

FINGER GYMNASICS

FOR THE PIANOFORTE

BY
I. PHILIPP

OP. 60

Philadelphia
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PREFACE

It is a very common error to believe that the quality and power of tone—the *brilliant* quality—depends solely on the perfection of the instrument on which one plays.

On certain pianos the tone is more or less ready-made, say some. How false! Listen to Busoni or Paderewski, Hofmann or Guiomar Novaes, and you will be ready to give due credit to the difference in the quality of the sonority of the virtuoso. No! Each artist has his own sonority, which is, so to speak, the reflection of his own mind, the manifestation of his sensibility. The conformation of his hand; the nature of its bone and muscle; the fineness or hardness of the skin; the form, tapering or large, of the tips of the finger; the temperament of the executant, all have their influence on the quality of tone obtained by the virtuoso.

"Touch" is a matter of great refinement in tone production, which can only be developed to perfection through hard work. The gradation, the variety of tone, is one of the greatest difficulties of the piano, and also one of the qualities which one should seek to acquire if one has the ambition of true talent. Tone, then, is by no means something ready-made. The method employed to make the piano speak under good conditions varies sensibly according to the nature of the keyboard action—whether it is light or heavy, and whether it is prompt or sluggish in the impulsion of the hammers and their return to their point of departure. The finest grand pianos respond in the most docile way to the most delicate pressure of the fingers. But one does not always have perfected instruments.

A too great ease in going down, a too great sluggishness of the keys, the non-flexibility of the mechanism are all to be taken into account equally in playing. It is true that a very clever pianist will find ways and means to deal with an imperfect instrument by modifying its execution. This absolute command of the keyboard is, however, very rare.

Dynamic Signs Have a Relative Not a Positive Value

The signs indicating the accents which modify the tone, augmenting or diminishing the sonority, have not an absolute significance. Their interpretation varies in accordance with the character and movement of the piece, and, above all, the particular expression of each phrase. A *sforzato* in a passage of sweetness will evidently be less forceable than one in a passage of strength.

The signs are the same, but the manner of expressing them varies according to the character of the piece which one interprets, be it tranquil or passionate, sweet or brilliant. We repeat then: Sonority is modified under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or his dreamy nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bony or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

Do Not Force the Tone of the Piano

One should not demand of the piano more than it is able to give. Our modern instruments offer extraordinary and sufficient resources. To play louder than one should is to affect the carrying power of the tone unfavorably. A singer who yells does not make himself heard any better than one who keeps close to the natural volume of his voice. The tone becomes harder—but thrills less and is wanting in intensity. If one allows himself to follow the example of certain virtuosos in giving free rein to what some call "temperament," one may succeed in "making an exhibition of himself," but not an exhibition of fine piano-playing. This is not brilliant playing.

In other respects *nuances* play a most important role. One should submit to the indications of the author whose works he is supposed to interpret. Variety, richness of *nuances*, accentuation which is correct and conforms to the laws of good taste, all contribute to render the play vital and brilliant. The spirit of interpretation denotes an interesting organization in the case of the artist. It is his task to penetrate into the sentiment, the particular expression of each work, to analyze the manner in which the ideas present themselves, succeed each other and develop themselves, are

served by the effects of sonority, harmony and rhythm. It is his to identify himself with the spirit of the composer, without renouncing his own individuality.

Objective Correctness Not Sufficient

The best photographs have one fault which excludes them from the domain of art. They have not been *thought and felt*. Music has also her photographers; they are the pianists who reduce themselves to nothing more than the objective mind which operates in place of the soul which feels, the intelligence which interprets. Playing, which is brilliant without expression, without style, produces no effect. "Style adds a perfume to the work," a certain master has said.

Touch and Tone

But we arrive at length at the manner of working at tone which alone gives the play brilliancy. The nature and intensity of sonorous vibrations is directly *en rapport* with the impulsive force which gives rise to them. Such is the point of departure of the art of sonority. In imitation of the violinist who modifies the strokes of his bow, the pianist should modify his articulation. But in front of the body, the arms must be supple and free, the hands light. Notwithstanding this, the fingers should keep a certain firmness. Prolonged slow practice imparts a perfect sureness. That is the ideal of all executants, as a lack of sureness is something hopeless.

Slow Practice Cannot Last Forever

But this slow practice is not practical for *constant* use. The changes of accent, the modifications of rhythm and modifications of tone going from *ff* to *pp* and passing through the intermediate nuances *mf*—*mp* and *p*, are to acquire rapidity. Reflective and intelligent work will give them this precious result: *tone and rapidity*. The *slower one practices, the more one must articulate*; without violence, of course, but *kneading* the keyboard; the *more one approaches rapidity, the less one must articulate*. One ought to be able to play each technical passage even faster than its real movement. One should master the technic for the sake of being able to play musically.

Material for Technical Practice

To acquire brilliancy, the study of scales and arpeggios (both with the regular fingering, and with the fingering of all like the key of C) is absolutely necessary. It will be of benefit to work rhythmically, and with all possible different nuances. I counsel also the practice of thirds; sixths; hands crossing; one *piano* the other *forte*; one hand *staccato*, the other *legato*. In one of my articles, *Essay on the Scale*, I have indicated a rhythmic manner of working which can also be applied to arpeggios and which will give certain results.

Importance of the Pedal

The correct and clever use of the pedal is also of great importance for brilliant playing. The pedal, on the one hand, gives force, glitter, fullness, richness; on the other hand, sweetness, charm and grace. But, on the contrary, to employ the pedal falsely has for its effect the deplorable effacement of clearness, confusing the design of the melody and making trouble with the harmony.

The pedal has been styled the soul of the piano. There is something of truth in this application. The pedal helps to banish from the piano tone its quality of *dryness*. Well employed, it permits one to draw from the piano a series of the most charming and beautiful musical effects. The damper pedal (mislabeled "loud pedal"), the soft pedal (*una corda*) alone, or the two used in combination, multiply the nuances which a pianist of talent obtains from the piano. The pedal, properly used, depends on the sensibility of the ear, the taste, the spirit of the virtuoso. In general, one may say that any playing which does not sound very clear has too much pedal. The employment of the pedal is so intimately bound up with the poetic contents of the work interpreted, with the personality of the executant, with the perfection of the instrument, that it is difficult to give absolute rules.

—ISIDOR PHILIPP.

To James Huneker

FINGER GYMNASTICS

I.PHILIPP, Op. 60

In all Keys, major and minor.
Dans tons le tons majeurs et mineurs.

Each measure 4 times.
Chaque mesure 4 fois.

Allegro

Note. Some of these exercises are taken from works which are neglected at the present time, by such writers as Drey-schock, Pacher, Stamaty, Bertini, etc.

