

Ausgewählte  
**Klavier-Etüden**

von

**CARL CZERNY.**

Selected  
**Pianoforte-Studies**

by

Zu systematischem  
**Studiengebrauch geordnet,**  
in Bezug auf Textdarstellung  
**Fingersatz und Vortragszeichen**  
kritisch revidirt und mit einem Vorwort versehen

von

**HEINRICH GERMER.**

Arranged in  
**systematic Order**  
with critically revised Text  
**Fingering, Marks of Expression**  
and with Preface

by

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## Vorwort.

Die Entwicklung der neueren brillanten Klavier-technik, wie sie sich seit W. A. Mozart in der »Wiener Schule« vollzogen hat, ist mit dem Wirken und Schaffen *Carl Czerny's* eng verbunden. Derselbe, geboren am 21. Februar 1791 zu Wien und ebendasselbst am 15. Juli 1857 gestorben, entfaltete in diesem Zeitraume eine ausserordentlich anregende Thätigkeit sowohl als Klaviervirtuos, wie als Lehrer und Componist. Sohn und Schüler eines tüchtigen Pianisten und Klavierlehrers *Wenzel Czerny*, (daneben auch einige Zeit hindurch sich der Unterweisung L. van Beethoven's erfreuend) stellte er sein frühreifes musikalisches Talent vorzugsweis in den Dienst des musikalischen Lehrfachs und zwar mit so entschiedenem Erfolg, dass er bald der gesuchteste Klavierpädagoge Wiens war und F. Liszt, S. Thalberg, Th. Döhler u. a. zu seinen Schülern zählte. Daneben auch als Tonsetzer (insbesondere für sein Instrument) rastlos schaffend, brachte er die Zahl seiner Werke nahezu auf 1000. Wenn darunter auch Vieles war, das, weil es der Mode des Tages allzusehr huldigte, auch mit ihr bald verging, so wohnt doch seinen *instruktiven* Klavierwerken — und darunter insbesondere den Etüden — ein hoher, dauernder Werth inne. Da sie dem lebendigen Wechselverkehr mit der Unterrichts-Praxis ihre Entstehung verdankten und deren Bedürfnissen abgelauscht waren, so wurde ihnen hierdurch eine bleibende Bedeutung aufgeprägt, die ihnen auch, selbst den erhöhten Anforderungen der Jetztzeit gegenüber, in unverminderter Kraft erhalten geblieben. Denn Czerny's Grundsatz bei Abfassung der Etüden: *Die Grundformen der Klaviertechnik in ihnen als klanglich reizvolle Motiv-Durchführungen bei nicht zu complicirt-modulatorischer Satzweise so hinzustellen, dass damit selbst minderbegabten Schülern eine fliessende Geläufigkeit und technische Sicherheit angeeignet werden kann*, bewährte sich beim Unterricht als so ausserordentlich praktisch, dass seine Etüden dieserhalb fortan mit Vorliebe beim Klavierunterricht Verwendung gefunden haben. Dies gilt besonders von denen in Opus 299 »Schule der Geläufigkeit«, Opus 335 »Schule des Legato und Staccato«, Opus 355 »Schule der Verzierungen« und Opus 740 »Kunst der Fingerfertigkeit«. Allein nicht alle Nummern dieser Werke sind gleichwerthig! Manche enthalten Veraltetes, andere Ueberflüssiges oder doch zu gleichförmig Wiederkehrendes, noch andere verarbeiten in breiter Form Motive, die viel besser und schneller an einfachen technischen Uebungen angeeignet werden können. Alle diese haben für die heutige, fortgeschrittene Musikpädagogik Werth und Bedeutung verloren, zumal diese ja auch noch andere Ziele, als Czerny seinerzeit kannte, zu verfolgen hat.

Eine *zeitgemässe Neu-Ausgabe der Czerny'schen Etüden* kann daher auch nicht in falsch verstandener Pietät die alten Original-Ausgaben pure abdrucken (denn dies hiesse nur die Makulatur

## Preface.

The developement of the newer brilliant Piano-forte technique, as it has established itself in the »Vienna School« since the time of W. A. Mozart, is closely connected with the labour and productions of *Charles Czerny*.

Born at Vienna on the 21st of February 1791, he died there on the 25th of July 1857, and displayed within this space of time an extraordinary activity as pianoforte virtuose as well as a teacher and composer.

Son and pupil of a very clever pianist and pianoforteteacher *Wenzel Czerny*, and enjoying also the advantage for some time, of the teaching of L. van Beethoven, he dedicated his early ripened musical talent to the service of the Musicteaching profession, and his attempt was crowned with such great success that he soon became the most renowned pianoforte pedagogue of Vienna, and counted among his pupils F. Liszt, S. Thalberg, Th. Döhler, and others.

As a composer also, especially for his instrument, the number of his works amount to nearly one thousand, and if among these, there is a good deal written in accordance with the taste and fashion of the period, it soon disappeared with it, there yet remains within his *instructive* pianoforte works, (and among them especially his studies), much of a great and lasting value. As it was due to the continual intercourse with Teaching practice that they were called into existence, and as the results of practical experience, they are through this stamped with an enduring importance, which even, has preserved its undiminished power, brought face to face with the higher modern exigencies.

Czerny's idea in composing these Studies: so as to insert in the fundamental forms of pianoforte technique, in a not too complicated and modulated style, melodious and graceful theme-developements, so that even less-talented pupils may acquire through them a fluent velocity and technical firmness proved so eminently practical that for this reason they have from the first been used with predilection in teaching the pianoforte.

This concerns especially the studies contained in Op. 299 »School of Velocity« Op. 335 »School of Legato« Op. 355 »School of Ornamentation« and Op. 740 »Art of developing the Fingers.«

But not all the numbers of these works possess equal value! Many of them are entirely obsolete, others superfluous or repetitions too similar in form, whilst others are themes worked out in an elaborate style, which may be more suitable for simple technical exercises. All these have lost their value and importance for the modern advanced Science of music, and have been relegated to quite different purposes than those originally intended for them by Czerny. To simply reprint the old editions of Czerny's Studies would, not be in accordance with the spirit of the time and therefore misunderstood, and only increase waste paper but



vermehren), sondern wird eine strenge *Auswahl* unter dem in Ueberfülle vorhandenen Material treffen müssen, so dass nur *wirklich Förderndes* und zugleich *musikalisch Werthvolles* zur Aufnahme gelangt. Dieser ausgewählte Lehrstoff ist sodann als ein *stufenweis fortschreitender Lehrgang* zu ordnen und in *zeitgemäss instruktiver Weise* zu gestalten.

Nach diesen Grundsätzen ist der Herausgeber in Bezug auf Auswahl, Anordnung und Gestaltung des Materials bei der vorliegenden Neu-Ausgabe verfahren.

Czerny's anerkanntestes und verbreitetes Werk »Die Schule der Geläufigkeit« ist darin in den Mittelpunkt des Ganzen gestellt und ihm sein ihm zukommender Platz auf der *Mittelstufe* angewiesen worden.

Die Aufgabe, eine *systematische Vorbereitung* für dieses Werk zu gewinnen, war bisher dadurch sehr erschwert, dass die dazu nöthigen Materialien nur zerstreut in den verschiedensten Studiensammlungen aufzufinden waren, was leider häufig zur Folge hatte, dass Opus 299 viel zu früh mit den Schülern in Angriff genommen wurde.

Hier sind jetzt diese Materialien in stufenmässigem Aufbau aus Opus 261, 821, 599 und 139 als I. Theil:

50 kleine Etüden für die obere Elementarstufe und aus Opus 829, 849, 355 und 636 als II. Theil:

32 Etüden für die untere Mittelstufe zusammengestellt worden, und ihr Studium wird die Schüler dahin befähigen, dass alsdann Opus 299 ohne sonderliche Schwierigkeit und mit vollem Nutzen studirt werden kann.

Auf Eines sei jedoch hierbei aufmerksam gemacht: sollen Etüden bei mässigem Aufwand von Mühe und Zeit wie richtiger Temponahme gelingen, so hat als *Vorbereitung* das Studium *technischer Uebungen*, die das Motivmaterial der Etüden dem Schüler schon gelaufig machen, vorauszugehen. Als systematische Anleitung hierzu sei auf des Herausgebers Opus 28 „*Technik des Klavierspiels*“ (C. F. Leede, Leipzig) verwiesen. —

»Die Schule der Geläufigkeit«, von deren 40 Etüden nur 28 nach ihrem Schwierigkeitsgrade der *eigentlichen Mittelstufe* zuzuweisen waren, ist hier als *III. Theil mit 30 Etüden* (2 aus Op. 834\*) *in progressiver Neuordnung der Nummern* zusammengestellt worden, da sich die ursprüngliche Anordnung derselben für den Unterrichtsgebrauch als wenig praktisch erwies.

