School of
Scales & Double Notes
for the
Pianoforte
by

M. MOSZKOWSKI.

Op. 64.

SCALES IN DOUBLE NOTES.
EXERCISES IN DOUBLE NOTES.
ADVANCED STUDIES IN DOUBLE NOTES.

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AUTHOR'S NOTE.

Considering the important place occupied by Double Notes in Piano playing, it seems strange that hitherto no complete treatise on this branch of mechanism has been published, although there exist a considerable number of special lessons and exercises devoted to the study of Octaves, Trills, Scales, the practice of the Left Hand, Rhythm, and even the art of using the Pedals.

Yet the thorough study of Double Notes is equally indispensable to those who wish to attain a certain perfection of execution, for this feature of mechanism may be found in compositions of all styles and of all epochs. That this is the case is amply proved by the fact that all the great masters since Bach and Handel have composed passages in Double Notes. But if these examples are rare in the works of the earliest musical epoch, they are frequently to be found in modern compositions. The works of HUMMEL, CHOPIN, LISZT, BRAHMS, SAINT-SAENS and many others are teeming with the most complicated combinations of Double Notes.

Their extreme difficulty of execution must oblige pianists, even the most skilful, to make them an object of assiduous study. Those whom insufficient preparatory study has left without either the necessary aptitude of the hand, or experience in fingering, find themselves at a loss in the matter, and quickly become discouraged. For this reason it has seemed a useful undertaking to unite in one collection of Exercises and Studies all the difficulties contained in this subject — to create in fact a Supplement to all other Piano Methods.

As regards fingering, one only has been used whenever that one has seemed preferable to all others. Exception, however, is made to this, wherever the strain upon small hands has had to be taken into account.

Maurice Moszkowski.

(For further remarks on the fingering of Scales in Single and Double Notes, see Book I)

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SCHOOL OF SCALES AND DOUBLE NOTES.

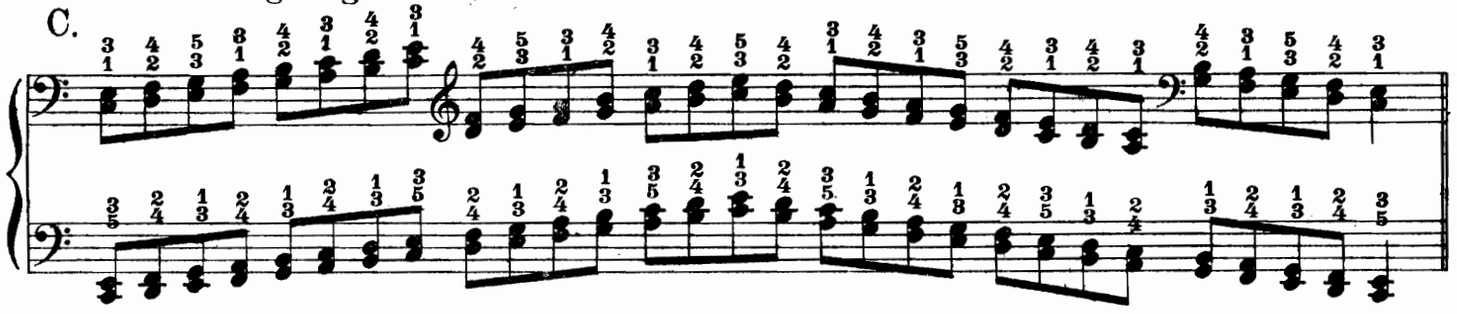
BOOK II.

SCALES IN THIRDS.

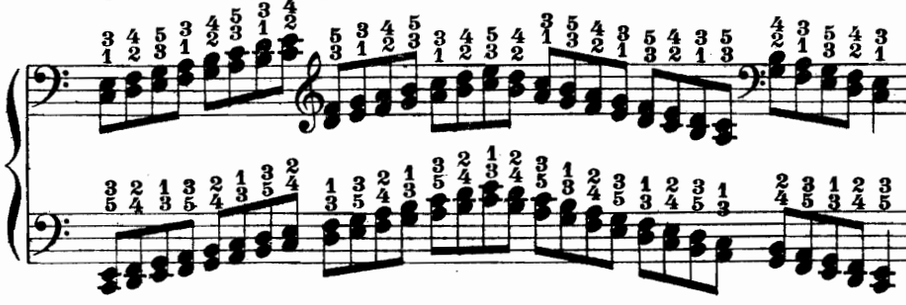
MAJOR SCALES.

General Fingering.*)

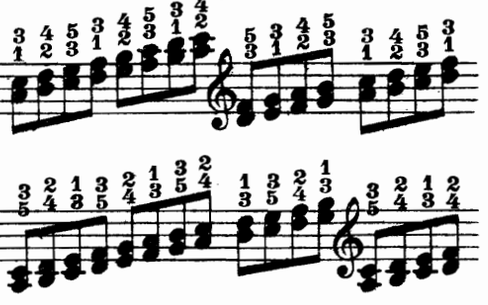
C.



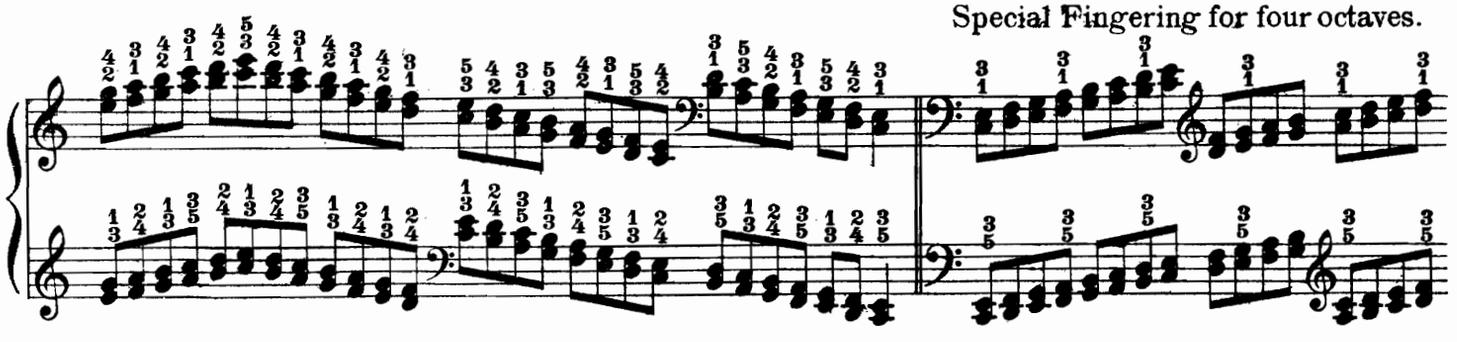
Special Fingering for the extension of two octaves.

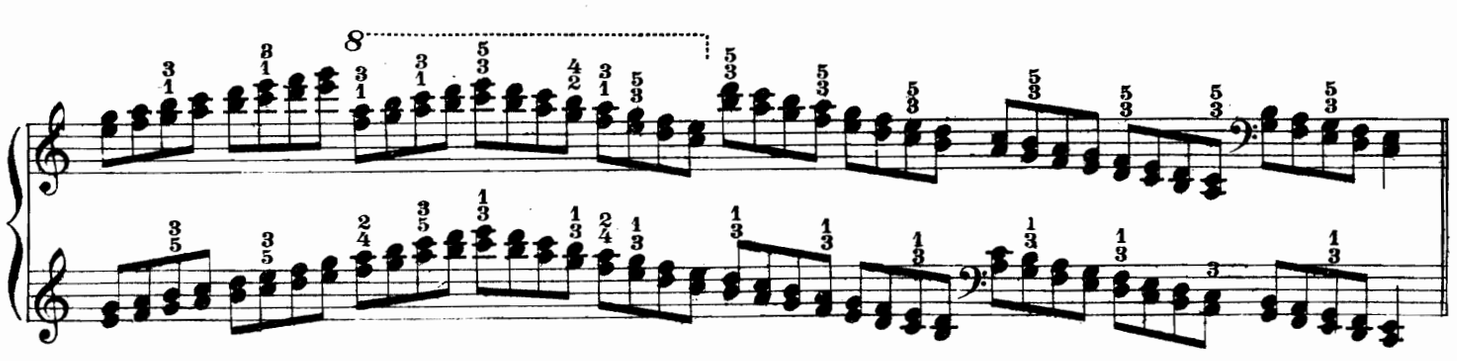


Special Fingering for three octaves.



Special Fingering for four octaves.





*) The "general fingering" indicates that which may be employed for any compass.

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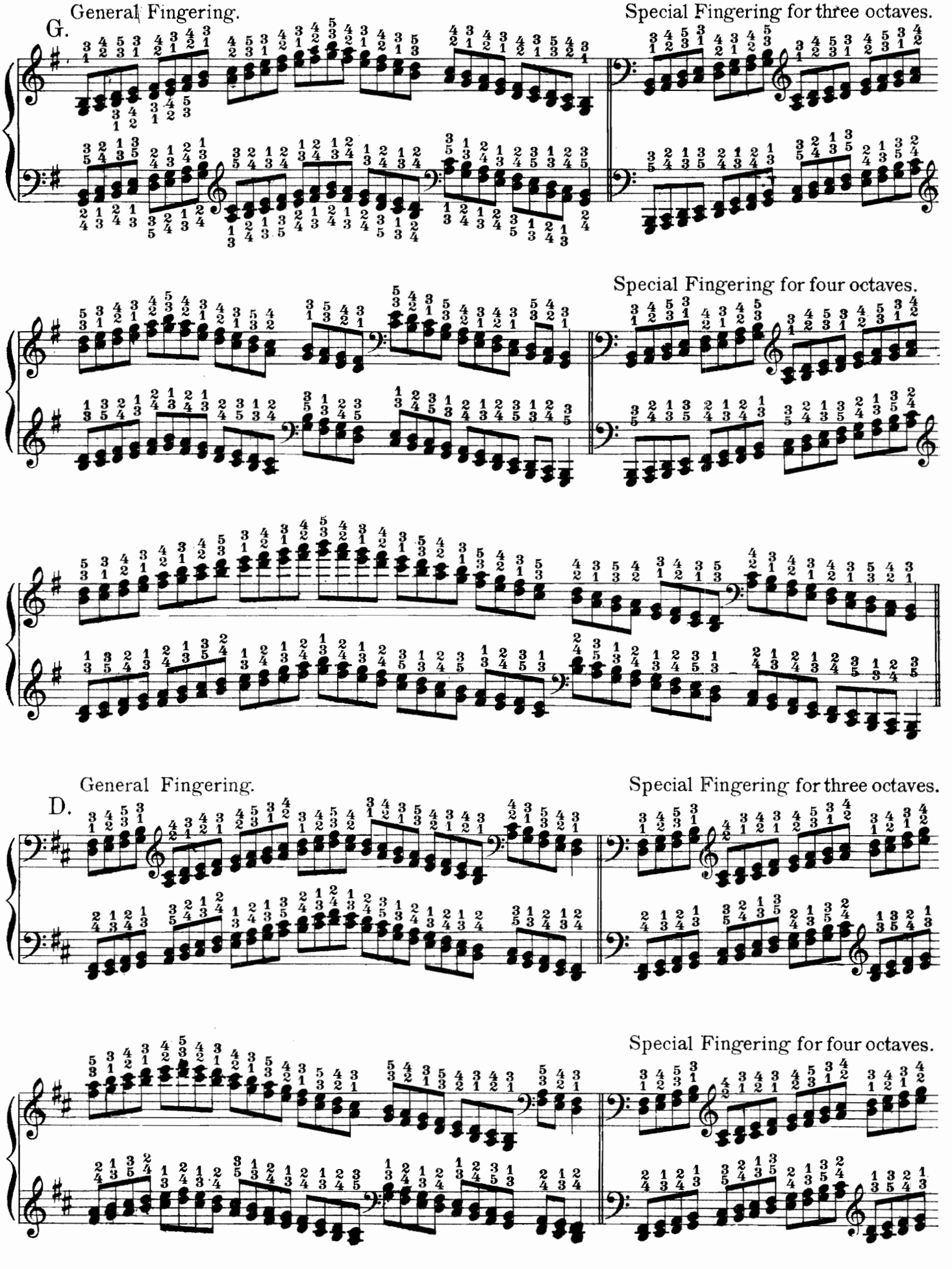
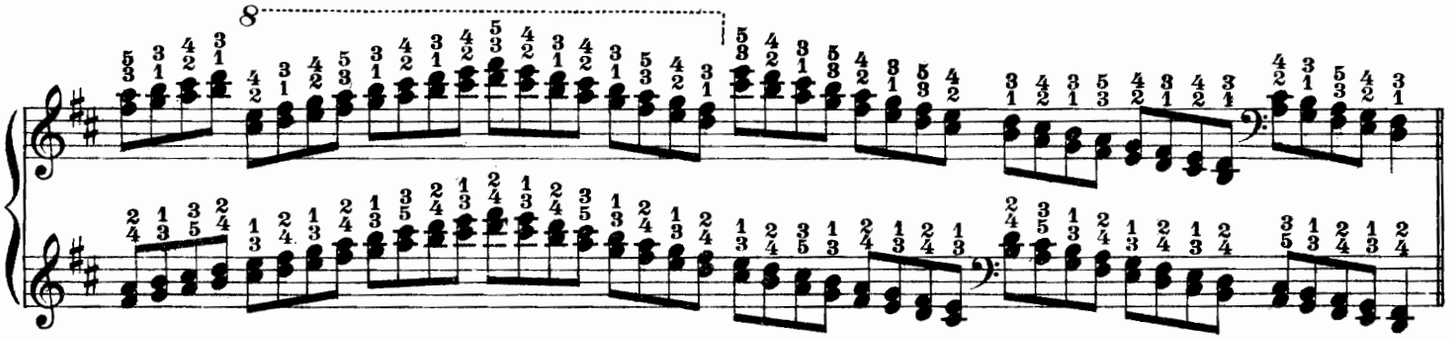

General Fingering.
Special Fingering for three octaves.
G.
Special Fingering for four octaves.
General Fingering.
Special Fingering for three octaves.
D.
Special Fingering for four octaves.



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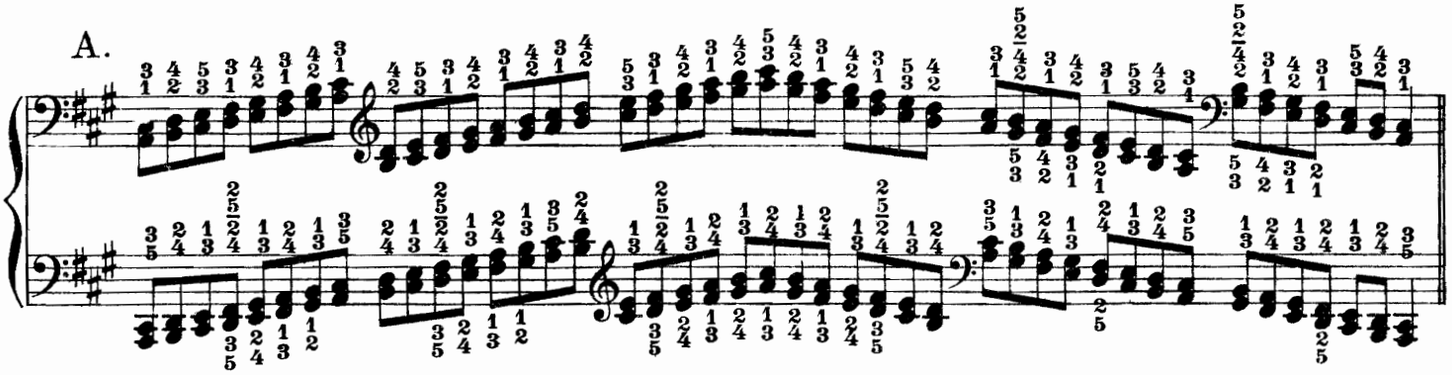

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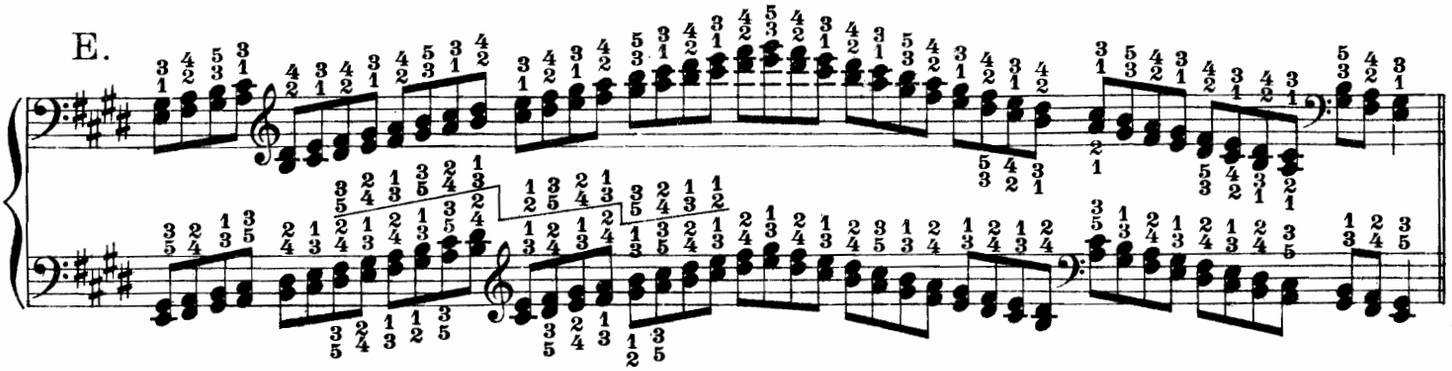

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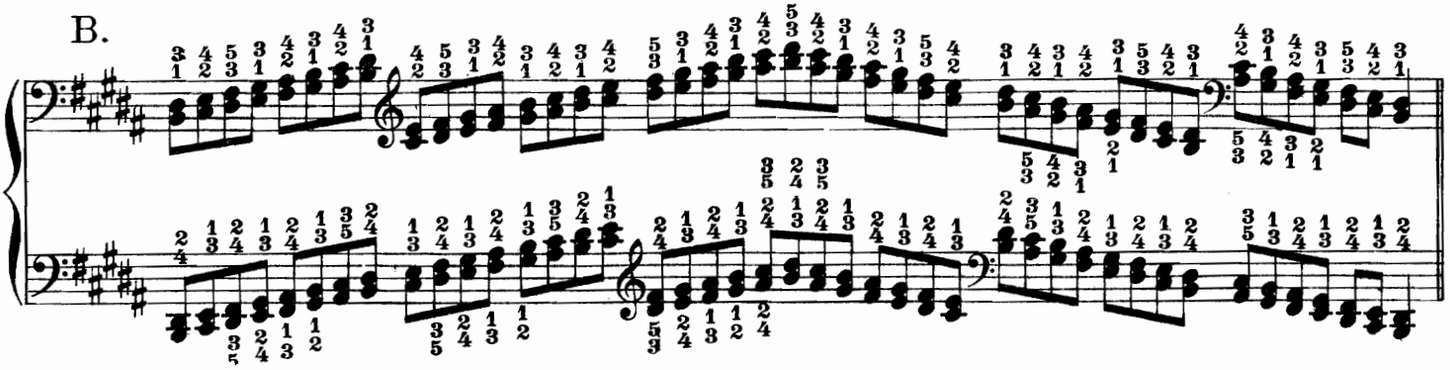
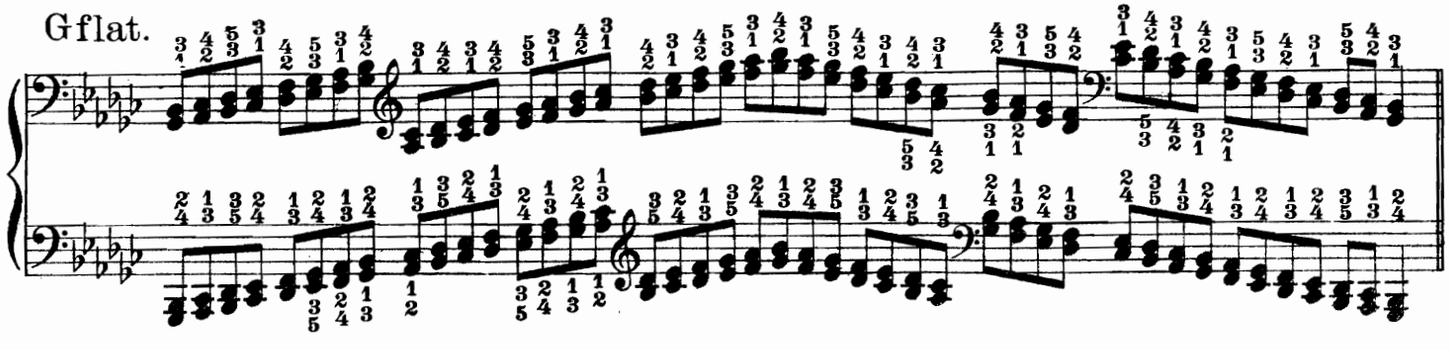
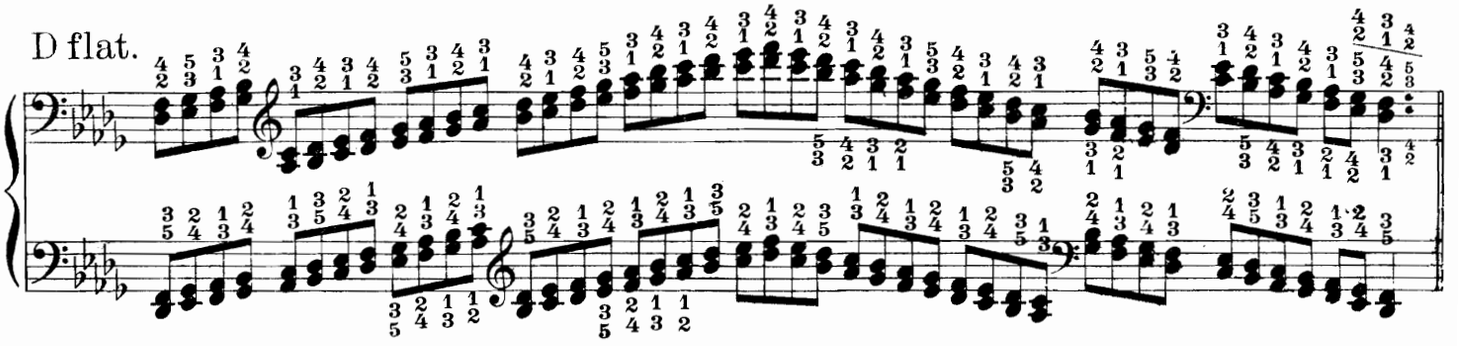


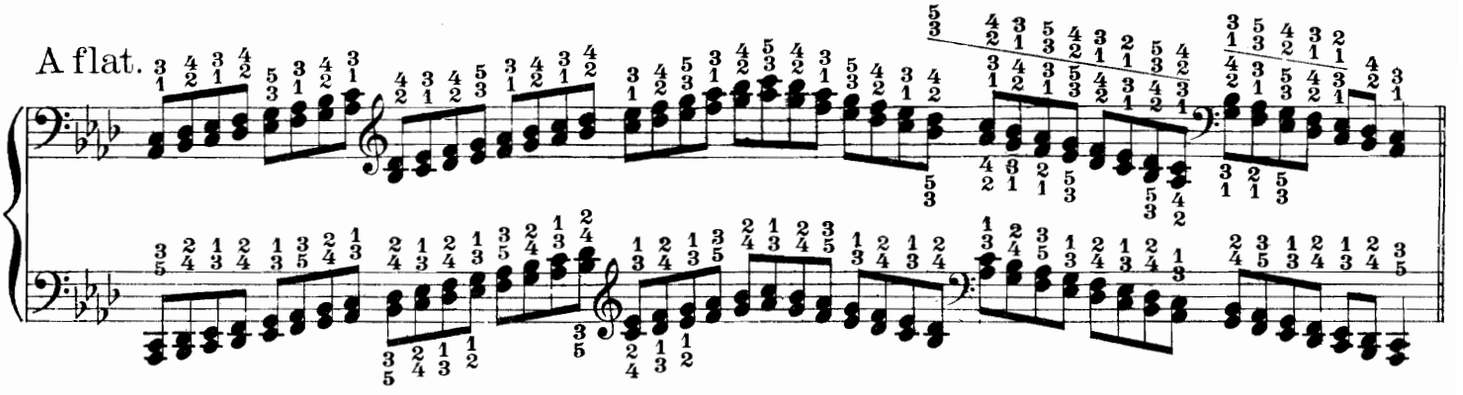
Gflat.



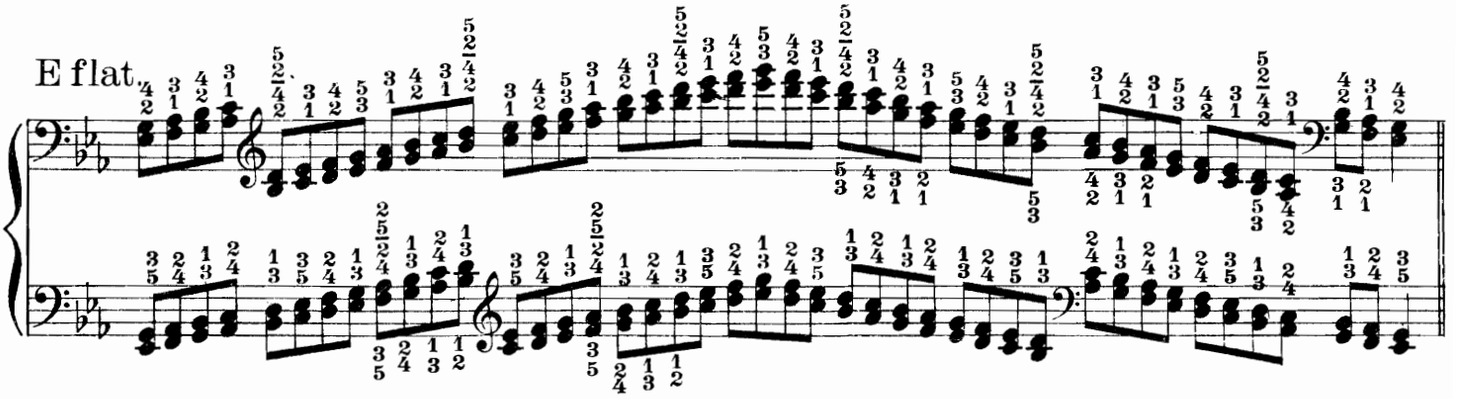
D flat.



A flat.



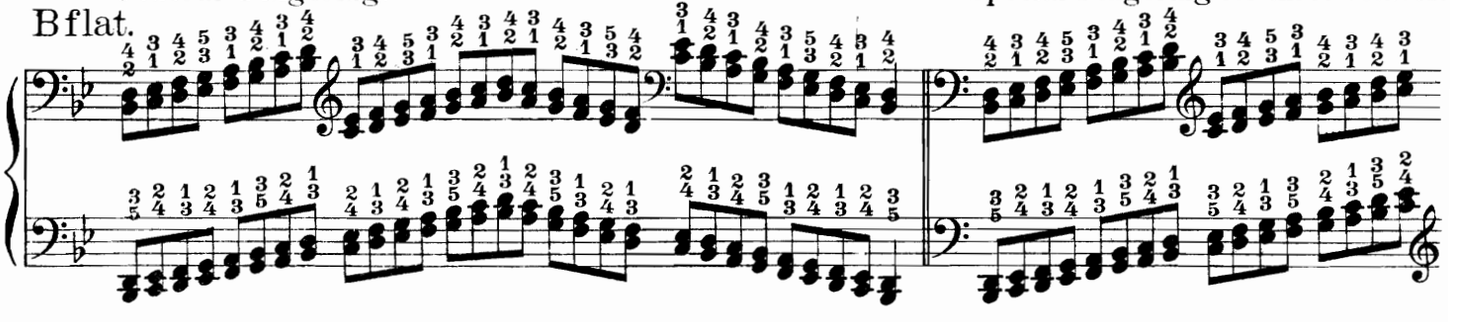
E flat.



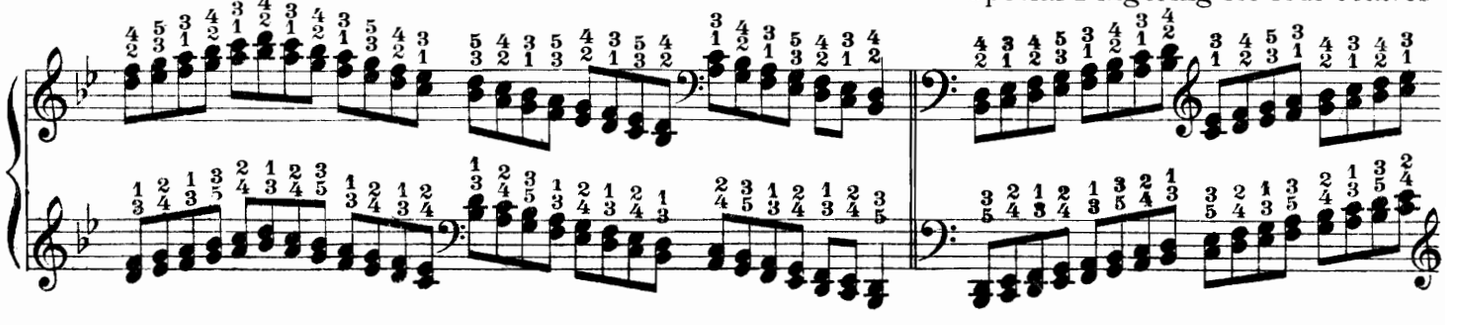
General Fingering.

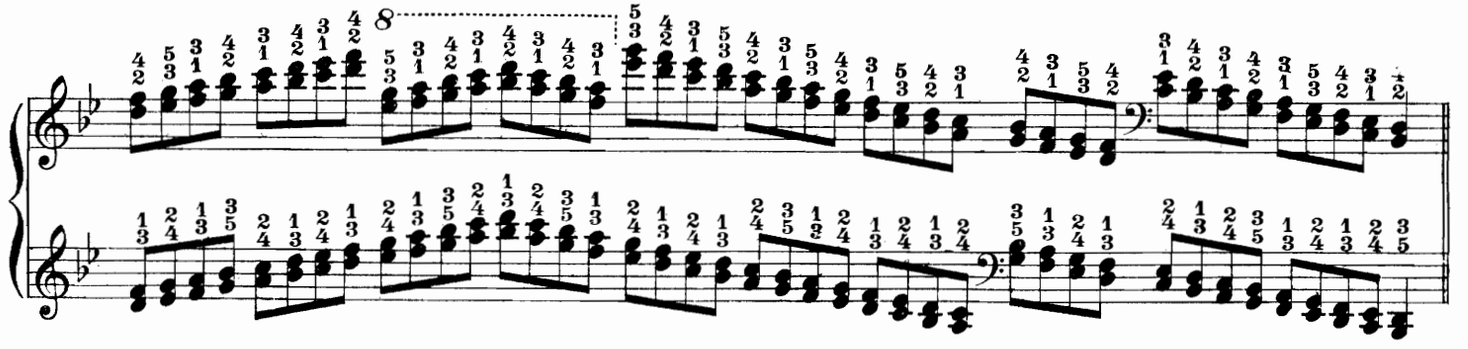
Special Fingering for three octaves.

B flat.

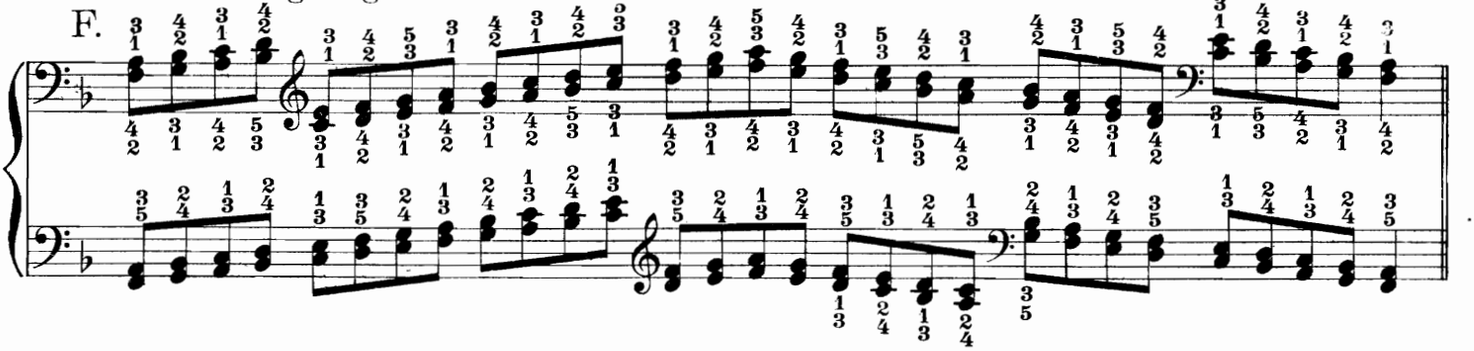


Special Fingering for four octaves

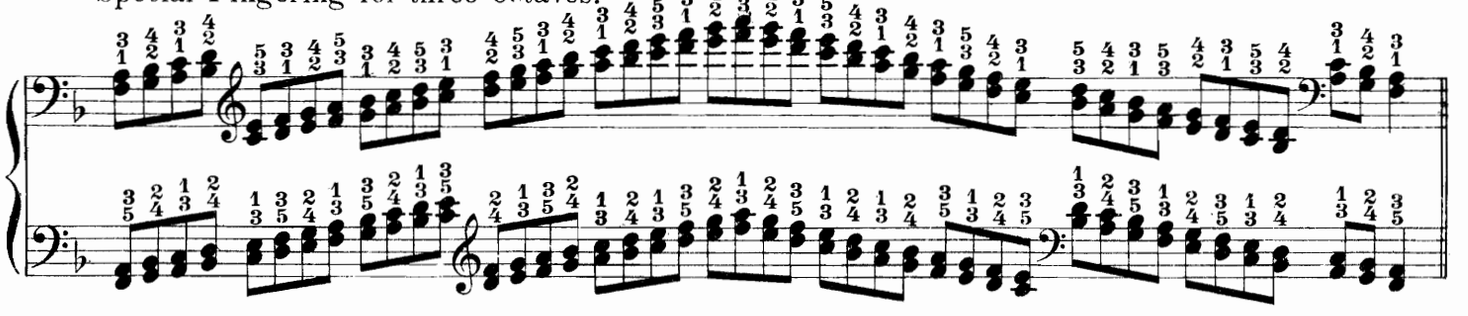




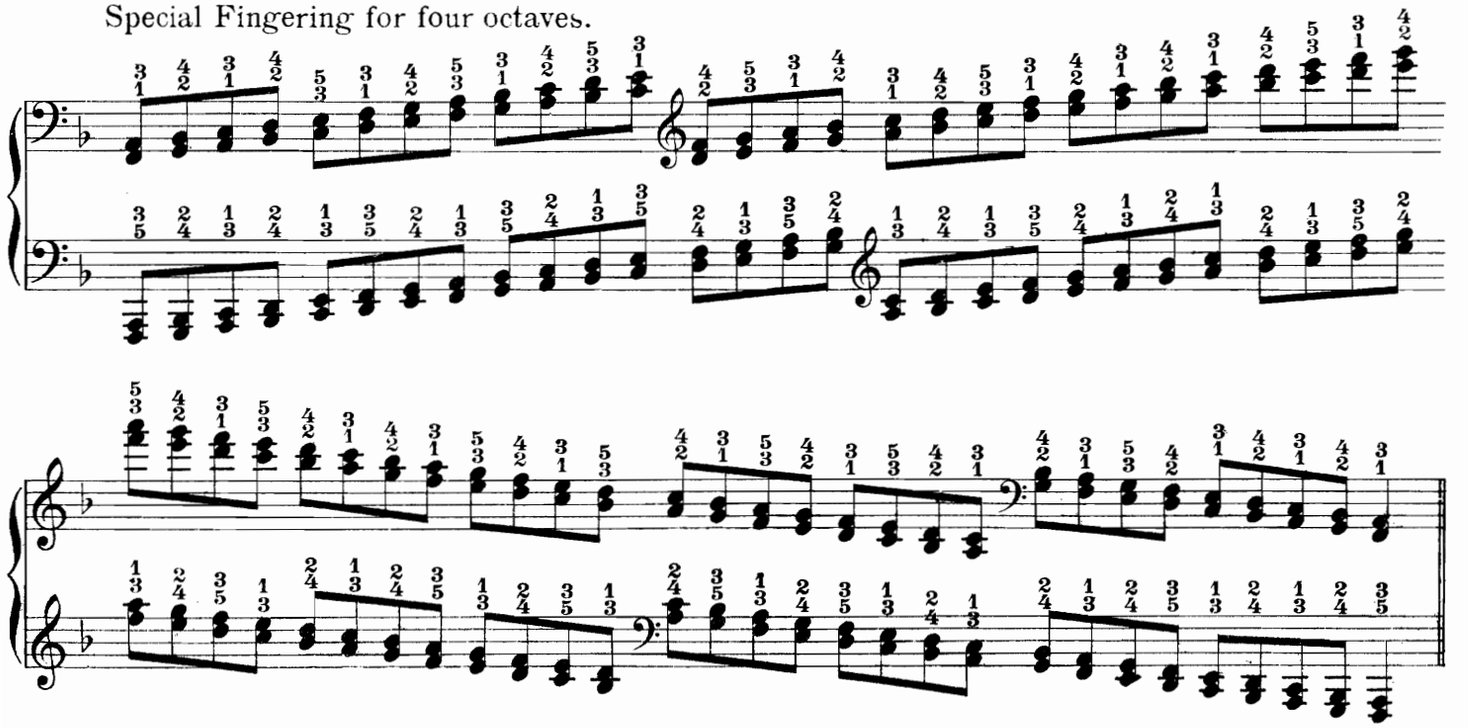
General Fingering.



Special Fingering for three octaves.



Special Fingering for four octaves.

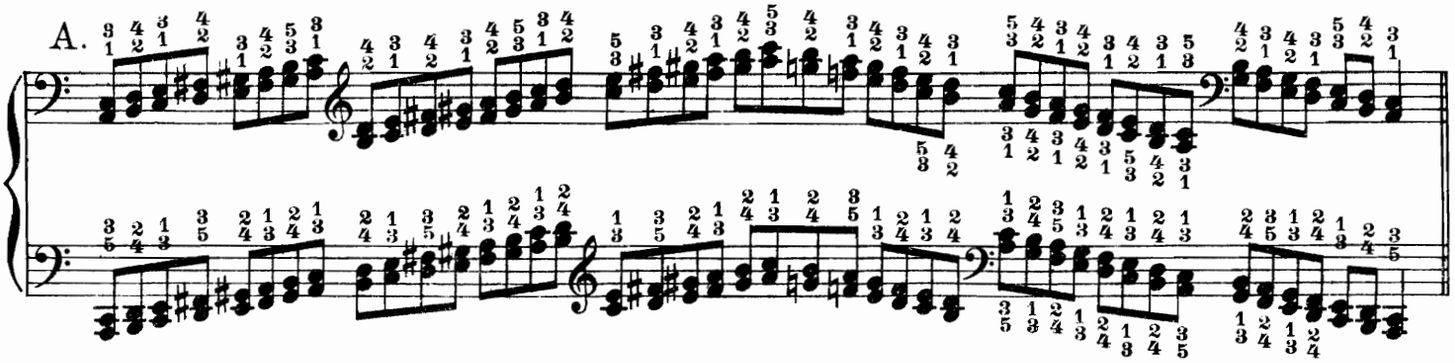


MINOR SCALES.

A. MELODIC MINOR SCALES.

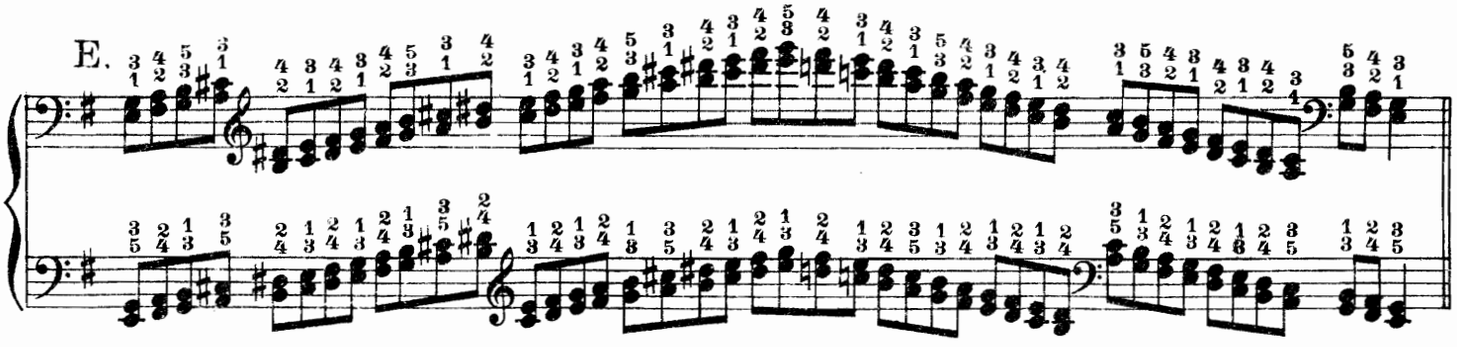
For other fingerings of the descending scale, see the fingering of the C major Scale.

A.



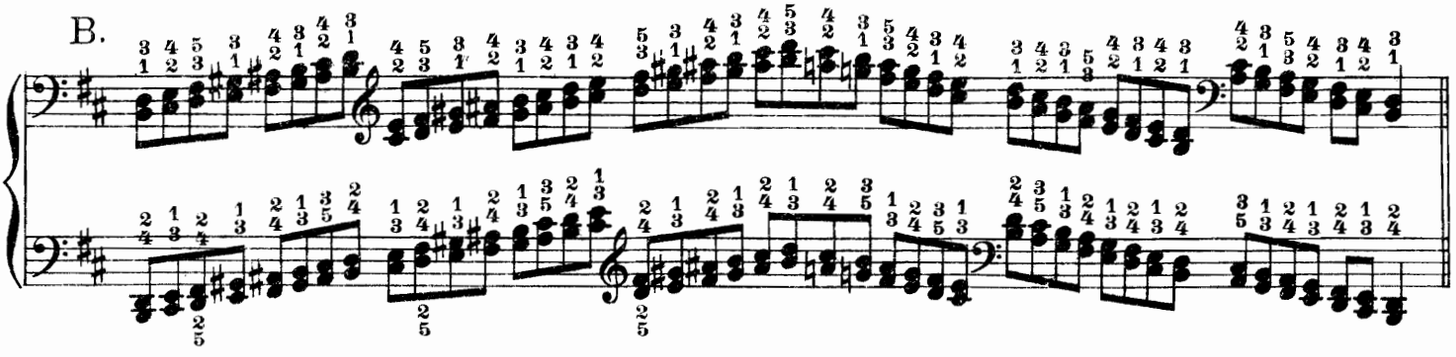
For other fingerings of the descending scale, see the fingering of the G major Scale.

E.

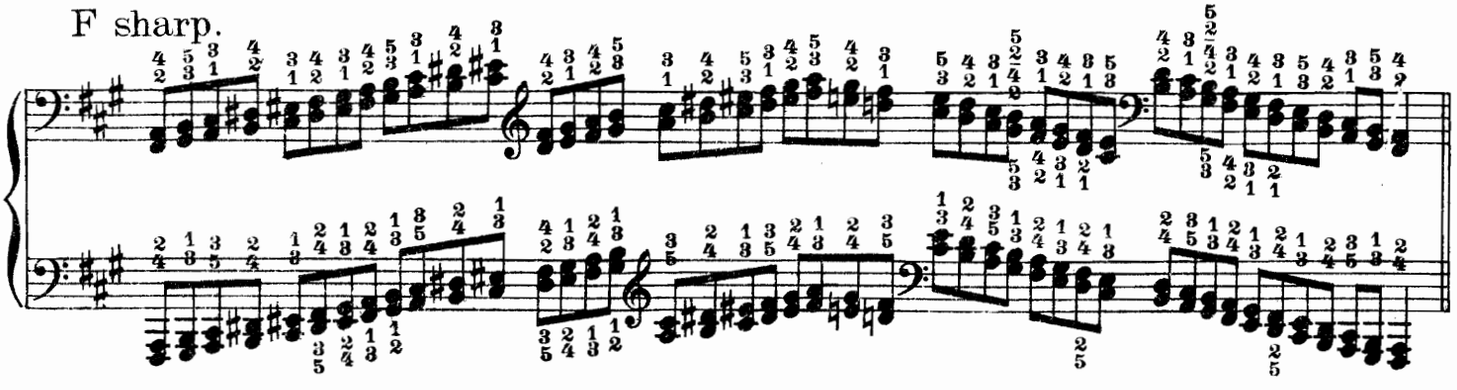


For other fingerings of the descending scale, see the fingering of the D major Scale.

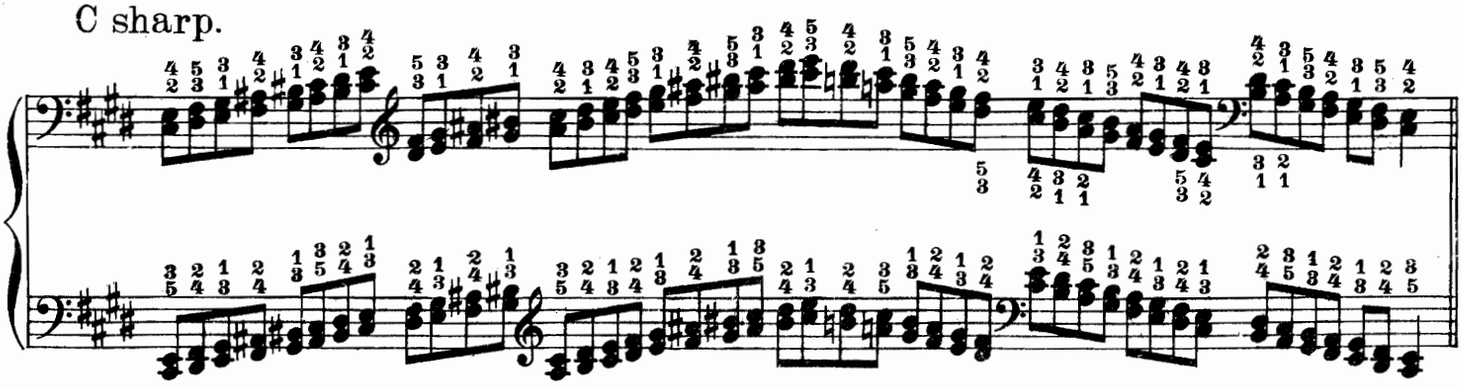
B.



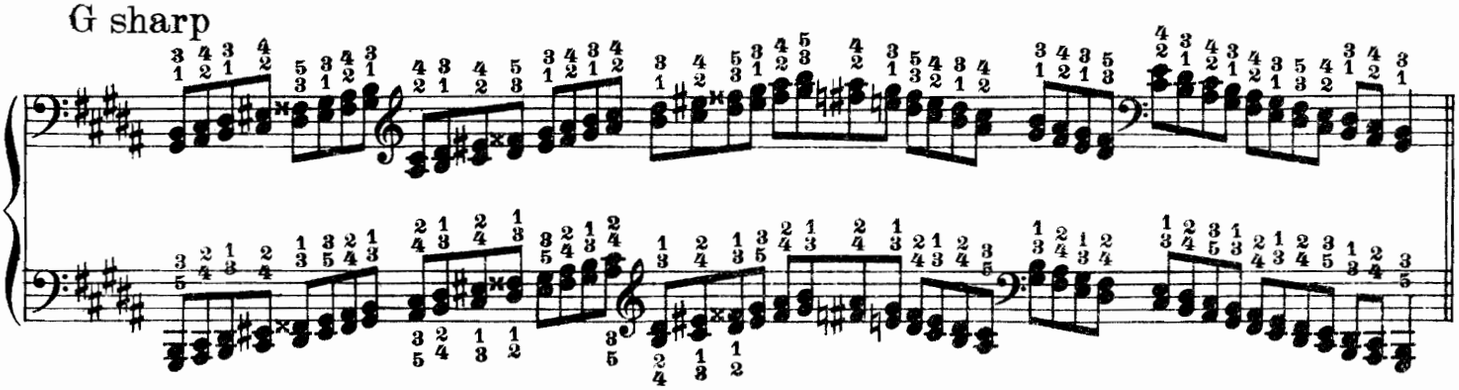
F sharp.



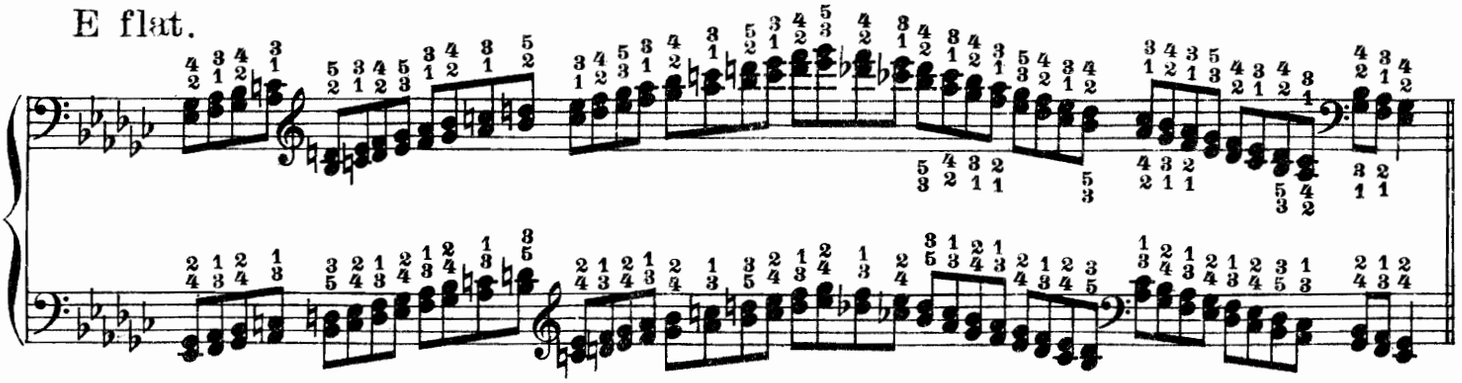
C sharp.



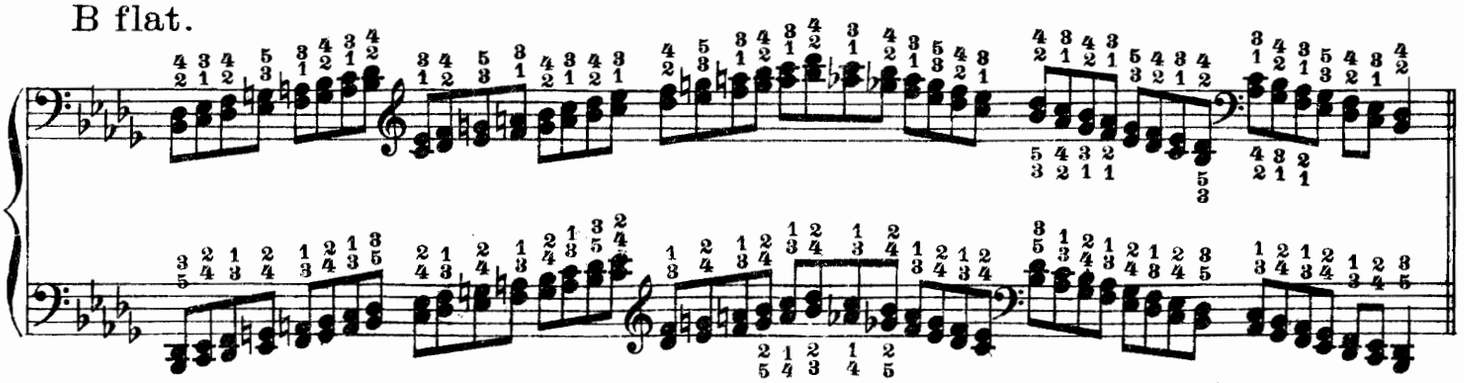
G sharp



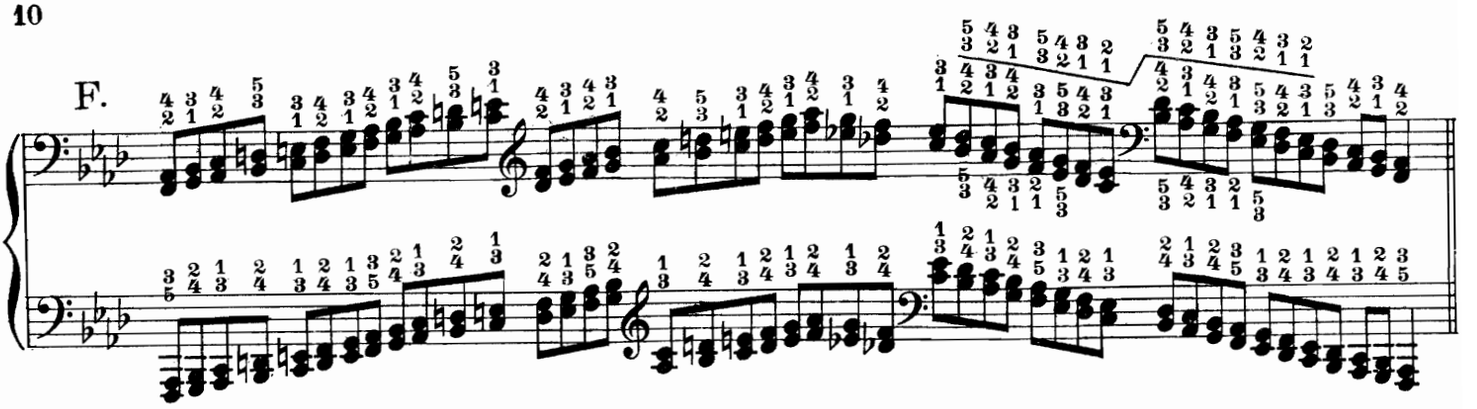
E flat.



