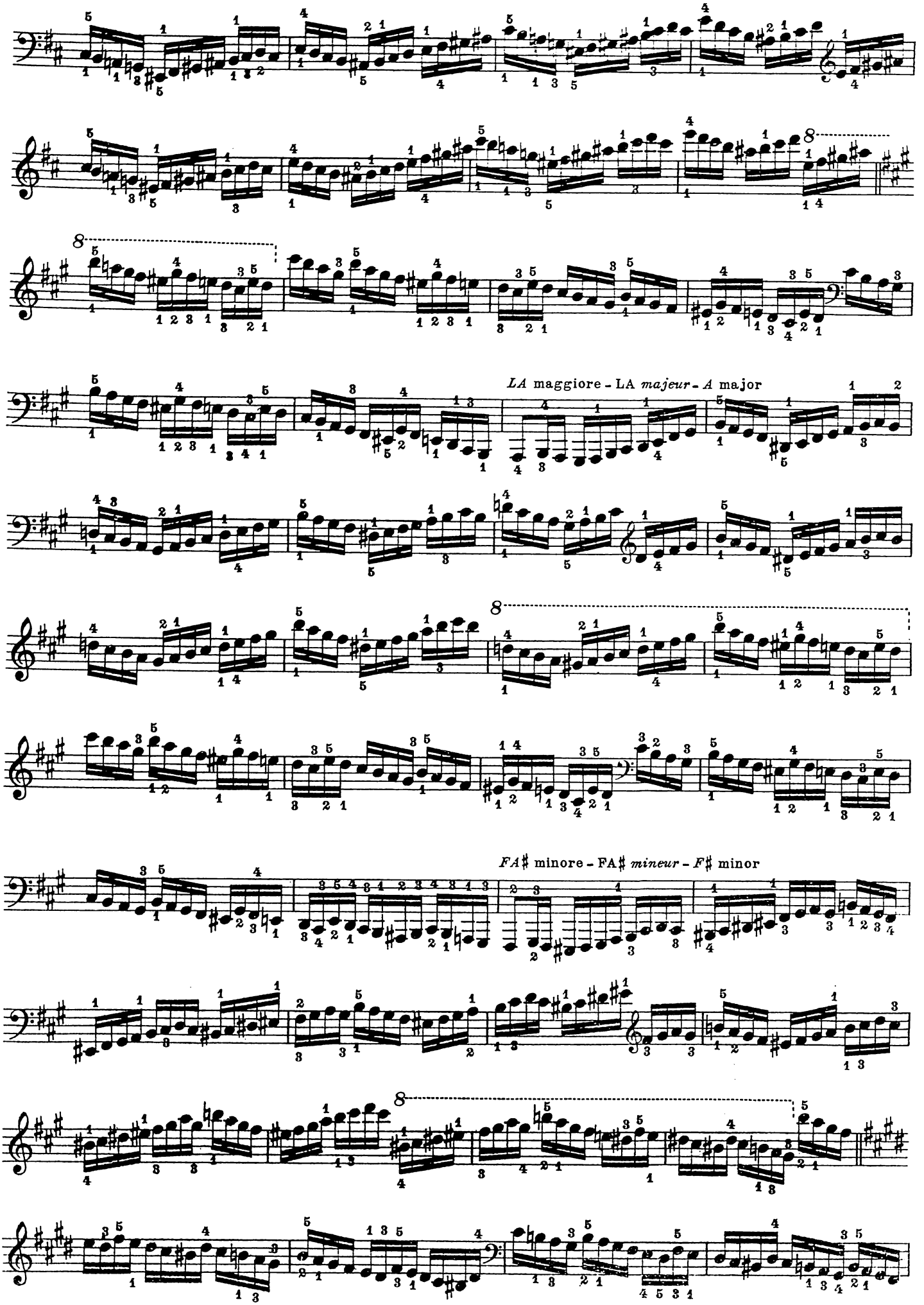
Travailler ff – f – mf. p et pp

Practise with crossed hands.

Use these fingerings:
1 2 | 2 1 | 1 3 | 3 1 | 1 4 | 4 1 | 1 5 | 5 1

Practise *ff* – *f* – *mf*. *p* and *pp*.

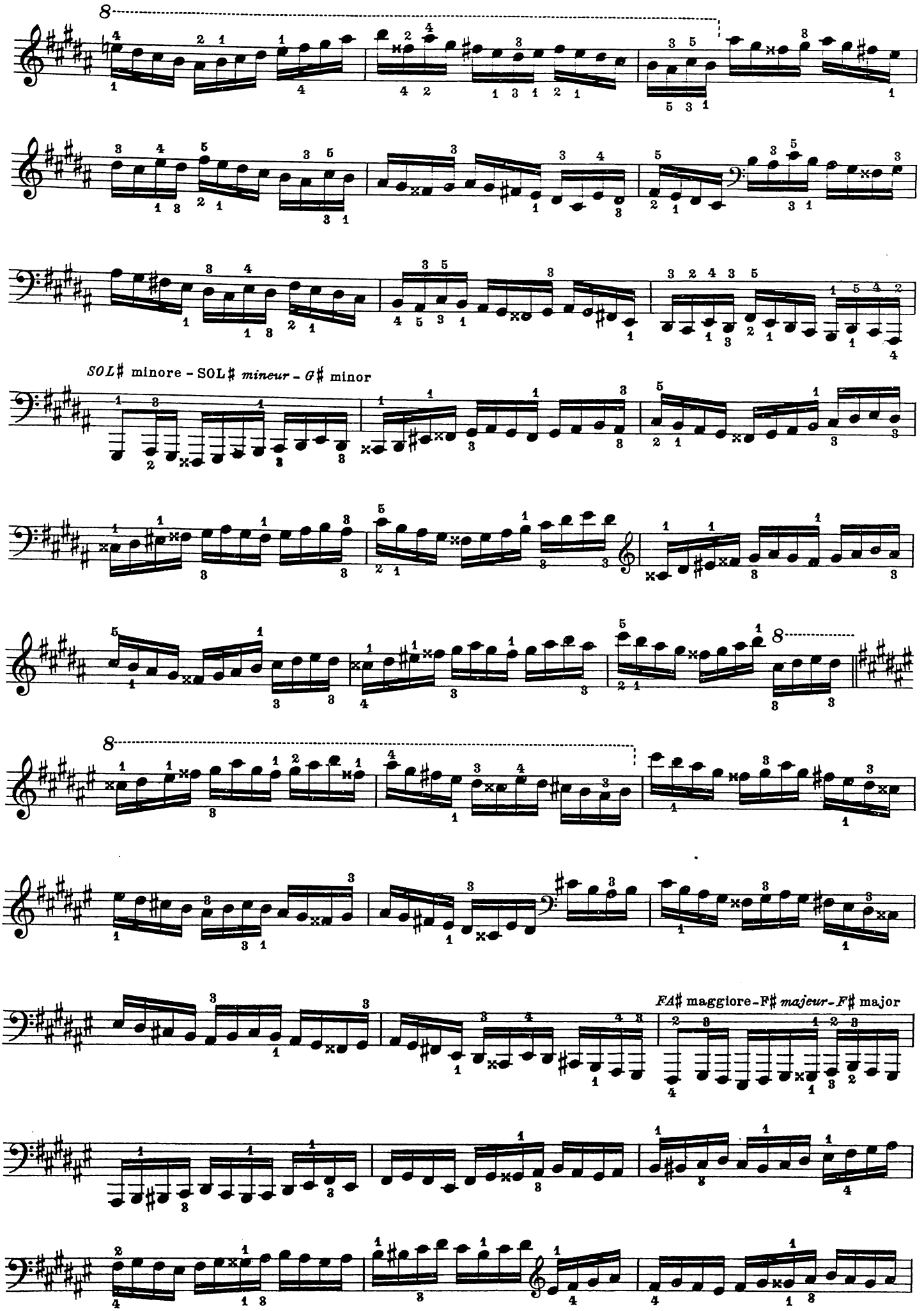

MI minore - MI mineur - E minor
RE maggiore - RÉ majeur - D major
SI minore - SI mineur - B minor

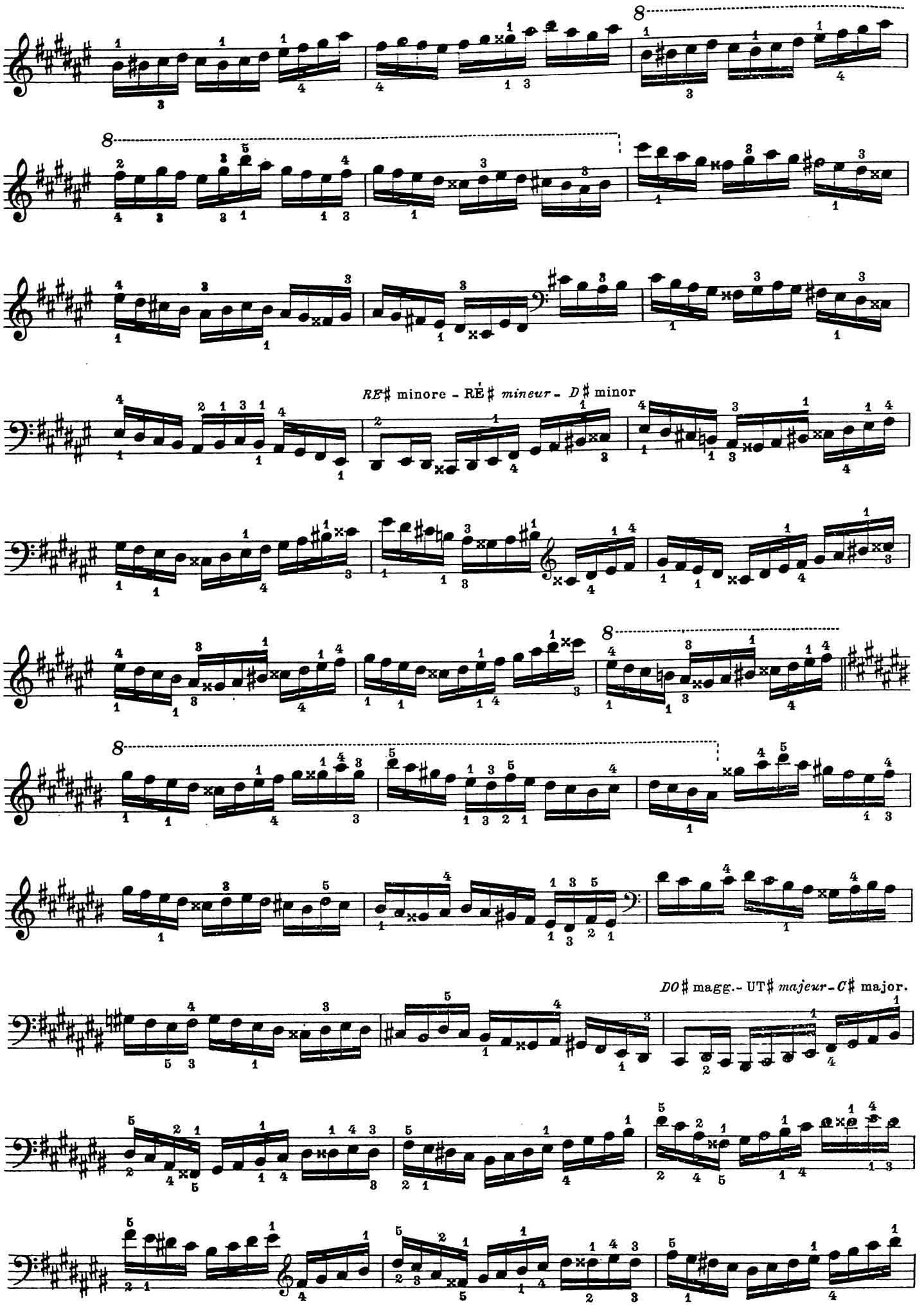

LA maggiore - LA majeur - A major
FA♯ minore - FA♯ mineur - F♯ minor

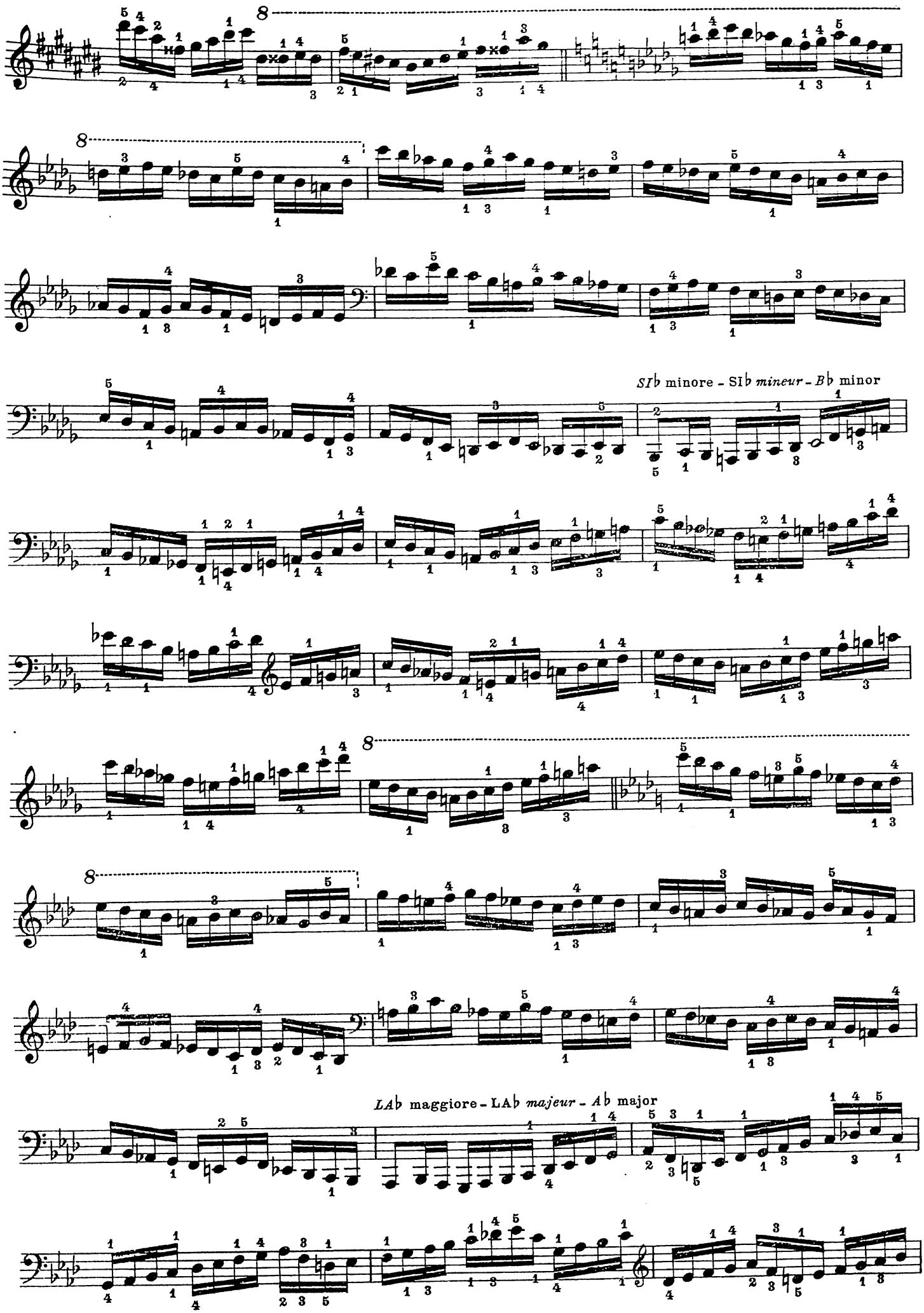
MI maggiore - MI *majeur* - *E* major

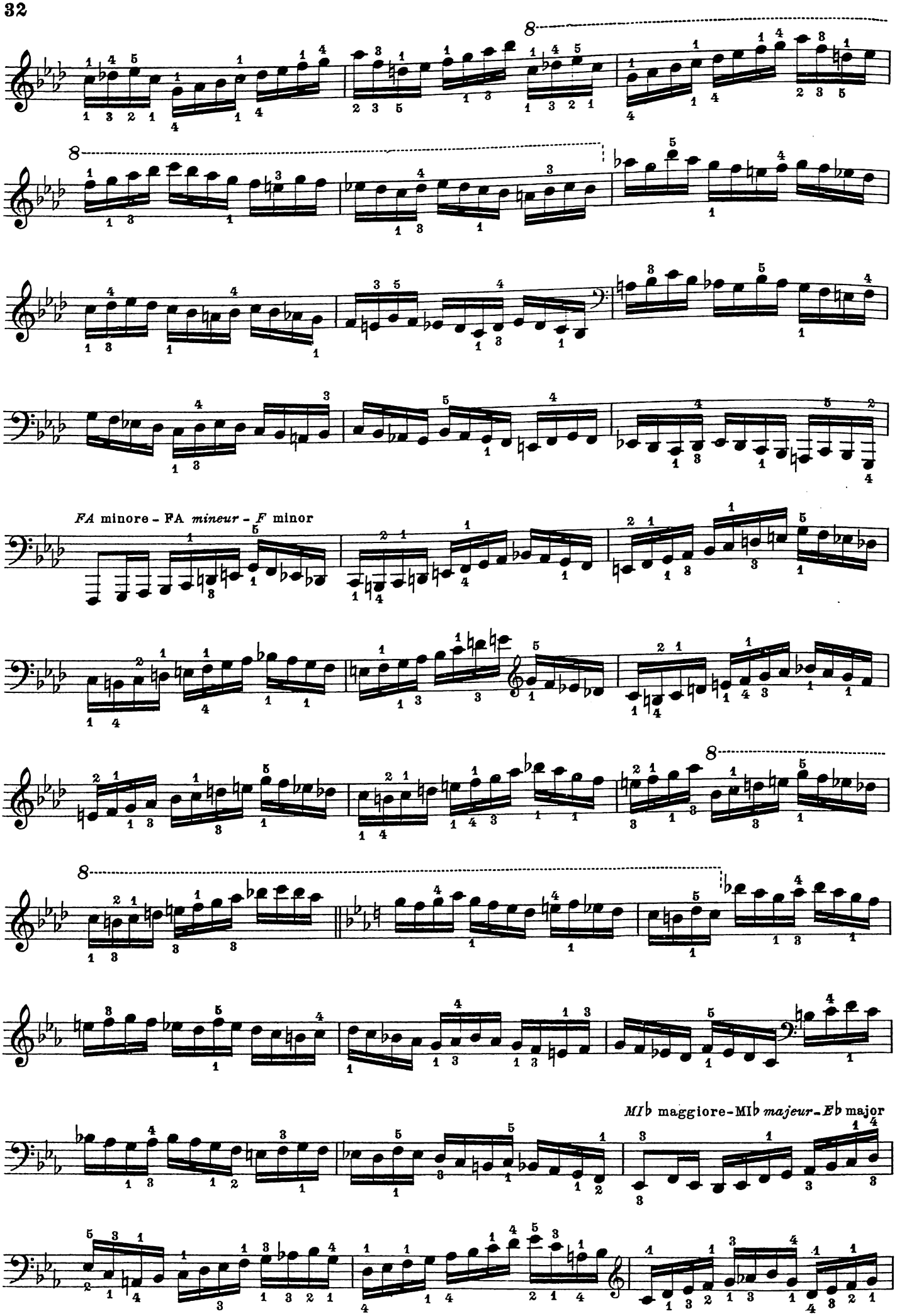
DO♯ minore - UT♯ *mineur* - *C*♯ minor

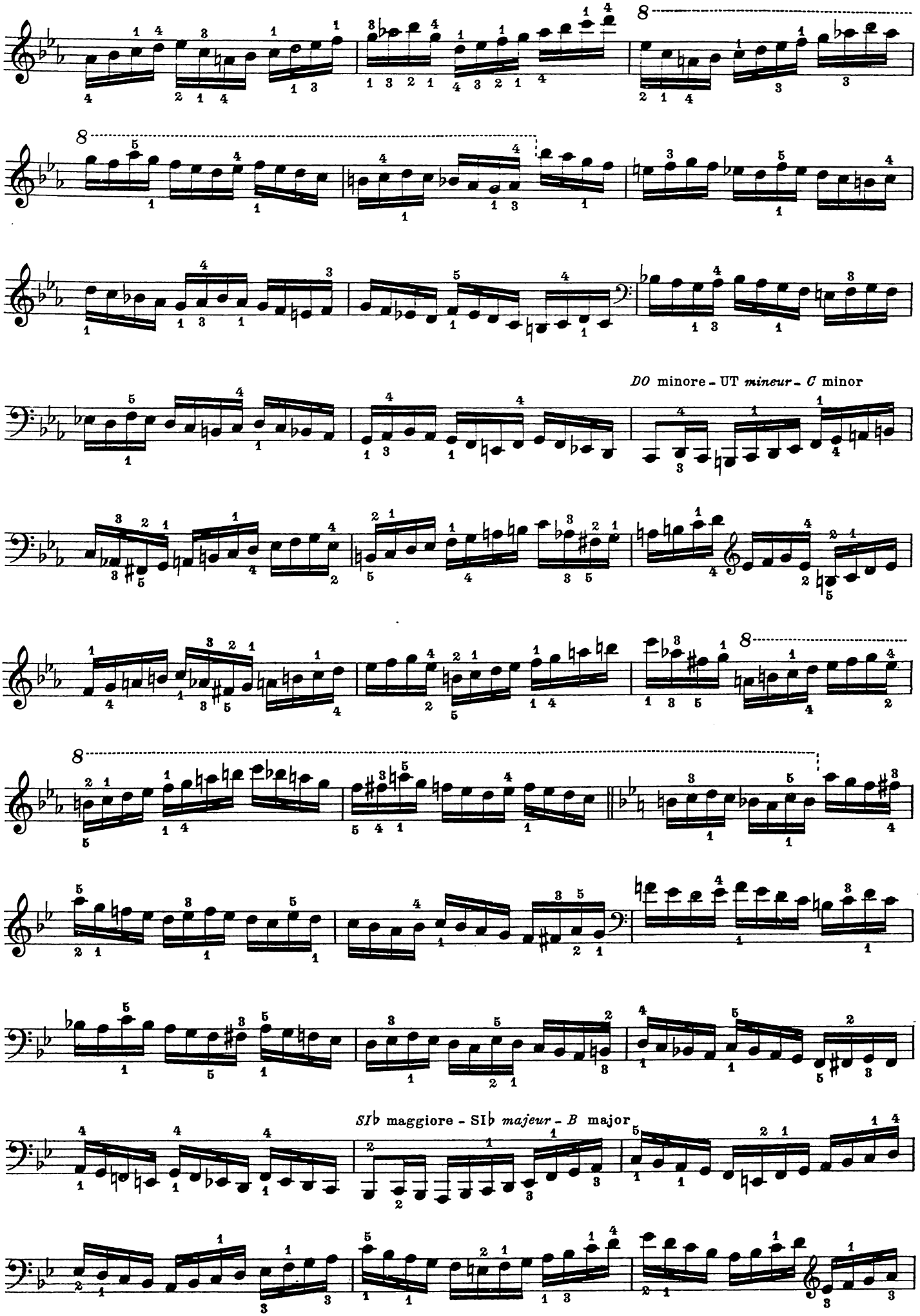
SI maggiore - SI *majeur* - *B* major

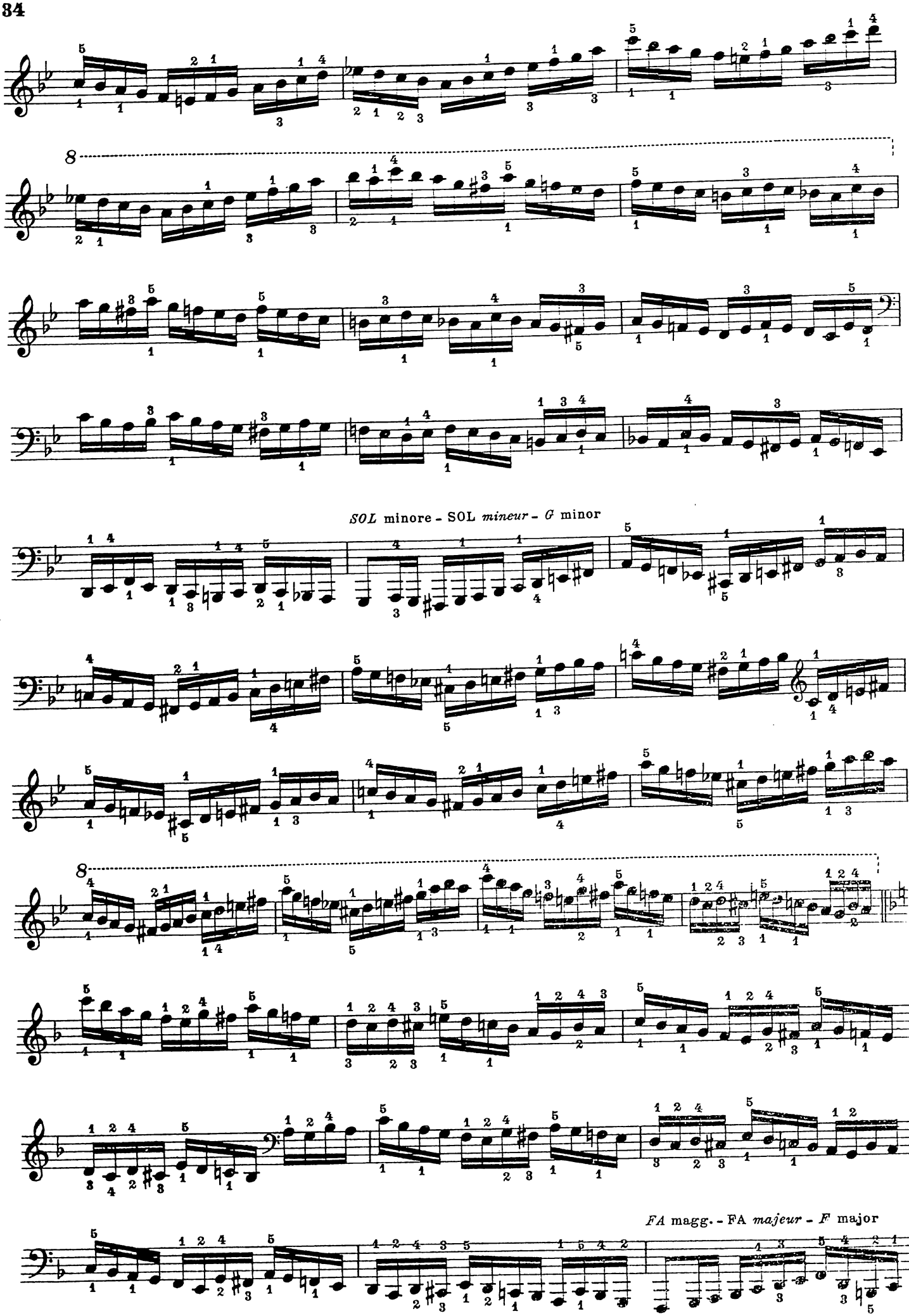

SOL♯ minore - SOL♯ mineur - G♯ minor
FA♯ maggiore-F♯ majeur-F♯ major

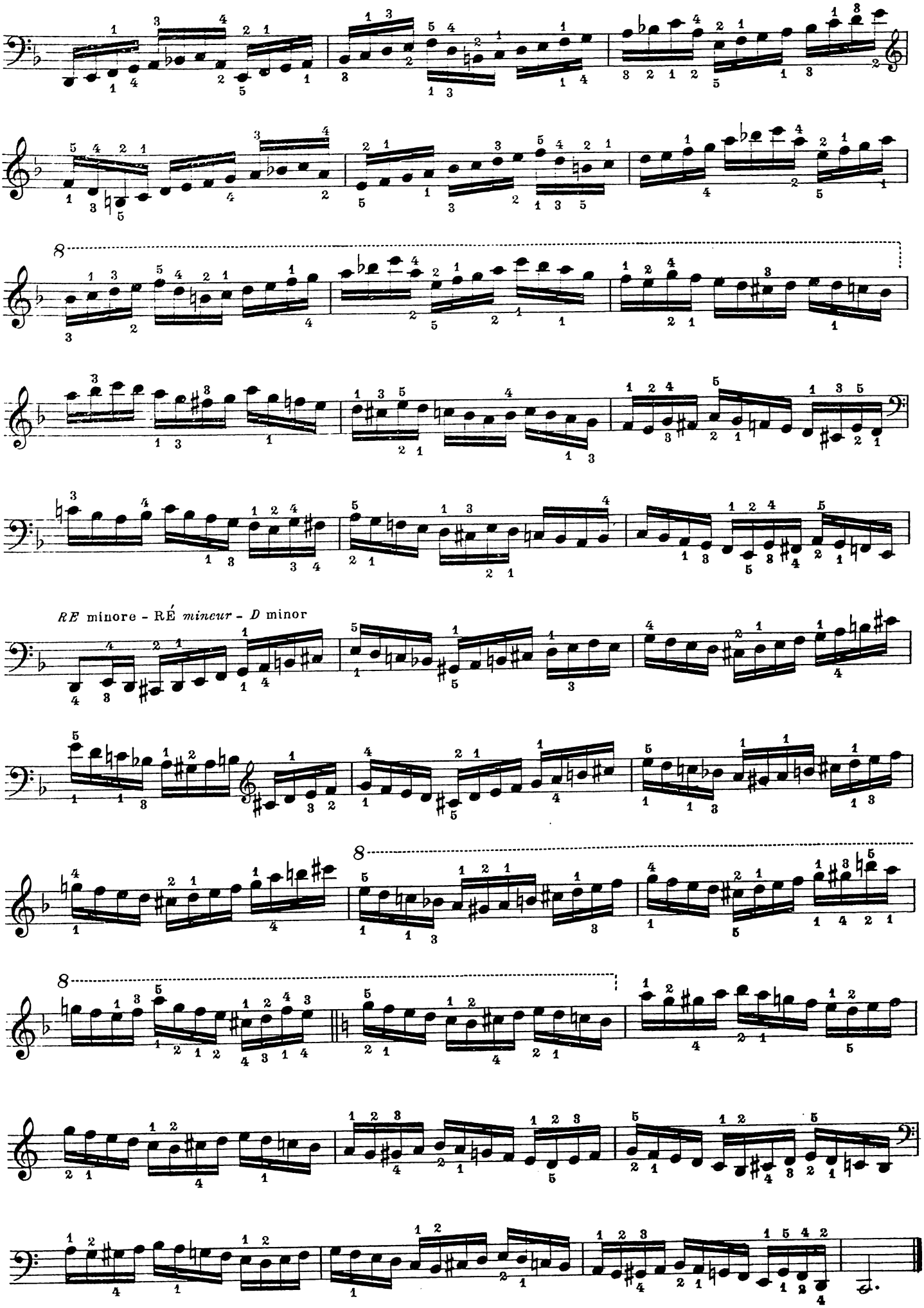

RE♯ minore - RÉ♯ mineur - D♯ minor
DO♯ magg.- UT♯ majeur - C♯ major.


