

E. R. 102

PHILIPP
STUDII TECNICI
PER L'INSEGNAMENTO SUPERIORE
DEL PIANOFORTE

VOLUME SECONDO

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STUDII TECNICI PER L'INSEGNAMENTO SUPERIORE DEL PIANOFORTE

DI I. PHILIPP

Professore al Conservatorio Nazionale di Musica di Parigi.

2.º VOLUME

Studii tolti da Chopin, Cramer, Czerny, Kessler, Liszt, Mendelssohn, Schumann e Weber
ED IL MODO DI STUDIARLI.

Le due *Toccatate* 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 Toccatas de Czerny et de Schumann, la seconde étant certainement inspirée de la première, peuvent 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 $\text{d}=92$ a 120, in tutti i toni maggiori e minori.

EXERCICES PRÉPARATOIRES

Allegro, de $\text{d}=92$ à 120, dans tous les tons majeurs et mineurs.

PREPARATORY EXERCISES

Allegro, from $\text{d}=92$ to 120, and in all major and minor keys.

Allegro $\frac{8}{4}$ $\frac{5}{2}$

etc.
etc.

Per le scale: battute [84] a [88] | Pour les gammes: mesures [84] à [88] | For the scales: bars [84] to [88]

etc.
etc.
etc.
etc.
etc.
etc.

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 appliquée 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]

etc.
etc.

f e moderato, *pp* e presto.

Altre digitazioni: $\frac{5}{4} | \frac{4}{2} | \frac{5}{2} | \frac{3}{2} | \frac{4}{2} | \frac{5}{3}$

f et moderato, *pp* et presto.

Autres doigtés: $\frac{5}{4} | \frac{4}{2} | \frac{5}{2} | \frac{3}{2} | \frac{4}{2} | \frac{5}{3}$

f and moderato, *pp* and presto.

Other fingering: $\frac{5}{4} | \frac{4}{2} | \frac{5}{2} | \frac{3}{2} | \frac{4}{2} | \frac{5}{3}$

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.

VARIANTI

VARIANTES

VARIANTS

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.

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.

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.

Var. I

Var. II

Var. III

Var. IV

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:

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

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:

TOCCATA

CARLO CZERNY, Op. 92.
(1791-1857)

Allegro comodo $\text{♩} = 120$

p legato

p

cresc.

f

dim.

9

p

Sheet music for piano, page 4, featuring six staves of musical notation. The music includes various dynamics such as *p*, *cresc.*, *f*, *dim.*, and *fz*. Fingerings are indicated above the notes, and measure numbers 4, 8, 15, and 20 are present. The music consists of six staves of musical notation, each with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth note patterns, as well as bass notes in the lower staff.

Studiare le seste con le seguenti diteggiature:

(*) Exercer les sixtes avec les doigts suivants: 2 8 | 8 4 | 4 5 | 8 5 | 8 5 | 4 5
Practise the sixths with the following fingerings: 2 8 | 8 4 | 4 5 | 8 5 | 8 5 | 4 5

5
2
p *f*
fz *fz* *fz* *fz*

[23]

8 4 4 5 8 5 4 2 1 4 4
1 2 2 1 8 2 8 2 1 2 8
fp *fp*
5

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

4 1 5 2 5 3 4 5 8 1 8 1 8 1
1 2 3 4 5 6 7 8 9 10 11 12
dim. *p* *cresc.*
2 1

8

3 1 3 1 4 2 3 1 4 1 3 2 5 1 8 1 3 1 5 4 2 5 2 4 1 5 4 1 3 1 5 4 2 3 1 4 2 3 1
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
fz *p dolce*
4

6

36

p

cresc.

f

p

cresc.

f

p

cresc.

fp

cresc.

40

7

45

dim.

p

cresc.

fp

p

cresc.

p

cresc.

p

E.R. 102

8

p cresc.

68

f p

fz *fz*

vibra

fz dim. *p dolce*

cresc.

8

fp *f p*

fp cresc.

cresc.

80

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 80 begins with a series of eighth-note chords. Measure 81 starts with a dynamic *f* and continues the harmonic progression.

8

fp legato

cresc.

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 82 starts with a dynamic *fp legato*. Measure 83 starts with a dynamic *cresc.*

84

f

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 84 starts with a dynamic *f*. Measure 85 continues the harmonic progression.

8

cresc.

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 86 starts with a dynamic *cresc.*. Measure 87 continues the harmonic progression.

88

ff

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 88 starts with a dynamic *ff*. Measure 89 continues the harmonic progression.

cresc.

Musical score for piano showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 90 starts with a dynamic *cresc.*. Measure 91 continues the harmonic progression.

92

dim.
legato vivace *mf*
cresc.

f.

dim.
f p

f p
f

100

cresc.
ff *fz* *fz*

(ff)
(ff)

II.
TOCCATA
(SCHUMANN)

ESERCIZII PREPARATORII | EXERCICES PRÉPARATOIRES | PREPARATORY EXERCISES

f *mf* *pp*
♩ = 88 - 100 - 116

ecc.
etc.

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

m.d. *r.h.* *b.e.* *m.g.* *l.h.*
1 2 5 4 1 2 5 1 2 4 1 5 4 1 2 4 1 5 4 1 2 4
ecc.
etc.

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

In tutti i toni - Dans tous les tons - In all keys.

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.

Presto

ecc.
etc.

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 28 ed il seguito.

Pour les mesures 23 et la suite.

For bars 23 and following.