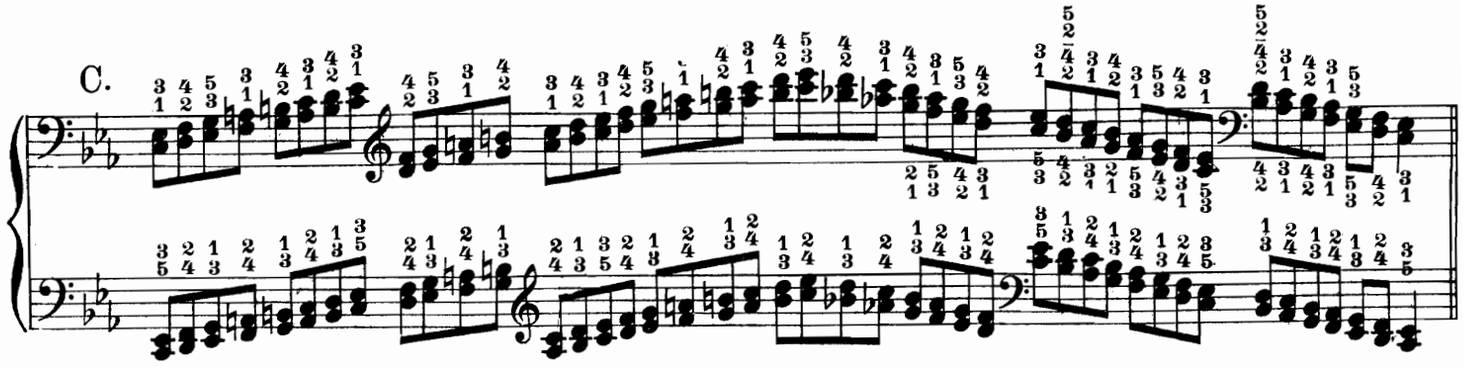
B flat.



F.

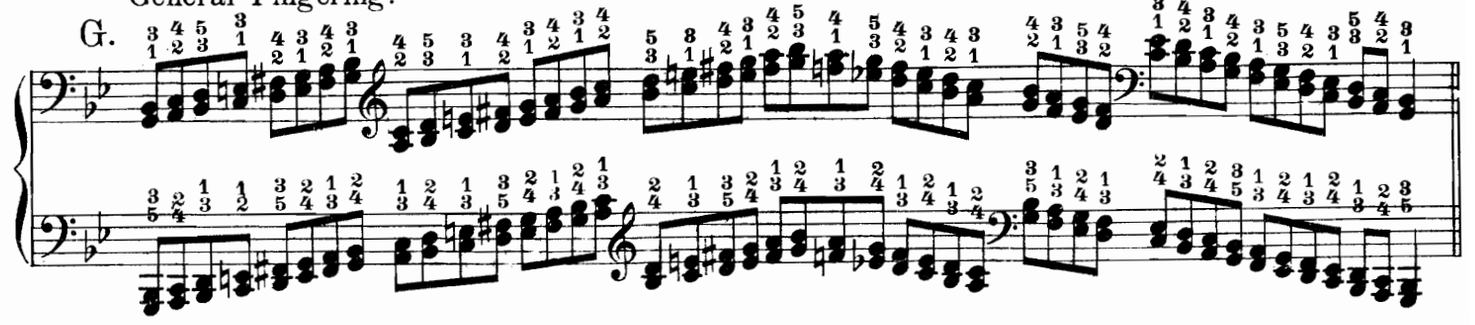


C.

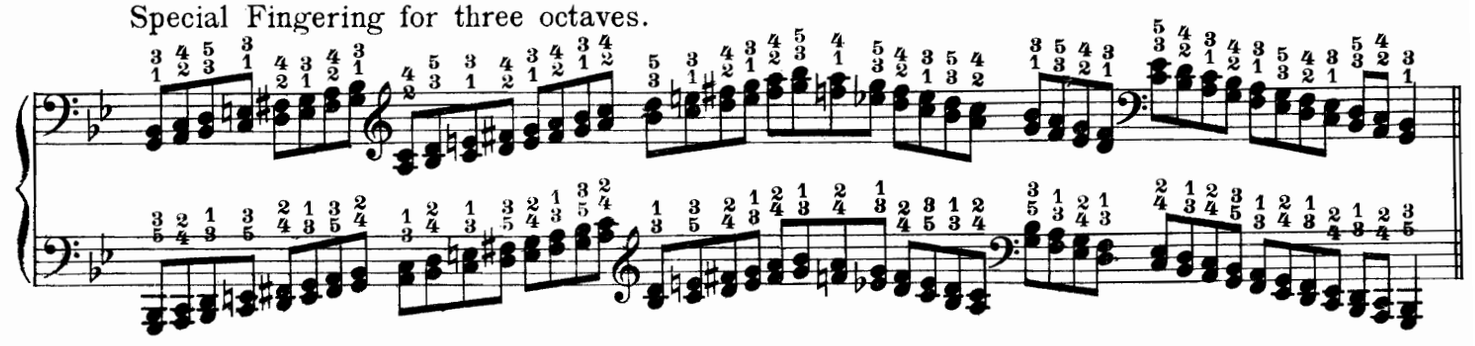


General Fingering.*)

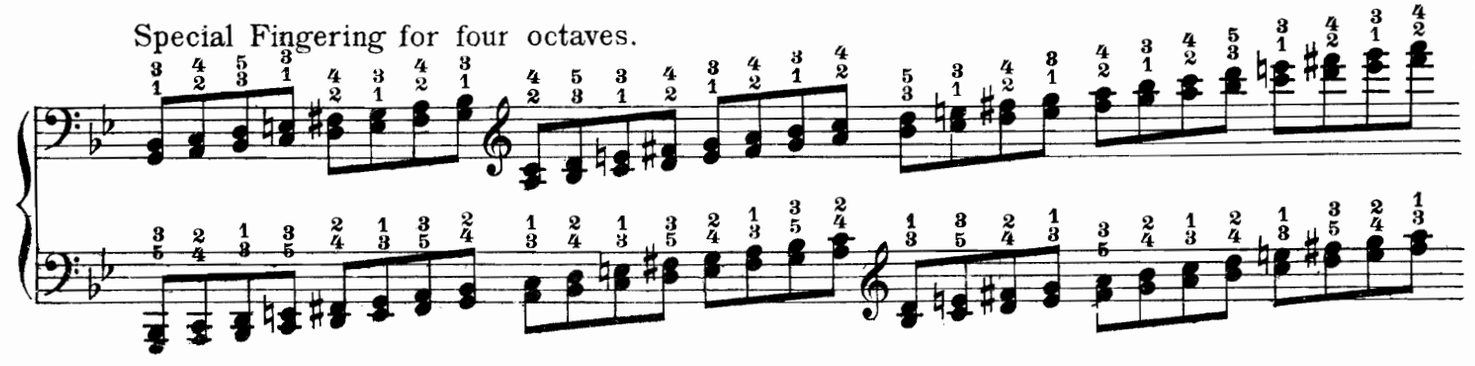
G.



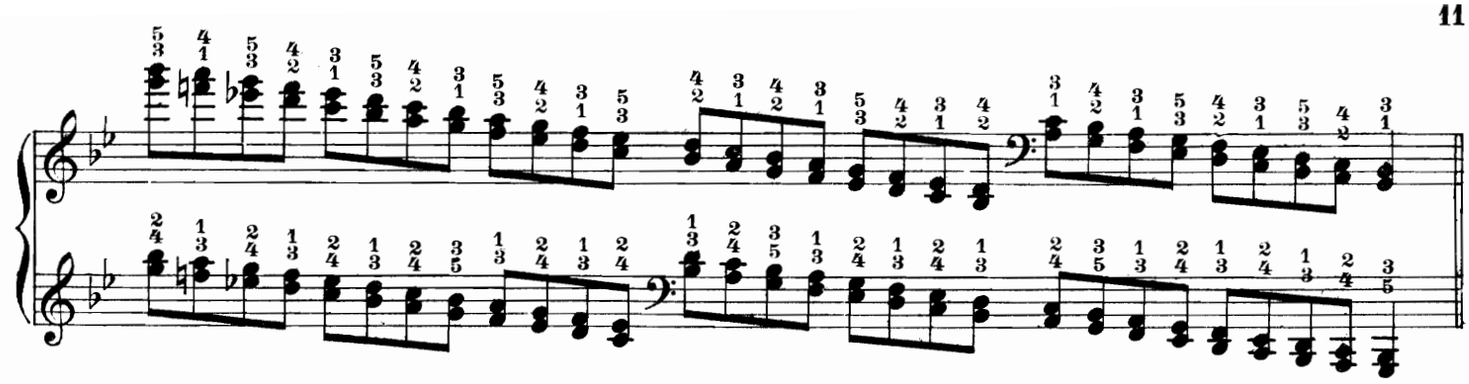
Special Fingering for three octaves.



Special Fingering for four octaves.

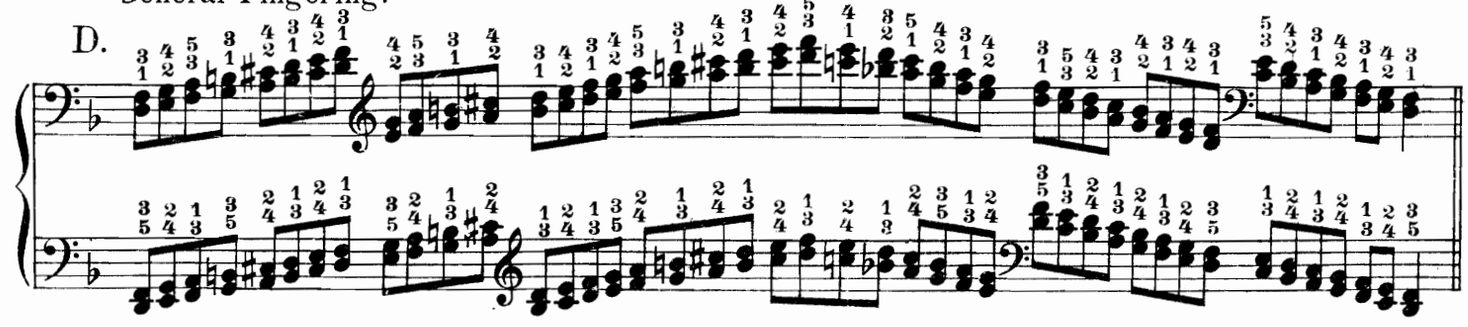


*) The fingering of the first four thirds of the left hand might seem illogical. It has been imposed by the necessity of finishing the scale with $\frac{3}{5}$, unless one should prefer a fingering which would render the whole descending scale much more difficult.

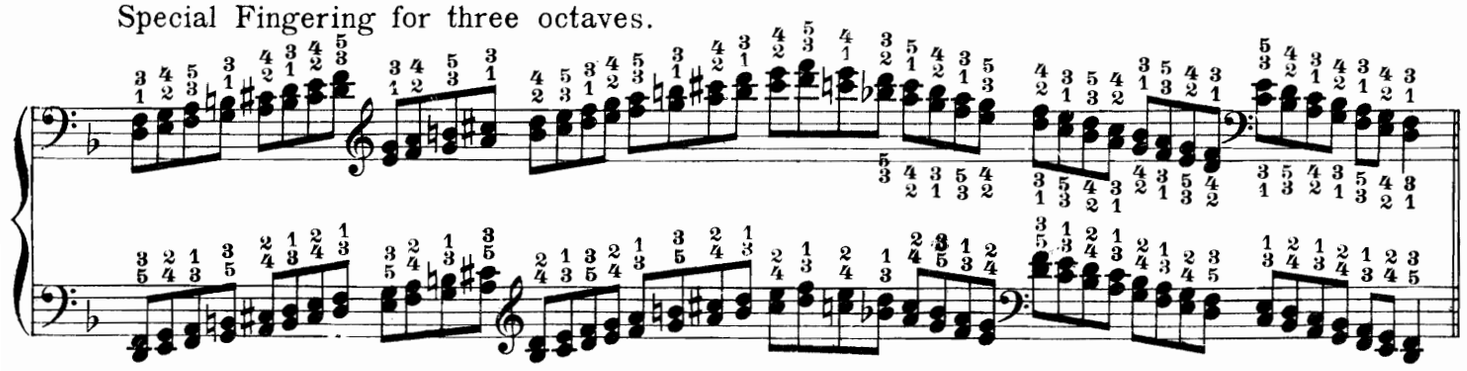


General Fingering.

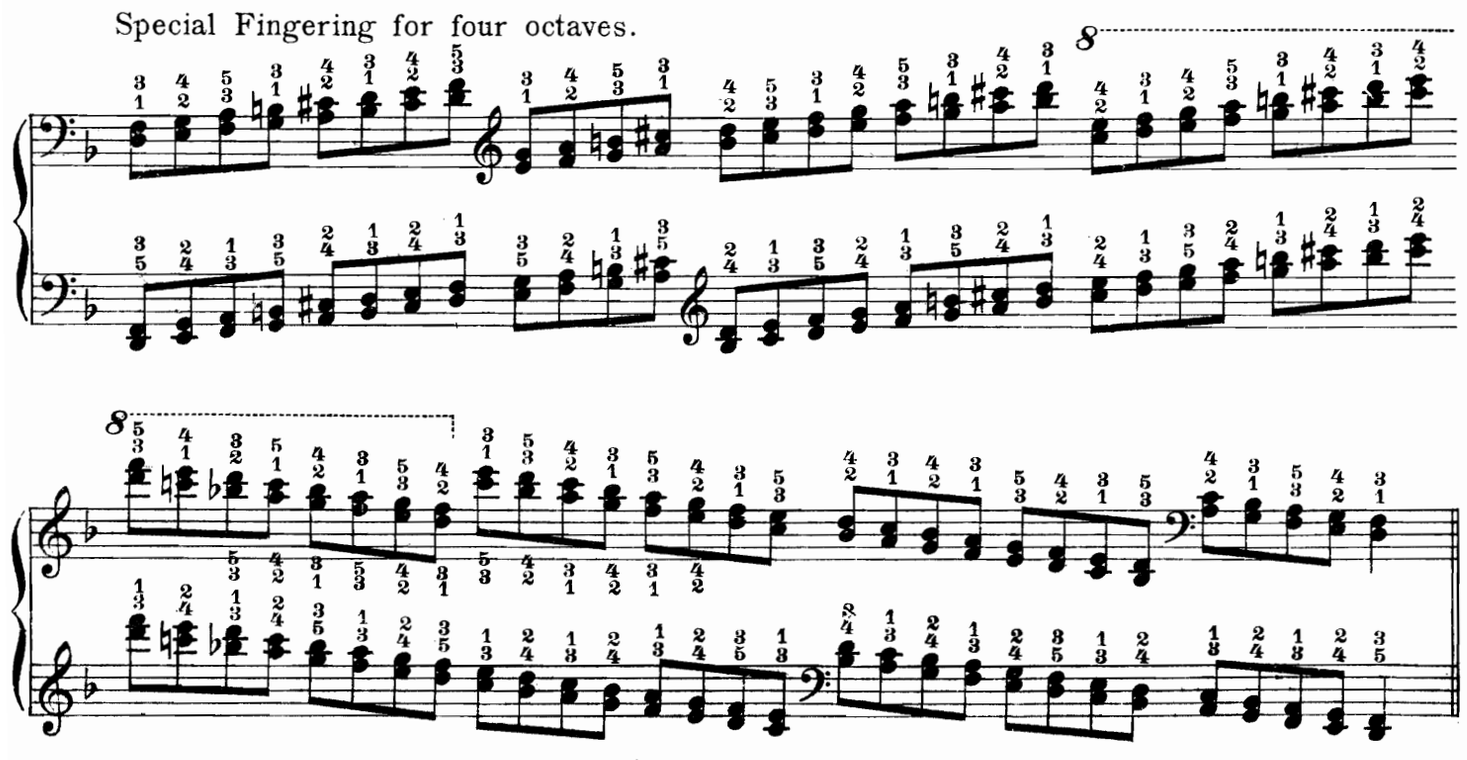
D.



Special Fingering for three octaves.



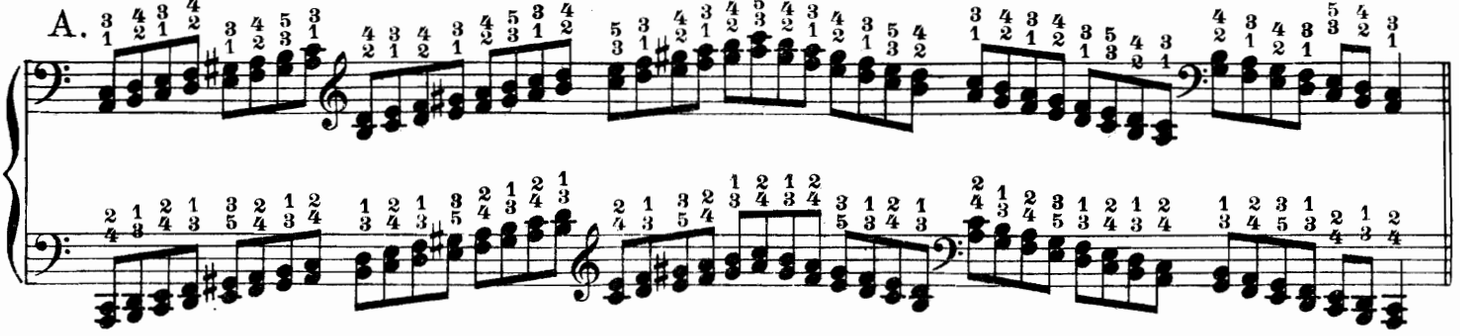
Special Fingering for four octaves.



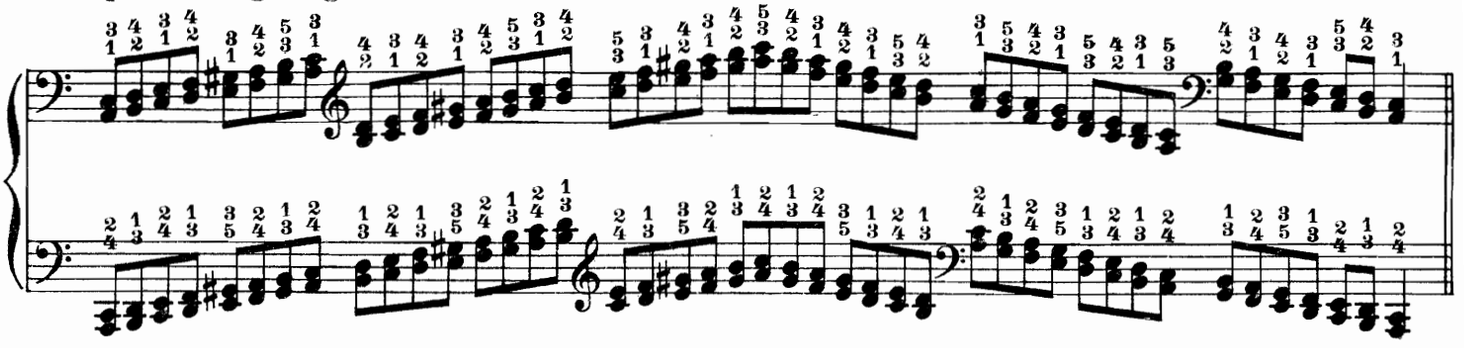
B. HARMONIC MINOR SCALES.

General Fingering.

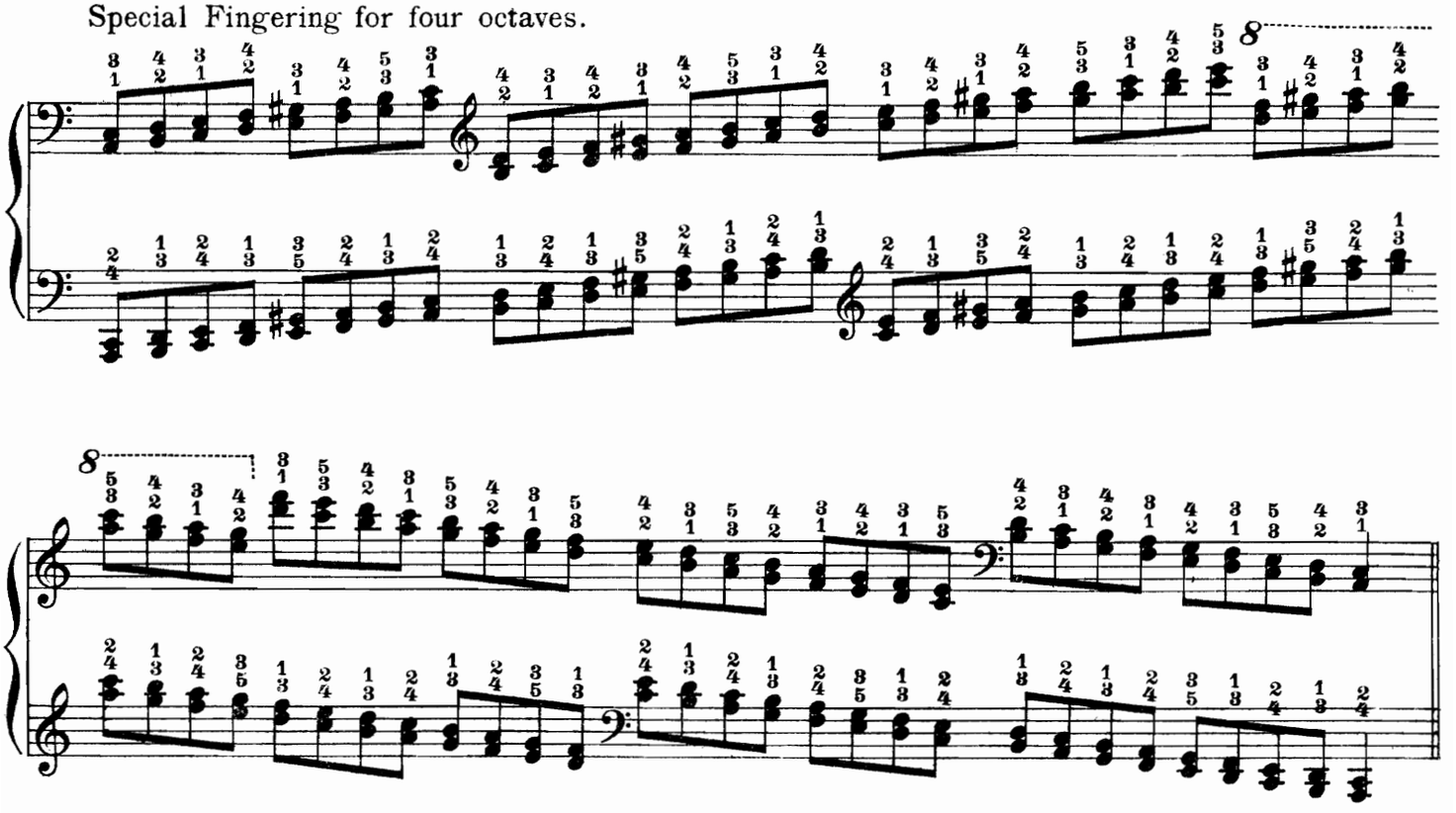
A.

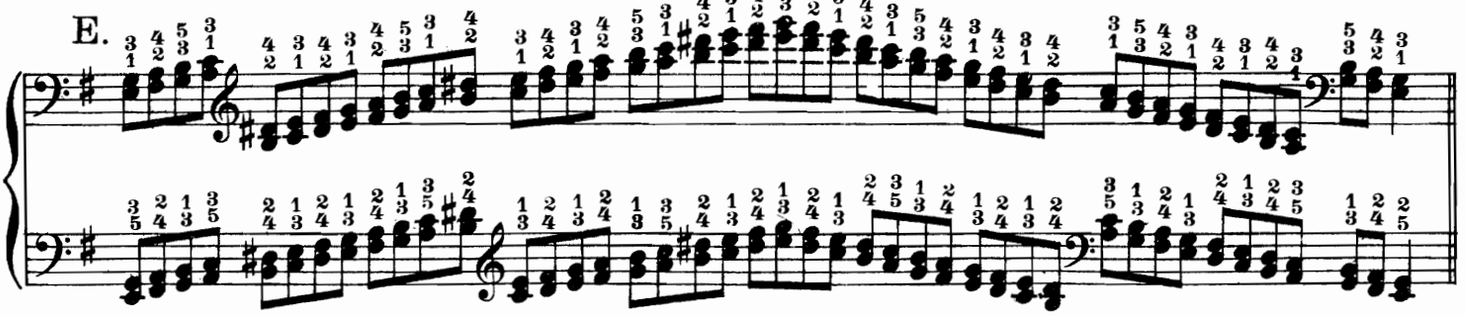


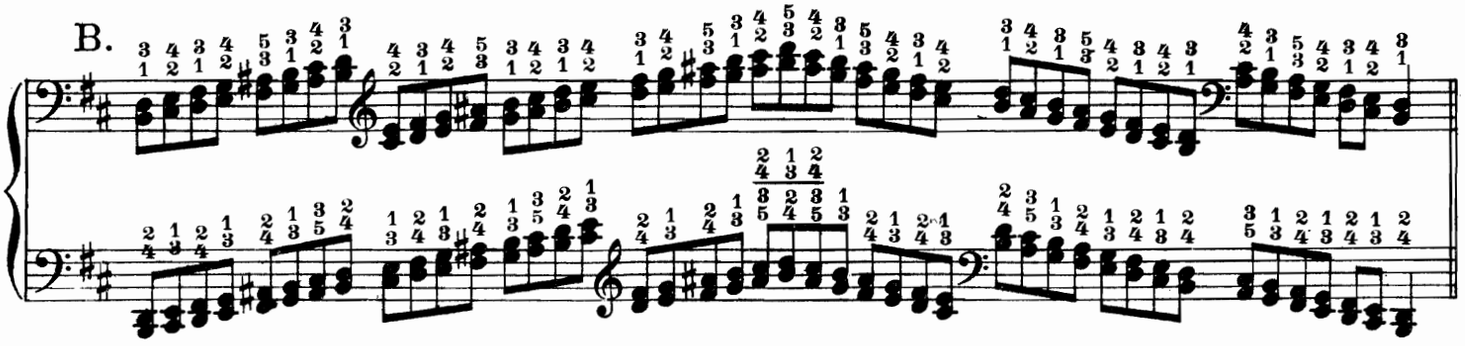
Special Fingering for three octaves.

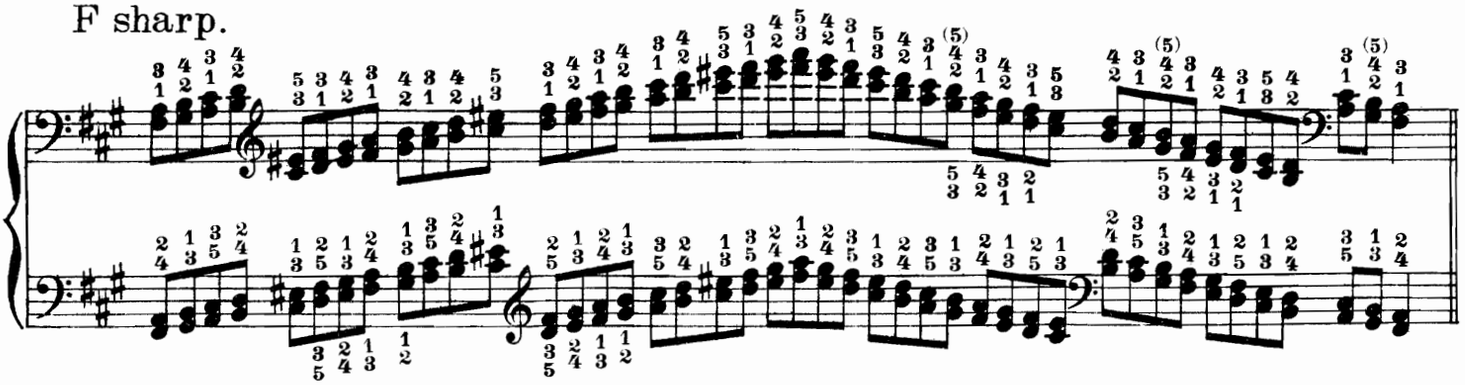


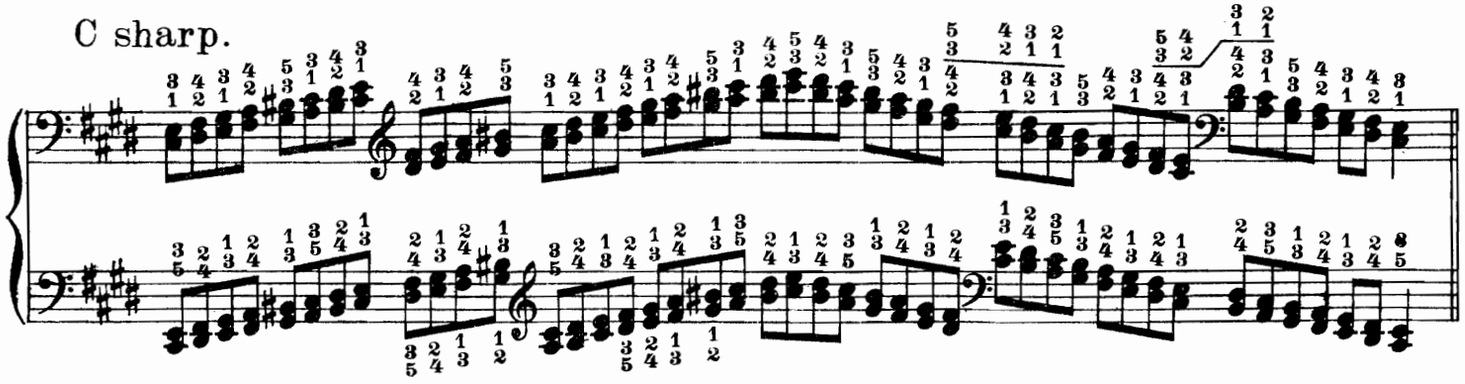
Special Fingering for four octaves.

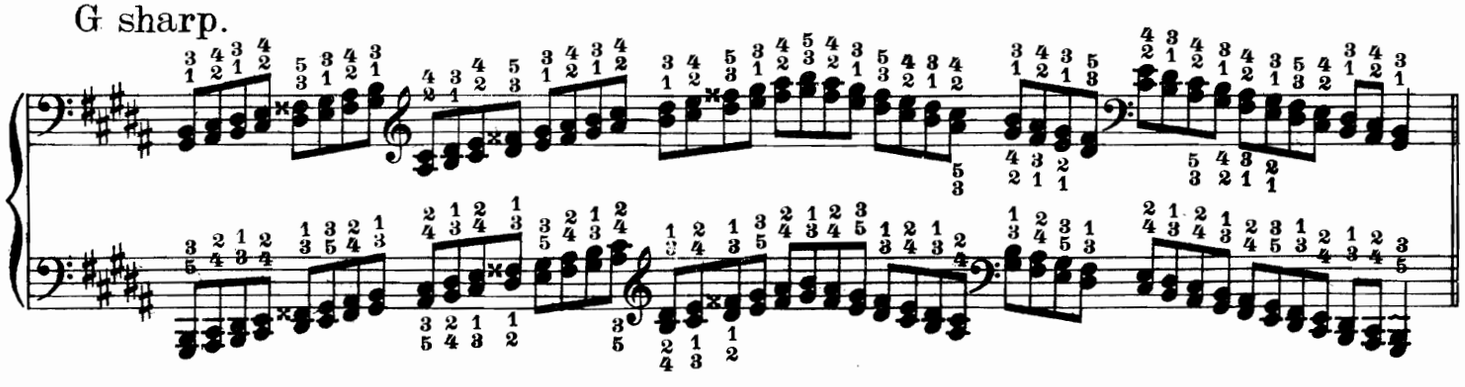


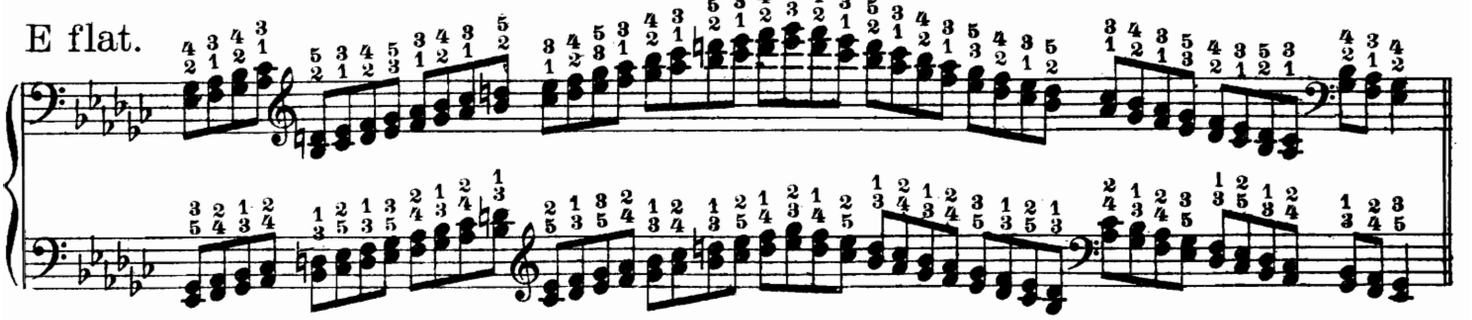

E.

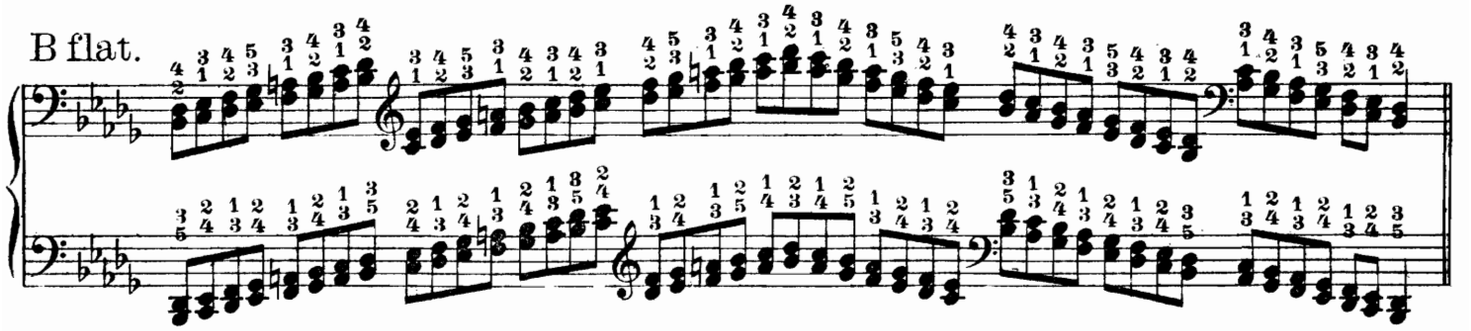

B.

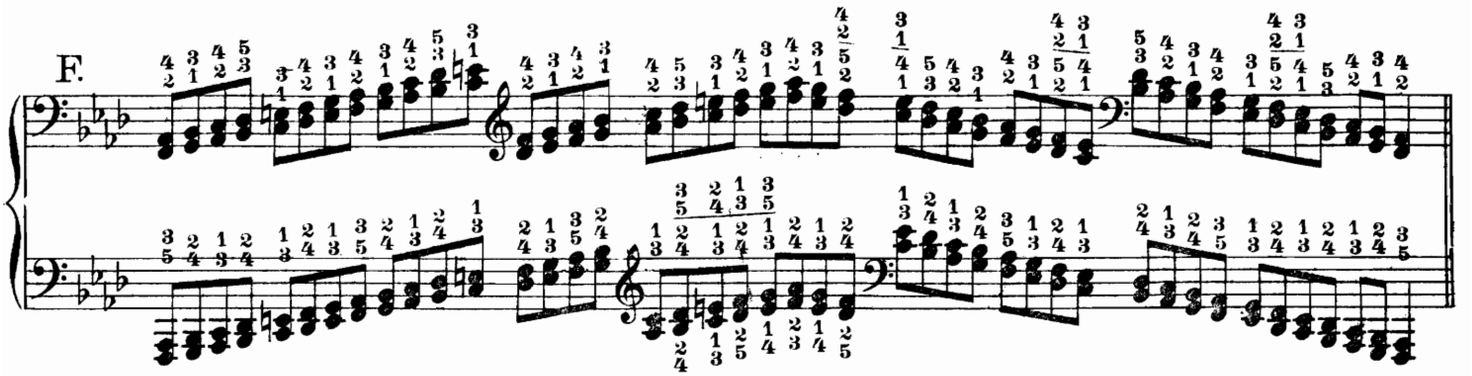

F sharp.


C sharp.


G sharp.


E flat.


B flat.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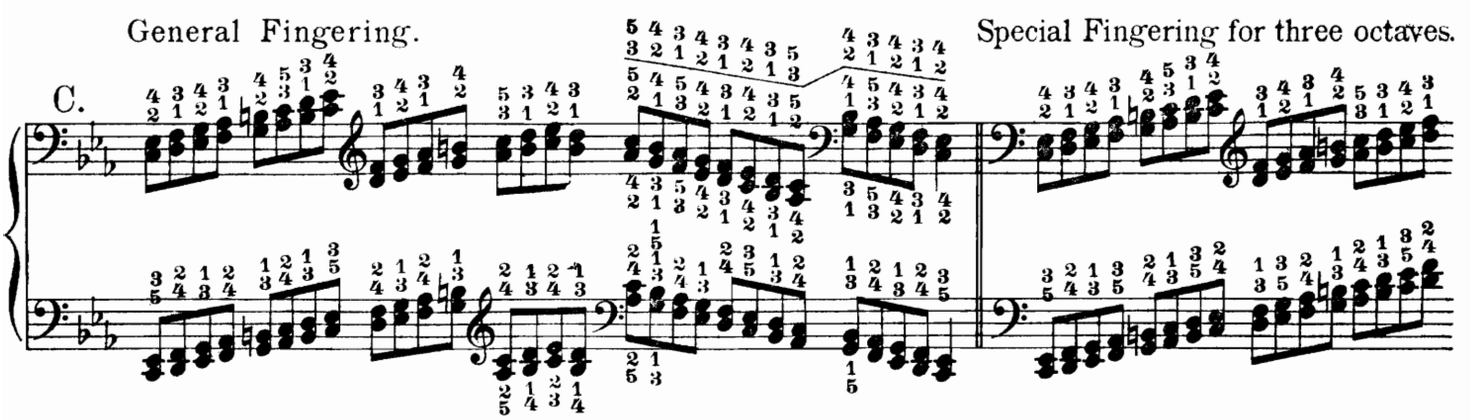
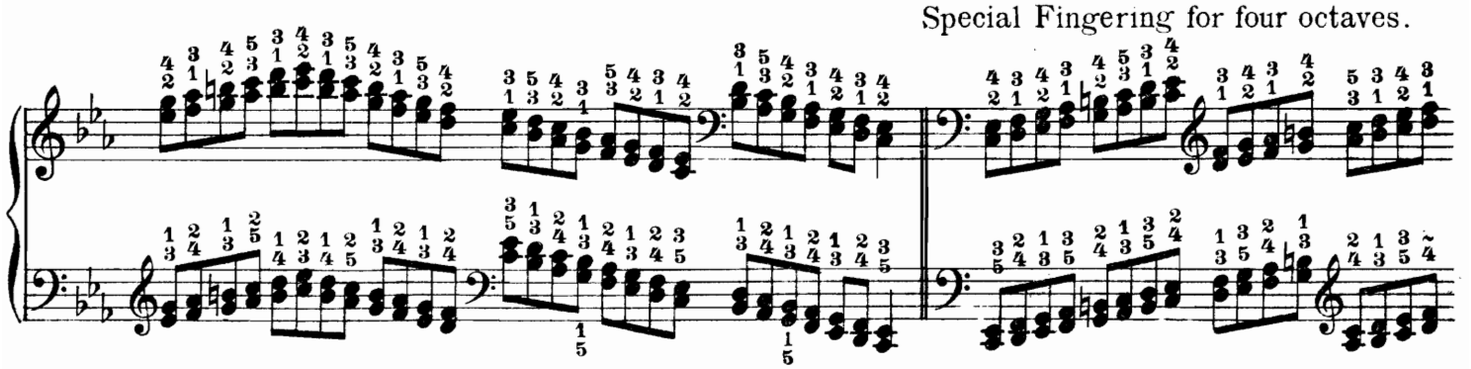
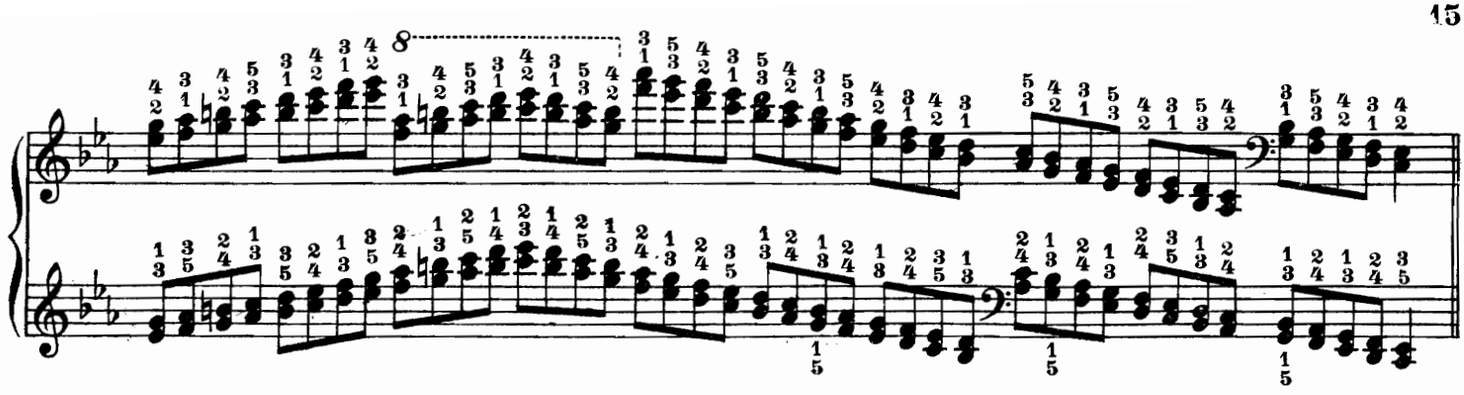

General Fingering.
Special Fingering for three octaves.
C.

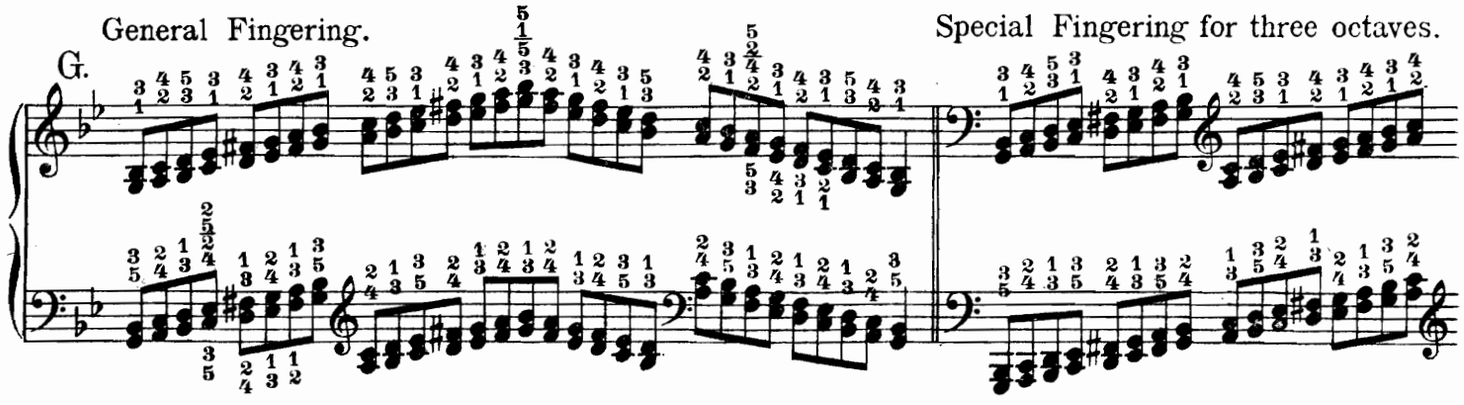

Special Fingering for four octaves.



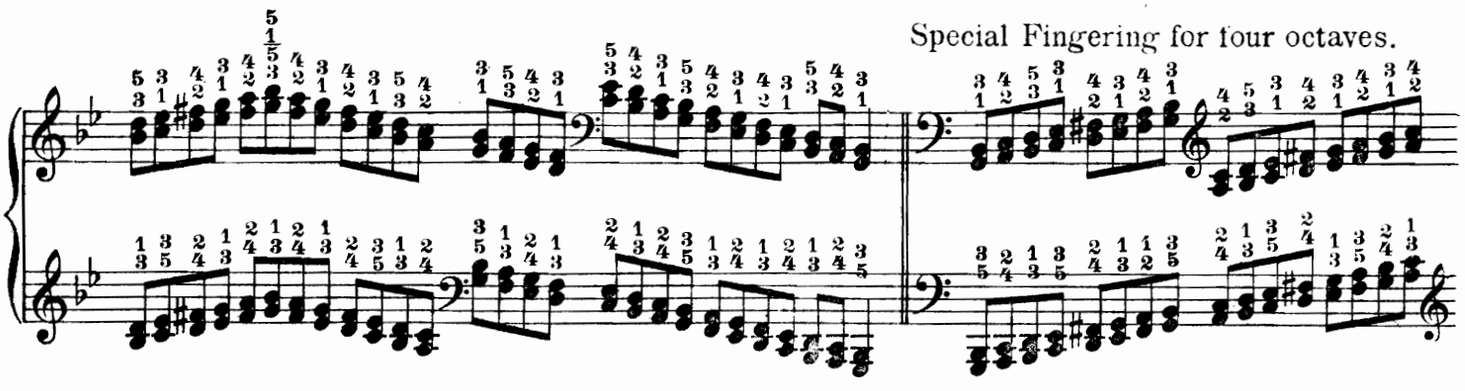
General Fingering.

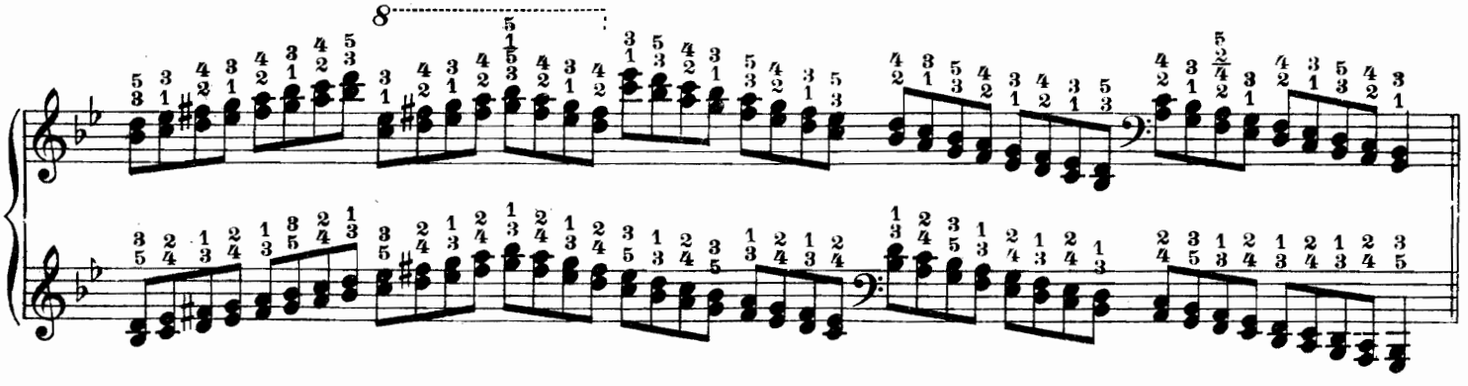
Special Fingering for three octaves.

G.



Special Fingering for four octaves.





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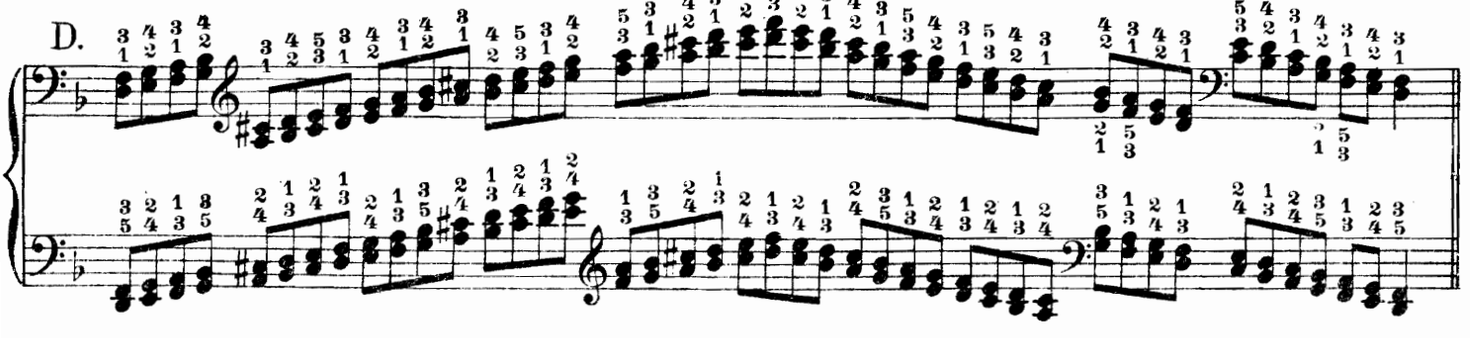


TRANSCENDENTAL FINGERING.

The preceding fingerings for scales in thirds may be, more or less, considered as "traditional fingerings." All based upon the same principle, they have in common this defect, that they always include a succession of two thirds, the perfect joining of which becomes absolutely impossible, it being evident that where the third finger is employed twice consecutively in order to make the skip of a fourth, the legato can only be approximately observed.

The following fingerings, published here for the first time, will prove the possibility of finding, for all scales, fingerings which do not offer the same inconvenience, and in which the same finger is not employed twice in succession, except occasionally in slipping from a black key to a white one. From this point of view, the superiority of these fingerings, (which we will call "transcendental") is incontestable, and in many scales it does not even appreciably increase the difficulty. In other keys, however, the fingering becomes so complicated, that a very rapid movement is practically unattainable.

