THE VIRTUOSO-PIANIST

Part I.

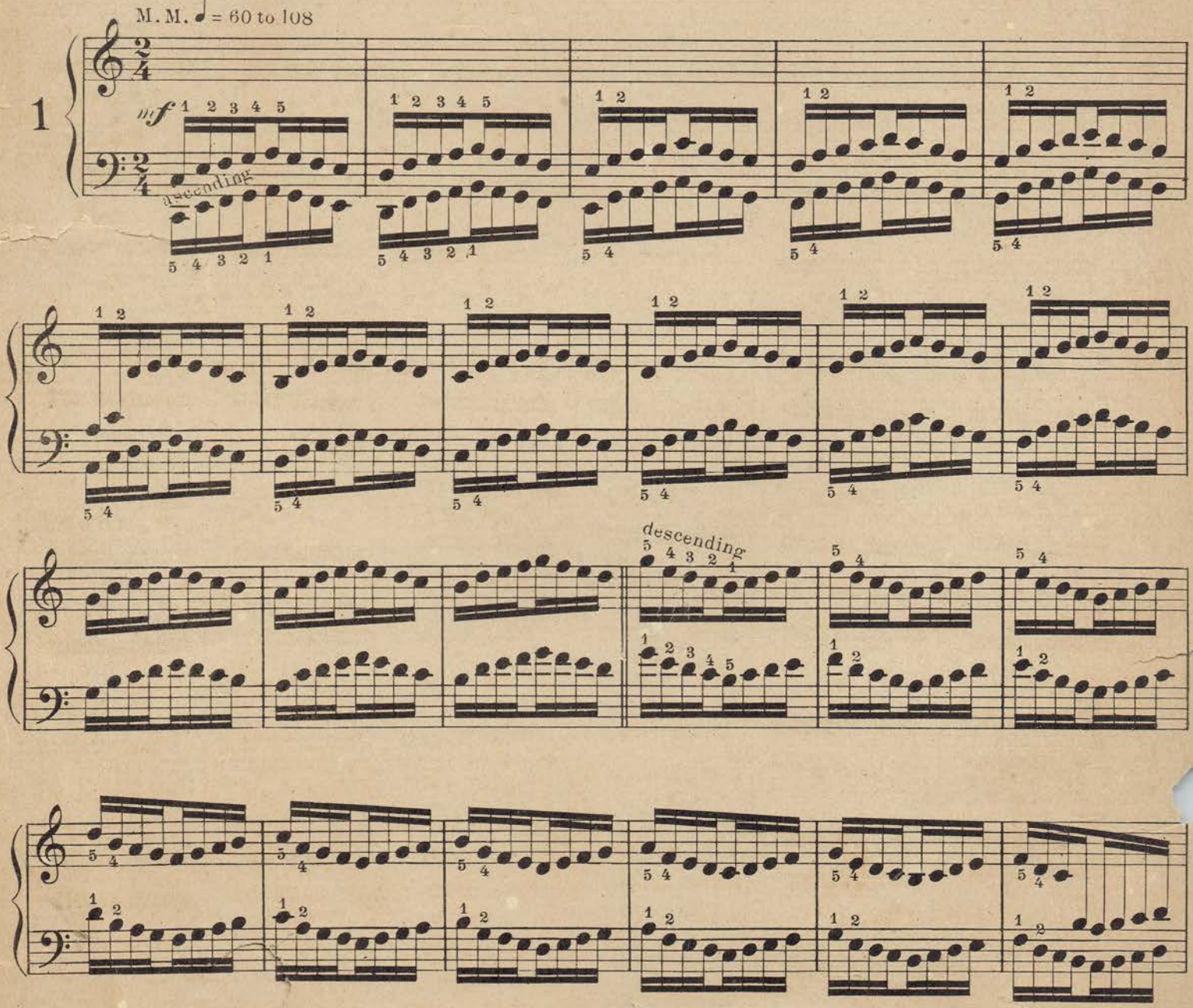
Preparatory Exercises for Acquiring Flexibility, Strength, Independence and Perfect Evenness in the Fingers

No. 1

For stretching between the 5th and 4th fingers of the left hand in ascending, and the 5th and 4th fingers of the right hand in descending. (1)

The 20 exercises of this 1st part should be studied to begin with, at the rate of M.M. ♩ = 60, increasing gradually to ♩ = 108. This is the meaning of the double indication of the movement of the metronome at the beginning of each exercise.

The fingers should be well separated and raised so that each note be heard very distinctly.



(1) For brevity we shall hereafter indicate by their numbers only the fingers which are to be specially exercised in each lesson, exercise: No. 1, the 4th and 3d; No. 2, the 2d and 3d; No. 3, the 1st, 2d and 3d.

It should be noted that in this volume both hands are occupied continually with the same difficulties: therefore the left hand should become as efficient as the right. Besides, the same difficulties which are encountered by the left hand in ascending are reproduced by the corresponding fingers of the right hand in descending. This method of study will cause th

Preface

The study of the Piano is so universal at the present time, and good pianists are so numerous, that mediocrity on this instrument is no longer tolerated; the result being that it is necessary to study the piano eight or ten years before attempting to play a piece of moderate difficulty, even before amateurs.

How few people are able to devote so many years to the study of this instrument! It often happens that for want of sufficient practice the execution is uneven and faulty; the left hand is impeded by many of the more difficult passages; the 4th and 5th fingers are almost useless, for want of special exercises, these fingers being always weaker than the others; and, if the pupil comes across any passages, with octaves, shakes or trills, they are executed with difficulty and fatigue; the result being that the rendering is incorrect and lacking in expression.

For some years, we have been seeking to obviate this state of things, by trying to collect in one work, special exercises, which will enable the pupils to complete their pianistic studies in a much shorter time.

To attain this object, it was necessary to solve the following problem: *If the five fingers of each hand were equally developed they would be able to execute anything that has been written for the piano, and the only remaining difficulty would be that of the fingering, which could be overcome readily.*

The solution of this problem is to be found in "*Le Pianiste Virtuose*" in 60 exercises, etc. etc.

In this volume are given the exercises necessary for the acquirement of flexibility, strength, perfect independence and equality of the fingers, as well as suppleness of the wrists; all these qualities being indispensable to the acquisition of a fine execution; moreover these exercises are calculated to make the left hand as capable as the right. These studies are interesting and do not tire the student as do most five-finger exercises, which are so monotonous that the perseverance and courage of a great artist are required to practice them.

These exercises are written in such a manner that, after having seen them a few times, it is possible to play them rapidly enough to render them excellent practice for the fingers without the loss of time in studying them.

If desired all these exercises may be played by several performers, on a number of pianos simultaneously, creating a spirit of emulation among the students and accustoming them to ensemble playing.

In this book are found all sorts of difficulties, so arranged that in each successive exercise the fingers find rest from the fatigue of the preceding one. The result of this combination is that, without extra effort or fatigue, all mechanical difficulties may be surmounted, and after such practice a surprising improvement is shown.

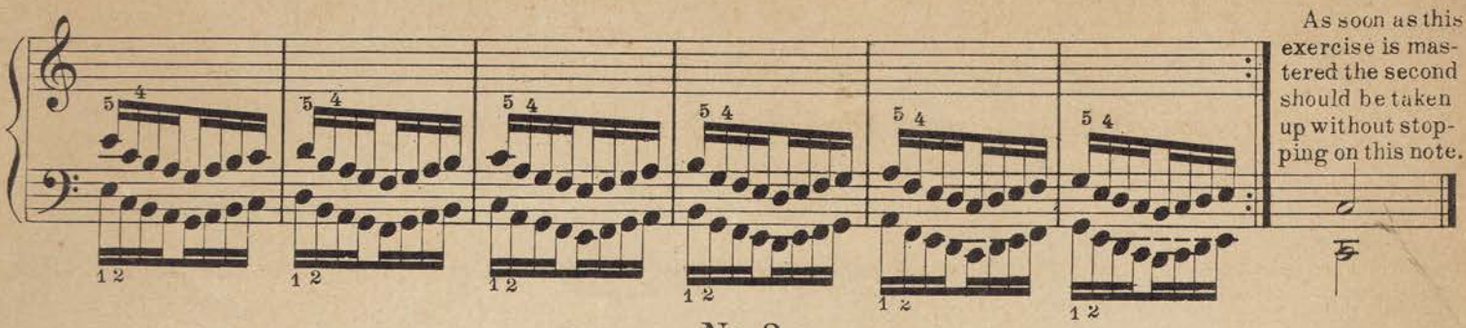
This work is intended for all students of the piano. After the student has spent one year in study he may take it up with success. As for more advanced students, they will master it in a very short time and at its completion will no longer suffer from stiffness in fingers or wrists; this will enable them to overcome the greatest mechanical difficulties.

Pianists or teachers who have not had sufficient time to practice, in order to keep up their execution need only to play these exercises for some hours in order to regain the flexibility of their fingers. The whole of this volume can be played through in one hour, and, as soon as it is mastered well and practiced daily for some time, difficulties will disappear as if by enchantment and the result will be the crisp, light, delicate touch which is the secret of great artists.

To sum up we present this work as supplying a key to all difficulties of execution.

We therefore believe that we are rendering a real service to young pianists, to teachers, and to directors of schools in proposing that they adopt our work; "*Le Pianiste Virtuose.*"

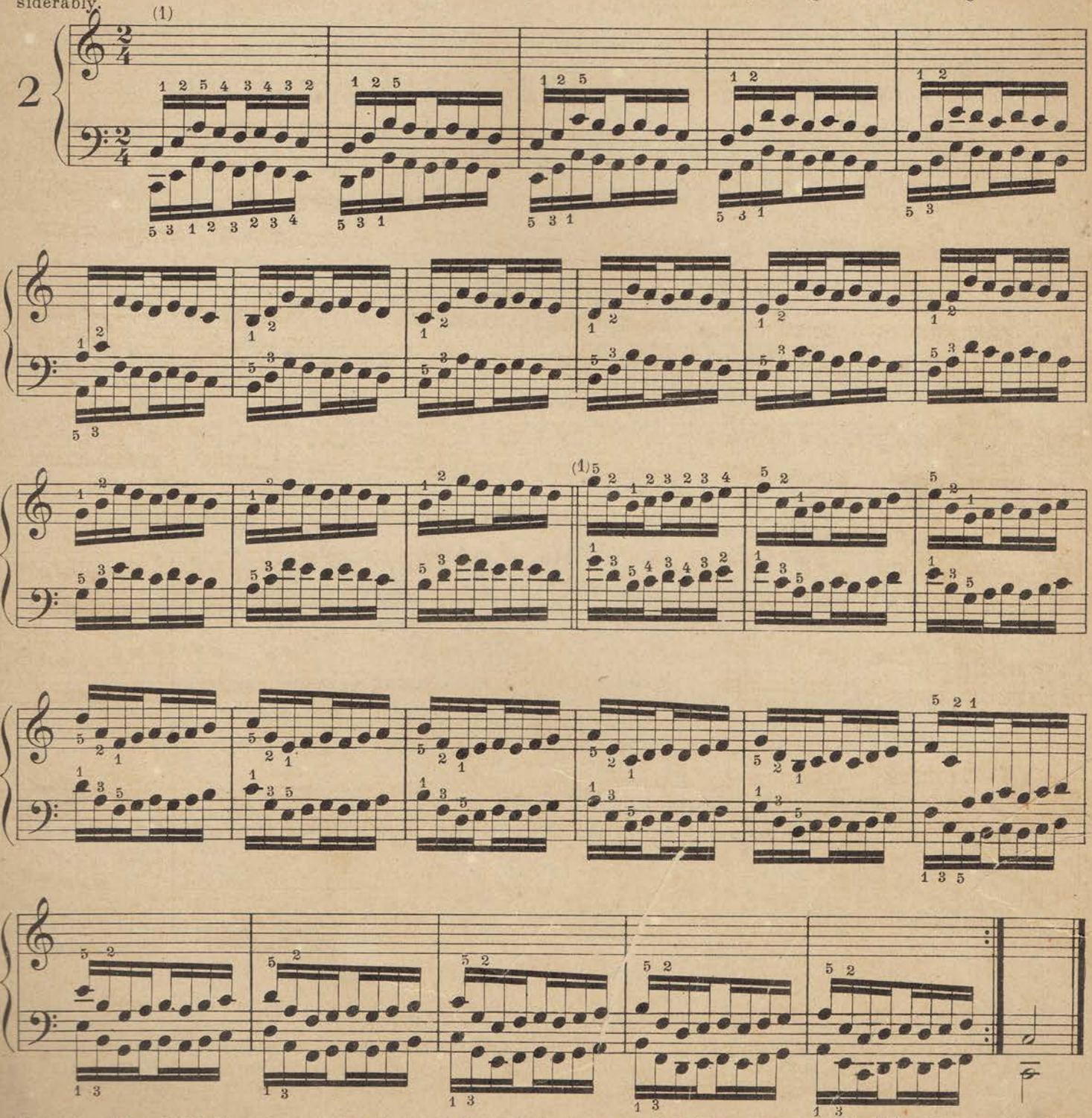
C. L. HANON



As soon as this exercise is mastered the second should be taken up without stopping on this note.

No. 2

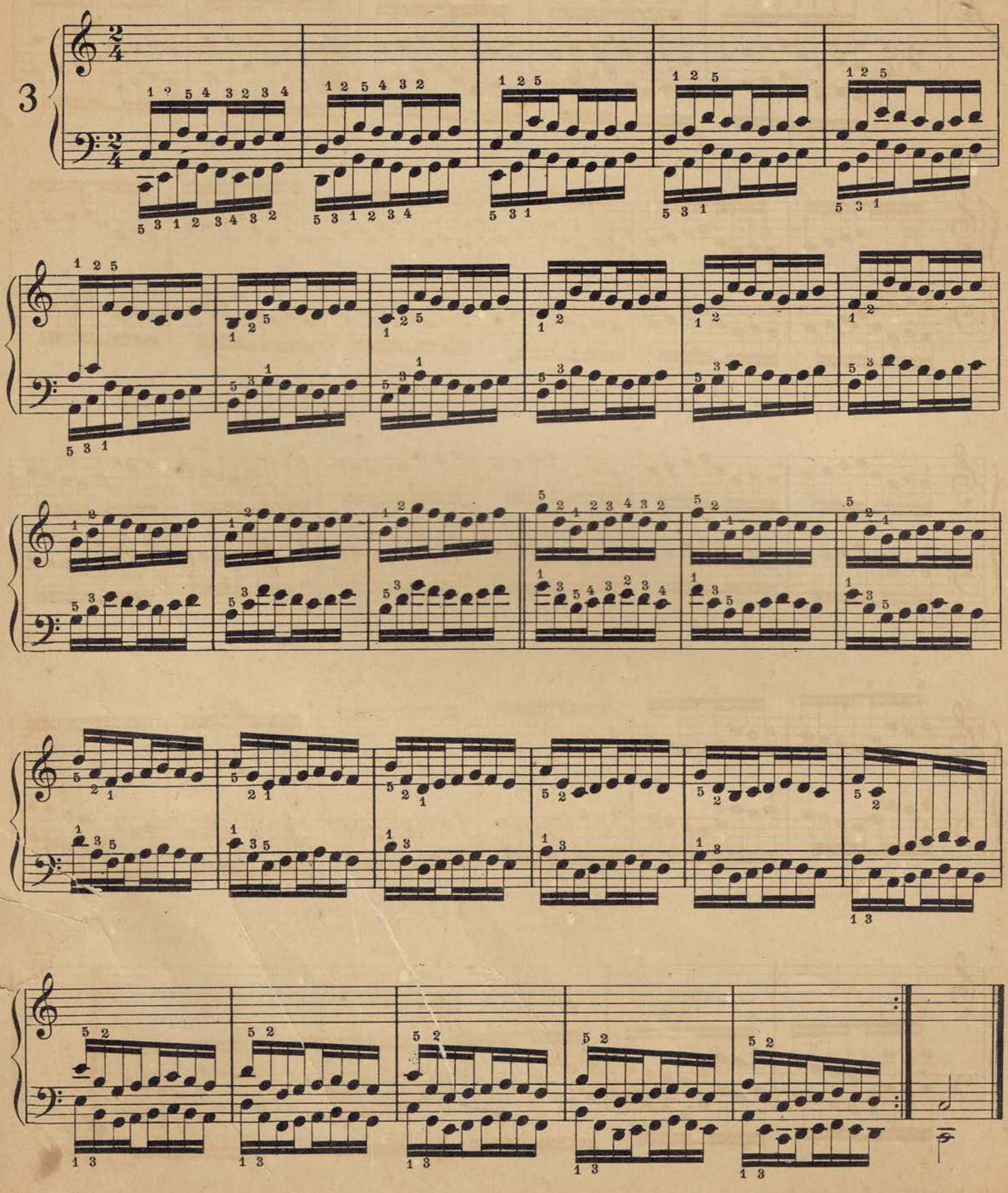
(3-4) As soon as this exercise is mastered, the preceding one and this one should be recommenced and played four times without interruption. By practicing these and the following exercises in this manner, the fingers will be strengthened considerably.



(1) As the 4th and 5th fingers are naturally weak it should be observed that this exercise and the following up to No. 31 are designed to render them as strong as the 1st and 2d fingers.

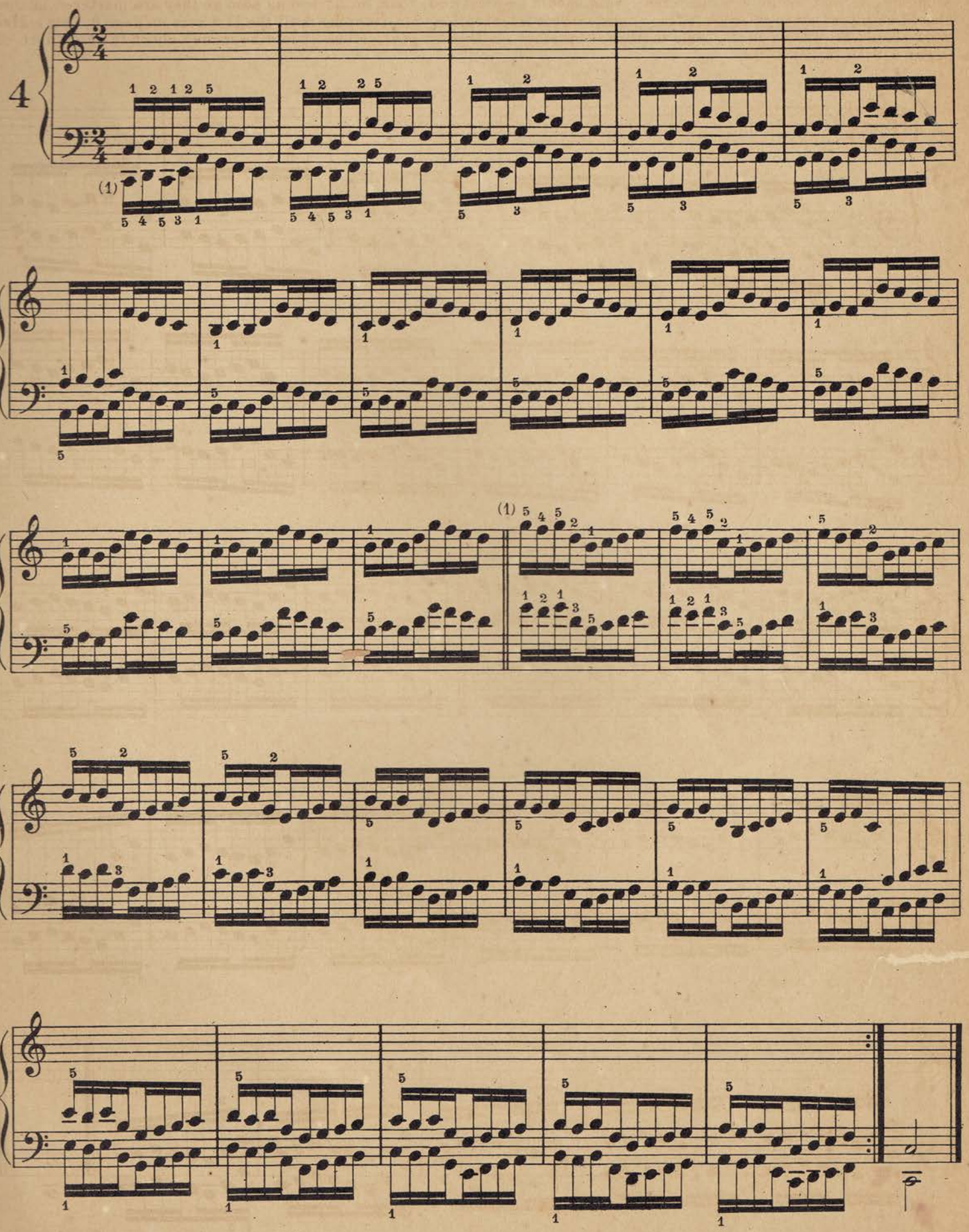
No. 3

(2-3-4) Before beginning to practice No. 3, the two preceding exercises should be played through once or twice without stopping. As soon as No. 3 is mastered, No. 4 should be practiced, then No. 5; and as soon as they are mastered, all three should be played through at least four times without interruption, not stopping until the last note on page 8. This entire work should be studied in the same manner. Therefore, in this 1st part, stops should be made only on the last note of pages 5, 8, 11, 14, 17, 20, 23.



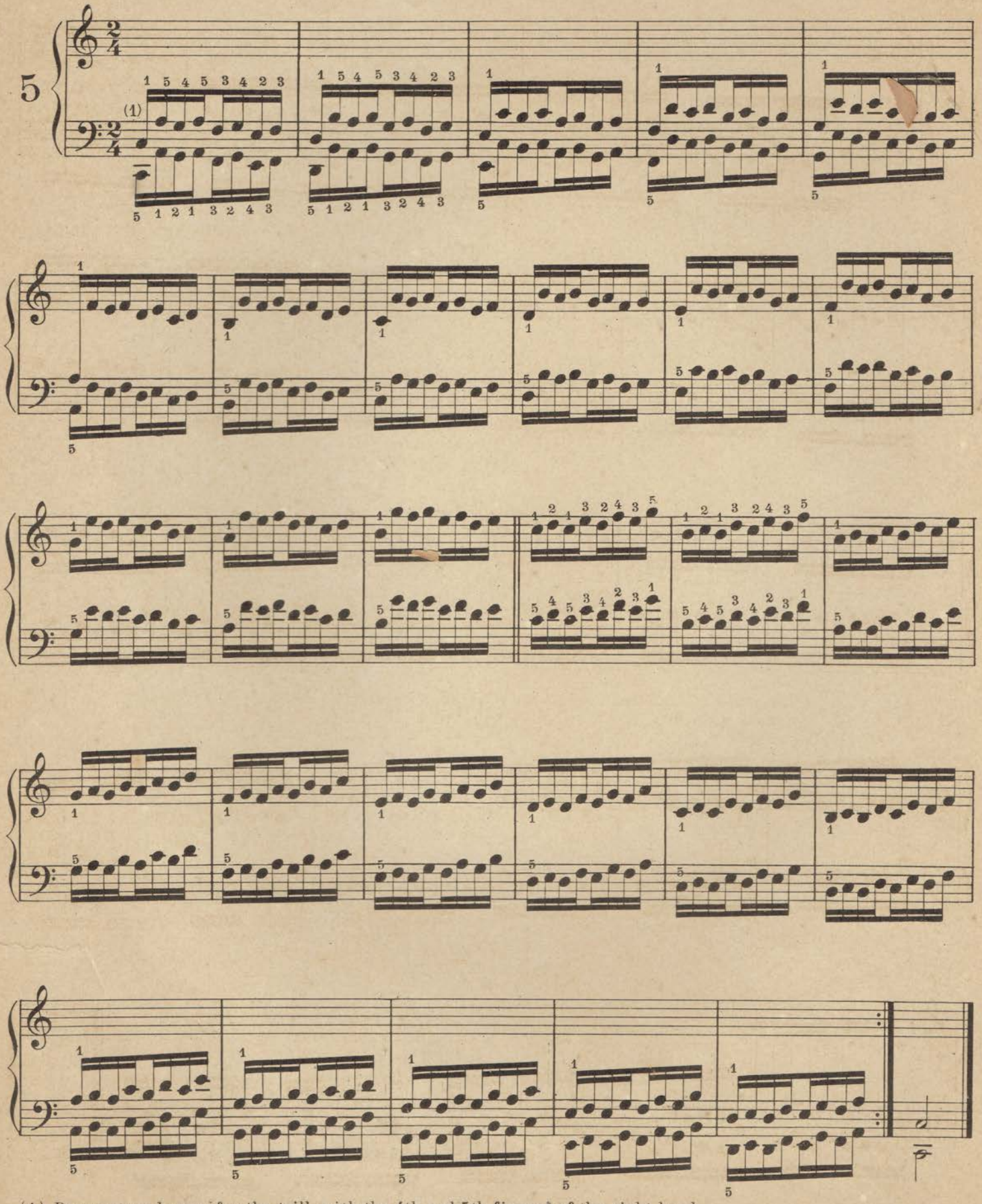
No. 4

(3-4-5) A special exercise for the 3d, 4th and 5th fingers of the left hand.



No.5

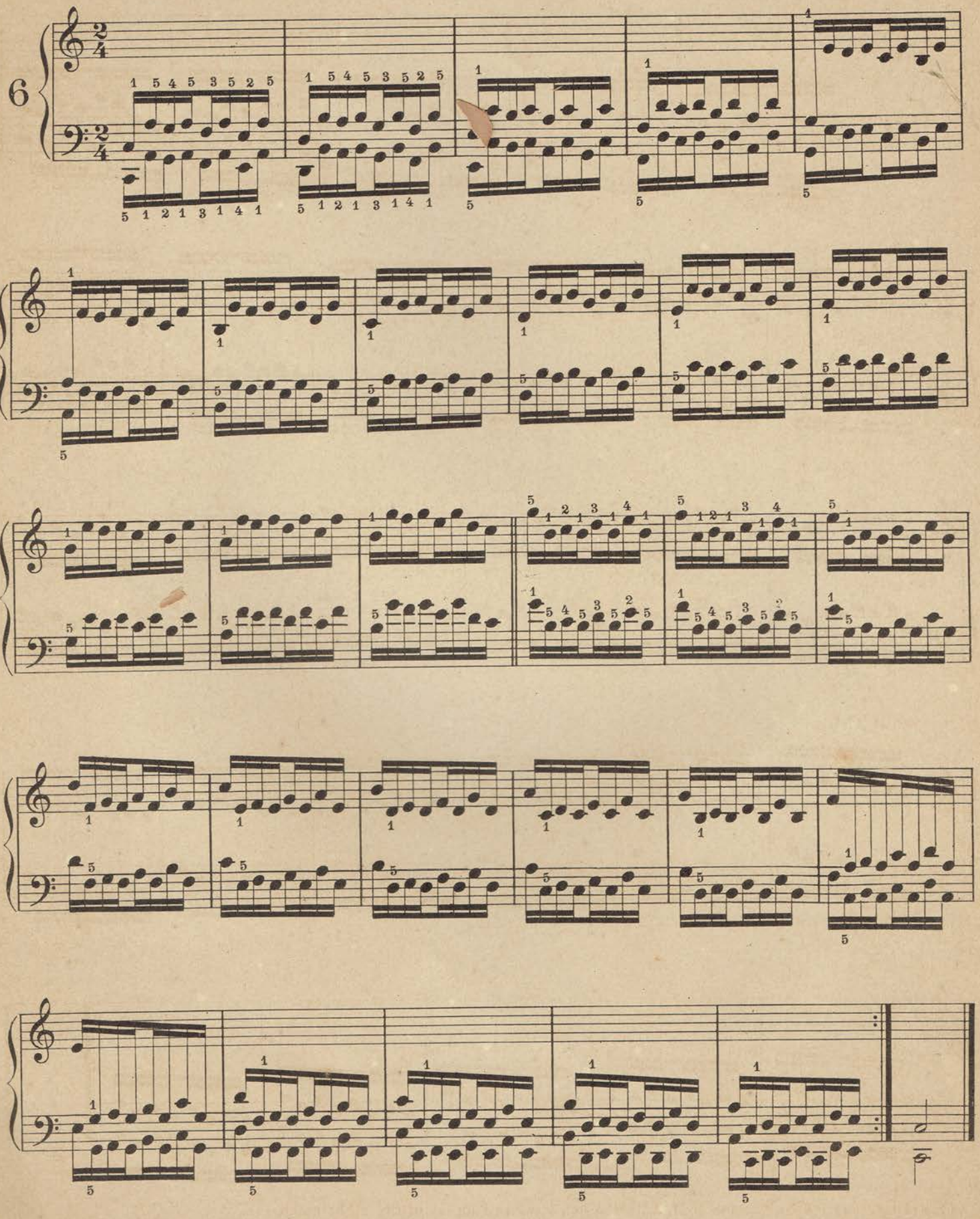
(1-2-3-4-5) We repeat that it is necessary to raise the fingers well in these exercises, until the entire volume is mastered.



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

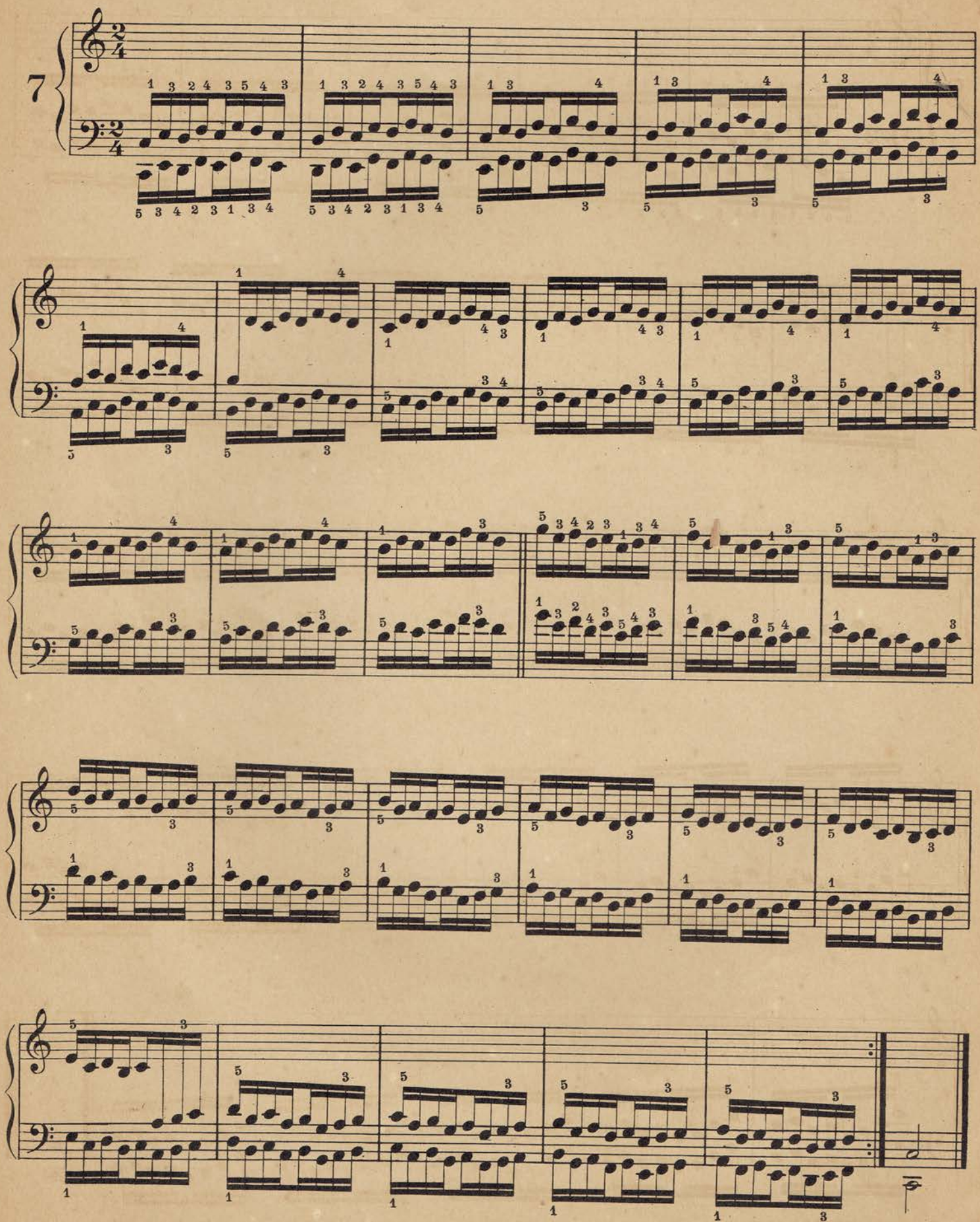
No. 6

(5) To attain the best results, promised to students of this work, it is indispensable to play at least once daily the exercises already learned.



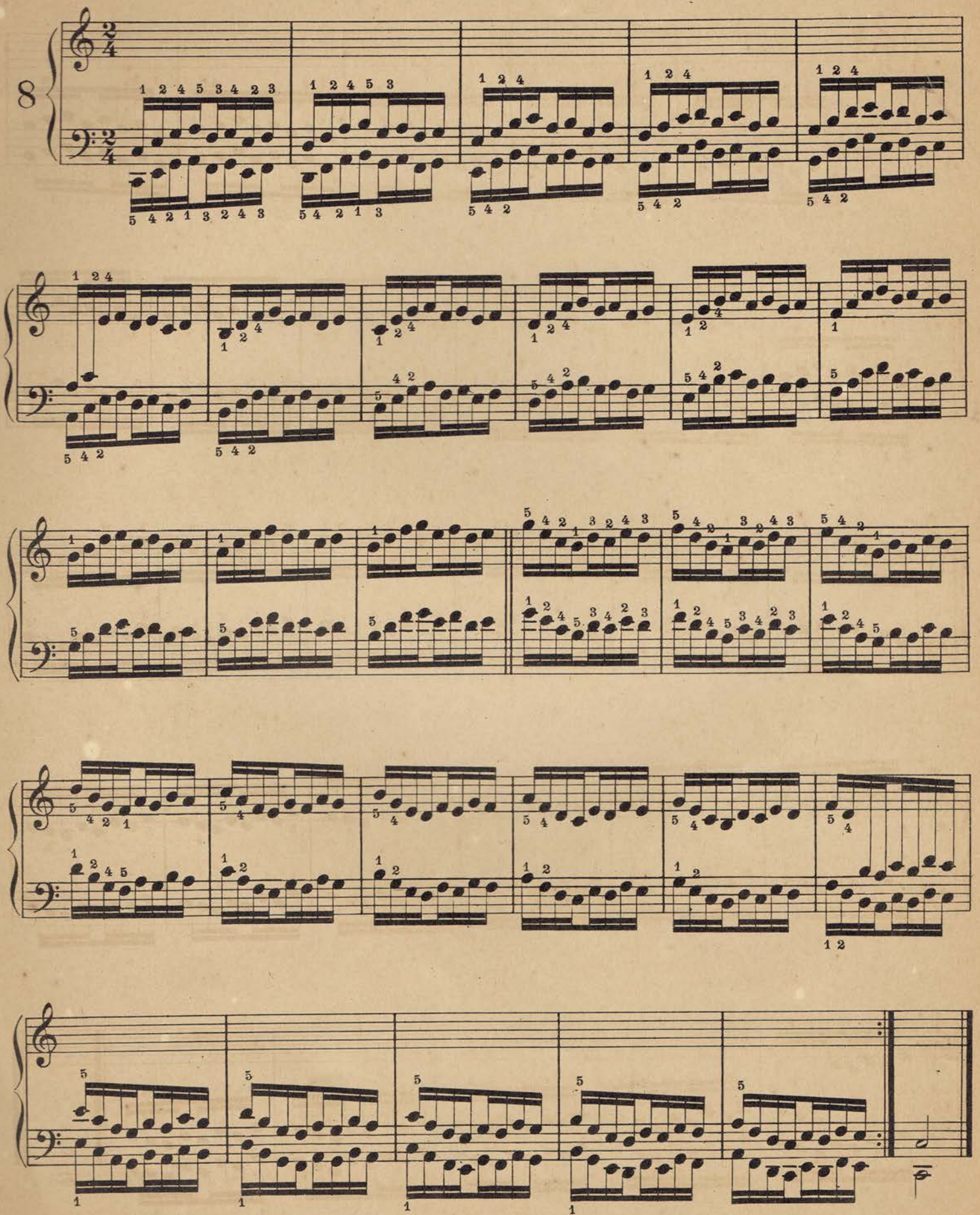
No. 7

(3-4-5) This exercise is of the greatest importance for 3d, 4th and 5th fingers.



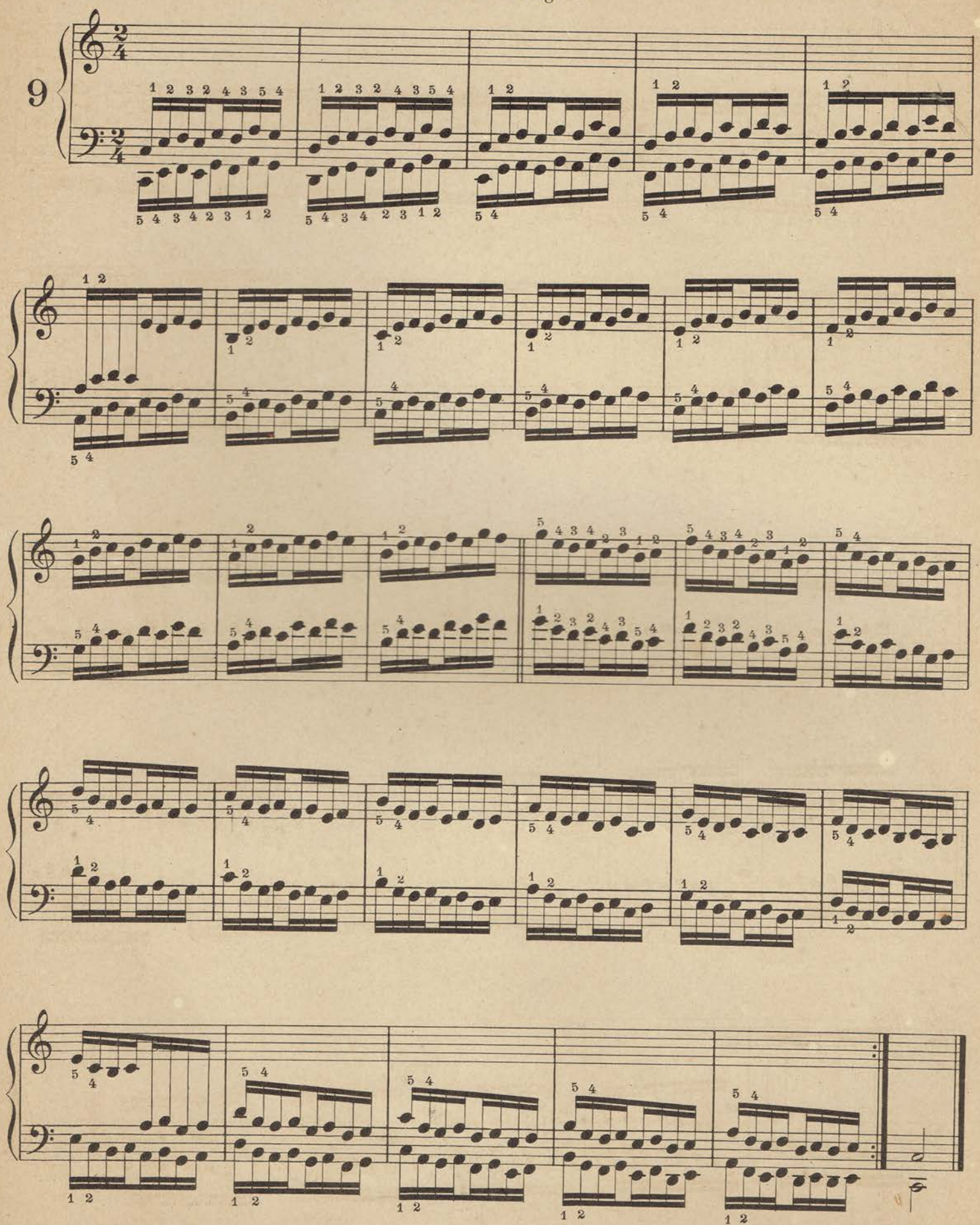
No. 8

(1-2-3-4-5) This exercise is very important for all five fingers.



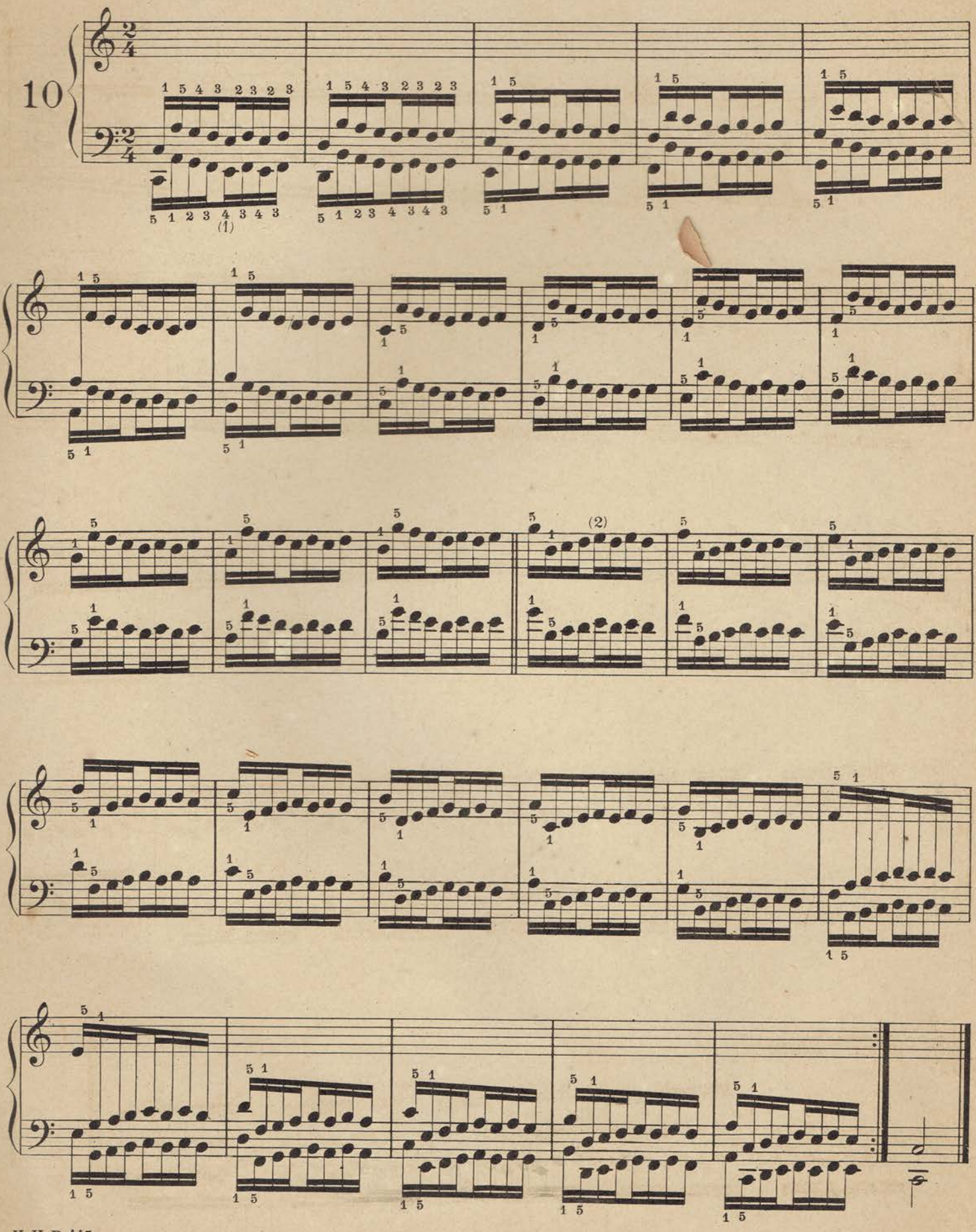
No. 9

Stretching between the 3d and 4th, and exercise for all five fingers.



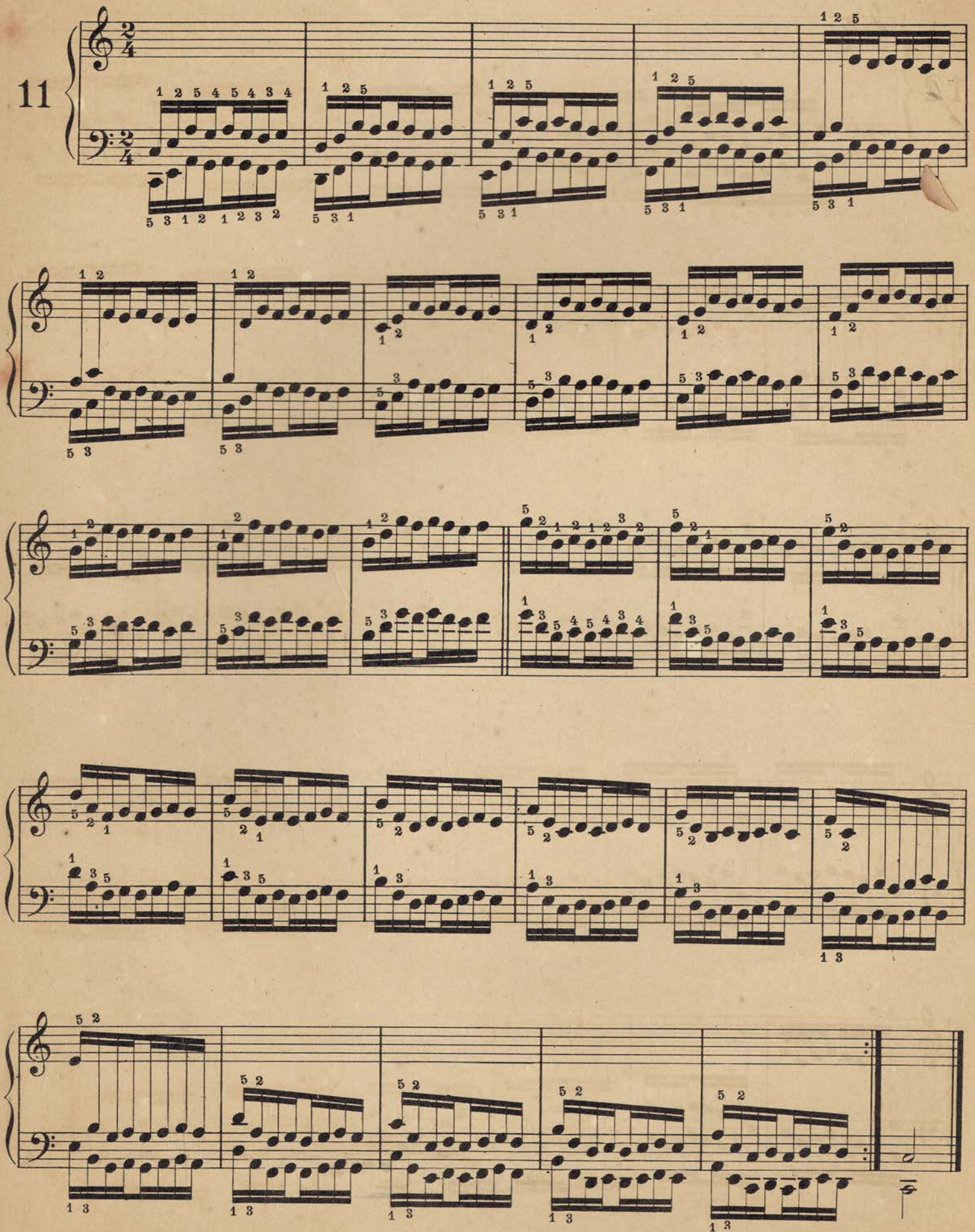
No. 10

(3-4) Preparatory lesson for the trill with the 3d and 4th fingers of the left hand in ascending (1) and 3d and 4th fingers of the right hand descending. (2)



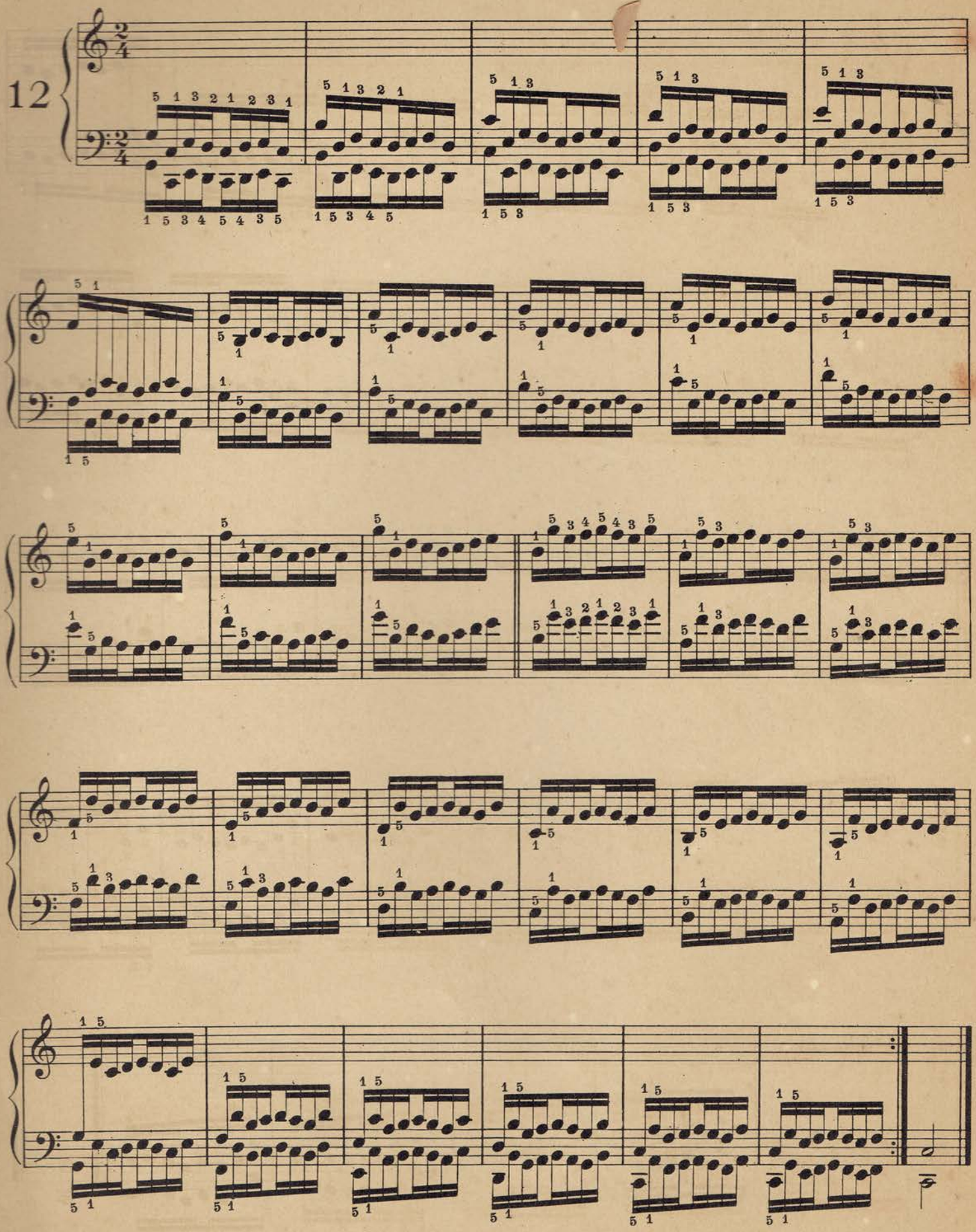
No. 11

(3-4-5) Another preparatory lesson for the trill, with the 4th and 5th fingers.



No. 12

Expansion between the thumb and 5th finger, and exercise for the 3d, 4th and 5th fingers.



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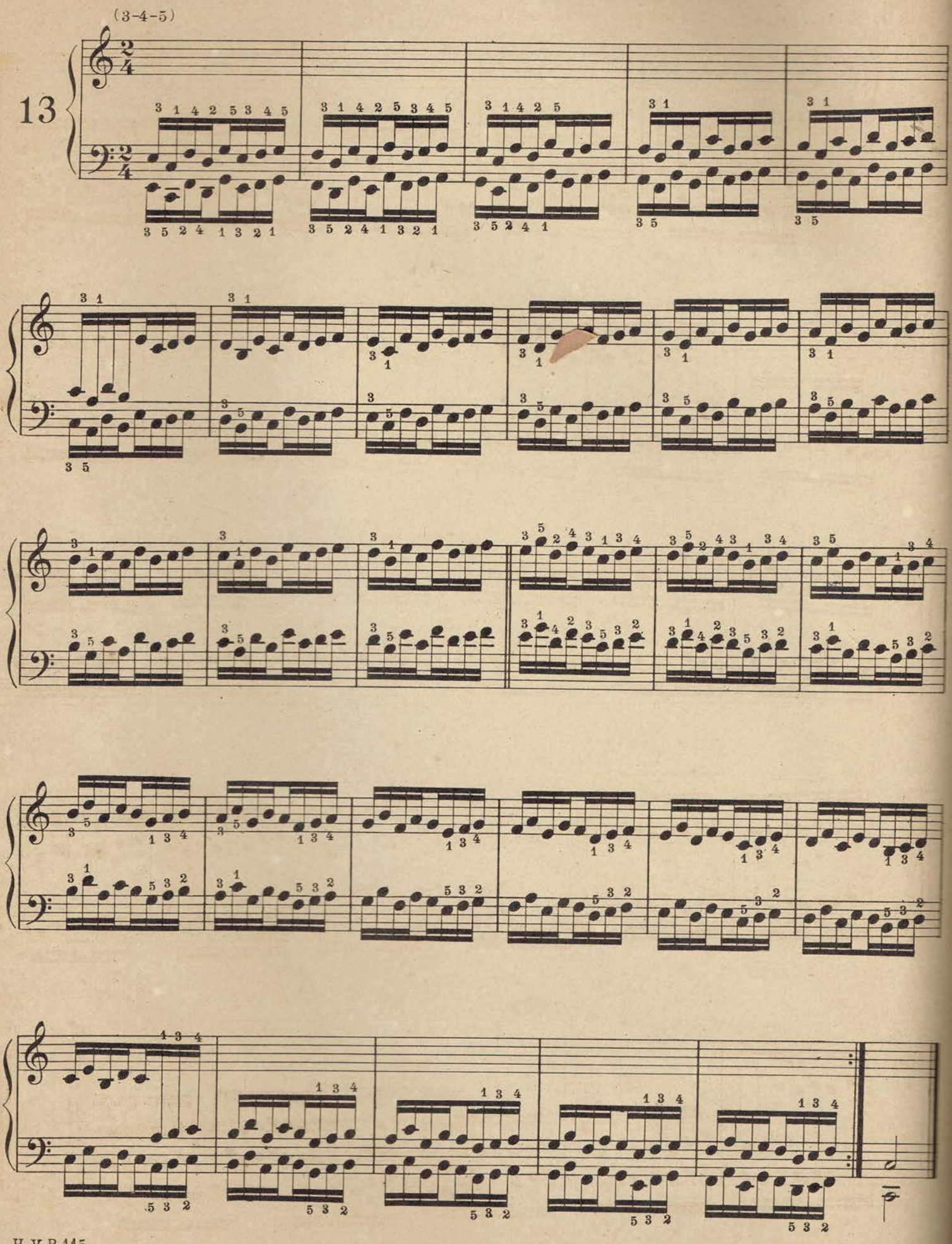
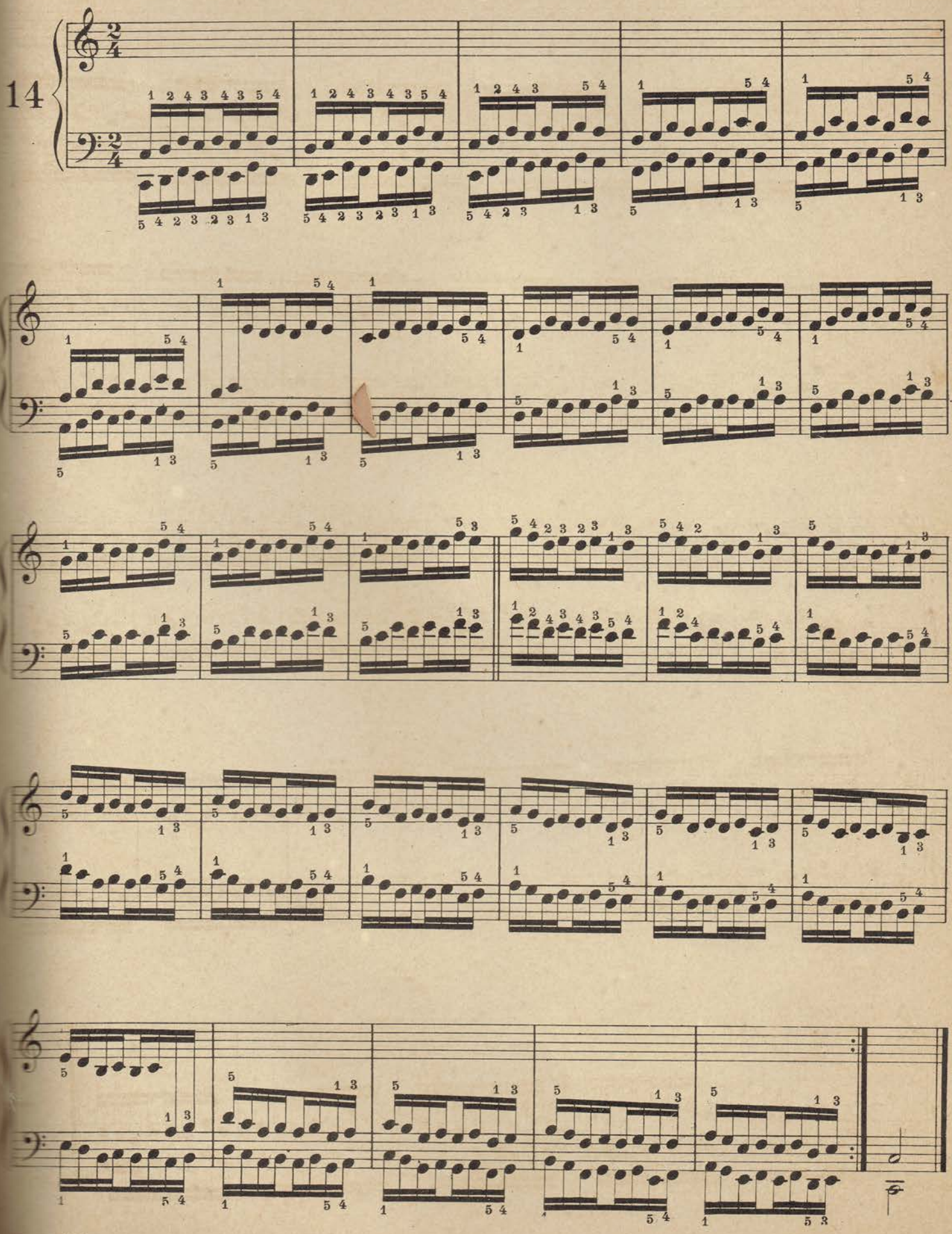


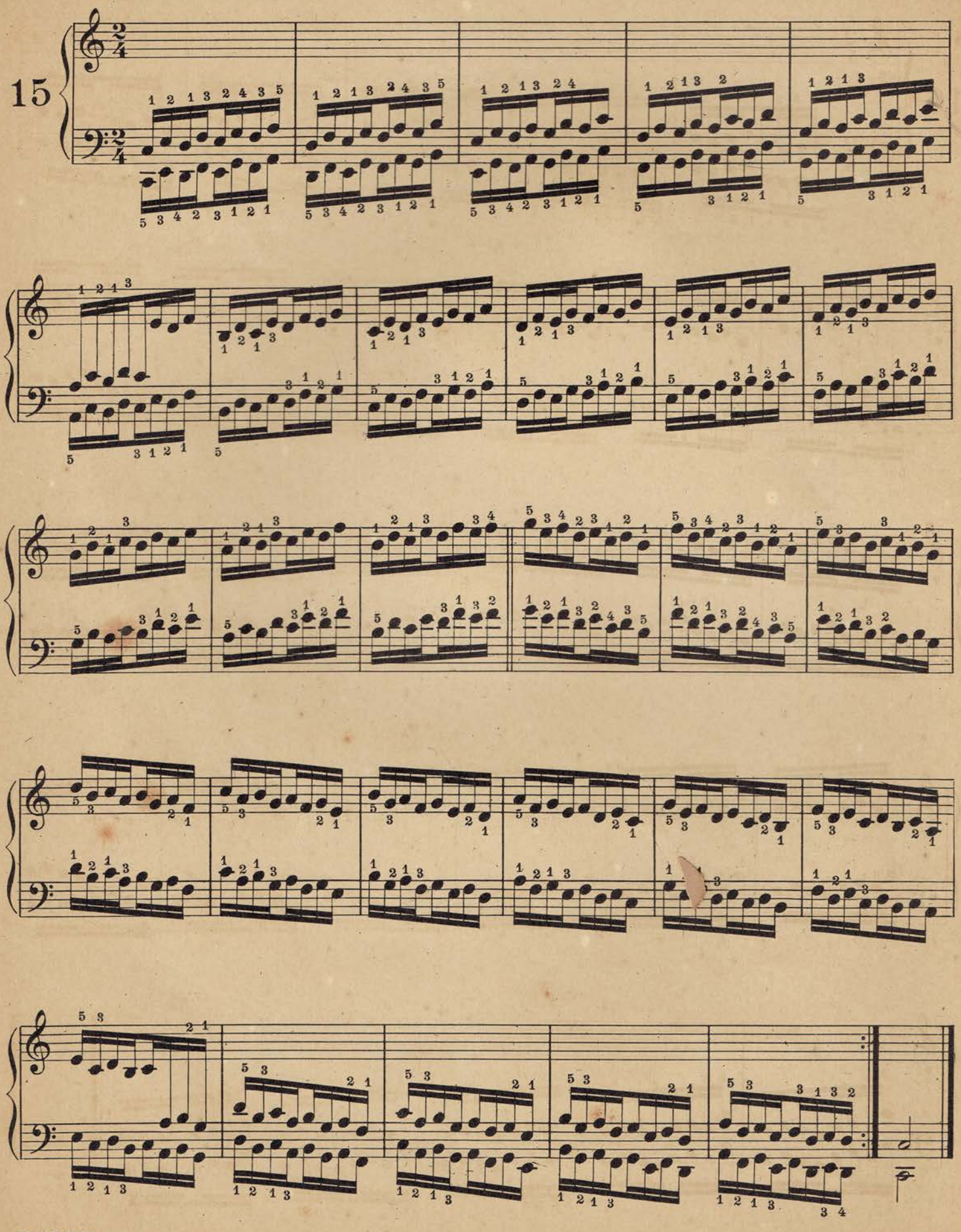
No. 14

(3-4) Another preparation for the Trill, 3d and 4th fingers.



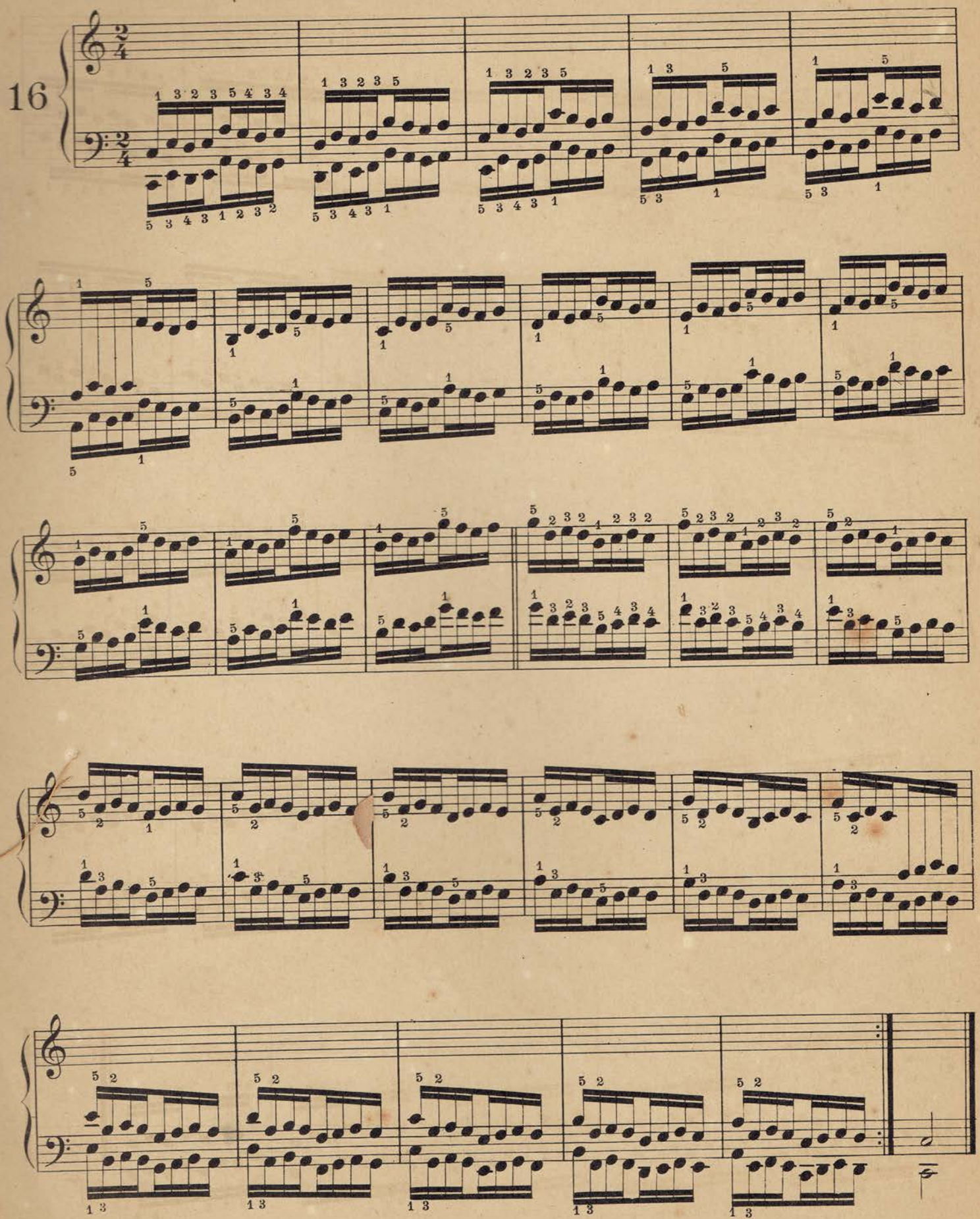
No. 15

Expansion of the thumb and 2d finger, and exercise for all five fingers.



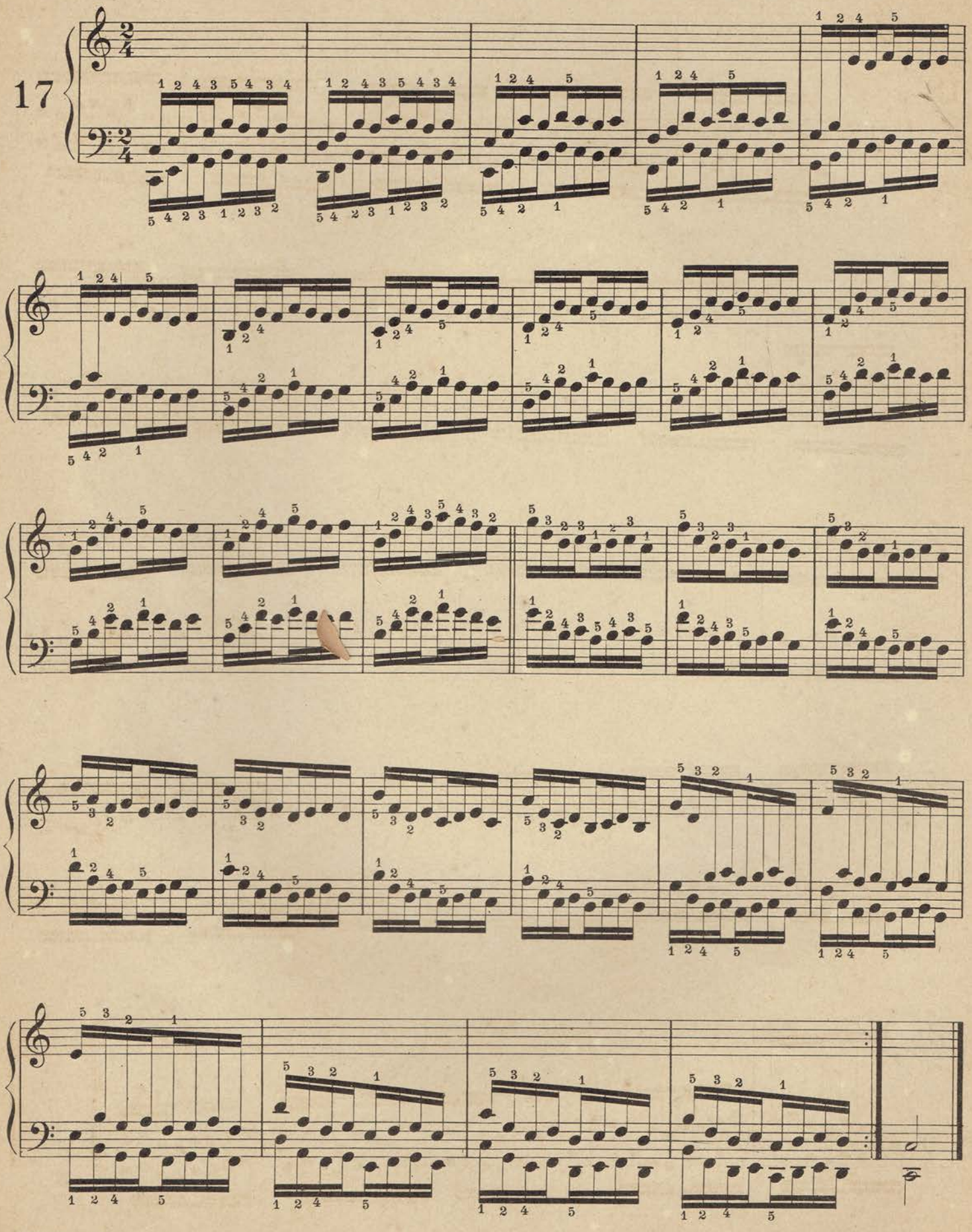
No. 16

Expansion of the 3d and 5th fingers, and exercise for 3d, 4th and 5th.



No. 17

Expansion of the thumb and 2d, 2d and 4th, 4th and 5th fingers, and exercise for the 3d, 4th and 5th.



