

The Virtuoso-Pianist.

Part I.

Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.

Nº 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

For studying the 20 exercises in this First Part, begin with the metronome set at 60, gradually increasing the speed up to 108; this is the meaning of the double metronome-mark at the head of each exercise.

Lift the fingers high and with precision, playing each note very distinctly.

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(M.M. ♩ = 60 to 108.)

1.

The musical score for Exercise No. 1 is presented in four systems, each with a grand staff (treble and bass clefs). The first system is marked *mf* and *ascending* in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the exercise. The third system is marked *descending* in the bass clef. The fourth system concludes the exercise. The tempo is indicated as (M.M. ♩ = 60 to 108.)

(1) For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e. g., 3-4 in Nº 2; 2-3-4 in Nº 3, etc.

Observe that, throughout the book, both hands are continually executing the same difficulties; in this way the left hand becomes as skilful as the right. Besides, the difficulties executed by the left hand in ascending, are exactly copied by the same fingers of the right hand in descending; this new style of exercise will cause the hands to acquire perfect equality.

No. 2.

As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on this note.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.

(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to No. 31, are intended to render them as strong and agile as the second and third.

Nº 3.

(2-3-4) Before beginning to practise Nº 3, play through the preceding exercises once or twice without stopping. When Nº 3 is mastered, practise Nº 4, and then Nº 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

3.

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

1 2 5
5 3 1

1 2
5 3 1

5 2 1
1 3 5

5 2
1 3

No 4.

(3-4-5) (1) Special exercise for the 3rd, 4th and 5th fingers of the hand.

4.

(1)

Nº 5.

(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.

5.

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

Nº 6.

(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.

6.

Nº 7.

(3-4-5) Exercise of the greatest importance for the 3rd, 4th and 5th fingers.

7.

The first system of the exercise consists of five measures. The treble clef part begins with a sequence of eighth notes: 1 3 2 4 3 5 4 3. This sequence is repeated in the second measure. The third measure features a triplet of eighth notes (1 4 4) followed by a quarter note (4). The fourth and fifth measures continue with similar triplet and quarter note patterns. The bass clef part provides a steady accompaniment of eighth notes, with fingerings 5 3 4 2 3 1 3 4 in the first two measures, and 5 3 and 5 3 in the subsequent measures.

The second system contains six measures. The treble clef part continues with eighth-note patterns, including triplets and quarter notes. The bass clef part maintains the eighth-note accompaniment with fingerings 5 3 and 5 3.

The third system contains six measures. The treble clef part shows more complex eighth-note patterns, including triplets and quarter notes. The bass clef part continues with eighth-note accompaniment and fingerings 5 3, 5 3, and 1 3 4 3 5 4 3.

The fourth system contains six measures. The treble clef part features eighth-note patterns with triplets and quarter notes. The bass clef part continues with eighth-note accompaniment and fingerings 1, 1, 1, 1, 1, and 1.

The fifth system contains six measures. The treble clef part features eighth-note patterns with triplets and quarter notes. The bass clef part continues with eighth-note accompaniment and fingerings 1, 1, 1, 1, 1, and 1. The system concludes with a double bar line and a fermata over the final note.

No 8.

(1-2-3-4-5) Very important exercise for all five fingers.

8.

The exercise is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system is marked with a large '8.' and includes fingerings: 1 2 4 5 3 4 2 3, 1 2 4 5 3, 1 2 4, 1 2 4, 1 2 4 in the treble; and 5 4 2 1 3 2 4 3, 5 4 2 1 3, 5 4 2, 5 4 2, 5 4 2 in the bass. The second system has 1 2 4 in the treble and 5 4 2 in the bass. The third system has 5 4 2 1 3 2 4 3, 5 4 2 1 3 2 4 3, 5 4 2 1 3 2 4 3, 1 2 4 5 3 4 2 3, 1 2 4 5 3 2 3, 1 2 4 5 in the treble; and 5 4 2 1 3 2 4 3, 1 2 4 5 3 4 2 3, 1 2 4 5 3 2 3, 1 2 4 5 3 4 2 3, 1 2 4 5 in the bass. The fourth system has 5 4 2 1, 5, 5, 5, 5, 5 in the treble; and 1 2 4 5, 1, 1, 1, 1, 1 in the bass. The fifth system has 5, 5, 5, 5, 5 in the treble; and 1, 1, 1, 1, 1 in the bass. The exercise concludes with a double bar line and a fermata.

Extension of the 4th and 5th, and general finger-exercise.

9.

No 10.

(3-4) Preparation for the trill, for the 3rd and 4th fingers of the left hand in ascending (1); and for the 3rd and 4th of the right, descending (2).

10.

Nº 11.

(3-4-5) Another preparation for the trill, for the 4th and 5th fingers.

11.

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

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

1 2 1 2 1 2 1 2 1 2

5 3 5 3 5 3 5 3 5 3

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

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

5 2 1 5 2 1 5 2 5 2 5 2 5 2

1 3 5 1 3 5 1 3 1 3 1 3 1 3

5 2 5 2 5 2 5 2 5 2

1 3 1 3 1 3 1 3 1 3 1 3

№ 12.

Extension of 1-5, and exercise for 3-4-5.

12.

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

5 4
1 5

5 4
1 5

5 4
1 5

5 4
1 5

13. (3-4-5)

(3-4) Another preparation for the trill, for the 3rd and 4th fingers.

14.

The musical score consists of five systems, each with two staves (treble and bass clef). The time signature is 2/4. The key signature has one flat. The exercise is a trill for the 3rd and 4th fingers, primarily in the right hand. The left hand provides a steady accompaniment. The exercise is presented in five different positions across the systems. Each system contains six measures. The notation includes treble and bass clefs, a key signature of one flat, and various fingering numbers (1, 2, 3, 4, 5) placed above or below notes. The trill is primarily in the right hand, with the left hand providing a steady accompaniment. The exercise concludes with a double bar line and a fermata in the final measure of the fifth system.

Extension of 1-2, and exercise for all 5 fingers.

15.

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

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

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

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

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

Extension of 3-5, and exercise for 3-4-5.

16.

Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.

17.

The exercise is presented in five systems, each with a treble and bass staff. The first system includes the number '17.' on the left. The music is in 2/4 time. The first four measures of each system feature a right-hand melody with fingerings 1 2 4 3 5 4 3 4 and a left-hand accompaniment with fingerings 5 4 2 3 1 2 3 2. The fifth measure of each system features a right-hand melody with fingerings 1 2 4 5 and a left-hand accompaniment with fingerings 5 4 2 1. The second system continues with similar patterns, introducing a new right-hand melody with fingerings 1 2 4 5 and a left-hand accompaniment with fingerings 5 4 2 1. The third system introduces a new right-hand melody with fingerings 1 2 4 5 and a left-hand accompaniment with fingerings 5 4 2 1. The fourth system introduces a new right-hand melody with fingerings 5 3 2 1 and a left-hand accompaniment with fingerings 1 2 4 5. The fifth system introduces a new right-hand melody with fingerings 5 3 2 1 and a left-hand accompaniment with fingerings 1 2 4 5. The exercise concludes with a final measure in the fifth system.

18. (1-2-3-4-5)

19. (1-2-3-4-5)

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

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

1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1

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

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

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

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

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

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

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

1 2 4 1 2 4 1 2 4 1 2 4

Extension of 2-4, 4-5, and exercise for 2-3-4.

20.

End of Part I.

After having mastered this First Part, play it through once or twice daily for some time before commencing the study of the Second ("transcendent") Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.