Ausgewählte

Klavier-Etüden

von

CARL CZERNY.

Zu systematischem

Studiengebrauch geordnet,

in Bezug auf Textdarstellung

Fingersatz und Vortragszeichen

kritisch revidirt und mit einem Vorwort versehen

von

HEINRICH GERMER.

Selected

Pianoforte-Studies

by

CARL CZERNY.

Arranged in

systematic Order

with critically revised Text

Fingering, Marks of Expression

and with Preface

by

HEINRICH GERMER.

Die Bearbeitung ist Eigenthum des Verlegers für alle Länder.

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Vorwort.

Die Entwickelung der neueren brillanten Klaviertechnik, wie sie sich seit W. A. Mozart in der »Wiener Schule« vollzogen hat, ist mit dem Wirken und Schaffen *Carl Czerny's* eng verbunden. Derselbe, geboren am 21. Februar 1791 zu Wien und ebendaselbst am 15. Juli 1857 gestorben, entfaltete in diesem Zeitraume eine ausserordentlich anregende Thätigkeit sowohl als Klaviervirtuos, wie als Lehrer und Componist. Sohn und Schüler eines tüchtigen Pianisten und Klavierlehrers *Wenzel Czerny*, (daneben auch einige Zeit hindurch sich der Unterweisung L. van Beethoven's erfreuend) stellte er sein frühreifes musikalisches Talent vorzugsweis in den Dienst des musikalischen Lehrfachs und zwar mit so entschiedenem Erfolg, dass er bald der gesuchteste Klavierpädagog Wiens war und F. Liszt, S. Thalberg, Th. Döhler u. a. zu seinen Schülern zählte. Daneben auch als Tonsetzer (insbesondere für sein Instrument) rastlos schaffend, brachte er die Zahl seiner Werke nahezu auf 1000. Wenn darunter auch Vieles war, das, weil es der Mode des Tages allzusehr huldigte, auch mit ihr bald verging, so wohnt doch seinen *instruktiven* Klavierwerken — und darunter insbesondere den Etüden — ein hoher, dauernder Werth inne. Da sie dem lebendigen Wechselverkehr mit der Unterrichts-Praxis ihre Entstehung verdankten und deren Bedürfnissen abgelauscht waren, so wurde ihnen hierdurch eine bleibende Bedeutung aufgeprägt, die ihnen auch, selbst den erhöhten Anforderungen der Jetztzeit gegenüber, in unverminderter Kraft erhalten geblieben. Denn Czerny's Grundsatz bei Abfassung der Etüden: *Die Grundformen der Klaviertechnik in ihnen als klanglich reizvolle Motiv-Durchführungen bei nicht zu complicirt-modulatorischer Setzweise so hinzustellen, dass damit selbst minderbegabten Schülern eine fliessende Geläufigkeit und technische Sicherheit angeeignet werden kann*, bewährte sich beim Unterricht als so ausserordentlich praktisch, dass seine Etüden dieserhalb fortan mit Vorliebe beim Klavierunterricht Verwendung gefunden haben. Dies gilt besonders von denen in Opus 299 »Schule der Geläufigkeit«, Opus 335 »Schule des Legato und Staccato«, Opus 355 »Schule der Verzierungen« und Opus 740 »Kunst der Fingerfertigkeit«. Allein nicht alle Nummern dieser Werke sind gleichwerthig! Manche enthalten Veraltetes, andere Ueberflüssiges oder doch zu gleichförmig Wiederkehrendes, noch andere verarbeiten in breiter Form Motive, die viel besser und schneller an einfachen technischen Uebungen angeeignet werden können. Alle diese haben für die heutige, fortgeschrittene Musikpädagogik Werth und Bedeutung verloren, zumal diese ja auch noch andere Ziele, als Czerny seinerzeit kannte, zu verfolgen hat.

Eine *zeitgemässe Neu-Ausgabe der Czerny'schen Etüden* kann daher auch nicht in falsch verstandener Pietät die alten Original-Ausgaben pure abdrucken (denn dies hiesse nur die Makulatur

Preface.

The developement of the newer brilliant Pianoforte technique, as it has established itself in the »Vienna School« since the time of W. A. Mozart, is closely connected with the labour and productions of *Charles Czerny*.

Born at Vienna on the 21st of February 1791, he died there on the 25th of July 1857, and displayed within this space of time an extraordinary activity as pianoforte virtuose as well as a teacher and composer.

Son and pupil of a very clever pianist and pianoforteteacher *Wenzel Czerny*, and enjoying also the advantage for some time, of the teaching of L. van Beethoven, he dedicated his early ripened musical talent to the service of the Musicteaching profession, and his attempt was crowned with such great success that he soon became the most renowned pianoforte pedagogue of Vienna, and counted among his pupils F. Liszt, S. Thalberg, Th Döhler, and others.

As a composer also, especially for his instrument, the number of his works amount to nearly one thousand, and if among these, there is a good deal written in accordance whit the taste and fashion of the period, it soon disappeared with it, there yet remains within his *instructive* pianoforte works, (and among them especially his studies), much of a great and lasting value. As it was due to the continual intercourse with Teaching practice that they were called ino existence, and as the results of practical experience, they are through this stamped with an enduring importance, which even, has preserved its undiminished power, brought face to face with the higher modern exigencies.

Czerny's idea in composing these Studies: so as *to insert in the fundamental forms of pianoforte technique, in a not too complicated and modulated style, melodious and graceful theme-developements, so that even less talented pupils may acquire through them a fluent velocity and technical firmness* proved so eminently practical that for this reason they have from the first been used with predilection in teaching the pianoforte.

This concerns especially the studies contained in Op. 299 »School of Velocity« Op. 335 »School of Legato« Op. 355 »School of Ornamentation« and Op 740 »Art of developing the Fingers.«

But not all the numbers of these works possess equal value! Many of them are entirely obsolete, others superfluous or repetitions too similar in form, whilst others are themes worked out in an elaborate style, which may be more suitable for simple technical exercises. All these have lost their value and importance for the modern advanced Science of music, and have been relegated to quite different purposes than those originally intended for them by Czerny. To simply reprint the old editions of Czerny's Studies would, not be in accordance whit the spirit of the time and therefore misunderstood, and only increase waste paper but

vermehren), sondern wird eine strenge *Auswahl* unter dem in Ueberfülle verhandenen Material treffen müssen, so dass nur *wirklich Förderndes* und zugleich *musikalisch Werthvolles* zur Aufnahme gelangt. Dieser ausgewählte Lehrstoff ist sodann als ein *stufenweis fortschreitender Lehrgang* zu ordnen und in *zeitgemäss instruktiver Weise* zu gestalten.

Nach diesen Grundsätzen ist der Herausgeber in Bezug auf Auswahl, Anordnung und Gestaltung des Materials bei der vorliegenden Neu-Ausgabe verfahren.

Czerny's anerkanntestes und verbreitestes Werk »Die Schule der Geläufigkeit« ist darin in den Mittelpunkt des Ganzen gestellt und ihm sein ihm zukommender Platz auf der *Mittelstufe* angewiesen worden.

Die Aufgabe, eine *systematische Vorbereitung* für dieses Werk zu gewinnen, war bisher dadurch sehr erschwert, dass die dazu nöthigen Materialien nur zerstreut in den verschiedensten Studiensammlungen aufzufinden waren, was leider häufig zur Folge hatte, dass Opus 299 viel zu früh mit den Schülern in Angriff genommen wurde.

Hier sind jetzt diese Materialien in stufenmässigem Aufbau aus Opus 261, 821, 599 und 139 als I. Theil:

50 kleine Etüden für die *obere Elementarstufe*

und aus Opus 829, 849, 355 und 636 als II. Theil:

32 Etüden für die *untere Mittelstufe*

zusammengestellt worden, und ihr Studium wird die Schüler dahin befähigen, dass alsdann Opus 299 ohne sonderliche Schwierigkeit und mit vollem Nutzen studirt werden kann.

Auf Eines sei jedoch hierbei aufmerksam gemacht: sollen Etüden bei mässigem Aufwand von Mühe und Zeit wie richtiger Temponahme gelingen, so hat *als Vorbereitung* das Studium *technischer Uebungen*, die das Motivmaterial der Etüden dem Schüler schon geläufig machen, vorauszugehen. Als systematische Anleitung hierzu sei auf des Herausgebers Opus 28 „*Technik des Klavierspiels*“ (C. F. Leede, Leipzig) verwiesen. —

»Die Schule der Geläufigkeit«, von deren 40 Etüden nur 28 nach ihrem Schwierigkeitsgrade der *eigentlichen Mittelstufe* zuzuweisen waren, ist hier als *III. Theil mit 30 Etüden* (2 aus Op. 834)*) *in progressiver Neuordnung der Nummern* zusammengestellt worden, da sich die ursprüngliche Anordnung derselben für den Unterrichtsgebrauch als wenig praktisch erwies.

Der *Mittelstufe* gehört auch der *IV. Theil* mit seinen *Specialstudien* an, welche a) als *rhythmische Studien* (ausgewählt aus Op. 139, 834, 355 und 299) und b) als *Studien in der Musikalischen Ornamentik* (entnommen aus Opus 355 und 834) auftreten. Einige Nummern aus Opus 355 sind in *gekürzter Form* dargeboten worden. Denn das Charakteristische der Einzelverzierungen ist auch an kürzeren Sätzen zu begreifen und technisch anzueignen, so dass es dazu nicht endloser Wiederholungen bedarf, umsoweniger, wenn deren musikalischer Inhalt in keinem Verhältniss zu der weitgedehnten Form steht.

*) Vom Autor als „Neue Schule der Geläufigkeit“ bezeichnet.

it has to be compiled of a *careful selection* from the abundant material at hand, so that only that which is *really progressive* and at the same time musically valuable be included. This selected teaching-material has then to be arranged in a *progressive course* and to be shaped in an *instructive manner in accordance with modern requirements*.

According to these principles the Editor has proceeded as to the Selection, Order and Form with the material of the present New Edition. Czerny's »School of Velocity« has been placed in the centre of all, and to it has been assigned its suitable position in the *middle grade*.

The task of preparing this work in a classified *order*, was up to the present rendered very difficult through the necessary materials being only to be found scattered in many different Collections of Studies, unfortunately the result of which was that frequently Op. 299 was taken up much too soon by the pupil.

Now these materials have here been brought together in a systematic compilation, taken from Op. 261, 821, 599 and 139 forming Part I: *Fifty small Studies* for the *upper Elementary grade*, and from Op. 829, 849, 335 and 636, forming Part II:

Thirty two Studies for the *lower middle grade* the Study of which will enable the pupil to practice Op 299 without any notable difficulty and with entire advantage.

Here however observe one thing: should Studies be mastered at a moderate expense of time and trouble as well as with a careful observation of Tempo, they have to be preceded by a *preparatory study* of *Technical Exercices* the nature of these Studies, having already given fluency (velocity) to the pupil.

As a systematic guide to this the Editor's Op. 28 „*Technique of pianoforte playing*“ (C. F. Leede, Leipzig) is recommended.

The »School of Velocity«, out of its forty Studies, only twenty eight, according to their degree of difficulty can be assigned to the *proper middle grade*, and has been here brought together as *Part III with Thirty Studies* (two from Op. 834*) *numbered in new progressive order*, as their original Classification proved less practical for teaching.

The *middle grade* belongs also to *Part IV* with its *special Studies* which figur A) as *Polyrythmic Studies* (selected from Op. 139, 834, 335 and 299), and B) *Studies of musical ornamentation*, (taken from Op. 355 and 834). Some numbers of Op. 355 have been presented in *abbreviated form*.

The characteristics of simple ornamentations include, and technically belong also to shorter movements, and need not constantly be repeated, the less so, when their Musical substance is not in proportion to their extended form.

For *Part V* the more difficult Studies from Op. 299 (of which only two were left out) with three Supplementary ones from Op 740 have

*) Denominated by the author „New School of Velocity“

Als *V. Theil* sind die schwierigeren Etüden aus Op. 299 (von denen nur 2 keine Aufnahme fanden) mit drei ergänzenden aus Opus 740 zu

12 Etüden für die obere Mittelstufe

vereinigt worden.

Der *VI. Theil* bietet in seinen *36 Octaven-Studien* eine wichtige Specialität der modernen Technik für die *Mittel- und Oberstufe* dar, deren Material aus Opus 821, 335, 740 und 834 entnommen wurde, da Czerny selbst derselben eigenthümlicherweise kein besonderes Werk gewidmet hat. Um dieselbe möglichst *vielseitig* zu gestalten, haben mehrere Nummern aus Opus 821 *Stimmverdopplungen* erfahren, wodurch mit Leichtigkeit die noch fehlenden Octaven-Spielarten herzustellen waren, ohne Czerny's Musik anzutasten.

Der *VII. Theil* bringt

20 Etüden für die *angehende Oberstufe*,

welche dem Opus 335 »Schule des Legato und Staccato«*) entstammen und die ein vorzügliches *Supplement* zu J. B. Cramer's Etüden, des vorherrschenden Lehrstoffs dieser Stufe, bilden und als solches viel benutzt zu werden pflegen.

Den *VIII. Theil* bilden

20 Etüden für die *Oberstufe*,

von denen 19 der »Kunst der Fingerfertigkeit« entstammen und mit der berühmten Toccata (Opus 92), als des würdigsten Abschlusses, zusammengestellt wurden. Dass diese Studien als ein anerkanntes Pendant zu M. Clementi's »Gradus ad Parnassum« angesehen werden und schon seither vielfach als solches beim Unterricht verwendet wurden, ist eine bekannte Thatsache.

Soviel über Auswahl und Anordnung des Stoffs vorliegender Neuausgabe! Des Weiteren sei nun berichtet über die Ergebnisse der *Textrevision* und die dadurch bedingte Gestaltung des *Fingersatzes*, der *Textgliederung* und seiner *Dynamik*.

Bei der Textrevision haben zwar auch *neuere* Ausgaben mit vorgelegen zur Vergleichung; allein für die Feststellung einer authentischen correcten Lesart konnten nur die *Original-Ausgaben* massgebend sein, abgesehen natürlich von einer Menge offenbarer Druckfehler, die auch theilweise schon in jenen neueren Ausgaben berichtigt sind. Stellen, die sich als offenkundige Flüchtigkeiten des Autors kennzeichnen und die theils aus *analogen Fällen*, theils nach den Regeln des *reinen Satzes* leicht richtig gestellt werden konnten, sind stets am Fusse der Seite in früherer Lesart angegeben.

Die vielfach *summarisch* auftretenden *Verbalkungen der Notenschrift* Czerny's, die die rythmische Eintheilung sehr erschweren, sind überall durch *unterbrochene* Balken als Doppel- oder dreifache Triolen bez. als 2×4/32 etc. übersichtlicher dargestellt worden.

Oefters sind auch bei Staccato-Stellen, in denen Czerny die *Einzelnoten geschwänzt* und dadurch wiederum die Uebersicht erschwert hat, diese statt dessen durch *Balken* verbunden worden.

Auch ist die von Czerny wohl nur aus

*) Vom Autor als „Erste Fortsetzung der Schule der Geläufigkeit" bezeichnet.

been collected as „*Twelve Studies for the upper middle grade*"

Part VI presents in its *Thirty six Octave Studies* an important speciality of modern Technique for the *middle and upper grade*, the material of which has been taken from Op. 821, 335, 740 and 834, as Czerny himself, very strangely, has not dedicated a special work to this. In order to form the same, *where possible*, several numbers from Op. 821 have had their *notes doubled*, by which, the still missing Marks of Octave playing were easily restored without touching Czerny's music.

Part VII presents „*Twenty Studies for the elementary upper grade*", which originate from Op. 335 »School of Legato and Staccato*), and which form and are used as an excellent *Supplement* to J. B. Cramer's Etudes, supplying superior instructive Substance to this grade.

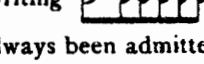
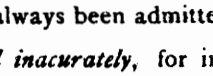
Part VIII consists of: —

Twenty Studies for the upper grade, of which Nineteen are taken from the »Art of developing the fingers« (Fingerfertigkeit) and which with the celebrated Toccata Op. 92 bring this section to a most worthy conclusion.

That these Studies are looked upon as an acknowledged Companion to M. Clementi's »Gradus ad Parnassum« and have until now been mostly used as such is a wellknown fact.

So much for the Selection, and Classification of the material of the present New Edition! The result of the *revision of the music texts* has still to be mentioned and from the same the stipulated form of the *Fingering*, *Text structure* and its *dynamics*. It is true, that in revising the text *newer* editions have served for comparison, but the original editions only could be regarded as an assistance in compiling an authentic and correct version, of course overlooking a number of palpable misprints, which had partly been corrected in those later editions. Passages which show notorious Carelessness on the part of the author and which partly from *Analogical cases* or partly in accordance with the rules of *pure thesis* might easily have been corrected, have always been given at the bottom of the pages in the old version.

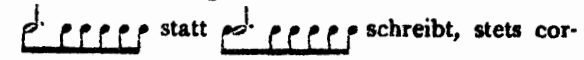
The way Czerny writes *his ties to the notes* and which *spontaneously* produce themselves in his compositions, and render very difficult the rythmic divisions, have everywhere been represented by *broken ties* like double or threefold triplets and marked as 2×4/32 ds. etc. Very often also Czerny has in the Staccato passages written *tails to the Single notes*, instead of binding these by *ties*, which has again made their survey more difficult.

Also Czerny's, perhaps for Convenience sake wrongly, adopted representation of notes of *different value*, writing  instead of  has always been admitted as correct.

Time marked inacurately, for instance 2/4 th

*) Denominated by the author „First Suppiement to the School of Velocity"

Bequemlichkeit angewendete falsche Darstellung *verschiedenwerthiger Stimmen*, wobei er z. B.

 statt schreibt, stets correct gestaltet worden.

Ungenau bezeichnete Taktarten, z. B. $^{3}/_{4}$ Takt statt des $^{4}/_{8}$ Takts, oder $^{12}/_{8}$ Takt statt des $2\times{}^{6}/_{8}$ Takts, auch 𝄋 statt 𝄌 sind richtig gestellt. Dabei ergab sich in No. 6 des V. Theils der interessante Fall, dass nach erfolgter Umwandlung des $^{12}/_{8}$ Takts in den $^{6}/_{8}$ Takt sich kurz vor dem Schlusse ein, der musikalischen Idee nach, vollständig *überflüssiger* Takt ergab, der wohl nur dadurch hineingekommen, dass Czerny die Passage auf erster Taktzeit abschliessen wollte.

Die vom Autor den Tempoüberschriften beigefügten *Metronom-Bezeichnungen* sind beibehalten. Daraus ist jedoch nicht zu folgern, dass der Herausgeber sie als massgebend für's Studiren erachtet. Im Gegentheil! Denn sie sind nach Ansicht der competentesten Musikpädagogen derartig schnell bemessen worden, dass selbst »gute Schüler« immer noch 20—25% hinter dem unerbittlichen Metronom zurückbleiben werden, und es ist nicht zu läugnen, dass dies in vielen Fällen der in den Etüden pulsirenden Musik nur zum Vortheil gereicht.

Dagegen sind die den Etüden in Opus 335, 740 und 834 beigegebenen *Ueberschriften* in Wegfall gebracht worden, weil sie in einer wenig präcisen Fassung die dem Schüler gestellte Aufgabe selten richtig bezeichneten. Dies zu thun, ist Sache der mündlichen Unterweisung des Lehrers

Dasselbe gilt auch von den *Ueberschriften der Verzierungen* in Opus 355. Hier wurde es sogar mehrfach nöthig, die falschen *termini technici* Czerny's, die zweifellos mit verschuldet, dass in Sachen der Musikalischen Ornamentik bis vor nicht langer Zeit die grösste Unklarheit in den Köpfen Vieler herrschte, durch die richtigen zu ersetzen. —

Dem *Fingersatz* ist bei der Revision besondere Sorgfalt gewidmet worden. Der ursprüngliche litt an mancherlei Mängeln:

a) Er belästigte das Auge vielfach mit *Ueberflüssigem* oder *Selbstverständlichem* und erschwerte dadurch das Lesen;

b) seltener gab er *zu wenig*, wie z. B. bei wiederholten Stellen und in dem Part der linken Hand;

c) *unpraktisch* war der für Chromatik, gebrochene Terzen-, Quarten- und Octavengänge und manches andere und

d) *inconsequent* der für versetzte Läuferfiguren und Arpeggioformen bei Handlagen mit untermischten Obertasten angewandte.

Da nun die Grundsätze, nach welchen Czerny in solchen Fällen verfahren, und die er in seiner »Schule, Opus 500« auseinandersetzt und zu motiviren sucht, für die heutige fortgeschrittene Klaviertechnik nicht mehr massgebend sind und *rationellen* Platz gemacht haben, so war es nothwendig, diese letzteren in derartigen Fällen zur Geltung zu bringen.

In Bezug auf die *Gliederung des musikalischen* time instead of $^{4}/_{8}$ th time, or $^{12}/_{8}$ th time instead of $2\times{}^{6}/_{8}$ th time, also 𝄋 instead of 𝄌, has been corrected. Besides this, Nr. 6 of Part V presented the interesting fact that after the change of Tempo from $^{12}/_{8}$ th to $^{6}/_{8}$ th, a completely (and to musical ideas) *superfluous* bar was inserted nearly at the end, which Czerny has probably introduced in order to bring the passage to a close on the 1st beat of the bar.

The *metronome marks* as put down by the author have been retained. From this however it does not follow that for study the Editor wishes them to be followed. On the contrary! For, according to the opinion of the most eminent musical authorities, they represent such quick time, that even, »clever pupils« remain from 20 to 25% behind the inexorable metronome, and it cannot be denied that this in many cases is of great advantage in study.

Again the *Headings* of the Studies in Op. 335, 740 and 834 have been cancelled, because they do not indicate a very precise conception to the pupil, and seldom correctly, the task which is given. This is left to be done verbally by the master who gives the instruction.

This last also concerns the *headings of the Ornamentations* in Op. 355. Here it was even very often necessary, to replace by proper ones Czerny's wrongly used *technical terms*, which no doubt were partly the cause that not long since the greatest obscurity prevailed on Musical Ornamentation, in many minds.

The *fingering* has been revised with special care as the original suffered by many defects:

A) It tired the eye very often with that which was *superfluous* and *self-evident* and made the reading more difficult;

B) rarely there was *too little*, like for instance by repeated passages and in the left hand part;

C) *unpractical* was the one used for Chromatique, broken thirds, fourths and Octave passages as well as many others, and

D) *useless* to the one used for transposed runs and Arpeggio forms, where the positions of the hands are intermixed with the upper keys.

As the principles on which Czerny in such cases has proceeded and which he has tried to explain in his School Op. 500, are of no more influence to the advanced pianoforte technique of the present, and have made room for more *rational* ones, it was necessary in such cases to reduce these to their proper valuation.

As regards the *structure of the Musical phrase* which modern Musical science looks up to and rightly considers as the main point of instructive editions, as far as it discloses to the pupil not only the knowledge of *constructive form* in music, but also the one of *duly observing the marks of expression in their details*, the following will be of interest.

A) *Capital letters* point out in all the longer Etudes, the Commencement of the *phrases* tending to their *periods* or *divisions*. As at these points generally a modification or Change of Motive takes place, they are at the same time

Satzbaues, in welcher die heutige Musikpädagogik mit Recht den Schwerpunkt instructiver Ausgaben erblickt, insofern dieselbe dem Schüler nicht nur die Erkenntniss der *formalen Gestaltung* der Musik, sondern auch die des *Vortrags ihrer Einzelheiten* erschliesst, sei Folgendes bemerkt:

a) *Grosse Buchstaben* kennzeichnen in allen umfänglicheren Etüden den Anfang der *Sätze* bezw. der *Perioden* oder *Theile*. Da an diesen Punkten meist ein Wechsel oder eine Veränderung des Motivs eintritt, so sind sie zugleich ein Fingerzeig dafür, was beim analytischen Studium im Zusammenhange zu üben ist.

b) Innerhalb der einzelnen Sätze, Perioden oder Theile ist der Inhalt nach *Motiven* oder *Abschnitten* gegliedert (phrasirt) und zwar, falls durchgängig legato zu spielen ist, durch *Legatobögen*, die, wenn kein Absetzen zwischen ihnen stattfinden soll, *mit ihren Endpunkten verbunden sind*. Tritt jedoch Legato und Staccato untermischt darin auf, so sind die Grenzen durch *Interpunktion* (Kommata) bezeichnet, ebenso auch bei reinem Staccato, bei staccirten 8tel- oder 16tel-Figuren bisweilen auch durch *Trennung der Grenznoten vom Balken*.

Aus der richtigen Gliederung der Theile ergiebt sich deren *Dynamik* von selbst. Denn da das Charakteristische dieser musikalischen Elementarformen darin besteht, dass jede nur *einen dynamischen Schwer- oder Höhepunkt* hat, nach dem *zu* die Hebung, von dem *weg* aber die Senkung der Tonstärke stattfindet, so war damit die Directive sowohl für die *Accentuation* wie für das *Crescendo* und *Diminuendo* innerhalb derselben gegeben, und es konnte hiernach eine *detaillirtere* Gestaltung der Dynamik erfolgen, als sie durch Czerny, der oft in ganzen Theilen und Etüden nur ein summarisches *f* oder *ff* verlangt, vorgeschrieben war. Dass dies übrigens ganz im Sinne des Autors ist und von ihm so oder doch ähnlich für eine tadellose Ausführung beansprucht worden, geht aus dem Vorworte zu Opus 299 hervor, worin er verlangt: *„Beobachtung aller übrigen Regeln des schönen und richtigen Vortrags"*.

Die Verwendung des *Dämpferpedals* zu den verschiedenartigsten Wirkungen hat Czerny entweder nicht gekannt, oder sie, wie sein Zeitgenosse *N. Hummel*, nicht gehörig gewürdigt, denn er giebt selten Vorschriften dafür, und alsdann sehr einseitige. Da aber effecvoller Pedalgebrauch einen wesentlichen Factor des heutigen Klavierspiels bildet, (also vom Schüler zu erlernen ist), so hat der Herausgeber den Pedalvorschriften grosse Sorgfalt gewidmet.

So möge denn diese Neuausgabe von C. Czerny's Etüden hinausziehen in die klavierspielende Welt und zu deren alten Freunden zahlreiche neue werben in ihrer verjüngten Gestalt; die segensreichsten Folgen werden nicht ausbleiben!

Dresden, Neujahr 1888.

Heinrich Germer.

a hint to that, which in the analytical Study has to be practised connectively.

B) Within the single phrases, periods or divisions, the contents have to be formed (phrased) according to *Motives* or *Sections*, and this, in case »legato« is played throughout, by *Legato slurs*, which, if no Staccato should occur between them, they are *united by their ends*. If however Legato and Staccato are mixed, their limits are marked by *signs of punctuation* (commas), the same as with the pure Staccato, with detached eighth or sixteenth notes also sometimes by *separating the last note from the tie*.

From the proper structure of the phrases their *Dynamics* have necessarily to follow. For as the Characteristic of these Musical Elementary forms consists of this, that each has only one dynamical main point according *to which* the increase, or on the other hand the decrease of the tone power takes place, the directions for placing the *accent* as well as the *Crescendo* and *Diminuendo* was contained in the same, and after this, a *detailed* formation of the dynamics was made possible, as prescribed by Czerny, who often in whole passages and Studies only simply demands F or F. F. Besides that this is entirely in accordance with the author's meaning in order to produce a faultless rendering, and has been requested by him in this way, may be seen from the preface to his Op. 299, where he desires *„Due observation of all rules of beautiful and perfect execution"*.

Of the use of the *soft pedal* for the production of different effects either Czerny has not known it or like his contemporary *N. Hummel* has not sufficiently appreciated it, because he prescribes it very rarely and if he does it is only very sparingly. As however an effective use of the pedals makes a true artist in modern pianoforte playing, and has to be acquired by the pupil, the Editor has devoted great care to the pedal directions.

In conclusion the Editor hopes that in giving to the Musical world this New Edition of Czerny's Studies, he will add to their old friends many of the younger School of Pianoforte students and feels sure that nothing but results of a most gratifying and happy nature will ensue.

Dresden, New-Year 1888.

Heinrich Germer.

971

I. TEIL.

50 kleine Etüden,

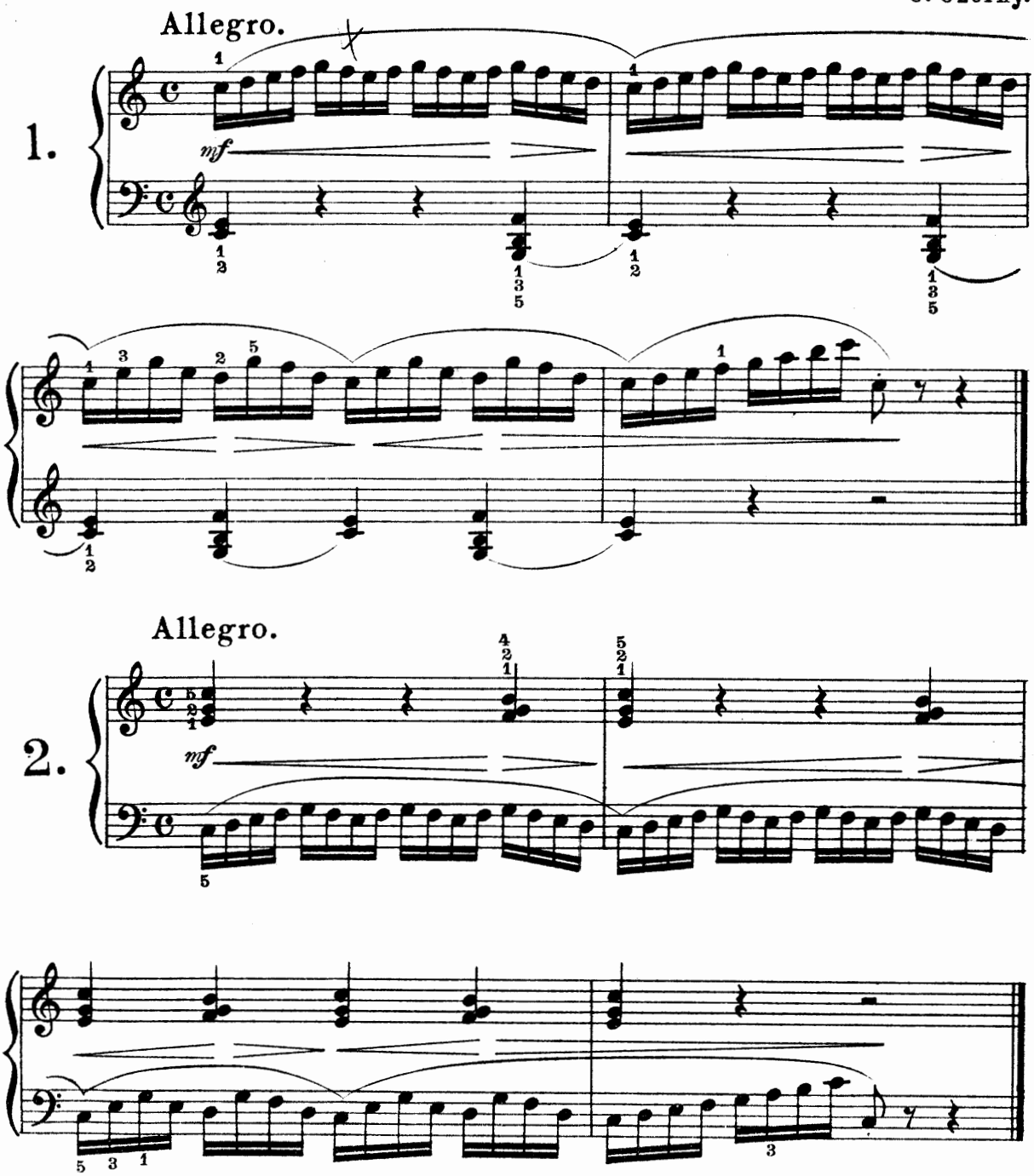
ausgewählt aus Opus **261, 821, 599** und **139.**

PART I.

50 little Studies,

selected from Opus **261, 821, 599** and **139.**

C. Czerny.



Wilhelm Hansen, Musik-Verlag, Leipzig und Kopenhagen.
W. H. 9918a

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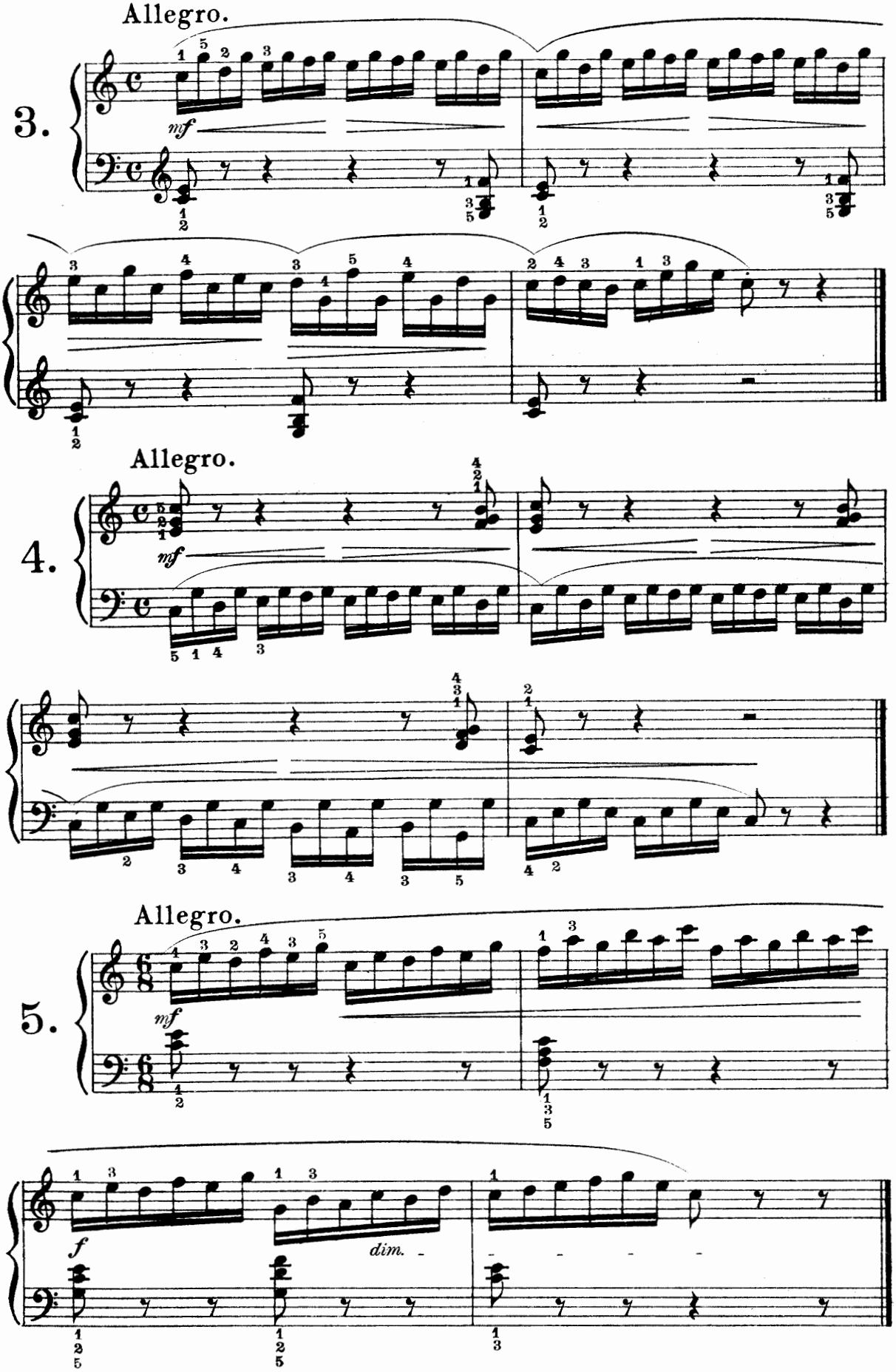
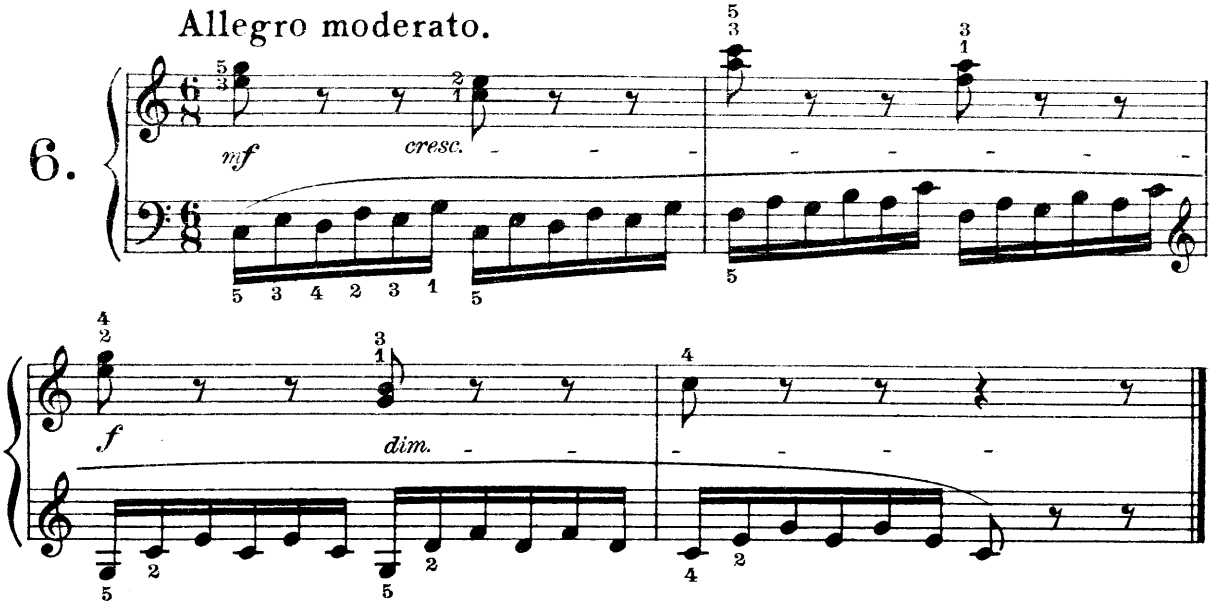

Allegro.
3.
mf
Allegro.
4.
mf
Allegro.
5.
mf
f
dim.

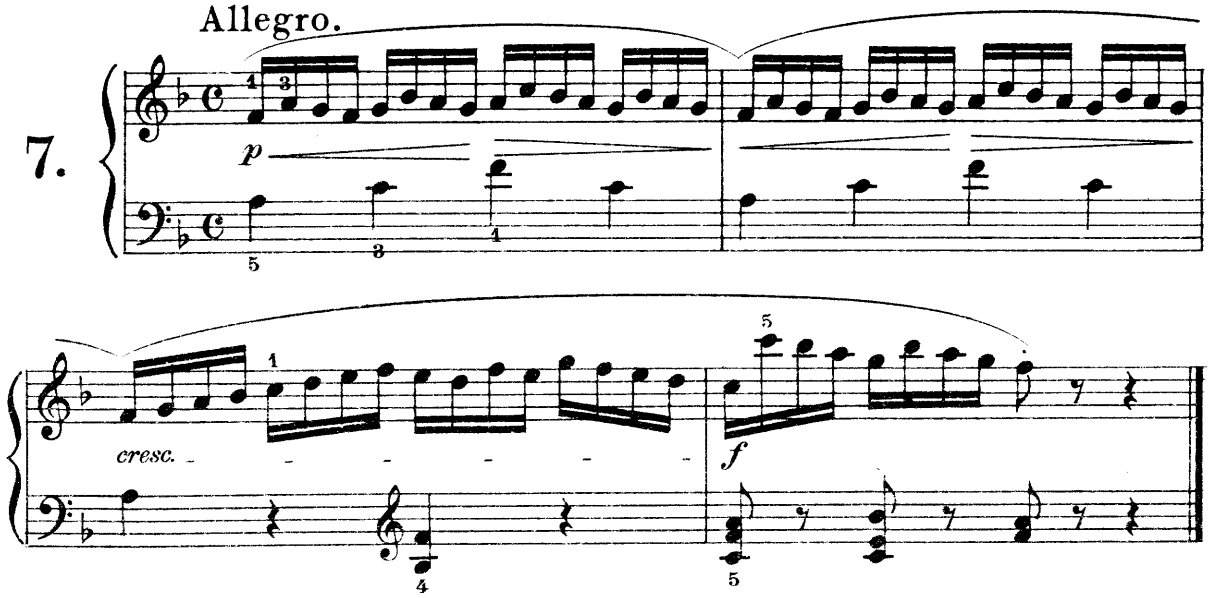
Allegro moderato.

6.



Allegro.

7.



Allegro.

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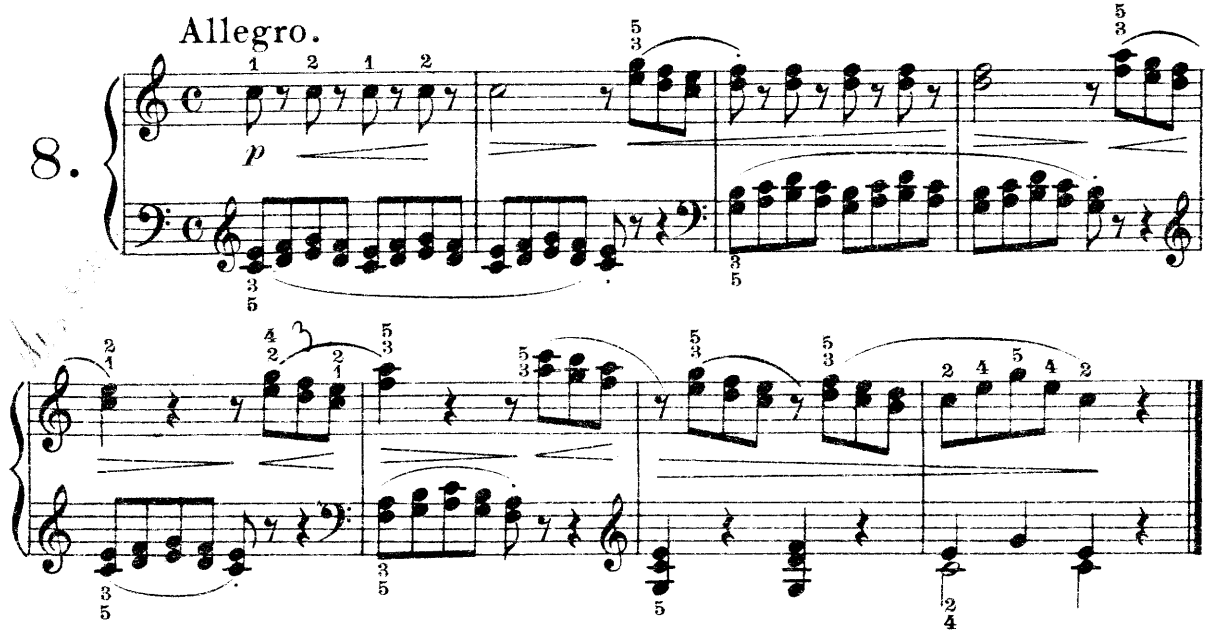
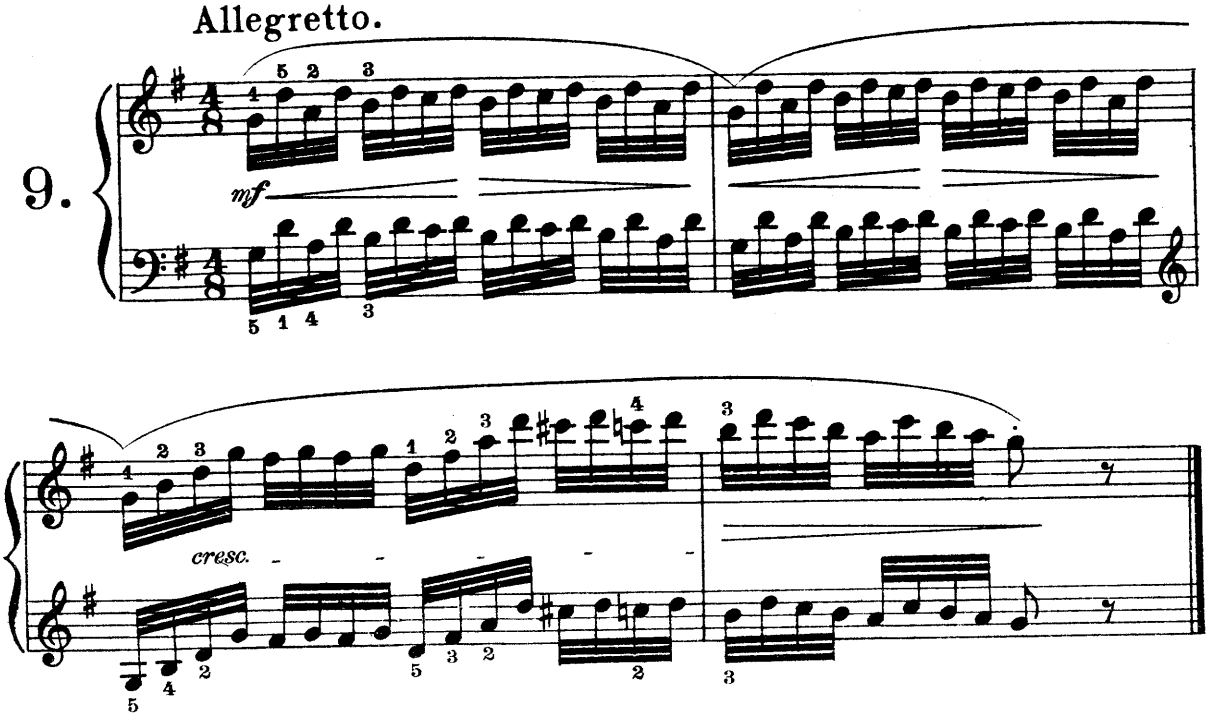


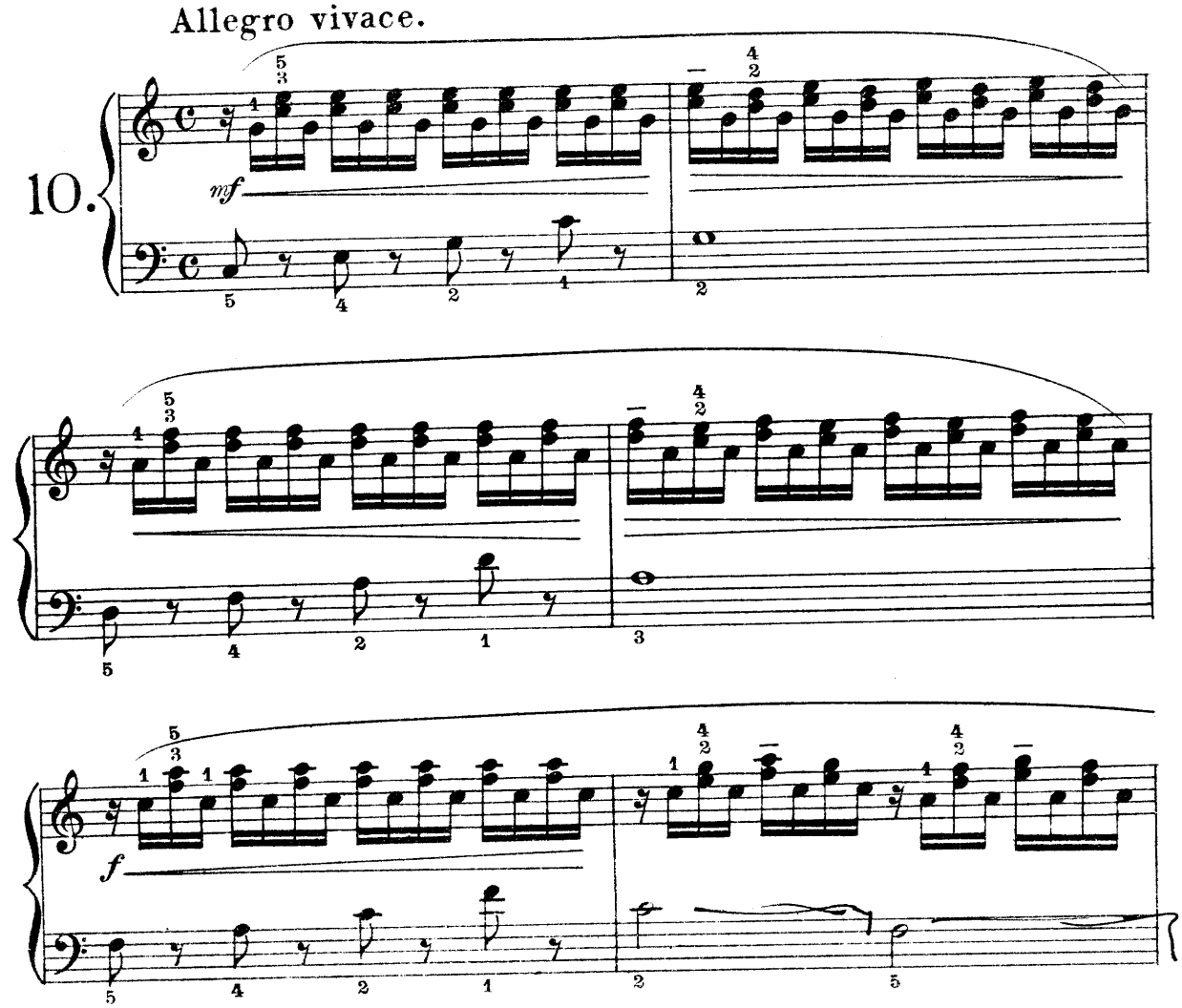
Allegretto.

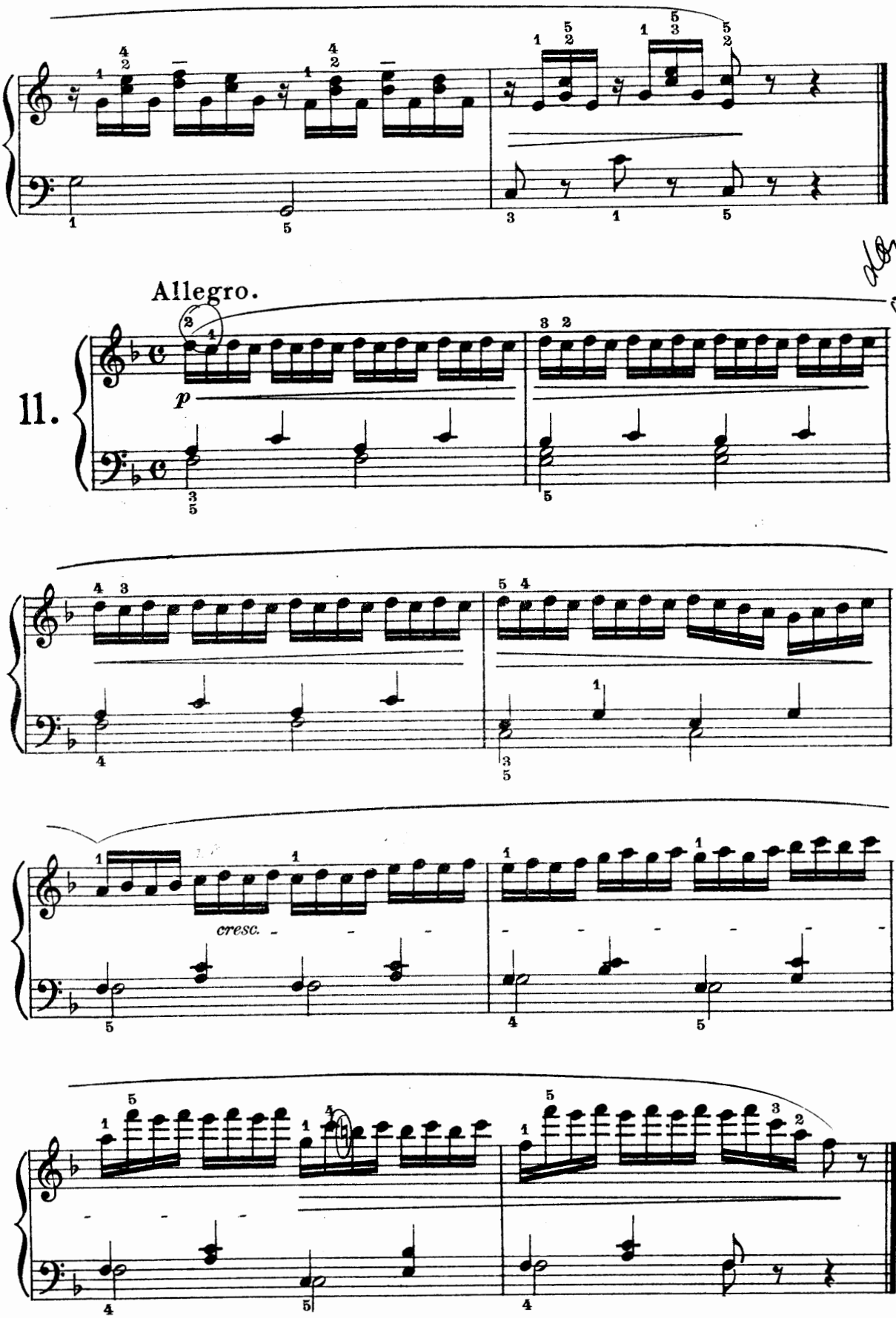
9.