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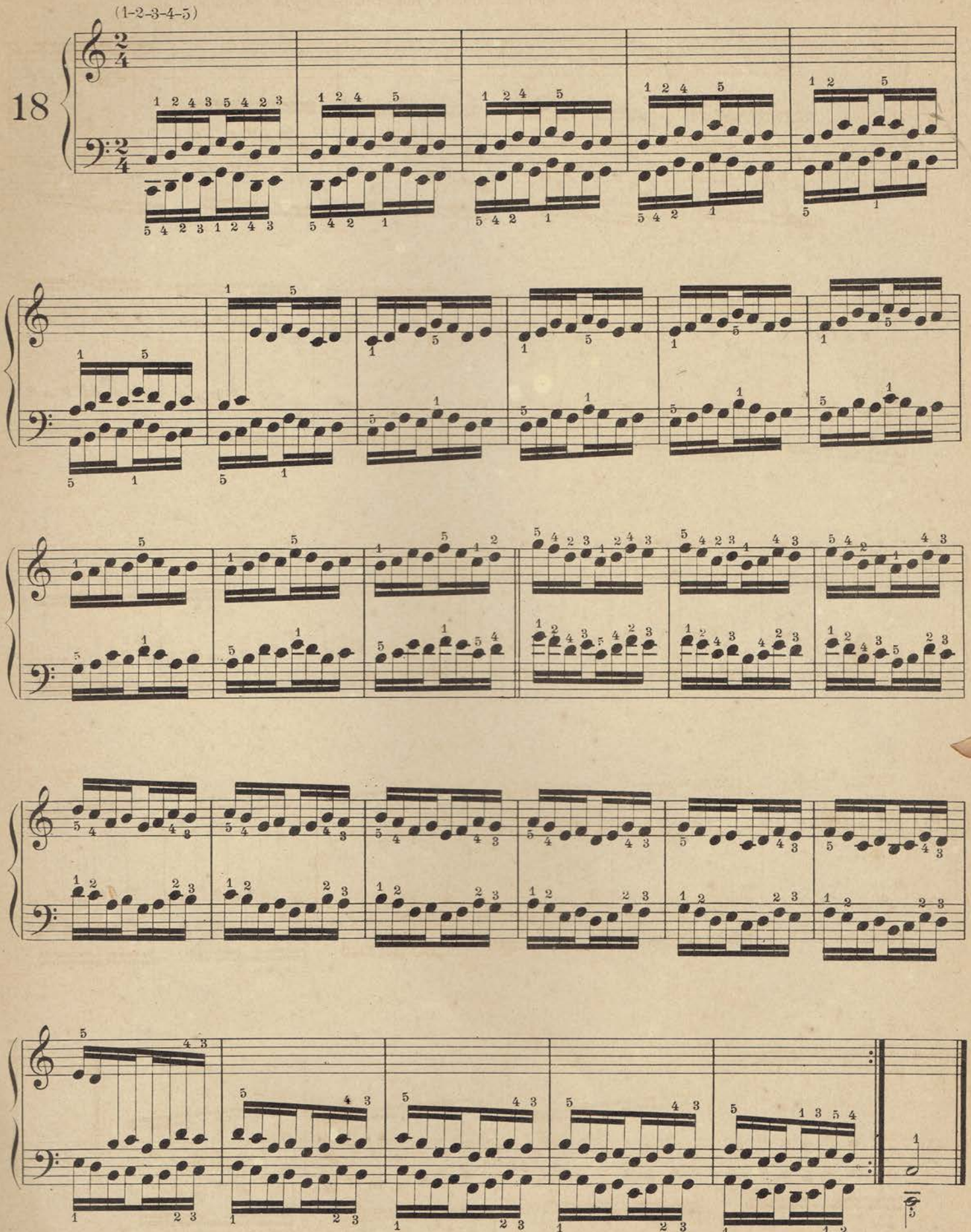

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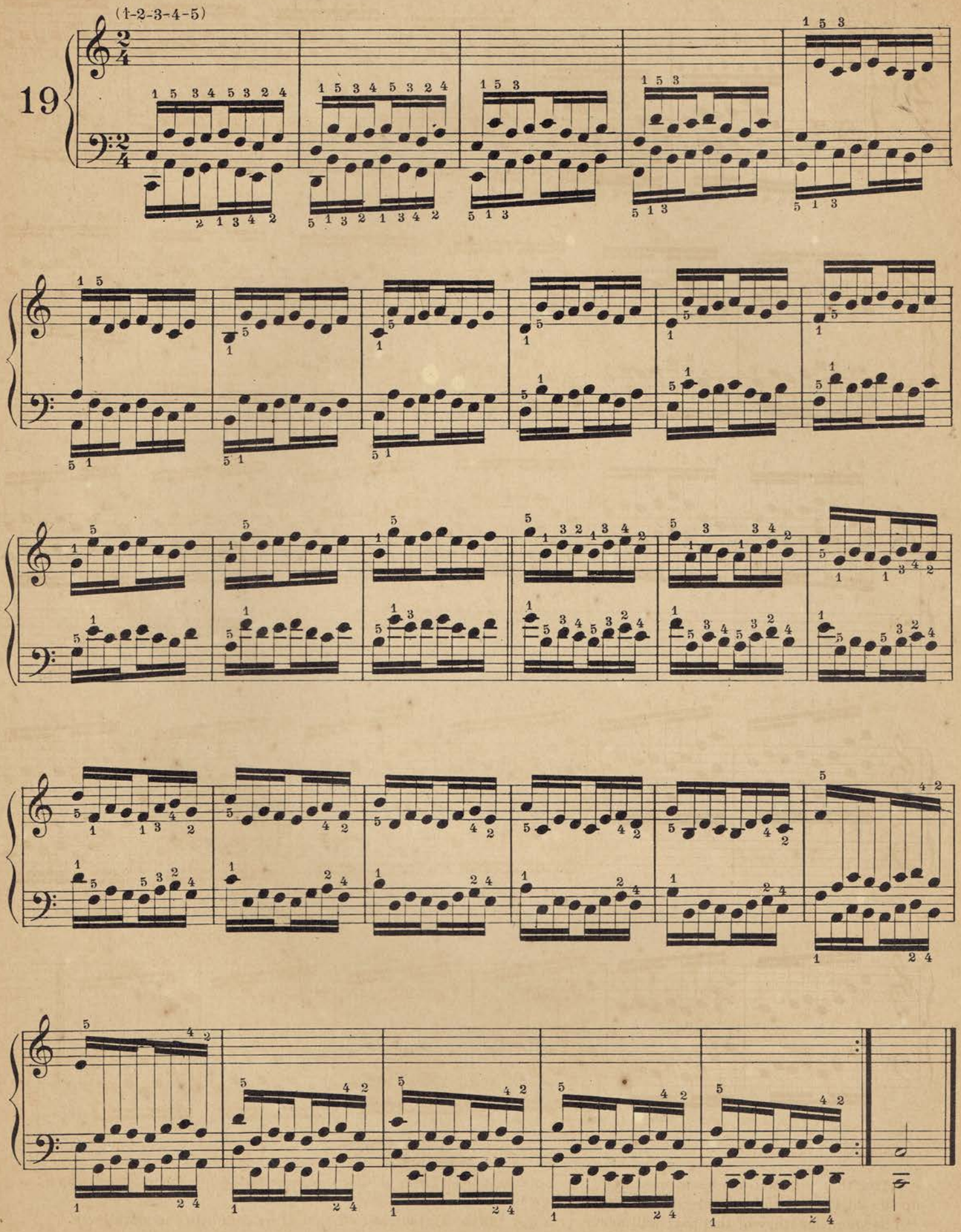
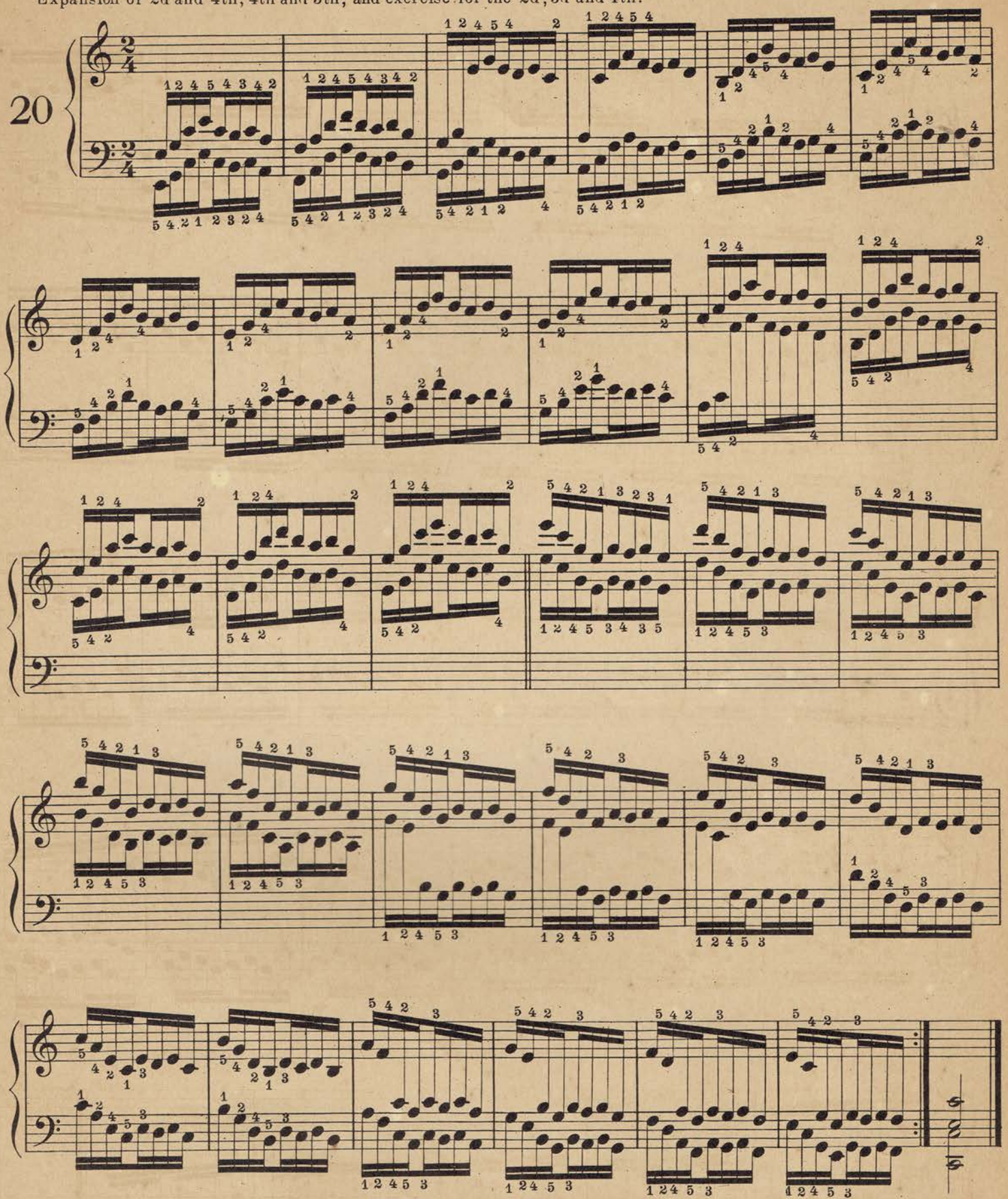


No. 20

Expansion of 2d and 4th, 4th and 5th, and exercise for the 2d, 3d and 4th.



End of Part I.

After this 1st Part has been mastered, it should be played through daily, once or twice, for some time; before taking up the 2d Part, which is more difficult.

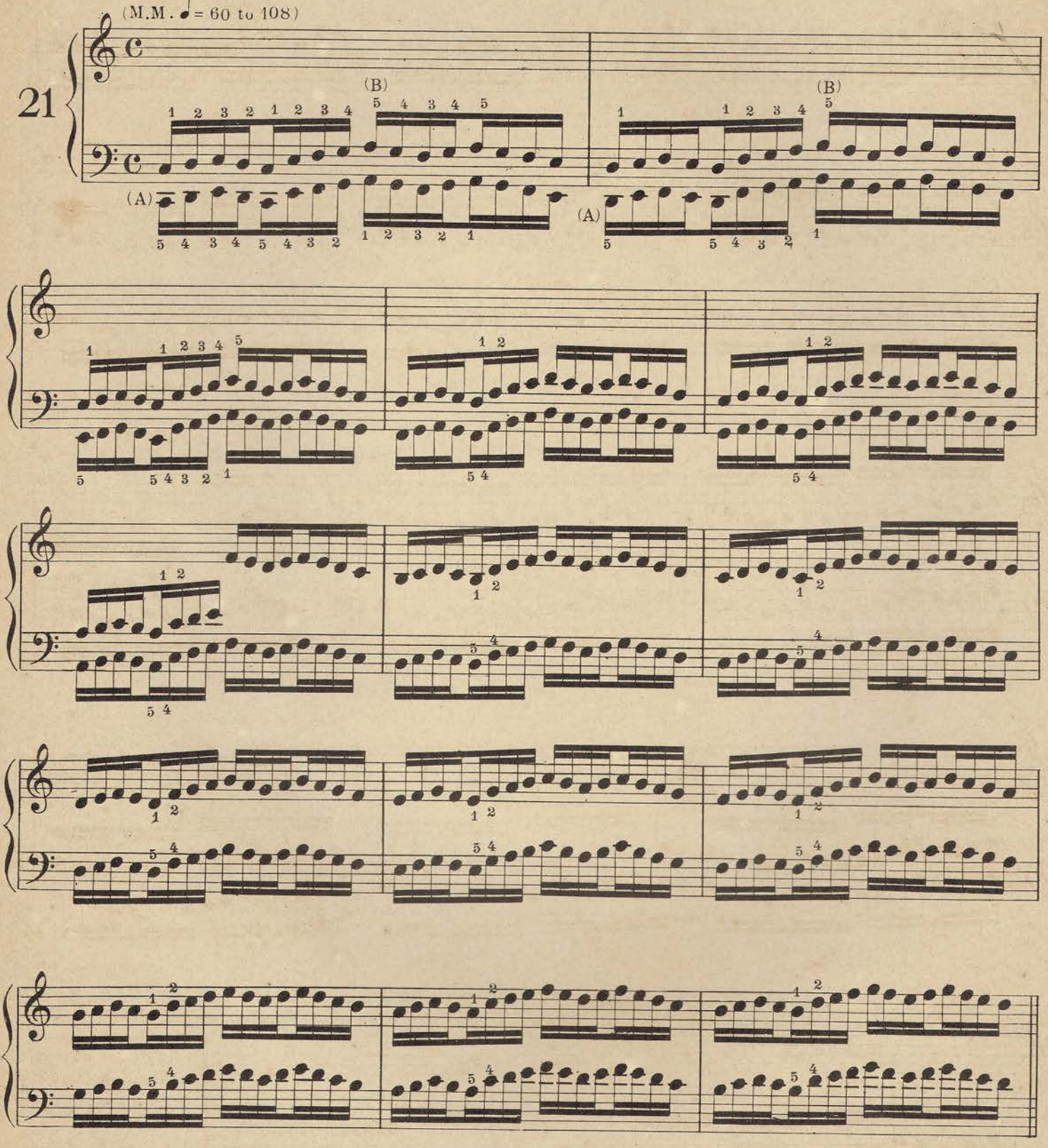
Thorough mastery of this part will serve as a key to the difficulties which will be found in the next Part.

Part II

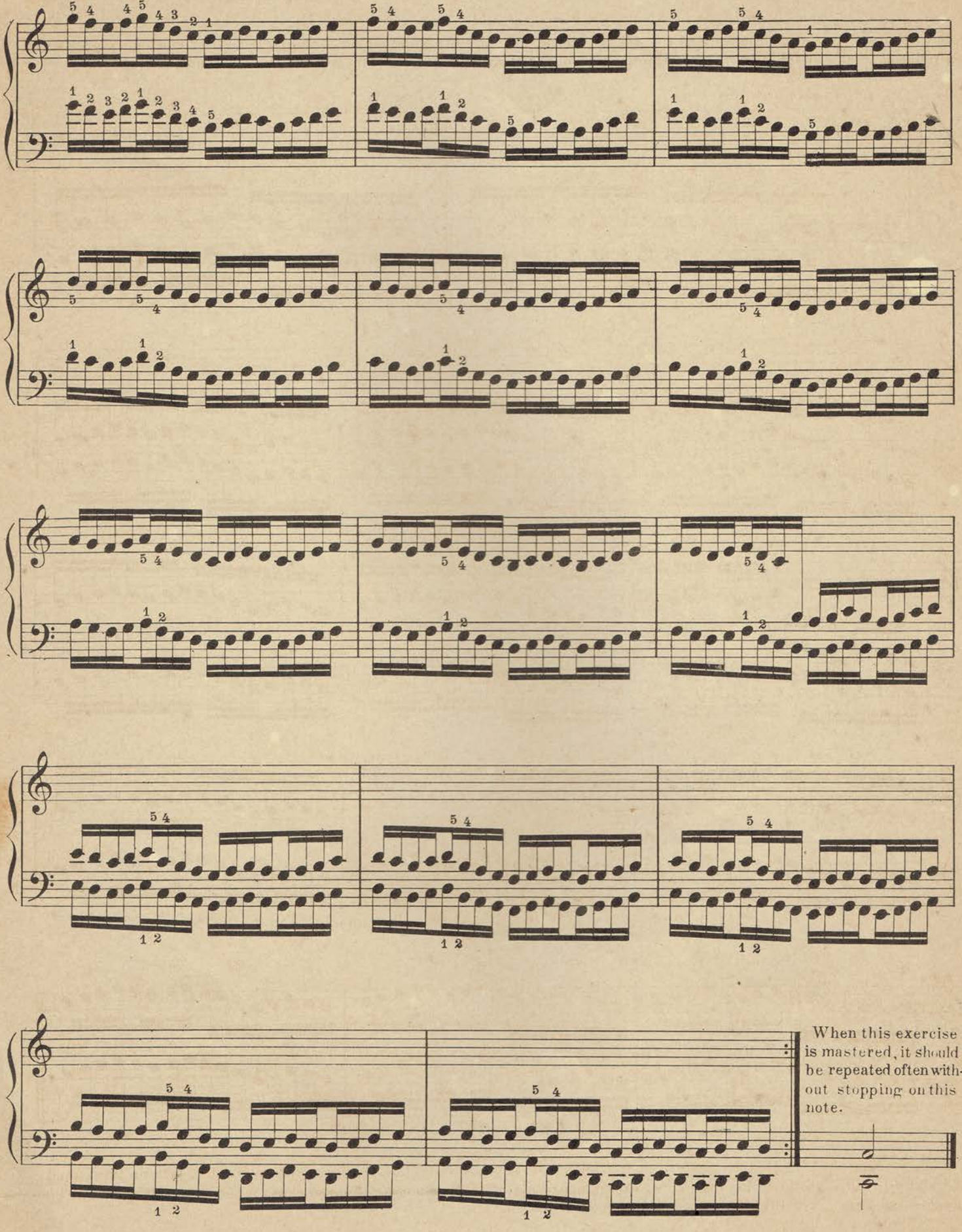
Transcendent Exercises in Preparation for Virtuosity

No. 21

It will be observed that the work of the 3d, 4th and 5th fingers of the left hand at the first beat of each measure, (A) is reproduced inversely by the corresponding fingers of the right hand at the third beat of the same measure. (B)



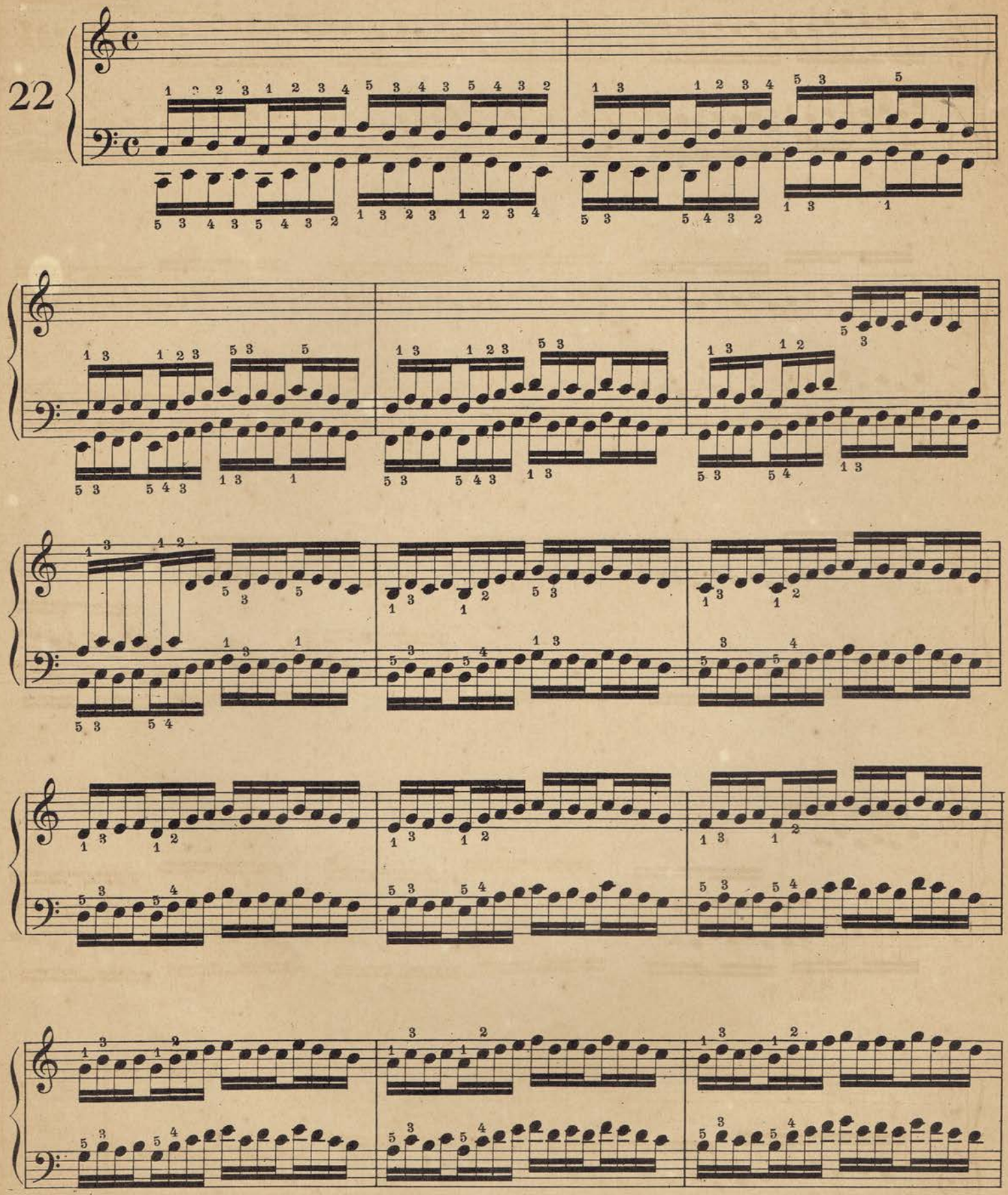
The exercises in Part II, like those in Part I, should be practiced at M.M. ♩ = 60, and the speed should be increased gradually to 108. All the following exercises which are not marked, should be played thus. When there is any need to change this time, it will be indicated at the head of the exercise.



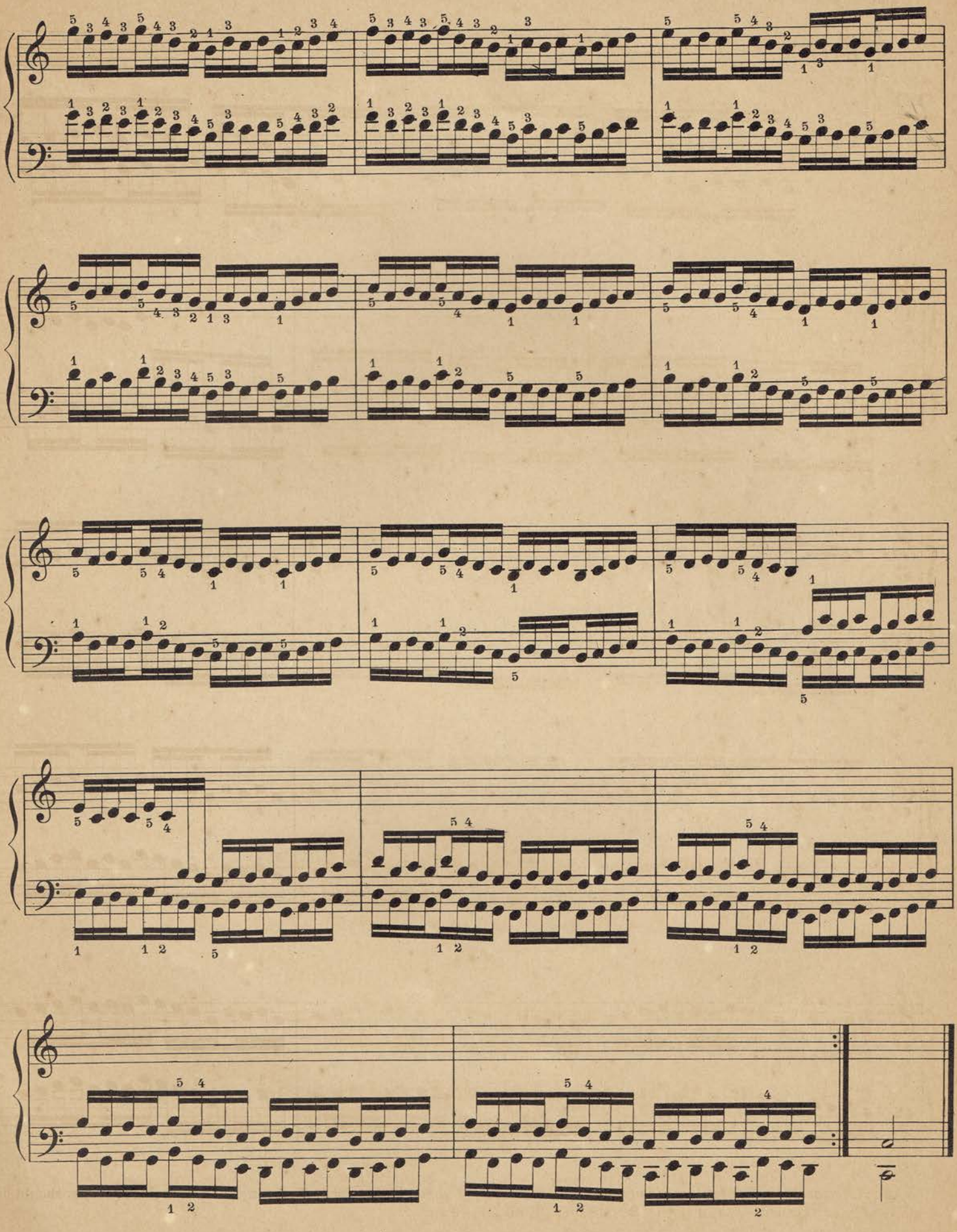
When this exercise is mastered, it should be repeated often without stopping on this note.

No. 22

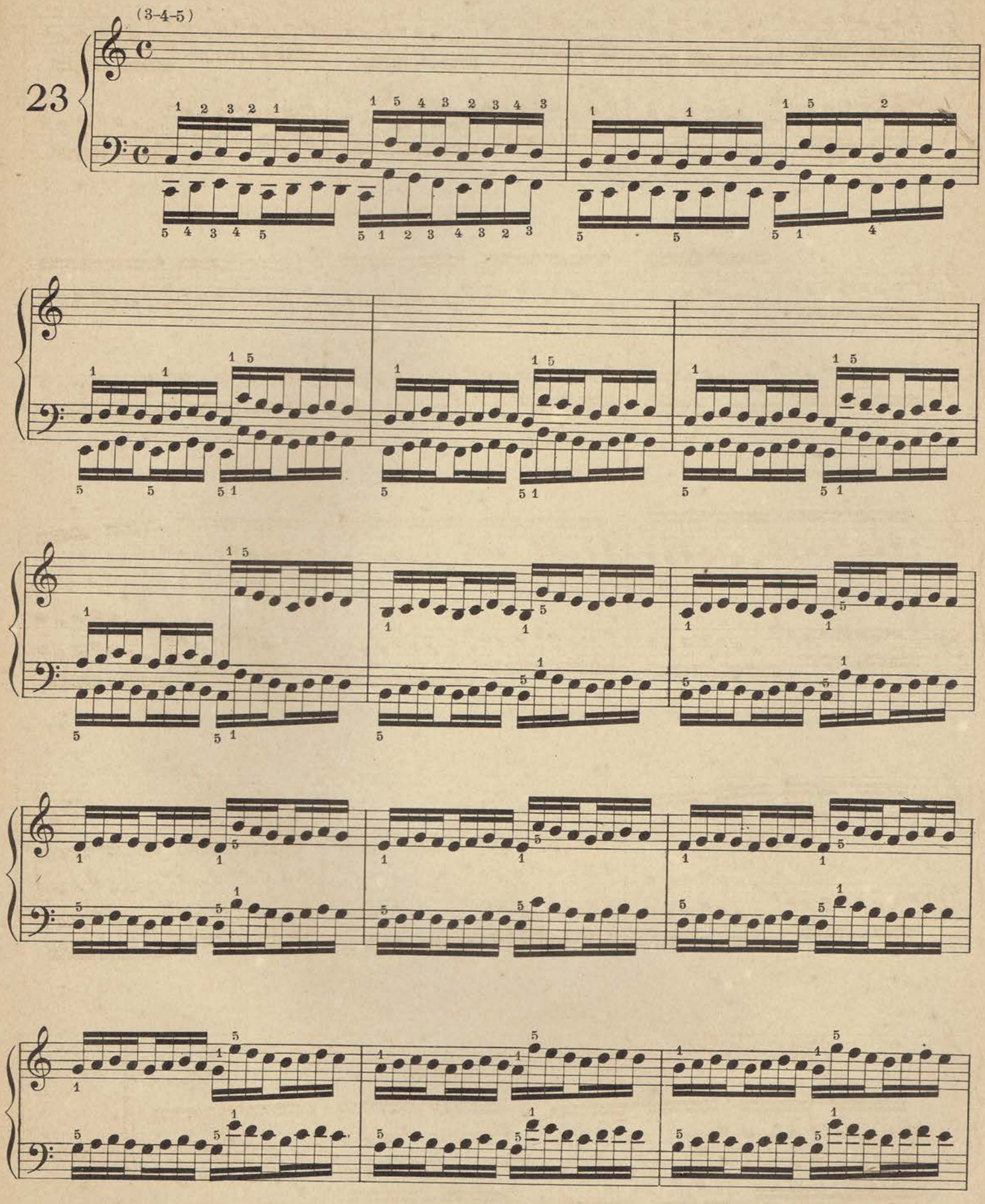
Same object as No. 21, (3-4-5)

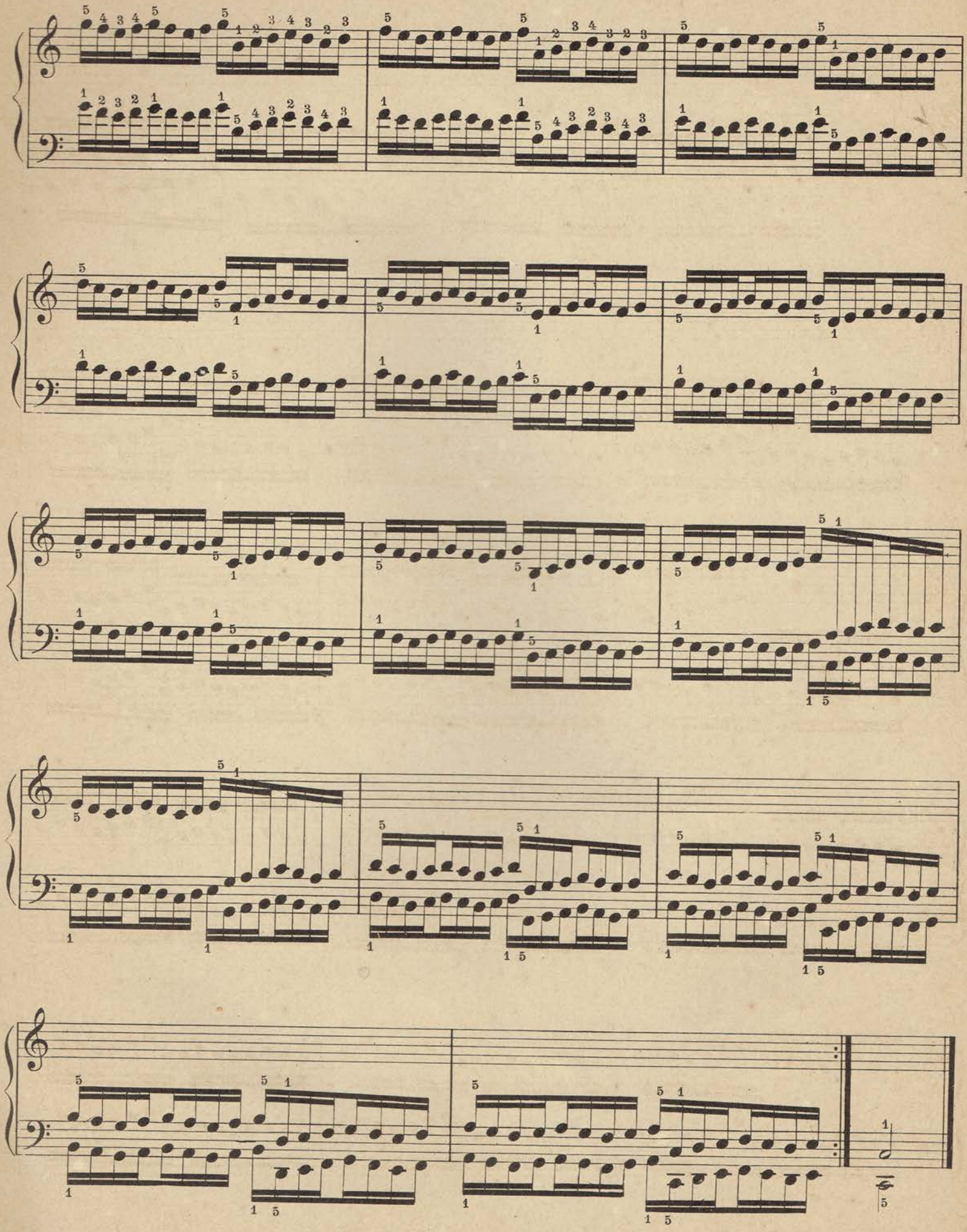


All the exercises of Part II should be practiced as directed for Part I; therefore, in these exercises, stops should be made only at the last note of pages 27, 29, 31, 33, 35, 37, 39 and 41.

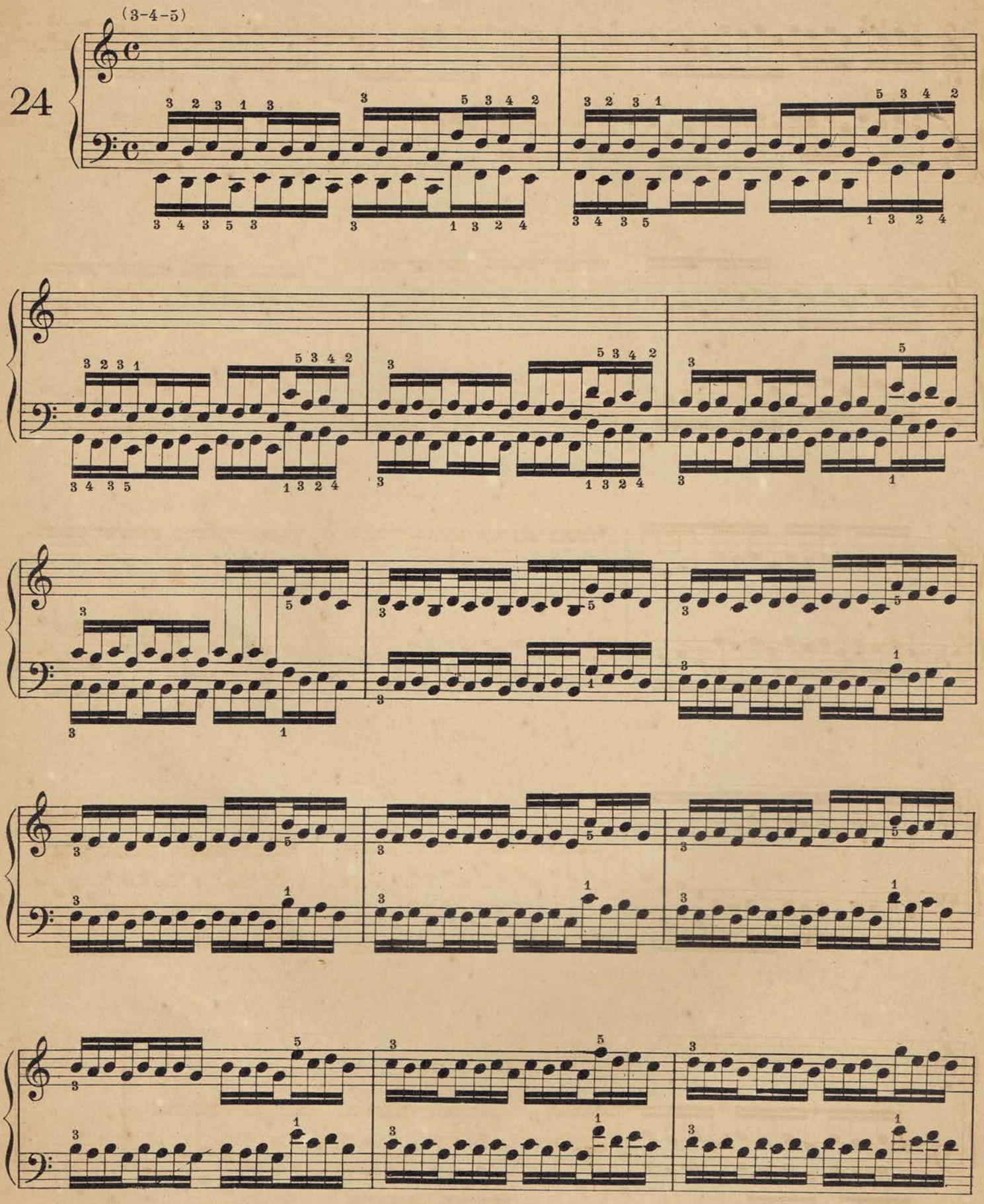


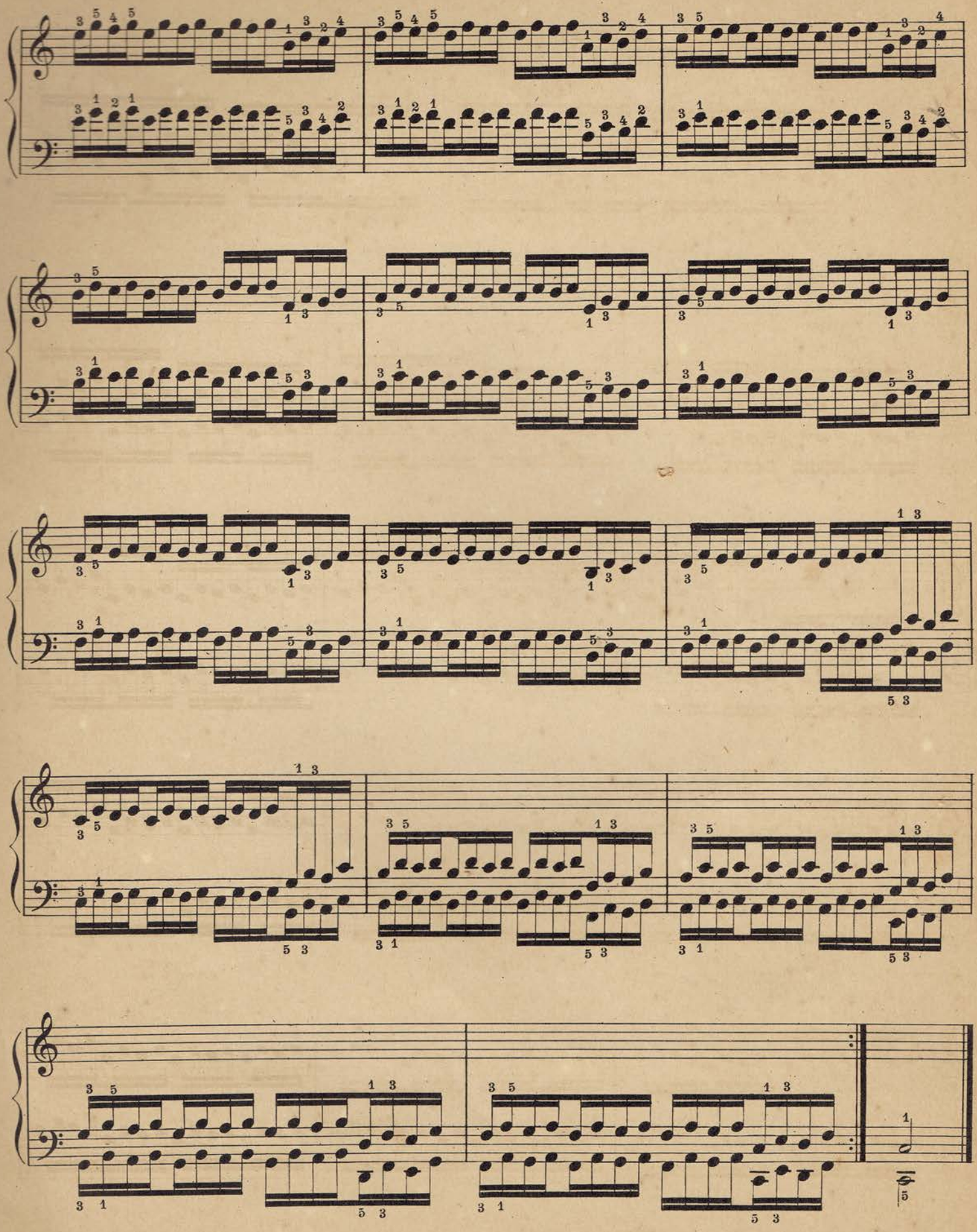
No. 23





No. 24

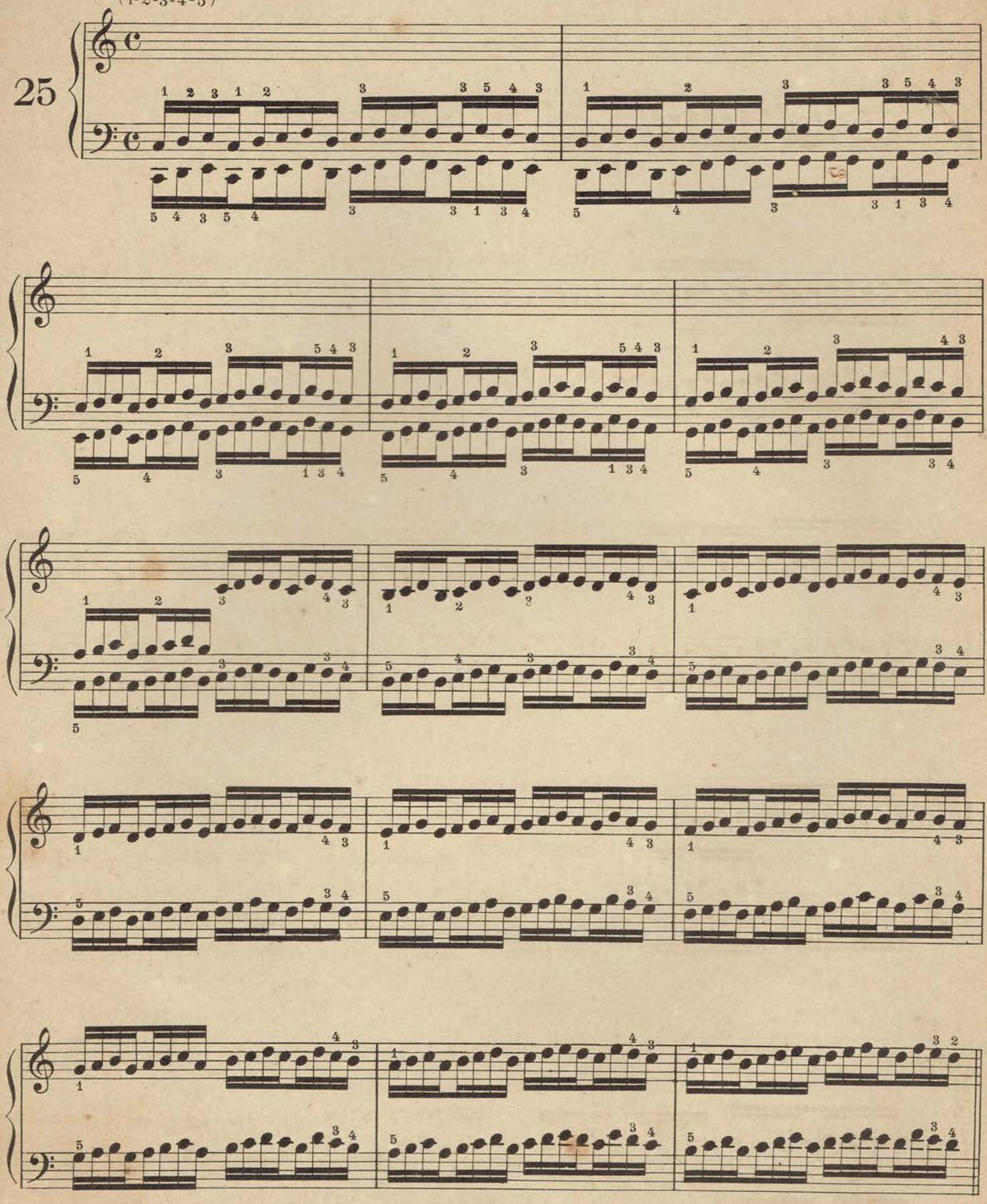


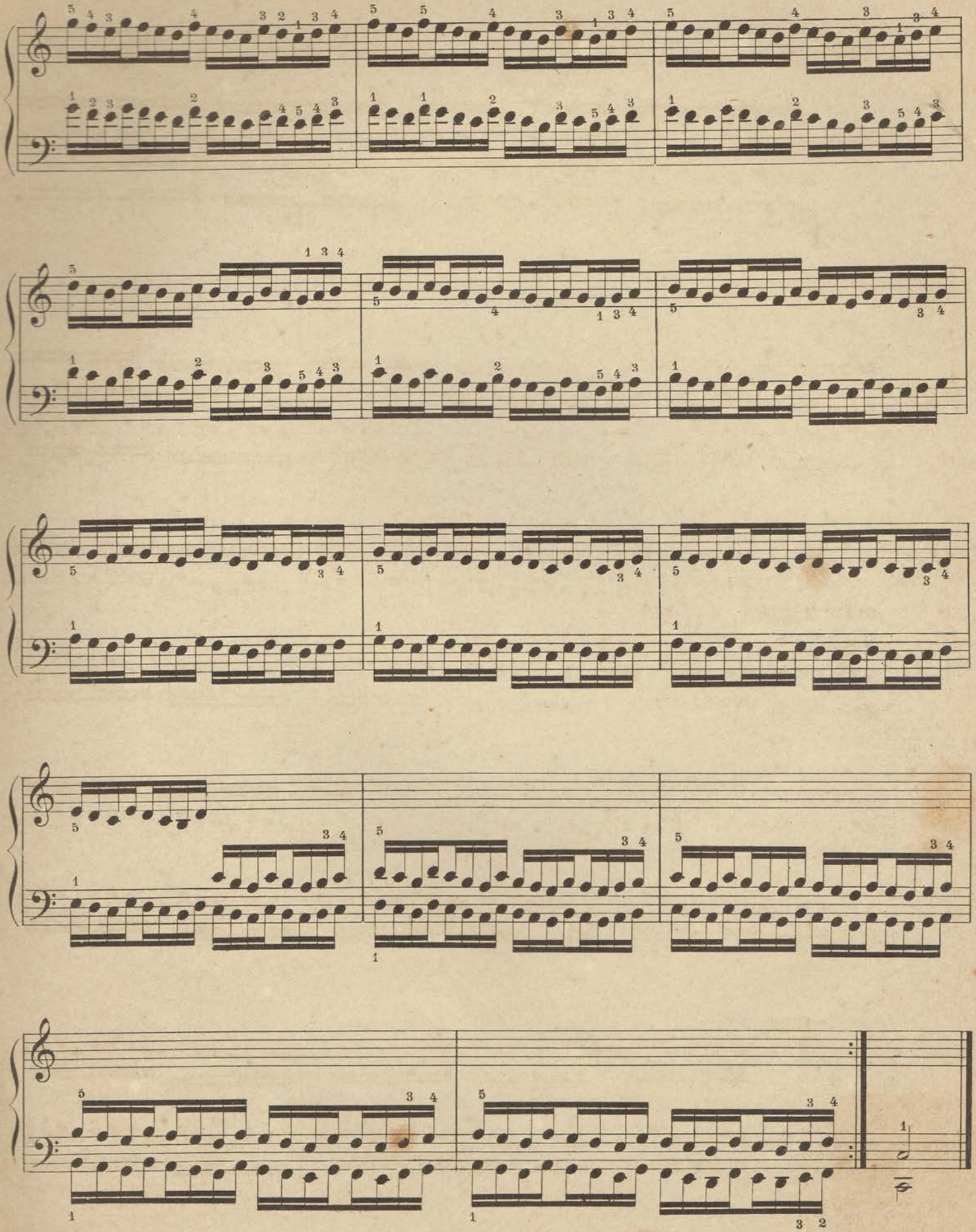


No. 25

(1-2-3-4-5)

25





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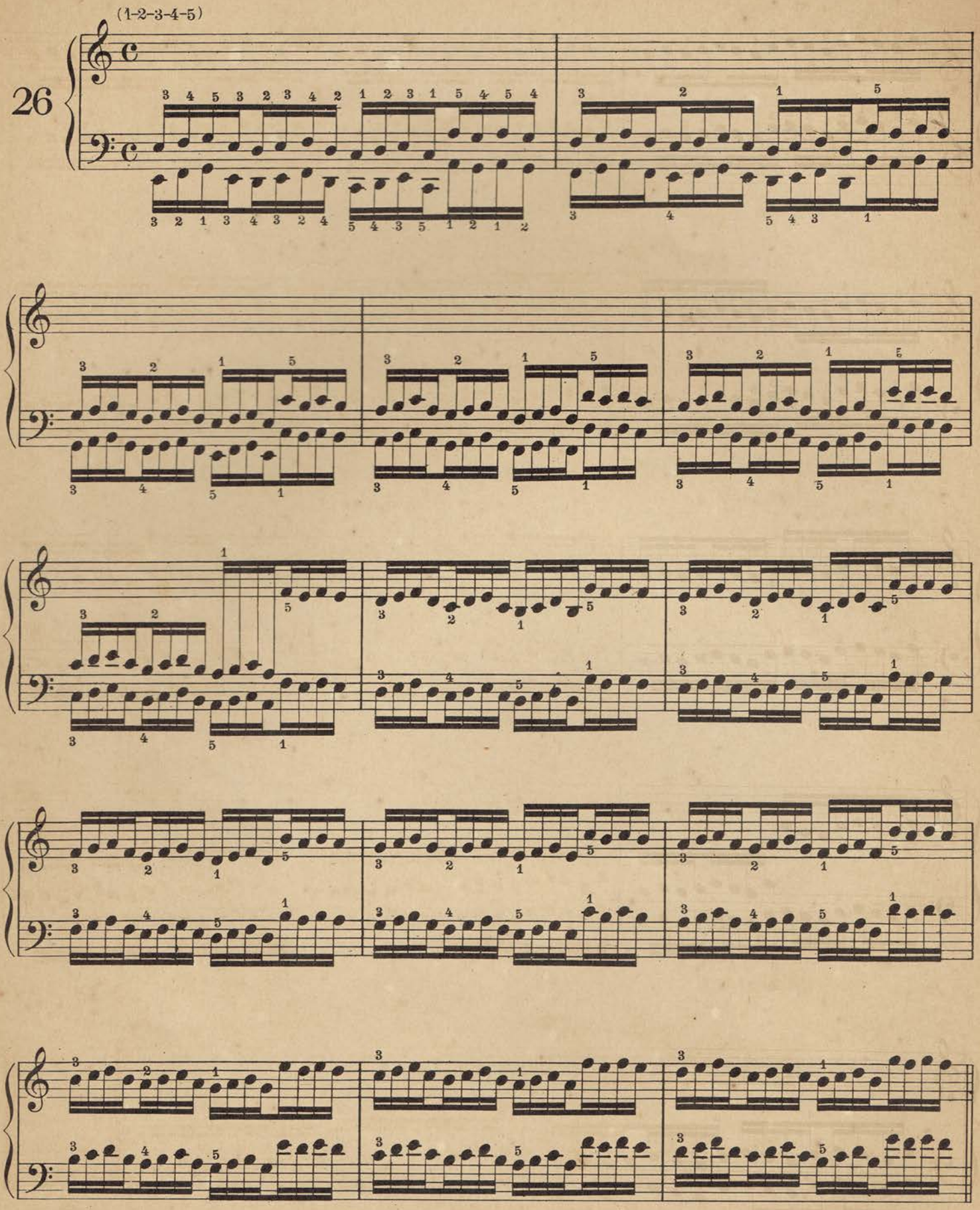
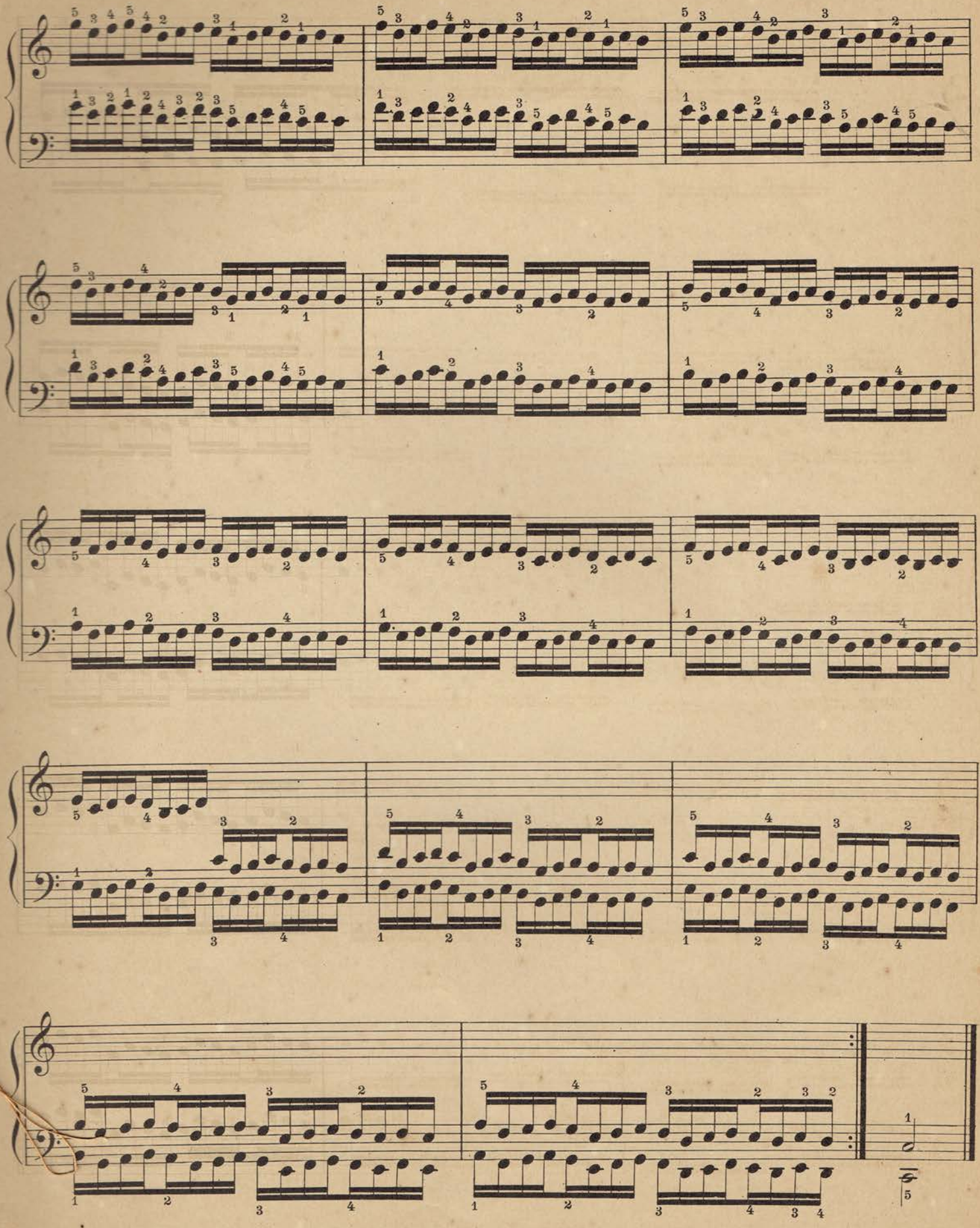
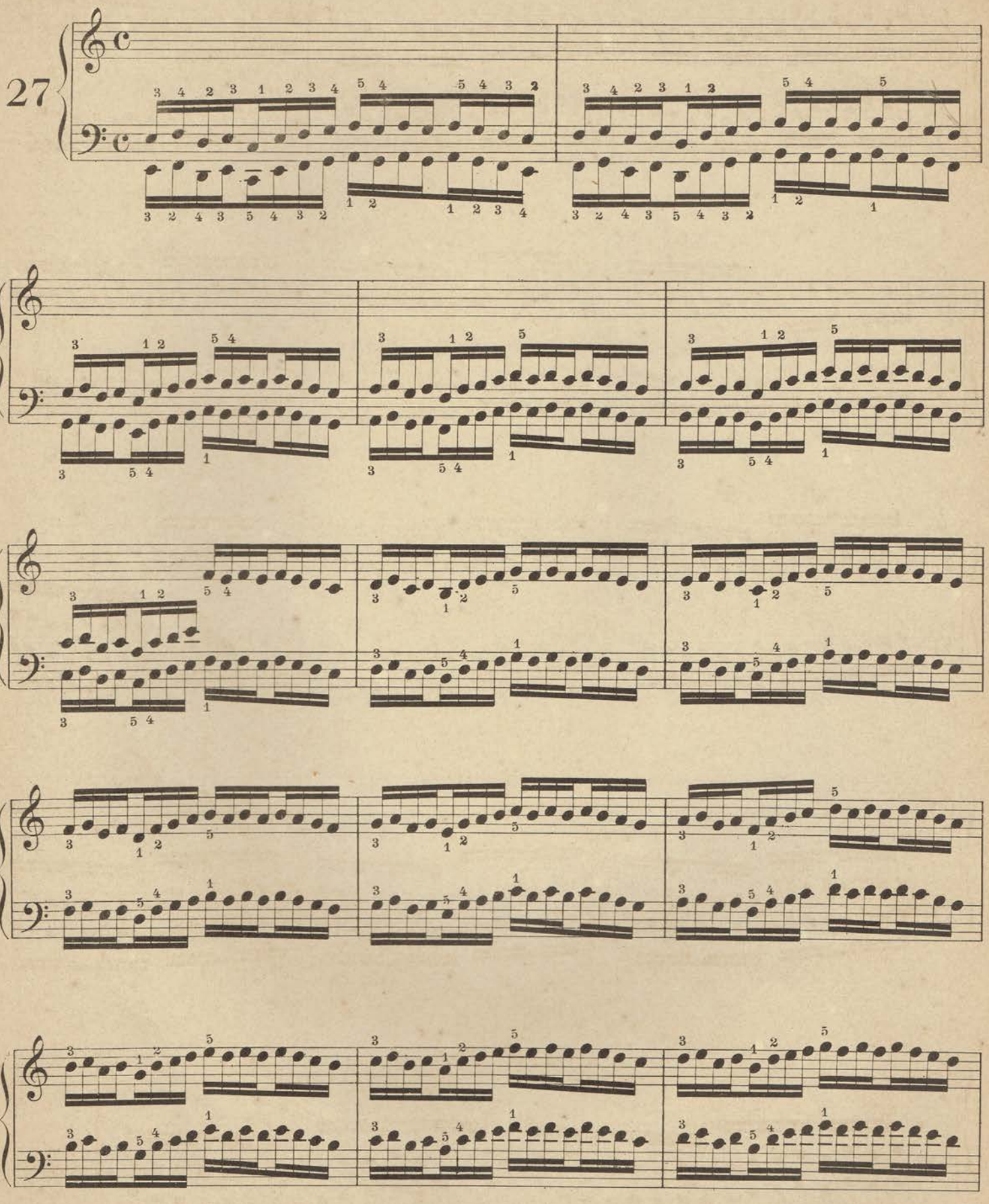
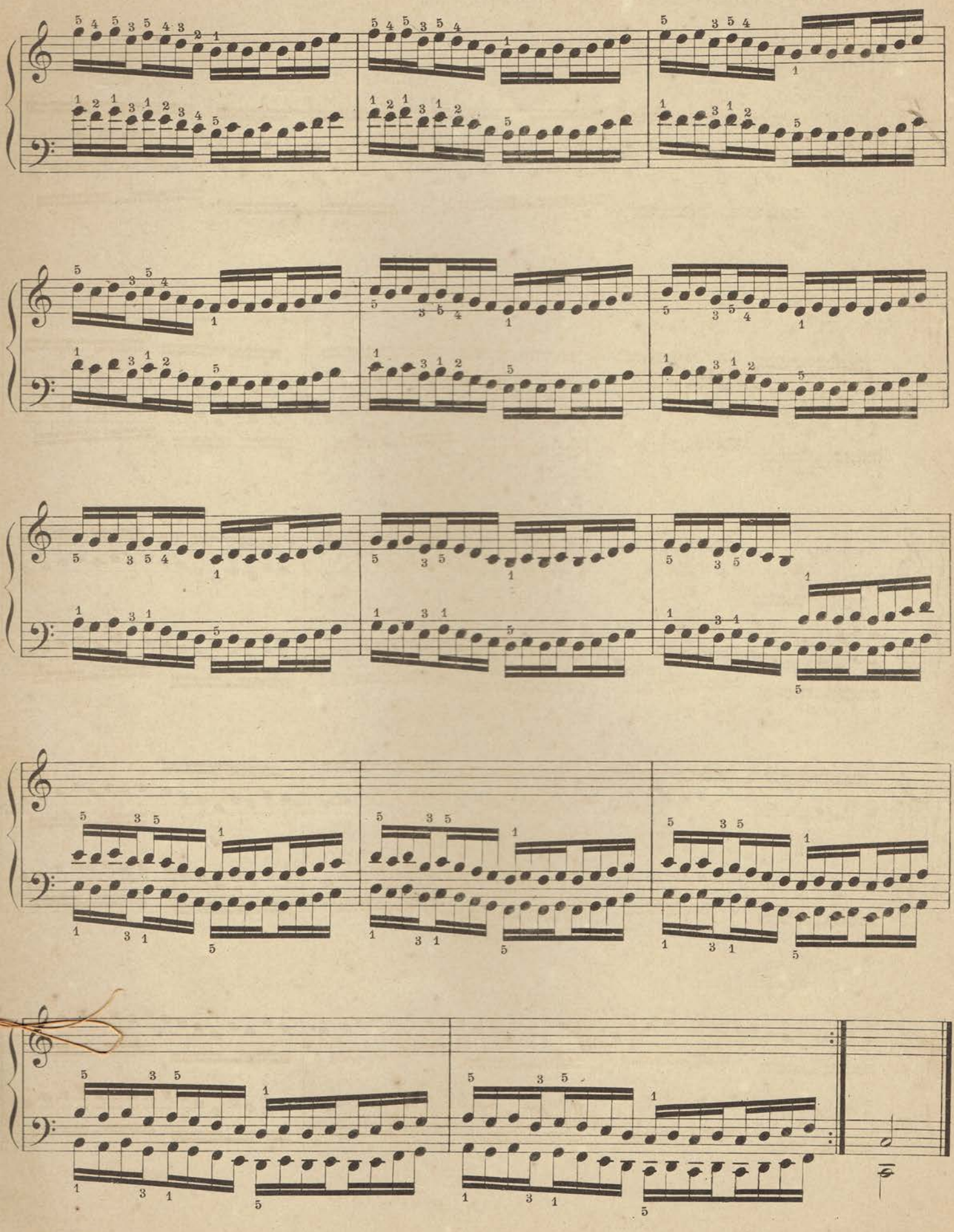




No. 27

(1-2-3-4-5) To prepare for the Trill with the 4th and 5th fingers.





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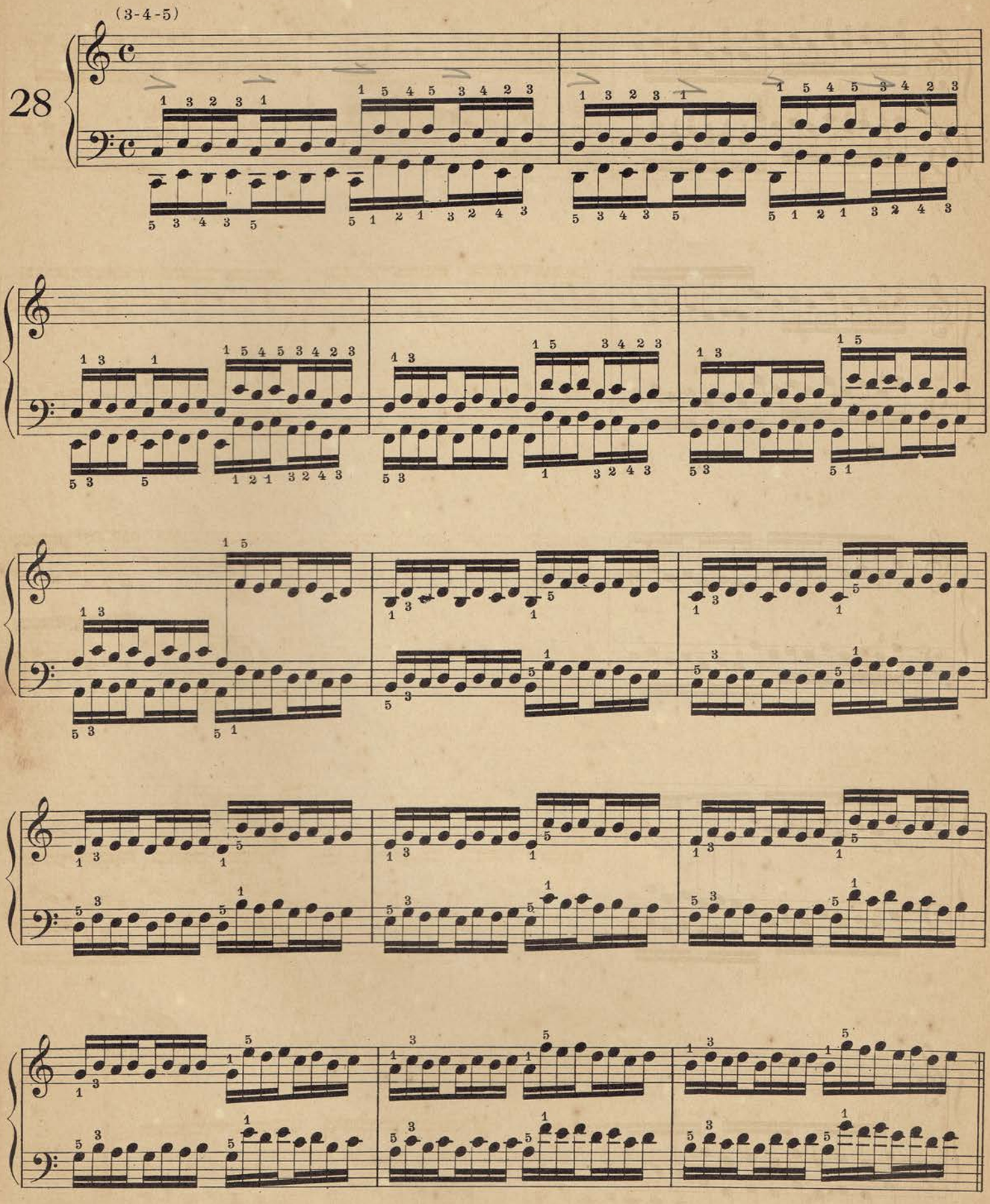
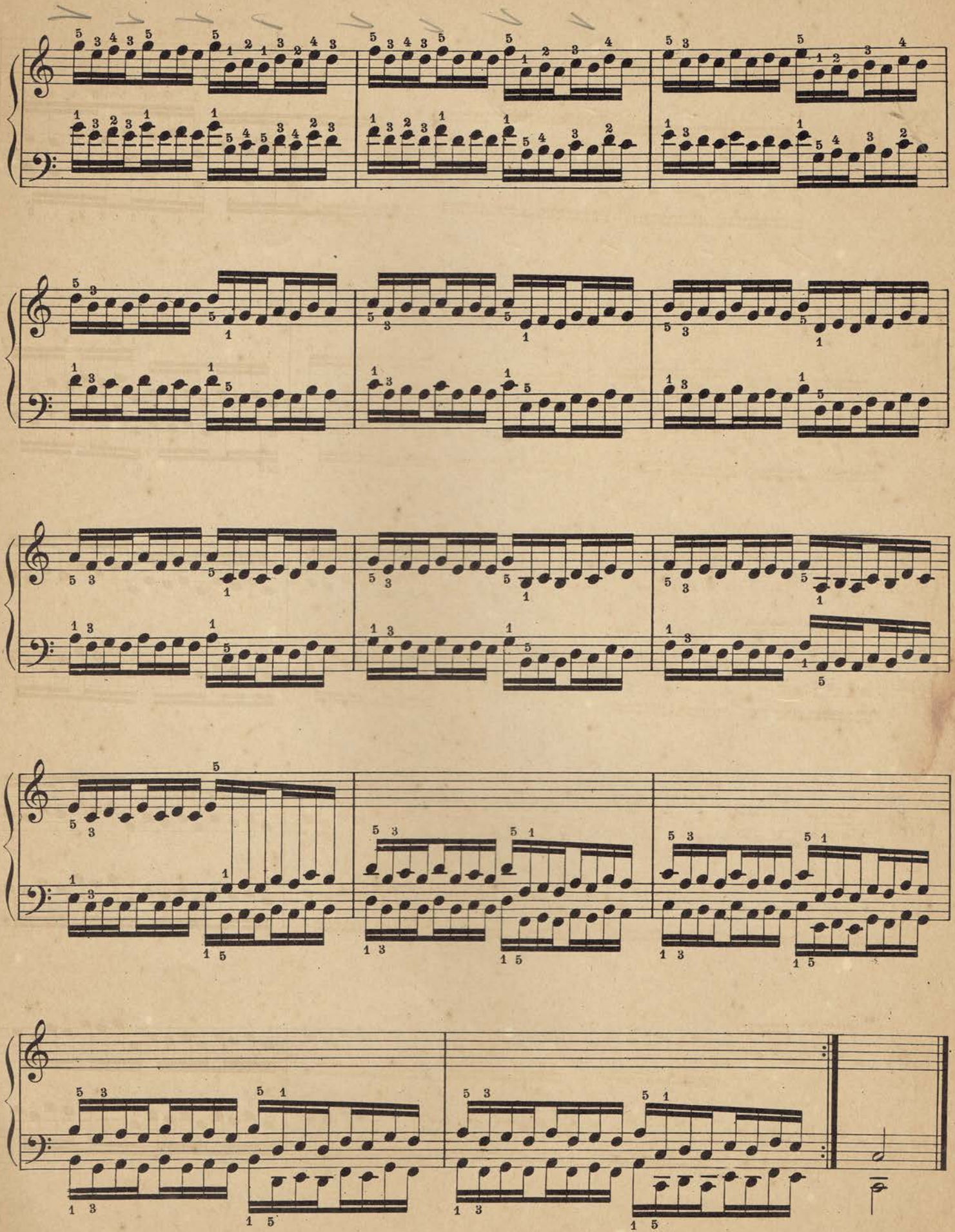
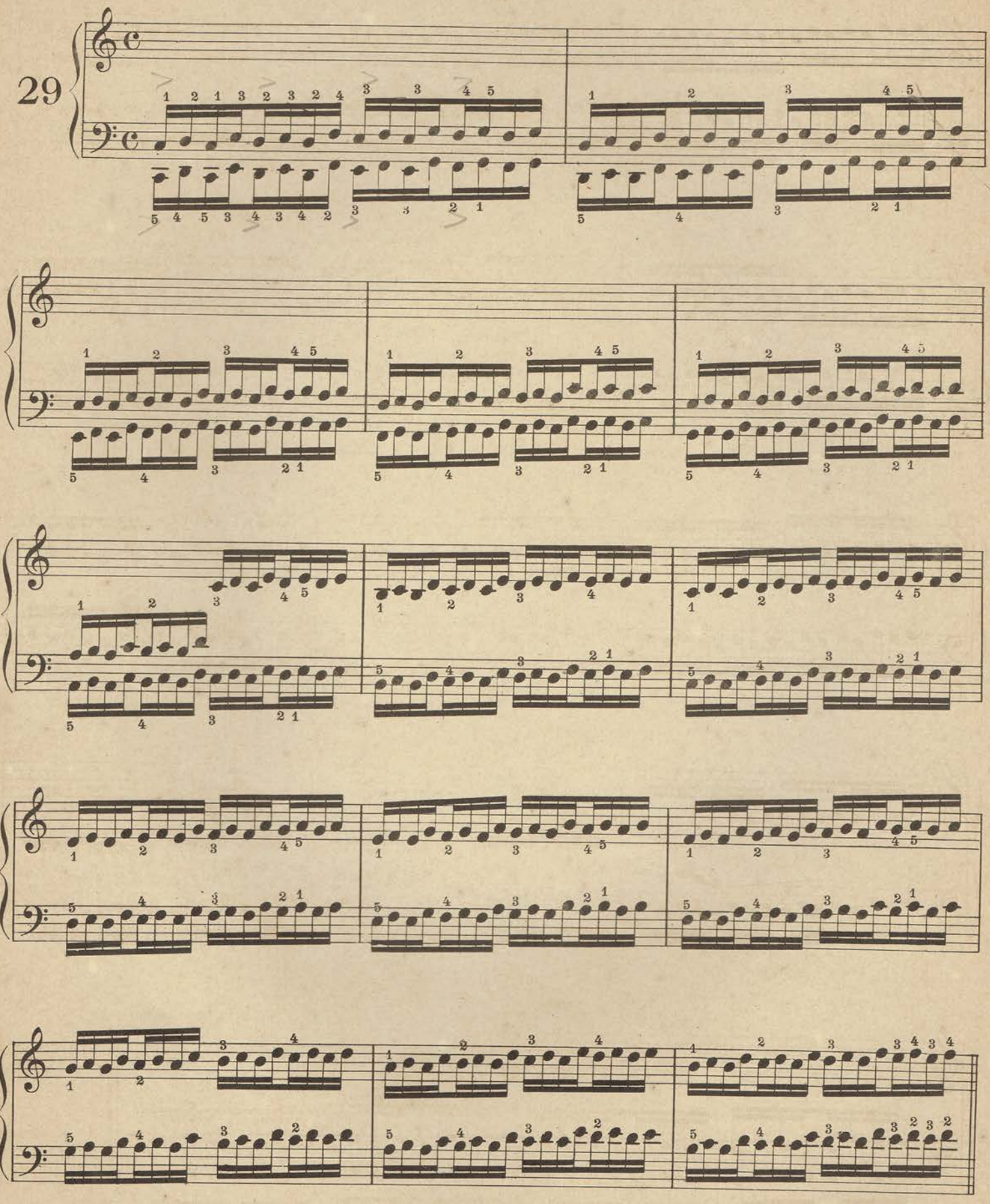
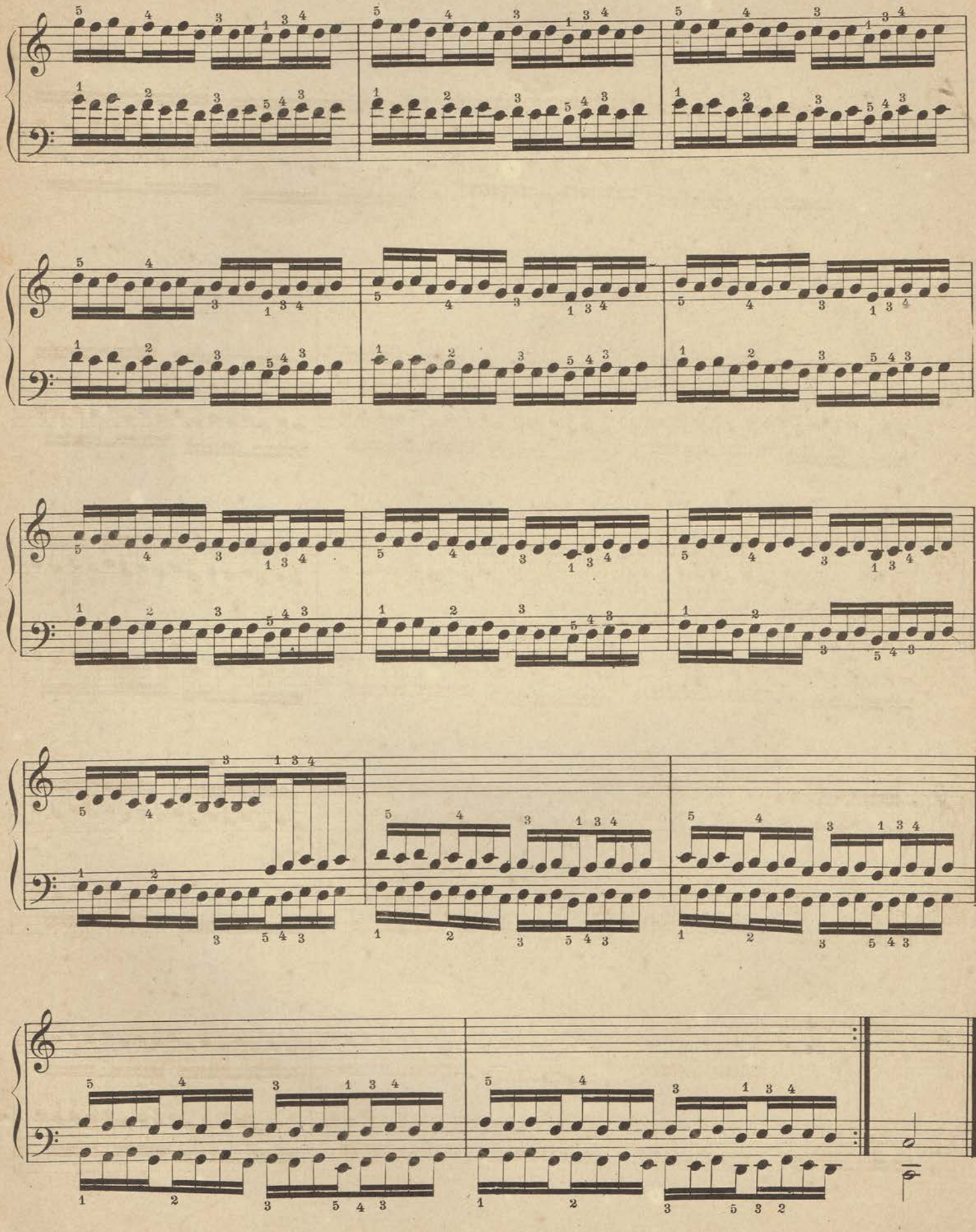




No. 29

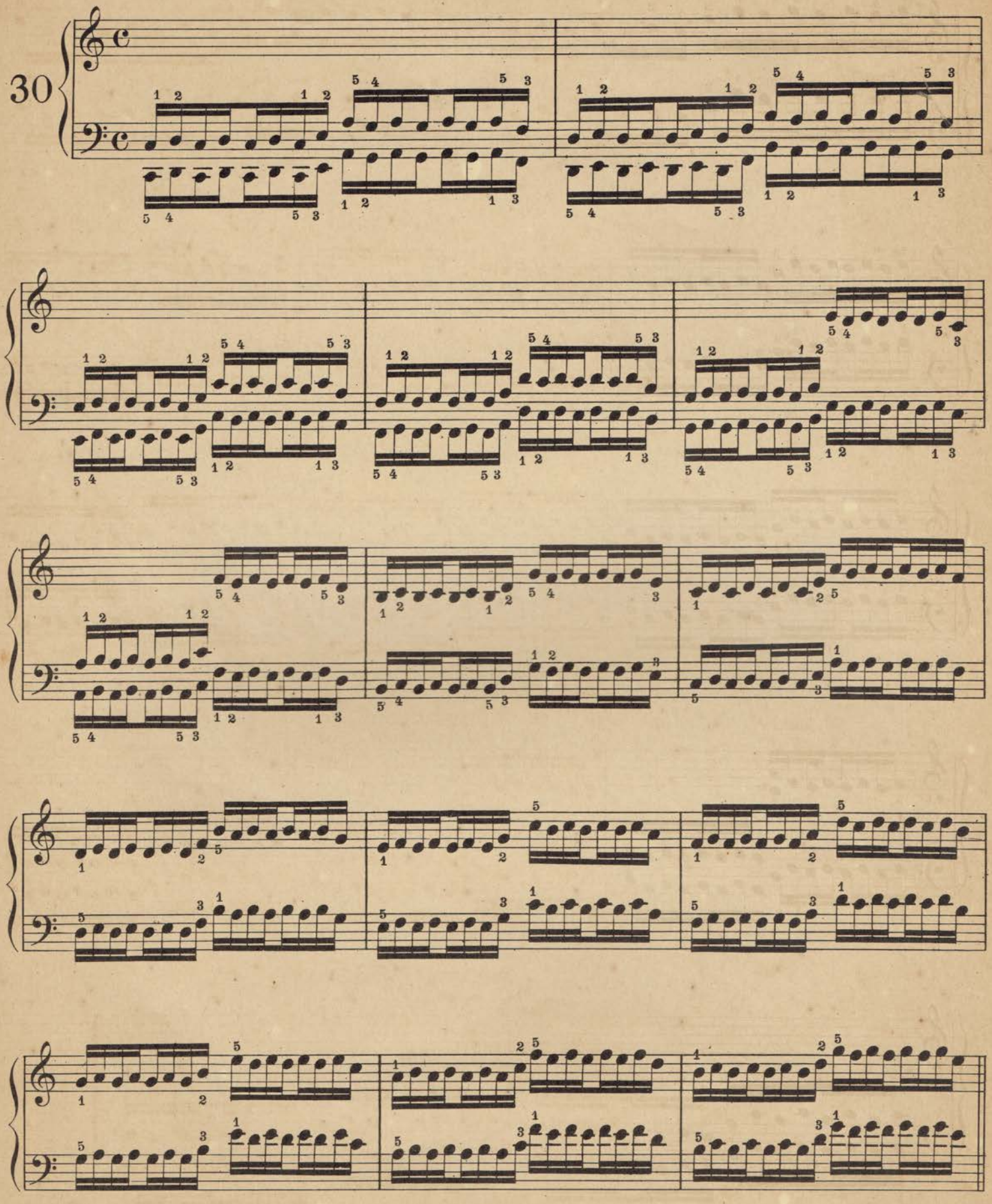
(1-2-3-4-5) Preparatory to the trill, for all five fingers.

