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Graded Revised Fingered and Provided with Original Preparatory Exercises & Annotations  
by  
**Professors Otto Hackh and Henry Maylath.**

EDITED BY  
**ERNST EBERHARD.**

IN 12 BOOKS WITH APPENDIX.  
1. Pr. 75    2. Pr. 10    3. Pr. 15    4. Pr. 10    5. Pr. 12    6. Pr. 12    7. Pr. 20    8. Pr. 15    9. Pr. 15    10.    11.    12.

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## BOOK VIII.

## PREFACE.

An experience of many years has proved that the alternation of the hands in certain figures or passages in piano-playing, causes considerable difficulty, even to performers who have mastered greater difficulties of a different order. Many teachers have noticed that f. i. the 32<sup>nd</sup> triplets in the Adagio of the B flat major Concerto, by Beethoven, a similar passage in the Rondo of the Sonata for piano and violin, Op. 24, by the same composer, prove exceedingly difficult for the student; or that even in the first „Song without words” by Mendelssohn and numerous other works, such as the Preludes by J. S. Bach, not to speak of compositions like the „Spinnlied” from the „Flying Dutchman,” by Liszt — the equality of touch of both hands is imperfect the difficulty of controlling the various degrees of tone-power for the proper emphasis of the accented part of the measure and in bringing out each individual musical phrase, in bold relief, as it were, so that the hearer will imagine the melody or passages, divided between the two hands, to be played by one hand. — A refined and poetic sentiment and fine musical ear are necessary to accomplish this, but these are rarely acquired, even by the most careful mechanical training of the hands and fingers, not to mention the necessary intelligence here needed to interpret the musical ideas in compositions of this kind, which our mode of notation sometimes causes to appear complicated. On account of the latter, we have introduced into this eighth book of our „Course of Studies” continuing them through the 9<sup>th</sup> Book, several Studies, whose special object it will be to cultivate an equal development of touch in both hands, thus enabling the student to master technically as well as poetically musical problems or passages, consisting of melody with accompaniment, or „motif” with passages, and variations, which can only be properly produced by the correct co-operation of both hands. Single and isolated Exercises and Studies, treating upon these subjects are occasionally found in some collections of Studies; but a systematic treatment of the same, has never before been attempted.



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E. E. 1000

Proper musical accentuation must be distributed in different ways in this Study. While f.i. the melodic element has been assigned to the 2. finger of the left hand in measures 9-16, the same finger will be obliged to emphasize the tones thus assigned, gently but distinctly; from measure 17-21 no tone is to be emphasized in the least or played louder than any other tone. In places like this, therefore, we have to rely on the intelligence of the player, as the manner of executing these passages, can not be absolutely expressed or indicated. It will be found advantageous, to play passages like the first eight measures and the last period, beginning with A major to the close, with rather a firm wrist and to move the hands like levers toward each other, while in measures 9-16 the hands must be held quietly over the keyboard, as an elastic and independent playing of the fingers will be here required. As far as the use of the Pedal with this Study and all following studies is concerned, the Student is advised not to use it under any consideration until the fingers have mastered their part completely and thoroughly. Then the Pedal may be pressed down with the point of the foot, keeping the heel firmly on the floor and raising the point of the foot promptly at the sign \*; hold the foot close to the Pedal, so that the point can press the Pedal down without any exertion, simply by a side motion or a slight turn of the ankle. The wonderful effect, which great Virtuosi produce by the use of the Pedal should induce the Student to give his utmost attention to it, and to observe the effect when using the Pedal, as by a correct and musician-like use of the same his playing will be much enhanced, while by a careless and unmusical use of the Pedal, he may destroy even his best and most perfect technical efforts.

Allegretto vivace. (♩ = 152.)

129. *mf*

R.H. *p*

L.H. *pp*

*dimin. un poco*

\*) Place the right hand below the palm of the left.

L.H.

*p* *dimin.*

*pp*

*dolce con grazia.*

*dolce con grazia.*

*cresc.*

*cresc.*

*f*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with slurs, creating a flowing melodic line. The lower staff is in bass clef and contains a simple accompaniment of eighth notes.