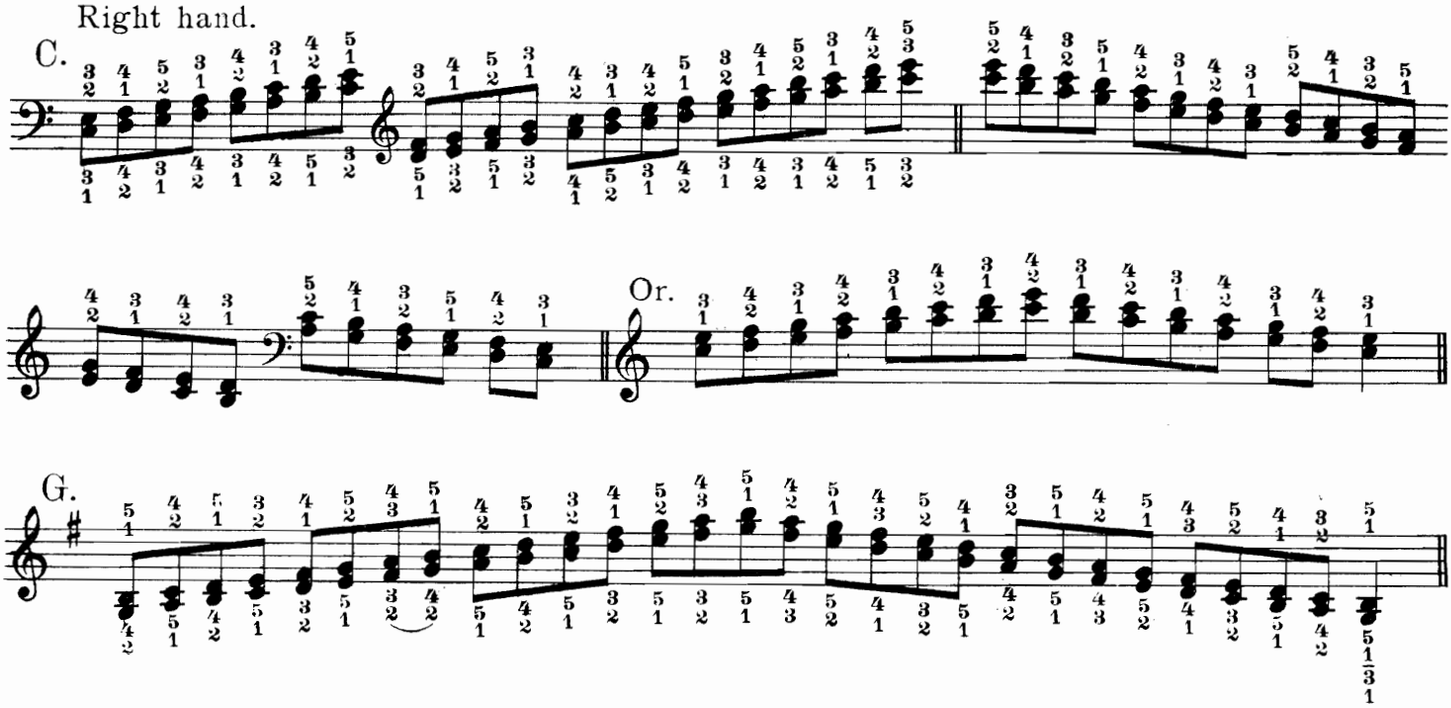
From among these fingerings everyone may choose those which best suit their technical abilities and the form of their hand; we advise pianists, however, to consider carefully all the fingerings, rejecting only those which seem after serious study to be impossible. Experience has proved to us that one becomes familiar with most of these fingerings more quickly than at first seems probable.

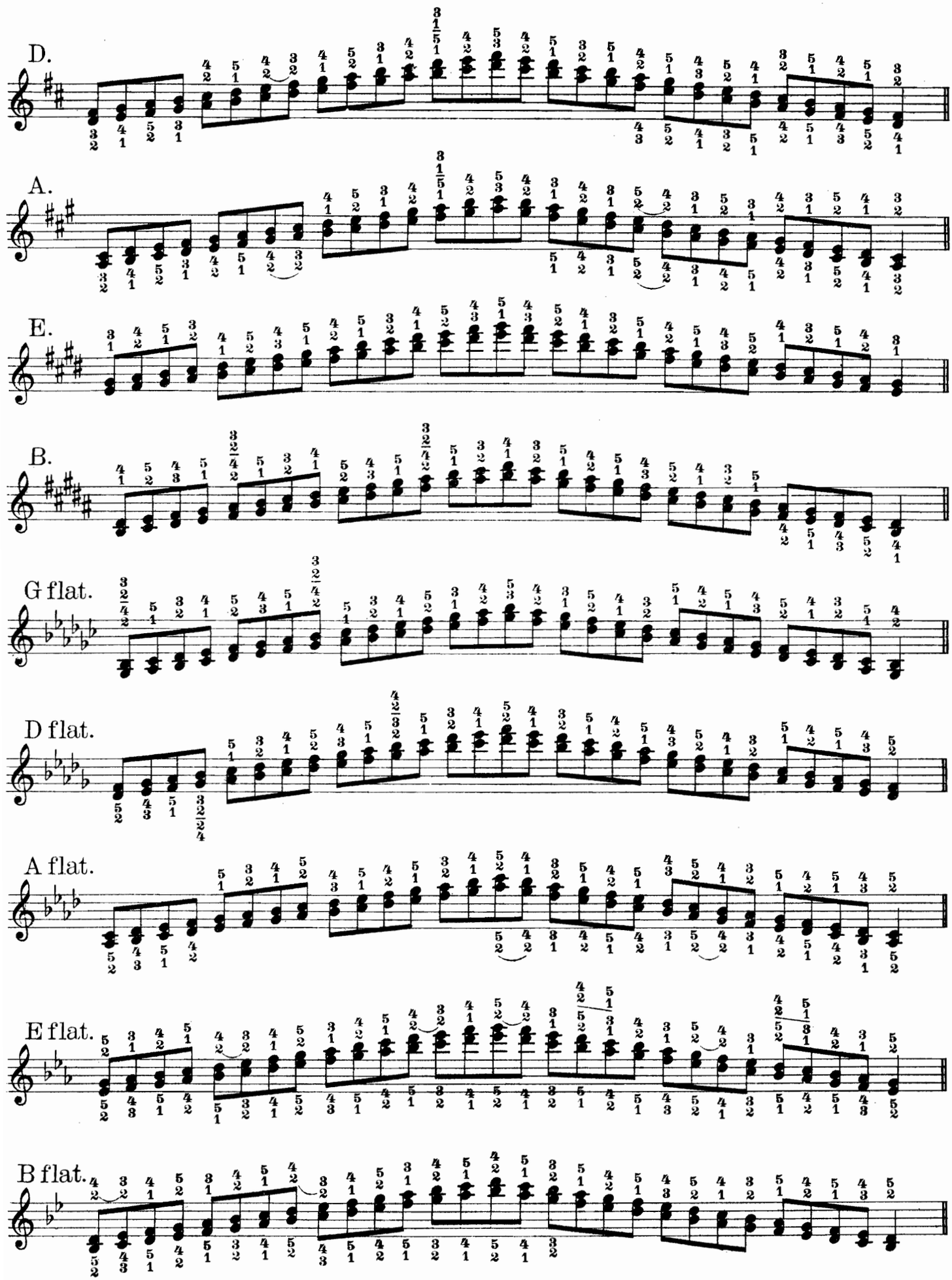
It is advisable to begin with the major scales, and at first to study only the ascending scale in the right hand and the descending one in the left.

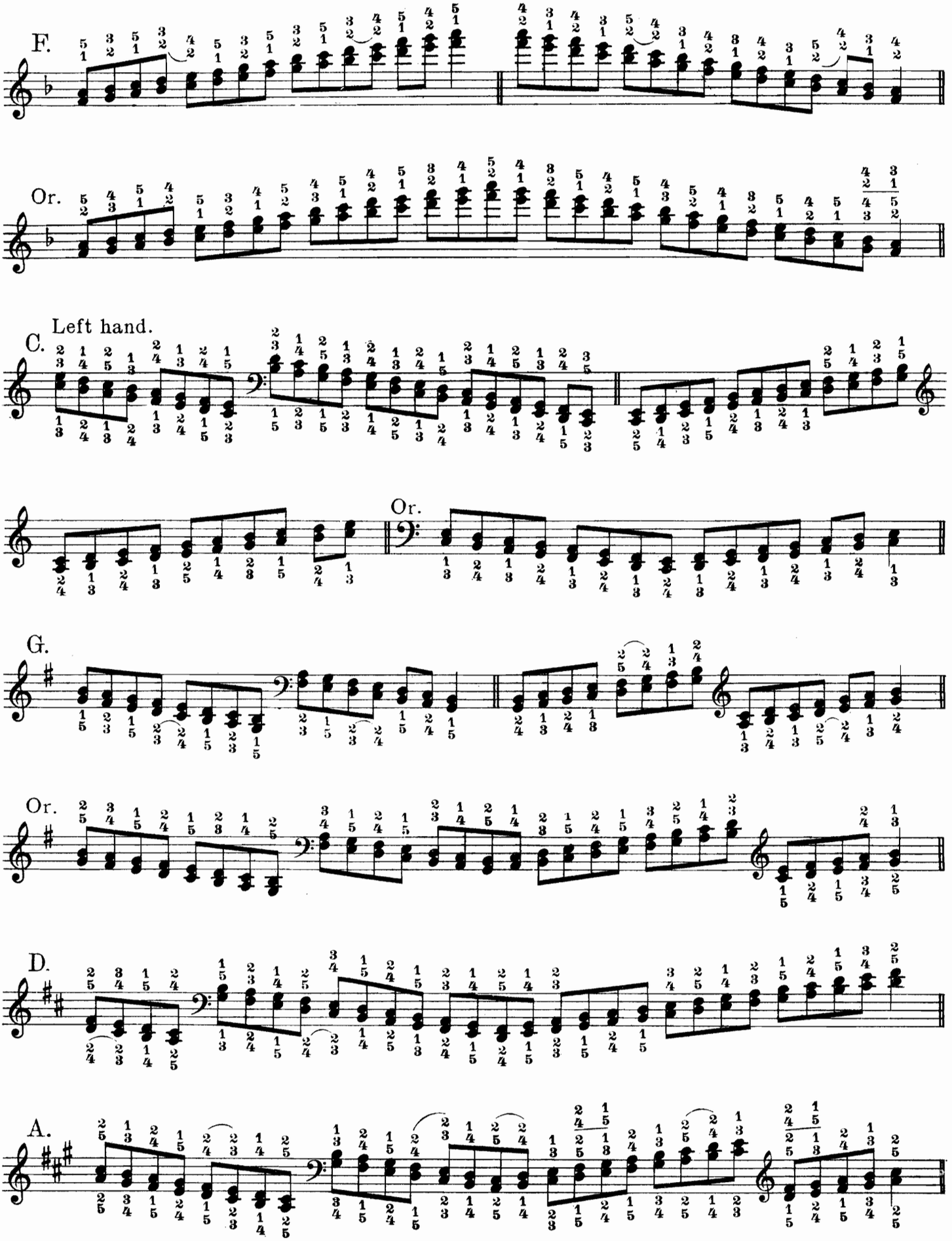
The transcendental fingerings being especially advantageous when executed by one hand only, we have given them in this way.

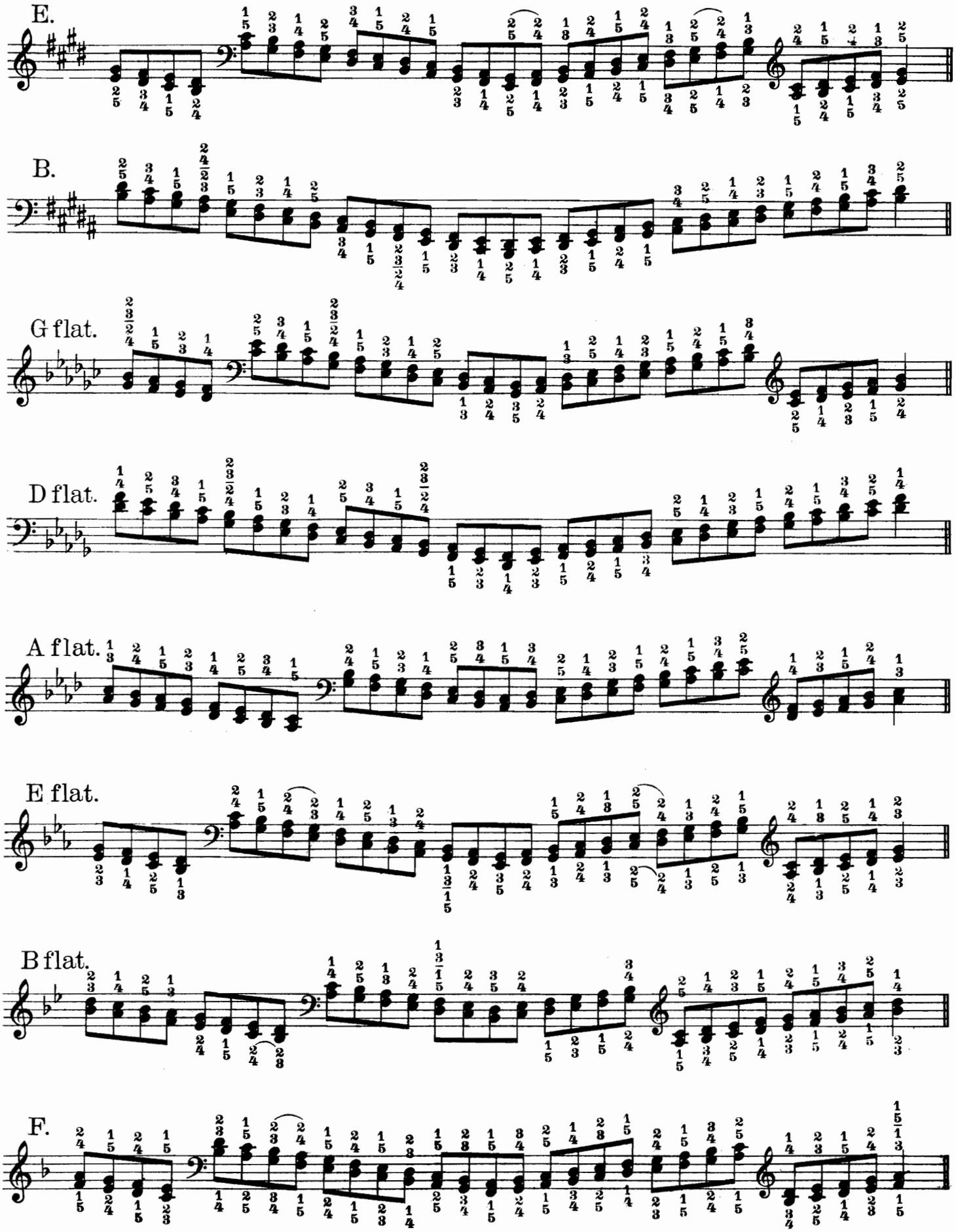
MAJOR SCALES.

Right hand.



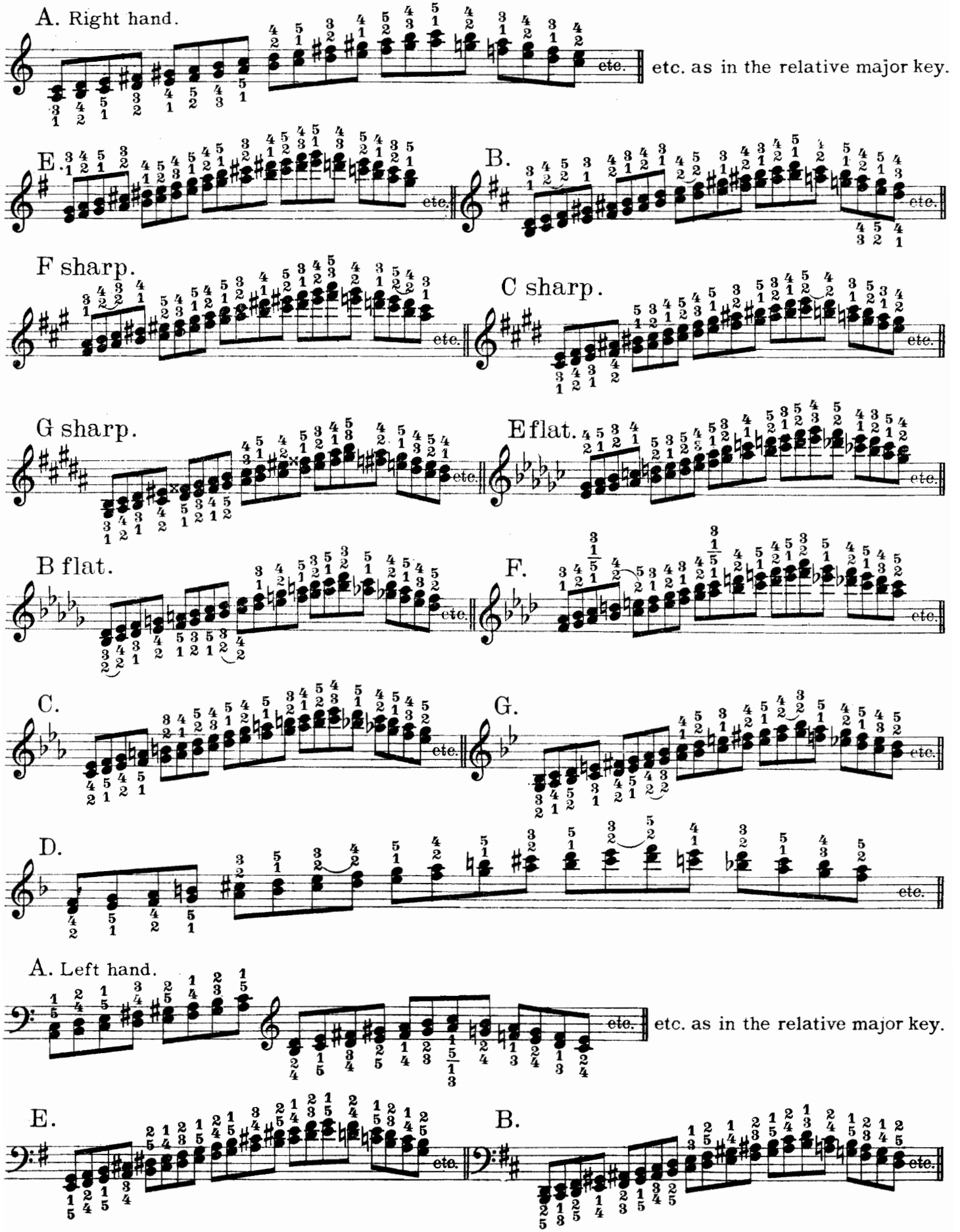

D.
A.
E.
B.
G flat.
D flat.
A flat.
E flat.
B flat.

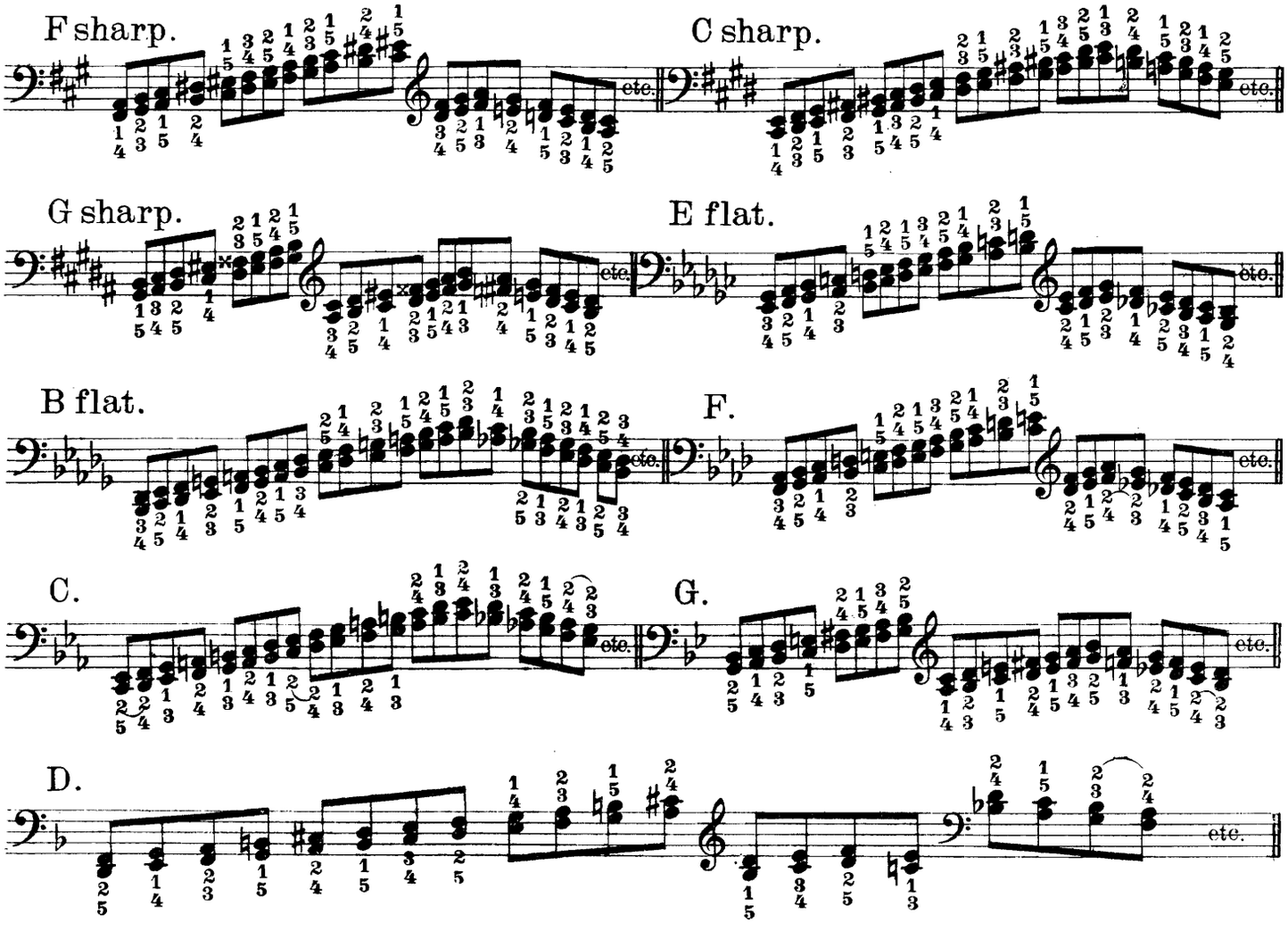

F.
Or.
Left hand.
C.
Or.
G.
Or.
D.
A.


E.
B.
G flat.
D flat.
A flat.
E flat.
B flat.
F.

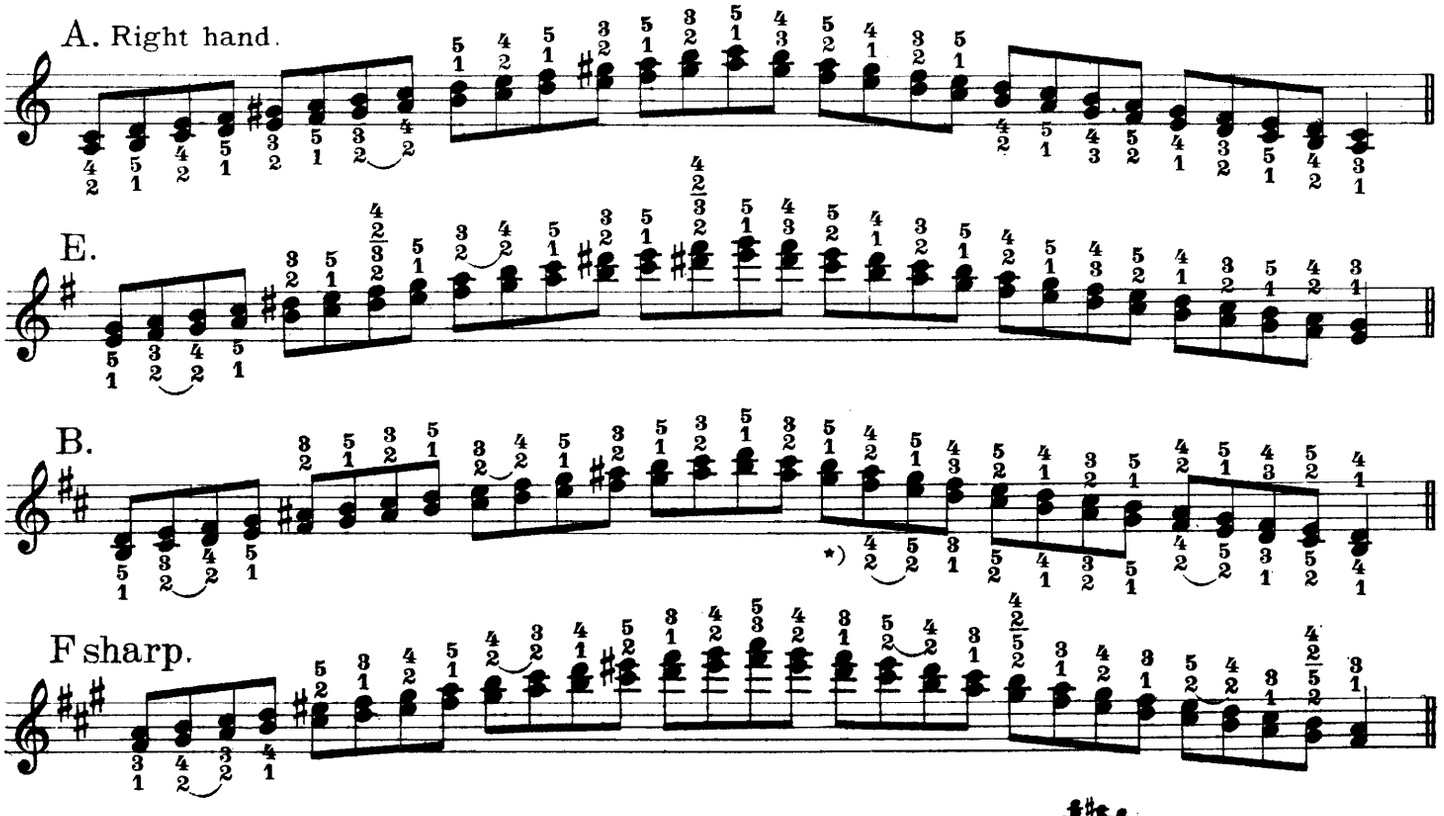
MINOR SCALES.

A. MELODIC MINOR SCALES.



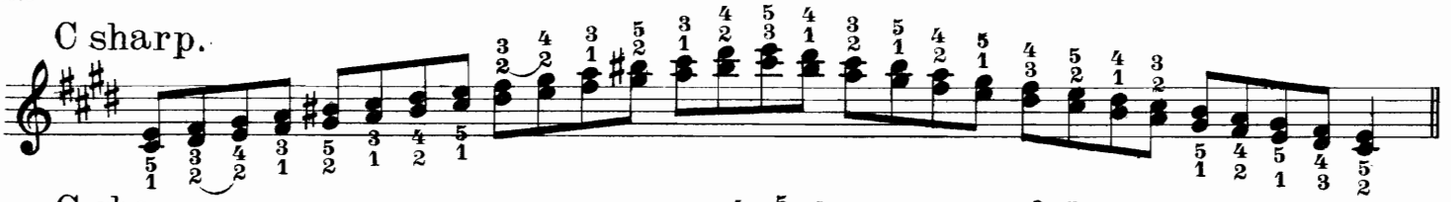


B. HARMONIC MINOR SCALES.

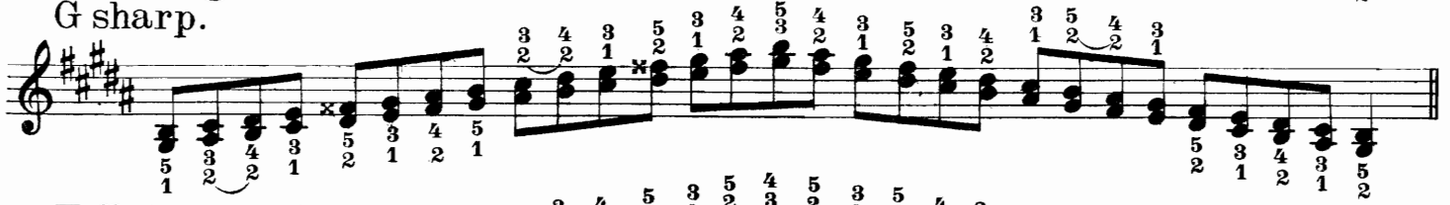


*) For the fingering given under the notes, it is advisable first to study these three thirds separately.

C sharp.



G sharp.



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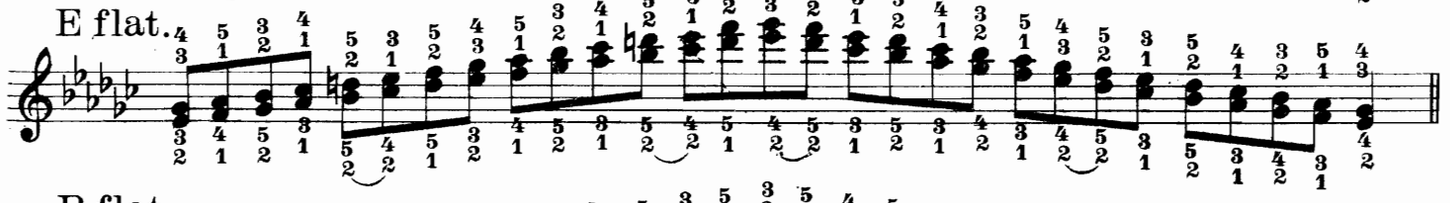
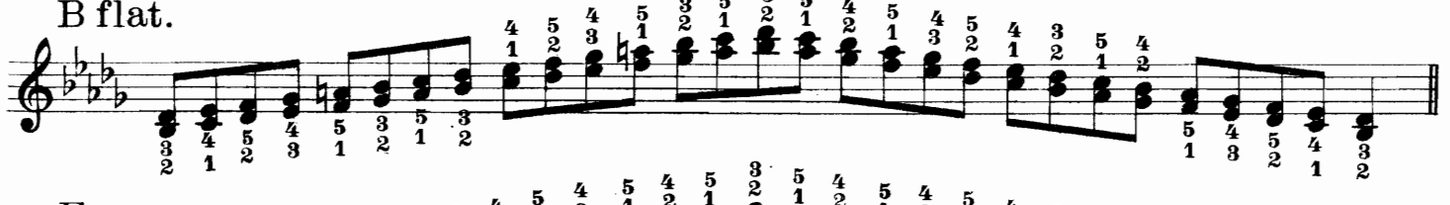
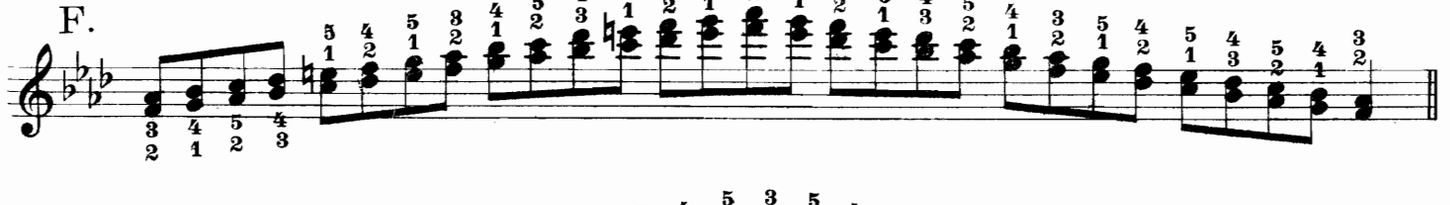


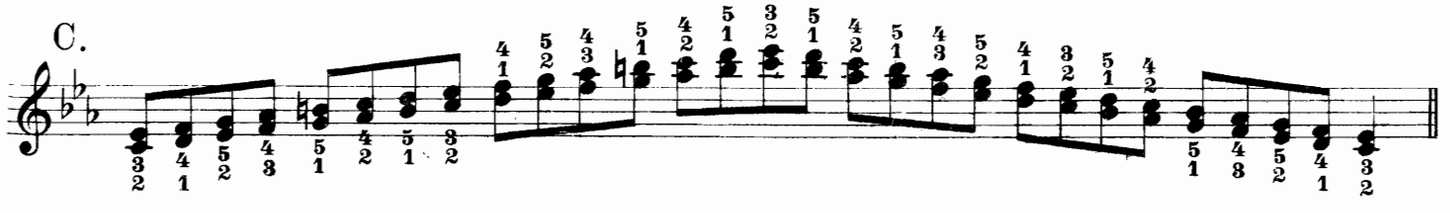
B flat.



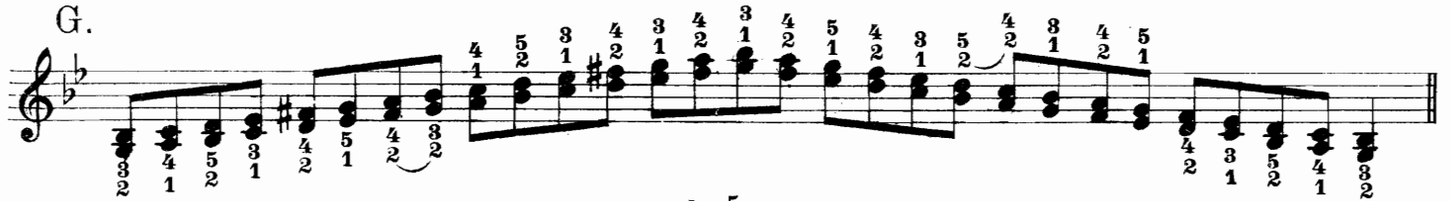
F.



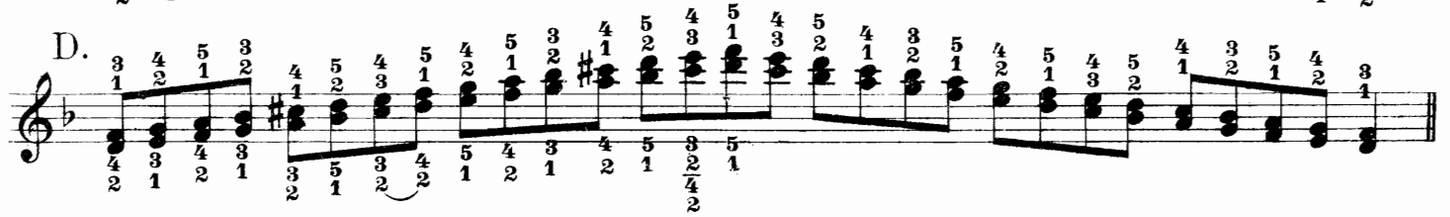
C.



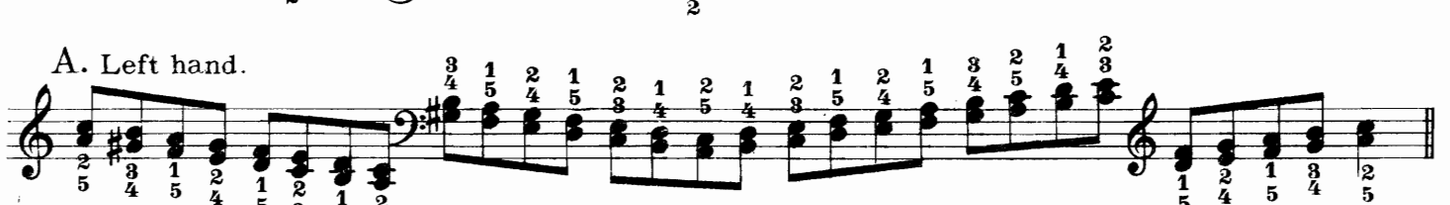
G.



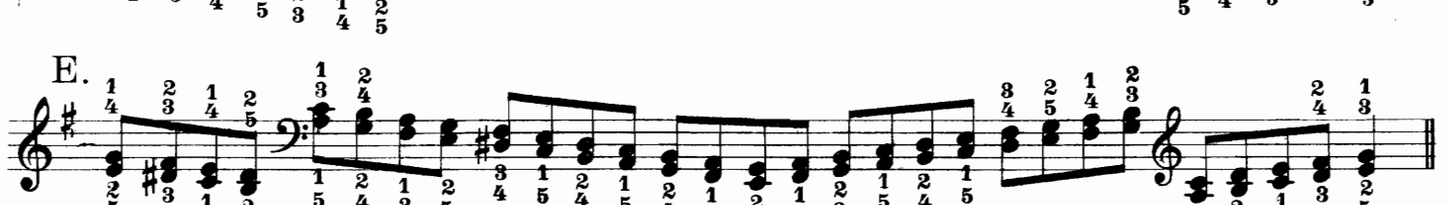
D.

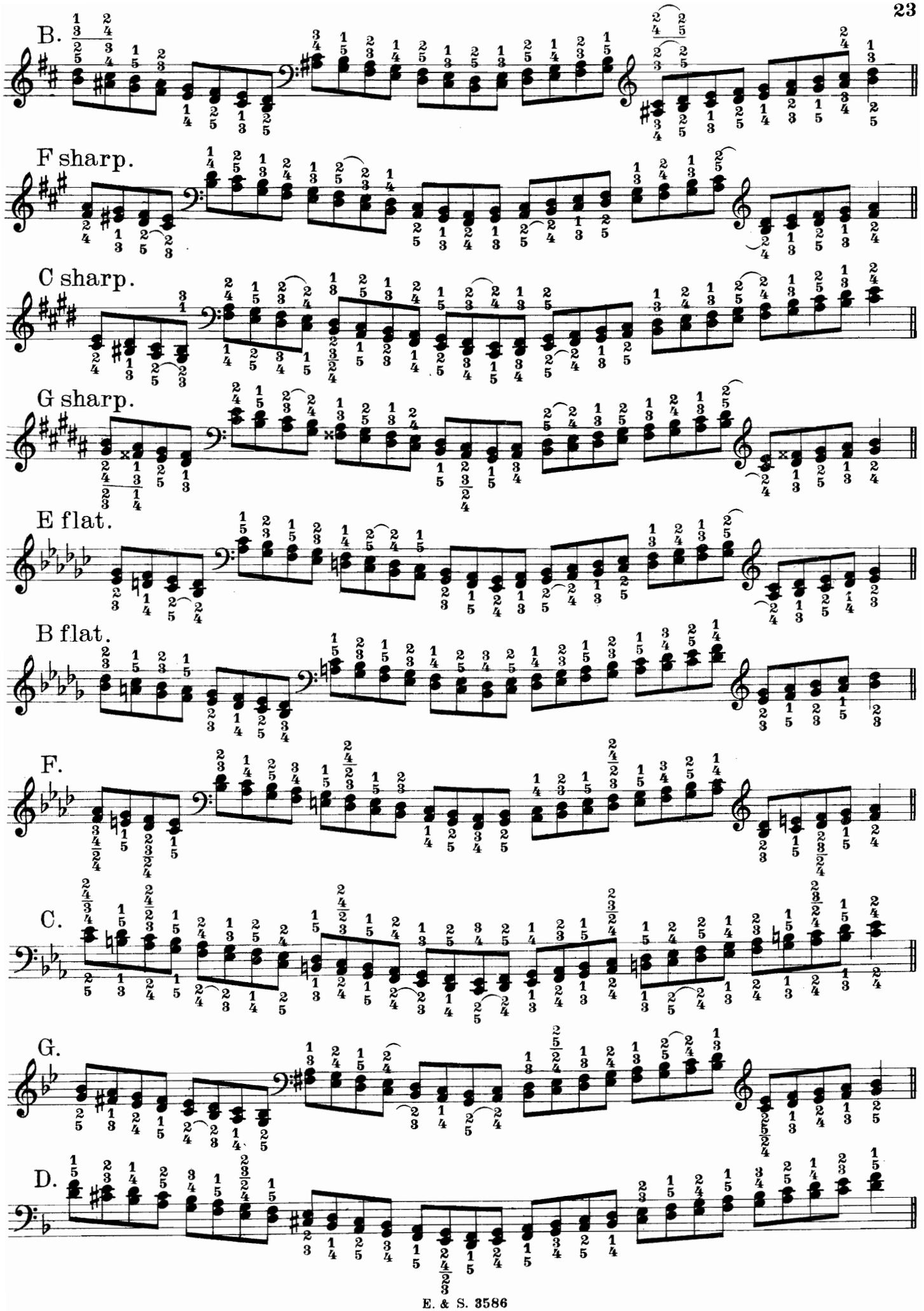


A. Left hand.



E.

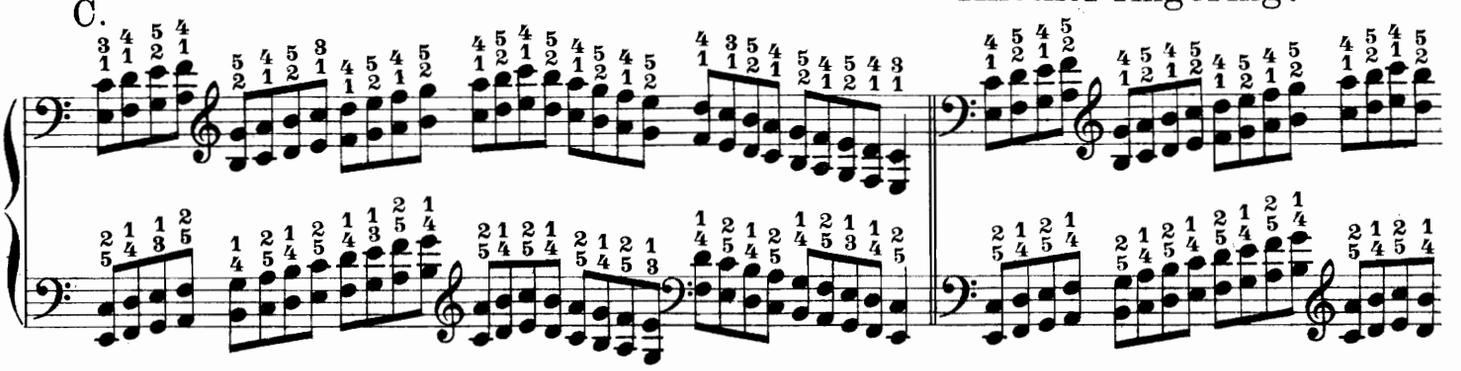



B.
F sharp.
C sharp.
G sharp.
E flat.
B flat.
F.
C.
G.
D.

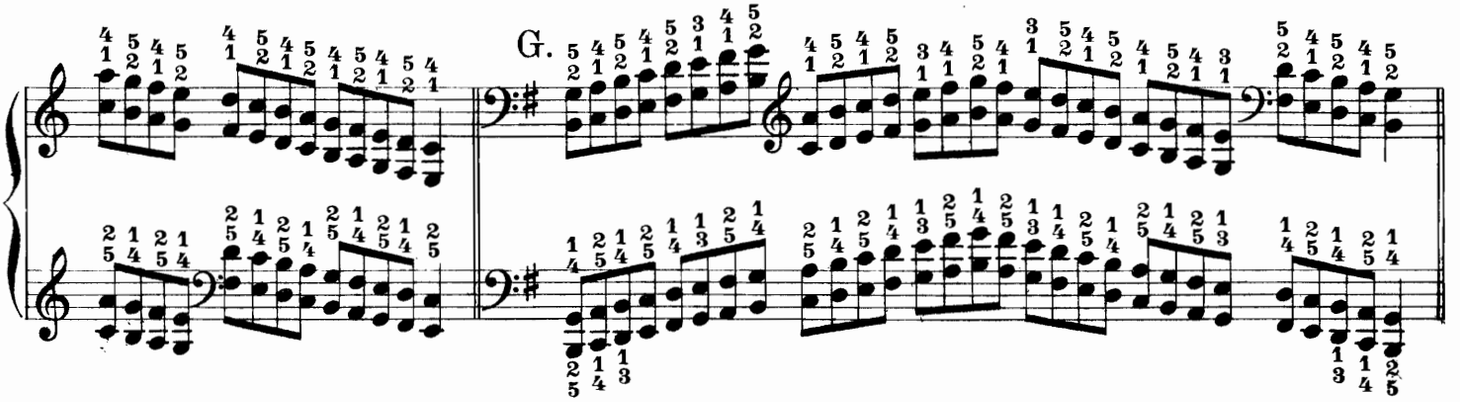
SCALES IN SIXTHS.

MAJOR SCALES.

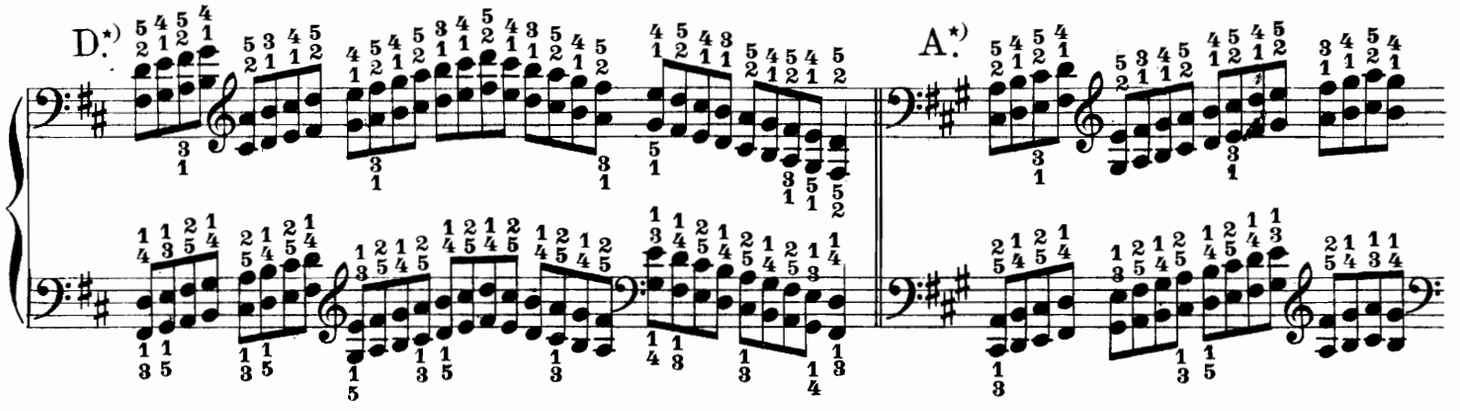
C. Another fingering.



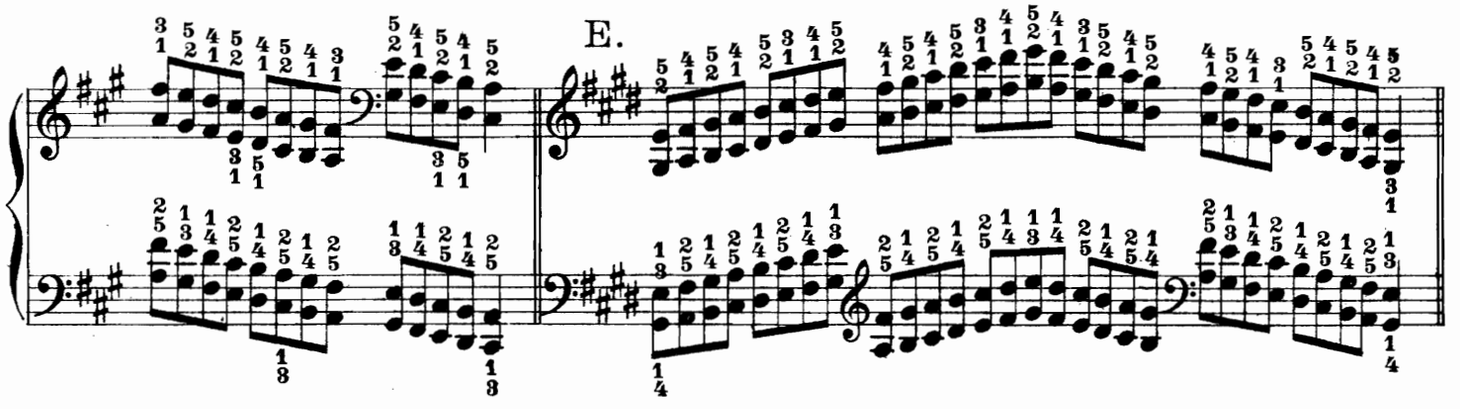
G.



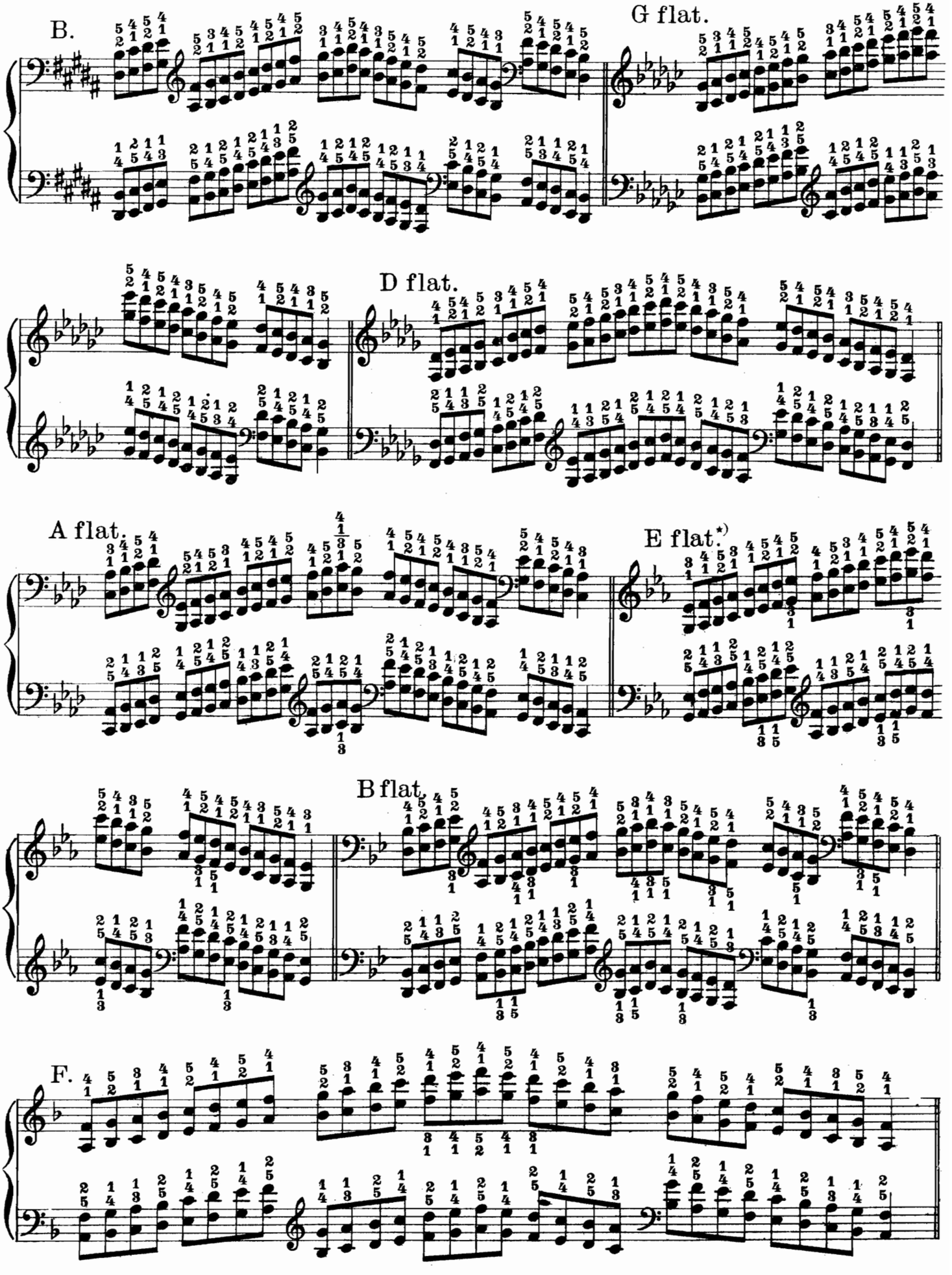
D.*) A.*)



E.