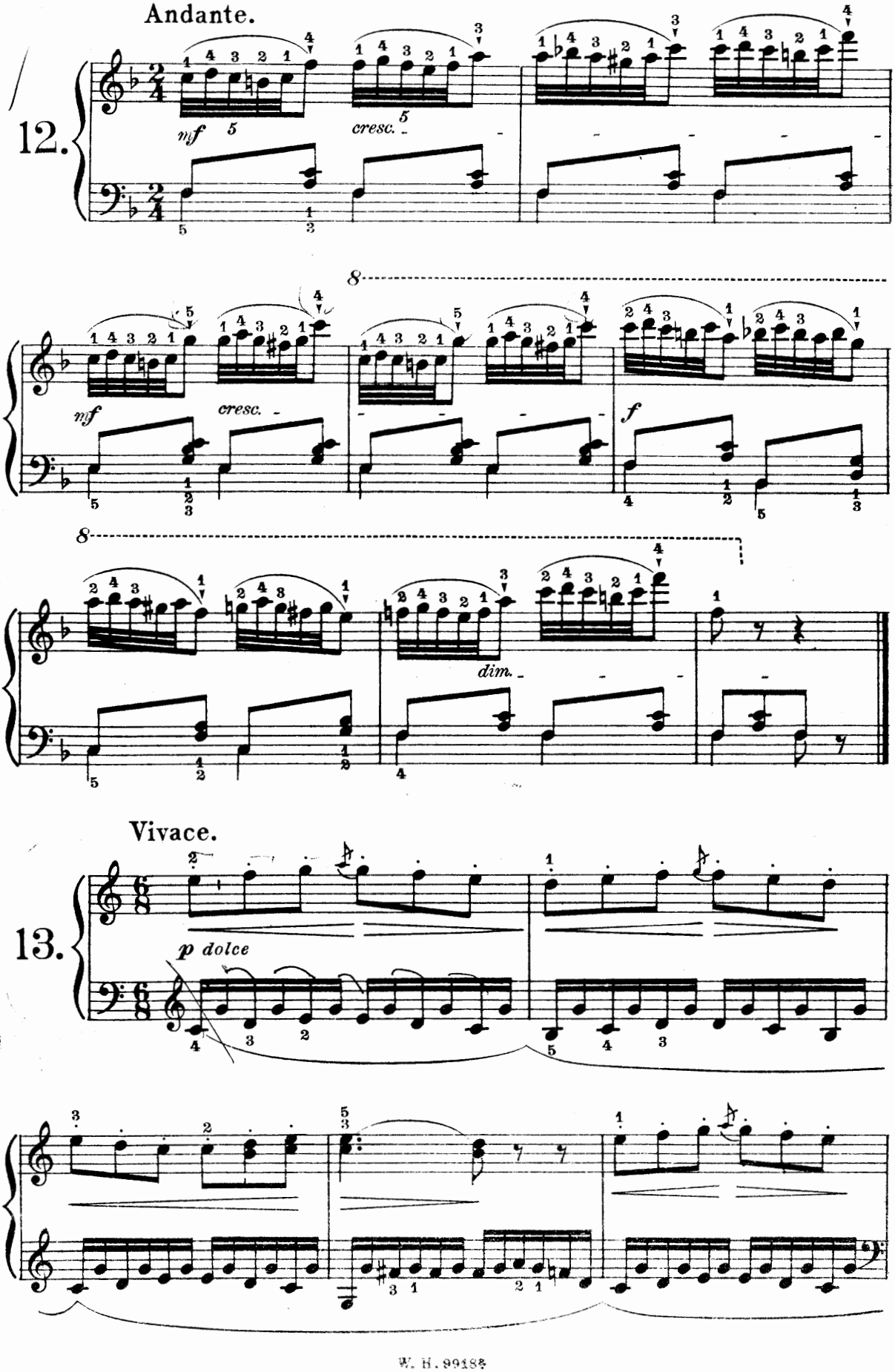


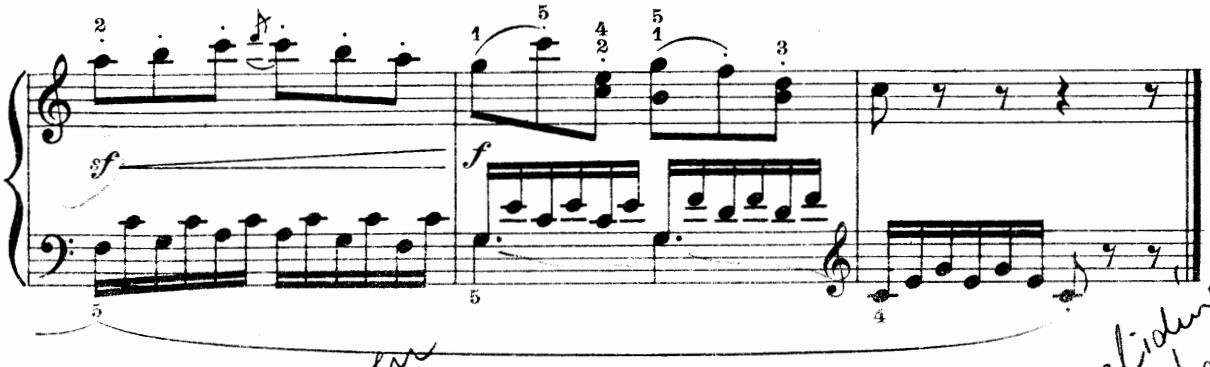
Allegro vivace.

10.

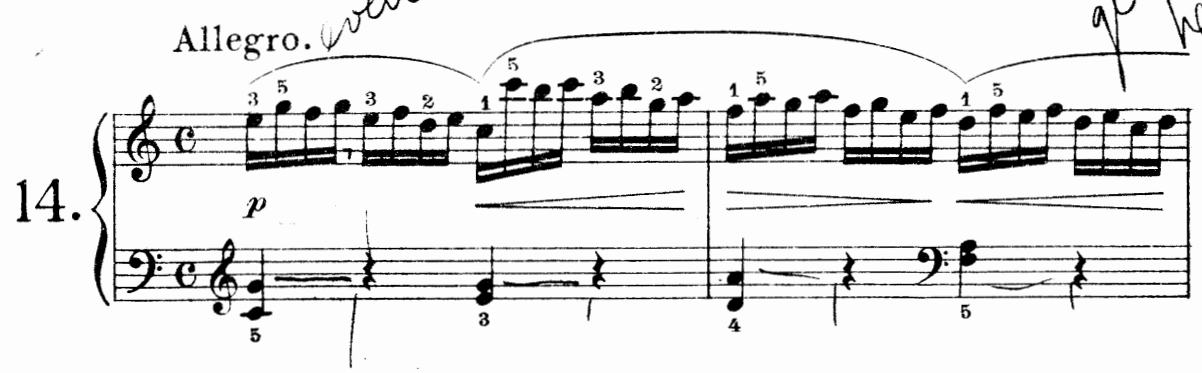


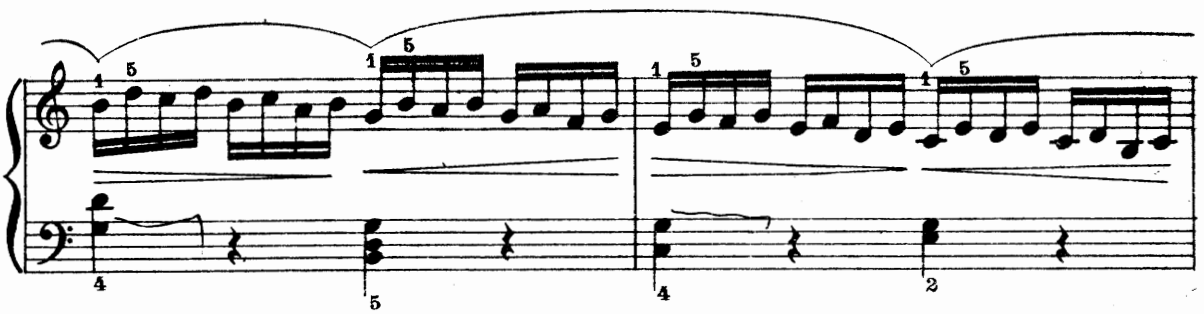

Allegro.
11.
p
cresc.

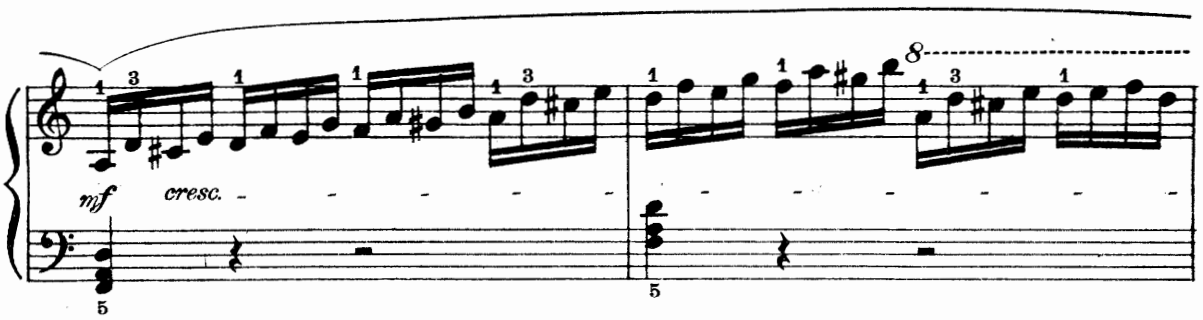

Andante.
12.
mf
cresc.
8
mf
cresc.
f
8
dim.
Vivace.
13.
p dolce

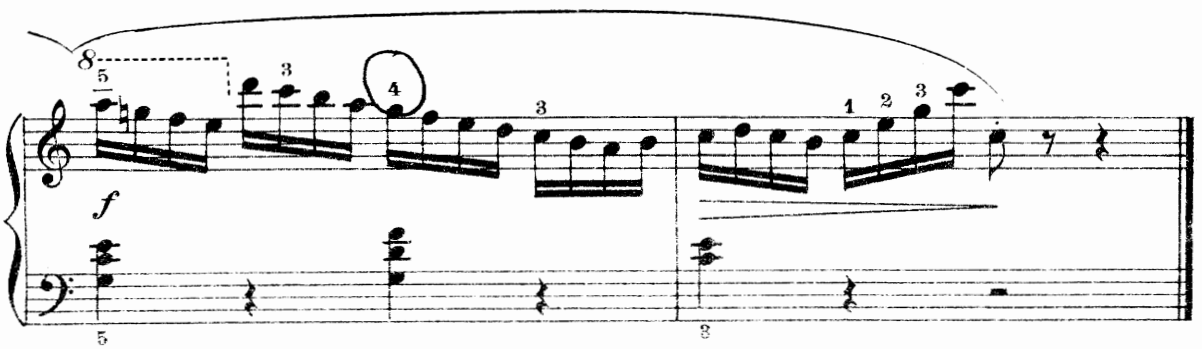


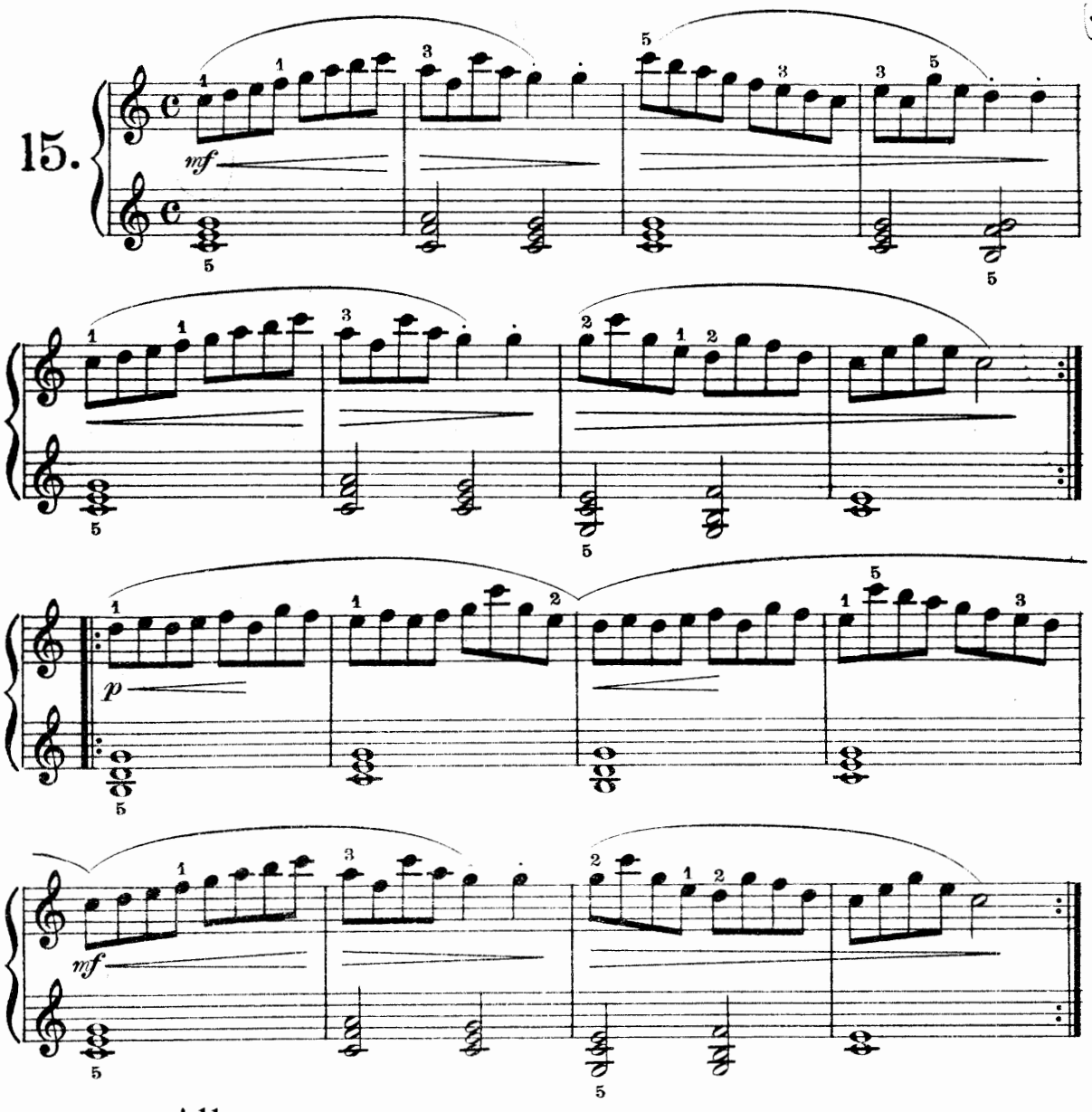
Allegro.

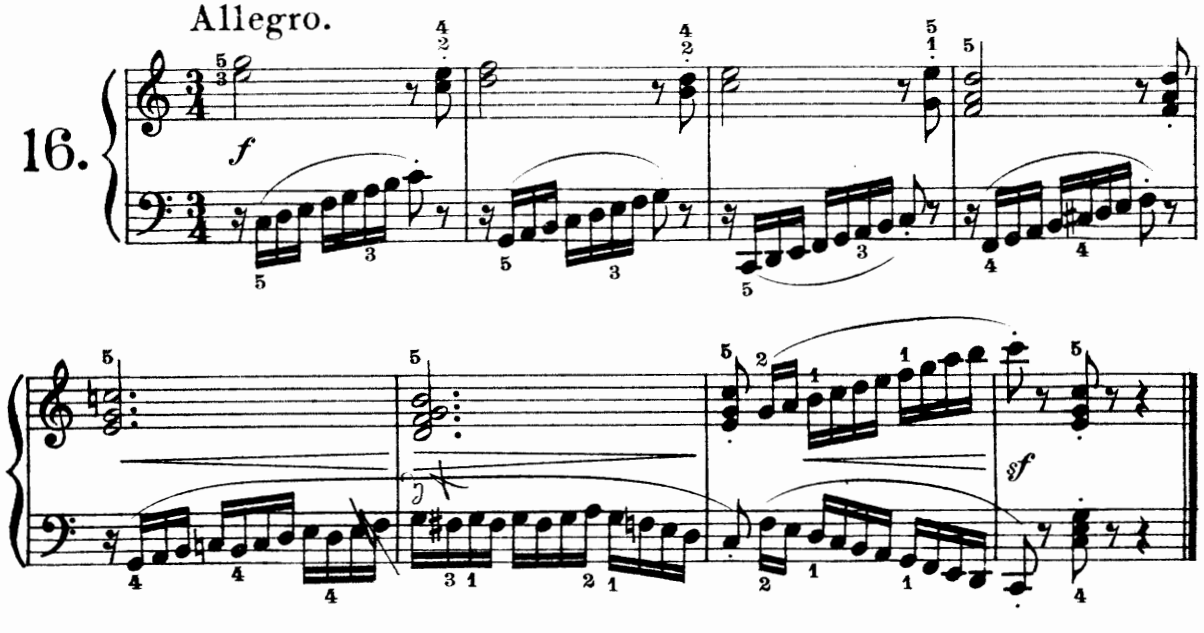








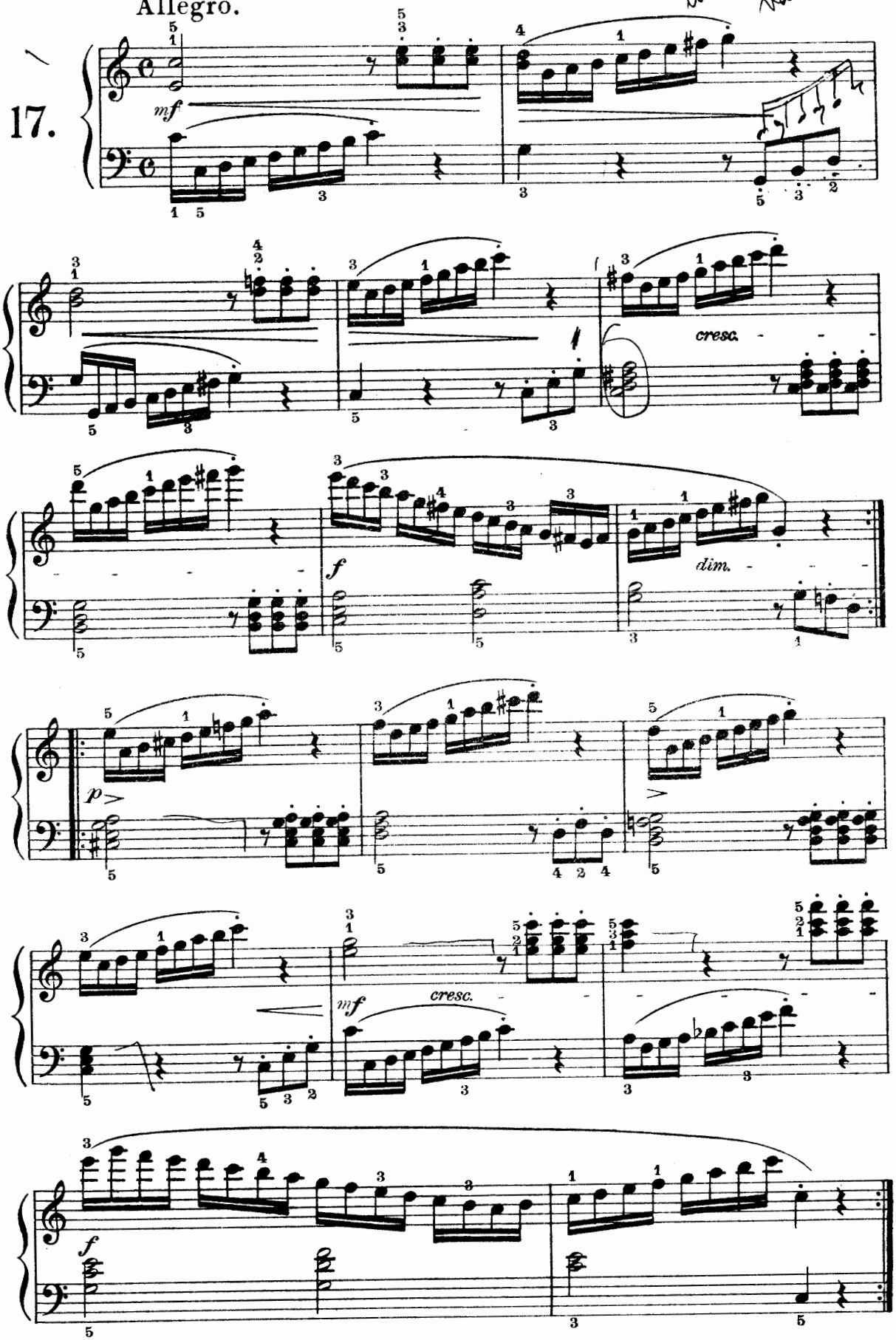

15.
mf
p
mf


Allegro.
16.
f
sf

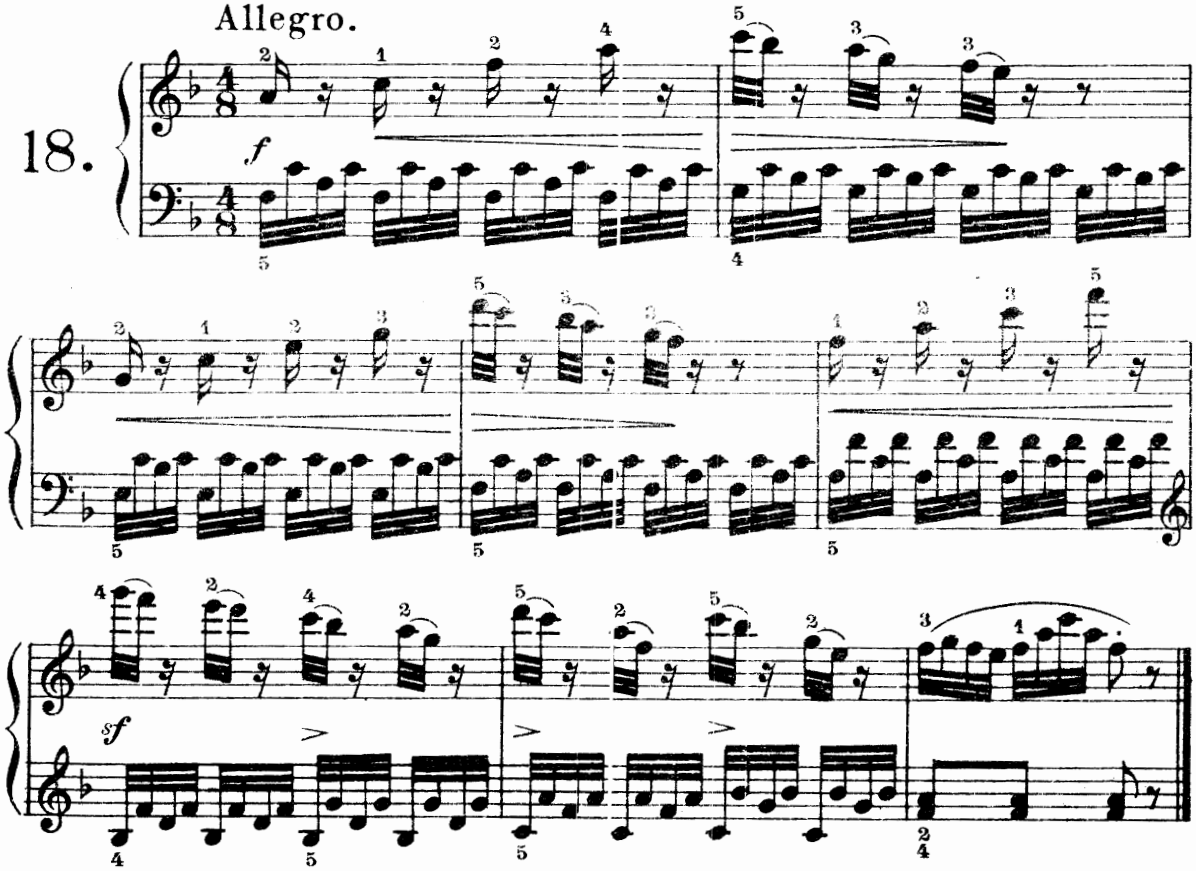
think in smallest values

Allegro.

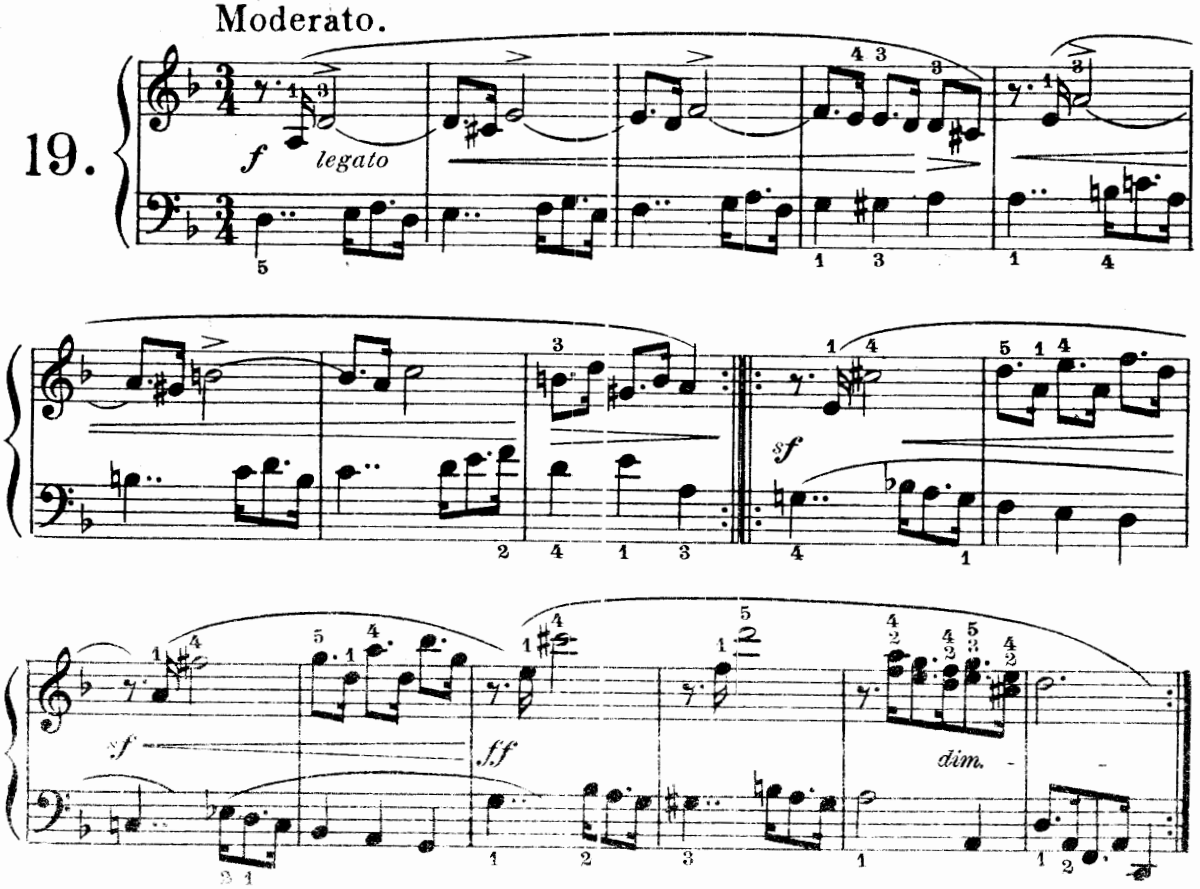
17.



18. Allegro.

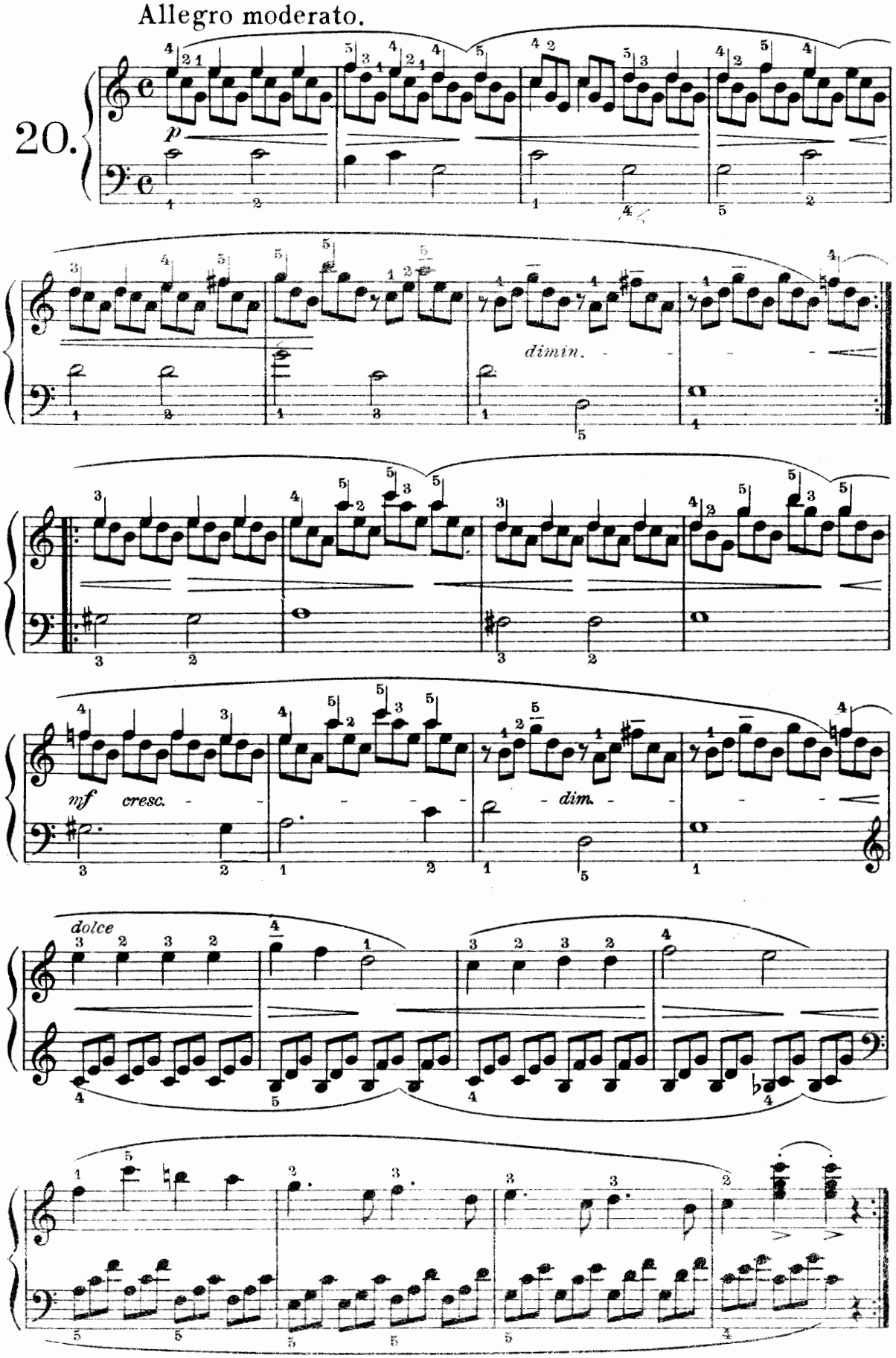


19. Moderato.



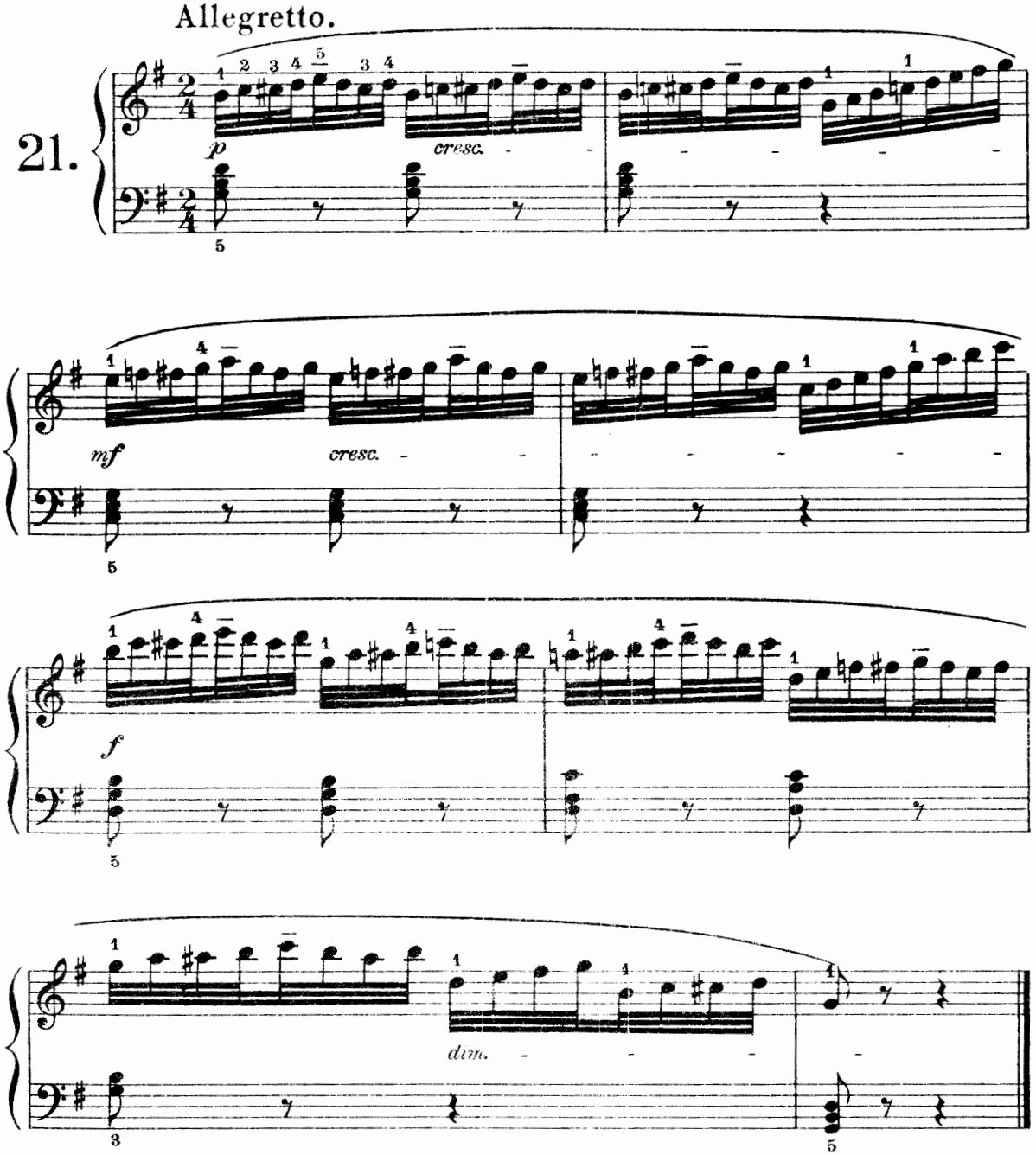
Allegro moderato.

20.



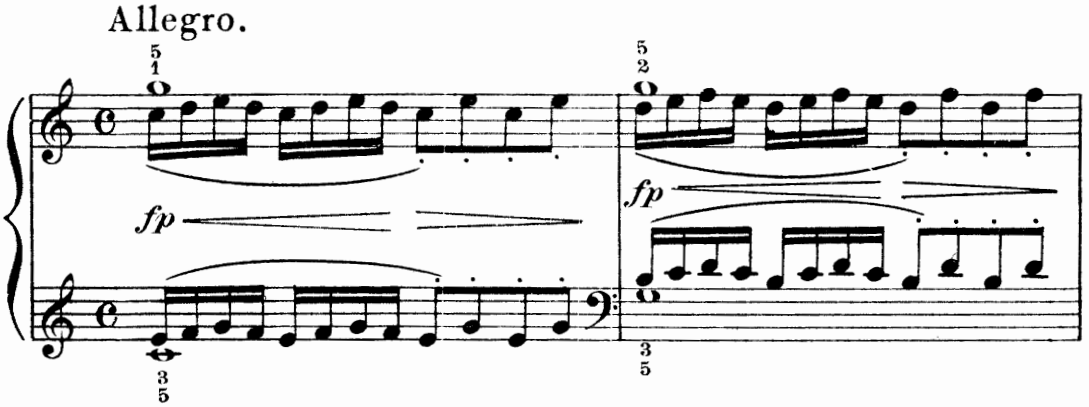
Allegretto.

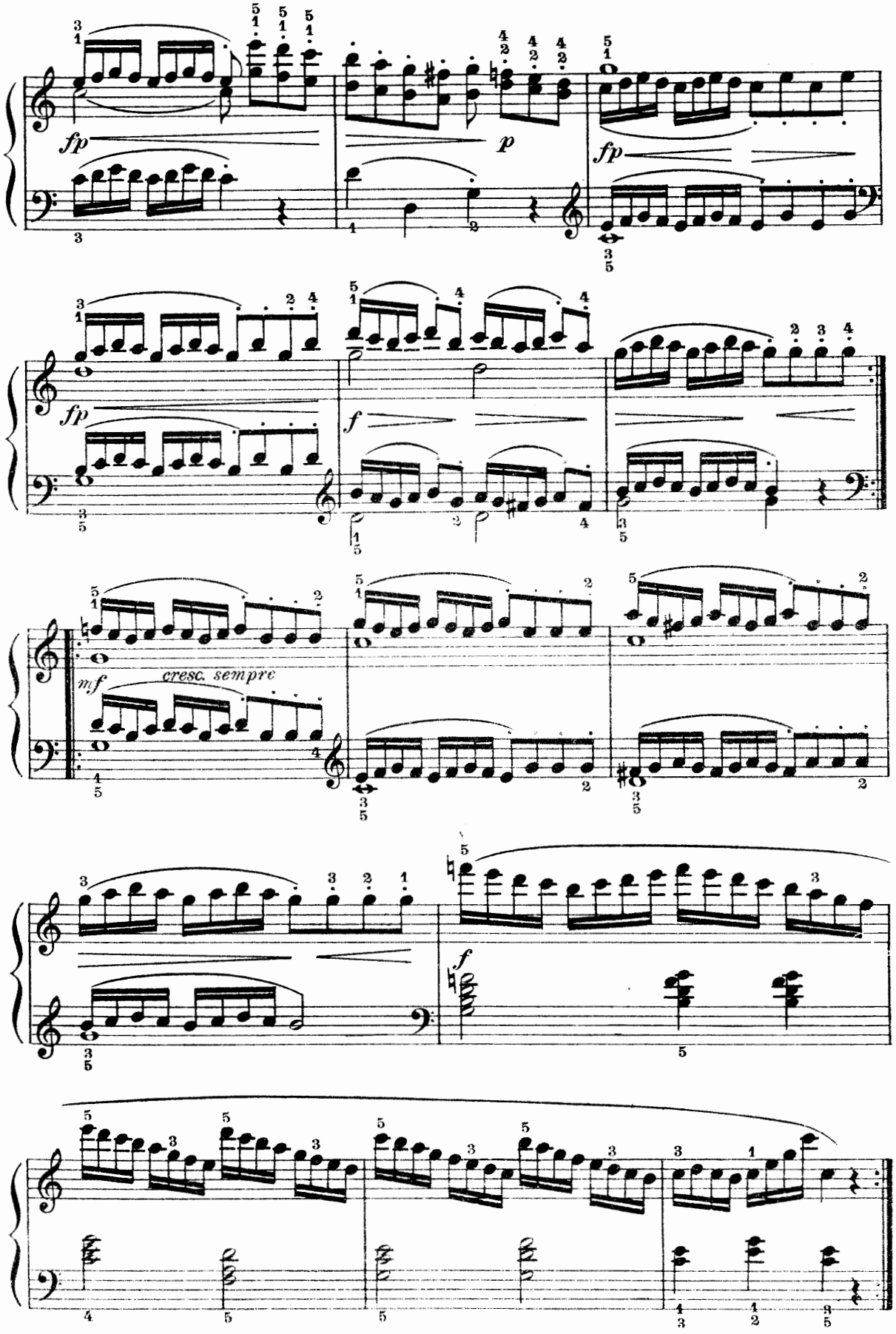
21.



Allegro.

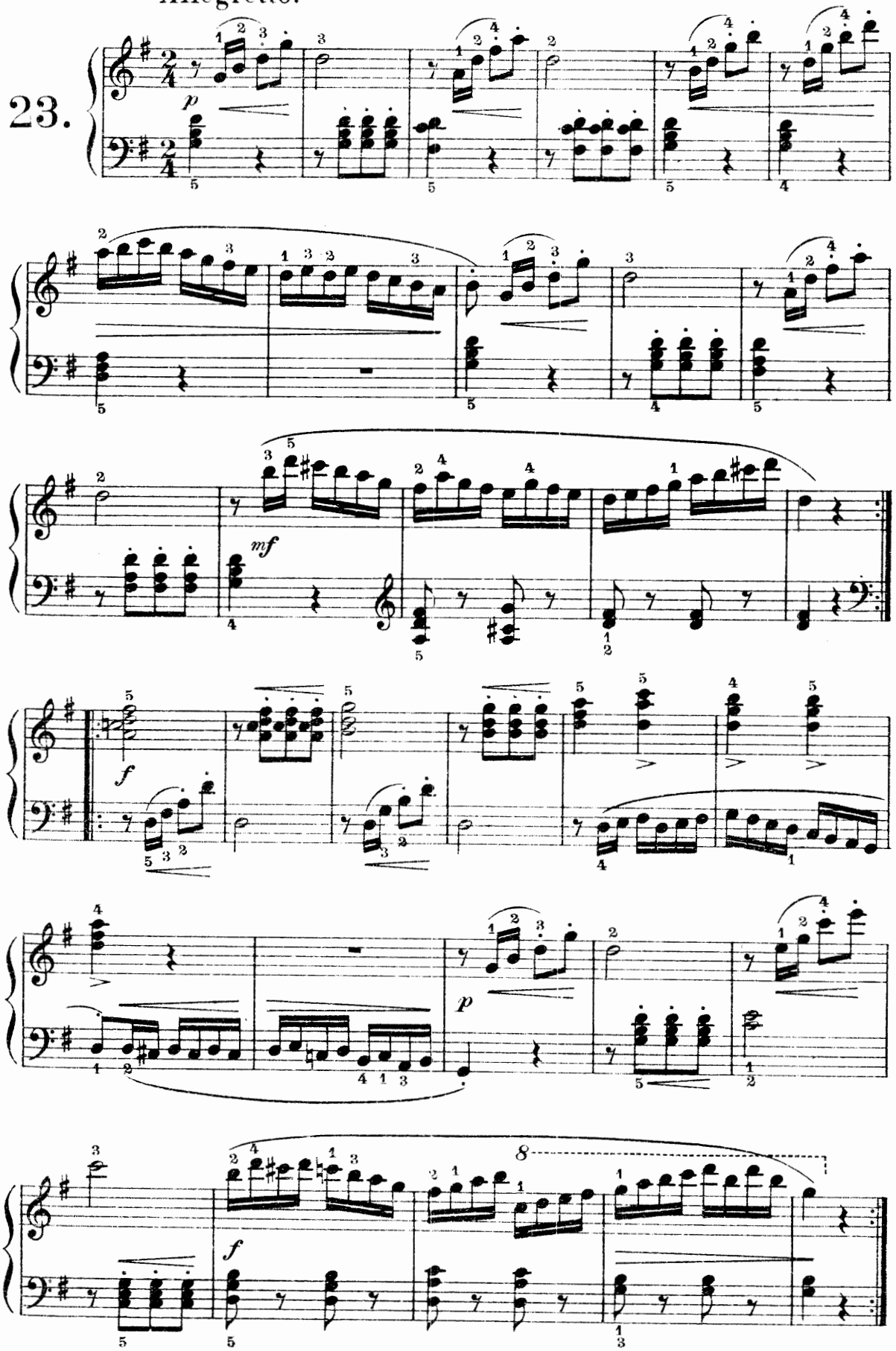
22.




fp
p
fp
fp
f
mf
cresc. sempre
f

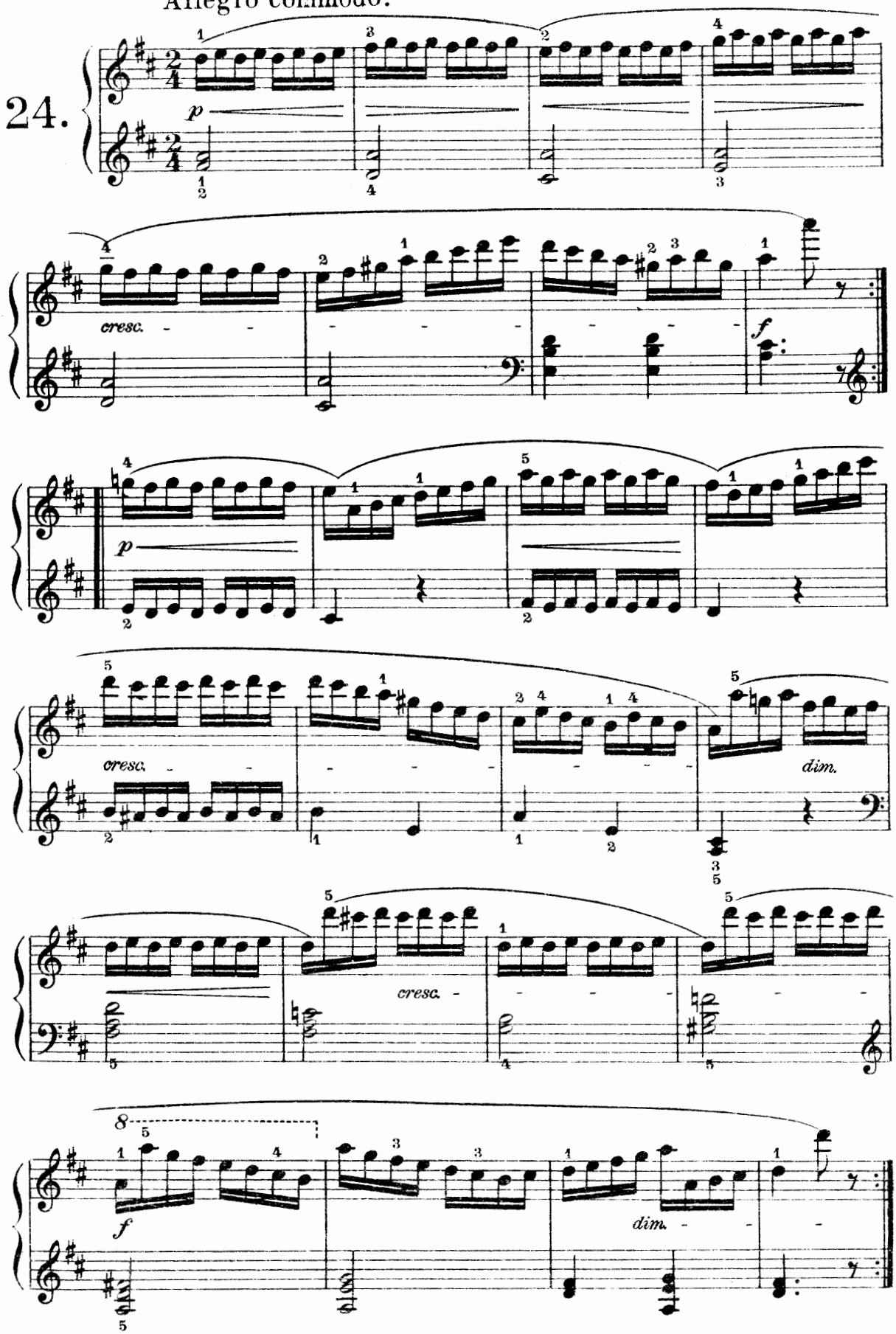
Allegretto.

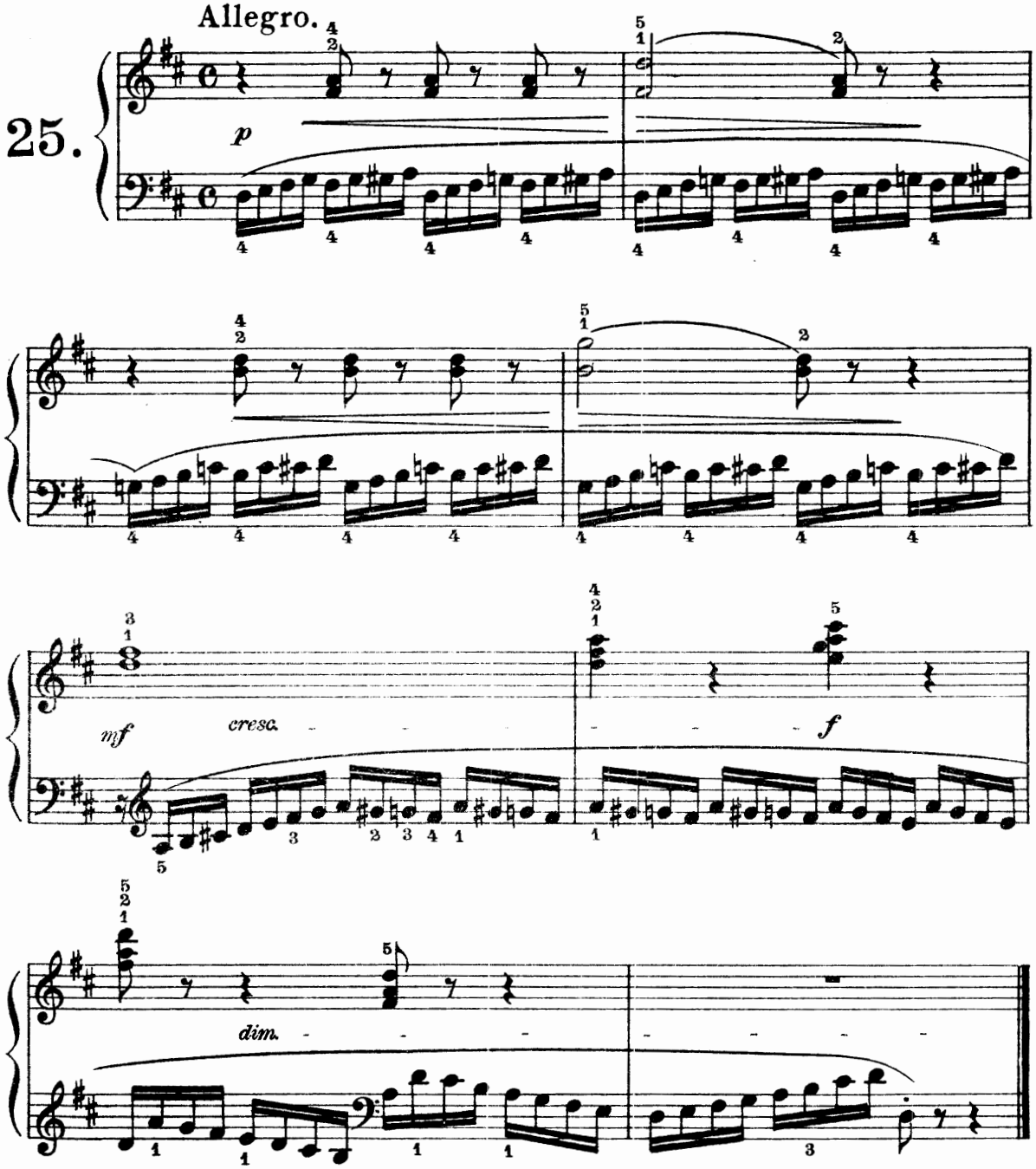
23.