Der *Mittelstufe* gehört auch der *IV. Theil* mit seinen *Specialstudien* an, welche a) als *rhythmische Studien* (ausgewählt aus Op. 139, 834, 355 und 299) und b) als *Studien in der Musikalischen Ornamentik* (entnommen aus Opus 355 und 834) auftreten. Einige Nummern aus Opus 355 sind in *gekürzter Form* dargeboten worden. Denn das Charakteristische der Einzelverzierungen ist auch an kürzeren Sätzen zu begreifen und technisch anzueignen, so dass es dazu nicht endloser Wiederholungen bedarf, umsoweniger, wenn deren musikalischer Inhalt in keinem Verhältniss zu der weitgedehnten Form steht.

\*) Vom Autor als „Neue Schule der Geläufigkeit“ bezeichnet.

it has to be compiled of a *careful selection* from the abundant material at hand, so that only that which is *really progressive* and at the same time musically valuable be included. This selected teaching-material has then to be arranged in a *progressive course* and to be shaped in an *instructive manner in accordance with modern requirements*.

According to these principles the Editor has proceeded as to the Selection, Order and Form with the material of the present New Edition. Czerny's »School of Velocity« has been placed in the centre of all, and to it has been assigned its suitable position in the *middle grade*.

The task of preparing this work in a classified *order*, was up to the present rendered very difficult through the necessary materials being only to be found scattered in many different Collections of Studies, unfortunately the result of which was that frequently Op. 299 was taken up much too soon by the pupil.

Now these materials have here been brought together in a systematic compilation, taken from Op. 261, 821, 599 and 139 forming Part I: *Fifty small Studies* for the *upper Elementary grade*, and from Op. 829, 849, 335 and 636, forming Part II:

*Thirty two Studies* for the *lower middle grade* the Study of which will enable the pupil to practice Op 299 without any notable difficulty and with entire advantage.

Here however observe one thing: should Studies be mastered at a moderate expense of time and trouble as well as with a careful observation of Tempo, they have to be preceded by a *preparatory study* of *Technical Exercises* the nature of these Studies, having already given fluency (velocity) to the pupil.

As a systematic guide to this the Editor's Op. 28 „*Technique of pianoforte playing*“ (C. F. Leede, Leipzig) is recommended.

The »School of Velocity«, out of its forty Studies, only twenty eight, according to their degree of difficulty can be assigned to the *proper middle grade*, and has been here brought together as *Part III with Thirty Studies* (two from Op. 834\*) *numbered in new progressive order*, as their original Classification proved less practical for teaching.

The *middle grade* belongs also to *Part IV* with its *special Studies* which figur A) as *Polyrhythmic Studies* (selected from Op. 139, 834, 335 and 299), and B) *Studies of musical ornamentation*, (taken from Op. 355 and 834). Some numbers of Op. 355 have been presented in *abbreviated form*.

The characteristics of simple ornamentations include, and technically belong also to shorter movements, and need not constantly be repeated, the less so, when their Musical substance is not in proportion to their extended form.

For *Part V* the more difficult Studies from Op. 299 (of which only two were left out) with three Supplementary ones from Op 740 have

\*) Denominated by the author „New School of Velocity“

Als *V. Theil* sind die schwierigeren Etüden aus Op. 299 (von denen nur 2 keine Aufnahme fanden) mit drei ergänzenden aus Opus 740 zu *12 Etüden für die obere Mittelstufe* vereinigt worden.

Der *VI. Theil* bietet in seinen *36 Octaven-Studien* eine wichtige Specialität der modernen Technik für die *Mittel- und Oberstufe* dar, deren Material aus Opus 821, 335, 740 und 834 entnommen wurde, da Czerny selbst derselben eigenthümlicher Weise kein besonderes Werk gewidmet hat. Um dieselbe möglichst *vielseitig* zu gestalten, haben mehrere Nummern aus Opus 821 *Stimmverdopplungen* erfahren, wodurch mit Leichtigkeit die noch fehlenden Octaven-Spielarten herzustellen waren, ohne Czerny's Musik anzutasten.

Der *VII. Theil* bringt

*20 Etüden für die angehende Oberstufe*, welche dem Opus 335 »Schule des Legato und Staccato« \*) entstammen und die ein vorzügliches *Supplement* zu J. B. Cramer's Etüden, des vorherrschenden Lehrstoffs dieser Stufe, bilden und als solches viel benutzt zu werden pflegen.

Den *VIII. Theil* bilden

*20 Etüden für die Oberstufe*, von denen 19 der »Kunst der Fingerfertigkeit« entstammen und mit der berühmten *Toccata* (Opus 92), als des würdigsten Abschlusses, zusammengestellt wurden. Dass diese Studien als ein anerkanntes Pendant zu M. Clementi's »Gradus ad Parnassum« angesehen werden und schon seither vielfach als solches beim Unterricht verwendet wurden, ist eine bekannte Thatsache.

Soviel über Auswahl und Anordnung des Stoffs vorliegender Neuausgabe! Des Weiteren sei nun berichtet über die Ergebnisse der *Textrevision* und die dadurch bedingte Gestaltung des *Fingersatzes*, der *Textgliederung* und seiner *Dynamik*.

Bei der Textrevision haben zwar auch *neuere* Ausgaben mit vorgelegen zur Vergleichung; allein für die Feststellung einer authentischen correcten Lesart konnten nur die *Original-Ausgaben* massgebend sein, abgesehen natürlich von einer Menge offener Druckfehler, die auch theilweise schon in jenen neueren Ausgaben berichtet sind. Stellen, die sich als offenkundige Flüchtigkeiten des Autors kennzeichnen und die theils aus *analogen Fällen*, theils nach den Regeln des *reinen Satzes* leicht richtig gestellt werden konnten, sind stets am Fusse der Seite in früherer Lesart angegeben.

Die vielfach *summarisch* auftretenden *Verbalkungen der Notenschrift* Czerny's, die die rhythmische Eintheilung sehr erschweren, sind überall durch *unterbrochene Balken* als Doppel- oder dreifache Triolen bez. als  $2 \times \frac{4}{12}$  etc. übersichtlicher dargestellt worden.

Oefters sind auch bei *Staccato-Stellen*, in denen Czerny die *Einzelnoten geschwänzt* und dadurch wiederum die Uebersicht erschwert hat, diese statt dessen durch *Balken* verbunden worden.

Auch ist die von Czerny wohl nur aus

been collected as „*Twelve Studies for the upper middle grade*“

*Part VI* presents in its *Thirty six Octave Studies* an important speciality of modern Technique for the *middle and upper grade*, the material of which has been taken from Op. 821, 335, 740 and 834, as Czerny himself, very strangely, has not dedicated a special work to this. In order to form the same, *where possible*, several numbers from Op. 821 have had their *notes doubled*, by which, the still missing Marks of Octave playing were easily restored without touching Czerny's music.

*Part VII* presents „*Twenty Studies for the elementary upper grade*“, which originate from Op. 335 »School of Legato and Staccato«, and which form and are used as an excellent *Supplement* to J. B. Cramer's Etudes, supplying superior instructive Substance to this grade.

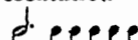
*Part VIII* consists of: —


*Twenty Studies for the upper grade*, of which Nineteen are taken from the »Art of developing the fingers« (Fingerfertigkeit) and which with the celebrated *Toccata Op. 92* bring this section to a most worthy conclusion.

That these Studies are looked upon as an acknowledged Companion to M. Clementi's »Gradus ad Parnassum« and have until now been mostly used as such is a wellknown fact.

So much for the Selection, and Classification of the material of the present New Edition! The result of the *revision of the music texts* has still to be mentioned and from the same the stipulated form of the *Fingering*, *Text structure* and its *dynamics*. It is true, that in revising the text *newer* editions have served for comparison, but the original editions only could be regarded as an assistance in compiling an authentic and correct version, of course overlooking a number of palpable misprints, which had partly been corrected in those later editions. Passages which show notorious Carelessness on the part of the author and which partly from *Analogical cases* or partly in accordance with the rules of *pure thesis* might easily have been corrected, have always been given at the bottom of the pages in the old version.

The way Czerny writes *his ties to the notes* and which *spontaneously* produce themselves in his compositions, and render very difficult the rhythmic divisions, have everywhere been represented by *broken ties* like double or threefold triplets and marked as  $2 \times \frac{4}{12}$  ds. etc. Very often also Czerny has in the *Staccato* passages written *tails to the Single notes*, instead of binding these by *ties*, which has again made their survey more difficult.

Also Czerny's, perhaps for Convenience sake wrongly, adopted representation of notes of *different value*, writing  instead of

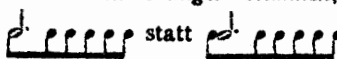
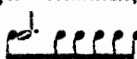
 has always been admitted as correct.

*Time marked inaccurately*, for instance  $\frac{3}{4}$  th

\*) Vom Autor als „Erste Fortsetzung der Schule der Getauigkeit“ bezeichnet.

\*) Denominated by the author „First Supplement to the School of Velocity“

Bequemlichkeit angewendete falsche Darstellung verschiedenwerthiger Stimmen, wobei er z. B.

 statt  schreibt, stets correct gestaltet worden.

