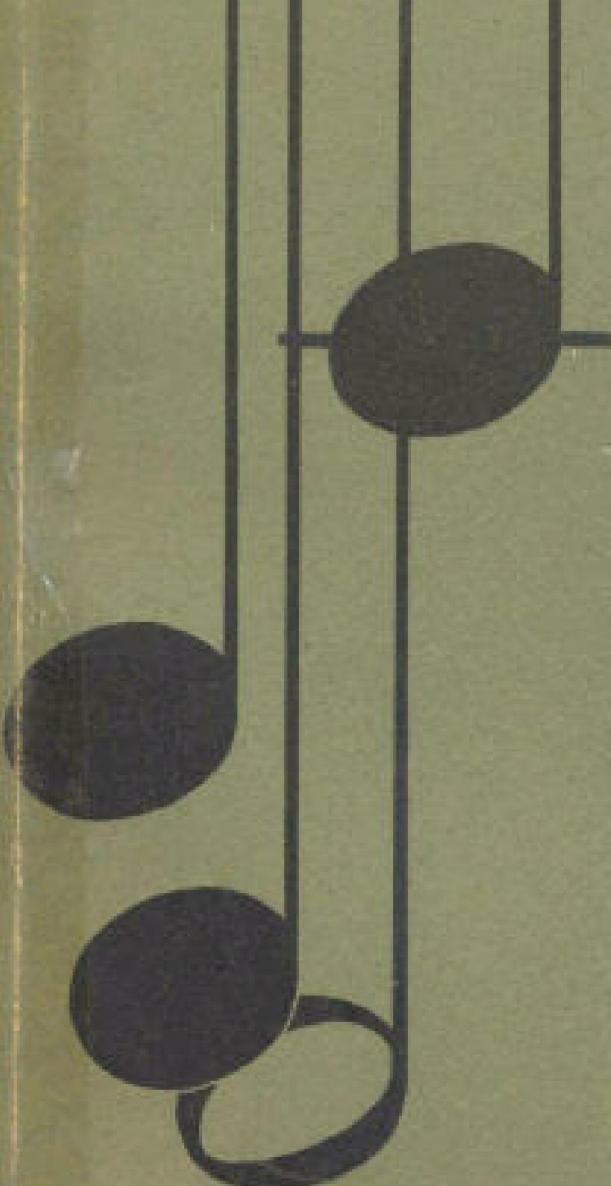


ФОРТЕПЬЯННЫЕ УПРАЖНЕНИЯ



РАФАЭЛЬ ИОЗЕФИ
**ШКОЛА
ВИРТУОЗНОЙ
ФОРТЕПЬЯННОЙ
ИГРЫ**

(УПРАЖНЕНИЯ)

МУЗГИЗ - 1962

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ГОСУДАРСТВЕННОЕ
МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1962

Редакция и комментарии
Я. И. МИЛЬШТЕЙНА

ОТ РЕДАКТОРА

Среди различных учебных пособий для фортепьяно значительное место занимают технические упражнения. С тех пор как существует искусство фортепьянной игры, они в том или ином виде применяются в процессе обучения и пианистического совершенствования.

Им отдали дань многие крупные музыканты, писавшие для фортепьяно (и клавира). Начиная с И. С. Баха, стало почти традицией сводить в определенную систему жанры и формы фортепянной техники. Упражнения для фортепьяно писали Лист, Гензельт, Брамс, Таузиг, Бузони; обдумывал их, по-видимому, и Шопен, как известно, придерживавшийся в занятиях с учениками своего собственного оригинального технического метода. Мы не говорим уже о тех композиторах-пианистах, которые специализировались на учебно-инструктивной литературе, например, Клементи, Черни: они сочиняли экзерсисы в поистине великом изобилии.

Оставили нам технические упражнения и многие пианисты, которые в основном занимались либо концертной, либо педагогической деятельностью. Сошлемся хотя бы на упражнения Теодора Куллака, Иозефи, Чези, Сафонова, Корто, Филлипа, или на пользовавшиеся в свое время популярностью сборники Шмита, Пишны, Плэди и Ганона.

Конечно, эти упражнения далеко не одинаковы по своим достоинствам. Наряду с упражнениями, в которых технически полезное органически сочетается с музыкально-значительным, между ними нередко встречаются и такие, которые преследуют узко-технические цели. Одно дело, например, упражнения Брамса или Бузони, в сущности, означающие подъем учебного пособия на новую, более высокую ступень, другое — упражнения Шмита или Плэди, центр тяжести которых лежит в совсем иной плоскости. Тем не менее почти все они представляют для нас известный интерес, ибо в любом случае содержат в себе материал для познания и изучения фортепянной техники определенного исторического периода и стиля.

Нередко возникал вопрос: нужны ли вообще специальные технические упражнения? Не лучше ли использовать для воспитания техники пианиста этюды и пьесы?

Подобная постановка вопроса вряд ли уместна и справедлива. Ибо одно никак не исключает другого. Из-за того, например, что технические упражнения подчас основываются на сухих, лапидарных фактурных формулах, вовсе еще не следует, что эти упражнения надо попросту игнорировать. Нельзя также отвергать их на том основании, что некоторые пианисты (и не плохие!) отлично обходятся без них, работая преимущественно над пьесами.

Во-первых, то, что не нужно для одних (чаще всего высокоодаренных в техническом отношении) пианистов, может оказаться полезным для других.

Во-вторых, технические упражнения представляют собой великолепный материал для «разыгрывания» рук. Они приводят руки в рабочее состояние, пожалуй, лучше, чем какое-либо другое средство. И не случайно многие пианисты рассматривают их как своего рода ежедневный «туалет», необходимый для каждого пианиста.

В-третьих, некоторые технические навыки удобнее и легче развивать на специально предназначенных для этой цели упражнениях, чем на концертных пьесах.

В-четвертых, упражнения, несомненно, способствуют технической выдержке и уверенности исполнения.

В-пятых, с помощью упражнений легче наладить систематическую работу над развитием техники, т. е. рационализировать свой труд.

И, наконец, без упражнений работа подрастающего пианиста никогда не будет полной; упражнения не только содействуют поднятию техники на высоту, но и удерживают ее на этой высоте.

Однако нельзя смотреть на существующие сборники упражнений, как на нечто святое и не-прикосновенное. Эти сборники на следуют играть механически, без разбора, целиком; из них необходимо выбирать только то, что в данный момент нужно и полезно, и избранные технические формулы применять в работе лишь в качестве вспомогательных средств. Порой эти формулы даже следуют видоизменять, как бы приспособливая их к изучаемой художественно-технической проблеме. Полезно также придумывать свои собственные

технические упражнения, лучше всего на материале играемых пьес.

Итак, все зависит от меры. Вредно играть технические упражнения неразборчиво, в большом количестве и тем самым тормозить свое музыкальное развитие (время, отводимое на упражнения, должно быть строго ограничено); но не менее вредно совсем отвергать упражнения.

Очень многое здесь зависит и от того, как играть упражнения. Скажем вместе с Гофманом: «... вся суть именно в этом «как», или вспомним крылатые слова Листа: «не от упражнения зависит техника, а от техники упражнения».

Поэтому прежде всего следует иметь ясное представление о задаче; цель, порой, сама подсказывает средства для ее достижения. Все должно быть заранее продумано: «хорошо организованная голова залог успеха» (Лист).

Далее при игре необходим постоянный слуховой контроль; упражняться без полной, глубокой сосредоточенности и внимания — в сущности бесполезно.

Трудности приходится преодолевать не путем механически бездумного многократного повторения, а посредством «испытания проблемы», то есть путем познания причин технической неудачи и определения средств для ее преодоления: «когда в пассаже встречается какая-либо трудность, — мы анализируем и изучаем ее» (Лист). Таким образом основной акцент делается не на механически-количественной, а на эстетически-качественной стороне упражнения. Говоря словами Листа: «упражняться — это значит анализировать, обдумывать и изучать, приходить к принципам».

Внимание пианиста все время должно быть сконцентрировано на звуке, линии и ритме. Особенно важно постоянно следить за качеством тутше, вырабатывая в процессе упражнений ровный, певучий и в то же время достаточно разнообразный по колориту звук. Ежедневный «туалет» пианиста должен обеспечить не только развитие быстроты, ловкости и выносливости, но и расширение звуковой палитры.

Думать надо не только об ударе пальца, но и (что чрезвычайно важно) о его подъеме. Никогда не следует напрягать руку, которая должна быть свободной от плеча до кисти. Если возникает уста-

лость, то следует отдохнуть или переменить упражнения.

Упражняться можно в разных темпах; не всем обязательно начинать с медленного темпа. Однако к медленной игре следует время от времени возвращаться, даже после овладения той или иной технической формулой. Медленная игра — необходимое «профилактическое» условие всякого упражнения.

Полезно также играть некоторые упражнения каждой рукой отдельно (особенно тому, кто еще не имеет достаточных технических навыков) и как можно чаще прибегать в *piano*, но с «погружением» в клавишу до конца.

Материал ежедневных упражнений необходимо чередовать и изменять, внося в работу максимум разнообразия и фантазии.

И, главное, всегда следует помнить, что без непрерывного музыкально-художественного развития нельзя добиться полноценных технических результатов. Истинная польза от упражнений будет получена лишь тогда, когда пианист, овладев ими, сможет неограниченно распоряжаться всеми ресурсами техники как средствами художественной выразительности.

*
* *

Настоящее издание фортельянных упражнений различных авторов имеет своей целью — с одной стороны, ознакомить пианистов с техническими рекомендациями крупных мастеров пианистического искусства и дать материал для повседневной работы, с другой — систематизировать материал для познания фортельянной техники того или иного исторического периода.

Сборники упражнений, как правило, издаются полностью и в том виде, как они были опубликованы самим автором; нотный текст в них подвергся лишь самой необходимой редакционной корректуре. Они сопровождаются краткими пояснительными примечаниями и комментариями справочно-методического характера. В отдельных случаях в комментариях приводятся варианты позднейших редакционных добавлений с ссылками на соответствующие источники.

Я. Мильштейн

Five-finger Exercises 1 Упражнения для пяти пальцев

a I

c II

III

IV

V

sinile

The musical score consists of six staves of music for two voices (Soprano and Bass). The music is divided into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. The notation uses eighth and sixteenth notes. The first staff includes the word "sinile" below the vocal line.

etc

Through all the keys
[Во всех тональностях]

b

I

II

III

IV

V

c

etc.

Three-finger Exercises 2 Упражнения для трёх пальцев
 with Supporting Finger с поддерживающим пальцем

a

etc.

b

etc.

4 3 2 4 3 2 4 2 3 4 2 3

4 3 2 4 3 2 4 2 3 4 2 3

etc.

ten.

f

p

5

ten.

ten.

f

p

5

ten.

ten.

ten.

etc.