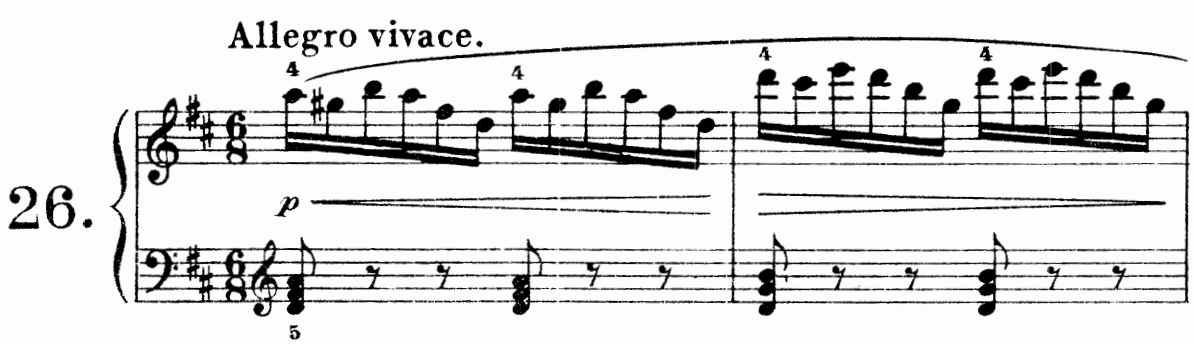


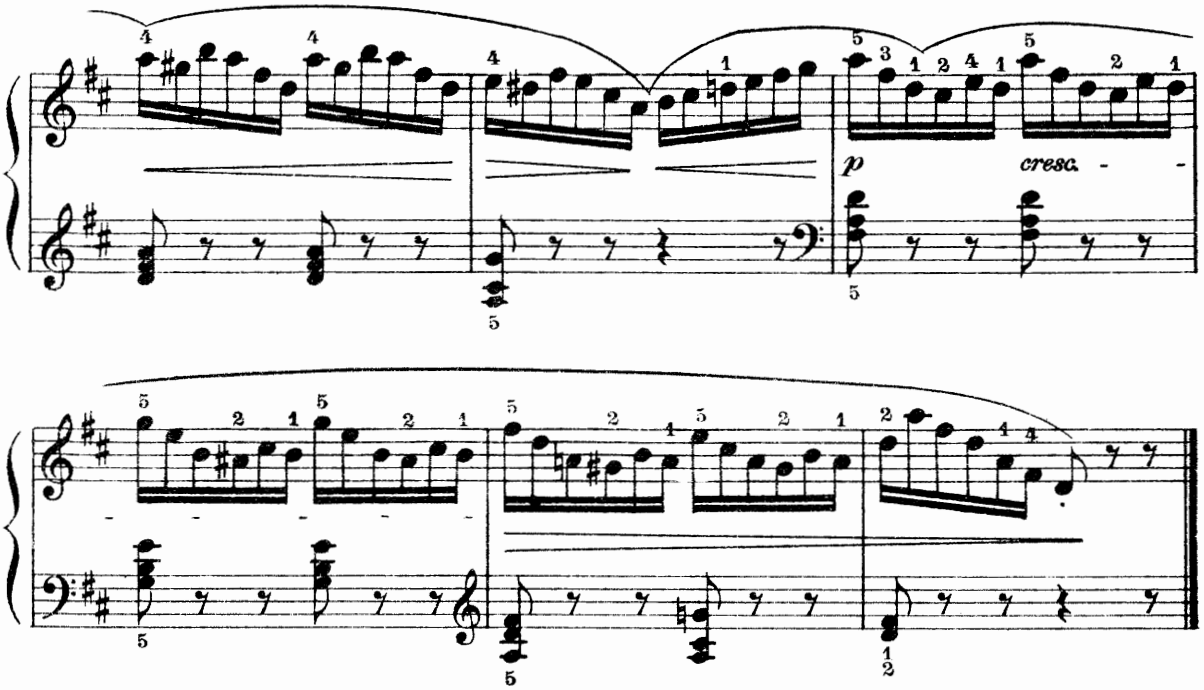
Allegro commodo.

24.



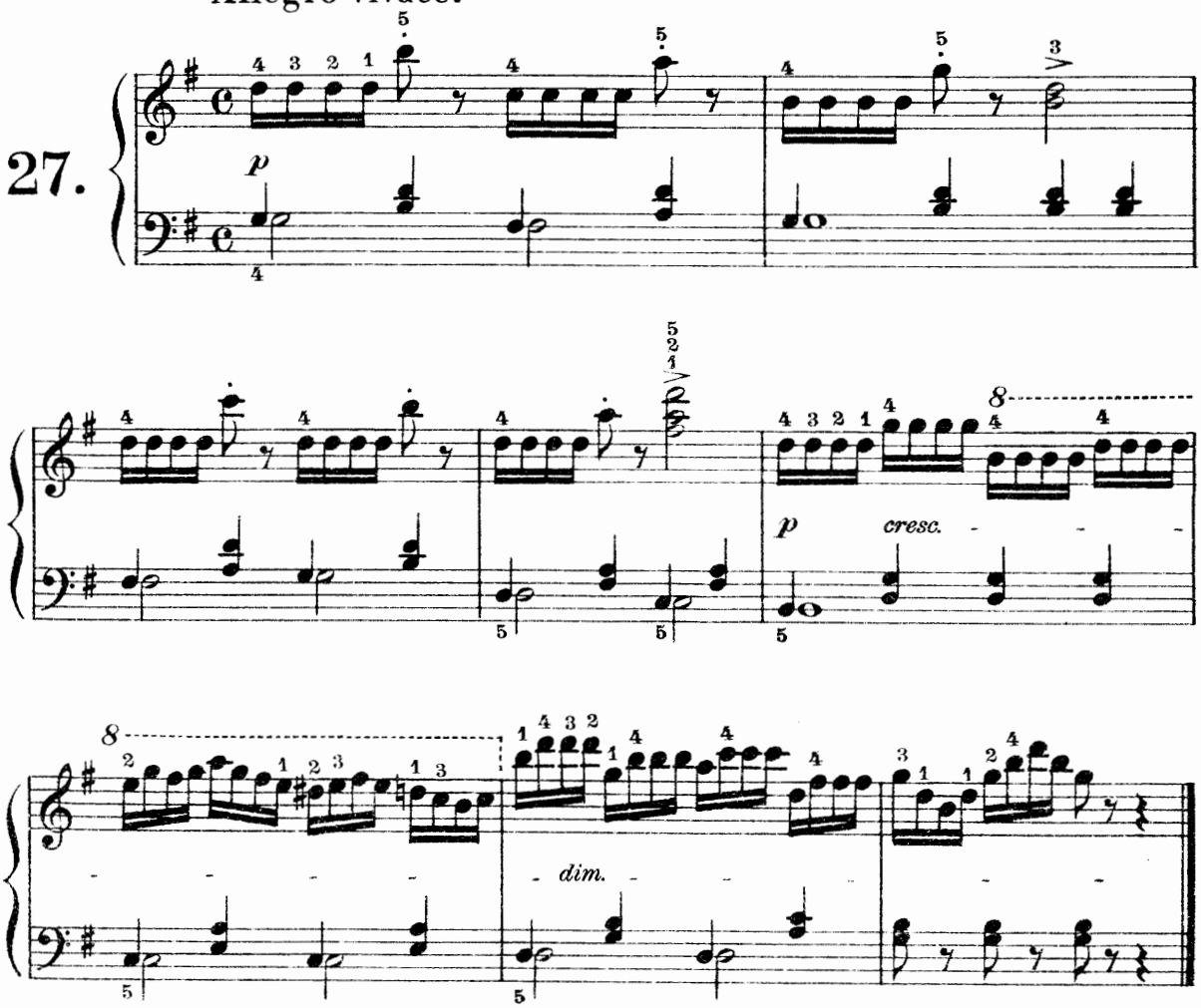

Allegro.
25.
p
mf
cresc.
f
dim.


Allegro vivace.
26.
p

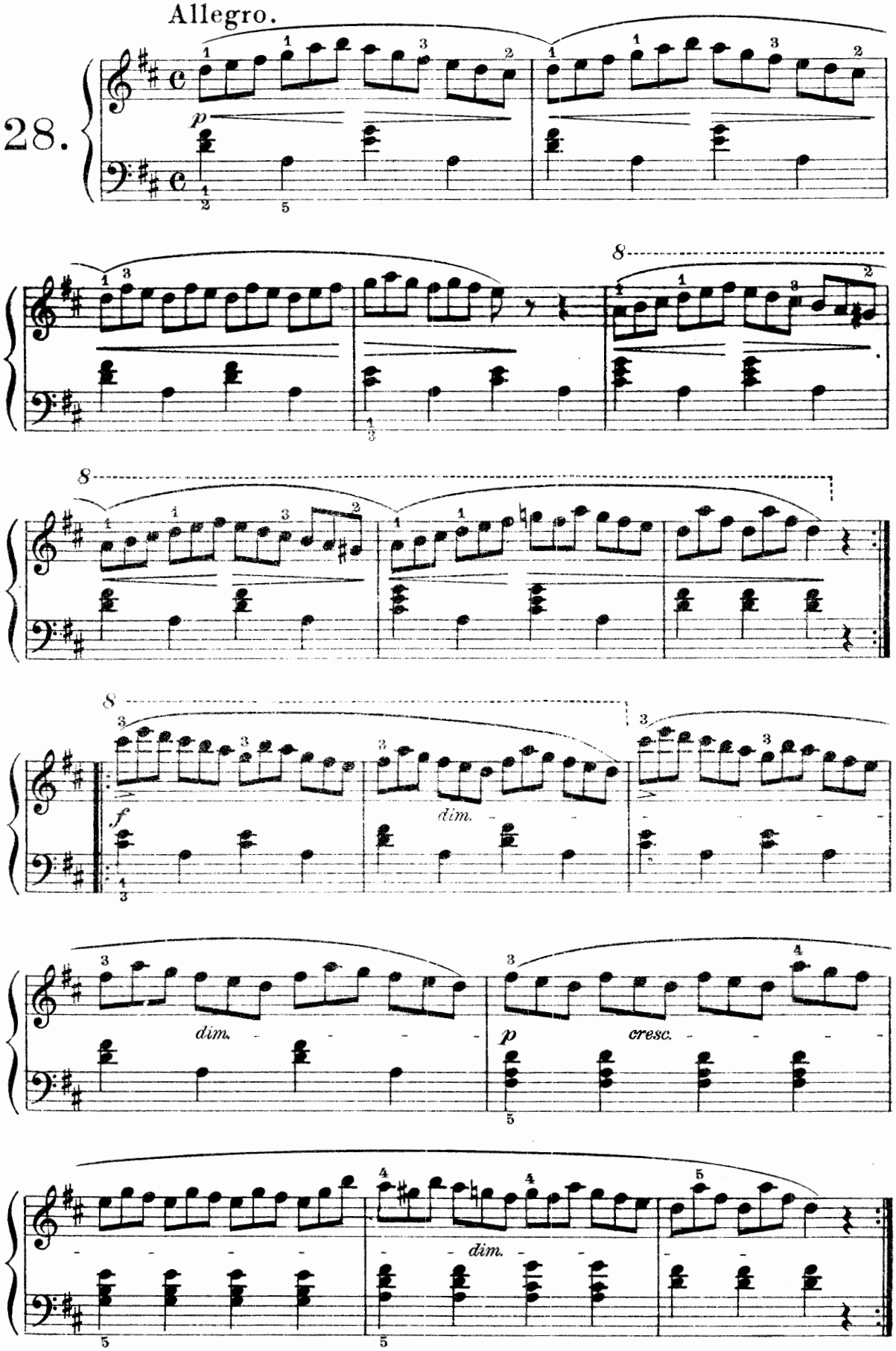


Allegro vivace.

27.

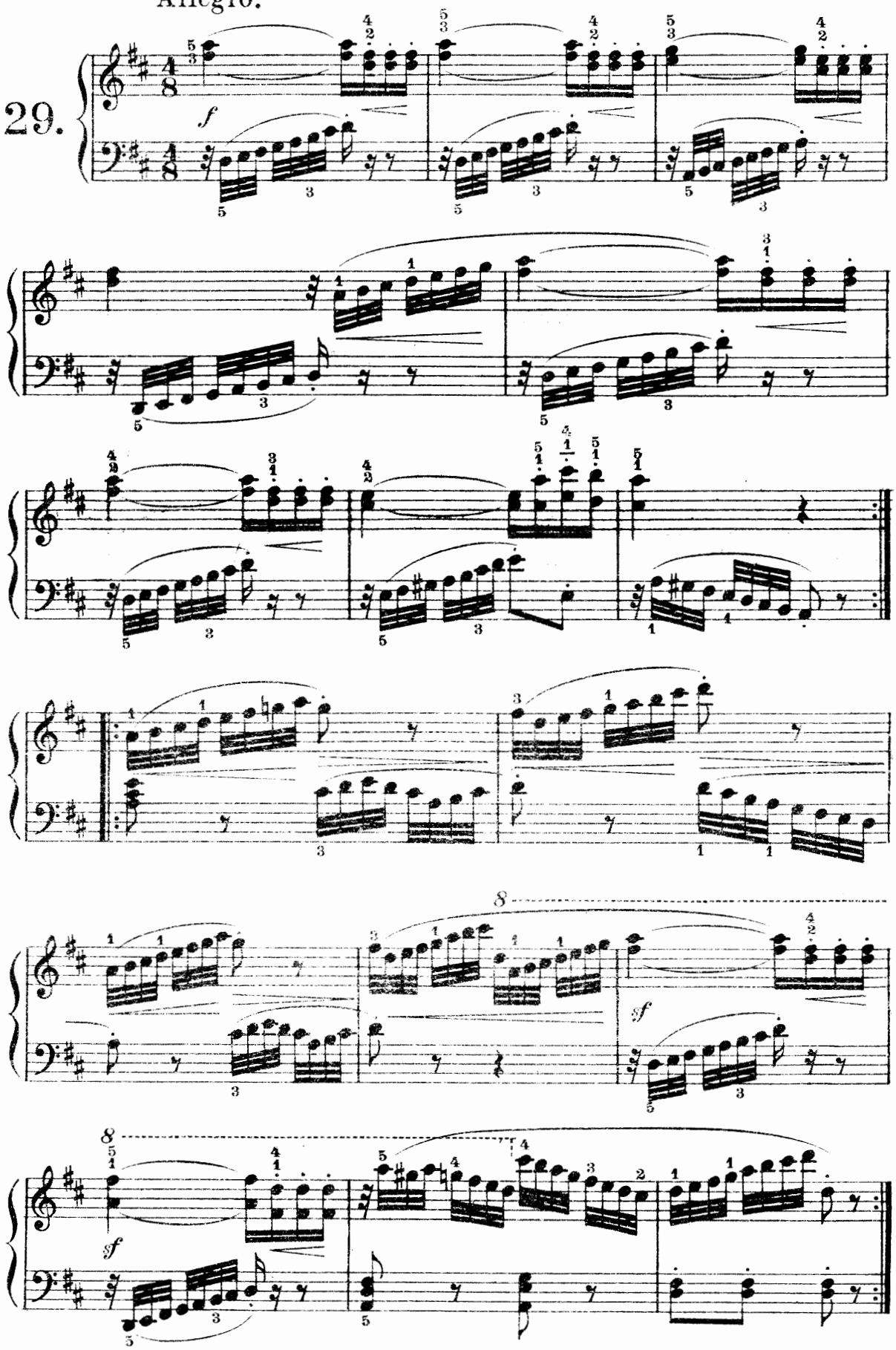


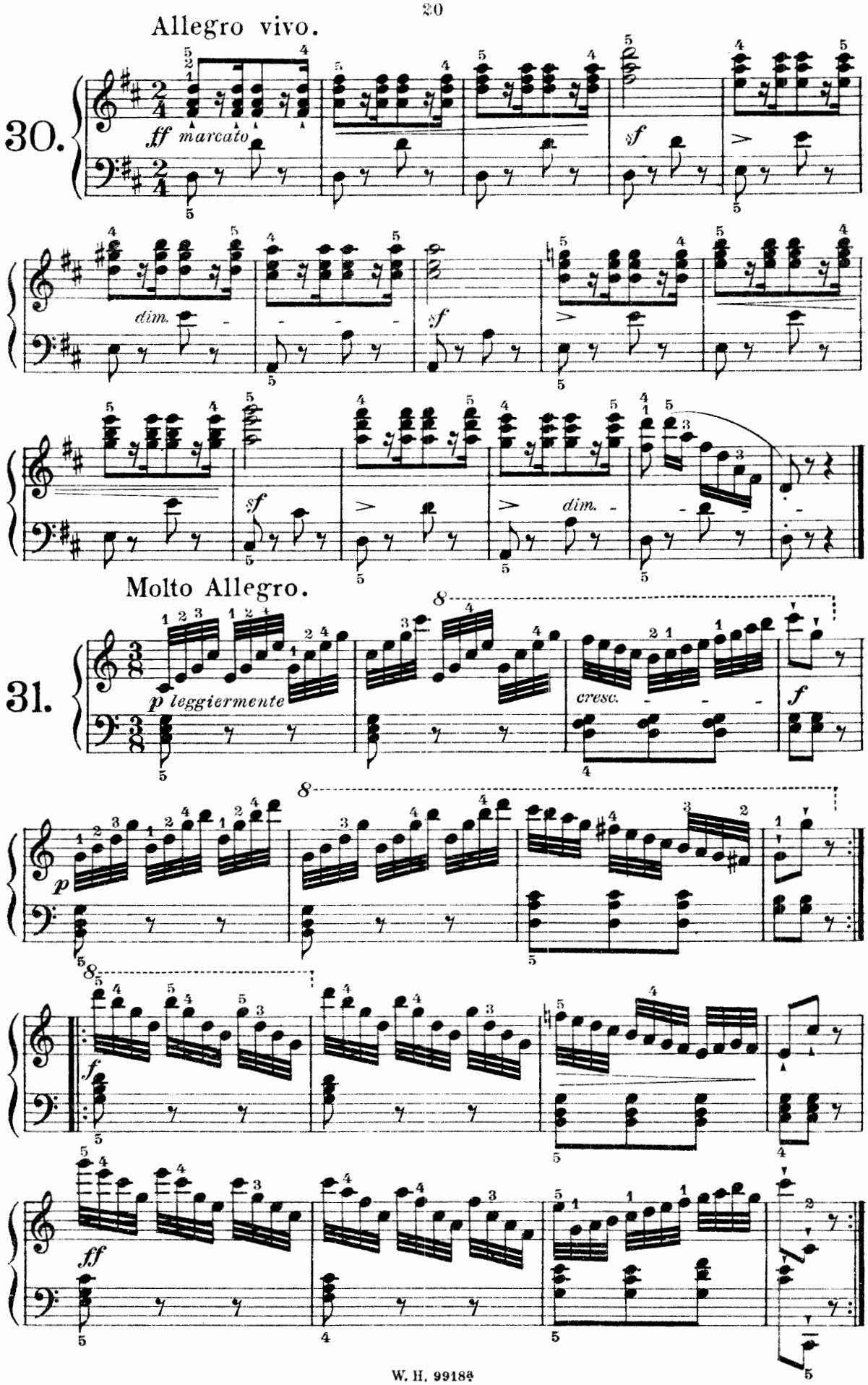
28. Allegro.



Allegro.

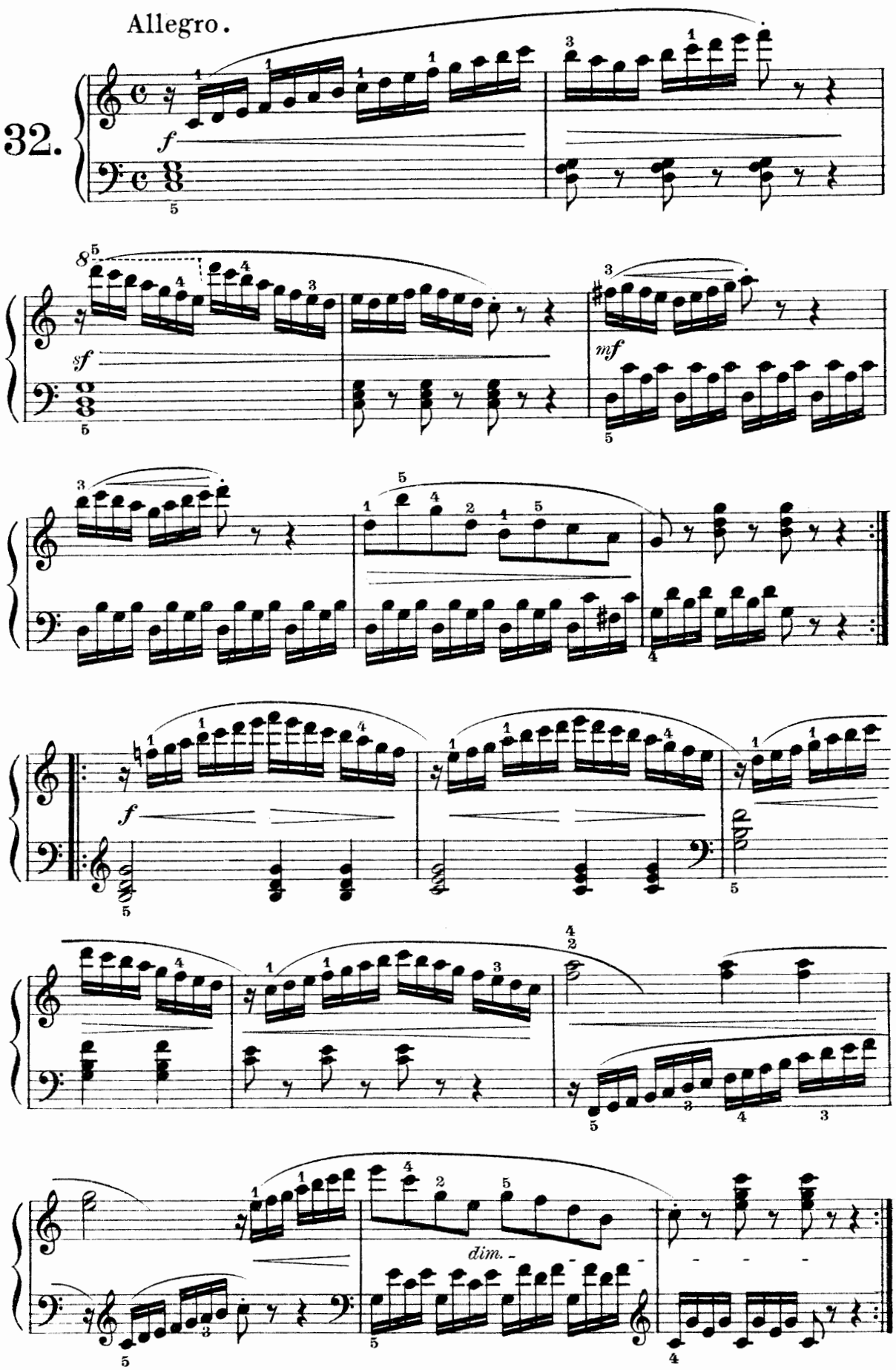
29.




Allegro vivo.
30.
ff marcato
dim.
sf
Molto Allegro.
31.
p leggiermente
cresc.
f
ff

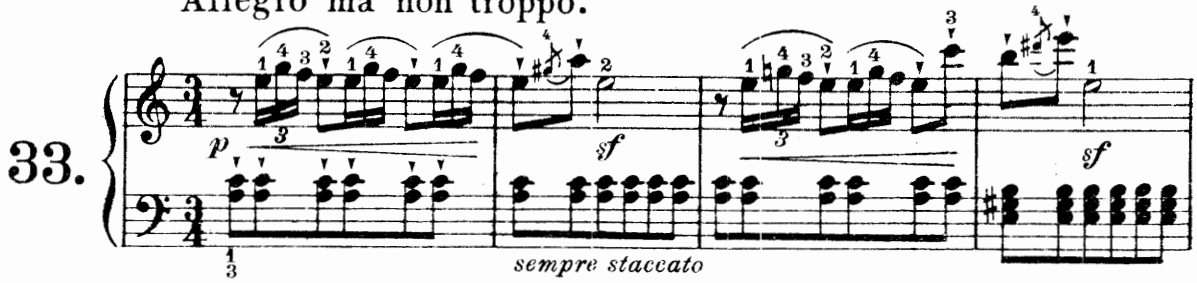
Allegro.

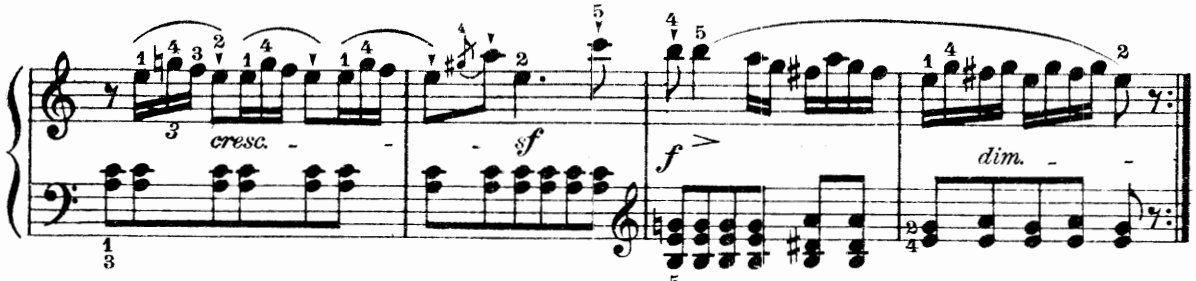
32.

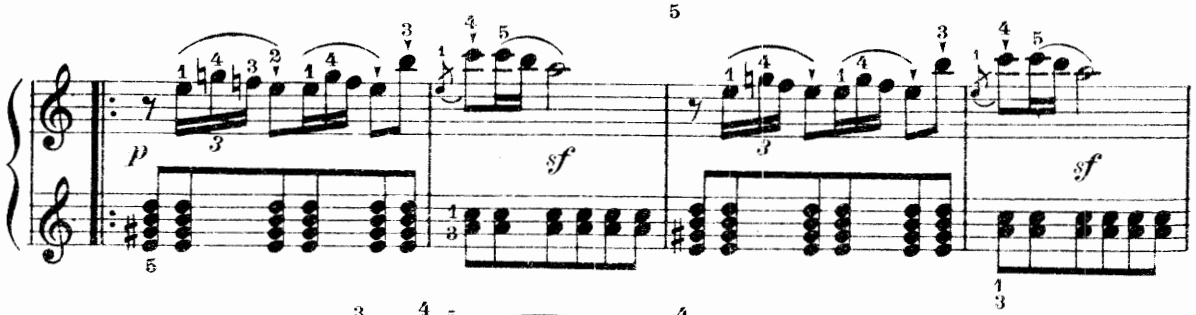


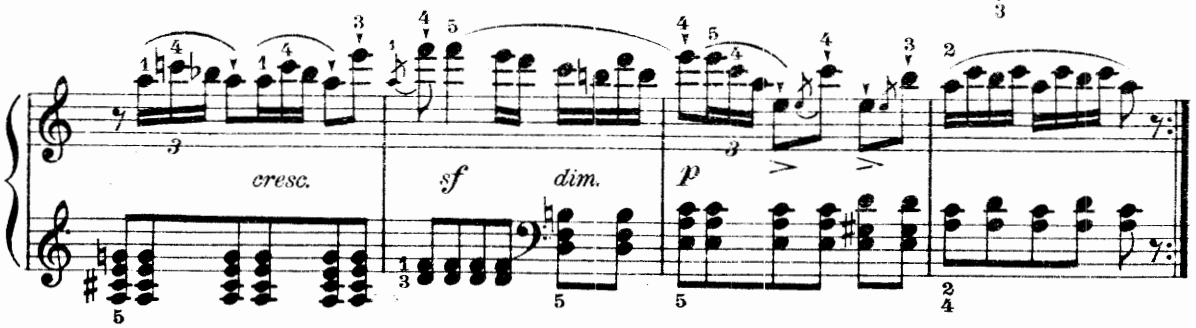
Allegro ma non troppo.

33.



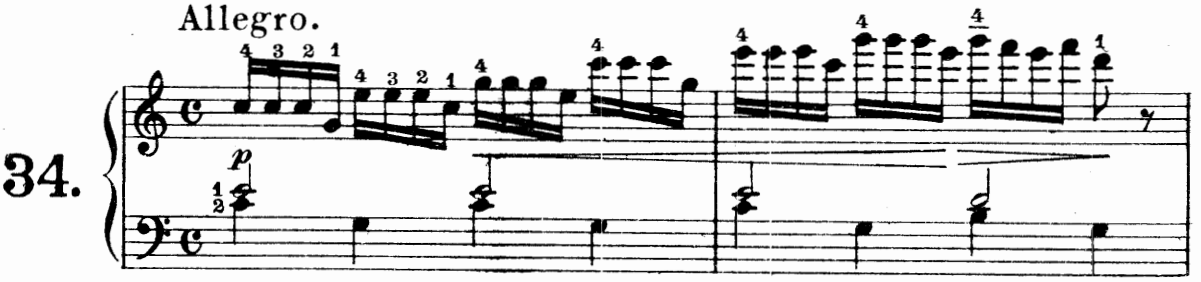


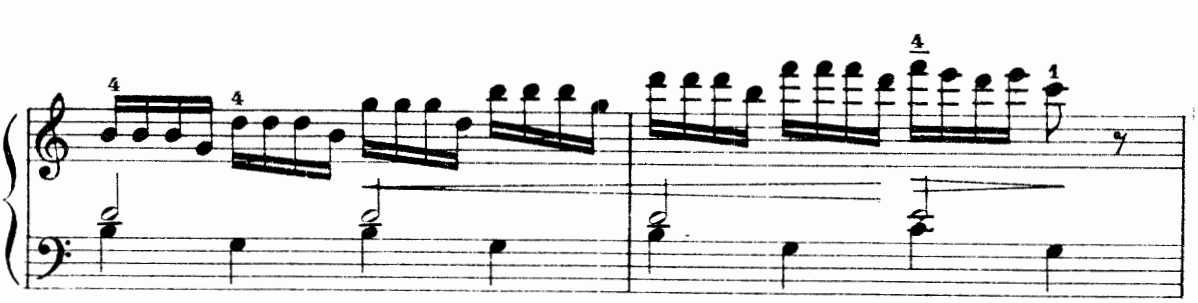


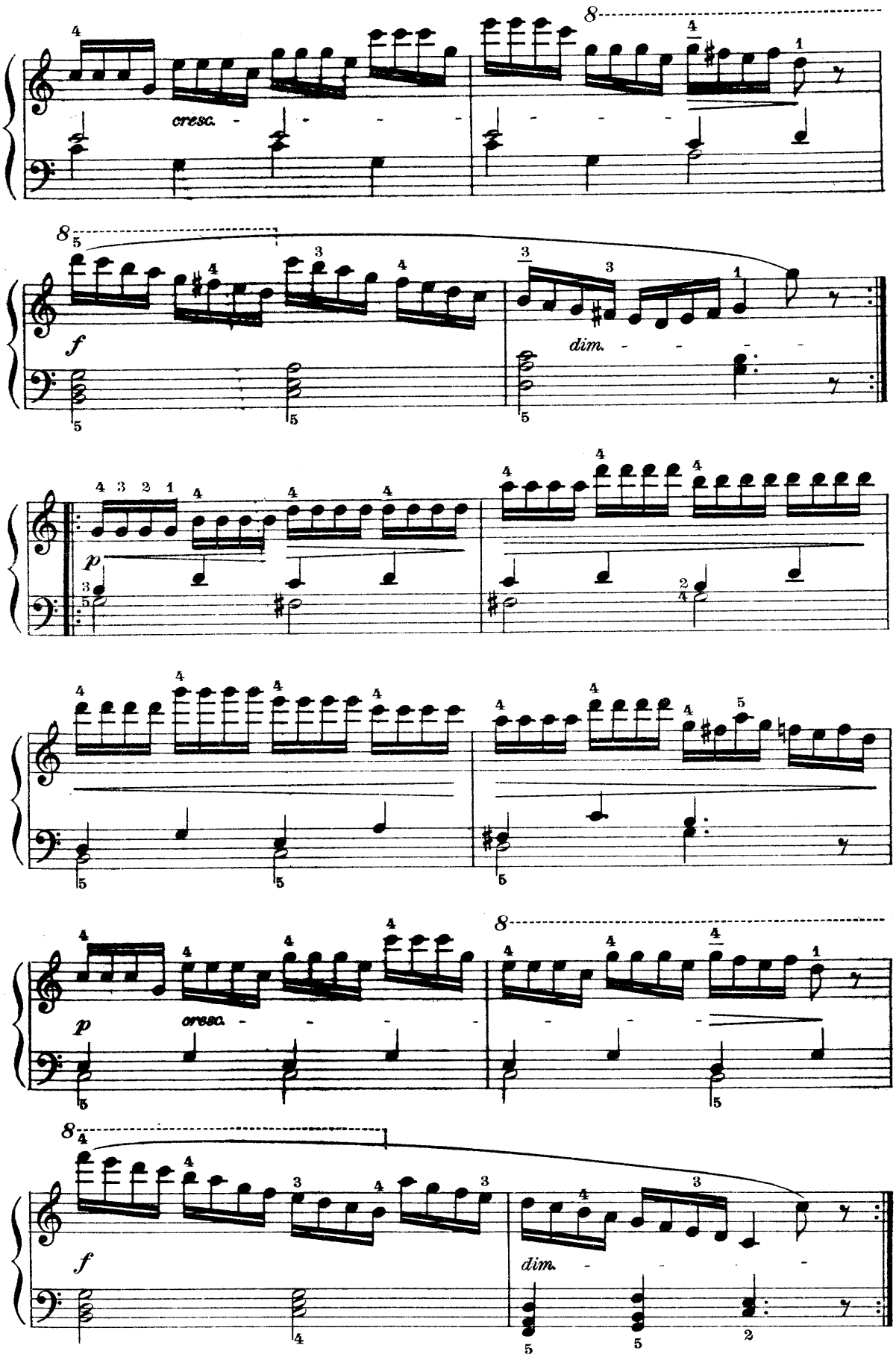


Allegro.

34.



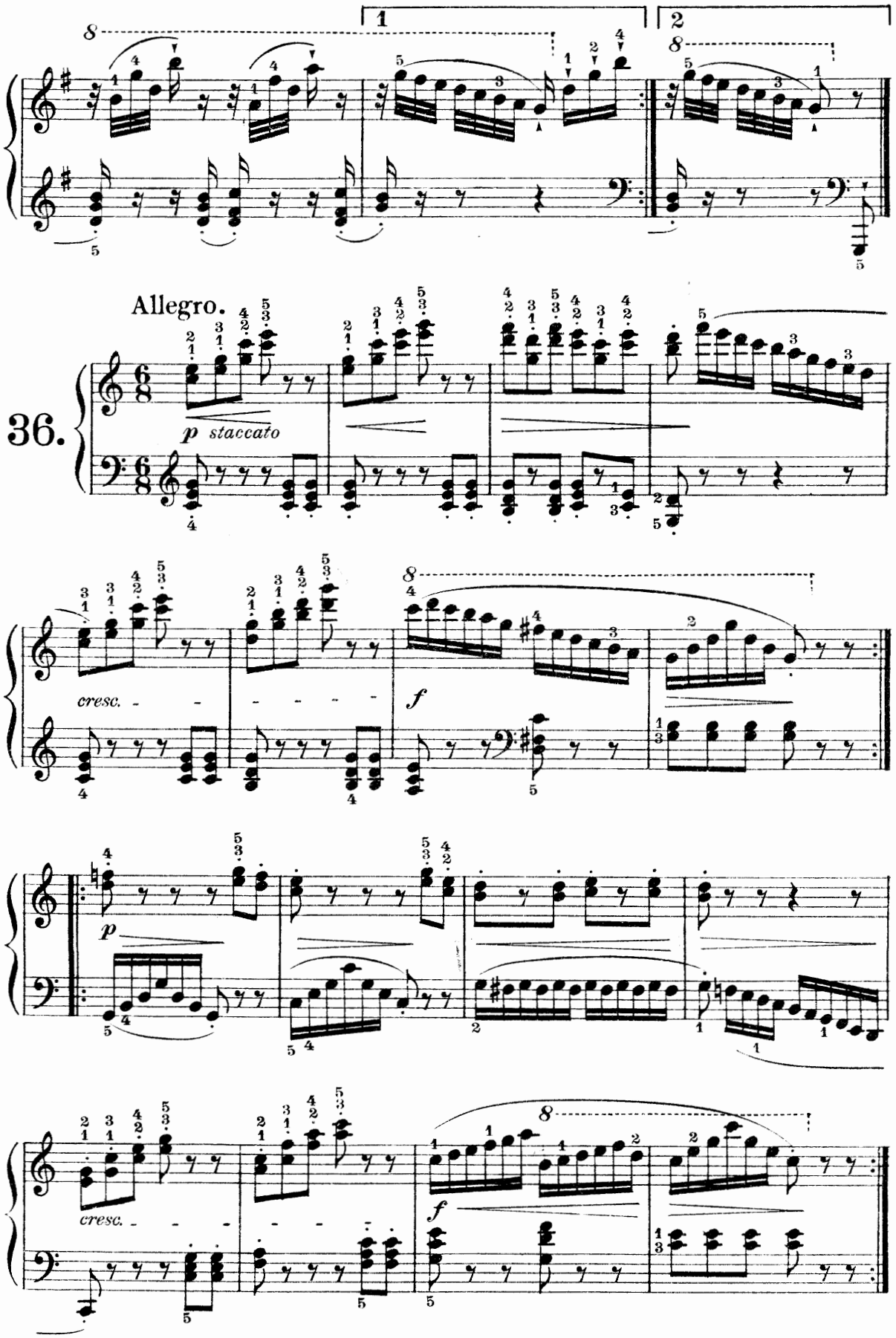



cresc.
f
dim.
p
cresc.
f
dim.

Allegro vivo e scherzando.

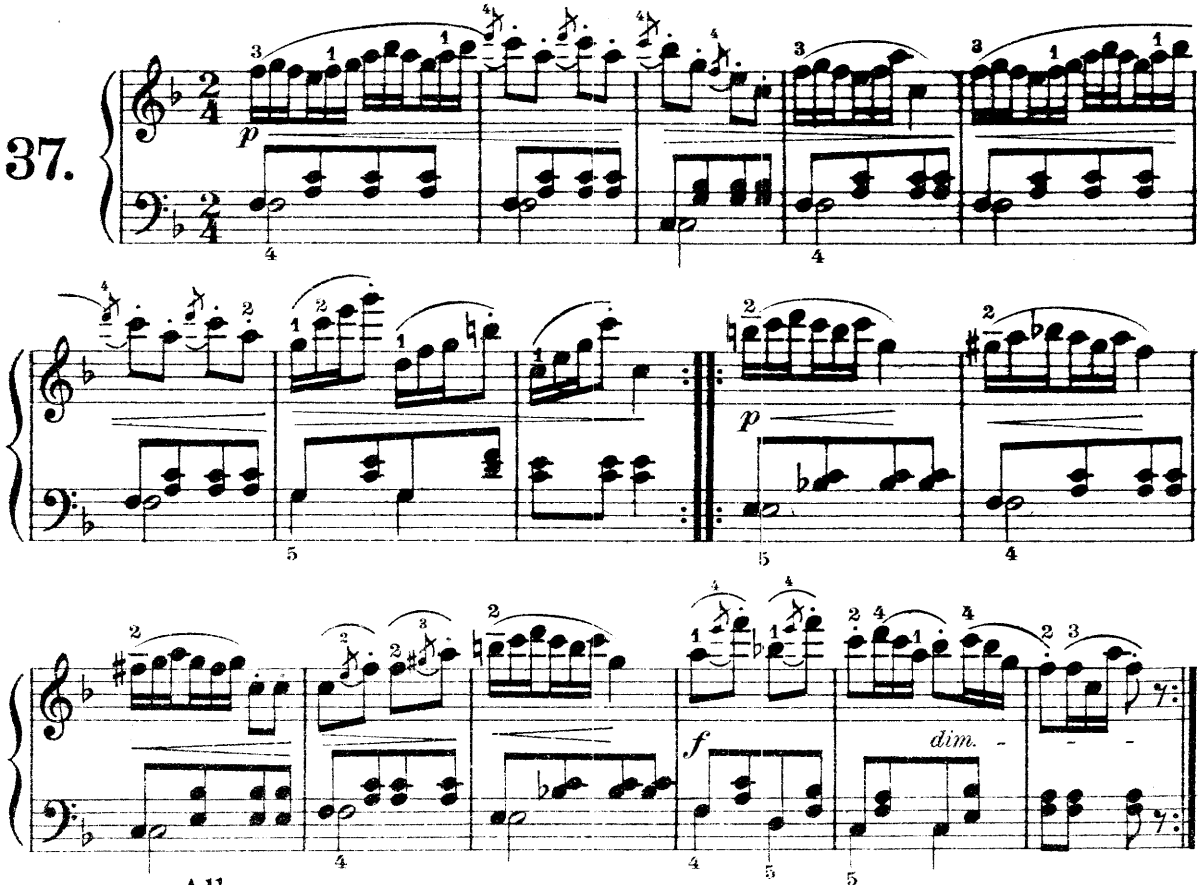
35.

pp leggiermente


1
2
Allegro.
36.
p staccato
cresc.
f
p
cresc.
f

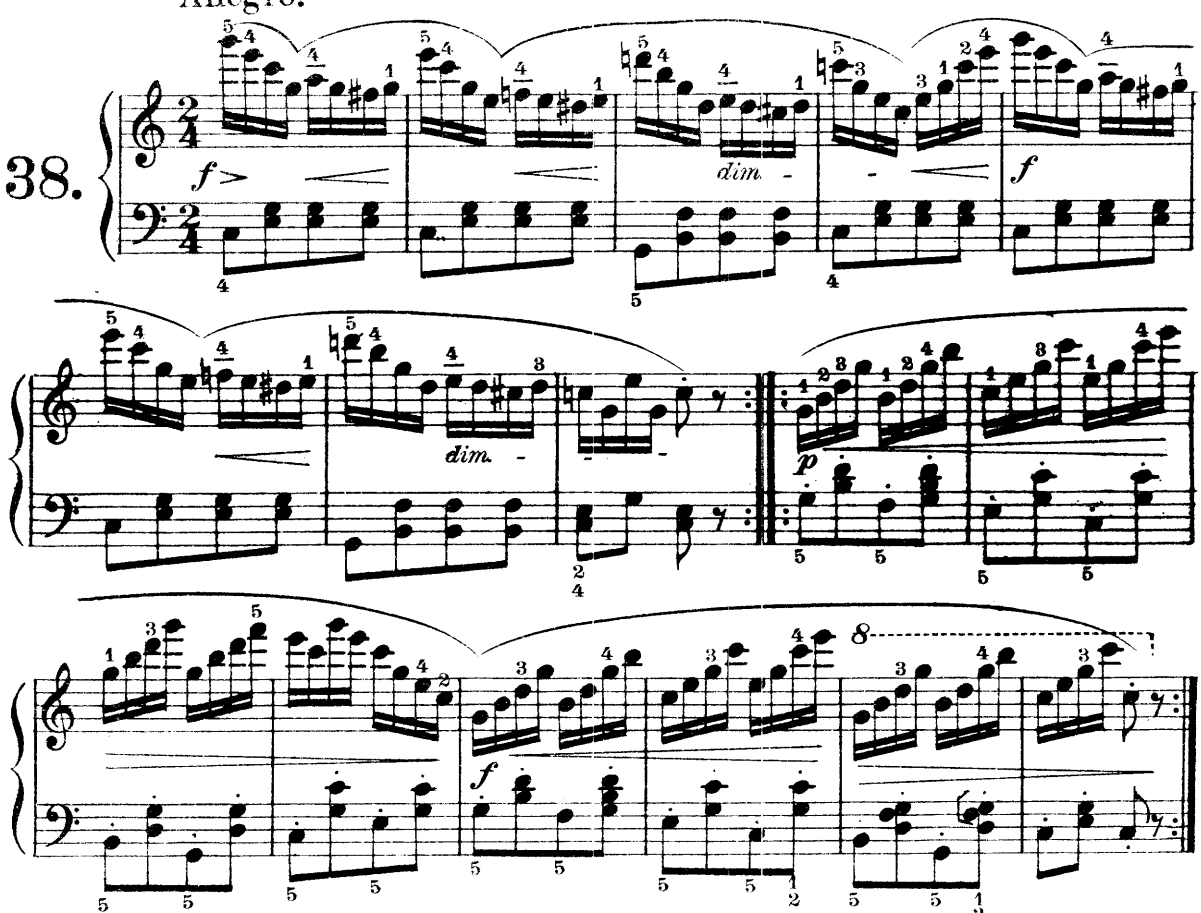
Allegretto à l'hongroise.

37.



Allegro.

38.



Allegro.

39.

f legato sempre

cresc.

p

f *cresc.* *dim.*

Moderato.

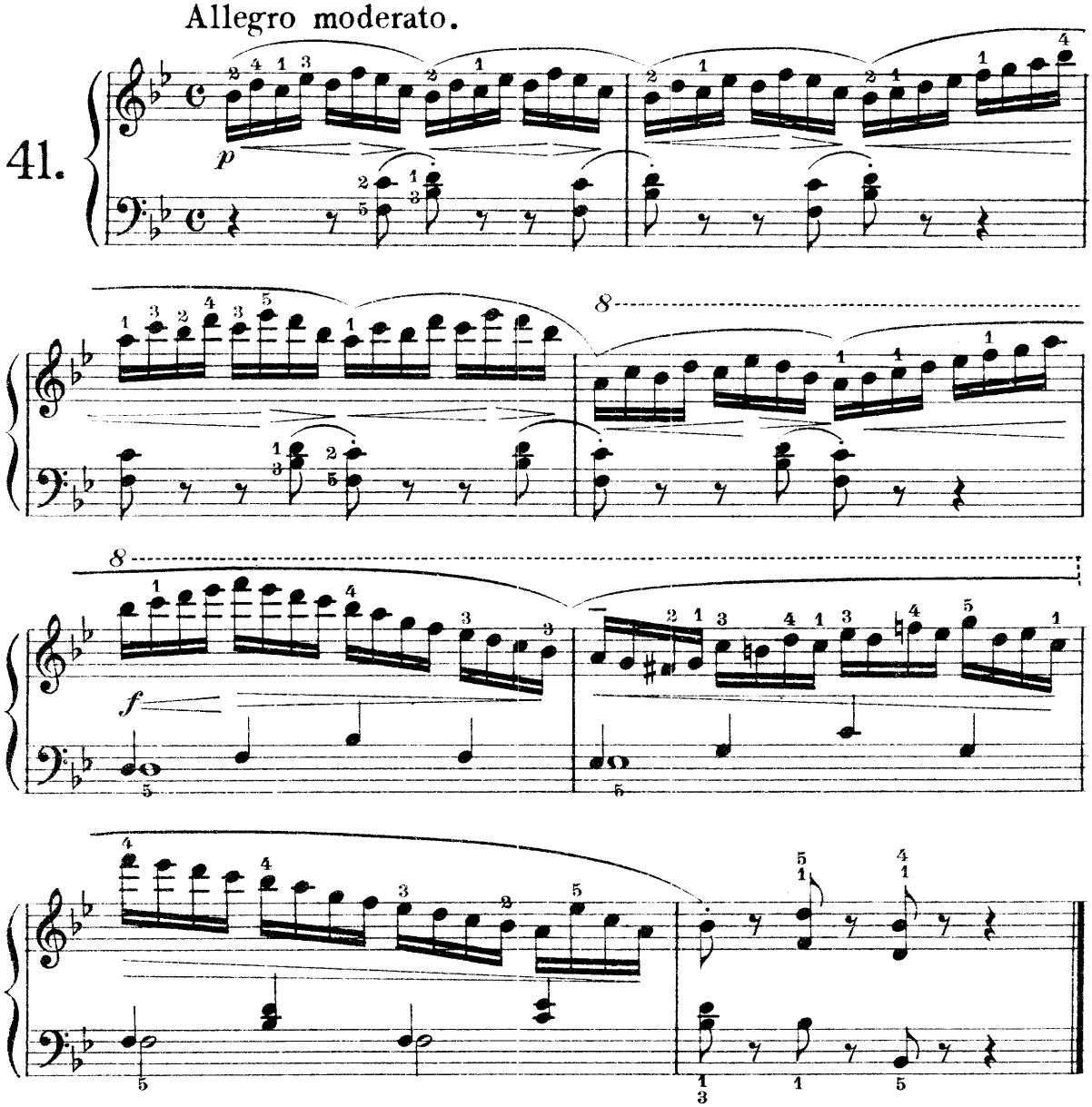
40.

p

poco espress.

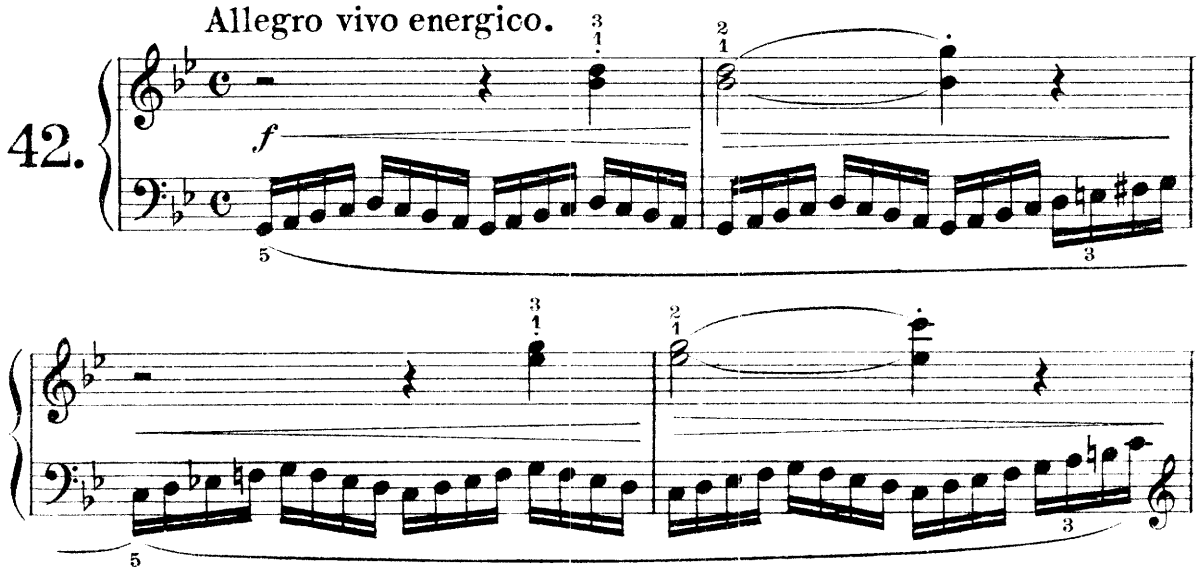
Allegro moderato.