SIb minore - SIb mineur - Bb minor
LAb maggiore - LAb majeur - Ab major


FA minore - FA mineur - F minor
MIb maggiore - MIb majeur - Eb major


DO minore - UT mineur - C minor
SIb maggiore - SIb majeur - B major


8
SOL minore - SOL mineur - G minor
8
FA magg. - FA majeur - F major

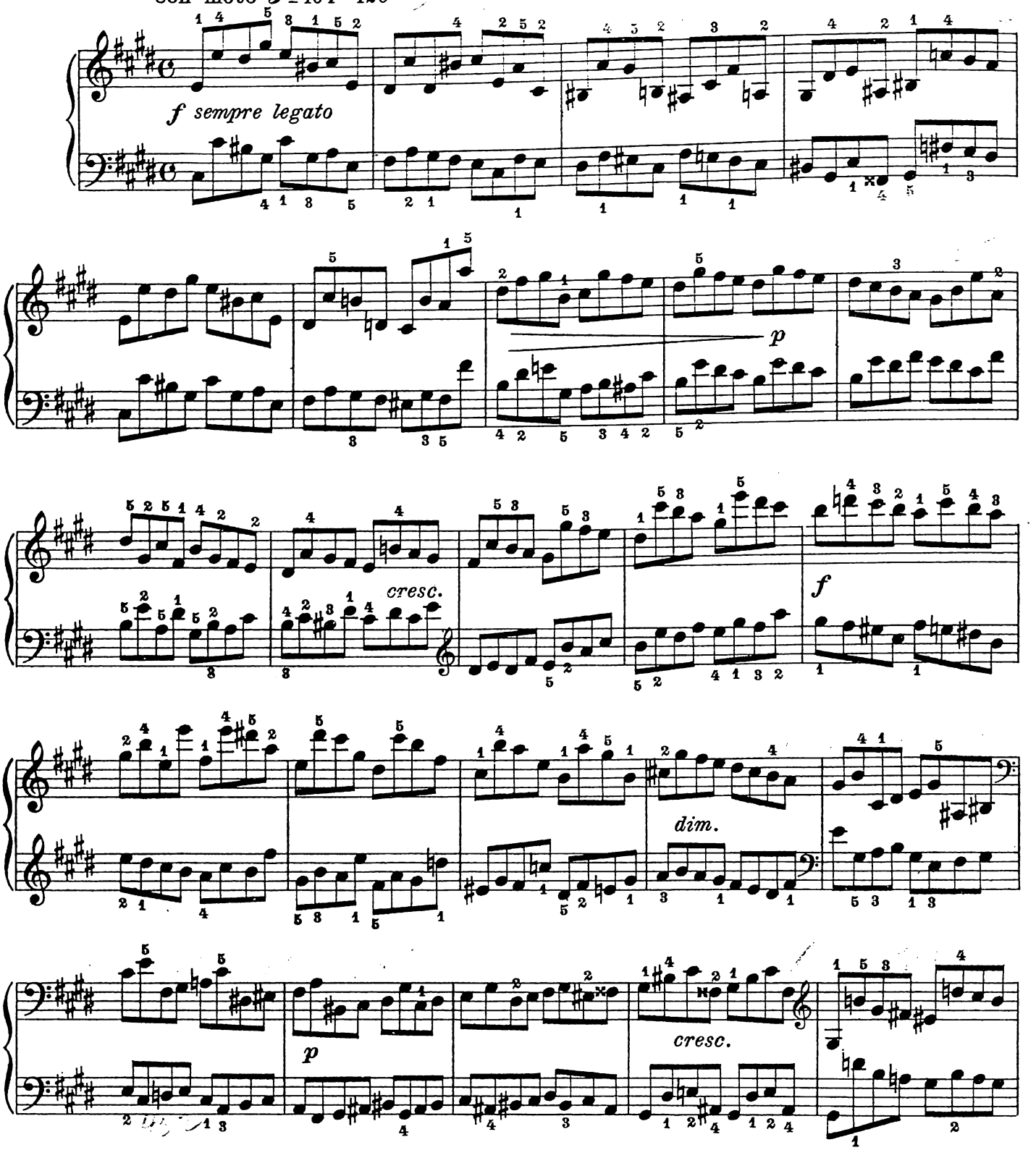

8
8
8
RE minore - RÉ mineur - D minor

IV
ÉTUDE

CRAMER
(1771-1858)

In *DO* minore 𝅗𝅥 = 132 | *En* UT *mineur* 𝅗𝅥 = 132 | In *C* minor 𝅗𝅥 = 132

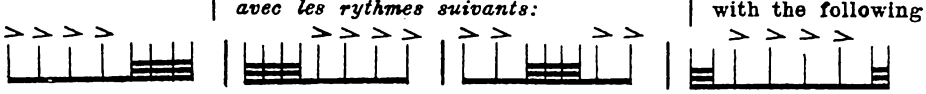
Con moto 𝅗𝅥 = 104 - 120



Studiare in *DO* minore e *DO*♯ minore coi ritmi seguenti:

Travailler en UT *mineur et en* UT♯ *mineur avec les rythmes suivants:*

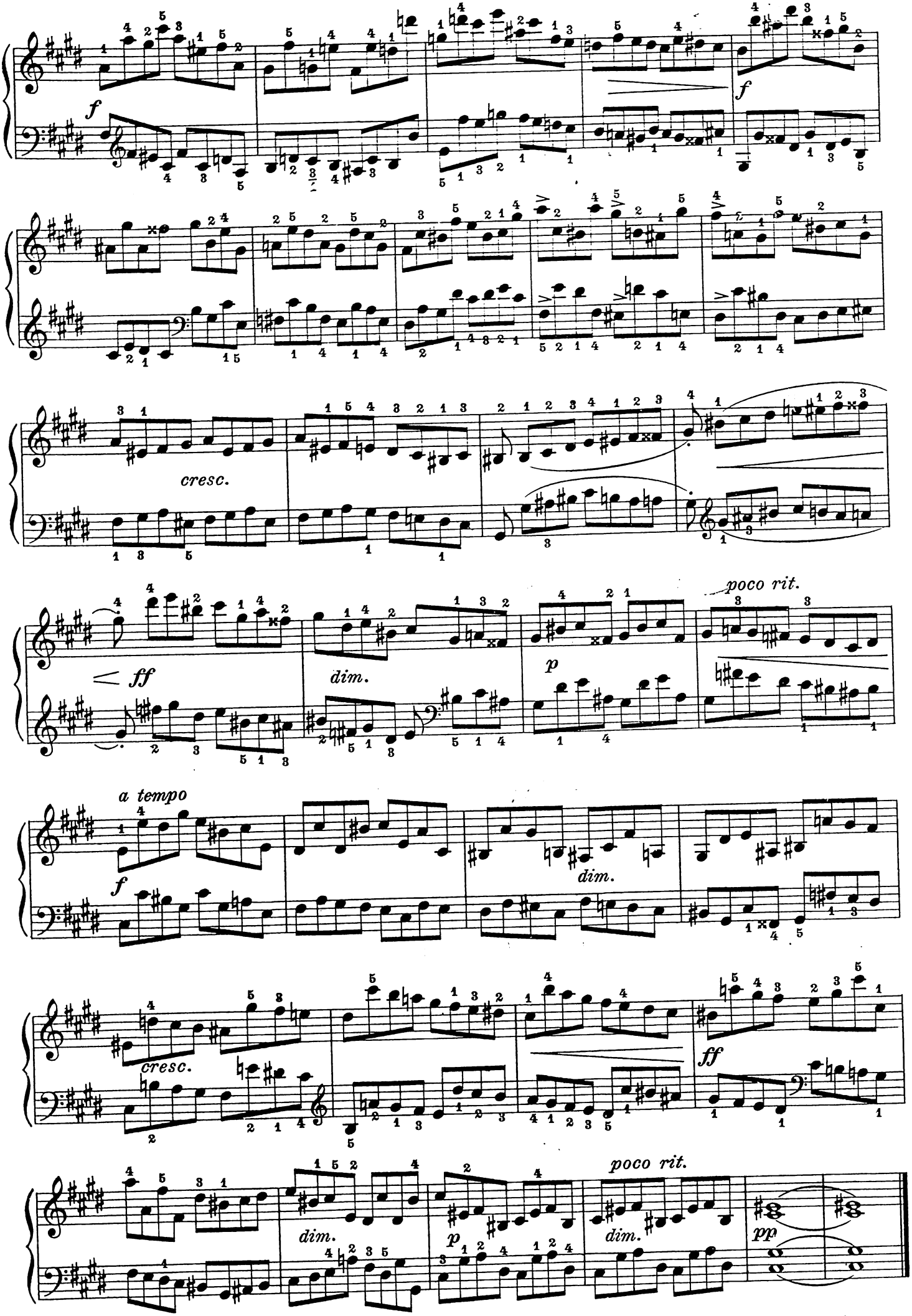
Study this in *C* minor and *C*♯ minor with the following rhythms:



Studiare con la mano destra non legato oppure staccato, mentre la sinistra suona legato, e viceversa; una mano forte, l'altra piano; le mani incrociate. Poi con dei tempi alternativamente lenti e vivaci e delle sfumature che vadano dal *ff* al *pp*, attraverso *f*, *mf*, e *p*.

Travailler la main droite non legato ou staccato, la gauche legato et le contraire; une main forte, l'autre piano; les mains croisées. Puis avec des mouvements lents et vifs et des nuances allant du ff au pp, en passant par f, mf et p.

Practise the right hand lither not legato or staccato, the left hand on the contrary legato: one hand forte, the other piano, the hands crossed.
Then with slow and quick movements, and with variations from *ff* to *pp* passing through *f*, *mf*, and *p*.

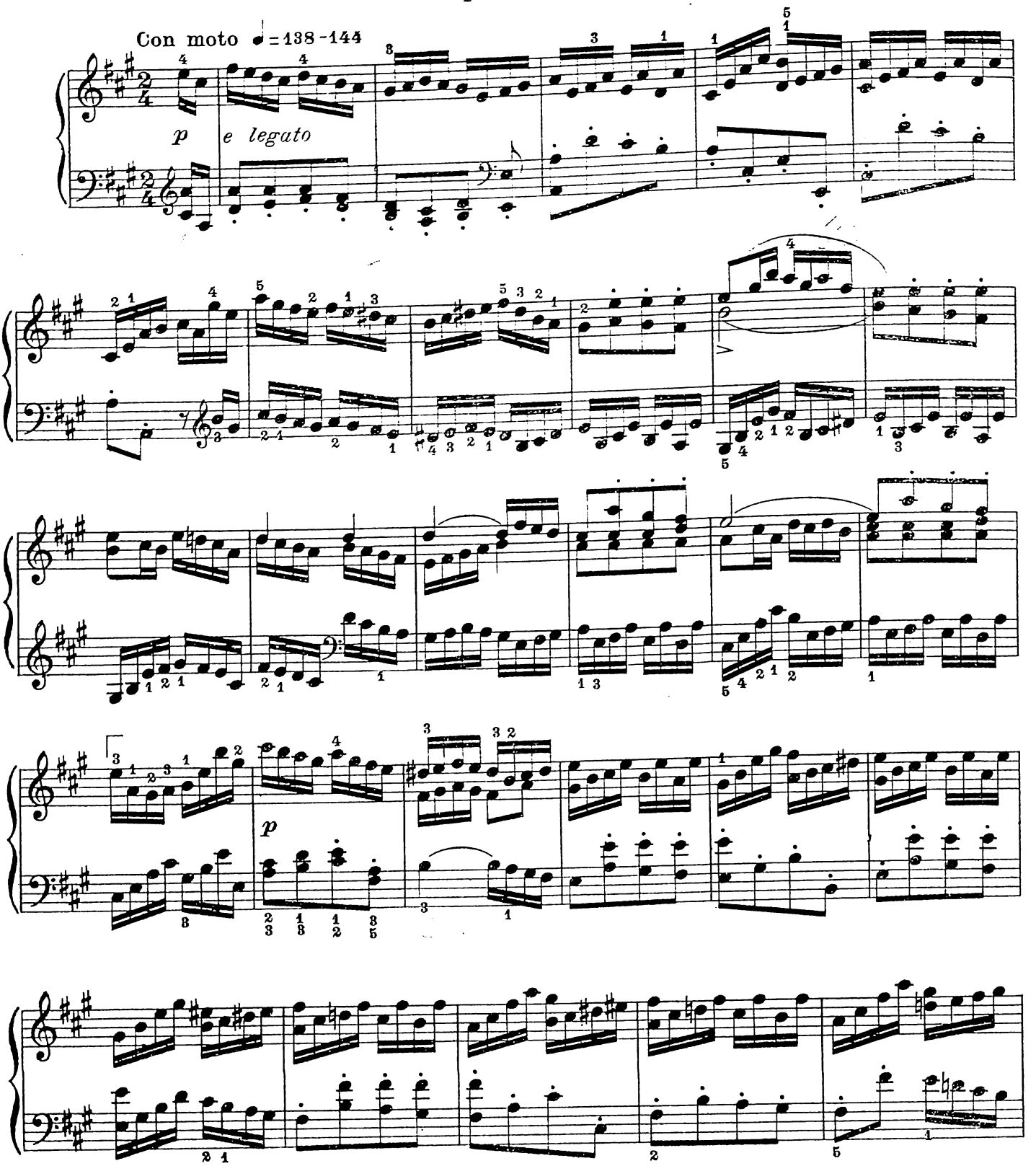

f
f
cresc.
ff
dim.
p
poco rit.
a tempo
f
dim.
cresc.
ff
dim.
p
dim.
poco rit.
pp

V

PRESTO

Op. 7. N.° 4.

MENDELSSOHN
(1809 - 1847)



Frammentare a brani di **16** battute: i brani da studiarsi separatamente sono indicati dai segni ⌜ ⌝

Trasportare con la stessa digitazione in La bemolle.

Fragmenter par 16 mesures; les fragments à travailler séparément sont indiqués par les signes ⌜ ⌝

Transposer avec le même doigté en La bémol.

Divide into **16** bars. The divisions to be studied separately are indicated by the signs: ⌜ ⌝

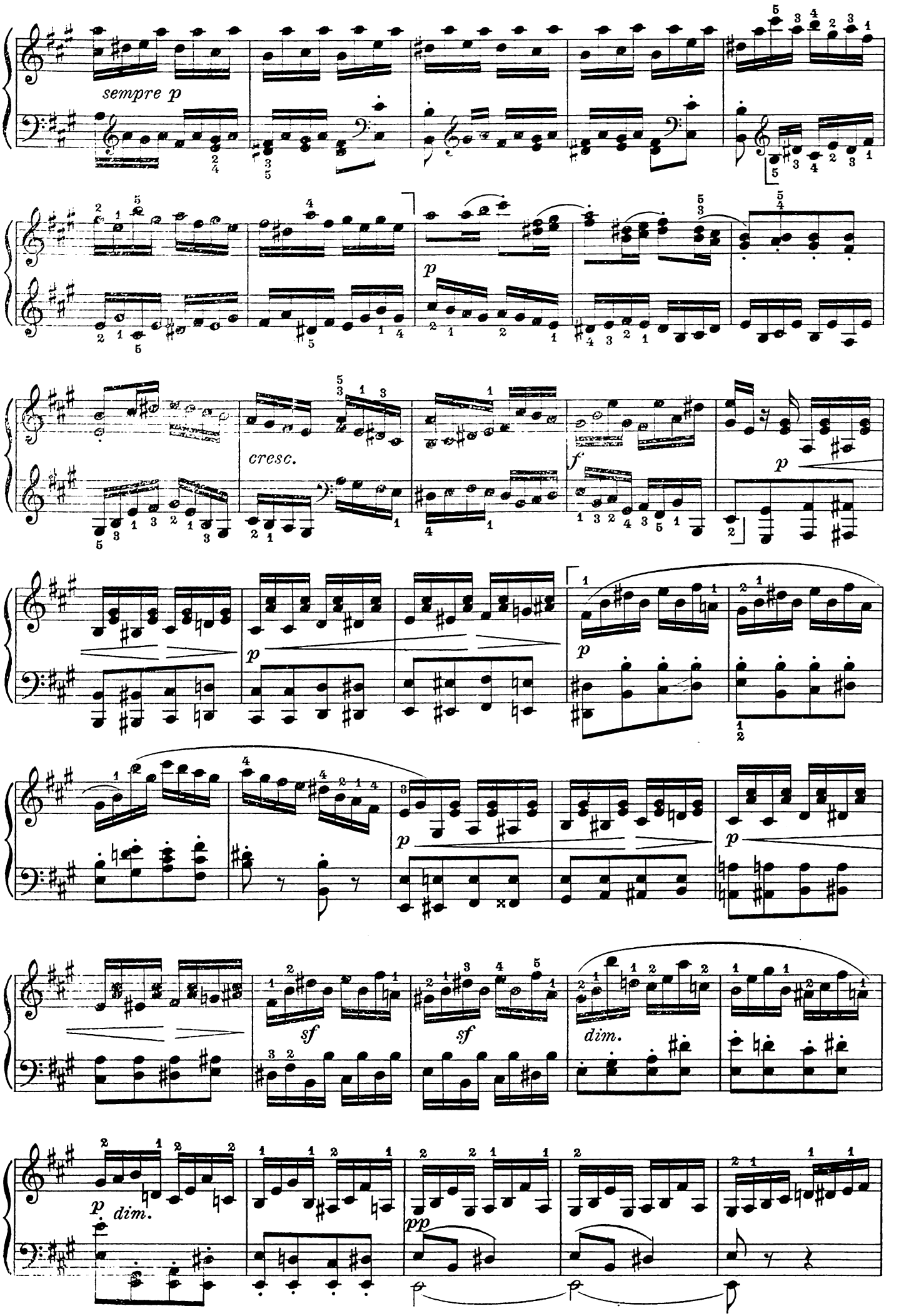
Transpose to B flat, using the same fingering.

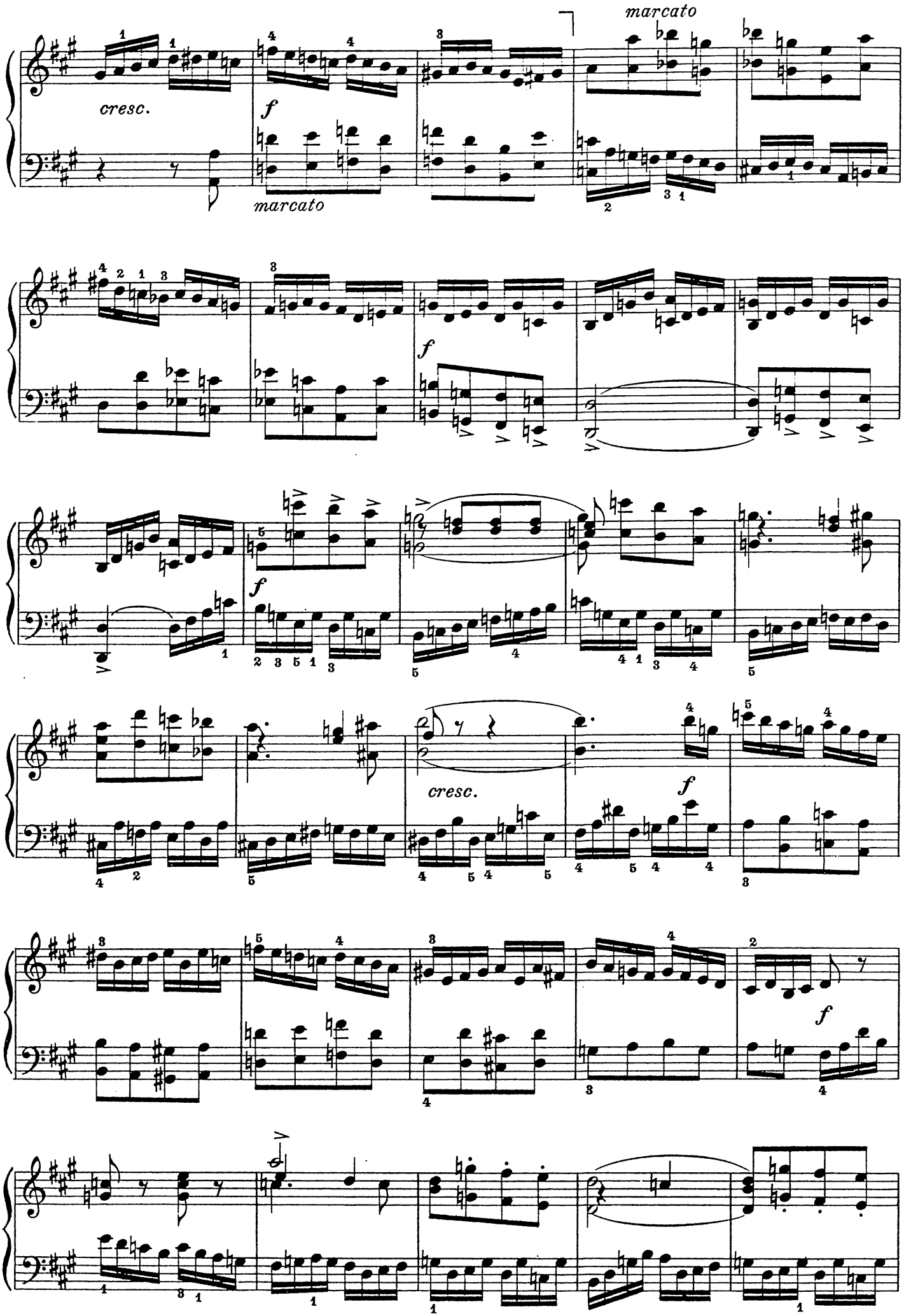
Esecuzione ritmica:
Travail rythmique:
Rhythmic work:

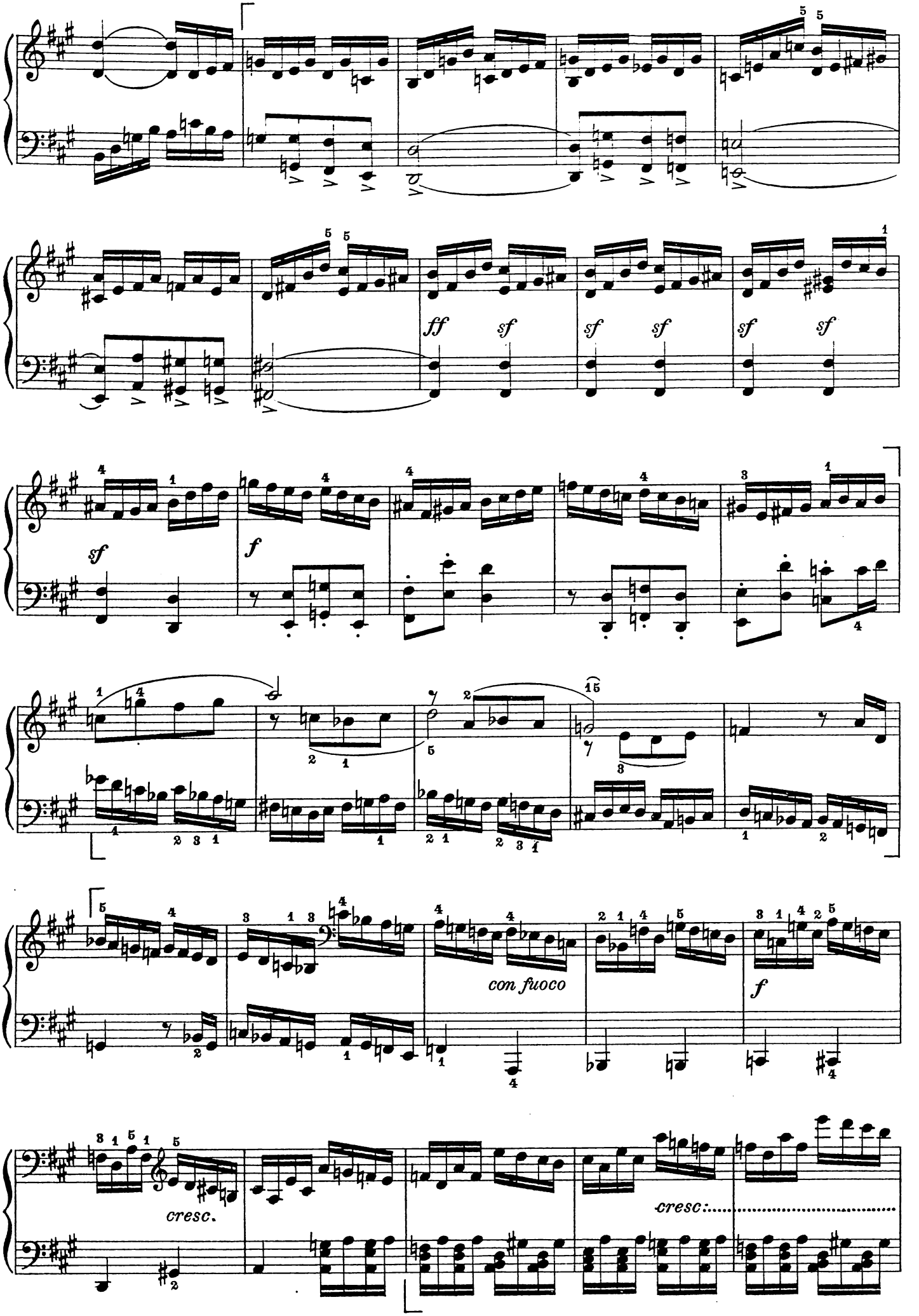
Le note segnate con > possono essere studiate utilmente anche staccato.
Studiare *f*, *mf*, *p* e *pp*.

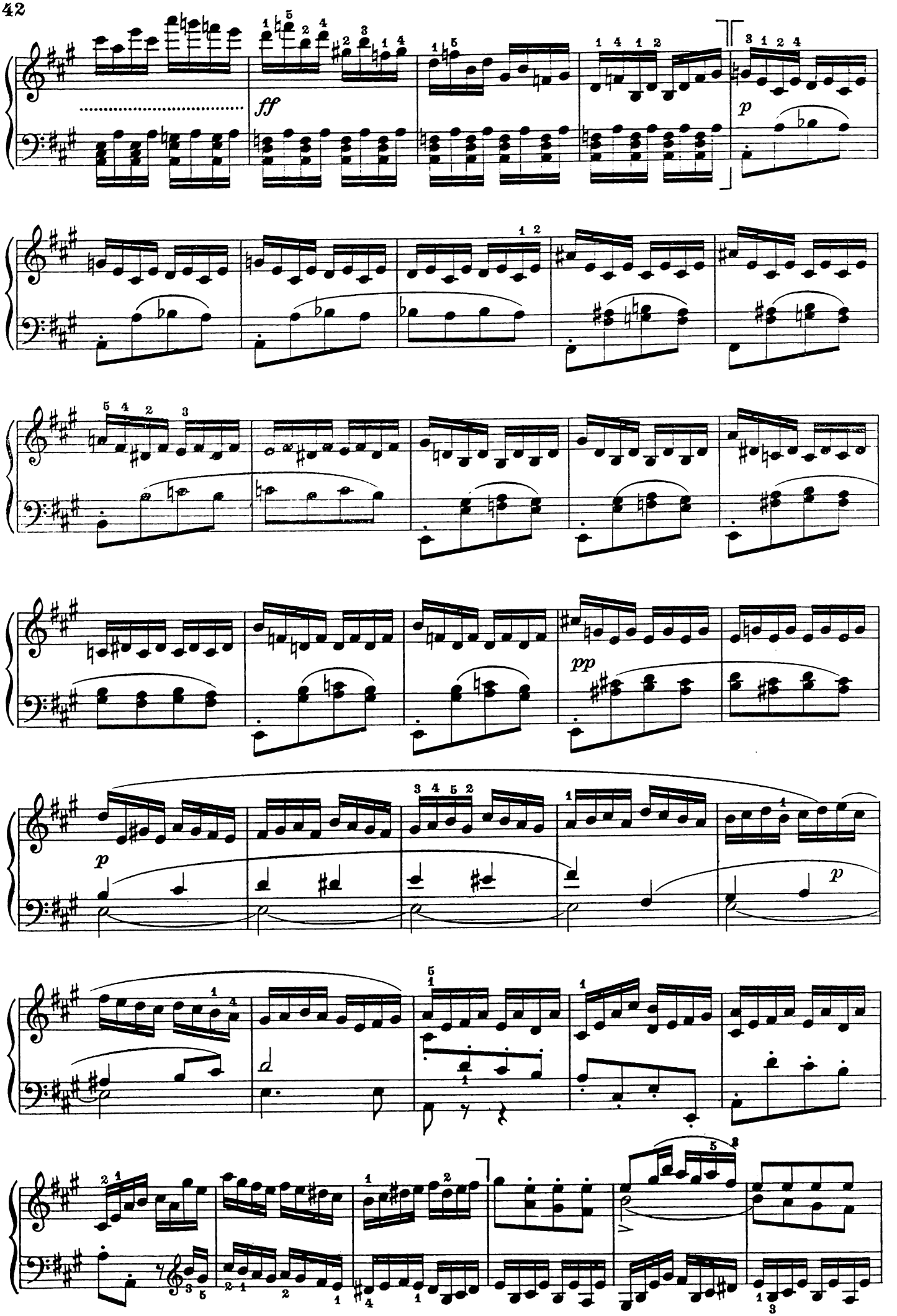
Les notes marquées par des > peuvent être travaillées aussi utilement staccato.
Travailler f, mf, p, et pp.

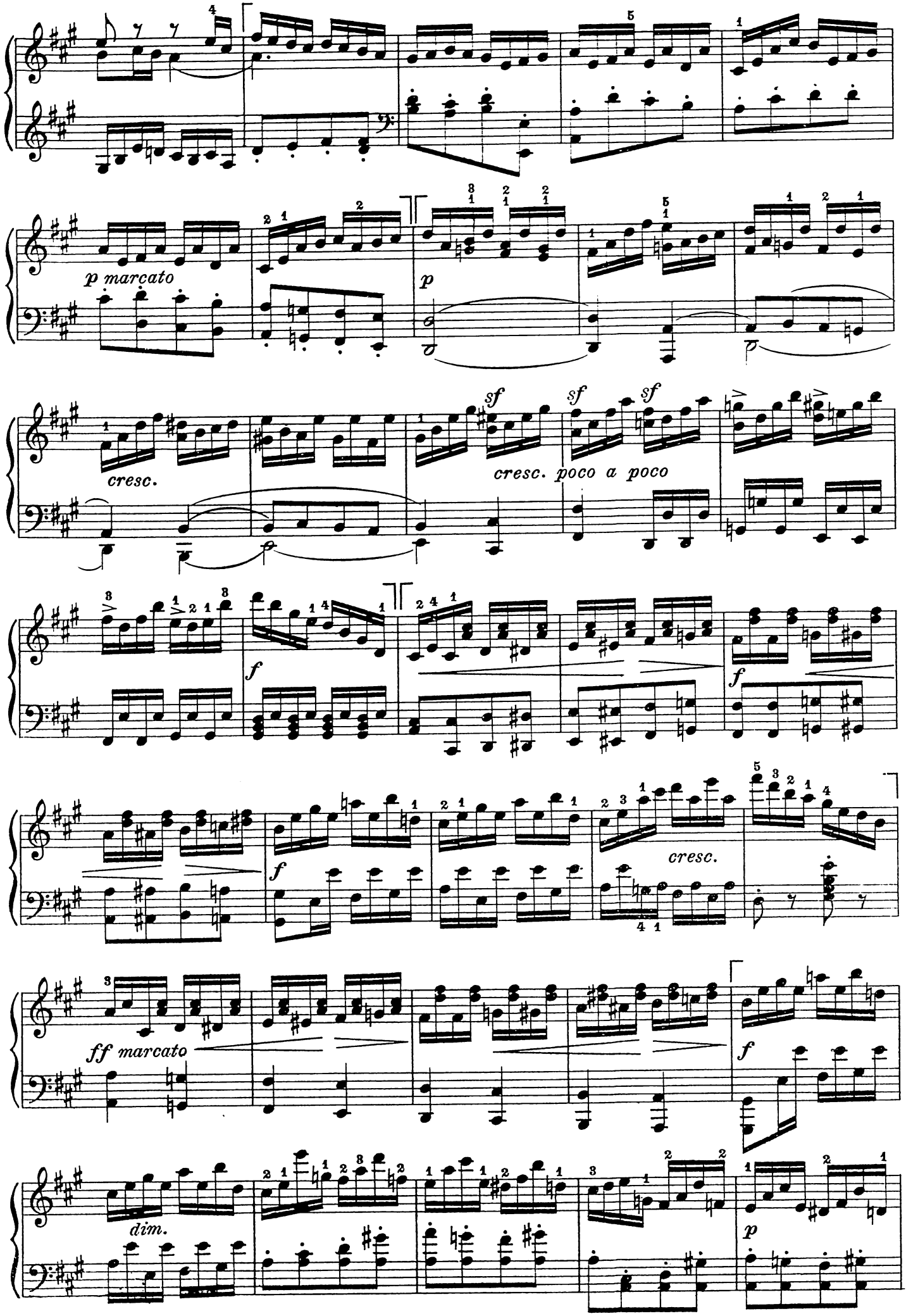
The notes marked > can also be studied with advantage staccato.
Study *f*, *mf*, *p*, and *pp*.

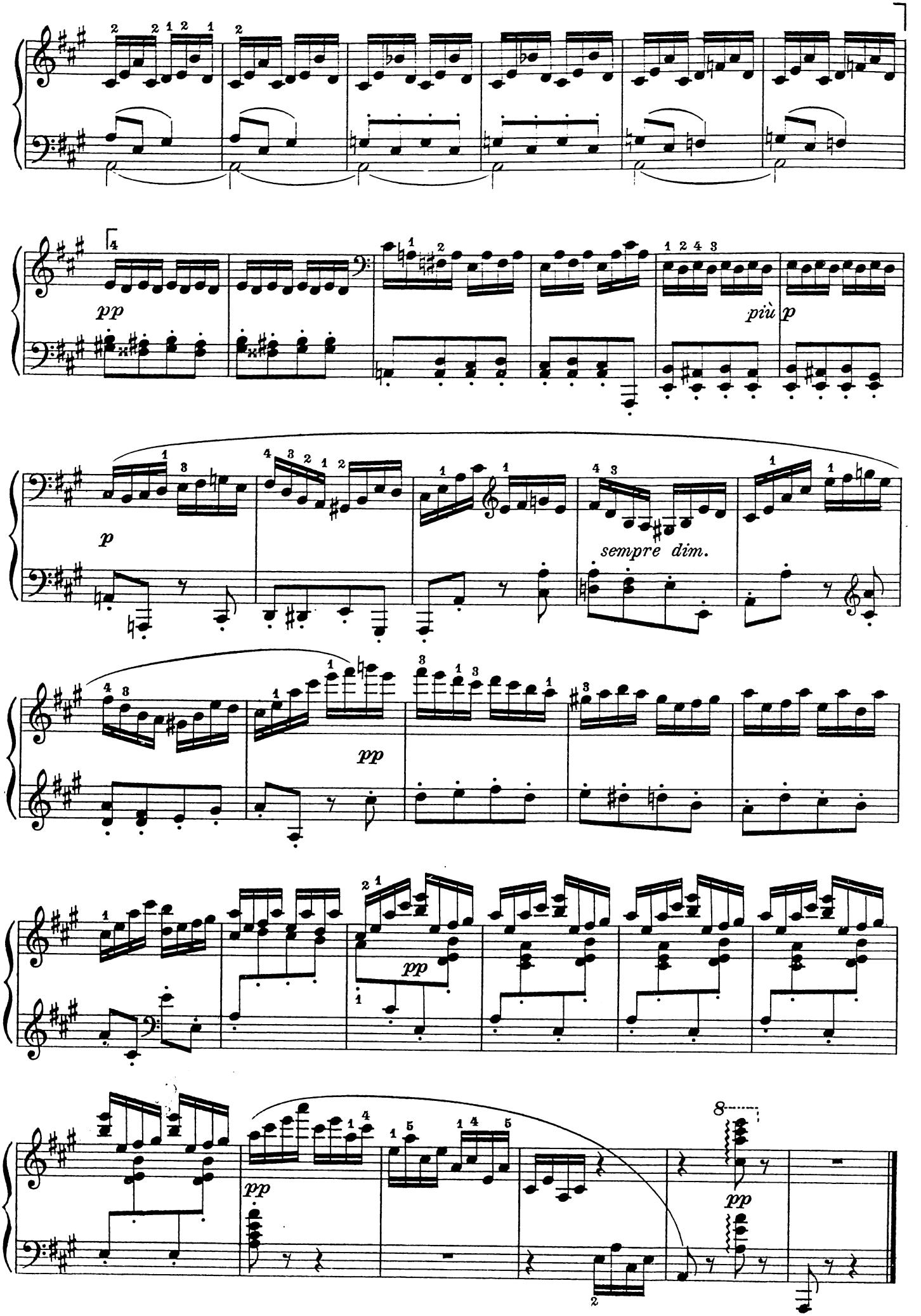

sempre p
p
cresc.
f
p
p
p
sf
sf
dim.
p dim.
pp


marcato
cresc.
f
marcato
f
f
cresc.
f
f


ff
sf
sf
sf
sf
sf
sf
f
con fuoco
f
cresc.
cresc.

