ETUDES *for the Piano*

INSTRUCTIVE EDITION

EDITED, WITH DIRECTIONS FOR PRACTICE, BY **RAFAEL JOSEFFY**

IGNAZ MOSCHELES, op. 70 No. 1. Étude in C major	75
CARL CZERNY, op. 92. Toccata	1 25
FRÉDÉRIC CHOPIN, op. 10 No. 10. Étude in A♭ major	75
—— op. 10 No. 5. Étude in G♭ major	75
—— op. 25 No. 8. Étude in D♭ major	75
ADOLPH HENSELT, op. 2 No. 12. Étude in B♭ minor	1 00
PAUL DE SCHLÖZER, op. 1 No. 2. Étude in A♭ major	1 25
ROBERT SCHUMANN, op. 7. Toccata	1 50

Complete, $2.50 net

NEW YORK G. SCHIRMER

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84237

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IGNAZ MOSCHELES, op. 70 No. 1. Étude in C major	50
CARL CZERNY, op. 92. Toccata	85
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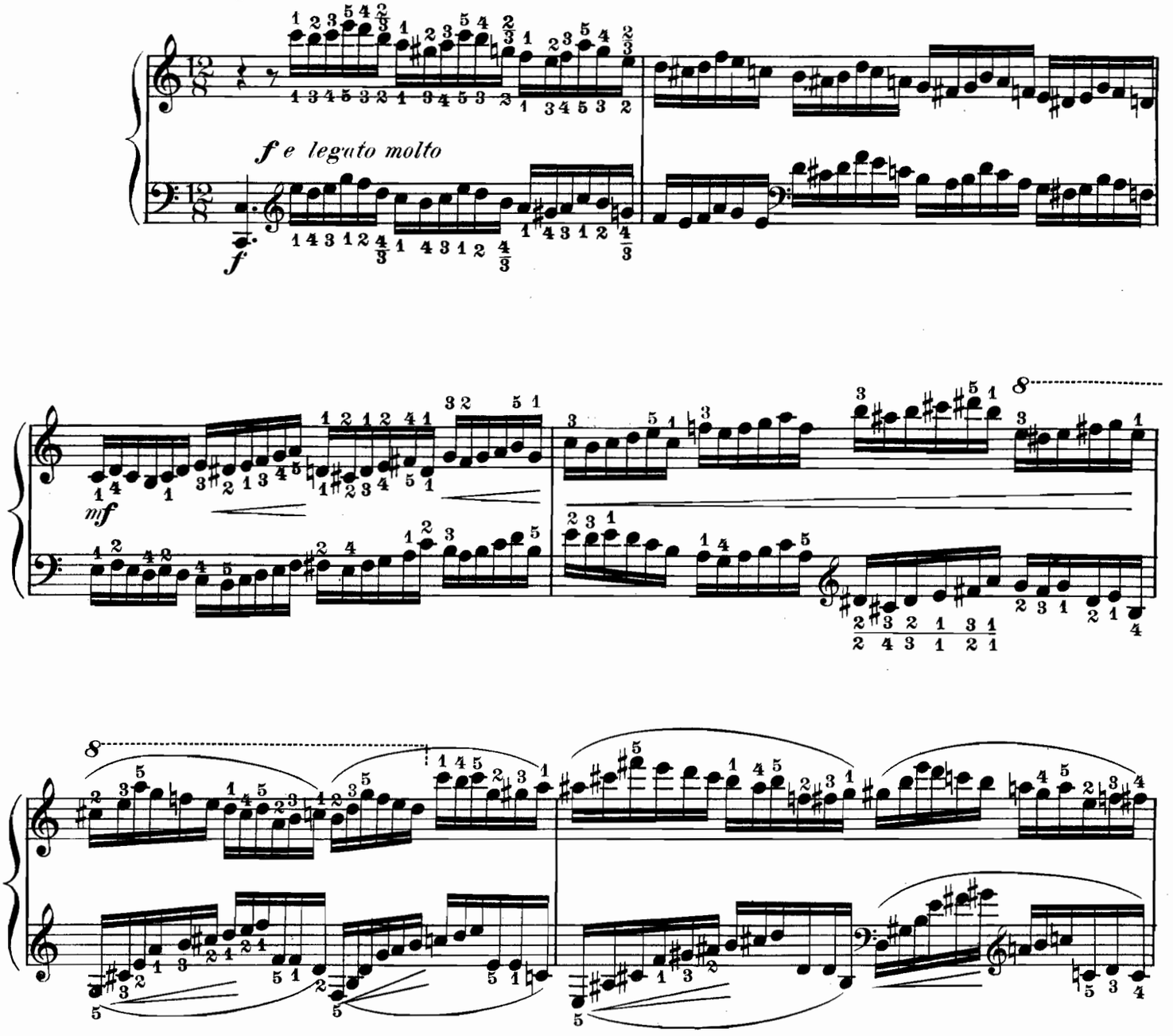
Étude.

Allegro moderato.

IGNAZ MOSCHELES. Op. 70, No 1.



It is the aim of this very useful étude to train the fingers in "Evenness of Touch"; and it suggested to the editor the Variant for the left hand. – Practise slowly at first; later (after sufficient preparation) gradually faster and faster. The different modes of practice are, *throughout*: (a) legato; (b) staccato; (c) forte; (d) piano.

The most convenient fingering, which is to be employed in performance, is usually the highest one; but the other, and more difficult fingerings, must also be mastered, a freer execution being obtained thereby.

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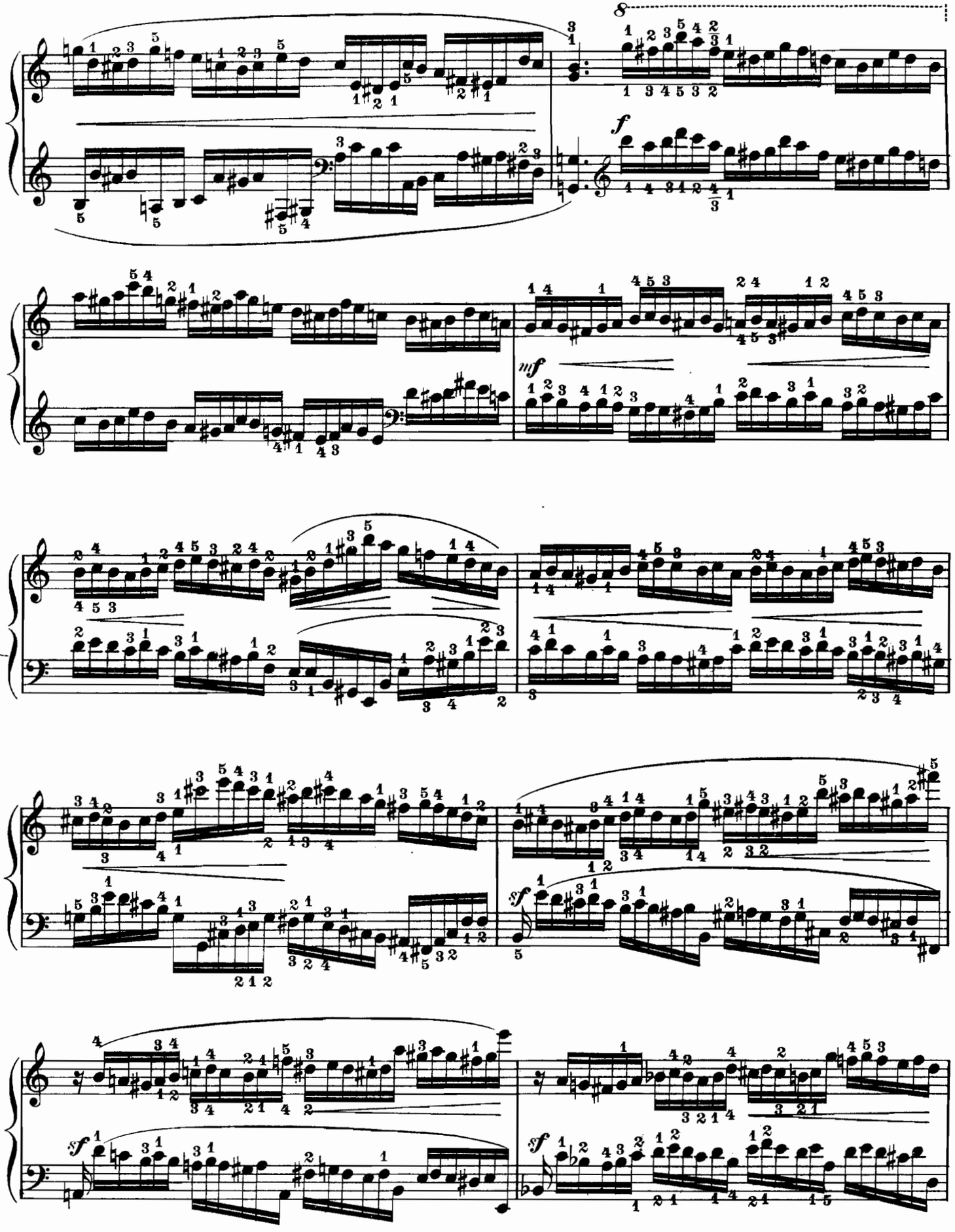
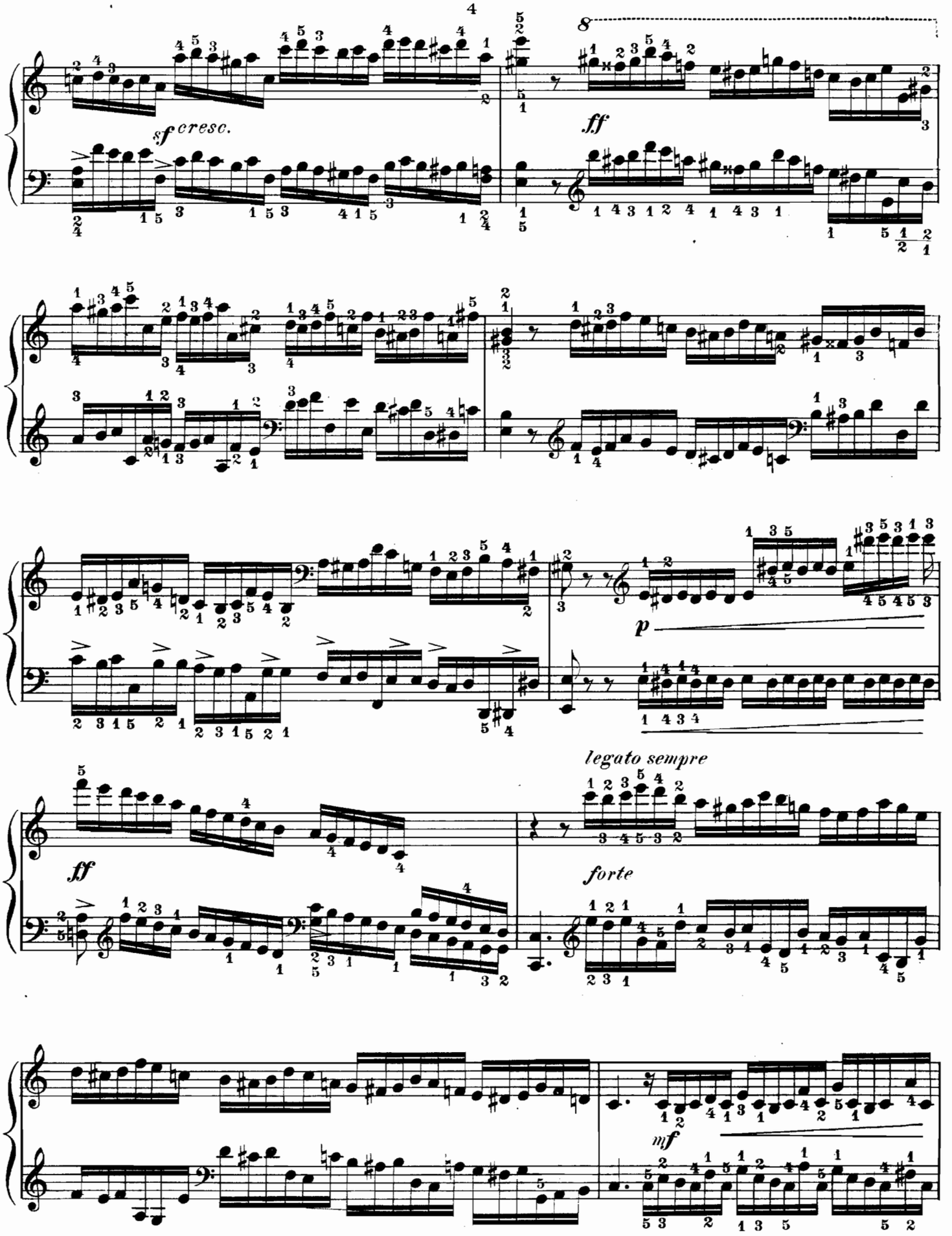
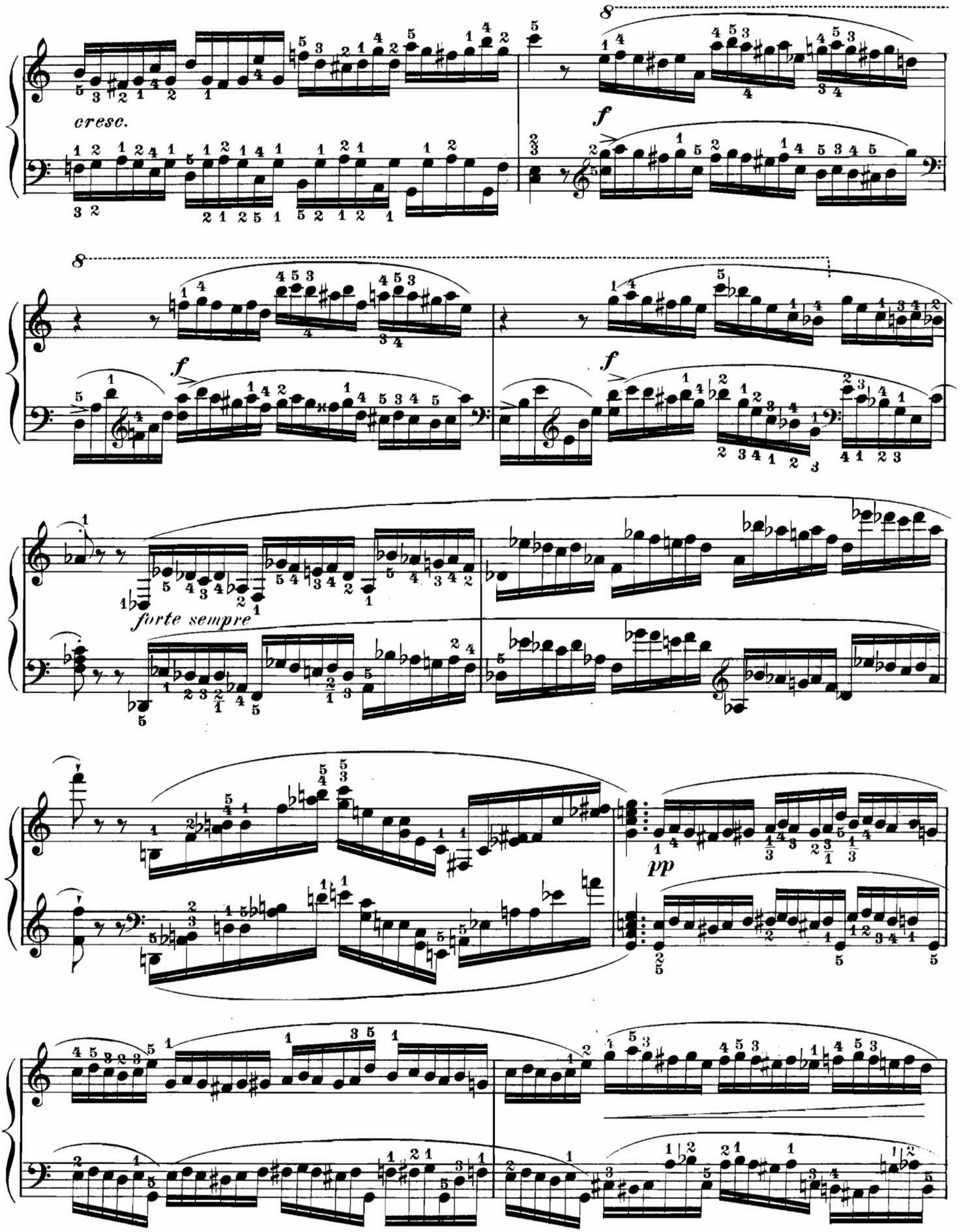
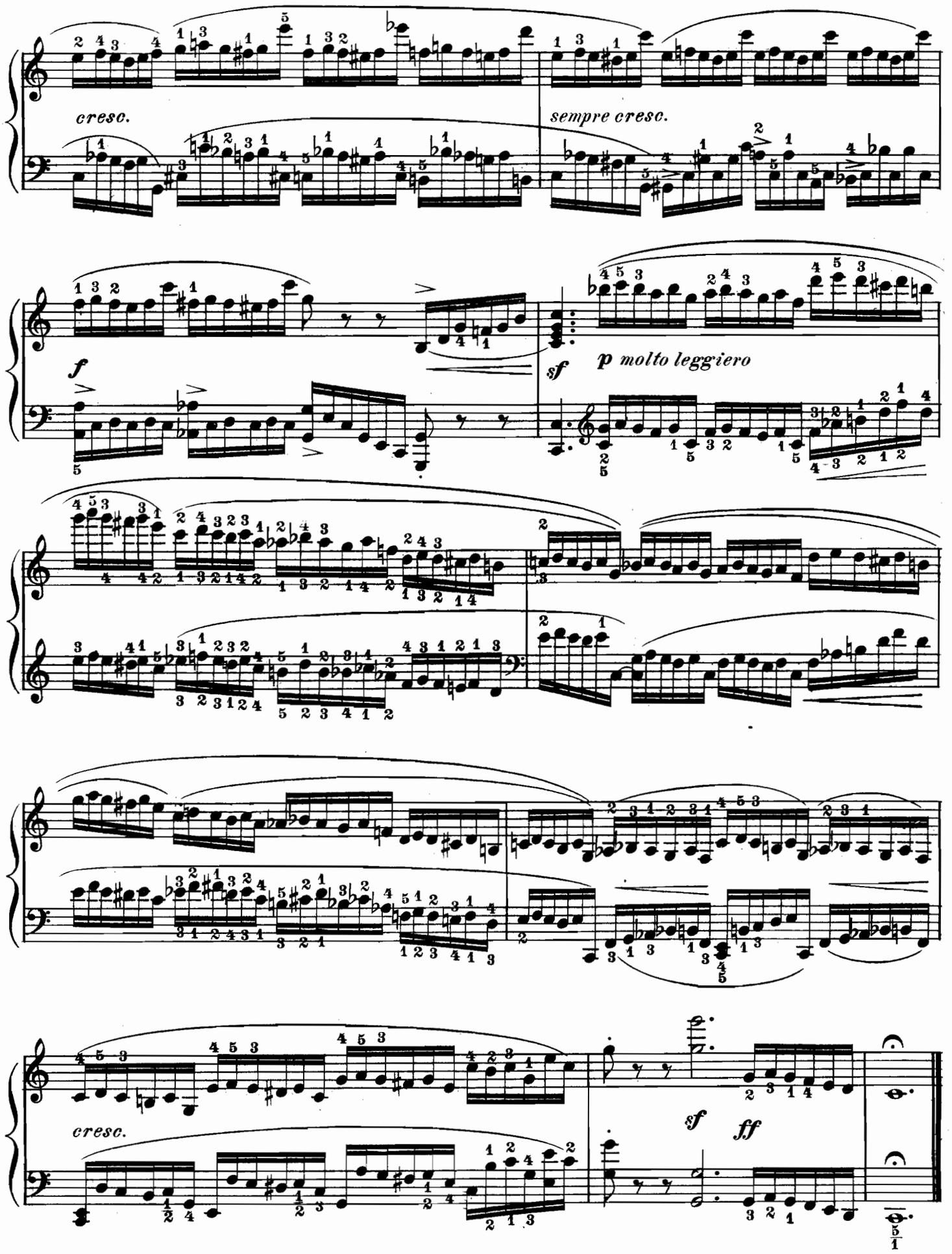

8
f
mf
sf
sf
sf
sf


8
sf cresc.
ff
p
ff
legato sempre
forte
mf

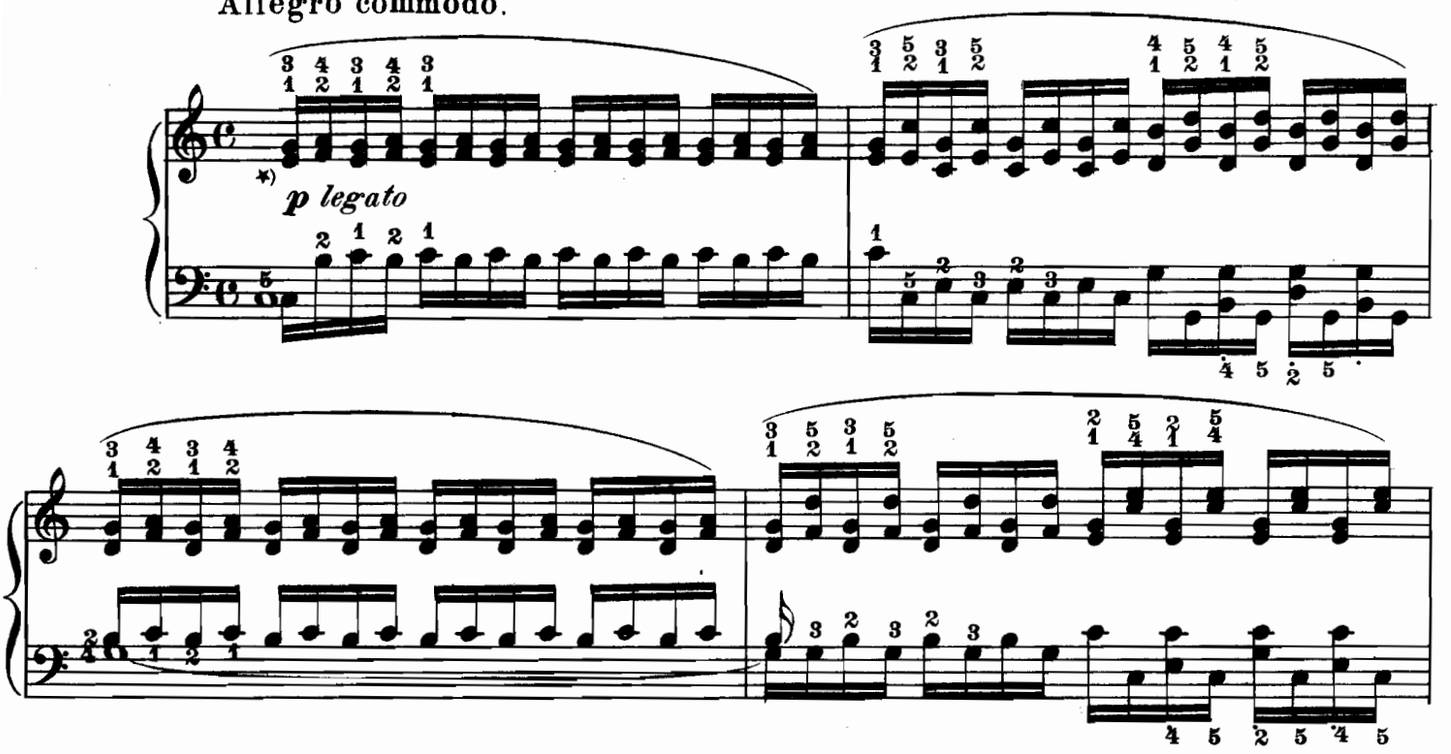

cresc.
f
f
f
forte sempre
pp


cresc.
sempre cresc.
f
sf
p molto leggiero
cresc.
sf
ff

Toccata.

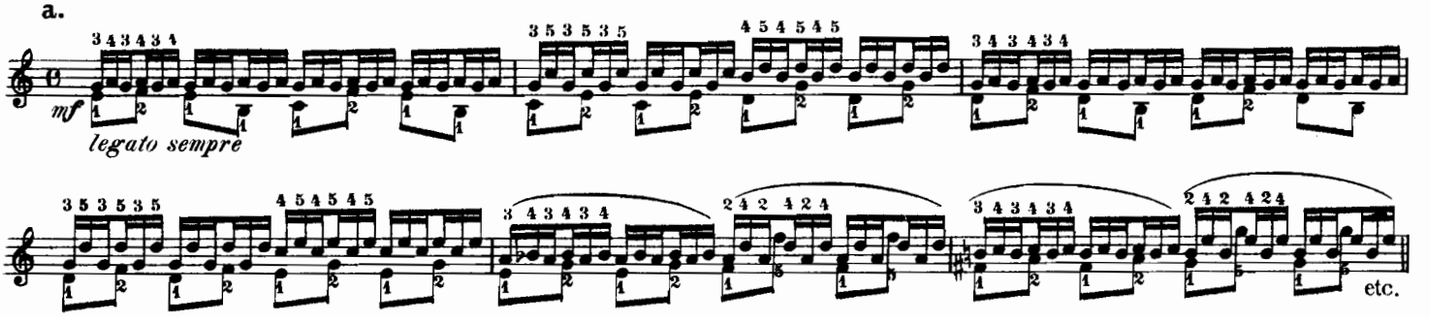
CARL CZERNY. Op. 92.

Allegro commodo.

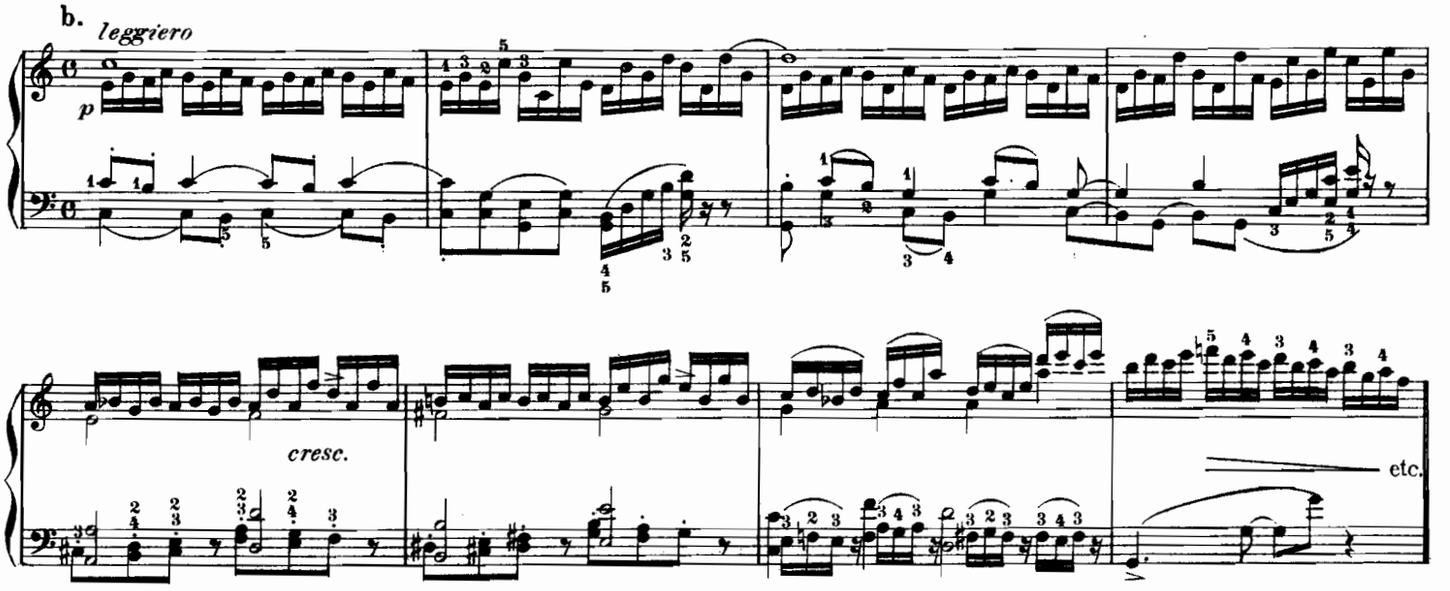


*) The editor recommends the study of Examples for Practice (a) and (b) in connection with the study of "Double-notes" in general.

a.



b.



Also practise staccato throughout.

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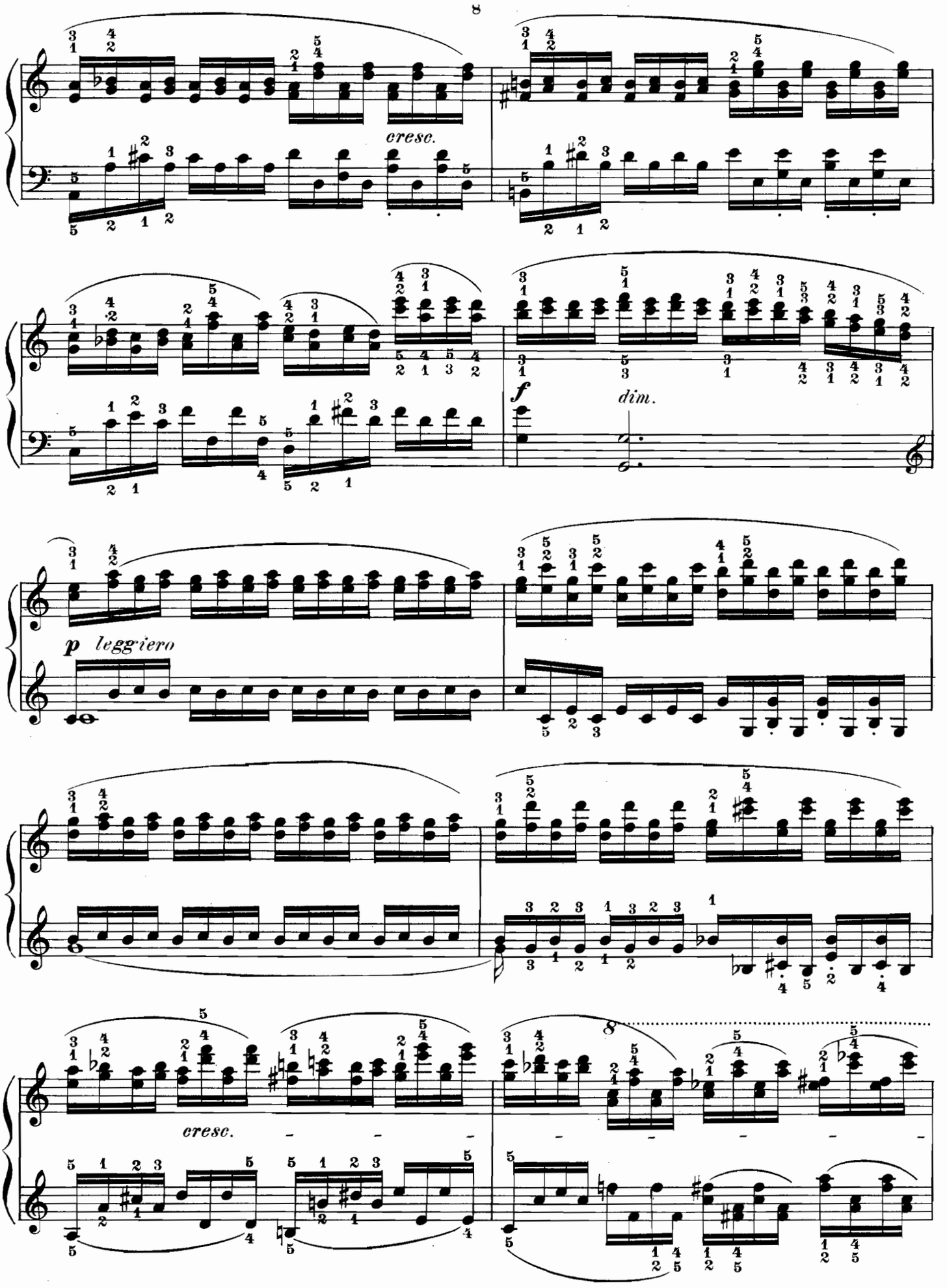
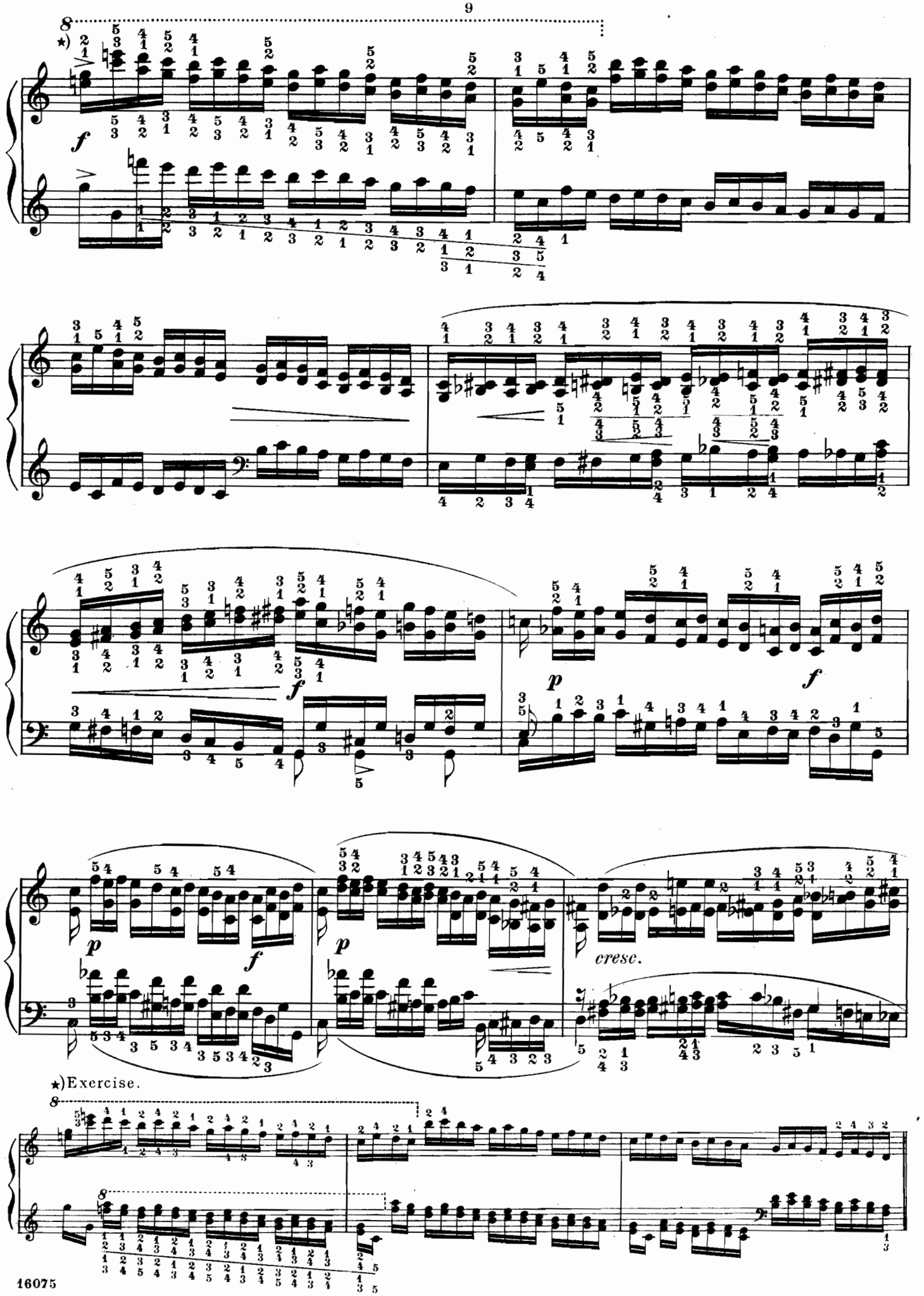
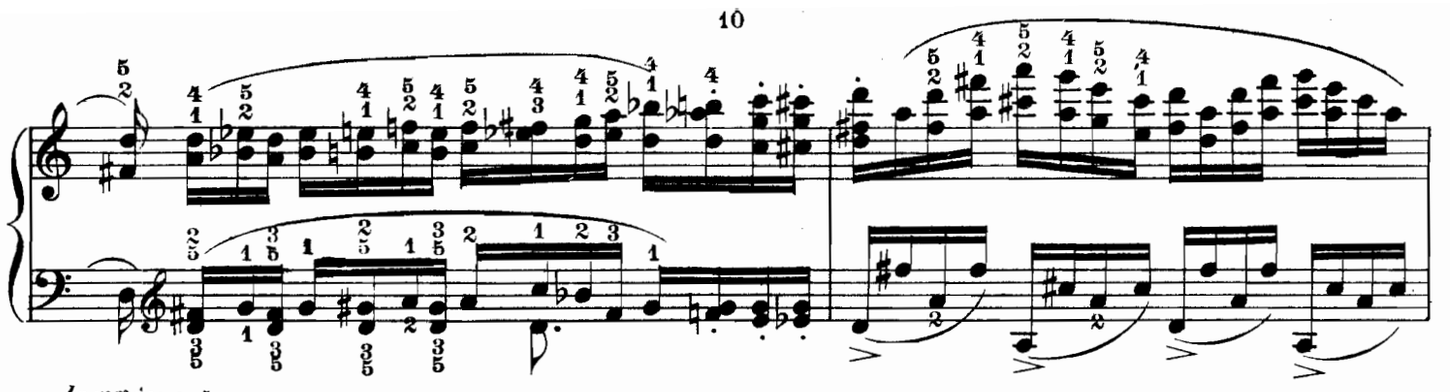
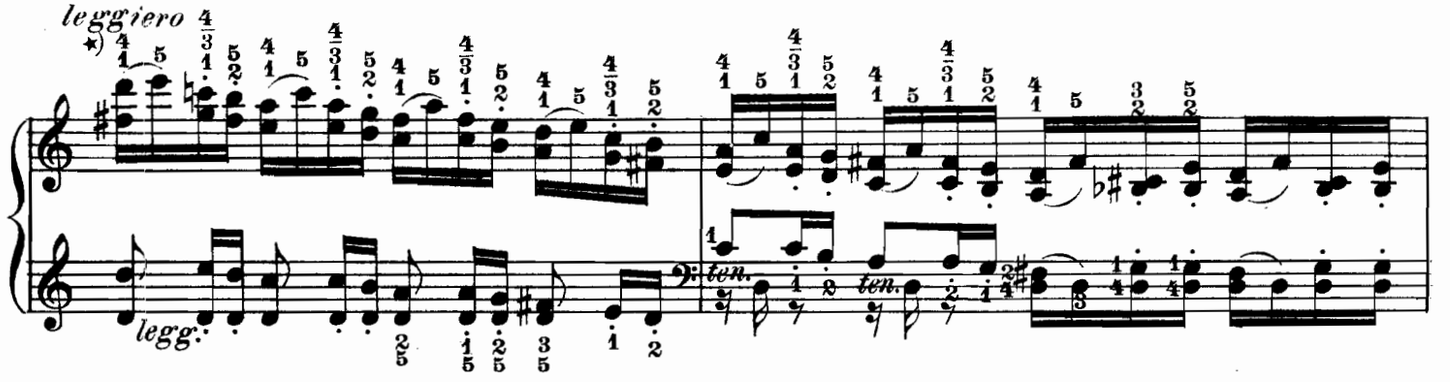

cresc.
f
dim.
p leggiero
cresc.
8

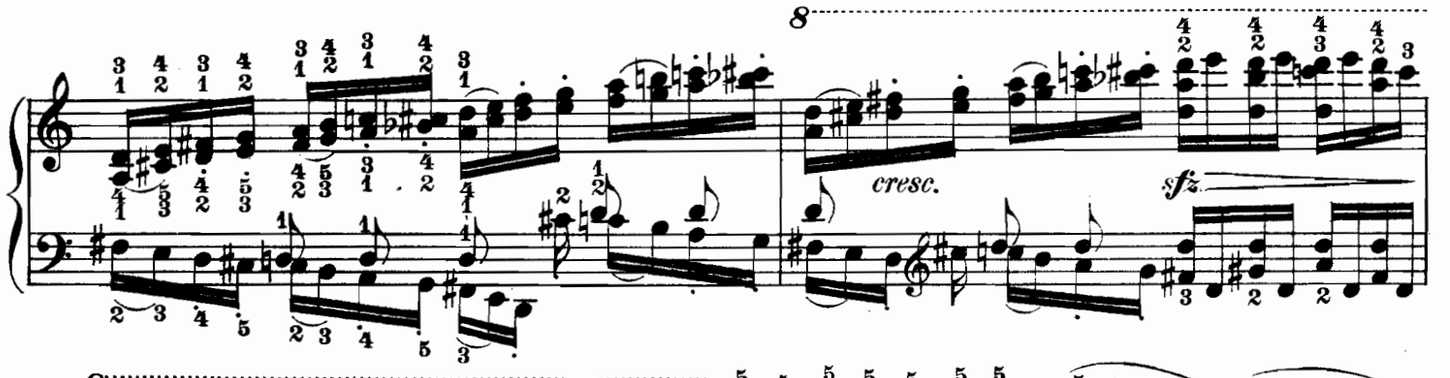


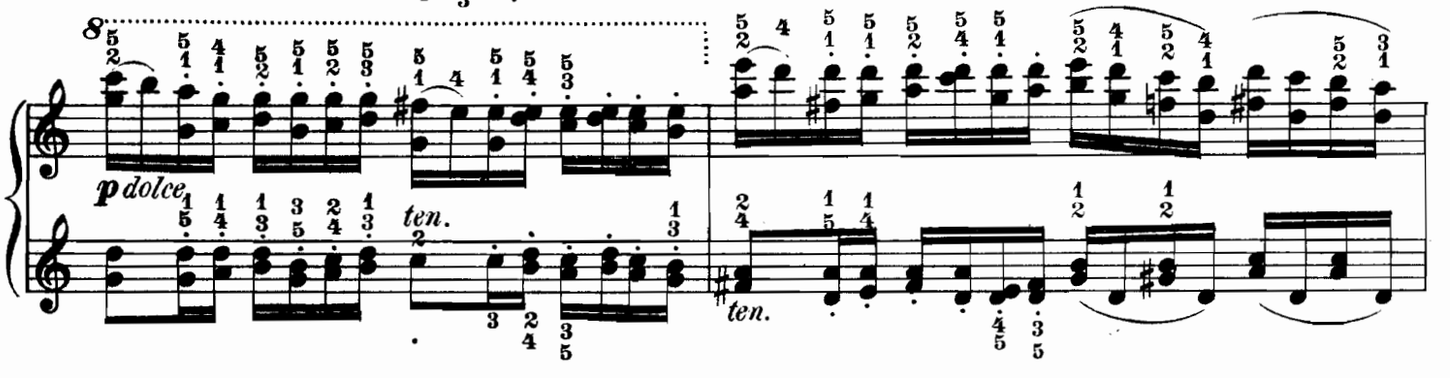
★)Exercise.

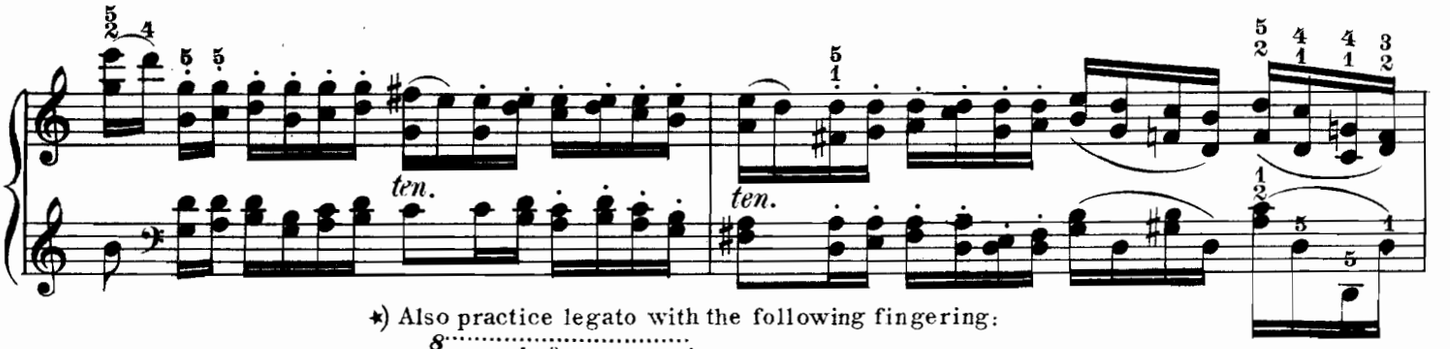


leggiero

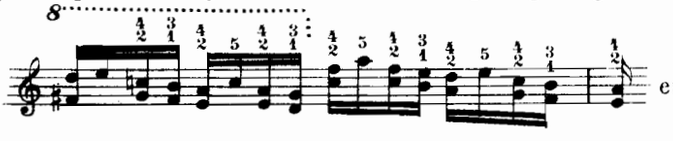


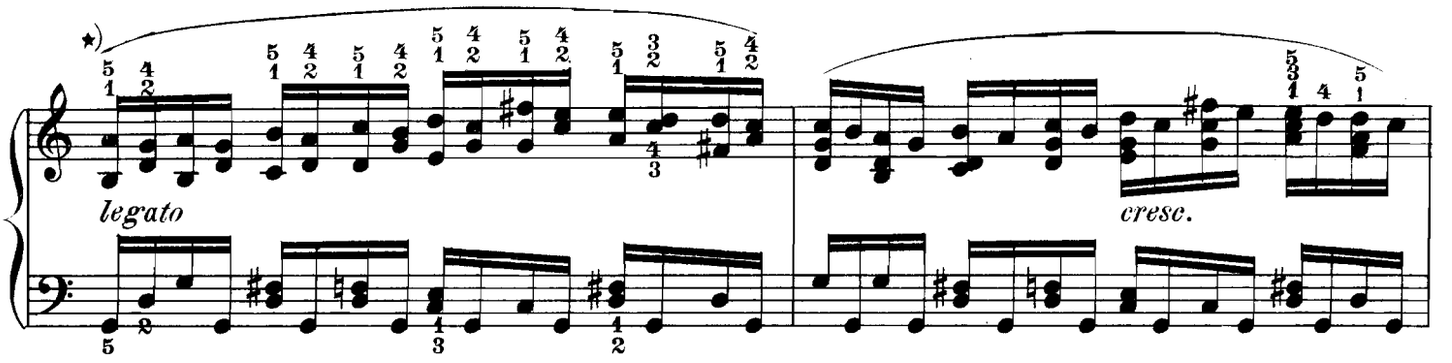


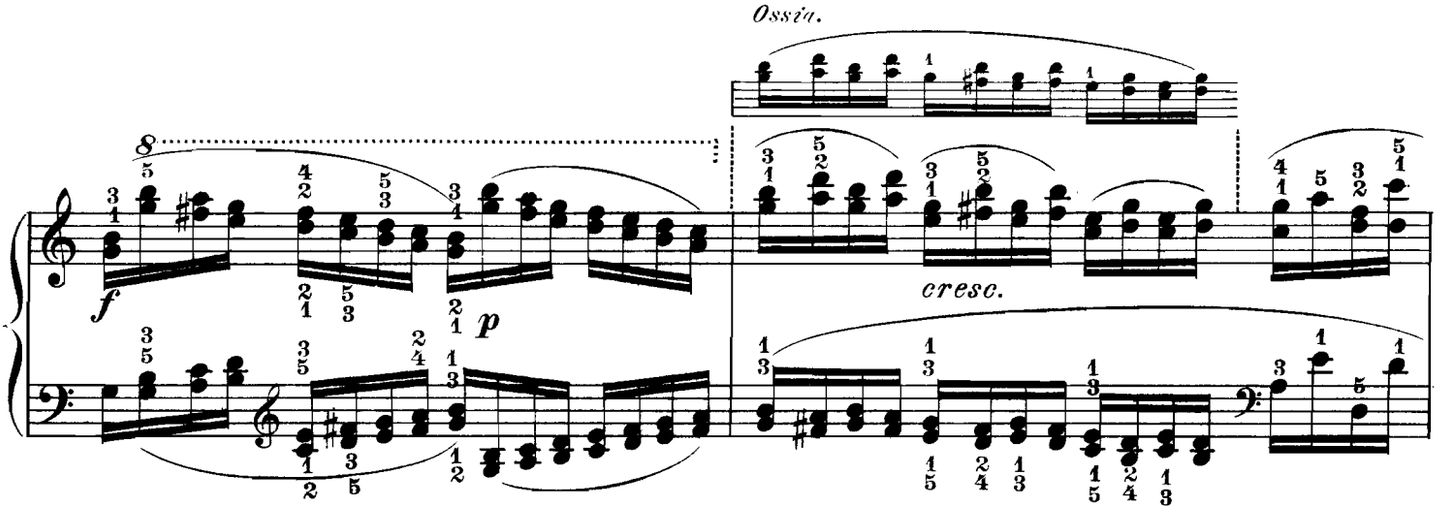


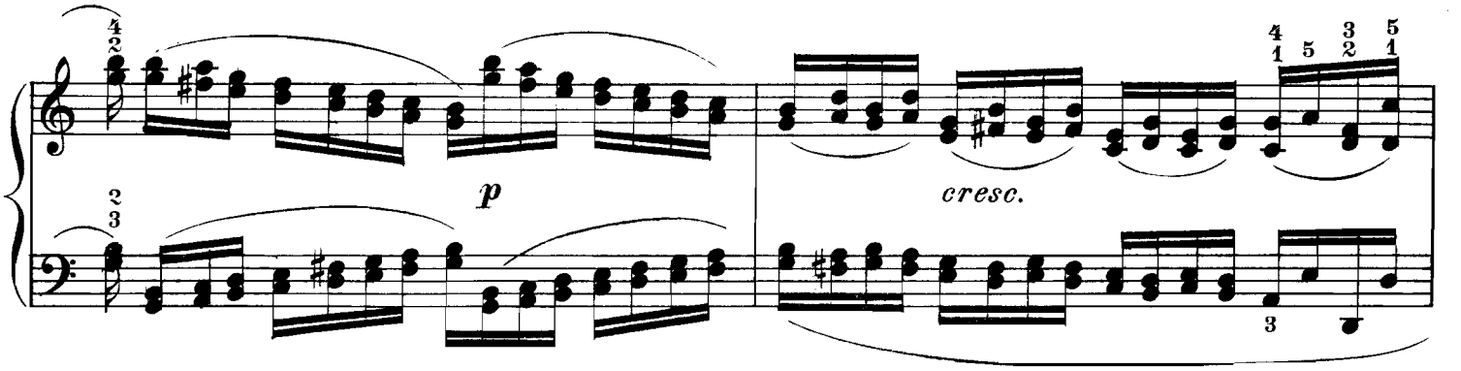


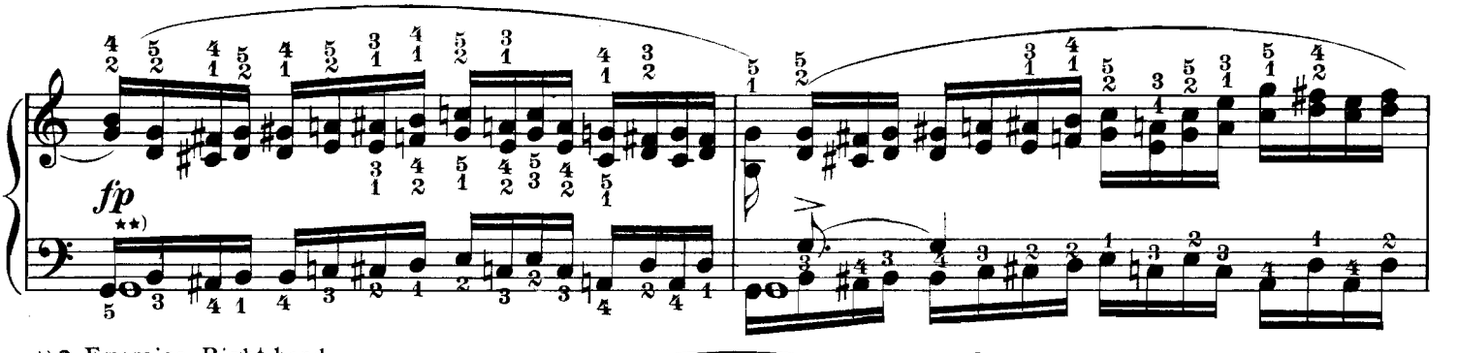
*) Also practice legato with the following fingering:



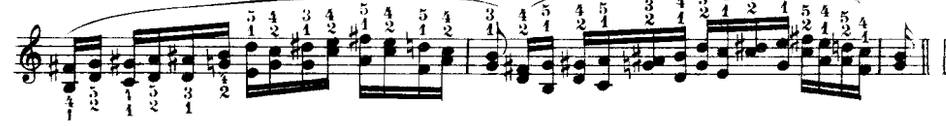




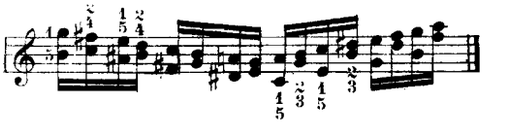




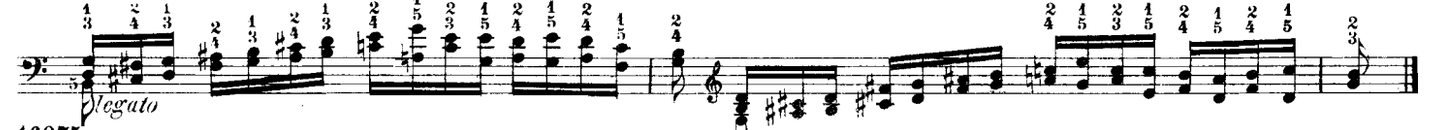
★) a. Exercise: Right hand.

