Johann Johann Stratenburg Pascua I

Artist page : https://www.free-scores.com/Download-PDF-Sheet-Music-johannstratenburgpascuai.htm

About the piece

Title:	The Virtuoso-Pianist [Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.]
Composer:	Hanon, Charles-Louis
Arranger:	Johann Stratenburg Pascua I, Johann
Copyright:	Copyright © Johann Johann Stratenburg Pascua I
Publisher:	Schirmer
Instrumentation:	Piano solo
Style:	Others
Comment:	1. Exercises 1 - 20: Labeled preparatory exercises, these are also the most famous exercises, and are used to develop finger strength and independence. Each exercise contains a sequence of 8 semiquavers, beginning on C, which is then repeated starting on D, and so on across two octaves. The exercise is then repeated in reverse down two octaves to the starting C. The exercises are intended to be practiced in groups of three, except for the first... (more online)

Johann Johann Stratenburg Pascua I on free-scores.com

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The Virtuoso-Pianist.

Part I.

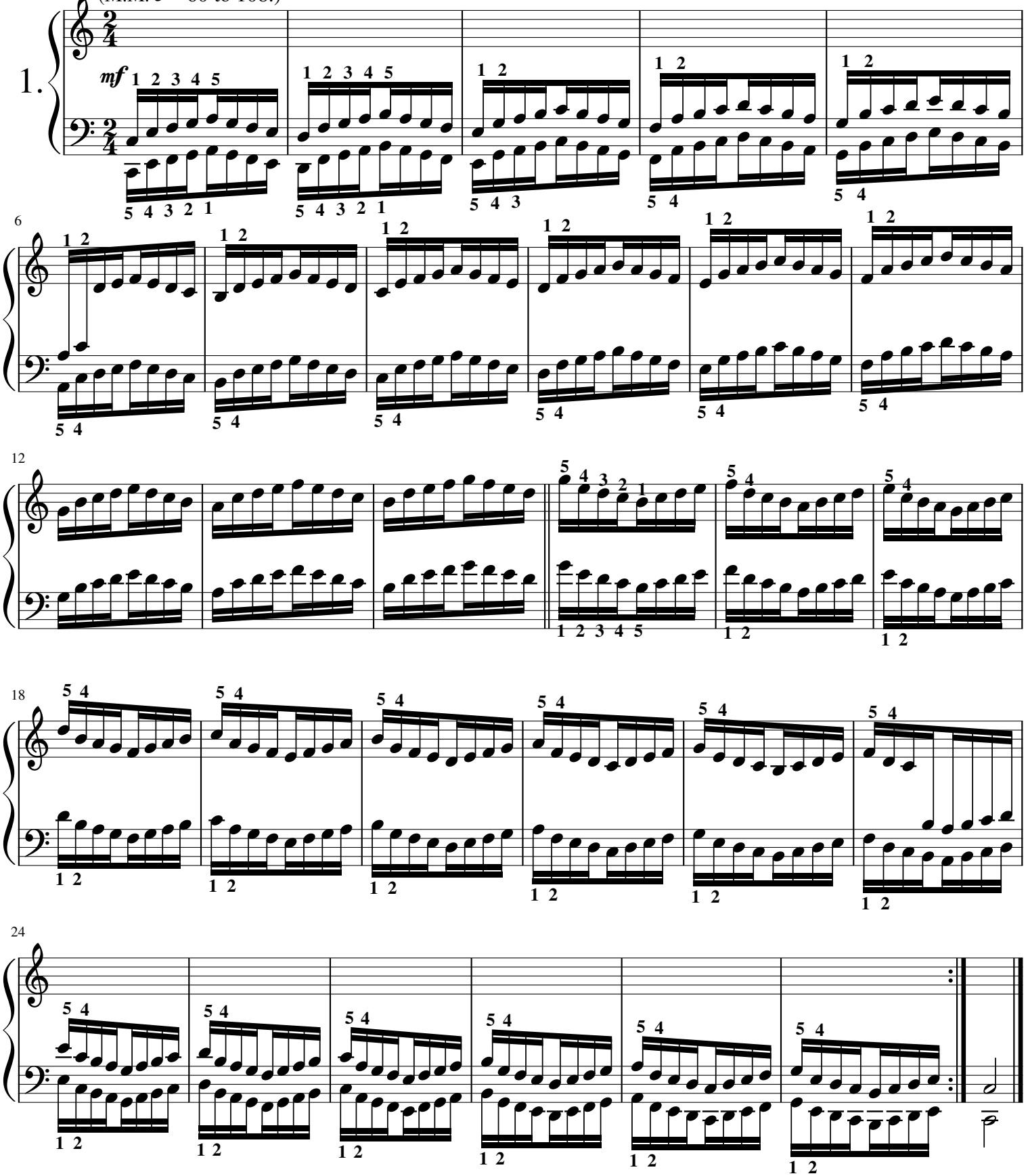
Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.

Nº 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

C. L. HANON.

(M.M. ♩ = 60 to 108.)



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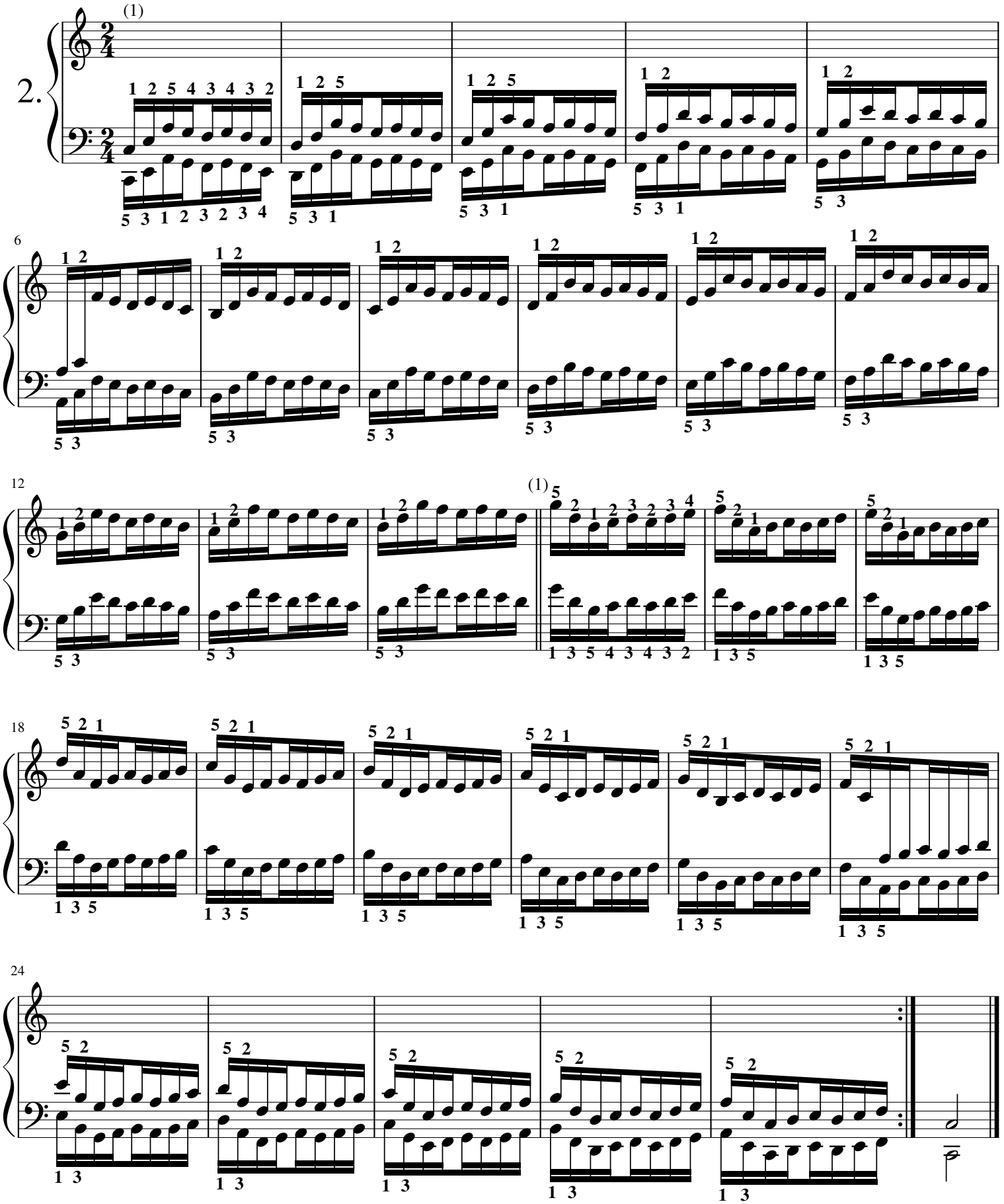
Nº 2.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exerciese, and those following, in this way.



(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to Nº 31, are intended to render them as strong and agile as the second and third.

