DIE Schule des Fugenspiels

UND

des Vortrags mehrstimiger Sätze und deren besonderer Schwierigkeiten

auf dem

PIANO-FORTE

in 24 großen Uibungen

dargestellt und componirt

von

CARL CZERNY.

400tes Werk.

1tes Heft.

L'ETUDE

de l'Execution des Fughes, et des Compositions dans le style severe

composé pour le Piano-Forte

par

CHARLES CZERNY.

Oeuvre 400.

Cahier

Nº 6083_86.

Pr. M. 16_

Eigentum der Verleger

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Leipzig, Aug Cranz, G m b H

Brüssel, A. Cranz London, Cranz & Co.

D. & C. № 6083.

VORWORT.

Das gegenwärtige Werk macht den Beschluss der ganzen Sammlung der praktischen und syste
matisch nacheinanderfolgenden Übungen und Studien über alle Arten und Formen des *Fortepianospiels*
welche bereits unter folgenden Titeln erschienen sind :

1. Die Schule der Geläufigkeit, op. 299. in 30 Beispielen.
2. Die Schule des *Legato et Staccato*, op. 335 in 50 Beispielen.
3. Die Schule der Verzierungen *etc:*, op. 355 in 70 Beispielen.
4. Die Schule zur besonderen Ausbildung der linken Hand, op. 399 in 10 Beispielen und endlich :
5. Die Schule des Fugenspiels und des Vortrags mehrstimmiger Sätze und deren besonderer Schwi
   rigkeiten, op. 400 in 24 Beispielen.

Das Ganze bildet demnach eine vollständige *praktische Fortepiano-Schule*, und umfasst das Wesent
lichste, was den Spieler bis zur *Virtuosität* erheben und heranbilden kann. Es entspricht somit dem
gewählten Gesammt-Titel durch den Zweck :

Die Bahn des ausübenden Künstlers zu leiten und zu ordnen.

Die eigenthümlichen, selbst manchem sehr fertigen Spieler fremden Schwierigkeiten des Vortrag
der Fugen, fugirten Sätze, und überhaupt mehrstimmigen Harmonien auf dem *Fortepiano*, bestehen
vorzüglich :

a.) In der besondern, oft sehr unbequemen, und doch nothwendigen Fingersetzung.

b.) In der schwierigen Kenntniss, jede Note der Mittelstimmen stets derjenigen Hand zuzutheilen, wel
che dieselbe, in Rücksicht auf die Gesammtwirkung, am zweckmässigsten ausführen kann.

c.) In der Kunst, jede Stimme so gebunden, fliessend und deutlich vorzutragen, als wären die andern
Stimmen gar nicht vorhanden.

d.) In kräftigern Herausheben und Betonen des Thema, in welcher Stimme es auch vorkommen und wie
derkehren mag.

e.) Endlich in dem fliessenden Fortspielen des Ganzen, selbst im raschesten Tempo, ohne das *Legato*
durch Lücken und Sprünge in irgend einer Stimme zu unterbrechen.

Gegenwärtige Studien haben den Zweck, die Finger des Spielers an alle diese Formen anzugewöh
nen, und es ist desshalb für die meisten derselben das nützlichere schnelle *Tempo* gewählt worden
da sich natürlicherweise alle diese Figuren im langsamen Zeitmass sodann um so leichter ausführen
lassen.

Die Fingersetzung zeigt dadurch, wie sie über oder unter den beiden Zeilen steht, deutlich an
in welcher Hand jede Note der Mittelstimmen in zweifelhaften Fällen zu greifen ist.

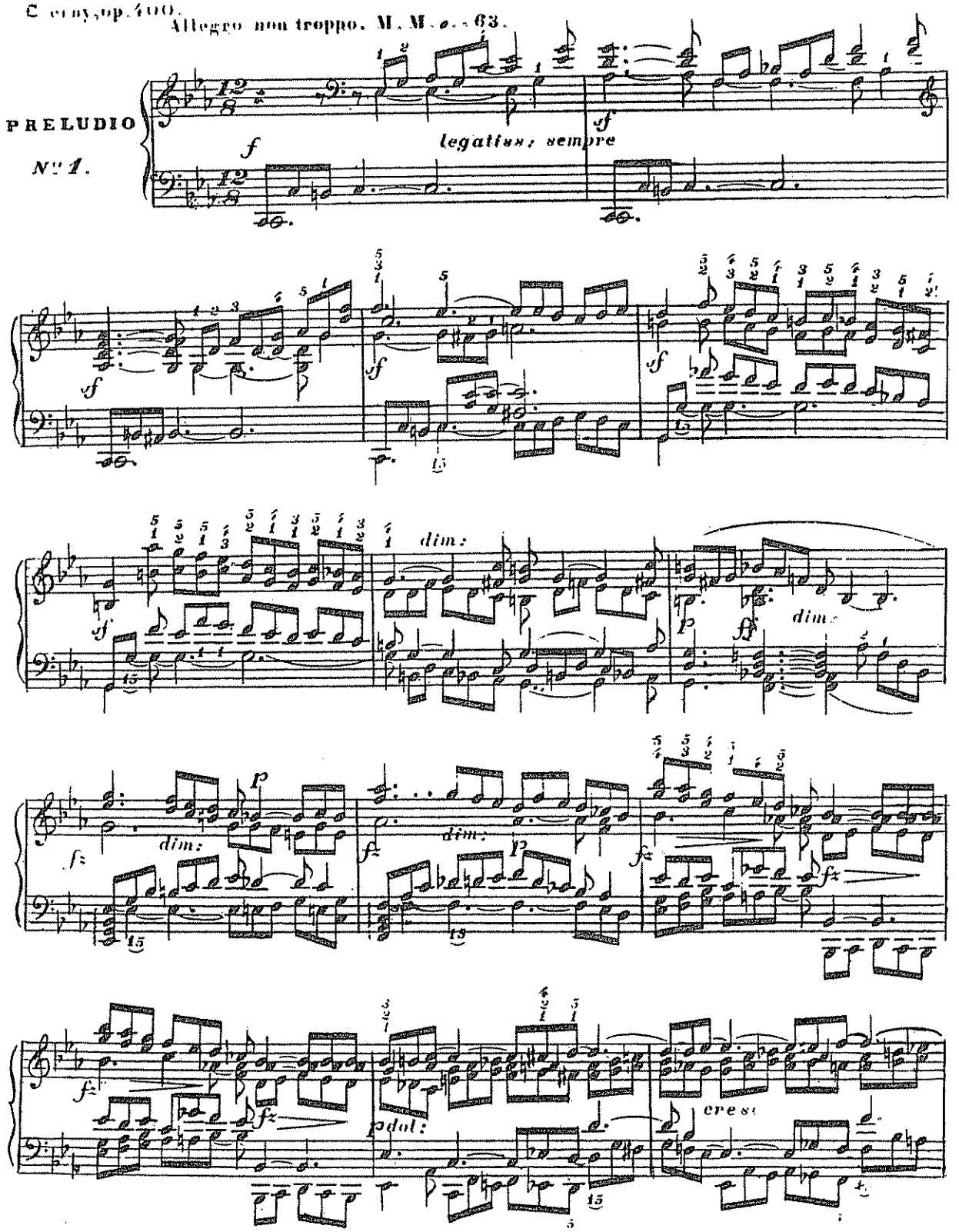
CARL CZERNY

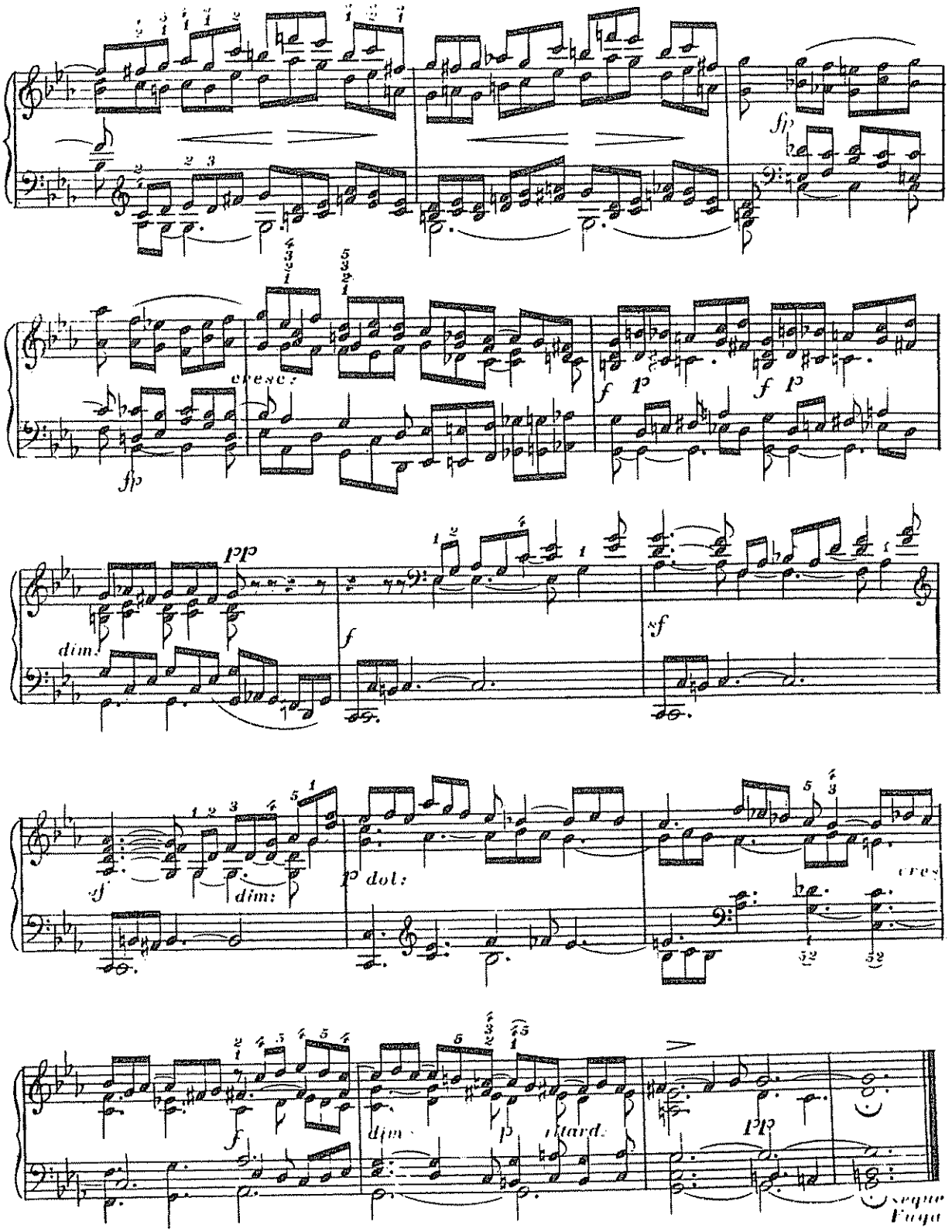
Dec. N° 6083.

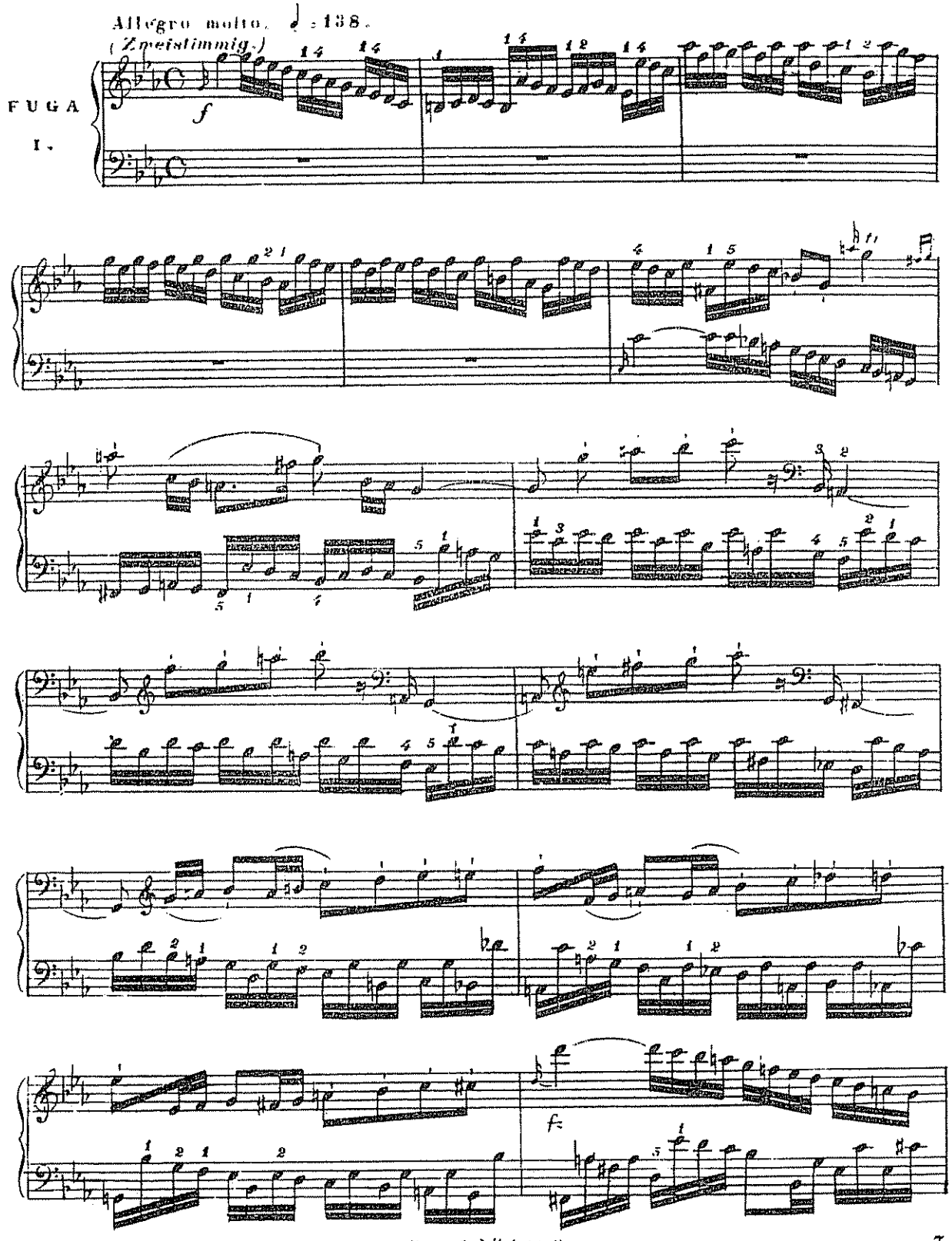
Allegro non troppo. M. M. ♩. = 63.

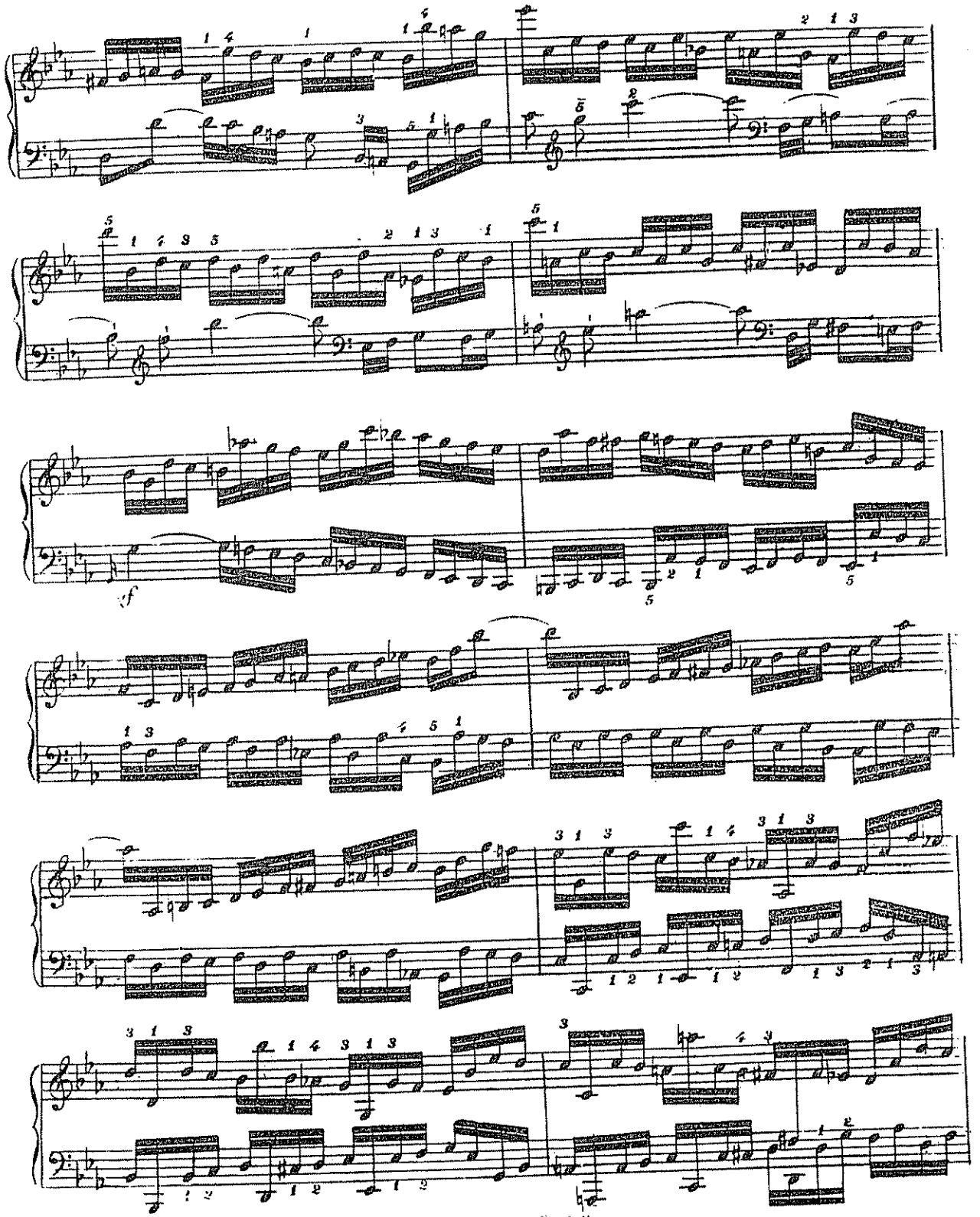
PRELUDIO

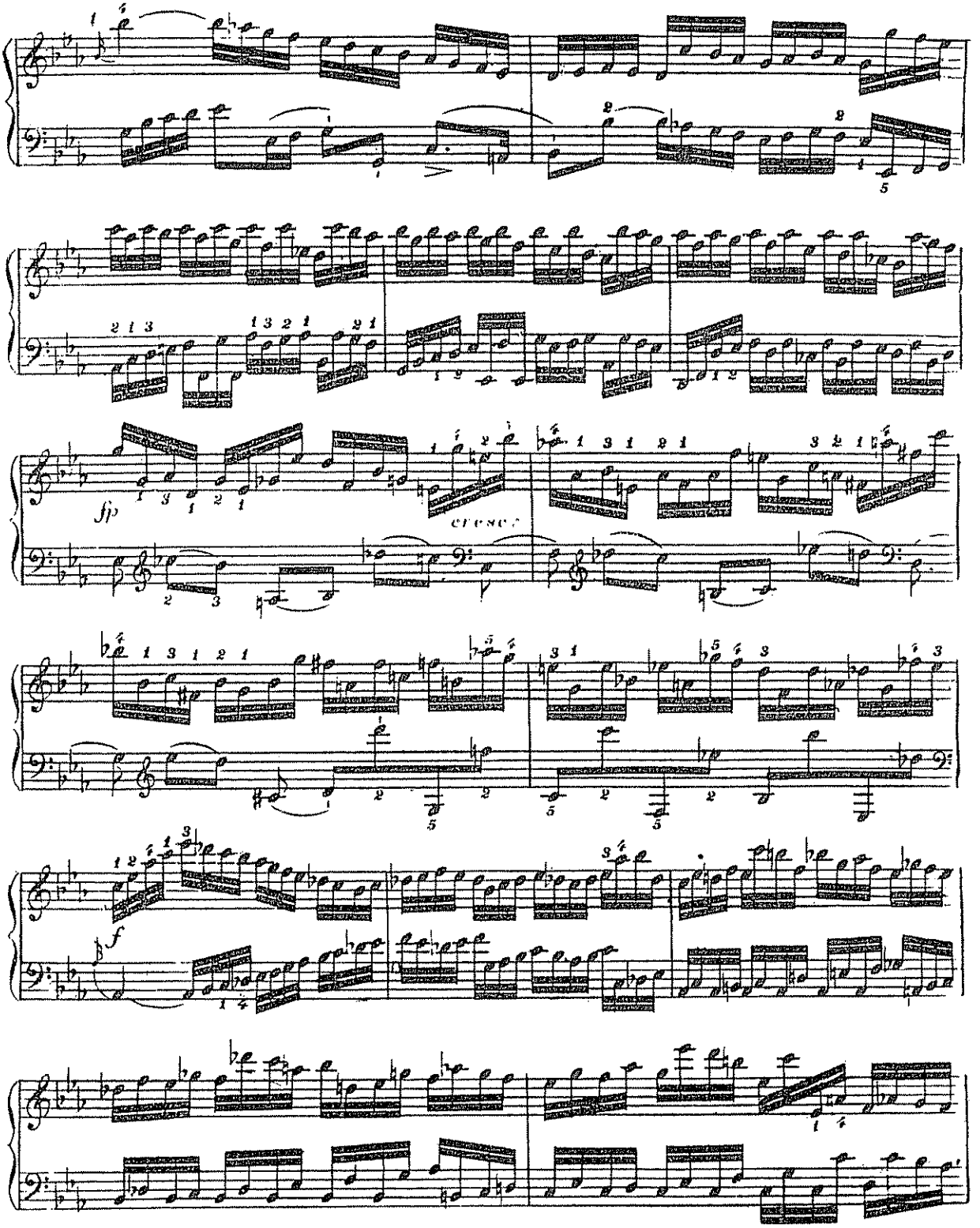
N° 1.

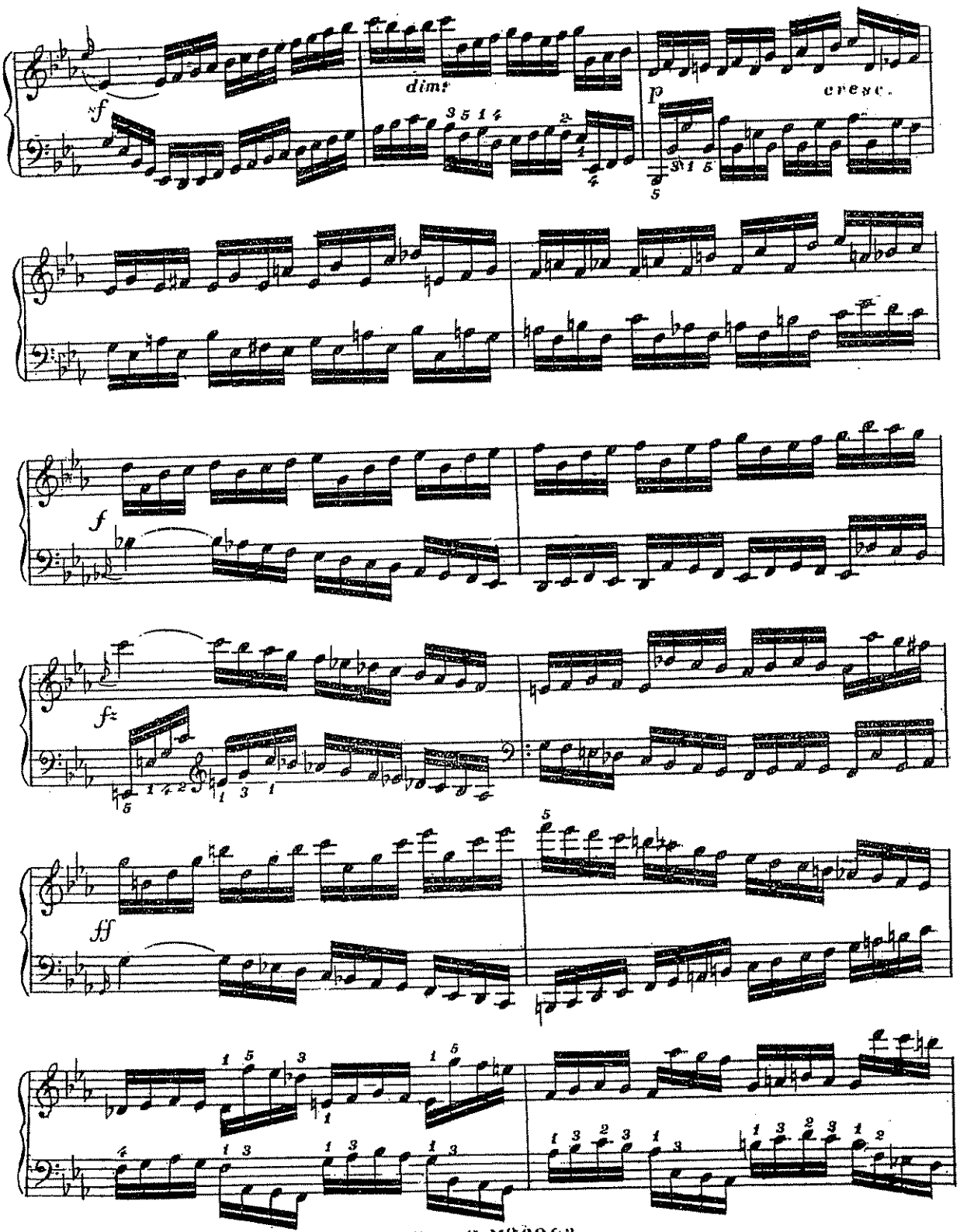


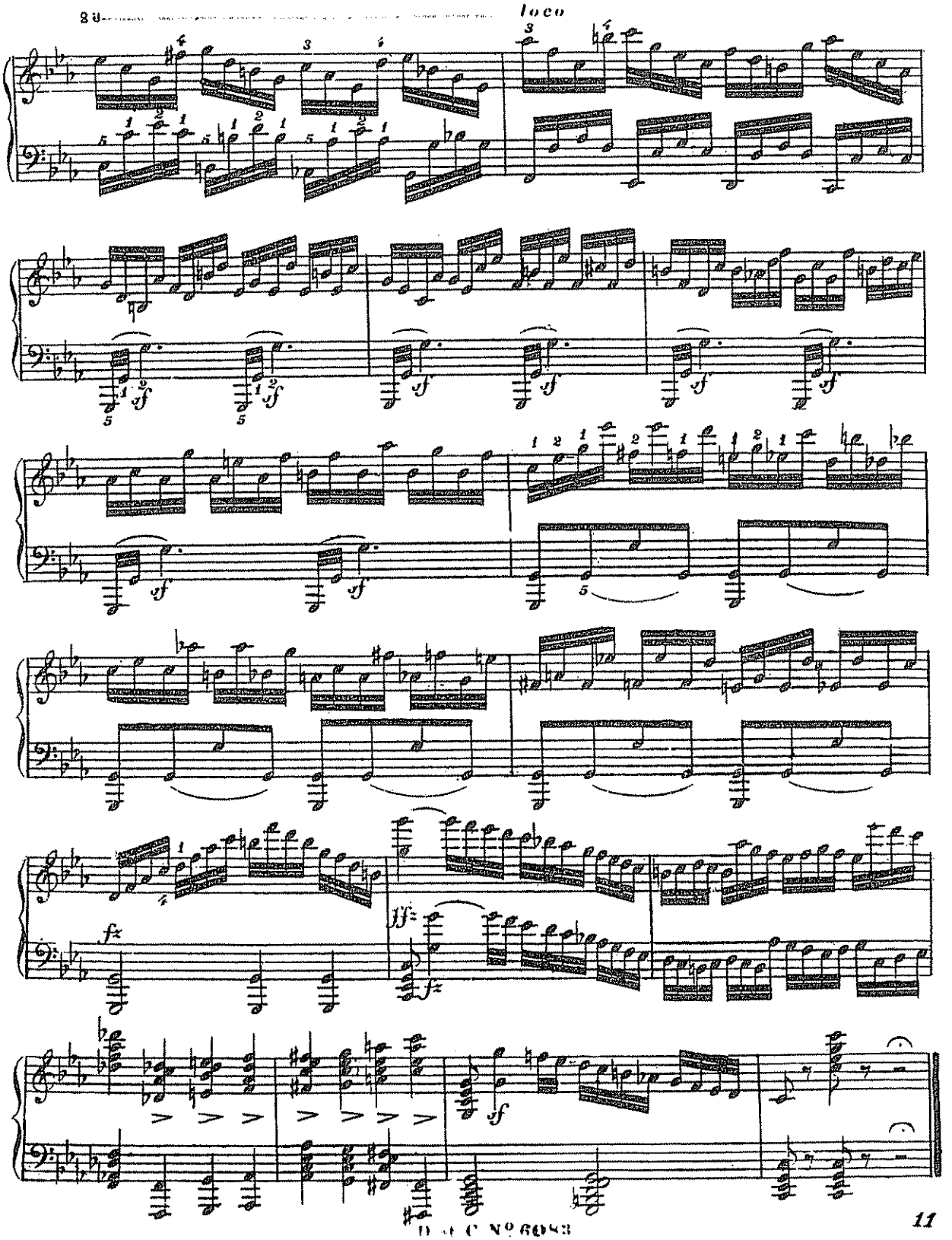

fp
cresc.
fp
f p
f p
ppp
dim.
f
sf
sf
dim.
p dol.
cres
f
dim.
p
ritard.
ppp
Segue
Fuga


Allegro molto. ♩ = 138.
(Zweistimmig.)
FUGA
I.
f
f
f


sf


fp
cresc.
f


dim.
cresc.


loco

Allegro con spirito. ♩ = 132.