Ungenau bezeichnete Taktarten, z. B.  $\frac{3}{4}$  Takt statt des  $\frac{4}{8}$  Takts, oder  $\frac{1}{2}$  Takt statt des  $2 \times \frac{1}{4}$  Takts, auch  $\text{E}$  statt  $\text{E}$  sind richtig gestellt. Dabei ergab sich in No. 6 des V. Theils der interessante Fall, dass nach erfolgter Umwandlung des  $\frac{1}{2}$  Takts in den  $\frac{4}{8}$  Takt sich kurz vor dem Schlusse ein, der musikalischen Idee nach, vollständig überflüssiger Takt ergab, der wohl nur dadurch hineingekommen, dass Czerny die Passage auf erster Taktzeit abschliessen wollte.

Die vom Autor den Tempouberschriften beigefügten *Metronom-Bezeichnungen* sind beibehalten. Daraus ist jedoch nicht zu folgern, dass der Herausgeber sie als massgebend für's Studiren erachtet. Im Gegentheil! Denn sie sind nach Ansicht der competentesten Musikpädagogen derartig schnell bemessen worden, dass selbst »gute Schüler« immer noch 20—25% hinter dem unerbittlichen Metronom zurückbleiben werden, und es ist nicht zu läugnen, dass dies in vielen Fällen der in den Etüden pulsirenden Musik nur zum Vortheil gereicht.

Dagegen sind die den Etüden in Opus 335, 740 und 834 beigegebenen *Ueberschriften* in Wegfall gebracht worden, weil sie in einer wenig präzisen Fassung die dem Schüler gestellte Aufgabe selten richtig bezeichneten. Dies zu thun, ist Sache der mündlichen Unterweisung des Lehrers

Dasselbe gilt auch von den *Ueberschriften der Verzerrungen* in Opus 355. Hier wurde es sogar mehrfach nöthig, die falschen *termini technici* Czerny's, die zweifellos mit verschuldet, dass in Sachen der Musikalischen Ornamentik bis vor nicht langer Zeit die grösste Unklarheit in den Köpfen Vieier herrschte, durch die richtigen zu ersetzen. —

Dem *Fingersatz* ist bei der Revision besondere Sorgfalt gewidmet worden. Der ursprüngliche litt an mancherlei Mängeln:

a) Er belästigte das Auge vielfach mit *Ueberflüssigem* oder *Selbstverständlichem* und erschwerte dadurch das Lesen;

b) seltener gab er *zu wenig*, wie z. B. bei wiederholten Stellen und in dem Part der linken Hand;

c) *unpraktisch* war der für Chromatik, gebrochene Terzen-, Quarten- und Octavengänge und manches andere und

d) *inconsequent* der für versetzte Läuferfiguren und Arpeggioformen bei Handlagen mit untermischten Obertasten angewandte.

Da nun die Grundsätze, nach welchen Czerny in solchen Fällen verfahren, und die er in seiner »Schule, Opus 500« auseinandersetzt und zu motiviren sucht, für die heutige fortgeschrittene Klaviertechnik nicht mehr massgebend sind und *rationelleren* Platz gemacht haben, so war es nothwendig, diese letzteren in derartigen Fällen zur Geltung zu bringen.

In Bezug auf die *Gliederung des musikalischen*

time instead of  $\frac{4}{8}$  th time, or  $\frac{1}{2}$  th time instead of  $2 \times \frac{1}{4}$  th time, also  $\text{E}$  instead of  $\text{E}$ , has been corrected. Besides this, Nr. 6 of Part V presented the interesting fact that after the change of Tempo from  $\frac{1}{2}$  th to  $\frac{4}{8}$  th, a completely (and to musical ideas) *superfluous* bar was inserted nearly at the end, which Czerny has probably introduced in order to bring the passage to a close on the 1st beat of the bar.

The *metronome marks* as put down by the author have been retained. From this however it does not follow that for study the Editor wishes them to be followed. On the contrary! For, according to the opinion of the most eminent musical authorities, they represent such quick time, that even, »clever pupils« remain from 20 to 25% behind the inexorable metronome, and it cannot be denied that this in many cases is of great advantage in study.

Again the *Headings* of the Studies in Op. 335, 740 and 834 have been cancelled, because they do not indicate a very precise conception to the pupil, and seldom correctly, the task which is given. This is left to be done verbally by the master who gives the instruction.

This last also concerns the *headings of the Ornamentations* in Op. 355. Here it was even very often necessary, to replace by proper ones Czerny's wrongly used *technical terms*, which no doubt were partly the cause that not long since the greatest obscurity prevailed on Musical Ornamentation, in many minds.

The *fingering* has been revised with special care as the original suffered by many defects:

A) It tired the eye very often with that which was *superfluous* and *self-evident* and made the reading more difficult;

B) rarely there was *too little*, like for instance by repeated passages and in the left hand part;

C) *unpractical* was the one used for Chromatique, broken thirds, fourths and Octave passages as well as many others, and

D) *useless* to the one used for transposed runs and Arpeggio forms, where the positions of the hands are intermixed with the upper keys.

As the principles on which Czerny in such cases has proceeded and which he has tried to explain in his School Op. 500, are of no more influence to the advanced pianoforte technique of the present, and have made room for more *rational* ones, it was necessary in such cases to reduce these to their proper valuation.

As regards the *structure of the Musical phrase* which modern Musical science looks up to and rightly considers as the main point of instructive editions, as far as it discloses to the pupil not only the knowledge of *constructive form* in music, but also the one of *duly observing the marks of expression in their details*, the following will be of interest.

A) *Capital letters* point out in all the longer Etudes, the Commencement of the *phrases* tending to their *periods* or *divisions*. As at these points generally a modification or Change of Motive takes place, they are at the same time

*Satzbaues*, in welcher die heutige Musikpädagogik mit Recht den Schwerpunkt instructiver Aufgaben erblickt, insofern dieselbe dem Schüler nicht nur die Erkenntniss der *formalen Gestaltung* der Musik, sondern auch die des *Vortrags ihrer Einzelheiten* erschliesst, sei Folgendes bemerkt:

a) *Grosse Buchstaben* kennzeichnen in allen umfanglicheren Etüden den Anfang der *Sätze* bezw. der *Perioden* oder *Theile*. Da an diesen Punkten meist ein Wechsel oder eine Veränderung des Motivs eintritt, so sind sie zugleich ein Fingerzeig dafür, was beim analytischen Studium im Zusammenhange zu üben ist.

b) Innerhalb der einzelnen Sätze, Perioden oder Theile ist der Inhalt nach *Motiven* oder *Abschnitten* gegliedert (phrasirt) und zwar, falls durchgängig legato zu spielen ist, durch *Legatobögen*, die, wenn kein Absetzen zwischen ihnen stattfinden soll, mit ihren *Endpunkten verbunden sind*. Tritt jedoch Legato und Staccato untermischt darin auf, so sind die Grenzen durch *Interpunction* (Kommata) bezeichnet, ebenso auch bei reinem Staccato, bei staccirten 8tel- oder 16tel-Figuren bisweilen auch durch *Trennung der Grenznoten vom Balken*.

Aus der richtigen Gliederung der Theile ergibt sich deren *Dynamik* von selbst. Denn da das Charakteristische dieser musikalischen Elementarformen darin besteht, dass jede nur einen *dynamischen Schwer- oder Höhepunkt* hat, nach dem zu die Hebung, von dem weg aber die Senkung der Tonstärke stattfindet, so war damit die Directive sowohl für die *Accentuation* wie für das *Crescendo* und *Diminuendo* innerhalb derselben gegeben, und es konnte hiernach eine *detaillirtere Gestaltung* der Dynamik erfolgen, als sie durch Czerny, der oft in ganzen Theilen und Etüden nur ein summarisches *f* oder *ff* verlangt, vorgeschrieben war. Dass dies übrigens ganz im Sinne des Autors ist und von ihm so oder doch ähnlich für eine tadellose Ausführung beansprucht worden, geht aus dem Vorworte zu Opus 299 hervor, worin er verlangt: „*Beobachtung aller übrigen Regeln des schönen und richtigen Vortrags*“.

Die Verwendung des *Dämpferpedals* zu den verschiedenartigsten Wirkungen hat Czerny entweder nicht gekannt, oder sie, wie sein Zeitgenosse *N. Hummel*, nicht gehörig gewürdigt, denn er giebt selten Vorschriften dafür, und alsdann sehr einseitige. Da aber effectvoller Pedalgebrauch einen wesentlichen Factor des heutigen Klavierspiels bildet, (also vom Schüler zu erlernen ist), so hat der Herausgeber den Pedalvorschriften grosse Sorgfalt gewidmet.

So möge denn diese Neuauflage von C. Czerny's Etüden hinausziehen in die klavierspielende Welt und zu deren alten Freunden zahlreiche neue werben in ihrer verjüngten Gestalt; die segensreichsten Folgen werden nicht ausbleiben!

Dresden, Neujahr 1888.

Heinrich Germer.

a hint to that, which in the analytical Study has to be practised connectively.

B) Within the single phrases, periods or divisions, the contents have to be formed (phrased) according to *Motives* or *Sections*, and this, in case 'legato' is played throughout, by *Legato sturs*, which, if no Staccato should occur between them, they are *united by their ends*. If however Legato and Staccato are mixed, their limits are marked by *signs of punctuation* (commas), the same as with the pure Staccato, with detached eighth or sixteenth notes also sometimes by *separating the last note from the tie*.