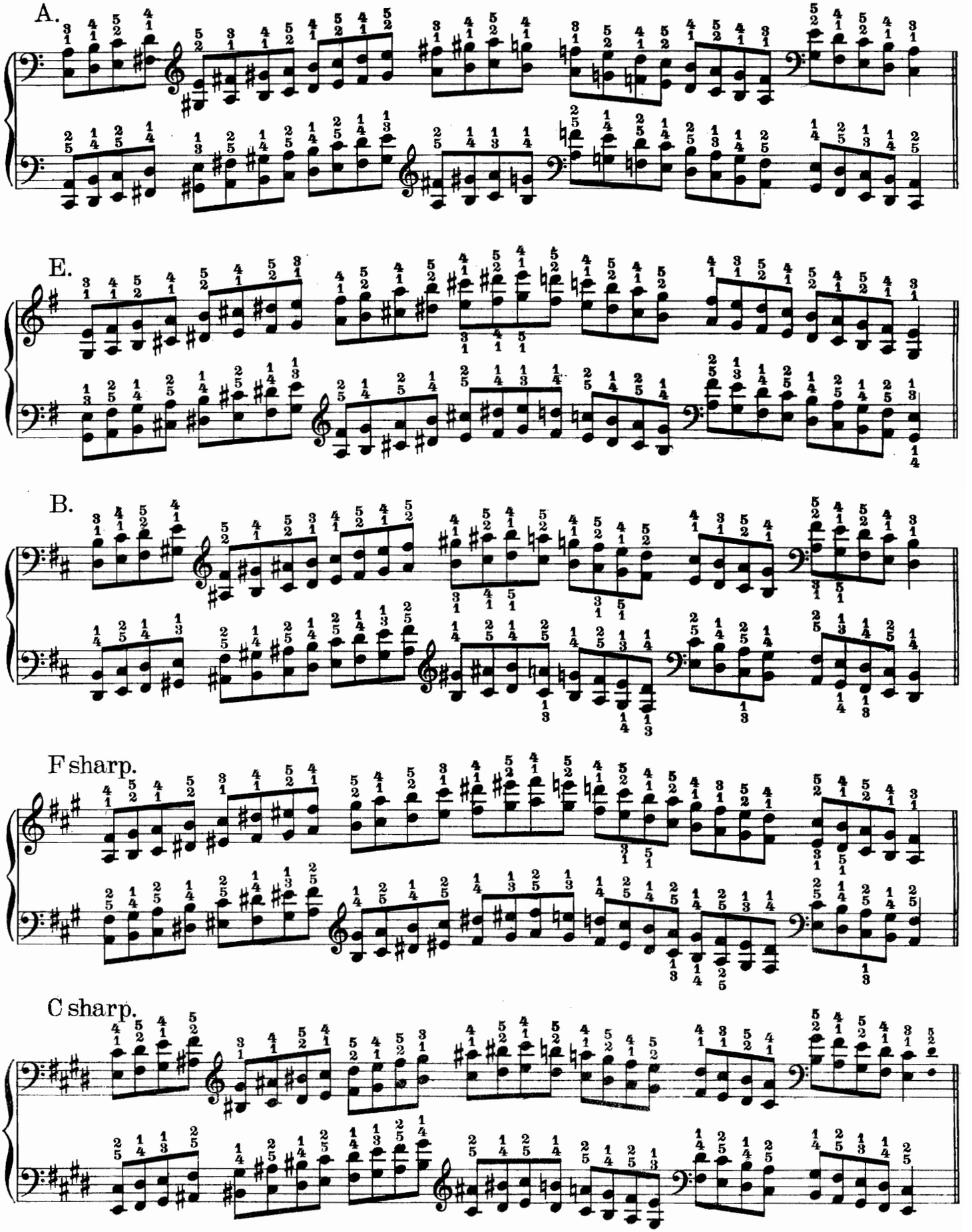
*) In the D and A scales, the fingering under the notes is preferable for small hands.



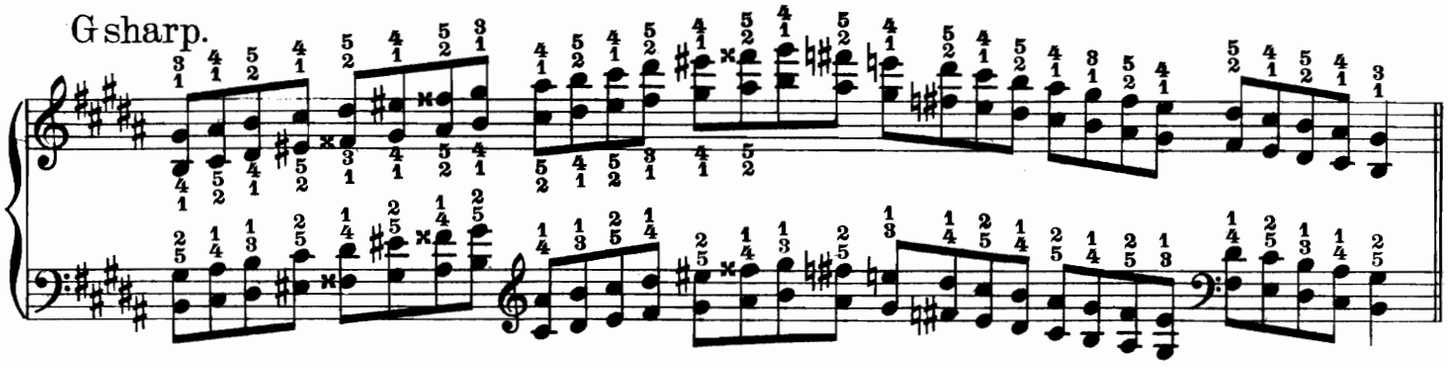
*) In the E♭ and B♭ scales, the fingering under the notes is preferable for small hands.

MINOR SCALES.

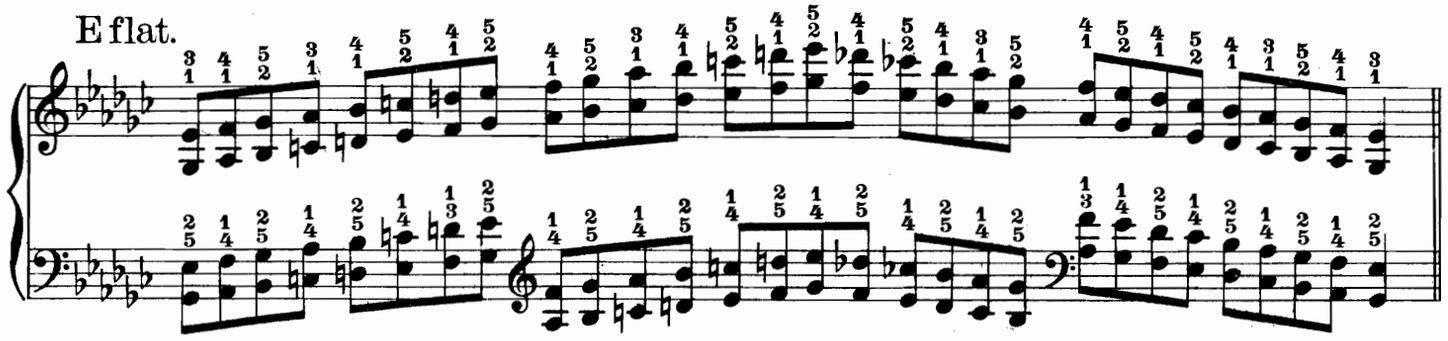
A. MELODIC SCALES.



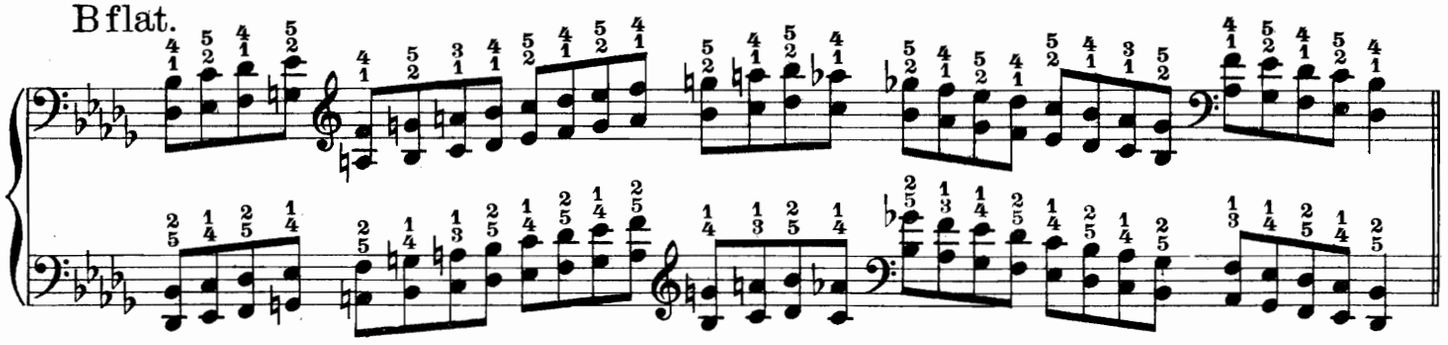
G sharp.



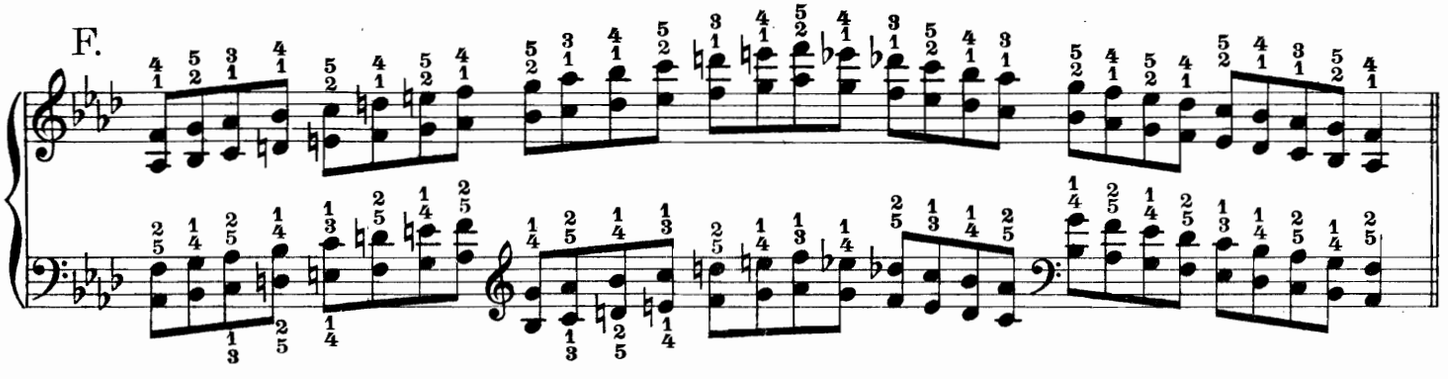
E flat.



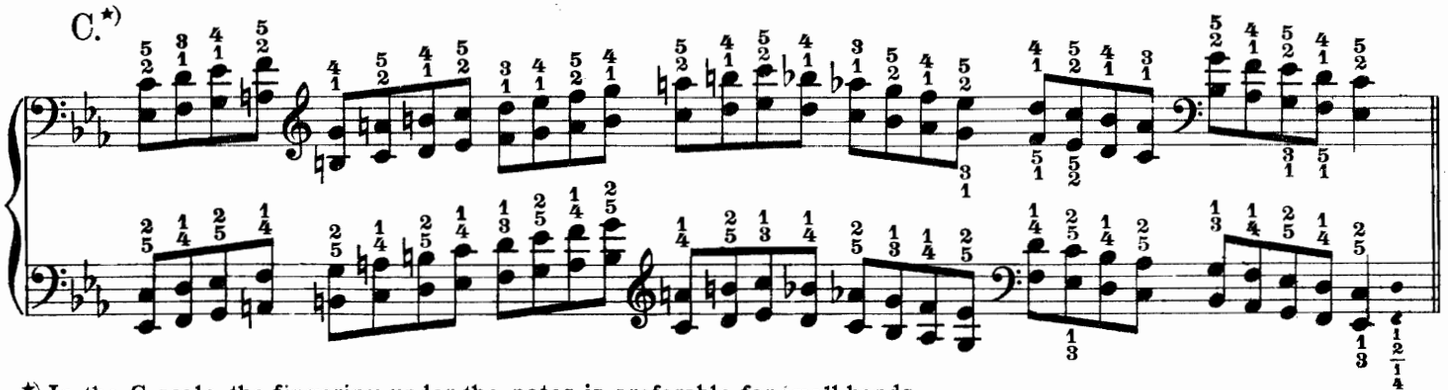
B flat.



F.

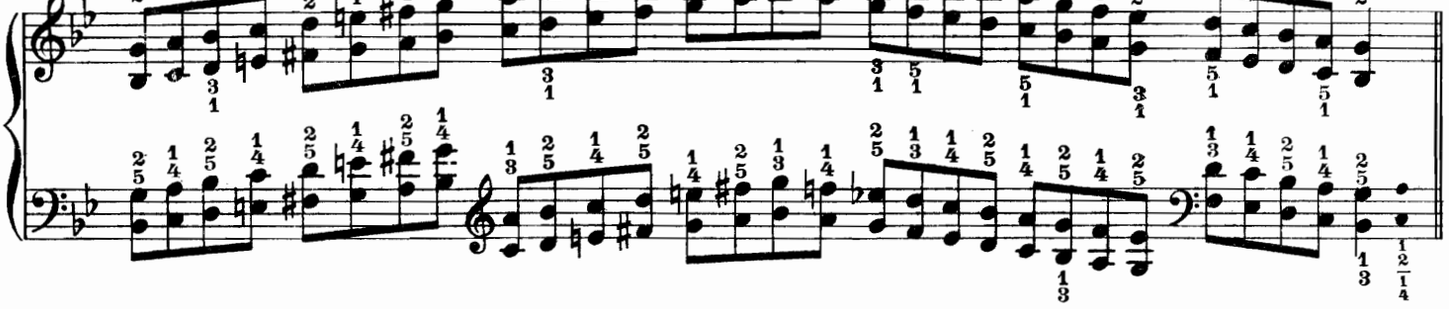


C.*)

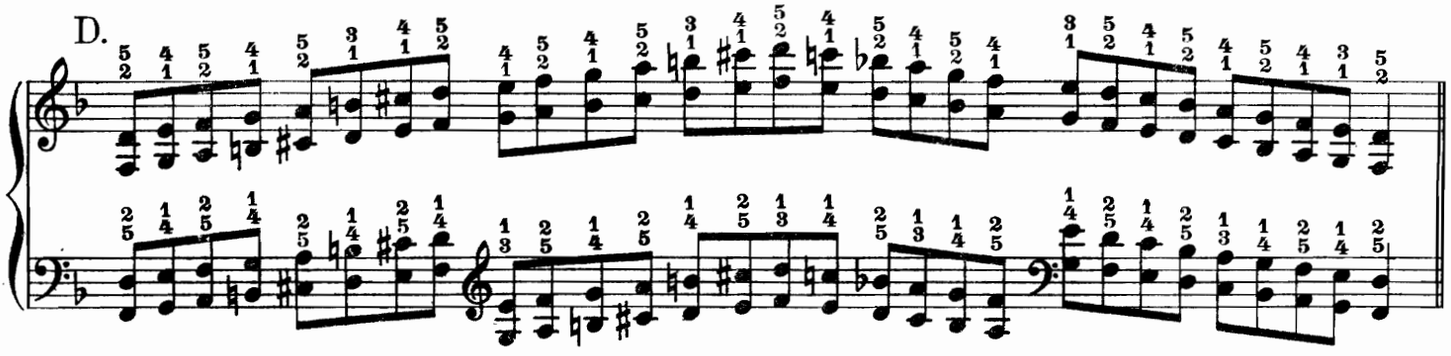


*) In the C scale, the fingering under the notes is preferable for small hands.

G.*)

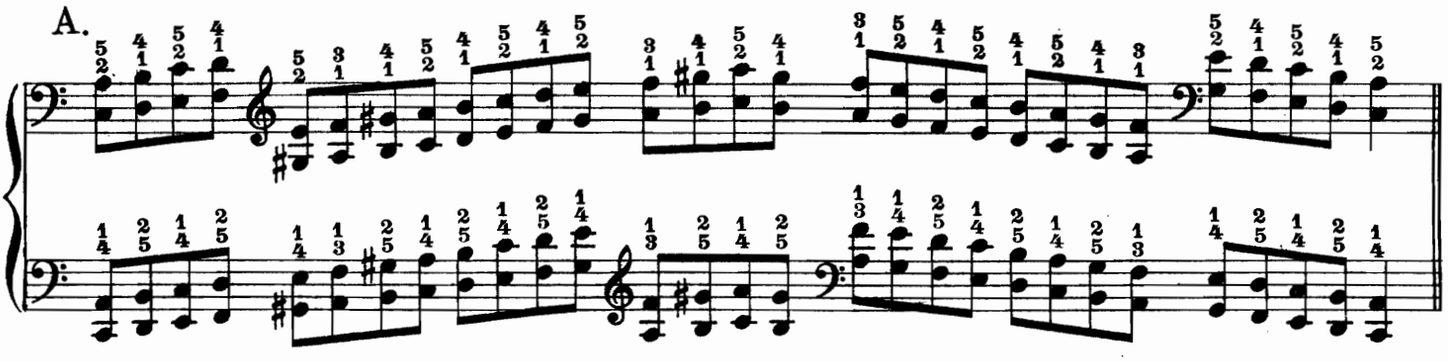


D.

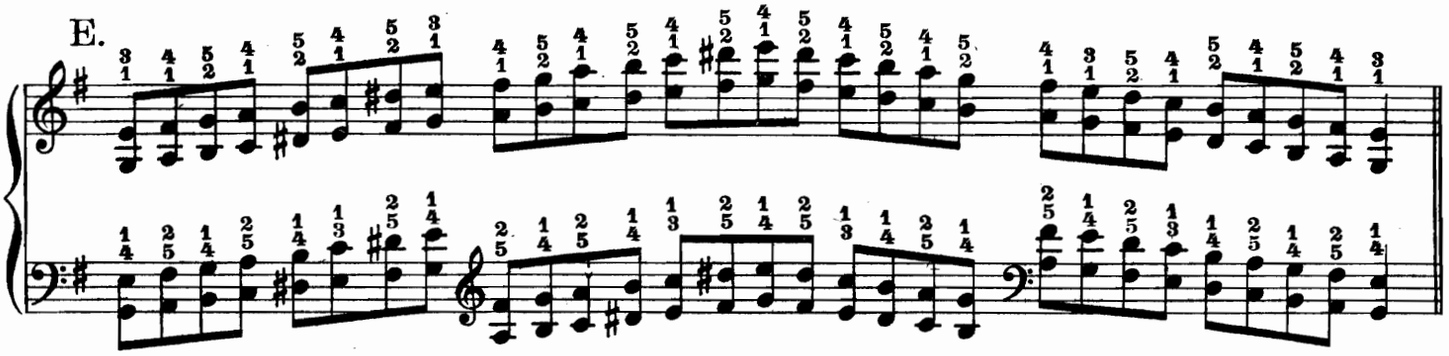


B. HARMONIC MINOR SCALES.

A.

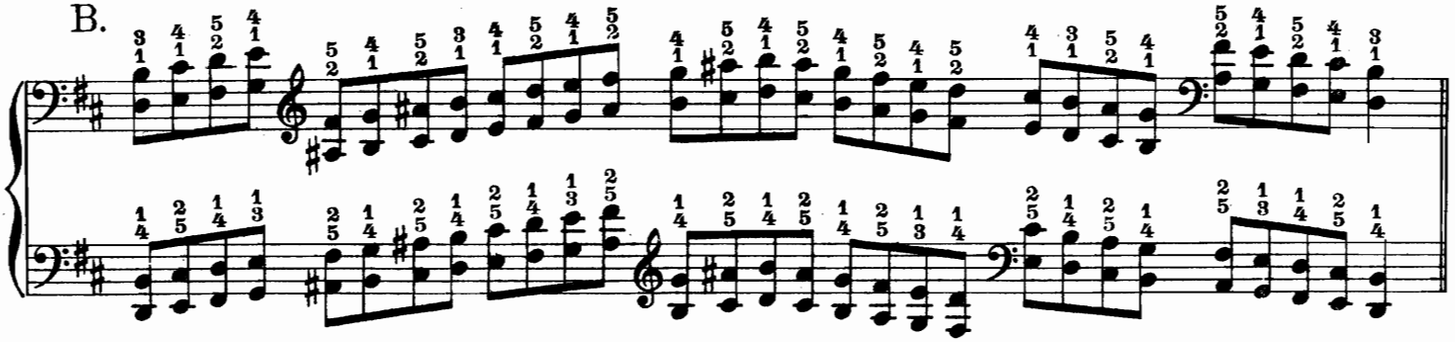


E.

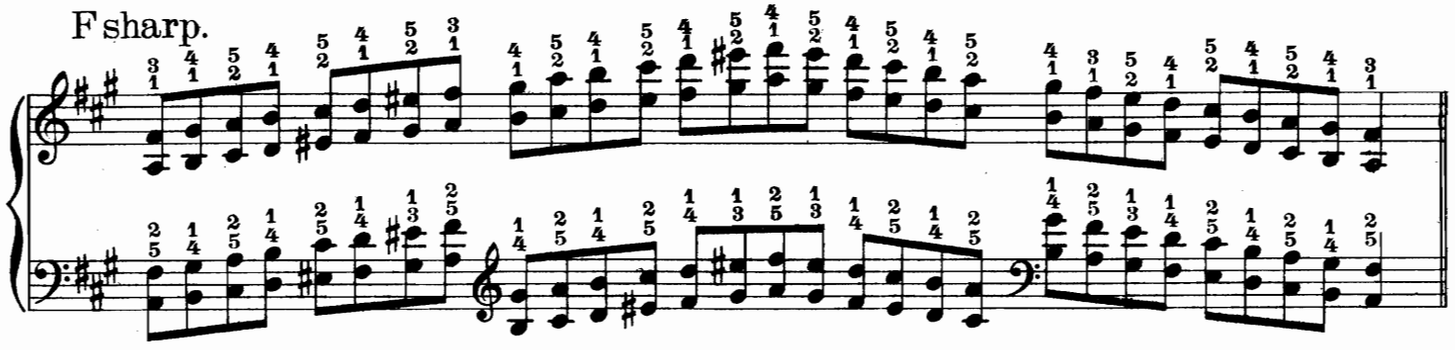


*) In the G scale, the fingering under the notes is preferable for small hands.

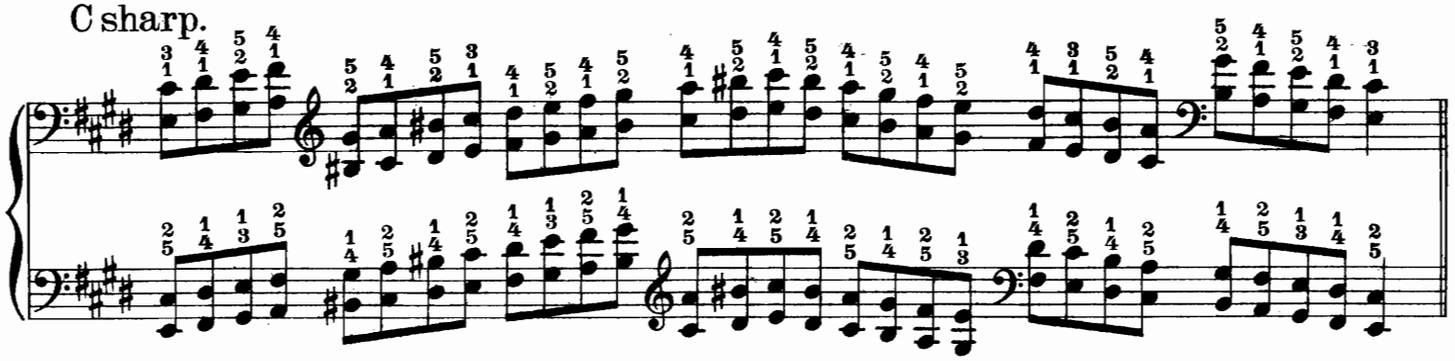
B.



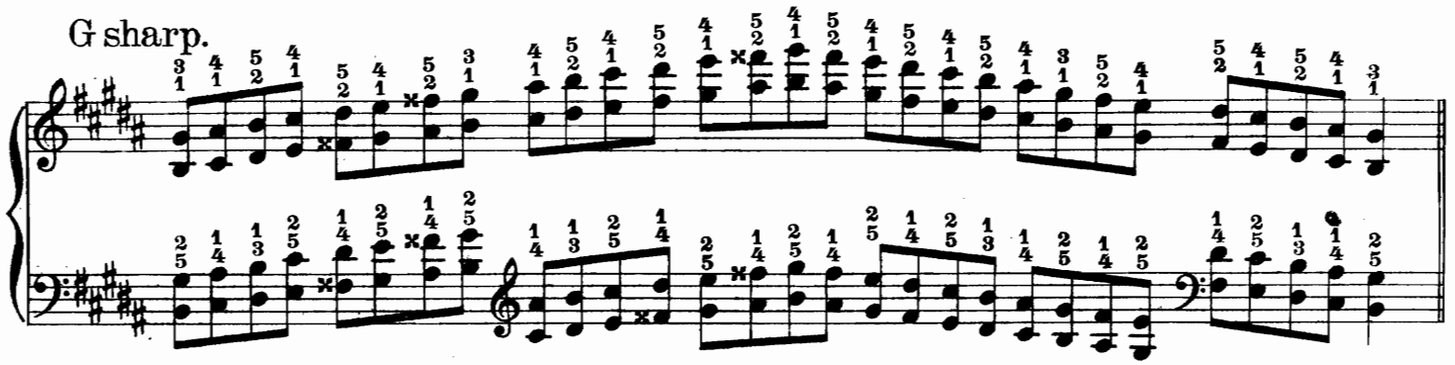
F sharp.



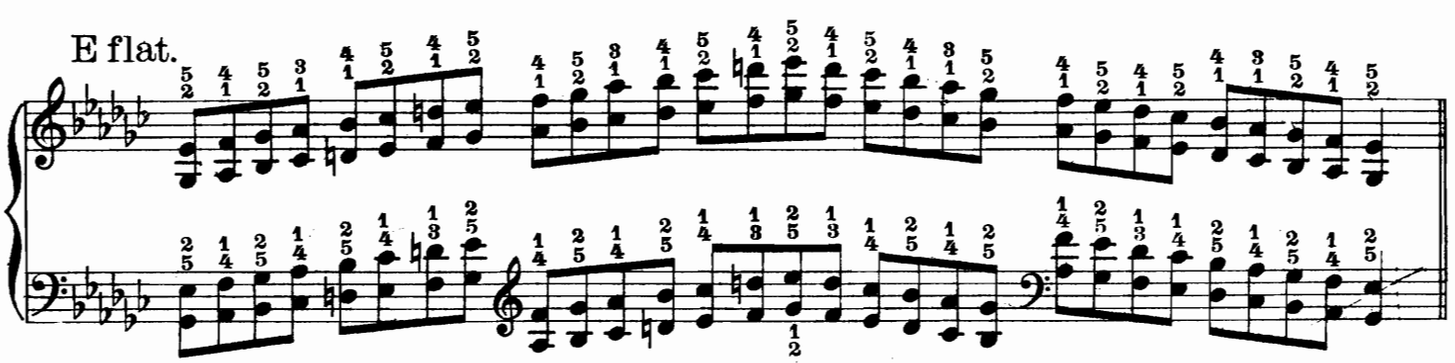
C sharp.



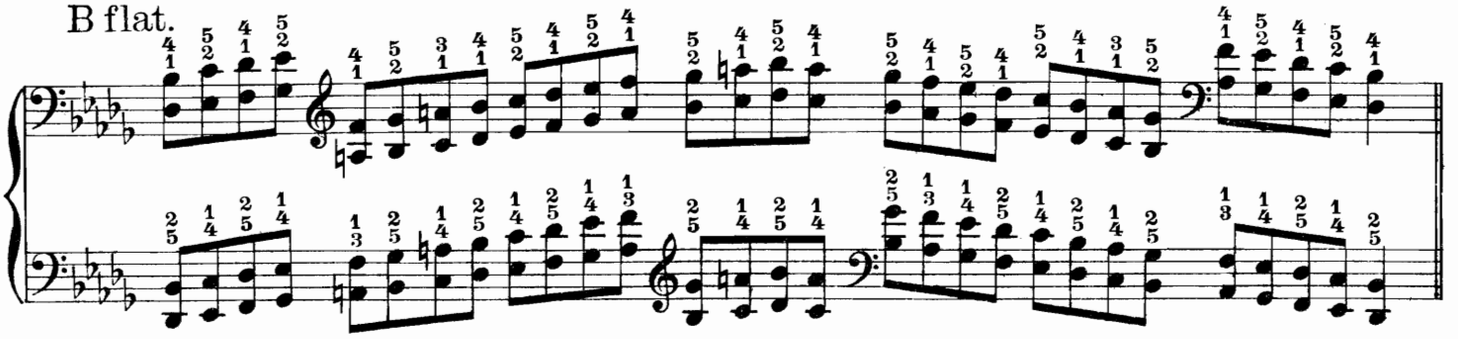
G sharp.



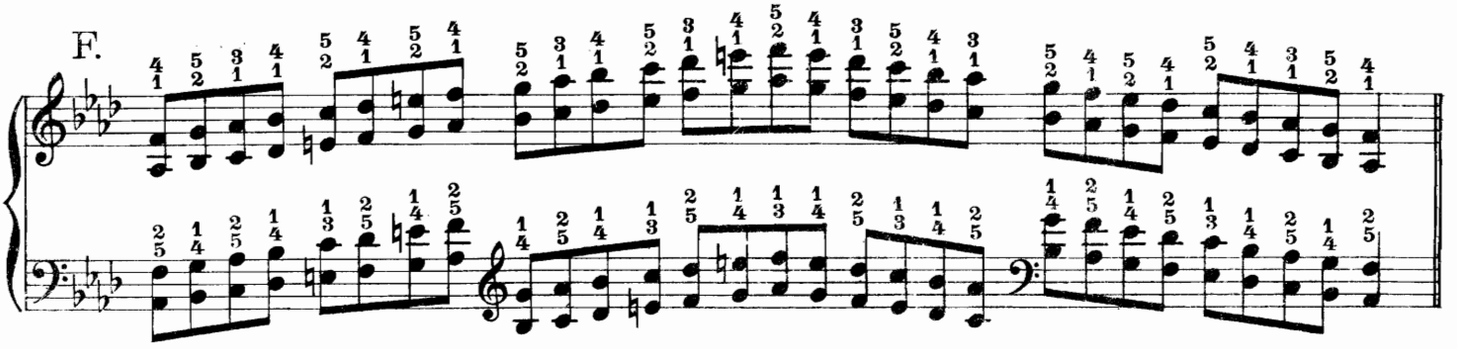
E flat.



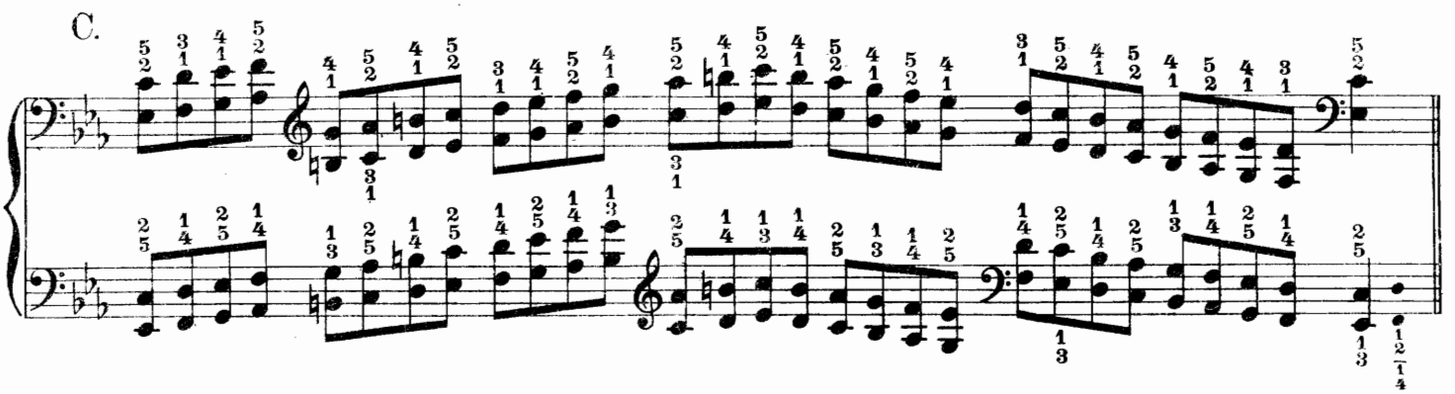
B flat.



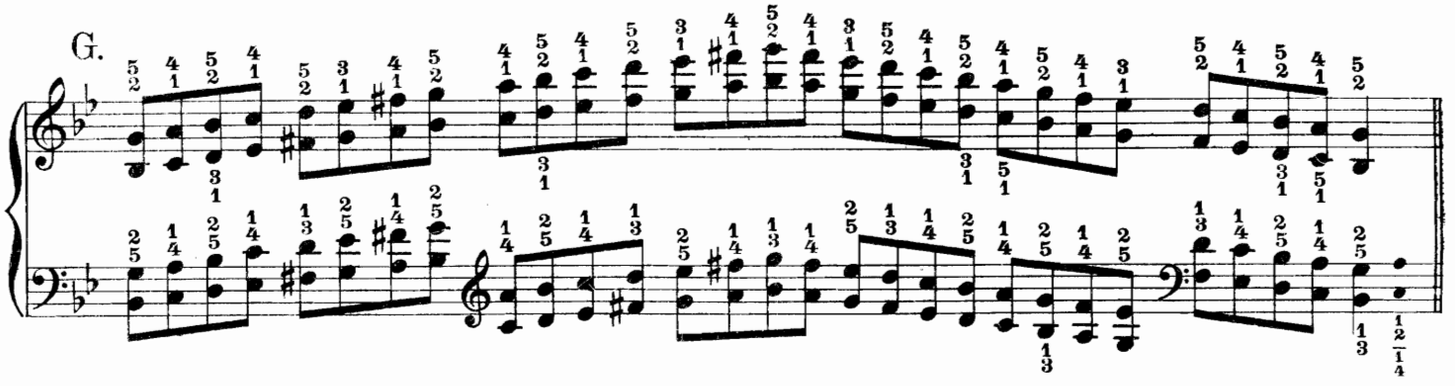
F.



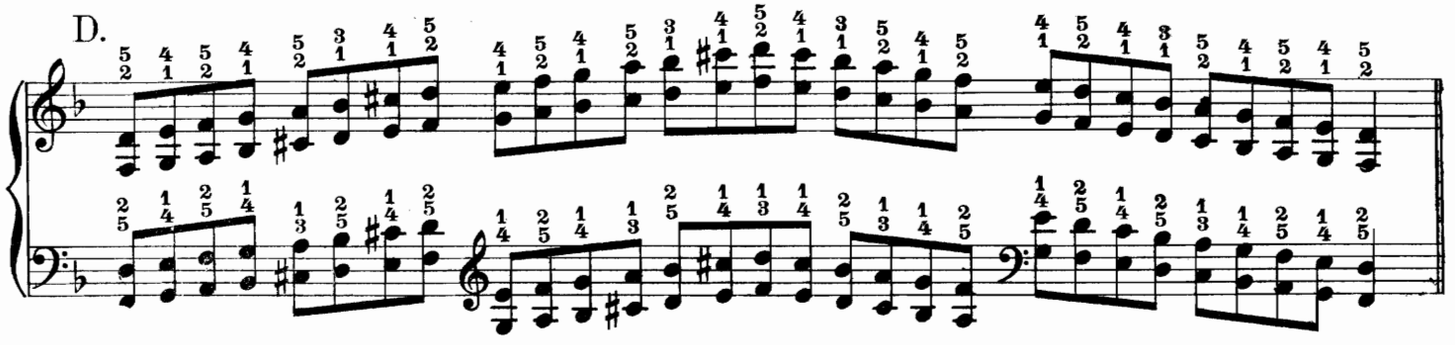
C.



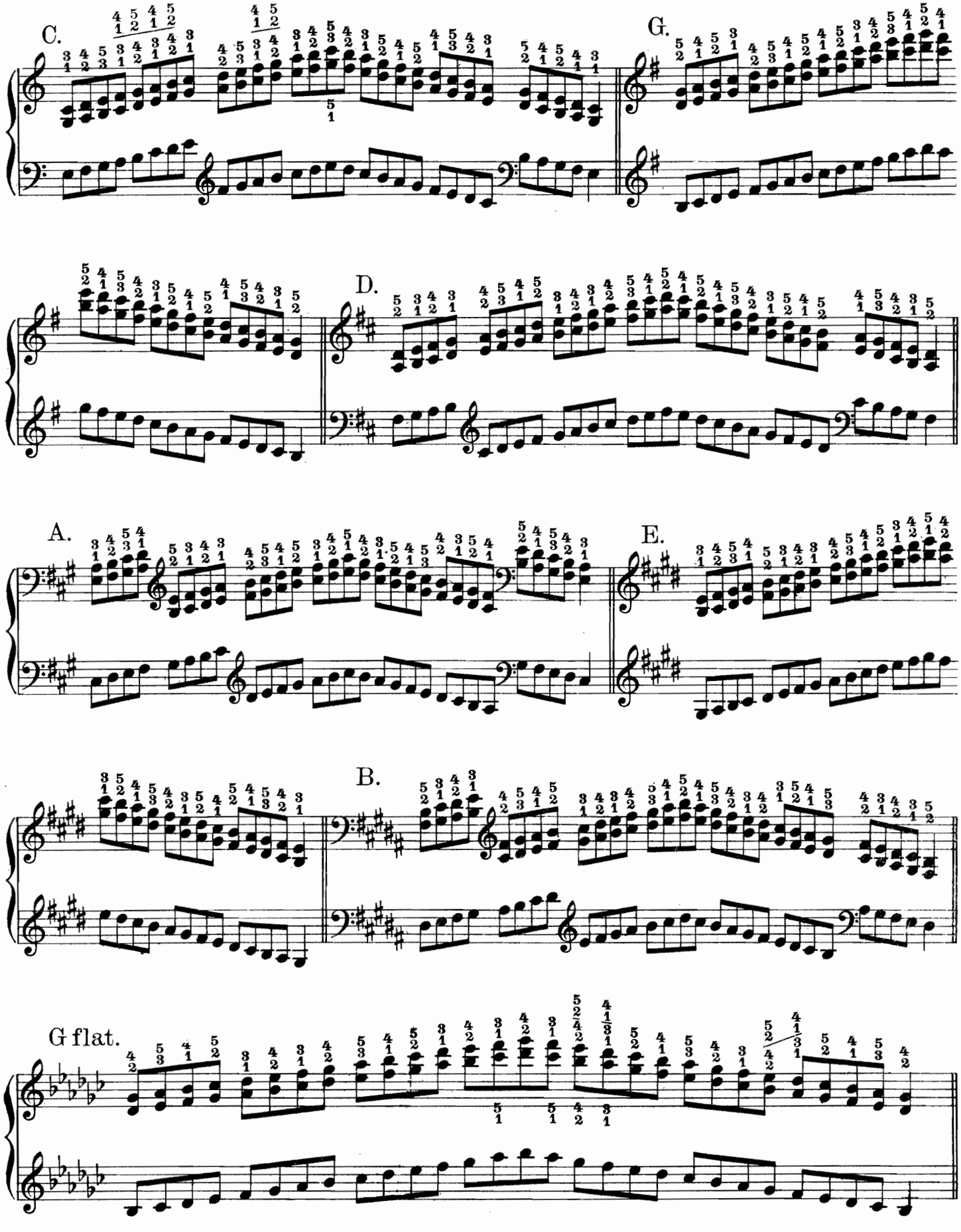
G.

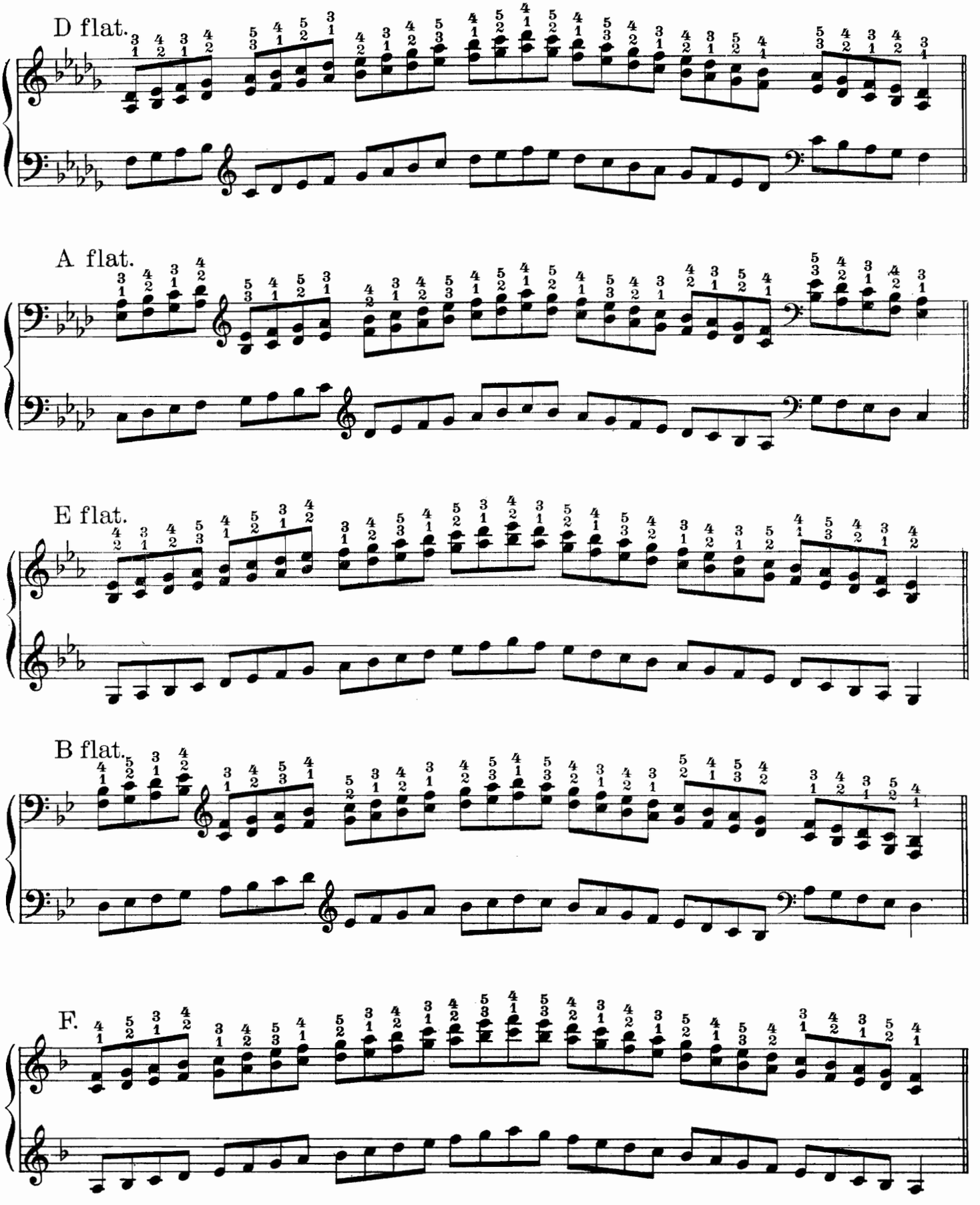


D.



MAJOR SCALES IN FOURTHS.

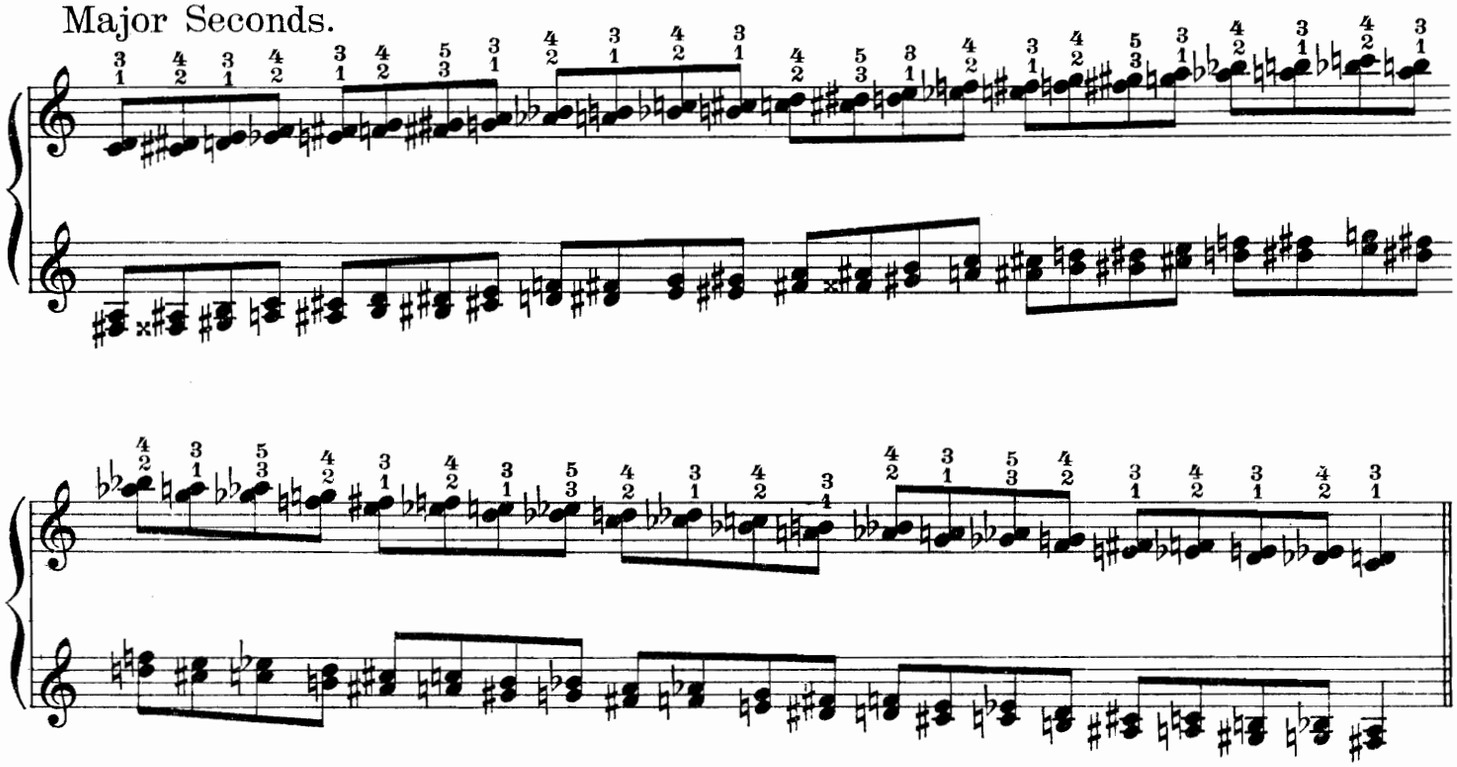




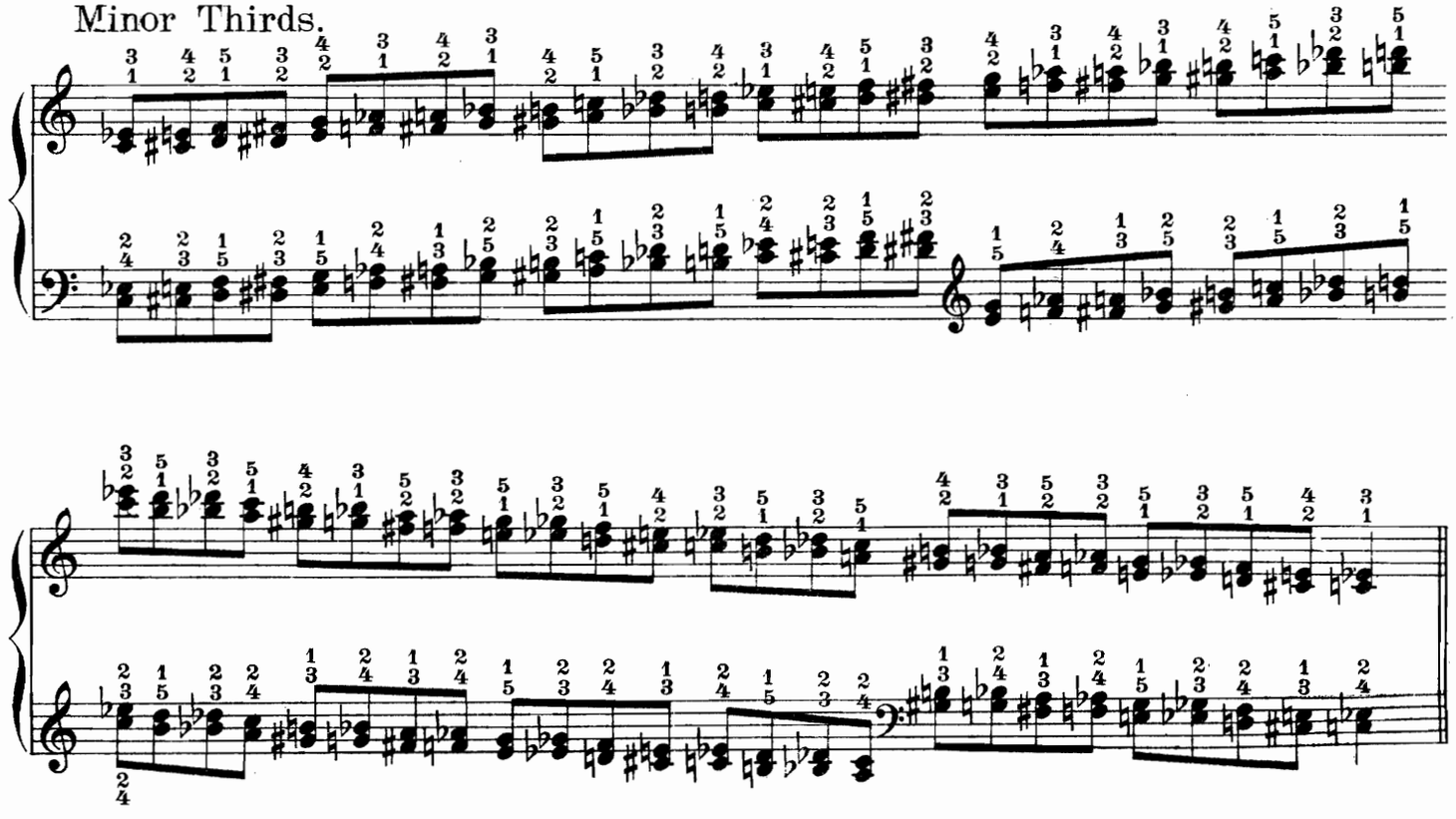
All the Scales in fourths can be played equally with $\frac{4}{1}\ \frac{5}{2}$; this fingering is employed by most pianists, but, in my opinion, is much inferior to the one here indicated.

CHROMATIC SCALES.

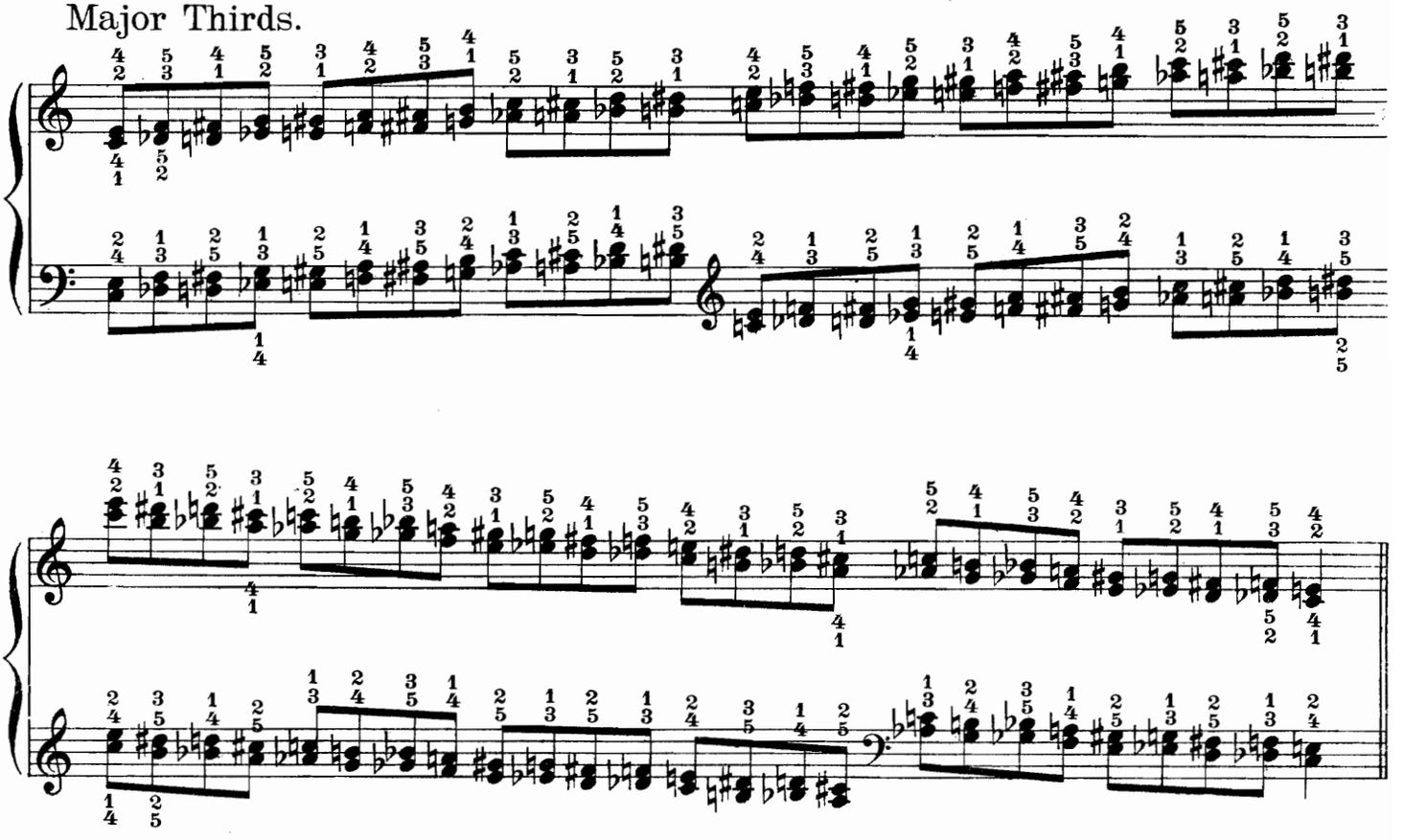
Major Seconds.