Passing Under
and Over

3 Подкладывание и переклады-
вание пальцев

legato

I 1 2 1 2 1 2 1 2
II 2 1 2 1 2 1 2 1

I 1 2 1 2 1 2 1 2 1
II 2 1 2 1 2 1 2 1 2 1

I 1 2 1 2 1 2 1 2 1
II 2 1 2 1 2 1 2 1

a

legato

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

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

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

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

b

legato

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

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

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

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

Each hand alone [Каждой рукой отдельно]

I 2 3 1 2 1 2 3 1 2 3 1 2 1 2 3 1
II 3 4 1 2 1 3 4 1 3 4 1 2 1 3 4 1

legato

I 2 3 1 2 1 2 3 1 2 3 1 2 1 2 3 1
II 3 4 1 2 1 3 4 1 3 4 1 2 1 3 4 1

I 2 1 3 2 1 3 2 1 2 1 3 2 1 3 2 1
II 2 1 4 3 1 4 3 1 2 1 4 3 1 4 3 1

I 2 1 3 2 1 3 2 1 2 1 3 2 1 3 2 1
II 2 1 4 3 1 4 3 1 2 1 4 3 1 4 3 1

29264

a

b

c

Each hand alone [Каждой рукой отдельно]

Slowly [Медленно]

* Do not strike the little notes, but bring the thumb over them.

* Мелкие ноты (форшлаги) не ударяются; следует лишь держать большой палец над ними.

Scale-exercises

Гаммообразные упражнения

a

Through all the keys
[Во всех тональностях]

*) The scale fingering must always be observed here

*) Аппликатура гамм здесь постоянно сохраняется.

Sheet music for piano, page 10, section b. The music consists of six staves of musical notation. The first two staves are in G major (two sharps) and the remaining four staves are in F major (one sharp). The notation includes various note values (eighth, sixteenth, thirty-second) and rests. Fingerings are indicated above the notes, such as '1 3' or '1 2 3'. Measure numbers are present at the beginning of some measures. The music is divided into measures by vertical bar lines.

14

a

legato

*) 2 3 4 1 3 1

5 2 45 45

4 1

*) 2 2 45

2 2 45

4 1

*) 2 2 54 54

2 2 54 54

*) 2 2 54 54

etc.

b

legato

*) 54 54 54

**) 2 3 1 3 2 45

*) 54 54 54

*) 54 54 54

*) 54 54 54

*) 54 54 54

*) Or right hand alone.
**) Or left hand alone.

*) Или правой рукой отдельно.
**) Или левой рукой отдельно.

5

p

p

p

1 3

a *) 1 2 3 1 4 1 2

3 2 1 4

etc.

1

also: *)

также:

b

^{*1}

1 4

4 1

etc.

a

2 3 1

1. 2.

6

etc.

b

5

6

4 3 2

6

3 1 2

1. 2.

etc.

*) As before

Sheet music for two staves, Treble and Bass, showing six staves of musical notation. The music consists of six measures per staff, with measure numbers 1 through 6 above each staff. The notation includes various note heads, stems, and bar lines. Measure 8 is indicated by a bracket above the first staff. Measures 9 and 10 are indicated by brackets below the second staff.

Trills

4

Трели

I

Moderato

a

etc.

b *Allegro*

f

etc. p etc.

II

a Moderato

3 4 3

Musical score for section a, Moderato. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a 3/4 time signature, indicated by three vertical lines above the staff. Measure 2 begins with a 4/4 time signature, indicated by four vertical lines above the staff. The music features eighth-note patterns.

Musical score for section a, Moderato. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 3 and 4 continue the eighth-note patterns established in the previous measures.

Musical score for section a, Moderato. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 5 and 6 continue the eighth-note patterns.

Musical score for section a, Moderato. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 7 and 8 continue the eighth-note patterns.

Musical score for section a, Moderato. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 9 and 10 continue the eighth-note patterns. The word "etc." is written at the end of measure 10.

b Allegro

etc.

Musical score for section b, Allegro. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 1 and 2 feature sixteenth-note patterns.

etc.

Musical score for section b, Allegro. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 3 and 4 continue the sixteenth-note patterns. The word "etc." is written at the end of measure 4.

III

a Moderato

Musical score for section a, Moderato, in five systems. The score consists of two staves: treble and bass. The key signature changes frequently, including major and minor keys with various sharps and flats. The time signature is mostly common time (indicated by 'C'). The music features continuous eighth-note patterns with some sixteenth-note figures and dynamic markings like $\frac{3}{2}$, $\frac{2}{3}$, and $\frac{3}{4}$.

b Allegro

Musical score for section b, Allegro, in three systems. The score consists of two staves: treble and bass. The key signature is mostly major (F major, G major, A major) with occasional sharps. The time signature is mostly common time. The music features eighth-note patterns with dynamic markings like $\frac{3}{2}$ and $\frac{2}{3}$. The first system ends with a fermata over the treble staff.

c

Musical score for section c, in three systems. The score consists of two staves: treble and bass. The key signature is mostly major (G major, A major) with occasional sharps. The time signature is mostly common time. The music features eighth-note patterns with dynamic markings like $\frac{4}{4}$, $\frac{5}{4}$, $\frac{4}{5}$, and $\frac{5}{4}$. The first system ends with a fermata over the treble staff. The second system begins with a dynamic marking *f*. The third system begins with a dynamic marking *p*.

IV

a *Moderato*

4 5 4

5 4 5

#B

#B

B

B

etc.

b *Allegro*

4 5

#B

#B

#B

#B

etc.

c

1 *1* *2*

1 *1* *2*

bd

bd

etc.

Arpeggios

5 Арпеджии

I

The sheet music contains six staves of piano music. The first staff is in common time (3/4), while the subsequent five staves are in common time (4/4). The music consists primarily of eighth-note patterns. In the first staff, specific fingerings are marked above certain notes: '6' over the first note of the first measure, '6' over the first note of the second measure, '6' over the first note of the third measure, '2 3' over the first note of the fourth measure, '2 4' over the first note of the fifth measure, and '2 3' over the first note of the sixth measure. The remaining staves do not have any fingerings indicated.

5 3 2 3 4
1 2 4 2
ba 3 2 3 4 2
ba 4 2 4 2 3
5 3 5 4
1 3 2 5 1 4 2 4 5 2 1 5 1 4
2 1 5 2 3 2 1 3 2 5 1 4
3 6 6
5 1
1 5
3 6
5 1
3 6
5 1
3 6
5 1
etc.

The image displays six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as $\times 4$, $\times 2$, $\times 3$, and f (fortissimo). Fingerings are indicated above the notes, such as $4 \ 5 \ 4$, $2 \ 1 \ 5$, $4 \ 5 \ 4$, and $4 \ 2 \ 3$. Time signatures change frequently throughout the piece, including measures in 2/4, 3/4, and 4/4. The piano keys are represented by vertical lines, and the music is divided into measures by vertical bar lines. The overall style is technical and rhythmic, typical of a study or exercise piece.

Sheet music for piano, page 25, featuring six staves of musical notation. The music is divided into two sections: section a (measures 1-10) and section b (measures 11-18). The notation includes various dynamics, fingerings, and performance instructions.

Section a:

- Measures 1-10: Treble and bass staves. Measure 1 starts with a key signature of one flat. Measures 2-10 show a progression of keys: one flat, one sharp, one flat, one sharp, one flat, one sharp, one flat, one sharp, one flat. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Measure 10 ends with a repeat sign and a double bar line.
- Measure 11: Treble and bass staves. Key signature changes to one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 12: Treble and bass staves. Key signature changes to one flat. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 13: Treble and bass staves. Key signature changes to one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 14: Treble and bass staves. Key signature changes to one flat. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 15: Treble and bass staves. Key signature changes to one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 16: Treble and bass staves. Key signature changes to one flat. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 17: Treble and bass staves. Key signature changes to one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Measure 18: Treble and bass staves. Key signature changes to one flat. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Section b:

- Measures 1-10: Treble and bass staves. Key signature changes from one flat to one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Dynamic instruction: *mf legato*.
- Measures 11-18: Treble and bass staves. Key signature changes from one sharp to one flat. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Performance instructions: "etc." appears at the end of measure 10, measure 18, and measure 19.

26

a Moderato

f *legato*

2

etc.

b Allegro

p *leggiero*

4 1 2 1 4 3

Andante

etc.

f

Allegro

p *legato*

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

a

etc.

b

etc.

legato

etc.

II

In this first exercise hold each finger down firmly

[В этом первом упражнении каждый палец следует ставить крепко]

Through all the keys
[Bo всех тональностях]

The image shows a page of sheet music for piano. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. It features a melodic line with sixteenth-note patterns and fingerings: 1, 5; 1 3 2 4 5; 1 4 2 3 5. The word "leggiero" is written below the first measure. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. It shows a harmonic bass line with eighth-note patterns and fingerings: 1, 5; 1 3 2 4 5; 1 4 2 3 5. The music is divided into measures by vertical bar lines.

leggiero

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from G major to C major at the beginning of measure 12. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a repeat sign and continues the sixteenth-note pattern. Measure 13 starts with a new section indicated by 'etc.' followed by a vertical bar line. The right hand continues the sixteenth-note pattern with various fingerings: 2 3 6, 2 4, 3 4, and 2 4. The left hand provides harmonic support with eighth-note chords. The page number '10' is visible in the bottom right corner.

etc.

etc.

etc

The image shows two staves of musical notation for the right hand. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature continuous sixteenth-note patterns. Fingerings are indicated above the notes: the first measure has fingerings 2-4-3-5-2-4-3-5 and 1-3-2-4-1-3-2-4; the second measure has fingerings 4-5-3-4-2-5-3-4-2; the third measure has fingerings 3-4-2-3-1-4-2-3-1; the fourth measure has fingerings 2-1-3-2-4-1-3-2; and the fifth measure has fingerings 3-2-4-3-5-2-4-3. The word "legato" is written between the first and second measures. The key signature is one sharp, and the time signature is common time.

legato



1 4 2 5 1
6
5

etc.

etc.

1 3 2 5
2 3 1 5
1 2
etc.

1 3, 4, 5
2, 3, 4, 5
etc.