The second system continues the piece. The upper staff features a melodic line with slurs and some grace notes. The lower staff has a steady eighth-note accompaniment. The instruction "dimin. poco a poco al" is written in the right-hand margin, indicating a gradual decrease in volume.

The third system shows the continuation of the musical texture. The upper staff has a melodic line with slurs. The lower staff has an eighth-note accompaniment. The instruction "p" (piano) is written in the right-hand margin, indicating a decrease in volume.

The fourth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has an eighth-note accompaniment. The instruction "dimin." (diminuendo) is written in the right-hand margin, indicating a gradual decrease in volume.

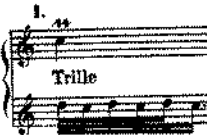

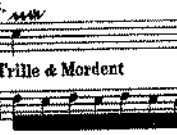

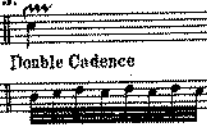
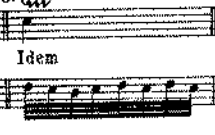
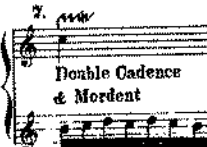

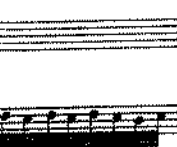
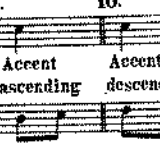
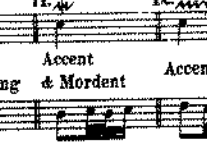
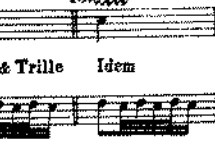

The fifth system is the final one on the page. The upper staff has a melodic line with slurs and some grace notes. The lower staff has an eighth-note accompaniment. The instruction "pp" (pianissimo) is written in the left-hand margin. There are also some asterisks and other markings in the lower staff.


\*) The right hand over the left.




E. E. 1060




In order to relieve the monotony of adhering to one single subject, the Inventions by J. S. Bach are now introduced; these will be succeeded by his Inventions for 3 Voices in the 9th Book. As the ornamentations and embellishments in Bach's Works have given rise to considerable discussion, an "Explanatory table" is presented of those marks of embellishments, or "manieren," as they were called in the "Clavier-Buechlein" by Wilhelm Friedemann Bach, oldest son of J. S. Bach. (Coethen 1720.)



Table.



1. 	2. 	3. 	4. 	5. 	6. 	
Trille	Mordent	Trille & Mordent	Cadence	Double Cadence	Idem	
7. 	8. 	9. 	10. 	11. 	12. 	13. 
Double Cadence & Mordent	Idem	Accent ascending	Accent descending	Accent & Mordent	Accent & Trille	Idem


In this table the customary sign for the mordent or "Pralltriller" of to-day is used by J. S. Bach, generally for the common trill without a turn at its close — in most Autographs it is only represented by a spiral line (*m*) — which latter he commonly writes out in full, or indicates by the vertical line thus: (*n*). Otherwise a mark of distinction is wanting for the Mordent. Writers of those times, among them Marpurg f. i. claim that the term "Pralltriller" or "Bounding-trill" was introduced by Philipp Emanuel Bach, the second son of J. S. Bach. According to him the regular trill receives properly the sign "*m*," which is prolonged with notes of longer duration.  He says: "It begins always with the note above the

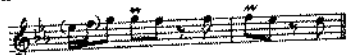
tone, over which the mark "*m*" stands; it is, therefore, unnecessary to indicate it through a small note like a grace-note placed before the note."  The highest tone, if it appear for the last time, is to be filliped, that is, that the point of the quickly curved finger is at once and suddenly withdrawn from the key, after having struck it. On the other hand the half- or Bounding-trill (Pralltriller) is executed in the following manner:  and never enters, except after a higher Second which has preceded it and to which the first note of the trill is tied. The last tone, which is at the same time the highest tone of the trill, is indicated by that little dash "*n*" and must be filliped; this filliping makes it only real — a real Bounding-trill (Pralltriller). It is found with short notes, or with such notes as have been shortened in passages of 3 or more descending notes:  also with Cadences, etc.