From the proper structure of the phrases their *Dynamics* have necessarily to follow. For as the Characteristic of these Musical Elementary forms consists of this, that each has only one dynamical main point according to which the increase, or on the other hand the decrease of the tone power takes place, the directions for placing the *accent* as well as the *Crescendo* and *Diminuendo* was contained in the same, and after this, a *detailed* formation of the dynamics was made possible, as prescribed by Czerny, who often in whole passages and Studies only simply demands *F* or *F. F.* Besides that this is entirely in accordance with the author's meaning in order to produce a faultless rendering, and has been requested by him in this way, may be seen from the preface to his Op. 299, where he desires „*Due observation of all rules of beautiful and perfect execution*“.

Of the use of the *soft pedal* for the production of different effects either Czerny has not known it or like his contemporary *N. Hummel* has not sufficiently appreciated it, because he prescribes it very rarely and if he does it is only very sparingly. As however an effective use of the pedals makes a true artist in modern pianoforte playing, and has to be acquired by the pupil, the Editor has devoted great care to the pedal directions.

In conclusion the Editor hopes that in giving to the Musical world this New Edition of Czerny's Studies, he will add to their old friends many of the younger School of Pianoforte students and feels sure that nothing but results of a most gratifying and happy nature will ensue.

Dresden, New-Year 1888.

Heinrich Germer.

I. TEIL.

PART I.

50 kleine Etüden,

50 little Studies,

ausgewählt aus Opus 261, 821, 599 und 139.

selected from Opus 261, 821, 599 and 139.

C. Czerny.

1. *Allegro.* *mf*

2. *Allegro.* *mf*

Allegro.

3.

Musical notation for exercise 3, first system. Treble clef with notes and fingerings (1, 5, 2, 3). Bass clef with notes and fingerings (1, 2). Dynamic marking *mf*.

Musical notation for exercise 3, second system. Treble clef with notes and fingerings (3, 4, 3, 5, 4, 2, 4, 3, 1, 3). Bass clef with notes and fingerings (1, 2).

Allegro.

4.

Musical notation for exercise 4, first system. Treble clef with notes and fingerings (4, 2, 1). Bass clef with notes and fingerings (5, 1, 4, 3). Dynamic marking *mf*.

Musical notation for exercise 4, second system. Treble clef with notes and fingerings (4, 3, 1, 2, 1). Bass clef with notes and fingerings (2, 3, 4, 3, 4, 3, 5, 4, 2).

Allegro.

5.

Musical notation for exercise 5, first system. Treble clef with notes and fingerings (1, 3, 2, 4, 3, 5, 1, 3). Bass clef with notes and fingerings (1, 2). Dynamic marking *mf*.

Musical notation for exercise 5, second system. Treble clef with notes and fingerings (1, 3, 1, 3, 1). Bass clef with notes and fingerings (1, 2, 5, 1, 3). Dynamic markings *f* and *dim.*

Allegro moderato.

6.

*mf* *cresc.*

5 3 4 2 3 1 5

5 3 1

*f* *dim.*

4 2 3 1 4

5 2 5 4 2

Allegro.

7.

*p*

1 3 1 2

5 3 1

*cresc.* *f*

1 5

4 5

Allegro.

8.

*p*

1 2 1 2 5 3 3 5 3

3 5 3 5

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

3 5 3 5 2 4

2 4 5 4 2



Allegretto.

9.

5 2 3  
mf  
5 1 4 3

2 3 1 2 3 4  
cresc.  
5 4 2 5 3 2 2 3

Allegro vivace.

10.

5 3  
mf  
5 4 2 1 2

5 3  
5 4 2 1 3

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



Handwritten note: *Abbr. + overw.*

Allegro.

11.

*p*

*cresc.*



2 . 1 5 4 5 1 3

*f*

5 5 4

Allegro. *rit*

*gliding hand*

14.

*p*

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

5 3 4 5

1 5 1 5 1 5 1 5

4 5 4 2

*mf cresc.*

1 3 1 1 1 3 1 1 3 1 3 1

5 5

*f*

5 3 4 3 1 2 3

5 3

*ok*

15.

**Allegro.**

16.

Think in smaller values

Allegro.

17.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The tempo is marked 'Allegro.' and the starting dynamic is 'mf'. The score includes various musical notations such as slurs, ties, and accents. Dynamics include 'mf', 'f', 'p', 'cresc.', and 'dim.'. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

Allegro.

18.

Moderato.

19.



Allegretto.

21.

1 2 3 4 5 3 4

*p* *cresc.*

5

1 4 1 1

*mf* *cresc.*

5

1 4 1 4

*f*

5

1 4

*dim.*

3 5

Allegro.

22.

5 1 5 2

*fp* *fp*

3 5 5



First system of musical notation. Treble clef, bass clef. Dynamics: *fp*, *p*, *fp*. Fingerings: 3, 1, 5, 1, 5, 1, 4, 2, 4, 2, 4, 2, 5, 1. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *fp*, *f*. Fingerings: 3, 1, 2, 4, 5, 1, 4, 4, 2, 3, 4. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *cresc. sempre*. Fingerings: 5, 4, 2, 5, 1, 2, 5, 2, 4, 2, 5, 2. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Fingerings: 3, 3, 2, 1, 5, 3. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Fingerings: 5, 3, 5, 3, 5, 3, 5, 3, 3, 1. Includes slurs and accents.

Allegretto.

23.

The musical score is written for piano in G major and 2/4 time. It consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic and features a treble staff with eighth-note patterns and a bass staff with chords. The second system continues with similar patterns, including a triplet in the treble. The third system introduces a mezzo-forte (*mf*) dynamic and features a more complex treble staff with sixteenth-note runs and a bass staff with chords. The fourth system is marked forte (*f*) and features a treble staff with chords and a bass staff with eighth-note patterns. The fifth system returns to piano (*p*) and features a treble staff with chords and a bass staff with eighth-note patterns. The sixth system features a treble staff with chords and a bass staff with eighth-note patterns. The seventh system concludes with a treble staff featuring a sixteenth-note run and a bass staff with chords. The piece ends with a double bar line and repeat dots.

Allegro comodo.

24.

1 3 2 4

*p*

*cresc.* - - - *f*

*p*

*cresc.* - - - *dim.*

*cresc.* - - - *dim.*

8 5 1 4 3 3 1 1

*f* *dim.* - - -

25. **Allegro.** *p*

4 2 4 1 2

4 2 4 1 2

*mf* *cresc.* *f*

3 1 4 2 1 5

*dim.*

5 2 1 5

26. **Allegro vivace.** *p*

4 4 5

Musical notation for the first system, measures 1-4. The right hand features a melodic line with fingerings 4, 4, 4, 1, 5, 3, 1, 2, 4, 1, 5, 2, 1. The left hand has a bass line with fingerings 5, 5. Dynamics include *p* and *cresc.* markings.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with fingerings 5, 2, 1, 5, 2, 1, 5, 2, 1, 2, 4, 4. The left hand has a bass line with fingerings 5, 5, 1, 2.

**Allegro vivace.**

27.

Musical notation for the third system, measures 9-12. The right hand starts with a melodic line with fingerings 4, 3, 2, 1, 5, 4, 5, 3. The left hand has a bass line with a fingering of 4. Dynamics include *p*.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with fingerings 4, 4, 4, 5, 4, 3, 2, 1, 4, 8, 4, 4. The left hand has a bass line with fingerings 5, 5, 5. Dynamics include *p* and *cresc.* markings.

Musical notation for the fifth system, measures 17-20. The right hand features a melodic line with fingerings 8, 2, 1, 2, 3, 1, 3, 1, 4, 3, 2, 1, 4, 4, 3, 1, 1, 2, 4. The left hand has a bass line with fingerings 5, 5. Dynamics include *dim.* marking.

## Allegro.

28.

Musical score for piano, measures 28-35. The score is in G major and 2/4 time. It features a right-hand melody with various ornaments and a left-hand accompaniment of chords. Dynamics include *p*, *f*, and *dim.* Fingerings are indicated throughout.

Measure 28: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 29: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 30: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 31: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 32: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 33: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 34: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Measure 35: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G3 half. Dynamics: *p*.

Allegro.

29.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/8. The piece is marked 'Allegro' and begins with a forte 'f' dynamic. The first system shows a treble staff with chords and a bass staff with a triplet of eighth notes. The second system continues with similar patterns, including a triplet of eighth notes in the bass. The third system features a treble staff with chords and a bass staff with a triplet of eighth notes. The fourth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The sixth system concludes with a treble staff featuring a triplet of eighth notes and a bass staff with a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

Allegro vivo.

30.

*ff marcato* *f*

*dim.* *f*

*f* *dim.*

Molto Allegro.

31.

*p leggiermente* *cresc.* *f*

*p*

*f*

*ff*



Allegro.

32.