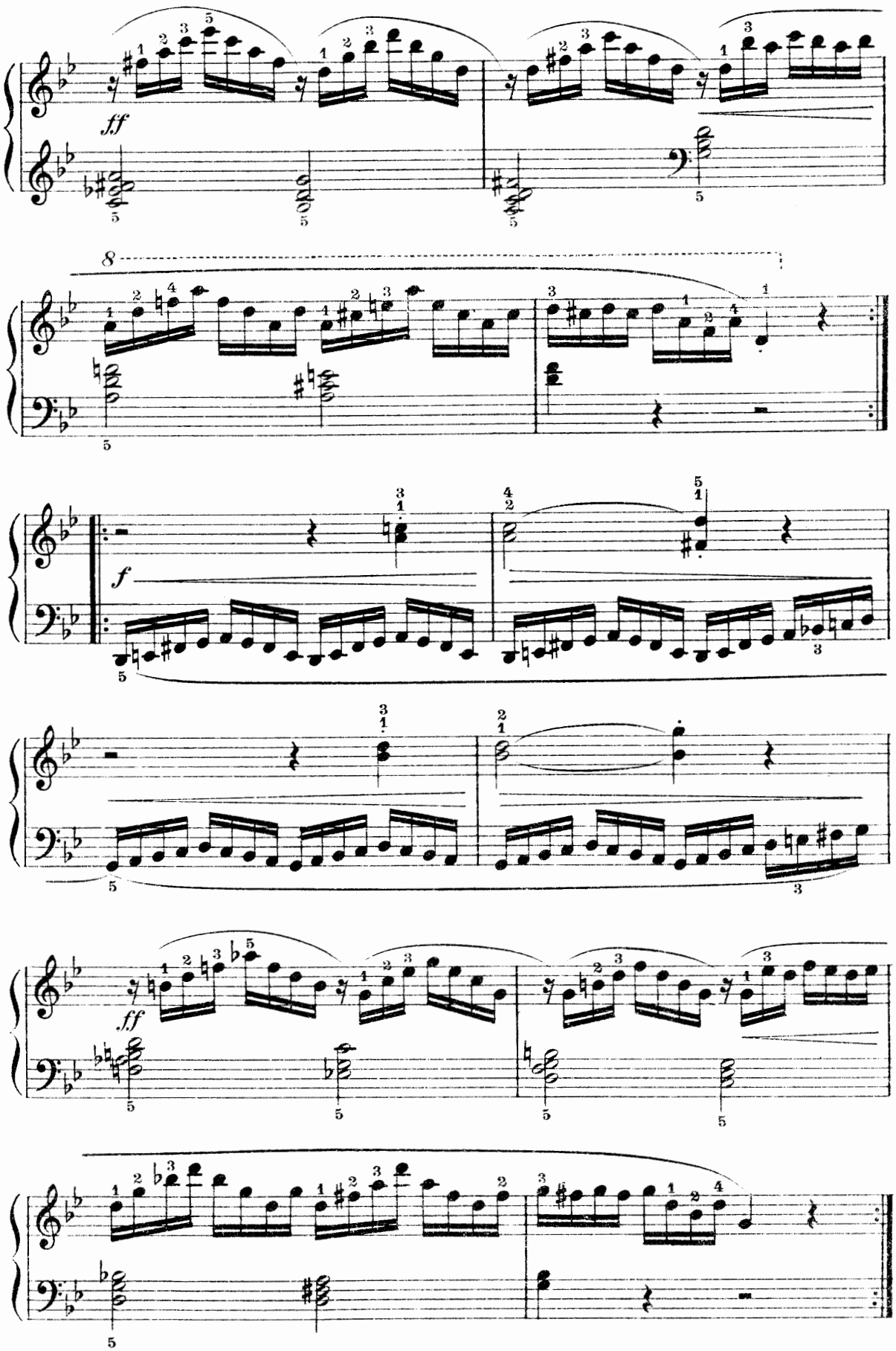
41.



Allegro vivo energico.

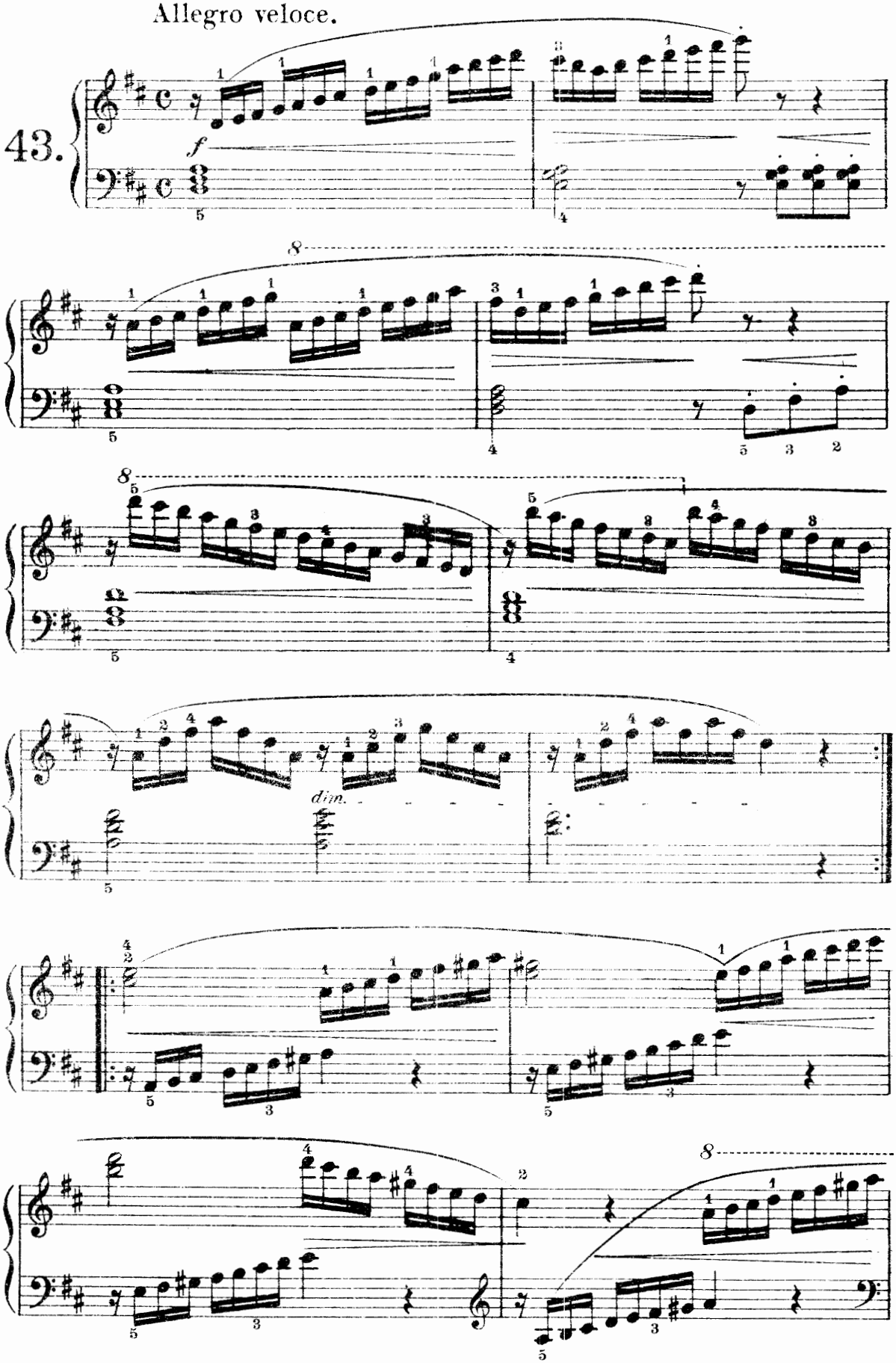
42.

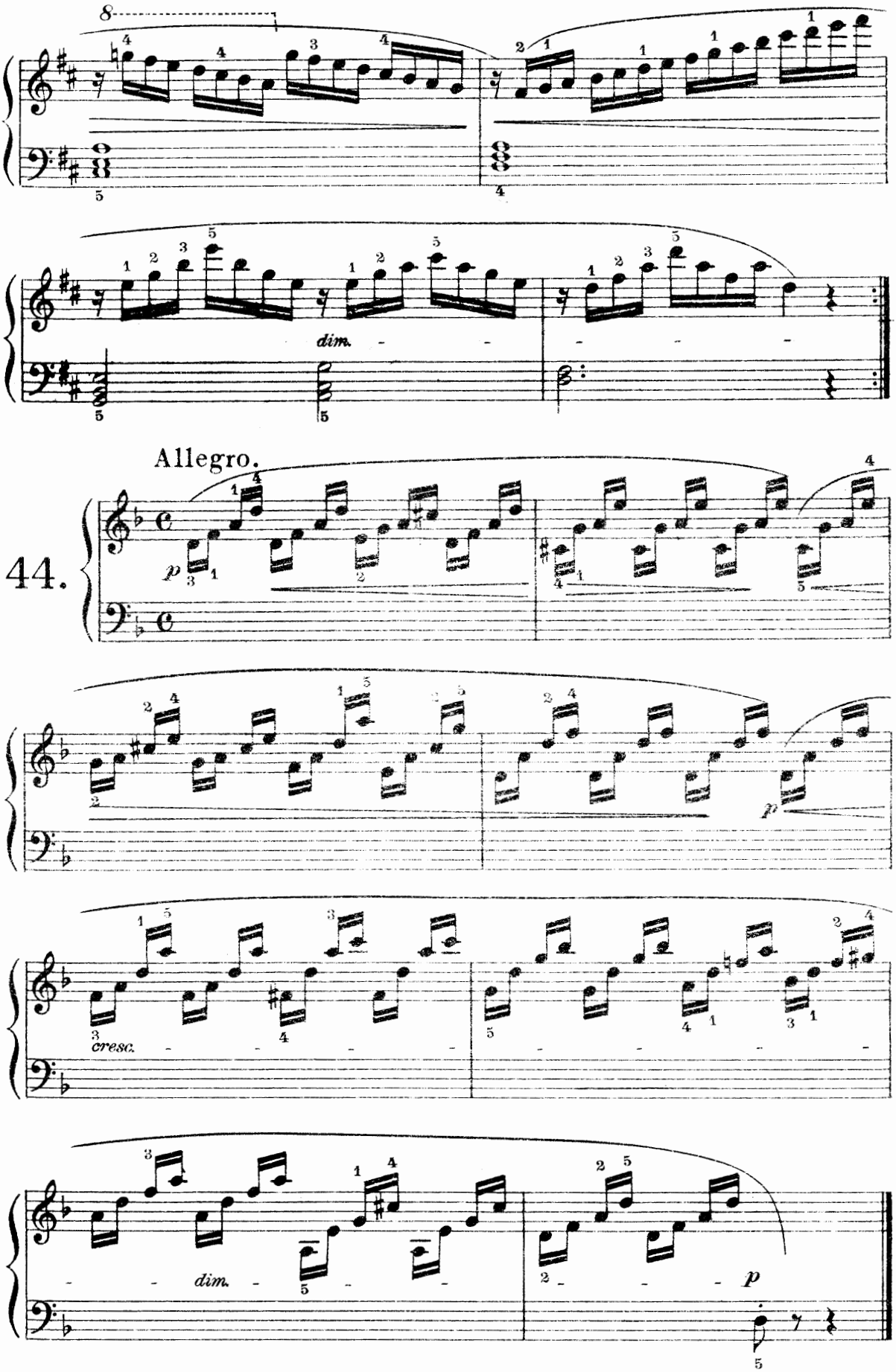



ff
8
f
ff

Allegro veloce.

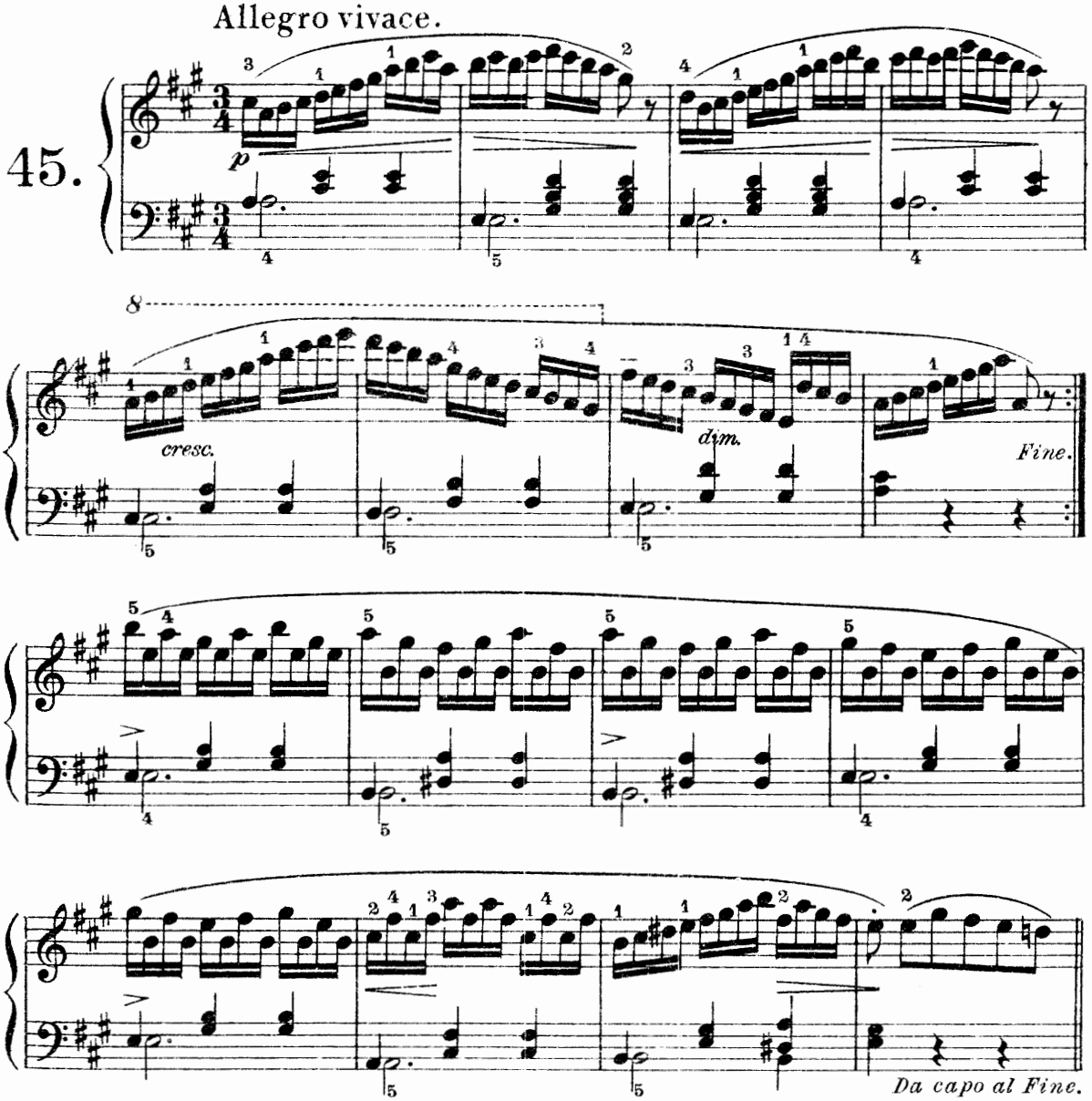
43.




8
dim.
Allegro.
44.
p
cresc.
dim.
p

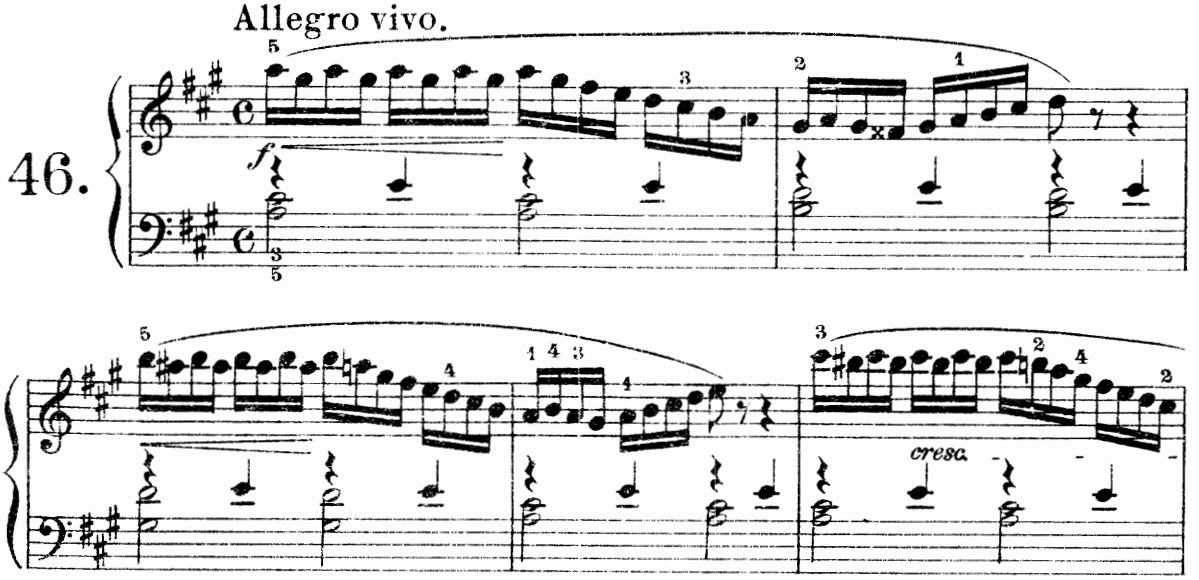
Allegro vivace.

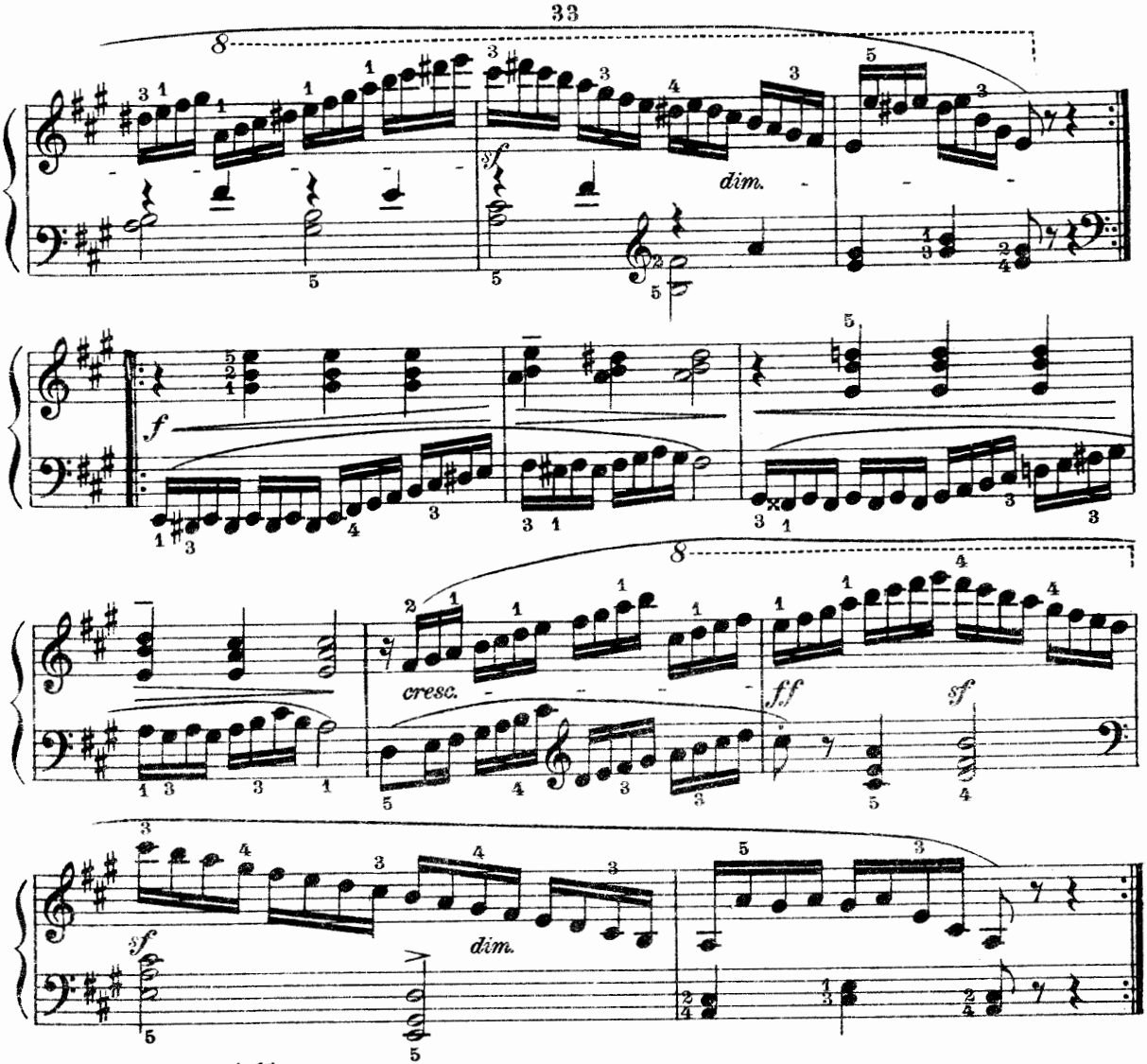
45.



Allegro vivo.

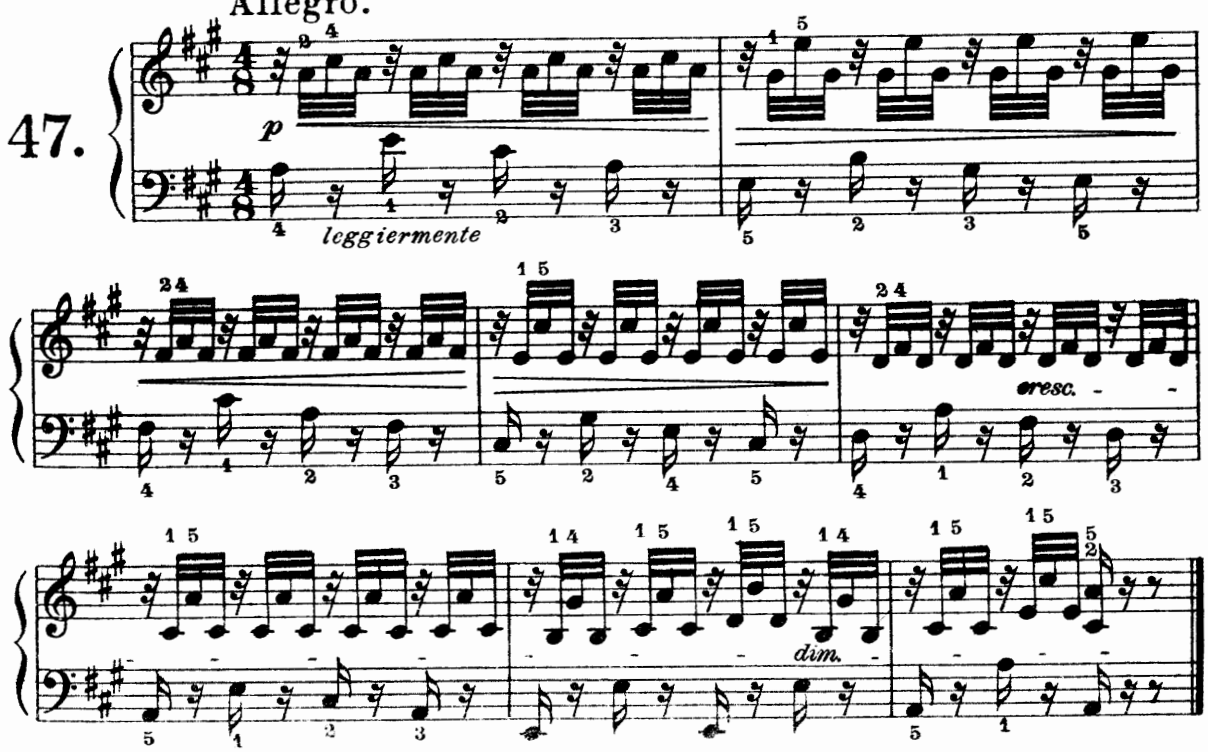
46.



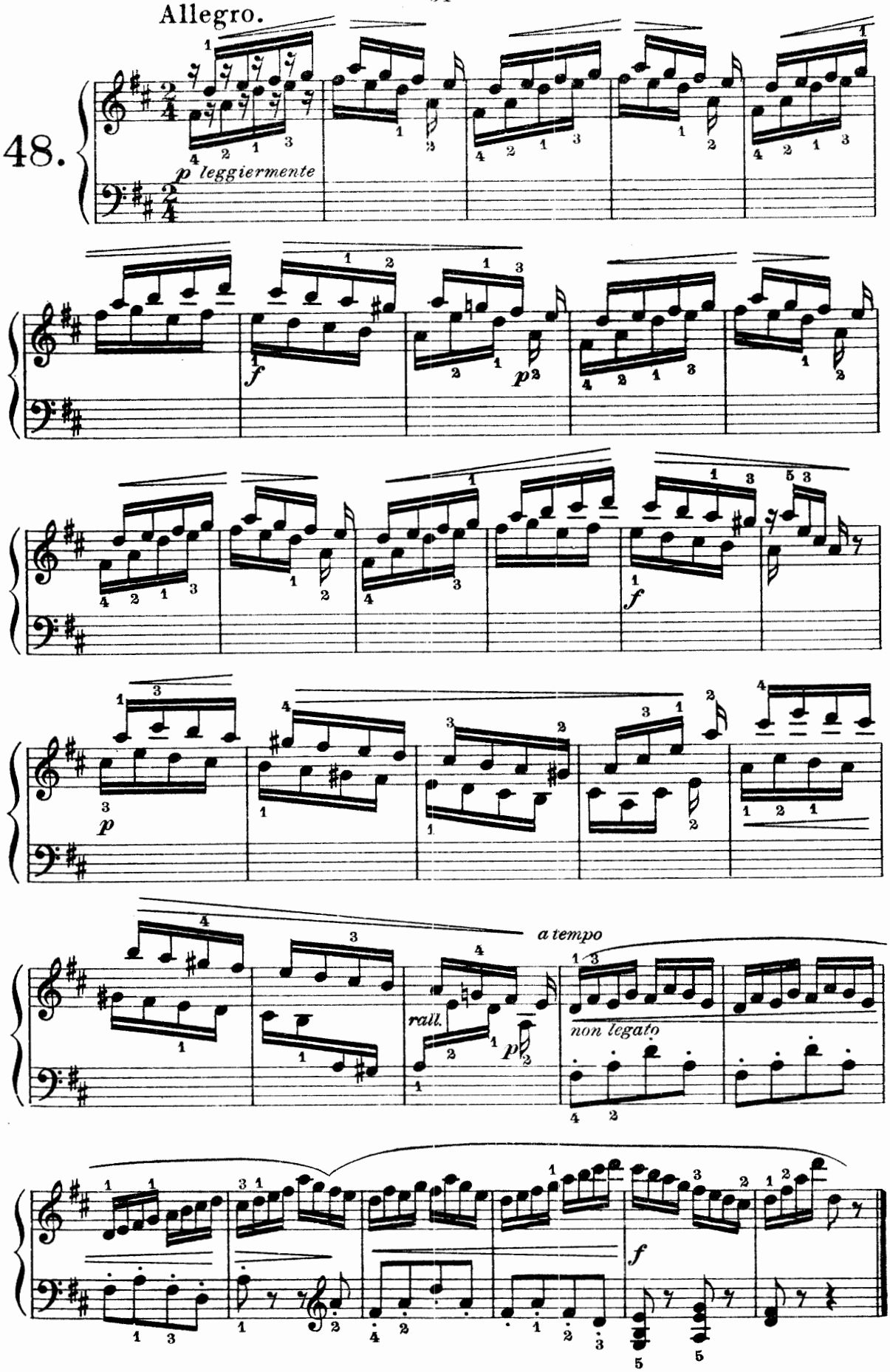


Allegro.

47.

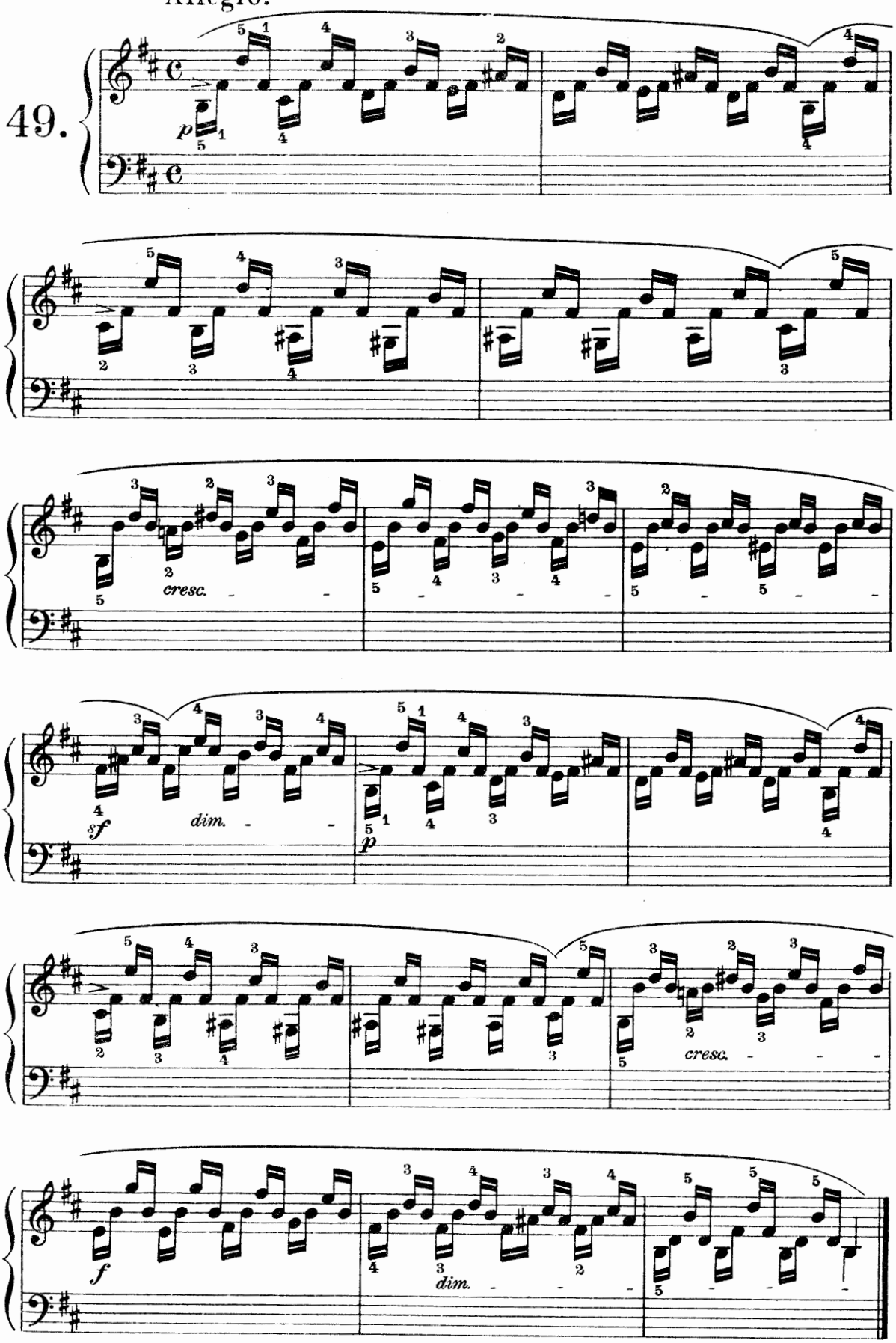


48. Allegro.



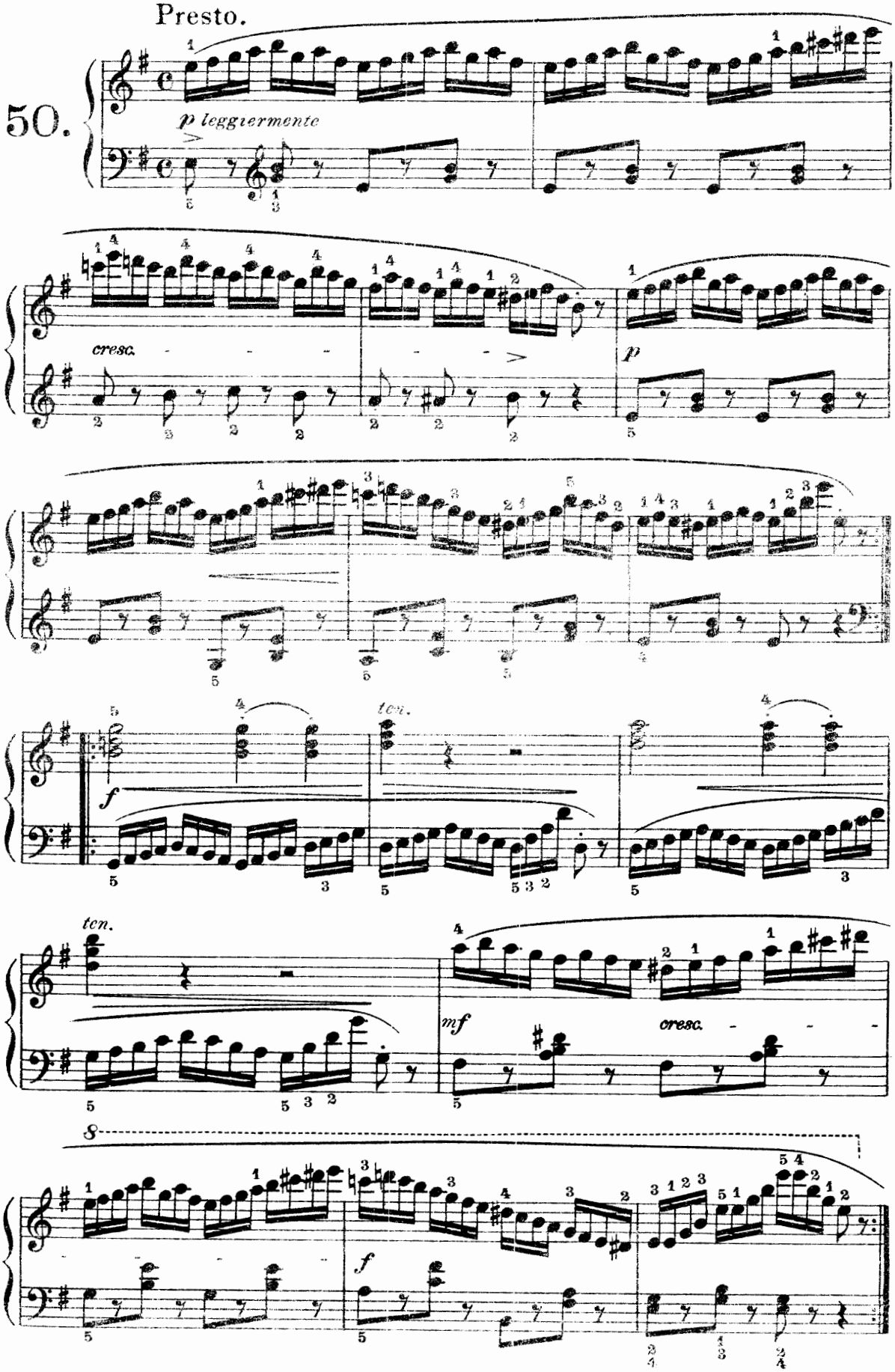
Allegro.

49.



Presto.

50.



II. TEIL.

32 Etüden,

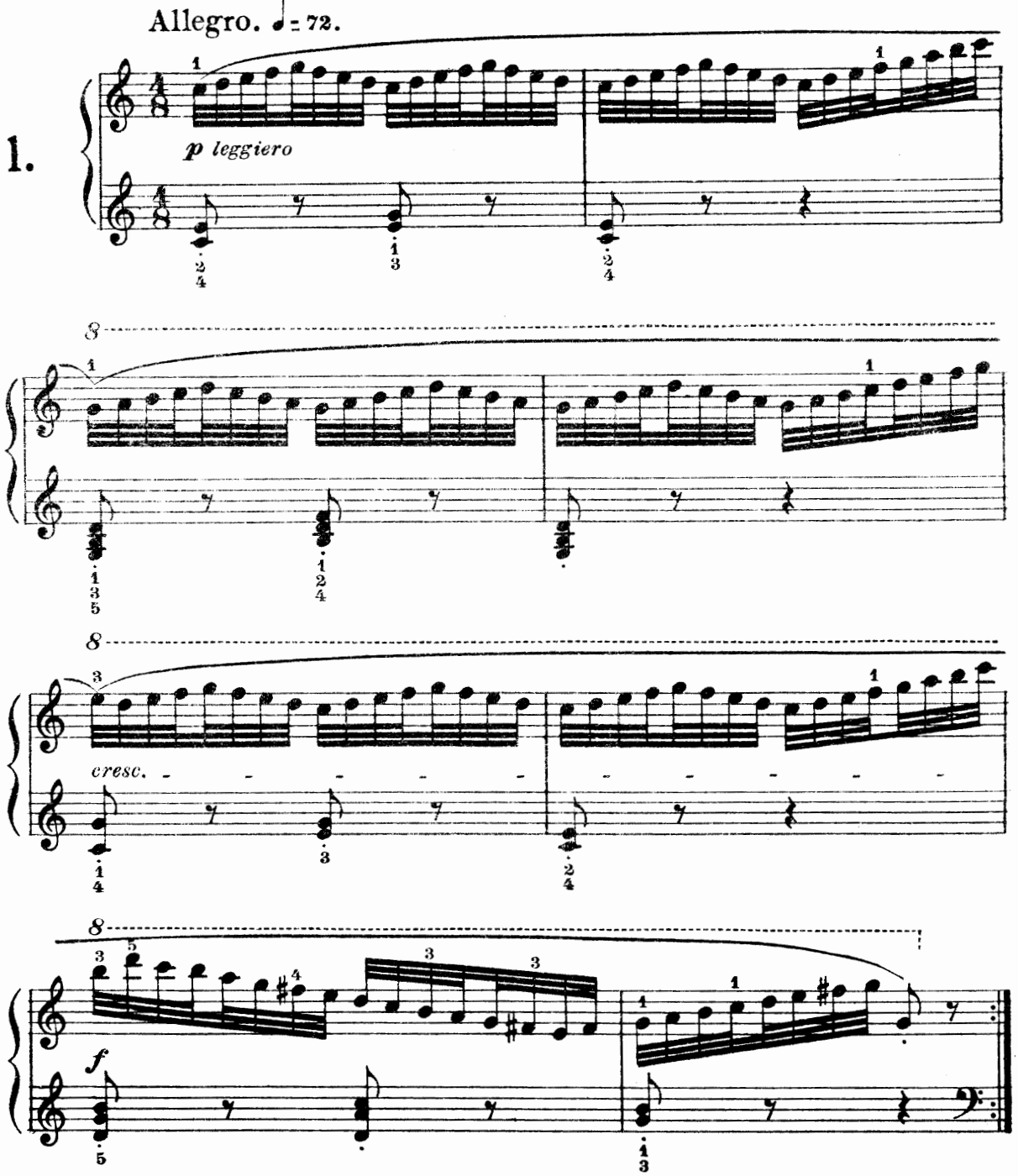
ausgewählt aus Opus **829, 849, 335** und **636.**

PART II.

32 Studies,

selected from Opus **829, 849, 335** and **636.**

C. Czerny.



Wilhelm Hansen, Musik-Verlag, Leipzig und Kopenhagen.
W. H. 9918b.

Edited by H. W. Nicholl.

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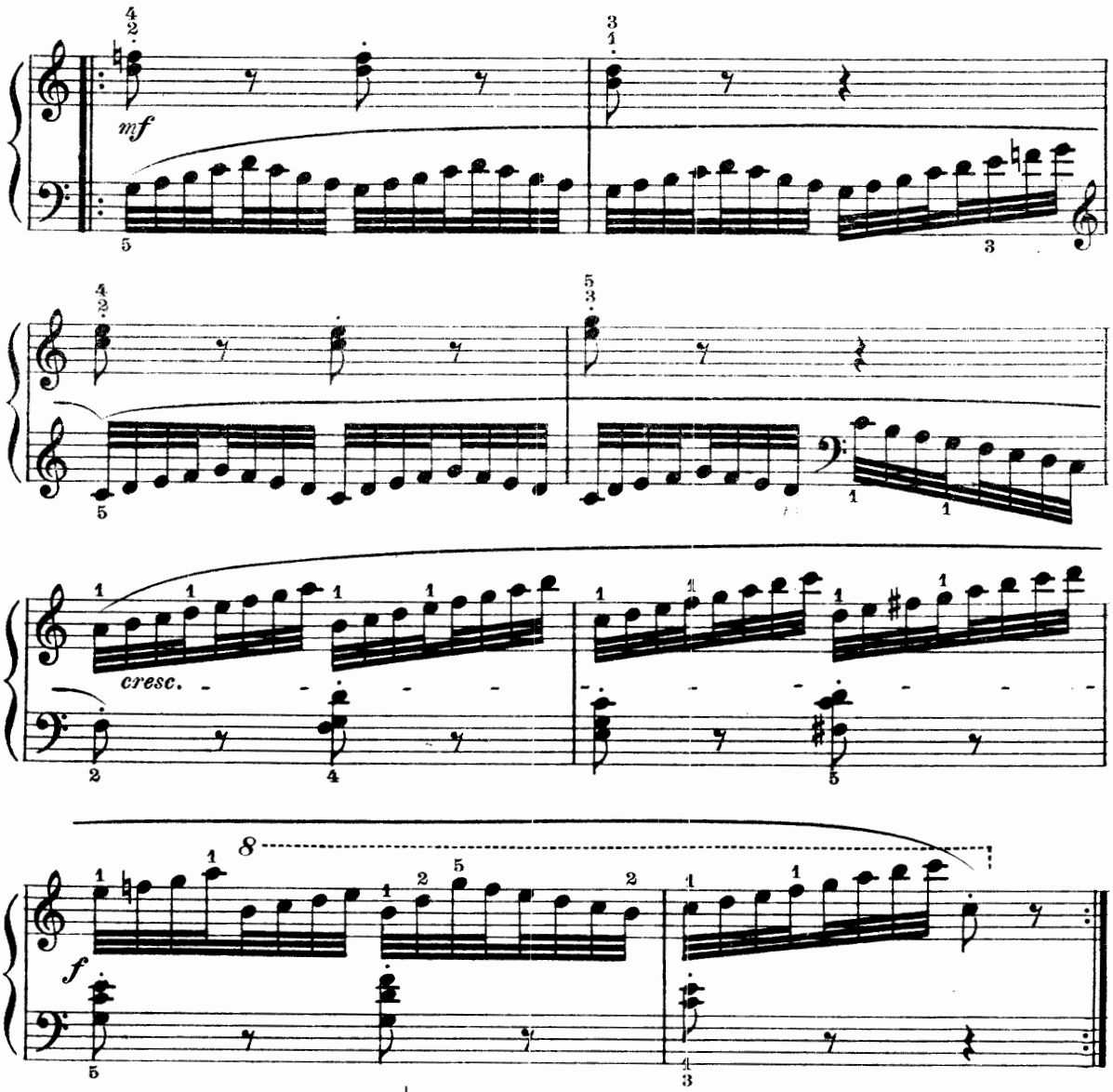
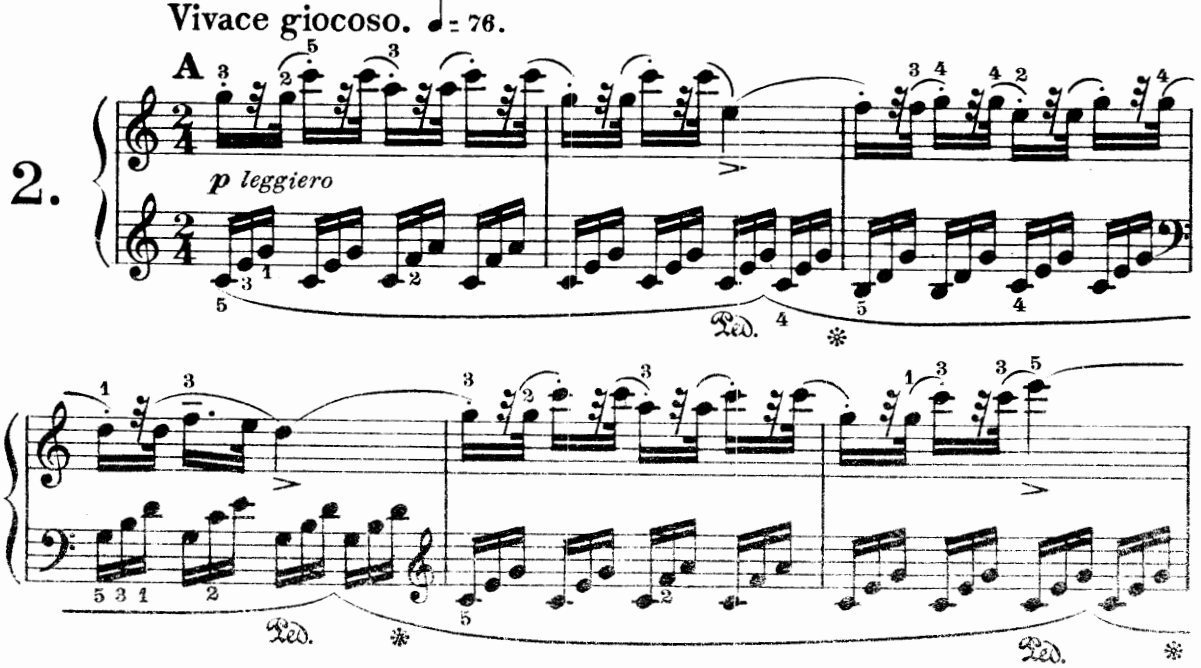
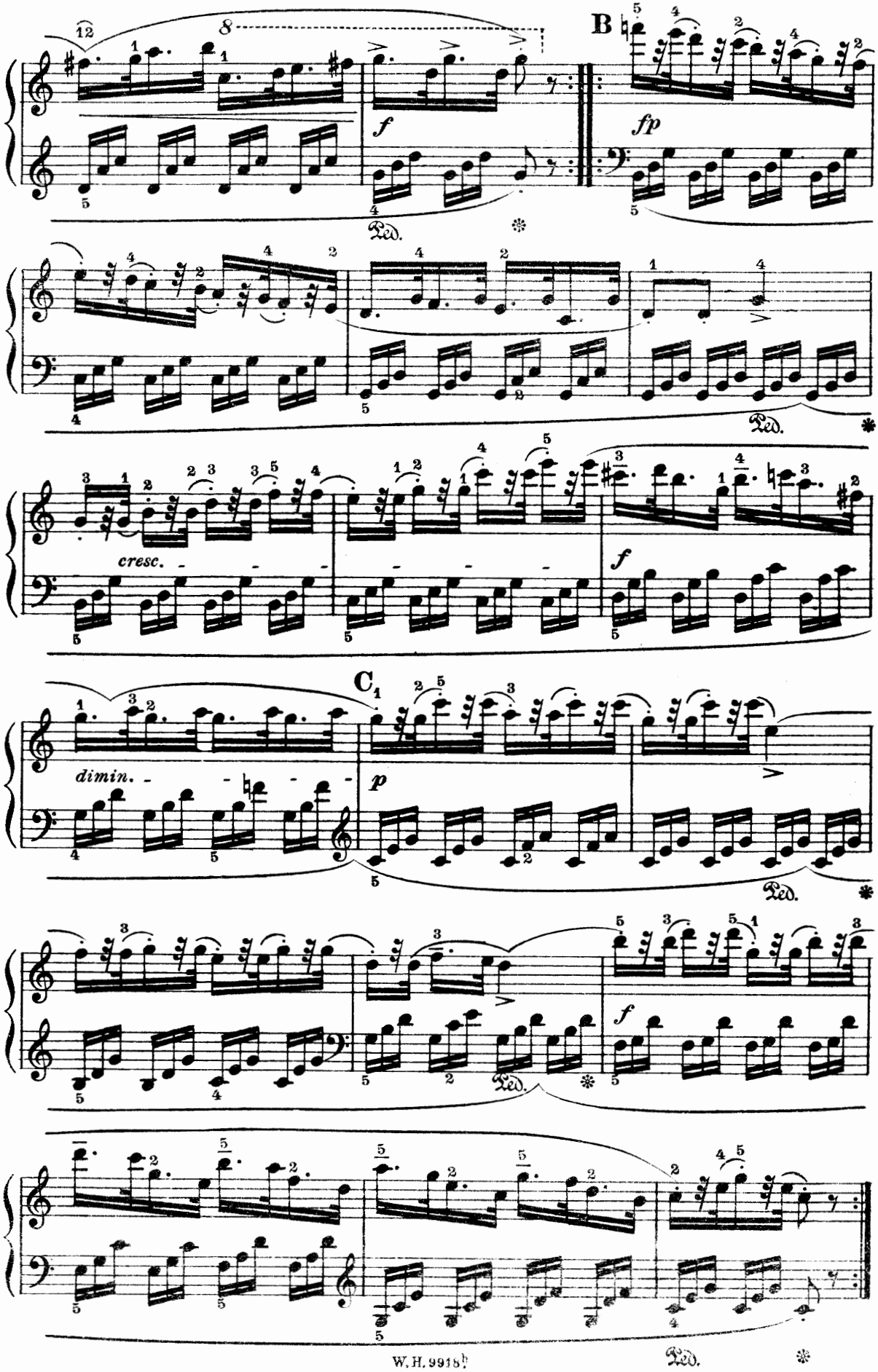


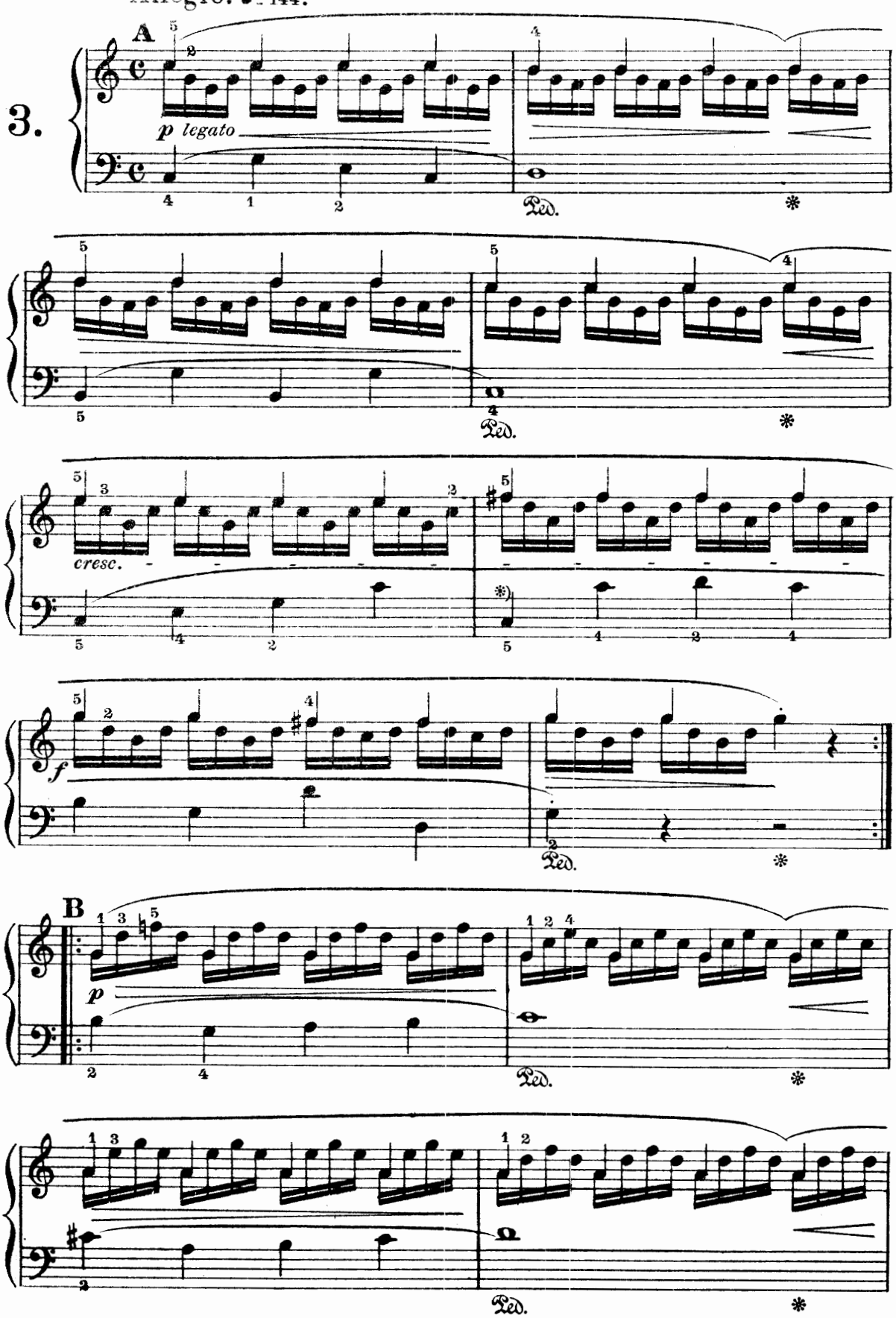
Vivace giocoso. ♩ = 76.