Per le battute 80 81 e 82
Applicare le digitazioni uniformi seguenti per le terze:

$\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 5 & 4 \\ 1 & 2 \end{matrix} | \begin{matrix} 3 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 8 & 4 \\ 2 & 1 \end{matrix} | \begin{matrix} 8 & 5 \\ 2 & 1 \end{matrix} | \begin{matrix} 4 & 5 \\ 3 & 1 \end{matrix}$

*Pour les mesures 80 81 et 82
Employer les doigtés uniformes suivants pour les tierces:*

$\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 5 & 4 \\ 1 & 2 \end{matrix} | \begin{matrix} 8 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 8 & 4 \\ 2 & 1 \end{matrix} | \begin{matrix} 8 & 5 \\ 2 & 1 \end{matrix} | \begin{matrix} 4 & 5 \\ 3 & 1 \end{matrix}$

For bars 80 81 and 82
Employ the fingerings uniformly following the thirds:

$\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 5 & 4 \\ 1 & 2 \end{matrix} | \begin{matrix} 8 & 5 \\ 1 & 2 \end{matrix} | \begin{matrix} 8 & 4 \\ 2 & 1 \end{matrix} | \begin{matrix} 8 & 5 \\ 2 & 1 \end{matrix} | \begin{matrix} 4 & 5 \\ 3 & 1 \end{matrix}$

Per le battute 80 a 85
Ripetere ogni gruppo di due note, tre volte, così:

*Pour les mesures 80 à 85
Répétez chaque groupe de deux notes, trois fois, ainsi:*

For bars 80 to 85
Repeat each group of two notes, thrice, thus:

Per le battute 58 e seguito:
studiare dapprima legato, poi con cambiamenti d'accentazione:
 Studiare poi stac-
cato 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
legatissimo

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

pp lento e presto - lent et vite - slowly and quickly

Per le battute 177

Pour les mesures 177

For bars 177

E anche:
Et aussi: etc.
And also:

Per le battute 209 e seguenti.

Pour les mesures 209 et suivantes.

For bars 209 and following.

TOCCATA

ROBERT SCHUMANN, Op. 7.
(1810-1856)

Allegro = 126 - 182

1 5 4 2 4 2 5 4 2

pp e legato

Ped. *

poco cresc.

Ped. * *Ped.* * *Ped.* *

p

Ped. *

Ped. * *Ped.* *

p *cresc.* *mf*

Ped. *

20 5 5 5 2 5 2 4 5 5 2

f 3 5 2 5 2 5 2 5 2

Ped. * *Ped.* * *Ped.* * *Ped.* *

23

31

36

42

16

50

Ped. *

Ped. *

58

leggero

p e legato

sf

66

Ped. *

Ped. *

Ped. *

Ped. *

f

sf

p

sf

5 4 5 4 5 4

78

p *smorzando*

82

mf

86

p

1.

2.

E.R. 102

98

p e legato

espressivo

107

Ped. *

Ped. *

Ped. *

109

leggierissimo

pp

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

cresc.

f

ff

Ped. *

8

125

p e sempre non legato

dim.

m.d.

m.s.

sf

ff

ff

ff

ff

ff

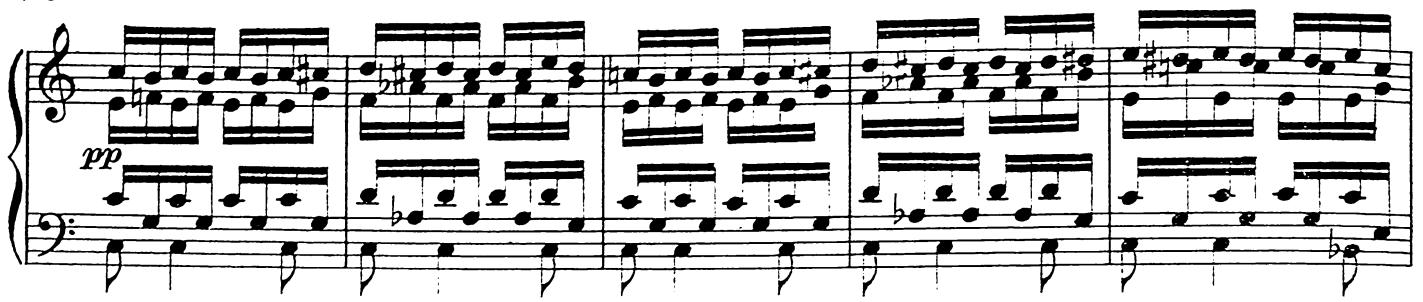
143

Ped.

V

E.R. 102

20



Continuation of musical score page 20. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of quarter-note patterns. Dynamics include *pp* (pianissimo) and *p* (piano). Pedal markings (*Ped.*) with asterisks (*) appear under the bass notes.

Final section of musical score page 20. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of quarter-note patterns. Dynamics include *p* (piano) and *** (pedal).

Crescendo section of musical score page 20. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of quarter-note patterns. Dynamics include *cresc.* (crescendo) and *v* (volume).

169

Musical score page 169. The treble staff has six measures of eighth-note patterns with fingerings (e.g., 1, 2, 3, 2; 1, 2, 4, 2; 1, 2, 4, 2). The bass staff has six measures of quarter-note patterns. Dynamics include *sf* (sforzando).

Second section of musical score page 169. The treble staff has six measures of eighth-note patterns with fingerings (e.g., 5, 4, 5, 2; 4, 5, 2). The bass staff has six measures of quarter-note patterns. Dynamics include *f* (forte).

177

21

2 5 2 5 3 5 4 5 4 5

dimin. e ritard.

193

45

201

Ped. *

Ped. *

Ped. *

Ped. *

dim: ff

209 $\begin{smallmatrix} \frac{4}{2} & 5 \\ 4 & 1 \\ \frac{4}{2} & 5 \\ 5 & 1 \\ \frac{4}{2} & 5 \end{smallmatrix}$

225

8

8

8

8

8

8

cresc.

E.R. 102

23

240

e sempre cresc.

252

cresc. sempre *accel.*

E.R. 102

24 Più mosso

256

f e legato

dim.

p

*Re. **

*Re. **

*Re. **

*Re. **

*Re. **

p

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:
Rhythms:
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.

Doigts 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

E.R. 102

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 - RE majeur - D major

SI minore - SI mineur - B minor

E.R. 102

LA maggiore - LA majeur - A major

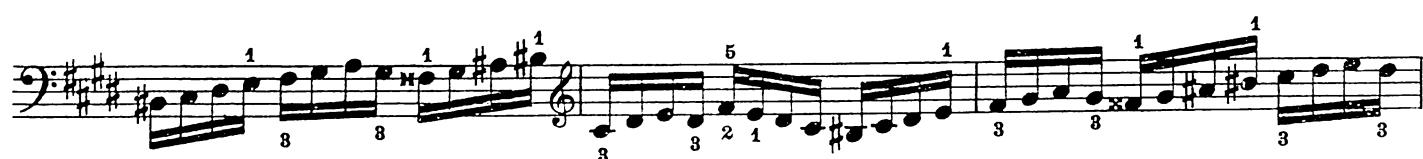
FA# minore - FA# mineur - F# minor

E.R. 102

MI maggiore - MI majeur - E major



DO# minore - UT# mineur - C# minor



SI maggiore - SI majeur - B major



8

SOL# minore - SOL# mineur - G# minor

F# maggiore - F# majeur - F# major

E.R. 102

RE[#] minore - RE[#] mineur - D[#] minor

DO[#] majeur - UT[#] majeur - C[#] major.