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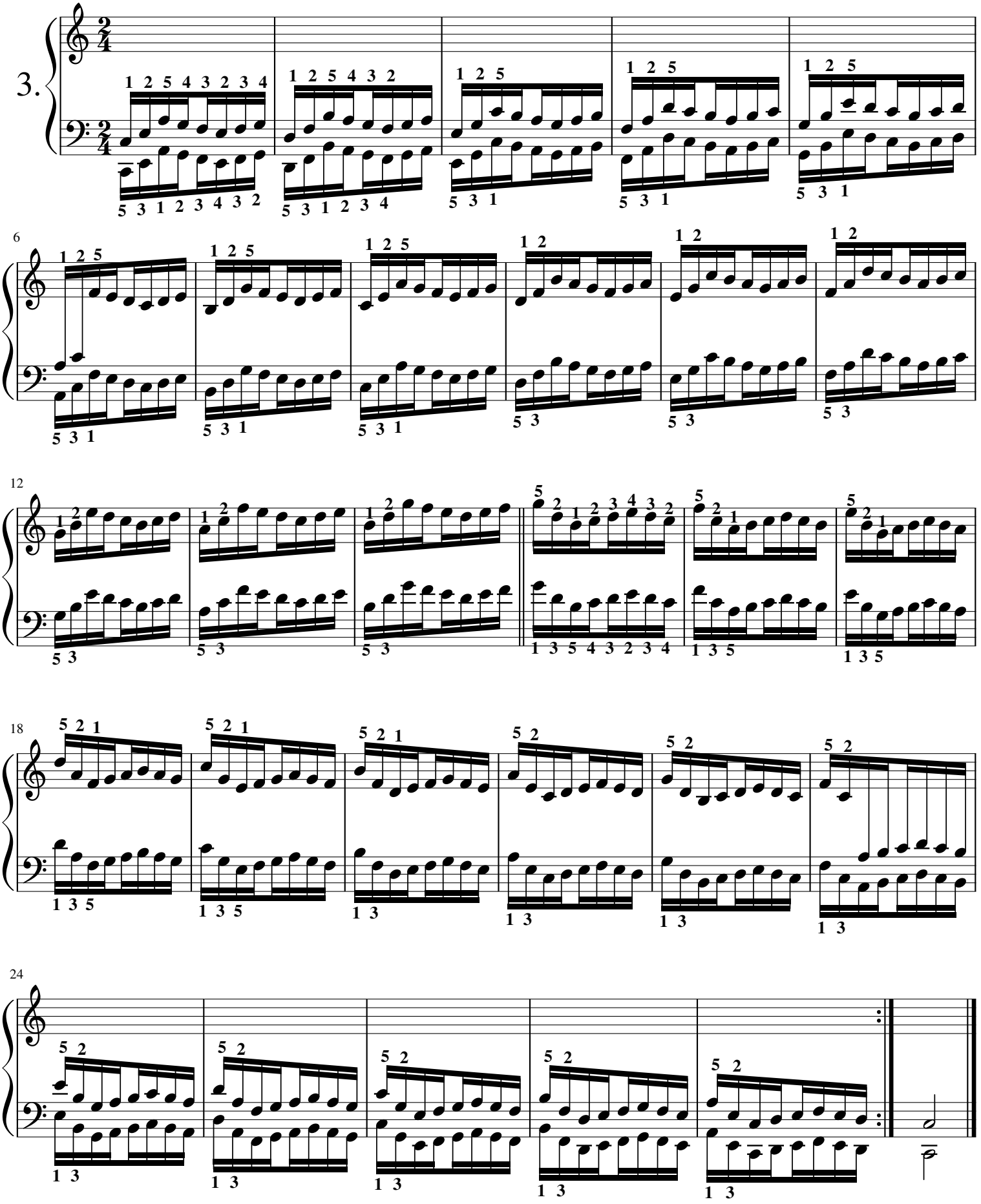
Nº 3.

(2-3-4) Before beginning to practice Nº 3, play through the preceding exercises once or twice without stopping. When Nº 3 is mastered, practise Nº 4 and then Nº 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.



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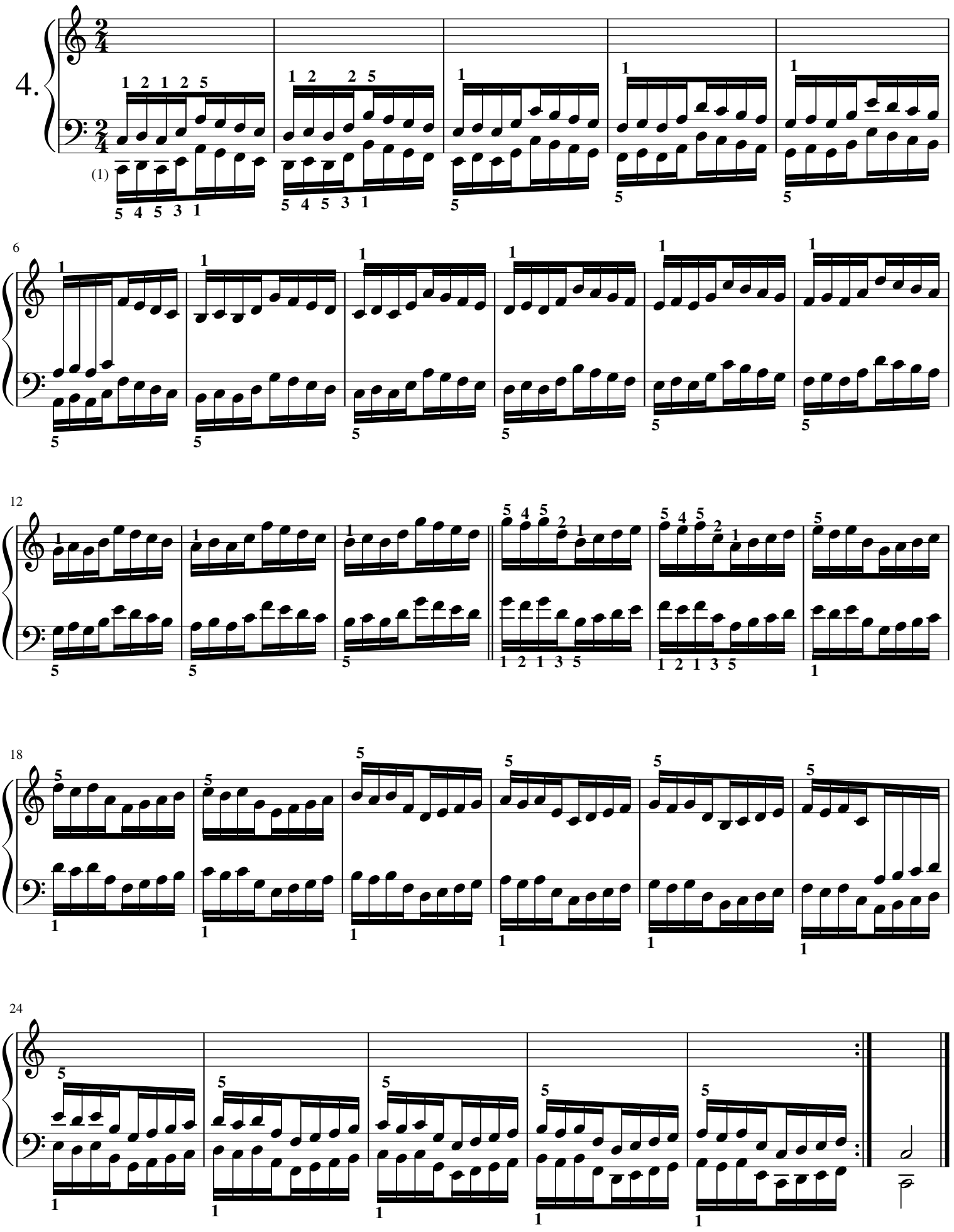
Nº 4.

(3-4-5) (1) Special exercise for the 3rd, 4th and 5th fingers of the hand.



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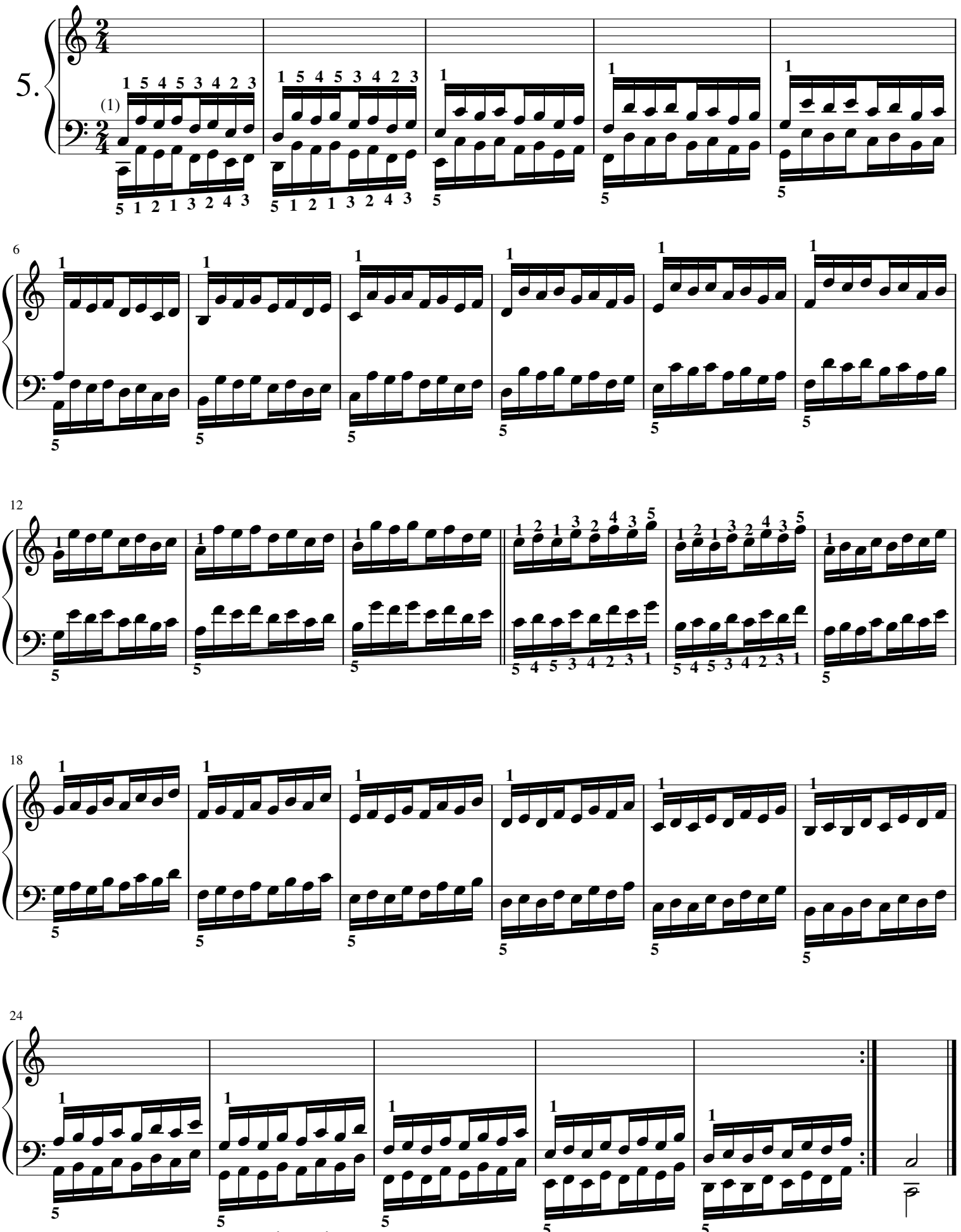
№ 5.