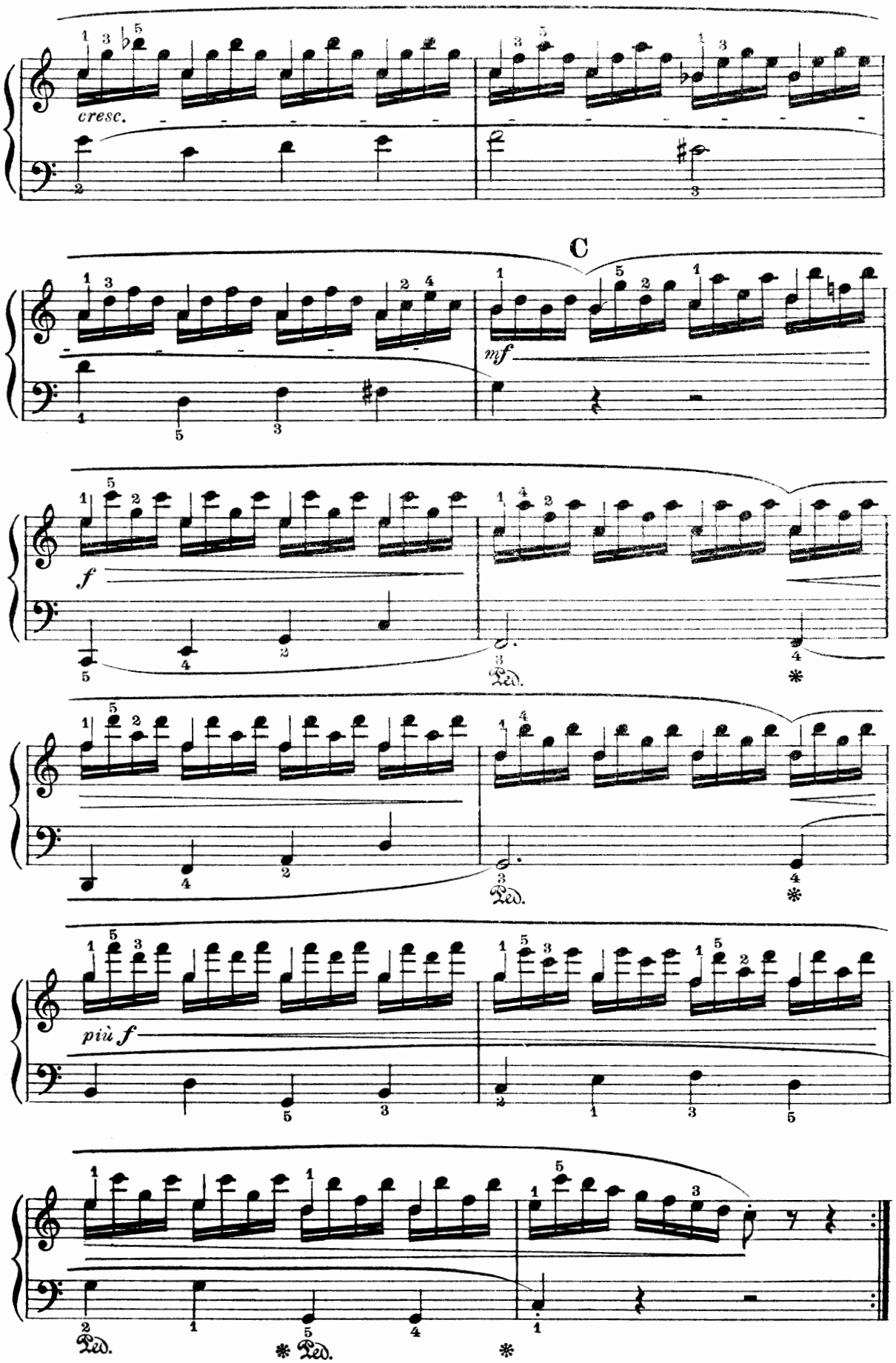

B
fp
f
Ped.
cresc.
C1
dimin.
p

Allegro. ♩ = 144.

3.

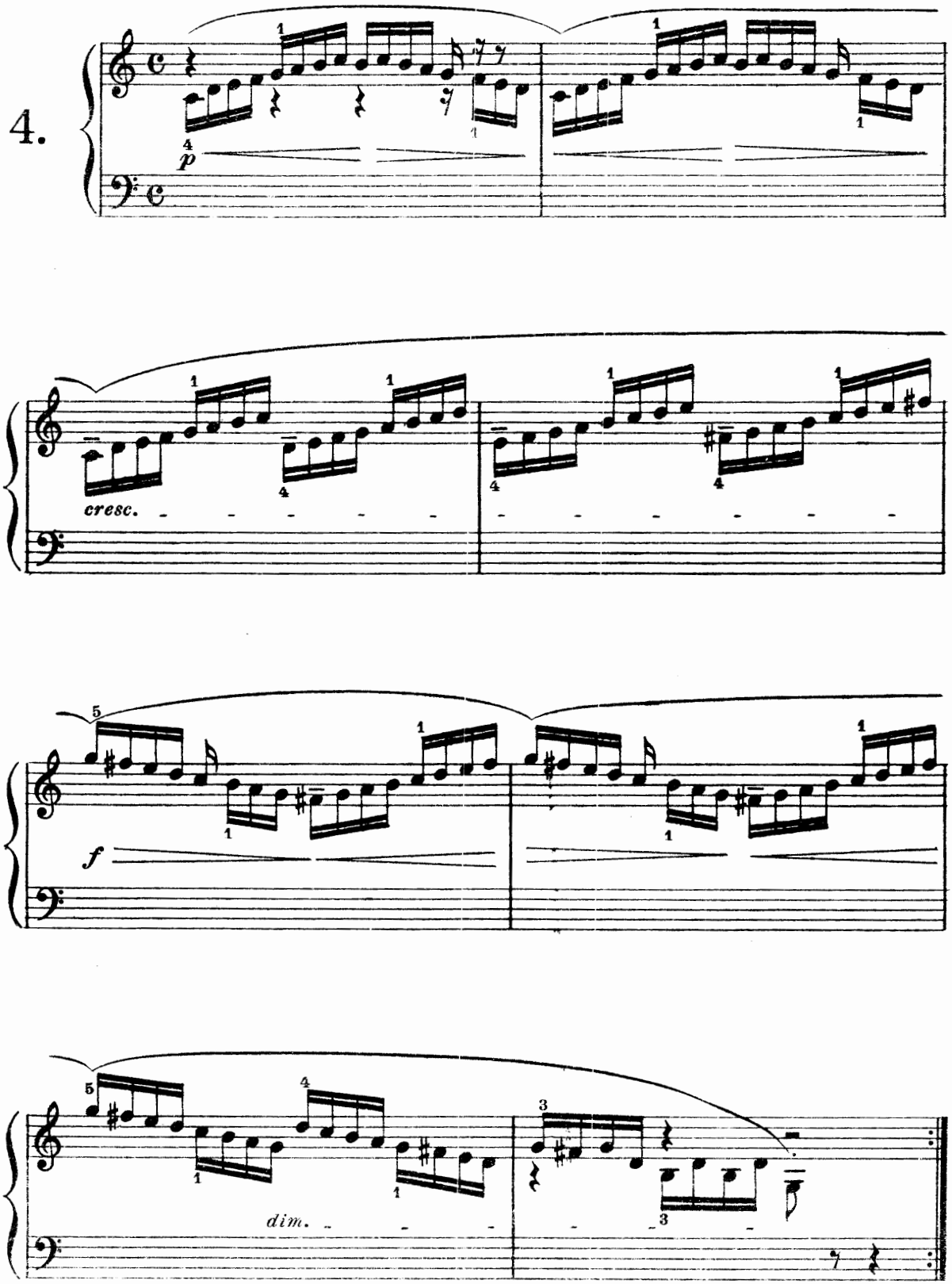


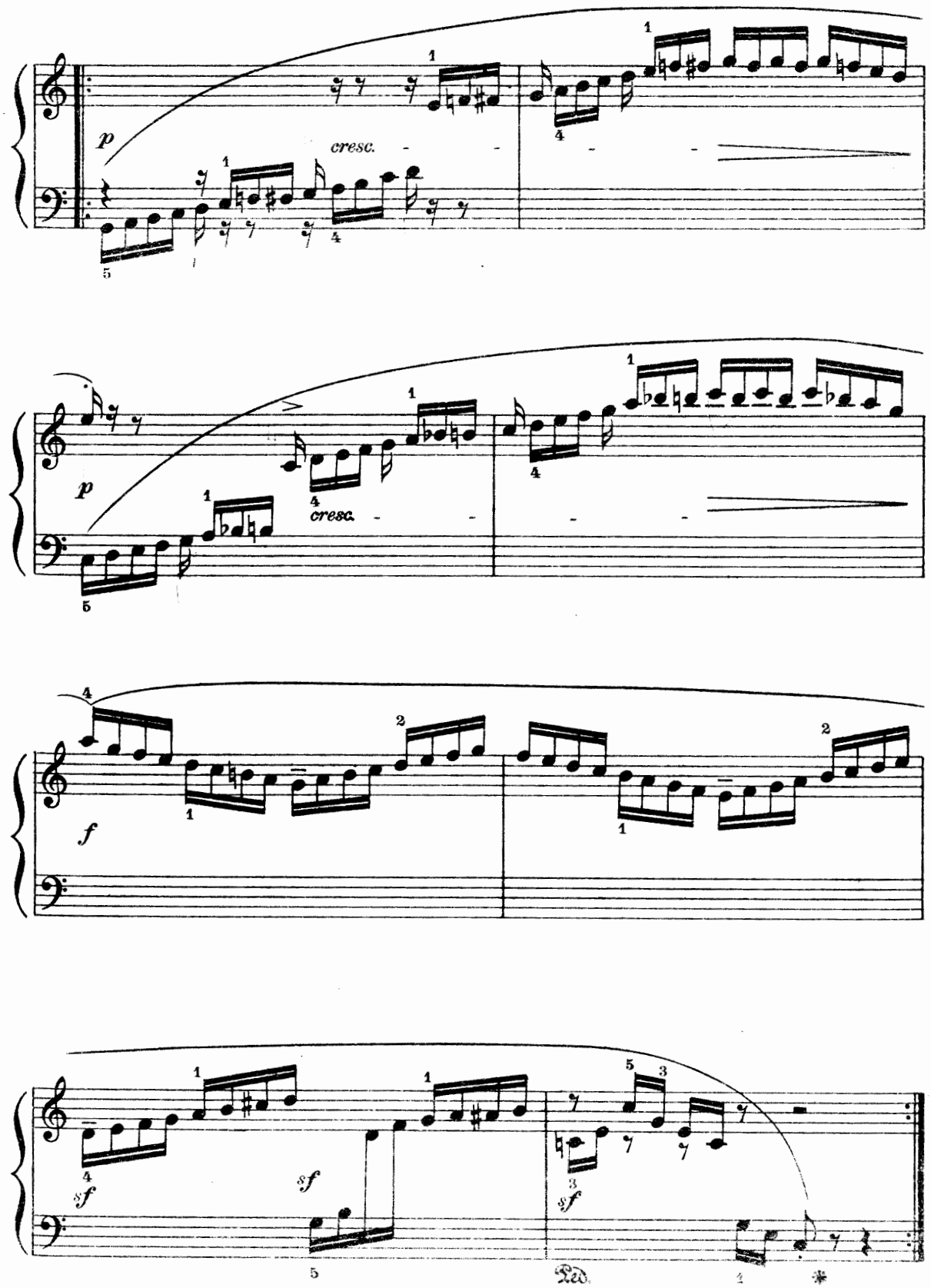
*) Frühere Lesart
Former reading

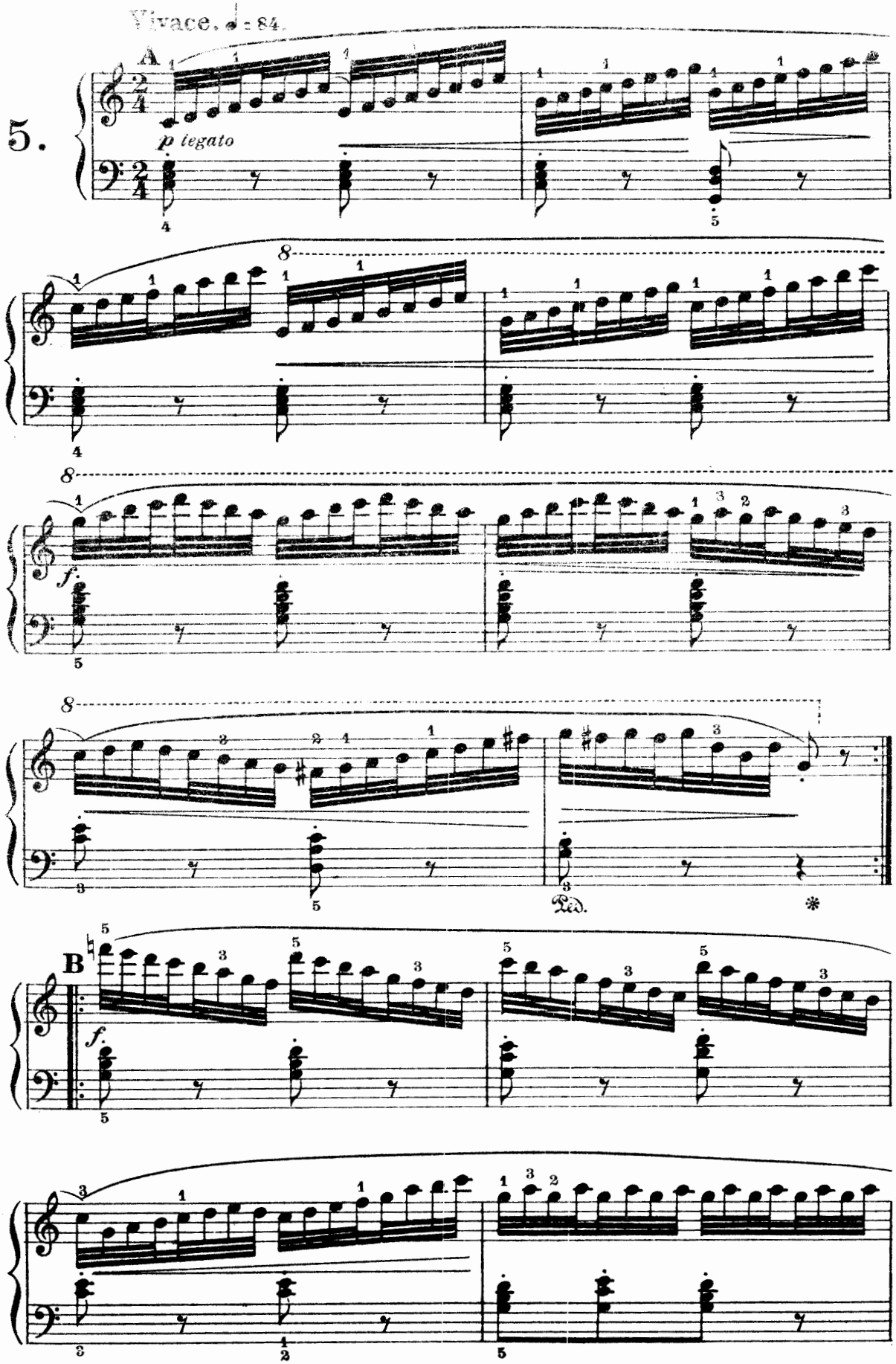

cresc.
C
mf
f
Ped.
più f
Ped.
Ped.

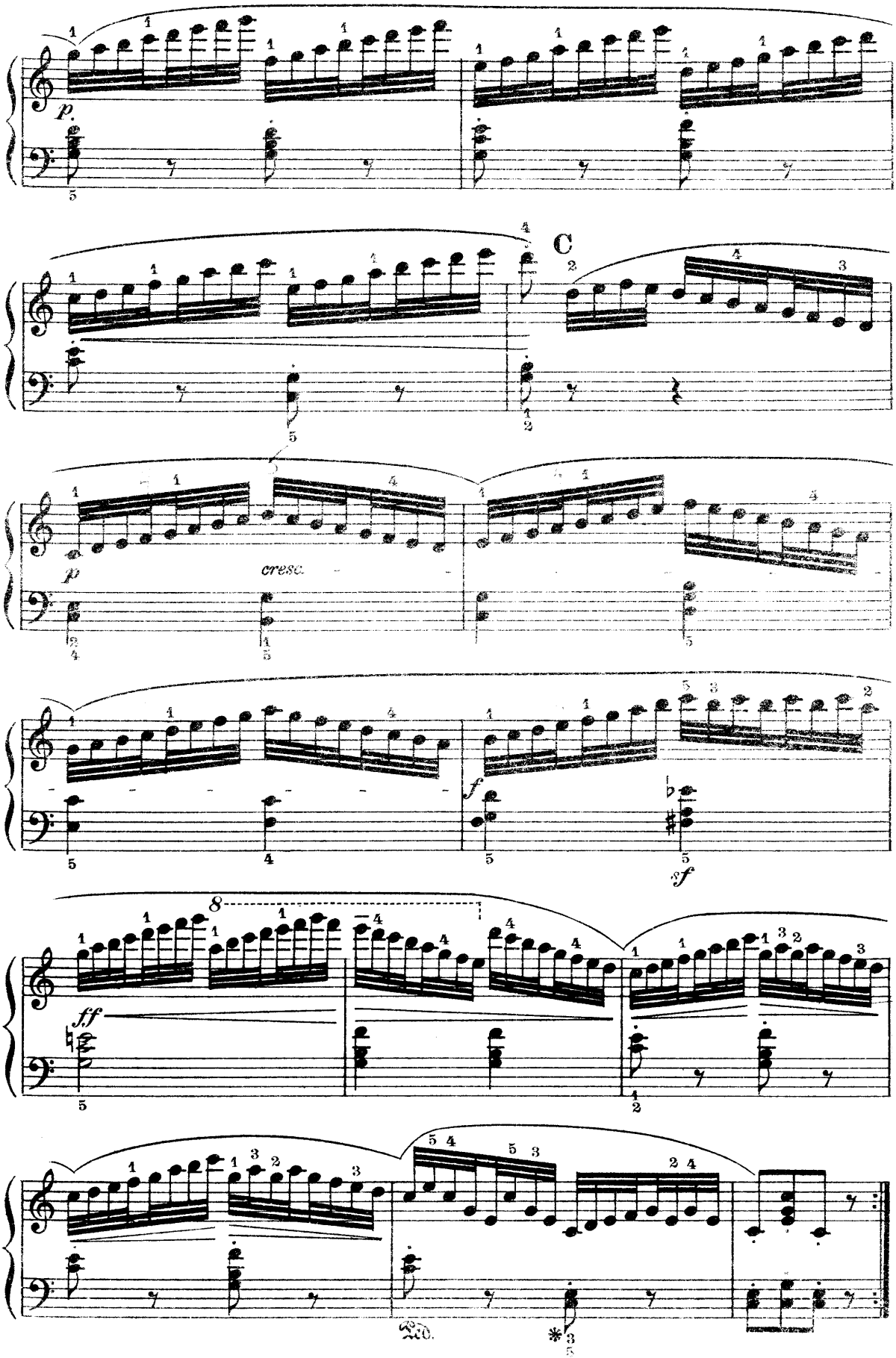
Molto Allegro. ♩ = 100.

4.



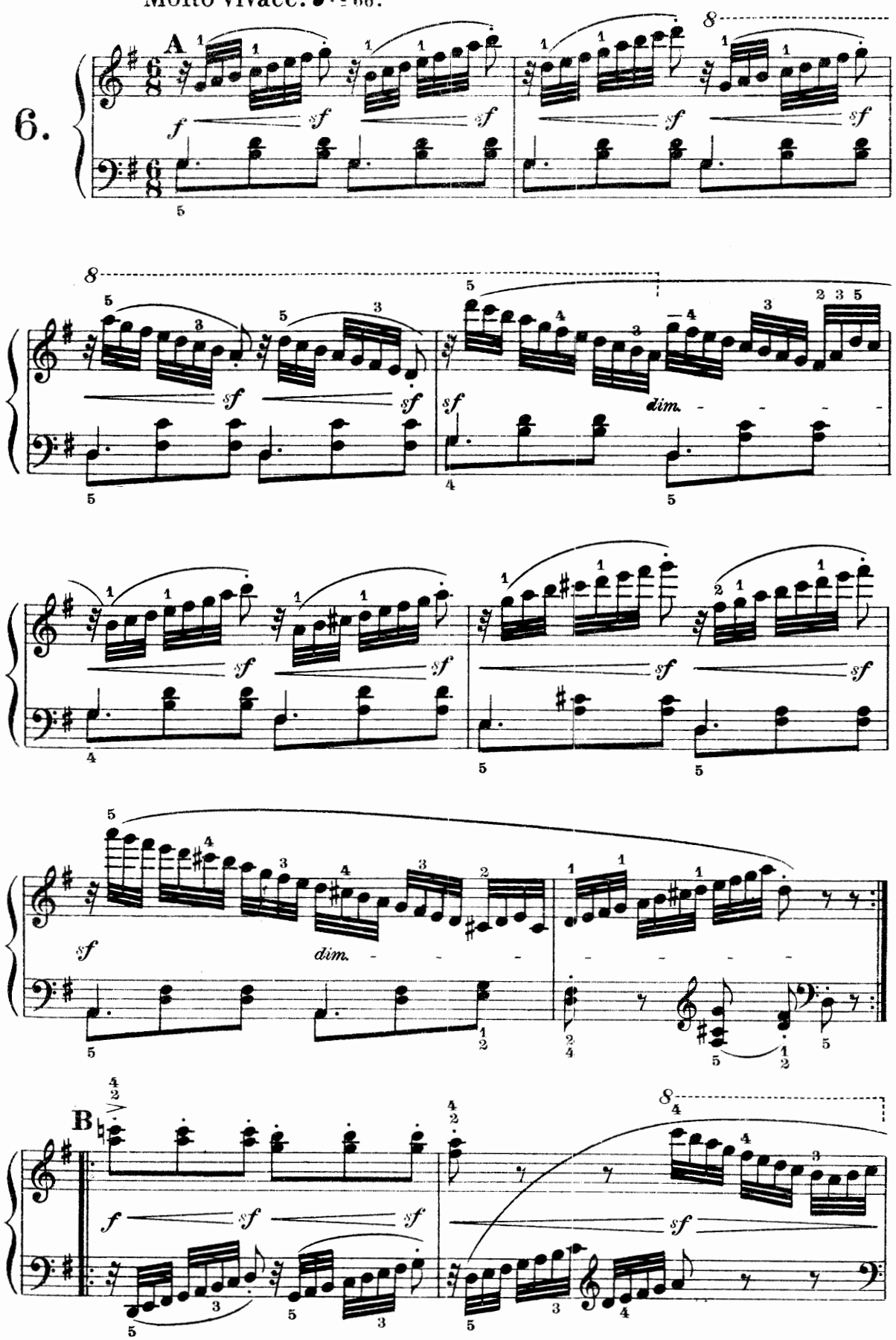

p
cresc.
p
cresc.
f
sf
sf
sf
Ped.
*

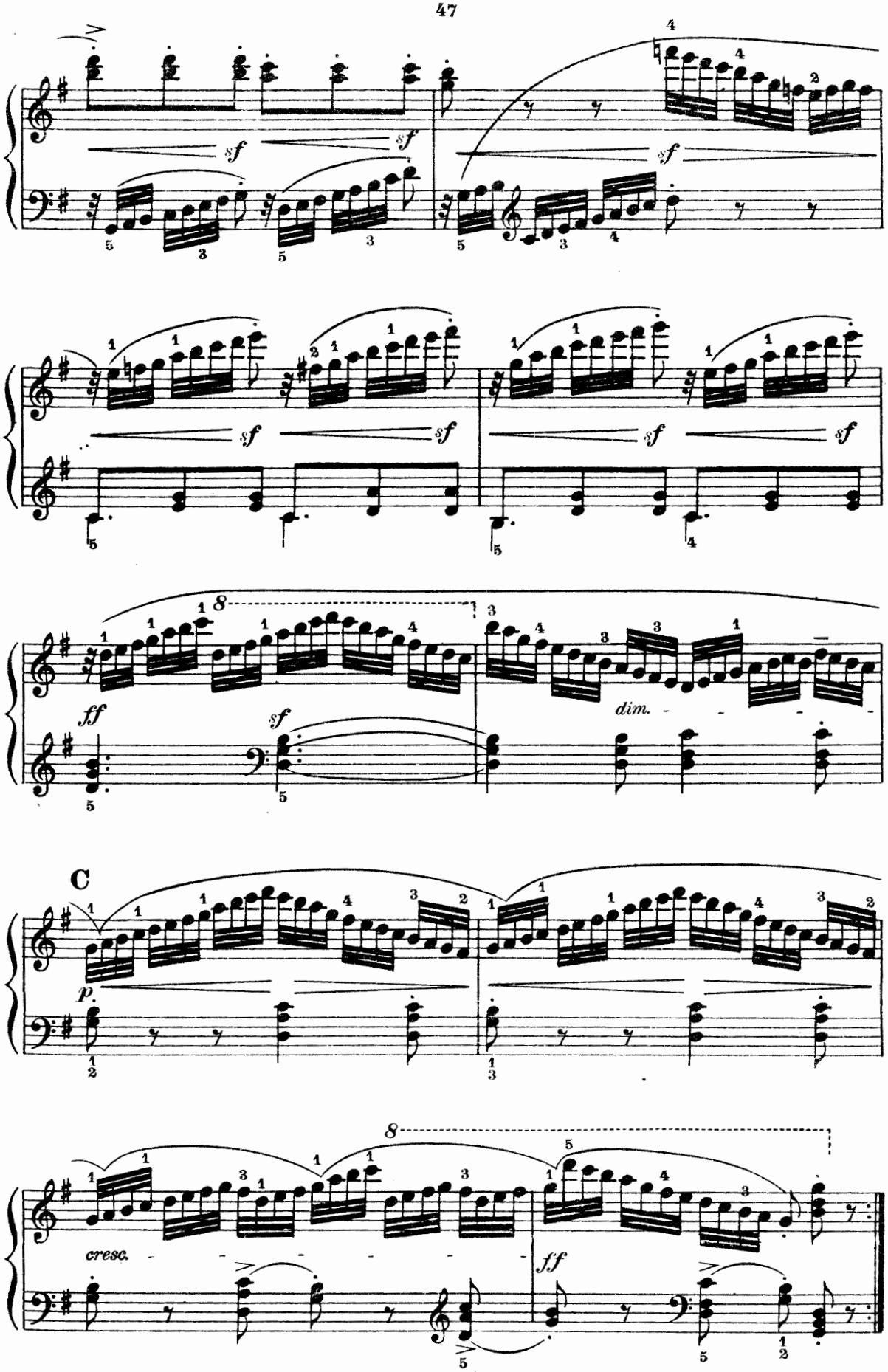

Vivace. ♩ = 84.
5.
A
p legato
f.
Ped.
*
B
f.


p.
C
p
cresc.
f
sf
ff
8
Ped.
*

Molto vivace. ♩ = 66.

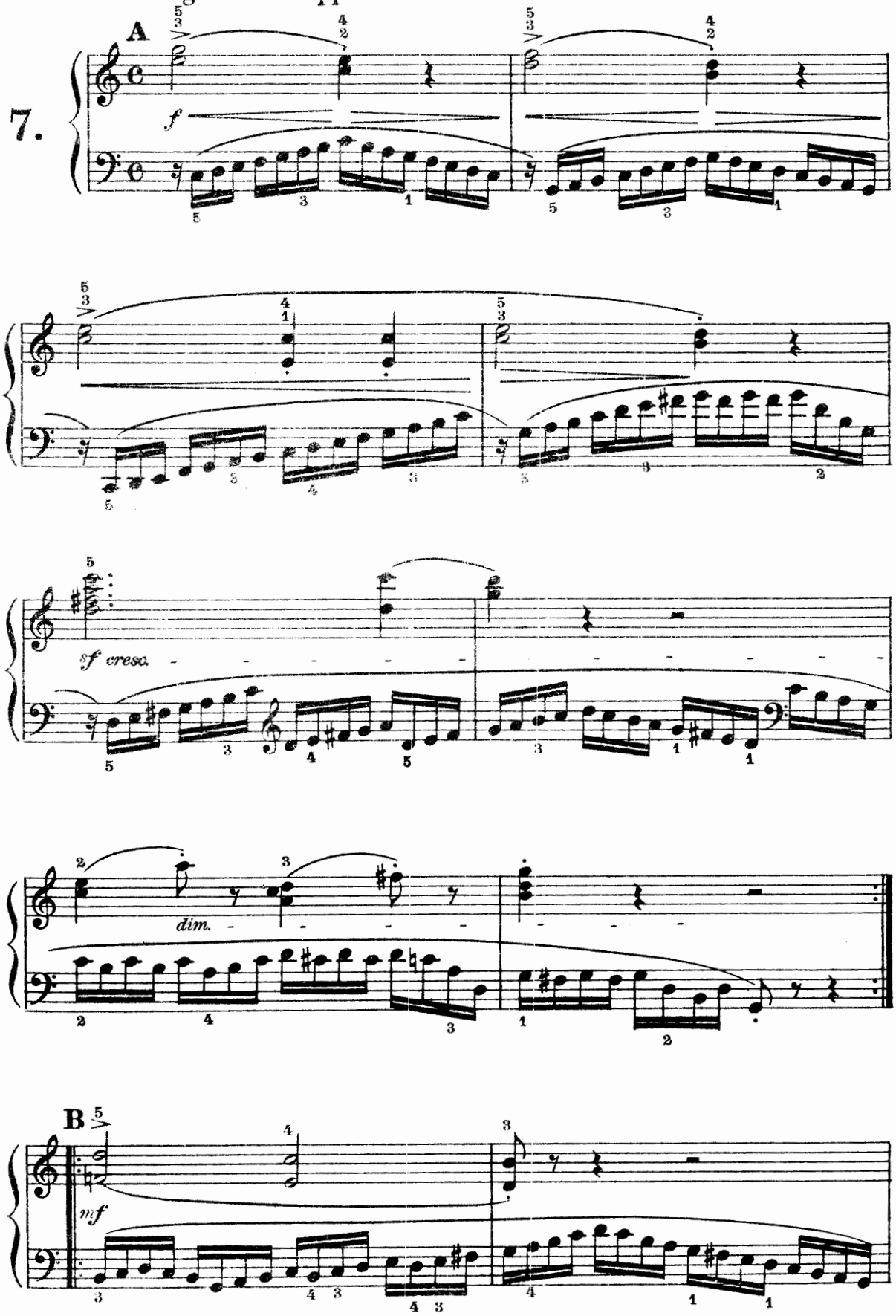
6.

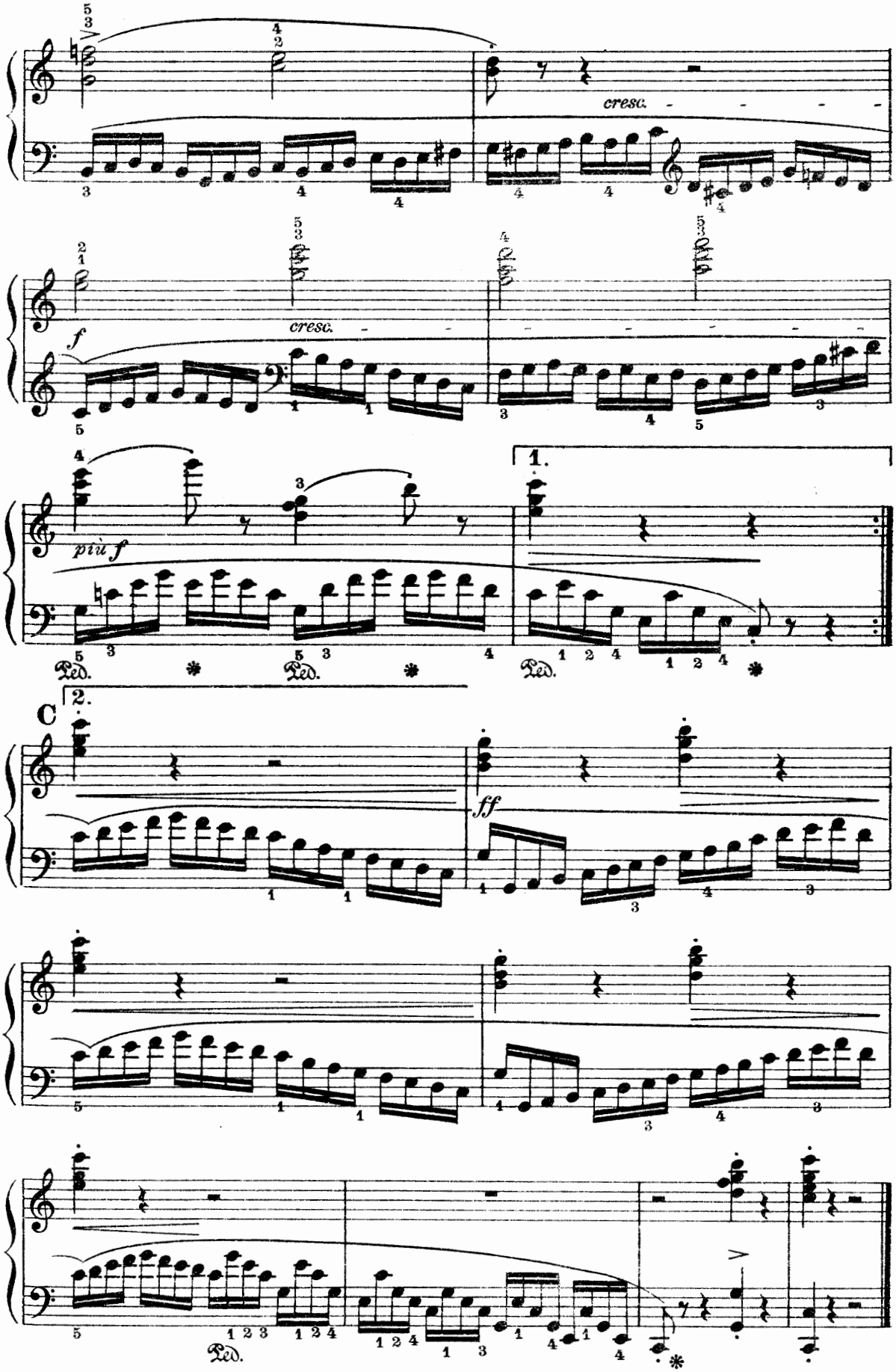



sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
dim.
C
p.
cresc.
ff

Allegro non troppo. ♩ = 126.

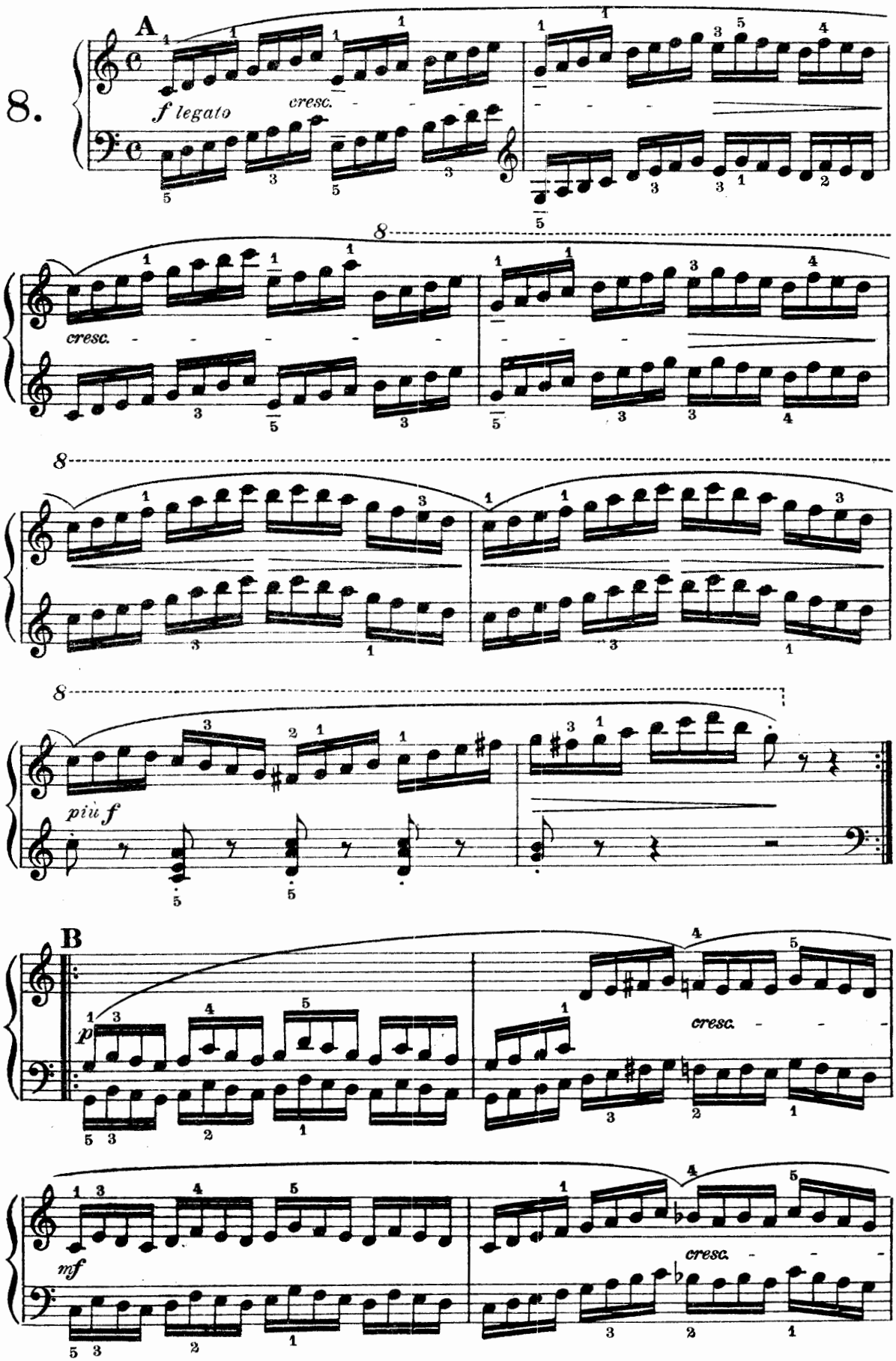
7.

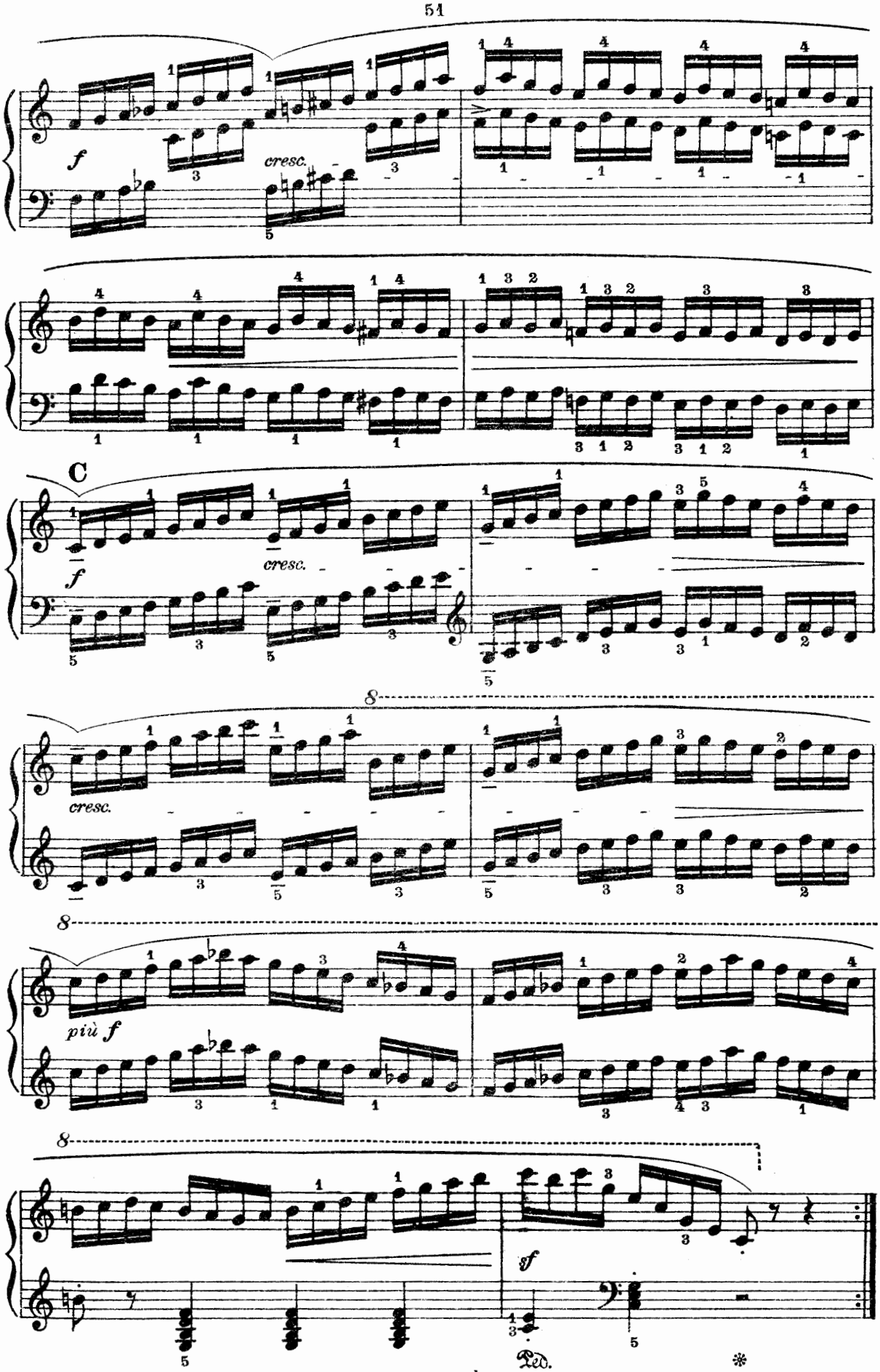



cresc.
f
cresc.
più f
1.
Ped.
Ped.
Ped.
C
2.
ff
Ped.

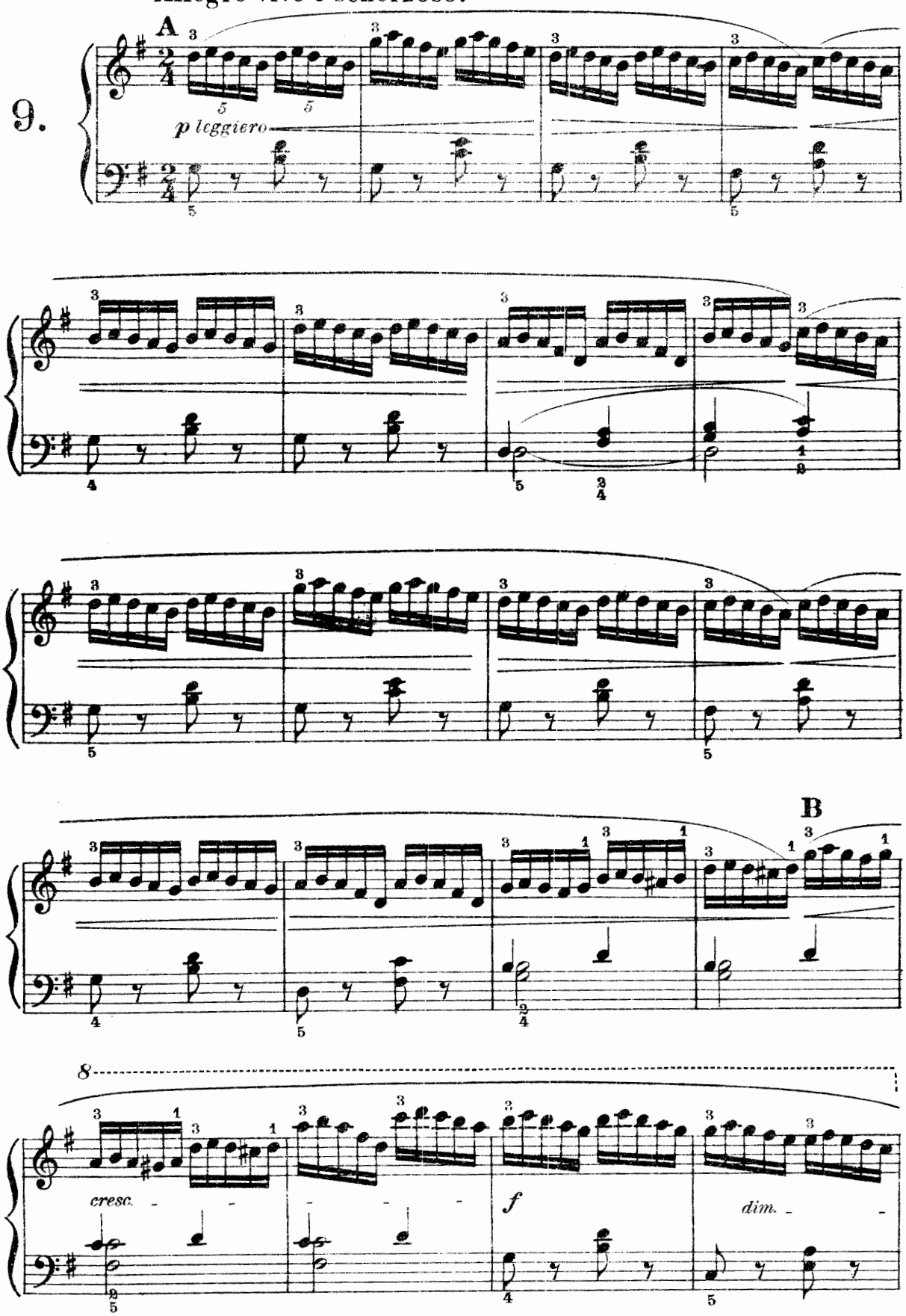
Molto vivace. ♩ = 80.

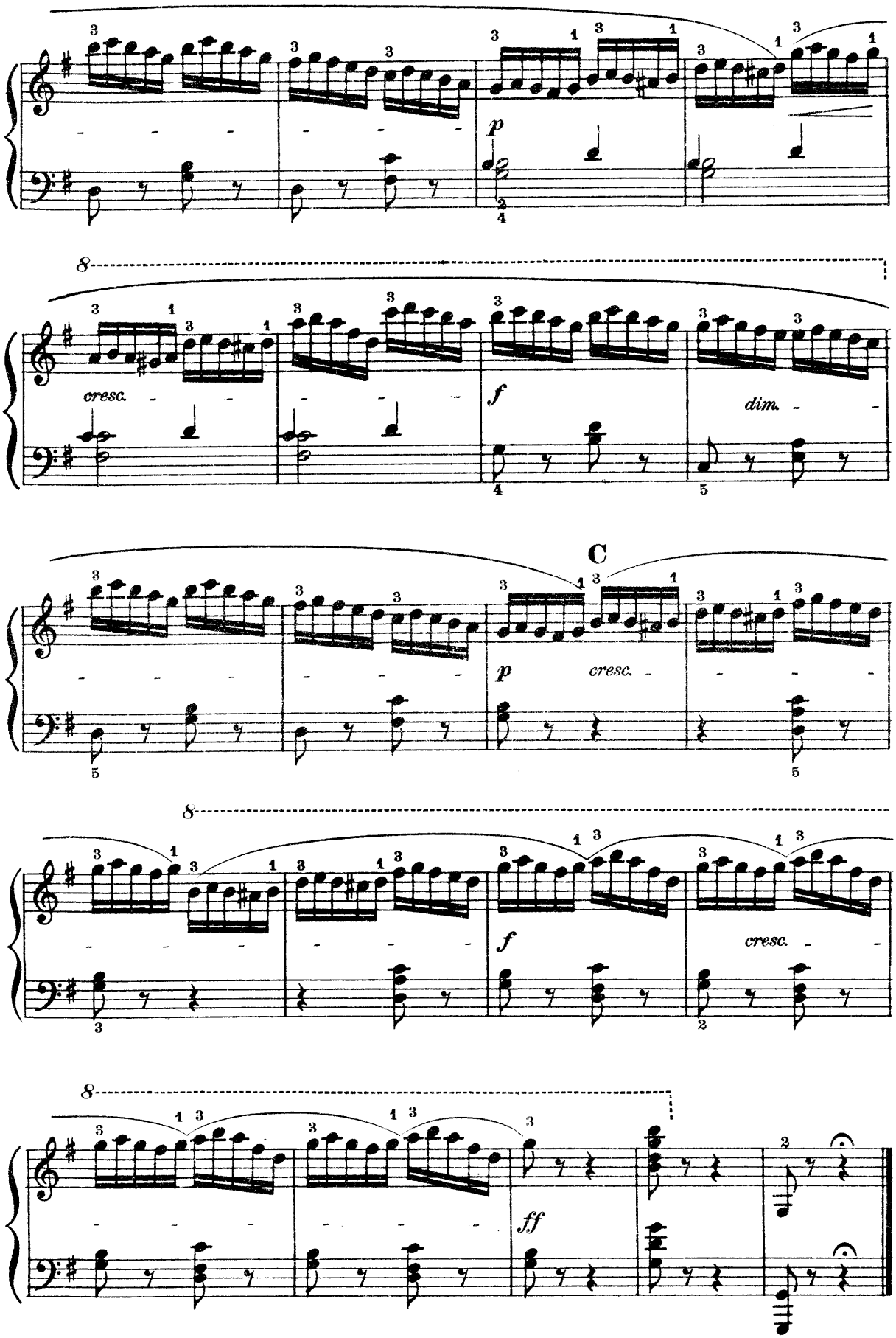
8.




f
cresc.
C
f
cresc.
cresc.
più f
f
Ped.
*

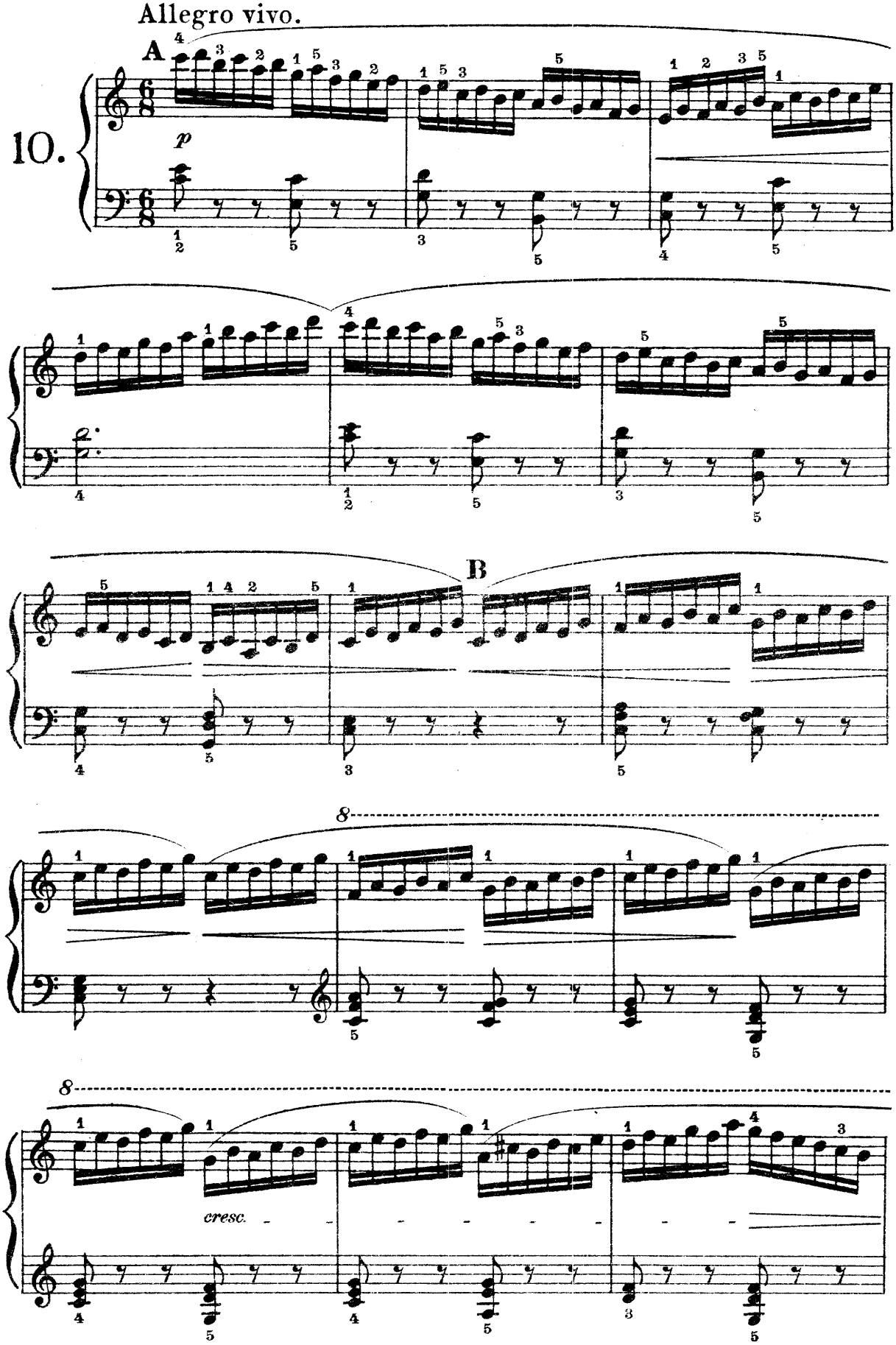
Allegro vivo e scherzoso.