Si♭ minore - Si♭ mineur - B♭ minor

1

8

8

La♭ maggiore - La♭ majeur - A♭ major

8

F# minore - F# mineur - F# minor

8

Mi b maggiore - Mi b majeur - E b major

E.R. 102

Sheet music for a musical instrument, likely a harp or mandolin, featuring ten staves of music. The music is divided into sections by measure numbers (e.g., 1, 4, 8) and includes fingerings (e.g., 1, 2, 3, 4, 5) below the notes.

DO minore - UT mineur - C minor

SIB maggiore - SI^b majeur - B major

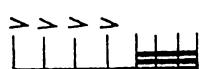
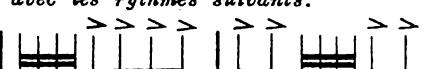
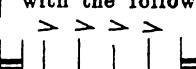
E.R. 102

SOL minore - SOL mineur - G minor

FA magg. - FA majeur - F major

RE minore - RÉ mineur - D minor

IV
ÉTUDECRAMER
(1771-1858)In DO minore $\text{d} = 182$ En UT mineur $\text{d} = 192$ In C minor $\text{d} = 182$ Con moto $\text{d} = 104 - 120$

Studiare in DO minore e DO \sharp minore
con ritmi seguenti:Travailler en UT mineur et en UT \sharp mineur
avec les rythmes suivants:Study this in C minor and C \sharp 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 either 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.

Sheet music for piano, page 37, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Dynamics include **f**, **ff**, and **p**. Fingerings: 4 2 3, 1 5, 5 4, 1 3, 5 4, 1 5. Measure 6 includes a dynamic **f**.

Staff 2: Fingerings: 2 5, 2 5, 2 3, 2 1, 4 5. Measures 4-5 include fingerings 2 1, 4 5, 2 1, 4 5.

Staff 3: Fingerings: 2 1, 4 5, 2 1, 4 5. Measures 4-5 include fingerings 2 1, 4 5, 2 1, 4 5.

Staff 4: Dynamics include **cresc.** and **poco rit.**. Fingerings: 3 1, 1 5 4, 3 2 1 3, 2 1 2 3 4, 1 2 3, 4 1, 1 2 3. Measures 4-5 include fingerings 1 2 3.

Staff 5: Dynamics include **= ff**, **dim.**, **p**, and **poco rit.**. Fingerings: 4 2 1, 1 3 2, 4 2 1, 8 8. Measures 4-5 include fingerings 1 3 2, 4 2 1, 8 8.

Staff 6: Dynamics include **a tempo**, **f**, and **dim.**. Fingerings: 4 2 1, 1 3 2, 4 2 1, 8 8. Measures 4-5 include fingerings 1 3 2, 4 2 1, 8 8.

Staff 7: Dynamics include **cresc.** and **ff**. Fingerings: 4 2 1, 5 3 2, 4 2 1, 5 4 3 2, 1 5. Measures 4-5 include fingerings 4 2 1, 5 4 3 2, 1 5.

Staff 8: Dynamics include **poco rit.**, **dim.**, **p**, **dim.**, and **pp**. Fingerings: 4 5 3 1, 1 5 2 4, 2 4 1 2 4, 4 2 3 5, 3 2 1 4 2 4, 5 4 3 2 1. Measures 4-5 include fingerings 4 5 3 1, 1 5 2 4, 2 4 1 2 4, 4 2 3 5, 3 2 1 4 2 4, 5 4 3 2 1.

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.

Esecuzione ritmica:

Travail rythmique:

Rhythmic work:

Le note segnate con > possono essere studiate utilmente anche staccato.

Studiare *f*, *mf*, *p* e *pp*.

Frammenter 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.

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

cresc.

f

p

sf

dim.

p dim.

pp

E.R. 102

cresc.

marcato

f

marcato

2 1 8

f

v v v v

f

v v v v

1 2 3 5 1 3

5

4 1 3 4

5

cresc.

f

4 5 4 5

4 5 4 4

8

5

4

2

f

4

v

1

8 1

1

1

1

1

1-5

6-10

11-15

16-20

21-25

26-30

Sheet music for piano, page 42, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). Measure 1: Treble staff has sixteenth-note patterns with fingerings 1 5, 2 4, 3, 1 4, 1 5; Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and consists primarily of eighth-note patterns.

- Staff 1 (Top Left):** Fingerings 4, 5, 1. Dynamics: *p*.
- Staff 2 (Top Right):** Fingerings 1, 2, 1. Dynamics: *p*.
- Staff 3 (Second Column Left):** Fingerings 2, 1, 2, 1. Dynamics: *p marcato*, *p*. Articulation marks: dots above notes.
- Staff 4 (Second Column Right):** Fingerings 5, 1. Dynamics: *p*.
- Staff 5 (Third Column Left):** Fingerings 1, 2, 1. Dynamics: *cresc.*
- Staff 6 (Third Column Right):** Fingerings 1, 2, 1. Dynamics: *cresc. poco a poco*.
- Staff 7 (Fourth Column Left):** Fingerings 8, 1, 2, 1. Dynamics: *f*.
- Staff 8 (Fourth Column Right):** Fingerings 1, 2, 1. Dynamics: *f*.
- Staff 9 (Fifth Column Left):** Fingerings 1, 2, 1. Dynamics: *f*.
- Staff 10 (Fifth Column Right):** Fingerings 5, 3, 2, 1, 4. Dynamics: *cresc.*
- Staff 11 (Sixth Column Left):** Fingerings 4, 1. Dynamics: *f*.
- Staff 12 (Sixth Column Right):** Fingerings 5, 3, 2, 1, 4. Dynamics: *f*.
- Staff 13 (Seventh Column Left):** Fingerings 3. Dynamics: *ff marcato*.
- Staff 14 (Seventh Column Right):** Fingerings 1, 2, 1. Dynamics: *f*.
- Staff 15 (Eighth Column Left):** Fingerings 2, 1, 2, 1. Dynamics: *dim.*
- Staff 16 (Eighth Column Right):** Fingerings 2, 1, 2, 1. Dynamics: *p*.