If the "Bounding-trill" in this shape or form appear only as the result of that principle, to begin the trill every time with the tone a second above the principal note, the explanatory table shows on the other hand at Nos 12 and 13, that J. S. Bach did not hesitate, to begin a short trill after a suspension with the principal note. Admitting that Phil. Em. Bach heard the "Bounding-trill" frequently played by his father in the "filliping," bounding manner alluded to — yet, after comparing notes, principally the explanations of Marpurg and other contemporaries, and in accordance with Nos 12 and 13 of the explanatory table given above, we have decided to begin with the principal tone and execute a figure like the following:  not  or 

but , Also in other cases to play:  —



Phillipp Emanuel Bach recognizes the free-entering "Bounding-trill," or as he says: "the short mordent in contrary motion, whose highest note is to be filliped, as an embellishment "Manier" entirely distinct from the regular trill. He indicates the same always by small notes and calls them "Schneller" — they having not been noticed before as he claims.  This passage is to be executed as all embellishments "Manieren" which enter at the time of the principal note, and the latter loses so much of its duration, as the embellishment requires  This "Schneller" is always played

very swiftly, and appears invariably with "staccato" and rapid notes, to which it adds a brilliancy and where it just suffices for filling up. This manner can also principally be used at the incisions?  Just this latter figure is in J.S. Bach's Works frequently indicated by the mark of the "Bounding-trill" f.i. in the Invention for 2 Voices in C minor



Whereas Phil. Em. Bach does not mention the incisions with those cases, where the trill appears without turn (note of complement) germ: "Nachschlag" — we shall claim the "Schneller" also with the Collection-Sign of the *tr*, and shall play

therefore f.i. in the above mentioned Invention not:

 but as follows:  avoiding at the same time the parallel Octaves:

In examining the above cases, where the "Schneller" or Bounding-trill has to take the place of the "regular trill," it is evident that the short duration of the note to be trilled forms a very important point, as naturally a note of longer duration permits a longer trill. The idea of the trill is therefore sufficiently represented by 32<sup>nd</sup> Notes in a rapid or moderately rapid movement, and its shortest Variety of 3 notes in the *Allegro* and *Moderato* is generally on the 8<sup>th</sup> note and begins with an auxiliary note.

*N.B.* The curved brackets ( ) in the text indicate an addition, while the angular ones [ ] annul its meaning.

Moderato. (M. M. ♩. 96.)

130.

mf

più f

f

dim.

p

f

p

f

p cresc.

f

p

p

mf

mf

mf

mf

rinf.

rinf.

f

poco dim.

f

rinf.

poco rit.

mf

p

f

p

f

mf cresc.

f

rit.

f



Allegro appassionato. (M.M. ♩ = 126.)

131.

*p* *poco mf* *dim.* *p* *mf* *cresc.* *f* *sempre f* *dim.* *mf* *rinf.* *mp* *dim.* *p cresc.* *dim.* *dim.* *cresc.* *mf* *cresc.* *mf* *calando.* *rallentando.* *mf*

Vivace. (M.M. = 100.)

132.

The musical score consists of six systems of piano music. Each system has a grand staff with a treble and bass clef. The music is in 3/4 time and G major. The first system (measures 132-133) begins with a forte dynamic. The second system (measures 134-135) continues the intricate patterns. The third system (measures 136-137) includes a piano dynamic marking and a 'legato' instruction. The fourth system (measures 138-139) shows further development of the melodic lines. The fifth system (measures 140-141) features a 'poco a poco cresc.' marking. The sixth system (measures 142-143) concludes the page with sustained chords and melodic fragments.

The musical score consists of seven systems of staves. The first system includes a treble and bass clef staff with a dynamic marking of *ff con fuoco* and a *p* marking. The second system features a *dim.* marking. The third system has a *cresc.* marking and includes fingering numbers 1 2 3 1 and 1 2 3 1. The fourth system is marked *ff*. The fifth system includes a *rapida* marking and a *5* fingering. The sixth system continues the melodic and harmonic development. The seventh system concludes with a *rit.* marking and a *claus.* instruction. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

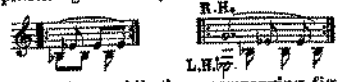
Vivace. (M.M. ♩ = 72.)

