

CZERNY'S NEW INTRODUCTORY EXERCISES.

WRITTEN TO PRECEDE HIS 101 ELEMENTARY STUDIES.

The following Exercises may be practised, so soon as the Pupil is familiar with the keys of the Piano-forte.

For the right hand alone.



These signs **||** signify a repetition of the preceding notes.



Each Exercise must be repeated from ten to twenty times without intermission.

The succeeding rules must be carefully observed by the Pupil during the study of the above Exercises.

When the five fingers are held properly bent over the keys C, D, E, F and G, it will be perceived that only one finger is given to each. They must therefore be kept at such a distance from one another that when the hand is at rest each may strike its own key *exactly in the middle of the broad part*; for which purpose the thumb must be made to fall upon the key in its natural straight position, and the little finger be but slightly bent.

As each finger previous to its being used, must be held very near its key (without however touching it); so, after touching, it must again return to its former situation.

The most important rule of all is that each finger must be lifted up exactly at the same moment in which the next finger strikes its key.

In the first Exercise intended only for two fingers the thumb must quit C, the instant the first finger strikes D, which in its turn must be withdrawn at the very moment the thumb again strikes C. The same thing takes place in the second Exercise with the three fingers; then with the four, and lastly with all the five fingers, so that the weight of the hand never rests on the keys *but one finger only*, while all the others are poised above them.

The fifth Exercise is designed to accustom the Pupil to a firm touch and full tone, as he must strike one key several times in succession with the same finger. Here the hand must be held as tranquilly as possible over the keys that the reiterated percussion may be produced by the free movement of the single finger.

In this Exercise, the Pupil must accustom himself to a moderately strong touch so as to press down the keys firmly; he will necessarily practice it at first very slow, accelerating the movement by degrees, as the flexibility of the fingers develops itself, and without any strain upon the nerves.

When the fingers of the right hand have some practice, and acquired a certain degree of independence, the same Exercises must be tried by the left hand in the following manner.

3
3-OCT 30
COPY 1973

NO

For the left hand.

6. 1+1+ 7. 21+1 8. 3 2 1 + 1 2 9. 4 3 2 1 + 1 2 3

10. 4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1 1 1 1 1 2 2 2 2 3 3 3 3 4

The rules previously given for the right hand must be applied with equal strictness to the left.

After the preceding Exercises have been properly played, both hands must be practised together in the following manner.

11. + 1 + 1 12. + 1 2 1 13. + 1 2 3 2 1 14. + 1 2 3 4 3 2 1

15. + + + + 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1 +

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

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

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

Here the Pupil must chiefly observe, that both hands must touch *exactly together*. This equality in the touch can only be acquired when both hands are kept perfectly still, and all the fingers held up equally high.

The following Exercises must be similarly practised: first with the right hand, then with the left, and lastly with both together.

16. + 2 + 2 1 3 1 3 2 1 2 4 3 1 3 1 17. + 4 3 4 2 4 2 4 1 4 3 4 3 4 3 4

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

18. + 4 2 4 1 4 3 4 19. + 2 4 2 1 3 4 3 20. 2 2 3 3 4 3 2

1 1 1 1 2 1 1 2 1 3 2

1 1 1 1 2 1 1 2 1 3 2

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

1 1 1 1 2 1 1 2 1 3 2

The foregoing Examples should be daily and patiently practised over, at least three or four times, for about half an hour each time, so that the Pupil may be able to play them all in a tolerably quick degree of movement.

As the passing of the thumb under the fingers, and of these latter over the thumb is a matter of some difficulty, the following observations may not be altogether superfluous.

In passing the thumb under the fingers, attend carefully to the succeeding rules.

FIRST RULE.

At the same moment that the finger under which the thumb is to be passed strikes its proper key, the thumb must quit its own key, and bend itself a little inwardly, so far only, that, while the other fingers in their usual bent position are playing, it may approach beneath them towards that key which it is presently to strike.

SECOND RULE.

This movement under the other fingers must be performed by the thumb over the surface of the white keys, and in effecting this, it must never assume a dangling position either off, or below the key-board.

THIRD RULE.