PRELUDIO

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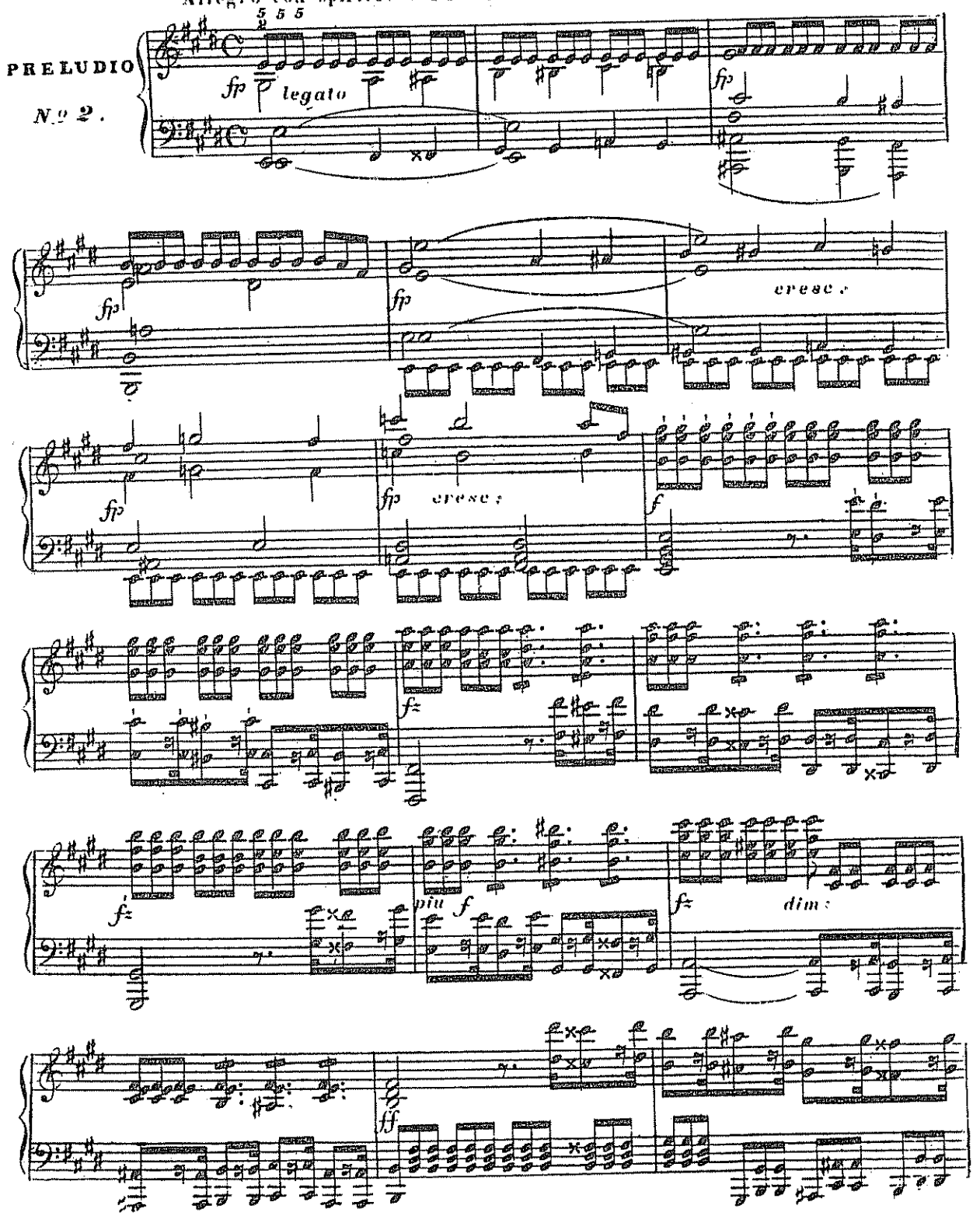
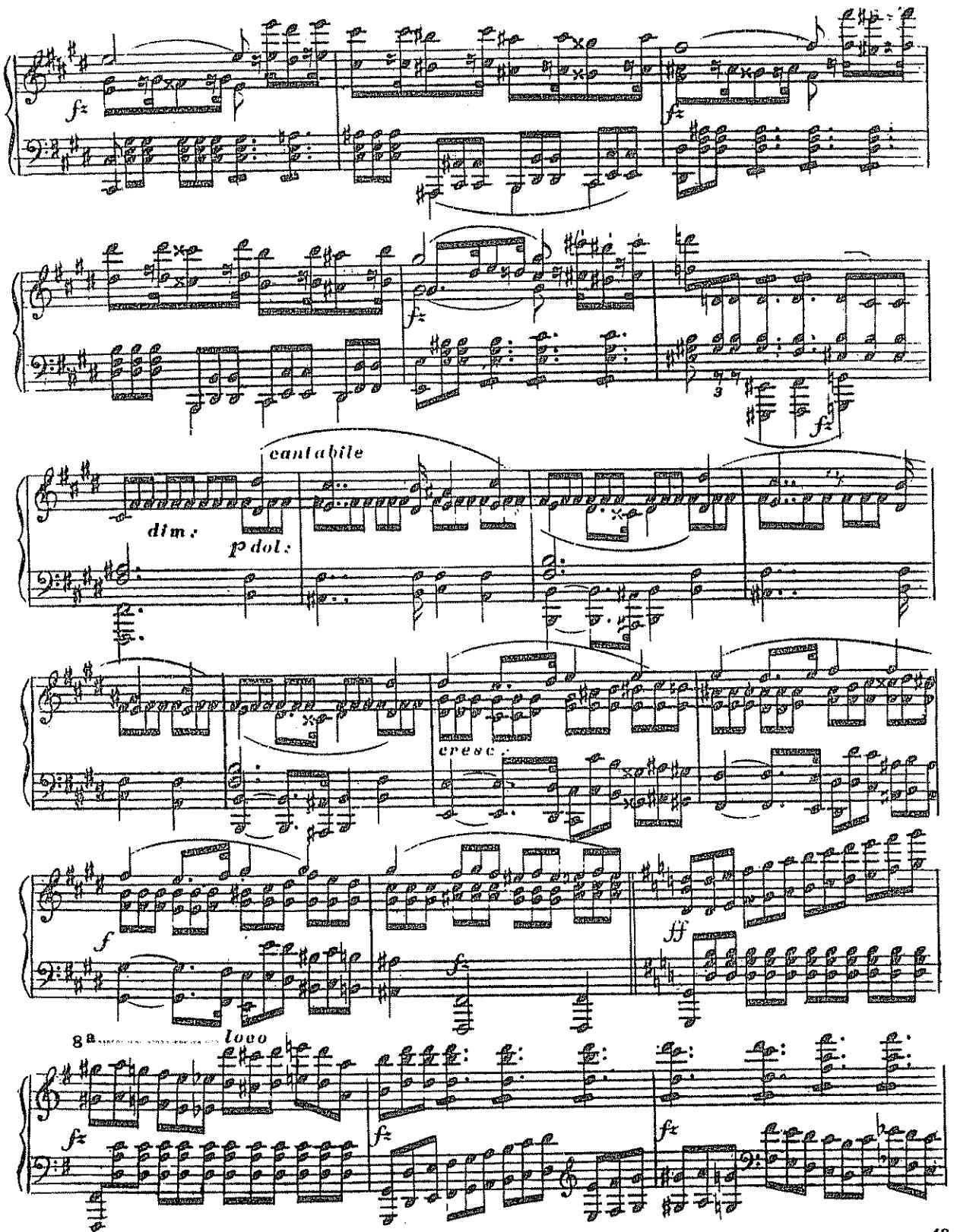
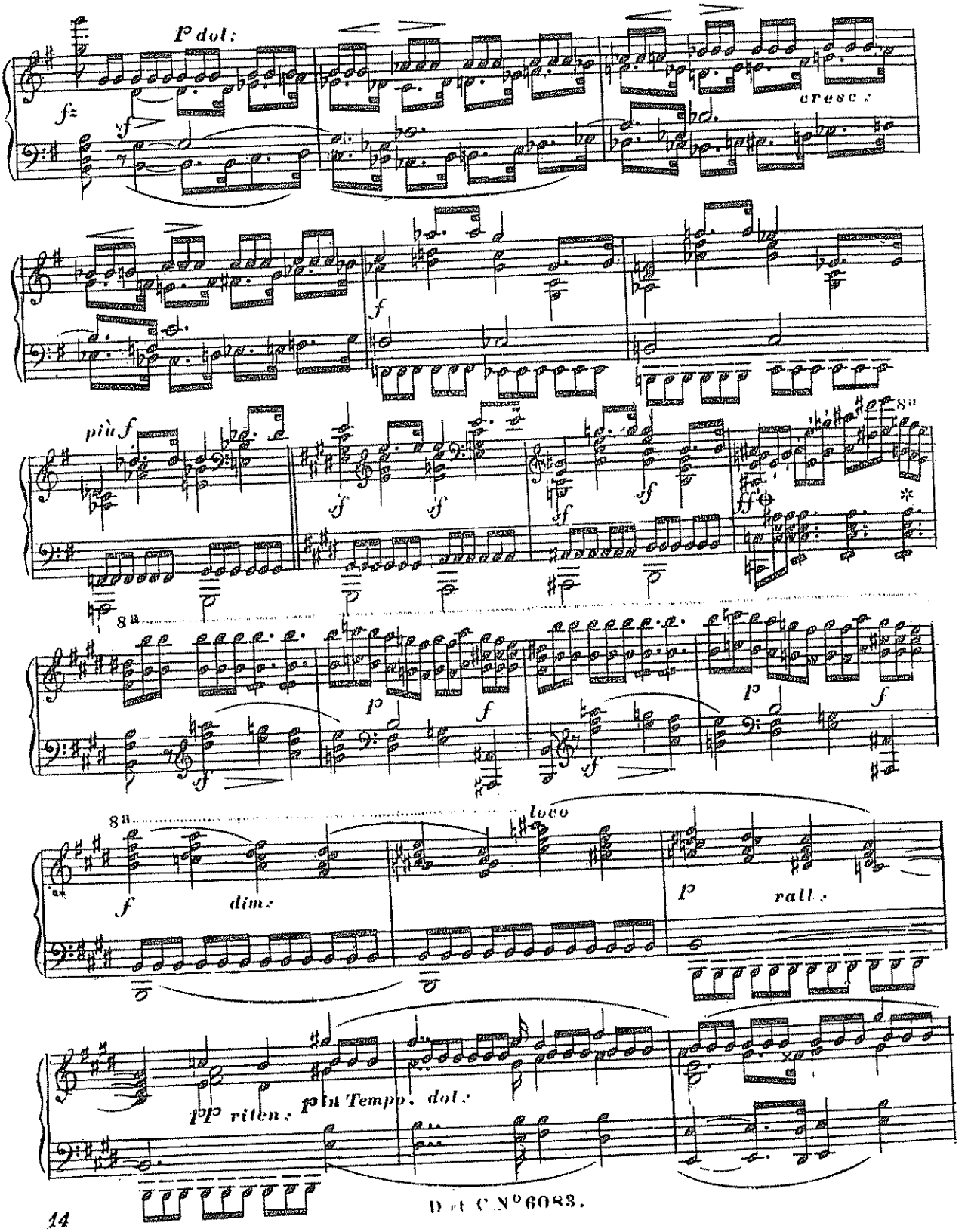
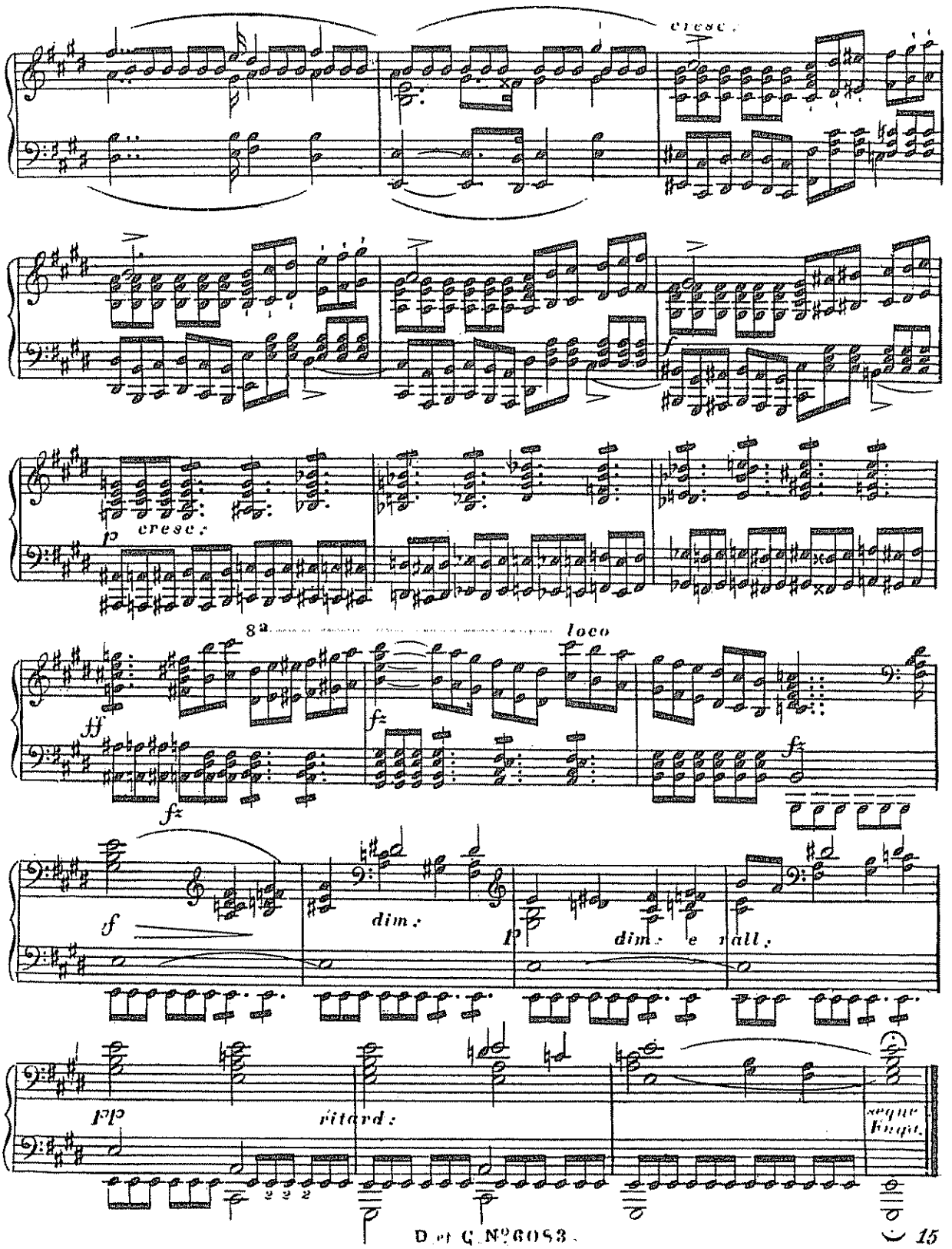
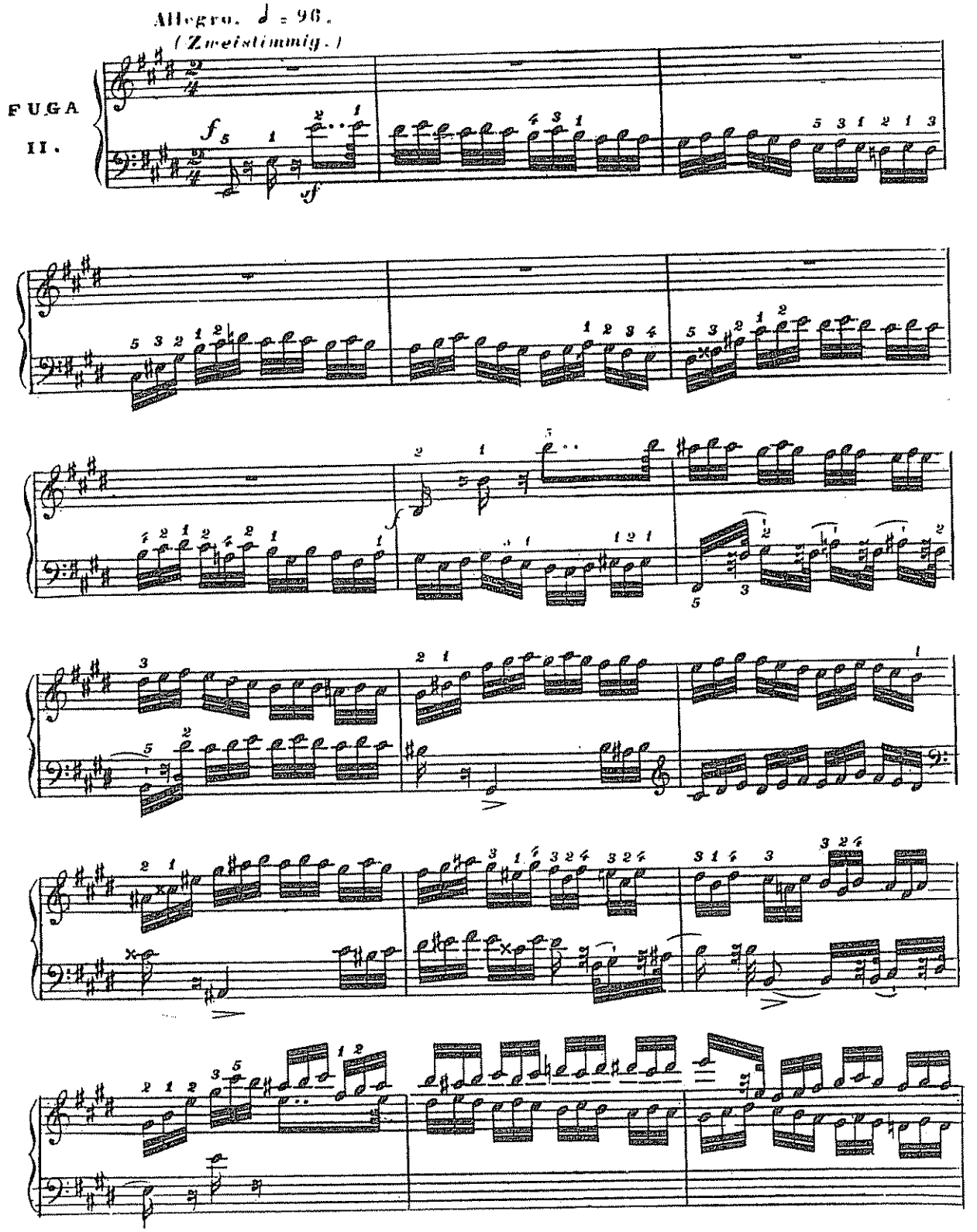


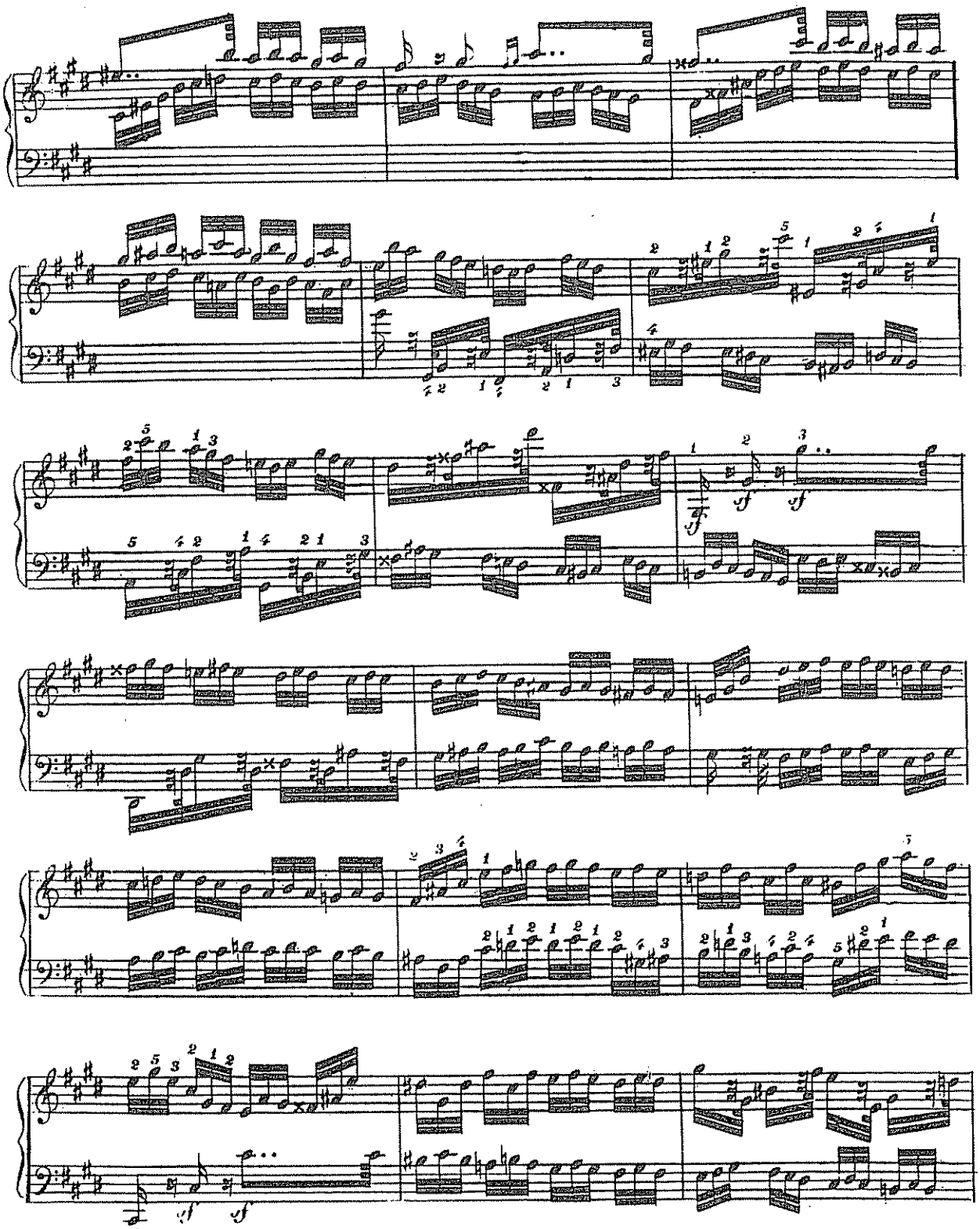

fz
fz
fz
3
fz
cantabile
dim.
p dol.
cresc.
f
fz
ff
8a
loco
fz
fz
fz

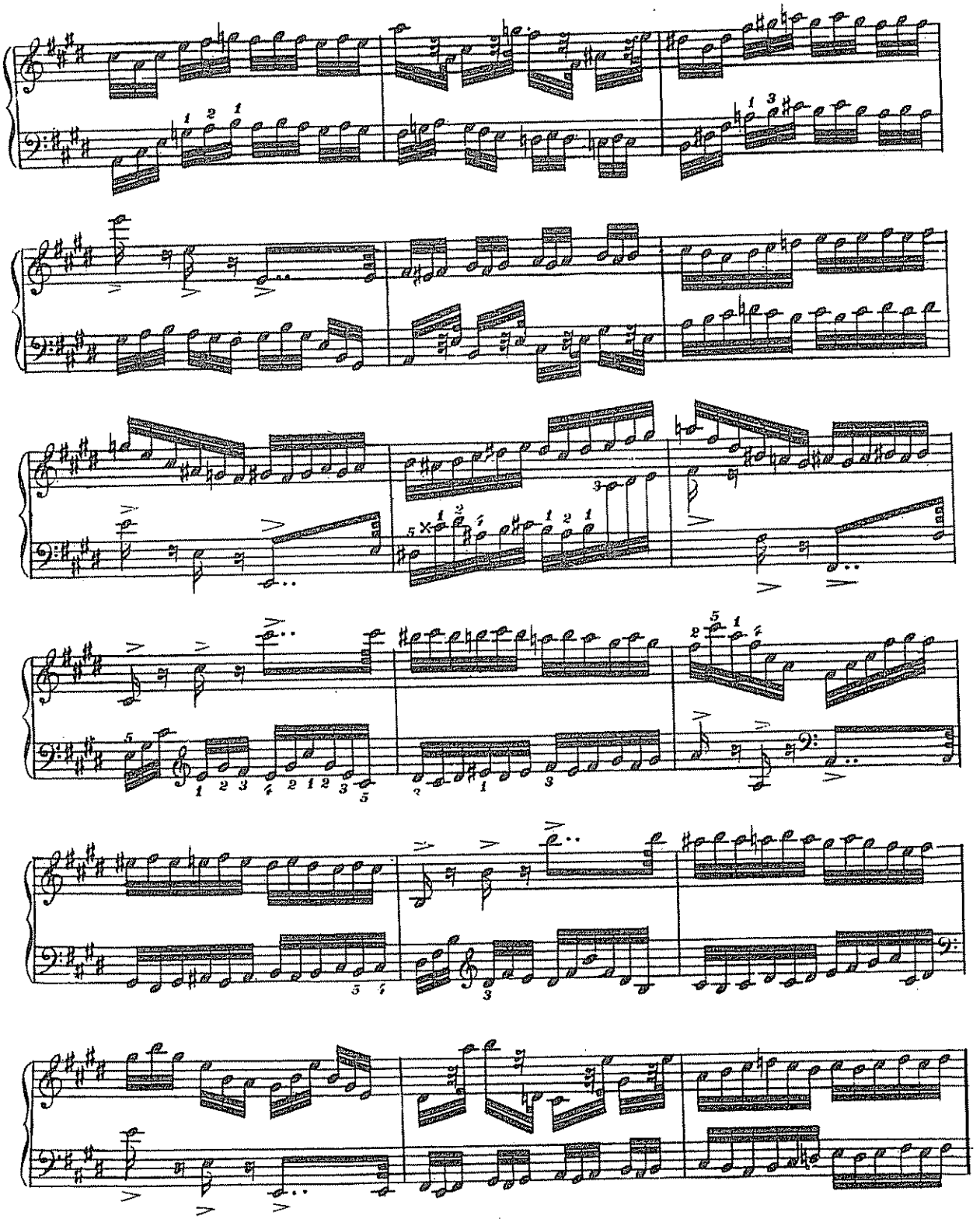

p dol.
f
sf
cresc.
f
più f
sf
sf
sf
sf
ff
8a
8a
p
f
sf
p
f
sf
8a
loco
f
dim.
p
rall.
pp riten.
più Tempo. dol.