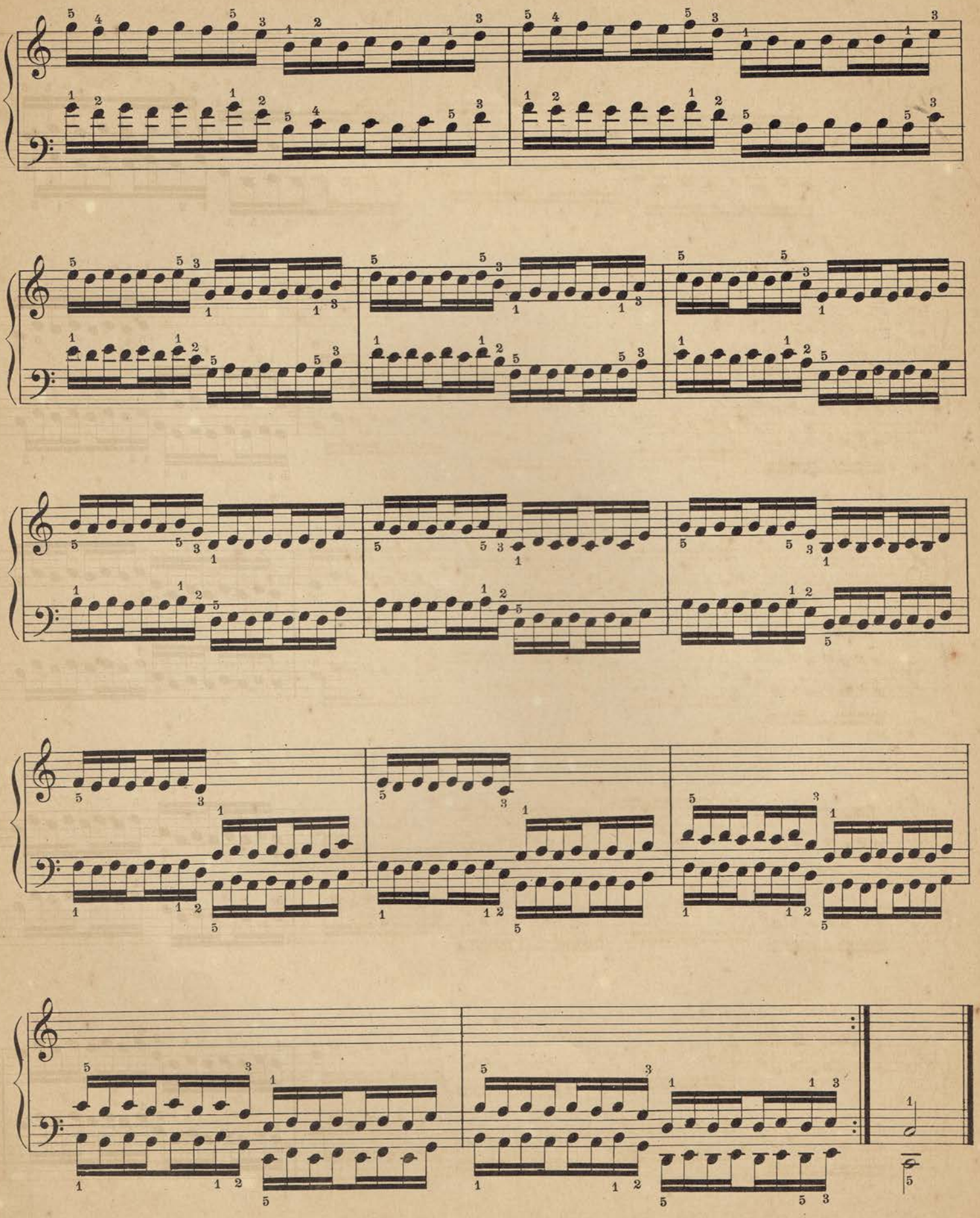


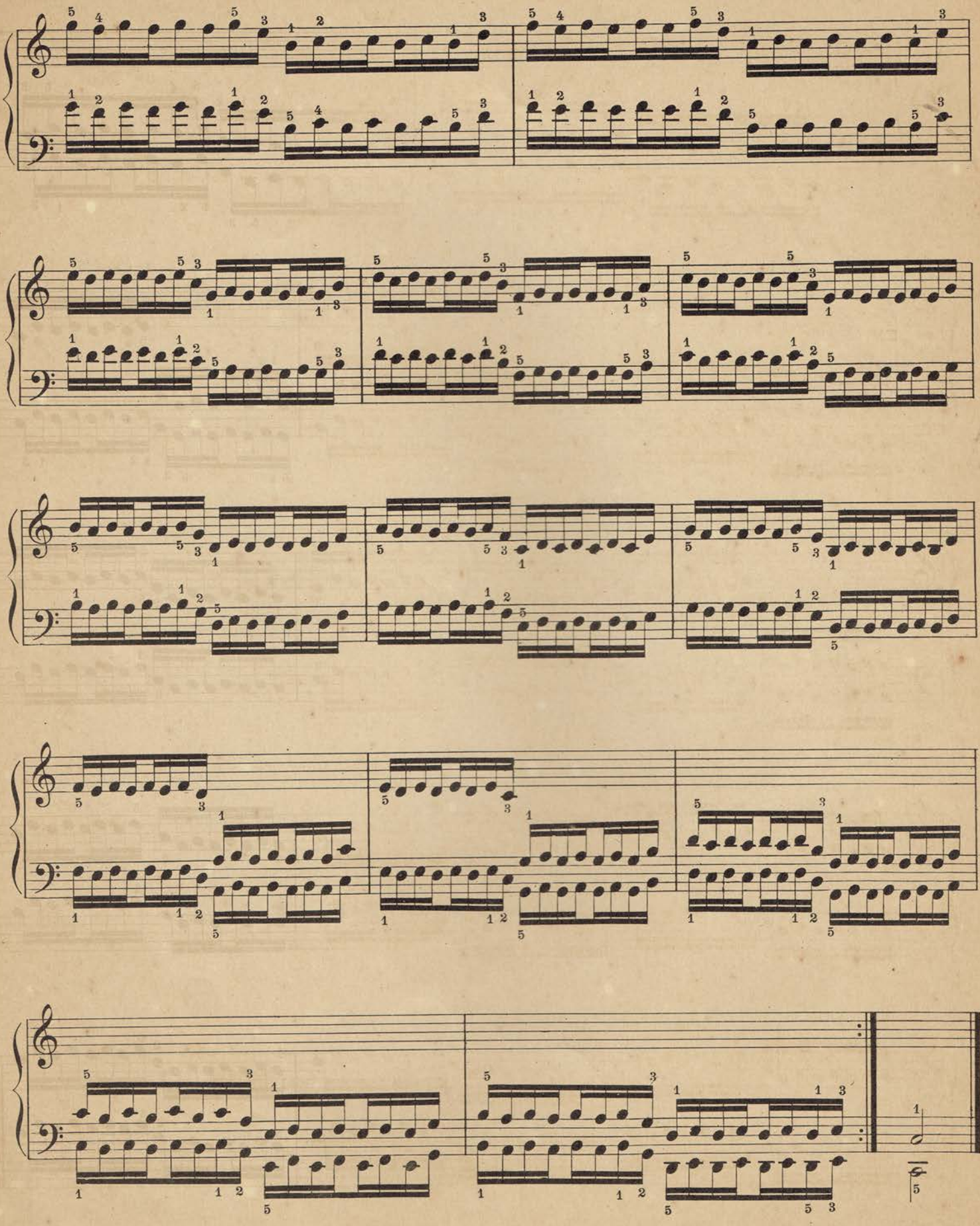


No. 30

Trill alternating between 1-2 and 4-5.

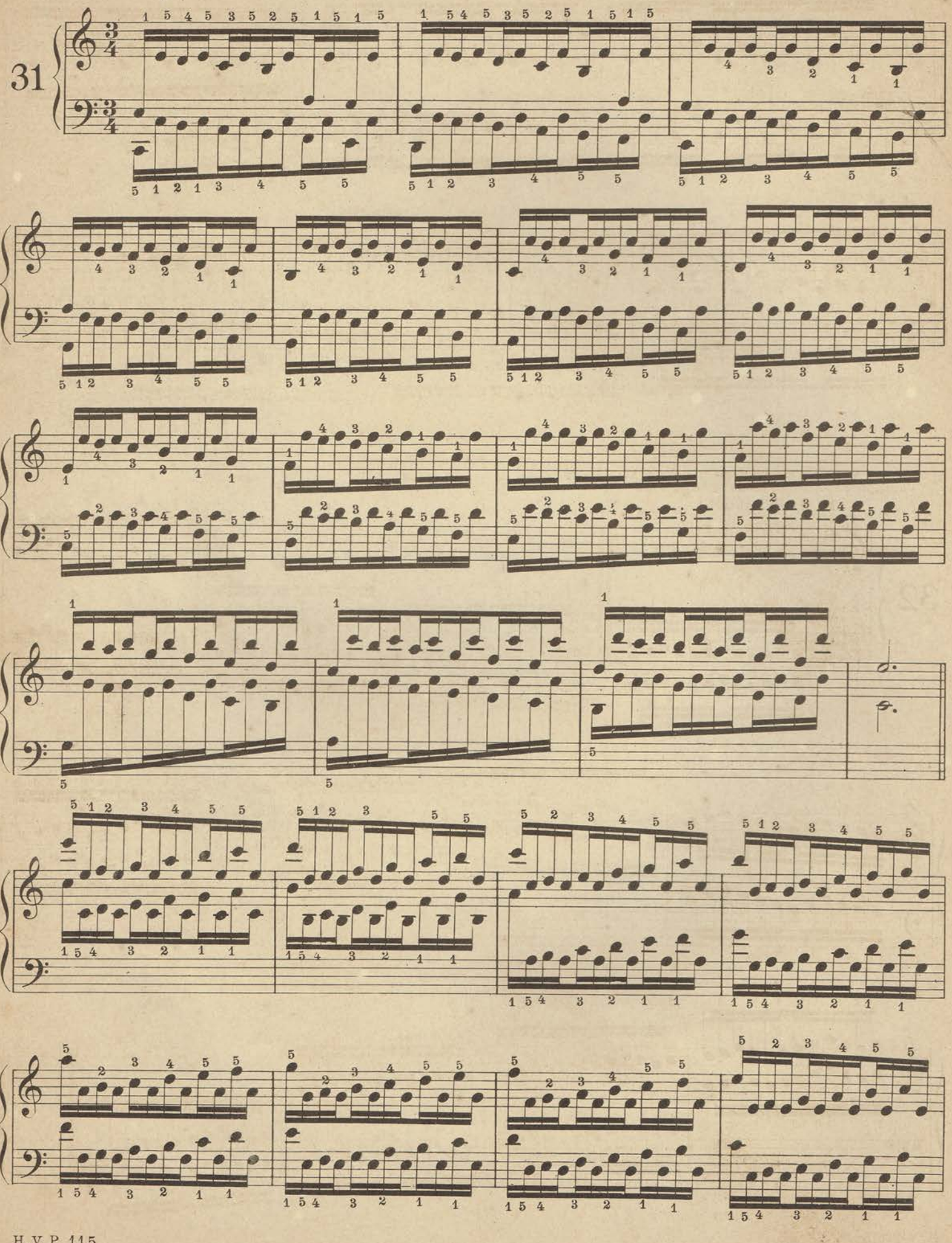


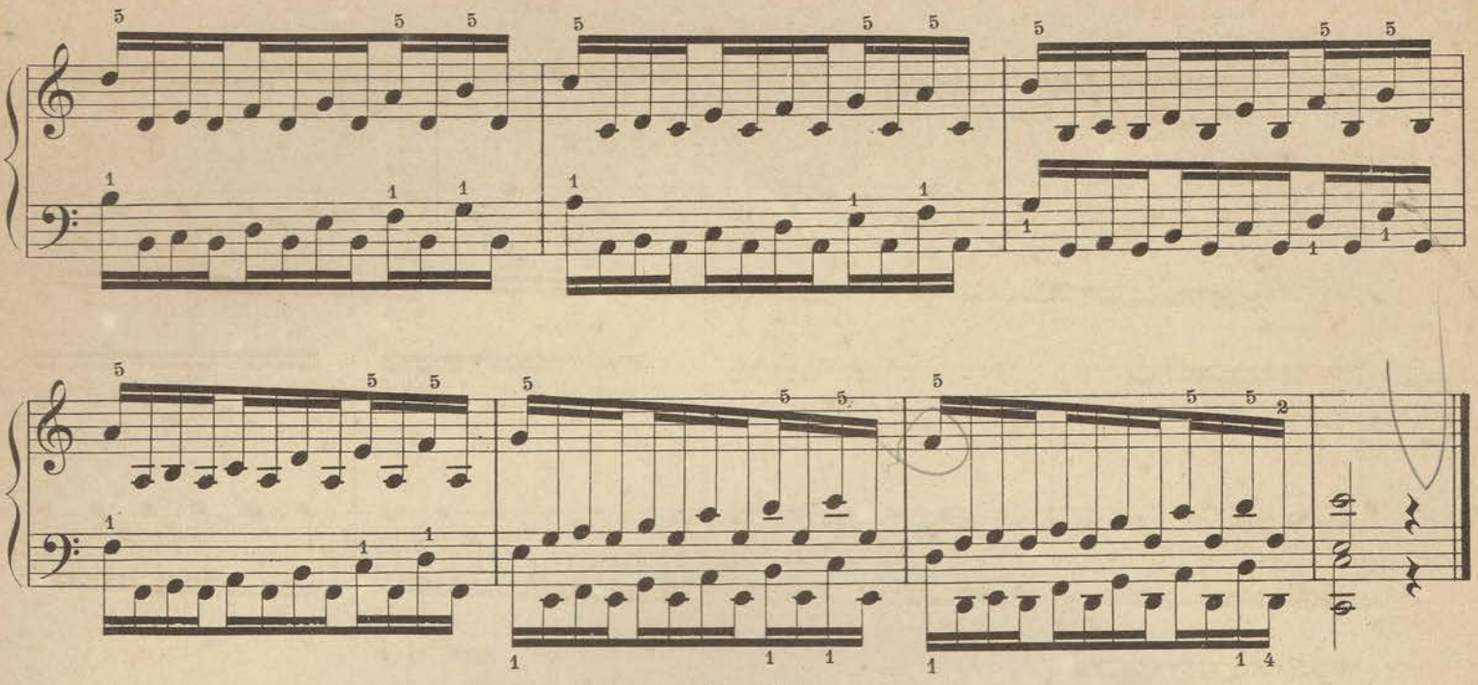




No. 31

(1-2-3-4-5) Expansions

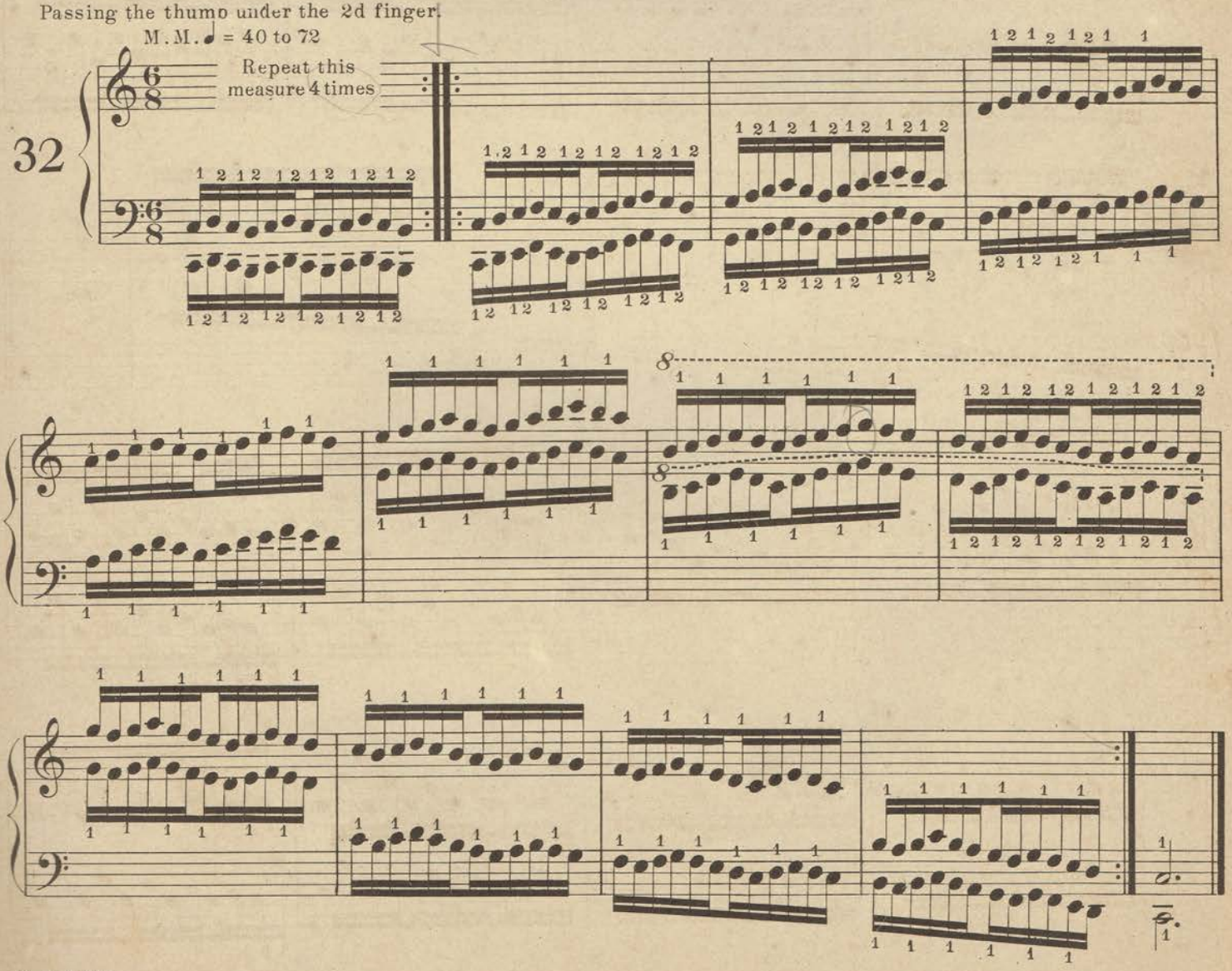




No. 32
Passing of the Thumb

Passing the thumb under the 2d finger.

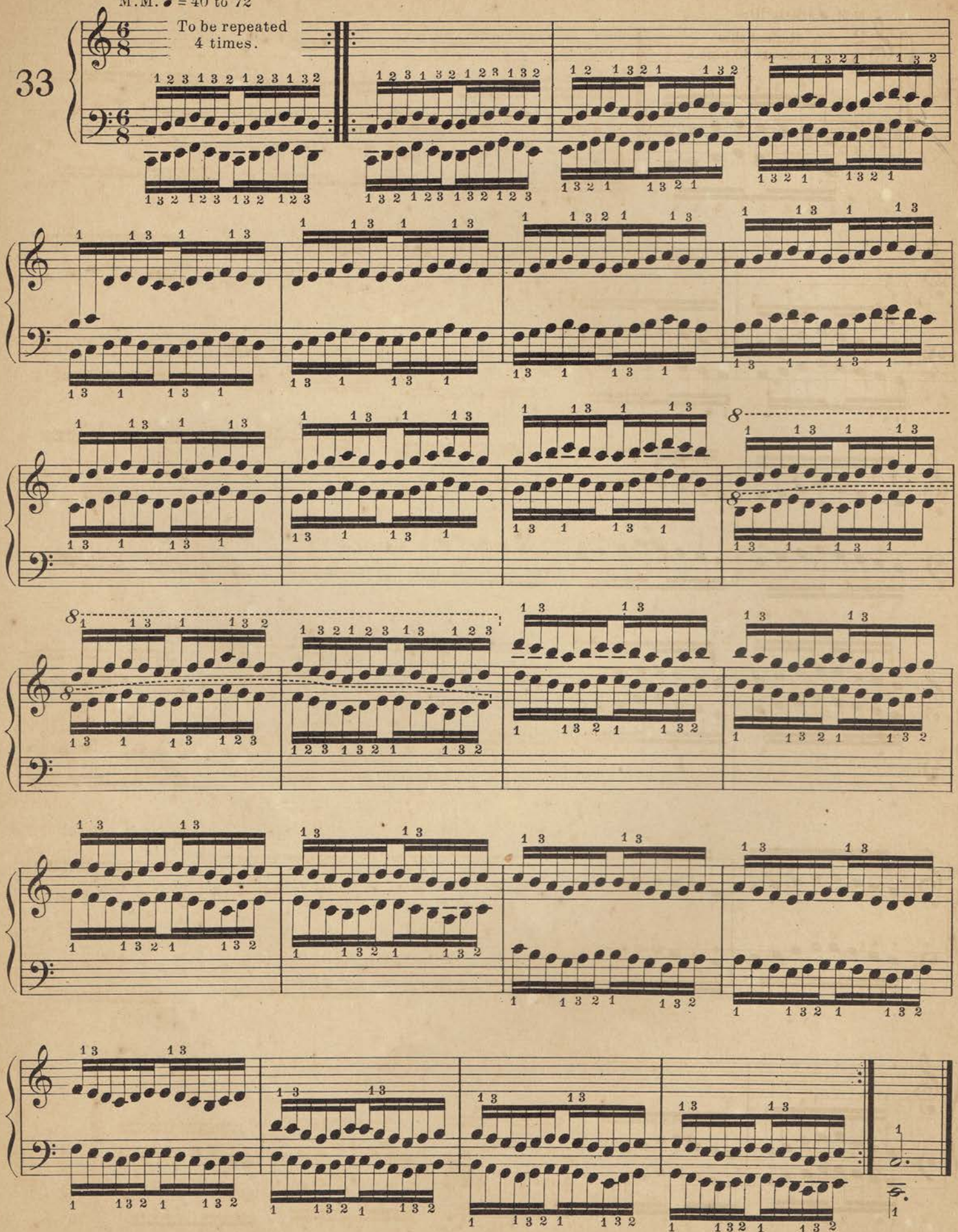
M. M. ♩ = 40 to 72



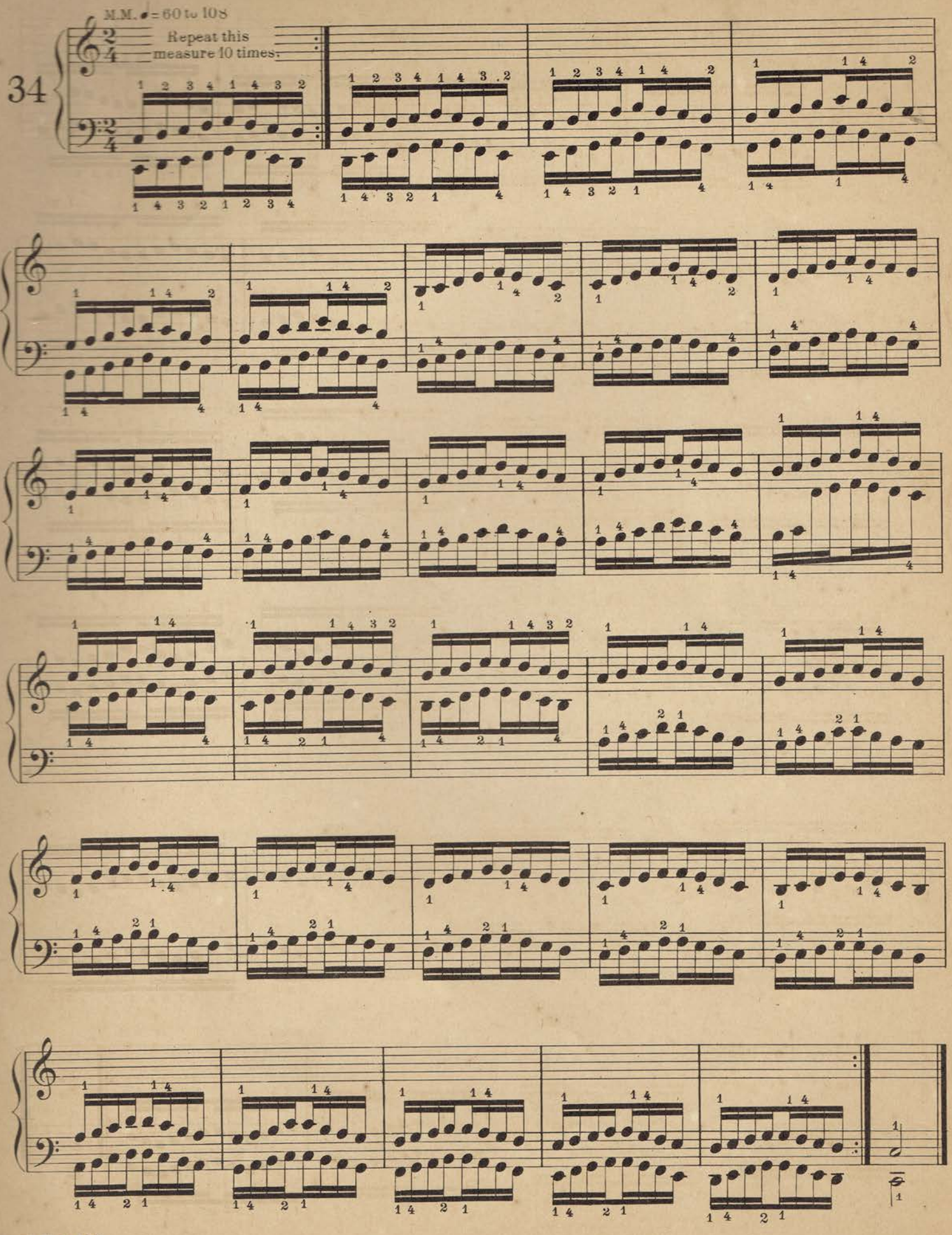
No. 33

Passing the thumb under the 3d finger.

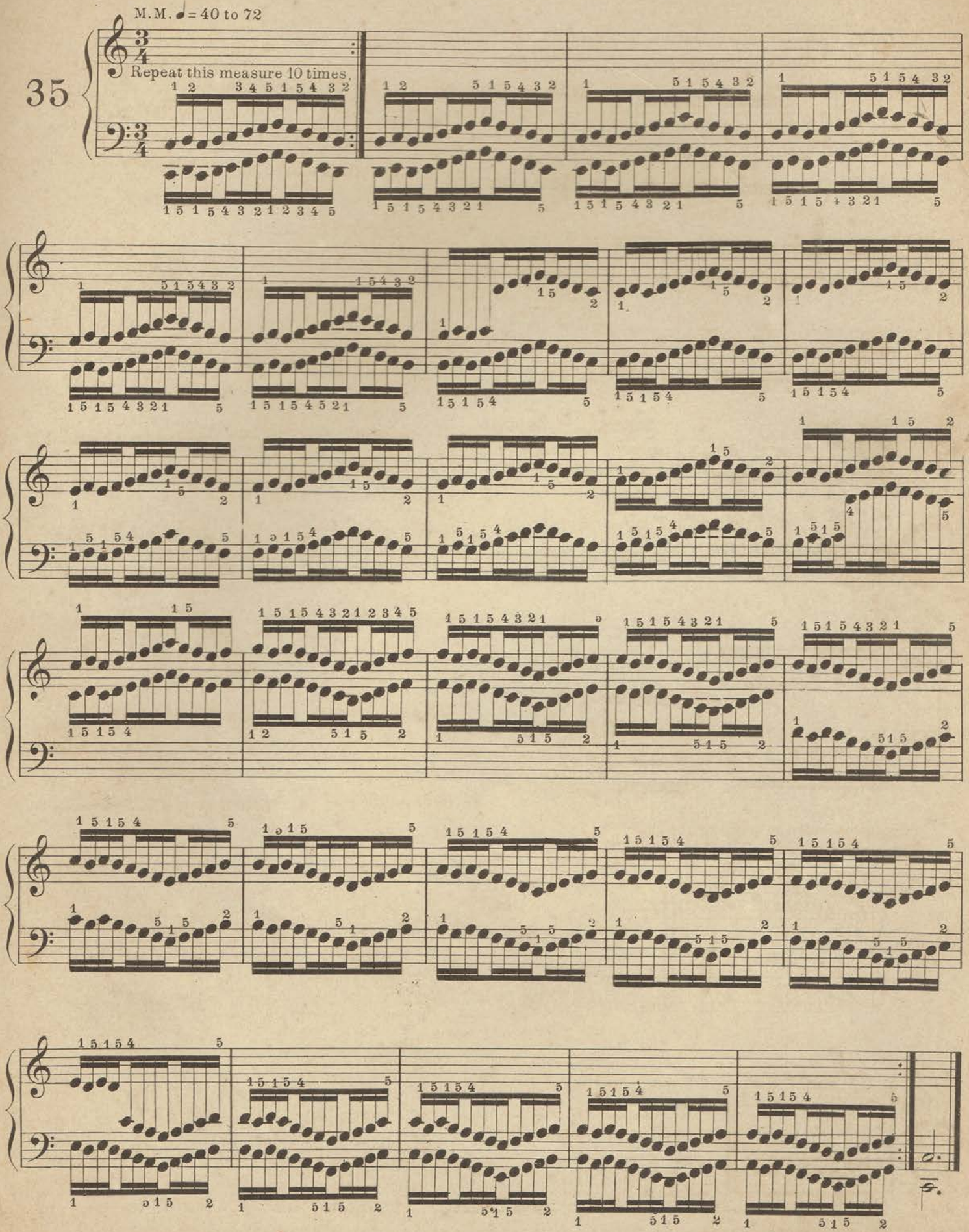
M.M. ♩ = 40 to 72



Passing the thumb under the 4th finger.

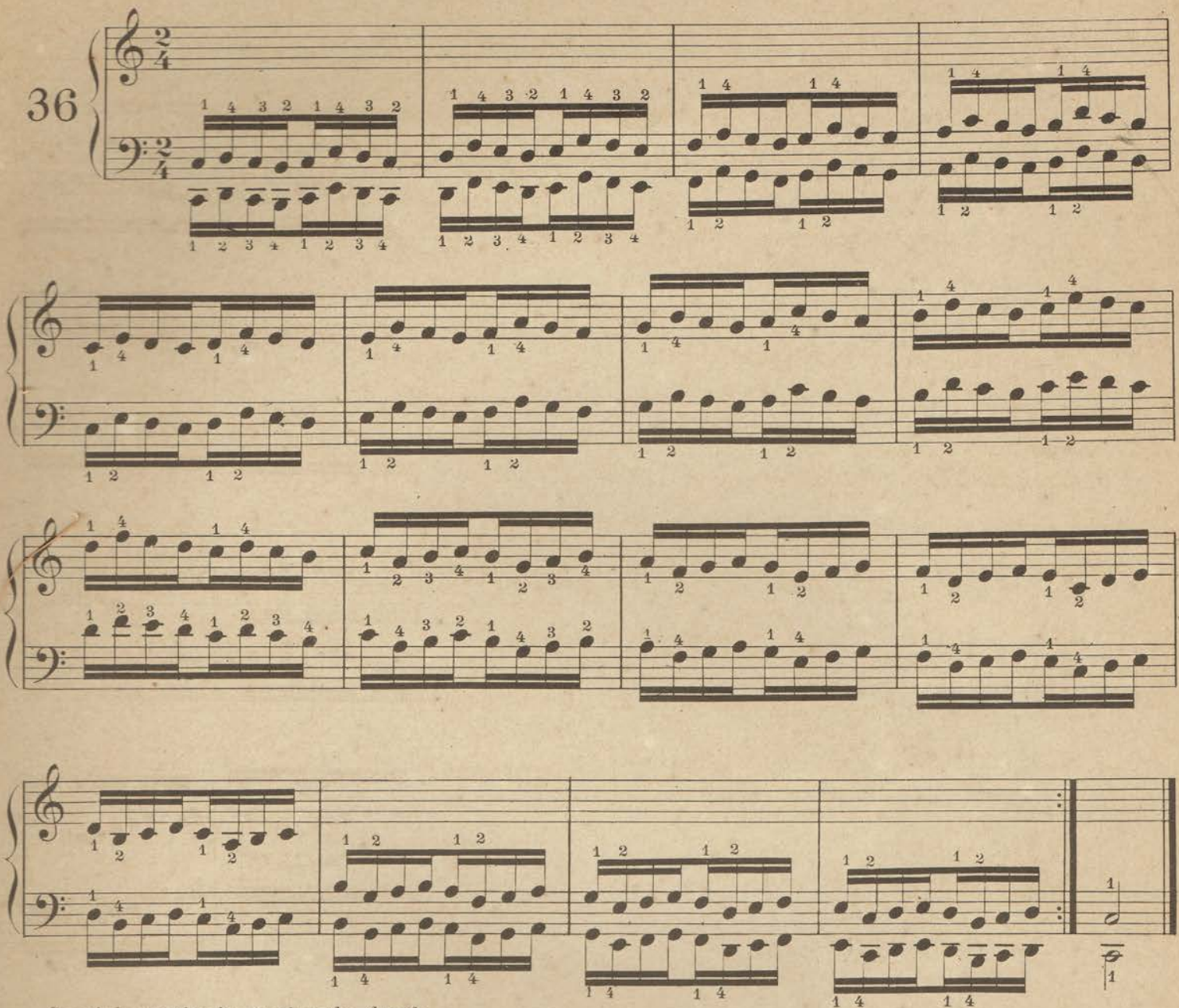


Passing the thumb under the 5th finger, this exercise is of the highest importance.



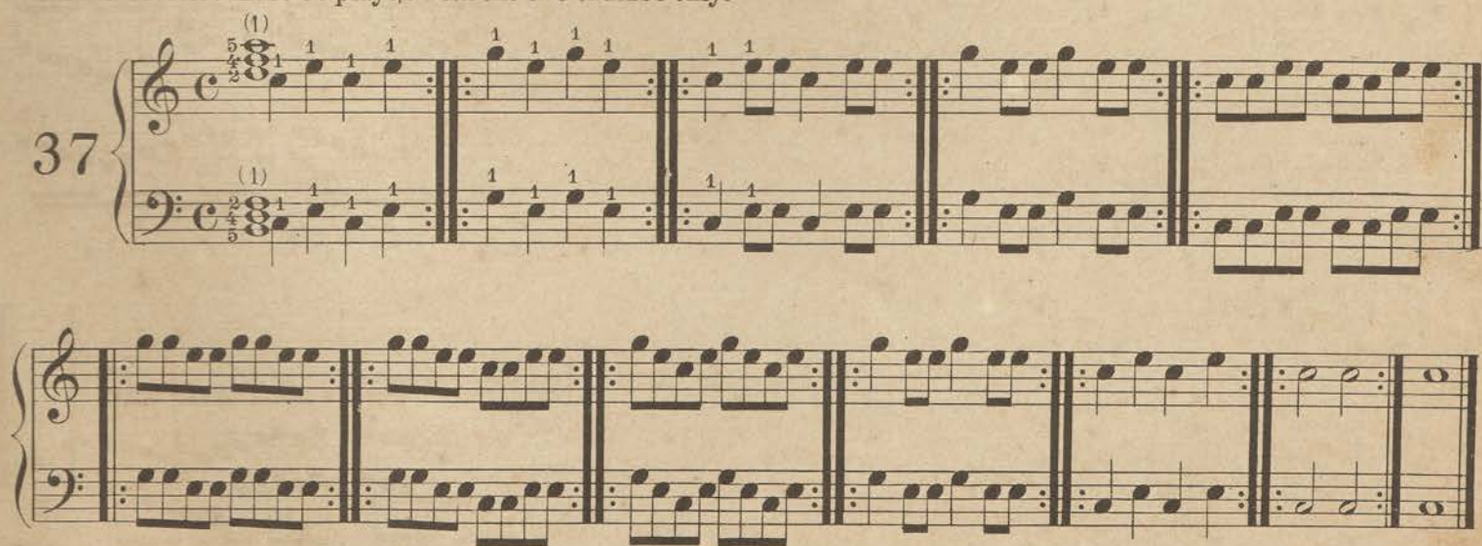
Another example of passing the thumb.

36



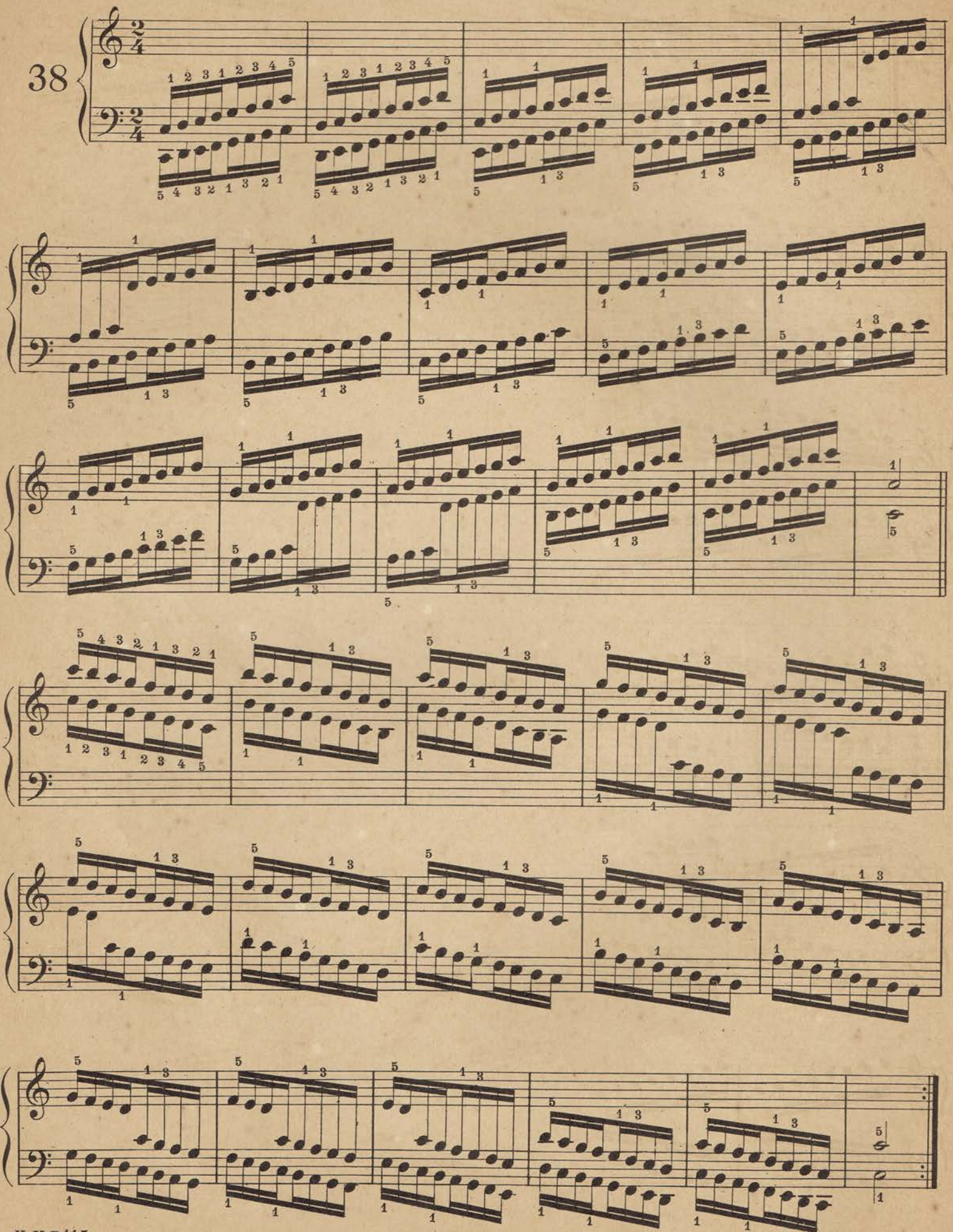
Special exercise in passing the thumb.
This exercise must be played with the two thumbs only.

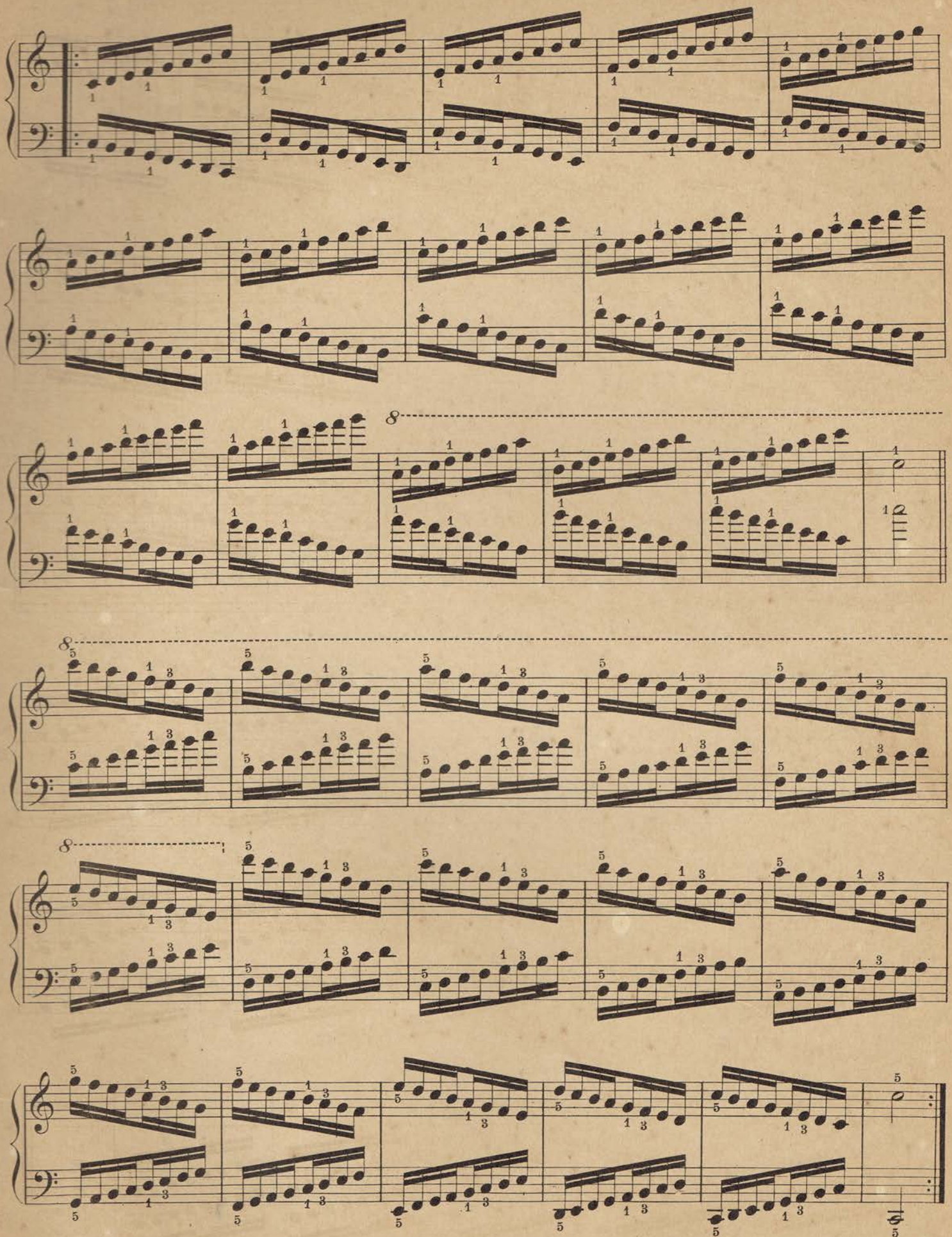
37



(1) Hold down these three notes with each hand without striking them, while executing these 12 measures.

Preparatory to the study of scales.



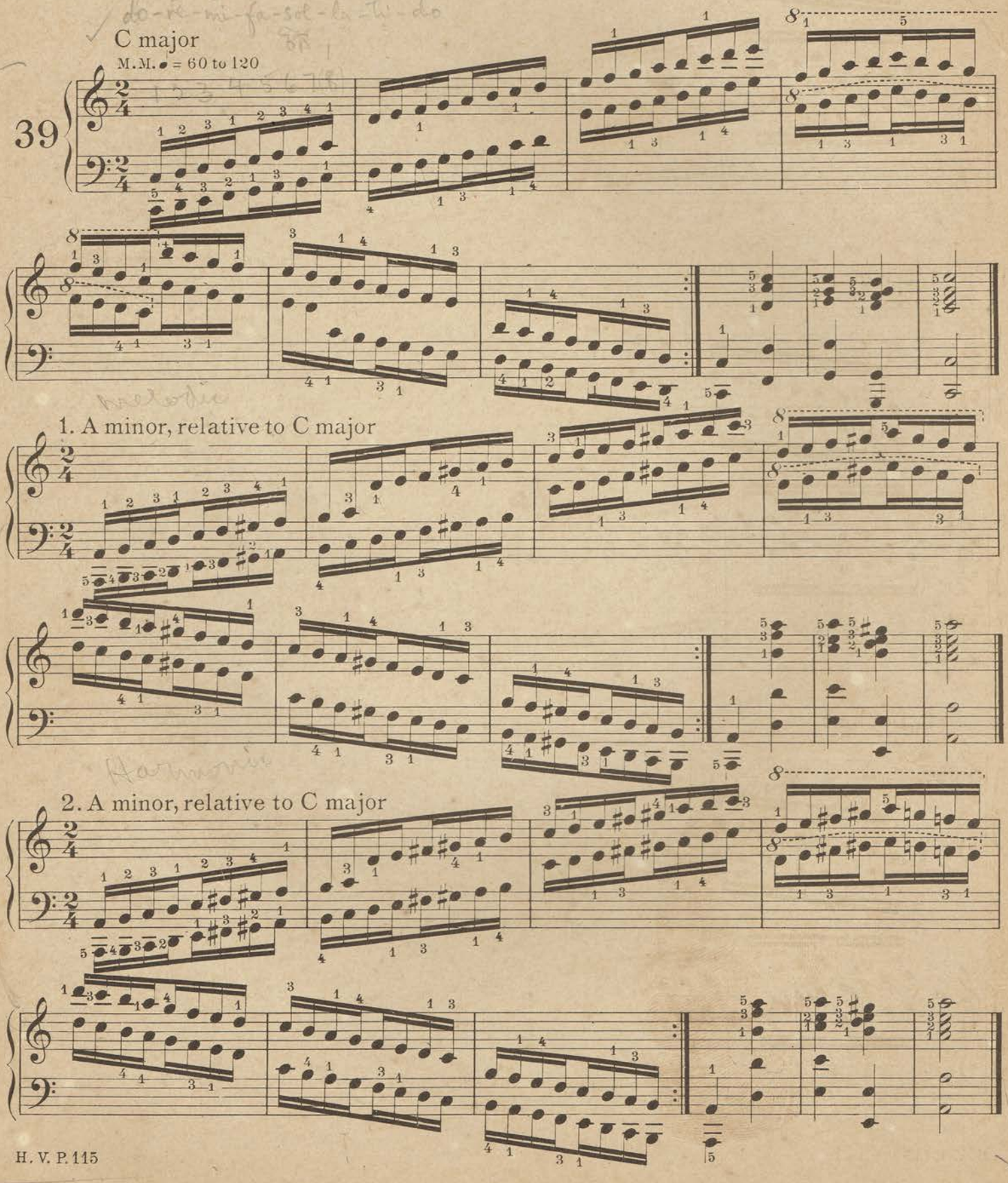


The 12 Major and 12 Minor Scales

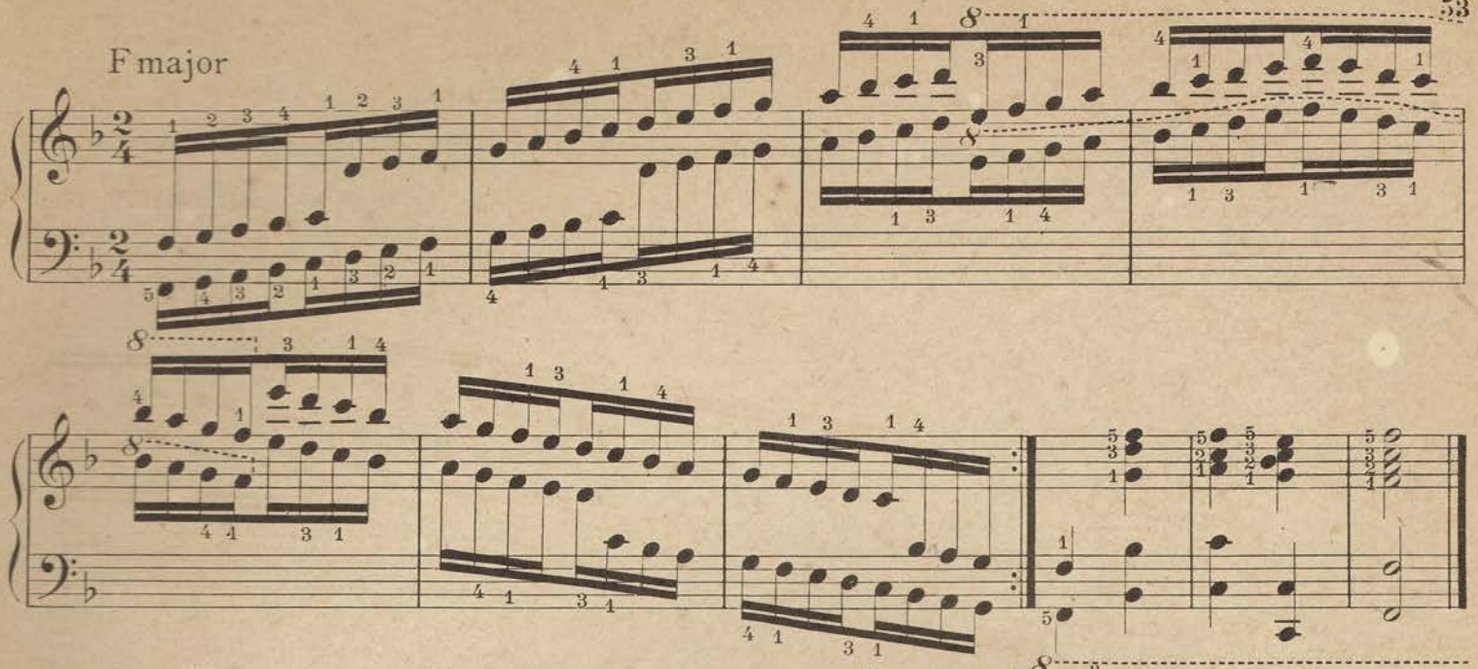
Each major scale is followed by its relative minor

There are two ways of playing a minor scale; we have thought it best to give them here after each major scale, so as to enable the teacher to use whichever he prefers.

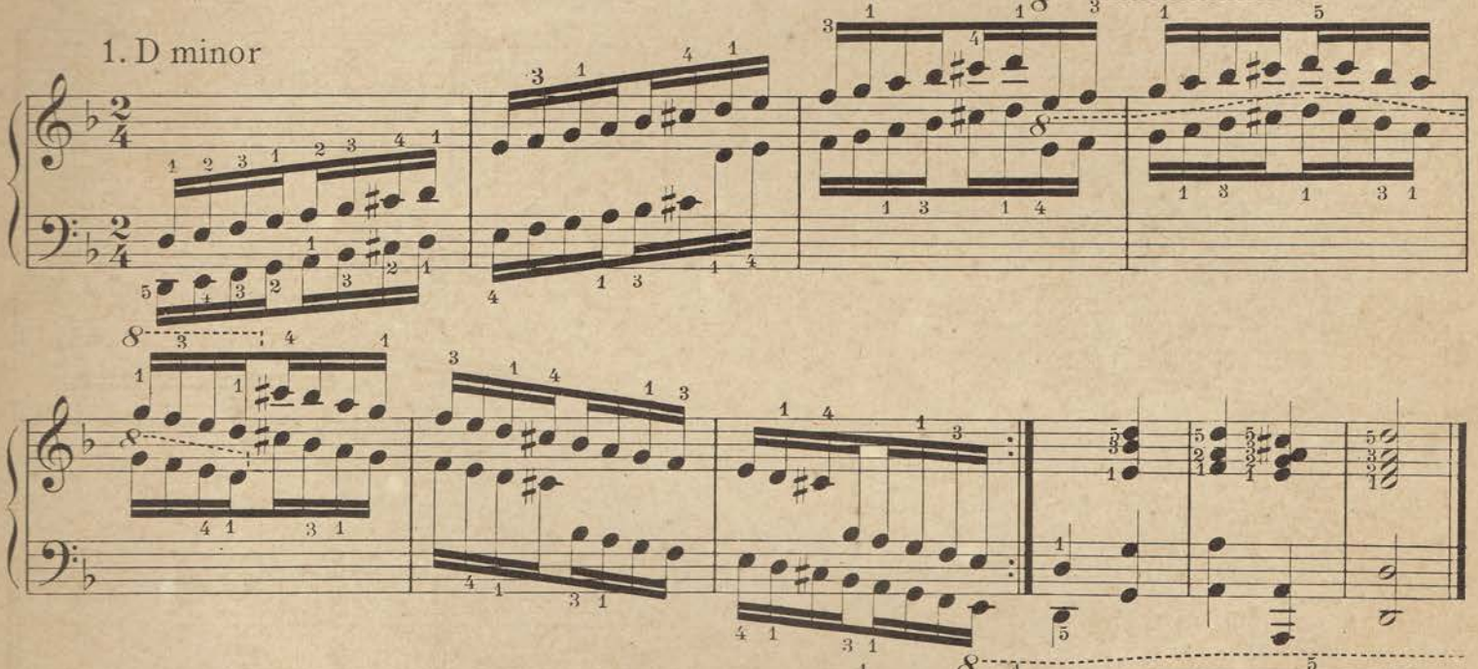
We have marked with a figure 1 the Harmonic Minor Scale and with a figure 2 the Melodic Minor Scale. The Modern or Harmonic Minor Scale has a minor 6th with the leading note in ascending and in descending; while the Ancient or Melodic Minor Scale has a major 6th and the leading note in ascending; and the minor 6th without the leading note in descending.



