

Die Technik des Klavierspiels.

The Technique of Pianoforte Playing. — La Technique du Piano.

Bd. III. Heft 3.

Vol. III. Bk. 3.

Vol. III. Cah. 3.

Geläufigkeitsstudien im virtuosen Stil.*

Studies for obtaining virtuoso fluency.*

Etudes de vélocité et de virtuosité.*

Allegro.

34.

Chopin, Op. 10 N° 8.

* Zum Studium seien ferner empfohlen: Rubinstein op. 23 N° 1; Chopin, op. 10 N° 12, op. 25 N° 2; Liszt, Concertetude f-moll.

** Erfahrungsgemäß wird die Bedeutung dieses einleitenden Trillers unterschätzt; derselbe ist äusserst glanzvoll, am besten mit Schüttelarm auszuführen.

Bei aller Brillanz, mit der die Sechzehntel der rechten Hand zu spielen sind, muß die Gegenstimme der linken Hand plastisch hervorgehoben werden.

* For further study, play Rubinstein op. 23 N° 1; Chopin, op. 10 N° 12, op. 25 N° 2; Liszt Etude de Concert in F minor.

** Experience shows that the importance of this trill is usually undervalued; it should be played very brilliantly with a shaking movement of the arm.

However brilliant the playing of the sixteenths in the right hand, the counterpart must be well brought out by the left hand.

* Nous recommandons aussi l'étude de: Rubinstein op. 23 N° 1; Chopin, op. 10 N° 12, op. 25 N° 2; Liszt-Etude de Concert en fa mineur.

** L'importance de ce trille d'introduction est généralement méconnue; il doit être exécuté avec bravoure, de préférence avec vibration du bras.

Tout en jouant les doubles-croches de la main droite brillamment, on fera ressortir la partie de la main gauche.

Variationen.
Variants.
Variantes.

f *dimin.*

cresc.

cresc.

cresc. *f*

dimin. *poco rallent.* *pp* *poco - - - a - - - poco - -*

f

Presto.

* Zur Erzielung einer möglichst egalisierten Ausführung der Sechzehntelfiguren übe man auch mit folgender Betonung:

Vgl. auch die Varianten zu Etude N° 34.
 ** Man achte darauf, daß der 5. Finger auf dem Ton eis nicht zu schwach anschlägt.

* In order to obtain the most even execution possible of the sixteenth passages, practise with the following accentuation:

Cf. the variants of Etude N° 34.
 ** Avoid striking C sharp too softly with the 5th finger.

* Pour obtenir une grande égalité, travailler les doubles-croches avec les accentuations suivantes:

Voir aussi les variantes de l'étude N° 34.
 ** Veiller aussi à ce que le petit doigt n'attaque pas trop faiblement le do #.

*** Varianten zu Takt 3:
 Variants Bar 3:
 Variantes pour la 3e mesure:

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *fz* and *f*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *cresc.*, *ff*, and *con forza*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p*, *fz*, and *fz*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *scen - do*, *fp*, and *cresc.*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *fz*. Fingerings are indicated with numbers 1-5.

Seventh system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *fp*. Fingerings are indicated with numbers 1-5.

Presto.
p leggiero

* Die von der rechten Hand auszuführenden Begleitungssacorde und harmonischen Füllungen sind etwa um einen Stärkegrad schwächer zu spielen als das in der linken Hand liegende Thema. — Spielern, denen es an Geschmeidigkeit in der linken Hand mangelt, sei auch Tschaikowskys Bearbeitung desselben Rondos zum Studium empfohlen. Vgl. auch Chopins Etude c-moll op. 10 No 12.

* The chords forming the accompaniment in the right hand and the harmonic padding should be played a degree less loudly than the theme in the left hand. Players, whose left hand lacks suppleness might practise Tschaikowsky's version of the same Rondo. Cf. Chopin's Etude in C minor, op. 10 No 12.