Others are by more modern writers, such as Heller, Saint-Saëns, G. Mathias. Most of them are new.
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Nota. Quelques uns de ces exercices sont pris d'ouvrages tombés anjourd'hui dans l'oubli, tels que ceux de Drey-schock, Pacher, Stamaty, Bertini, etc.

D'autres viennent de quelques Maîtres modernes tels que Heller, Saint-Saëns, G. Mathias. La plupart sont nouveaux.
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Molto lento

l.h.
m.g. * *legatissimo*

3

* To be held down silently

* *Les rondes muettes*

Lenzo e forte

4

5

l.h.
m.g.

Extensions

Lento

1

2

3

8

8

8

12

12

12

Lento

The sheet music consists of ten staves of musical notation for piano, arranged vertically. The tempo is indicated as **Lento**. Fingerings are shown above the notes, and dynamics like **p** (piano) and **f** (forte) are used. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6, 7, and 8 are visible on the left side of the staves.

6

7

8

8

8

8

8

8

8

8

Lento

The sheet music consists of 12 staves of musical notation for piano, arranged in three columns of four staves each. The tempo is indicated as **Lento**. The notation includes various note values, rests, and dynamic markings. Fingerings are shown above the notes in some staves. Measure numbers 6 through 12 are present at the beginning of each staff. The music is divided by horizontal dashed lines.

Staff 1: Measures 6-7. Fingerings: 1 5 3 2, 1, 5, 1 3 4 5, 5. Measure 8: 1 5, 1 5 3 2, 1 5, 1 5 3 2, 1 5.

Staff 2: Measures 6-7. Fingerings: 1 5 3 2, 1 3 4 5, 1 3 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 3: Measures 6-7. Fingerings: 1 5 3 2, 1 3 4 5, 1 3 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 4: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 5: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 6: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 7: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 8: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 9: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 10: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 11: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Staff 12: Measures 6-7. Fingerings: 1 4 3 2, 1 2 4 5, 1 2 4 5. Measure 8: 1 5 3 2, 1 5 3 2, 1 5 3 2, 1 5 3 2.

Hold all the notes as long as possible
Les notes tenues le plus possible

8

9

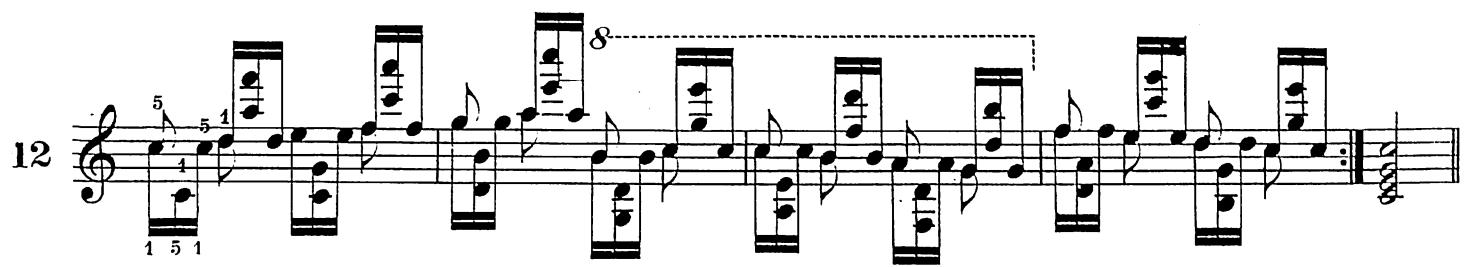
8

10

8

11

8

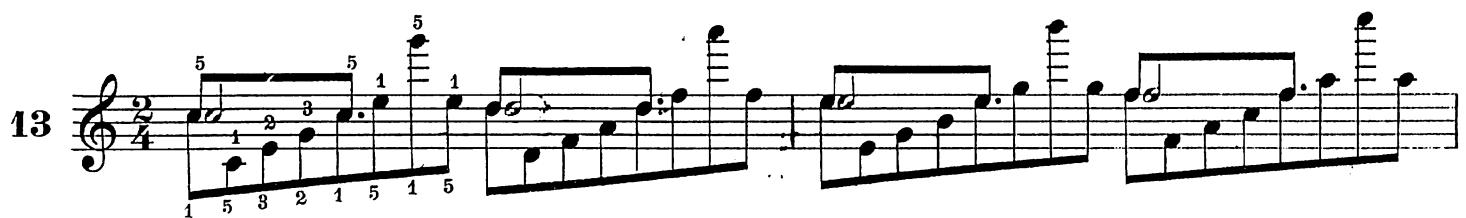


Lento

12a

2 4
1 5
2 5

8

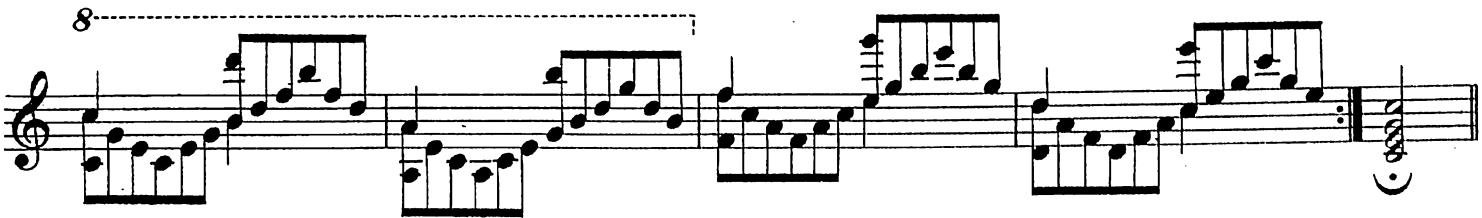
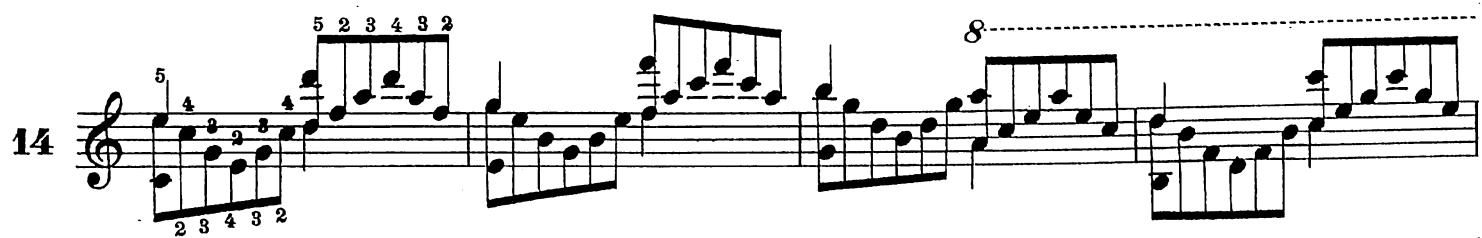


8

Lento

13a

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



Lento

15

16 Lento

17 Lento

18 Lento

Lento poi Allegro

19

Lento

20

In all keys

mf

21

Lento

tenuto

Hold

22

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

tenuto

Vivo

ff et pp*legatissimo*

23

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

Lento - *tenuto*

Hold

24

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

Lento e tenuto - poi allegro e p. in all keys

25

All the notes held

82

R.H. alone

mf

ritenuto

F.G.P.-70

Lento

l.h.