3, 2, 1
f e legato
3 3

etc.

b

etc.

c

etc.

c

f

etc.

c

etc.

etc.

etc.

a

f legato

b

p leggiero

etc.

f legato

p leggiero

etc.

a

6

5

b

6

5

32 b



III

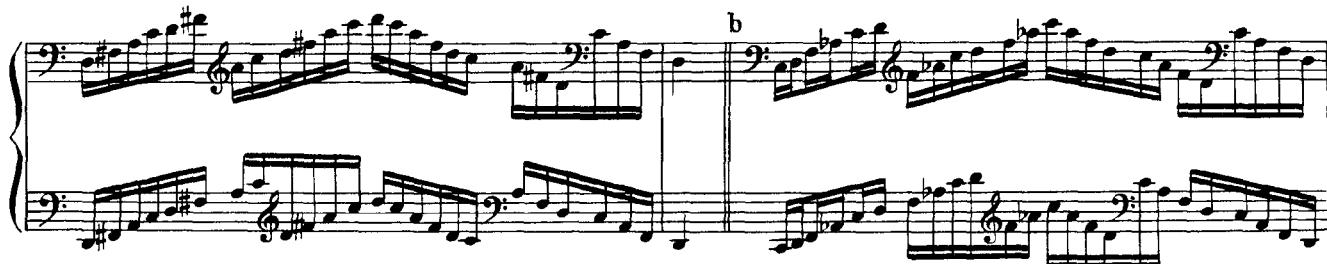
In this first exercise hold each finger down firmly [В этом первом упражнении каждый палец следует ставить крепко]

Through all the keys
[Во всех тональностях]

Through all the keys
[Во всех тональностях]



b



b





a

A two-stave musical score. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Both staves feature sixteenth-note patterns.

b

A two-stave musical score. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Both staves feature sixteenth-note patterns.

a

A two-stave musical score. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature sixteenth-note patterns.

b

A two-stave musical score. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature sixteenth-note patterns.

Black keys only IV Только черные клавиши

a

b

a

*) Also without accent, forte and piano.

*) Também sem acenitos, forte e piano.

Fingerings shown in the music:

- Measure 10: 1, 2, 3, 4, 5
- Measure 11: 5, 4
- Measure 12: 1, 4, 3, 1
- Measure 13: 4, 1
- Measure 14: 5
- Measure 15: 1, 4, 3, 2, 3
- Measure 16: 1
- Measure 17: 3, 4
- Measure 18: 1
- Measure 19: 5, 4, 2, 3
- Measure 20: 5, 4, 2, 3
- Measure 21: 1, 2, 3, 1
- Measure 22: 5, 4, 2, 3, 1
- Measure 23: 1, 2, 3, 1
- Measure 24: 5, 4, 2, 3, 1
- Measure 25: 1, 2, 3, 1
- Measure 26: 5, 4, 2, 3, 1
- Measure 27: 1, 2, 3, 1
- Measure 28: 5, 4, 2, 3, 1
- Measure 29: 1, 2, 3, 1
- Measure 30: 5, 4, 2, 3, 1
- Measure 31: 1, 2, 3, 1
- Measure 32: 5, 4, 2, 3, 1
- Measure 33: 1, 2, 3, 1
- Measure 34: 5, 4, 2, 3, 1
- Measure 35: 1, 2, 3, 1
- Measure 36: 5, 4, 2, 3, 1
- Measure 37: 1, 2, 3, 1
- Measure 38: 5, 4, 2, 3, 1
- Measure 39: 1, 2, 3, 1
- Measure 40: 5, 4, 2, 3, 1
- Measure 41: 1, 2, 3, 1
- Measure 42: 5, 4, 2, 3, 1
- Measure 43: 1, 2, 3, 1
- Measure 44: 5, 4, 2, 3, 1
- Measure 45: 1, 2, 3, 1
- Measure 46: 5, 4, 2, 3, 1
- Measure 47: 1, 2, 3, 1
- Measure 48: 5, 4, 2, 3, 1
- Measure 49: 1, 2, 3, 1
- Measure 50: 5, 4, 2, 3, 1
- Measure 51: 1, 2, 3, 1
- Measure 52: 5, 4, 2, 3, 1
- Measure 53: 1, 2, 3, 1
- Measure 54: 5, 4, 2, 3, 1
- Measure 55: 1, 2, 3, 1
- Measure 56: 5, 4, 2, 3, 1
- Measure 57: 1, 2, 3, 1
- Measure 58: 5, 4, 2, 3, 1
- Measure 59: 1, 2, 3, 1
- Measure 60: 5, 4, 2, 3, 1
- Measure 61: 1, 2, 3, 1
- Measure 62: 5, 4, 2, 3, 1
- Measure 63: 1, 2, 3, 1
- Measure 64: 5, 4, 2, 3, 1
- Measure 65: 1, 2, 3, 1
- Measure 66: 5, 4, 2, 3, 1
- Measure 67: 1, 2, 3, 1
- Measure 68: 5, 4, 2, 3, 1
- Measure 69: 1, 2, 3, 1
- Measure 70: 5, 4, 2, 3, 1
- Measure 71: 1, 2, 3, 1
- Measure 72: 5, 4, 2, 3, 1
- Measure 73: 1, 2, 3, 1
- Measure 74: 5, 4, 2, 3, 1
- Measure 75: 1, 2, 3, 1
- Measure 76: 5, 4, 2, 3, 1
- Measure 77: 1, 2, 3, 1
- Measure 78: 5, 4, 2, 3, 1
- Measure 79: 1, 2, 3, 1
- Measure 80: 5, 4, 2, 3, 1
- Measure 81: 1, 2, 3, 1
- Measure 82: 5, 4, 2, 3, 1
- Measure 83: 1, 2, 3, 1
- Measure 84: 5, 4, 2, 3, 1
- Measure 85: 1, 2, 3, 1
- Measure 86: 5, 4, 2, 3, 1
- Measure 87: 1, 2, 3, 1
- Measure 88: 5, 4, 2, 3, 1
- Measure 89: 1, 2, 3, 1
- Measure 90: 5, 4, 2, 3, 1
- Measure 91: 1, 2, 3, 1
- Measure 92: 5, 4, 2, 3, 1
- Measure 93: 1, 2, 3, 1
- Measure 94: 5, 4, 2, 3, 1
- Measure 95: 1, 2, 3, 1
- Measure 96: 5, 4, 2, 3, 1
- Measure 97: 1, 2, 3, 1
- Measure 98: 5, 4, 2, 3, 1
- Measure 99: 1, 2, 3, 1
- Measure 100: 5, 4, 2, 3, 1

Thirds 6 Терции

etc.

etc.

etc.

At beginning, each group 4 times [Вначале — каждая группа повторяется 4 раза]

a

legato

3

b 5 2 3 4 5

29264

a

f legato

b

legato

a

Legato

*) Also practise through several octaves.

*) Também упражняться в пределах нескольких октав

etc.

Through all the keys
[Во всех тональностях]

b

legato

etc.

Each hand alone [Каждой рукой отдельно]

a *legatissimo*

c

c

c

a

f staccato e leggiero

etc.

b

leggato

etc.

Moderato

mf *leggato*

etc.

Allegro

f

f

Allegro moderato

legato

legato

etc.

Sixths

7

Сексты

a *Moderato*

1. 2.

*Piu mosso*Through all the keys
[Во всех тональностях]

b

1. 2.

etc.

a

etc.

4 5

etc.

etc.

b

c

etc.

Allegro

etc.

Left hand two octaves lower

[Левая рука двумя октавами ниже]

etc.

Moderato

a

legato

1 2
3 4

b

a

flegato

$\frac{1}{4} \frac{2}{5} \frac{1}{4}$ $\frac{1}{4} \frac{2}{5} \frac{1}{4}$

$\frac{2}{5} \frac{1}{4}$ $\frac{1}{4} \frac{2}{5} \frac{1}{4}$ $\frac{1}{4} \frac{2}{5}$

b

$\frac{2}{5} \frac{1}{3} \frac{2}{5}$ $\frac{2}{5} \frac{1}{4}$ $\frac{1}{4} \frac{2}{5} \frac{3}{4}$

$\frac{2}{5} \frac{1}{3} \frac{2}{5} \frac{3}{4}$ $\frac{1}{4} \frac{2}{5} \frac{3}{4}$ $\frac{2}{5} \frac{1}{4}$

Allegro

a

legato f

$\frac{1}{4} \frac{2}{5} \frac{1}{4} \frac{5}{4} \frac{4}{5}$

p

Through all the keys
[Во всех тональностях]

b

legato

$\frac{2}{5} \frac{1}{4} \frac{3}{5} \frac{2}{5} \frac{1}{4} \frac{3}{5}$

f

ff

ff

$\frac{3}{5} \frac{2}{5} \frac{1}{3} \frac{2}{5} \frac{1}{3} \frac{2}{5}$

$\frac{2}{5} \frac{1}{4} \frac{3}{5} \frac{2}{5} \frac{1}{4} \frac{3}{5}$

$\frac{2}{5} \frac{1}{4} \frac{3}{5} \frac{2}{5} \frac{1}{4} \frac{3}{5}$

$\frac{2}{5} \frac{1}{4} \frac{3}{5} \frac{2}{5} \frac{1}{4} \frac{3}{5}$

Each hand alone [Каждой рукой отдельно]

a

b

c

etc.

legato

etc.

legato

etc.

Octaves

8

Октыавы

a

b

simile

stacc. e leggiero

simile

simile

stacc.

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

leggiero

etc.

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

stacc.

ten. ten. ten. ten.

*) 3 3 3 3

ten. ten. ten. ten.

ten. ten.

etc.

**) stacc.

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 4/5

4/5 4/5 4/5 4/5

etc.

Through all the keys
[Во всех тональностях]

*) Wrist-stroke Throw back the hand quickly before the rest.
Hold the arm easily.

**) After sufficient preparation, practise also with the 4th finger on the white keys and the 3d finger on the black keys.

Equally adapted for the study of «broken» octaves.

*) Движение запястьем — кисть быстро подскакивает перед паузой

**) После достаточной подготовки следует также упражняться четвертым пальцем на белых и третьим — на черных клавишах. Для упражнения также подходят «ломаные» октавы.

50

a

b

a

b

a

*)

*) In skips, use the 5th finger only
**) Employ the fingering 4-4 in legato-playing

**) Скачки — исключительно пятым пальцем
**) Аппликатура 4-4 применяется при легато.

8

Through all the keys
[Во всех тональностях]

6

8

Through all the keys
[Во всех тональностях]

a stacc.

b

etc.

29264

*) With the 5th finger throughout.

a. 5 4 5 4 5 4 etc.
legato
5 4 5 4 5 4

b. 4 5 4 5 4 5 etc.
4 5 4 5 4 5

legato

54 54 54 54 5
5 45 45 45 45
Through all keys.
[Во всех тональностях]

54 54 54 5 45 45
6 4
etc.
54 54 54 6 5 45 45

5 4 54 54 4 54 54 54
legato sempre
5 4 54 54 4 54 54 54
5 4 54 54 4 54 54 54

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

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

legato

a

staccato

b

etc. staccato

c

legato

etc.

legatissimo

d

etc.

Chromatic Exercises

Хроматические упражнения

flegato

p leggiero

etc.

etc.