Sheet music for piano, page 44, featuring six staves of musical notation.

Staff 1: Treble clef, key signature of two sharps. Fingerings: 2, 2, 1, 2, 1; 2. Dynamics: *p*.

Staff 2: Bass clef, key signature of two sharps. Fingerings: 2. Dynamics: *p*.

Staff 3: Treble clef, key signature of one sharp. Fingerings: 1, 2, 2, 3. Dynamics: *pp*, *più p*.

Staff 4: Bass clef, key signature of one sharp. Fingerings: 1, 2, 3, 2, 1, 2. Dynamics: *p*, *sempre dim.*

Staff 5: Treble clef, key signature of one sharp. Fingerings: 4, 3. Dynamics: *pp*.

Staff 6: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 2, 1, 2. Dynamics: *pp*.

Staff 7: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 2, 1, 2. Dynamics: *pp*.

Staff 8: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 2, 1, 2. Dynamics: *pp*.

VI.

ESERCIZII PREPARATORII | EXERCICES PRÉPARATOIRES | PREPARATORY EXERCISES

Allegro $\text{♩} = 126$

Studiare in RE^bTravailler en RÉ^b

Study in D flat.

Allegro $\text{♩} = 126$

Studiare ff e pp.

Travailler ff et pp.

Study ff and pp.

ÉTUDE

J. C. KESSLER
(1800-1872)Moderato $\text{♩} = 104-120$

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.

The musical score consists of ten staves of piano music. The notation is primarily in 2/4 time, with some sections in 3/4 time. The key signature varies between B-flat major (two flats) and G major (one sharp). The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Fingerings are indicated above many notes, such as '1 2 3 4' or '5 4 3 2'. Dynamics include forte (ff), mezzo-forte (mf), forte (f), sforzando (sf), and sforzando (sf). The piano keys are labeled with numbers 1 through 8 to indicate specific fingerings.

Sheet music for piano, page 48, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves, each with a treble clef and a bass clef. The key signature is three flats. The music includes various dynamics such as *f*, *p*, *mf*, *marcato*, *briosso*, *più f*, *ff*, and *ff*. Articulations include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5). Performance instructions include *Trasportare in tutti i toni.*, *Transposer dans tous les tons.*, and *Transpose to all keys.*. The music concludes with a final instruction ** * **.

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

ESERCIZII PREPARATORII | EXERCICES PRÉPARATOIRES | PREPARATORY EXERCISES

Presto $\text{d} = 160$

8

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*)

Allegro $\text{d} = 126$

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



ÉTUDE

J. C. KESSLER

Molto allegro ♩ = 120-144

The sheet music consists of six staves of piano music. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2'). The key signature changes throughout the piece, including G major, F# major, E major, D major, B minor, and A minor. Various dynamics are indicated, such as *f*, *f brillante*, *più f*, *mf*, *sf*, and *sforzando*. Fingerings are shown above the notes, and some measures include grace notes and slurs. Measure numbers 9 and 17 are marked in boxes.

Ritmi da adoperare: >>> >>> >>> >>>
 Rythmes à employer: |————|————|————|————|
 Rhythms to be employed:

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently throughout the piece. Measure numbers 51 through 8 are indicated above the staves. Various dynamics such as *f*, *sf*, *mf*, *cresc.*, and *ff* are marked. Fingerings are shown above many notes. Measure 27 is marked with a box. Measure 8 is marked with a large '8' below the staff.

35

f come sopra

39

fff f

43

mf

8

mf più f

molto briosso

fff

VIII.
PRESTO

Presto e leggermente staccato ♩ = 116-124

CH. M. WEBER
(1785 - 1826)

legatissimo con espressione

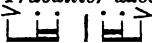
Ogni nota va ripetuta due volte, di polso.

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:

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with *pp*. Staff 2 (bass clef) has a dynamic of *grazioso*. Staff 3 (treble clef) has *cresc.*. Staff 4 (bass clef) has *al* and *ff*. Staff 5 (treble clef) has *energico*, *p*, *pp*, and *ff*. Staff 6 (bass clef) has *fz* markings. The score concludes with *cresc.* and fingerings (1, 2, 3, 4, 5).

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

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

E.R. 102

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

musical score page 55 featuring six staves of piano music. The score includes dynamic markings such as *molto*, *ff con bravura*, *decresc.*, *pp e sottovoce*, *cresc.*, *ff strepitoso*, *p subito*, *p con espress.*, and *ritard.*. The music consists of complex rhythmic patterns with many eighth and sixteenth notes, often grouped by vertical bar lines. Fingerings are indicated above certain notes in several staves.

recitando come un dialogo

mf a tempo

cresc...

con anima

fz

f

1 2

5 4 3 5 4

5 4

4 3 4

5

cresc...

energico e ff

8

8

4 3 2 1

1 1 2

8

sempre forte e più animato

8

ff.

decresc.

decresc.

p

poco

a

poco

m.s.
m.g.
t.h.

pp

p

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*)

Presto $\text{♩} = 144$

1.

8

2.

8

3.

p

mf cresc.

f

sf

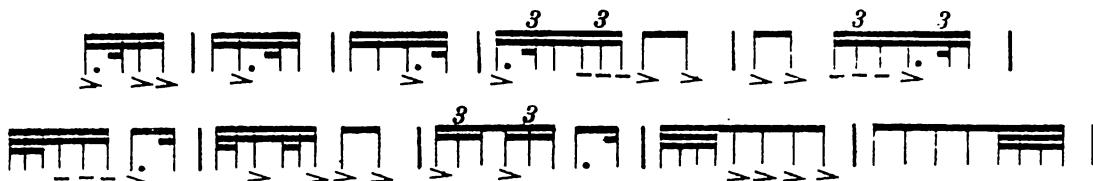
4.

f

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

Allegro con fuoco $\sigma = 80$

leggiero e veloce

poco a poco cresc.

più cresc.

sf *f* *sf* *dim.*

cresc.

sf

più f *sf* *sf* *ff* *sf*

33

8.....