133.

The musical score consists of six systems of piano music. Each system contains a grand staff with a treble and bass clef. The music is characterized by dense, rapid passages in the right hand, often with intricate fingering (e.g., 1 2 3 4 5, 2 3 4 5, 3 2 1 4 3 2 1). The left hand provides a steady accompaniment with chords and moving lines. Dynamics are marked as *ff*, *dim.*, *p*, *Fine*, *pp*, and *cresc.*. The piece ends with the instruction *D.S. al Fine.*

E.E. 1069

Prompt alternation of the thumbs of both hands with a very gentle touch is the chief requisite for practising this study. The melody should be played very legato and with deep feeling. As a preparatory Exercise this is to be recommended:



From measure 17 the theme or subject in the Bass must be played distinctly as a counter subject to the melody above, while the accompanying figures should flow on smoothly and softly.

Andantino. (M.M. ♩ = 96.) (la melodia con espressione, ma semplice.)

134. *dolce*

*mf*

*il Basso marcato.*

*p*

*dimin. pp*

E. E. 1049

The musical score consists of seven systems, each with a treble and bass staff. The key signature has two flats. The first system begins with a *cresc.* marking. The second system ends with a *mf* marking. The third system includes a *cresc.* marking. The fourth system features dynamic markings of *pp*, *mf*, *pp*, and *p*. The fifth system includes a *dol.* marking. The sixth system is mostly unmarked. The seventh system begins with a *calando.* marking and ends with a *pp* marking. The notation includes various ornaments, fingerings, and slurs throughout.

E. E. 1069

135.

The musical score consists of seven systems, each with a treble and bass staff. The piece is in 3/4 time and features a variety of dynamics and performance instructions. Fingerings are indicated by numbers 1-5 above or below notes. The score includes the following markings and dynamics:

- System 1: *p*, *f*, *p*, *f*, *meno f*
- System 2: *dim.*, *meno f*, *dim.*, *p*
- System 3: *cresc.*, *cresc.*, *f*
- System 4: *rinf.*, *dim.*, *p*, *mf*, *molto cresc.*, *ff con fuoco.*, *rinf.*
- System 5: *dim.*, *f*, *meno f*, *dim.*, *p*, *rinf.*
- System 6: *mf cresc.*, *dim.*, *p*
- System 7: *p*, *cresc.*, *poco rallentando.*, *cresc.*

Vivace, con fuoco. (M.M.  $\frac{4}{4}$  = 80.)

136.

The musical score consists of seven systems of piano music, each with a treble and bass clef staff. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p*, *mf*, *dim.*, *f*, *meno f*, *poco cresc.*, *cresc.*, *ff*, *dim.*, *poco rit.*, *leggiero.*, *rit.*, and *mf*. There are also some performance instructions like *rinforz.* and *appass. sempre cresc.*. Measure numbers 136 through 143 are visible at the beginning of the systems.

E. E. 1069



## SCHOOL OF OCTAVES.

### FIRST SECTION.

#### PRELIMINARY REMARKS.

- 1) In order to play octaves with facility the following two methods of especial wrist-training are essential.
- In staccato playing to accomplish with the least effort the upward and downward motions of the hand necessary to separate the tones.
  - In legato playing to assist the hand and fingers with an additional pressure upon the keys, to connect and sustain the tones. This is designated by way of distinction from the simple Knuckle-Stroke — Legato playing with the aid of the wrist.
- 2) The training of the fingers most useful for octave playing must also be considered. The thumb ranks first, then the 5<sup>th</sup> and 4<sup>th</sup> fingers. These require an especial training, the 3<sup>d</sup> and 2<sup>d</sup> being used subordinately, while the first three mentioned, in consequence of the distance intervening between the upper and lower tones in legato octave successions, have positions and functions differing essentially from those in mere simple playing.