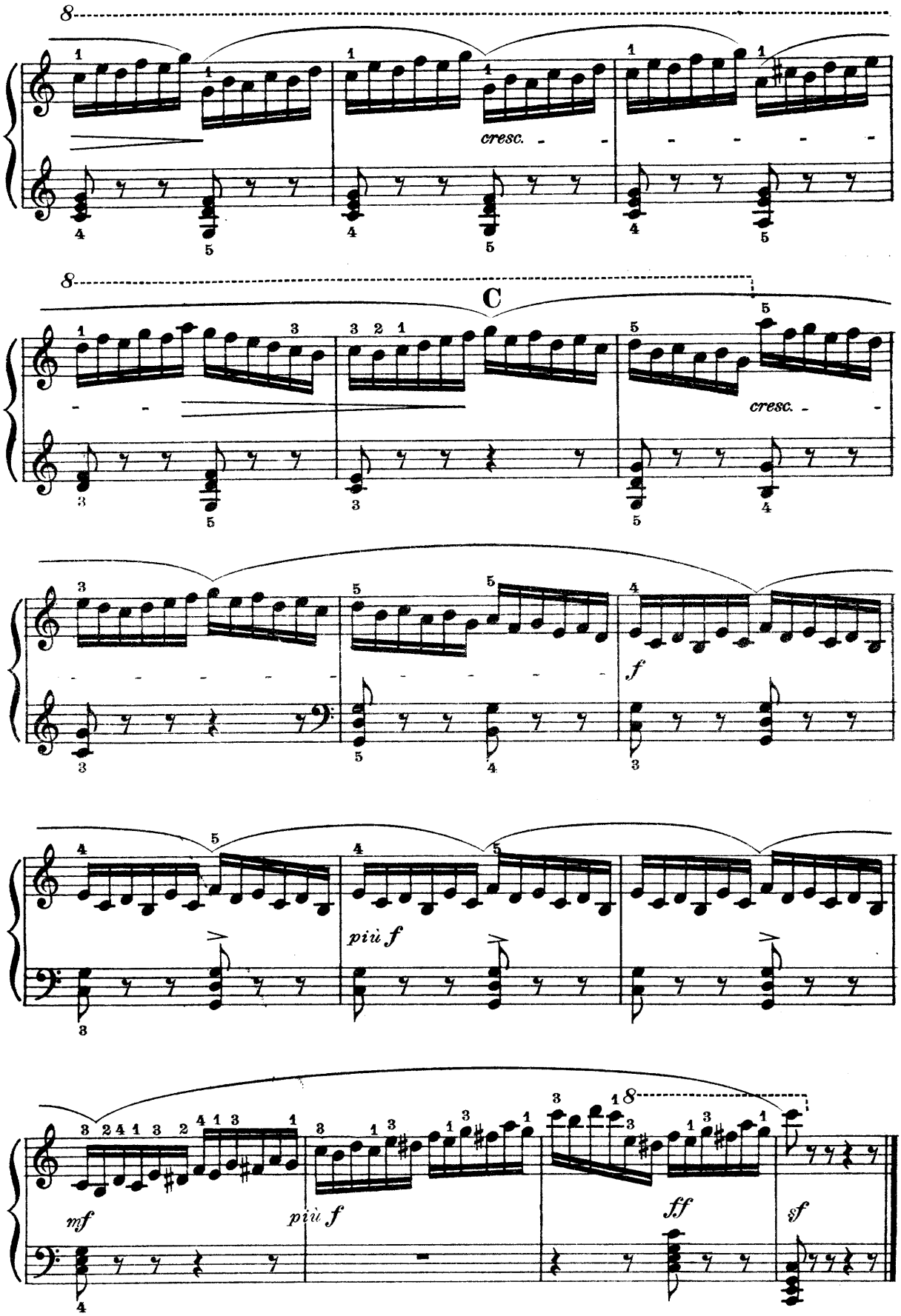


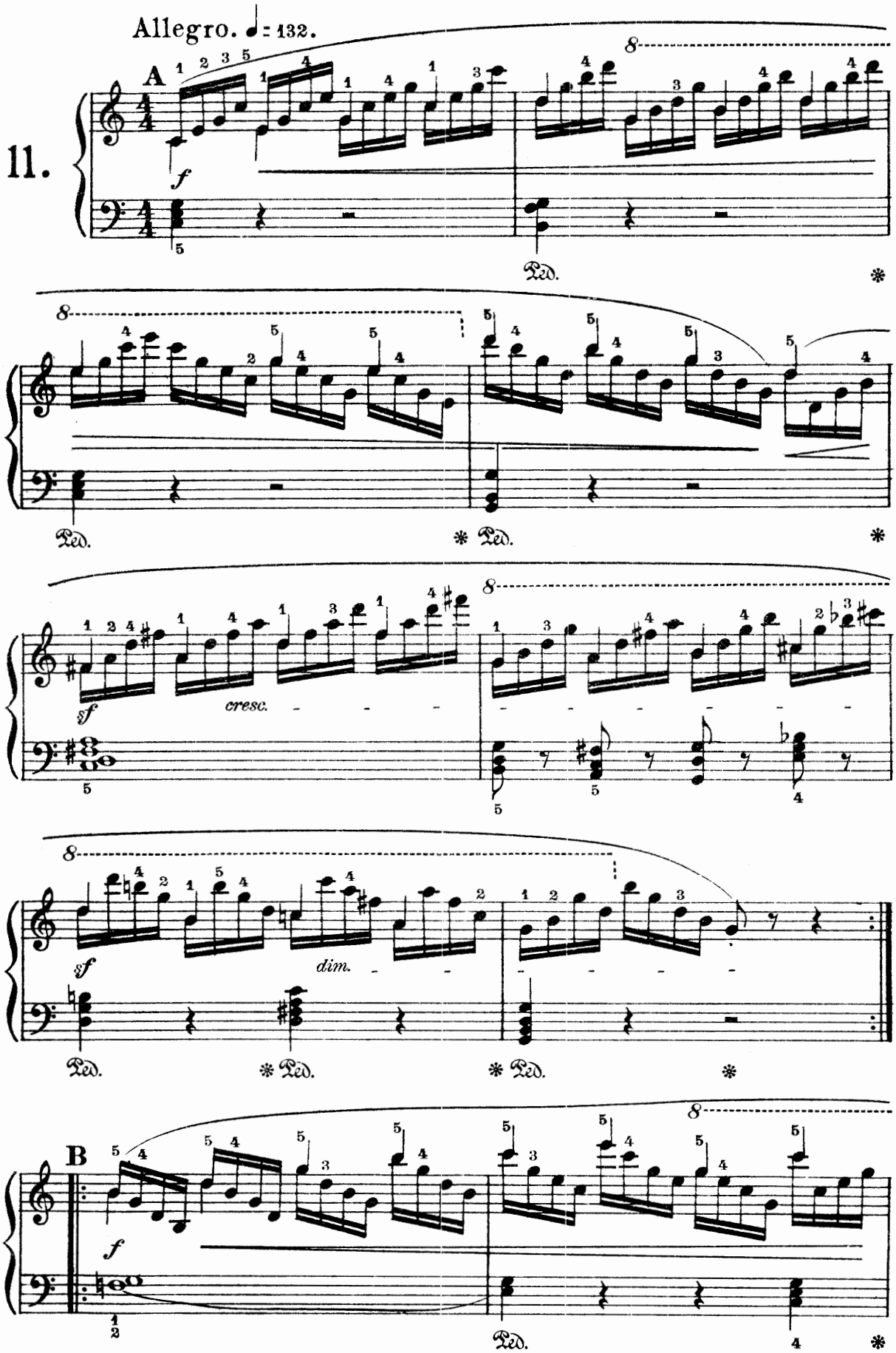

p
cresc.
f
dim.
C
p
cresc.
f
cresc.
ff

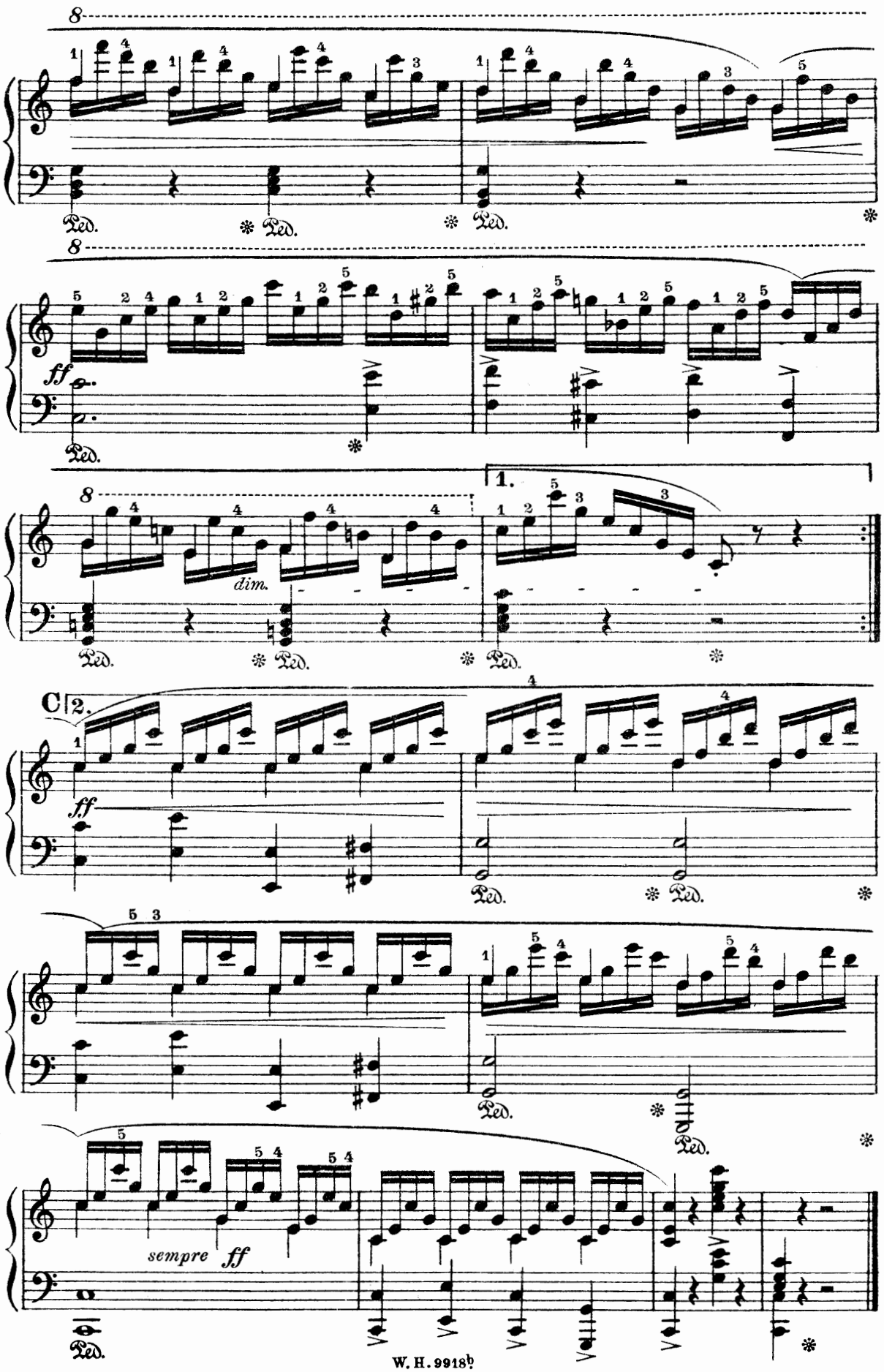
Allegro vivo.

10.



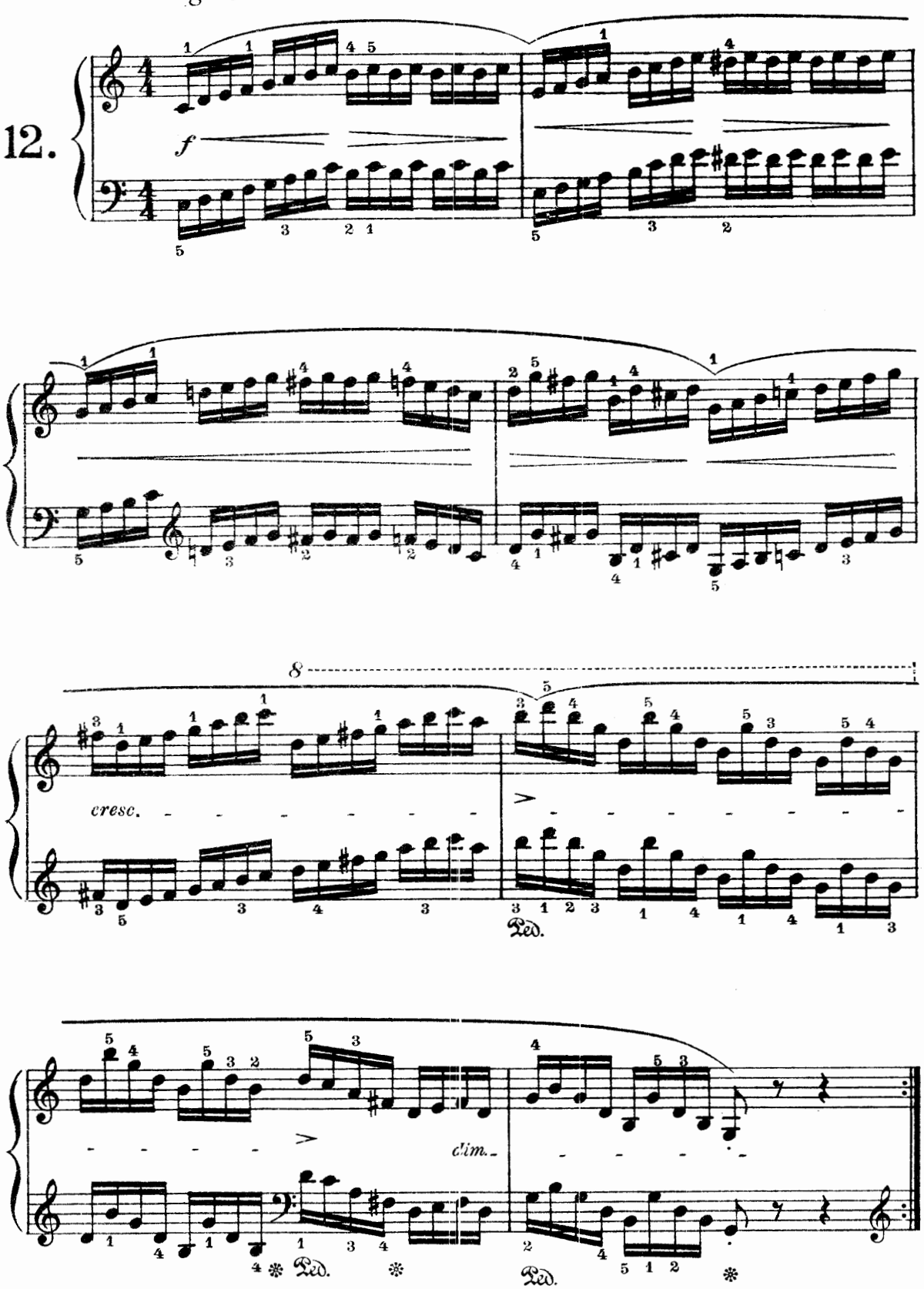

8
cresc.
8
C
cresc.
f
più f
mf
più f
8
ff
sf

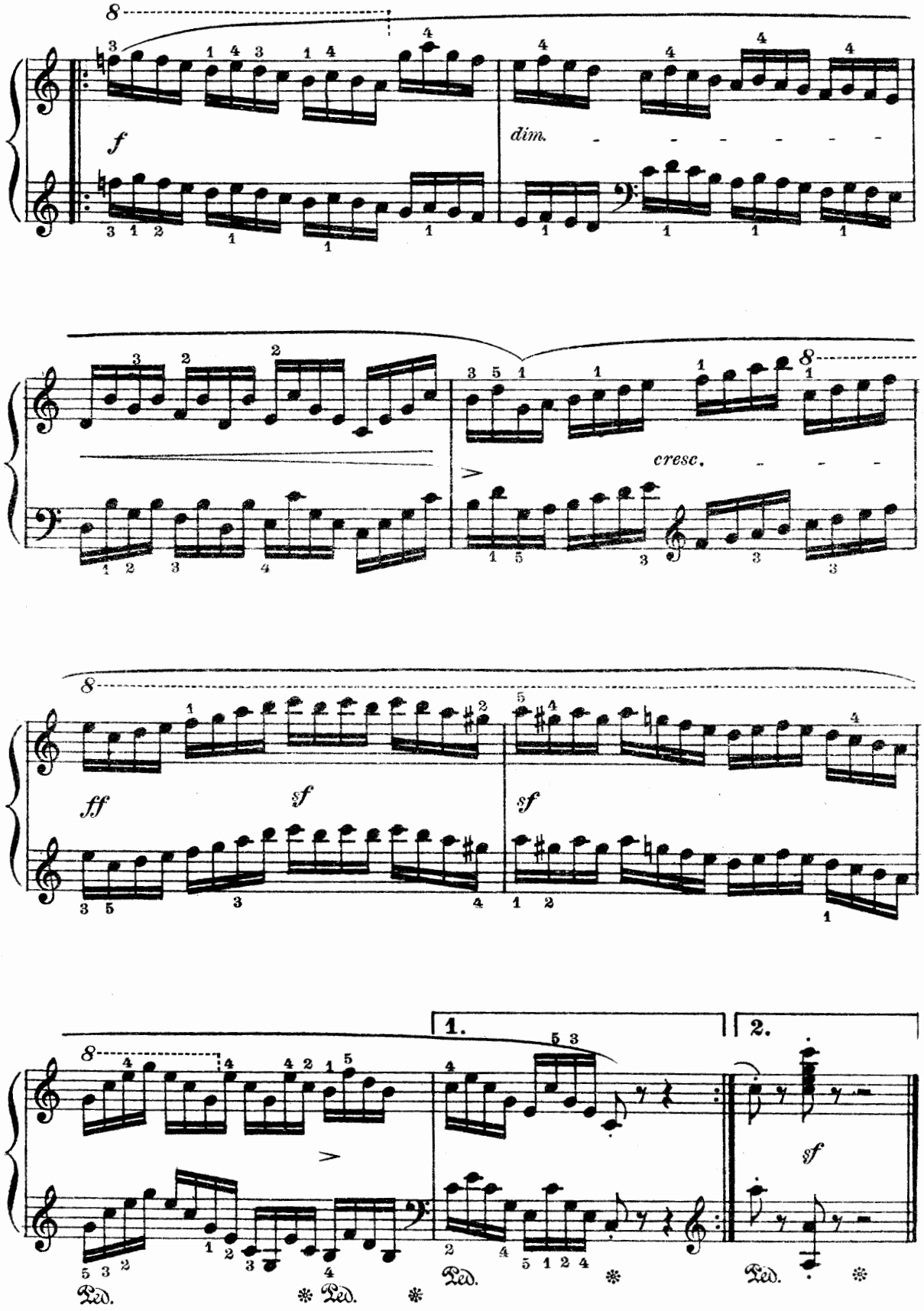

Allegro. ♩ = 132.
11.
A
f
Ped.
sf
cresc.
dim.
B


8
Ped.
8
ff
Ped.
8
dim.
1.
Ped.
C 2.
ff
Ped.
sempre ff
Ped.

Allegro. ♩= 132.

12.

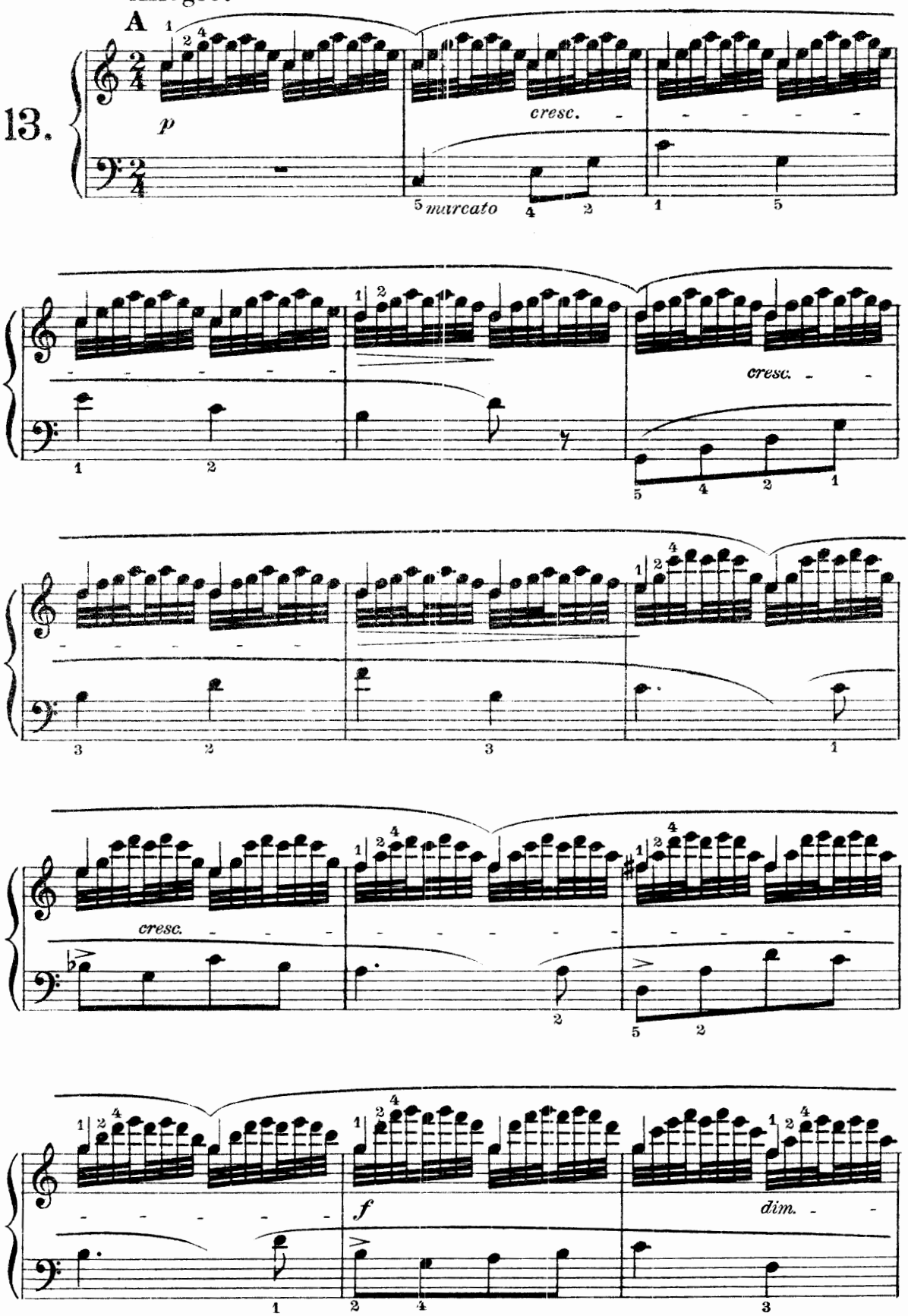


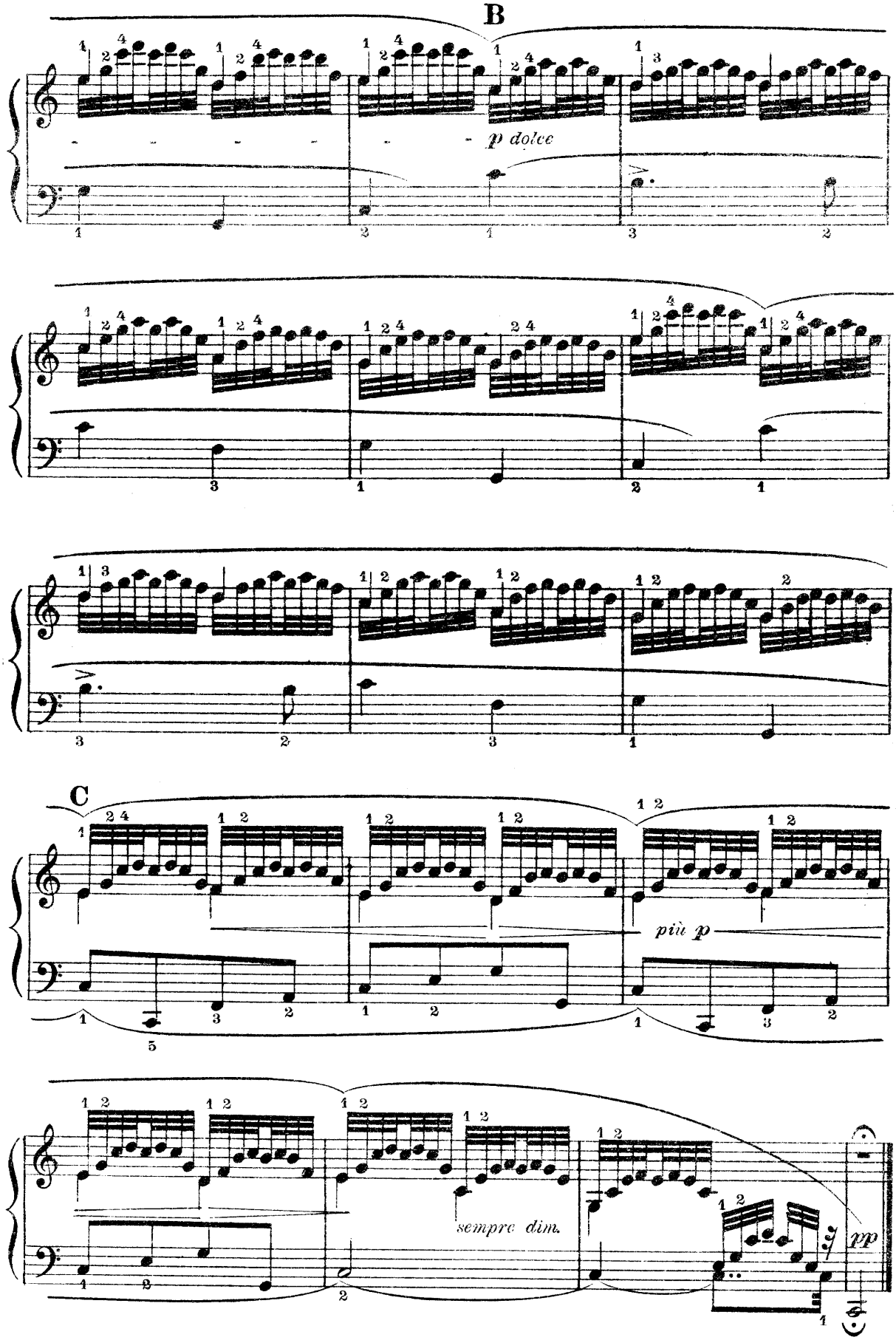

8
f
dim.
cresc.
ff
sf
sf
1.
2.
sf
Ped.
Ped.
Ped.
Ped.

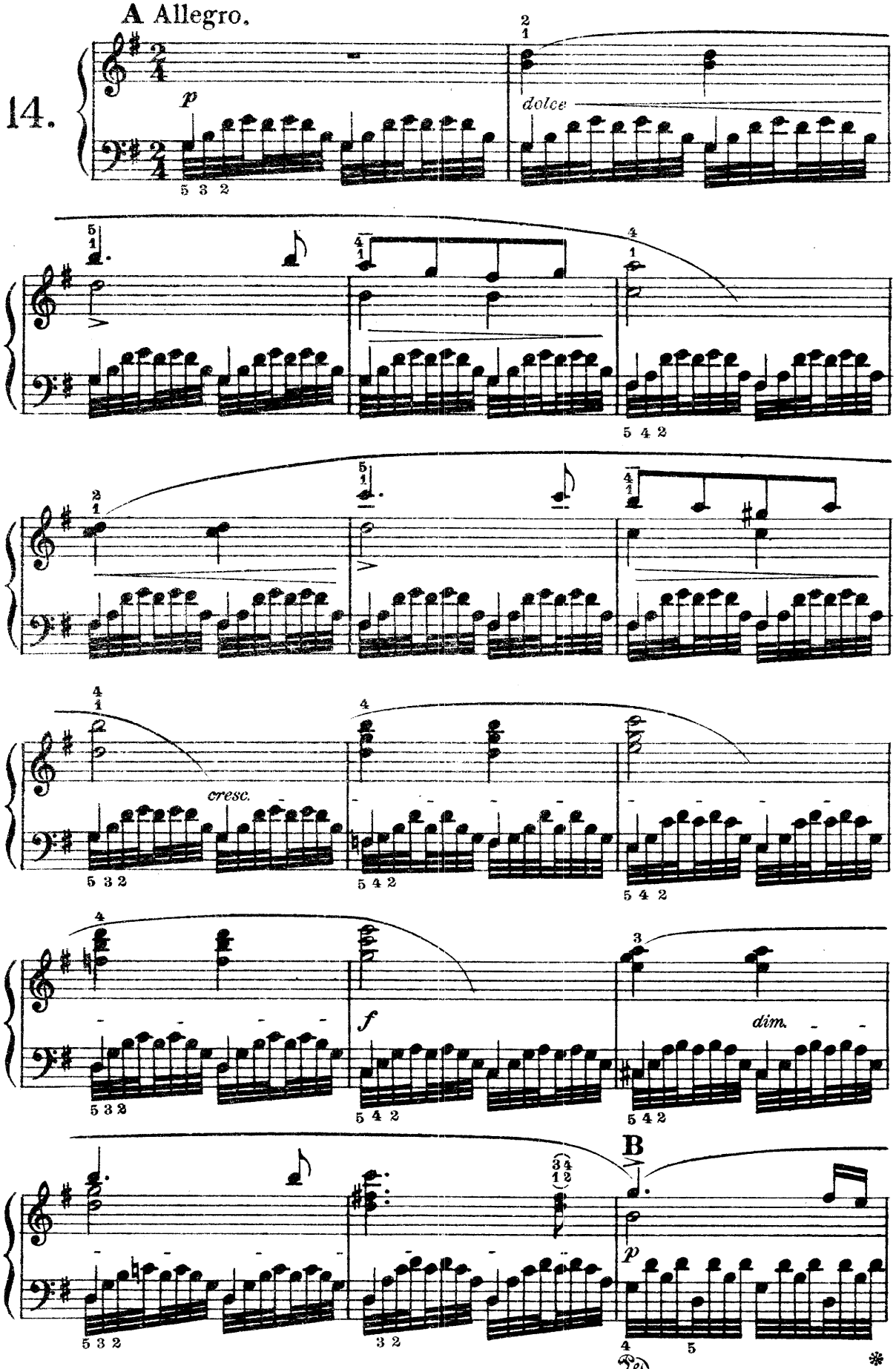
Allegro.

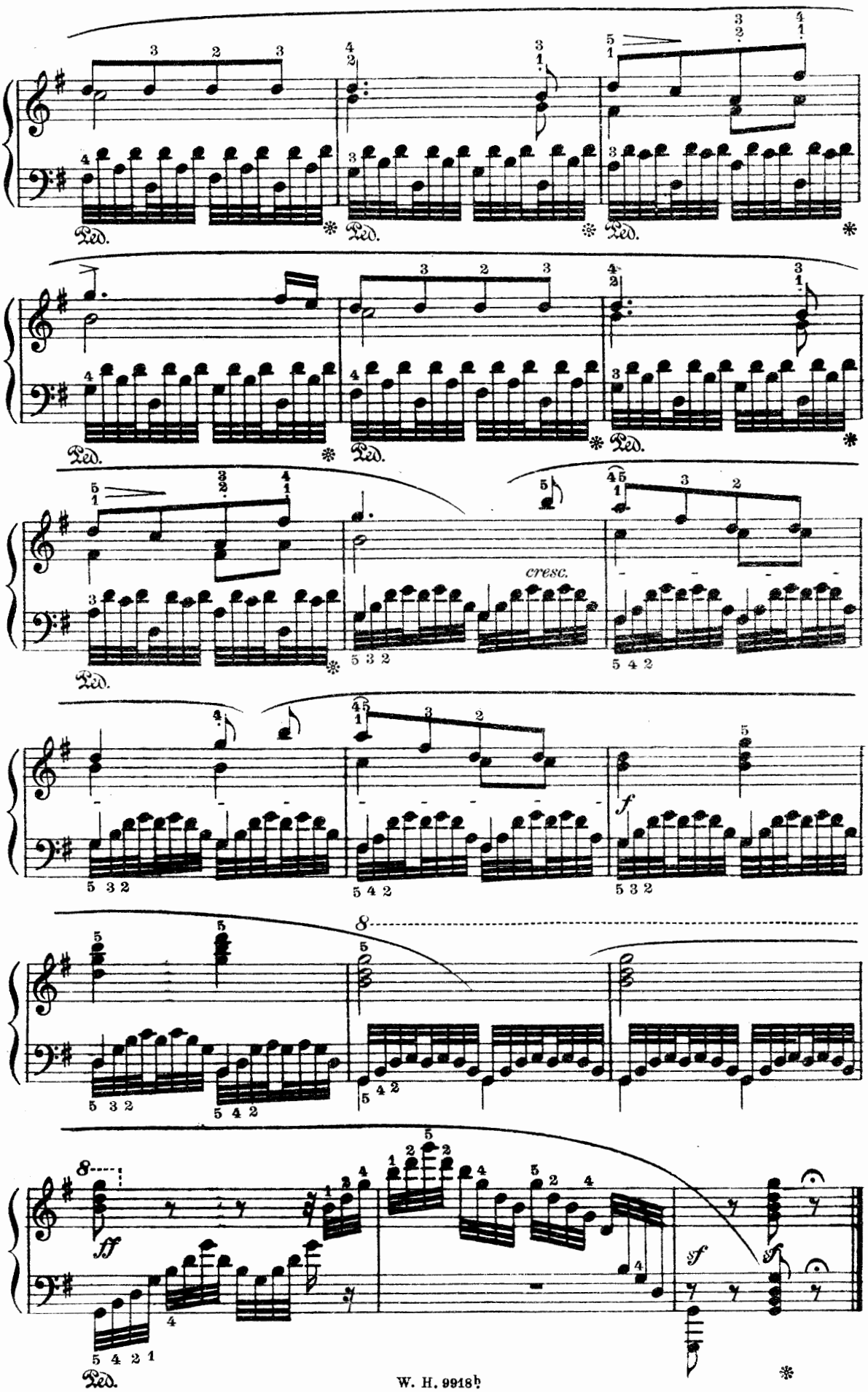
A

13.



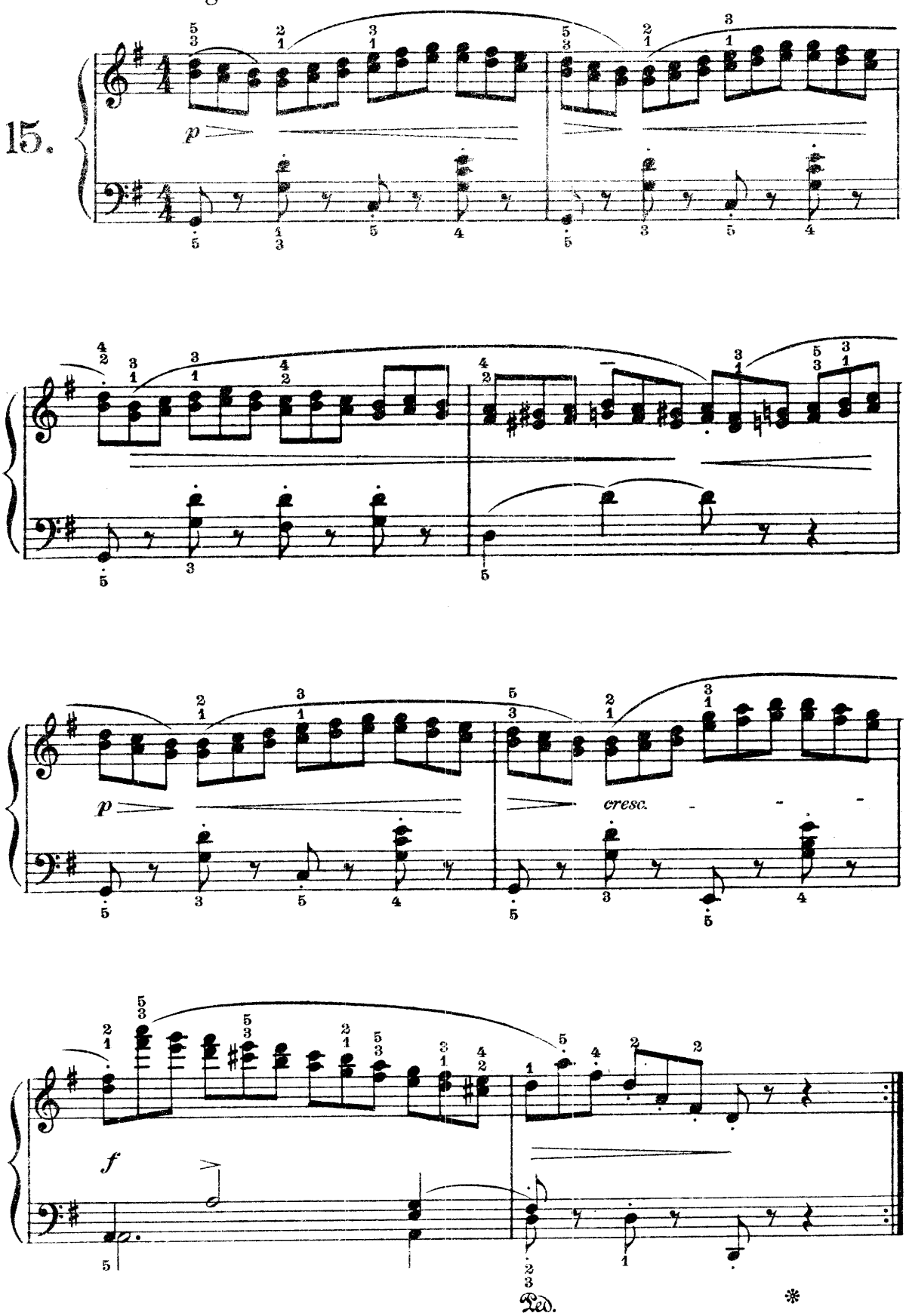

B
p dolce
C
più p
sempre dim.
pp

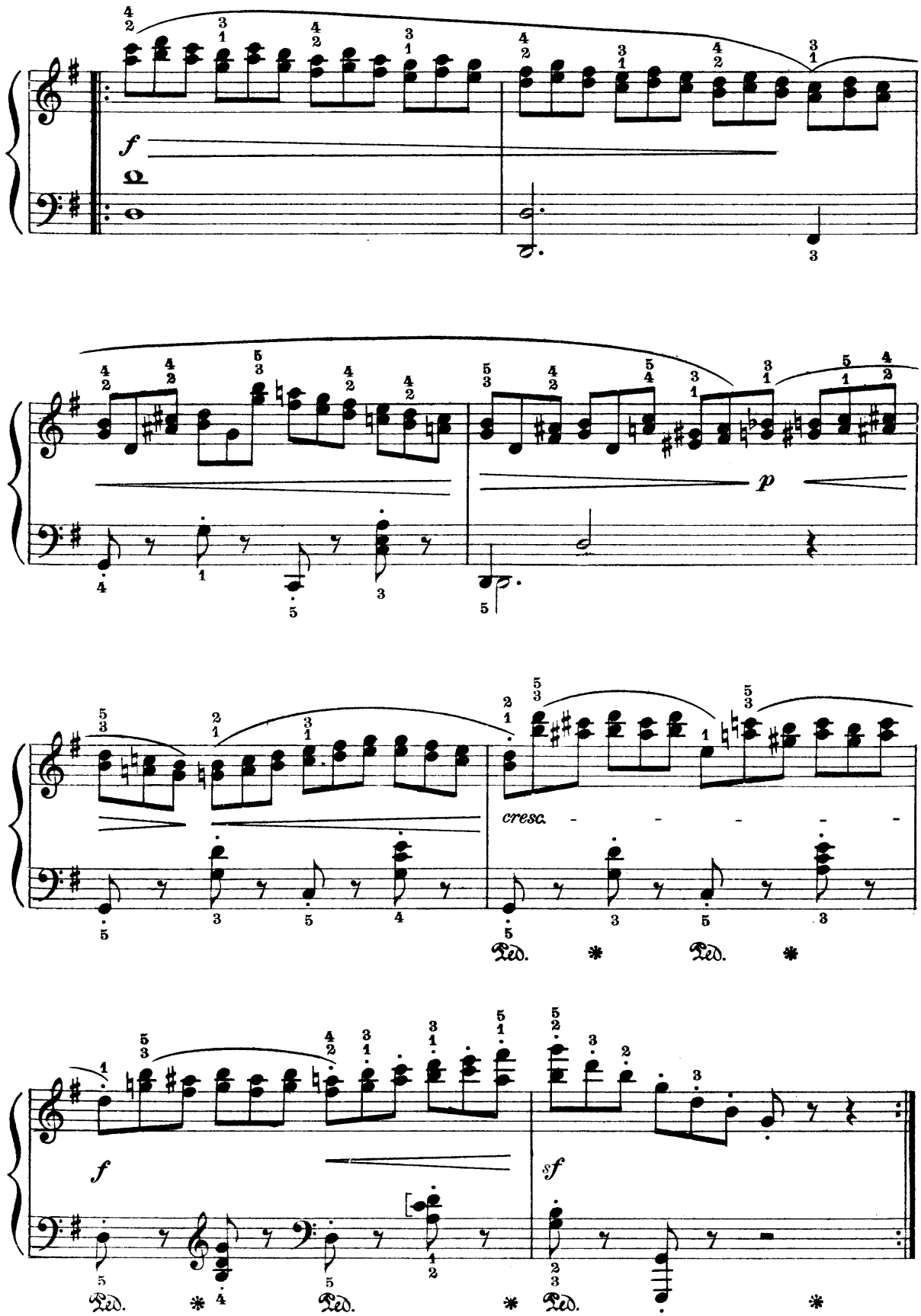

A Allegro.
14.
p
dolce
cresc.
f
dim.
B
p
Ped.
*


Ped.
cresc.
f
ff
sf

Allegretto. ♩ = 120.

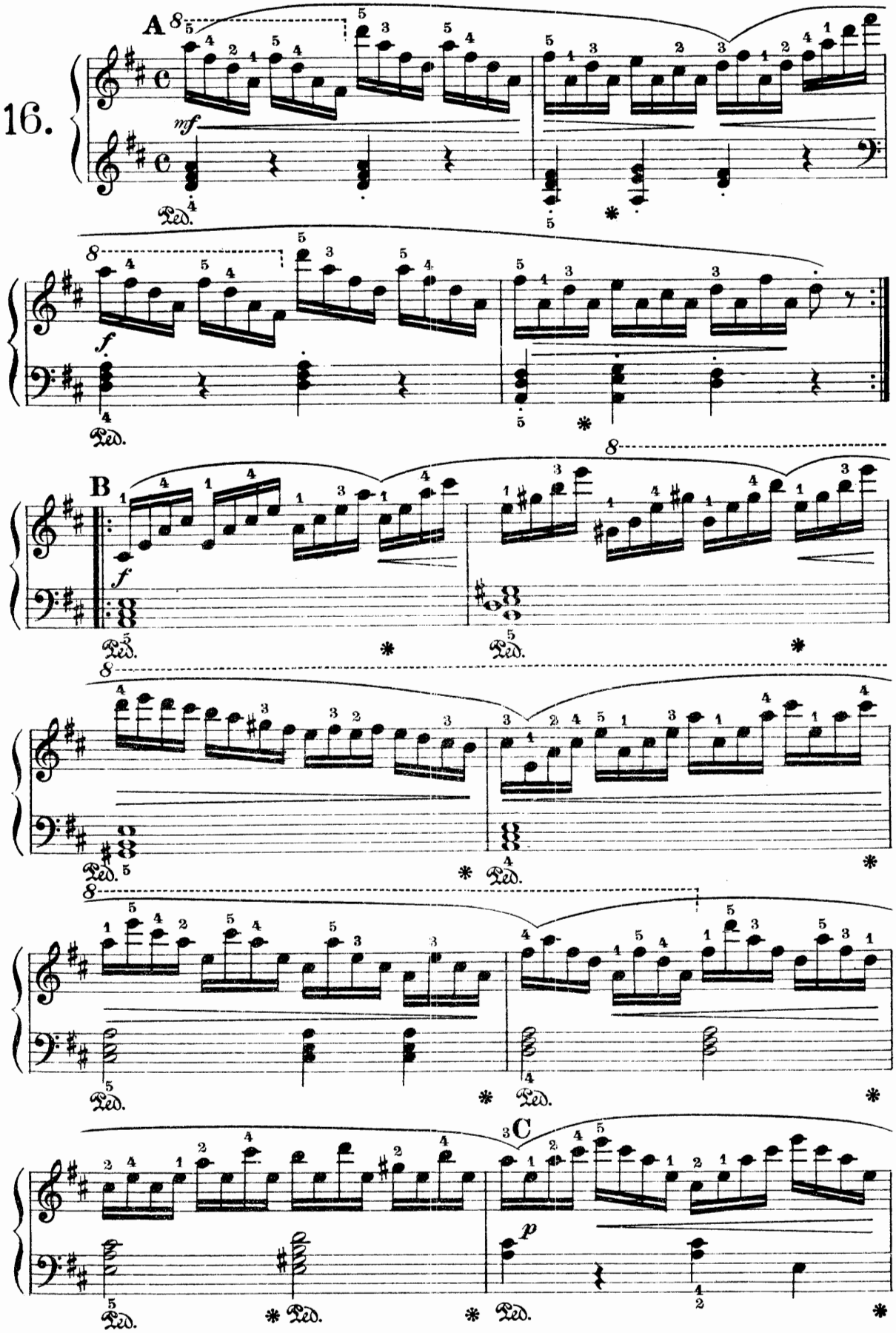
15.