Right hand alone [Одной правой рукой]

Left hand alone [Одной левой рукой]

a

b

Allegro moderato

Right hand alone [Одной правой рукой]

Allegro

Left hand alone [Одной левой рукой]

a

b

c

B

8 -

8 -

8 -

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 1-5. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Sheet music for left hand alone, measures 6-10. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for right hand alone, measures 11-15. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for left hand alone, measures 16-20. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 21-25. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for left hand alone, measures 26-30. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 31-35. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Sheet music for left hand alone, measures 36-40. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for left hand alone, measures 41-45. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Sheet music for right hand alone, measures 46-50. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Changing Fingers on One Key 10 Подмена пальцев на одной клавише (Repetitions)

I

a)

c f

b)

f

c f

b)

f

Fingerings and note values:

- a*) Fingerings: 1 2 3 4 5 4 3 2; 1 2 3 4 5 4 3 2; 5 4 5 4 5 4 5; 3 2 3 2 3 2 3; 4 3 4 3 4 3 4; 2 1 2 1 2 1 2.
- c*) Fingerings: 4 5; 3 4; 2 3; 1 2; 4 5 4; 3 4 3; 2 3 2; 1 2 1.
- b*) Fingerings: 1 2; 2 3; 3 4; 4 5; 2 1 2 1 2 1; 2 1 2 1 2 1 2; 5.
- f*) Fingerings: 2 3 4; 1 2 3 2 1; 2 3 4; 5.
- a*) Fingerings: 2 1 2 1 2 1 2; 4 3 4 3 4 3 4; 3 2 3 2 3 2 3; 5 4 5 4 5 4 5; 2 3 4 3 4 3 4; 1 2 3 4 5 4 3 2.
- c*) Fingerings: 2 1 3 4 5 4 3 2; 1 2 3 4 5 4 3 2; 5.
- b*) Fingerings: 1 2 3 4 5 4 3 2; 5.
- f*) Fingerings: 1 2 3 4 5 4 3 2; 5.
- a*) Fingerings: 1 2 3 4 5 4 3 2; 5.
- c*) Fingerings: 1 2 3 4 5 4 3 2; 5.
- b*) Fingerings: 1 2 3 4 5 4 3 2; 5.
- f*) Fingerings: 1 2 3 4 5 4 3 2; 5.

**) Strike the tied notes silently, but with force*

Left hand an octave lower. [Левая рука октавой ниже]

II

$\begin{array}{c} 4 \ 5 \ 4 \ 5 \\ \hline 3 \ 4 \ 3 \ 4 \\ \hline 2 \ 3 \ 2 \ 3 \\ \hline 1 \ 2 \ 1 \ 2 \end{array}$
 $\begin{array}{c} 4 \ 5 \ 5 \ 4 \\ \hline 3 \ 4 \ 4 \ 3 \\ \hline 2 \ 3 \ 3 \ 2 \\ \hline 1 \ 2 \ 2 \ 1 \end{array}$
 $\begin{array}{c} 2 \ 1 \ 2 \ 1 \\ \hline 3 \ 2 \ 3 \ 2 \\ \hline 4 \ 3 \ 4 \ 3 \\ \hline 5 \ 4 \ 5 \ 4 \end{array}$
 $\begin{array}{c} 5 \ 4 \ 4 \ 5 \\ \hline 4 \ 3 \ 3 \ 4 \\ \hline 3 \ 2 \ 2 \ 3 \\ \hline 2 \ 1 \ 1 \ 2 \end{array}$
 $\begin{array}{c} 3 \ 2 \ 2 \ 3 \\ \hline 4 \ 3 \ 3 \ 4 \\ \hline 5 \ 4 \ 4 \ 5 \end{array}$

etc.
Through all the keys
[Во всех тональностях]

$\begin{array}{ccccccccc} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \\ \hline 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \end{array}$
 $\begin{array}{c} 5 \end{array}$

etc.

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

etc.

4 3 2 1 4 3 2 1
4 3 2 1 4 3 2 1 etc.

5 3 2 1 5 3 2 1
5 3 2 1 5 3 2 1 etc.

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

a 5 4 3 4 5 1 4 3
5 4 3 4 5 1 4 3
2 f 1
5 4 3 4 5 1 4 3
5 4 3 4 5 1 4 3
5

etc.

64

b Allegro molto

p leggiero

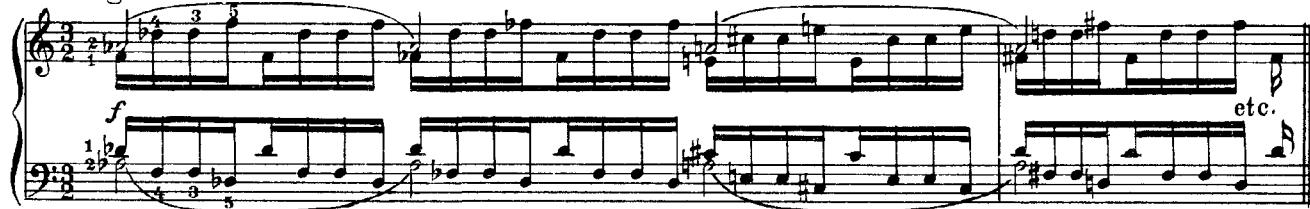
Moderato

Allegro

Allegro



Allegro moderato



Allegro

p leggiero
1

etc.



etc.



Allegro

Fingerings above notes: Treble staff - 1 3 2 1, 3 2 1; Bass staff - 3 2 1 3, 2 1, 3 2 1 3, 2 1, 3 2 1 3, 2 1.

Fingerings above notes: Treble staff - 3 2 1 3, 2 1, 3 2 1 3, 2 1, 3 2 1 3, 2 1; Bass staff - 3 2 1 3, 2 1, 3 2 1 3, 2 1, 3 2 1 3, 2 1.

Allegro

Fingerings: Treble staff - 2 1 4 3 4 3 1 3; Bass staff - 2 1 4 3 4 3 1 3. Dynamic: *leggiero*.

Ossia:

Fingerings: Treble staff - 4 4 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5; Bass staff - 4 4 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5, 4 3 4 5. Dynamic: *staccato*.

Dynamic: etc.

Moderato

Dynamic: *p* *legato*.

Dynamic: etc.

3 4
1 2
4 3

3 4
1 2
4 3

3 4
1 2
4 3

4 2
3

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

etc.

4 5
2 3
3 4
5 4

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

etc.

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

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

etc.

Through all the keys
[Во всех тональностях]

etc. 3

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

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

etc.

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

etc.

a

leggiero

a Presto

Musical score page 69, measures 1-2. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature is common time. The music features eighth-note patterns with various accidentals (sharps and naturals) throughout both staves.

etc.

Musical score page 69, measures 3-4. The key signature changes to E major (one sharp). The time signature changes to 3/4. The music continues with eighth-note patterns, including grace notes and slurs. Measure 4 includes a measure repeat sign.

Musical score page 69, measures 5-6. The key signature returns to A major. The time signature remains 3/4. The music consists of eighth-note patterns with various accidentals.

Musical score page 69, measures 7-8. The key signature changes to D major (two sharps). The time signature changes to common time. The music features eighth-note patterns with grace notes and slurs.

etc.

Allegro

Musical score page 69, measures 9-10. The key signature changes to G major (one sharp). The time signature changes to common time. The music features eighth-note patterns with grace notes and slurs. The instruction "leggiero" is written above the staff, with a corresponding fingering pattern below it: 1 2 1 2 1 2.

etc.

Musical score page 69, measures 11-12. The key signature changes to C major (no sharps or flats). The time signature changes to common time. The music features eighth-note patterns with grace notes and slurs.

etc.

Repetitions without
Changing Fingers

(Light Wrist-work)

11

Репетиции
без подмены пальцев

(Легкие кистевые движения)

The sheet music consists of six staves of piano music. The first two staves are in treble clef and G major, with a dynamic of *mf staccato*. Fingerings are indicated above the notes: 5, 4, 5, 4, 5; 4, 3, 1, 2, 1; 2, 1, 5. The next two staves are in bass clef and G major, with a dynamic of *f*. Fingerings are indicated below the notes: 5, 4, 5, 4, 5; 2, 1, 5; 4, 3, 1, 2, 1; 2, 1, 5; 2, 1, 5, 4, 3, 2; 5, 4, 3. The final two staves are also in bass clef and G major. Staff 'a' starts with a dynamic of *stacc. e leggiero*, with fingerings above the notes: 4, 3, 2; 5, 4, 3. It continues with fingerings below the notes: 4, 3, 2; 5, 4, 3. Staff 'b' starts with a dynamic of *etc.*, with fingerings above the notes: 1, 2, 4; 2, 3, 4. It continues with fingerings below the notes: 2, 3, 4; 3, 4. Staff 'c' starts with a dynamic of *etc.*, with fingerings above the notes: 2, 3, 4; 3, 4. It continues with fingerings below the notes: 2, 3, 4; 3, 4.

d 5 5 4 4 2 1 4 3 2 4 3 2 etc.

4 4 2 1 3 4 3 2 3 4 3 2 etc.

Allegro

a 5 2 etc.

leggiere 2 4 5 etc.

b 3 4 3 2 etc.

c 5 4 3 2 2 3 4 5 etc.

Allegro 4 2 4 2 etc.

2 4 2 4 etc.

For Developing the Independence 12
and Strength of the Fingers

(Paired Notes)

[Упражнения]
для развития самостоятельности
и силы пальцев
(Двойные ноты)

**) legato*

*) Each measure 4 times

*) Каждый такт играть 4 раза.
29284

3 4

1 2

3 4

5 5

3 2

etc.

Through all the keys
[Во всех тональностях]

a

3 4 3 etc.

1 2

3 4 3

b

3 4 5 etc.

3 2

5 4 3

f p

f p

etc.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 1-5. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Sheet music for left hand alone, measures 6-10. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for right hand alone, measures 11-15. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for left hand alone, measures 16-20. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 21-25. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for left hand alone, measures 26-30. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 31-35. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for left hand alone, measures 36-40. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Right hand alone [Одной правой рукой]

Sheet music for right hand alone, measures 41-45. The music is in common time, treble clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Left hand alone
[Одной левой рукой]

Sheet music for left hand alone, measures 46-50. The music is in common time, bass clef, and consists of two staves. The first staff uses a key signature of one flat. The second staff uses a key signature of one sharp. Fingerings are indicated above the notes.