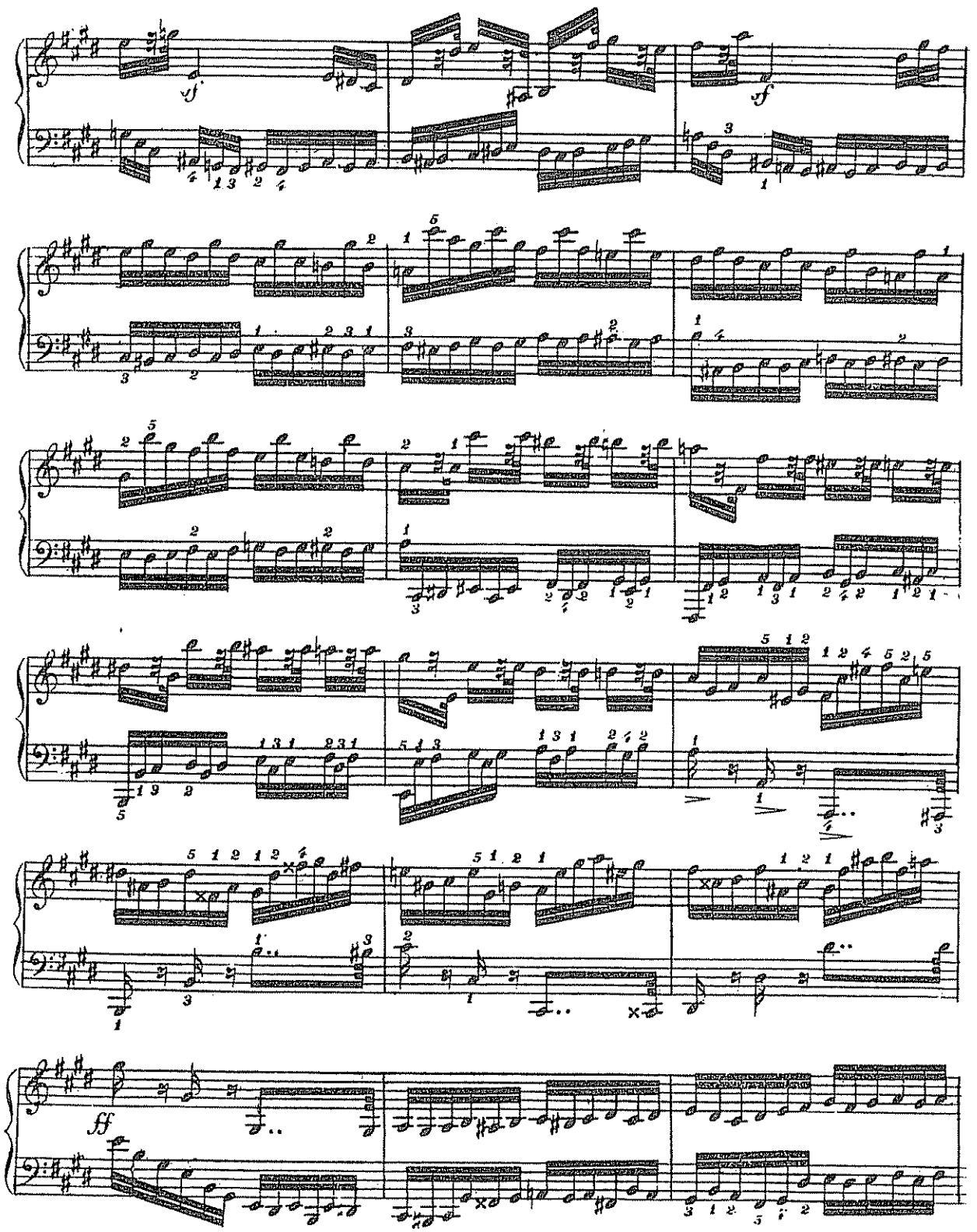
D. et C. N° 6083.

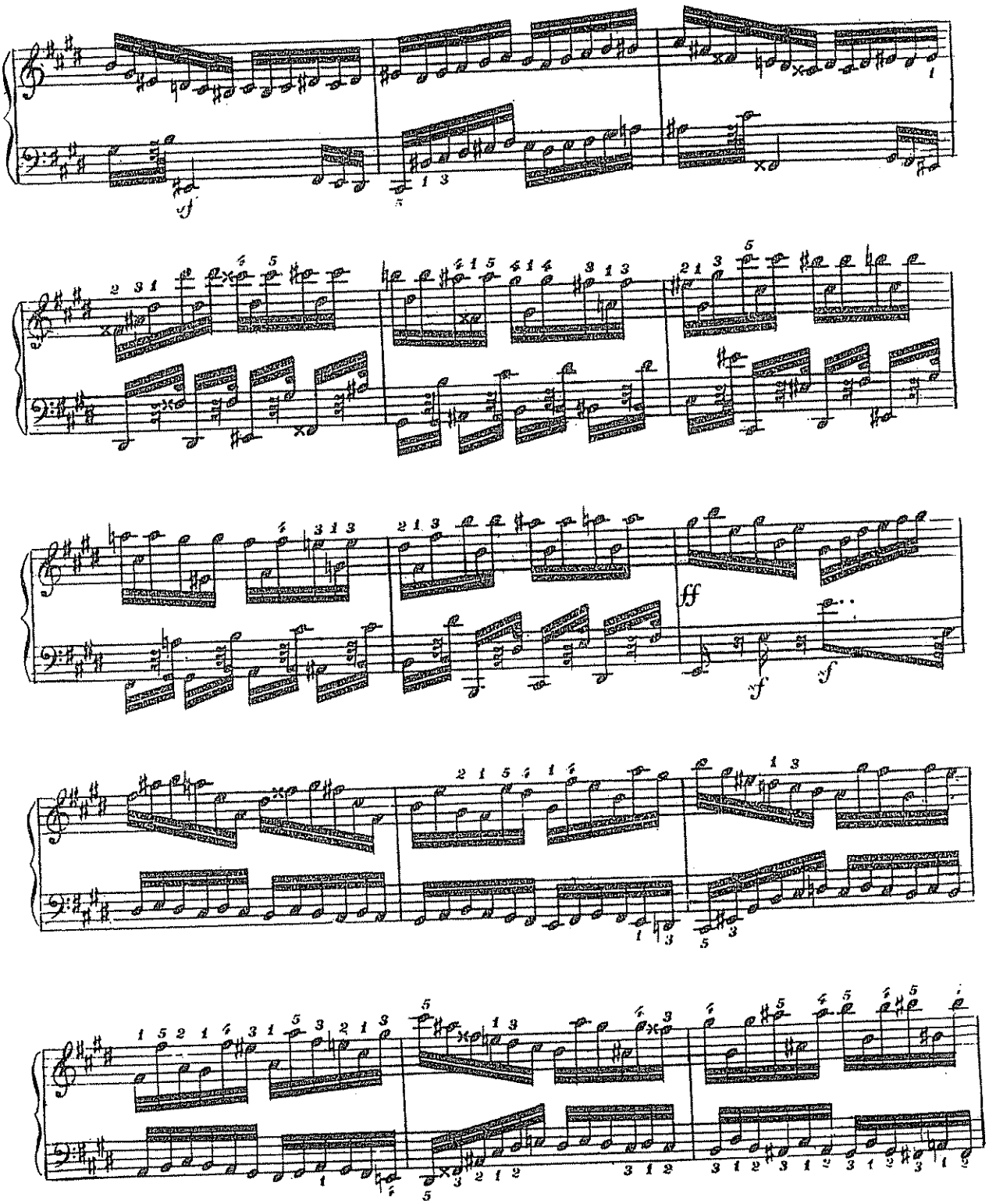

cresc.
cresc.
8va
loco
dim.
dim. e rall.
ritard.
segue Fuga.


Allegro. 𝅗𝅥 = 96.
(Zweistimmig.)
FUGA
II.






sf
sf
ff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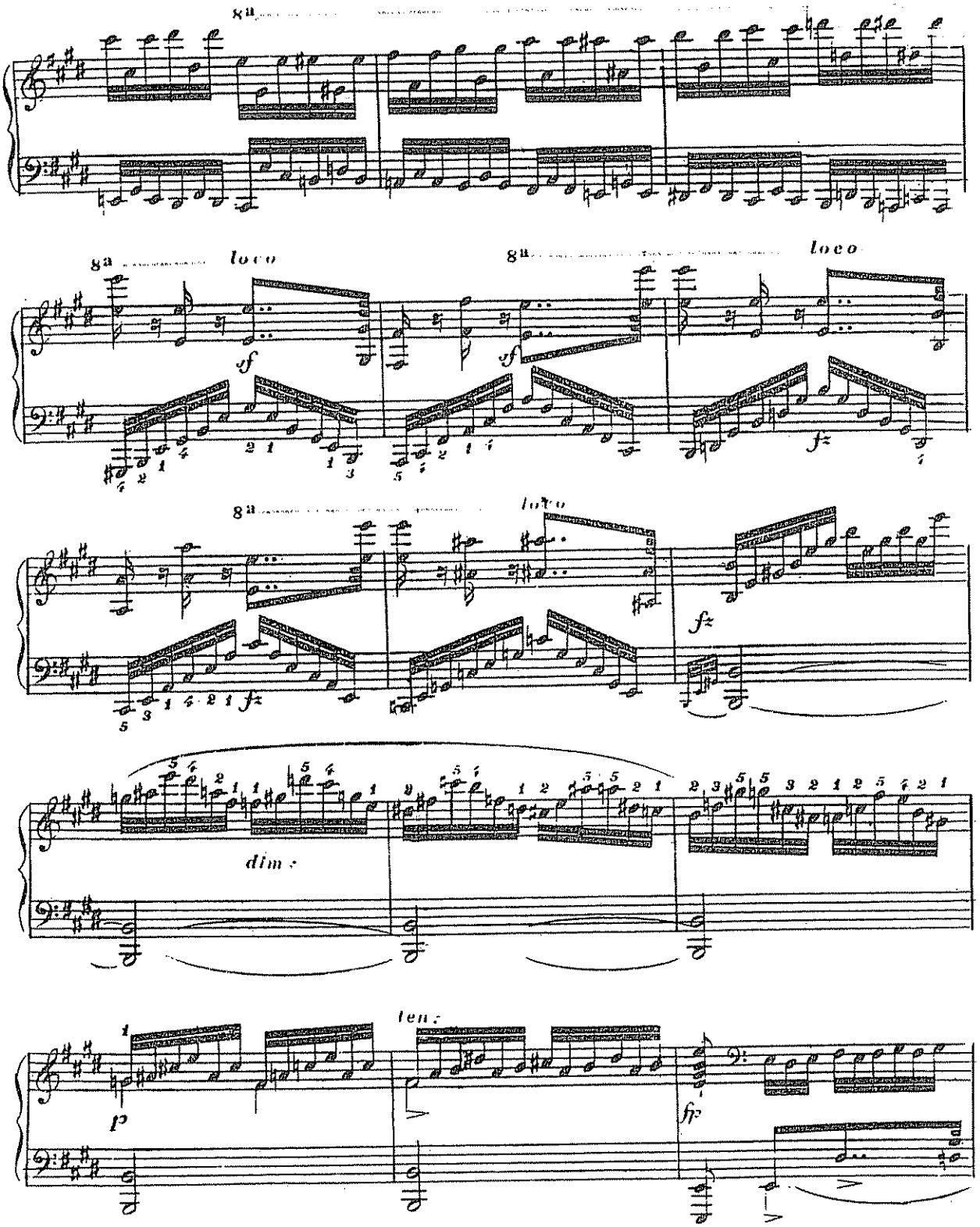
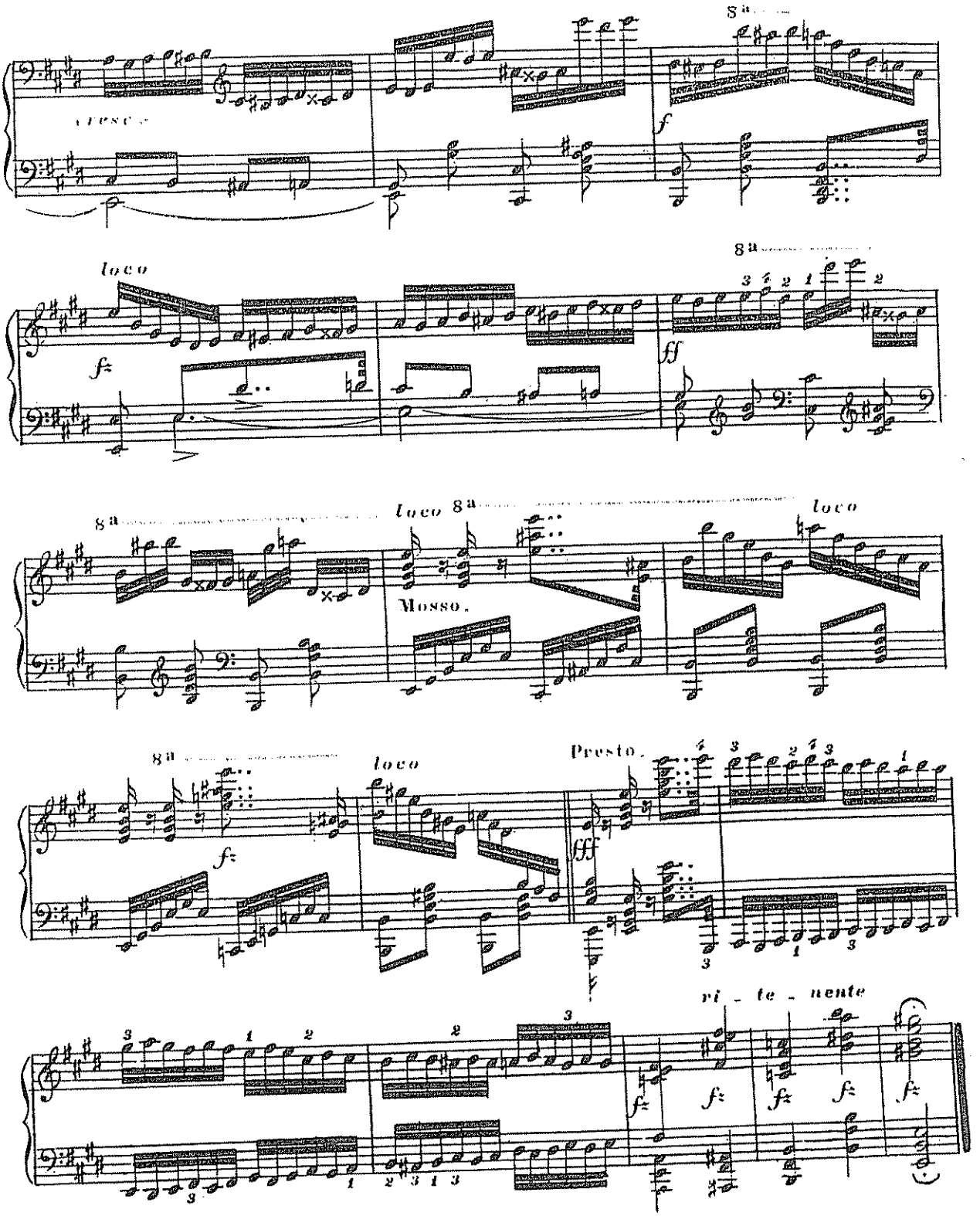
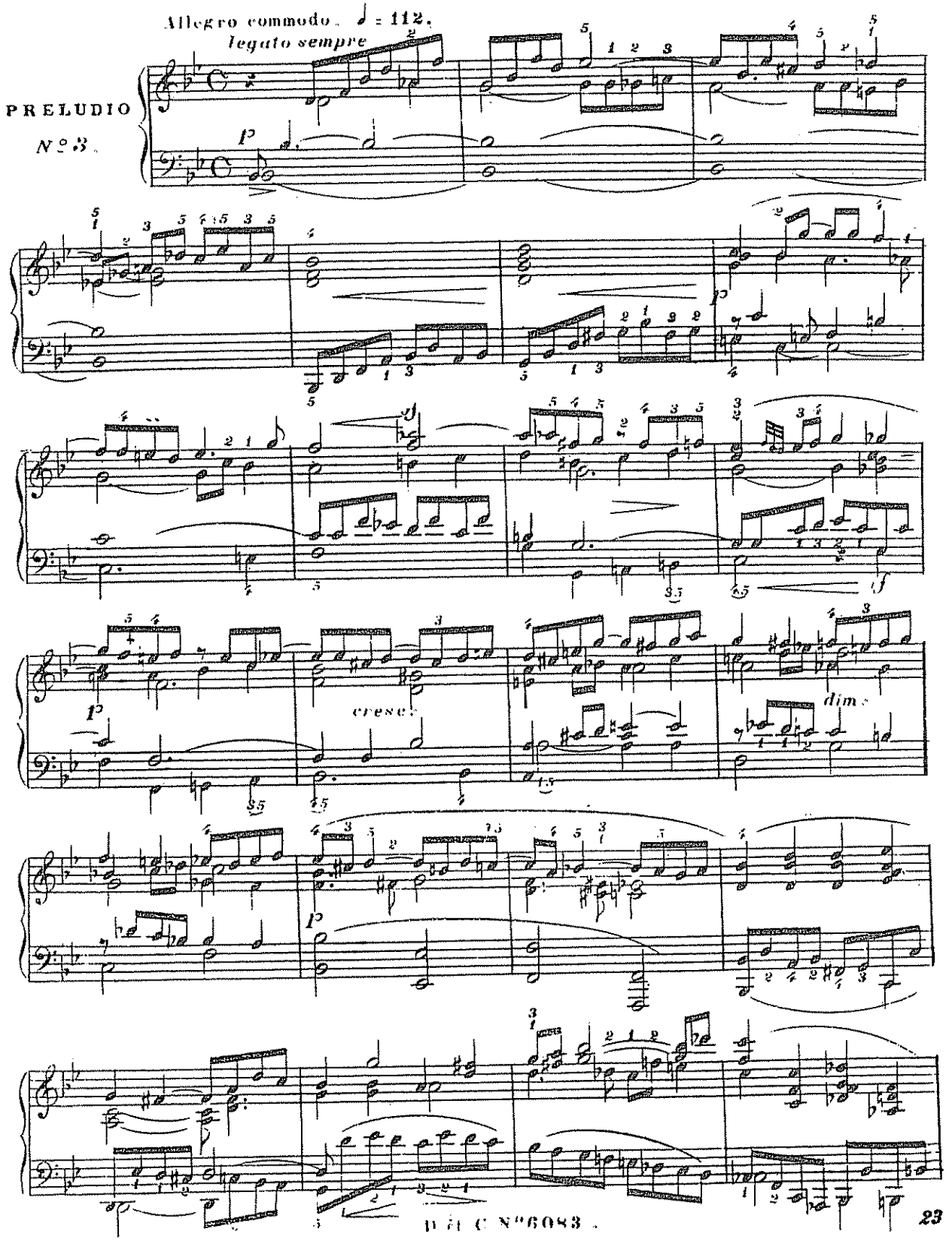
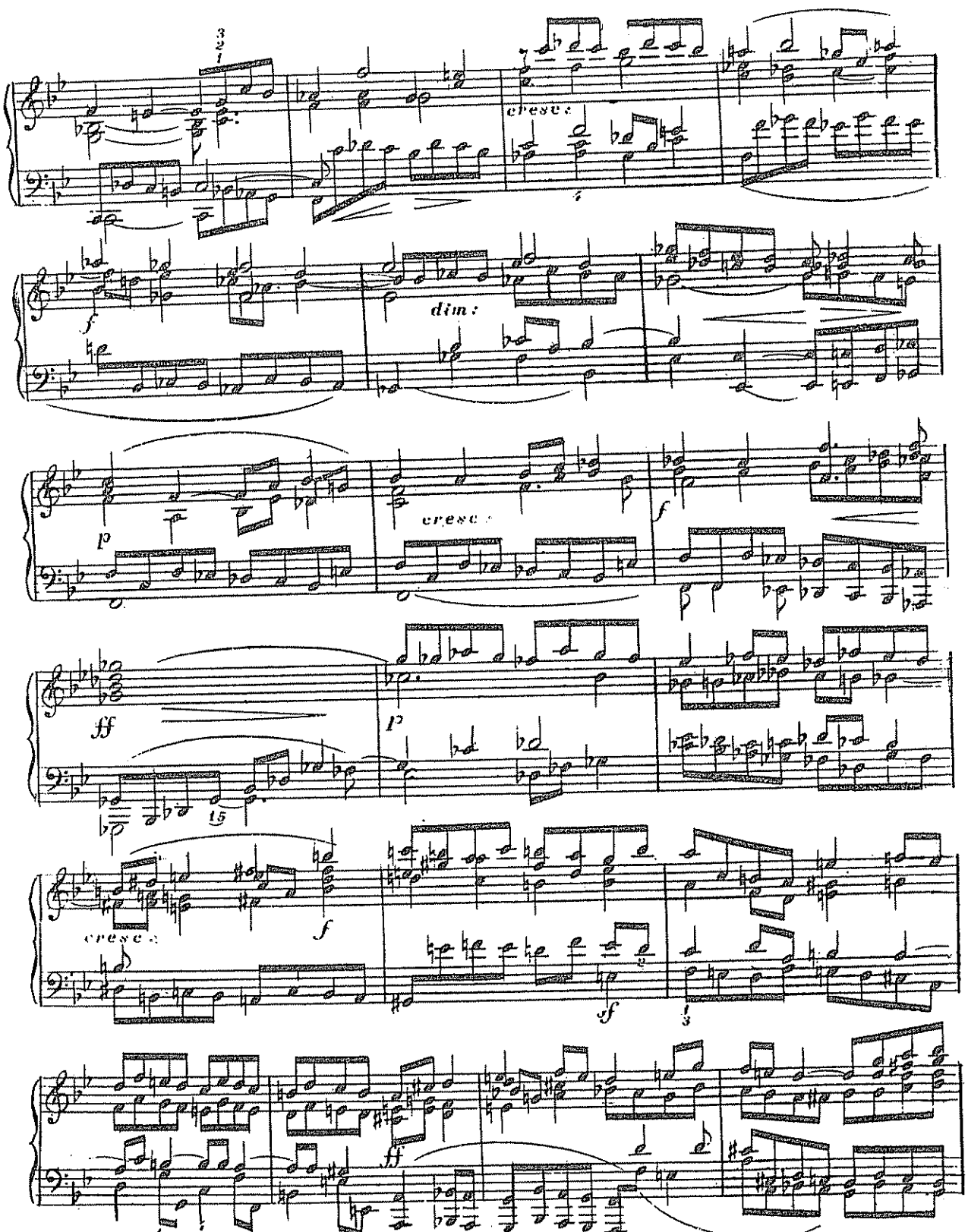
ff
sf
sf