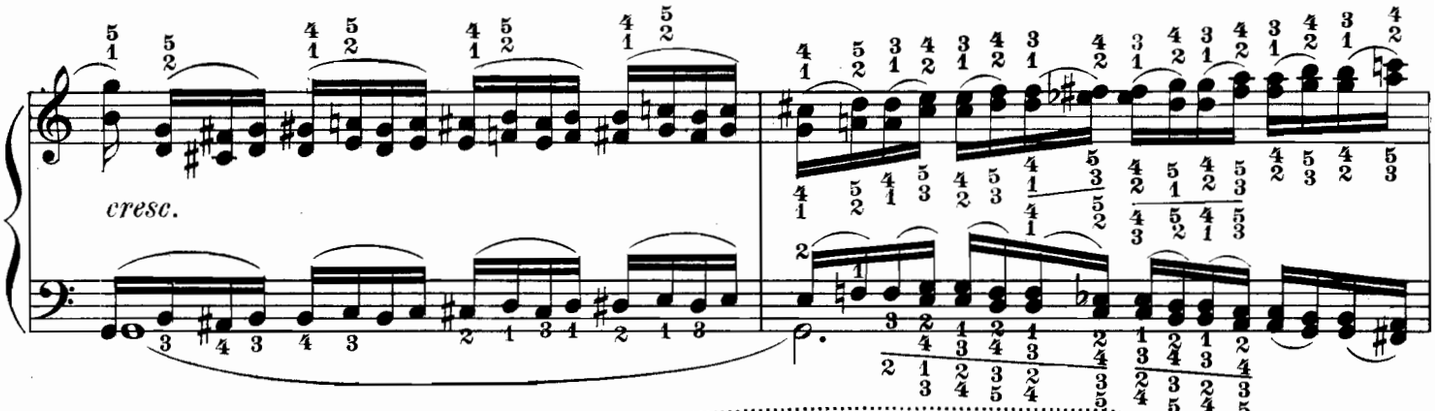


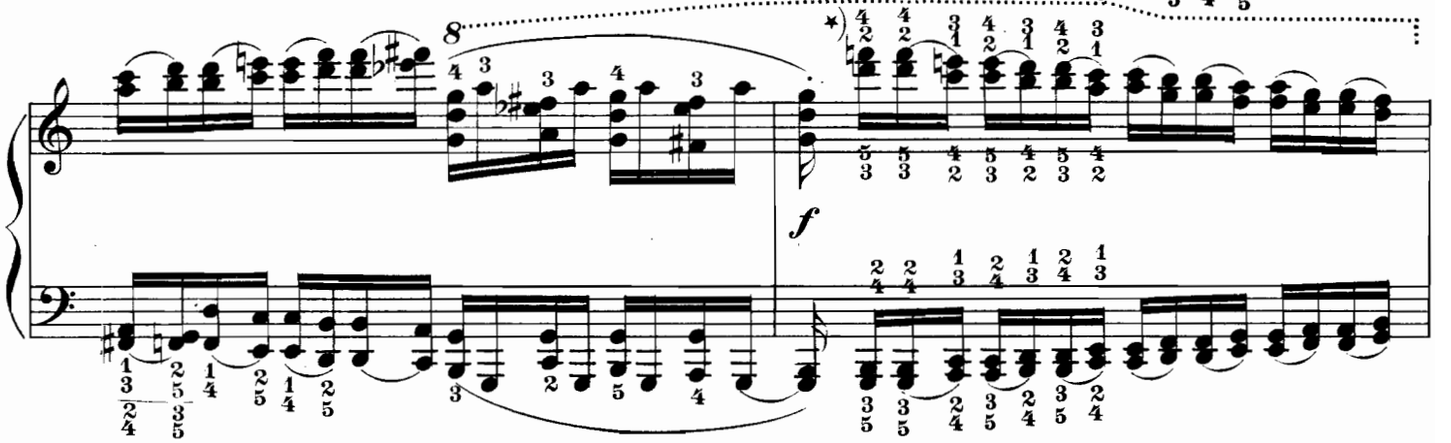
★) b. Left hand.

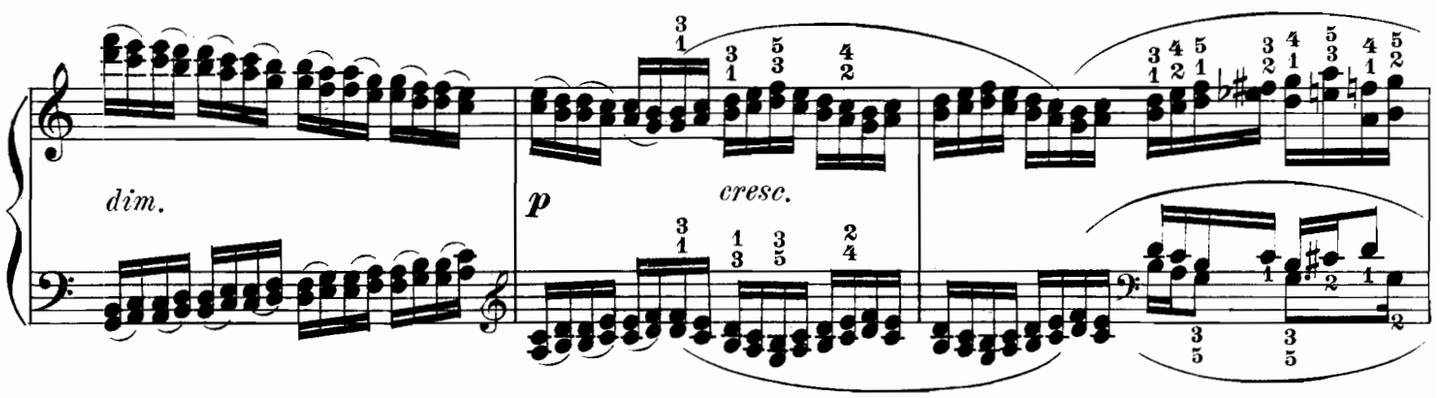


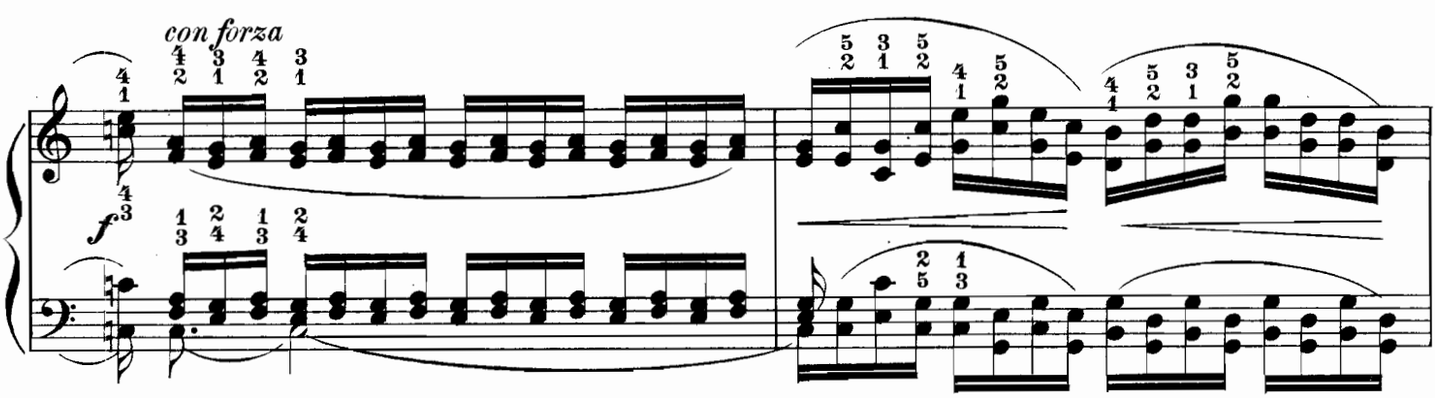
★★) Exercise: Left hand.



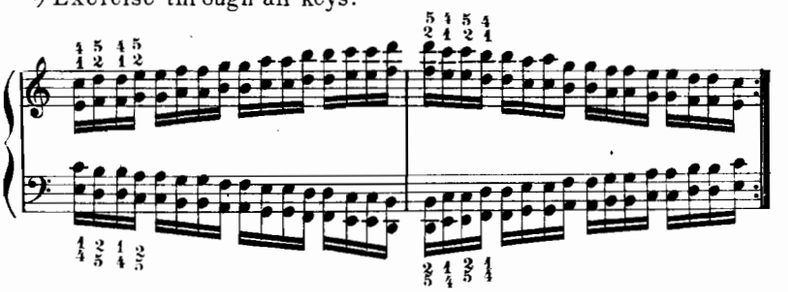


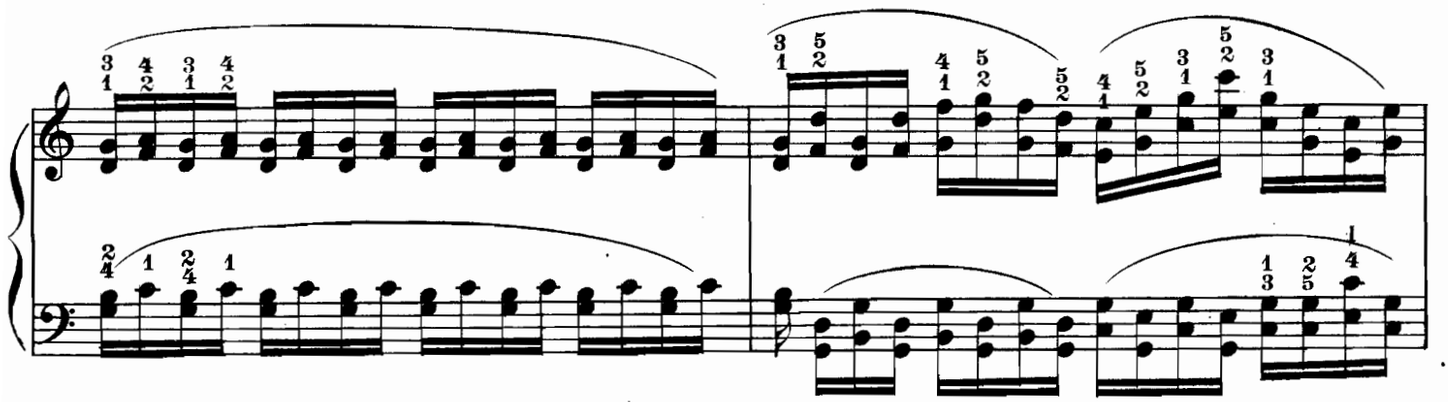


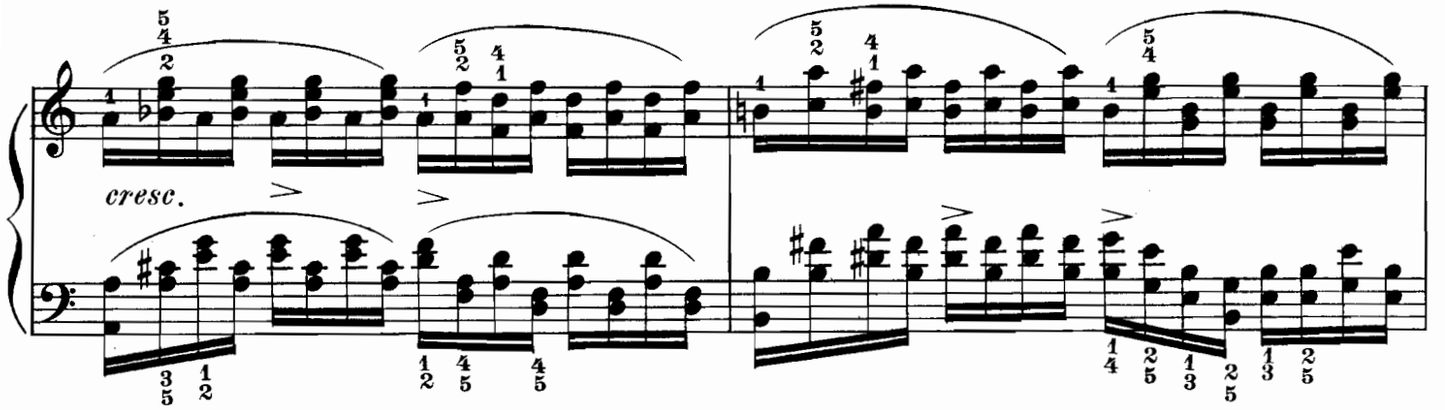


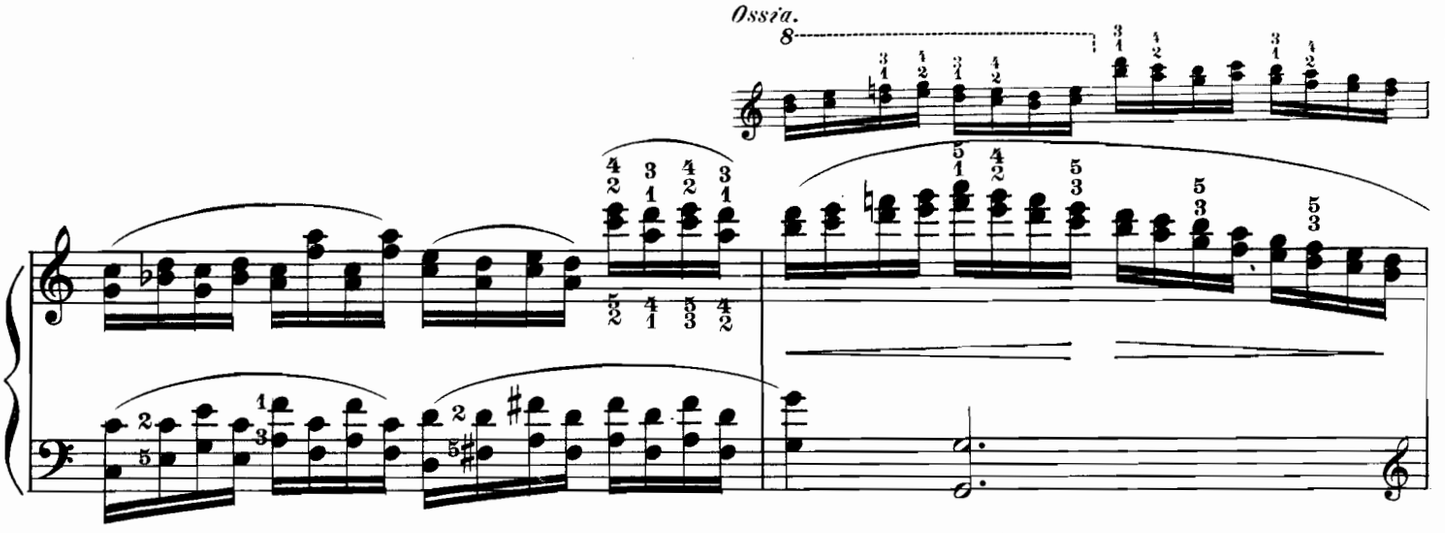


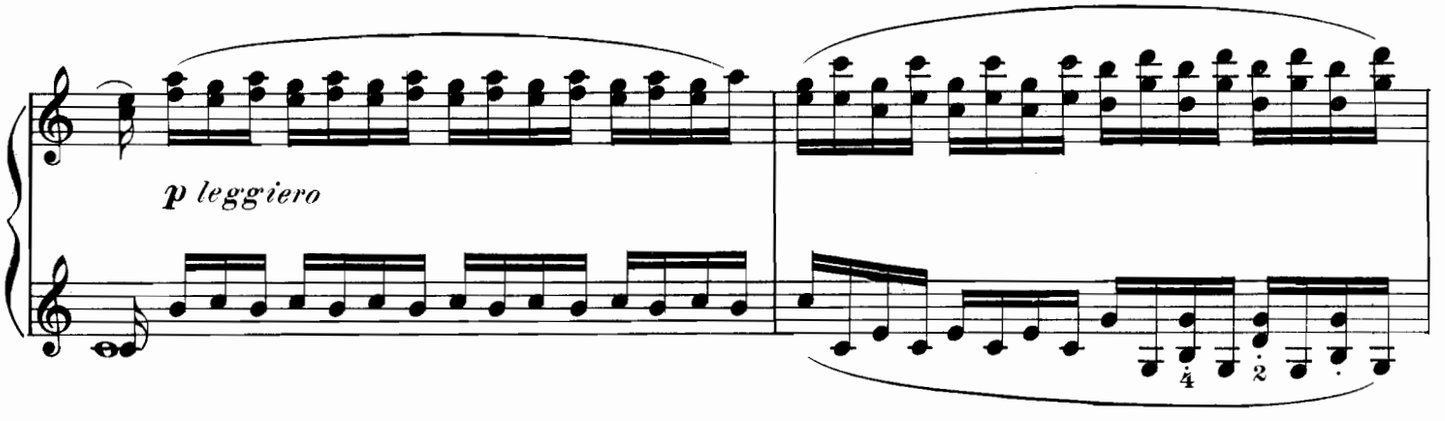
★) Exercise through all keys.

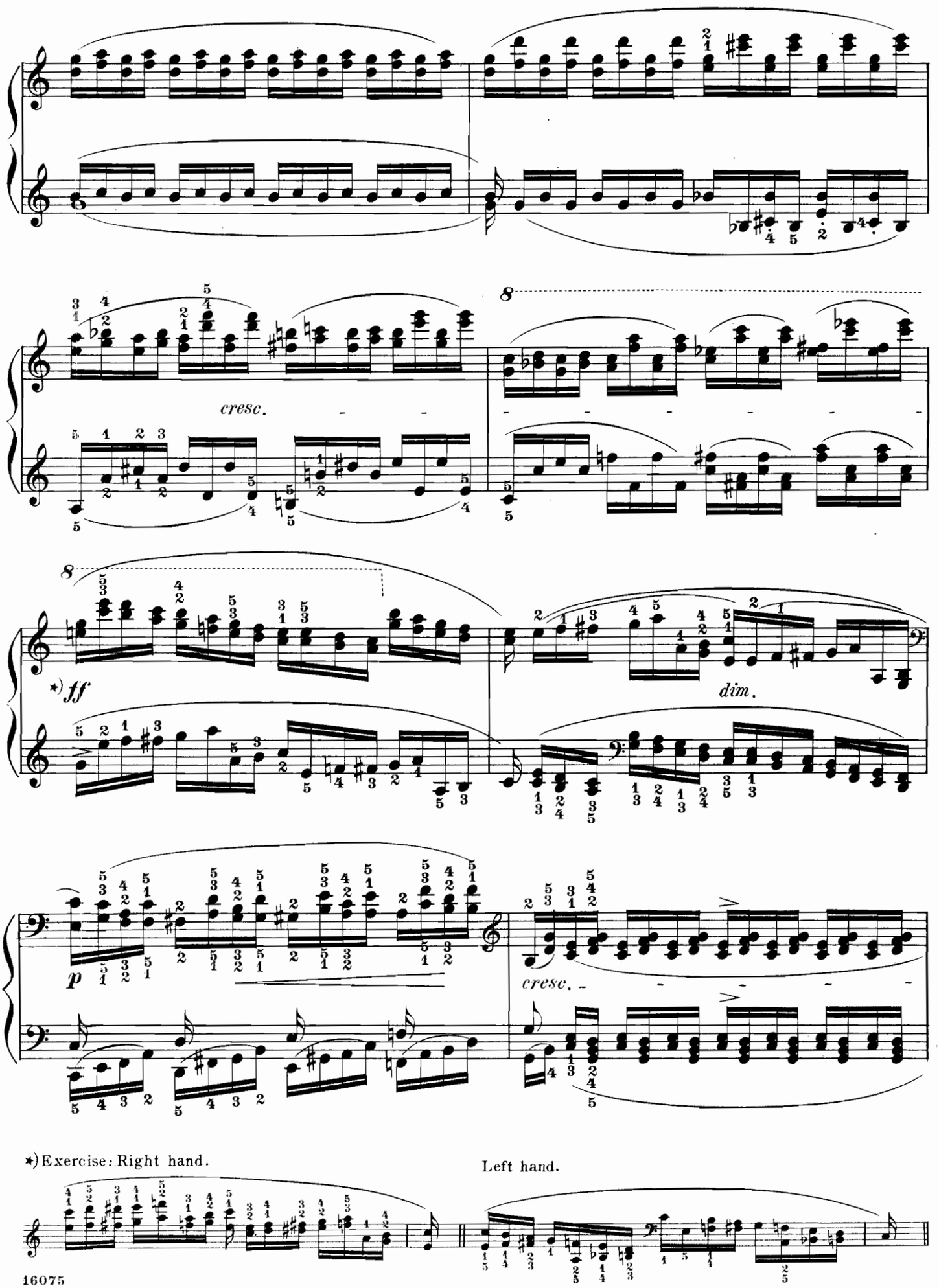





cresc.

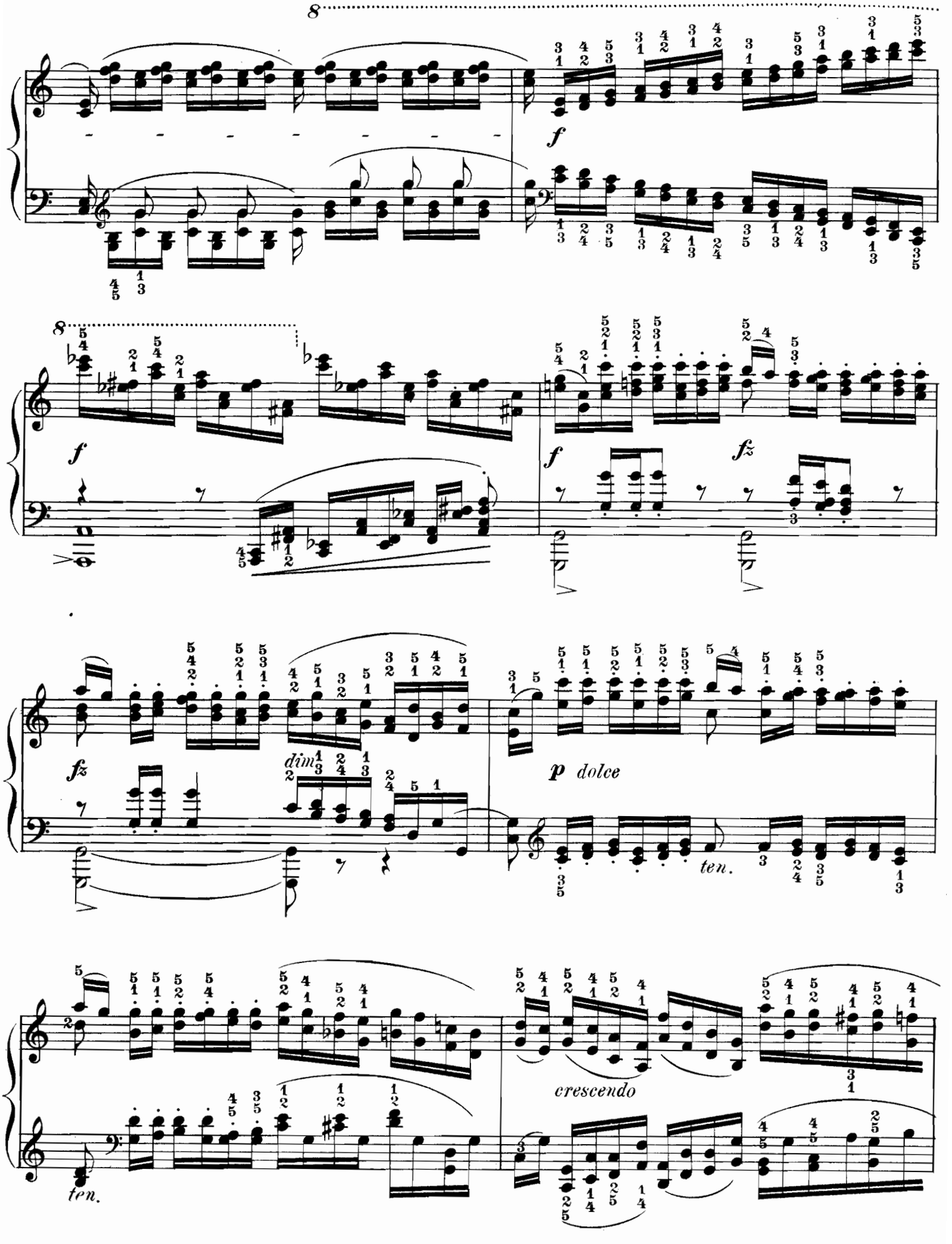

Ossia.

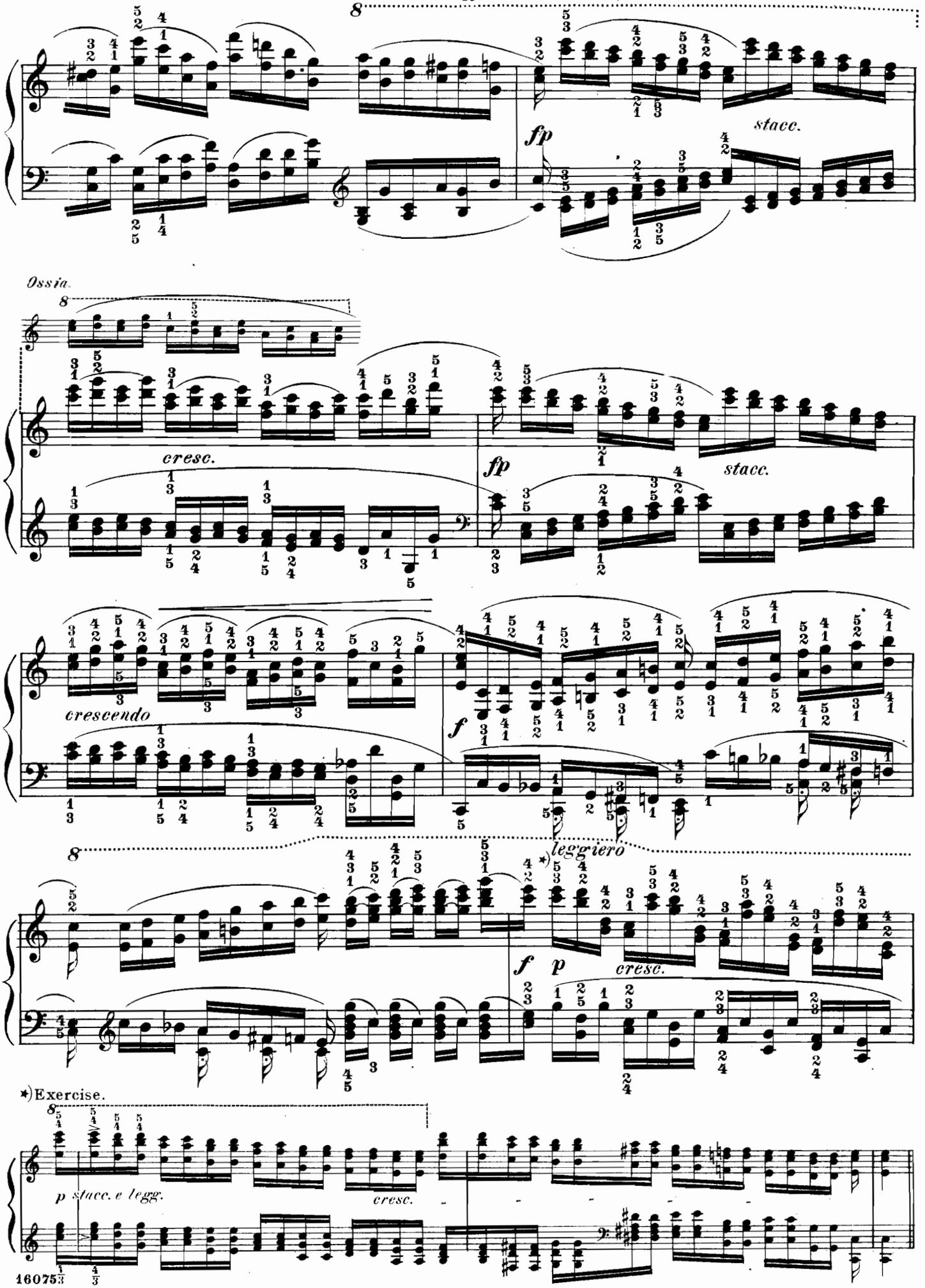

p leggiero

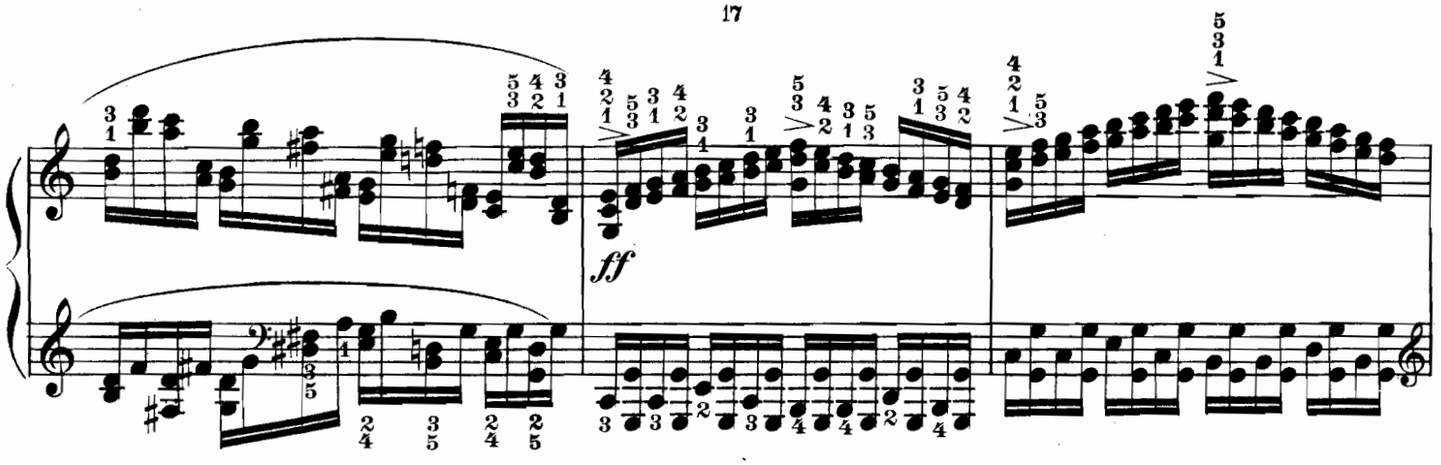


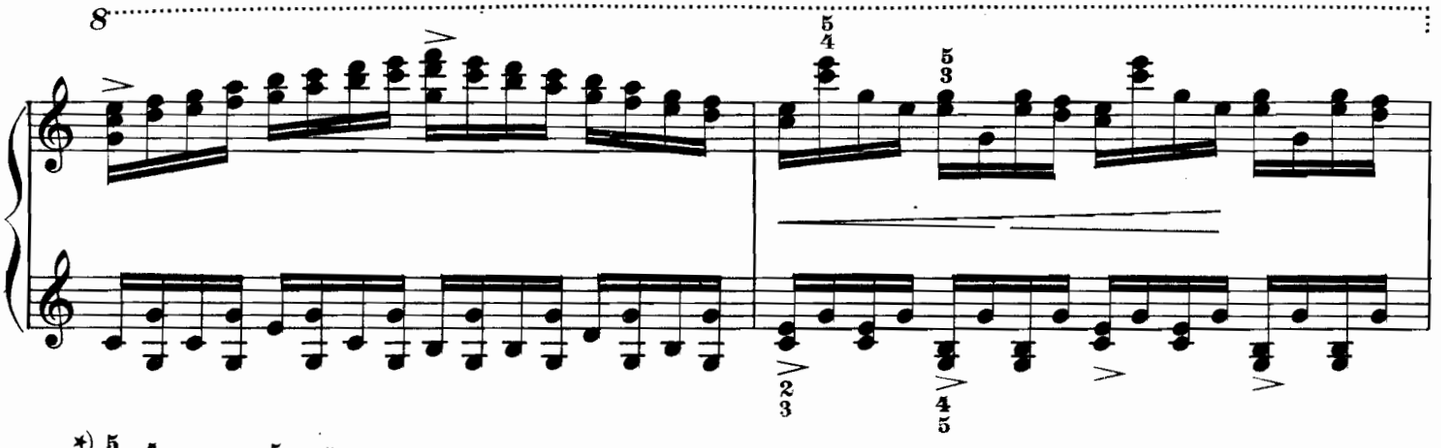
*) Exercise: Right hand.

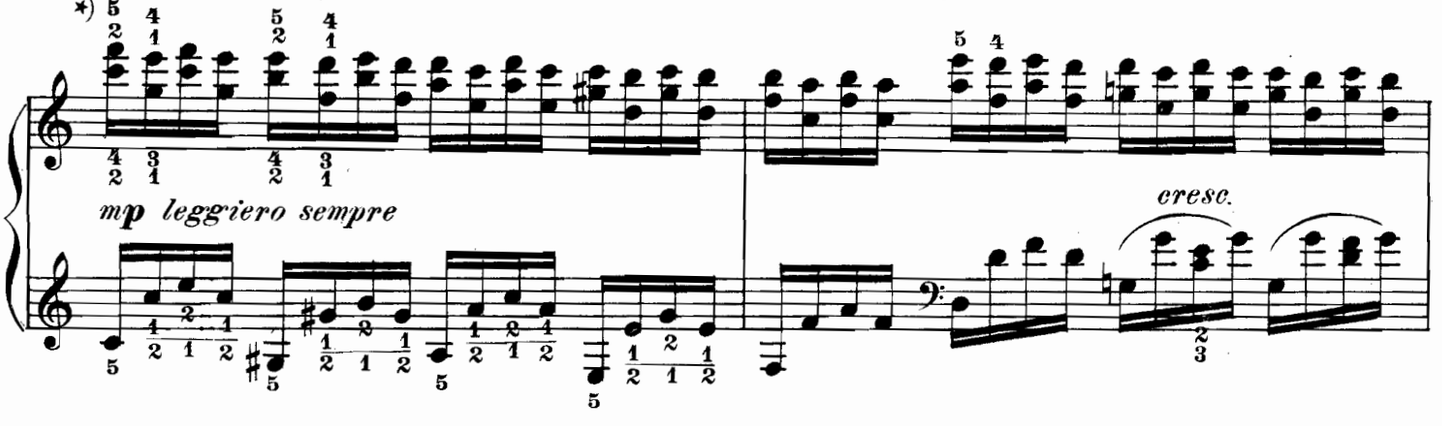
Left hand.

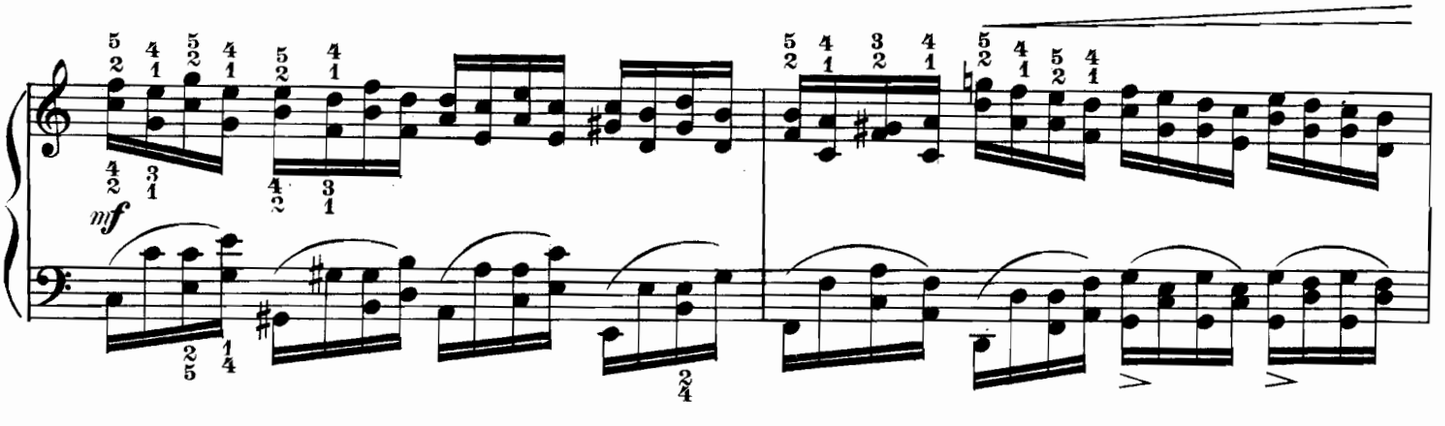

8
f
8
f
f
fz
fz
dim
p dolce
ten.
ten.
crescendo


fp
stacc.
Ossia.
cresc.
fp
stacc.
crescendo
f
leggiero
f
p
cresc.
*) Exercise.
p stacc. e legg.
cresc.

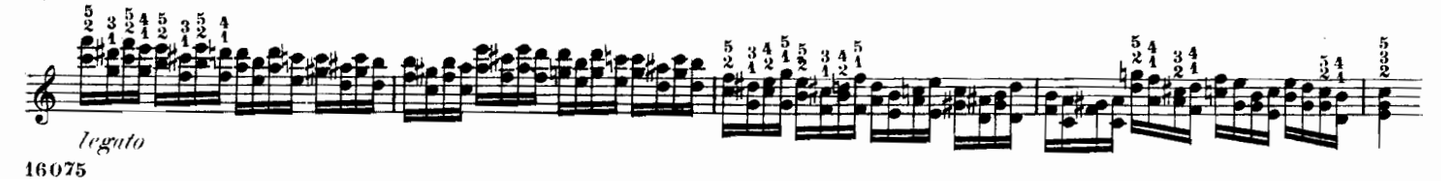


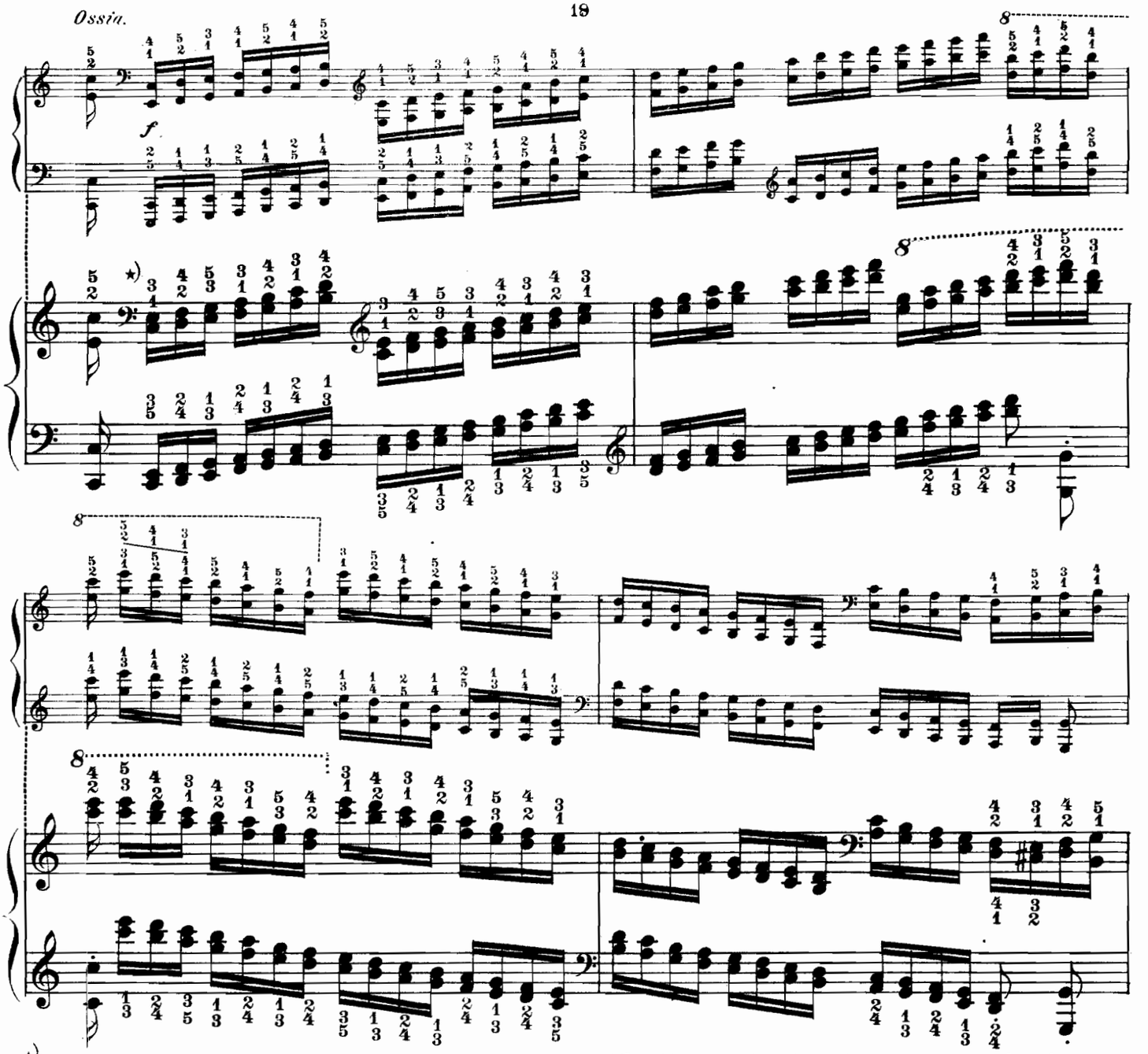




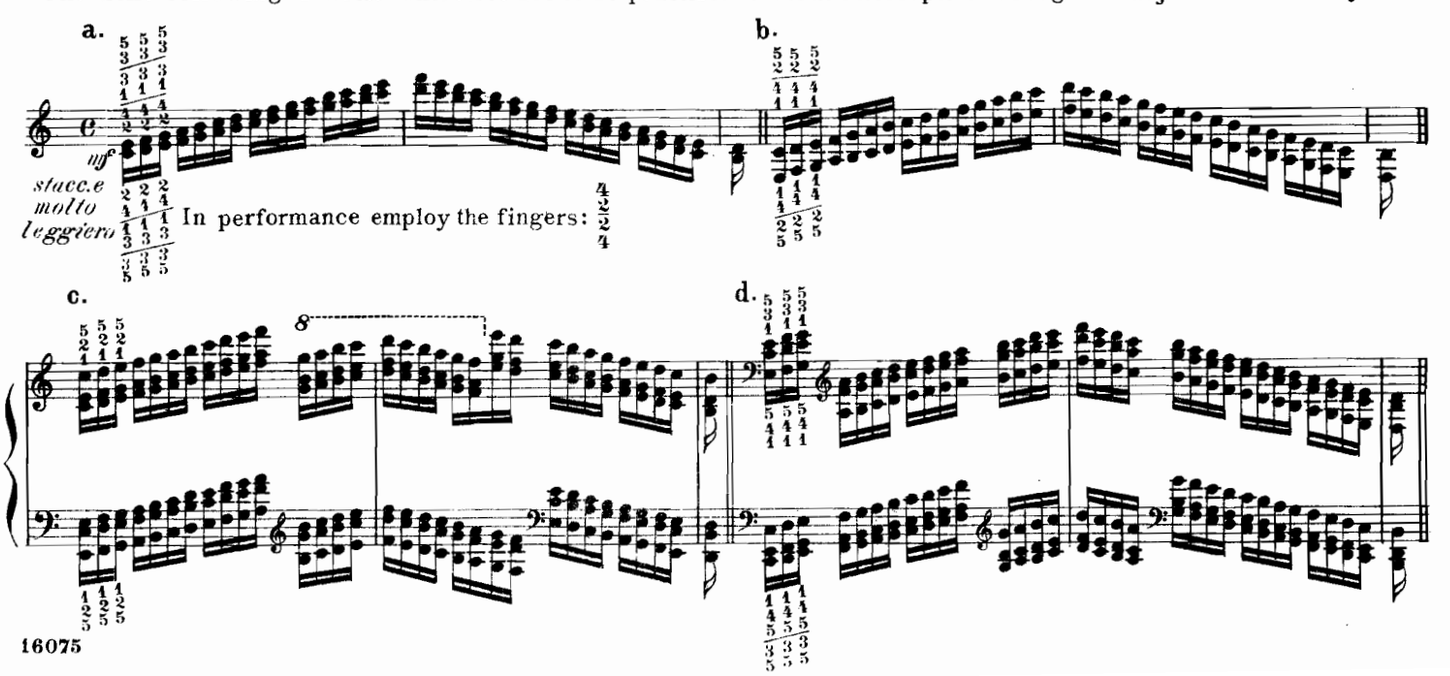


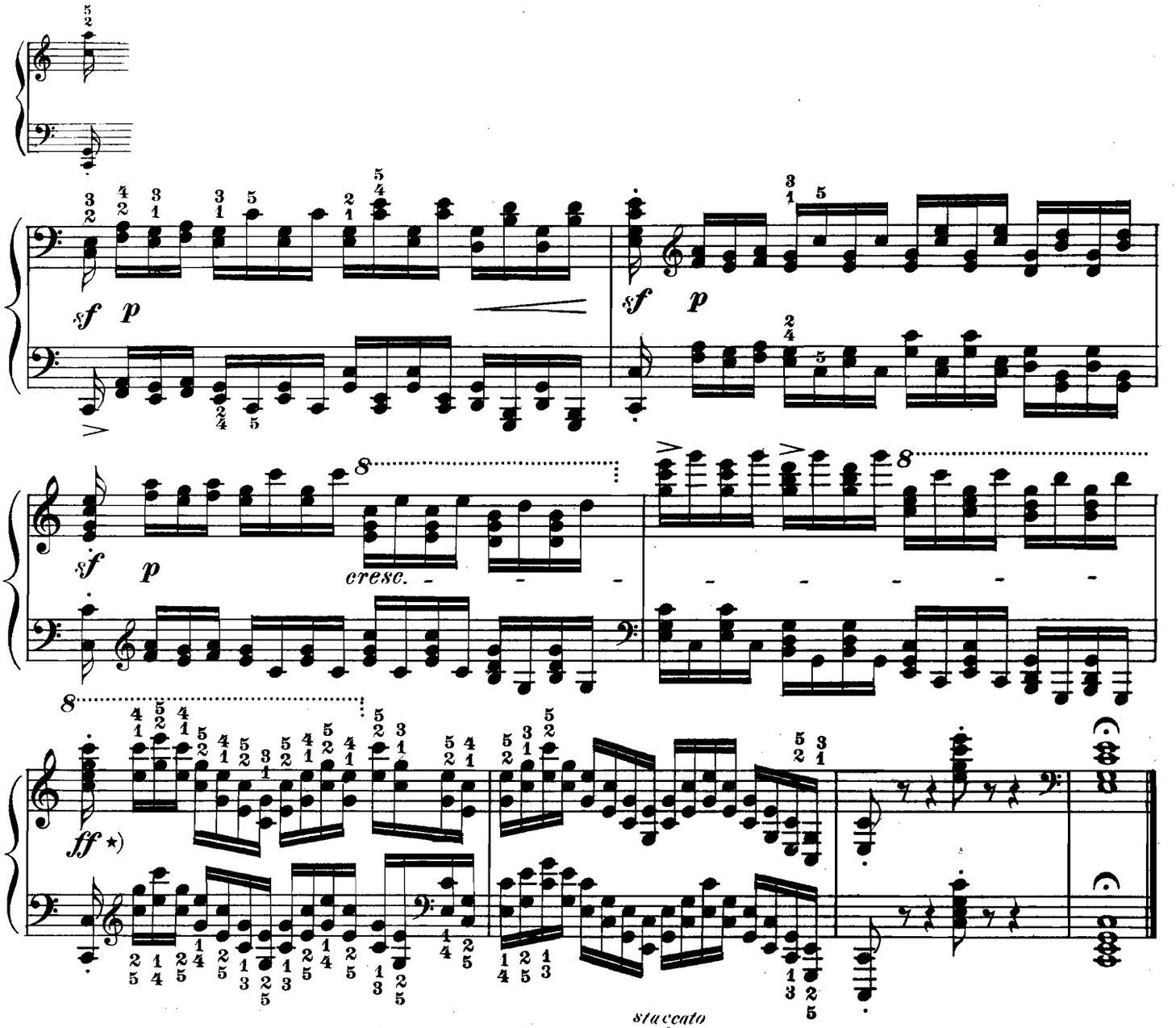
*) Exercise.



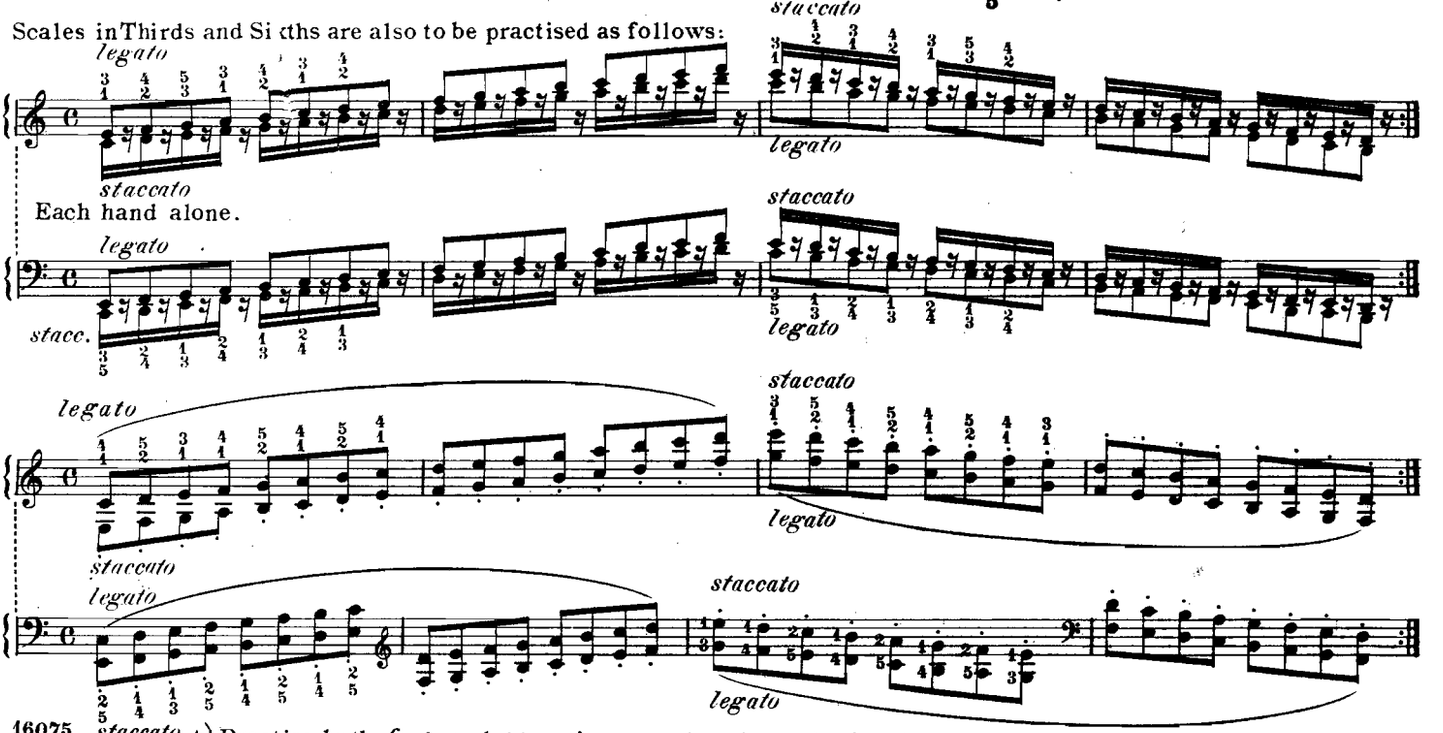


*) The next-following 4 wrist-exercises are to be practised *without* interruption through all major and minor keys.





Scales in Thirds and Sixths are also to be practised as follows:

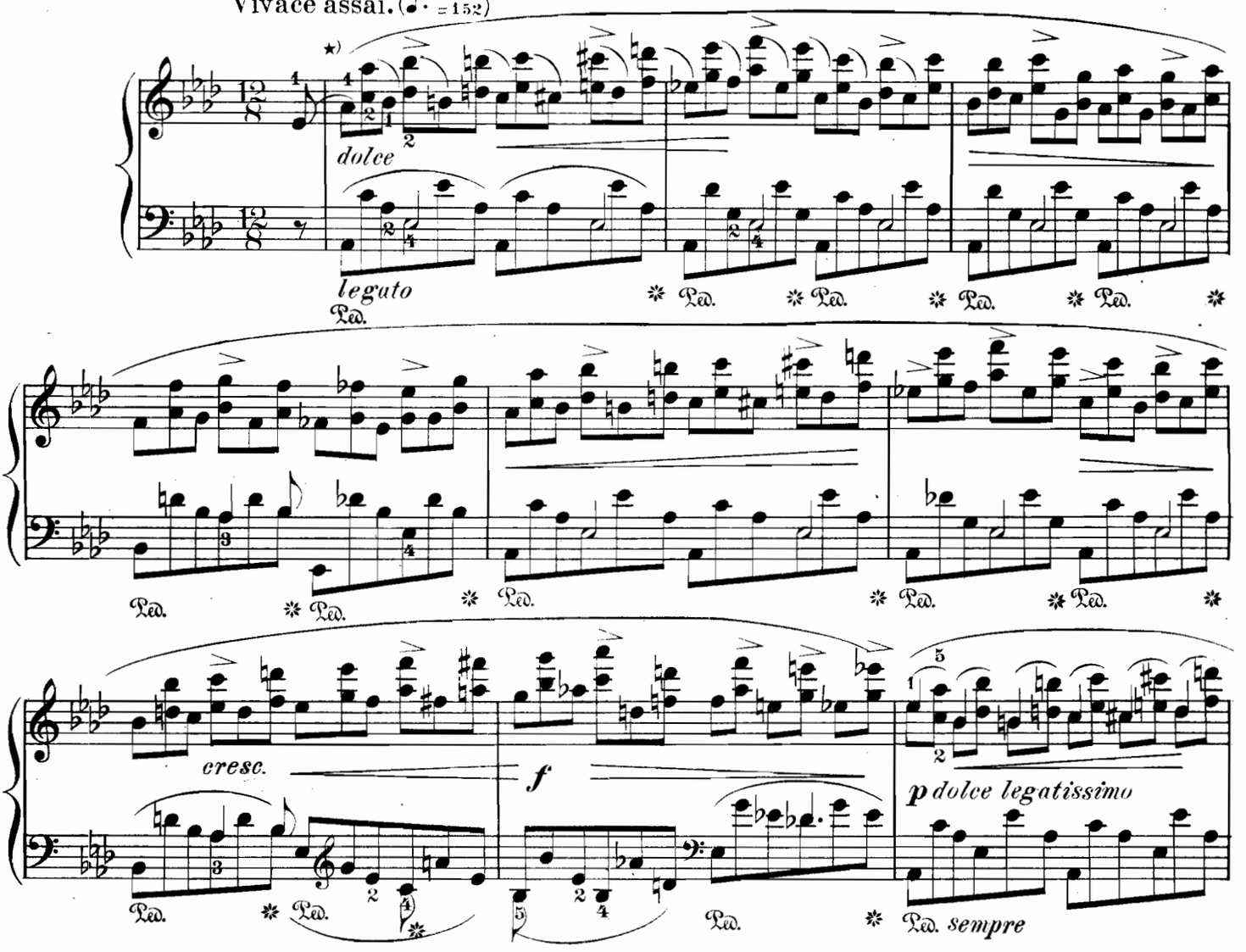


staccato ⋆) Practise both *forte* and *piano* in several major and minor keys.

Étude.