26b

Lento, at first. *Lent d'abord*

27

Flexibility

Leggiero

Souplesse

1 5
1 4
1 3
1 2
*) 4 5
3 4
3 5
2 3 4
2 4 5

28

pp

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

*) Also in C \sharp
Aussi en do \sharp

Leggiero

*) 4 5
3 5
3 4
2 5
2 4
2 3
5 4
3 5
4 5

29

pp

*) Also in C \sharp
Aussi en do \sharp

Vivo e piano

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

Chromatic Exercises

Exercices Chromatiques

Allegro

1

Presto (after Chopin)

2

i.h.

Presto ff. f. p. pp

3

Rhythms - Rhythmes

non presto

4

In 12 note groups
Pour 12 notes:



5

6

In rhythm of 16 notes
Rhythm, pour 16 notes:



6

7

Scales

In all Keys
Dans tons les tons

Lento

1

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

Gammes

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

In all Keys
Dans tons les tons

Prestissimo *f. mf. p. pp*

2

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

legatissimo f - poi leggierissimo pp

Prestissimo pp

5

Prestissimo pp

6

Prestissimo pp

7

Prestissimo pp

8



Variations of No 9
Variantes pour le 9



**Varied phrasings
Lento; Dissociations rythmiques**

Musical score for Variation 10, Lento, showing two staves of music. The first staff starts with a treble clef, common time, and a key signature of one sharp. The second staff starts with a bass clef, common time, and a key signature of one sharp. Both staves feature sixteenth-note patterns with dynamic markings: *mf*. Various rhythmic markings include slurs, grace notes, and eighth-note pairs.

Musical score for Variation 11, Leggierissimo *pp*, showing two staves of music. The first staff starts with a treble clef, common time, and a key signature of one sharp. The second staff starts with a bass clef, common time, and a key signature of one sharp. Both staves feature sixteenth-note patterns with dynamic markings: *pp*. Various rhythmic markings include slurs, grace notes, and eighth-note pairs.

**In all Keys
Dans tous les tons**

Musical score for Variation 11, In all Keys, showing two staves of music. The first staff starts with a treble clef, common time, and a key signature of one sharp. The second staff starts with a bass clef, common time, and a key signature of one sharp. Both staves feature sixteenth-note patterns with dynamic markings: *pp*. Various rhythmic markings include slurs, grace notes, and eighth-note pairs. The score concludes with the text "etc."

Arpeggios

Arpèges

*Allegro *mf* et *pp**

1

(♩ = 144)

2

Presto (Right hand alone)

Legatissimo - f



Prestissimo p ($\text{♩} = 116$)



Presto ($\text{♩} = 160$) (Also in F#)

f and pp



f to *pp* (Other fingerings: 13; 14.)
f poi pp (Autres doigts: 13, 14.)

25

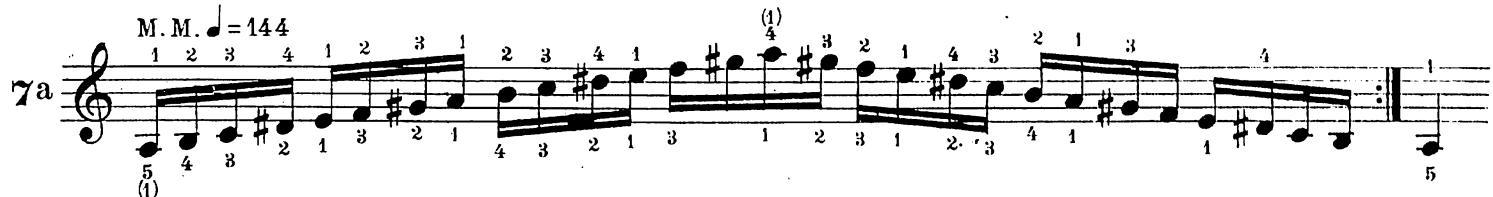
M. M. ♩ = 144

6



M. M. ♩ = 144

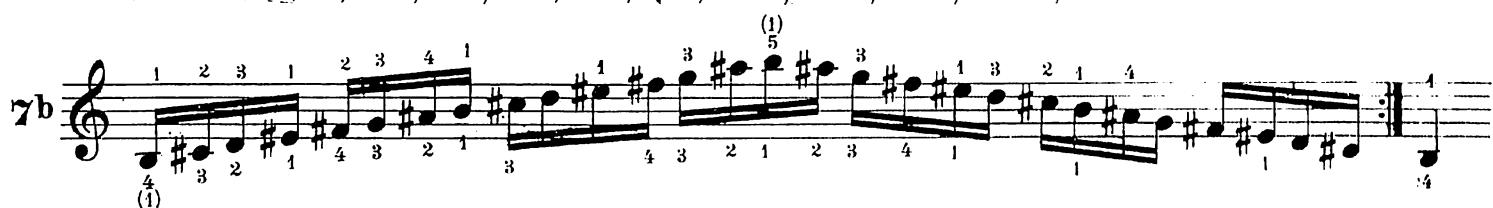
7a



(1)

Other fingerings: 12; 13; 14; 123; 124; 125; 135; 134; 1235; 1245; 1345; 12345, for slow practice.
Autres doigts: 12; 13; 14; 123; 124; 125; 135; 134; 1235; 1245; 1345; 12345, à travailler lentement

7b



(1)

7c

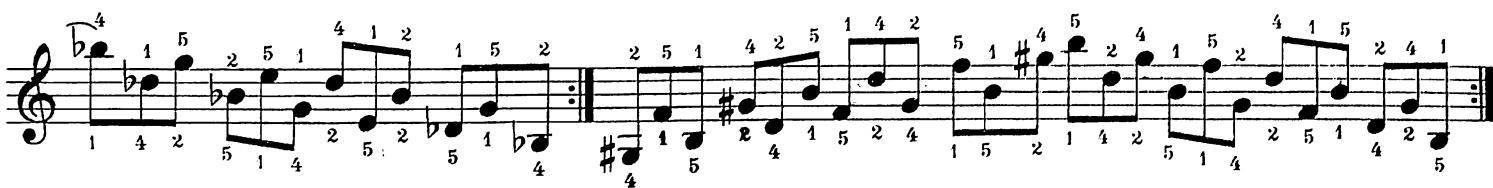
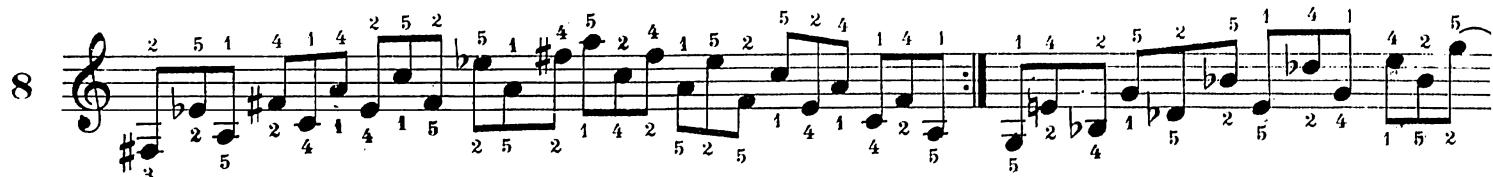


7d



(1)

8



In all Keys.