(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.



(1) Preparation for the trill with the 4th and 5th fingers of the right hand.

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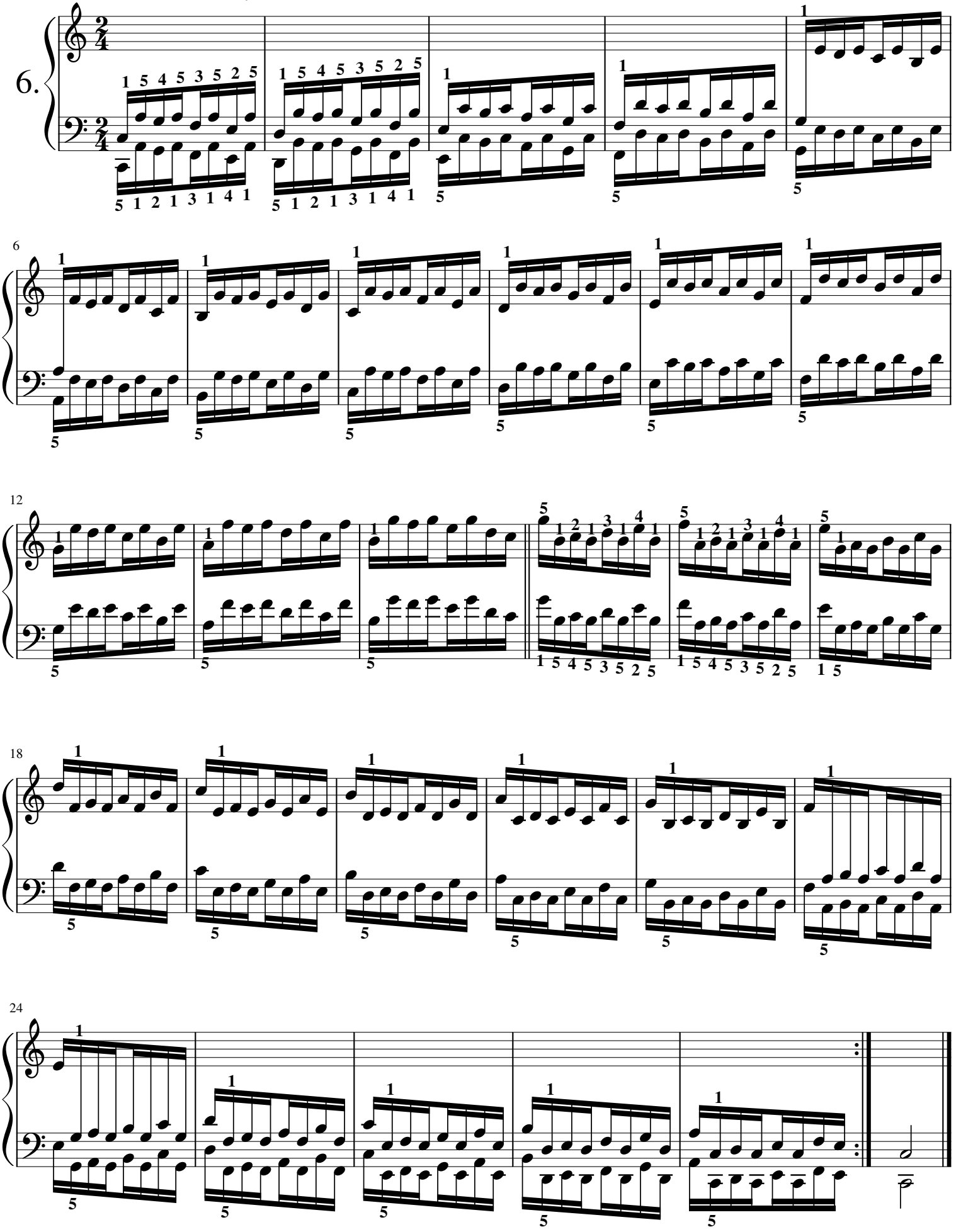
Nº 6.

(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.



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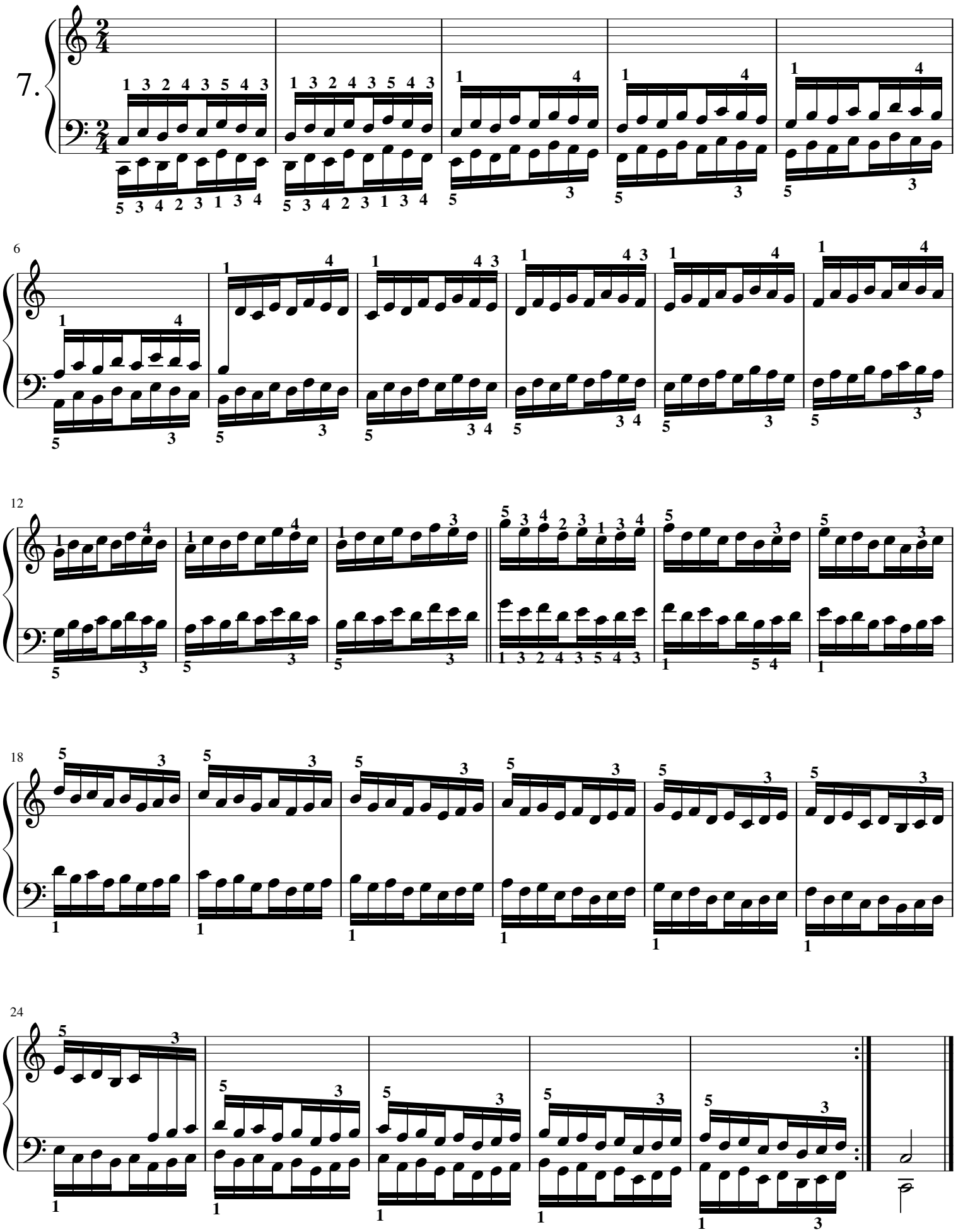
Nº 7.

(3-4-5) Exercise of the greatest importance for the 3rd, 4th and 5th fingers.