F. CHOPIN. Op. 10, No 10.

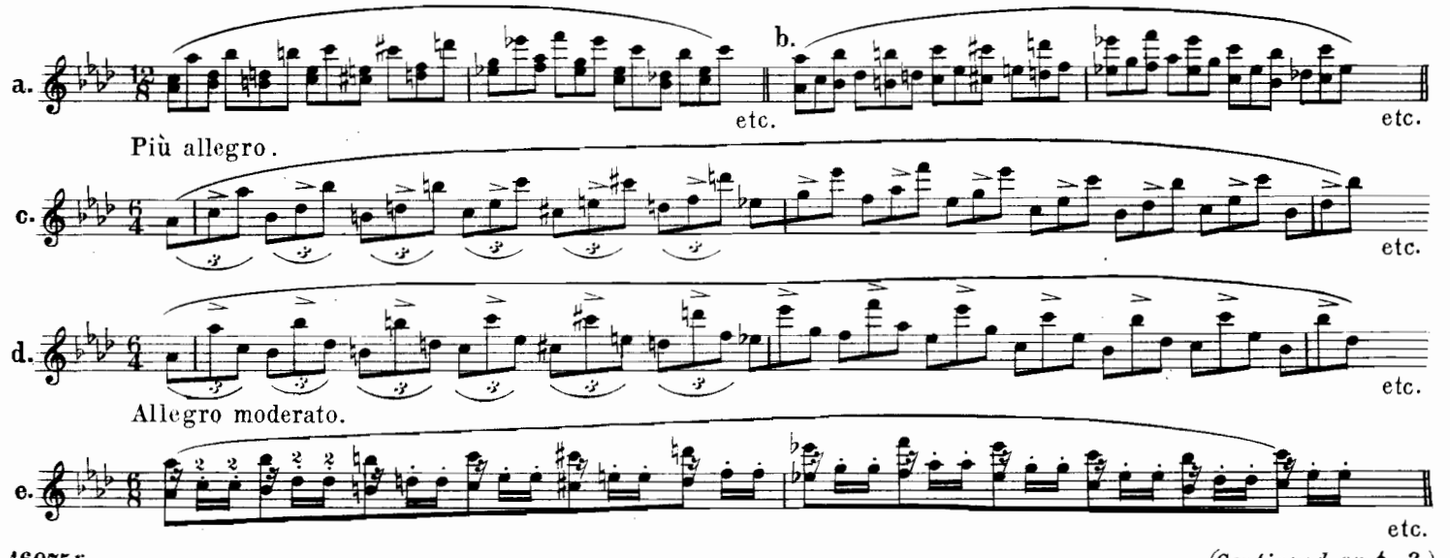
Vivace assai. (♩· = 152)



★) Also practise staccato throughout.

After mastering the more difficult detached passages, the entire Étude must be repeated from three to six times in succession. Practise slowly at first; gradually an increasingly rapid tempo may be attempted. The player should not stop practising when slight lassitude supervenes.

The following modes of practice are recommended as useful.



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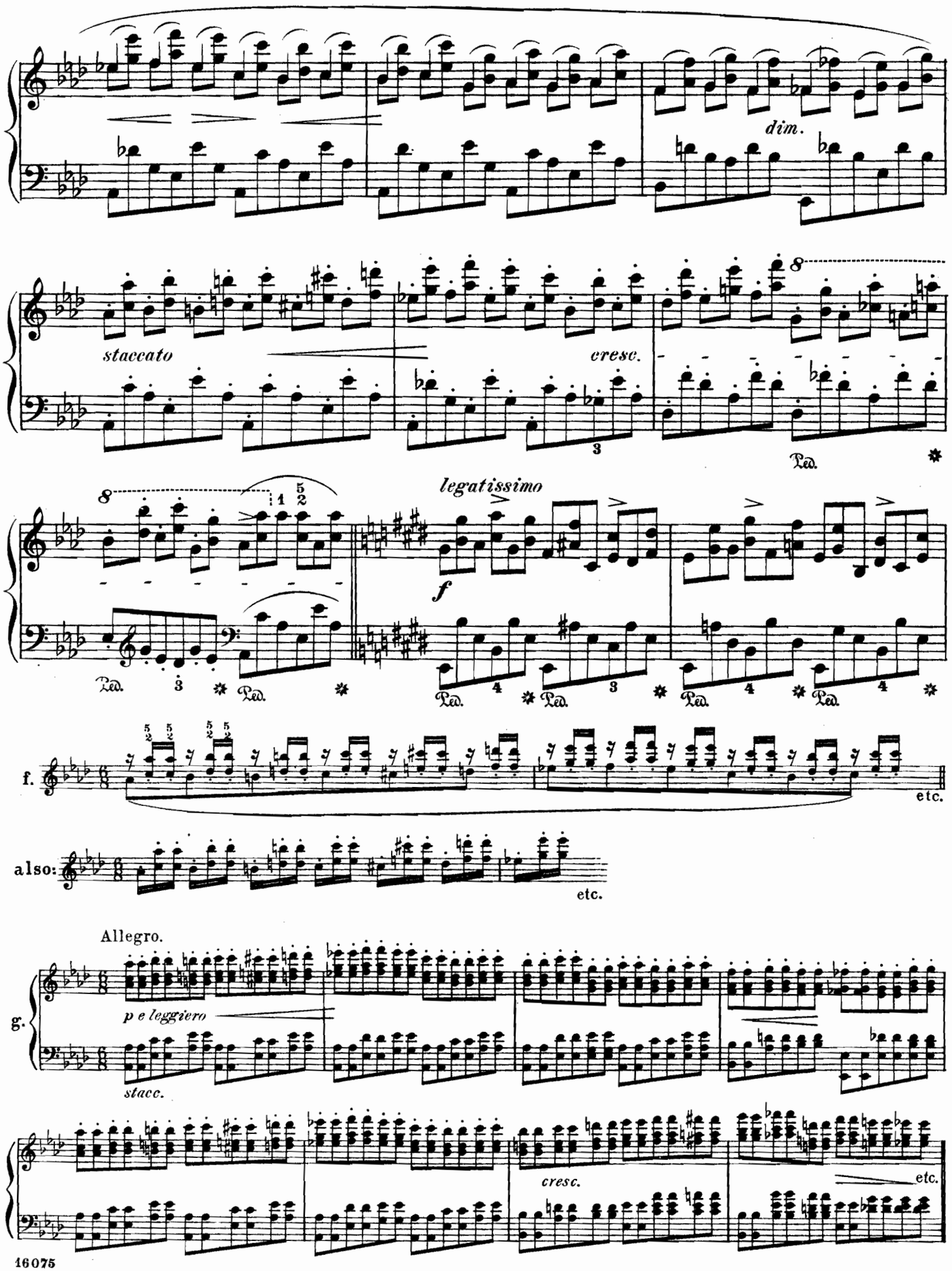
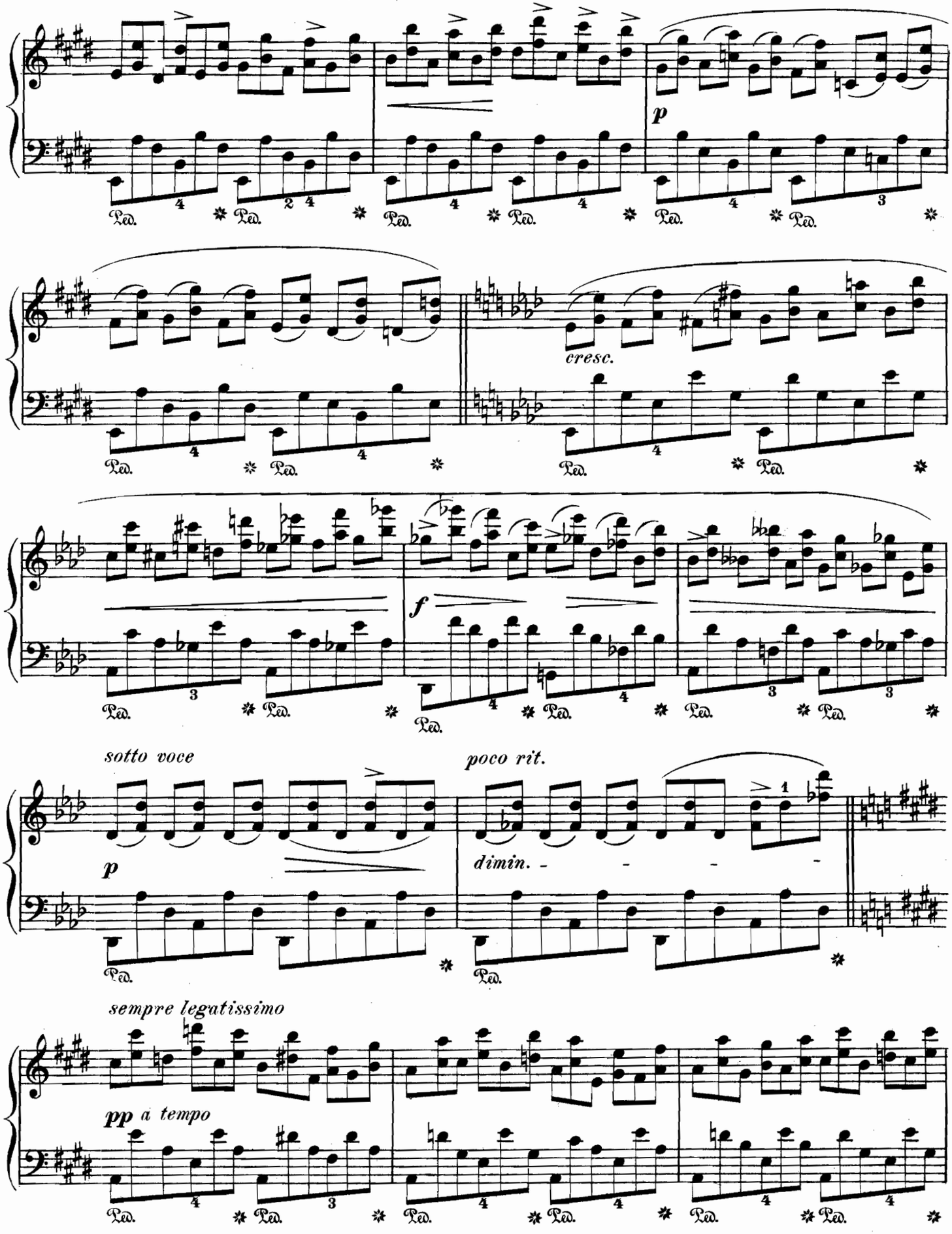
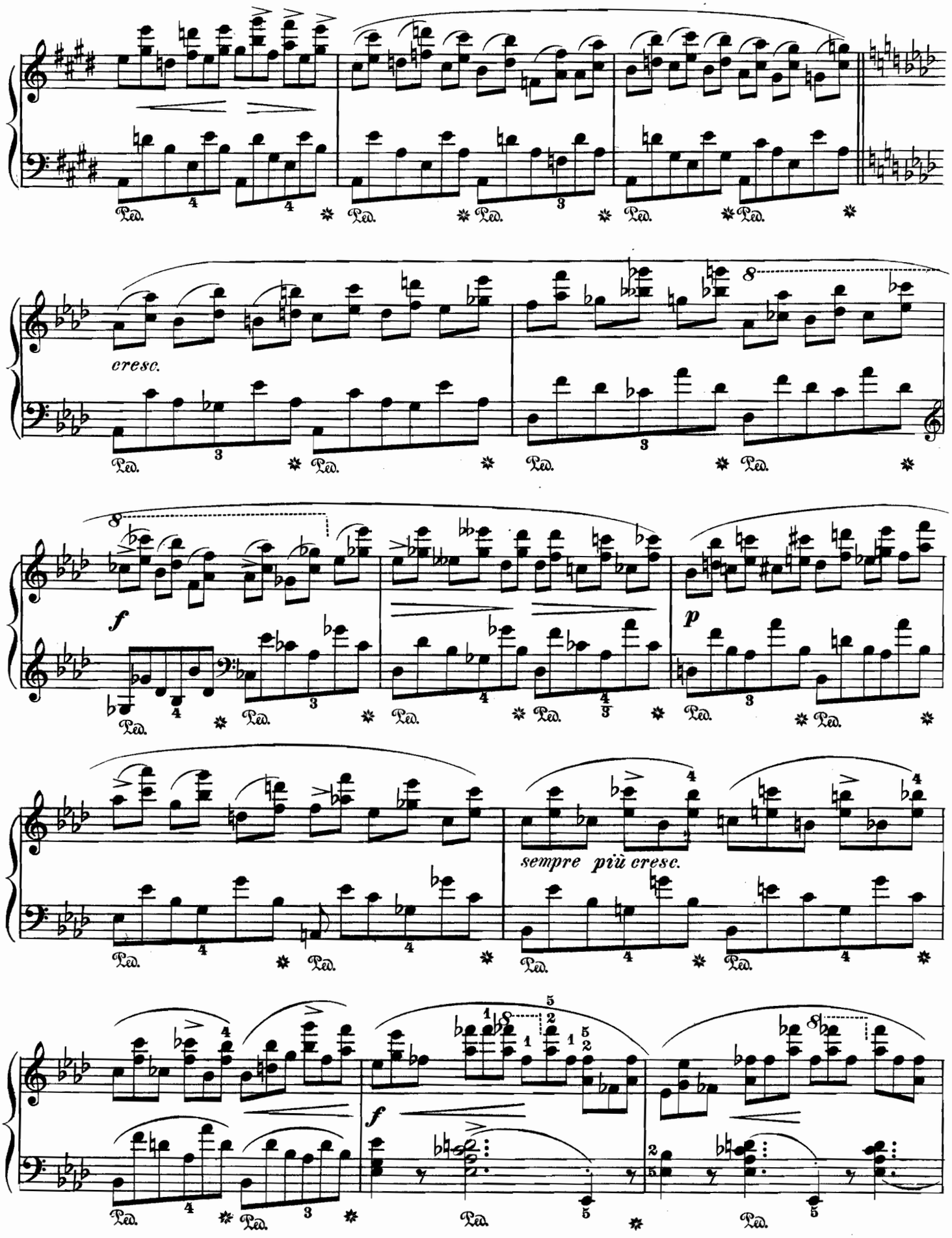
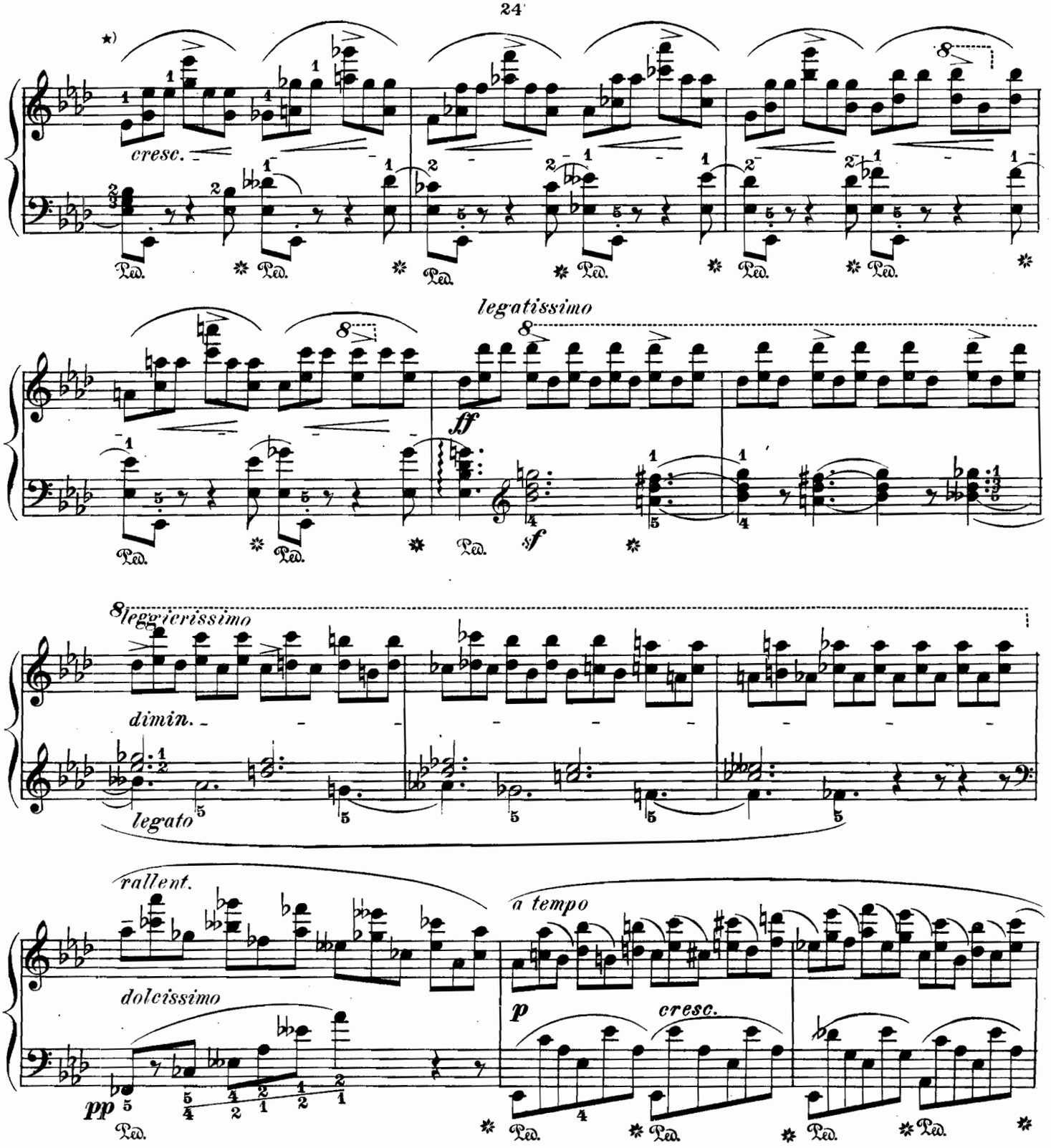
(Continued on p. 3.)


dim.
staccato
cresc.
legatissimo
f
Ped.
f.
etc.
also:
etc.
Allegro.
g.
p e leggiero
stacc.
cresc.
etc.


p
cresc.
f
sotto voce
poco rit.
p
dimin.
sempre legatissimo
pp a tempo


cresc.
f
p
sempre più cresc.
f



*) Exercise for the right hand.

Moderato.

f legatissimo

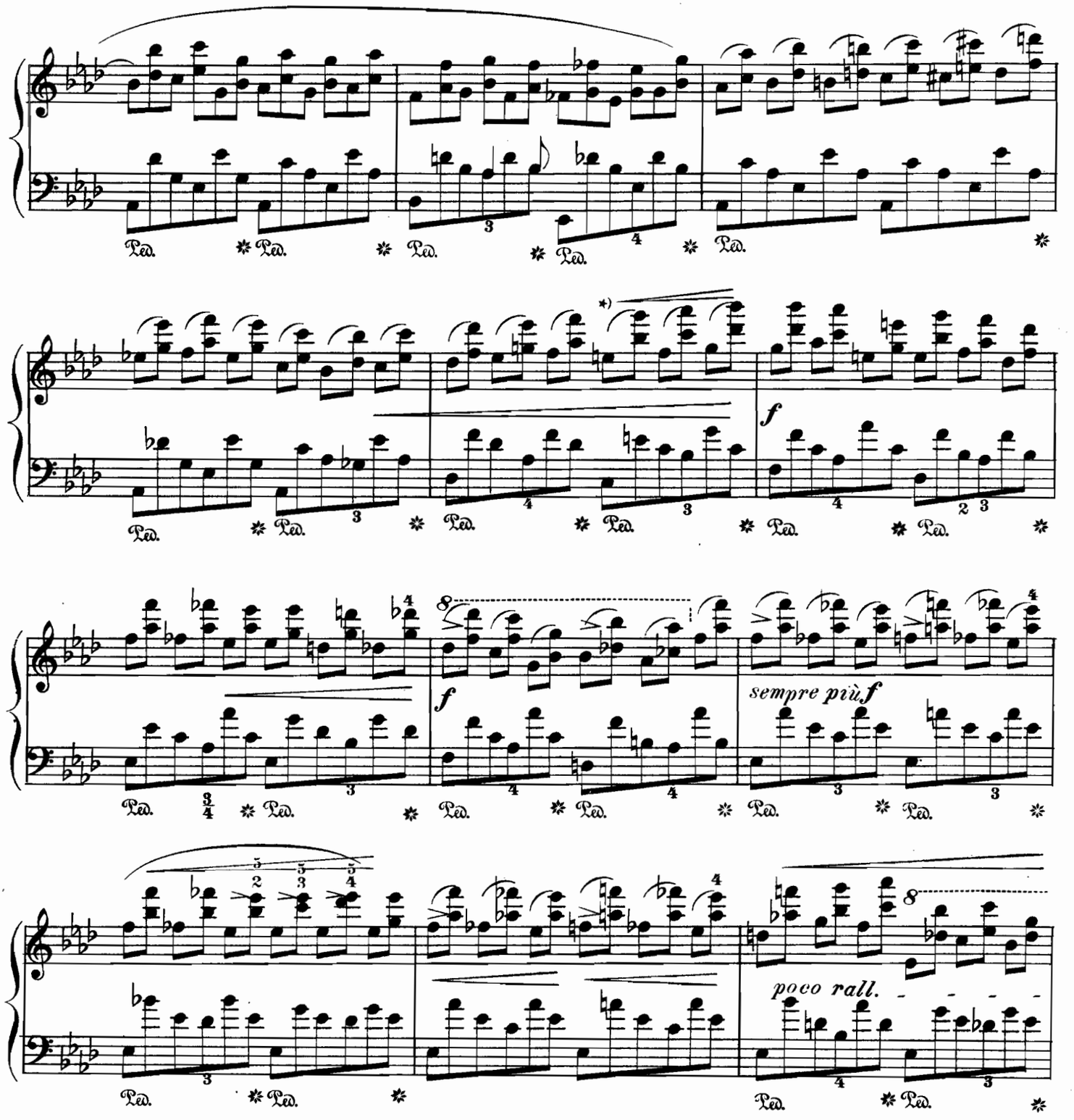
etc.

Exercise for the left hand.

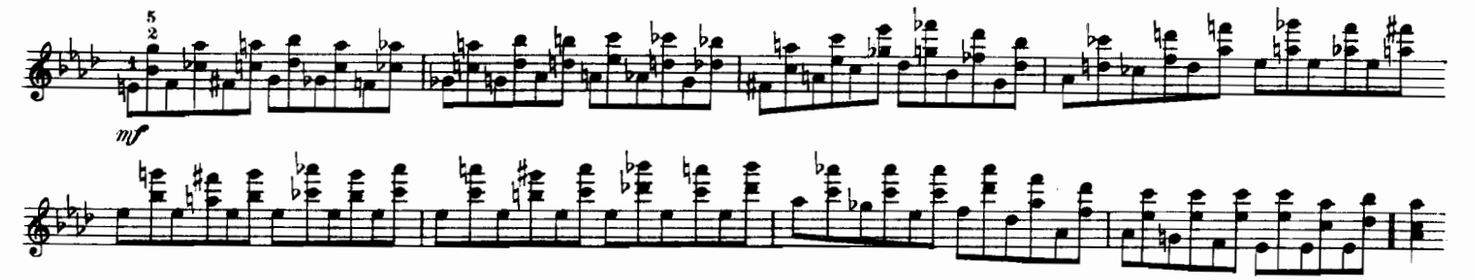
Allegro.

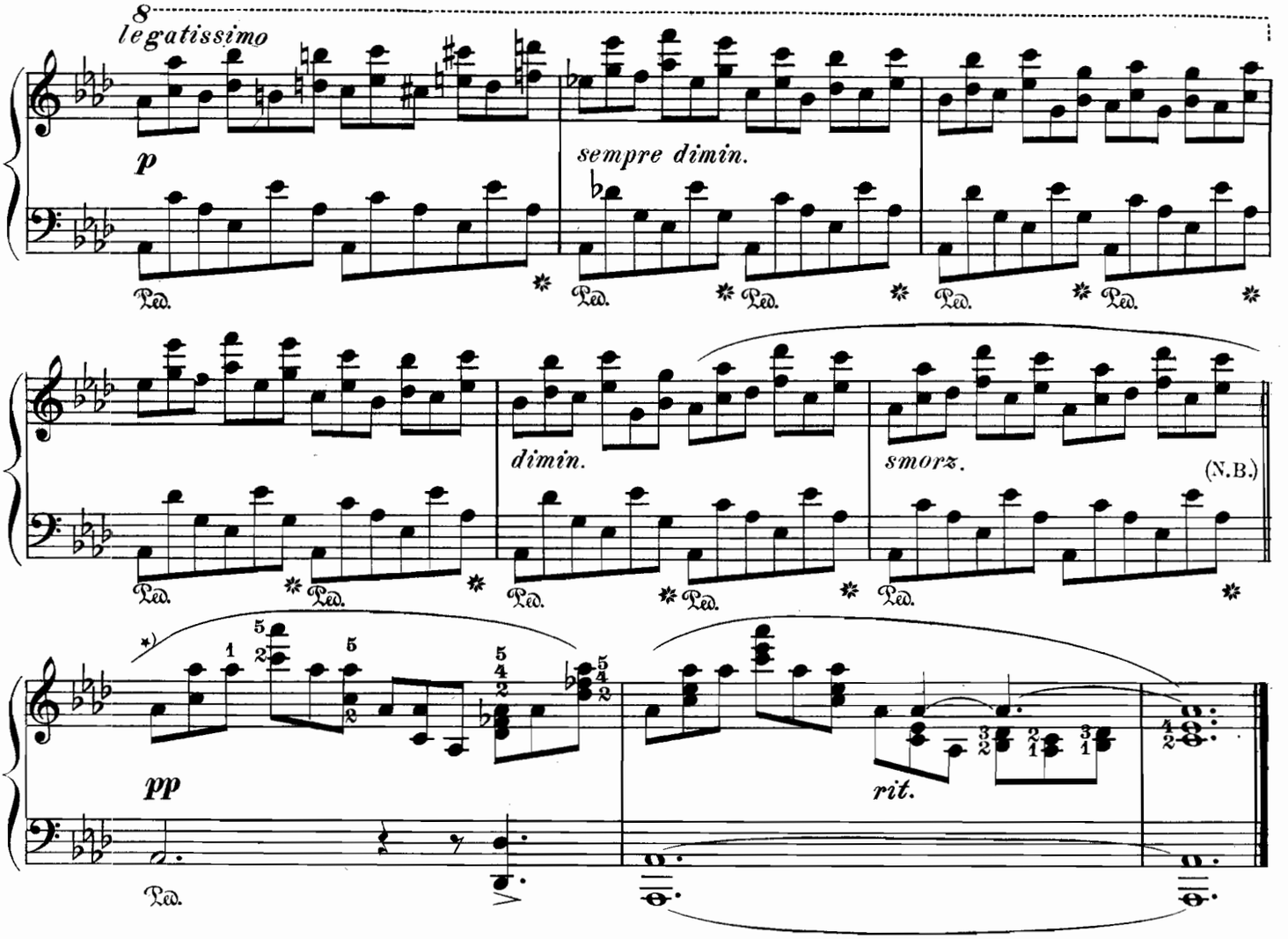
ten. ten. ten. ten.

etc.

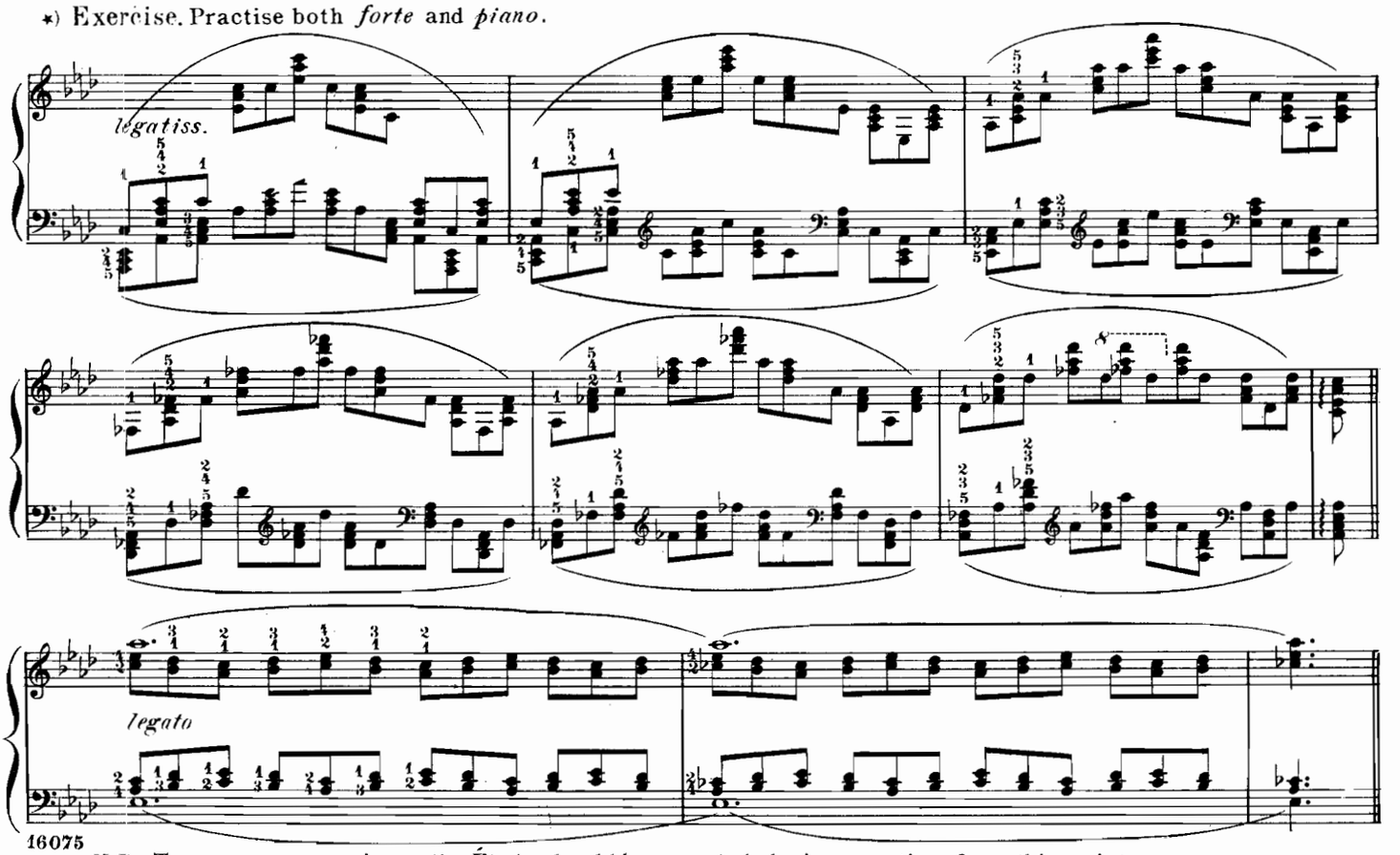


*) Exercise.
legatissimo (also *stacc. leggiero*)





*) Exercise. Practise both *forte* and *piano*.

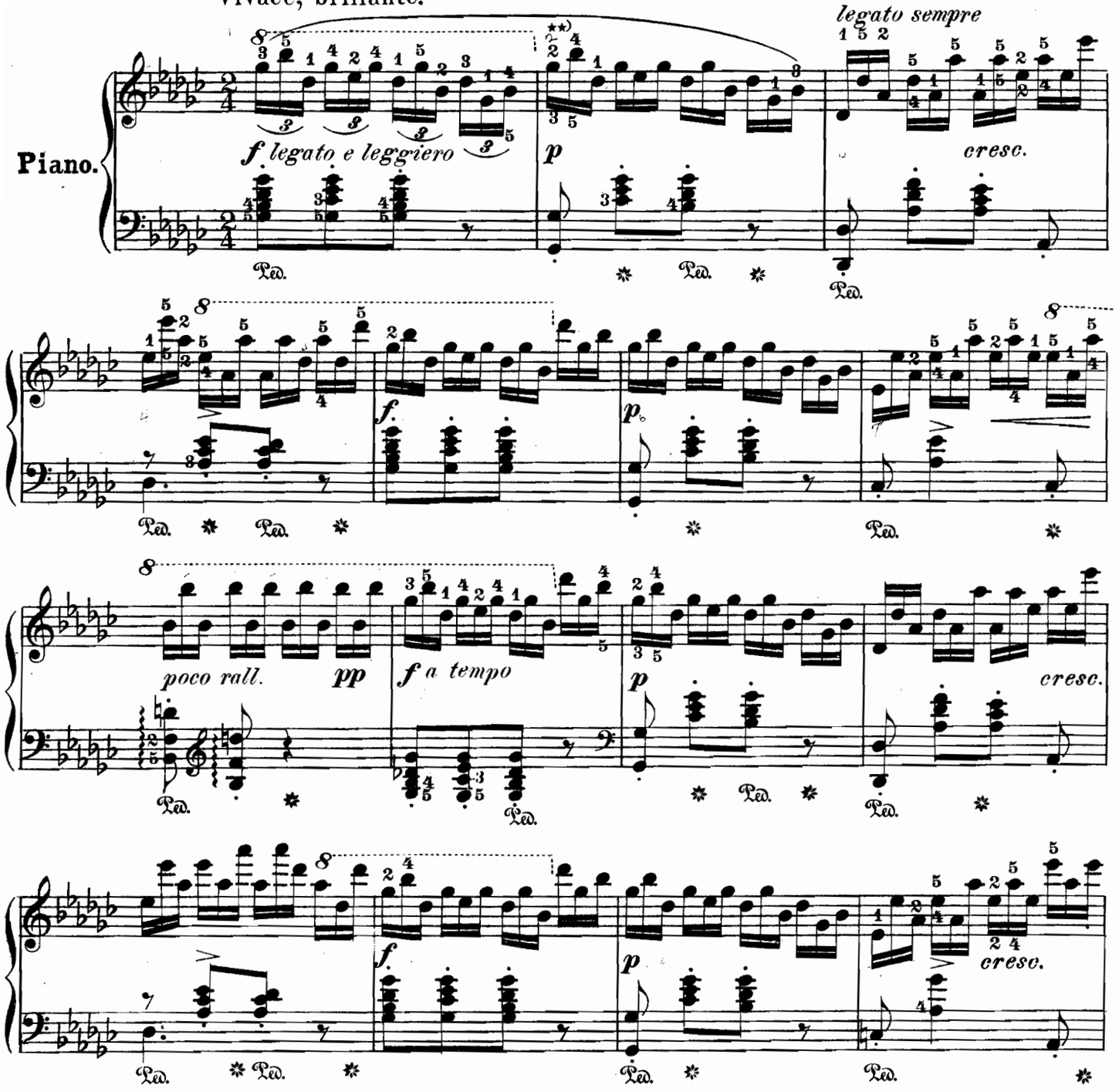


N.B. To overcome weariness, the Étude should be repeated, during practice, from this point.

Étude.

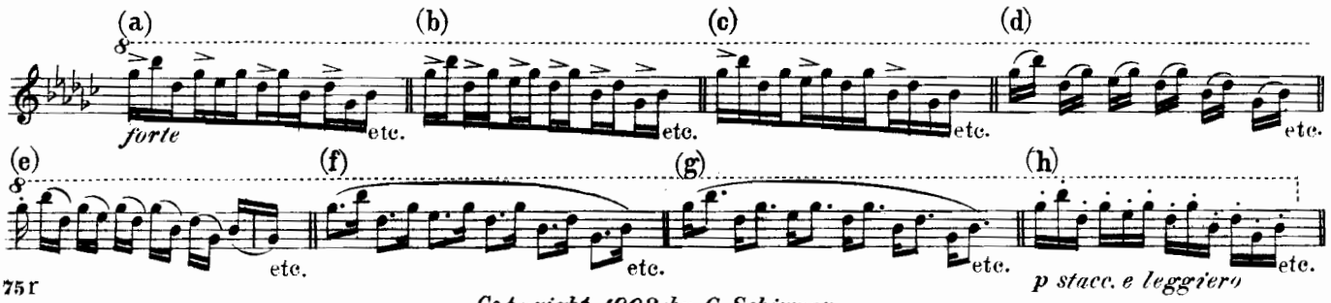
F. CHOPIN. Op. 10, Nº 5.

Vivace, brillante.*)



*) After sufficient technical mastery, this Étude must also be practised in rapid and very rapid tempo; in actual performance, however, the editor recommends a more moderate tempo than that indicated, in most editions, by the metronome-mark ♩ = 116.

**) The most convenient fingering, which is to be employed in performance, is always the highest one; but the other, and more difficult, fingerings must also be mastered.



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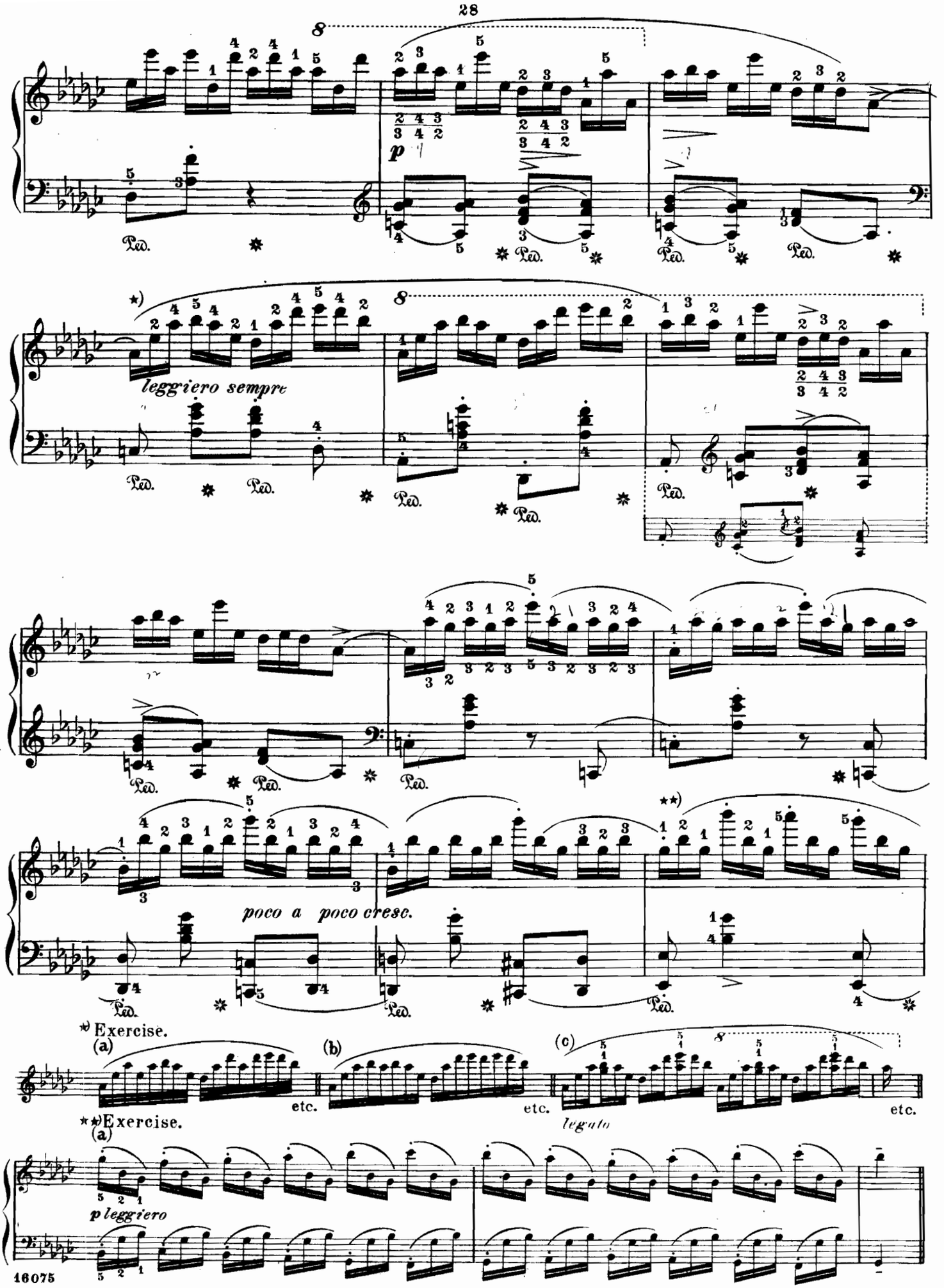

p
leggiero sempre
poco a poco cresc.
*) Exercise.
(a)
(b)
(c)
etc.
etc.
legato
etc.
**) Exercise.
(a)
p leggiero

cresc.

cre - - scen - - do

sempre legato

dimin.

marcato

(continued) (b)

(c) Each hand alone.

Exercise. Each hand alone.

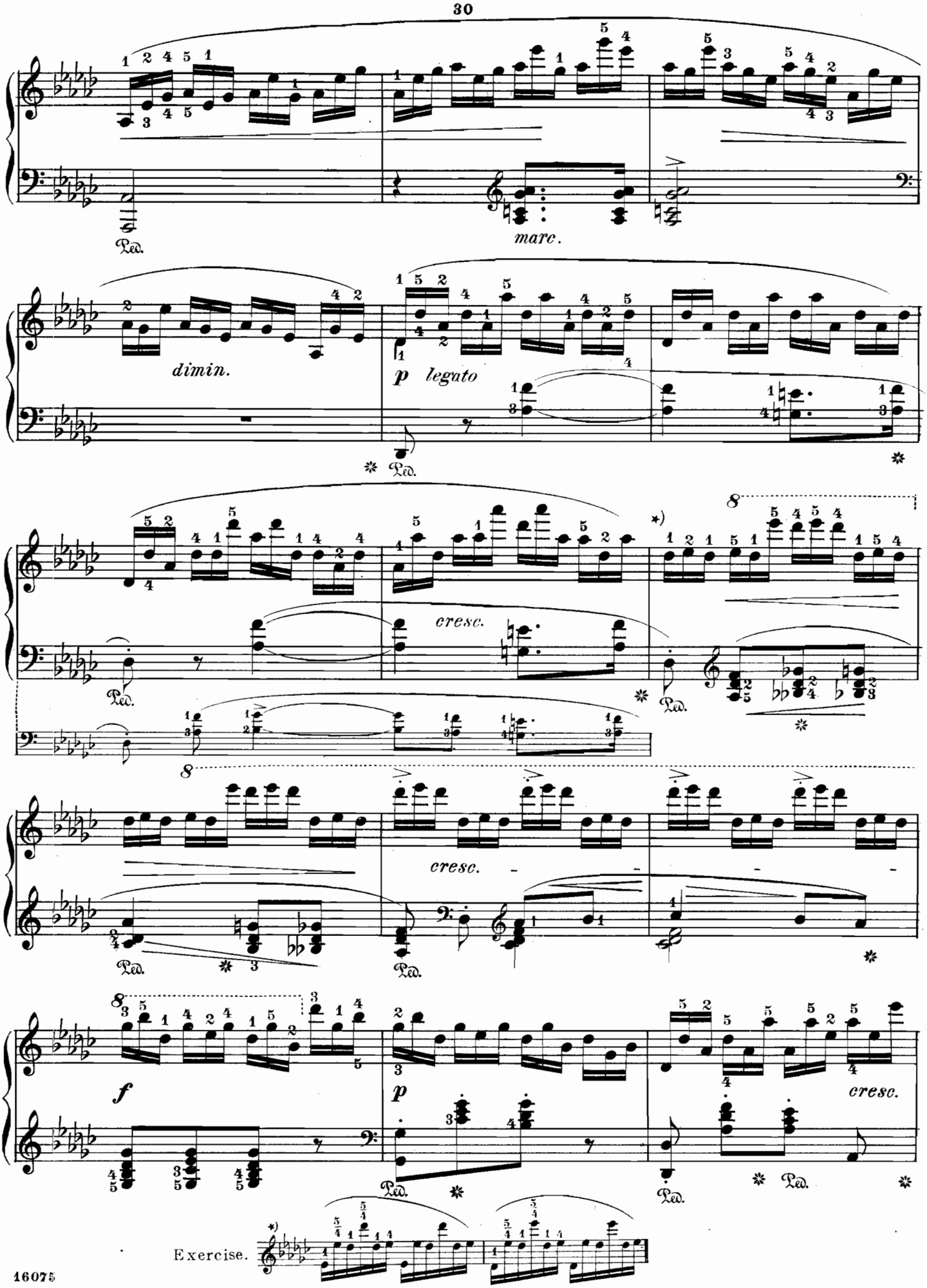
(a)

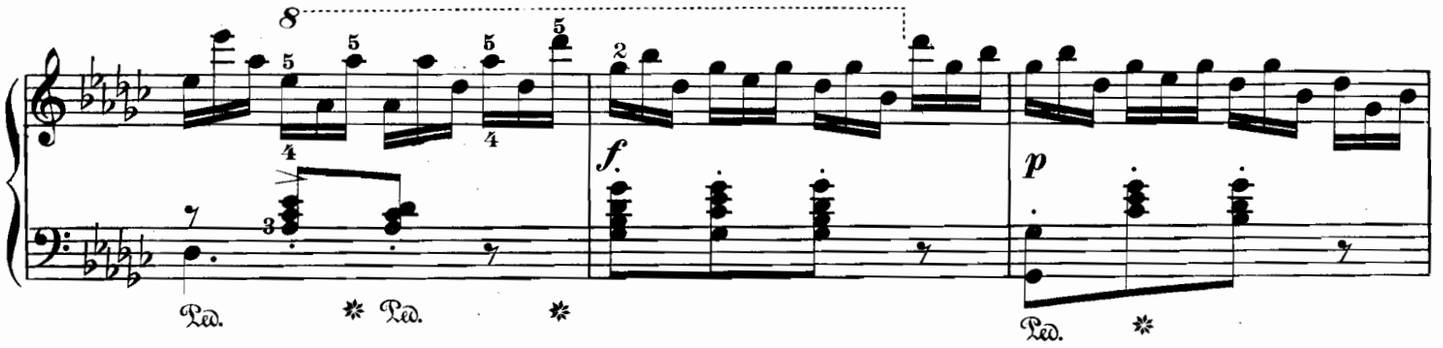
leggiero

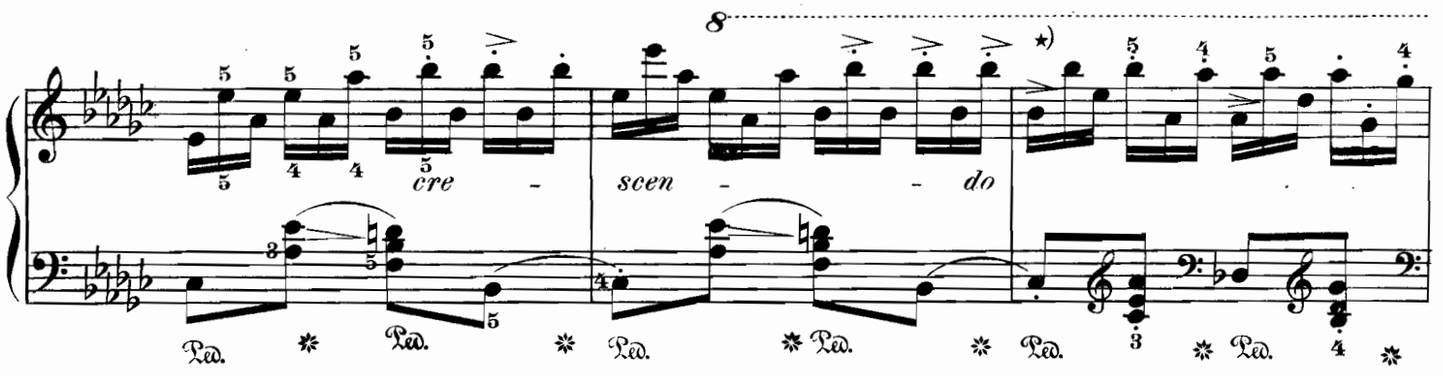
b Both hands.

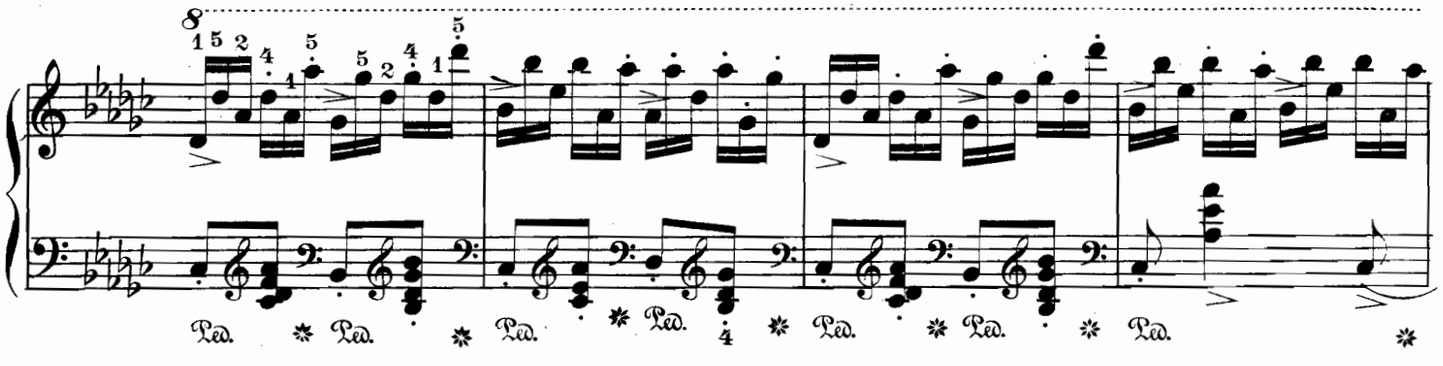
etc.

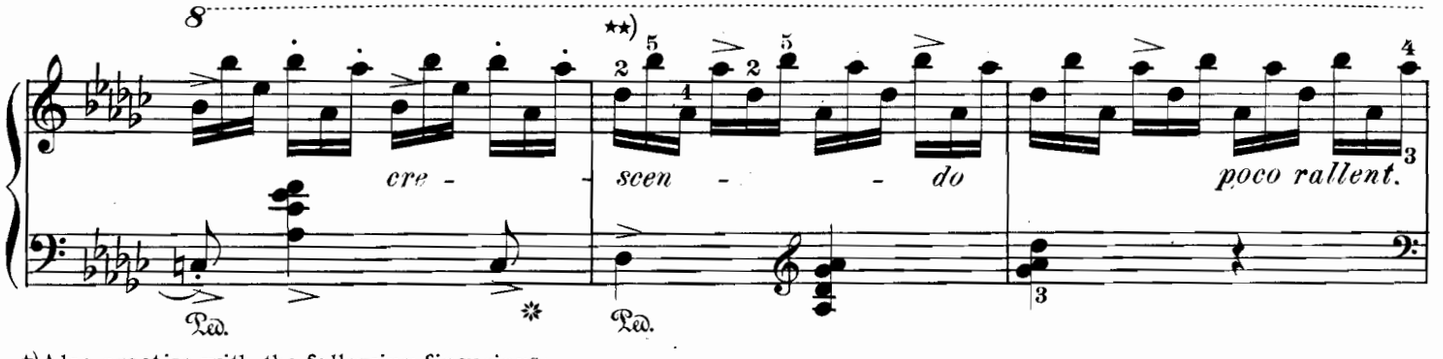
f e legato


marc.
dimin.
p legato
cresc.
cresc.
f
p
cresc.
Exercise.