8.....

p

ff

dim.

cresc.

sf

f

fz

ff con fuoco

cresc.

sf p

f

8

61

sf dim.

p leggiero

cresc.

73

f

ff

8

79

ff

sf

83

sf

87

fs

più marcato

95



8

109

8

117

p dolce e tranquillo



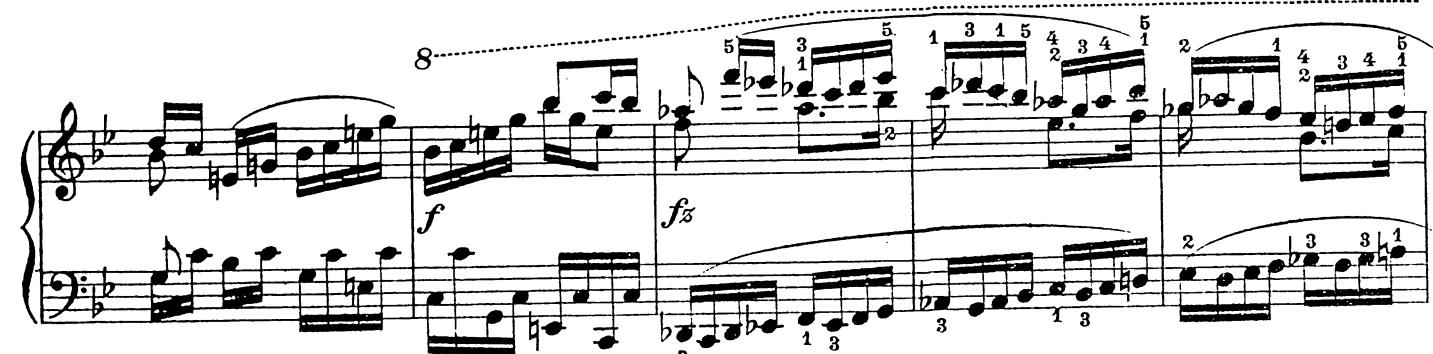
133



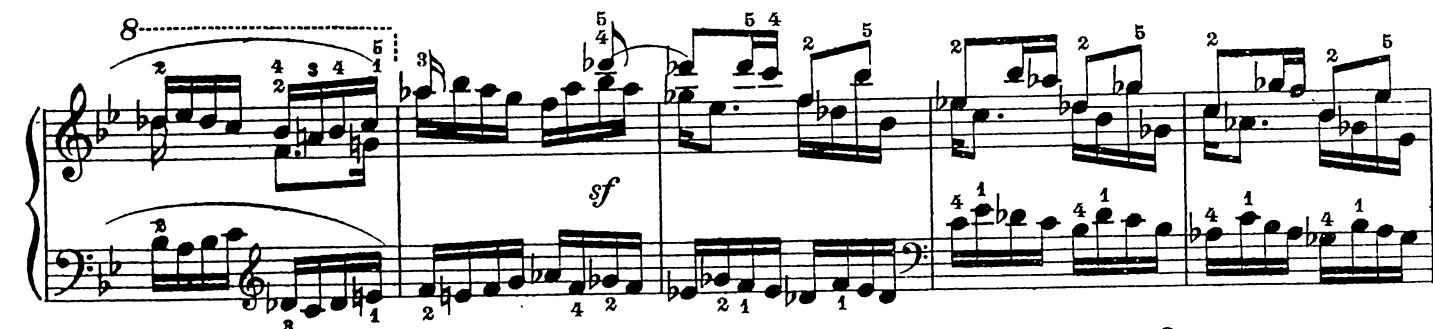
8



8



8

*sempre più f*

8



8

161

8

173

8

8

Musical score page 66. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *fz*. The bass staff has a sixteenth-note pattern with a bracket labeled 3 over the first three notes and 6 over the next three notes. Measure 9 begins with a dynamic *sf*. The bass staff has a sixteenth-note pattern with a bracket labeled 6.

189

Musical score page 189. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *fz* and the instruction *molto energico*. Measure 9 begins with a dynamic *fz ten.*

193

Musical score page 193. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *p leggiero*. Measures 9 and 10 begin with dynamics *ff* and *sf* respectively. The bass staff has a sixteenth-note pattern with a bracket labeled 5 over the first five notes and 2 1 4 over the next three notes.

8

Musical score page 201. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *sf*. Measures 9 and 10 begin with dynamics *sf* and *p leggiero* respectively. The bass staff has a sixteenth-note pattern with a bracket labeled 3 over the first three notes and 1 4 over the next three notes.

201

8

Musical score page 213. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *cresc.* Measures 9 and 10 begin with dynamics *f* and *p* respectively. The bass staff has a sixteenth-note pattern with a bracket labeled 4 over the first four notes and 2 5 4 over the next three notes.

213

Musical score page 213. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time. The key signature is one flat. Measure 8 starts with a dynamic *f*. Measures 9 and 10 begin with dynamics *p* and *p* respectively. The bass staff has a sixteenth-note pattern with a bracket labeled 4 over the first four notes and 2 5 4 over the next three notes.

Musical score page 67, measures 1-7. Treble and bass staves in B-flat major. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns.

Musical score page 67, measures 8-14. Treble and bass staves in B-flat major. The bass staff shows a crescendo with dynamic markings "cresc." and "sf".

Musical score page 67, measures 15-22. Treble and bass staves in B-flat major. The bass staff features eighth-note patterns with dynamics "f", "ff", "sf", "sf", "sf", and "sf".

229 8

8

pp *leggiero*

cresc.

Musical score page 67, measures 23-30. Treble and bass staves in B-flat major. The bass staff starts with "pp" and "leggiero", followed by "cresc.". Measure 29 ends with a repeat sign.

8

f

Musical score page 67, measures 31-38. Treble and bass staves in B-flat major. The bass staff shows eighth-note patterns with dynamics "f" and "ff".

8

f

241

ff

dim.