Changing Fingers on One Key 10 Подмена пальцев на одной клавише (Repetitions)

I

a *

b

*) Strike the tied notes *silently*, but with force

*) Связанные ноты ударять (нажимать) пальцем беззвучно,

Left hand an octave lower. [Левая рука октавой ниже]

II

$\begin{array}{c} 4 \ 5 \ 4 \ 5 \\ \hline 3 \ 4 \ 3 \ 4 \\ \hline 2 \ 3 \ 2 \ 3 \\ \hline 1 \ 2 \ 1 \ 2 \end{array}$
 $\begin{array}{c} 4 \ 5 \ 5 \ 4 \\ \hline 3 \ 4 \ 4 \ 3 \\ \hline 2 \ 3 \ 3 \ 2 \\ \hline 1 \ 2 \ 2 \ 1 \end{array}$
 $\begin{array}{c} 2 \ 1 \ 2 \ 1 \\ \hline 3 \ 2 \ 3 \ 2 \\ \hline 4 \ 3 \ 4 \ 3 \\ \hline 5 \ 4 \ 5 \ 4 \end{array}$
 $\begin{array}{c} 5 \ 4 \ 4 \ 5 \\ \hline 4 \ 3 \ 3 \ 4 \\ \hline 3 \ 2 \ 2 \ 3 \\ \hline 2 \ 1 \ 1 \ 2 \end{array}$
 $\begin{array}{c} 3 \ 2 \ 2 \ 3 \\ \hline 4 \ 3 \ 3 \ 4 \\ \hline 5 \ 4 \ 4 \ 5 \end{array}$

etc
Through all the keys
[Во всех тональностях]

$\begin{array}{ccccccccc} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \\ \hline 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \end{array}$
 $\begin{array}{c} 5 \\ \hline \end{array}$

etc.

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

etc.

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

etc.

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

etc.

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

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

2 f 1

5 4 3 4 5 1 5

etc.

64

b Allegro molto

p leggiero

This section starts with a treble clef, common time, and a bass clef. The tempo is Allegro molto. The right hand has a sixteenth-note pattern with fingerings: 5, 4, 5, 1, 2, 1; 2, 1, 5, 4, 5, 1, 5. The left hand provides harmonic support. The dynamic is *p leggiero*.

The section continues with a treble clef, common time, and a bass clef. The right hand plays a sixteenth-note pattern with fingerings: 5, 4, 3, 4, 5, 5, 1, 3, 2, 1, 1, 3, 2, 1. The left hand provides harmonic support. The dynamic is *p leggiero*. The section ends with the instruction "etc."

Moderato

The tempo changes to Moderato. The right hand has a sixteenth-note pattern with fingerings: 5, 4, 3, 4, 5, 5, 1, 3, 2, 1, 1, 3, 2, 1. The left hand provides harmonic support. The dynamic is *p leggiero*.

The section continues in Moderato tempo. The right hand plays a sixteenth-note pattern with fingerings: 5, 4, 3, 4, 5, 5, 1, 3, 2, 1, 1, 3, 2, 1. The left hand provides harmonic support. The dynamic is *p leggiero*. The section ends with the instruction "etc."

Allegro

The tempo changes to Allegro. The right hand has a sixteenth-note pattern with fingerings: 2, 3, 2, 1, 2, 3, 2, 2, 3, 2, 1, 2, 3, 2. The left hand provides harmonic support. The dynamic is *p leggiero*.

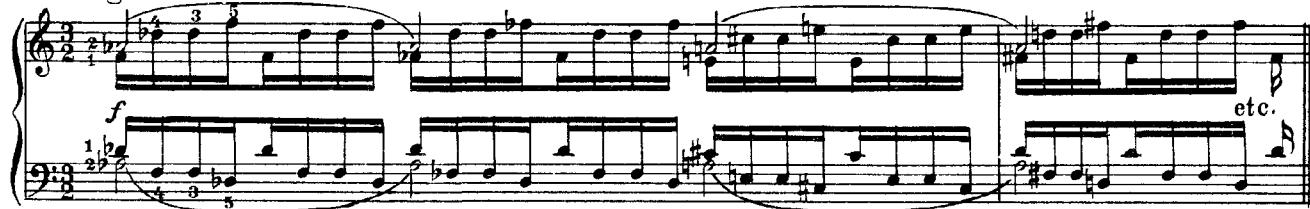
The section continues in Allegro tempo. The right hand plays a sixteenth-note pattern with fingerings: 2, 3, 2, 1, 2, 3, 2, 2, 3, 2, 1, 2, 3, 2. The left hand provides harmonic support. The dynamic is *p leggiero*. The section ends with the instruction "etc."

Allegro

The tempo changes to Allegro. The right hand has a sixteenth-note pattern with fingerings: 2, 1, 2, 4, 5, 5, 1, 2, 4, 2, 4, 2. The left hand provides harmonic support. The dynamic is *p leggiero*. The section ends with the instruction "etc."



Allegro moderato



Allegro

p leggiero
1

etc.



etc.

Allegro

Allegro
Moderato

3 4
1 2
4 3

3 4
1 2
4 3

3 4
1 2
4 3

4 2
3

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

etc.

4 5
2 3
3 4
5 4

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

etc.

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

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

etc.

Through all the keys
[Во всех тональностях]

etc. 3

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

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

etc.

a

leggiero

a

b

etc.

a

staccato

5

etc.

a Presto

f

2 3 2 3 2 3

non legato

Musical score page 69, measures 1-2. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature is common time. The music features eighth-note patterns with various accidentals (sharps and naturals) throughout both staves.

etc.

Musical score page 69, measures 3-4. The key signature changes to E major (one sharp). The time signature changes to 3/4. The music continues with eighth-note patterns, including grace notes and slurs. Measure 4 includes a measure repeat sign.

Musical score page 69, measures 5-6. The key signature returns to A major. The time signature is common time. The music consists of eighth-note patterns with various accidentals.

Musical score page 69, measures 7-8. The key signature changes to D major (two sharps). The time signature changes to 3/4. The music features eighth-note patterns with grace notes and slurs.

etc.

Allegro

Musical score page 69, measures 9-10. The key signature changes to G major (one sharp). The time signature changes to 5/4. The music consists of eighth-note patterns. The instruction "leggiero" is written above the staff, with a corresponding fingering pattern below it: 1 2 1 2 1 2.

etc.

Musical score page 69, measures 11-12. The key signature changes to C major (no sharps or flats). The time signature changes to 5/4. The music features eighth-note patterns with grace notes and slurs.

etc.

Repetitions without
Changing Fingers

(Light Wrist-work)

11

Репетиции
без подмены пальцев

(Легкие кистевые движения)

The sheet music consists of six staves of piano music. The first two staves are in treble clef and G major, with a dynamic of *mf staccato*. Fingerings are indicated above the notes: 5, 4, 5, 4, 5; 4, 3, 1, 2, 1; 2, 1, 5. The next two staves are in bass clef and G major, with a dynamic of *f*. Fingerings are indicated below the notes: 5, 4, 5, 4, 5; 2, 1, 5; 4, 3, 1, 2, 1; 2, 1, 5; 2, 1, 5, 4, 3, 2; 5, 4, 3. The final two staves are also in bass clef and G major. Staff 'a' starts with a dynamic of *stacc. e leggiero*, with fingerings above the notes: 4, 3, 2; 5, 4, 3. It continues with fingerings below the notes: 4, 3, 2; 5, 4, 3. Staff 'b' starts with a dynamic of *etc.*, with fingerings above the notes: 1, 2, 4; 2, 3, 4. It continues with fingerings below the notes: 2, 3, 4; 3, 4. Staff 'c' starts with a dynamic of *etc.*, with fingerings above the notes: 2, 3, 4; 3, 4. It continues with fingerings below the notes: 2, 3, 4; 3, 4.

d 5 5 4 4 2 1 4 3 2 4 3 2 etc.

Allegro

a 5 5 4 4 2 1 3 4 3 2 2 3 2 5 etc.

leggiere 2 4 5

b 5 5 4 4 2 1 3 4 3 2 2 3 2 5 etc.

c 5 5 4 4 2 1 3 4 3 2 2 3 2 5 etc.

Allegro 4 2 4 2 2 4 2 4 etc.

d 5 5 4 4 2 1 3 4 3 2 2 3 2 5 etc.

For Developing the Independence 12
and Strength of the Fingers

(Paired Notes)

[Упражнения]
для развития самостоятельности
и силы пальцев
(Двойные ноты)

**) legato*

*) Each measure 4 times

*) Каждый такт играть 4 раза.
29284

3 4

5 5 etc.

Through all the keys
[Во всех тональностях]

a

3 4 3 etc.

3 4 3

b

3 4 5 etc.

3 2

3 2

5 4 3

f p

f p etc.

Allegro

m.d. $\frac{3}{4}$ $\frac{4}{4}$

a *m.d.*

m.s.

b *m.d.*

m.s.

a **Allegro**

stacc.

b

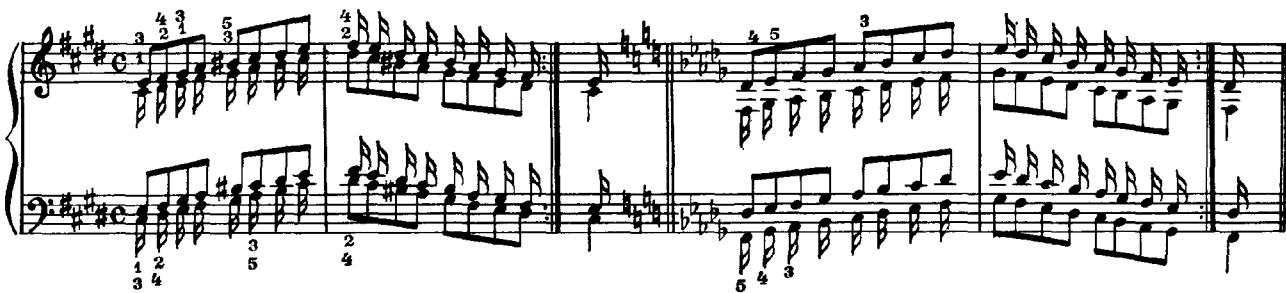
stacc.

Various Styles of Touch 15 Различные виды тюше

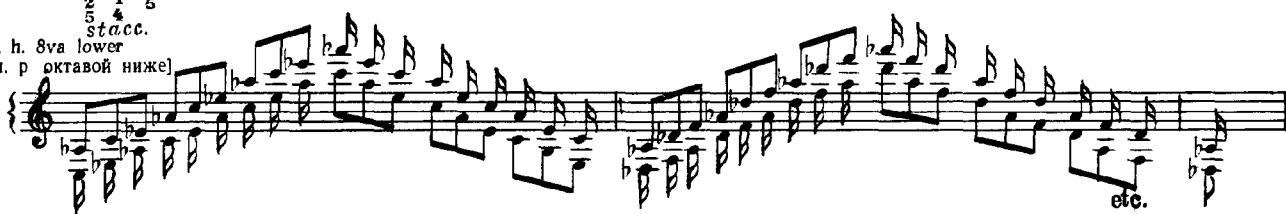
The image displays eight staves of musical notation, each demonstrating a unique piano playing technique. The staves are arranged vertically, with each staff consisting of two systems of measures. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking 'f' and a touch indicator 'etc.' at the end of the second system. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic marking 'p' and a touch indicator 'etc.' at the end of the second system. The third staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a touch indicator 'etc.' at the end of the second system. The fourth staff begins with a bass clef, a key signature of one sharp, and a 5/8 time signature. It features a touch indicator 'etc.' at the end of the second system. The fifth staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a touch indicator 'etc.' at the end of the second system. The sixth staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It features a touch indicator 'etc.' at the end of the second system. The seventh staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a touch indicator 'etc.' at the end of the second system. The eighth staff begins with a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a touch indicator 'etc.' at the end of the second system.