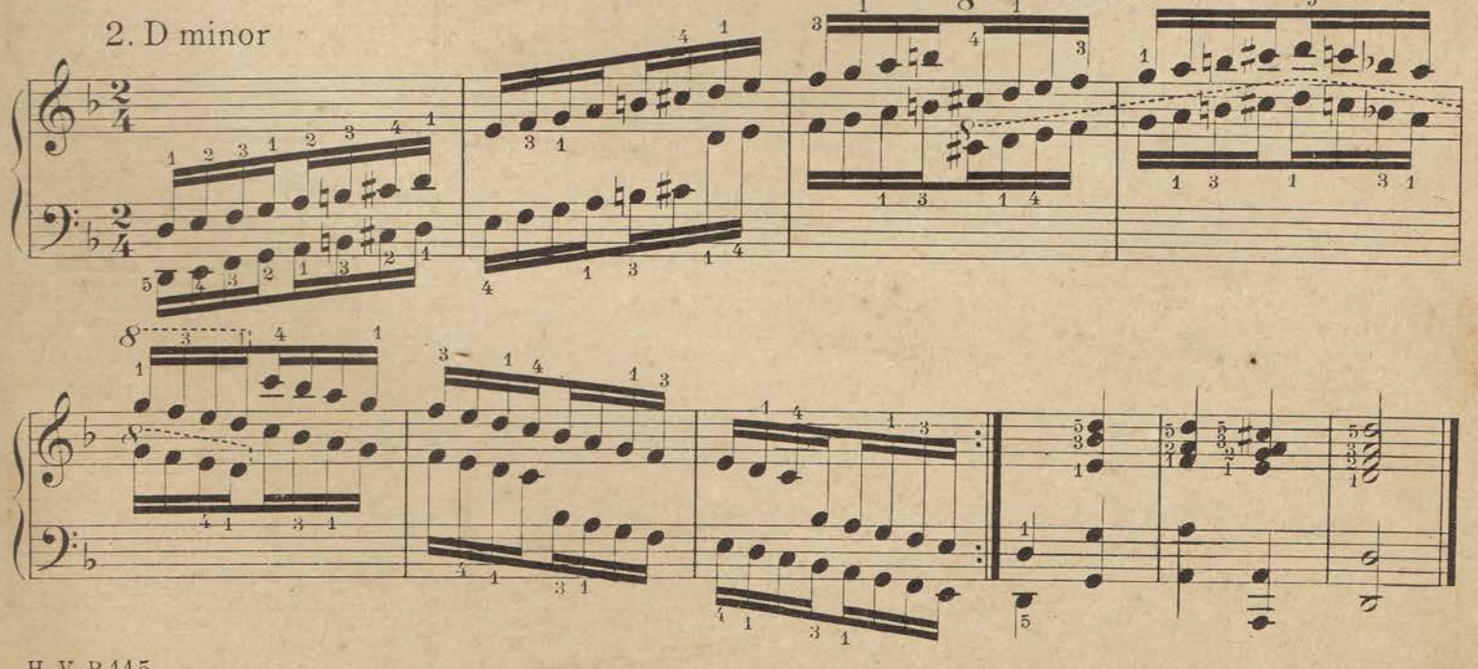
F major



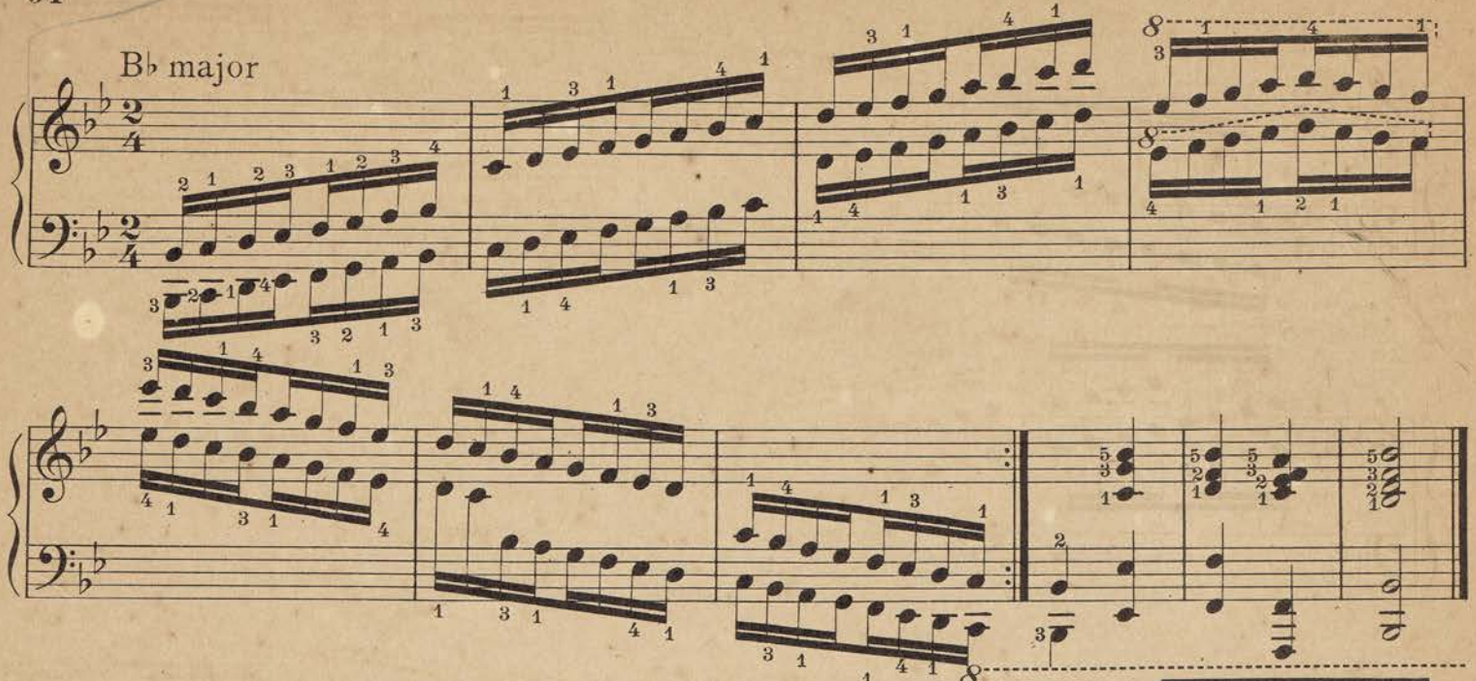
1. D minor



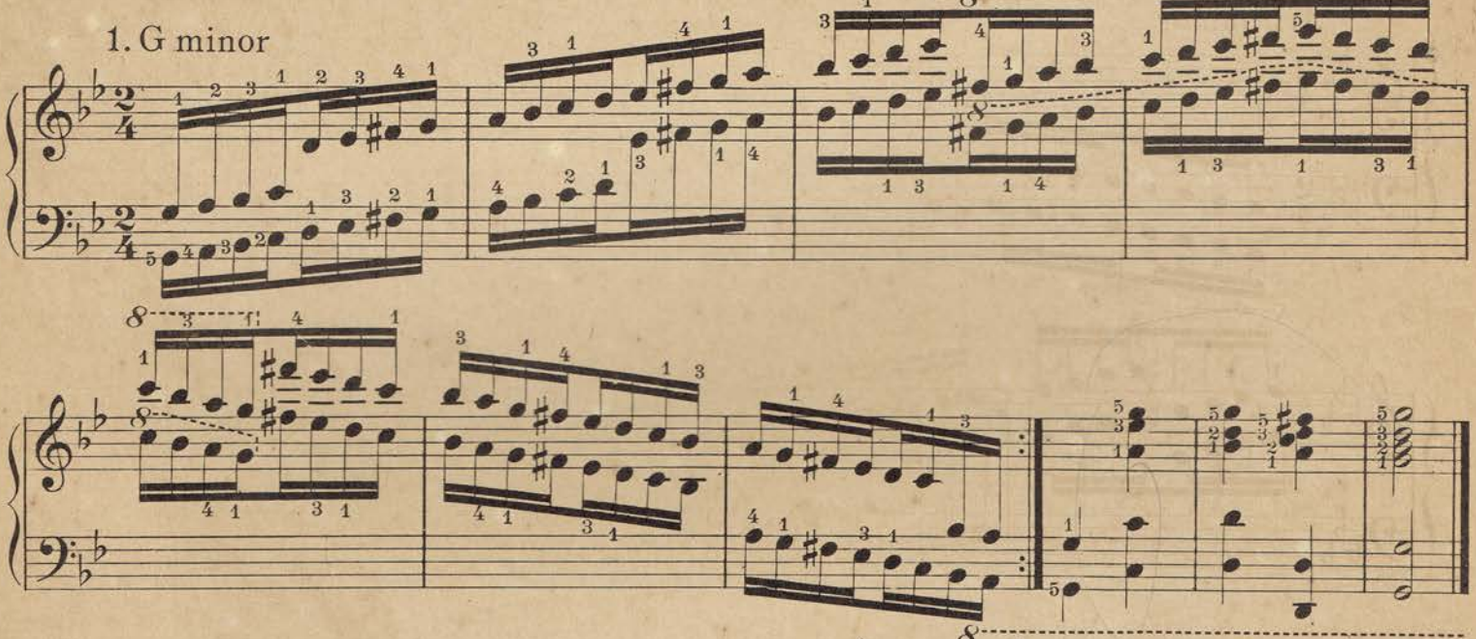
2. D minor



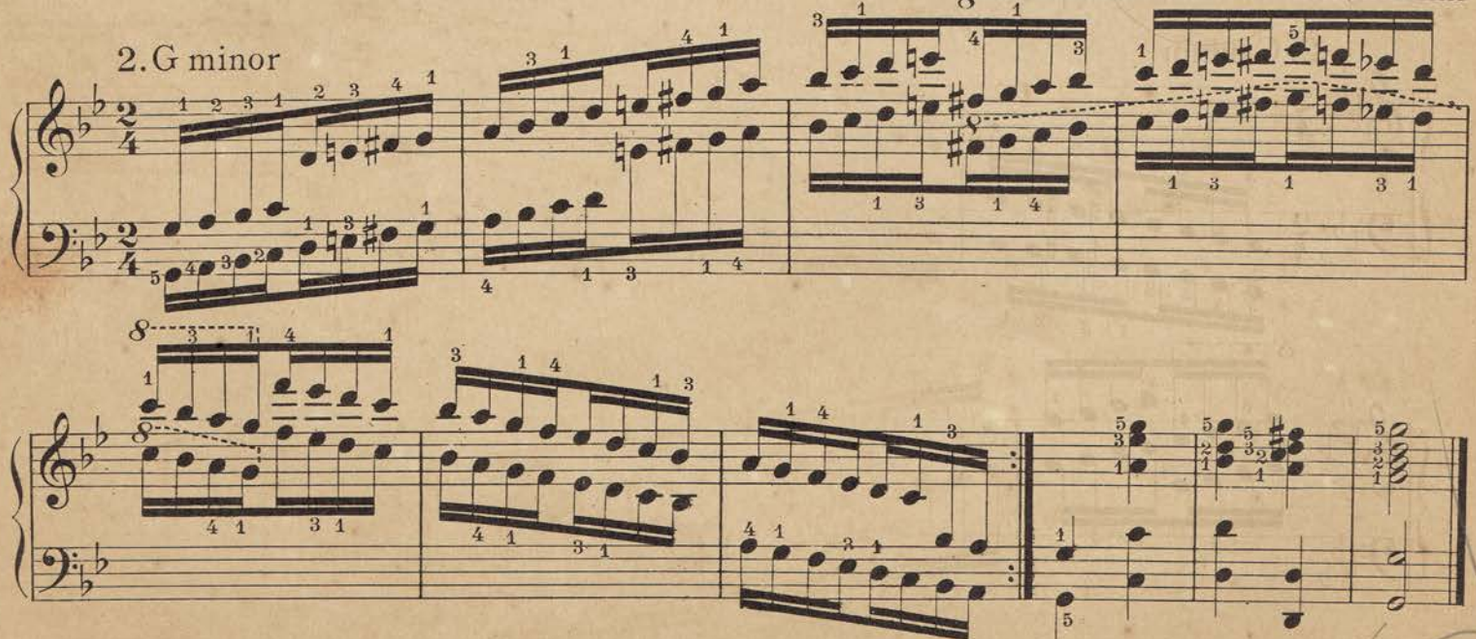
B♭ major



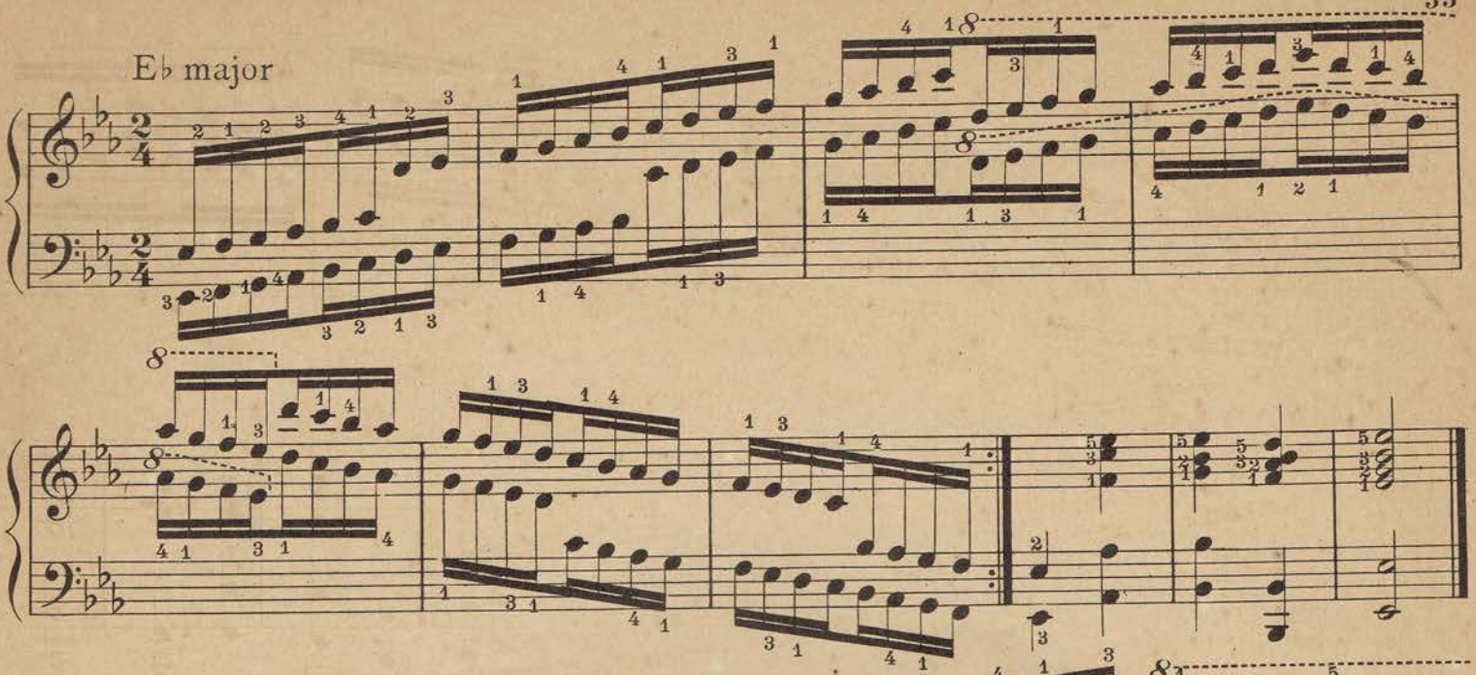
1. G minor



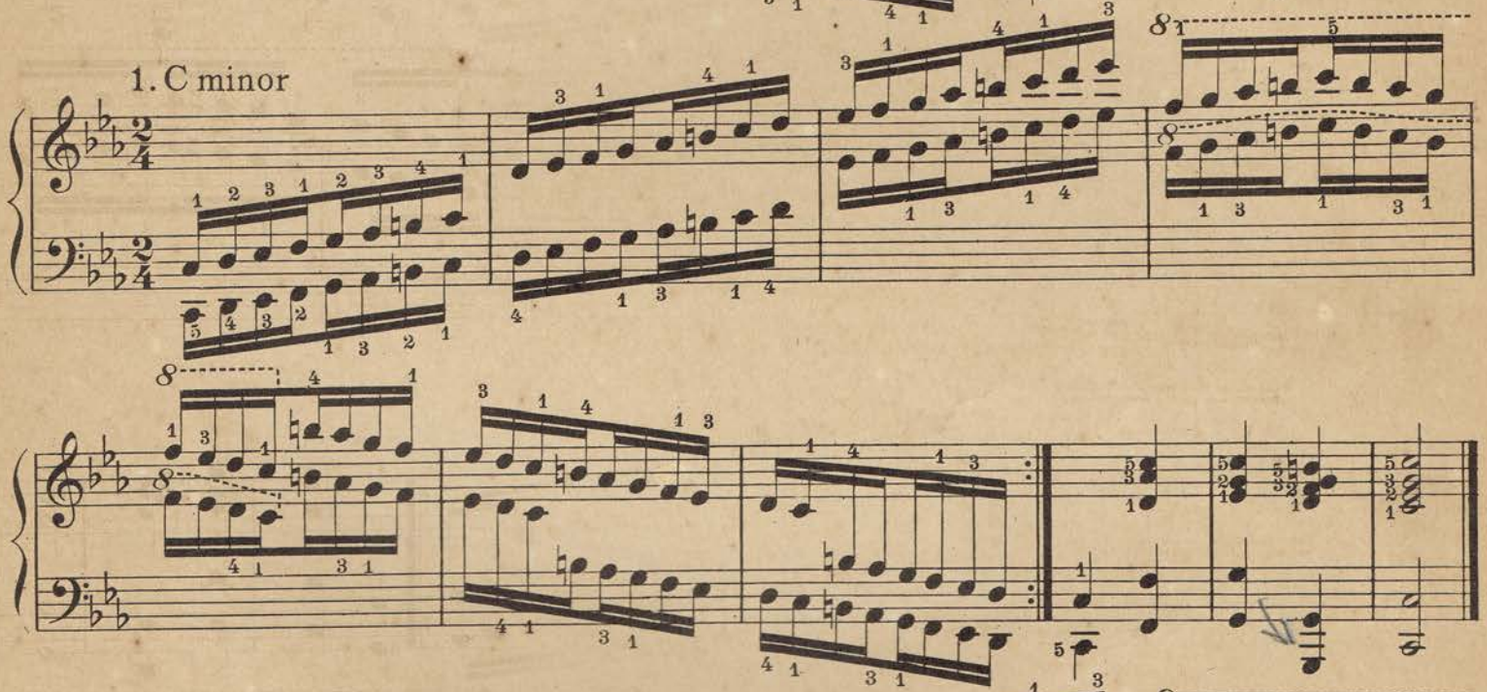
2. G minor



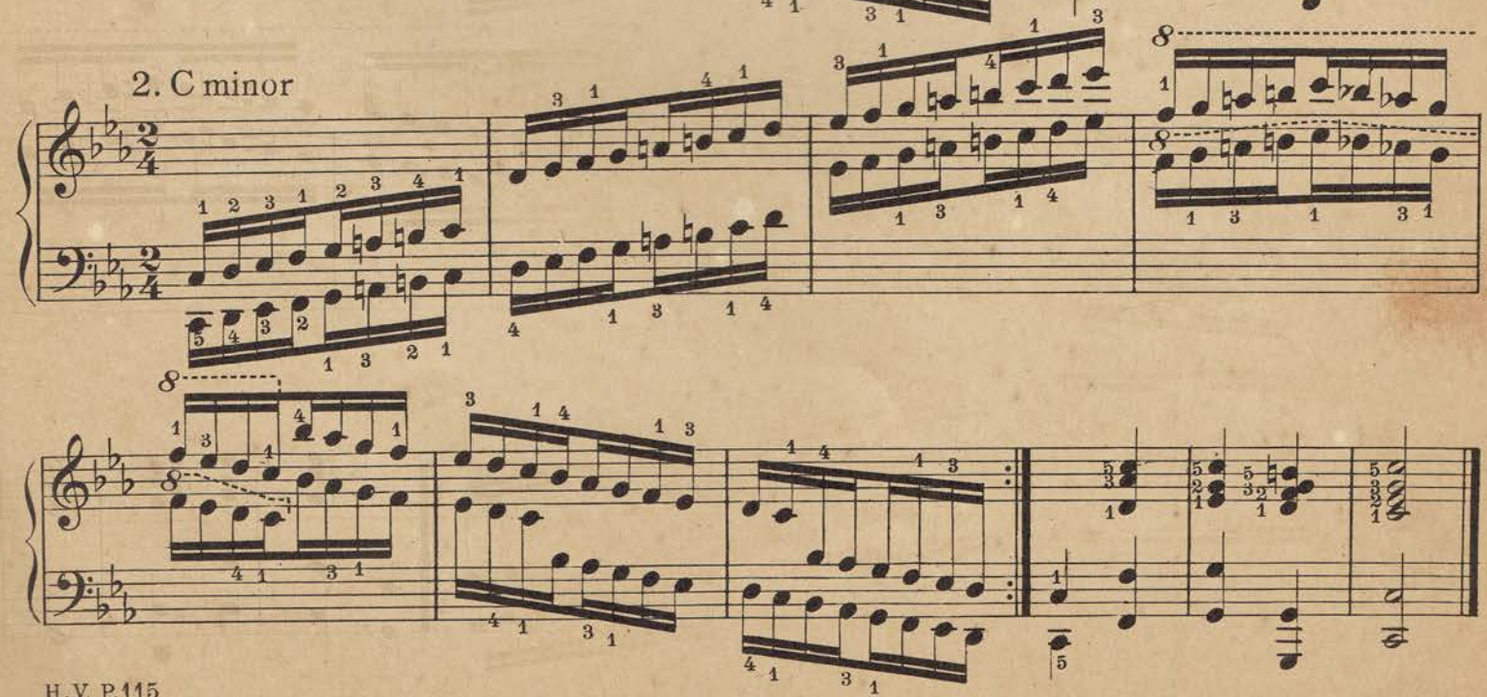
E♭ major



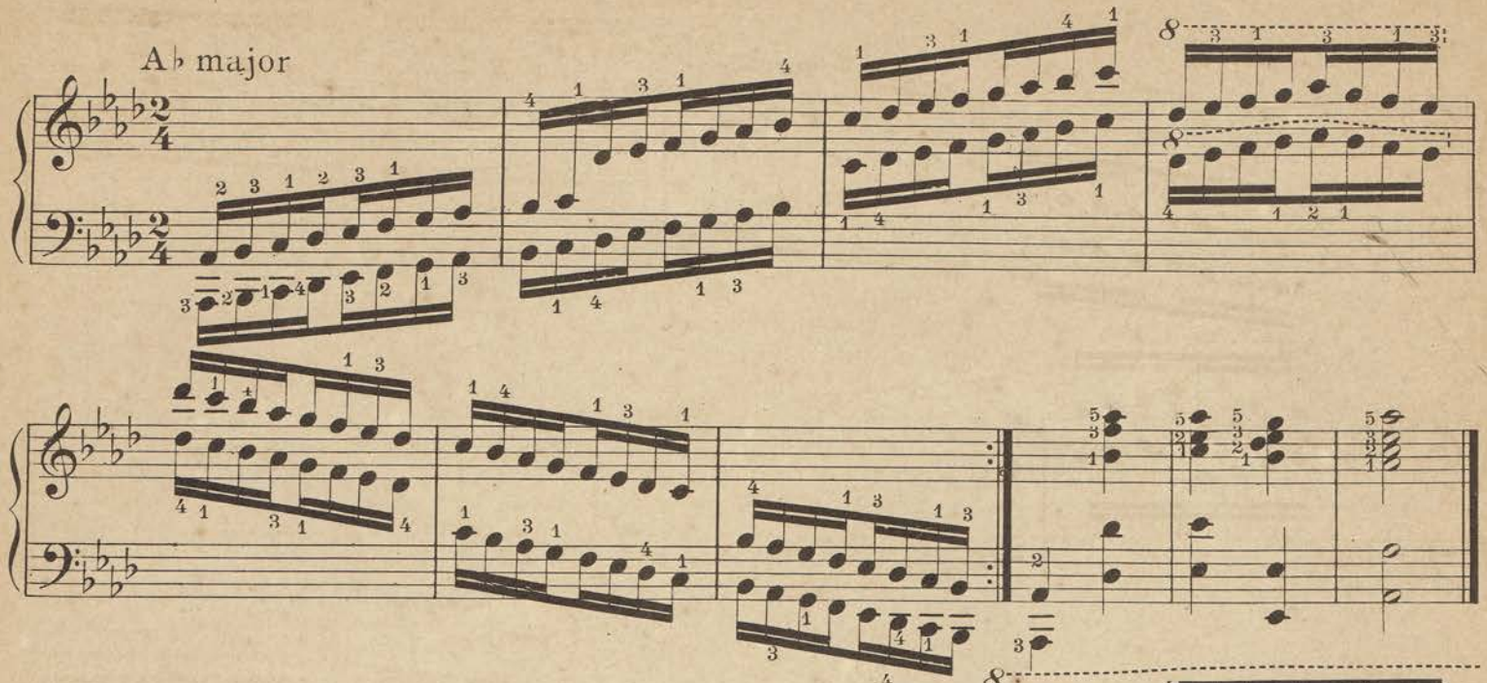
1. C minor



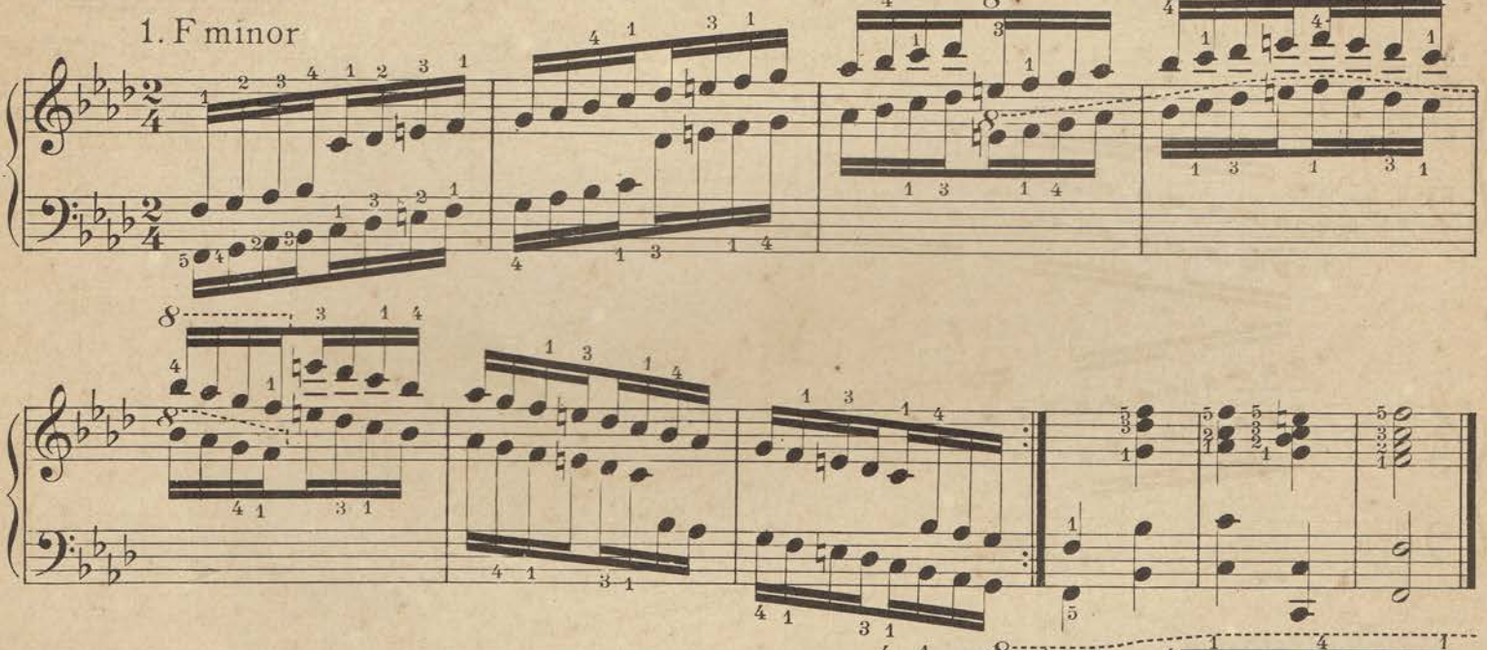
2. C minor



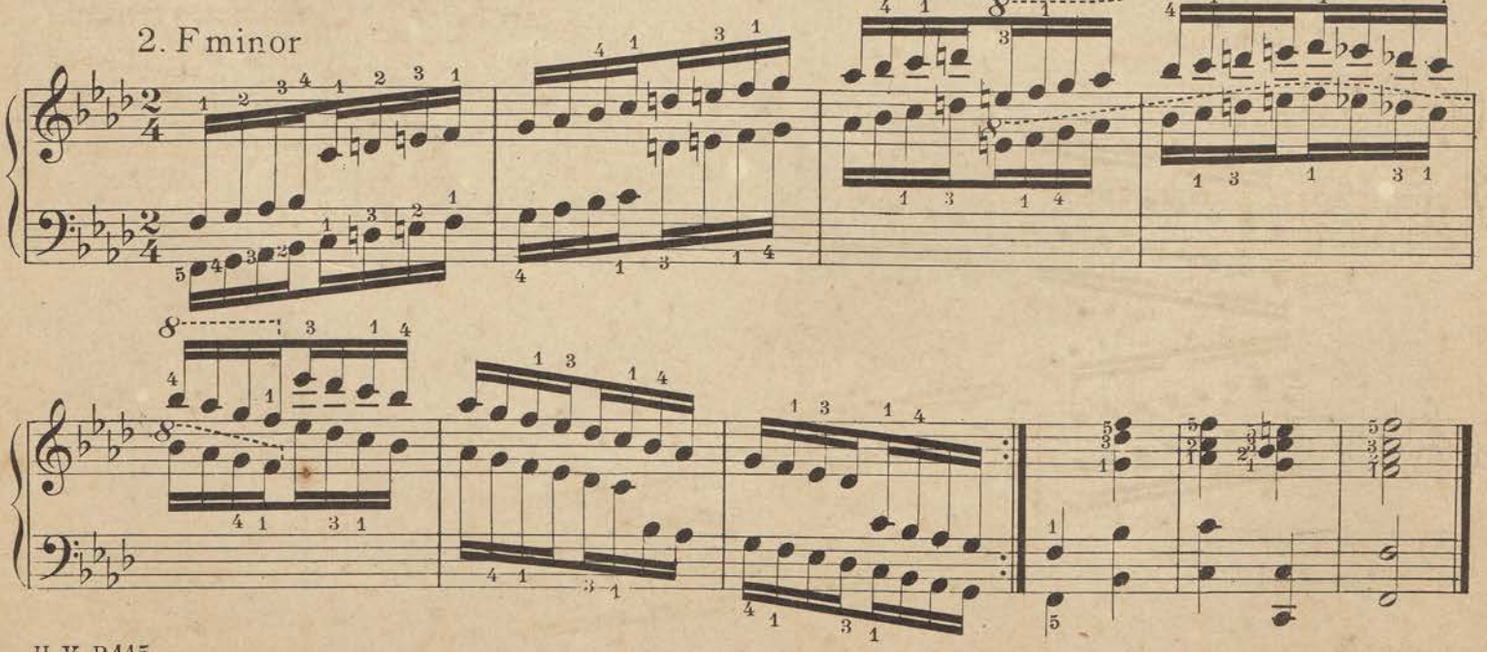
A♭ major



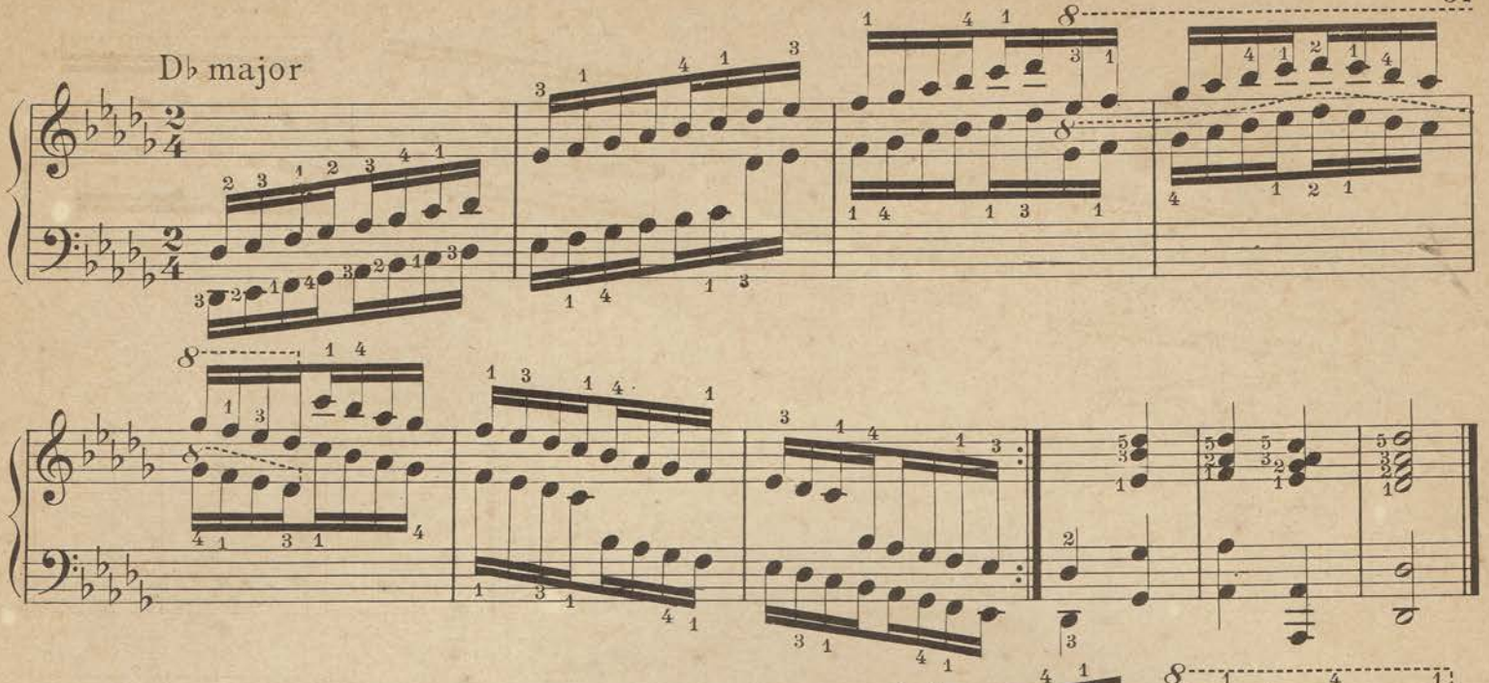
1. F minor



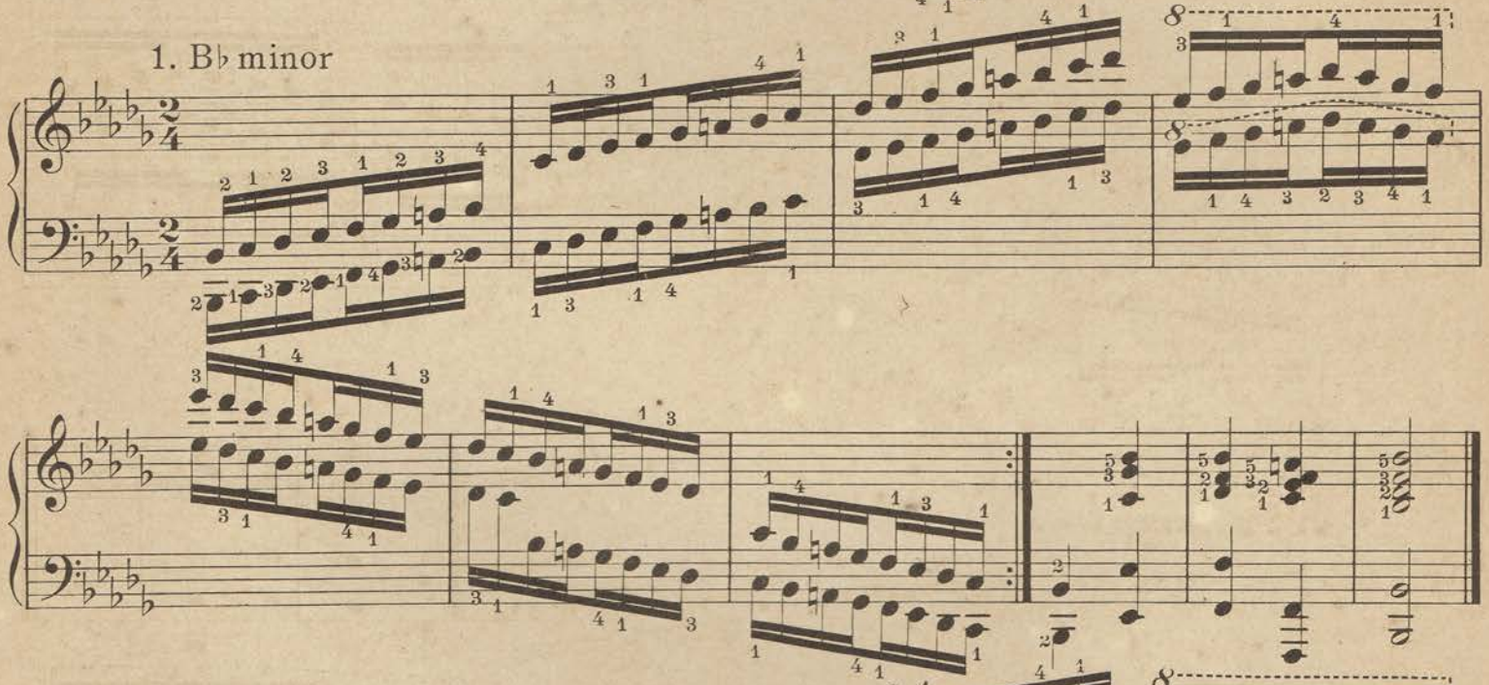
2. F minor



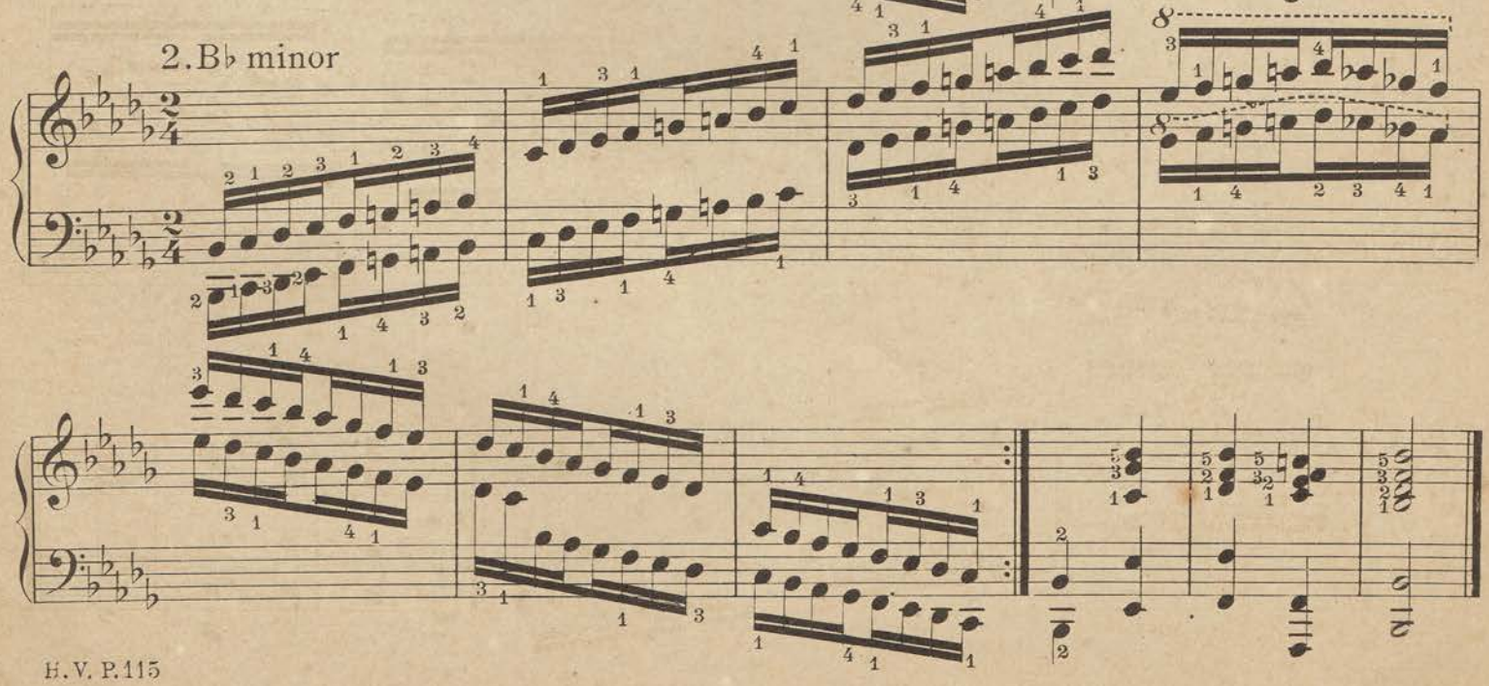
D♭ major

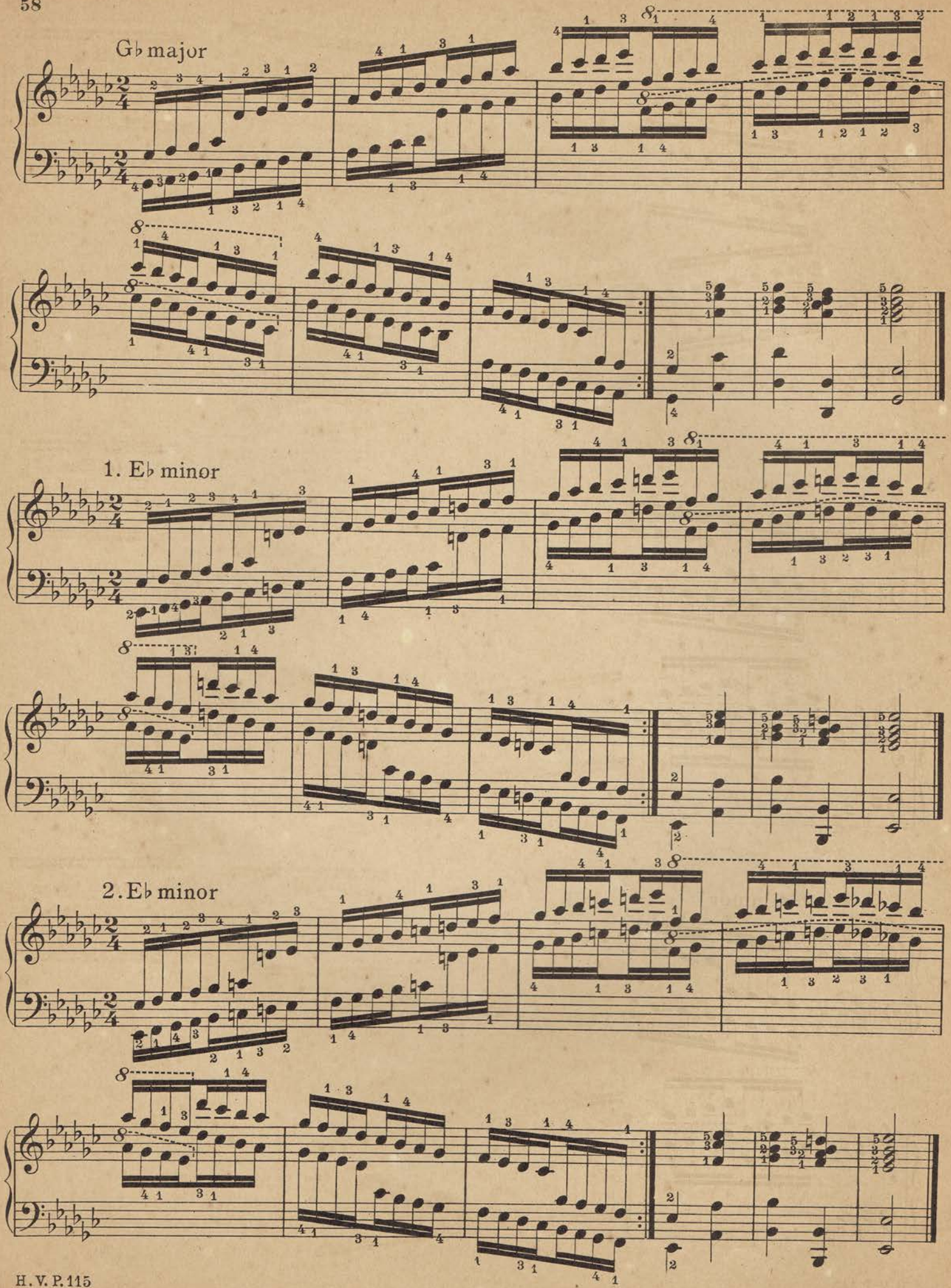


1. B♭ minor

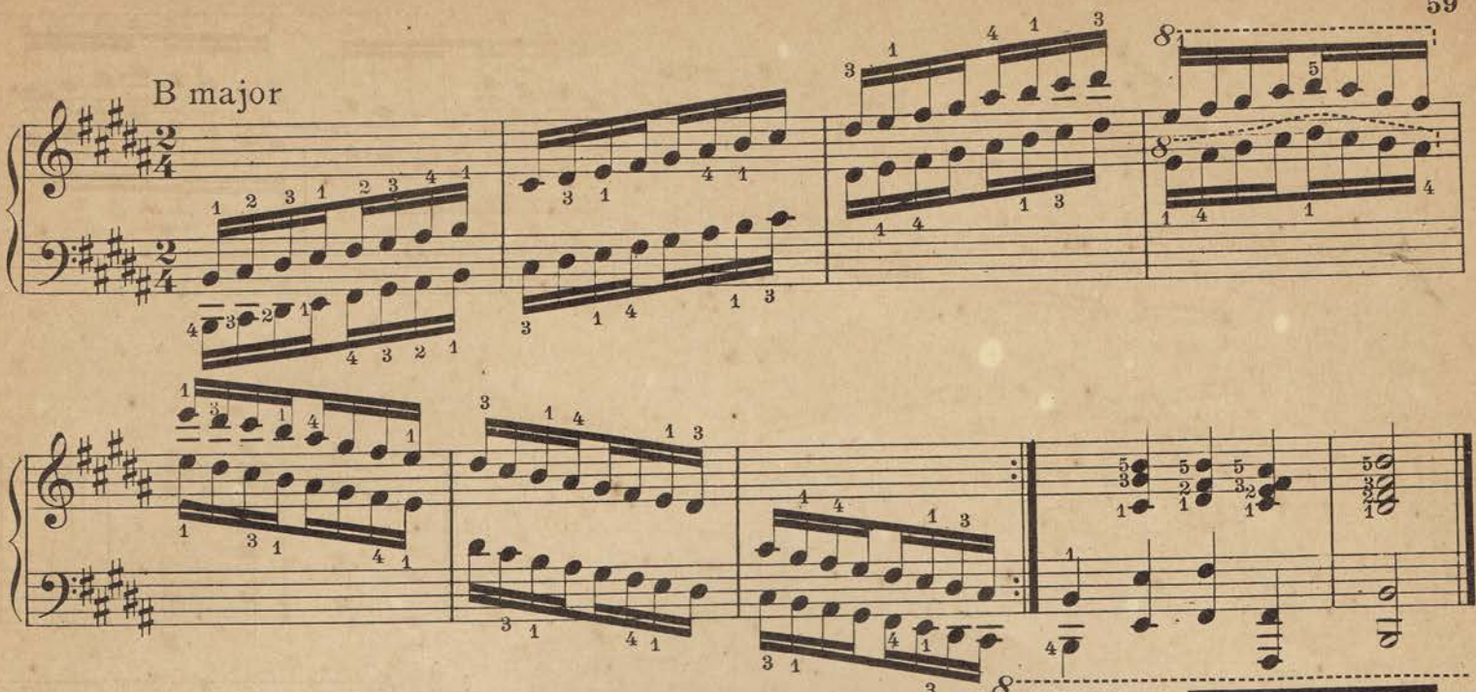


2. B♭ minor

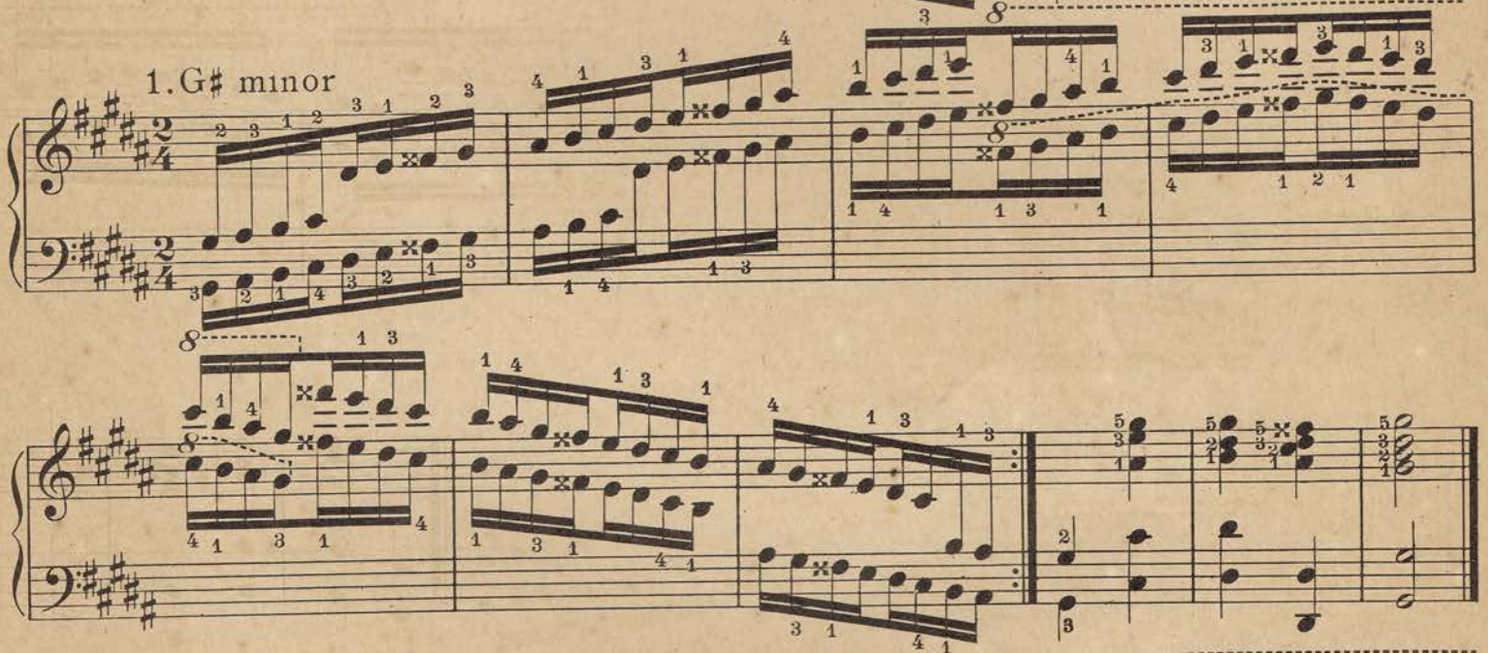



G♭ major
1. E♭ minor
2. E♭ minor

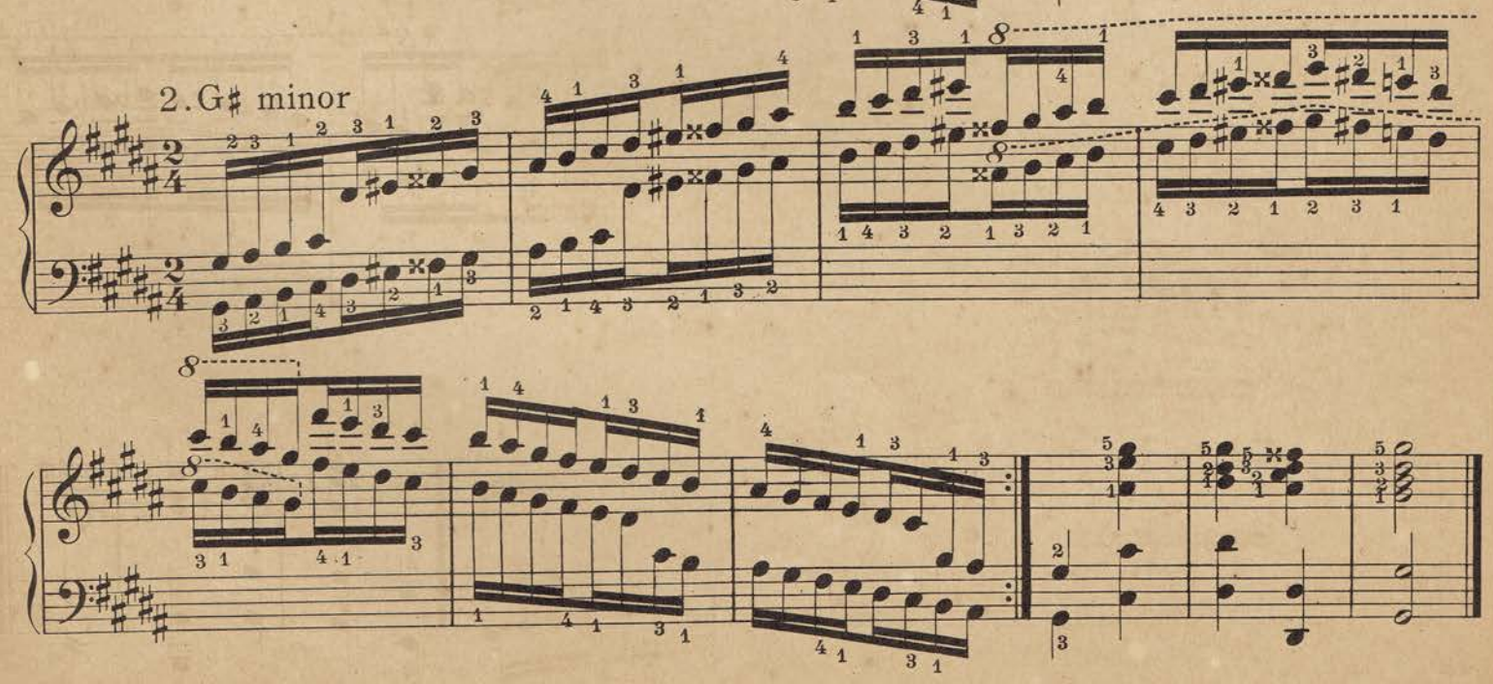
B major



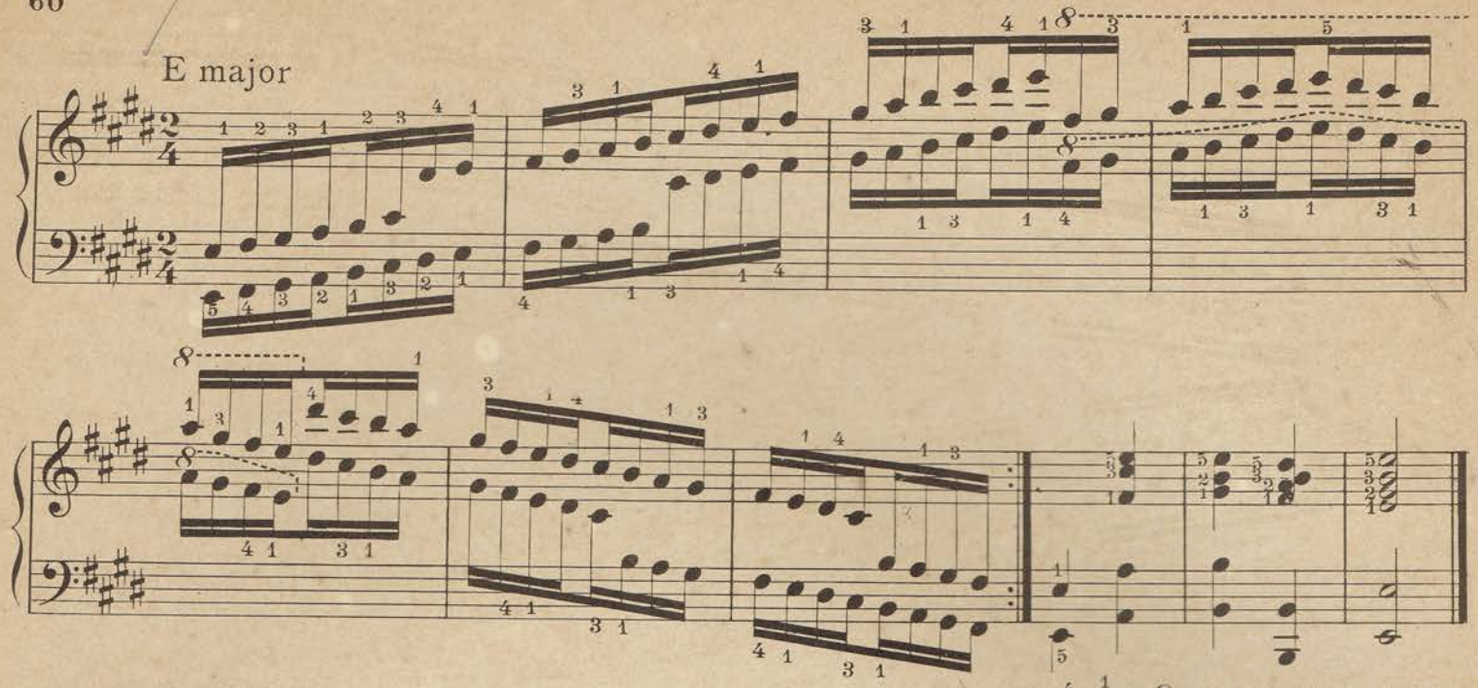
1. G♯ minor



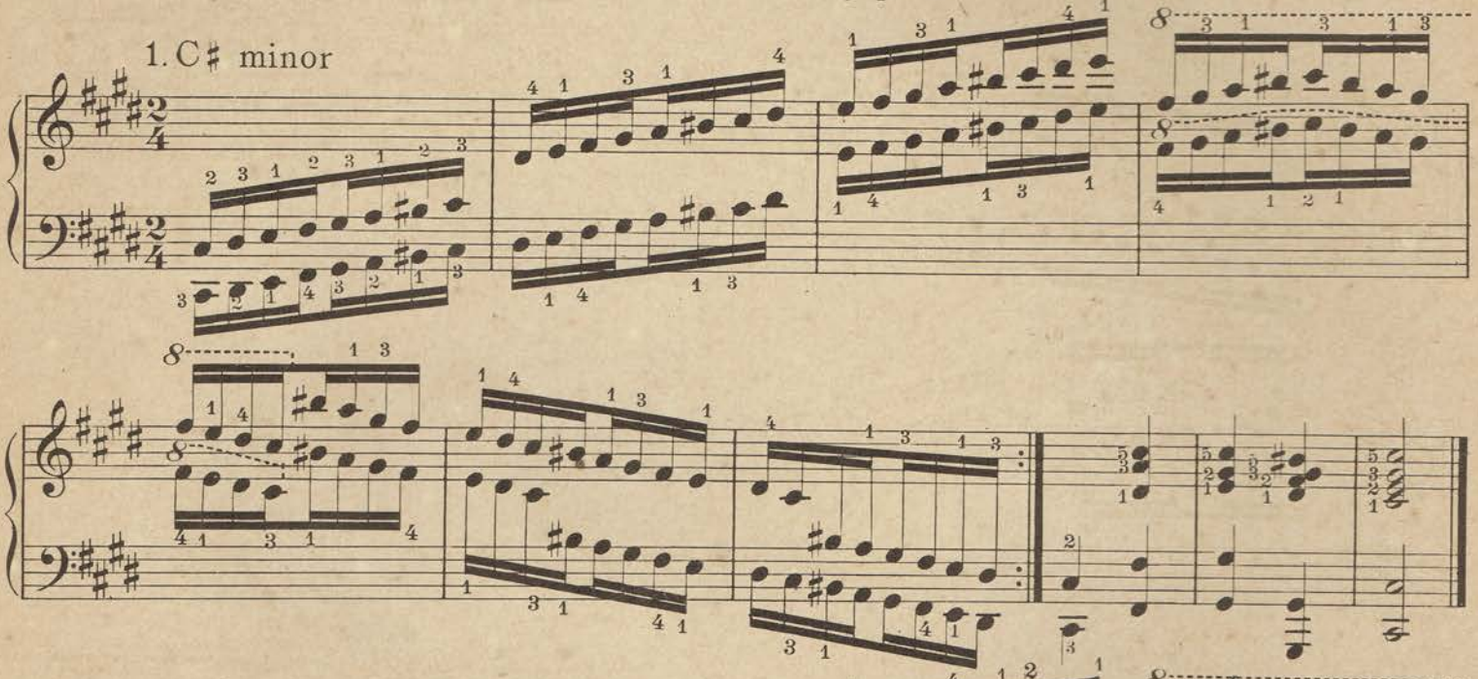
2. G♯ minor



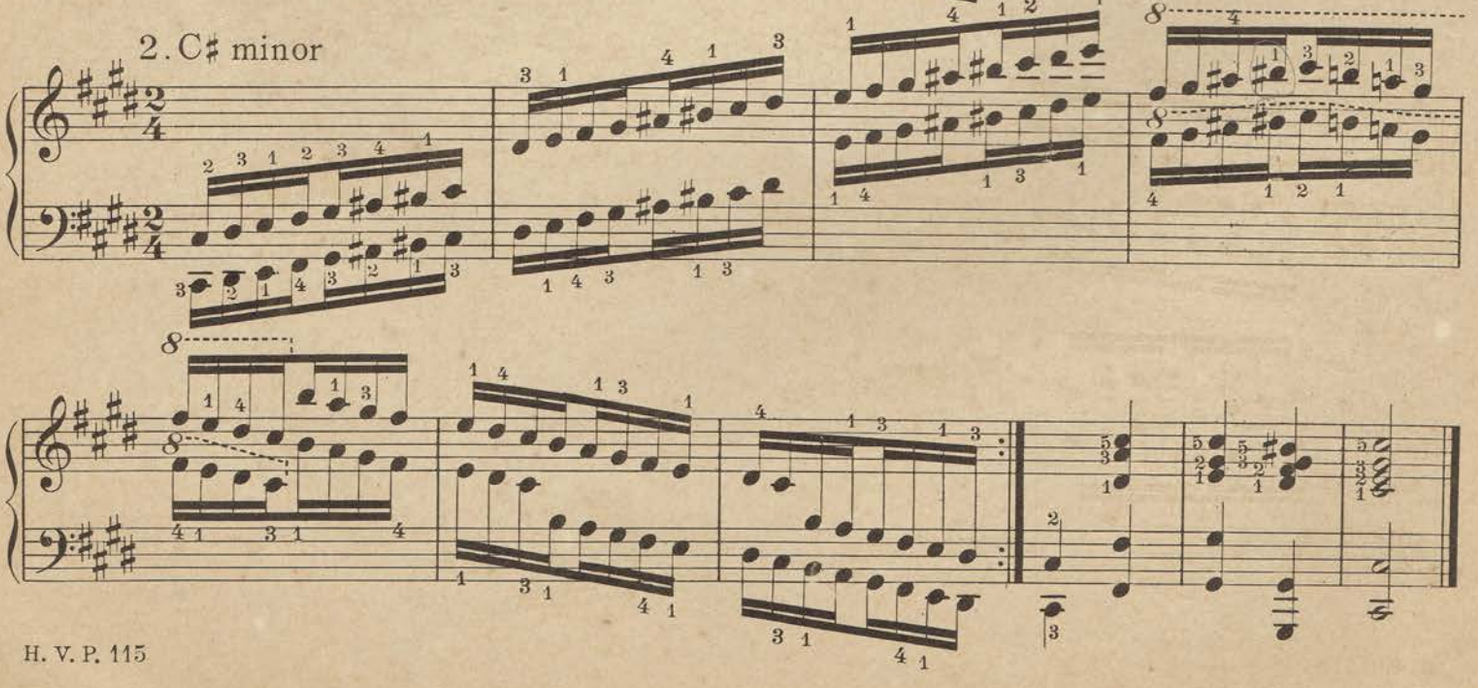
E major



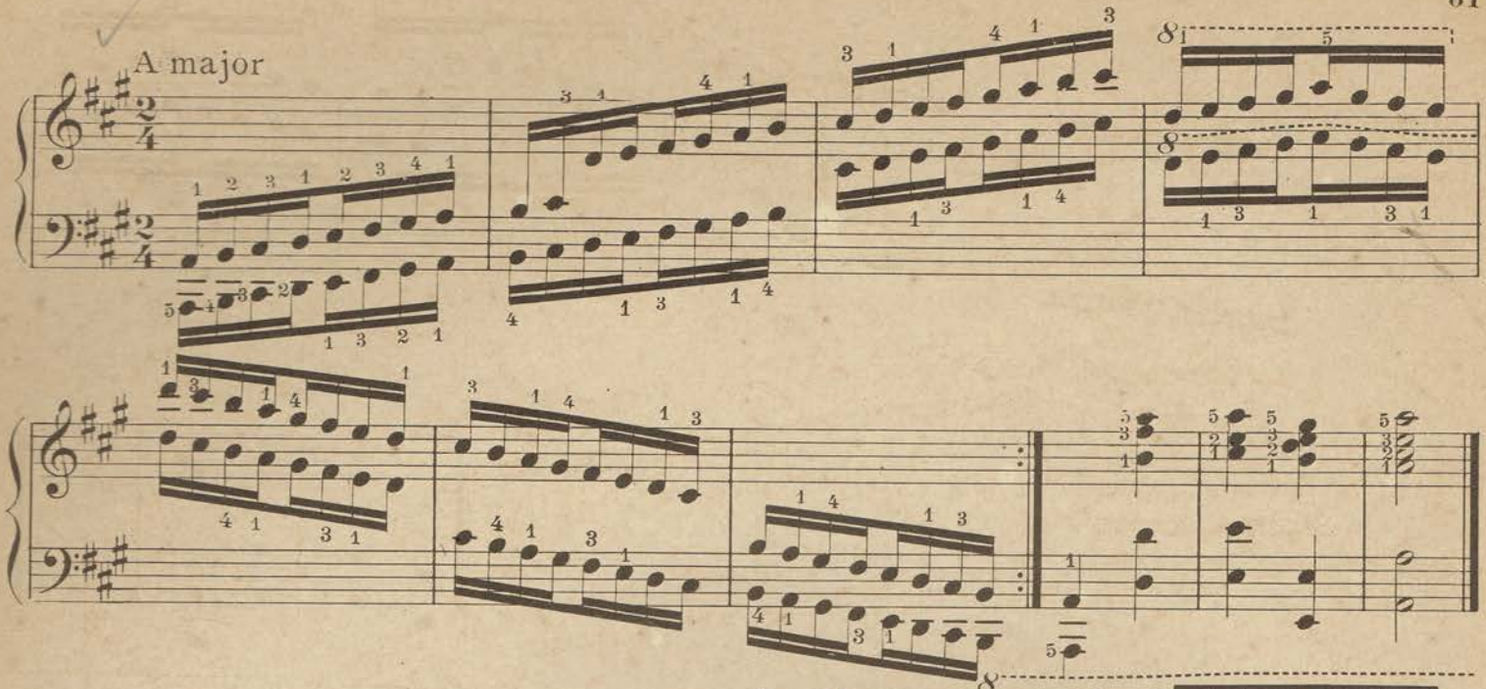
1. C♯ minor



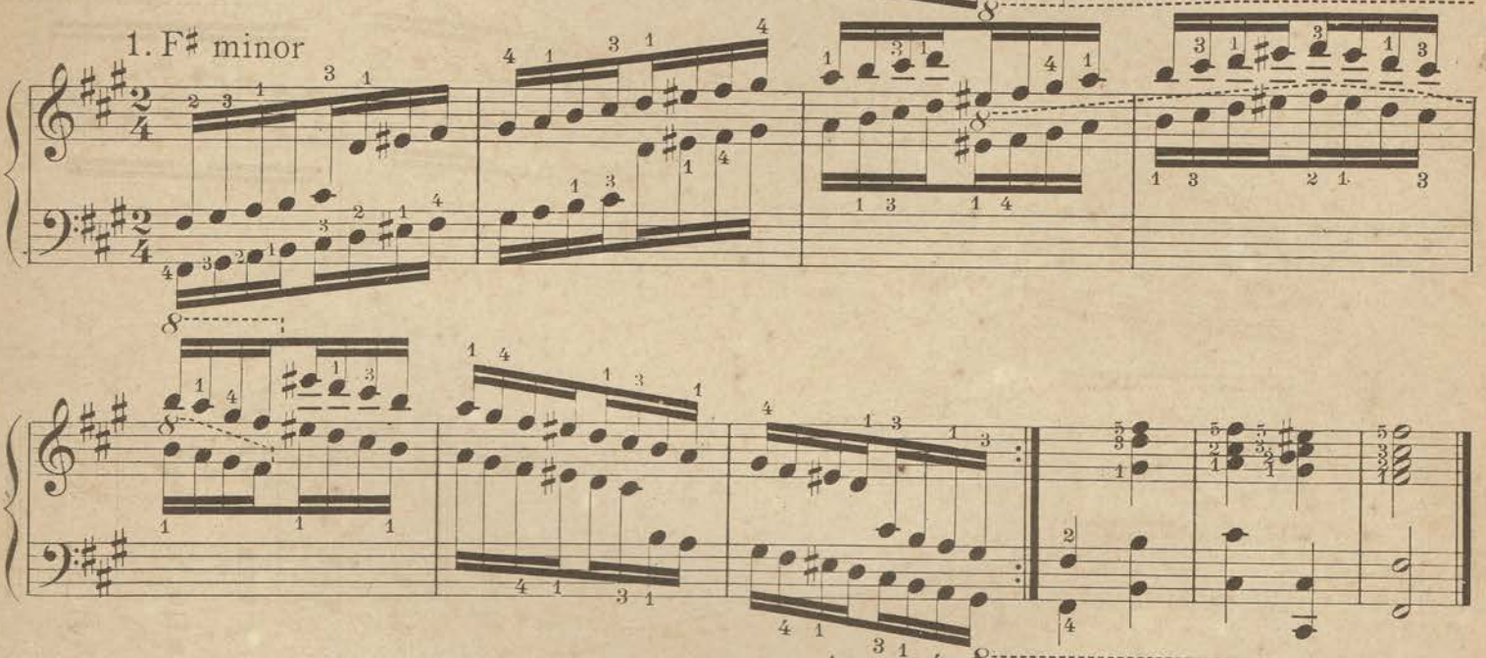
2. C♯ minor



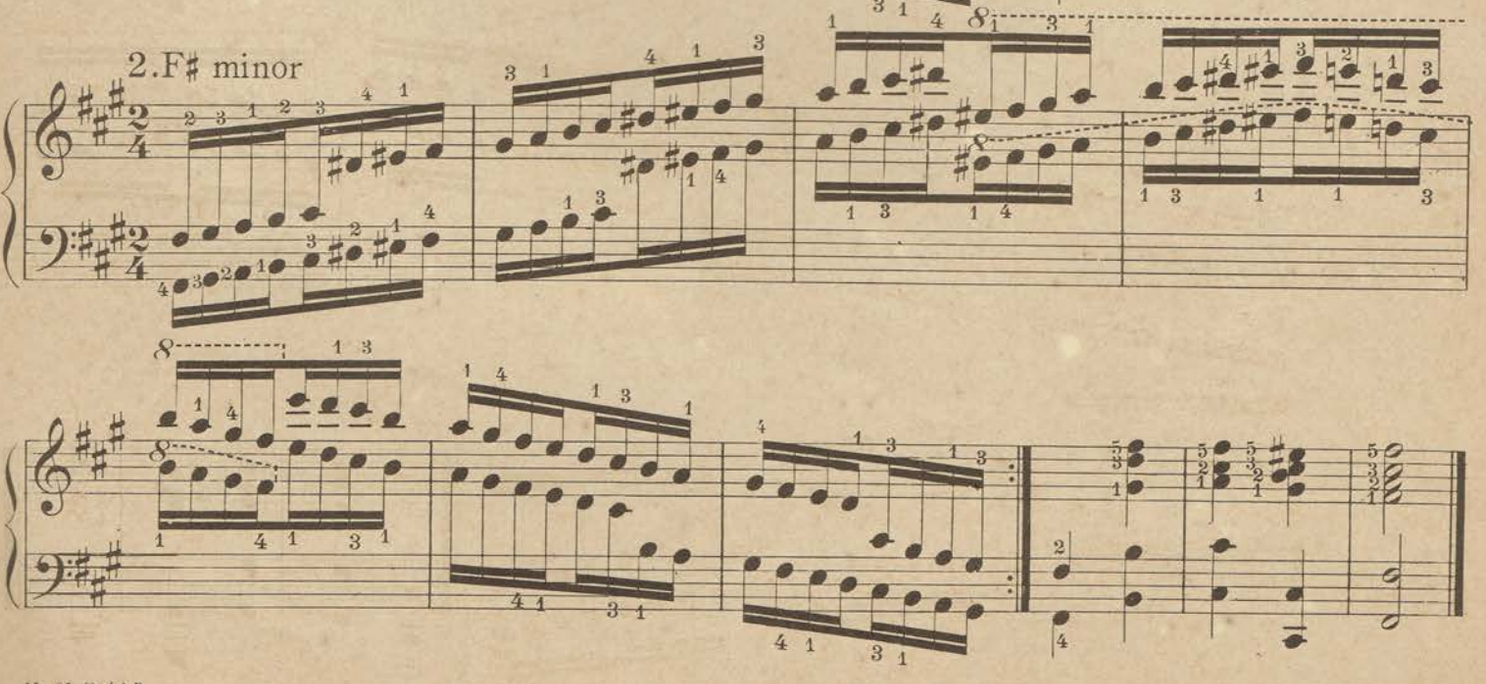
A major



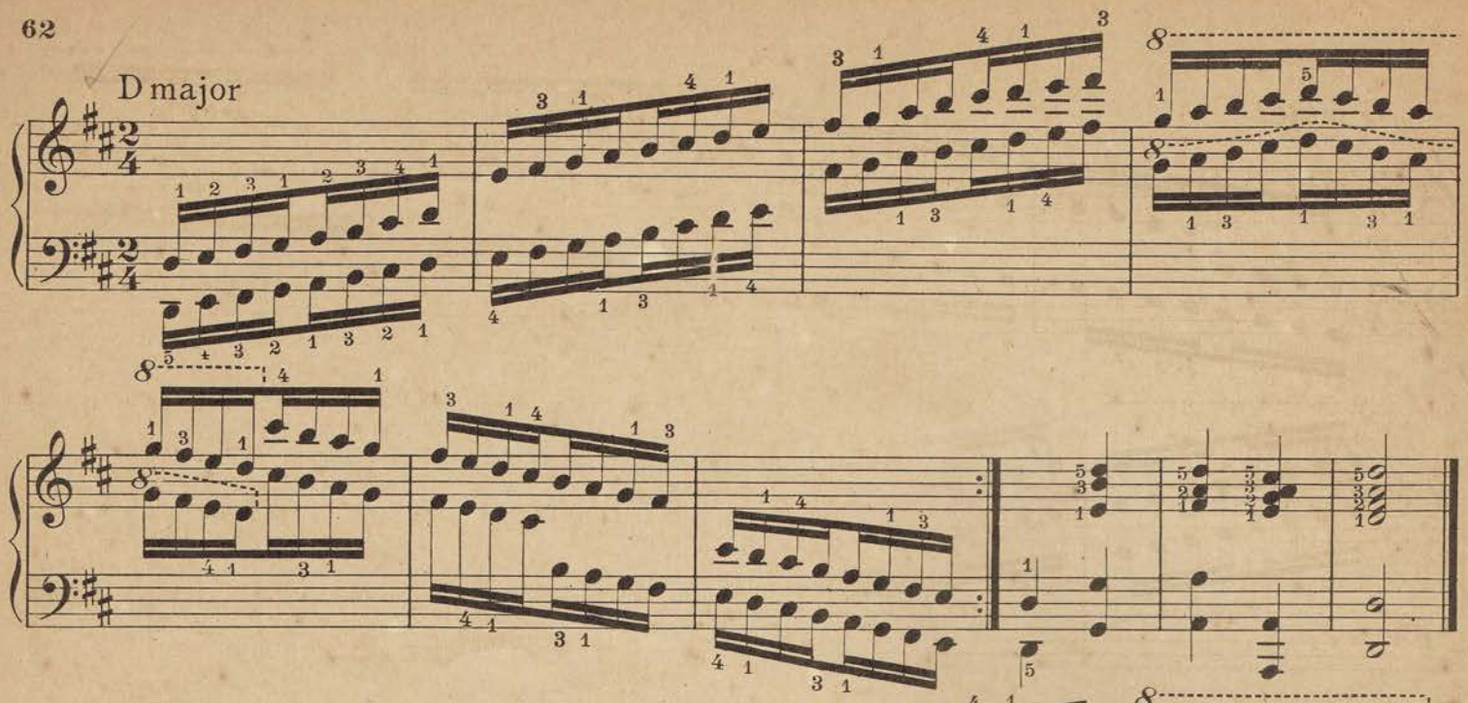
1. F♯ minor



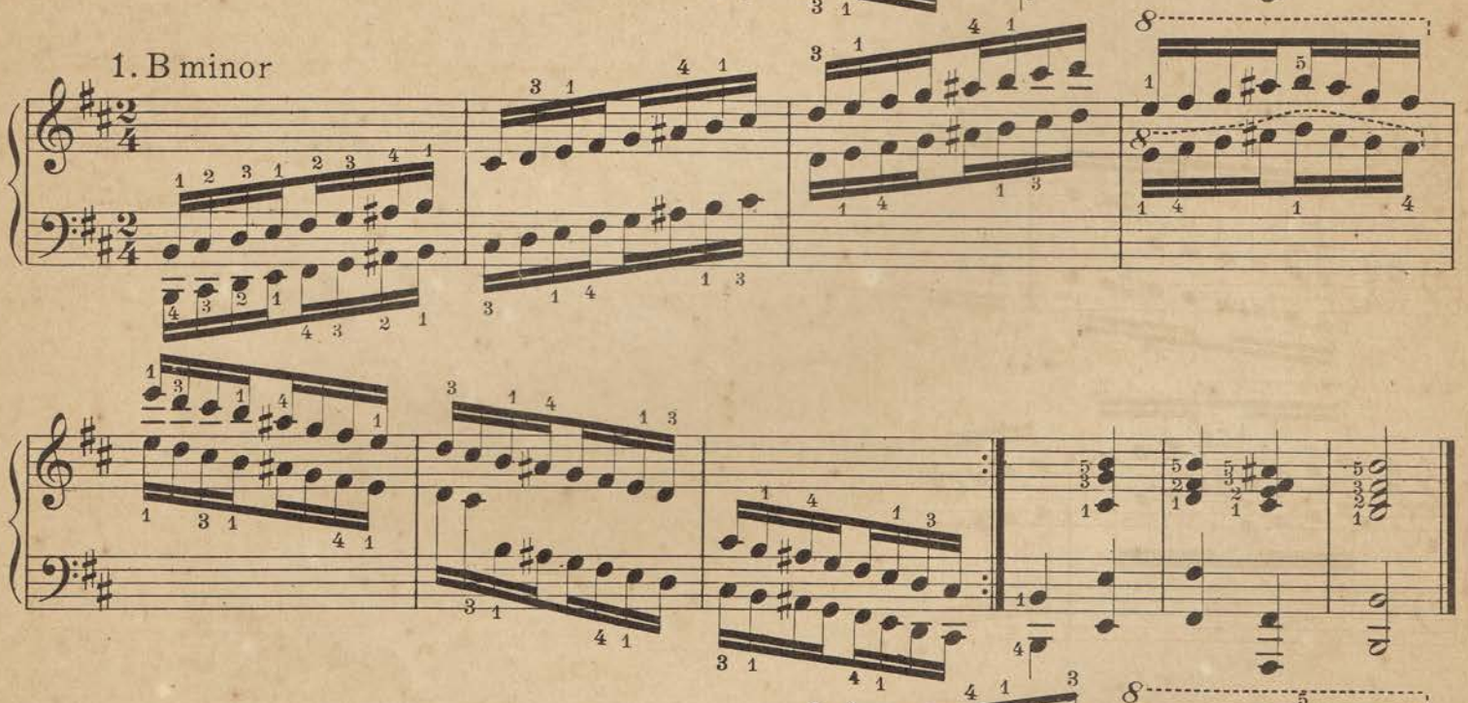
2. F♯ minor



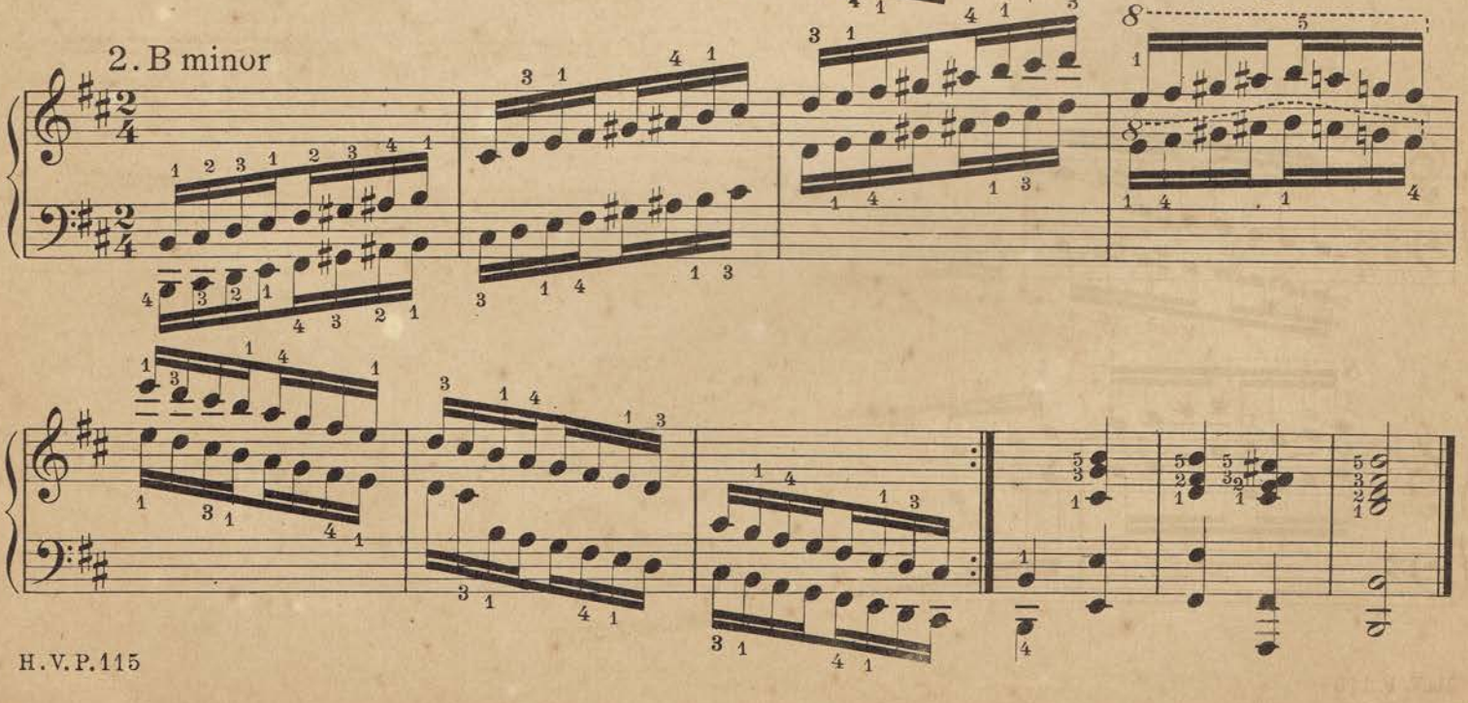
D major



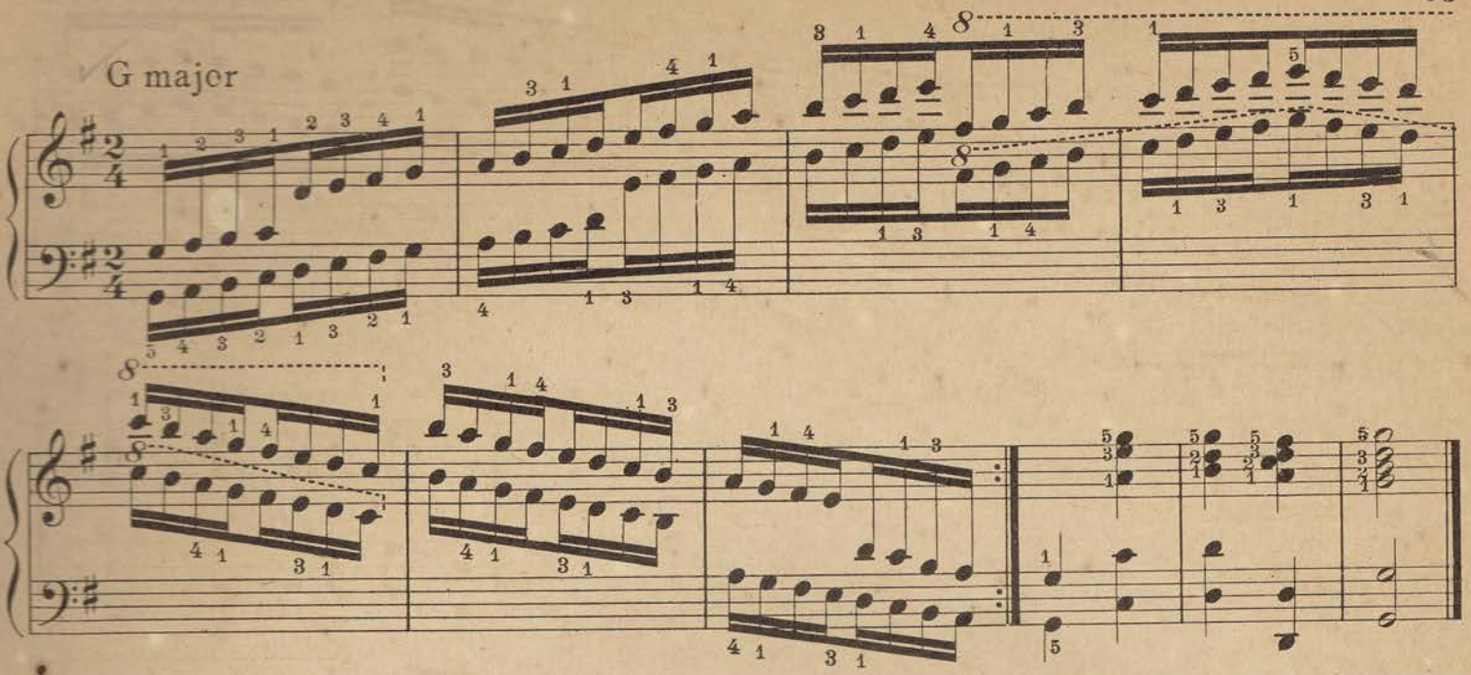
1. B minor



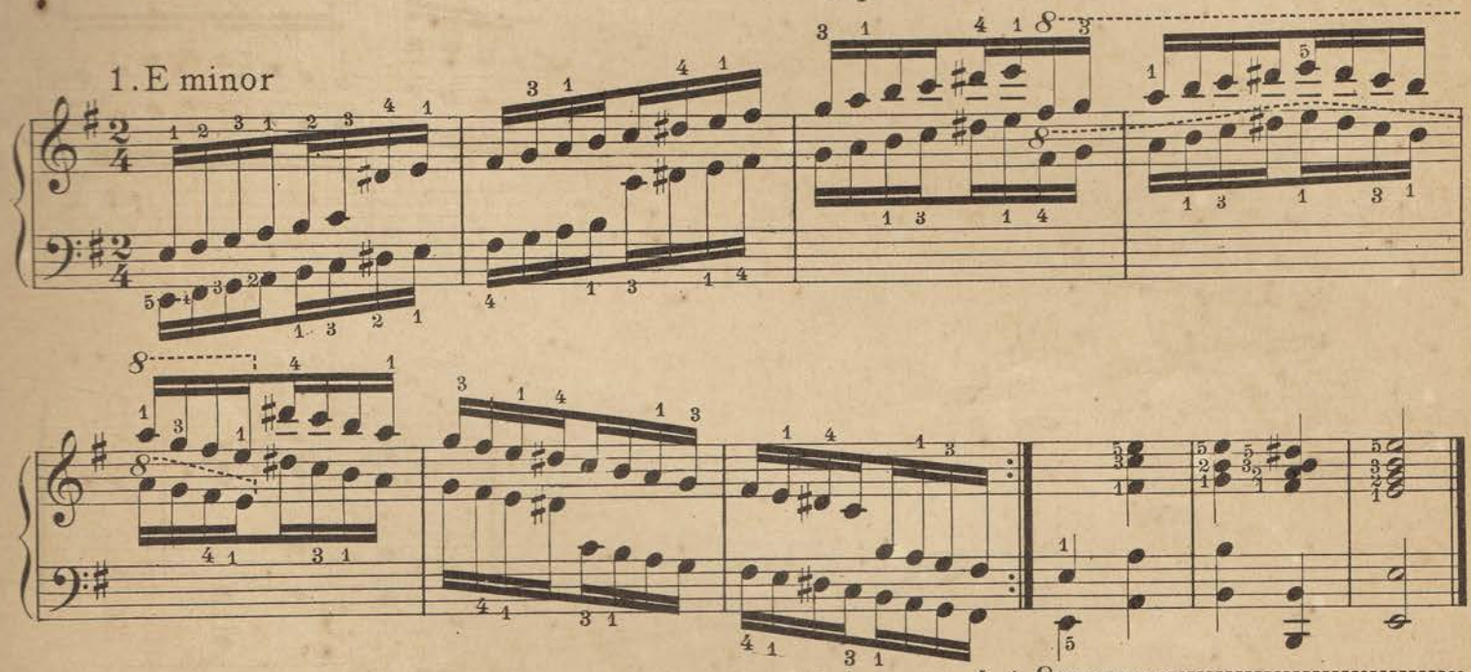
2. B minor



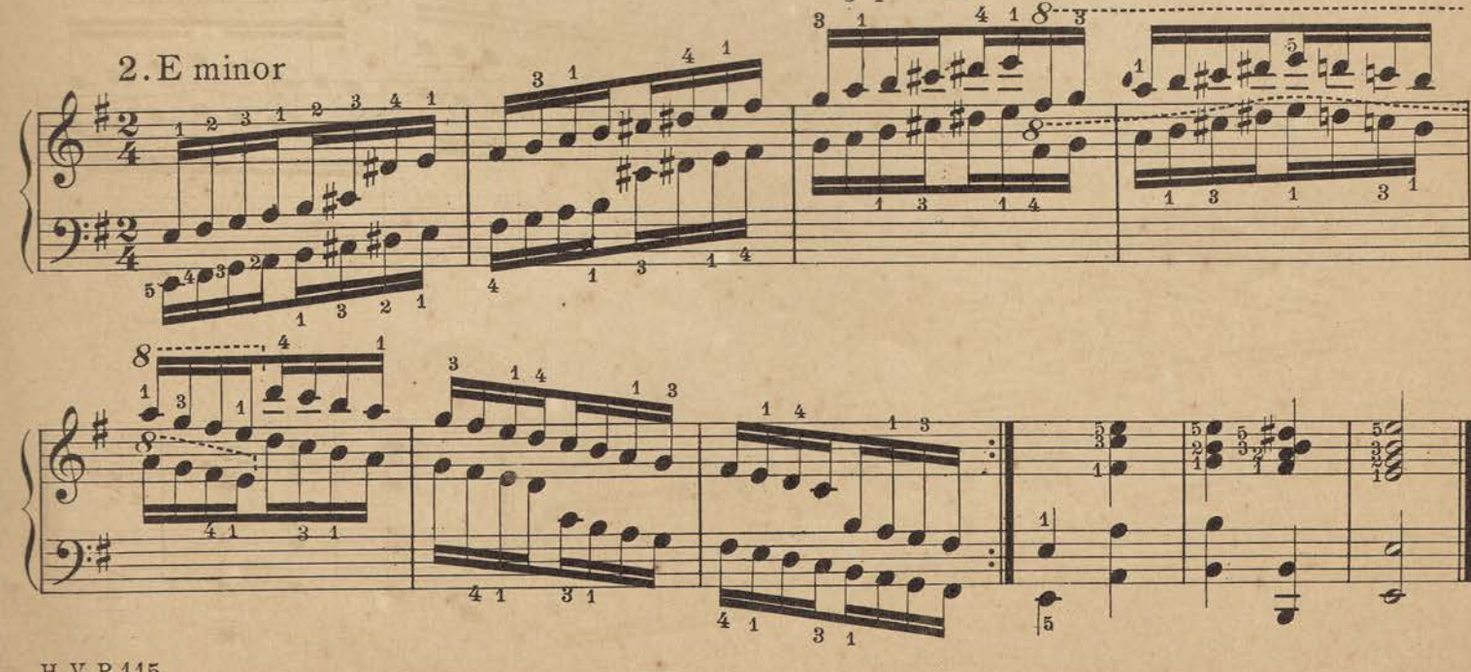
G major



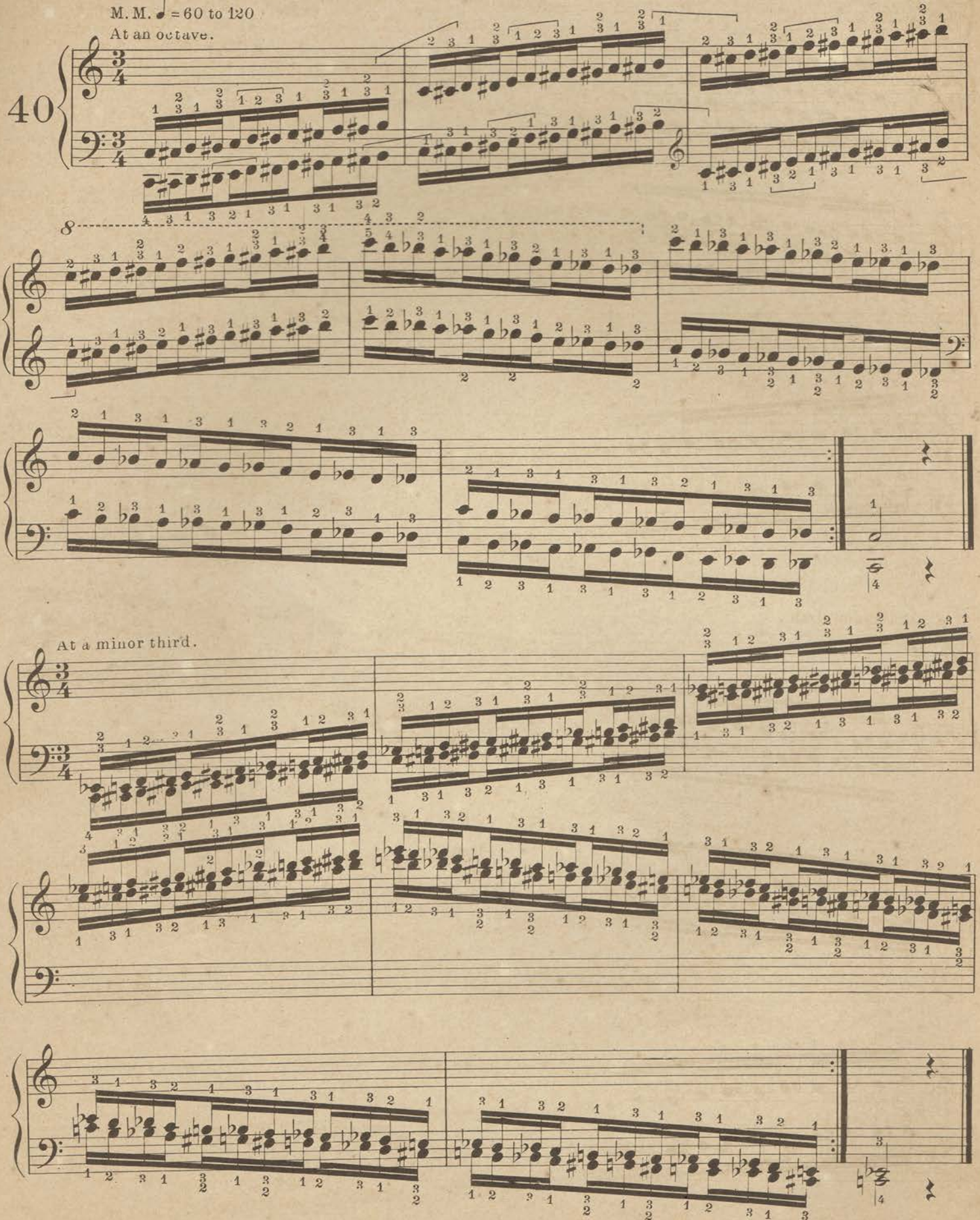
1. E minor



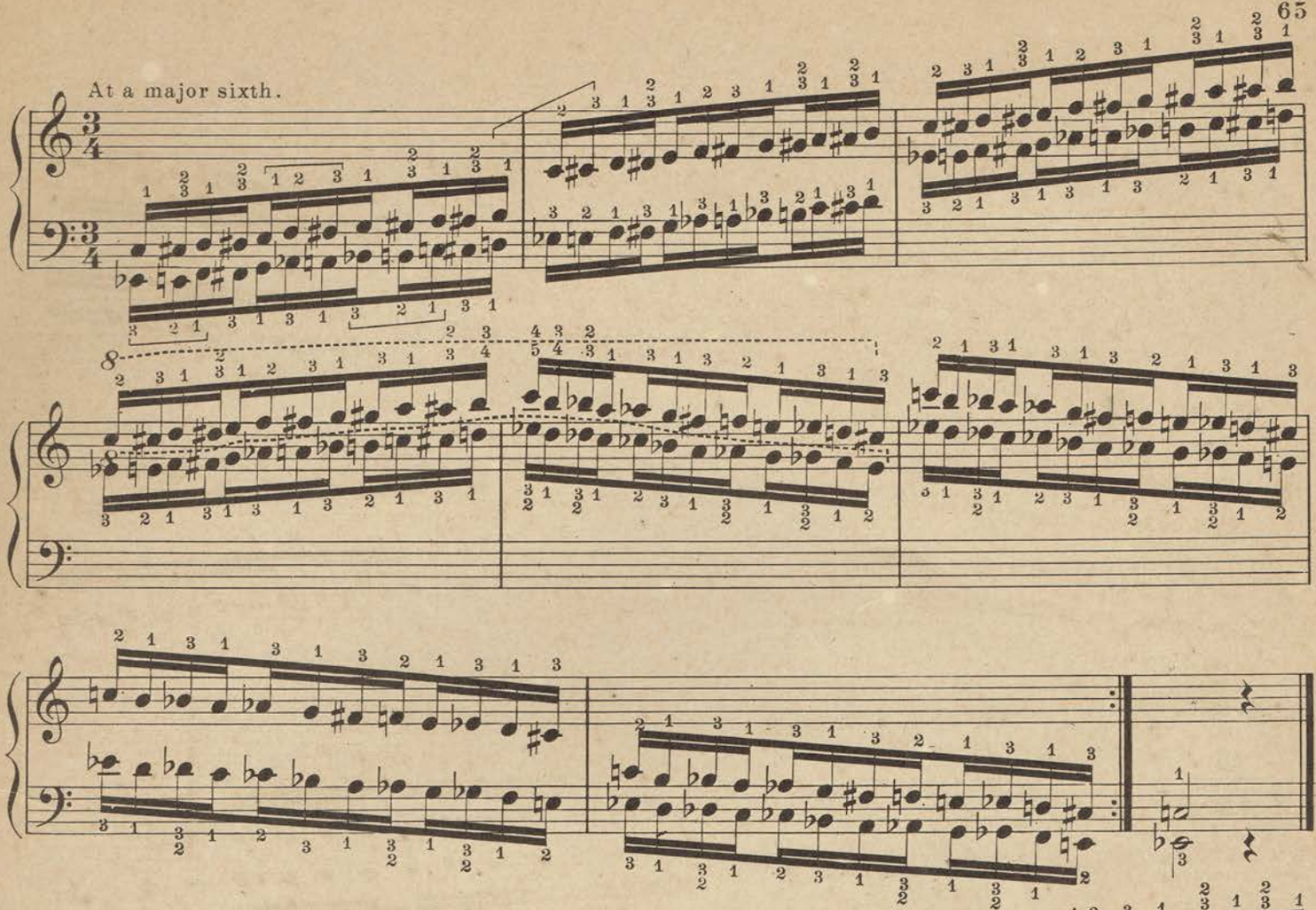
2. E minor