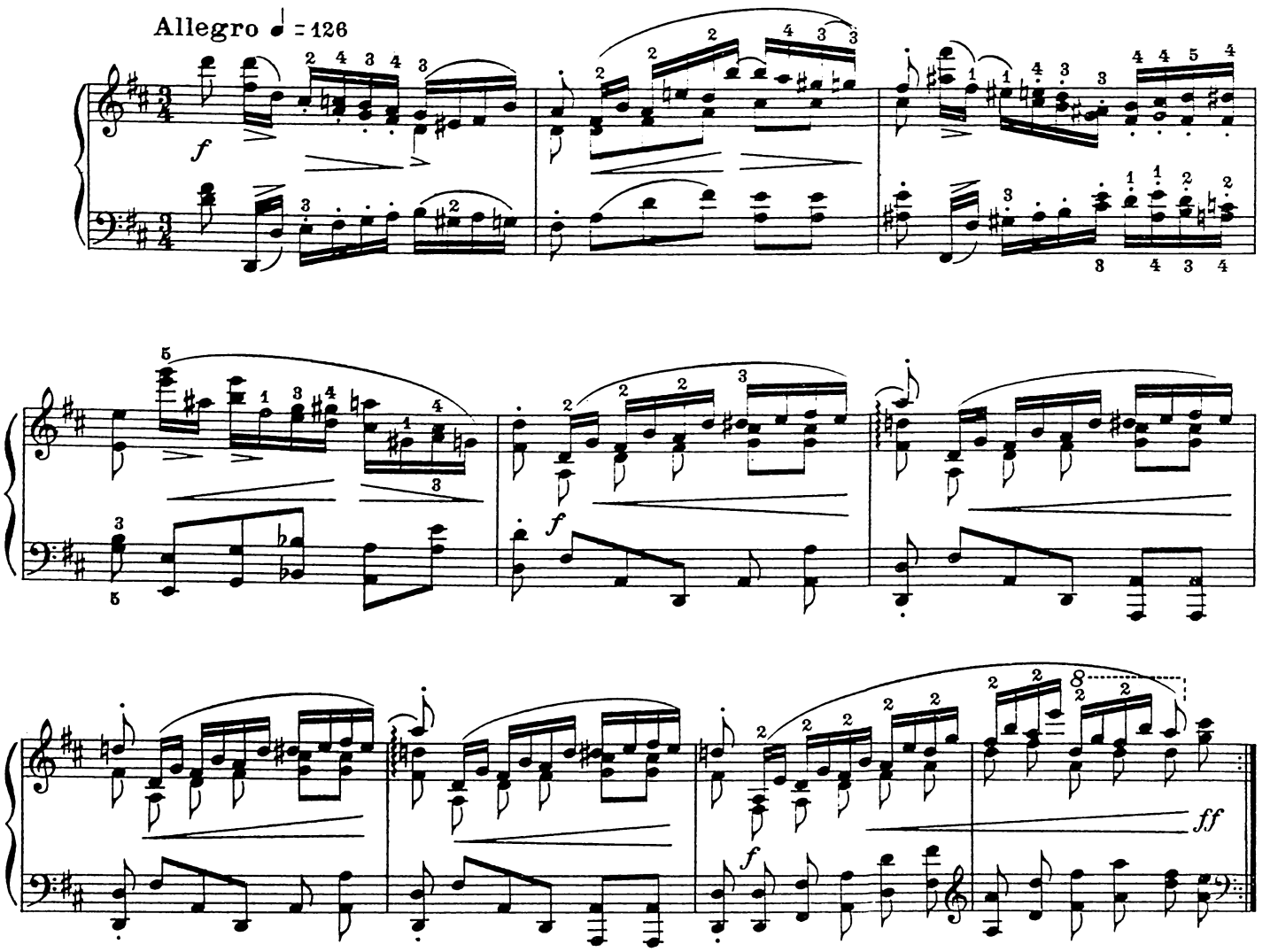

ff
p
pp
p
p


p marcato
p
cresc.
sf
sf
sf
cresc. poco a poco
f
f
f
cresc.
ff marcato
f
dim.
p

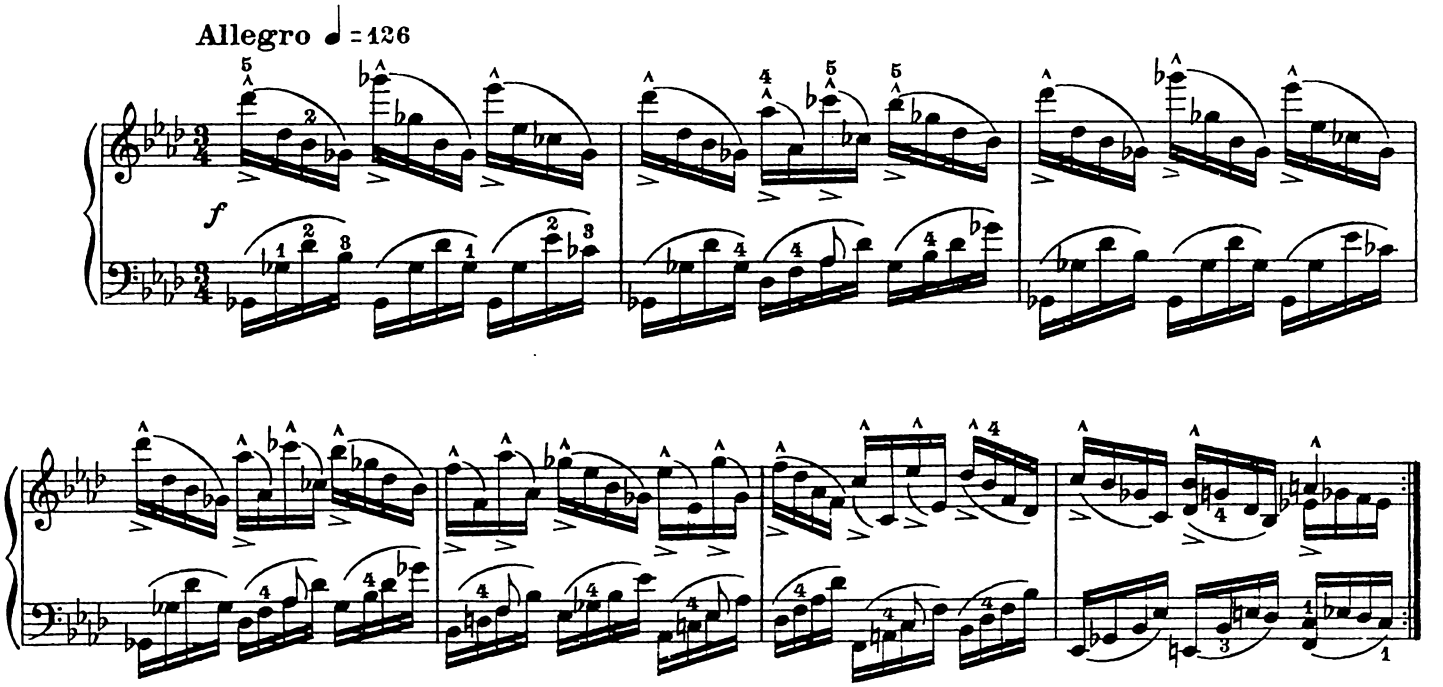

pp
più p
p
sempre dim.
pp
pp
pp
pp

VI.

ESERCIZII PREPARATORII | *EXERCICES PRÉPARATOIRES* | PREPARATORY EXERCISES



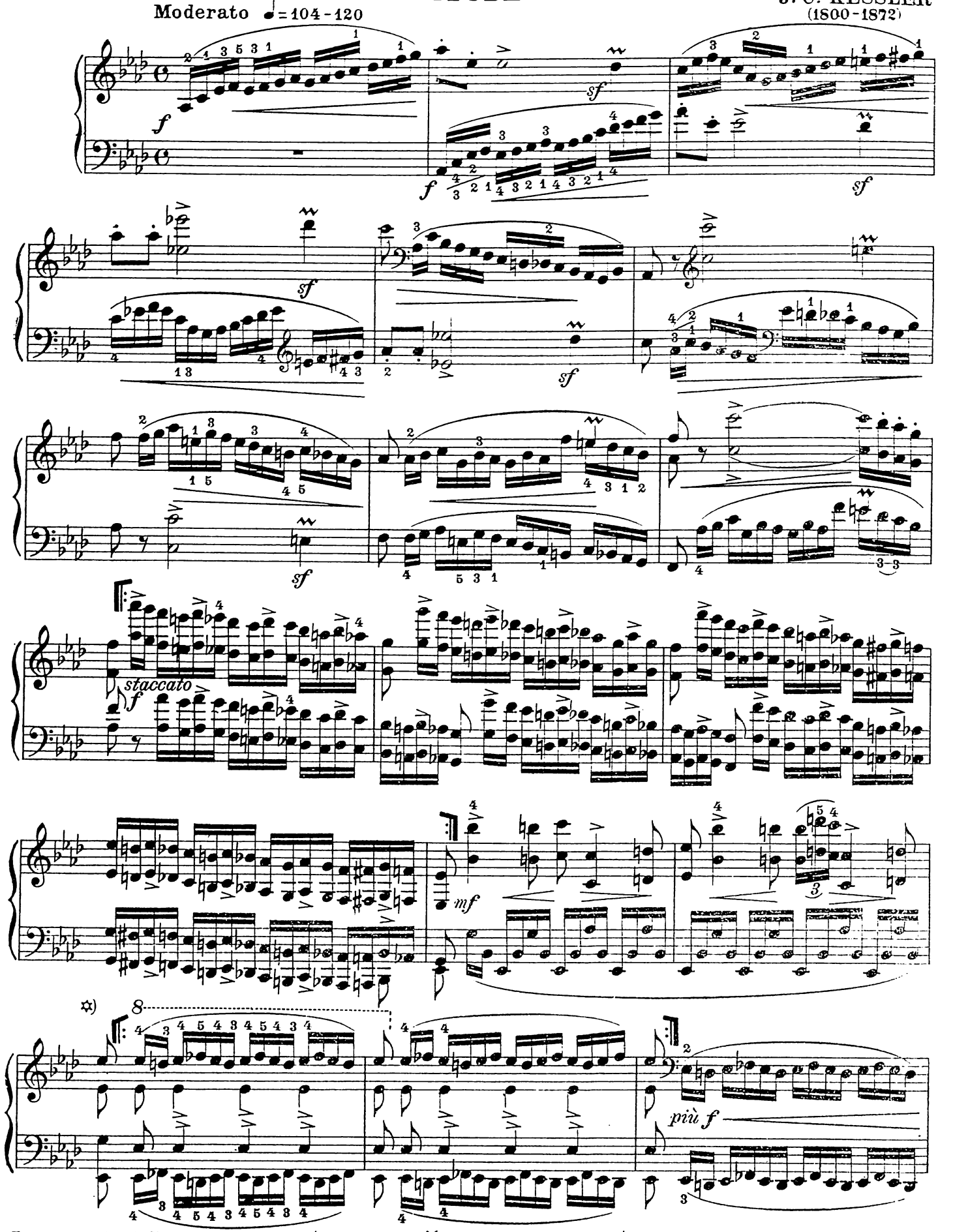
Studiare in *RE♭* | *Travailler en* RÉ♭ | Study in *D* flat.



Studiare *ff* e *pp*. | *Travailler ff et pp*. | Study *ff* and *pp*.

ÉTUDE

J. C. KESSLER
(1800-1872)



Trasportare lo studio in *La* magg. colla digitazione di *Lab*.
Studiare i due passi in ottave unendoli l'uno all'altro, legato e staccato poi con $\frac{4}{1}$ unicamente e $\frac{5}{1}$ in seguito.

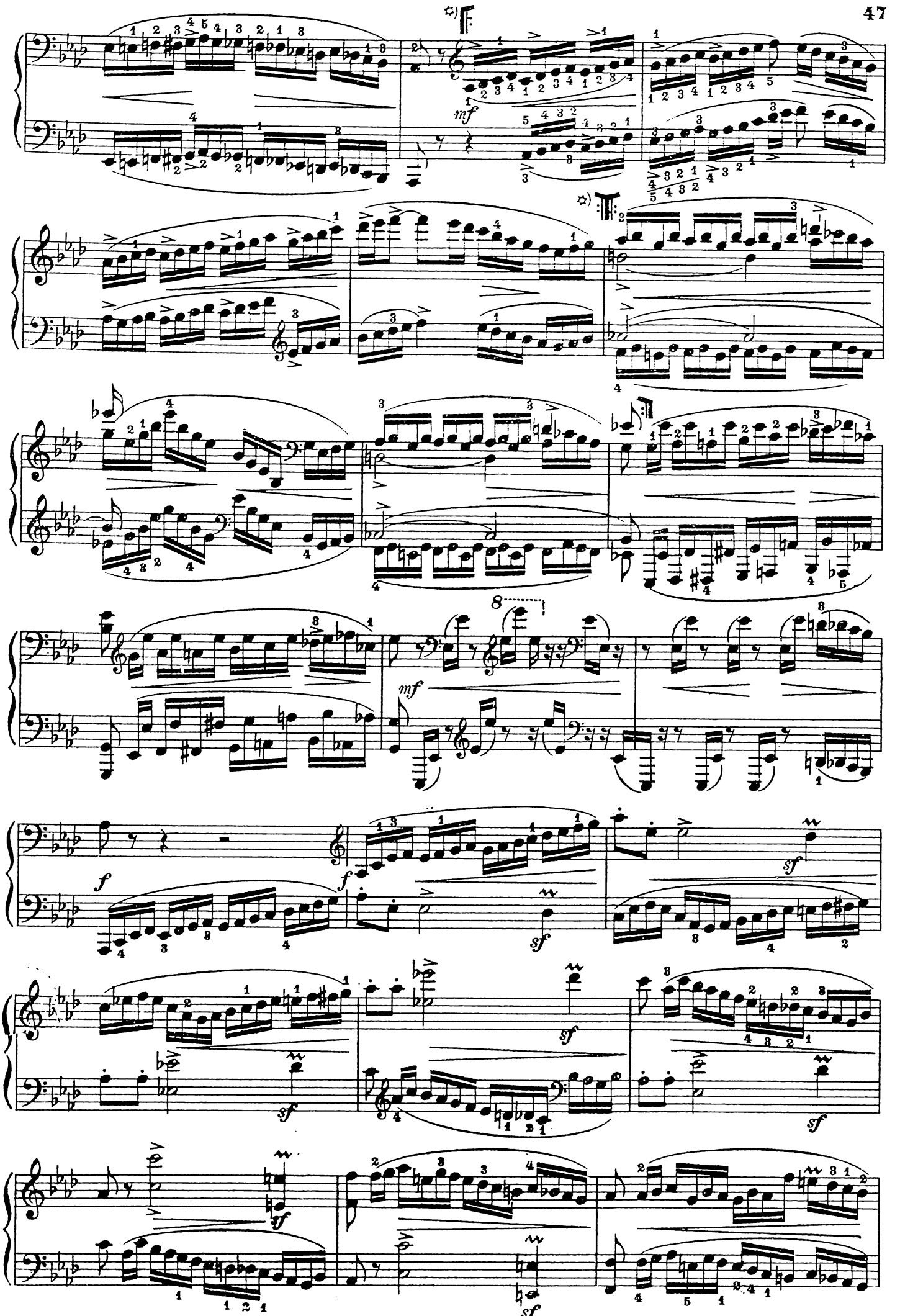
☆) Ripetere ogni gruppo di due note *due volte*.

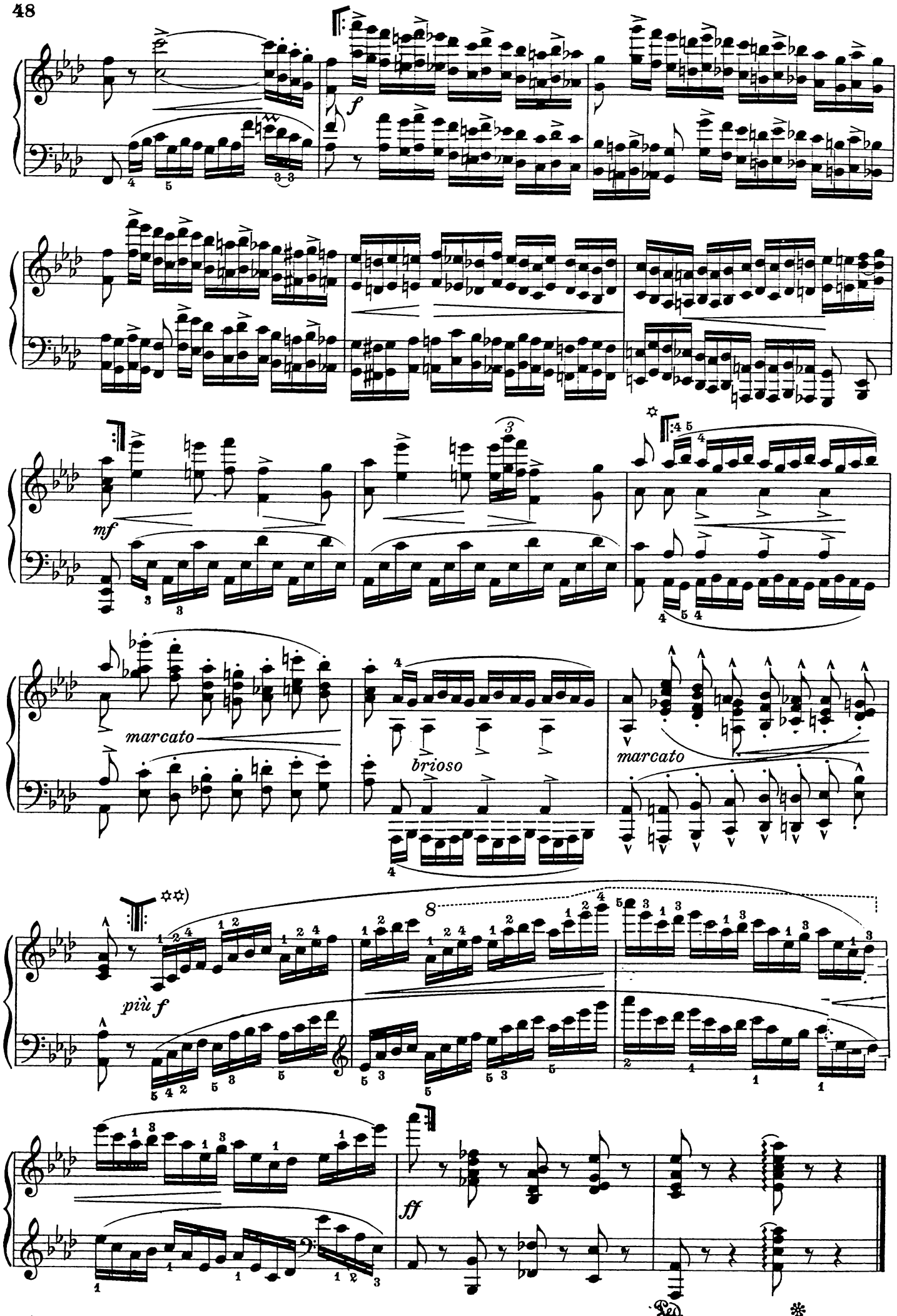
Transposer l'étude en La *majeur avec le doigté de* Lab.
Travailler les deux traits en octaves en les soudant l'un à l'autre, legato et staccato puis avec $\frac{4}{1}$ *uniquement et* $\frac{5}{1}$ *ensuite.*

☆) *Répéter chaque groupe de deux notes,* deux fois.

Transpose this study to *A* major with the fingering of *A* flat.
Study the two pieces in octaves putting them together legato and staccato, then with $\frac{4}{1}$ only and later with $\frac{5}{1}$

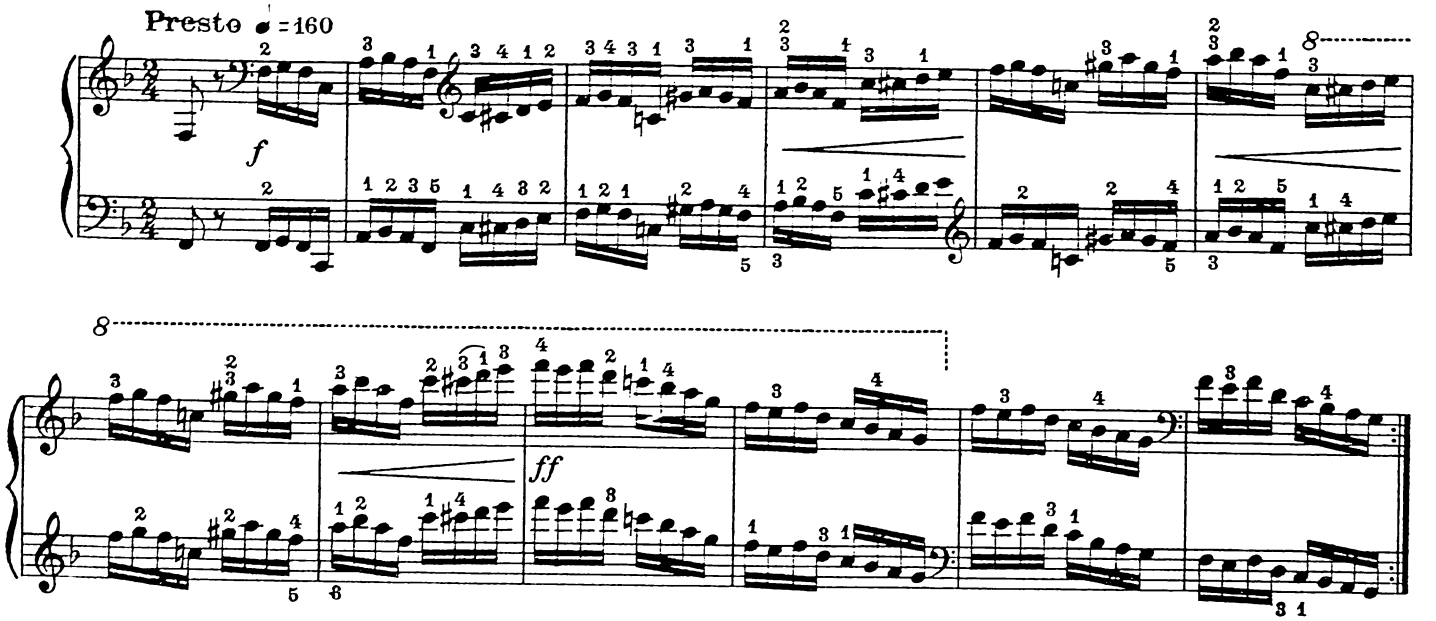
☆) Repeat each group of two notes twice.



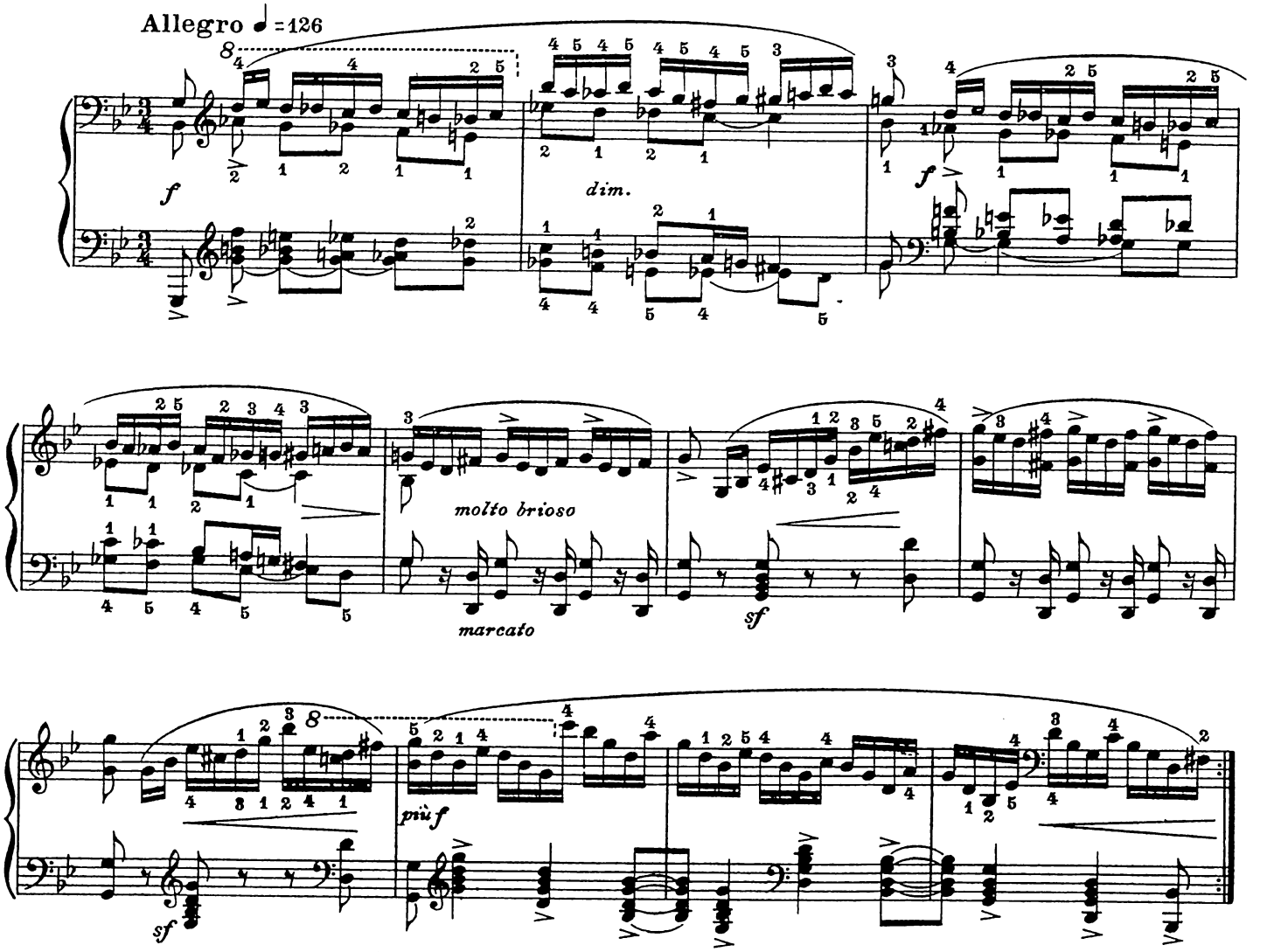


✡✡) Trasportare in tutti i toni. | ✡✡) *Transposer dans tous les tons.* | ✡✡) Transpose to all keys.

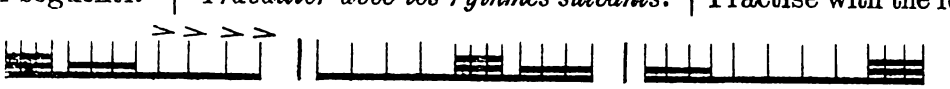
ESERCIZII PREPARATORII | *EXERCICES PRÉPARATOIRES* | PREPARATORY EXERCISES



Trasportare in *FA* e in *RE* (studiare anche *mf p* e *pp*) | *Transposer en* FA *et en RÉ (travailler aussi mf p et pp)* | Transpose to *F* and *D* (study also *mf p* and *pp*)



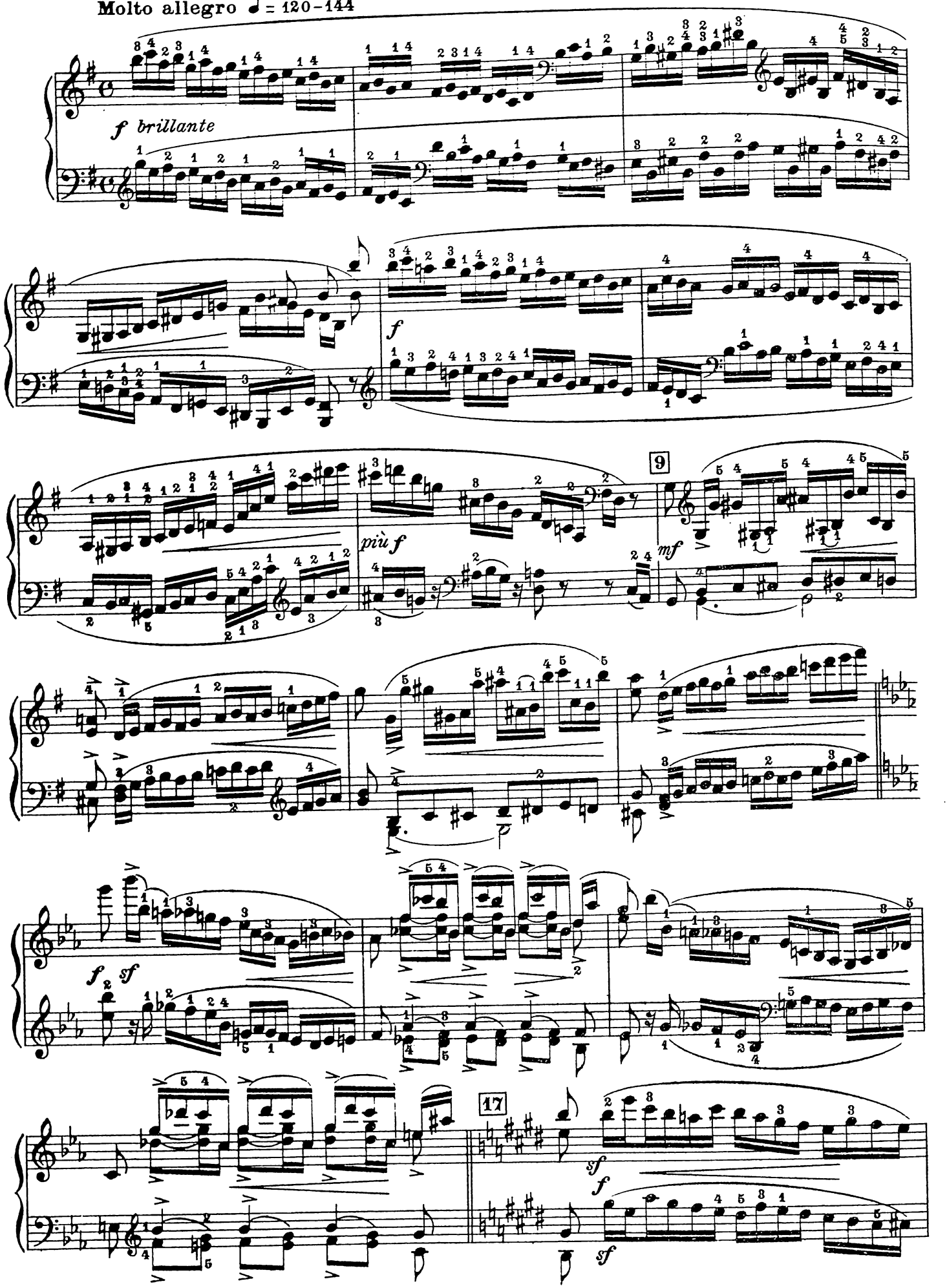
Studiare coi ritmi seguenti: | *Travailler avec les rythmes suivants:* | Practise with the following rhythms:



ÉTUDE

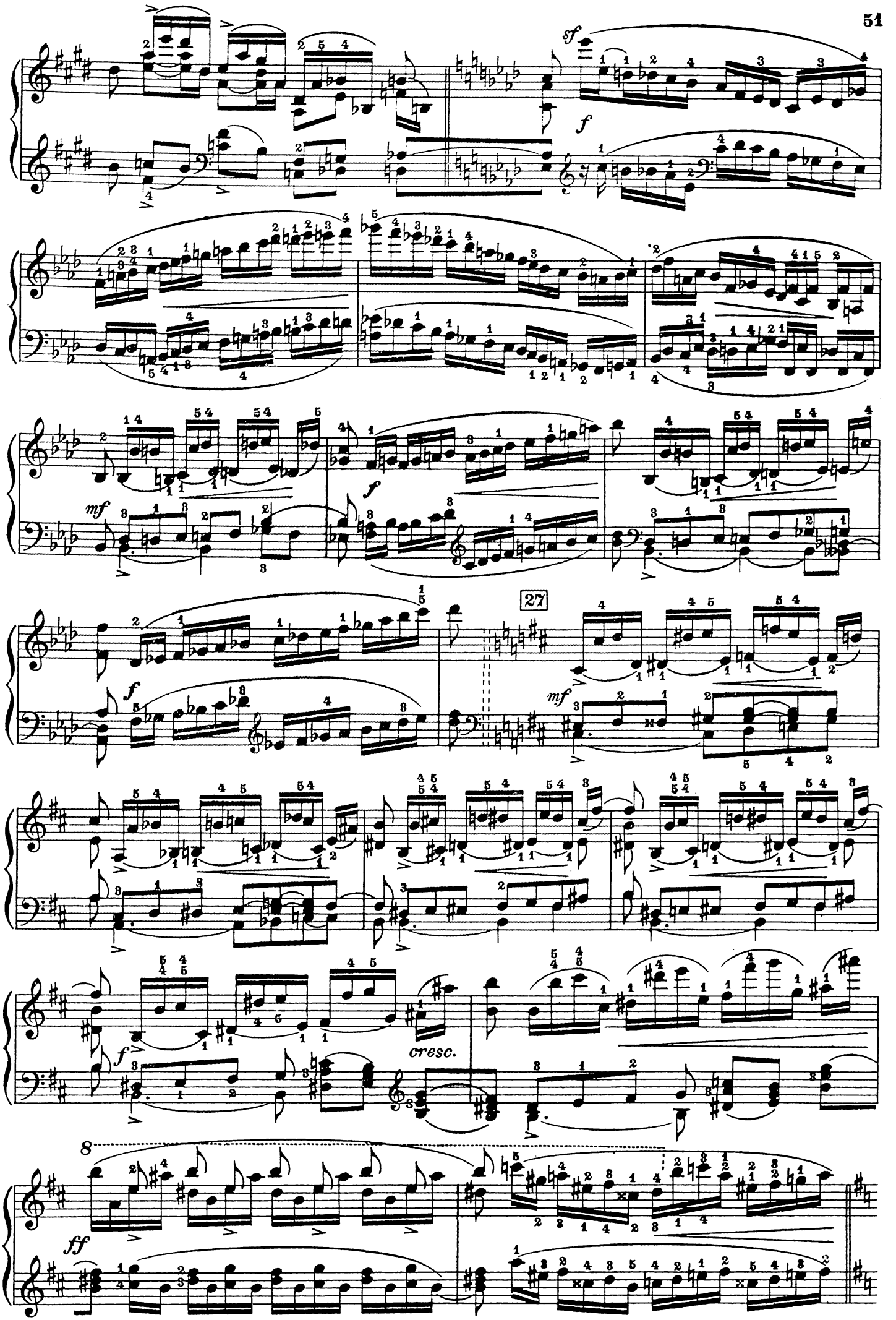
J. C. KESSLER

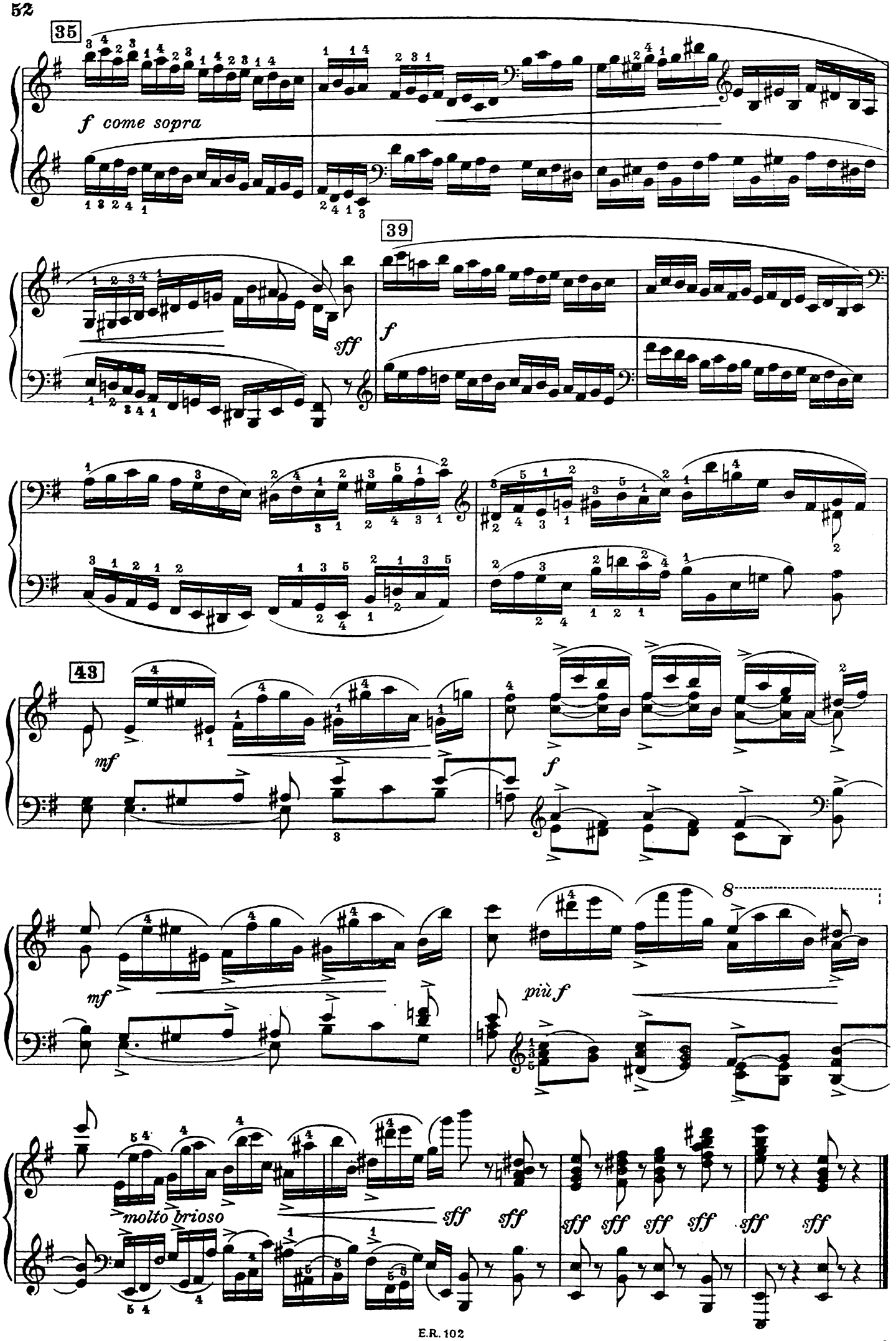
Molto allegro ♩ = 120–144



Ritmi da adoperare:
Rythmes à employer:
Rhythms to be employed:

x

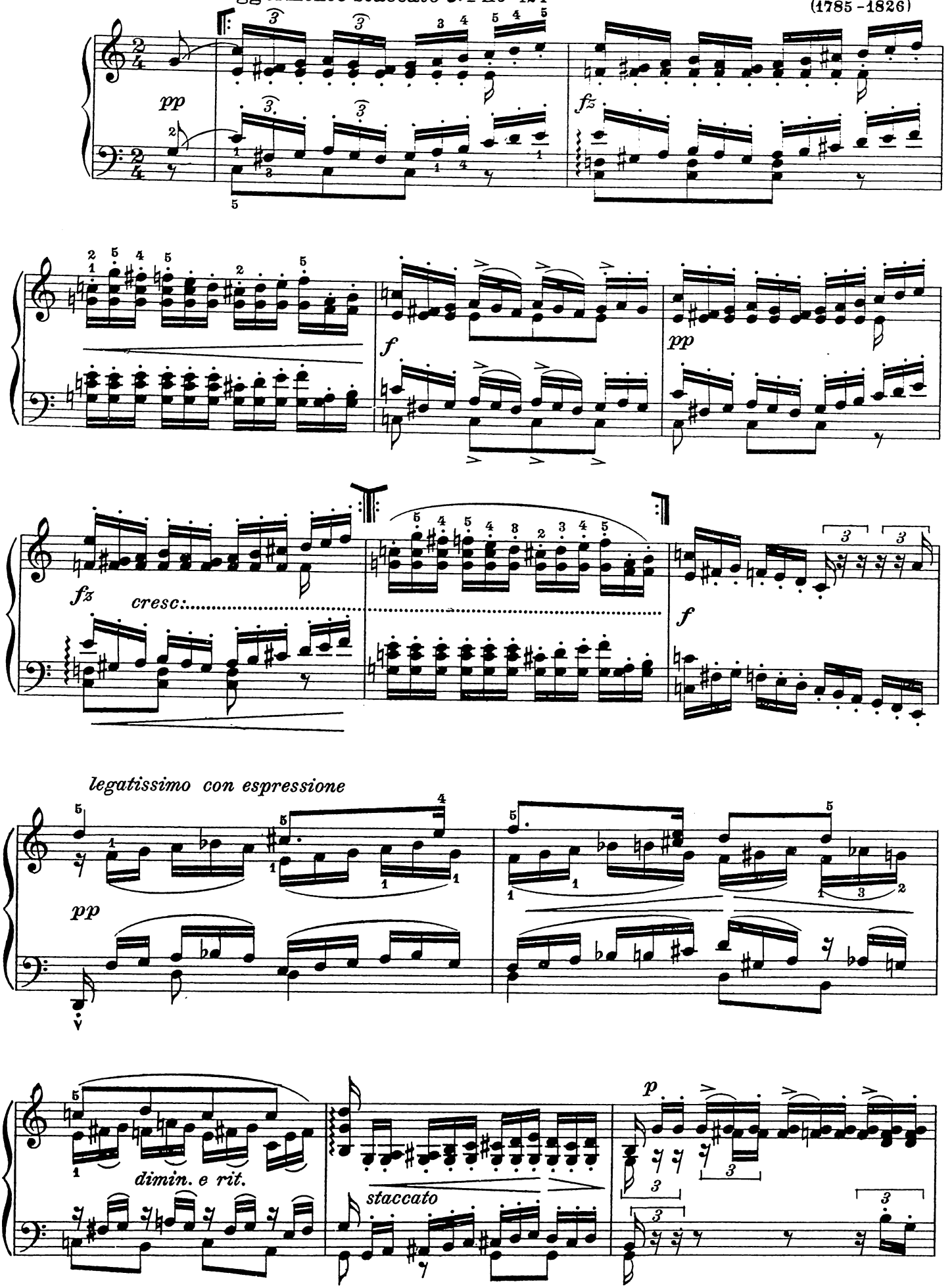

sf
f
mf
f
f
27
mf
f
cresc.
8
ff


35
f come sopra
39
sff
f
43
mf
f
mf
più f
8
molto brioso
sff
sff
sff sff sff sff sff sff

VIII.
PRESTO

Presto e leggermente staccato ♪ = 116–124

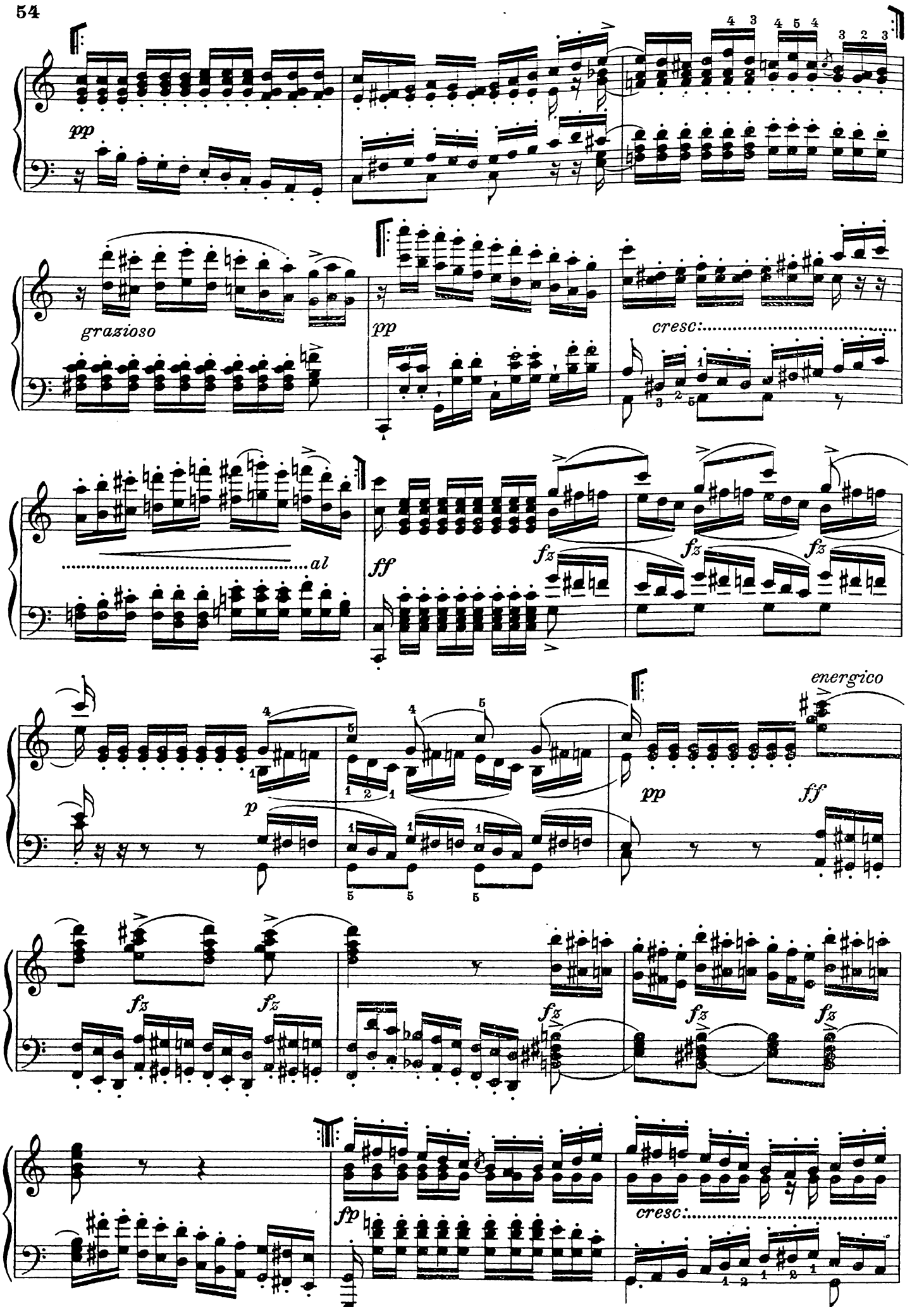
CH. M. WEBER
(1785–1826)



Ogni nota va ripetuta due volte, di polso.
Studiare anche coi ritmi seguenti:

Chaque note répétée deux fois, du poignet.
Travailler aussi avec les rythmes suivants:

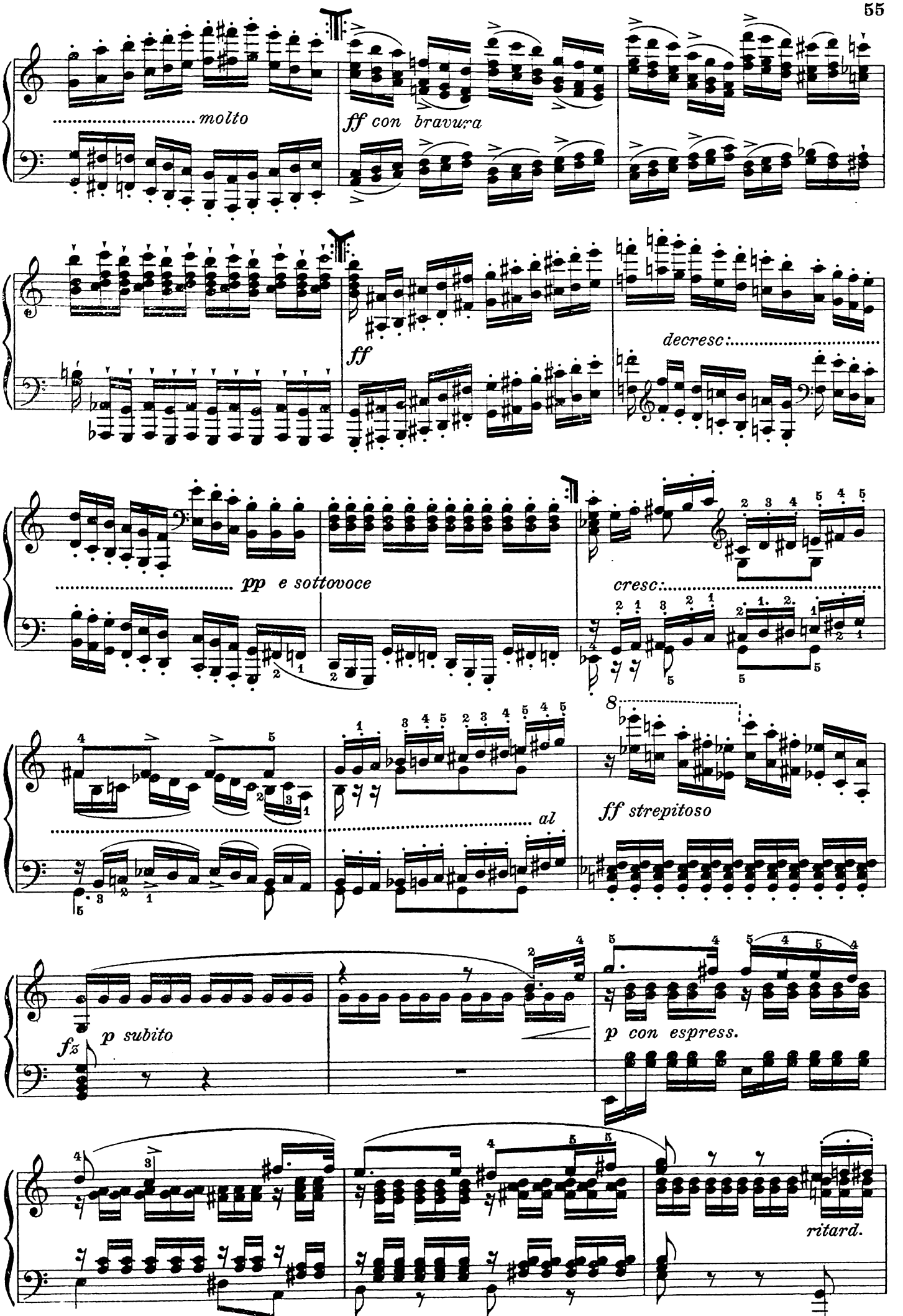
Each note to be repeated twice from the wrist.
Study it also with the following rhythms:

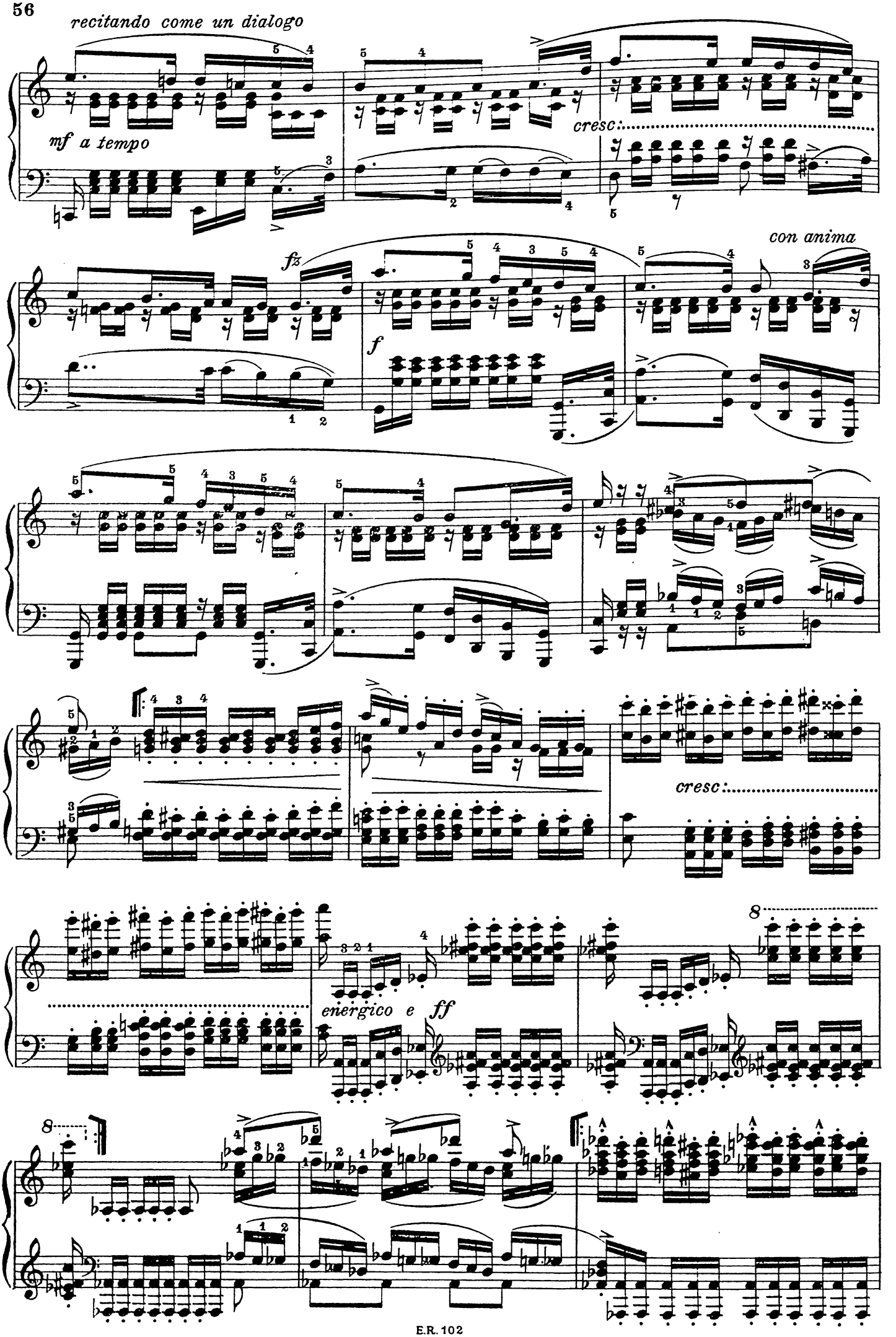


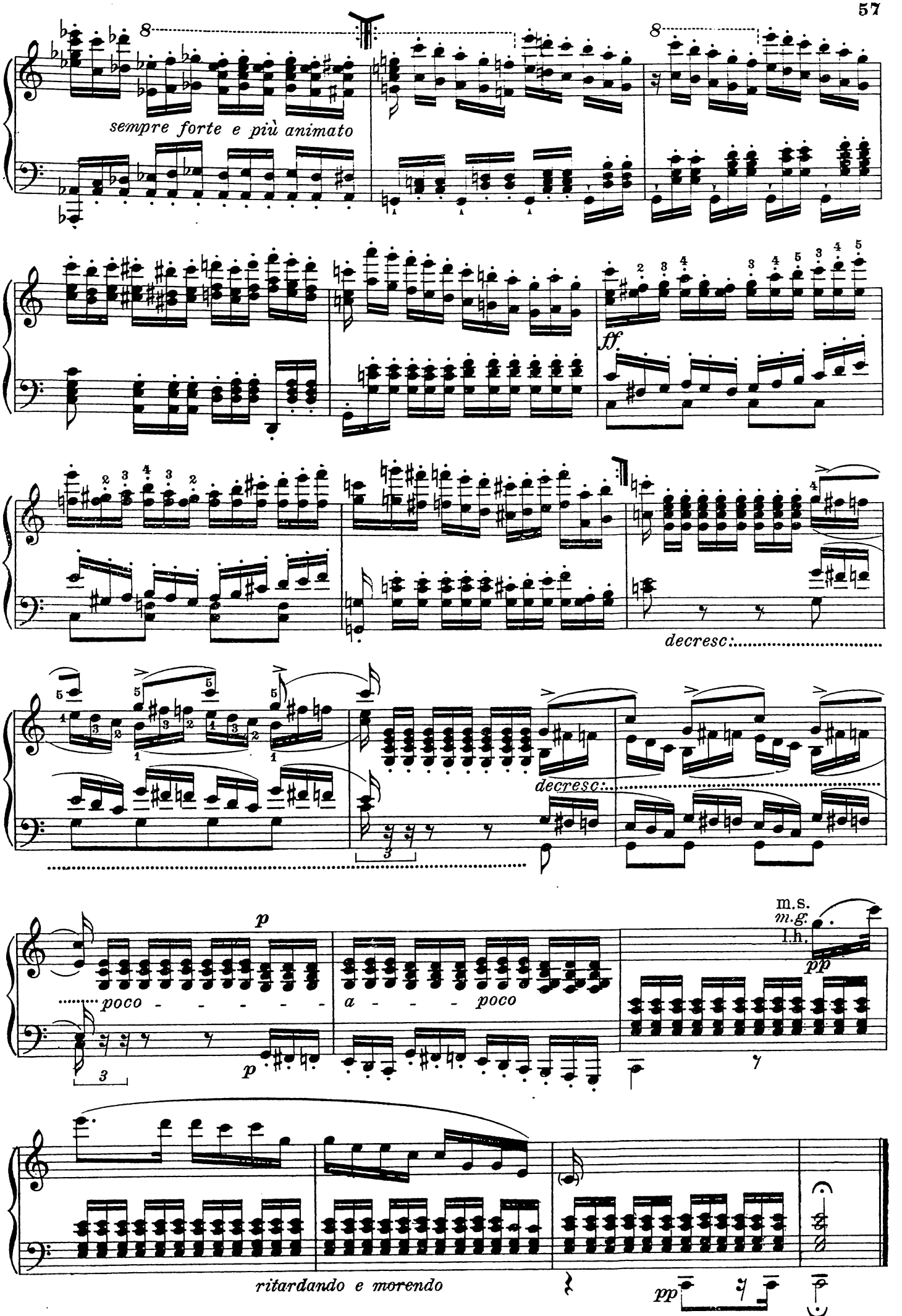
Tutti i passi contrassegnati coll'indicazione della ripetizione possono essere trasportati nei varii toni.

Tous les passages marqués du signe de répétition peuvent être transposés dans plusieurs tons.

All the passages marked with the repetition sign, can be transposed into several keys.


molto
ff con bravura
ff
decresc:
pp e sottovoce
cresc:
al
ff strepitoso
fz
p subito
p con espress.
ritard.


recitando come un dialogo
mf a tempo
cresc:
fz
con anima
f
cresc:
energico e ff
8
8


sempre forte e più animato
ff.
decresc:
decresc:
p
poco - - - - - -
a - - - poco
m.s.
m.g.
l.h.
pp
ritardando e morendo
pp

IX.

ESERCIZII PREPARATORII

4 Estratti della prima parte della Sonata.

In varii toni *(f, mf, pp)*

EXERCICES PRÉPARATOIRES

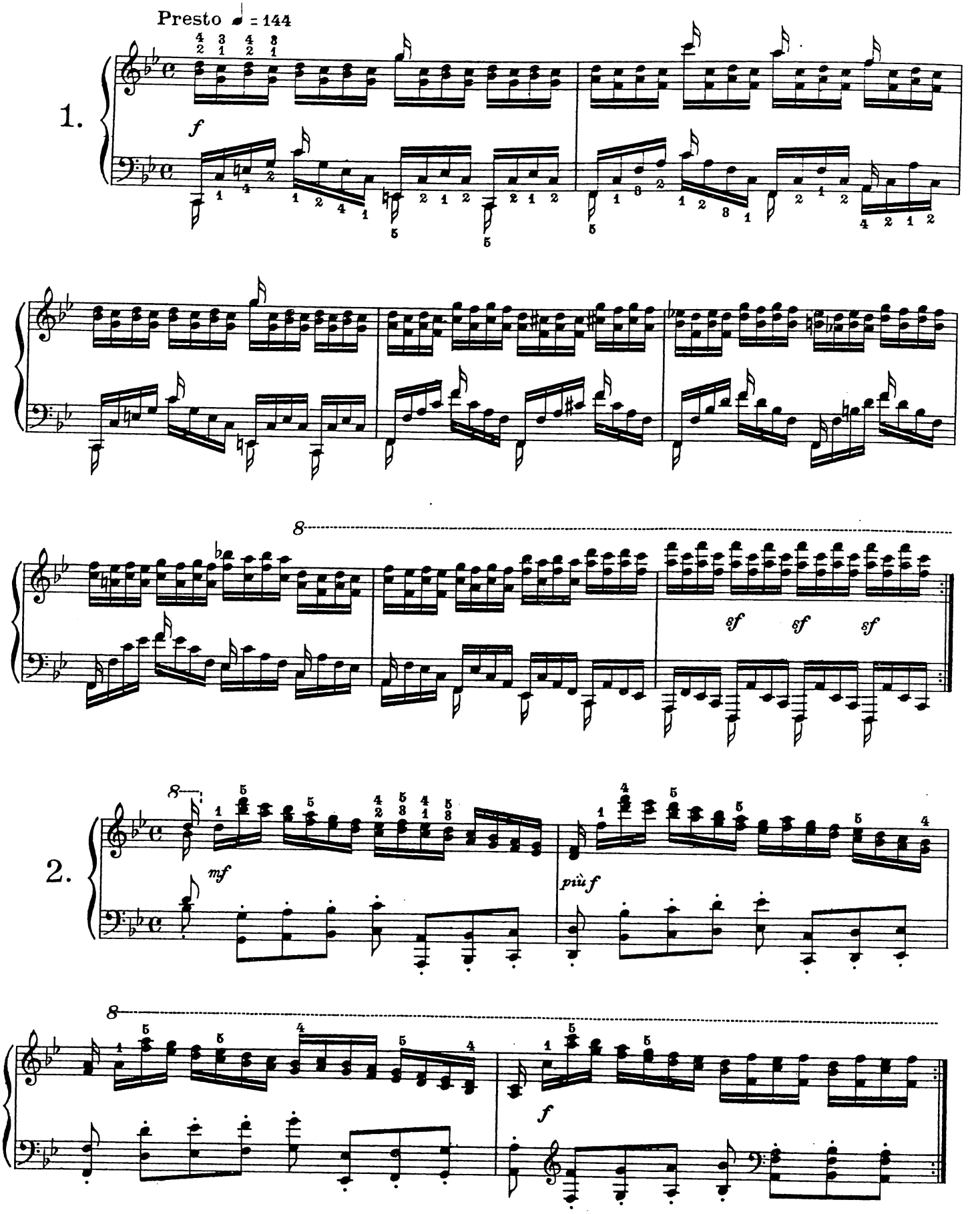
4 Extraits de la première partie de la Sonate.

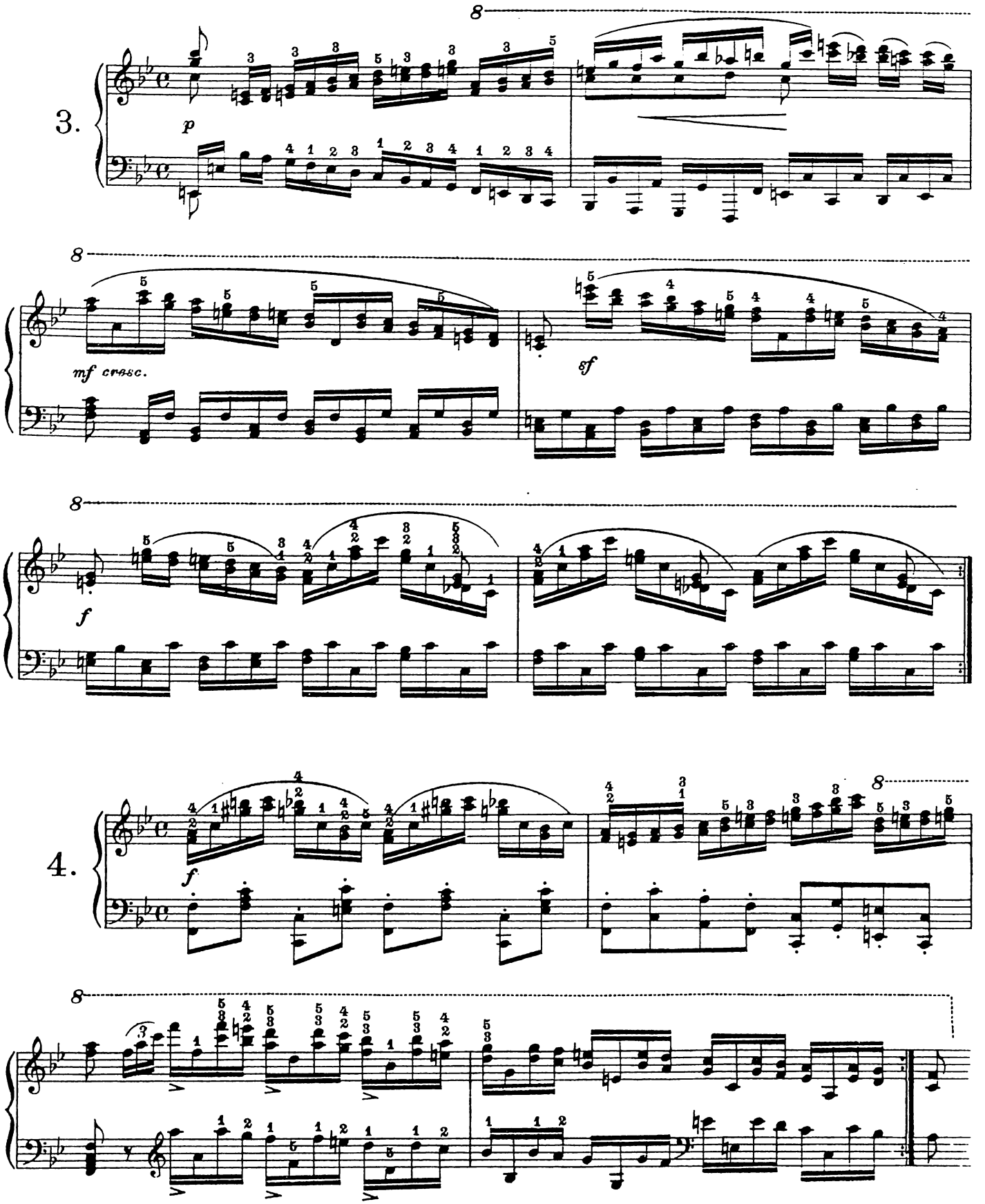
Dans plusieurs tons (f, mf, pp)

PREPARATORY EXERCISES

4 Extracts from the first part of the Sonata.

In several keys *(f, mf, pp)*

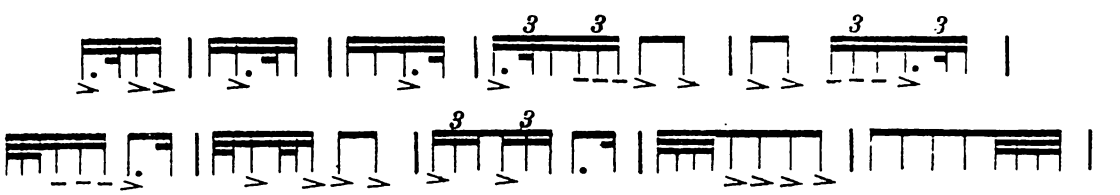




Ecco l'esecuzione ritmica da adottare per tutti i brani indicati dalle cifre.

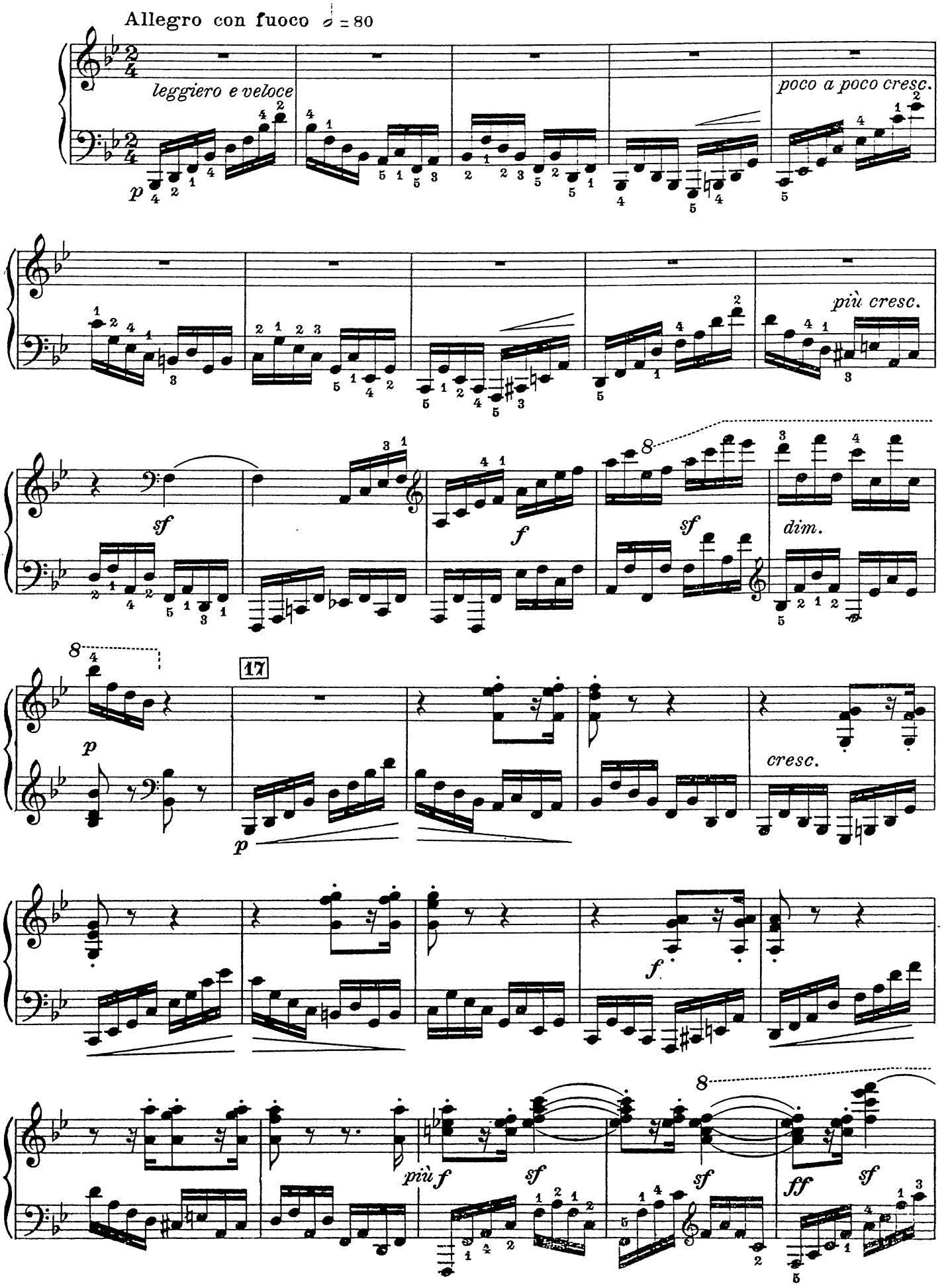
Voici le travail rythmique à employer pour tous les fragments indiqués par les chiffres.