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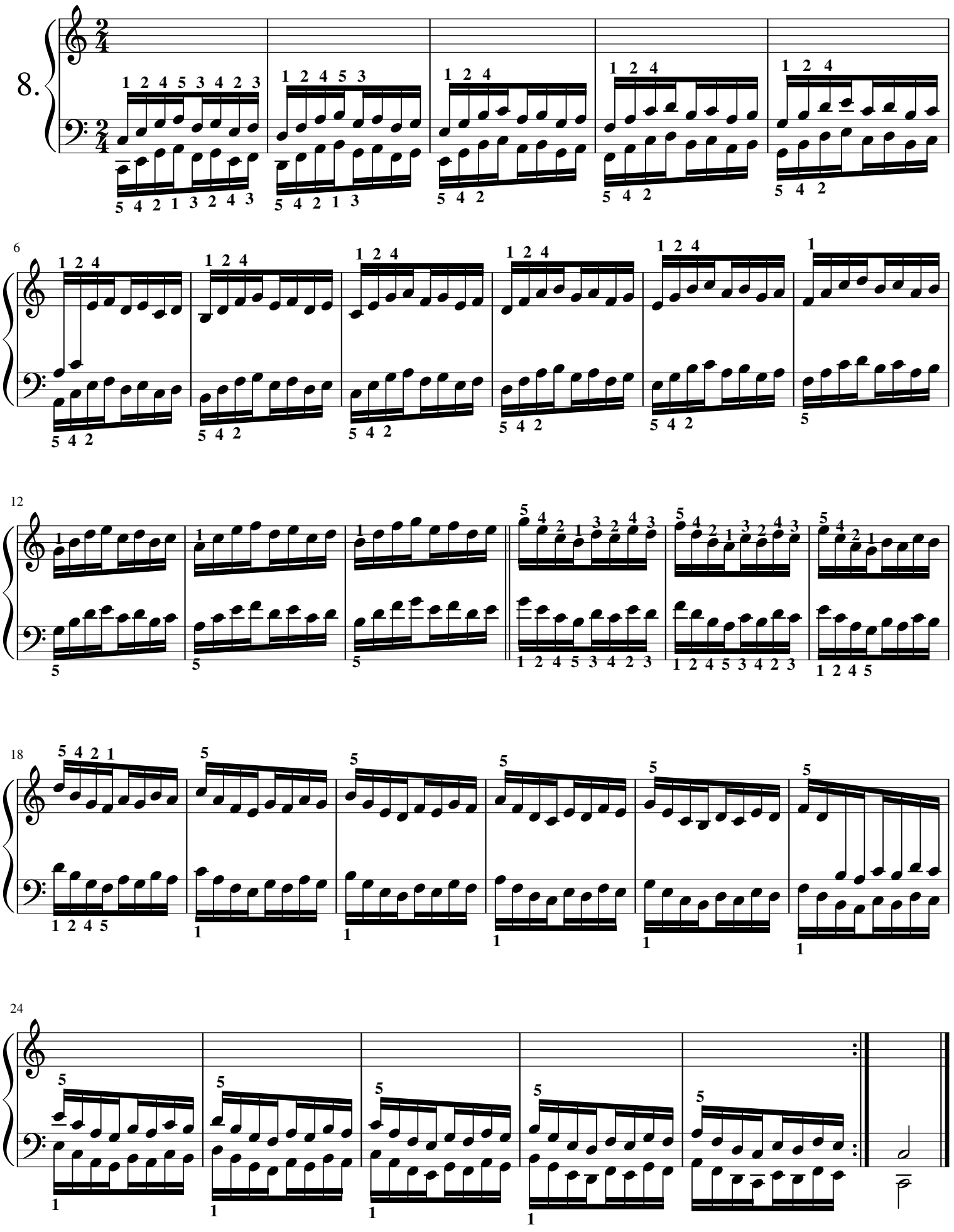
Nº 8.

(1-2-3-4-5) Very important exercise for all five fingers.



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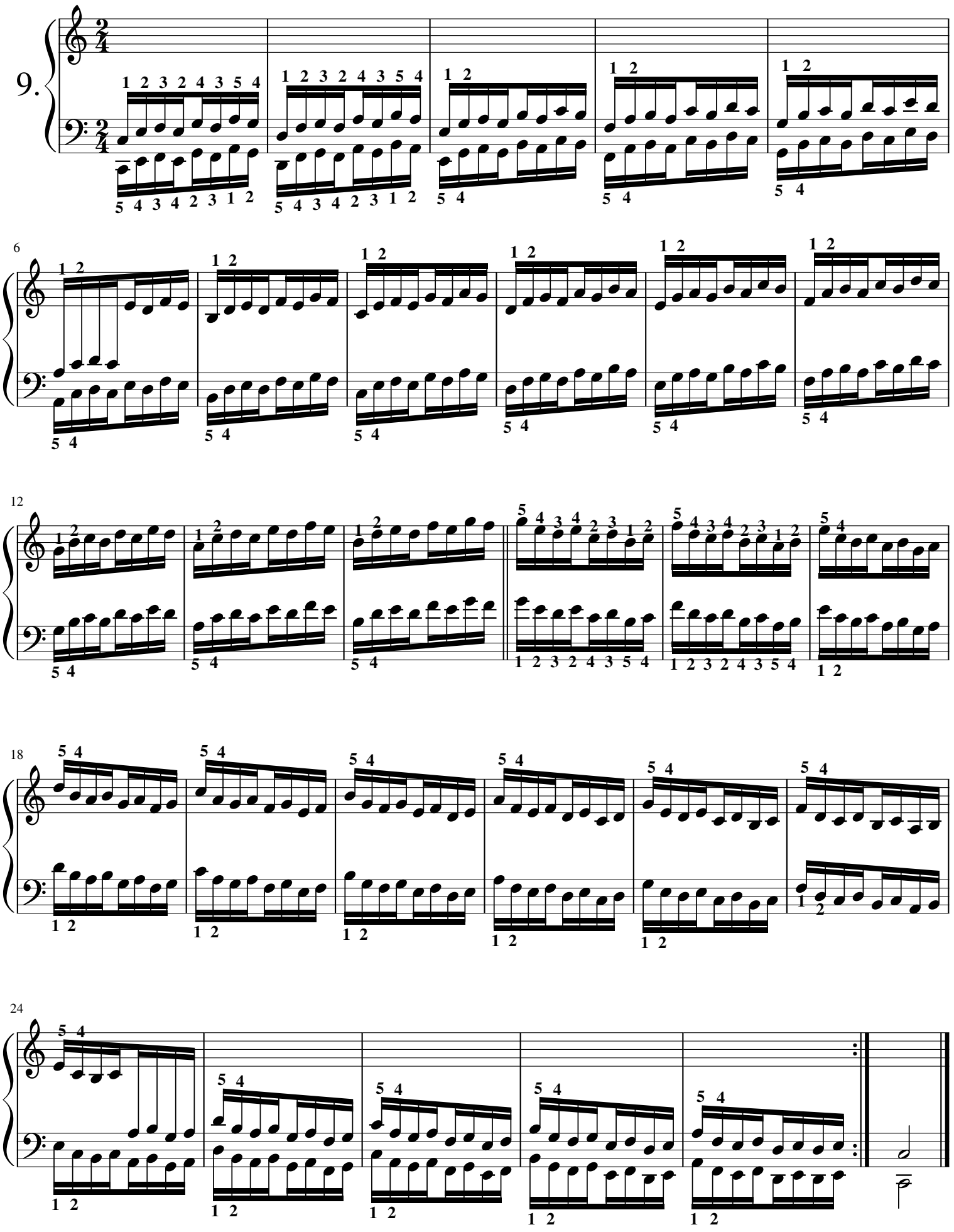
Nº 9.

Extension of the 4th and 5th, and general finger-exercise.



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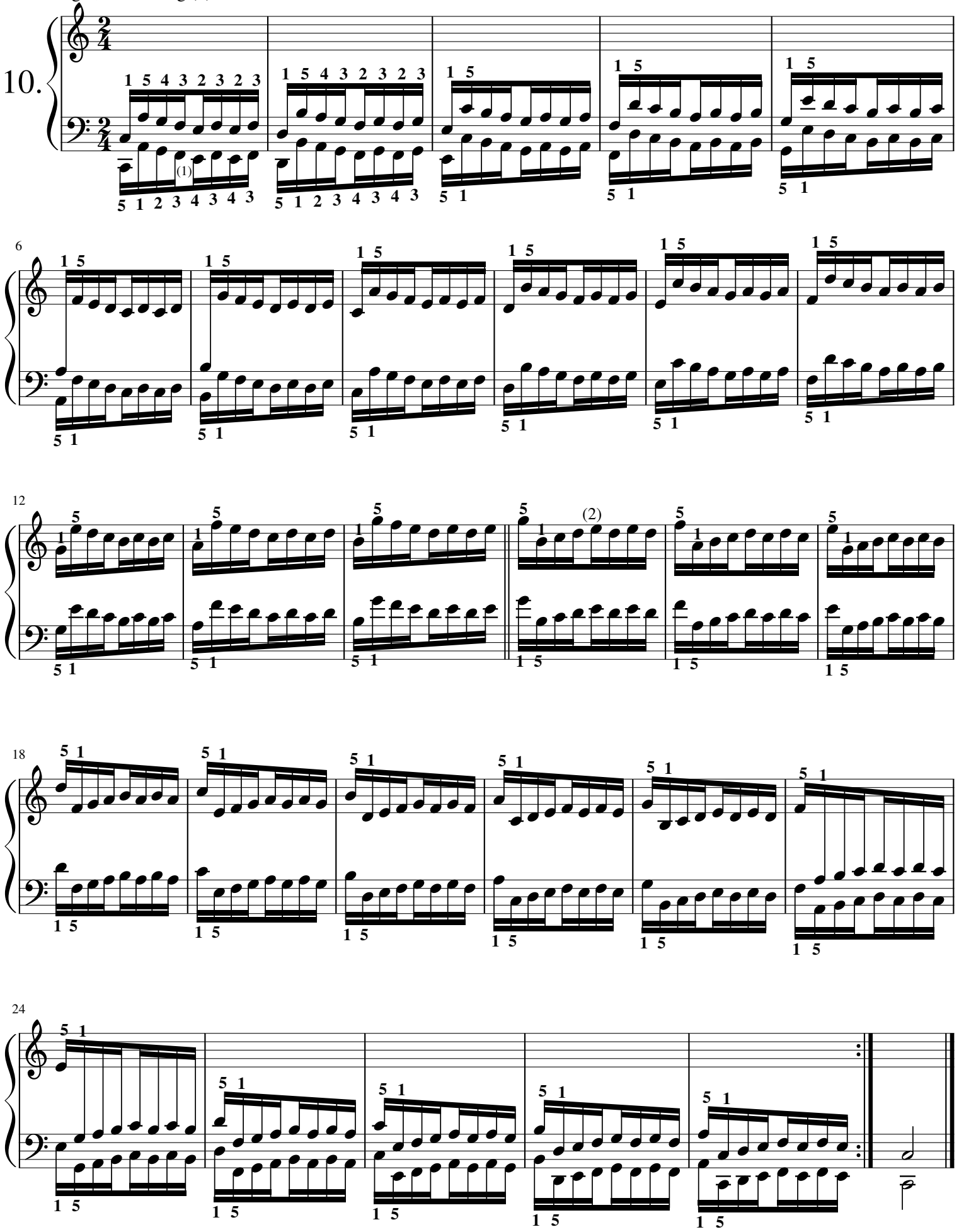
Nº 10.