Dans tous les tons.

9



Independence

In all the keys
(*Dans tous les tons*)

Indépendance

1

2

3

4

5

6

8

11

14

17

18

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

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

3 4 5 7 7 7 7 etc.

2 1 2 1 2 1 7 7 7 etc.

4 5 4 5 4 5 7 7 7 etc.

4 5 4 5 4 5 7 7 7 etc.

7 7 7 7 etc.

2 1 2 1 2 1 7 7 7 etc.

2 1 2 1 2 1 7 7 7 etc.

3

etc.

7

8

etc.

7

5

etc.

7

Trills

Trilles

Right Hand
Main droite

1

Left hand
Main gauche

Right Hand
Main droite

2

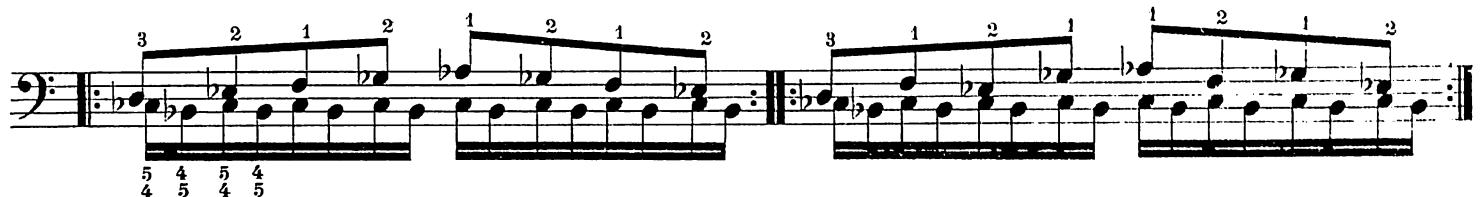
Left Hand
Main gauche

3

Right Hand (Lent)
Main droite (Lent)

4

Left Hand
Main gauche



In all Keys
Dans tous les tons



5 4 3 2

5 3 1

Left-Hand
Main gauche 2 1

2 4 3

5

5 3 1 4 2

1 3 2 4 5

ff

Double Notes

In all Keys

Presto *Dans tons les tons*

ff

Doubles notes

Other fingerings
Autres doigts

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

(2d time *pp*)
(la seconda volta *pp*)

Allegro M.M. $\text{d}=126$

etc.

Allegro M.M. $\text{♩} = 126$

Sheet music for piano, page 34, first section. The music is in common time (indicated by a '4'). The key signature is one sharp (F#). The tempo is Allegro (indicated by a '♩ = 126'). The dynamic is (legatissimo). The music consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous eighth-note pattern. Measure numbers 5 and 3 are indicated above the staves.

Sheet music for piano, page 34, second section. The music continues from the previous section. The key signature changes to one flat (B-flat). The tempo remains Allegro (indicated by a '♩ = 126'). The dynamic is (legatissimo). The music consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous eighth-note pattern. Measure numbers 5 and 3 are indicated above the staves.

Allegro M.M. $\text{♩} = 132$

Sheet music for piano, page 34, third section. The music continues from the previous section. The key signature changes to one sharp (F#). The tempo is Allegro (indicated by a '♩ = 132'). The dynamic is (legatissimo). The music consists of two staves: treble and bass. The treble staff shows a sequence of chords: F#-A-C, F#-A-C, G-B-D, G-B-D. The bass staff shows a sequence of chords: C-E-G, C-E-G, D-F-A, D-F-A. Measure numbers 2, 3, 4, 2, 3, 2, 4, 5 are indicated below the staves.

Sheet music for piano, page 34, fourth section. The music continues from the previous section. The key signature changes to one sharp (F#). The tempo is Allegro (indicated by a '♩ = 132'). The dynamic is (legatissimo). The music consists of two staves: treble and bass. The treble staff shows a sequence of chords: B-D-G, B-D-G, A-C-E, A-C-E. The bass staff shows a sequence of chords: E-G-B, E-G-B, D-F-A, D-F-A. Measure numbers 2, 3, 2, 4, 1, 3 are indicated below the staves.

Sheet music for piano, page 34, fifth section. The music continues from the previous section. The key signature changes to one sharp (F#). The tempo is Allegro (indicated by a '♩ = 132'). The dynamic is (legatissimo). The music consists of two staves: treble and bass. The treble staff shows a sequence of chords: B-D-G, B-D-G, A-C-E, A-C-E. The bass staff shows a sequence of chords: E-G-B, E-G-B, D-F-A, D-F-A. Measure numbers 2, 4, 3, 5, 2, 4, 1, 3 are indicated below the staves.

Presto M.M. $\text{♩} = 126$

Sheet music for the Presto section. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Fingerings are indicated above the notes: 5, 4, 3, 2, 1 on the first measure; 1, 5 on the second measure; 5, 2 on the third measure; and 1, 5 on the fourth measure. Measures 5 through 8 are identical to the first four.

Moderato M.M. $\text{♩} = 120$

Sheet music for the Moderato section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 1 through 4 are shown, each enclosed in a large oval. An ellipsis "etc." is at the end of the fourth measure.

Allegro M.M. $\text{♩} = 72$

Sheet music for the Allegro section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 1 through 4 are shown. A dynamic marking "f" is in the middle of the first measure.

Sheet music for the Allegro section, continuing from the previous page. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 5 through 8 are shown.

Sheet music for the Allegro section, continuing from the previous page. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 9 through 12 are shown. An ellipsis "etc." is at the end of the twelfth measure.

Presto M. M. $\text{d} = 152$

Piano sheet music showing measures 1 through 7. The treble staff has sixteenth-note patterns with fingerings like 3, 2, 4, 2; 3, 1; 3, 1. The bass staff has eighth-note patterns with fingerings like 3, 5; 2, 4; 3, 5. Measure 2 has a dynamic *p*. Measure 5 has a dynamic 5.