All tones of equal force
Все звуки с одинаковой силой]



I. h. 8va lower
[л. р. октавой ниже]



a

c

b

legato

c

etc.

c

etc.

c

legato

leg.

c

leg.

leg.

c

leg.

etc.

Through all the keys
[Во всех тональностях]

Thumb-exercises 16 Упражнения для большого пальца

The first staff (treble clef) shows a sequence of eighth-note chords: (2,3,4), 5, (5), (1), (5). The second staff (bass clef) shows: 1, (1), (2,3,4), 5, 4, 5, 1. The third staff (treble clef) shows: 5, 4, 5, 1.

The fourth staff (treble clef) shows a sequence of eighth-note chords: (2,3,4), 5, (5), (1), (5). The fifth staff (bass clef) shows: 1, (1), (2,3,4), 5, 4, 5, 1. The sixth staff (treble clef) shows: 5, 4, 5, 1.

The seventh staff (treble clef) shows a sequence of eighth-note chords: (2,3,4), 5, (5), (1), (5). The eighth staff (bass clef) shows: 1, (1), (2,3,4), 5, 4, 5, 1. The ninth staff (treble clef) shows: 5, 4, 5, 1.

Right hand alone [Одной правой рукой]

Allegro

The top staff (treble clef) starts with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The bottom staff (treble clef) starts with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The top staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The bottom staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The top staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The bottom staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

Left hand alone
[Одной левой рукой]

The top staff (treble clef) starts with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The bottom staff (treble clef) starts with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The top staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The bottom staff (treble clef) continues with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'stacc.'.

The staff (treble clef) starts with a grace note (3) followed by eighth notes (4, 5). It ends with a sixteenth note (2) followed by a eighth note (1) labeled 'etc.'

Allegro

*p*leggiero

6 * * * *

etc.

Allegro molto

1 2 1 2 1 2 1 2

etc.

Sliding from the Black 17 Соскальзывание с черных
Keys клавиш

legato, forte

p *mf*

f *p*

0 0 0
 3 2 3 3 2 2 ten.
 f

3 2 3 3 2 2 ten.
 p

2 2 2 2 2 2 ten.
 p

5 5 5 5
 4 4 4 4
 3 3 3 3
 2 2 2 2
 1 1 1 1
 ten.

2 2 2 2
 3 3 3 3
 1 1 1 1
 2 2 2 2
 3 3 3 3
 4 4 4 4
 5 5 5 5 ten.

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

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

5 5 5 5
 5 5 5 5
 f

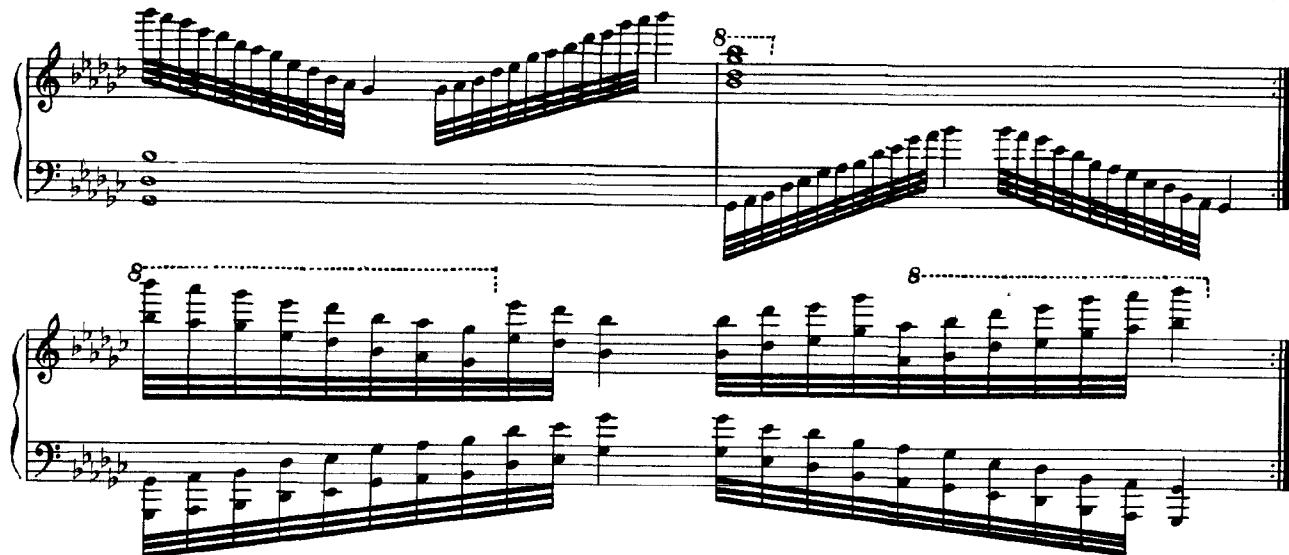
5 5 5 5
 5 5 5 5

The Glissando

18

Глиссандо

The sheet music consists of eight staves of musical notation, each featuring two measures of music. The notation is primarily composed of sixteenth-note patterns. The first two staves begin with a treble clef and a bass clef respectively, both in common time (indicated by a 'C'). Above the first staff, there are three sets of three-digit numbers: 3 3 3 3, 2 2 2 2, and 1 1 1 1. Above the second staff, there are three sets of two-digit numbers: 3 3 3 3, 2 2 2 2, and 1 1 1 1. The subsequent six staves all begin with a treble clef and common time. Each measure contains a dashed horizontal line above it, with specific measure numbers (8, 44, 55, 55, 55, 8, 2 2, 55 55, 8, 2 2, 55 55, ff, ff) placed above the first note of each measure. The notation includes various slurs and grace notes, and the dynamic 'ff' (fortissimo) appears twice.



Skips

19

Скачки

1 5 5 5

staccato e leggiero

Musical score page 98, measures 1-2. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 1 starts with a sixteenth-note pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. Measure 2 continues with a similar pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass staff follows a similar pattern: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

etc.

Musical score page 98, measures 3-4. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 3 starts with a sixteenth-note pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. Measure 4 continues with a similar pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass staff follows a similar pattern: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

5

5

5

Musical score page 98, measures 5-6. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 5 starts with a sixteenth-note pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. Measure 6 continues with a similar pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass staff follows a similar pattern: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Musical score page 98, measures 7-8. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 7 starts with a sixteenth-note pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. Measure 8 continues with a similar pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass staff follows a similar pattern: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

etc.

etc.

Musical score page 98, measures 9-10. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 9 starts with a sixteenth-note pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. Measure 10 continues with a similar pattern: G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass staff follows a similar pattern: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

etc.

b

52
120

etc.

2 5 2 5
4 4

staccato

5

5 5
5 5

etc.

5 4
5 4

5 4
5 4

5 4
5 4

5 4
5 4

5 4
5 4

5 3
5 3

5 3
5 3

5 3
5 3

etc.

5 3
5 3

Embellishments

20

Украшения

a

f legato

etc.

b

f

etc.

Moderato

mf legato

etc.

Andante

p leggiero

etc.

Andante tranquillo

a

Through all the keys
[Во всех тональностях]

b

Allegro

etc.

etc.

etc.

etc.

Allegretto

p

etc.

Allegro

f

etc.

etc.

Moderato

flegato

p

f

p etc.

Allegro

p

mf

mf

p



a

legato

b

Allegro

legato

a

legato

b **Moderato**

legato

etc.

f p f p etc.

Extended Chords and
Figures21 Ломаные аккорды в широком
расположении

a

f

etc.

Through all the keys
[Во всех тональностях]

b

etc.

c

etc.

d

etc.

a

b

etc.

etc.

c

d

etc.

etc.

a Allegro

leggiero

b

etc.

etc.

Moderato

a

legato

b

etc.

b

etc.

etc.

etc.

5 4
2
etc.

2 3 5 2 4 5
2 3 5 2 4 5
etc.

1. h two octaves lower [л р двумя октавами ниже]

etc.

a
etc. etc.

b
etc. c
etc.

etc.

Moderato
5 4
3 1 2
etc.

etc.

a
Allegro
5 4 2
5 3
etc.

a
b
etc. b
etc.

a b

mf

Allegro

Stretches

22

Упражнения на растяжение

I

Right hand alone [Одной правой рукой]

Slowly [Медленно]



Left hand alone [Одной левой рукой]



Allegro moderato

Slowly [Медленно]

simile

*) With a free, easy movement of the elbow

**) Each finger held down.

*) Со свободным легким движением локтя.

**) Каждый палец задерживается

b

5

a

b

5 2 2 2 5 5 5 5 etc.

Allegro

5 5 5 5 etc.

stacc.

etc.

Moderato

legato

etc.

p 3 4 5 f 4 5 4 5 etc.

p legato

4 3 2 3 4 3 2
3 4 5 etc.

mf etc.

ten. *ten.*

ten. *ten.* etc.

mf *f*

ten. *ten.*

f # 2 3 2 3
2 3 2 3 etc.

ten. *ten.*

2 3 2 3
2 3 2 3 etc.

a

etc.

b

Pleggiero

etc.

p

etc.

c

legato

etc.

*) Strike silently, but with force.

*) Нажимать беззвучно, но сильно.

legato

etc.

Moderato

Left hand two octaves lower
[Левая рука двумя октавами ниже]

*) As before.

*) Как прежде.

II

Allegro

Musical score for the Allegro section, measures 1-5. The score consists of two staves: treble and bass. The key signature changes every measure. Measure 1 starts in A minor (no sharps or flats). Measure 2 moves to G major (one sharp). Measure 3 moves to F# major (two sharps). Measure 4 moves to E major (one sharp). Measure 5 moves to D major (no sharps or flats). The tempo is indicated as **f**.

Allegro

Musical score for the Allegro section, measures 6-10. The key signature changes every measure. Measure 6 starts in C major (no sharps or flats). Measure 7 moves to B major (one sharp). Measure 8 moves to A major (one sharp). Measure 9 moves to G major (one sharp). Measure 10 moves to F major (no sharps or flats). The tempo is indicated as **leggiero**. The instruction "etc." appears at the end of the section.

Through all the keys
[Bo всех тональностях]

Musical score for the Allegro section, measures 11-15. The key signature changes every measure. Measure 11 starts in E major (one sharp). Measure 12 moves to D major (no sharps or flats). Measure 13 moves to C major (no sharps or flats). Measure 14 moves to B major (one sharp). Measure 15 moves to A major (one sharp). The tempo is indicated as **leggiero**. The instruction "etc." appears at the end of the section.