#### I. STACCATO PLAYING.

Striking the same key consecutively: fingering 1 & 5; simple touch with stroke from the wrist. A correct knowledge of the body's position, as well as the relation between the upper and fore-arm being presupposed, the student should endeavor to acquire the simple form of wrist-playing by a perfect independence between the hand and the arm, the latter of which must be kept in its normal position.

The upward and downward motions of the hand must be made with the greatest uniformity. Accents require a higher upward motion in order to give greater force to the downward stroke. Each of the following exercises is to be repeated many times in the same way, as unconstrained as possible. With increasing repetitions and attention given to the various dynamic signs.

(*p*, *f*, etc.)

137.

The musical exercise consists of three parts labeled a), b), and c), each shown on a grand staff (treble and bass clefs). Part a) shows a simple touch with stroke from the wrist. Part b) shows a more complex rhythmic pattern. Part c) shows a complex rhythmic pattern with accents.

b) 2.a) b)

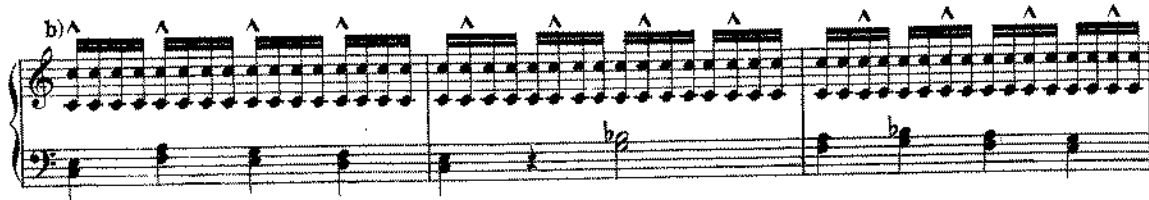
c) d)

3. 4.

5.a)

b)

And so forth, through the entire chromatic scale.



Practise also with the left hand, the right hand playing the part given previously to the left hand.

## II. LEGATO PLAYING.

1) Touch is the technical expression for the production of tone on the pianoforte. In the theory of touch, three movements are conspicuous:

- 1) Preparatory — the upward motion,
- 2) Tone-producing — the downward stroke,
- 3) Tone-sustaining — or the outward and inward pressure of the key by the finger, corresponding to the length of the tone.

The height of the upward motion is regulated by musical and mechanical requirements. "Stroke-playing" is the result of the finger being distinctly removed from the key before the tone-producing moment; but if this removal be slight or imperceptible the tone-production may be designated: "Pressure-playing," there being more feeling of pressure than of striking in the hand. This distinction should be carefully observed, although it is more abstract than specific.

The musical centre of gravity lies in a fuller rounding of the tone in the delivery of melody. This touch is indispensable for mechanical reasons, whenever a single finger, e.g. the thumb, must connect alone a series of tones, as the slightest removal of the finger, from the key would mar the legato.

2) Legato octave-playing belongs to the sphere of connection of tones, which can only be obtained when the fingers used press the keys down, while by its weight the hand increases the strength of the other fingers and aids them thro' the wrist motions. The upper and fore-arm are also brought into play, especially the latter. Granting that the distance of the octave allowed convenient octave-playing by means of the "Knuckle-stroke," still the 3, 4, & 5<sup>th</sup> fingers only should properly interpret this special touch, as the thumb in its merest upward movement cannot fail to destroy the merging of one tone into another.

3) The movements required for legato octave-playing may be best illustrated and attained by striking an octave with the 1<sup>st</sup> and 5<sup>th</sup> fingers on the white keys, raising and lowering the wrist without leaving the keys. These motions should be as uniform as possible, in distance as well as tempo. This being acquired, it is only necessary to continue it, in going from one key to another. When attention has been given to examples a) b) c) d) e) f) select.....

1) First a section of the chromatic scale (I). For the white keys fingers 1-5, and for the black keys 1-4 must be used. The black keys being elevated the hand should be raised high for them and low for the white keys; viz:

for  $c$  - depression,

for  $c\sharp$  - elevation,

for  $d$  - depression, again and so on.