* Les accords d'accompagnement de la main droite devront être joués un peu moins fort que le thème de la main gauche. Aux élèves qui manquent de souplesse dans la main gauche, nous recommandons l'étude de ce rondo dans l'arrangement de Tschaikowsky. Voir aussi l'étude en ut mineur op. 10 No 12 de Chopin.

5 1 2 4 5 2 1 3 4 2 3 4 5 1 2 4
 5 4 3 1 3 4 3 4 5
cresc. *f* *decresc.*

p *p*

4 1 2 1 4 2 1 2 1 5

f *sf*

1 2 3 4 5 4 3 2 1 5 2

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

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

pp

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

1 1 1

pp
1 2 3 4 1

pp

R.H.
m. d. ad lib. ff

ff

First system of musical notation. The piano part (left) features a complex rhythmic pattern with many sixteenth notes and slurs. The bass part (right) has a more melodic line with some slurs and dynamic markings like *f*.

Second system of musical notation. The piano part continues with intricate patterns. The bass part has a melodic line with slurs and dynamic markings like *sempre ff*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The piano part has a complex rhythmic structure. The bass part has a melodic line with slurs and dynamic markings like *f*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The piano part continues with intricate patterns. The bass part has a melodic line with slurs and dynamic markings like *f*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The piano part has a complex rhythmic structure. The bass part has a melodic line with slurs and dynamic markings like *cresc.* and *ff*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. The piano part continues with intricate patterns. The bass part has a melodic line with slurs and dynamic markings like *ff*. Fingerings are indicated with numbers 1-5.

Seventh system of musical notation. The piano part has a complex rhythmic structure. The bass part has a melodic line with slurs and dynamic markings like *ff* and *f*. Fingerings are indicated with numbers 1-5.

Andante. 34 24 1 1

f

Cadenza ad lib. 8

leggiere, veloce

Andantino capriccioso.

p

un poco marcato

ten.

poco rfz

cresc.

marc.

ten.

raddolcente

* Das Thema hat zwiespältigen Charakter: Die erste Takthälfte mit ihren kleingedruckten Zweiunddreißigstelnoten ist zart, duftig und capriciös (quasi rubato) auszuführen, während die zweite Takthälfte mit den markierten Sechzehnteln etwas wichtiger und streng im Takt zu spielen ist. Mit Genehmigung des Verlages Breitkopf & Härtel in Leipzig.

* The theme bears a double character. The demi-semiquavers in small print in the first half of the bar should be played softly and daintily and capriciously (quasi rubato), while the stressed semiquavers in the second half of the bar should be played more forcibly and in strict time.

* Le thème a deux caractères différents: les triples-croches de la 1^{ère} moitié de la mesure, écrites en petites notes doivent être jouées avec délicatesse et légèreté, presque rubato, tandis que les doubles-croches de la seconde moitié de la mesure seront fermement accentuées et bien en mesure.

First system of musical notation. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-5. Dynamic markings include *mf* and *sf*. There are also some slurs and accents.

Second system of musical notation. It features a section labeled "Ossia." with a bracketed alternative passage. The main passage continues with complex textures. Dynamic markings include *ff*. There are slurs and accents throughout the system.

Third system of musical notation. It contains several passages with intricate fingerings and dynamic markings such as *rin. fz.* and *ff*. There are slurs and accents. The notation is dense with many notes.

Fourth system of musical notation. It includes passages with dynamic markings *p* and *pp*, and a section marked "poco rall.". There are slurs and accents. The notation is complex and detailed.

Poco più animato.

* *f marc.* *ten.* *ten.* *f meno f* *cresc.*
Red. *ten.* *sf* *ff* *ften.* *dim.* *pp* *tr.*

* Das Thema ist stets klangvoll und markant zu spielen. Es ist dabei zu beachten, daß in Takt 1 und 2, 7 und 8 die kontrapunktischen Stimmen der rechten Hand nicht zu stark hervortreten.

* The theme should be tuneful and marked. In bars 1 and 2, and 7 and 8, avoid making the counterpoint parts in the right hand too pronounced.