5

E.R. 102

Musical score page 67, measures 39-46. Treble and bass staves in B-flat major. The bass staff shows eighth-note patterns with dynamics "ff" and "dim.". Measure 46 ends with a repeat sign.

p *cresc.*

f

ff *fz*

8

8

271 8

8

8

287

8

8

8

Musical score page 70, measures 1-4. Treble and bass staves. Key signature: one flat. Measure 1: eighth-note chords. Measure 2: eighth-note chords. Measure 3: eighth-note chords. Measure 4: eighth-note chords.

Musical score page 70, measures 5-8. Treble and bass staves. Key signature: one flat. Dynamics: *ffz*, *sf p₄*. Measure 5: eighth-note chords. Measure 6: eighth-note chords. Measure 7: eighth-note chords. Measure 8: eighth-note chords.

Musical score page 70, measures 9-12. Treble and bass staves. Key signature: one flat. Measure 9: eighth-note chords. Measure 10: eighth-note chords. Measure 11: eighth-note chords. Measure 12: eighth-note chords.

Musical score page 70, measures 13-16. Treble and bass staves. Key signature: one flat. Measure 13: eighth-note chords. Measure 14: eighth-note chords. Measure 15: eighth-note chords. Measure 16: eighth-note chords.

Musical score page 70, measures 17-20. Treble and bass staves. Key signature: one flat. Measure 17: eighth-note chords. Measure 18: eighth-note chords. Measure 19: eighth-note chords. Measure 20: eighth-note chords.

325

Musical score page 70, measures 21-24. Treble and bass staves. Key signature: one flat. Measure 21: eighth-note chords. Measure 22: eighth-note chords. Measure 23: eighth-note chords. Measure 24: eighth-note chords.

8

8

341

8

8

8

8

355

8

Musical score for piano, page 72, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *f*, *sf*, *p dolce e leggero*, *rif*, and *p*. Measure numbers 8, 371, and 8 are indicated above certain measures. Fingerings like 1 2 3 4, 1 2 3 5, 2 1 3 4, 4 2 1 3 2, 4 2 5 3 2, 5 3 2 1, and 3 4 5 4 3 are shown. The music consists of two treble staves and two bass staves, with some staves having multiple voices or parts.

385

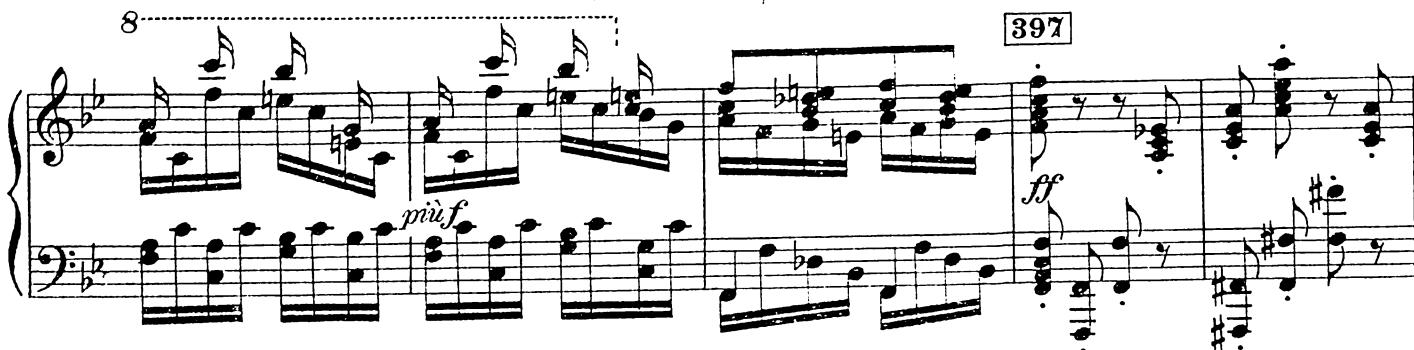


8



8

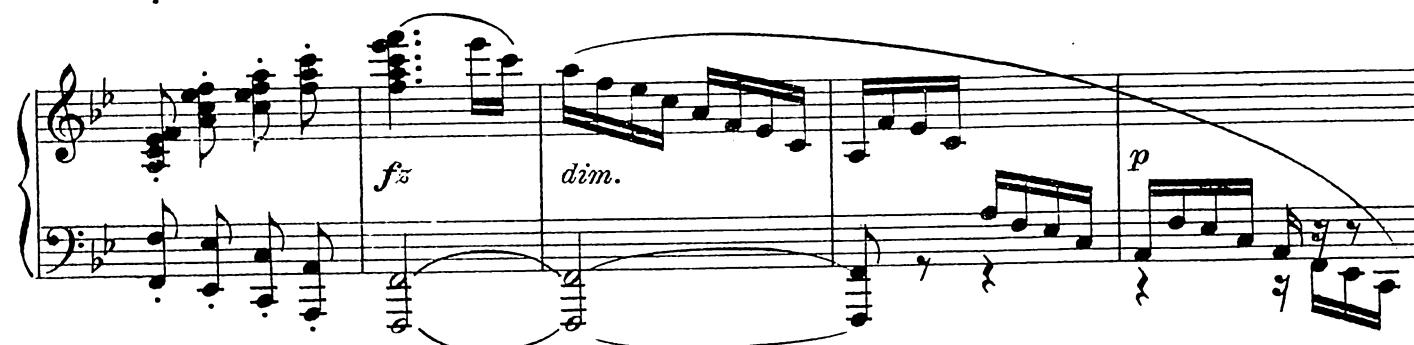
397



8



8



409



Musical score for piano, showing two staves (treble and bass) with various dynamics, fingerings, and performance instructions.

Measures 74-75:

- Measure 74: Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns. Fingerings: 3 1 2 3 1 2, 3 1 2 3 1 4, 5. Dynamics: cresc., ff.
- Measure 75: Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns. Fingerings: 5 3 1 2 3 1 4, 1. Dynamics: f → sf.

Measure 425:

- Treble staff: ff. Fingerings: 8 1 8 1 5 2, 3 1 8 1 5 4. Bass staff: 8.
- Bass staff: 8.

Measure 433:

- Treble staff: 8. Bass staff: 8.

Measures 434-435:

- Treble staff: cresc. Fingerings: 2 5 4 1 2, 2 5 4 1 2, 2 5 4 1 2, 2 5 4 1 2.
- Bass staff: 8.