(3-4 Preparation for the trill, for the 3rd and 4th fingers of the left hand in ascending (1); and for the 3rd and 4th of the right, descending (2).



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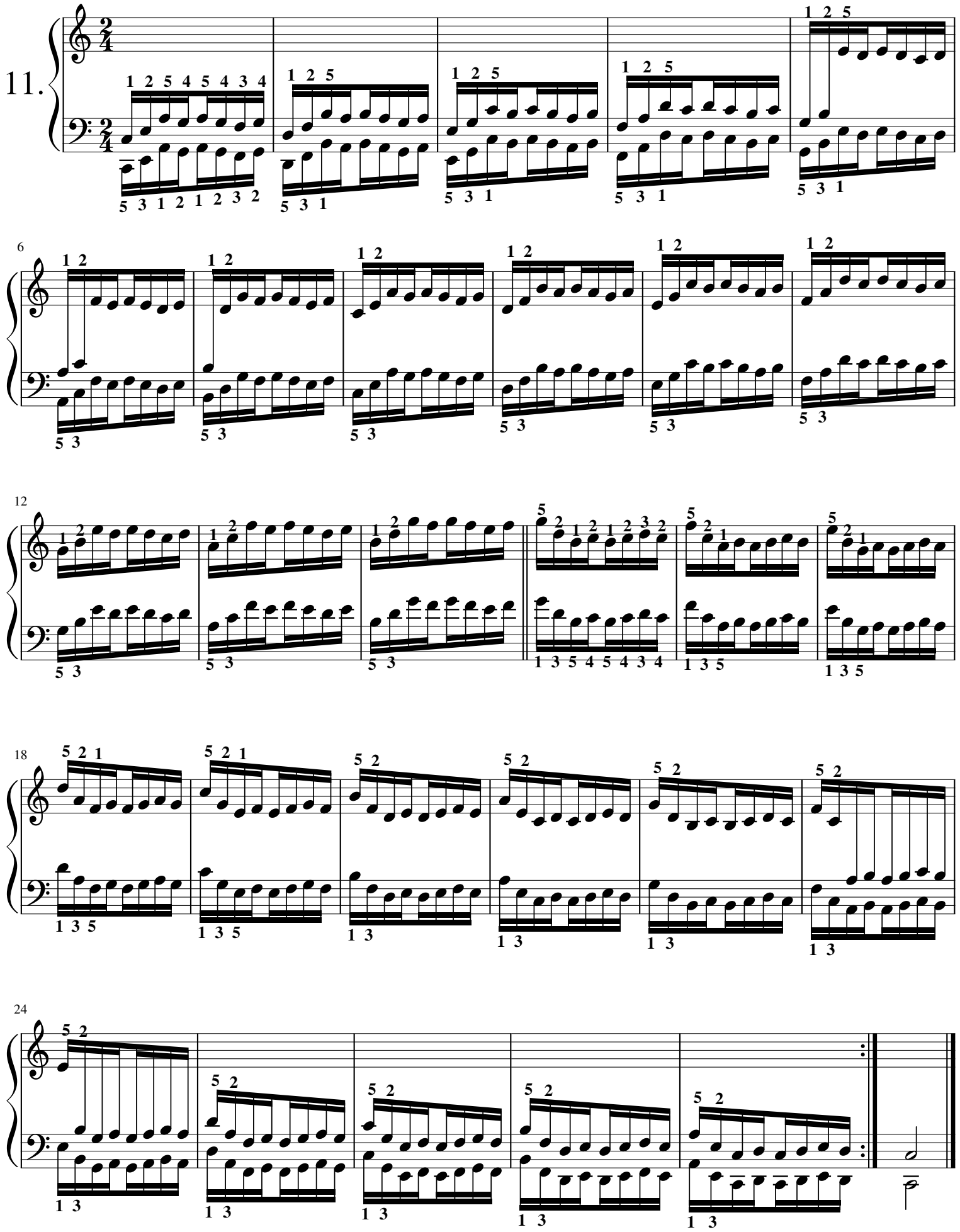
Nº 11.

(3-4-5) Another preparation for the trill, for the 4th and 5th fingers.



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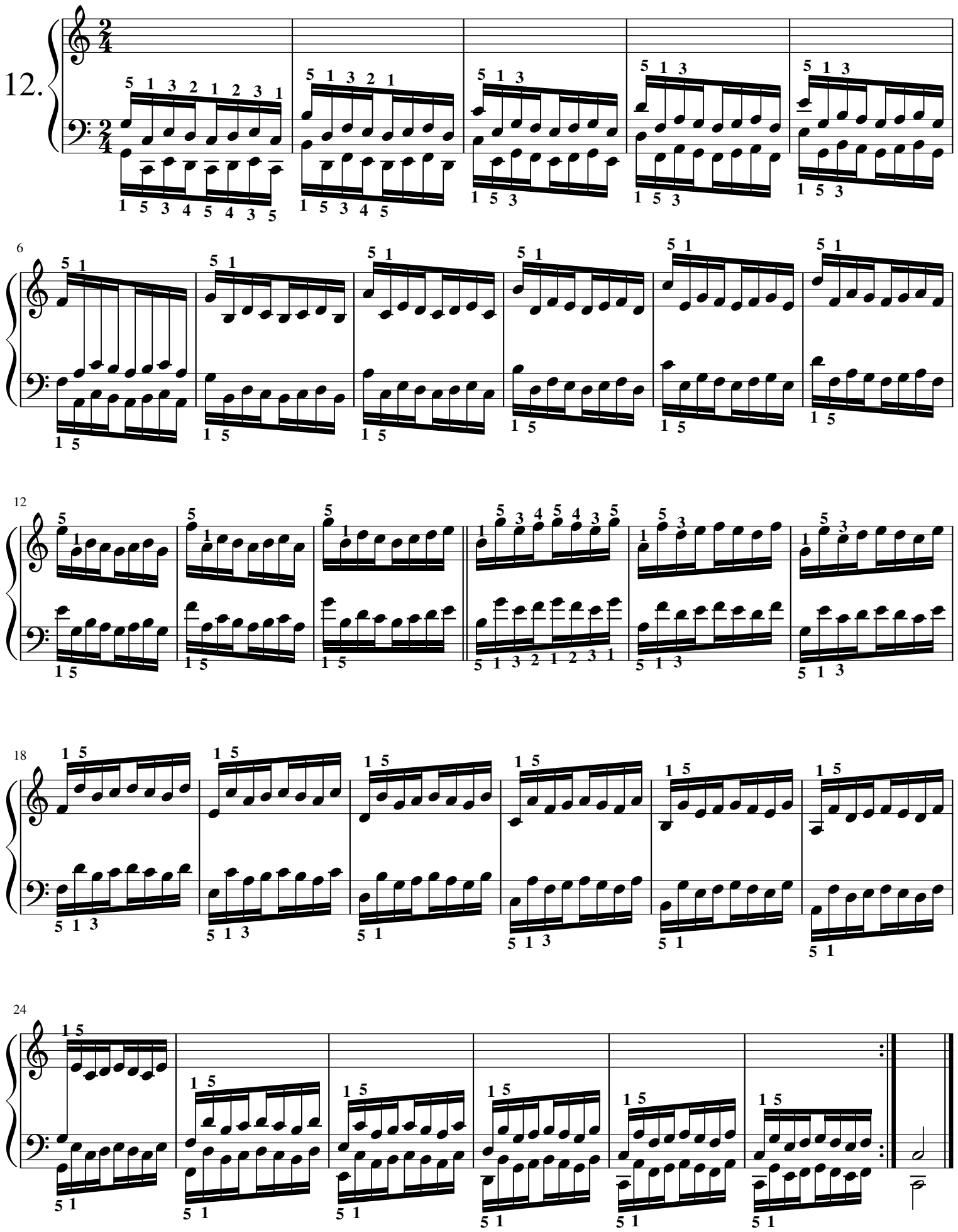
Nº 12.

Extension of 1-5, and exercises for 3-4-5.