Minor Thirds.



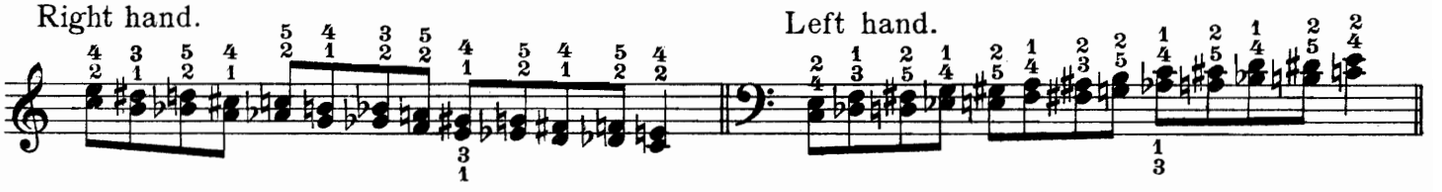
Major Thirds.



For the descending scale of the right hand and the ascending scale of the left hand one can also employ the following fingering, which evidently has its advantages, although at first sight it seems very difficult.

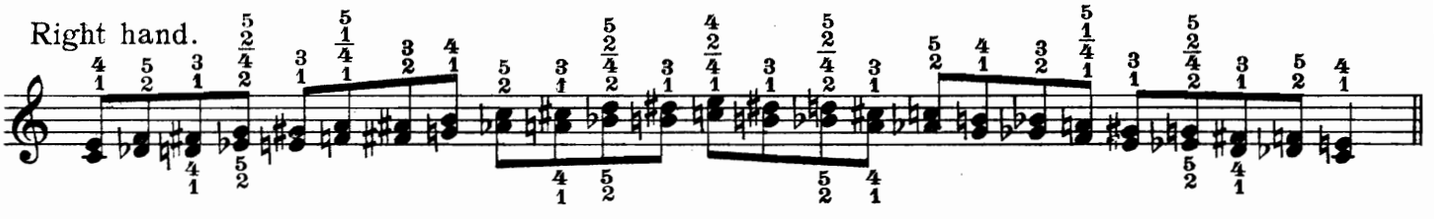
Right hand.

Left hand.

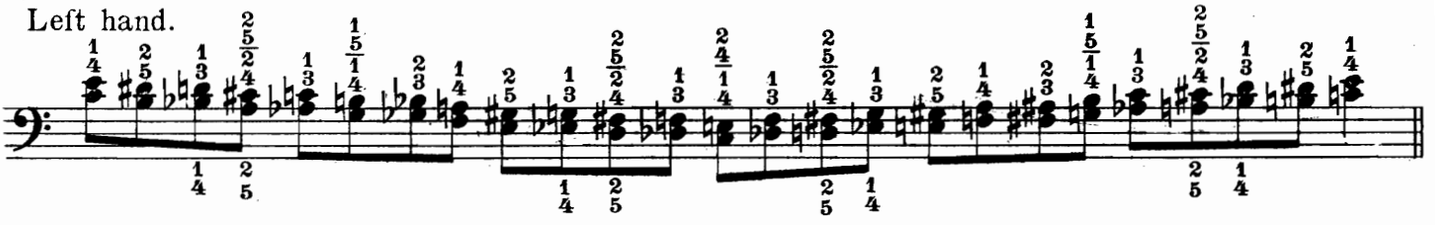


The following fingerings are only recommended for the staccato scales.

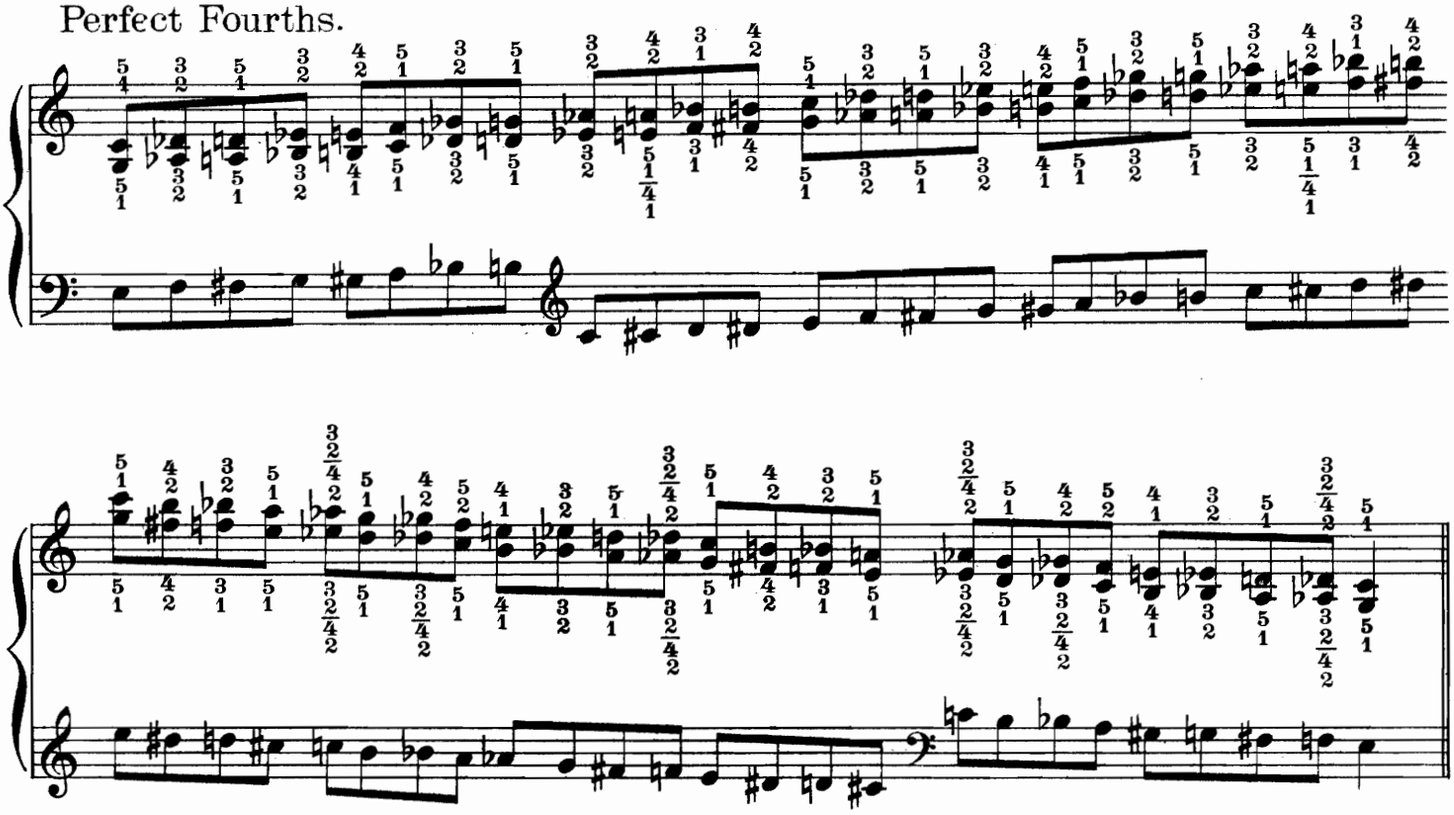
Right hand.



Left hand.

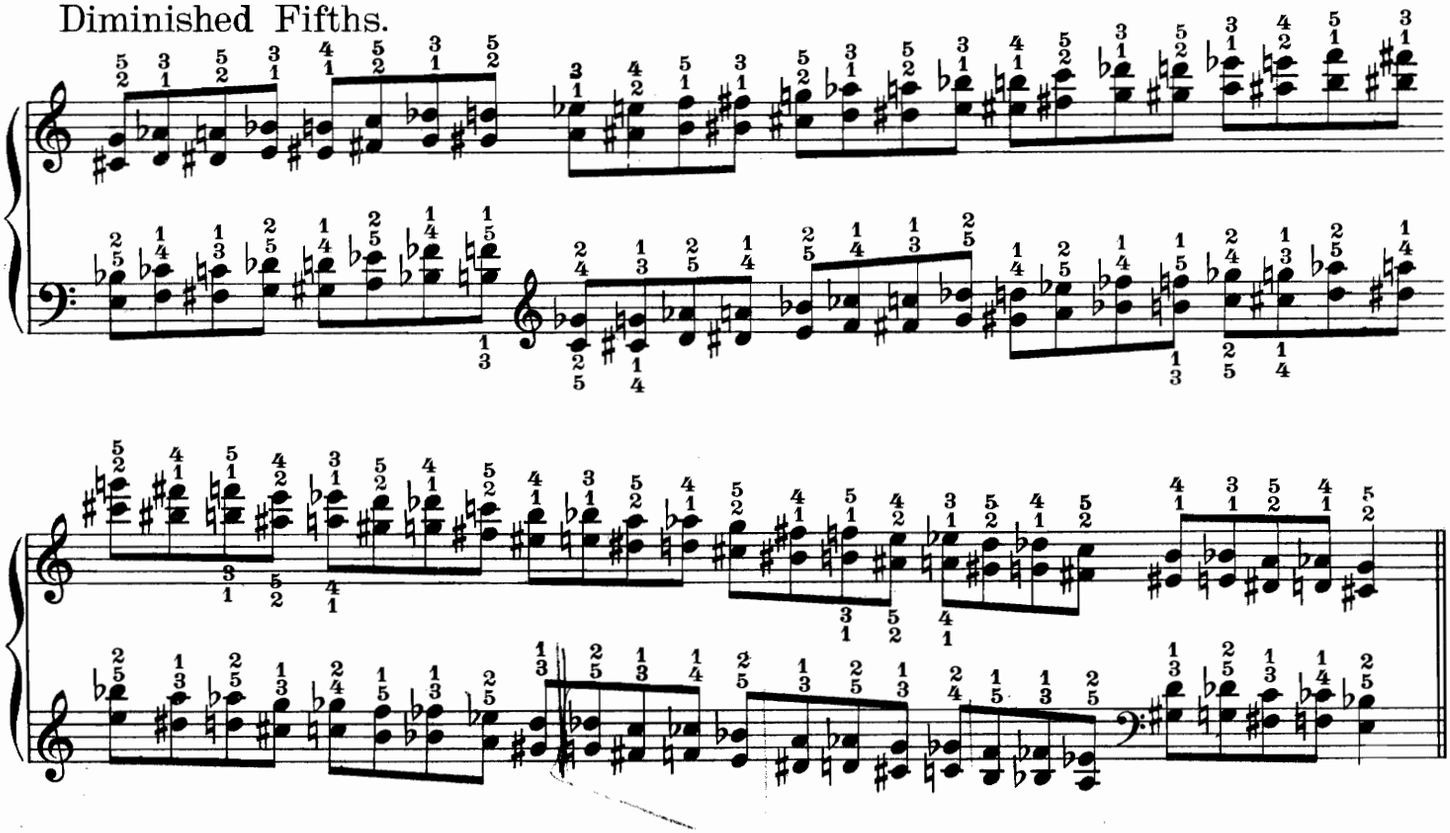


Perfect Fourths.

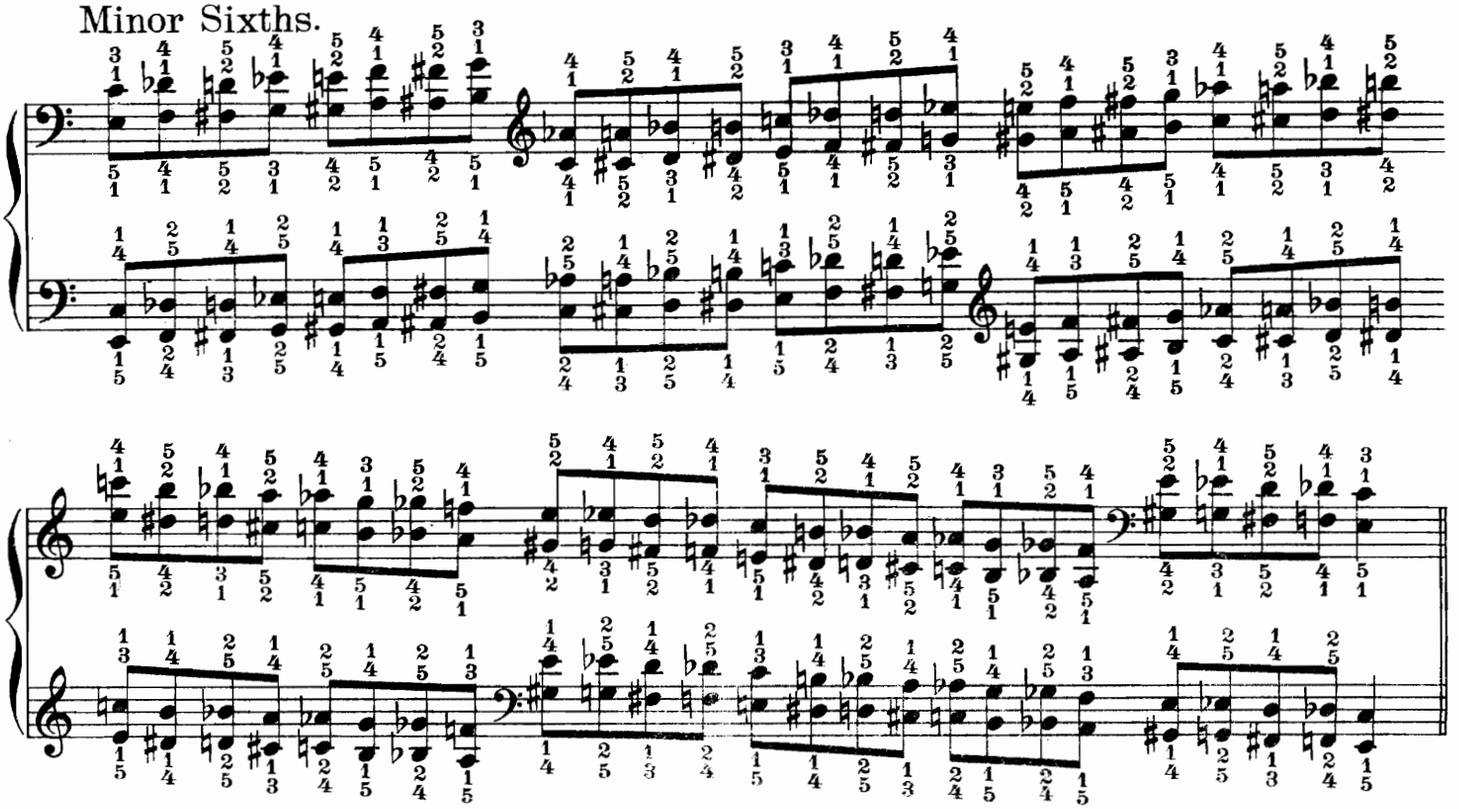


Of these two fingerings for the chromatic scale in fourths, we much prefer the one over the notes. But one requires to be very well acquainted with the gliding from black to white keys (with the same finger), which at the beginning will seem especially difficult in the descending scale. One may, after all, mix the two fingerings: that is to say, use the upper one for the ascending scale, and the other for the descending scale.

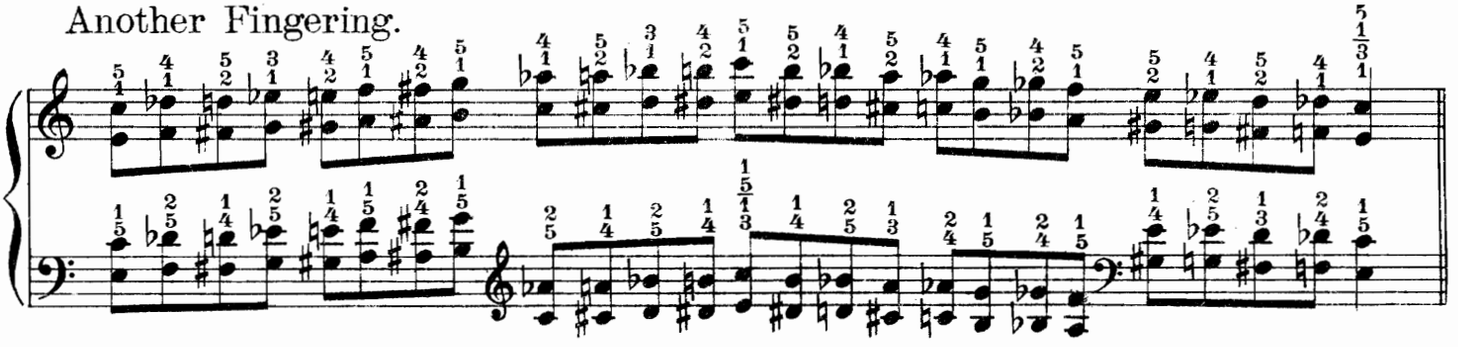
Diminished Fifths.



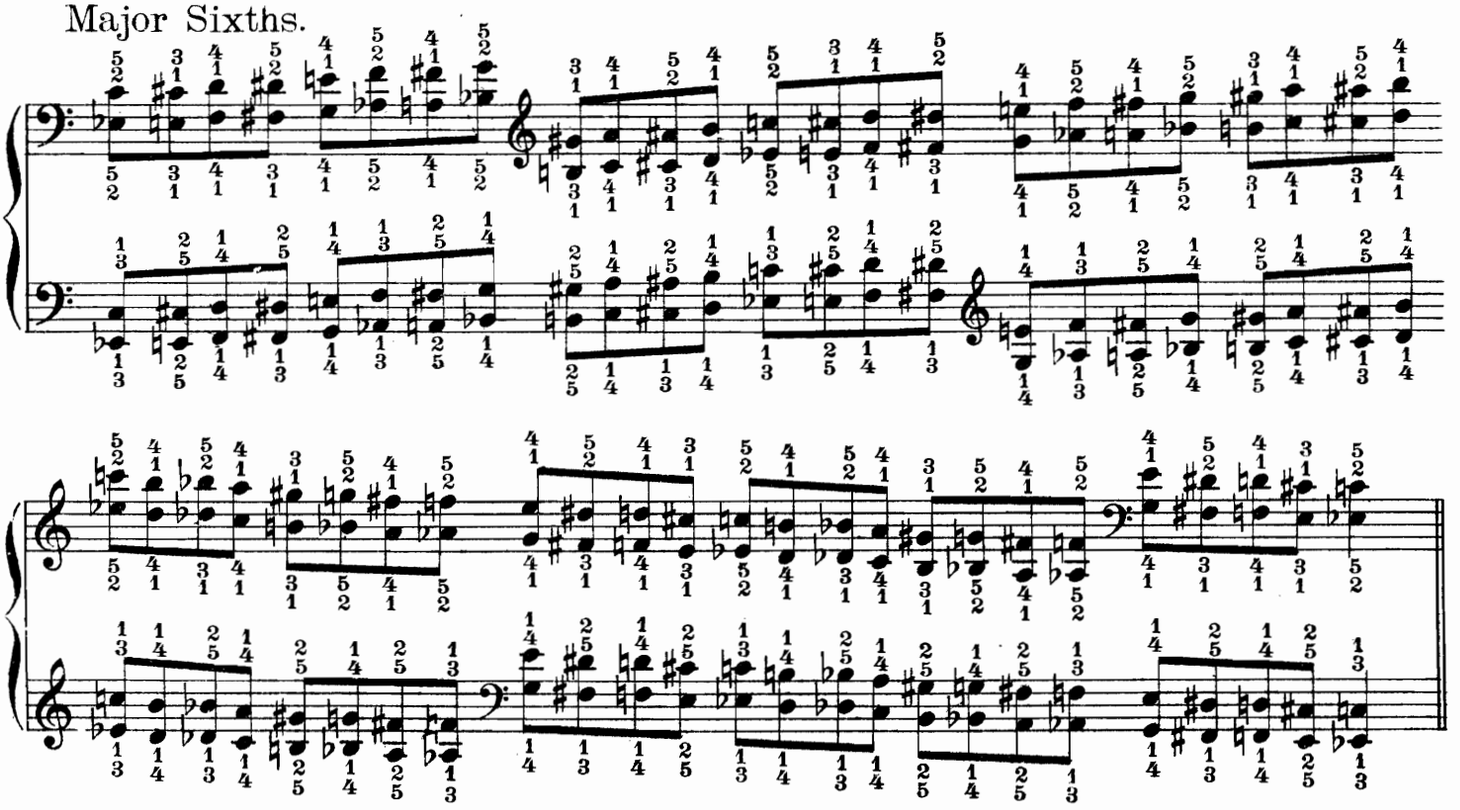
Minor Sixths.



Another Fingering.



Major Sixths.



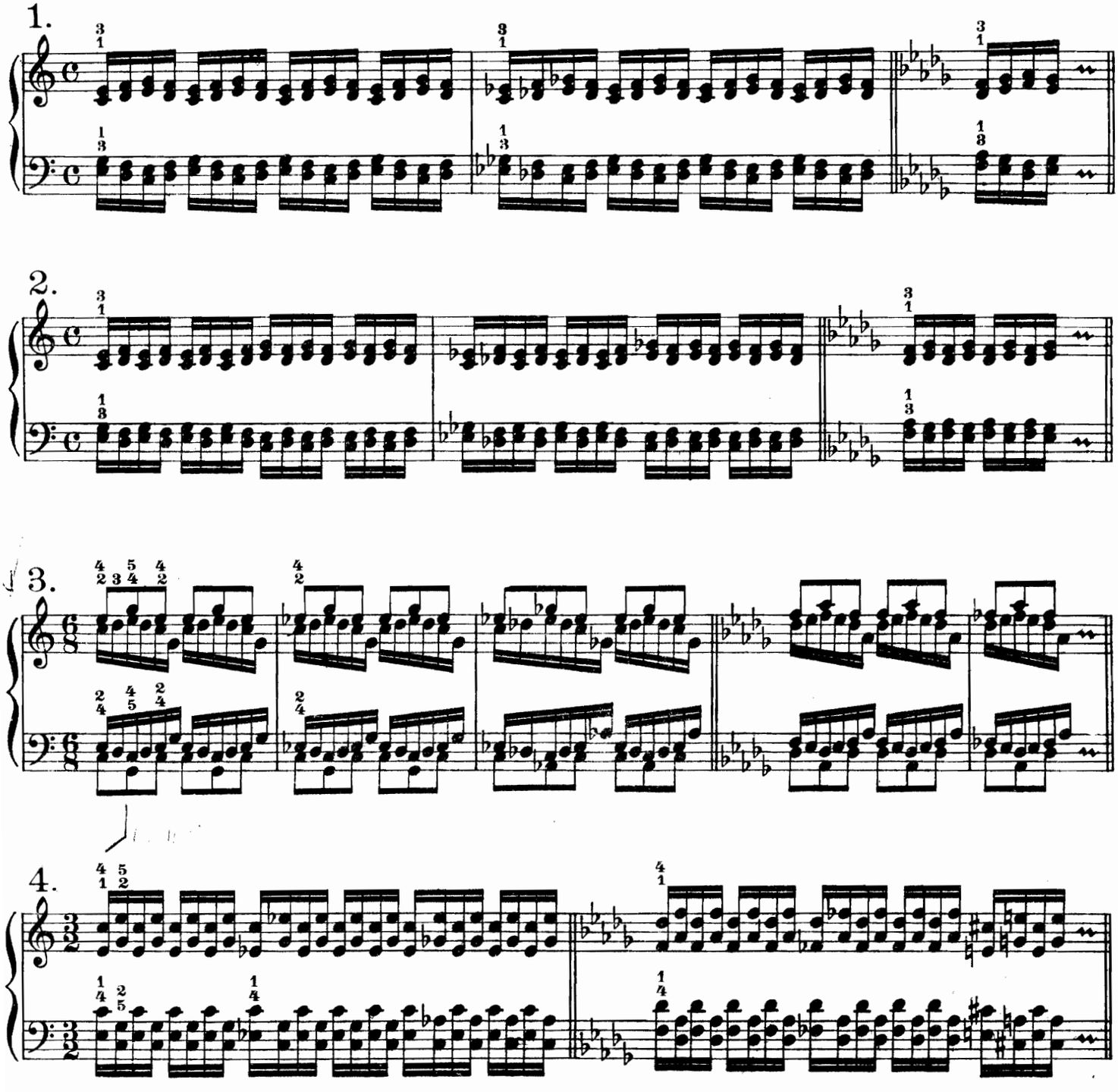
SCHOOL OF SCALES AND DOUBLE NOTES.

BOOK III.

EXERCISES IN DOUBLE NOTES.

A.

Exercises designed to be studied in different keys and modulating by themselves.



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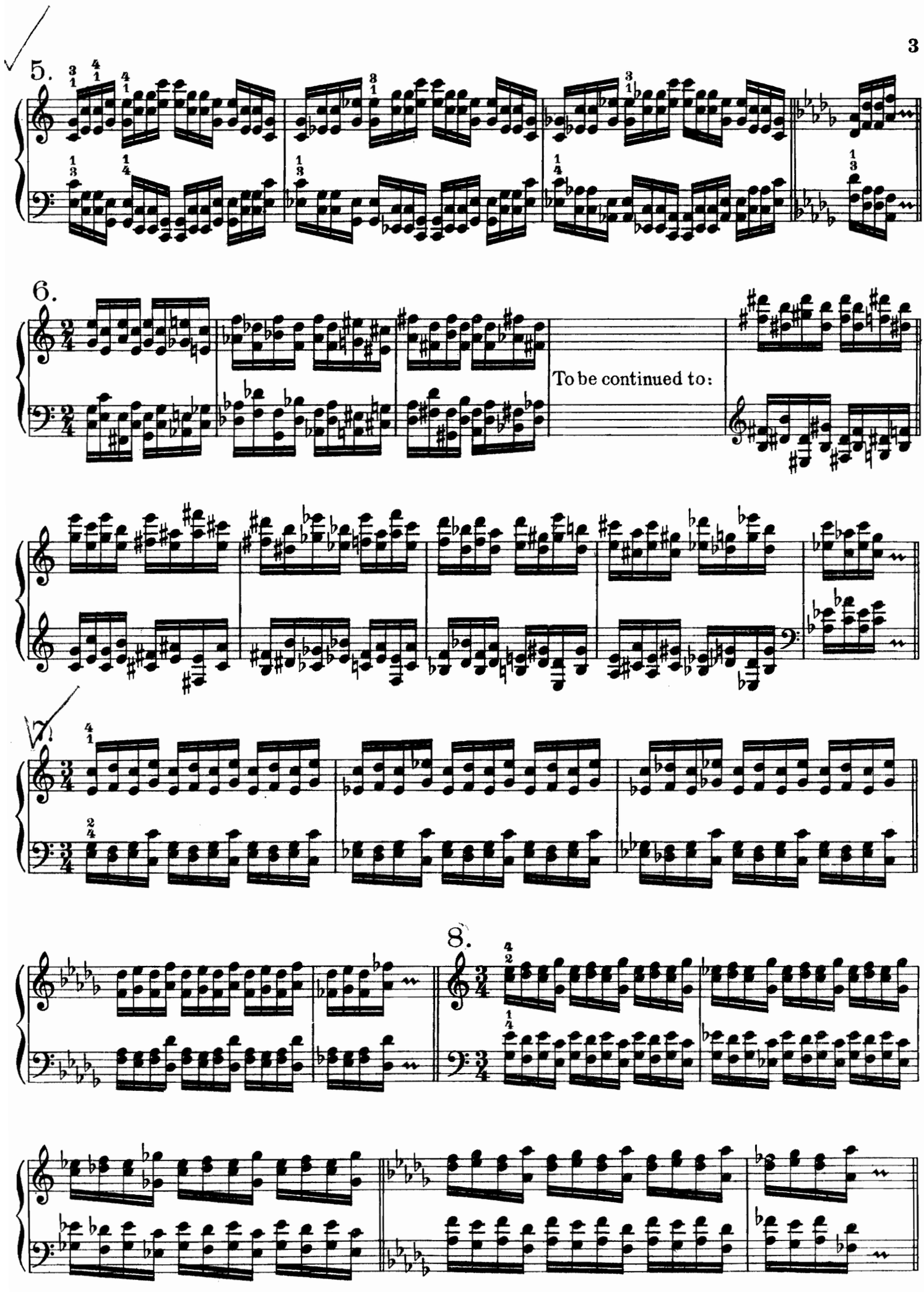
New Edition Copyright, MCMVII, by Enoch & Cº


5.
6.
To be continued to:
7.
8.

(To be studied legato and staccato.)

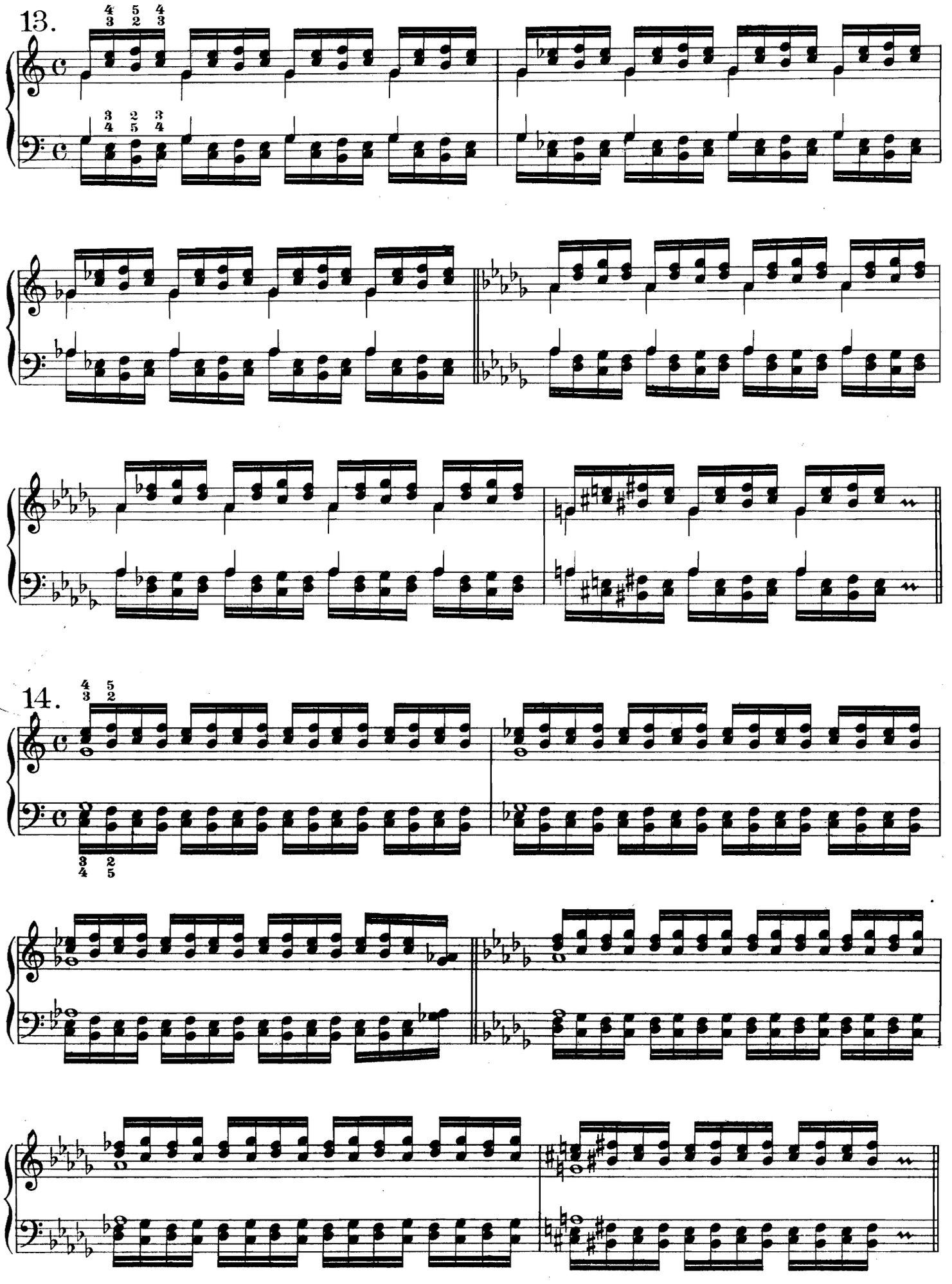
9.

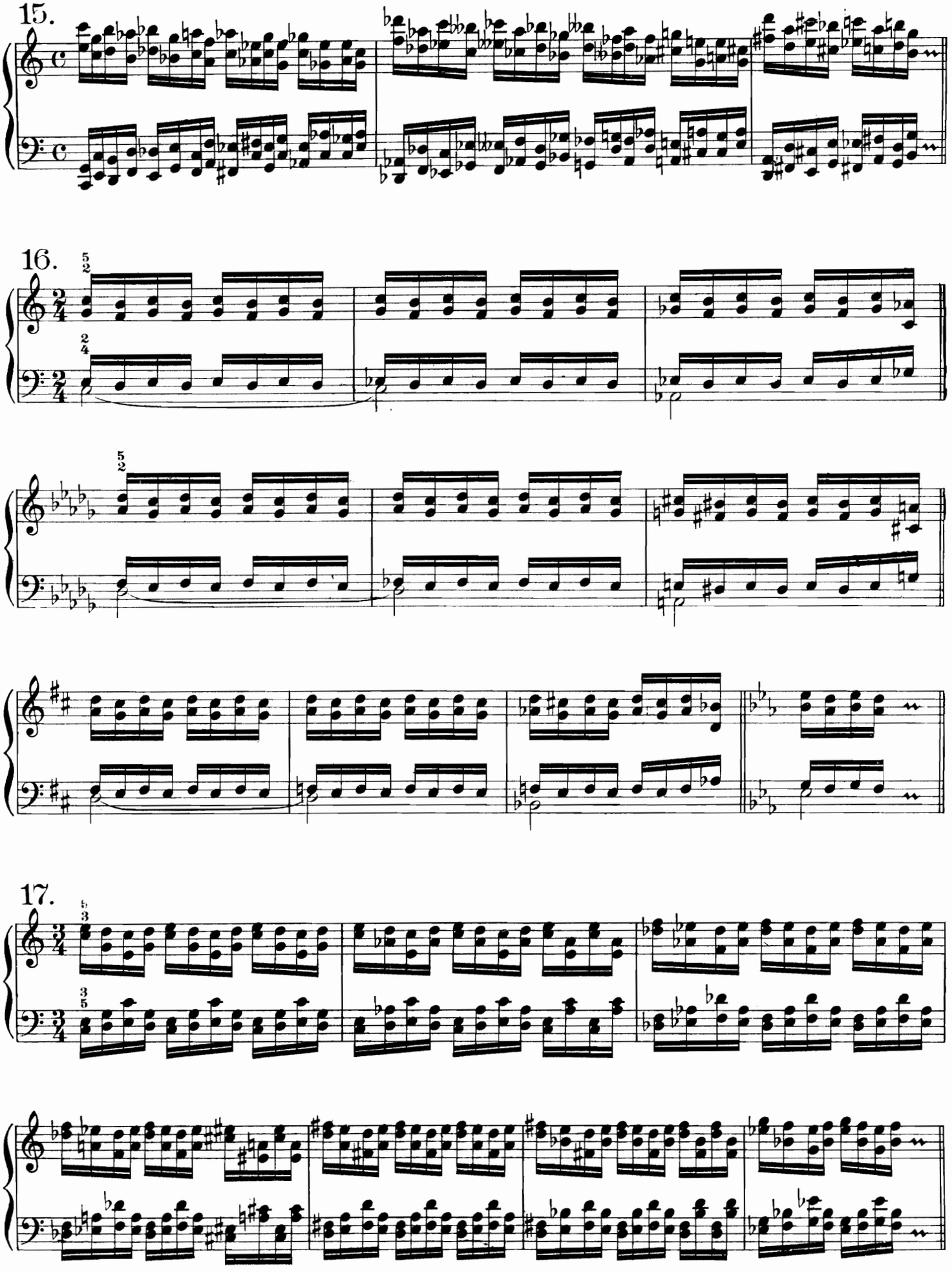
10.

To be continued to:

11.

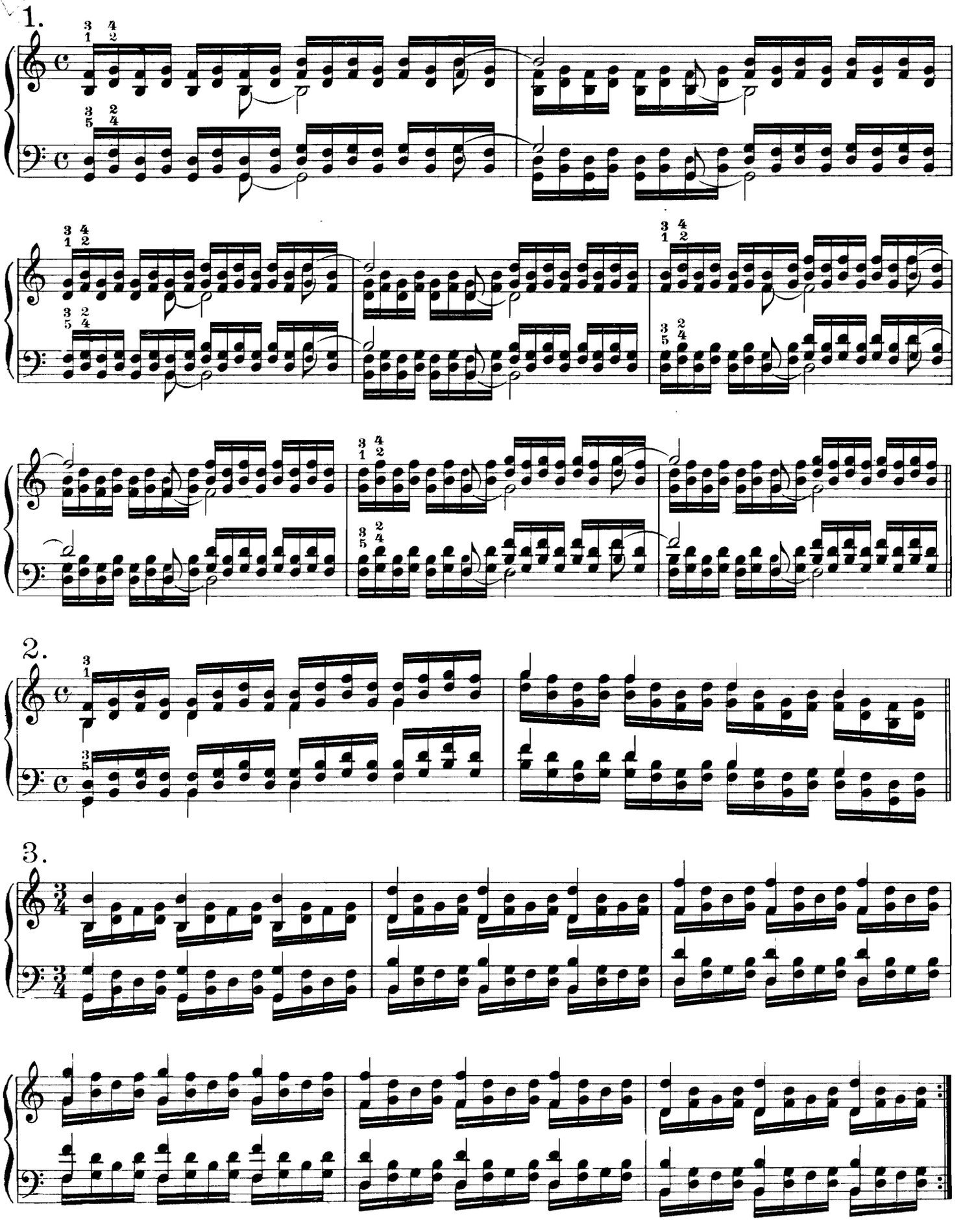
12.


13.
14.


15.
16.
17.

B.

Exercises without modulation, but which may be studied in any key.



4.

5.

(The transposition of this exercise in all keys is possible only in the case of very large hands.)

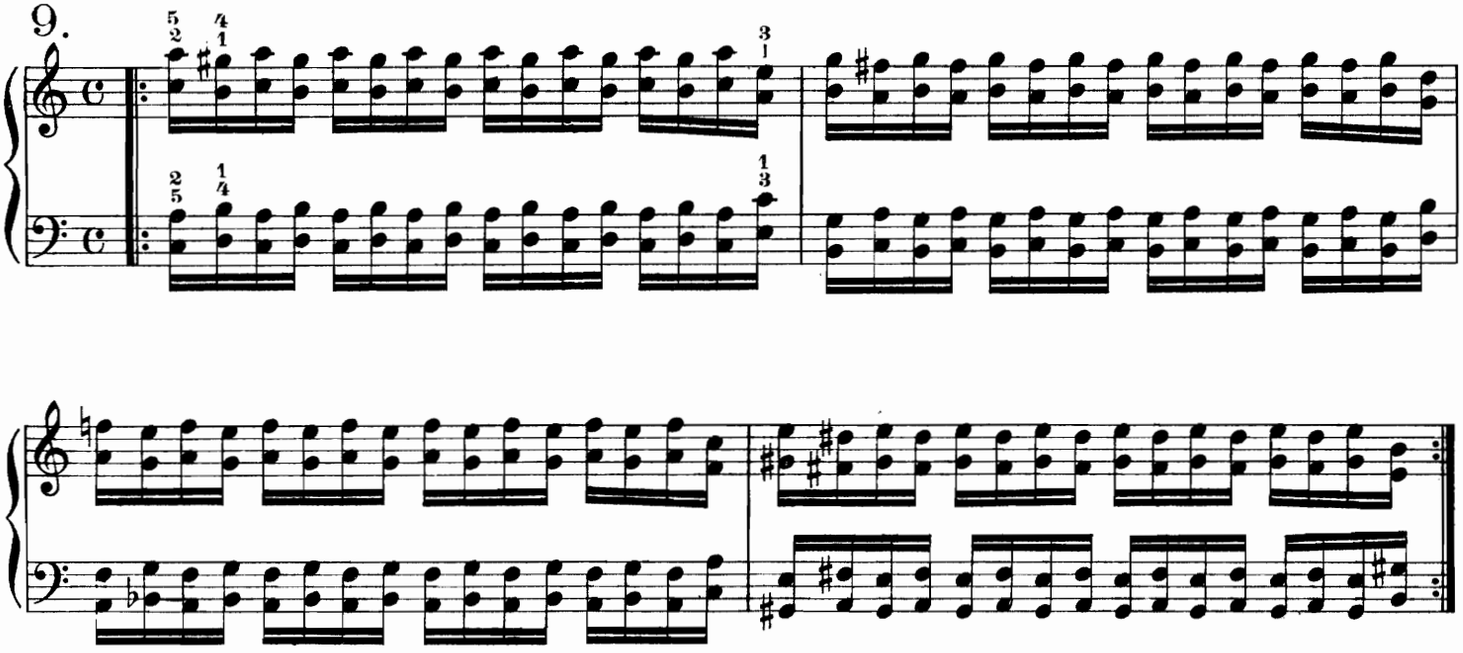
6.

7.

8.

See the note at Nº 6.

9.



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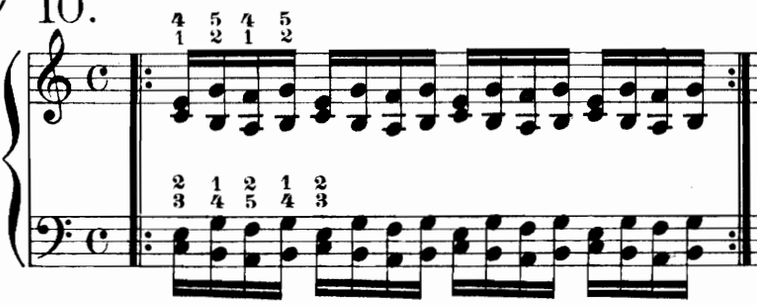

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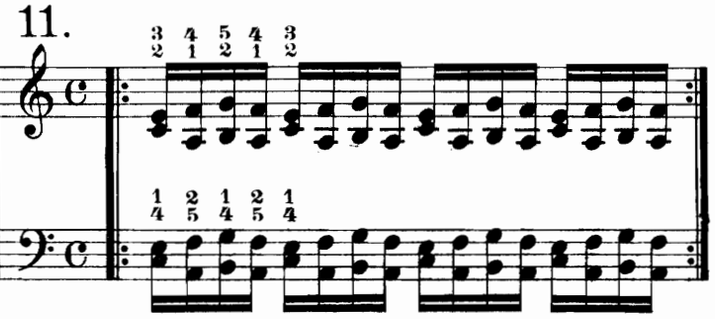

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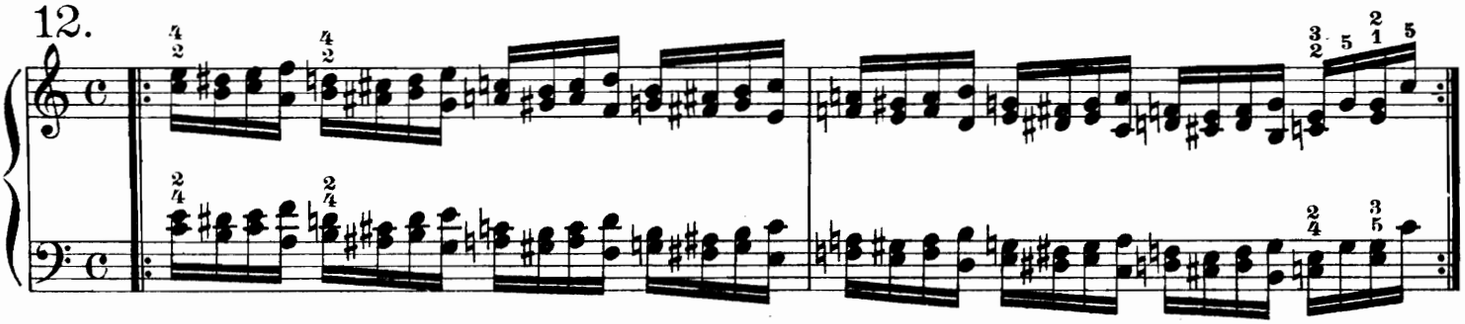
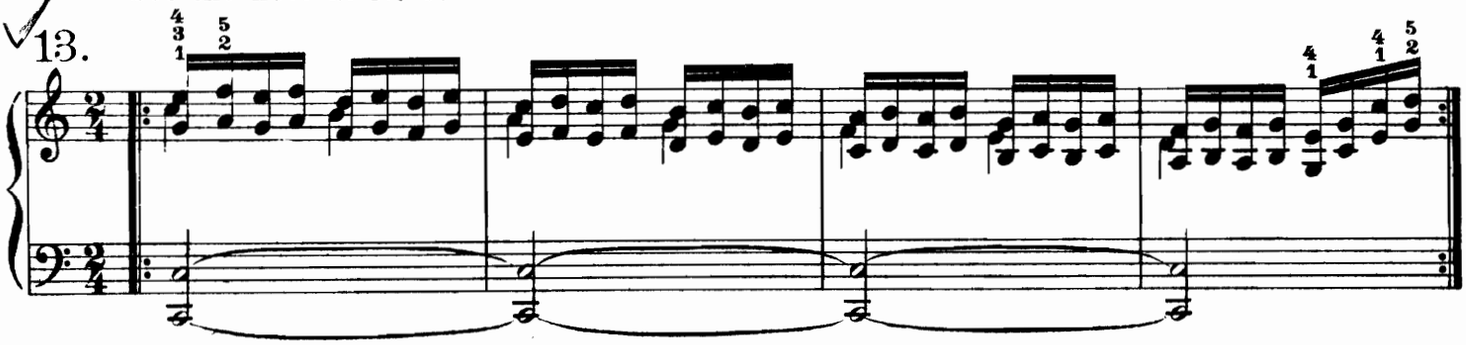


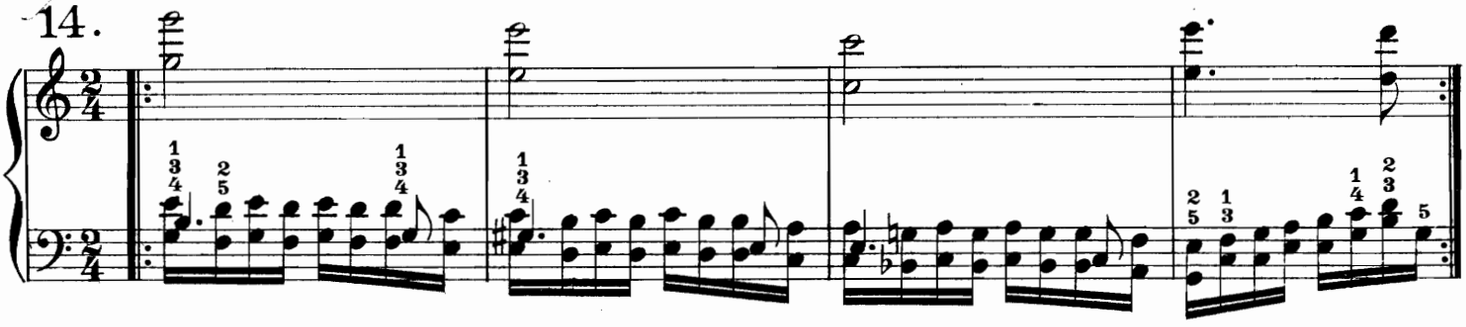
See the note at Nº 6.

13.



See the note at Nº 6.

14.