The finger which immediately precedes the passage of the thumb, remains down on its key, till the moment that the thumb actually strikes its own key.

FOURTH RULE.

The remaining four-fingers must, during the passage of the thumb, remain quite still in their actual bent position, so that the movement of the thumb may be so hidden by them, as to be hardly visible to the eye.

FIFTH RULE.

During the passage of the thumb, the hand must by no means be held obliquely; nor must it make any jerking or upward motion.

SIXTH RULE.

The passage of the thumb under the fingers, must not in anywise disturb the tranquil position of the fore-arm; nor must the elbow by any means make the least sideward motion, as the passing of the thumbs should depend wholly on the flexibility of the joints.

When a finger is to be passed over the thumb, the latter must keep down its key, till the finger passed over has struck the one appropriated to it; for if the thumb were to relinquish it sooner than this, it would occasion an interruption to that perfect equality of the run or passage, which it is essential for the player to maintain, and the end to which all these rules are directed.

101 ELEMENTARY STUDIES.

Passages of five notes to impart flexibility, and equalise the fingers.

ALLEGRO.

Nº 1.

ALLEGRO.

Similar Exercise for the left-hand.

Nº 2.

For the practice of Staccato and Legato.

ALLEGRO.

Nº 3.

ALLEGRO.

Example similar to the above.

Nº 4.

Practice of the different modifications of Touch and Tone.
ALLEGRO MODERATO.

No 17.

The musical score for No. 17 is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The piece begins with a piano (*p*) dynamic and includes various articulation marks such as accents and slurs. The first system includes fingerings (1, 2, 3, 4) and accents. The second system continues with similar patterns. The third system features a crescendo (*Cres.*) leading to a forte (*f*) dynamic. The fourth system includes a decrescendo (*Dim.*) and a return to piano (*p*). The fifth system features a crescendo (*Cres.*) and a forte (*f*) dynamic. The sixth system concludes with a forte (*f*) dynamic and various articulation marks. The score is densely packed with notes and includes numerous fingerings and articulation symbols throughout.

Musical score for Exercise 23, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features various fingerings (1-4) and slurs across several measures.

Observe the same rule as in the preceding Exercise.

ALLEGRETTO.

No 24.

Musical score for Exercise 24, marked ALLEGRETTO. It consists of two staves with dense sixteenth-note patterns. Numerous fingerings (1-4) are indicated throughout the piece.

To give flexibility to the fingers of the left-hand.

ALLEGRO.

No 25.

Musical score for Exercise 25, marked ALLEGRO. It consists of two staves with sixteenth-note patterns. Fingerings (1-4) are indicated. The piece includes a dynamic marking 'f' and a fermata at the end.

Double notes in Thirds for both hands as Exercise 24.

MODERATO.

No 26.

Musical score for Exercise 26, marked MODERATO. It consists of two staves with double notes in thirds. Numerous fingerings (1-4) are indicated throughout the piece.

For the acquirement of Style.

ALLEGRO MODERATO.

No 27.

Musical score for No. 27, featuring a piano (*p*) introduction and a section marked *f*. The piece is in C major, 2/4 time, and includes various fingerings and articulations such as slurs and accents. The score is written for a grand piano with treble and bass staves.

Arpeggios for the passage of the Thumb and First finger.

ALLEGRO.

No 28.

Musical score for No. 28, featuring arpeggios for the passage of the thumb and first finger. The piece is in C major, 2/4 time, and includes various fingerings and articulations such as slurs and accents. The score is written for a grand piano with treble and bass staves.

On the Legato touch.

ALLEGRETTO MODERATO QUASI ANDANTINO.

No 29.

Musical score for No. 29, featuring a section marked *Dol:* (Dolce). The piece is in C major, 2/4 time, and includes various fingerings and articulations such as slurs and accents. The score is written for a grand piano with treble and bass staves.

Scanning Target
Edison Sheet Music -- Instrumental

Item no.: 100001175

Title: Czerny's new introductory exercises
written to pre

Box no. and finding aid no.: 96/687

Digitization note:

pages separated, brittle

Contact: Karen Lund, x70156
Lauren Woodis, x73939
Pat Padua, x75904