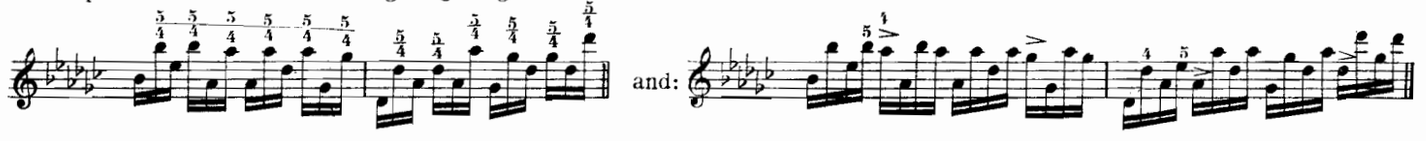


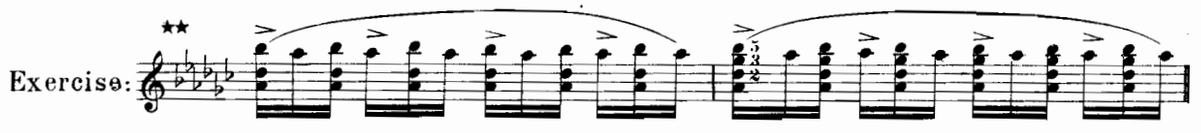




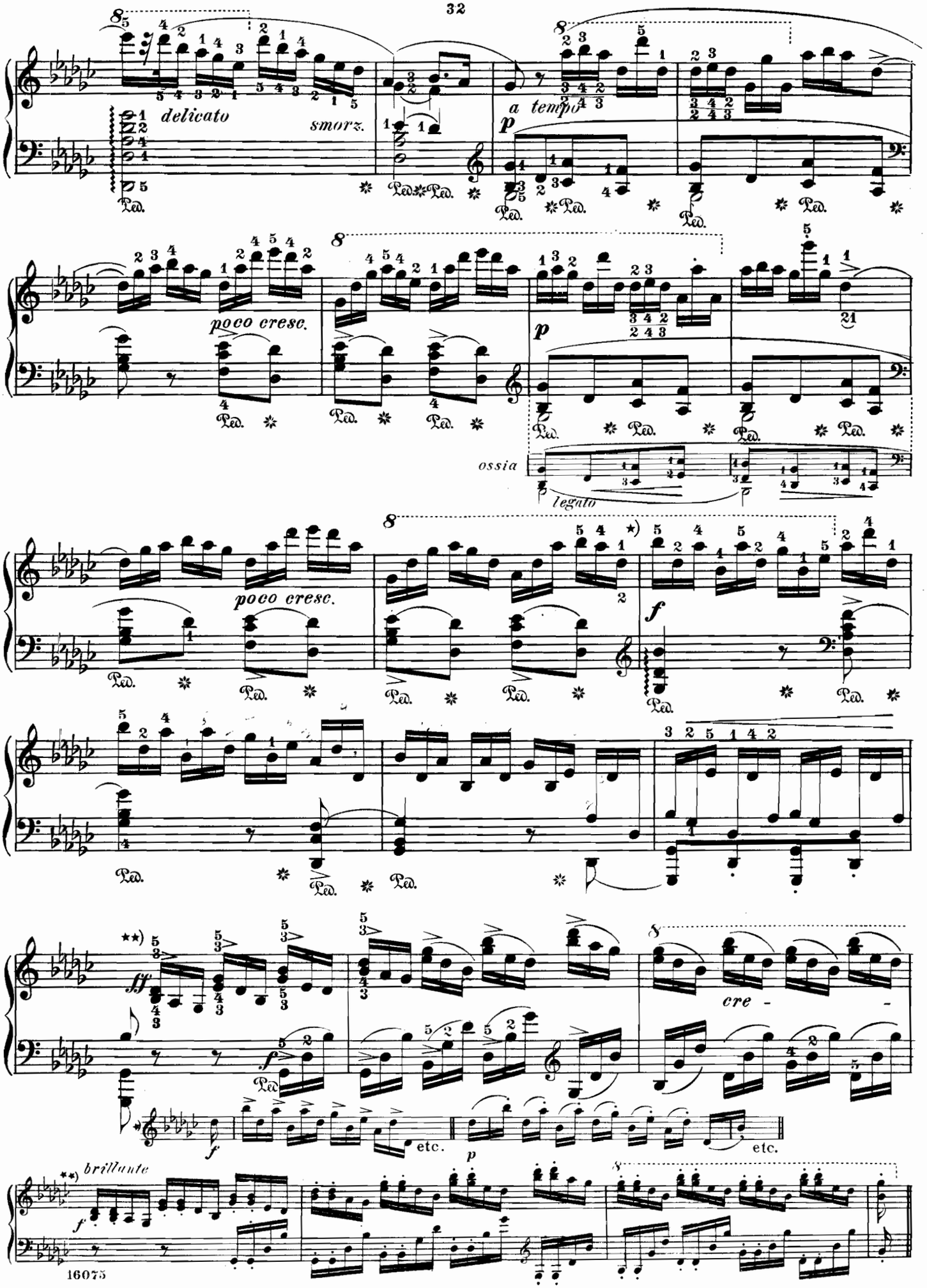


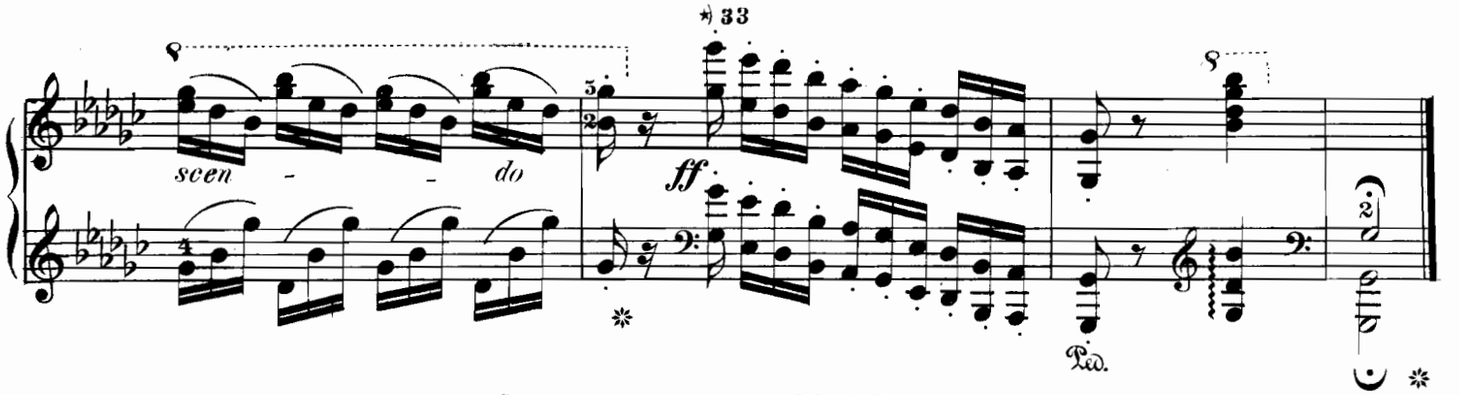
★) Also practise with the following fingerings:





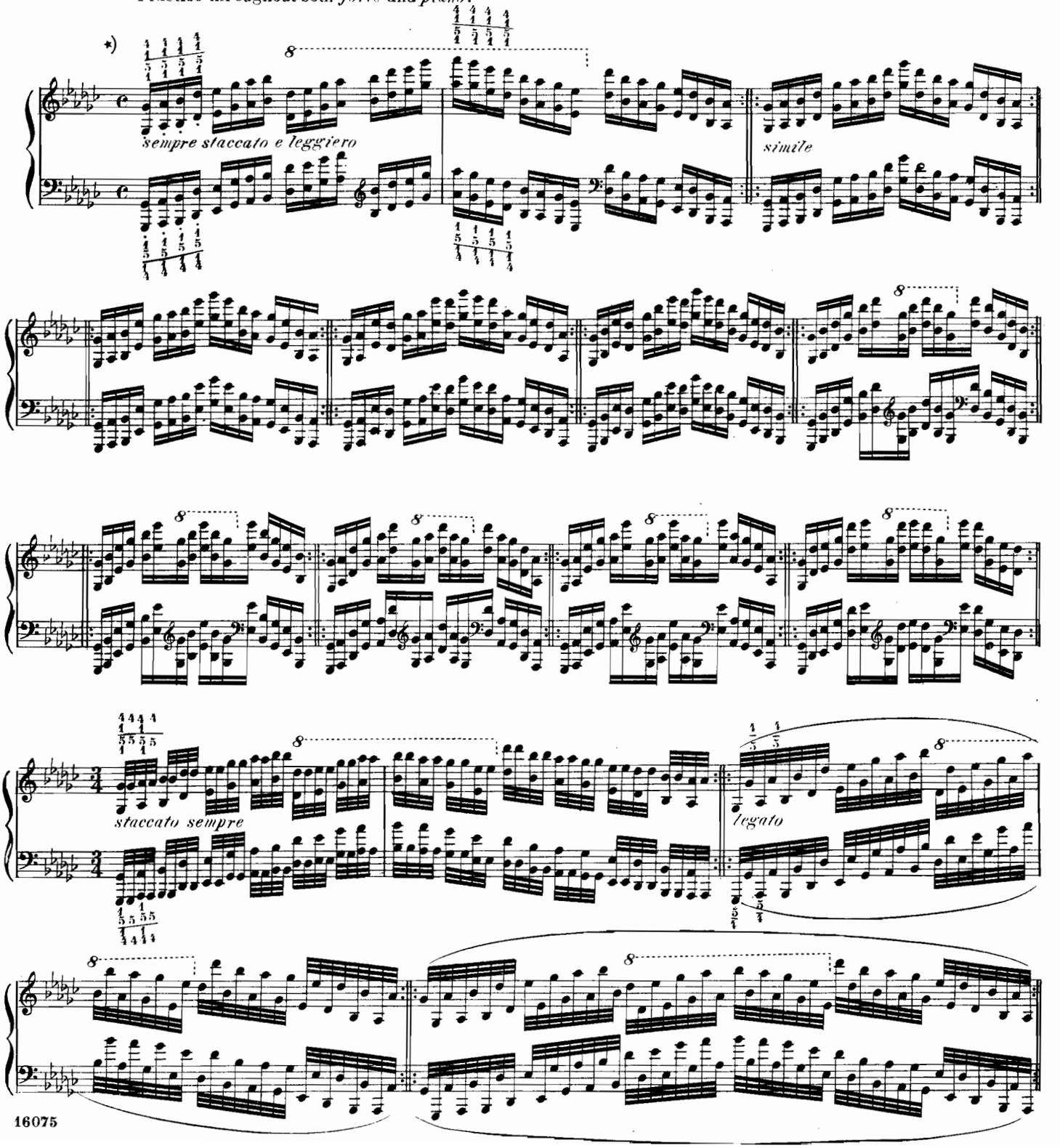
84237


delicato
smorz.
a tempo
poco cresc.
ossia
legato
poco cresc.
cre -
etc.
etc.
brillante



Octave-exercises on the Black Keys.

Practise throughout both *forte* and *piano*.



Étude.

F. CHOPIN. Op. 25, № 8.

Vivace.

molto legato

mezza voce

Piano.

*) *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

*) The two following Variants are for preparatory practice.

a.

p legato e leggiero

etc.

b. Allegro moderato.

p staccato e legg. sempre

cresc.

etc.

continued on page 3

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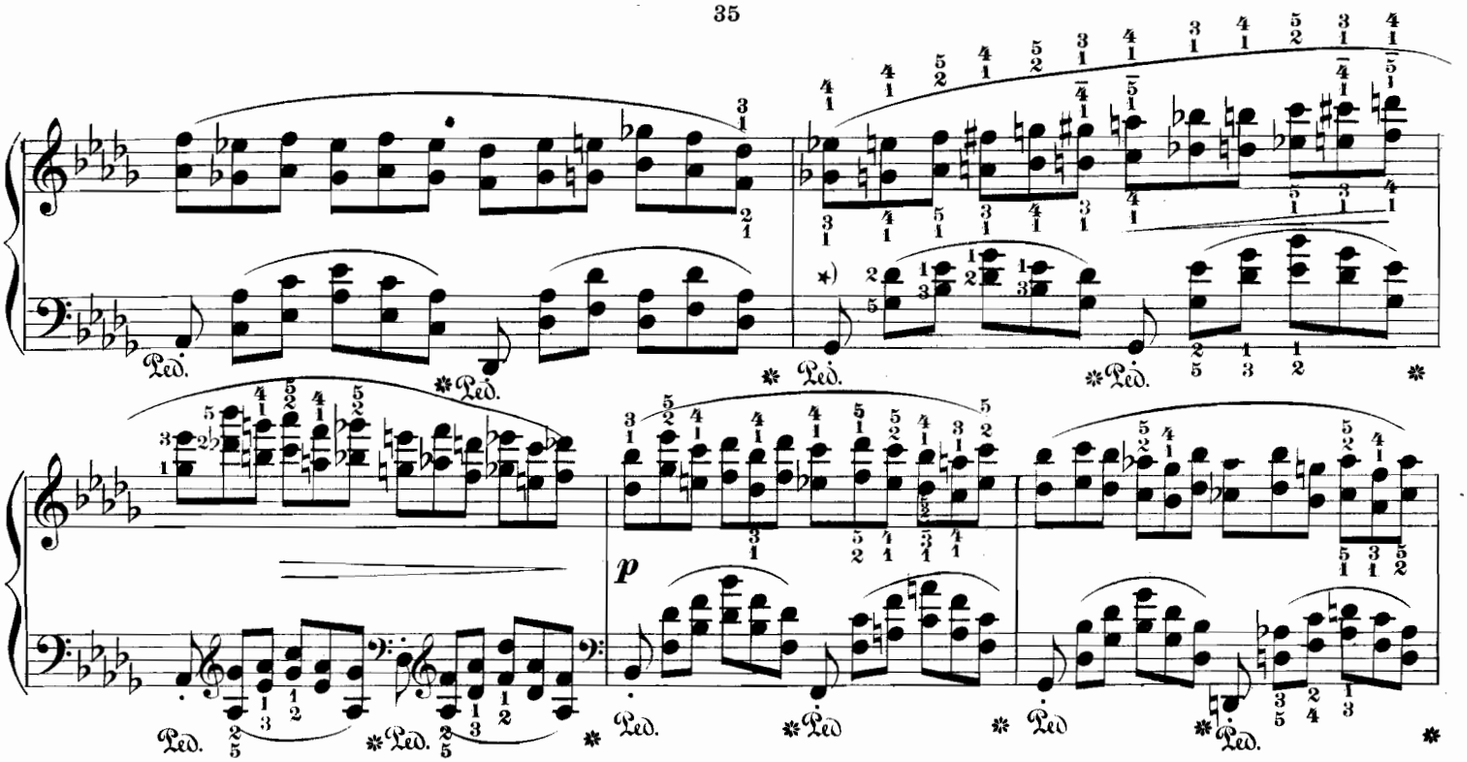
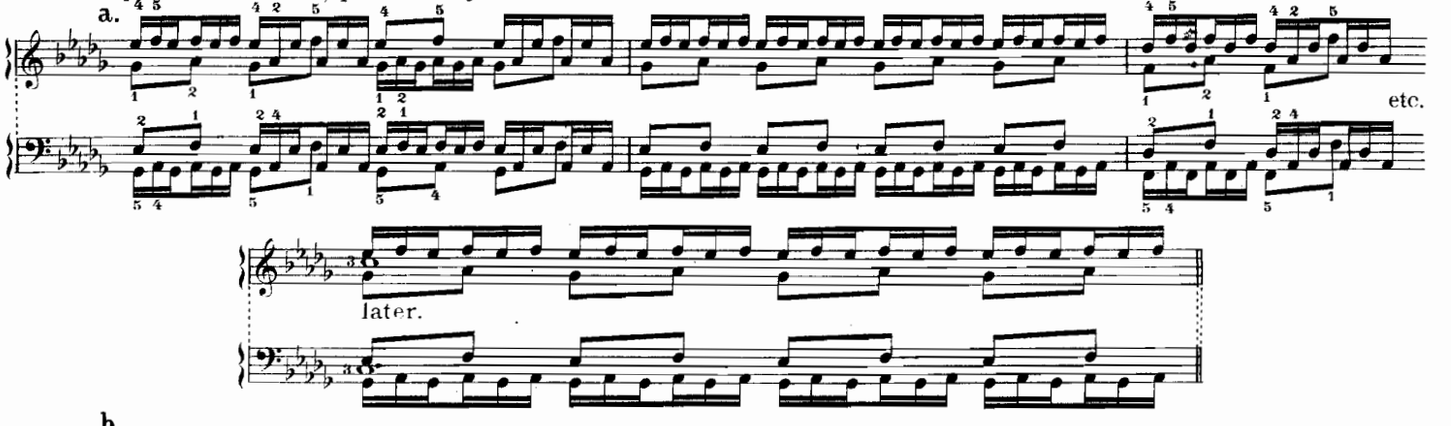
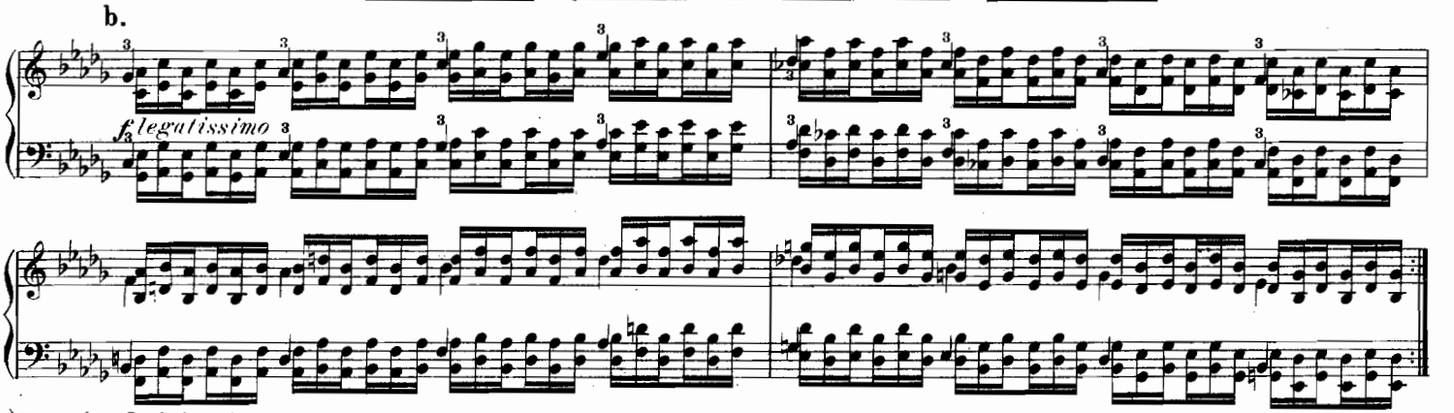
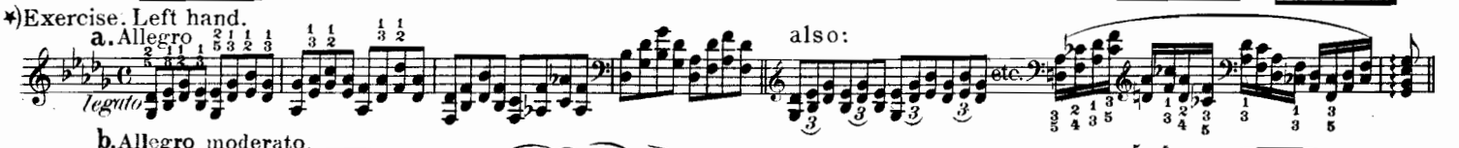


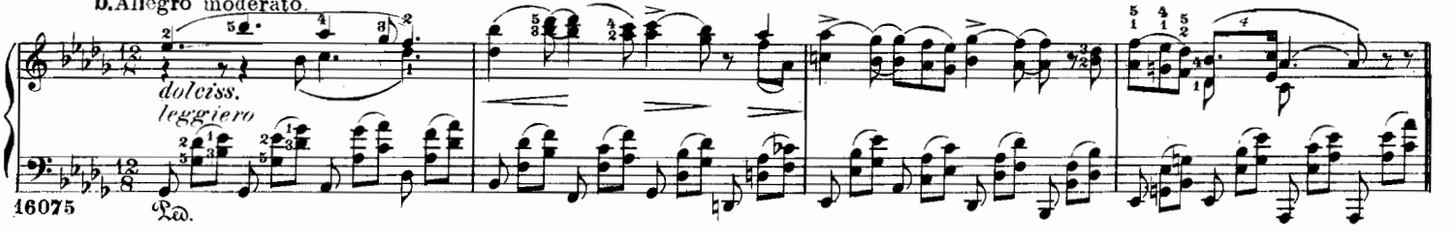
NB. Sixths are at first to be practised very slowly, and also piano. It is highly important to break up the figures, in order to prevent stiffness, particularly in the case of small hands.

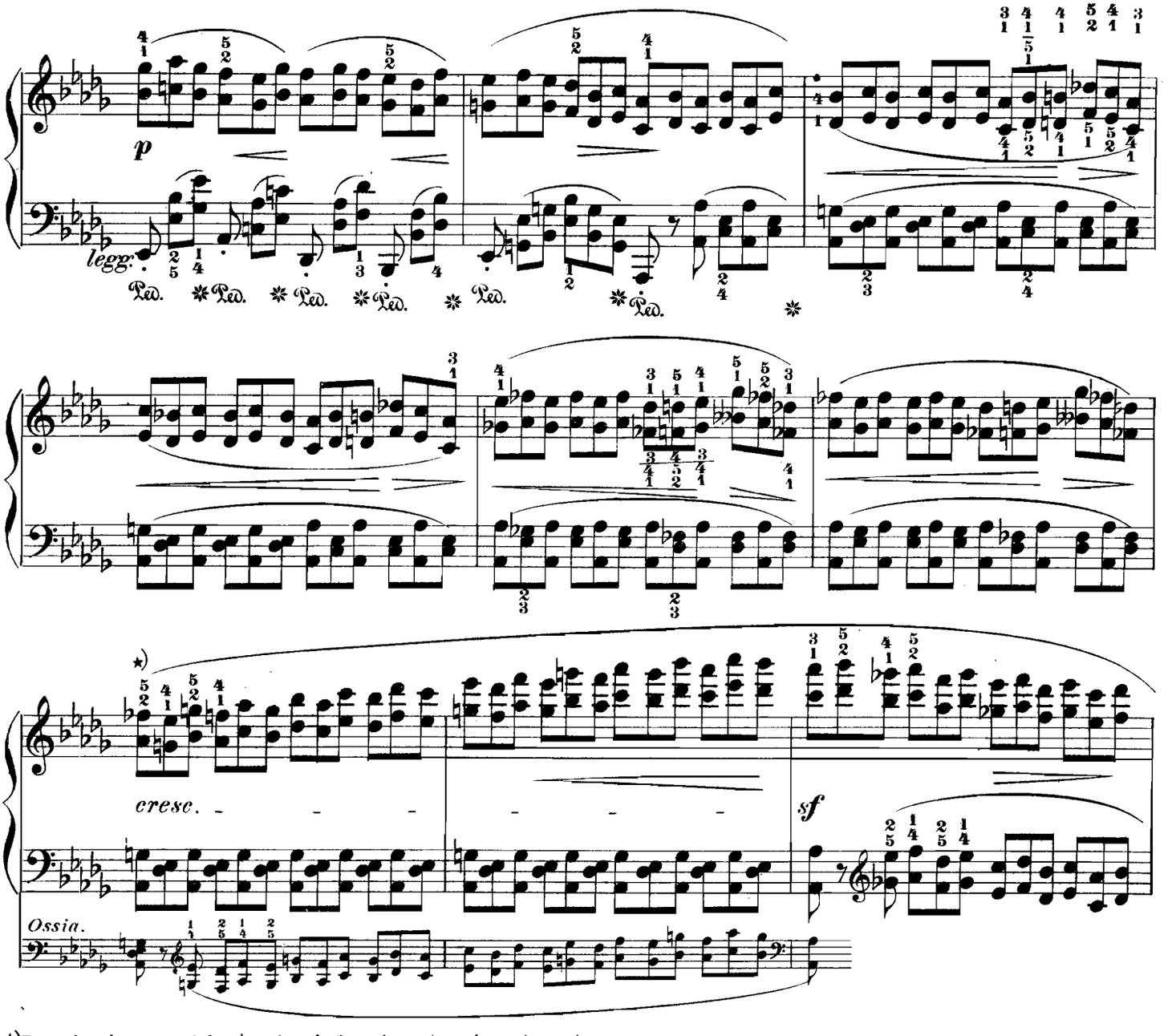




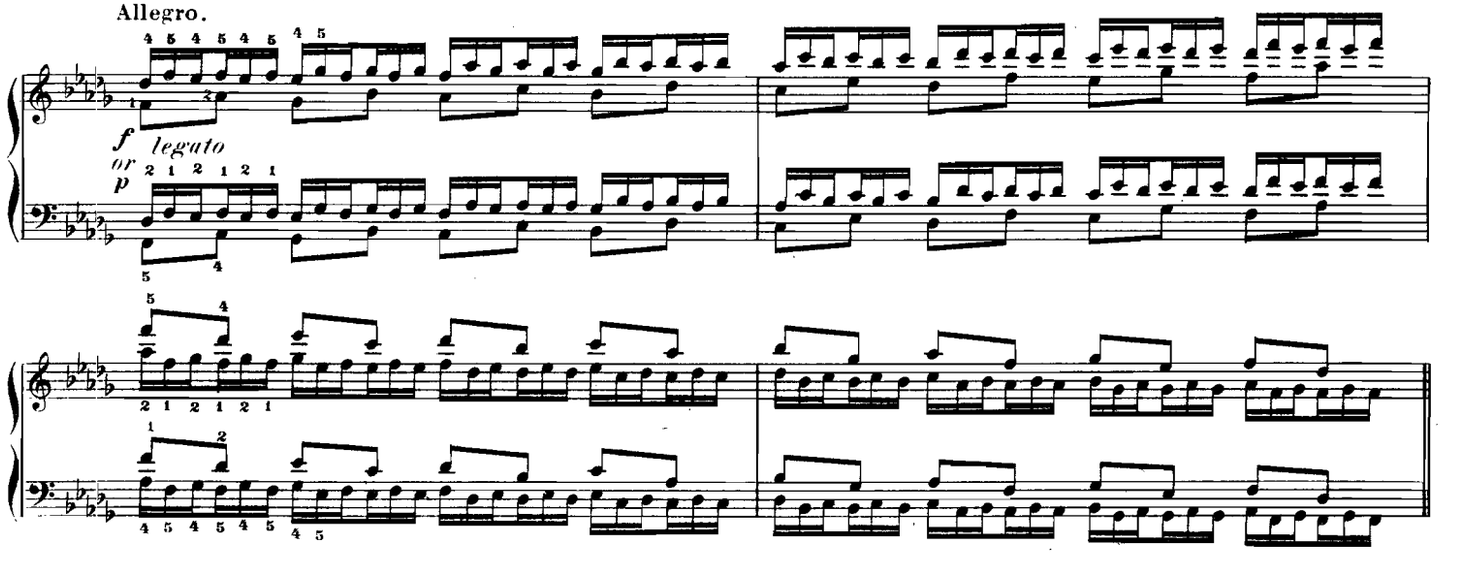
*) Exercise. Left hand.

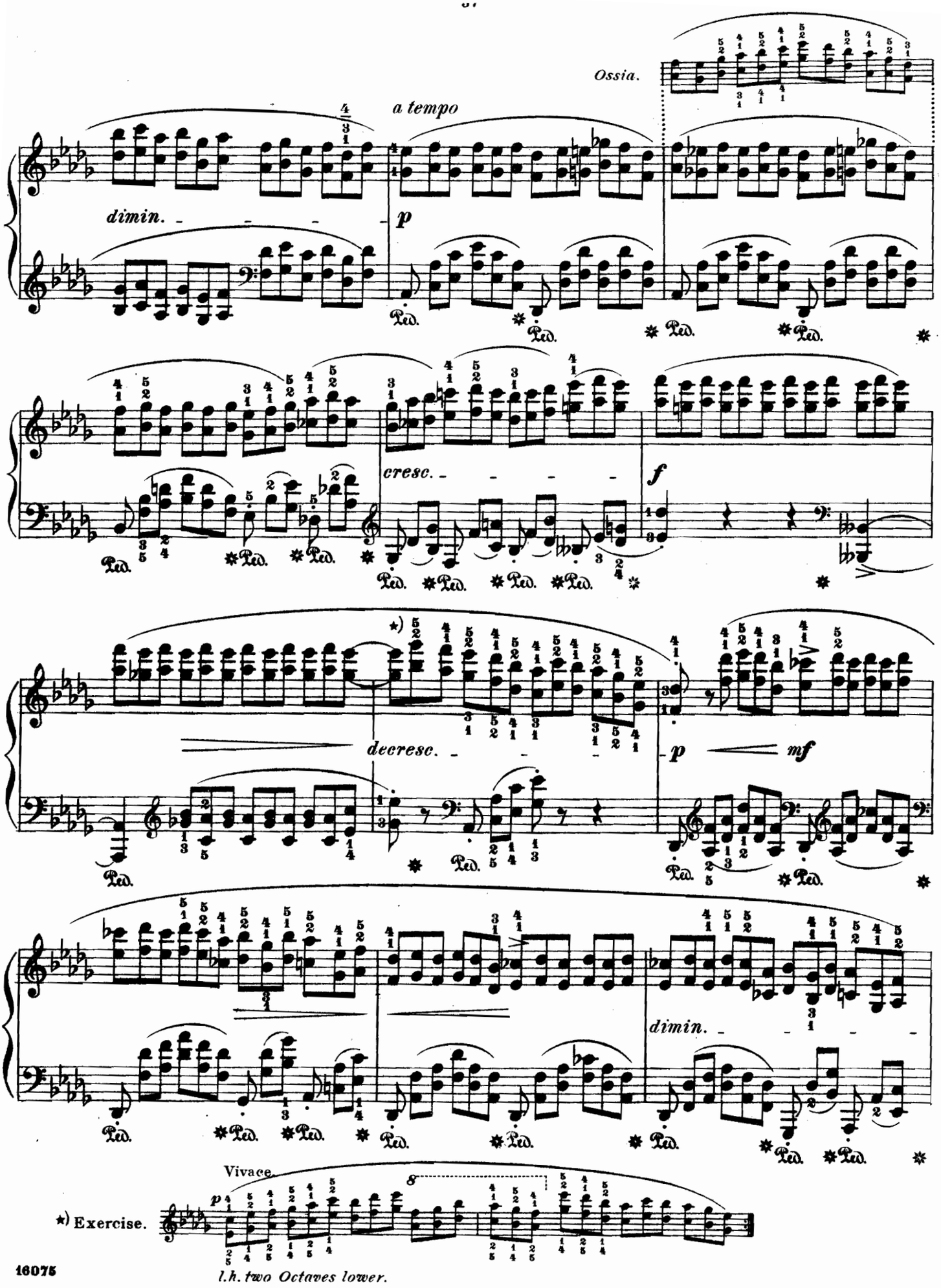


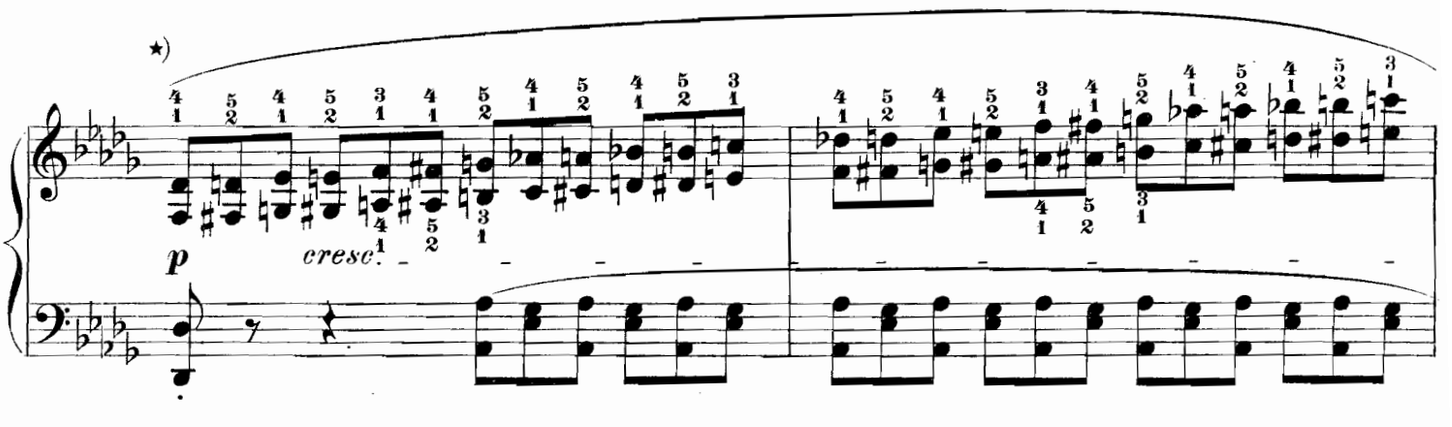




*) Practise in several keys; the sixteenth-notes also staccato.

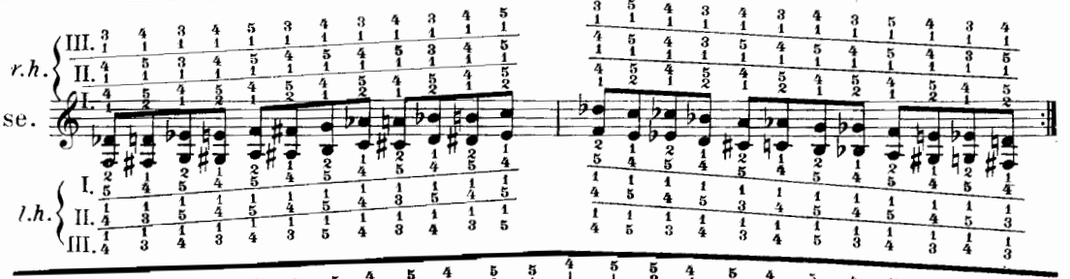



Ossia.
a tempo
dimin.
p
cresc.
f
decresc.
p
mf
dimin.
Vivace.
p
8
*) Exercise.
l.h. two Octaves lower.



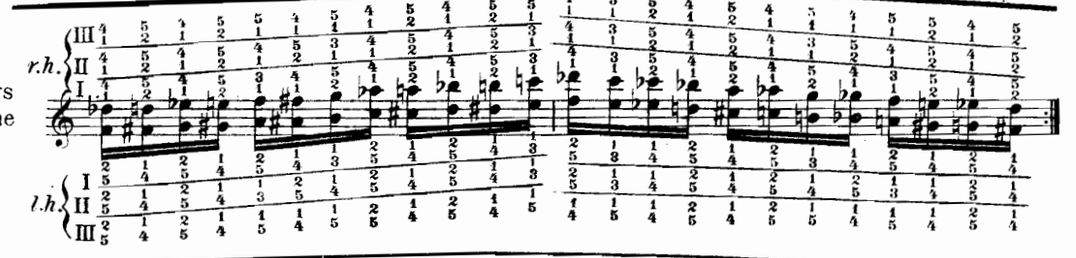
a.

*) Exercise.

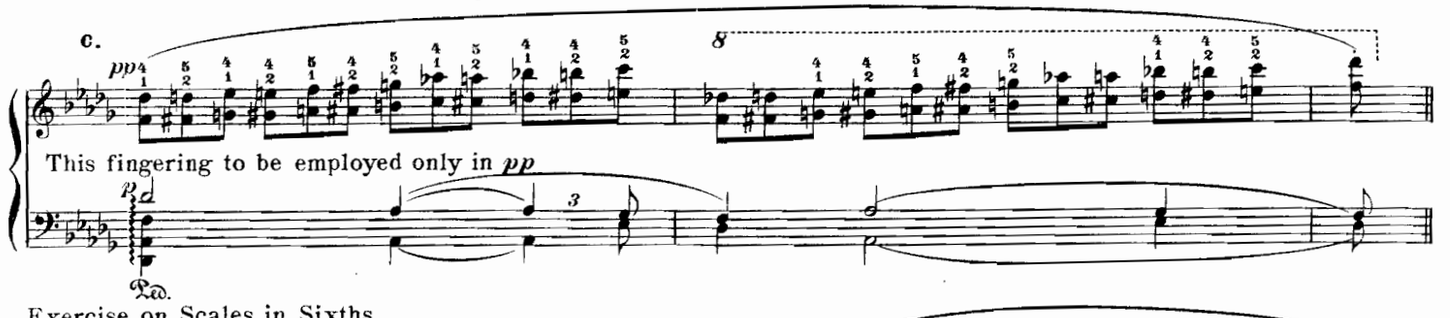


b.

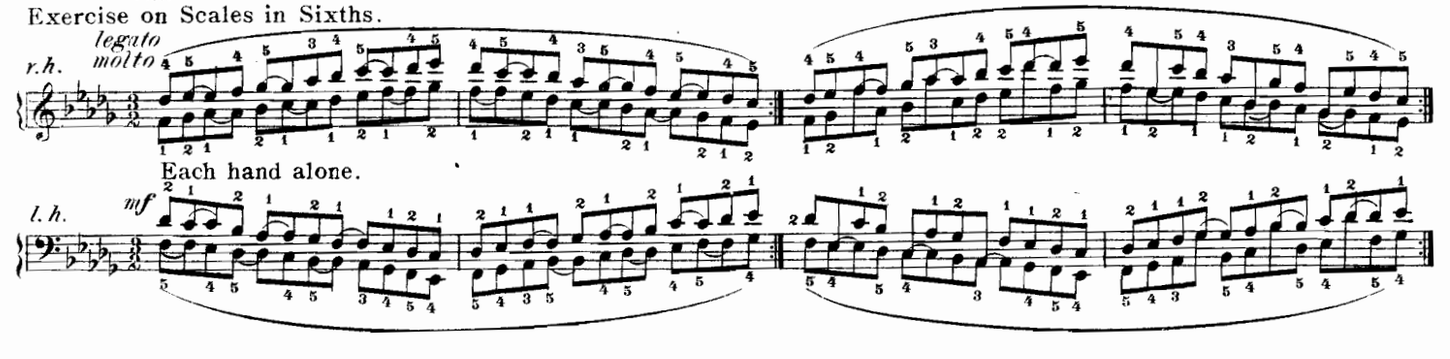
*) The three most usual fingerings for scales in minor sixths. The editor recommends the first



c.



Exercise on Scales in Sixths.



Étude.

«Plein de soupirs,
De souvenirs,
Inquiet, hélas!
Le cœur me bat.»

Moderato ma con moto, con afflizione.

ben e precisamente portando la melodia

ADOLPH HENSELT. Op. 2, № 12.

Piano.

pp

egualmente armonioso, molto legato e leggiero

pp

simile

cre - - - scendo

f

*) Practice this Étude throughout a, *legatissimo,* holding each note as long as possible.

a.

mf

etc.

b, with a light *staccato.*

b.

p

etc.

Execute the inner parts very distinctly:

the Bass notes lightly, distinctly, and not *staccato* (short.)

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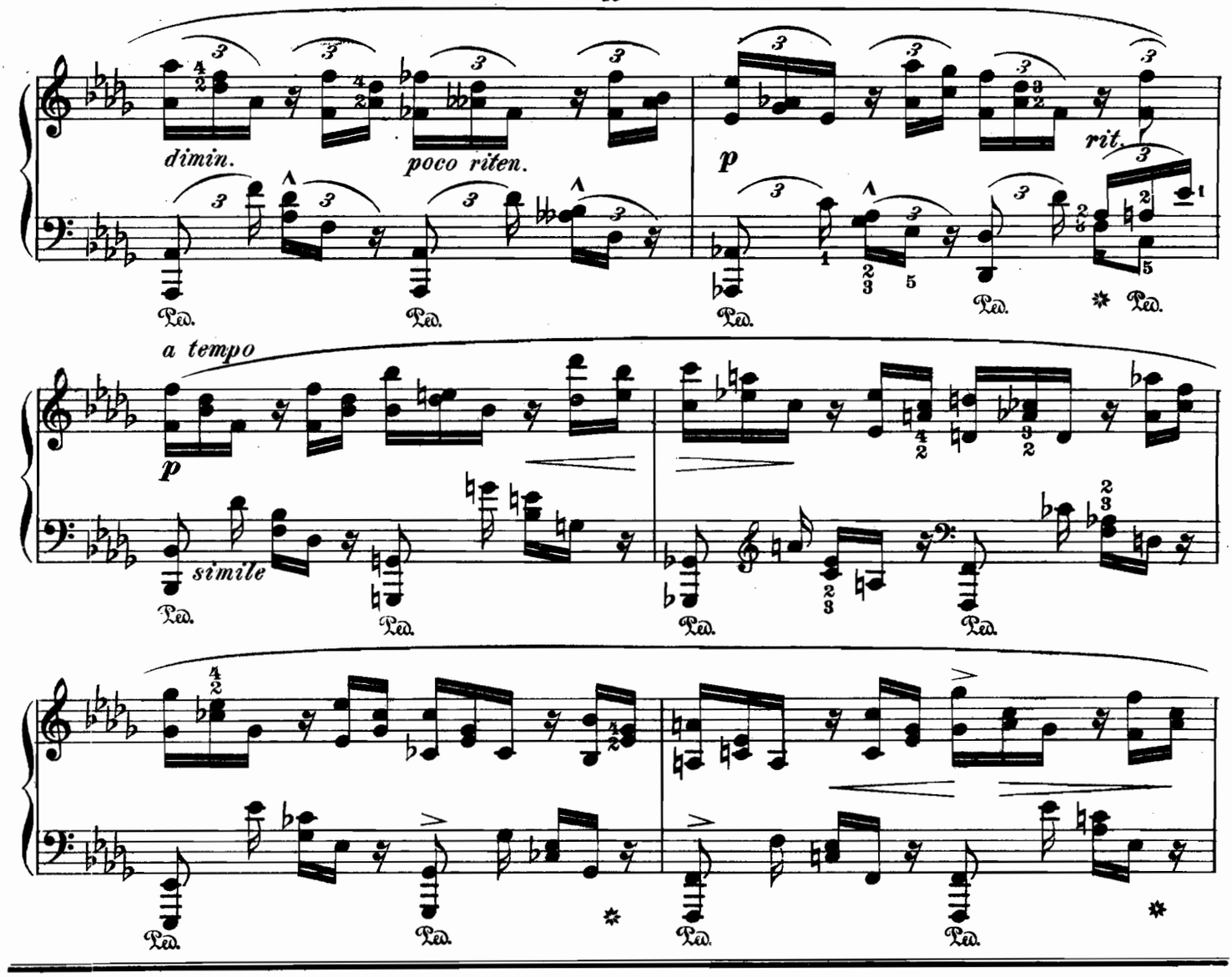
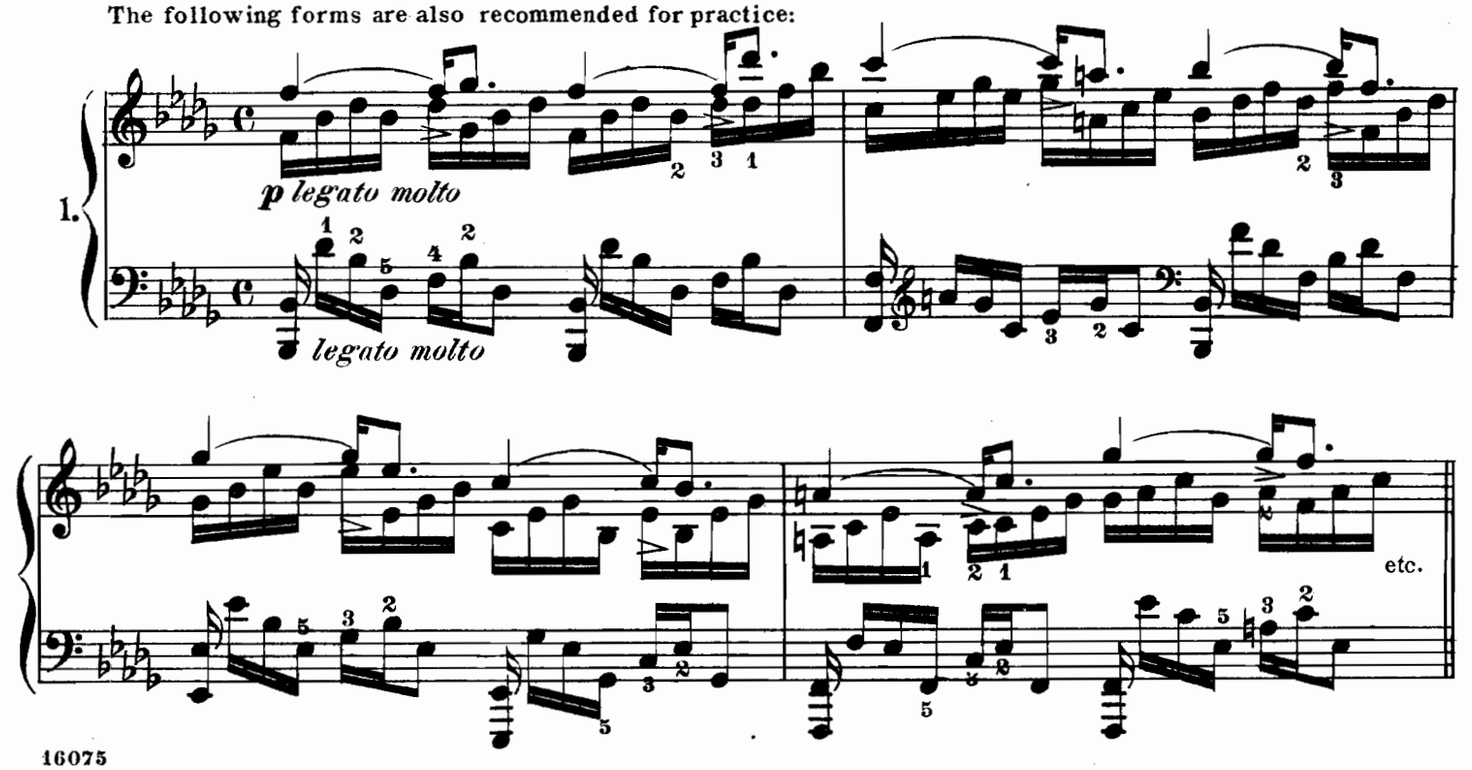
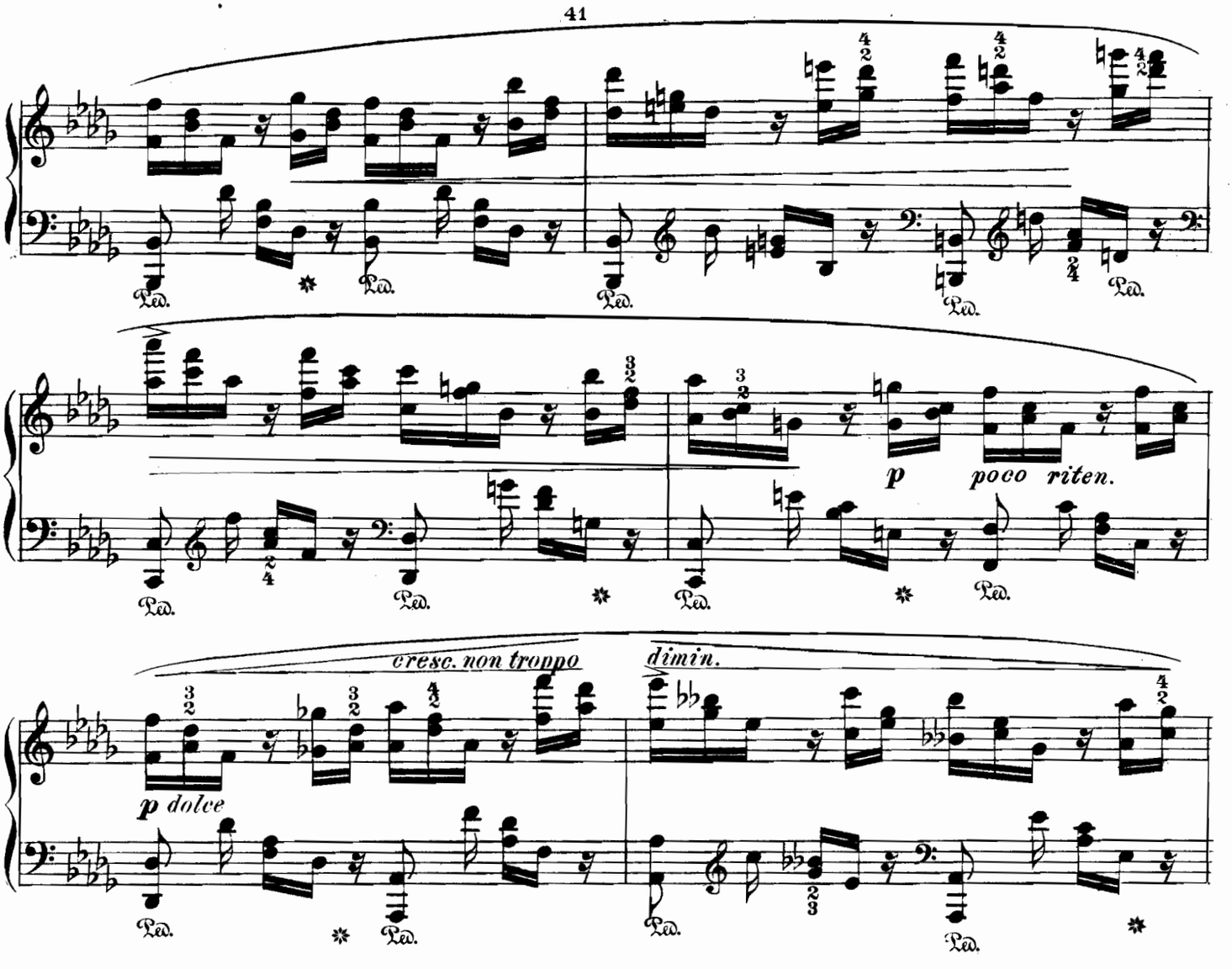
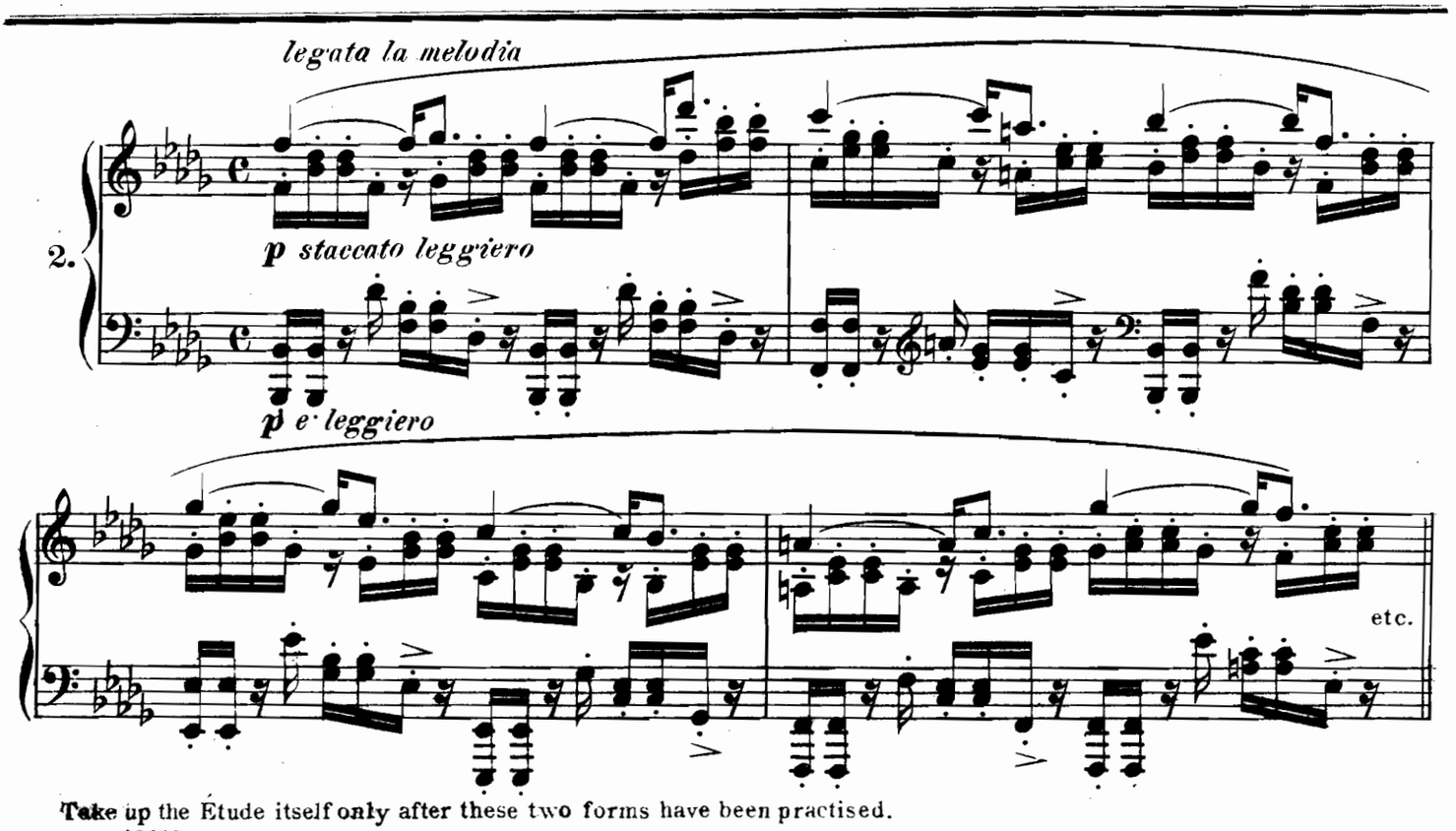


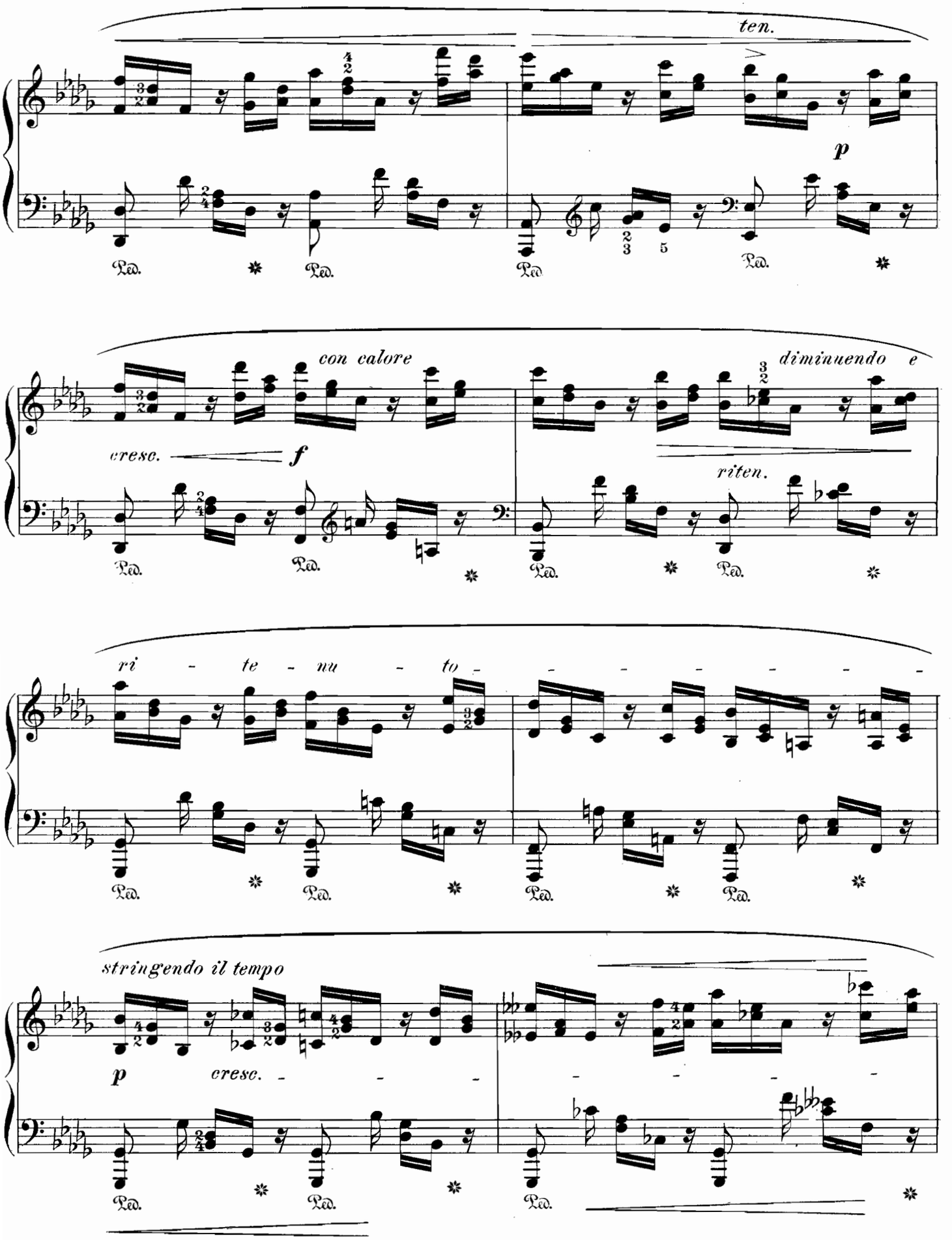
The following forms are also recommended for practice:

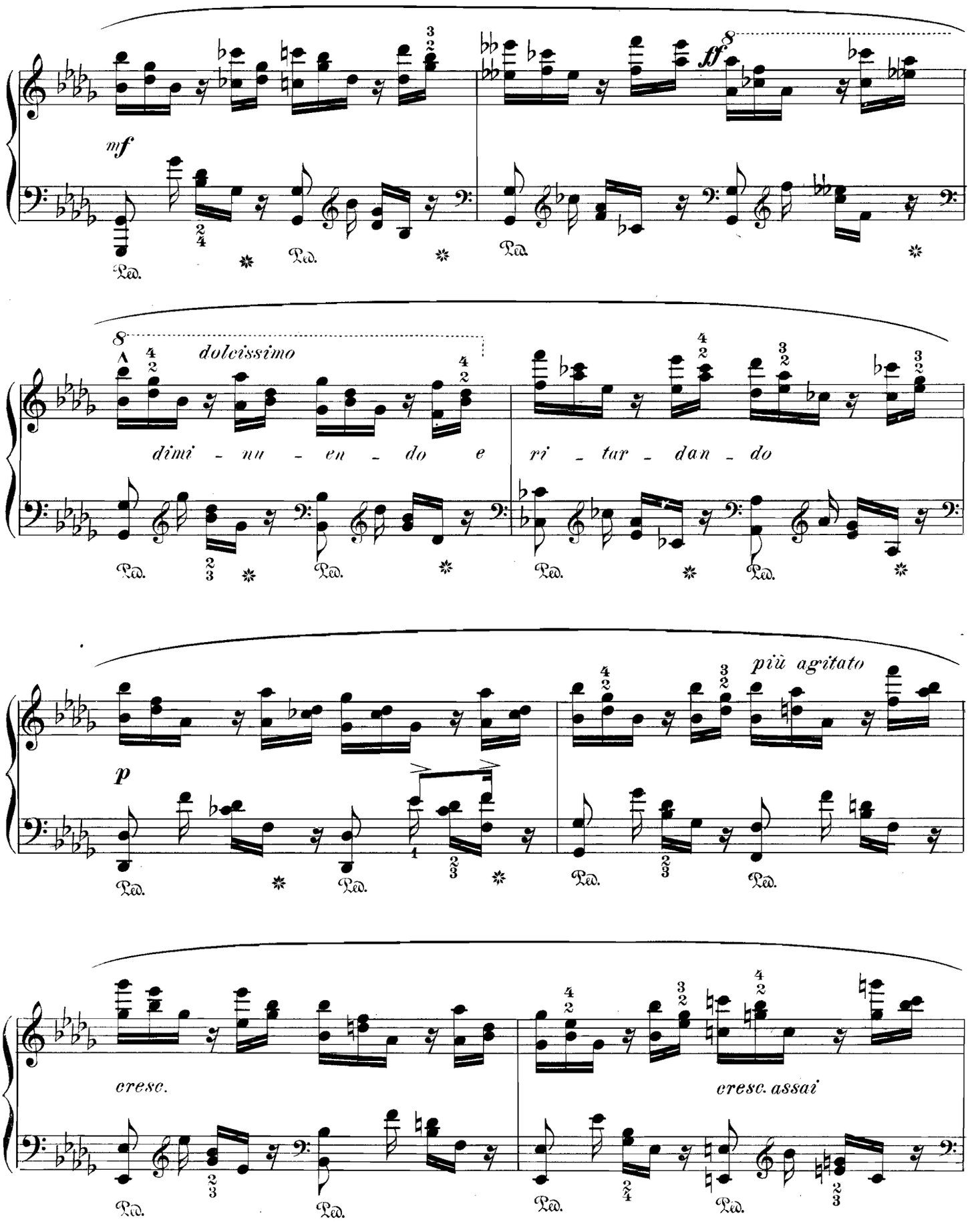


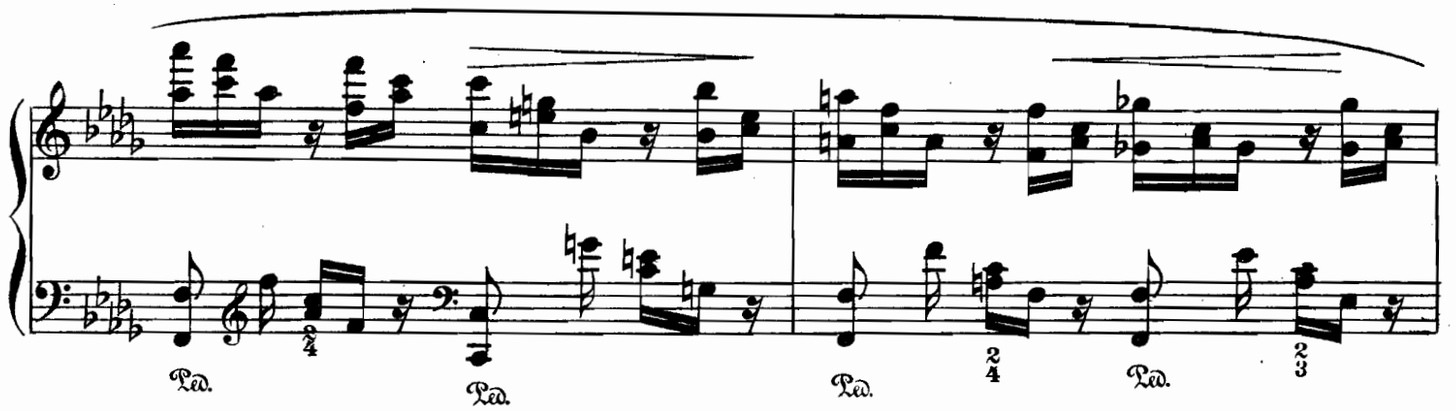


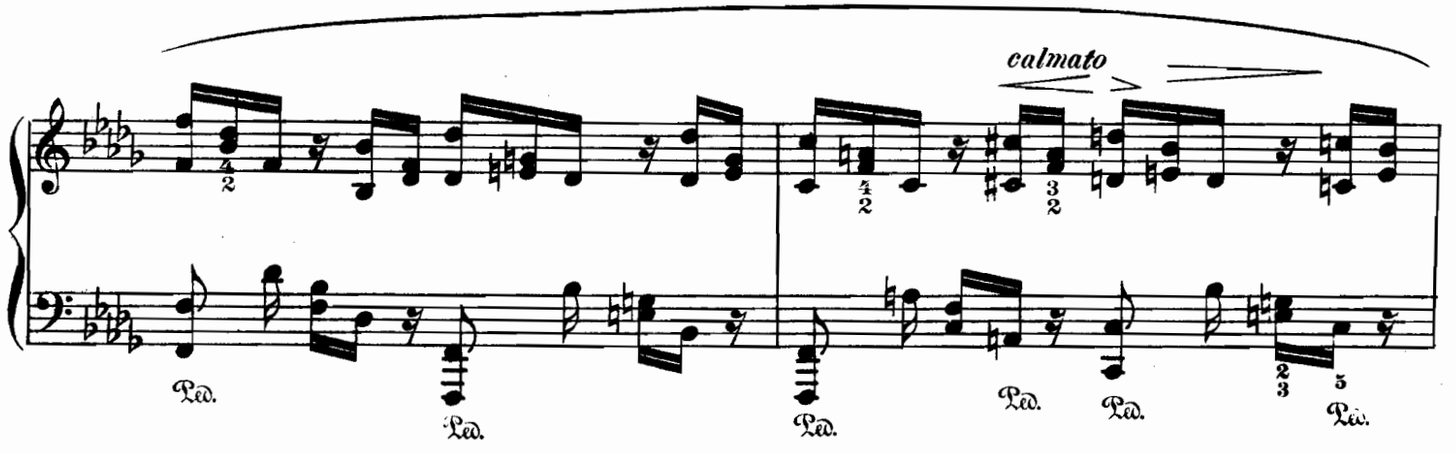


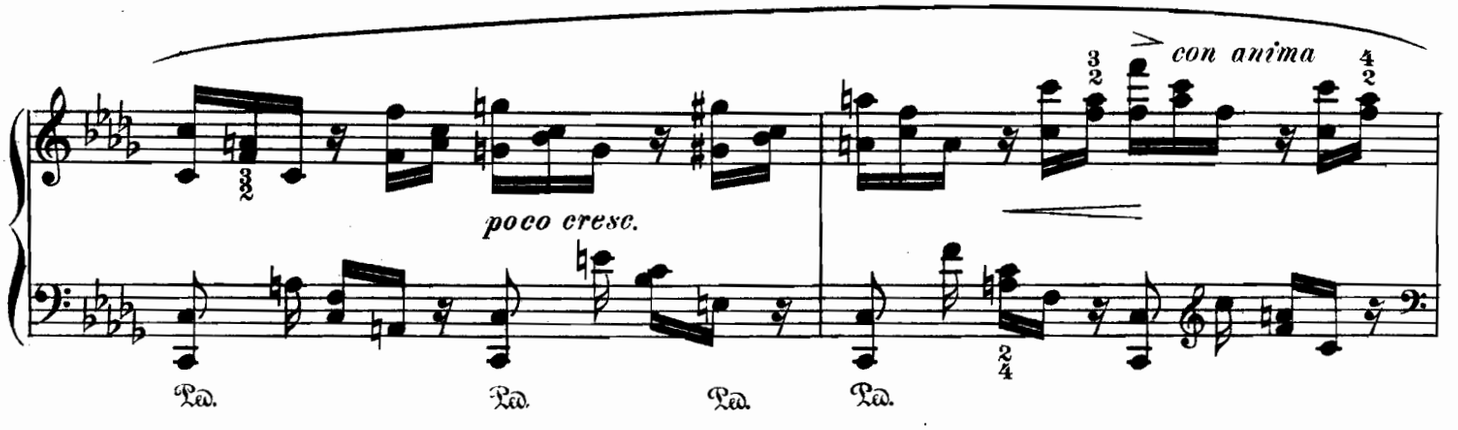
Take up the Étude itself only after these two forms have been practised.

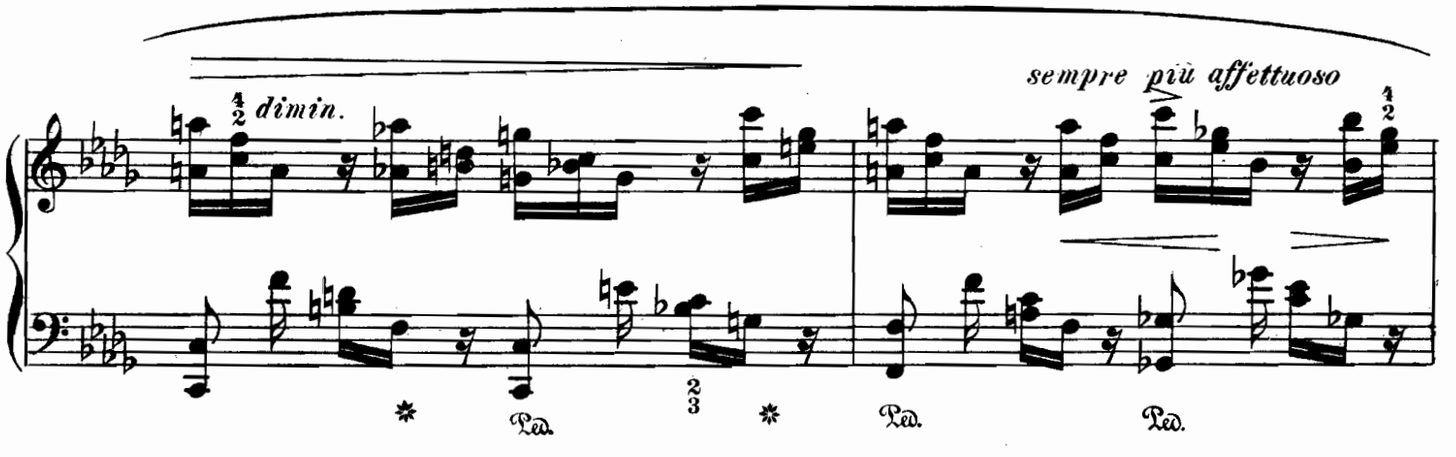

ten.
p
con calore
cresc.
f
diminuendo e
riten.
ri - te - nu - to
stringendo il tempo
p
cresc.

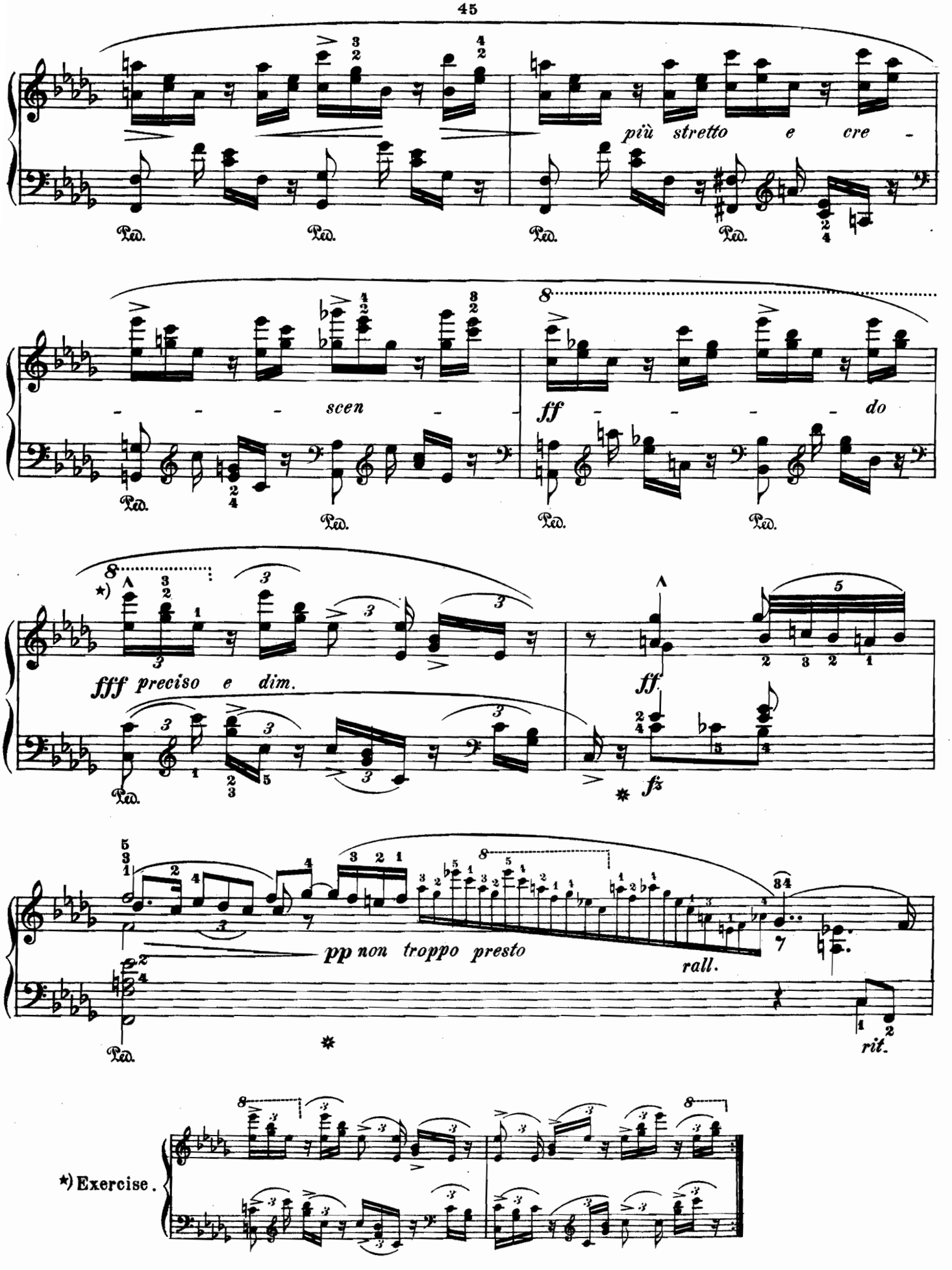

mf
ff
8
dolcissimo
dimi - nu - en - do e
ri - tar - dan - do
più agitato
p
cresc.
cresc. assai
Ped.


Ped.
Ped.
Ped.
Ped.

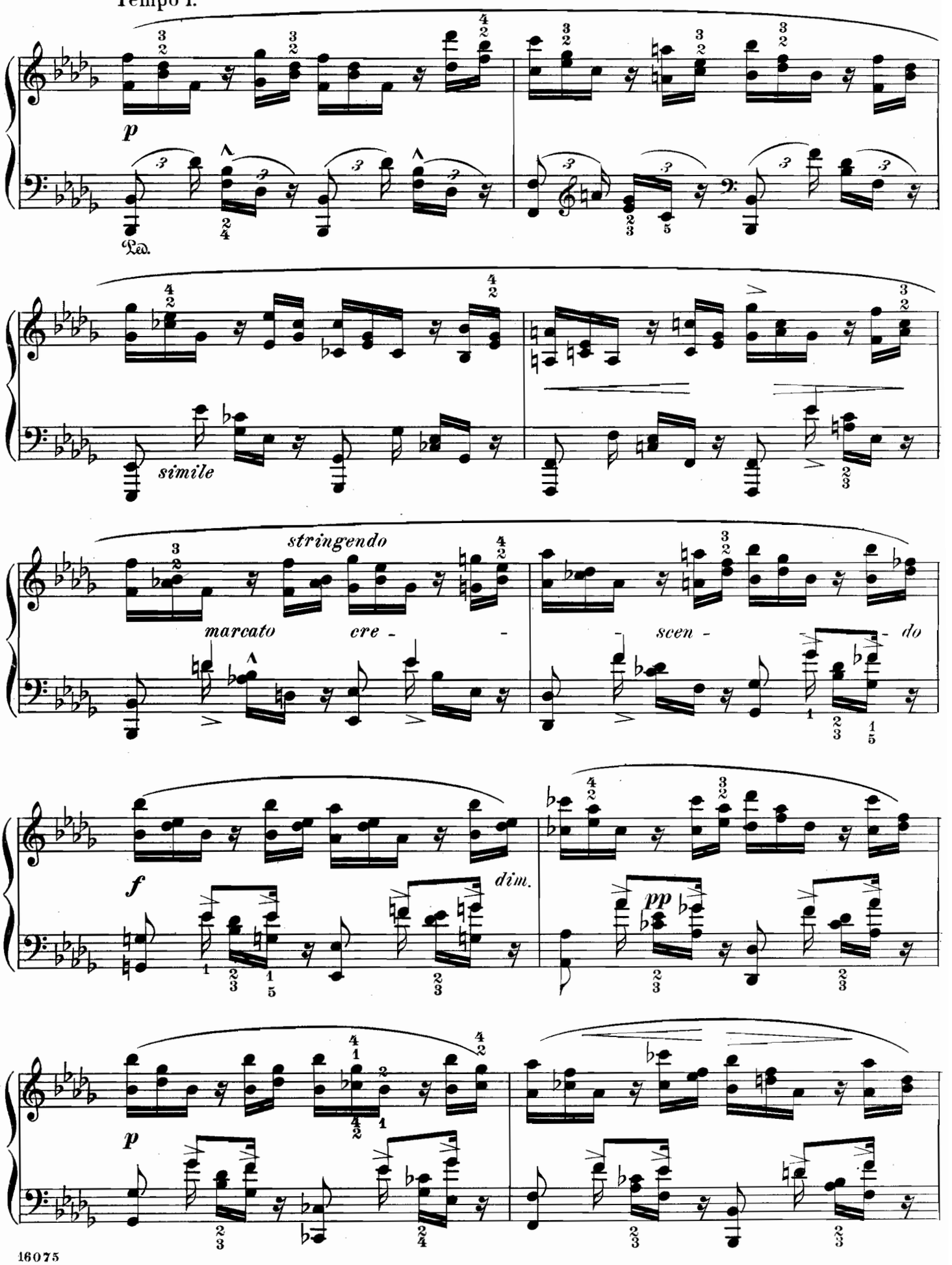

calmato
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

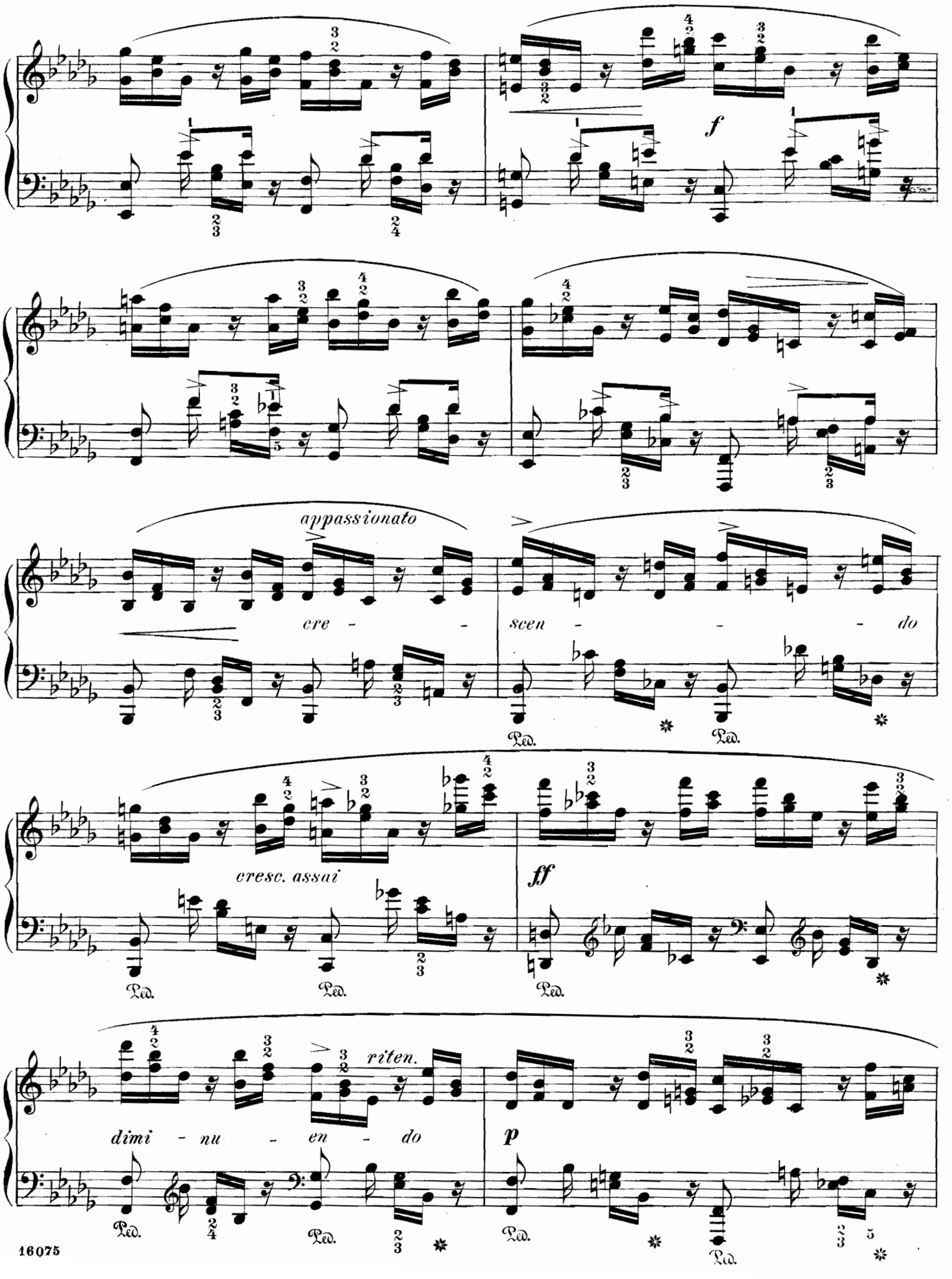

con anima
poco cresc.
Ped.
Ped.
Ped.
Ped.

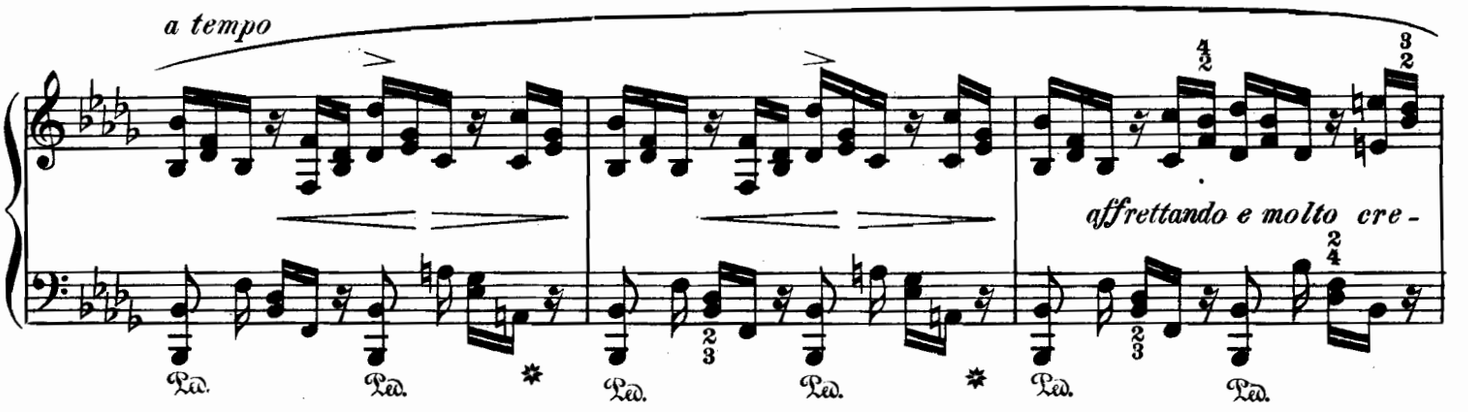

dimin.
sempre più affettuoso
Ped.
Ped.
Ped.

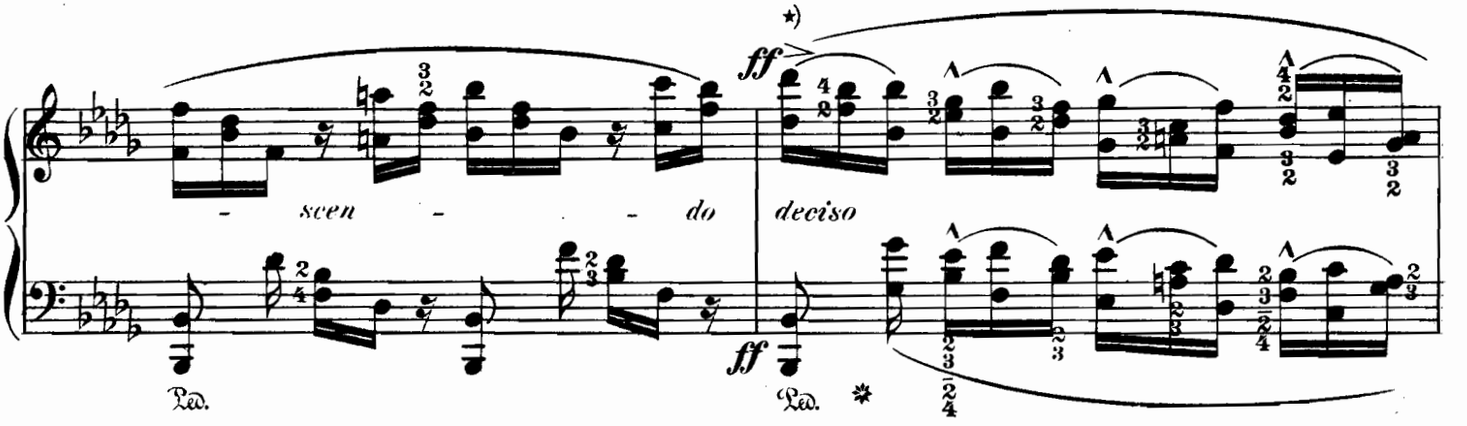

più stretto e cre -
- - - scen - -
ff - - - - do
fff preciso e dim.
ff
fz
pp non troppo presto
rall.
rit.
*) Exercise.

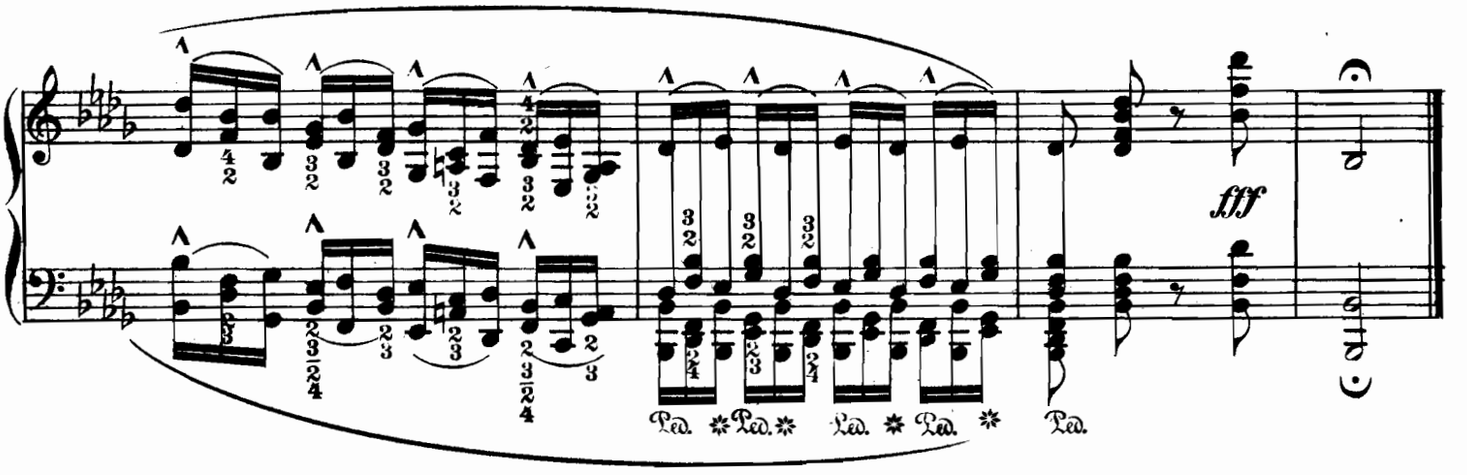
Tempo I.

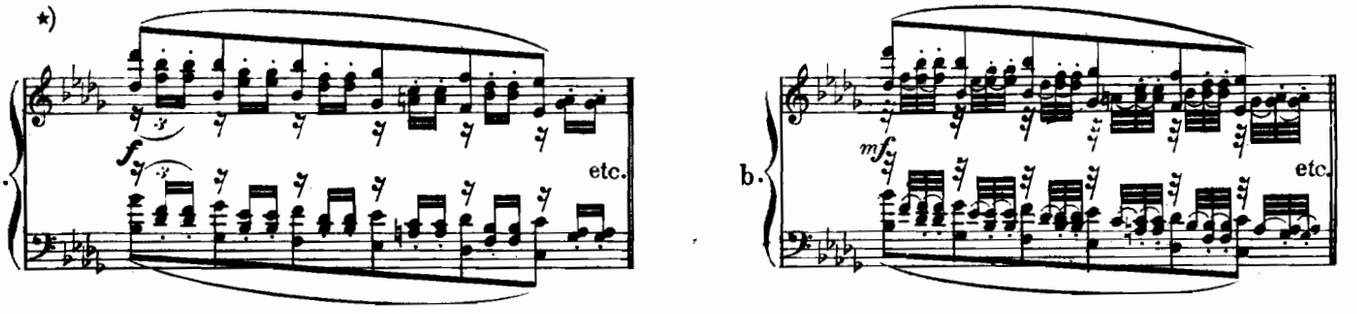



f
appassionato
cre - - -
scen - - - do
cresc. assai
ff
riten.
dimi - nu - en - do
p
Ped.









Practise in several keys.

Étude.

PAUL de SCHLÖZER. Op. 1, Nº 2.

Allegro, ma non troppo.

Piano.

p sempre legato e molto leggiero

Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲

★) This étude should be practised slowly, and with a full tone, in *mf* and *forte*. Advanced players may also try it in a more rapid, and again in a very rapid, tempo, and with various shadings of tone. Practise *legato* and *staccato* throughout.

Different forms for practice.

a

b

c

Other fingerings should also be tried; e.g.,

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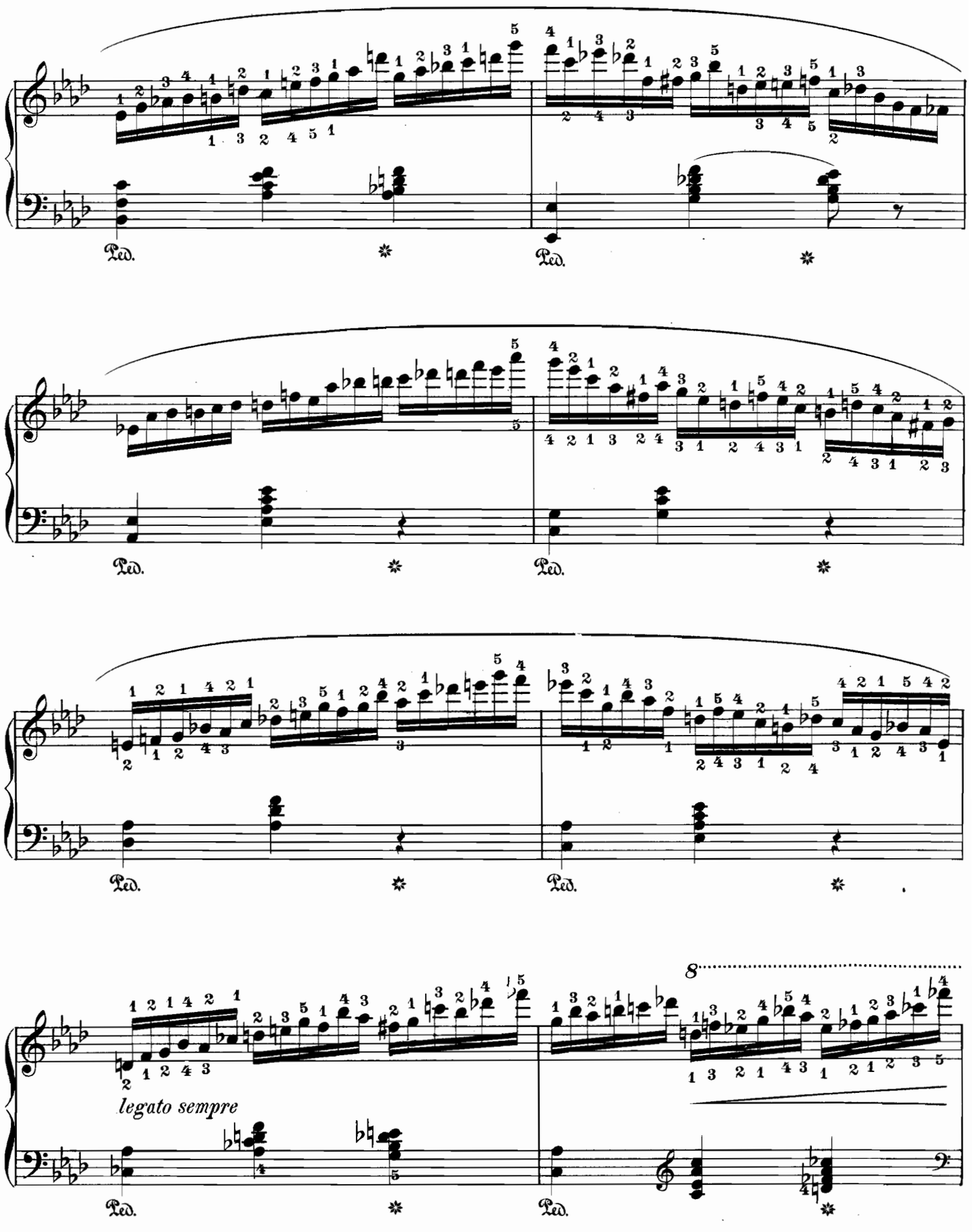
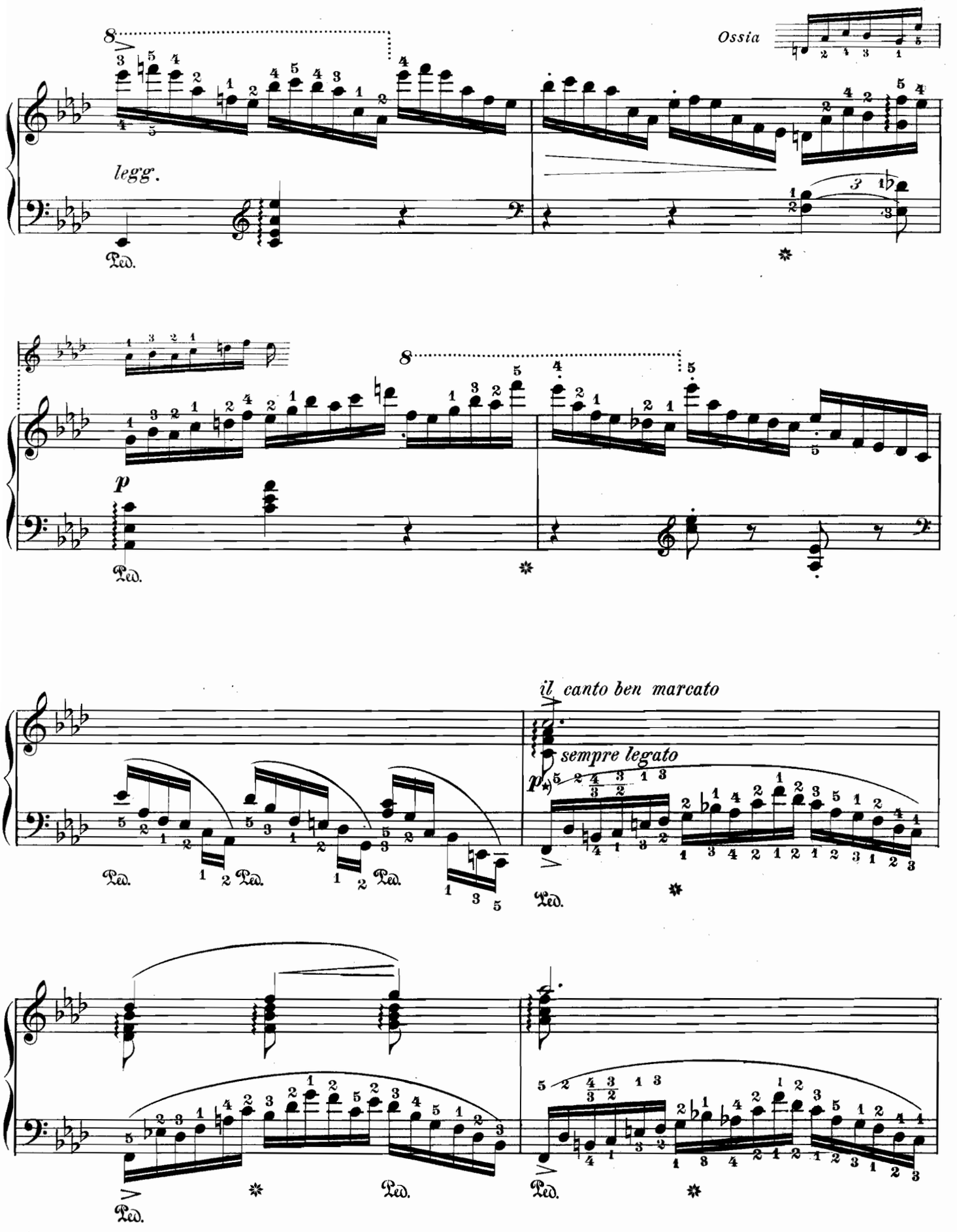
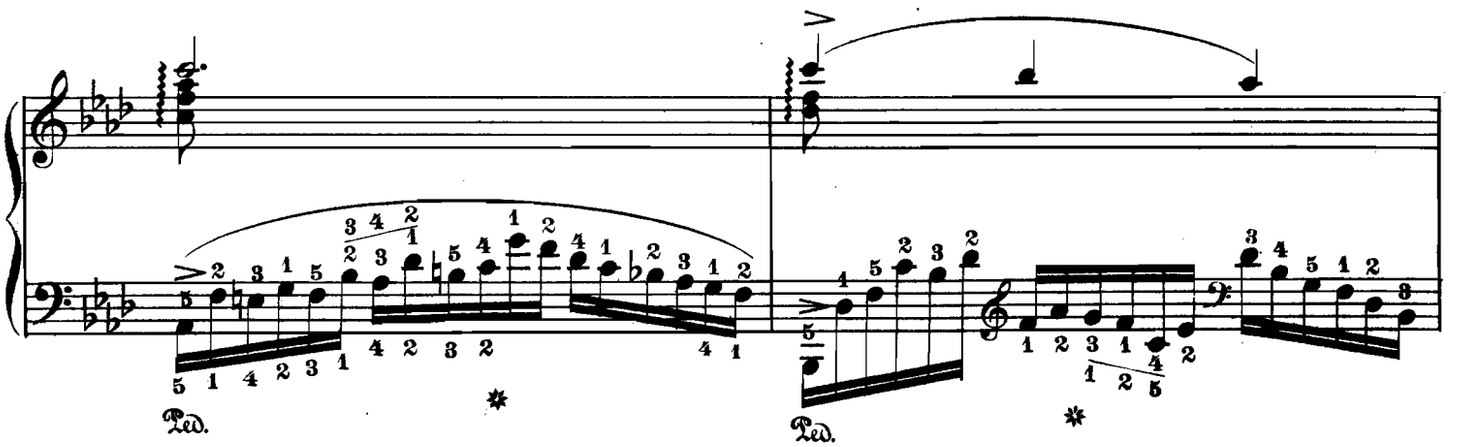
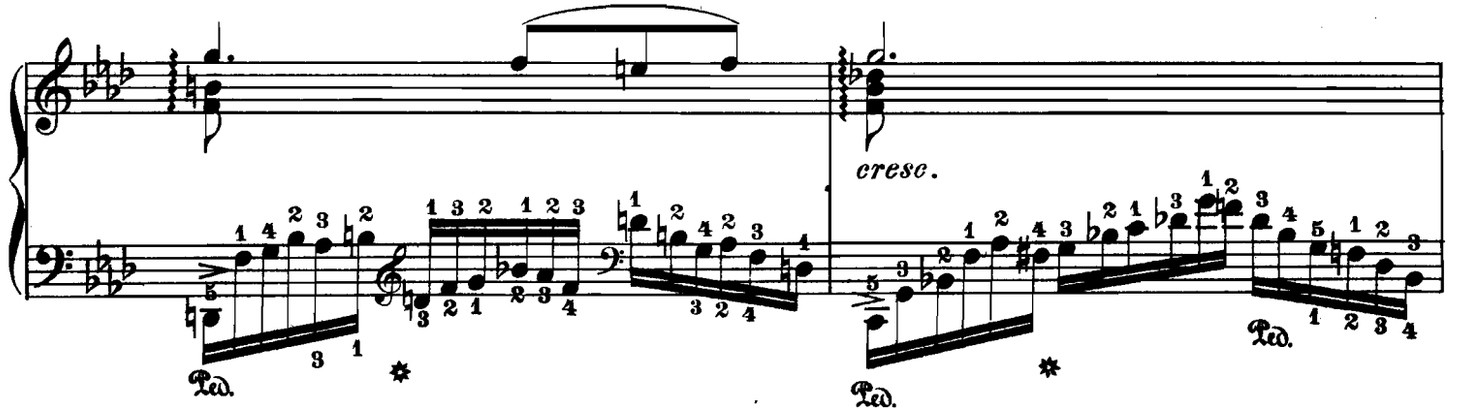
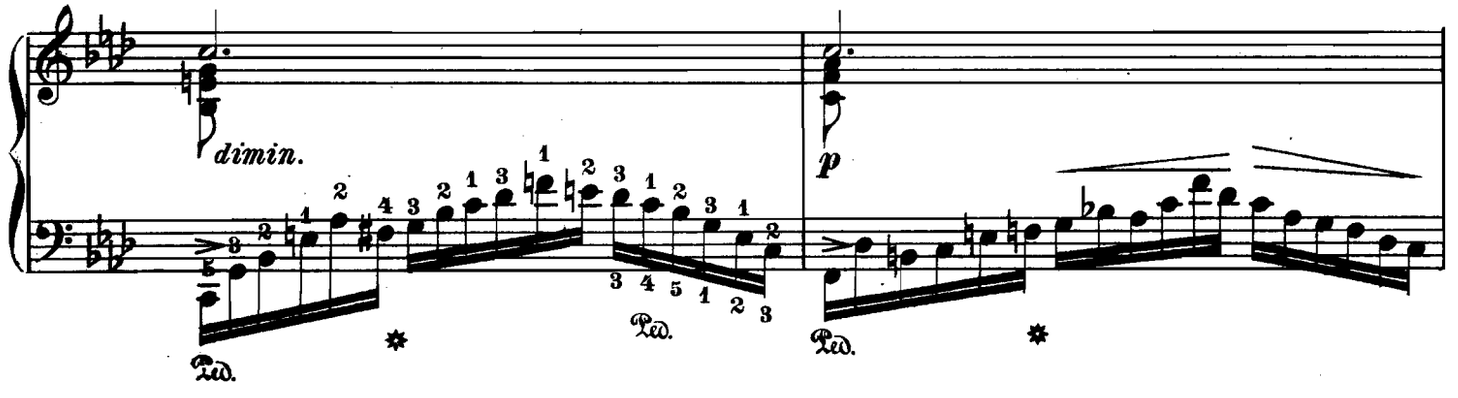

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8
legato sempre

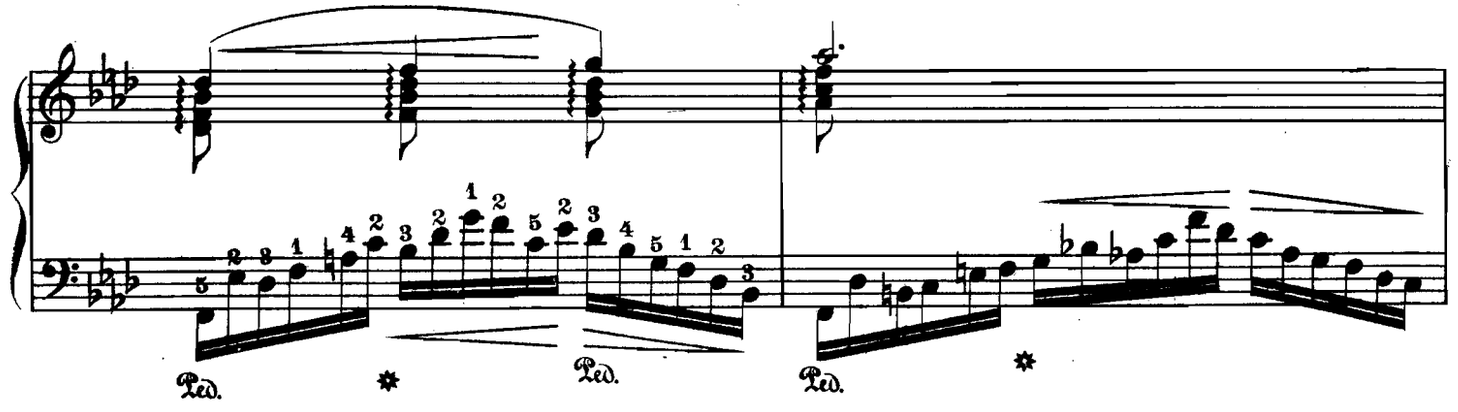


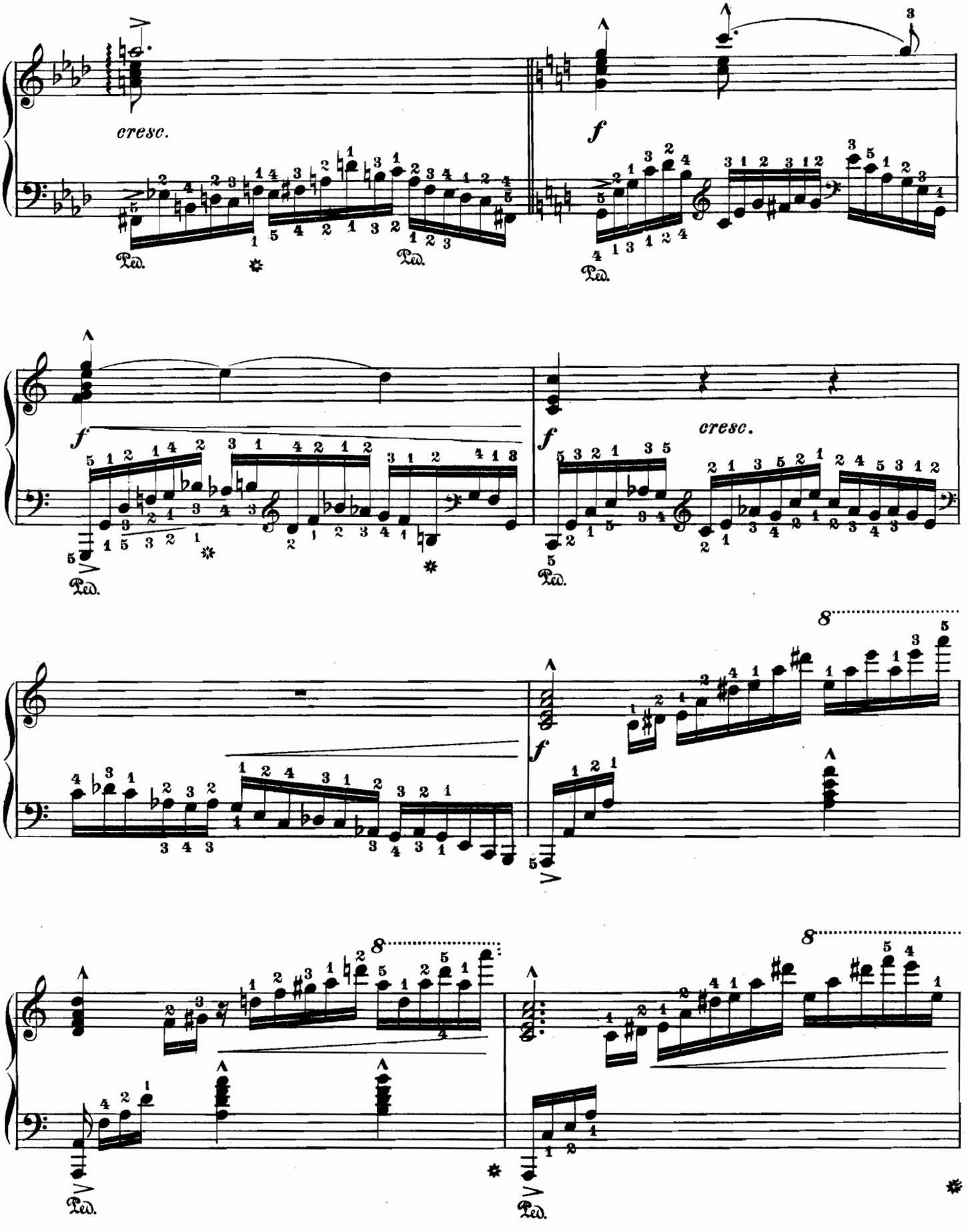
*) Practise this passage also in the 3 forms: **a**, **b** and **c**.

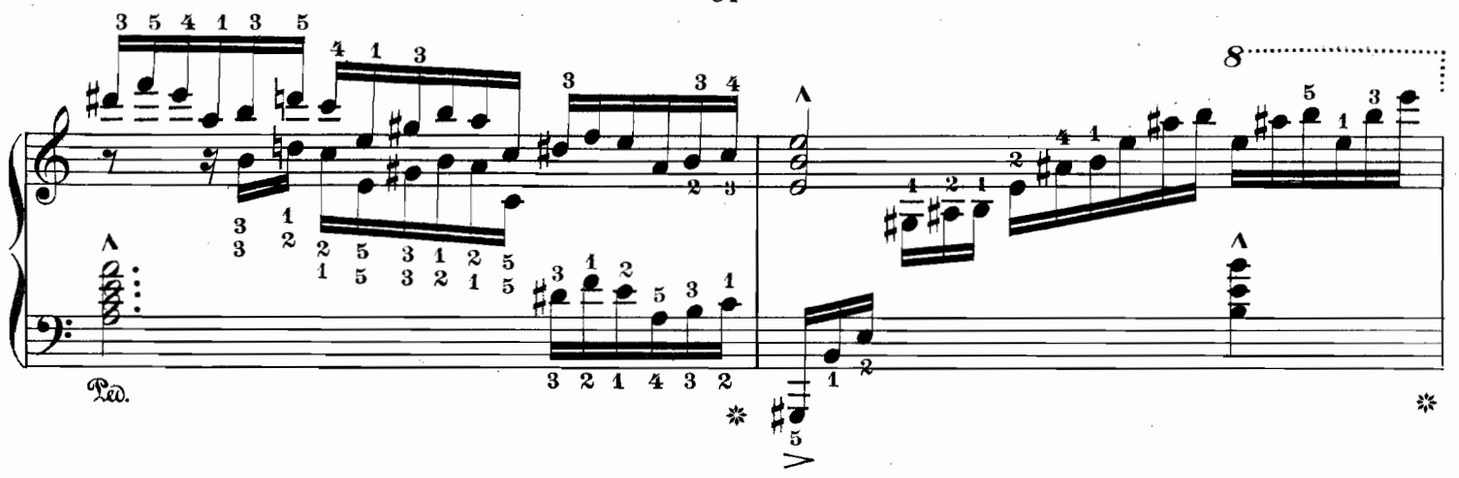

Ped.
Ped.

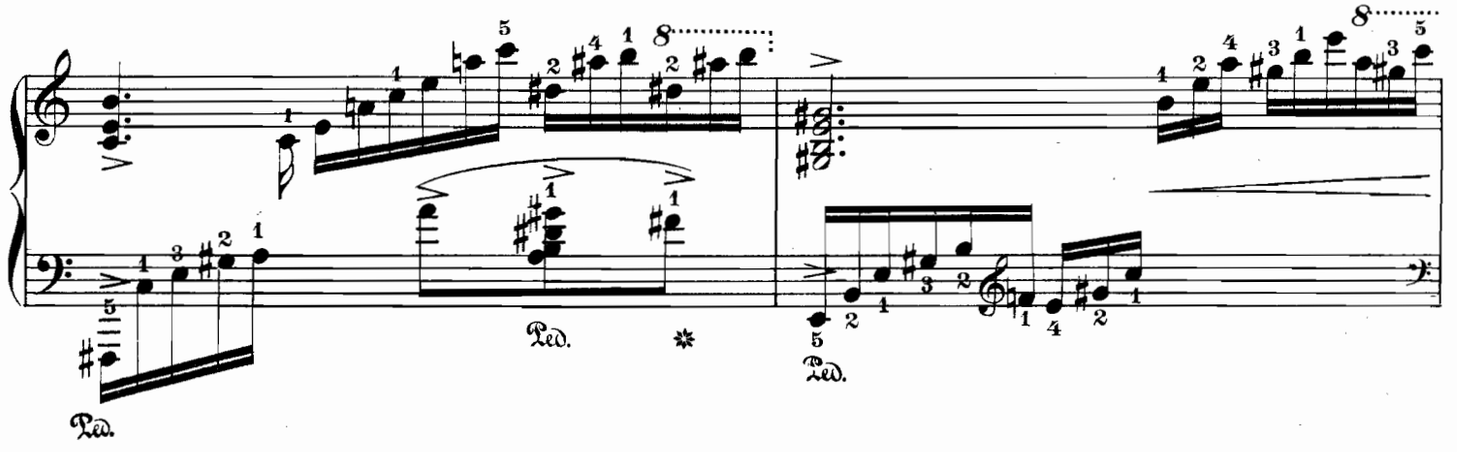

cresc.
Ped.
Ped.
Ped.