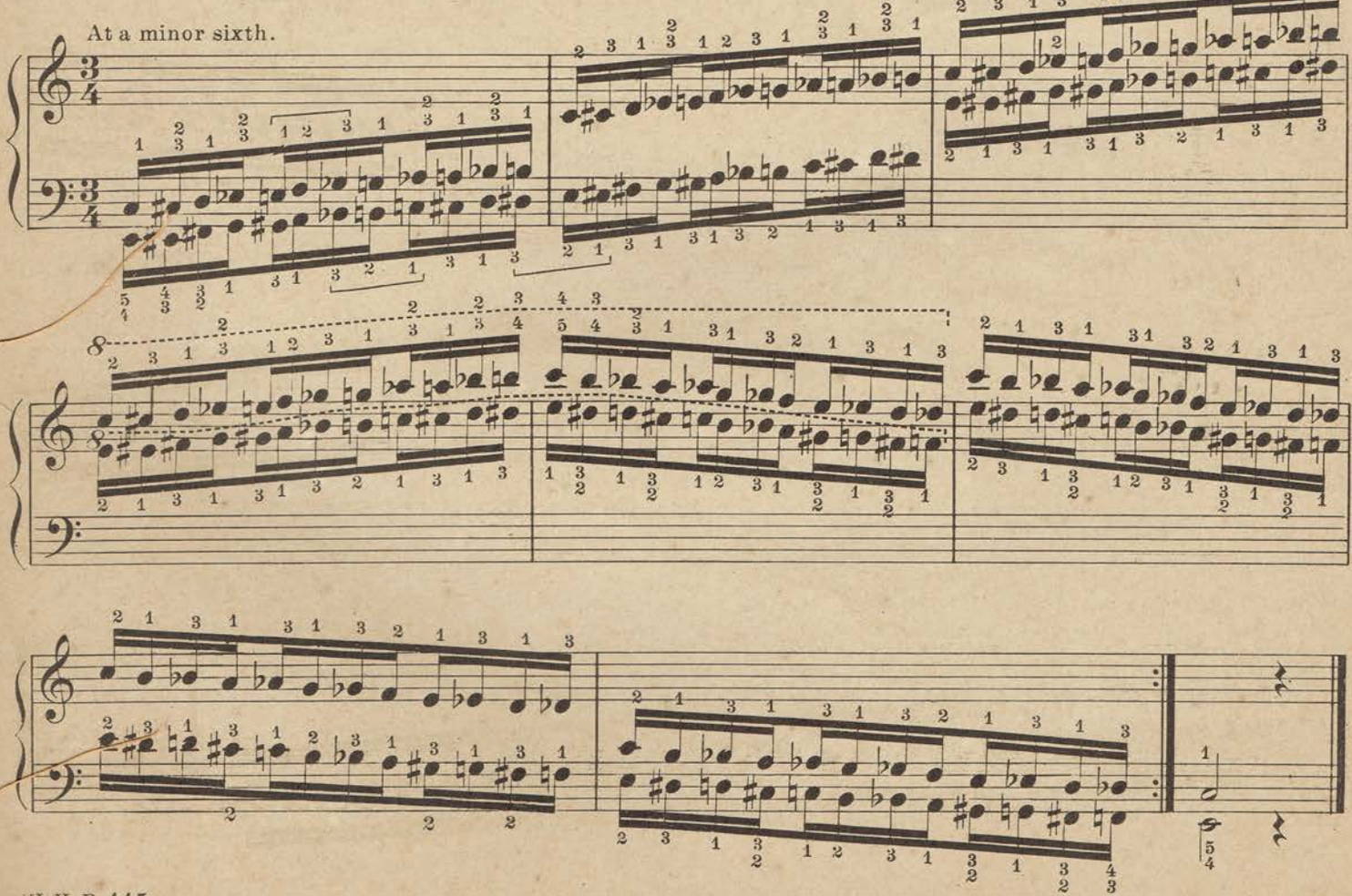
Chromatic Scales



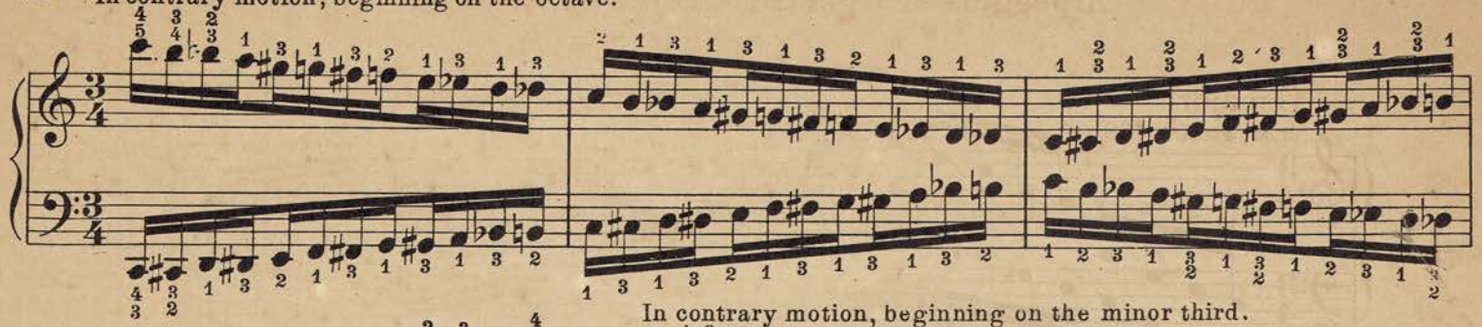
At a major sixth.



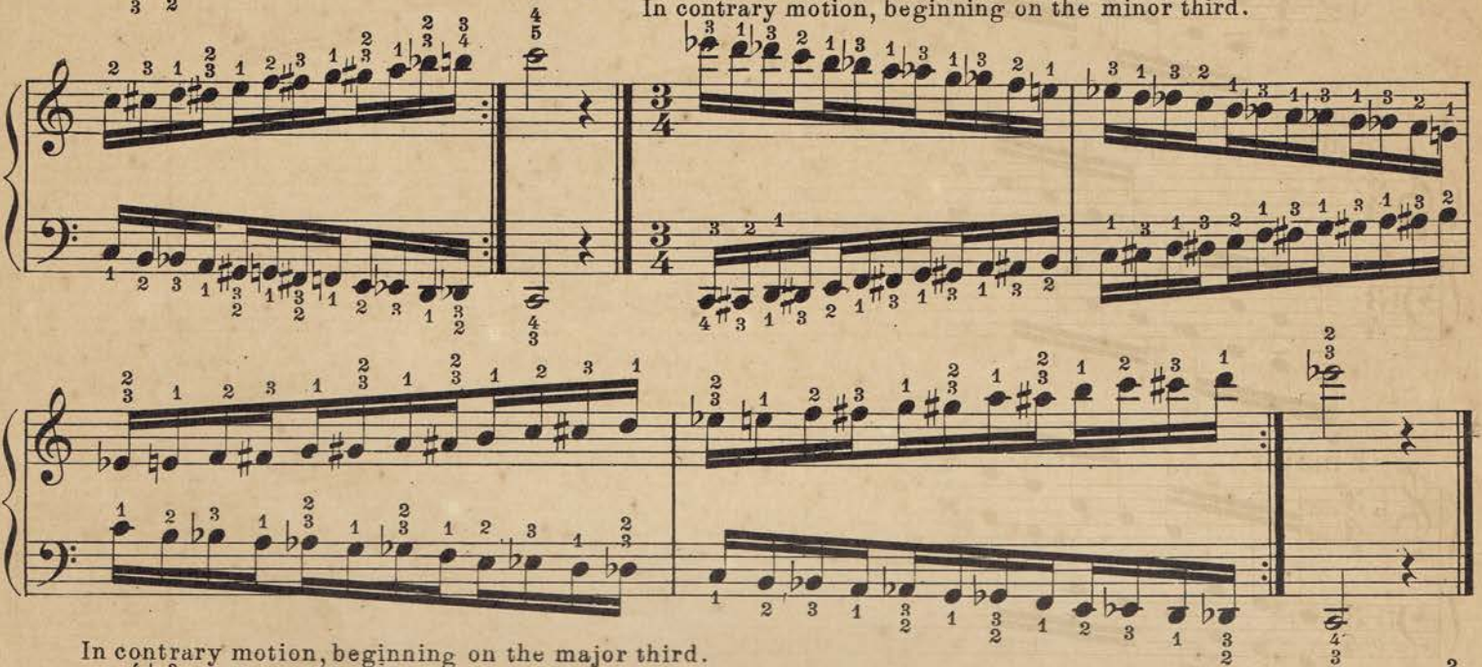
At a minor sixth.



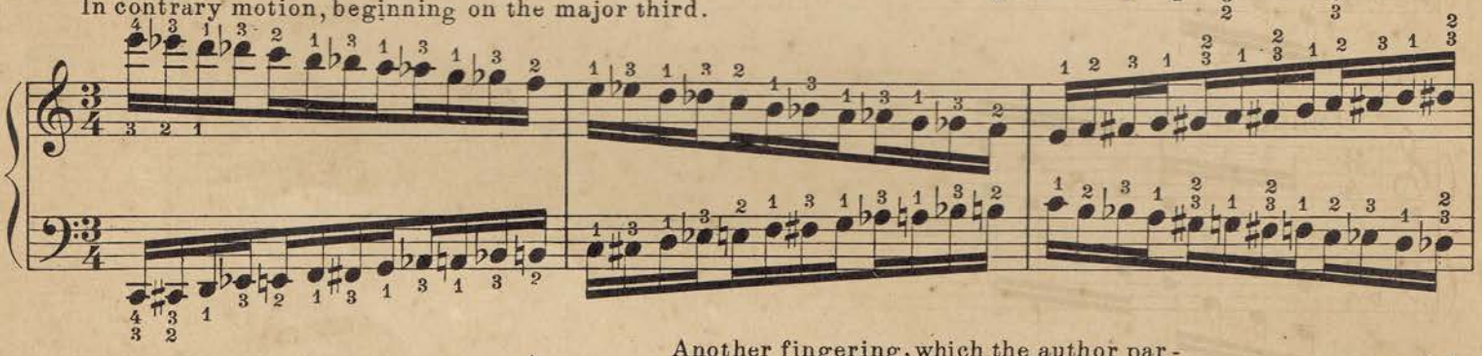
In contrary motion, beginning on the octave.



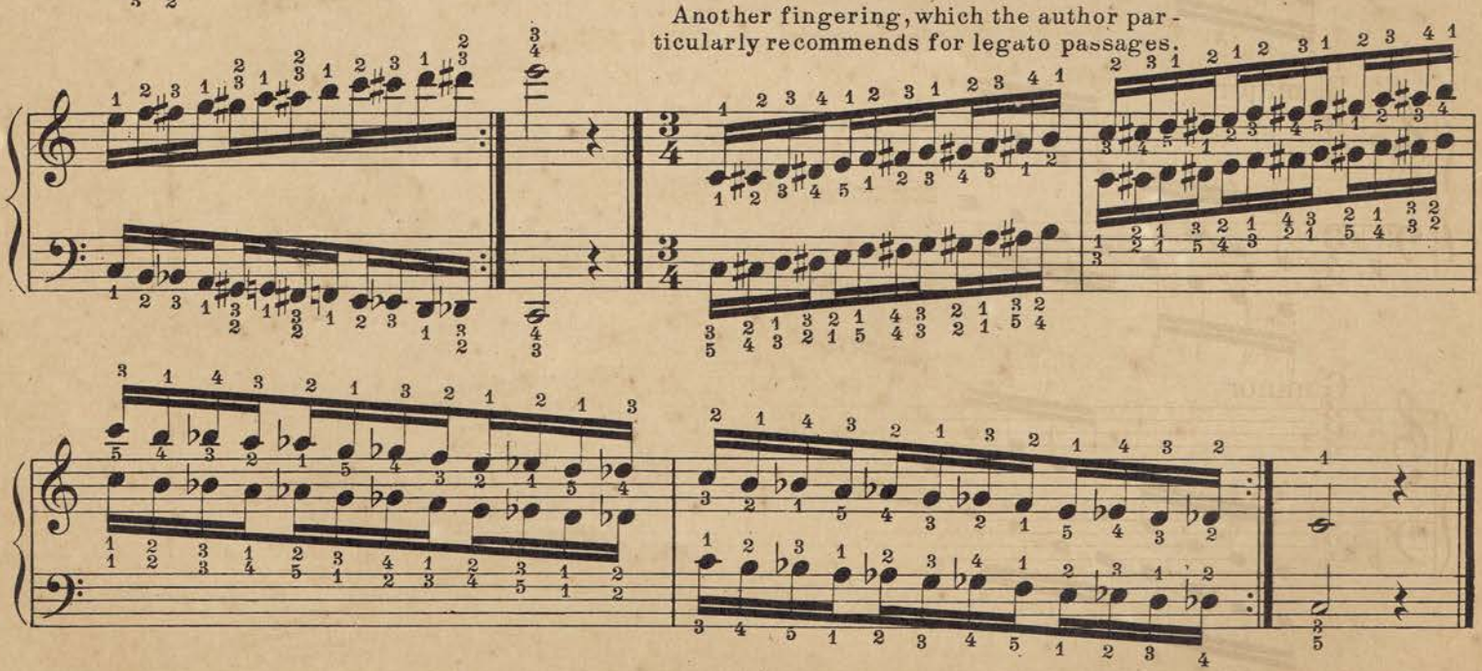
In contrary motion, beginning on the minor third.

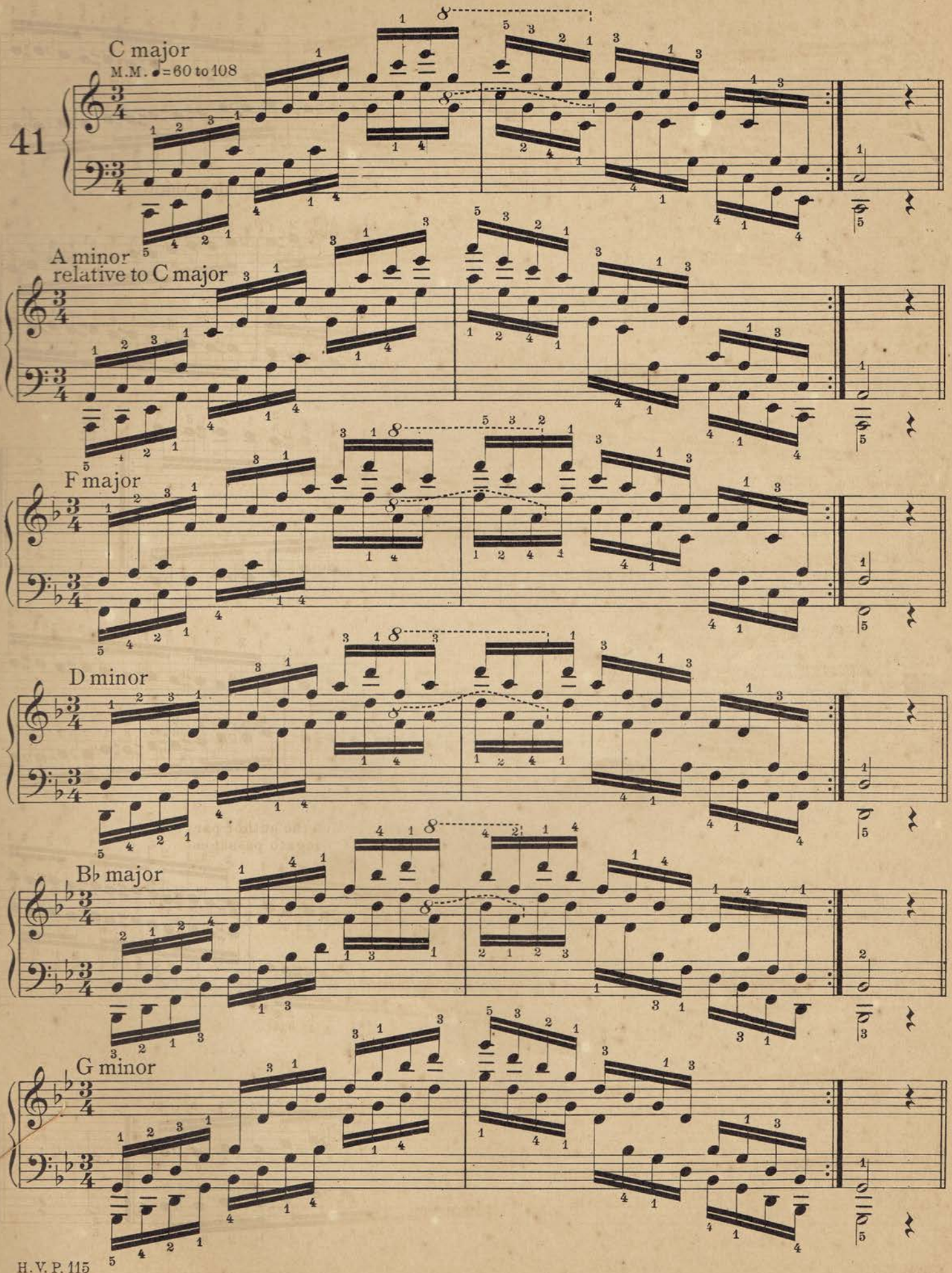


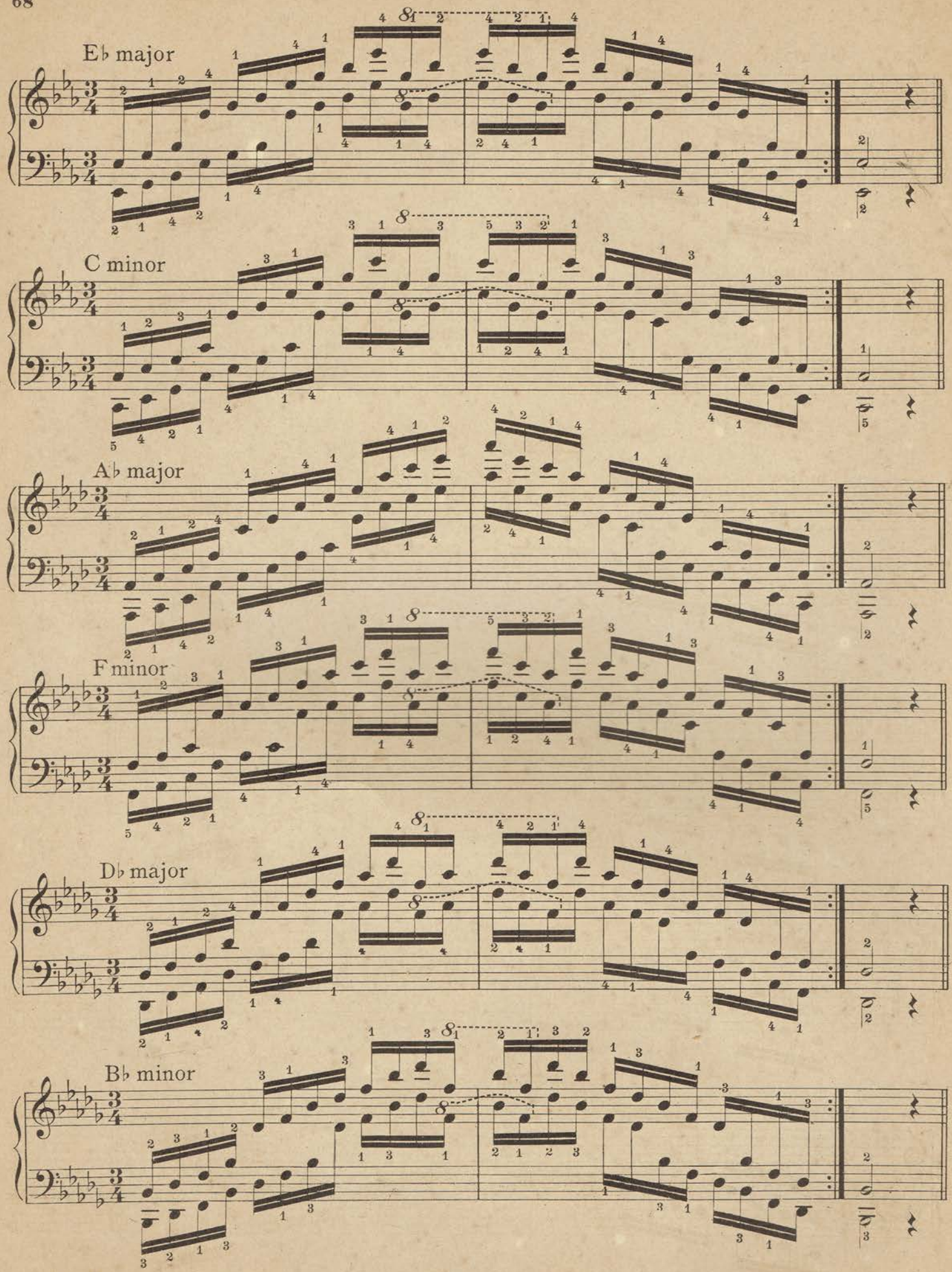
In contrary motion, beginning on the major third.

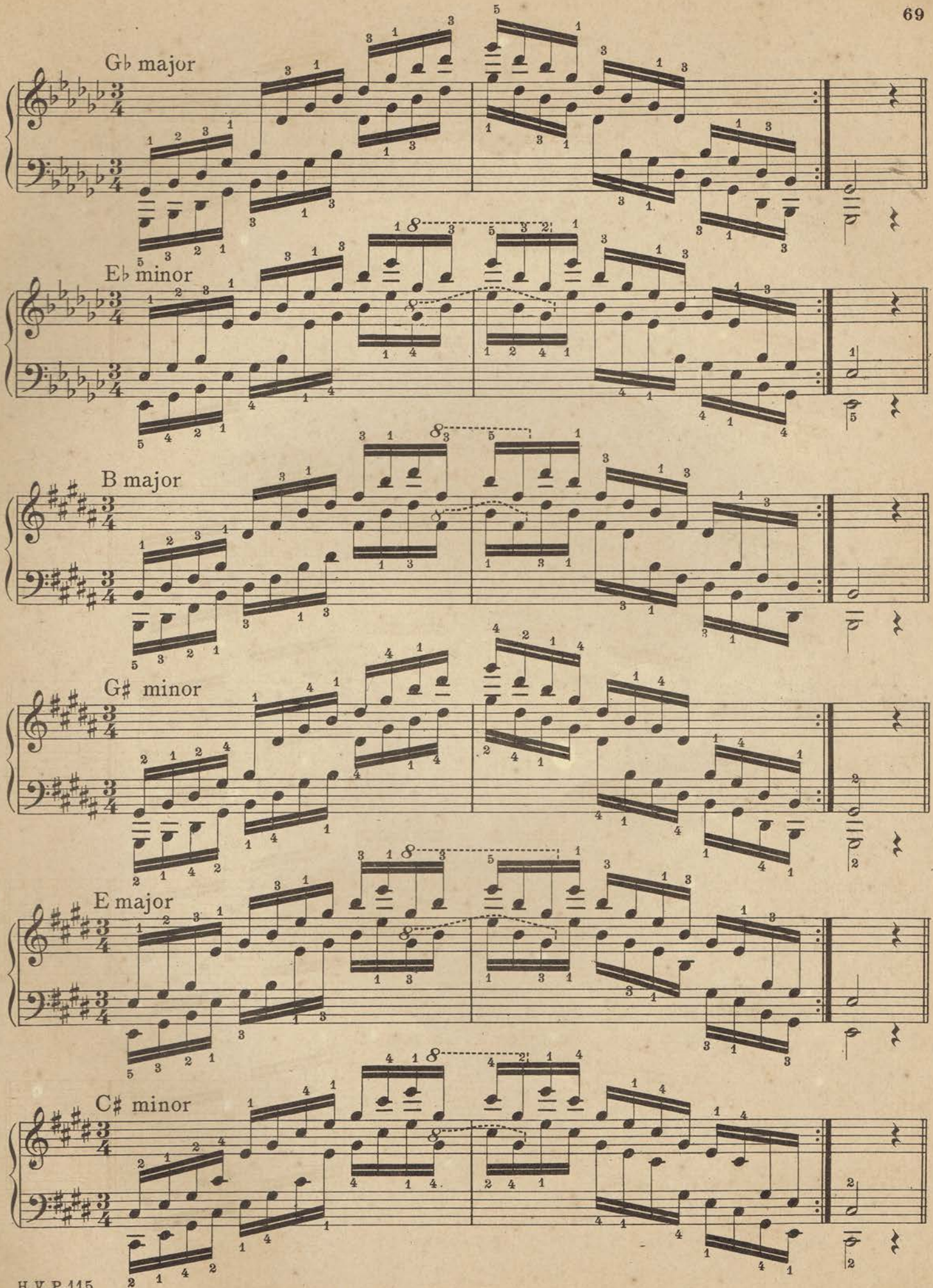


Another fingering, which the author particularly recommends for legato passages.

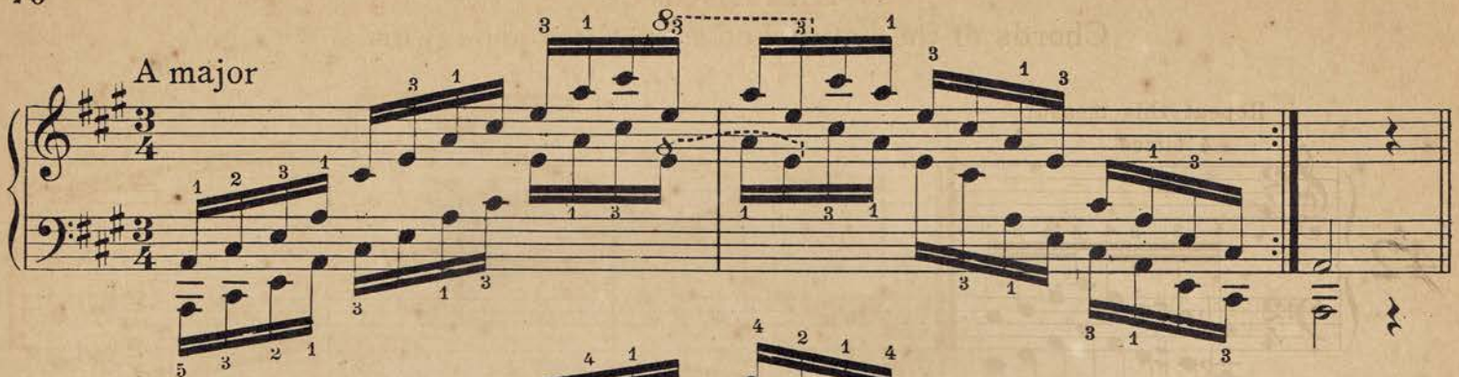



41
C major
M.M. ♩=60 to 108
A minor
relative to C major
F major
D minor
B♭ major
G minor

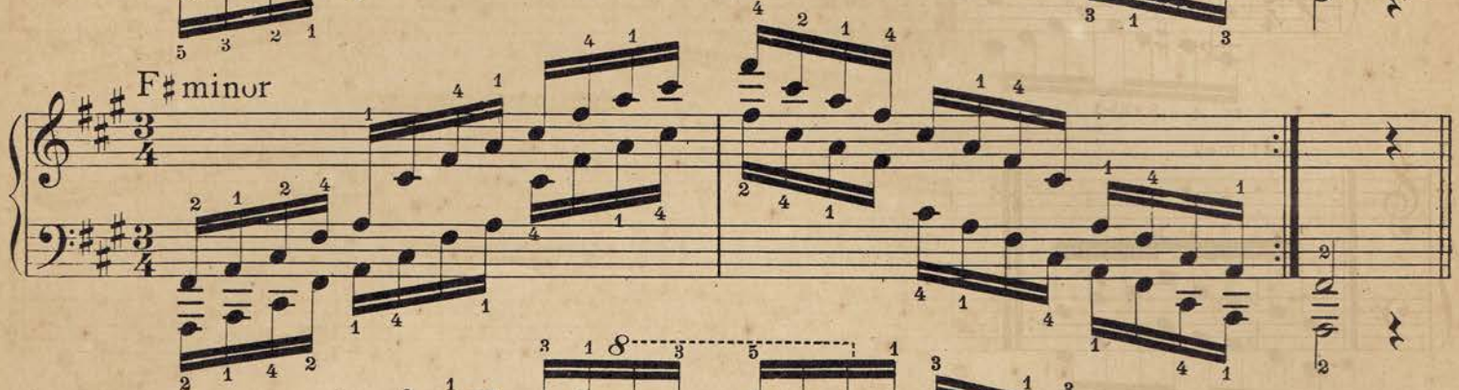

E♭ major
C minor
A♭ major
F minor
D♭ major
B♭ minor


G♭ major
E♭ minor
B major
G♯ minor
E major
C♯ minor

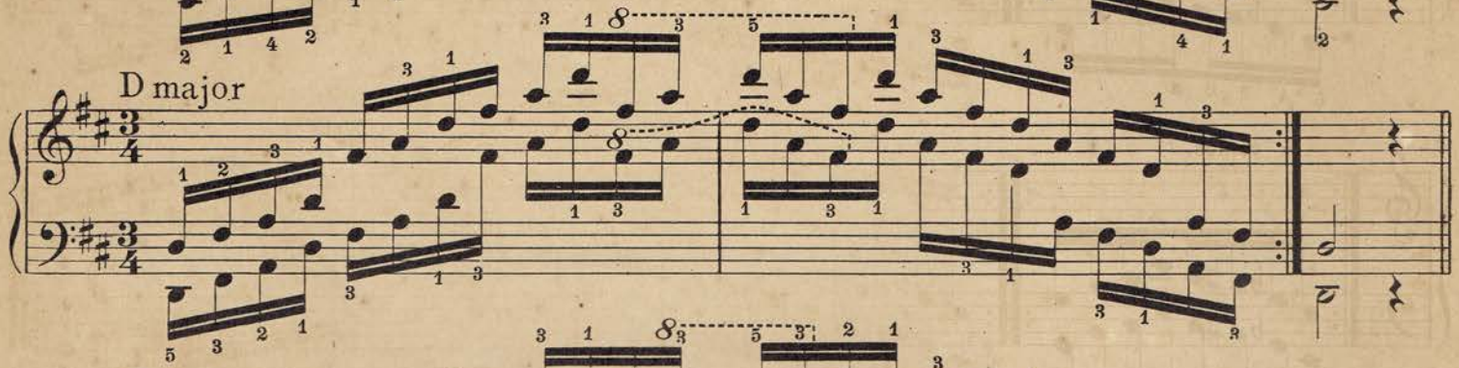
A major



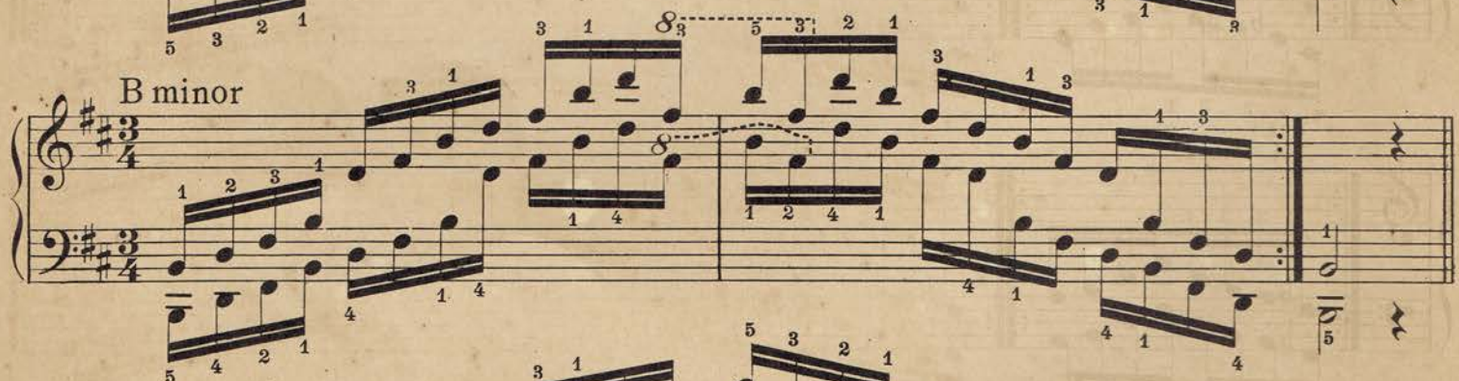
F♯ minor



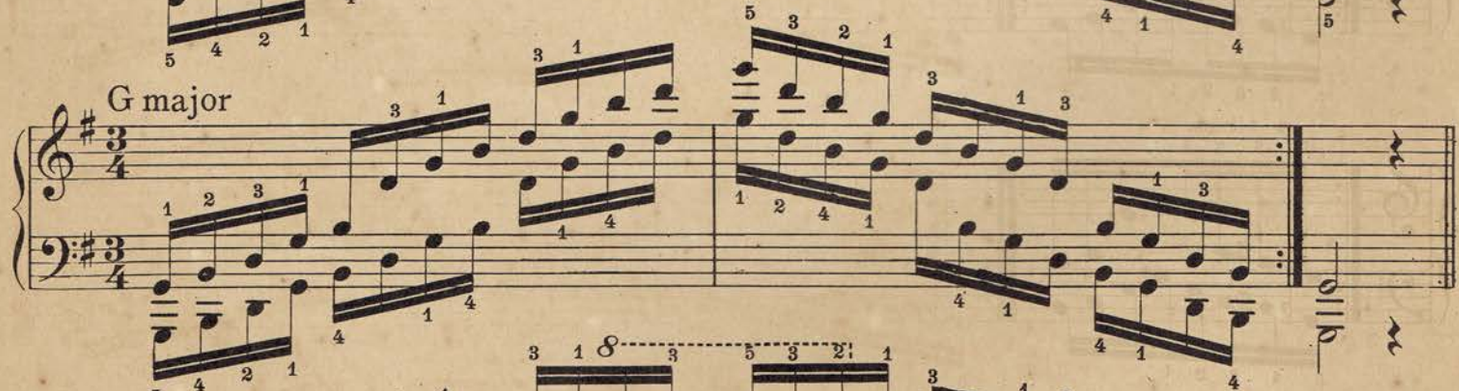
D major



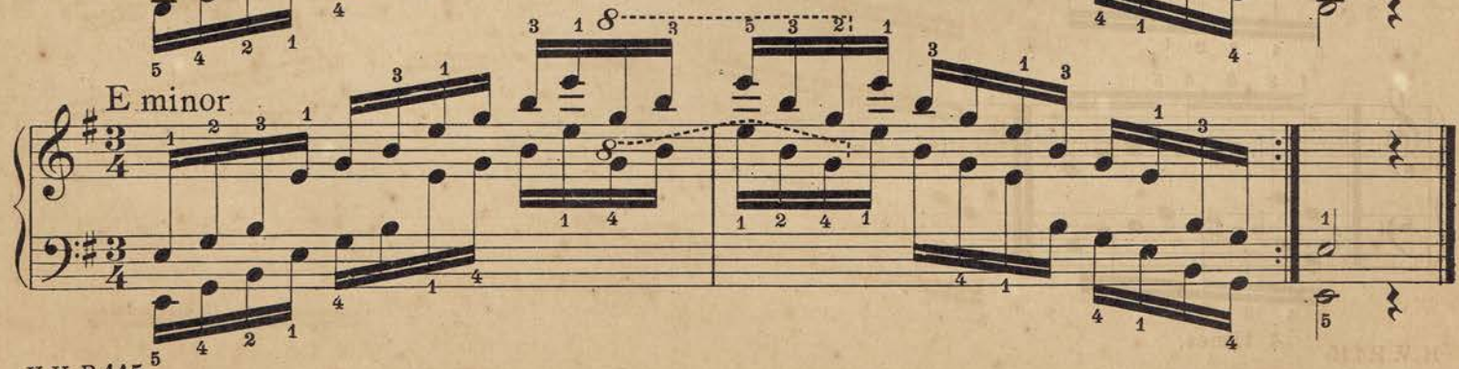
B minor



G major

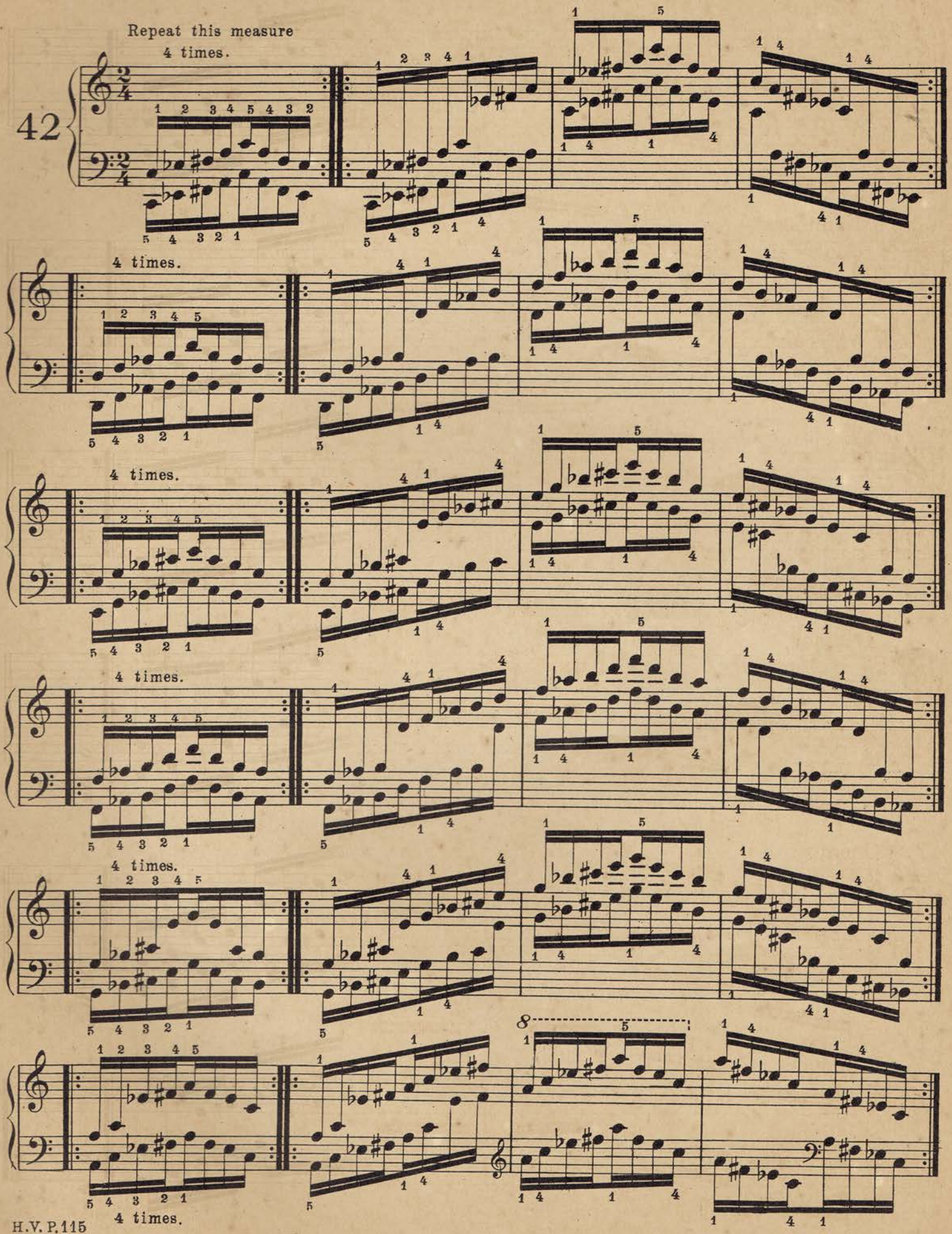


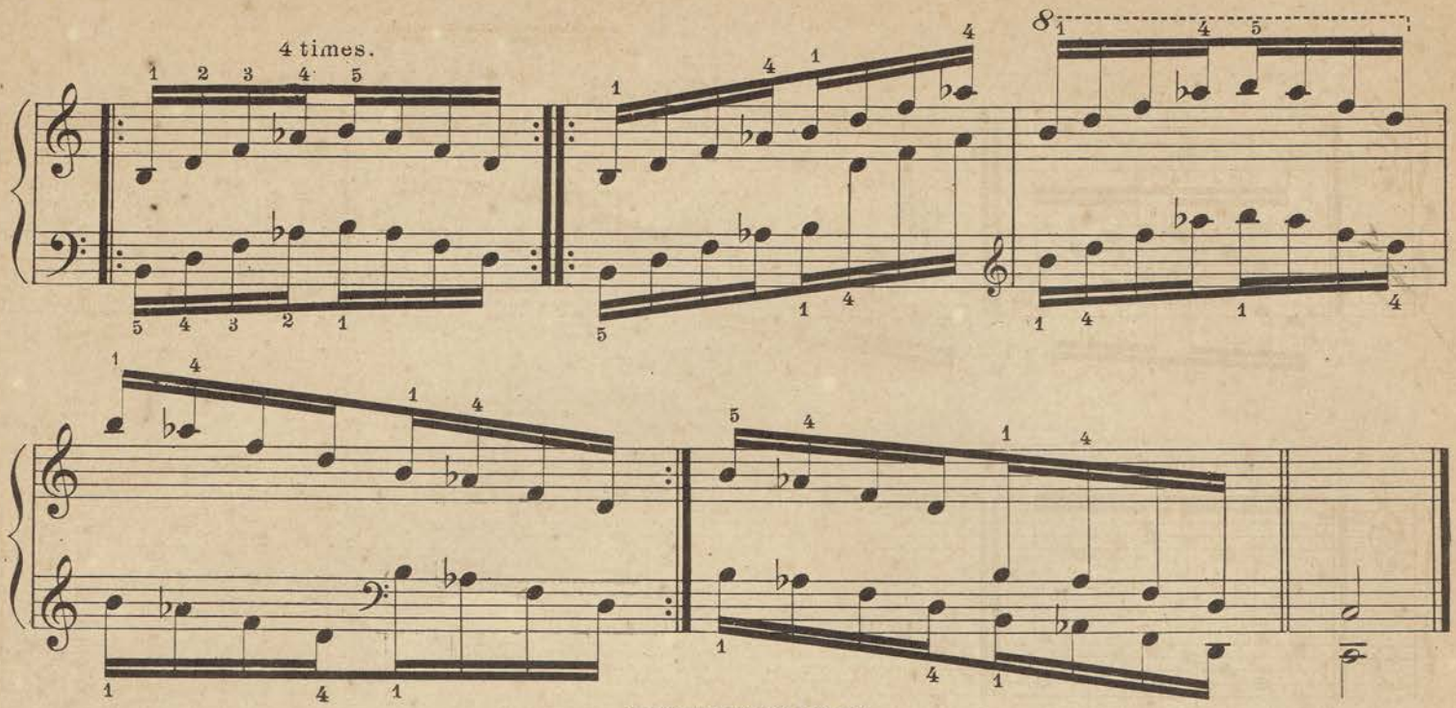
E minor



EXTENSION

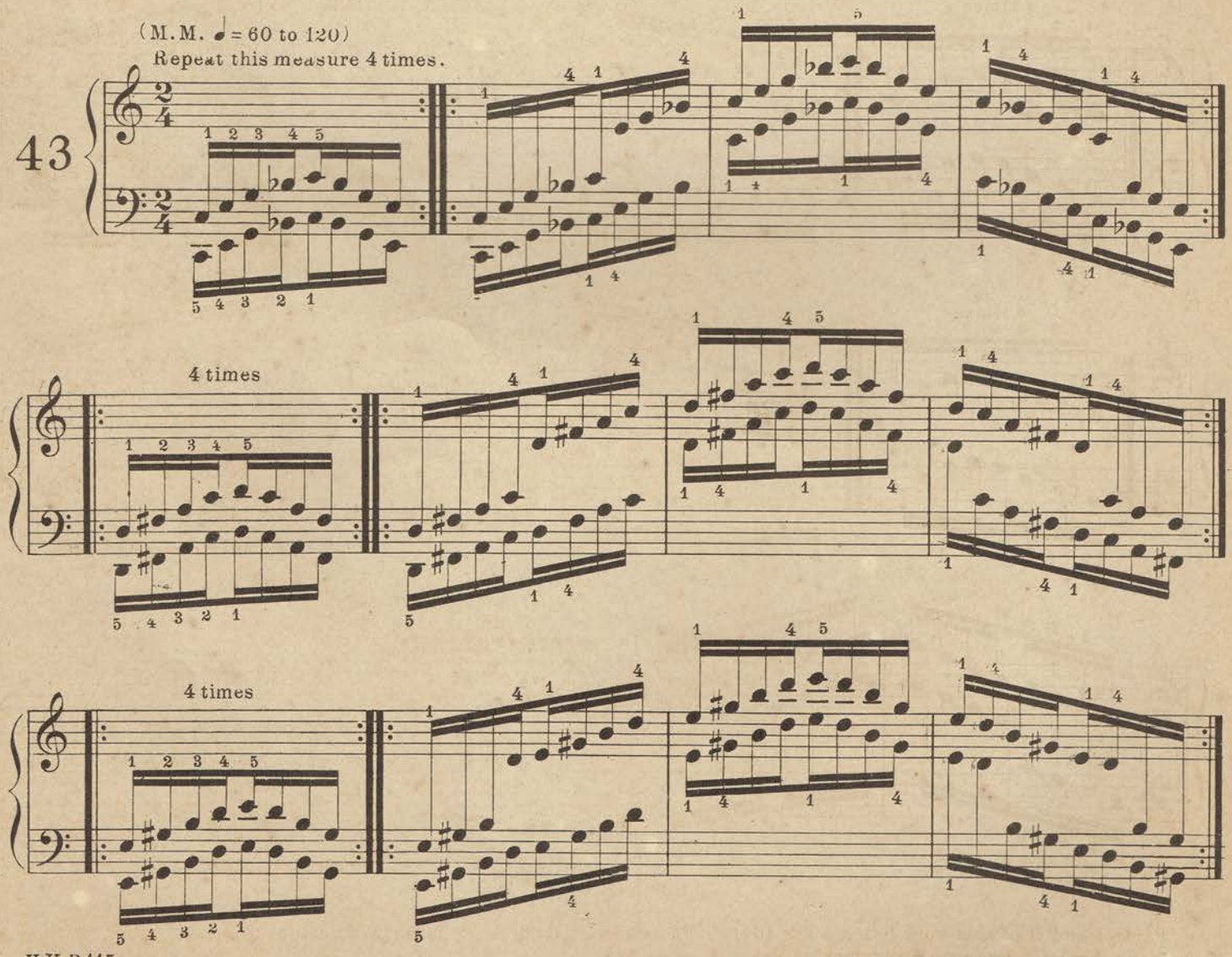
Chords of the diminished seventh, in arpeggios

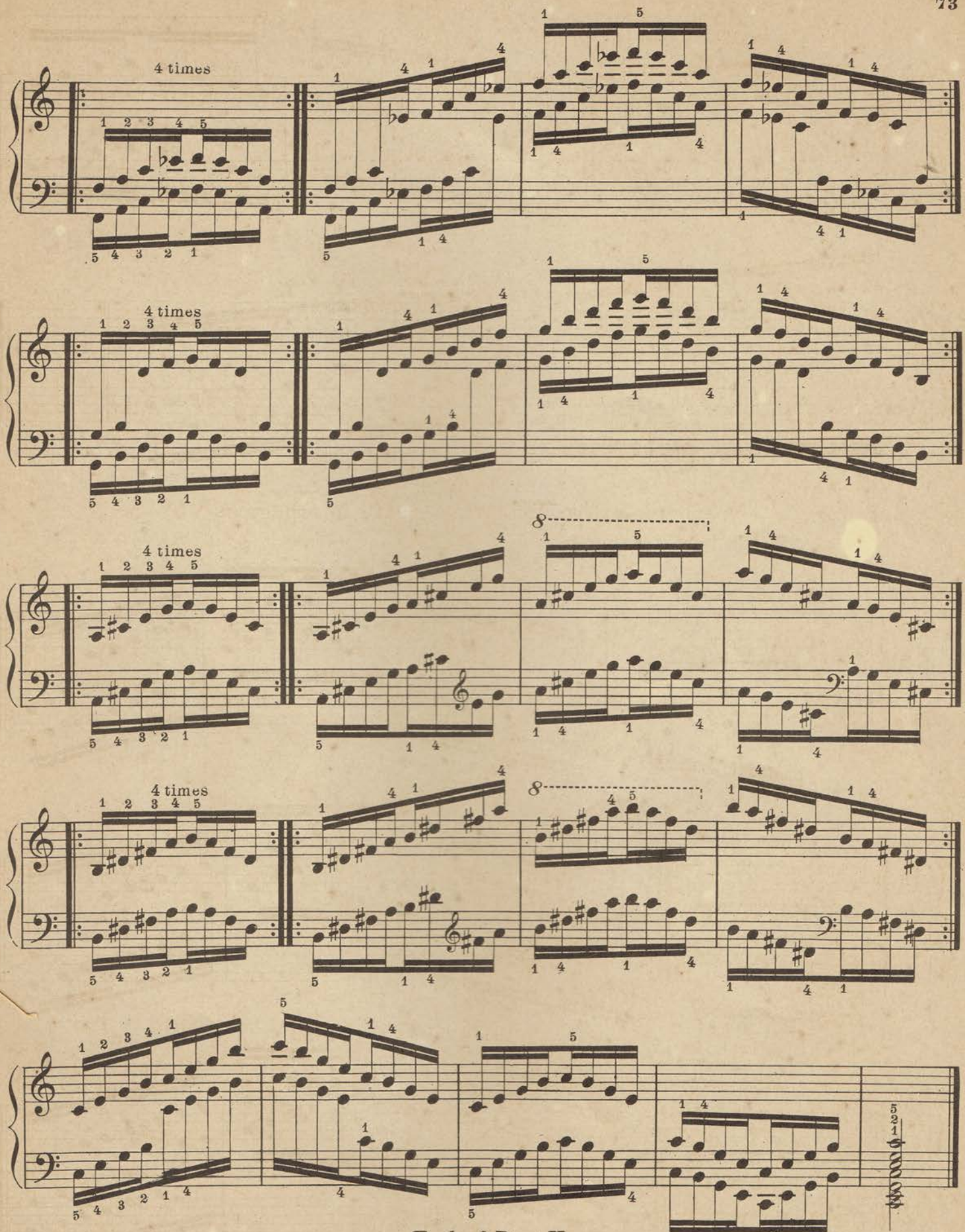




EXTENSION

Chords of the dominant seventh, in arpeggios





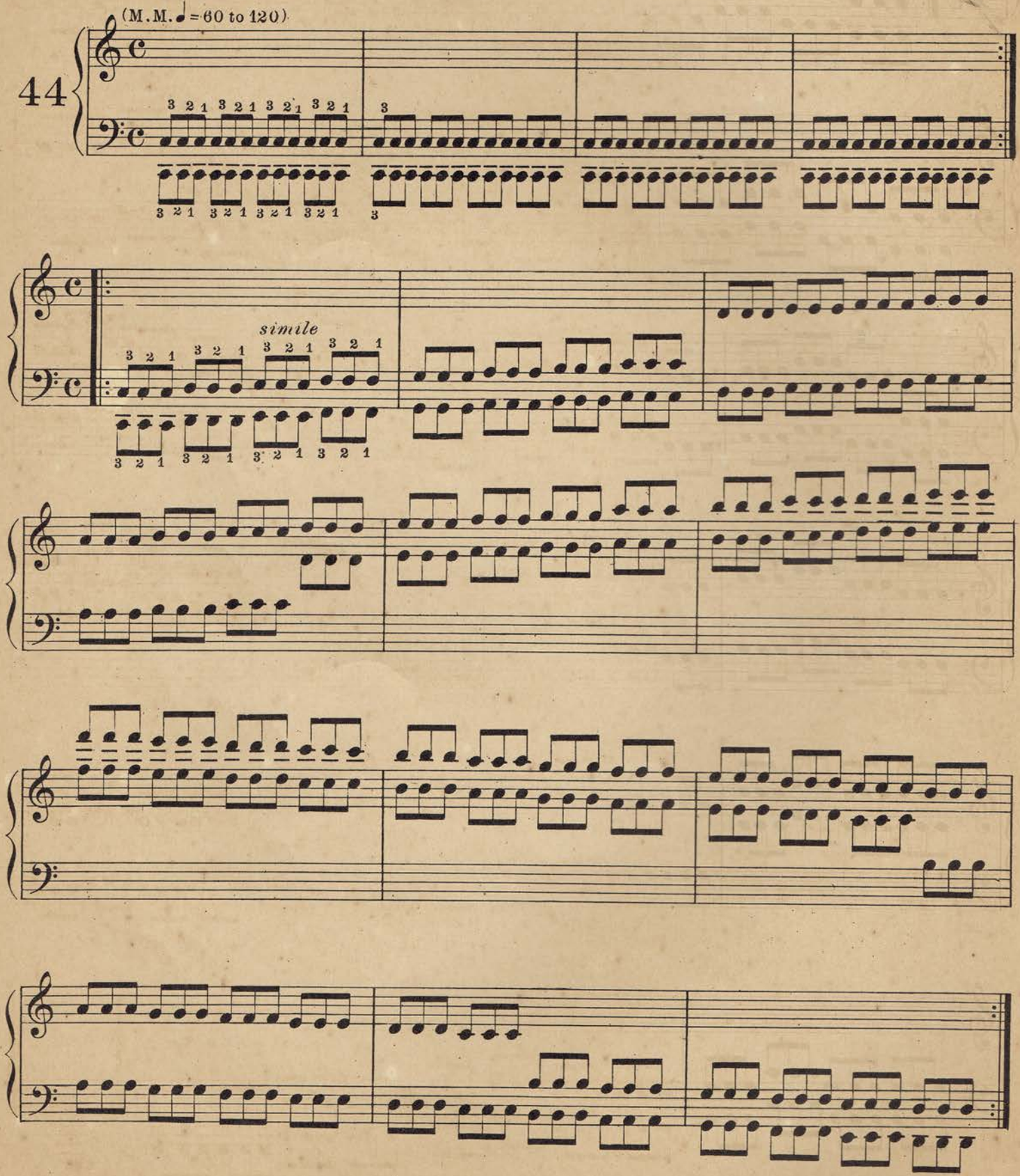
End of Part II.

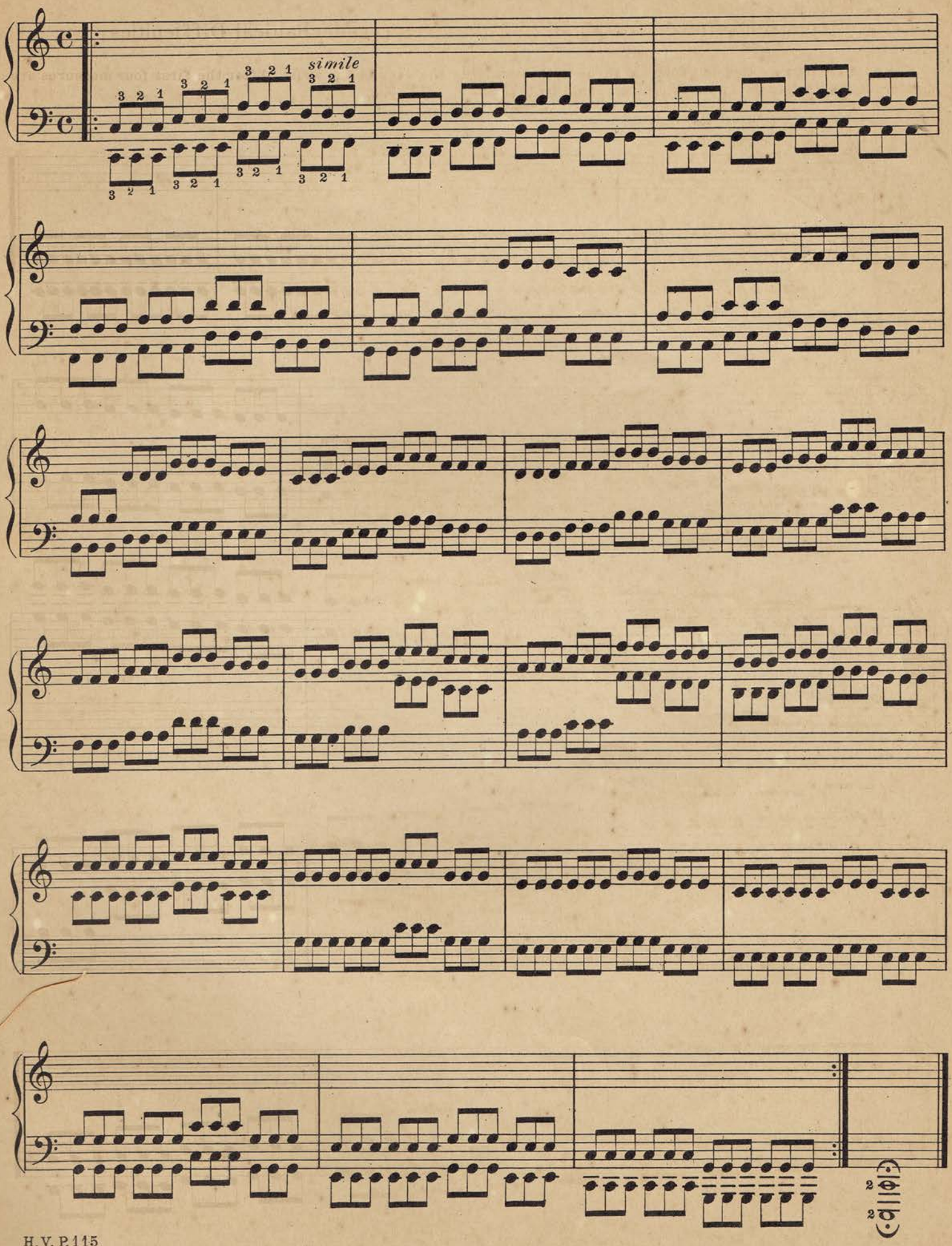
Parts I and II of this work being a key to the difficulties of Part III, it is very important to master them thoroughly before taking the Virtuoso Exercises of Part III.