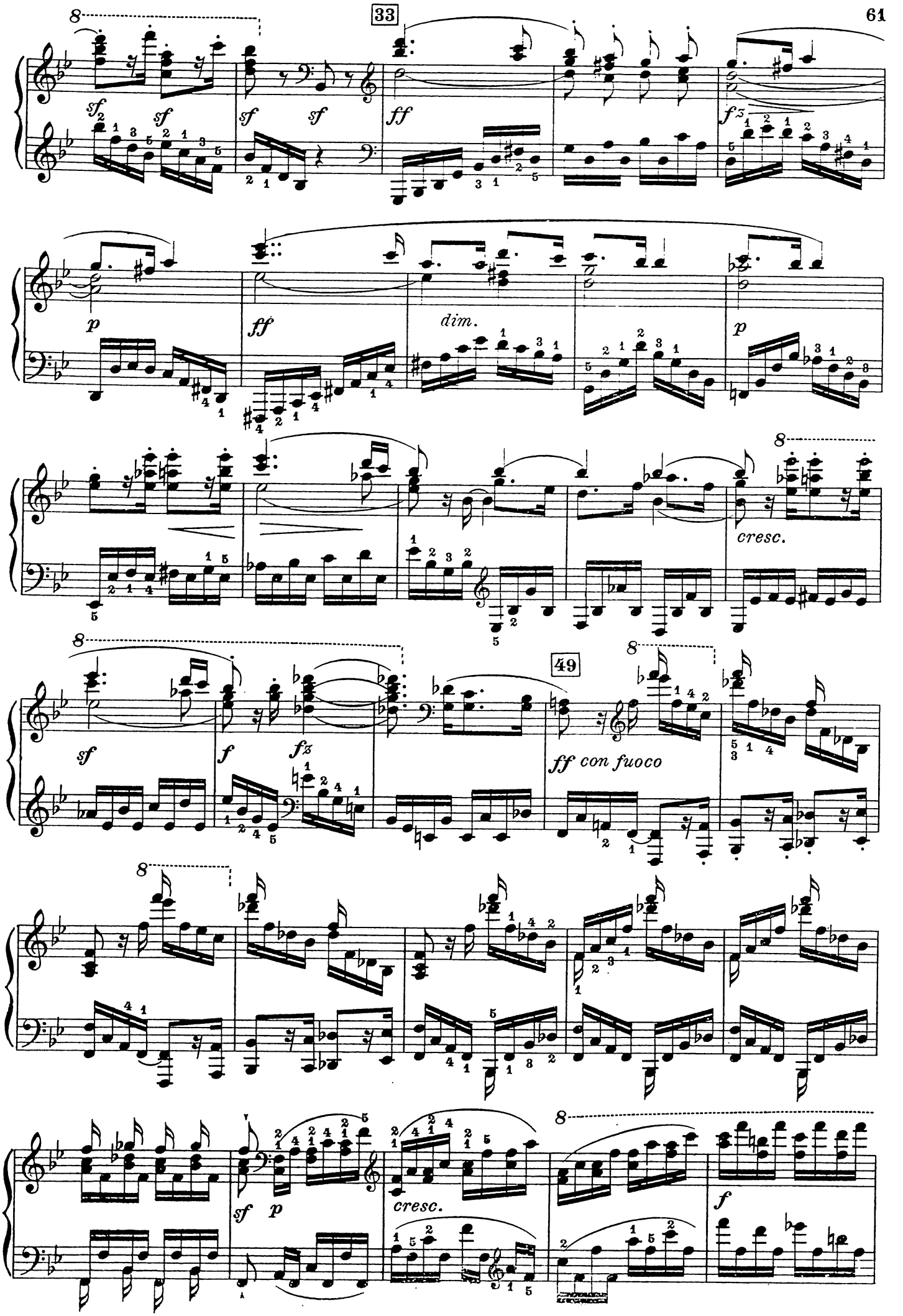
Notice here the rhythmic work to be used for all the divisions indicated by figures.

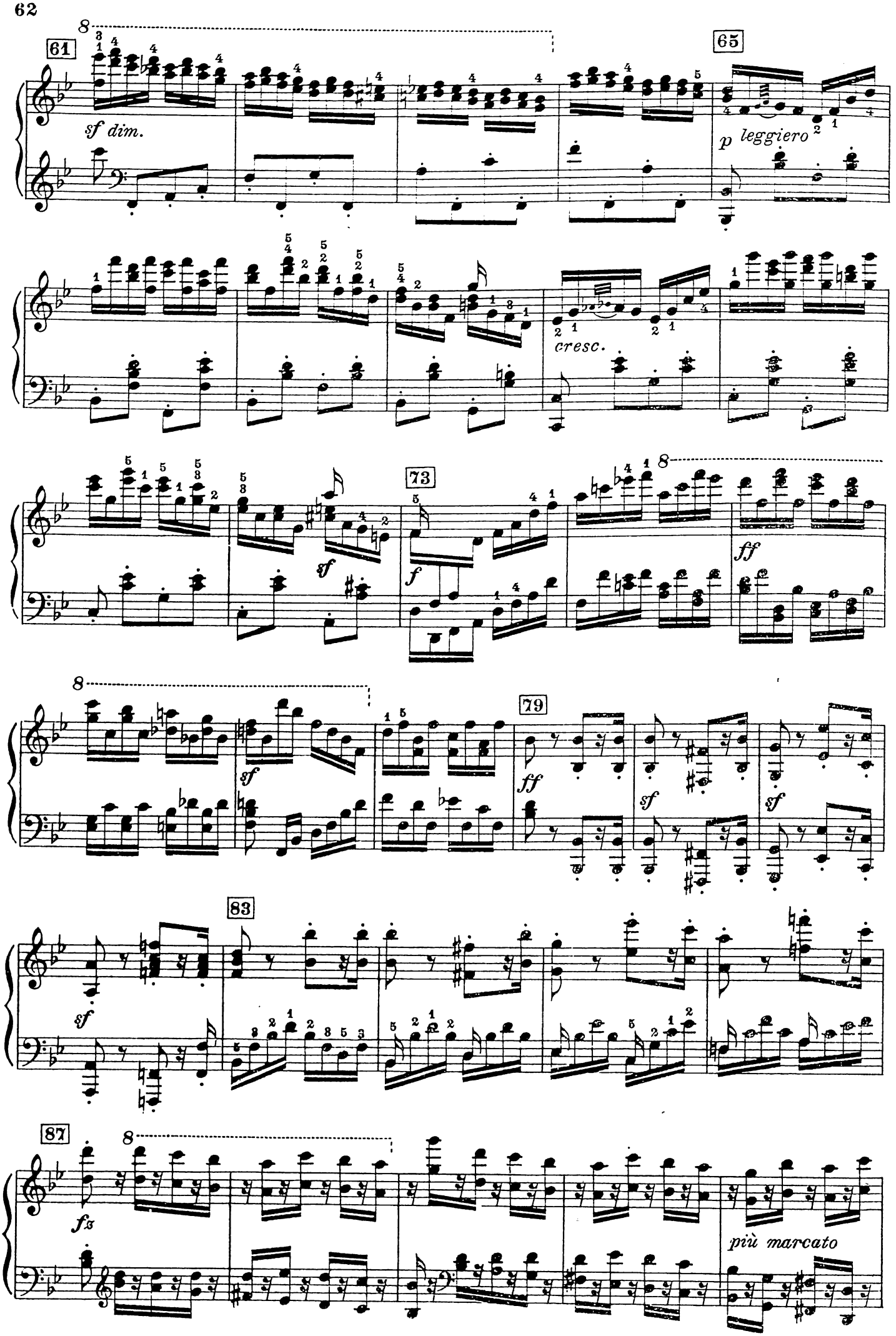


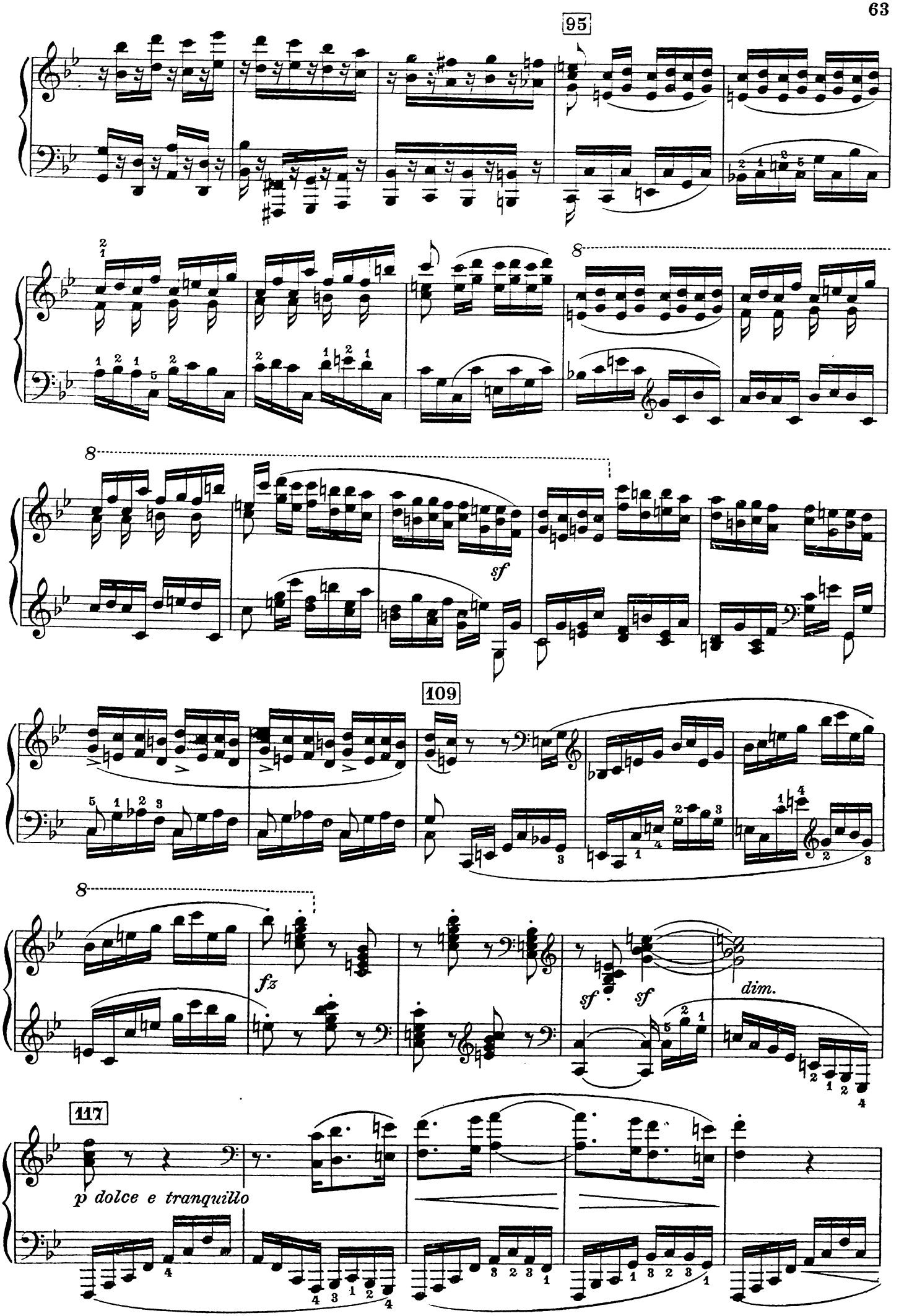
ÉTUDE DE BRAVOURE

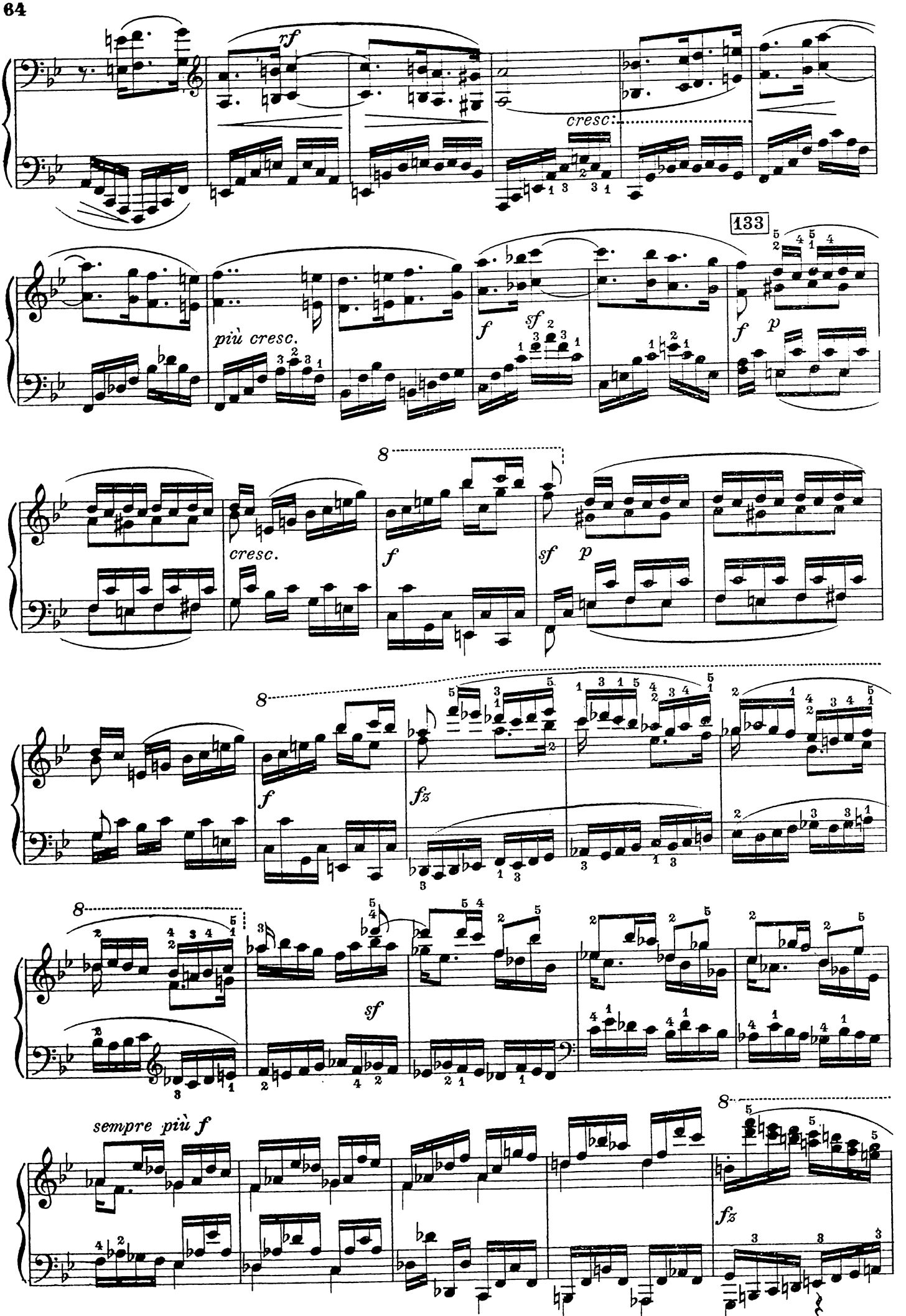
CZERNY

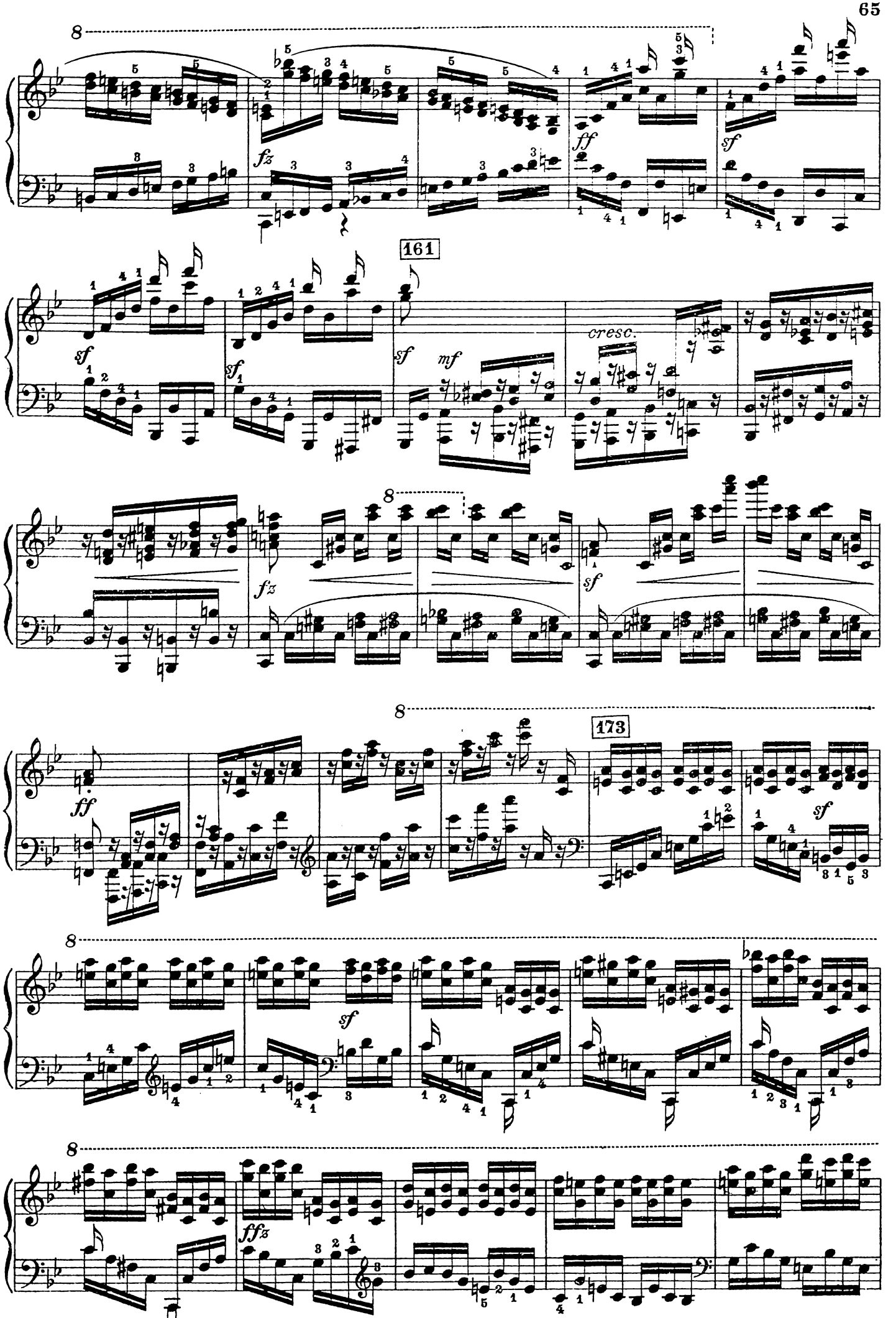


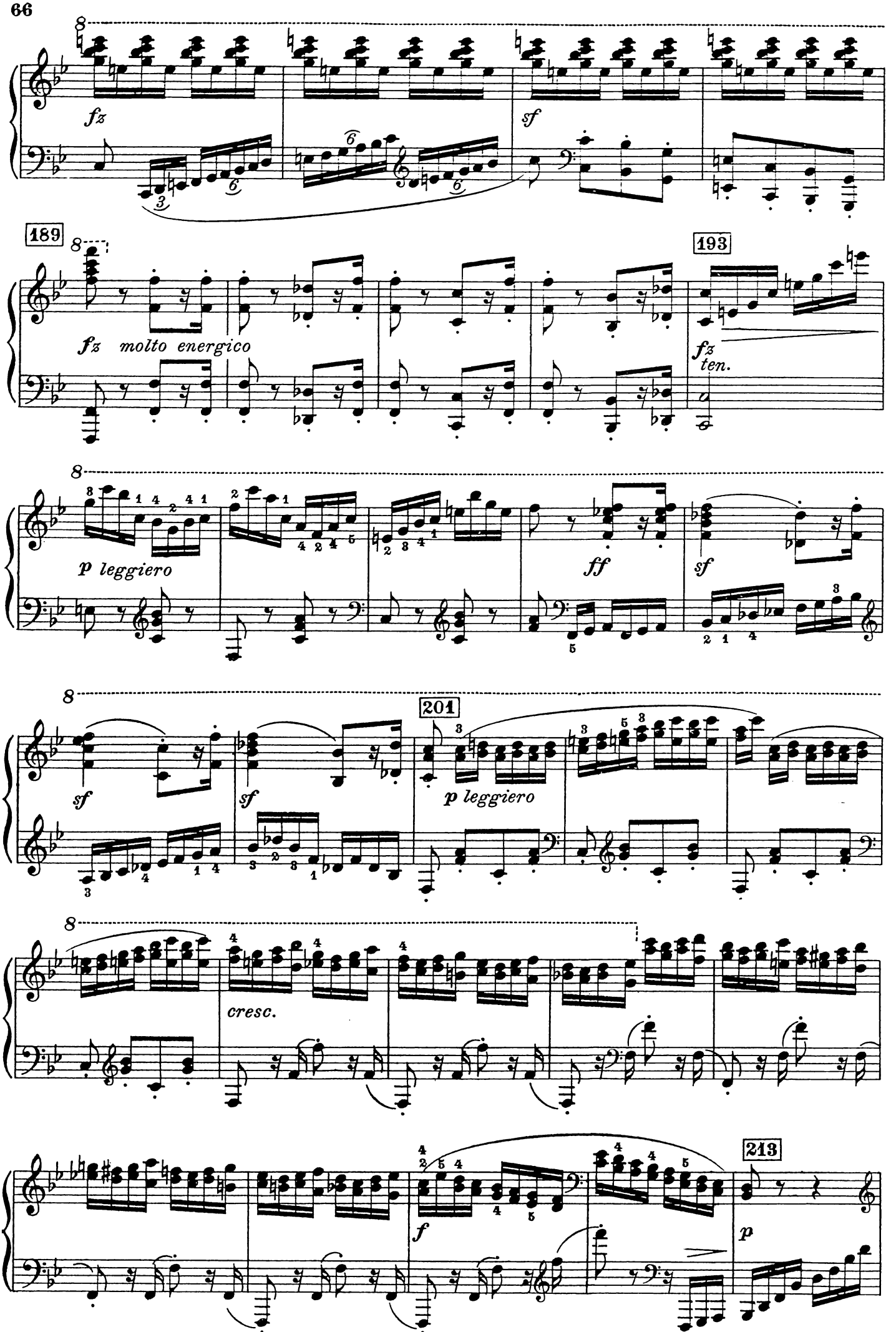

33
sf sf sf sf ff fz
p ff dim. p
cresc.
49
sf f fz ff con fuoco
sf p cresc. f

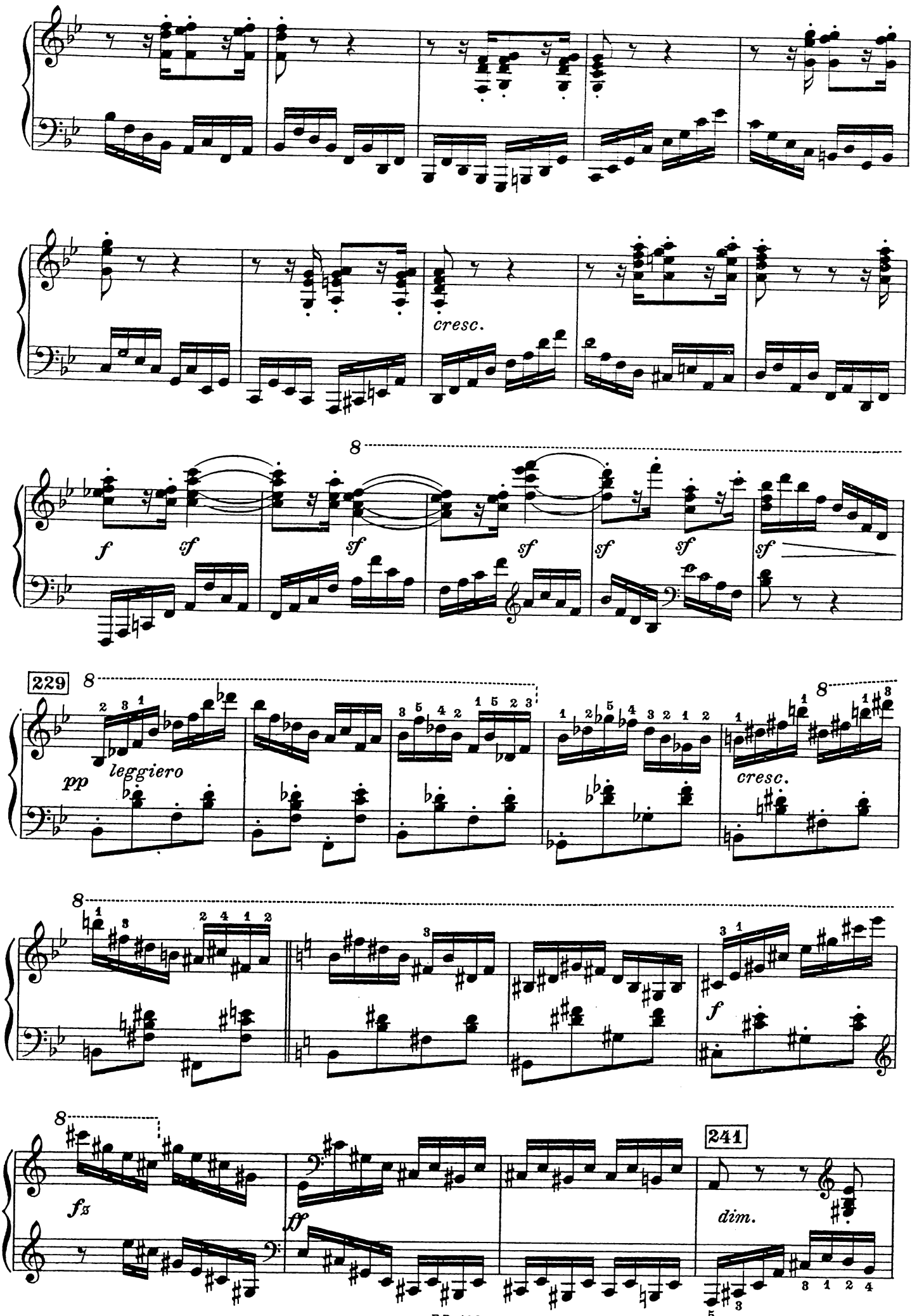

61
sf dim.
65
p leggiero
cresc.
73
sf
f
ff
79
ff
sf
sf
sf
83
sf
87
fz
più marcato