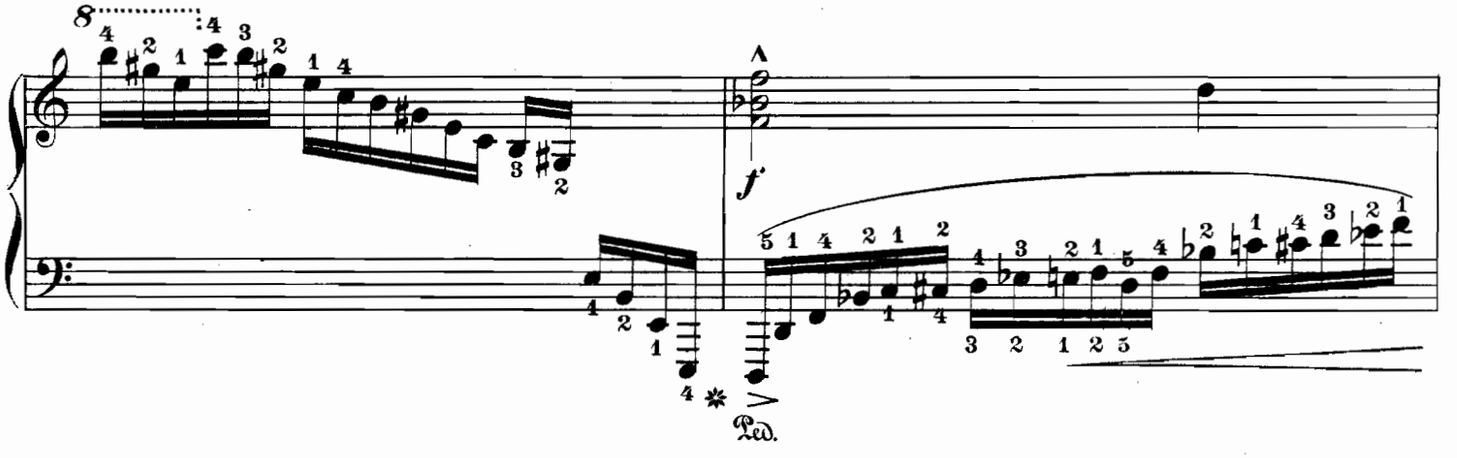

dimin.
p
Ped.
Ped.
Ped.

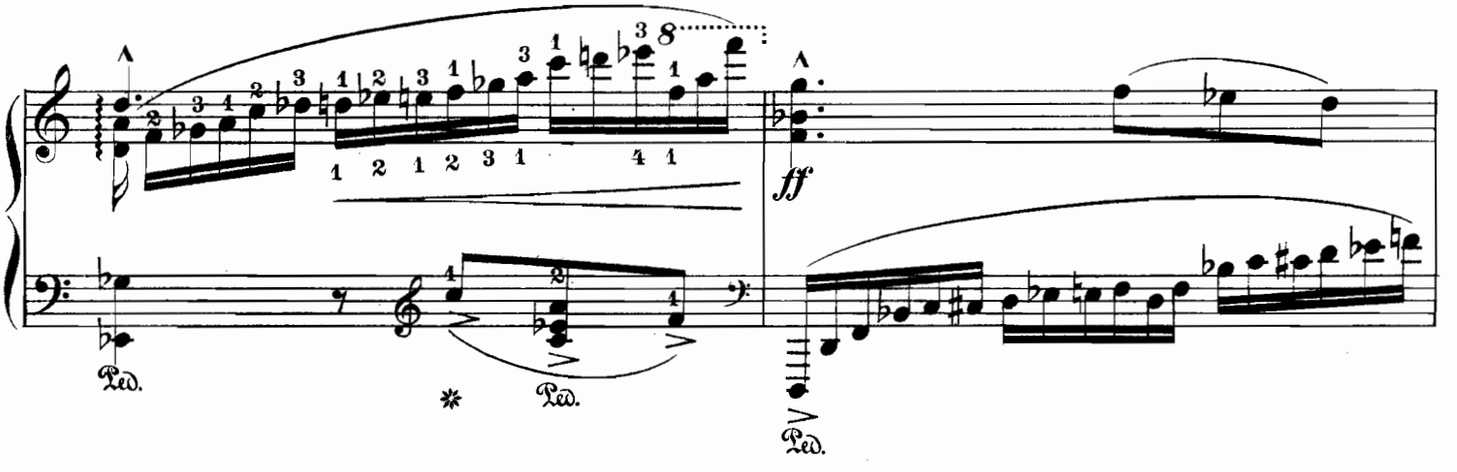

Ped.
Ped.
Ped.

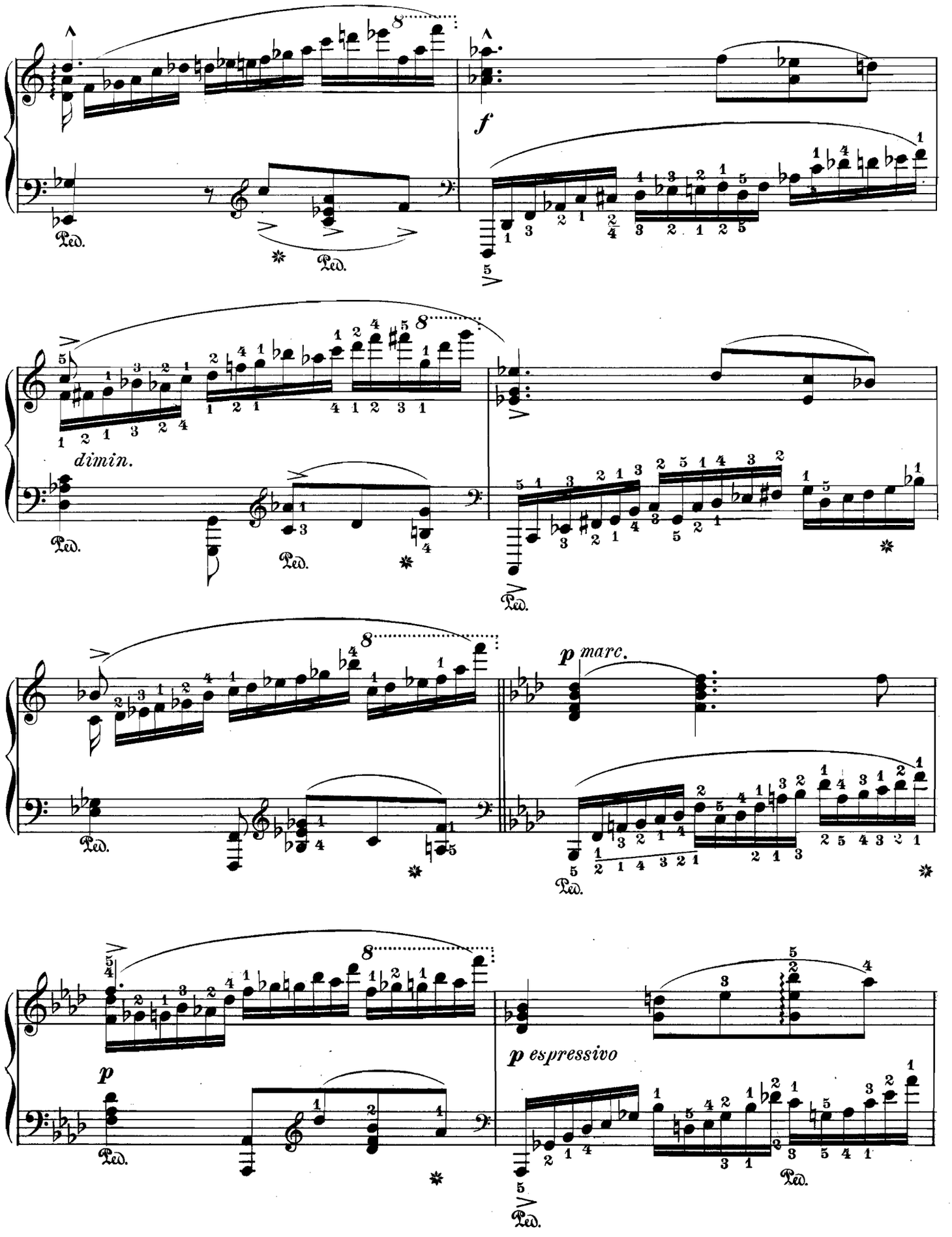

cresc.
f
Ped.
cresc.
8

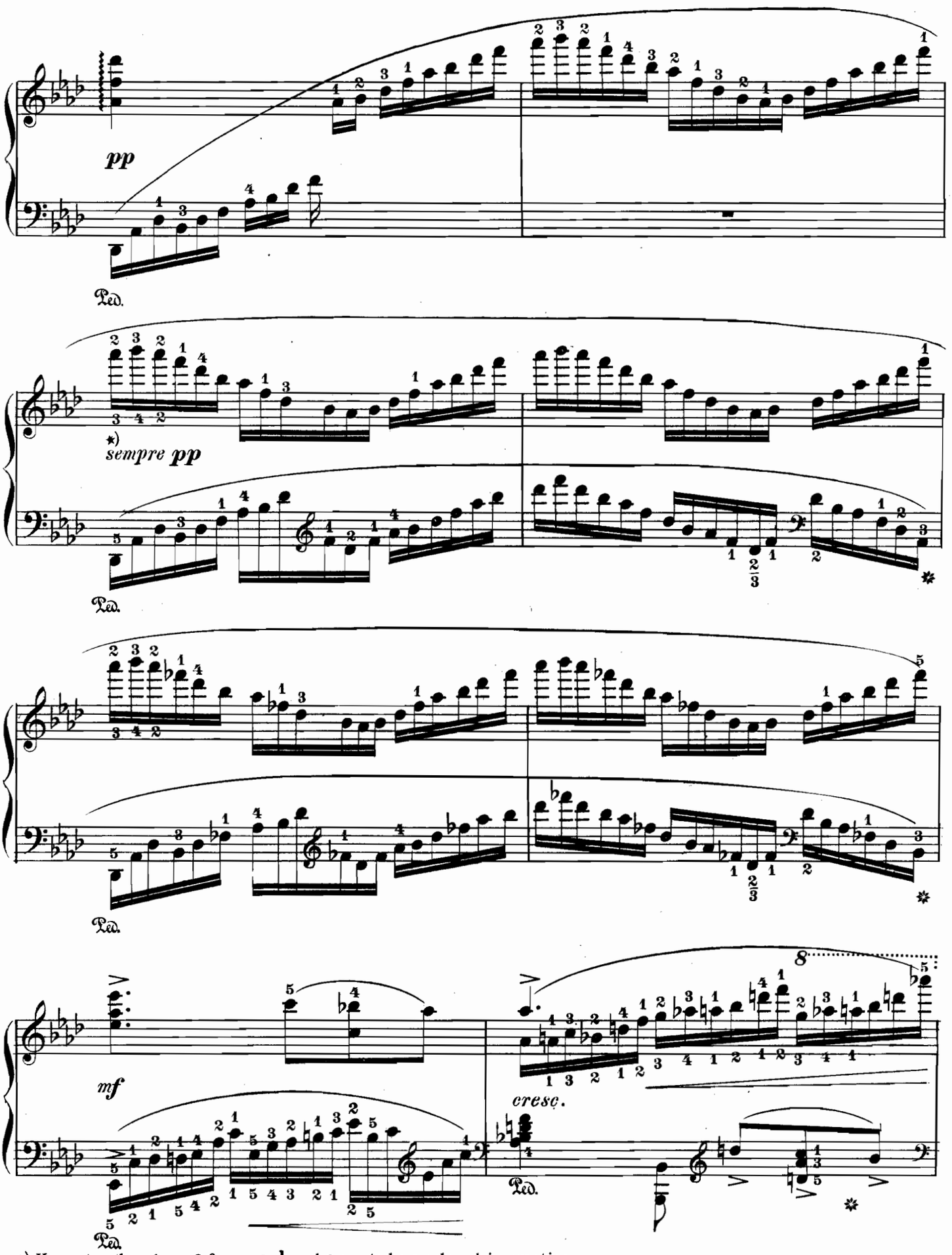

Ped.
Ped.


Ped.
Ped.
Ped.

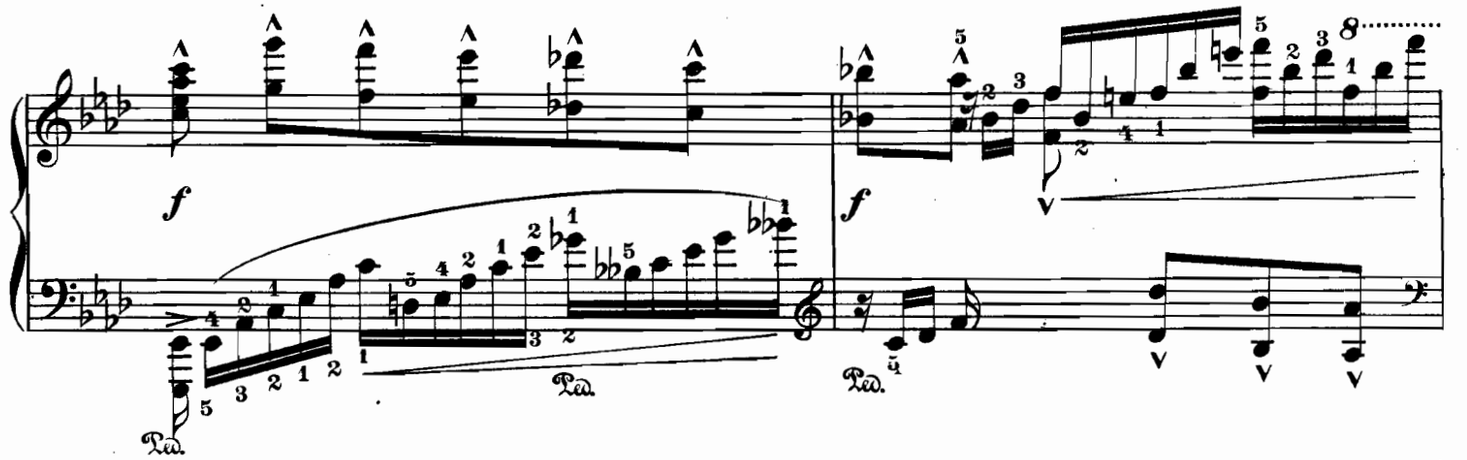

f
Ped.

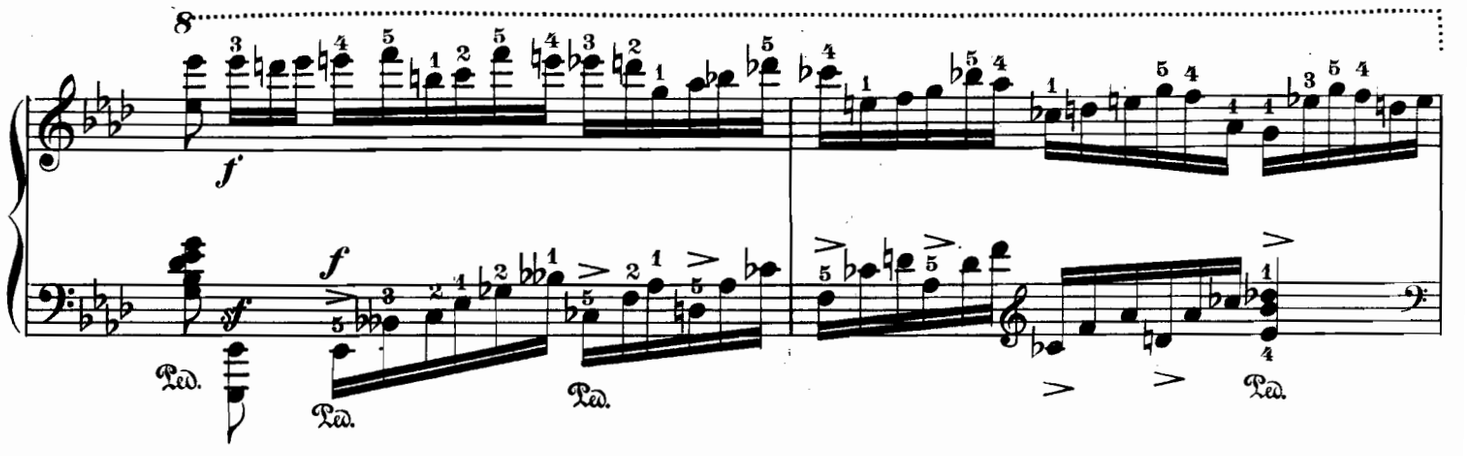

ff
Ped.
Ped.
Ped.

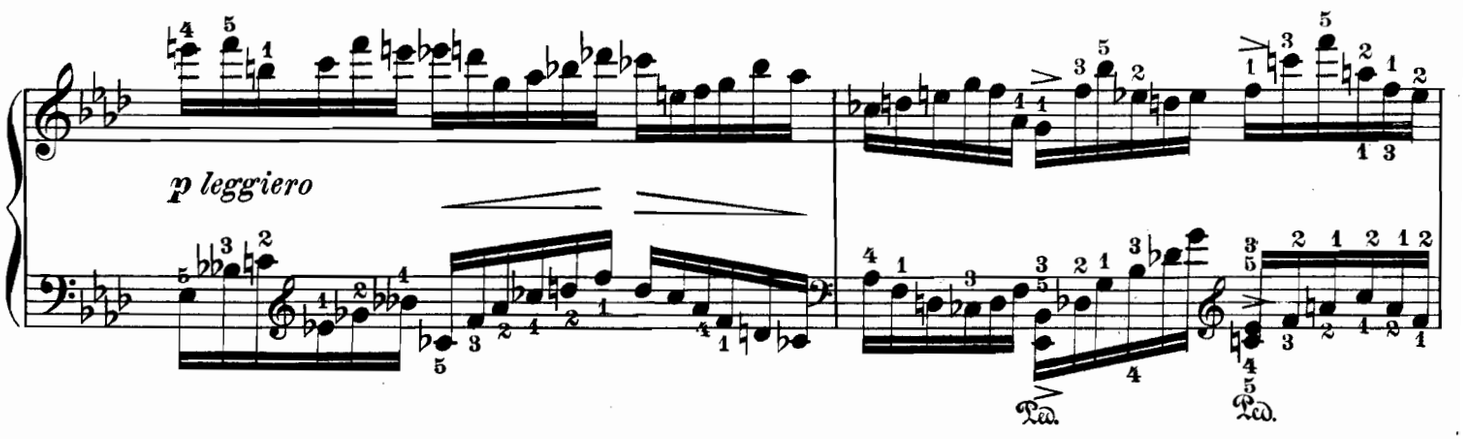

f
dimin.
p marc.
p
p espressivo
Ped.

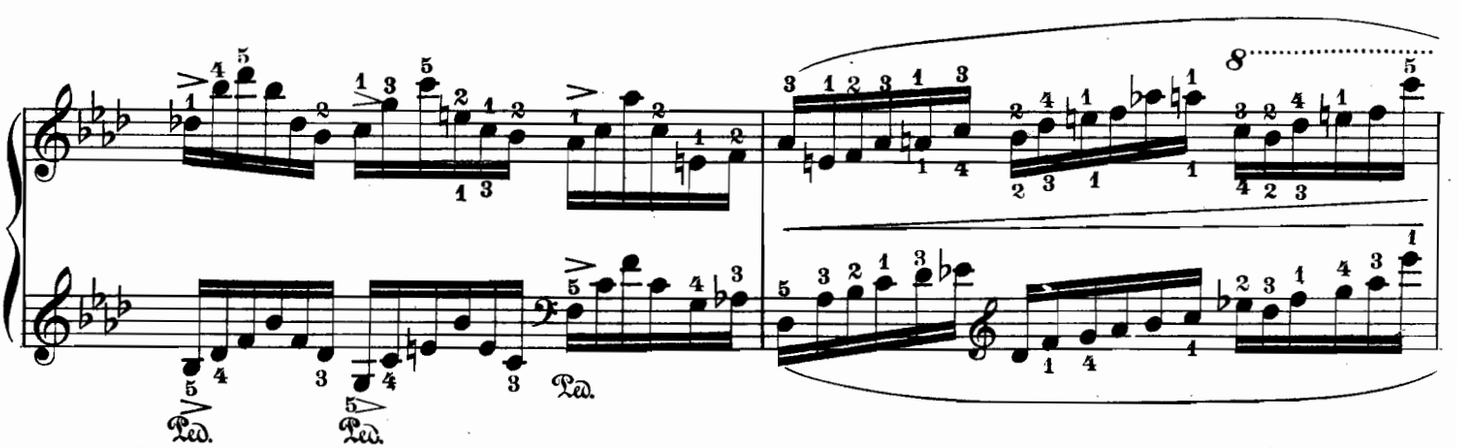


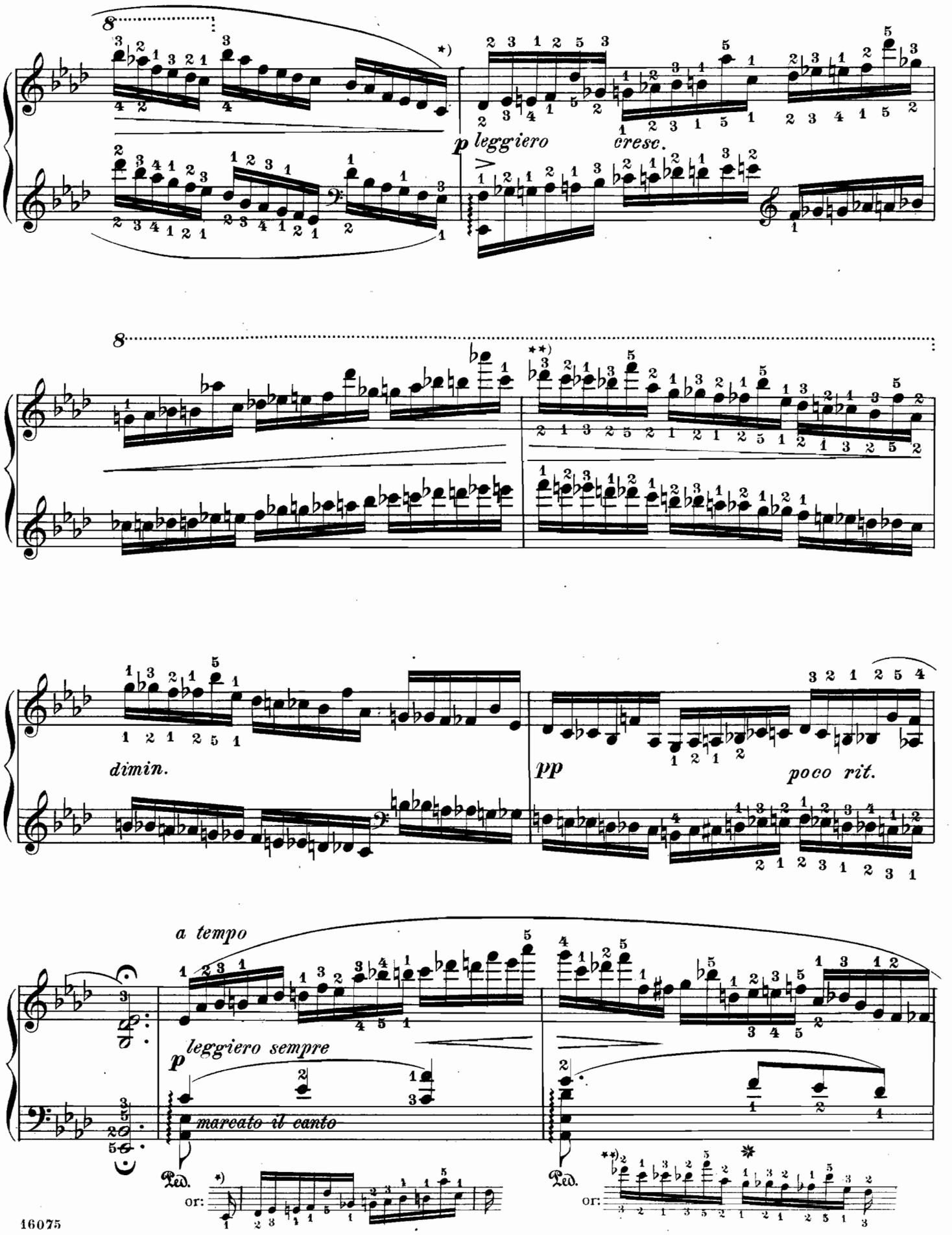
*) Here, too, the above 3 forms **a**, **b** and **c** are to be employed in practice.

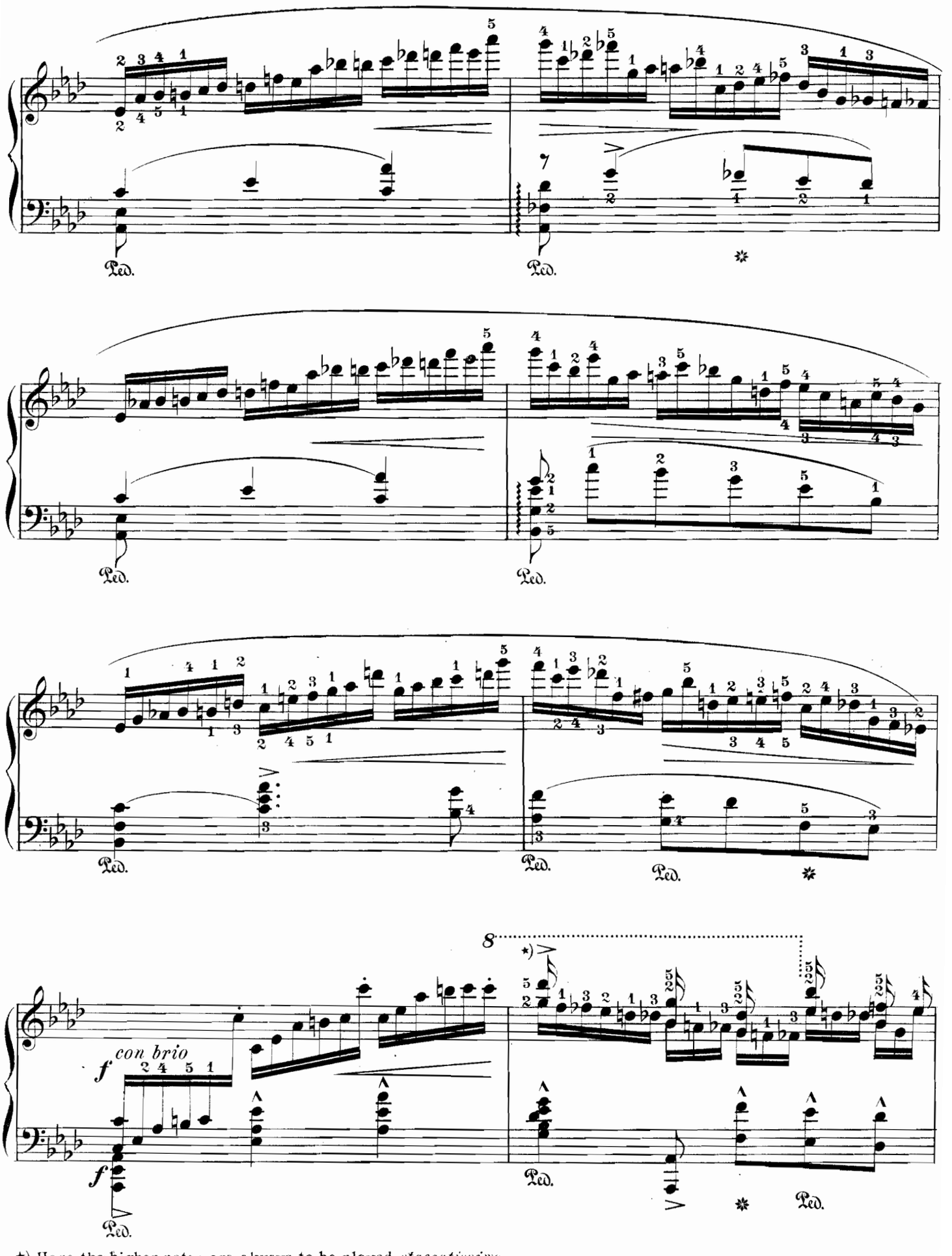

f
Ped.
8


f
sf
Ped.

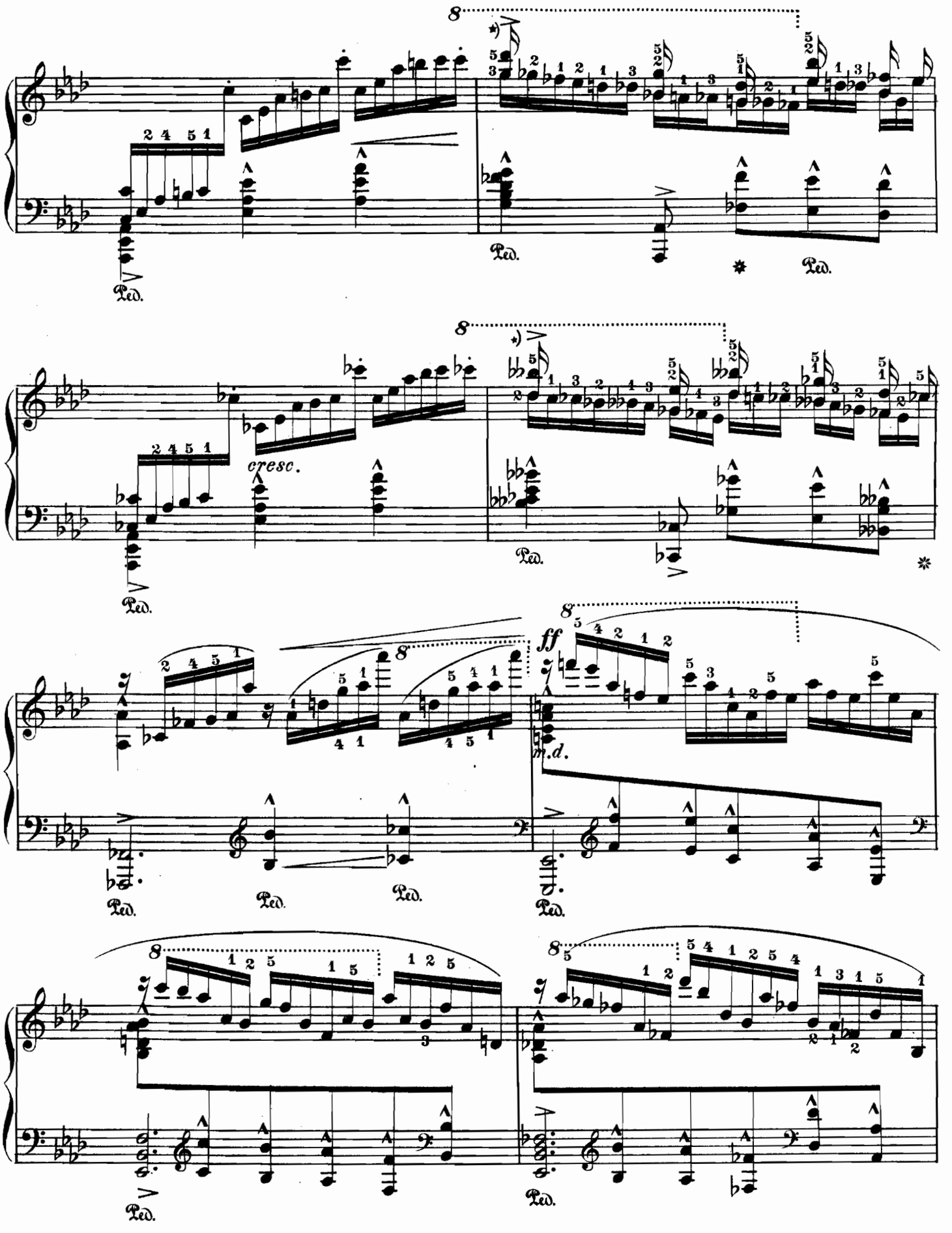

p leggiero
Ped.


8
Ped.

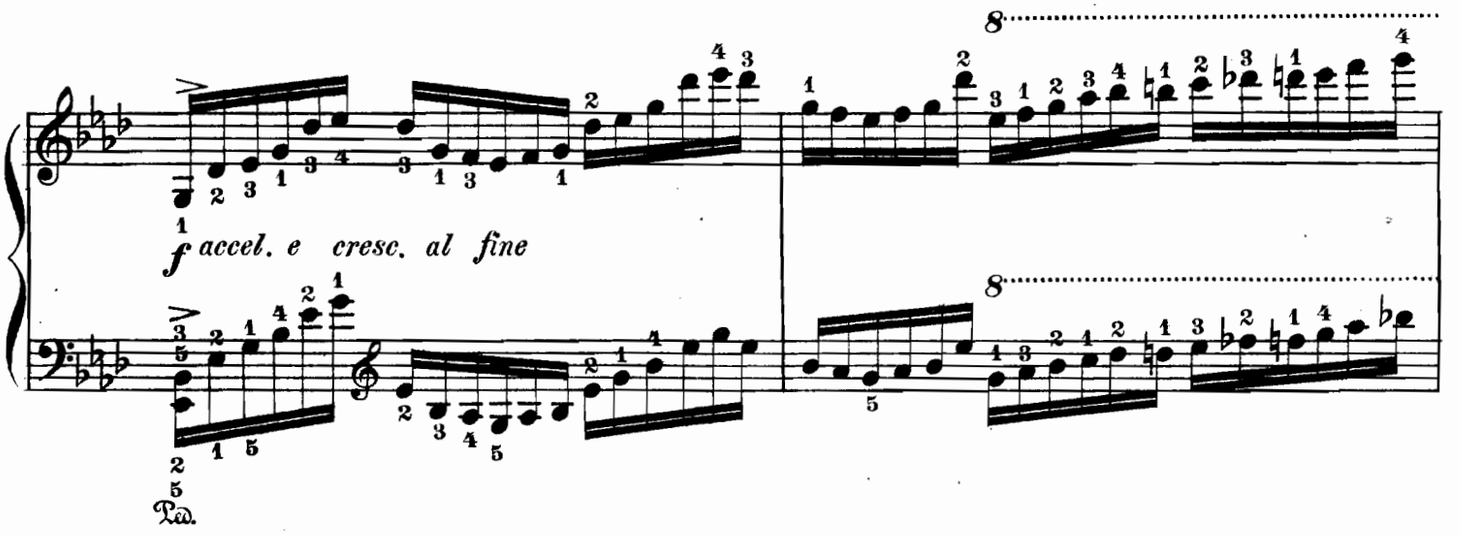

p leggiero
cresc.
dimin.
pp
poco rit.
a tempo
p leggiero sempre
marcato il canto
Ped.
or:

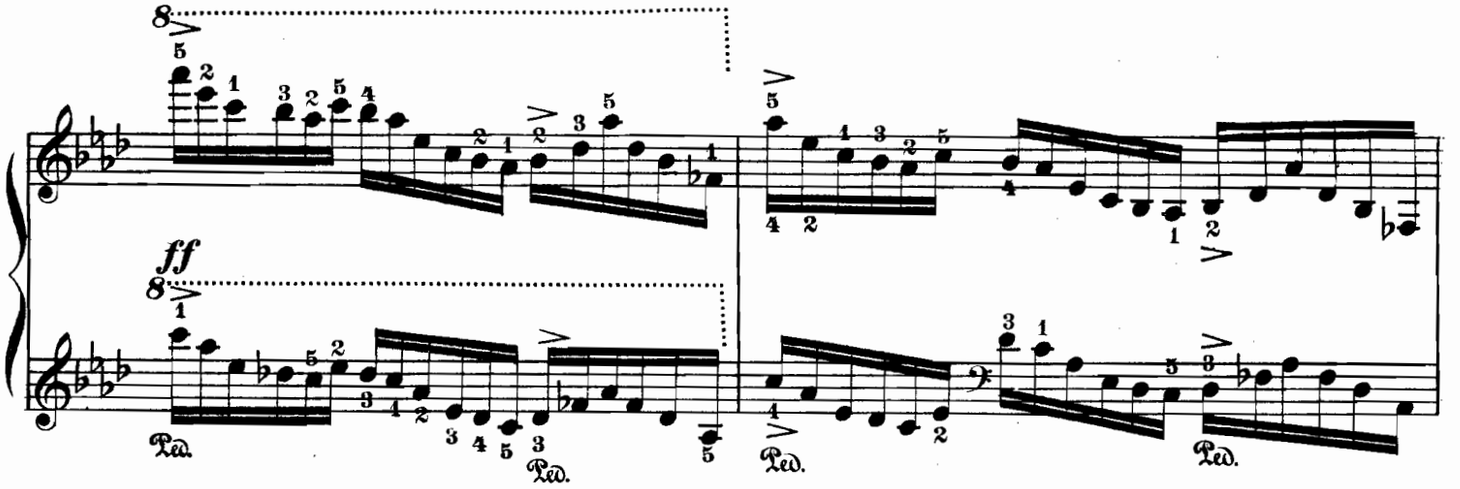


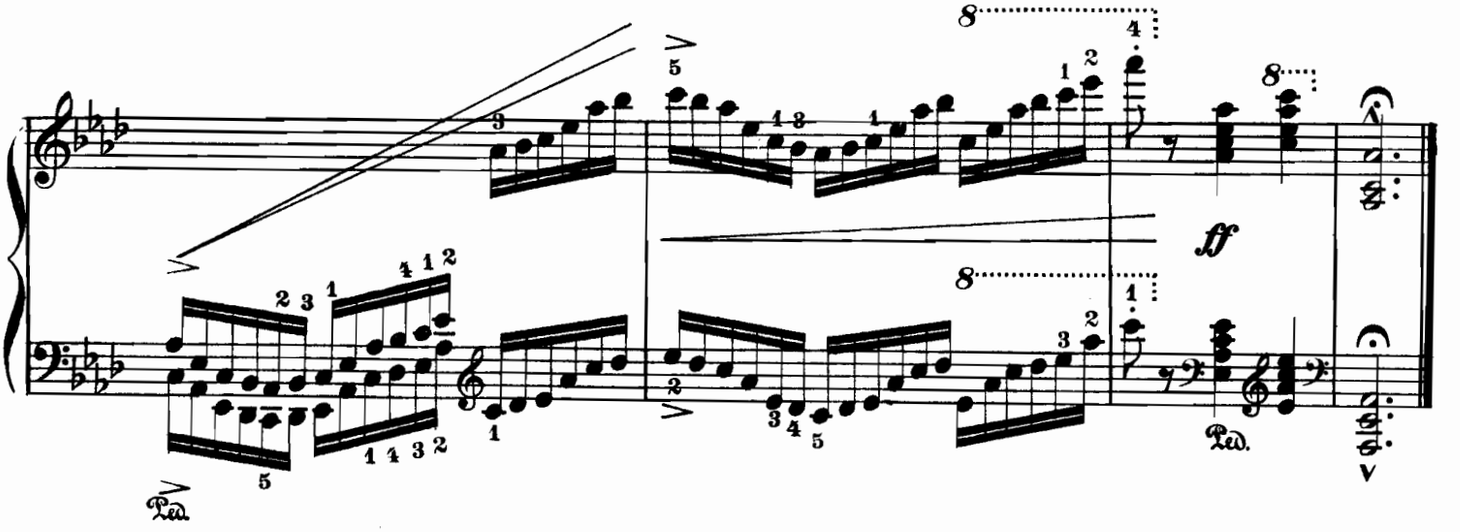
*) Here the higher notes are always to be played *staccatissimo*.



★) See note on page 13. 59.


f accel. e cresc. al fine
Ped.

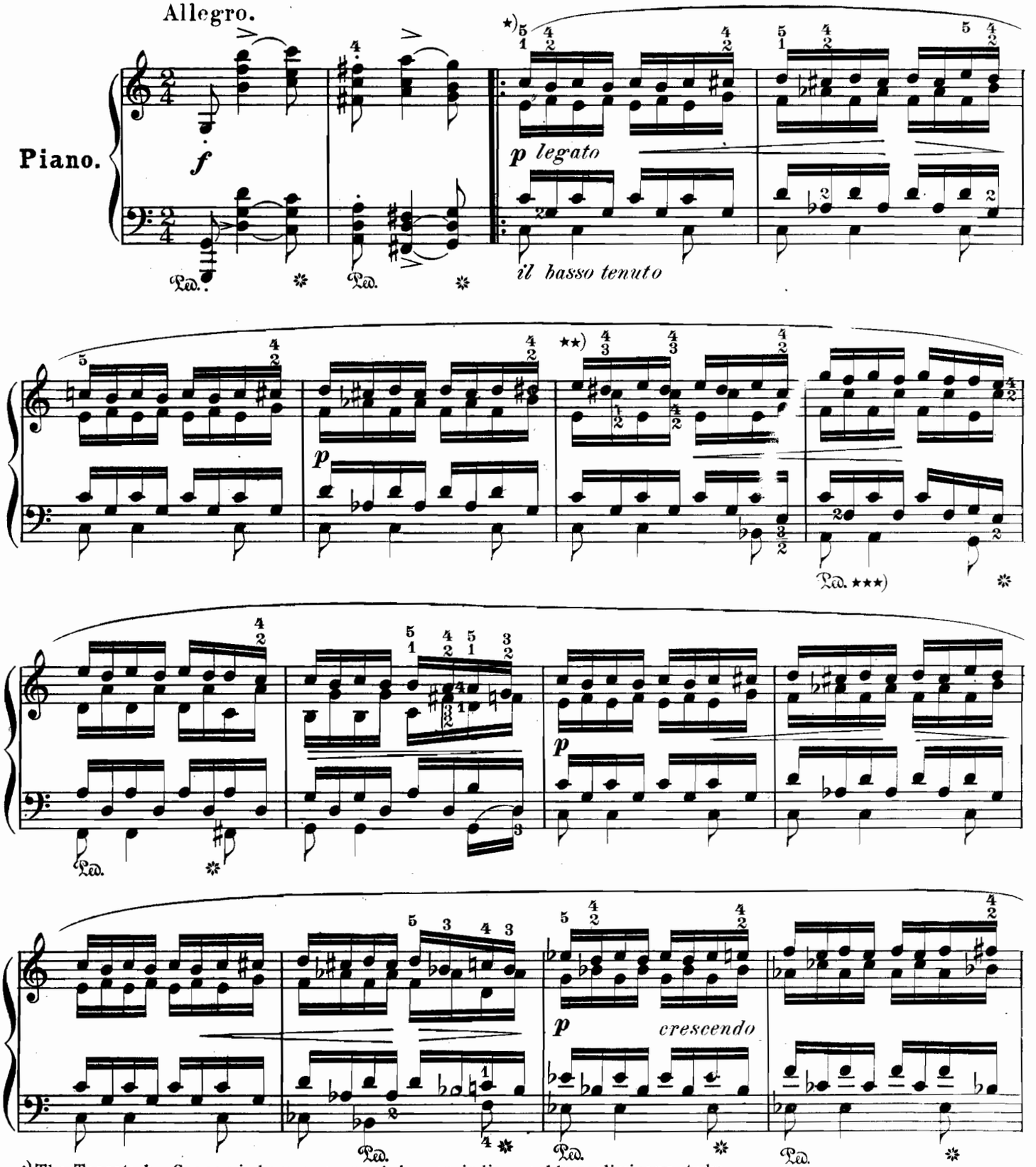

ff
Ped.
Ped.
Ped.
Ped.


ff
Ped.
Ped.

62.

Toccata.†)

ROBERT SCHUMANN. Op.7.



†) The Toccata by Czerny is here recommended as an indispensable preliminary study.

By mastering the Exercises and Variants (which are not to be regarded as arbitrary textual emendations), a freer and more brilliant delivery will be attained.

*) To be practised legato and staccato.

**) The editor employed the fingerings indicated above; but, in practising, different fingerings should be tried here, also.

***) A very moderate use of the pedal is recommended.

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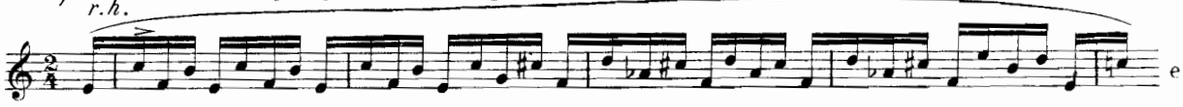
Exercise for Page 2.

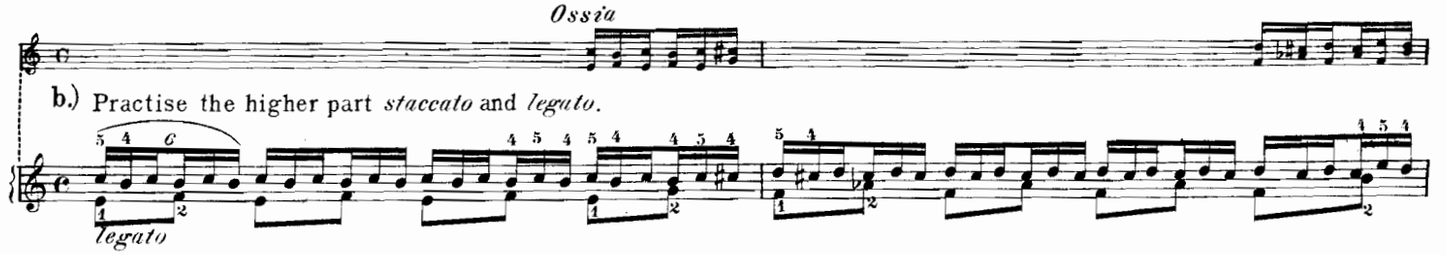
a.) To be practised *mf legato* and *p leggiero*.

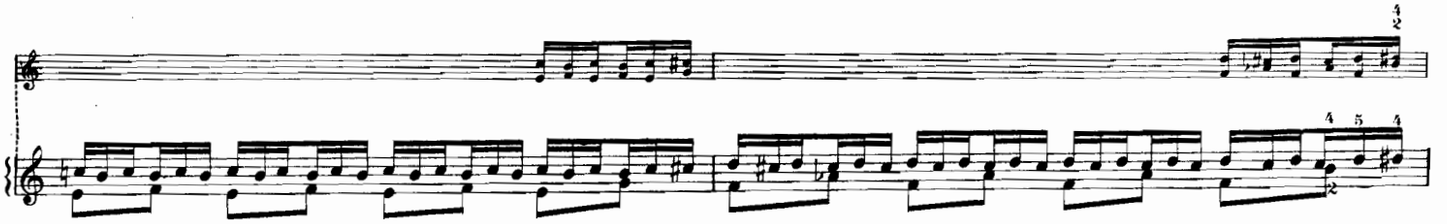
r.h.

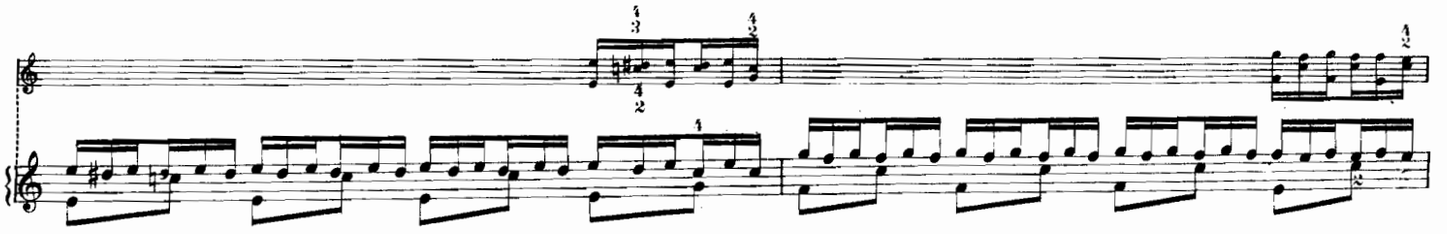


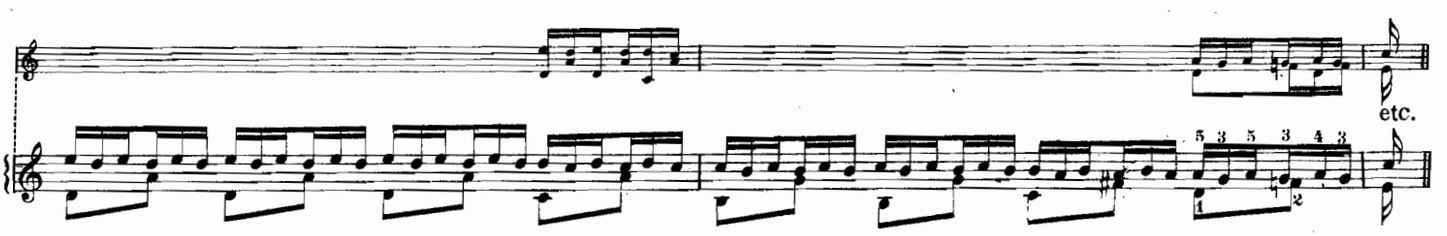
Ossia

b.) Practise the higher part *staccato* and *legato*.

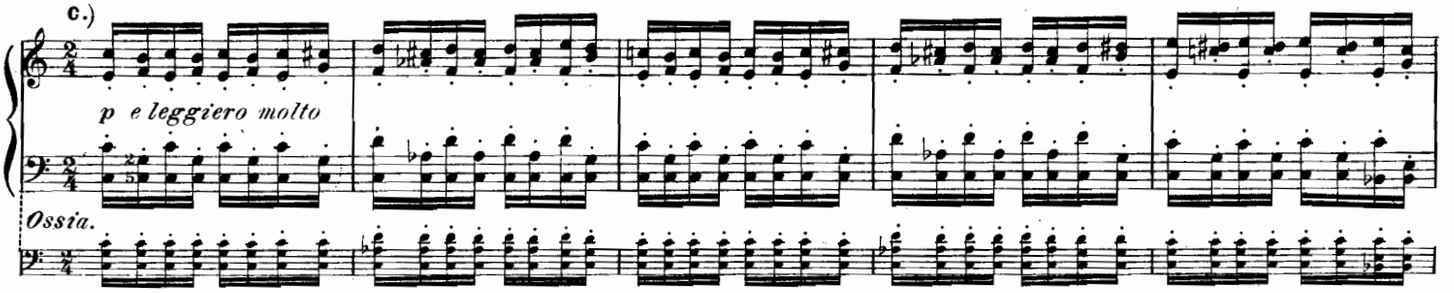




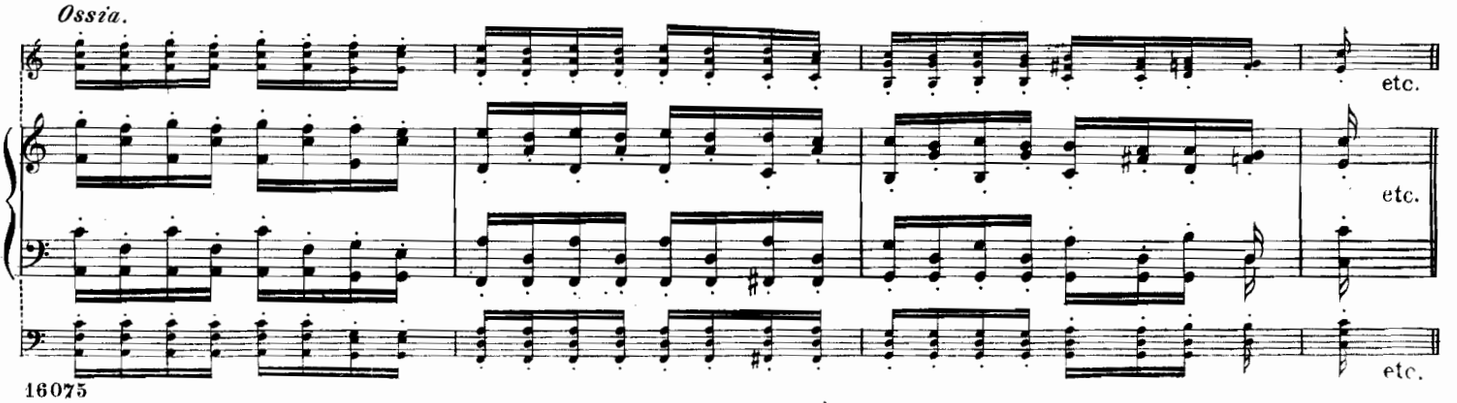


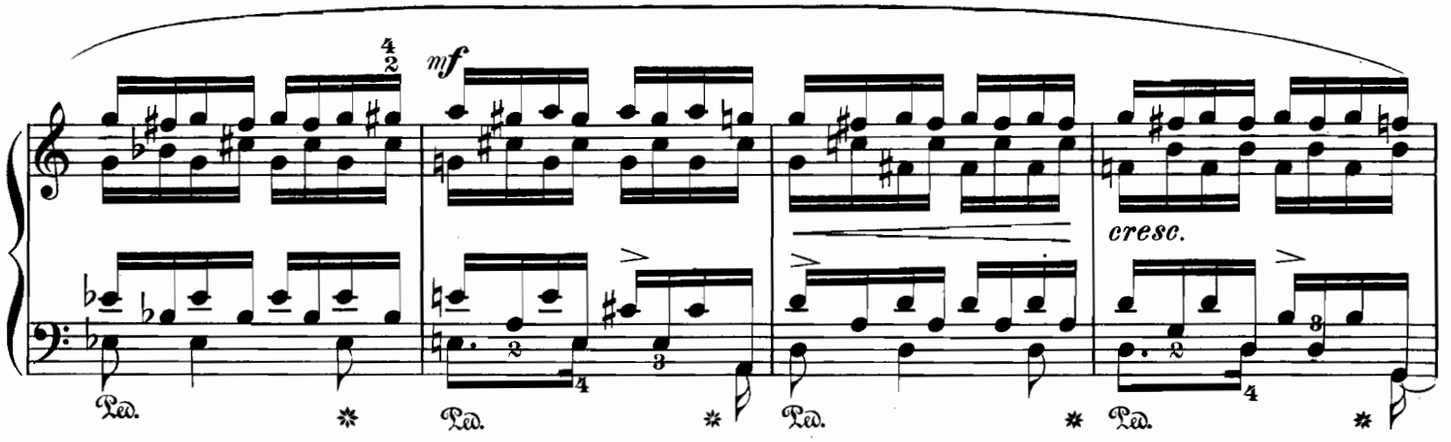


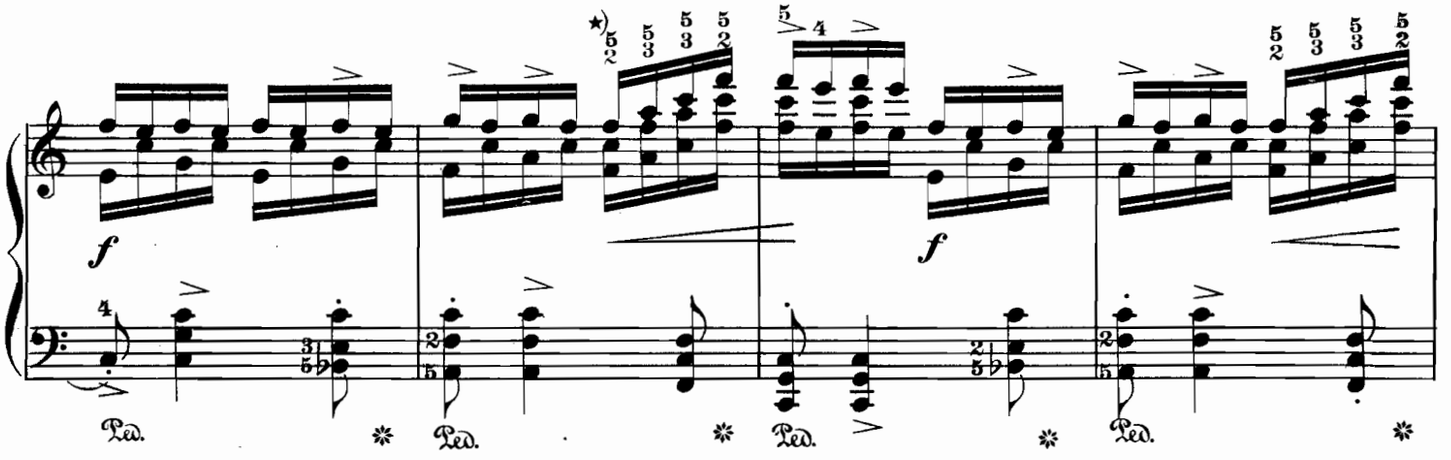
c.)