Piano sheet music showing measures 8 through 14. The treble staff continues sixteenth-note patterns. The bass staff continues eighth-note patterns. Measure 8 starts with a dynamic 8.

Presto $\text{d} = 120$

Piano sheet music showing measures 1 through 7 of the treble staff only. Fingerings include 3, 1, 4, 2, 5; 2, 4; 1, 4; 5, 2, 1, 2; 8, 1; 2, 5; 2, 5; 4, 1.

Piano sheet music showing measures 8 through 14 of the treble staff only. Measures end with a repeat sign.

Piano sheet music showing measures 1 through 7 of the treble staff only. Measures end with a repeat sign and the text "etc."

Presto - *pp* M. M. ♩ = 132

Musical score for the Presto section. The score consists of four staves of music. The first three staves are in common time (C), while the fourth staff begins in common time (C) and ends in 6/8 time. The key signature changes frequently, including major and minor keys with various sharps and flats. Measure numbers 1 through 5 are indicated above the staves. The music features complex sixteenth-note patterns and rests.

Allegro M. M. ♩ = 116

Musical score for the Allegro section. The score consists of three staves of music. The first two staves are in common time (C) and the third staff is in 6/8 time. The key signature changes frequently, including major and minor keys with various sharps and flats. Measure numbers 1 through 5 are indicated above the staves. The music features complex sixteenth-note patterns and rests, with "etc." markings indicating repetition.

Allegro M.M. $\text{♩} = 120$ (after Saint-Saëns)

F

8

etc.

Vivo M.M. $\text{♩} = 116$

ff

8

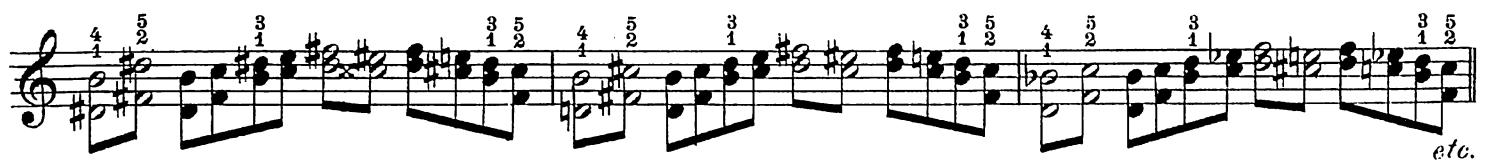
etc.

Legato M.M. $\text{♩} = 100$ (after Saint-Saëns)

f

etc.

Allegro M.M. $\text{♩} = 120$



Presto M.M. ♩ = 76 (after E. M. Delaborde)

Leggierissimo M. M. ♩ = 126

Musical score for Leggierissimo section. The music is in 2/4 time, treble clef, and consists of two staves. The first staff uses a 5-finger fingering system (1, 2, 3, 4, 5) indicated below the notes. The second staff uses a 4-finger fingering system (1, 2, 3, 4) indicated below the notes.

Continuation of the musical score for Leggierissimo section, showing a continuation of the two staves.

Continuation of the musical score for Leggierissimo section, showing a continuation of the two staves.

Andante M.M. ♩ = 112 (after Schumann)

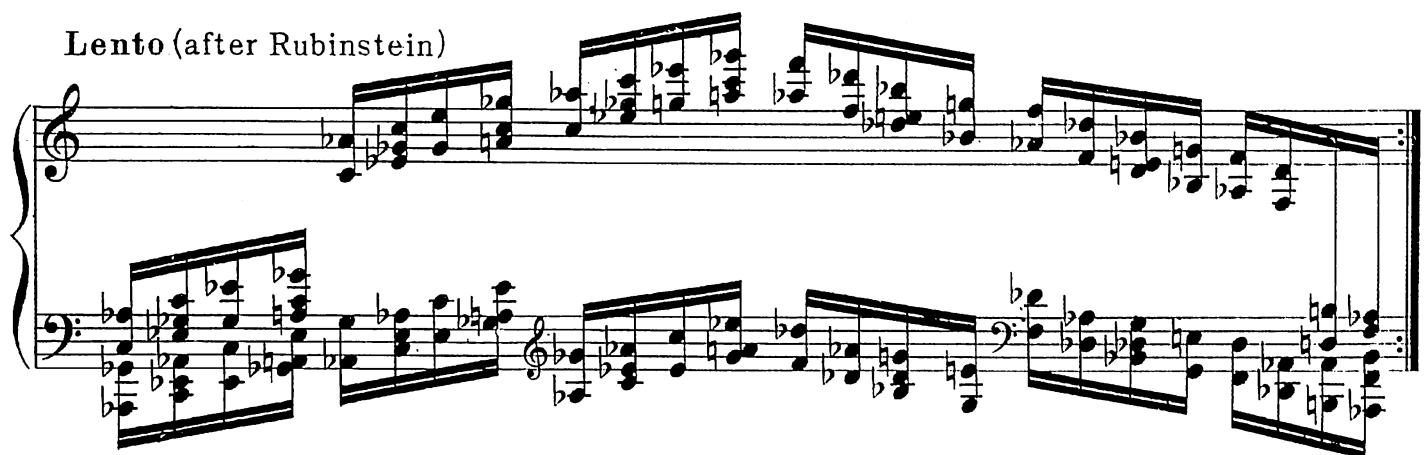
Musical score for Andante section. The music is in common time, treble and bass clefs. The treble staff has a dynamic marking *f*. The bass staff uses a 5-finger fingering system (1, 2, 3, 4, 5) indicated below the notes.

Continuation of the musical score for Andante section, showing a continuation of the two staves. The bass staff has a dynamic marking *etc.*

Presto (after Rubinstein)

Musical score for Presto section. The music is in 3/4 time, treble and bass clefs. The treble staff has a dynamic marking *p*. The bass staff has a dynamic marking *cresc.* An arrow points from the bass staff to the treble staff, which has a dynamic marking *f*. The treble staff also has a dynamic marking *dim.* Fingering numbers (1, 2, 3, 4, 5) are indicated above the notes in both staves.

Lento (after Rubinstein)



Prestissimo - *pp* M. M. $\text{♩} = 144$



Presto

Sheet music for Presto, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for Presto (after G. Mathias), featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Presto (after G. Mathias)

Sheet music for Presto (after G. Mathias), featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for a piece after G. Mathias, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for a piece after G. Mathias, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for a piece after G. Mathias, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for a piece after G. Mathias, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Sheet music for a piece after G. Mathias, featuring two staves of sixteenth-note patterns. The first staff uses a common time signature, while the second staff uses a different one. Both staves include fingerings and slurs.