The musical score is written for piano in 3/4 time, marked 'Allegro'. It consists of six systems of two staves each. The first system (measures 32-33) begins with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system (measures 34-35) continues with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system (measures 36-37) shows a change in dynamics and includes a repeat sign. The fourth system (measures 38-39) features a forte (*f*) dynamic and includes a repeat sign. The fifth system (measures 40-41) includes a mezzo-forte (*mf*) dynamic and a 'dim.' (diminuendo) marking. The score concludes with a double bar line and repeat dots.

Allegro ma non troppo.

33.

*p* *sf* *sf*

*sempre staccato*

*cresc.* *sf* *sf* *dim.*

*p* *sf* *sf*

*cresc.* *sf* *dim.* *p*

Allegro.

34.

*p*

Musical notation system 1. Treble clef with a 4-measure slur. Bass clef accompaniment. Dynamics: *cresc.*

Musical notation system 2. Treble clef with an 8-measure slur. Bass clef accompaniment. Dynamics: *f* and *dim.*

Musical notation system 3. Treble clef with a 4-measure slur. Bass clef accompaniment. Dynamics: *p*

Musical notation system 4. Treble clef with a 4-measure slur. Bass clef accompaniment.

Musical notation system 5. Treble clef with an 8-measure slur. Bass clef accompaniment. Dynamics: *p* and *cresc.*

Musical notation system 6. Treble clef with an 8-measure slur. Bass clef accompaniment. Dynamics: *f* and *dim.*

## Allegro vivo e scherzando.

35.

*pp leggiermente*

8

8

5 3, 4 1, 4, 4

8

8 1 2

5 5

36. **Allegro.** *p staccato*

*cresc.* - - - - *f*

*p*

*cresc.* - - - - *f*

Allegretto à l'hongroise.

37.

Musical score for exercise 37, titled "Allegretto à l'hongroise". The piece is in 2/4 time and consists of 14 measures. The first system (measures 1-4) is marked *p* (piano) and features a treble clef with a key signature of one flat. The bass clef accompaniment consists of chords. The second system (measures 5-8) continues the *p* dynamic. The third system (measures 9-14) is marked *f* (forte) and includes a *dim.* (diminuendo) section in measures 12-14. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a repeat sign and a fermata.

Allegro.

38.

Musical score for exercise 38, titled "Allegro". The piece is in 2/4 time and consists of 14 measures. The first system (measures 1-4) is marked *f* (forte) and features a treble clef with a key signature of one flat. The bass clef accompaniment consists of chords. The second system (measures 5-8) includes a *dim.* (diminuendo) section in measures 6-8. The third system (measures 9-14) is marked *p* (piano) and includes a *f* (forte) section in measures 12-14. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a repeat sign and a fermata.







First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 5). The lower staff (bass clef) provides harmonic accompaniment with chords and a bass line starting on a '5'.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 2, 4, 1, 2, 3, 3, 1, 2, 4, 1). The lower staff continues the accompaniment with chords and a bass line starting on a '5'.

Third system of musical notation. The upper staff has a melodic line with slurs and fingerings (3, 1, 4, 2, 5, 1). The lower staff continues the accompaniment with chords and a bass line starting on a '5'.

Fourth system of musical notation. The upper staff has a melodic line with slurs and fingerings (3, 1, 2, 1). The lower staff continues the accompaniment with chords and a bass line starting on a '5'.

Fifth system of musical notation. The upper staff features a melodic line with slurs and fingerings (1, 2, 3, 5, 1, 2, 3, 2, 3, 1, 3). The lower staff continues the accompaniment with chords and a bass line starting on a '5'.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 2, 3, 1, 2, 3, 2, 3, 1, 2, 4). The lower staff continues the accompaniment with chords and a bass line starting on a '5'.



44.

Allegro.

Allegro vivace.

45.

Allegro vivo.

46.

8

3 1 1 1 3 3 4 3 5

*dim.*

5 5 5 5 5 5 5 5 5

*f*

5 1 3 4 3 3 1 3 1 3 3

1 3 3 4 3 3 1 3 1 3 3

8

*cresc.* *ff* *f*

2 1 1 1 1 1 1 1 4

1 3 3 1 5 4 3 3 5 4

*f* *dim.*

3 4 3 4 3 5 3

5 4 2 3 2 4 2

**Allegro.**

47.

*p* *leggiermente*

4 1 2 3 5 2 3 5

24 15 24

*cresc.*

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

15 14 15 15 14 15 15

*dim.*

5 1 2 3 5 1 5 2

Allegro.

48.

*p leggiermente*

*f* *p*

*f*

*p*

*rall.* *p* *a tempo* *non legato*

*f*

Allegro.

49.

First system of musical notation (measures 1-4). Treble clef, key signature of one sharp (F#), common time (C). The melody is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above the notes. The bass line consists of chords with fingerings 5, 1, 4, and 4.

Second system of musical notation (measures 5-8). Treble clef, key signature of one sharp (F#), common time (C). The melody continues with fingerings 5, 4, 3, and 5. The bass line has chords with fingerings 2, 3, 4, and 3.

Third system of musical notation (measures 9-12). Treble clef, key signature of one sharp (F#), common time (C). The melody features a crescendo (*cresc.*) and fingerings 3, 2, 3, and 2. The bass line has chords with fingerings 5, 4, 3, 4, 5, and 5.

Fourth system of musical notation (measures 13-16). Treble clef, key signature of one sharp (F#), common time (C). The melody includes a decrescendo (*dim.*) and a forte (*f*) dynamic. Fingerings are 3, 4, 3, 4, 5, 1, 4, 3, and 4. The bass line has chords with fingerings 4, 5, 1, 4, 3, and 4.

Fifth system of musical notation (measures 17-20). Treble clef, key signature of one sharp (F#), common time (C). The melody includes a crescendo (*cresc.*) and fingerings 5, 4, 3, 5, 3, 2, and 3. The bass line has chords with fingerings 2, 3, 4, 3, and 5.

Sixth system of musical notation (measures 21-24). Treble clef, key signature of one sharp (F#), common time (C). The melody includes a decrescendo (*dim.*) and a forte (*f*) dynamic. Fingerings are 3, 4, 3, 4, 5, 5, and 5. The bass line has chords with fingerings 4, 3, 2, and 5.

Presto.

50.

The musical score consists of eight systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *p* (*leggermente*), *cresc.*, *f*, *ten.*, *mf*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece features intricate passages with slurs, accents, and complex rhythmic patterns. A dashed line with the number 8 is positioned below the sixth system, indicating the start of a new section.



## II. TEIL.

## PART II.

## 32 Etüden,

## 32 Studies,

ausgewählt aus Opus 829, 849, 335 und 636. selected from Opus 829, 849, 335 and 636.

C. Czerny.

Allegro. ♩ = 72.

1. *p leggiero*

3

3

*cresc.*

3

3

*f*



System 1: Treble and bass clefs. Treble clef has a slur over measures 1-3 with fingerings 12, 1, 1. Measure 4 has a fermata. Measure 5 starts section B with a dynamic of *fp*. Bass clef has a dynamic of *f*. A double bar line is present between measures 4 and 5.

System 2: Treble and bass clefs. Treble clef has fingerings 4, 2, 4, 2, 1, 4. Bass clef has fingerings 4, 5, 2. A dynamic of *Red.* is present. A double bar line is at the end.

System 3: Treble and bass clefs. Treble clef has fingerings 3, 1, 2, 2, 3, 3, 5, 4, 1, 2, 4, 5, 3, 1, 4, 3, 2. Bass clef has a dynamic of *cresc.* and *f*. A double bar line is at the end.

System 4: Treble and bass clefs. Treble clef has fingerings 1, 3, 2, 1, 2, 5, 3. Bass clef has a dynamic of *dimin.* and *p*. Section C is marked. A double bar line is at the end.

System 5: Treble and bass clefs. Treble clef has fingerings 3, 3, 5, 3, 5, 1, 3. Bass clef has a dynamic of *f*. A double bar line is at the end.

System 6: Treble and bass clefs. Treble clef has fingerings 5, 2, 5, 2, 5, 2, 2, 4, 5. Bass clef has fingerings 5, 5, 2, 4. A double bar line is at the end.

Allegro. ♩ = 144.

3.

**A**

*p legato*

Ped. \*

Ped. \*

*cresc.*

Ped. \*

*f*

Ped. \*

**B**

*p*

Ped. \*

Ped. \*

\*) Frühere Lesart) Former reading)

1 3 5  
*cresc.*  
 2 3

*mf*  
 4 5 3  
 C

*f*  
 5 4 2 4  
 Ped.

4 2 4  
 Ped.

*più f*  
 5 3 2 1 3 5

2 1 5 4 1  
 Ped.

Molto Allegro.  $\text{♩} = 100.$

4.

First system of musical notation, measures 1-2. The piece is in common time (C). The right hand features a melodic line with a slur over measures 1 and 2, containing eighth-note patterns. The left hand provides a bass line with a slur over measures 1 and 2, starting with a piano (*p*) dynamic. Fingerings are indicated with numbers 1, 4, and 7.

Second system of musical notation, measures 3-4. The right hand continues the melodic line with a slur over measures 3 and 4. The left hand continues the bass line with a slur over measures 3 and 4. A crescendo (*cresc.*) dynamic marking is present at the beginning of measure 3. Fingerings include 1 and 4.