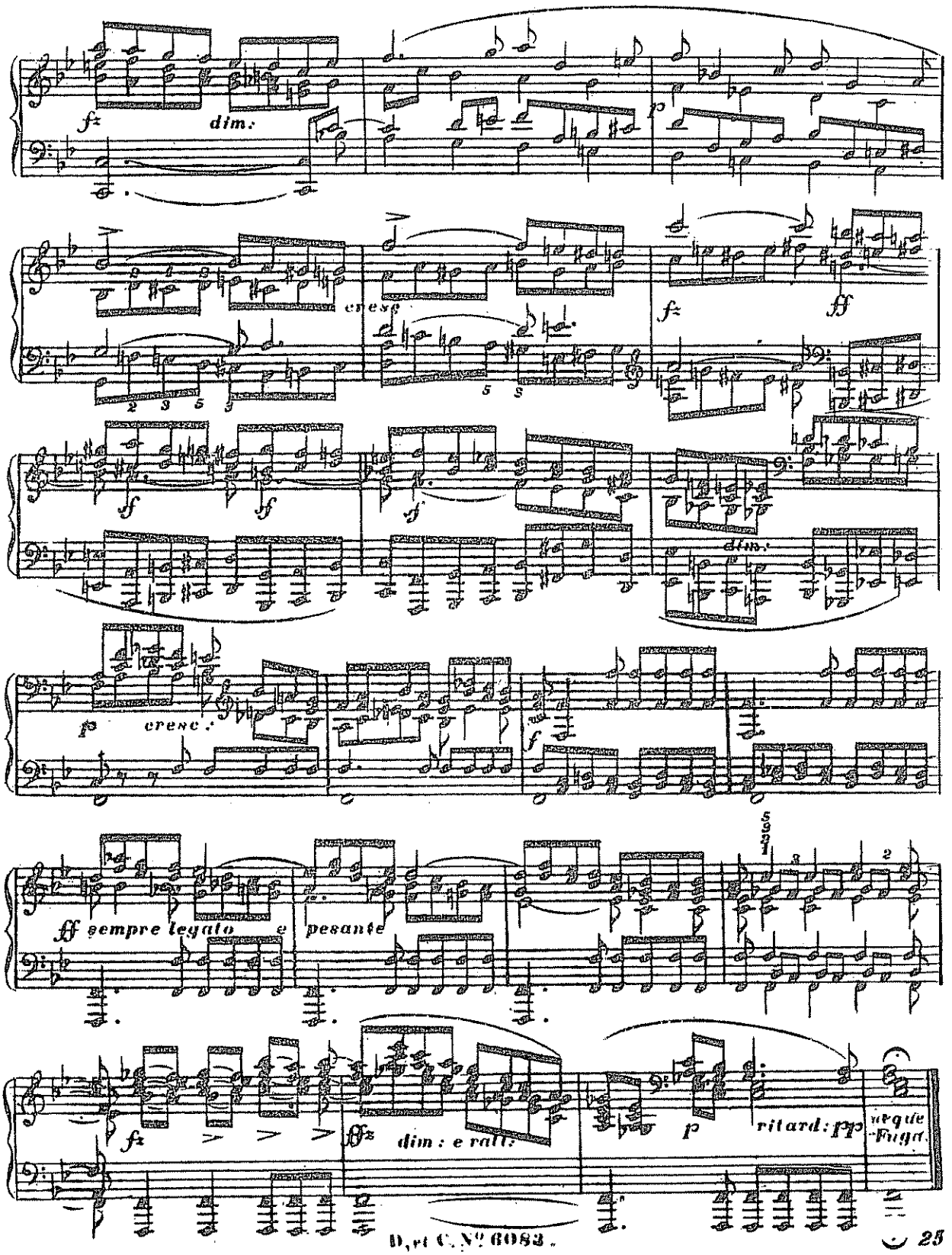

8a
8a loco
sf
8a loco
sf
fz
8a loco
fz
fz
dim.
ten.
p
ff



D. et C. N° 26084.


Allegro commodo. ♩ = 112.
legato sempre
PRELUDIO
Nº 3.
p
cresc.
dim.
f

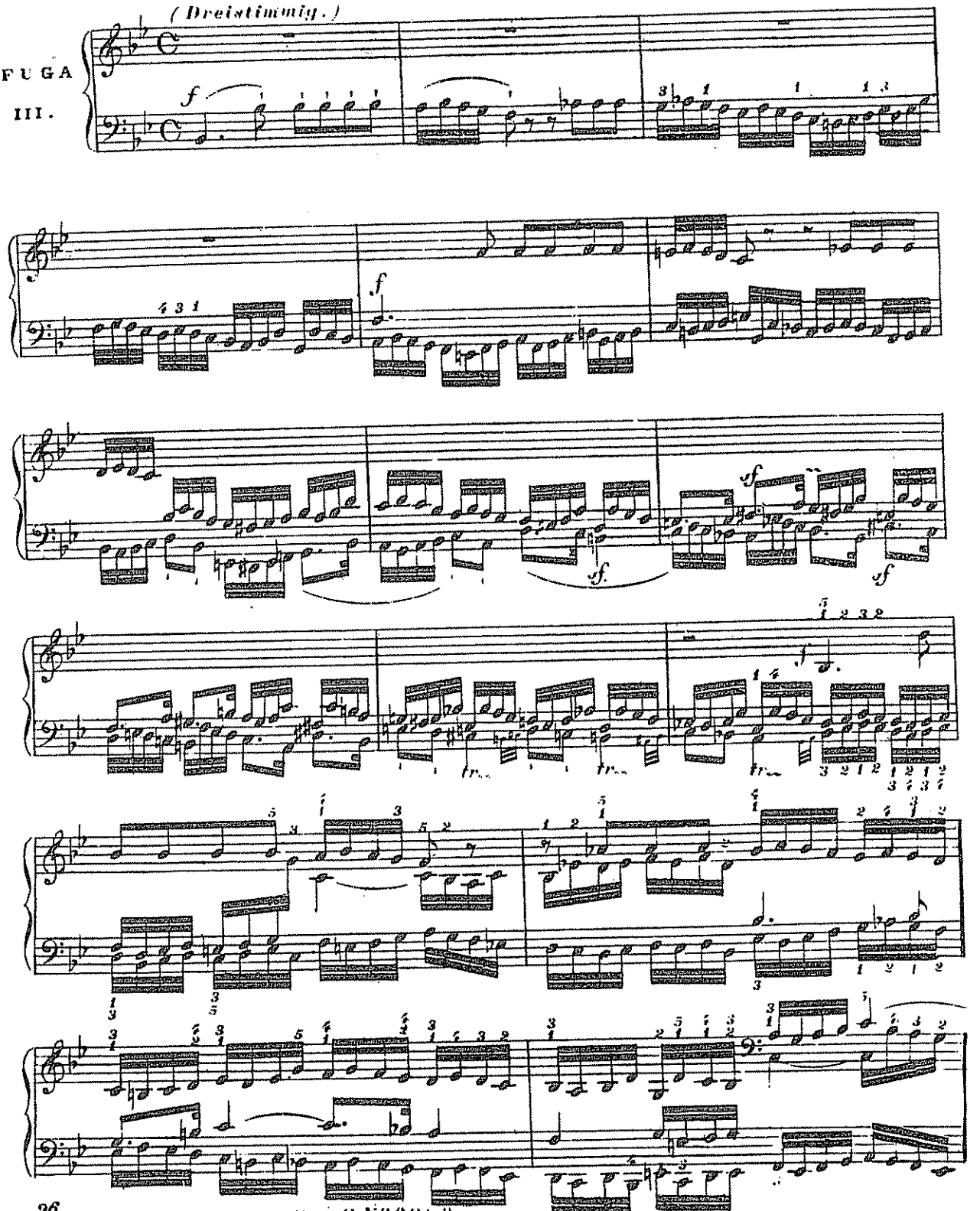

cresc:
f
dim:
p
cresc:
f
ff
p
cresc:
f
sf
ff

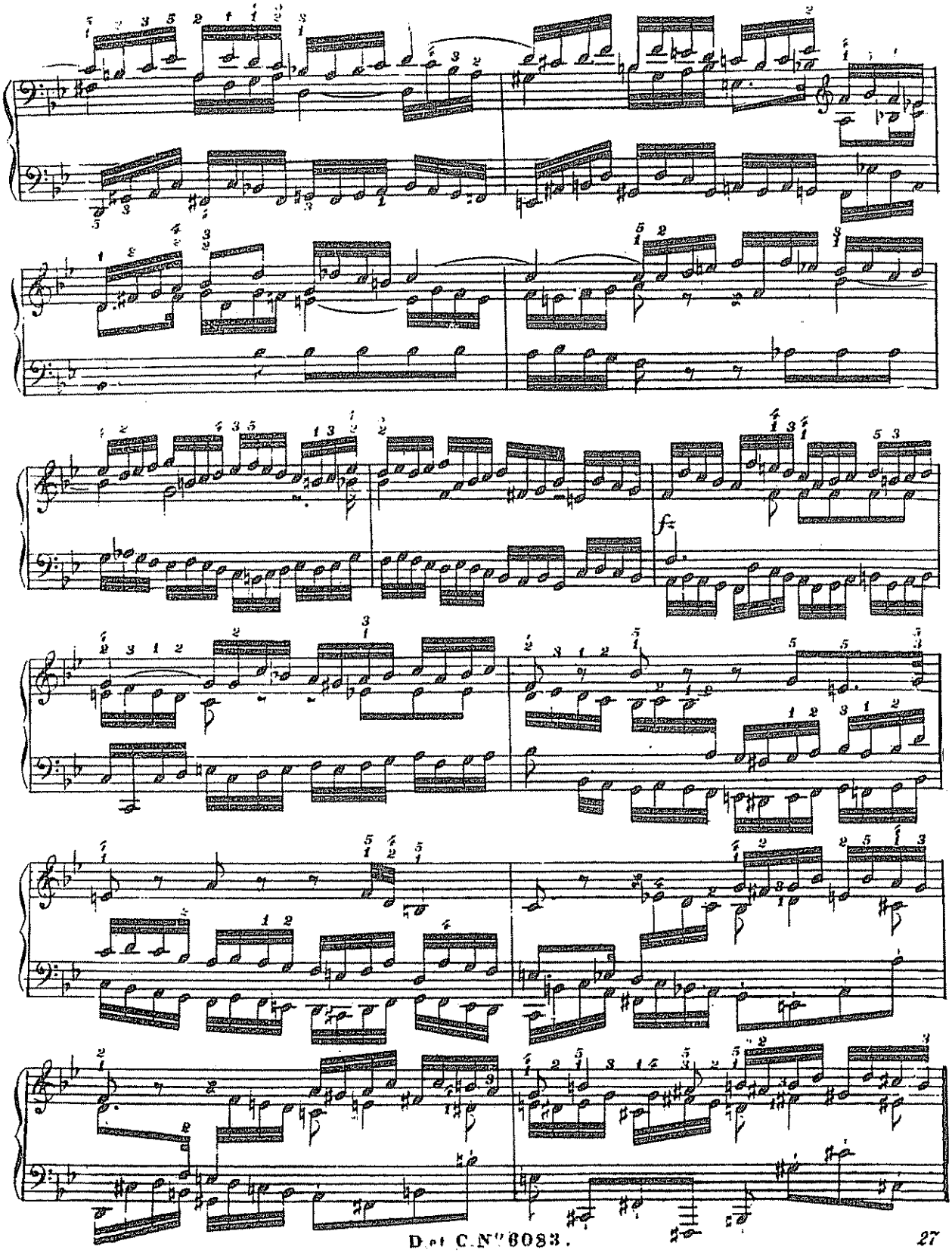

fz
dim.
p
cresc
fz
ff
sf
sf
sf
dim.
p
cresc.
f
ff sempre legato
e pesante
fz
ff
fz
dim: e rall:
p
ritard: ppp
segue
Fuga.

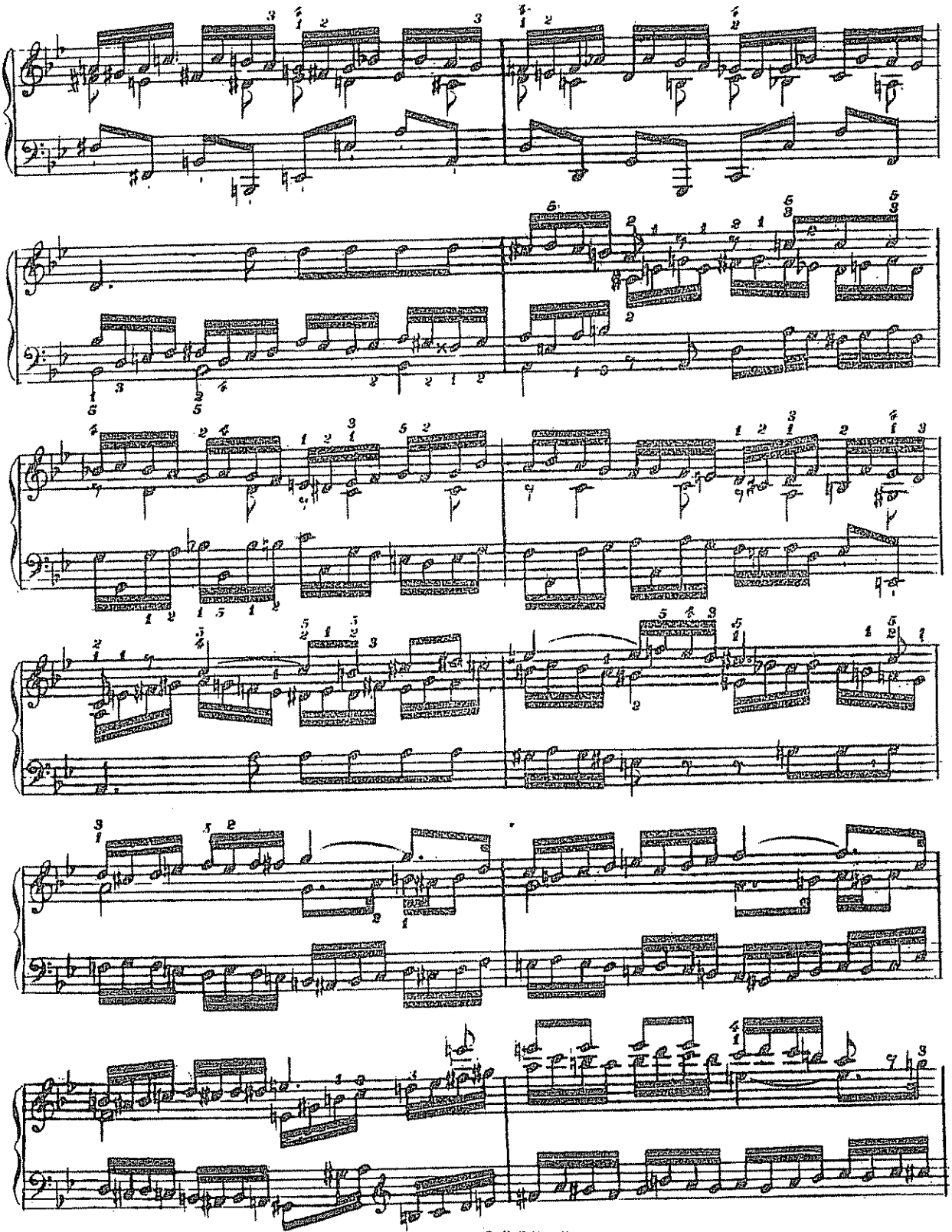
Allegro. ♩ = 126.

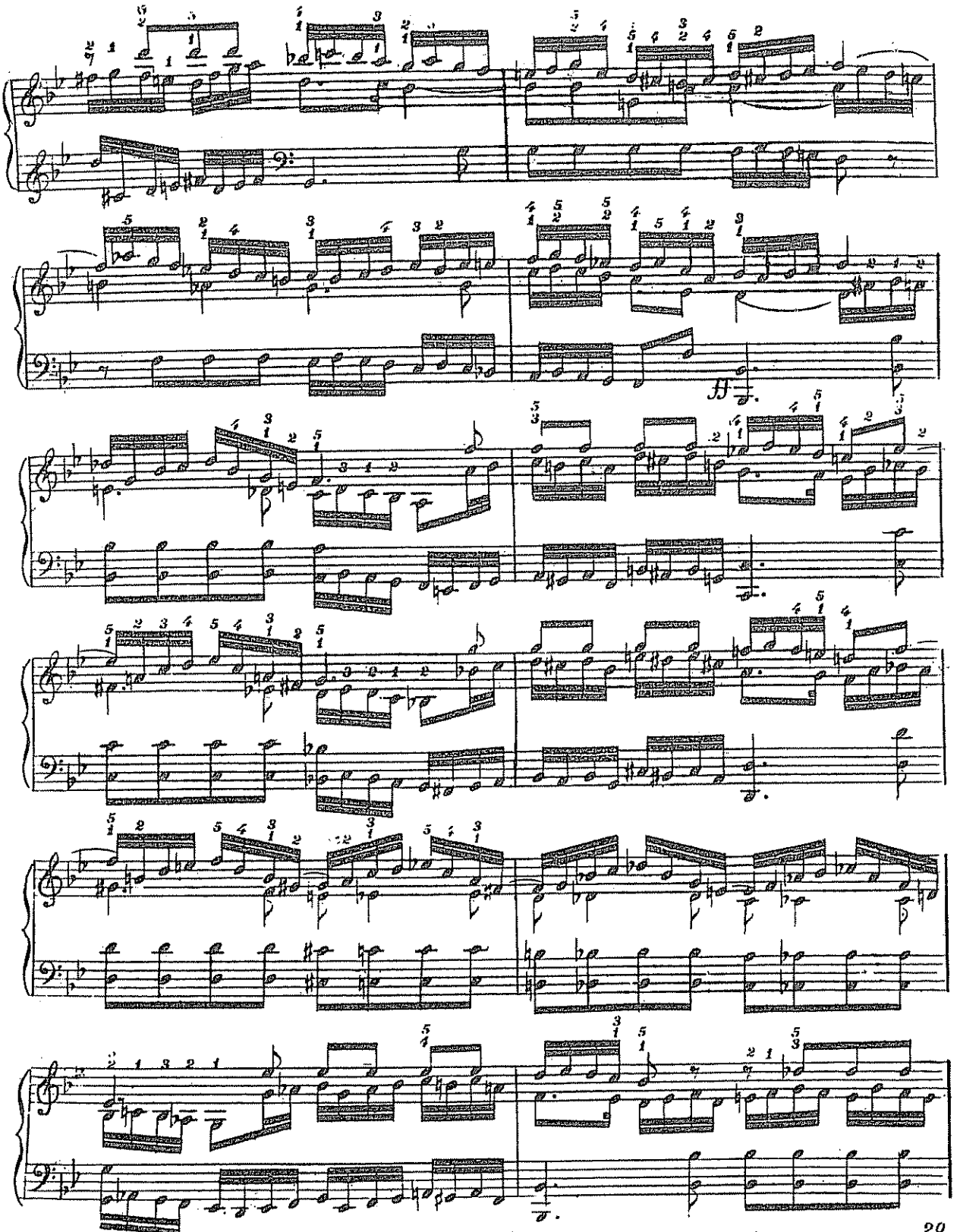
(Dreistimmig.)

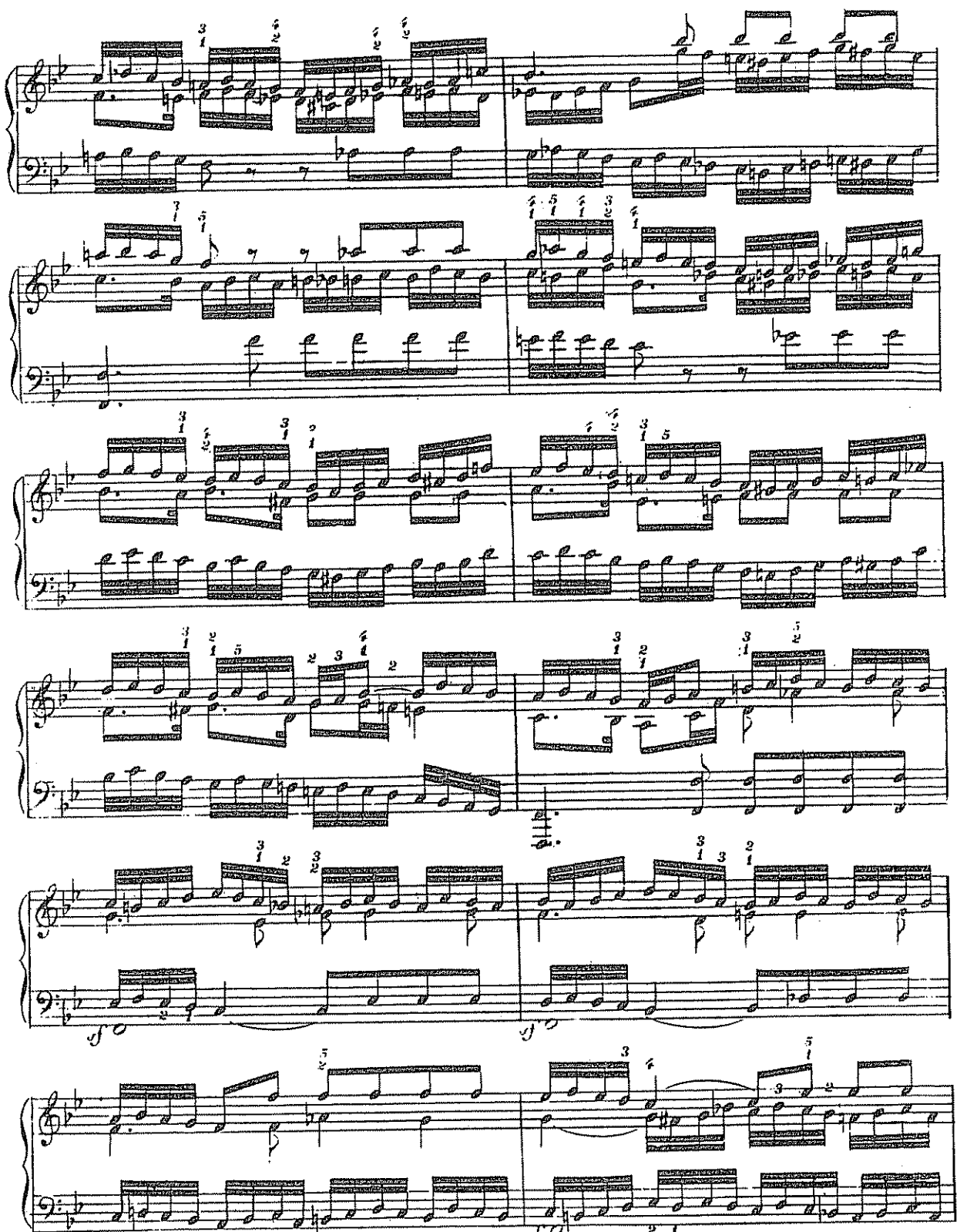
FUGA III.