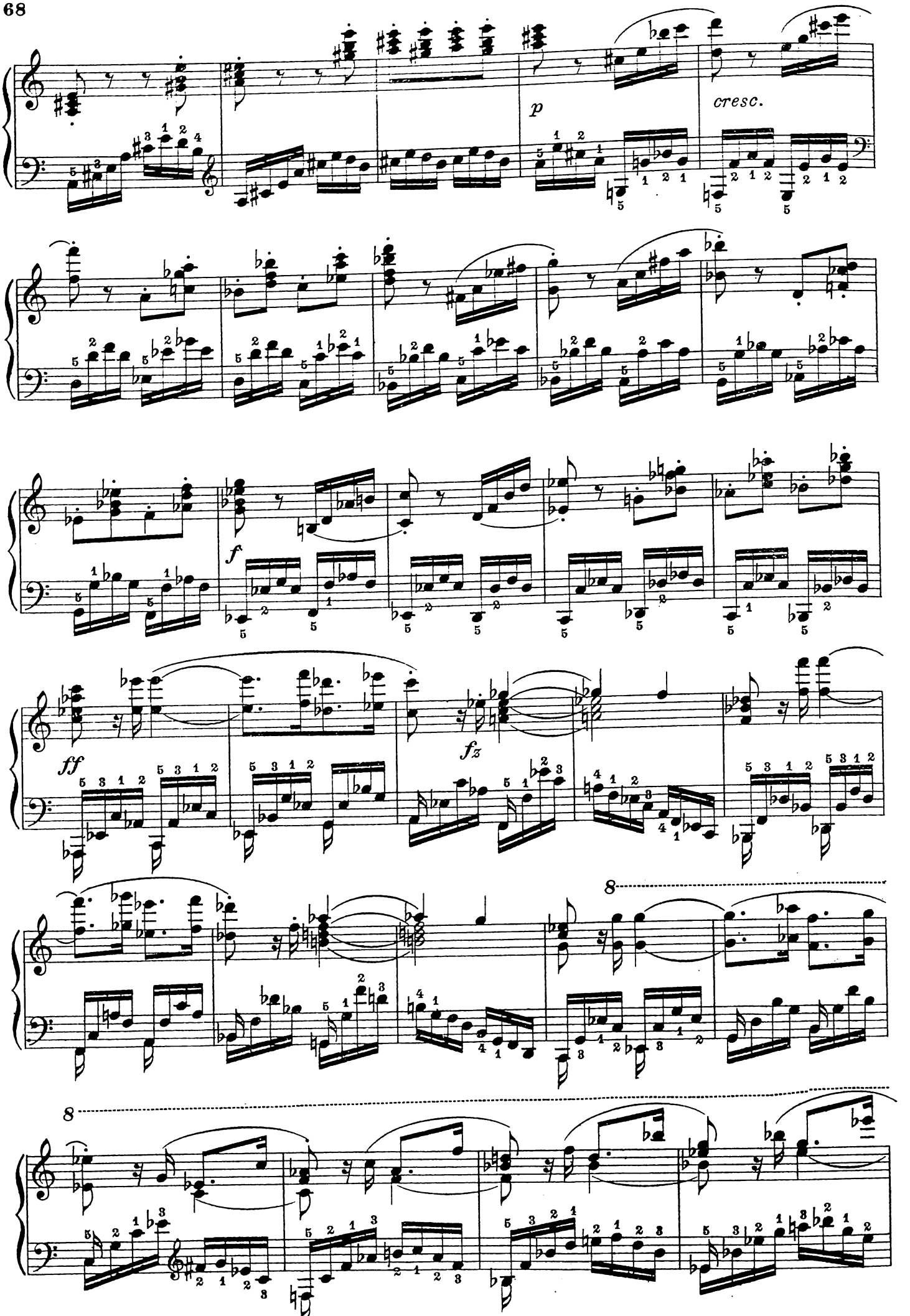

95
8
8
sf
109
8
fz
sf
sf
dim.
117
p dolce e tranquillo

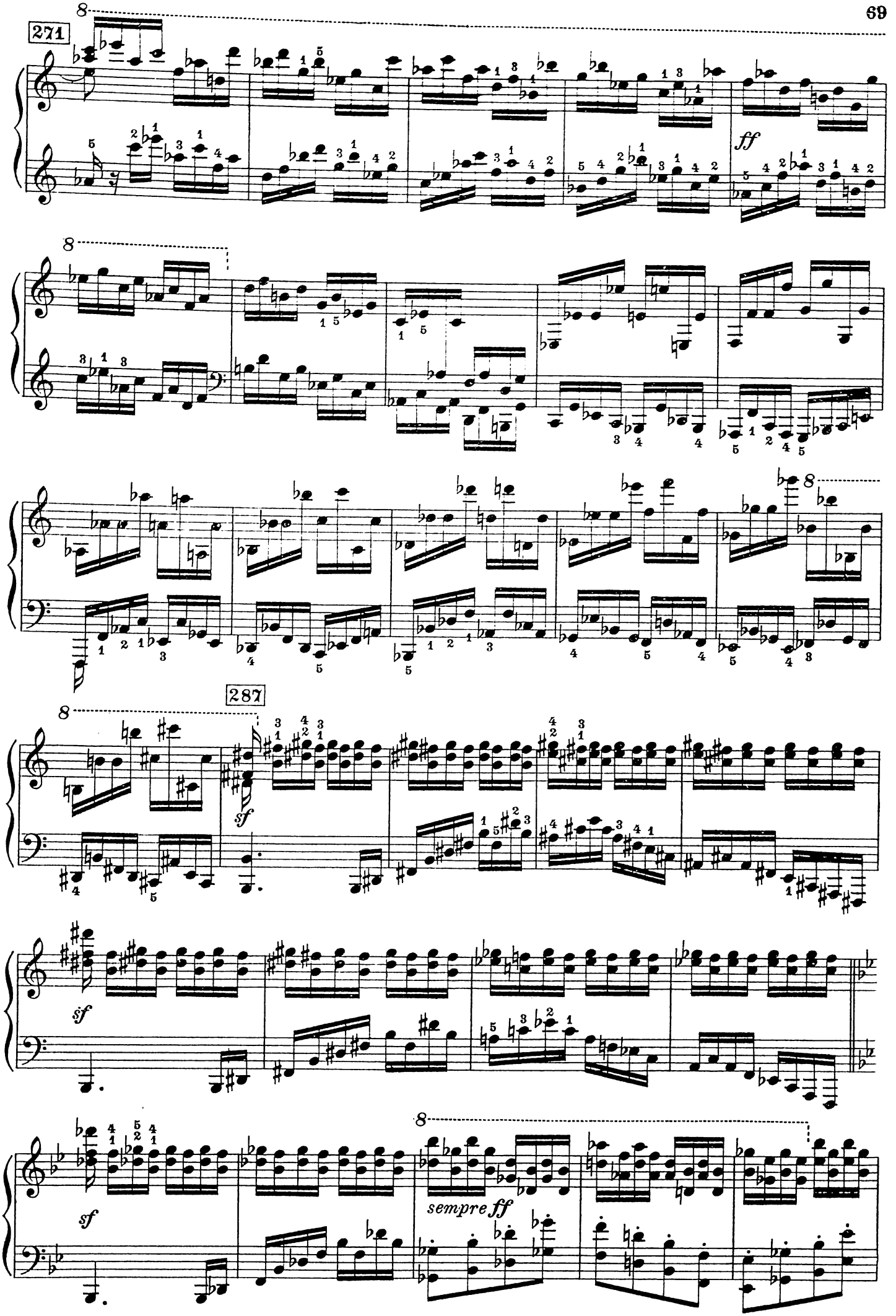

rf
cresc.
133
più cresc.
f
sf
f
p
8
cresc.
f
sf
p
8
f
fz
8
sf
sempre più f
8
fz

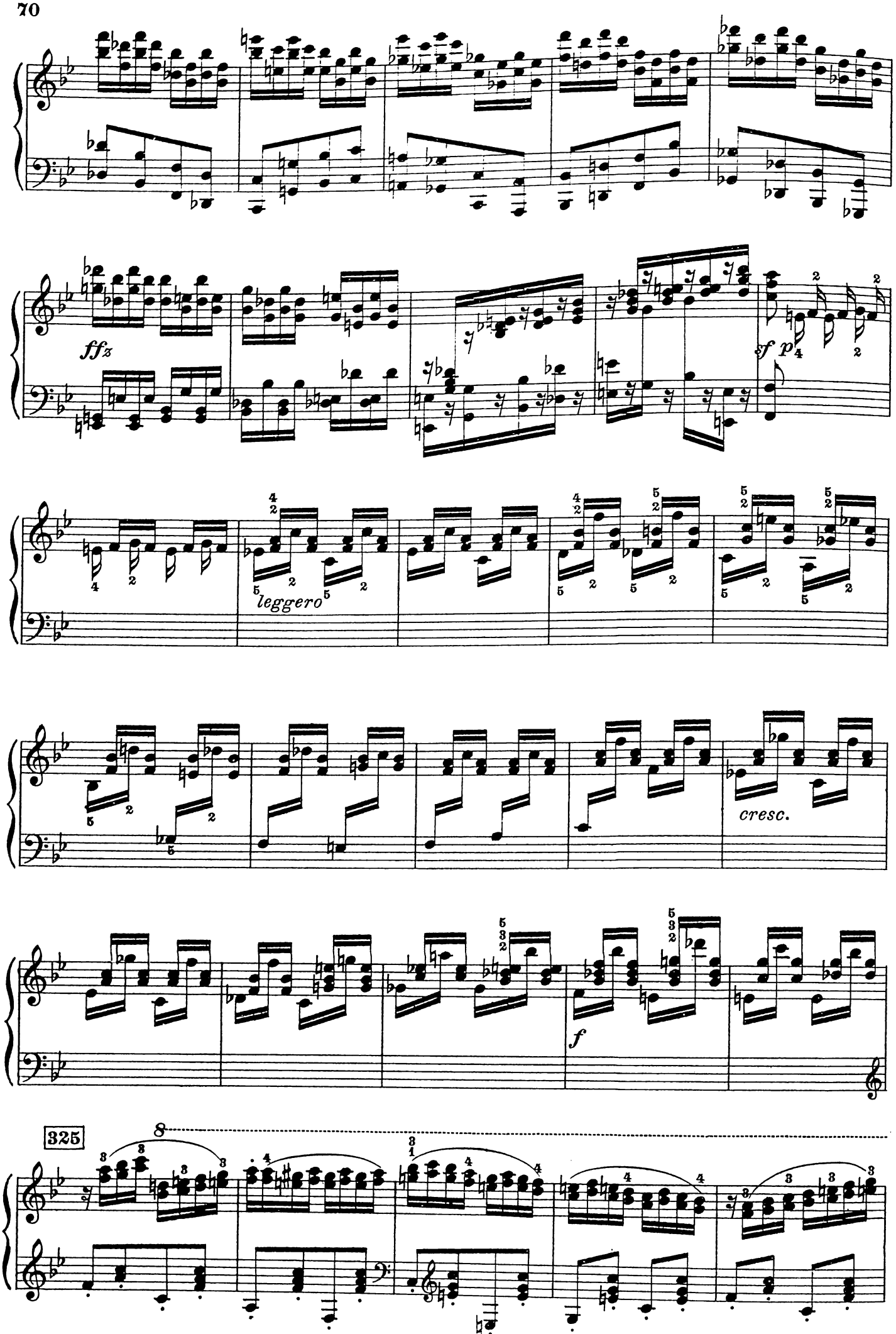

8
fz
ff
sf
161
sf
sf
mf
cresc.
8
fz
sf
8
173
ff
sf
8
sf
8
ffz

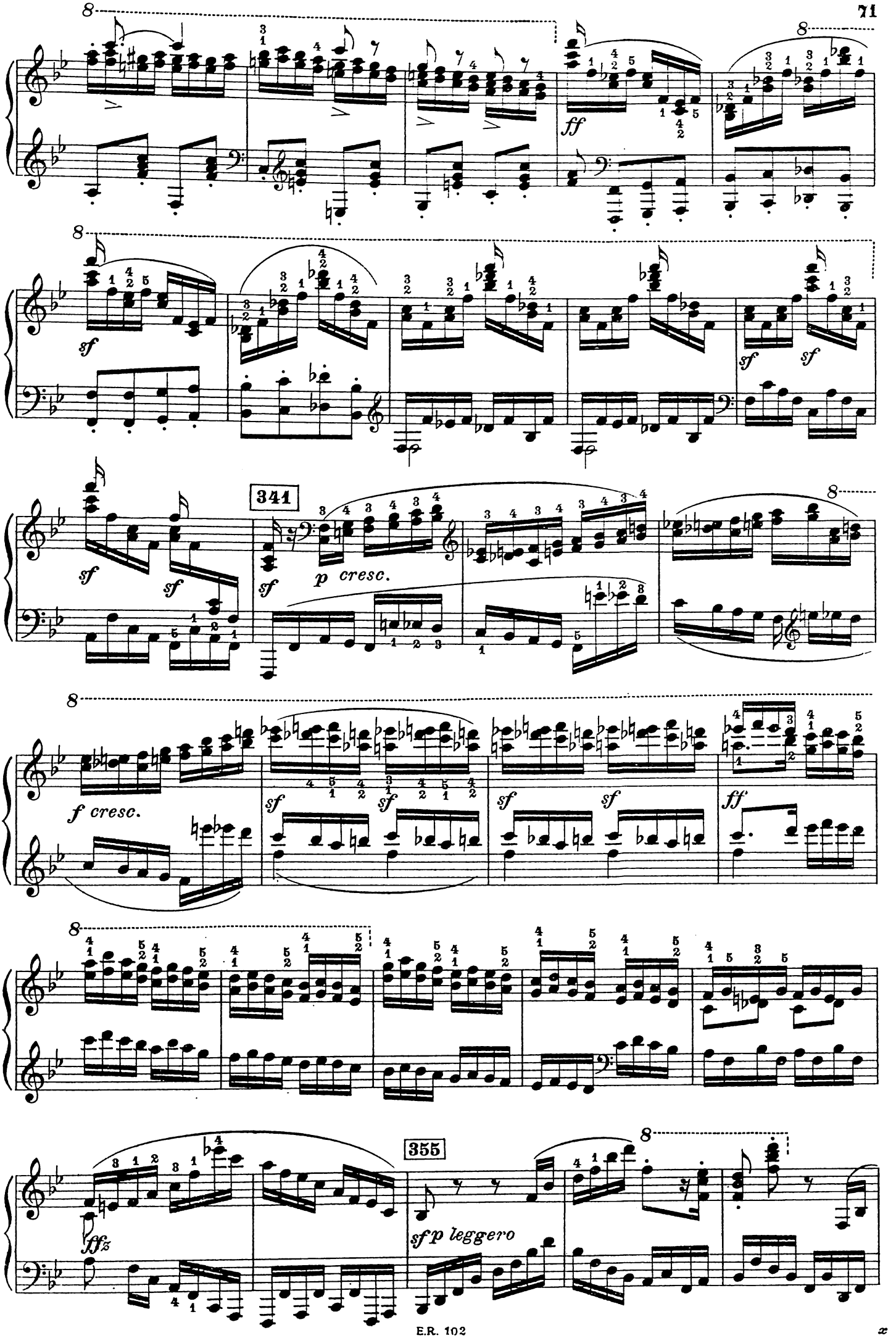

fz
sf
189
fz molto energico
193
fz
ten.
p leggiero
ff
sf
sf
sf
201
p leggiero
cresc.
213
f
p

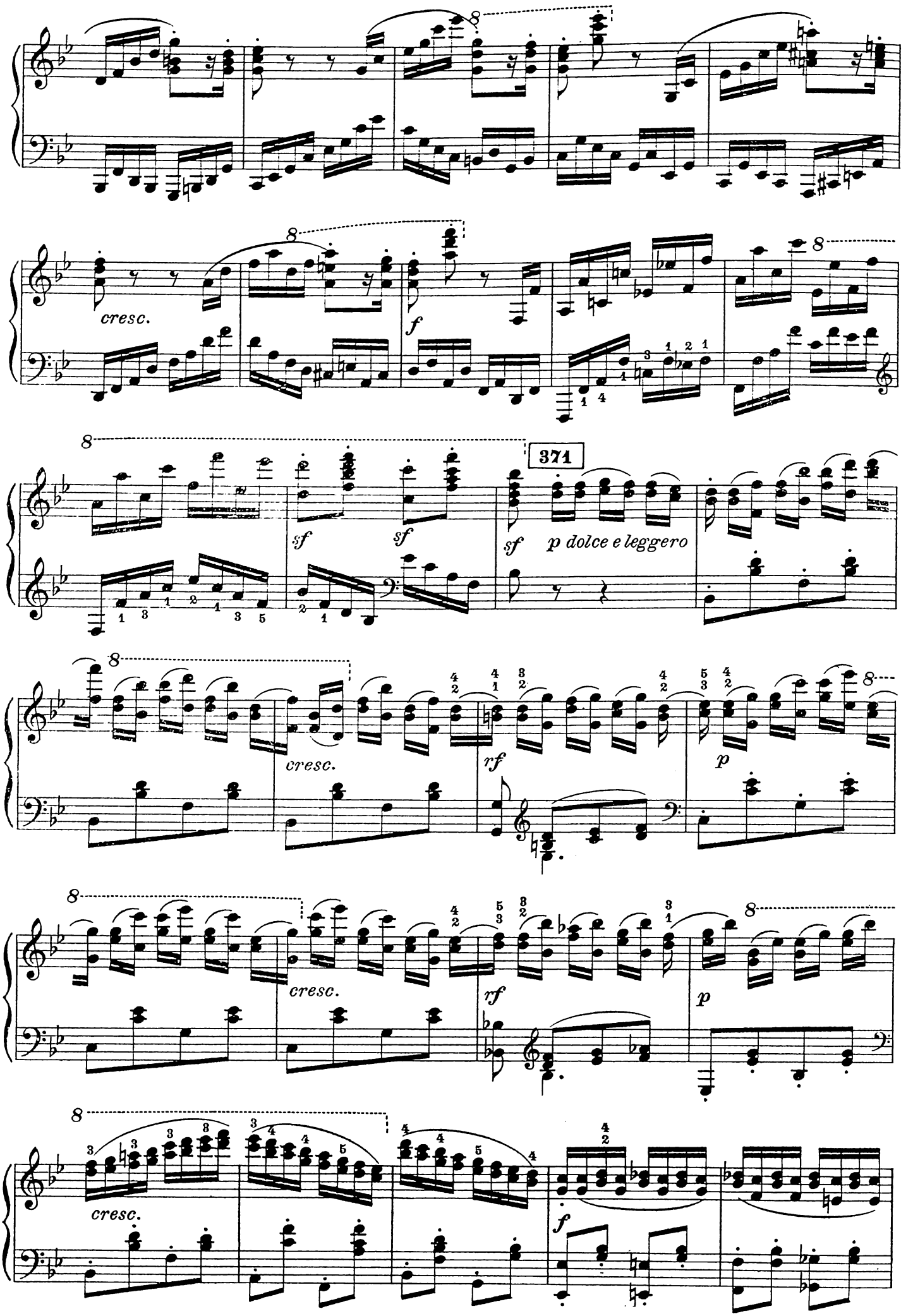

cresc.
f
sf
sf
sf
sf
sf
sf
229
pp
leggiero
cresc.
f
fz
ff
241
dim.

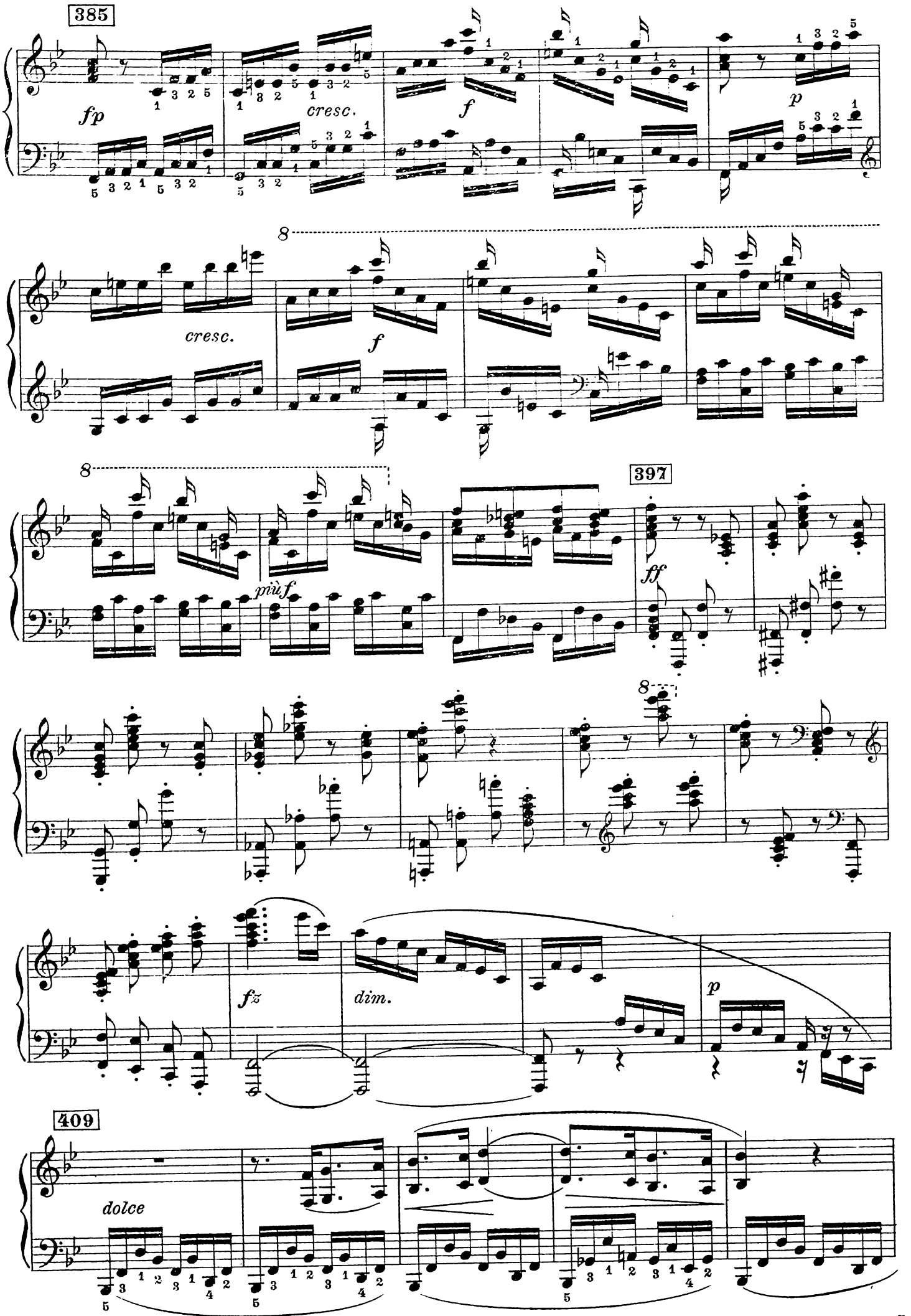

p
cresc.
f
ff
fz
8
8

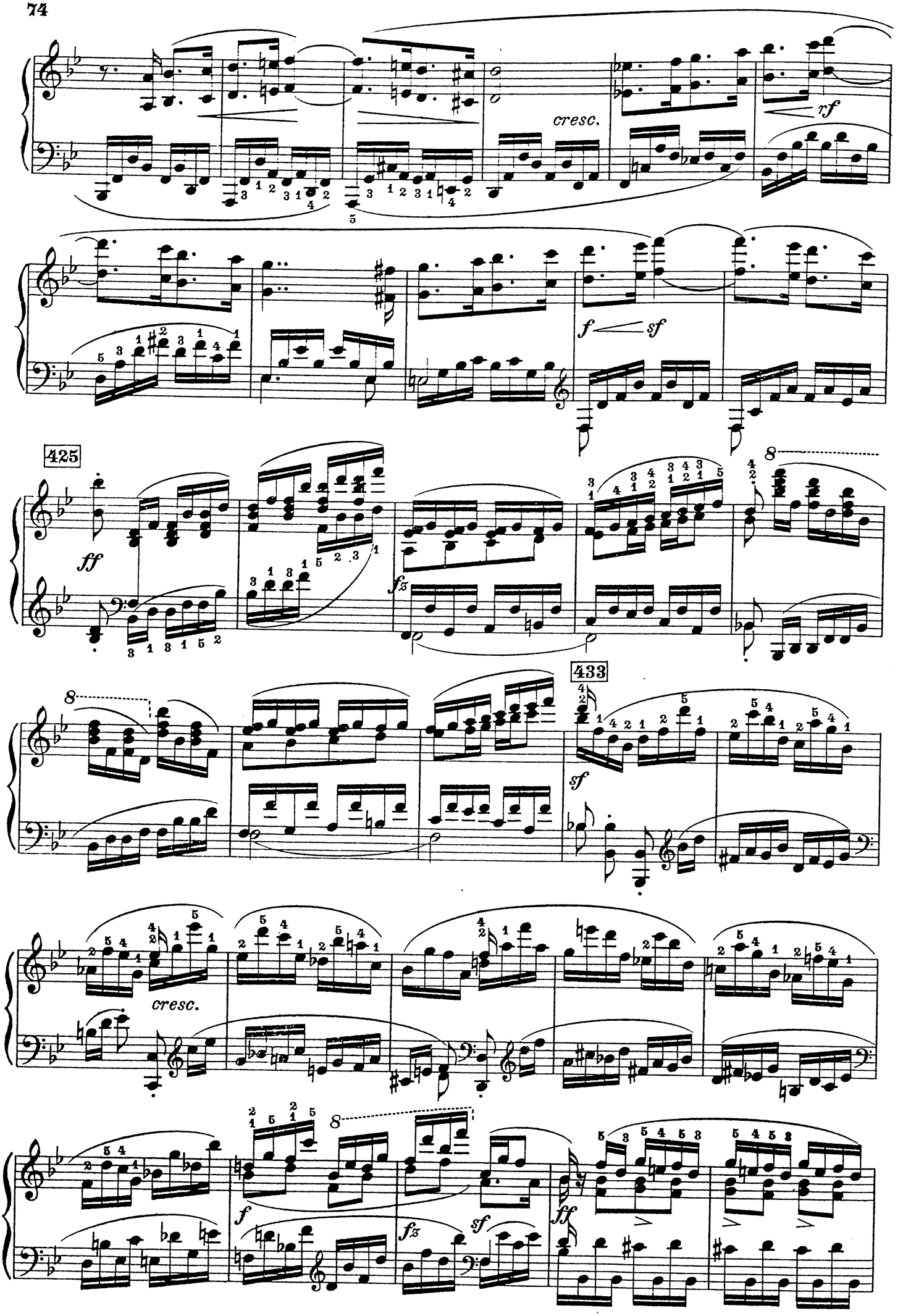

271
ff
287
sf
sf
sf
sempre ff

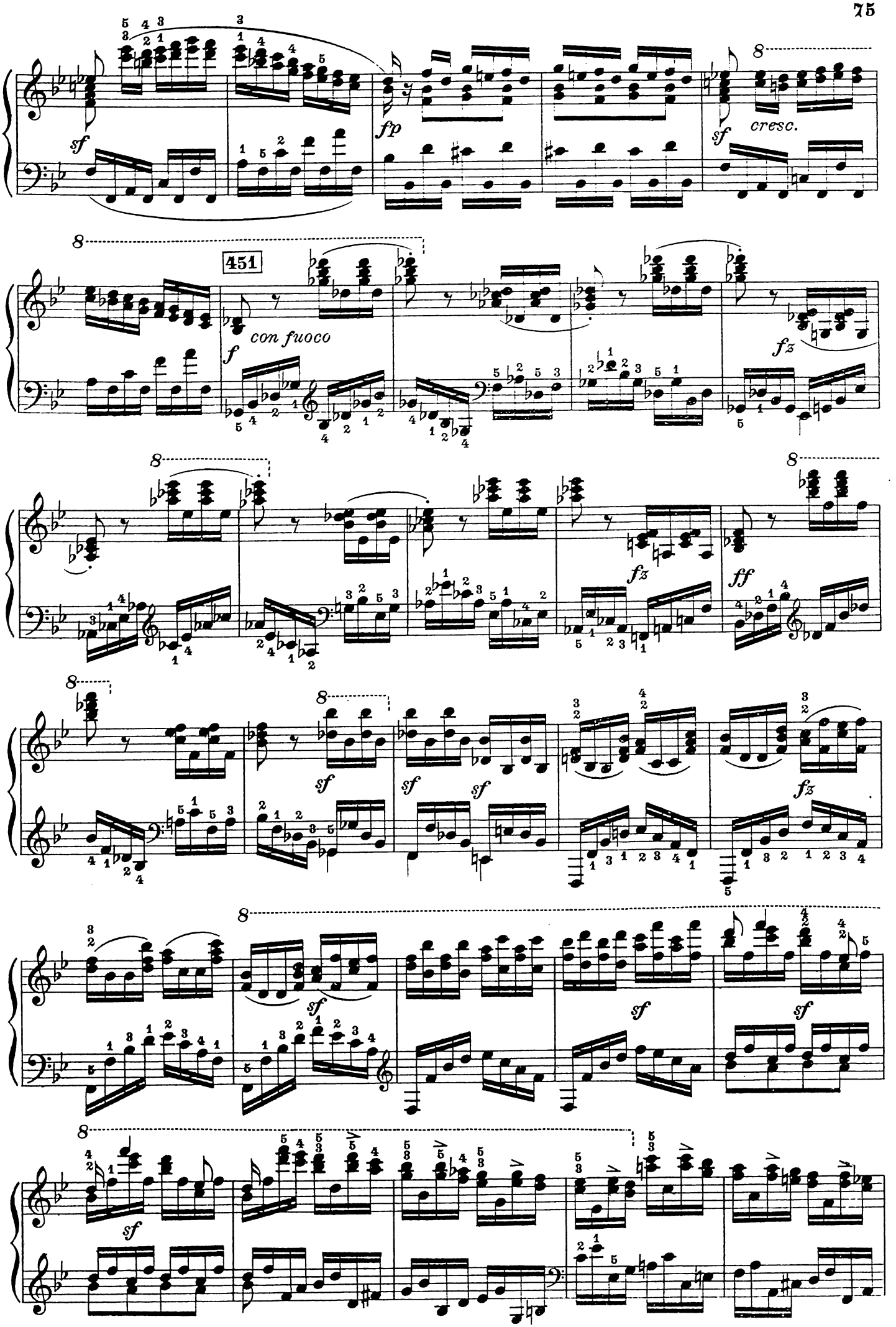

ffz
sf p
leggero
cresc.
f
325
8

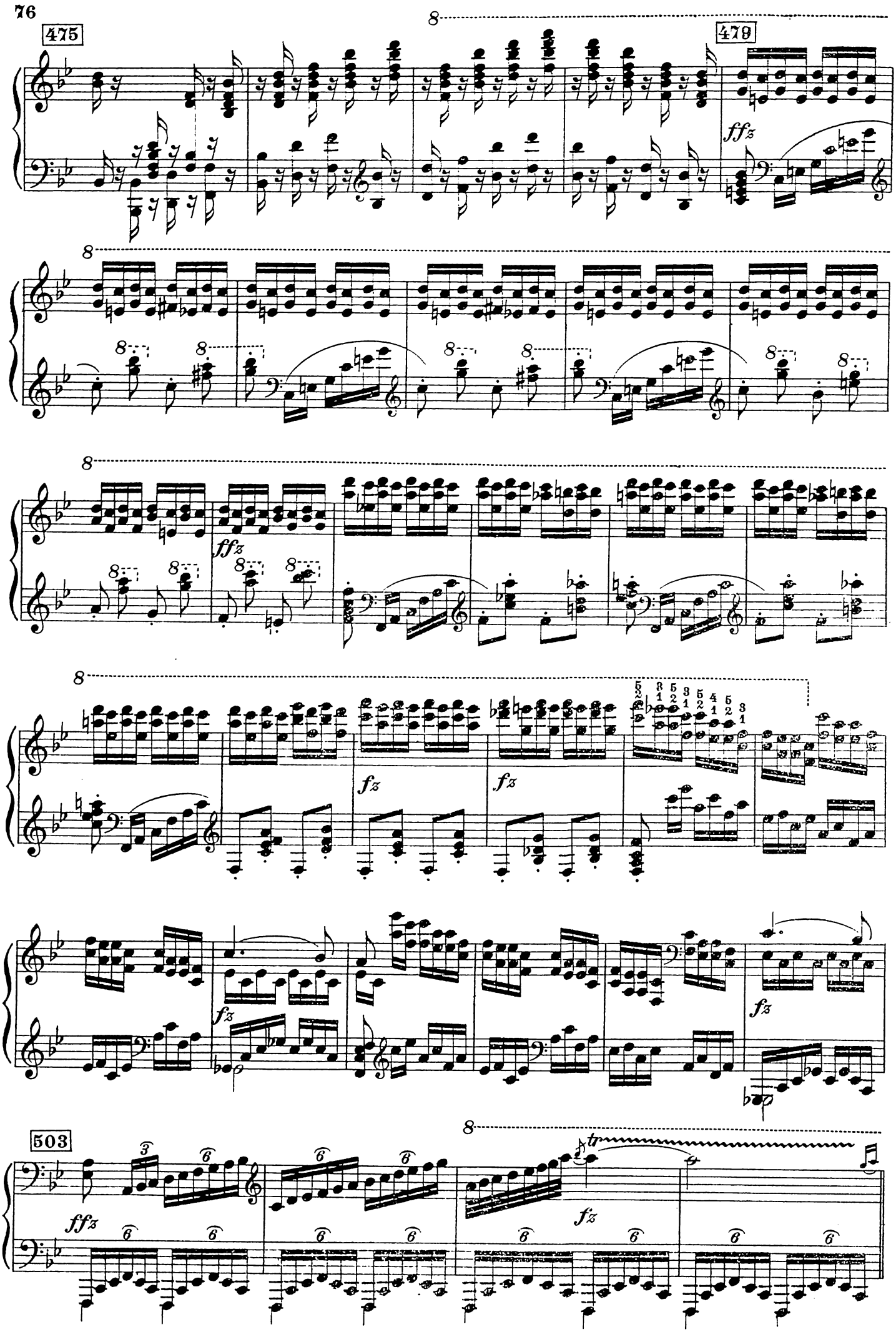

ff
sf
sf
sf
sf
341
sf
sf
p cresc.
f cresc.
sf
sf
sf
sf
ff
355
ffz
sfp leggero

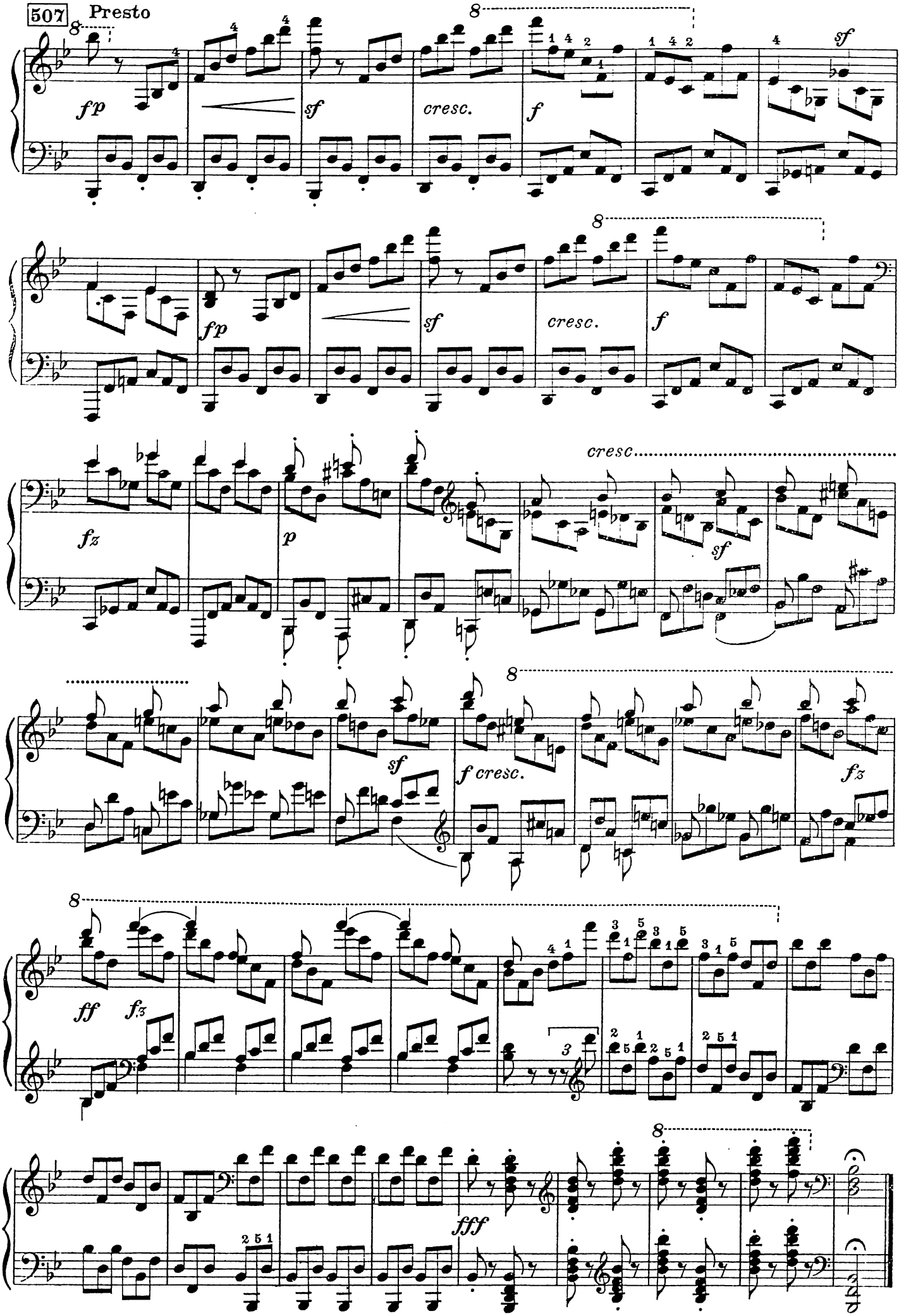

cresc.
f
371
sf
sf
sf
p dolce e leggero
cresc.
rf
p
cresc.
rf
p
cresc.
f


385
fp
cresc.
f
p
cresc.
f
397
più f
ff
fz
dim.
p
409
dolce


cresc.
rf
f
sf
425
ff
fz
8
433
sf
cresc.
f
fz
sf
ff


sf
fp
sf
cresc.
451
con fuoco
f
fz
fz
ff
sf
sf
sf
fz
sf
sf
sf
sf


475
479
ffz
ffz
fz
fz
fz
fz
503
ffz
fz
tr


507
Presto
fp
sf
cresc.
f
sf
fp
sf
cresc.
f
fz
p
cresc
sf
sf
f cresc.
fz
ff
fz
fff

X.
(CHOPIN)

ESERCIZII PREPARATORII

Studiare tutti i passi di 4 in 4 battute in *Si* minore (e in *Si* ♭ minore) colle digitazioni seguenti:

EXERCICES PRÉPARATOIRES

Travailler tous les fragments de 4 en 4 mesures en Si *mineur (et en* Si♭ *mineur) avec les doigtés suivants:*

PREPARATORY EXERCISES

Study all the passages 4 bars at a time, in *B* minor and in *B* flat minor) with the following fingerings:

1 2 | 1 3 | 1 4 | 1 5 | 2 3 | 2 4 | 2 5 | 3 4 | 3 5 | 4 5 e *et*
2 1 | 3 1 | 4 1 | 5 1 | 3 2 | 4 2 | 5 2 | 4 3 | 5 3 | 5 4 and

assai lentamente e tutt'al più *mf*.

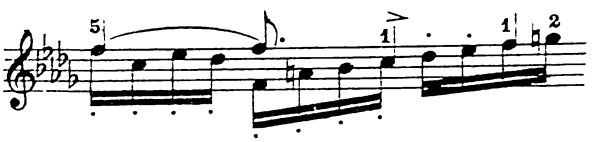
2.do Lasciare un dito fermo e studiare dapprima staccato con articolazione vivace, poi legato e staccato (louré), poi soltanto legato, così per esempio:

très lentement et mf tout au plus.