Vivo M.M. $\text{♩} = 160$ (after Busoui)

Fortissimo - *pp* M.M. $\text{♩} = 132$

Presto - *f* (after Saint-Saëns)

VIVO M.M. $\text{♩} = 160$

Octaves and Chords

(Also in A \sharp)
(Aussi en do \sharp)Wrist work
*Ten du poignet*Presto M.M. $J=160$

4

Presto M.M. $J=120$

2

Octaves et accords

Two staves of piano music. The top staff uses a treble clef and common time, showing a continuous eighth-note pattern. The bottom staff uses a bass clef and common time, also showing a continuous eighth-note pattern.

Presto ***ff***

3

3

Allegro M.M. $\text{♩} = 120$

4

4

ff (*poi pp*)

(In all major and minor Keys)
(*Dans tous les tons majeurs et mineurs*)

Two staves of piano music. The top staff uses a treble clef and common time, showing eighth-note chords. The bottom staff uses a bass clef and common time, also showing eighth-note chords.

8

Two staves of piano music. The top staff uses a treble clef and common time, showing eighth-note chords. The bottom staff uses a bass clef and common time, also showing eighth-note chords.

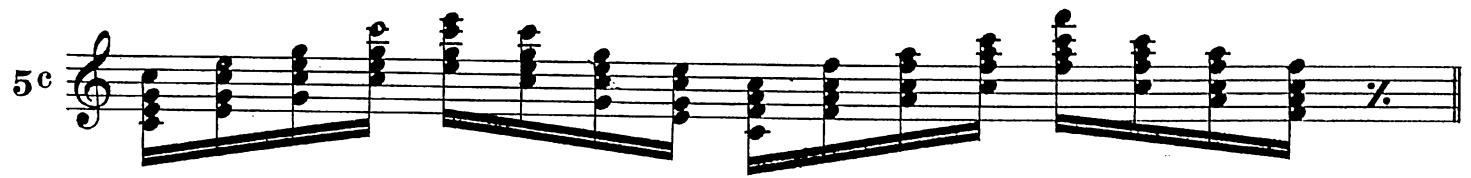
(In all major and minor Keys)
(*Dans tous les tons majeurs et mineurs*)

M. M. $\text{♩} = 108$

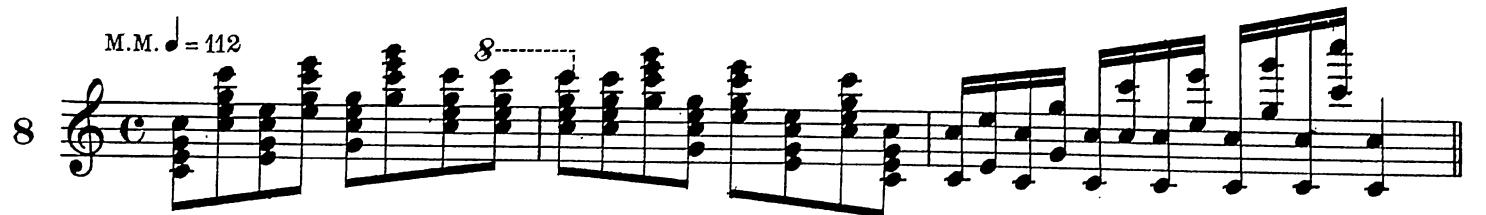
5a

5a

E. G. P.-70



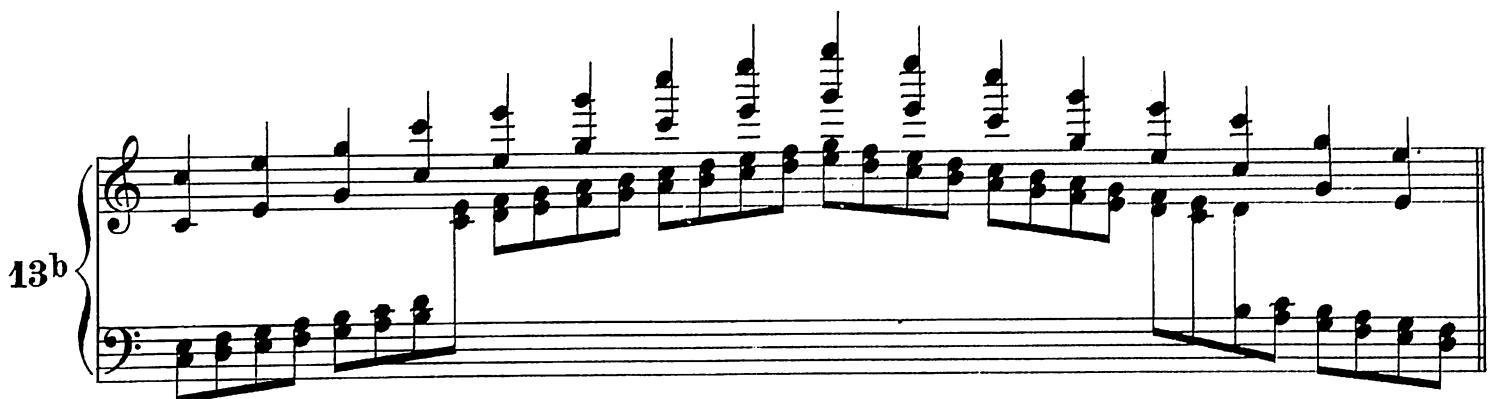
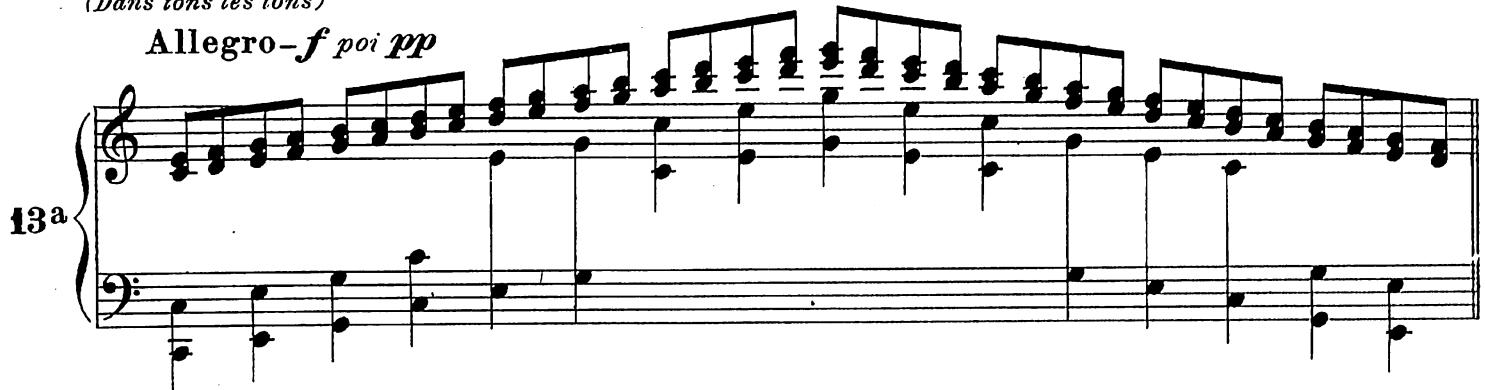
(In all Keys)
(*Dans tous les tons*)