Third system of musical notation, measures 5-6. The right hand continues the melodic line with a slur over measures 5 and 6. The left hand continues the bass line with a slur over measures 5 and 6. A forte (*f*) dynamic marking is present at the beginning of measure 5. Fingerings include 5 and 1.

Fourth system of musical notation, measures 7-8. The right hand continues the melodic line with a slur over measures 7 and 8. The left hand continues the bass line with a slur over measures 7 and 8. A diminuendo (*dim.*) dynamic marking is present at the beginning of measure 7. Fingerings include 5, 4, 3, and 3. The system concludes with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic and a slur over the first two measures. The lower staff also begins with a piano (*p*) dynamic and contains a crescendo (*cresc.*) marking. Both staves feature eighth-note patterns with various fingering numbers (1, 4, 5) and a fermata over the final measure.

The second system continues the musical piece. It features piano (*p*) dynamics and a crescendo (*cresc.*) marking. The notation includes eighth-note patterns with fingering numbers (1, 4) and a fermata over the final measure.

The third system is marked forte (*f*) and features sixteenth-note patterns. It includes fingering numbers (1, 2, 4) and a fermata over the final measure.

The fourth system is marked forte (*f*) and features sixteenth-note patterns. It includes fingering numbers (1, 2, 3, 4, 5) and a fermata over the final measure.

Vivace. ♩ = 84

5.

**A**

*p legato*

**B**

*f*







First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first two measures and a trill-like figure in the third measure. The left hand (bass clef) plays a rhythmic accompaniment with triplets and slurs. Dynamics include *sf* (sforzando) and *f* (forte). Fingerings are indicated with numbers 1-5.

Second system of musical notation. The right hand continues with a melodic line featuring slurs and fingerings. The left hand provides a steady accompaniment. Dynamics include *sf* and *f*.

Third system of musical notation. The right hand has a complex melodic line with slurs and fingerings, including an 8-measure phrase. The left hand has a bass line with slurs and fingerings. Dynamics include *ff* (fortissimo), *sf*, and *dim.* (diminuendo).

Fourth system of musical notation, marked with a large 'C' (Crescendo). The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *p.* (piano).

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings, including an 8-measure phrase. The left hand has a bass line with slurs and fingerings. Dynamics include *cresc.* (crescendo) and *ff*.

Allegro non troppo. ♩ = 126.

7. **A**

*f*

*f cresc.*

*dim.*

**B**

*mf*

5/3 4/3

*cresc.*

3 4 4 4 4

This system shows the first two measures of a piece. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand and a *cresc.* marking.

*f* *cresc.*

2 4 5 3 4 5

This system shows the next two measures. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand and a *cresc.* marking.

*piu f*

4 3 1. 1.

*Red.* \* *Red.* \* *Red.* \*

This system shows the next two measures. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand and a *piu f* marking.

*ff*

2. C

1 1 1 3 4 3

This system shows the next two measures. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand and a *ff* marking.

5 1 1 3 4 3

This system shows the next two measures. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand.

5 *Red.* 1 2 3 1 2 4 1 2 4 1 3 1 4 1 4

This system shows the final two measures. The right hand has a chord of G4 and B4 in the first measure, and a chord of G4, B4, and D5 in the second. The left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The first measure has a fermata over the right hand. The second measure has a fermata over the right hand.

Molto vivace.  $\text{♩} = 80.$

8.

**A**

*f legato* *cresc.*

*cresc.*

*piu f*

**B**

*p* *cresc.*

*mf* *cresc.*

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *cresc.*. Fingerings: 1, 3, 5, 1, 4, 4, 4, 4. Includes a slur over the first four measures.

Second system of musical notation. Treble clef, bass clef. Fingerings: 4, 4, 1, 4, 1, 3, 2, 1, 3, 2, 3, 8.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *cresc.*. Section marker: **C**. Fingerings: 1, 1, 1, 1, 1, 3, 5, 4.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*. Section marker: **8**. Fingerings: 1, 1, 1, 1, 3, 3, 3, 3, 2.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *più f*. Section marker: **8**. Fingerings: 1, 3, 1, 1, 1, 3, 4, 3, 1.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 1, 1, 3, 3. Includes a final cadence with a double bar line and repeat dots.

## Allegro vivo e scherzoso.

9.

**A**

*p leggiero*

**B**

8.....

*cres.* - - - - *f* - - - - *dim.* - - - -



First system of musical notation, measures 1-4. The right hand features a complex melodic line with triplets and slurs. The left hand provides a simple accompaniment. Dynamics include *p* (piano) in measure 3. A dashed line with a circled 8 indicates a repeat or continuation.

Second system of musical notation, measures 5-8. The right hand continues with intricate triplet patterns. The left hand accompaniment includes chords and single notes. Dynamics include *cresc.* (crescendo) in measure 5, *f* (forte) in measure 6, and *dim.* (diminuendo) in measure 7. A dashed line with a circled 8 is present.

Third system of musical notation, measures 9-12. A section marker 'C' is placed above the right hand staff in measure 10. The right hand features slurs and triplets. The left hand accompaniment includes chords. Dynamics include *p* (piano) in measure 10 and *cresc.* (crescendo) in measure 11. A dashed line with a circled 8 is present.

Fourth system of musical notation, measures 13-16. The right hand continues with complex triplet patterns. The left hand accompaniment includes chords. Dynamics include *f* (forte) in measure 14 and *cresc.* (crescendo) in measure 15. A dashed line with a circled 8 is present.

Fifth system of musical notation, measures 17-20. The right hand features slurs and triplets. The left hand accompaniment includes chords. Dynamics include *ff* (fortissimo) in measure 17. The system concludes with a final cadence in measure 20. A dashed line with a circled 8 is present.

Allegro vivo.

10. **A**

**B**

8

8

*cresc.*



Allegro. ♩ = 132.

11.

**A**

1 2 3 5 1 4 1 4 1 3 4

*f*

Ped. \*

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

Ped. \* Ped. \*

1 2 4 # 1 4 1 3 1 4 # 1 3 4 4 2 b 3 #

*f* *cresc.*

Ped. \* Ped. \*

4 2 1 5 4 4 2 1 2 3

*f* *dim.*

Ped. \* Ped. \* Ped. \*

**B**

5 4 5 3 5 4 5 3 5 4 5

*f*

Ped. \*

8

*Ped.* \* *Ped.* \* *Ped.* \*

*ff* *Ped.* \*

8

*dim.* *Ped.* \* *Ped.* \* *Ped.* \*

C2.

*ff* *Ped.* \* *Ped.* \*

5 3

*Ped.* \* *Ped.* \*

5

*sempre ff* *Ped.* \*

Allegro. ♩ = 132.

12.

First system of musical notation. Treble clef (top) and bass clef (bottom). Time signature is 4/4. The piece is marked *f* (forte). The right hand has a melodic line with fingering numbers 1, 1, 4, 5, 1, 4. The left hand has a bass line with fingering numbers 5, 3, 2, 1, 5, 3, 2. A slur covers the first two measures of the right hand.

Second system of musical notation. Treble clef (top) and bass clef (bottom). The right hand has a melodic line with fingering numbers 1, 1, 4, 4, 2, 5, 1, 4, 1. The left hand has a bass line with fingering numbers 5, 3, 2, 2, 4, 1, 4, 1, 5, 3. A slur covers the first two measures of the right hand.

Third system of musical notation. Treble clef (top) and bass clef (bottom). The piece is marked *cresc.* (crescendo). The right hand has a melodic line with fingering numbers 3, 1, 1, 1, 3, 5, 4, 5, 3, 5, 4. The left hand has a bass line with fingering numbers 3, 5, 3, 4, 3, 3, 1, 2, 3, 1, 4, 1, 4, 1, 3. A slur covers the first two measures of the right hand. A *ped.* (pedal) marking is present below the left hand.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). The piece is marked *dim.* (decrescendo). The right hand has a melodic line with fingering numbers 5, 4, 5, 3, 2, 5, 3, 4, 5, 3. The left hand has a bass line with fingering numbers 1, 4, 1, 1, 3, 4, 2, 4, 5, 1, 2. A slur covers the first two measures of the right hand. A *ped.* (pedal) marking is present below the left hand.

8

*f*

*dim.*

3 1 2 1 1 1 1 1 1 1

3 1 4 3 1 4 4 4 4 4

Detailed description: This system contains two staves of music. The upper staff features a melodic line with a dotted line above it labeled '8'. The notes are grouped with slurs and fingerings: 3, 1 4 3, 1 4, 4, 4, 4, 4, 4. The lower staff has a bass line with fingerings: 3 1 2, 1, 1, 1, 1, 1, 1, 1.

3 2 2 3 5 1 1 1 8

*cresc.*

1 2 3 4 1 5 3 3 3

Detailed description: This system contains two staves. The upper staff has notes with slurs and fingerings: 3, 2, 2, 3, 5 1, 1, 1, 8. The lower staff has notes with slurs and fingerings: 1 2 3 4, 1 5, 3, 3, 3.