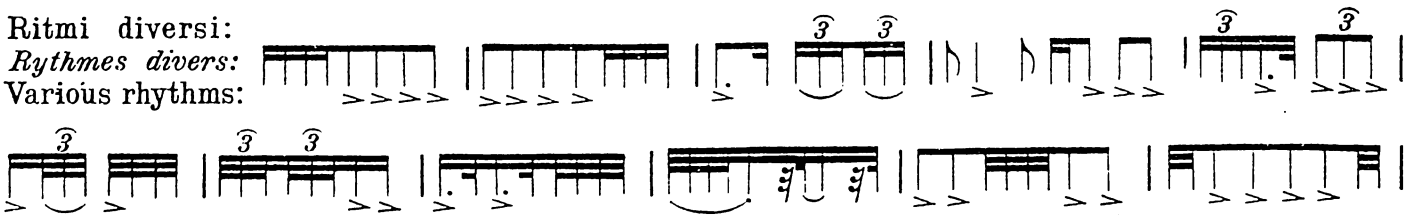
2.me Laisser un doigt en place et travailler staccato en articulant vivement, puis louré et lié, ainsi par exemple:

very slowly and *mf* at most.

2) Study with one finger at rest, the others playing staccato, articulating the notes freely, then legato and staccato (louré), as for example:



Ritmi diversi:
Rythmes divers:
Various rhythms:



Ripetere pure ogni gruppo di due note tre volte.

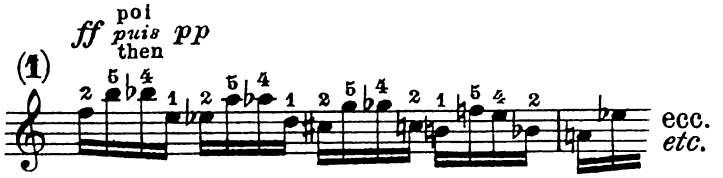
Répétes aussi chaque groupe de deux trois fois.

Repeat also each group of tivo notes three times.

ESERCIZII PREPARATORII | *EXERCICES PRÉPARATOIRES* | PREPARATORY EXERCISES

ff poi *puis* then *pp*

(1)



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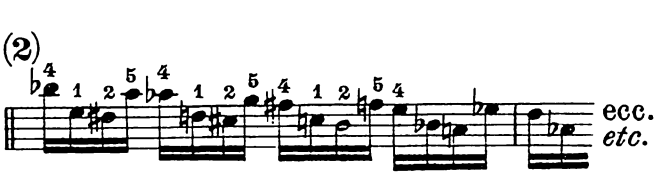
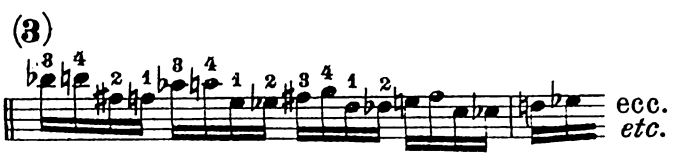


(3)



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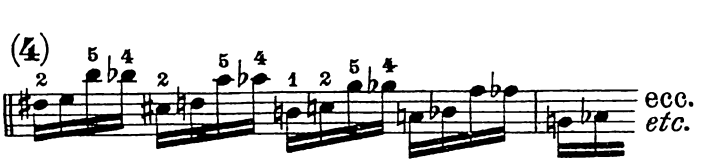

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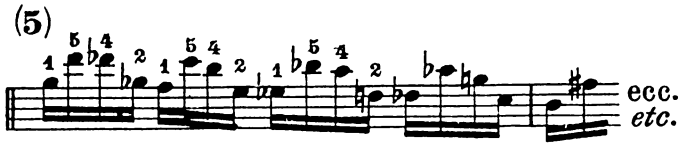

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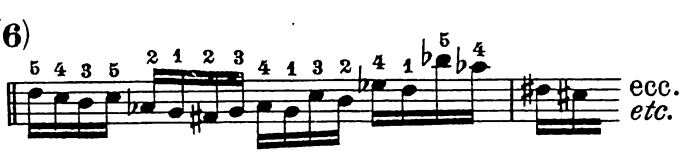
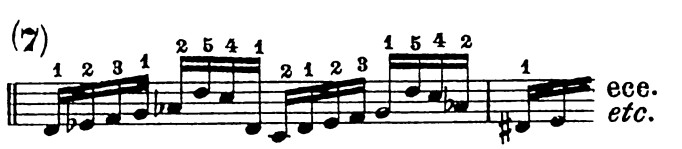


(7)



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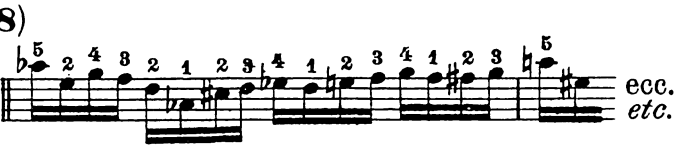

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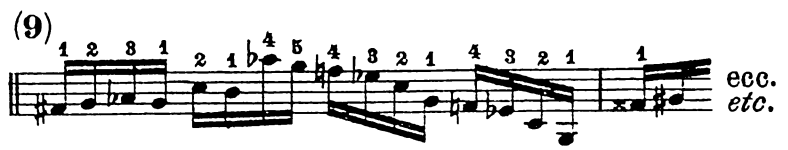
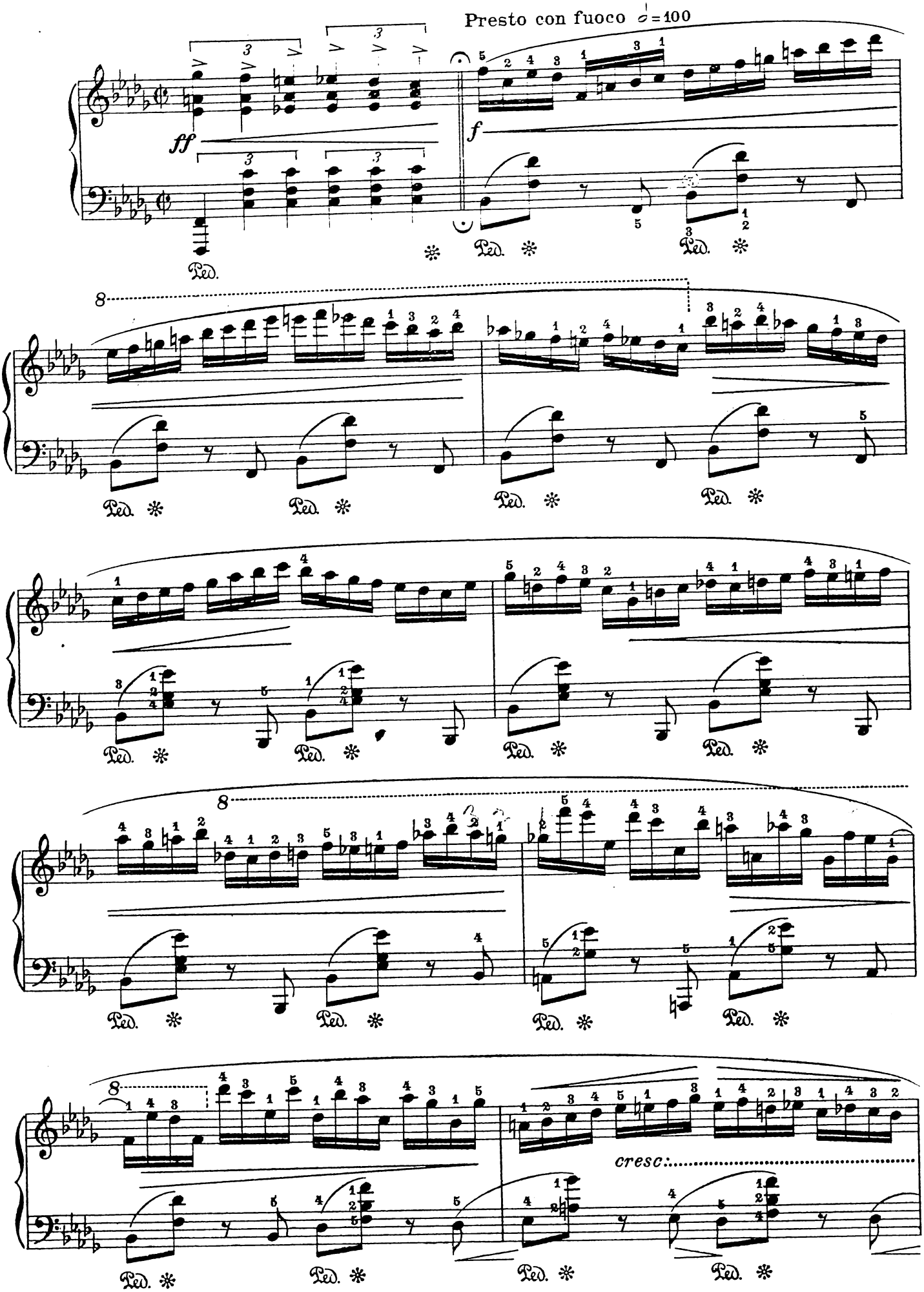


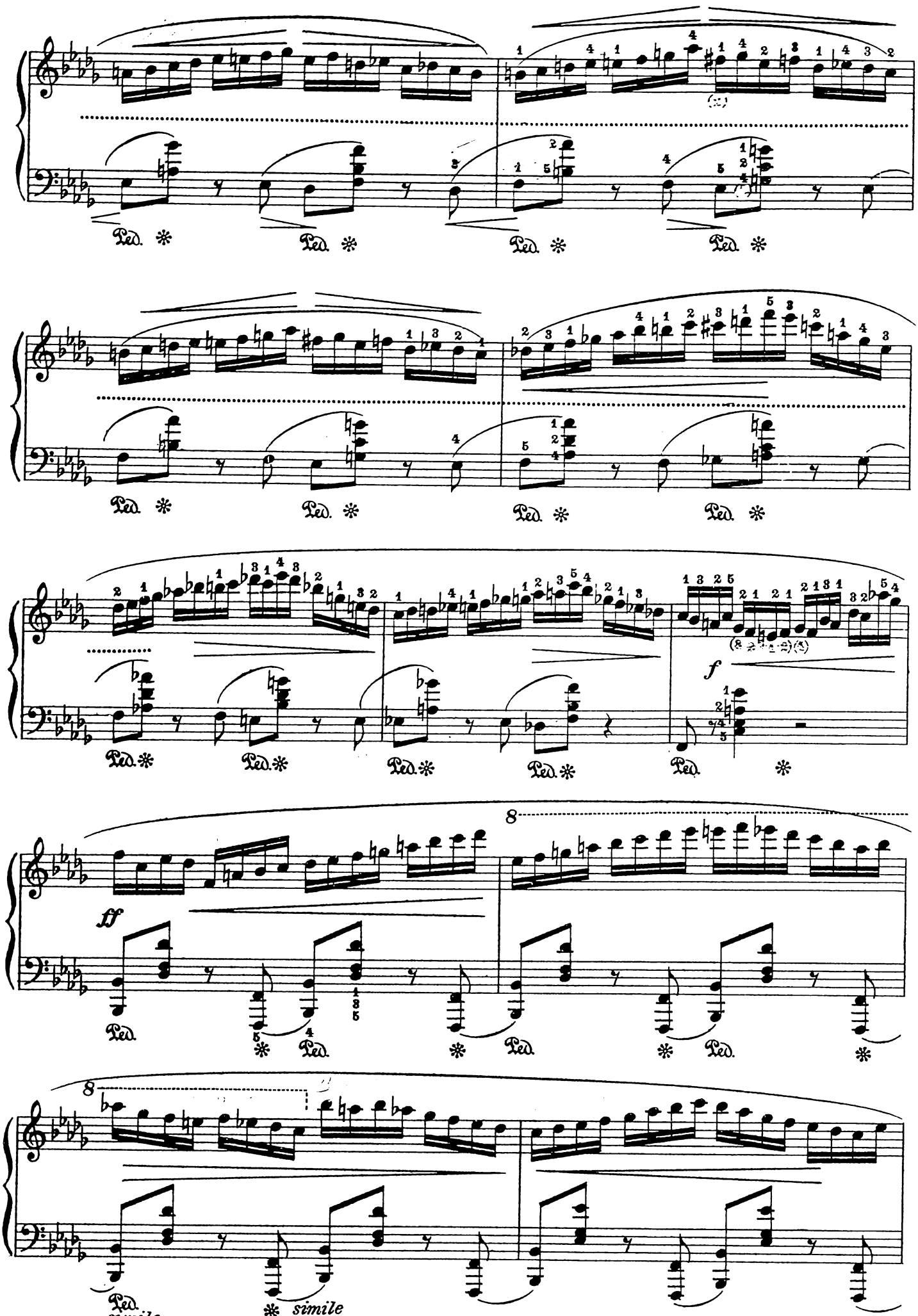
PRÉLUDE

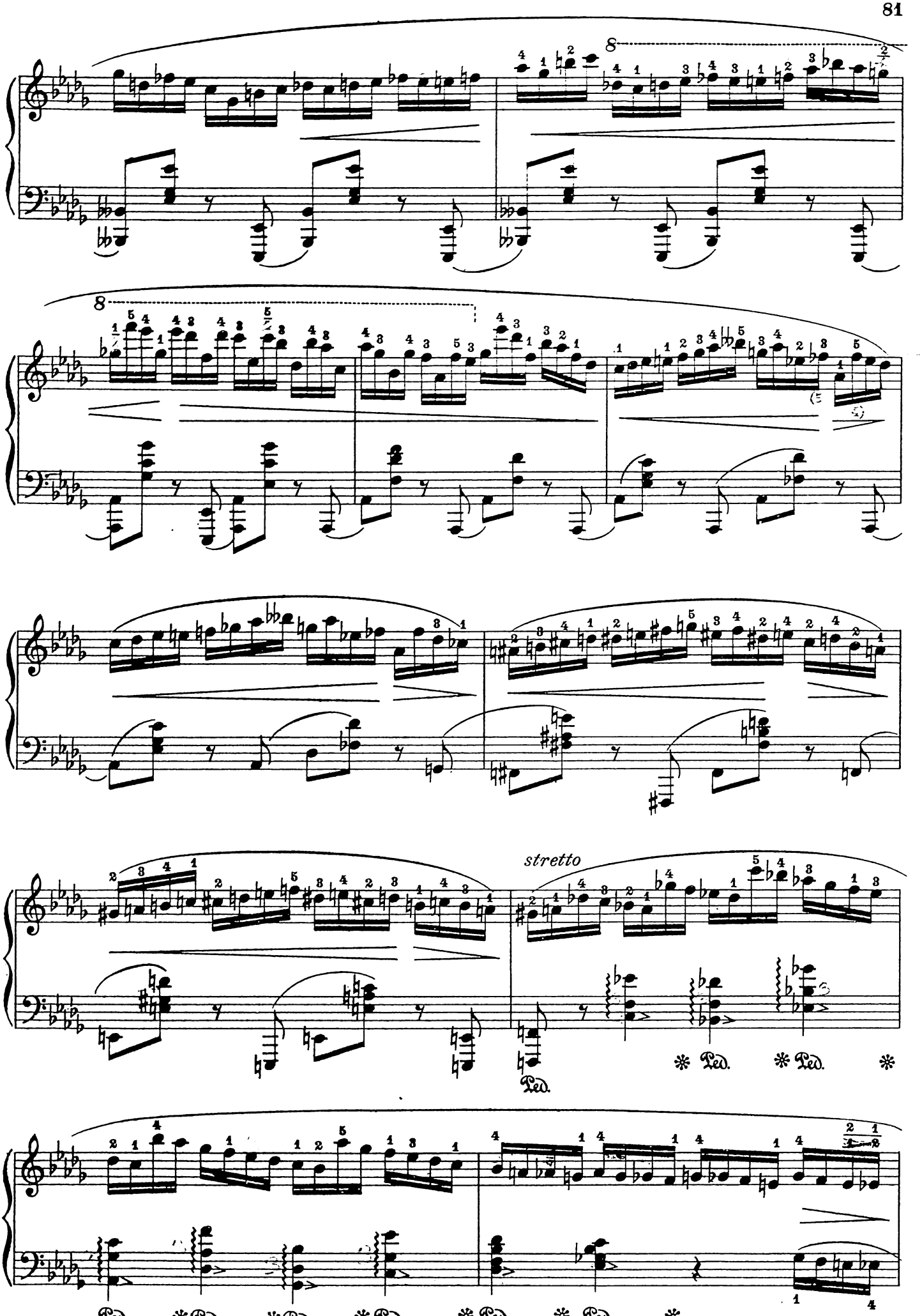
Op. 28. N°16.

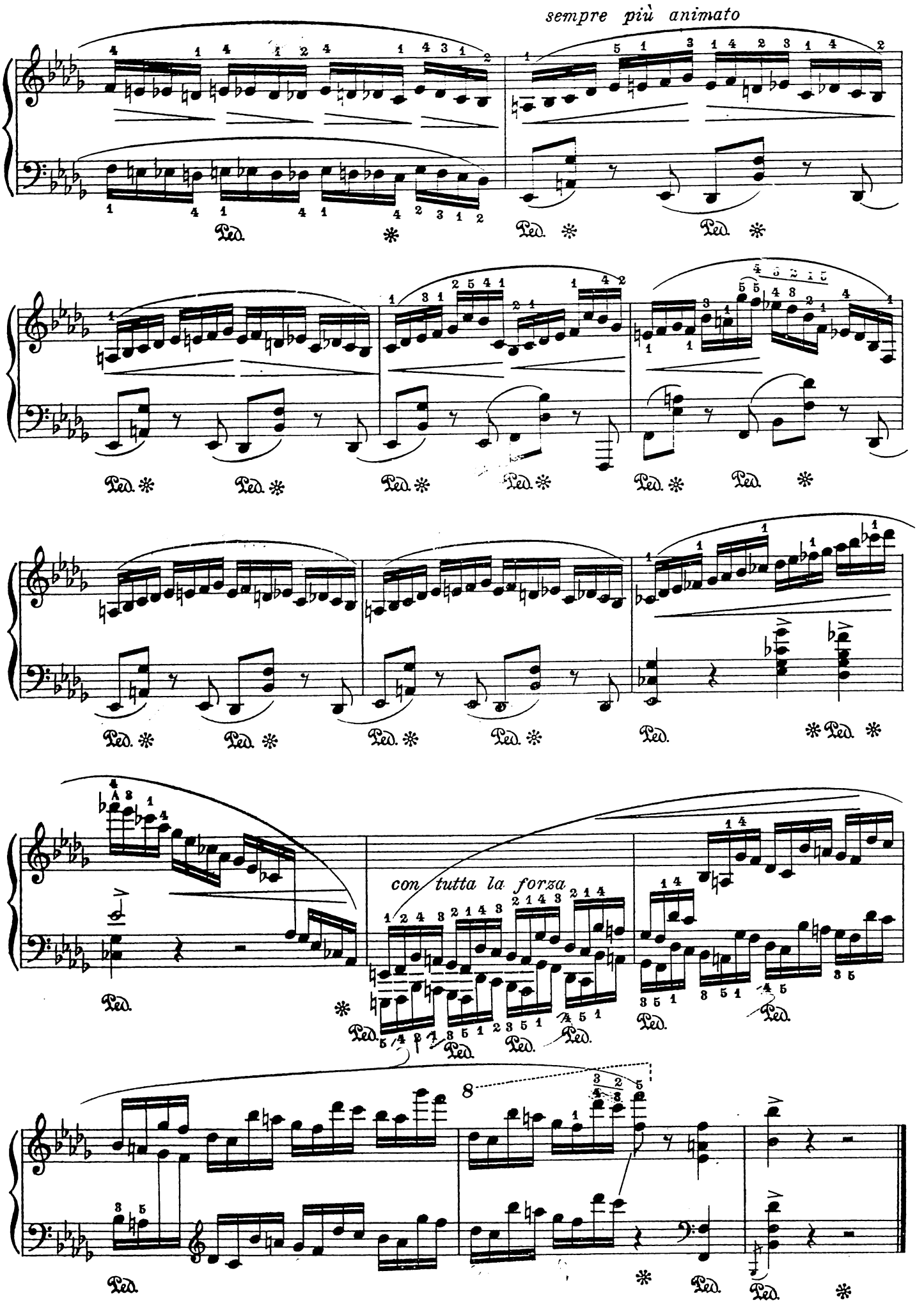
F. CHOPIN
(1810 - 1849)

Presto con fuoco ♩=100




Ped.
f
ff
8
simile
simile


8
8
stretto
Ped.
* Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
* Ped.
* Ped.
* Ped.
* Ped.
*


sempre più animato
con tutta la forza
8
Ped.

XI.

(CHOPIN)

ESERCIZII PREPARATORII

Il miglior mezzo tecnico per rendersi padrone delle difficoltà di questo studio sarà di esercitarlo colle digitazioni uniformi per due note, sistema che non è stato indicato da nessuno, finora. Il mio scopo è di obbligare così la mano a tutte le combinazioni di digitazione, in tutte le posizioni.

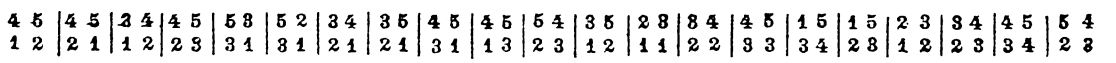
EXERCICES PRÉPARATOIRES

Le meilleur moyen technique pour se rendre maître des difficultés de cette étude sera de la travailler avec les doigtés uniformes pour deux notes, moyen qui n'a été donné par personne jusqu'ici. Mon principe est de plier ainsi la main à toutes les combinaisons de doigté, dans toutes les positions.

PREPARATORY EXERCISES

The best method of mastering the technical difficulties of this Study, is to practise it with uniform fingerings for the two notes; a method which until now no one has proffered. The principle is to bend the hand thus for all combinations of fingering and in every position.

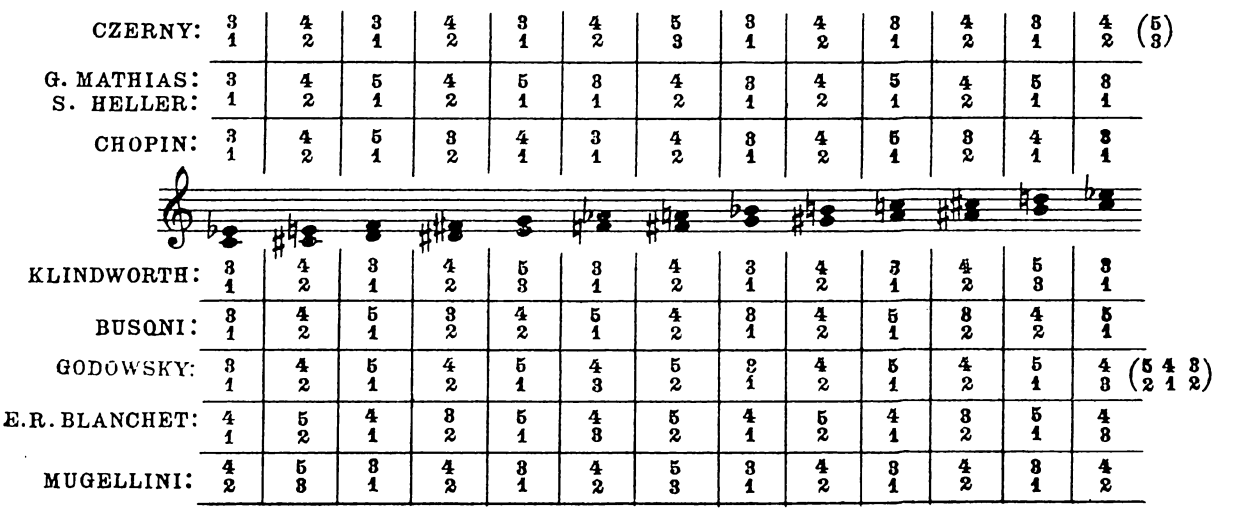
Ecco tali digitazioni:
Voici ces doigtés:
Note the fingering:



Si applichino dapprima alle battute 17 e 18 – poi a tutti gli altri passi ed in modo speciale alla scala cromatica. I virtuosi hanno cercato una digitazione nuova per questa scala cromatica, ma quella di Chopin resta sempre la migliore.

Qu'on les applique tout d'abord aux mesures 17 et 18 – puis à tous les autres fragments et tout particulièrement à la gamme chromatique. Les virtuoses ont cherché un doigté nouveau à cette gamme chromatique, mais celui de Chopin reste toujours le meilleur.

To be first applied to bars 17 and 18 then to all other parts, and more particularly to the chromatic scale. Virtuosos have sought new fingering for this chromatic scale, but that of Chopin remains the best.



Esistono altre digitazioni, ma, ripeto, la digitazione di Chopin è la più ingegnosa.

Applicare a questo studio le varianti tecniche e ritmiche delle due toccate di Czerny e di Schumann.

D'autres doigtés existent, mais, je répète, le doigté de Chopin est le plus ingénieux.

Appliquer à cette étude les variantes techniques et rythmiques des 2 Toccates de Czerny et de Schumann.

Other methods of fingering exist; but I repeat, that of Chopin is the neatest.

Apply to this study the technical and rhythmic variants of the two Toccatas of Czerny and Schumann.

Studiare le battute 27 e 28 in tutti i toni e su tutta l'estensione della tastiera.

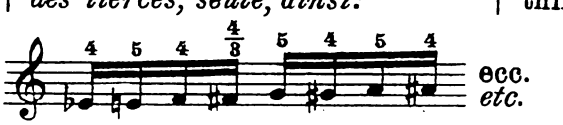
Studiare la parte superiore delle terze, sola, così:

Travailler les mesures 27 et 28 dans tous les tons et sur toute l'étendue du clavier.

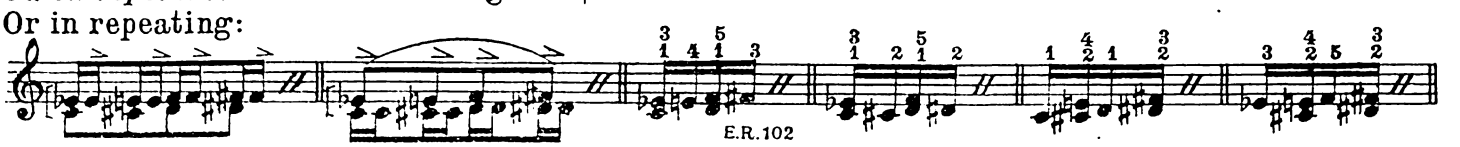
Exercer la partie supérieure des tierces, seule, ainsi:

Study the bars 27 and 28 in all keys and on the whole keyboard.

Practise the higher part of the thirds alone, thus:

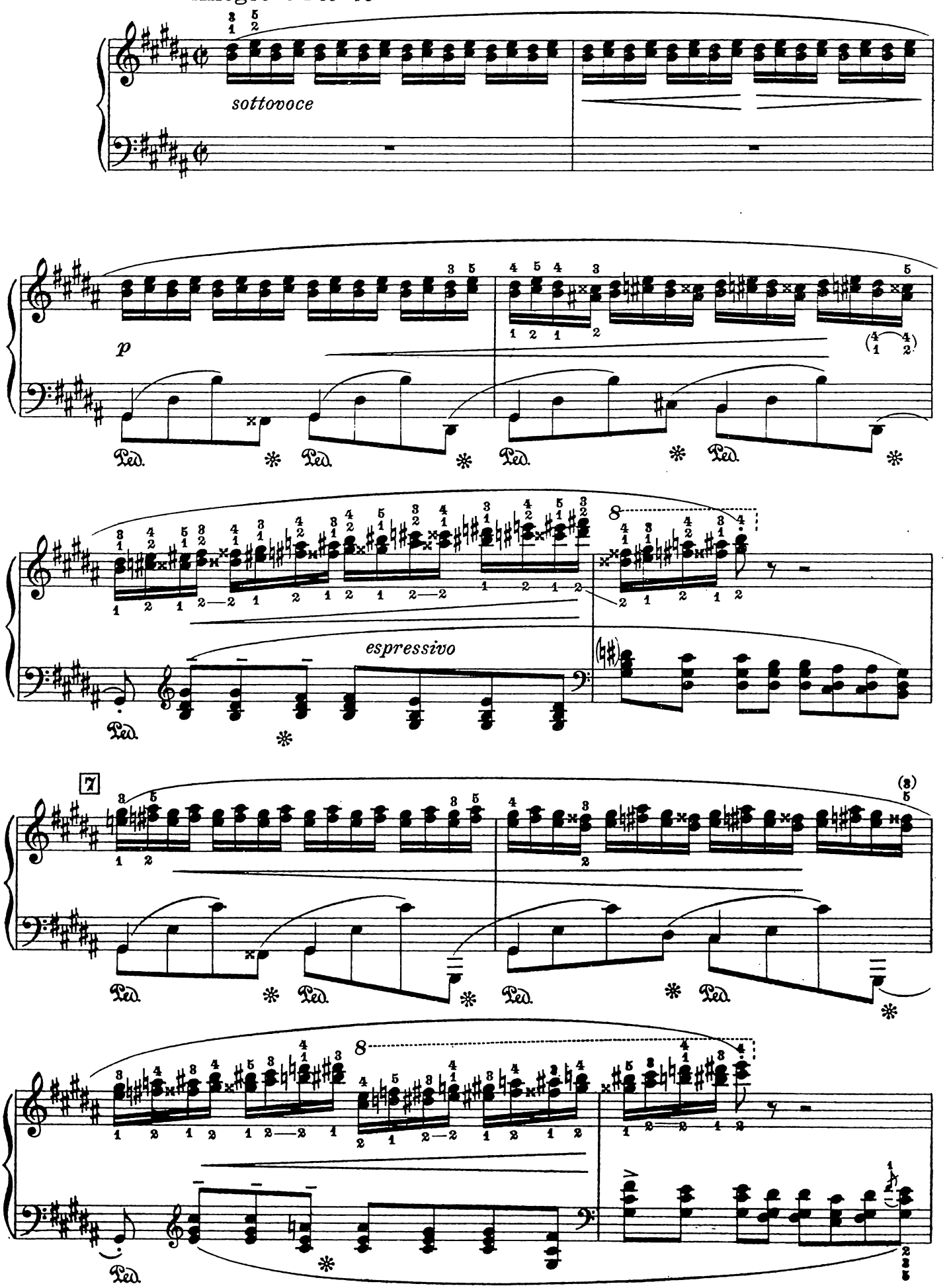


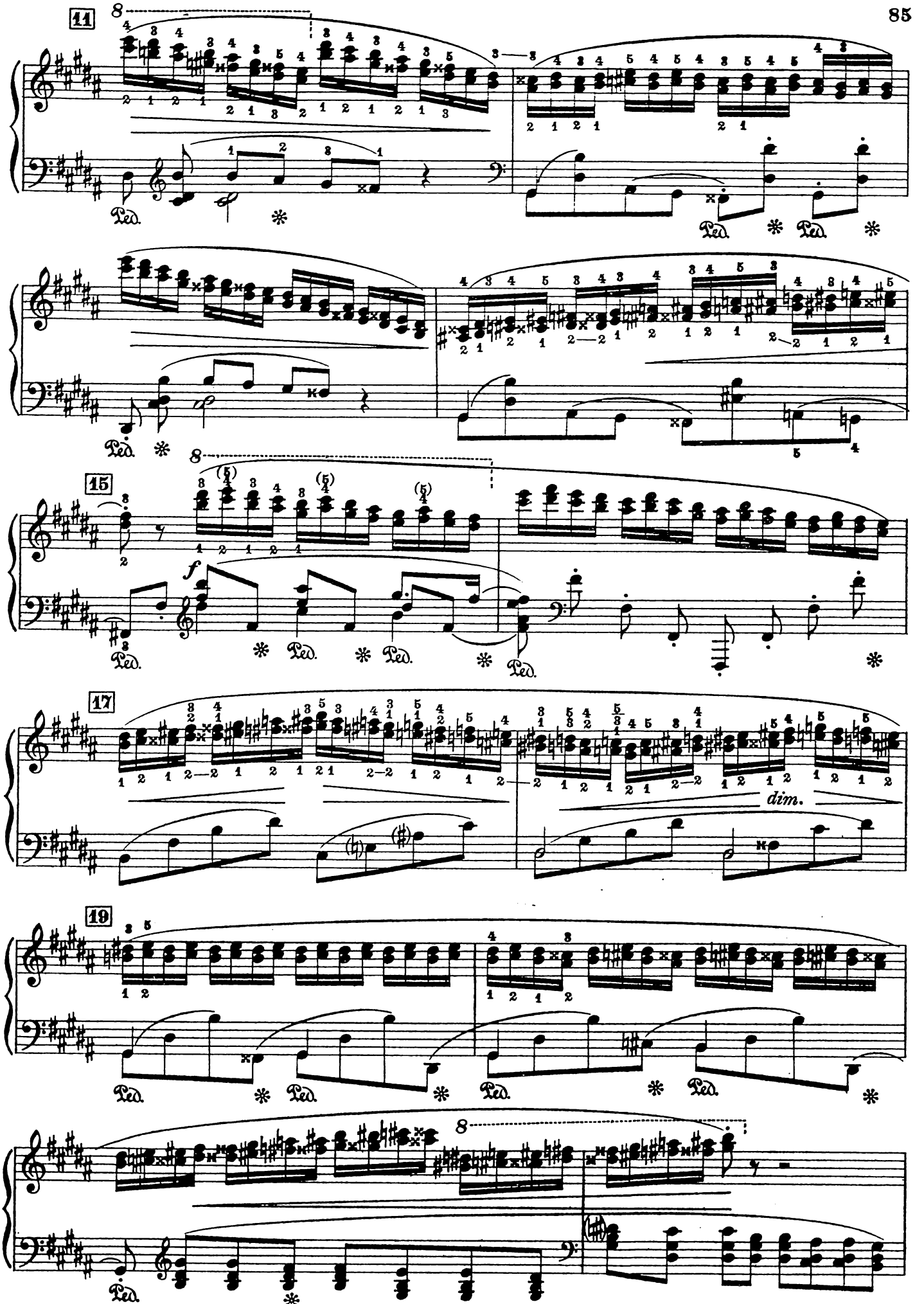
O ripetendo:
Ou en répétant:
Or in repeating:



ÉTUDE

F. CHOPIN
Op. 25. N°6





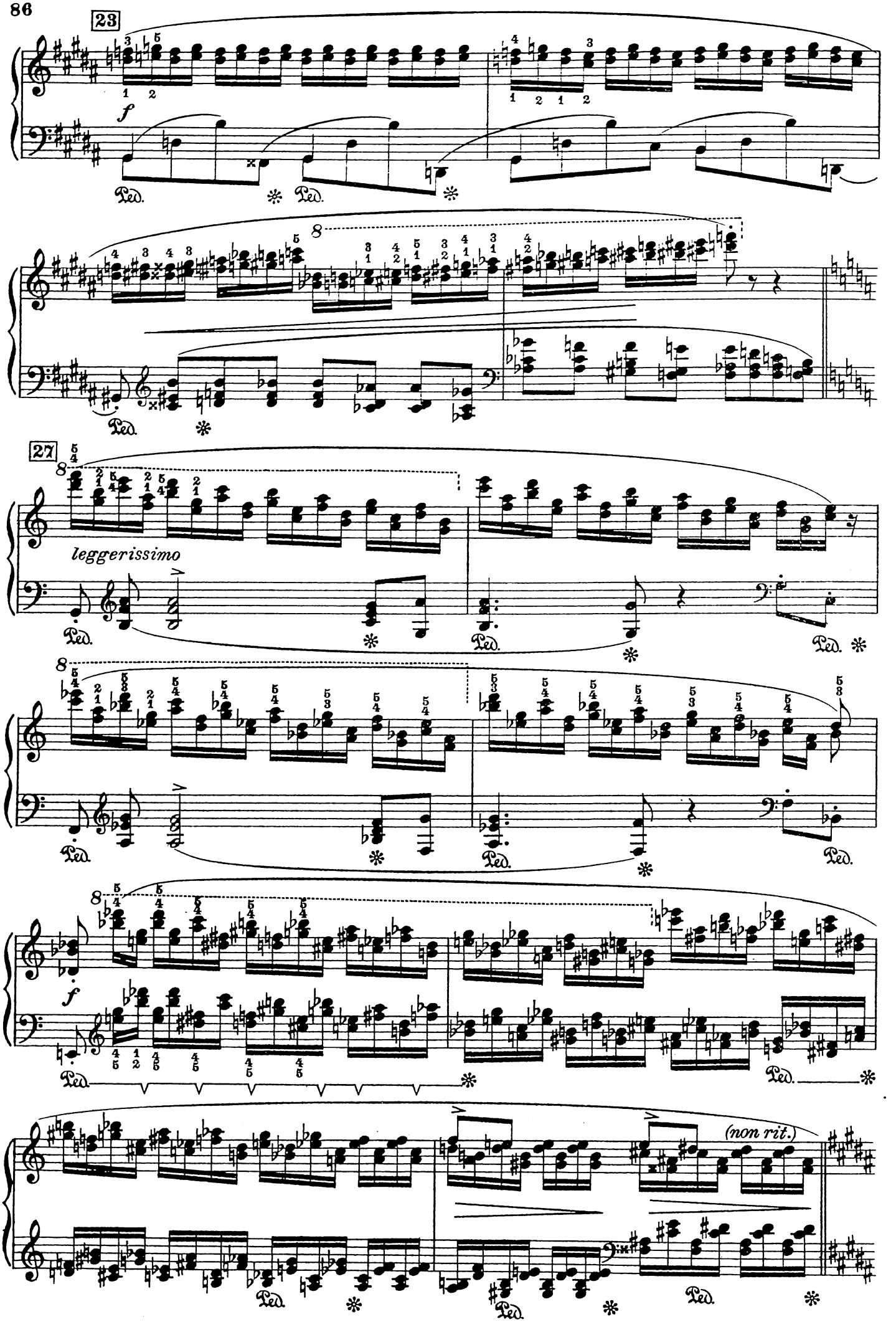
17 Studiare queste due battute colle 7 digitazioni seguenti *f* e portato (louré):

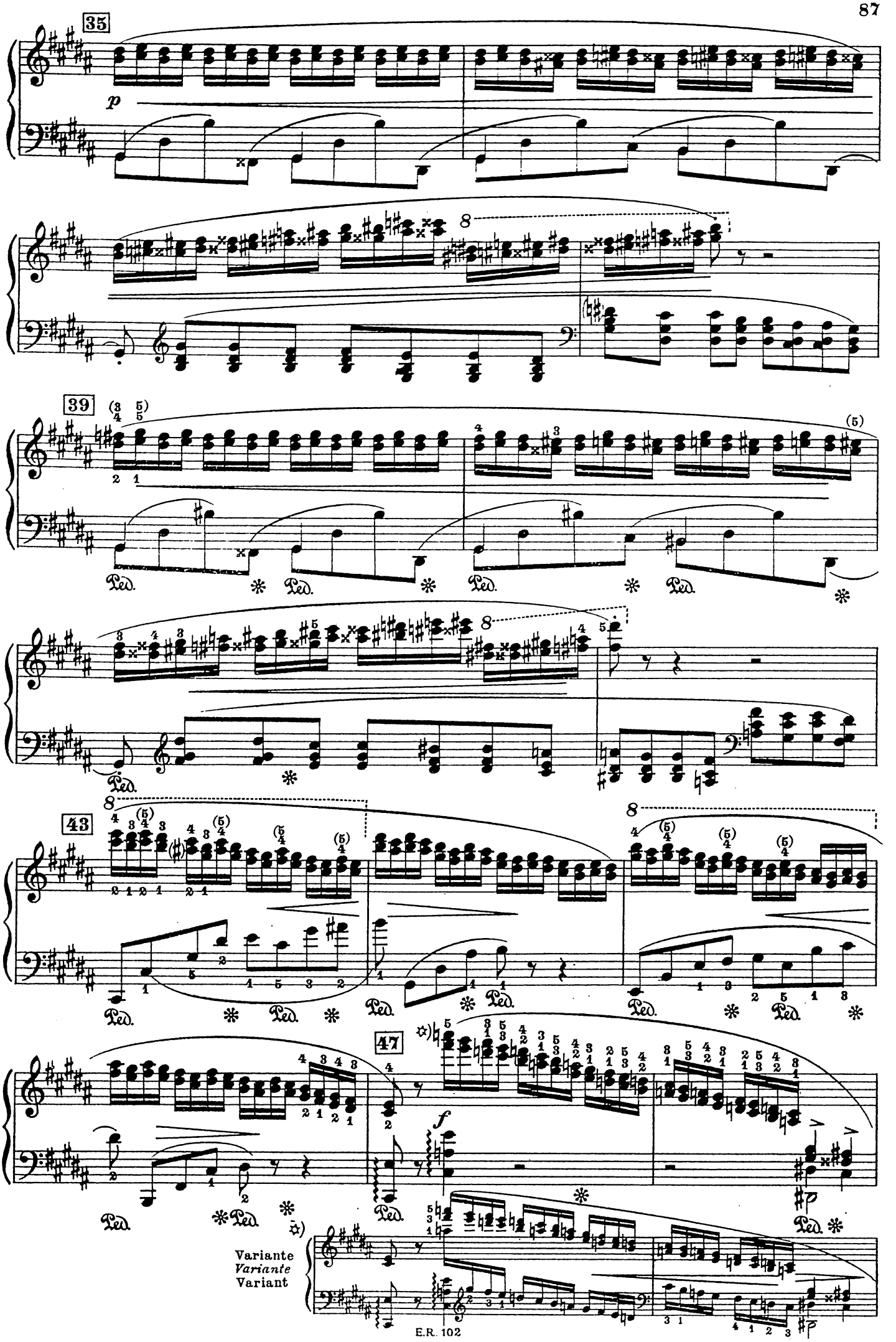
3/1 | 4/2 | 5/3 | 4/3 | 3/2 | 5/4 | 5/1

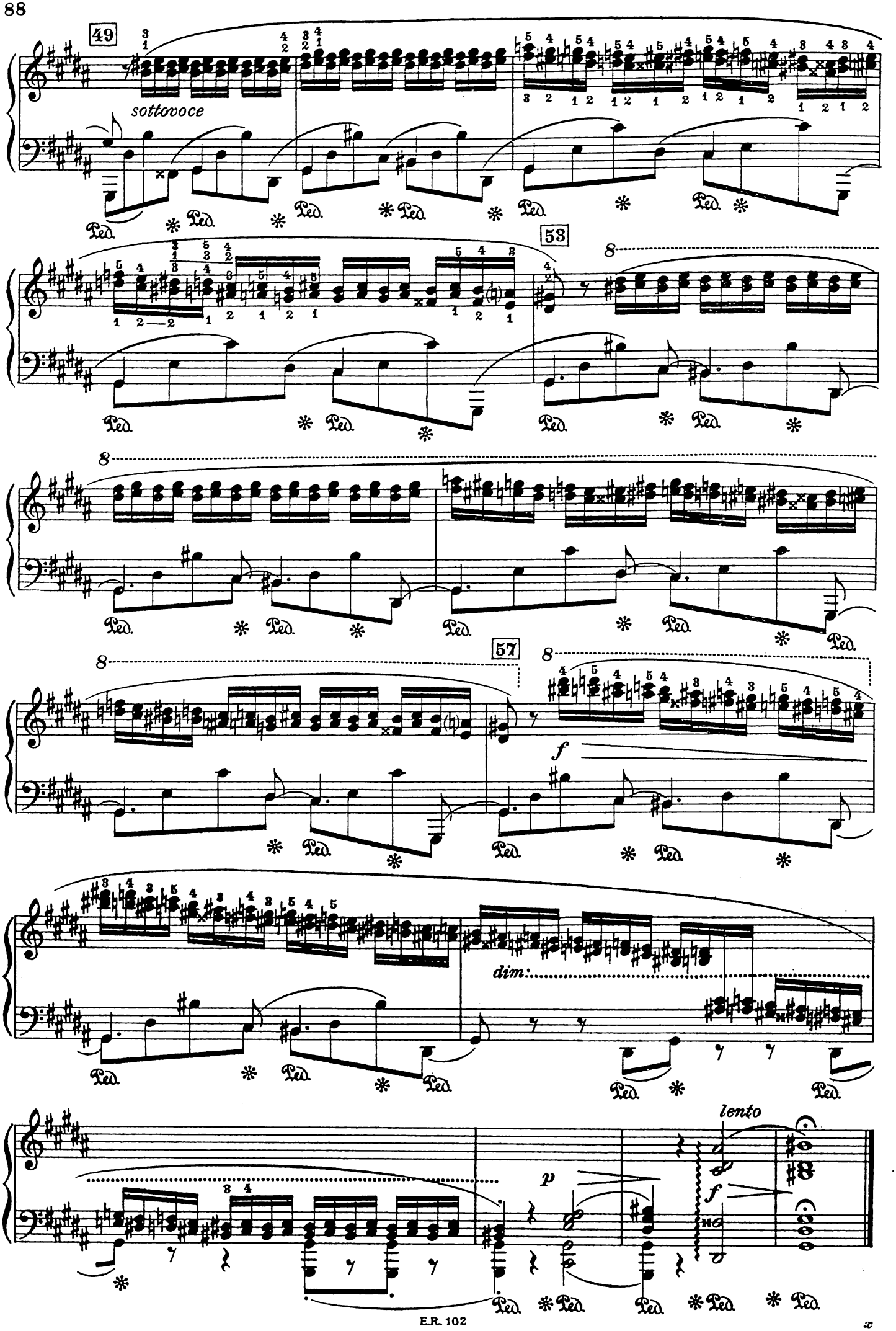
17 *Travailler ces deux mesures avec ces sept doigtés pour une tierce f et louré:*

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

17 Study these two measures with the 7 following fingerings, *f* and slurred (louré): 3/1 | 4/2 | 5/3 | 4/3 | 3/2 | 5/4 | 5/1


23
f
Ped.
27
leggerissimo
(non rit.)


35
p
8
39
(5)
Ped.
43
47
f
Variante
Variante
Variant


49
sottovoce
53
57
f
dim.
lento
p
f

XII.

ESERCIZII PREPARATORII

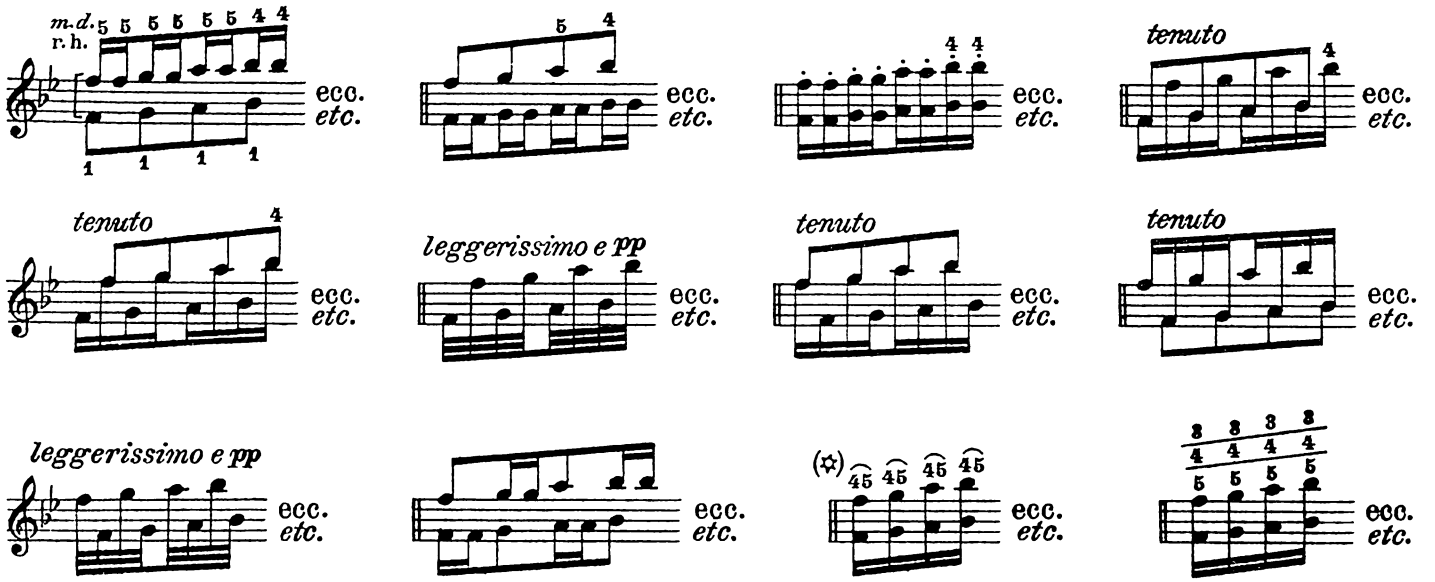
Eseguire prima i brani difficili indicati dai segni ⌜ ⌝ coi pollici soli, *f* e *p*, lentamente e presto, poi colle dita 5 e 4.

EXERCICES PRÉPARATOIRES

Travailler d'abord les fragments difficiles indiqués par les signes ⌜ ⌝ *avec les pouces seuls, f et p, lentement et vite, puis avec les 5ème et 4ème doigts.*

PREPARATORY EXERCISES

Study first the difficult passages as indicated by the signs ⌜ ⌝ with the thumbs only, *f*, and *p*, slowly and quickly then with the 5th and 4th fingers.



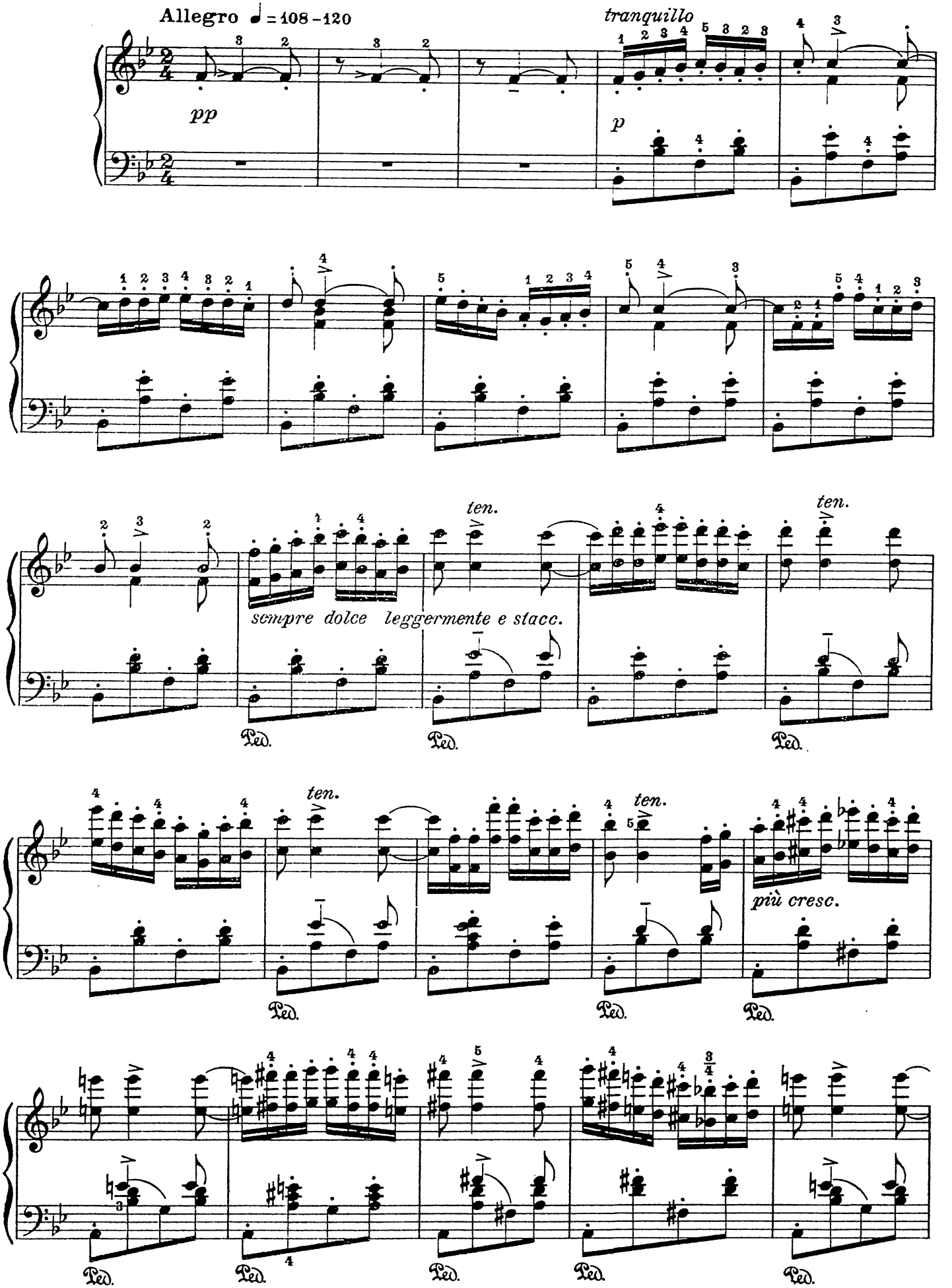
(✡) 4° e 5° uniti sullo stesso tasto. Studiare assai lentamente, tenendo il polso ed il braccio completamente liberi ed elastici.

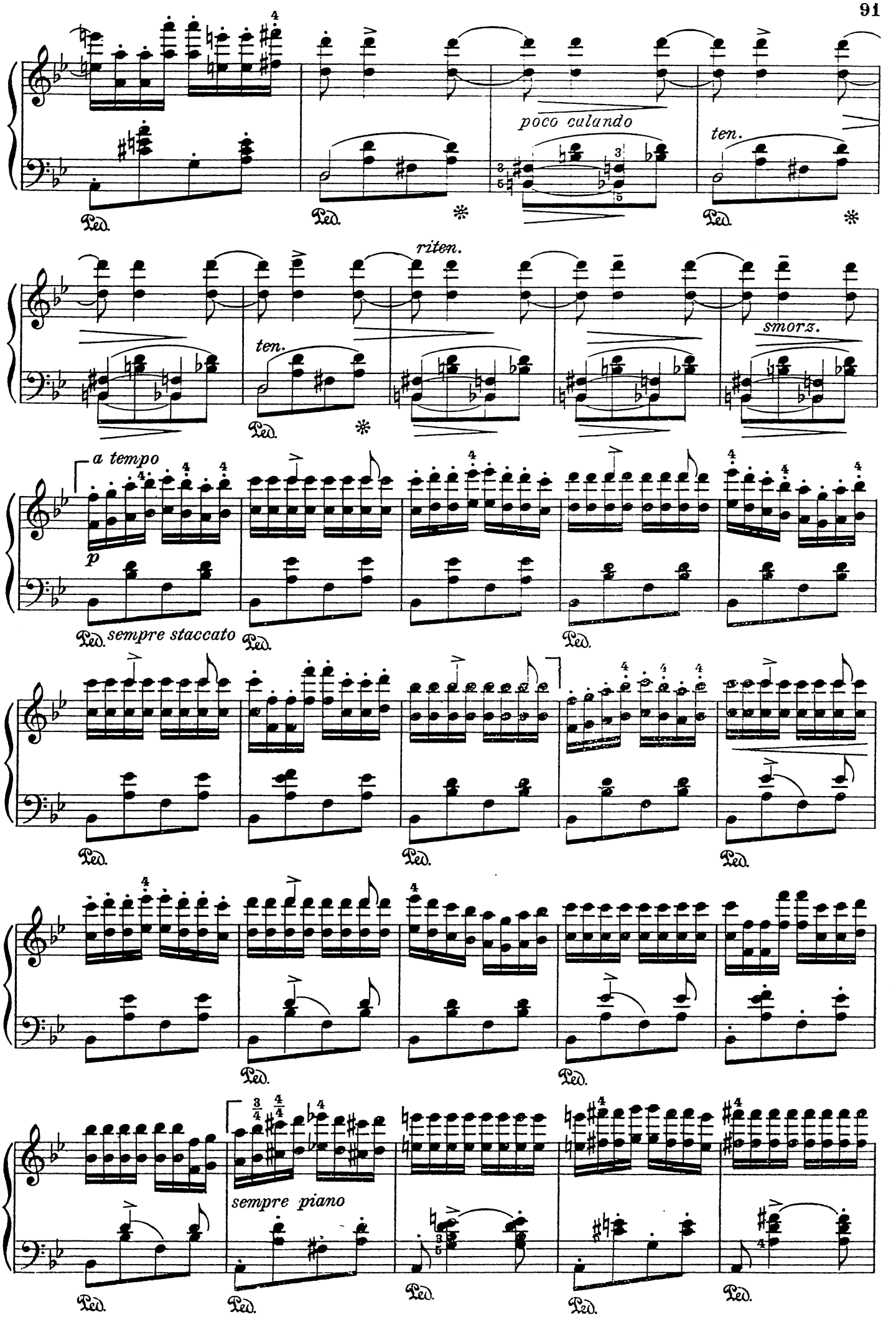
(✡) *4ème et 5ème réunis sur la même touche. Travailler très lentement, le poignet et le bras absolument libres et souples.*

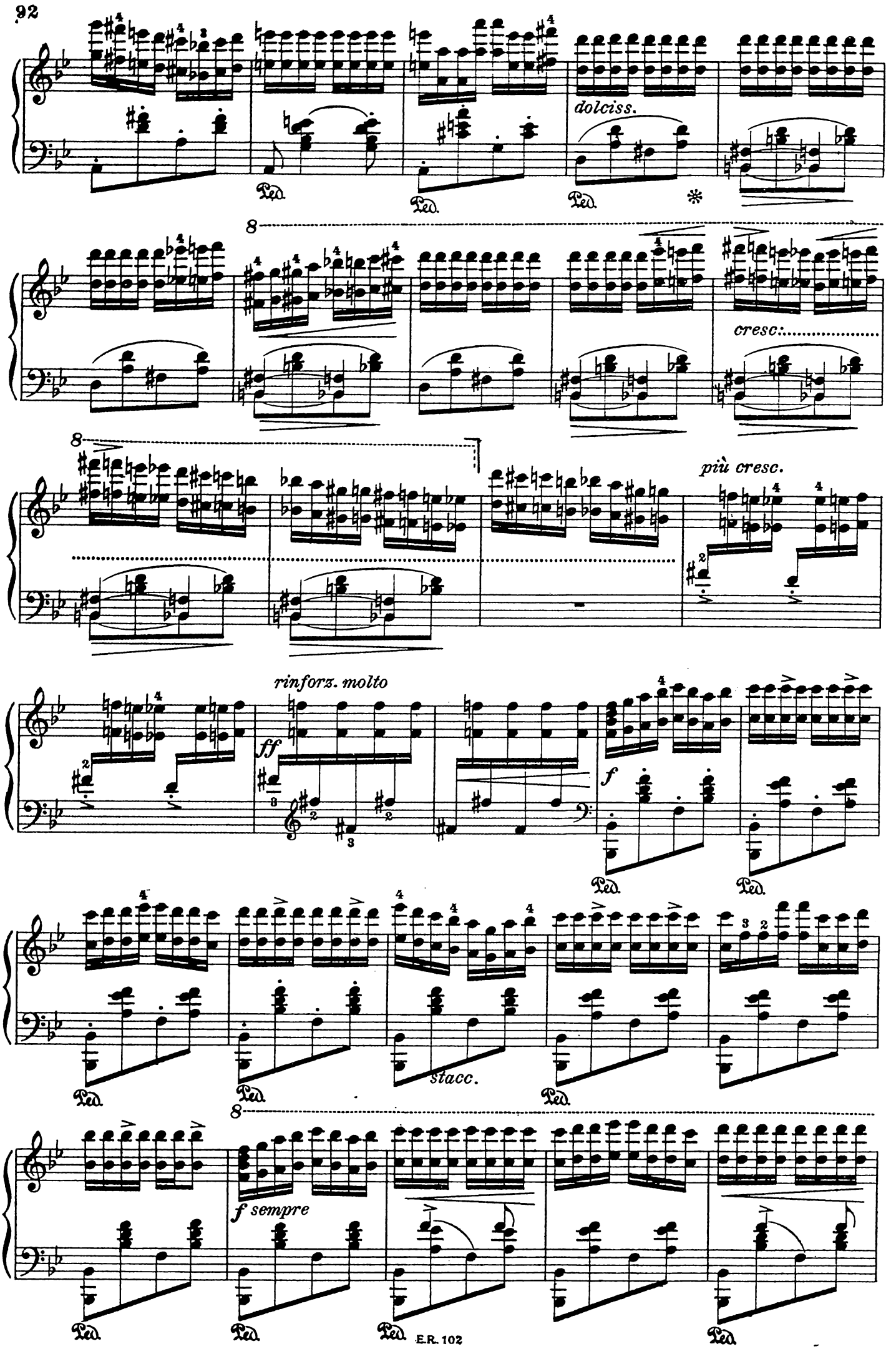
(✡) 4th and 5th joined on the same note. Study very slowly, with the elbow and arm absolutely free and supple.

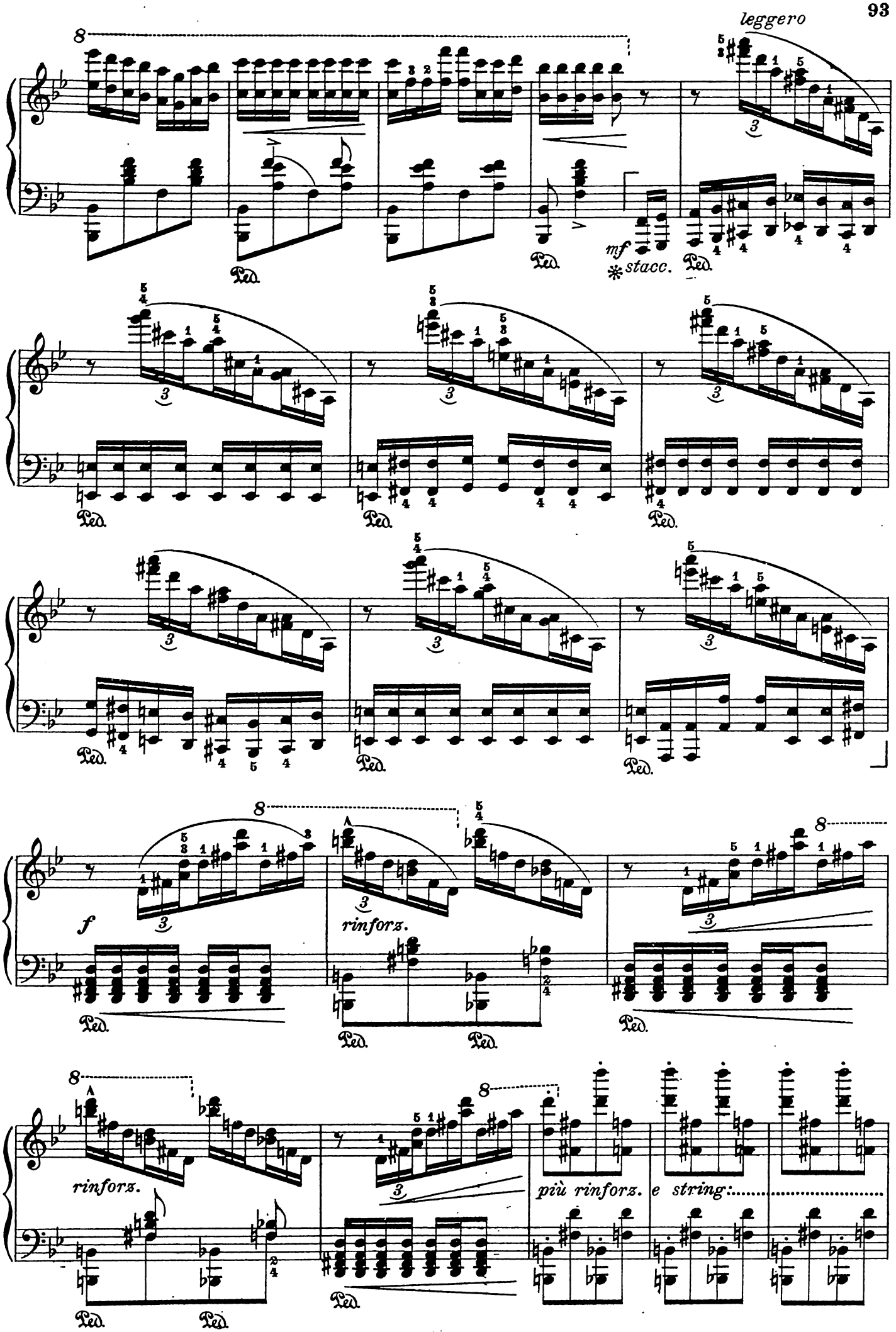
ÉTUDE

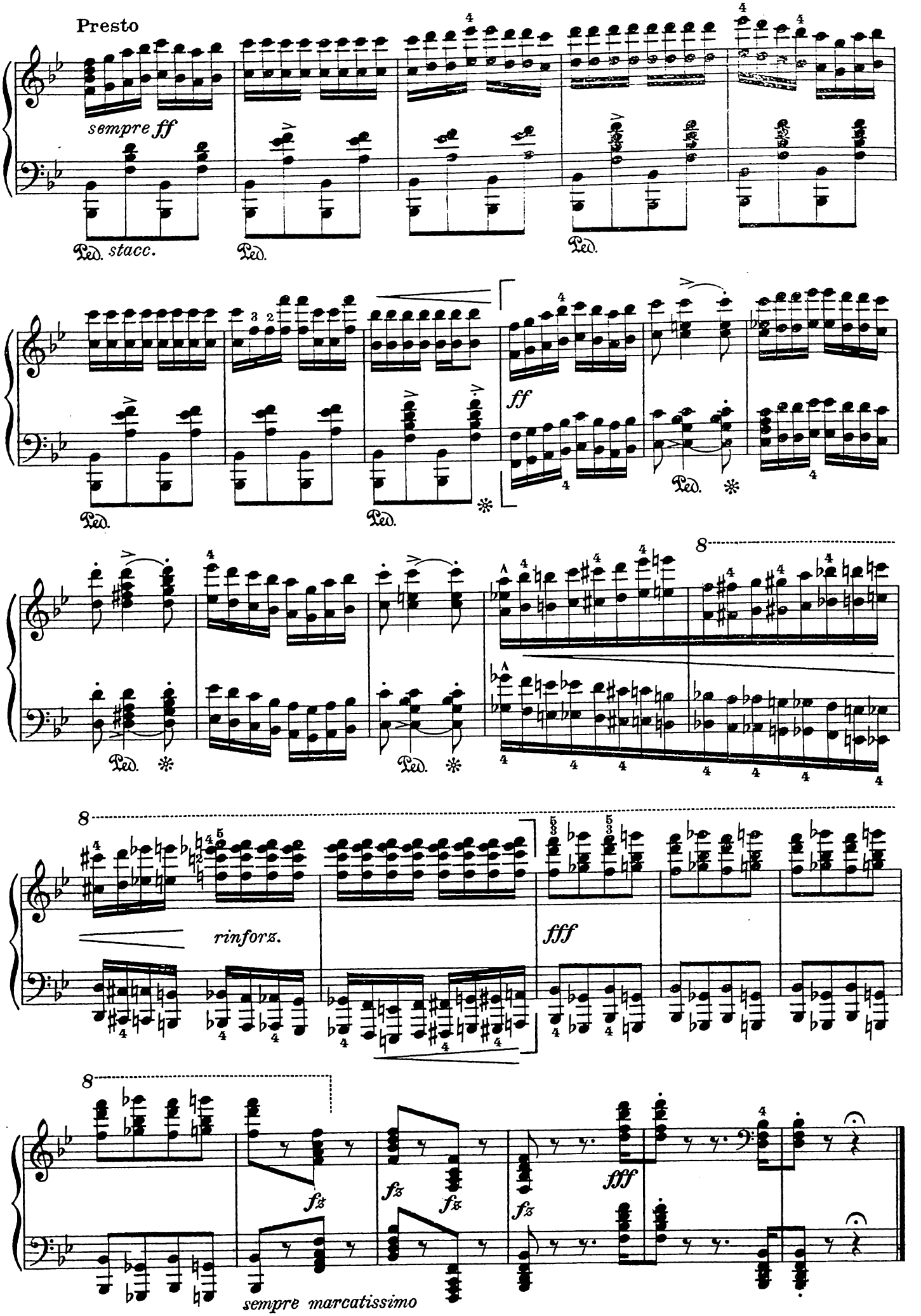
F. LISZT
(1811 - 1886)




poco calando
ten.
riten.
ten.
smorz.
a tempo
p
sempre staccato
sempre piano


dolciss.
Ped.
Ped.
Ped.
8
cresc.
8
più cresc.
rinforz. molto
ff
f
Ped.
Ped.
Ped.
stacc.
8
f sempre
Ped.
Ped.
Ped.
Ped.


leggero
mf
*stacc.
Ped.
f
rinforz.
più rinforz. e string:


Presto
sempre ff
Ped. stacc.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
8
8
rinforz.
fff
8
fz
fz
fz
fz
fff
sempre marcatissimo