* Le thème sera joué avec un son plein et ferme. On veillera à ce que le contrepoint de la main droite dans les mesures 1, 2, 7 et 8 ne ressorte pas trop.

Ossia.

Musical score system 1: Ossia section, measures 1-8. Treble and bass staves with piano accompaniment. The key signature has two flats. The music is marked *ff*.

Musical score system 2: Ossia section, measures 9-12. Treble and bass staves with piano accompaniment. Includes fingerings (1, 2, 3, 4, 5) and dynamics *rin.f.* and *ff*.

Musical score system 3: Ossia section, measures 13-16. Treble and bass staves with piano accompaniment. Includes fingerings and dynamics *p* and *pp*. A *poco rall.* marking is present.

Musical score system 4: Coda section, measures 17-20. Treble and bass staves with piano accompaniment. Includes fingerings and dynamics *p*.

Musical score system 5: Coda section, measures 21-24. Treble and bass staves with piano accompaniment. Includes fingerings and dynamics *grazioso* and *espressivo*.

Musical score system 6: Coda section, measures 25-31. Treble and bass staves with piano accompaniment. Includes fingerings and dynamics *crese.*, *rit.*, and *f*.

The first system consists of two grand staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a rhythmic accompaniment with chords and single notes. There are several slurs and accents throughout the system.

Rubinstein, Concert D moll.

Presto.

The second system is marked 'Presto' and features a grand staff. The upper staff has a very rapid melodic line consisting of sixteenth notes, with many slurs and accents. The lower staff has a steady accompaniment of chords. The key signature has one flat.

Alkan, Etude Op. 27. (Le chemin de fer)

Vivacissamente.

The third system is marked 'Vivacissamente' and features a grand staff. The lower staff has a driving bass line with a steady eighth-note rhythm. The upper staff has melodic fragments and slurs. The key signature has one flat.

Mit Genehmigung des Verlages Costallat & Cie, Paris.

Scriabine, Etude Op. 42 N^o 3.

Prestissimo.

Mit Genehmigung des Verlages M. P. Belaïeff, Leipzig.

Saint-Saëns, Etude, Op. 111 N^o 2.

Allegretto.

Mit Genehmigung des Verlages A. Durand & Fils, Paris.

Mit Genehmigung des Verlages Friedrich Hofmeister, Leipzig.

Rubinstein, Op. 93. 2.

Allegro.

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

3

ff 8 8

Studie für die linke Hand allein.* | Study for the left Hand alone.* | Etude pour la main gauche seule.*

Andante.

Scriabine, Op.9 N°2.

p rit. pp

tr tr

Mit Genehmigung des Verlages M. P. Belaieff, Leipzig.

* S. Brahms' Studie über Bachs Chaconne für die linke Hand allein.

* Cf. Brahms' Study on Bach's Chaconne for the left hand.

* Voir la Transcription de la Chaconne de Bach pour la main gauche seule, par Brahms.

38*

* Bei dieser allgemein, Etude auf den falschen Ton“ benannten Studie ist der dem 2. Viertel liegende „falsche Ton“ gebührend hervorzuheben. Man übe auch die Etuden von: Liszt, Waldesrauschen; Ricordanza; Rubinstein Op. 23 N^o 3 und 4; Chopin Op. 10 N^o 5; Op. 25 N^o 12.
 ** Nicht arpeggieren! Die linke Hand springt schnell nach oben.

* In this Etude, commonly called “The etude with the wrong note,” stress the “wrong note” which coincides with the second crotchet. Practise: Liszt, Waldesrauschen; Ricordanza. Rubinstein: Op. 23, N^o 3 and 4. Chopin: Op. 10, N^o 5; Op. 25, N^o 12.
 ** Do not play arpeggio. The left hand should leap.