8

*ff* *f* *sf*

3 5 3 4 1 2 1

Detailed description: This system contains two staves. The upper staff has notes with slurs and fingerings: 3, 5, 3, 4, 1, 2, 1. The lower staff has notes with slurs and fingerings: 3, 5, 3, 4, 1, 2, 1.

8

1. 2.

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

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

Detailed description: This system contains two staves. The upper staff has notes with slurs and fingerings: 4, 4, 4 2 1 5, 4, 5 3. The lower staff has notes with slurs and fingerings: 5 3 2, 1 2 3, 4, 4, 5 1 2 4. There are first and second endings marked '1.' and '2.'. The word 'Red.' is written below the lower staff with asterisks.

Allegro.

13.

The musical score is for a piano exercise, numbered 13, in 2/4 time. It is marked 'Allegro.' and consists of five systems of two staves each. The right hand (RH) plays a continuous sixteenth-note arpeggiated pattern, while the left hand (LH) plays a simple bass line. The score includes various dynamics and articulation marks:

- System 1:** RH starts with a *p* dynamic. LH has a *5 marcato* marking. Dynamics include *p* and *cresc.*
- System 2:** Dynamics include *cresc.*
- System 3:** Dynamics include *cresc.*
- System 4:** Dynamics include *cresc.*
- System 5:** Dynamics include *f* and *dim.*

Fingerings (1-5) and articulation marks (accents, slurs) are present throughout the score.



B

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

*p dolce*

1 3 2

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

3 1 2 1

1 3 1 2 1 2 1 2 1 2 2

3 2 3 1

C

1 2 4 1 2 1 2 1 2 1 2

1 3 2 1 2

*piu p*

5

1 2 1 2 1 2 1 2 1 2

1 2 2

*sempre dim.*

*pp*

A Allegro.

14.

2  
1

*p*

*dolce*

5 3 2

5  
1

4  
1

4  
1

5 4 2

2  
1

5  
1

4  
1

4  
1

4

*cresc.*

5 3 2

5 4 2

5 4 2

4

*f*

*dim.*

5 3 2

5 4 2

5 4 2

3  
4  
1  
2

*p*

B

5 3 2

3 2

4 5



First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with triplets (3 2 3) and a descending scale (4 2). The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. The system includes a *ped.* marking and asterisks.

Second system of musical notation. Similar to the first system, it features a melodic line with triplets and a descending scale. The left hand continues with eighth-note accompaniment. Includes *ped.* markings and asterisks.

Third system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand accompaniment includes the sequence 5 3 2. Includes *ped.* markings and asterisks.

Fourth system of musical notation. The right hand has a melodic line with a descending scale. The left hand accompaniment includes the sequence 5 3 2. Includes a *f* marking and asterisks.

Fifth system of musical notation. The right hand has a melodic line with a descending scale. The left hand accompaniment includes the sequence 5 4 2. Includes a *f* marking and asterisks.

Sixth system of musical notation. The right hand has a melodic line with a descending scale. The left hand accompaniment includes the sequence 5 4 2 1. Includes a *ped.* marking and asterisks.

Allegretto. ♩ = 120.

15.

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

*f*

2. 3

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

*p*

4 1 5 3 5

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

*cresc.*

*Red.* \* *Red.* \*

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

*f*

*Red.* \* *Red.* \* *Red.* \*

Allegro. ♩ = 138.

16.

**A** *mf*

**B** *f*

**C** *p*

System 1: Treble clef with notes and fingerings (3 4 1, 2 1, 4, 1, 3). Bass clef with notes and dynamics (*p*, *Red.*, \*).

System 2: Treble clef with notes and fingerings (2 1, 4, 1, 3, 8, 1, 4). Bass clef with notes, dynamics (*Red.*, *cresc.*, \*), and a treble clef sub-system with notes and dynamics (*Red.*, \*).

System 3: Treble clef with notes and fingerings (5 3, 4, 2, 2, 5 4, 5 4). Bass clef with notes, dynamics (*f*, *p*, \*), and a treble clef sub-system with notes and dynamics (*Red.*, \*).

System 4: Treble clef with notes and fingerings (5 3, 5 4, 5 1 3, 2 3, 1 2, 4, 5, 5 3, 5 4). Bass clef with notes, dynamics (\*, *Red.*), and a treble clef sub-system with notes and dynamics (\*, *Red.*).

System 5: Treble clef with notes and fingerings (5 3, 1, 5 4, 5 4, 5 3, 5 4). Bass clef with notes, dynamics (\*, *ff*, \*), and a treble clef sub-system with notes and dynamics (\*, *Red.*, \*).

System 6: Treble clef with notes and fingerings (3, 2 4 1, 1, 5 1, 4, 4, 1 3, 2 1, 1, 3 2). Bass clef with notes, dynamics (*f*, \*), and a treble clef sub-system with notes and dynamics (\*, *Red.*, \*).

## Allegretto moderato. ♩ = 126.

17.

Musical score for piano, numbered 17, in G major and 6/8 time. The score consists of five systems of two staves each. The right hand features intricate sixteenth-note patterns with various fingering numbers (1-4). The left hand provides harmonic support with chords and single notes. Performance markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). The piece concludes with a double bar line and repeat signs.



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

*p*

*Red.* \* *Red.*

Detailed description: This system contains the first two measures of the piece. The right hand features a complex melodic line with many slurs and fingerings (5, 4, 4, 1, 1, 4, 5, 4, 2, 4, 1, 2). The left hand has a simple accompaniment with chords and a few notes. The first measure is marked *p*. There are two *Red.* markings with asterisks below the staff.

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

*cresc.*

\* *Red.* \*

Detailed description: This system contains measures 3 and 4. The right hand continues the melodic line with slurs and fingerings (2, 1, 4, 5, 1, 2, 4, 1, 3, 1, 4, 5, 1). The left hand has chords. The word *cresc.* is written between the staves. There are two *Red.* markings with asterisks below the staff.

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

*cresc.*

*Red.* \* *Red.* \*

Detailed description: This system contains measures 5 and 6. The right hand has a melodic line with slurs and fingerings (2, 3, 5, 5, 4, 5, 4, 5, 3, 2, 3, 1, 2, 4, 1, 4). The left hand has chords. The word *cresc.* is written between the staves. There are two *Red.* markings with asterisks below the staff.

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

*f* *f*

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This system contains measures 7 and 8. The right hand has a melodic line with slurs and fingerings (1, 2, 4, 1, 1, 2, 3, 1, 2, 4, 1, 4, 1, 4, 1, 4). The left hand has chords. The word *f* is written twice between the staves. There are three *Red.* markings with asterisks below the staff.

3 2 4 3 4 1 3 3

*p* *cresc.* *f*

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This system contains measures 9 and 10. The right hand has a melodic line with slurs and fingerings (3, 2, 4, 3, 4, 1, 3, 3). The left hand has chords. The words *p*, *cresc.*, and *f* are written between the staves. There are three *Red.* markings with asterisks below the staff.







1 2 4 1

*Ped.* \* *Ped.*<sup>5</sup> \*

4 1 4 5 3 4 5 4

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*p*

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

5 3 3 1 1 1 2 4 1 2

*cresc.*

1 1 3 3

*f*

Allegro moderato.

20.

*f* *mf* *cresc.*

*f* *mf* *cresc.*

*f*

*f* *dim.*

*p* *cresc.*

**B**

4

*f* *dim.*

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

*p cresc.* *f* *dim.*

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

**C**

*f*

1 2 3 1 2 1 4 1 4

*f*

5 4 1 4 4 5

*f*

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

*p*

4 4 1

Allegretto moderato. ♩ = 126.

21.

*p dol. legato*

*cresc.*

*f cresc.*



First system of musical notation. Treble clef, bass clef. Dynamic marking: *f*. Fingering numbers: 4, 1, 5, 4, 2, 1, 4, 5, 3, 2, 1, 3, 5, 4, 2, 1, 4. Includes a repeat sign and a fermata over the final measure.

Second system of musical notation. Treble clef, bass clef. Fingering numbers: 5, 4, 5, 3, 5, 4, 5, 4, 2, 1, 4, 5, 3, 2, 1, 3. Includes a fermata and a bass clef change in the final measure.

Third system of musical notation. Treble clef, bass clef. Dynamic marking: *cresc.*. Fingering numbers: 5, 4, 5, 4, 5, 3, 4, 4, 3, 2, 1, 2, 3, 4, 3, 2. Includes a fermata and a repeat sign.

Fourth system of musical notation. Treble clef, bass clef. Dynamic marking: *ff*. Fingering numbers: 1, 2, 3, 5, 1, 3, 4, 1, 5, 3. Includes a fermata and a repeat sign.

Fifth system of musical notation. Treble clef, bass clef. Dynamic marking: *ff*. Fingering numbers: 1, 3, 2, 3. Includes a fermata and a repeat sign.

Moderato. ♩ = 112.

22.

First system of musical notation, measures 1-4. Treble clef, bass clef, 3/2 time signature. Includes fingerings (e.g., 3 1, 5 4, 4 2, 3 4, 5 1, 4 1, 3 1, 4 1, 3 1, 4 1, 5 2, 3 1, 5 2, 3 1, 3 5, 1 2, 3 4, 3 2) and dynamics like *p dolce*. A fermata is placed over the first measure.