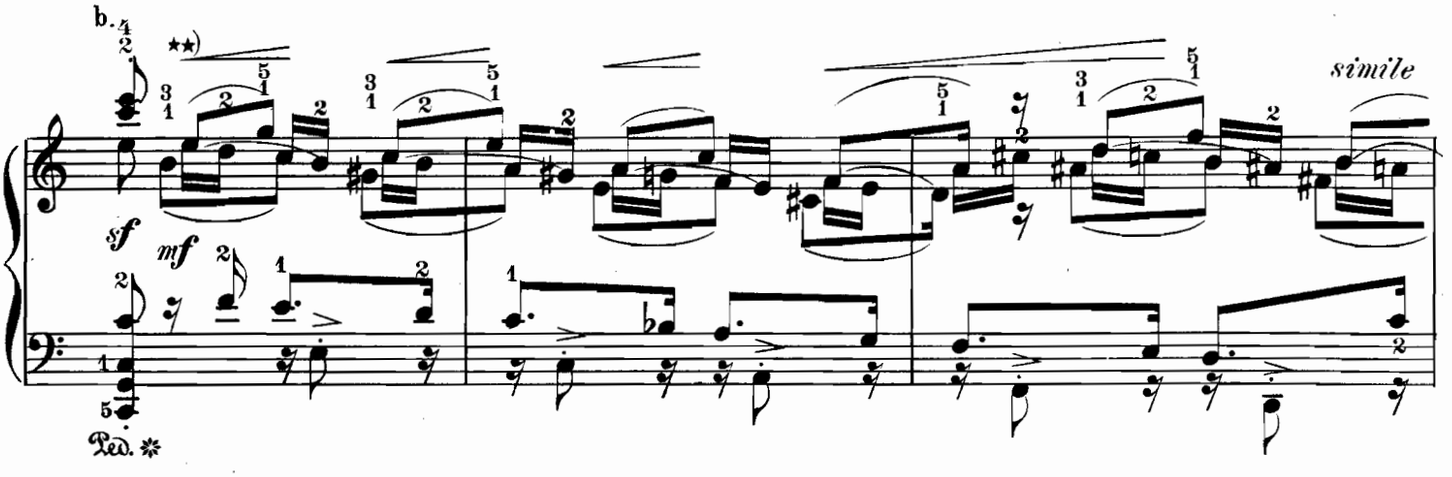


Ossia.

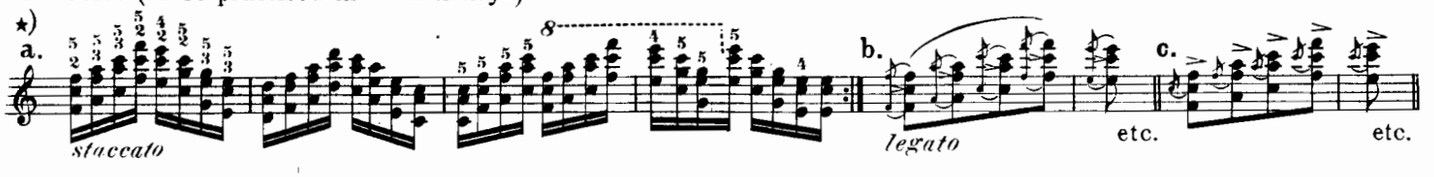


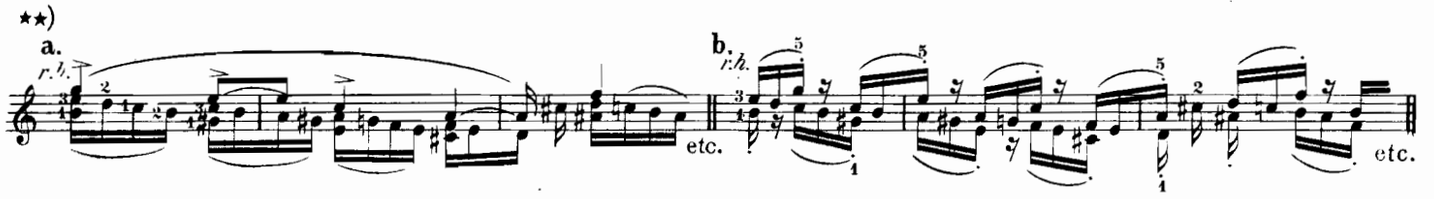




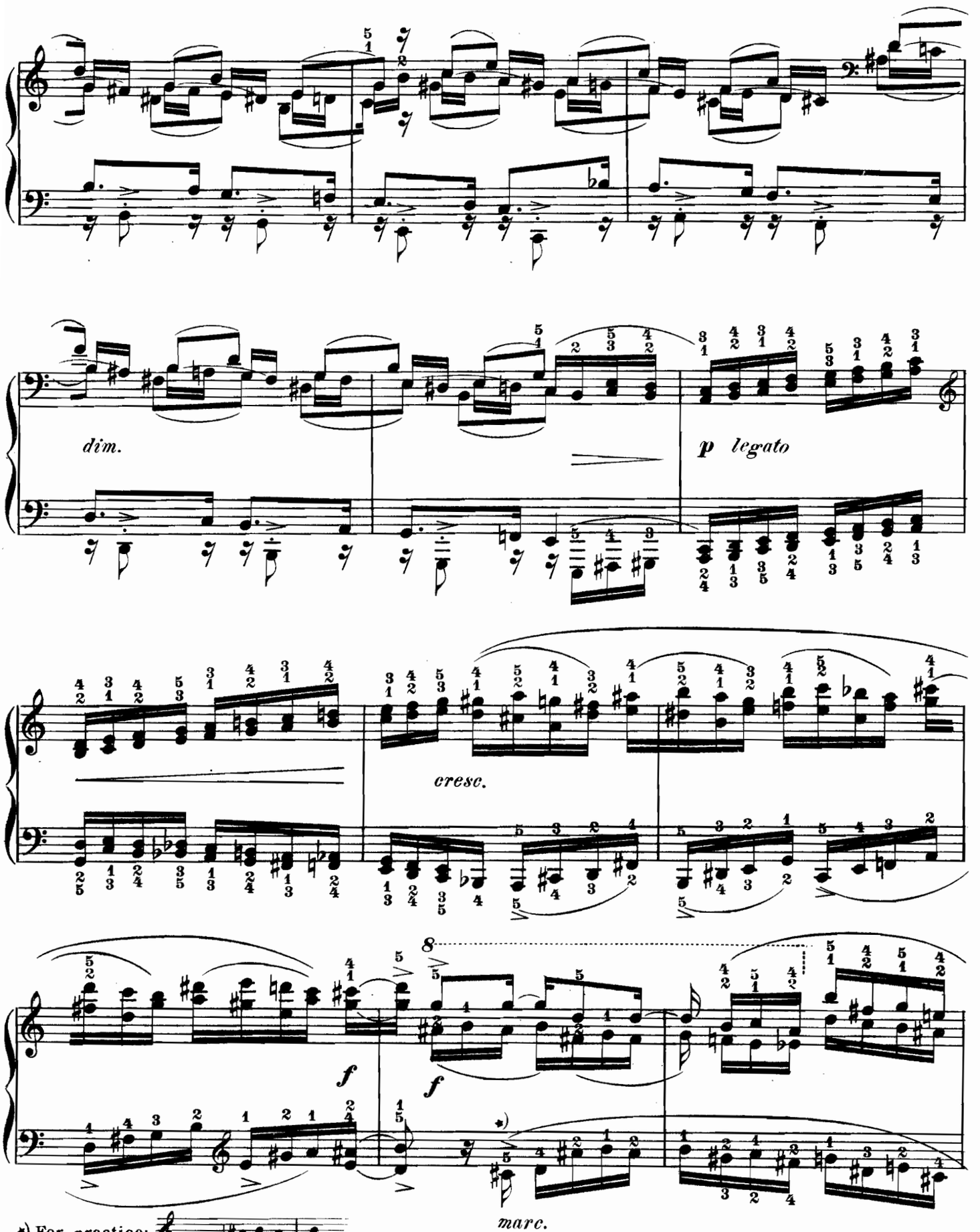


Exercise.(to be practised in several keys).

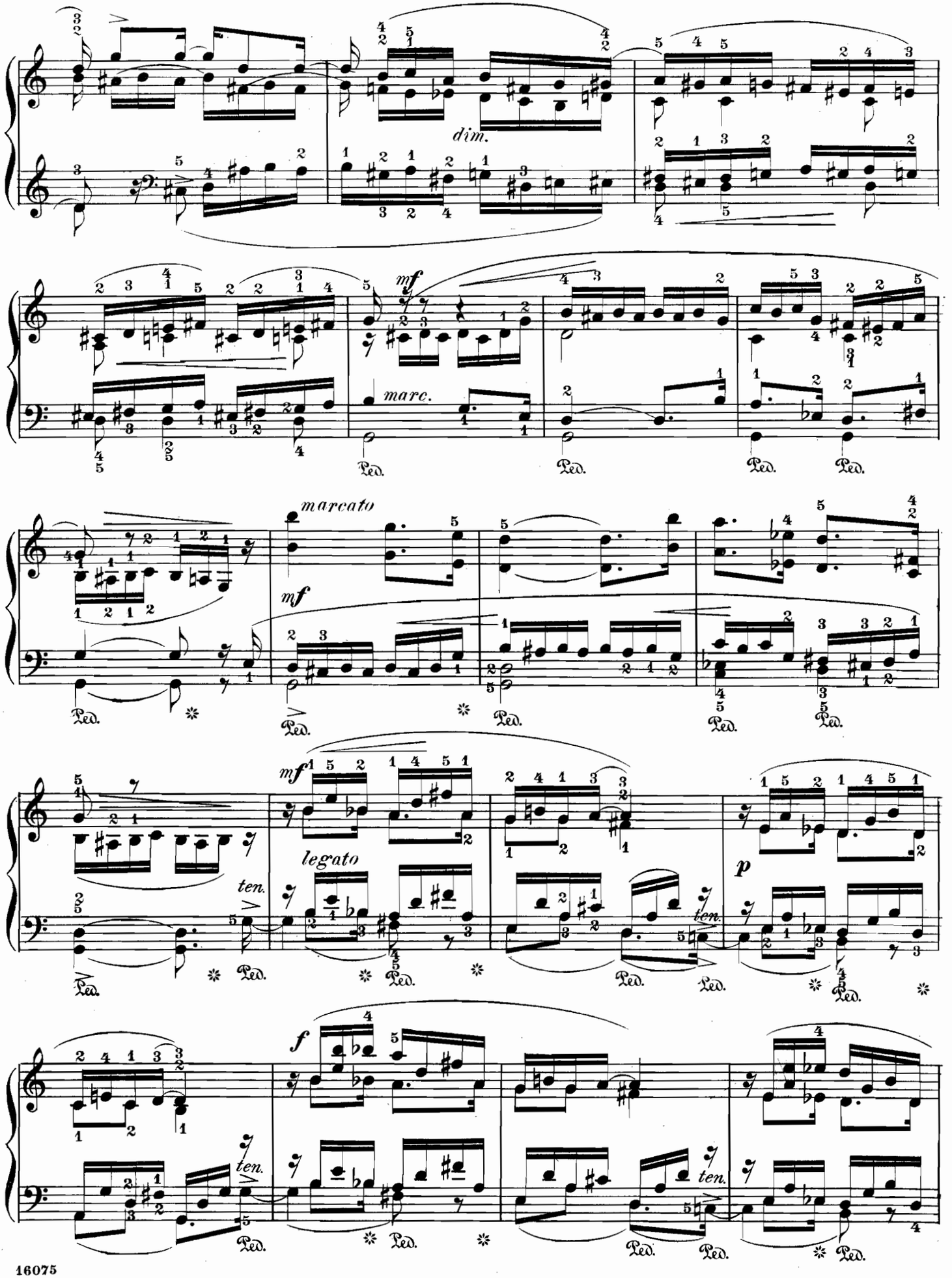


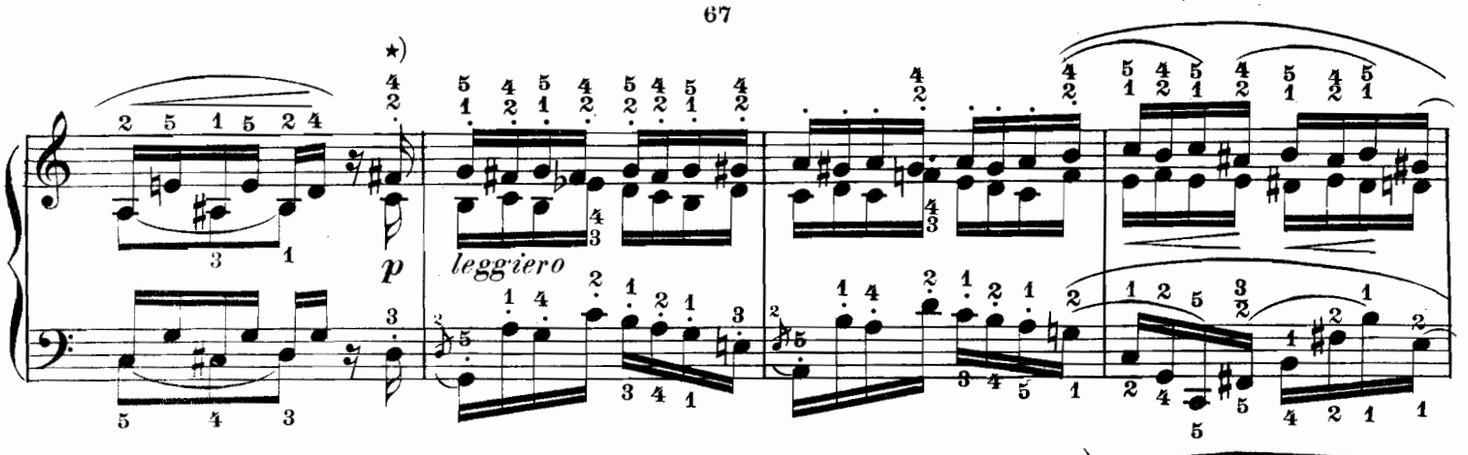


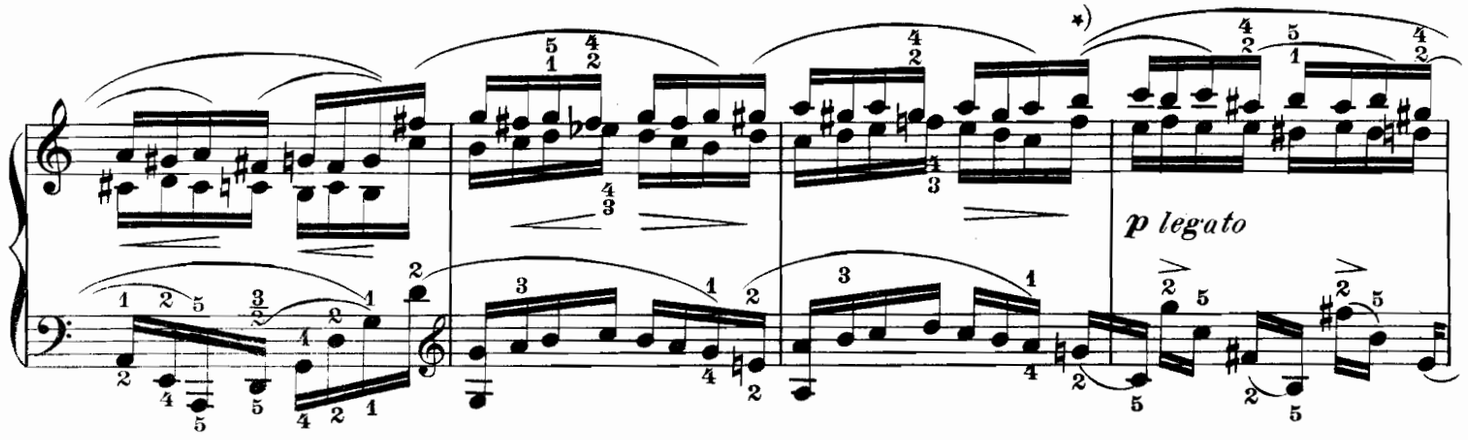
Thumb and fifth finger with sharp staccato.

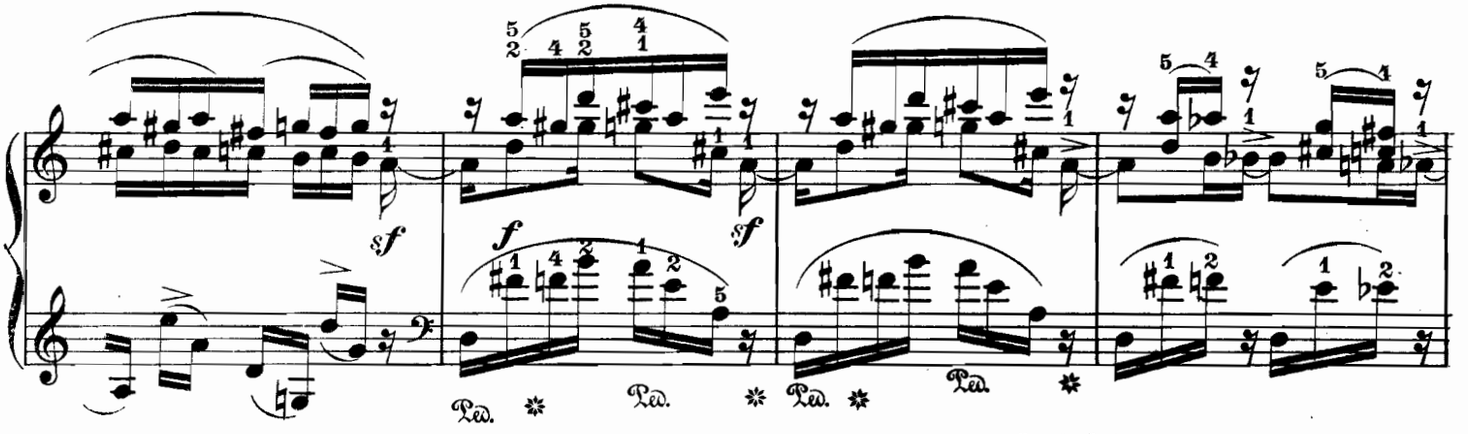


*) For practice:


dim.
mf
marc.
Ped.
marcato
mf
legato
ten.
p
f

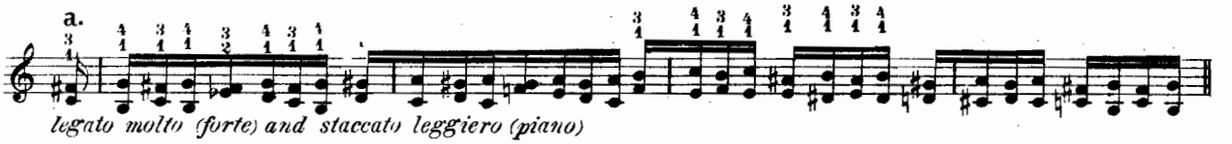






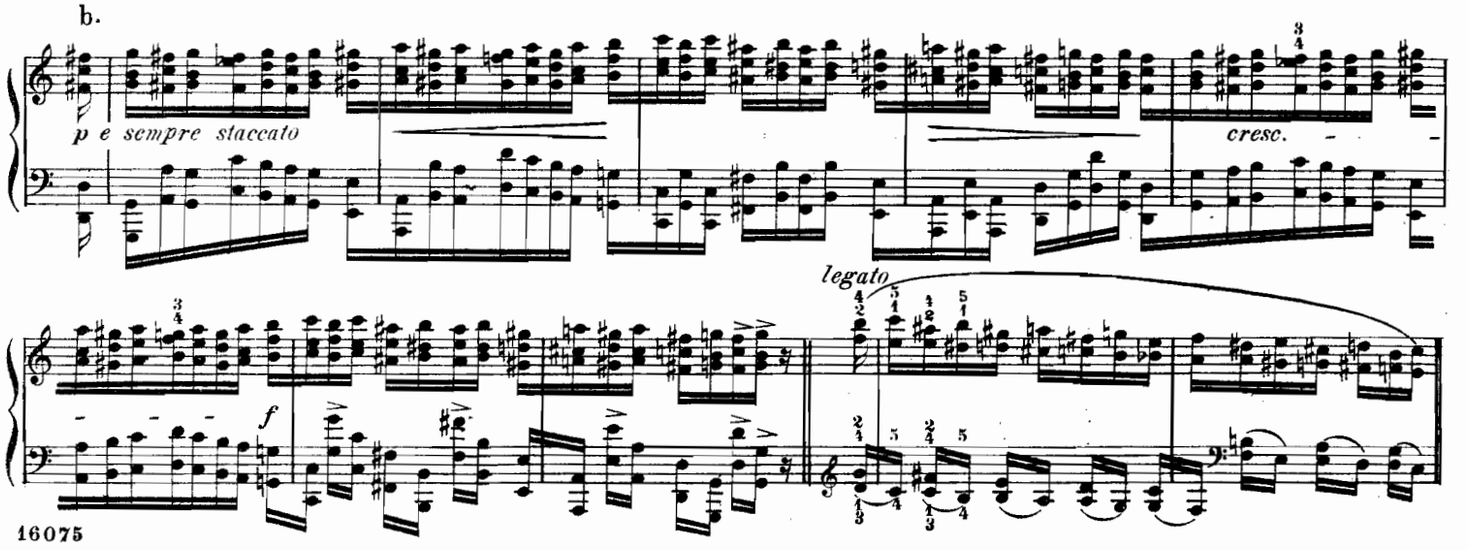
a.

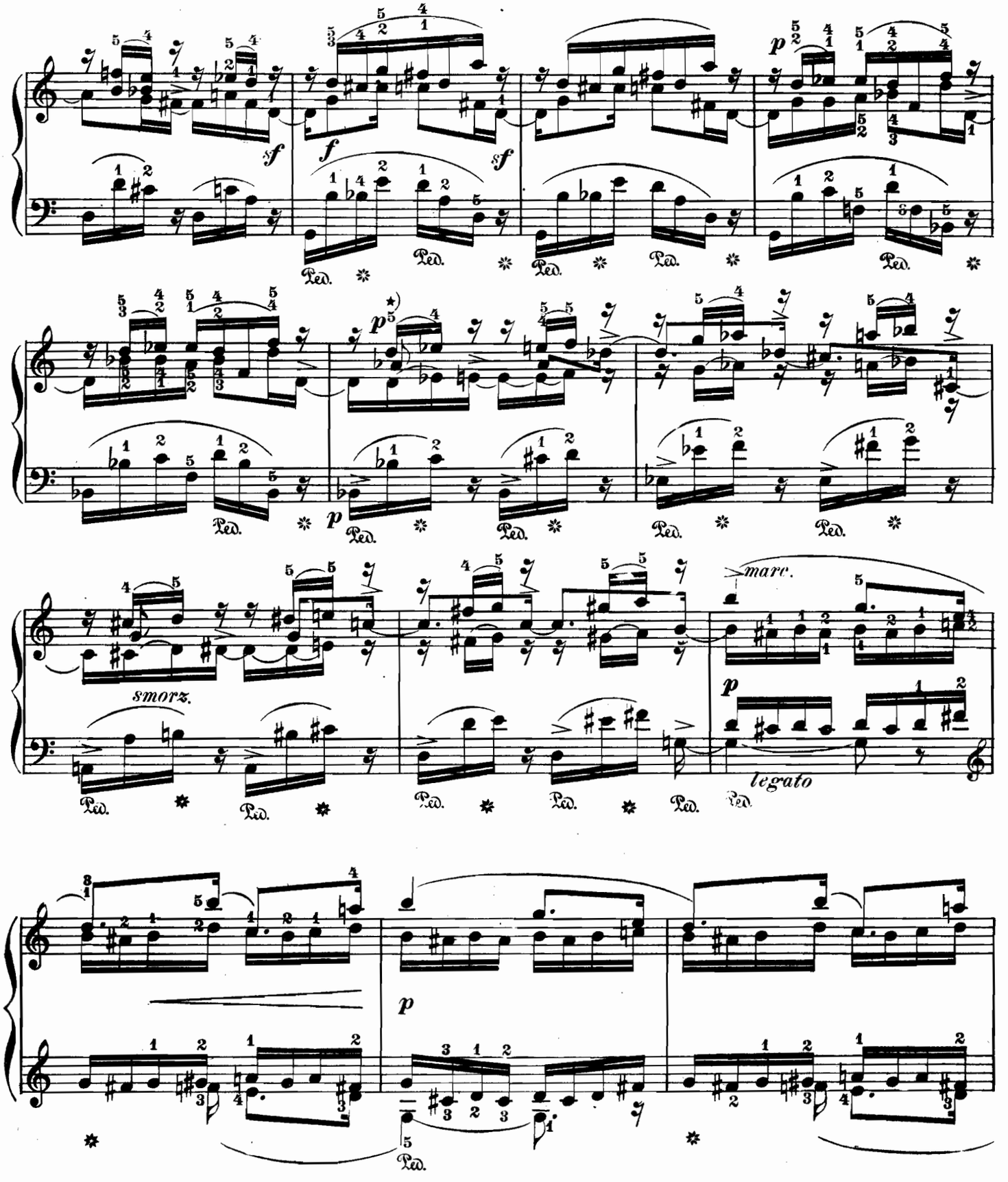
*) Exercise.
r.h.



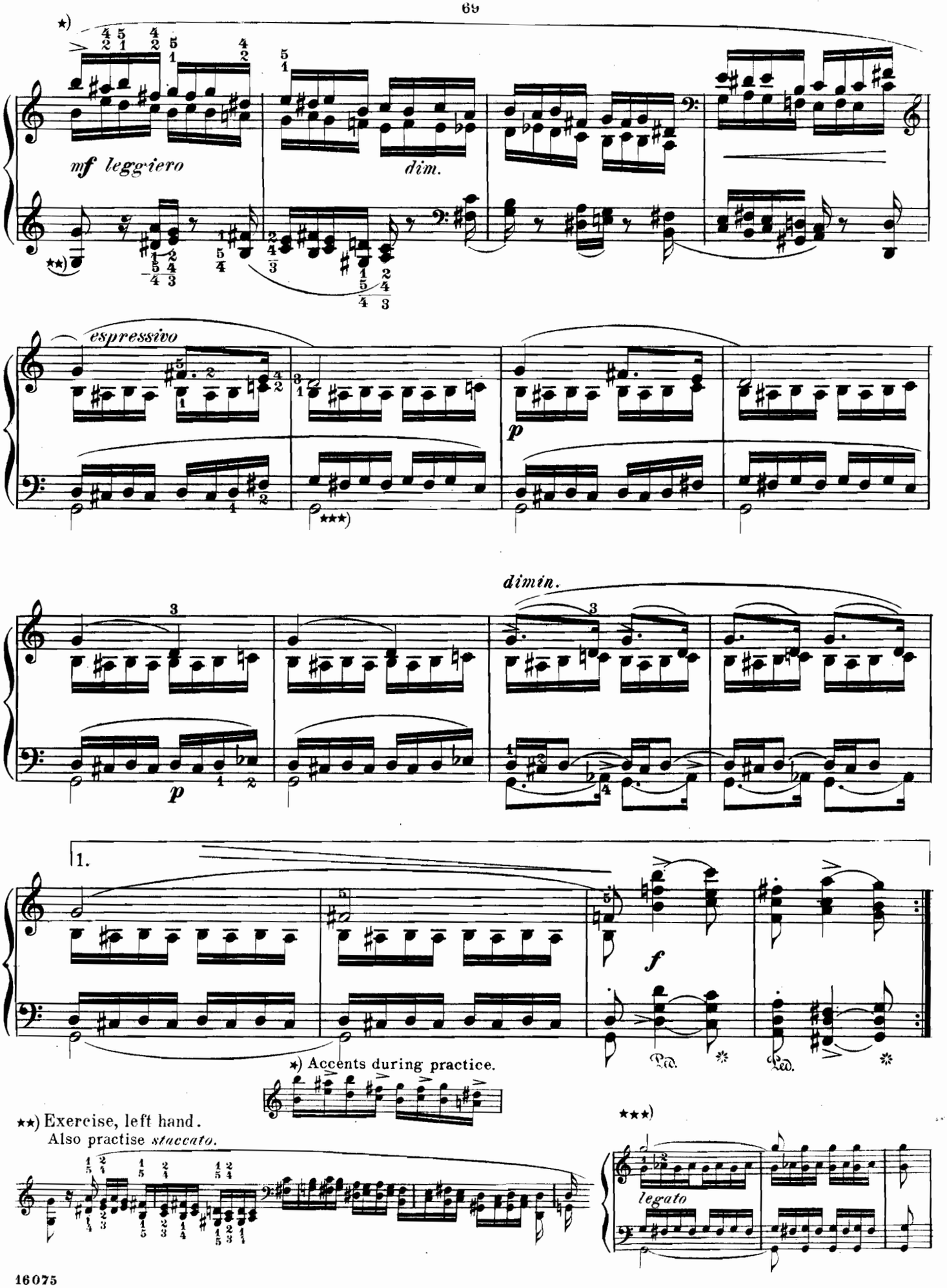
legato molto (forte) and staccato leggiero (piano)

b.





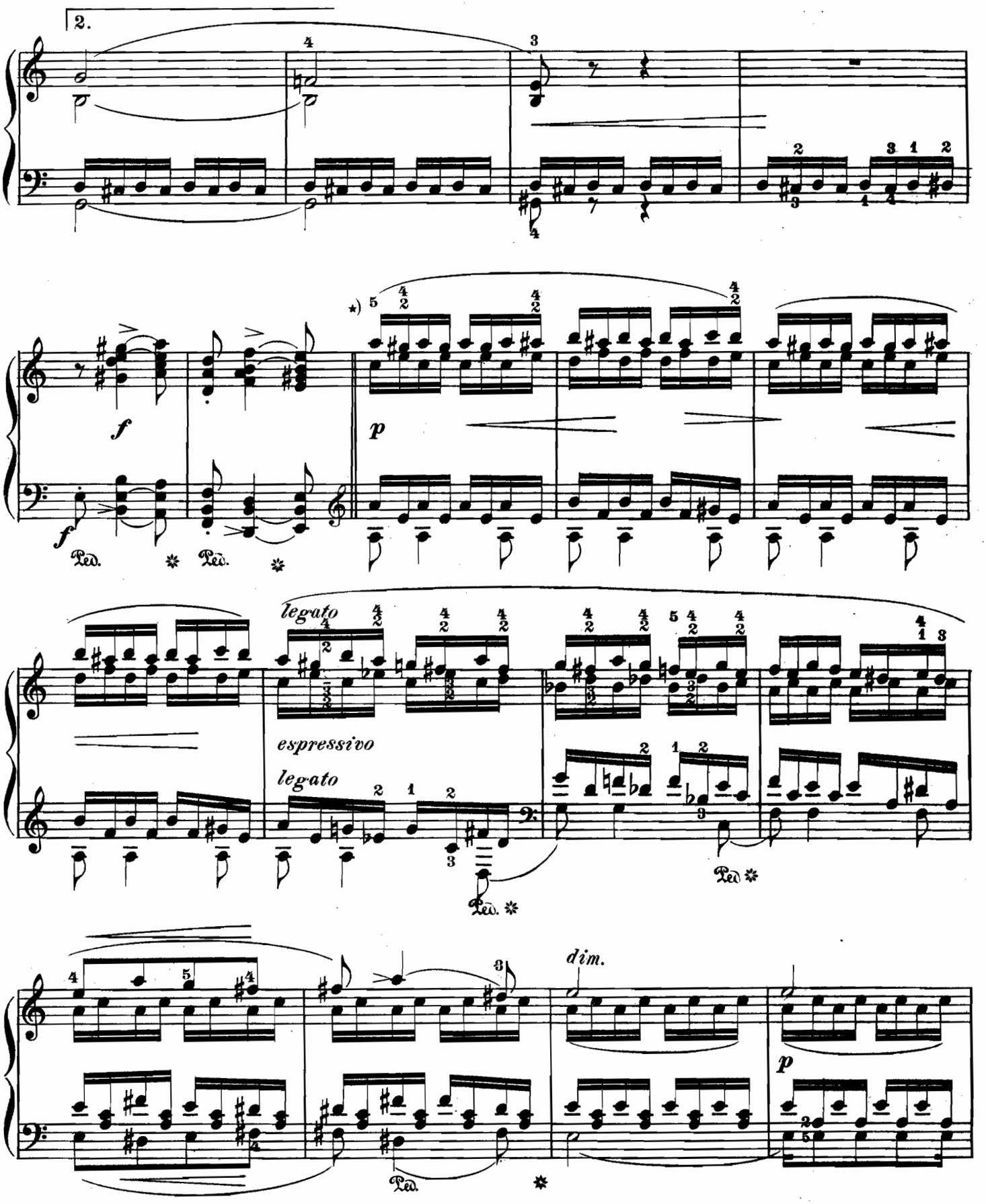
★) *Legato* octaves should also be practised throughout with the 5th finger on the black keys.



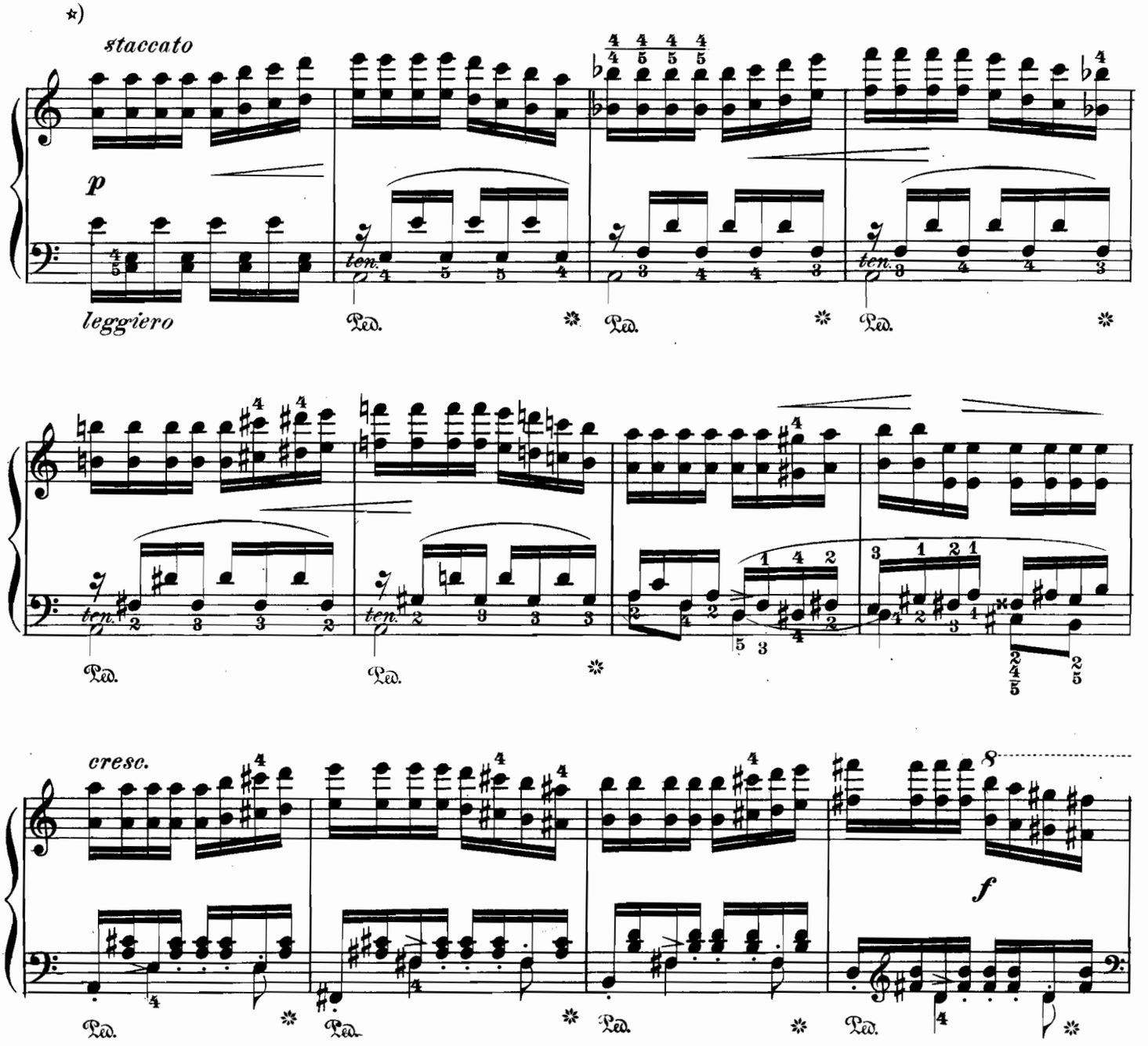
*) Accents during practice.

**) Exercise, left hand.
Also practise *staccato*.

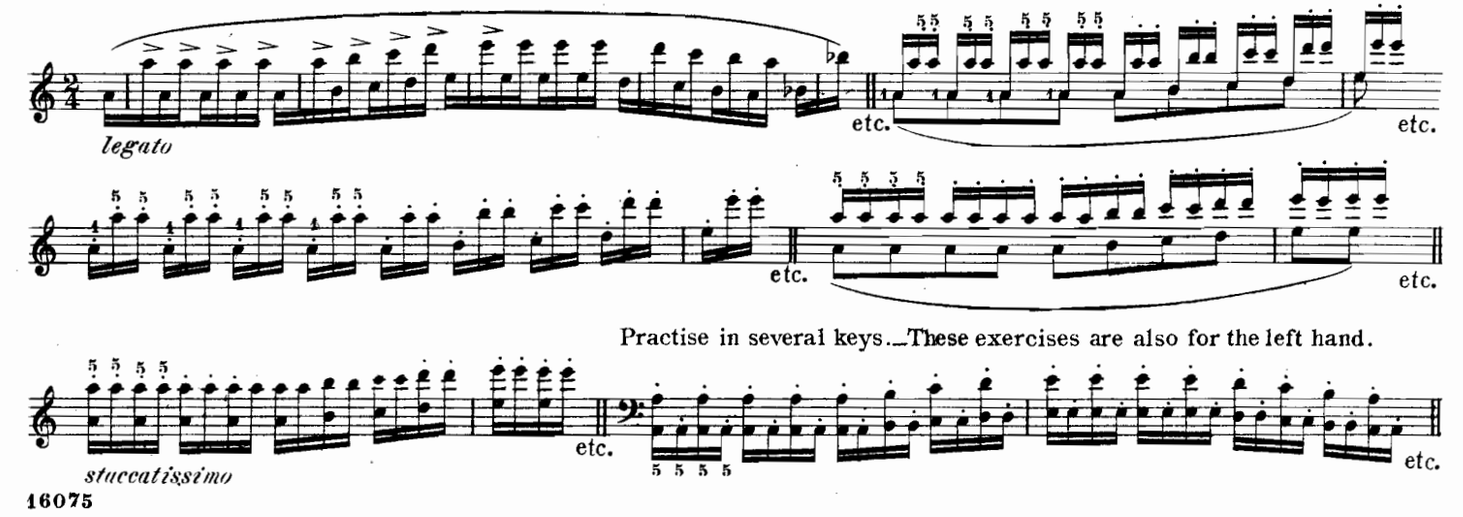
***)



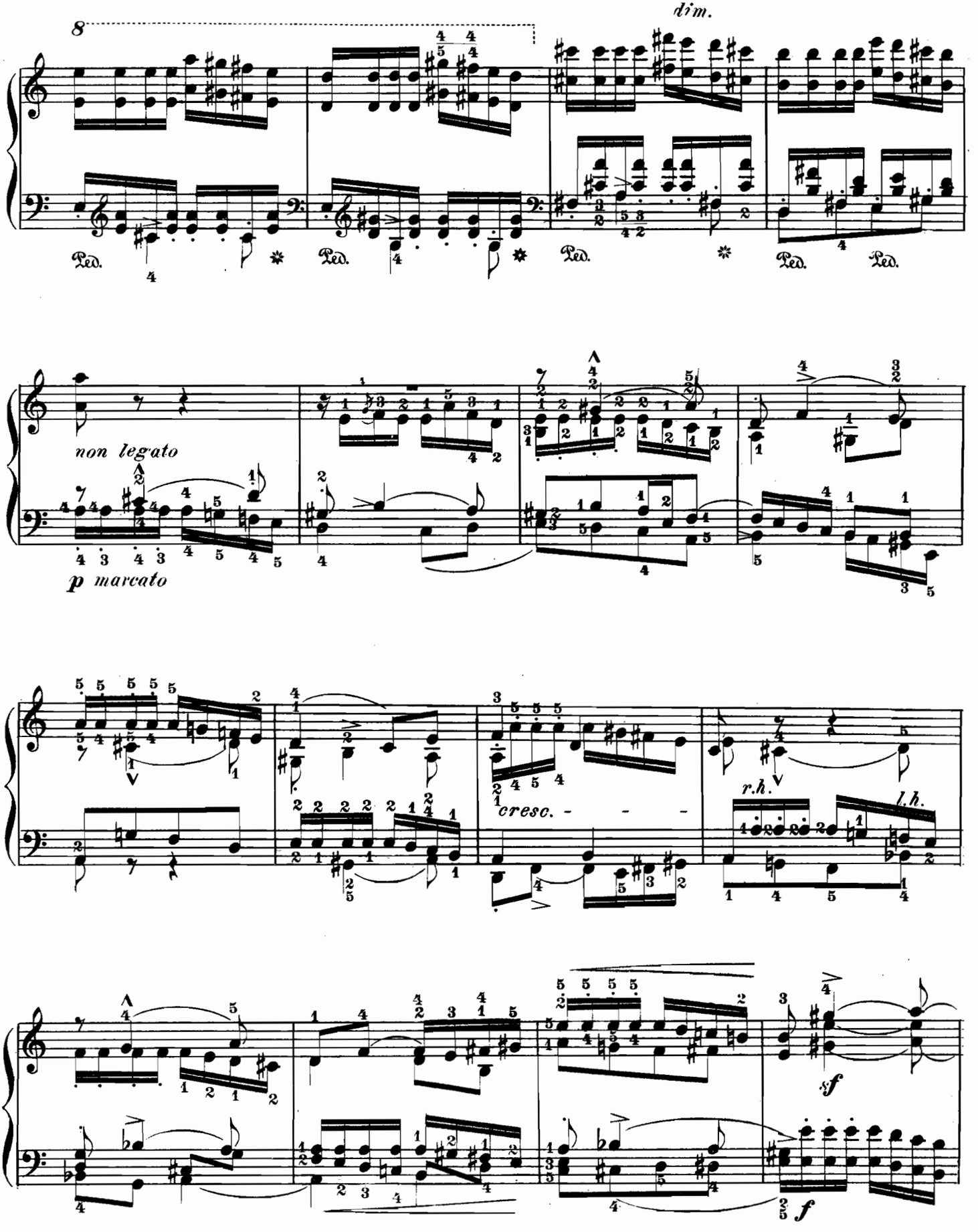
*) Forms for practice as at first (Page 3).

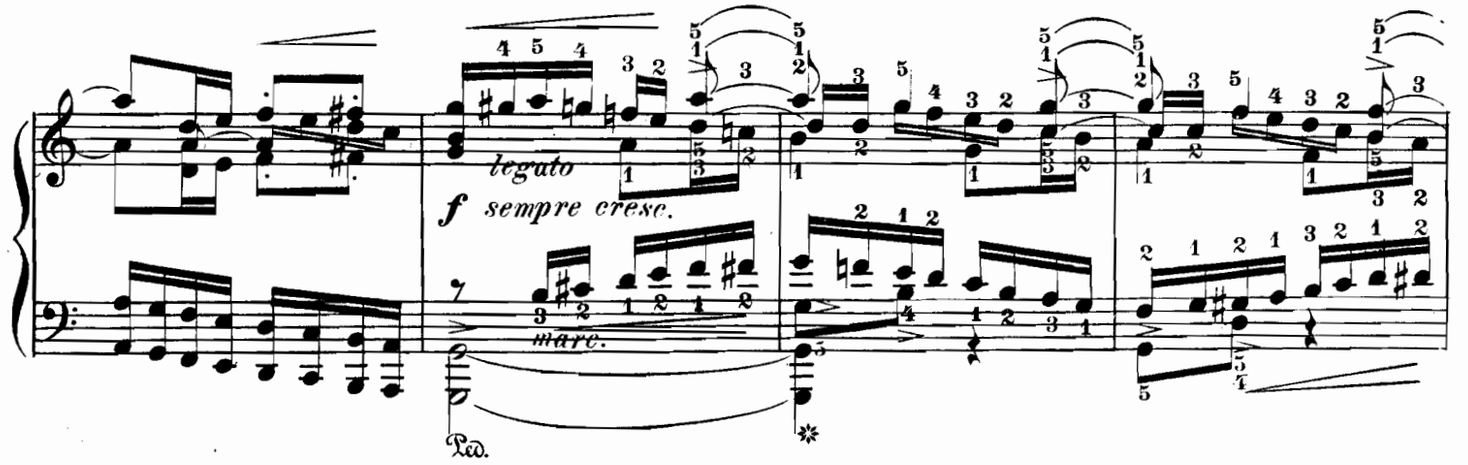


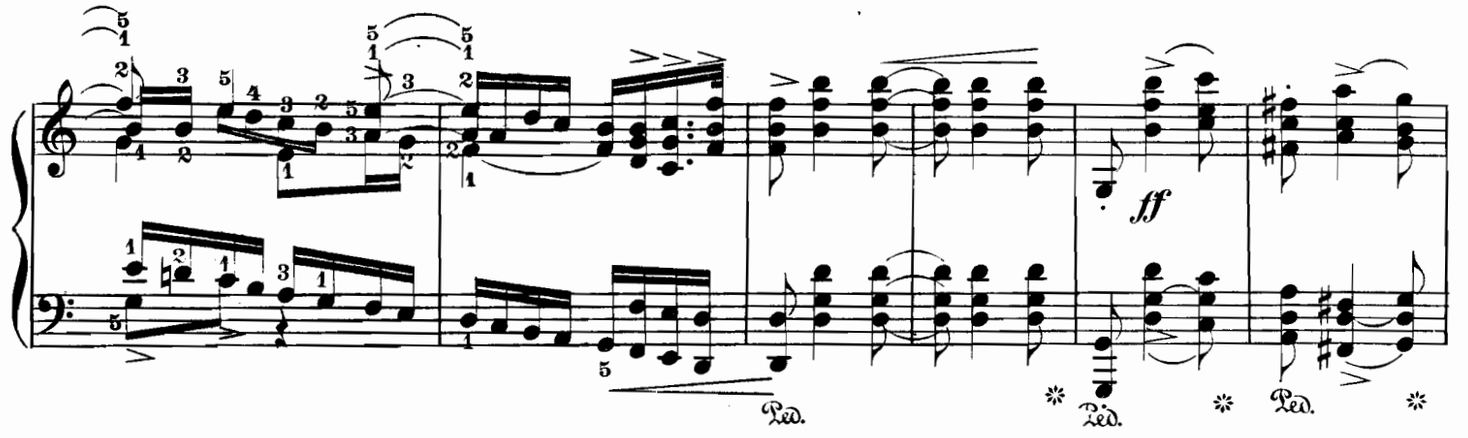
⋆) When practising octaves, take all black keys, at first, with the 5th finger, later with the 4th. When performing, take black keys with the 4th finger; though small hands will find the 5th more convenient.

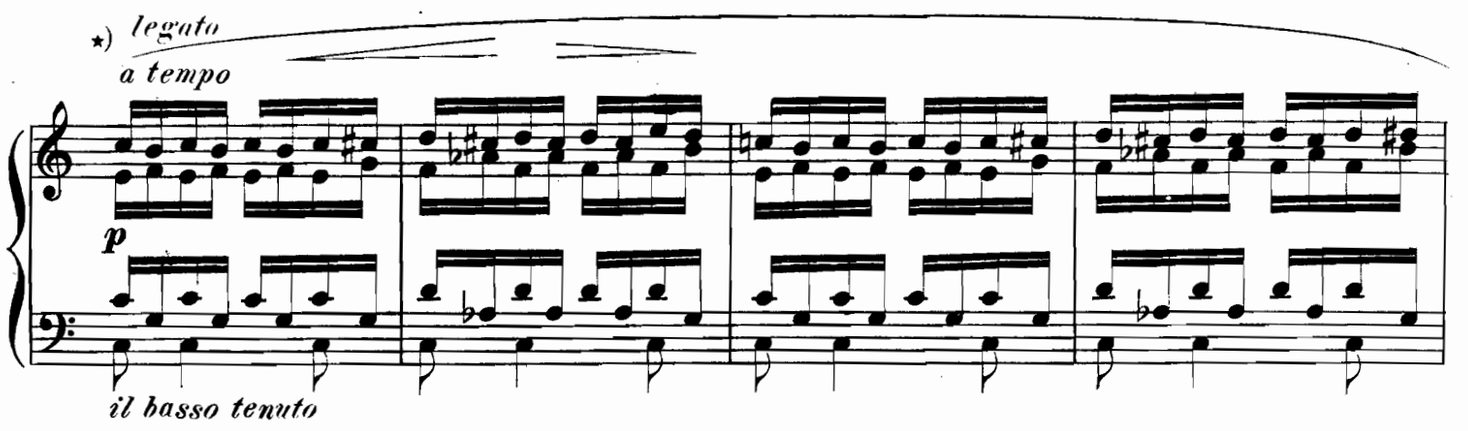


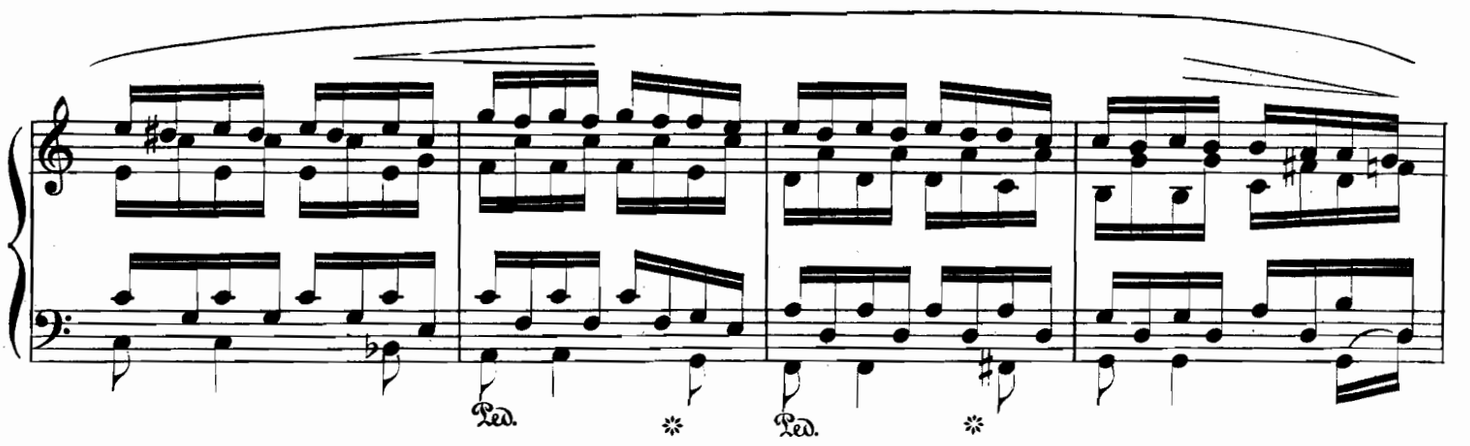
Practise in several keys. These exercises are also for the left hand.


