



Johann Johann Stratenburg Pascua I

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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)

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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.

(M.M. ♩ = 60 to 108.)

C. L. HANON.

The musical score is written for piano in 2/4 time, marked mezzo-forte (mf). It consists of 24 measures, divided into six systems of four measures each. The exercise focuses on finger independence and strength through specific fingering patterns. The right hand (RH) and left hand (LH) parts are as follows:

- Measures 1-5:** RH: Ascending runs (1 2 3 4 5) and descending runs (5 4 3 2 1). LH: Ascending runs (1 2) and descending runs (5 4).
- Measures 6-11:** RH: Ascending runs (1 2) and descending runs (5 4). LH: Ascending runs (1 2) and descending runs (5 4).
- Measures 12-17:** RH: Ascending runs (1 2) and descending runs (5 4 3 2 1). LH: Ascending runs (1 2) and descending runs (5 4).
- Measures 18-23:** RH: Ascending runs (5 4) and descending runs (5 4). LH: Ascending runs (1 2) and descending runs (1 2).
- Measure 24:** RH: Ascending runs (5 4) and descending runs (5 4). LH: Ascending runs (1 2) and descending runs (1 2).

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 exercises, and those following, in this way.

(1)

2.

6

12

18

24

(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.

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.

The musical score for exercise Nº 3 is presented in five systems, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The exercise is divided into five systems, each containing six measures. The first system (measures 1-6) features a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The second system (measures 7-12) continues with similar patterns, including some sixteenth-note runs. The third system (measures 13-18) introduces more complex rhythmic figures, including triplets and sixteenth-note runs. The fourth system (measures 19-24) features a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The fifth system (measures 25-30) concludes the exercise with a final measure containing a whole note chord.

Nº 4.

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

The image displays a piano exercise titled 'Nº 4' in 2/4 time. The score is organized into five systems, each containing two staves (treble and bass clef). The exercise is divided into measures 1-5, 6-11, 12-17, 18-23, and 24-29. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a final chord in the 29th measure.

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

(1) 5 4 5 3 1 5 4 5 3 1 5 5 5 5

6 1 1 1 1 1 1

5 5 5 5 5 5

12 1 1 1 5 4 5 2 1 5 4 5 2 1 5 1

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

18 5 5 5 5 5 5

1 1 1 1 1 1

24 5 5 5 5 5

1 1 1 1 1

Nº 5.

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

5.

6

12

18

24

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

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.

The musical score for exercise Nº 6 is presented in five systems, each consisting of a grand staff (treble and bass clefs). The piece is in 2/4 time. The first system (measures 1-5) includes fingerings: 1 5 4 5 3 5 2 5 in the right hand and 5 1 2 1 3 1 4 1 in the left hand. The second system (measures 6-11) features a '1' above the first measure of the right hand and a '5' below the first measure of the left hand. The third system (measures 12-17) includes a '5' above the first measure of the right hand and a '1 5 4 5 3 5 2 5' below the first measure of the left hand. The fourth system (measures 18-23) features a '1' above the first measure of the right hand and a '5' below the first measure of the left hand. The fifth system (measures 24-29) features a '1' above the first measure of the right hand and a '5' below the first measure of the left hand. The piece concludes with a double bar line and a fermata on the final note.

Nº 7.

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

The musical score is divided into five systems, each containing two staves (treble and bass clef). The exercise is in 2/4 time. The first system (measures 1-5) features a descending sequence of eighth notes in the bass clef, with fingerings 5 3 4 2 3 1 3 4. The treble clef has a similar sequence with fingerings 1 3 2 4 3 5 4 3. The second system (measures 6-11) continues with more complex rhythmic patterns and slurs, with fingerings 1 4, 1 4 3, 1 4 3, 1 4, and 1 4. The third system (measures 12-17) includes a descending sequence in the treble clef with fingerings 5 3 4 2 3 1 3 4, and the bass clef has a similar sequence with fingerings 1 3 2 4 3 5 4 3. The fourth system (measures 18-23) features a descending sequence in the treble clef with fingerings 5 3, 5 3, 5 3, 5 3, 5 3, and 5 3. The fifth system (measures 24-28) concludes with a descending sequence in the treble clef with fingerings 5 3, 5 3, 5 3, 5 3, and 5 3, and the bass clef has a similar sequence with fingerings 1 3 2 4 3 5 4 3.

Nº 8.

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

8.

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

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

6

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

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5

12

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

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

18

5 4 2 1 5 5 5 5 5

1 2 4 5 1 1 1 1 1

24

5 5 5 5 5

1 1 1 1 1

Nº 9.

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

The image displays a musical score for exercise N° 9, consisting of five systems of music. Each system includes a piano part (left hand and right hand) and a violin part (top staff). The piano part is written in 2/4 time, and the violin part is in 2/4 time. The score is divided into measures, with measure numbers 6, 12, 18, and 24 indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above or below notes. The exercise focuses on extending the 4th and 5th fingers and general finger exercises. The piano part features a steady eighth-note accompaniment, while the violin part plays a melodic line with various rhythmic patterns. The score concludes with a double bar line and a fermata over the final note.

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).

10.

6

12

18

24

Nº 11.

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

11.

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

6

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

12

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

18

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

24

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

Nº 12.

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

12.

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

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

6

5 1
5 1
5 1
5 1
5 1
5 1

1 5
1 5
1 5
1 5
1 5
1 5

12

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

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

18

1 5
1 5
1 5
1 5
1 5
1 5

5 1 3
5 1 3
5 1
5 1 3
5 1
5 1

24

1 5
1 5
1 5
1 5
1 5
1 5

5 1
5 1
5 1
5 1
5 1
5 1

Nº 13.

13. (3-4-5)

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

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

6

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

3 5 3 5 3 5 3 5 3 5 3 5

12

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

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

18

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

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

24

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

Nº 14.

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

14.

6

12

18

24

Nº 15.

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

15.

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

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

6

1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3

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

12

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

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

18

2 1
2 1
2 1
2 1
2 1
2 1

1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3

24

2 1
2 1
2 1
2 1
3 1 3 2

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

Nº 16.

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

16.

6

12

18

24

Nº 17.

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

17. 1 2 4 3 5 4 3 4 1 2 4 3 5 4 3 4 1 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5

6 1 2 4 5 1 2 4 1 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5

12 1 2 4 5 1 2 4 5 1 2 4 3 5 4 3 2 5 3 2 3 1 2 3 1 5 3 2 3 1 2 3 1 5 3 2 1 2 3 4 1 2 4 5 1 2 4 5

18 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

24 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

Nº 18.

18. (1-2-3-4-5)

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

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

6

1 5
1 5
1 5
1 5
1 5

5 1
5 1
5 1
5 1
5 1

12

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

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

18

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

1 2 2 3
1 2 2 3
1 2 3
1 2 3
1 2 3
1 2 3

24

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

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

Nº 19.

19. (1-2-3-4-5)

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

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

6

1 5 1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1 5 1

12

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

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

18

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

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

24

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

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

Nº 20.

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

20.

7

13

19

25

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.