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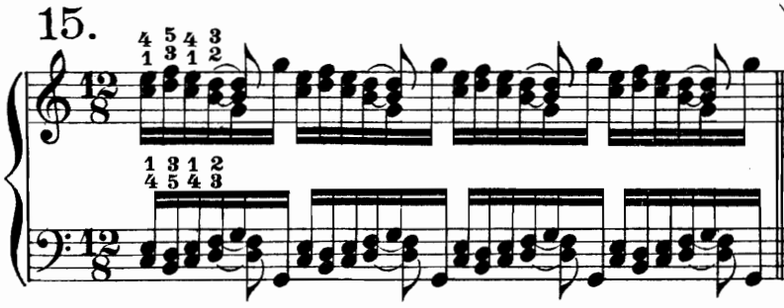

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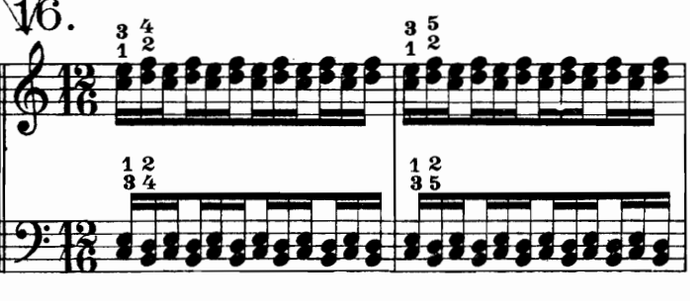

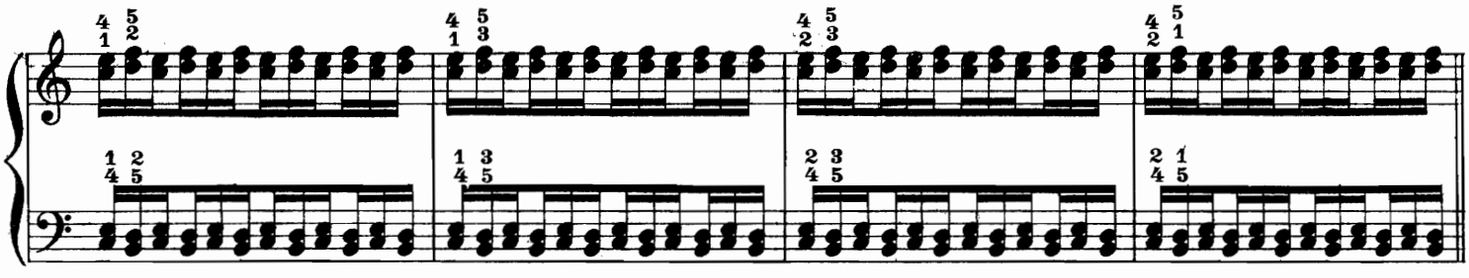

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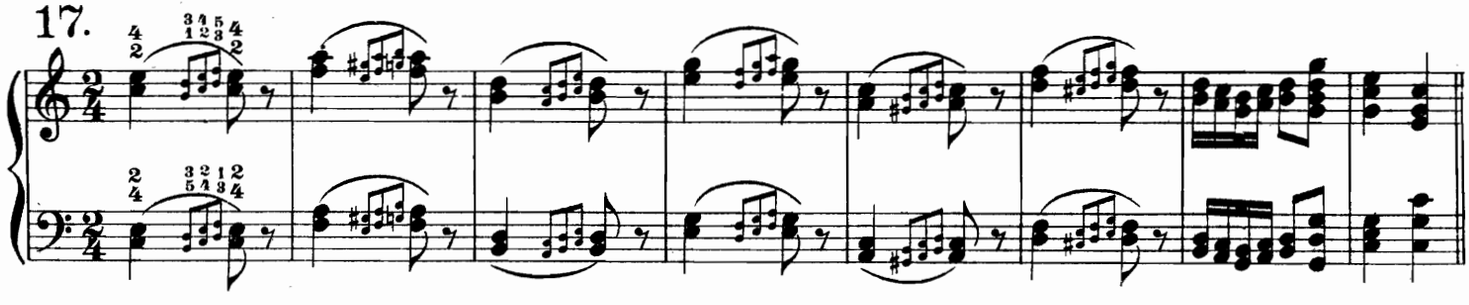

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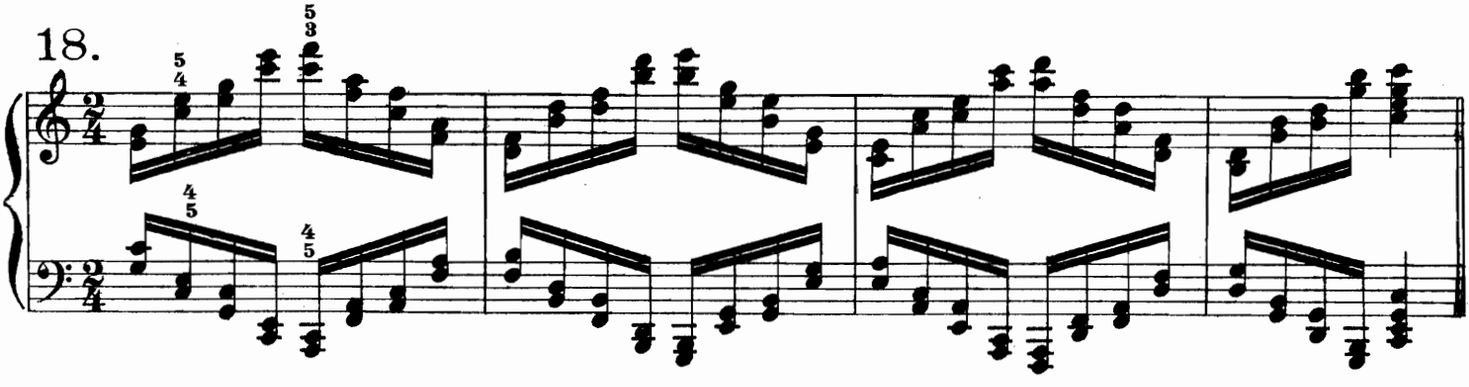
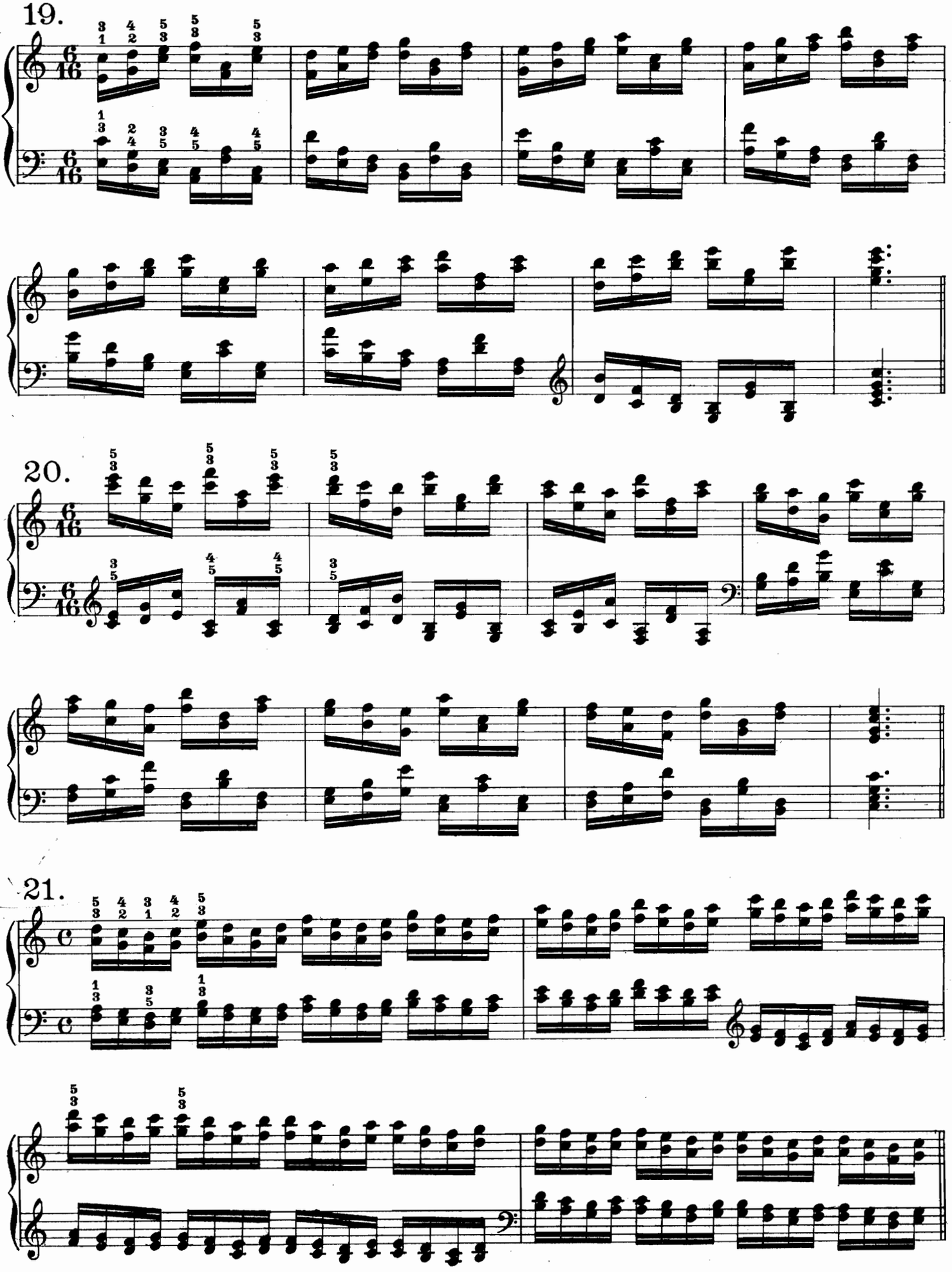
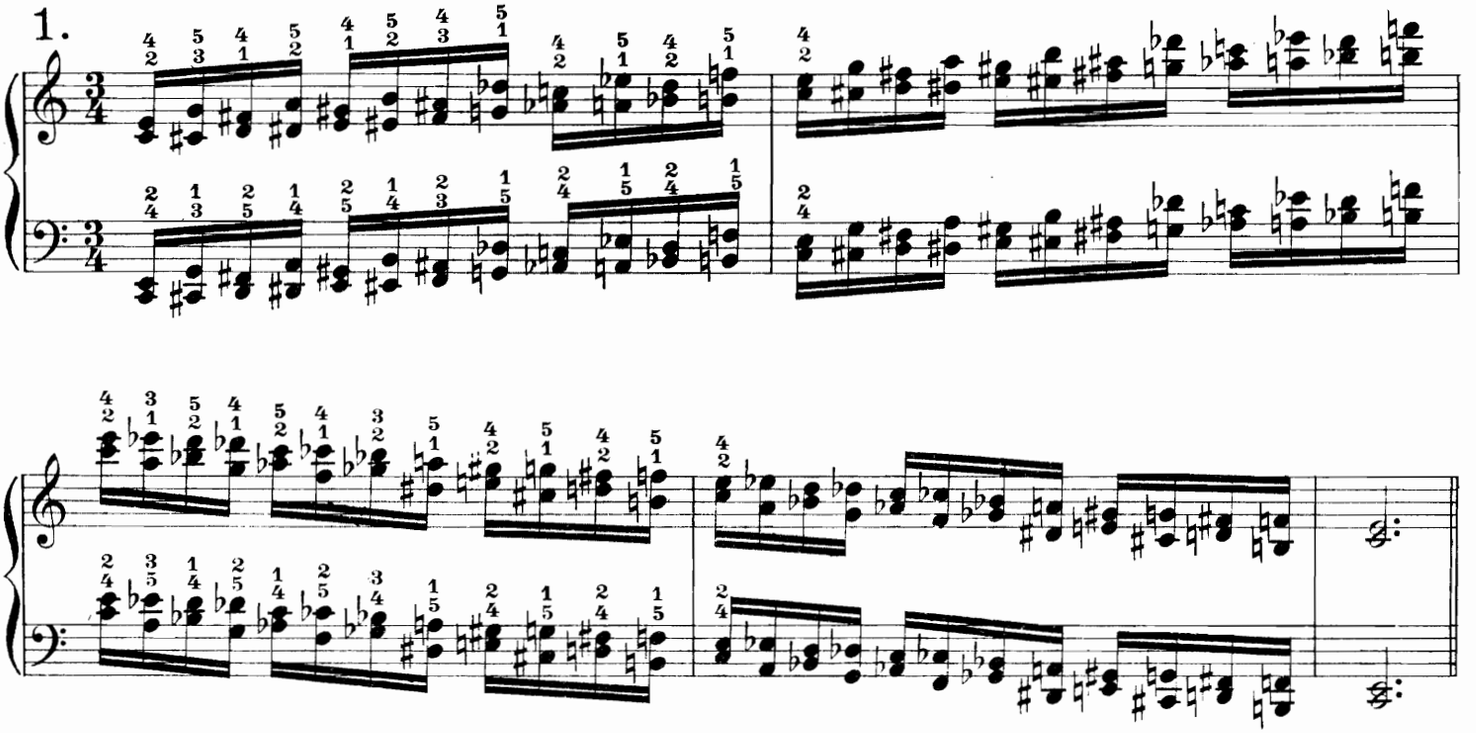



19.
20.
21.

C.

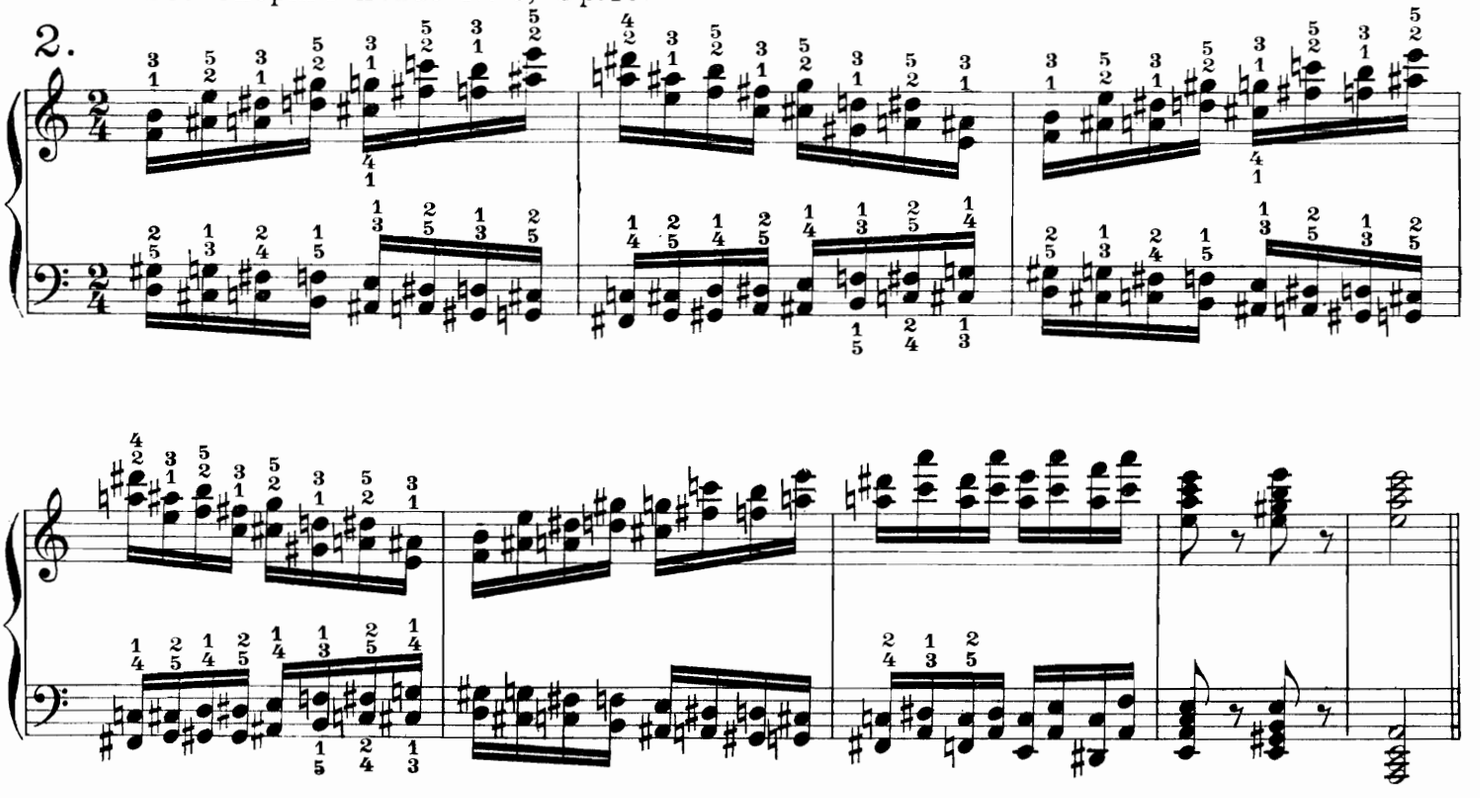
Exercises intended to be studied only in the indicated key.

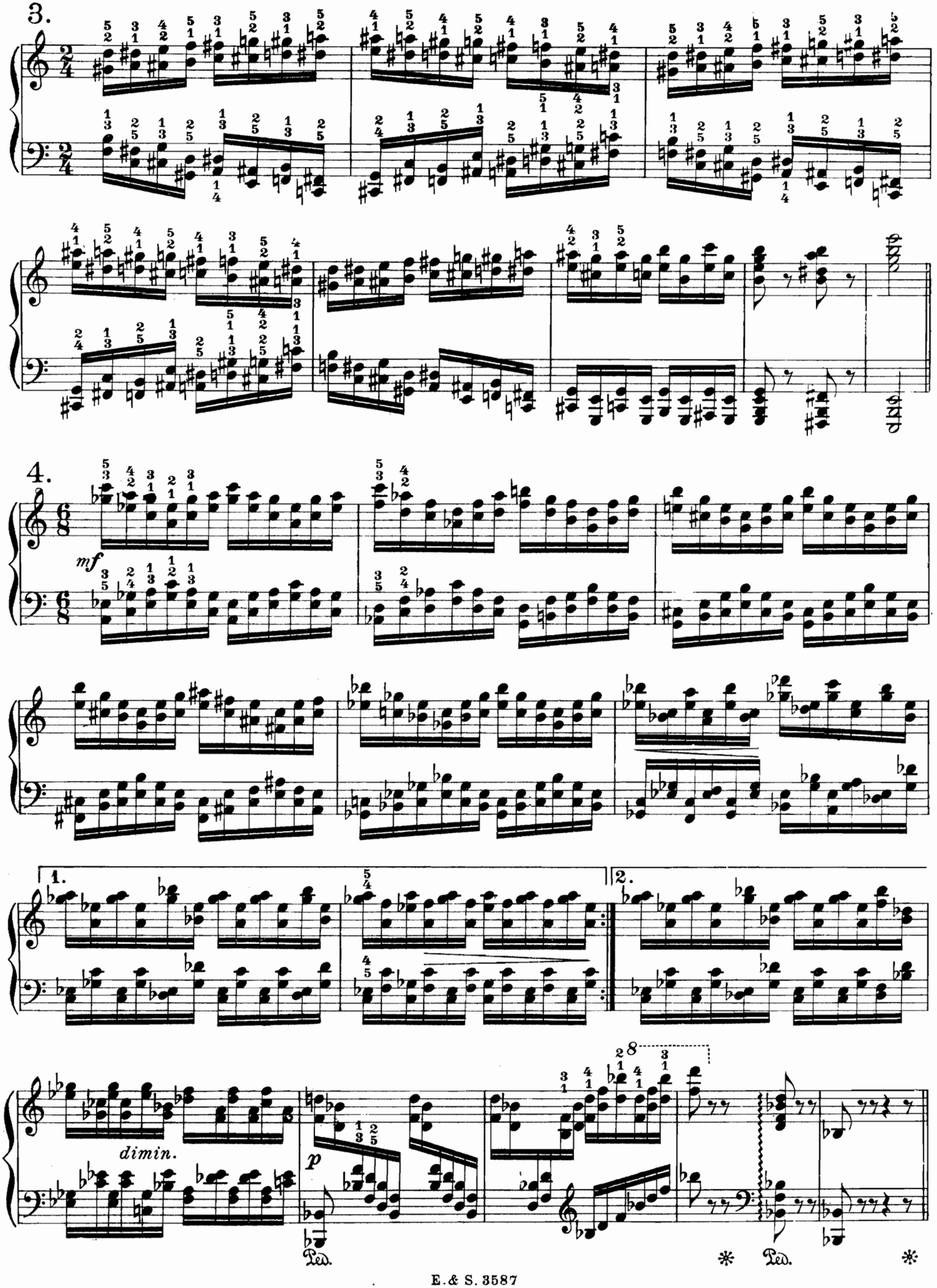
1.



See Chopin's Etude Nº 3, Op. 10.

2.




3.
4.
mf
1.
2.
dimin.
p
Ped.
Ped.

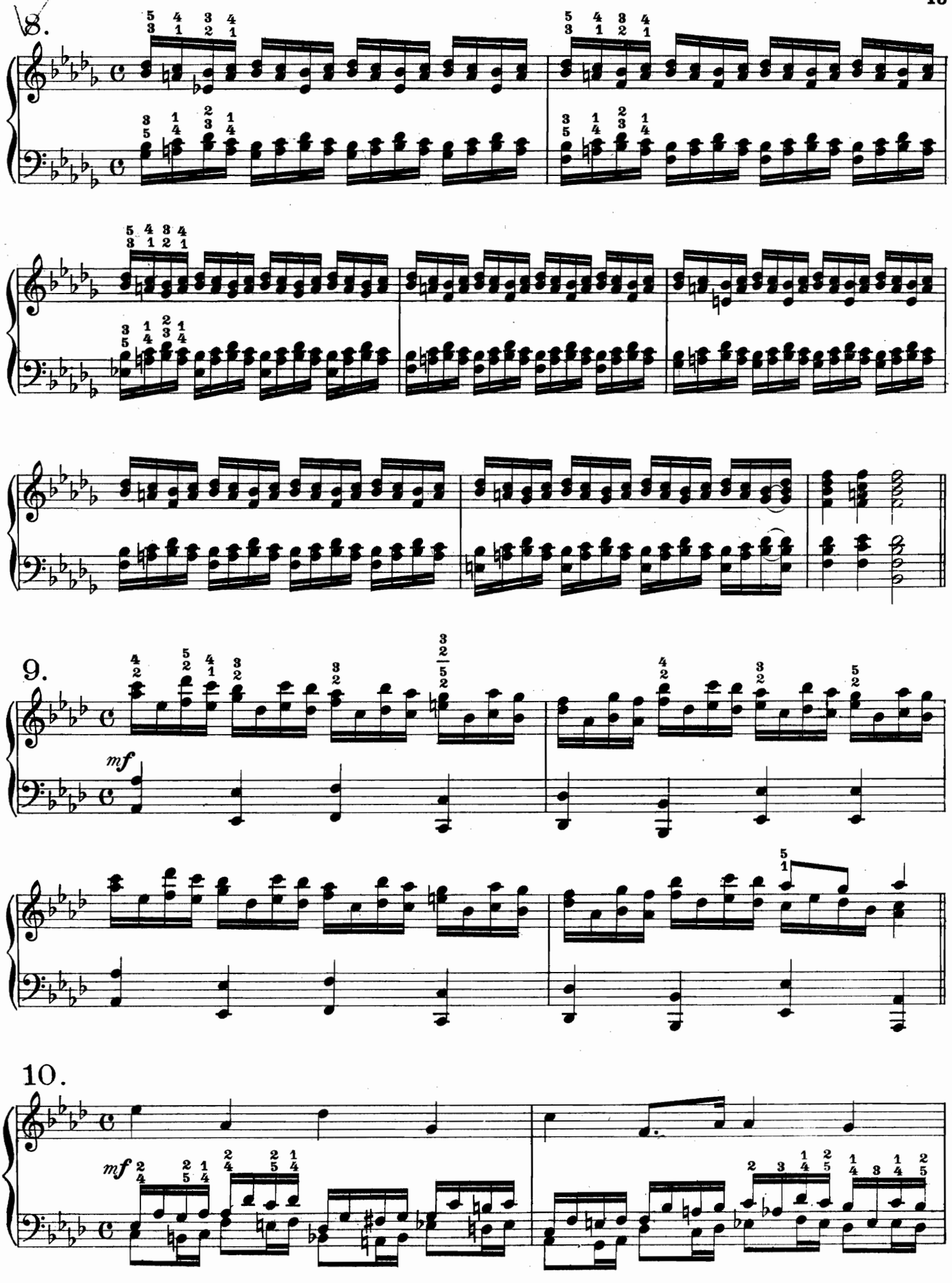
5.

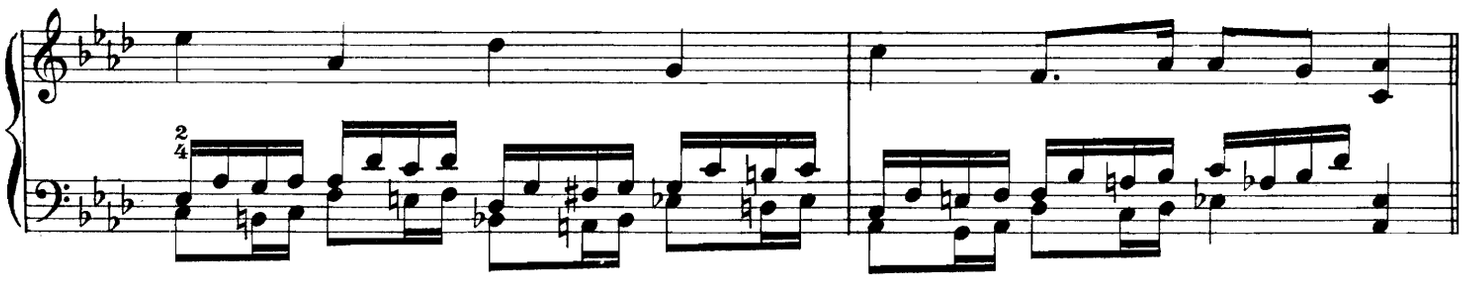
6.

See Brahms' variations on a theme by Paganini.

7.

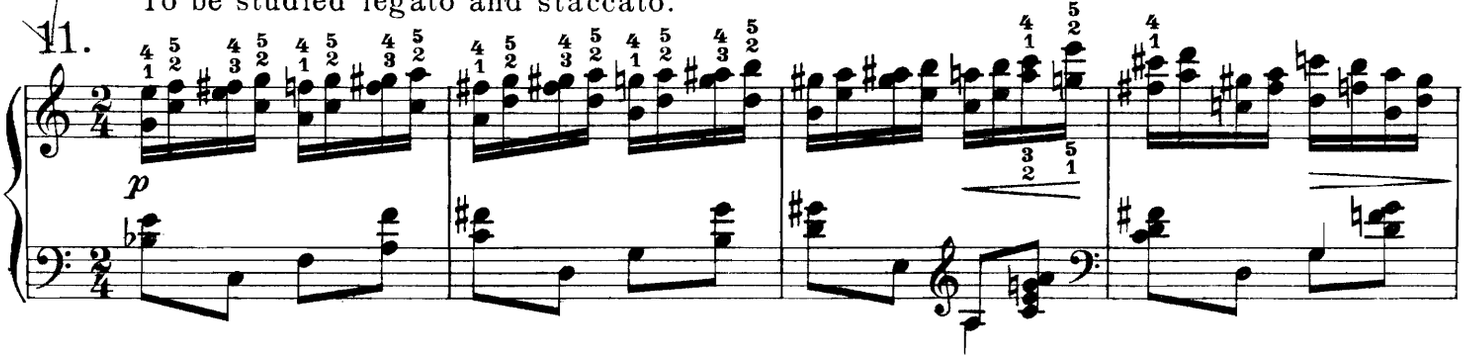
f

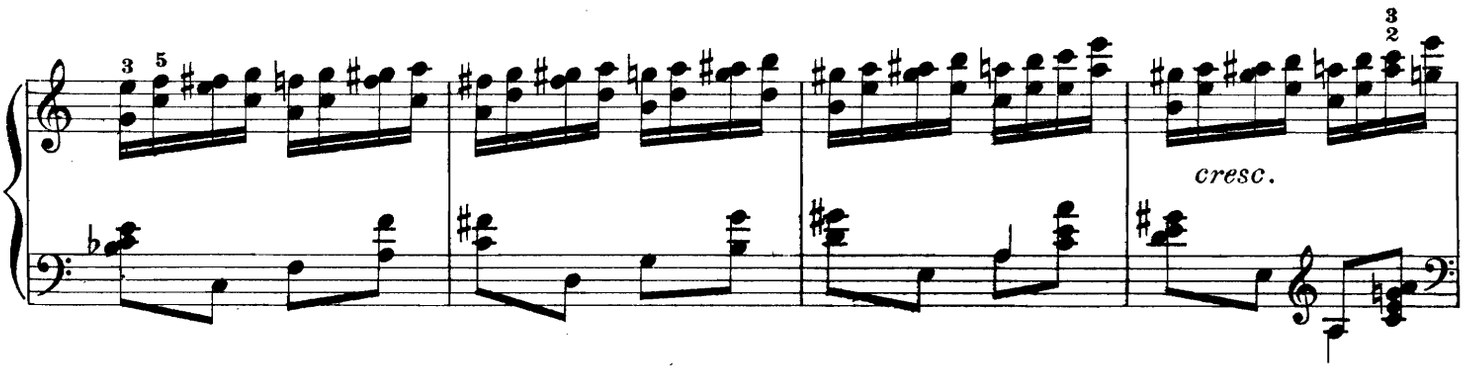

8.
9.
mf
10.
mf

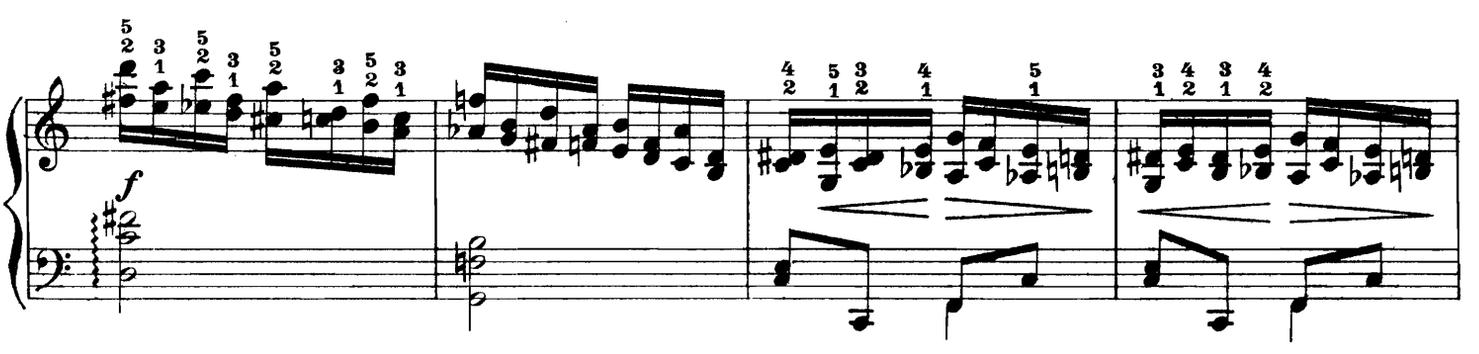


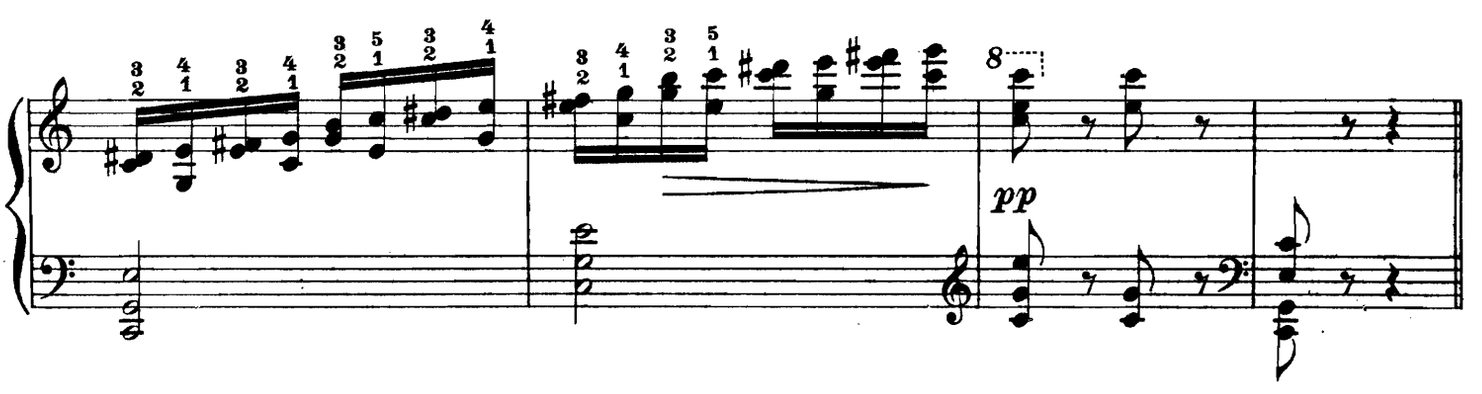
To be studied legato and staccato.

11.









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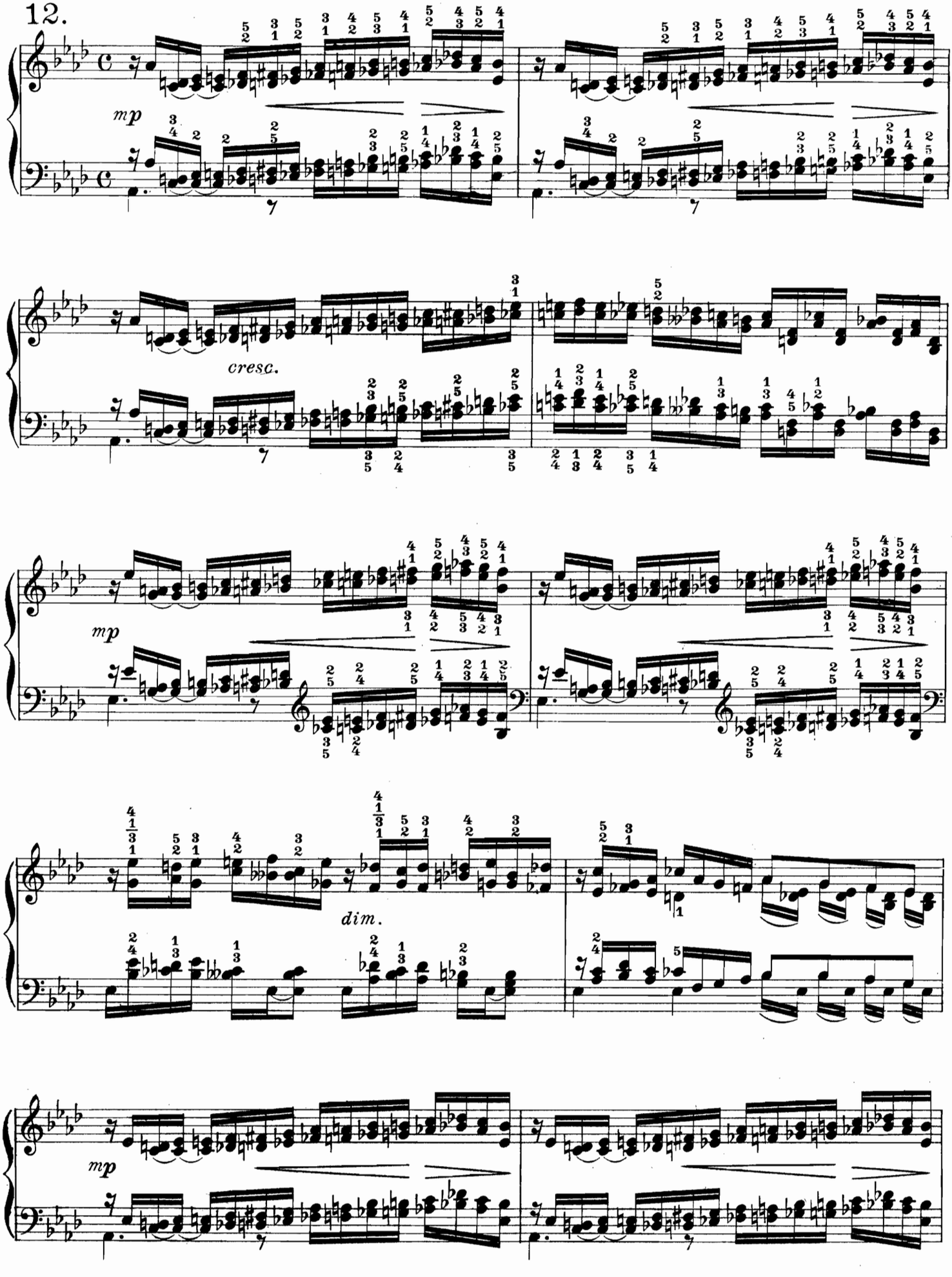
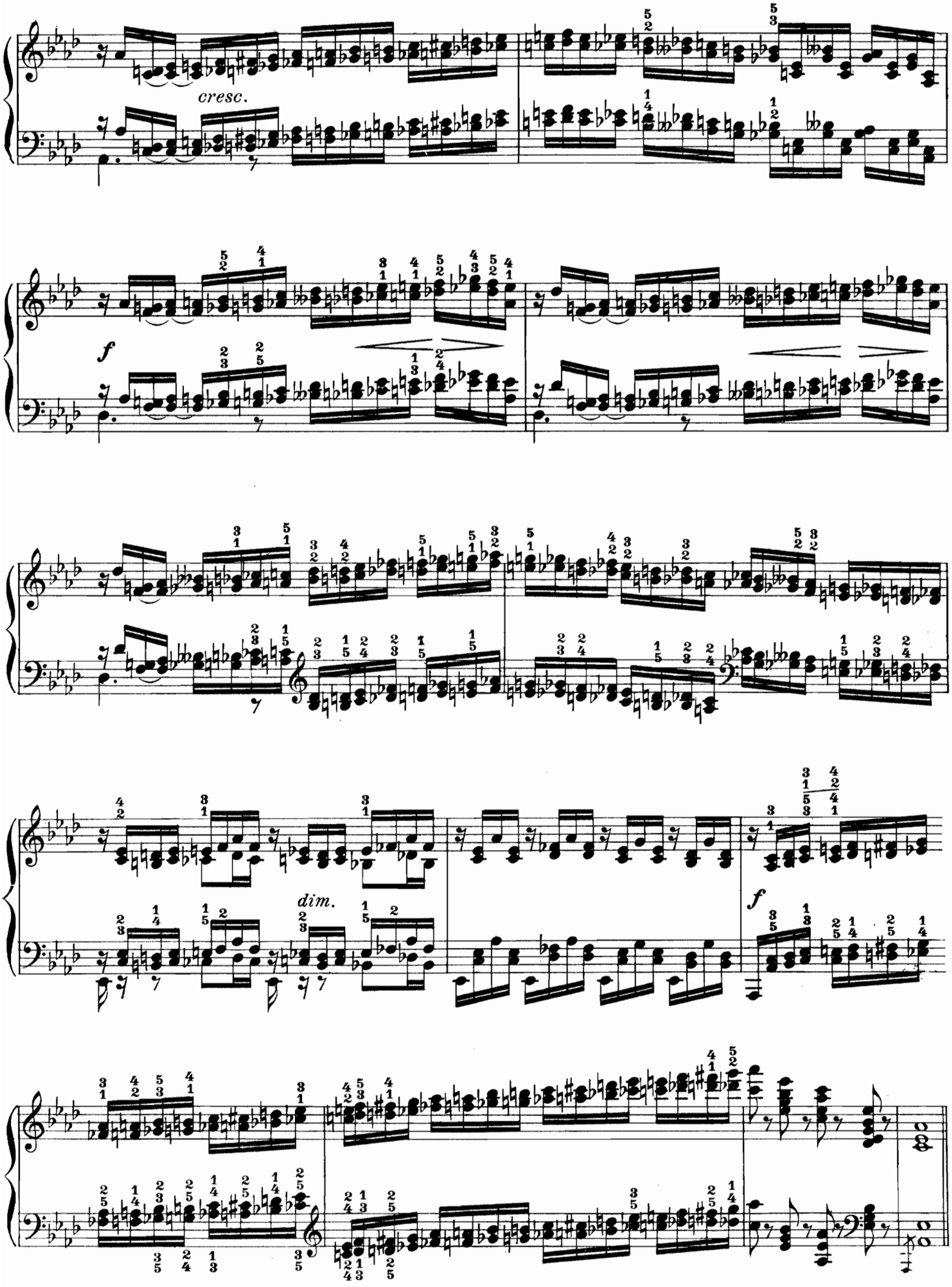
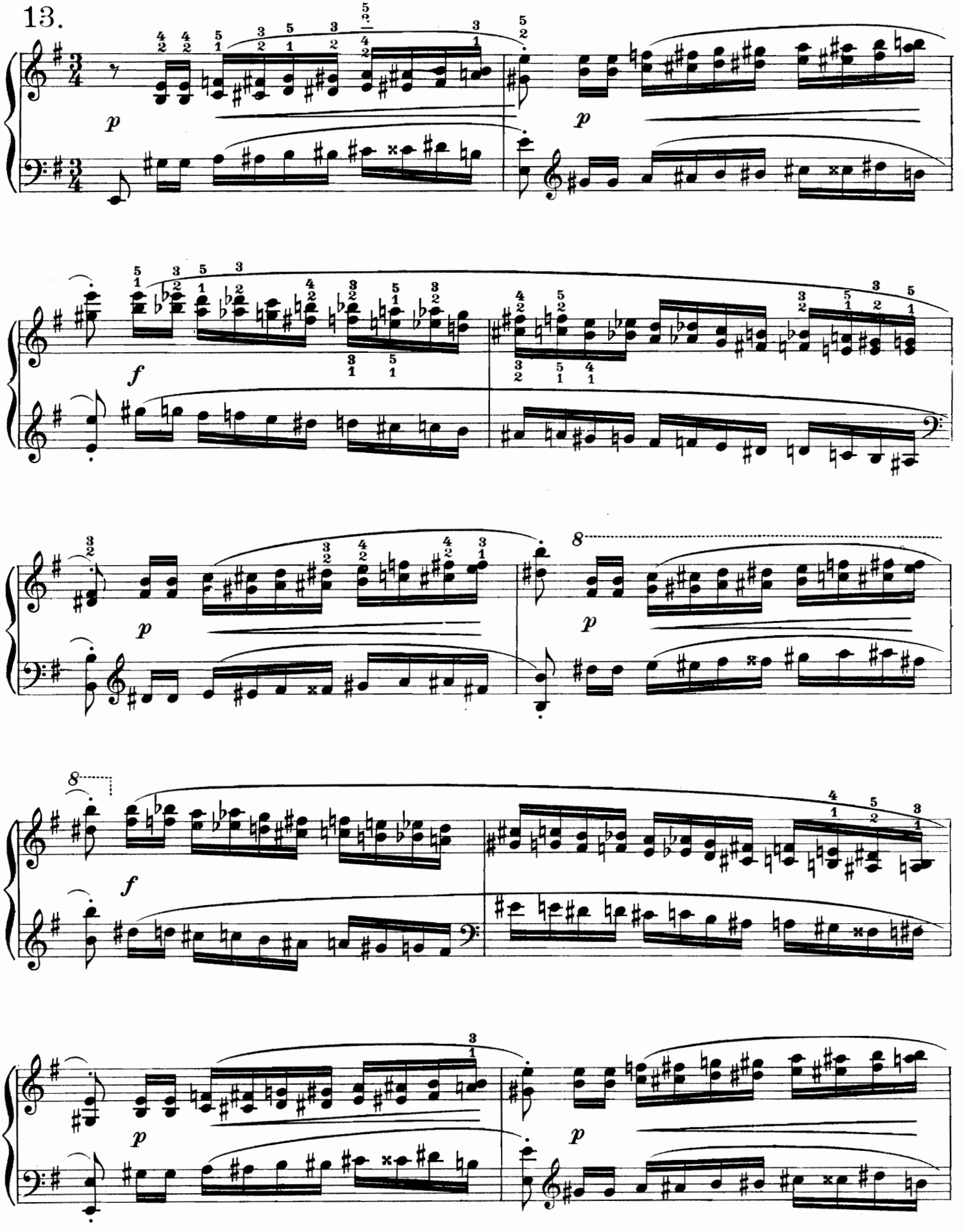
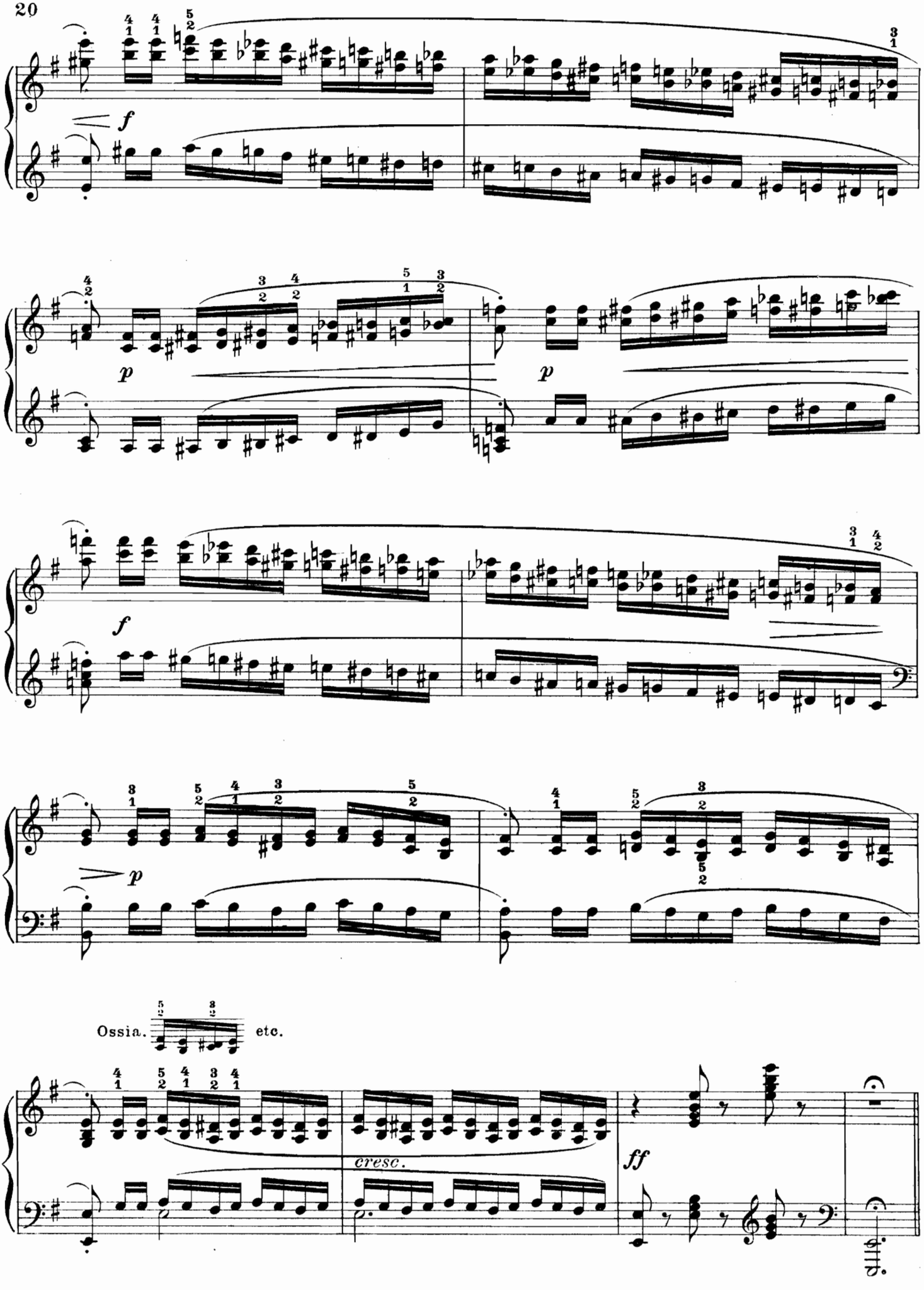



cresc.
f
dim.
f

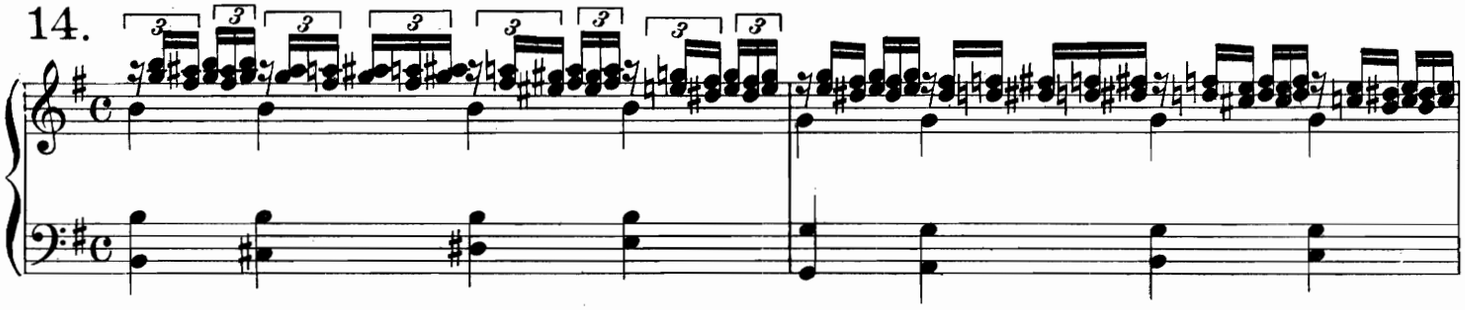
See Chopin's Concerto in E minor.

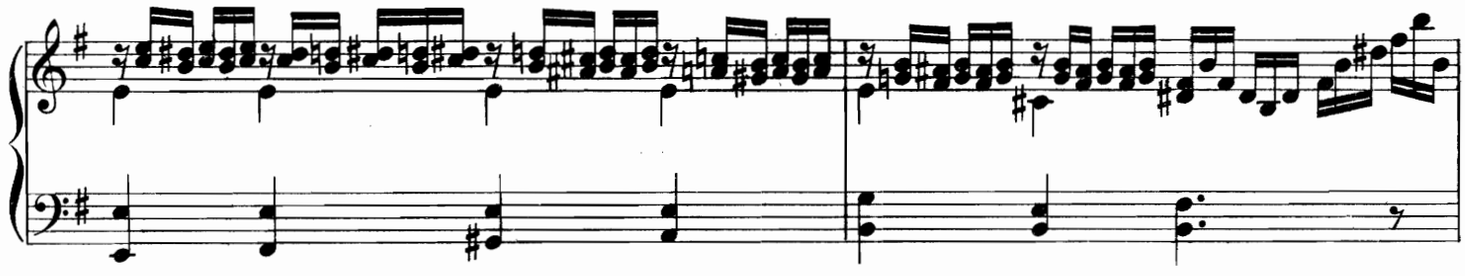
13.

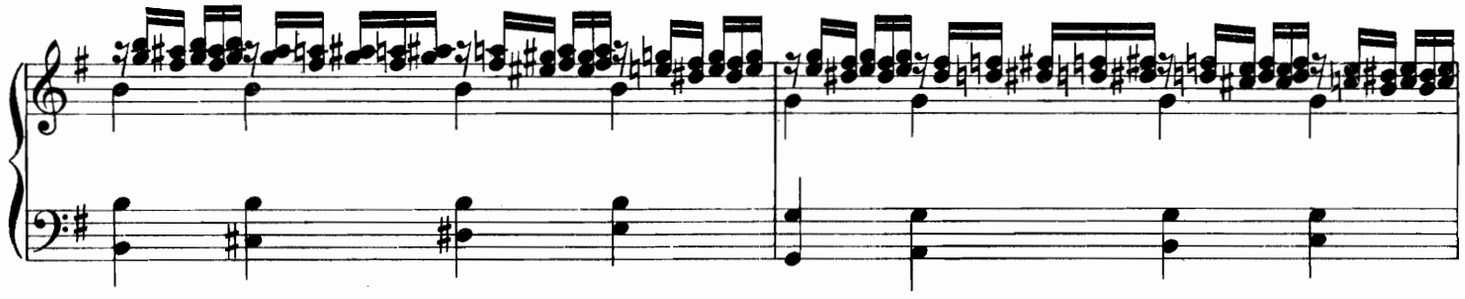


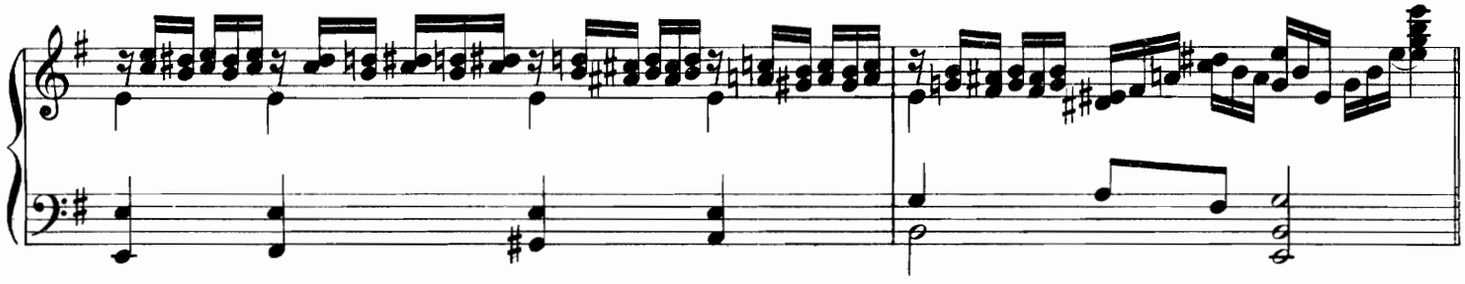

f
p
p
f
p
Ossia.
etc.
cresc.
ff

14.