Allegro moderato

Musical score for the Allegro moderato section, measures 1-5. The key signature changes every measure. Measure 1 starts in A minor (no sharps or flats). Measure 2 moves to G major (one sharp). Measure 3 moves to F# major (two sharps). Measure 4 moves to E major (one sharp). Measure 5 moves to D major (no sharps or flats). The tempo is indicated as **legato**.

Musical score for the Allegro moderato section, measures 6-10. The key signature changes every measure. Measure 6 starts in C major (no sharps or flats). Measure 7 moves to B major (one sharp). Measure 8 moves to A major (one sharp). Measure 9 moves to G major (one sharp). Measure 10 moves to F# major (two sharps). The tempo is indicated as **etc.**

Allegro non troppo

Musical score for the Allegro non troppo section, measures 1-5. The key signature changes every measure. Measure 1 starts in A minor (no sharps or flats). Measure 2 moves to G major (one sharp). Measure 3 moves to F# major (two sharps). Measure 4 moves to E major (one sharp). Measure 5 moves to D major (no sharps or flats). The tempo is indicated as **p legato**.

etc.

molto tranquillo

p legatissimo

etc.

triquillo

p legato

etc.

a Allegro

p

etc.

b Moderato

f legato

etc.

Allegro

3 5 3 5 3 5 3 5
mf
 3 5 3 5 3 5 3 5
 etc.

Allegro moderato

3 5 3 5 3 5 3 5
p legato
 1 2 3 5 3 2
 etc.

5
 etc.

Allegro molto

3 5 3 5 3 5 3 5
p leggiero
non troppo
 etc.

Allegro

4
 5
p con calore
 3 5 3 5 3 5 3 5
 5 3
 5
 5 3
etc.

Exercises in „piano“ and 23 Упражнения в „piano“ и
„pianissimo“ „pianissimo“

Allegro

p legato

The sheet music consists of six staves of musical notation for piano. The first staff is in common time (C), treble clef, and bass clef. The subsequent staves show various key signatures and time signatures, including B-flat major, A-flat major, G major, F major, and D major. The music consists of eighth-note patterns, primarily slurs, with specific fingerings indicated for each note. The first staff has fingerings: 4, 1 3 2 4 1, 2. The second staff has fingerings: 5, 1 3, 5, 2. The third staff has fingerings: 4, 1 3 2 4 1, 1. The fourth staff has fingerings: 1 5, 2 1 5, 3. The fifth staff has fingerings: 3 1 2 5, 1 3 2 1, 4, 5 4, 1, 5. The sixth staff has fingerings: 5 3, 4. The seventh staff has fingerings: 1 5, 1 4 3, 1 2 4, 2 3 1 5, 1 3, 5, 3. The eighth staff has fingerings: 5, 2 3 1 4, 5. The ninth staff has fingerings: 1 3, 4 1, 3 4, 2 1, 4, 3. The tenth staff has fingerings: 5, 2 4 1, 1, 5. The eleventh staff has fingerings: 1 3, 4 1, 3 4, 2 1, 4, 3. The twelfth staff has fingerings: 5, 2 3 1 4, 5.

Allegro

Measures 5-6:

- Top staff: **ten.** Measures 5-6. Fingerings: 5 4, 1 2, 1 5, 21. Articulation: 6.
- Middle staff: **pp legato**. Fingerings: 1 5 3 1, 5 4 2 1 2 5. Articulation: 6.
- Bottom staff: **ten.** Measures 5-6. Fingerings: 21. Articulation: 2 1 3 2 3 1.
- Bottom staff: **p**. Fingerings: 1 3. Articulation: 2 1 3.
- Bottom staff: **pp**. Fingerings: 3 1. Articulation: 2 1 2.
- Bottom staff: **21**. Fingerings: 5 4 2 1.

Measures 7-8:

Top staff: Fingerings: 3.

Middle staff: Fingerings: 5 4, 2 1.

Bottom staff: Fingerings: 21.

Measures 9-10:

Top staff: Fingerings: 1 3.

Middle staff: Fingerings: 1 3.

Bottom staff: Fingerings: 3.

Measures 11-12:

Top staff: Fingerings: 1 3.

Middle staff: Fingerings: 1 3.

Bottom staff: Fingerings: 3.

Left hand two octaves lower. [Левая рука двумя октавами ниже]

a Allegro legato

A musical score for piano featuring a single melodic line. The music is in G major, indicated by a treble clef and a key signature of one sharp. The notes are primarily eighth notes, with some sixteenth-note patterns. The melody consists of eighth-note pairs followed by sixteenth-note pairs, creating a rhythmic pattern of eighth-note pairs. The notes are distributed across the piano's range, from middle C up to the top of the staff.

A musical score page showing two staves of music. The left staff has a treble clef, a key signature of one sharp, and common time. It consists of six measures of eighth-note patterns. The right staff has a bass clef, a key signature of one sharp, and common time. It also consists of six measures of eighth-note patterns. The dynamic marking 'p' (pianissimo) is located above the right staff.

A musical score page showing two measures of music. The key signature changes from A major (two sharps) to E major (no sharps or flats). Measure 11 starts with a half note on G, followed by eighth notes on F# and G. Measure 12 starts with a half note on D, followed by eighth notes on C, B, A, and G.

ъ Vivace

b Vivace

p legato

cresc.

p

dim.

Presto

pleggiere e non legato

1 6 3 1 3 2 1 1 3 1 3 2 1 1 4

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

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

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

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

Allegro moderato

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

p

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

Allegro

4 3 4 5 4 3
1 2 1 2 3

pp

8-----
4 3 4 5 4
1 2 1 2 3

Allegro molto

pp
una corda

8-----

8-----

Rhythmical Studies 24 Ритмические упражнения

Moderato

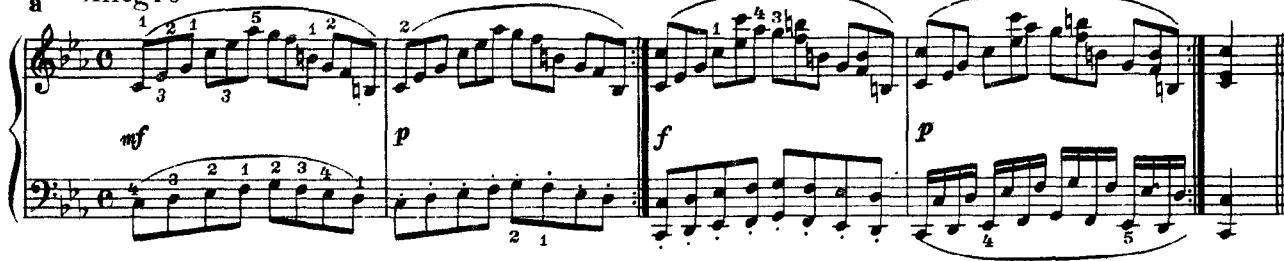
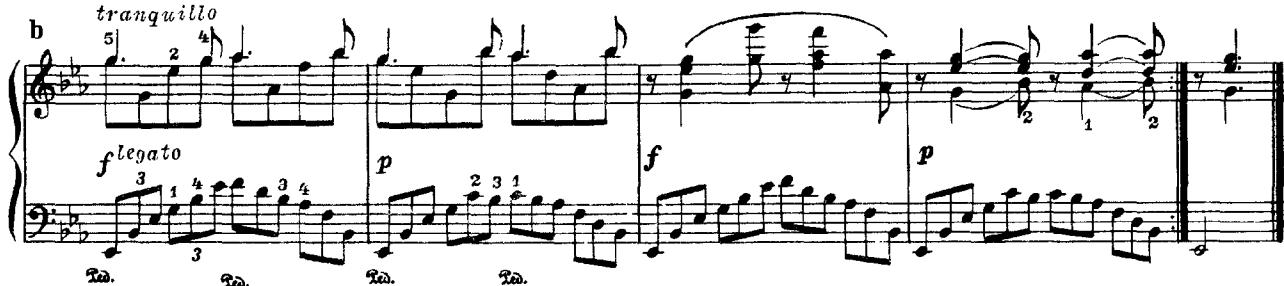
Through several major and minor keys
[В различных мажорных и минорных тональностях]

a Allegro moderato

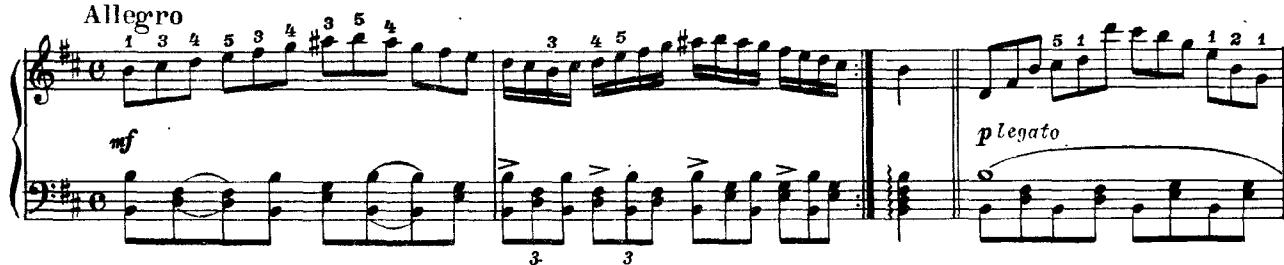
b

Moderato

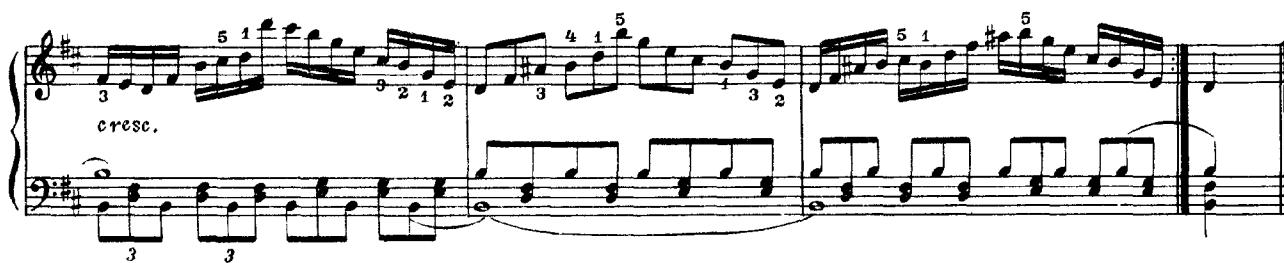
a Allegro

b *tranquillo*

Allegro



cresc.

*mp**f*

Allegro

Allegro

mp leggiero

2 measures of treble clef, 2 measures of bass clef, both in common time.

Measure 1: Treble clef, common time. Bass clef, common time. Measures 2-3: Treble clef, common time. Bass clef, common time.

p

a Allegro moderato

a Allegro moderato

f

2 measures of treble clef, 2 measures of bass clef, both in common time.

