



Johann Johann Stratenburg Pascua I

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A propos de la pièce

Titre :	The Virtuoso-Pianist [Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.]
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The Virtuoso-Pianist.

Part I.

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

Nº 1.

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

(M.M. ♩ = 60 to 108.)

C. L. HANON.

1. *mf* 1 2 3 4 5 1 2 3 4 5 1 2 1 2 1 2 1 2

6 5 4 3 2 1 5 4 3 2 1 5 4 3 5 4 5 4 1 2 1 2 1 2

12 1 2 1 2 1 2 1 2 1 2 5 4 3 2 1 5 4 5 4 5 4 1 2 3 4 5 1 2 1 2

18 5 4 5 4 5 4 5 4 5 4 5 4 1 2 1 2 1 2 1 2 1 2 1 2

24 5 4 5 4 5 4 5 4 5 4 5 4 1 2 1 2 1 2 1 2 1 2

Nº 2.

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

(1)

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

6
 1 2 1 2 1 2 1 2 1 2 1 2
 5 3 5 3 5 3 5 3 5 3 5 3

12
 1 2 1 2 1 2 (1) 5 2 1 2 3 2 3 4 5 2 1 5 2 1
 5 3 5 3 5 3 1 3 5 4 3 4 3 2 1 3 5 1 3 5

18
 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1
 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

24
 5 2 5 2 5 2 5 2 5 2
 1 3 1 3 1 3 1 3 1 3

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

Nº 3.

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

The musical score for exercise Nº 3 is presented in five systems, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The exercise is divided into five systems, each containing six measures. The first system (measures 1-6) features a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The second system (measures 7-12) continues with similar patterns, including some sixteenth-note runs. The third system (measures 13-18) introduces more complex rhythmic figures, including sixteenth-note runs and triplets. The fourth system (measures 19-24) features a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The fifth system (measures 25-30) concludes the exercise with a final measure containing a whole note chord.

Nº 4.

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

The image displays a piano exercise titled 'Nº 4' in 2/4 time. The score is organized into five systems, each containing two staves (treble and bass clef). The exercise is divided into measures 1-5, 6-11, 12-17, 18-23, and 24-28. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above or below notes. A circled '1' in the first measure of the first system indicates the starting point. The piece concludes with a double bar line and repeat dots in the final measure of the fifth system.

Nº 5.

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

5.

6

12

18

24

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

Nº 6.

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

The image displays a piano exercise titled "Nº 6" in 2/4 time. It is a five-measure exercise repeated five times. The notation is presented in five systems, each with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above or below notes. The exercise features a consistent rhythmic pattern of eighth notes in both hands. The first system includes specific fingering instructions: the right hand starts with "1 5 4 5 3 5 2 5" and the left hand with "5 1 2 1 3 1 4 1". The second system repeats these patterns. The third system introduces a new fingering for the right hand: "1 5 4 5 3 5 2 5". The fourth system continues with the same patterns. The fifth system concludes with a final measure in the right hand and a whole rest in the left hand. The piece ends with a double bar line and repeat dots.

Nº 7.

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

7.

6

12

18

24

Nº 8.

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

8. **1 2 4 5 3 4 2 3** **1 2 4 5 3** **1 2 4** **1 2 4** **1 2 4**
5 4 2 1 3 2 4 3 **5 4 2 1 3** **5 4 2** **5 4 2** **5 4 2**

6 **1 2 4** **1 2 4** **1 2 4** **1 2 4** **1 2 4** **1**
5 4 2 **5 4 2** **5 4 2** **5 4 2** **5 4 2** **5**

12 **1** **1** **1** **5 4 2 1 3 2 4 3** **5 4 2 1 3 2 4 3** **5 4 2 1 3 2 4 3**
5 **5** **5** **1 2 4 5 3 4 2 3** **1 2 4 5 3 4 2 3** **1 2 4 5**

18 **5 4 2 1** **5** **5** **5** **5** **5**
1 2 4 5 **1** **1** **1** **1** **1**

24 **5** **5** **5** **5** **5**
1 **1** **1** **1** **1**

Nº 9.