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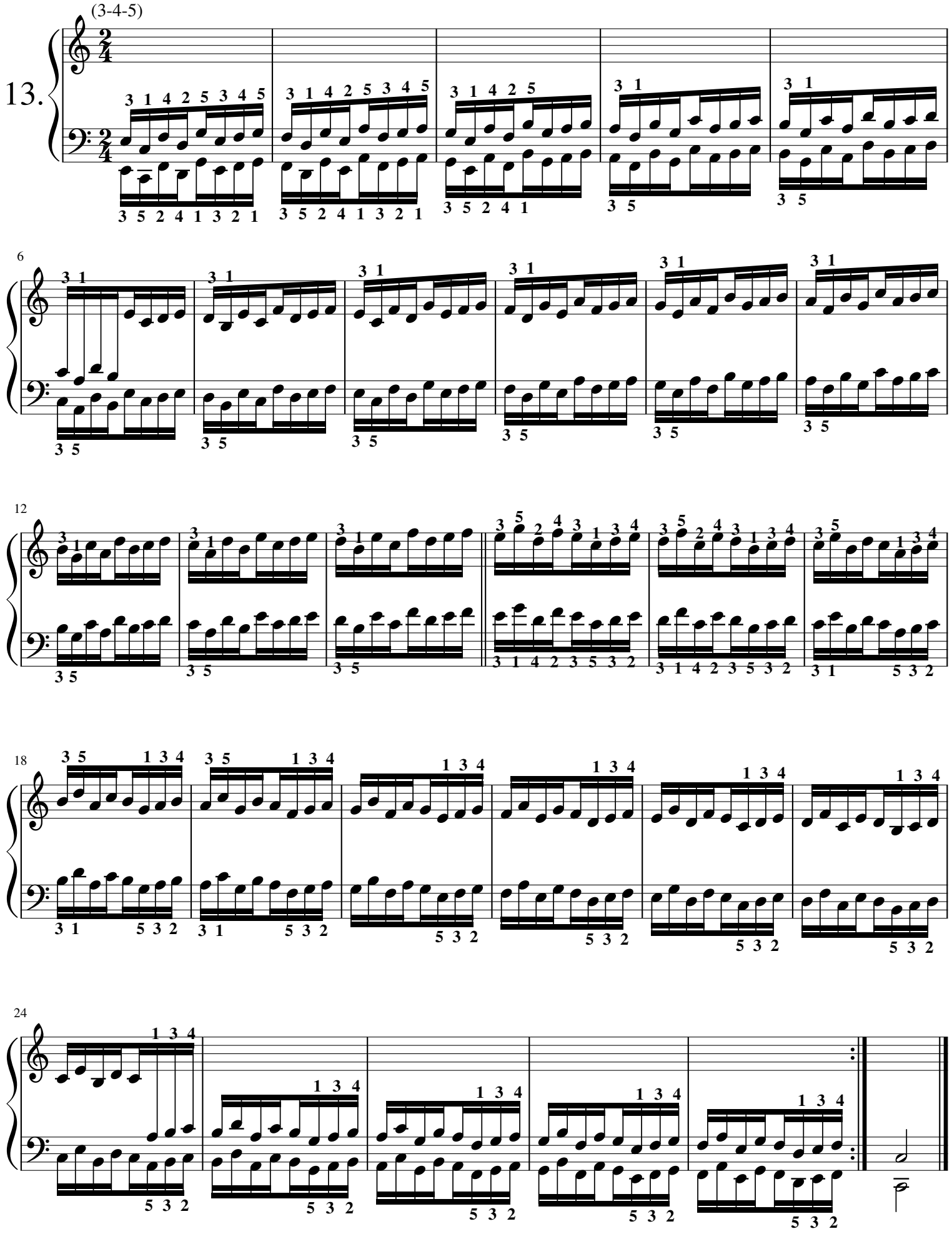
№ 13.



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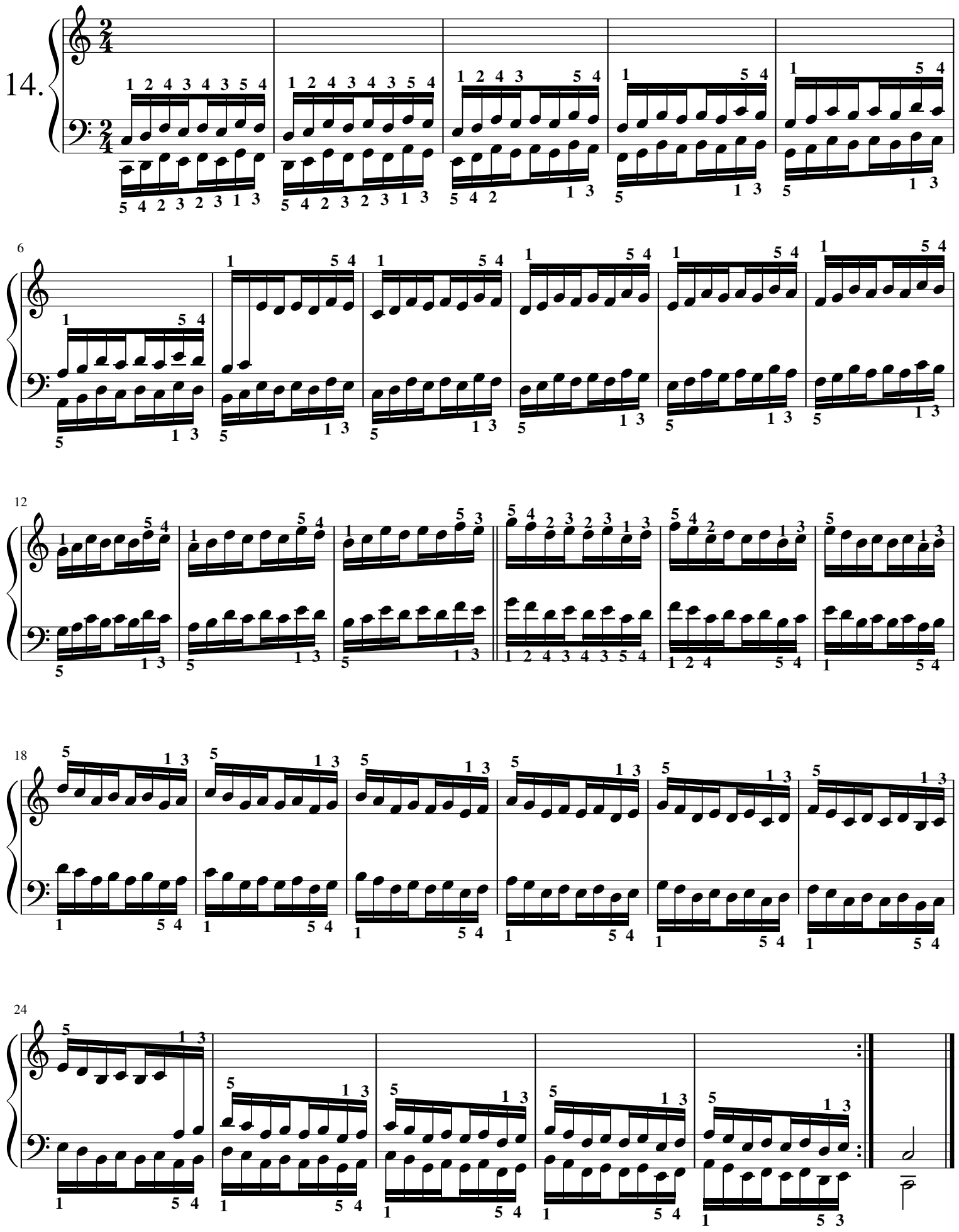
Nº 14.

(3-4) Another preparation for the trill, for the 3rd and 4th fingers.



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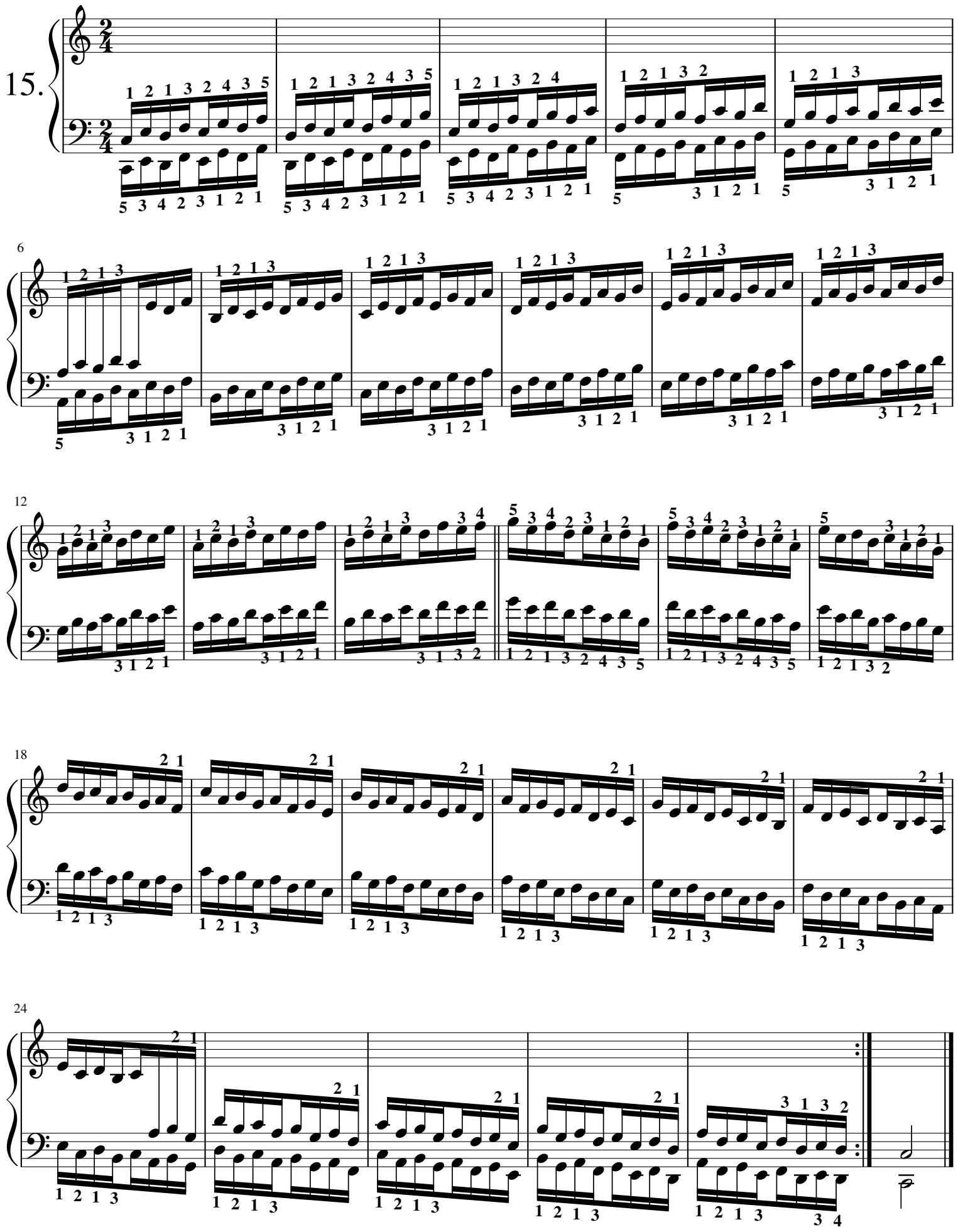
Nº 15.