Measure 1: Treble clef, common time. Bass clef, common time. Measures 2-3: Treble clef, common time. Bass clef, common time.

leggiero

Andante

b

mf

2 measures of treble clef, 2 measures of bass clef, both in common time.

Measure 1: Treble clef, common time. Bass clef, common time. Measures 2-3: Treble clef, common time. Bass clef, common time.

p

dim.

Allegro
ten.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 6/4. Dynamics: *p*, *stacc.*. Articulation: ten., stacc. Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 6/4. Dynamics: *f e stacc.* Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Allegro molto

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 6/4. Dynamics: *p*. Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 5: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *mf*, *p*, *mf*, *p*. Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 5: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *etc.* Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Allegro

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *p*, *f*. Measure 1: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 2: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 3: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 4: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Allegro vivace

mf
b

Allegro moderato

f
p
2d.

ten.
p
e dim.

Allegro

p
2d.
p sempre
p
*

p
2d.
dim.
p

Musical score for piano, two staves. Treble staff: eighth-note patterns with '3' under them. Bass staff: eighth-note patterns with '3' under them.

Treble staff: eighth-note patterns with '3' under them. Bass staff: eighth-note patterns with '3' under them. A brace covers both staves from measure 3 to measure 4. The bass staff has a 'etc.' at the end of measure 4.

Treble staff: eighth-note patterns with '3' under them. Bass staff: eighth-note patterns with '3' under them. A brace covers both staves from measure 5 to measure 6. The bass staff has a 'etc.' at the end of measure 6.

Treble staff: eighth-note patterns with '3' under them. Bass staff: eighth-note patterns with '3' under them. A brace covers both staves from measure 7 to measure 8. The bass staff has a 'etc.' at the end of measure 8.

Treble staff: eighth-note patterns with '3' under them. Bass staff: eighth-note patterns with '3' under them. A brace covers both staves from measure 9 to measure 10. The bass staff has a 'etc.' at the end of measure 10.

b

legato

*et*c **Moderato**

legato

*etc.**legato*

stacc.

*etc.**legato*

stacc.

*etc.**p*

sf 2. *sf* 2. *sf* 2. *sf* 2. *sf* 2. *etc.*

a Moderato

Moderato

etc.

b

a

stacc. 5
6

stacc. 6

etc.

b

stacc. 1
2
3
4

stacc.

etc.

Moderato

5 5 5

p

etc.

b Più mosso

mf

cresc.

etc.

Allegro non troppo
legato

5 5 4

p grazioso

rit.

etc.

a *Moderato*
legato

f stacc.

legato

stacc.

etc.

b

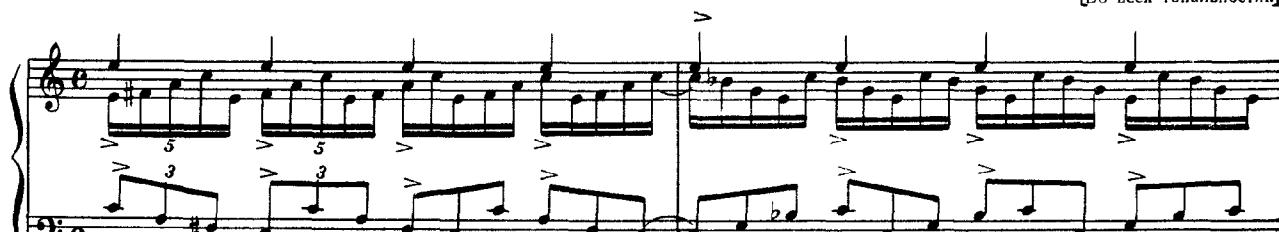
legato

etc.

legato

etc.

Through all the keys
 [Во всех тональностях]



v

> 5

> 3

v

v

v



> 5

> 5

>

v

v

v

v

v

*Moderato
legato*

Allegretto

Andante
legato

padolce

Allegro

leggiero

Allegro

f

КОММЕНТАРИИ

Фортепианные упражнения Р. Иозефи, впервые издаваемые в СССР, заслуживают пристального внимания. Они принадлежат перу крупного мастера пианизма и самобытны по мысли. Рафаэль Иозефи (1853—1915) учился у ряда выдающихся пианистов своего времени, в том числе у И. Мюшелеса, К. Таузига и Ф. Листа, и сумел во многом воспринять и переработать их технические воззрения. Особенно заметны его связи с пианистическими достижениями Листа, у которого он совершенствовался в фортепианном искусстве в Веймаре. В упражнениях нашел отражение и богатый педагогический опыт самого Иозефи: как известно, Иозефи ряд лет преподавал фортепианную игру в различных городах Европы — причем некоторое время жил и работал в Москве, — а затем, переселившись к началу 1890-х годов из Германии в США, в течение нескольких десятилетий был учителем фортепианной игры в Нью-Йорке.

Упражнения Иозефи охватывают почти все формы фортепианной техники, начиная с упражнений для пяти пальцев и кончая специальными ритмическими этюдами. В упражнениях широко представлены не только гаммообразные пассажи и арпеджии, но и терции, сексты, октавы, аккорды и т. п. Значительное место удалено в них репетиционной технике (с подменой пальцев и без подмены), смене и взаимодействию рук, глиссандо, трелям, скачкам, технике растяжения, украшениям, различным видам туше. Причем отдельные части (отделы) разработаны автором с поистине виртуозным совершенством; он вычленяет, дифференцирует каждую техническую проблему и рассматривает ее всесторонне, во всех деталях.

Упражнения были опубликованы Иозефи в 1902 году у Г. Ширмера (в Нью-Йорке) под названием «School of Advanced Piano Playing» (в немецком варианте изданы как «Schule des höheren Klavierspiels») с подстрочными примечаниями на английском и немецком языках. Мы сохраняем в тексте английский оригинал и добавляем к нему лишь русские переводы примечаний. Также мы оставляем без изменений систему цифровых и буквенных обозначений, принятую Иозефи: араб-

скими цифрами отмечены большие разделы, буквами (латинскими) и римскими цифрами — подразделы или отдельные технические формулы.

Английское название «School of Advanced Piano Playing», дословно означающее «Школа фортепианной игры повышенного типа», мы переводим как «Школа виртуозной фортепианной игры», считая, что этот перевод, хотя и не совсем точный, все же больше соответствует духу русского языка.

Стр. 5 и след. Пятипалцевые упражнения (с задержанными нотами и без задержанных нот) Иозефи конструирует весьма оригинально; они не имеют ничего общего с механическими упражнениями для пяти пальцев, столь распространенными в старых пианистических школах. Тренировка пальцев для Иозефи заключается не в борьбе с их природой, не в механических усилиях, а в их естественном развитии.

Пятипалцевые упражнения, рекомендуемые Иозефи, помогают пианисту добиться независимости и эластичности пальцев, приучают их к ровности и дисциплине, к постепенным переходам от слабого нажима к сильному удару; они содействуют «свобождению» пальцев, легкости движений.

Иозефи не устанавливает определенного темпа для этих упражнений, но можно не сомневаться, что он, подобно другим мастерам пианистического искусства, был решительным противником преждевременной быстроты (не подкрепленной систематической подготовительной работой).

По-видимому, Иозефи считает полезным играть пятипалцевые упражнения как *legato* (не поднимая высоко пальцев, но тщательно контролируя их независимость), так и *non legato*.

Стр. 6, такт 1 и след. Обозначение *simile* относится к нотам, которые здесь должны задерживаться точно так же, как в аналогичных мажорных упражнениях на предыдущей странице.

Стр. 6, такт 12. Указание *etc. (et caetera — и так далее)* здесь, как и во всех аналогичных случаях, означает повторение данной технической формулы на последующих ступенях гаммы.

Стр. 8, такт 1 и след. Упражнения с выдер-

жанными звуками требуют от пианиста особого внимания, рука при игре их никогда не должна быть напряженной и затянутой.

Стр. 10 и след. Упражнения на подкладывание и перекладывание пальцев у Иозефи непосредственно следуют за пятипалцевыми упражнениями. Они как бы завершают работу над развитием точности, независимости, мышечной гибкости, равномерности удара пальцев и вместе с тем помогают выработать гибкость и ловкость большого пальца, как известно, больше всего содействующего перемещению руки вдоль клавиатуры.

Стр. 10, такт 19. Указание «*Each hand alone*» («Каждая рука отдельно») здесь, как и во всех других случаях, следует выполнять безоговорочно: оно имеет глубокий педагогический смысл.

Стр. 12. Указание о необходимости «сохранять аппликатуру гамм» следует последовательно распространить на все тональности.

Стр. 28, такт 1. Аккорд, заключенный в скобки, определяет позицию руки.

Стр. 38—39. В начале изучения упражнений а и б каждую четверть рекомендуется повторять четыре раза.

Стр. 48 и след. Упражнения в октавах Иозефи начинает с выработки «живого ощущения» в первом и пятом пальцах. Особенное внимание уделяет он также мягкости и эластичности кисти, что значительно облегчает правильное использование плеча и предплечья.

Стр. 61, такт 1 и след. В этих упражнениях на подмену пальцев особое внимание должно быть обращено на плавность переходов и вместе с тем на устойчивость каждого пальца.

Стр. 67. Обозначение ~ представляет собой сокращенную запись продолжения данной технической формулы (вверх или вниз).

Стр. 80 и след. Упражнения в аккордах и

предшествующие им упражнения для развития самостоятельности и силы пальцев занимают в технической системе Иозефи видное место. Именно аккордовая техника во многом определяет владение клавиатурой; именно здесь движения руки, предплечья и особенно кисти сочетаются с живыми движениями пальцев.

Иозефи рекомендует в этом разделе специальные упражнения для выработки ровности удара всех пальцев.

Стр. 89 и след. Упражнения на различные виды туче заслуживаю. особого внимания. Они не только «закрепляют» артикуляцию каждого пальца, но и содействуют выработке полифоничности стиля.

К стр. 108, такт 1 и след. Упражнения на растяжение следует играть очень осторожно; для небольших рук они далеко не во всем пригодны, и их приходится видоизменять в соответствии с физическими возможностями.

Стр. 121 и след. Ритмические упражнения, рекомендуемые Иозефи, прежде всего преследуют цель развития ритмической самостоятельности обеих рук и отдельных голосов (в партии одной руки), то есть воспитание чувства ритмической полифонии, многоглановости, многообразия. Они не имеют ничего общего с обычными ритмическими упражнениями в духе различных комбинаций одной и той же технической формулы.

Характерно, что Иозефи ни в одном из разделов своих упражнений не рекомендует специальных ритмических вариантов. Он считает, что эти варианты (с изобилием пунктирных нот и скачкообразных акцентов) не столько приносят пользу, сколько притупляют звуковое внимание, нарушают естественное течение звуков и расшатывают *legato*.

Я. Мильштейн

Москва, 1961

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