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

The image displays a musical score for exercise N° 9, consisting of five systems of music. Each system includes a piano part (left hand and right hand) and a violin part (top staff). The piano part is written in 2/4 time, and the violin part is in 2/4 time. The score is divided into measures, with measure numbers 6, 12, 18, and 24 indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above or below notes. The exercise focuses on extending the 4th and 5th fingers and general finger exercises. The piano part features a steady eighth-note accompaniment, while the violin part plays a melodic line with various rhythmic patterns. The score concludes with a double bar line and a fermata on the final note.

Nº 10.

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

10.

6

12

18

24

Nº 11.

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

11.

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

6

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

12

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

18

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

24

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

Nº 12.

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

12.

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

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

6

5 1
5 1
5 1
5 1
5 1
5 1

1 5
1 5
1 5
1 5
1 5
1 5

12

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

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

18

1 5
1 5
1 5
1 5
1 5
1 5

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

24

1 5
1 5
1 5
1 5
1 5
1 5

5 1
5 1
5 1
5 1
5 1
5 1

Nº 13.

13. (3-4-5)

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

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

6

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

3 5 3 5 3 5 3 5 3 5 3 5

12

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

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

18

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

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

24

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

Nº 14.

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

The musical score for exercise Nº 14 is presented in five systems, each with a treble and bass clef staff. The piece is in 2/4 time. The first system, labeled '14.', shows the beginning of the exercise with fingerings 1 2 4 3 4 3 5 4 in the treble and 5 4 2 3 2 3 1 3 in the bass. The second system, labeled '6', continues the pattern with similar fingerings. The third system, labeled '12', introduces more complex trills and fingerings like 5 4 2 3 2 3 1 3. The fourth system, labeled '18', features a consistent trill pattern with fingerings 1 3 5 and 5 4. The fifth system, labeled '24', concludes the exercise with a double bar line and a fermata. The piece ends with a final chord in the bass clef.

N° 15.

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

15.

6

12

18

24

Nº 16.

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

16. **System 1:** Treble clef: 1 3 2 3 5 4 3 4 | 1 3 2 3 5 | 1 3 2 3 5 | 1 3 5 | 1 5. Bass clef: 5 3 4 3 1 2 3 2 | 5 3 4 3 1 | 5 3 4 3 1 | 5 3 1 | 5 3 1.

System 2 (starts at 6): Treble clef: 1 5 | 1 5 | 1 5 | 1 5 | 1 5 | 1 5. Bass clef: 5 1 | 5 1 | 5 1 | 5 1 | 5 1 | 5 1.

System 3 (starts at 12): Treble clef: 1 5 | 1 5 | 1 5 | 5 2 3 2 1 2 3 2 | 5 2 3 2 1 2 3 2 | 5 2. Bass clef: 5 1 | 5 1 | 5 1 | 1 3 2 3 5 4 3 4 | 1 3 2 3 5 4 3 4 | 1 3 5.

System 4 (starts at 18): Treble clef: 5 2 1 | 5 2 | 5 2 | 5 2 | 5 2 | 5 2. Bass clef: 1 3 5 | 1 3 5 | 1 3 5 | 1 3 5 | 1 3 | 1 3.

System 5 (starts at 24): Treble clef: 5 2 | 5 2 | 5 2 | 5 2 | 5 2. Bass clef: 1 3 | 1 3 | 1 3 | 1 3 | 1 3.

Nº 17.

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

17. 1 2 4 3 5 4 3 4 1 2 4 3 5 4 3 4 1 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5

6 1 2 4 5 1 2 4 1 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5

12 1 2 4 5 1 2 4 5 1 2 4 3 5 4 3 2 5 3 2 3 1 2 3 1 5 3 2 3 1 2 3 1 5 3 2 1 2 3 4 1 2 4 3 5 1 2 4 3 5 1 2 4 5

18 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

24 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

Nº 18.

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

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

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

6

1 5
1 5
1 5
1 5
1 5

5 1
5 1
5 1
5 1
5 1

12

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

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

18

5 4 4 3
5 4 4 3
5 4 4 3
5 4 4 3
5 4 4 3
5 4 3

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

24

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

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

Nº 19.

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

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

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

6

1 5 1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1 5 1

12

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

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

18

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

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

24

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

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

Nº 20.

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

20.

7

13

19

25

End of Part I.

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

Complete mastery of Part I gives the key to the difficulties found in Part II.