Part III

Virtuoso Exercises for Mastering the Greatest Mechanical Difficulties

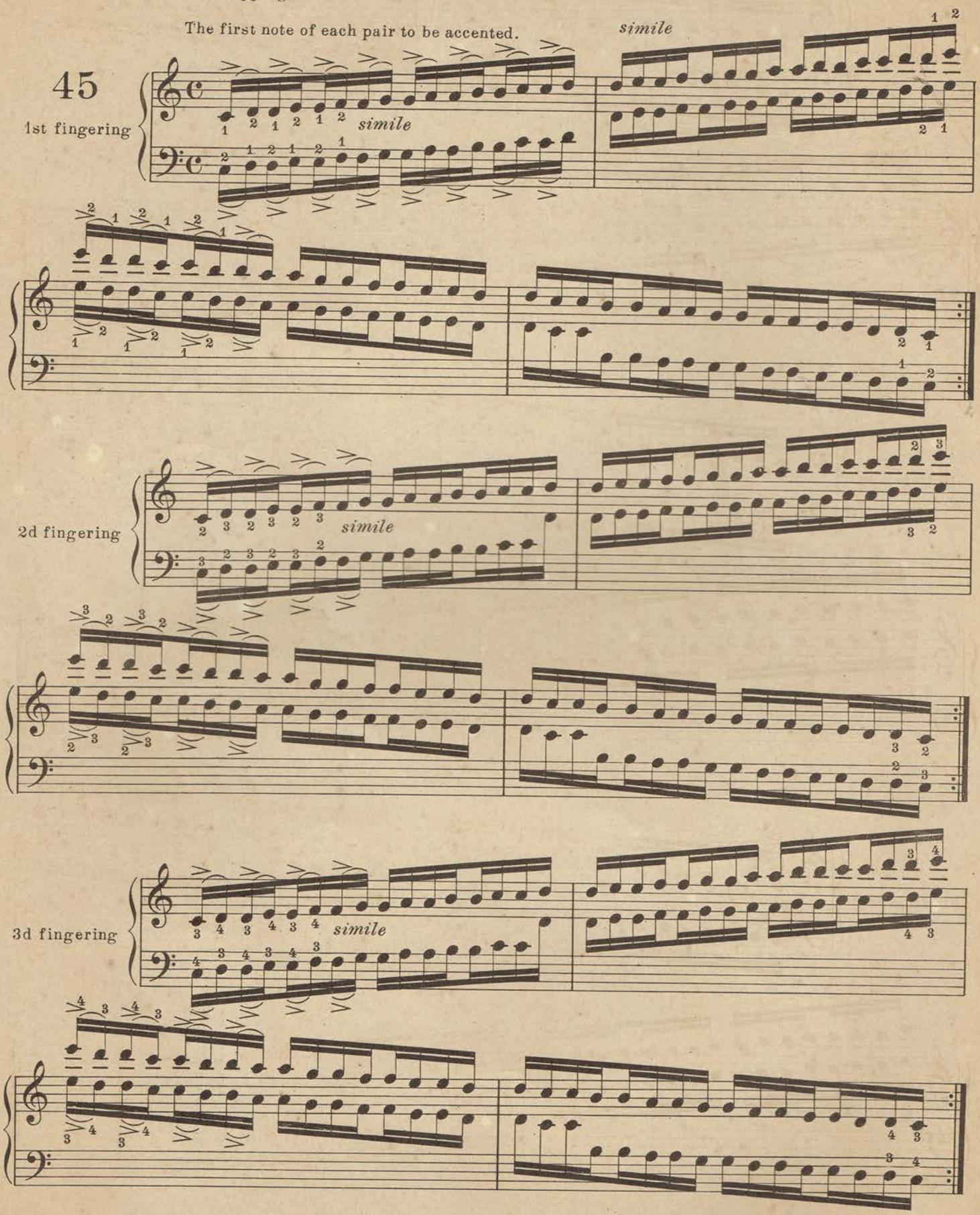
The notes to be repeated in groups of three without raising the hand or the wrist. After the first four measures are mastered, the remainder of the exercise should be taken up.



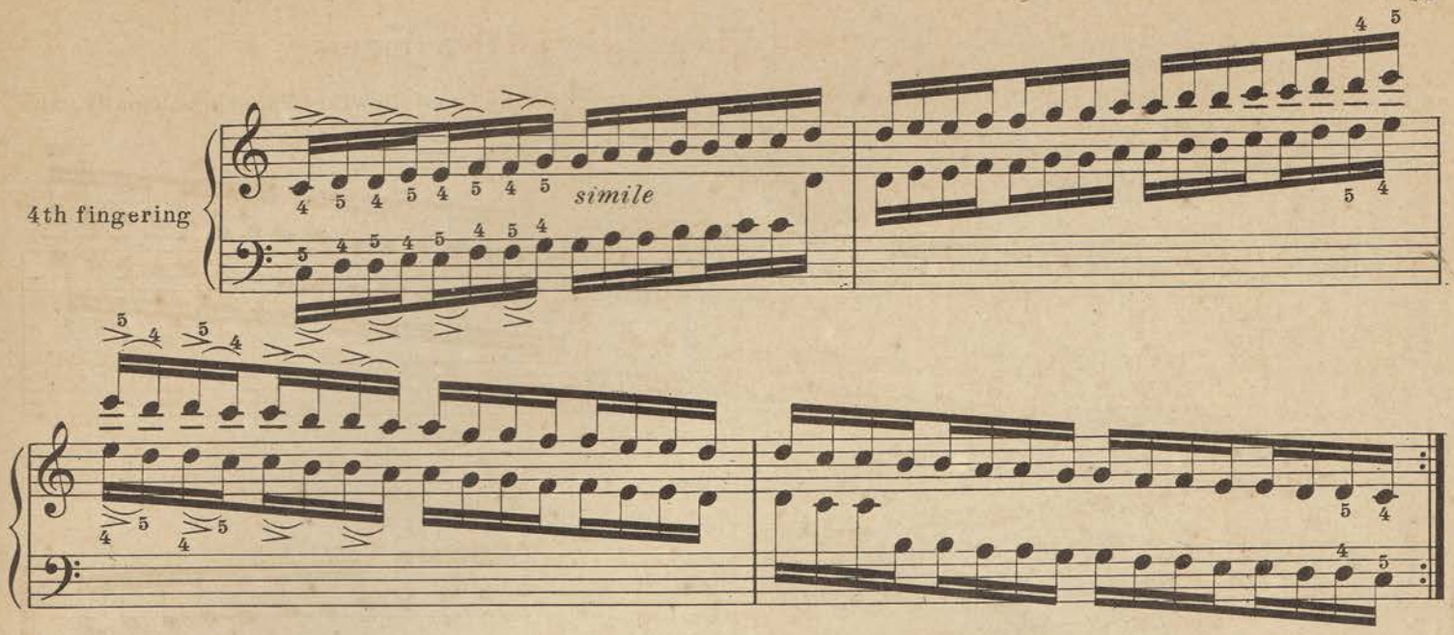

simile

The notes to be repeated in pairs by all five fingers

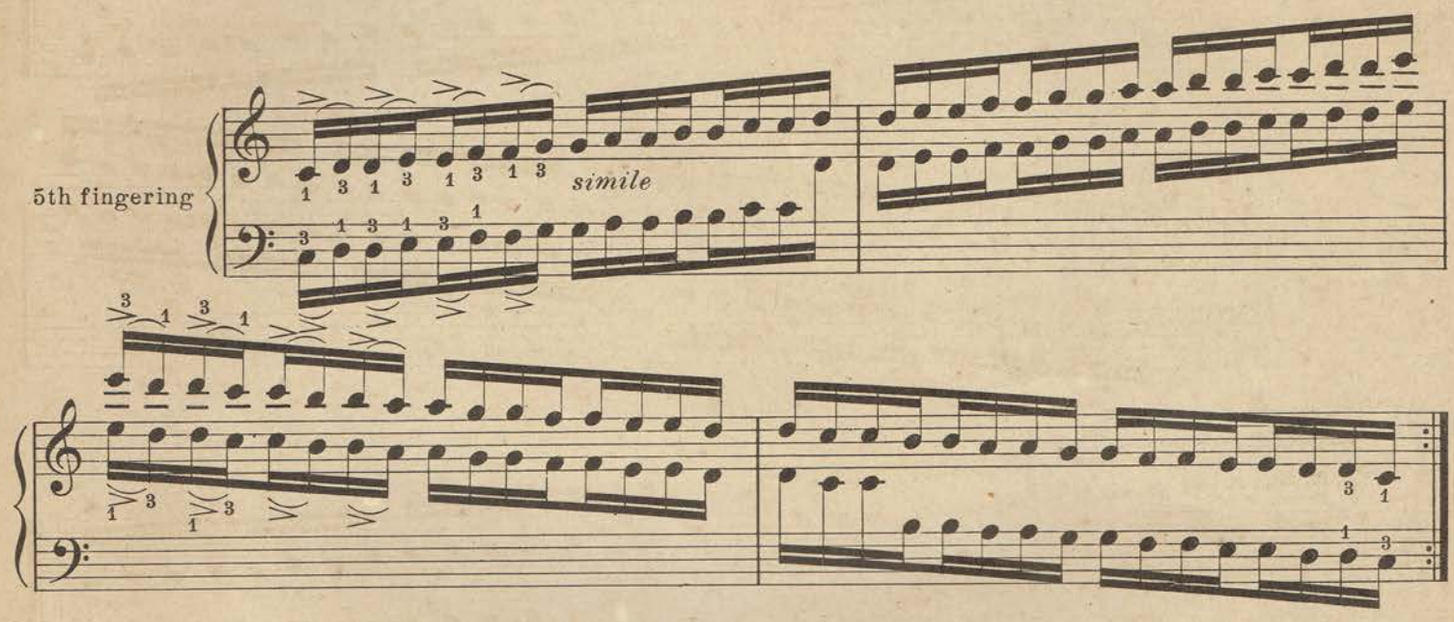
The first fingering should be practiced until it is mastered, then, each of the five following fingerings; finally, the whole exercise without stopping.



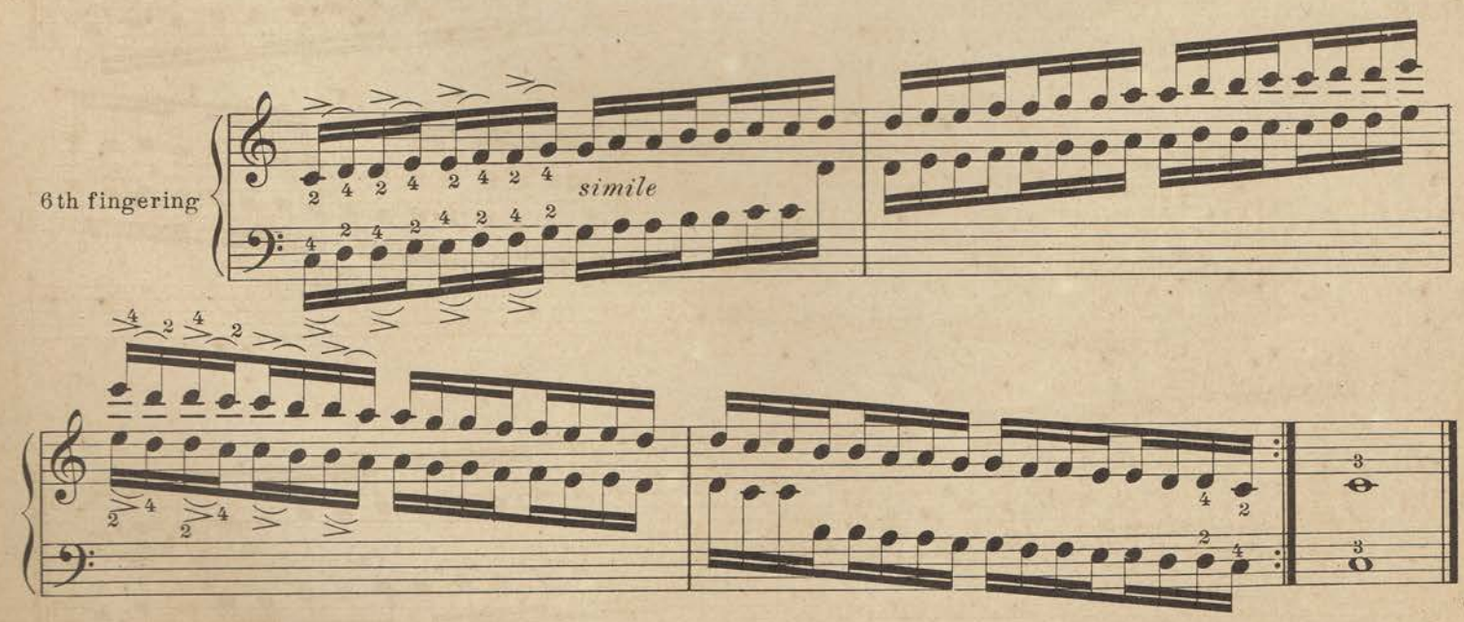
4th fingering



5th fingering

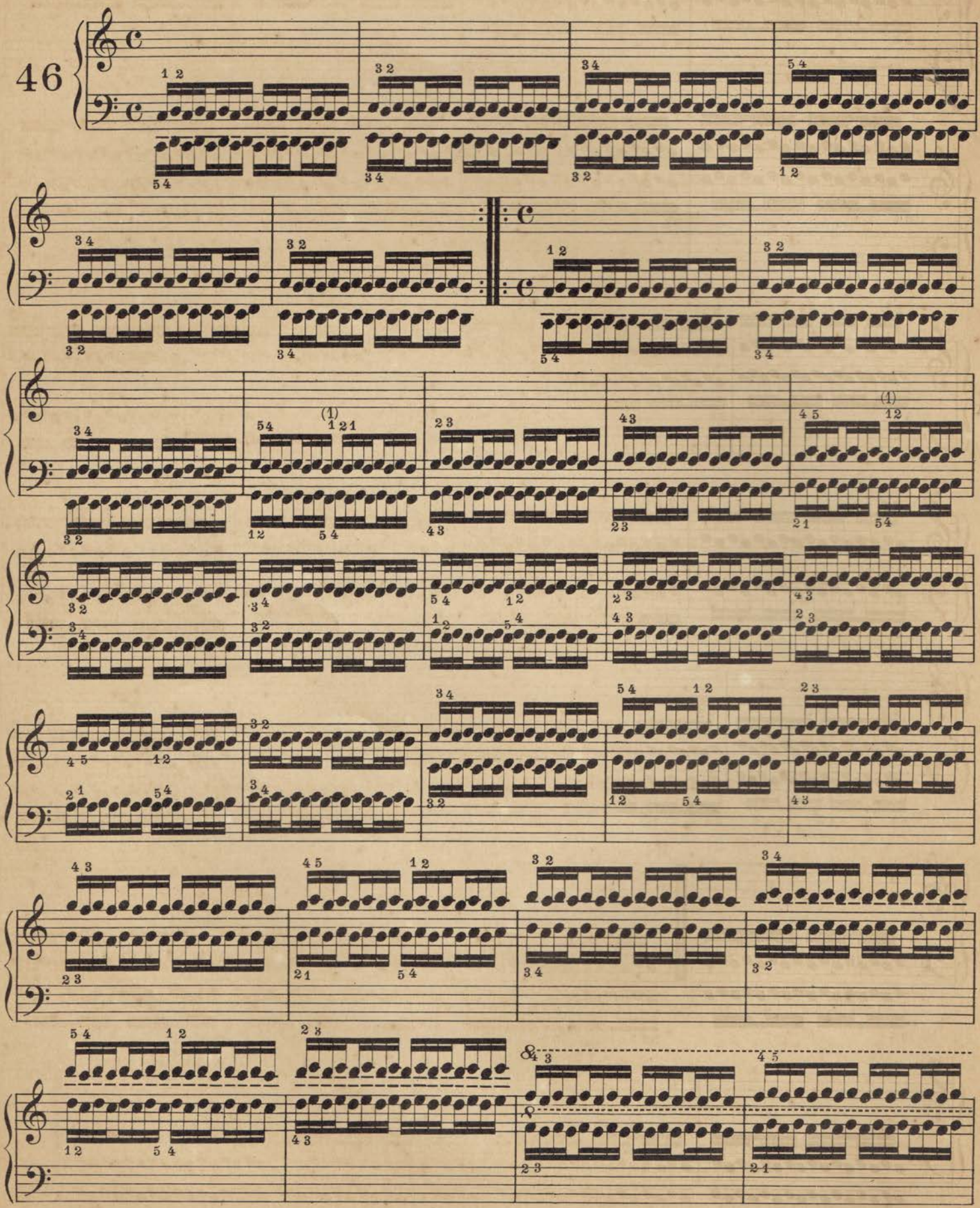


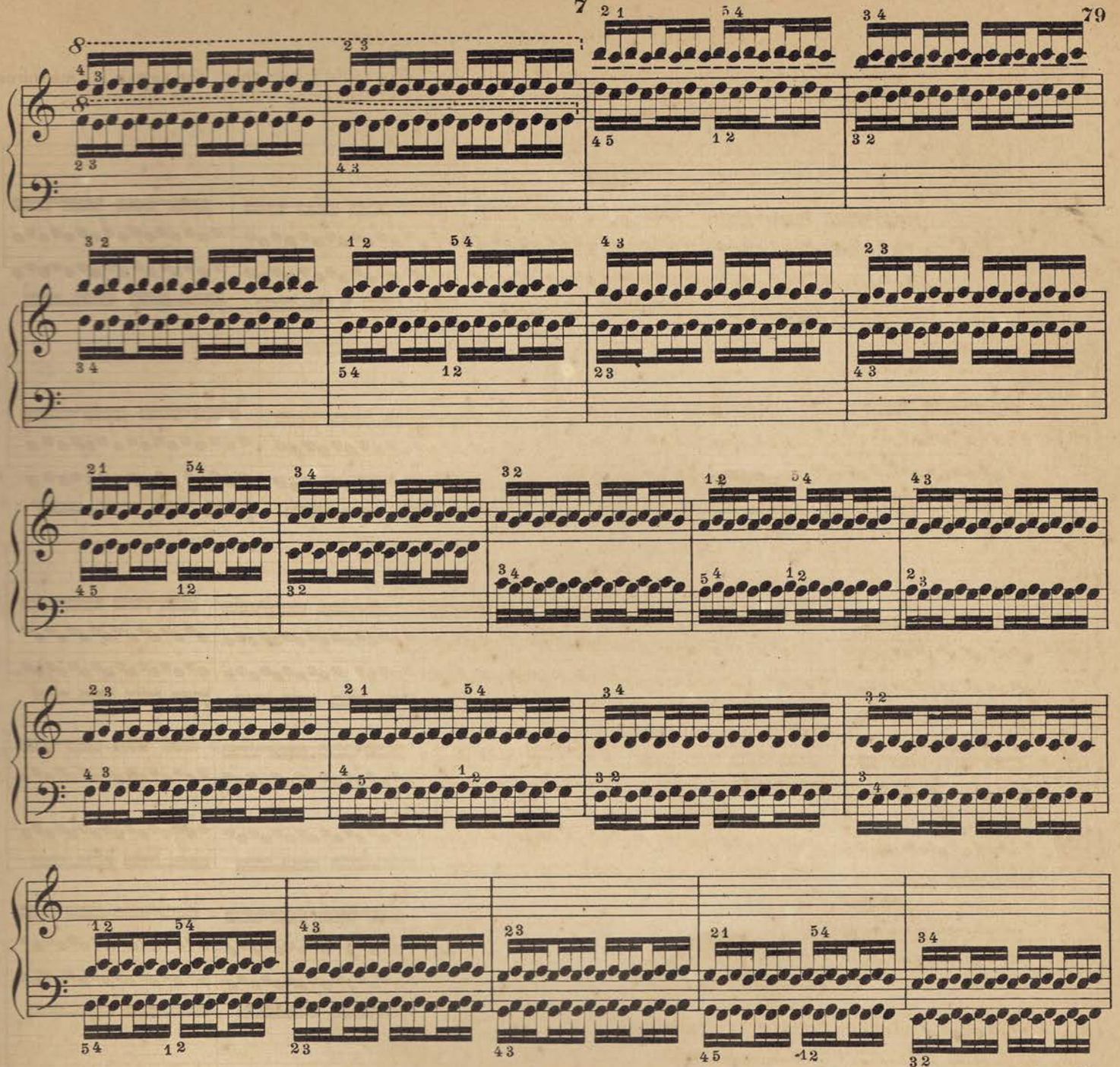
6th fingering



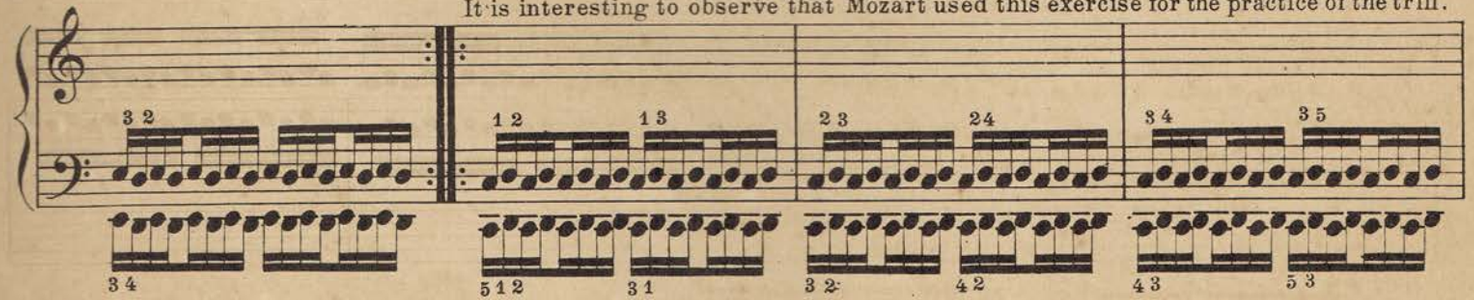
Trill exercises for all five fingers

The first six measures are to be practiced until they can be taken at a fairly rapid pace; then, the remaining measures should be taken up. Care should be taken to play the passages with changes of fingering with perfect evenness.

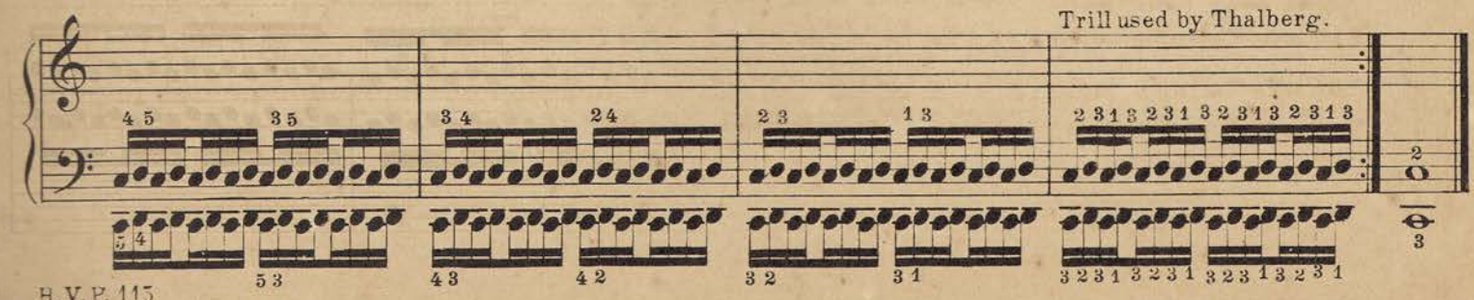




It is interesting to observe that Mozart used this exercise for the practice of the trill.

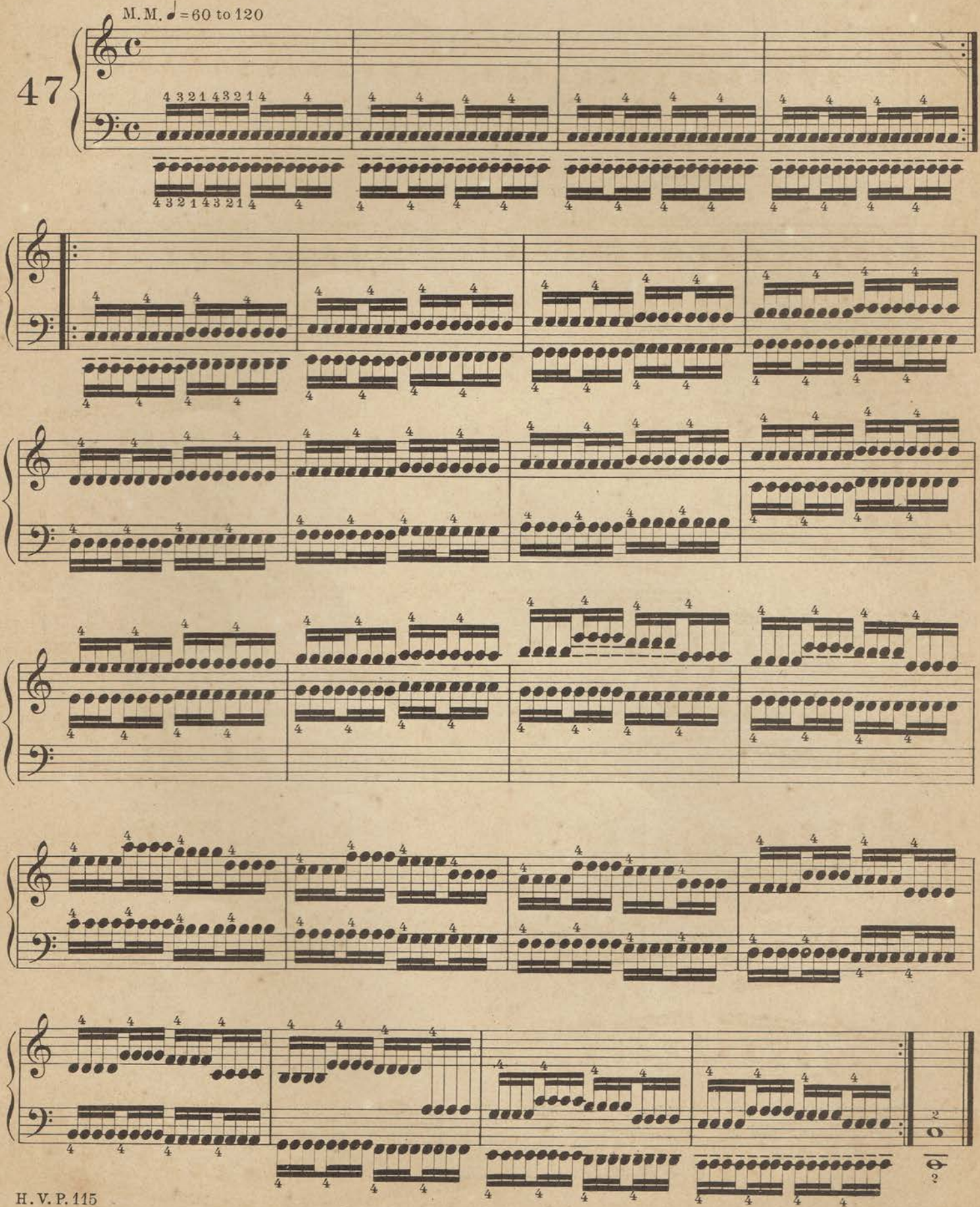


Trill used by Thalberg.



Repeated notes in groups of four

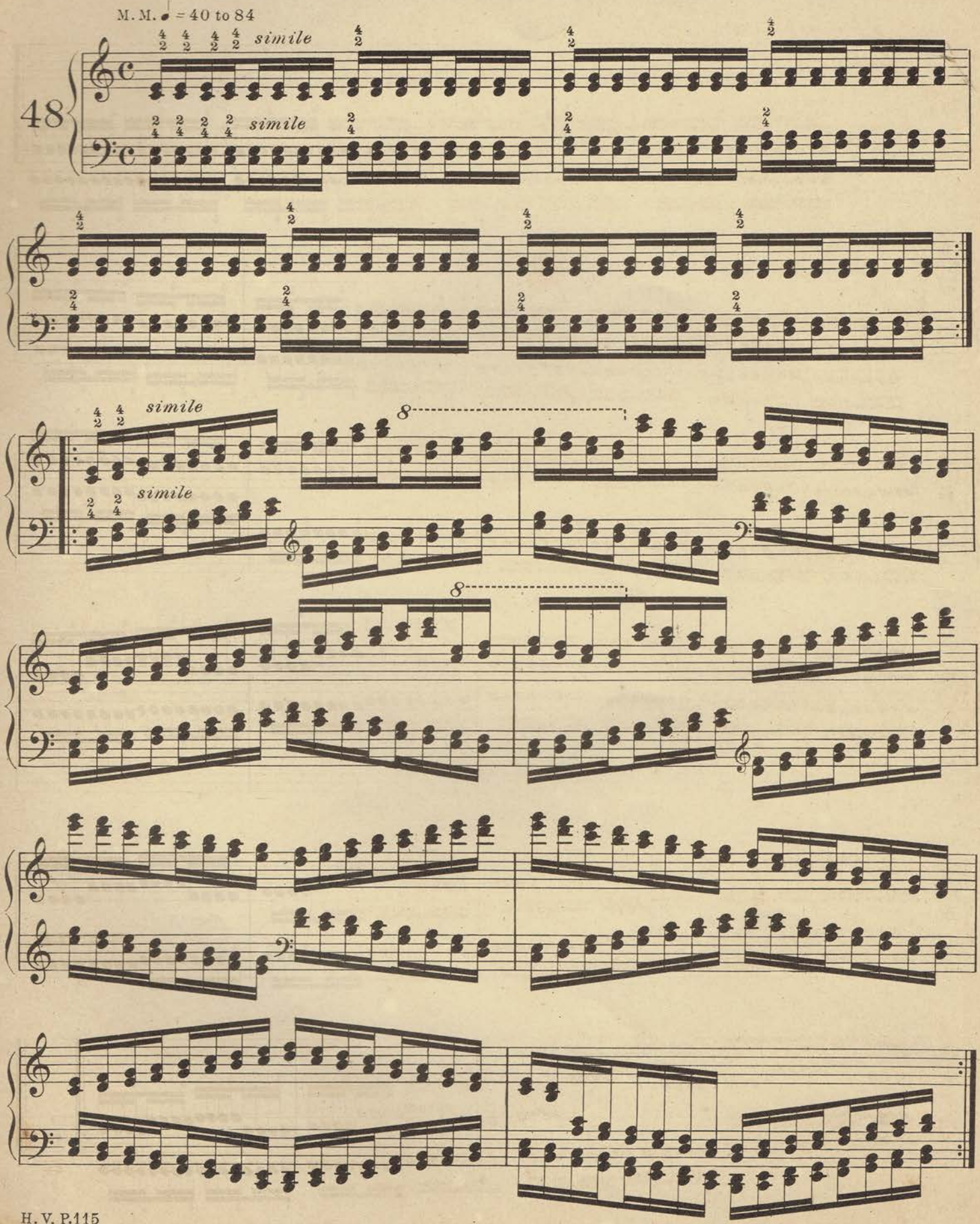
In this exercise the fingers should be lifted well without raising hand or wrist. When the first line is mastered, the remainder may be taken up.



Wrist Exercise

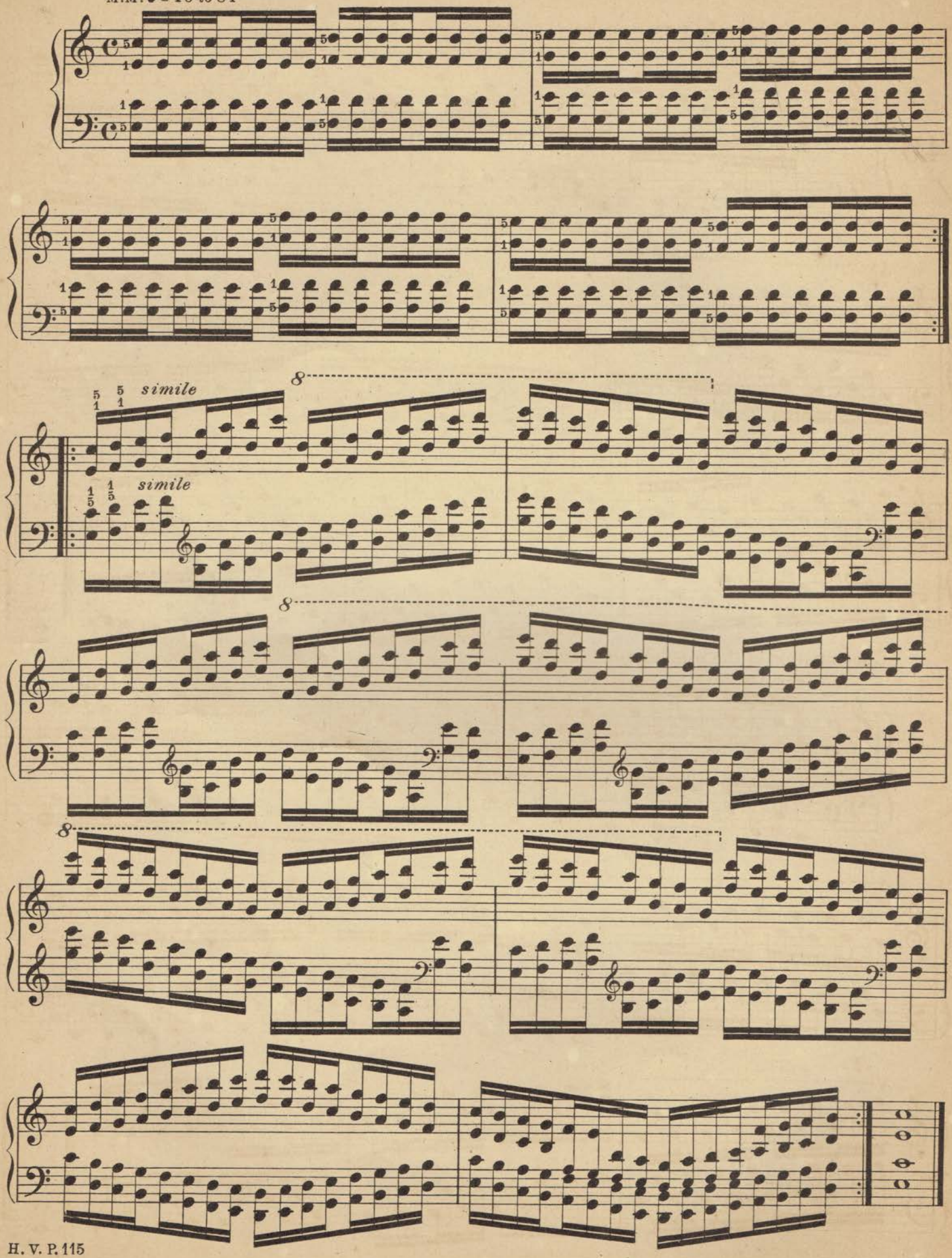
Detached Thirds and Sixths

The hand should be raised from the wrist after each stroke, the arm remaining quiet. The wrists should be held loosely and the fingers firm without stiffness. The first four measures should be practiced until they can be played with ease and freedom; then the remainder of the exercise should be taken up.



Detached Sixths

Same remarks as for the thirds.
M.M. ♩ = 40 to 84

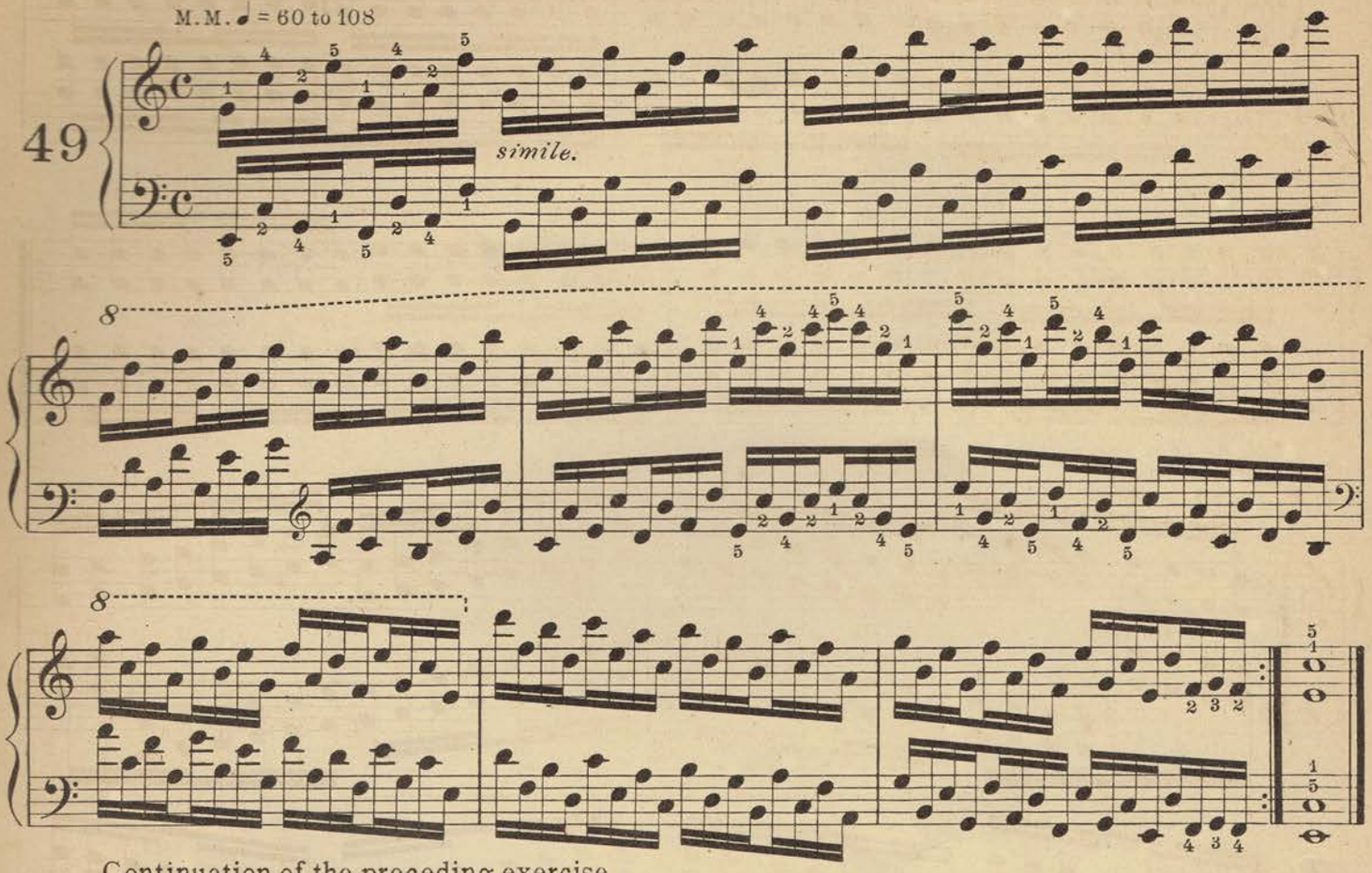


Extension exercises for the 1st and 4th fingers, and the 2d and 5th fingers.

This is very useful for increasing the stretch.

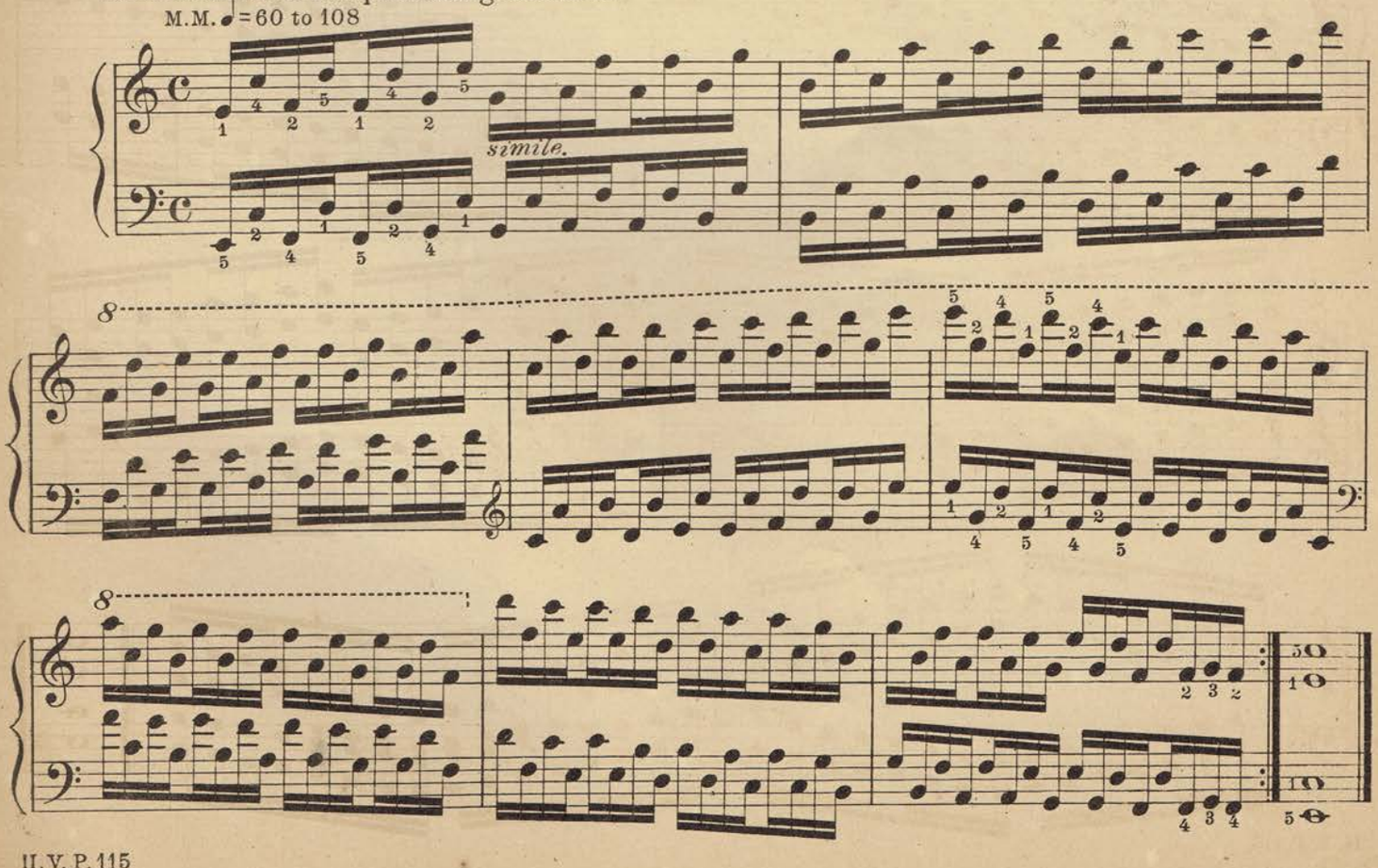
M.M. ♩ = 60 to 108

49



Continuation of the preceding exercise.

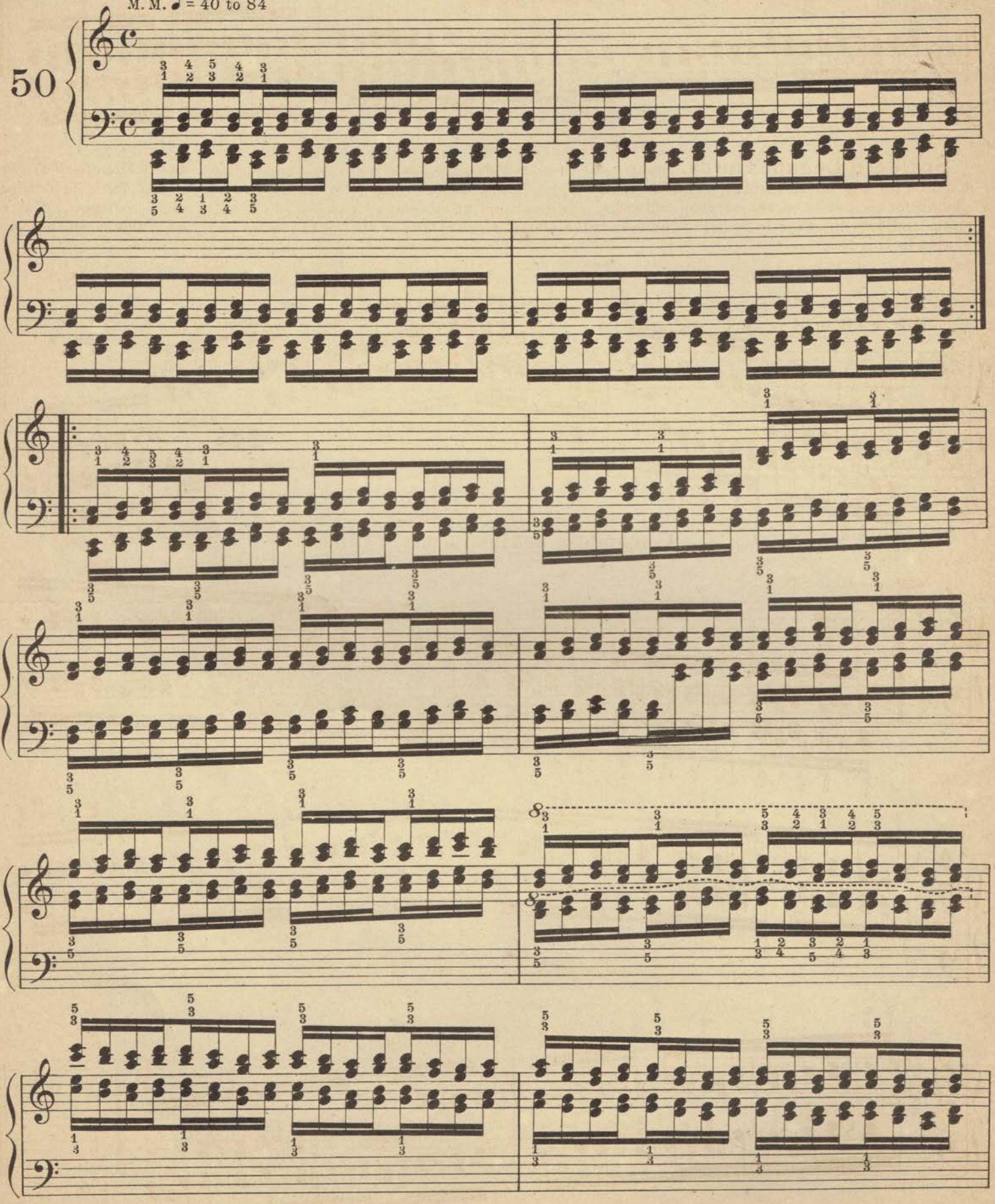
M.M. ♩ = 60 to 108

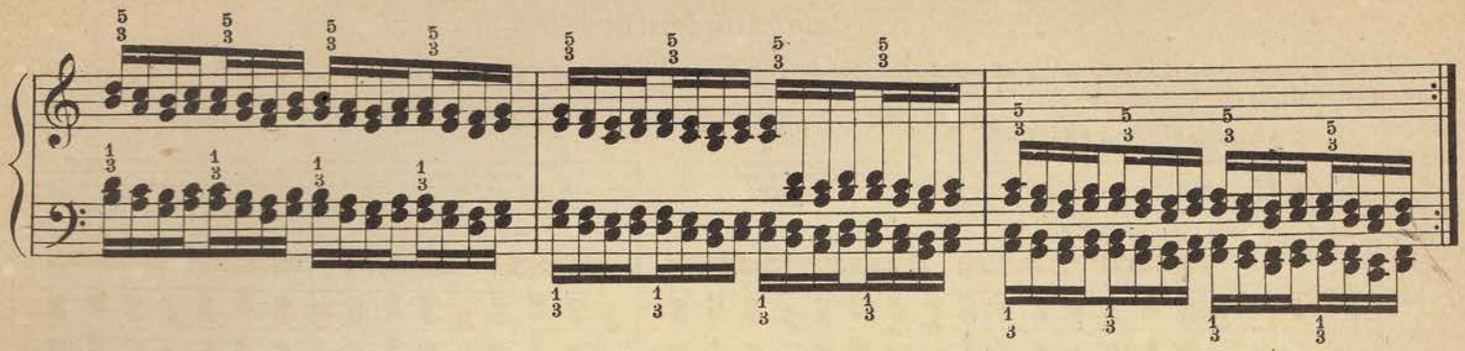


Legato Thirds

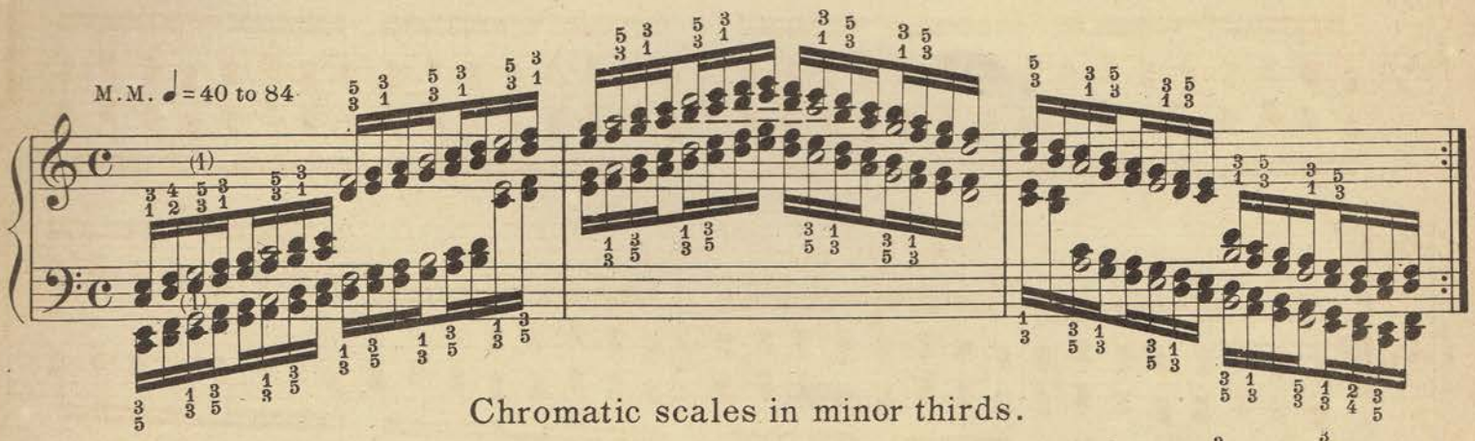
This exercise should be practiced carefully, for thirds occupy an important place in difficult music. Each note should be equal and distinct.

M. M. ♩ = 40 to 84

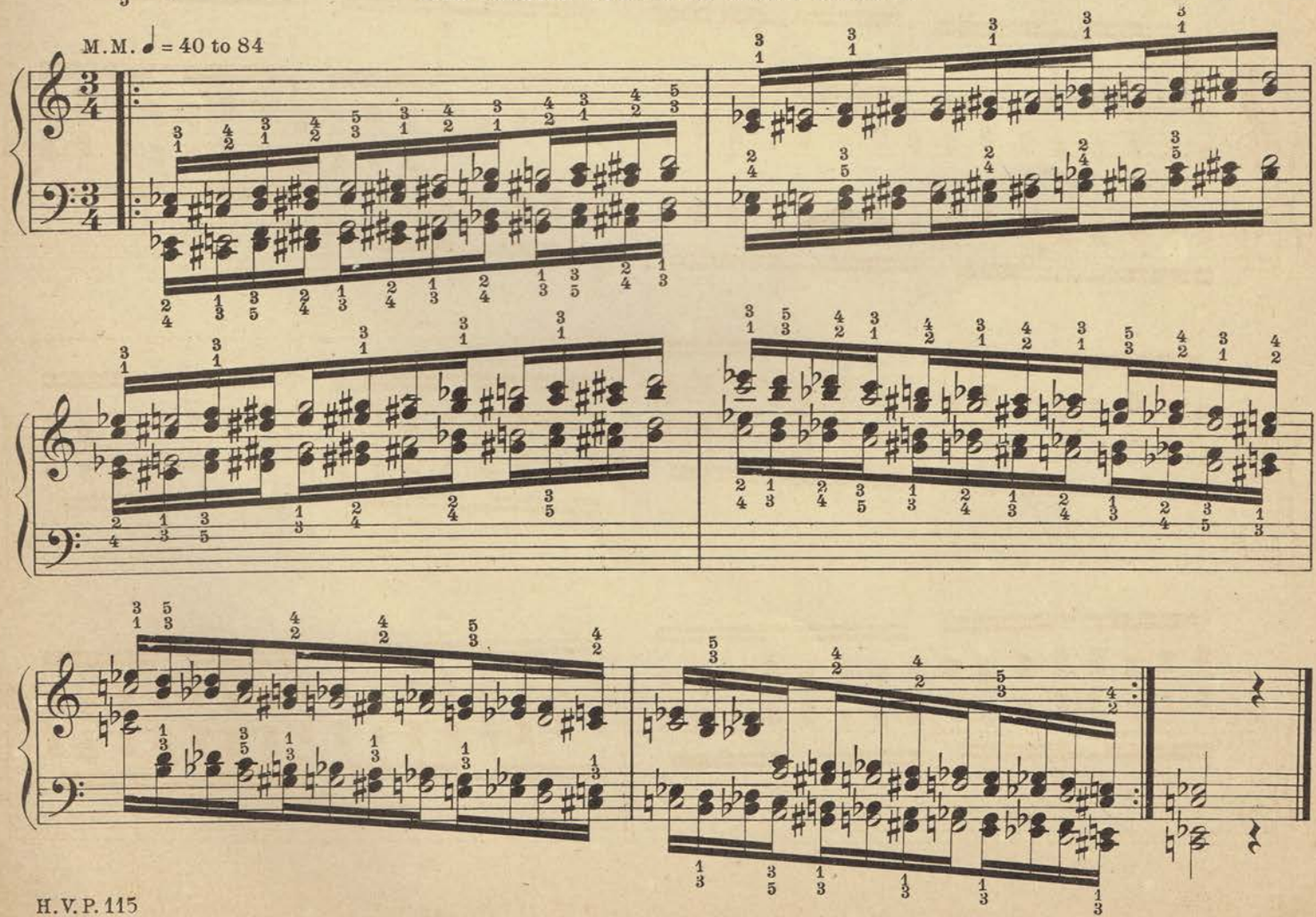




Scales in Legato Thirds. Practice of these is indispensable. To obtain a legato keep the 5th finger of the right hand on its key for an instant while the thumb and 3d finger are passing to the next third; in the left hand, hold the thumb for an instant on the corresponding key, while a similar movement is executed by the 3d and 5th fingers. White notes indicate the keys to be held. The same plan should be carried out for the following chromatic scales, and all the scales in thirds.



Chromatic scales in minor thirds.

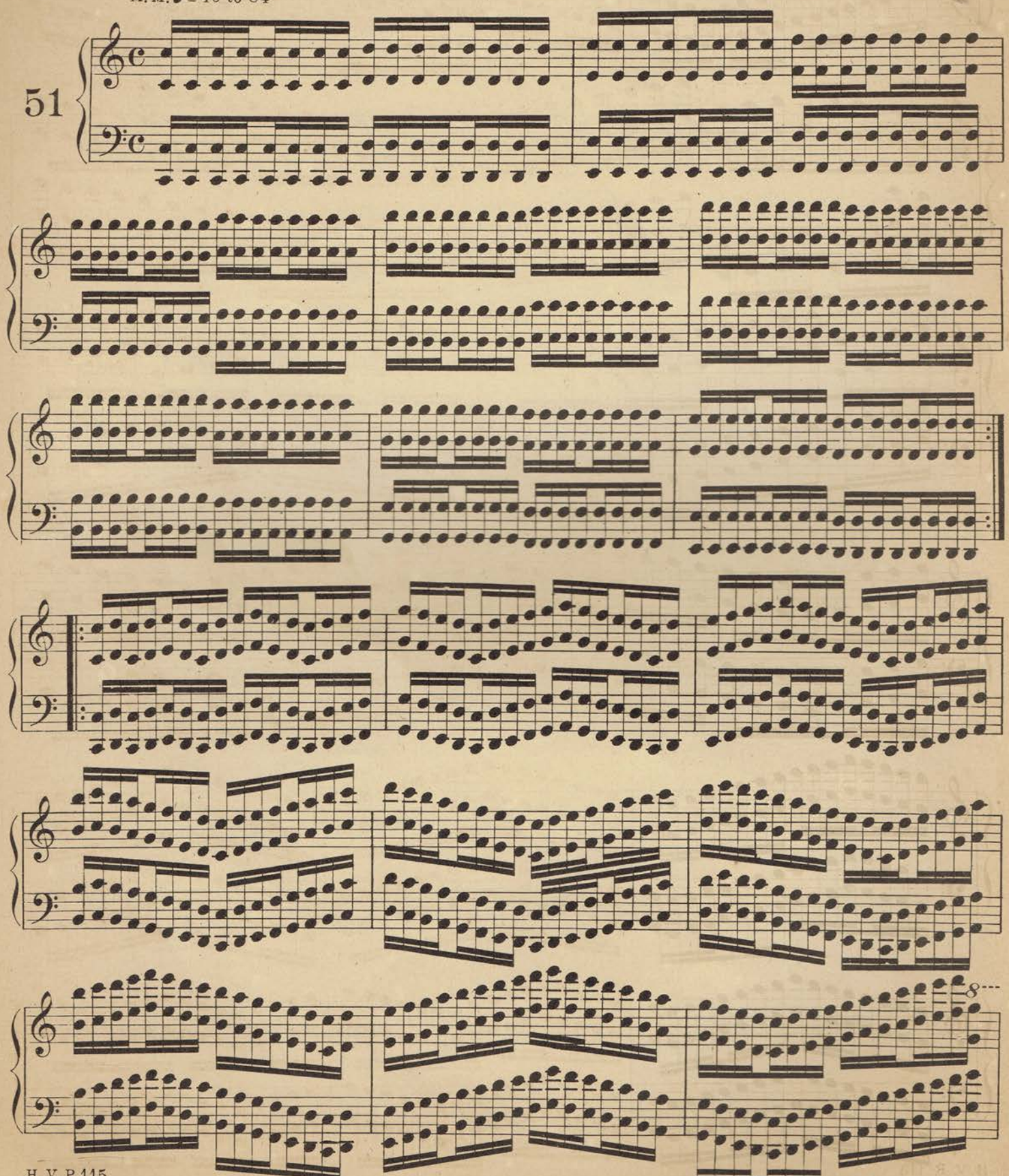


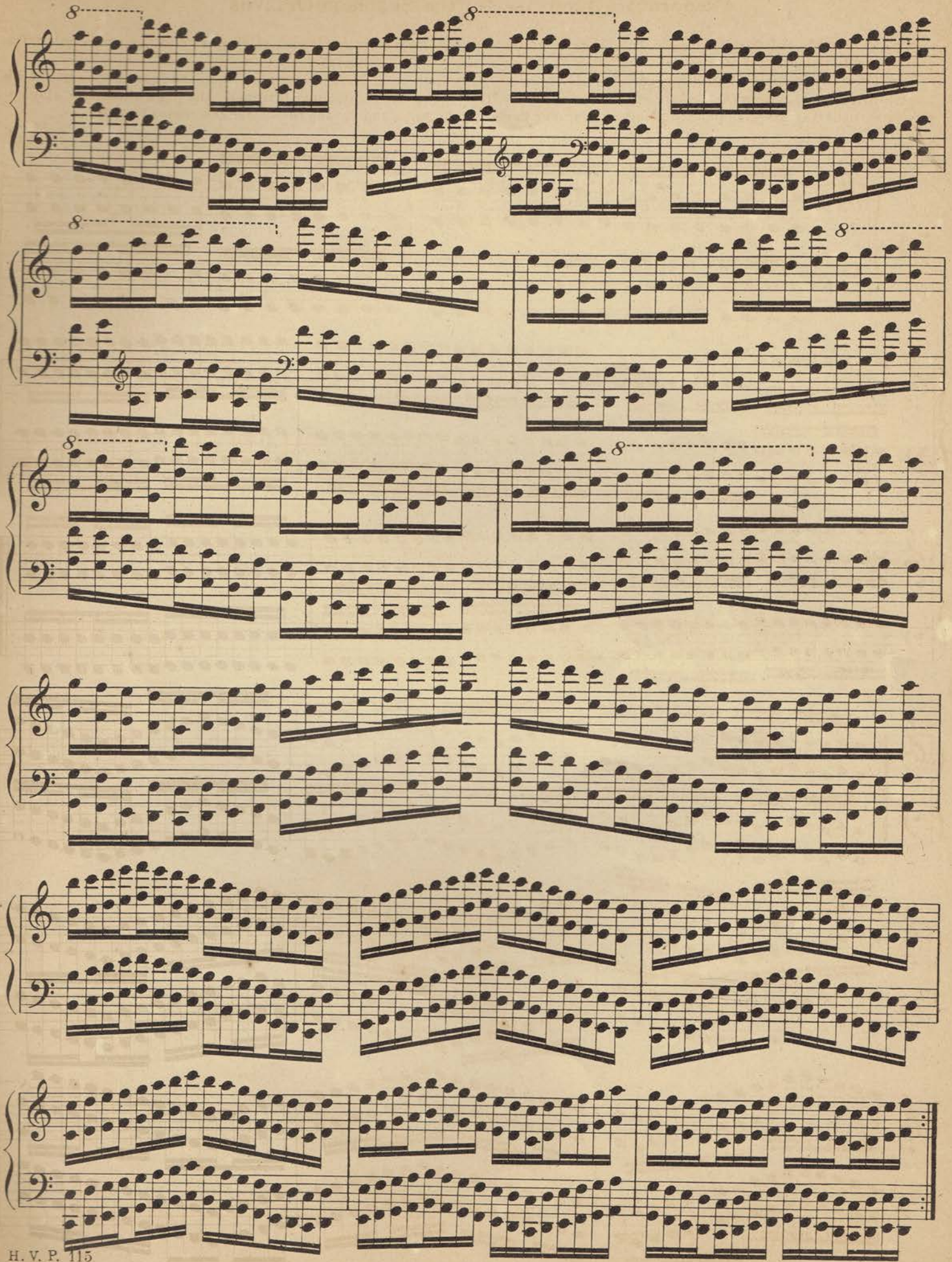
Preparatory Exercise for the Scales in Octaves

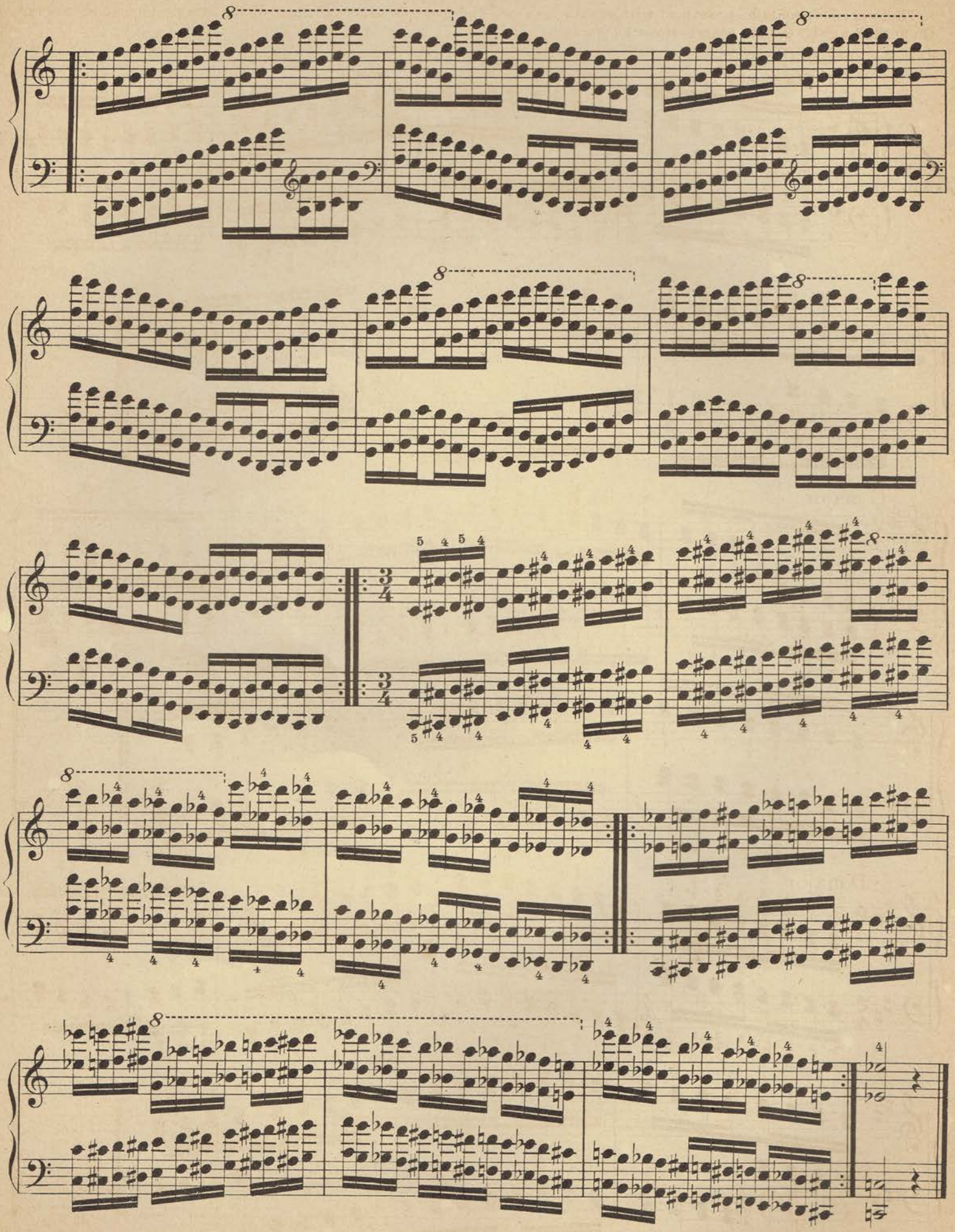
The wrists should be very supple, the fingers which take the octave firm without stiffness, and the unoccupied fingers rounded slightly.

The first three lines should be repeated slowly until the wrists have become supple; then the movement should be accelerated, continuing the exercise without interruption. If the wrists become fatigued, the pace should be slackened until the fatigue has passed, then the former pace may be regained by degrees. *See the remarks to No. 48.*

M. M. ♩ = 40 to 84

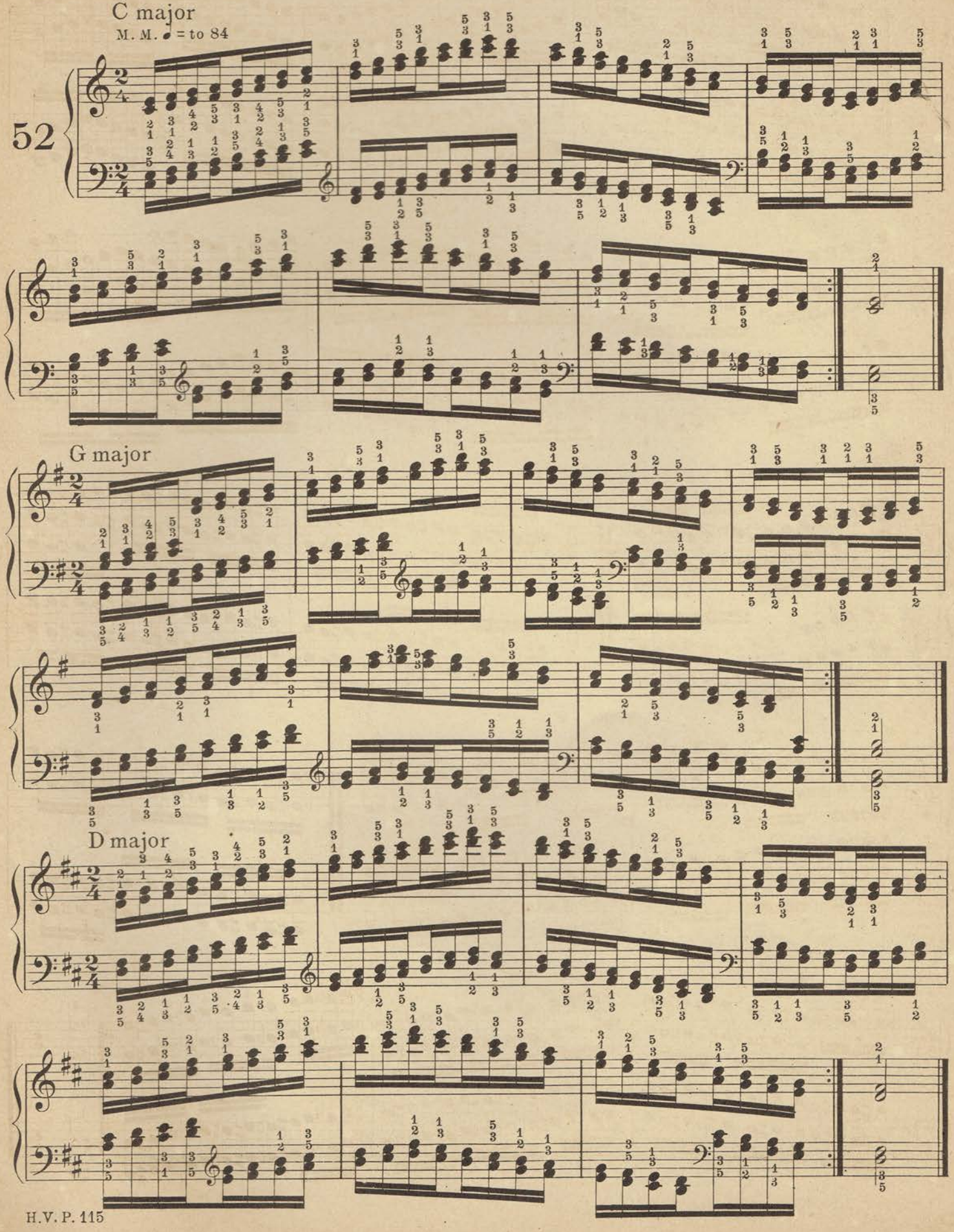




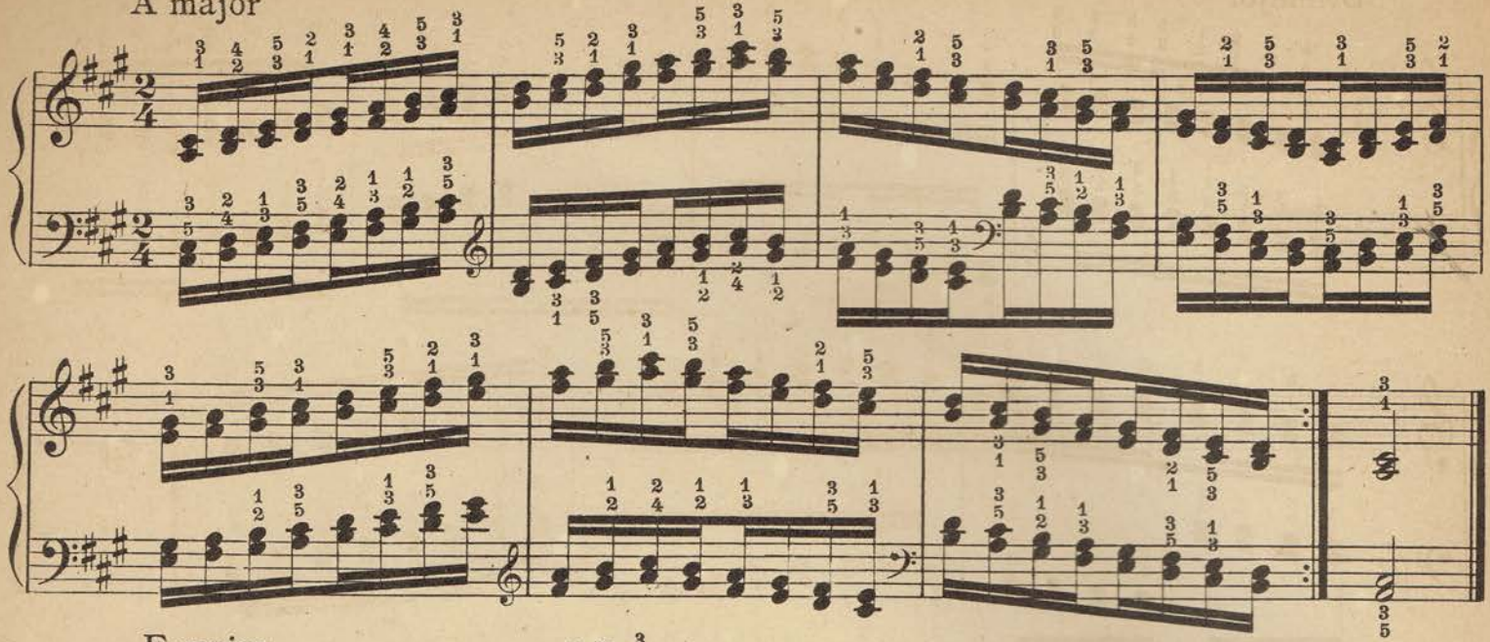


Scales in Thirds, in the Keys Most Used.