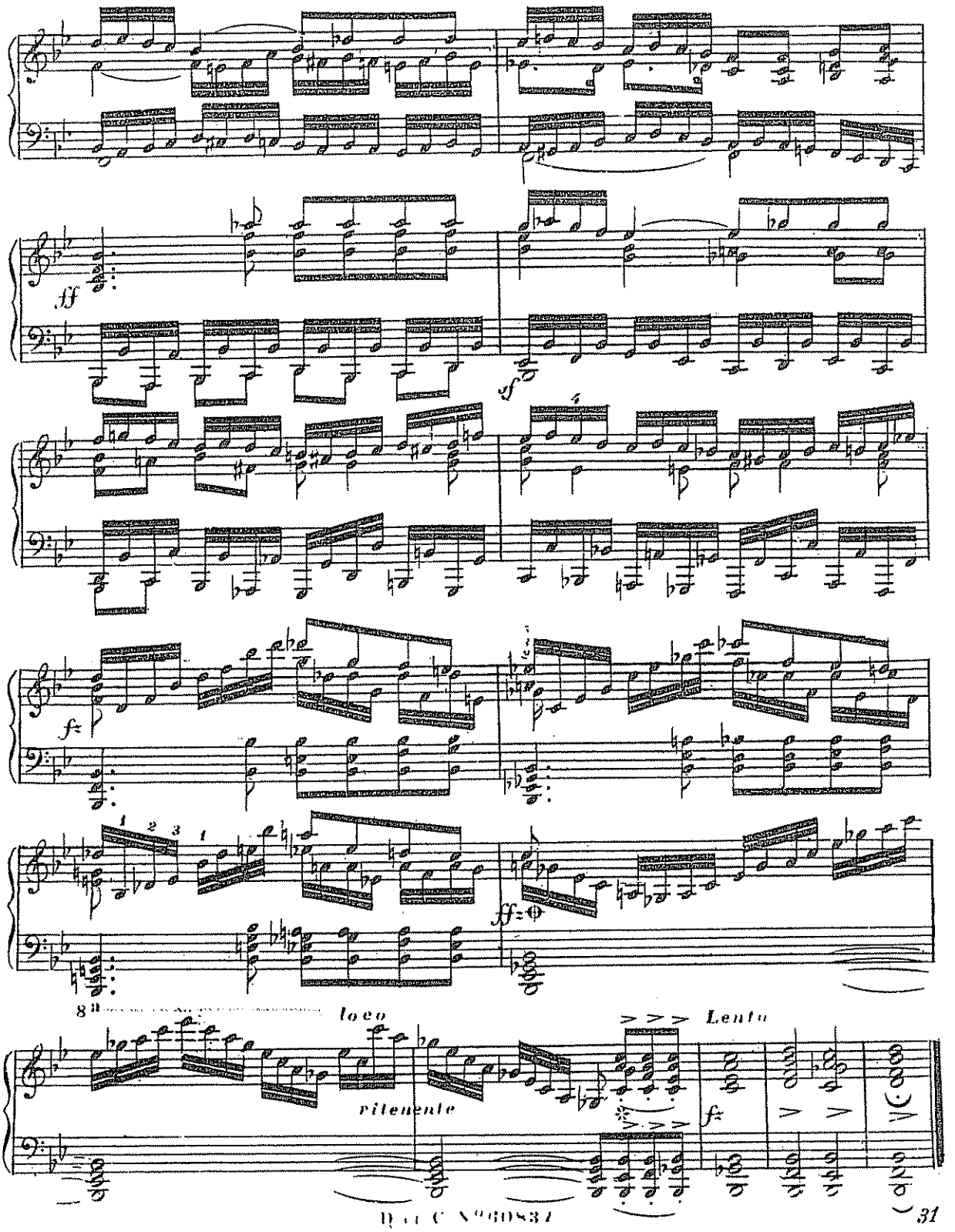


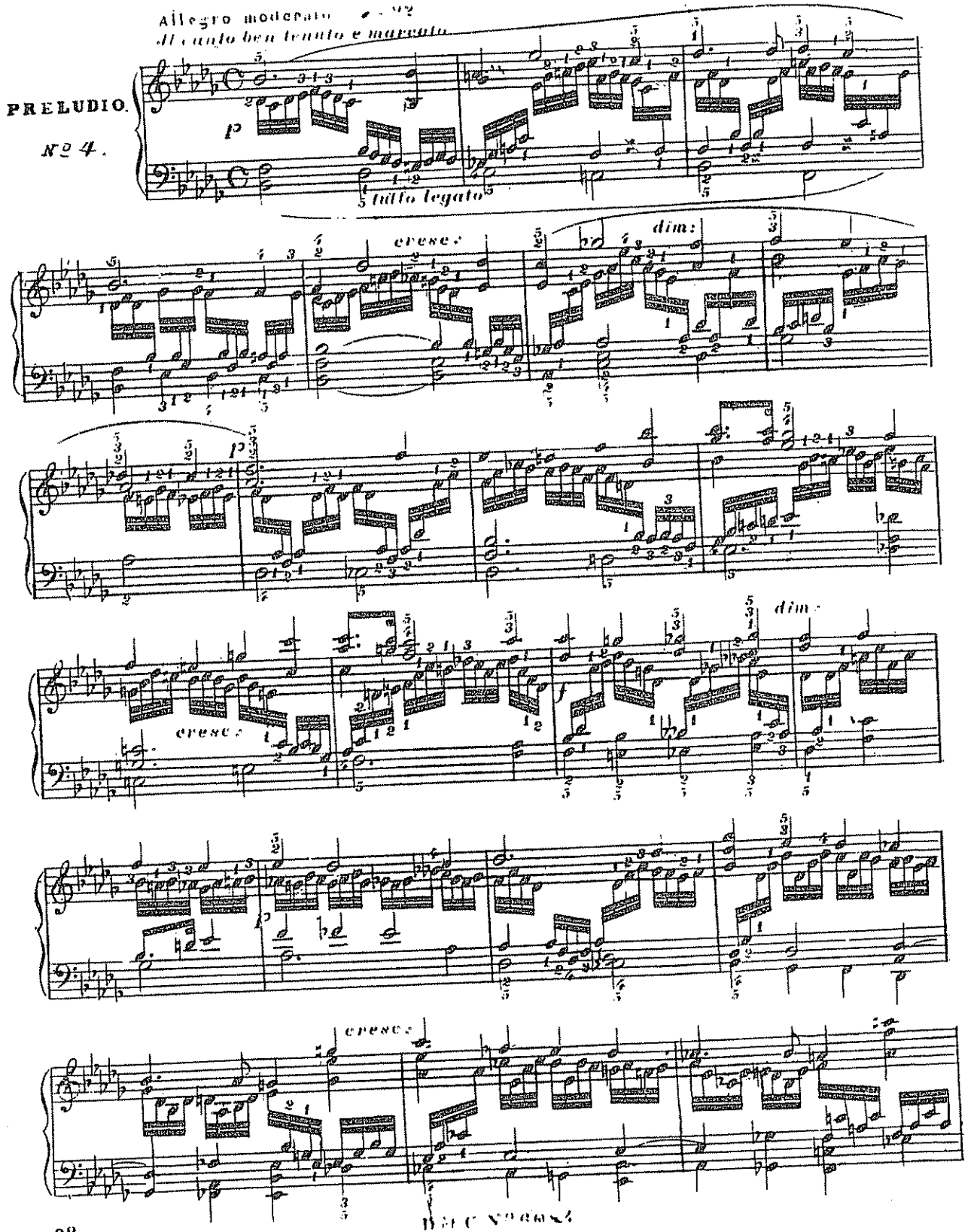

f

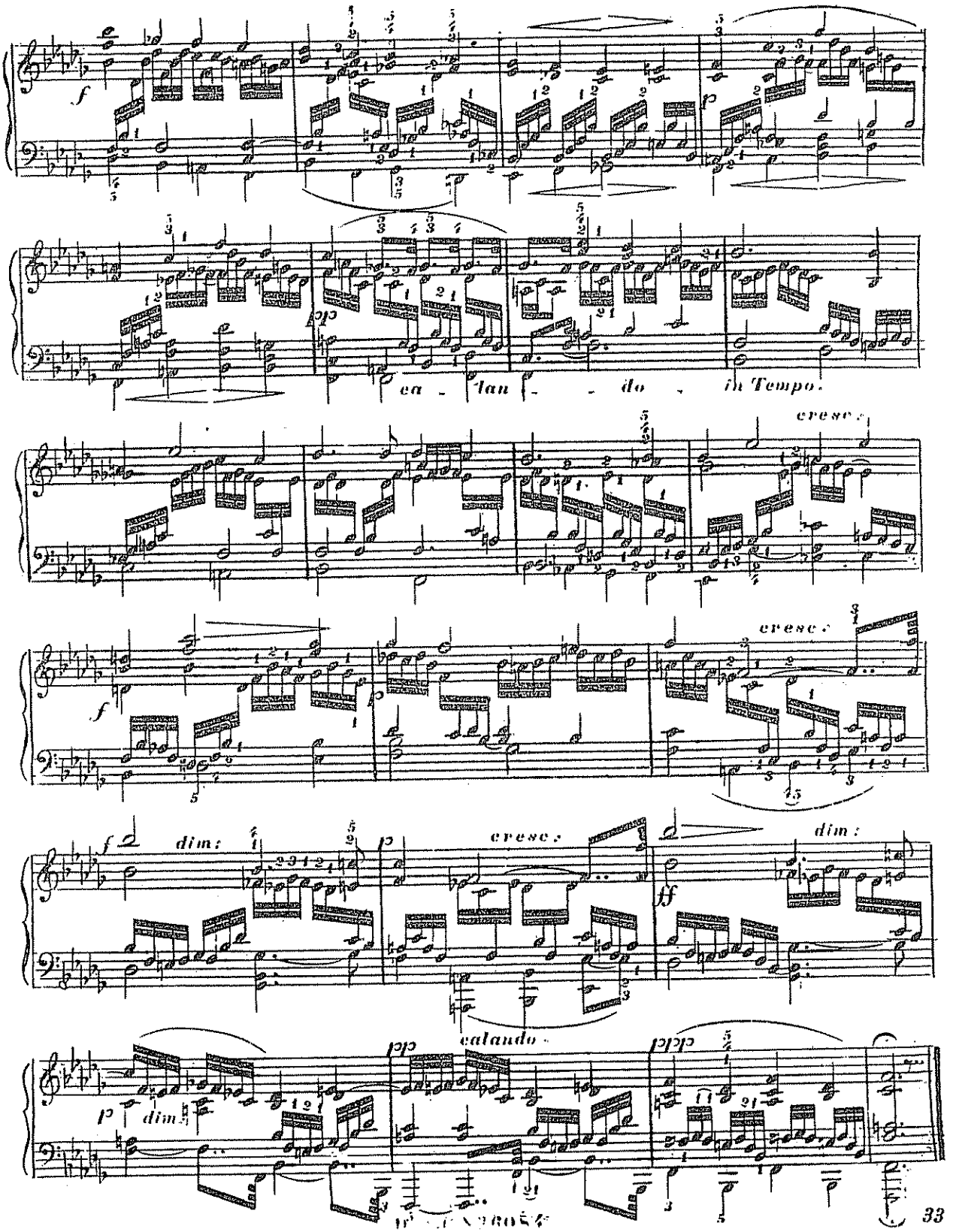







ff
sf
f
ff
8va
loco
ritenente
Lento
f
31

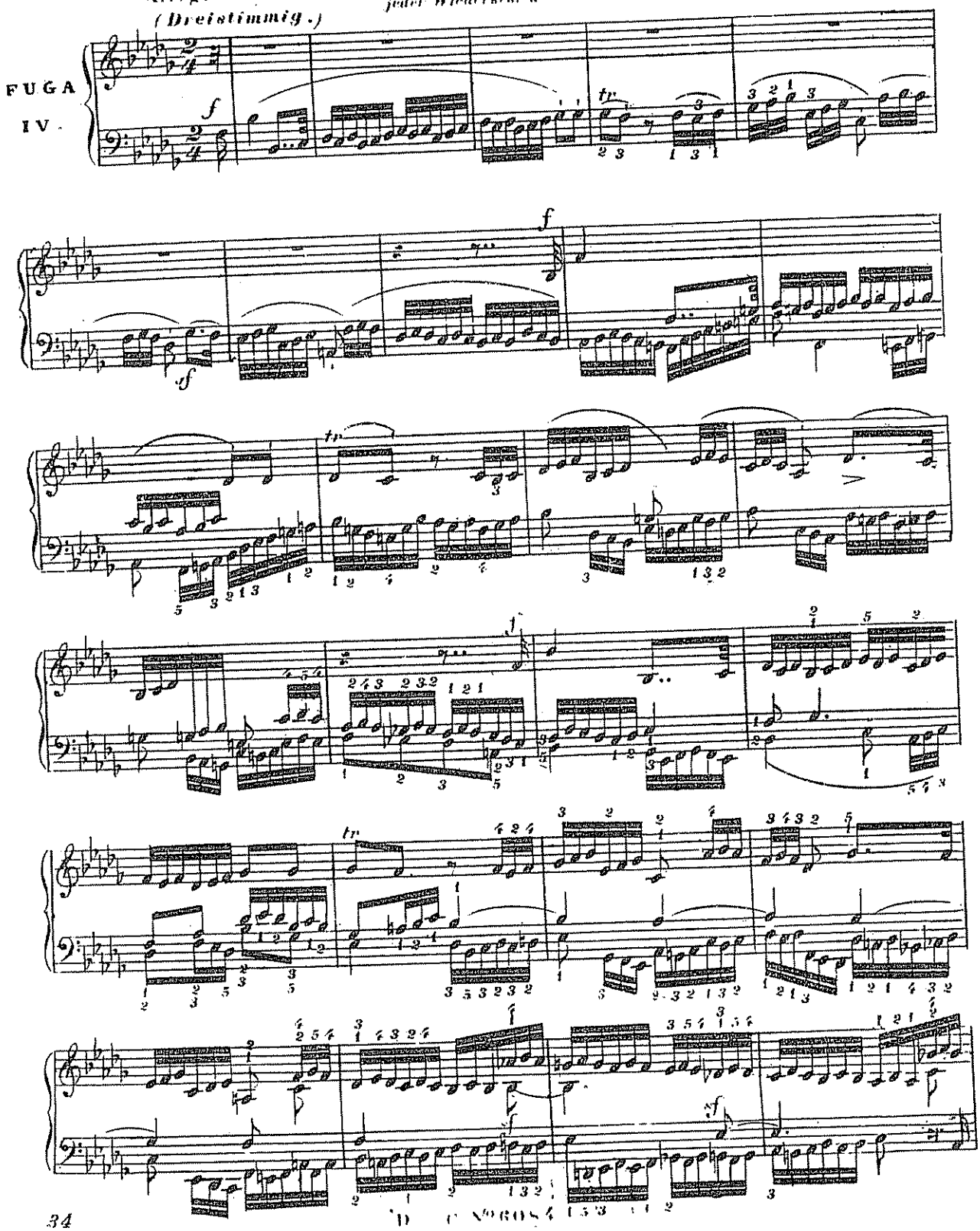

PRELUDIO.
Nº 4.
Allegro moderato
Al canto ben tenuto e marcato
p
tutto legato
cresc.
dim:
p
cresc.
f
dim.
cresc.


ca - lan - do - in Tempo.
cresc:
cresc:
dim:
cresc:
dim:
calando
dim:

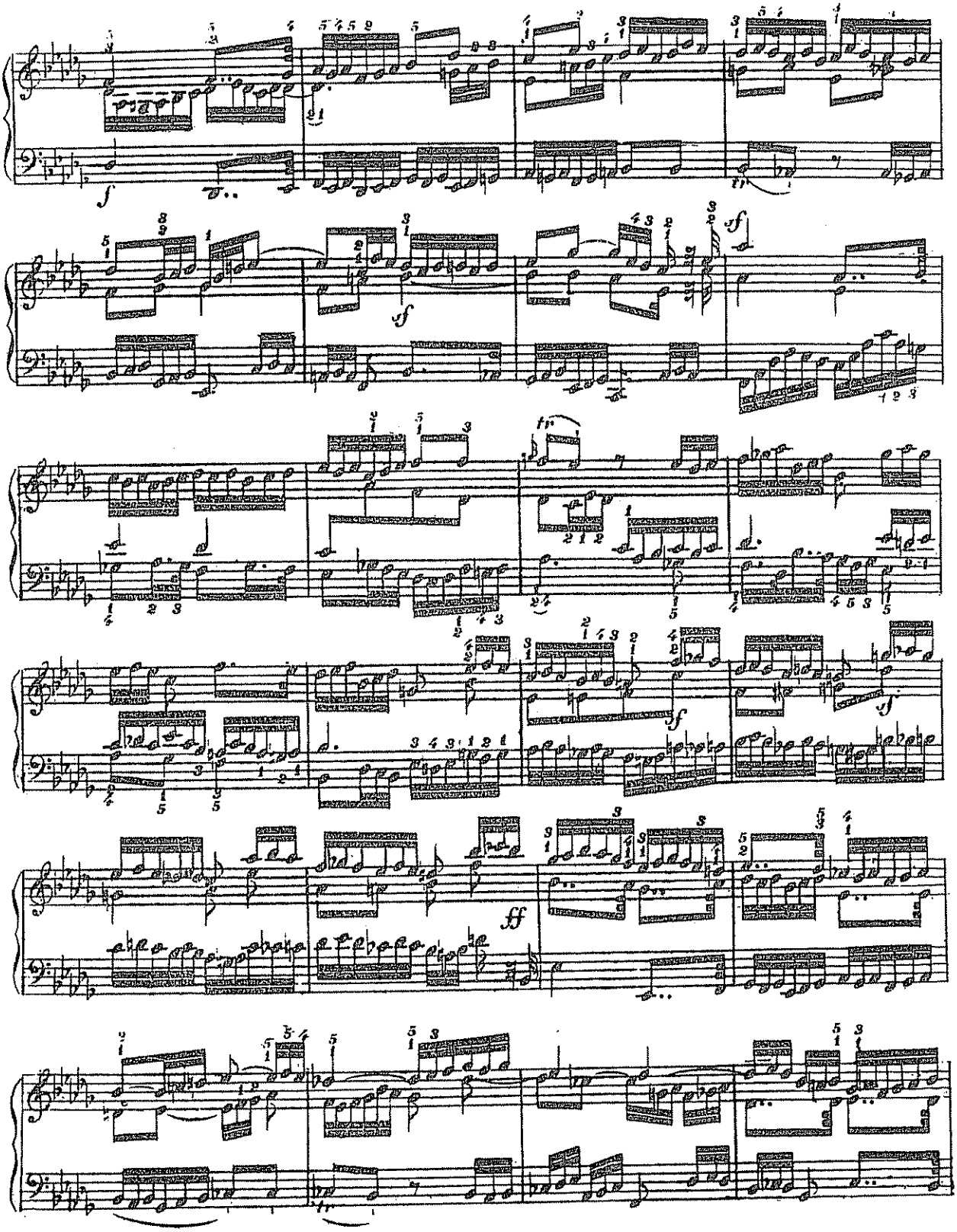
Allegro. 𝅗𝅥 = 88. (Nb: Die zuerst dem ersten THEMA bezeichnete Vortrag muss bei jeder Wiederkehr desselben in allen Stimmen beobachtet werden.)

(Dreistimmig.)

FUGA IV.



D. C. No 6084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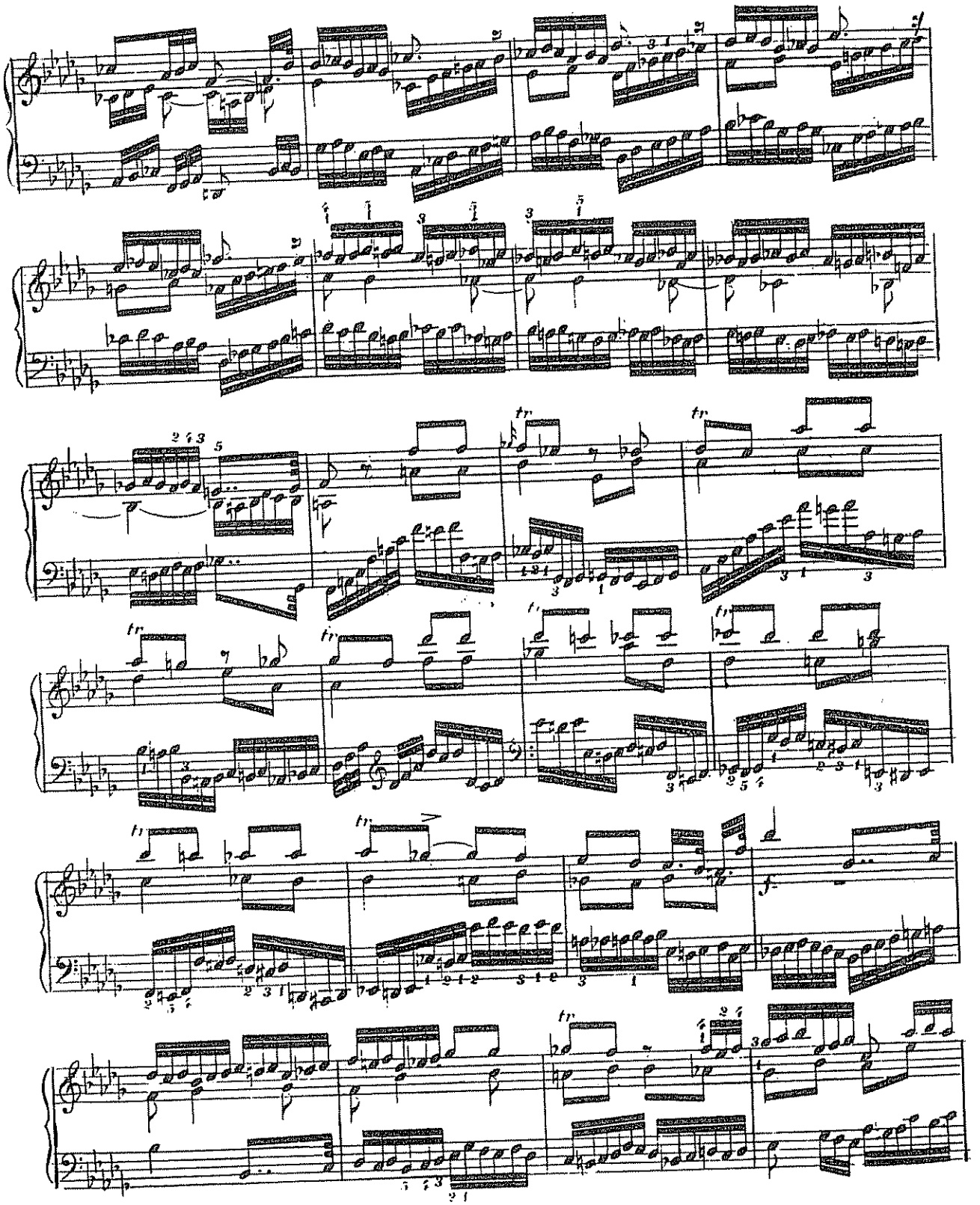
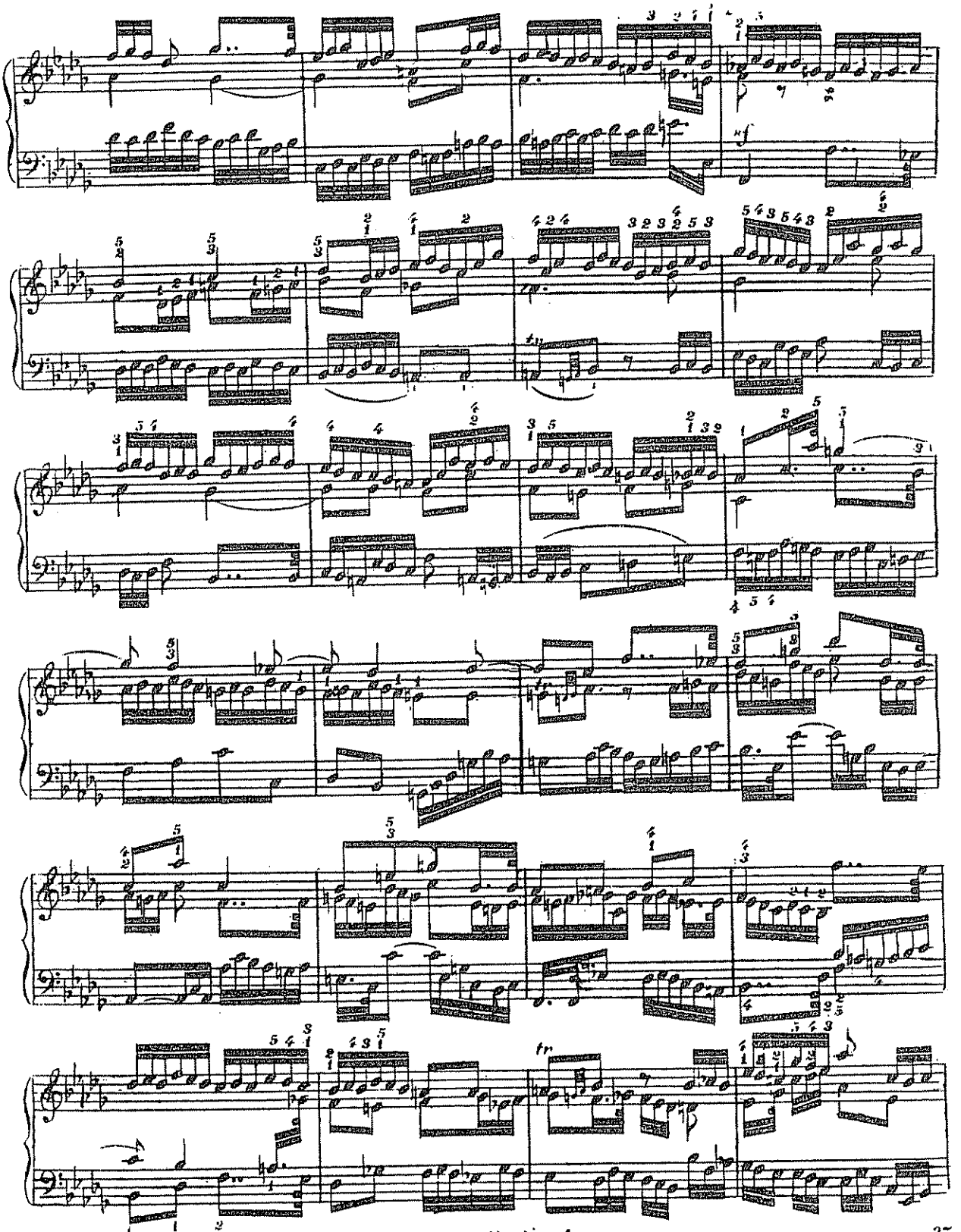
sf
sf
sf
tr
sf
sf
ff

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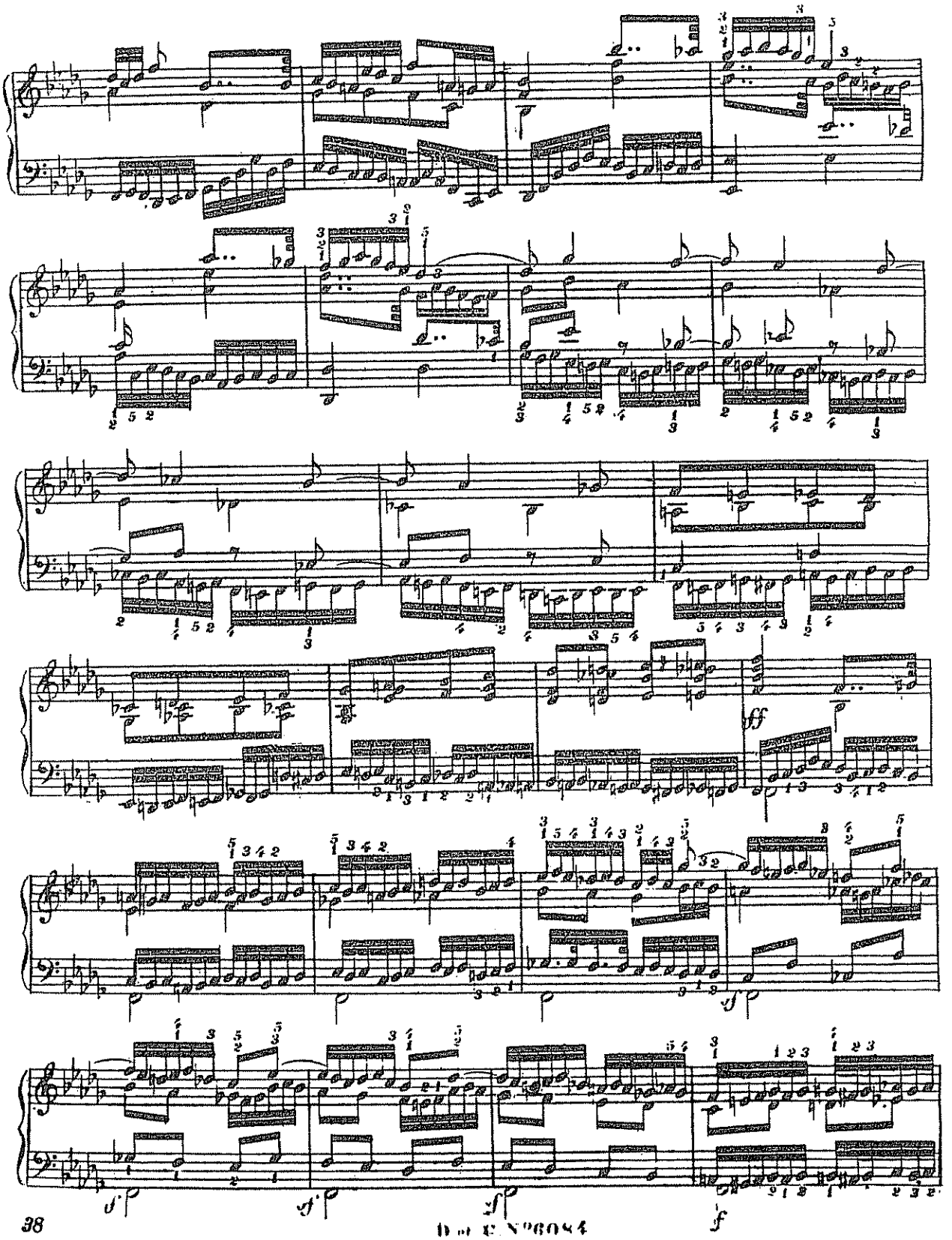
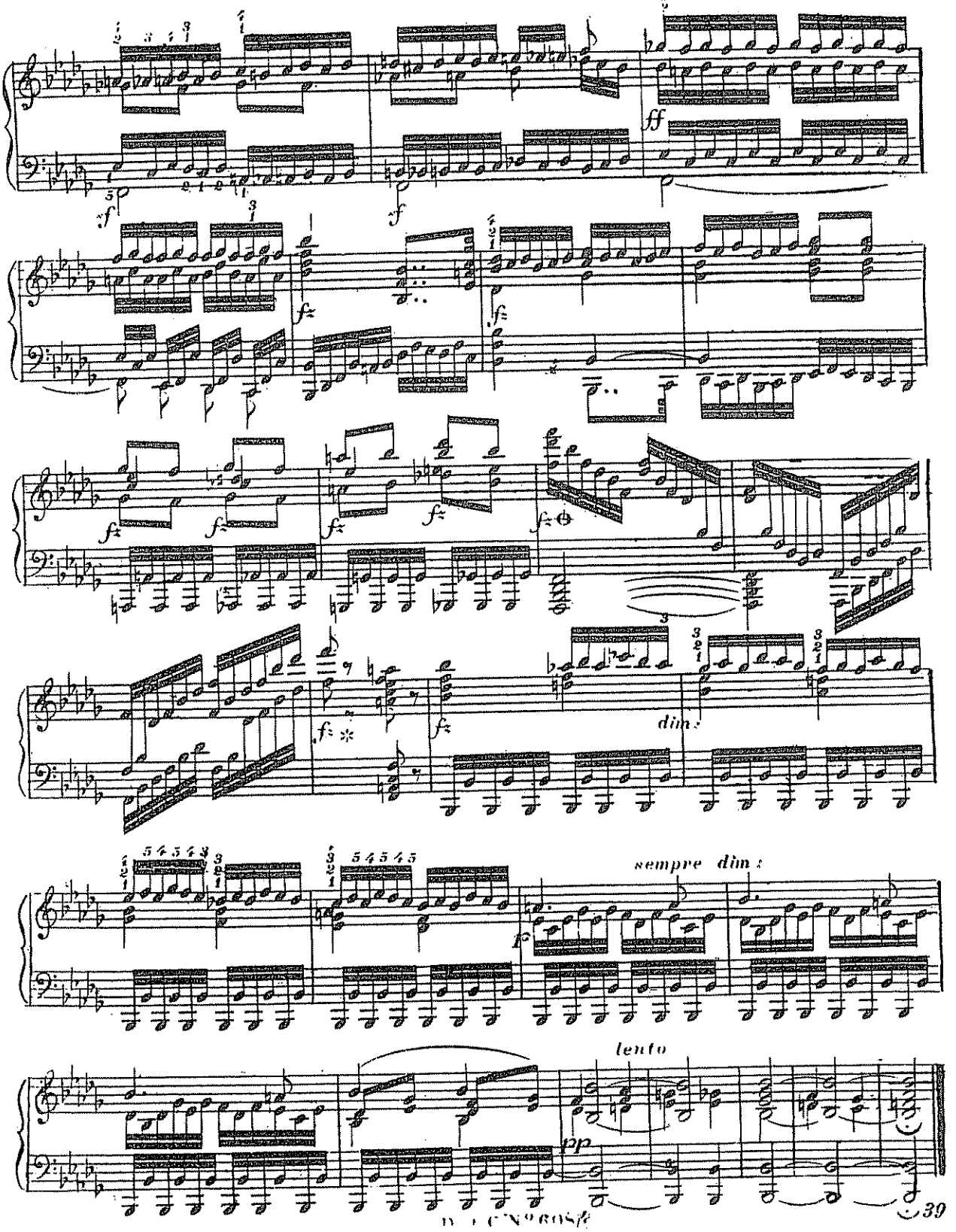
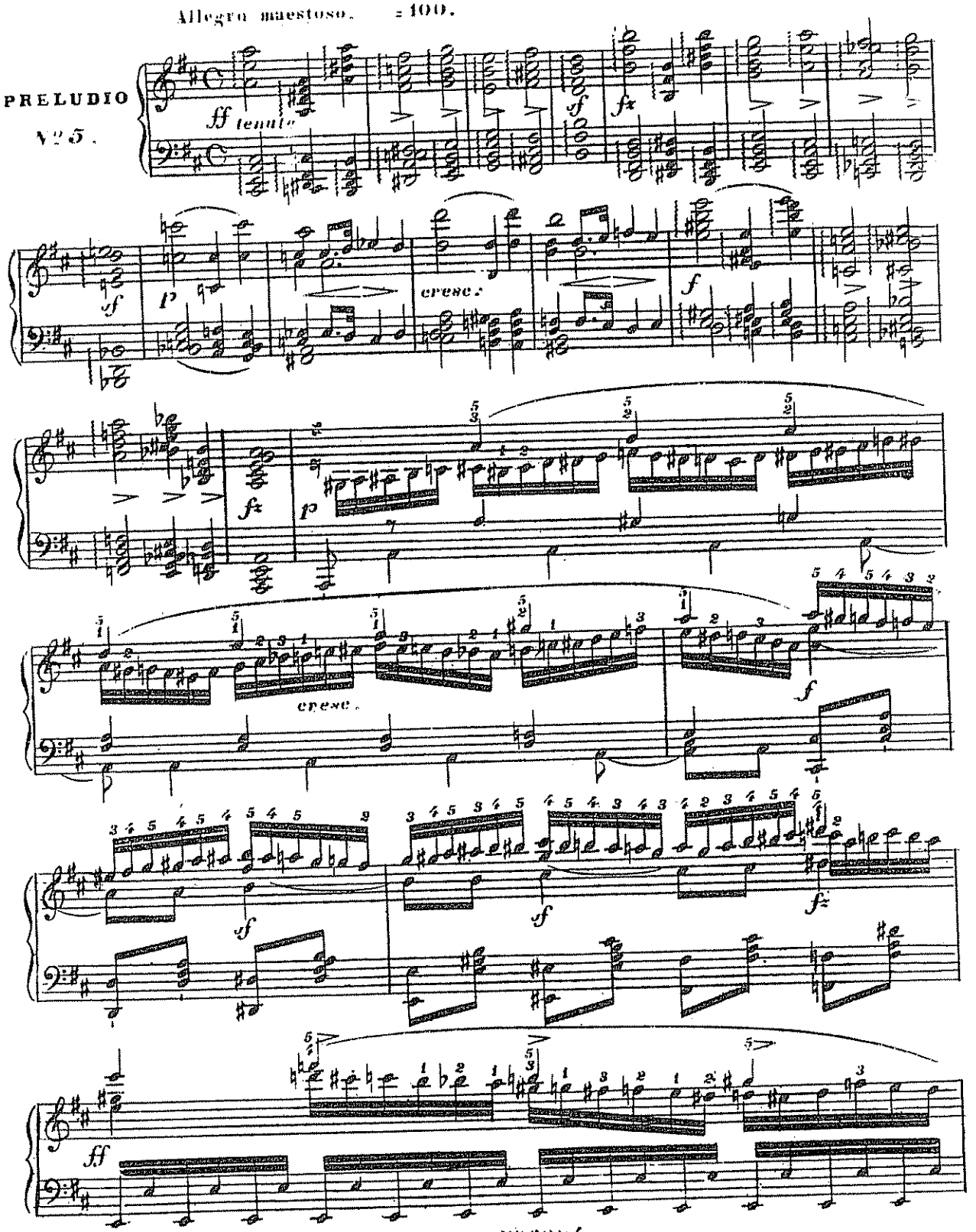