Second system of musical notation, measures 5-8. Treble clef, bass clef. Includes fingerings (e.g., 4 1, 3, 2 4, 4 1, 5 2, 4 1, 4, 5 1, 5 2) and dynamics like *f*.

Third system of musical notation, measures 9-12. Treble clef, bass clef. Includes fingerings (e.g., 4 1, 3 4, 5 1, 3 1, 2 1, 5 1 2, 3 1, 1, 3 1, 4 1, 3 1) and dynamics like *p*. A repeat sign is present at the end of the system.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Includes fingerings (e.g., 4 1, 3 1, 5 2, 4 1, 5 2, 3 1, 5 1, 4 1, 3 4, 3 1, 5 2, 3 2, 4 1, 5 1, 4) and dynamics like *f*. A fermata is placed over the last measure.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Includes fingerings (e.g., 3, 4, 5, 4, 4 5, 4, 5, 4, 4, 2, 4 3, 5 1, 2, 3) and dynamics like *f* and *pp*. A fermata is placed over the last measure.

Allegretto vivace. ♩ = 138.

23.

The musical score is written for piano in 2/4 time, marked 'Allegretto vivace' with a tempo of 138 beats per minute. It is divided into three sections: A, B, and C. Section A (measures 1-12) begins with a piano (*pp*) dynamic and a 'legg.' (leggiero) marking. It features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. Section B (measures 13-24) continues with the *pp* dynamic and includes a 'smorz.' (ritardando) marking. Section C (measures 25-36) starts with a 'cresc.' (crescendo) marking and ends with a 'p' (piano) dynamic. The score includes various musical notations such as slurs, accents, and fingerings. There are also performance markings like 'Ped.' and '\*' throughout the piece.

## Allegro.

24.

A

B

**C**

1 3 5

5 3

4

3 5 3 5 3 5 1 3 5

4 5

*cresc.*

3 5 1 3 1 4 1 3

3 3

*dim.*

**D**

1 3 1 3 2 5 2 5 2

5 1 5 1 3

*cresc. sempre*

2 5 2 5 2 5 2

5 5 5

*f*

Molto allegro.

25.

A

*f*

*Ped.* \* \* \* \*

*Ped.* \* \* \* \*

*Ped.* \* \* \* \* \*

*Ped.* \* \* \* \* \*

**B<sub>8</sub>**

*p* > > > >

> *cresc.* - - -

*p* > > > > *cresc.* -

*p* > > > > *cresc.* -

*ff* Ped. \* Ped. \* Ped. \*

Allegretto.  $\text{♩} = 50.$ 

26.

**A**

*p legato*

*cresc.*

*f*

**B**

*f*







5 3 1 4 1 4 2 4  
*p*  
 Ped. \* Ped. \* Ped. \*

3 4 2 4 1 4 2 3 2 4  
 C  
 cresc.  
 Ped. \* Ped. \* 5

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

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

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

3 4 3 4 3 5 4 5 3  
 Ped. 1 \*

Allegretto. ♩ = 126.

28.

**A**

**B**



Allegro comodo. ♩ - 132.

29.

**A**

*p legato*

*p cresc.*

*dim.* *cresc.*

**B**

*f* *sf*

*p*



Allegro. ♩ = 144.

30. **A**

1 3 1 1 2 3 1 3 4

*p*

3 1 4 3 5

5 4 2 5

*cresc.*

8

**B**

*f* *fp*

5 8 \*

4 1

*fp*

2 5 4

5 4 3 2 1 2 1 2 5

*f*

1



System 1: Treble clef with a slur over the first two measures. Fingerings: 1 2 1, 4, 1 3 1, 1 3 1, 2 4. A 'C' time signature appears at the start of the third measure. Bass clef accompaniment with fingerings 2, 1, 2, 1, 2, 2, 2.

System 2: Treble clef with a slur over the first two measures. Fingerings: 2 3, 5, 4 3, 2 3, 5, 4 3. Bass clef accompaniment with fingerings 1, 1, 2, and a *dim.* marking.

System 3: Treble clef with a slur over the first two measures. Fingerings: 4, 2, 1 3 1, 1 2 3 1 3, 4. A 'D' time signature appears at the start of the third measure. Bass clef accompaniment with a *p* marking and a '5' below the first measure.

System 4: Treble clef with a slur over the first two measures. Fingerings: 2 1, 4 3, 5, 5 4. Bass clef accompaniment with a *cresc.* marking and a '4' below the first measure.

System 5: Treble clef with a slur over the first two measures. Fingerings: 2 4, 1, 1, 1, 3. Bass clef accompaniment with a *f* marking, a '5' below the first measure, and a *Ped.* marking.



B

1 5 4 2 4

*p*

*ped.* 4 \* *ped.*

1 5 3 2

*cresc.*

\* *ped.* \*

4 2

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

*f*

*ped.* 3 \* *ped.* 3

8

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

\* *ped.* 4 \*

8

*piu cresc.*

*ff*

*ped.* \* *ped.* \*

Allegretto vivace. ♩ = 80. 96

32.

**A** 1 2 3 4 3 1 3

*p*

*Ped.* \*

**B** 4 2 2 1 5 3 5 3 1 3 3 3

*p* *mf*

*Ped.* \*

**C** 1 3 4

*f* *dim.* *f*

*Ped.* \*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Dynamic markings include *Red.* and *\* Red.*

Second system of musical notation. Continues the piece with similar rhythmic patterns. The right hand has more complex sixteenth-note runs. The left hand continues with eighth notes. A fermata is placed over the final note of the right hand. Dynamic markings include *Red.* and *\* Red.*

Third system of musical notation. A section marked 'D' begins. The right hand has eighth-note patterns with some slurs. The left hand features chords and single notes. A *p* (piano) dynamic marking is present. Dynamic markings include *Red.* and *\* Red.*

Fourth system of musical notation. The right hand has eighth-note patterns with slurs. The left hand has chords and rests. Dynamic markings include *dim.* (diminuendo), *f* (forte), and *Red.*

Fifth system of musical notation. Continues with eighth-note patterns in the right hand and chords in the left. Dynamic markings include *dim.* and *Red.*

Sixth system of musical notation. The right hand has eighth-note patterns. The left hand has eighth-note accompaniment. A *f* (forte) dynamic marking is present. The system concludes with a double bar line. Dynamic markings include *Red.* and *\* Red.*

# HEINRICH GERMER

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## H. GERMER'S EDITIONS.

Considering a composition's development from the motive, or germ to the theme, from the theme to the phrase, and from united phrases of different length and varied musical imports to its total structure, we must consider the phrase as the most important factor to contemplate in its rendition.

Therefore to each phrase must be given individual attention as to the amount of tone volume to be distributed throughout its length, and at what point the *primary accent* is to be placed. But at the same time, points where secondary accents occur must not be overlooked, nor the legitimate use of *legato*, *stacato*, etc., be slighted.

Right here two queries may be inserted, namely: "How could a performer, although equipped with natural talent of a high order, reinforced by superior musical culture, know *positively* whether or not he or she is carrying out the composers' intentions to the letter?" and also—"Why should they do this if thereby they obliterate their own individuality?"

Broadly considered, individuality means: a separate existence; a distinctive character; that is to say—one distinguishable from all others. Tritely put then, we all possess individuality—but we do not all possess *pronounced or great individuality*.

Hence when a performer, whose individuality is weak or not particularly strong, and who attempts to render, let us say, a great work by Beethoven, he usually tampers with the traditional and offends the *æsthetic sense* of the musically elect.

In citing Beethoven, the same would hold good with all other *great* composers.

It becomes obvious then, that in an instructive edition every phrase with its accompanying primary and secondary dynamic signs, as well as the amount of tone-volume applicable to each, should be indicated so carefully in every composition worthy of serious consideration that the performer, teacher, and particularly the student, need not "grope in the dark" as to its best rendition.

This should be ordinarily the task of the composer, but composers as a rule, seldom take the trouble to indicate exhaustively how they desire their compositions to be interpreted. They seem to take it for granted that their message will be understood without such assistant elucidation.

In this they *err in practical judgment!* For while genius or superior talent may be able to dispense with such signs, the average student *needs them, indeed needs them very much!*

Without desiring to make propaganda for any one individual, it appears that HEINRICH GERMER, the great German pedagogue, whose revisions of ancient and modern masterworks are now known and used the world over, seems to have solved the problem most simply, how piano works should appear, wherein all explanatory expression signs are present, and all superfluity is avoided.

*Natural musical expression* is exemplified by his revisional scheme, each phrase being instantly revealed to the eye together with a simple yet complete equipment of musical dynamics.

A plastic picture, revealing the architectural outlines of a composition through phrasal structures is a great aid in performance. GERMER gives to the eye this picture flawlessly drawn.

As he never loses sight of the fact that if a sign is to possess *meaning to aid the student*, it must be placed *exactly where it belongs*, and as it is chiefly to the student to whom he dedicates his life-work, we find it is simplicity itself and covers the ground of musical expression by signs sufficiently. His work cannot fail to appeal to even hyper-critical musicians.