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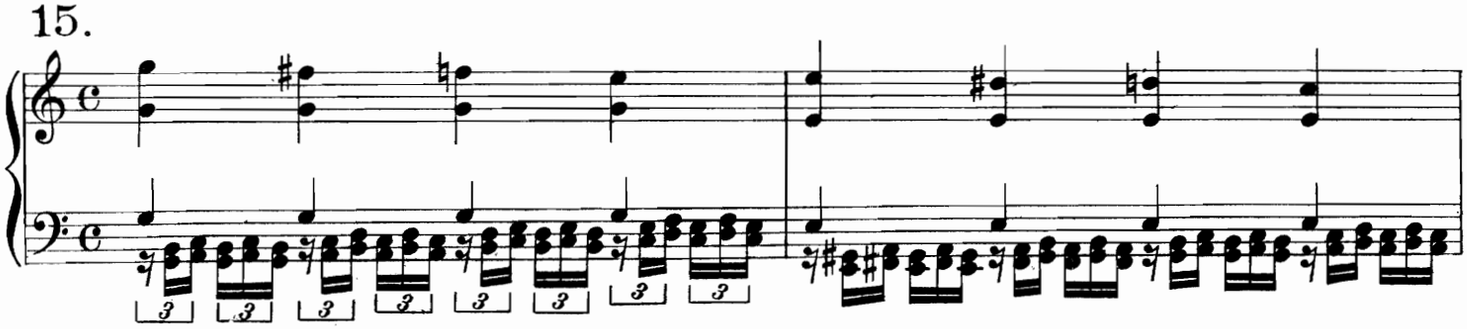
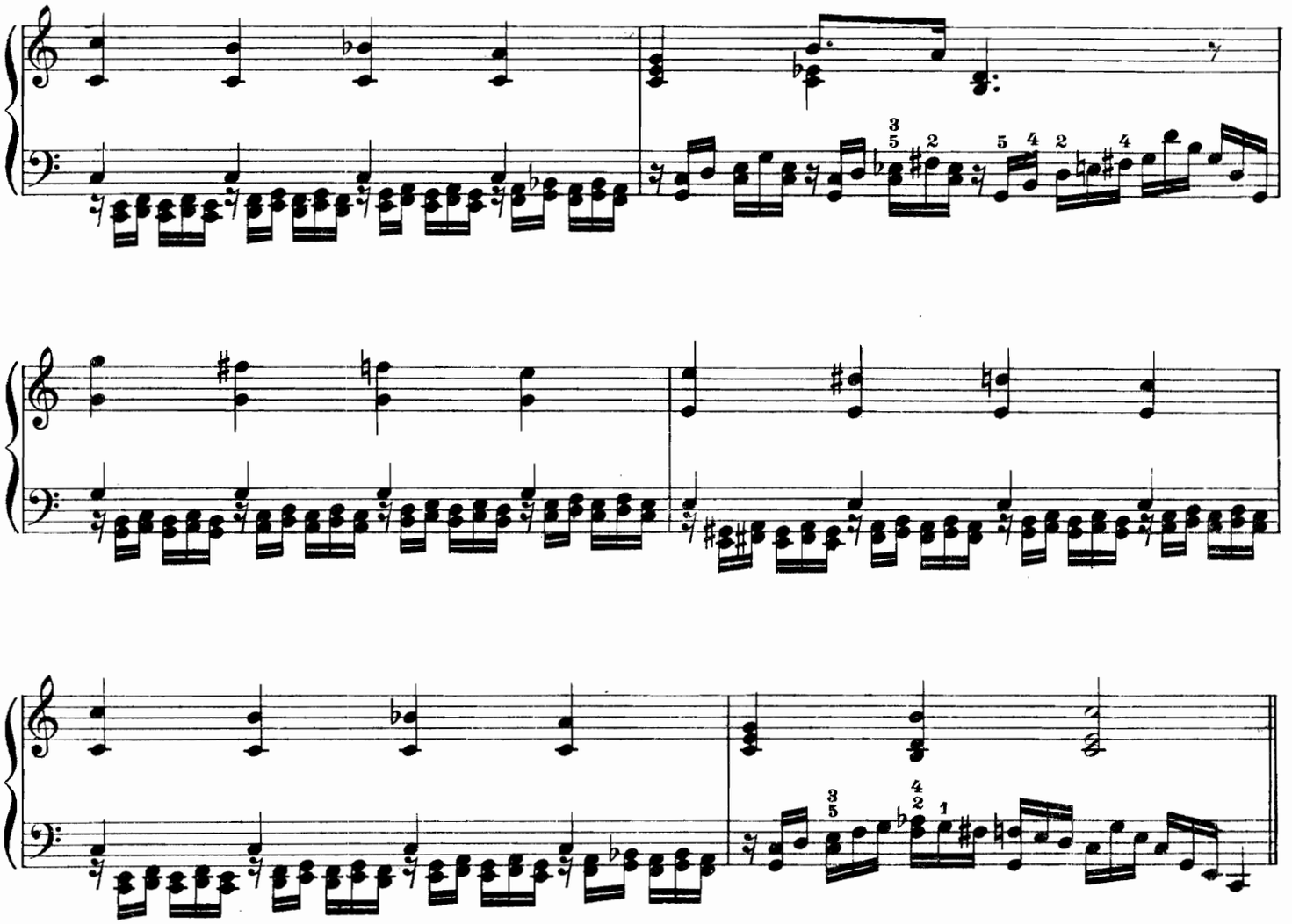
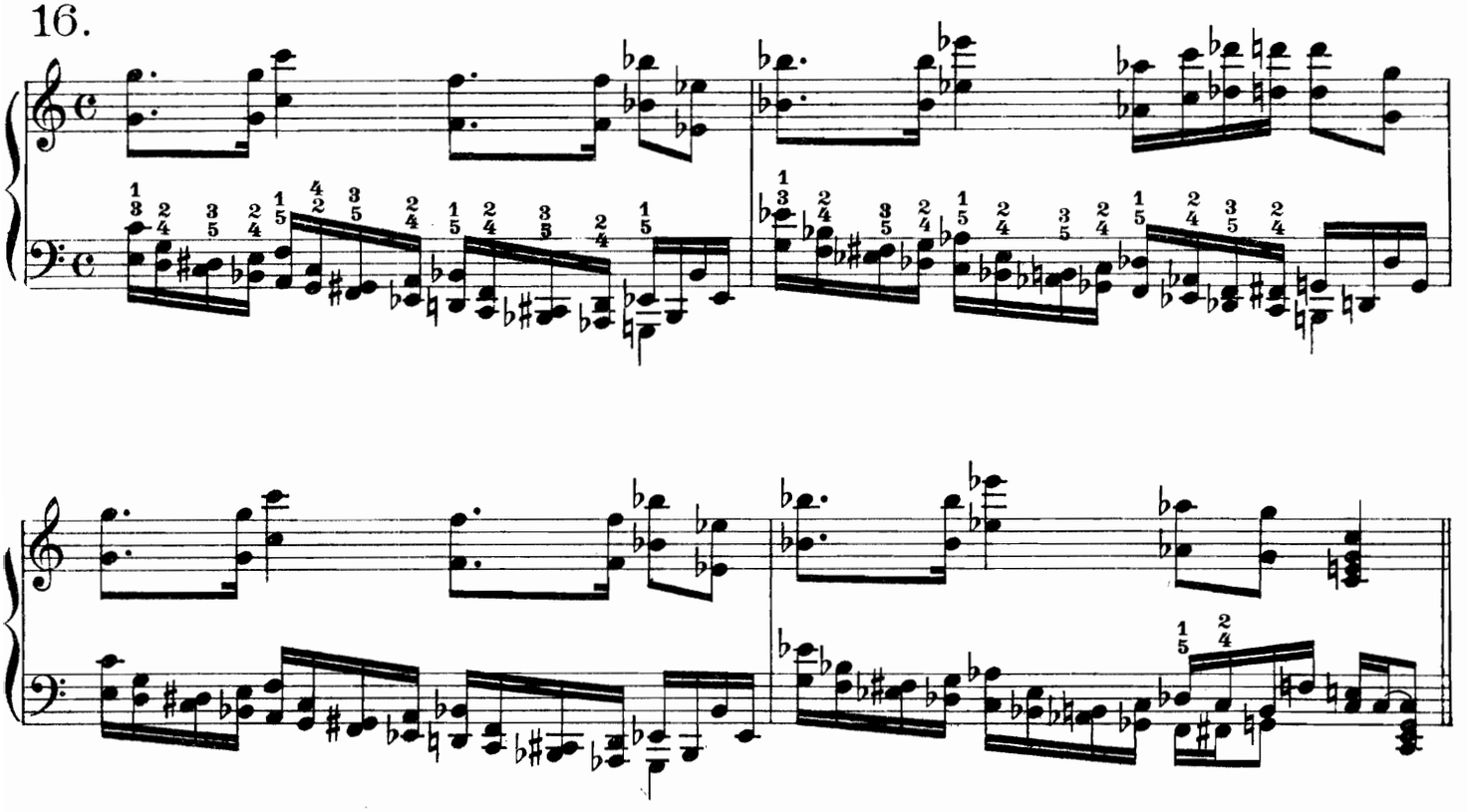


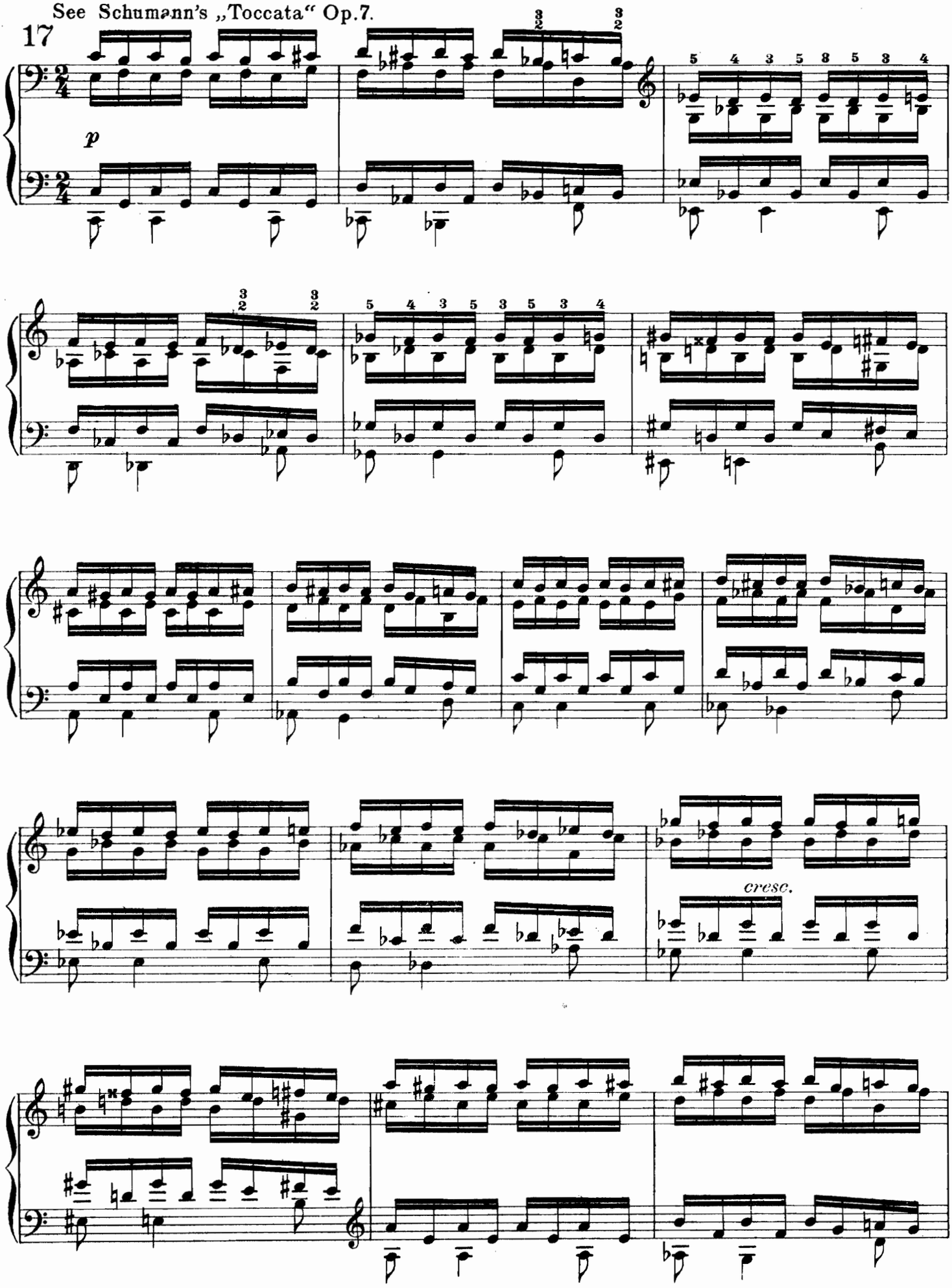


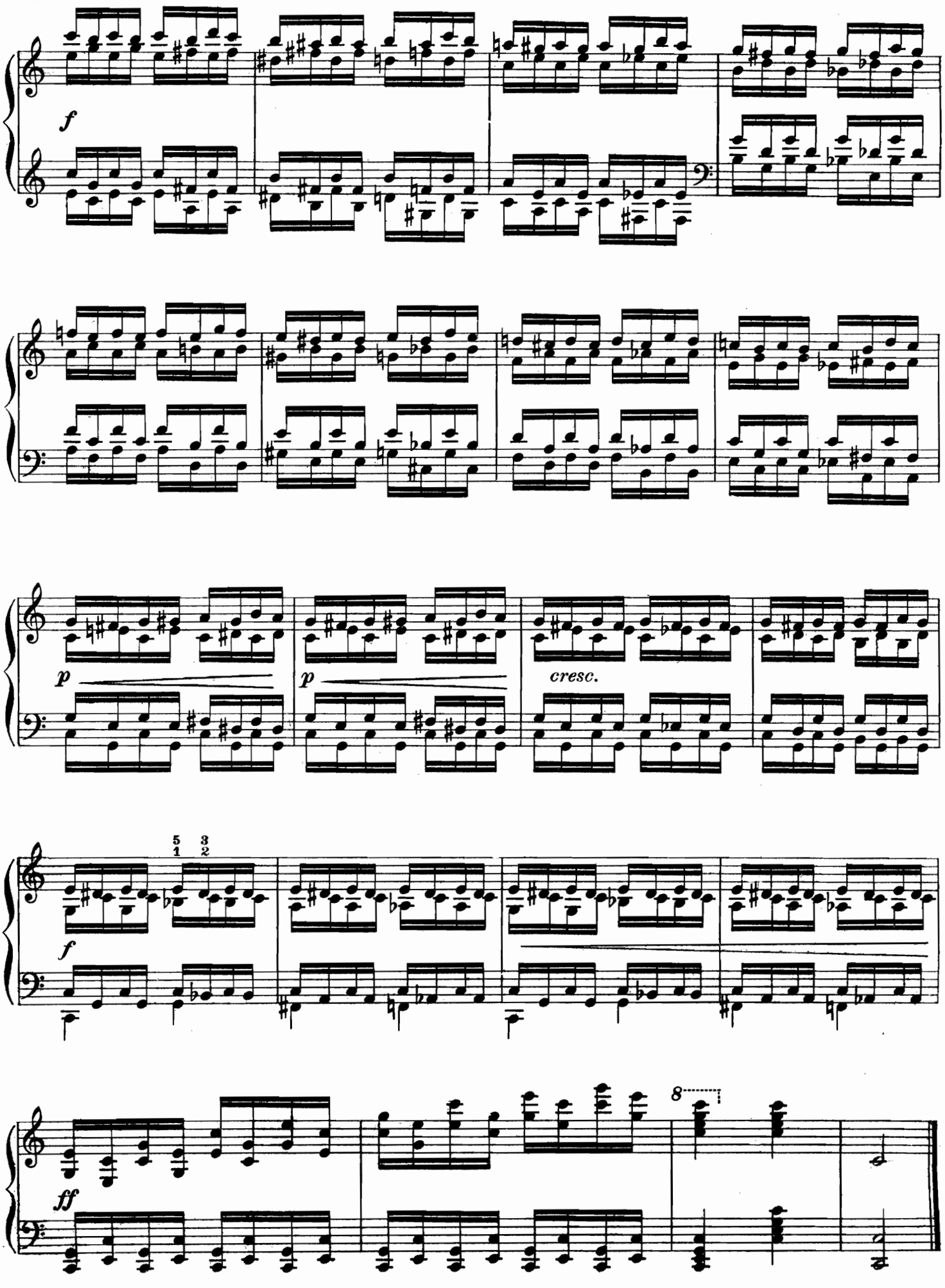
16.



See Schumann's „Toccata" Op. 7.

17



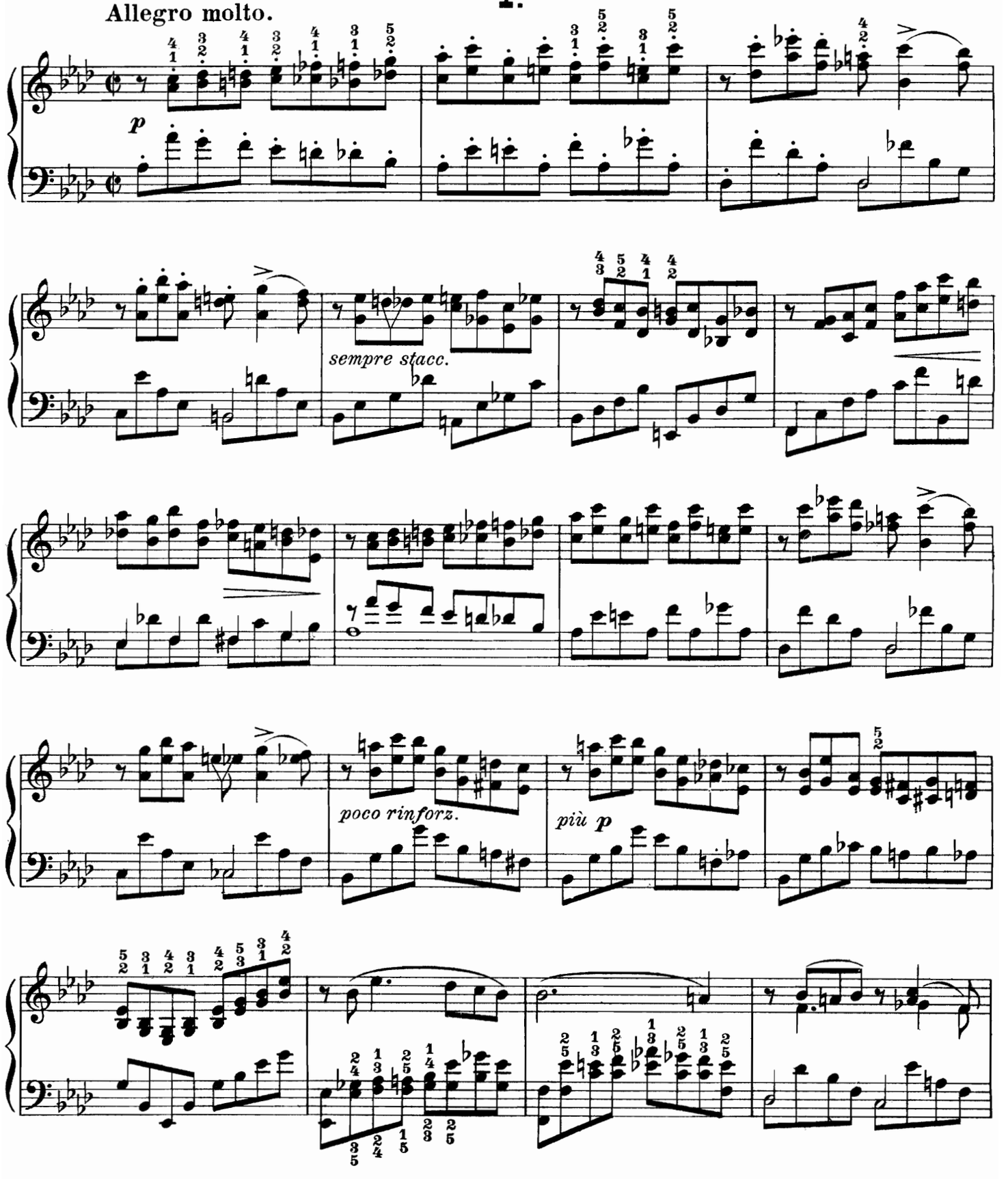

f
p
p
cresc.
f
ff
8

SCHOOL OF SCALES AND DOUBLE NOTES.

BOOK IV.

FOUR ADVANCED STUDIES.

I.



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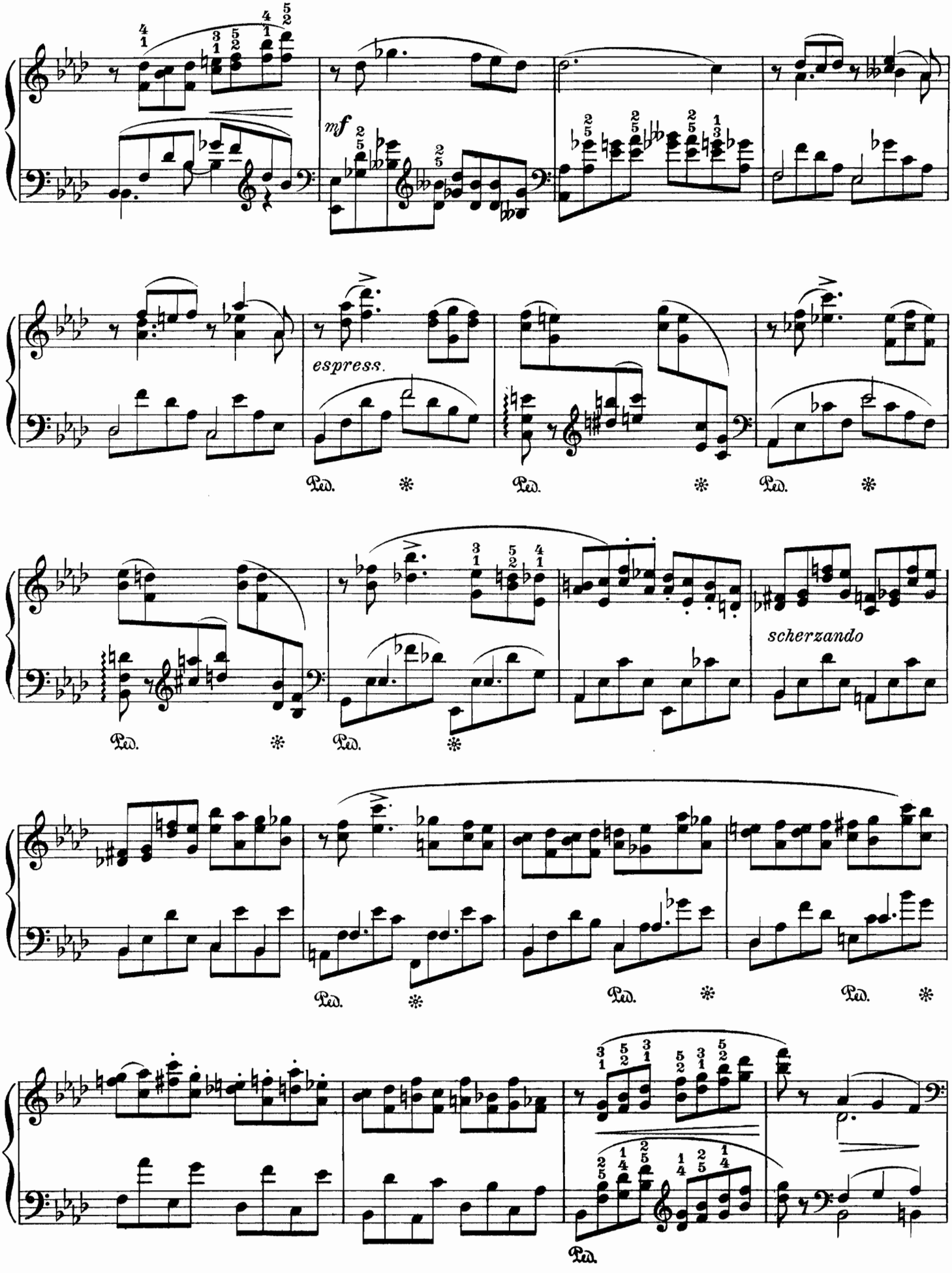
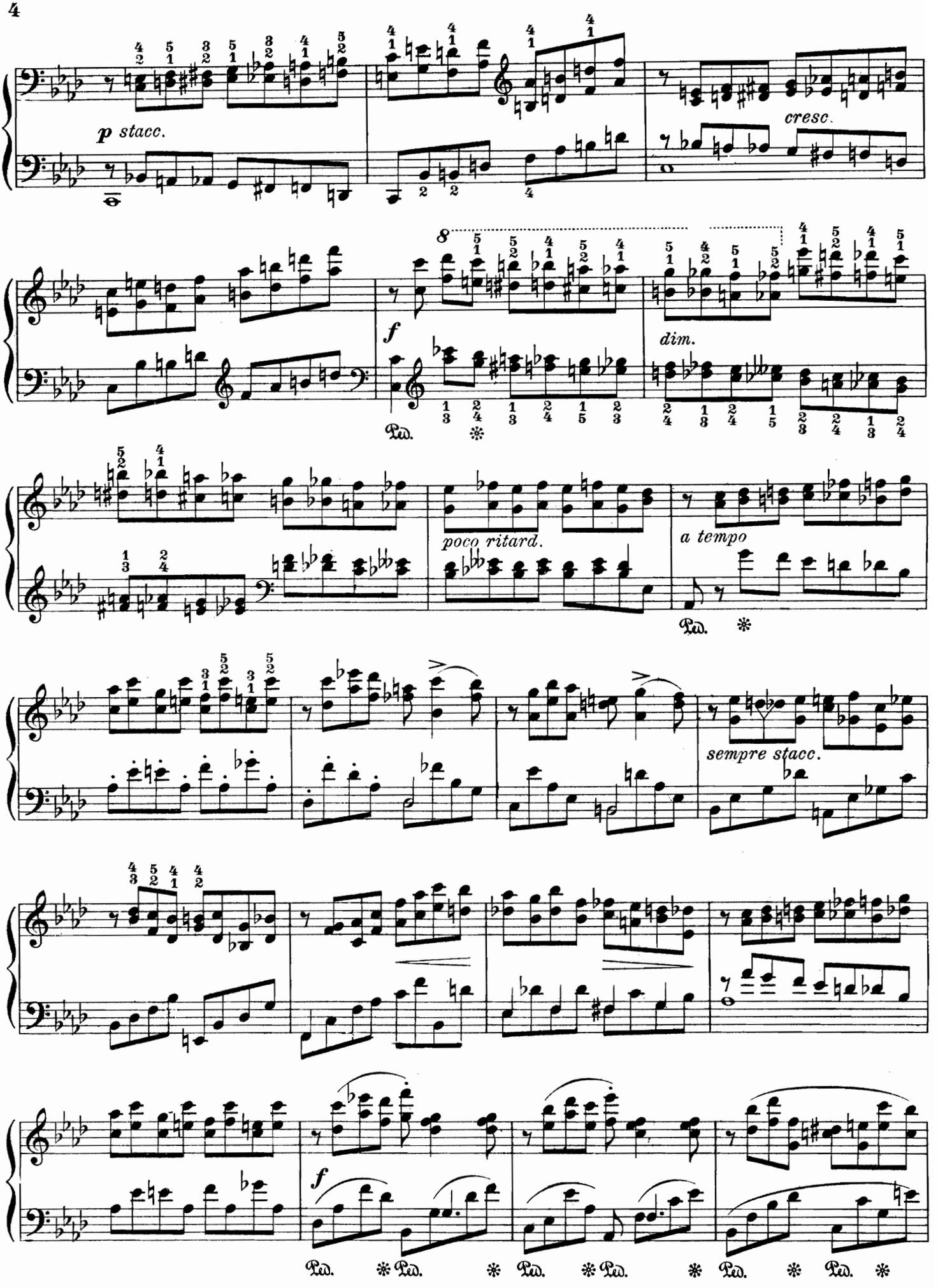
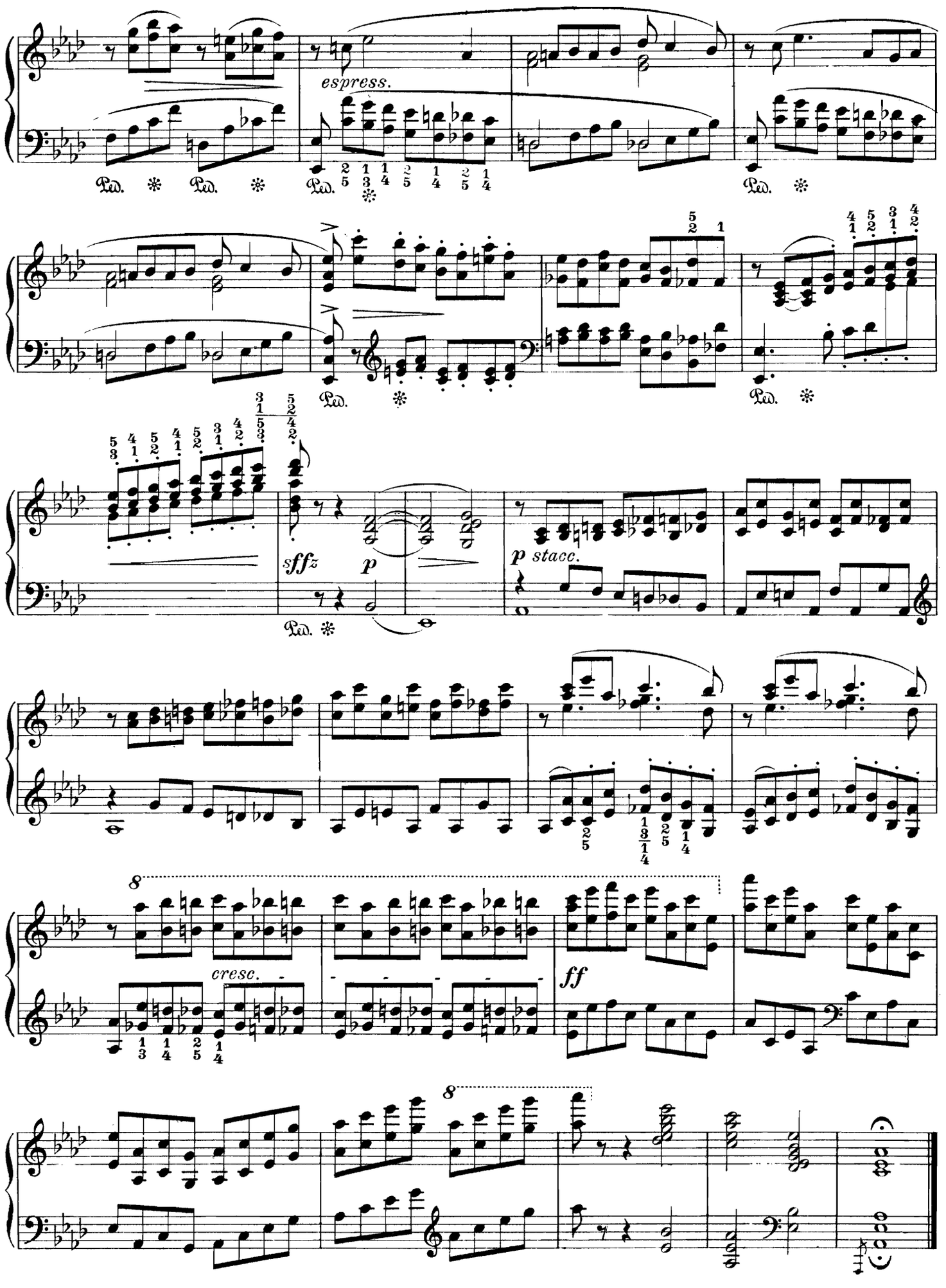
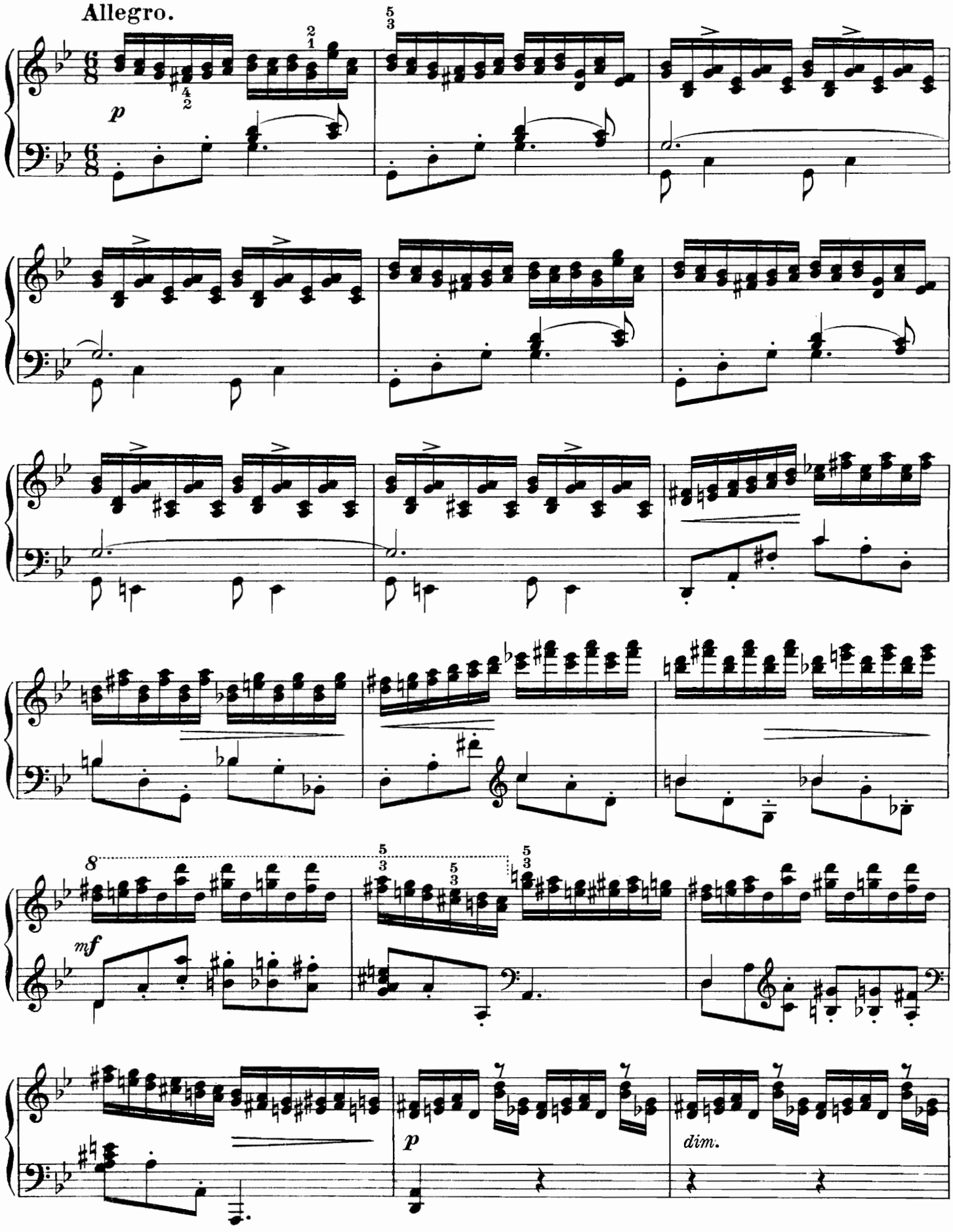
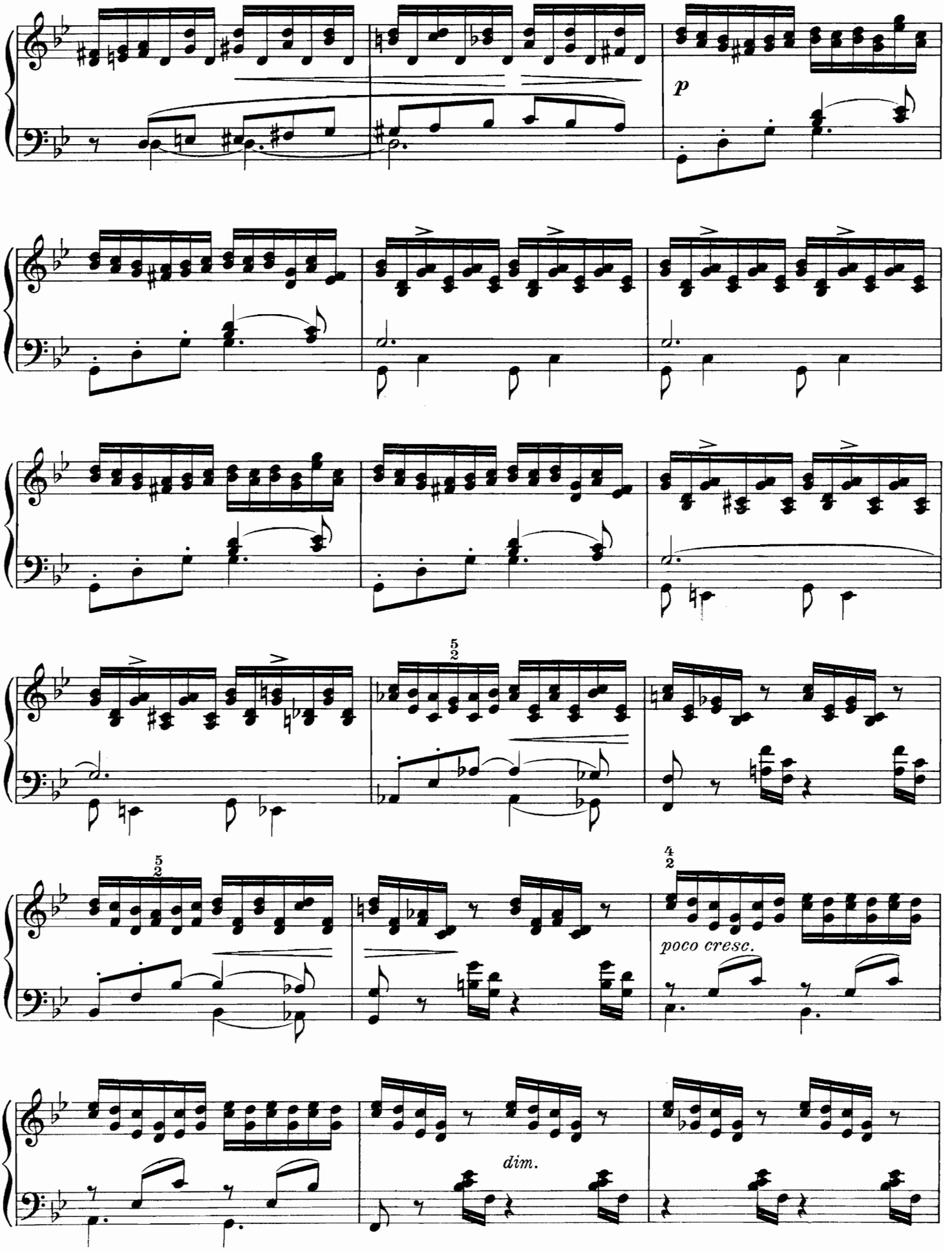

mf
espress.
Ped.
scherzando

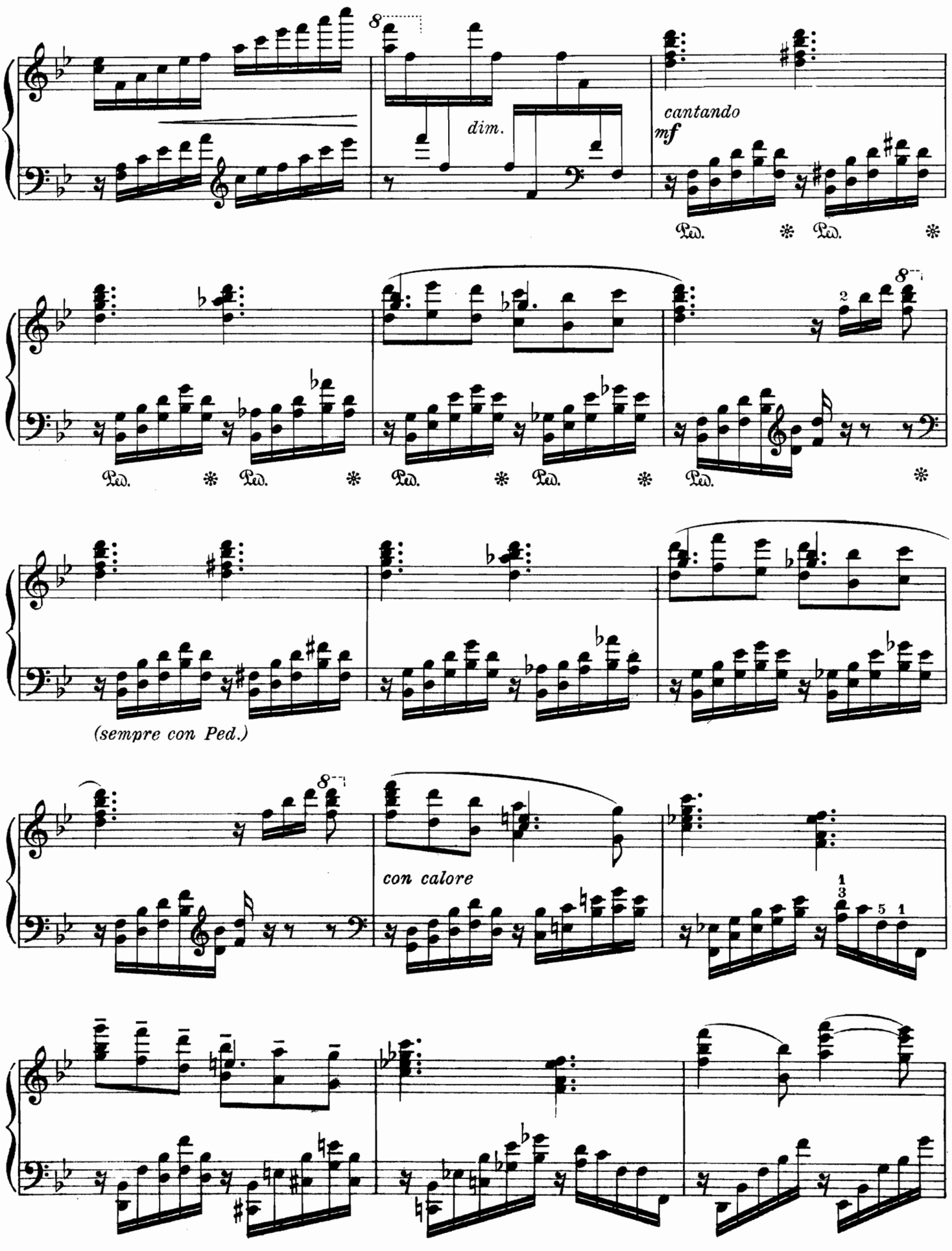

p stacc.
cresc.
f
dim.
poco ritard.
a tempo
sempre stacc.
f
Ped.

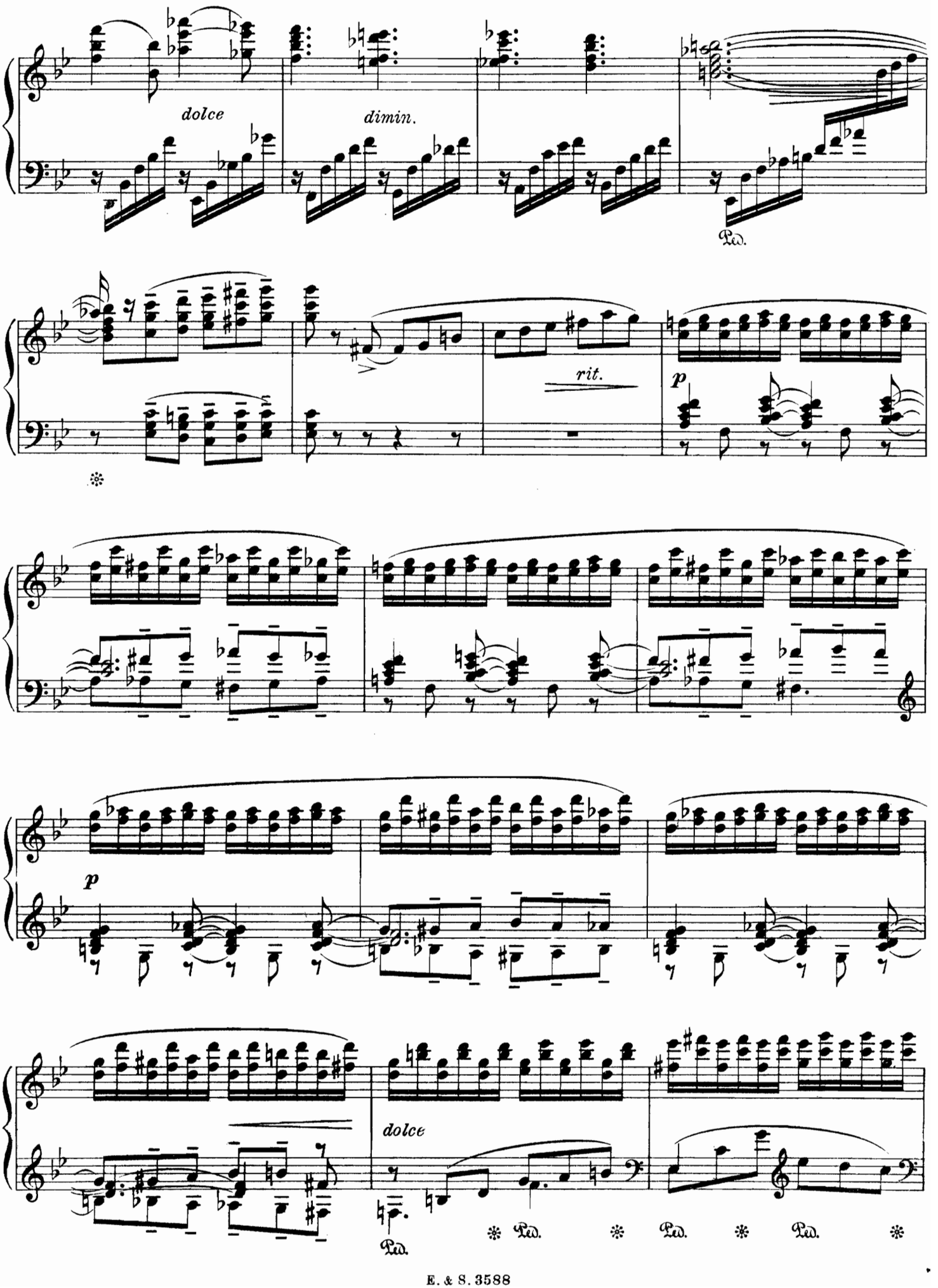

espress.
Ped.
sffz
p
p stacc.
cresc.
ff
8

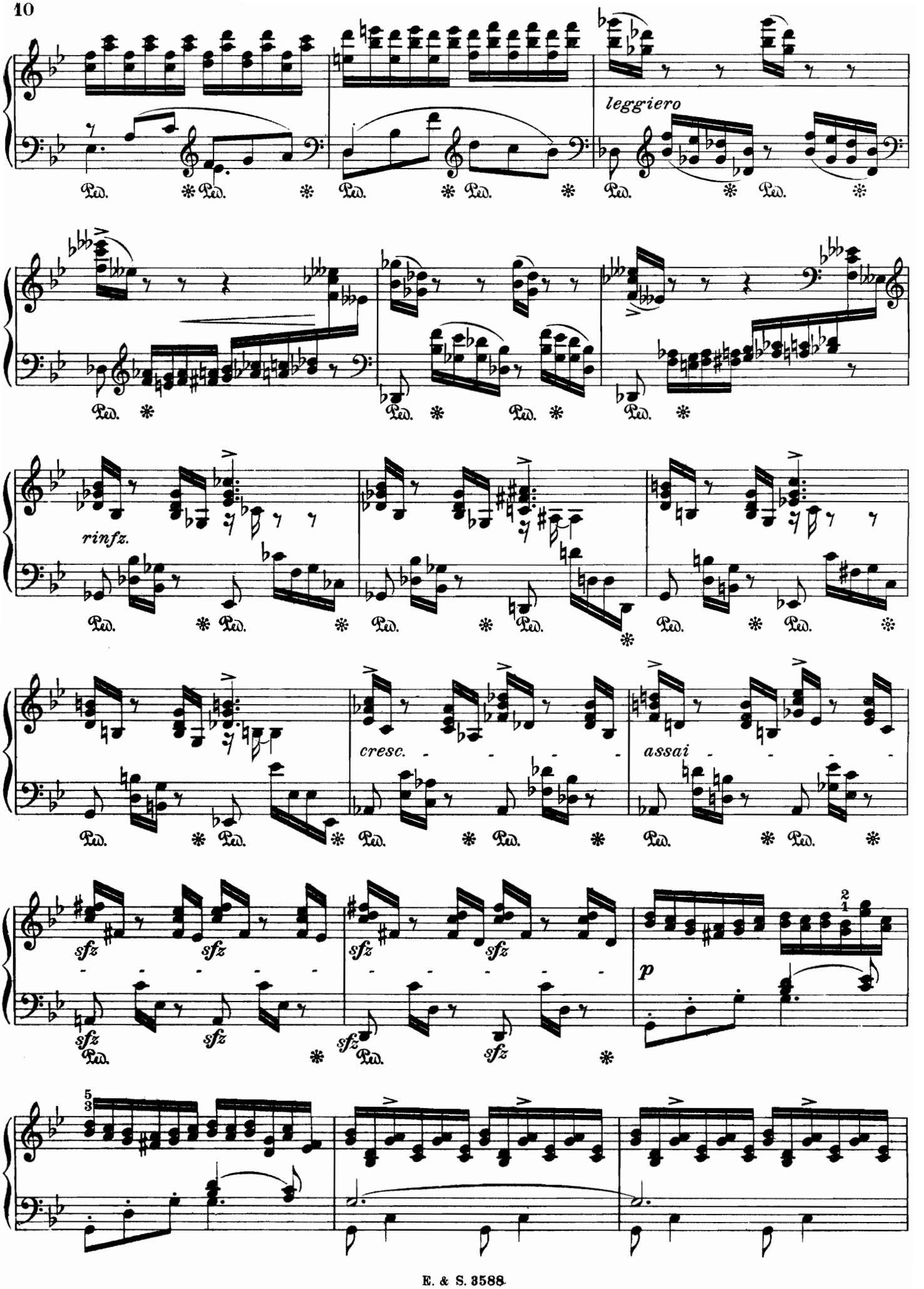
II.