* Dans cette étude, connue sous le nom „d’Etude sur fausses notes“ on fera ressortir la „fausse note“ sur le second temps. Travailler aussi: Bruissement des bois, Ricordanza de Liszt. Op. 23, N^o 3 - 4 de Rubinstein. Op. 10 N^o 5, Op. 25 N^o 12 de Chopin.
 ** Ne pas arpéger. La main gauche saute rapidement.

m.d. m.g.
R.H. L.H.

m.d. m.g.
R.H. L.H.

m.d.
R.H.

riten. ff

a tempo

f

m.d. m.g.
R.H. L.H.

m.d. m.g.
R.H. L.H.

m.d. m.g.
R.H. L.H.

L.H. R.H.
m.g. m.d.

R.H. L.H.
m.d. m.g.

m.d. m.g.
R.H. L.H.

L.H. R.H.
m.g. m.d.

m.d.
R.H.

L.H. R.H.
m.g. m.d.

a tempo

sf sf

riten. ff

L.H. R.H.
m.g. m.d.

L.H. R.H.
m.g. m.d.

L.H. R.H.
m.g. m.d.

L.H.
m.g.

sempre ff

sfz sfz sfz

animato

p

5 5 4 5
4 4 1 1

4 3
1 1

3 1

5 1
5 1

4 1

1 1
2 3

1 1
5 5

4 3
2 1

3 1

3 1

3 1

3 1

3 1

3 1

3 1

3 1

cresc.

decresc.

* Sehr rhythmisch und mit leichtem Staccato auszuführen. | * Play very rhythmically with a light staccato. | * Jouer bien rythmé et en détachant légèrement.

p cre -

p scen - do

mf

1 1 1 1
4 5 5 5

1 1 1 1
4 5 5 5

p cre - scen - do

p cre - scen - do

p sotto voce

L.H. R.H.
m.g. m.d.

R.H.
m.d.
m.g.

cresc.

R.H.
m.d.
m.g.

L.H.
m.g.

L.H. R.H.
m.g. m.d.

R.H.
m.d.
m.g.

L.H. R.H.
m.g. m.d.

cresc.

L.H. R.H.
m.g. m.d.

L.H.
m.g.

cre - scen - - do

sempre staccato

f

dimin.

p

cresc.

f Tempo I.

L.H. *m.g.* R.H. *m.d.*

L.H. *m.g.* R.H. *m.d.*

L.H. *m.g.* R.H. *m.d.*

L.H. *m.g.* R.H. *m.d.*

L.H. R.H. m.g. m.d. L.H. m.g. *animato* *p*

The first system of music begins with a piano introduction. The left hand (L.H.) plays a series of chords in the bass register, while the right hand (R.H.) plays a melodic line. The tempo is marked 'animato' and the dynamics are 'p' (piano). The key signature has one flat.

cresc.

The second system continues the piano introduction with a 'cresc.' (crescendo) marking. The right hand plays a more active melodic line, and the left hand provides harmonic support with chords.

Tempo I. L.H. R.H. m.g. m.d. *mf*

The third system marks the beginning of the first tempo section, 'Tempo I.', with a 'mf' (mezzo-forte) dynamic. The right hand plays a complex, multi-measure melodic passage, while the left hand plays a steady accompaniment.

L.H. R.H. m.g. m.d. L.H. R.H. m.g. m.d. *f*

The fourth system continues the first tempo section with a 'f' (forte) dynamic. The right hand's melodic line becomes more intense, and the left hand's accompaniment is more active.

L.H. R.H. m.g. m.d. L.H. R.H. m.g. m.d.

The fifth system continues the first tempo section with a 'f' (forte) dynamic. The right hand's melodic line is highly technical, featuring many sixteenth notes.

ff

The sixth system continues the first tempo section with a 'ff' (fortissimo) dynamic. The right hand plays a complex, multi-measure melodic passage, and the left hand plays a steady accompaniment.

sempre ff *sf*

The seventh system continues the first tempo section with a 'sempre ff' (sempre fortissimo) dynamic. The right hand plays a complex, multi-measure melodic passage, and the left hand plays a steady accompaniment.

Andantino.

Liszt, Ricordanza.