M. M. ♩ = 72

(Also in F[#])
(Aussi en fa[#])

♩ = 138

(In all Keys)
(Dans tous les tons)Allegro - *f* poi *pp*

(Also in F \sharp)
 =132 (Aussi en fa \sharp)

14

(Also in A \flat minor)
 =152 (Aussi en la \flat mineur)

15

Leggiero - presto M.M. =120 (after Litolff)

16

pp

M.M. $\text{♩} = 112$

17

A musical score for piano, featuring two staves (treble and bass) and five measures of music. The key signature changes from G major (no sharps or flats) to F# major (one sharp). Measure 17 starts with a forte dynamic (f) in 3/4 time. Measures 18-20 show a transition to a piano dynamic (pp) in 2/4 time. Measure 21 begins with a mezzo-forte dynamic (mf). Measure 22 concludes with a fortissimo dynamic (ff).

M.M. $\text{♩} = 112$

17

f

pp

mf

cresc.

ff

Allo modto M.M. $\text{d} = 108$

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 18 begins with a dynamic of *ff*. Measures 19 through 25 show various chords and harmonic progressions, with measure 25 concluding with a final chord.

(Berlin)

Musical score for two staves (treble and bass) in common time. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 4. Measures 1-3 show eighth-note chords. Measures 4-7 show sixteenth-note chords.

Musical score for two staves (treble and bass) in common time. Measure 8 starts with eighth-note chords. Measures 9-11 feature sixteenth-note chords and rhythmic patterns. Measure 11 ends with a bass note followed by a fermata.

Presto
r.h.
m.d.
19 a

pp

Musical score for the right hand (r.h.) in common time. Dynamic: pp. The music consists of sixteenth-note patterns.

l.h.
m.g.
19 b

pp

Musical score for the left hand (l.h.) in common time. Dynamic: pp. The music consists of sixteenth-note patterns.

Hands together
2 mains ensemble
19 c

pp

Musical score for both hands (ensemble) in common time. Dynamic: pp. The music consists of sixteenth-note patterns.

20a

20b

(Also in C \sharp)
(Aussi en do \sharp)

8 8 8 8 8 8 8

21

ff

8 8 8 8 8 8 8

22

(Also in C \sharp)
Allegro (Aussi en do \sharp)
one hand only.
une seule main.

8 8 8 8 8 8 8

Presto

23

8 etc.

(In all Keys)
(Dans tous les tons)

24

8 etc.

(Also in C \sharp)
(Aussi en do \sharp)

Prestissimo

25

Presto

26

Other fingering: $\frac{4}{2} = \frac{4}{3} = \frac{5}{3} = \frac{5}{1} = \frac{5}{2} = \frac{3}{2} = \frac{2}{1} = \frac{3}{1} = \frac{4}{1}$.
Autres doigts:

Repeated Notes

Notes repétées

(Also in C \sharp)
(Aussi en do \sharp)

Presto M.M. ♩ = 144

Daily Exercises

Exercices journaliers

Lento

1

Lento

1

f *pp* *f* *pp* *f* *pp*

f *pp*

f *pp*

f *pp*

f *pp*

f *ff*

To be played *f*, then *mf*, and *pp*.

D'abord f puis mf et p.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note heads, rests, and dynamic markings such as *f*, *mf*, and *pp*. Fingerings are indicated above certain notes and measures. The first staff uses treble and bass clefs. The second staff uses a treble clef. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef. The sixth staff uses a treble clef. Measure numbers (1, 2, 3, 4, 5) are placed above specific measures. Fingerings include 5 4 3 2, 5 4 3 2, 5 4 3 2, 5, 5 2 3 4 5, 4, 5, 5, 5, 5 2, 5, 5, 5, 5 4, 5 3 2 3, and 5.

One note repeated twice, thus;
Une note répétée, ainsi:



3 { *f* (*puis pp et vite*)

Practice also in B
Travailler aussi en Si

4

r.h.

mf

l.h.

The same exercise quickly, each note twice, *pp*
Même exercice: Vite, en repétant chaque note 2 fois, pp.

5

r.h.

mf 2d and 3d joined on the same note.
Le même exercice: en doublant le trille pp.

l.h.

r.h.

6

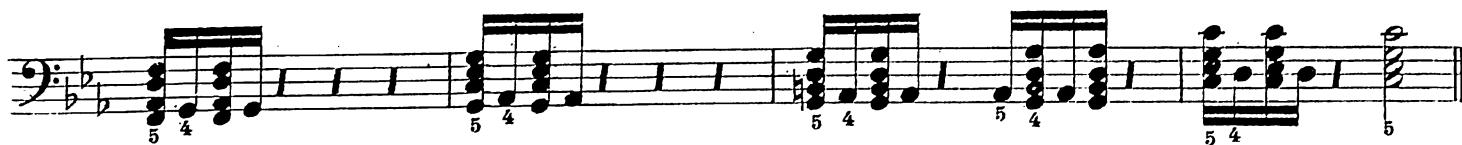
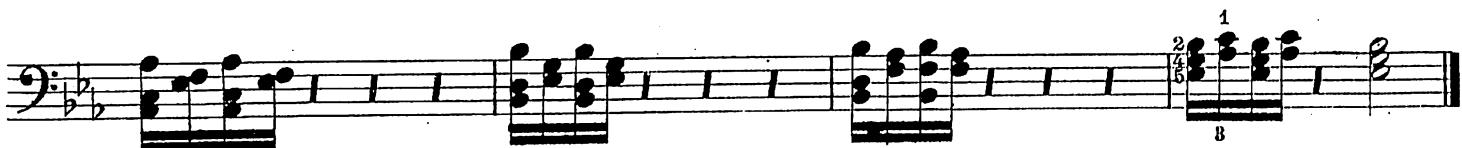
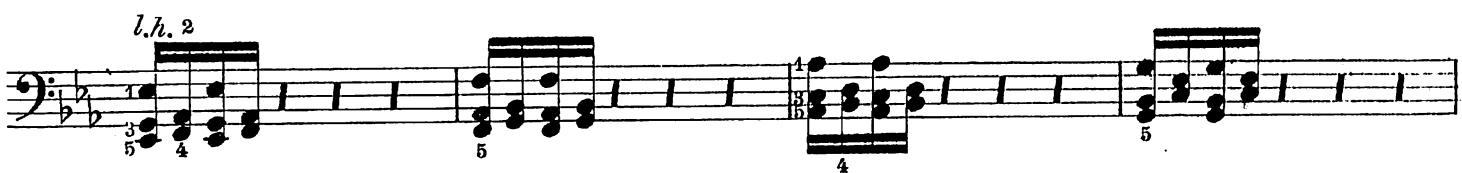
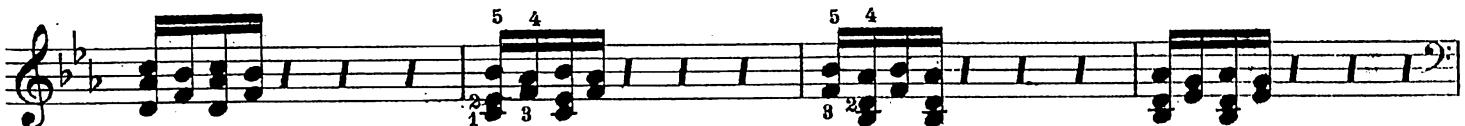
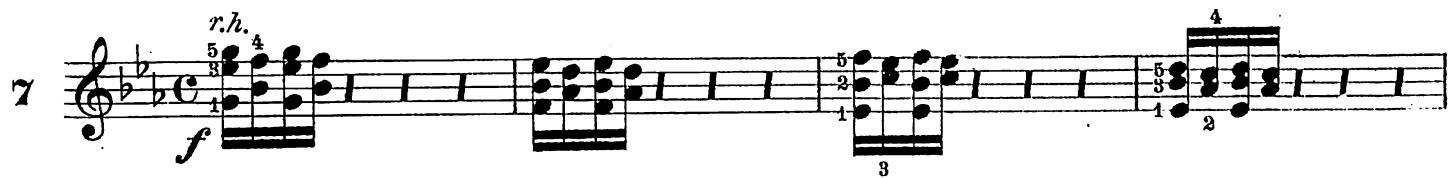
r.h.