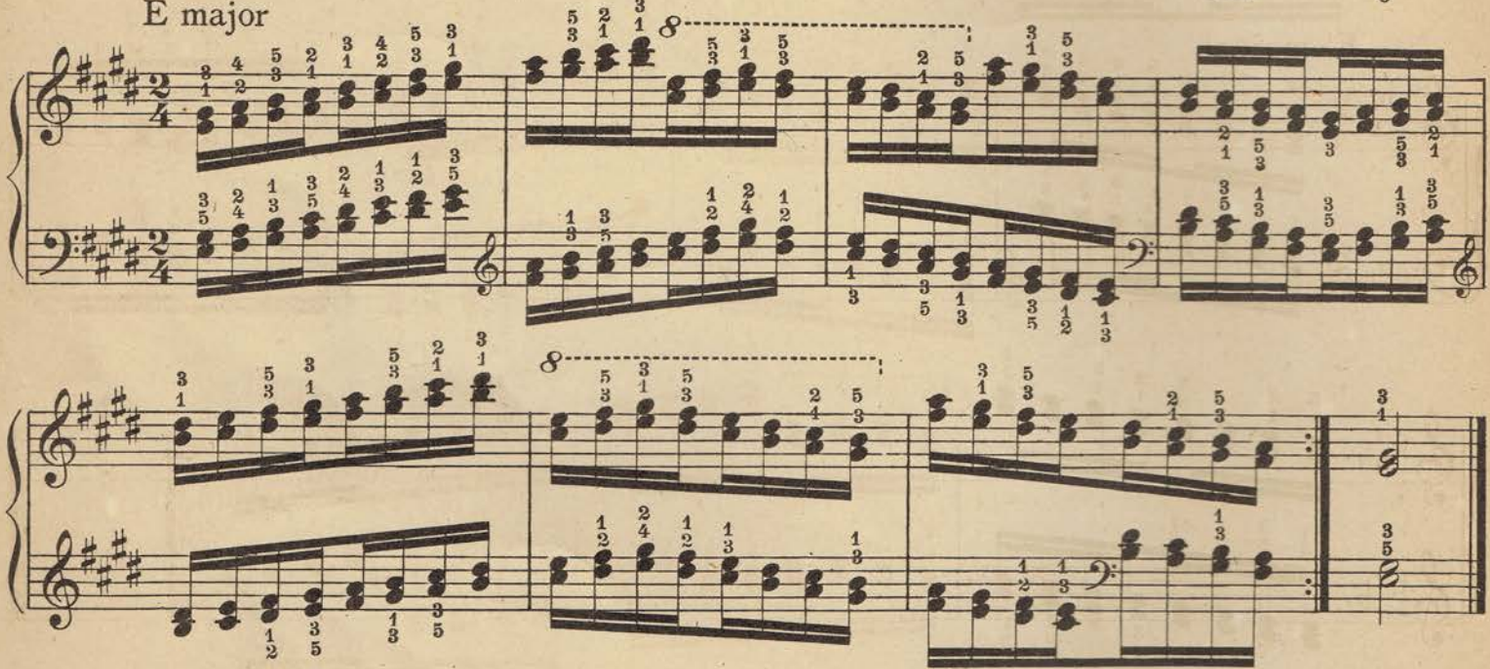
These scales should be practiced with great evenness, and the ties observed. It is of the utmost importance to know them thoroughly. *See the observations on No. 50*



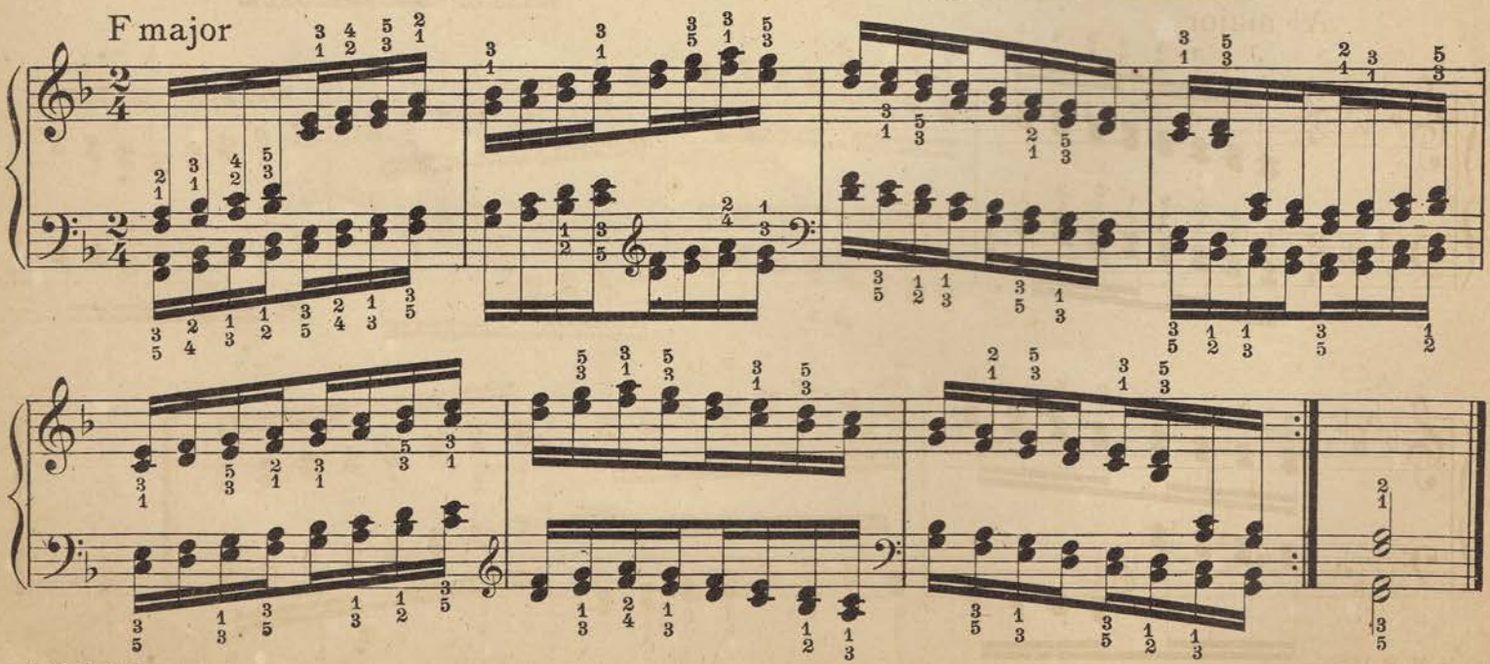
A major



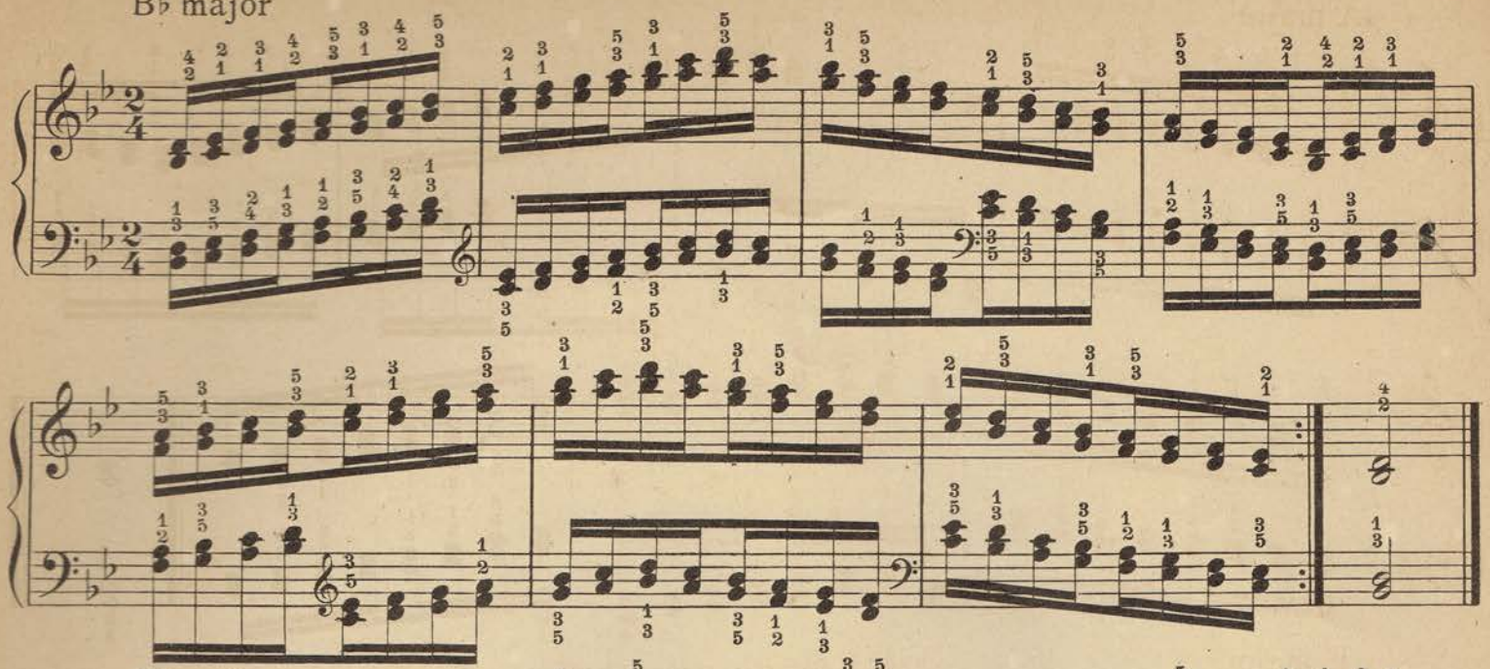
E major



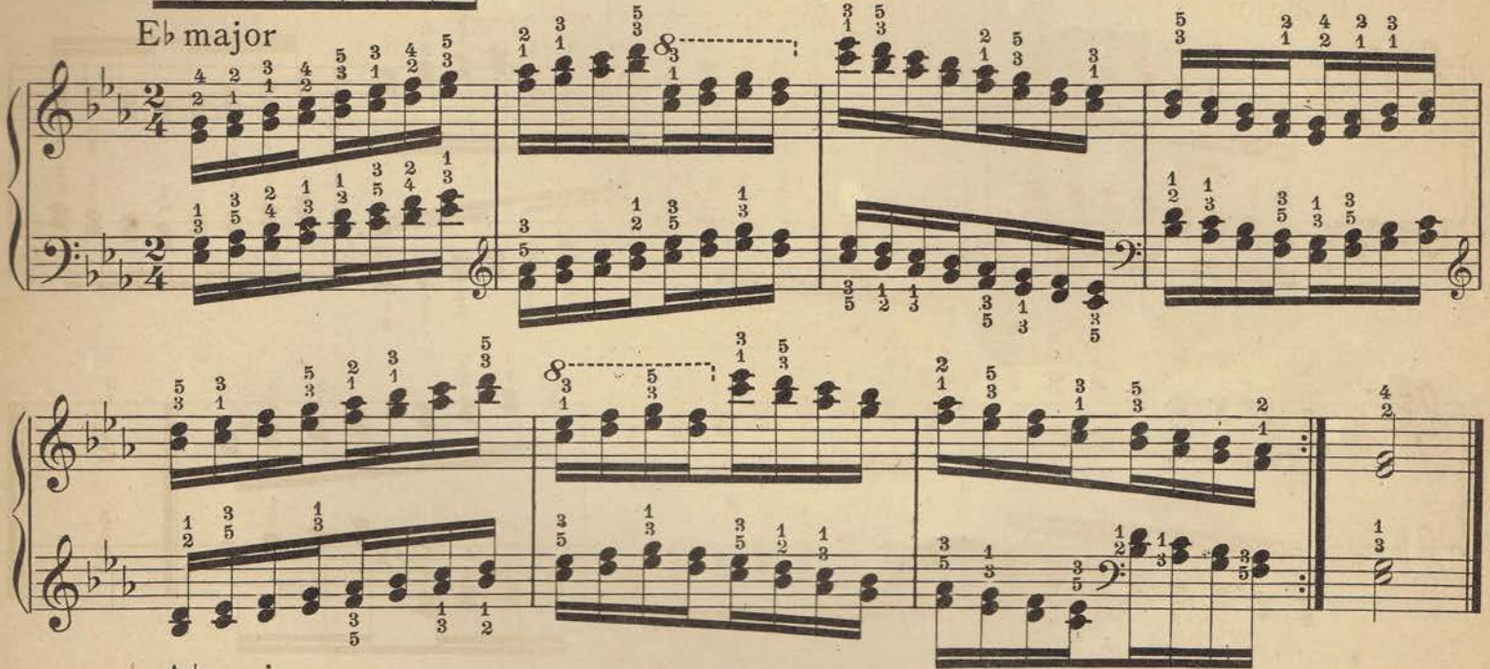
F major



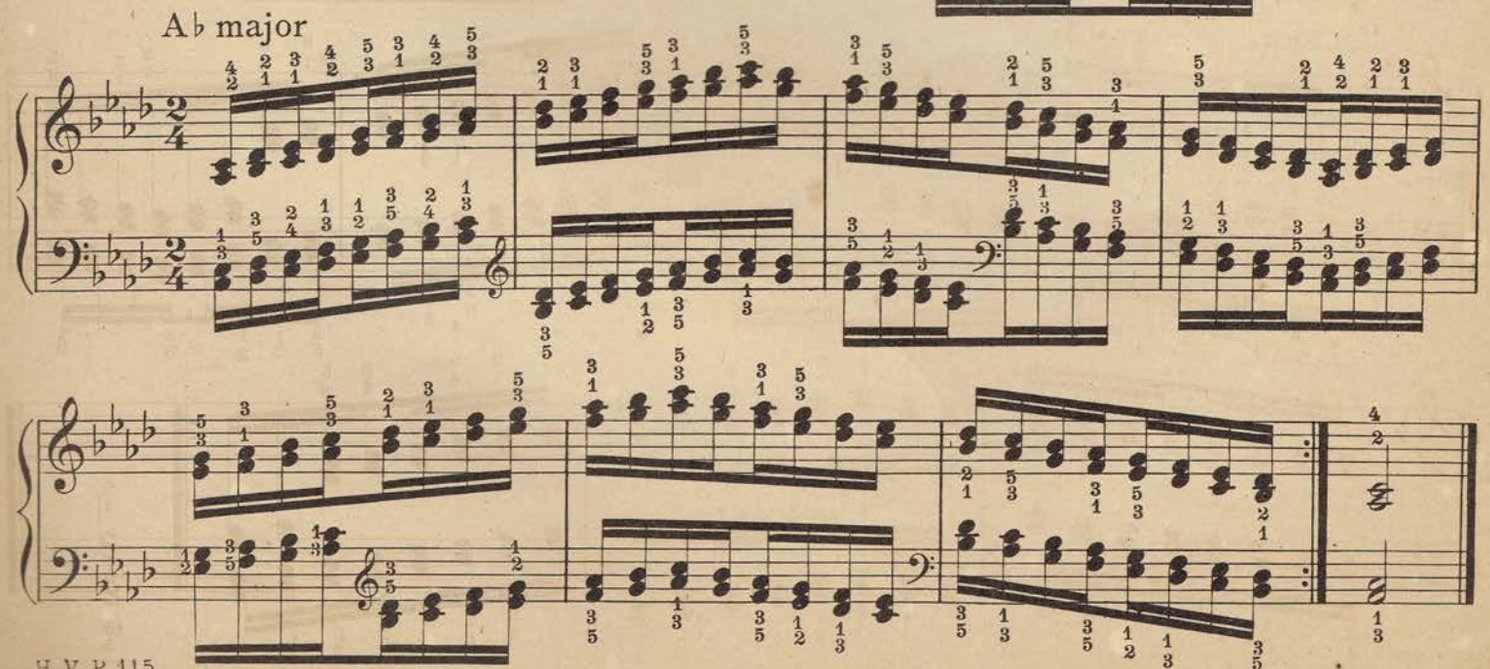
B♭ major



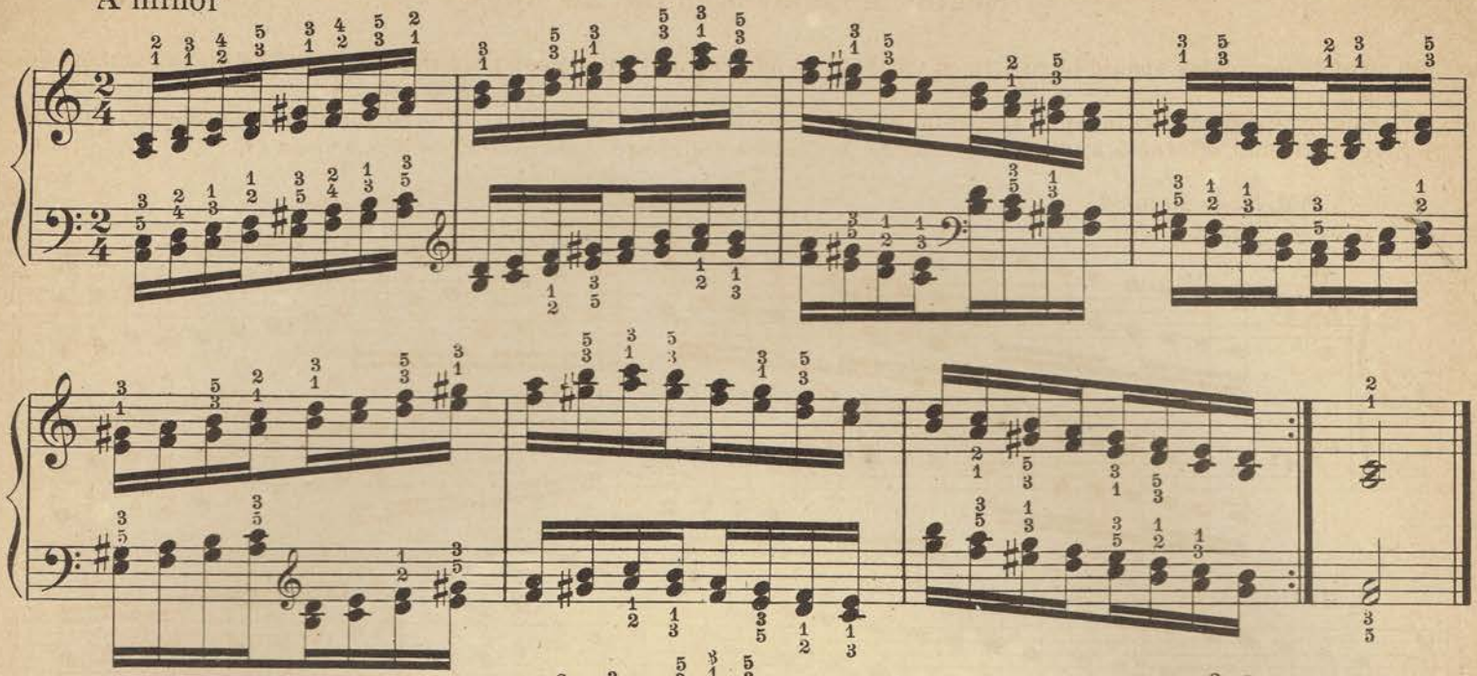
E♭ major



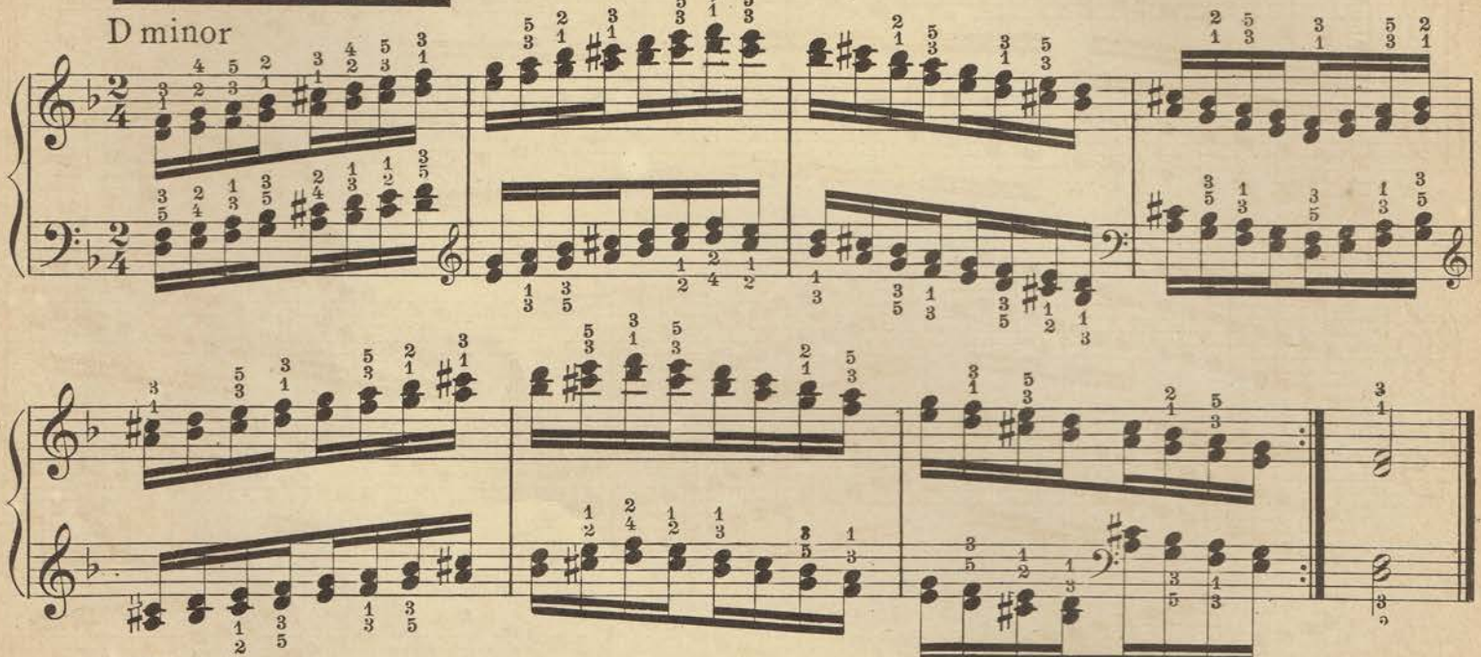
A♭ major



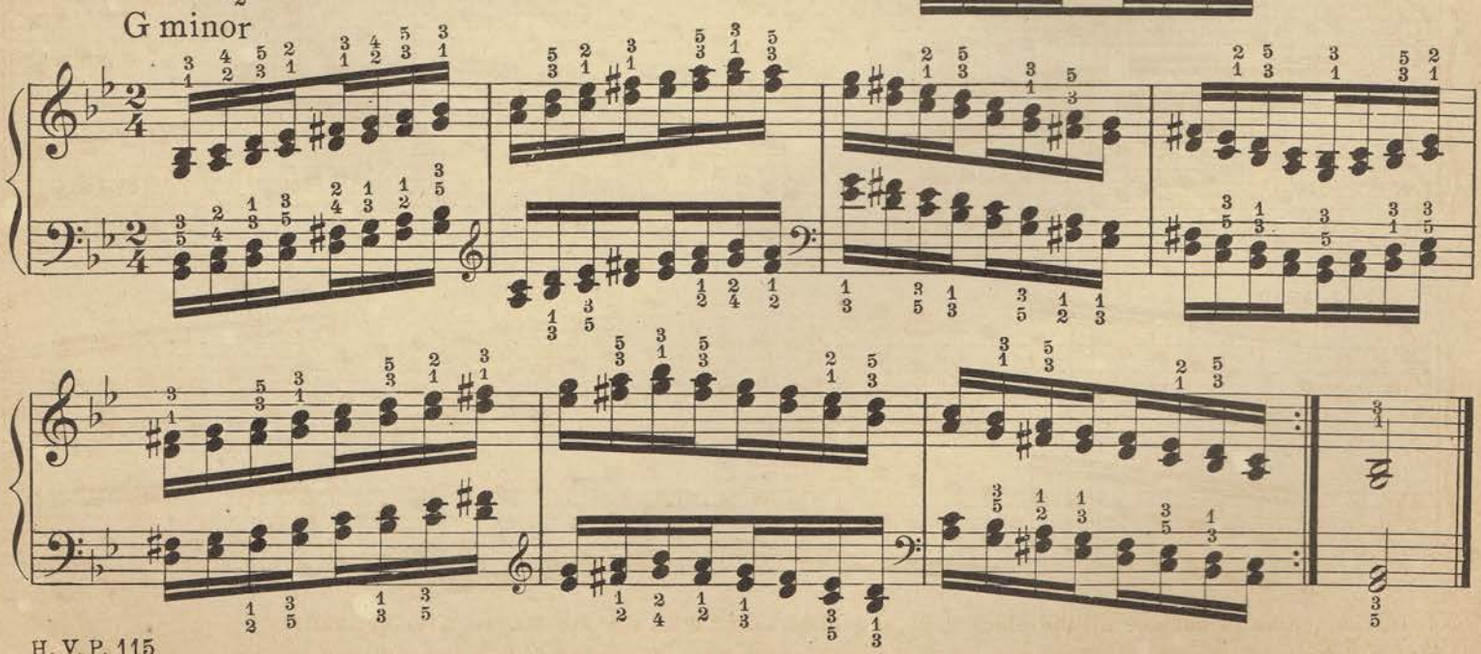
A minor



D minor



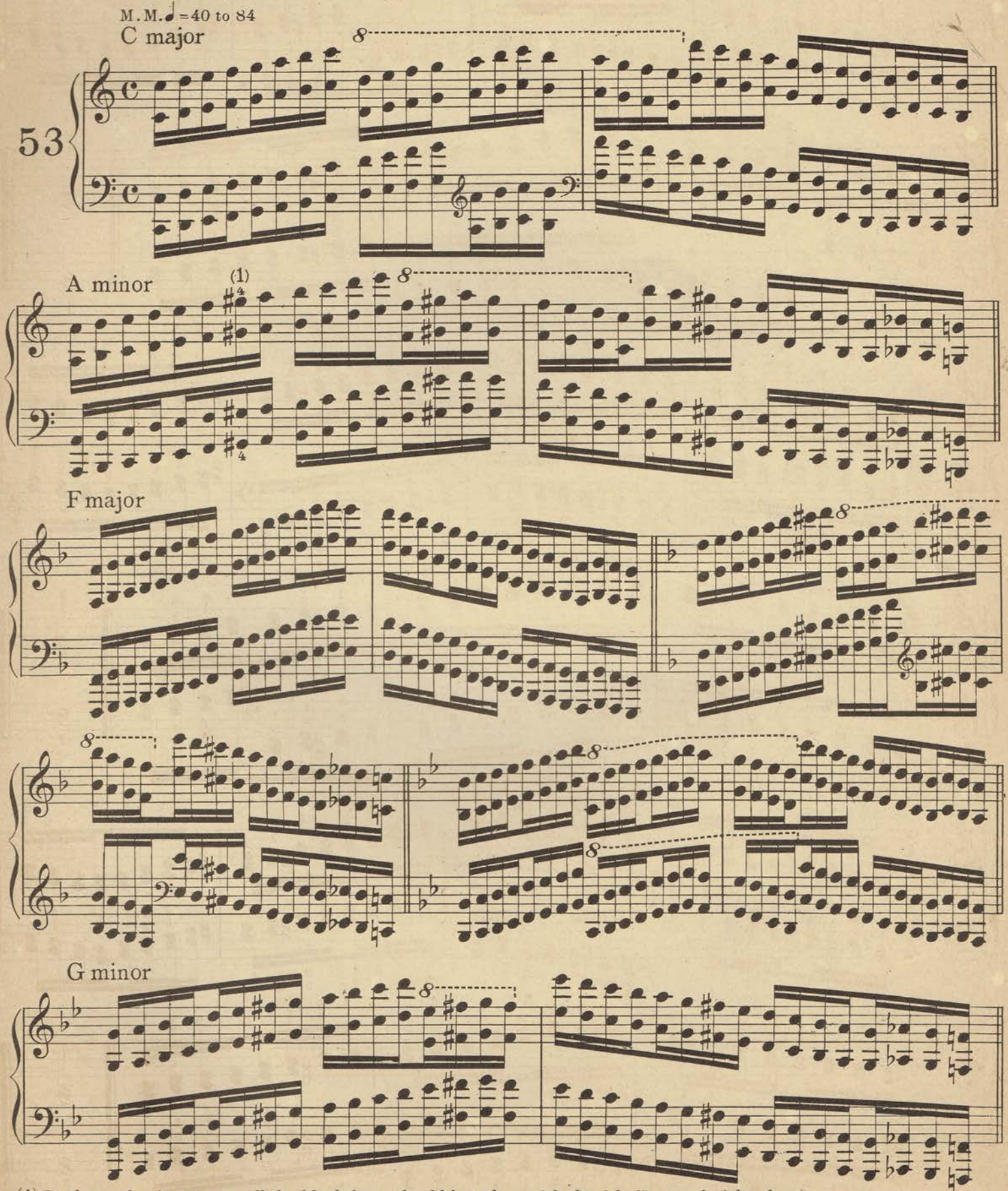
G minor



Scales in Octaves in the 24 Keys

Each of these scales should be practiced until it can be executed with ease; then the 24 should be played without interruption.

We cannot insist too strongly on the absolute freedom of the wrist; it is only through this condition that octaves can be played without stiffness and with flexibility, brilliance and force. *See remarks on Nos. 48 and 51.*



(1) In the scales in octaves, all the black keys should be taken with the 4th finger of either hand.

E♭ major

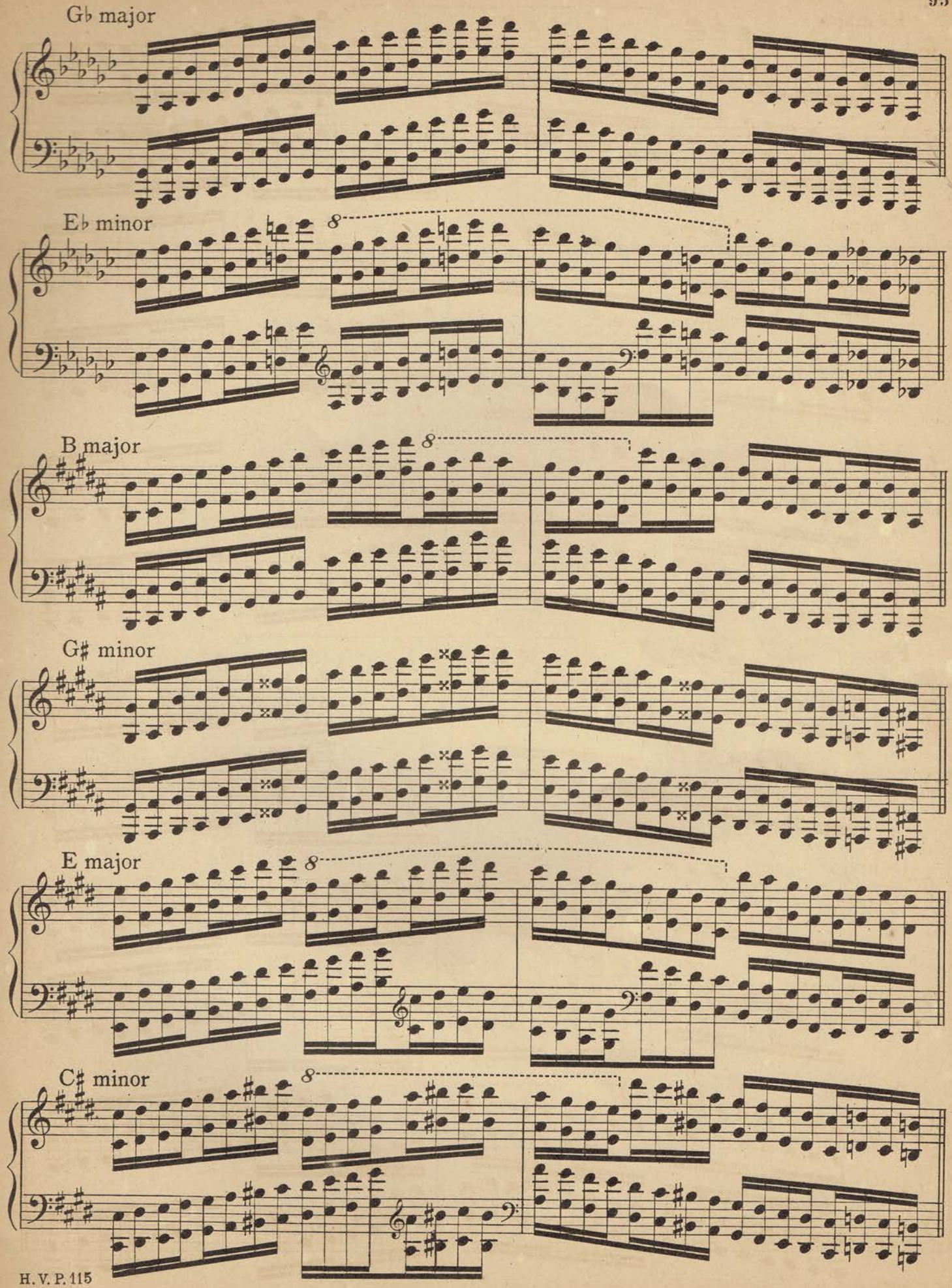
C minor

A♭ major

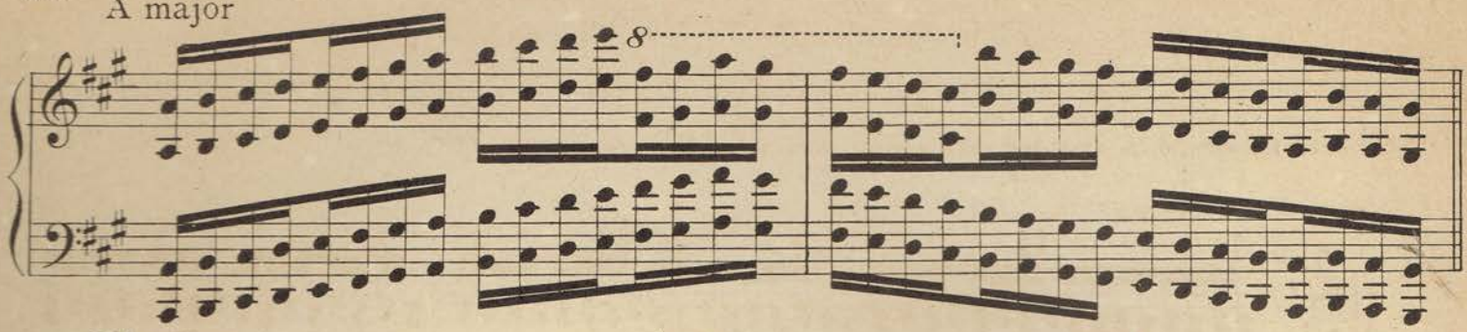
F minor

D♭ major

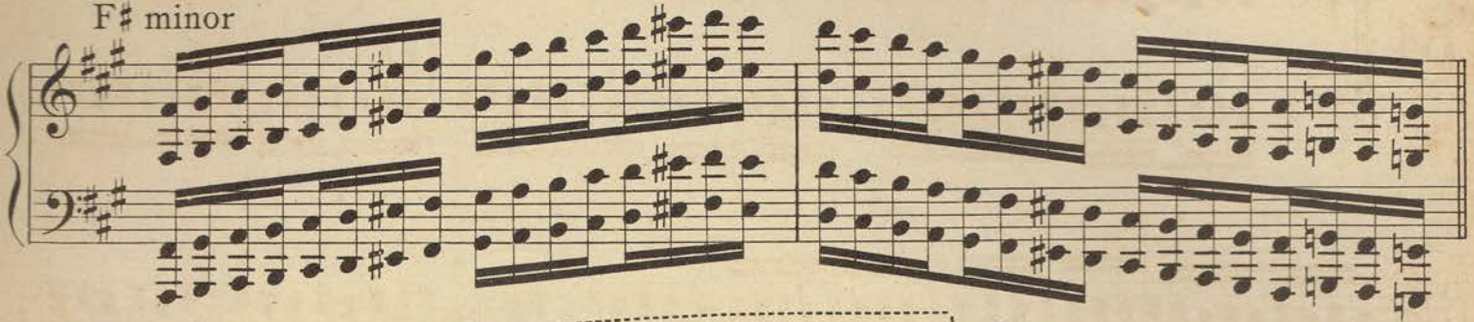
B♭ minor


G♭ major
E♭ minor
8
B major
8
G♯ minor
E major
8
C♯ minor
8

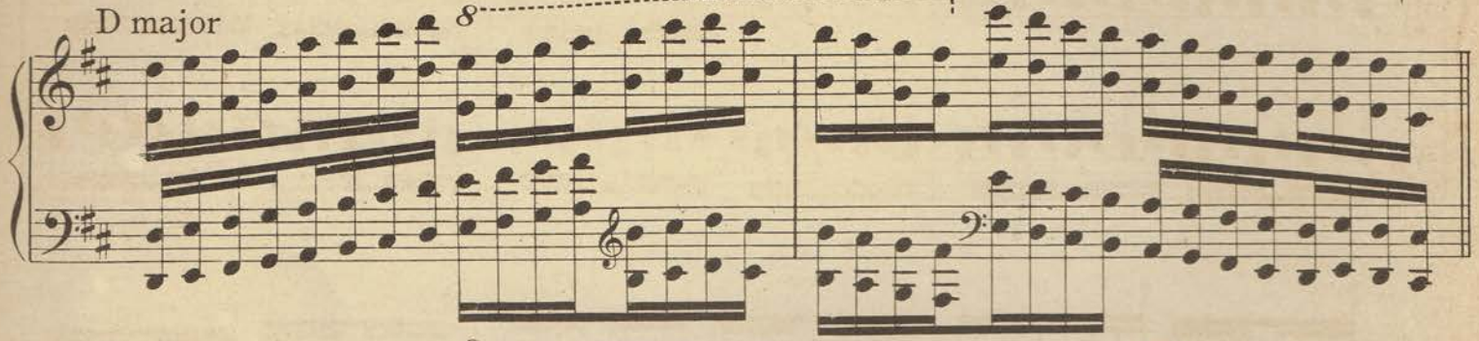
A major



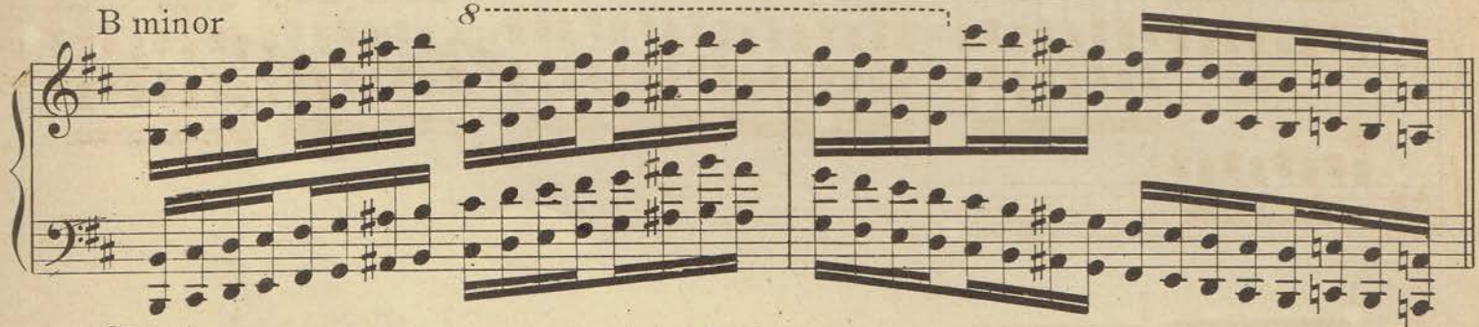
F♯ minor



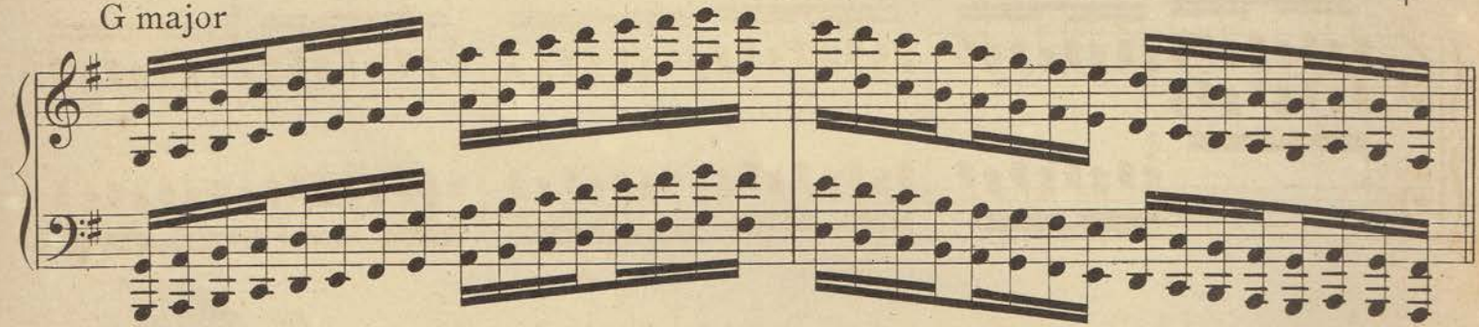
D major



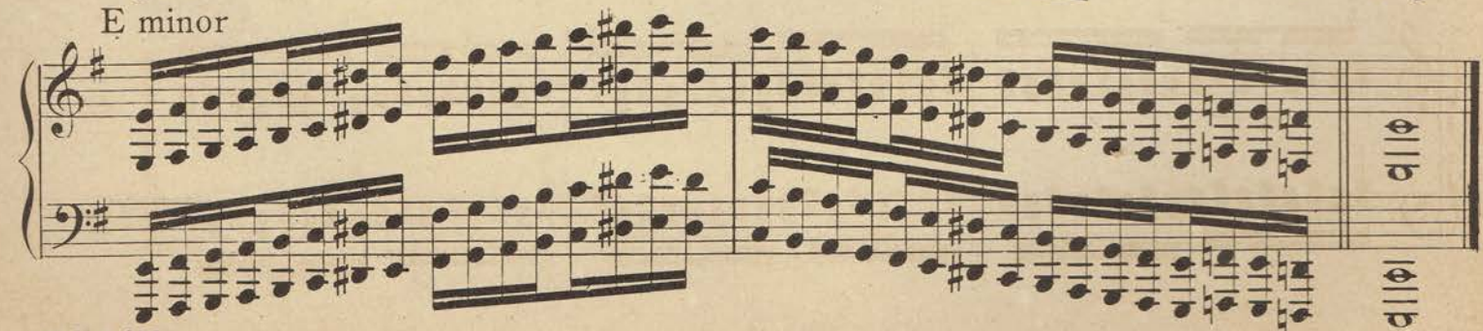
B minor



G major



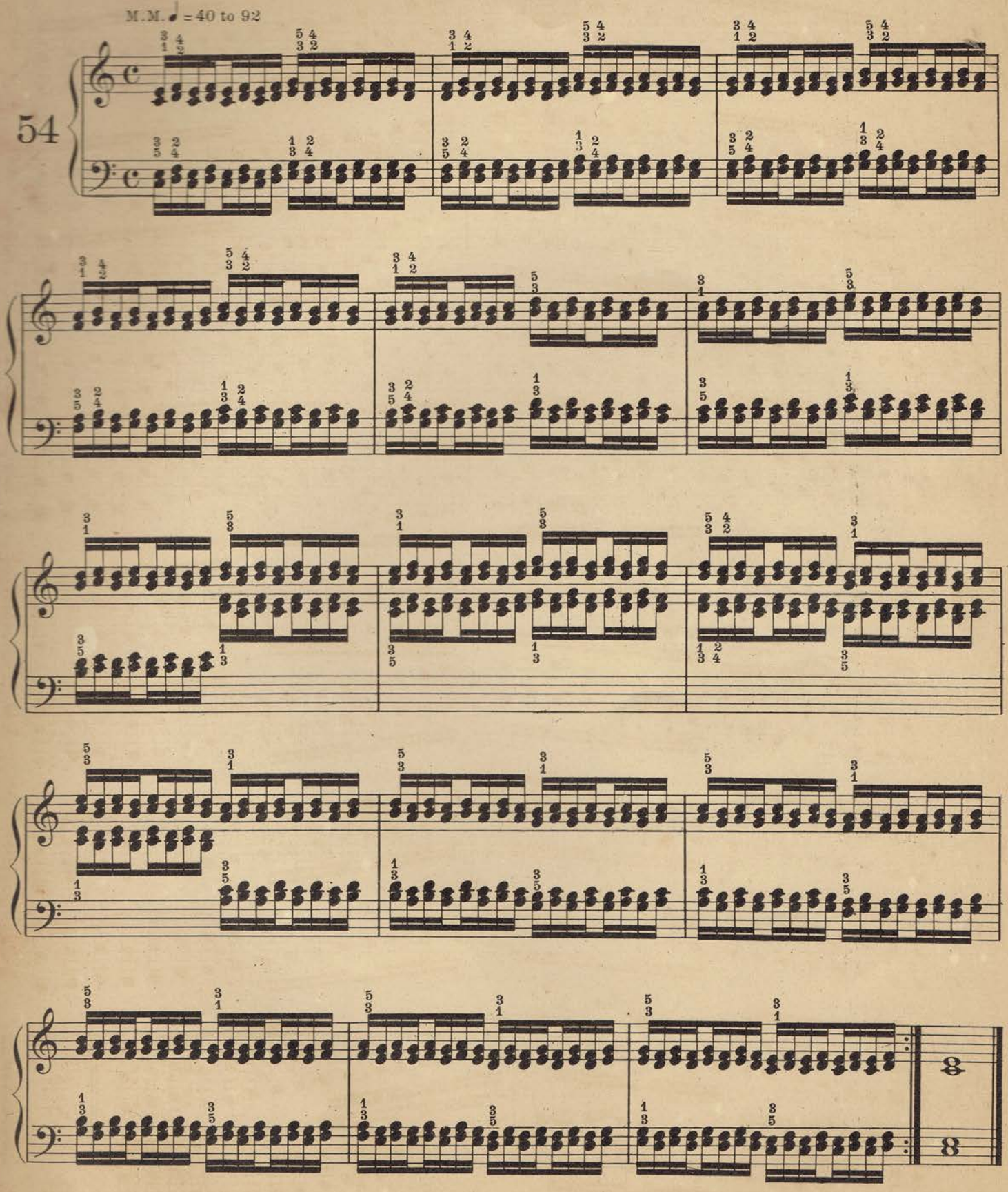
E minor

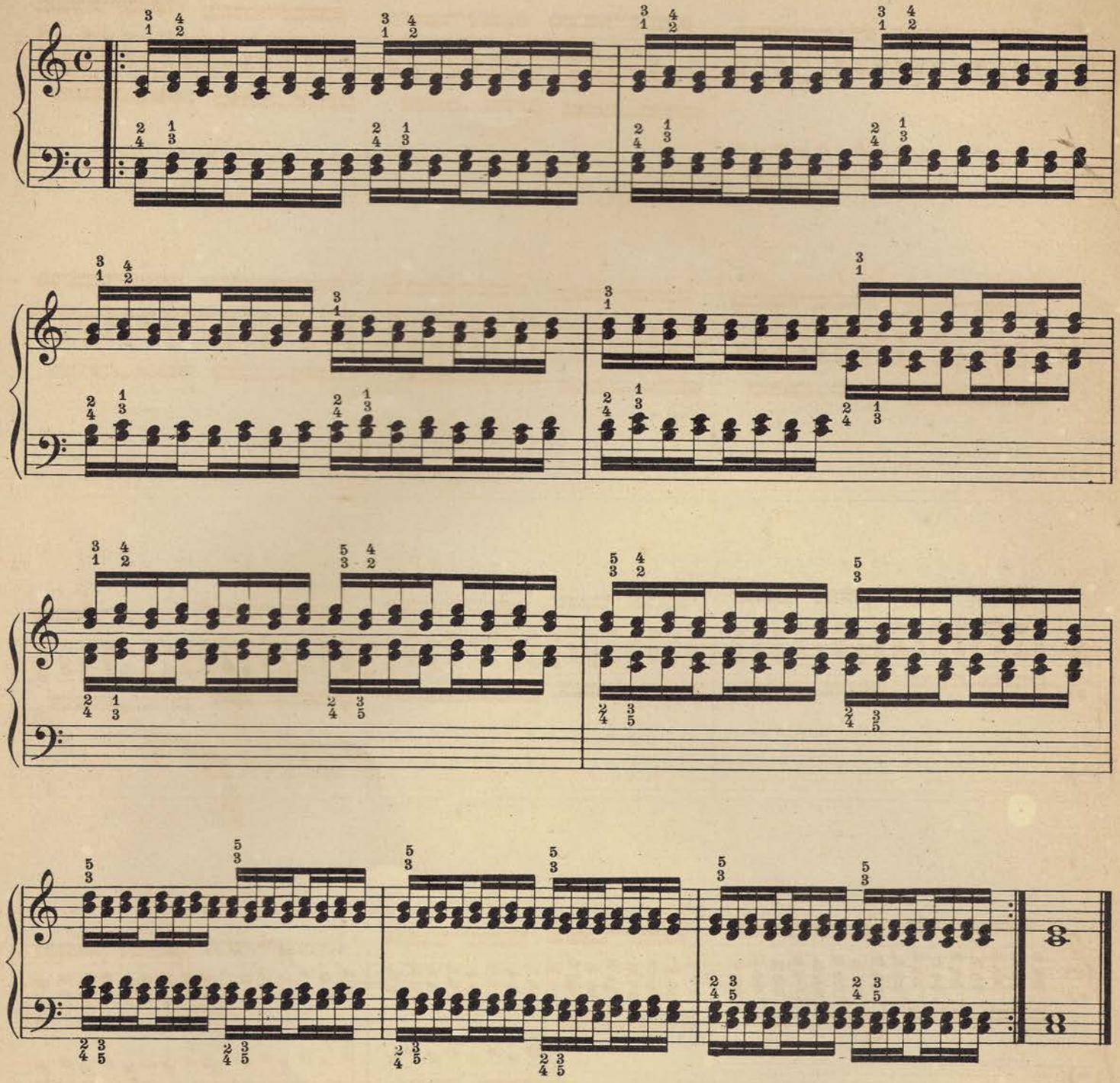


The Quadruple Trill in Thirds

For all Five Fingers

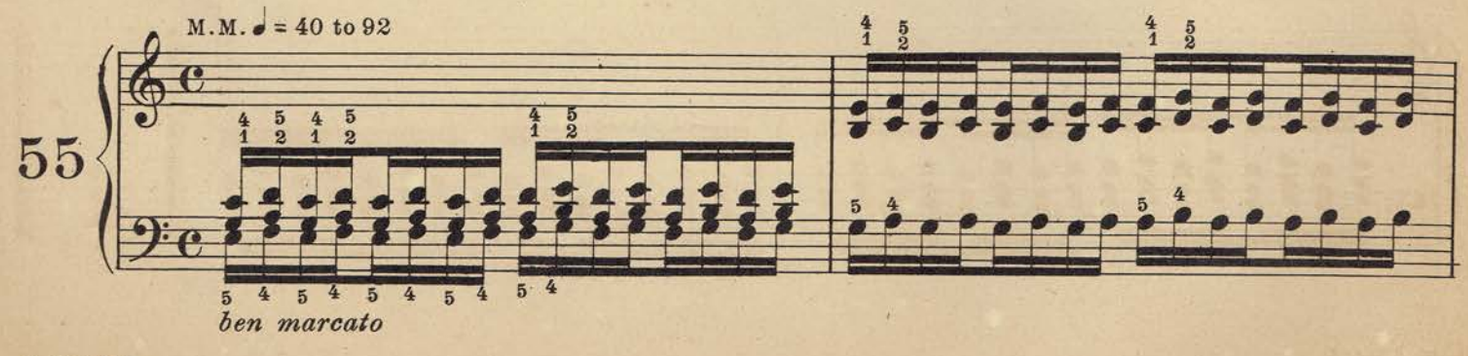
This exercise should be executed very evenly, each third being enunciated distinctly.

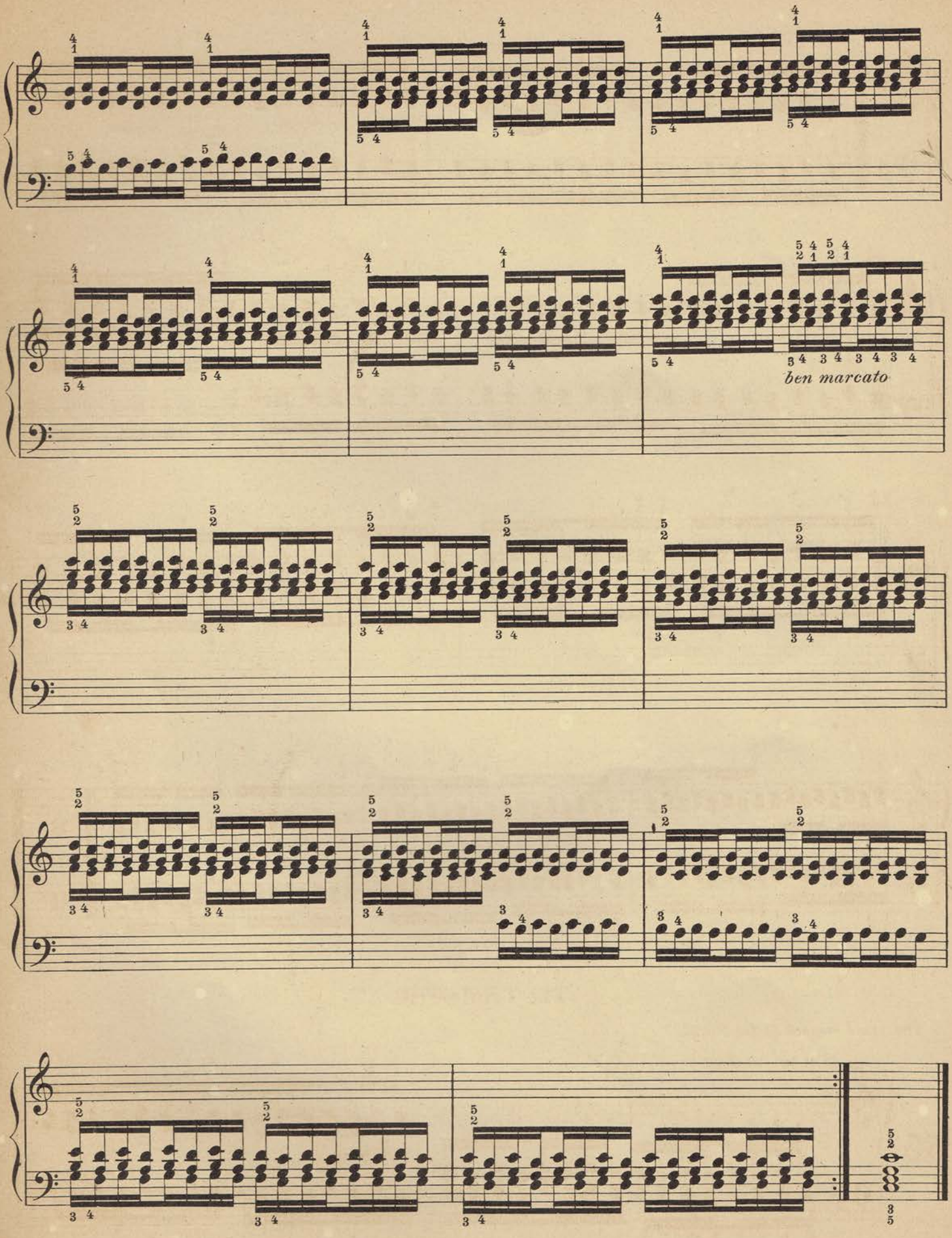




The Triple Trill

The same remark as for No. 54.




ben marcato

Special fingerings for the Quadruple Trill

legato

another fingering.

Scales in Broken Octaves in all Keys

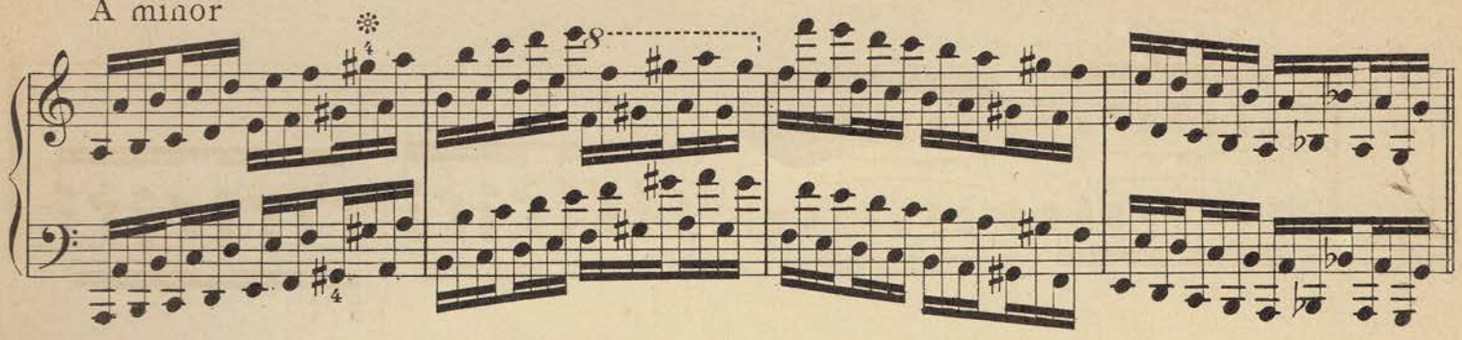
These should be played through without stop.
This exercise, which is very important, prepares the wrist for the tremolo.

M. M. ♩ = 60 to 120

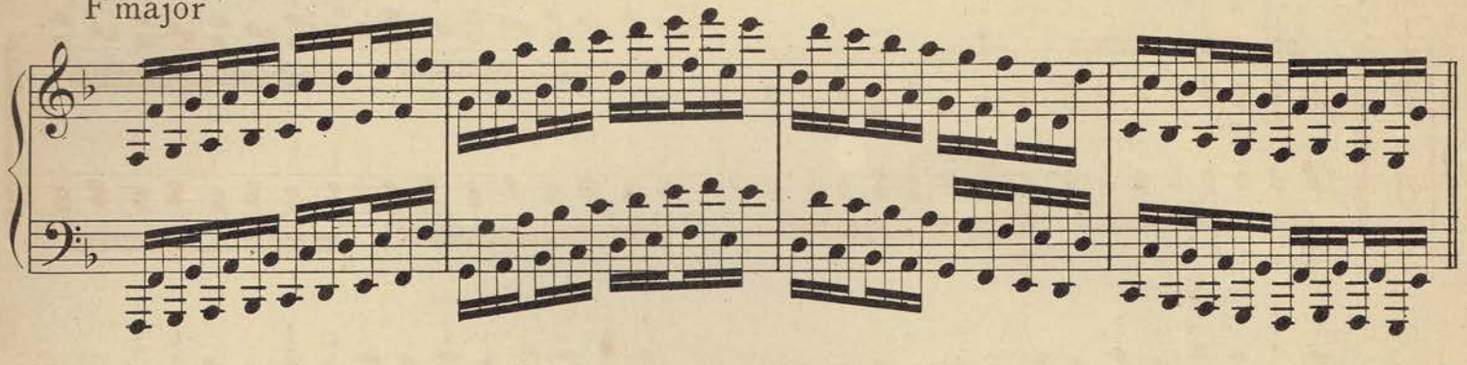
C major

56

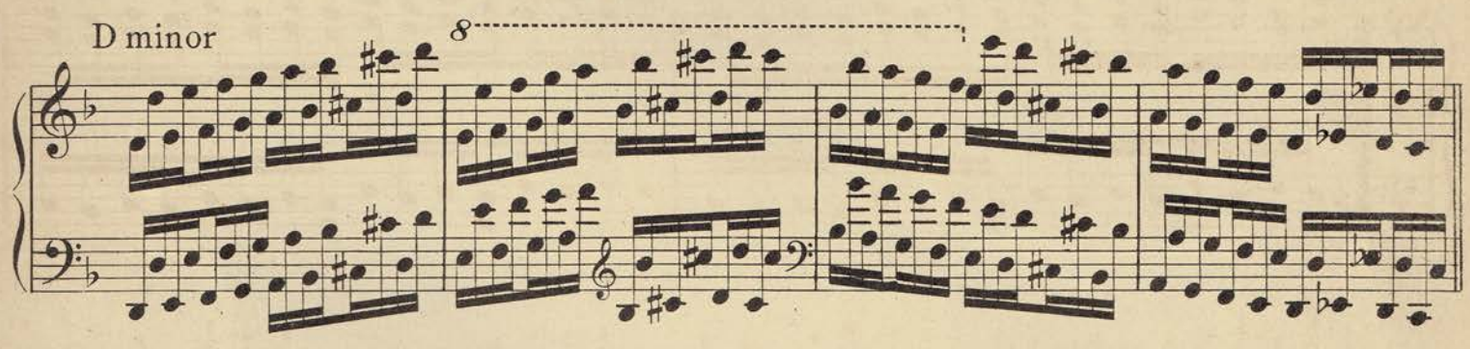
A minor



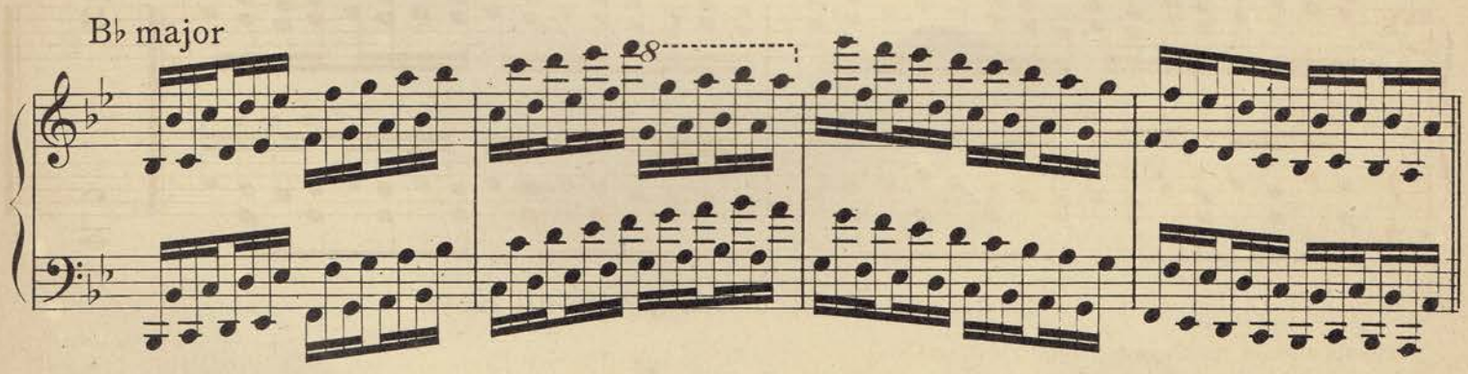
F major



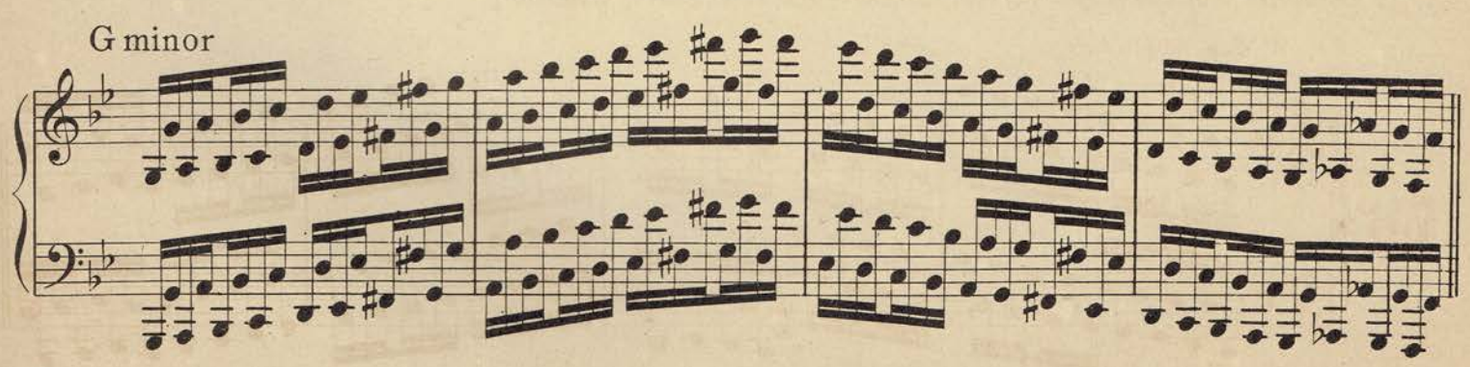
D minor



B♭ major

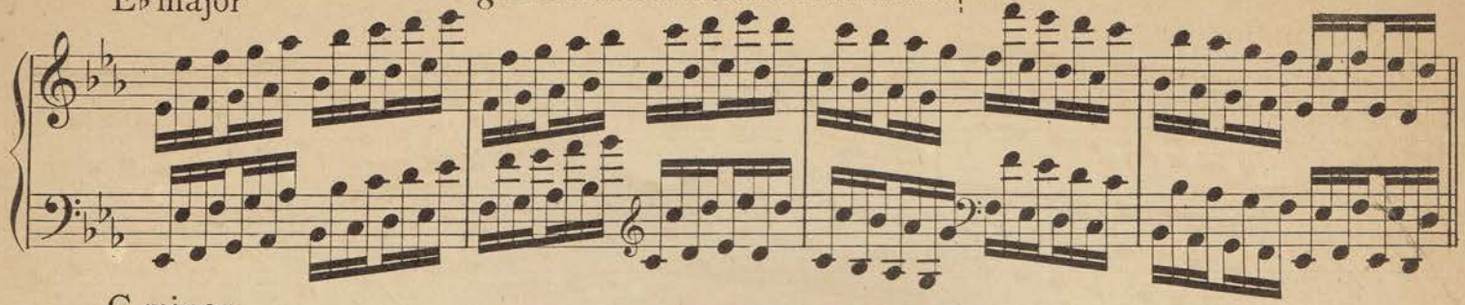


G minor

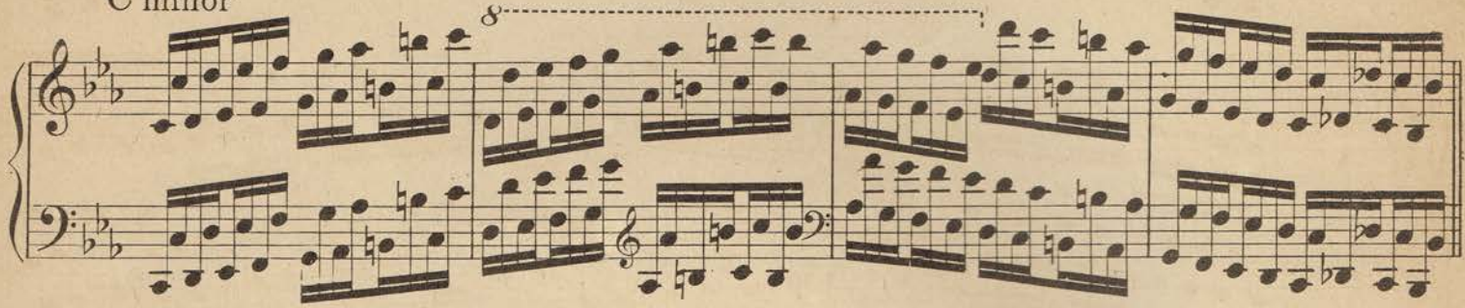


※ Throughout this exercise, the black keys should be taken with the 4th finger of either hand.