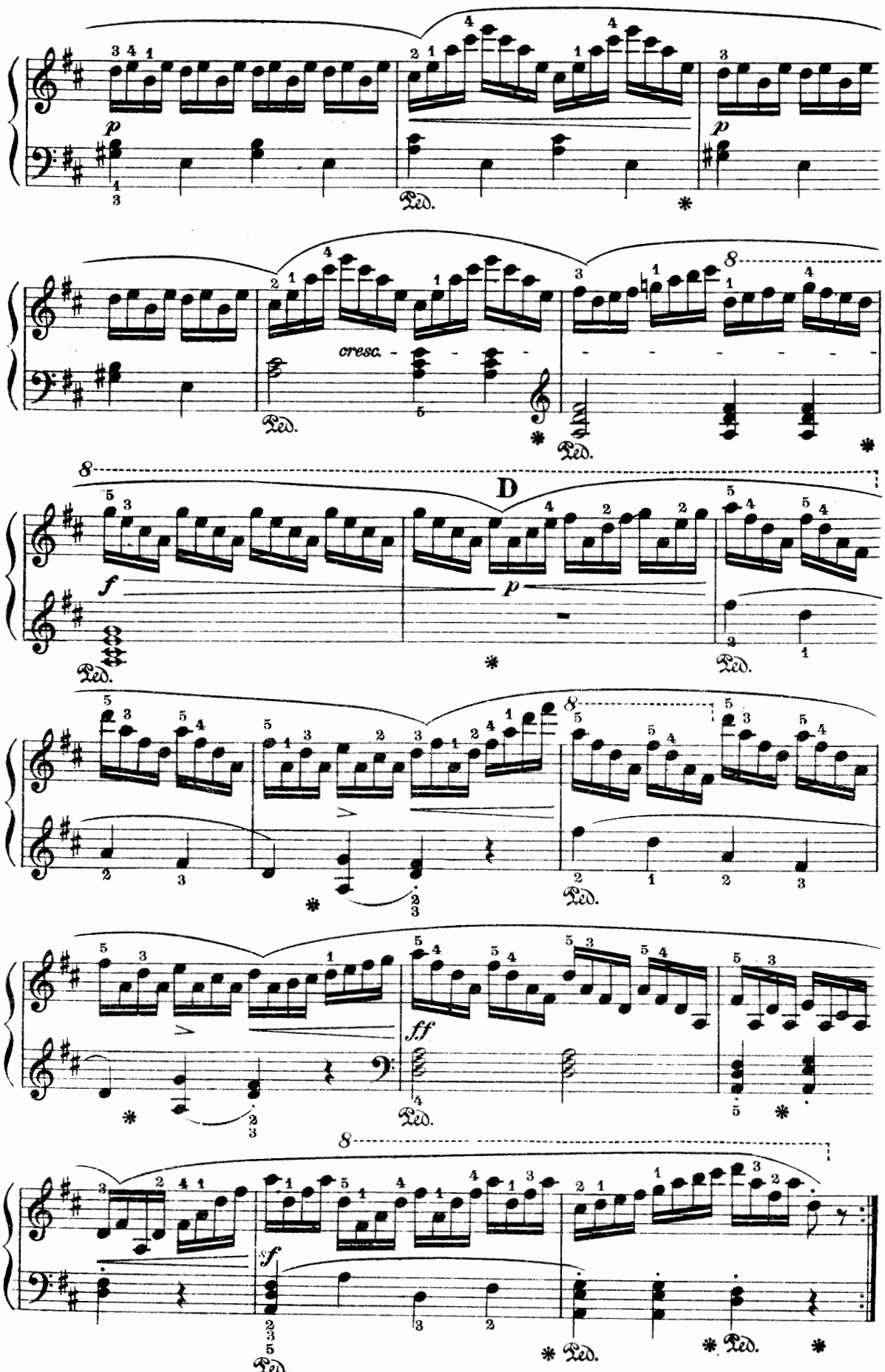


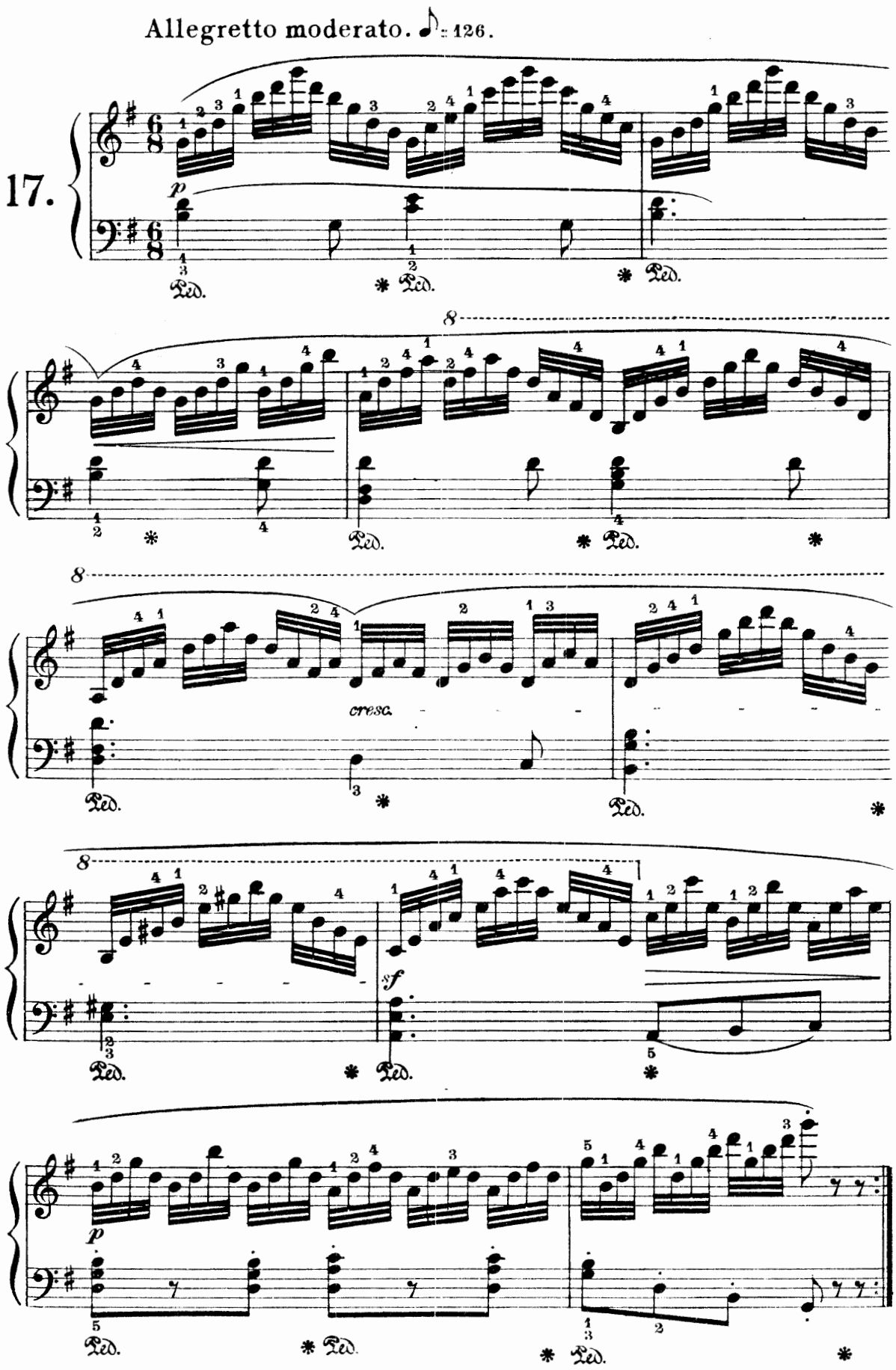

f
p
cresc.
Ped.
f
sf
Ped.

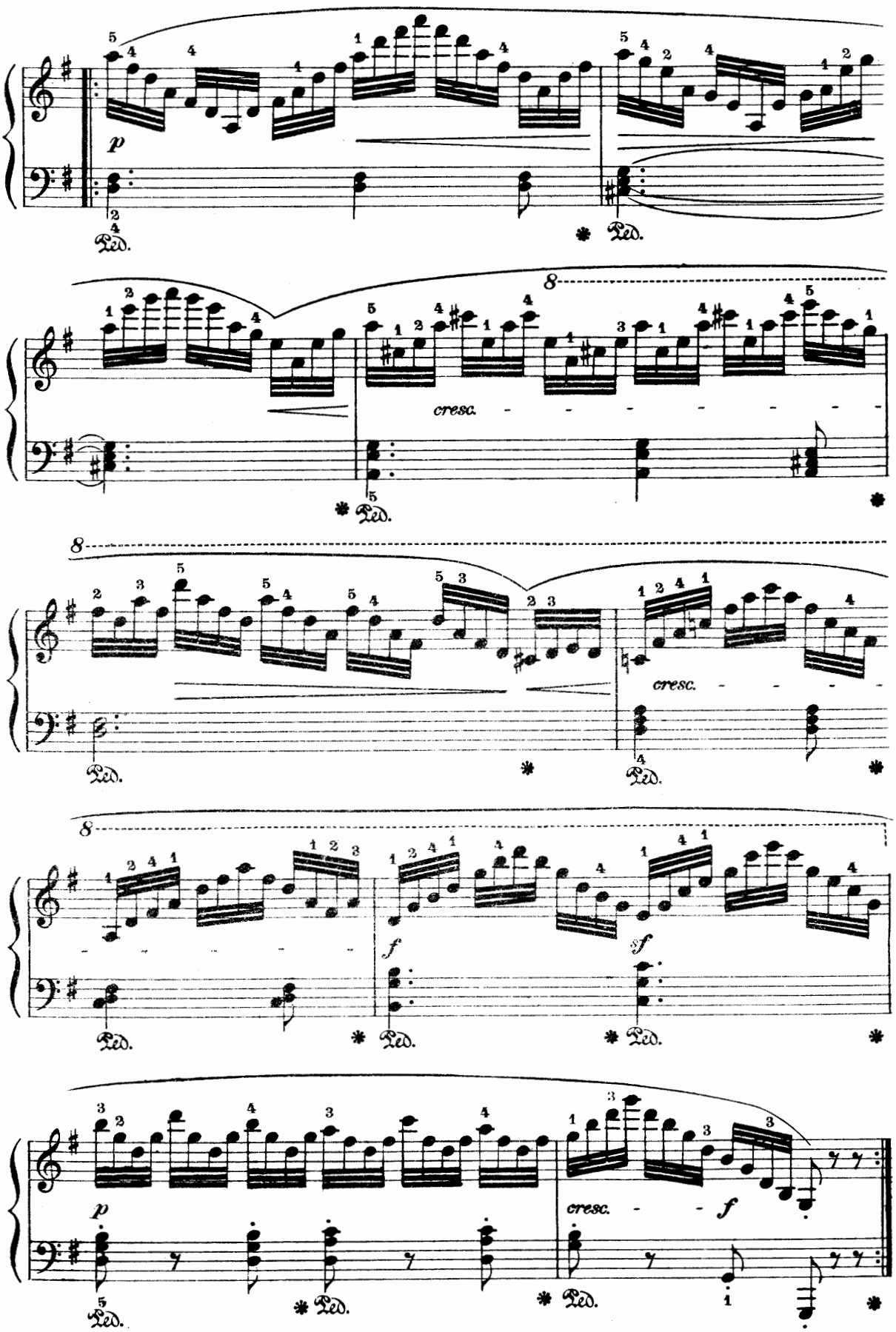
Allegro. ♩ = 138.

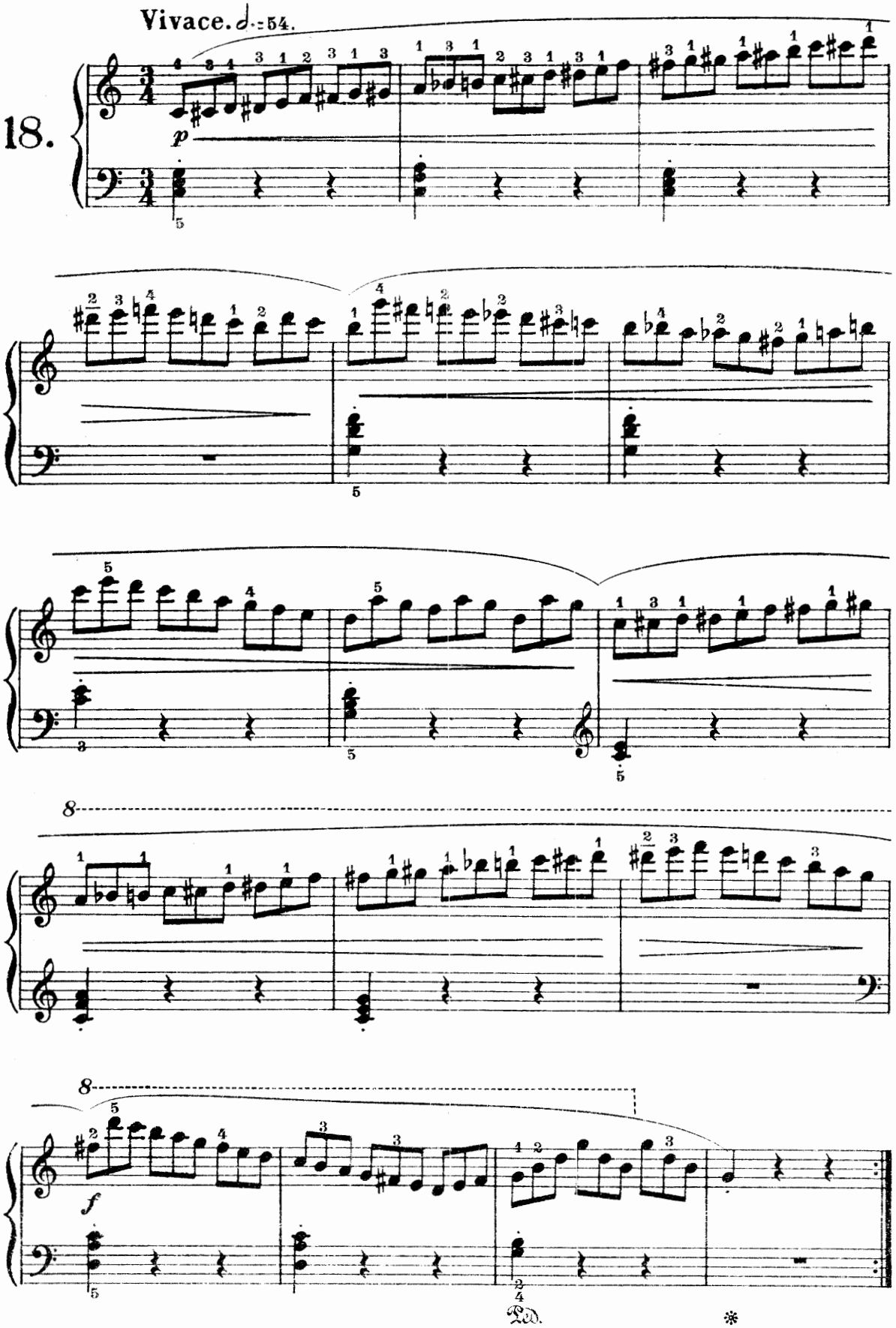
16.

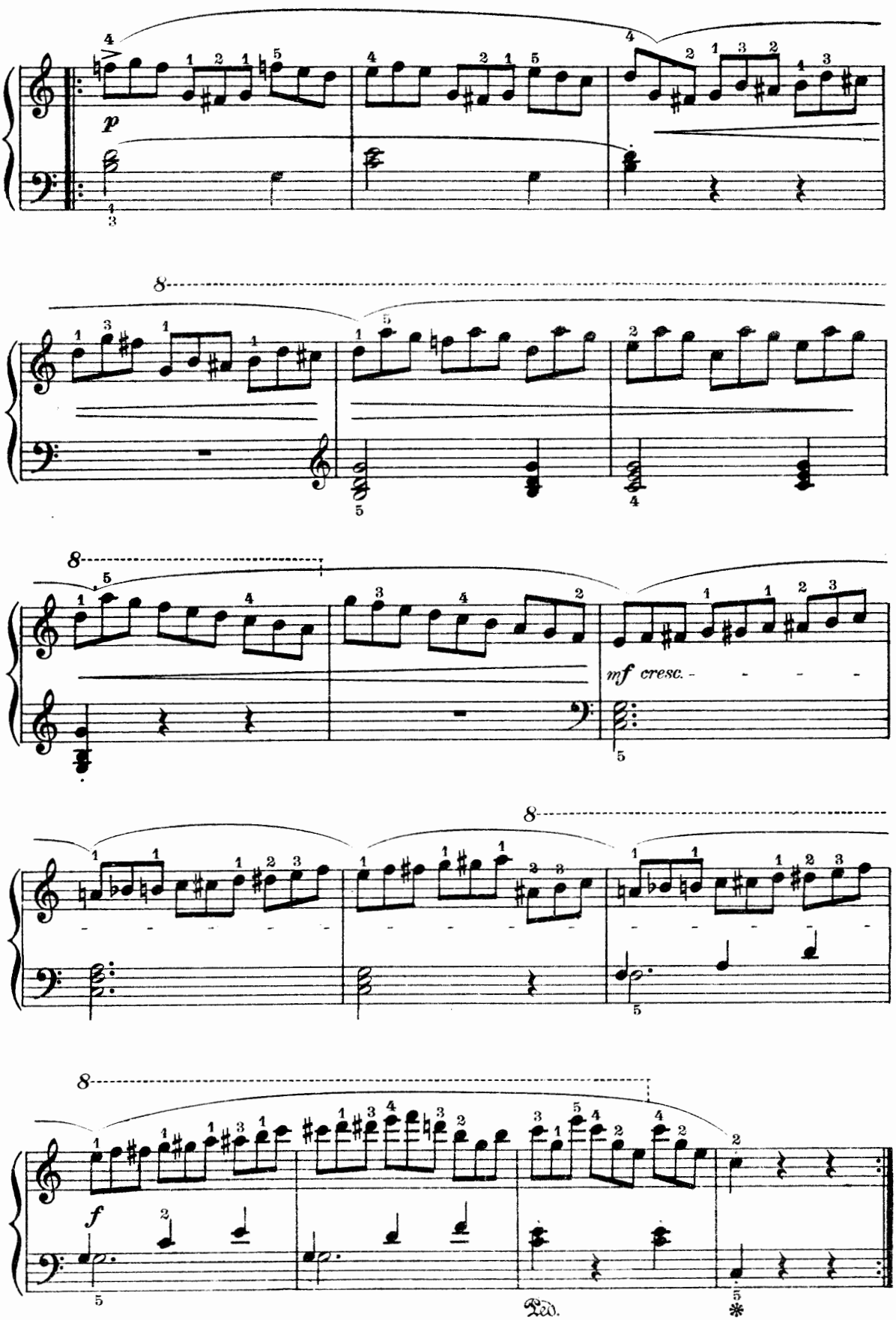



cresc.
D
Ped.

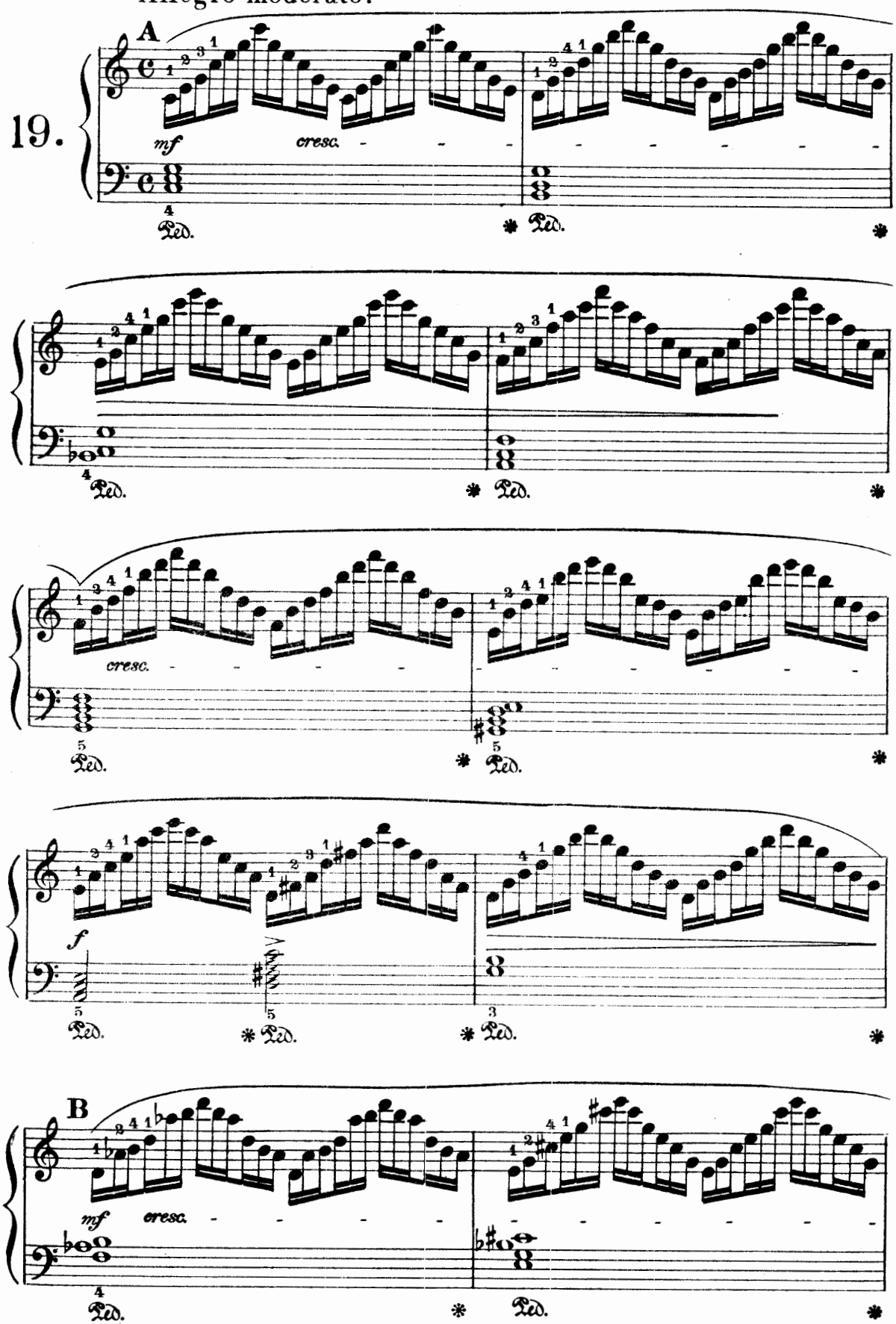

Allegretto moderato. ♪ = 126.
17.
p
Ped.
8
cresc.
sf

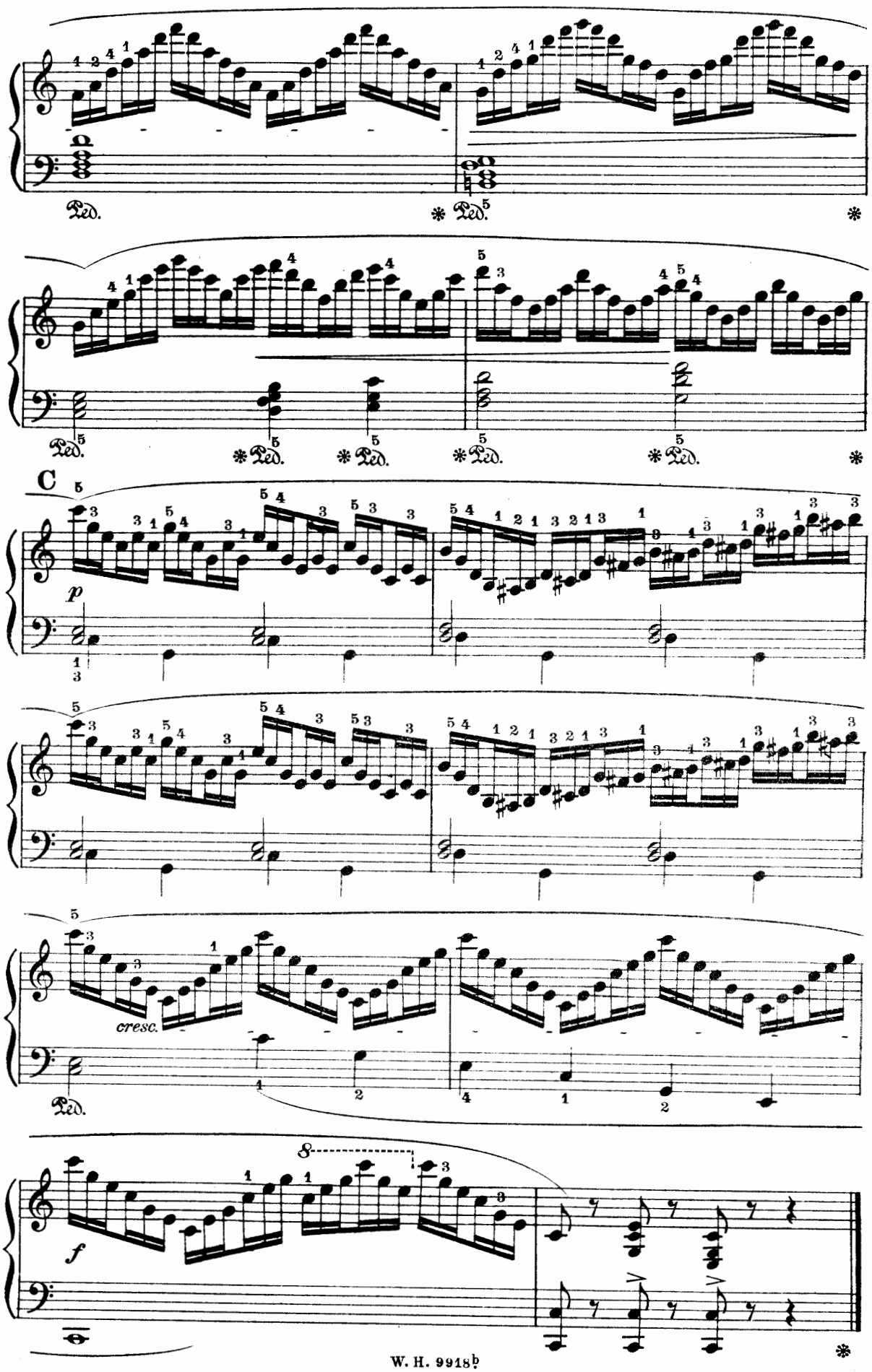

p
Ped.
8
cresc.
f
sf


Vivace. ♩.=54.
18.
p
8
8
f
Ped.
*


p
8
8
mf cresc.
8
f
Ped.

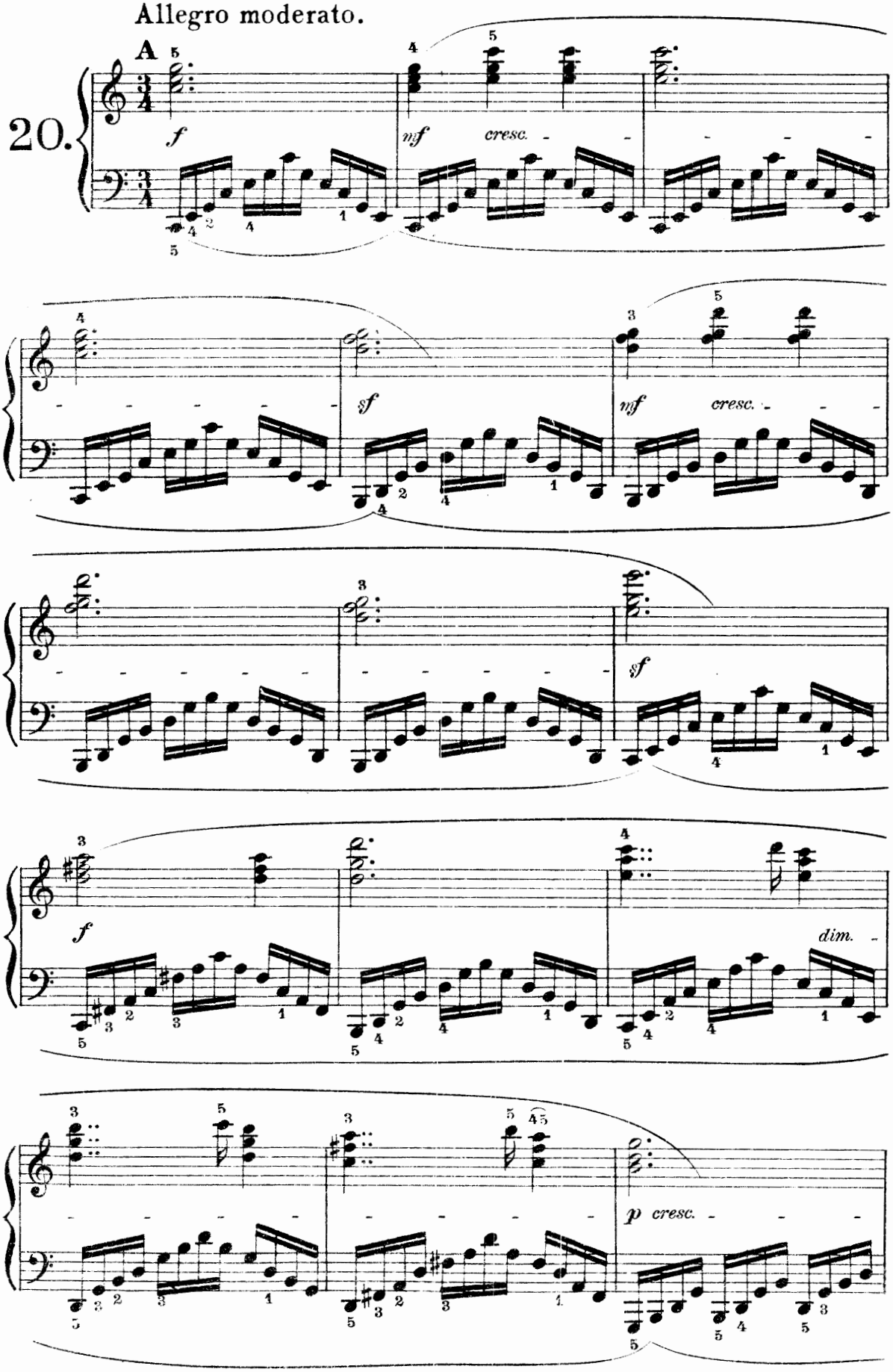
Allegro moderato.

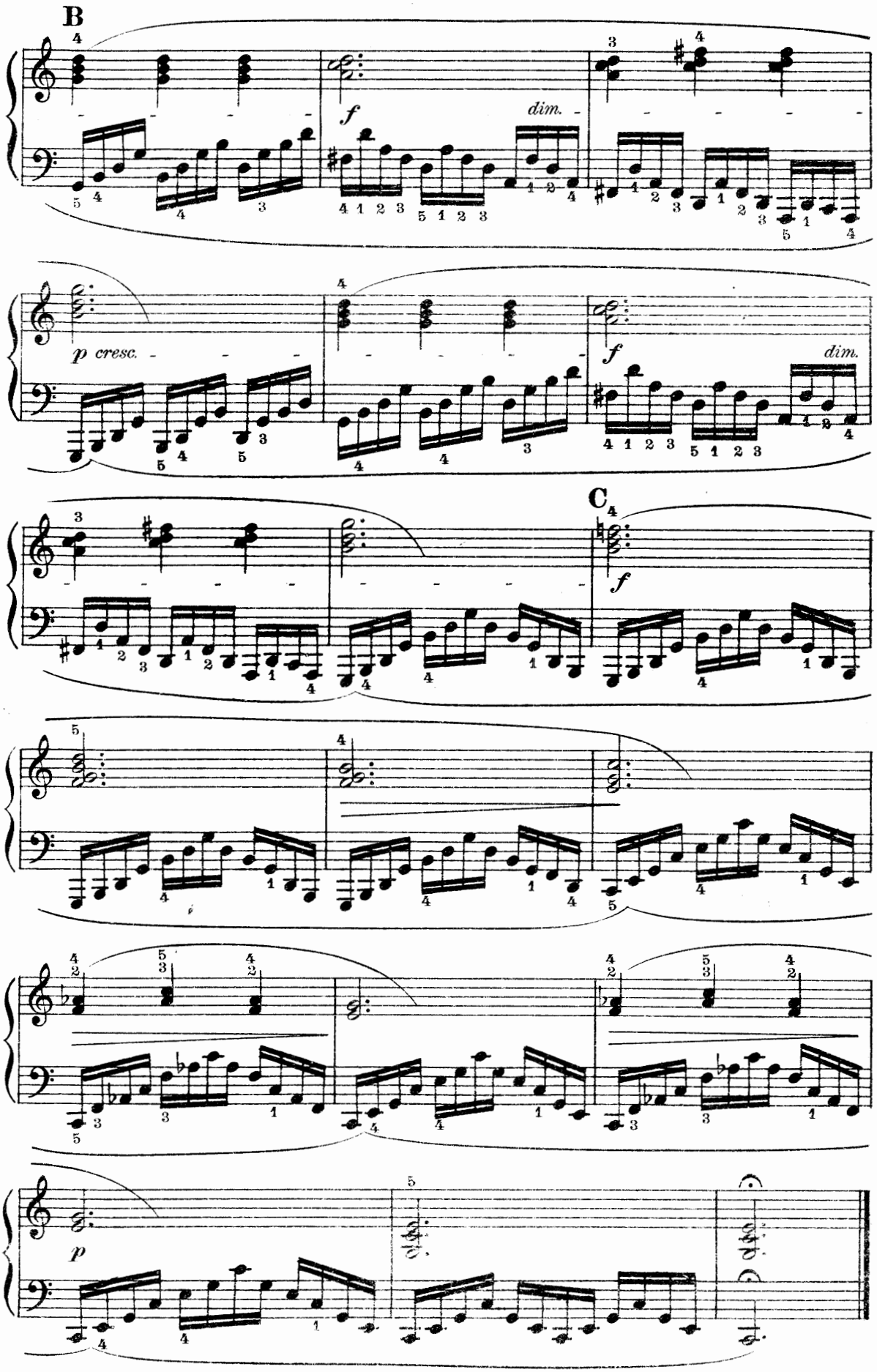



Ped.
C
p
cresc.
f

Allegro moderato.

20.




B
f
dim.
p cresc.
f
dim.
C
f
p

Allegretto moderato. ♪ = 126.

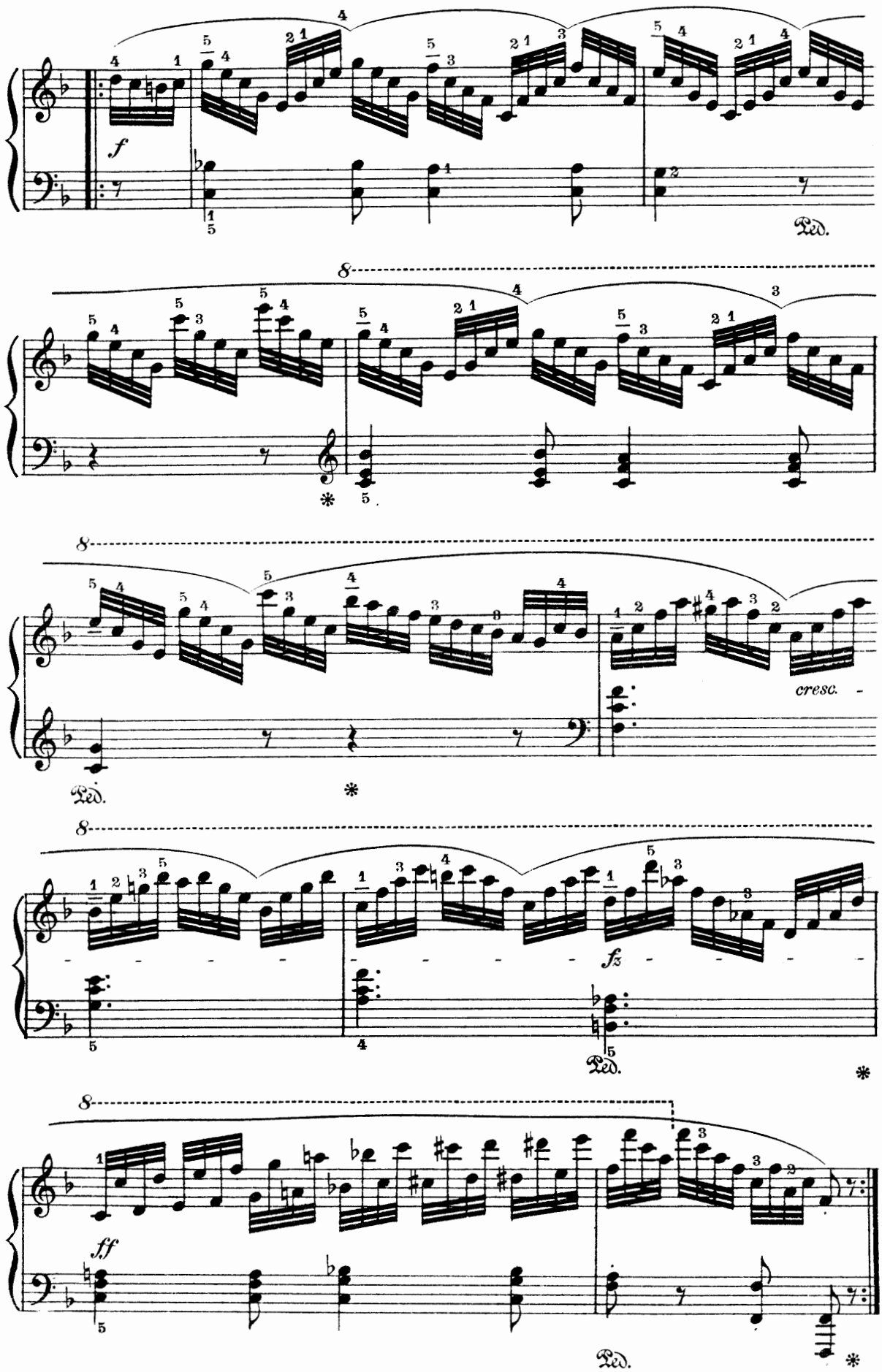
21.

p dol. legato

cresc.

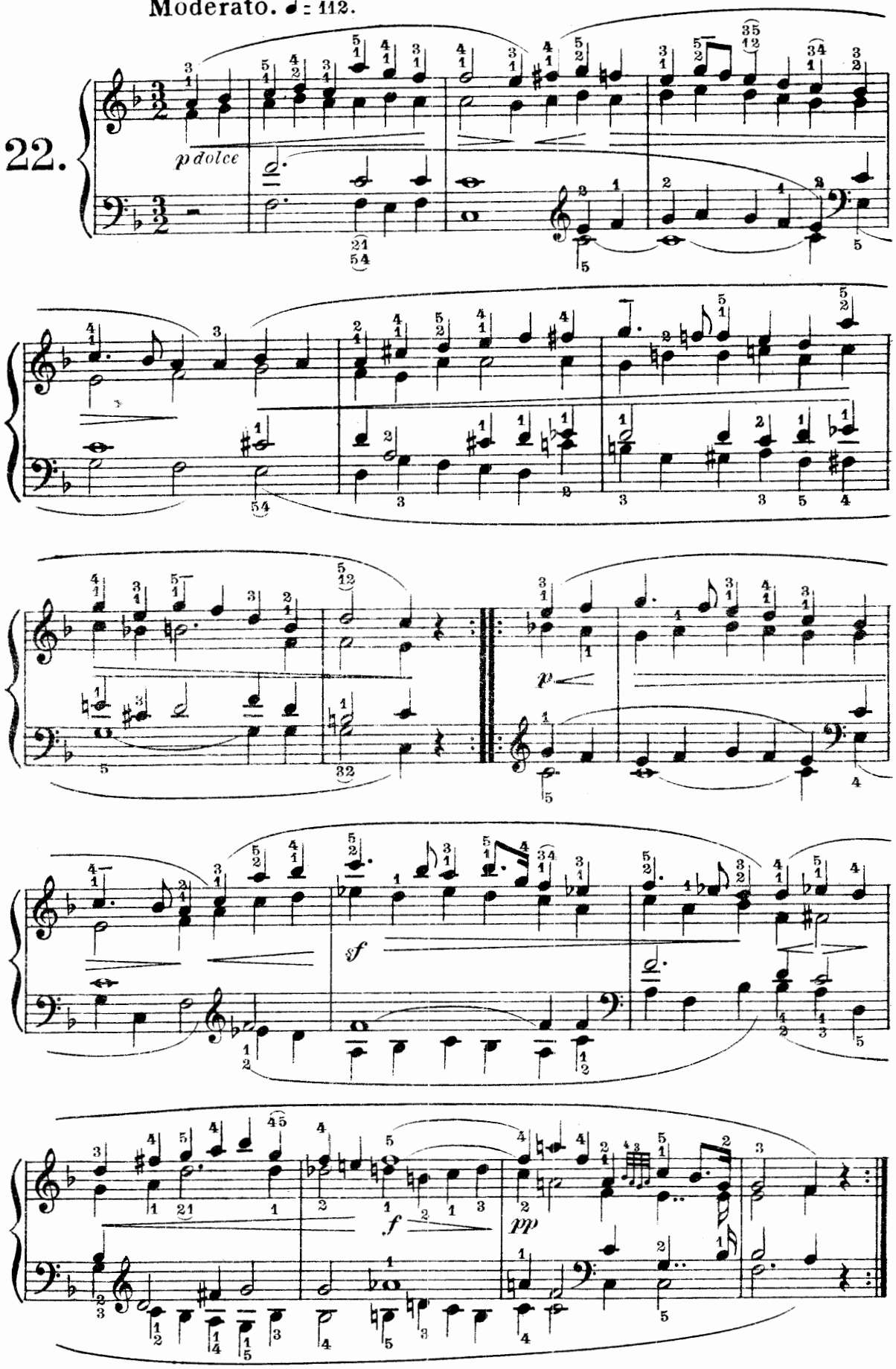
f *cresc.*

Ped. * Ped. * Ped. *

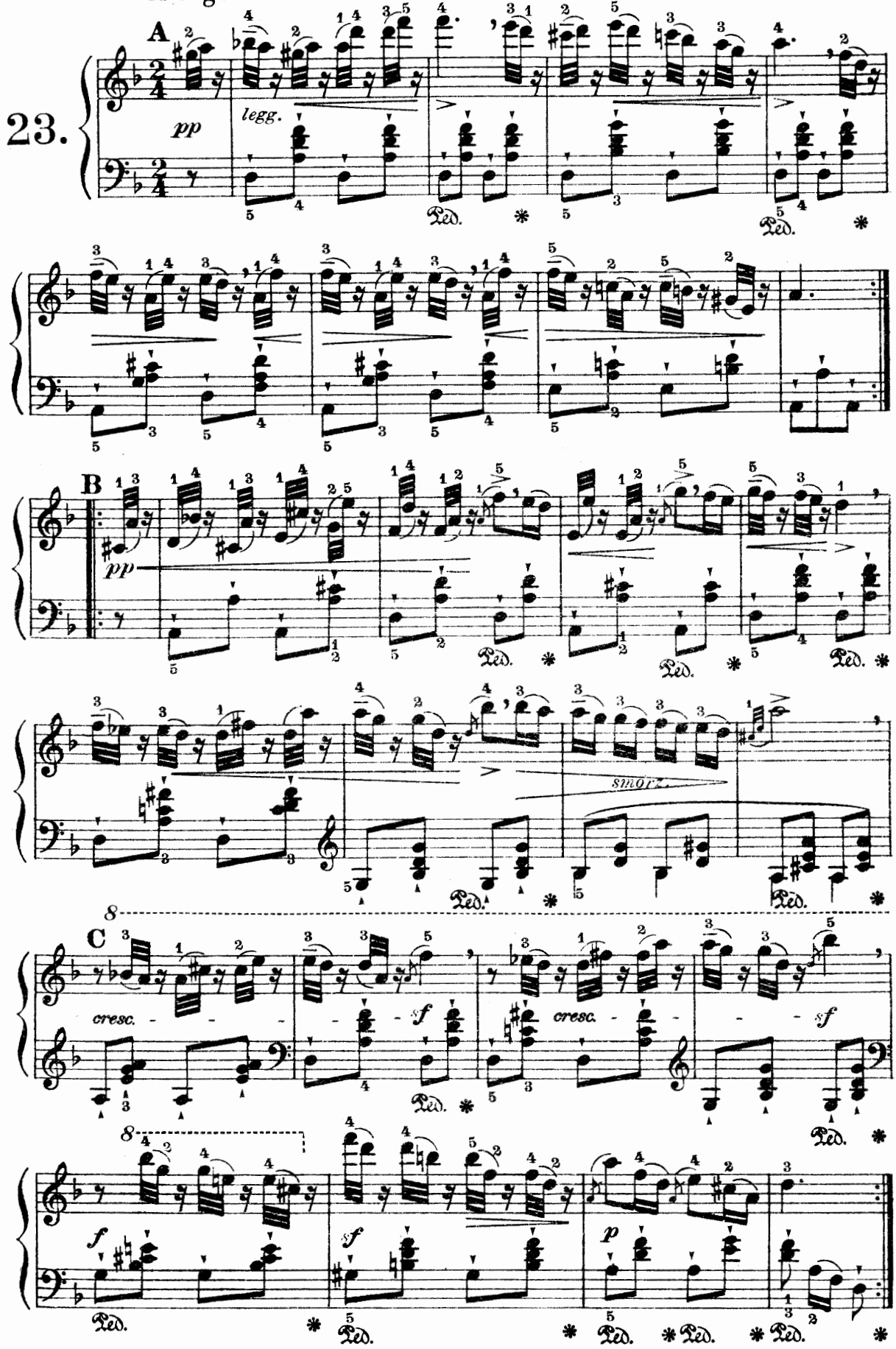

f
Ped.
8
cresc.
fz
ff

Moderato. ♩ = 112.

22.

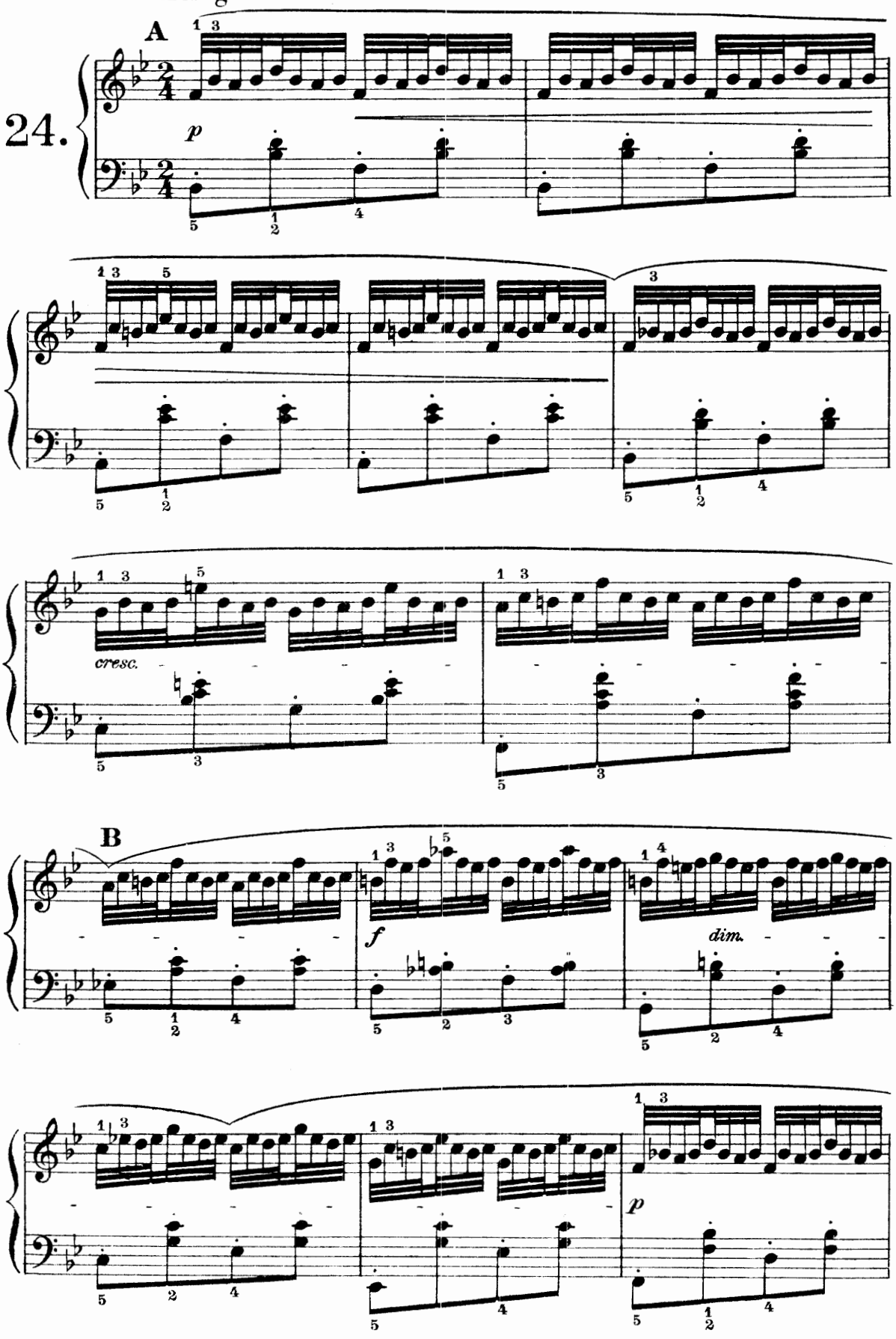


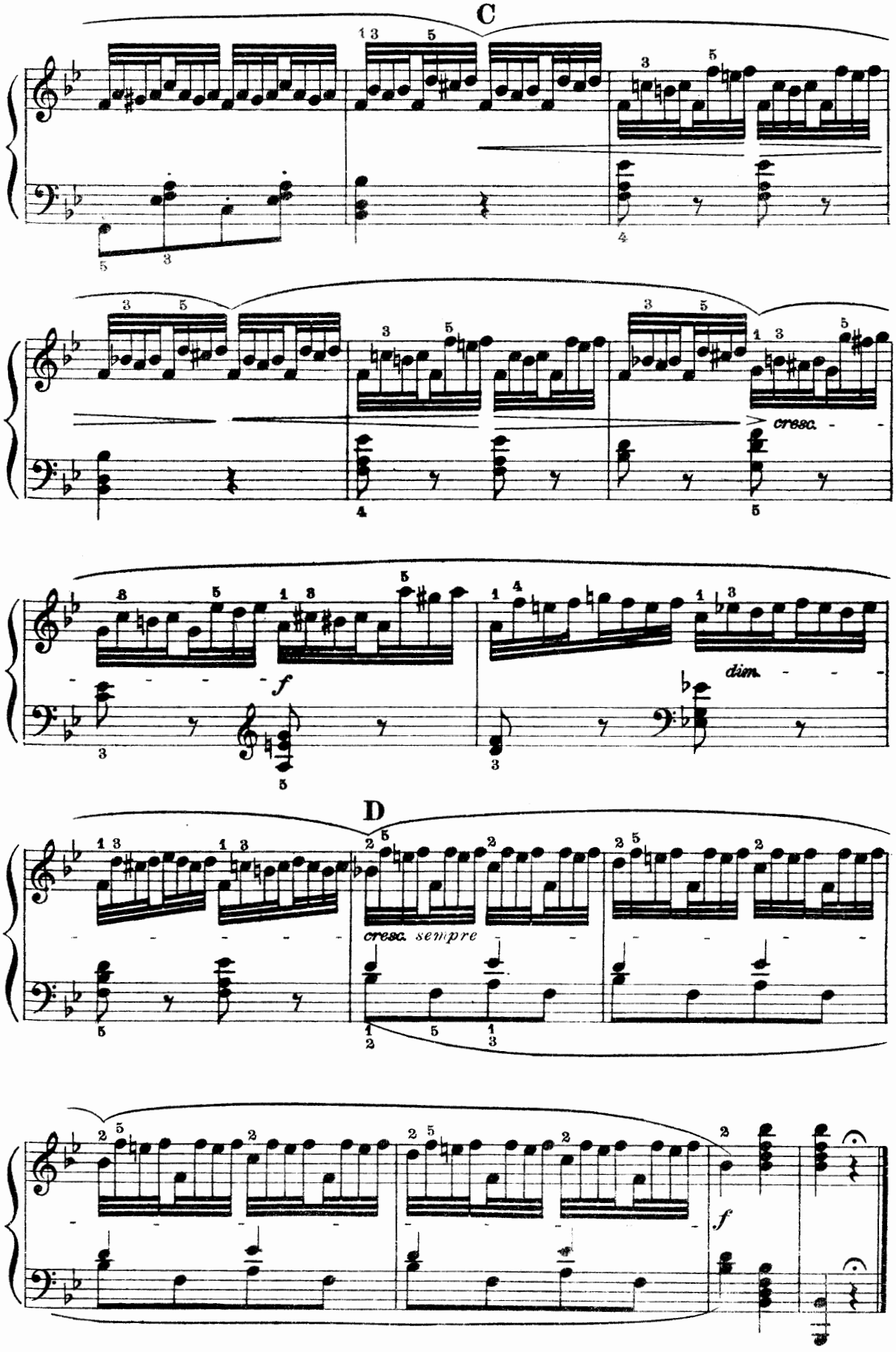
Allegretto vivace. ♩ = 138.



Allegro.