ff
sf
sf
sf
f

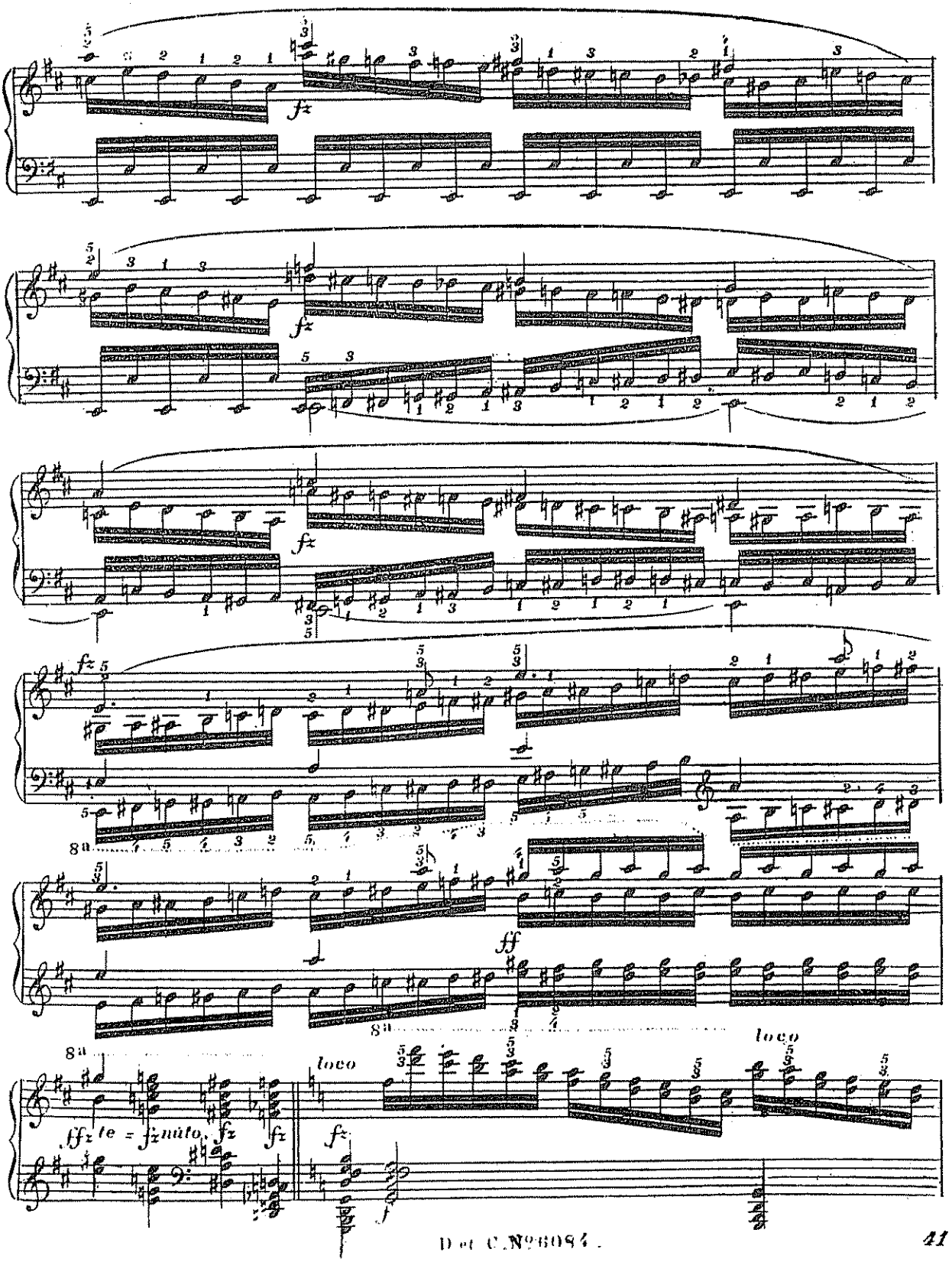

ff
f
dim.
sempre dim.
lento
pp

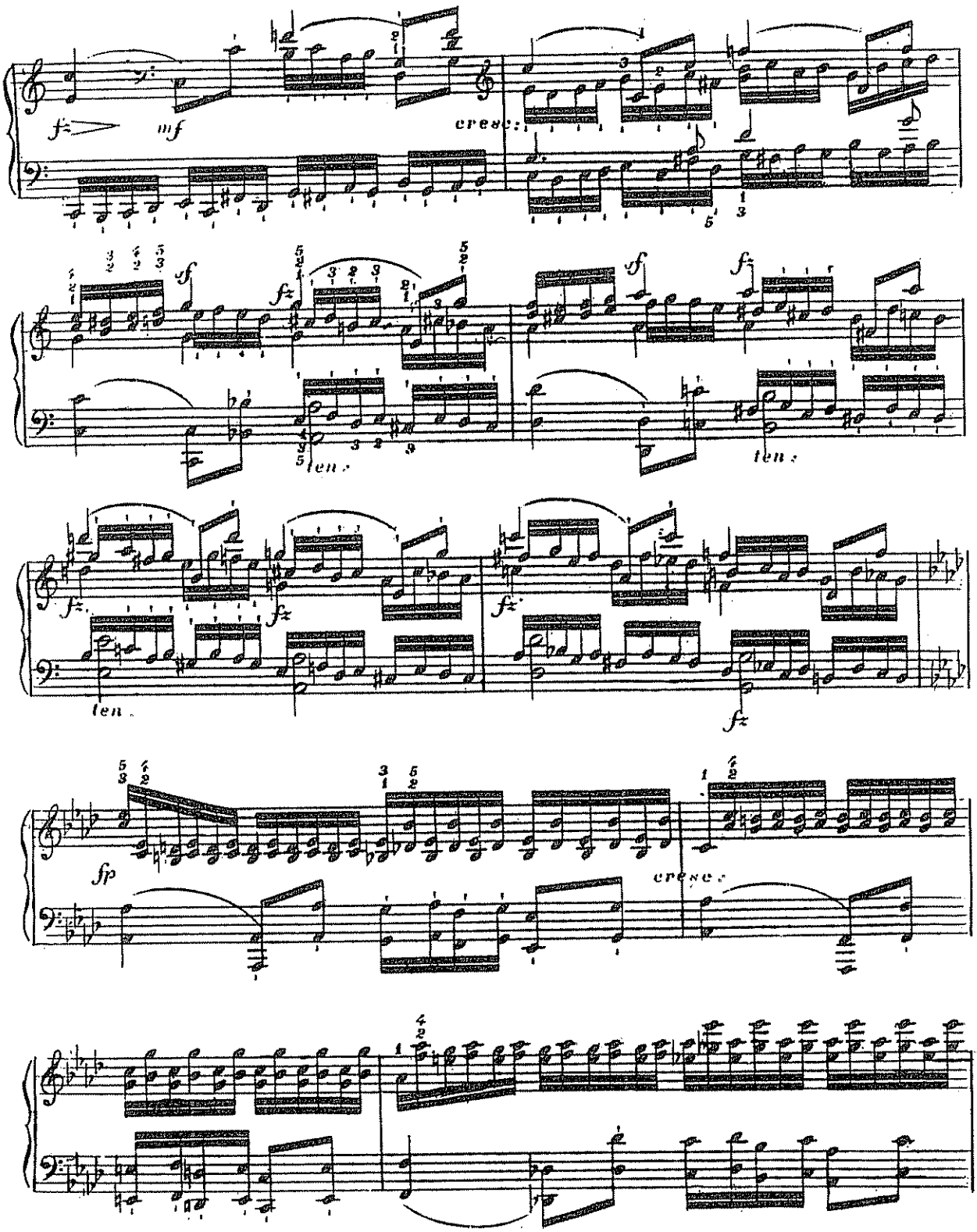
Allegro maestoso. ♩=100.

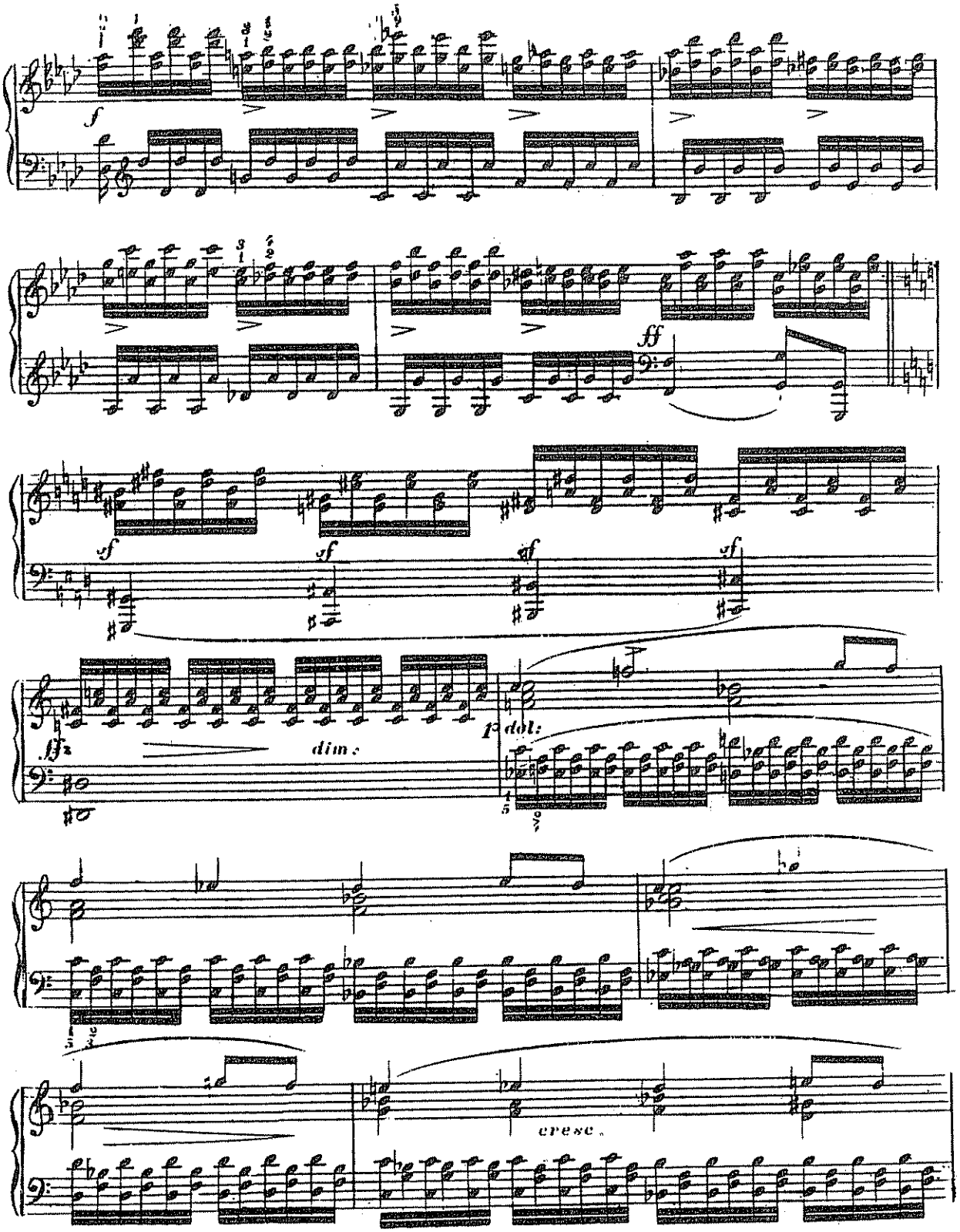
PRELUDIO

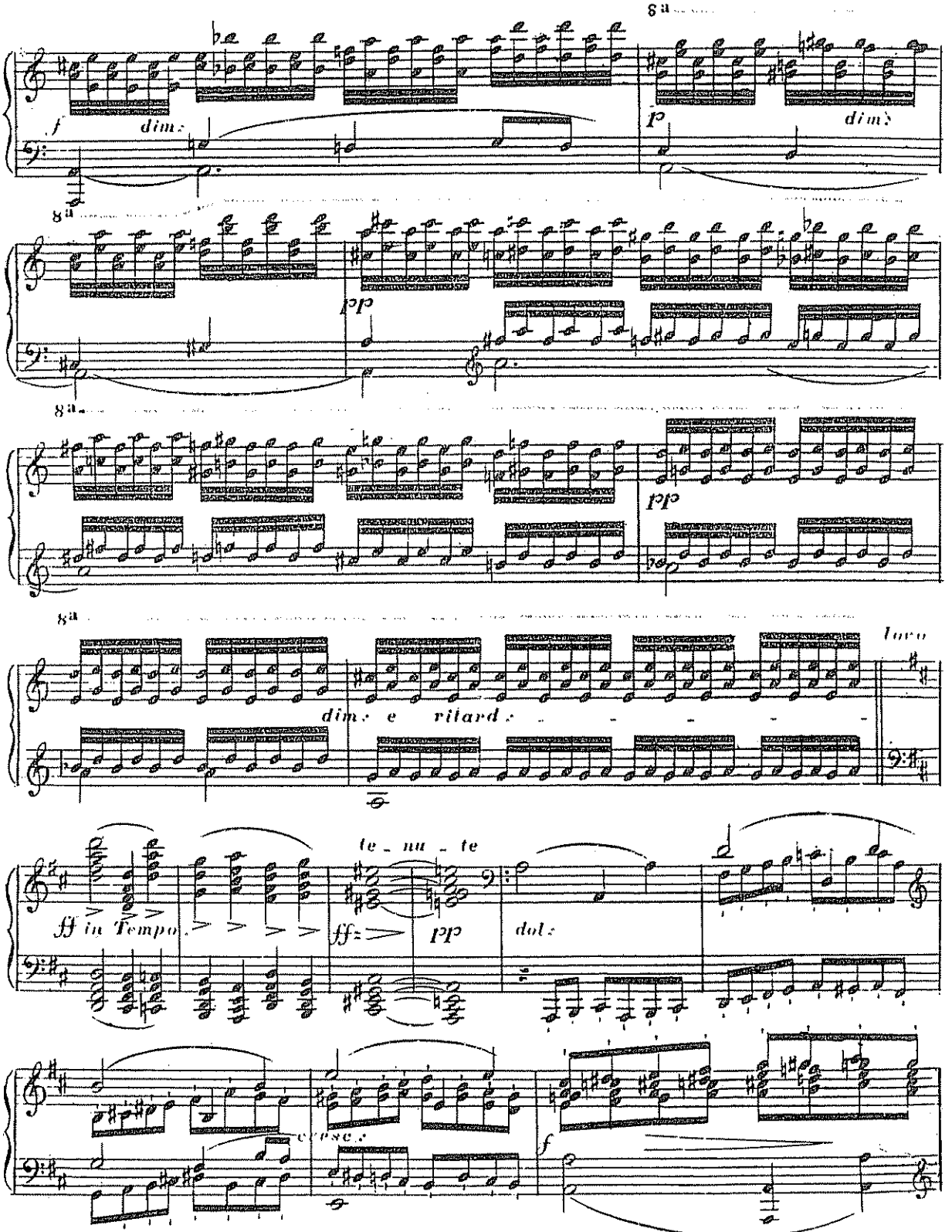
N°5.

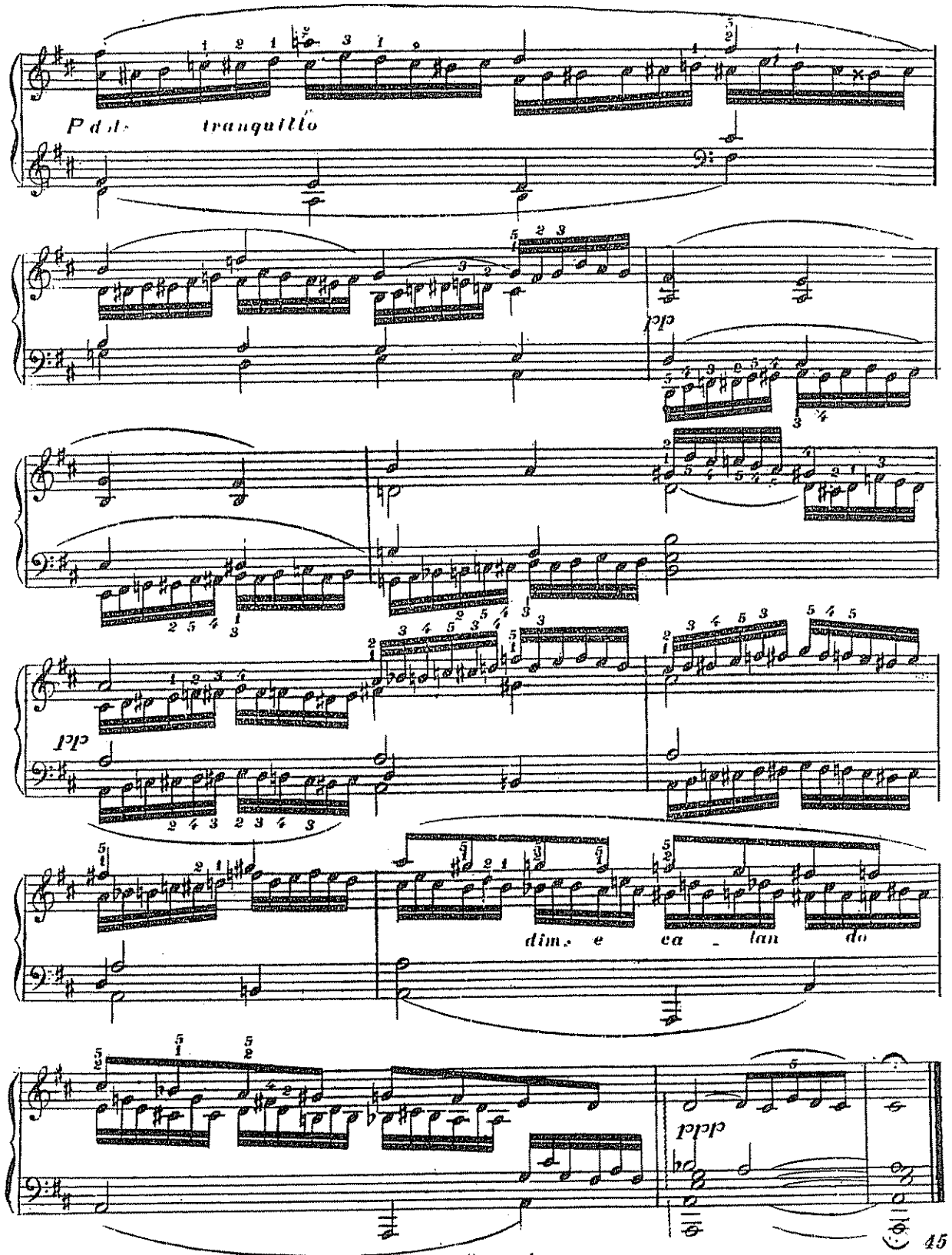



fz
fz
fz
fz
8a
ff
8a
8a
loco
loco
ffz te = fz nuto, fz
fz
fz
f


f
mf
cresc.
sf
fz
len.
fp


f
ff
sf
sf
sf
sf
fff
dim.
p dol.
cresc.


8a
f
dim.
p
dim.
8a
dol
8a
pp
8a
loco
dim. e ritard.
ff in Tempo
ff
pp
dol.
te - nu - te
espr.
f

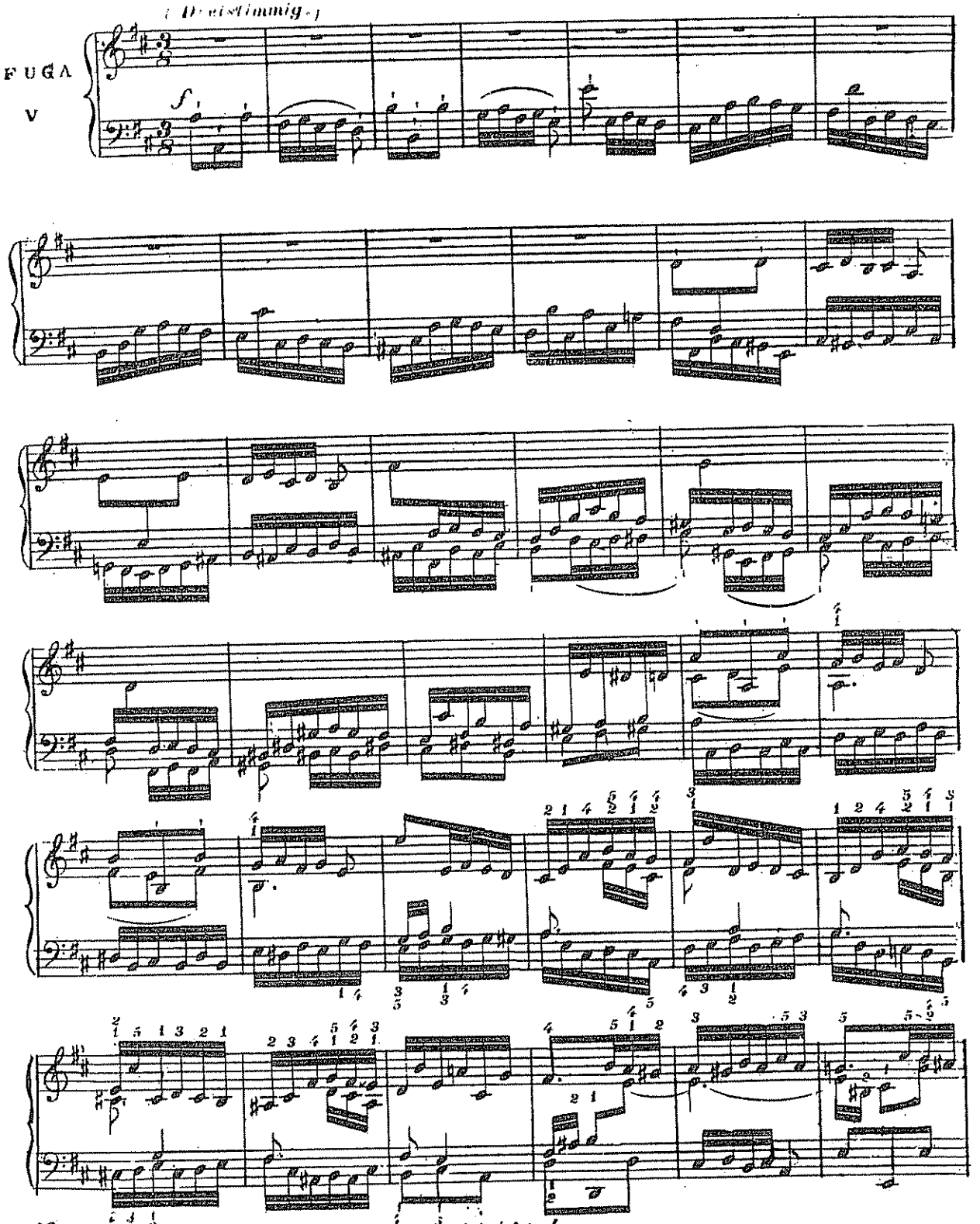

P dolce tranquillo
pp
pp
dim. e ca - lan do
ppp

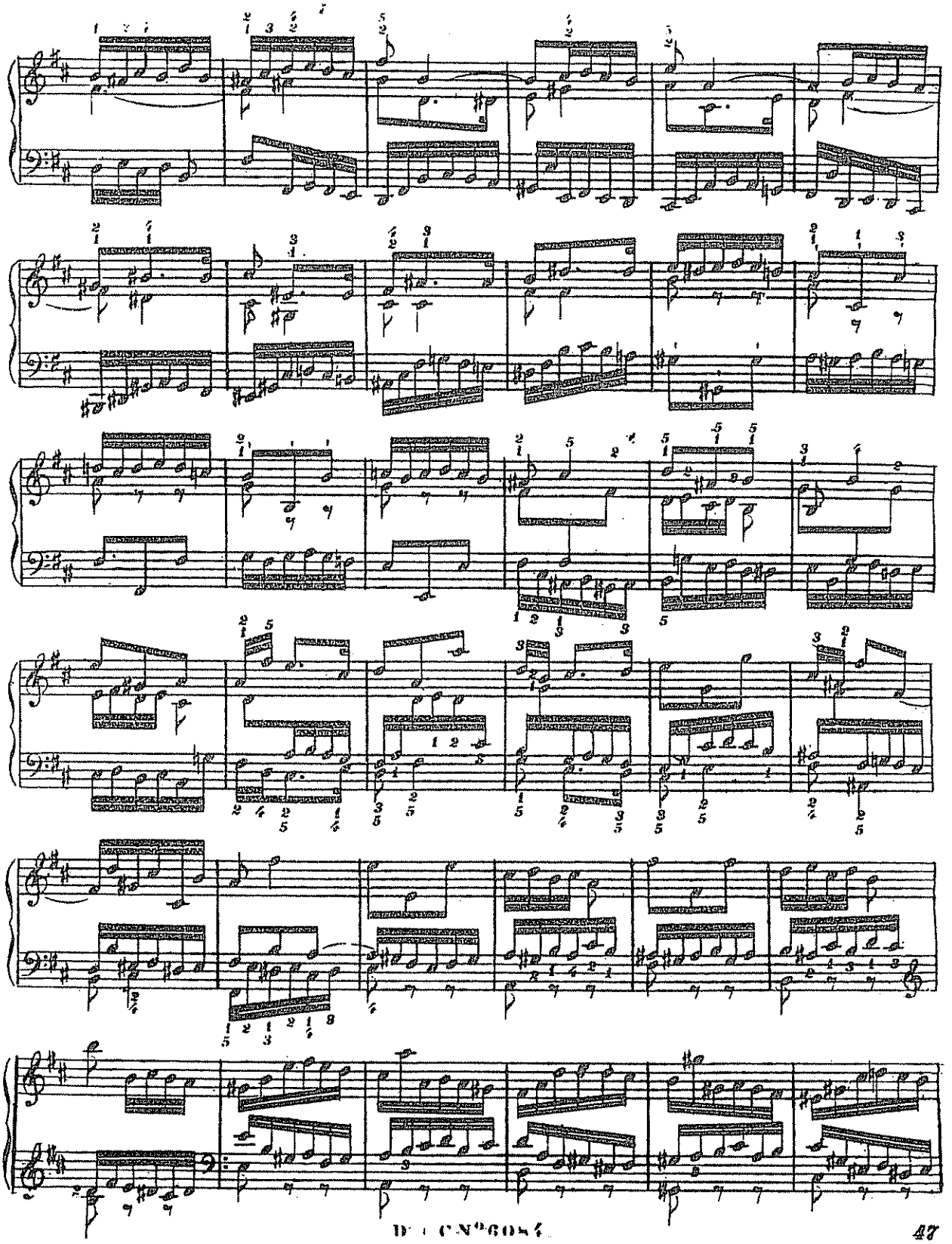
Allegro vivace ♩. = 54.