Measures 436-437:

- Treble staff: 8. Bass staff: 8.

Measures 438-439:

- Treble staff: f. Fingerings: 2 5 4 1 2, 2 5 4 1 2, 2 5 4 1 2, 2 5 4 1 2.
- Bass staff: fz.
- Treble staff: sf.
- Bass staff: sf.

Measures 440-441:

- Treble staff: ff. Fingerings: 5 8 5 4 5 8, 5 4 5 8.
- Bass staff: ff.

5 4 3 3
8 2 1 1 4 5

sf *fp* *sf cresc.*

8 451 *con fuoco* *fz*

8 *fz* *ff*

8 *sf* *sf* *sf* *fz*

8 *sf* *sf*

8 *sf* *sf*

E.R. 102

76

475



8

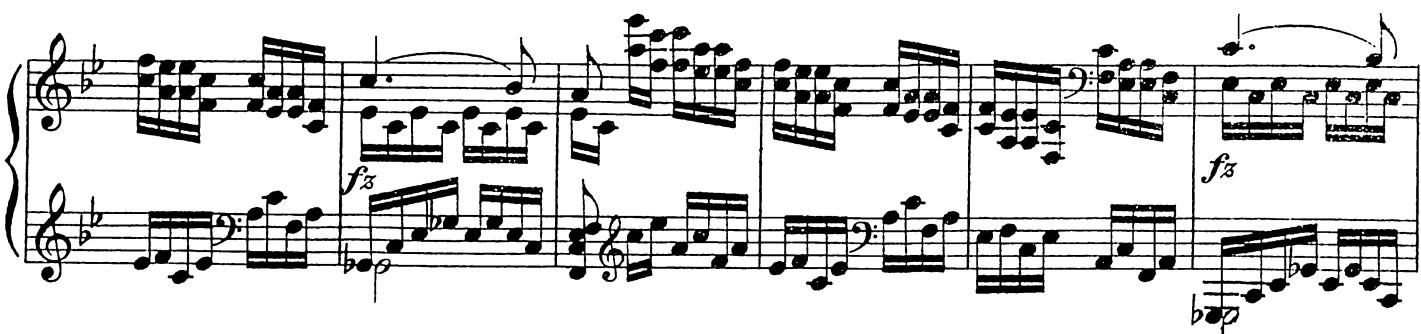
479



8



8



8

503



507 Presto

8

fp *sf* *cresc.* *f*

8

fp *sf* *cresc.* *f*

cresc.

8

fz *p*

sf

8

sf *f cresc.*

fz

8

ff *fz*

8

2 5 1

fff

X.
(CHOPIN)

ESERCIZII PREPARATORII

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

1 2 | 1 3 | 1 4 | 1 5 | 2 3 | 2 4 | 2 5 | 3 4 | 3 5 | 4 5 ^e
2 1 | 3 1 | 4 1 | 5 1 | 3 2 | 4 2 | 5 2 | 4 3 | 5 3 | 5 4 ^{et}

assai lentamente e tutt'al più *mf*.

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



PREPARATORY EXERCISES

Travailler tous les fragments de 4 en 4 mesures en Si mineur (et en Si b mineur) avec les doigts suivants:

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
2 1 | 3 1 | 4 1 | 5 1 | 3 2 | 4 2 | 5 2 | 4 3 | 5 3 | 5 4 ^{et}

very slowly and *mf* at most.

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

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 two notes three times.

ESERCIZII PREPARATORII | EXERCICES PRÉPARATOIRES | PREPARATORY EXERCISES

(1) *ff poi pp*
then

ecc. etc.

(2)

ecc. etc.

(3)

ecc. etc.

(4)

ecc. etc.

(5)

ecc. etc.

(6)

ecc. etc.

(7)

ecc. etc.

(8)

ecc. etc.

(9)

ecc. etc.

PRÉLUDE

Op. 28. N° 16.

79

F. CHOPIN
(1810 - 1849)

Presto con fuoco $\sigma = 100$

8

16

24

32

40

48

56

64

72

80

88

96

104

Ped. *

cresc.

8.

ff

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. simile

* simile

Sheet music for piano, page 81, featuring five staves of musical notation. The music is in common time and consists of measures 8 through the end of the page.

Staff 1 (Treble Clef):

- Measures 8-10: Fingerings 4, 1, 2; 4, 1, 3; 3, 4, 3, 1, 2, 3, 4, 2, 1.
- Measure 11: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 12: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 13: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 14: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.

Staff 2 (Bass Clef):

- Measures 8-10: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 11: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 12: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 13: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 14: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.

Staff 3 (Treble Clef):

- Measures 8-10: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 11: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 12: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 13: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 14: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.

Staff 4 (Bass Clef):

- Measures 8-10: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 11: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 12: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 13: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 14: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.

Staff 5 (Treble Clef):

- Measures 8-10: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 11: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 12: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 13: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.
- Measure 14: Fingerings 1, 2, 3, 4, 5, 3, 2, 1.

Text:

- stretto** (Measure 11)
- * Ped. * Ped. * Ped. *
- Ped. * Ped. * Ped. *
- 1 4

sempre più animato

Sheet music for piano, page 82, featuring two staves (treble and bass). The music is in 4/4 time and includes dynamic markings such as *Ped.* and *Ped. **. The treble staff has fingerings above the notes, including sequences like 4, 4, 1, 2, 4; 1, 4, 3, 1, 2; 5, 1, 3, 1, 4, 2, 3, 1, 2; 1, 3, 1, 2, 5, 4, 1, 2, 4; 1, 5, 5, 4, 8, 2, 4, 1; and 1, 2, 4, 8, 2, 1, 4, 3, 2, 1, 4. The bass staff also has fingerings and dynamic markings. The music concludes with a section starting with *con tutta la forza*, followed by a final section with fingerings like 8, 5, 1, 8, 5, 1, 4, 5, 3, 5, and 3, 2, 5.

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.

Ecco tali digitazioni:

Voici ces doigtés: 4 5 | 4 5 | 2 4 | 4 5 | 5 8 | 5 2 | 3 4 | 3 5 | 4 5 | 4 5 | 5 4 | 3 5 | 2 8 | 8 4 | 4 5 | 1 5 | 1 5 | 2 3 | 3 4 | 4 5 | 5 4
 1 2 | 2 1 | 1 2 | 2 3 | 3 1 | 3 1 | 2 1 | 2 1 | 3 1 | 1 3 | 2 3 | 1 2 | 1 1 | 2 2 | 3 3 | 3 4 | 2 8 | 1 2 | 2 3 | 3 4 | 2 8

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.