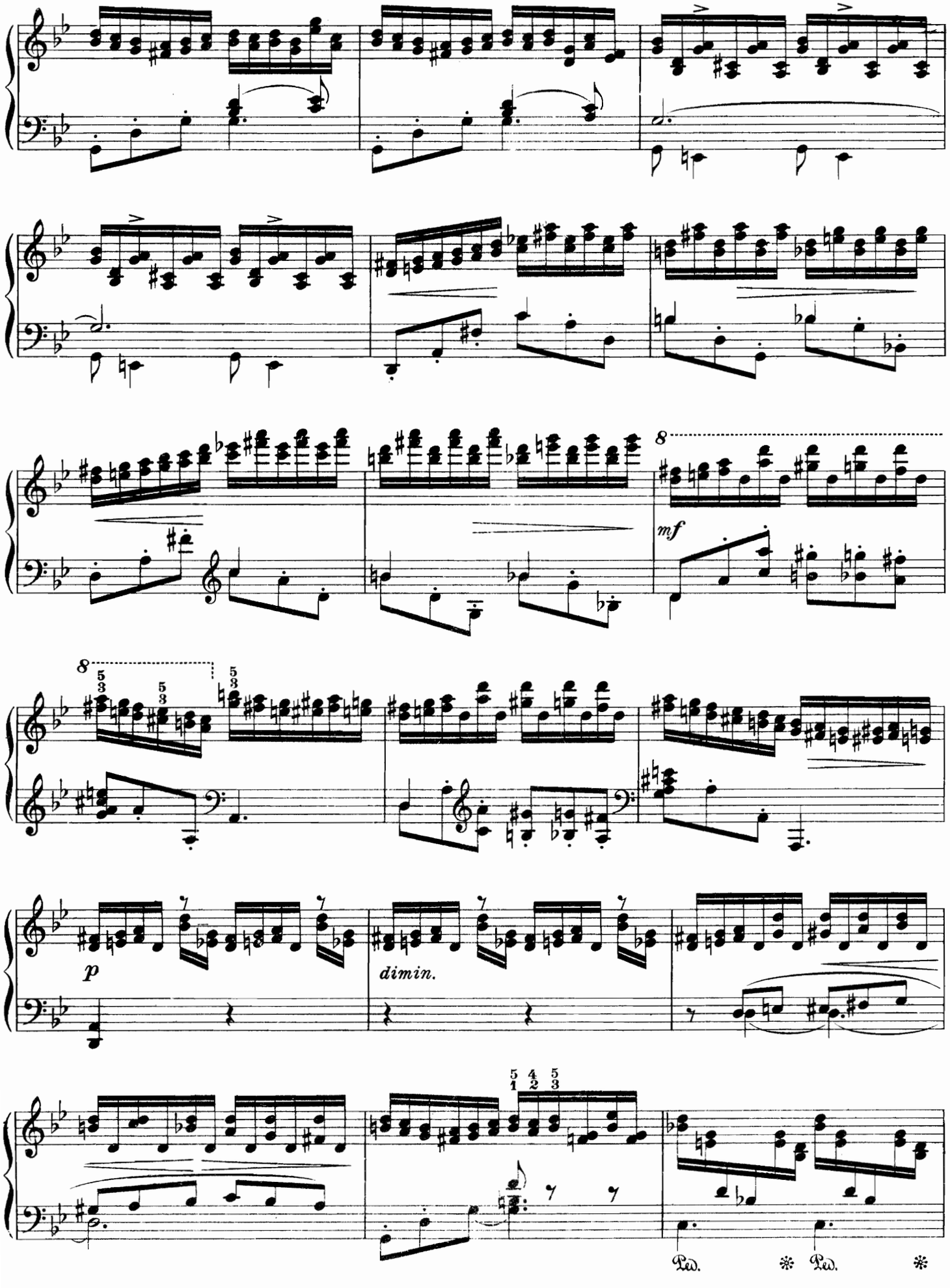


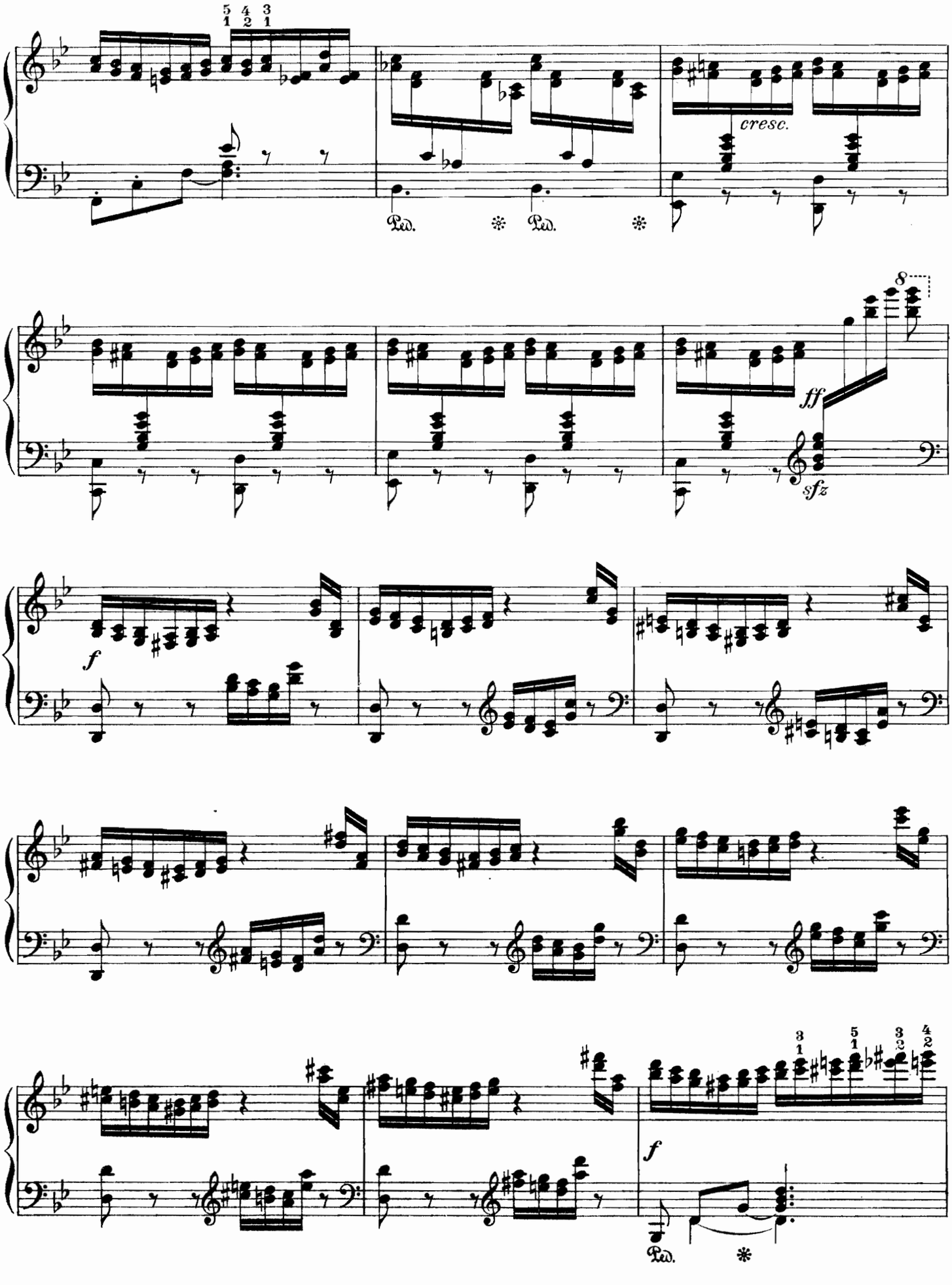

p
poco cresc.
dim.

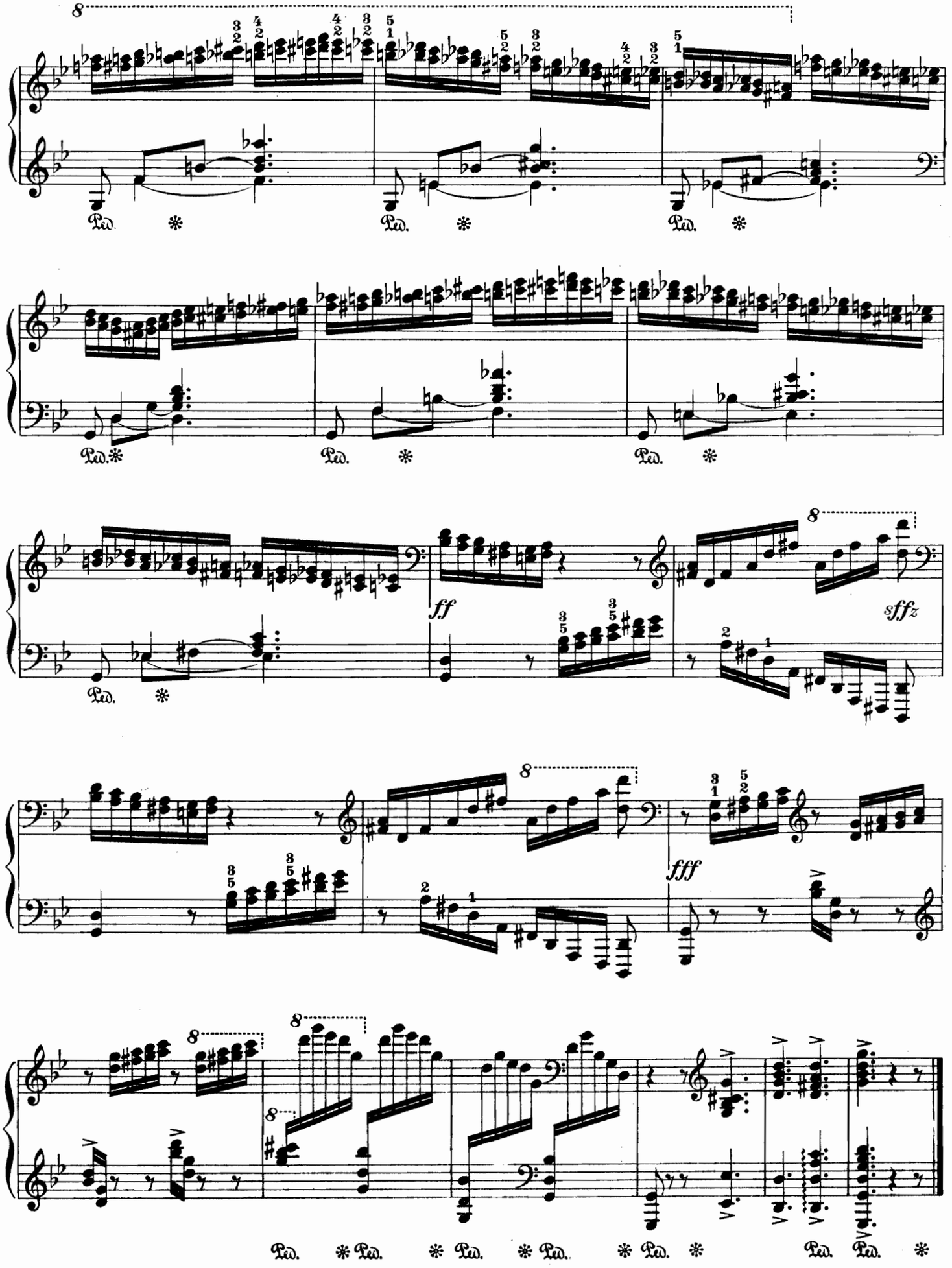

dim.
cantando
mf
Ped.
(sempre con Ped.)
con calore


dolce
dimin.
Ped.
rit.
p
p
dolce
Ped.
Ped.
Ped.
Ped.

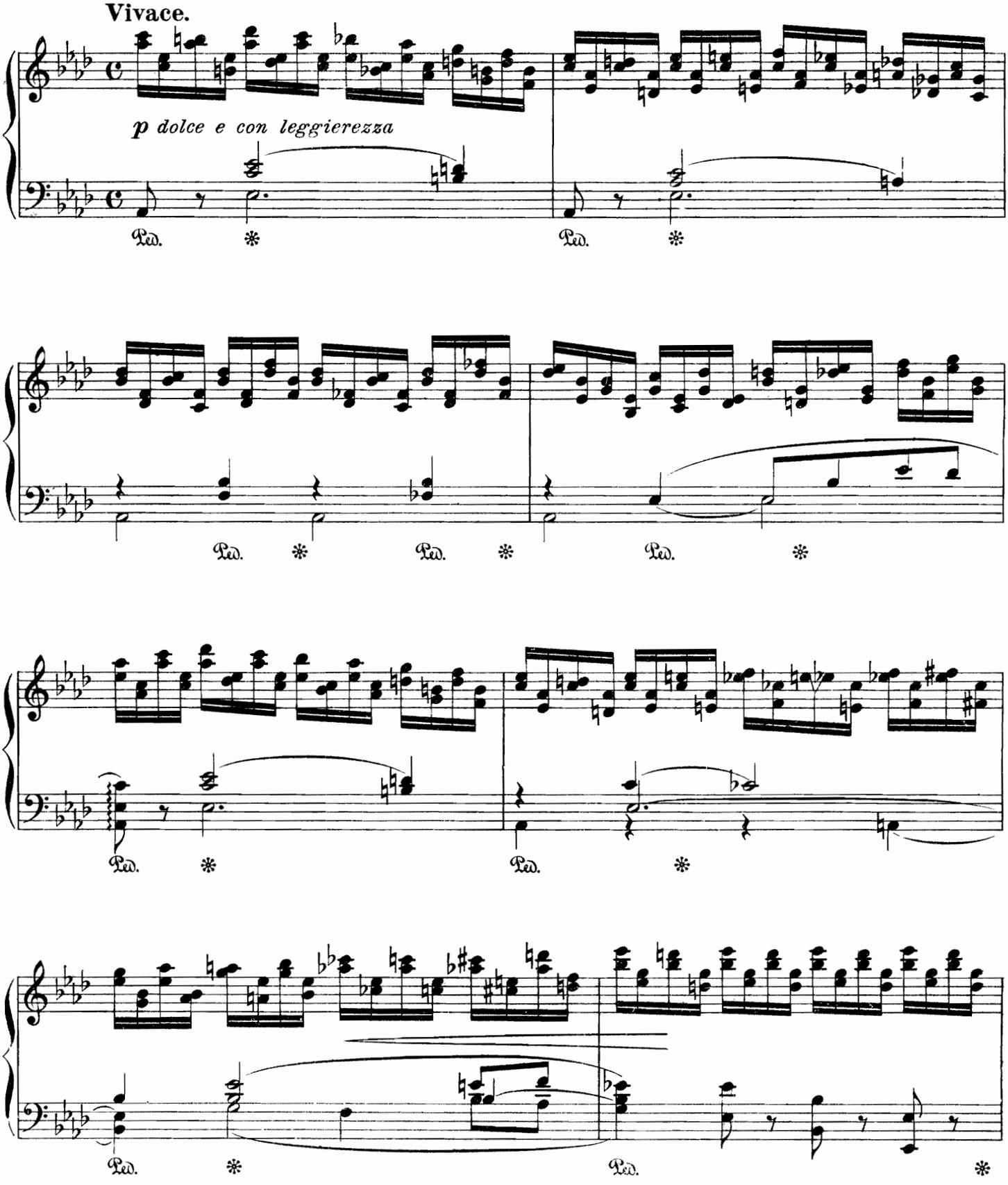

leggiero
rinfz.
cresc.
assai
sfz
p

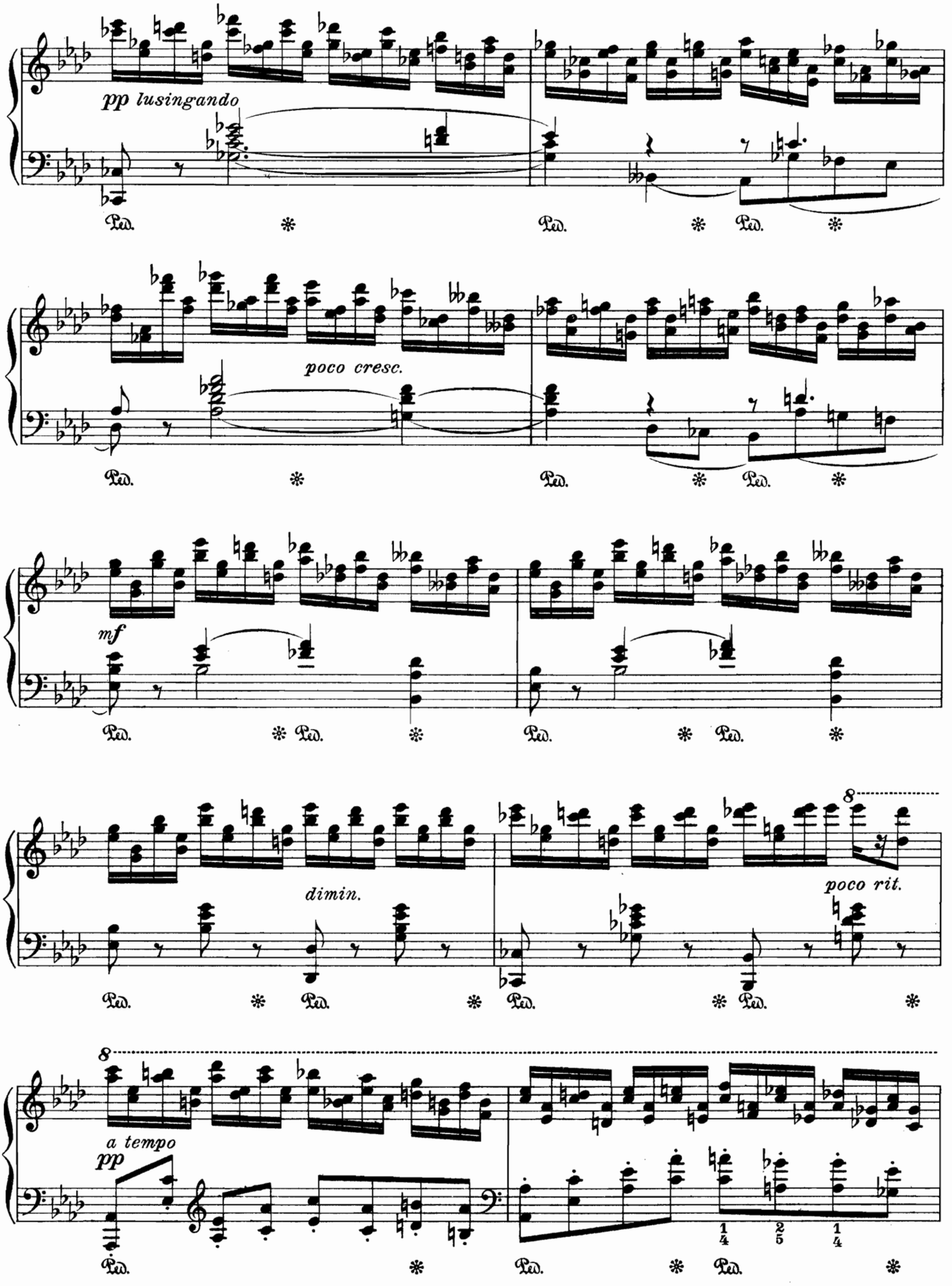

8
mf
8
p
dimin.
Ped.
Ped.

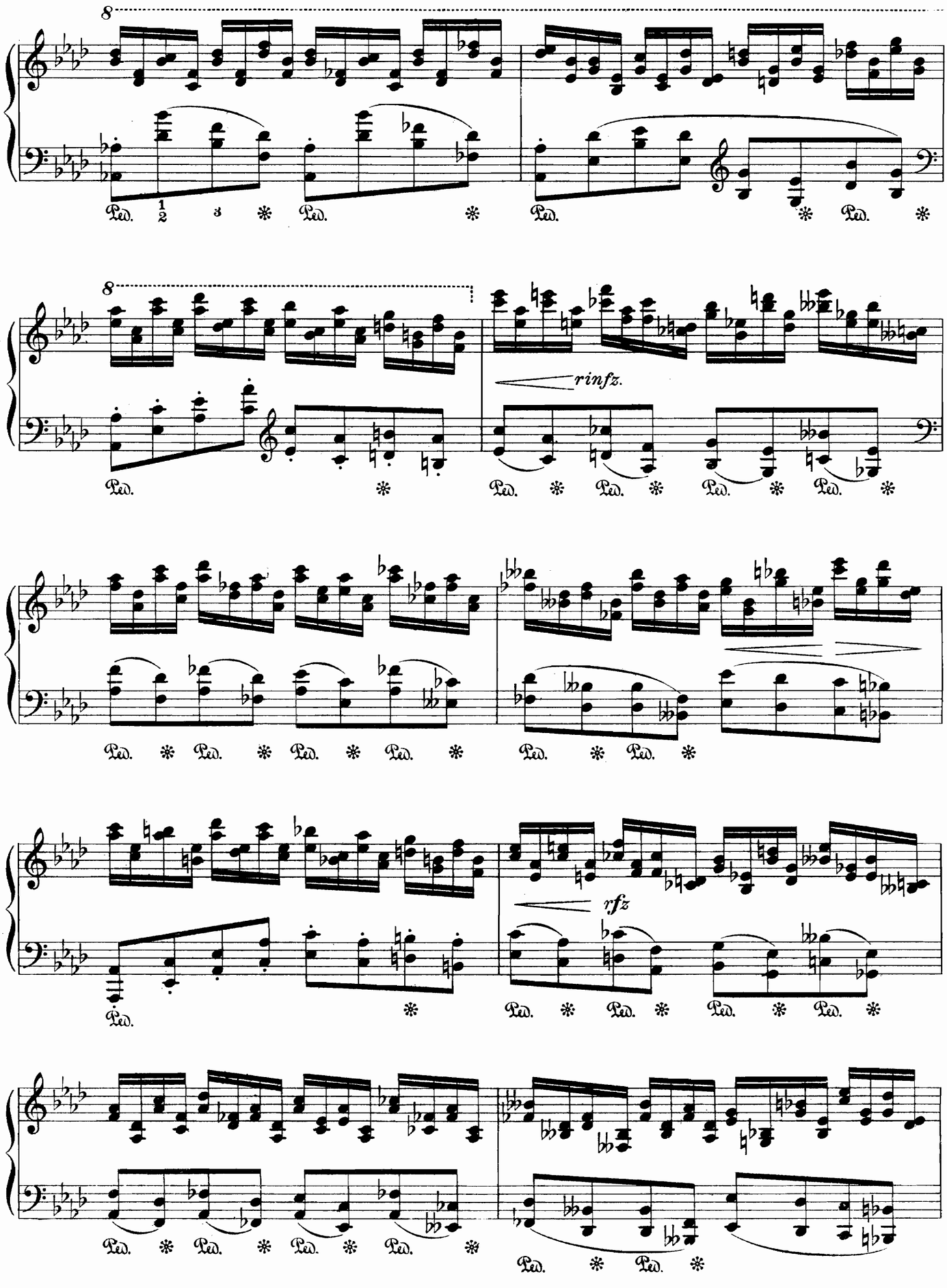

cresc.
Ped.
Ped.
ff
sfz
f
f
Ped.

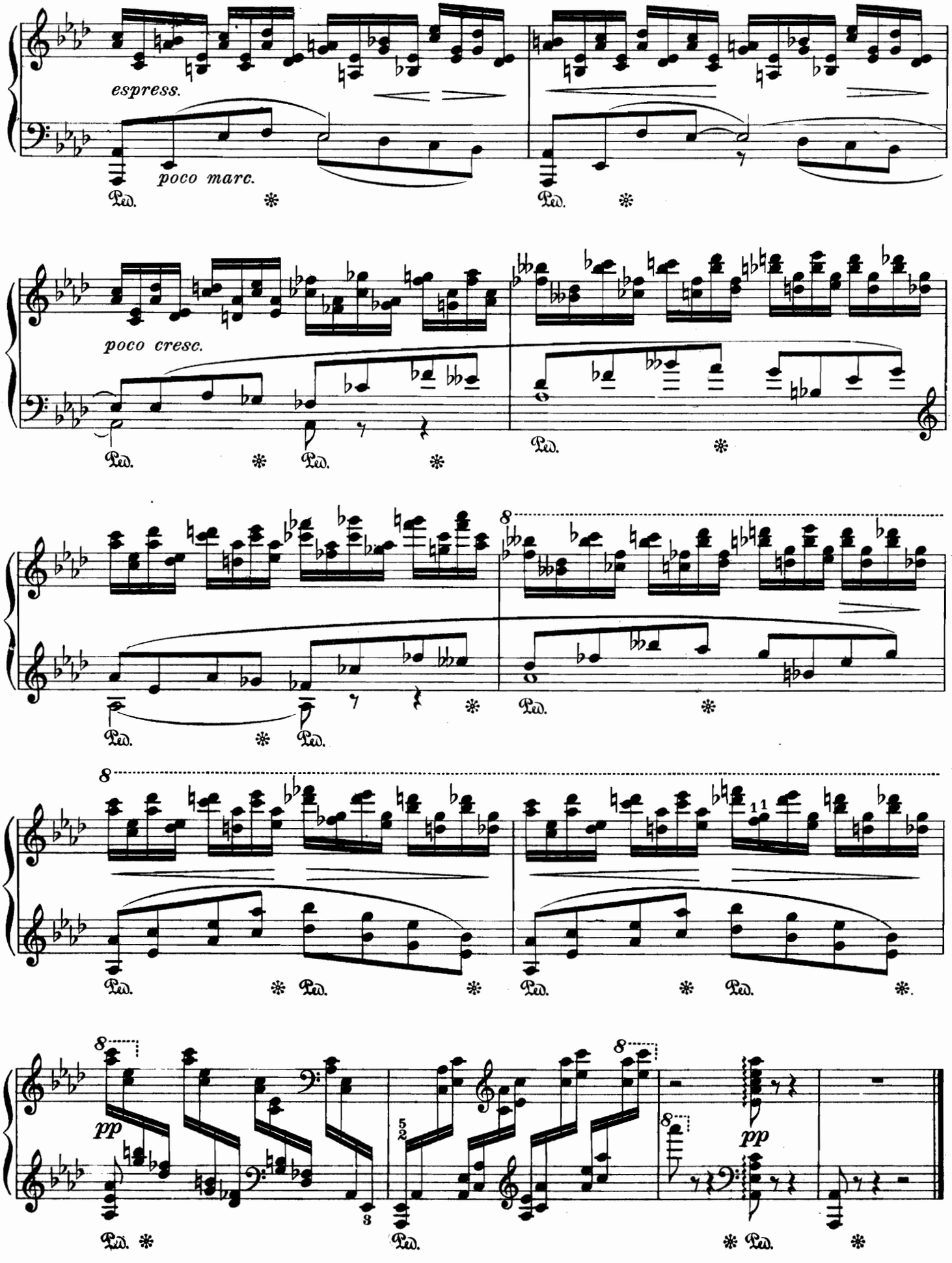

8
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
ff
sffz
8
fff
8
8
8
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. *

III.


Vivace.
p dolce e con leggierezza
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

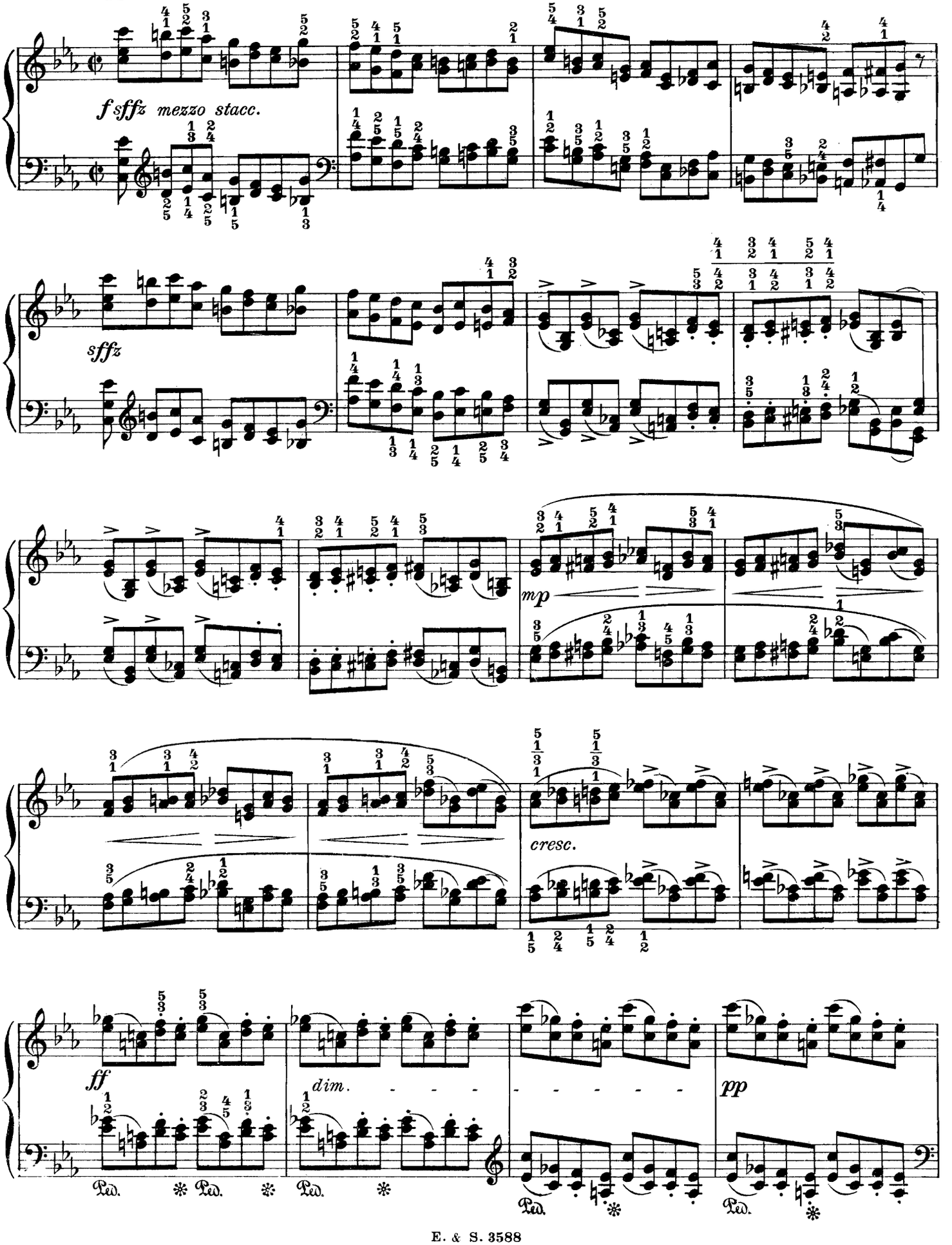

pp lusingando
poco cresc.
mf
dimin.
poco rit.
a tempo
pp
Ped.

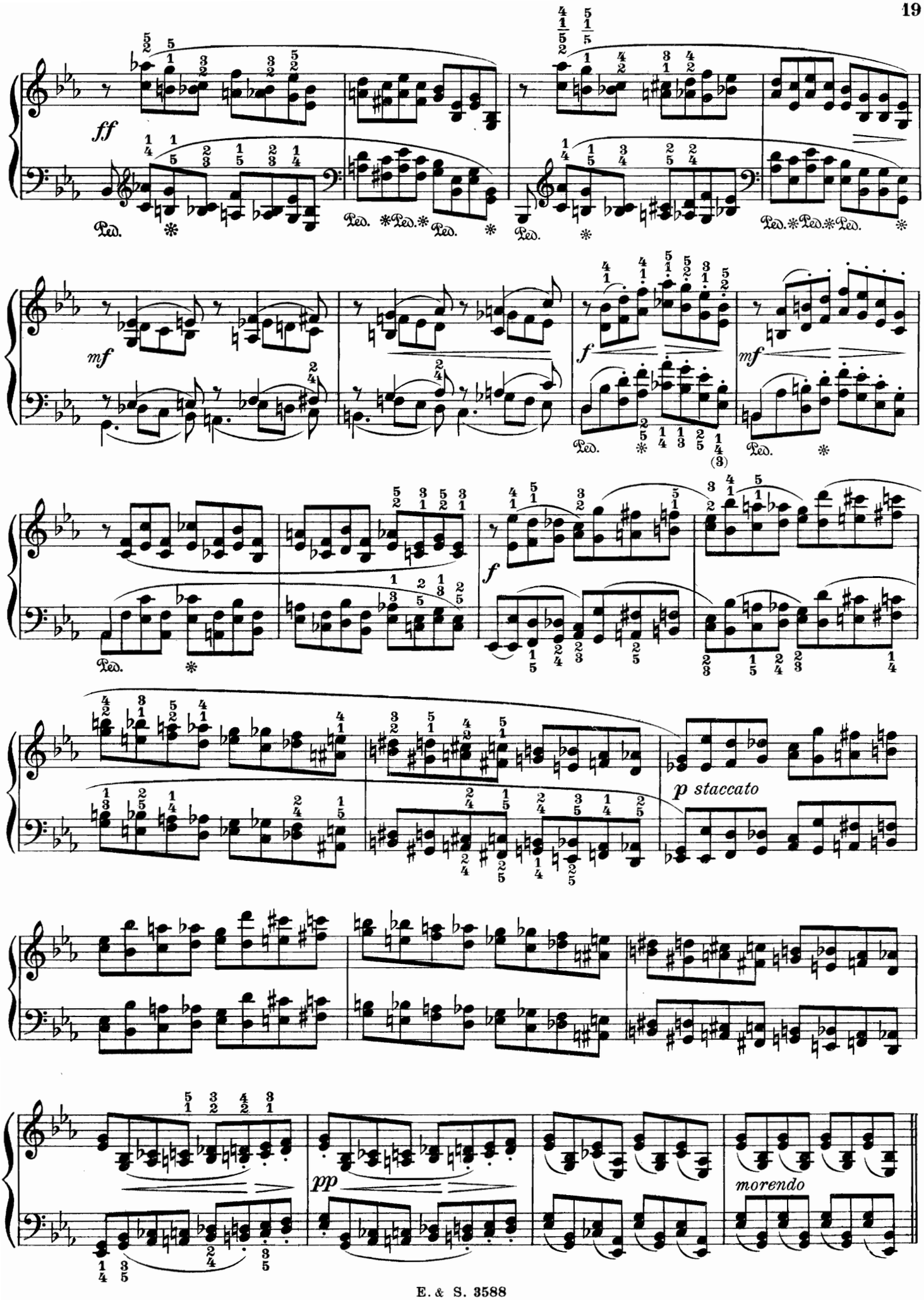

8
Ped.
1 2 3
8
rinfz.
rfz

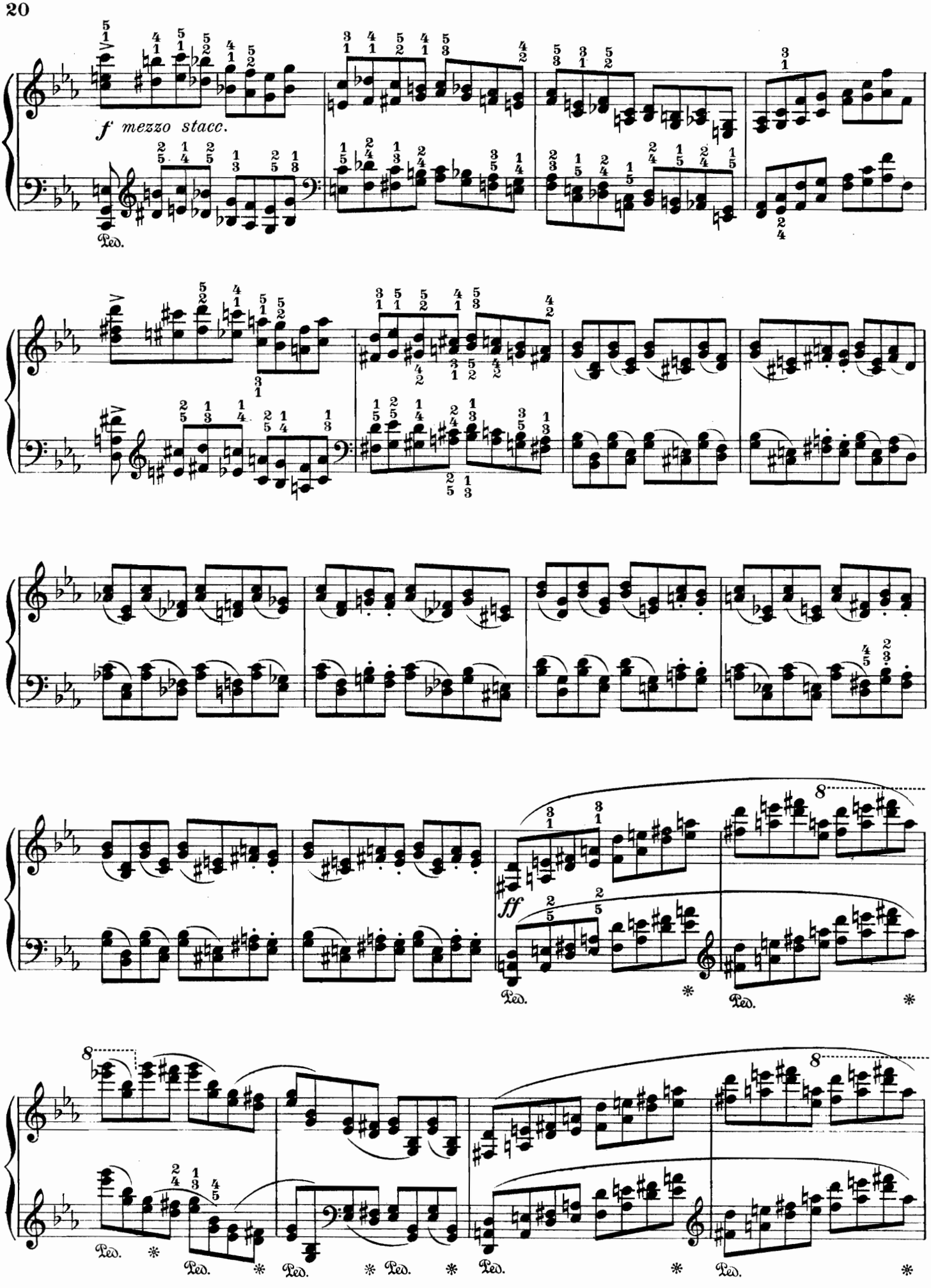

espress.
poco marc.
Ped.
poco cresc.
8
pp

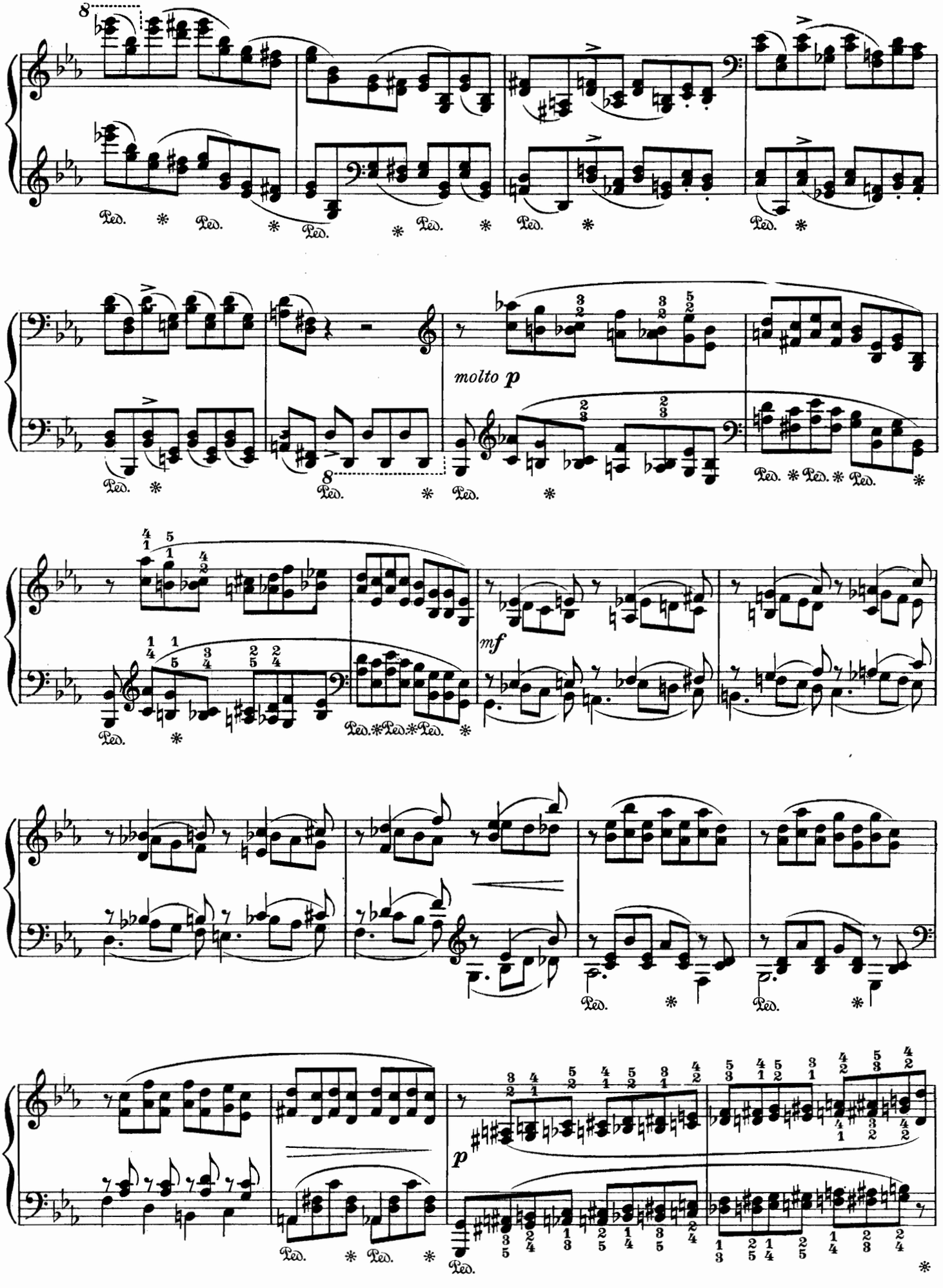
IV.

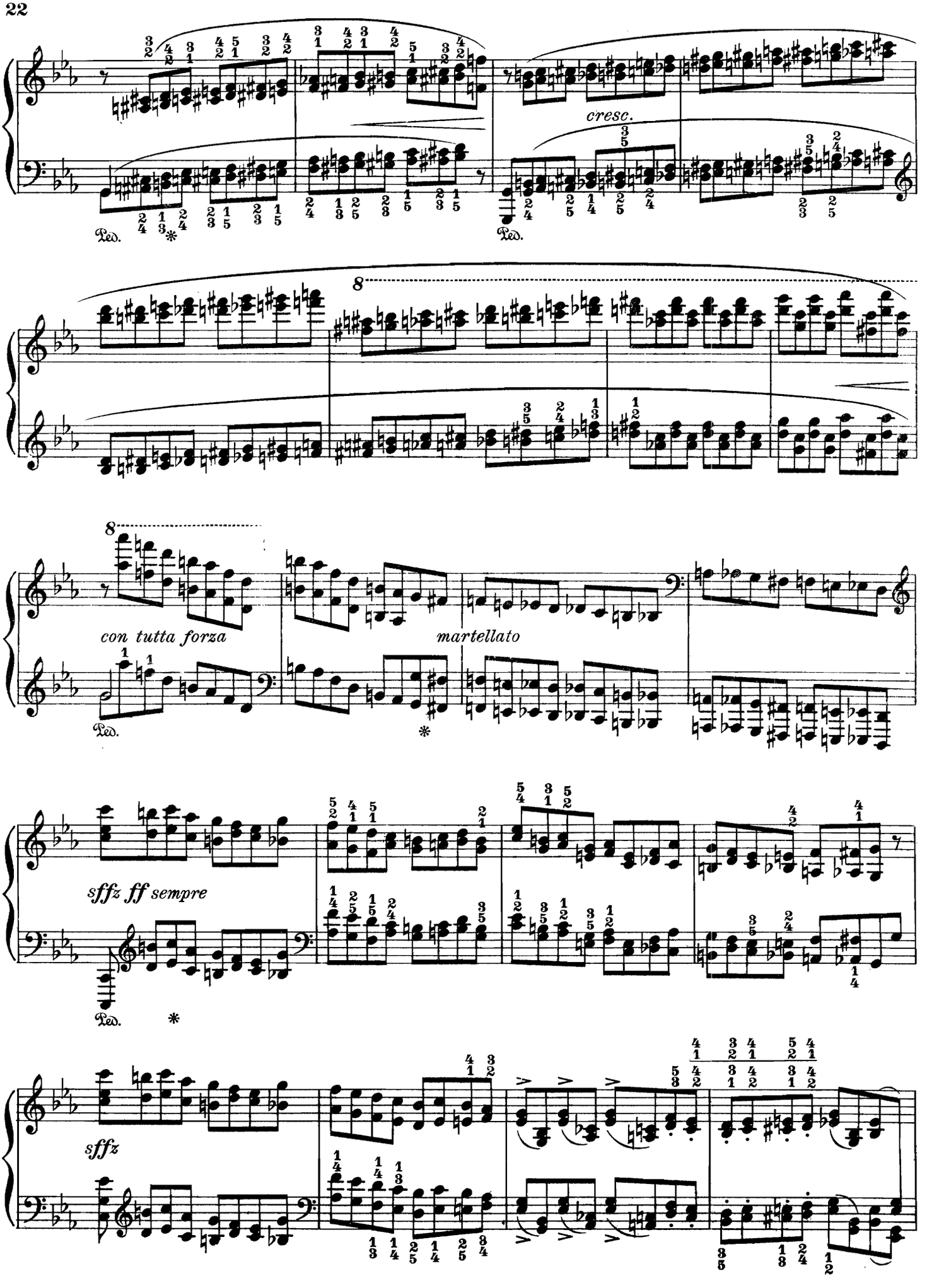
Appassionato.

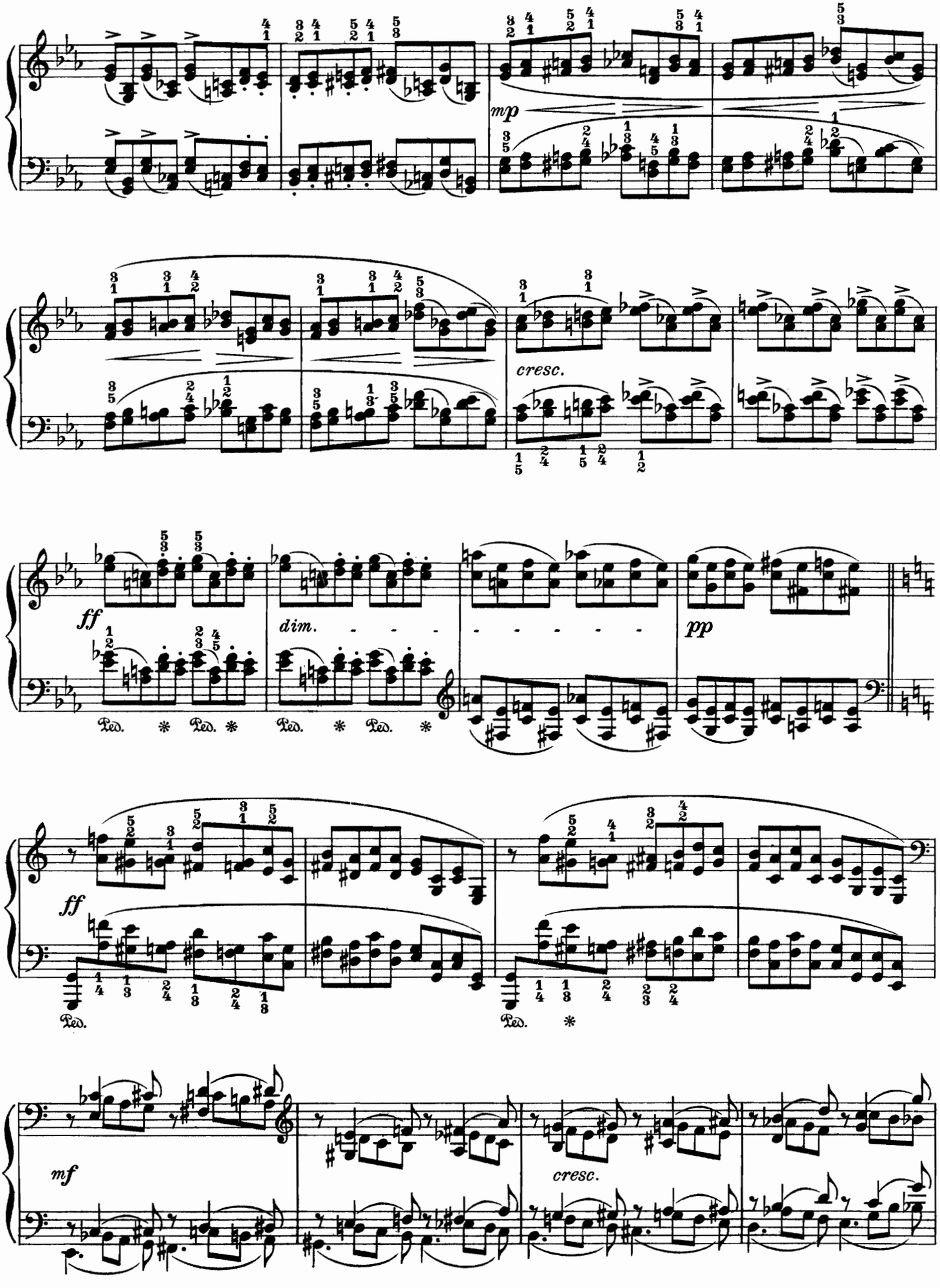


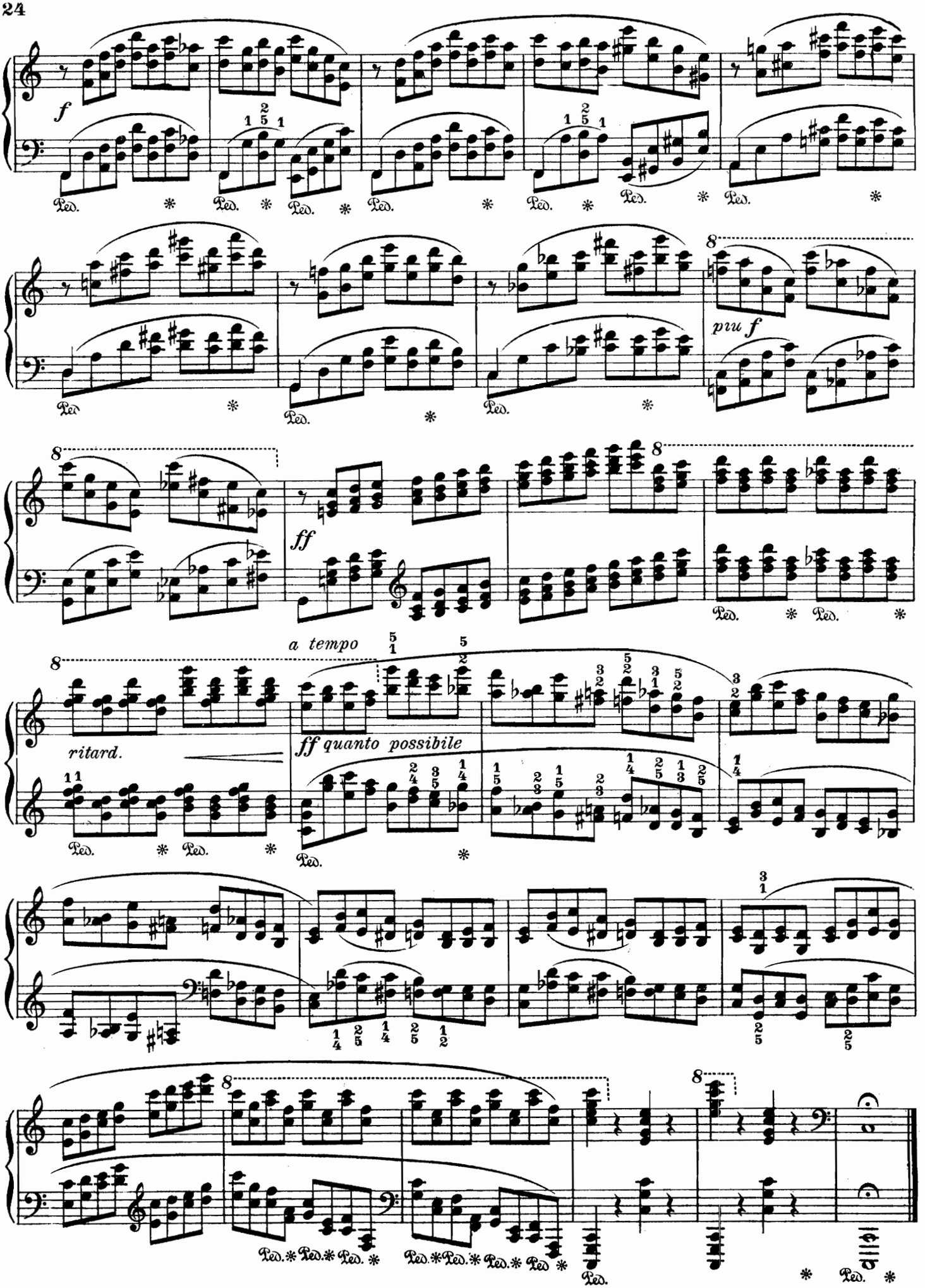

ff
Ped.
mf
f
mf
f
p staccato
pp
morendo


f mezzo stacc.
Ped.
ff
8
Ped.
*


molto p
mf
p


cresc.
con tutta forza
martellato
sffz ff sempre
sffz


mp
cresc.
ff
dim.
pp
Ped.
ff
Ped.
Ped.
mf
cresc.


f
Ped.
piu f
ff
a tempo
ritard.
ff quanto possibile

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29.	Danse Norvégienne	*Backer-Gröndahl*
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32.	Colombine	*B. German*
33.	Berceuse	*B. Dell' Acqua*
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36.	Caprice-Valse	*H. Bunning*
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39.	Shepherdess	*A. L.*
40.	Valse des Fleurs	*Tschaïkowsky*
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42.	L'Ange	*A. Rubinstein*
43.	Sérénade	*Ch. Gounod*
44.	Mélancholie	*M. Moszkowski*
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