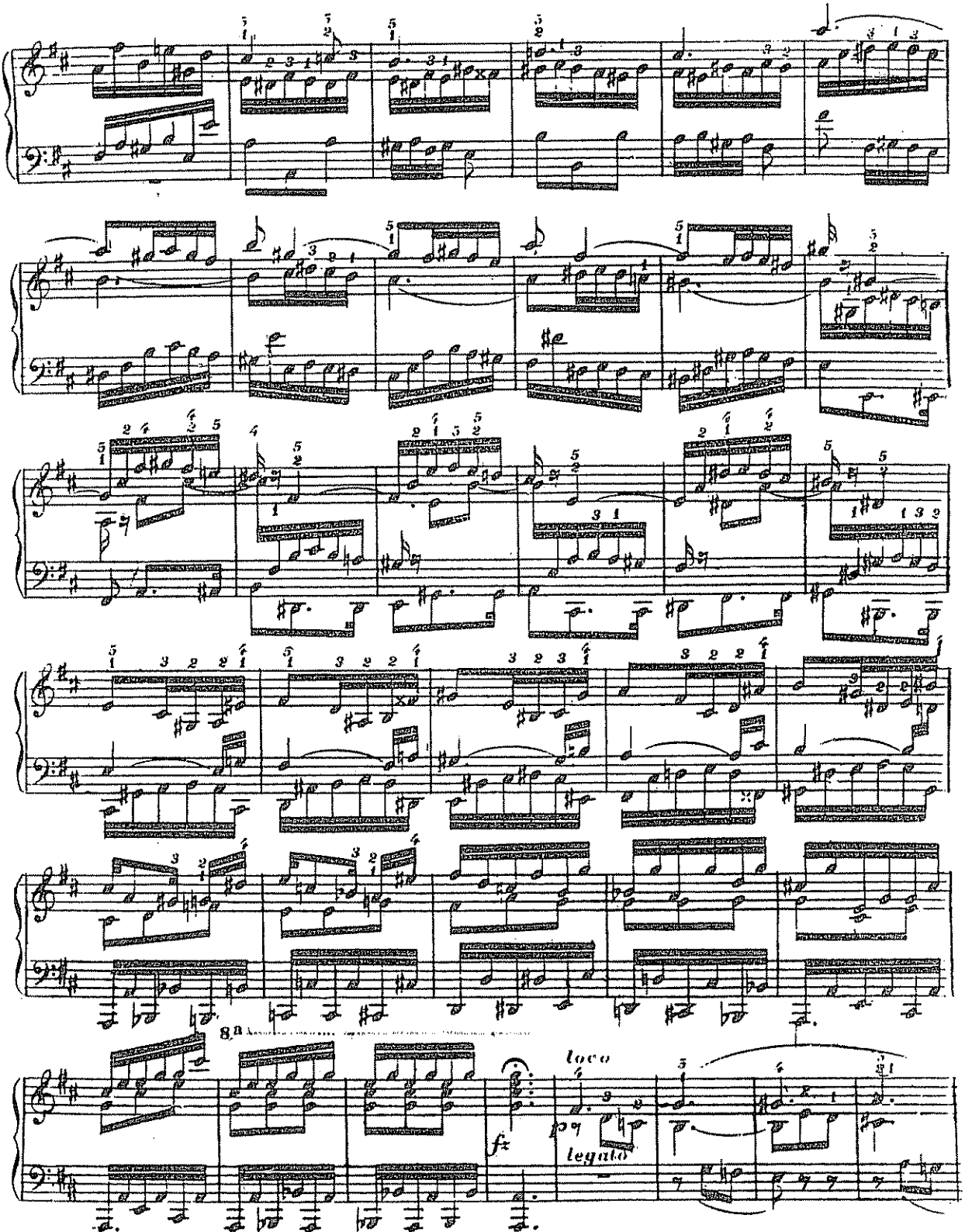
(Dreistimmig.)

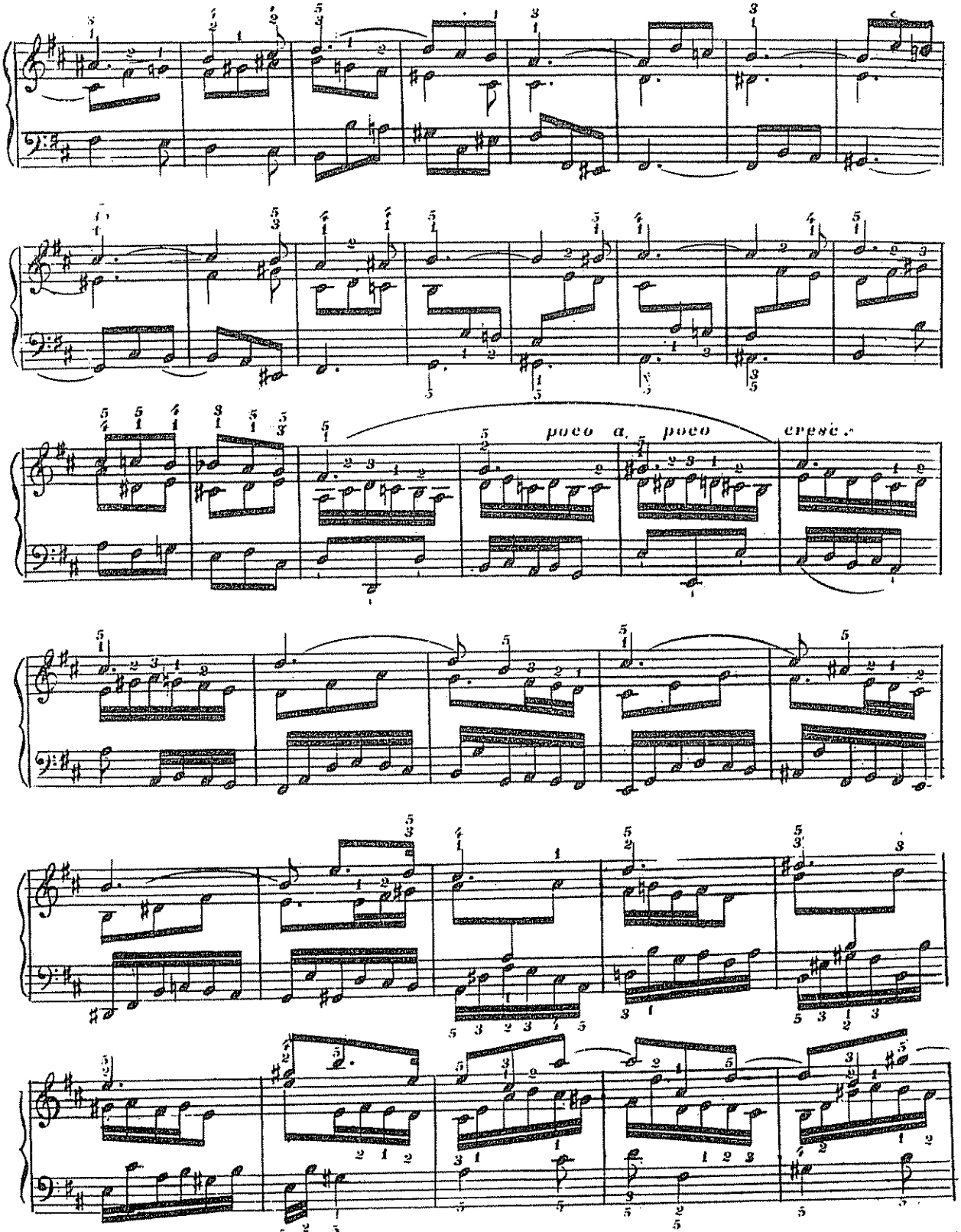
FUGA

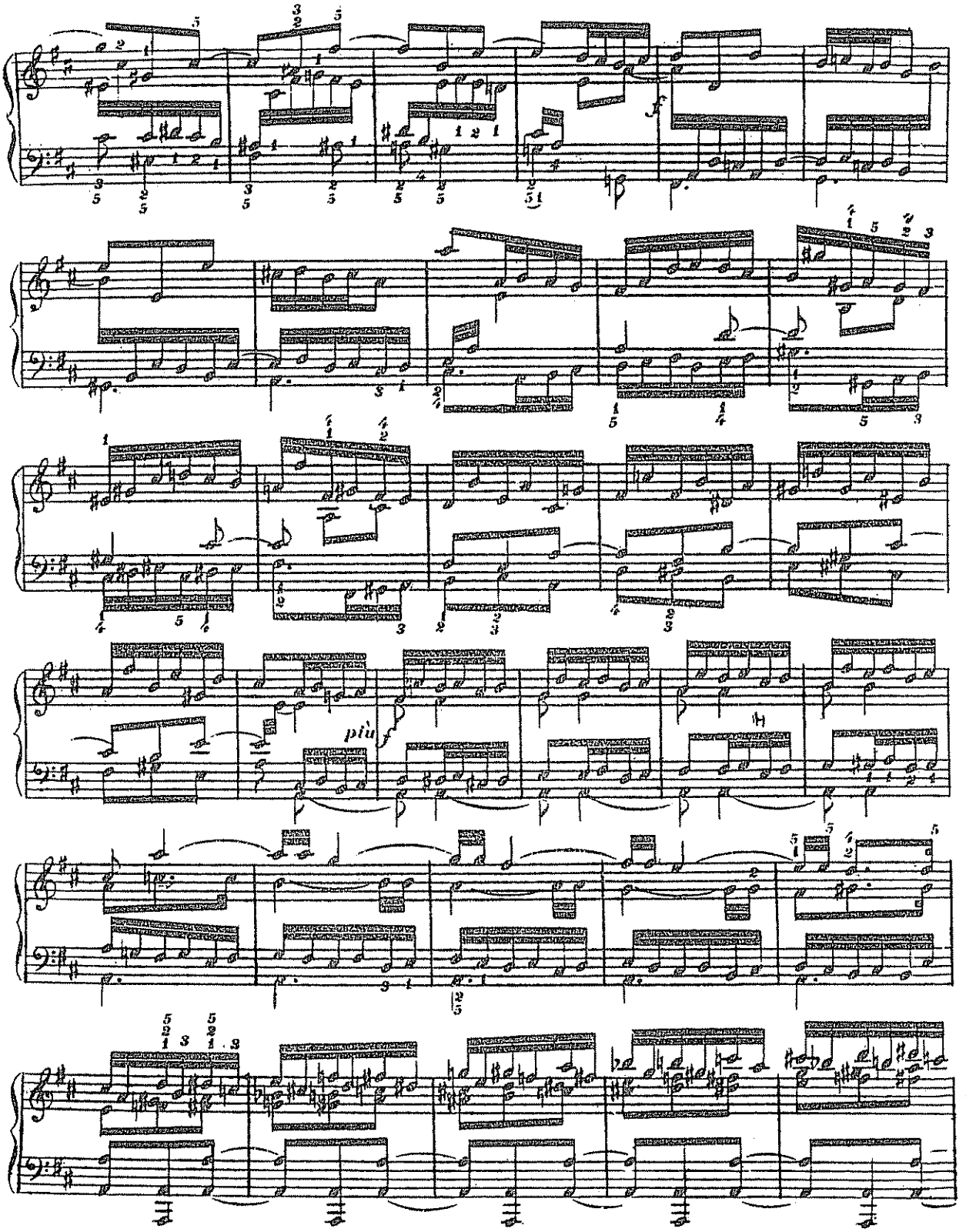
V

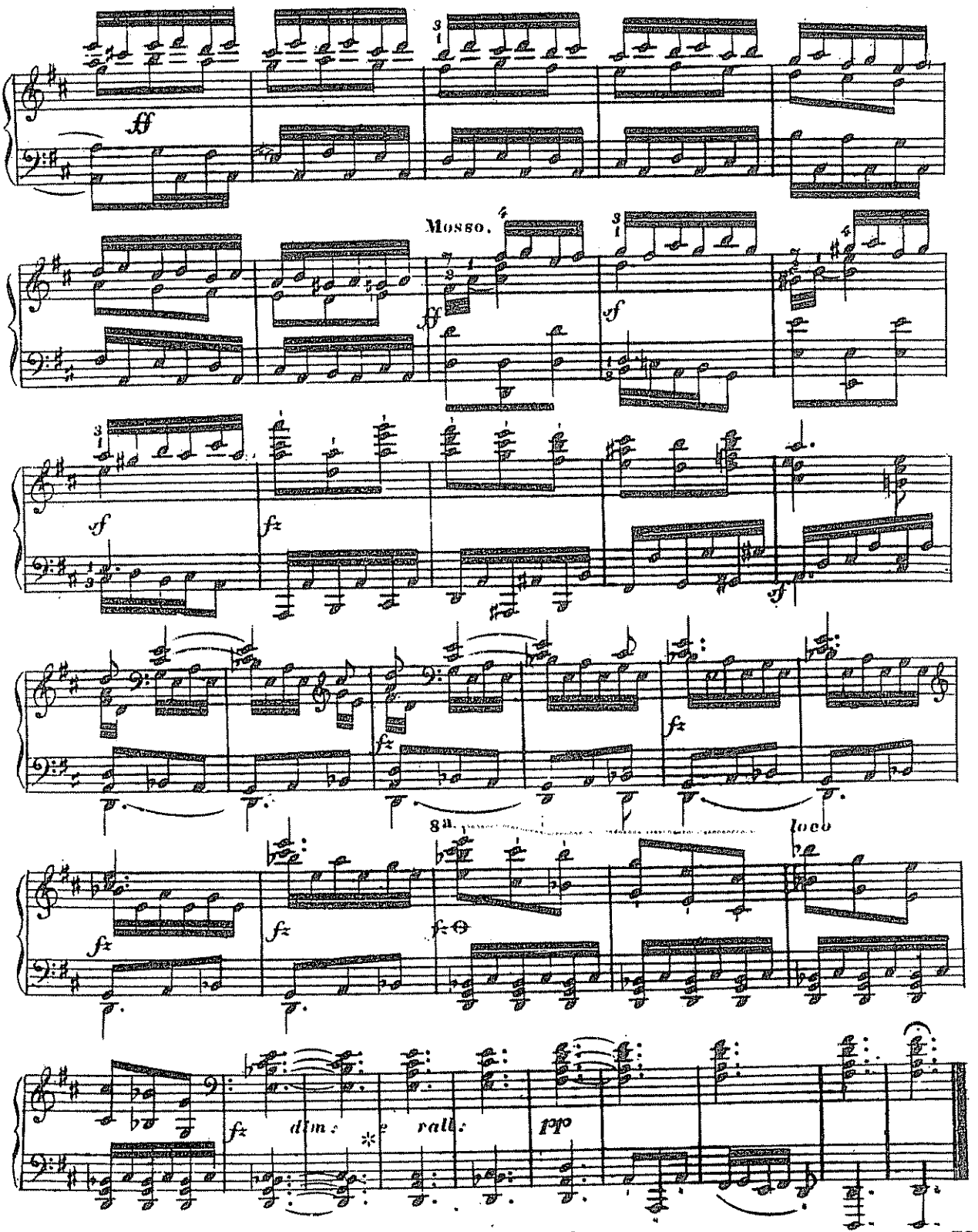


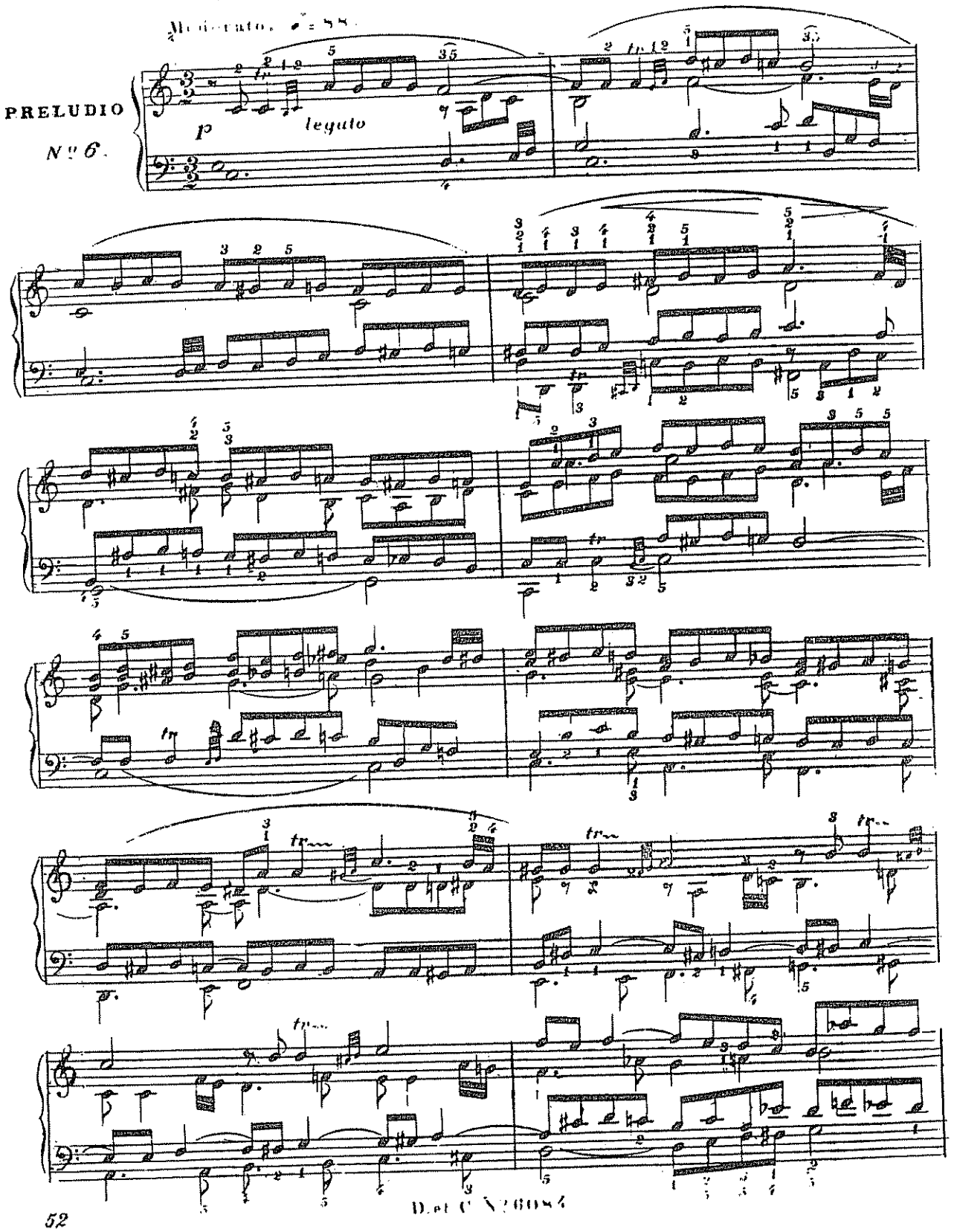


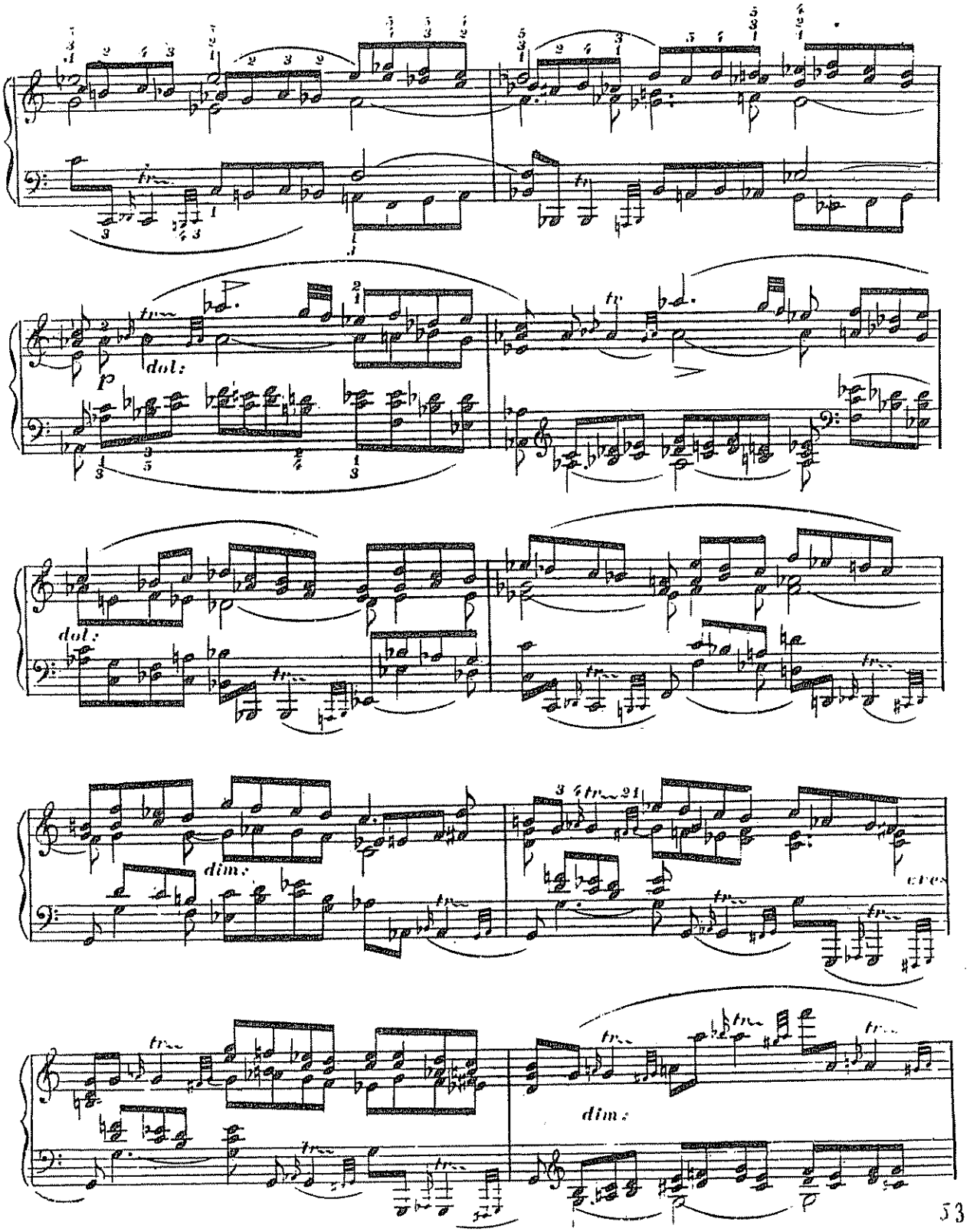

8va
loco
fz
p
legato

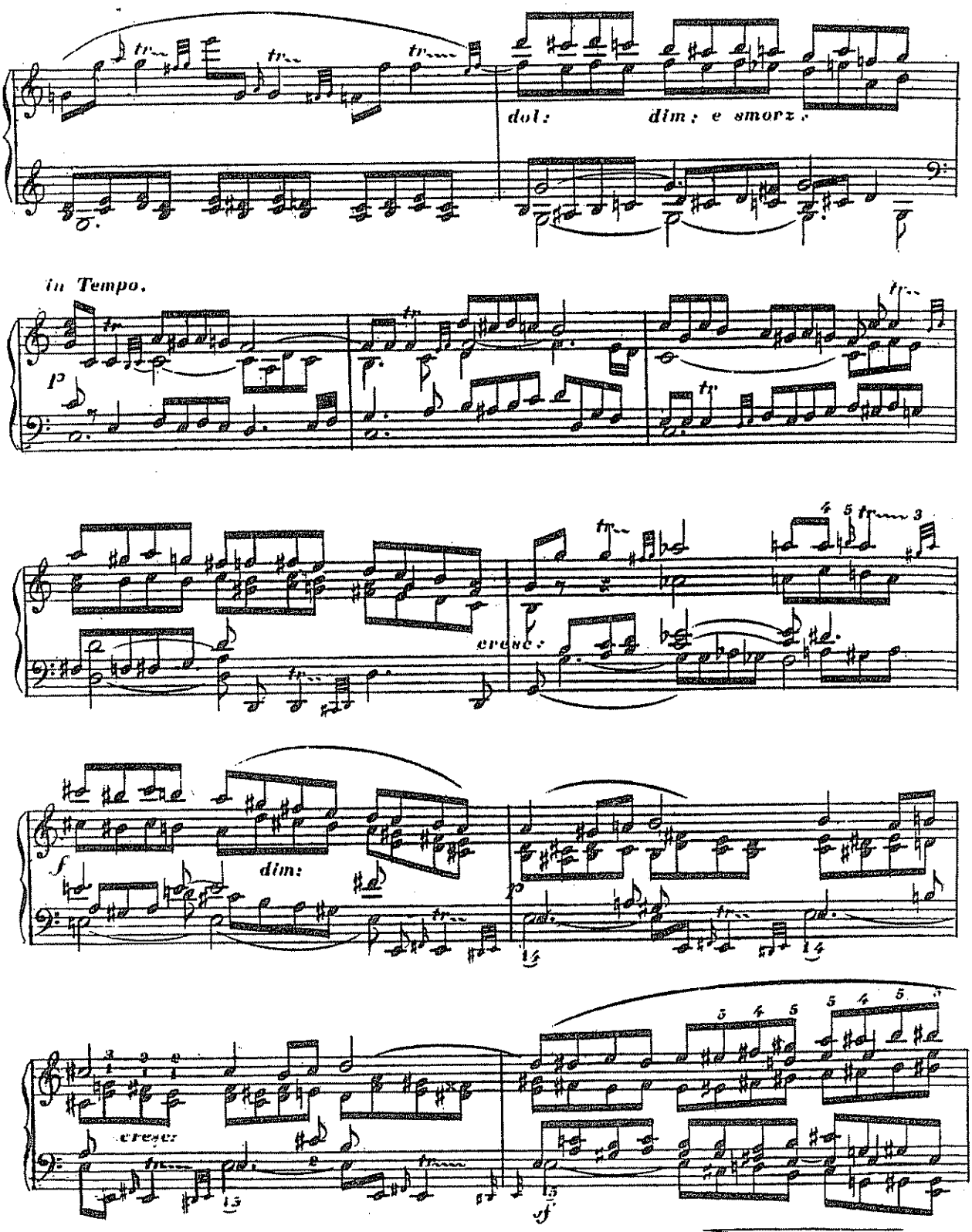

poco a poco cresc.