Extension of 1-2, and exercise for all 5 fingers.



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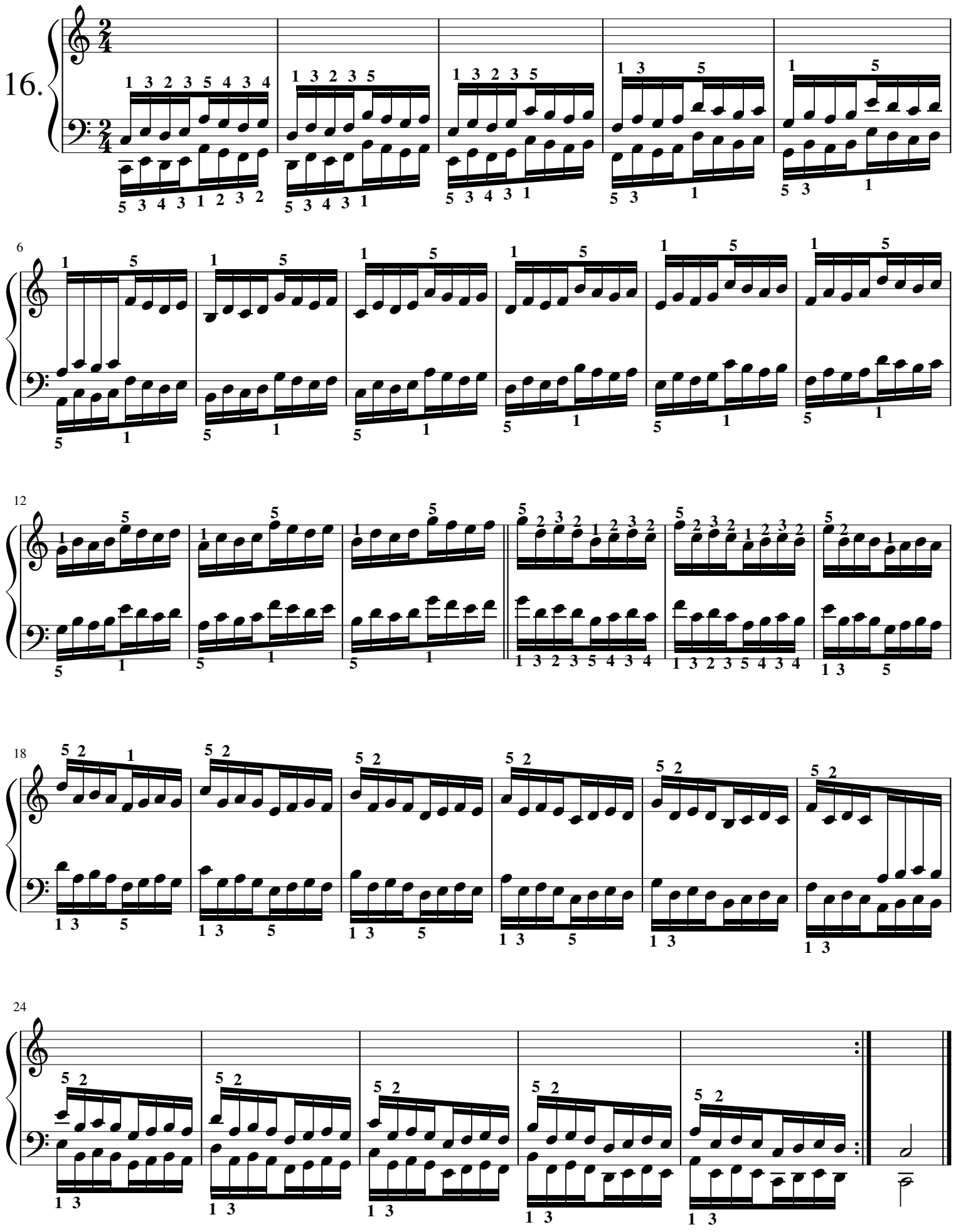
№ 16.

Extension of 3-5, and exercise for 3-4-5.



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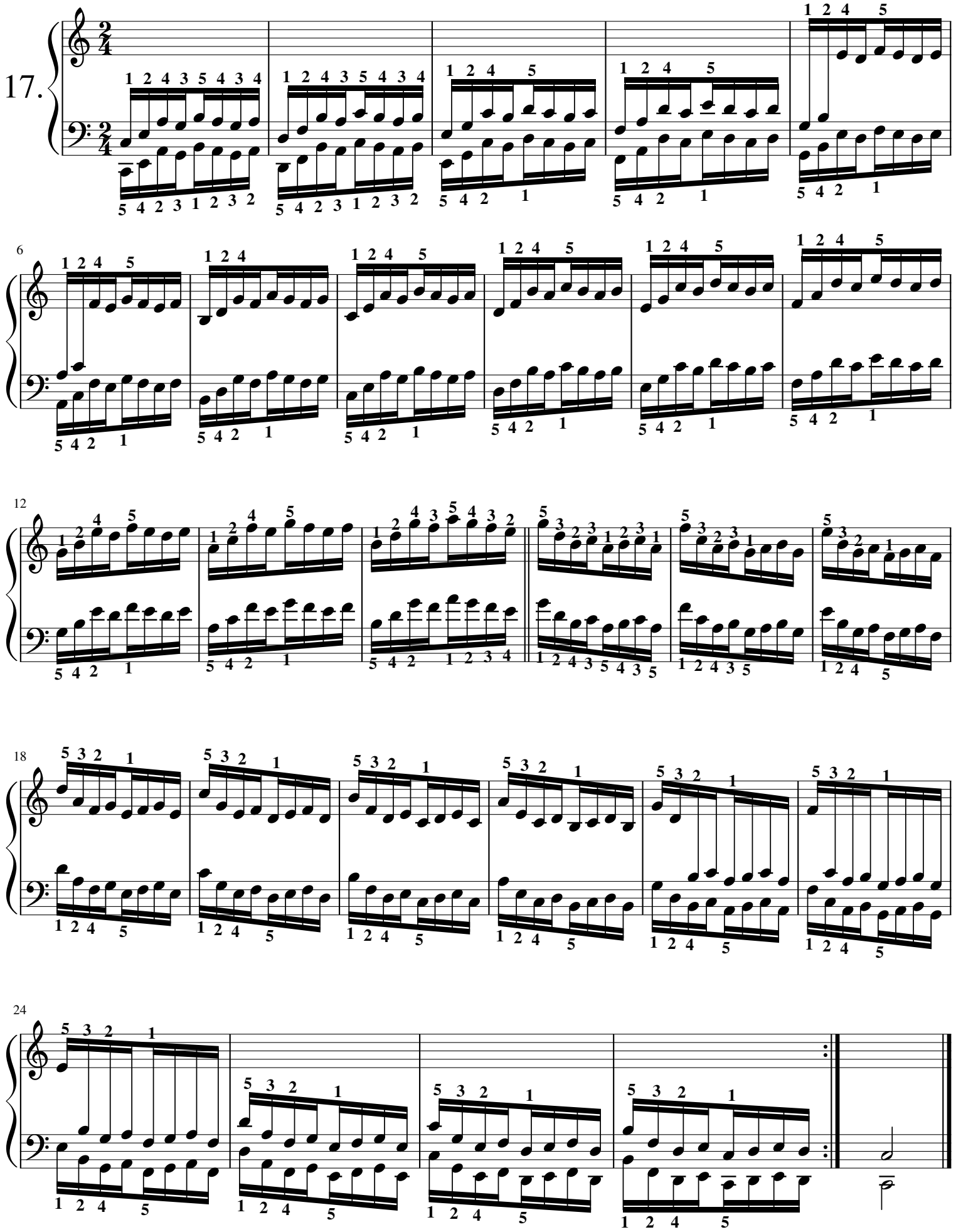
№ 17.

Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.