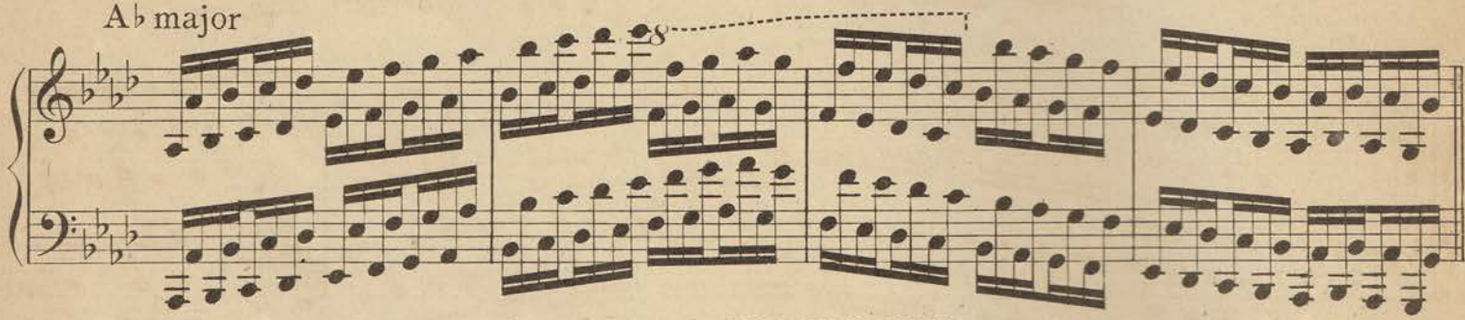
E♭ major



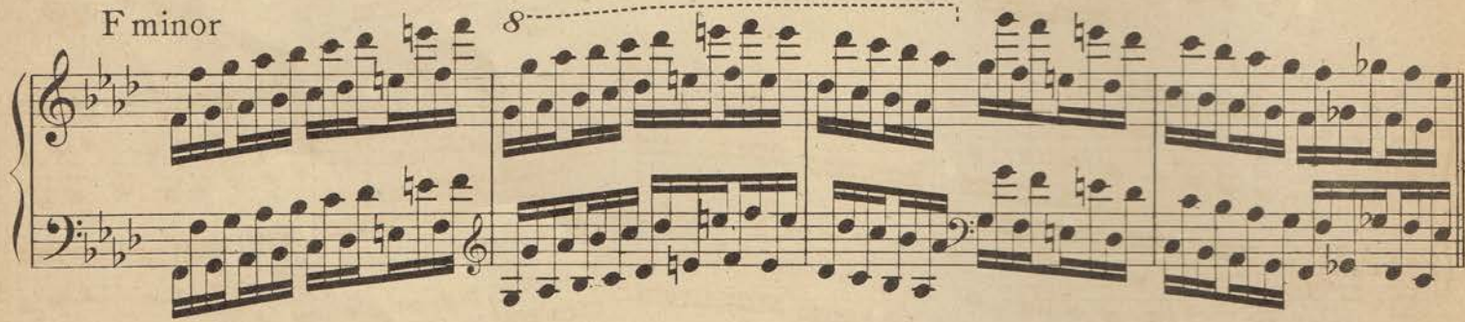
C minor



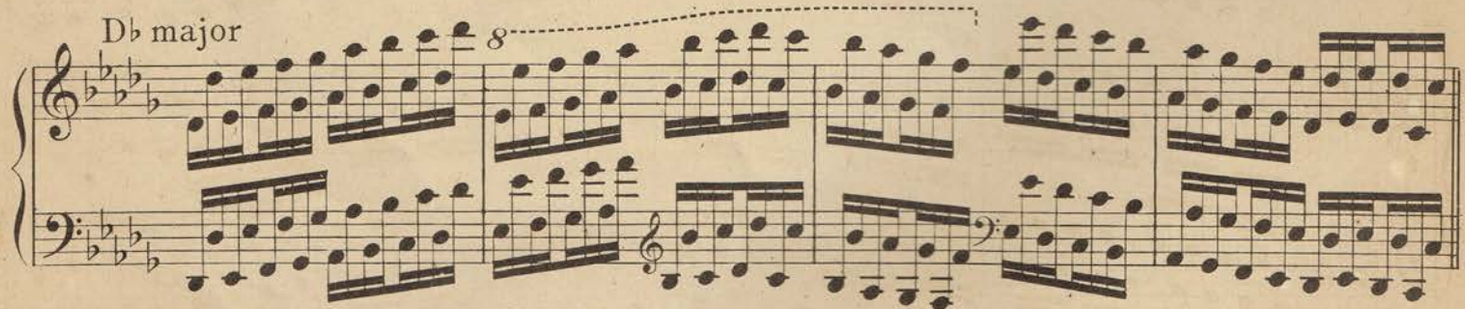
A♭ major



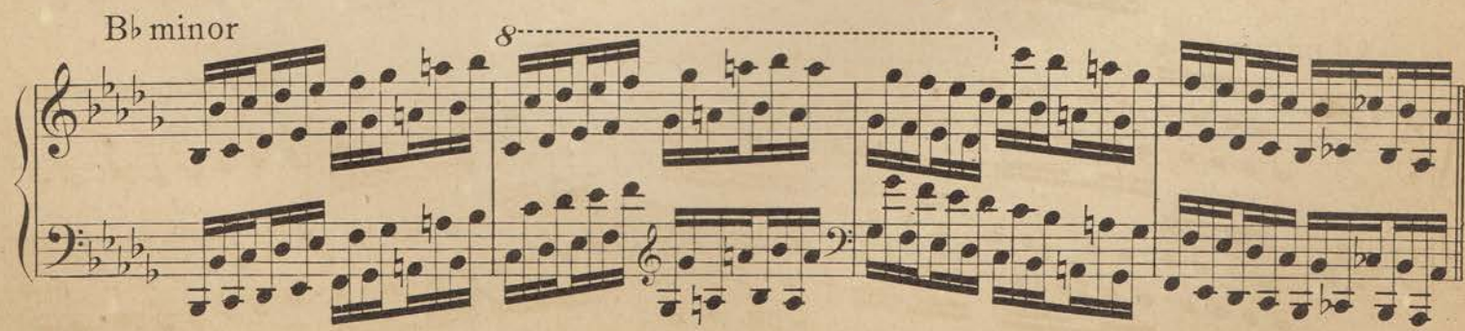
F minor



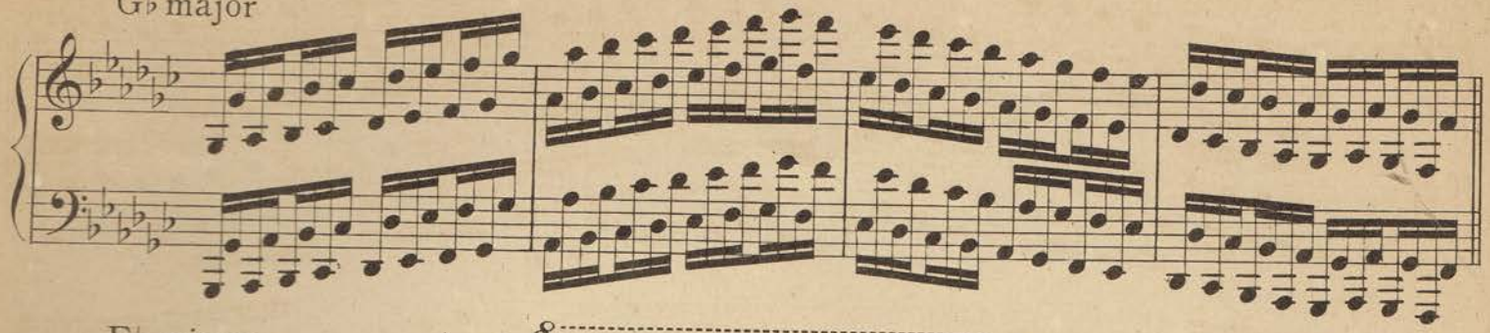
D♭ major



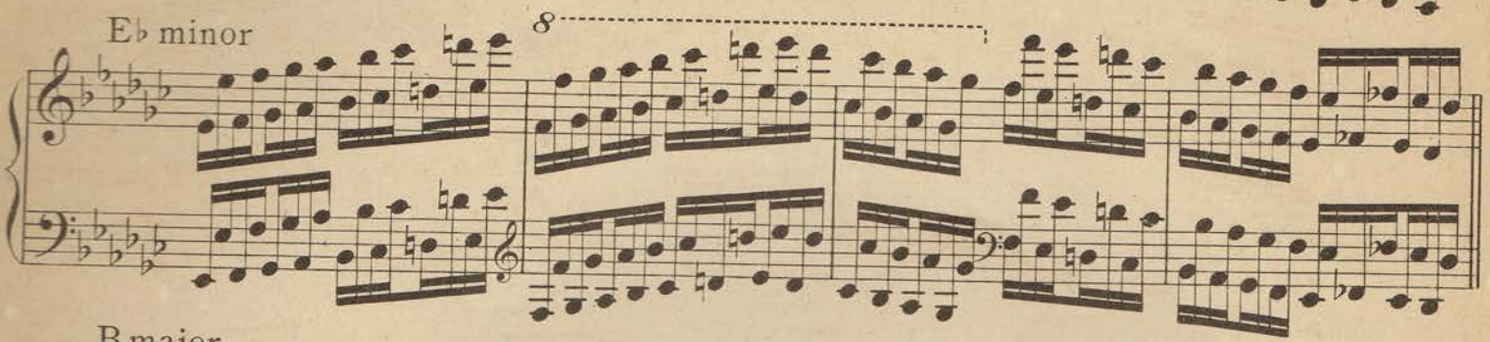
B♭ minor



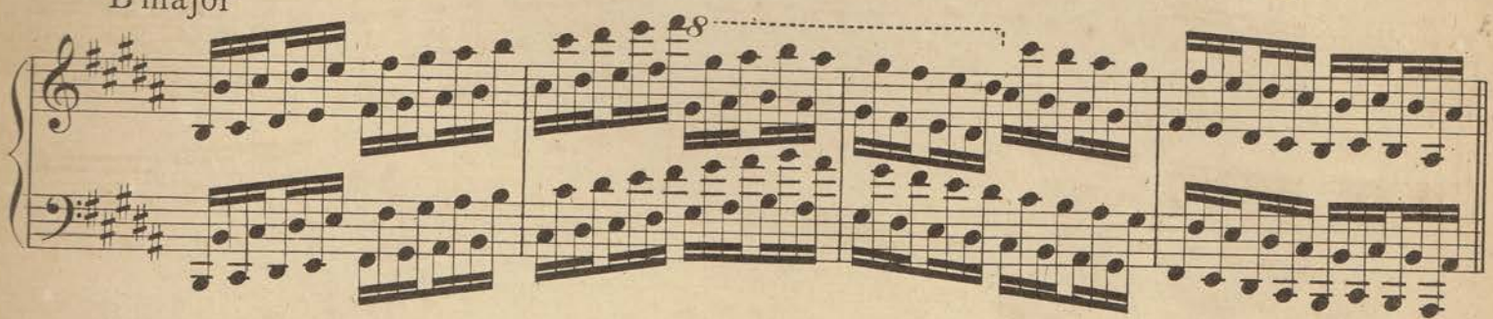
G♭ major



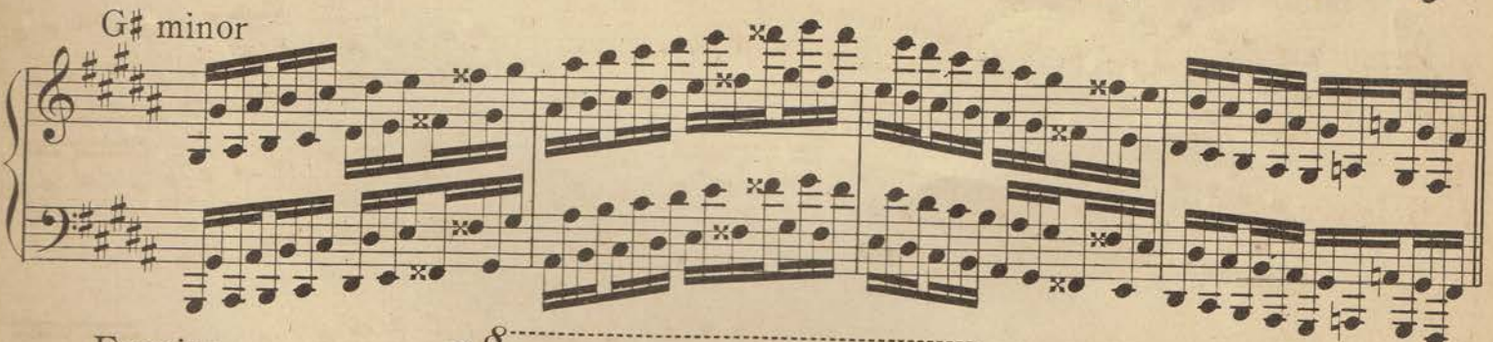
E♭ minor



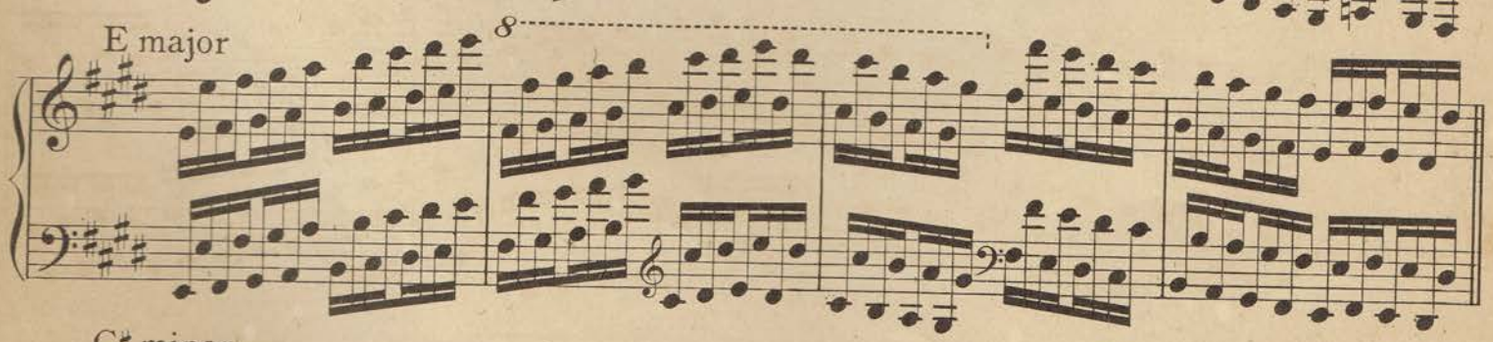
B major



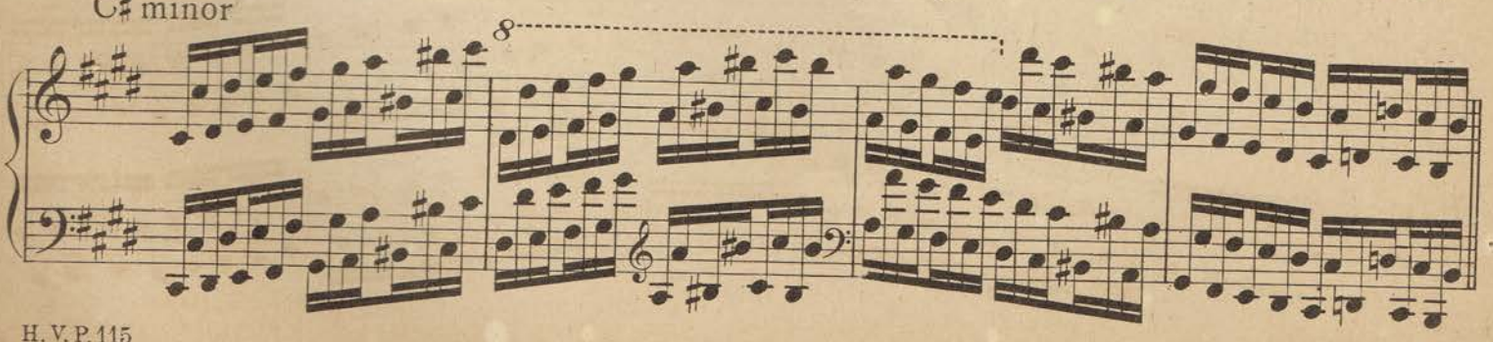
G♯ minor



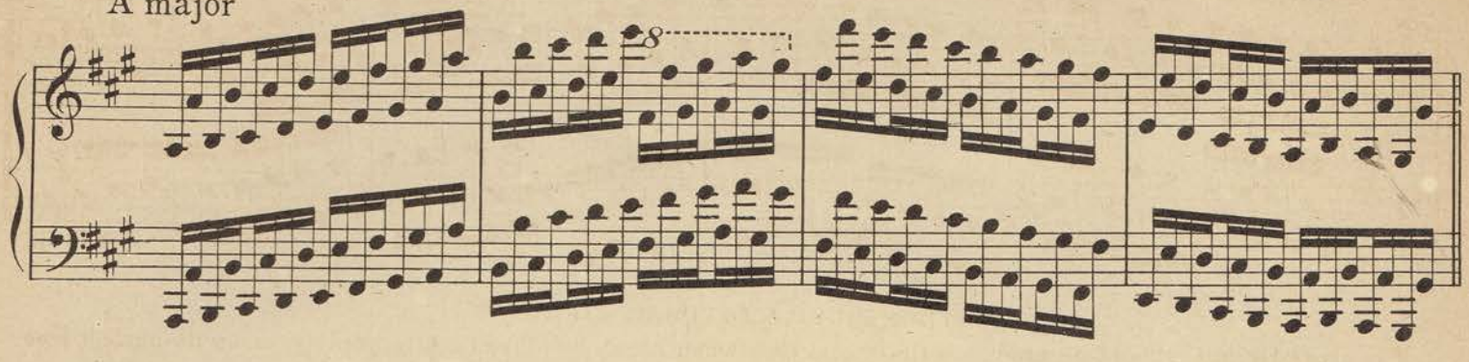
E major



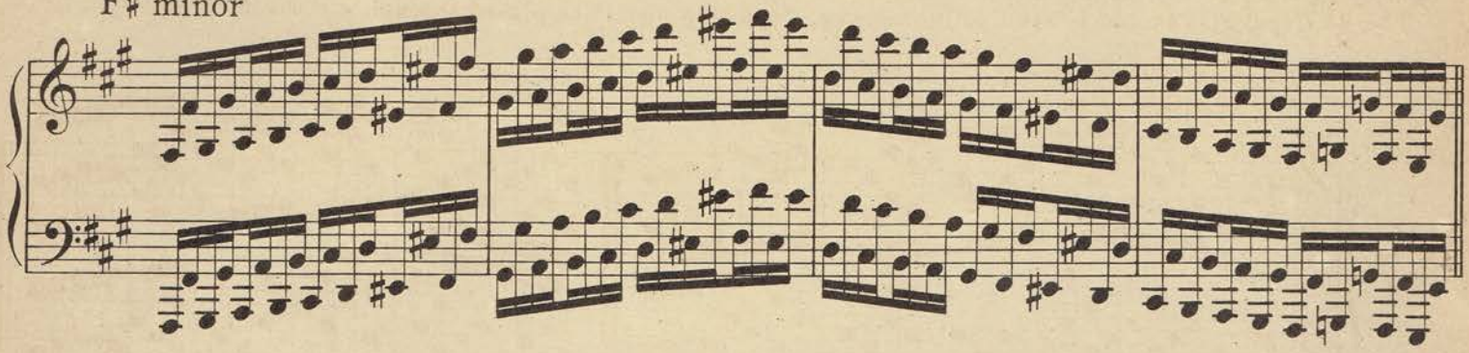
C♯ minor



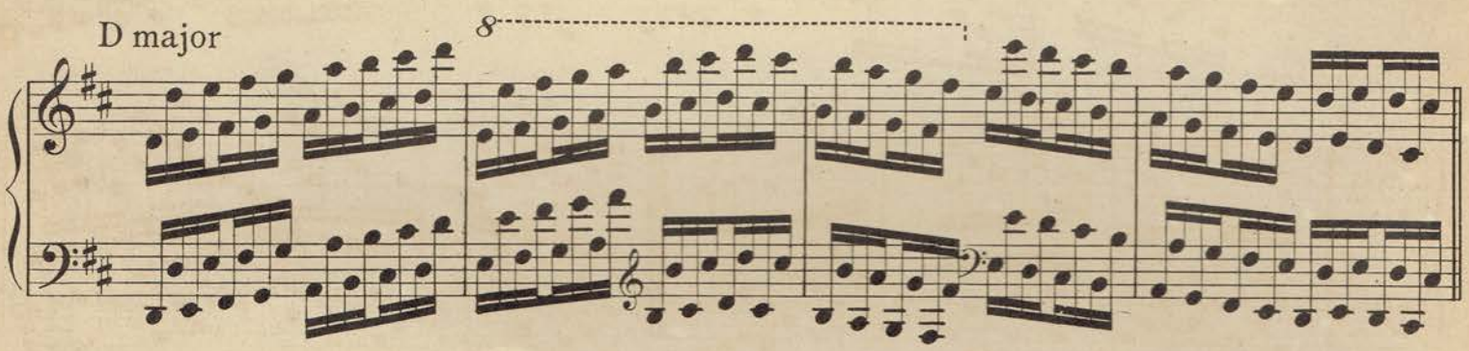
A major



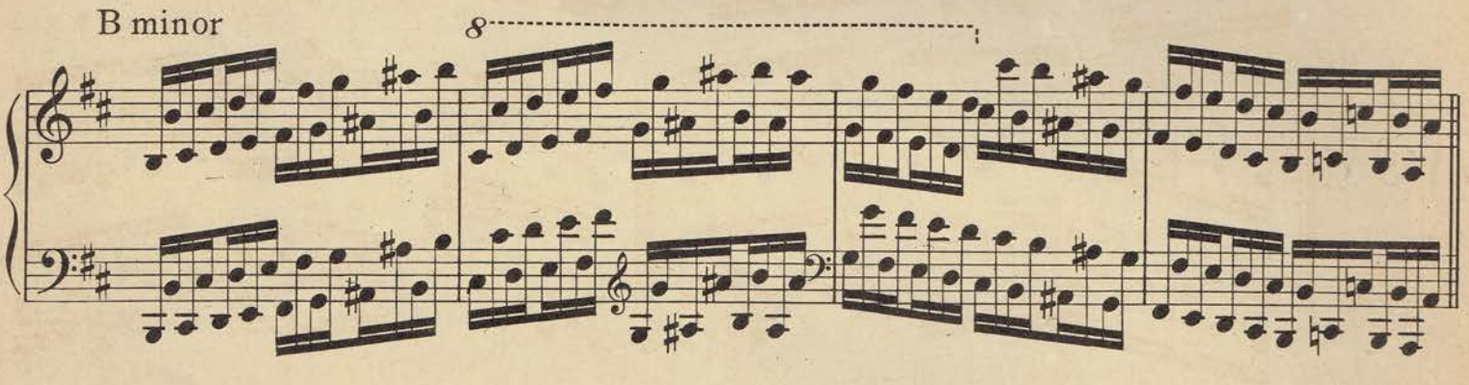
F♯ minor



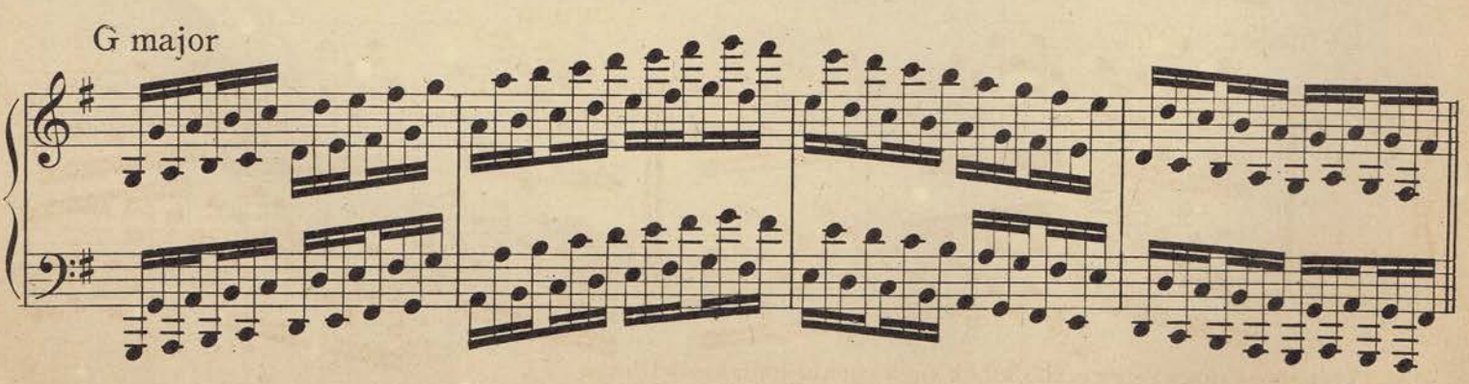
D major

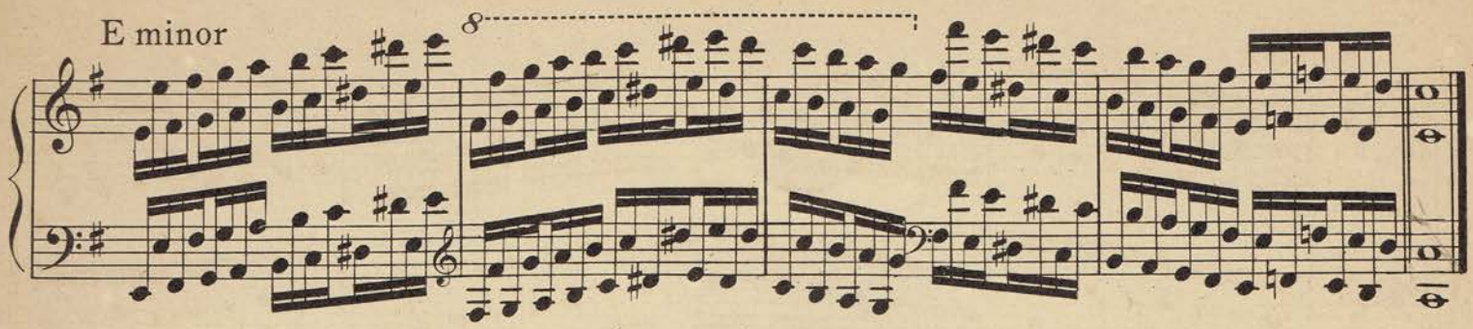


B minor



G major



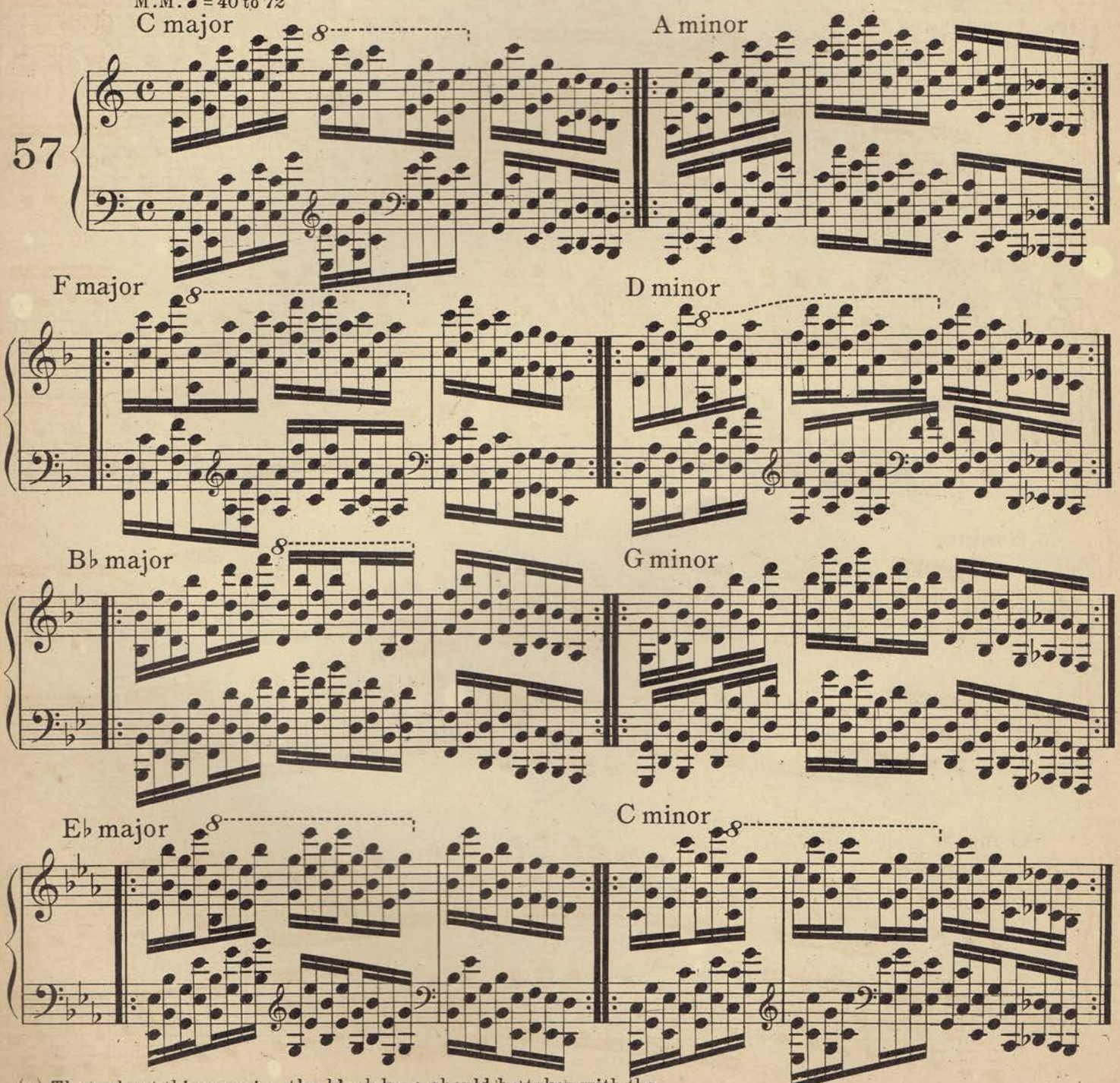


Arpeggios, Octaves, in all Keys

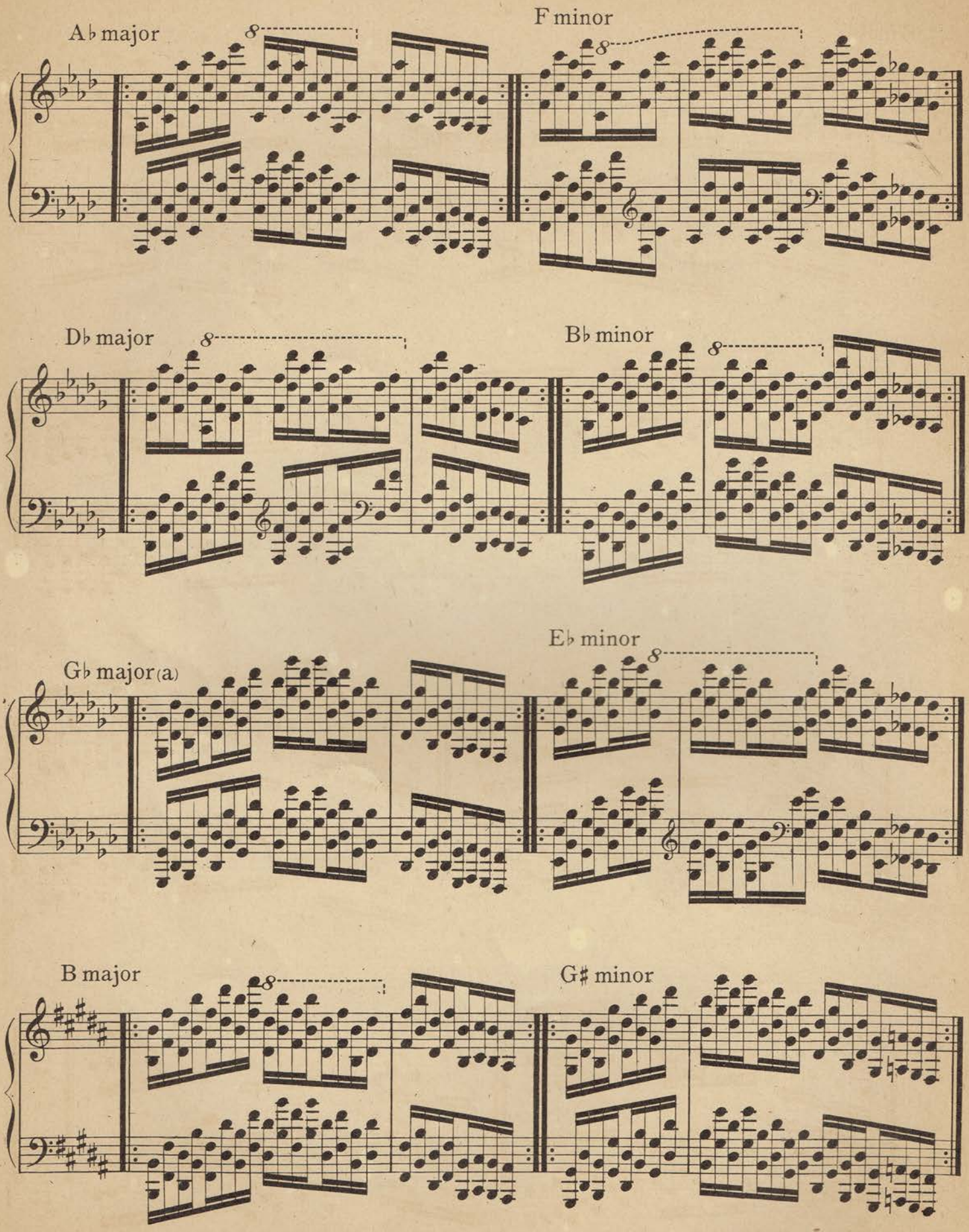
The arpeggio in C should be practiced first; and only when it can be played easily, clearly, and with perfect freedom of the wrist, should the pupil pass to the following one in A minor.

The 24 Arpeggios should be studied in this way; then they should be played through without interruption.

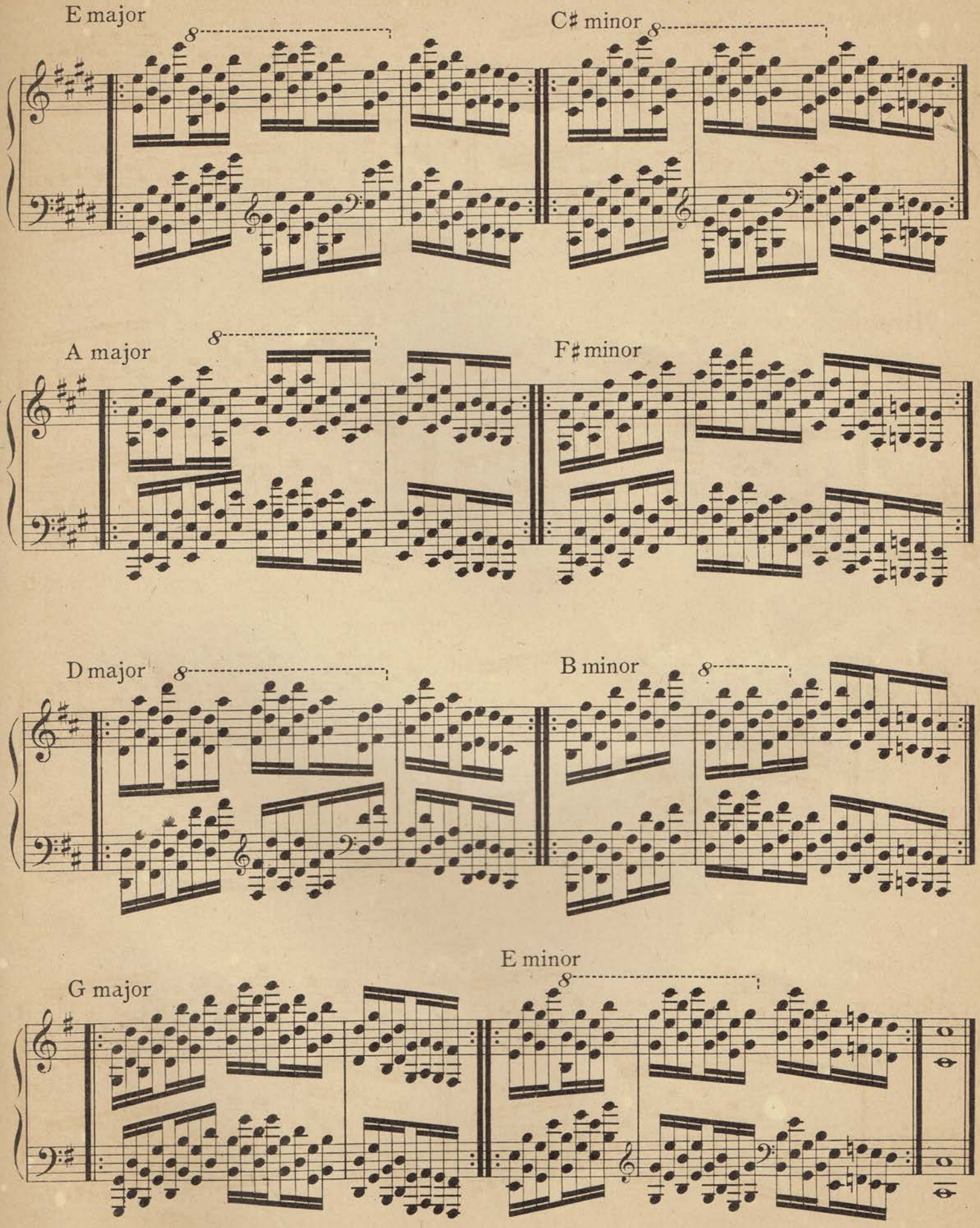
M.M. ♩ = 40 to 72



(a) Throughout this exercise, the black keys should be taken with the 4th finger of either hand.

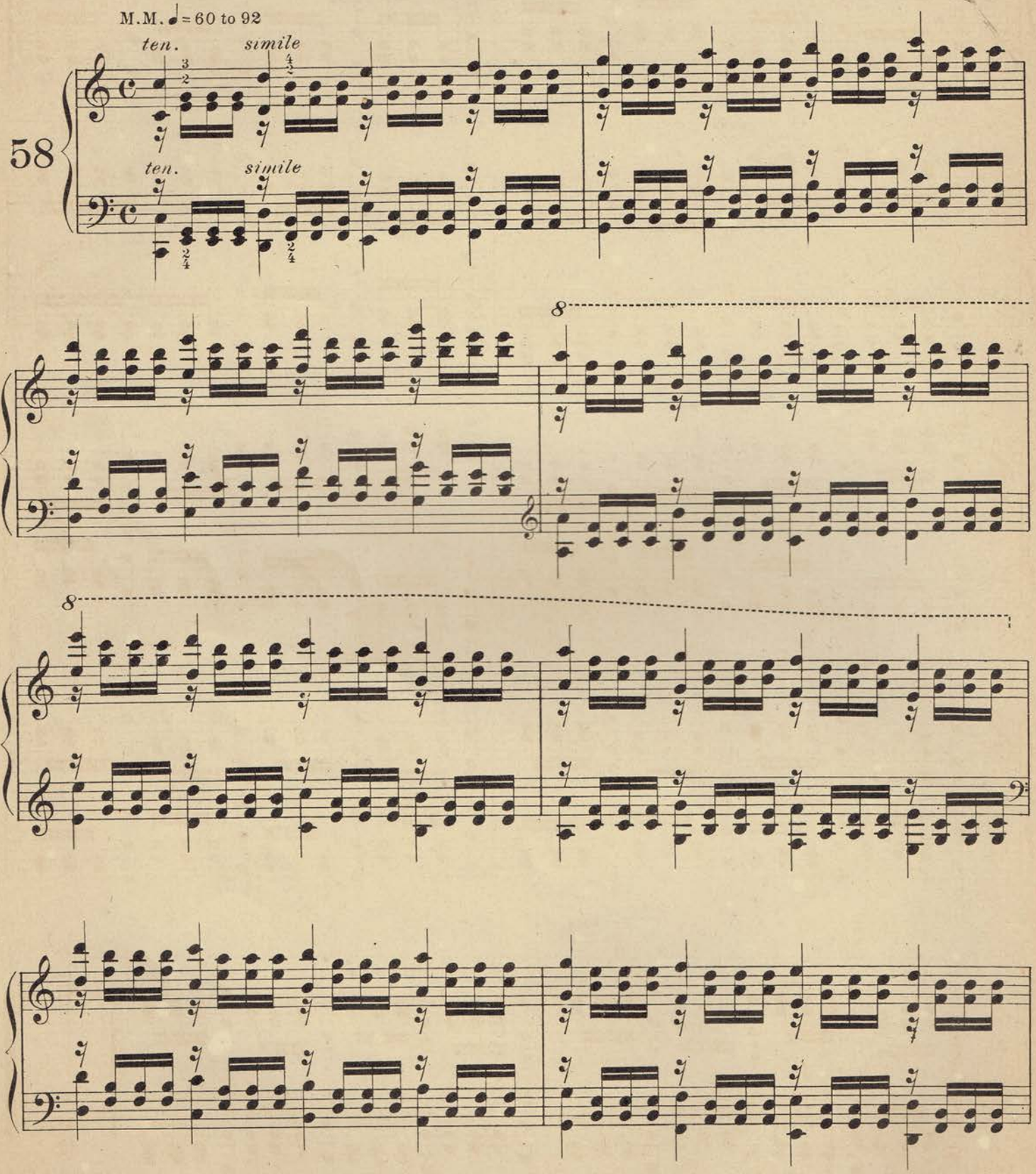


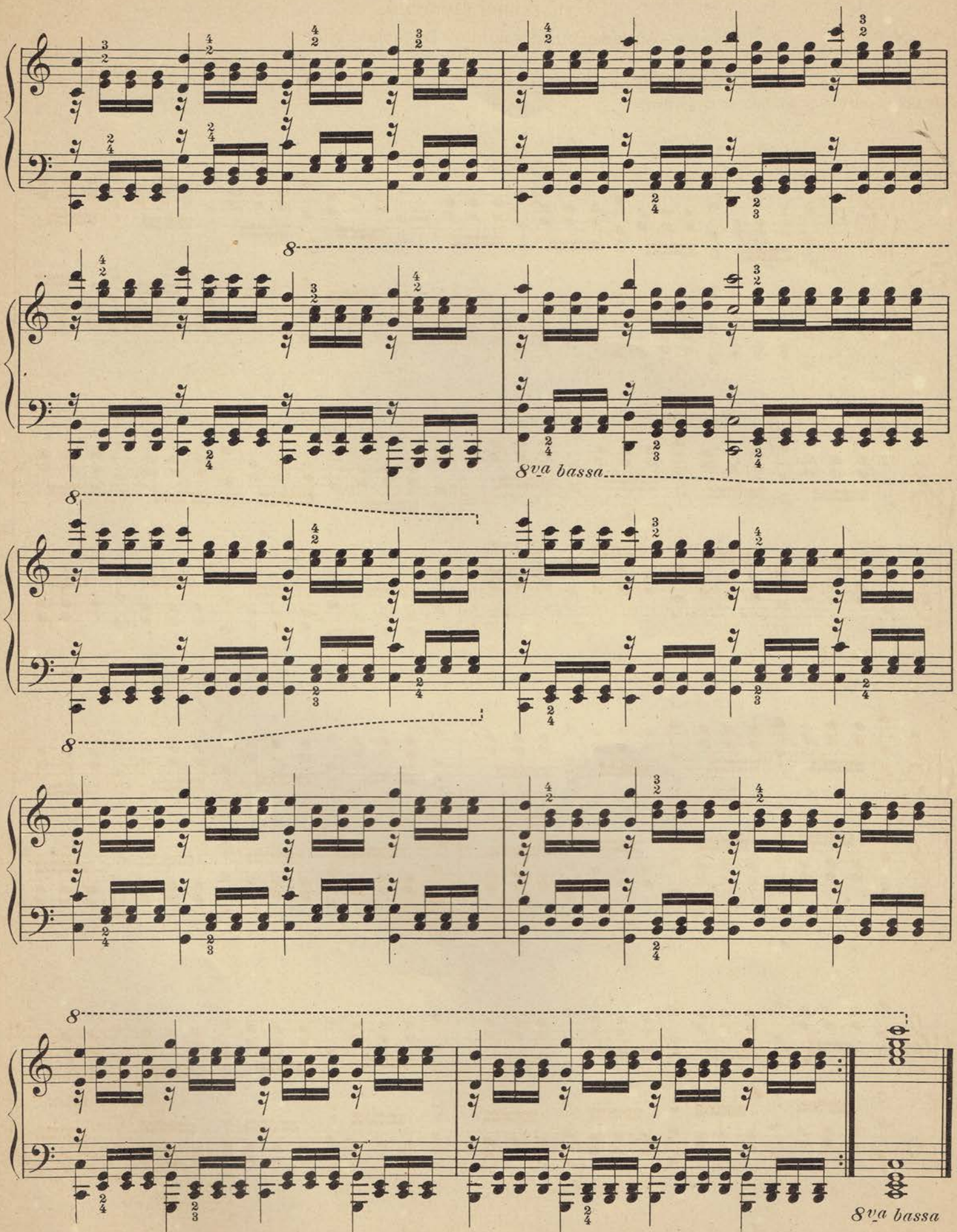
(a) Since this arpeggio, and the one following in E♭ minor, comprise only black keys, either the 4th or 5th finger may be employed.


E major
C♯ minor
A major
F♯ minor
D major
B minor
G major
E minor

Sustained Octaves,
With Accompaniment of Detached Notes

These octaves should be taken firmly and sustained without moving the wrists; and the intermediate notes should be taken with a brisk finger movement.

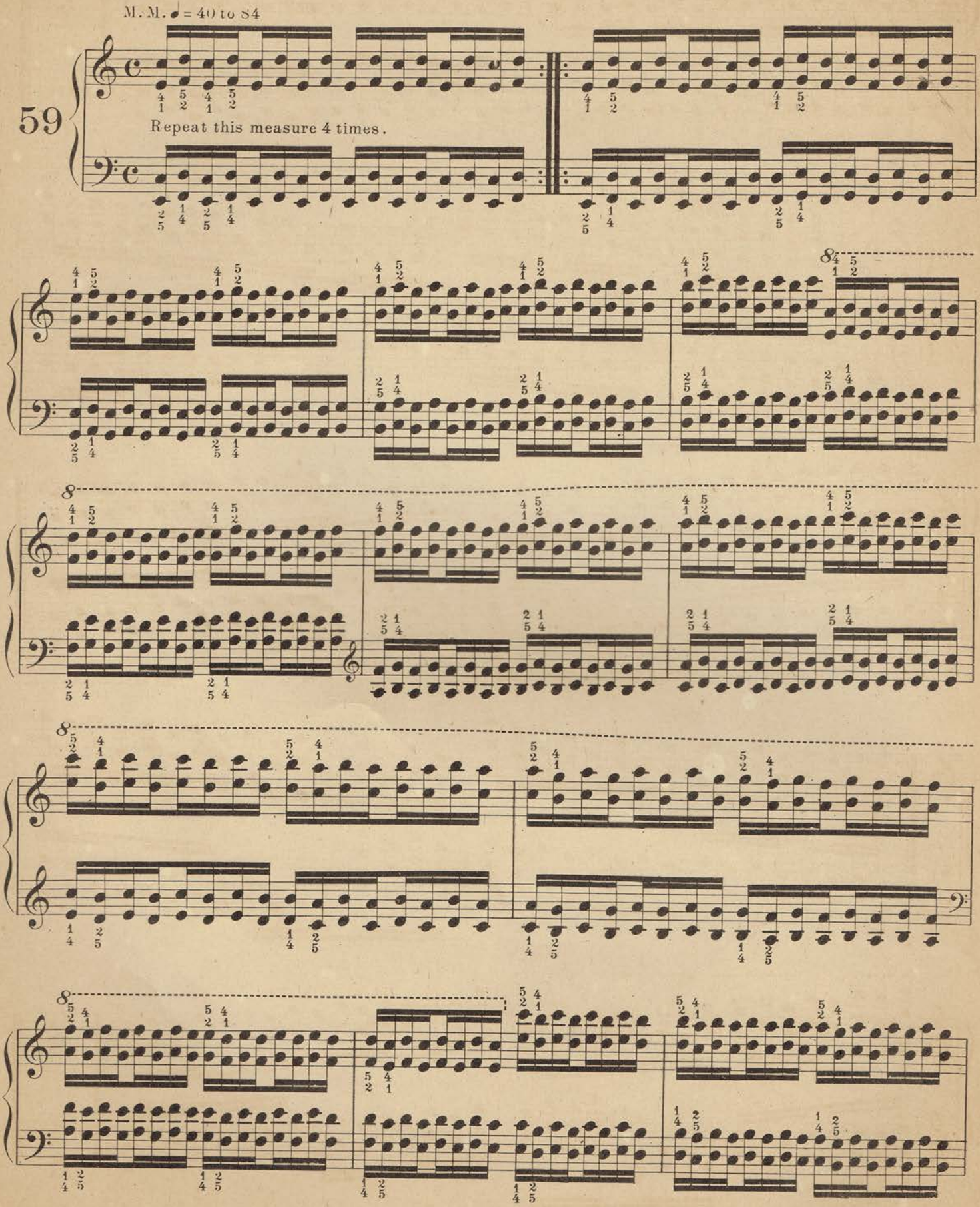


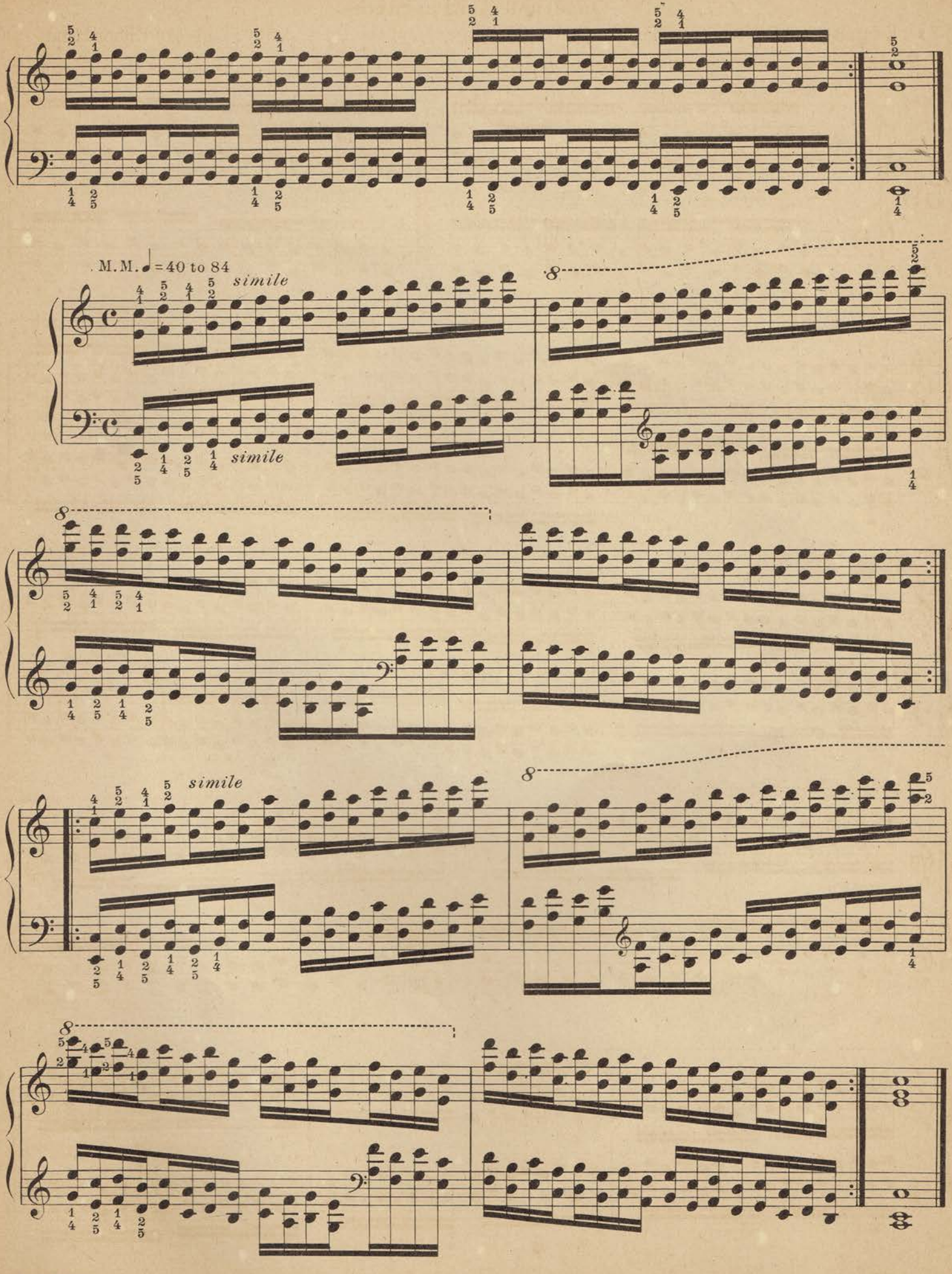

8va bassa
8va bassa

Quadruple Trill in Sixths,

Exercise for Combining the Thumb and 4th Finger, and the 2d and 5th Fingers of Either Hand

No movement of the hand or wrist should be made while playing this exercise.



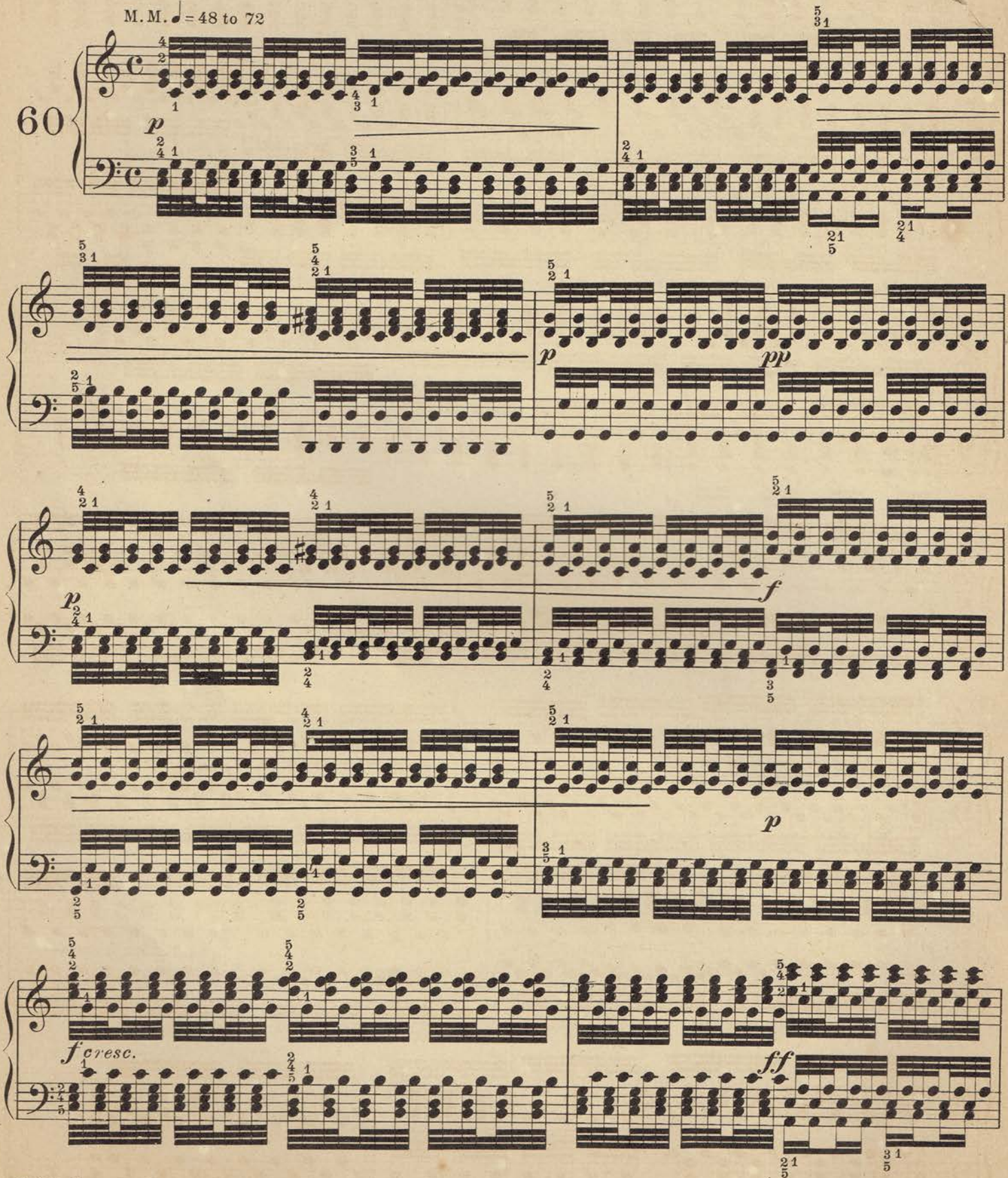

M.M. ♩=40 to 84
simile
simile
simile

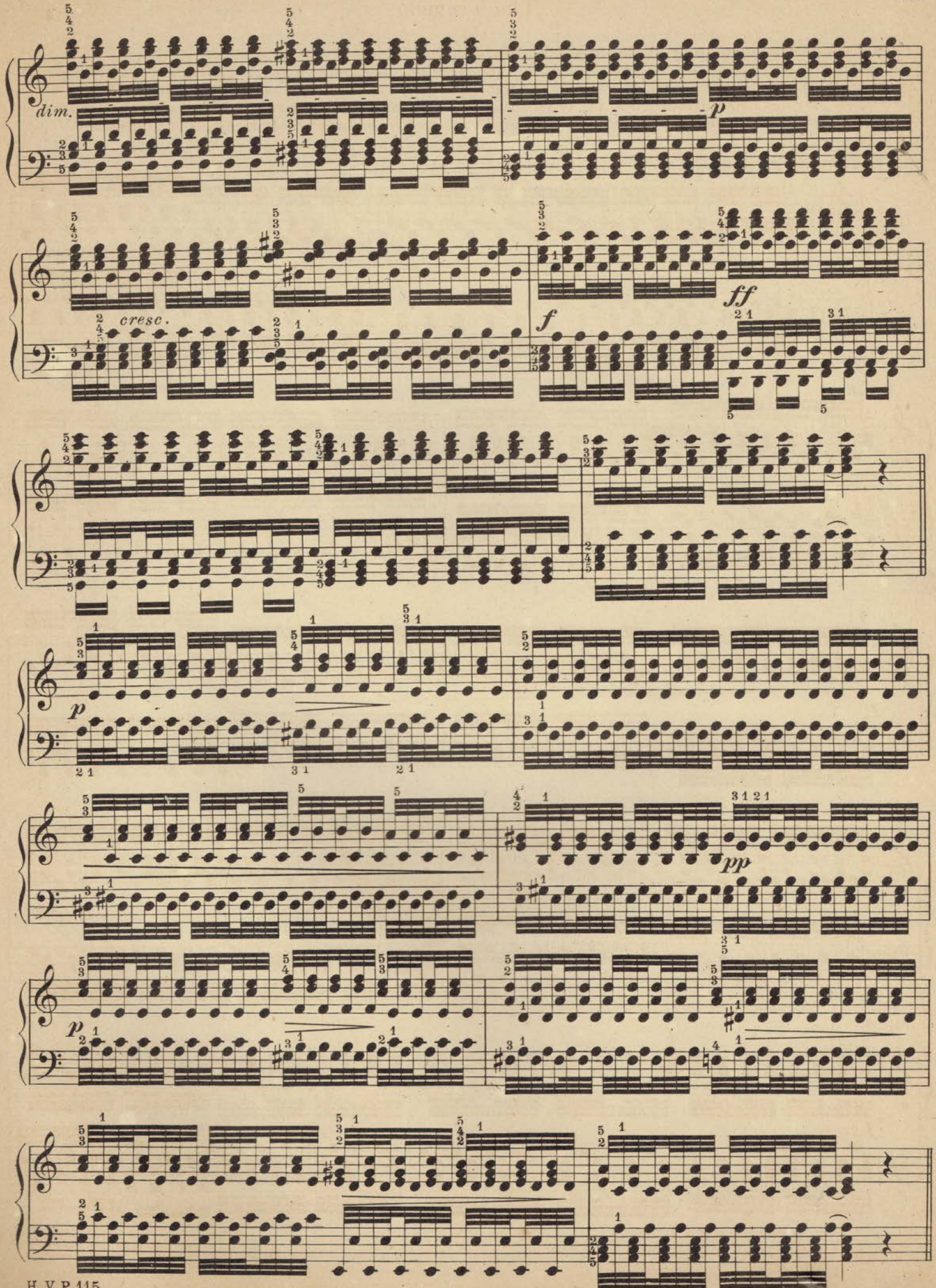
The Tremolo

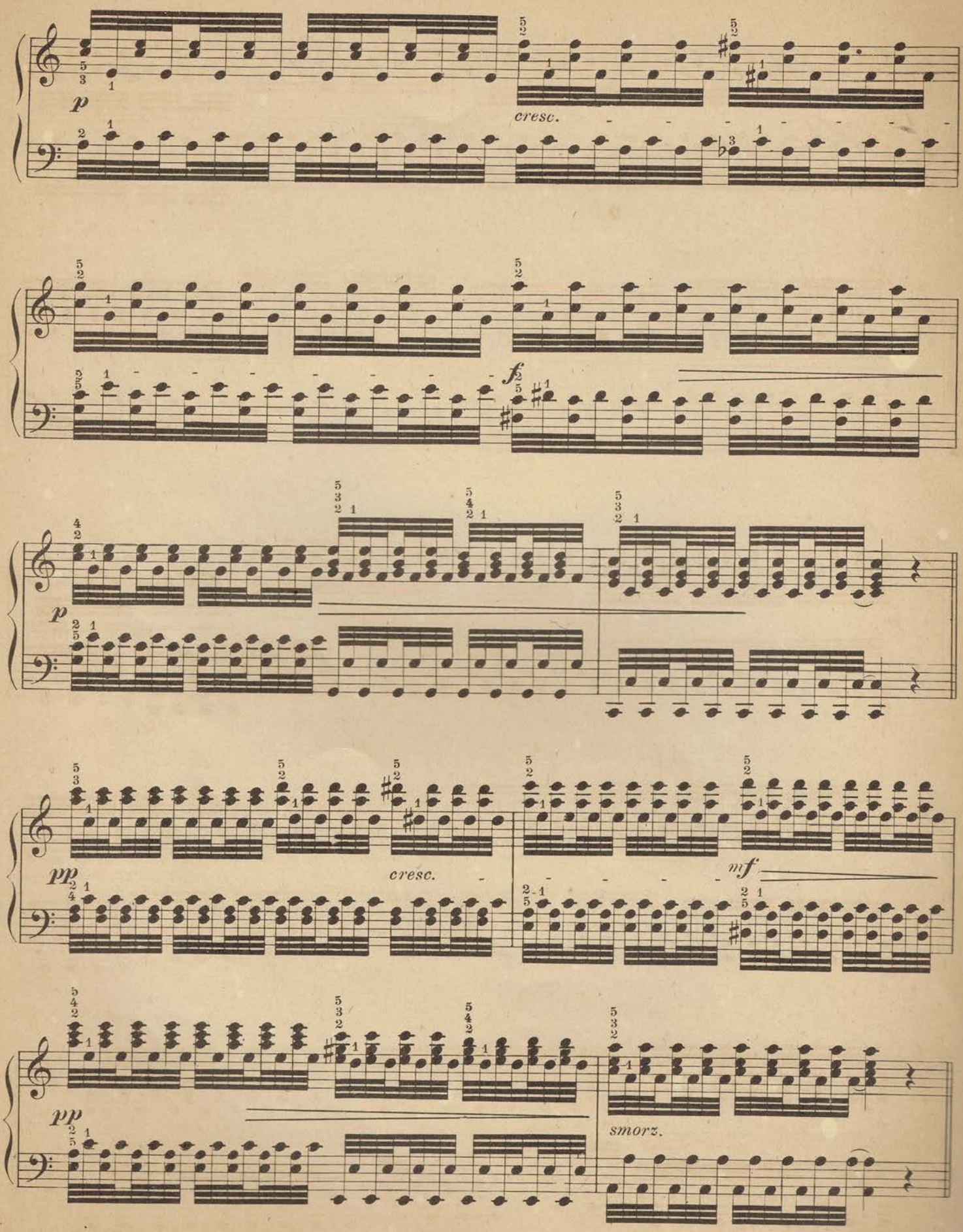
To play the tremolo properly, it should be executed with the rapidity of a drum roll.

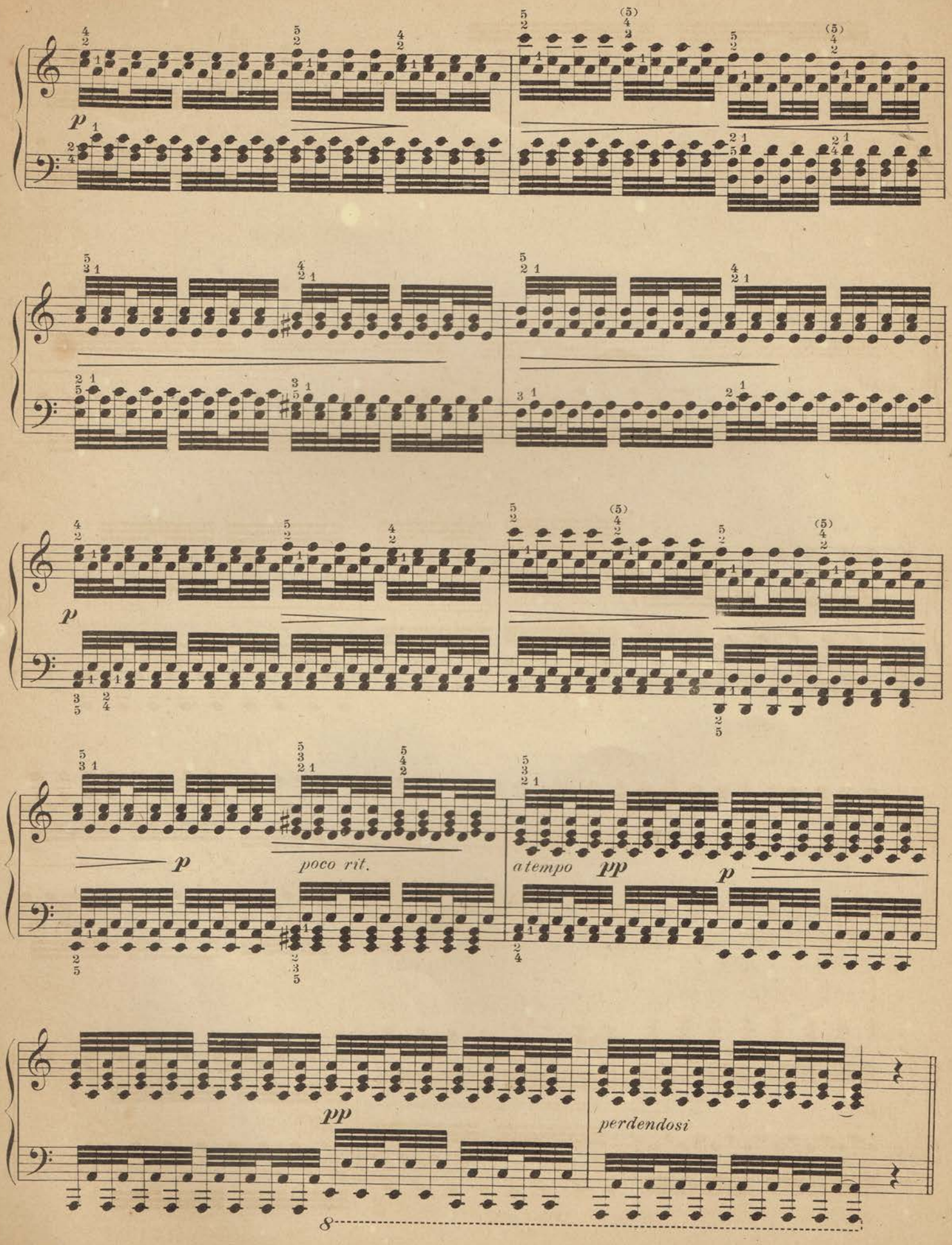
It should be practiced slowly at first, gradually increasing the speed until it reaches M.M. ♩ = 72. Finally by oscillatory motions of the wrist the rapidity should be further increased until the drum roll effect is attained.

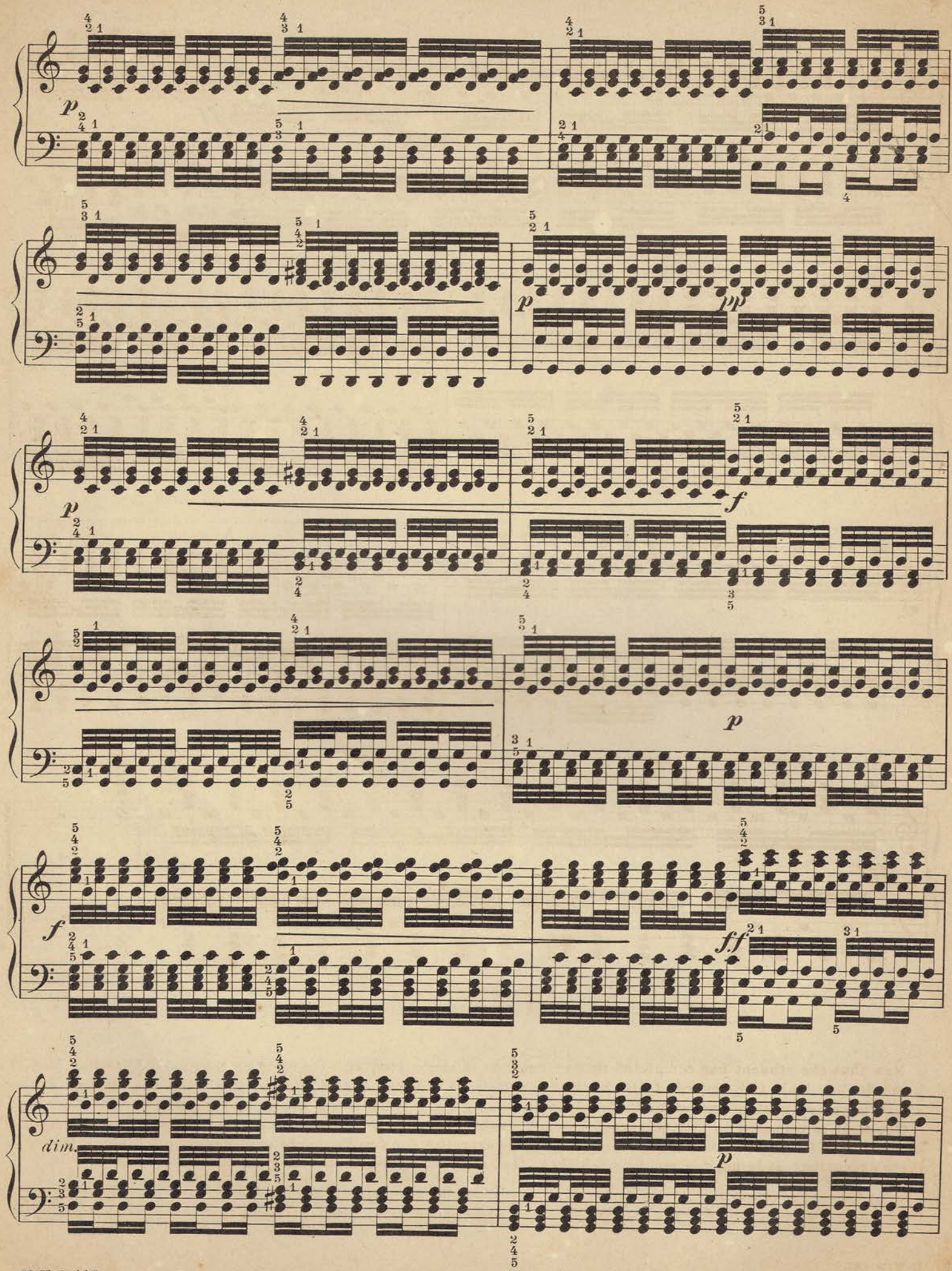
This study is tedious and difficult, but the excellence of the result attained will compensate the pianist for the trouble and fatigue undergone in its pursuit. Steibelt used to make his audience shiver by means of his tremolo.

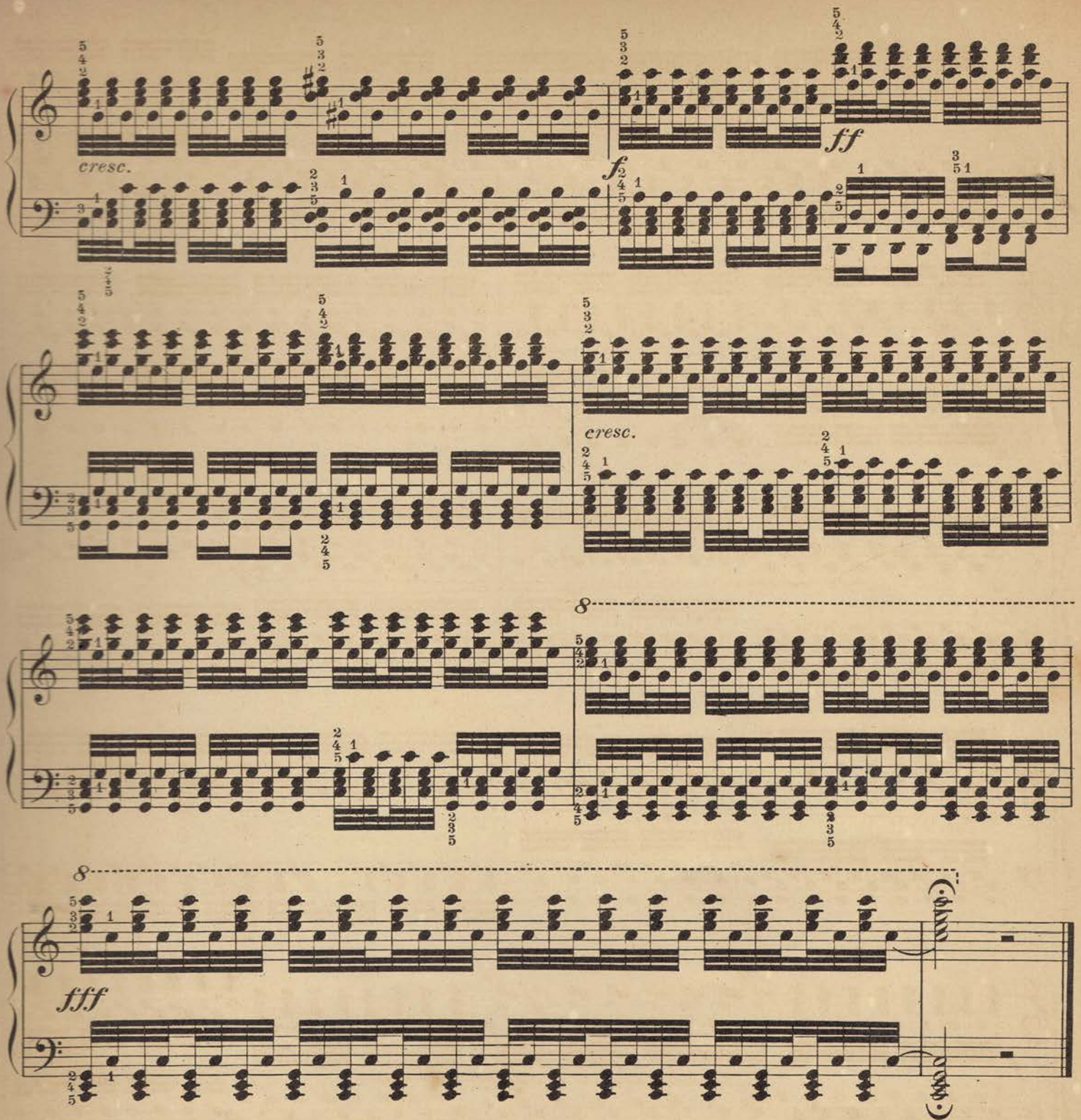



dim.
p
cresc.
f
ff
p
pp
p


p
cresc.
f
p
pp
cresc.
mf
pp
smorz.


p
p
poco rit.
a tempo
pp
p
pp
perdendosi


p
pp
f
p
f
ff
dim.
p



Conclusion

Now that the student has completed this volume, he is acquainted with the chief mechanical difficulties; but, if he wishes to obtain the reward of his toil and become a real artist, he should play this entire book through during a certain period of time each day; then only will these great difficulties become familiar to him.

One hour is required to play this work through, this is very little in comparison with the great advantages which will result. The great artists are obliged to practice exercises for several hours each day in order merely to keep up their execution. It is not too much to ask then, that these studies should be played through at least once daily.

THE END