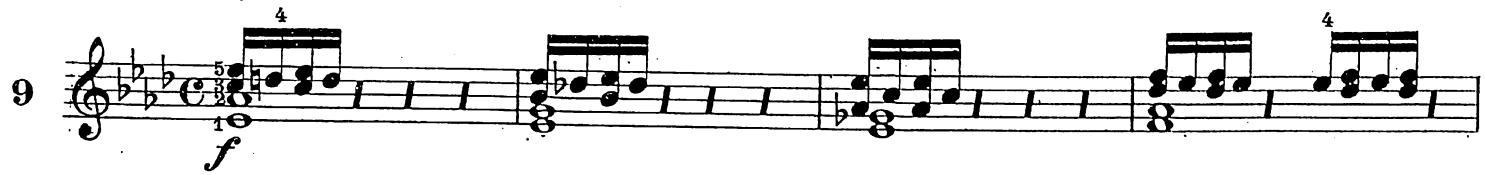
f



The same exercice in triplets.

Le même exercice en triolets



r.h.*l.h.*

11

8

8

Practice at first the upper part of each double note passage alone, holding all the notes as long as possible.
Travailler d'abord la partie supérieure des doubles notes seule, en tenant toutes les notes le plus possible.

Preparatory fingerings: 12;13,14,15,23,24,25,34,35,45 || 123,234,345,135,135,125,145 ||
Doigtés préparatoires: 1234, 2345, 1345, 1235, 1245 || 12345

12

r.h. 8

8

8

8

l.h.

8

8

8

8

Same preparatory fingerings.

Memes doigts préparatoires:

Thumb under the third finger.

Passage du pouce après le 3^e doigt.

ff-f-mf-p-pp M.M. $\text{♩} = 160$

13

Thumb under the fourth finger.

Passage du pouce après le 4^e doigt.

ff-f-mf-p-pp M.M. $\text{♩} = 160$

14

Thumb under the fifth finger.

Passage du pouce après le 5^e doigt.

ff-f-mf-p-pp M.M. ♩=160

15

16

ff-f-mf-p-pp M.M. ♩=160

8

84

l.h.

Presto M.M. $\text{♩} = 160$ *f puis pp*

17

r.h.

l.h.

mf plus pp et presto M.M. = 144

18

8

l.h.

Lento

19

Uniform fingerings to be used:

Doigts uniformes à employer:

for two thirds: 45 45 45 34 35 45 35 34 45 23 34 45 53 52 15 15 54

pour deux tierces: 31; 21; 12; 21; 21; 13; 12; 23; 12; 23; 31; 31; 34; 23; 23

for three thirds: 345 345

pour trois tierces: 123; 213;

for four thirds: 2345 3455

pour quatre tierces: 1123; 2134;

Legatissimo e *f*

20

An excellent preparatory exercise is to practice this short study with a single fingering for each third;
Un excellent exercice préparatoire sera de travailler cette petite étude avec le doigt unique pour une tierce:

2 3 4 5 3 4 5 4 5 5
 1; 1; 1; 2; 2; 2; 3; 3; 4.

Variations

Practice with the usual fingering each part of the thirds slowly, faster and always legatissimo.

Practice also with the following variations:

Travailler avec le doigt normal chaque partie de la tierce séparément lentement puis Vite et toujours legatissimo.

Travailler aussi avec les variantes suivantes:

Uniform fingering for two sixths: Repeat each group of two sixths, three times. Practice sustaining all the tones, thus:
Doigts uniformes pour deux Sixtes: Repetez chaque groupe de deux Sixtes, trois fois. Travailler en tenant toutes les notes, ainsi:

23 34 45 35 35 45 54
11; 11; 11,11; 12; 21; 21.

Variation

r.h.

21

legatissimo e mf

l.h.

F.G.P-70

On several octaves

22 a

22 b

Practice the higher note with 1 and 5 on the same key

Travailler la note supérieure avec le pouce et le majeur sur la même touche

Presto M.M. ♩ = 120

23

Practice thus:
Tracailterainsi:



Presto

24

Second system of the musical score. The key signature changes to A major (no sharps or flats). The tempo is *Presto*, indicated by a large *f*. The dynamics are *f* followed by *8-*. The music consists of two staves: treble and bass. The bass staff has a brace connecting it to the treble staff.

Third system of the musical score. The key signature changes to E major (one sharp). The dynamics are *8-*. The music consists of two staves: treble and bass. The bass staff has a brace connecting it to the treble staff.

Fourth system of the musical score. The key signature changes to D major (one sharp). The dynamics are *8-*. The music consists of two staves: treble and bass. The bass staff has a brace connecting it to the treble staff.

Fifth system of the musical score. The key signature changes to C major (no sharps or flats). The dynamics are *8-*. The music consists of two staves: treble and bass. The bass staff has a brace connecting it to the treble staff.