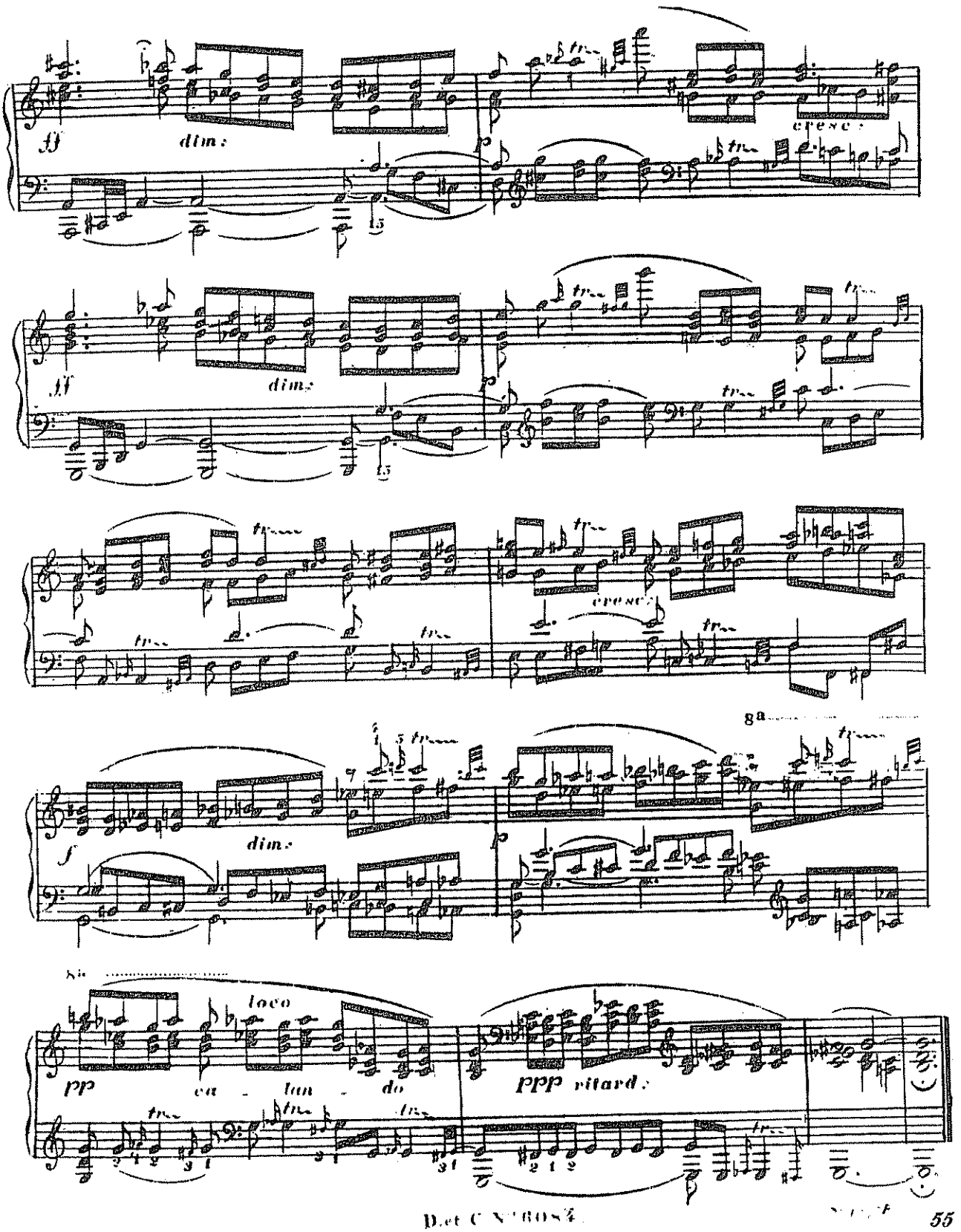

più f

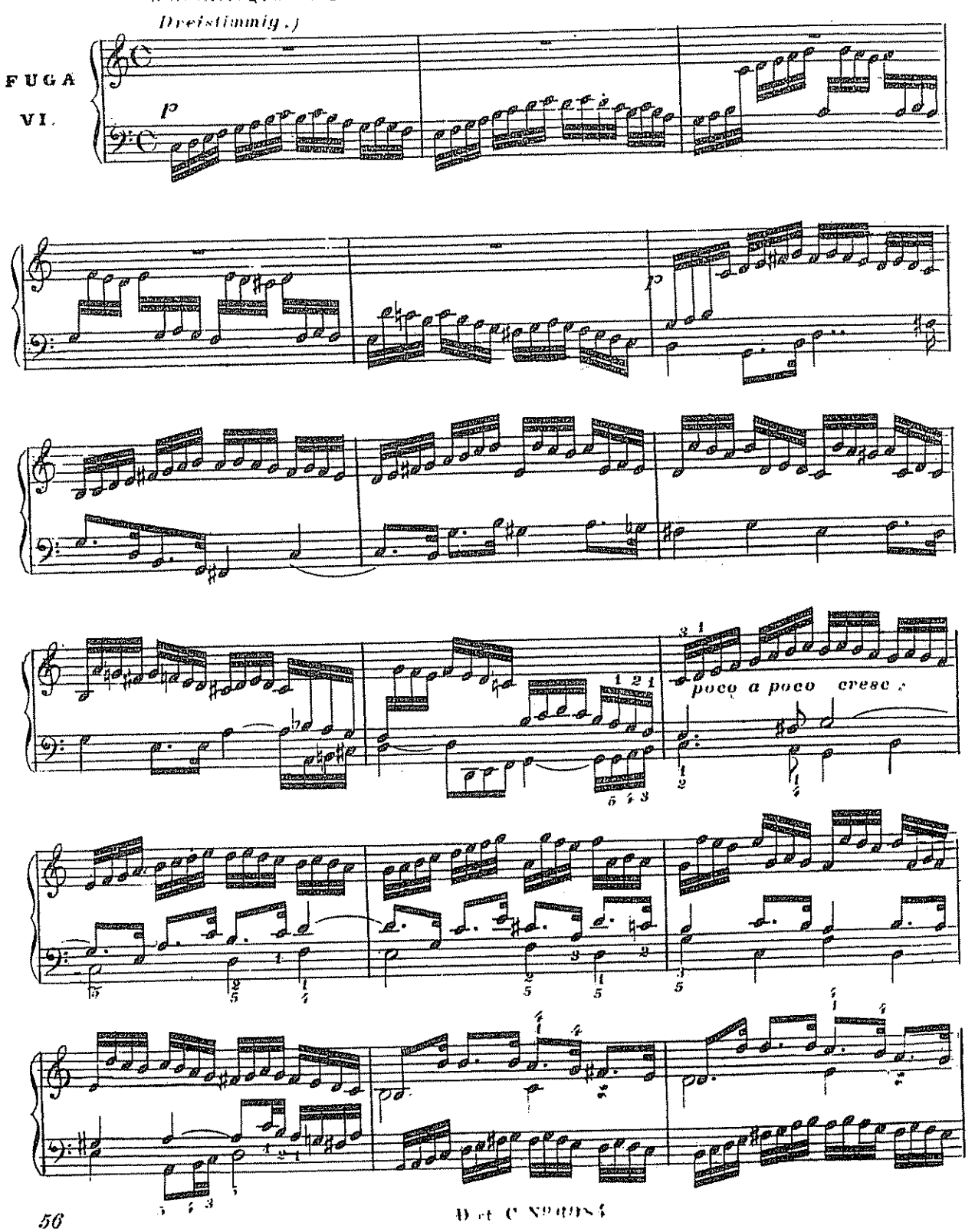

ff
Mosso.
sf
fz
8va
loco
fz dim. e rall. pp

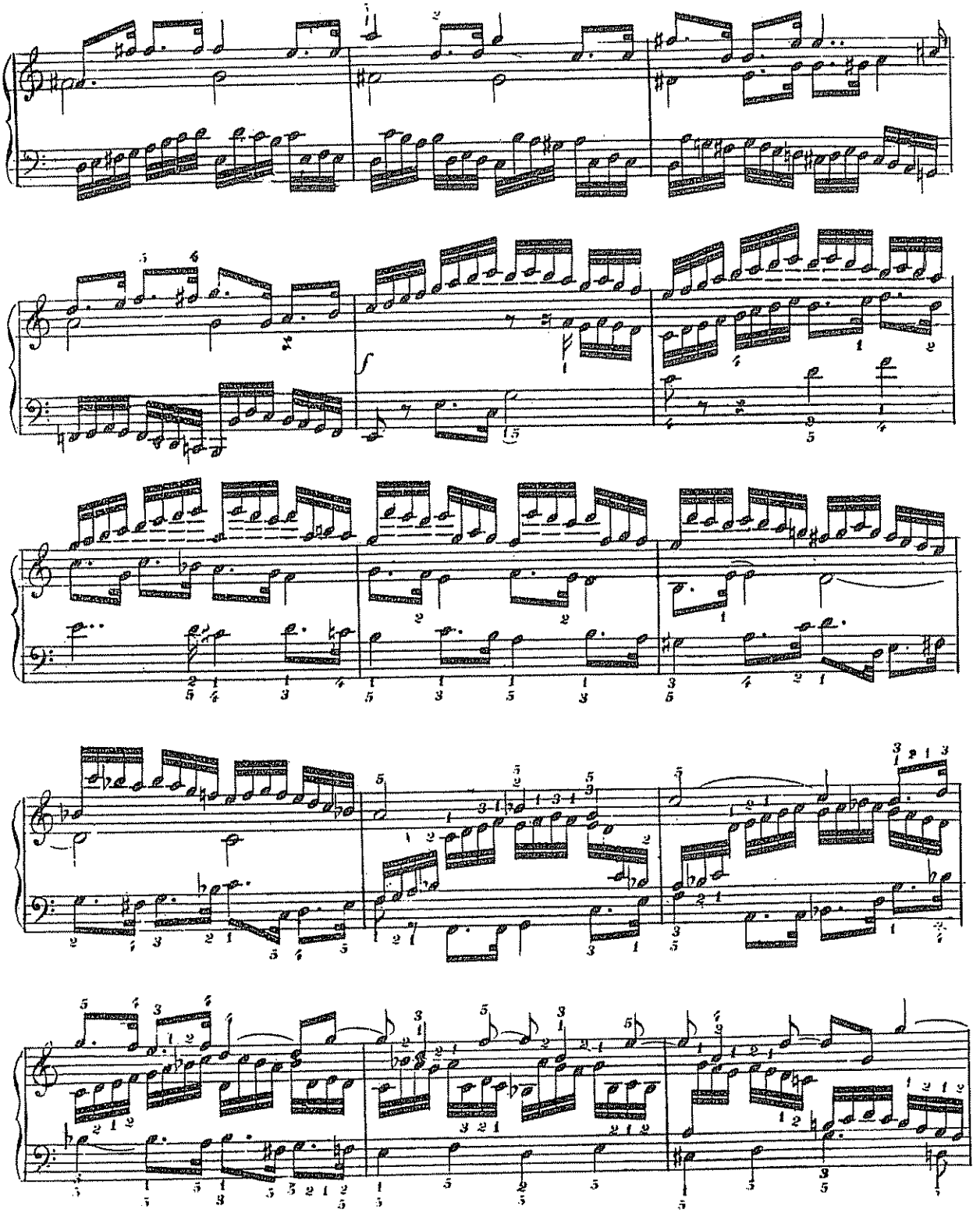

PRELUDIO
N.º 6.
p
legato

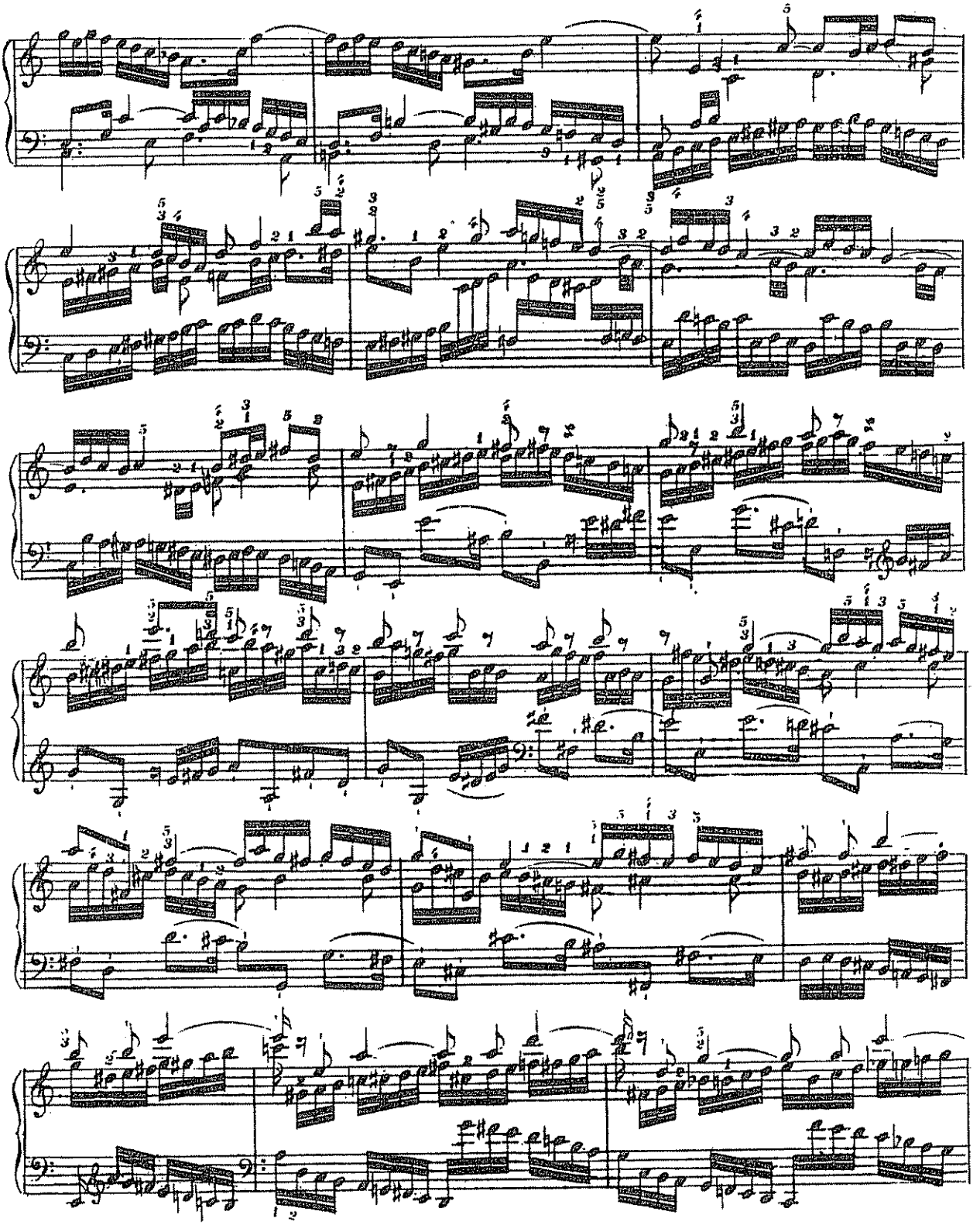

dol:
p
dol:
dim.
cre
dim.

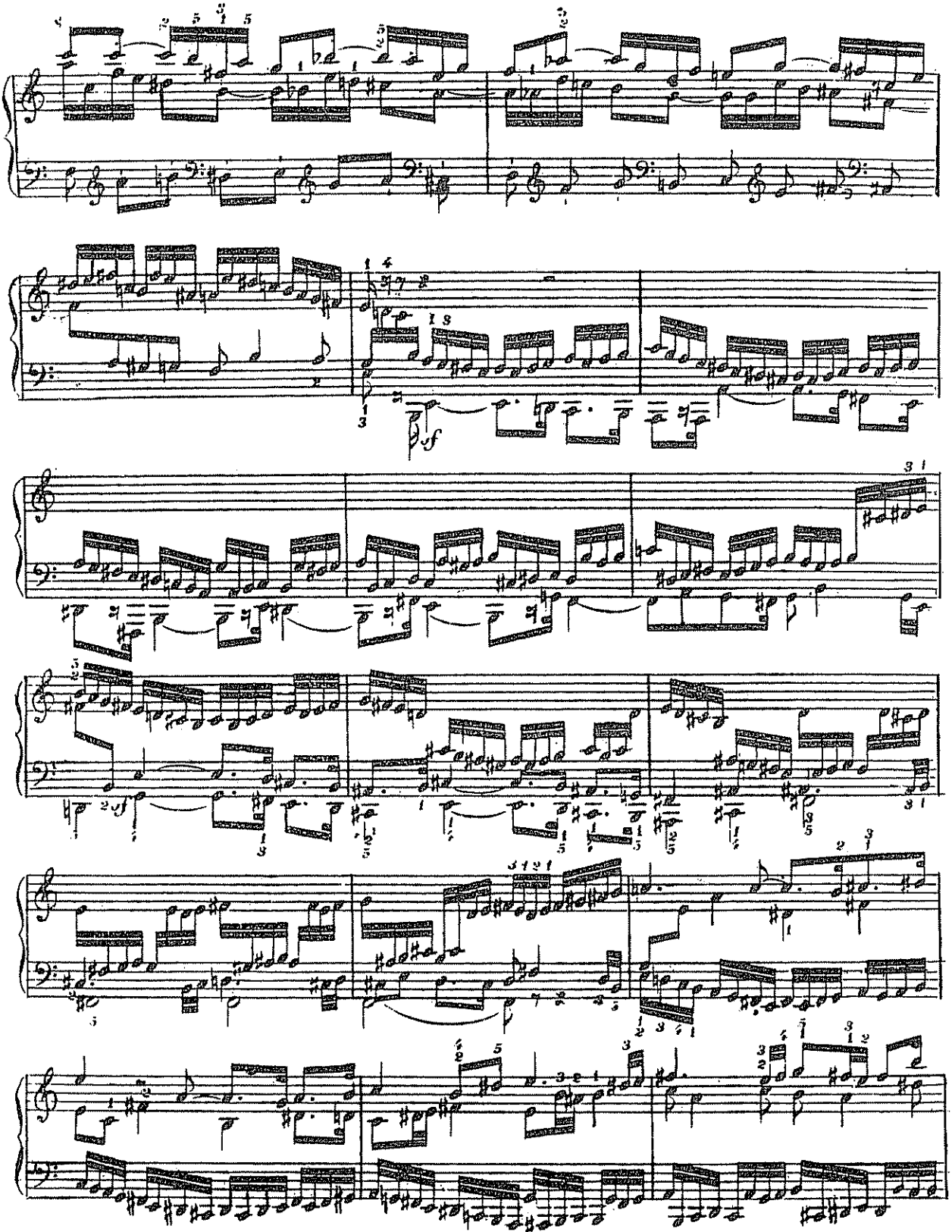

dol:
dim: e smorz:
In Tempo.
p
cresc:
dim:
f
p
cresc:
ff

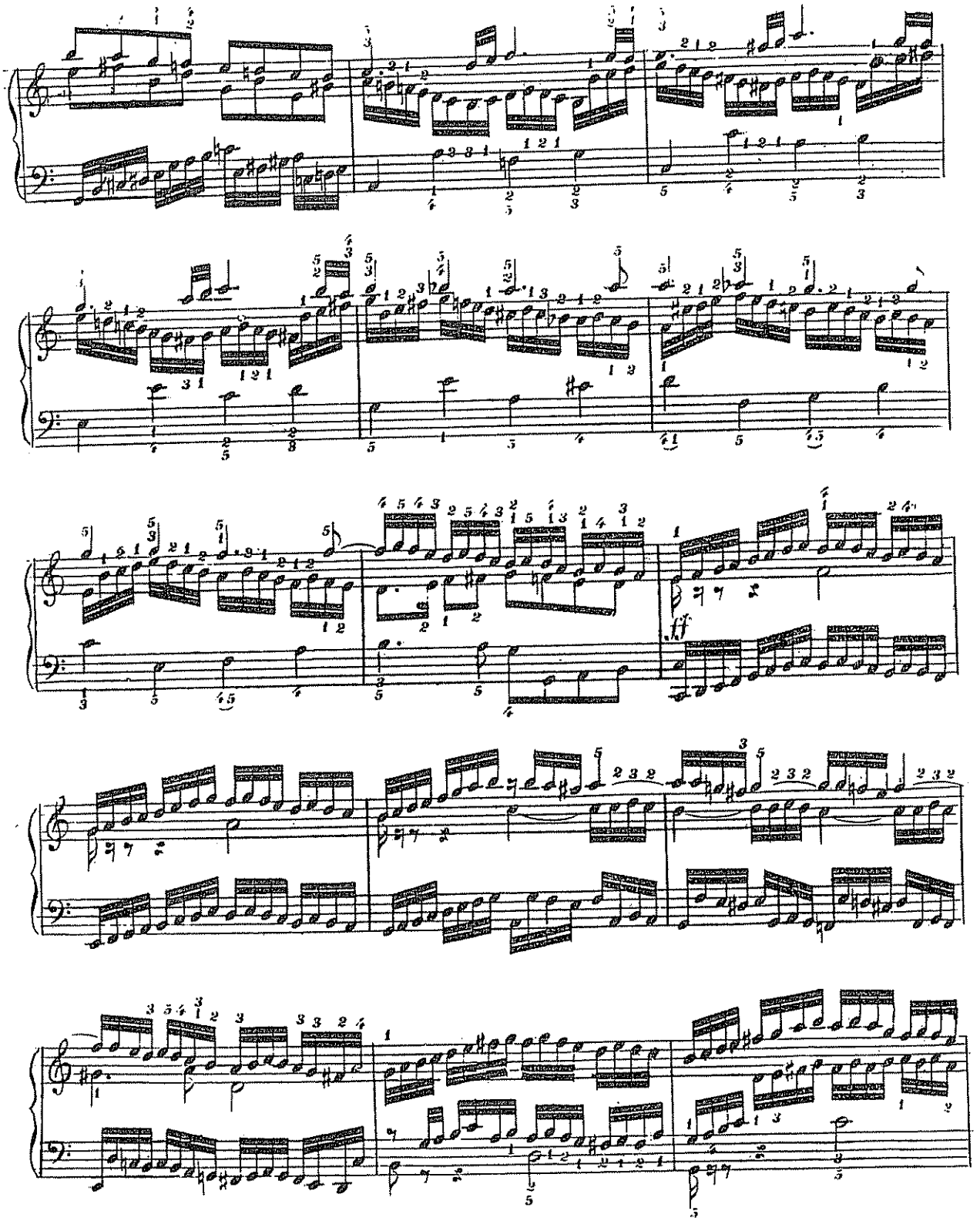

dim.
cresc.
dim.
cresc.
dim.
loco
pp ca - lan - do
ppp ritard.

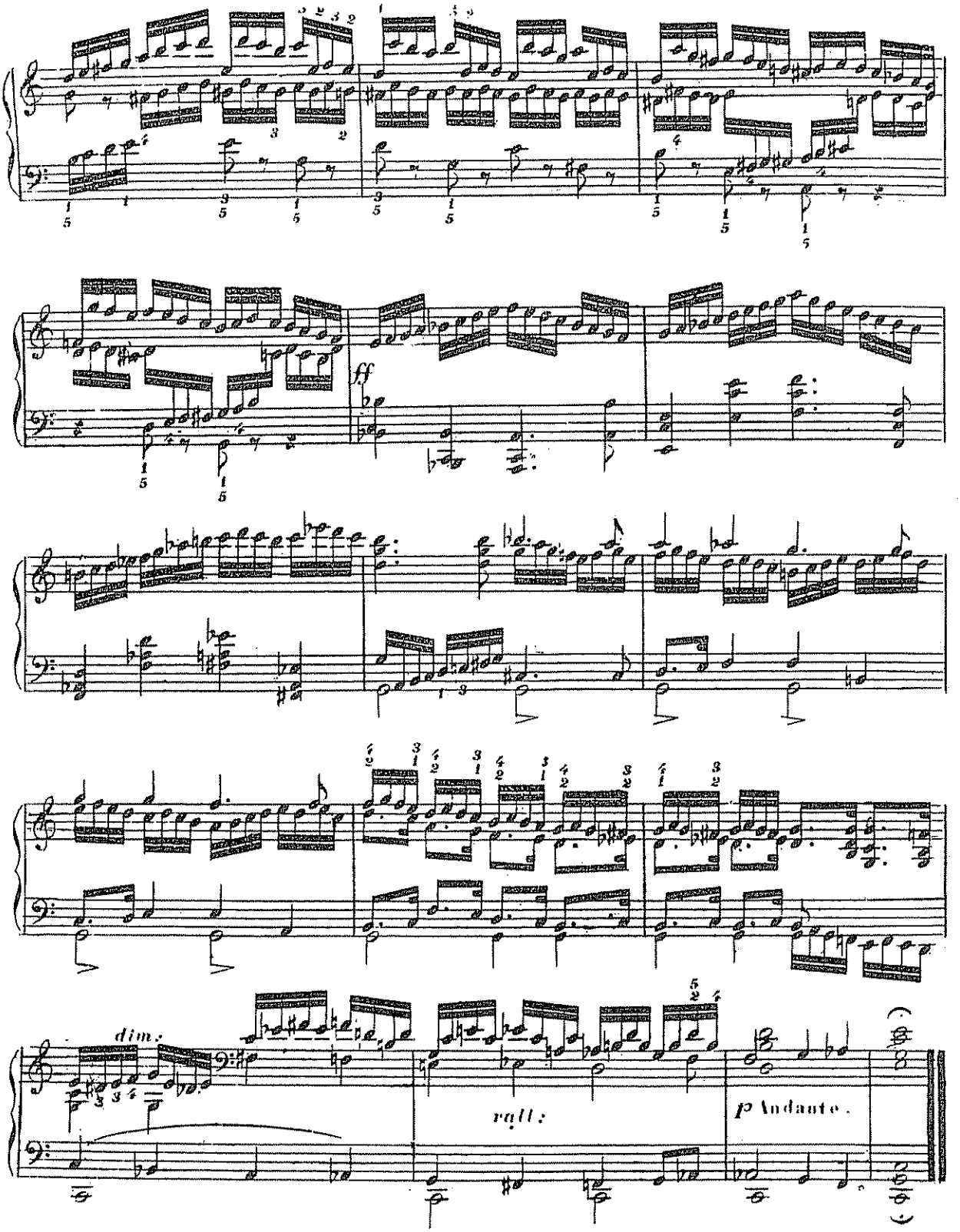

Molto Allegro. ♩ = 80.
(Dreistimmig.)
FUGA
VI.
p
poco a poco cresc.






sf
sf


ff


ff
dim.
rall:
p Andante.