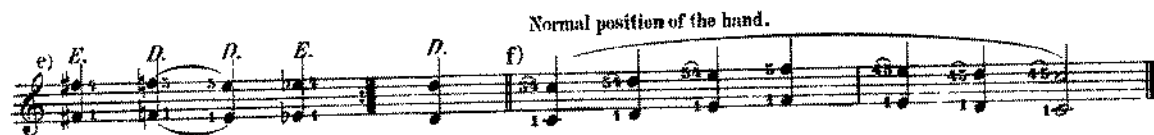
2) Secondly - choose a section of only white keys from a diatonic scale, alternately using the fingers 1-5, 1-4, raising the hand, when the latter and lowering it when the former fingers are used.

3) Thirdly - practise the entire chromatic scale. This differs from exercise I, in which black and white keys have to be played alternately, as well as from exercise II, in which only white keys have to be played, for we meet here with two keys,  $e\flat$ ,  $e\sharp$ ,  $b\flat$ ,  $b\sharp$ , for playing both of which the depressed position of the hand is required. The hand here must be slidden sideward without change of position and with a stiffer wrist. Otherwise the fingers must be silently changed upon these keys.

4) Students, who have fingers sufficiently large to play octaves with the 1<sup>st</sup> and 3<sup>rd</sup> fingers, need only be informed that the 3<sup>rd</sup> finger must be treated in the same way as the fourth. *D.* stands for depression of the hand. *S. P.* Sideward progression. *E.* stands for elevation of the hand. These exercises are to be arranged for the left hand also:

138. 





I. 



III. 

### III. TRAINING OF THE SEPARATE FINGERS NEEDED TO PLAY OCTAVES.

The thumb stands first, as it is used in every octave, whether played legato or staccato. Next in importance are the 5<sup>th</sup> & 4<sup>th</sup> fingers, and for large hands the 3<sup>d</sup>.

There are four movements of the hand — upward, downward, right to left and left to right. The two last are designated sideward motions.

If a finger already rests upon a key five positions of the hand are possible.

1) Normal. i.e. in parallel relationship to the keyboard underneath. As an illustration of this position, place the hand upon the keyboard confining it to five or six keys, the palm of the hand touching the keys. Bend under the fingers (not the thumb) until they are hammershaped, the tips resting on the keys just beneath the nails, while the thumb presses its key with the fleshy side of its nail. Then draw back the hands so far, that altho' all the fingers retain a hold upon the keys, the palm of the hand no longer touches the keyboard, but be held free in front of the white keys.

2) The second hand-position is that in which the hand is elevated above the normal position, the parallel relationship to the keys being changed to an angular one.

3) The third, when the hand is depressed below the normal position.

4) The fourth, when a supporting finger is resting on a key and the hand assumes a diagonal position toward the keyboard from the supporting finger, while the hand moves from left to right as it strikes a near key.

5) The fifth like the fourth, only that the hand moves from right to left, while a supporting finger rests on a key.

The stroke of a finger, when the hand is in a normal or has been placed in a diagonal position (see 4 & 5,) may be given without the arm, and specially the forearm assuming other than its own normal position. (Touch with the hand toward sideward — sideward - stroke). The sideward - stroke assumes great importance in arpeggio - octaves. (see arpeggio - octaves later on).

#### A. THE TRAINING OF THE THUMB.

a) For staccato octave - playing.

1) Without any supporting finger.

When the thumb is placed on a white key, the nail - joint is slightly bent inward. When the key is forcibly struck, the entire lower side of the nail - joint is used; but when the blow is lighter only a part of it, the part nearest to the end of the thumb. When black keys are struck, thumb nail - joint is turned outward, and forms as it were a cross on the key. This touch proceeds from the wrist; it would appear as tho' both elbow and wrist are used together.

2) With at least one supporting finger.

The tone is here produced by means of the sideward stroke, the hand having a sideward elevation before striking, when the knuckles no longer describe a horizontal line. The fifth is the best supporting finger, as from it the thumb-side is capable of the highest elevation. In playing octaves as double-notes, the sideward stroke is absent. It is however useful to practise the following exercises in this way as well, because the thumb will attain greater certainty and skill.

b) For legato-playing.