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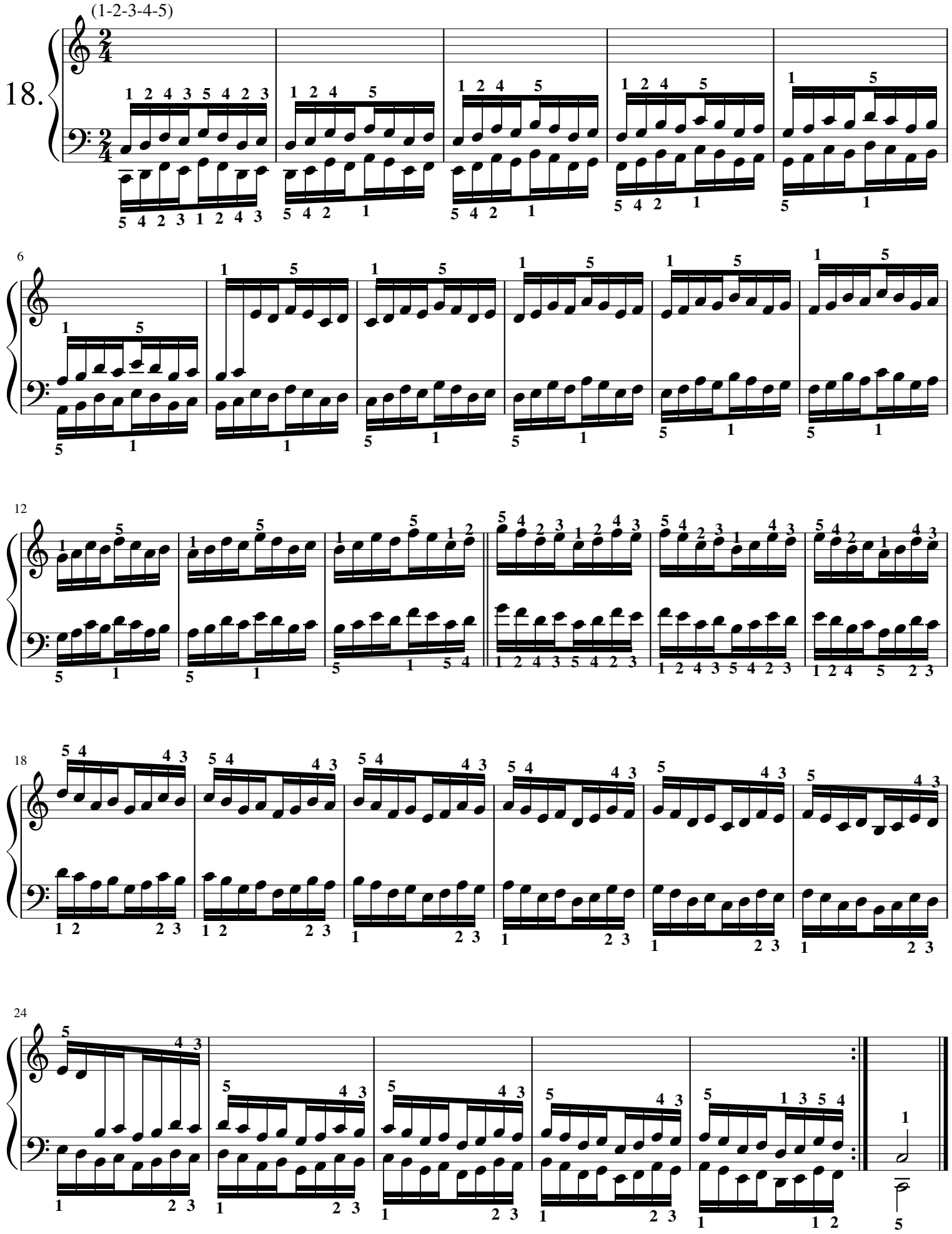

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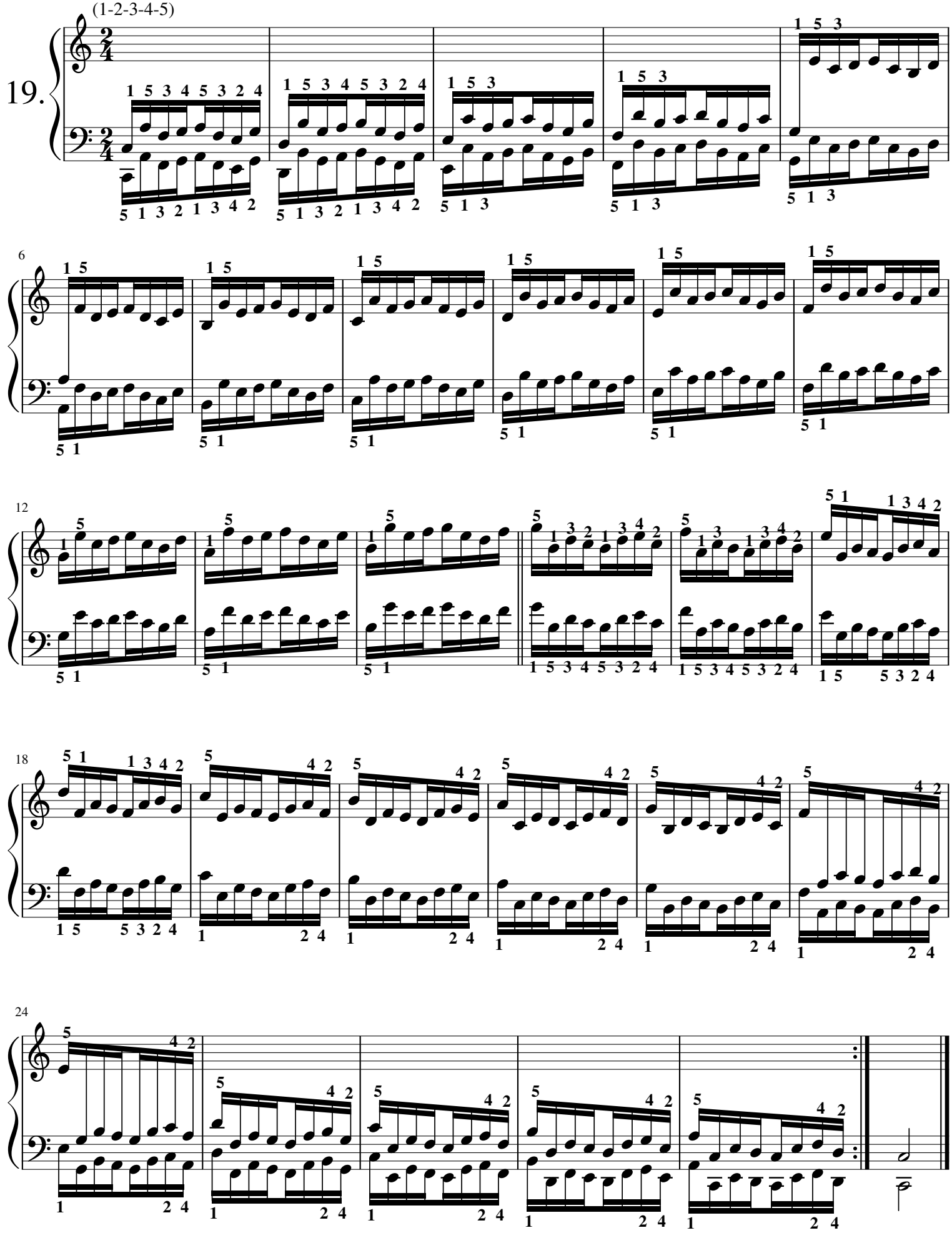

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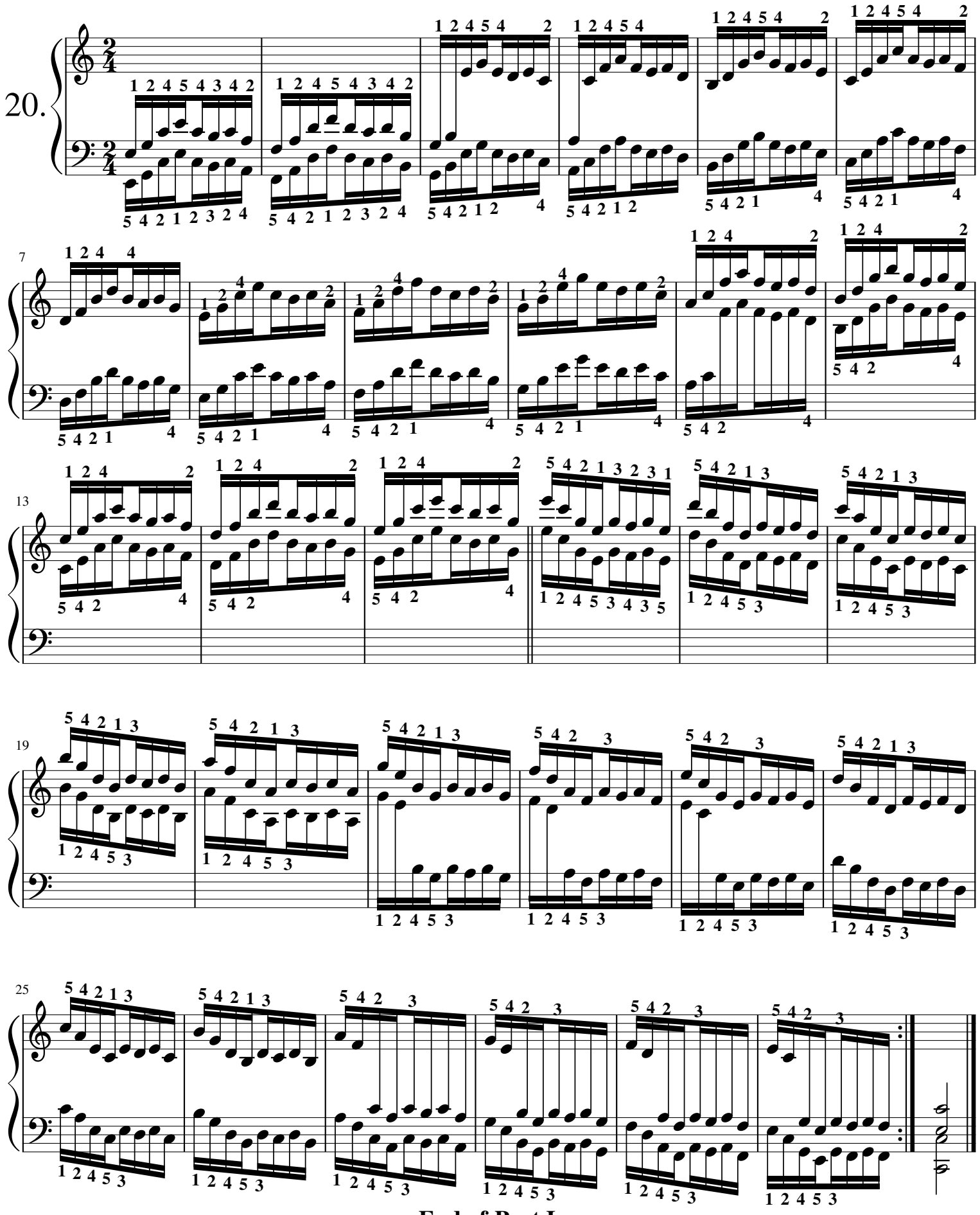
Nº 20.

Extension of 2-4, 4-5, and exercise for 2-3-4.



End of Part I.

After having mastered this First Part, play through once or twice daily for some time before commencing the study of the Second ("transcendent") Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.

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