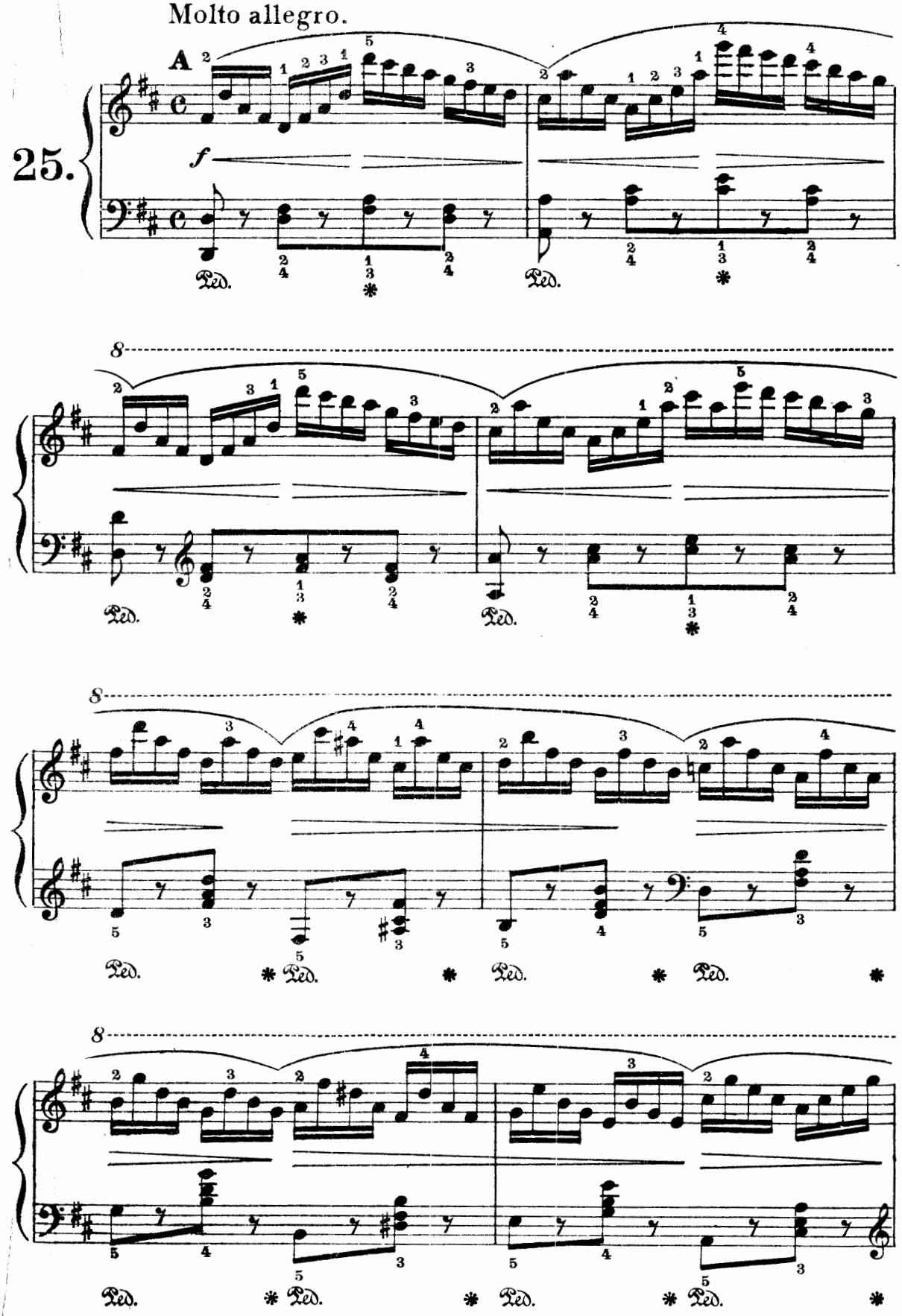
24.

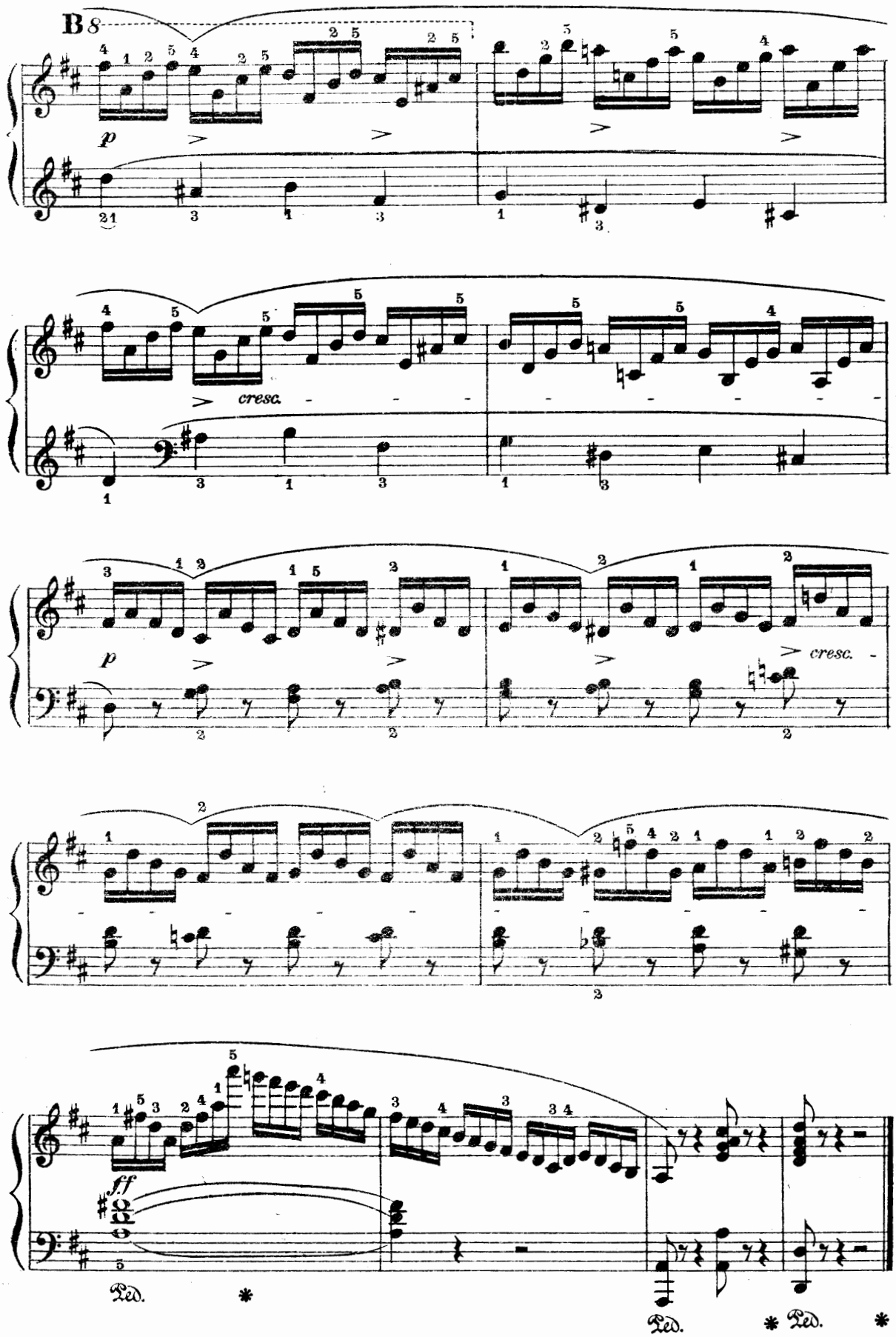


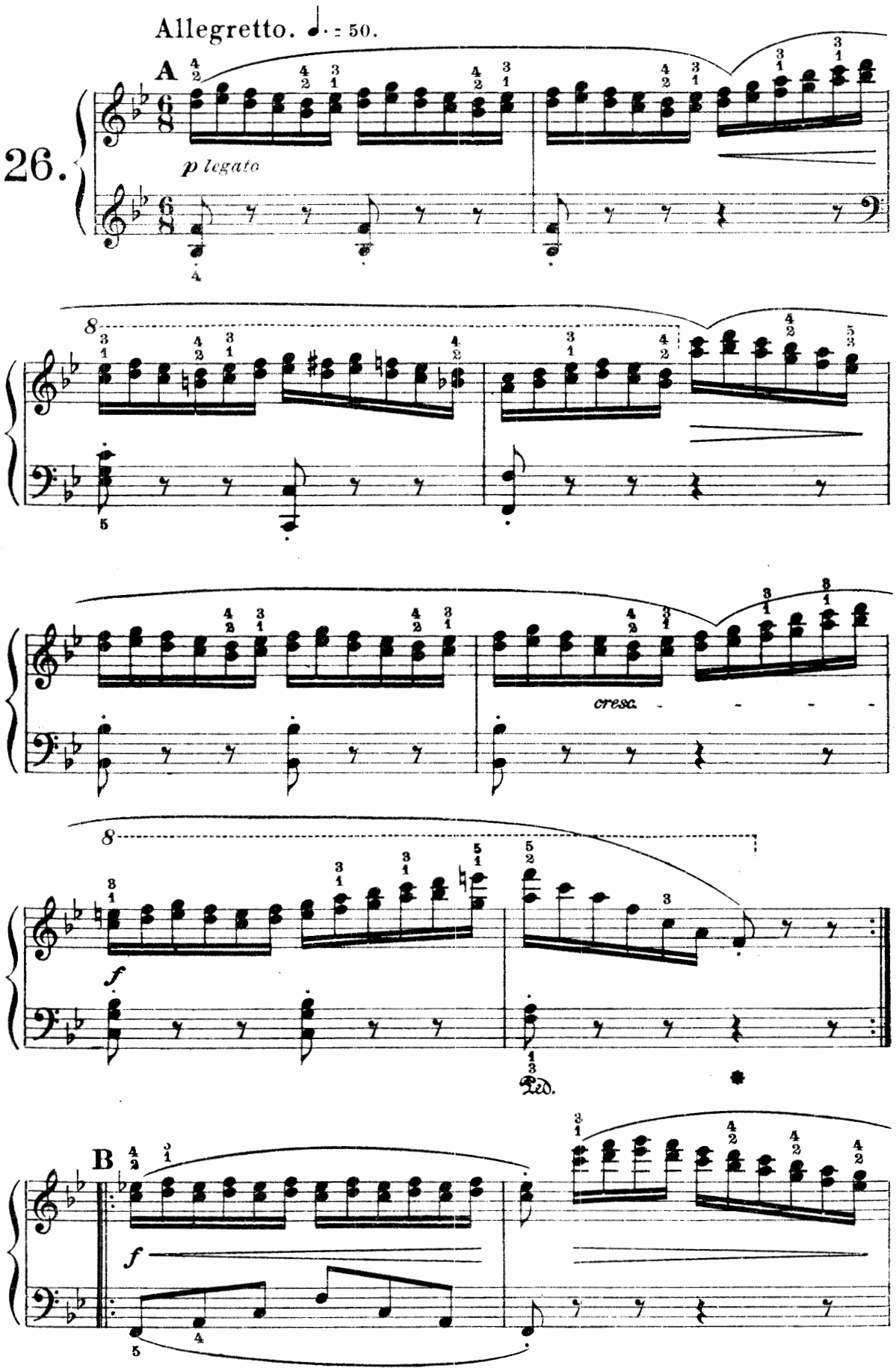

C
cresc.
f
dim.
D
cresc. sempre
f

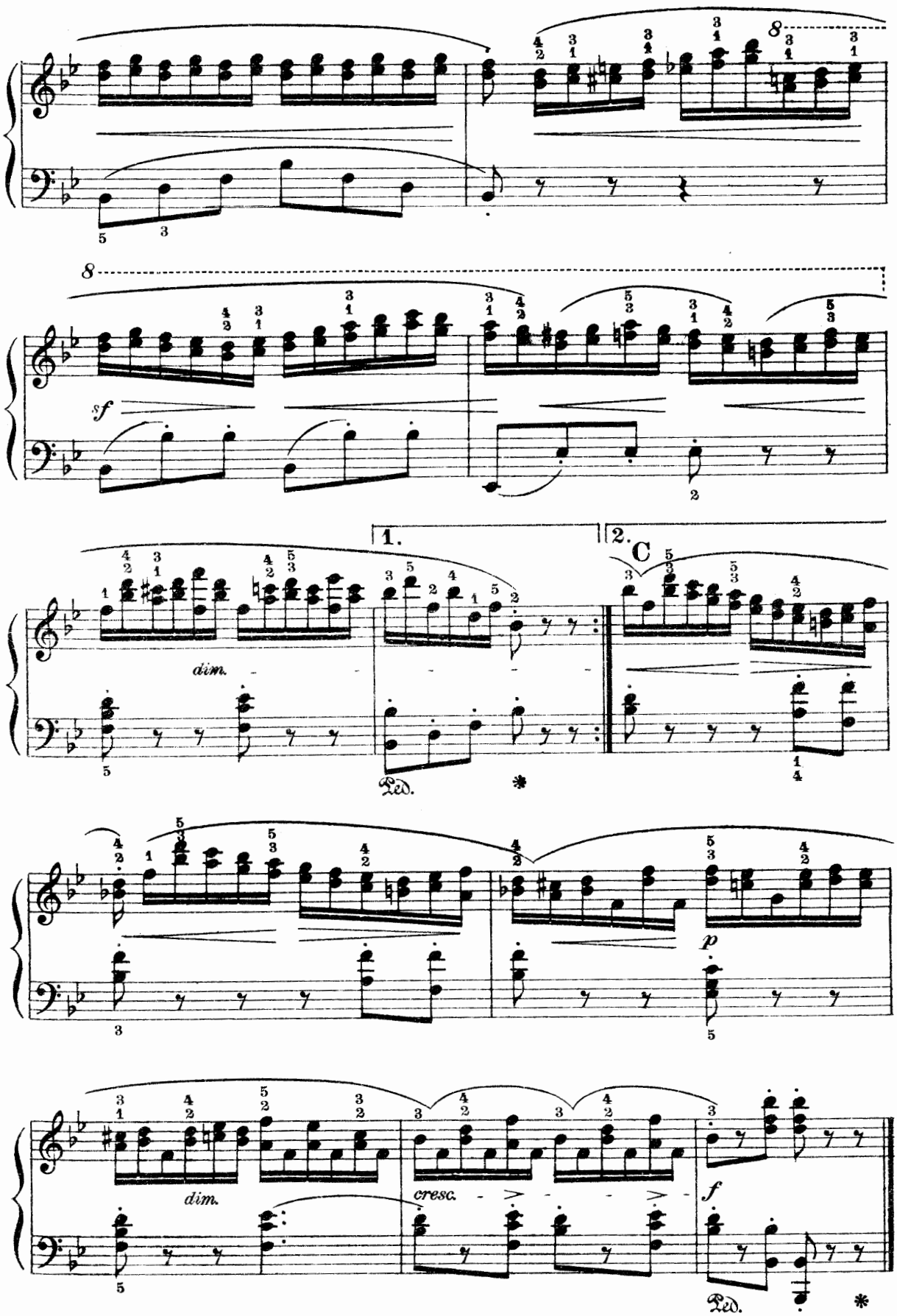
Molto allegro.

25.




B 8
p
cresc.
p
cresc.
ff
Ped.
Ped.
Ped.


Allegretto. ♩. = 50.
26.
A
p legato
cresc.
f
Ped.
B
f


8
8
sf
1.
2.
C
dim.
Ped.
*
p
dim.
cresc.
f
Ped.
*

Allegro risoluto. ♩ = 138.

27.

A

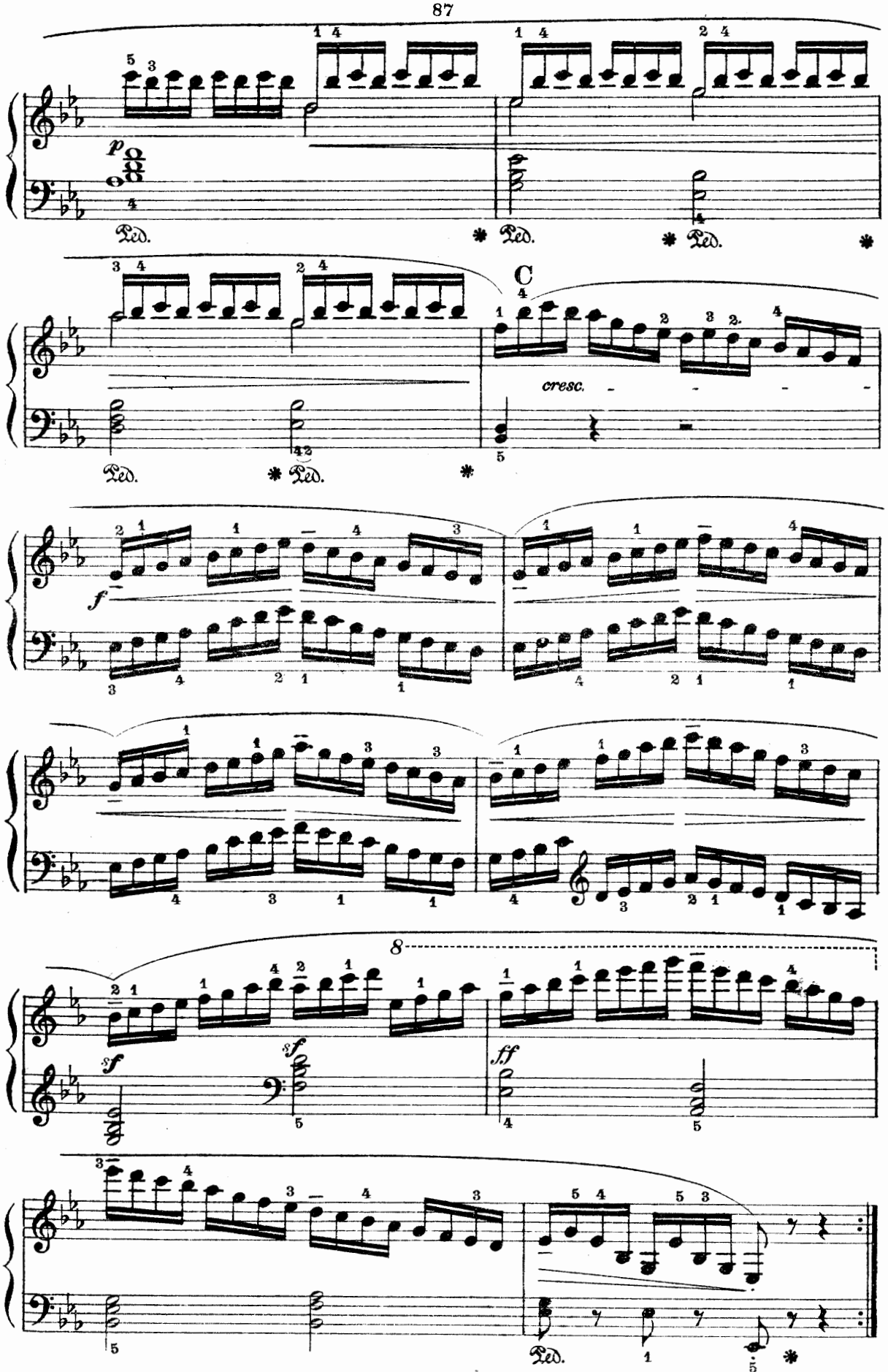
mf

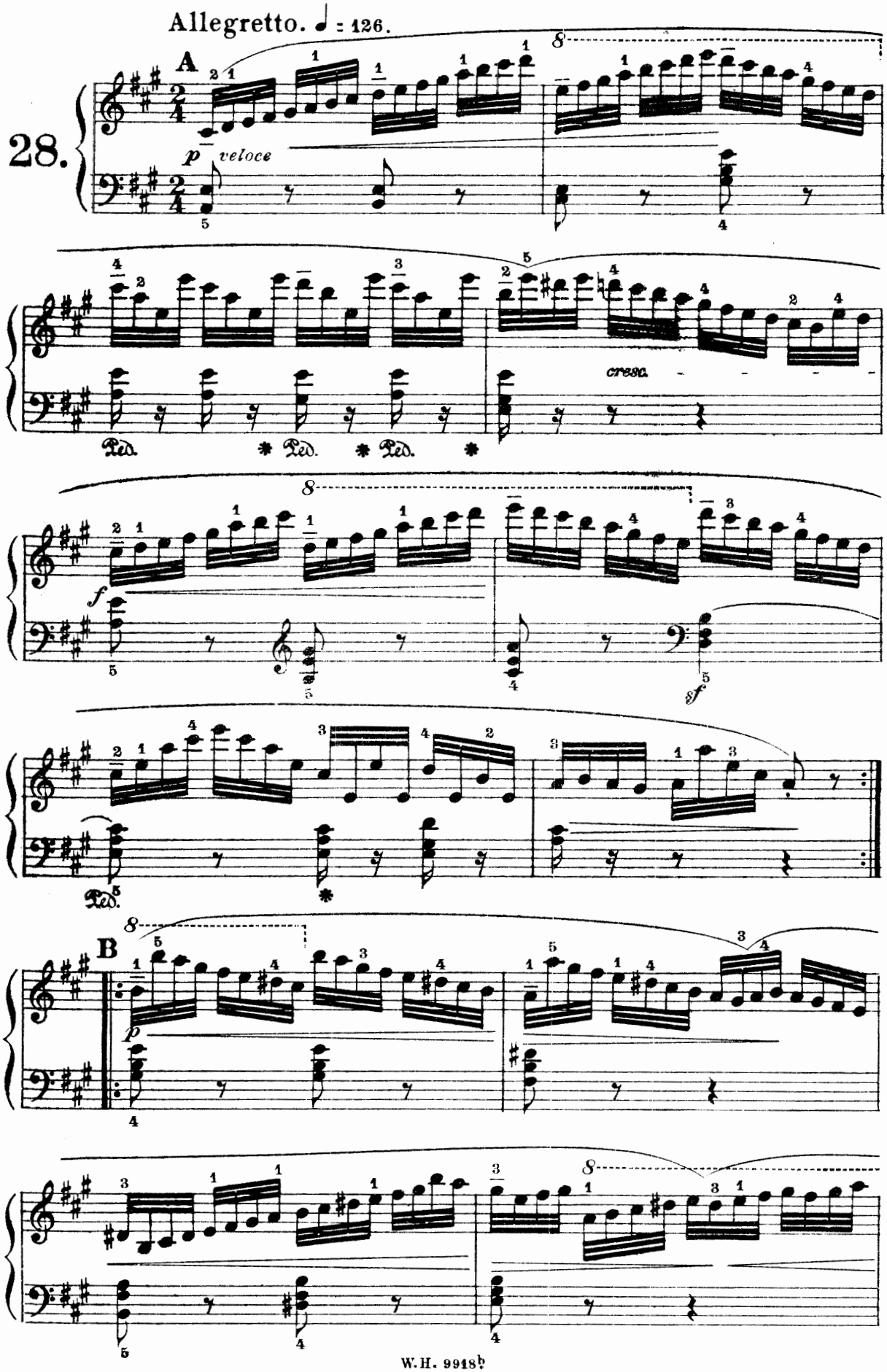
p dolce

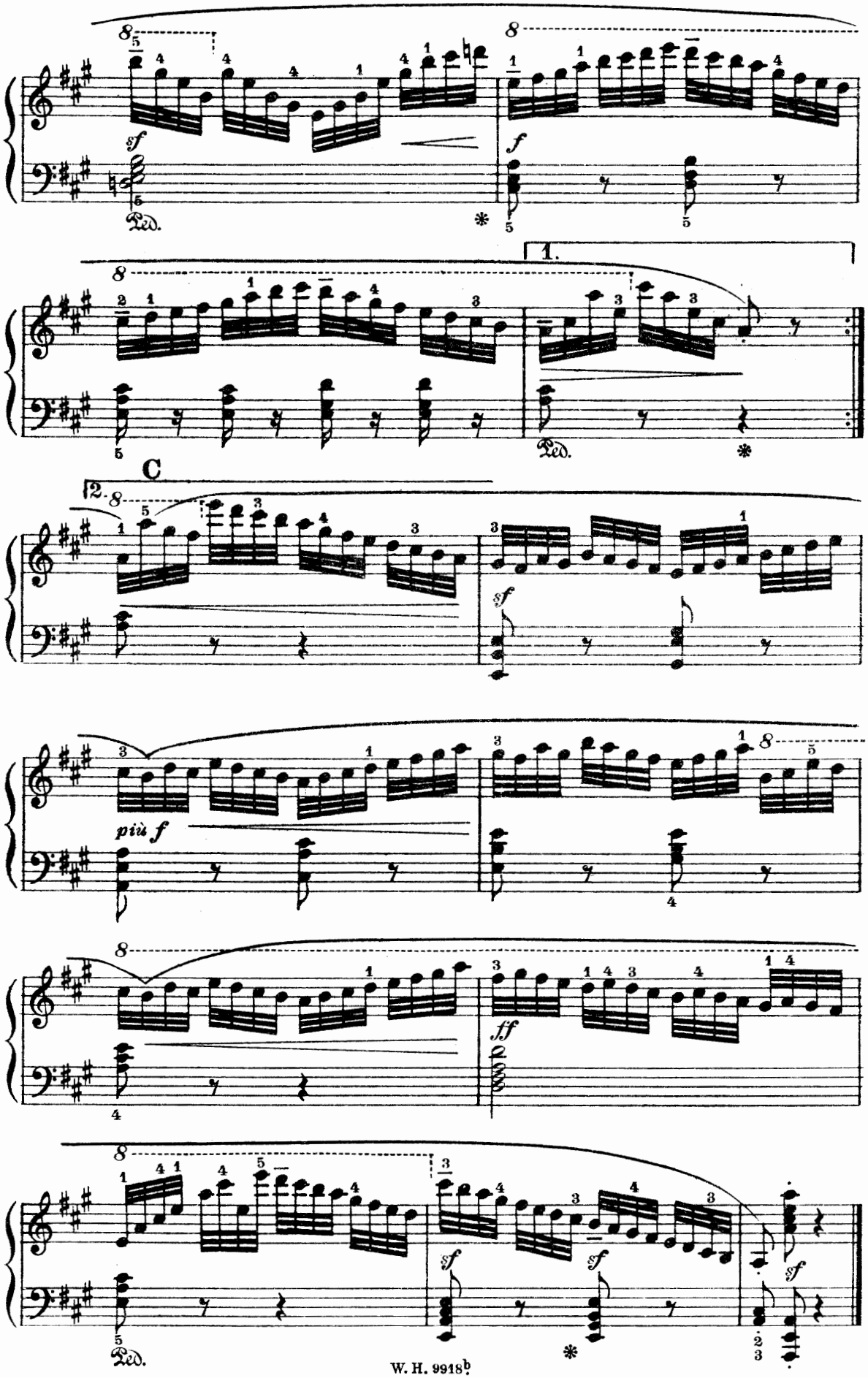
cresc.

B

f


p
Ped.
C
cresc.
f
sf
ff
8


Allegretto. ♩ = 126.
28.
A
p veloce
cresc.
Ped.
f
sf
B
p


sf
Ped.
f
1.
Ped.
C
2.
sf
più f
ff
sf
sf
sf
Ped.

Allegro commodo. ♩ = 132.

29.

A

p legato

p cresc.

dim.

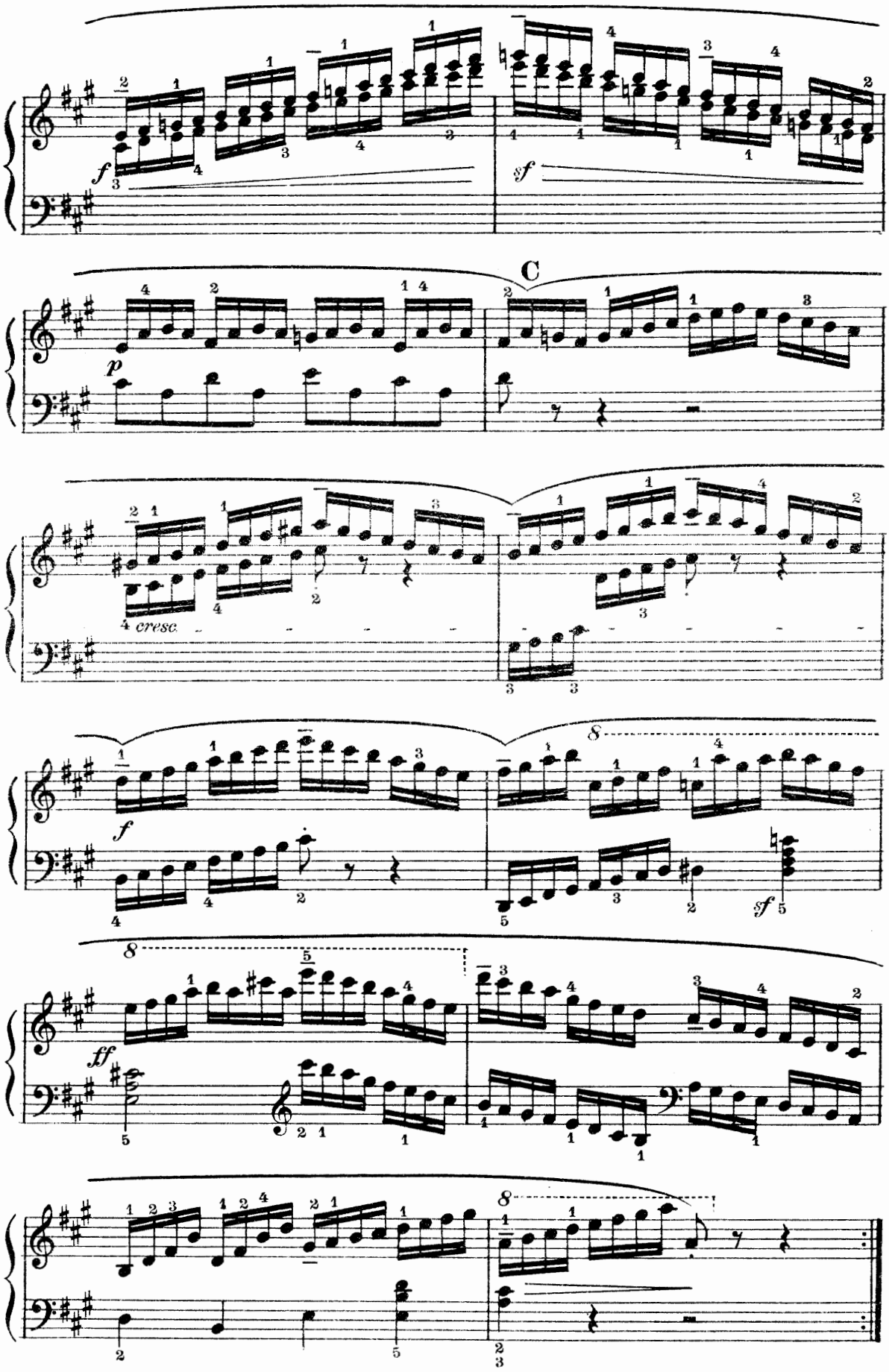
cresc.

B

f

sf

p


C
cresc.

Allegro. ♩ = 144.

30.

A

p

cresc.

8

f

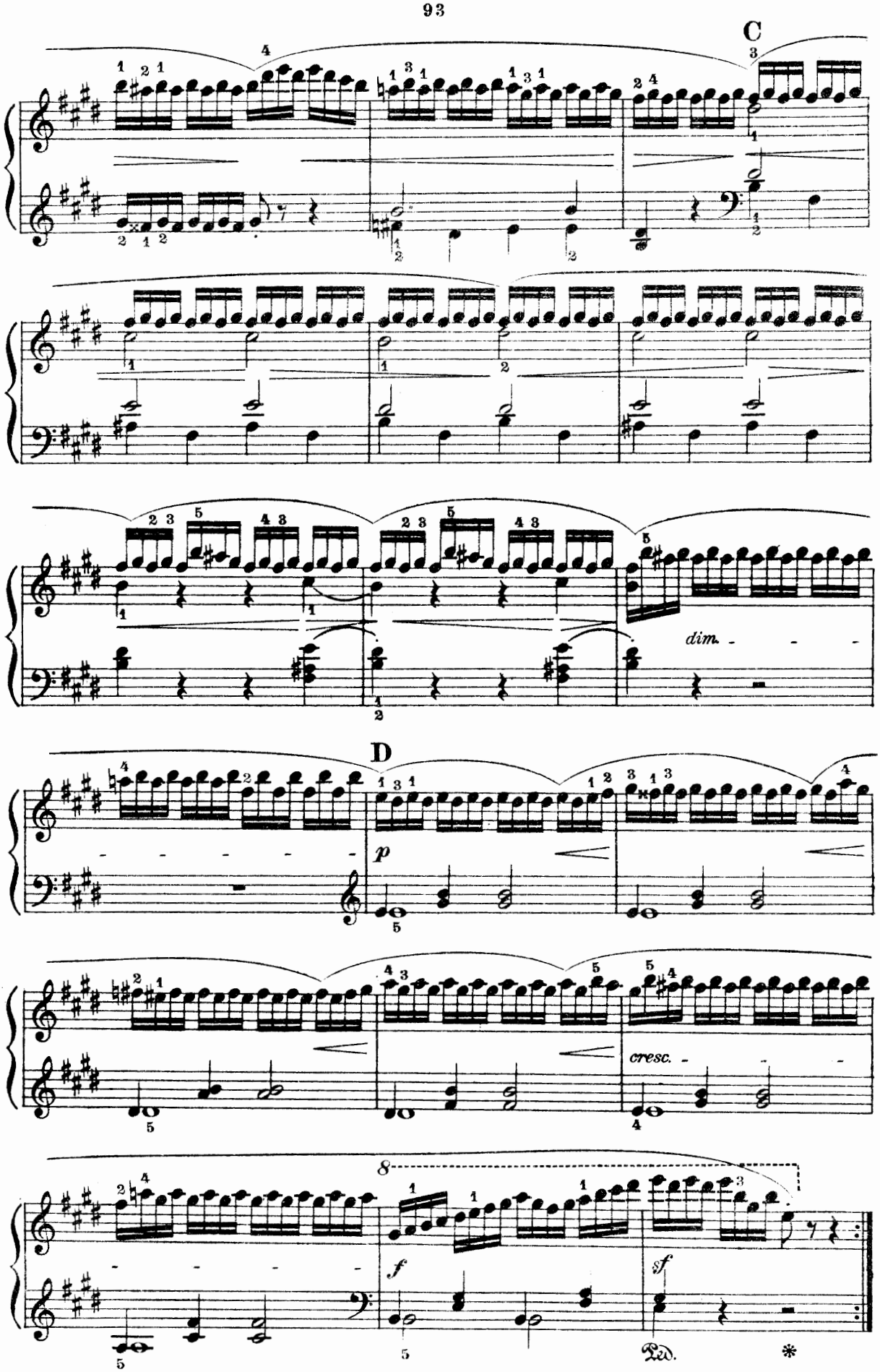
B

fp

Ped. *

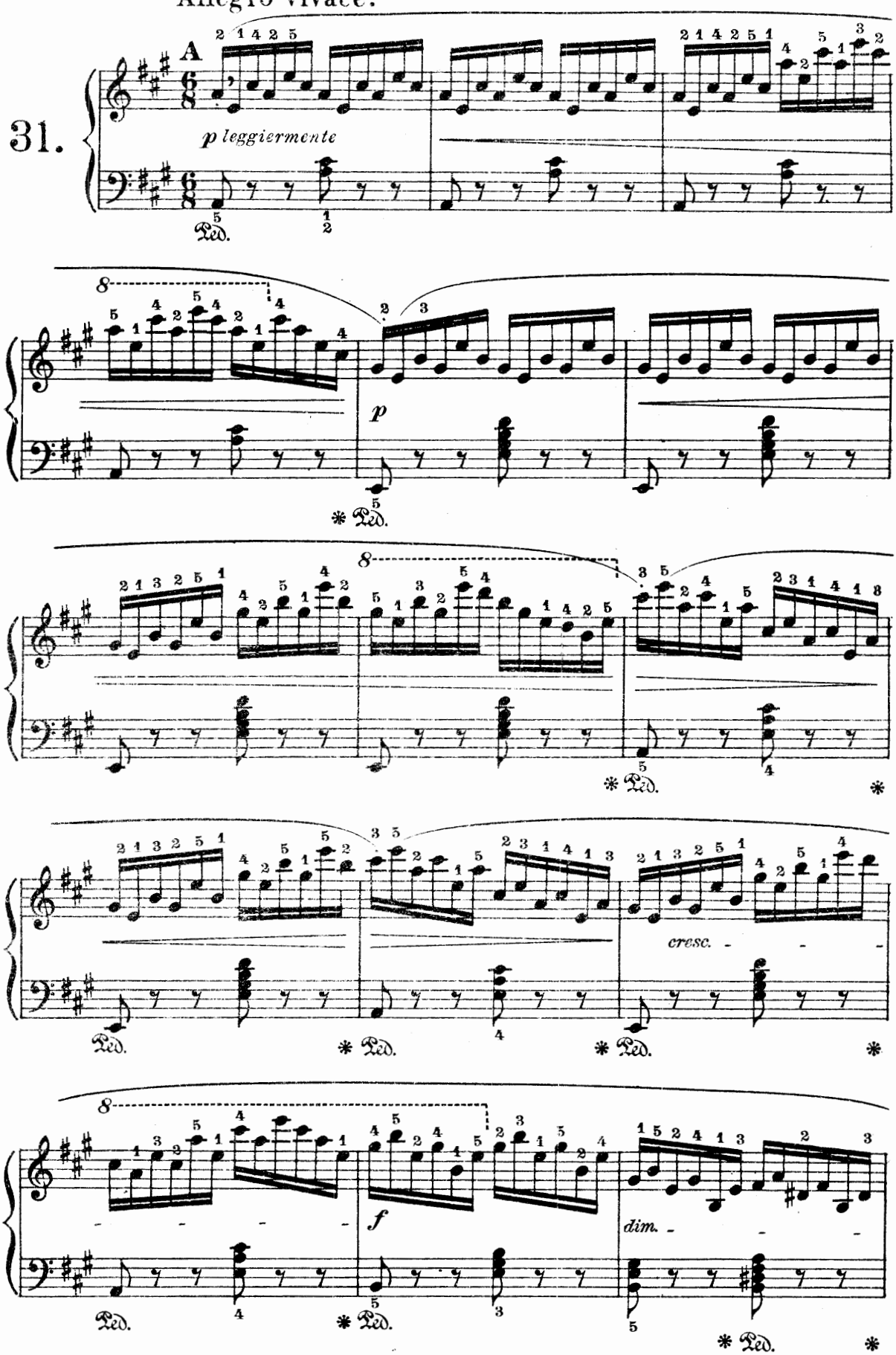
fp

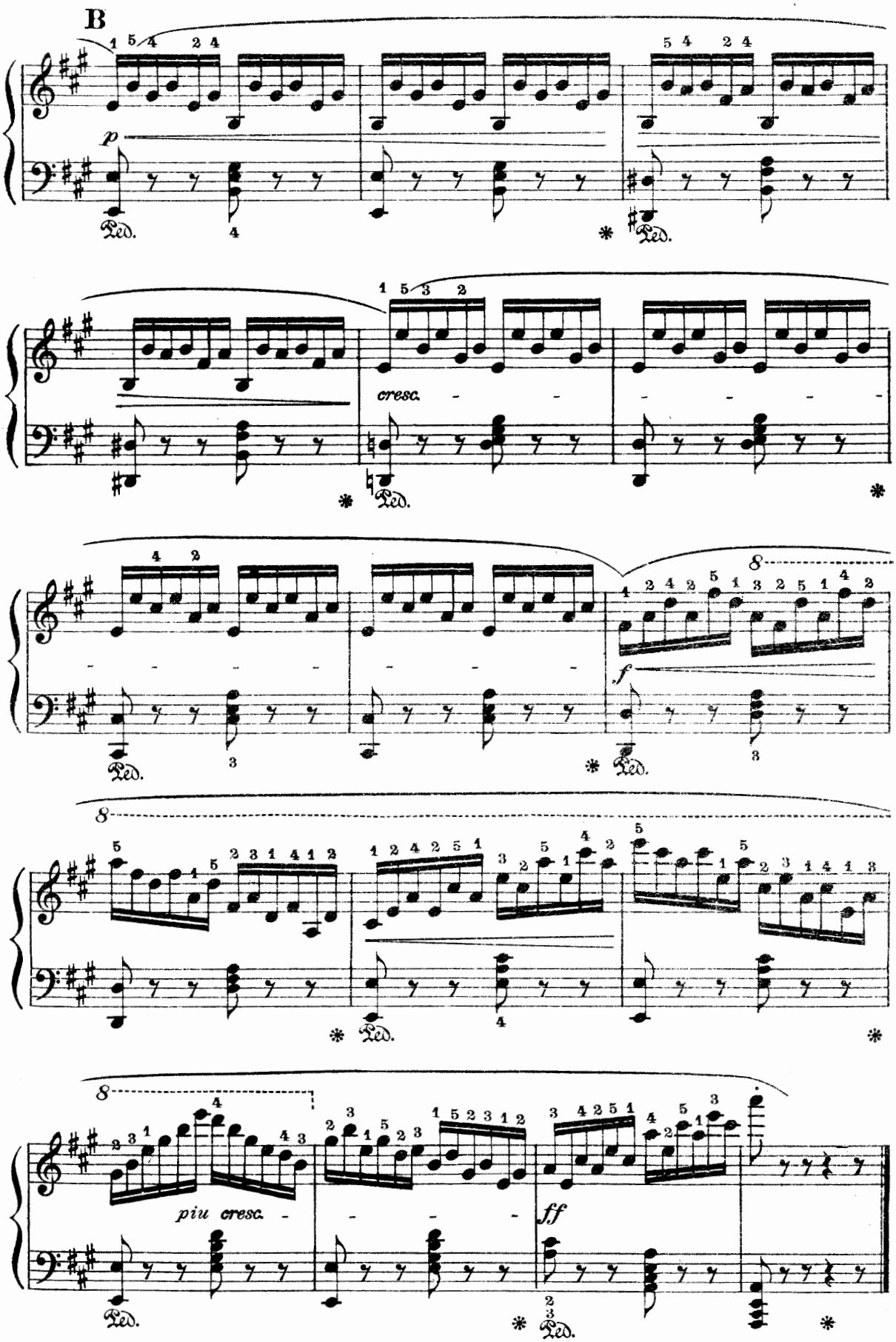
f


C
dim.
D
p
cresc.
8
f
sf
Ped.
*

Allegro vivace.

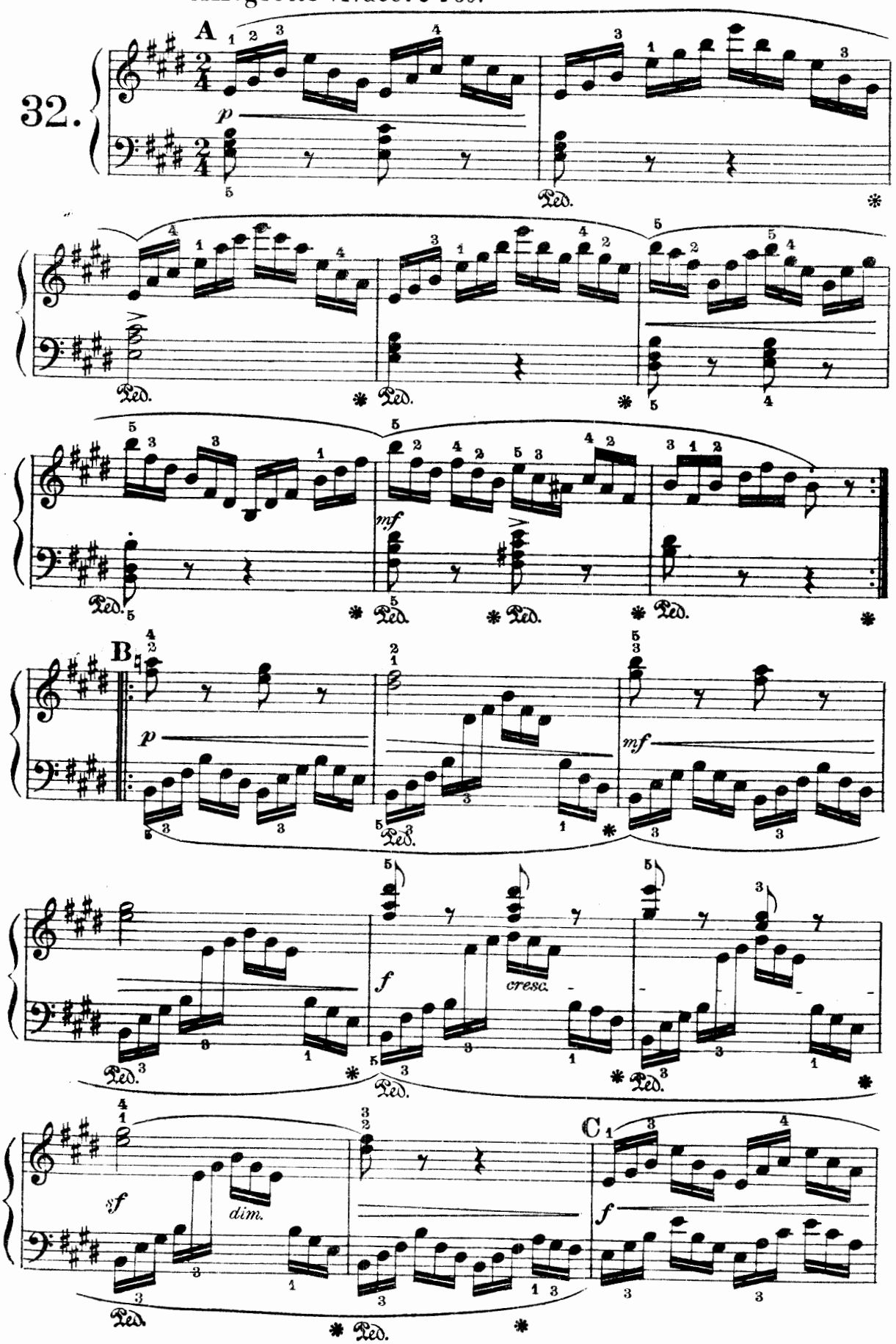
31.

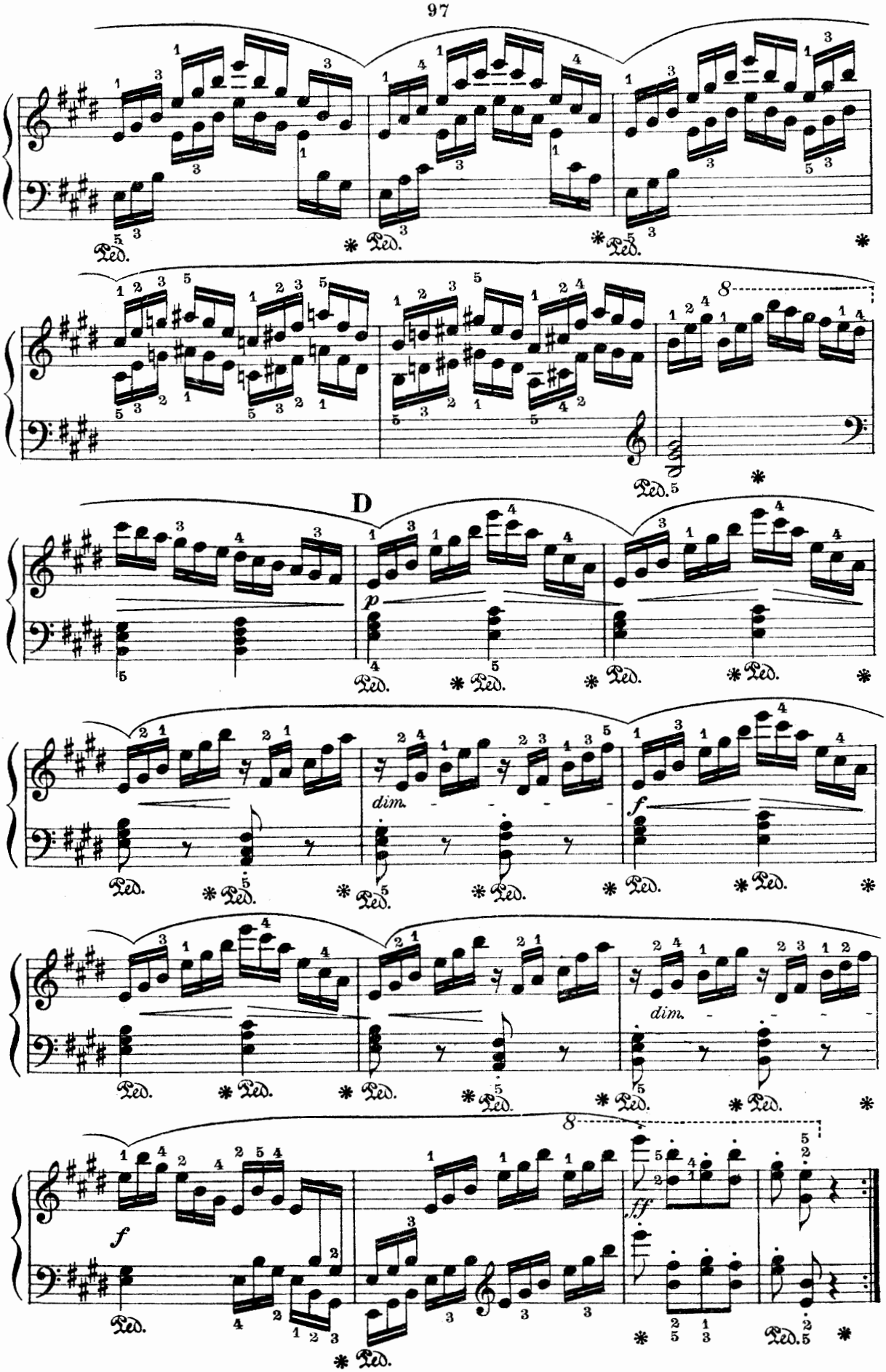



B
p
Ped.
cresc.
f
8
piu cresc.
ff

Allegretto vivace. ♩ = 80.

32.




D
dim.
dim.

HEINRICH GERMER

NEW YORK: EDWARD SCHUBERTH & CO., No. 11 E. 22d St.
Publishers and Importers

H. GERMER'S EDITIONS.

Considering a composition's development from the motive, or germ to the theme, from the theme to the phrase, and from united phrases of different length and varied musical imports to its total structure, we must consider the phrase as the most important factor to contemplate in its rendition.

Therefore to each phrase must be given individual attention as to the amount of tone volume to be distributed throughout its length, and at what point the *primary accent* is to be placed. But at the same time, points where secondary accents occur must not be overlooked, nor the legitimate use of legato, stacato, etc., be slighted.

Right here two queries may be inserted, namely: "How could a performer, although equipped with natural talent of a high order, reinforced by superior musical culture, know *positively* whether or not he or she is carrying out the composers' intentions to the letter?" and also—"Why should they do this if thereby they obliterate their own individuality?"

Broadly considered, individuality means: a separate existence; a distinctive character; that is to say—one distinguishable from all others. Tritely put then, we all possess individuality—but we do not all possess *pronounced* or *great individuality*.

Hence when a performer, whose individuality is weak or not particularly strong, and who attempts to render, let us say, a great work by Beethoven, he usually tampers with the traditional and offends the æsthetic sense of the musically elect.

In citing Beethoven, the same would hold good with all other *great* composers.

It becomes obvious then, that in an instructive edition every phrase with its accompanying primary and secondary dynamic signs, as well as the amount of tone-volume applicable to each, should be indicated so carefully in every composition worthy of serious consideration that the performer, teacher, and particularly the student, need not "grope in the dark" as to its best rendition.

This should be ordinarily the task of the composer, but composers as a rule, seldom take the trouble to indicate exhaustively how they desire their compositions to be interpreted. They seem to take it for granted that their message will be understood without such assistant elucidation.

In this they *err in practical judgment!* For while genius or superior talent may be able to dispense with such signs, the average student *needs them*, indeed *needs them very much!*

Without desiring to make propaganda for any one individual, it appears that HEINRICH GERMER, the great German pedagogue, whose revisions of ancient and modern masterworks are now known and used the world over, seems to have solved the problem most simply, how piano works should appear, wherein all explanatory expression signs are present, and all superfluity is avoided.

Natural musical expression is exemplified by his revisional scheme, each phrase being instantly revealed to the eye together with a simple yet complete equipment of musical dynamics.

A plastic picture, revealing the architectural outlines of a composition through phrasal structures is a great aid in performance. GERMER gives to the eye this picture flawlessly drawn.

As he never loses sight of the fact that if a sign is to possess *meaning to aid the student, it must be placed exactly where it belongs*, and as it is chiefly to the student to whom he dedicates his life-work, we find it is simplicity itself and covers the ground of musical expression by signs sufficiently. His work cannot fail to appeal to even hyper-critical musicians.