The same exercises; with the difference that the thumb must be trained to play tones alone legato. Pressure playing (or practise where the key is almost imperceptibly struck) will do much to enable the student to gain this valuable quality. The connection of tone will then be accomplished by gliding rather than striking, either sideward, or downward (alla glissando) when a white key follows a black one.

### PRACTICAL EXERCISES FOR TRAINING THE THUMB.

They should be practised in three ways:

- 1) Staccato, without a supporting finger, with upward and downward stroke from the wrist.
- 2) Staccato, with a supporting finger and sideward stroke.
- 3) Legato. — Staccato playing requires for accented tones a higher upward and a more powerful downward stroke; legato playing a firmer key-pressure.

Right hand.

139.

Left hand.

24

8. 9.

10.

11. Right hand. 12. 13.

14. 15. 16.

17. 18. 19.

20. 21.

22. Left hand. 23.

24. 25. 26.

27. 28. 29.

30. 31.

32.

## B. THE TRAINING OF THE FIFTH AND FOURTH (also the Third) FINGERS.

### a) For staccato - playing.

1) Without any supporting finger. The following exercises should be practised omitting the supporting finger indicated in the notation, so that each of the fingers 5, 4, 3, shall play the exercise separately. While thus practising slightly extend the fingers, so that most of the fleshy tip of the finger shall fall upon the key. The thumb should remain apart from the fingers about an octave's distance. The wrist-touch can only be used in rapid tempo, but in a slower time (excluding the knuckle-touch) the elbow-touch and the stroke from the elbow and wrist in conjunction may also be practised.

2) With at least one supporting finger. The sideward stroke is only to be employed here, as in the training of the thumb. which it may be said, is the best supporting finger, as it renders possible the highest upward stroke of the 5<sup>th</sup>, 4<sup>th</sup> & 3<sup>rd</sup> fingers. Each exercise should be executed with each finger separately. Practise of this kind and partly that prescribed in No 1, is recommended exactly as the sideward thumb-stroke. This is done because the fingers are strengthened generally in this way, which acquired strength is very serviceable in octave-playing, notwithstanding in precisely this form it is perceived to have no direct application.

### b) For legato - playing.

Pressure playing. That no perceptible break shall occur between the tones, the upward movement by the respective finger should be carefully avoided and the fleshy finger-tips kept closely to the keys. Elevation of the hand, upward; depression, downward. The fingers 3, 4, (& 3<sup>rd</sup>) should be generally used for black keys. If two keys are to be played requiring the same hand-position, the sideward-sliding motion and the silent change of fingers on the same key, or the glissando from a black to a white key should be used. The passing of the 4<sup>th</sup> (or 3<sup>rd</sup>) over the 5<sup>th</sup>, and the 5<sup>th</sup> finger under the 4<sup>th</sup> & 3<sup>rd</sup>, deserves special consideration and training. Stroke-playing in connection with legato playing, should be practised at first, as large hands can also successfully employ it in legato-octaves.



## PRACTICAL EXERCISES FOR TRAINING

the 5th, 4th and 3rd finger.

These exercises should be studied in three ways.

a) without any supporting finger and staccato, with the upward and downward wrist-stroke. Each exercise should be practised by one finger at a time.

b) with a supporting finger, and staccato, when the sideward stroke should be employed, and two different fingerings; *1<sup>st</sup>*: Each exercise should be practised with but one finger at a time; *2<sup>nd</sup>*: with the fingering demanded for legato-playing, given in figures over the notes.

c) with or without a supporting finger, and legato.

NB. Exercises of more than an octave in compass cannot be played with a supporting finger.

Right hand.

140. 1. 2. 3. 4. 5. 6. 7. 8. etc. etc. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

20. Left hand. 21. 22.

23. 24.

25. 26. 27. 28.

29. 30. 31. 32.