Mit Genehmigung des Verlages Breitkopf und Härtel, Leipzig.

C. Debussy.

Über-und Ineinander greifen
beider Hände.

Crossing and
changing hands.

Croisement des mains l'une
sur l'autre et l'une dans l'autre.

Allegretto.

39*

Liszt, Paganini Etude N^o 5.

Mit Genehmigung des Verlages Breitkopf & Härtel, Leipzig.

* Man achte sehr auf die von Liszt selbst
angegebenen Orchestereffekte (Flöte,
Horn), die bei scharf abgegrenzter, dy-
namischer Ausführung leicht hervorzu-
bringen sind.

Weiteres Studienmaterial:

Liszt, Campanella;
" Concertetude Des-dur;
" Au bord d'une source;
Rubinstein, Op. 23 N^o 6;
St. Saëns, Op. 111 N^o 6.

* Observe the orchestral effects (flute,
horn) indicated by Liszt himself. These
should be lightly brought out by clearly
defined, dynamic playing.

Further studies:

Liszt: Campanella,
" Etude de concert in D flat,
" Au bord d'une source.
Rubinstein, Op. 23 N^o 6.
St. Saëns, Op. 111, N^o 6.

* Observer les effets d'orchestre indi-
qués par Liszt lui-même. (Flûte - Cor.)
Ils seront faciles à obtenir en faisant
des divisions dynamiques très nettes.
Autres études:

Liszt, Campanella,
" Etude de Concert en ré b,
" Au bord d'une source.
Rubinstein, Op. 23 N^o 6.
St. Saëns, Op. 111 N^o 6.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The tempo/mood marking *f marcato* is placed in the lower staff. The music features a series of chords and melodic lines with fingerings indicated by numbers 1, 2, and 3. There are also some slurs and accents.

Second system of musical notation. It continues the grand staff from the first system. The tempo/mood marking *sempre marcato* is placed in the lower staff. The music continues with similar chordal and melodic textures, including fingerings and slurs.

Third system of musical notation. It continues the grand staff. The music features more complex chordal structures and melodic lines. Fingerings and slurs are used throughout. The system ends with a double bar line.

Fourth system of musical notation. It continues the grand staff. The tempo/mood marking *p* (piano) is placed in the lower staff. The music features a series of chords and melodic lines with fingerings indicated by numbers 1, 2, and 3. There are also some slurs and accents.

Fifth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines with fingerings indicated by numbers 1, 2, and 3. There are also some slurs and accents.

Sixth system of musical notation. It continues the grand staff. The tempo/mood marking *p* (piano) is placed in the lower staff. The music features a series of chords and melodic lines with fingerings indicated by numbers 1, 2, and 3. There are also some slurs and accents.

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a *glissando* marked with an asterisk, followed by a trill marked with two stars and *tr*. The second system features a *p* dynamic and the instruction *con bravura*. The third system continues with complex rhythmic patterns and fingerings. The fourth system includes another *glissando* and a trill. The fifth system starts with a *glissando* and ends with a *sf* dynamic. The sixth system concludes with intricate rhythmic and melodic passages.

* Betreffs des Glissandos vgl. Band III S. 36; das Glissando läßt sich hier auch mit zwei Händen ausführen.
 ** Bei der schwierigen Lage des Trillers erfordert seine subtile Ausführung besondere Sorgfalt.

* With regard to the glissando cf. Vol. III p. 36. The glissando may also be played with both hands.
 ** The difficult position of the trill requires particular care.

* Pour le glissando voir L. III p. 36; le glissando peut aussi se faire à deux mains.
 ** L'exécution du trille, dans la position difficile où il est écrit, demande un soin tout particulier.

Moderato.

Tausig.

p

sempre con Pedale

cresc.

dim.

p

First system of musical notation. The right hand features a melodic line with eighth-note patterns and rests, marked with an '8' and a dashed box. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand continues with eighth-note accompaniment.

Seventh system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand continues with eighth-note accompaniment.