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.

CZERNY:	3 1	4 2	3 1	4 2	3 1	4 2	5 3	3 1	4 2	8 1	4 2	8 1	4 2 (5)
G. MATHIAS:	3 1	4 2	5 1	4 2	5 1	8 1	4 2	3 1	4 2	5 1	4 2	5 1	8 1
S. HELLER:	3 1	4 2	5 1	8 2	4 1	3 1	4 2	8 1	4 2	5 1	8 2	4 1	8 1
CHOPIN:	3 1	4 2	5 1	8 2	4 1	3 1	4 2	8 1	4 2	5 1	8 2	4 1	8 1
KLINDWORTH:	3 1	4 2	3 1	4 2	5 3	8 1	4 2	3 1	4 2	3 1	4 2	5 3	8 1
BUSQNI:	8 1	4 2	5 1	8 2	4 2	5 1	4 2	8 1	4 2	5 1	8 2	4 2	5 1
GODOWSKY:	8 1	4 2	5 1	4 2	5 1	4 3	5 2	8 1	4 2	5 1	4 2	5 4	(5 4 8)
E.R. BLANCHET:	4 1	5 2	4 1	8 2	5 1	4 3	5 2	4 1	5 2	4 1	8 2	5 1	4 8
MUGELLINI:	4 2	5 8	8 1	4 2	8 1	4 2	5 3	8 1	4 2	8 1	4 2	8 1	4 2

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.

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:

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 Toccatas de Czerny et de Schumann.

*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:

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.

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

Allegro $\text{d} = 69 - 76$

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is A major (three sharps). The tempo is Allegro, indicated by $\text{d} = 69 - 76$. The dynamics include *sotto voce*, *p*, and *espressivo*. Fingerings are shown above the notes, such as 3 5, 4 5 4 3, and 8-5. Pedal markings (Ped.) with asterisks (*) are placed under specific notes. Measure numbers 1 through 8 are indicated above the staves.

Staff 1: Treble clef, 3 sharps. Fingerings: 3 5, 4 5 4 3. Dynamic: *sotto voce*.

Staff 2: Treble clef, 3 sharps. Fingerings: 3 5, 4 5 4 3. Dynamic: *p*. Pedal markings: Ped., *, Ped., *, Ped., *.

Staff 3: Treble clef, 3 sharps. Fingerings: 8-4, 5 8, 4 1, 4 2, 8-2, 5 1, 8-2, 4 1, 3 1, 4 2, 5 2, 8. Dynamic: *espressivo*. Pedal markings: Ped., *.

Staff 4: Bass clef, 3 sharps. Fingerings: 8-5, 4 2, 8-5, 4 2, 8-5, 4 2, 8-5, 4 2. Pedal markings: Ped., *, Ped., *, Ped., *.

Staff 5: Treble clef, 3 sharps. Fingerings: 8-5, 4 2, 8-5, 4 2, 8-5, 4 2, 8-5, 4 2. Pedal markings: Ped., *, Ped., *.

Staff 6: Bass clef, 3 sharps. Fingerings: 8-4, 5 8, 4 1, 4 2, 8-2, 5 1, 8-2, 4 1, 3 1, 4 2, 5 2, 8. Pedal markings: Ped., *.

44 8

15 8

17 8

19 8

8

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

8 | 4 | 5 | 4 | 3 | 5 | 5
1 | 2 | 3 | 3 | 2 | 4 | 1

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

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

[17] Study these two measures with the 7 following fingerings, *f* and slurred (louré): *8 | 4 | 5 | 4 | 3 | 5 | 5*

23

23

f

1 2 1 2 1 2

Ped. * Ped. *

4 8 4 8 5 8

8 1 2 1 2 1 2 1 2

Ped. *

27

5 4

leggerissimo

2 5 2 5 2 1

Ped. * Ped. *

5 4 5 4 5 3 5 4

Ped. * Ped. *

5 4 5 4 5 3 5 4

Ped. * Ped. *

5 4 5 4 5 3 5 4

(non rit.)

Ped. * Ped. *

35

p

8

(3 5)
4 2 1

(5)

8

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

8

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

8

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

43

8

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

8

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

47

4 3 4 8
2 1 2 1

f

Variante
Variante
Variant

E.R. 102

49

53

8

57

8

dim:

lento

E.R. 102

XII.

ESERCIZII PREPARATORII

EXERCICES PRÉPARATOIRES

PREPARATORY EXERCISES

Eseguire prima i brani diffici-
li indicati dai segni coi
pollici soli, *f* e *p*, lentamente e
presto, poi colle dita 5 e 4.

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

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

(*)

4^o e 5^o uniti sullo stesso tasto.
Studiare assai lentamente, te-
nendo il polso ed il braccio com-
pletamente liberi ed elastici.

(*)

4^{ème} et 5^{ème} 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)

Allegro $\text{♩} = 108 - 120$

tranquillo

p

ten.

semper dolce leggermente e stacc.

più cresc.

ped. *ped.* *ped.*

ped. *ped.* *ped.*

ped. *ped.* *ped.*

ped. *ped.* *ped.*

4

poco culando

ten.

riten.

smorz.

a tempo

sempr. staccato

Ped.

Ped.

Ped.

Ped.

Ped.

sempr. piano

Ped.

Ped.

Ped.

Ped.

92

dolciss.

cresc.:.....

più cresc.

rinforz. molto

ff

f

2

3

4

8

8-

stacc.

f sempre

E.R. 102

8

leggero

mf *stacc. *Ped.*

Ped.

Ped.

Ped.

(3)

(3)

(3)

Ped.

Ped.

Ped.

(3)

(3)

(3)

Ped.

Ped.

Ped.

8

f

rinforz.

Ped.

Ped.

Ped.

rinforz.

Ped.

Ped.

Ped.

pì rinforz. e string:

Ped.

Ped.

Presto

sempre ff

8

rinforz.

fff

8

fz

fz

fz

fff

sempre marcissimo