#### IV. BOTH FUNCTIONS OF THE WRIST COMBINED.

Both an upward and downward stroke has to be observed in stroke-playing, while in pressure-playing attention has to be given to the hand elevation and depression, the fingers always remaining in a fixed position. Legato-octave-playing is only to be acquired thro' the method last described. Even in staccato octaves, however, the wrist-elevation and depression may be employed with excellent results, as well as simultaneously, more especially where very long and rapid octave-passages are to be executed. (E. i. Schubert's "Erlking" and Liszt's "Hungarian Rhapsodie" in *D flat* — *B flat*). In truth no rules can be offered for this; altho' certain practical suggestions are possible, and here follow:

- 1) Elevate the hand generally for black keys, using the 4<sup>th</sup> (or 3<sup>d</sup>) finger, altho' the 5<sup>th</sup> is not altogether excluded.
- 2) When reiterated notes of equal value are to be played, let the utmost regularity prevail as elevation and depression are alternately used, i. e. make several strokes successively in each hand-position, be it elevated or depressed.
- 3) Depress the hand generally for white keys, using principally the 5<sup>th</sup> finger, altho' the others are not impossible of employment.

A judicious and skillful employment of the elevation and depression, combined with the most perfect uniformity of division as they alternate with each other, are undoubtedly the best means of warding off fatigue and stiffness in the player's hand and arm, when he has long-extended octave-passages to execute. Irregular and fitful changing of hand-positions must induce restless and uncertain playing. The following exercises need no farther explanation, after what has been said above.

## PRACTICAL EXERCISES.

*E.* stands for elevation and means a high position of the hand.

*D.* for Depression or a low position.

Exercises I. a) b) c) d) e) must be studied in the same tempo.

141. **I. a)** *D. E. D. E.* **b)** *D. E. D. E.* **c)** *D. E. D. E.*

**d)** *D. E. D. E.* **e)** *D. E. D. E.*

**II. a)**

**b)**

III. a)

Exercise III. a) consists of two staves. The right hand plays a sequence of eighth-note chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

b)

Exercise III. b) consists of two staves. The right hand plays a sequence of chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

IV. a)

Exercise IV. a) consists of two staves. The right hand plays a sequence of eighth-note chords with fingerings: 5 4 4 1, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4. The left hand plays a steady eighth-note accompaniment.

b)

Exercise IV. b) consists of two staves. The right hand plays a sequence of chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

V. a)

Exercise V. a) consists of two staves. The right hand plays a sequence of eighth-note chords with fingerings: 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4. The left hand plays a steady eighth-note accompaniment.

b)

Exercise V. b) consists of two staves. The right hand plays a sequence of chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

VI. a)

Exercise VI. a) consists of two staves. The right hand plays a sequence of eighth-note chords with fingerings: 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4, 5 5 4 4. The left hand plays a steady eighth-note accompaniment.

b)

Exercise VI. b) consists of two staves. The right hand plays a sequence of chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

VII. a)

Exercise VII. a) consists of two staves. The right hand plays a sequence of eighth-note chords with fingerings: 5 4 5 5, 4 5 4 5, 5 4 5 5, 5 4 5 5, 5 4 5 5, 5 4 5 5, 5 4 5 5, 5 4 5 5. The left hand plays a steady eighth-note accompaniment.

b)

Exercise VII. b) consists of two staves. The right hand plays a sequence of chords: D, E, D, E, D, E, D, E. The left hand plays a steady eighth-note accompaniment.

Allegro gioioso, non troppo vivace. (M.M. ♩ = 69.)

142 *mf*

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

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

*rinf.* *rinf.* *mf*

*cresc.* *f* *dim.* *ppoco rit.* *p*

*f dim.* *mf* *mf* *cresc.*

*dim.* *f* *dim.* *rinf.* *dim.* *rinf.* *rit. dim.* *mf*

Moderato scherzando. (M.M. ♩ = 112.)

143.

The musical score is for a piano piece in 3/4 time, marked 'Moderato scherzando' with a metronome marking of 112. It consists of seven systems of two staves each. The piece begins with a piano (*p*) dynamic and features a variety of dynamic markings including *rinf.* (ritornello), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *sfz.* (sforzando). Performance instructions include *poco rit.* and *cresc. dim.*. The score is heavily annotated with fingerings and articulation marks, such as slurs and accents. Measure numbers 212, 232, 233, 242, 243, 313, 343, and 344 are indicated at the start of various systems.