8
dim.
Ped.
Ped.
Ped.
Ped.
Ped.
non legato
p marcato
cresc.
r.h.
l.h.
sf
f

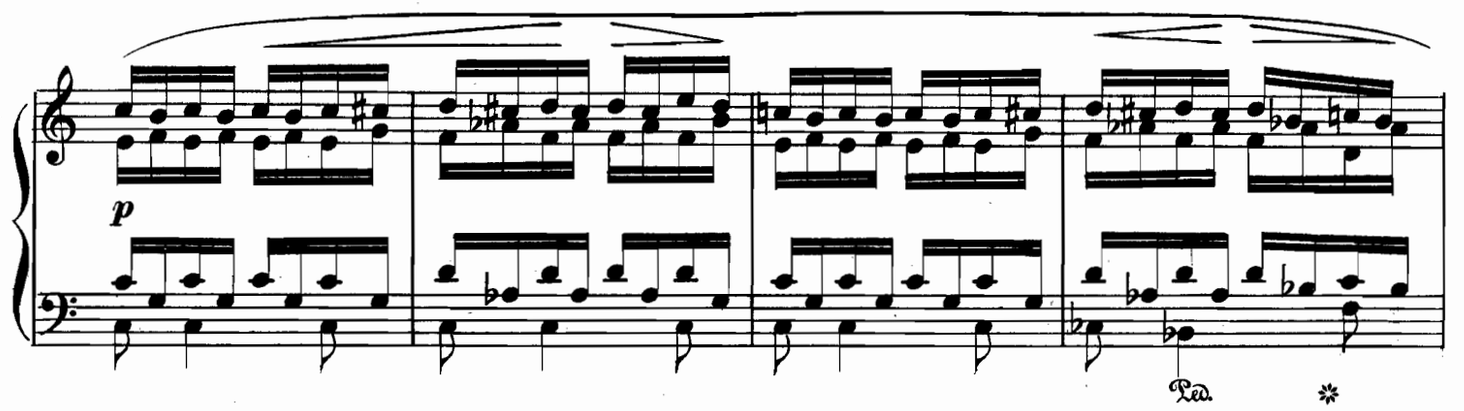


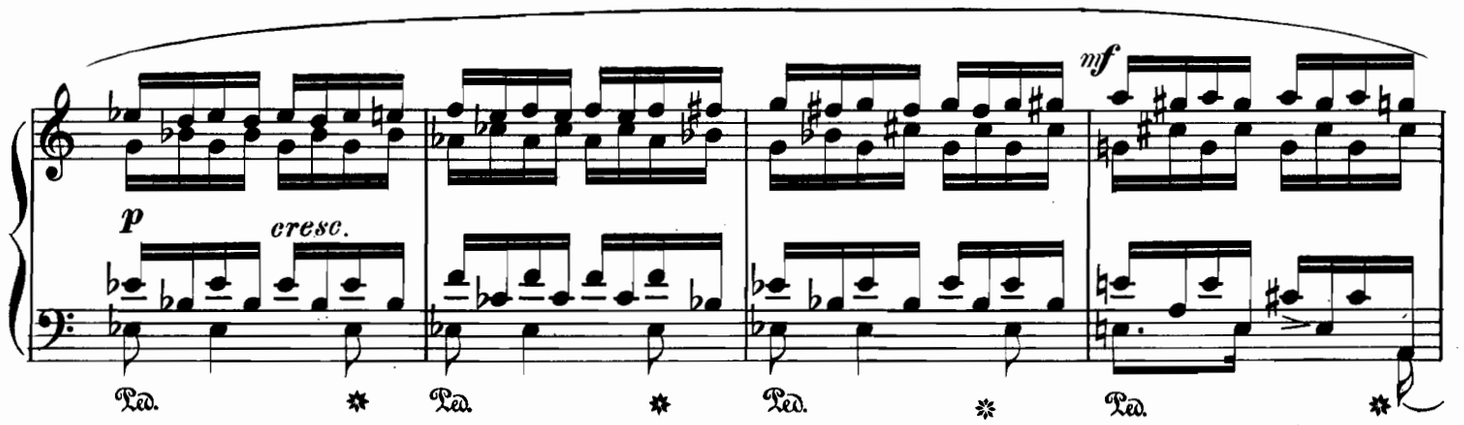


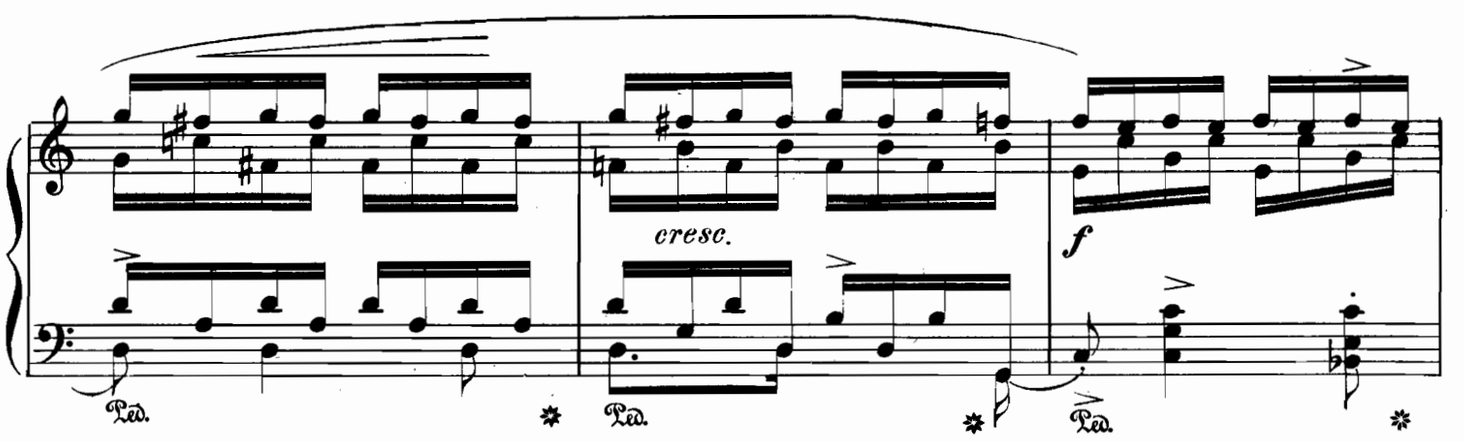


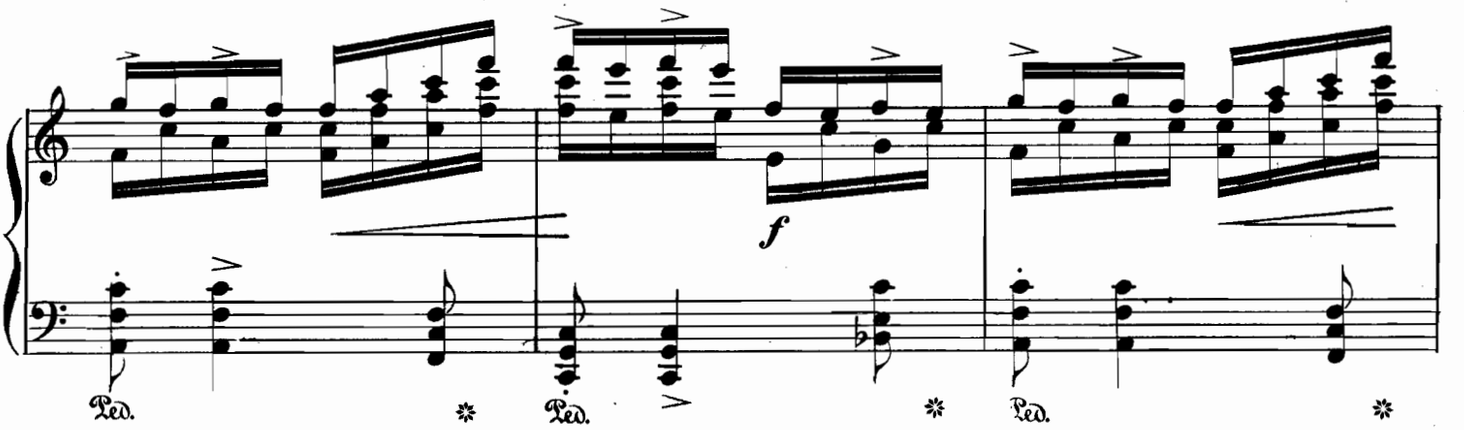


★) Practise as at first.


p
Ped.


p
cresc.
mf
Ped.
Ped.
Ped.
Ped.


cresc.
f
Ped.
Ped.
Ped.


f
Ped.
Ped.
Ped.

*)

sf mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f sempre

f

a.)

*) Exercise.

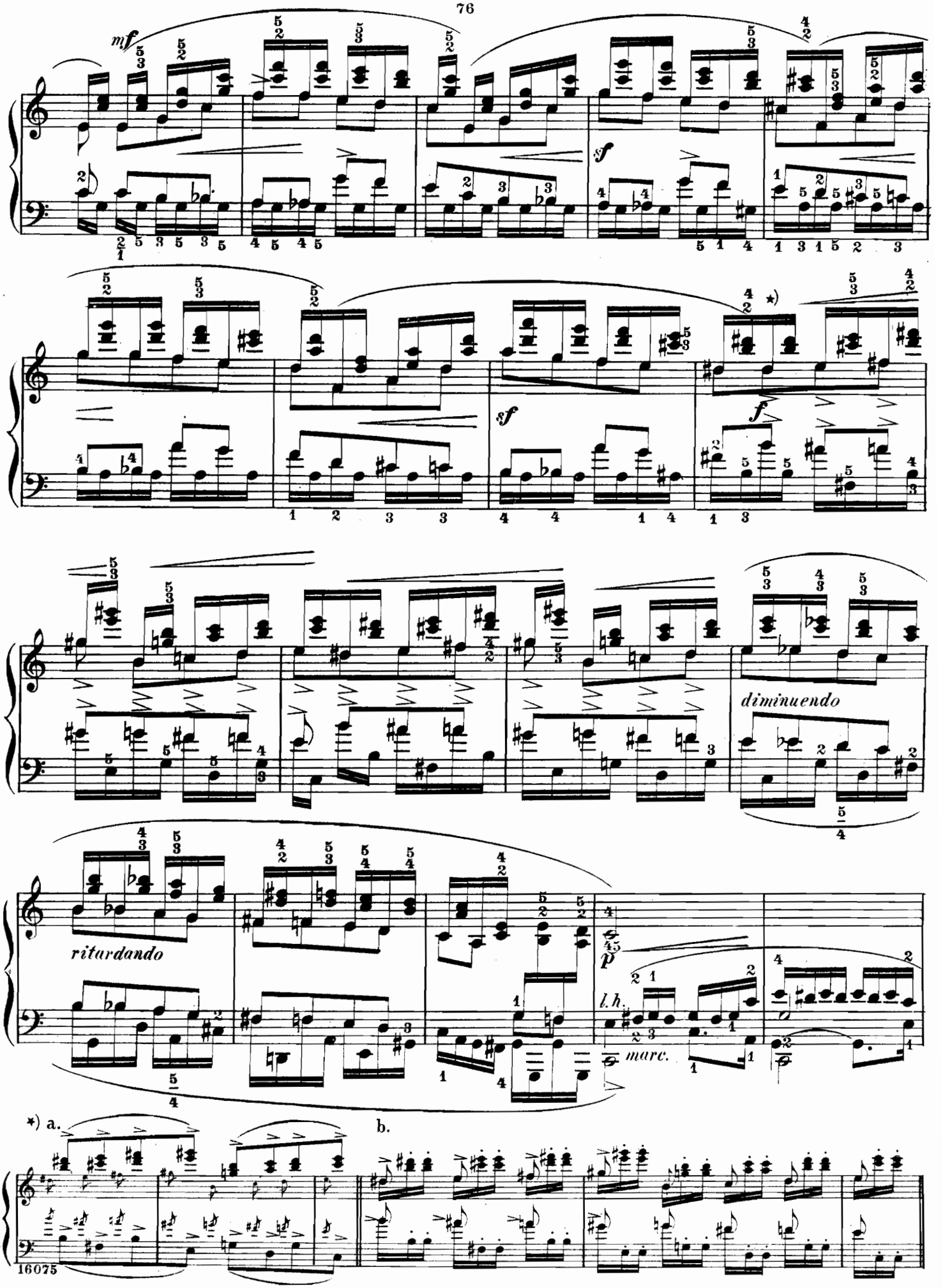
etc. and etc.

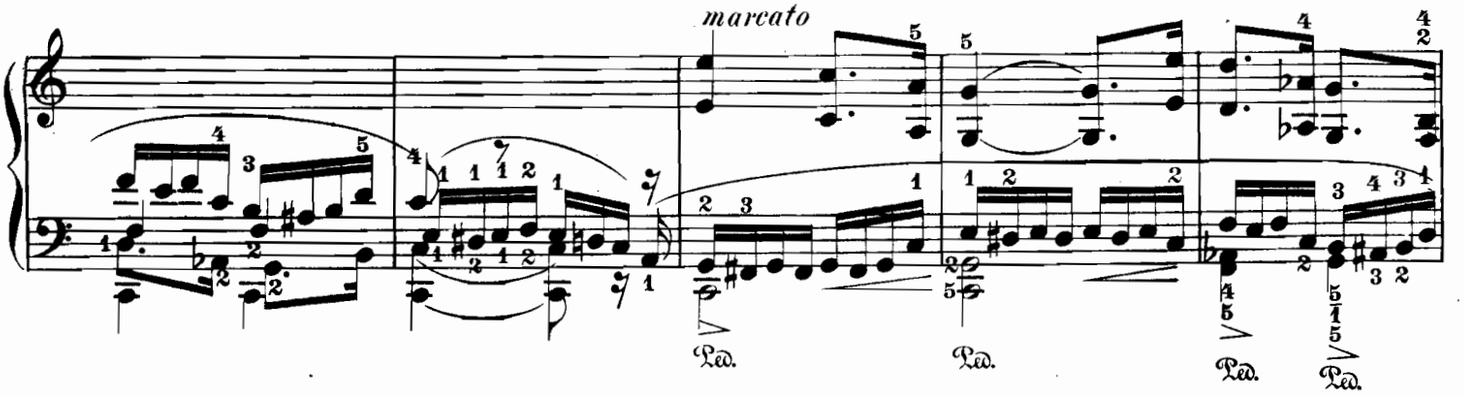
Allegro.

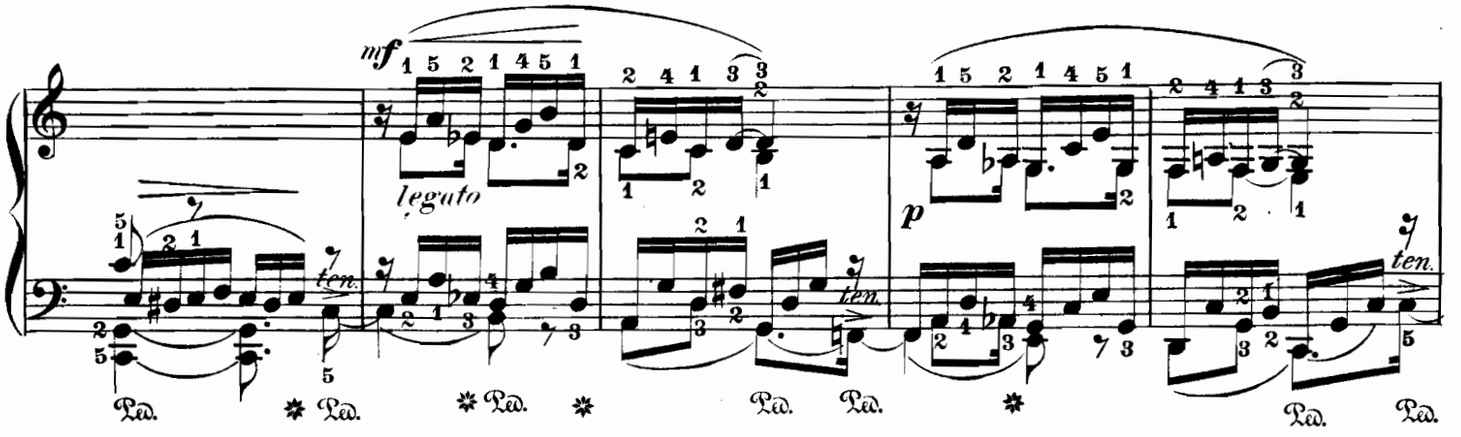
b.) staccato e sempre leggiero

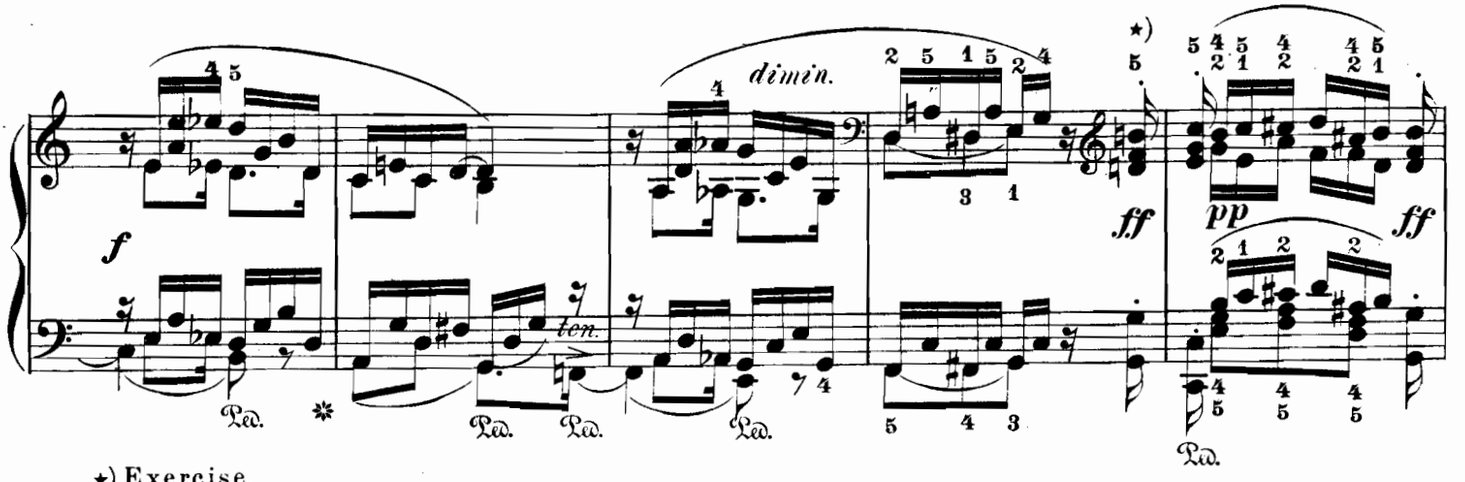
p e crescendo al fine

mf

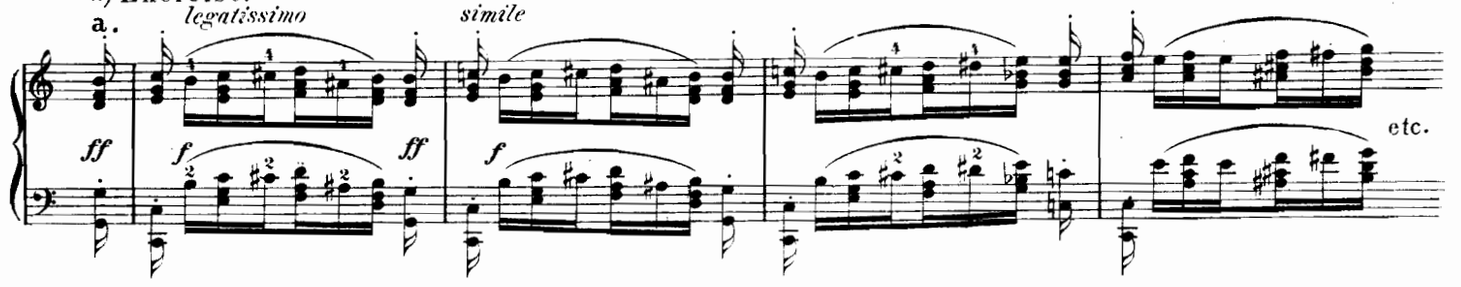

mf
f
sf
f
*)
diminuendo
ritardando
p
l.h.
marc.
*) a.
b.

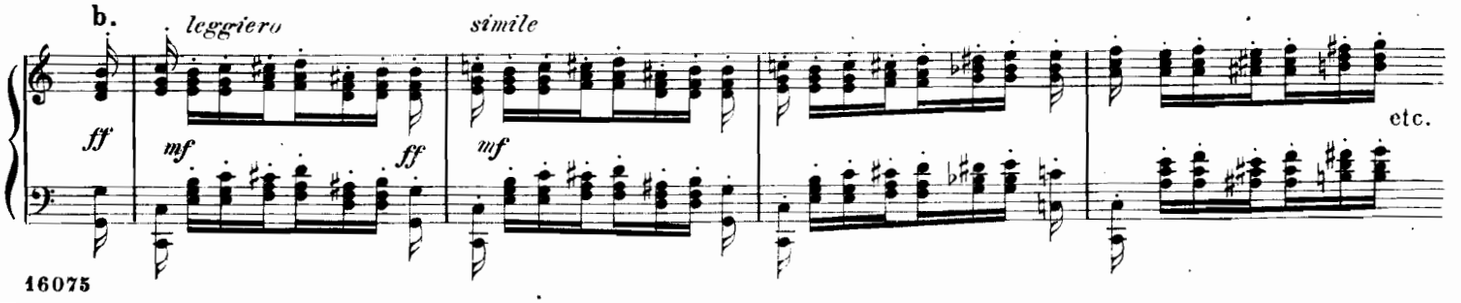

marcato
Ped.
Ped.
Ped.
Ped.

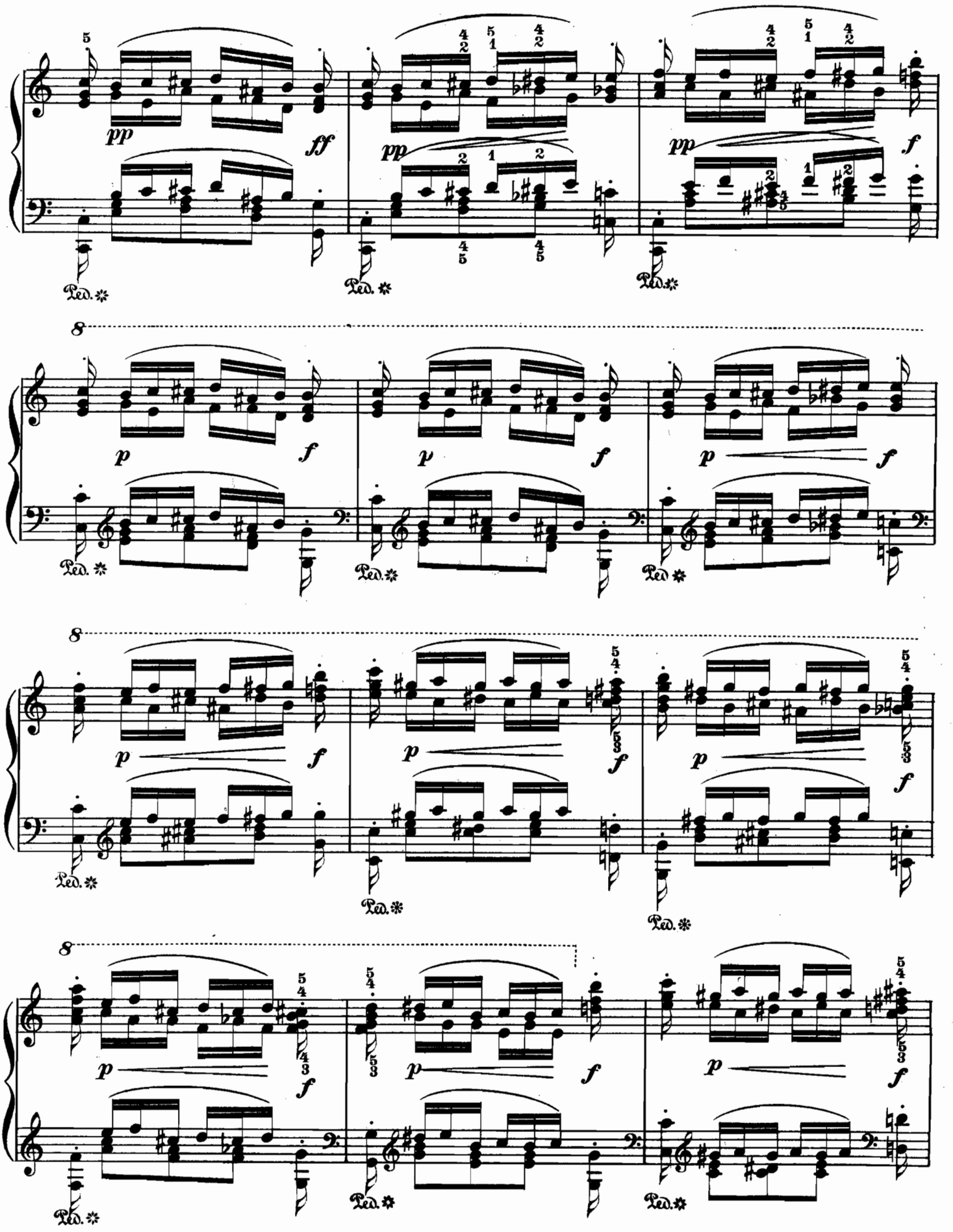

mf
legato
ten.
ten.
ten.
p
ten.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

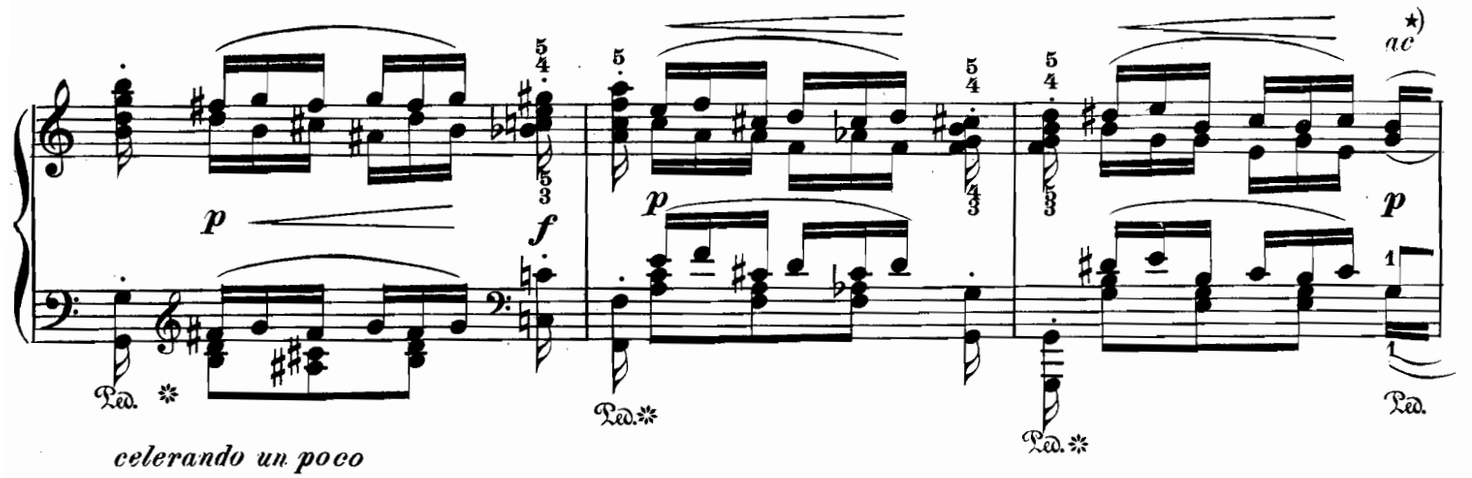

f
dimin.
ff
pp
ff
ten.
Ped.
Ped.
Ped.
Ped.
Ped.

⋆) Exercise.

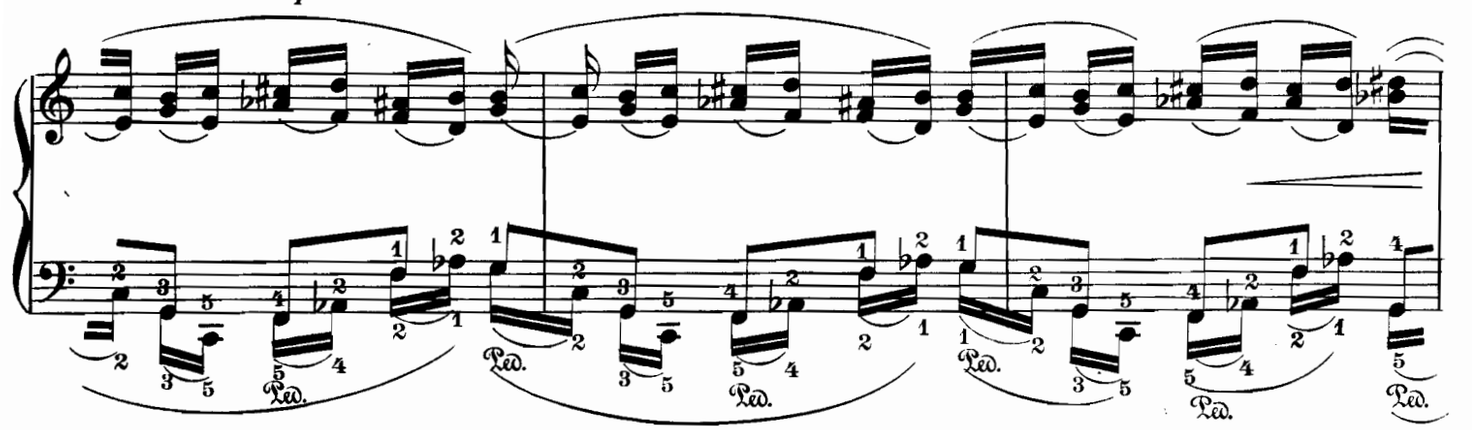

a.
legatissimo
simile
ff
f
ff
f
etc.

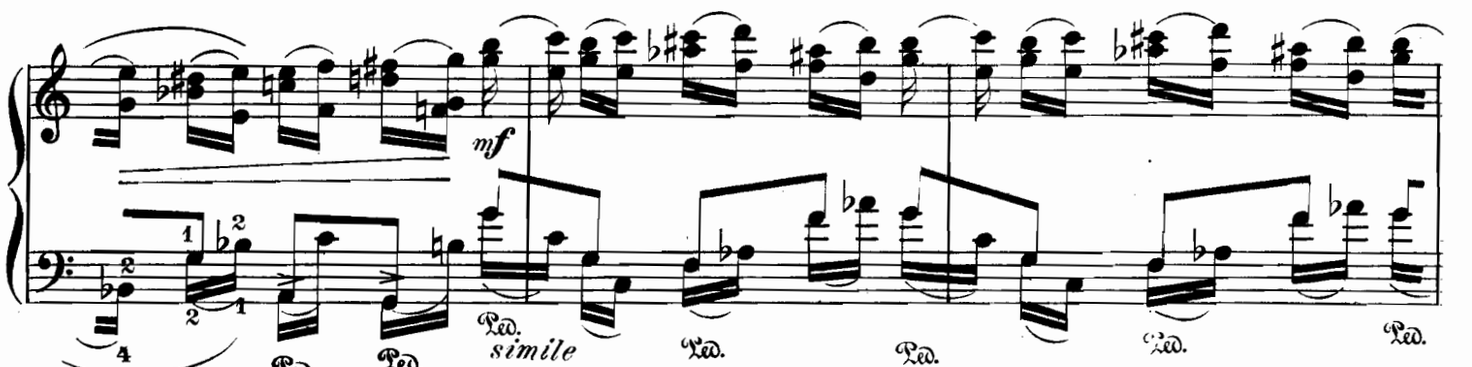

b.
leggiero
simile
ff
mf
ff
mf
etc.

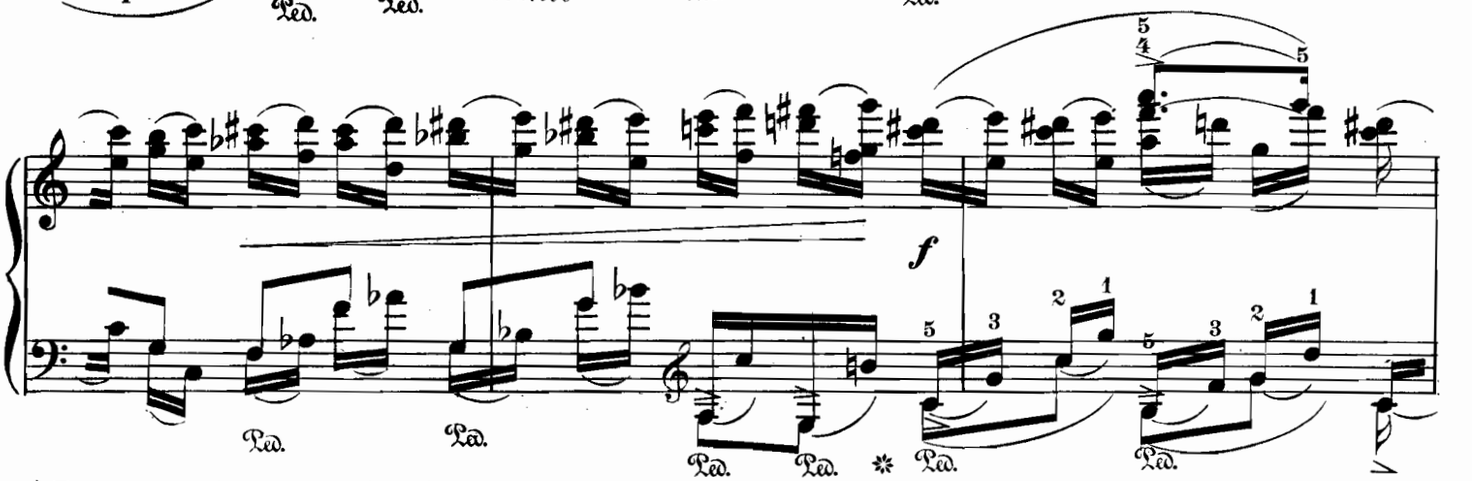

pp
ff
pp
pp
f
Ped.
8
p
f
p
f
p
f
Ped.
8
p
f
p
f
p
f
Ped.
8
p
f
p
f
p
f
Ped.



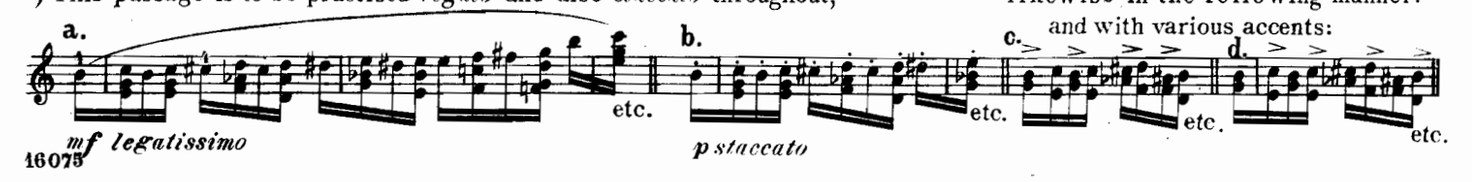
celerando un poco

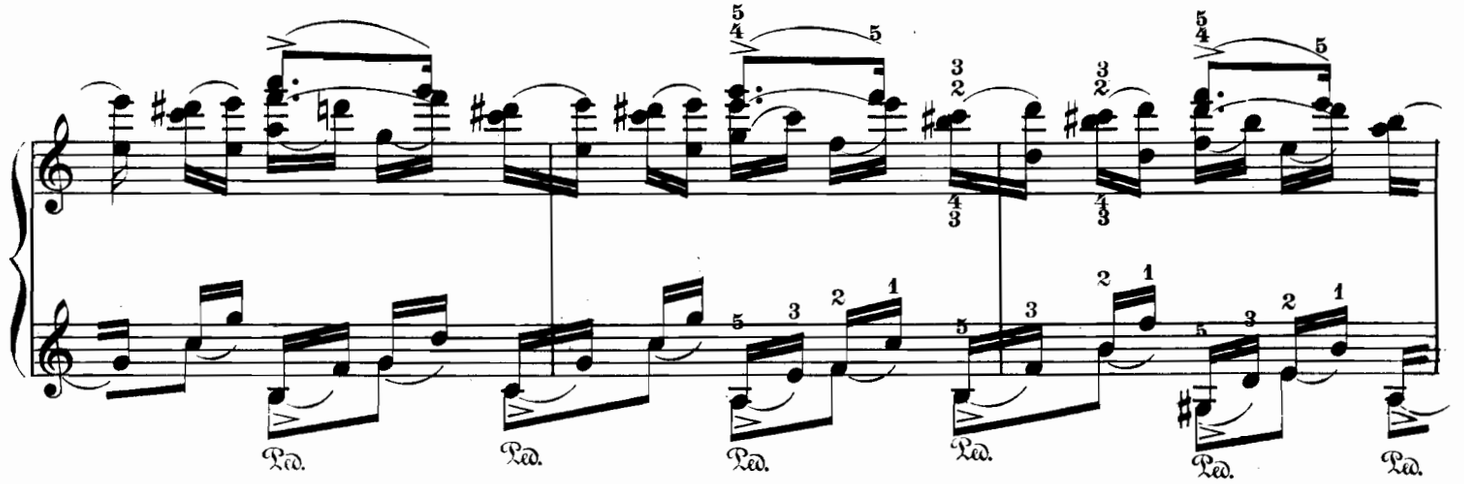


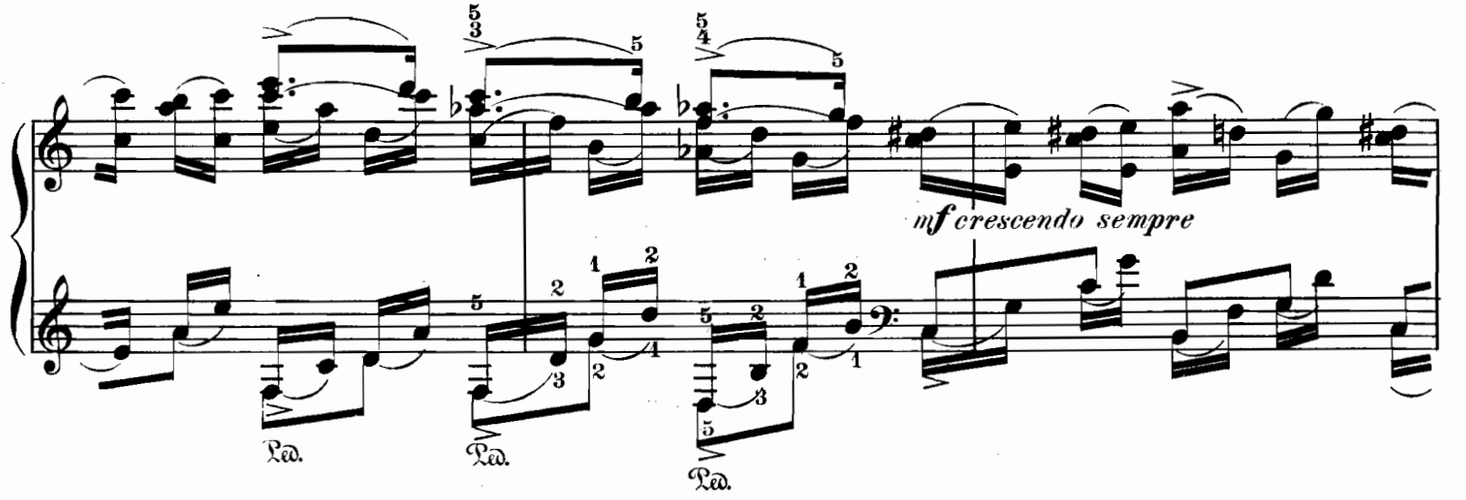


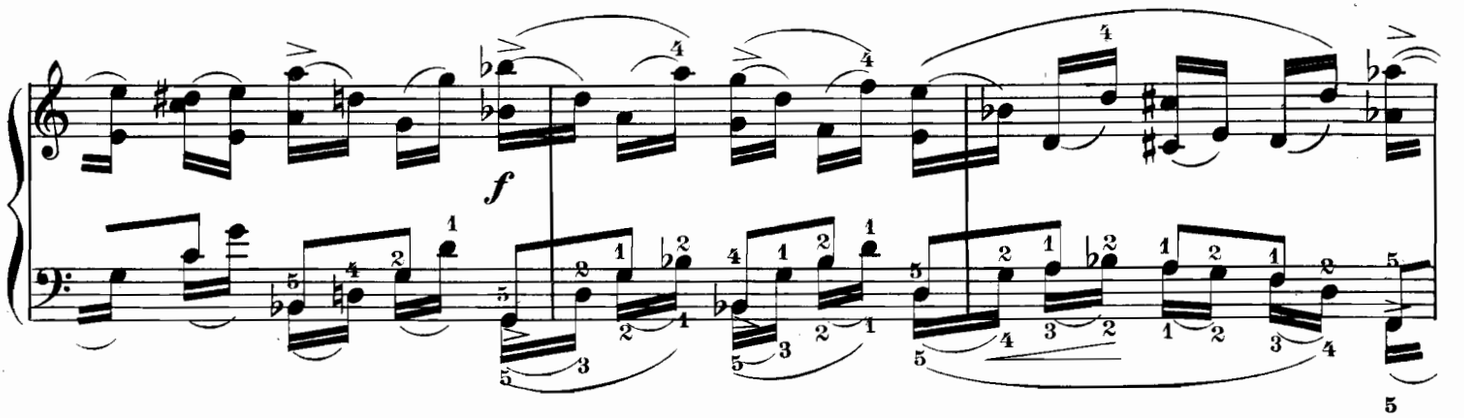


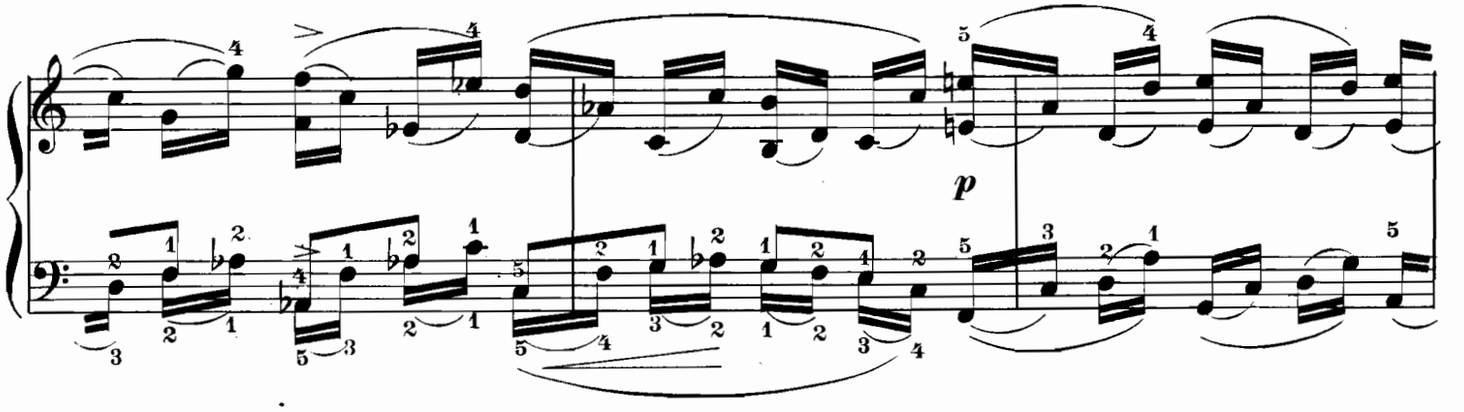
⋆) This passage is to be practised *legato* and also *staccato* throughout; likewise in the following manner: and with various accents:

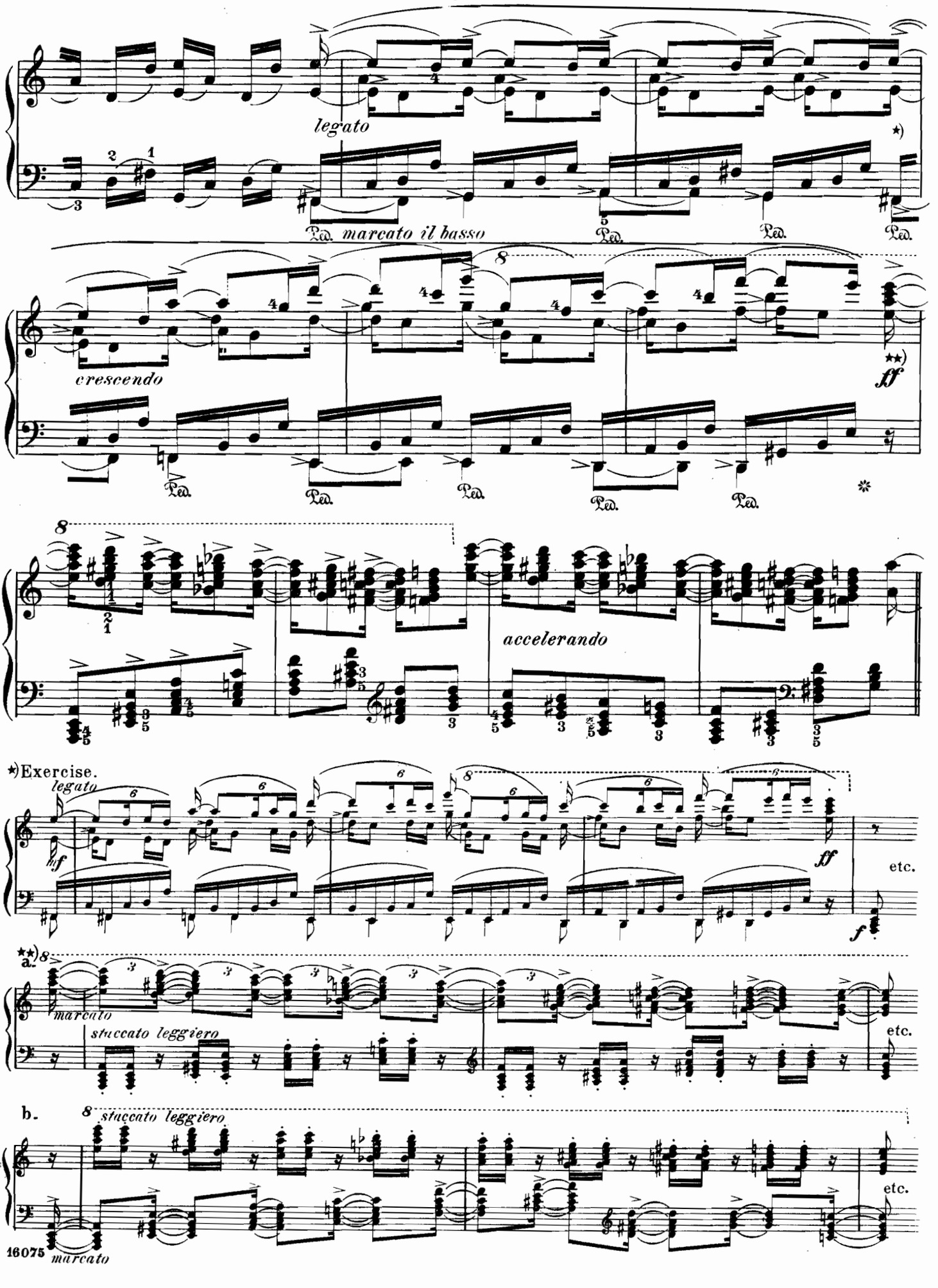


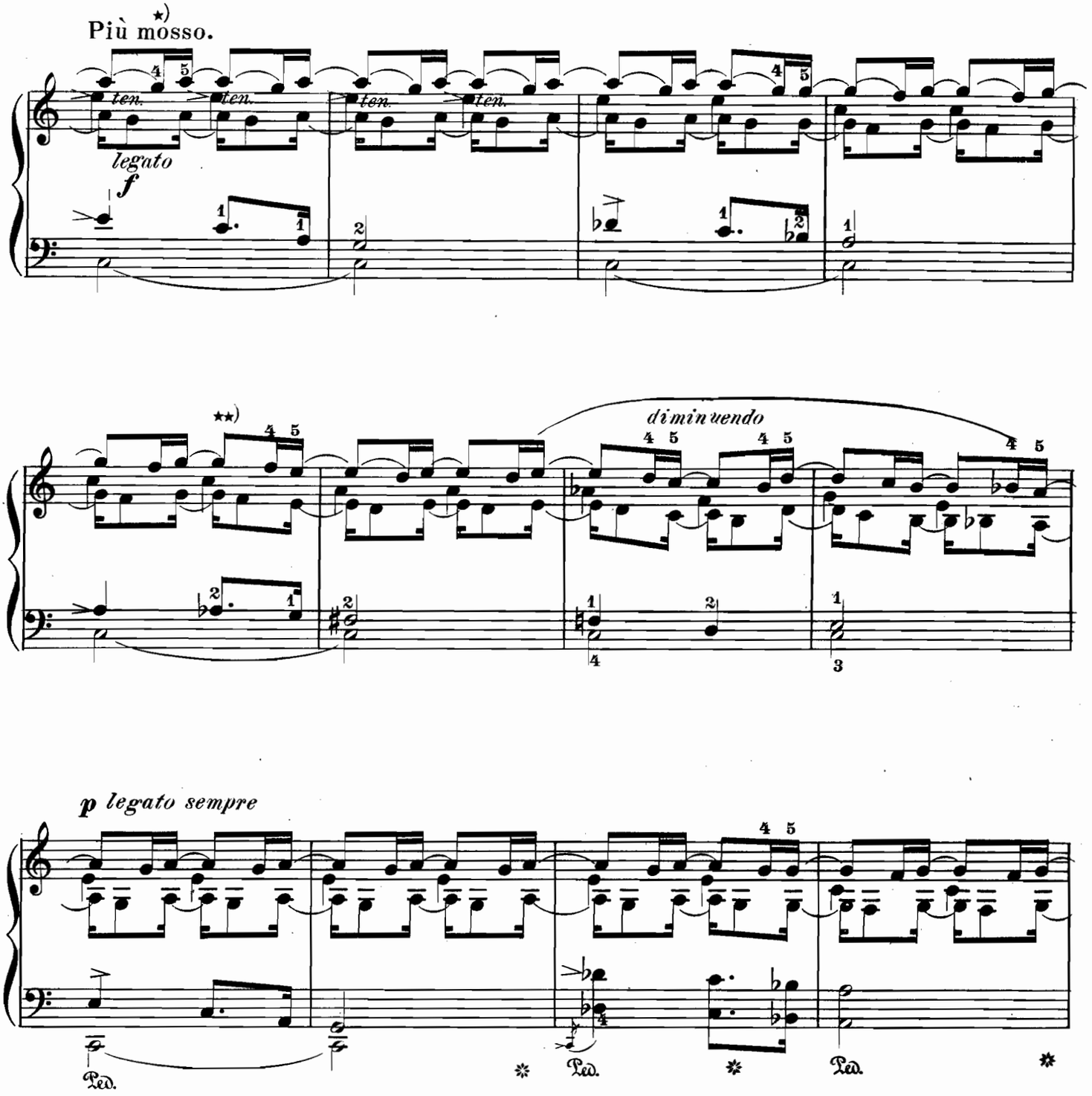

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


mf crescendo sempre
Ped.
Ped.
Ped.


f

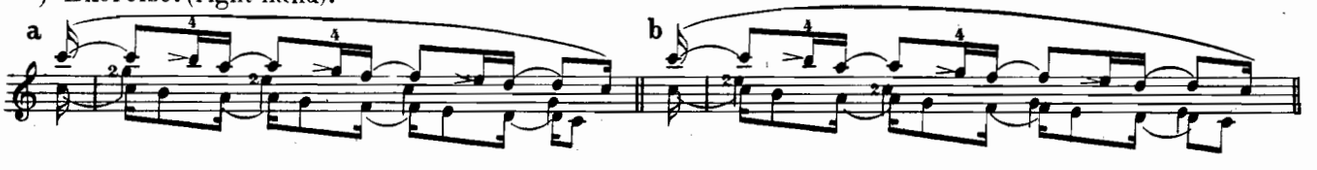

p

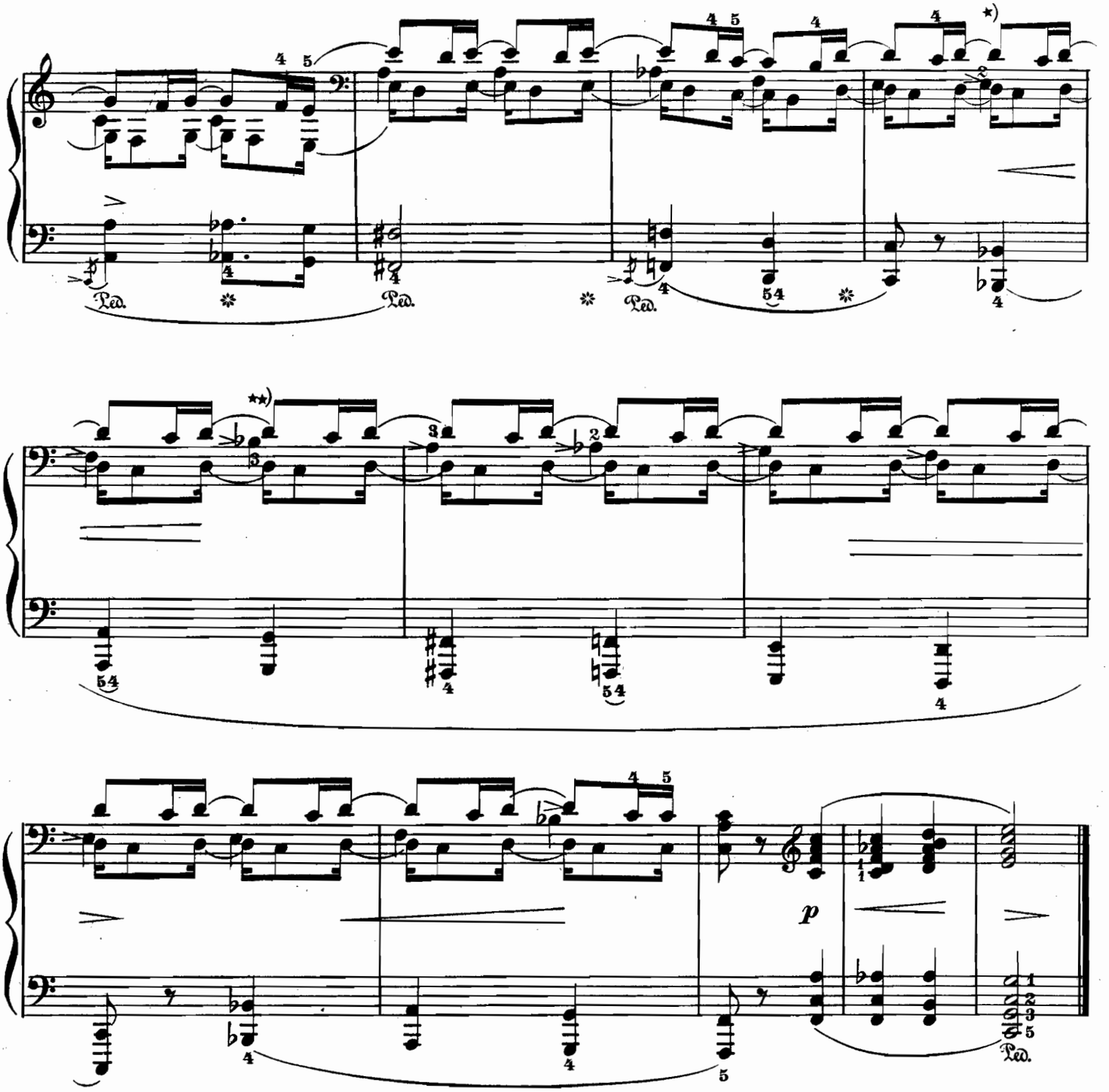

legato
Ped. marcato il basso
Ped.
Ped.
Ped.
crescendo
ff
Ped.
Ped.
Ped.
Ped.
Ped.
accelerando
Exercise.
legato
mf
ff
etc.
f
marcato
staccato leggiero
etc.
b.
staccato leggiero
etc.
marcato



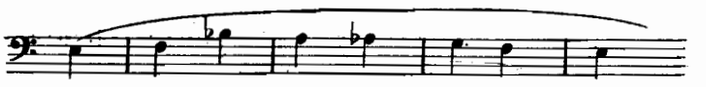
★) When practising, accustom the 4th finger to a firm stroke.

★★) Exercise. (right hand).

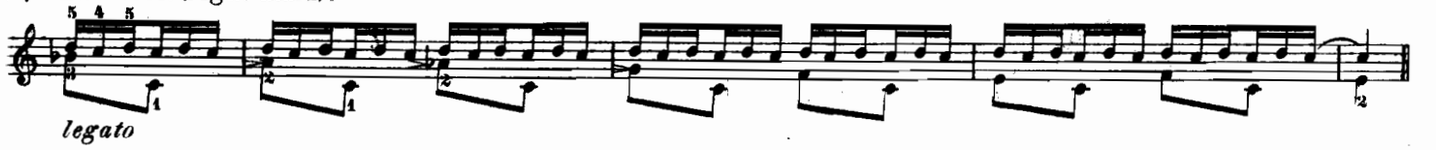




*) This inner part as *legato* as possible.



**) Exercise. (right hand).



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